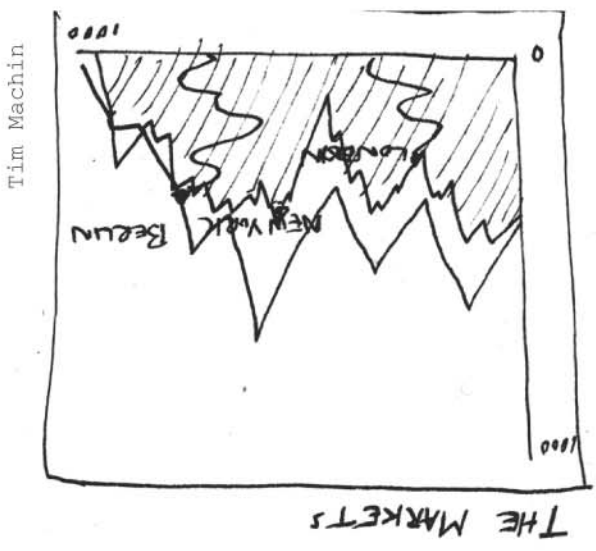


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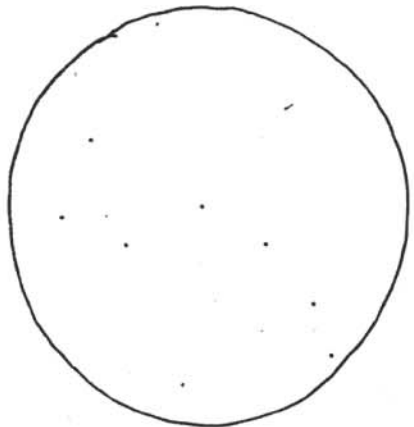
available May 2005

The Location Location Location Geography Edition

Don't miss Issue 2 of Leisure Centre:



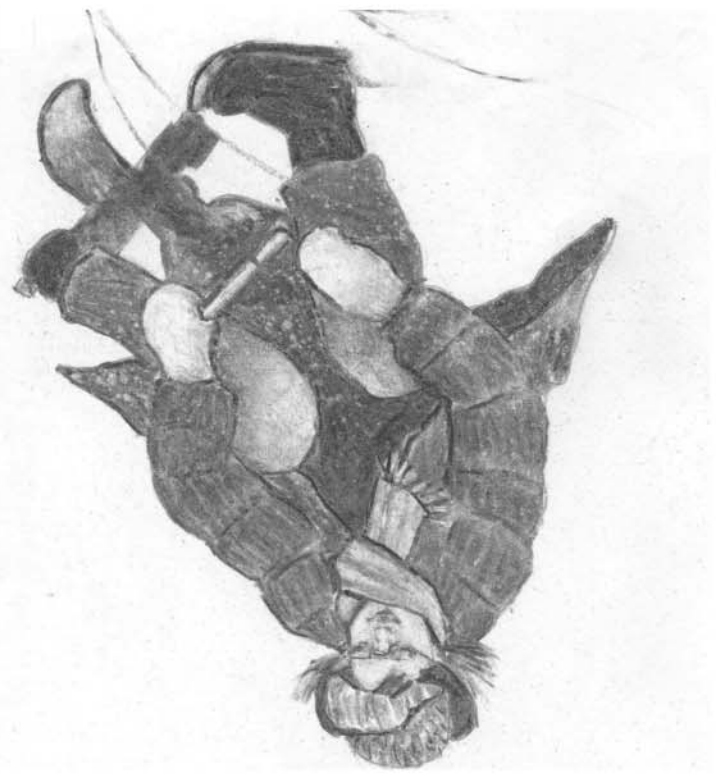
STAR WATCH



GOOD VIEW OF THE PLOUGH TINIANT
IF YOU LIVE IN THE COUNTRY

LAST NIGHTS TV

Eastenders was crap again. Nick Knowles
is back on form, investigating characters



Untitled IV (Balloons) stream-er stacatties hang from the ceiling while planks rise up from the floor to meet them. It is as if the contents of the scene is pushing up against the surface of the photograph.

These obsessive tendencies are mirrored in the artist's methods which become performative, each scene is assigned an extensive back story by the artist, however it is never made explicit, there is always room for the viewer to add their own narrative. The rooms are then meticulously constructed in the artist's studio using found objects and materials, photographed and then dismantled and destroyed. The finished work exists only as a photograph, transformed from three dimensional sculpture into two dimensional surface – a Cell a den or hibernation space is insulated from the outside world with mattresses, quilts, blankets and a myriad of hoarded junk, in

Each scene is excessively over filled – in Lumber the space is stuffed with discarded Christmas trees, in Cell a den or hibernation space is insulated from the outside world with mattresses, quilts, blankets and a myriad of hoarded junk, in

Anne Hardy
26 February – 17 April
Artsway, Sway, Hampshire
www.artsway.org.uk

Anne Hardy's photographs speak of obsession, isolation and deception. The images are of rooms inhabited by things rather than humans, a feeling of abandonment prevails. Sometimes this is a momentary absence as if the occupants have just left, more often it seems that the rooms have been left to themselves for along time. The things (butterflies, trees, cobwebs, light bulbs) take over, breed, maybe even consume the original human residents (I notice that in one of the images the door is bolted from the inside).