



Alex Margo Arden
All Clear
May 28th - July 10th

In 2010 an outfitters in the City of London ran a not-closing-down-sale in response to the Crossrail development in the area, covering their windows with promotional posters. Here, the viewer will encounter facsimiles of the original posters remade in soft pastel, their dusty unfixed surfaces bearing the marks of their making, an over engineered and overlaboured reproduction of what was originally a collection of digital prints. The shop subsequently closed down before the opening of Crossrail.

Moving through the space, panels of artificial brickwork repurposed from a theatre fold around the walls, forming a self-illuminating frieze. Affixed to the paintwork are theatrical lanterns which are wired to salvaged sign brackets from an authentic museum street scene display. The lighting features illuminate only the brickwork, possessing the scene above with a warm glow.

Meanwhile, boxes, crates, and folding furniture have been amassed into a pile at the back wall. The collected material provides evidence of past artistic and theatrical production: a handmade toy theatre, a folded backcloth with rigging, a tin of soft pastels, and some broken down coveralls bearing the marks of creative labour, inflicted to ensure the appearance of having been worn even when unworn.

Dust is collecting upon food made for a post-war museum display, served on decommissioned NHS plates. Items within the mass are labelled with number cards, in a manner reminiscent of archeological discoveries documented in their original context before they are extracted and studied. The numbering system could also pertain to a crime scene or auction. There is an untreated infestation of woodworm.

On the wall hangs a cutting from the final page of an auction catalogue, from a 1997 auction of the complete contents of a privately owned museum.

An odour is dispensed within the space. It is composed of forty-two blended synthetic chemicals and was developed to reflect unstable historical accounts from within the paranormal community. A reincarnation of the described supernatural activity has been approximated from found descriptions of real encounters, discovered through blog posts, message boards and forums.

Arden's research into lost museums and shops is metabolised in dynamic recreations that gesture towards the tactics of immersion utilised in museum displays. The passage of time is confused by objects that are generic, imitation, or show signs of having been subjected to study, display, collection, or tampering. These new works contribute to Arden's ongoing processing of research through reconstruction, replication and re-enactment.

We Are Not But We Are, 2022

Pastel on five pieces of paper.

200 x 70 cm, 200 x 70 cm, 40 x 70 cm, 40 x 70 cm, 47 x 165 cm

Lost Street Museum, 2022

Reclaimed vacuum-formed brickwork, assorted theatre lanterns, assorted sign brackets, paint, electrical cable, cable grips, electrical tape, plugs, extension cables.

Dimensions variable

The Days Before The Time After, 2022

Assorted folding furniture, crates, boxes, baskets, replica museum food, decommissioned broken and fixed NHS plates, handmade toy theatre, painted backcloth, broken down coveralls, plastic frozen charlotte, hair grip, tins, stoneware jars, spare change, cutlery, tin opener, carpet beater, tools, brushes, pencils, scissors, receipt hook, soft pastels, rope, ribbon, cling film, notebooks, placebo pills, blankets, candles, chamber pot, sponge, soap, comb, bell, tray, palette, brooms, number cards, woodworm, dust.

Dimensions variable

Last Appearance, 2022

Auction catalogue clipping, oak frame stained as mahogany.

31 x 25.3 x 2.2 cm

"A Rehearsal for the Reappearance of _____" or "How to Prove That Something That Isn't There Isn't There", 2021

Constructed odour, timed dispenser.

Living History Display, 2022

Performance — Will be performed in the space on Sunday July 3, 2022 from 4 - 6pm.

Alex Margo Arden is an artist based in London. Her work considers questionable authority through multi layered performance, installation, and odour. Her previous projects have been presented at Cell Project Space, London; La Casa Encendida, Madrid; World Pride 2022, Malmö; The Royal Standard, Liverpool; Mathew Gallery, New York; AND/OR, London; and Serf, Leeds. She graduated from Goldsmiths, University of London, where she won the Hamad Butt Memorial Prize. She will begin postgraduate study at the Royal Academy Schools this year.