



Modes of Remembrance: The Act and Art of Remembering is an exhibition of the work of Grace Adam, artist-in-residence at West End Anglican Parish Church, St Giles-in-the-Fields. Her residency has culminated in a series of sculptural interventions that form an investigation and response into St Giles' monuments and memorials, to the famous and the forgotten, their relationship with the space, and our relationship with them.

Grace's practice moves between drawing, painting and sculpture/installation, and she is particularly interested in our built environments; the spaces we build, both public and domestic. Crucially, the objects we select for our spaces describe our values: aesthetic, social and political, as does the 'second layer', the formal collecting and preserving of such objects. In this way, her research has sought to question whether monuments of public remembrance still function to help us map and locate ourselves against others.

St Giles-in-the-Fields, also commonly known as the Poets' Church, is part of the Diocese of London within the Church of England. Several buildings have stood on the site; the present structure designed by Henry Flitcroft in the Palladian style was built between 1731 and 1733. St Giles and Seven Dials have a rich and varied history. The church, as Peter Ackroyd puts it, is a place of 'entrance and exit' and is at the 'crossroads of time and eternity.'

Through Grace's residency and exhibition she has explored how objects communicate ideas about who is valued, how we value them, the language of memorialising and the changing tastes and conventions of remembrance. In her practice, she has responded to a range of domestic and secular settings. Through this particular work in an ecclesiastical environment, funded by Arts Council England and University of the Arts London (UAL), she has made interventions that enliven, inform and question; that awaken us to parts of our city that we no longer see clearly or perhaps even notice.

From a visual perspective, objects reflect the styles and tastes of those remembered, and of makers and viewers over several centuries. Grace has examined the intentions of the makers, the materials and aesthetics involved. This raises interesting questions about the politics of remembrance, of materials, and of shared and unshared histories. Collections of memorial objects are often in flux: formed and reformed. The artist asks the viewer to consider the altered status of these objects, and what that might mean.

Grace has made and installed nine works in St Giles that offer her temporary and contemporary response to some of the memorials in a space which has historical and enduring resonance architecturally, aesthetically and ecclesiastically.

# Grace Adam

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20 September – 31 October, 2014

St Giles-in-the-Fields Church  
60 St Giles High Street  
London WC2H 8LG



Many thanks to the Rector and staff of St Giles-in-the-Fields, particularly Reverend Alan Carr; to Gillian Cargill for the exhibition photographs; Richy Lamb, Owned and Operated for the exhibition print design; Edwina Zormelo for making the covers and to Nicola Turner, NT Creative Arts.

For further information about Grace and her work, visit [www.graceadam.com](http://www.graceadam.com) and follow @GraceAdam4 on Twitter.

