

O-TOWN HOUSE

O-TOWN HOUSE is a space located in the beautiful and historical Granada Buildings, with its own long history or discourse-changing art spaces since the 1960s. The legendary Gallery 32 was one of them and one of the first gallery spaces to ever exhibit works by artists like Betye Saar and David Hammons. George Hurrell the legendary photographer had a studio here in the years from 1929 well into the 1950s and photographed just about every Hollywood luminary in it.

Since 2005, Scott and I have worked together on a number of projects and exhibitions. The first exhibition Scott came to see of mine was on my twenty-fifth birthday in London. The show consisted of two 16mm films projected one after the other, both filmed in my father's home in Oxford. In the second room a plant was on the windowsill framed like a film, looking out onto a street. Scott has supported my work from the very beginning, the continued dialogue between us about my practice and the notions of exhibiting it, as well as our personal relationship, is fundamental to this exhibition *RELATIONS*.

Having the opportunity to show these portraits of our mutual friends from cities such as; London, Berlin, Basel and LA – many of these cities either Scott or myself have lived in, therefore spent numerable times in - allows time to be created. Time between myself and my subject, the subject and the moment of the photograph I have worked from, the time the audience is invited to spend with the paintings and the life the works will have once the exhibition has come to an end.

RELATIONS is the first part of a series of three exhibitions, the second will take place in London and the third in Vienna. Each exhibition will consist of portraits and interiors. It is unlikely anyone will see all three exhibitions, therefore memories of the images that I, Scott or anyone else shares, will seem familiar. Blurring the boundaries of what is fictional and what is real.

Since my early 16mm film work from 2005 I have been making portraits, whether they are of someone's toilet, someone's face or my own daughter. With the film *2012* (2014) I documented a year of my life and all the places, people and artworks my daughter and I experienced. This film, along with *Time and Death (and some say sex)* (2015) and *Portraits and Repetition* (2017) depict my life through montage enabling me to include films, text, photographs, paintings and drawings.

During the opening I will read extracts from my publication *Scripts, Descriptions and Texts 2011 - 2016* – this book consists of descriptions of exhibitions, which may or may not have happened, the concentration of the reading gives a different atmosphere, and whilst I read, it allows viewers to stay with the works and spend time amongst them, begin to feel like the people depicted in them or feel they are present.

Each painting is taken on my iPhone, from a photograph a friend has sent me or from social media. The subject or interior is someone or somewhere I know and spend time with/in. They are either of my own every day, friends every day, outside on their phones or inside their own home/office. From being in situ in each exhibition space – another layer of time is added onto the portraits as I play with the idea of time and relation to subject, object, technology and fiction.

This capacity, which is the most familiar to us, is associated with time, with the history of the subject and with language. With it arise the very figures of subject and object, clearly delineated and maintaining a relationship of exteriority to each other. (Suely Rolnik)

- Juliette Blightman, December 2018