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.

www.eestrange.wordpress.com