

INVISIBLE CITIES

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Examining the transitions from headspace to physical depiction in paint

21 January - 22 February 2009

Jerwood Space, 171 Union Street, London SE1 OLN

BASIL BEATTIE
TOM CHAMBERLAIN
PRUNELLA CLOUGH
KATY DOVE
VINCENT HAWKINS
SARAH MORRIS
CAROL RHODES
THOMAS SCHEIBITZ
DANIEL STURGIS

Curated by Roger Kelly and Katie Pratt.

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■ JERWOOD SPACE ■

JERWOOD **VISUAL** ARTS

FOREWORD

The main body of the Jerwood Visual Art programme is a series of group shows representing awards, prizes and commissions within painting, photography, craft, sculpture and drawing. Our aim is to celebrate talented emerging artists working within, and testing the boundaries of these disciplines, reflecting the artistic issues of their time. These exhibitions are selected by artists, collectors, writers, curators who are passionate, knowledgeable and experienced about their subject, about good work and about supporting artists. Within this structure though, we felt it was important to have one or two shows that reflect the conversations, discussions and ideas that arise during the course of the year of exhibitions, and find ways of responding to these through the work of artists who have been part of the Jerwood family.

We started this series of 'Encounters' with *Space to Draw* last year, and I am humbled and thrilled by the dedication and intellectual and artistic energy that Roger Kelly and Katie Pratt have put into this year's exhibition. Roger Kelly was short listed for the Jerwood Drawing Prize in 2006; Katie Pratt won the Jerwood Painting Prize in 2001. Both bring a deep artistic sensitivity to this curatorial task that they have set themselves, and which they articulate beautifully in their essay. Each of the artists that they have selected have had some connection to our exhibitions at the Jerwood Space and I can't thank Roger and Katie enough for all they have done to make this exhibition what it is.

I am also extremely grateful for the total dedication to the Jerwood Visual Arts programme, and to this exhibition in particular, of: Penny Harris, Emma Parker and Siobhan Kneale of Parker Harris; all our colleagues at the Jerwood Space and, in particular, to Sarah Williams, Jerwood Visual Arts Coordinator, for all the hard work in supporting our two curators.

We have a truly extraordinary group of artists represented in this exhibition, and I hope you will enjoy the imagination that has brought them all together.

Roanne Dods

January 2009

INTRODUCTION

Our curatorial notion of Italo Calvino's *Invisible Cities* is a representation of the psychological space in which painters – whether alchemically or pragmatically - formulate their imagery. This policy reflects the processes we use individually as painters ourselves. We brought together work in the way that we paint within our own, very diverse practices: by engaging our visual sensibilities and conforming to a conceptual structure. To put it bluntly, we wanted to create an exhibition that we as painters would be excited to see.

Invisible Cities occurred to us as a metaphor for painting's dilemmas of visual invention and the elusiveness of hallucination. We wished to establish a context where the artists in this exhibition could be seen through their various strategies of specifying the imaginary or the recalled in terms of an arena for contemplating and devising. For some of these nine painters, this forum is private, concealed; we are presented with the evidence of the activity. Others share their processes with us. The image of the city is particularly interesting to us as a hypothesis because it reflects the chaos of influence, conflicts of politics and haphazard ideas that lead to something emphatic: an image and a sense of conviction. This does not, however, obviate tentative means nor insist upon illustrated decisiveness.

Prunella Clough had the peculiar ability to generate images that hang between experience and abstraction. Whether her paintings insinuate forms - as in *Stack* - or visual fields - *Disused Land*, for instance, they are rendered with authority yet do not deny the process through which they are derived. Vincent Hawkins, too, jostles autonomy. His recent paintings increasingly generate their own gesture and motif. But he is not shy of referencing, frequently depicting his own collages made from detritus. Hawkins candidly leaves this trail of the genesis of his imagery within the painting.

By contrast, Tom Chamberlain foregrounds process by painstakingly choreographing barely-visible incremental marks. In so doing, he creates a surface that simultaneously suggests infinity yet denies illusory space. Titles like *Dustcloud* endorse this: we can see why it is what it is, but it is nebulous at the point of definition. The slight acknowledgement of the canvas edges in both Chamberlain's and Daniel Sturgis' paintings remind us that paintings are physical, not apparitions. For Sturgis, compositions frequently part and forms congregate at

the sides. In both *Insistent Polemic* and *Fictive Call*, Sturgis plays with abstract collage, and yet jogs our consciousness with semiotic hints of architecture and cultural indicators. Sturgis' paintings are specifically orchestrated off-canvas and have an air of pre-determinacy which differs dramatically from Hawkins, for example. Sarah Morris, too, seems to directly invoke architecture, yet the palpable two-dimensionality of the work negates it. In her paintings of this era, we never see either summit, base or sides of these illusory towers, but we are overwhelmed by their stature and their origin is pinpointed: *Neon Speedworld (Las Vegas)* and *Century Plaza (Los Angeles)*.

Basil Beattie also seems to depict distinct architectural structures: but like Morris and Sturgis, devices within the work – such as grids, multiple images, bands and borders – interrupt spatial interpretation. As imagery, it could often enter the territory of either architectural plan or of sculptural description but these references are so incongruous that we are persistently returned to its sheer, painterly physicality and the histories of painting from which it emanates and by which we understand it.

Of these nine artists, several appear to operate within a virtual arena as a means for enticing or baiting 'the muse'. Intuition for Katy Dove represents an attempt to establish the quintessence of experience. This is then mediated through a plethora of techniques and media to synthesise a hybridisation of modern life. Yet the intuition in Dove's work is filtered through the context of Modernism in painting, music and animation. In this way, her 'head-space' includes a fourth dimension of historical time and of received collective memory.

Carol Rhodes' position in the exhibition is straightforward: these are invented landscapes that correlate directly with the premise of balancing invention, intuition, memory and history.

There is playfulness in the work of Thomas Scheibitz where school-room geometry interchanges with discernable signifiers: illustrated drips, punctuation marks, cartoon worlds latent with motion coexist within the painting. In a sense, they epitomise the wonderful randomness of invention: simultaneously strategic and incidental.

From the vantage point of the exhibition we juxtapose one artist's practice to the next, taking the interconnection for granted. This requires a leap in language and thought, forming comparisons, but also highlighting the diversity of each outcome.

© Roger Kelly & Katie Pratt 2009

Roger Kelly graduated from Chelsea College of Art and Design in 1997 and was shortlisted for the Jerwood Drawing Prize in 2006. He has exhibited internationally since graduating and will be showing at Hales Gallery, London in 2009.

Katie Pratt graduated from the Royal College of Art in 1998 and went on to win the Jerwood Painting Prize in 2001. She has exhibited widely in the UK and abroad, her most recent solo exhibition was at Kontainer Gallery, Los Angeles in 2008.



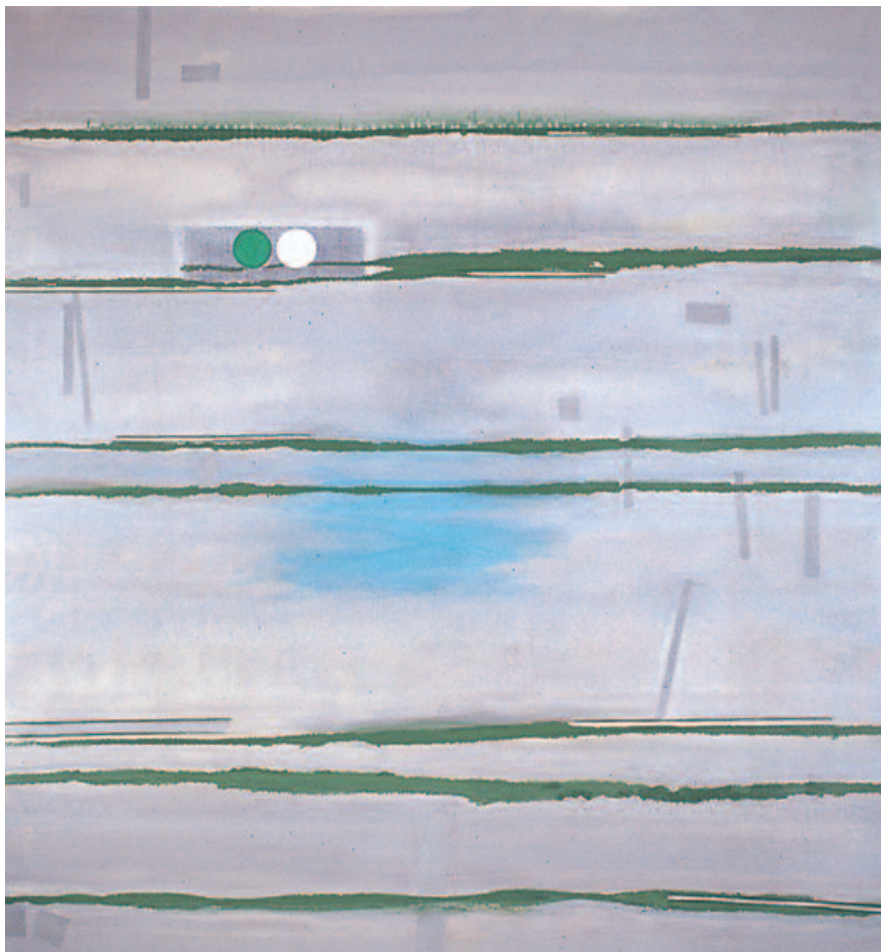
***Exits and Entrances*, 2005 - 2008 by Basil Beattie**
oil & wax on canvas, 30.5 x 40.5 cm

Image © Basil Beattie, work courtesy Eagle Gallery, London



***Tense*, 2008 by Tom Chamberlain**
acrylic on canvas, 40 x 50 cm

Image © the artist, work courtesy Aurel Scheibler, Berlin and Mihai Nicodim, LA



Disused Land, 1999 by Prunella Clough

oil on canvas, 131.5 x 121.5 cm

On loan from Pallant House Gallery, Chichester (The Wilson Gift through The Art Fund)



Untitled, 2007 by Katy Dove

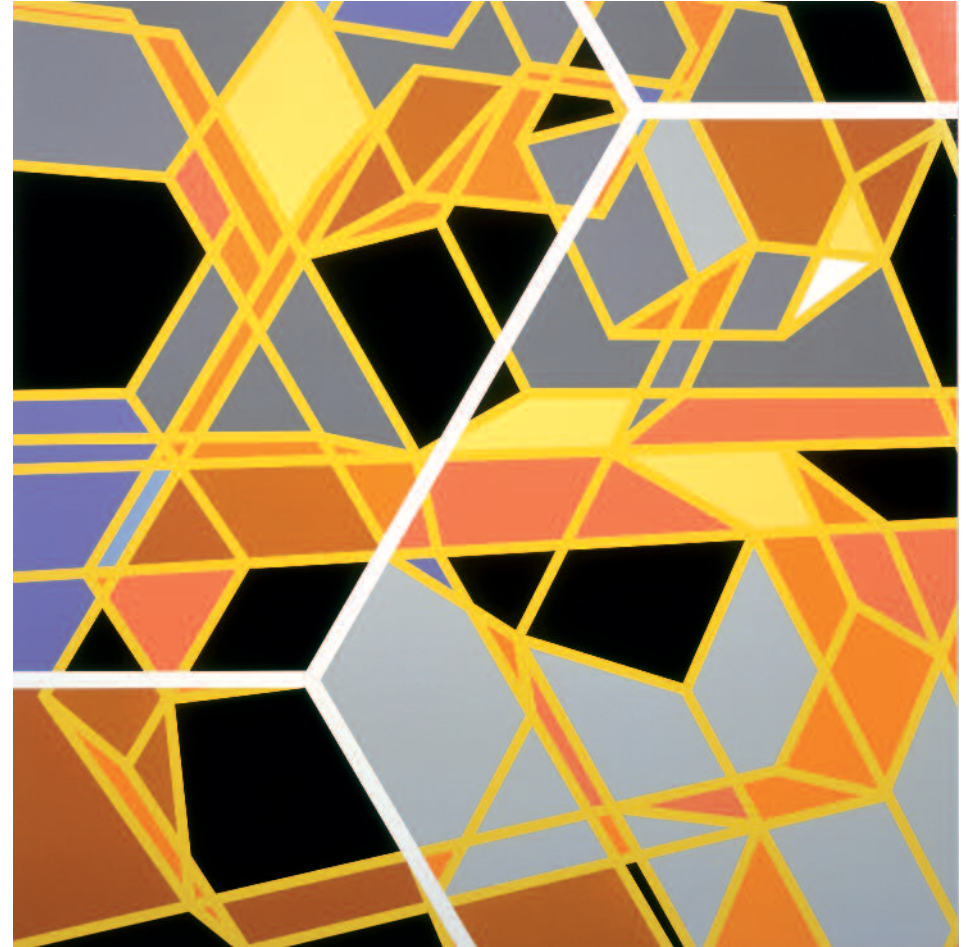
oil on linen, 30 x 35 cm

Courtesy Hales Gallery, London



Resting Nail, 2008 by Vincent Hawkins
acrylic on canvas, 66 x 51 cm

Courtesy the artist



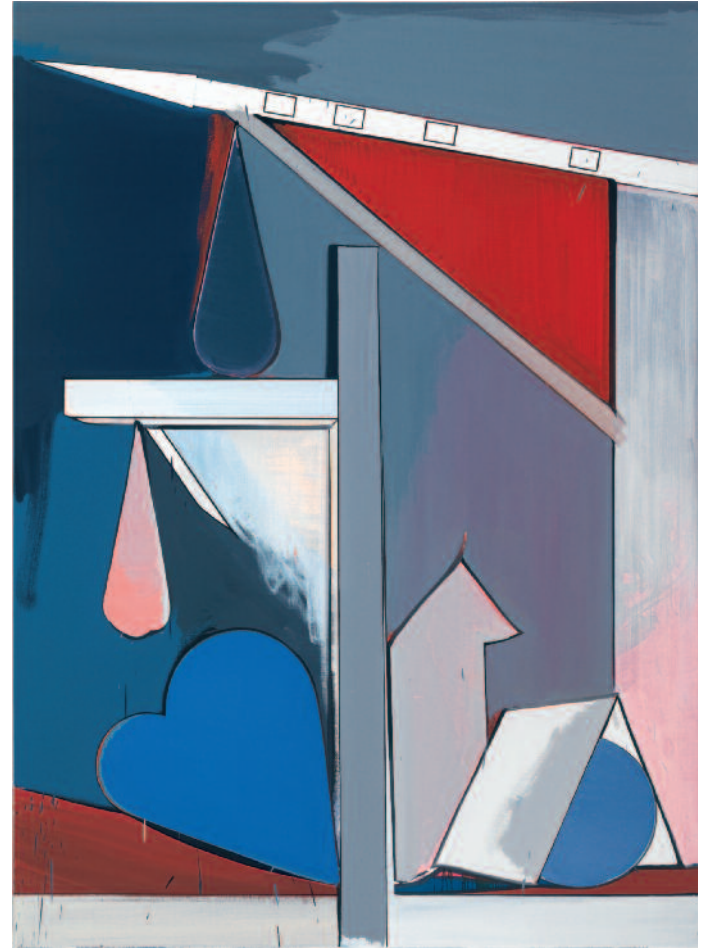
Century Plaza (Los Angeles), 2004 by Sarah Morris
household gloss paint on canvas, 214cm x 214 cm

Courtesy of The Frank Cohen Collection



Forest and Road, 1998 by Carol Rhodes
oil on board, 51 x 41 cm

Courtesy of The Frank Cohen Collection



Ohne Titel (No. 504), 2008 by Thomas Scheibitz
oil on canvas, 220 x 160 cm

Image © the artist, work courtesy private collection, London

Biographies

Basil Beattie

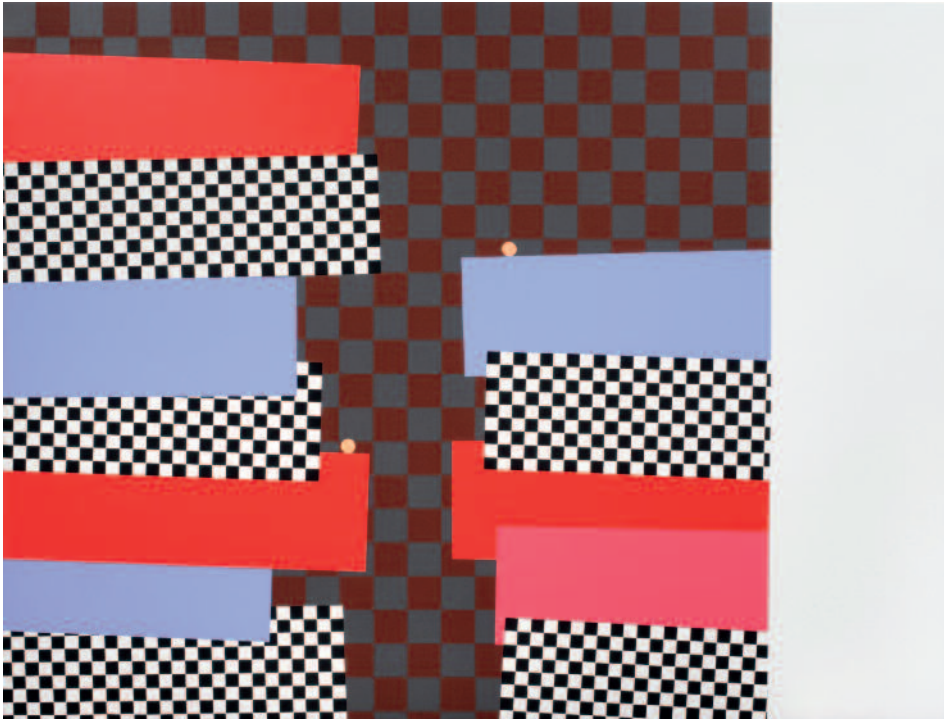
Basil Beattie studied at West Hartlepool College of Art from 1950-55 and the Royal Academy Schools from 1957-61. He has exhibited extensively in many group and solo exhibitions, including a solo display in the Goodison Room at Tate Britain, London in 2007 and as part of the group show, *Exchange Dublin/London* at the Paul Kane Gallery, Dublin in 2008. His work is held in many collections including the Saatchi Collection, London; Tate Gallery, London and the Whitworth Art Gallery, Manchester. Beattie was twice short listed for the *Jerwood Painting Prize* in 1998 and 2001.

Tom Chamberlain

Tom Chamberlain graduated from the Royal College of Art in 1999. He has exhibited widely in Europe and the US, including most recently, solo shows at Aurel Scheibler, Berlin, and Mihai Nicodim, Los Angeles. Chamberlain was shortlisted for the *Jerwood Drawing Prize* in 2002.

Prunella Clough

Prunella Clough is widely recognised as one of the most significant British artists of the post war period. She studied at Chelsea School of Art and during the war and worked as a draughtsman of maps and charts. She was a highly influential artist and teacher to the post-war generation. In 1999 three months before her death she won the *Jerwood Painting Prize*.



Insistent Polemic, 2008 by Daniel Sturgis

acrylic on canvas, 163 x 214 cm

Courtesy the artist

Katy Dove

Katy Dove graduated from the sculpture department at Duncan of Jordanstone College of Art, Dundee in 1999. Recent projects include a solo exhibition at Artis, Den Bosch, Netherlands (2008) and an exhibition with Victoria Morton at Tramway, Glasgow (2007), solo exhibitions at Hales Gallery, London (2006), Talbot Rice Gallery, Edinburgh (2006) and Sies and Hoeke Gallerie, Dusseldorf (2005). Dove was one of three artists commissioned in 2005 to design a large scale artwork for the Art Wall at the Jerwood Space.

Vincent Hawkins

Vincent Hawkins studied at Maidstone College of Art from 1984-87. He has exhibited in a number of group shows in the UK and Italy, including *Layer Cake* at Fabio Toboni, Bologna, Italy in 2007 and also the *Summer Exhibition* at the Royal Academy in both 2007 and 2008. Hawkins was a Prize Winner in *John Moores 24* in 2006 and was also shortlisted for the *Jerwood Drawing Prize* in the same year.

Sarah Morris

Born in America, Sarah Morris exhibited at the Jerwood Space in 1998 in the group exhibition *Dumbpop*. Since then she has participated in many important group exhibitions including 4th Site Santa Fe Biennial (2001), 25th São Paulo Biennial (2002) and *Days Like These*, Tate Triennial (2003). Solo exhibitions include Nationalgalerie im Hamburger Bahnhof, Berlin (2001), Kunstforeningen, Copenhagen (2004), Moderna Museet, Stockholm (2005), Palais de Tokyo, Paris (2005), Kestner Gesellschaft, Hannover (2005) and Museum Boijmans van Beuningen, Rotterdam (2006). She currently lives and works in New York and London.

Carol Rhodes

Carol Rhodes lives and works in Glasgow her work has been exhibited widely in the UK and abroad, most recently at the Scottish National Gallery of Modern Art 2007-2008. Carol was shortlisted for the Jerwood Painting Prize in 1999.

Thomas Scheibitz

Thomas Scheibitz lives and works in Berlin. He studied at Hochschule für Bildende Künste in Dresden, Germany. His work has been presented extensively, including at the German pavilion, Venice Biennale 2005; the Sao Paulo Bienal; and in solo and group exhibitions at the Museum of Modern Art, New York; the Stedelijk Museum Amsterdam; Camden Arts Centre and Tate Modern, London, among others. Scheibitz exhibited in the group exhibition, *Give and Take* in 2000 at the Jerwood Space.

Daniel Sturgis

Daniel Sturgis had his first solo show at Camden Arts Centre in 1997. His work has been regularly included in survey exhibitions, such as *Complementary Studies*, Harris Museum (2001), *Painting as a Foreign Language*, Edificio Cultura Inglesa, Sao Paulo (2002), *British Painting*, Galerie Hollenbach (2007), and *Digital Romance*, VILKA, Thessalonika (2008). In 2007 he presented a solo exhibition at the Chinati Foundation, Marfa Texas. Daniel exhibited in the group exhibition *Dumbpop* at the Jerwood Space in 1998.

INTEGRAL CITIES

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