

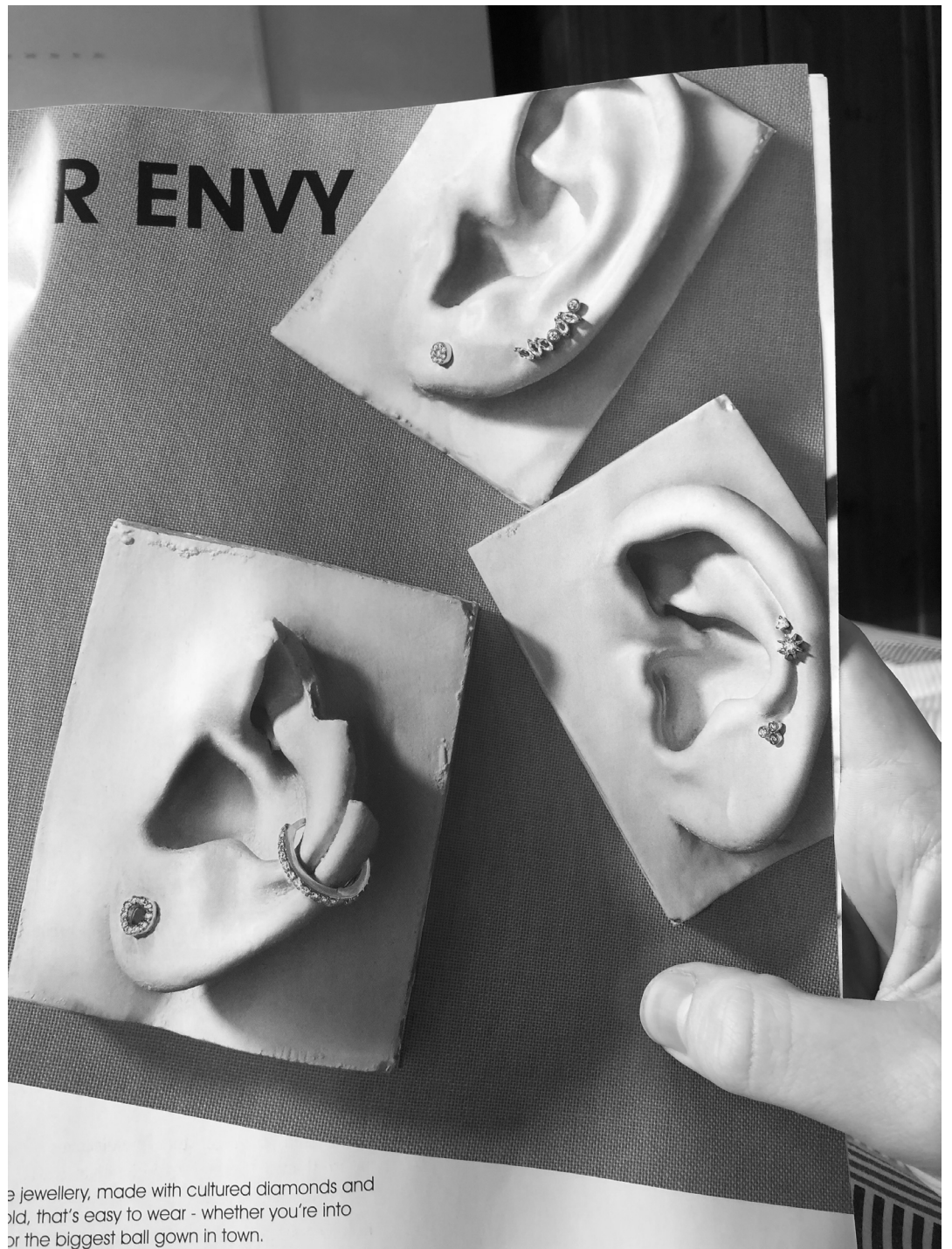
Fault



Lines

An Introduction





...jewellery, made with cultured diamonds and
...old, that's easy to wear - whether you're into
...or the biggest ball gown in town.



An Introduction

'An Introduction' is a series of educational resources offering educators thematic points of entry for exhibitions at Freelands Foundation Gallery.

These notes provide context for exhibited works and include background information on participating artists and on the themes within the show. You will also find a brief for you to use with your group.

Fault Lines

1. A fault line is a long crack on the surface of the earth.
Earthquakes usually occur along fault lines.
2. A fault line in a system or process is an area that seems weak and likely to cause problems or failure.
- 3: Something resembling a fault: a **SPLIT** or **RIFT** in a major conceptual idea or system, e.g., a fault line in foreign policy.



What is the exhibition about?

What is a 'Fault Line'?' As mentioned in the definitions above, in physical form a fault line is identifiable as a geological boundary or crack in the ground, and as a metaphorical concept, as something weak, precarious or on the verge of change.

A common theme among the four artists in the exhibition, Jonathan Baldock, Alice Channer, Angela de la Cruz and Holly Hendry, is that all of their work is suggestive of a sense of instability'. This could be in the materials they use, the scale of their work, how they display their work, and also in their inspiration for the work.

Taking a series of words and questions that we have provided to you in this resource as starting points, we would like you to take inspiration from Fault Lines to develop work with your group.

Within this resource you'll find images that the four artists and the exhibition curator have taken on their mobile phones in response to the words 'Fault Lines'. They've interpreted their responses in many different ways...







Angela de la Cruz



Three Legged Chair on Stool (2002), wooden chair and wooden stool.
Courtesy of the artist and Lisson Gallery.

Angela de la Cruz

Angela de la Cruz, (born 1965, Spain), uses painting and sculpture to create works that play with tension and scale. She tells a story about struggling to get a large painting on a stretcher through a small door frame; to solve the problem she took the canvas off the stretcher and was positively surprised by how the canvas draped. This then inspired her series of draping canvases, some barely supported by the stretcher, which are often twisted and bent out of shape. De La Cruz also uses personal experiences and emotions to influence her work, as well as using familiar objects such as furniture, which she then manipulates into new shapes and scales.

Starting Points

Weariness
Collapsed
Gravity
Domestic
Human
Metaphorical
Abstract
Violence
Saggy
Anecdotal
Problem-solving
Furniture
Found Objects
Precarity
Rupture
Fragile
Crushed
Warped
Autobiographic
Force
Direct
Daily Life
Unpredictability
Intervention

How to respond to this work and starting points for discussion?

- If you had to choose an emotion to represent this artwork, what would it be and why?
- What effect does the scale of this artwork have on the viewer?
- Can you think of three verbs that describe how this artwork has been manipulated?
- What items could you manipulate and try and fit inside this box to replace the crate... How would you do it?







Jonathan Baldock



Mask XXIX (2018), ceramic and straw. Courtesy of the artist and Belmacz.

Jonathan Baldock

Jonathan Baldock (b.1980, UK) works across many mediums including sculpture, installation and performance. His works look at trauma, stress, sensuality, mortality and spirituality. He explores the qualities of ceramics and fabrics by pushing the boundaries of what we expect from these particular materials.

Starting Points

How to respond to this work and starting points for discussion?

Shape
Hold
Ceramic
Cracks
Amalgamations
Hollow
Surface
Reaching
Portraiture
Body Language
Burst
Ripples
Textiles
Weaving
Stability
Humour
Figurative
Emotion
Expression
Character

- What does this work remind you of?
- Do you want to touch it?
- Do you think it looks unstable?
- Do you think this artwork carries a sense of humour? In what other ways could you make humorous work?
- What emotions does the sculpture evoke?







Holly Hendry



Mr Urstoff (2018), plaster, marble, plastic eyeball, aluminium.
Courtesy of the artist and Frutta.

Holly Hendry

For this work, Holly Hendry (b. 1990, UK) was inspired by medical diagrams, particularly ones that were about sensory areas of the body. This led her to looking into ASMR (Autonomous Sensory Meridian Response – a quick YouTube search and you'll come up with many videos about it!) and playing around with the scale of the human body. This piece is fairly figurative in comparison to a lot of Hendry's previous work. Hendry uses a variety of materials from Jesmonite, plaster, foam, wood, steel and water-jet cut marble.

Starting Points

How to respond to this work and starting points for discussion?

Surface
Manipulation
Found Objects
Cracks
Lines
Smooth
Casting
Pattern-cutting
Scale
Bodily
Tactile
Compress
Hybrid
Figurative
Abstract
Natural Biological
Figure
Allusions
Medical
Diagrams
Distorting
Archaeology
Jigsaw

- What do the materials Holly has used remind you of?
- Do you think it's important to know about the process and materials when you look at this work?
- Do you want to touch it? If so, what would you do with it?
- How do the colours affect how you respond to the work?
- Why do you think it's displayed like this? Would you display it differently?
- Even though this is a flat piece of work, how is it sculptural?







Alice Channer



Soft Sediment Deformation, Full Body (fine lines), (detail) (2018),
chevron-pleated inkjet print on and in heavy crêpe de Chine.

Courtesy of the artist and Konrad Fischer Galerie.

Photography by Achim Kukulies.

Alice Channer

Alice Channer (b.1977, UK) is a London-based artist who creates mixed-media sculptures. Inspired by industry and objects that carry a lot of history, she is interested in how they are made, their physicality and how they are shaped. Inspired by the variety of materials she works with – including textiles, metals, resin and digital technology – Channer plays with the qualities of her sculptures through pushing their physical boundaries. All of her works reference the body and celebrate the alchemy of creation.

Starting Points How to respond to this work and starting points for discussion?

Sensitivity
Touch
Process
Casting
Natural
Industrial
Fragility
Eroding
Folds
Pleats
Fabric
Dimensions
Illusion
Texture
Clothing
Stretch
Cheap
Throwaway
Bendable
Structure
Flesh
Skeleton
Support
Gestural

- At first glance what does this look like? Does it remind you of anything?
- What do you think it feels like?
- If someone couldn't see the work, how would you describe it?
- What do you think about this work being an existing object manipulated into something else?
- Think about the exhibition title Fault Lines; how does this work relate to it?
- What do you think this work raises questions about?
- Do you consider this to be a sculpture?
- Can a drawing be a sculpture?







We've started making a list of words that we think are relevant and that could also prove as starting points for activities:

Abstract	Eroding	Pattern-cutting	Underside
Allusions	Fabric	Pleats	Unpredictability
Amalgamations	Figurative	Portraiture	Violence
Anecdotal	Figure	Precarity	Visual
Archaeology	Flesh	Pressure	Warped
ASMR	Folds	Problem-solving	Weariness
Autobiographic	Force	Process	Weaving
Bendable	Found Objects	Reaching	
Biological	Fragile	Ripples	
Bodily	Fragility	Rupture	
Body Language	Furniture	Saggy	
Burst	Gestural	Scale	
Casting	Gravity	Sensitivity	
Ceramic	Grotesque	Shape	
Cheap	Hold	Skeleton	
Clothing	Hollow	Smooth	
Collapsed	Human	Soft	
Compress	Hybrid	Squishy	
Contradiction	Illusion	Stimulating	
Cracks	Industrial	Stretch	
Crushed	Intervention	Structure	
Daily Life	Jigsaw	Support	
Delicate	Lines	Surface	
Diagrams	Manipulation	Tactile	
Dimensions	Material	Textiles	
Direct	Medical	Texture	
Distorting	Metaphorical	Throwaway	
Domestic	Natural	Touch	



How can you relate this to your students/ groups work?

- What does the group individually rely on every day? This could be as an individual, as the group or within their families.
- How would you categorise it? Is it something domestic, emotional or political? them.

How to respond?

You'll see in this resource pack there's a selection of black and white images, and as mentioned earlier, these were taken by the show's curator and the four exhibiting artists. They've thought about the 'Fault Lines' in their everyday lives.

With inspiration from the show, the additional starting points and the photo's in this pack we would like your group to think about 'Fault Lines' within their own lives and respond through a series of photo essays exploring their everyday lives, their identities and the world around them.

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