



Proposition 13
Flower
 Papercut
 51.6 cms x 78.5 cms

Charlotte Hodes THE GRAMMAR OF ORNAMENT

New papercuts and ceramics

A poetic response to the *Thirty Seven Propositions* outlined in Owen Jones' 1856 publication.

Private View @ jaggedart: Wednesday 5 March 2014
Exhibition dates: 6 March - 5 April

jaggedart

With an international reputation as an artist working through collage across different media, this new work by Charlotte Hodes has been informed by the influential 1856 book *The Grammar of Ornament* by architect Owen Jones, one of the most important design theorists of the 19th century.

Hodes subverts this male treatise and re-interprets it from the position of a contemporary female artist engaged in the languages of fine and decorative arts. "Hodes dismantles idea and form by using collage and papercut techniques to disrupt images, thus creating multifarious new directions and possibilities," says Dr Janet McKenzie in her catalogue essay on the work.

In Hodes' papercuts the female figure appears as a protagonist serving to undermine and disrupt the rigidity of the hierarchical system presented by Jones, defined by his "General Principles" that govern the use of design and ornament in architecture. Her feminist approach is further explored through the medium of ceramic dishes as a canvas, situating the imagery firmly within the domestic domain rather than seeking to replicate the grand and lofty iconography of architecture and classic design.

"Her work, using tiny fragments of paper and decorative motifs, explores the diverse manner in which the women have been presented in art history; the decorative links to the domestic, and the way in which so much of female activity goes unnoticed," says McKenzie.

Significantly the exhibition will be restaged at New Hall Art Collection, Cambridge, the only collection devoted to women's art in the UK. (26th April-24th May)

The work in this first solo exhibition by Charlotte Hodes at **jaggedart** builds upon her prize-winning work on paper for the **Jerwood Drawing Prize** in 2006, her solo exhibition at The Wallace Collection 2007 and her participation in *Glasstress: White Light White Heat* exhibitions at both the **Venice Biennial 2013** and **The Wallace Collection 2013**.

Charlotte Hodes lives and works in London. She studied Fine Art as an undergraduate student (1978-82) and Painting as a postgraduate student (1982-84) at the Slade School of Fine Art, University College, London. At the Slade School under the Professorship of Lawrence Gowing, she was a student of Paula Rego, Stanley Jones and John Hoyland. Charlotte was Associate Artist at the Wallace Collection, London, from 2005-2007 and Winner of the Jerwood Drawing Prize in 2006. She is Professor in Fine Art at London College of Fashion, University of the Arts London. Charlotte Hodes has exhibited with jaggedart since 2007.

Forthcoming exhibitions and projects with works by Charlotte Hodes:

11 March 2014: Charlotte Hodes will be delivering her professorial address at **London College of Fashion**, University of the Arts London.

26 April 2014 – 24 May: The Grammar of Ornament will be shown after jaggedart at **New Hall Art Collection, University of Cambridge**, a permanent collection of modern and contemporary art by women artists.

9 -12 May 2014: jaggedart will present a selection of *A Concise History of Vessels* by Charlotte Hodes at **COLLECT** at the Saatchi Gallery.

For further information or photographic material please contact info@jaggedart.com

Gallery opening times: Wednesday to Friday: 11-6 Saturdays 11-2. Other times by appointment.



Charlotte Hodes: The Grammar of Ornament

You are invited to join the artist for the Opening Reception
4.30pm to 7pm on Saturday 26 April 2014
Jocelyn Bell Burnell Room, Murray Edwards College

Charlotte Hodes will be in conversation with Dr Nina Lübbren
4.30pm on Saturday 26 April 2014
Long Room, Murray Edwards College
In association with [jaggedart](#)

RSVP: art@newhall.cam.ac.uk



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Nina Lübbren

Nina Lübbren is Deputy Head of the Department of English, Communication, Film and Media at Anglia Ruskin University. She is also a Principal Lecturer in Film Studies. Prior to this, she was Senior Lecturer in Art History and Modern Visual Culture in the Cambridge School of Art. She gained a Master's degree in Art History and Italian at the Freie Universität Berlin (Germany). Her research interests are in the area of nineteenth-century European art, in particular landscape and academic painting. She is the author of *Rural Artists' Colonies in Europe, 1870-1910* (Manchester University Press, 2001) and the co-editor of *Visual Culture and Tourism* (Berg, 2003). She is currently writing a book on visual narrative in nineteenth-century painting.



Charlotte Hodes

Vernissage mardi 13 mai de 18h à 21h
Exposition du 14 mai au 7 juin 2014

C l a r a S c r e m i n i
G A L L E R Y

99, rue Quincampoix 75003 Paris - Tél. 01 48 04 32 42
Mercredi, jeudi, vendredi et samedi de 14h à 19h ou sur R.D.V
c.scremini.gallery@wanadoo.fr

C l a r a S c r e m i n i

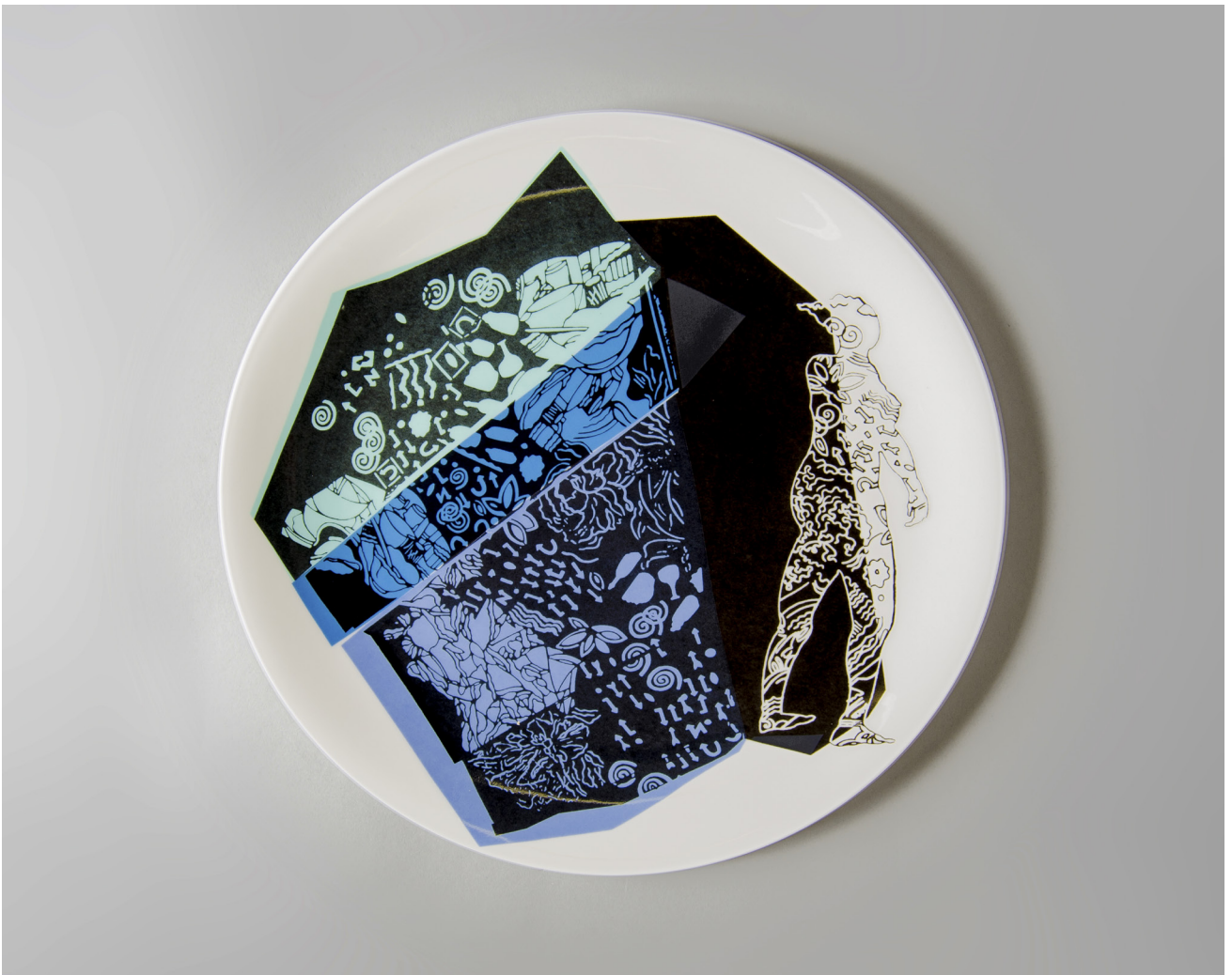
G A L L E R Y

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Charlotte Hodes

Céramiques

The Grammar of Ornament



Clara Scremini Gallery présente

Charlotte Hodes



Exposition du 13 mai au 7 juin 2014

Horaires : du mercredi au samedi de 14h à 19h ou sur RDV

Adresse : 99 rue Quincampoix 75003 Paris

Contact : c.scremini.gallery@wanadoo.fr - Tél. : +33 1 48 04 32 42

Une fois de plus Clara Scremini Gallery nous fait découvrir une des grandes artistes de la céramique contemporaine internationale originaire de Grande-Bretagne.

Charlotte Hodes, dont c'est la deuxième exposition en France à Clara Scremini Gallery, est connue internationalement comme une artiste qui décline le travail du collage/découpage sur différents supports.

Ce nouveau projet s'inspire de l'ouvrage *The Grammar of Ornament* de l'architecte Owen Jones l'un des plus importants théoriciens du design du 19^{ème} siècle. Hodes détourne et réinterprète ce traité sur « l'arrangement des formes et des couleurs dans l'architecture et dans les arts décoratifs ». En intégrant ces motifs dans des céramiques en formes de plats et assiettes, l'artiste fait entrer ces références dans l'univers domestique tout en questionnant le design et le féminisme du 21^{ème} siècle.

La forme féminine occupe chacune de ses œuvres en des poses lascives et passives, contrastant de façon ironique avec la technicité minutieuse utilisée. Au travers de ses silhouettes drapées ou dansantes Charlotte Hodes cherche à évoquer une sensualité féminine et un sentiment de célébration tout en questionnant la position de la femme comme motif décoratif, volontairement éloigné de l'iconographie grande et noble de l'architecture et du design classique.

Hodes conçoit ses plats et les travaille comme un peintre : la vaisselle devient son support à peindre. Pour elle le plat s'éloigne de sa fonction première et devient un dessin poétique. L'artiste démantèle ainsi l'idée et la forme en utilisant la technique du collage et du découpage pour perturber les images, créant de nouvelles orientations et des possibilités multiples.

Elle affirme avec pragmatisme son ancrage dans la tradition anglaise des arts décoratifs et l'indépendance des femmes dans le monde de l'art, dans une œuvre à la fois baroque et contemporaine.



Biographie

Charlotte Hodes a étudié à Brighton College of Art, de 1977 à 1978, puis la peinture à la Slade School of Fine Art, University College de Londres jusqu'en 1984. Elle a travaillé en tant qu'artiste à la Spode factory de 1998 à 2004. Ses céramiques ont été exposées à la European Design Biennial au Design Museum London en 2003. Elle a également exposé au Victoria & Albert Museum en 2002 où elle a présenté une collection de plus de trente-cinq vases en céramique. Elle a été artiste associé à la Wallace Collection, de Londres en 2005-2007 et a remporté le Jerwood Drawing Prize en 2006. Charlotte Hodes est actuellement professeur des Beaux-Arts au London College of Fashion, University of the Arts London.

Expositions récentes

The Grammar of Ornament, New papercuts and ceramics à la Jaggedart Gallery, Londres, 2014
UK Crafts Council jusqu'en 2013
White Light White Heat, Biennale de Venise 2013
White Light White Heat, Wallace Collection, 2013
Ceramics and Papercuts Clara Scremini Gallery, Paris, 2012
Glasstress Stockholm Millesgården Stockholm, Sweden, 2011
Art Fair for 21st Century Art Cologne, Germany, 2010
Silhouette and Filigree à la Malborough Gallery en 2009
Glasstress, Biennale de Venise de 2009
Drawing Skirts à la Baring Wing & University Gallery, University of Northumbria en 2008
Fragmented Images Wallace Collection à Londres en 2007

Collections publiques

Arthur Andersen
Berengo Glass Museum
Birmingham City Art Gallery
Brighton City Museum & Art Gallery
British Council
Clifford Chance
Deutsche Bank
Leicestershire Education Authority
Potteries Museum & Art Gallery Stoke-on-Trent, Staffordshire
Ruth Borchard Collection
St. Thomas' Hospital
Southampton General Hospital
Spode Museum
University College London Art Museum
Victoria & Albert Museum
Wellcome Foundation
Women's Art Collection, New Hall Cambridge
Worcester City Museum & Art Gallery

