

GEORGE POLKE

TWO

Every three weeks, two artists are invited to each exhibit just one work.

SALONS held on the last day of each exhibition are an integral part of the series, continuing the conversation. Please join us for talks by the artists and discussion with invited commentators.

BRODIE + MORRISON
DATES: 28.03.08 - 13.04.08
SALON: SUNDAY 13 APRIL 3PM

ANNE BRODIE graduated in 2003 from the Royal College of Art with a Masters in Ceramics and Glass. She won the 2005/06 Bombay Sapphire glass prize (joint), and in 2006 was awarded the British Antarctic Survey and Arts Council England, International Fellowship to Antarctica. Brodie was short-listed for the Man Group Photography prize, 2007. She will be using the ice core in a work commissioned by Arts Catalyst for the next phase of *Polar* scheduled for June 2008.

LAURA MORRISON graduated in 2006 from Chelsea College of Art, London. After being included in Bloomberg New Contemporaries 2006 and Art Futures 2007 Morrison was awarded a residency in Iceland. Her work has been exhibited at Year 07 London and Aqua Miami 2007.

Trogodytes Trogodytes Morrison's first solo exhibition is currently at Run 24 Tudor Grove E9, until the 20 April. Anne Brodie will be exhibiting at the *V&A Lates* on Friday 25th April 6.30 – 10pm

3.5 FREDERICK TERRACE
LONDON E8 4EW
NEAREST TUBE:
OLD ST OR LIVERPOOL ST
BUSES 67, 149, 242, 243

All events are open to the public and free of charge
Open Fri/Sat/Sun 12-6pm
or by appointment

For further information
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ANNE BRODIE and LAURA MORRISON

B - I did a degree in Biology, and then I got into ceramics and this led to me specialising in glass at the Royal College, but my practice was always about playful spontaneous making. I'd be on the wheel and cut and glaze and fire all in one. After the two years I was so sick of this obsession with making finished things that I now can't bear to make solid objects. Why do you want to make objects?

M - I don't have an allegiance to any particular approach. Although at the moment my work is emerging as somewhere between object making and painting it's very gung- ho... I suppose I have found a parallel between the heroic painterly pursuit and a kind of faith or sense of belonging that I find interesting as a point of departure. How did you come from glass making to video and why did you want to do the Antarctica residency?

B - I was interested in the way materials brush against each other- the witnessing of the merest engagement...I expected this clean clear place, thought it would be about this great white enormous nothingness. But instead it put a magnifying glass on us, the Human in the landscape. Every cigarette butt or piss mark became work. I persuaded the scientists to let me bring my own ice core back to the UK. Unlike the scientific ice cores, my roughly cut 90kg block has no specific purpose. It's in a refrigerated storeroom at the British Antarctica Survey research centre in Cambridge.

M - Like someone in a coma- on a life support?

B - It has become something else; instead of research ice to be tested for different gases it has gained a personal, human emotive value. I keep having to make a case for the ice's continuing existence because it can be seen to be 'useless', but its just that it's value doesn't lie in the scientific analytical world. It does have a value, only not a scientific value. It's very bodily, bulky and heavy, but it's a transient solidity.

M - But how to make people understand the meaning of the ice has? I did a residency in Iceland, and because of the weather you see rainbows all the time. They became a bit naff – the mystery and hope we associate with them became less powerful. I am interested in how we absorb the things around us to supplement what we believe in. The things I make are a somehow disappointing attempt to seduce.

B - So do they fail?

M – In their aesthetic aspirations perhaps. They are ugly but they want you to be convinced by them. I engage with the seduction. I can't stand back. You are invited to be cynical about what you are seeing. It's a joke between us.

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