

SPACE  
CETC  
DRAW

■ JERWOOD SPACE ■

17 JANUARY – 10 FEBRUARY 2008

HEATHER DEEDMAN

NEVILLE GABIE

ALISON GILL

ANTONY GORMLEY

PAUL McDEVITT

PETER RANDALL-PAGE

MICHAEL SHAW

JERWOOD SPACE, 171 UNION STREET  
LONDON SE1 0LN

**Gallery opening times:**

Mon - Fri 10am - 5pm

Sat & Sun 10am - 3pm

**Press & exhibition information:**

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JERWOOD **VISUAL** ARTS

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When we started the Jerwood Visual Arts programme it was as much to build an open and coherent sense of our contribution to visual arts practice within particular disciplines as it was to start conversations across these disciplines. This is the first of these conversations. Conversation is becoming a fashionable term, but it is an activity and not an abstract concept. It is about balanced communication, exchanges of ideas and a means of better understanding different perspectives. I was thrilled when two of the panellists from two separate awards – Jerwood Drawing and Jerwood Sculpture – said that they wanted to curate this exhibition. Paul Thomas and Helen Waters have embraced this exhibition with passion and rigour and I would like to thank them, and each of the artists that are involved in this exhibition, for joining the conversation, as well as Parker Harris for the tireless enthusiasm to make things happen.

Roanne Dods

Director

Jerwood Charitable Foundation

# SPACE TO DRAW

# INTRODUCTION

Space to Draw focuses on a selection of artists for whom drawing is an essential part of their practice. Most of these artists are known for their sculpture or site-specific work. Having been invited by Jerwood to consider the relationship between sculpture and drawing, we have deliberately selected work which represents a wide range of media including stone, steel, paper, ceramic, plastic, wicker, film, animation and performance in order to exemplify how drawing can take place not only on a two-dimensional plane, but also in a three-dimensional space.

Our rationale to narrow our selection to those artists who have previously had a relationship with Jerwood was twofold. First, it gave us some parameters within which to curate what could have been a limitless show (there are countless artists working with both sculpture and drawing). Secondly it allowed us to demonstrate the breadth of artists who work with Jerwood today. We deliberately selected work by both young and established artists, who all use drawing in different ways. Antony Gormley literally draws in space, whereas Peter Randall-Page maps

patterns onto a solid surface. For Neville Gabie, drawing involves his whole body - his actions, be it flying a kite over an antipodean landscape or walking a piece of granite from China to the UK. Heather Deedman makes drawings on a flat surface that are then given a sculptural dimension through the way they are installed. Deedman's drawings are her sculpture. Alison Gill's drawings inspire her sculpture. Michael Shaw's drawings explore the virtual unrealized world of sculpture. Paul McDevitt's choice of woven material refers back to his drawing.

In our selection, interesting conversations have arisen between works that relate to ideas of weight and weightlessness, subtraction and addition, two and three dimensions, process and product, action and stasis, surface and depth. We are not offering any definitions, nor are we attempting to complete a survey; we are hoping that this exhibition will encourage discussion and debate about what we have come to understand is an incredibly important relationship between the two practices.

Helen Waters and Paul Thomas

# HEATHER DEEDMAN

Drawing and sculpture co-exist in my practice and one continually informs the other. As areas of work they can run parallel to each other and then cross paths at occasionally anticipated but often unpredictable points. The drawing is never a representation of, or plans for, specific sculpture but can be a vehicle for investigating form or just note taking. Sometimes the drawings themselves morph into 3-d pieces as models become sculptures with scissors and tape.

I make a lot of drawings wandering around museums, recording shapes and patterns that take my eye. I have notebooks full of them. In the blinking moments between object, pen and paper the form appears on the page; not quite what is seen and not quite what was planned. I try and replicate those moments when making sculpture whether using clay, cloth or paper. You need to keep looking at what is in front of you, and not be too set on a plan, to be 'enchanted' by a material.

Making things in porcelain is a bit like trying to make a pile of sugar syrup stand neat and upright: it has its own ideas. Working on one side of a form something unplanned occurs on the unwatched other, the boundaries constantly and literally shifting. This, for me, is when it gets interesting.

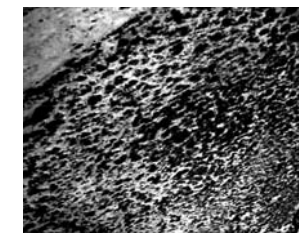
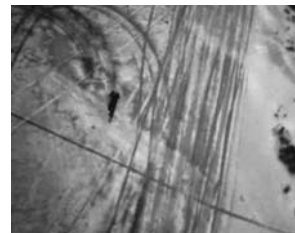


Ornament (detail) 2004 | Ink on paper | Dimensions variable

# NEVILLE GABIE

I don't draw very much in the conventional sense, but an understanding of the activity and process of drawing underpins much of what I do. This is perhaps best understood by the work I have made using kites.

The kite I fly has four strings attached to four corners of what is really a large sail, with a small video camera suspended just below. The strings are of a fixed length and once the kite is airborne I manipulate it left or right, up or down by pulling with one hand or the other. I guide it through the air over the surface of the landscape, as one might a pencil on paper, in one direction, then another, working with the wind, sometimes gently, or swift and aggressive. The kite might hover above the landscape like the weight of a pencil on paper, for a few seconds thought, before being dragged across the surface. The physical activity of moving through the terrain, of guiding the kite in the air above, has so many parallels with drawing. It has something to do with the concept of translating a three dimensional space onto a flat surface. Something to do with the intimate physical activity an artist might have working the surface of a canvas. I hold the kite string as I might a stick of charcoal; pulling and guiding to reveal a surface, a landscape I have become visibly part of. These deliberately chosen landscapes are shaped by human activity, usually those of car tracks scarring the surface.



# ALISON GILL

Over the last seven years I have used drawing in installations, blogs and animation. Drawing in these different contexts has influenced the way I make sculpture and as a result I feel my working process has become more direct and intuitive.

It is important for me to get my hands dirty because I find something crucial happens in the contact I make with sculptural materials.

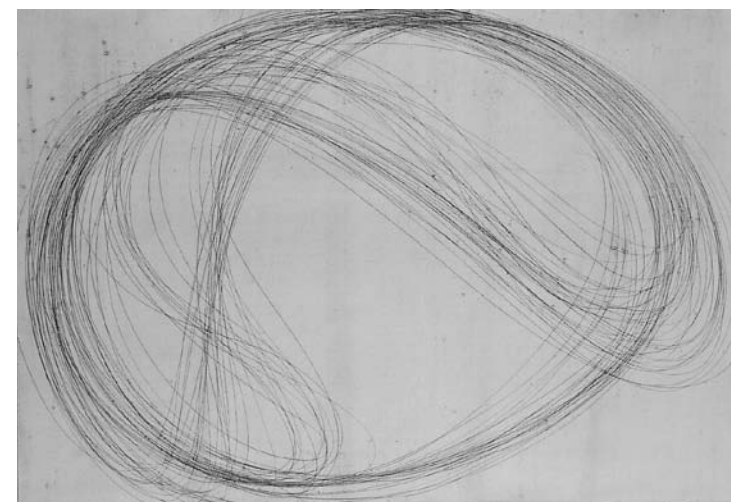
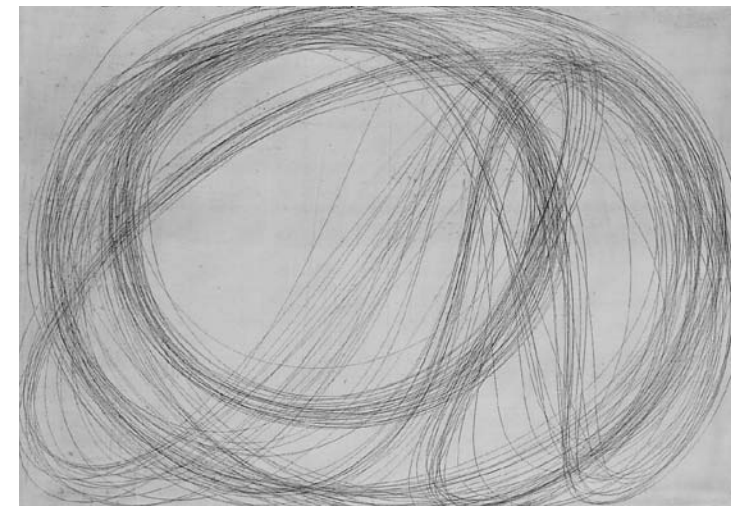
I am often dealing with intangible subject matter and I find that drawing can be the first stage in making sense of it. These 'drawn' insights then directly inform the final sculpture, but I also see them as works in their own right.



The In-between [chrysalis-girl] 2005 | Pencil on paper | 35 x 25 cm  
The In-between was a temporary project commissioned by The Chiltern Sculpture Trail

# ANTONY GORMLEY

For a long time I thought that drawing had to be of something - even if it was a diagram of how something worked, a plan of something I might want to make, or somewhere I might want to go. Then I went through a time when I realised that drawing could be a place where things became - just appeared spontaneously almost within the medium. It took a time, usually at night, to attune to this arising of images, presences, subjects from a liquid medium that was itself mutating, so that rather than referring to some already existing thing, or to a thing that I desired to exist, I was there at the tentative beginning of something, and drawing became a ground of becoming and involved (both in the making and the looking at) something more than recognition and communication - something more participatory, and the process of drawing itself became sequential and organic; one drawing made the next, sometimes the sessions would go on half the night and would take me to places I could never have got to otherwise. Things have changed in the last years. The liberation of line from description - the freeing of line to become a register of an energy field happened first in my sculpture; drawing released into space. And drawing has become about tracing time, or about registering time, available only in the act: being at the ever-present point of time that leaves a line. In the process the drawing is again a moment of arising or drawing up (rather than from) but a ground is made of the meshing of these trajectories that no longer have to figure, cleared of the burden of subject, image, presence and simply expresses a moment of being only available through the act of drawing.



Clearing 57 2007 | Carbon and casein on paper | 77 x 111 cm  
Clearing 60 2007 | Carbon and casein on paper | 77 x 111 cm

# PAUL McDEVITT

I don't have a very longstanding relationship with sculpture. It's something I only started exploring seriously in 2007. If I'm perfectly honest it began as a way to keep warm whilst working in an unheated studio during a winter fellowship. Up until this year I simply made drawings of sculptures, and it was to the works of Henry Moore that I kept returning. A long-term fascination with Moore arose from growing up in the same part of the world and my early awareness of art was fashioned there. Having seen so much of his work from such an early age I found (and still find) it difficult to have an objective relationship with it. Due to its familiarity I almost take the work for granted; it has become meaningless to me. And this situation is what I endeavoured to explore through the imitation and reworking of Moore's sculpted forms.

I bastardised some designs of Moore to make larger sculptures out of wicker. This medium, I reasoned, best exemplified a transition from my earlier pencil drawings in that it maintains a linear structure. The surface is literally knitted together with lines. Moreover, I wanted to work on a scale that densely rendered pencil drawings wouldn't allow. It was also important for me to acknowledge the distance I have from the monumental works they reference. I wanted these pieces to be as light as the volume would allow, and also to offer a glimpse into the hollow interior of the work. Again, although from a distance these works look solid, they are essentially drawings in space.



Lounger 2007 | Wicker and wood | 165 x 220 x 110 cm  
Courtesy the artist and Stephen Friedman Gallery  
Photographer: Stephen White

# PETER RANDALL-PAGE

Drawing has always been an important part of my practice as a sculptor serving many different functions from aide memoire and analysis to more abstract explorations of pattern and geometry.

In recent years my work has been preoccupied with the underlying principals of growth and pattern formation in natural phenomena; exploring pattern and form, order and randomness, geometry and morphology.

The pattern, or more accurately, system, common to the drawings and sculpture in the exhibition has certain strict rules which determine its overall character. Within these perimeters however there is room for improvisation and idiosyncrasy akin to theme and variation in music.

These labyrinthine forms derive from scientific experiments in which patterns appear spontaneously in chemical reactions.

It is thought that these naturally occurring chemical patterns are the fundamental basis for the patterns we see in nature, markings on plants, animals and fish for example. The chemical reaction which creates these shapes is an example of spontaneous symmetry breaking and is an important inorganic phenomenon which is exploited by organic life; a theme on which nature can play almost infinite variations.



Skin Deep | Granite boulder | 108 x 145 x 108 cm | 2.32 tonnes

# MICHAEL SHAW

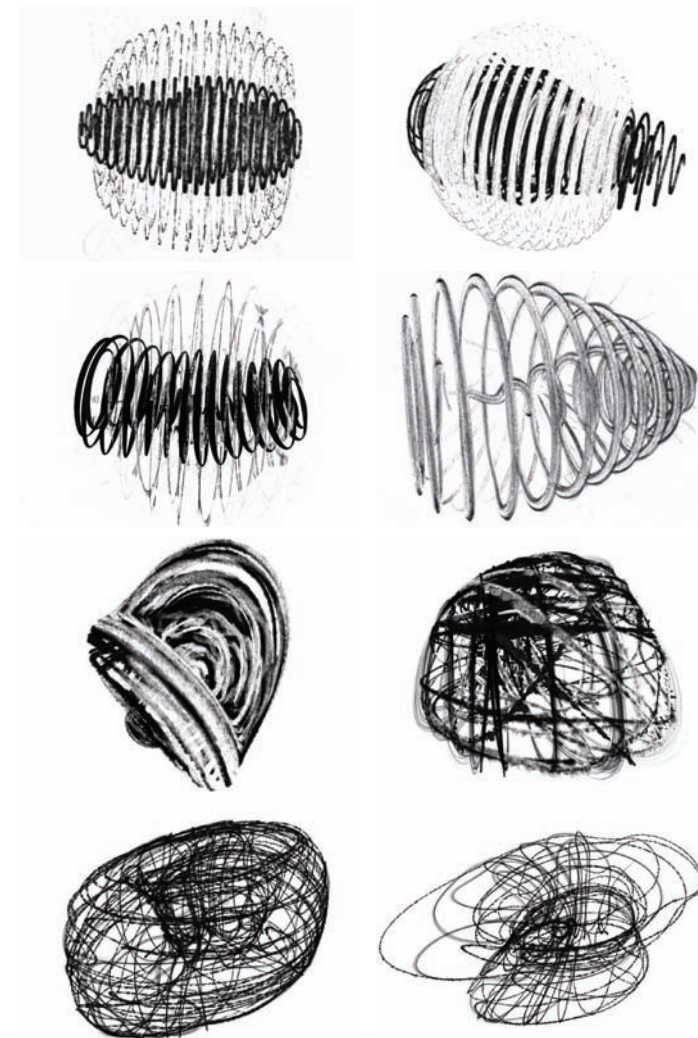
The animated drawings attempt to bridge the divide between two and three dimensions on many levels. Their process of creation subverts the usual progression towards refined form in drawn media; instead virtual forms are modelled, and then lines of motion are bound to their surfaces to determine the flow of brushstrokes. These constructions are therefore sculpted drawings.

*There, But Not There* explores one of the fundamental aims of drawing: creating the illusion of three dimensional space on a flat plane. The latter is especially relevant to the sculptor, and intriguingly animation appears well placed to recreate the perambulatory and kinetic nature of experiencing sculpture by manipulating the observer's viewpoint by proxy. It therefore unites the second and fourth dimensions to imply the third.

This work also references the act of drawing by effectively documenting its own creation. The continuous mapping of form through moving pencil lines is a surrogate drawing in space; a sculptural sketch of what might be, there, but not there.

*Doodle* is explicitly two dimensional, and shares much in common with more traditional drawing materials. It seeks lifelike depictions of media including pencil, rubber, charcoal, wax resist, pen and ink and the potential subtlety of marks such as smudges, overdrawing, traces, and bleeds. Layer upon layer of virtual material is overlaid until the stained history of its making emerges. *What might be* transposes this exploration of drawn light and traditional drawing materials into three dimensions, and thus complements *There, But Not There*.

All three animated drawings explore singular forms with both unity and variation, and especially how the latter may be extended through deflections to geometry that are kinetically modulated over time.



Stills from *What Might Be* 2007 | Animated drawing | 4.30'



# JERWOOD SPACE



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