

# Frame-dragger

SPACE IN BETWEEN are delighted to present *Frame-dragger*, a solo exhibition of new work by Xavier Poultney.

Poultney's work deals with the percolation of ideas through culture, particularly those routed in scientific thinking. History, he argues, presents us with a string of shifting and developing paradigms of how we view the universe and our position in it; different explanations for reality become the way a civilisation defines itself. Mayan sun worship, Catholicism and modern physics are all examples of this.

With *Frame-dragger*, Poultney presents a collection of artifacts that sit awkwardly between the realms of religious relic and technological gismo: An adapted bowling ball with a swirling nebulous surface. A mundane paperweight, laser etched with a depiction of suns orbiting the black hole at our galactic core. A small orbiting body uncannily rotates around some invisible entity, and a mute golden slate disk all sit atop strange, almost 'unreal' grey plinths that suggest a partially rendered CGI aesthetic.

These collections of skewed common place objects – often using machines and complicated technological processes to create somewhat mundane/dysfunctional contraptions – play with our conception of our own time, of a society that is obsessed with questioning and reproducing itself – of our referentially obsessed culture.

Poultney also exhibits a triptych of etched brass plaques, engraved with dots and dashes that appear to depict unearthly events. These pieces reference the Pioneer Plaques – a project undertaken by NASA and Carl Sagan in the 1970s. The plaques were engraved with information about our species and our knowledge of the cosmos, then attached to space probes that were set course to leave the solar system and encounter other star systems in 40,000 years or so. Poultney's plaques remain undecipherable; some hints permeate through but we are left none the wiser. Are these things ancient? Are they time capsules from another civilisation?

Taking inspiration from cult literature, these assemblages and transmissions pay homage to science fiction fantasy and to a bygone spirit of exploration and pioneering.

Perhaps these works reflect on the notion of a lost civilisation (a defunct paradigm), and draw a parallel with the quickly outmoded technologies in today's fast paced and relentless advance of computing power and digital technology?

Poultney repeatedly returns to the force of gravity as a theme throughout *Frame-dragger*. The proposed theory of the Technological Singularity speculates that there is an event horizon point in the near future, where computer power will increase exponentially to an infinite rate. Any culture that is left behind will essentially be cast adrift, as unable to comprehend the vast advances in thinking and technology as a Neolithic man would be to our present day society. With *Frame-dragger* Poultney puts forward the suggestion that culture itself is perhaps analogous to gravity; knowledge at first coalescing gradually, one granule at a time, to then suddenly exploding in the sublime extreme of singularity – a black hole of information and energy.

The title '*Frame-dragger*', whilst referring to frame-dragging – the distortion of spacetime by the rotation of a massive object – also hints at the potential of a huge amalgamated cultural form and invites us to consider the potential of our own warping frames of reference.

The show is open from 2–10 June 2011.

SPACE IN BETWEEN is a curatorial collective and arts organisation, which provides a platform for artists at an important stage in their early careers. For more information please contact:

Hannah Hooks	<a href="mailto:hannah@spaceinbetween.co.uk">hannah@spaceinbetween.co.uk</a>	+44 (0)7879 426 435
Laura McFarlane	<a href="mailto:laura@spaceinbetween.co.uk">laura@spaceinbetween.co.uk</a>	+44 (0)7879 646 269
Website	<a href="http://www.spaceinbetween.co.uk">www.spaceinbetween.co.uk</a>	