

SOFTER: JENNY HOLZER  
AT BLENHEIM PALACE

002-04-C1 369-6278

The ongoing interrogation of the case

Question	Answer
NAME: [redacted]	Dear! American's arrest us around 11 AM They accused us that we had searched cars and got money from people we sold
When, Where and by whom did you call her?	That our post is a Security not for sure and we were waiting for wraps
After arrestment	Who we had arrested but when they came drink tea we fall
Did you had a weapon?	Apple Culture
The car shot over eye	One got bigger they
What did you see over barrel and put us in vehicle	take us to American base
Dear they tented us one person by name of Jamal die	
Question	
After arrestment	
What you been under	

BLENHEIM PALACE ART FOUNDATION

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EXIT

PLOWDEN & SMITH LTD

# EXHIBITIONS BY PLOWDEN & SMITH

Our ability to interpret ambitious design ideas into cost-effective and innovative display solutions can be found in museums and heritage sites around the world.

We work with museum curators, exhibition designers, and leading showcase manufacturers on projects that range in size from the ten new galleries at the National Museum of Scotland (Museum + Heritage Best Permanent Exhibition 2017), to mounting a single piece for an iconic luxury brand like Berry Bros. & Rudd.

Every one of our mounts is custom-made for the object using the finest

conservation-grade materials. We work with steel and stainless steel, brass, acrylic, resin, wood, glass and Corian to create mounts that display the object to best effect. Finishing, including powder-coating, patinating, brushing, polishing or spray-painting the surface, completes the look.

Pre and post-exhibition, we can provide detailed CONDITION REPORTS and advise on COLLECTION CARE AND ENVIRONMENTAL MONITORING. Should any object be damaged in transit, our experts are on hand to carry out high-quality restoration treatment.

Our experience displaying objects that range from tiny Roman coins to racing cars ensures that everything we mount is safe, secure and shown to best advantage.



S O F T E R : J E N N Y H O L Z E R  
A T B L E N H E I M P A L A C E

B L E N H E I M A R T F O U N D A T I O N

P L O W D E N & S M I T H L T D







**S**OFTER: JENNY HOLZER AT BLENHEIM PALACE is the visually exciting and thought-provoking collaboration between American artist Jenny Holzer and the Blenheim Art Foundation.

Set within the sumptuous interiors of Blenheim Palace, the 18th Century seat of the Dukes of Marlborough and birthplace of Sir Winston Churchill, SOFTER: JENNY HOLZER AT BLENHEIM PALACE features new site-specific work that directly addressed the Palace's military and political history

in relation to the themes which have figured prominently in Holzer's practice since the 1980s: power, conflict and activism.

**P**lowden & Smith was delighted to be approached by the Blenheim Art Foundation to take on this challenging brief: designing supports that would make Holzer's paintings (some measuring in excess of 2000cm x 1000cm) look as though they were leaning against Blenheim's spectacular furniture and interiors without actually making contact with them.











In order to give the impression of heavy paintings propped up against 18th Century furniture and architecture, we designed a series of strong, minimalist support frames that would not be visible to visitors.

Each support was designed to show off the individual piece to its best advantage, whilst also protect the area immediately around the artwork, including antique furniture, fireplaces, floors, window shutters and window seat cushions. These precisely designed mounts safely positioned the artwork mere centimetres above and in front of the architectural or interior element the artwork was supposed to be resting on.

Getting precisely the right angle and tilt of the artwork was absolutely essential for achieving the correct effect for the artist, and each mount was designed to be easily adjustable – something that would reduce installation time onsite and minimise the risk of damage.

The final result is a bold, unapologetically nonchalant display of apparently unsupported artwork. A series of politically charged canvases leaning, sitting and resting amongst the grandeur and visual trappings of power that Blenheim Palace has become synonymous with.











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