

Stations of Water

Paul Abbott

Monument, 2017, video

“So many of the monuments in St Paul’s feature drapery in their depiction of the great and good. This is, of course, part of the tradition of Western art-making in its reference to antiquity. Sculptors keeping faith with notions of beauty and the sublime.

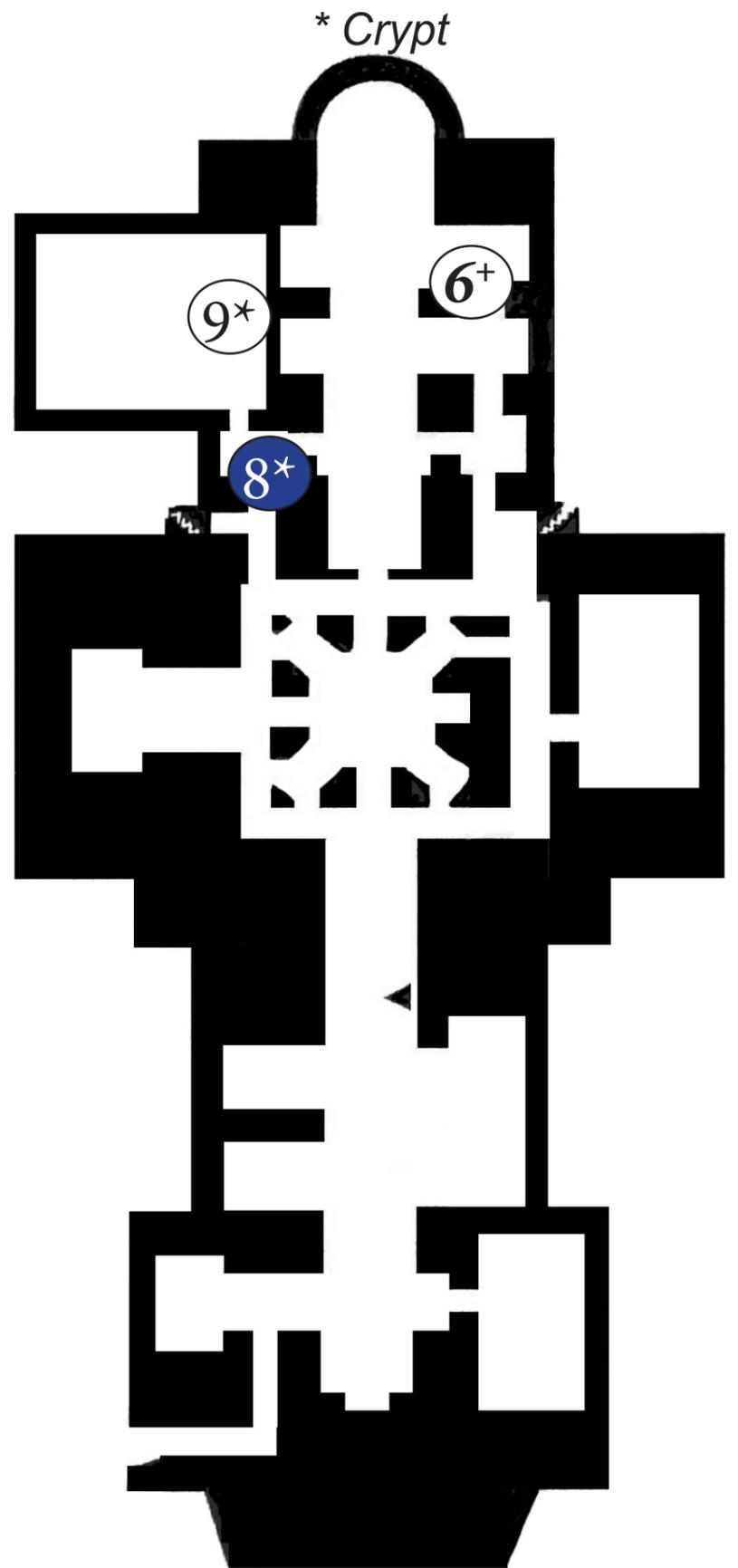
What I found interesting in St Paul’s is how some of the everyday furniture that is present in the church is treated. Several stacks of chairs, for example, are covered in a velvet dust sheet. Is this to hide the chairs? Perhaps to make them seem less noticeable? I was struck how the draped chairs seemed to echo the depicted drapery of the stone monuments; how the reality of the fabric echoed a depiction of reality.

The narration on the video is made by a former student of mine who emigrated to Britain a few years ago. He talks about ‘remaking’ himself and adapting to his new life in Britain,

‘You feel like you have been under the water for years, and then one day you find yourself, your head outside of the water, and you can breathe...’

The last image that is included in the video is a representation of the coat of arms that is present on a UK residence ID card. I see the joining of this image with the sea as a reference to Britain’s nautical heritage, and most importantly, a reminder of how we should stay open to those seeking a new life on our shores.”

- Paul Abbott 2017



Paul Abbott (b. 1972) His practice encompasses sculpture, video and sound. In video, he is interested in exploring boundaries of image and object; the abstract and the figurative, and how the fragmenting of narrative can offer new possibilities of discourse. Abbott’s work often seeks to reconfigure the familiar while making ‘something-ness’ from ‘nothing-ness’; exploring that edge.

Abbott completed his MA in Fine Art at Chelsea College of Arts (UAL), London, and exhibits internationally. Recent exhibitions include **What Hat am I Wearing Today?**, Paul Abbott and Alex Roberts, at MOCA London, 2017 and **Stealing Time**, The Gate Yard, London, 2017.

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