

The central premise of this collaborative body of photographic work is one that does not look at time's continuum as the deciding factor in establishing a historical timeline for the way that a building is read and experienced, but rather favours the circumstance of the actual photographic confrontation as a relevant slice of history itself isolated from the building's timeline; a memory revisited through the multilayered levels of interpretation and meaning of the moment of encounter as that unrepeatable method which determines the way that we read the 'nowness' of narrative. This strategy is rather skewed as it colours this encounter's meaning with a new tinge that bears heavily on the uniqueness of the chance meeting, mutating the work into a metaphor for the time of encounter rather than rooting it in any facet of the building's original history.

The location that is being scrutinised is that of a place originally designed to host guests. Not only is it being reflected upon by the two artists at a time when the building has been far removed from its original purpose for decades, but moreover, in an unusual and in a very different reality. This bold documentation of place by Therese and Joe happened during COVID lockdown; an unprecedented period that due to its sudden effects on our collective psyche, did not afford us enough time to ponder on its effects and the way we were used to rationally experience life in pre-pandemic days. This surreal disjuncture in our experience of the day-to-day and our loss of familiarity of the ordinary created an unusual lens through which we experienced time, making us yearn for the moments when we could hug each other when we met, speak freely in gatherings of family or friends and even share items without any worry – all common daily activities of same building being scrutinised. The work therefore uses our still lingering concerns of social distancing as a ploy to experience the site, from afar and detached, to act as an allegory of the abnormality of isolation and lockdown.

Moreover, through this portrayal of decay in stillness, the body of work removes itself from the scurry of a hospitality location, and becomes a hospice home. The photos stand for the impossibility of hospitality during a time of isolation and the objects that accompany them not only morbidly adorn the inhospitability of the place, but alternatively also become its terminally ill patients. ***Spaces in Suspension*** reflects on the hotel that has now become an open shelter whose sole *raison d'être* is to attend to the needs of its ghostly artefacts at the end of their utilitarian life, doing its best to ease their pain and soothe their symptoms.

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