

A black and white photograph of a garden path. The path is covered with various objects, including a large wheel, a pipe, and a basket. The path is surrounded by dense foliage and trees. The overall scene is somewhat cluttered and appears to be a garden or a wooded area.

Juliette Losq

NEMORA

Juliette Losq

N E M O R A

12 SEPTEMBER - 2 OCTOBER 2014

Nemora

refers to

N E M U S (pl. N E M O R A)

which is described in **Jacob Grimm's *Teutonic Mythology*** as being
"a woodland pasture, a grove, a sacrum silvae".

These were places of celebration and sacrifice, where the entire grove or particular trees therein were dedicated to woodland deities:
"Such a grove was not to be trodden by profane feet, such a tree was not to be stripped of its boughs or foliage, and on no account to be hewn down"
(***Teutonic Mythology Vol 2*** trans J Stallybrass, p.648. CUP 2012,
First published 1883)

Printed in UK by *ArtQuarters Press* for
THE FINE ART SOCIETY
CONTEMPORARY

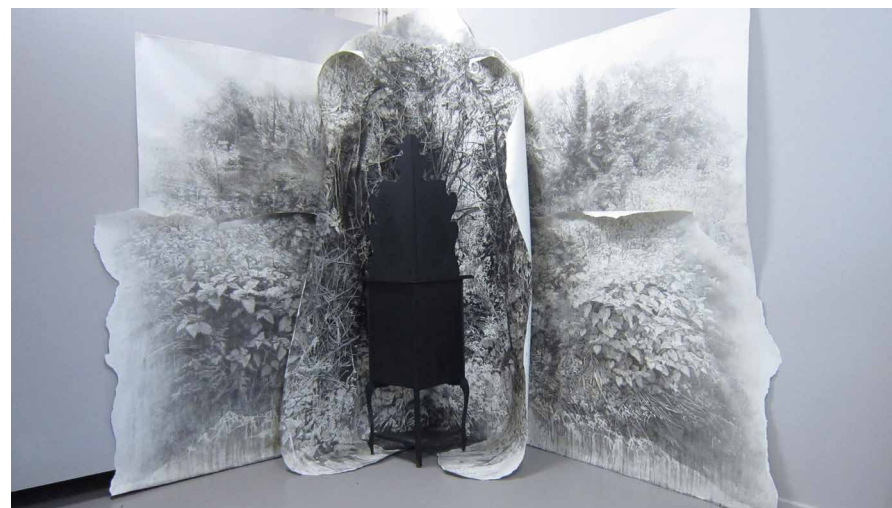
We are delighted to be hosting Juliette Losq's first solo exhibition at the gallery. As well as filling the contemporary gallery walls with her hauntingly beautiful paintings, the British artist has created three site specific installation works including a piece that reimagines the gallery's historic ground floor fireplace. Another work will see a 3m high wave of painted paper tumble from an antique grandfather clock, an installation that will take place across the entire contemporary gallery floor.

Losq works with ink over her paper or canvas surface repetitively, creating multiple painted layers which simultaneously obscure and reveal those beneath. A very well-read and historically conscious artist, she incorporates imagery derived from diverse sources including rococo prints, Victorian newspaper illustrations, and science fiction and horror films.

She conjures unique landscapes, they are in fact marginal areas – lingering somewhere between urban and countryside. Losq has always placed the notion of 'The Clearing' as central to her practice and imagery – a place where wilderness and chaos oppose civilization and order. She depicts liminal landscapes that hover at the edges of this symbolic Clearing, alluding to the English 'Gothic' of the eighteenth and nineteenth centuries. Her paintings display fragmented narratives and a dislocation of time – Victorian imagery is quietly juxtaposed against modern graffiti and detritus. Her scenes are mysteriously compelling and charged with an imagined threat.

Kate Bryan

Director, The Fine Art Society Contemporary



P O L Y D O R U S (2012)

ebonised corner cabinet, ink and watercolour on paper

Variable Dimensions

In 2005 Juliette Losq won the Jerwood Drawing Prize with her work 'We are the fiction of the vanished lives and buildings' Iain Sinclair: Lights Out for the Territory. It was an astonishing achievement. Losq, it transpired, was a first year undergraduate student, albeit a student who had returned to study Fine Art at Wimbledon School of Art after working in the City and a graduate of Cambridge University and the Courtauld Institute of Art in the History of Art.

This extraordinary drawing, large in format, tested the medium of pen and ink and already reflected Losq's interest in 'psycho-geography'. This drawing was consummately controlled. The indelible, unalterable marks in black ink exquisitely rendered the deep absorbent surface reflections of a pool of water that submerged sinking structures in a place scarred by graffiti to form a grimy liminal, luminous beauty. Ideas of defacement were bound up with ideas of a pervading natural world consuming the willful imposition of human touch.

Through the act of drawing we are not only left a trace of the physical act of making but can also trace the thinking process as images or marks are made manifest. Here, the trace of the history, the imagined narrative, the fictive, the documentary, the recording of place and urban decay and of nature's regeneration. These particular man-made spaces - under bridges, in clearings, the undergrowth of rubbish



PENDULUS (2014)

Victorian grandfather clock, ink and watercolour on paper
Variable Dimensions (work in progress in the artist studio)

dumps, the effluent algae of canals, overgrown parks, faded domestic settings - are devoid of people but full of human presence. Steps and stairs, furniture and seductive surfaces, invite us to traverse and seemingly descend into these depopulated and marginal territories.

From the shapes defined by masking fluid that resist the incursion of the wet ink or watercolour and preserve the white purity of the paper to the black 'cut out' shape of a re-purposed freestanding fireplace, the use of silhouette is a characteristic throughout Losq's work. The glimpse of a reflection seen through a crisply round mirror, or through the frame of a faceless grandfather clock. These glimpses allow us to focus on these hidden places, to see further traces of the human hand and mind; to explore a reinvented, floating world of human detritus at the moment it is overcome and reclaimed by nature.

In Losq's drawings featureless facades of concrete are not corrupted but adorned by long gone individuals asserting their freedom of expression. The depiction of this imprint gives way to decorative embellishment. A central motif that contains its own echoes, that extends her enjoyment of repetition - of the ripple or scum on the surface of water or the cascade of fronds and tendrils of these all-consuming plants - to become repetitive flourishes that reverberate throughout the image. Oscillating between decoration and depiction, the obsessive expansion of the motif forms an equivalent to this event of nature, and returns a further stylised human imprint onto these regenerating landscapes. In her own words, Losq allows "rococo imagery to infiltrate the landscape to varying degrees, so that the viewer is hovering between stylised natural forms and realistically rendered ones, and is confronted by both the excess of nature and the excesses of these forms."

Juliette Losq remains an uncommon artist, pushing the boundaries of drawing with an obsessive and piercingly poetic result.

Professor Anita Taylor

Director, Jerwood Drawing Prize

Dean of Bath School of Art and Design at Bath Spa University

Adjunct Professor, University of Sydney affiliated to Sydney College of the Art



APSINTHOS (2014)
ink and watercolour on paper mounted on canvas
223 x 153 cm



BUCOLICUS (2014)
ink and watercolour on paper mounted on canvas
138 x 152 cm



SCUMSUCKER (2011)
ink and watercolour on paper
123 x 153 cm



FLORIDUS (2013)
ink and watercolour on paper
70 x 56.5 cm



ECLOSION (2013)
ink and watercolour on paper
59 x 77 cm

FANUM (2013)
ink and watercolour on paper
20 x 45 cm



MYRIORAMA (2011)

ink and watercolour on paper mounted on canvas

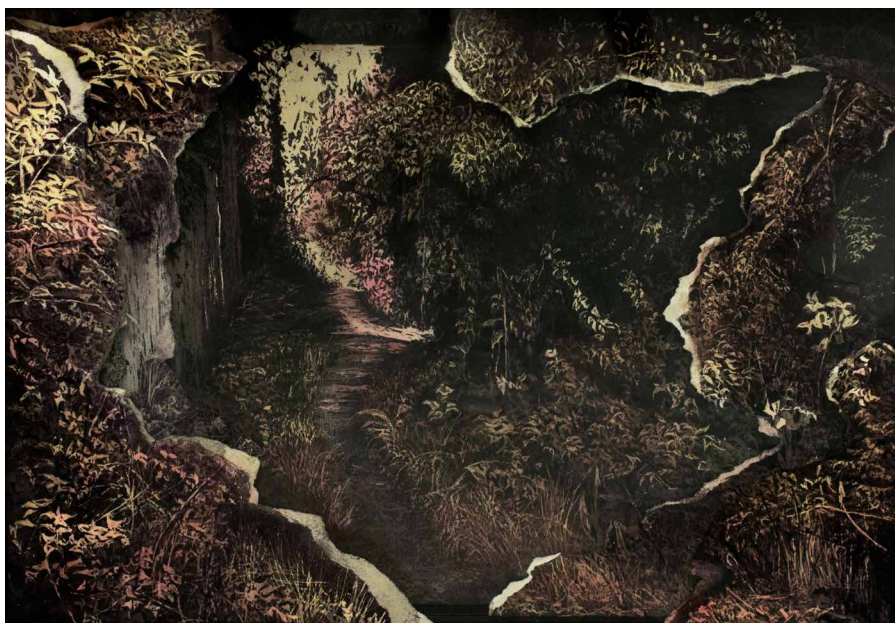
210 x 375 cm (*Triptych*)



LIMINA (2013)
ink and watercolour on paper
70 x 56.5 cm



SANGUINEOUS (2012)
ink and watercolour on paper
123 x 153 cm



PUNCTURA (2014)

ink and watercolour on paper

37.5 x 53 cm

RAPTURA (2014)

ink and watercolour on paper

37.5 x 53 cm



NEXUS (2014)
ink and watercolour on paper
147 x 121.5 cm

Juliette Losq (1978, UK) studied at **Wimbledon College of Art** (2004-2007) and the **Royal Academy Schools** (2007-2010). Prior to this she studied History of Art at **Cambridge** (1997-2000) and the **Courtauld Institute** (2000-2001).

Solo shows include: *Dans la poussière de cette planète*, Galerie Arcturus, Paris, 2013; *Lucaria*, Theodore Art, New York, 2012; *Life of Wood* c/o BTAP, Seoul, 2009.

Selected group shows include: *John Moores 2014*, Walker Art Gallery, Liverpool, 2014; *The Open West*, Newark Park, Gloucestershire, 2013; *AVA The Collection*, All Visual Arts, London, 2012; *The Seven Lamps*, Lubomirov-Easton, London, 2012; *40 Artists 80 Drawings*, Burton Museum and Art Gallery, Devon, 2011; *Callin Art Prize*, The Tramshed, London, 2011; *The Fountainhead Residency and Open Studio*, Miami FL, 2011; *Drawing Breath: surveying 10 years of the Jerwood Drawing Prize*, the gallery at Wimbledon College of Art and touring exhibition, 2006; *Hans Brinker Trophy Exhibition*, Amsterdam, 2005; *Jerwood Drawing Prize*, Jerwood Space, London, 2005

Collections: *The Saatchi Collection*; *Newhall Women's Art Collection*, University of Cambridge; *All Visual Arts*, London

Prizes: **John Moores 2014**, Shortlisted, 2014; **Dunoyer De Segonzac Award**, Royal Academy of Arts, 2010; **Dover Arts Club Award**, Royal Academy of Arts, 2010; **Gordon Luton Award for Fine Art**, The Worshipful Company of Painter-Stainers, Runner-up, 2010; **Excellence in Drawing Award**, Dover Street Arts Club, Second Prize Winner, 2010; **British Institution Award**, Royal Academy Summer Show, 2006; **Jerwood Drawing Prize**, First Prize Winner, 2005



Published in an edition of 750 copies

for the exhibition

NEMORA

12 September - 2 October 2104

held at

The Fine Art Society Contemporary

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Catalogue © The Fine Art Society

Text © the authors

ISBN 978 1 907052 45 3

TEXT

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DESIGN

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PHOTOGRAPHY

Image courtesy the artist and Gina Soden

~ With thanks to The Violet Hour ~

cover

WIDDERSCHYNNES (2014)

ink and watercolour on paper mounted on canvas

223 x 153 cm

