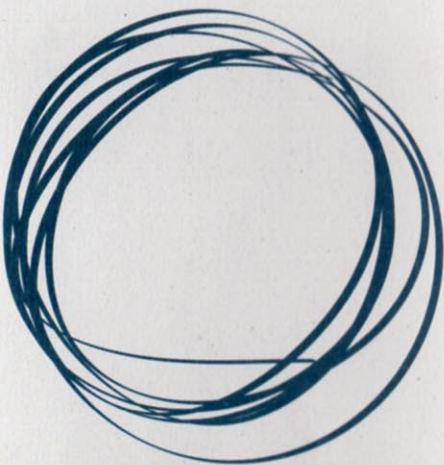


INSCRIPTION

DRAWING | MAKING | THINKING



13.01.10

21.02.10

JERWOOD SPACE
171 UNION STREET
LONDON SE1 0LN



INSCRIPTION: *drawing, making, thinking*

With this show we have tried to dig deep into our respective curatorial knowledge and interests – around drawing and making – and explain to one another what we feel to be important and valuable about them, and how that might be communicated more clearly both to ourselves and to others.

Our early meetings involved a rather high-speed exchange of images and texts by and about artists that interested us both with this connection in mind. Although we come from very different professional backgrounds: academic, fine art practitioner and curator in Anita's case; commercial dealer and applied arts curator in Amanda's case, we did not feel bound by our particular professional fields, but found an increasing synergy in our thoughts and visual responses to very different forms of drawing and making.

We are delighted that artists of the calibre of David, Philip and Charlotte agreed to participate in this Encounter, not only through contributing works for the exhibition, but also through giving freely of their time for conversations and meetings which have helped give our curatorial ideas form. As with the curators, each of the artists comes from different professional backgrounds. Charlotte and David are both former winners of the Jerwood Drawing Prize (2006 and 2000); Philip of the Jerwood Applied Arts Prize: Ceramics (1997). The visual language of each artist is quite distinct and, superficially may seem to offer little common ground for an exhibition or an Encounter.



It is however our proposition that the deeply embodied thinking, present in the working methods of each artist, gives them much common ground. Their work offers an articulation of broad and deep knowledge, through visual means, and in particular through inscribed line, which is inseparable from a profound engagement with the physical means of production; whether in David's drawings; Charlotte's layered collages or Philip's ceramic buckets. The question being asked by each artist of his or her practice may differ; their interests do differ, but each shares an almost meditative engagement with line as a form of thinking and exploring knowledge through making.

As we have moved closer towards the practical delivery of this show, we have both sensed a growing excitement about what we are learning from this Encounter, matched equally by a growing frustration that we have so little time to capture and develop the written language to articulate that learning. Together with Jerwood Visual Arts and the exhibitors, we will produce a small publication, a post show production, which will record rather than predict the show – an approach that seems appropriate to our enquiry.

Finally, we have increasingly recognised the openness of each participant, artists and curators, to engage with this iterative process to examine and explore the tacit knowledge that is barely expressible by verbal means but which we hope is expressed, more fully, by these works – both finished and in progress – that form this Encounter and this exhibition. We invite such openness from all who visit the show.

- Amanda Game and Anita Taylor

INTRODUCTION

Curated by Amanda Game and Anita Taylor, *INSCRIPTION: drawing, making, thinking* brings together the work of three contemporary artists:

DAVID CONNEARN
PHILIP EGLIN
CHARLOTTE HODES

INSCRIPTION: drawing, making, thinking is part of the Jerwood Visual Arts *Encounters* series. *Encounters* exhibitions aim to explore the issues and territories in the borderlands between the main disciplinary fields of the Jerwood Visual Arts programme, which include drawing, painting, sculpture, applied arts, photography and moving image. In this show, leading curators and artists consider the connections between drawing and making, opening up a rich seam of investigation for a broad range of artists, makers, curators and visitors. The exhibition will be accompanied by a programme of events, bringing into focus the varied lines of enquiry followed. Jerwood Visual Arts is a major initiative of the Jerwood Charitable Foundation. www.jerwoodvisualarts.org

"It is often the act of drawing itself, the deep engagement in the act of unconscious thinking through making, that gives rise to an image or idea.....the hand feels the invisible and formless stimulus, pulls it into the world of space and matter and gives it form"

- Juhani Pallasmaa, *The Thinking Hand*

THE ARTISTS

DAVID CONNEARN studied at Camberwell School of Art (1979) and Slade School of Art (1981) after completing a History degree at Cambridge University. Between 1980 and 1991 he worked as an assistant to Sol LeWitt. His current interest is the conservation of the Wittgenstein building in Skjolden, Norway.

His work has been shown internationally in both solo and group exhibitions, most recently in the Slewe Gallery, Amsterdam and RMIT, Melbourne (2009); the Cairn Gallery, Fife (2007); and the Japanese Embassy in London (2005). He won First Prize at the Cheltenham (Jerwood) Open Drawing Competition in 2000, and exhibited in the group show *Drawing Breath: 10 Years of the Jerwood Prize* at Wimbledon College of Art in 2006. His work is also represented in several major collections including The British Museum, Arts Council of England and The British Council.

He comments: "I established a drawing practice in 1980, built on the rigorous training in information gathering and its depiction gained at Camberwell. This was first developed in the direction of an investigative analysis of the process of drawing, treating simple drawing acts within a quasi-propositional context. At a critical point this gave way to a more fundamental analysis of the boundary between control and uncontrollability, and meaninglessness – the inarticulate or unaccountable content of process."

PHILIP EGLIN studied at Staffordshire Polytechnic (1979-82) and at the Royal College of Art, London (1983-86). He exhibits internationally and was awarded the Jerwood Prize for Applied Arts, Ceramics in 1996 (now Jerwood Contemporary Makers). His work is held in numerous public collections including The Stedelijk Museum, the Netherlands; Mint Museum, North Carolina, USA; Auckland Museum, New Zealand; the British Council, London; National Museum of Scotland, Edinburgh and the Victoria and Albert Museum, London. In addition to his ceramic work, Philip has lectured and taught in many colleges and universities throughout the UK and currently teaches part at Staffordshire University.

Philip Eglin's ceramic works reflect and comment on contemporary culture. Eclectic in their references, he has likened his characteristic intermingling of cultural icons, ephemeral images, symbols

of consumer culture and handwritten scripts to channel hopping. References are made to a heterogeneous array of sources including Northern Gothic religious woodcarvings, Chinese export porcelain, English folk ceramics and the language of symbols used on contemporary packaging. His interest in such artefacts is not solely because of their intended aesthetic, but extends to the characteristic shapes and marks that are found on the underside and backs of things. His most recent work explores juxtapositions of imagery related to football, religion and sex. He works on a range of scales, making functional vessels at one end and larger scale figurative sculptural works at the other.

CHARLOTTE HODES studied Fine Art at Brighton College of Art (1977 - 1978) and Painting at the Slade School of Art (1978 - 1984). An internationally exhibiting artist, Charlotte Hodes' work takes the form of intricately cut, large scale papercuts and work onto ceramic. Her working methodology is informed by collage; both the digital of 'cut' and 'paste' of the computer and hand cut and paste in the studio. The depiction of the female figure, drawn from contemporary and historical sources, which include skirt pattern templates from the London College of Fashion archive library, is the overriding and recurrent theme. The work seeks to evoke sensuousness and a sumptuous feeling of celebration, simultaneously questioning the position of the female figure as decorative motif.

Exhibitions include the solo shows: *Fragmented Histories*, Galerie 88, Kolkata, India (2001); the installation *Digital Responses: Cacophony - A Cabinet of Vases*, Victoria and Albert Museum, London (2002); *Fragmented Images*, The Wallace Collection, London (2005) and most recently, *Silhouettes and Filigree* at Marlborough Fine Art, London (2009). Residencies include artist's placement at Spode ceramic factory in Stoke-on-Trent, Staffordshire between 1998 - 2004, where Hodes accessed the Spode archive of image transfers to create her own 'visual bank' which she then re-interpreted onto existing Spode ware. Charlotte Hodes was Associate Artist at The Wallace Collection, London from 2005-2007 and Winner of the Jerwood Drawing Prize in 2006. She is represented by Marlborough Fine Art, London and is currently Senior Research Fellow at the London College of Fashion, University of the Arts, London.



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EXHIBITION EVENTS

DATE: 18th January, 1st, 8th & 15th February 2010
TIME: 6pm

A series of Monday evening events at Jerwood Space will run alongside the exhibition. Guest speakers will include academics, artists, curators and educationalists. The events will explore the exhibiting artists' different approaches to *INSCRIPTION*, widening the *Encounters* conversation by engaging both practitioners and audience in open debate about drawing, making and thinking.

Events are free but must be booked in advance. For further information and to book, please contact Parker Harris, or check the Jerwood Visual Arts website.

POST SHOW PUBLICATION

If you would like to receive notification about the *INSCRIPTION: drawing, making, thinking* post show publication, please register your interest by contacting Parker Harris, or check the Jerwood Visual Arts website:

T: 01372 462 190

E: inscription@parkerharris.co.uk

W: www.jerwoodvisualarts.org

IMAGE CREDITS

1. Charlotte Hodes, *Floating*, apricot pink 2008, courtesy Marlborough Fine Art
2. Philip Eglin, *Studio wall*, courtesy the artist
3. Charlotte Hodes, *Filigree: gold icons* 2009, courtesy Marlborough Fine Art
4. Philip Eglin, *Tomorrow's Assassin* 2008, courtesy the artist

Jerwood Visual Arts is a major initiative of the Jerwood Charitable Foundation.

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