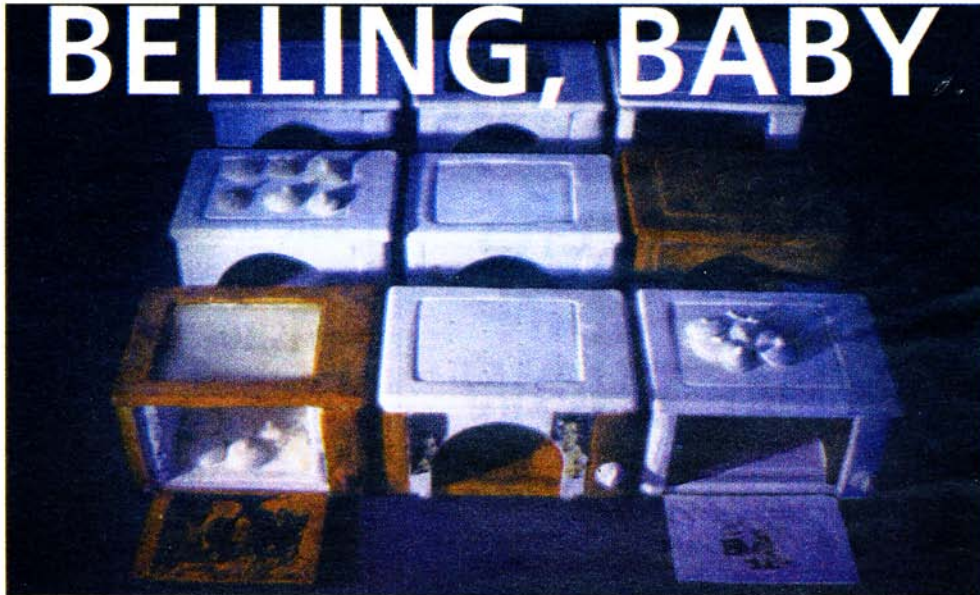


# DOMINIQUE REY

DOCKLANDS NEWS, SEPTEMBER 1998



**A**n old sweet factory in the heart of the Docklands area provides the unlikely setting for a contemporary art gallery, and a studio complex for over 80 artists. That's one big hotbed of creativity, jammed full of artworks just waiting to be seen. This month Cable Street hosts an installation in Gallery One by Dominique Rey, whilst Gallery Two features work by Japanese artist Hide Ishibashi.

Rey has taken a sideways look at domesticity and singled out the humble Baby Belling cooker – much beloved of student days and old bedsits with peeling wallpaper – as an every-

day object turned into an aesthetic delight.

Using 'industrial' materials like concrete, acids, and metal oxides, Rey has created beautifully textured casts of the ovens. Each is from the same mould, yet different in character. Much of her work focuses on the history of individuals, and the relationship between different cultures, particularly Islam and the West. She says, "The oven as a symbol crosses many cultural boundaries. Through the casting process these ovens have lost their function and place in society. They are obsolete until renamed as 'art', but they have found a certain fascina-

tion from this functionless state."

Rey's previous work for the gallery involved 100kg of sugar cast into bread forms, slowly melting away. She describes it as "gloopy", continuing, "It smelt like a room full of toffee apples and people kept trying to lick it." After concrete ovens and sugar loaves, what next? Rey is already working on a commission for the James Hockey Gallery in Surrey, the result of research on a travel award in Iran last year. And the keyword is 'glasshouses', I hear.

Belling, Baby, *Cable St Gallery, E1. 21 August to 13 September.*