

CURATORIAL STATEMENT

As a group of seven international female curators coming from different academic and professional backgrounds, we approached the project with a vast range of professional practice from art institutions, commercial galleries and art fairs, to finance, business and architecture. Yet, this was our first experience in a public art commission.

We started our project in White City by researching the areas' history, its constituents and the nature of public and semi-public spaces. We were outsiders and temporal presences in a place without defined geographic boundaries on the map, a visible attribute and an identity or, maybe, with a lost one. This was precisely the moment in which we understood that it was not about defining or pinning down the essence of White City, but rather exploring what made it unique and different.

When looking at White City's history, we noticed points of low and high activation over time. The high points being the 1908 Olympics and the Franco-British exhibition. After these events the land turned derelict, but was reactivated when BBC moved in in the 60s. Today, White City is still going through another redevelopment, and the landscape is continuously changing.

Wandering around White City, familiarising with the locals and commuting here almost every day, we discovered that these moments of high and low activation also resonated in the way people move within urban space. Mapping out the high and low points of activation, animated by the residents, workers, students and shoppers in the area, we started to look at White City as a composition of fragments, not only spatial and social, but also temporal ones.

This encounter with the area's multiple temporalities, coexisting, overlapping and disrupting each other and manifesting themselves through rhythms, marked the moment in which we began to build our conceptual and curatorial framework.

Time and rhythms allowed us to go beyond the shining surface of the newly built environment and the discrepancy between past and present and to explore White City as a combination of rhythms, questioning how an area can be activated by its publics. While developing the conceptual framework and writing the artist brief, we addressed the project as an investigation into the complex debate about privately owned public spaces and the politics of newly regenerated spaces.

After conceiving the curatorial and conceptual framework for the project, we opted for an open call to select the artist or artists for the commission, while simultaneously visiting several artists studios. At the end of a long process, the curatorial team decided to commission Korean Artist Kyung Hwa Shon.

Our decision was based on the belief that her practice was very much aligned with the theme of rhythms and temporalities that we wanted to explore in the commission. We were intrigued by the potentiality of her multifaceted oeuvre and, most importantly, we recognised that Kyung Hwa would have benefited significantly from the project to explore

her first public art commission. She was indeed incredibly willing to engage with a wider and not necessarily art related public.

Ultimately, the project sought to engage with existing and newly formed social and cultural rhythms of the area, to consider the multiple publics of White City to highlight shared patterns of behaviours and what these reveal about cities today and to address the relation between public and private. These audiences were invited to reflect on the repurposing of spaces, how it affects their interaction with the area, and their existence within it.