



remote\_reviews • Follow

Office Space & The Corporate Gothic

In the mid 2010s, a meme began circulating, loosely called 'regional gothic'. The format involved writing a list of anecdotal, disquieting sentences, which satirised the banality of suburbia, and explored the uncanny aspects of the familiar.

Office Space, exhibited online and curated by Bob Bicknell-Knight, does something similar. It identifies a sort of 'Corporate Gothic', in which the banal encroaches on the horrific.

The viewer is presented with a map to navigate their cursor around a number of exhibits. While lots of 'online exhibitions' suffer from being so scrollable, you scroll off the page, this

Liked by lydiablakeley and 24 others

APRIL 26

remote\_reviews • Follow

scrollable, you scroll off the page, this space is tightly 'curated' with a handful of relevant, thoughtful pieces, which maintain the viewers attention. The exhibition 'starts' with a silent video by Perce Jerrom. Initially, the video was dark I thought the web player had crashed. Here, eerie, slender candles float down a hill on a road, lighting the surroundings as they go. There is a feeling of bathos; ideas of the sacred, like pilgrimage and vigil, mix with a decidedly underwhelming, digitally animated form.

I particularly enjoyed the pieces by Lydia Blakely. I love how her art is so self consciously distanced from the scenes she depicts; the augmented surfaces of her work, the way the scenes are so clearly derivative from

Liked by lydiablakeley and 24 others

APRIL 26

remote\_reviews • Follow

surfaces of her work, the way the scenes are so clearly derivative from pictures. Here, as in her other works, there is a flattening of emotion which engenders a discussion of images, how they reach us, and what they mean to us. While The Boardroom, a depiction of pristine, stylish office space, poignantly reflects on the gulf between design and reality, I struggle to see how The Disposition is relevant to the overall exhibition.

I also enjoyed Johnny Izatt-Lowry's faces, which play with surface and artifice. They remind me of the Maori Easter Island faces. In the context, they become pantomime spectres, ironically reflecting on folk practices in deadened, corporate space. I wonder how different they look offline.

Liked by lydiablakeley and 24 others

APRIL 26

remote\_reviews • Follow

ironically reflecting on folk practices in deadened, corporate space. I wonder how different they look offline.

2w

remote\_reviews The video EMILY, placed at the 'end' of the exhibition really draws the pieces together for me. Follows stories of women in the workplace who are all called Emily, and reflects on the violence of maintaining an independent identity in an office. Also reflects on how this is an inherently, gendered experience. In all, the exhibition gently teases out violence in corporate vernacular, and makes novel use of internet space. The exhibition text notes the indebtedness of

Liked by lydiablakeley and 24 others

APRIL 26

remote\_reviews • Follow

out violence in corporate vernacular, and makes novel use of internet space. The exhibition text notes the indebtedness of the format to the video game, The Stanley Parable, which self generates endless corporate spaces as you play. Perhaps this uncovers an underlying similarity between successful online exhibitions and the video game format, where ascribed agency to navigate themselves, and draw syntactic connections between works on their own terms.

Watch here:  
<https://www.isthisitthisit.com/off-ice-space>

2w Reply

Liked by lydiablakeley and 24 others

APRIL 26

Add a comment... Post