

Shame, Listener and other works

Katie Cuddon



CONTENTS

3-4 300 WORD STATEMENT

5-10 PORTFOLIO OF WORKS

11-15 *PONTOON LIP*: COLLABORATIVE PRESENTATION WITH CELIA HEMPTON

16-17 DRAWING

18-23 DISSEMINATION

STATEMENT

Exhibition, Listener and Shame form part of a body of artworks made by Cuddon between 2014 and 2016. Six exemplars are presented here from an overall output of some 30 sculptures. All are explorations in clay, sometimes in combination with other materials. The work has been exhibited in duo and group exhibitions, with progressive reworking of the sculpture changing the way it is formulated and presented in subsequent iterations. The research has been featured in publications, with examples acquired for a national collection, which has served as a vehicle for further dissemination, enabling researchers and a wider public to access and critique the work.

Cuddon understands her studio-based research as an extended process of exploring possible ways to embody what challenges representation. She intuits and intimates the sculpture before she makes it, then manipulates clay using distinctive hand-building processes which she equates to 'chewing' or 'masticating'. This terminology establishes a relationship between how the sculptures, and how spoken words, enter the world. The paradox of representing with words the artworks that replace those words is explored

further through the careful framing of titles. These provide possible entry points for the spectator, although the artist is careful not to 'translate' the sculpture within the title.

Two of the sculptures presented here, *Penumbra* and *Exhibition* had the additional dimension of being developed through a dialogic process with painter Celia Hempton. For their duo show, 'Pontoon Lip' at Cell Projects, London (16th May – 29th June 2014), works were developed as the artists conducted a virtual 'dialogue', each creating their works alone but responding to suggestions made by the other. Cuddon lives and works in Newcastle, Hempton in London, and until the works were installed, neither physically encountered the work of the other. During the two-week installation of the work in the gallery space, the works were 'completed', with each artist adding further material: paint, drapes, found materials, bringing the dialogue into physical space and real time. Cuddon subsequently reworked the sculptures, combining them with non-ceramic elements and showing them in the group show 'Sticky Intimacy: Katie Cuddon, Nicolas Pope and Emma Hart' at Chapter Gallery, Cardiff (7th July – 25th September 2016). Here, curators George Vasey and Hannah

STATEMENT cont.

Firth set the work of two generations of artists, all known for working intimately with clay, in relationship to each other.

Four sculptures (*Exhibition*, 2014; *Shame*, 2014; *Listener* 2014, *Untitled*, 2016;) were purchased for the Arts Council Collection in 2019, with *Shame* shown as part of the exhibition '*Tell Me the Story of All These Things*' at Firstsite, Colchester (28th March – 28th June 2020). Two works (*Shame*, 2014 and *Untitled*, 2016) were chosen to represent Cuddon's profile pages in 'Vitamin C', one of a noted series of Phaidon publications surveying contemporary art. This edition focusses on the use of clay by contemporary artists, and it is within this field that Cuddon's work makes its most distinctive contribution.

Exhibition, 2014

Painted ceramic and painted bench.

Exhibited in *Sticky Intimacy: Katie Cuddon, Nicolas Pope and Emma Hart*, 7th July – 25th September 2016, Chapter Arts, Cardiff

104 x 120 x 52cm

Acquired for the Arts Council Collection 2019



Penumbra, 2014

Painted ceramic, black ceramic,
crepe paper

149 x 76 x 59 cm (dimensions of
the principle ceramic element)

Exhibited in *Sticky Intimacy: Katie
Cuddon, Nicolas Pope and Emma Hart*,
7th July – 25th September 2016, Chapter
Arts, Cardiff

Drawing also by Katie Cuddon.

Public Imagination, 2013.

Pencil, pen, collage on paper
380 x 560 mm



Shame, 2014

Painted and black ceramic

50 x 37 x 77cm

Exhibited in:

- Pontoon Lip: Katie Cuddon and Celia Hempton, 16th May – 29th June Cell Projects, London
- Sticky Intimacy: Katie Cuddon Nicolas Pope and Emma Hart, 7th July – 25th September 2014. Chapter Arts, Cardiff
- 'Tell Me the Story of All These Things' 28th March to 28th June 2020, Firstsite, Colchester.

Acquired for the Arts Council
Collection 2019



Listener, 2016
Painted ceramic, sheep's wool, wood

17 x 29 x 24 cm

Exhibited in *Sticky Intimacy: Katie Cuddon Nicolas Pope and Emma Hart*,
7th July – 25th September 2014.
Chapter Arts, Cardiff

Acquired for the Arts Council
Collection 2019



“How Does it Smell?”, 2014

Painted ceramic.

24 x 47 x 18 cm

Exhibited in *Sticky Intimacy: Katie Cuddon Nicolas Pope and Emma Hart*,
7th July – 25th September 2014.

Chapter Arts, Cardiff



Untitled, 2016

Black, buff and painted ceramic

17 x 9 x 13 cm

Exhibited in *Buffet D'art*, Ambika P3,
London, 4th – 6th November 2016
and *Buffet D'art*, Hestercombe Gallery,
Hestercombe House and Gardens,
Somerset 21st May – 18th June 2017

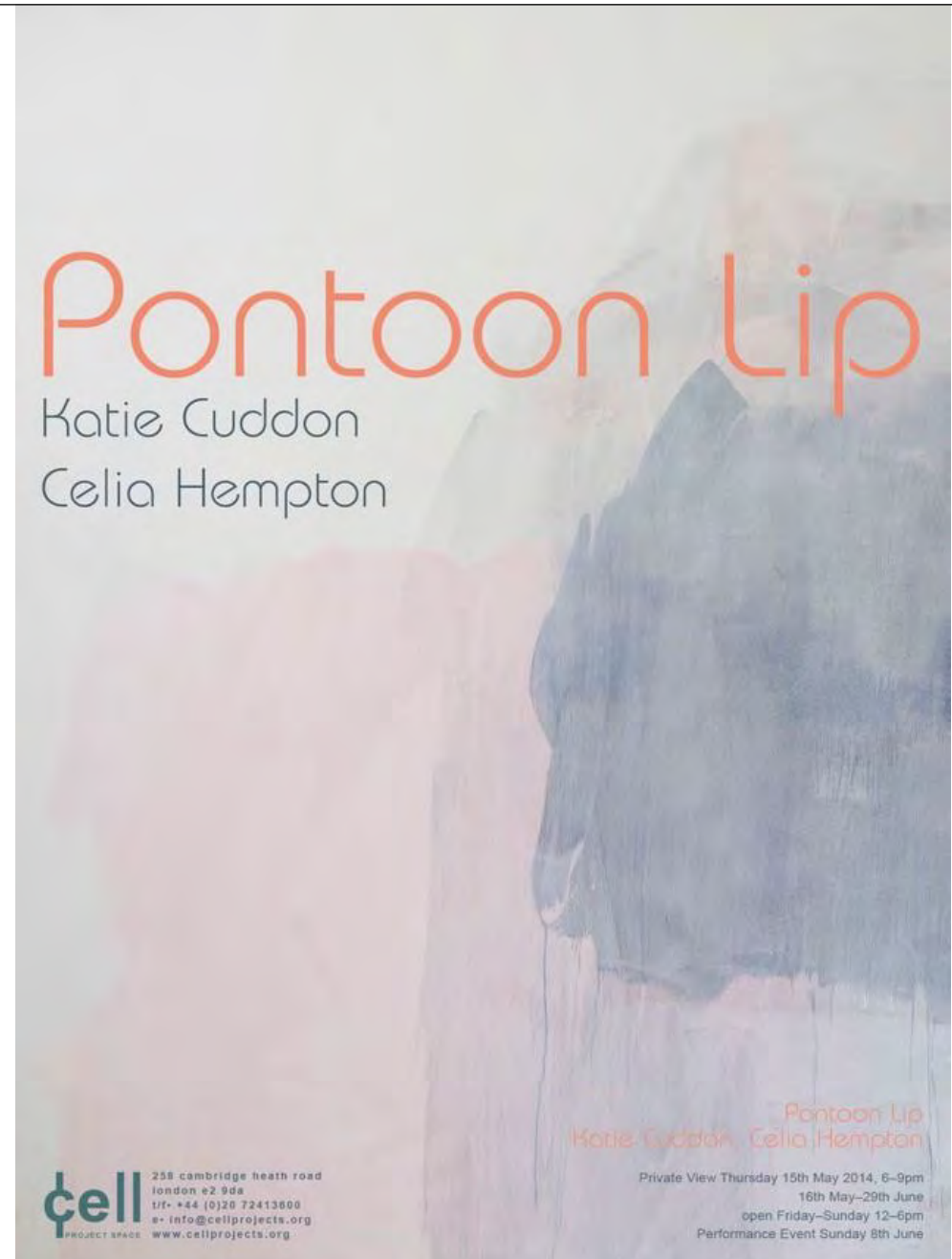
Acquired for the Arts Council
Collection 2019



PENUMBRA AND EXHIBITION: COLLABORATIVE PRESENTATION WITH CELIA HEMPTON

Pontoon Lip: Katie Cuddon and Celia Hempton
16th May – 29th June 2014
Cell Projects, London

Exhibition Poster



Katie Cuddon *Shame, Listener and other works*

PENUMBRA AND EXHIBITION: COLLABORATION WITH CELIA HEMPTON

Celia Hempton and Katie Cuddon collaborated to create an exhibition; *Pontoon Lip* (2014, Cell Projects, London).

Working collaboratively, the key research questions were:

- How can two instinctive and personal art practices come together through collaborative working?
- How can sculpture, paint and image be brought together within a single vignette?

New sculptures *Penumbra* and *Exhibition* were made through a dialogic process with Hempton. Cuddon is based in Newcastle, Hempton in London so communication took place remotely via digital platforms and telephone until shortly before the exhibition. The two artists came together in the space to materialise their earlier discussions within the gallery, exploring the coming together of their works by adding new materials.

Cuddon and Hempton were interested in working in this kind of collaboration because of their shared interests in how surface, form and image have the capacity to articulate human emotions (or prompt an emotional response in the viewer). At first, each explored this individually; in Cuddon's case through the plastic manipulation of the unfired clay, then after firing, through the use of colour. Working together, they explored how strategies of display: adding new elements to Cuddon's sculptures, creating wall paintings and paintings made on unstretched silk fabrics, could develop new resonances and different emotional registers.



Exhibition, *Shame and Penumbra* in *Pontoon Lip*: Katie Cuddon and Celia Hempton, 16th May – 29th June 2014. Cell Projects, London. Installation view

PENUMBRA AND EXHIBITION: COLLABORATION WITH CELIA HEMPTON

Exhibition, 2014.

Painted ceramic, painted bench. Printed silk and wall painting by Celia Hempton.
104 x 120 x 52 cm (Dimensions of ceramic element and bench)

Exhibited in *Pontoon Lip: Katie Cuddon and Celia Hempton*, 16th May – 29th June 2014, Cell Projects, London



PENUMBRA AND *EXHIBITION*: COLLABORATION WITH CELIA HEMPTON

Penumbra, 2014

Painted ceramic, black ceramic. Printed silk and wall painting by Celia Hempton

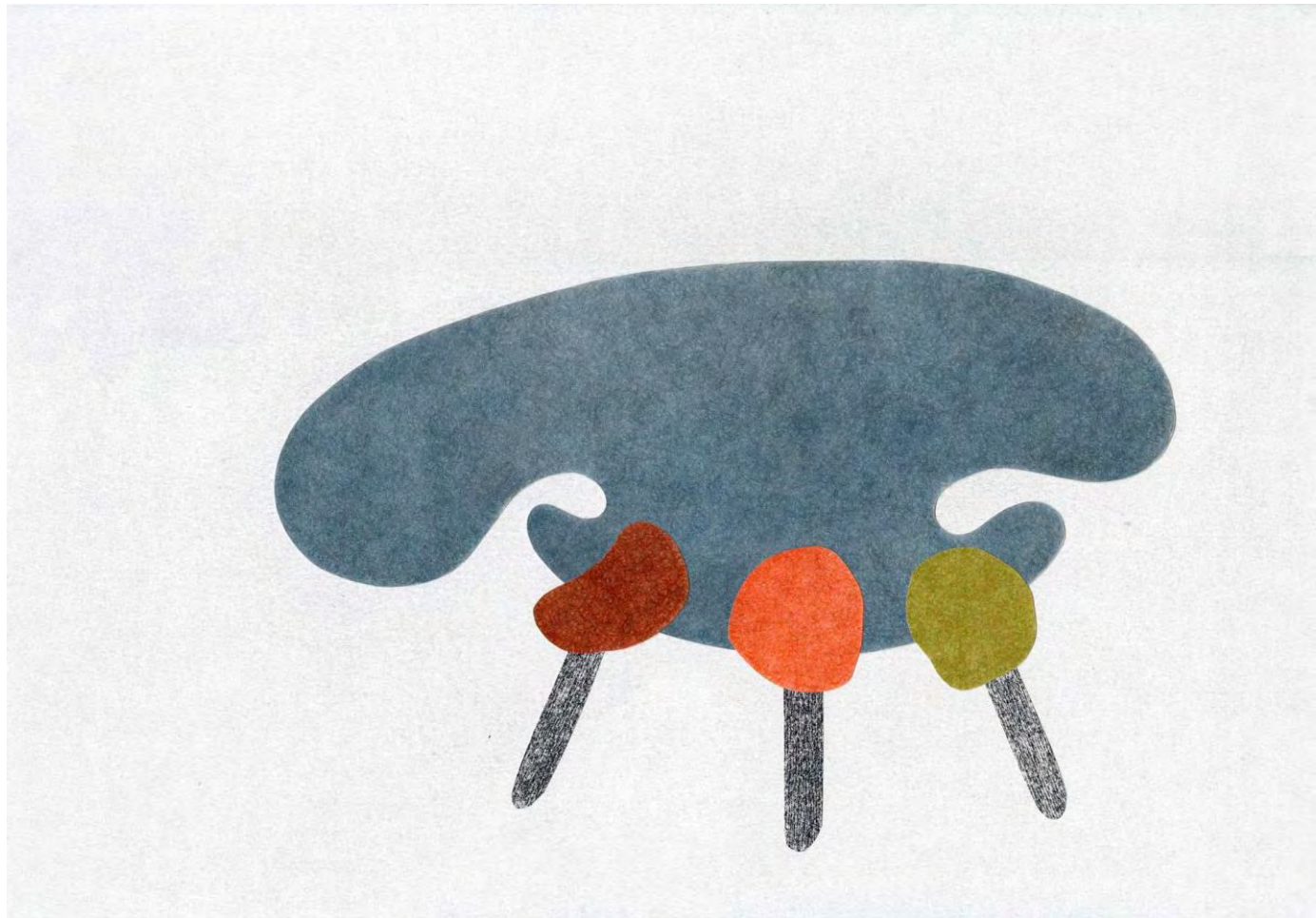
149 x 76 x 59 cm (dimensions given are of principle ceramic element)

In *Pontoon Lip: Katie Cuddon and Celia Hempton*, 16th May – 29th June 2014.
Cell Projects, London



DRAWING

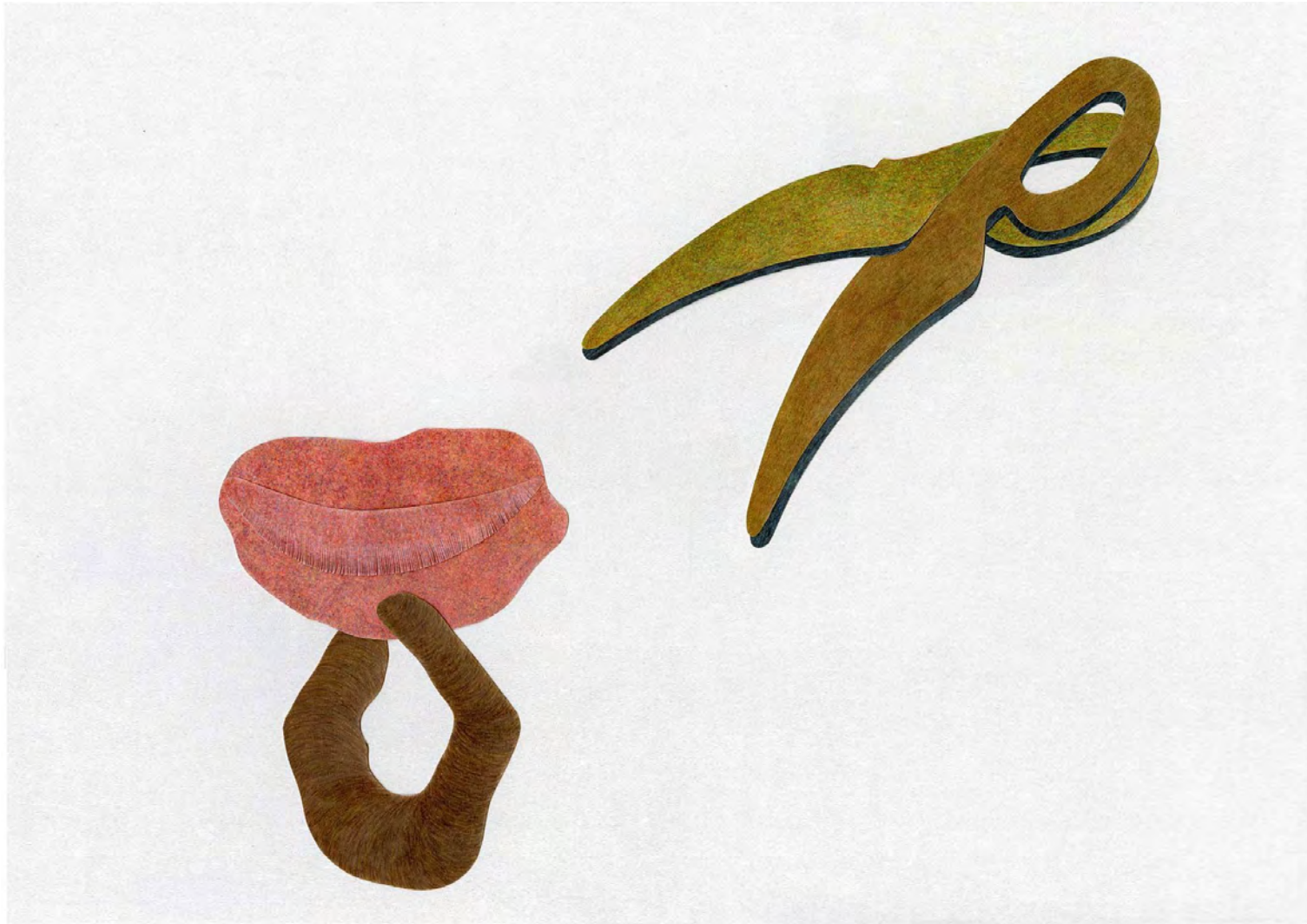
The creation of sculptures is informed through the activity of drawing and collaging. These are created by arranging shapes cut from woodblock print and multiple layers of coloured pencil on paper. In contrast to the creation of the sculptures, creating the collaged drawings is slow, enabling a space for ideas to gestate.



Untitled, 2017. Pencil and collage on paper, 430 x 610 mm

Katie Cuddon *Shame, Listener and other works*

DRAWING



Untitled, 2017. Pencil and collage on paper, 430 x 610 mm

Katie Cuddon *Shame, Listener and other works*

Sticky Intimacy: Katie Cuddon, Nicholas Pope and Emma Hart

7th July – 25th September 2014. Chapter Arts, Cardiff

Works exhibited: *Shame*, 2014; *Exhibition*, 2014; *Penumbra*, 2014 and *Listener*, 2016

Sticky Intimacy brought the work of Nicolas Pope, an artist with 50 years of work behind him, together with that of two younger artists, Cuddon (b 1979) and Emma Hart (b 1974), to explore different ways of expressing personal experience with clay. The exhibition was accompanied by a booklet with an essay by curator George Vasey. George writes:

...in different ways, [these artists] harness the curvilinear topographies of the human body. There is an affinity to a post-minimalist sensibility and overt concern for the cosmetic and corporeal. If sculpture is about making things stand up, then these artists harness a precarity and an unsteadiness that undermines any sense of monumentality.

To accompany the exhibition, George Vasey invited five artists, Katie Schwab, Ivan Morison, Sean Edwards, Katie Cuddon and Nicholas Pope, to talk about one work of significance, either from their own practice or elsewhere. The artists reflected on a range of influences and reference points, addressing the questions: How do we articulate 'one work'? Is it within the artwork or exhibition? Network or object? Intention or reception?

The symposium was supported by the Henry Moore Foundation.

DISSEMINATION

Tell Me the Story of All These Things

28th March – 28th June 2020, Firstsite, Colchester

Works exhibited: *Shame*, 2014

Tell Me the Story of All These Things examined the role of emotion and soft power in our society and how this can be used positively to connect and empower people.

The exhibited works were selected from the Arts Council Collection by women of Colchester; civic leaders, community organisers, artists, designers, politicians, mothers and business owners. Artworks were selected because of the emotions, stories and memories they provoked among this community. They were presented in the gallery to explore the question: How do we create a show about empowerment which is also empowering to experience?

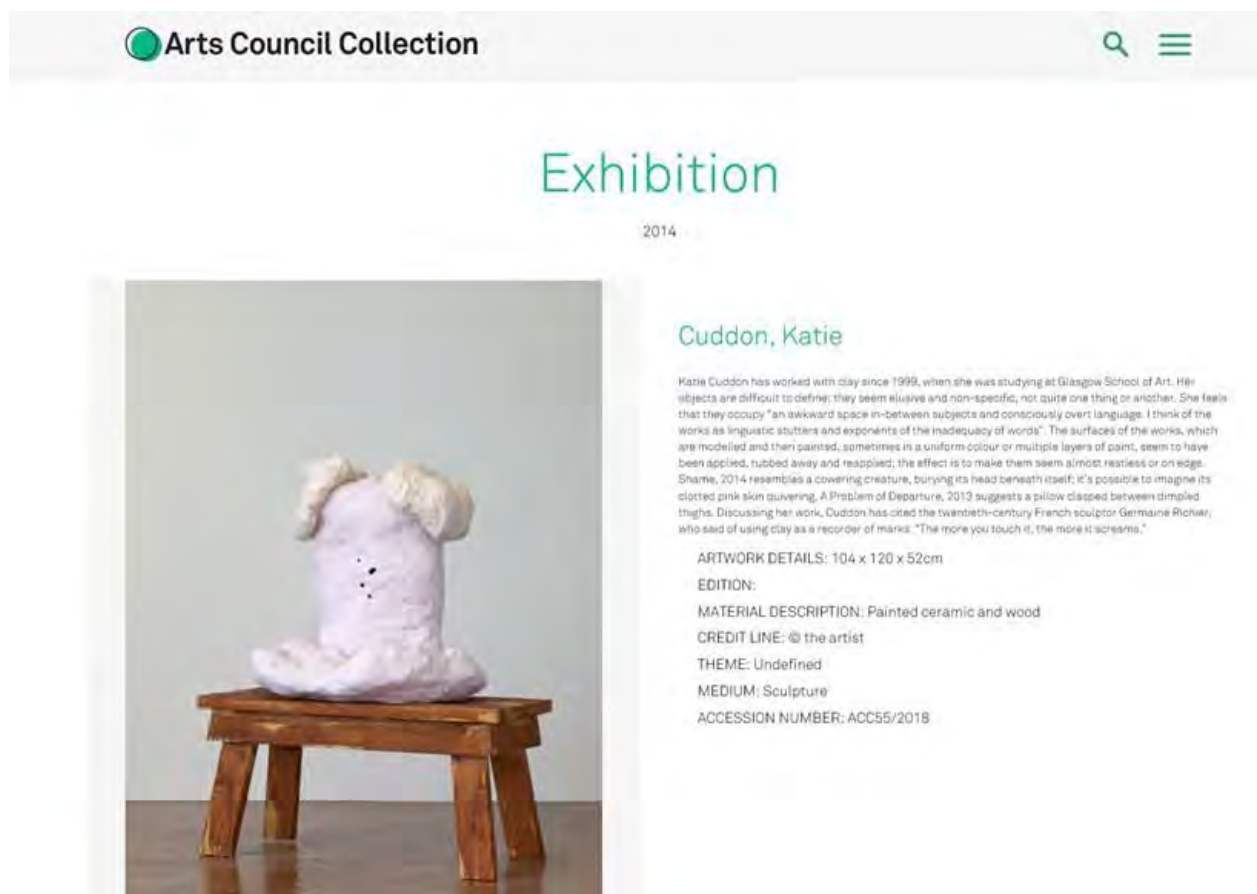
Cuddon's work was shown in this context, alongside work by Tracey Emin, Sarah Lucas, Cornelia Parker and Gillian Wearing.

DISSEMINATION

Four works were acquired for the Arts Council Collection in 2019.

Advisors on the Acquisitions Committee: Anthea Hamilton, artist; Charlotte Keenan, Curator of British Art at Walker Art Gallery, National Museums of Liverpool; Helen Nisbet, Curator and Artistic Director, Art Night, London; and Fatoş Üstek, Director and Chief Curator at David Roberts Art Foundation (DRAF).

The Committee was chaired by Sir Nicholas Serota, Chair, Arts Council England.



DISSEMINATION

Katie Cuddon
 b. 1979, London, UK. Lives and works in Newcastle upon Tyne, UK.

Katie Cuddon has worked with clay since 1999, when she was studying at Glasgow School of Art. Her objects are difficult to define; they seem elusive and non-specific, not quite one thing or another. She feels that they occupy "an awkward space in-between subjects and consciously overt language. I think of the works as linguistic stutters and exponents of the inadequacy of words".

The surfaces of the works, which are modelled and then painted, sometimes in a uniform colour or multiple layers of paint, seem to have been applied, rubbed away and reapplied; the effect is to make them seem almost restless or on edge. *Shame*, 2014 resembles a cowering creature, burying its head beneath itself; it's possible to imagine its clotted pink skin quivering. *A Problem of Departure*, 2013 suggests a pillow clasped between dimpled thighs. Discussing her work, Cuddon has cited the twentieth-century French sculptor Germaine Richier, who said of using clay as a recorder of marks: "The more you touch it, the more it screams."




Untitled, 2016
 Black, buff and painted ceramic
 17 x 9 x 13 cm
 Photo: the artist

Shame, 2014
 Painted ceramic
 50 x 37 x 77 cm
 Photo: Cell Project Space, London

A Problem of Departure, 2013
 Painted ceramic, pillow
 64 x 43 x 30 cm

Listener, 2015
 Painted ceramic, sheep's wool, wood
 17 x 29 x 24 cm
 Photo: Jamie Woodley

Exhibition, 2014
 Painted ceramic and wood
 104 x 120 x 52 cm
 Photo: Jamie Woodley

Images courtesy of the artist



Cuddon's work was disseminated in the *Vitamin C* Phaidon (2019) publication (above & middle) and through **exhibitions of works in the Arts Council collection** (2020).

DISSEMINATION

Cuddon was invited to be interviewed for Phaidon's *Why I Create*, profiles of contemporary artists who feature in their Vitamin publications.


<https://uk.phaidon.com/agenda/art/articles/2017/november/20/katie-cuddon-why-i-create/>

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Katie Cuddon - Why I Create

Exploring the inspirations and attitudes of artists working with clay and ceramic, featured in Vitamin C


← Cuddon



Katie Cuddon


Katie Cuddon has worked with clay since 1999 while studying at the Glasgow School of Art. Her objects are hard to pin down. While seemingly anthropomorphic, they remain strangely elusive and nonspecific, not quite one thing or another. For her, they occupy "an awkward space in-between subjects and consciously overt language. I think of the works as linguistic stutters and exponents of the inadequacy of words," she says. As with literature and writing, clay is a recorder of marks and Cuddon calls to mind the twentieth-century French sculptor Germaine Richier's comment on the material: "The more you touch it, the more it screams."

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DISSEMINATION

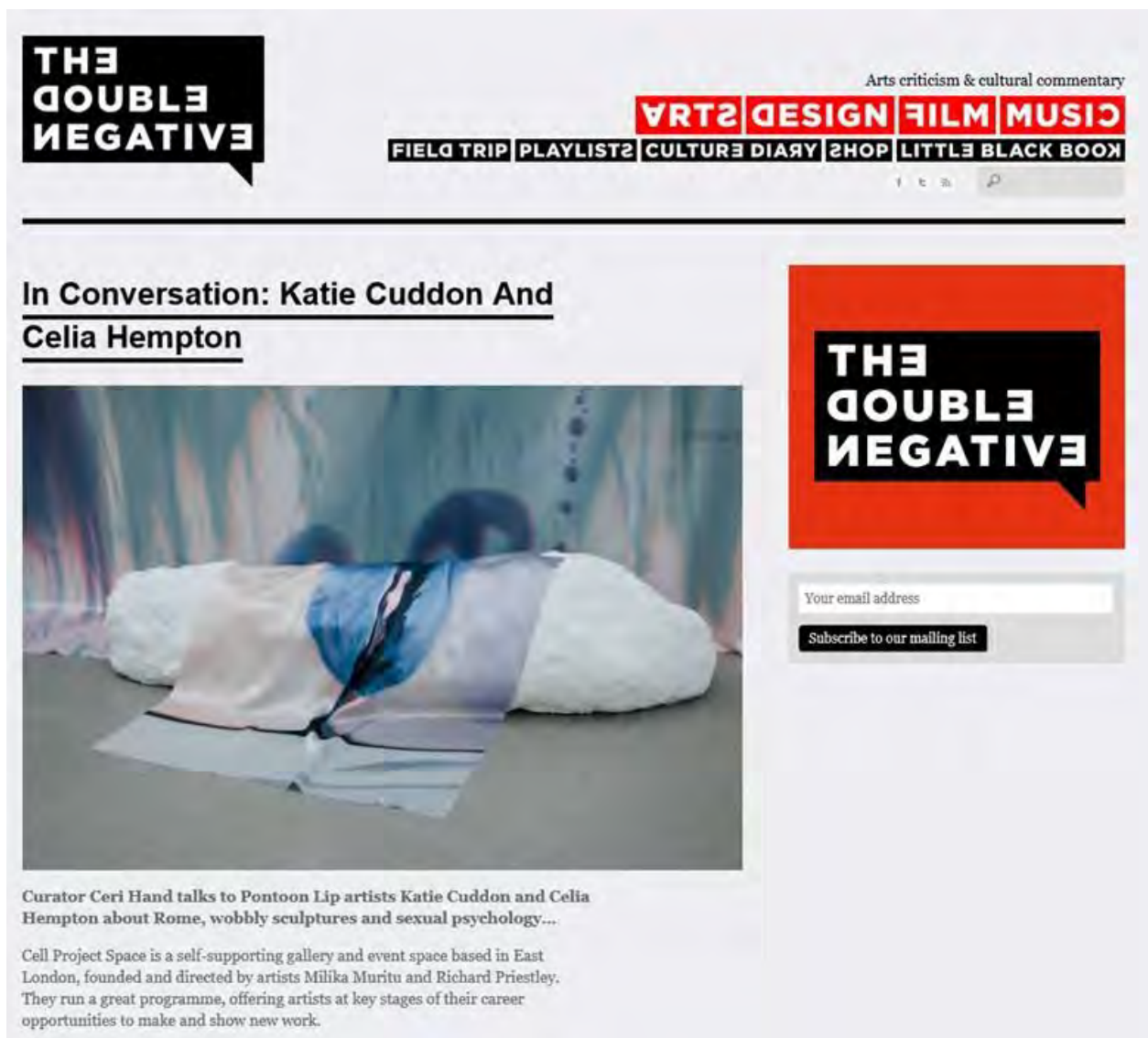
An interview between Ceri Hand, Katie Cuddon and Celia Hempton was published in *Double Negative*:

<http://www.thedoublenegative.co.uk/2014/06/in-conversation-katie-cuddon-and-celia-hempton/>

Ceri Hand also reviewed the exhibition for the online contemporary art magazine *This is Tomorrow* (included with submission).

An interview between Marta Ravasi and both artists was published in the Italian/English online Magazine *atpdiary.com*:

<http://atpdiary.com/exhibit/pontoon-lip-cell-project-space-london/>



The screenshot shows the homepage of 'The Double Negative' website. The top left features the logo 'THE DOUBLE NEGATIVE' in white text on a black speech bubble. To the right, the text 'Arts criticism & cultural commentary' is displayed above a navigation bar with categories: 'ARTS', 'DESIGN', 'FILM', 'MUSIC', 'CISUM', 'FIELD TRIP', 'PLAYLISTS', 'CULTURE DIARY', 'SHOP', and 'LITTLE BLACK BOOK'. Below the navigation bar, the main heading reads 'In Conversation: Katie Cuddon And Celia Hempton'. A large photograph of a sculpture, 'Pontoon Lip', is shown. To the right of the photo is a red square with the 'THE DOUBLE NEGATIVE' logo. Below the photo is a text box for an email subscription: 'Your email address' followed by an input field and a 'Subscribe to our mailing list' button. At the bottom, a short bio for Curator Ceri Hand is provided, along with information about Cell Project Space.


THE DOUBLE NEGATIVE

Arts criticism & cultural commentary

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In Conversation: Katie Cuddon And Celia Hempton



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Curator Ceri Hand talks to Pontoon Lip artists Katie Cuddon and Celia Hempton about Rome, wobbly sculptures and sexual psychology...

Cell Project Space is a self-supporting gallery and event space based in East London, founded and directed by artists Milika Muritu and Richard Priestley. They run a great programme, offering artists at key stages of their career opportunities to make and show new work.