

Jill Randall. PAPER Pavilion, 'Personal Structures', Palazzo Mora, Venice May 11th-Nov 24th 2019.

Jill Randall's work reveals the sublime and beautiful, the poetic and resonant in bleak and unpromising places, and often involves making work with and from post-industrial, 'toxic', or 'spoiled' environments.

The "Sheds" sculpture series presented in the PAPER Pavilion at the Venice Biennale is a large and ongoing work incorporating the 'Sheds of Rossendale', 'Sheds of Rochdale' and 'Sheds of Bocholt'. These works explore the overlooked and secretive, celebrating the "ad hoc" and improvised. They began when Randall moved from Manchester to semi-rural Lancashire, where geography and topography have determine settlement and building. Randall noticed the many improvised (and possibly illegal!) architectural constructions within this landscape when travelling to her studio ; sheds, lean-tos, pigeon shed complexes, barns and industrial buildings., Randall is intrigued by the materials used in the sheds and structures , often reclaimed and improvised doors, windows and fragments sourced from other buildings.

Removed from their context , these buildings have been lovingly and accurately recreated, "model-railway" -style, with painstaking attention to detail, using recycled wood, paper and card, finding material equivalents for corrugated iron, wood and glass.

The body of work has developed to focus, especially in the 'Sheds of Rochdale' series, on unusual buildings or details of buildings lifted from their original context, often becoming abstract compositions and sculptural forms in their own right. They also celebrate renewal and change, and make us aware of life's impermanence and transience, of the constant state of building, demolishing, flux and change, the passing of time and the tide of history.

In the 'Age of the Refugee', the works have poignant nuances, referring to the idea of shelter and refuge, referencing the improvised human shelters constructed from available materials in shanty towns all over the world. Part found-object, part sculpture construction, they also play with sculptural language and notions of the beautiful and ugly.

Jill Randall May 2019.