



Topography Disarranged  
Landscape, Dislocation & Place

23 May to 7 June

*The Queen of Hungary  
Project Space*



# Some Thoughts on Landscape

We have a tendency to expect contradictory things from landscape. On the one hand we ask it to embody notions of belonging, of home and identity - attributes that could be defined as 'place' - whilst at the same time, as 'space' it suggests emptiness, a void that opens up possibilities for an expansion on which to project our own longings. However, both of these ways of thinking about landscape imply and rely upon a position of looking on from an outside. The very term 'landscape' already puts us in a position where, as with the sublime and picturesque, what we experience is a concept, an ideology, rather than the physical phenomena we think it is. With this in mind, we seek out the landscapes best suited to our own internal desires and project these upon real spaces. It is a truism that today most of us are dislocated from a relationship with the land, yet many of us dream of the possibility of a reconnection that will bring something more immediate and 'real' into our lives. Having been removed from a relationship of direct dependency, our experience of the land, - the physicality of a place rather than a view - is limited to its visual qualities or to attempts to re-establish connections through gardens and allotments. Even the latter cannot avoid the sharp reminder of our outsidership, brought into sharp focus when we encounter those whose bodily rhythms and experience of time is felt through their connection to a particular place. Part of us continues to mourn this loss.

Whilst the physicality of specific locations are significant to the artists in *Topography Disarranged: Landscape, Dislocation and Place*, the varied responses underline the role of the imagined, emphasising the ideological and cultural nature of our responses. The practice of Marianne Holm Hansen, where the very fabric of particular places becomes the work, puts us in mind of common rituals undertaken in order to preserve and give a physical presence to memory: I am thinking here of the collection of a pebble from a beach, the pressing of a flower or the digging up of a lump of turf from a football pitch. Such acts embody the projection of our imagination onto place, returning us to the times when fragments of relics had real power. This physicality is an important element in Jaimini Patel's *One Green Bottle* which points to normally unseen, microscopic changes that shape spaces, and the location of the Queen of the Hungary itself becomes the subject for Oliver Payne, whose sound recordings hold the memory of the site at a particular point in time.

For many of the artists here it is the everyday and overlooked that draws attention, building up a sense of what is or is not valued. Tim Simmons' large photograph, by drawing attention to apparently insignificant details, makes us question what it is we should be seeing or what we may be missing whilst Declan Woods uses the residue of the agricultural processes to change the flat Norfolk landscape into a mountainous region, thereby creating a space that is both real and imagined.

It is important to remember that, for many of us, the urban is also a landscape on which we project our desires. Amy Prebble and Keef Winter, also focussing on the overlooked, both remind us of the relationship between the urban and rural by placing human experience and intervention centre stage. This human element, as we become familiar with the rhythms of particular urban spaces and then seek out cities in order to refresh our jaded palates is present in Erin Solomons' work which draws a parallel between the individual identity of trees and the individuality of humans. This work, with its referencing of a particular location, or 'place' heightens our awareness of the contradictory meanings attached to landscape when seen alongside Laura Napier's *All the Places I Have Been, All the Things I Have Seen* in which places are collected like trophies in order to demonstrate to others (and ourselves) our open-mindedness or our adventurous nature. Themes, addressed in very different ways keep re-appearing: the everyday rural and urban environments that not only draw attention in time-honoured fashion to the potential in overlooked spaces, but which betray an underlying anxiety about the fragility of these spaces; the particularities of place; and the importance of place as a holder of memory are all present here.

Judith Stewart - excerpt from exhibition essay. [www.stoprojects.com/judith\\_stewart.htm](http://www.stoprojects.com/judith_stewart.htm)

## Topography Disarranged: Landscape, Dislocation & Place May 23rd - June 7th

Selected by Eliza Gluckman of Day+Gluckman, Paul Fieldsend-Danks of Norwich University of the Arts and The Queen of Hungary Project Space.

A project developed by Dominique Rey for The Queen of Hungary Project Space.

Open Thurs -Sat 12-5pm Sun 2-5pm  
Opening View: May 22nd 7-8.30pm  
Moving Image Screening: May 23rd 7-8.30pm  
Artist In Conversation: June 5th 7-8.30 pm

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[www.queenofhungary.co.uk](http://www.queenofhungary.co.uk)



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**Laura Napier**  
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**Jaimini Patel**  
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**Oliver Payne**  
[www.olpayne.com](http://www.olpayne.com)



**Amy Prebble**  
<http://amyprebble.tumblr.com>



**Tim Simmons**  
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**Erin Solomons**  
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