

From This End To That

'From This End To That' is an exhibition of works which play on how we quantify the meaning of objects and their transformed visual readings. The majority of works within the show allude to the process of manipulating an object's initial purpose in order to comment on its inherent meaning and original function. This sometimes produces a shift in recognition where the logic of an object is converted to comment on an alternative issue of engagement.

This is most evident in the wall mounted sculpture titled 'Shelf Life', which comprises of a six tier shelf, filled with familiar items which carry the connotation of knowledge, wealth, culture, vanity, amusement and consumerism. These objects have been cut into, peeled back and removed in order to reveal an image of a skull. A *momento mori* towards the fact that we will one day lose life and all our earthly possessions. In sync with the tradition of this genre of art (particularly in relation to 'The Ambassadors' 1533 by Hans Holbein) Hopkins has left a glimmer of hope, which manifests itself in the cross placed in the top left corner of the work, a symbol of religion, hope and comfort in times of suffering.

Hopkins adopts a logic within his practice which often has a desire to be defined. His sculptures reach a conclusion through a witty approach and adaptation. For instance, 'Spirit Level' consists of a skewed cocktail shelf, upon which rests eight bottles filled with specific increments of alcohol. The measurement of liquid produces a horizontal line across the bottom of the first bottle to the top of the last. This gives balance against the shelf's drunken appearance.

'Web Head' is a spiralling spider's web cut from within the fabric of an umbrella. This subsequently produces a psychologically unnerving juxtaposition which plays on appearance and changing spaces of representation. The sculpture flips the notion of something used as a shelter into states of phobias and paranoia.

Hopkins' choice of titles seem to collapse the meaning of words producing a tight conceptual circle in relation to how the work is portrayed. 'Upper Limit', is a standard step ladder, an object that Hopkins refers to as being a metaphor for success, Hopkins has simply cut the the base of the ladder's leg on a precise angle in order to enable it to precariously balance in a self-sufficient manner. This minimal action constructs a scenario or narrative in relation to how we engage with its usage. The sculpture captures a frozen moment of falling which is suspended in a moment of disbelief.

The moment of suspension is further explored in 'Wishing Well'. Here a roulette wheel perpetually spins, through the use of a concealed motor which continually throws the ball indecisively around the numbers of the wheel. The mesmerising rotation of the roulette wheel pauses our prediction of an outcome or result. The manipulated movement of this kinetic sculpture is intended to evoke an everlasting euphoric moment of uncertainty and expectation.

James Hopkins graduated from his MA at Goldsmiths College London in 2002. Since then he has had solo exhibitions at Whitechapel Project Space London, UK, 2005. and Max Wigram Gallery, London, 2003. He has participated in group exhibitions at Werfstraat 13, Brussels, Belgium, 2005. Salomon Foundation, France, 2005. Cosmic Gallery, Paris, France, 2004. Johann Koenig Gallery, Berlin, Germany, 2004. Max Wigram Gallery, London, UK, 2004. Jerwood Foundation, London, UK, 2003. Saatchi Gallery, London, UK, 2003.