

## Work-on-the-line

The title of this exhibition makes reference to a project that took place last year at Edge Hill railway station in Liverpool curated by artist David Penny. It might be fair to describe this event as a container for unrealised ideas and propositions about non-existent things. This is quite simply true because the works that underpinned it existed in proposal form only: as written and sketched interventions sited within the railway station context. The project was wholly complicit in this supposition; that a planned action, event or 'thing' would remain indefinitely suspended in a liminal non-space.

This related exhibition at New Court Gallery includes some of the works that came about during this previous project. However within this new context of *Drawing*, the title is useful because it implies coordinated labour, utility and process. As one step in the evolution of an artwork, drawing has historically been associated with this in-between liminality.

While the drawings shown here are 'finished', it is intended that they simultaneously (and paradoxically) engage with this sense of time and un-finishedness. The implication being that they will and can be extended, sequenced, reinvented, reproduced, transformed through other material means or simply erased and overwritten.

The largest drawings form part of a practice-led PhD, which considered this liminal territory of drawing. The smaller ones mark the beginnings of a recent exploration into the structural ruins of cold war architecture, and the myths that surround it.