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JESSICA HARRISON

02.06 → 29.07.16



## JESSICA HARRISON

« PINK, GREEN, BLUE & BLACK »  
June 2nd - July 29th 2016

Galerie LJ is honored to present Jessica Harrison's second solo show in Paris, following her successful first solo in 2014 and the acclaimed group exhibition «Ceramix» currently at La Maison Rouge in Paris that features some of her pieces. This new show at the gallery showcases the result of a 3 months artist residence at EKWC late 2015, an art centre dedicated to the ceramic making in the Netherlands where she experienced modeling China.

« Pink, Green, Blue & Black » is a new body of works she has produced at EKWC, that takes further her ongoing investigation into the relationship between sight and touch, the mechanics of perception and the fallibility of observation. Each of the four new series of work explore the physicality of clay and the space between making and viewing objects, creating a complex collection of errors and measured mistakes, built from an accumulation of imperfect observations.

« Things from the V&A », is the first part in a series of objects recreating the ceramics collection of the V&A Museum in London, remade in porcelain using a basic technique of hand-building in coils of China and Bone China. Working from images of the V&A collection scavenged from books and Google searches, the vessels are built as quickly as possible - mistakes that become apparent as the forms are built up are ignored, and instead are followed, each piece allowed

to reach a point of near collapse then left to stiffen before being built up further. Although an entirely inappropriate way of re-creating the original vessels, the speed and unrestrained gestures involved in re-making these pieces are crucial elements of the work, where the making becomes a medium and a measure of things. As a result of this process, each vessel becomes a performative object, it being possible to read from the inflections in the porcelain how they have been built. The vessels trace a path of making that the viewer can follow in a way that does not exist in the original object, most of which have been cast from plaster moulds, or at the very least built by a hand skilled in working with porcelain. Here, it is the fallibility of Harrison's body that has been allowed to shape the works, the imperfections describing a process of making easily hidden by a skilled practitioner.

« Bone China Figures » continue the negotiation in clay between the 'perfect' and the remade, consisting of a collection of hand-made figurines based upon the mass-produced domestic pieces produced by companies such as Royal Doulton and Coalport, a particularly English type of ceramic ware. From a distance the hand-made figures recall the silhouette of the popular mantelpiece ornament, however in closer proximity become grotesque and alien as the quick and crude way in which they were formed is revealed in their roughly shaped poses. This series is about bringing the original mass-produced idealized representations of women into a much more bodily sphere, rethinking their place as decorative pieces in the home.



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The remainder of the exhibition is made up from two new series revisiting the use of found ceramics, a material in my practice that Harrison is perhaps best known for. **Aware of this association between her work and these figurines, she wanted to bring the objects into this more experimental period of her practice** where she is becoming aware of the possibilities in the medium of ceramics. Here, the figurines have been almost obliterated by process, from a series inspired by the shipwrecked ceramics covered in hundreds of years of sea-growth on display at the V&A, to figures coated in layer upon layer of glaze to create thick skins fused to the found objects underneath. Titled after the original listings on the online auction site eBay from where the figurines were sourced, the pieces retain their posture and voluminous costume, but are smothered by organic but alien-like crusts, serving as an apt conclusion to the exhibitions exploration of the clay body.

Recent exhibitions include CERAMIX at La Maison Rouge, Paris (2016) and the Bonnefanten Museum, Maastricht (2015), an exhibition organized in collaboration with Sèvres Cité de la Céramique. In 2015 her work was part of the Dismaland exhibition in Weston-Super-Mare curated by Banksy, as well as Sweet 18 at the Kasteel d'Ursel in Belgium. In 2014 Jupiter Artland presented Broken, a solo show of Jessica's ceramic work and Galerie LJ staged her first solo exhibition in Paris with FLASH.

**All work made at sundaymorning@EKWC, an artist residency programme at the European Ceramic Workcentre in the Netherlands.**

**Made possible thanks to support from Creative Scotland and the Hope Scott Trust.**

### Biography

Born in St Bees in 1982, Jessica moved to Scotland to study sculpture at Edinburgh College of Art in 2000, going on to do an MFA before completing a practice-led PhD in sculpture in 2013, funded by the Arts and Humanities Research Council. Now a visiting lecturer at Edinburgh College of Art, she lives and works in Edinburgh and has recently been elected as an academician of the Royal Scottish Academy.



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