

## On the trail

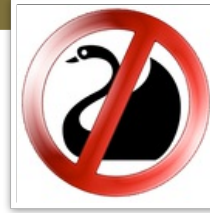


A lovely Friday evening in late September, and we are on the Art Trail around Bermondsey, hosted by ARTHOUSE1, in conjunction with the London Sculpture Workshop and Drawing Room. All three venues are within shouting distance of each other; a stone's throw away from White Cube, but it's a different world entirely once you cross the Tower Bridge Road. Gentrification has been slower to creep across the unofficial boundary between new and old Bermondsey, so there have been opportunities to create new models for galleries and studio spaces. This colonization reminds me of Berlin, a city where both domestic and ex-commercial spaces have been commandeered for art. In this corner of Bermondsey there is a spirit of experimentation, a desire to give both artists and viewers a different, perhaps more intimate and lively, kind of experience.

In a recent article in the *Weekend FT*, Edwin Heathcoat discusses the phenomenon of the 'domestic gallery'. As he explains, this is not a recent trend; before the days of the public gallery, museums were established in the homes of collectors. He goes on to say:

*Artists have rediscovered the pleasure in displaying their work in the more human context of the domestic interior, on a scale that we can relate to more easily and in an environment less cool and disengaged than the white painted loft or the raw concrete of the pseudo-industrial.*

This is certainly the case with ARTHOUSE1, one of the domestic galleries Heathcoat mentions in his piece. ARTHOUSE1 is a late Georgian townhouse, a reminder of what the area would have looked like in the days before the encroaching new builds and warehouses. A sandwich board outside is the only indication that we are in the right spot. Once inside, we climb the stairs to find a modern, clean gallery space occupying the top floor. Rebecca Fairman, the curator, has brought together two artists whose work is complimentary: the ceramicist James Oughtibridge and the painter, lone Parkin. Parkin's work particularly impresses me, in its scope and themes (often referencing the natural world, or the landscape of deep space). In the brief talk she gives, she mentions her interest in the alchemical properties of certain materials. In some of the works on paper she has employed powdered copper, to give the surface a jagged and metallic appearance. These works have names like *Tundra* and *Land Mass*, suggesting elements of landscape within the abstract.



Tamar Yoseloff is a US-born, London-based poet. Her fourth collection, *The City with Horns*, which features a sequence of poems based on the life and work of Jackson Pollock, was published in 2011 by Salt. She is also the author of *Marks and Desire Paths*, two collaborative editions with the artist Linda Karshan, and the editor of *A Room to Live In: A Kettle's Yard Anthology*. A chapbook, *Formerly*, with photographs by Vici MacDonald, was published by Hercules Editions in 2012 and was nominated for the Ted Hughes Award for New Work in Poetry

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<http://t.co/MggXzZPaSM>

Retorno - To the Almàssera Vella, one of my favourite places for thinking and writing and discussing poems....  
<http://t.co/E9pGW9ZV2G>

RT @DerekAdamsPhoto: poet @TamarYoseloff runs a short course inspired by Hayward Gallery's autumn exhibition, MIRRORCITY. <http://t.co/gnNH...>





(Since my visit, a new show has opened with works by Kim Norton and Alexandra Mazur-Knyazeva: [www.arthouse1.co.uk](http://www.arthouse1.co.uk))

From ARTHOUSE1 we walk down a side street and into the empty tarmac lot surrounding several vast warehouses. There are still light industrial units and storage facilities in the area, hidden-away places that secretly service the city. One of the units houses the London Sculpture Workshop, a not-for-profit space that provides sculptors with 2500 square feet of working area, and facilities, support and equipment that might not be available to them otherwise. The range of equipment is impressive, many items donated to the Workshop or bought cheaply from defunct businesses. Artists can book space when they need it, and can work in just about every medium with a variety of materials, from clay and bronze to sheet metal. We were shown works in progress, and also photographs of an open day, where local residents were invited into the building to create their own art. It is an incredible place, which allows artists, who may not have the support of an art school or the money to source specialist equipment and supplies, the freedom to think beyond such limitations.



[www.londonsculptureworkshop.org](http://www.londonsculptureworkshop.org)

From the LSW, we retraced our steps to Drawing Room, the one venue on our walk that I'd visited before, on the occasion of their brilliant show *Abstract Drawing*, curated by Richard Deacon. The current show *The Naked's* is on a similar scale:

A Thames walk from Crossness to Erith - Having recently visited the newly-reopened William Morris Gallery,... <http://t.co/3Exer1WCwn>

RT @SashaDugdale: A Reda poem for Fri 'I'd be happy in this village where they don't much die' <https://t.co/5NsZuWlurr> @HelenMort @TamarYos...

RT @ArtAnorak: Wow - Hannah Lowe, who @TamarYoseloff & I publish at Hercules Editions, just named one of decade's 20 hottest poets <http://t...>

RT @ifru\_london: A free evening of contemporary urban poetry with Jacques Réda, @HelenMort, @TamarYoseloff & Justin Hopper on 12 Sept! <http...>

RT @CTrevien: My haul from yesterday's #freeverse fair! @PennedintheM @Nell\_Nelson @TamarYoseloff @AMidsummerNight @AnnexeMag <http://t.co/...>

See you tomorrow at PoetryBookFair <http://t.co/C7PiBUUNb>

RT @PoetrySociety: A free eve of poetry discussions with J. Réda, @HelenMort, @TamarYoseloff, @oldweirdalbion & Sasha Dugdale 12 Sep 7pmht...

That difficult fifth collection . . . - It ought to be easy by now. At least I have come to recognise this... <http://t.co/Fw18q8zGBE>

RT @jojomcrum: Meet J. Réda @HelenMort @TamarYoseloff @oldweirdalbion @SashaDugdale at free poetry lecture @ifru\_london 12 Sept 7pm <http...>

RT @TomdeFreston: Today @TamarYoseloff talks about writing a poem for The Chamel House <http://t.co/ONkEFNSPMG> The book: <http://t.co/XXB4a...>

@ArtAnorak @hannahlowepoet Hercules Editions announces new autumn publications: Ormonde by Hannah Lowe & Shadow Players by Claire Crowther

Time and the city (Middlesbrough) - Birthdays are always occasions to take stock of where a person is in... <http://t.co/vET1BlqOro>

@victoriabeen7 @ubuweb thanks

Did Edward Thomas get it right? Or could 'Adlestrop' be improved? | Write Out Loud <http://t.co/Egny2LVN8l>

RT @Poetry\_London: David Harker exhibition kicked off by @TamarYoseloff poetry & private view at @IAFholloway this Friday! More info at [htt...](http...)

Adlestrop again . . . - The most famous non-place in all of poetry, a location that really does exist, but... <http://t.co/YTYKyNSw4J>

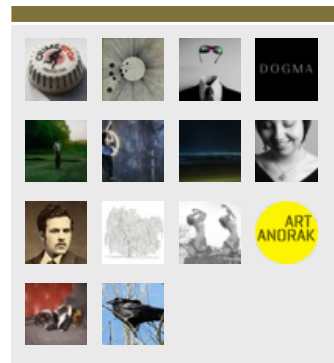
@suerrose @ArtAnorak Sue Rose Personal Archaeology Workshop 5th July. Places still available! <http://t.co/xDgSwEYp8D>




Following

ambitious, challenging, provoking, with a mix of established artists, such as Tracey Emin, Marlene Dumas, Joseph Beuys and Egon Schiele (anticipating the show of late nudes about to open at the Courtauld), alongside less familiar names, including the extraordinary Maria Lassnig, whose work has spanned the twentieth century, and Stewart Helm, whose voyeuristic drawings of men meeting in parks at night are unflinching and strange; as viewers, we feel we are participating in this illicit act.



Many of the drawings in the show confront our ideas of what it is to be 'naked', which conjures ideas of isolation, desire and shame, and is perhaps distinct from the more artistic associations of the 'nude'. It is a world-class show, curated by David Austin, an artist, and Gemma Blackshaw, an art historian, and their intelligence and consideration of the subject is present in their choice of artists, their juxtapositions, and in their catalogue material.



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Drawing Room also has a library, a small shop (selling fabulous books, including their own publications), and a programme of talks, films and courses to accompany each show. Based on the two exhibitions I've seen, I would say they are one of the most interesting and innovative art venues in London at the moment. More people need to venture beyond Bermondsey Street and seek them out.

[www.drawingroom.org.uk](http://www.drawingroom.org.uk)

Posted 2 days ago

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