

For Immediate Release

January 27, 2010

LINE JOURNEYS AT COLLYER BRISTOW GALLERY

Private View: Wednesday 10 February 2010, between 6 – 8.15pm

Exhibition continues on weekdays until May 2010

Alex Baker - Julie Brixey-Williams - Liz Collini - Charles Mason - Linda Persson- Naheed Raza - Helen Rousseau - Terry Smith - Corinna Till - Catherina Turk

Where mark-making, drawing and artistic practice meet.

The artists in Line Journeys share a common thread - that drawing and mark-making are as intrinsic to their practice as the practice itself. Whether the mark begins or ends the process, or is the very process, forms the premise of this exhibition. Terminology becomes defunct as the language of "drawing" or "mark-making" stretches and reconstitutes itself around the works of art.

Generated by physical exploration, **Julie Brixey-Williams** seeks to transcribe space through gesture, rendering movement in visible form. Line Journeys presents a series of works by Brixey-Williams, in the main part based on a performance for camera on Littlestone-on-Sea beach, Dungeness on 11th May 2006. The resulting documentation included *Cloud Dance 1 - 5* drawings on canvas and *Cloud Dance grid drawings 1-12* smaller works on paper. Alongside other works by Brixey-Williams Line Journeys will show drawings from the *100 Breaths* series - ink drawings created as Brixey-Williams "breathed" ink across the paper.

Alex Baker's work takes form in a variety of media, including sound, video, sculpture, drawing and live art. Moving freely between these media, he attempts to make work that is both transformative and responsive, where abstract ideas become tangible, but still retain their poetic integrity. For Line Journeys, Baker will present a series of new works including *Jigsaw Of The Grain Of A Piece Of Wood* where the natural grain of a piece of birch plywood has been followed exactly with a fretsaw, each 'piece' carefully cut out by hand.

Linda Persson's drawings on show for Line Journeys complete the circle between her performance, video and sculptural works. These large graphite drawings, titled *Scintillating Laika* and *Roadside Wilderness* derive from her own leanings towards wilderness and isolation. Alongside the drawings Line Journeys will also present a single screen version of her hauntingly beautiful video *Encounter*. Shot in 2007 on an artificial lake, Charnwood Water in Loughborough, once an industrial landscape for brick making and now a leisure spot, the film depicts a man marooned upon a floating stage. The interpretation of his dance hovers between euphoria and distress; migrating birdlike hand-flaps embodied in stretched out movements of a frayed, abstract choreography.

Terry Smith's drawings also result from a film and collaborative performance practice. In 2007, Smith collaborated with the renowned vocalist Linda Hirst and the acclaimed contemporary composer and sound designer Ian Dearden. A series of one-off live performances, specifically developed through discussions, rehearsals and improvisation, *Broken Voices* were presented by Artprojx and working in progress at the 52nd Venice Biennale with Nuova Icona, A Foundation,

Liverpool, the Tête à Tête Opera Festival, London and as part of the Triple Echo Exhibition at De La Warr Pavilion, Bexhill-on-Sea. Alongside the De La Warr presentation Smith also exhibited drawings that he had produced, taken from *Broken Voices*. Where the film and sound works are built and constructed collaborations, these drawings are intimate studio works and are rarely shown. Created through the act of mark-making and erasing, the editing process is still very apparent: the drawings have a lightness of touch and a delicacy that shows Smith's considerable skill as a draughtsman. **Liz Collini** employs another form of editing in the creation of her drawings and prints. Known widely for her wonderful text-based prints using simple but often ambiguous words and phrases, Collini has recently started to abstract the texts into drawn works, both on paper and wall-based.

Using low grade or banal materials, such as chipboard, foam and cardboard and working with collage, sculpture and installation, **Helen Rousseau**'s work samples decorative and structural elements within built and domestic environments. Her use of drawing pursues a very close and particular relationship with making and craft. Recent works, including the drawing *Limit Frame*, continue an ongoing exploration of the relationship between flatness and dimensionality as representation and as material reality.

Where Rousseau manipulates the man-made as a physical and sculptural intervention, **Naheed Raza** investigates the physiognomy of material and matter. Her sculptural work, *Pencil* is made from a pencil separated into its constituent elements and ground to dust. Relating her practice to the human condition Raza describes carbon at a chemical level, being the element on which all biological life depends and which constitutes graphite, making drawing possible.

Line Journeys' aim is to consider the relationship between mark-making and artistic practise and this is particularly apparent in the work of **Corinna Till**. Till uses painting as a processing system and point of contact with the world. Life-sized paintings of gates are placed back in real gateways and photographed there, in their original context (though not necessarily in the original gateway).

Till's interventions draw parallels with the works of both **Catherina Turk** and **Charles Mason**. For Line Journeys Turk will create a site-specific installation involving the square skylight and adjacent corner of the gallery space. The opening of the skylight in the ceiling will be 'barricaded' with pieces of wood much as windows and doors are barricaded in deserted, empty houses in the city. A number of taut strings in various bright colours emanate from the barricade dispersing like light as they fall into the room. As Turk's practice is located within drawing and the construction of temporal installation pieces, Charles Mason's sits firmly in the realm of sculpture. In a recent exhibition, Charles Mason, *Structure and other Anxieties*, at Galerie Cortex Athletico, Bordeaux 2009, *Wall Drawing* 2008 a framed photograph was lent against the gallery wall. A canvas with an oblong shape cut out, appears in the photograph, forming a shadow of itself upon the wall on which it leans. A mirrored Perspex work (sans titre 2009) was placed high on the wall to reflect not the viewer but its surrounding architectural space. The same shape of the mirror and in the photograph was repeated through a large-scale wall drawing throughout the space. For Line Journeys Mason will bring these same works together with *Wall drawing (camera della morte)* 2010, a wall drawing in pencil with specific architectural reference to the space of Collyer Bristow Gallery, thus bringing into question the nature of site specificity and the role of drawing as a linking motif between objects and locations.

This exhibition moves from performance through to sculptural object using mark-making and drawing as a conduit and sees the line or the mark as a journey from one idea to another, encompassing a moment. The exhibiting artists have been brought together as an exploration of the parameters of the medium in relation to their very diverse practices.

Viewing is by appointment Monday to Friday during office hours.

For enquiries please contact the gallery administrator on

+44(0)20 7466 7215 gallery@collyerbristow.com

By Post: Collyer Bristow Gallery, Collyer Bristow LLP, 4 Bedford Row, London, **WC1R 4DF**

To Visit: Collyer Bristow Gallery, Collyer Bristow LLP, 4 Bedford Row, London, **WC1R 4TF**

+44 (0)20 7242 7363

www.collyerbristow.com

Curators: Day & Gluckman

Lucy Day (+44(0)7967 394 087) and Eliza Gluckman (+44(0)7776 214 921)

mail@dayandgluckman.co.uk

www.dayandgluckman.co.uk

PDFs and high-resolution images are available on request.

Notes to Editors

The **Collyer Bristow Gallery** is a bespoke contemporary gallery space with a dynamic exhibition programme.

Collyer Bristow LLP is a 30 partner firm of solicitors with offices in London and Geneva. It is ranked in both Chambers and the Legal 500 directories. It provides a complete legal service to a wide range of businesses and private individuals. Its client base includes multinationals, public and private companies, businesses and partnerships, public sector organisations and it also has a substantial private client practice. The firm's Geneva office provides a European base from which to service its many international clients. The firm is particularly highly regarded for its work in commercial and residential property, charities, corporate and commercial, dispute resolution, employment, IP, insolvency, private client, sport, sponsorship, media and entertainment, and for its leading international family law team. Famous for its own ground-breaking in-house art gallery, the firm is passionate in its support for the contemporary arts. The current exhibition can be viewed at www.collyerbristow.com.

Julie Brixey-Williams

In 2002 Julie Brixey-Williams presented Arabesque, Three dance-drawing performances at the Victoria and Albert Museum Oct 2002, commissioned by The Campaign for Drawing. She has also been a recipient of a Leverhulme Trust in support of her residency at Association of Anaesthetists of GB & Ireland and has bookworks held by Tate Gallery Artists' Book Archive, V & A library, British Library, Laban Centre, Kingston University & Alec Finlay collection.

Alex Baker

Live art / performances and exhibitions by Baker include Event Horizon, GSK Contemporary, Royal Academy of Art, London with Kit Poulson and David Burows, ArtFutures, Bloomberg Space, London 2008 as well as several solo exhibitions in the UK and USA. He was in Lindsay Seers', 'Top Ten' for Artforum, summer 2009.

Liz Collini

Liz Collini graduated from the Royal College of Art (MA Fine Art Printmaking) in 2007. Recent exhibitions include: 2009 Royal Academy Summer Exhibition; Northern Print Biennale Hatton Gallery, Newcastle, 2008 Art Futures, Contemporary Art Society, Bloomberg Space, London 2008: Heart of Glass - (Concrete and Glass) Shoreditch, London. Awards: Daler Rowney Purchase Prize for Drawing Royal College of Art 2007.

Charles Mason

In 2010, Mason will present two solo exhibitions, one at Nettie Horn (6 May - 7 June) and the other at Union Gallery (7 May - 7 June). Mason has exhibited widely throughout the UK and abroad including solo exhibitions: Intervention, campo Sant' Agnese, Venice – coinciding with the 52nd Venice Biennale (2007); Charles Mason, Station< Phoenix Wharf, Bristol (2004) and cul-de-sac at Oratorio di san Ludovico, Nuova Icona Gallery, Venice in 2000. He was awarded British Council grants in 1998, 1999, 2000, 2003 and 2005 and was a Rome Scholar in Sculpture, British School at Rome 1996/97. His work is held in several European collections and he has been represented in many catalogues and publications. Charles Mason is represented in France by Galerie Cortex Athletico, Bordeaux.

Linda Persson

Linda Persson is an artist/curator; born in Stockholm, Sweden, currently lives and works in London, UK/Sweden. Projects for 2010 include The New Trojan Horse, Non Grata Art Container, Tallinn, Estonia (co-

curator with Natasha Rees) and 'Episode 1- Acute melancholia' Studio 44, Stockholm, Sweden (artist & curator) and screenings of her work will take place in April 2010 at the Sierra film festival US (Wild & Scenic Environmental Film Festival Nevada City) 'At the foot of a mountain'. Previous screenings include 2009 Lumen Evolution Festival 2009 with The Projection Gallery, Leeds, UK and Festival International de Vidéo Danse du Breuil, Burgundy, France (Encounter). Past drawings were selected for the Drawing Room biennials of 2007 and 2009.

Naheed Raza

Naheed Raza's recent exhibitions and awards include: 2008 Wellcome Trust Art Award for the project 'Ravelling, Unravelling' which culminated in an exhibition at the Royal Institution of Great Britain, May 2009. 2008 'A GOTHIC STORY', Shoreditch Town Hall, London, 2007 'SALON GRADUATES 2007', Salon Gallery, Westbourne Grove, 'TURTLE', Slade Research Centre, London, 2006 'BOXED POTENTIAL', Expodium Gallery, Utrecht, Netherlands. 2005 Arts & Humanities Research Council Professional Preparation Masters Award.

Helen Rousseau

Helen Rousseau was awarded an MFA in Fine Art/Sculpture from The Slade School of Fine Art in 2005 and a BA(HONS) in Textiles/Embroidery from Manchester Polytechnic in 1987. Her work has been exhibited in the UK and abroad. Recent solo shows include: Favorite, Outpost, Norwich and Muster, Holt Gallery, Sherborne, Dorset both in 2007 and Mnemonic Ornament, The Room Upstairs, Christchurch Mansion, Suffolk, 2003. Current projects include Respond Reply, a conversation/exchange between Caroline Wright, Phyllida Barlow, George Szirtes and Helen Rousseau, which examines relationships between drawing and writing that operate beyond a critique of the work and/or its processes. This project is funded by Arts Council England, Grants for the Arts, and Ipswich Turnstone Arts Revenue Fund. Recent group shows include: Day Of Damaged Goods, performance for Late Nights at the Whitechapel Art Gallery, London, 2005, Canopy, for Segue, St Mary on the Quay, Ipswich, Suffolk and US/UK Contemporary Iron Casting Residency Exhibition, New Orleans Sculpture Lab, USA both in 2003.

Terry Smith

Terry Smith is an installation artist and film maker whose site specific architectural interventions have been shown internationally. Forthcoming exhibitions include a Retrospective at the John Hansard Gallery, Southampton in 2011. Recent solo exhibitions include; 2009 The Foundling, The Foundling Museum (October 2009 – Jan 2010) and The String Sound installation Venice Biennial. 2007 Broken Voices. Venice Biennial and Public Places Silent Spaces. The Showroom, Sheffield. Group exhibitions in 2009 included The Free Art Fair, London, Drawing of the World Seoul, Korea, Royal Academy Summer Show, and CSK Contemporary. Royal Academy London (Screening). Major awards include Paul Hamlyn 2009 and Pollock Krasner Foundation 1997. His work is held in many collections including Arthur Andersen Co. UK, British Museum, Prints and Drawings Dept, Museo de Bellas Artes, Caracas, Venezuela, Werner H Kramarsky Collection New York, Museo de Arte Contemporaneo Carrillo Gil, Mexico City. Jose Noe, Guadalajara, Mexico John Walters Collection USA, Yale University USA. Smith is currently the Drawing Fellow Wimbledon School of Art (2008/10) and is represented in the UK by The Eagle Gallery.

Corinna Till

Till graduated from Goldsmiths, University of London, PhD in Fine Art, Practice-led in 2009 having studied for her MFA Slade School of Fine Art, University College London, (2002 - 2000) and BA Hons Fine Art, also at the Slade 1994 – 1998. In 2009 Till was the winner of 1st prize, Milton Keynes Painting Prize, Fringemk 2009, Milton Keynes. Other recent exhibitions include: 2008 Windscreen Paintings, Pay and Display Car, Waterloo, Scene in the Making, Concrete and Glass, Old Street, with Emma Hart, Self Cancellation performance, Gustav Meztger events, Beaconsfield Gallery, with Emma Hart & Eddie Farrell, The New Academy project, Bethanian Print Studios, Berlin, invited by Two + Five, Drawing Machine, Camberwell School of Art, with Gary Woodley, Emma Hart, Eddie Farrell, Michael Wedgwood.

Catherina Turk

Born in Hamburg, Turk graduated from MA in Fine Art at Chelsea College of Art in 2008 having initially studied Theatre Design at Wimbledon School of Art. She is currently based in Germany, spending time in both Berlin and Hamburg. Selected Exhibitions: 2009 On CDOs and Double Clubs, August Art, London. Propeller Island 2, London. 2008 Employability, Chelsea College of Art, London. MA Fine Art Degree Show, Chelsea College of Art, London. Bergh Apton Sculpture Trail, Norfolk, England. Arts Club Dover Street, London Dover Street. Condensation, Decima Gallery, London Hackney. Nearly Me Nearly Now Nearly Show, Triangle Space, London SW1. 2007 Projektar, Seven Seven Contemporary Art, London Broadway Market Awards 2008 Award of FFWG Grant for Women Graduates.