

Here and Beyond is a solo exhibition by London based artist George Charman of new work based around the origin of architecture, emerging out of the precarious position of human beings between the terrors and comforts of nature.

His practice, which crosses various disciplines including, drawing, print, collage and sculpture, employs elements of the *gestalt sensation*, (a scene of the wholeness of an object without actually seeing the whole object, like a drawing of a cube). This acts as a tool to disrupt the viewer's unconscious confidence in the know-ability, wholeness and order of the object and more broadly, the world.

These different modes of production feed into one another, furthering both the disruptive and illusionist nature of the work and its relationship to the built environment.

The *Ten Books of Architecture* by Vitruvius Pollio, a Roman engineer from the reign of Augustus, contains the classical tradition's most famous account of the origins of architecture.¹ Vitruvius described how some thickly crowded trees, tossed around by storms and winds and rubbing their branches against one another, caught fire. Men first ran away like animals, terrified by the fury of the blaze. Eventually they approached the quieter fire and realised that it kept them warm. They subsequently added more wood to the fire and learned to keep it going. As a result of this social event, they stayed together and uttered their first words, learning to name the reconciliatory act that had kept them alive. With this initial poetic naming came the formation of architecture, the possibility of making.

This exhibition explores the social constructs of architecture imbued in the process of making and its ability to act as a bridge between the mutable world and a space beyond what is hear. The work plays with notions of aspiration and ideas of eternity as a state of mind; forever progressing in vain to an unknown point like negotiating your way through a mirrored maze that is constantly re-configuring itself.

Although this journey is hopeless, it is not soleless; in fact it is mans intelligence and skill in making things with their hands; and from their propensity for philosophical speculation, represented through the act of gazing, that enlivens our desire to move forward.

¹ Marcus V. Pollio Vituvius, *The Ten Books on Architecture*, by M.H Morgan (New York: Dover 1960)