

Fergus Heron

Charles Church Houses

Selected Works 2004-2010

Since 2000, Fergus Heron has been meticulously developing an ongoing body of photographic work. His principal artistic concern is exploring tensions between landscape and architecture, nature and artifice, the modern and traditional. Heron's subjects are as diverse as they are connected; common and heath lands, motorways, housing developments and shopping centre interiors; all commonly experienced places that embody both real and imagined histories.

Influenced by a mixture of artistic and literary references including nineteenth century British landscape painting and architectural photography, the novels and books of J.G. Ballard, Iain Sinclair, and, the films of Patrick Keiller, Heron's work foregrounds the combined importance of history, mythology and topography in representing place. His work is research based, and, rather than successively working from one project to the next, involves long-term engagement with his subjects.

Working with a large format view camera and only available light, Heron's highly detailed photographs, always absent of human activity, possess a heightened stillness and strange sense of extended present time. His work often involves extended periods of concentration upon particular subjects, yielding sets of single pictures of significant complexity, and, where views of the same subject might be uncannily similar his photographs are paired or sequenced accordingly. This aspect of Heron's work complicates the subject, and, as importantly, the process of seeing, posing questions about how subjects between and within photographs are related. Through these processes, Heron's work decelerates and distils the process of seeing our commonly experienced landscape.

Charles Church Houses

Charles Church Houses is an ongoing series of photographic works that depict modern family houses, and their immediate environment, built in various English architectural historical styles by the Surrey based property developer Charles Church.

The question that underpins these works is how the house, as a feature of the everyday domestic built environment, and, as an image, can manifest tensions between perceived tradition and modernity, culture and nature, and, how these tensions can be represented through photography.

Fergus Heron uses a large format view camera to make these highly organised pictures, and, to reference the early technologies and histories of photography in the nineteenth century. Early experiments in the development of the medium by Niepce, Daguerre and Fox Talbot took place almost exclusively in and around the space of the house. Elements of domestic space featured often as the main subject of many early photographs including the landscape.

These pictures therefore aim to offer reflection upon their own form and its history, and, upon notions of 'House' and 'Home' - both domestic and national. In connection, they complicate distinctions between real and imagined place, construct an illusion of a past brought uncannily into the present, and, foreground the historical significance of the everyday environment.















Installation of *How We Are: Photographing Britain*, Tate Britain, London, 2007 (works pictured on right)



How We Are: Photographing Britain Exhibition Catalogue frontispiece featuring detail

Titles

1. Bosman Drive, Windlesham, Surrey, 2005
2. Foster's Grove, Windlesham, Surrey, 2009
3. Ivy Drive, Lightwater, Surrey, 2004
4. Robin Hill Drive, Camberley, Surrey, 2007
5. Hawkesworth Drive, Bagshot, Surrey, 2007
6. Perry Way, Lightwater, Surrey, 2010

Medium

- C-Type Print
C-Type Print
C-Type Print
C-Type Print
C-Type Print
C-Type Print

Dimensions

- 879 x 761mm
879 x 761mm
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