



# Hierophanies

Patrick Hough | curated by Marian Stindt

3<sup>rd</sup> March – 18<sup>th</sup> March 2017  
Private View 2<sup>nd</sup> March 6 – 9 pm

## **Press Release - Hierophanies**

The Swiss Church in London will present a solo show of London-based, Irish artist Patrick Hough, as part of their Partnership with Goldsmiths University of London. The exhibition Hierophanies takes as its departure the 500th anniversary of the Reformation. During the process of Reformation, objects belonging to the church were stripped of their holy status, inducing a wave of iconoclasm, or the destruction of religious imagery. Patrick Hough's exhibition reflects on the relationship between archaeology, technology and the reanimating power of digital cinema, in the context of contemporary iconoclasm – particularly the recent destruction of cultural and religious heritage throughout Syria and Iraq.

The installation Hierophanies in the main church hall consists of a large, transparent LED screen accompanied by several freestanding speakers. A continuously looping 3D animation depicts an artefact from the ancient ruins of Palmyra that was destroyed by the so-called Islamic State militants in 2015. Departing from a jpeg published online by the IS as part of their iconoclastic propaganda the artefact is digitally reconstructed through the interpretive framework of a film industry visual effects specialist. Resurrected through power of cinematic CGI, attention is drawn to the specificity of its digital, spectral identity, breaking the illusion that we might be witnessing a representation of a physical artefact. The video is accompanied by a multi-channel sound installation that moves between a range of genres and atmospheres (including field recordings within The Swiss Church) creating a highly cinematic and reflective experience that unfolds the history of this lost object.

The installation in the great church hall will be accompanied by a sculptural installation in the upper gallery of the church. Funerary Relief is a sculptural work that again focuses on the reconstruction of an artefact, destroyed by IS. The artefact was first reconstructed digitally through 3D modelling and then made physical again at a major film prop production workshop in Shepperton Studios, London where the 3D model was CNC milled in polystyrene and hand finished by an expert team of prop makers.

As a whole exhibition casts light on the multiple registers of meaning digital artefacts can operate within (from cinema to the museum) and questions the ontological status of these 'things' that are set free from the burden of words such as 'history' and 'originality'.

### **Artist film screening on the 13<sup>th</sup> of March**

The exhibition will be accompanied by an artist film screening on the 13<sup>th</sup> of March in the Swiss Church. The programme will include video works by Patrick Hough and British artist Andy Holden. Hough contributes *Object Interviews*, a series of three films in which specialists from various fields interpret and discuss a range of film props. Within these films the prop takes center stage as an object in some ways more powerful and significant than the "original" historical artifact, opening up a space for fiction to become part of our understanding of history. Andy Holden's video work *Catharsis* (2016) centres around the meaning of the object as projection area of human needs, culture and desires. Deriving from the profane object, Holden elaborates complex thoughts and theories on the meaning of the collector's item. This approach to the objects agency brings a new perspective into the discourse of the exhibition.

**Visitor information:** Patrick Hough: *Hierophanies*  
The Swiss Church in London  
3 March - 18 March 2017  
Opening reception: Thursday 2 March 6 - 10pm  
Opening hours: Thursday - Saturday 6pm - 9pm  
Admission: free

### **The Goldsmiths partnership**

For six years, the Swiss Church and the MFA Curating programme at Goldsmiths University of London, have had a successful partnership and run a yearly competition for first year art curating students, coordinated by David Mollin and Ele Carpenter, in collaboration with the Swiss Church team. All applications are viewed and assessed by the Swiss Church Arts Committee. The exhibition at the Swiss Church gives students of the Goldsmiths programme the opportunity to curate an art exhibition in a unique space, creating a dialogue between the sacred and the secular world.

### **About the Artist:**

Patrick Hough (b.1989, Galway, Ireland) received his BA in Fine Art Media from the National College of Art and Design, Dublin in 2011 and his MA in Fine Art Photography from the Royal College of Art, London in 2013. Recent solo exhibitions include: Unobservables, narrative projects, London, UK (2016); An Archaeology of Cinema, Dagestan Museum of Fine Art, Makhachkala, RU (2015); Object Interviews, Swiss Cottage Gallery, London, UK (2015); Once More, With Feeling! MOT International project space, London (2014).

Recent group exhibitions include: H Y P E R C O N N E C T E D, Moscow Museum of Modern Art, Moscow, RU (2016); Above the Black Line, ArtPort Gallery, Tel Aviv, Israel (2016); The Shift: Eight Years of Flat Time House, Flat Time House, London, UK (2016) La Galerie Du Temps, Maus Hábitos - Espaço de Intervenção Cultural, Porto, Portugal (2016); Levitate, Museums Quartier21 INTERNATIONAL, Vienna, AU (2015); Control / Shift / Escape, Black Box 2.0, Seattle, USA (2015); Crab Walk, Northern Gallery of Contemporary Art, Sunderland, UK (2015) and previously: Karst, Plymouth, UK, (2014); Wild Things, The Green Parrot, Barcelona, ESP (2014); Chronovisor: Archive, South Kisok, London, UK (2014); ...all silent but for the buzzing..., Royal College of Art, London, UK (2014); Bloody English, OHWOW gallery Los Angeles, USA (2014). He is a recipient of the Jerwood / Film and Video Umbrella Awards 2017 and was recently shortlisted for the Plastik Award 2017, as part of the Plastik Festival of artists moving image, Dublin.

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