

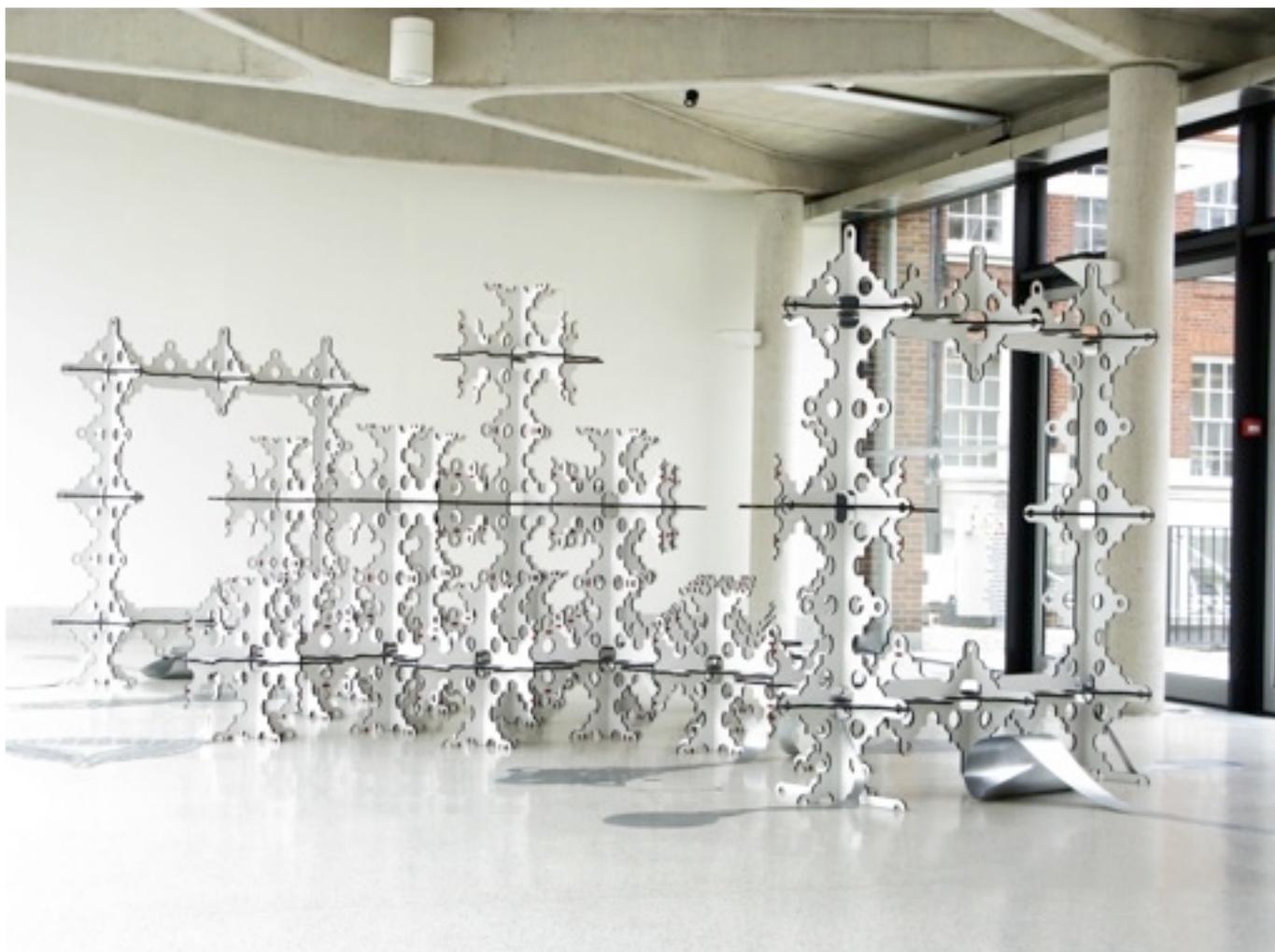


Cryptosphere

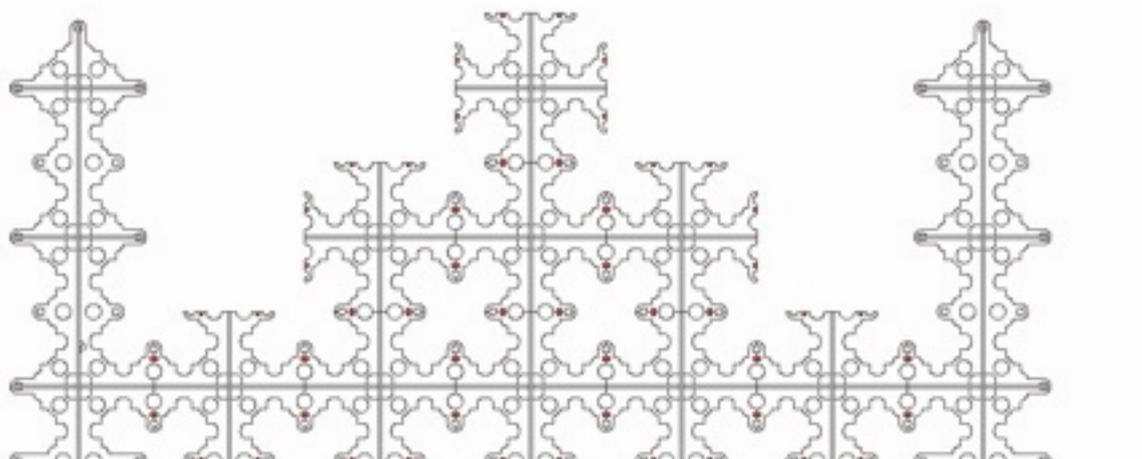
Royal Geographical Society, London 2008 Funded by the Leverhulme Trust, The Arts Council England and the University of Hertfordshire Laser cut plywood, 0.6mm galvanised steel sheet 700cm(l) x 220cm(h) x 500cm(w)

The main installation is based on fifteen months research into historical European mapping focussed on the role of ornament in maps and the depiction of mythical places including heaven and hell. The installation is a cartographically inspired architectural grid, attempting to contain ambiguous ornaments that, unwilling to be held by the grid's rigid embrace, spill out over the pavilion floor. The Ptolemaic, and later, the Jeffersonian grid, were powerful symbolic and empirical aids to the expansion of European power into uncharted regions of the world. In the sixteenth century the Ptolemaic grid was seen as a cipher for the crucifix and was conflated with the Christianising of savage peoples as its relentless geometry spread into unknown lands.

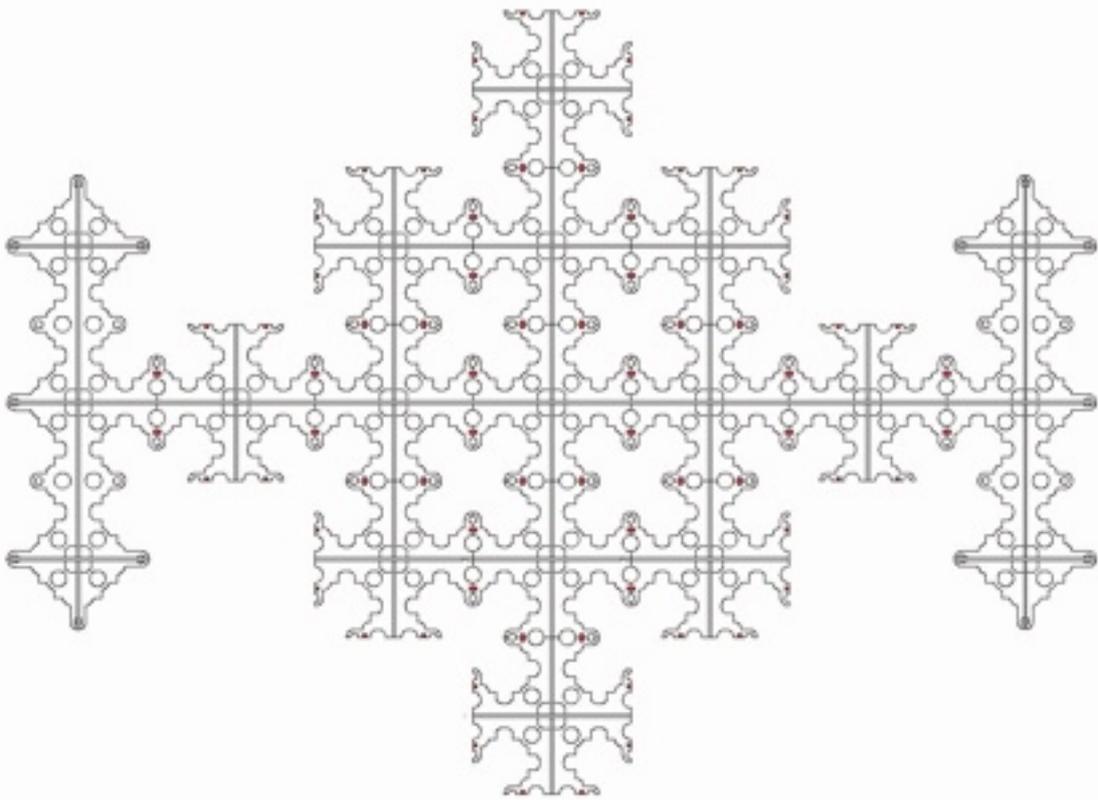
The modular units of my grid are arranged as a sort of cruciform crystalline pyramid, loosely referencing various types of sacred architectural geometry. The portals or frames on each side are a response to the attempts of early modern cartographers to fit the Earthly Paradise within the earthly sphere, which often resulted in a weird non-place: part of and yet not part of the Earth. The ornaments spilling over the floor are based on numerous sources, from the baroque cartouches on seventeenth century.



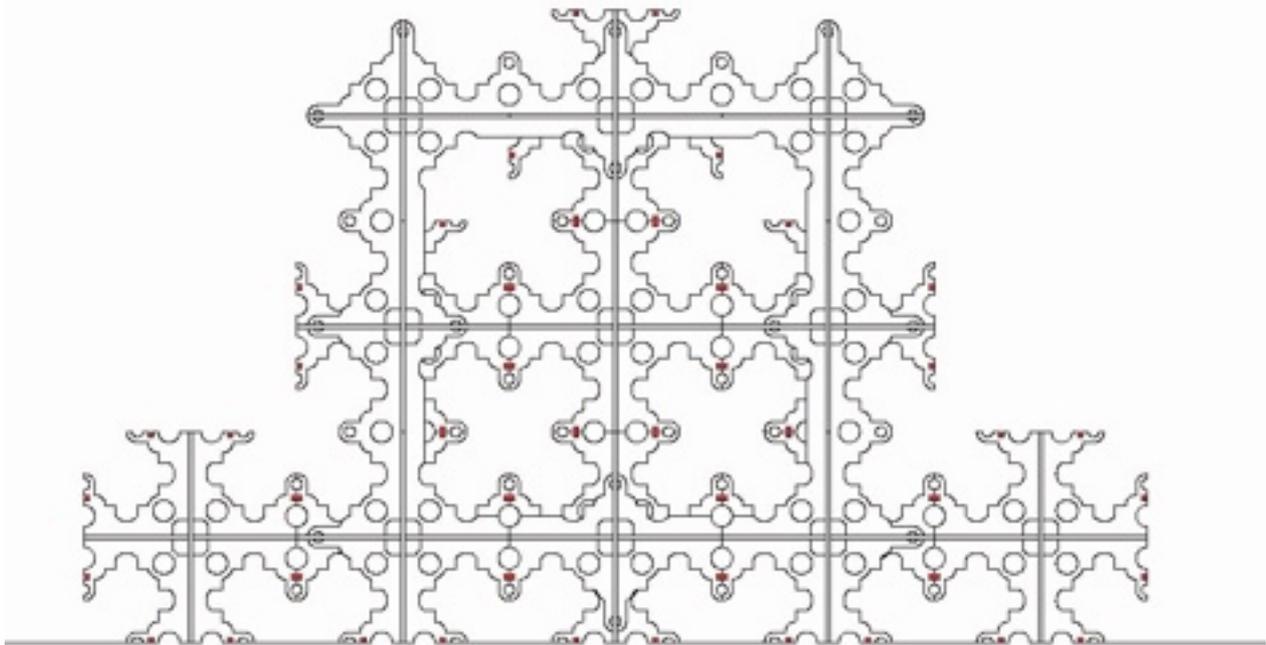
Installation view at the RGS Pavilion



Side Elevation



Plan



End Elevation



Detail



Study models displayed at the Royal Geographical Society



Cryptosphere installed at Plataforma Revolver, Lisbon, Portugal, 2010