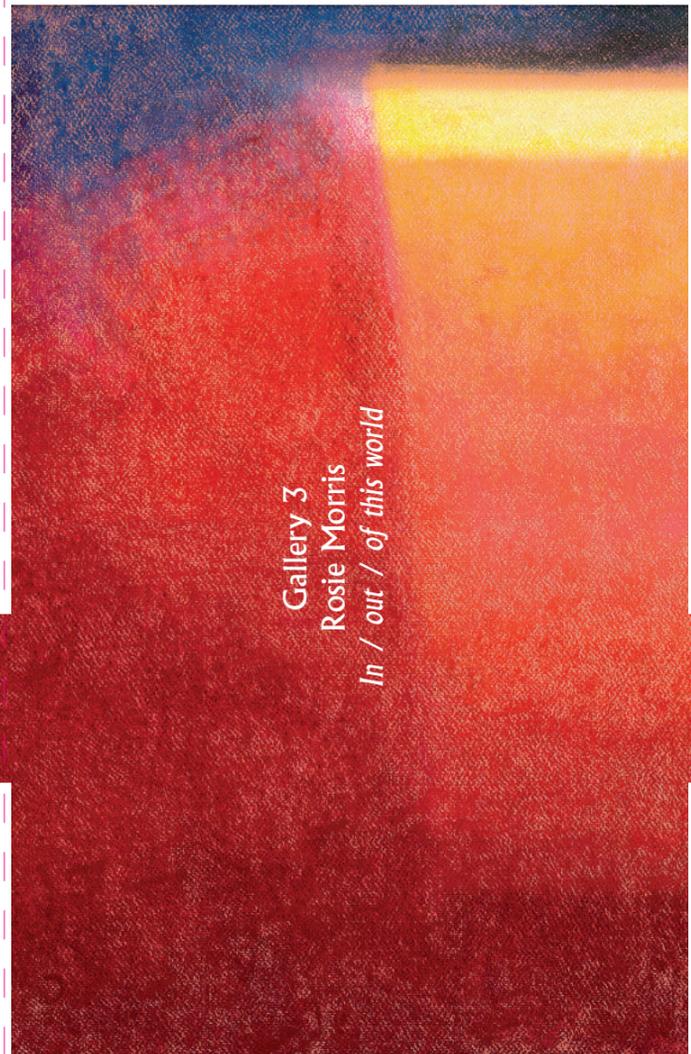




Gallery 1
Catrin Huber
Along or Through



Gallery 2
Catrin Huber
The Corner Escape

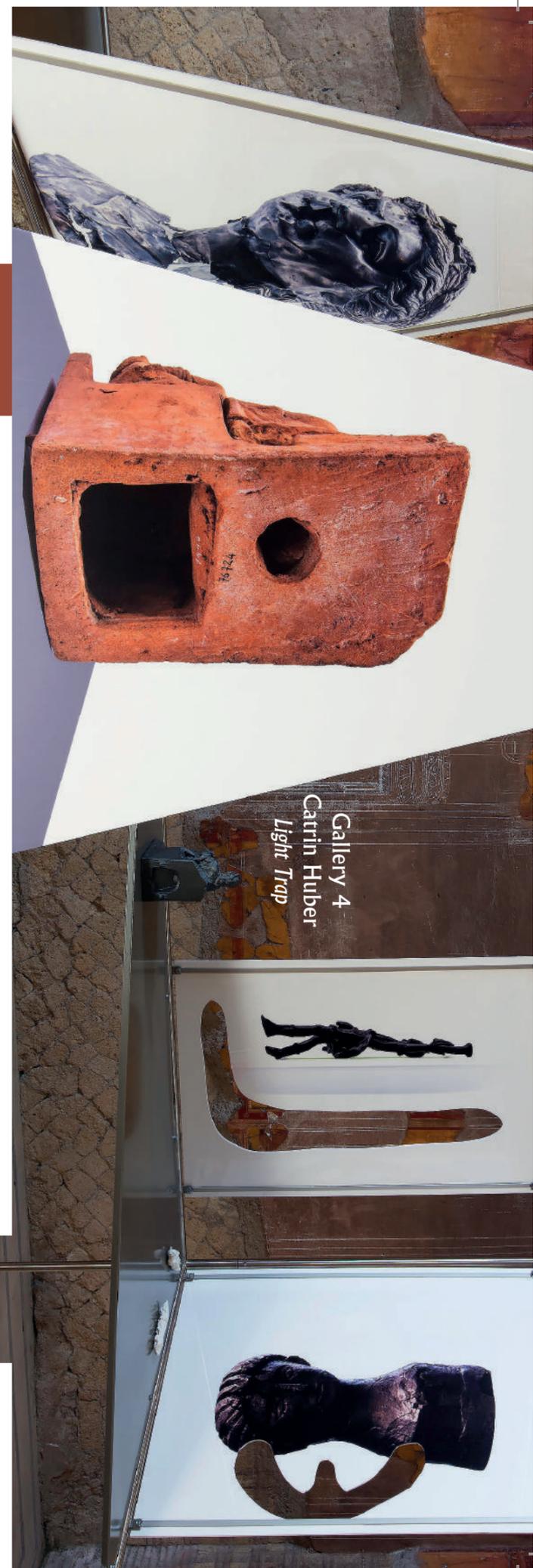


Gallery 3
Rosie Morris
In / out / of this world

Exhibition by
Catrin Huber
+
commission by
Rosie Morris

Expanded Interiors: Re-Staged

Hatton Gallery
Newcastle
3 July — 10 August
2021



Gallery 1
Catrin Huber
Along or Through

Along or Through, 2018

A painting installation cuts through the exhibition space. An irregular rhythm of opened and closed painted spaces mingles with a playful, changing pattern of colour relation and function. Can you see a 'hovering' colour that's hard to pin down in space or words, its temperature largely defined by its context? From an intimate dialogue with a painted Roman colonnade in the shadowy cryptoporticus of a Pompeian house, this large painting now reflects back the light-filled, Roman-influenced architecture of the Hatton Gallery. What hidden histories mingle in all these breathing walls? What new relationships are forged?

Two beady eyes, a nose like a slide, and a tongue flicking out of a mouth. Do you drink from the cup with the face inwards or the other way around, poking a tongue at your counterpart? Do these face-cups bring luck to the ones drinking from them, or the ones fixed in their gaze? They traveled as possessions, mostly with the military through the Roman Empire, quenching thirsts – so one would hope – and leaving traces of terracotta from the shores of Herculaneum to the forts of Hadrian's Wall.

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Gallery 2
Catrin Huber
The Corner Escape

Around and Up, 2018
The Corner Escape, 2021
The Corner Escaped, 2021

Here is a room within a room: layers of colour, light and shadows, with corners opening up. Originally the red room was aligned with the remains of a Roman bath complex; a glorious, if small room at the House of the Cryptoporticus in Pompeii. Inside, cool colours of painted sky merged with the warmth of imagined interiors: a mingling of inside and outside, private and public, mundane and sacred.

The steam and mist within the baths complex blur boundaries between here and there, water and air. On the cool, watery walls of the nearby replica bathhouse in Segedunum (Wallsend)¹, sea creatures twirl in delight. The walls of the Hatton, in turn, end in enigmatic corners, or so I claim. The magic of walls meeting at an angle, like timelines colliding. Overlooked corners hold long kept secrets. Can we tease them out? Do different times meet like walls at an angle? Will the vegetation of tomorrow feast on the ruins of today?

Gallery 3
Rosie Morris
In / out / of this world

Sunlit walls, 2021
Curtains, 2021
This chamber of mine, 2021
From where I sit, 2021
Threshold, 2021

Dancing diamond dashes delineate your flow, drawing from thresholds unburied abroad and paving your way closer to home. Ready, steady, STOP.

A room spliced and inserted. A public space inverted. The walls close in on you, your eyes adjust. Air thick, sticky and feverishly excited. Light encircles your surround, bounces even, can you map its course? Its many voices, east to west, through the apertures, connects us, delights us.

Windows to where? Stay within, move around, escape outside, adventure through the under-world. Explore your inner child. Breathe and race, race and breathe. Look back and everything has changed.

Kurt Schwitters'
Merz Barn Wall

"What about the environment? What about our fellow living creatures who are not human beings? Have you thought about them? I invited a family of hamsters into my Merzbau, and let them inhabit it. They loved the grottos and interlocking cubes, used the rib features to slide down, nested and reproduced elsewhere." Fictional quote from Kurt Schwitters²

Expanded Interiors: Re-Staged

Expanded Interiors was an interdisciplinary research project that investigated Roman houses and drew site-specific contemporary fine art practice into a unique dialogue with ancient Roman wall paintings and architectural remains at the UNESCO World Heritage Sites of Herculaneum and Pompeii. Artist Catrin Huber developed three installations in dialogue with – and for – two Roman houses: the House of the Cryptoporticus at Pompeii, and the House of the Beautiful Courtyard at Herculaneum. These installations were on display in situ from May 2018 until January 2019.

Expanded Interiors Re-Staged relocates these contemporary installations from Roman houses in the south of Italy to Newcastle's Hatton Gallery.

Catrin Huber has developed new work to set the installations in a fresh dialogue with this distinctive architecture in a new context.

Rosie Morris, an artist and part of the original Expanded Interiors research team, has been commissioned to develop her own contemporary installation in response to the research done within the Roman houses, and the new venue.

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Gallery 4
Catrin Huber
Light Trap

Bella Ciao, 2018
Asteroids, 2021
Black Hole, 2021
White Dwarf, 2021
Light Trap 2021

A scaffolding-like construction brings together women freed from their Roman contexts and a lar – the protector of the household. What unites these figures in conversation? They have all been found as remains of a human catastrophe in Herculaneum: an ancient town carved out of a modern city, that funnels light into ruins laid-bare.

Brought to the light, surfaces and textures present themselves plainly, while light mingles in the crevices of matter. Images flicker in projected light and a scanner sees space as a cloud of points.

In the House of the Beautiful Courtyard in Herculaneum, Fiona Anderson³ talks about 'how histories combine' in the space; caught between the past and the present, 'we are rarely independent structures'. Over in Pompeii fictional historical artists discuss practices for the future.⁴ At the GNM Hancock – just over the road from here – careful thoughts are given to secret-sacred objects and whether or not to display them, and, if so, how?⁵

The sun goes down and the sky opens up. How do we mourn our dead?

1. <https://segedunumromanfort.org.uk/>

2. Huber, C. 2019. *Art, architecture and life: a fictional panel discussion. Expanded Interiors at Herculaneum and Pompeii*, Kerber, Bielefeld / Berlin, 2019, ISBN: 978-3-7356-0641-9

3. Anderson, F. 2019. *We are rarely independent structures. Expanded Interiors at Kerber, Bielefeld / Berlin, 2019, ISBN: 978-3-7356-0641-9*

4. Huber, C. 2019. *Art, architecture and life: a fictional panel discussion. Expanded Interiors at Herculaneum and Pompeii*, Kerber, Bielefeld / Berlin, 2019, ISBN: 978-3-7356-0641-9

5. <https://greatnorthmuseum.org.uk/collections/sensitive-collections-and-repatriation>

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In partnership with:



For more information please see:
research.ncl.ac.uk/expandedinteriors/
research.ncl.ac.uk/expandedinteriorsrestaged/