



John Kirby What Remains

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I was on a train bound for Whitstable when the mobile phone I barely know how to use, its ring still a foreign chatter, propositioned me with an inopportune opportunity. Did I want a show? An unexpected window had presented itself; such an emblem of optimism, I could barely draw the net curtains over my reluctance fast enough. No, I really couldn't. There's not enough work and, well, I'm going to loose my studio. I'm, I mean it's all, a bit of a mess. So no, no show. I'm really sorry. 'Well have a think about it' came the answer, a disembodied murmur rising to shrill abstraction and then, nothing. A tunnel. Silence, darkness, a forced sensory shutdown carrying with it the chance for contemplation. Emerging back into the light, a newly luminous afterlife of possibility and functional telecommunications, I decided to draw back the curtains and empty the dishevelled fragments of my moribund studio into the gallery. Submitting to the temporary sanctuary of white walls and stripped concrete, I handed over the splintered parts of my self and my surrounds, exposing them for all to see. This show is about failure, frustration, displacement, disrupted journeys, works-in-progress. A window proffered halfway between wreckage and Whitstable. Tactile traces and quotidian ciphers. What remains.

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