HOSPITALFIELD

An Artist's Influence: Re-Thinking Paolozzi's Archive

Two commissions by artists
Emma Hart
Hardeep Pandhal

Since summer 2022, Paolozzi's euphoric sculpture *Rio* has been situated in the Garden at Hospitalfield. A prolific artist in Scotland and the UK, we have been keen to explore his influence on contemporary artists today – whether positive, negative or otherwise – and how we might respond with artists to the scope and dispersal of his work.

With the guidance of curator Daniel F Herrmann, we asked artists Emma Hart (London) and Hardeep Pandhal (Glasgow) to get to know Paolozzi's archive and consider how they see Paolozzi's work in relation to their own practice and development as artists. Emma and Hardeep's new commissions are presented here at Hospitalfield in the hallways and in the privacy of a bedroom.

Through getting to know Paolozzi's work with the artists, we particularly picked up on his processes of making art. He frequently used print and collage to create other worldly, surreal art works – we can recognise this in *Rio* where we see use of collage this time through sculpture and the lost wax bronze casting method. Emma and Hardeep both learnt processes as well as drawing on particular thematic concerns which were in keeping with their current trajectories of work.

The idea of 'influence' is an idea which we have returned to many times here at Hospitalfield given that this is a site for the development of art works and for artists to experiment with and further their practice. However as seen in Emma's comments on the privacy of influence and her installation "My Private Paolozzi", announcing influence is not straightforward or necessarily desired.

We see these discussions and tensions of influence and artists' archive as vital to imagining and planning for Hospitalfield's future. As an artist's house and archive of the 19th century painter Patrick Allan Fraser, we interpret his vision through a contemporary prism, as we continue to grow access to the art works and archives for many different audiences and artists through our Future Plan. Hospitalfield as an organisation is bound to the influence of Patrick Allan Fraser, yet the artists we invite in, have a much different relationship to the artist's influence.

The commissions are located on the first floor hallway at Hospitalfield and in a bedroom on the second floor of Hospitalfield House.

Entrance to the commissions is free through timed tours on Wednesdays, Thursdays and Fridays at 2pm and on the weekend through heritage tours on Friday and Saturday at 11am.

Exhibition continues until 28 October 2023

Hospitalfield Gardens are open Thursday - Sunday, 10am - 4pm

HOSPITALFIELD

HOSPITALFIELD

Emma Hart

"My Private Paolozzi"
2023. Installation of posters and prints in pink bedroom on top corridor of Hospitalfield House.

"Thinking through the notion of influence which was at the heart of this commission, I realised I can't say I've been influenced by Paolozzi - I haven't. But, I concluded, I'd hesitate to announce, I've been influenced by any artist. It strikes me that influence is a private and personal matter. Who or what influences us, we might have trouble admitting to ourselves, let alone the public. I guess most artists don't want to admit to being influenced by anyone. I began to remember my teenage bedroom, rammed with Madonna posters and rave flyers with my favourite DJ names splashed over them – I had no problem then, admitting influence.

It occurred to me that Hospitalfield is unusual in that it has private and public spaces that artists inhabit, and I conceived it would be provocative to display Paolozzi prints and posters in one of the bedrooms. A space not used before by Hospitalfield to display art to the public. I also wondered if the notion of public and private continues through the images chosen, in that the display includes posters, obviously meant to advertise events to the public, whilst maybe a print might be generated from a more private thought process."

"Up Yours Wittgenstein"
2023. Screenprint. Edition of 20, with 5 Artist Proofs. 75 x 50cm. Printed on Fabriano Botanical paper.

"I can admit though, that through this project, which included an insightful and fun conversation with Daniel Herrmann at my studio, I was influenced to do a screenprint. Paolozzi was a prolific screenprinter, notably producing a series of prints inspired by the philosopher Wittgenstein titled As is When 1964-5. I remembered that had happened to me - I too had a Wittgenstein inspired design knocking about my archive titled "Up Yours Wittgenstein". Mine starts with Wittgenstein's duck rabbit optical illusion and corrupts it by sticking two fingers up, putting the hand into the space and shape of the duck and rabbit. This hand gesture is a sign. The way the hand faces in the poster, implies the gesture is being given by you. You're giving a quick flick of the V's as you look. It therefore might be a private gesture, rather than being publicly addressed to you. In the book "The Complete Prints of Eduardo Paolozzi: Prints, Drawings, Collages 1944-77" which is available to browse on the bedside cabinet, I read that the Spirit of the Snake (the print above the lampshade) is "A comment on the meaning of sign and symbol. This image symbolises rather than represents a snake."

I was very happy to have a go at screen printing. I worked with Scott Hudson at Dundee Contemporary Arts (DCA) print studio. This screenprint, my first, is a limited edition and is available to purchase."

Emma Hart is selling this new screenprint for £300 unframed (all profits go to the artist)
plus postage and packaging (or free collection available from Hospitalfield or London)

Contact: emmahartstudio@gmail.com

The poster on display has been framed by Variant Framing, Dundee. (@variant_framing)

Emma Hart

Biography

Emma Hart (born Croydon) lives and works in London. Hart makes exuberant sculptures, predominantly in ceramics, which actively confront the viewer often by jutting out from the wall or physically encroaching on the viewer's personal space. In 2016 she won the Max Mara Art Prize for Women in collaboration with the Whitechapel Gallery, and in 2015 she was awarded a Paul Hamlyn Foundation award for Visual Art. Major solo exhibitions include Big Mouth, (Barakat Contemporary, Seoul, 2022); Banger (Fruitmarket, Edinburgh, 2018) and Mamma Mia! (Whitechapel Gallery, London, Collezione Maramotti, Reggio Emilia, 2017). She has participated in group exhibitions at the Hayward Gallery (London, 2022-23); Somerset House (London, 2021); Künstlerhaus Dortmund (Dortmund, 2019); Kunsthaus Hamburg (Hamburg, 2018). Hart studied Fine Art at Slade School of Fine Art, UCL, graduating with an MA (2004), and received a PhD degree in Fine Art at Kingston University (2013). In 2023 Hart will be creating a permanent artwork for the primary public entrance of the new UCL East Pool Street West building, on Queen Elizabeth Olympic Park.
Website: www.emmahart.info Instagram: @emma.hart

HOSPITALFIELD

Hardeep Pandhal

'For the Brummies, the sudden appearance of a Barista signals grave change!'
Pintooverse maxim No 1947.

"I am currently making up characters and absurd situations for them to be situated in. I call this world The Pintooverse.

"One character is a sort of wizard-type who has god-like status and seems to be a dominant force in the world, as indicated by the scale of their presence. The wizard can take many different forms and has the usual Wizard powers. The world is full of colourful little creatures called Brummies. They are a spell-bound folk who do not speak. Now, The Wizard, by being a shape shifter, has developed a neurotic constitution, and doubts their own magical proficiencies as a Wizard of such apparent scale. Nevertheless, the Wizard unwittingly lures the Brummies to them by esoteric means, consuming them, extracting them, manipulating them, institutionalising them, homogenising them and eventually converting them into creatures called Baristas before releasing them back into the world.

"Baristas continue to have a special connection to the Wizard after being released, serving like apprentices, or Wizard school alumni. The process of Brummy to Barista conversion is not fully graspable currently, but rumours abound of an exceptional Brummy who has the power to speak up and break the spell of silence, thus freeing the Brummies from the Wizard's inexplicable grasp. Baristas and Brummies naturally conspire against each other, fighting over who came first and such, who's superior, who wore it better etc. As I said, the Brummies don't speak, it's a condition of the world, so they find other, expressive means to communicate. But even Brummies have limits, and when they get too pent up with silence, they release gasps of unspoken yet broken Brummie Speech into the atmosphere. Consider these immediate utterances as uncompromised imagisms, some of which have the power to disorient Baristas so much that they transform back into Brummies, if they are lucky! And the so Brummy Barista saga continues."

For the Brummies the sudden appearance of a Barista signals grave change!
2023. Acrylic and mixed media on canvas. 120 x 80cm. [large canvas]

Rebirth of asbestos expresso-nism
2023. Acrylic and mixed media on canvas. 40 x 50cm. [single small canvas]

'Untitled (Barista studies)'
2023. Acrylic and mixed media on canvas. 1-4. 40 x 50cm. [four small canvases]

Espresso Machine
2023. Work in progress, Lost wax method wax model by Hardeep Pandhal

"I was drawn to Paolozzi's guttural approach to production, and felt emboldened even by this after years of making didactic project statements alongside my work. The essay by Hal Folster in the Paolozzi exhibition catalogue from the Whitechapel Gallery details the process of lost wax casting that Paolozzi undertook, which was cruder, quicker and riskier than standard methods. He did this by impressing objects into clay and making wax inversions of this, so he was inverting inversions, which felt appositely absurdist to me with regards to my current outlook as a British artist. No matter how much I tried to comprehend this process of inverting inversions with logic in my brain before doing it I was surprised by the outcomes, and I believe the process to be revealing in ways that I find personally edifying and fun. I ended up making a model of an espresso machine to compliment my narrative in my world building."

The wax model will be sent to be cast in bronze during the run of the commissions and re-displayed later in October 2023.

HOSPITALFIELD

Hardeep Pandhal

Biography

Hardeep Pandhal is an artist based in Glasgow. His work has been shown in numerous solo and group exhibitions, including, most recently: British Art Show 9, Manchester, Wolverhampton, Aberdeen (2021-22); Goldsmiths Centre of Contemporary Art (2020); Tramway, Glasgow (2020); New Art Exchange, Nottingham (2019); Whitechapel Art Gallery, London (2019); South London Gallery, London (2018); New Museum, New York (2018). He was shortlisted for the Jarman Film Award in 2018.

www.hardeepphandhal.com
www.instagram.com/hardeep_pandhal