

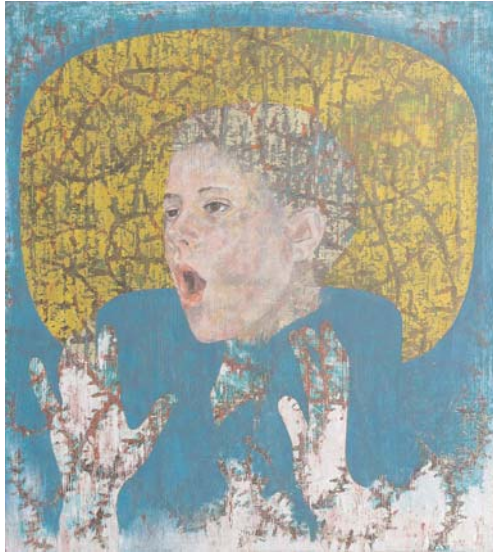


JAMES FISHER

Uchiwa-e

JAMES FISHER

Uchiwa-e



My sing is empty ...

I pungent you.

I pungent your breath

I sing your eyes ... ^[1]

MEDIEVAL ARTISTS portrayed the moment of the Incarnation as a ray of light, as if the substance of mystery could only be described by in-substance. It is the same trying to picture consciousness.

The sources for James Fisher's paintings are wide reaching – a collection of Hiroshige's uchiwa-e fans in the V&A, Luca della Robbia's Cantoria, a choir in Gloucester Cathedral. He writes: "I feel that what is drawing me to these things is something to do with the movement of air – which, whilst silent in the paintings and in della Robbia's marble, expresses at once an overwhelming sound."

The paintings are meticulously constructed and work within formal parameters that are at odds with Western senses of three-dimensional, perspectival space. Yet it is the diagrammatic, almost abstract formality of the images, that allows for moments of concentrated stillness in the visual static. The leitmotif of the rigid fan that punctuates the surfaces of the canvases like loud, exclamatory marks, acts as a framing device or portal to other places within the paintings. It allows Fisher to conjure two kinds of space within the images, two kinds of time.

What Fisher aims for in these works is a kind of visual equivalence to a sense of heightened experience. Paintings are silent and it is perhaps audacious to attempt to convey the reverberation of sound in space, or a sung note dying on the air, but painting is also a meditative process – like listening to one's own breathing.

EMMA HILL 2011

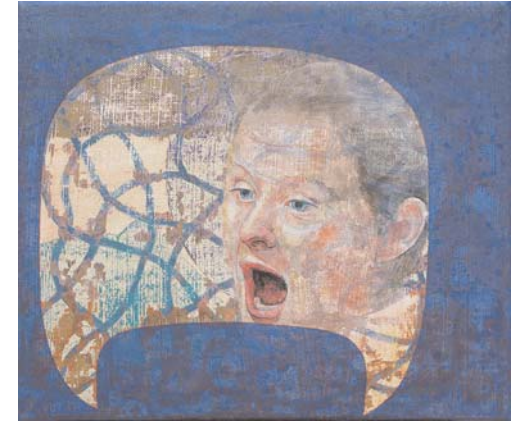
[1] Kurt Schwitters: extract from the poem *You*, *Three Painter Poets*, Penguin, 1974





At first the song is like a simple singing exercise, then it grows and expands into something magnificent, something human; it enraptures, it bewails, then again seems to take pleasure in its own anguish. The song rips open the window...

ROBERT WALSER



If we happened to be anywhere around Newport John would take me to Portsmouth to hear the Gregorian chant at vespers. It was something that moved him. On the flyleaf of the anthology there was written the name *Dunne*, in small, careful handwriting, and then, in the same handwriting, blue ink, fountain-pen blue ink, these guides to study:

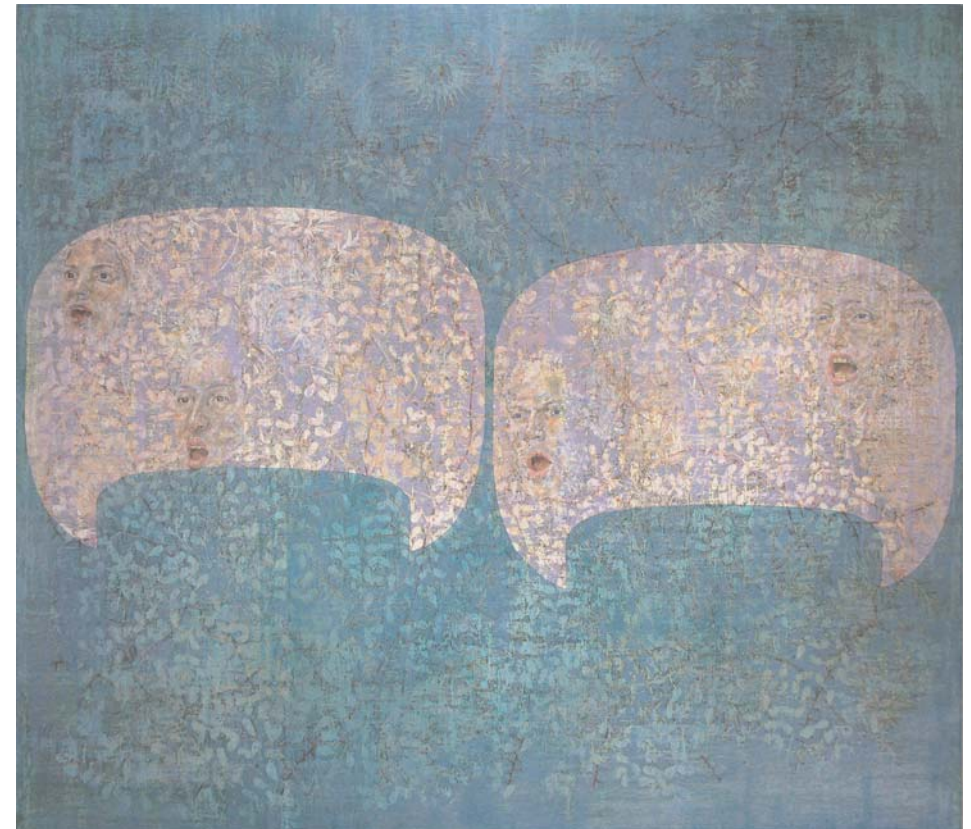
- 1) What is the meaning of the poem and what is the experience?
- 2) What thought or reflection does the experience lead us to?
- 3) What mood, feeling, emotion is stirred or created by the poem as a whole?

I put the book back on the shelf. It would be some months before I remembered to confirm that the lines were in fact E. E. Cummings. It would also be some months before it occurred to me that my anger at this unknown caller from New York Hospital reflected another version of the primitive dread that had not for me been awakened by the autopsy question.

What was the meaning and what the experience?
To what thought or reflection did the experience lead us?
How could he come back if they took his organs, how could he come back if he had no shoes?

JOAN DIDION

The Year of Magical Thinking, Harper Perennial, 2005





Catalogue : 2011

4. *The Bronze Sounding*
oil on linen, 50 × 45 cm
6. *Echinacea*
oil on linen, 91.5 × 100 cm
7. *The Brute Choir*
oil on linen, 91.5 × 100 cm
8. *Canaries*
oil on linen, 150 × 170 cm
10. *Adverse Camber*
oil on linen, 91.5 × 100 cm
11. *Sea-Marge*
oil on linen, 20 × 23 cm
13. *The Sparrow's Matchmaking*
oil on linen, 150 × 170 cm
14. *Darkness has Cheating Swiftness*
oil on linen, 91.5 × 100 cm
18. *Aldershot*
oil on linen 50 × 45 cm

JAMES FISHER

- 1972 born UK
1992–95 University of Brighton
1995–97 Royal College of Art, London
2006–9 PhD Fine Art, University of Gloucestershire

SOLO EXHIBITIONS

- 2005 *The Wanderer* Rochester City Art Gallery, Rochester
and other recollections Eagle Gallery, London
2008 *I came here a stranger* Eagle Gallery, London
As a stranger I depart Campden Gallery, Chipping Campden
2009 *My Hopes are not Entirely Hopeless* Aldeburgh Music, Suffolk
2010 *A Quiet Companion* Campden Gallery, Chipping Campden
2011 *Uchiwa-e* Eagle Gallery, London

GROUP EXHIBITIONS

- 2003 20 x 5 Eagle Gallery, London
2004 *Rose Pavilion Interior (with muf architecture/art)*
5ème Biennale d'Art Contemporain Enghien les Bains, France
2005 *Conscious Fiction* Eagle Gallery, London
Ex Roma APT Gallery, London
Fokelore APT Gallery, London
2006 *Cartoon Collage and The Decorative Motif* Eagle Gallery, London
Campden Gallery, Chipping Campden
Disrupted Narratives Eagle Gallery, London
The Worcester Pilgrim Project Worcester Cathedral
2007 *From Elsewhere* Campden Gallery, Chipping Campden
Cities and Eyes Aldeburgh Music 2007, Peter Pears Gallery, Aldeburgh
Enchanted Eagle Gallery, London
Baroque Eagle Gallery, London
2008 *Exchange* Paul Kane Gallery, Dublin
London Original Print Fair, Royal Academy – Eagle Gallery [& 2010]
Royal Academy Summer Exhibition
2009 Northern Print Biennale, Newcastle
2010 Royal Academy Summer Exhibition – invited artist
Memory's Images Eagle Gallery, London
Discerning Eye Mall Galleries, London
Then and Now Eagle Gallery, London
2011 *BITE* Mall Galleries, London

AWARDS

- 1995 Travel Award, East Sussex County Council
1996 Artist in Residence, The University of Calgary, Canada
2001 Abbey Scholarship in Painting, The British School in Rome
2002–6 Acme Live/Work Programme, Sugar House Studios, London

COLLECTIONS

Jerwood Foundation, London

PUBLICATIONS

Encountering St Ippolyts published Eagle Gallery/EMH Arts, London 2005

BIBLIOGRAPHY

- Sue Hubbard: 20 x 5 Drawings, *The Independent*, 4 November 2003
Corinna Lotz: *Conscious Fiction*, *Galleries Magazine*, January 2005
Sue Hubbard: *Conscious Fiction*, *The Independent*, 17 January 2005
and other recollections Eagle Gallery, London 2005
The Pilgrimage Books published artworks 2006
Emma Hill: *In Pilgrims' Footsteps*, *Printmaking Today*, winter issue 2006
From Elsewhere Campden Gallery, Chipping Campden 2007
The Invisible City published EMH Arts, London 2007 ISBN 978-0-9554046-3-4
Martin Holman: *I came here a stranger, as a stranger I depart* published Eagle Gallery/
EMH Arts and Campden Gallery 2008 ISBN 978-0-9554046-7-2
Aidan Dunne, *The Irish Times*, 9 April 2008
Aldeburgh Music 2009 Festival Programme
Blake Hall: Aldeburgh Festival, *Galleries Magazine*, June 2009
Richard Cork: *Royal Academy Illustrated* 2010 ISBN 978-1-90511-87-1
A Quiet Companion Campden Gallery, Chipping Campden 2010



While the music
went on and on with chromatic
insistence, passionately proclaiming
by the keys' moonlight in the darkening
drawing-room how our art is our meaning.

R.S. THOMAS
Later Poems, Macmillan, 2003

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of James Fisher's exhibition
Uchiwa-e Eagle Gallery, London

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