

Diego Ferrari

**London: Space at the Centre**

a photographic archive 1994 to 2007

## **London Space at the Centre – a photographic archive 1994 to 2007**

The flourishing of contemporary art in Britain in the 1990s is now being viewed as an historical phenomenon. The movement associated with the Young British Artists (YBAs) of the period and its contribution to the visual culture of contemporary Britain can now be looked at in retrospect with a certain amount of clarity and analysis. In a larger sense the early 1990s were a formative period not only in art but in what would become a golden age of British theatre, criticism, literature, architecture and which would coincide with a period of unprecedented liberalism and prosperity.

As a contemporary artist with a multidisciplinary approach to photography and a graduate of the BA in Fine Art from Goldsmiths College in the 1990s, I was a contemporary of many of the major figures of the YBA movement. The images presented here form a collection of uniquely intimate and intuitive photographs and were taken not for documentary purposes or with posterity in mind, but as a photographic diary of a changing city. They were achieved with a customised 35mm analogue camera and constitute a body of fine art photography in themselves. Their value to a wider audience is how they narrate the period, the artists and their relationships with public and private gallery spaces, their own studio spaces, and the culture at large. Space at the Centre is a unique document of the most creative period in contemporary British visual art culture.



Bob and Roberta Smith "Make art not war" 1997



Yinka Shonibare. Camden Art Centre 2000



Gary Hume, Whitechapel Art Gallery 1999



Dan Hays, Laure Genillard Gallery 1996



Fiona Banner. Break Point, Tate Britain 1998



Whitechapel Gallery, Centenary Exhibition 2001. Antony Gormley, Catherine Lampert, Dorian and Mark Rothko



My interest in the representation of spatial interrelationships led to an intention to rethink the dynamics that take place between artist, object, architecture, spectators and public space. To pursue this line of conceptual enquiry I customised an ordinary disposable 35mm camera in such a way that light and dark, space and time, boundaries and limits, public and private meet each other. The images produced contradict the system of classic photographic representation, and open new perspectives on the way we understand, inhabit, perceive and represent space.

Through this new photographic technique, which operates under the influence of chance and intuition, one navigates between the realm of the real and imaginary, and between the power of the partiality of seeing and blindness. A focus for my photographic work has been exploring semantic rhythms and metaphoric representations of architectural forms and functions evolving from artist studios and public art buildings of London from 1994 to 2007.

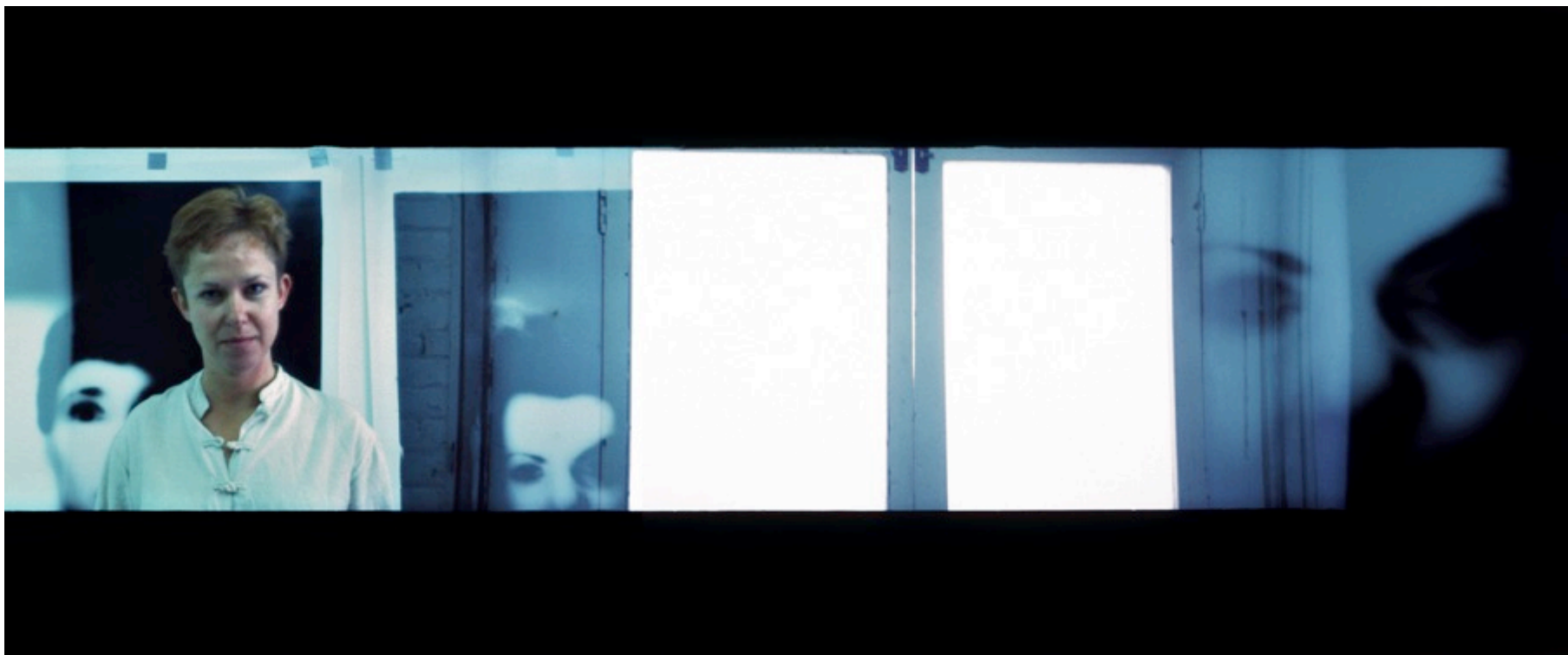
My work has been focused in two areas. Firstly photographs of artists' studios, which I consider to be laboratories for contemporary cultural and artistic values and new paradigms of vision. Secondly, I have produced a series of photographs on iconic public buildings in contemporary London and European cities, including among others The Royal Festival Hall, The Scottish Parliament, the Reichstag, Tate Modern these are all buildings which embody social values, as art and architecture, but are also spaces that configure and reflect contemporary concerns, desires, and cultural identities.



Michael Craig-Martin. Borough High St 1995



Gary Hume, Hoxton Shoreditch 1995



Helen Sear, Boundary Studios 1996



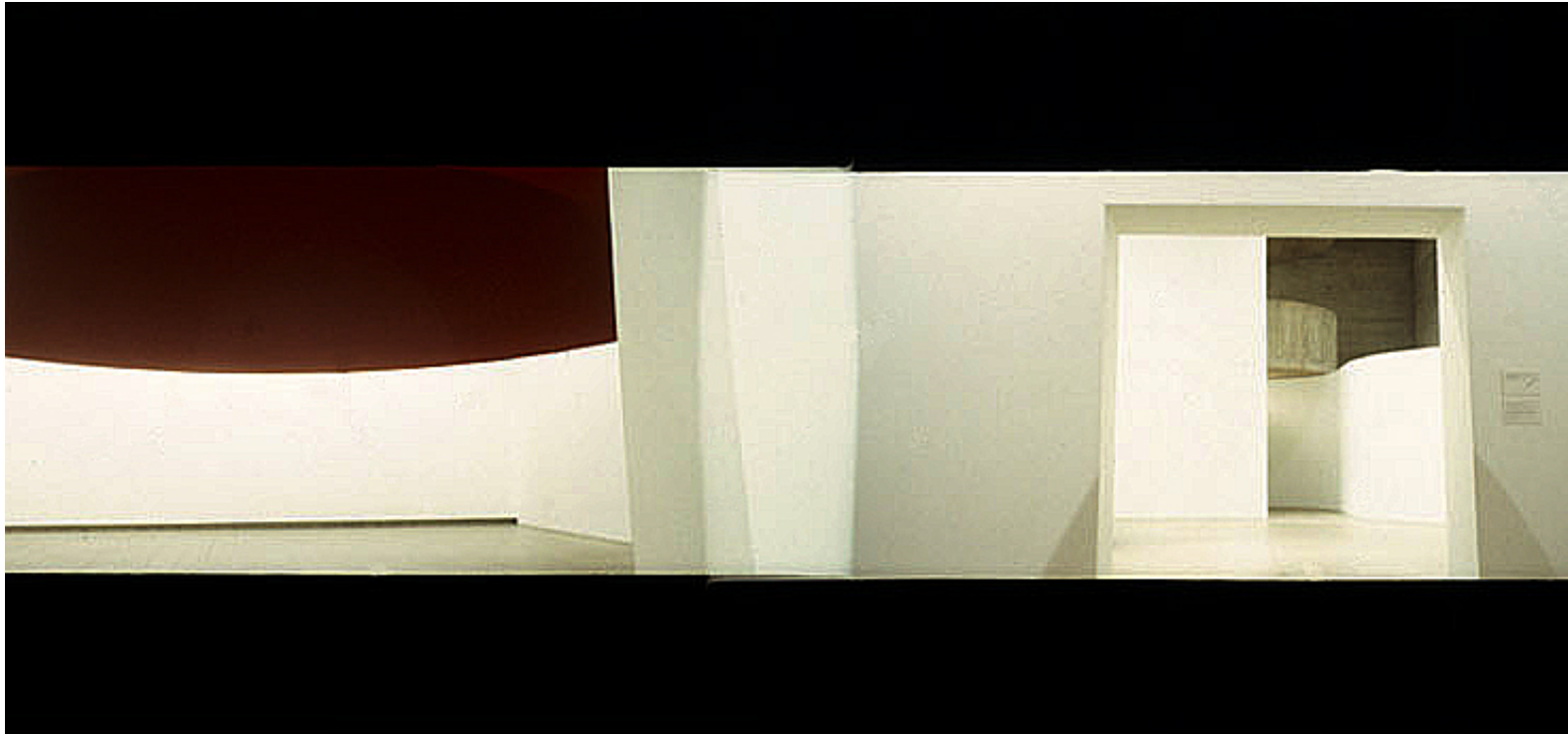
Alex Landrum, *Curtain Road*. 1996



Fila's party at the Mal. Sarah Lucas, Angus Fairhurst and Jenette Parris. London 1996



Margarita Glusberg Boundary Studios1995



Hayward Gallery. Exhibition Anish Kapoor 1998





Royal Festival Hall, Leslie Martin & Peter Moro. London 2001



Queen Elizabeth Hall. London 2005



Tate Modern, Herzog & de Meuron. Exhibition Juan Muñoz, 2001



Scottish Parliament House, Enric Miralles & Benedetta Tagliabue. Edinburgh 2003



Reichstag, Foster & Partners. Berlin, 2002