

Roland Ross
231 Northdown Rd
Margate, CT9 2PJ

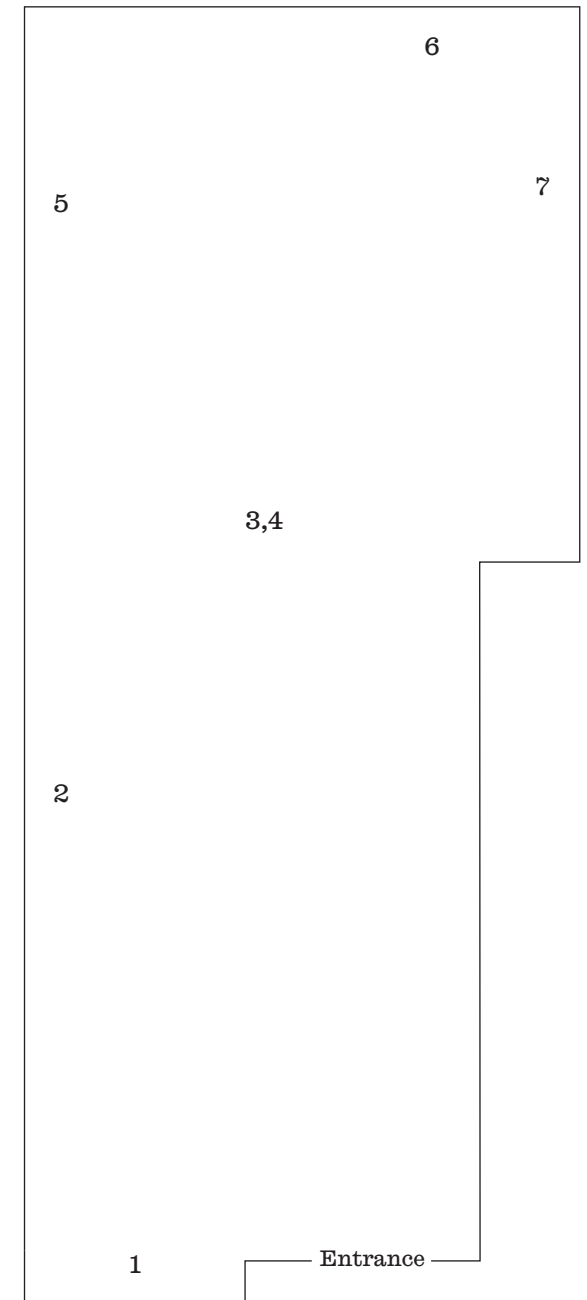
Stone Soup

Mark Barker
Terence McCormack

2nd April - 7th May 2023

List of works

1.
Mark Barker & Terence McCormack
Left to RR, 2023
Black vinyl paint, exterior door paint, collected dog hair
dimensions variable
2.
Terence McCormack
Family Zone, 2023
Three vertical synchronised 35mm slide projectors,
Colour & B&W slides, dimensions variable
3.
Mark Barker & Terence McCormack
Stone Soup, 2023
Wooden display cabinet, turnips
191x193.5x45
4.
Terence McCormack
Marriage, 2022
B&W photograph
50.3x50.3cm
5.
Mark Barker.
Untitled, 2023
Latex, food colouring
33X35.5X4
6.
Mark Barker
Olymp ventilation screen Berlin, b, 2022
Silver gelatin print, glass, pins
24x30
7.
Mark Barker
Dixi ventilation screen Berlin, a, 2022
Silver gelatin print, glass, pins
24x30



'Like for like', described by the character Stephen Gordon in Well of Loneliness by Radcliffe Hall as the feeling of repulsion of seeing her own same sex desire reflected back in sameness. The resulting exhibition stems from conversations, image sharing and notes exchanged between Mark Barker and Terence McCormack that began early last year as a means to understand what is shared or what might be even temporarily the same concern.

Left to r.r. is a work conceived during the installation of the exhibition, creating a giant black painting onto the glass that has dog hair delicately applied. The work makes a reference to the initials of Roland Ross both as coded dedication but to the street outside and the blacked out windows of porn shops that have disappeared from our streets, notably in Soho since the passing of Paul Raymond of 'Raymond Revue' fame.

Family Zone is the third in a trilogy of 'double' slide projected works that Terence McCormack has made specially for this show. The work is a culmination of two framed works that have developed from his photographic practice that considers subtle shifts in the economics of sameness, desire and what can be made tolerable. These photographs made across the fens and the estuaries, take the barren and un-dredgable as both picturesque and alienated.

Thinking across open landscapes as places of family life or into distinct zones that precludes other defined groups. These are woven with studio photography of snails and coloured film of west end toilets that have become well known for soliciting, cruising and theft.

The central wooden cabinet Stone Soup was purchased from one of the many antique shops that are found on the same street as the gallery. Bought without a specific aim but to act as a depository for materials collected during install, the cabinet now acts as a container for Marriage, 2022. A photographic facsimile of an article found amongst the pages of a Woman's Own from Magazine from 1987 while looking for other source material. The idea of introducing AIDS into the heterosexual sphere at this time was alien to the idea of non-monogamy, trust and the boundaries of sexual relations that were being exposed to its audience at that time.

In Mark Barker's Untitled, 2023, a painted church on latex is positioned in the center stage. Rendered in food colouring, a digestible material reserved for special occasions, the painted church appears nervous, assimilating lo-fi special effects associated with anaglyph images.

Olymp ventilation screen Berlin, b & Dixi ventilation screen Berlin, a. The vent as a poorly functioning and visible record of the putrid and closed interior. Here in stark black and white the images form both an instruction manual in the taxonomy of ventilation design but also of the corporeal processes that are enclosed away from view.

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