UNTIL IT MAKES SENSE

DRAWING AS A TIME BASED MEDIUM

Cataloguesunday.indd 1 3/5/06 3:09:12 pm

15 TEXT DRAWINGS, 2006
HB PENCIL ON PAPER
21x14.7cm

Cataloguesunday.indd 3 3/5/06 3:09:13 pm

Cataloguesunday.indd 5 3/5/06 3:09:20 pm

CAROLINE ACHAINTRE

Cataloguesunday.indd 6 3/5/06 3:09:52 pm

ANNA BARRIBALL

Catalogue sunday.indd 7 3/5/06 3:10:17 pm

WOLFGANG BERKOWSKI

Cataloguesunday.indd 8 3/5/06 3:10:49 pm

JAMES BROOKS

Cataloguesunday.indd 9 3/5/06 3:11:14 pm

SUSAN COLLIS

Cataloguesunday.indd 10 3/5/06 3:11:34 pm

CHRISTOPHER COOK

Cataloguesunday.indd 11 3/5/06 3:12:05 pm

GRAHAM DOLPHIN

Cataloguesunday.indd 12 3/5/06 3:12:25 pm

AMANDE IN

Cataloguesunday.indd 13 3/5/06 3:12:40 pm

DES LAWRENCE

Cataloguesunday.indd 14 3/5/06 3:13:05 pm

JASON MARTIN

Cataloguesunday.indd 15 3/5/06 3:13:24 pm

GUILLAUME PINARD

Cataloguesunday.indd 16 3/5/06 3:13:54 pm

EMMA TORKINGTON

Cataloguesunday.indd 17 3/5/06 3:14:17 pm

Cataloguesunday.indd 18 3/5/06 3:14:52 pm

UNTIL IT MAKES SENSE
JAMES BROOKS

Through our daily existence, most of us rely on routine and repetition. Whether it be cleaning your teeth, tying your shoelaces, or journeying to work, these familiar procedures structure our days and create markers to the fluidity of time. However, such routines are not limited to daily life; many artists forefront repetition as a way to navigate the space between the everyday, and an ongoing studio practice.

SUSAN COLLIS- THE OYSTER'S OUR WORLD, 2004

Contemporary artists consciously utilise strategies for making which harness ideas of repetition and obsession, positions traditionally associated with the unconscious or irrational mind. Like breathing, drawing has often been thought about as an activity of the present tense, a direct conduit to individual thought processes and ideas.

In the planning and execution of a drawing, we think of artists making a series of subjective decisions: 'I will do this/ I won't do that'.

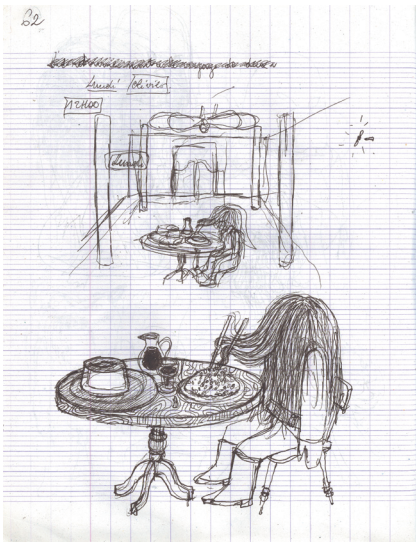
CAROLINE ACHAINTRE- THREE KIDS, 2004

But what happens if something from the everyday intrudes? Or if the artist is trying out something unfamiliar? At what point can such drawings be declared complete, and thus make sense? And what happens if it doesn't make sense? Is the drama of the piece its unfinished state?

A diary, in its simplest form, is a way of ordering days, of breaking down the hours into sections of commitments, appointments and even observations without any requirement to define meaning or draw conclusions. By embracing drawing as a metaphor for a diary, it could be said that the artist is presented with a vehicle to explore idiosyncratic ideas without the usual pressures of imminent audience, allowing the work to appear both routine and intimate, perhaps even secretive.

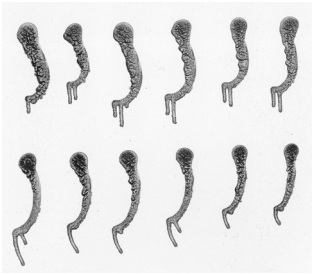
Catalogue sunday.indd 20 3/5/06 3:15:17 pm

Until It Makes Sense brings together twelve artists who, through the medium of drawing, emphasise a diaristic or ritualistic tendency in their work. Utilising the correlated theme of Gerhard Richter's 1990's publication 'The Daily Practice of Painting' as an arrival/departure point, the show aims to highlight the diverse ways personal daily routine can become a catalyst for creative activity. The potential of drawing through its economy allows for the clarification of concept and execution, and thus permits the medium the platform of being a primary carrier of direct/raw or incomplete ideas. Yet, contemporary drawing has allowed itself the privileged position of being both embryonic and a finished article.



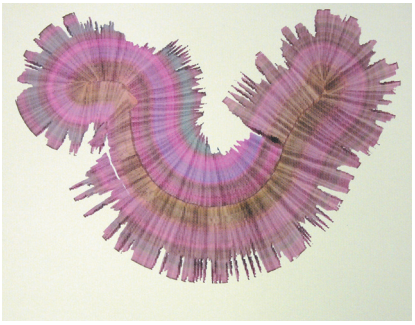
GUILLAUME PINARD- SCHOOL NOTEBOOK No14, PAGE 62-BEGINNING THE 30/07/05

Such directness may be harnessed through the confessional revelation of an artist's humorous daily observations, from the extraordinary right through to the mundane (Pinard), or through the habitual sourcing of ready-made imagery to organically manipulate (Achaintre).



CHRISTOPHER COOK- HOMUNCULI, 2002

The potential for fluidity in drawing also allows for a duality of time scales. Where the spontaneous idiosyncratic process, involving gravity (Cook), or brushmark (Martin), is tempered by the slow daily vigil, positioning the artist as observer as much as author.



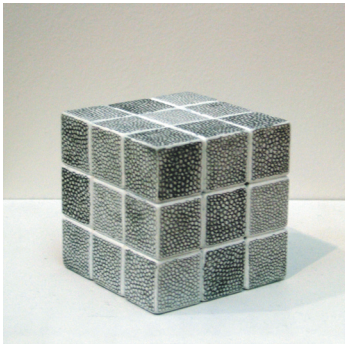
JASON MARTIN- UNTITLED, 2006

Cataloguesunday.indd 21 3/5/06 3:15:56 pm

An emphasis on daily practice has found artists focusing on the endeavour of slowly recording time, whether through, appropriated abstract templates (Brooks), applying amorphous forms to a surface (Collis), the obsessive transcription of information (Dolphin), or the replication of newspaper images (Lawrence). A multiplicity of needlepoint marks results in a surface resonant with the prolonged activity of its own making, highlighting studio practice as a diary of commitment and endurance. The building of strategies for making may be further analysed concerning drawings relationship to writing, within the context of lived time and the diary. As a result, artists have explored a diversity of approaches: unorthodox systems (Cook), blurred fact and fiction (Lawrence), transcription of song lyrics (Dolphin), text as an abstract (Brooks), as well as quirky personal observations (Pinard).

Everyday objects have also been utilised through strategic mark-making, to induce a false sense of security in the viewer (Collis, Dolphin). Where time frame and spatial relations are rewired through manipulation of perceptual convention.

GRAHAM DOLPHIN- 22 CAPTAIN BEEFHEART AND HIS MAGIC BAND SONGS, (DETAIL) 2006



JAMES BROOKS- FOR EVERY SOLUTION THERE IS A PROBLEM, 2004

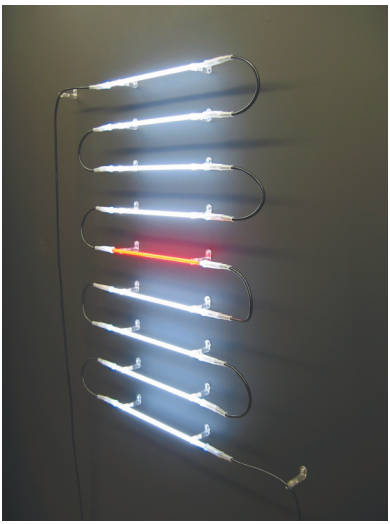
DES LAWRENCE- HOPE LANGE: OBITUARY PORTRAIT, 2005

Catalogue sunday.indd 22 3/5/06 3:20:57 pm

AMANDE IN- INONDATION (DETAIL), 2005

The hand-to-surface relationship is also reconsidered through the utilisation of resonant materials, to set up cryptic yet poignant didactic responses to particular places and surroundings (Amande In, Berkowski). While other artists have turned to the immediacy of the living environment and the body to explore their positions in time and space, to reveal something physical yet diaristic in nature (Barriball, Torkington).

EMMA TORKINGTON- DRAWING MY HAND, 2004



WOLFGANG BERKOWSKI- NEON DRAWING 1, 2004

Until It Makes Sense does not attempt to explore what constitutes 'drawing', but instead assembles a select few strategies that have evolved from the concentration and discipline of artist's daily studio practice. The exhibition encourages the viewer to reconsider 'duration' and 'motivation' through exploring the elasticity of time scale within contemporary drawing.

Catalogue sunday.indd 23 3/5/06 3:21:42 pm

CAROLINE ACHAINTRE

Born 1969, France
Lives in London

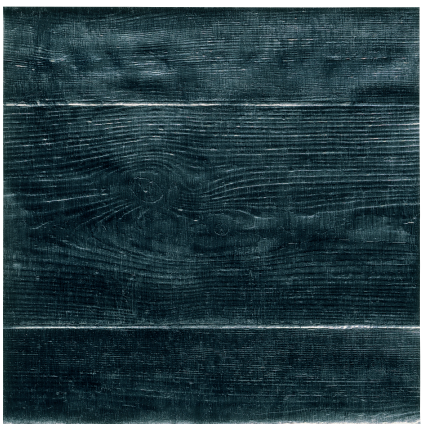
HORSE-LADY, 2004

Achaintre's delicate watercolour drawings utilise hard rock music, horror movies and popular imagery as their source material. Enjoying this marriage of opposites, her works play off the tension between their technique of making and the animated nature of the images that she has chosen to work with. The liquid and subtle texture of the watercolour medium contradicts the dark humour of her motifs, revealing an internal paradox within the practice. Further to this, her seemingly playful processes, allow for partial liberation from the sourced linear imagery, resulting in colourful, ambiguous characters being created that effortlessly explore a lively conversation between the ready-made, Abstract Expressionism and Pop.

ANNA BARRIBALL

Born 1972, United Kingdom
Lives in London

Barriball explores everyday objects through a variety of drawing processes and interventions. In the sequence of pieces titled 'One Square Foot', selected areas of her apartment's wooden floor have been laboriously transferred to paper, akin to a brass rubbing technique. This action has resulted in dense graphite monochromes, yet with very familiar nuances. The instantaneous completeness of the image in some way denies the cumulative nature of the making, yet time and endeavour are very much locked within its handmade surface.



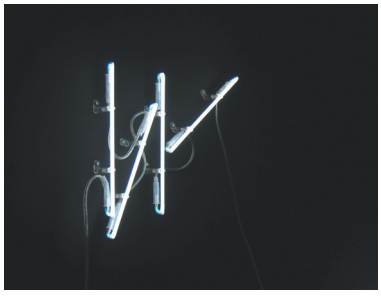
ONE SQUARE FOOT V, 2002

Catalogue sunday.indd 24 3/5/06 3:21:58 pm

WOLFGANG BERKOWSKI

Born 1960, Germany
Lives in Rome

Highly evolved yet referential in its sources, Berkowski's practice utilises signage and typography from his immediate surroundings building cryptic yet personal codes for the making of diagrammatic wall pieces. Through an appropriation of minimalist language, the constructed works form a subjective diary in formalist shorthand for our contemporary landscape. In 'Neon Drawing 4', we are presented with light and resulting shadow arrangements that trigger everyday linear compositional structures, yet also stay independent and respond to their specific architectural positioning. The works modular construction of constant colour and size, allows for the serial exploration of changing number and unit configurations. He encourages the works cables to be seen not only as functional conducts for the neon, but integral parts of the drawing's composition.



NEON DRAWING 4 (DETAIL), 2004

JAMES BROOKS

Born 1974, United Kingdom
Lives in London

LYRA, 2004

In this particular series, Brooks utilises the limitation of pencil grades and the measurements of everyday surfaces to explore ideas of standardisation. This involves setting up procedural investigations that are executed over time, using the repetitive motif of small hand drawn circles or zeros. This activity draws comparisons to man as machine, yet human error and the pencil's material properties deny a totally machined aesthetic. In 'For Every Solution there is a Problem', a ready-made Rubik's Cube has been used as a grid template to contrast HB pencil brands, attempting to subvert the minimalist logic of the 'cube' and 'square' through a tonal puzzle that can never be completed.

Catalogue sunday.indd 25 3/5/06 3:26:49 pm

SUSAN COLLIS

Born 1957, United Kingdom
Lives in London

Collis' practice involves a subversion of time frame and visual perception through the manipulation of everyday objects. In the piece 'Paint Job', what initially seems like a collection of careless splashes and stains upon the fabric of utilitarian worker's overalls are, on closer inspection, meticulously stitched marks replicating the accidental and spontaneous moment. Further to this, Collis enjoys playfully positioning the works in overlooked areas of an exhibition space, to heighten the potential for an initial misreading. We, the viewer, are then forced to rewire our visual and mental understanding of a particular mark, thus elegantly extending our viewing experience.

PAINT JOB (DETAIL), 2004

CHRISTOPHER COOK

Born 1959, United Kingdom
Lives in Exeter

CRUSTACEA, 2002

In a series of 6 drawings made over as many days, Cook explores a structure/chaos dialogue by utilising the action of gravity on liquid graphite drops. The complete sequence of drawings was made during a residency at the Eden Project, UK, developed in tandem with the system-poem 'a thoroughbred golden calf', based on the standard alphabetical coding of DNA structure. Observing the consequences of chaotic action on regulated marks became a daily vigil during this period, informing his larger graphite paintings, and allowing him to consider concepts of genetics, growth and environmental pressure. The extensive sequence was regularly subjected to rigorous aesthetic pruning, mimicking forces of natural selection and was eventually combined with the poem in a bookwork.

Cataloguesunday.indd 26 3/5/06 3:27:04 pm

GRAHAM DOLPHIN

Born 1972, United Kingdom
Lives in Newcastle Upon Time

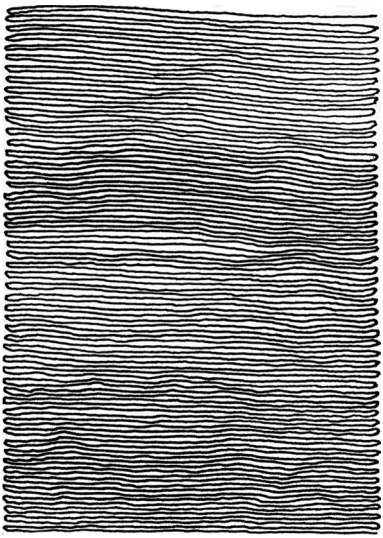
Dolphin's work appropriates the popular culture of fashion and music through a wide range of assemblage techniques utilising mass-produced objects from: magazine image manipulation, objective text copying to film still layering. In the text work '59 Neil Young Songs' a large portion of the country-rock singer's recorded song lyrics have been laboriously handwritten upon a sleeve of his album 'Harvest'. This matter of fact replication results in a transformation of the existing iconic cover art, triggering notions of the obsessive gathering of material. Using a small print size for his handwriting, Dolphin allows for a compression of the lyrics readable clarity, resulting in a surface of randomised abstraction. These works of addition draw attention to the perpetual motion of mass media, and his endeavour to filter and manipulate it within his practice.

59 NEIL YOUNG SONGS, 2006

AMANDE IN

Born 1981, France
Lives in Paris

By manipulating simple materials using basic gestures, Amande In delights in constructing strategies for utilising the ceiling, floor and windows, as much as the walls, creating discreet but poignant interventions which integrate with the fabric of each space. In '5.22 metres' a line of the title's length is drawn within the 7x5cm space of this catalogue. Walking a line continuously around the surface area a compressed linear journey results, focusing our viewing on the potential extended space discovered through a simple drawing action.



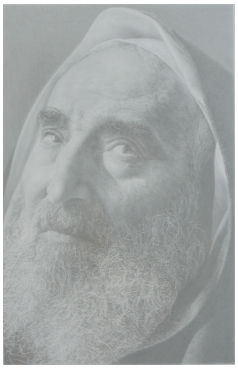
5.22 METRES, (ONE BLACK LINE) 2006

Catalogueesunday.indd 27 3/5/06 3:27:10 pm

DES LAWRENCE

Born 1969, United Kingdom
Lives in London

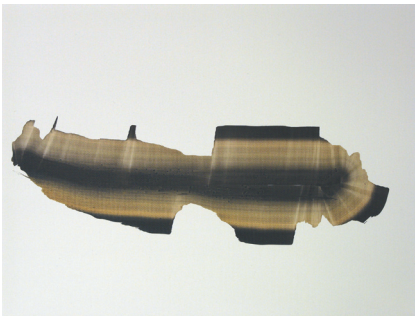
Lawrence's ongoing series of drawings and texts take their starting point from the obituary columns of daily newspapers. Layering of time is repeated throughout his work, not least through the sheer labour he lavishes on his portraits. The detailed transcription of publicity photographs of the recently deceased are often taken from an era long past when the subjects were in their prime. His accompanying obituary text blurs the boundaries between lived fact and fiction as the writing becomes corrupted by lies and false anecdotes. A further layer of time is added to the images, by the process of using silver to draw. The exposure of the silver to air causes the image to tarnish, and fade over time, thus ageing the image accordingly.



SHEIKH AHMED YASSIN: OBITUARY PORTRAIT, 2005

JASON MARTIN

Born 1970, United Kingdom
Lives in London



UNTITLED, 2006

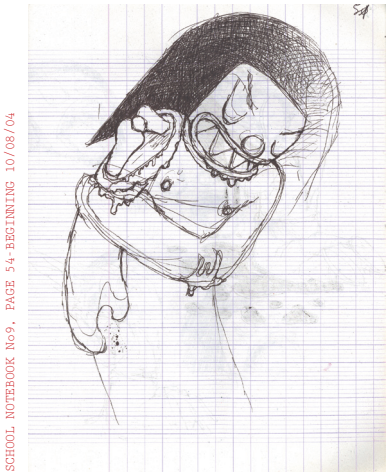
First and foremost a painter of monochromatic, sculptural abstraction, Martin's drawing practice exists as an ongoing, stand alone research programme, through the exploration of strategic choreographed gestures. By limiting himself to the simple activity of meandering liquid inks with set brush sizes across a surface, Martin attempts to surf the duality of intention and serendipity, where at points a method breaks and surprises. Through his particular choice of materials, every nuance of their intense construction is revealed. The resulting complex and detailed surface encourages a slow, analytical viewing experience, relating as much to organic growth formations as to the didactic of their making.

Catalogesunday.indd 28 3/5/06 3:28:07 pm

GUILLAUME PINARD

Born 1971, France
Lives in Toulouse

Pinard obsessively draws in school notebooks and jotters as a way to explore adult psychological anxieties and failures, through the disguise of childhood optimism and innocence. Harnessing the filtered language of comics and storyboard animation, Pinard manipulates the familiarity of recurrent playful characters to comment on the warped and dislocated nature of daily adult life. These cartoon like drawings are sometimes subdued, and other times violent and disturbing, but always rely on a borrowed shared experience.



SCHOOL NOTEBOOK No9, PAGE 54 BEGINNING 10/08/04

EMMA TORKINGTON

Born 1976, United Kingdom
Lives in London

DRAWING MY HAND (DETAIL), 2004

'Drawing My Hand' uses the medium of video to record Torkington meticulously tracing in blue biro, the physical markings and linear contours of her own hand. This time-based work of addition reveals the subtle individuality of her hand and fingers through a matter of fact tracing. Along with elegantly bringing into collision the hand and eye conversation of a drawing practice, this performative manipulation of her own body brings intriguing connotations to tattooing and body art. Yet the artistry of these practices is restrained and tempered through her objective replication of just the hands existing lines.

Catalogue sunday.indd 29 3/5/06 3:28:13 pm

THE NEW DRAWING
STEPHEN FARTHING

When it comes to keeping track of time and place, whether as a castaway keeping a tally of lost days or an adventurer recording the appearance of exotic discoveries, an ability to both make and understand drawings is clearly useful.

During the last century, as the camera and computer appeared to gradually replace the pen as the tool of preference, photography and digital image handling seemed, *depending on your viewpoint*, to either replace or become the new drawing.

If we accept that cameras and computers are now capable of servicing those parts of drawing where notions of the handmade are now probably nothing more than a disadvantage, then perhaps the new technology has not so much appropriated drawing as created more space for the physically and emotionally intimate aspects of the craft to exercise themselves.

With this in mind I suspect that those who take the time to draw and commit the passing of their thoughts to paper, will, for a while at least, be looking for outcomes that steer them around rhetoric and convention towards intimacy and invention.

Stephen Farthing, R.A.
Rootstein Hopkins Chair of Drawing,
University of Arts, London

Cataloguesunday.indd 31 3/5/06 3:28:14 pm

IMAGES/PLATES

Susan Collis
The oyster's our world, 2004
wooden step-ladder, mother of pearl, shell, coral, cultured pearls, white opal, diamonds
32x15x23cm

Caroline Achaintre
Three-Kids, 2004
ink and digital print on paper
20x28cm
(Mirko Mayer, Cologne and the artist)

Guillaume Pinard
School Notebook No14, page 62-Beginning the 30/07/05
pen on paper
8.66x8.38in

Christopher Cook
Homunculi, 2002
oil and graphite powder on paper
24x25cm

Jason Martin
Untitled, 2006
ink on oil paper
23x31.5cm

James Brooks
For Every Solution there is a Problem, 2004
hb pencils on prepared plastic
5.7x5.7x5.7cm

Graham Dolphin
22 Captain Beefheart and His Magic Band Songs (Detail), 2006
scratched vinyl
12x12in

Des Lawrence
Hope Lange: Obituary Portrait, 2005
silver drawing on paper
62x43cm

Amande In
Inondation (Detail), 2005
thread on floor
dimensions variable

Emma Torkington
Drawing My Hand, 2004
dvd
duration 12mins 40secs

Wolfgang Berkowski
Neon Drawing 1, 2004
neon sticks and cabling
dimensions variable

Caroline Achaintre
Horse-Lady, 2004
ink and digital print on paper
44x35cm

Anna Barriball
One Square Foot V, 2002
pencil on paper
12x12in
photo: J.Littkemann
(courtesy the artist and Frith Street Gallery)

Wolfgang Berkowski
Neon Drawing 4 (Detail), 2004
neon sticks and cabling
dimensions variable
(KX Kunstverein, Hamburg)

James Brooks
Lyra, 2004
pencil on gesso board
75x45cm

Susan Collis
Paint Job (Detail), 2004
cotton boiler suit, embroidery threads
63x18in

Christopher Cook
Crustacea, 2002
oil and graphite powder on paper
21x19cm

Graham Dolphin
59 Neil Young Songs, 2006
ink on record cover
12x12in

Amande In
5.22 Metres (One Black Line), 2006
fineliner pen on paper
7x5cm

Des Lawrence
Sheikh Ahmed Yassin: Obituary Portrait, 2005
silver drawing on paper
62x40cm

Jason Martin
Untitled, 2006
ink on oil paper
23x31.5cm

Guillaume Pinard
School Notebook No9 Page 54-Beginning 10/08/04
pen on paper
8.66x6.38in

Emma Torkington
Drawing My Hand (Detail), 2004
dvd
duration 12mins 40secs

Cataloguesunday.indd 33 3/5/06 3:28:16 pm

ACKNOWLEDGEMENTS

This exhibition and publication is made possible by the support of The Arts Council of England with additional support from Seventeen, London, Galerie Thaddaeus Ropac, Paris and Umélec, London/Prague.

Thanks to:
Galleria Paolo Bonzano (Rome), Frith Street Gallery (London), Galerie Vera Gliem (Köln), Lisson Gallery (London), Mirko Mayer (Cologne), Galerie Thaddaeus Ropac (Paris), Mary Ryan (NY), Seventeen (London), Gallery Jacky Strenz (Berlin),Team (NY).

Special thanks to the artists, Vincent Honoré, (for our in-depth conversations concerning the show), Mario Garcia Torres (inspiration for the title), Freddie Baveystock & Karon Hepburn, Jan Maarten Boll, Ben Borthwick, Robert & Marilyn Brooks, Ryan Brough, Christopher Cook, Stephen Farthing, Gaynor Fennessy, Elizabeth Hayes, Dave Hoyland, Graham Hudson, Jason Martin, Christian Mooney, Dave Morgan, Robin Page, Deanna Petherbridge, Alicia Robinson, Donald Smith.

Until It Makes Sense
Curated by James Brooks, 2006
jamesbrooks@seventeengallery.com
Published to coincide with the exhibitions at:

Seventeen Gallery, 3 May-10 June 2006
Galerie Thaddaeus Ropac, 28 June-22 July 2006

Seventeen
17 Kingsland Road
London E2 8AA
England

telephone: +44(0)20 7729 5777
facsimile: +44(0)20 7729 4083
www.seventeengallery.com

Galerie Thaddaeus Ropac
7 Rue Debelleyme
75003 Paris
France

telephone: 0033 1 42 72 99 00
facsimile: 0033 1 42 72 61 66
www.ropac.net

ARTS COUNCIL ENGLAND

Umélec

Designed by Alicia Robinson - alimee@hotmail.com
Catalogue text drawings copyright © James Brooks 2006
Printed by Vantage-MDM, London

Until It Makes Sense text copyright © James Brooks 2006
The New Drawing text copyright © of Stephen Farthing 2006
All images copyright © of the artists 2006
(all images courtesy the artists unless otherwise stated)

ARTS COUNCIL ENGLAND

SEVENTEEN LONDON

GALERIE THADDAEUS ROPAC PARIS