

Fiona Jardine

Visual Artist

About the Artist

Fiona Jardine is an artist who lives and works in Glasgow.

She is represented by Sorcha Dallas Gallery, Glasgow. She studied for a BA at Duncan of Jordanstone in Dundee and also on the MA course at Glasgow School of Art from 2001 – 2003

Fiona has also taught life drawing at Cardonald College and Drawing and Painting classes with GSA Continuing Education programme.

Recent exhibitions include

2006 **New Work** (with Will Daniels), Transmission, Glasgow

2006 **Armory Show**, New York

2006 **New Work** (with Lauren Nurse), Leisure, Montreal

2005 **Sweeney**, Intermedia Glasgow

2005 **Egg Nogs & Flips** (with Lili Reynaud-Dewar), Public, Paris

Techniques - How I make art

Fiona makes both wall paintings, and wall mounted paintings. She also exhibits drawings and collages and makes reliefs and sculpture. As part of her work Fiona also does creative writing and presentations.

She is interested in collaborating on projects with other artists. A collaboration is when two or more people work together on an art work. In her exhibition Egg Nogs and Flips at Public, Paris, she worked with an artist called Lili Reynaud-Dewar whom she met on the Master of Fine Art course at Glasgow School of Art. Together they discussed their ideas for the exhibition before beginning to make the work. At the moment she is collaborating with another contemporary artist called Lisa Gallagher. For this project she is designing patterns to be printed onto fabric, the fabric will be made into garments by Lisa. For another collaboration Fiona took a trip to Burghead in Aberdeenshire and wrote a piece of creative writing based on the experience, this piece was then read as a presentation to an audience by an artist



Title: **April is the cruelest month (façade)**

Date: 2006

Photo: Courtesy of Sorcha Dallas

Materials: MDF, cardboard, papier mache, black acrylic
Dimensions: 165 x 270 x 80 cm
Installation at Transmission Gallery, Glasgow



Title: **April is the cruelest month (detail)**

Date: 2006

Photo: Courtesy of Sorcha Dallas

Materials: MDF, cardboard, papier mache, black acrylic
Dimensions: 165 x 270 x 80mm
Installation at Transmission Gallery, Glasgow

called Sue Thompkins. The presentation will be featured again at a second venue. Fiona also designed a poster to advertise the event.

Materials

Fiona uses a variety of materials in her work for example: paint, papier mache, collage and drawing.

Influences - where I get my ideas from

"Much of my initial inspiration in making work comes from literary sources which I then use in combination with my knowledge and experience of visual art. My own creative writing and research has become an important part of my practice". FJ

Fiona uses reading and writing to generate ideas for art works.

What Fiona has to say about her work

I don't use individual titles for my work as some artists do, usually I have a title which is an umbrella for all the work I make for the exhibition. The title relates to the source material I have been looking at when I've been making work. For example;

"April is the cruelest month" is part of the first line of T.S Eliot's poem "The Wasteland". That poem is very modern in the way it uses language but at the same time its themes and references draw on ancient classical literature. I made the facades from papier mache and cardboard using designs created from images of ancient Greek and Egyptian architecture. In a way they represent doorways to history. I also think they look a bit like the kind of doorways that Donald Trump or some other billionaire businessman might have in his office, and in this way they link a command of history to the exercise of power.

"Sweeney Agoniste" is the title of another poem by T.S. Eliot, part of a trilogy he wrote about an imaginary Sweeney. I called another exhibition I had "Sweeney" because I was making work inspired by those poems. One of the skeletons is made 'in relief' so it has 3 dimensional qualities but is still more of a flat image than a sculpture would be. I used paper pulp papier mache to model the relief. The other skeleton is painted directly



Title: **April is the cruelest month (façade)**

Date: 2006

Photo: Courtesy of Sorcha Dallas

Materials: MDF, cardboard, papier mache, black acrylic
Dimensions: 165 x 270 x 80 cm
Installation at Transmission Gallery, Glasgow



Title: **Sweeney Agoniste**

Date: 2005

Photo: Courtesy of Sorcha Dallas

Materials: Papier mache, MDF, Acrylic wall painting
Dimensions: 142 x 135 cm
Installation at

onto the wall. Both are life size. In some ways it looks as though the standing skeleton is looking back at a shell from which it has emerged, but it also seems like the standing skeleton is trying to communicate to the seated one which is trapped by the boundaries of the square it is squashed into.

I sometimes work collaboratively which means I develop ideas with other artists. In “**Egg Nogs and Flips**” I worked with a French artist and friend of mine, Lili Reynaud-Dewar. She designed a sculpture based on a Bertone sports car to hang on the wall and I designed a wall painting for it to hang on. We looked at Futurist images and also contemporary fashion advertising. The wall paintings are taken from a Ralph Lauren advert and repeated to give an idea of marching or movement.

In the exhibition “**How to do White**” I collaborated with two other artists Lisa Gallagher and Hannah Hewetson, whom I met while I was studying on the Master of Fine Arts course at Glasgow School of Art. We looked at Mondrian’s paintings initially and were keen to create a kind of boutique to make the gallery space look like an expensive shop. I designed the whole of the interior while Lisa made clothes and Hannah made paintings.



Title: **Egg Nogs and Flips**
Date: April 2005
Photo: Courtesy of Sorcha Dallas
Materials: Wall painting
Installation view: Egg Nogs and Flips, Public, Beaubourg, Paris



Title: **How to do White**
Date: 2006
Installation at Tramway, Glasgow



Title: **How to do White**
Date: 2006
Installation at Tramway, Glasgow