

Still

For over a decade, Jennifer Trouton has been observing the flux, which the habitus has had on the physical transformations that map the Irish landscape and the houses built on this landscape, some of which have been abandoned [Re(collection), 2007] or others which have been cherished, with memories both real and imagined exposed [Ellipsis, 2008]. As an artist, she has sometimes occupied these spaces physically and at other times conceptually, making work with exceptional skill and dexterity that bears integrity of purpose, achieved largely due to her role as an empathetic observer. She is drawn to the oft-overlooked banalities of human existence, giving dignity to the little losses that are slipping away; the lost generations and their culture; of childhood innocence subsiding into adolescence, and of community based everyday rituals that are usurped by individualism and isolation. In Still, her latest exhibition, she has furthered her ideas of home as an allegory as to how we live now, by exploring the relationship between the environment and its transformations, bringing relational aesthetics into her conceptual process. 'Home is no longer a dwelling but the untold story of a life being lived,'

is how Nikos Nikos Papastergiadis has defined this contemporary state

Dr Jane Humphries, Trinity College Dublin

My interest in the 'Home' and the 'domestic' has been influenced by the continued urbanization of Ireland. As industrial economies grew from the 1700's onwards so decreased the rural population as jobs and people migrated to new and burgeoning cities. At the turn of the millennium this displacement and migration shows no signs of abatement in Ireland or any other industrialised country. With the subsequent decline of small scale farming in Ireland the relationship between the farm and the home has radically altered resulting in an abundance of abandoned homes on the landscape

In 'Still' I concentrate on a single house, long abandoned, decaying and slowly receding under the weight of encroaching flora and fauna. My thoughts are with the land, its physical relationship with the house and to the previous generations whose domestic life would have been intrinsically linked to the quality of the yield, the success of the harvest. The titles reflect this, each with its own association to the land, to harvesting, to the biblical idea that we reap what we sow. Although the viewer can begin and end its viewing of the work at any point my use of scale and compositional arrangement of the pieces is such that you begin contemplating from an exterior space and are led further into the interior until faced with the intimate and minutiae of the domestic space. This compositional devise takes the viewer on a journey and encourages them to piece together a narrative thread

Whilst the title 'still' references the inertia of all two-dimensional work and suggests film stills idiomatically the title implies a notion that underneath the apparent 'stillness'; in these works there is a sense of rage as in the saying 'still waters run deep'. Within the body of work as a whole there lies a subtext that suggests there has been an unawakening, an agitation, an excitement that has passed adding an unease or unheimlich

