

Jerome Webby 2011

Spatial Disruptions is a show concerned with the meaning of formal disorder. Familiar domestic spaces are arranged in such a way that they are functionless or meaningless given the lack of architectural continuity and figural presence. What were once places to inhabit, have become a source for formal experimentation.

Walls, windows and cupboards, the stuff of domestication are composed in almost abstract terms and without recourse to familial themes. Rather than enhancing the innate culture that exists behind the façade of a family home (as Mason has done in the past), here Mason is interested in the shape, the empty space and the tonality that is inherent within these architectural clusters.

Yet the works still deliberately impart a sense of the domestic. Redundant and conspicuous pot plants and paintings are situated within these interiors as vestiges of a human presence, as a reminder of the domestic sub-text. In other words, the works are not entirely ignorant to a parallel reading that points to the soulless monotony of day-to-day domestic existence. The people who once inhabited these interiors have subordinated themselves to materiality to such an extent that they are transparent. These are the spaces that plague our sense of culture. These interiors are templates for white suburban culture. But here Mason defiantly reconfigures their purpose into an artistic context. The interiors cannot be lived-in as they are inverted, meaningless rooms that open out into endless voids.

Mason has isolated architecture's capacity to alter the mood of those who exist within it by forcing the viewer to simultaneously inhabit both the work itself and the gallery that inhabits *it*. In this sense Mason is an artist dealing with, in broad terms, experience but also the experience of art and its role as a consumer product.