



REFLECTIONS

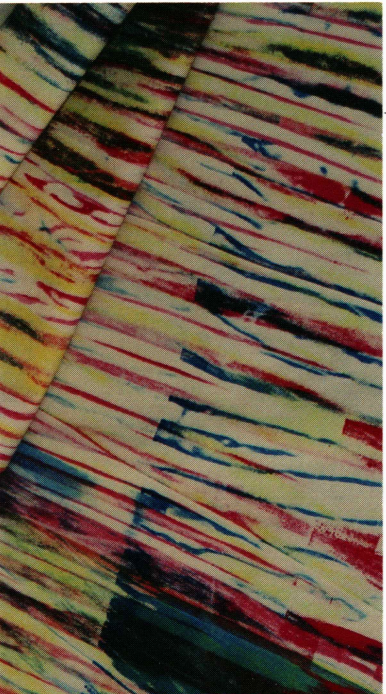
AND

REFRACTIONS

Exhibition and
Open Studio

ELIZABETH TOMOS

CHARLOTTE RICHARDS





VENUE :
Avenue Gallery
Avenue Campus
St George's Avenue
Northampton
NN2 6JD

OPEN :
Wednesday 20th June
until
Thursday 28th June
10am - 4pm*

PRIVATE VIEW :
Thursday 21st June
4-8pm

*excluding weekend



This show will comprise a range of prints by both artists. In addition, it will be possible to watch the artists collaborate live in the gallery, using a hand built 10 metre screen printing machine.

Performance times available at:
<http://elizabeththomos.wordpress.com>

Elizabeth Tomos

Personal Statement

EMBODIMENT:

/ɪmˈbɒdɪmənt/

noun

- perceptual experience and model of presence and engagement in the world
- phenomenology of movement, sensation, metaphor and emotional transmutation
- inner sense of intuition or sensibility *Kant (1978/1800)*
- comprised of five external senses plus proprioception (our sense of being in a body and orientated in space)
- evidenced in practice which includes everything that falls under Mauss's (1950) classic notion of techniques of the body – swimming, dancing, washing, ritual breathing in meditation, posture – in which the body is at once tool, agent and object.

ADAPTED FROM: CSORDAS, T. J. (1994) INTRODUCTION: THE BODY AS REPRESENTATION AND BEING-IN- THE-WORLD. IN: CSORDAS, T. J. (ED.) *EMBODIMENT AND EXPERIENCE: THE EXISTENTIAL GROUND OF CULTURE AND SELF*. CAMBRIDGE: CAMBRIDGE UNIVERSITY PRESS, P.4-16.

My practice explores the body as a means of image production and 'proprioception', our sense of being in a body and orientated in space. So, most of my work aims to make sense of, document or record perceptual experiences in particular places and times. As a result, there is often a site-specific element to my process of making because the imagery I use tends to arise out of a close research investigation and exploration of a particular place. For example, mapping the historical and contemporary boundaries of Roath over a three-week period (Milkfloat Projects, 2013) which you can see documented in the artist's book on the windowsill. Or indeed, observation and documentation of the tools and processes used in the printrooms of Frans Masereel Centrum and the University of Northampton which underpins both *CMYK Registered Ontology* and *Roller, Scraper, Dabber, Gauze* series.

Since the advent of post-modernity, we are experiencing an increasingly fast, performative and mediated culture which bears much critical reflection. The body, particularly the female or 'othered' body, has very often been marginalised, disenfranchised and undermined. Particularly, the body as a site for the production of knowledge. Yet, somatic methodology and the philosophies of embodiment talk about the body's capacity to both learn and to create knowledge outside of and in critique of systems of power: the body is both tool, agent and object. The philosophical turn to practices of embodiment is a means to engage politically in countering the neo-liberal and capitalist reductionism of human value to productivity and units of commerce. My hand-built screen-printing machine, is designed to record minute shifts in bodily pressure. As my energy increases or wanes, or my posture changes the image shifts and changes in response. The large scale of the work deliberately exacerbates, makes strenuous and draws attention to the movements of the printmaker. Performing the printmaking process is a test of endurance, where I must work co-operatively (or coercively!) with the machine. I have to *slow down* and pay attention to my body, learn from it, respond to it in order to be able to make an image.