

**Peter Bobby: *High Rise***

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Tramshed

The first thing that sprung to mind when looking at the Index of Interiors in Peter Bobby's *High Rise* was [American Psycho](#) (Bret Easton Ellis, 1991). Everything was so crisp and clean and über-chic. But underneath is a coldness, a desperation, an ominous feeling of doom. If rooms could kill, these ones would.

In the interior shots we visit a wide range of rooms, Health Clubs, Bars, Gentlemen's Clubs, a TV studio, and a Hotel Pool, but these rooms aren't the basic rooms we know and love are they? We are looking at the prime example of Interior Architecture. What people aspire to and dream about. The fact that one of the rooms is the '22nd Floor, Presidential Suite' says it all. A room designed with the most powerful man in the world in mind is the height of our collective ambitions.

One image captivated me. '10TH Floor, Hospital Pool' made me feel that it was full of vanity and seemed to be reflecting the insecurity of its inhabitants. This was admittedly when I thought it was a spa pool. When I found out it was a hospital pool I suddenly felt the image was more sympathetic then ominous, but for Peter Bobby this was the opposite. The Interior shots have a ghostly, desolate feel to them. On the one hand they are works of art, on the other they are motionless, cold. Is a room a room when there's no one in it?

As for the video pieces, there is a calming atmosphere in all of them. There's something soothing about watching a blind/curtain open and shut. With the window video work there is the issue of whether the fact you can't see through the window (either through the fact of there being curtains/blinds or rain) affects the essence of what a window is. A window is a portal to another world, and the video work links to the interior shots (all featuring windows), especially '53rd Floor, TV Studio' which features not only the ubiquitous windows, but a TV screen, both of which are portals to worlds outside of us.

Can not seeing through a window change what it means to us? Does it still work?

The work feels to me in this case to be solely about the windows and not the world outside.

The final work is a series of dark exterior shots of buildings. Windows and roofs lit up against a foreboding black background. The height of these buildings, though cropped, is very apparent, the affect intimidating.

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