

A balancing of inside and outside recurs in several of the sculptures upstairs in **BANGER. Just Because You're Paranoid Doesn't Mean They Aren't After You** faces you as you come up the stairs. Headlights in a rear-view mirror, the work has you projecting forward and looking back, thinking about what's behind you before you turn left into the rest of the space.

And when you do turn, you find yourself face to face with the first in a series of four double-sided sculptures, car windscreens that stand, like road signs, around the gallery. On one side – the outside – you see into the inside of a car. On the other – the inside – you look out to the outside. The sculptures are made from handmade ceramic tiles, closely tessellated in such a way that the same shapes make different images on each side. So in **Green Light**, the tiles that on the outside form the marks of a windscreen wiper blade, heads and headrests, on the inside become roads scrolling from a tissue box on the dashboard out into the distance. With these windscreens, as in *Mamma Mia!*, points of view change and multiple objects can exist within singular forms: eyes become lights, air fresheners become leaves or parking tickets, a smashed windscreen becomes a map, the satnav's positioning arrow on close inspection a fractured heart. This kind of visual punning, with objects transforming before your eyes, makes each work come alive as you walk around it.

The four major sculptures, **Green Light**, **Give Way**, **Wipe Out** and **X**, are joined by others that direct and affect how you navigate the space – peering at and under the car bonnet of **Fix Up**, standing square onto the steering wheels of **Race You to the Bottom**, moving past **Gatecrasher**, both a safety barrier and a drawing of a car that seems to have crashed into the gallery wall, and tracking the movement of the woman of **Wind Down** as she winds herself face first down into the gutter and receives a splash in the face.

Throughout the gallery, visual and verbal puns bring things together and apart, both simplifying and complicating your looking as you 'get' – or maybe struggle to get – the idea. Multiple ways of looking at each sculpture emerge the more you look. This shift in viewpoints plays out in the dual meaning of words like viewpoint and perspective, which are both about actual processes of looking and also about one's worldview. To shift in one is to allow for shifts in the other – we should not let our assumptions get in the way of seeing what is really there.

The
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Gallery

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#emmahart
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Emma Hart

BANGER

Continues until 3 Feb 2019
Open every day, 11am–6pm
Free entry

Emma Hart (b.1974, London) makes sculpture that is generous, generative and immediate in its appeal. This exhibition brings together two bodies of work that represent the most recent developments in her artistic practice: **Mamma Mia!** (2017), a major installation made following a residency in Italy awarded as part of the Max Mara Art Prize for Women that Hart won in 2016, and a group of new sculptures collectively titled **BANGER** (2018) made since *Mamma Mia!* and in response both to it and to the space of The Fruitmarket Gallery.

Mamma Mia! (2017), consists of ten large ceramic objects which hang from the ceiling, while an eleventh lies sidelong on the floor. The objects simultaneously resemble heads, upturned measuring jugs and lamps. They are glossy and monochrome, and project large speech bubbles onto the floor, some of them periodically sliced through by the shadows of ceiling fans made of oversized cutlery. As you move around and under the forms you become aware that the interior of each is a riot of intensely coloured, highly inventive pattern.

Red electrical cables run between the forms, powering the lights and binding the objects together in a way reminiscent of a genogram, a particular kind of family tree which indicates both family relationships (mother, father, daughter, son) and the quality of each relationship (loving, indulgent, claustrophobic). In a genogram, red and zigzagging lines both represent hostility.

As a viewer, you might find yourself drawn into the family group or groups represented in *Mamma Mia!* and the uneasy domestic space in which it resides. As Hart says, 'the domestic is where we can feel every emotion possible, sometimes over a short period of time, for example over a meal.' Emotions are played out over the exterior of the forms – tears, worry lines and faces buried in hands all suggest fraught and heightened feelings. These are intensified by the interior patterns of the heads, each of which conjures a different state of mind. The patterns used, ranging from the violent to the humorous, suggest the cyclical nature of anxieties and addictions, as well as the habitual repetitions of everyday life.

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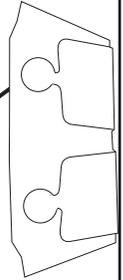
Slippery Sloped

It Was My Way or the Highway



Give Way

Fix Up

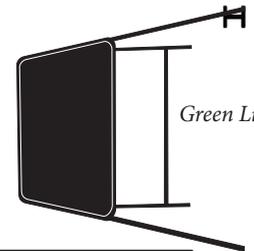


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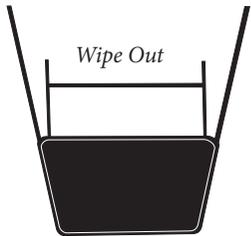
Green Light



Race You to the Bottom

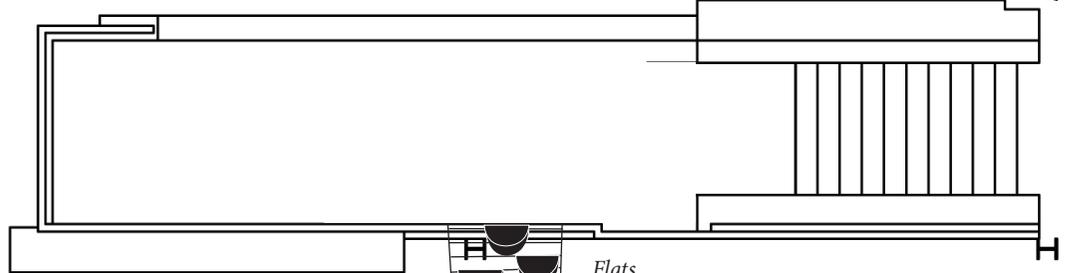


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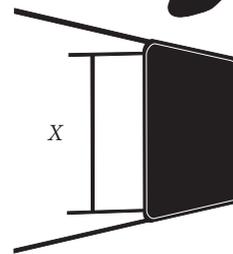
Wipe Out

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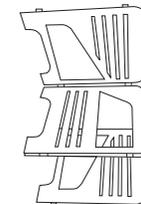


Flats

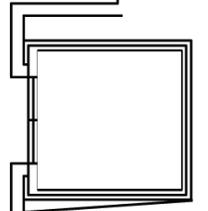
Just Because You're Paranoid Doesn't Mean They Aren't After You



X



Gatecrasher



Dark Past



Wind Down

*BANGER, all works 2018
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