

A painting of a forest scene. In the foreground, a stone slab with faint carvings stands on the left. A path leads towards a wall covered in a colorful, abstract mural. Sunlight filters through the trees, creating dappled light on the ground. The overall mood is mysterious and ethereal.

JULIETTE LOSQ  
TERRA INFIRMA

All works may be viewed online at  
[www.waterhousedodd.com/juliette-losq](http://www.waterhousedodd.com/juliette-losq)  
and are available for purchase on receipt of this catalogue

*Cover image (detail)*

**Shaft**

Watercolour & ink on paper 22 x 27.5 in / 55 x 70 cm

JULIETTE LOSQ

Terra Infirma

18th October - 12th November 2016

**WATERHOUSE & DODD**

47 Albemarle Street London W1S 4JW

+44 (0)20 7734 7800

[albemarle@waterhousedodd.com](mailto:albemarle@waterhousedodd.com)

[www.waterhousedodd.com](http://www.waterhousedodd.com)

## Foreword

Towards the fringes of any conurbation exists land that is in a state of flux. Developments may come and go to be replaced, or rather reoccupied, by nature. Losq's paintings seek to describe these borderlands and capture the benign battles waged between man and nature. As flora reclaims the spaces with fresh growth concealing man-made structures, so graffiti artists tag the structures in an effort to stake their own territorial claim. The term *Terra Infirma*, or 'fragile land', describes these points of connection. As Losq explains, she "aims to evoke an uncertain world hovering at the edges of a symbolic 'Clearing', where the wilderness and chaos oppose civilisation and order and in which beauty and neglect are interchangeable."

Losq's use of watercolour reflects her art historical background, which includes a significant study of 18th century British art. Being highly portable and quick drying, watercolour was the medium of choice for artists exploring the continent in the age of the Grand Tour and for those who sought out the wilder fringes of the British Isles in their hunt for the Picturesque. Whereas artists such as David Roberts may have depicted the ruins of Ancient Greece and Rome to bring home a snapshot of their classical beauty, Losq travels lesser distances with similar intentions. She uses traditional media to depict modern-day ruins and address contemporary notions of beauty. Her work is not topographical but the landscapes are real places, including the disused railway line joining Finsbury Park to Highgate, the River Wandle in Wandsworth and the Feltham Pits (old sewage beds near the defunct Feltham Marshalling Yards).

Losq's work is directly informed by her studies of the Picturesque, which she undertook as an undergraduate at London's Courtauld Institute of Art. The Picturesque was a reaction against the classical understanding of Beauty, where aesthetic pleasure is defined by preconceived rules, and the concept of the Sublime, where nature is employed to evoke our fear of what lies beyond a rational understanding of the world. Losq's beautiful renditions of the pastoral landscape are punctuated by contemporary ruins to produce a 21st century Picturesque vista. Yet these scenes are interrupted by the threat of an unknown presence, evidenced in part by the graffiti tags, which brings an element of the Sublime to the work. The dark recesses allow the imagination of the viewer to place where that threat might be lurking. This creates both an uneasy feeling and a visceral thrill. The 'Englishness' of the imagery also plays into our understanding of the Picturesque.

Losq's work is painstaking and meticulous. Layers of watercolour are built up on the sheet with passages of a resist used to maintain white areas. Over the top of the watercolour, further glazes of ink are added to lend

extra depth to the colour. Colour has recently become a more central element to Losq's painting, particularly in her smaller scale works that depict the graffiti strewn pits at Feltham. Her influences include the Hudson River School and English artists such as Samuel Palmer. Her use of watercolour and particular method of application seem entirely in keeping with those traditions, although Losq is interested in expanding the possibilities of the medium.

From her time as an undergraduate at Wimbledon College of Art (when we first were introduced to her work), Losq has experimented with scale, occasionally producing large room-sized installations, but also more domestically-sized dioramas that are conventionally framed rather than installed. In these works, Losq layers sheets of painted paper to create landscapes that work on a three dimensional level. She builds up sheets of paper with ever decreasing apertures, much like a theatre set, in which perspectival space is married to an actual recession into depth. The theatricality of these pieces is enhanced by the occasional partially concealed character. The viewer becomes aware of what lies behind and beyond what is seen. These characters, often derived from Victorian newspaper print images, occasionally inhabit the two dimensional works and add a certain undefined narrative element.

Our exhibition culminates with a bold collaboration with the artist's partner, the furniture designer David Penrose. Their work, *Sentinel*, is essentially a non-functional piece of furniture where the architectural form of the woodwork is balanced against the floral patterning of Losq's painting. The paintings are laid over sweeping forms that project from the drawers. The union between the rural and urban environments is further enhanced by the clever use of inlay on the wood. The inlay is essentially abstract, but clearly derived from the structure of pylons.

How you interpret Losq's work is down to how you feel about the areas she describes. Some may love the vibrancy and imagery of the graffiti, others may recoil against it. Losq is not making a political statement about urban sprawl or the misuse of land. She rather presents us with an actuality and invites us to make our own conclusions on the definition of contemporary beauty by using a pictorial language and medium that we can all understand. Irrespective of the environment they describe, it is difficult to argue against the beauty of the paintings that these landscapes inspired.

Jamie Anderson



**Gorilla**

Watercolour & ink on paper  
51 x 38 in / 130 x 96 cm







**Gorge**

Watercolour & ink on paper  
19 x 25 in / 48 x 64 cm



**Wandle**

Watercolour & ink on paper  
28 x 21 in / 71 x 53 cm



**Nexus**

Watercolour & ink on paper  
58 x 48 in / 147 x 121.5 cm







**Portent**

Watercolour & ink on paper  
18 x 26 in / 45 x 66 cm



**Dark**

Watercolour & ink on paper  
19 x 27 in / 48.5 x 69 cm



JULIETTE LOSQ & DAVID PENROSE

Sentinel

Watercolour and ink on paper mounted on plywood; Black American Walnut cabinet with Amara inlays

74 x 61.5 x 56.5 in / 188 x 156 x 144 cm





**Corpus**

Watercolour & ink on paper  
22 x 27.5 in / 55 x 70 cm



**Loon**

Watercolour & ink on paper  
19 x 25 in / 48 x 64 cm





**Apertus**

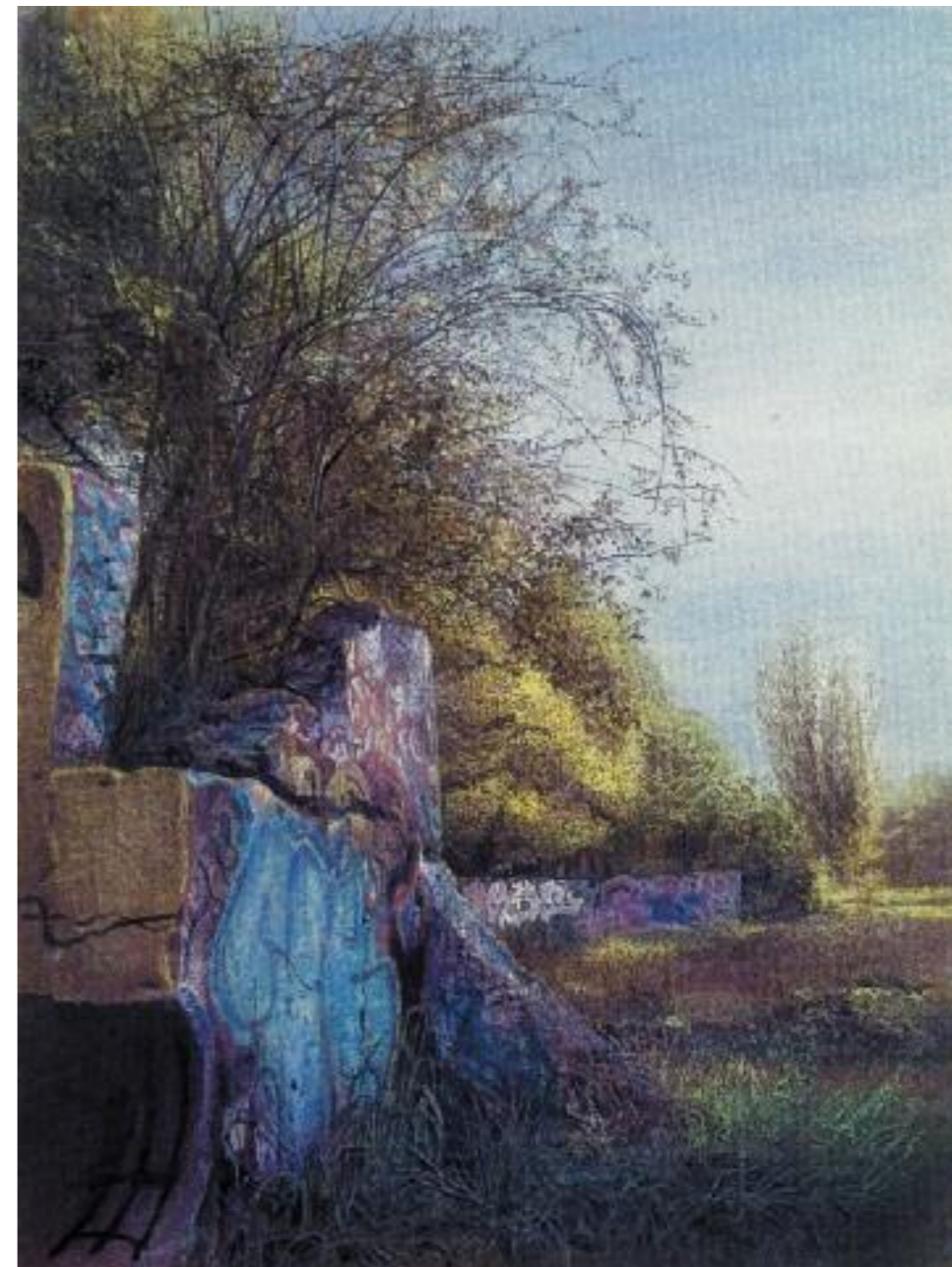
Watercolour & ink on layered sheets of paper  
48.5 x 60.5 in / 123 x 153 cm





**Salem**

Watercolour & ink on paper  
18.5 x 26.5 in / 47 x 67 cm



**Foreland**

Watercolour & ink on paper  
27.5 x 22 in / 70 x 55 cm



**Shaft**

Watercolour & ink on paper  
22 x 27.5 in / 55 x 70 cm







**Undula**

Watercolour & ink on layered sheets of paper  
15 x 22 in / 38 x 56 cm



**Confluence**

Watercolour & ink on layered sheets of paper  
15 x 22 in / 38 x 56 cm

**Fretland**

Watercolour & ink on paper  
51 x 42.5 in / 130 x 108 cm







**Spatter**

Watercolour & ink on paper  
17.5 x 23.5 in / 44 x 60 cm



**Meander**

Watercolour & ink on paper  
17.5 x 24.5 in / 44.5 x 63 cm



**Promontory**

Watercolour & ink on layered sheets of paper  
30.5 x 22 in / 78 x 56 cm





**JULIETTE LOSQ**

Born 1978

**Education:**

2007-10 Royal Academy Schools, PG Dip, Fine Art  
 2004-07 Wimbledon School of Art,  
 BA Hons, Painting  
 2000-01 MA Courtauld Institute of Art  
 (18C British and French Art)  
 1997-2000 University of Cambridge,  
 BA Hons History of Art

2014

*John Moores Painting Prize*,  
 Walker Art Gallery, Liverpool  
*What Marcel Duchamp Taught Me*,  
 The Fine Art Society, London  
 2013  
*Christie's Editions*,  
 Luborimov Easton, London  
*Viewing Room*, All Visual Arts,  
 The Crypt, Marylebone Road, London  
*Memory and Desire Part II*,  
 Curated by The Violet Hour, London  
 3x3, Orion Contemporary, London  
*Epic Fail*, Storefront Bushwick, New York  
*Metamorphose*,

2006

*Drawing Breath: Surveying 10 years of the  
 Jerwood Drawing Prize*,  
 Wimbledon College of Art and touring  
*Different Views*,  
 The Drawing Gallery, London  
*London Art Fair, Art Projects*  
 with The Drawing Gallery  
 2005  
*Jerwood Drawing Prize*,  
 Jerwood Space, London  
 and touring exhibition

**Solo Shows:**

2016 *The Edgelands*, Le Salon Vert, Geneva,  
 2014 *Nemora*, The Fine Art Society, London  
 2013 *Dans la poussière de cette planète*,  
 Galerie Arcturus, Paris  
 2012 *Lucaria*, Theodore Art, New York  
 2009 *Life of Wood c/o BTAP*, GS Tower (1F),  
 Seoul

2012

Islington Arts Factory, London  
 2012  
*Another Room*, R O O M London  
*AVA The Collection*,  
 All Visual Arts, London  
*Collaborators 3*, R O O M London  
*The Seven Lamps*,  
 Lubomirov-Easton, London  
 2011  
*Chimera*,  
 John Jones Exhibition Space, London

**Prizes:**

2015  
*Winsor and Newton Painting Prize*,  
 Colart / Griffin Gallery open;  
*Jerwood Drawing Prize (shortlisted)*  
 2014  
 John Moores Prize Shortlisted Artist;  
*Visitor's Choice Award*  
 2011  
*The Catlin Prize, Finalist*  
 2010  
*Dunoyer De Segonzac Award*,  
 Royal Academy of Arts;  
*Dover Arts Club Award*,  
 Royal Academy of Arts;  
*The Gordon Luton Award for Fine Art*  
 The Worshipful Company of Painter-  
 Stainers, (Runner-up);  
*Excellence in Drawing Award*,  
 Arts Club, Second Prize  
 2009  
*Excellence in Drawing Award*,  
 Arts Club, Second Prize  
 2006  
*British Institution Award*,  
 Royal Academy Summer Show  
 2005  
*Jerwood Drawing Prize*  
 (First Prize Winner), Jerwood Space,  
 London

**Group Shows:**

2016  
*The Threadneedle Prize*,  
 Mall Galleries, London;  
*The Lynn Painter Stainer's Prize*,  
 Mall Galleries, London  
*Terra Tremula*,  
 Luborimov Angus Hughes, London  
*Pool*, Griffin Gallery, London  
 Cupar Arts Festival, Fife  
 2015  
*Complicit*,  
 Coates and Scarry at Gallery 8, London  
 Ghosts, The Fine Art Society, London  
*The Tragedy of Landscape*,  
 The Griffin Gallery, London  
*The Opinion Makers 2*,  
 Londonewcastle, London  
*Jerwood Drawing Prize*,  
 Jerwood Space, London and touring

2011

*40 Artists 80 Drawings*,  
 Burton Museum and Art Gallery, Devon  
*Catlin Art Prize*, The Tramshed, London  
*The Fountainhead Residency and  
 Open Studio*, Miami, Florida  
*On the Brink*, SW1 Gallery, London  
 2010  
*Pulse Miami*, Theodore Art  
*December; Juliette Losq / Darren Norman  
 / Eric Poitevin*, Theodore Art  
 at Ecoartspace 53 Mercer St, New York  
*Diploma Show*, Royal Academy Schools  
 2 x 2, Fred Ltd, London  
 2009  
*Premiums 2009*, Royal Academy of Arts  
*40 Artists 80 Drawings*,  
 The Drawing Gallery, Shropshire  
 2008  
*Summer Exhibition*, Galerie Aalders,  
 La Garde Freinet, France



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