

exhibition information

drawnpart

Kate Davis, Lucy Day, Leo Fitzmaurice, Kate Hawkins, Ben Long, Ed Pien, Terry Smith and Chloe Steele alongside a selection of old master drawings from the Day and Faber collection including works by **François Boucher, Paolo Farinato, Workshop of Albrecht Durer and Sir Peter Paul Rubens.**



Private View: Tuesday 9 October 2007 12 - 8.30 pm
Exhibition Open: 9 - 20 October 2007
Times: Monday - Sunday 12 - 6 pm or by appointment
Address: Day and Faber, 173 New Bond Street, London W1S 4RF
Tube: Green Park / Oxford Circus / Bond Street

Curated by Day+Gluckman

<http://www.dayandgluckman.co.uk/>

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DRAWN APART – EAST AND WEST

Drawn Apart presents the work of eight artists: Kate Davis, Lucy Day, Leo Fitzmaurice, Kate Hawkins, Ben Long, Ed Pien, Terry Smith and Chloe Steele, who use drawing as an integral but not exclusive element of their practice. Held over two locations in East and West London during 2007 the project provides a platform to consider the relationships between drawings by old masters and that of contemporary artists. The contemporary artists have all exhibited widely. Some have long held reputations as being exemplars of their practice, whilst others have graduated in the last couple of years.

Drawn Apart East took place at Contemporary Art Projects in the heart of the contemporary art world, London's East End. As an introduction to the project this exhibition provided an opportunity to consider the varied approaches taken by contemporary artists to the medium of drawing. Underpinning all of their practice is a fascination with the medium, in some cases as the sparking point of an idea, in others as an opportunity to further develop a relationship with a particular body of work. The exhibiting artists are predominantly known for their other works in sculpture, installation and performance but all consistently use drawing to examine, explore and interrogate new ideas.

Drawn Apart West presents a rare and extraordinary opportunity to view contemporary drawings alongside exquisite examples of old master drawings still in private collections. The unique setting of Day & Faber, which over the past 37 years has shown and sold rare works by Rembrandt, Da Vinci and Van Gogh, will host drawings by eight contemporary artists, some of whom have created new drawings in direct response to work currently held by Day and Faber, and from their extensive library of books and catalogues.

Each of the contemporary artists has an understanding of drawing that has a significant and profound effect on the rest of their practice. Drawn Apart is a project space for ideas, and presents the viewer with a unique insight into the language, history and collection of drawings.

A deep appreciation of the setting down of an idea, however random, innocuous or completely considered can be seen in the work of Ed Pien and is reminiscent of the approach towards mark making of the Italian master, Francesco Barbieri, Il Guercino. However, the ease at which one can make direct technical comparisons between these artists belies the complexity of the relationship. Where Kate Hawkins deliberately examines contemporary issues of etiquette, works by Tiepolo, Rembrandt and Durer show clearly

through their drawings how they were challenging convention. Each of the contemporary artists that we have selected for this show has an understanding of drawing that has a significant and profound effect on the rest of their practice.

Drawn Apart East

21 June-22 July 2007

Contemporary Art Projects

20 Rivington Street, London EC2A 3DU

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Drawn Apart West

9-20 October 2007

Day and Faber

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ARTIST'S INFORMATION

KATE DAVIS

Kate Davis is internationally recognised for her extraordinary sculpture, film and drawing. Her recent body of work considers the relationship between the artist and the iconographic female muse, as manifested in the sculptural works of Bernini, Donatello and other great masters. These detailed studies are created by piercing the drawing paper from the back, giving them an illusory, delicate quality. The subtle pinpricked surface creates a texture and evident labouring reminiscent of the tight needlework practiced by women in previous centuries, confined to social mores and expectations. Davis' work literally penetrates this activity and involving us in a complex dialogue.

This year Davis has also been working on a series of drawings, *24 Hours Without You*, using nail polish painted on glass over a period of time, to create singular durational drawings. Each bottle of nail polish represents 1 hour, each work takes 24 hours, and 7 pieces of work will be made, representing 1 week; the week where a woman waits for her lover to return. When painted on glass upright, the drips form "tears", becoming more noticeable as the sheet of glass fills with colour.

Davis' work continually affirms the presence of the subject. In *crossing-crossing* (Frankfurt 2002) the female character centres herself on the bridge, mid way between two sides of the city, herself at a point of no return. She is the pivot and the backbone of the bridge; she is there so that we don't have to be. Davis' drawings create a similar dialogue between the materials and the viewer.

Kate Davis is currently artist in residence at The Wordsworth Trust. Current exhibitions include *Traditional but new* at Galerie Binz & Krämer, Köln. She has recently been commissioned by Modus Operandi and Docklands Light Railway to produce a work for Langdon Park Station. Davis has received numerous awards including the Sydney Water Sculpture Prize (2002); the Jerwood Drawing Prize (1st prize, 2001); The SARGANT Fellowship, British School at Rome (1998); Young Artist of the Year, Whitechapel Gallery (1998). She is represented by Fred (London) and is a tutor in sculpture at the Royal College of Art. Her next solo show will be at Fred (London) in early 2008.

LUCY DAY

For *Drawn Apart*, Lucy Day has made a series of drawings directly taken from books and works in the Day and Faber collection. Day records the sounds of all of the drawings that she makes, often playing the sound of the marks being made alongside the finished drawing as a comment on the relationship between technique, practice and exhibiting of drawings. A new landscape emerges, both drawn and psychological.

This link is reinforced by the biographical resonance of the gallery space. Day's father has worked in this space as an independent Old Master Drawings dealer since 1970. Day herself worked there and has built up a strong relationship with many of the drawings that have passed through. That her own drawings were initially shown in a contemporary exhibiting space reflects the transition between old and new, parent and child.

Throughout her practice Day has worked in a range of media, continually investigating the different and combined natures of sound, video, sculpture and drawing as a framework within which to analyse and reconstruct the nature of observation and perception.

The drawings shown echo an earlier body of work, the *Blind Spot* series, which recorded the sounds of her blind-folded performative mark-making. The recent works take on the ambition of the mark-making, but allow a more fluid dialogue to emerge. Moving away from simply the mesmeric sounds of the mark on paper, seemingly random thoughts are now actively encouraged to stray into the process, the resulting drawings clearly stimulated by the sounds being made on paper.

Lucy Day has exhibited widely since graduating from Norwich School of Art in 1989 including *BOOK*, London (2006), *Blind Spot*, Kingsgate Gallery (solo exhibition, 2001) *ROOT*, Chisenhale Gallery (1998), *Home Abroad*, Galerie ak, Frankfurt, *Viatico di Arte e Critica #4*, CHANGE, Rome, *Going Down East*, Commercial Gallery and *WheNever* at Commercial Too (1998). More recently she was Director of Artists Professional Development and Co-Director of Exhibitions at SPACE, London, and is currently a freelance curator and arts consultant.

LEO FITZMAURICE

Leo Fitzmaurice has selected a drawing by Thomas Fearnley, from the Day and Faber collection, and through a complex use of software and cutting tools has created a mask that will both conceal and reveal certain areas of the original drawing. Art historians have used this technique over the centuries in order to help them focus on specific areas of a drawing or painting.

Fitzmaurice has employed it in other areas of his practice, most notably on advertising flyers and bags. In this instance Fitzmaurice has chosen a detailed watercolour landscape heightened with bodycolour, executed in 1836.

Fitzmaurice has a great reverence for the original work – less its art historical value than for the aesthetic composition and draughtsmanship, its variations of colour, tone and texture. By obscuring some parts, Fitzmaurice heightens our awareness of the skill that has gone into the original drawing. This is a departure from more recent works, where he has used felt tips and marker pens, with a kind of abandoned glee, to divert the energy of his source material toward more lyrical ends. Beginning with the systematic blocking or cutting out of words and logos on any image or package, Fitzmaurice playfully uses mass produced catalogues, carrier bags and packaging, obscuring familiar logos and layouts to extraordinary and often beautiful effect.

Fitzmaurice has for the last few years been based in Liverpool, where he initiated projects such as Further Up In the Air. He has recently shown work in Walk On as part of the Shanghai Biennale and a solo show for Yorkshire Sculpture Park and has recently exhibited at a number of group shows (including K3 Express at K3 Zurich, I'll Be Your Mirror at Primo Alonso London) and solo projects (Detourist at MOT International in London and Stuff Happens at Angel Row gallery in Nottingham). Also this year he is showing his work in Golden Fluffer Transition, London; Play Urbis Manchester, Blickachsen 7 Blickachsen Germany, Drawing 200 Drawing Room London, Shrinking Cities Van Alen Institute and Pratt Manhattan Gallery NY.

Leo Fitzmaurice has work in the Arts Council collection, Manchester Art Gallery, Hiscox Art Insurance, Threshers Wines, Harewood House, and numerous private collections. He has an extensive biography of press and publications.

Eliza Gluckman 8/10/07 20:15

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KATE HAWKINS

Kate Hawkins' *Tie* series are drawn with ink, pencil and gouache. These drawings ostensibly look like men's ties, familiar in their shape and structure. However these have become nooses; ragged, dirty ropes. We can still see their earlier gaudy selves but they are now imbued with a far darker reading.

Dismantling domestic and family structures, Kate Hawkins exploits the rules and etiquette that supposedly serve to bond and unite families through ordering, structuring and taming their behaviour. More commonly known for her video and performance work, these drawings represent a more intimate element of her artistic practice, whilst still asking us to examine our own attitudes towards social norms and niceties.

A recent performance at the Whitechapel Gallery café, December 2005 (4 hour duration) looked at the appropriate manner in which one should eat one's peas. Reference is made to Debrett's guide to etiquette, which insists on the prongs-down method of pea-eating. It stipulates how one should eat peas by spearing two or three peas with the down-turned prongs of one's fork, using one's knife to hold the peas still while spearing, then pushing a few more peas onto the convex back of the fork with one's knife. In "Eternal Peas" this idea is taken to an extreme as the performer sits for hours painfully eating peas one at a time. Here the idea of constraint through etiquette is investigated through the ridiculous rules and situation the artist has imposed on herself.

Hawkins' performances investigate our social conditioning and the darker side of human nature. With her *Ties* drawings convention and cruelty are once more explored.

Hawkins studied at Edinburgh School of Art and the Slade, graduating with an MA in Fine Art in 2006. She recently had her first solo exhibition, *Harpies and Queens*, at Ritter/Zamet. Group exhibitions in 2006/07 include Culture House, Stockholm; Zoo Art Fair with Ritter/Zamet, Kunstverein Meinblau, Berlin and The Embassy, London.

BEN LONG

For the first phase of The Great Traveling Art Exhibition, Ben Long created a series of drawings by removing the dirt that collects on the rear shutters of haulage trucks. The majority of these drawings have been created at New Covent Garden Market, London. They are done working directly onto the surface, using his fingers to make the marks. On leaving the market the vehicles travel around the country making their regular deliveries, taking the drawings into the wider world for the public to see. Each one of these artworks takes two to three hours to create and may be visible on the truck for up to six months. Through these set of images Long has managed to capture the essence of an ephemeral work that is both intimate and wide in its perspective – available briefly to a hugely diverse audience.

Drawn Apart presents the photographic documentation of one of these drawings as a counterpoint to the traditional material of pen, pencil, and chalk. The image itself - two rearing horses - is an assemblage of iconic references rather than a direct copy of a known work, but alludes to the appropriation of images that is manifest in contemporary society.

Day+Gluckman have included these photographs in the exhibition as reflections of the diverse ways that drawing can manifest itself. Drawing has a long history of documentation, yet as a process it also has the ability to transcend its traditional place.

Ben Long was born in Lancaster, England in October 1978. In 1998 he moved south to study art at the London Institute, graduating in 2001. Exhibitions to date include 'The Great Traveling (*ditto*) Art Exhibition', Man&Eve, London (2006); Street Art Washington DC, USA (2005); The Big Draw, The Pump House Gallery, London (2004); The Line Fell Off The Page, Biennale of Sydney, Australia (2004). He is currently living and working in Camberwell, South London.

ED PIEN

Ed Pien's intriguing, disturbing, fantastical works are reflective of early Chinese myths. Combined with influences from Bosch and Goya, his work brings a uniquely contemporary perspective to the genre. The drawings are created through a multifold working of direct pen and ink on a small scale that is then copied, edited, reworked and re-imagined into the large-scale works that are presented here.

These drawings combine a delicate intimacy both in line and subject matter, whilst simultaneously being manifested on a grand scale. Shocking, joyful and intriguing – there is no singular way to approach these. As the images emerge from their tangled masses the multifold relationships, suggestive of our own delicate relationships with one another, take on singular and group identities. These works truly are extra-ordinary, magical and disturbing, joyful and humorous.

Pien graduated with a Master of Fine Arts, York University, Toronto 1984. He has exhibited extensively including solo exhibitions (2006 – 2007) at Canada House, London; Bellevue Arts Museum, Bellevue, Washington; Vancouver International Centre for Contemporary Asian Artists, Vancouver, Canada; SPACE, London and Galerie Mauritz van de Laar, The Hague. Group exhibitions (2006 – 2007) include: Weatherspoon Art Museum, North Carolina, L.E. Nash University Art Gallery, Minneapolis, USA and Galeria Begona Malone, Madrid. Awards, grants and residencies include: 2006 Canada Council for the Arts – SPACE Residency programme, London; Bizart, Shanghai; 2005 Canada Council for the Arts, Senior Grant; Koerner Visiting Artist, Queen's University > Kingston, Ontario. Pien's work can be found in the collections of Musée des beaux-arts, Montreal; Canada Council Art Bank; McIntosh Gallery, London; Ernst & Young, Toronto amongst many others. In January 2007, Ed Pien presented *Tangled Garden*, a solo exhibition of recent paper cut works that took place at Canada House, London.

TERRY SMITH

Terry Smith chips away at the very essence of the most basic materials, be they plaster walls, texts or film, to uncover the unclear. He himself has suggested that there is no inherent method, no rigorous mapping, but it is apparent that this seemingly ephemeral appropriation of materials is constantly playing counterpoint to a challenging intellectual curiosity.

Smith's drawings are central to this uncovering, but are rarely shown. The drawings are often derived from his other works, most recently film and videos. In a recent video piece, *Noise*, Smith manipulates the tools that come as part of iMovie. *Noise*, in filmic terms, refers to the screen dirt, physical or computer generated that exists in blank film, videotape or digital video. The resulting work is silent; the sound (the noise) is purely visual. Referencing stills from the film and video works, the drawings are made directly onto photographic paper with markers. The marks are scratched, wiped, obliterated and reworked.

Smith has for many years wanted to make drawings that appropriate the techniques and intent apparent in works by major players of the old master world. Using Rembrandt as his inspiration, Smith has created a series of drawings for *Drawn Apart* that collide the old master with the contemporary artist. In recent years the scale of Smith's commissioned work (video installations and major productions) has created a more complex set of needs to realize a project. Drawing allows Smith the freedom to work both in isolation and with a playfulness that his larger scale projects cannot allow.

During May 2007, Terry Smith's work *Noise* was exhibited as part of Public Places Silent Spaces for Lovebytes 2007. *Broken Voices*, an intervention into a musical score and performance format, opened in Venice in June 2007, during the Biennale, and travels across the UK throughout the year, including A foundation, Liverpool, Riverside Studios, London and De La Warr Pavilion, East Sussex.

Smith's work is in collections around the world. Recent solo exhibitions include: VideoFile, Peacocks Visual Arts, Aberdeen and One thing leads to another, Studio 1.1 Gallery, London, 2004. Awards and residencies include: SSW: International artists residency programme and WASPS artists residency programme, Scotland 2003; Field Institute, Hombrich Museum, Germany 2002; Lyn Chadwick Research Fellowship, England 1999/01; Sargent Fellowship, British School at Rome 1998/9.

CHLOE STEELE

Drawing is at the heart of Chloe Steele's work. She draws as a way of thinking her way around an object; to make a mark; to alter a surface. Steele's landscapes respond to the immediate physical, emotional and mental environment in which she finds herself. Organic structures inspire her most recent work; the strange, bulbous outline shapes of rocks, shrubs, bushes and gigantic clumps of trees. Looking at them, she tries to decode their specific appeal so that in turn, she may be able to make things that generate a similar sensation in the viewer.

Steele often makes three dimensional work from the detritus of aborted drawings or paintings; cutting them off the stretcher, chopping them up, pulping, sawing, sewing and hammering it back together into something more satisfactory. In this way, objects are given additional functions and histories; they might be stuck in a corner, or hung over a door. The finished work will be drawing, painting and sculpture, united by material and the manipulation of the flat surface.

Steele's work has always hovered between the two and three-dimensional; drawings of structures; wall drawings of monumental solid forms; a landscape made from a discarded painting; rocks made from pulped A4 sheets, the notes to a book she never finished.

Most recently Steele has realised these forms in alternative mediums: printmaking, most notably drypoint, and woodcarving. This exploration of the nature of mark making – the marked surface of the drypoint and subsequent reworking with ink, and the hewn carvings - are a performative act that translates ambition into concrete reality, whilst retaining the sublime and ethereal nature of the original observation.

Chloe Steele's CV recent exhibitions include *Residue*, Firstsite, Colchester, *Objects for future shapes*, Chateau de Sacy, France, *Flat Things*, Sherborne (solo show), *Milk*, New York, *Match Making in Suzhou Creek*, Eastlink, Shanghai. Residencies: Slade School/ West Dean Residency, West Dean College, Franco British Artist Residency, Chateau de Sacy, France, Gasworks workshop, Hweilan, Taiwan, Artists' links, China and Up in the Air, Kenley Close, Liverpool. Awards: Henry Tonks Prize, commission for British Council China, AHRB Grant, Observer Hodge Award (High Commended), Commissions East Awards for Artists.