

# About Face Symposium

21 January 2016

**Hauser & Wirth Somerset**

Durslade Farm, Dropping Lane  
Bruton, Somerset BA10 0NL

# PROGRAMME

11.00am	Welcome, Coffee & Introductions	Professor Anita Taylor Debbie Hillyerd, Head of Education, Hauser & Wirth Somerset
11.30am	Exhibitions: Don McCullin Conflict – People – Landscape Qaperlake	Debbie Hillyerd
12.30-1.15	Lunch	
1.30pm	About the <i>About Face</i> Research Group	Professor Eileen Hogan, UAL
	Presentations	
1.40pm	Professor Eileen Hogan, UAL	
1.55pm	Dan Allen	
2.10pm	Sally Taylor	
2.25pm	Dr Robert Luzar	
2.40pm	Professor Anita Taylor	
3.15-4.15	Plenary	

# **Abstracts**

# Professor Eileen Hogan: All portraits are traces that speak in a past tense

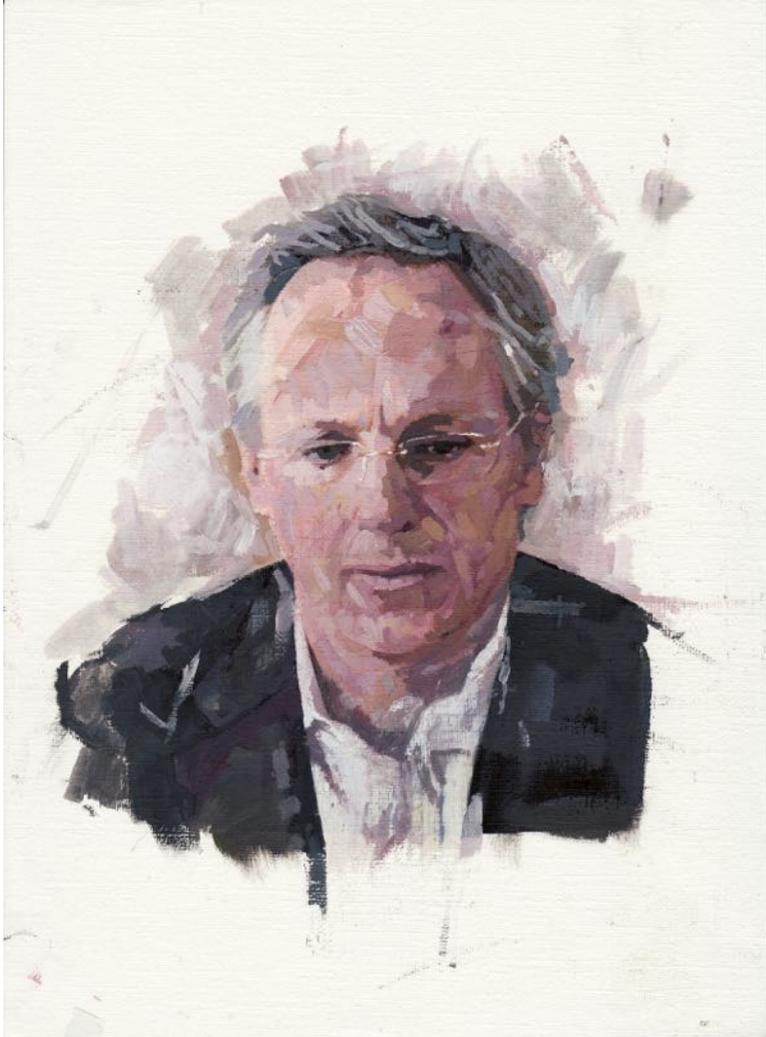
## Abstract:

*"A portrait is the creature of a confrontation, a meeting. A kind of progeniture.  
Yet what remains, what hangs there on a wall afterwards, is not a presence but a trace.  
All portraits speak in a past tense. All sitters have walked on." - John Berger in a letter to  
John Christie – 5 February 2011.*

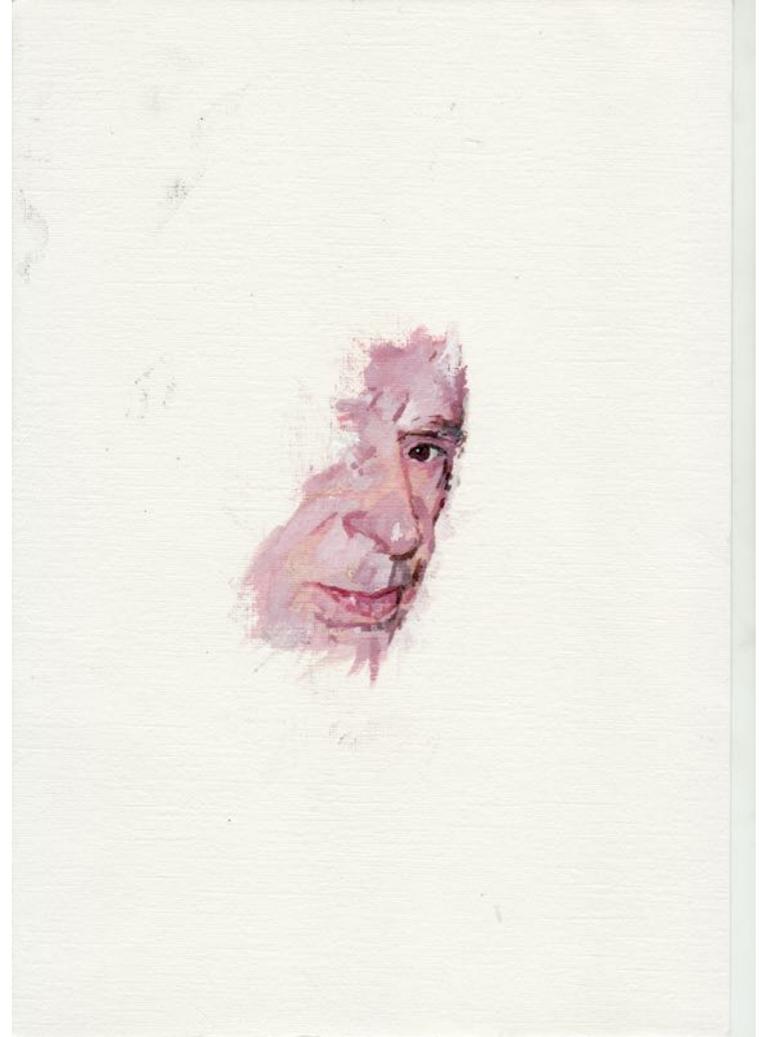
My presentation will look at the notion of a sitter “walking on” and whether, as the sitter is passing by or on their way somewhere else, portraits, however smoothly “polished” are always unfinished. I will explore these ideas through my own work focusing on the relationship between portraiture and the act of walking, the relationship between portraiture and oral history and the relationship between portraiture and empty or abandoned clothes.

## Biography:

Eileen Hogan is a Professor across Fine Art and Theatre at the CCW, UAL. Recent, exhibitions include the NewArtCentre, Roche Court, Wiltshire, the Fleming Collection London, the Yale Center for British Art, USA and Browse & Darby. She is currently Artist-in-Residence at the Garden Museum, London.



*Paul Ruddock*



*Ian Hamilton Finlay*



*Peter Carrington*



*Self Portrait Through Wardrobe 2*

# Dan Allen: The Absent Figure

## Abstract

The presentation summarises a series of case studies exploring ways of representing the self through non-figurative means. Through the use of the chair as replacement, the presentation discusses studies in trace, gesture and object based metaphor.

How can the viewer become the viewed? And how can 'self' become 'other'?

## Biography

Dan Allen was born in Sheffield. He completed a degree in ceramics at Cardiff graduating in 1995 and returned in 2005 to complete a Masters. As founding Director of Cardiff's Fireworks Clay Studios, Allen stood as Chairman for over a decade, helping to establish a graduate residency, international fellowships and artist exchange programme as well as gaining extensive experience of fundraising and marketing. Allen has spoken at numerous symposiums and art festivals throughout the world, receiving financial support from various organisations such as the Arts Council of Wales and Crafts Council UK. His ceramic practice is featured in numerous books and has been exhibited in Korea, China, Hong Kong, USA and throughout Europe where his work is represented in various private and public collections. In parallel to his ceramic practice, he has held various teaching and curatorial positions and is currently Head of Art and International Activities at Bath School of Art and Design.



*Gesture Series No.5*



*House*



*Case Study 4 : The relationship between body and material*

# Sally Taylor: Confused Heads.

## Abstract:

Sally Taylor presented a slide show of recent works on paper. The drawings explore portraiture through child-like impressions of a 'mouth' or 'head / neck' motif.

'The drawings affirm a desire to understand more about human relationships, specifically my own interaction with others. They are equally about forming a balance between formal concerns in relation to the communication of emotional resonance. Recent work has developed into an investigation of the dynamics of social groups – particularly how hierarchies emerge, how roles are assumed and behaviours are managed. The work aims to investigate these processes that appear to be rooted simultaneously in latent predispositions; revealing 'unknown' and unpredictable subjective experiences. Recurring motifs of triangles and 'smiling mouths' aim to explore Louise Bourgeois' statement '*triangles mean danger*' alongside social constructs surrounding the unsaid and non-verbal interaction.'

## Biography

Sally Taylor (b. 1977, Bury, Lancashire) studied BA Fine Art: Practice & Theory (1995-98), MA Studio Practice (1999-2000) Lancaster University. Selected group exhibitions include: *London Art Fair*, Rabley Contemporary, London (2016, 2015), *To Draw is to be Human*, Crescent Arts, Scarborough, South Square Gallery, Bradford (2015), *Sketchbook Today*, University of Northampton (2015), *Jerwood Drawing Prize 2014 'Highly Commended'*, Jerwood Space, London and UK tour (2014-15), *Derwent Art Prize 2014*, Mall Galleries, London (2014), *Paint Like You Mean It*, Interview Room 11, Edinburgh (2014), *Sketch 2013*, Rabley Contemporary Drawing Centre, Wiltshire and UK tour (2013-14). Solo exhibitions include: *Confused Heads*, Duckett and Jeffreys, North Yorkshire (2013), *All Say The Same*, Ryedale Folk Museum, North Yorkshire (2011), *Marks and Mouths*, PS2, MIMA – Middlesbrough Institute of Modern Art (2010-11). Work included in *Drawing Paper #6*, co-curated with Tate Liverpool to coincide with the Liverpool Biennial (2012), *Jerwood Drawing Prize 2011, 2009, 2004, Afternoon Tea*, 54th Venice Biennale with WW Gallery, London (2011). Recently awarded Grants for the Arts funding to work with leading practitioners / curators in contemporary drawing. She is a Lecturer at York St John University and lives and works in North Yorkshire.



*Confused Head 1, Print*



*Confused Head with Triangles and Circles 2*



*Confused Head with Triangles and Circles, Print*



*Confused Head 22, Print*

# Dr. Robert Luzar: Facing / Faceless

## Abstract

Facing is said to be an action. If the action is true, in some ways opened amorously, facing becomes 'less than nothing'. Facing is then absolutely exposing: facing others as much as oneself, facing without any underlying face to really grasp, possess, or come back to. My presentation delves into such complexities, exploring implications the 'faceless' and 'facing' have for portraiture now. To do this, the exploration meanders through works and concepts by – amongst others – filmmaker Hiroshi Teshigahara, artist Janine Antoni, and writer Emmanuel Levinas.

## Biography

Robert Luzar is an artist, writer and Senior Lecture in Fine Art at the Bath School of Art. Engaging live-art, video and projection, and non-standard forms of drawing, he explores questions of 'multiplicity' and 'event'. He holds a PhD from Central Saint Martins. To date, his works have been exhibited internationally in spaces such as: Torrance Art Museum (USA) DRAWinternational (FR), Katzman Contemporary (CA), Künstlerhaus Dortmund (DE), Nunnery Gallery (UK), Talbot Rice Gallery (UK), and The KCCC Institute (LTU). Later this year he will publish in a co-edited book on the ideas of philosopher Jean-Luc Nancy called *Nancy and Visual Culture* (Edinburgh University Press).



*Facing Through night, 2014*



*Facing Through night , 2014*



*Staring Through Night, 2014*

# Professor Anita Taylor: Seeing Something Else – The Drawn Self

## Abstract

This presentation will look at the role and function of the drawn self. Over an extended period of time, I have been making large-scale drawings that explore the relationship of the female subject, as the artist and model; the defining acts of scrutiny, gaze and feeling are embodied through the act of drawing. These drawings seek to identify and visualise the relationships between what is seen, what is felt, and what we expect to see, disclosing an inherent paradox as the mind reveals the form it inhabits.

## Biography

Professor Anita Taylor is currently the Dean of Bath School of Art and Design at Bath Spa University, a practicing artist and founding Director of the Jerwood Drawing Prize project.