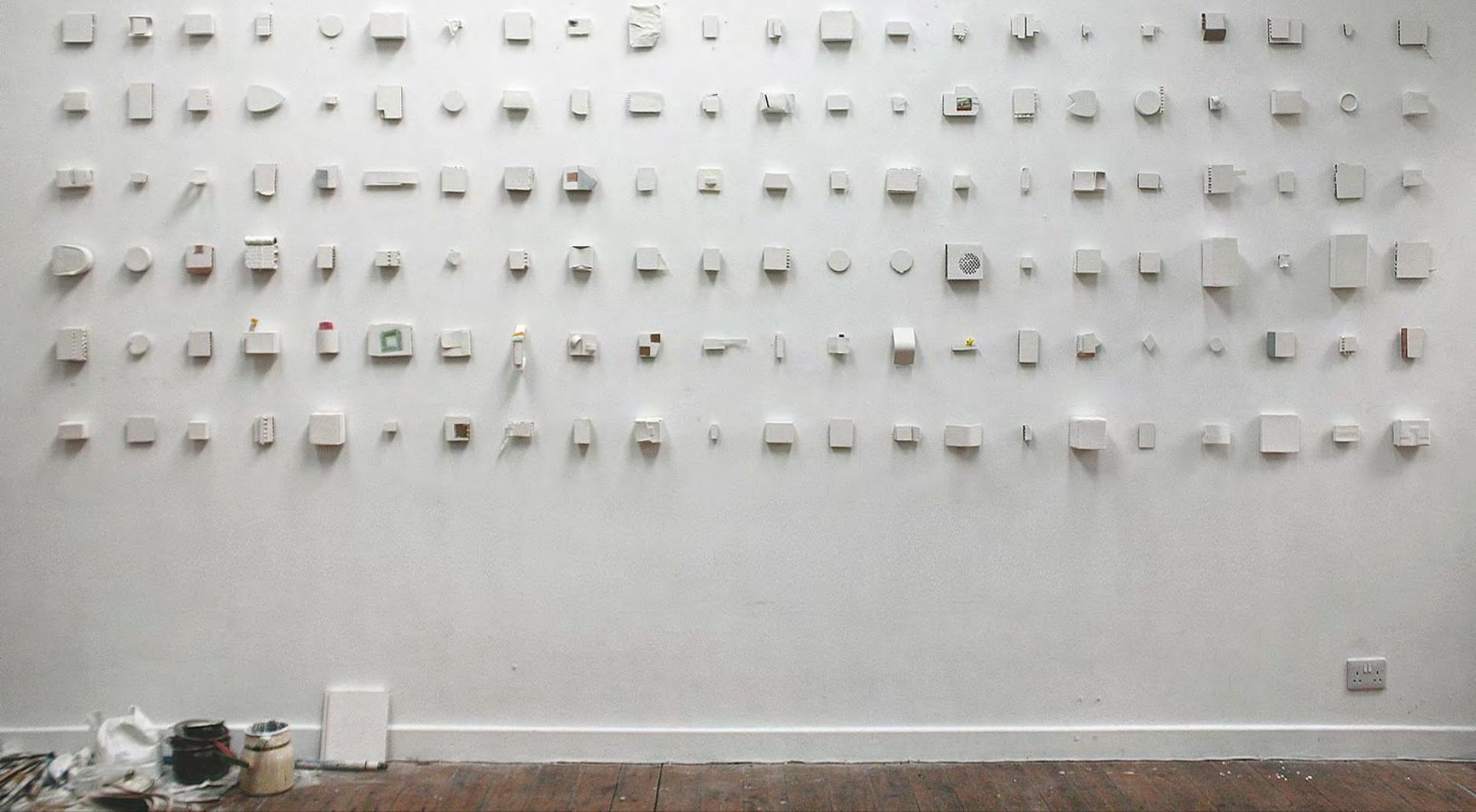


Christopher Jones

# RE-ARRANGING THE DUST:

Supports, auxiliary supports & grounds from studio residue



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# Project aims: 300 word statement

Material discarded in the production, documentation, transportation and storage of earlier temporary, site-specific artworks provided raw material to develop new forms of support, auxiliary support and ground as departure points for new drawings, assemblages and collaborative works.

The project navigates distinct, interconnected aspects of drawing and assemblage practices:

- Can repurposing redundant studio residue provide distinctive approaches when developing drawings and assemblages?
- Can transformation of discarded remnants of artistic production provide new approaches to the material form and role of supports, auxiliary supports and grounds?
- Can applying traditional gesso techniques assist the transformation of extraneous studio residue into small-scale objects of presence?

The objective is to establish an original practice-focused discourse bridging debates on contemporary drawing and assemblage practices, materiality and the creative process. Further, it places traditional gesso techniques, dating from the Middle Ages, into a contemporary context of making increasingly informed by issues of sustainability.

It progresses Jones' interest in assemblage methodology (Trace-Retrace, 2007), the hand-sized and understated (The Hour & the Age, 2011) and questions his relationship to site-specificity (Unmonumental, 2013). It contributes new forms to the re-emergent field of assemblage and found material practice (Tuttle, Black, De la Cruz) and material legacy (Landy's *Break Down & Art Bin*). It speaks to the legacy of cubist/dada assemblage, Arte Provera, Mono-Ha everyday materiality, and painting that explores surface and support (Ryman).

Selected works have been presented publicly in: 'Foreign Encounter', FOE, Munich, 2015; 'paper, table wall and after', Gallery North, Newcastle/National Taiwan University of Arts, Taipei, 2014/5; 'Beyond Words', Long Gallery, Newcastle, 2018 (Curated by Jones with publication, ISBN 978-1-5272-2087, co-authored with Hansen (Newcastle)); 'Folding Islands, Drawing Boundaries', Arts University Bournemouth at British Pavilion, Venice Architecture Biennale, 2018. Works shortlisted and exhibited at Wells Art Contemporary Awards 2018 and Trinity Buoy Wharf Drawing Prizes 2018 and 2020.

## RE-ARRANGING THE DUST

# Portfolio of works: DRAWINGS

*Rearranging the Dust* resulted in a series of 20 drawings.

The research developed a distinctive approach to the production of supports, auxiliary supports and grounds\* capable of determining key characteristics of small-scale drawings and assemblages.

In the series of drawings material transformation of studio residue by traditional gesso techniques specified the sculptural form of each work, as well as the plane and its surface that carried the drawn mark.

These methods allowed the exploration of drawings as sculptural forms as well as inscribed surfaces, gesso being both particularly receptive to the drawn graphite mark as well as holding the capacity to be sanded back in order to remove inscription.

\* **Support:** This can be understood as what physically 'holds' the paint or drawn mark: for example, the canvas, board or sheet of paper.

**Auxiliary Support:** This is a structure or material used to hold or reinforce the support. Stretcher bars, for example, are the auxiliary support for canvas which is the support for paint. Sometimes auxiliary supports might strengthen weak, insubstantial or damaged supports, e.g. a metal plate that braces a panel.

**Ground:** A ground is the top-most coating that may be applied to a support, such as stretched canvas, board or paper to receive paint or drawn mark.

*Julia's Prompt - Bird of Paradise # 1: Fold*

29.5 x 19.5 x 5 cm

Pencil on discarded drawing prepared with gesso

2018



## RE-ARRANGING THE DUST

Portfolio of works:  
DRAWINGS



*Julia's Prompt - Bird of Paradise # 3: Shadow*  
11.5 dia x 5 cm  
Pencil & pastel on discarded material prepared with gesso  
2018



*Thin Air*  
8 x 8 x 6 cm  
Pencil on discarded etched zinc & honeycombed museum display board prepared with gesso  
2018

## RE-ARRANGING THE DUST

Portfolio of works:  
DRAWINGS



*Julia's Prompt - Bird of Paradise # 2: Hide*  
16 x 7 x 5 cm  
Pencil on discarded packaging prepared with gesso  
2018



*Julia's Prompt: Spun*  
15 x 14 x 4 cm  
Pencil on discarded packaging prepared with gesso  
2020

## RE-ARRANGING THE DUST

Portfolio of works:  
DRAWINGS

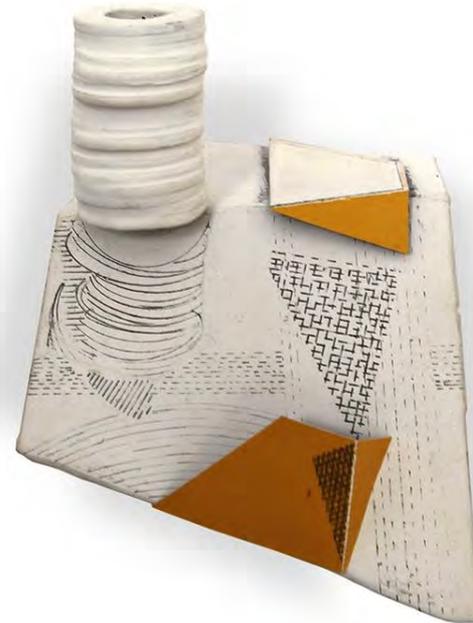


*Julia's Prompt: China Pack*

9.5 x 7 x 2 cm

Pencil on tissues & discarded packaging prepared with gesso

2020



*Julia's Prompt: Stilled, Stacked*

7 x 9 x 5.5 cm

Pencil on found material, printed paper & zinc offcut  
prepared with gesso

2019

## RE-ARRANGING THE DUST

Portfolio of works:  
DRAWINGS



*Other Side*  
20 x 10.5 x 3 cm  
Pencil, chalk and ink on discarded paper template &  
honeycombed museum display board prepared with gesso  
2020



*Julia's Prompt: Sample*  
6 x 7 x 3 cm  
Pencil on honeycombed museum display board prepared with gesso,  
with photocopy, cellulose packaging & copper offcut  
2020

## RE-ARRANGING THE DUST

Portfolio of works:  
DRAWINGS



*For George & Georges*

19 x 14 x 3.5 cm

Pencil, ink & pastel on discarded paper templates & found  
material prepared with gesso

2020

## RE-ARRANGING THE DUST

# Portfolio of works: ASSEMBLAGES

*Rearranging the Dust* resulted in a series of 6 assemblages.

Early stages of the research had explored bringing together extraneous material from the production of earlier artworks with documentation that referenced that material - establishing a relationship between the 'real' and its photographic record.

This relationship was further developed later once methods to transform studio residue into supports for drawing and assemblage had been established. In this series of works gessoed supports were utilised as sculptural components within assemblages and were brought into a relationship with a set of found material. These arrangements were photographed and printed at life-size, with the prints then being introduced into the physical assemblage to complete the works.

This process was developed in direct response to the literary works of Japanese author Murakami Haruki, following a conversation with Dr Gitte Hansen (NU) PI for an AHRC-funded research project on Murakami and translation (ref slide 44-5).

The magic realism found in Murakami's literature, and his regular deployment of dual narratives and realities, found their equivalent in the echoic characteristic of the assemblages. They provided visual models too for the process of translation which begins with one form of information and results in a second equivalent but different form.

*Slipping Through the Membrane: Parallel no.3*

16.5 x 28 x 4 cm

Found material, digital print & discarded packaging prepared with gesso

2018



## RE-ARRANGING THE DUST

Portfolio of works:  
ASSEMBLAGES



*Slipping Through the Membrane: Parallel no.4*  
14 x 9 x 5 cm  
Digital print with discarded carton & honeycombed museum display board prepared with gesso  
2018



*Slipping Through the Membrane: Parallel no.2*  
19 x 27 x 5 cm  
Found object, digital print & found material prepared with gesso  
2018

## RE-ARRANGING THE DUST

Portfolio of works:  
ASSEMBLAGES



*Slipping Through the Membrane: Parallel no. 6 ( Great Care)*  
11 x 7 x 4 cm  
Found material, photocopy, pencil, crayon, & gesso  
2018



*Slipping Through the Membrane: Parallel no. 5*  
15 x 21 x 12 cm  
Found material, found objects, digital print & gesso  
2018

## RE-ARRANGING THE DUST

Portfolio of works:  
ASSEMBLAGES



*Slipping Through the Membrane: Parallel no.1*

22 x 35 x 9 cm

Found objects, digital print and discarded packaging  
prepared with gesso

2018

# Portfolio of works: CONVERSATIONS IN PRACTICE

*Rearranging the Dust* resulted in a series collaborative works:

- First, Jones worked with Siân Bowen, Professor of Drawing at Arts University Bournemouth's (AUB) on a group of 6 works for AUB's *Folding Islands, Drawing Boundaries*, AUB's workshop and intervention event in the British Pavillion at the 2018 Venice Biennale of Architecture.
- Second, a group of 8 sculptures resulted from a collaboration with Prof Daniel Laskarin of University of Victoria (UVic), Canada initiated during his research residency at Newcastle University in 2019.
- Third, a further group of 8 assemblages was developed by bringing together studio residue from the studios of each of Bowen, Jones and Laskarin.

The notion of finding new beginnings from responding to the material residue of 'endings' was central to the research. The 'call and response' nature of this creative process was extended by using the gessoed supports as starting points for these 'conversations in practice'.

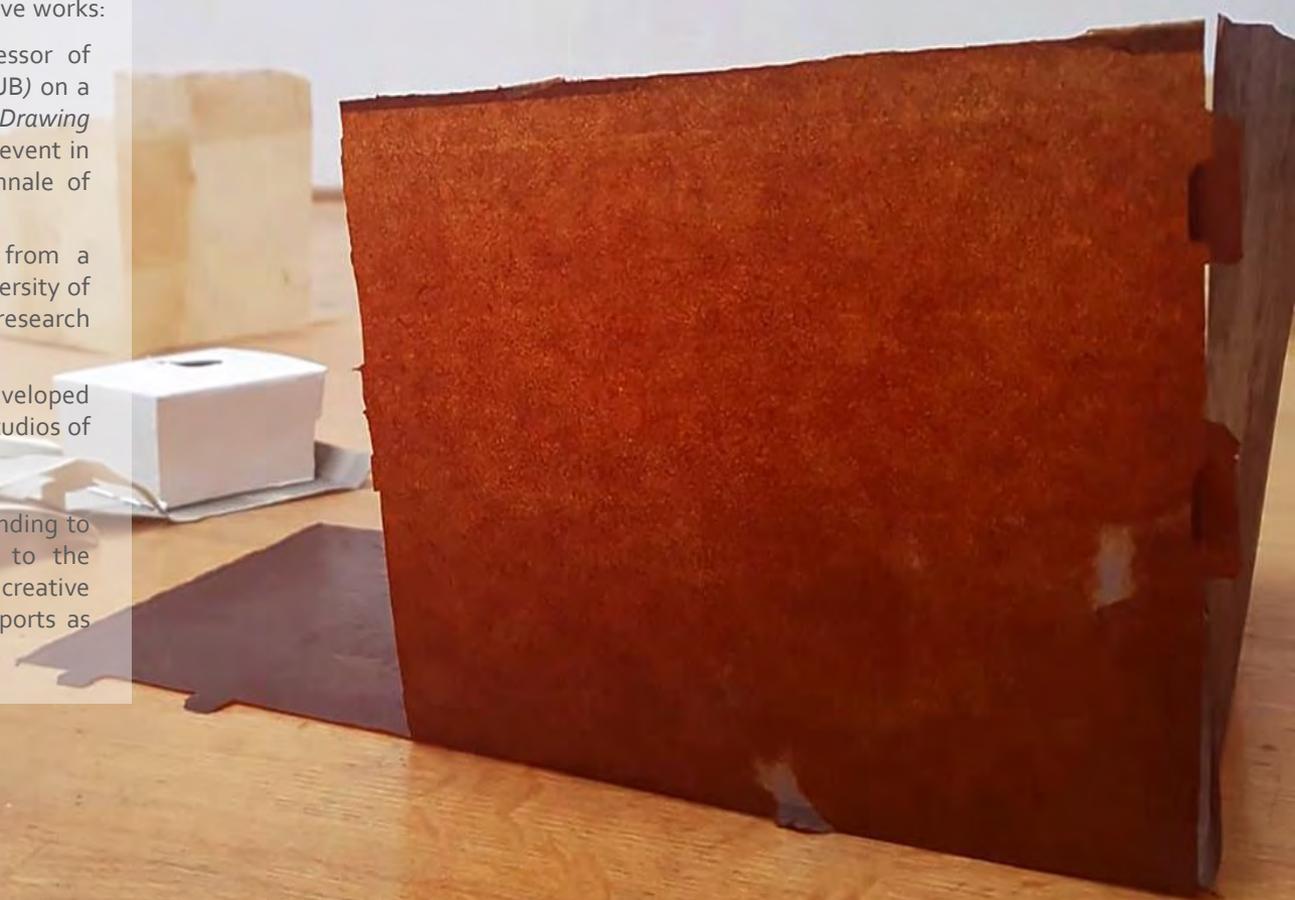
Siân Bowen & Christopher Jones

From *Scattered*

Collection of variously-sized floor-based works

Discarded packaging prepared with gesso, waxed & persimmon-dyed paper remnants

2018



## RE-ARRANGING THE DUST

Portfolio of works:  
CONVERSATIONS IN PRACTICE - COLLABORATIVE OBJECTS



A group of floor-based works were developed by bringing drawn and printed fragments, and paper remnants from Bowen's studio into a conversation with objects prepared by Jones from discarded packaging.

Siân Bowen & Christopher Jones

From *Scattered*

30 x 20 x 14 cm

Discarded packaging prepared with gesso, persimmon-dyed paper remnant, discarded powdered-silver silkscreen.

2018

## RE-ARRANGING THE DUST

Portfolio of works:  
CONVERSATIONS IN PRACTICE - COLLABORATIVE OBJECTS



Siân Bowen & Christopher Jones  
From *Scattered*

22 x 14 x 5 cm

Carton prepared with gesso, discarded folding architectural paper model  
2018

## RE-ARRANGING THE DUST

Portfolio of works:  
CONVERSATIONS IN PRACTICE - COLLABORATIVE OBJECTS

In Spring 2019, during a research residency in Newcastle, Prof Daniel Laskarin (UVic, Canada) selected a number of prepared 'supports' from Jones' studio.

In response to the relationship between a support and its auxiliary support, Laskarin fabricated free-standing sculptural structures to 'support' the gessoed objects he had chosen. These sculptures further developed ideas he had worked with in pieces from 2018: *Platform for an Imaginary Project* (below left) and *Support for an Unimagined Future* (below right).



On returning to Canada Laskarin took a further group of Jones' objects with him in order to continue the collaboration.

*Conversation Piece 1, 2 & 3*  
Christopher Jones & Daniel Laskarin  
Each approx. 10 x 400 x 70 cm  
Aluminium, zinc, copper, discarded packaging prepared with gesso  
2019



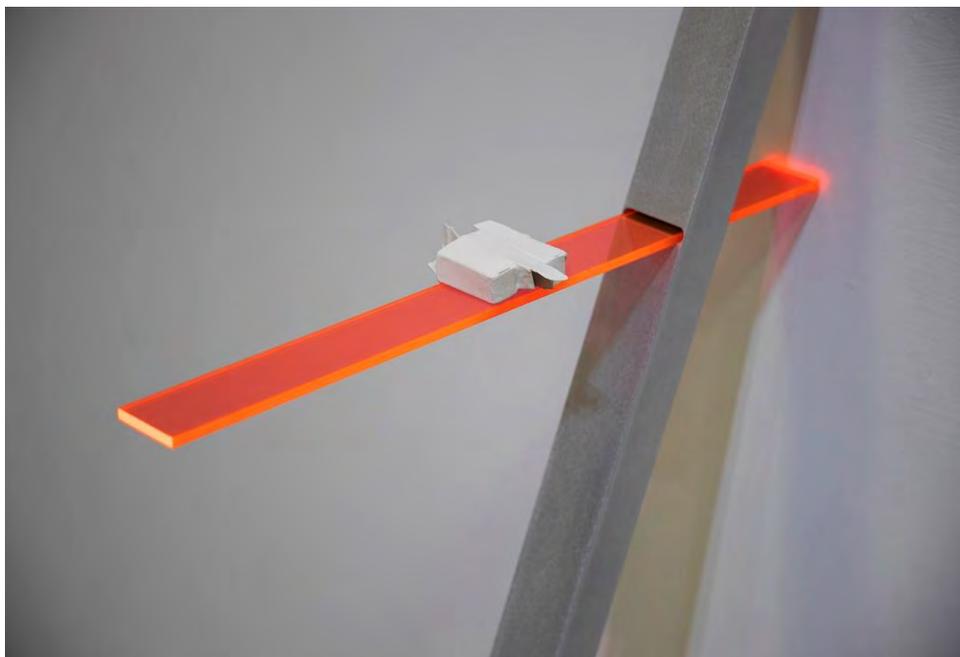
## RE-ARRANGING THE DUST

Portfolio of works:  
CONVERSATIONS IN PRACTICE - COLLABORATIVE OBJECTS

*Untitled*  
Christopher Jones & Daniel  
Laskarin  
30 x 100 x 30 cm  
Aluminium, acrylic, discarded  
packaging prepared with gesso  
2019



*Propped Wedged Ready*  
Christopher Jones &  
Daniel Laskarin  
6 x 130 x 60 cm  
Steel bar, plexiglass strip,  
discarded packaging prepared  
with gesso  
2019



## RE-ARRANGING THE DUST

Portfolio of works:  
CONVERSATIONS IN PRACTICE - COLLABORATIVE OBJECTS



Christopher Jones & Daniel Laskarin

*Incident - Alignment*

40 x 30 x 60 cm

Wood, glass, steel profile, discarded packaging prepared with gesso

2020

## RE-ARRANGING THE DUST

Portfolio of works:

CONVERSATIONS IN PRACTICE - COLLABORATIVE OBJECTS

In a third group of 10 collaborative works Laskarin posted a box-full of discarded material from his studio in Canada, whilst Bowen provided a number of now-redundant digital files she had used as part of a laser etching process to create a series of molds for paper casting.

Fragments of the digital files were laser-etched into a group of gesso supports and brought together by Jones with Laskarin's studio residue Jones matched material from Laskarin that was more organic in character with the plant imagery of Bowen's digital files. The impermanence of the slowly fading etched images referenced a relationship to the cycles of the natural world whilst reinforcing the processes of transformation that are critical to *Re-Arranging the Dust*.



Siân Bowen, Christopher Jones & Daniel Laskarin

*Muster # 1*

12 x 8 x 2.5 cm

Vinamold cast remnant & laser-etched honeycombed museum display board prepared with gesso

2019

## RE-ARRANGING THE DUST

Portfolio of works:  
CONVERSATIONS IN PRACTICE - COLLABORATIVE OBJECTS



Siân Bowen, Christopher Jones & Daniel Laskarin

*Muster # 2*

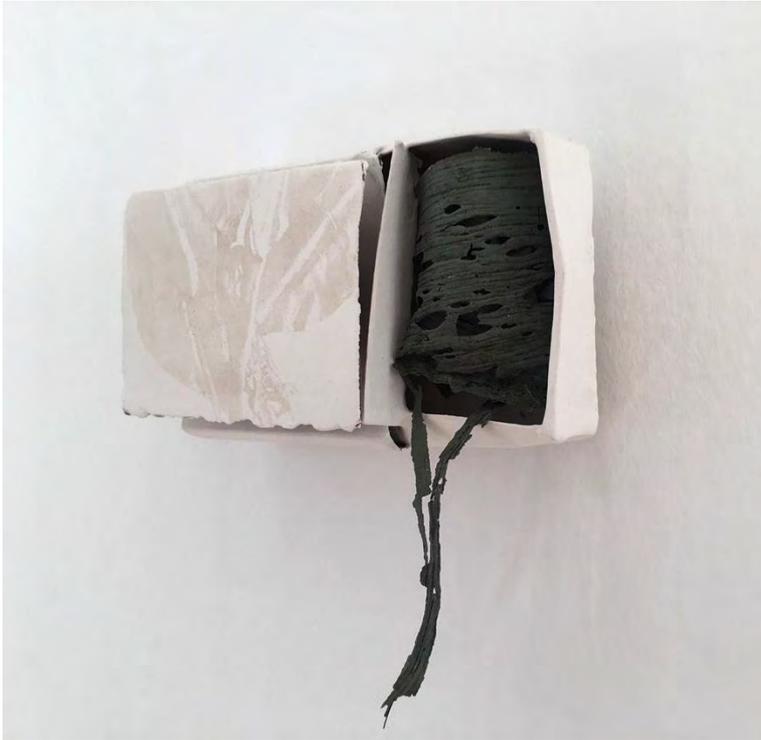
15 x 6.5 x 5 cm

Leaf, discarded plastic extrusion & laser-etched carton prepared with gesso

2019

## RE-ARRANGING THE DUST

Portfolio of works:  
CONVERSATIONS IN PRACTICE - COLLABORATIVE OBJECTS



Siân Bowen, Christopher Jones & Daniel Laskarin  
*Muster # 3*  
11 x 10 x 4 cm  
Dried & peeled acrylic paint residue & laser-etched cartons  
prepared with gesso  
2019



Siân Bowen, Christopher Jones & Daniel Laskarin  
*Muster # 4*  
9 x 7 x 3.5 cm  
Found material & laser-etched honeycombed museum  
display board prepared with gesso  
2019

## RE-ARRANGING THE DUST

Portfolio of works:  
CONVERSATIONS IN PRACTICE - COLLABORATIVE OBJECTS



Siân Bowen, Christopher Jones & Daniel Laskarin  
*Muster # 5*  
18 x 24 x 12 cm  
Discarded resin form & laser-etched copper prepared with gesso  
2019



Siân Bowen, Christopher Jones & Daniel Laskarin  
*Muster # 8*  
10.5 x 14.5 x 5.5 cm  
Plastic offcuts & laser-etched carton prepared with gesso  
2019

RE-ARRANGING THE DUST

# Portfolio of works: WALL INSTALLATION



Examining the possibilities for the transformation and re-purposing of discarded studio material led to the production of a large number of support-like objects that provided options for individual, autonomous drawn and assembled works. Connections and differences within this ever-expanding family of objects began to offer possibilities for a different form of assemblage. A wall-based installation was conceived in which the supports would act as sculptural objects colonising a specific architectural space. It was developed in the studio in direct response to the dimensions of the gallery of Jilin University of Arts, ChangChun, China, where Jones had been invited to stage a solo exhibition, planned for 2018. The invitation followed Jones' visit to Jilin in December 2017 (Slide 51) and honorary appointment as Visiting Professor. The exhibition was postponed due to the on-going impact and restrictions of the pandemic in both China and the UK.



## RE-ARRANGING THE DUST

Portfolio of works:  
WALL INSTALLATION



*Re-Arranging the Dust*

Wall installation

6 x 2.6 m

132 elements made from discarded & found material prepared with gesso

2018

## RE-ARRANGING THE DUST

Portfolio of works:  
WALL INSTALLATION



Detail: *Re-Arranging the Dust*

Wall installation

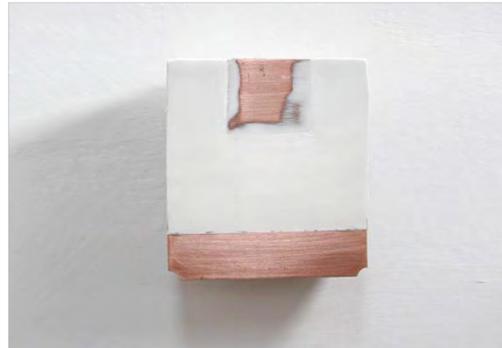
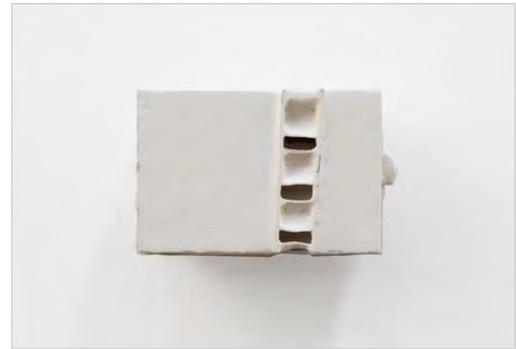
6 x 2.6 m

132 elements made from discarded & found material prepared with gesso

2018

## RE-ARRANGING THE DUST

Portfolio of works:  
WALL INSTALLATION



Details: Six component objects from *Re-Arranging the Dust* wall installation  
Various sizes, maximum approx. 12 x 12 x 9 cm  
Discarded carton & honeycombed museum display board prepared with gesso,  
found material & discarded painting  
2018

# Method & process

## 1. Examination of studio residue

The initial prompt for the research was Jones' consideration of material stored in his studio from previous, temporary, site-specific projects from several years previously.

Given their particular reliance on site what had been behind the urge to bring the material back to the studio? What might that material offer in the present and in relation to the attendant geographical dislocation?

This led to a fascination with the various material residue that is generated in and around the creation of material artworks - the extraneous evidence of the creative process - and how the studio inevitably is a store or repository for these.

This interest was then extended into consideration of material associated with the work once made: packaging associated with transport, conservation and storage; documentation and its own by-products; and material left over from an artwork's display or exhibition.



## RE-ARRANGING THE DUST

### Method & process

Boxes of material that once formed temporary site-specific installations were unpacked and examined to consider their latent relation to a past history and location, and possible repurposing as the first stages of new works.

The boxes themselves, their wrapping and their protective void fill material became as important as the material that had formed the artworks.



## RE-ARRANGING THE DUST

### Method & process

A process of unpacking evolved into one of arranging, juxtaposing and assembling a diversity of material in order to consider the potential of new conceptual, expressive and material relationships.



## RE-ARRANGING THE DUST

### Method & process

#### 2. Provisional & speculative works

As part of the process of exploratory assemblage other extraneous material such as 'failed' source imagery, print offcuts, 'flawed' documentation and packaging were introduced.

As the process progressed a series of speculative, provisional works was developed.



*Packaged 1 & 2*

Each 10 x 18 cm

Dye sublimation prints & offcuts, PVC tape, found & discarded material

2014

## RE-ARRANGING THE DUST

### Method & process

As the series of speculative works was developed, fragments of physical material and its photographic documentation were juxtaposed, establishing a a conceit between the real and the photographic, between two forms of 'reality'.



*Re-make: Re-model #1*

31 x 22 x 5.5 cm

Digital print, carton, found & discarded material

2015



*Re-make: Re-model #4*

10 x 22 x 1.5 cm

Digital print & found material on honeycombed resin panel

2015

## RE-ARRANGING THE DUST

Method & process



*Spill*

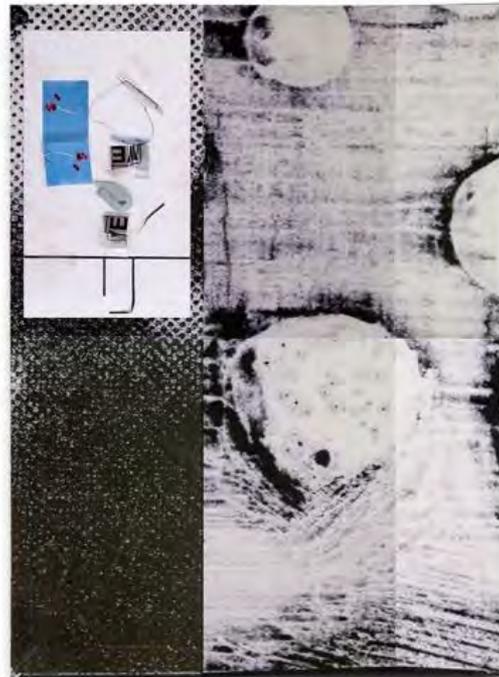
35 x 54 x 9 cm

Digital proof prints on hahnemuehle paper , carton, vinyl tape & tissue-wrapped paintings

2015

## RE-ARRANGING THE DUST

Method & process



*The Palatability of Incompatibility 1, 2, & 3*

Each 30 x 42 x 3.5 cm

Folded digital proof prints on hahnemuehle paper, dye sublimation prints, found & discarded material

2015

# RE-ARRANGING THE DUST

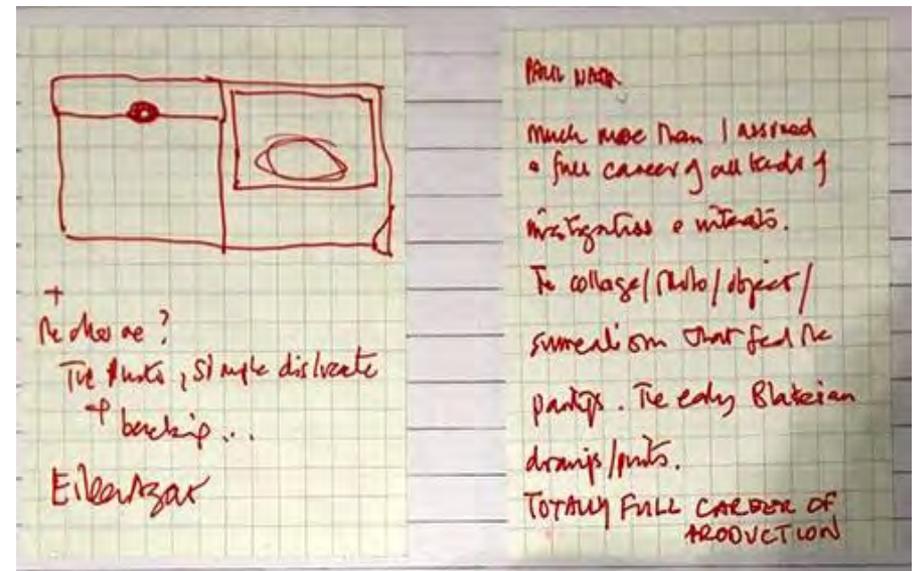
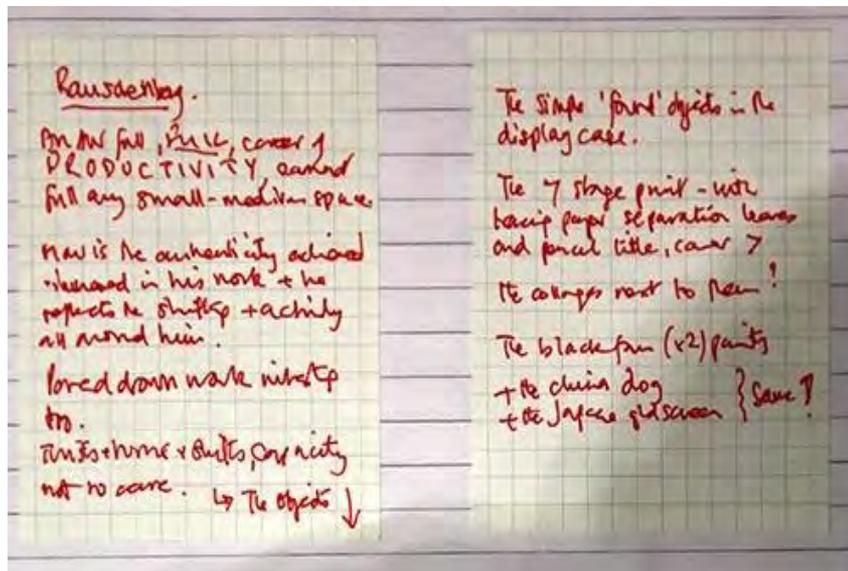
## Method & process

### 3. Reflection and third phase of project development

The development of a series of speculative works and their 'testing out' at exhibition in groups shows in Munich, Newcastle & Taipei, led to key observations.

The material from which the speculative works were made retained references to earlier works, and to the conditions, time and location of their making that were too pronounced. The works remained too connected to, and limited by, that embedded content.

This led to a change of direction that focused: a) on the physical materiality of studio residue to provide starting points for new work and b) how resonances of image, colour and place might be neutralised.



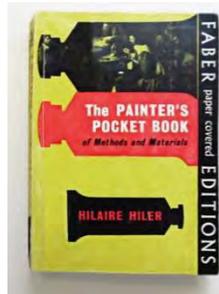
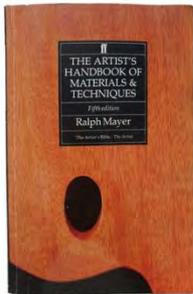
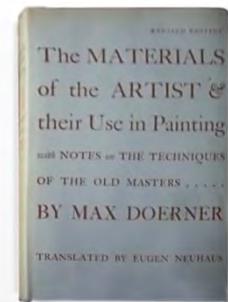
## RE-ARRANGING THE DUST

### Method & process

This led to consideration of the very initial material starting points of drawings and paintings: the surfaces on which they are made, and the physical structures that hold those surfaces.

This prompted research into definitions and examples of supports and grounds and by extension the examples of secondary 'auxiliary' supports that are sometimes used in conservation to strengthen fragile or weak original supports, e.g. marouflage techniques. In turn technical exploration led to adopting traditional techniques of sizing and gesso preparation.

The disjuncture between the painstaking, time-consuming hand-craft of traditional gesso preparation, which dates from the middle ages, and discarded, 'worthless' studio residue was considered conceptually and materially apt in developing small-scale objects of presence.



W.N.W. Just as the mark begins -

22 gessoed supports, blocks of card + canvas, as the studio was.  
Ready or supports for responses to the studio-was collection of "dust"  
Sentimental detritus, remnants trace, moments, recalled moments in  
dryer / material form ... TRIGGERS

The small blocks act as throw away, insignificant material given  
Value No. selection + treatment (be it built, repaired, coated) -  
they accrue a physicality, presence, weight, shape, form from  
something a bit random, evocative, banal - all in keeping - notions  
of value and transformation.

How to begin?

- Just to launch in ...
- Families: bright color relationships / image - shape / cream - grey ...
- Draw + mix in an image instead of (or as well as) painting
- The supports as they are, just gessoed objects, sanding to play off against them in juxtaposition - objects, text, paint, photos outside of the object - placed alongside, on an edge of, = re configuration ...
- A photo of the object with a photo of the a way collection configuration superimposed on it, printed to scale, + shown alongside - or - a PRINT version of the strip / etching / silkscreen / digital is. A blank + the screen picture.

\* A section, part, aperture, mix of another material set into or as a part of the surface. eg. copper half, slice or vessel, → one as a painting ground (copper) the other as a blank or for drawing a simple image (gessoed area).

- # Keep all of those possibilities alive by:
  - : prepain more or more blocks
  - : gather scraps of copper / metal
  - : cut up down st. steel plate - with cards + brushes.

# RE-ARRANGING THE DUST

Method & process



# Dissemination

## SPECULATIVE WORKS

A number of the speculative works made as part of the initial phase of the project were 'tested' in three group exhibitions curated by academic colleagues at Newcastle University (NU) and University of Northumbria (UNN):

- *A Foreign Encounter*, FOE Gallery, Munich 25 Nov – 16 Dec 2015
- *Paper, Table Wall & After* (first iteration), Gallery North, UNN, Newcastle, 1 Dec 2014 – 23 Jan 2015
- *Paper, Table Wall & After* (second iteration), NTUA Gallery, Taipei, 30 Nov – 6 Dec 2015



Re-make: Re-model, no.4  
Exhibited in *A Foreign Encounter*  
Group exhibition, curated by Prof Wolfgang Weileder  
(NU) FOE Gallery, Munich  
25 Nov – 16 Dec 2015



Die FOE ist nicht mehr und weniger als ein Netzwerk, es wird von einer Kunst zu anderen gehen, von Künstler:innen die sich begegnen und sich austauschen, die über Kunst reden. Kunst ist ein Medium, um sich auszudrücken, die nur so existieren, die wir durch Kunst erleben können. Kunst ist ein Medium, um sich auszudrücken, die nur so existieren, die wir durch Kunst erleben können. Kunst ist ein Medium, um sich auszudrücken, die nur so existieren, die wir durch Kunst erleben können.

Die GALERIE FOE ist in Kooperation mit München wurde 2014 wieder eröffnet. Am 23.11.2014 wurde die Ausstellungsreihe der Galerie von Ende genutzt. Die letzte Galerie der Künstler der FOE ist in der Galerie von München. Die Künstler:innen sind: ...

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ist ein Ausländer fremd?  
**Oberföhringer Kunstausstellung wendet sich Flüchtlingsthematik zu**

Wolfgang Weileder (oben 2.v.l.) Gastkurator der Ausstellung »A foreign encounter« und sein Assistent Valentin Papay bei der Platzierung der Kunstwerke in den Räumlichkeiten der Galerie Foe 156 im Bürgerpark Oberföhring. Foto: V&K

Oberföhring - Ab sofort bis Mitte Dezember zeigt die Ausstellung »A foreign encounter« die Begegnung mit dem Fremden. Die Besucher können Bilder und Objekte von rund 60 Künstlern in der Galerie Foe 156 im Bürgerpark Oberföhring bestaunen.

**Themensseite:**  
[Adressen in München und im Landkreis](#)

Die Hälfte des Erlöses geht an den Migranten- und Flüchtlingsverein Hilfe von Mensch e.V. »Wie geht man auf Fremde zu? Ein Fremder, was ist das? Wie geht man in die Fremde? Und wie kommt man zurück? Ist ein Ausländer fremd? Oder jeder, den man nicht kennt? Ist eine fremde Begegnung ein Zusammenstoß, ein Gefecht im Ausland? Oder ein Treffen mit Fremden? Die Ausstellung der diesjährigen Foe Jahresgaben von Ende November bis Mitte Dezember wendet sich mit diesen Fragen der aktuellen Flüchtlingsthematik zu, so Wolfgang Weileder, den die Foe-Organisatoren als Gastkurator gewinnen konnten. Der Münchner und inzwischen in England lebende Künstler und Professor hat Kollegen aus aller Welt geladen, ihre Arbeiten zum Thema »A foreign encounter« in München zu zeigen.

Besucher können nun mitten im Bürgerpark Oberföhring Bilder und Objekte von rund 60 nationalen und internationalen Künstlern bestaunen und die Welt wie in einer Collage erleben – neuartig, Perspektiven verschiebend und in einer ganz anderen Art der Begegnung mit dem Fremden. Die Werke können Besucher für den guten Zweck auch käuflich erwerben.

Die Hälfte des Erlöses verkaufter Werke geht an den Migranten- und Flüchtlingsverein Hilfe von Mensch e.V., der vor allem Kinder, Jugendliche und junge Erwachsene, die durch Krieg und Verfolgung in soziale Notlagen geraten sind, unterstützt. Die andere

## RE-ARRANGING THE DUST

Dissemination:  
SPECULATIVE WORKS

*Packaged 1 & 2* (below) were exhibited in 'paper, table, wall & after', group exhibition curated by Profs Chris Dorsett & Sian Bowen (UNN) for Gallery North, Newcastle.

25 Nov – 16 Dec 2015



## EXHIBITIONS

[Back to Exhibitions](#)

01 Dec 2014 - 23 Jan 2015

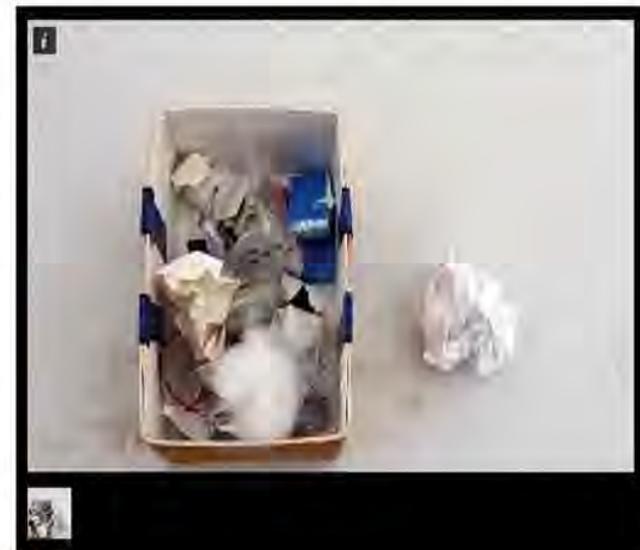
**Gallery North presents paper, table, wall and after (Performance Day Wednesday 3 December 2014)**

The provisional, but vital, stages of making artworks; the fluid open-ended possibilities for their interpretation through display; the uncertain destinies that await all material artefacts, however precious - these often disconnected moments in the 'life story' of an art object are the topic of a new exhibition in Gallery North. Co-curated by Chris Dorsett and Sian Bowen from Paper Studio Northumbria, this exhibition explores not only how contemporary artists utilize the special properties of paper but also how the passage of paper-based artworks across studio tables and gallery walls can lead to an unknown 'after', a contingent world only tentatively related to the immediate concerns of viewing an exhibition.

Paper Studio Northumbria (PSN) provides a unique facility nationally and internationally for the research, teaching and scholarship of paper in relation to fine art, conservation and archiving. Importantly it is a platform for an exchange of ideas that transforms the processes of making and exhibiting into research-rich activities. By providing tables as well as gallery walls the curators offer exhibition visitors artworks that can be shuffled, picked up, and examined in a manner that underlines the artefactual status of paper. The aim is to present a 'jumble' of ideas about the future of paper research. Gallery North's visitors are unlikely to behave as if they are at a jumble sale but our ambition is to stimulate the haphazard discoveries associated with this traditional method of trading second-hand goods. Imagine the wealth of ideas that might be rifled through and then re-used or recycled as a result of applying the notion of 'rummage' to PSN works of art.

Forty artists, all of whom have worked with PSN during the last three years, will feature in the exhibition. Their use of tables and walls will evolve as exhibitors re-arrange their contributions as part of PSN's critical discussions and seminar programme. Within this evolutionary process two 'waves' of participation will enlarge the exhibition: the first being pieces from the wider community of fine art staff at Northumbria for whom paper plays an important role; and the second, an intervention by the research group Neuschloss which will underline the provisional character of exhibition-making and help us draw uncertain boundaries between before and after, between the impact of one research project on another, between the different stages of a changing exhibition idea.

Beyond the shifting dialogue of making and exhibiting, the notion of provisionality reaches out into the cultural and social afterlife of the artworks on display. To this end Dorsett provides an accompanying text which, in the context of the Research Excellence Framework, interrogates the meaning of 'research impact' for makers of paper artefacts. His sequence of six ultra-short stories imagine what future 'users' of our exhibits might tell us about the transformational effects of paper artworks after they have been given away or sold, collected or stored, misplaced or thrown out. Nothing about paper, table, wall and after ends up quite as expected.



### Artists

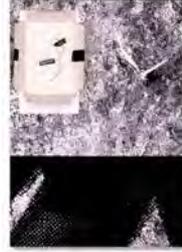
Caroline Ali / Sian Bowen / Catherine Bullard / Sarah Casey / Chun Chao Chiu / Maureen Coade / Jane Colbourne / Lizzy Costerdine / Gerry Davies / Judith Davies / Chris Dorsett / Hassen Ebeid / Brian Fay / Sophie Foster / Ross Frew / Richard James Hall / Yvette Hawkins / Angela Hughes / Mark Jackson / Ricky James / Sandra Johnston / Christopher Jones / Agnieszka Kozłowska / Zhao Kun / Lloyd-Wilson / Keith McIntyre / Siobhan McQuade / Clare Money / Michael Mulvihill / Daksha Patel / Graham Patterson / Lionel Playford / Joanne Proctor / Doris Rohr / Jess Shaw & Steuart Padwick / Richard Talbot / Jill Wann / Carl von Weiler

As part of this exhibition there will be a free performance day on Wednesday 3 December 2014 download the programme.

\*Image, Christopher Jones

## RE-ARRANGING THE DUST

Dissemination:  
SPECULATIVE WORKS



*The Palatability of Incompatibility 1, 2 & 3*  
Exhibited in 'paper, table, wall & after' (second iteration)  
Group exhibition, curated by Profs Chris Dorsett & Sian Bowen (UNN)  
International Exhibition Hall of the National Taiwan University of Arts,  
Taipei  
30 Nov – 6 Dec 2015



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### A Two -Partner exhibition "Paper, Table, Wall and After, and RE-fold" by Northumbria University, UK



"Paper, Table, Wall and After, and RE-fold" is a two partner exhibition organised by Northumbria University, Newcastle upon Tyne, UK, which took place from 30 November – 6 December 2015 at NTUA's International Exhibition Hall. The opening messages were delivered by Principal of NTUA, Dr Chih Cheng Chen, followed by Director of Yo- Chung Art Museum, Dr Chun Lan Liu and also Director of Paper Studio Northumbria, Siân Bowen, signalling a new relation in terms of international cooperation concerned with visual arts practice, research, and teaching and learning between both universities. From Northumbria University, this launch was represented by Siân Bowen, Qiao An Yuan, Joanna Hutton, Dr Chun Chao Chiu, alumni of NTUA, as well as visiting professor, Shen Zhao from Jilin Academy of Fine Arts, China. This exhibition hosts a total of 53 works from artists, in which all participants worked on a paper that could be folded to the size of an Ordnance and Survey map. The remit was to make a work which could be folded and unfolded and through which visual information might be hidden or revealed, attempting to search for the "autobiography of the paper", the passage of these paper-based artworks across the hall and gallery walls can lead to an unknown 'after', a contingent world only tentatively related to the immediate concerns of viewing an exhibition. While the inclusion of RE-fold will underline the provisional character of the exhibition, guiding viewers to draw uncertain boundaries between before and after, between the impact of one group of artists works on another, and between the different stages of a changing exhibition idea.

## RE-ARRANGING THE DUST

Dissemination:  
SPECULATIVE WORKS



*'paper, table, wall & after'* exhibition installation  
*The Palatability of Incompatibility 1, 2 & 3*  
Gallery of the National Taiwan University of Arts, Taipei  
30 Nov – 6 Dec 2015

## RE-ARRANGING THE DUST

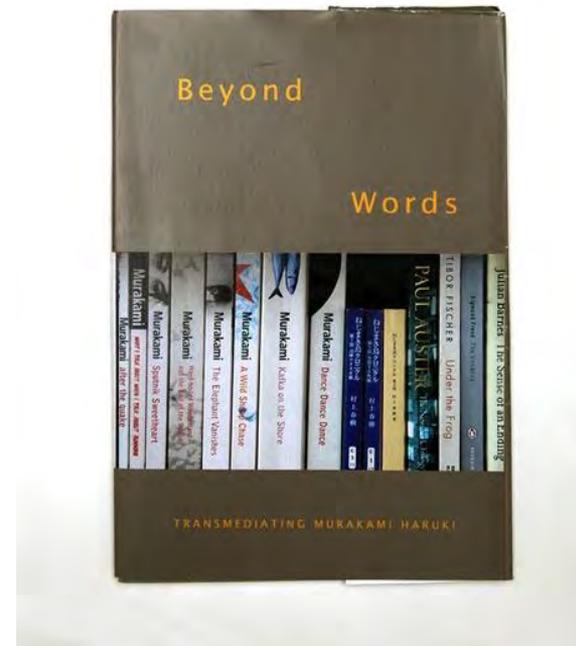
### Dissemination: ASSEMBLAGES

Jones curated the exhibition, *Beyond Words – Transmediating Murakami Haruki*. This formed the art strand for 'Eyes on Murakami': the umbrella title of a programme of cultural events and translation workshops that accompanied a major international academic conference '40 Years with Murakami', held at Newcastle University, 6-9 March 2018, led by Dr Gitte Marianne Hansen of the School of Modern Languages.

The exhibition presented assemblages, paintings, prints and video by six artists, including two from Japan, who made new works in response to Murakami's literary works. It was staged in Newcastle University's Long Gallery & Atrium, 6-10 March 2018

Jones included three works from the series *Slipping Through the Membrane: Parallel* in the exhibition, these were reproduced in the exhibition publication, designed by Jones and co-authored with Dr Gitte Hansen: ISBN: 978 1 5272 2087 [Publication](#)

'Eyes on Murakami' and '40 Years with Murakami' both contribute to the larger AHRC-funded project, 'Gendering Murakami Haruki: Characters, Transmedial Productions & Contemporary Japan' led by Hansen.



## RE-ARRANGING THE DUST

Dissemination:  
ASSEMBLAGES

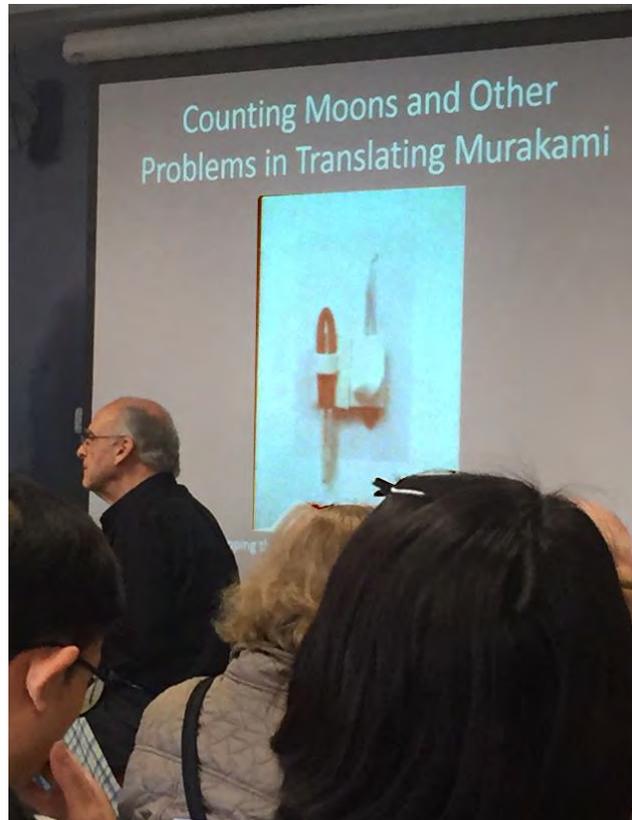
*Beyond Words* hosted a visit from the conference key-note speakers on 8 March 2018 and *Slipping Through the Membrane: Parallel no.3* provided a point of reference as the first slide of the translators in-conversation event, 'Counting Moons' on 7<sup>th</sup> March 2018, with distinguished Murakami translators Jay Rubin (Harvard) and Anna Zielinska-Elliot (Boston).

Further cross-disciplinary discourse led to the use of images of *Slipping Through the Membrane: Parallel no.1* being used by Prof. Giorgio Amitrano (Naples) for his keynote address to the 3<sup>rd</sup> East Asian Translation Studies (EATS) conference, University of Venice, 29 June 2019.

*Slipping Through the Membrane no.1* (left) will be used for the cover of Hansen's forthcoming book on issues of gender in Murakami's writing, a major output of her AHRC-funded project.



<https://research.ncl.ac.uk/murakami/about/>  
<https://www.youtube.com/watch?v=F3Qlu1r7x2Y&feature=youtu.be>  
<https://research.ncl.ac.uk/murakami/events/art/>  
[Video](#) - exhibition documentation at 0:23

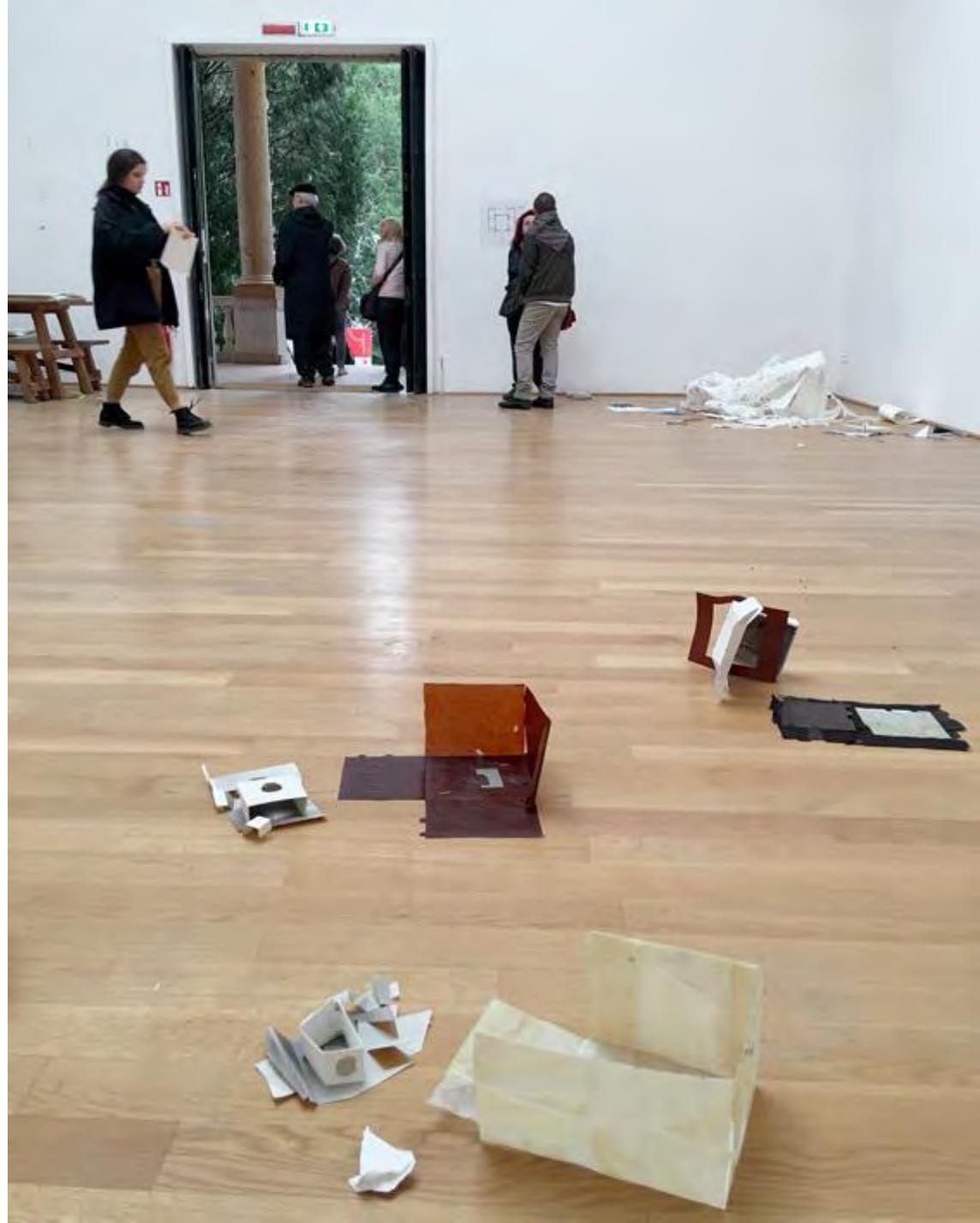




## RE-ARRANGING THE DUST

Dissemination:  
CONVERSATIONS IN PRACTICE

The group of floor-based assemblages developed in collaboration with Prof Siân Bowen (UAB) were installed as part of Arts University Bournemouth's (AUB) *Folding Islands, Drawing Boundaries* public event in the British Pavilion at the 2018 Venice Biennale of Architecture, 27<sup>th</sup> October 2018 which received just over 2000 visitors.



## RE-ARRANGING THE DUST

Dissemination - CONVERSATIONS IN PRACTICE



10 pieces from the *Muster* series made in collaboration with Profs Siân Bowen (UNN) and Daniel Laskarin (UVic Canada) were installed in a single gallery of Inverleith House, Royal Botanic Garden Edinburgh as part of *After Hortus Mallabaricus - Sensing & Presencing Rare Plants*, Bowen's exhibition related to her Leverhulme-funded project of the same name.

10 January - 22 March 2019

## RE-ARRANGING THE DUST

Dissemination:  
CONVERSATIONS IN PRACTICE

During May-June 2020 Prof Laskarin (UVic) responded to limitations on public exhibition prompted by the pandemic. In resistance to online exhibiting, each Sunday afternoon he placed a work on the concrete apron in front of his studio in Vancouver, fronting a public walkway.

He reprised *Propped Wedged Ready* as a free-standing piece for 'Sunday Afternoon 8'.

Laskarin's 'Sunday Afternoon' initiative, including documentation of this piece, featured as part of *ART-IN-PLACE*, for CNL Projects, Chicago:

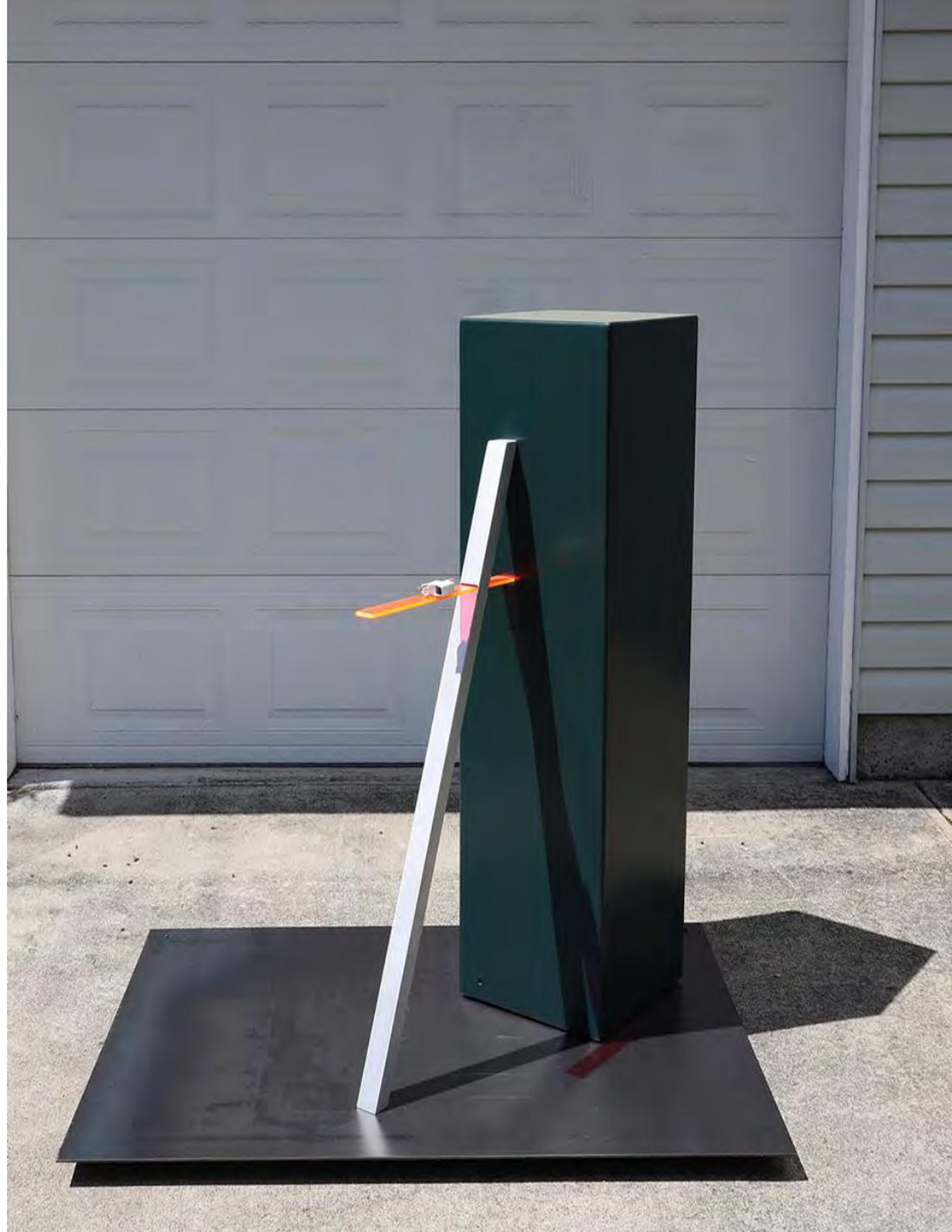
<https://www.cnlprojects.org/artinplace>

*Propped Wedged Ready (version)*

100 x 150 x 100 cm

Steel, plexiglass strip, discarded packaging prepared with gesso

2020



## RE-ARRANGING THE DUST

Dissemination:  
DRAWINGS



*Julia's Prompt - Bird of Paradise # 2: Hide* was shortlisted for the Trinity Buoy Wharf Drawing Prize 2018 (formerly the Jerwood Drawing Prize) the UK's principal open drawing competition.

It was one of 69 drawings shortlisted from 1700 entries by selectors Nigel Hall, Megan Piper & Chris Stephens. The TBW Drawing Prize 2018 exhibition, accompanied by talks and events, toured to:

- Trinity Buoy Wharf, London  
20 Sept - 17 Oct 2018
- The Gallery at AUB, Bournemouth  
22 Nov 2018 - 10 Jan 2019
- Royal Drawing School, London  
2-22 Feb 2019
- Drawing Projects UK, Trowbridge  
2 Mar – 26 Apr 2019

[TBW drawing Prize 2018](#)



WUN  
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**Published:** Sept 2018  
**Format:** 150 x 210 mm  
**Pages:** 160  
**Illustrations:** 82  
**ISBN:** 978-0-9935511-5-4

## TRINITY BUOY WHARF DRAWING PRIZE



HOME

The shortlist for the [Trinity Buoy Wharf Drawing Prize 2018](#) has been announced. Selected from 1703 submissions, 69 drawings by 67 practitioners from across the UK were selected by the independent selection panel comprised of Nigel Hall RA, artist, Megan Piper, contemporary art dealer, and Chris Stephens, Director of the Holburne Museum in Bath.

The First Prize of £8,000, Second Prize of £5,000, Student Award of £2,000, and the Trinity Buoy Wharf Trust Award for a working drawing worth £1000, will be announced and awarded at the launch of the exhibition on 26 September 2018 at Trinity Buoy Wharf in London.

The shortlisted drawings are by the following artists:

Becky Allen / Iain Andrews / Michael Angove / Andy Bannister / Garry Barker / Susannah Baker / Mark Brooks / Ian Brown / Caroline Burraway / Ruth Chambers / Laura Abigail Clarke / Soji Erin Cooper / Gemma Cossey / Roy Eastland / Benjamin Edwards / Katy English / James E. Alex Evans / Peter Ford / Euan Gray / Graham Gussin / Frances Gynn / Marie Harnett / Sim Head / Julie Held / Marguerite Horner / Laura Hudson / Julia Hutton / Tam Inglis / Bridget Jackson / Ben Johnson / Christopher Jones / Helen Jones / Aileen Keith / Nick Kennedy / Paddy Killer / Donghwan Ko / Gary Lawrence / Sara Lee / Irene Lees / Rosie Leventon / Jul Losq / Steven MacIver / Daniel Mcgirr / Rebecca Mendoza / Eleanor Minney / Claire Montague / June Nelson / Mark Parkinson / Steve Payne / Sandra Porter / Gary Power / Alex Ramsay / Giulia Ricci / Fiona G Roberts / Caragh Savage / Tim Shore / Philip Smith / Geoff Stainthorpe / Chloe Steele / Ilona Szalay / Margaret Uttley / Robert Verrill / Ben Wade / Henry Ward / David Winthrop / Hamish Young

## RE-ARRANGING THE DUST

Dissemination:  
DRAWINGS

*Other Side* was shortlisted as one of 71 drawings from 4,274 entries from 42 countries worldwide for the Trinity Buoy Wharf Drawing Prize 2020, which has "an established reputation for its commitment to championing excellence and promoting and celebrating the breadth of contemporary drawing practice" [TBW Drawing Prize](#)

The TBW Drawing Prize 2020 was selected by Frances Morris, Director of Tate Modern, artist Ian McKeever RA and Sophia Yadong Hao, Principal Curator of the Cooper Gallery at University of Dundee.

The work of the 56 shortlisted artists toured to Trinity Buoy Wharf London; Cooper Gallery, University of Dundee; Drawing Projects UK, Trowbridge and The Gallery at Arts University Bournemouth. An extensive series of talks, workshops, and online presentations disseminated the work and promoted discussion around key issues of contemporary drawing, during the run of the exhibition, October 2<sup>nd</sup> 2020 to March 2021. [Full information](#)

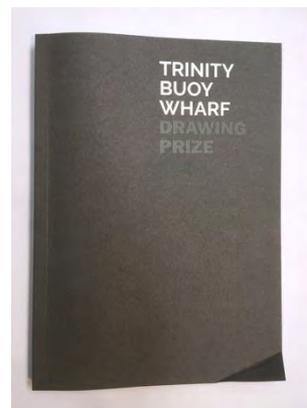
*Other Side* was one of 3 or 4 works widely used to publicise the competition, exhibition and events, thus reaching an extensive international online and email audience of drawing practitioners, arts professionals, academics and more generally those interested in the visual arts. It features in the online walk through of the exhibition by Prof. Anita Taylor (University of Dundee), Director, Drawing Projects UK

[Exhibition walk-through](#)  
[Online Exhibition documentation](#)  
<https://trinitybuoywharfdrawingprize.drawingprojects.uk/>

Catalogue: Pub. Drawing Projects UK, ISBN 978-1-9999936-2-7



*Other Side*  
2020



# RE-ARRANGING THE DUST

## Dissemination: DRAWINGS

### TRINITY BUOY WHARF DRAWING PRIZE

The Trinity Buoy Wharf Drawing Prize project is led by its founding Director Professor Anita Taylor, Dean of Duncan of Jordanstone College of Art & Design at the University of Dundee, and is supported by the Trinity Buoy Wharf Trust who became the principal benefactor in 2018.



The foremost annual open exhibition for drawing in the UK, the Trinity Buoy Wharf Drawing Prize, founded in 1994 by Anita Taylor and Paul Thomas as the Rexel Derwent Open Drawing Exhibition, was known as Jerwood Drawing Prize from 2001 to 2017 and delivered in partnership with Jerwood Charitable Foundation.

Selected from original drawings by distinguished expert panel members, the Trinity Buoy Wharf Drawing Prize and exhibition has an established reputation for its commitment to championing excellence and promoting and celebrating current drawing practice in the UK.



This open exhibition is a platform for all drawing practitioners in the UK - from emerging to established - to showcase their work alongside other leading artists and makers in the field. The annual exhibition tours widely after a launch in London.



Parker Harris are Project Managers for the Trinity Buoy Wharf Drawing Prize and the annual Call for Entries is launched each year by March, followed by submission and selection of works in July and launch of the exhibitions and announcement of prizes in September.

The screenshot shows the website for Drawing Projects UK. The main heading is "Trinity Buoy Wharf Drawing Prize 2020 on show from 2 to 31 October 2020". Below this is a large image of a drawing, which is the same dark hallway drawing seen in the left panel. To the right of the image is a sign-up form for the Drawing Projects UK email newsletter, with fields for "EMAIL ADDRESS", "FIRST NAME", and "LAST NAME", and a "SUBSCRIBE" button. Below the main heading is a search bar and a "Browse Events" button. The page also features a "Multiple Dates" section with the event title "Trinity Buoy Wharf Drawing Prize 2020 - Exhibition Entry" and a "Follow" button. The event is listed as "Free" and has a "Select A Date" button. The "About this Event" section provides details about the exhibition, including the location at Drawing Projects UK, 10 Stalhard Street, Trowbridge, BA14 9AE, and a list of artists: Sophia Yadong Hao, Ian McKeever RA and Frances Morris, including a special display of working drawings selected by Sir Ian Blatchford, Piers Gough CBE and Sophie McKinlay.

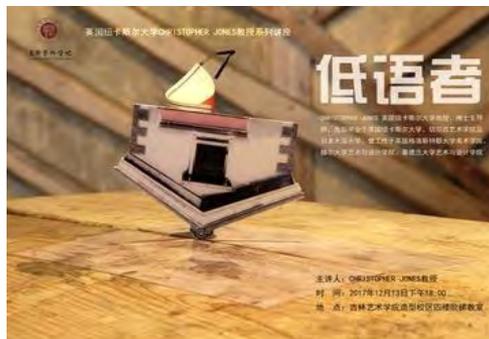
## RE-ARRANGING THE DUST

### Dissemination: LECTURES / WORKSHOPS

Three lectures were delivered to the 2017 meeting of the NE China National Endowment for the Arts, Jilin University of Arts, ChangChun. This brought together professional practitioners, those engaged in visual arts education across the north east region of China, and the University's students.

The first lecture contextualised the project by introducing developments in perception of the art-object in western art of the 20<sup>th</sup> and 21<sup>st</sup> centuries. The second discussed how those developments impacted on approaches to contemporary western drawing, and the third focused directly on work in progress from *Re-arranging the Dust*.

Follow-up practical workshops extending over 3 weeks were delivered to students from the University's Painting Department. These took the principal themes of the research project as the starting point for both the individual and collaborative development of collages and assemblages, using found and re-purposed materials. They culminated in an exhibition of student work in the University's gallery, December 14-25, 2017.



### 做为先，思为后

#### Thinking through Making

After twenty days' studying and cooperating, we Studio No. 1 of Oil Painting Department and Professor Christopher Jones of Newcastle University—proudly present this exhibition in which there are dozens of art works completed and directed by Professor Jones, containing a long roll of drawing that all students participated in, some installment works, collages and oil paintings.

All of the works, based on the concept on "thinking through making", explore all the possibilities of space extending, liberating the creative process. Moreover, inspired by Professor Jones's introduction of contemporary western art theory, during the period of studying, we were all devoted to creating our works with high enthusiasm. We believe the works we present are full of creativity, invention, thought and expression.

With the help of Professor Jones, Jilin University of the Arts is beginning to work with the global context.

Chris students

