

Jenny Hogarth **Talbot Rice Residents**





Talbot Rice Residents

Artist Intro

Jenny Hogarth is an artist and filmmaker who crafts choreographed scenarios that open up social conventions to scrutiny and offer different ways to look at the world.

By literally fixing cameras to a range of people, creatures and objects Hogarth explores multiple and diverse subjectivities, shifting standard adult-human points of perception and self-centric perspectives. Her work is largely autobiographical, documenting everyday experience and recently exploring her own transition into parenthood. From attaching a camera to her baby's pram, playpark swings and roundabouts, to mounting a GoPro to the body of her eldest son, the apparatus and material of childhood are utilised as props, facilitating alternative points of view for her filmmaking. This method of using the camera as an extension of the body speaks directly to the history of performance and experimental video, whilst also reflecting modern technological trends in sport and surveillance. By using a variety of different recording devices, from high-end digital cameras to low-grade mobile phone footage, Hogarth further augments and complicates ways of seeing.

Hogarth explores the dichotomy of being both a mother and an artist and how they can often be at odds. She looks to reconcile domestic responsibility with creative practice and personal freedom, exploring methods of balancing her role as caregiver with methods of somatic self-care through exercise and other endorphin-raising, mind-altering pursuits. These activities inform the structure of her recent works which adopt models from yoga sessions and constructed well-being retreats. Hogarth orchestrates and directs, identifying the

protagonists, scouting the site and preparing the 'script'. Specific elements are planned whilst others are left purposely loose, allowing for chance and inviting spontaneity.

Hogarth's heightened, semi-fictitious situations highlight the entanglement of life's responsibilities and creative production, whilst also suggesting the performative nature of daily realities. The results are diverting, unstable set-ups that leave the viewer to wonder how the scenario will unfold and who, if anyone, is in charge.



Wild Thing

Jenny Hogarth's *Wild Thing* documents a late-night yoga drawing class recorded from multiple diverse perspectives. Unfolding over a few hours, the event is punctuated by a series of rogue elements and disruptive factors that create an ever increasing sense of instability, and the growing possibility of a breakdown of order.

In the centre of a large drawing studio two nude models are directed through a series of yoga cycles and poses by a lycra-clad instructor. As they begin their movements, the class, consisting of a dozen or so mostly 30 to 40-somethings working under the watchful eye of a tutor, are studiously following them. The group begin taking careful measurements, undertaking their task with serious diligence, with a determination to fully focus and make the most of the rare extra-curricular, creative pursuit.

The view cuts sharply to a close up of a dog, seen through two canine ears it is apparent we are seeing it from the angle of another dog. The camera rocks and twists as the temporary host spars with its new playmate; several children emerge on the periphery. Led by Hogarth's seven-year-old son, these interlopers, traditionally prohibited from such environments, tread a volatile path through the scene. Unchecked, they represent an unsettling presence, deconstructing the familiar order of the class. Via GoPro cameras we see the scene from their unfamiliar vantage points. Perspectives are upturned and inverted as they dance and jostle with each other, vying for the attention of those drawing.

As the night progresses and the shadows on the walls lengthen, alcohol is liberally distributed between the adults and formality begins to break down. The yoga instructor takes a shot of booze and the drawing tutor swigs from a beer bottle as the models and most of the class try to continue as normal. The lack of any parental response provokes the children to escalate their transgressive efforts; shouting, clapping, tormenting the dogs and straying intimately close to the posing models.

The mood in the room shifts as the tutor wilfully provokes one of the class who responds with aggression, emotions tip and a confrontation ensues. As the view jumps between hosts, from dog to child, from drawing teacher to life model, the viewer isn't allowed to settle – or get a solid grasp of the unfolding scene. Those still drawing start to distractedly diverge from their work, a furtive text message to the outside speculates at the potential for the evening to descend into sexual experimentation – the possibility of violence or debauchery heightened.

Yet soon it calms. The children are in bed and an air of dusk and impending hangover descends. Jägerbombs with energising Red Bull are drunk as the group fragments into loud personal conversations. The models, now ignored, join the drinking, forgetting their disciplined moves and dancing freely. The dogs are now the centre of attention, becoming subjects of drawings and Instagram stories. Pockets of private discussion ensue, grown-up tales of custody battles, difficult labours and hushed confessions of a life as a dominatrix. Affable arm wrestles break out in the background as more drinks are offered around – the efforts of the drawing class consumed by communal revelry.

In yoga, 'wild thing' is a particularly challenging pose requiring both strength and flexibility to maintain balance – one that takes times and training to perfect. Hogarth's *Wild Thing* offers a personal insight into the reality of conciliating a creative identity with everyday life: maintaining a community, friendships and a sense of professional fulfilment whilst satisfying the needs and expectations of domestic responsibility and maternal care. It's full of chaotic forces, from the alcohol-fueled adults, to the unleashed dogs and children, whose carefree unpredictable nature

holds challenges to the traditional balance of power. As well as Hogarth herself, who upturns traditional expectations by demonstrating that motherhood is not necessarily incompatible with disruptive and subversive behaviour. Through the use of multiple perspectives and covert triggers she has created a turbulent space for the viewer where the action unfolds outside the clarity of what is scripted. As with life it is full of 'wild things' traversing and impacting the scene, determined to make their presence felt.





Biography

Jenny Hogarth

Jenny Hogarth (b.1979, Scotland) lives and works in Edinburgh. She gained a BA at Edinburgh College of Art (2000) and an MFA at Glasgow School of Art (2009). Recent artworks *Wild Thing* (2019) and *Channelling* (2020) were shown at Threshold Arts, Perth in March 2020. Between 2003 and 2013 Hogarth predominately collaborated with Kim Coleman. Their video *If You Can't See My Mirrors I Can't See You* originally commissioned for the Serpentine Gallery's CINACT programme London (2010) was also screened at the Minneapolis St-Paul Film Festival (2011) and Circa Projects, Newcastle (2012). Other commissioned projects include *Getting down to a nice expression* for Radar, Loughborough (June 2011), *Staged* for the Collective Gallery and Edinburgh Art Festival EXPO fund (2010), *An Infusion of the Evening Air* for Glasgow International Open Glasgow commission (2010), *Players* for Frieze Projects (2009) and *Glare* for S1Artspace, Sheffield (2009).

Hogarth was a Scottish National Gallery of Modern Art Fellowship Artist 2010-2012 and a LUX Associate Artist 2009/10.

Talbot Rice Residents

Talbot Rice Residents provides time and support for early-career Scottish-based artists within the unique context of Talbot Rice Gallery, Edinburgh College of Art and the University of Edinburgh.

The programme provides a unique research and development opportunity to artists at a critical point in their career. Rigorous exploration, experimentation and risk-taking is encouraged within a culture of care and curiosity. Residents are provided with studio and office space, access to workshops, libraries and collections, as well as contact with the vast academic community within the University of Edinburgh and ongoing curatorial and technical support from the Talbot Rice team.

The Talbot Rice Residents programme is part of a UK-wide initiative funded by the Freelands Foundation to support and grow creative communities by fostering long-term relationships and collaborations between artists and arts organisations. Talbot Rice Gallery became the Scottish recipient of the award in 2018 alongside G39, Cardiff, PS2 (Paragon Studios / Project Space), Belfast and Site Gallery, Sheffield.

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