

Fergus Heron

Shopping Centre Interiors

Selected Works 2009-2011

Since 2000, Fergus Heron has been slowly and meticulously developing an ongoing body of work concerned with visible tensions between landscape and architecture, nature and artifice, the modern and traditional. Heron's subjects are commonly experienced places that embody real and imagined histories. His work involves photography as a process of long-term engagement with inter-related subjects, rather than successively working from one project to the next. Through a research based working process, the photograph itself is considered a complex image, between document and picture.

Influenced by a mixture of early nineteenth century British landscape painting; mid nineteenth century British landscape and architectural photography; the films of Patrick Keiller; the novels and books of J.G. Ballard, and, Iain Sinclair, his work foregrounds the combined importance of history, mythology and topography in representing place. Working always with available light, Heron's photographs are absent of human activity, emphasising stillness and a sense of extended present time. Often a single photograph of each subject is made. Otherwise, where similar views are possible, photographs are made in pairs or sequences. This technique complicates the subject, and, more importantly, the process of seeing, posing questions about how elements between and within the photographs are related. Working with a large format view camera that produces highly detailed prints, Heron's work aims to decelerate and distil the process of photography, through slow picture making, and concentration upon some of its most basic principles.

Shopping Centre Interiors

This series of pictures of empty shopping centre interiors throughout England aims to restate display, desire and consumption as features of local spaces. Through solitary views of otherwise populated interiors, the work proposes a paradox of the public and the private, de-familiarising and unsettling the appearance of such spaces, and, more importantly, the process of seeing them. These photographs suggest how the shopping centre interiors of today resemble those of the covered shopping arcades of the nineteenth century, the last great period of globalisation when the rise of modern consumer societies took place, with emergent forms of modern vision. Inspired by early photography of exhibition architecture, the work acknowledges the historical precedents of shopping centres, perhaps enabling them to be seen as spaces where the logic of contemporary global capitalism has visible form.



































## Installation Views



*Elusive*, Camberwell Space, London, 2011 (work pictured second from left)  
Photograph courtesy George Meyrick





Studio Installation of *Royal Victoria Place, Tunbridge Wells, Kent*, 2009, 2012



Studio Installation of *Bluewater*, Greenhithe, Kent, 2004, 2012

Titles	Medium	Dimensions
1. Westfield London, 2009	C-Type Print	879 x 761mm
2. Royal Victoria Place, Tunbridge Wells, Kent, 2009	C-Type Print	885 x 775 mm
3. Manchester Arndale, 2009	C-Type Print	879 x 761mm
4. Manchester Arndale, 2009	C-Type Print	879 x 761mm
5. West Quay, Southampton, 2009	C-Type Print	885 x 775 mm
6. Westfield Derby, 2009	C-Type Print	879 x 761mm
7. The Bentall Centre, Kingston, 2011	C-Type Print	885 x 775 mm
8. Merry Hill, 2011	C-Type Print	879 x 761mm
9. The Trafford Centre, 2011	C-Type Print	885 x 775 mm
10. The Trafford Centre, 2011	C-Type Print	879 x 761mm
11. The Trafford Centre, 2011	C-Type Print	879 x 761mm

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