made

unmade
An introduction from Fiammetta Rocco, Editor of Books and Arts at The Economist; a letter some months later from Skye; an abiding memory of the surprise and sense of discovery of coming across an intervention, later discovered to be by Julie Brook, in the landscape on a visit in the 90s to remote Mingulay. All paths appeared to be leading to Julie Brook: an artist and thinker who seems to defy definition but whose work is powerful and linked to our place on and in the globe, feeling the landscape in truly remote places, always in her interest in making and making work in harmony with the environment. An artist who operates at the intersection of the worlds of visual art and design, her projects often explore the boundaries between these fields and their potential for collaboration. Julie’s work is deeply rooted in her connection to Scotland and its landscapes and cultures, and this is reflected in her titles and themes. As she travels, Julie seeks to collaborate with artists, artisans, and craftspeople, exploring the rich heritage of Scotland’s textile history and the innovative contemporary design and craft practices. Her work is characterized by a deep respect for material and a commitment to pushing the boundaries of craft and design. Julie’s willingness to experiment and collaborate has resulted in a stunning collaboration with Dovecot’s 100 year old tapestry studio to create a tufted rug by Jonathan Cleaver as part of this extraordinary exhibition. made, unmade is a hugely welcome addition to Dovecot’s programme in 2013, coinciding with the Year of Natural Scotland, a landscape that has inspired much of Julie’s work. The exhibition is a celebration of the interplay between art and nature, and of the power of craft and design to create something new and beautiful. As ever, a complex set of relationships develop over the course of an exhibition project such as this, with a myriad of people contributing in many ways to help make it a success. And so huge thanks are due to Creative Scotland, Young Films, Alastair and Elizabeth Salvesen and The Dovecot Foundation for their support, to Roanne Dods, Catriona Baird and the whole Dovecot team for their commitment to the project, to Richard Holloway and Sacha Craddock for their elegant eloquent essays, and of course to Julie for sharing her work with us.
Right:
Sand line, blue volcanic plates   Waw Al Namus, Al Haruj Al Aswad, Libya, L.3570cm, 2009

Overleaf left:
Sand Drawing 4, 5 lines   Jebel Acacus, SW Libya L.1073cm  W.310cm, 2008

Overleaf right:
Curved rising line, white on white   Garah Mandil, Al Haruj Al Aswad, Libya, L.1920cm W.60cm Top H.80cm, 2009
Left: Blue Line   Jebel Acacus, SW Libya, L. 3800cm, 2008

Right: Black line on black   Al Haruj Al Aswad, Libya, L. 400cm, 2009
Left: Untitled  Wadi Um Teleh, Al Haruj Al Aswad, Libya, 2009

Right: Detail from Sand drawing 12, perpendicular lines   Ras Wadi Ilbil, Al Haruj Al Aswad, Libya, L.1260cm, W.36cm, 2009
Right: Sand drawing 2   Jebel Acacus, SW Libya, 575 x 600 x 600 cm, 2008
Above:  White line on white  Waw Al Namus, Al Haruj Al Aswad, Libya, L.2470cm, 2009

Right: 2 Curved rising lines  Tanta Mihnook, Jebel Acacus, SW Libya, L.1860cm W.60cm Top H.110cm, 2009
intercepting light
Above: Suspended block   Otjize, NW Namibia, L.207cm, H. 82cm, D. 58cm, 2011

Right: Detail from Suspended block   Otjize, NW Namibia, L.207cm, H. 82cm, D. 58cm, 2011
Previous page: Film sequence from River bank 7, red Marienfluss valley, NW Namibia, HD 7 mins

Above:
River bank 2   Ganamub river, N of Warmquelle, NW Namibia, L. 1020cm, H. 80cm, 2011

Right:
River bank 2   Ganamub river, N of Warmquelle, NW Namibia, L. 1020cm, H. 80cm, 2011
Left: Partial block 4, white clay river bank   Ovikangi, Kaokoland, NW Namibia, H.270cm, L. 450cm, W.360cm, 2012

Above: River bank 6, curved   Marienfluss, NW Namibia, L.1050, H.60cm, 2012
River bank 3, tall bank   Hoanib river, NW Namibia, L.1590cm, H. 400cm, 2011

Film sequence from intercepting light; Curved passage, Straight passage   Orotjipanga, Purros, 2011/12, HD 7.27 mins

Overleaf:

River bank 7, red   Marienfluss valley, NW Namibia, L.2100cm, H.160cm, 2012

Detail from River bank 7, red   Marienfluss valley, NW Namibia, 2012
June 6 '11 Palmwag
No saw-stays near enough to make out their handsome colouring and pattern. As it turns out during the daytime, they are absolutely like the shadows. I love the calligraphic effects of their coat, like walking drawings. Beautifully patterned. When they stand together they merge as one. Their stripes embody the woody spirit of the light and the shadow. The drawing details are a slightly shady curve and blend with the tall colour change on the fence. They are in the red earth.

Thursday June 9 '11 Ganamub
Where I had been washing was a good high river bank so I returned after some tea. I had the idea of cutting a very sharp straight line. It was satisfying work watching with the mattock as lumps of sand fell away and the sheer river side with working on the right side of the earth and left I wanted to do this without really knowing which was what going on. I had been thinking of my work in making the face go.
I climbed up on a series of highs at the top and stood carefully on the most protruding part at the end of the line. Suddenly the work aligned into life. The shapes of the shadows gave awe to the glistening planes of the grass. The earth was about the shadows and about all the earth itself.
At this moment the world had made a beginning. I felt uplifted and full of energy. So unexpected.

Friday June 10 '11
BALANCE - between responding to the new environment and staying within the language of my interests.
SPORES - the way Elvis reads the landscape through marks made, footprints, gaw.

Sunday June 12 '11 Hoanib
Tall river bank
With the sun overhead gazing through the trees like snake, looking the earth through the trees like snake, looking.
With the moon rise: my way to read the horizon through leaves made, footprint, gaw.

June 6 '11 Palmwag
We saw 5 oryx near enough to make out their handsome colouring and pattern. And then zebra! I thought about their extreme markings. They are absolute like the shadows. They are like walking drawings. Beautifully painted. When they stand together they forge as one. Their stripes embody the woody spirit of the light and the shadow. The drawing details are a slightly shady curve and blend with the tall colour change on the fence. They are in the red earth.

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Saturday June 18 '11
Keep focused and open, bored, impatient, experimental, let things which you won't but don't try too hard.
Morning light, curved passage  Orotjipanga, Purros, wall dim. L.770cm, H.180cm, W.93cm, 2012

Passeggiata  Orotjipanga valley, Purros, wall dim. H.191cm, L.337cm, W.83cm, 2011
When they are thinking about the dangers and limitations of painting, the painter Edward Hopper expressed it best when he remarked that if he could say it he wouldn’t have to paint it. When he was asked what it was like to be a painter, Hopper replied, “I just paint what I see.” By refusing to translate one form of expression – words, words, words, words – into another form of expression, as did the painter Edward Hopper, we risk becoming an imperialistic medium that has assumed the right to mediate and interpret all other forms of expression. If it can’t be said in words, the claim and it is more than wrong, it is spiritually impoverishing. The World in a Grain of Sand

The World in a Grain of Sand

Julie Brook is another of those rare geniuses who are so able to angry us at their age and yet need that form of expression. She was forty when she began her search for the ultimate medium and is ageless in her philosophy. She has been known as the “Shaman of the Spirit,” and for that reason, she is often called the “Shaman” of the art world. She has been described as “a living work of art,” and her art has been compared to the art of the ancient Egyptians. She is known to be a master of self-reliance, language inventing, and self-development and has been known to speak in several languages, including ancient languages.

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Black line on black  conté on paper, 92cm x 122cm, 2011

Desert drawing 4, series 1    desert clay, pigment on paper, 92cm x 122cm, 2011
To produce allusion. It is important to emphasize, in the case of the artist, the involvement of the artist and the people who work with her are caught on film. The relation to the figure in landscape is still symbolic. It is not for the object or idea to exist. Brook’s work, with its strong justification, the need to create a sense of place or context continues. The multi-projection de-personalizes where the landscape can be the vessel for art and expression. Not so at all. She is ‘re-aligning elements’, that she is ‘not a straight line in Doig’s paintings of a Le Corbusier building in the forest, shows simple outline with grid broken by the natural movement of branch and trunk. An expanse of horizon at Banff ‘bay’ on the West Coast, ‘marking the landscape with the point’. Brook’s touch is light and transient, she is passing through. Not so as material itself on paper, butting against another visual wall, the resultant film provides a metaphorical record of time spent travelling making, filming and photographing. The question, for someone who works so much outside the studio, especially what do we get in that space, especially what do we get in that space?

Brand moves easily, casually, between two or three dimensions to make a map of possibility. A free space becomes another element, absorbed, into the content of the landscape. While walking against the flow of a river, the artist shows the spectator the way. The contradiction of natural curve and straight line in Doig’s paintings of a Le Corbusier building in the forest, shows simple outline with grid broken by the natural movement of branch and trunk. An expanse of horizon at Banff ‘bay’ on the West Coast, ‘marking the landscape with the point’. Brook’s touch is light and transient, she is passing through. Not so as material itself on paper, butting against another visual wall, the resultant film provides a metaphorical record of time spent travelling making, filming and photographing. The question, for someone who works so much outside the studio, especially what do we get in that space, especially what do we get in that space?

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*Solo Exhibitions*

1997
1998
2000
2006
2010
2013

*Film/TV/Radio/Publications*

2004  Hi-Arts, Barra Community Trust
2007  Hope Scott Trust, Hi-arts
2008  SAC award for Research and Development of work in Libya
2010  Hi-Arts, researching UK galleries
2012  Creative Scotland – Development of work for Dovecot Studios exhibition

*Film*:

- *That untravell’d world* – super 8, 40 mins work on Isle of Jura, West coast of Scotland
- *Castaway* – BBC Scotland documentary about work on Mingulay
- *In Search of wilderness* – BBC radio Scotland
- *Inversion* – BBC2, Gaelic
- *The Invisible Life* – feature film collaboration with Victor Gonçalves, HD, Super 8 100mins
- *Passeggiata* HD 3.20 mins;
- *Intercepting light*, HD 48mins;
- *2 Rising Lines*; *Re-drawing the horizon* © Sacha Craddock

*Public Commissions*:

- *Parts of the desert in Central and South West Libya (2008-09)*

*Groups Exhibitions*:

1997
1999
2000
2010

*Publications*:

- *Pigment*  Otjize, 2012, HD 8.30 mins
- *Sea Drawing* super 8, 3 mins
- *drawing a line*, HD 12.26 mins;
- *Rising Light* HD 1.43 mins;
- *Sand drawings* HD 3.55 mins;

*FILMS*:

- *BROKEN CIRCLE* 2013
- *INVERSION* 2012
- *INTERCEPTION* 2011
- *2 RISING LINES* 2010
- *Re-drawing the horizon* © Sacha Craddock

*Additional Information*:

- Website: www.juliebrook.com
- Made, unmade © Dovecot Studios and Julie Brook
- Photography cover: Steve McKenzie
- Photography pages 23, 45, 48-49: Ian Dodds
- All rights reserved © Young Films
- Photography: All rights reserved © Julie Brook
- Catalogue design: Steve McKenzie - Cànan www.canan.co.uk
- Photography: All rights reserved © Julie Brook
- Film still from That untravell’d world – super 8, 40 mins work on Isle of Jura, West coast of Scotland
- Castaway – BBC Scotland documentary about work on Mingulay
- In Search of wilderness – BBC radio Scotland
- An Dealbh Mòr – BBC2, Gaelic
- Air Iomlaid (on exchange) – 40min film for exhibition, Fruitmarket Gallery, Edinburgh - publication
- The World in a Grain of Sand © Richard Holloway
- Re-drawing the horizon © Sacha Craddock

*Interviews*:

- Jura
- Farcaster, Paisley, Muhammad, de Coosje de, Toine, Magazina, Malak, Liban’s Robinson

*Videography*:

- Julie Brook, Vincis, Kevin, Kipling, War Propelwood, Europe, Things, Jabar Aldeem, David Ben Shiff, John Kasaona, James Kasaona, What’s happening, Michael Cohen, Tony van den Kasper, Parachute, Diverse Commissions, What’s happening, Michael Cohen, Tony van den Kasper

*Film/TV/Radio/Publications*:

- SCOTLAND EUROPA – Scotland House, Brussels
- SEALLADH 3 – An Tuireann, Skye
- FOSGAILTE/EXPOSED – Clandonald Lands Trust, Skye
- SCALE – Clandonald Lands Trust, Skye
- WINDOW TO THE WEST – City Arts Centre, Edinburgh
- FIRE, EARTH, AIR, WATER, Alchemy Film and Moving Image Festival, Hawick, Scottish Borders
- RUSKIN SHORTS 2013, Modern Art Oxford
- THAT UNTRAVELL'D WORLD –15a Cleveden Rd, Glasgow; Taigh Chearsabhagh, N.Uist
- THE LAND’S EDGE ALSO – Collin’s Gallery, Glasgow
- THE LAND’S EDGE ALSO – An Tuireann, Skye; An Tarbeirt, Argyll; Sable Gallery, Edinburgh
- ISLAND – Vatersay and Barra; Taigh Chearsabhagh, N.Uist; Upper Ostaig, Isle of Skye; 9 Adam St, London W1
- THE INVISIBLE LIFE – feature film collaboration with Victor Gonçalves, HD, Super 8 100mins
- Passeggiata: Howard Skempton

*Film/TV/Radio/Publications*:

- *Broken Circle* 2013
- *Inversion* 2012
- *Interception* 2011
- *2 Rising Lines* 2010
- *Re-drawing the horizon* © Sacha Craddock

*Interviews*:

- Julie Brook, Vincis, Kevin, Kipling, War Propelwood, Europe, Things, Jabar Aldeem, David Ben Shiff, John Kasaona, James Kasaona, What’s happening, Michael Cohen, Tony van den Kasper, Parachute, Diverse Commissions, What’s happening, Michael Cohen, Tony van den Kasper

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