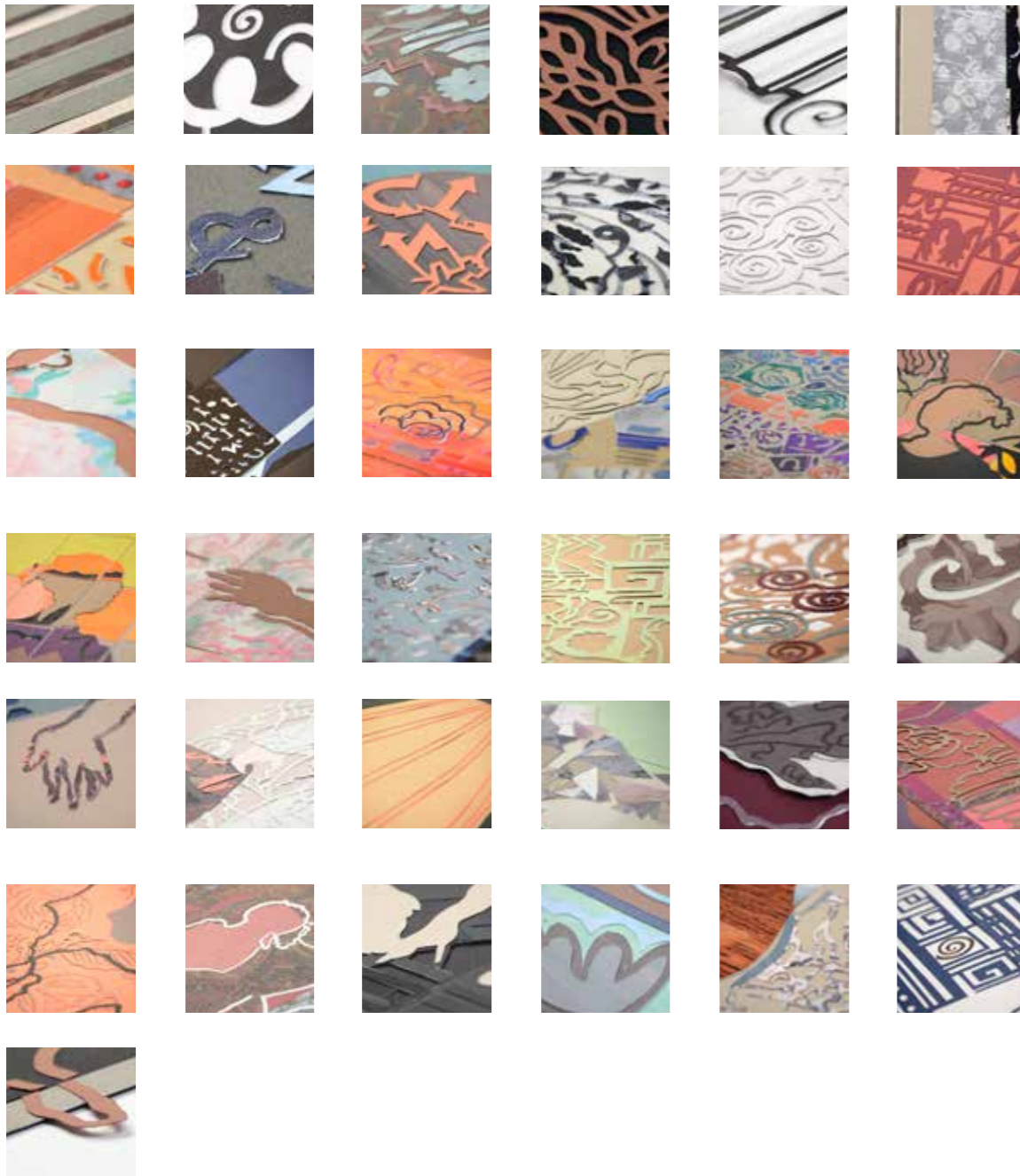


Charlotte Hodes

# THE GRAMMAR OF ORNAMENT

New Papercuts and Ceramics



This project has been informed by the influential book *The Grammar of Ornament* by the architect and designer, Owen Jones, originally published in 1856 and republished as *Decorative Ornament* by Black Dog and Leventhal in 2006.

These papercuts correspond to, and are numbered according to each of the original thirty-seven propositions which form the 'general principles in the arrangement of form and colour in architecture and the decorative arts'. Each proposition provided a starting point, in some cases the entire proposition was taken on while in others, a single phrase,

or merely a word triggered visual associations. In the papercuts the female figure appears as a protagonist serving to undermine and disrupt the rigidity of the hierarchical system as presented by Jones.

The series of dishes draw upon the imagery developed in the papercuts providing a step further away from the rules of the propositions. The form of a dish situates the imagery firmly within the domestic domain rather than the lofty iconography of architecture and grand design.

*Charlotte Hodes*

OPPOSITE PAGE:

Details from thirty seven papercuts, 2013-14  
Charlotte Hodes

Charlotte Hodes  
THE GRAMMAR OF ORNAMENT:  
NEW PAPER CUTS AND CERAMICS

DR. JANET MCKENZIE



In *The Grammar of Ornament: New Papercuts and Ceramics*, the artist Charlotte Hodes takes as her cue the seminal 19th-century publication *The Grammar of Ornament* (1856) by the architect and designer Owen Jones<sup>1</sup> to investigate the relationship between the female form in painting and the decorative arts. Acting as a platform from which to interrogate both 21st-century design and feminism, Hodes dismantles idea and form by using collage and papercut techniques to disrupt images, thus creating multifarious new directions and possibilities. The female form occupies each of the 37 paper works, and in the ceramic dishes is languid and idle, an ironic aside to the painstaking and time-consuming techniques employed by the artist herself. As Hodes' first dialogue with text, *The Grammar of Ornament* provides a natural extension to her practice, which has included working intermittently in the Spode factory in Stoke from 1996 to 2004; a residency at the Wallace Collection (2005-7) inspired sumptuously decorated classical urns, and her current position as professor of fine art at London College of Fashion. Hers is a pragmatic assertion of the important yet threatened English tradition of decorative arts,<sup>2</sup> and of female independence in the art world, culminating in an elegant yet contemporary baroque.

Jones, who was born in London in 1809 (d. 1874), was one of the most influential design theorists of the 19th century and a pioneer of modern colour theory. He was responsible for the interior decoration and layout of exhibits for the Great Exhibition building of 1851, where his paint scheme, which was limited to the primary colours, blue, red and yellow, generated much criticism and debate. Through his close association with Henry Cole,<sup>3</sup> Jones played a pivotal role in the formation of the Victoria and Albert Museum. His audacious new principles became the teaching framework for the Government School of Design. The design propositions also formed the basis for *The Grammar of Ornament*, a compendium of 19 styles of historic and world ornament, which concludes with a chapter on nature. This lavish publication, which broke new ground with its use of the expensive and intricate process of chromolithography, contains 100 superb, highly detailed colour plates of ornaments drawn from architecture, including textiles, tiles and stained glass. Rejecting the 19th-century predilection for historic revival and decorative arts laden with religious and social connotations, Jones became a progenitor of modernism.

He sought to identify the common principles inherent in



historic ornament, and to formulate a design language that was appropriate to the modern world. *The Grammar of Ornament* is prefaced by 37 general principles of design pertaining to the arrangement of form and colour in architecture and the decorative arts, the first of which asserts: "The decorative arts arise from, and should properly be attendant upon, architecture." Ornament, he maintained, should never compete with architecture. He urged artists and designers to embrace technology to develop a new, modern style, not by reviving old styles or techniques, or by copying designs found in other cultures, but by analysing the styles in order to grasp their underlying design grammar. Charlotte's response to "Proposition 1" uses as its background a digitally manipulated scan of a fabric swatch from Hayes Textile Ltd Collection, from the archive of the London College of Fashion. The whole is printed on a large-format printer and the lines from an architectural horizon line are then imposed using a scalpel. The cut lines also resemble the screen of an electrocardiogram, implying human life in the balance. The figure absorbs and contains ornamental forms; she is the artist's protagonist and in this image, *Proposition 1 Architecture*, she walks away, perhaps querying the authority of Jones's proposition with: "Are you sure?" The female form here asserts her refusal to be simply a decorative presence; in the process, she escapes the rigid rules of traditional roles and disrupts the visual order.

For Jones, geometry was fundamental to good ornamental design. In "Proposition 8", he asserted: "All ornament should be based upon a geometrical construction." *Proposition 8 Geometry* is



Hodes' response. A pillar or tower creates a central form between two figures, with small blocks of design in grey and black on the left side contrasting with the multicoloured, densely collaged blocks on the right side. These multicoloured blocks echo the page layout and jewel-like colours in *The Grammar of Ornament*, in which images of tiles and patterns are lavishly reproduced side by side. Hodes uses another Hayes' swatch, as well as fragments of the floral pattern from her *Proposition 1 Architecture*. She then cuts into the sheets of patterns to disrupt the sameness of digital-print surface, building up cut and pasted layers, and applying paint to enhance the surface quality. The zigzags in the Hayes design are echoed by the use of a zigzag cutting method and around an edge, creating the effect of dressmaker's pinking shears, a reference to a traditional female activity. Cutting paper also produces mirror images, ready to place within the composition – in this case, the figure to the left of the tower, who has been flipped and repeated – and dashed lines are then also repeated by the cutting-out process.

A key source of inspiration for Jones's book was Islamic ornament, and the flatness of the designs lent themselves to reproduction using the new technological advances. In "Proposition 4", Jones stated: "True beauty results from that repose which the mind feels when the eye, the intellect and the affections are satisfied from the absence of any want." Abstract pattern was "seen to lead the eye to move, while giving a satisfying structure and therefore being restful to the mind".

A key element for Jones was colour, and a number of the principles referred to its application. "Proposition 21" expressed



his theory of the harmonious use of primary colours: "In using the primary colours on moulded surfaces, we should place blue, which retires, on the concave surfaces; yellow, which advances, on the convex; and red, the intermediate colour, on the undersides; separating the colours by white on the vertical planes."

For the 21st-century reader, perhaps the most extraordinary characteristic of Jones's great work is the fact that half the chapters were devoted to ornament that originated outside western Europe. Since its publication, *The Grammar of Ornament* has been a key work for artists and designers, including Christopher Dresser and William Morris, and, later, for architects such as Frank Lloyd Wright and Le Corbusier. A design bible for students and practitioners alike, it comes as no surprise that Hodes has embraced its marvellous potential, since her work has long occupied and addressed the interface between painting and design. She recalls that, while at the Slade School of Art in the 1970s, she experienced a sense of isolation from feminist activity in the arts: feminist artists, she says, "tended to prefer performance, sculpture and video".<sup>4</sup> As a student of painting, she was interested in the work of Sonia Delaunay and Odilon Redon, who were decidedly out of favour at the time. There were, she says, very few female role models, and she experienced a strong sense of not being able to do what she wanted. Indeed, there was a disjuncture between her interests and her art practice. She found the earnestness of much feminist art extremely oppressive; her recent work reveals that a playful irreverence is important for her in addressing serious issues.

As a painter, Hodes found the study of printmaking at the Slade liberating, working with lithography, which she describes as "the most painterly of the print processes", under the master lithographer Stanley Jones of Curwen Press. At each stage proof, it is possible to stand back and consider the next move. Collage and the many stages in ceramic painting likewise enable the artist to slow down the creative process. The feminist movement in the 70s sought to dissolve the rigid hierarchies that had existed in the visual arts for centuries, and to reappraise the importance of the decorative arts as seminal to an understanding of the lives of women. Hodes' work began in this context and she has remained dedicated to the cause. An exhibition of Paula Rego at the Camden Arts Centre was a turning point. Rego taught at the Slade and her independent approach to painting was of key importance to many students and female artists, not least to Hodes. "Paula Rego saved me," she says. "Narrative was always implied in her work; experience and sensation also played a vital role." Although Rego used traditional methods and materials (pastel, paint, etching), she conjured the mysterious and powerful space of theatre: the characters on the picture plane engaged in performance, which appealed to Hodes' love of theatre and the movement of figures in space. She says: "Paula was a vibrant presence, a female artist and an important role model. I responded to her use of the figure as the central motif and her strong use of drawing. Where Paula's work is autobiographical and about story-telling, my work is drawn from formal concerns in painting and the way in which the image (and narrative) is embedded within the material and the making process."<sup>5</sup>

Based on perceptual drawing, particularly life-drawing, Hodes' females are portrayed in silhouette form, draped over, or dancing on, large collaged works and ceramic pots. Dressed in Grecian robes, corsets, hooped skirts or flapper dresses, the images are placed within and alongside textiles, forming a blaze of colour. They constitute both a complex language of patterning and concealment. Patterns and forms are disrupted, the figure becomes a mere element of the overall design, and, in addition, the patterning conceals her nudity and thus also establishes a screen to protect the artist's vulnerability. The figures, says Hodes, "coexist with elements that have over [centuries] been represented and re-represented in the fine and decorative arts: drapery, cloth, ornament and pattern. They acknowledge their origins, but exist, I hope, in the present as past incarnations. They are a celebration of the art histories from which they have come, whilst existing in a painterly space with my rules."<sup>6</sup>

By contrast to Grayson Perry, who constructs his own large ceramics, Hodes commissions dishes to be made according to her design, then works on the pots as a painter: the vessel becomes her painted surface. In 1996, she was invited to work at the Spode factory in Stoke and there absorbed many of the skills working with copper-engravings and transfers. Her Wallace Collection residency inspired her to use sumptuously decorated formal urns. However, an air of ironic anarchy can be identified in Hodes' females who stroll languidly across them exuding a world-weary idleness; her fleshy nudes certainly do not derive from Jean-Antoine Watteau's *fête galante* painting in the Wallace Collection, as they stroll off stage, as if on strike. The idle figure on the pots and dishes (she has made a number of dinner services) can be read as players disengaged from traditional female responsibilities – a case of not doing the dishes, perhaps?

In *Proposition 14: The Colour Blue*, Hodes' female is militant and further removed from the 17th-century sensibilities to be found in the courtship ritual captured in Watteau's painting. Indeed, manners are cast to the wind, so to speak, as she commits the unspeakable: flatulence – perhaps even excrement – explodes from her bottom as if she is being jet-propelled. In *Proposition 25: Lethargy*, the female form has been flopped on to a vase created from an upside-down skirt. The silhouette is presented in her historic "decorative" capacity, to simulate a lace frill. In *27: Hidden*, Hodes challenges Jones's caution in the use of black – which,

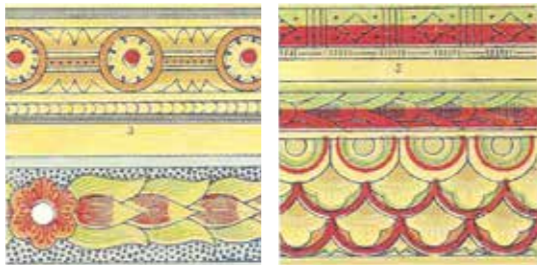
she points out, she was also taught – by using a black frill as a framing device such as the stage curtain. Here, the female form has been reduced to a stylised skirt, the shape for which has been appropriated from a dressmaker's paper pattern from the archive at the London College of Fashion. Feet beneath the skirt suggest movement and the reading of an image from left to right. The conceptual play of word and image is grounded by Hodes' meticulous practice, using paper cutting, collage and drawing from life.

For Hodes, papercuts are drawings created using a scalpel in the place of a conventional drawing tool. Her work, using tiny fragments of paper and decorative motifs, explores the diverse manner in which the women have been presented in art history; the decorative links to the domestic, and the way in which so much of female activity goes unnoticed. Hodes explains her process: "Drawing is the way in which I begin. I make pencil drawings and take photos from observation, which enable me to construct images in my mind. I do not invent. The drawing becomes modulated and changed through subsequent drawings, tracings, digital manipulation or as hand-cut paper stencils, according to how I intend to use them."<sup>7</sup>

In challenging Jones's design principles, Hodes also embraces his pleasure of patterning, as fundamental to human civilisations around the world, and expands its meaning in the light of drawing research and, indeed, conceptual art of the past 40 years. The images from the 37 new works indicate the confident manner in which Hodes is now working, an inspiring dialogue with fine and decorative arts and technology.

1 Owen Jones. *The Grammar of Ornament* illustrated by examples from various styles of ornament. One hundred folio plates, drawn on stone by F Bedford, and printed in colours by Day and Son, London: Published by Day and Son, 1856.  
2 The Spode factory has closed, as have other UK factories such as Wedgwood.  
3 Henry Cole was instrumental in the establishment of the Victoria and Albert Museum, and its first director. 4 Charlotte Hodes interviewed by Janet McKenzie, 06.12.13 5 Charlotte Hodes email to Janet McKenzie 14.12.13  
6 *Charlotte Hodes: Silhouettes and Filigree*, Marlborough Fine Art, 2 December 2009 – 8 January 2010, p.1 7 Ibid, p.1

**Pages 4, 5 and 6: Papercut process, in the studio.**  
**Photos: Nick Howard 2013**



Details from  
The Grammar of Ornament,  
1856 Owen Jones

## GENERAL PRINCIPLES

In the arrangement of form and colour,  
in architecture and the decorative arts,  
which are advocated throughout this work.

### OWEN JONES

#### PROPOSITION 1

The Decorative Arts arise from, and should properly be attendant upon, Architecture.

#### PROPOSITION 2

Architecture is the material expression of the wants, the faculties, and the sentiments, of the age in which it is created.

Style in Architecture is the peculiar form that expression takes under the influence of climate and materials at command.

#### PROPOSITION 3

As Architecture, so all works of the Decorative Arts, should possess fitness, proportion, harmony, the result of all which is repose.

#### PROPOSITION 4

True beauty results from that repose which the mind feels when the eye, the intellect, and the affections, are satisfied from the absence of any want.

#### PROPOSITION 5

Construction should be decorated. Decoration should never be purposely constructed.

That which is beautiful is true; that which is true must be beautiful.

#### PROPOSITION 6

Beauty of form is produced by lines growing out one from the other in gradual undulations: there are no excrescences; nothing could be removed and leave the design equally good or better.

#### PROPOSITION 7

The general forms being first cared for, these should be subdivided and ornamented by general lines; the interstices may then be filled in with ornament, which may again be subdivided and enriched for closer inspection.

#### PROPOSITION 8

All ornament should be based upon a geometrical construction.

#### PROPOSITION 9

As in every perfect work of Architecture a true proportion will be found to reign between all the members which compose it, so throughout the Decorative Arts every assemblage of forms should be arranged on certain definite proportions; the whole and each particular member should be a multiple of some simple unit.

Those proportions will be the most beautiful which it will be most difficult for the eye to detect.

Thus the proportion of a double square, or 4 to 8, will be less beautiful than the more subtle ratio of 5 to 8; 3 to 6, than 3 to 7; 3 to 9, than 3 to 8; 3 to 4, than 3 to 5.

#### PROPOSITION 10

Harmony of form consists in the proper balancing, and contrast of, the straight, the inclined, and the curved.

#### PROPOSITION 11

In surface decoration all lines should flow out of a parent system. Every ornament, however distant, should be traced to its branch and root. *Oriental practice.*

**PROPOSITION 12**

All junctions of curved lines with curved or of curved lines with straight should be tangential to each other. *Natural law. Oriental practice in accordance with it.*

**PROPOSITION 13**

Flowers or other natural objects should not be used as ornaments, but conventional representations founded upon them sufficiently suggestive to convey the intended image to the mind, without destroying the unity of the object they are employed to decorate. *Universally obeyed in the best periods of Art, equally violated when Art declines.*

**PROPOSITION 14**

Colour is used to assist in the development of form, and to distinguish objects or parts of objects one from another.

**PROPOSITION 15**

Colour is used to assist light and shade, helping the undulations of form by the proper distribution of the several colours.

**PROPOSITION 16**

These objects are best attained by the use of primary colours on small surfaces and in small quantities, balanced and supported by the secondary and tertiary colours on the larger masses .

**PROPOSITION 17**

The primary colours should be used on the upper portions of objects, the secondary and tertiary on the lower.

**PROPOSITION 18**

*(Field's Chromatic equivalents.)*

The primaries of equal intensities will harmonise or neutralise each other, in the proportions of 3 yellow, 5 red, and 8 blue, — integrally as 16.

The secondaries in the proportions of 8 orange, 13 purple, 11 green, —integrally as 64.  
It follows that, —  
The tertiaries, citrine (compound of orange and green), 19; russet (orange and purple), 21; olive (green and purple), 24; —integrally as 64.

It follows that, —  
Each secondary being a compound of two primaries is neutralised by the remaining primary in the same proportions: thus, 8 of orange by 8 of blue, 11 of green by five of red, 13 of purple by 3 of yellow.  
Each tertiary being a binary compound of two secondaries, is neutralised by the remaining secondary: as, 24 of olive by 8 of orange, 21 of russet by 11 of green, 19 of citrine by 13 of purple.

**PROPOSITION 19**

The above supposes the colours to be used in their prismatic intensities, but each colour has a variety of tones when mixed with white, or of shades when mixed with grey or black.  
When a full colour is contrasted with another of a lower tone, the volume of the latter must be proportionally increased .

**PROPOSITION 20**

Each colour has a variety of hues obtained by admixture with other colours, in addition to white, grey, or black: thus we have of yellow, —orange-yellow on the one side, and lemon-yellow on the other; so of red, —scarlet-red, and crimson-red; and of each every variety of *tone and shade*.  
When a primary tinged with another primary is contrasted with a secondary, the secondary must have a hue of the third primary.

**PROPOSITION 21**

If using the primary colours on moulded surfaces, we should place blue, which retires, on the concave surfaces; yellow, which advances, on the convex; and red, the intermediate colour, on the undersides; separating the colours by white on the vertical planes.  
When the proportions required by Proposition 18 cannot be obtained, we may procure the balance by a change in the colours themselves: thus, if the surfaces to be coloured should give too much yellow, we should make the red more crimson and the blue more purple, —i.e. we should take the yellow out of them; so if the surfaces should give too much blue, we should make the yellow more orange and the red more scarlet.

**PROPOSITION 22**

The various colours should be so blended that the objects coloured, when viewed at a distance, should present a neutralised bloom.

**PROPOSITION 23**

No composition can ever be perfect in which any one of the three primary colours is wanting, either in its natural state or in combination.

**PROPOSITION 24**

When two tones of the same colour are juxtaposed, the light colour will appear lighter, and the dark colour darker.

**PROPOSITION 25**

When two different colours are juxtaposed, they receive a double modification; first, as to their tone (the light colour appearing lighter, and the dark colour appearing darker); secondly, as to their hue, each will become tinged with the complimentary colour of the other.

**PROPOSITION 26**

Colours on white grounds appear darker; on black grounds lighter.

**PROPOSITION 27**

Black grounds suffer when opposed to colours which give a luminous complementary.

**PROPOSITION 28**

Colours should never be allowed to impinge on each other.

**PROPOSITION 29**

When ornaments in a colour are on a ground of a contrasting colour, the ornament should be separated from the ground by an edging of lighter colour; as a red flower on a green ground should have an edging of lighter red.

**PROPOSITION 30**

When ornaments in a colour are on a gold ground, the ornaments should be separated form the ground by an edging of a darker colour.

**PROPOSITION 31**

Gold ornaments on any coloured ground should be outlined with black.

**PROPOSITION 32**

Ornaments of any colour may be separated from grounds of any other colour by edgings of white, gold, or black.

**PROPOSITION 33**

Ornaments in any colour, or in gold, may be used on white or black grounds, without outline or edging.

**PROPOSITION 34**

In “self-tints,” tones, or shades of the same colour, a light tint on a dark ground may be used without outline; but a dark ornament on a light ground requires to be outlined with a still darker tint.

**PROPOSITION 35**

Imitations, such as the graining of woods, and of the various coloured marbles, allowable only, when the employment of the thing imitated would not have been inconsistent.

**PROPOSITION 36**

The principles discoverable in the works of the past belong to us; not so the results. It is taking the ends for the means.

**PROPOSITION 37**

No improvement can take place in the Art of the present generation until all classes, Artists, Manufacturers, and the public, are better educated in Art, and the existence of general principles is more fully recognised.



The Grammar of Ornament

Papercuts

Drawing, printed and painted papers, 2013-2014

Image sizes (cm): height x width (maximums)



*Proposition 01* Architecture  
63.6 x 87.2



*Proposition 02* Net Part 1  
54 x 81.5



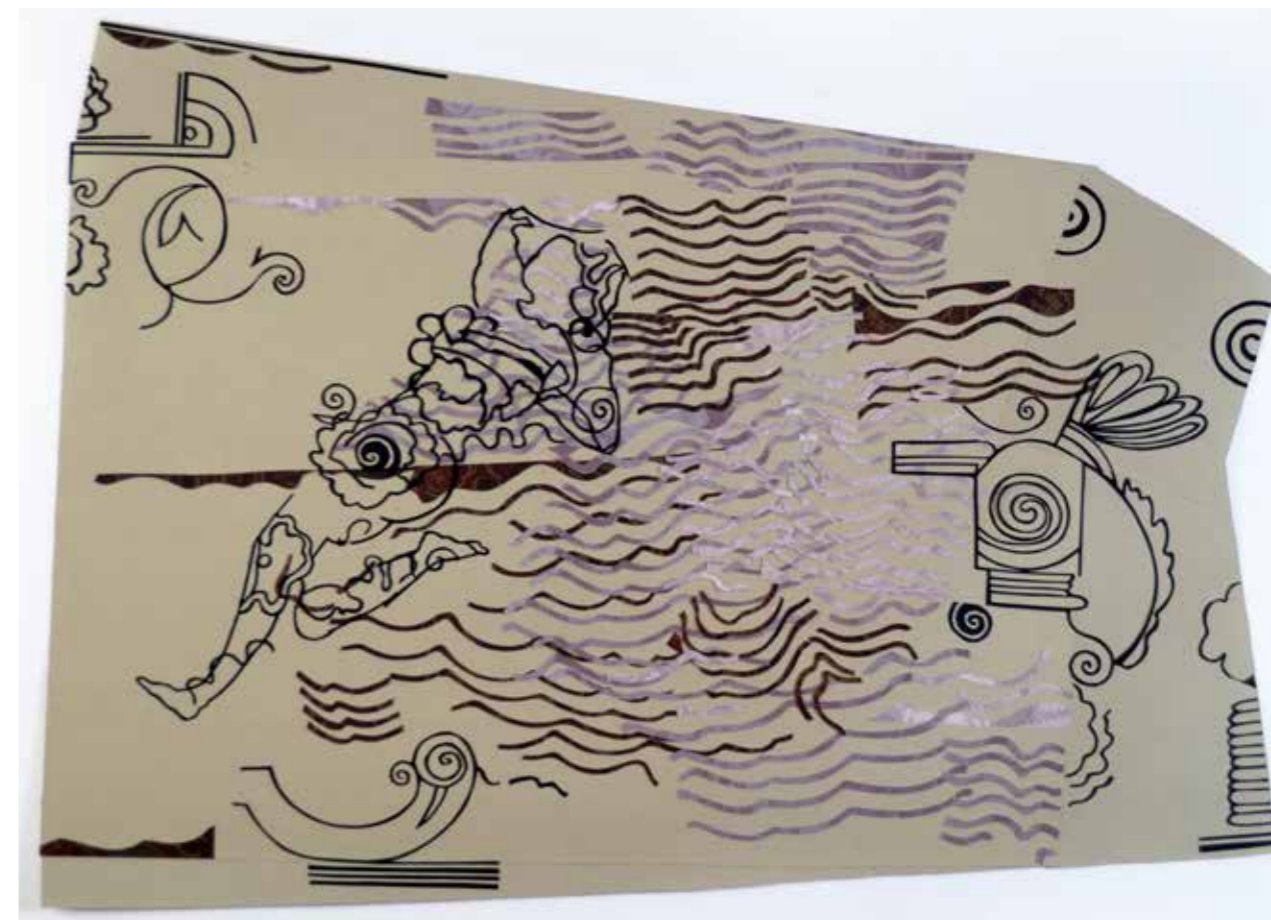
*Proposition 03* **Repose**  
60.5 x 87.5



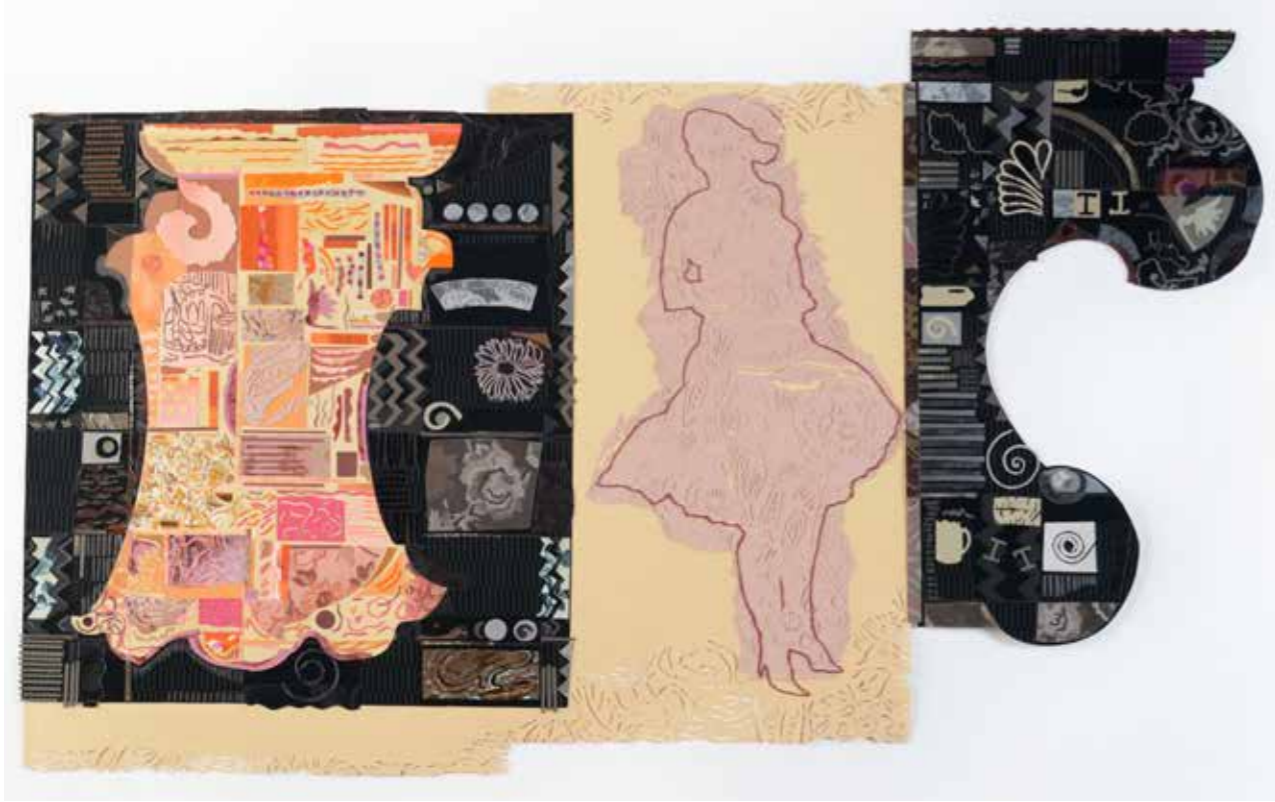
*Proposition 04* **Interconnections**  
63 x 96.5



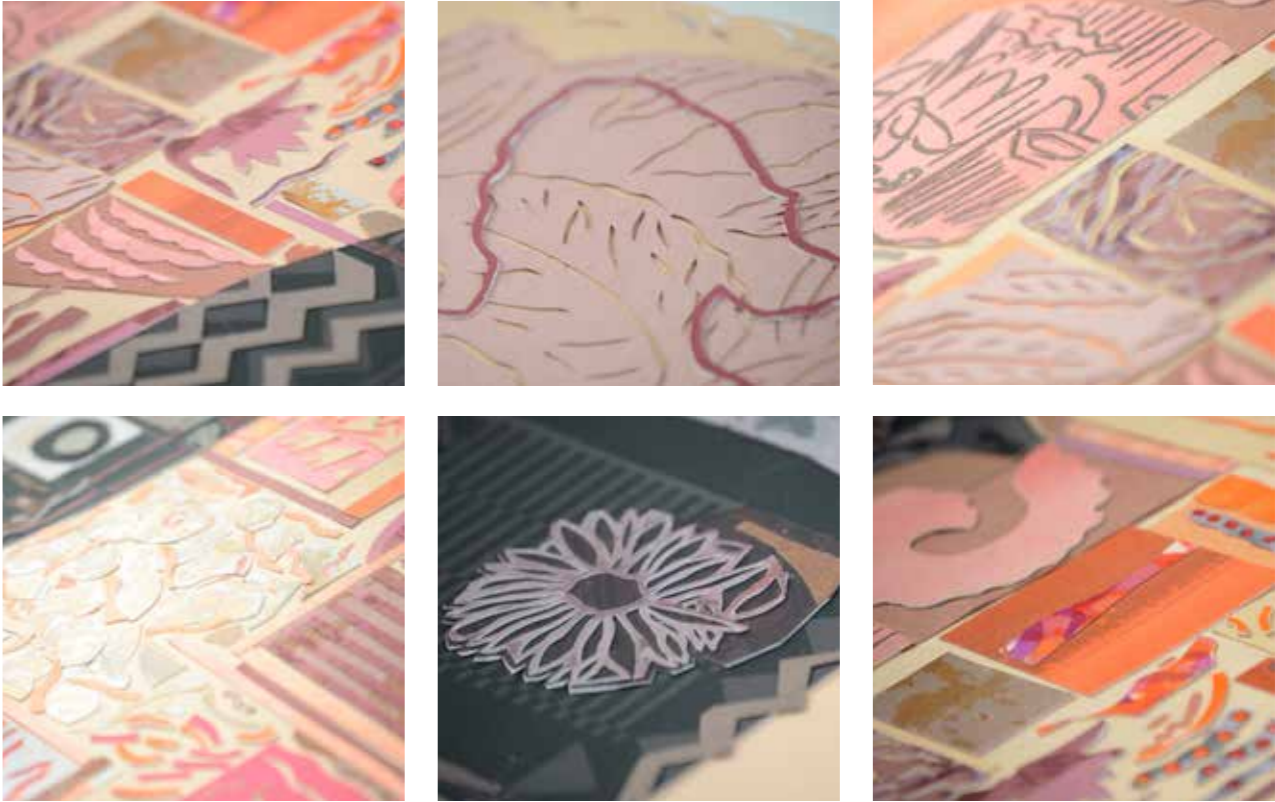
*Proposition 05* **Fine Balance**  
101 x 59



*Proposition 06* **Linear Perfection**  
65 x 88



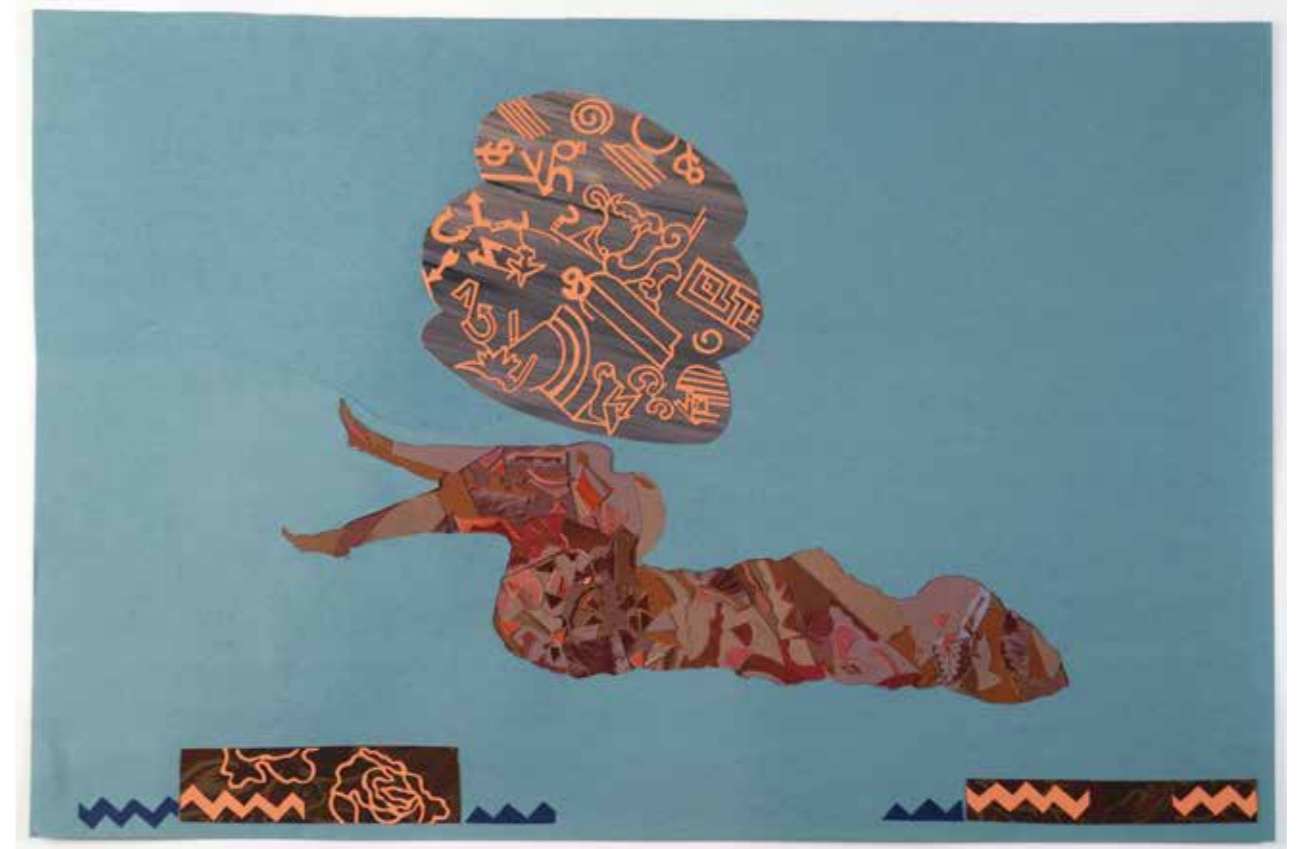
*Proposition 07 Interstices*  
56 x 89



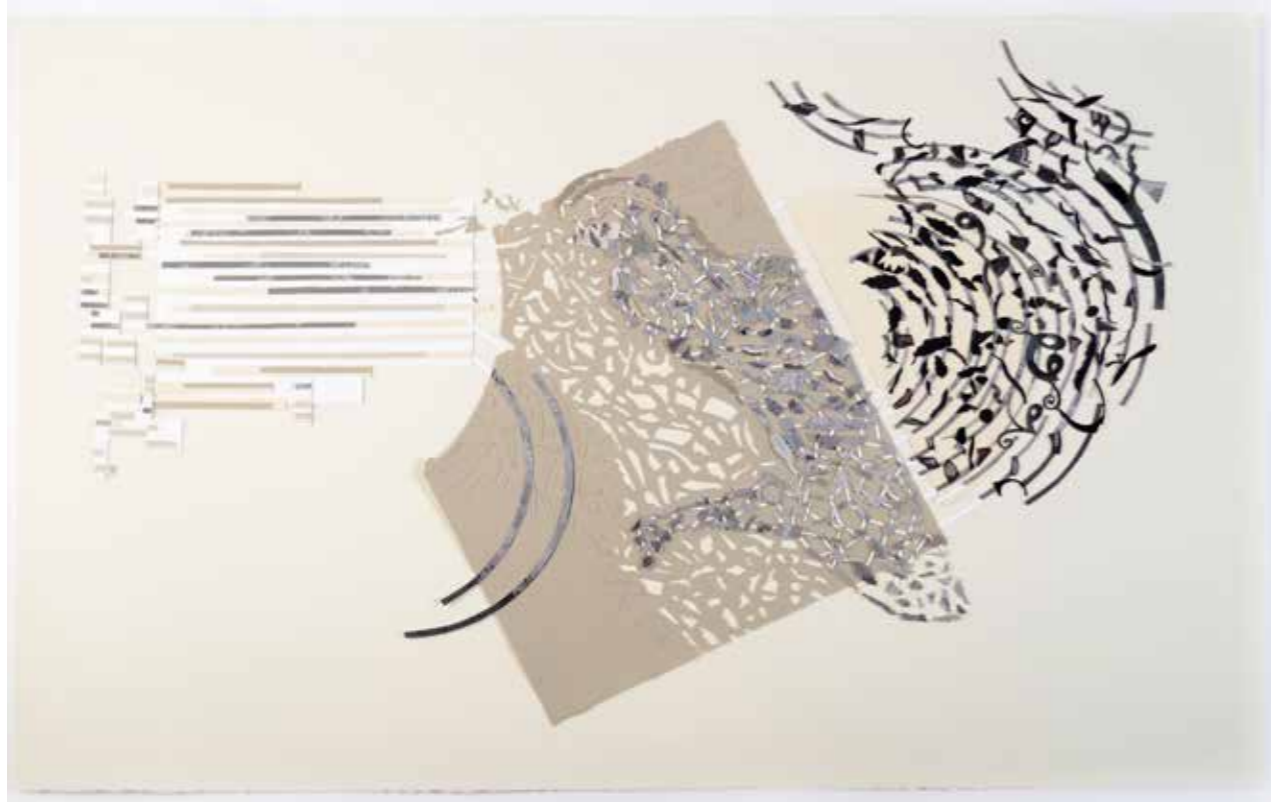
*Proposition 07 Interstices*  
Six details



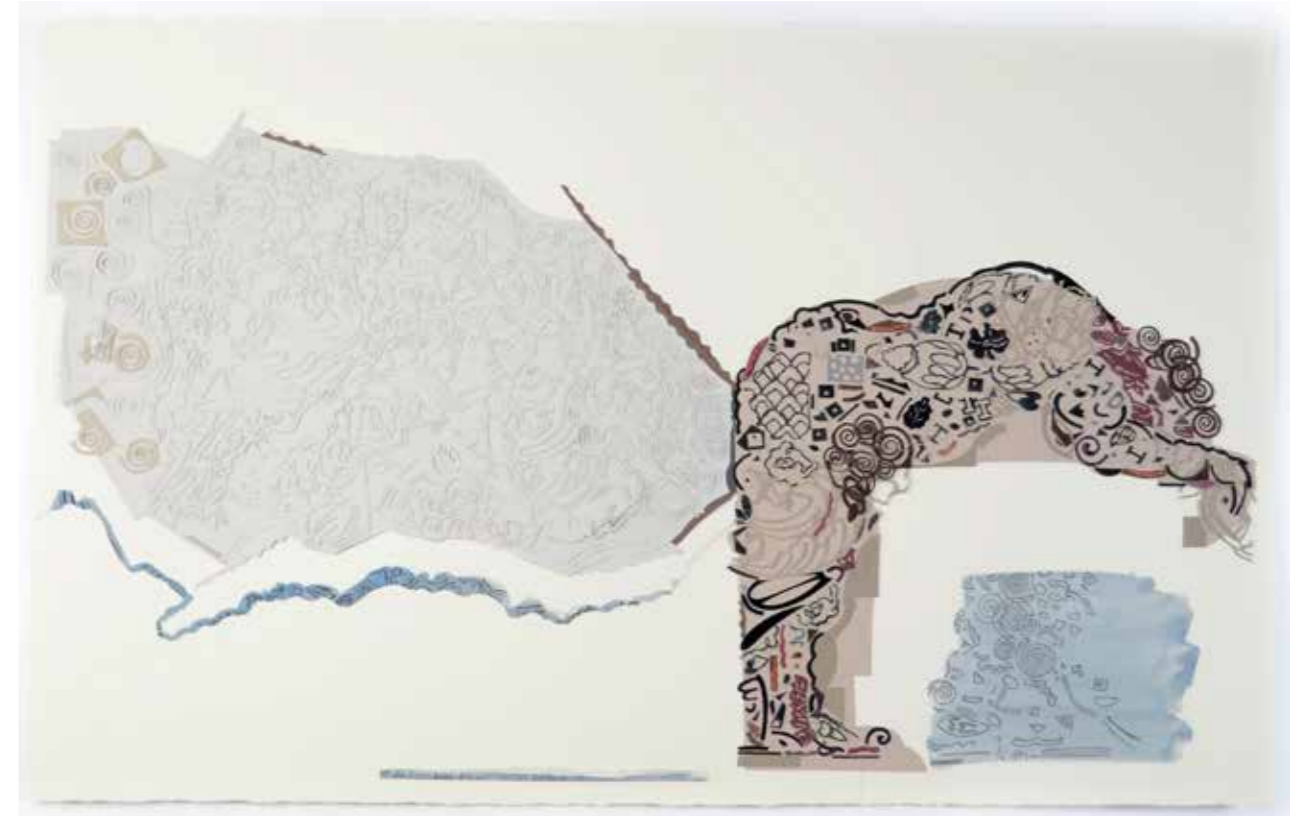
*Proposition 08* **Geometry**  
63.5 x 86



*Proposition 09* **Assemblage of Two Forms**  
51.6 x 75



*Proposition 10* **Harmony**  
86 x 102



*Proposition 11* **Flow**  
66.5 x 101.4



OPPOSITE  
*Proposition 12* **Patterns from Curved Lines**  
 75.2 x 65

ABOVE  
*Proposition 13* **Flower**  
 51.6 x 78.5

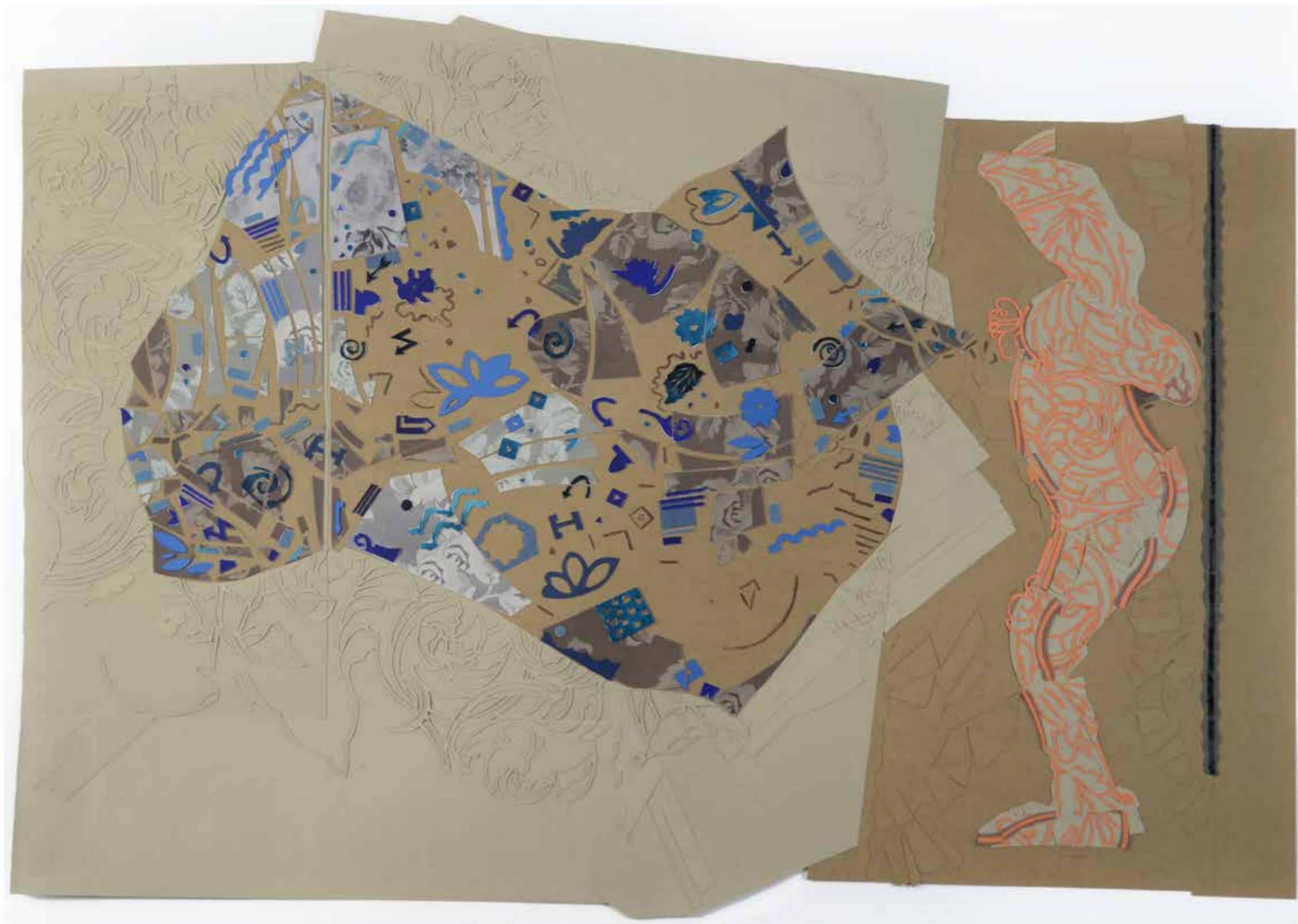


*Proposition 14* **The Colour Blue**  
56 x 83



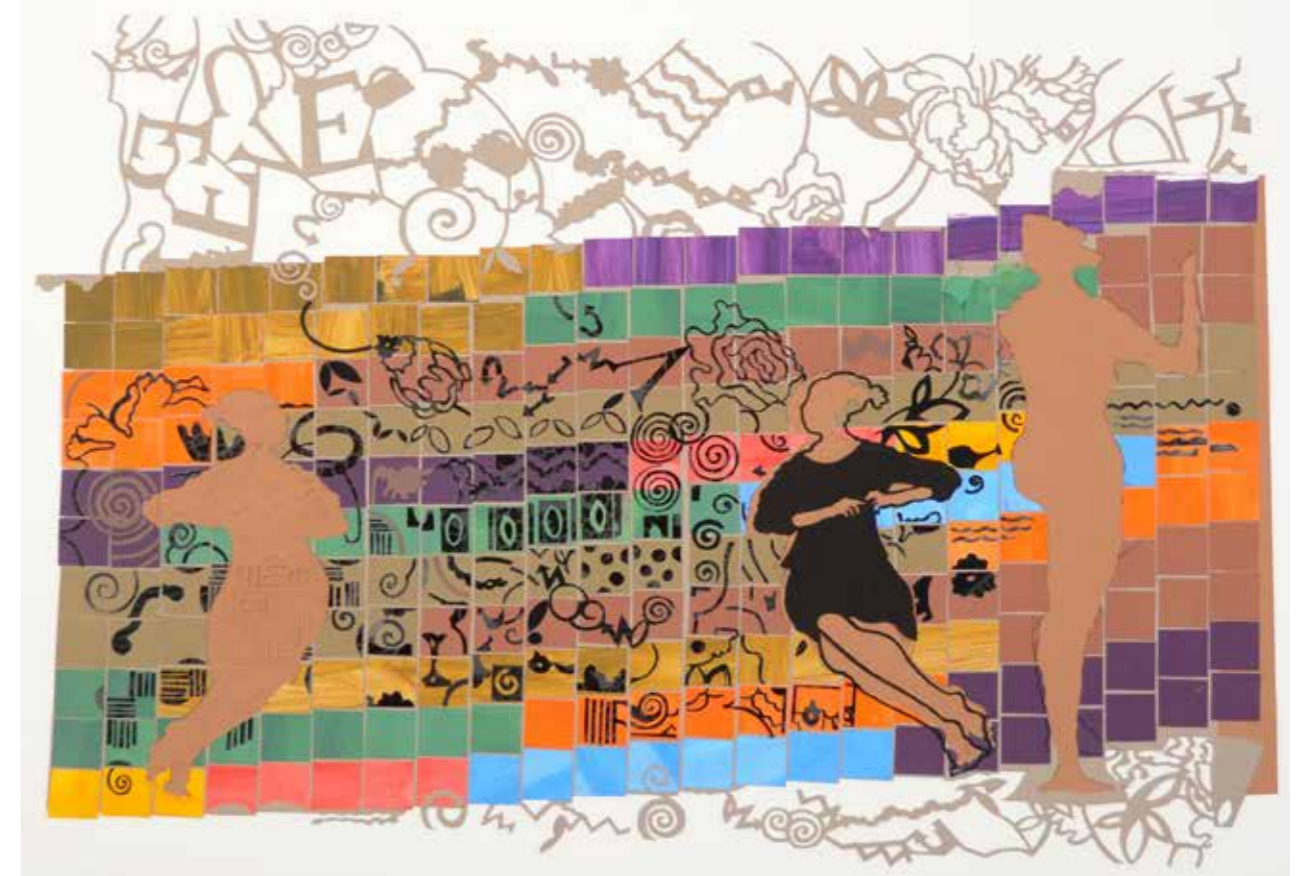
*Proposition 15* **Light and Shade, Red**  
53 x 75

*Proposition 16 Spring*  
61 x 86.4





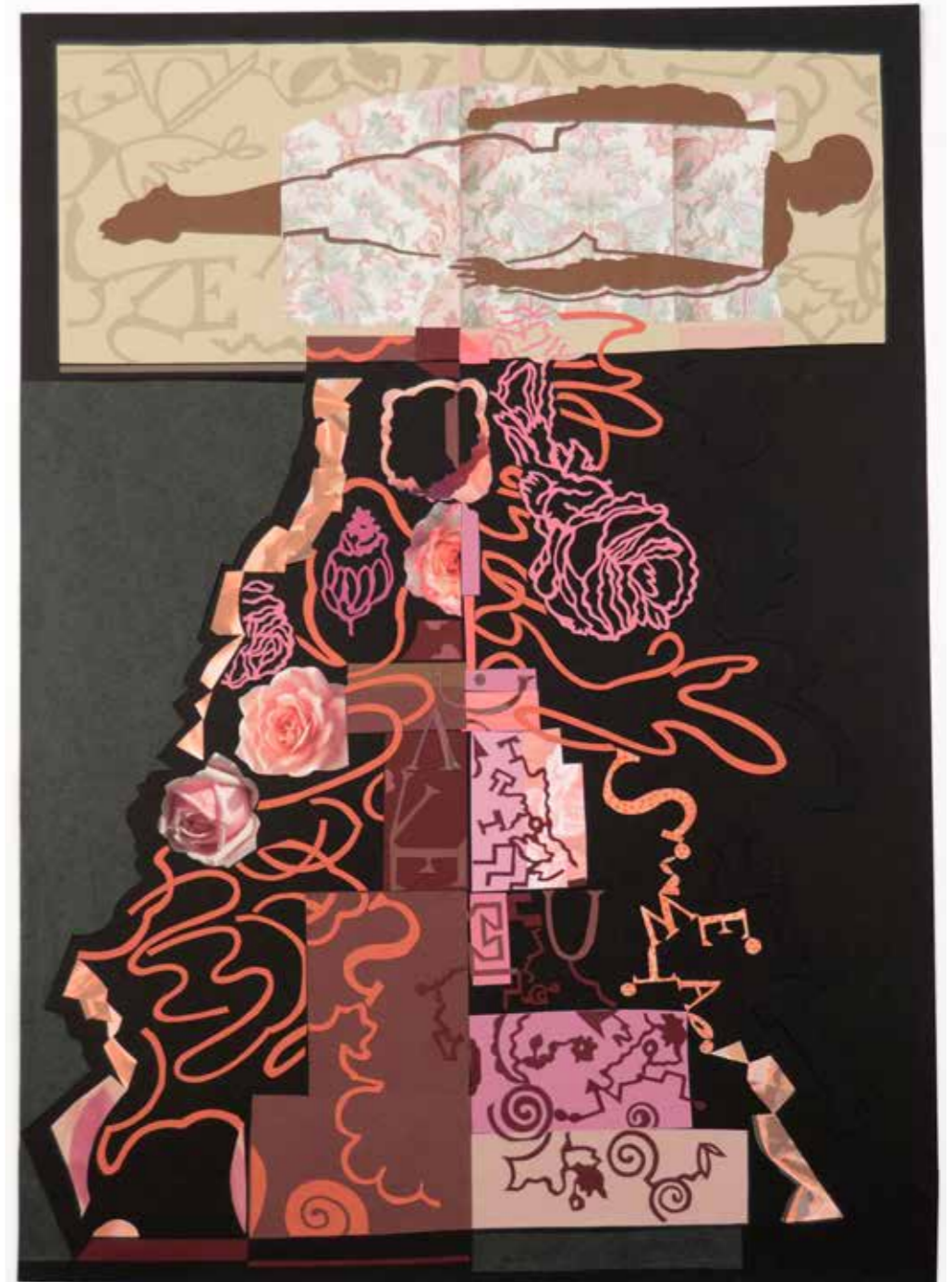
*Proposition 17 Order of Things*  
66 x 103.5



*Proposition 18 Field of Squares I*  
53 x 74.5



*Proposition 19* Field of Squares II  
57 x 72.5



*Proposition 20*  
Scarlet -Red, Crimson-Red  
80.3 x 55



*Proposition 21* **Blue**  
74.7 x 53.5



*Proposition 22*  
**Thread**  
76.5 x 61.6



*Proposition 23* **Fragments**  
67.5 x 84.6



*Proposition 24*  
**Shades of Light and Dark**  
75.1 x 56.8



*Proposition 25* **Lethargy**  
75.4 x 54.6



*Proposition 26* **Journey**  
63.8 x 93



*Proposition 27 Hidden*  
61 x 85



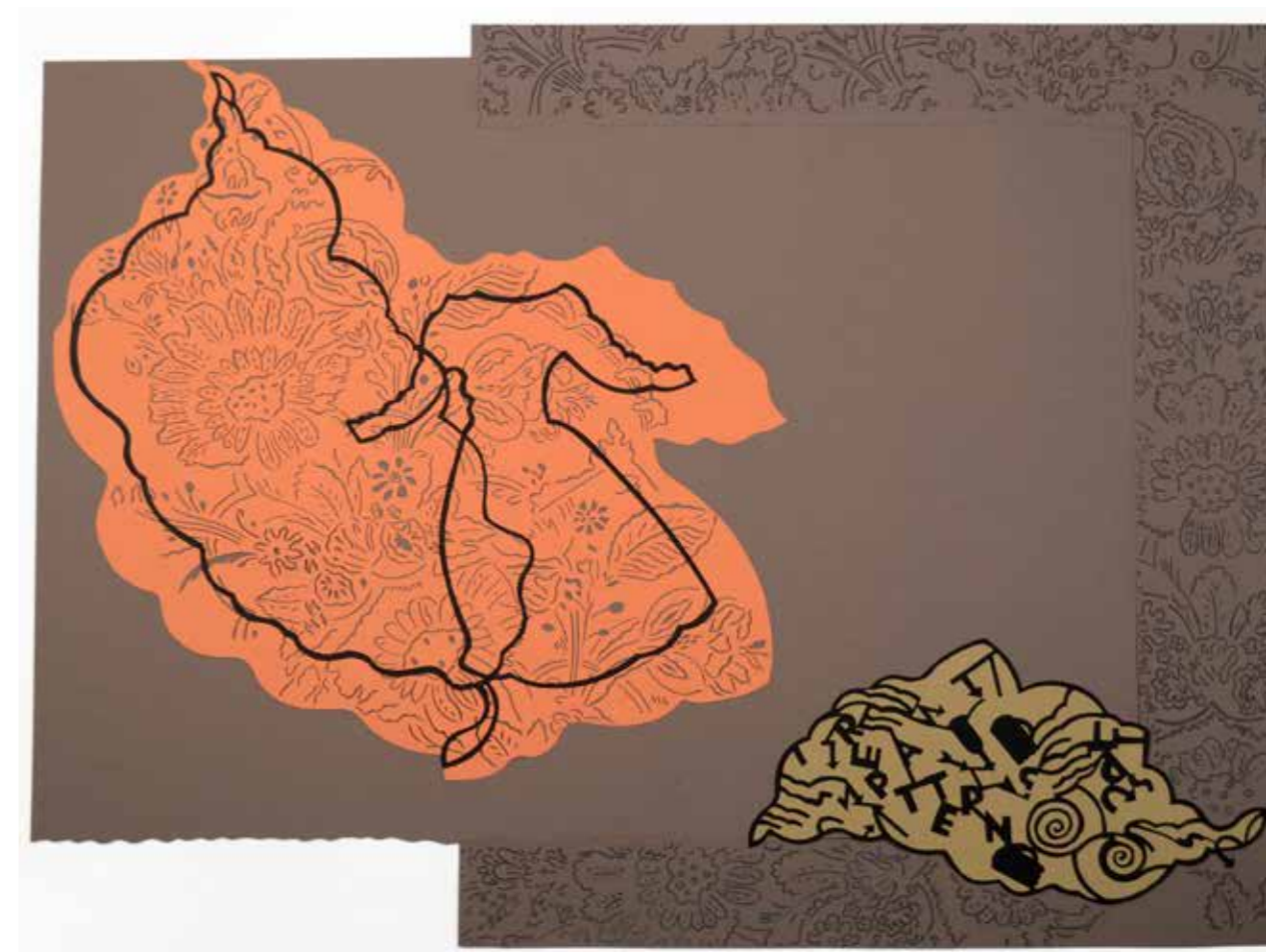
*Proposition 28* **Slumber**  
56 x 93.5



*Proposition 29* **Red Flower on Green**  
61.5 x 94.5



*Proposition 30* **Bouquet**  
65 x 85.8



*Proposition 31* **Light Breeze**  
65 x 84.5



OPPOSITE  
*Proposition 32* Flower skirt  
 59.3 x 70

ABOVE  
*Proposition 32* Flower skirt  
 Six details



*Proposition 33* **Thicker**  
59 x 88



*Proposition 34* **Camouflage**  
86.3 x 64



*Proposition 35 Dress*  
63.3 x 94.6



*Proposition 36 Pillar*  
63.2 x 93.8

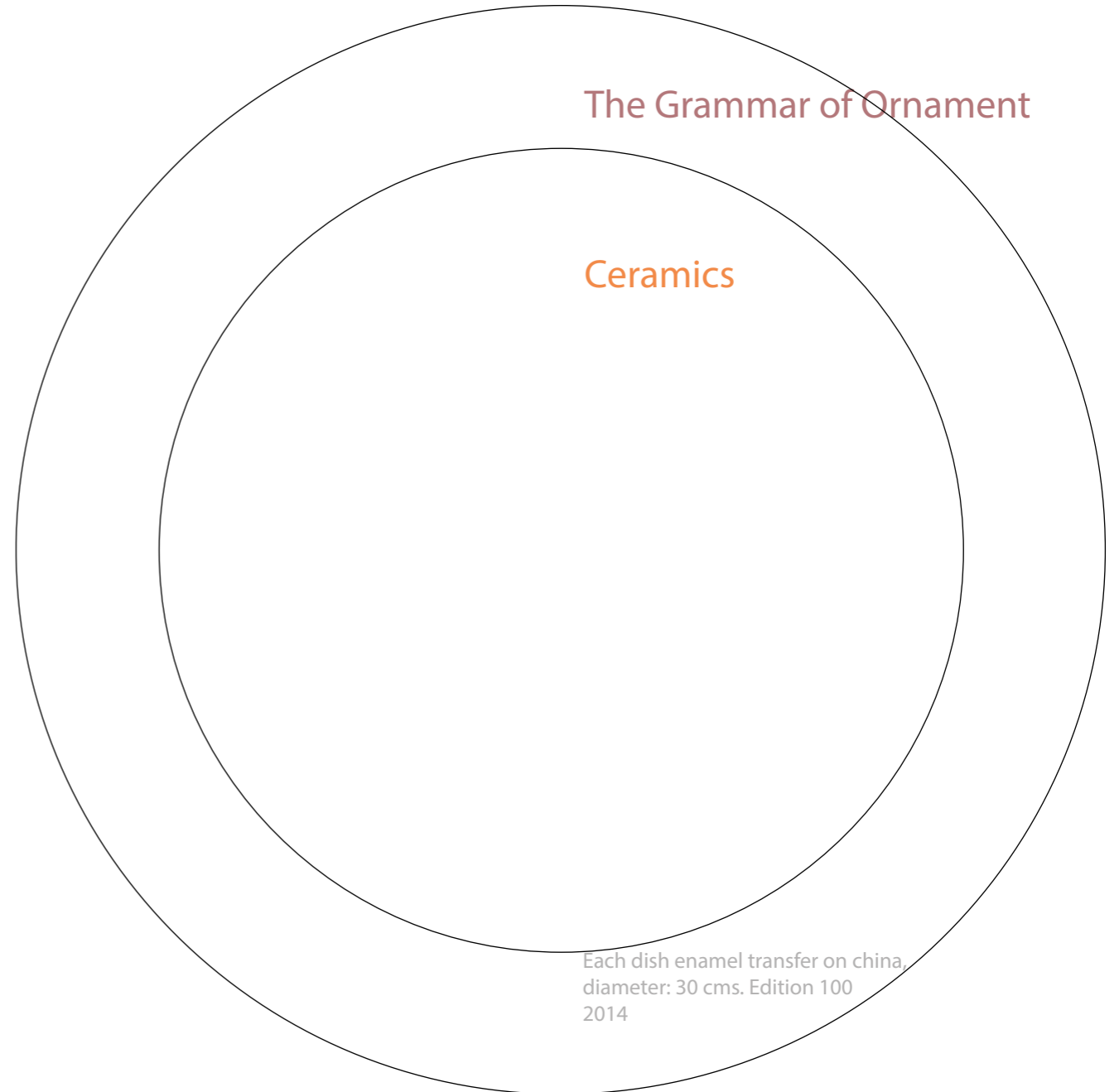
*Proposition 37*  
**Apathy**  
78,4 x 62,5



## The Grammar of Ornament

### Ceramics

Each dish enamel transfer on china,  
diameter: 30 cms. Edition 100  
2014





*Proposition 01 Architecture* ☐ ☐ *Proposition 02 Net*  
*Proposition 03 Repose* ☐ ☐ *Proposition 04 Interconnections*



*Proposition 05 Fine Balance*



Proposition 06 Linear Perfection ☐

☐ Proposition 07 Interstices

Proposition 08 Geometry ☐

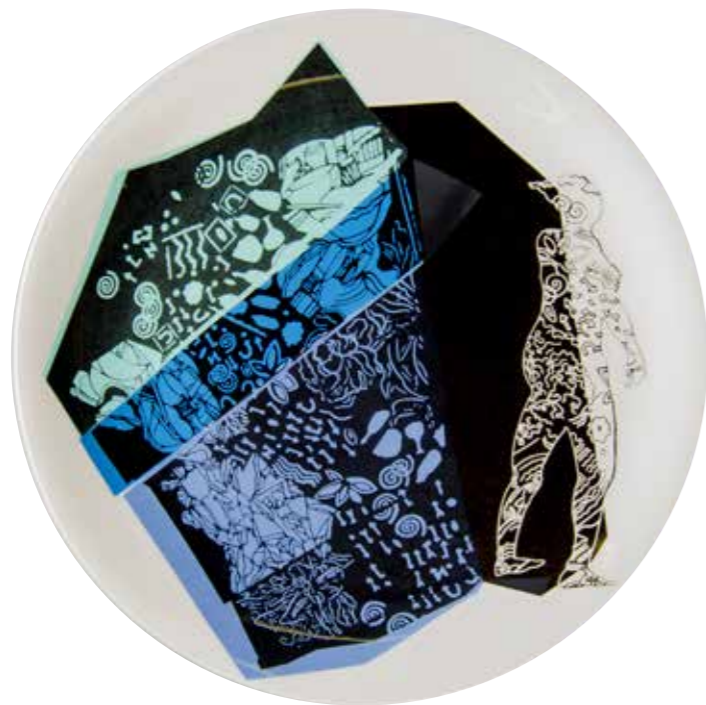
☐ Proposition 09 Assemblage of Two Forms

Proposition 10 Harmony ☐

☐ Proposition 11 Flow

Proposition 12 Patterns from Curved Lines ☐

☐ Proposition 13 Flower



○  
Proposition 14 The Colour Blue

Proposition 15 Light and Shade



Proposition 16 Spring ○

○ Proposition 17 Order of Things

Proposition 18 Field of Squares ○

○ Proposition 19 Network



Proposition 20 Scarlet-Red, Crimson-Red ☐

☐ Proposition 21 Blue

Proposition 22 Thread ☐

☐ Proposition 23 Fragments

Proposition 24 Shades of Light and Dark ☐

☐ Proposition 25 Lethargy

Proposition 26 Journey ☐

☐ Proposition 27 Hidden



*Proposition 28 Slumber*



*Proposition 29 Filigree Line* ○

○ *Proposition 30 Bouquet*

*Proposition 31 Light Breeze* ○

○ *Proposition 32 Flower Skirt*



Proposition 33 **Thinker** ☐

☐ Proposition 34 **Camouflage**

Proposition 35 **Dress** ☐

☐ Proposition 36 **Pillar**



Proposition 37 **Apathy**

BIOGRAPHY

Charlotte Hodes studied at Brighton College of Art, 1977-78, and at the Slade School of Fine Art, University College London where she completed her undergraduate and postgraduate studies in painting in 1984. She was Associate Artist at the Wallace Collection, London from 2005-2007 and winner of the Jerwood Drawing Prize, 2006. She is Professor in Fine Art at London College of Fashion, University of the Arts London.



SELECTED EXHIBITIONS

**2013**  
*Glasstress: White Light / White Heat*  
55th Venice Biennale, Berengo Centre for Contemporary Art and Glass, Murano & The Wallace Collection, London  
*Re-found* Jagged Art, London (3-person)  
*Contemporary Show* Harris Lindsay, London  
*Ruth Borchard Self Portrait Exhibition* Kings Place Gallery, London  
*Derwent Drawing Prize* inaugural exhibition, Mall Galleries, London

**2012**  
*Ceramics and Papercuts* Clara Scremini Gallery, Paris (solo)  
*Kith and Kin* National Glass Centre, University of Sunderland, Sunderland  
*Exhibition at No.10 Downing Street*, curated by Janice Blackburn OBE

**2011**  
*Block Party: Exploring Contemporary Pattern Cutting*  
Crafts Council Touring  
*Glasstress Stockholm* Millesgården Stockholm, Sweden

**2010**  
*Art Fair for 21st Century Art* Cologne, Germany  
*Closely Held Secrets* Bonnington Gallery, Nottingham Trent University  
*Vertigo II* Venice Projects, Venice (4-person)  
*Inscription: Drawing/Making/Thinking* Jerwood Visual Arts, London (3-person)

**2009-10**  
*Silhouettes and Filigree* Marlborough Fine Art, London (solo)

**2009**  
*Glasstress* Palazzo Cavalli Franchetti 53rd International Venice Biennale  
*Contemporary Drawings: 40 - 40 a cabinet display*, V&A, London  
*Inspired by the Wallace Collection* Adrian Sassoon, ICF, London

*40 Artists - 80 Drawings* The Drawing Gallery, Shropshire, UK  
*Works on Paper* Marlborough Fine Art  
*Sofa* New York glass works with Berengo Studios, Murano, Venice (2009 & 2007)

**2008**  
*Drawing Skirts* Baring Wing, University of Northumbria, Newcastle, supported by the Arts & Humanities Council, AHRC (solo)  
*Fragmented Images* Wallner Gallery, Lakeside Arts Centre, Nottingham (solo)  
*Committed to Print* Centre for Fine Print Research, UWE, London Print Studio  
*Summer Show* Marlborough Fine Art  
*Totem City* World Economic Forum, Davos Switzerland  
*Small Show, Huge Talent* Hillgate St, London curated by Janice Blackburn  
*Drawing Breath* Royal West of England Academy, Bristol & Robert Gordon University, Scotland

**2007**  
*Fragmented Images: New Artworks* The Wallace Collection, London, supported by the AHRC and Arts Council England, ACE (solo)  
*Works on Paper* Marlborough Fine Art  
*Committed to Print* Royal West of England Academy, Bristol

**2006**  
*New Ceramic Works and Collages* Flow Gallery, London (solo)  
*Fragmented Histories* Galerie 88, Kolkata, India (solo)  
*Jerwood Drawing Prize* Jerwood Space, London  
*Cartoon, Collage and the Decorative Motif* Eagle Gallery, London

**2005**  
*40 Artists - 40 Drawings* The Drawing Gallery, London  
*Hibrida II Print Exhibition* Cartwright Hall, Bradford  
*Spirit of Liberty Liberty* London (commissioned works)

**2004**  
*Tea Party* a celebration of 25 years of Crafts Council Shops at Crafts Council &  
*Dressing for Dinner* a celebration of 30 years at V&A, curated by Janice Blackburn  
*Works on Paper* Eagle Gallery, London

**2003**  
*Somewhere Totally Else - European Design Biennial* Design Museum, London  
*Waste to Taste* Sotheby's curated by Janice Blackburn

**2002**  
*Digital Responses - cacophony, a cabinet of vases* V&A, London (2-person)

**2001**  
*Fragmented Histories* Quay Art, Yorkshire Arts, Hull (solo)  
*Paintings, Prints, Ceramics* Berwin Leighton Paisner, Hayward Gallery Development (solo)  
*Retroperspective III* Eagle Gallery, London (2-person)  
*Form & Transfer-Printed Ceramics* Drumcroon Art Centre, Wigan  
*The Plate Show* Potteries Museum, Staffordshire & Collins Gallery, University of Strathclyde (1999)

**1998**  
*Mostyn 10 Open Exhibition* Oriel Mostyn, Llandudno  
*The Open Drawing Show* Cheltenham & touring

**1999**  
*Surfing History* Eagle Gallery, London (solo)  
*Computers and Printmaking* Birmingham City Museums & Art Gallery  
*The Art of the Pixel: Computers & Printmaking* Clifford Chance, London

**1997**  
*Pattern in Painting* City Museum & Art Gallery, Staffordshire (solo)  
*International Print Exhibition* (invited artist) Portland Art Museum U.S.A.  
*20th Century Art from the Collection* Worcester City Museum & Art Gallery  
*The Open Drawing Show* Cheltenham & touring  
*Small is Beautiful XV* Flowers East, London

**1996**  
*New Graphics* Eagle Gallery, London

**1995**  
*Print to Paint: 4 Artists* Eagle Gallery, London  
*New Views on Collections* City Museum & Art Gallery, Worcester  
*Shelf Life* Eagle Gallery, London

**1993**  
*Figurines* Worcester City Art Gallery & Museum, Worcester (solo)  
*Contemporary Printmaking in London* Clifford Chance, London

**1992**  
*Recent Paintings* Eagle Gallery, London (solo)

**1991**  
*Open Exhibition* South Hill Park Arts Centre, Bracknell

**1990**  
*Riverside Open* Riverside Studios, London

COMMISSIONS & RESIDENCIES

**2007**  
29th Arts and Business Awards commission supported by Berengo Glass Studio, Venice

**2004**  
Clifford Chance Commission proposal

**2000**  
British Petroleum Amoco

**1998 - 2003**  
Artist Placements: Spode, Staffordshire (supported 2000-2001 by Year of the Artist West Midlands Arts, Spode with Potteries Museum, Staffordshire)

WORK IN COLLECTIONS

Arthur Andersen  
Berengo Glass Museum  
Birmingham City Art Gallery  
Brighton City Museum & Art Gallery  
British Council  
Clifford Chance  
Deutsche Bank  
Leicestershire Education Authority  
Potteries Museum & Art Gallery Stoke-on-Trent, Staffordshire  
Ruth Borchard Collection  
St. Thomas’ Hospital  
Southampton General Hospital  
Spode Museum  
University College London Art Museum  
Victoria & Albert Museum  
Wellcome Foundation  
Women’s Art Collection, New Hall Cambridge  
Worcester City Museum & Art Gallery

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by **Charlotte Hodes**

at

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(6 March - 5 April, 2014),

and

New Hall Art Collection,

University of Cambridge, Murray Edwards College,

Huntingdon Road, Cambridge CB3 0DF

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