



3-5 Silent Street







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Terry Bond
Karen Densham
Annabel Dover
Maddie Exton
Jon Field
Sara Mackillop
Will Peck
Richard Wathen
Mathew Weir
Simon Willems

This exhibition brings together a diverse collection of artworks within 3-5 Silent Street, Ipswich, Suffolk, highlighting the unique historical setting of the building and surrounding area.

Locals know the 500 year old building more recently as a book shop. Now, however, it is vacant and a thorough investigation of the material properties of the structure is underway. Artworks are placed between the traces of this audit, in the patches of delicately stripped paint, the samples taken from wooden beams, partially revealed wallpaper and excavated floors. Distributed between these artefacts of archaeological enquiry, the artworks enact a questioning of the site's material and historic nature.







Maddie Exton, *Silent, Again*, 2018
straw



Room 1



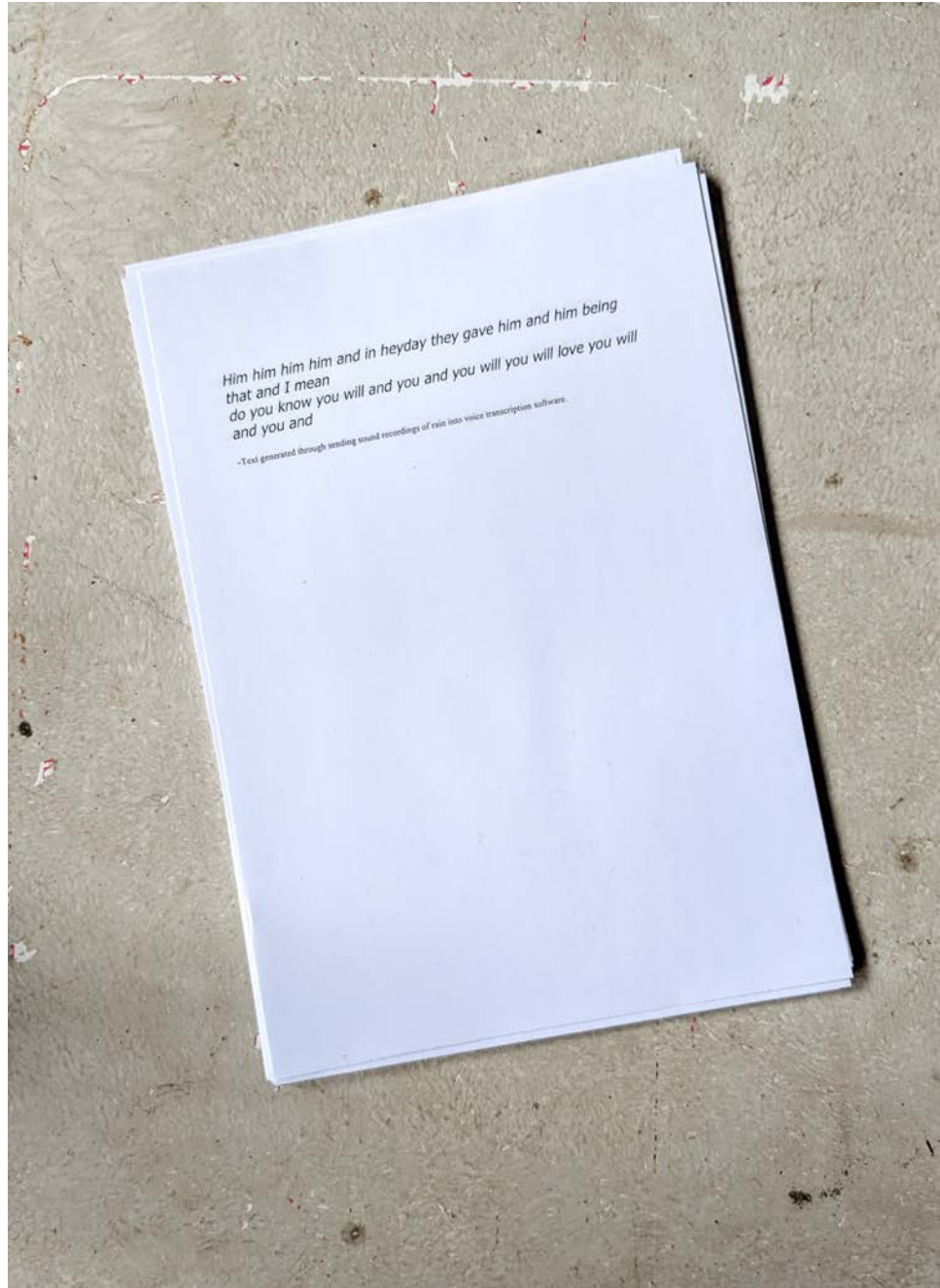


Annabel Dover, *Christchurch Pond*, 2018
bisque fired porcelain









Previous page:
 Will Peck, *Imprints*, 2018
 digital prints

Will Peck, *Him him him*, 2018
 text





Mathew Weir, *Padded Cell I*, 2017
archival pigment print





Mathew Weir, *Uncle Tom I*, 2017
archival pigment print





Karen Densham, *Ledger*, 2018
ceramic & books

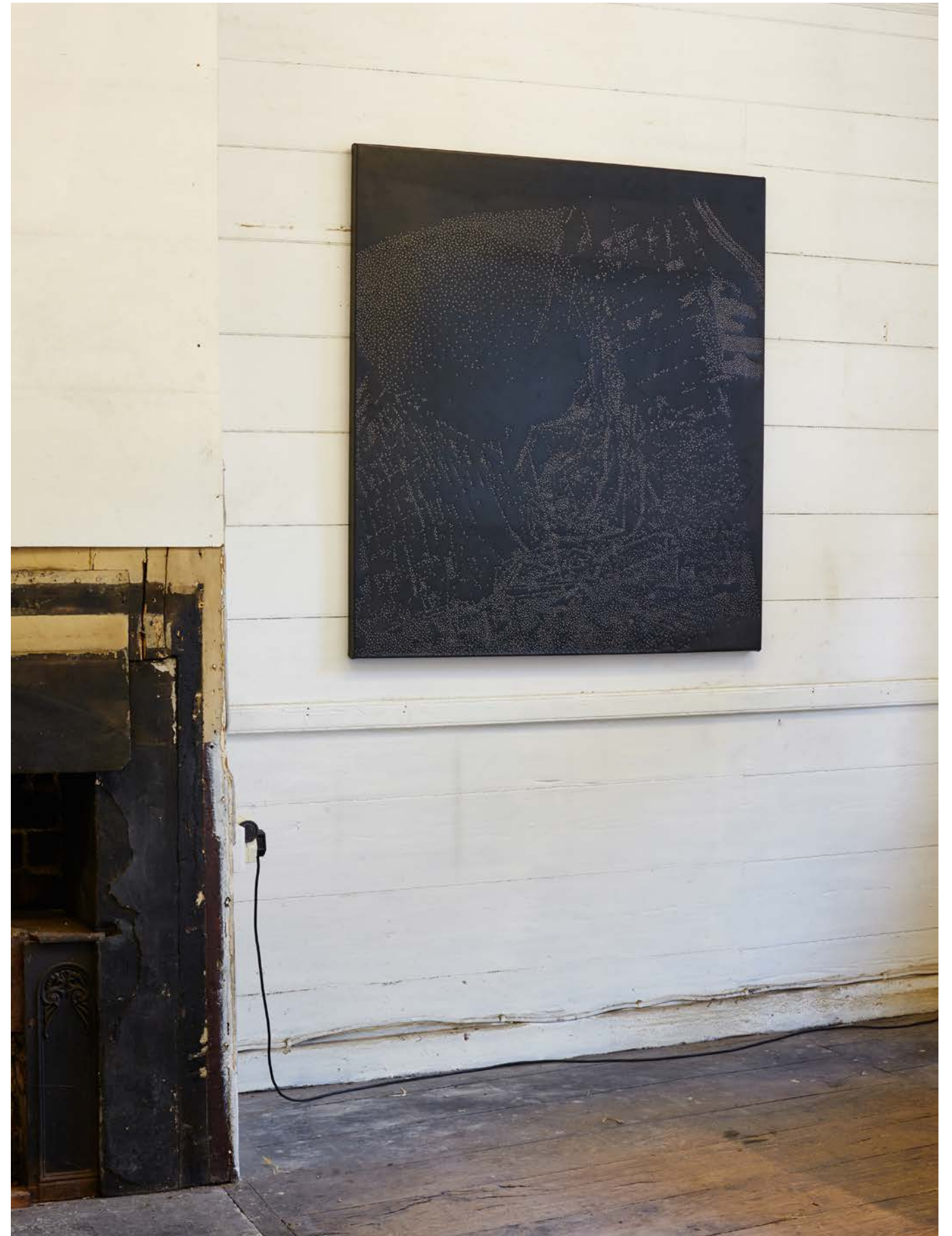




Annabel Dover, *Coral Mountain*, 2018
porcelain and hand blown glass dome



Jon Field, *Maxwell's Demon [The Towers]*, 2010
steel pins & rubber on board









Corridor







Mathew Weir, *Padded Cell II*, 2017
archival pigment print



Terry Bond, *Untitled (Untitled)*, 1995
ink on coir mat



Terry Bond, *Pile (After Barry Flanagan)*, Reprise 2014
taxidermied cat and blankets



Stairwell

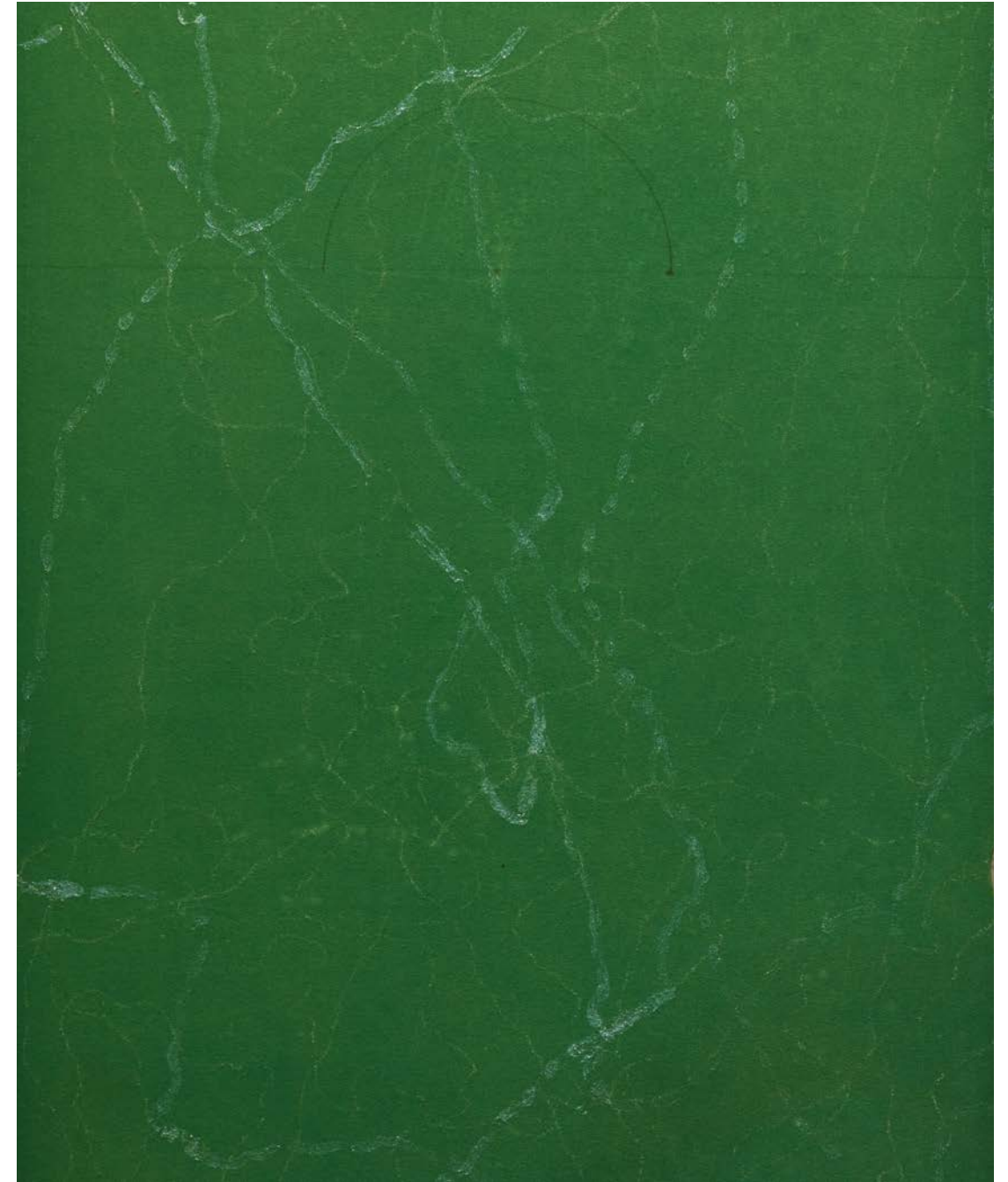






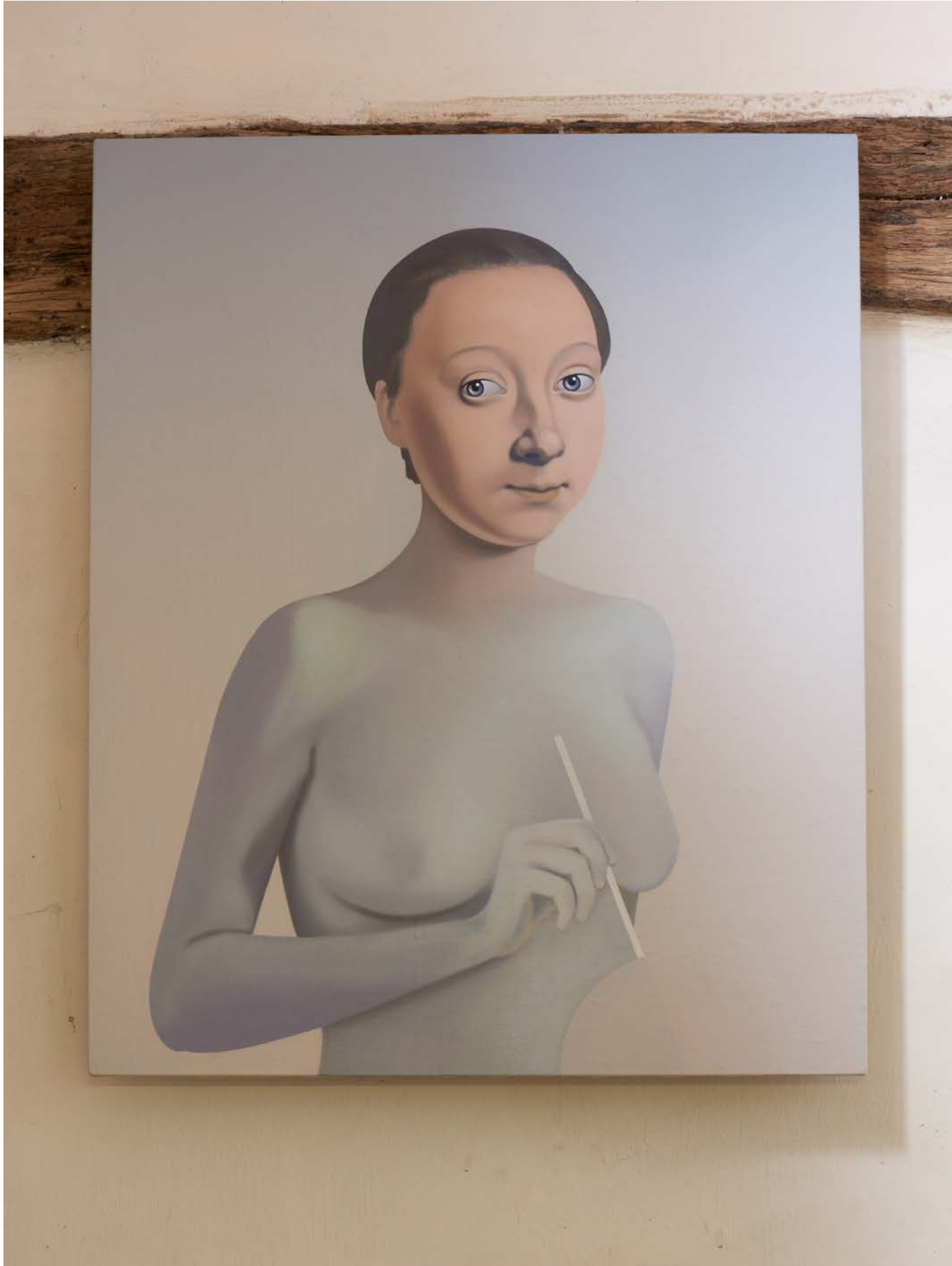
Previous page:
Karen Densham, *Cuckoo*, 2014
taxidermied pigeon & plastic

Terry Bond, *Nirvana*, 2017
ink on wood



Terry Bond, *Study for Night Moves*, 2014
slug trail on domestic snooker table





Richard Wathen, *Untitled*, 2018
oil on canvas



Room 2





Sara Mackillop, *Maplin wrapping paper*, 2018
digital print on paper

Maplin bag, 2018
inkjet print on found paper bag



Sara Mackillop, *Shop Window*, 2018
laminated digital print shown on desk



Room 3









Richard Wathen, *Gerda*, 2010
oil on canvas



Simon Willems, *Postcards from a Corporate Fun-Day Paintballing Exercise in various Hermit Landscapes from Art History*, 2018
acrylic, crackle paste, varnish on board







Annabel Dover, *Christchurch Pond*, 2018
bisque fired porcelain



Karen Densham, *Faux Pas*, 2018
fur & bedpan





Mathew Weir, *Anna Freud's Parochial Chest II*, 2017
archival pigment print





Karen Densham, *Hide*, 2018
heater, audio stream





Appendix I

Annabel Dover

Terry Bond

Pile (After Barry Flanagan), Reprise 2014 taxidermied cat and blankets

Untitled (Untitled), 1995 ink on coir mat

Nirvana, 2017 ink on wood

Study for Night Moves, 2014 slug trail on domestic snooker table

Since the beginning of the 1980’s Terry Bond’s work has been concerned with the everyday domestic environment - wanting to make art from common experience and recognizing it’s potential for revelation due to it’s paradoxically hidden nature. The pieces shown in 3-5 Silent Street are propositions that emerge out of a questioning of the identity of things that we share our daily lives with, but fail to cherish. They are rooted in the act of observing what Jasper Johns referred to as “things we see, but never look at”.

Terry Bond was born in Essex in 1950, 1957 or 1960. He exhibited at the ‘New Contemporaries’ in 1981 and completed an M.A. at the Royal College of Art in 1986. Throughout the 1990’s he exhibited in numerous exhibitions at the Lisson Gallery, and again in 2009. He received Arts Council funding for his 2014 solo exhibition ‘Neighbourhood Watch’ which was reviewed in Art Monthly (July/August ‘14). His work is in private and public collections, including that of the late Sol Le Witt, Charles Saatchi, and Arts Council UK.

Karen Densham

Ledger, 2018 ceramic & books

Cuckoo, 2014 taxidermied pigeon & plastic

Hide, 2018 heater, audio stream

Faux Pas, 2018 fur & bedpan

I approach the making of art with a broad brush; my choices of materials and techniques are various and include ceramics, videos, drawings, and photography. This breadth results in an output that could, at first glance, be seen to have a bewildering range - however, on further inspection and assimilation, it is revealed that a common purpose is at play. The playful veneer of much of my work contrasts with it’s often sinister undertones and suggestions.

Founder and co director Jugg Art Foundation, Suffolk. Studied at Wolverhampton Polytechnic, Royal College of Art. Exhibitions - Barbican Art Gallery, London; ICA, London; Serpentine Gallery, London; Museum of Modern Art,Oxford; Minories Gallery, Essex; Whitworth Art Gallery, Manchester; V&A, London. Work in private and public collections.

Annabel Dover

Christchurch Pond, 2018 bisque fired porcelain

Coral Mountain, 2018 porcelain and hand blown glass dome

Through a variety of media including: painting, photography, video, cyanotype, and drawing, Annabel Dover engages the viewer in untold tales of wonder. Throughout her practice she constantly finds herself drawn to objects and the invisible stories that surround them. Through their subtle representation she explores their power as intercessionary agents that allow socially acceptable emotional expression. The work presents itself as a complex mixture of scientific observation and tender girlish enthusiasm which often belies their history.

Dover has a thirst for knowledge, knowledge of things and knowledge about people and their lives. Watching, listening and absorbing, her work and life have become a fabulous tangle of information, stories (both real and imagined), images and objects. Her work is part distillation, part peripatetic ramble through her influences which range from archeological illustration, archaic scientific techniques and the enthusiasms of a Victorian lady to the theories of Freud and anthropological research.

Dover was born in Liverpool, educated in Newcastle and London. She has recently completed a PHD at Wimbledon College of Art exploring a practice lead response to the cyanotype albums of Anna Atkins. She has shown her work nationally and internationally. Annabel Dover is represented by Transition Gallery, London.

Maddie Exton

Silent, Again, 2018 straw

Existing as somewhere between a reconstruction and a homage, *Silent, Again* nods to Ipswich’s rich history and the subtle mysteries of daily life. Silent Street is thought to have gotten its name through the role it played in the Dutch wars of 1600 when Curson House, on the southern end, was used as a hospital for soldiers. In order to quieten the noise of horses, carts and passerby’s, the street was laid with straw so that the soldiers could rest. This theory is questionable but if not historically accurate, in recreating this faux fact the work points the stories that we tell ourselves and the often overlooked poetics of seemingly banal things such as street names. In the context of Ipswich today, I hope that the relaying of straw for this intervention can act, momentarily, as an antidote to the constant noise of modern city-dwelling.

Maddie Exton lives and works in East Anglia. She received the Drubery and Brogden scholarship to attend Norwich University of The Arts, where she currently studies.

Jon Field

Maxwell’s Demon [The Towers], 2010 steel pins & rubber on board

On the morning of September 11th 2001, nineteen al-Qaeda terrorists hijacked four commercial passenger jet airliners. The hijackers intentionally crashed two of the airliners into the Twin Towers of the World Trade Center in New York City. In *The Crying of Lot 49* by Thomas Pynchon, Maxwell’s Demon is a counter-entropy machine, a box containing molecules that magically organize themselves to communicate indefinable messages. Pynchon defines entropy as the irreversible tendency of any system toward increasing disorder and inertness, and it is interesting that a fear of everything running down – specifically in regard to language - dominates contemporary American literature. Having lived and worked in the United States for twenty years, a similar anxiety haunts my practice.

Jon Field was born in Manchester, England in 1963, and was educated at Lancaster University, receiving his doctorate in 1998. Since 1999 he has lived and worked in the United States.



Sara Mackillop

Maplin wrapping paper, 2018 digital print on paper

Maplin bag, 2018 inkjet print on found paper bay

Shop Window, 2018 Laminated digital print shown on desk

The Maplin pieces were made thinking about the trends of using retro graphics in contemporary retail. Maplin is in the process of closing due to going into administration. The logo has been printed on retro style paper bags and on templates for products on print on demand.

Sara MacKillop, Recent solo exhibitions One Room Living, Bonington Gallery, Nottingham 2017, Temporary Bond, Clages Gallery, Koln 2016, Window Display, Haus der Kunst, Munich 2016.

Will Peck

Imprints, 2018 digital prints

Sheets of carbon copy paper passed through digital printers: from the file a print is made of the physical inner workings of the device. The displayed processes look at shifting relationships between machines and materiality.

Him him him, 2018 text

Him him him him and in heyday they gave him and him being that and I mean do you know you will and you and you will you will love you will and you and - *Text generated through sending sound recordings of rain into voice transcription software.*

Will Peck makes prints, videos, images & drawings using technological devices such as cameras, printers, scanners, Xerox machines and with a computer mouse. These outcomes regard shifting relationships between machines and materiality. Will is a graduate of the Sandberg Institute in Amsterdam and The Cass in London. Recent exhibitions include Log lights, Mumei, Tokyo, Open Field, The Cass, London.

Richard Wathen

Gerda, 2010 oil on canvas

Untitled, 2018 oil on canvas

Though Richard Wathen paints a range of figures—including adolescents, nude women, old men, and, occasionally, animals—he contends that all of his works are autobiographical, saying, “I consider all of the portraits to be self-portraits.” Each of his paintings begins with a memory, which he often embodies in the figure of a human being, making autobiographical references with his choices of clothing, gender, coloring, and accoutrements. Wathen combines these personal references with art-historical ones, his works evoking the style of master portraitists like Thomas Gainsborough, but with an eerie, sometimes sinister twist.

Wathen was born in London and studied at Winchester and Chelsea School of Art, London. His work has been exhibited at institutions including the Los Angeles Museum of Contemporary Art, the Kunsthalle Krems in Austria, and London’s Royal Academy of Arts.

Mathew Weir

Padded Cell I, 2017 archival pigment print

Padded Cell II, 2017 archival pigment print

Uncle Tom I, 2017 archival pigment print

Uncle Tom II, 2017 archival pigment print

Anna Freud’s Parochial Chest I, 2017 archival pigment print.

Anna Freud’s Parochial Chest II, 2017 archival pigment print.

Mathew Weir’s series of six prints all take cracked or crazed surfaces as their subject; a 19th century Staffordshire figurine of Uncle Tom and Eva, “... a detail from the wall of a padded cell ... [and] a harmless-looking painted flower has been transposed from a cupboard owned by Anna Freud. In any other context it might be seen as a charming example of Austrian folk art, here it evokes claustrophobia, monsters, nightmares; the cracks on the surface of the image suggest psychic tension, or ‘cracking up’” (‘Amazingly Weird’ from ‘A Maze of Parts’ Anouchka Grose, 2017).

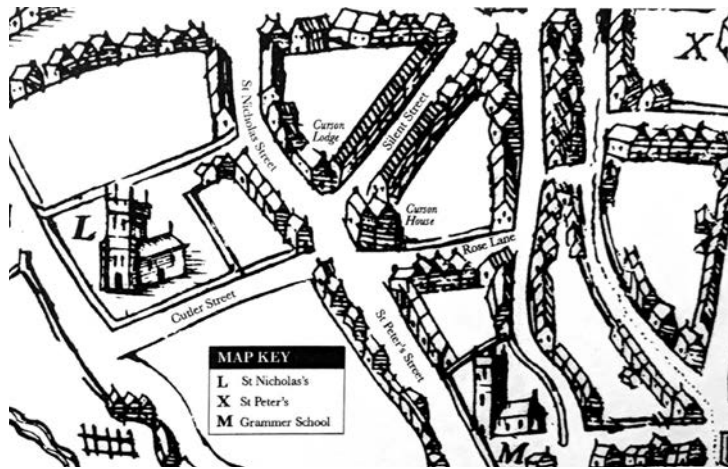
Mathew Weir (b. 1977) graduated from the Royal College of Art in 2004 and lives and works in London. His work first came to public attention through the exhibition Breaking God’s Heart (38 Langham Street, 2003), curated by Glenn Brown. Recent shows include Heads Roll, Museums Sheffield (2018), Transference, MOCA London (2018), Nature Morte: Contemporary Artists Reininvigorate the Still Life, Guildhall Art Gallery, London, and The Four Domes Pavilion, Wroclaw (2017), A Maze of Parts, Attercliffe TM, Sheffield (2017), 100 Painters of Tomorrow, Beers Contemporary, London (2015), Somos Libres II. Works from the Mario Testino Collection, Pinacoteca Gianni e Marella, Turin (2014), FLAG’s 5th Anniversary Group Exhibition, The FLAG Art Foundation, New York (2013), Victoriana: The Art of Revival, Guildhall Art Gallery, London (2013), Beyond Reality: British Painting Today, Galerie Rudolfinum, Prague (2012).

Simon Willems

Postcards from a Corporate Fun-Day Paintballing Exercise in various Hermit Landscapes from Art History, 2018 acrylic, crackle paste, varnish on board

Part of an ongoing series of postcards presented on wooden stands - in which various scrawled captions feature on aluminium engravings - Postcards from a Corporate Fun-Day Paintballing Exercise in various Hermit Landscapes from Art History, reworks the image of structured fun as a tourist memento, snuck from the confines of self-imposed isolation.

Simon Willems is a London-based artist and PhD researcher in Fine Art at the University of Reading (UK). Having graduated from the Painting School at the Royal College of Art in 2000, he has shown widely in both solo and group exhibitions throughout Europe, North America and Asia. These have included solo exhibitions at Torrance Art Museum (Los Angeles), FRAC Auvergne (Clermont-Ferrand), Galerie Polaris (Paris), Xero, Kline & Coma (London), Elaine Levy Project (Brussels), Willems’ work has featured in numerous group exhibitions including shows at 176 Project Space - Za-bludowicz Collection (London), Lion & Lamb Gallery (London), FRAC Haute-Normandie (Normandy), Artotheque de Caen (Caen), Galerie Forde Espace D’Art Contemporain (Geneva), and Galleri SE (Bergen). His work has featured and in the survey painting publication A Brush with the Real: Figurative Painting Today (Laurence King Publishing). Willems’ work is included in several public collections including the Walker Art Center, Bronx Museum of the Arts, FRAC Auvergne, FRAC Haute-Normandie, National Museum of Gdansk and the Zabłudowicz Collection.



The importance of this Grade II* late medieval timber framed building has been realised since the late- 19th century and it is heartening that the structure has survived for some five hundred years. In 2006, with generous assistance from the Ipswich Borough Council, the Ipswich Building Preservation Trust was enabled to acquire it for conversion into as sympathetic a use as possible.

A recent historical report has concluded the property dates back to the early 16th century. Given the layout of the ground floor rooms, and the wide but enclosed jettied gallery with a curved ceiling at the upper level opening onto the Courtyard at the rear, it must have been an inn or high- status lodging house. Such a gallery is an invariable feature of a medieval inn.

The low ceilings of this and the other ground floor rooms are characteristic of high-status East Anglian timber framed houses of the period. The existence of a partially vaulted cellar, with its own shute in the roadway, favours the view that the building cannot have been designed for domestic use. In sum - 'We are probably dealing with one of the finest and best-preserved inns to survive from the late Middle Ages'.





This book is published on the occasion of *3-5 Silent Street*, a group exhibition curated by Atlas House for the inaugural Annual Ipswich Biennial, during July and August 2018.

The Annual Ipswich Biennial is an assembly of artworks, exhibitions, workshops, films and talks, making a virtue of limited means. The project is intended as a sensitive engagement with Ipswich, its rich history and an attempt to initiate and map a reshaping of civic visual culture.

During 2018 the Biennial inhabits the civic wasteland, both interior and exterior, to present projects formed through collaboration. Working with individuals and local institutions it is a platform for ideas and aims to further growth beyond the duration of the event itself.

Engagement with the biennial model is critical, outlining ideas of multiplicity yet slyly mocking the impact time based 'events' have on the cultural townscape. For Ipswich, the 'annual' and the 'biennial' need to coalesce, a more continuous effort to engage is necessary.

Continuous change through exhibitions, interventions and regular events foster an expanding community of shared ideas. This first Annual Ipswich Biennial strives to create a context for art practice in a culturally undernourished environment, not as a spectacle every two years, nor as an exclusive yearly event, but as an ongoing, supportive and inclusive vessel.

3-5 Silent Street

27th July - 12th August 2018

3-5 Silent Street
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With thanks to the Artists, and Darrell and Anne for their kind and generous support.

Photography by Jonathan Bassett

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