



***Free Information sheet. Please take one.***

***Diane Bielik***

## ***Makeshift Monuments, 2010***

***These images are part of a larger body of work made in the Hungarian Cultural and Social Centre in Bradford. Due to a diminishing membership the committee agreed to sell up and close down the club in August 2010. The news of its closure was the impetus for me to begin photographing it - I wanted to record it somehow - before it was gone. My father Attila was a freedom fighter in the 1956 Hungarian revolution who, along with his elder brother László fled Budapest when the revolt was overthrown. The brothers settled in Bradford where in early 1957 the Hungarian Club was established.***

***I am interested in the urge to hold onto disappearing or changing parts of one's life, hindered by the fact that to actually attempt this for real would be both impossible and absurd. Photography can act as a kind of cushion to time's relentless movement forward, it can appear to 'fasten down' the present moment or attempt to preserve the soon-to-disappear.***

*I staged the objects within these photographs, playfully shifting and balancing pieces of furniture in sometimes nonsensical, almost childish arrangements. This intervention references the absurdity of the idea of attempting to hold onto things. By building these 'Makeshift Monuments', I hope to elevate the quotidian remains of this symbolic place. The muted interventions could be mistaken for found arrangements, hinting at leftovers of a game that has been played out in the space. A game of remembrance perhaps, leaving behind traces and trails that are now fixed into film, preserved and protected.*

*By inverting the orientation of (some of) the photographs I am investigating the condition of photography to act at once, as both a truth and a falsification. The authority of the photograph draws us in and has us believe in it as a kind of document - even when logic tells us this is not 'right'.*

*Makeshift Monuments represents my desire, urge and struggle to realise the task of keeping hold of this place. The tug of war between photography's ability to 'capture' and life's necessity to move on is represented throughout the construction and installation of the work.*

*This exhibition is part of **Ways of Looking**, a new festival of photography in Bradford from 1 to 30 October 2011. Exploring the theme 'evidence', the festival presents new exhibitions and commissions, photography in public spaces, collaborations with Bradford residents, a specially published book, and an inspiring programme of events*

*Makeshift Monuments is an Impressions Gallery off-site project, curated by Anne McNeill.*



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