PRESS RELEASE

Trees, Small Fires and Japanese Joints
By Edward Allington

19 April – 25 May 2012, Admission free, Monday – Friday, 9:30am-5:00pm

Private View: 6-8pm, 19 April 2012

Talk: 6-8pm, Tuesday, 1 May 2012
By the artist, Edward Allington

Daiwa Foundation Japan House
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Small Fire, after Asakusa Imado, 2011, ink and emulsion on ledger paper
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Professor Edward Allington, Head of Graduate Sculpture at the Slade School of Fine Art, will present a series of drawings of trees, small fires and Japanese joints. Some are based upon the famous screen by Kano Eitoku (1543 – 1590), Cypress Trees, now in the Tokyo National Museum, some from other Japanese prints, some from observation, and others from comic books and a children's guide to Japanese carpentry.

Drawing has always been important to Allington. He collects volumes of ledgers, once used by companies for their financial records. Most are leather-bound and on extremely high quality paper. The entries, some faded, are in neat and formal manuscript. Allington draws over the rows of figures and texts, which add a layer of their own history to his ideas for sculpture or sculptural diagrams. Allington says, “Sometimes the information on the paper gives me ideas as to how the drawing might develop. But the main reason [I use ledger paper] is because these are records of everyday life. I want there to be a contradiction between my illusionistic style of drawing and the paper. If you read the writing on the paper, you have to ignore the drawing, and if you want to read the drawing, you have to ignore the writing.”

Notes for Editors

• Professor Edward Allington was born in 1951 in Troutbeck Bridge, Cumbria. He studied at Lancaster College of Art, Central Saint Martin’s School of Art and Design, and the Royal College of Art. Allington came to prominence in the early 1980s when his work was included in influential group exhibitions such as Objects and Sculpture at the Institute of Contemporary Arts (1981) and The Sculpture Show at the Hayward Gallery (1983). Since then he has exhibited widely in America, Japan and throughout Europe, and is represented in major national and international collections such as the Tate Gallery and Victoria and Albert Museum in the UK, and the Aichi Prefectural Museum in Japan. He was a Sargent Fellow at the British School in Rome (1997) and a Gregory Fellow in Sculpture at the University of Leeds (1991-93). He is a regular contributor to art magazines such as Frieze, and a book of his collected essays, A Method for Sorting Cows, was published in 1997. Allington is Head of Graduate Sculpture at the Slade School of Fine Art, University College London.

• The Daiwa Anglo-Japanese Foundation is a UK charity supporting links between Britain and Japan. It carries out its work through three main activities: awarding scholarships; giving grants to individuals and institutional partners to encourage UK-Japan collaboration; and organising a series of seminars, book launches and exhibitions at the Foundation’s headquarters in central London. The Foundation has provided substantial support for the arts in both countries since its inception, supporting exhibitions, artist-in-residence schemes, tours, education programmes and the Daiwa Foundation Art Prize. www.dajf.org.uk

• Booking information: exhibition-related events are free but booking is essential. Please book a place through http://www.dajf.org.uk/events/booking-form

For further press information or images please contact: Shihoko Ogawa, email: events@dajf.org.uk.
Women, Fire, and Dangerous Things by George Lakoff. [...] On this view, a conceptual system can succeed for fail to fit well, that is, to "carve nature at the joints." It can choose different joints to carve at, that is, it can conceptualize different aspects of reality. In addition, conceptual systems can vary in their "fineness of grain," that is, they can carve nature into big chunks or small artful slices: as Whorf puts it, with a "blunt instrument" Or a "rapier." Even if I correctly inferred 'joints' to signify the parts of nature, the noun 'joints' implies a sense of organized structure or synthesis, and so appears a strange choice for referring to something as pure and spontaneous as nature. So what have I neglected? metaphors.