

Charlotte Hodes - pattern in painting

City Museum and Art Gallery - Charlotte Hodes: Women and Pattern



Description: -

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Charlotte Hodes: Interview

In her layering of paper-cuttings, from paper that she colours herself, Hodes creates vibrant palimpsests meditating on the endless possibilities for patterned form; indeed, her use of pattern is reminiscent of the infinite structure of Islamic ornament, woven and sculpted into a transcendent climax. CH: For me, the density of the colour and the physicality of the surfaces of my work is important, as I think is evident when you see it in the flesh.

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By Louise Wheeler The multi-media practice of the contemporary artist and Professor of Fine Arts at London College of Fashion, University of the Arts London, Charlotte Hodes is mesmeric and a playful subversion of decorative art and the role of the female subject in art history. She brings her considerable experience as a painter to both her extraordinarily intricate papercuts and large-scale installations in which ready-made ceramic ware serves as her alternative canvas.

Charlotte Hodes

It took me many years to harness my subject matter; the domestic, the feminine and the decorative, to create ambitious, formal artworks that spoke of a female, sensed internal landscape. The exhibition is a further development of artwork that I have made that addresses both the representation of women and my engagement with alternative practices such as ceramics, collage and papercut as alternatives to the hierarchical, often male practice of painting.

About—Charlotte Hodes—The official website of Charlotte Hodes

My female figure is centred in the here and now, but she is an element in a constructed pictorial world and part of an historic continuum. The work is also a celebration of domestic sphere and how this can be used as a space for re-enactment. The artist combines a traditional technique that requires the use of scissors and glue with a more modern one that uses a computer.

Remember Me: Charlotte Hodes Papercuts & Ceramics

It is my first 'wall' installation of ceramics which serves as an equivalent to a painting on canvas. In my work, the female figure is in control.

Palimpsests of Pattern: The Painterly Practice of Charlotte Hodes — HASTA

It is significant as an exemplar of the way that boundaries of craft practice are increasingly porous, drawing from other disciplines including fine art practice. The existing ware that Hodes has used, with its idealised scenes and association with colonialism, is unsettled by her painted additions to suggest a sense of disquiet and questioning. Janet McKenzie: Perceptual drawing, particularly life drawing, underpins all your work.

CHARLOTTE HODES

My approach at the factory echoed my own evolving studio working collage methodology. It made three large vase moulds for me the shapes originate from vases that I had drawn in the Frick Collection and slip cast a number of them, which I then worked on both at the factory using its underglaze colours I took advantage of its fantastic expertise in glazing and in my studio collaged fragments of enamel transfers, which the factory then fired. To transpose her collaged and cut-out imagery, Hodes employs fragments of digitally printed or silkscreen ceramic transfers.

About—Charlotte Hodes—The official website of Charlotte Hodes

A Concise History of Vessels consisted of approximately 30 vases, each 58cm high, completed in 2014, which take the ceramic vase, with its female connotations, as a 3D canvas around which are juxtaposed both images of vases, from the classical through to the everyday, such as an amphora, coffee pot and watering can, each alongside the female motif. The home has traditionally been the domain of the feminine and of female creativity, where women have had a degree of control.

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