

Three years ago, Cranford Collection entered into a new phase of its development. After more than a decade of fast paced growth, the Collection took time to look closely at its purpose and coherence, its future and the strengths that form its foundation. This moment of reflection came together with *Out of the House*, the first presentation of the Collection to take place beyond the context of the London house on Gloucester Gate. Presented at Fundacion Santander outside Madrid in February 2013, the exhibition aided Cranford in its own evaluation process and at the same time opened the Collection up to a wider audience. Since then, Cranford has continued to expand on this renewed commitment to share art and ideas 'out of the house' with the launch of its first website, a new office space on Albany Street in London and an unique and ongoing collaboration in the development of special projects with young curator Louise Chignac.

This fourth catalogue gathers together three phases of installations at Gloucester Gate. Instead of changing the installation in its entirety every 18 months as was the practice since 2004, Cranford has moved to a softer approach of slowly and regularly refining the installation on an ongoing basis. Hang 4 (see text below) represented my first, deep engagement with an installation of the Collection; Hang 5 has gone through three stages, so far, two of which are documented here. This slow evolution aims to allow the installations to grow increasingly sensitive to their environment, while also drawing attention to some of the Collection's key focuses, such abstract painting from the early 80s onwards, with Christopher Wool, Wade Guyton, Bridget Riley, Josh Smith, Albert Oehlen, Carla Accardi and Sergej Jensen, and to the importance of women artists within the Collection, represented in those hangs by Rosemarie Trockel, Isa Genzken, Jutta Koether, Judith Hopf and Edith Dekyndt.

A radical change has been to trade the more objective, informative approach of the previous catalogues for an artistic one by asking an artist to offer his/her point of view on the installation. For this book, we chose to invite Marie Angeletti, a young, London-based French artist. Angeletti uses photography to explore how art both penetrates life and circulates within it. She takes full advantage of today's non-hierarchic flux of images to open up new formal and conceptual possibilities. In two of her main projects, *Hotel 11 a 1 bis* and *Fabricant Couleurs*, Angeletti engaged specific contexts – an hotel in London and a paint manufacturer based in France and China, respectively – as starting points to enter into a deep, fluid process where the making of images intermingles with the sharing of life and experience. Although one can progressively understand the singularity of Angeletti's gaze, part of her uniqueness lies in letting what she encounters permeate her own self. This is how she operated with Cranford Collection: visiting the house numerous times, spending time with its inhabitants, sharing in parts of their daily lives, and looking again and again at how the art installed here interacts with them, but also at how it connects to the larger world beyond the house. For all its wilderness and humour, the result is an accurate portrait of how art is integrated into life at Gloucester Gate, how the inside and the outside collide, trading the neutrality of the white cube for the diversity of the unexpected.

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