This solo exhibition was held at the Vanguard Gallery in the Moganshan District of Shanghai, November 2010. The show contributed to an ongoing investigation into notions and comprised a number of provisionalised audience engagements seemingly by several different artists. A wall-based grid work with enough spaces to show one hundred drawings of small piles of debris, but actually spaces, appeared to be a work in progress. The drawings, each measuring 50cm x 20cm, were etched onto glass and had been made on a laser cutter. The glass was set 5mm above the back board of the frame and so a shadow on the back panel of the frame. The drawings faded in and out of view with any changes to the light levels in the gallery space. The ephemeral shadows alluded to the absence of drawings in the gaps in the grid. The suite of drawings also echoed a pile of broken model houses in the form of a tableau, on the opposite side of the gallery. This tableau was reminiscent of a traditional still life that comprised broken model houses and four light boxes, each of which contained computer generated architectural form with a distinctive and 'celestial image' loop of a woodland glade in early evening which was evocative of a painting by Poussin or Claude – but uninhabited.

On the opposite wall hung a 10m x 1m banner showing 375 photographs. The photographs were the results of another strand of the broader project that comprised a number of provisionalised audience engagements seemingly by several different artists. A wall-based grid work with enough spaces to show one hundred drawings of small piles of debris, but actually spaces, appeared to be a work in progress. The drawings, each measuring 50cm x 20cm, were etched onto glass and had been made on a laser cutter. The glass was set 5mm above the back board of the frame and so a shadow on the back panel of the frame. The drawings faded in and out of view with any changes to the light levels in the gallery space. The ephemeral shadows alluded to the absence of drawings in the gaps in the grid. The suite of drawings also echoed a pile of broken model houses in the form of a tableau, on the opposite side of the gallery. This tableau was reminiscent of a traditional still life that comprised broken model houses and four light boxes, each of which contained computer generated architectural form with a distinctive and 'celestial image' loop of a woodland glade in early evening which was evocative of a painting by Poussin or Claude – but uninhabited.

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