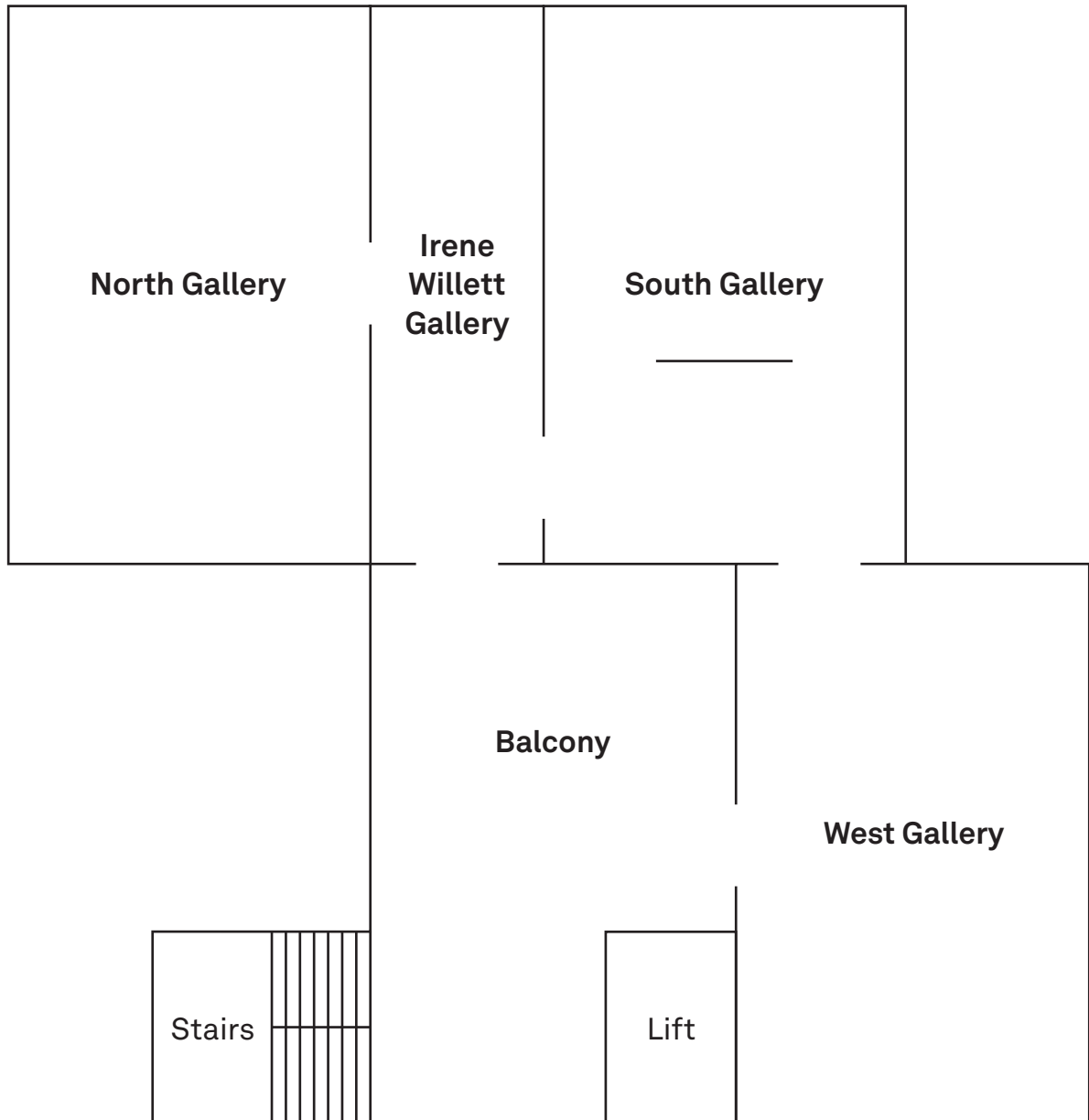


Ingrid Pollard is one of the leading figures in contemporary British art. This first major survey of her 40-year career includes delicately hand-tinted landscape photographs, a flotilla of small ceramic boats and a cast of protagonists that includes boxers, artists, tango-dancers and rowers.

Pollard is renowned for using portrait and landscape photography to question our relationship with the natural world and to interrogate social constructs such as Britishness, race, sexuality and identity. Working across a variety of techniques from photography, printmaking and installation to artists' books, video and audio, she combines meticulous research and experimental processes to make art that is at once deeply personal and socially resonant.

Pollard's work is held in public collections including Tate and the Victoria and Albert Museum. Born in Guyana, she now lives and works in Northumberland, UK.

Ingrid Pollard:
Carbon Slowly Turning



‘Ingrid Pollard’s practice has long been focused on the human body, astrophysics and geology, and in particular the geology of the stars and planets.

The title of this exhibition – *Carbon Slowly Turning* – invites us to reflect on geological time in relation to human time. On the one hand, the millennia in which carbon, rock and other natural materials are made, and on the other, the brevity of human existence by comparison and the affecting nature of geology on the human form. A number of Pollard’s works reflect on the cyclical nature of history and human experience, where everything is subject to change, sometimes over hundreds or thousands of years, at other times in the blink of an eye.’

Gilane Tawadros

There Was Much Interruption 2015

Toile de Jouy vinyl wallpaper

There Was Much Interruption was conceived during Pollard's residencies at Château de Sacy, Picardy, northern France, and at the In-Situ artists' project in Brierfield, the site of a former cotton mill in Lancashire. Both locations, the mill and the rural setting, recall the hierarchical nature of labour and land ownership. The wallpaper element of *There Was Much Interruption* is based on toile de Jouy, a fabric design that traditionally depicts idealised vignettes of rural life and the leisure pursuits of landowners in stark contrast to the reality of those toiling and working on the land.

The wallpaper incorporates a historic image of a textile printer in Kumasi, Ghana, referencing Kumasi's central importance to the history of West African printed textiles, representing another aspect of cotton production.

Courtesy of the Artist

Belonging in Britain 2010

DVD Video

8 minutes, 30 seconds

Belonging in Britain is a video work, comprising images from family albums and letters sent from London and the Caribbean. The aspirations, hopes and intentions of a migrant for his new life in London combine with the excitement of work, socialising and interactions with the people of the metropolitan city. Contemporary audio from the letters' recipient recalls family life in the Caribbean before the central character's migration to London in the 1950s.

The video interweaves multiple crossings of the Atlantic Ocean, both physical and psychic, through text, sound and images. The autobiographical nature of the images embeds Pollard's personal experience and practice into the broader historical narrative of photography and post-war black settlement.

Courtesy of the Artist

'You'll have to see London to believe it. Immense, giddy, confusing, a complication of traffic, transport and geography.'

Extract from *Belonging in Britain*

DENY: IMAGINE: ATTACK: SILENCE 1991

Gelatin silver prints

Dimensions variable

DENY: IMAGINE: ATTACK: SILENCE takes as its subject the language of power, both emotional and physical, dealing explicitly with a spectrum of medical, social, cultural and historic homophobia and aggression. In these photo collages, handwritten 'slurs' and stereotypes surround a series of fragmented bodies.

Courtesy of the Artist

Photomania, an obsession with light ...
Photophobia, the fear of light,
Photophobics hide in shadows; their
eyes hurt. The photophobic
cannot read this, they are at risk
of going blind. Blindness can be
called photominimus or photomaximus,
it is, at once, the absense and the great
excess of light.

Kei Miller, A Light Song of Light

Contenders 1995

Silver prints, colour prints, 3D objects

Dimensions variable

Pollard's exploration of the human body focuses on the figure of the male boxer in this multi-media work which combines segmented life-size images of boxers with boxing magazines and the paraphernalia of the boxing ring. Contenders is a dramatic meditation on the performance of masculinity and violence in the boxing arena.

Courtesy of the Artist

'The body of the boxer is a contested site. Each sectioned area designed and shaped for maximum power. Each area zoned for target points.

This work explores ideas about the spectacular gladiatorial body, honed to an idealised state through hours of lavished attention, and then tested by three rounds of ritual sporting battery.'

Ingrid Pollard

Demo Frieze 2019

Synthetic voile panels

1,100 × 155 cm

From a residency in 2019, the *Demo Frieze* was part of the 'No Cover Up' exhibition which presented work in response to the Lesbian Archive held within Glasgow Women's Library (GWL).

The frieze highlights the power of demonstrations. Referencing The Bradford 12; Colin Roach; Section 28; Hands Off Grenada; Newham 8; Reclaim the Night; Black Lives Matter; The body in protest.

The *Demo Frieze* pulls together these various strands of history and demonstrates the ways in which social movements are necessarily interconnected, and the futility of trying to separate them.

From left to right Photographer: unknown, LAIC Archive, GWL Collection; Photographer: Ingrid Pollard, Hands Off Grenada demonstration, London 1983 © Ingrid Pollard; Photographer: David Hoffman, LAIC Archive, GWL Collection; Photographer: Ingrid Pollard, Anti Clause 28 demonstration, London 1988 © Ingrid Pollard; Photographer: Pam Isherwood / Format, LAIC Archive, GWL Collection; Photographer: David Hoffman, LAIC Archive, GWL Collection

Courtesy of the Artist

West Gallery

Bow Down and Very Low – 123 2021

Lenticular images and diptych of photographic emulsion on canvas. Still images from *Springtime in an English Village* (1944), a propaganda film made by the Colonial Film Unit

Awkward movements form the subject of this series of lenticular prints which break down and slow the movements of a young girl. The repeated motions of bowing and rising are both a public deferential gesture to an audience and an individual action which can be an act of devotion, reminiscent of religious paintings, or a mode of etiquette when meeting a royal subject.

In these images (taken from a propaganda film made by the Colonial Film Unit in 1944), the young girl, who has been voted as the 'May Queen', bows. This can be seen as both a subservient gesture and/or an acknowledgement and acceptance of her regal power. The split image and colour intervention on the canvas detaches a single, frozen motion that isolates the dilemma of the bowing movement.

Courtesy of the Artist, with thanks to Stephen Turner and Arlo Brown

Bow Down and Very Low – 123 2021

Kinetic sculpture

Dimensions variable

In her research into and investigation of the body in action and in repose, Pollard has worked with film archives and contemporary media to collaboratively create a new kinetic sculpture incorporating three ‘characters’. Using the familiar gesture of bowing and curtseying, *Bow Down and Very Low – 123* references our shared history of power relations and resurgence.

The three moving ‘characters’ approximate human scale and incorporate familiar everyday objects. Their eerie sound and random, repeated movements appear to alternate between a threat and a deferential gesture. Pollard developed the sculptures with kinetic artist Oliver Smart.

Courtesy of the Artist

Now you understand
just why my head’s not bowed
Maya Angelo, *Phenomenal Woman*

Flotilla of Fragility 2008
Fifty ceramic paper boats
24 × 18 × 18 cm

‘... ships were the living means by which the points within the Atlantic world were joined. They were mobile elements that stood for the shifting spaces in between the fixed places that they connected.’

Paul Gilroy, *The Black Atlantic*, 1993
Harvard University Press

A Flotilla of Fragility consists of a delicate flotilla of ceramic renderings of paper boats. They echo forces active within the perilous journeys of those crossing the Atlantic Ocean on tall ships, driven by the ‘trade winds’ of the Gulf Stream. The fragile nature of the origami boats acts as a reminder of perilous unexpected weather patterns and other unforeseen dangers inherent in traversing oceans, as part of the historic Atlantic Triangular Trade crossings.

Courtesy of the Artist

The Boy Who Watches Ships Go By 2002

Ten hand-tinted silver photographic emulsion prints on stretched canvas
30.6 × 61 cm and 30.5 × 30.5 cm

This work consists of images of land, sea and boats at modern day Sunderland Point, Lancashire. They include images based on historical documents evoking the histories of Lancashire and its involvement in the Atlantic Triangular Trade in Europe, the Americas and the Caribbean.

Sunderland Point became one of the busiest ports in the Northwest of England in the 18th century. It is also the site of an unconsecrated grave of a boy called 'Sambo' who died at that time. With no documentation, speculation about Samba's biography varies: was he part of a ship's crew, an enslaved cabin boy, a servant or a run-away? Perhaps he travelled from Kingston, Jamaica to Lancashire? What is certain is that he died and was buried on arrival in England. The site is now frequented by tourists and school trips.

Courtesy of the Artist

Seaside Series 1989

Hand-tinted gelatin silver prints on paper
each with found object and printed caption
60 × 44.6 × 7.5 cm

This series of 'postcard-style' self-portraits taken in Hastings, features the language of tourism. The Battle of Hastings, in 1066, is seen as 'the last stand of the "true Anglo-Saxons"', before the invasion of England by the Normans transformed the identity of the English. *Seaside Series* explores ideas around invasion and repulsion, by invaders, tourists and day trippers to this historically and culturally contested landscape. Tourist souvenirs, seaside pebbles, postcards and sticks of rock act as the trophies of the returning traveller.

Tate. Purchased 2013

Rhythms at Hand 2022

DVD video

8 minutes, 20 seconds

Rhythms at Hand is a video that explores the body in movement and the repeated, collaborative physical gestures of partnered and group activity. The work explores non-verbal communication and responses to the subtle, physical interchanges between partners. The sounds of these activities weave in and out of the actions. The two-screen film blends the closeness and co-ordination necessary in both tango and rowing.

Courtesy of the Artist

Dreamwinds 2009

Composed by Dominique Le Gendre

Chamber poem, 6 minutes, 13 seconds

Vibraphone: Donna Landowksi

Soprano: Gweneth Ann Rand

Violin 1: Jacqueline Roche

Violin 2: Felicity Broome Skelton

Viola: Virginia Slater

Cello: Sarah Westleigh

Double Bass: Phil Cornwell

South Gallery

Dreamwinds was commissioned by Ingrid Pollard for the international exchange exhibition *TradeWinds-LandFall*. The exhibition explored the themes of departure and return, loss and transcendence, and aspiration and expectation.

The lyrics to this chamber poem by Trinidadian composer Dominique Le Gendre are based on the aspirations of children interviewed during her residency at Projects Row Houses, located in the historic Third Ward, Houston, Texas. Le Gendre studied the classical guitar and Cuatro from an early age. Based in London, her musical trajectory has spanned performance, composition, musical direction, teaching, curation and producing music events. She has composed music for theatre, dance, art installations, film, television and radio drama. She is a former Associate Artist of the Royal Opera House, Covent Garden, which commissioned her full-length opera *Bird of Night*. In 2019 she composed and directed the music for the production of *Richard II* at Shakespeare's Globe directed by Adjoa Andoh and Lynette Linton.

Courtesy of Ingrid Pollard and Dominique Le Gendre

Consider, for a moment,
the silence –
this terrible white
space;
all the things we never say
and why?

Kei Miller, *Things I Withheld*

Seventeen of Sixty Eight 2018

Mixed media installation

Dimensions variable

The installation *Seventeen of Sixty Eight* results from decades of research into depictions of the African figure on pub signs and architecture.

In Pollard's installation, variously; photographs, signs, film and found objects allow the viewer to encounter these representations of British history and the 'Black Boy', hidden in plain sight.

Courtesy of the Artist

'The signs reveal evidence of a multiplicity of meanings within the frames that echo a British history of colonial commerce, popular culture, portraiture and narrative. When exploring "hidden heritage" within the landscape, ideas of haunting and spectral traces began to feed in. Something has taken place at each site at some point in history that continues to affect individual or social behaviour.'

Ingrid Pollard

Portraits 1986–2019

Series of photographic works

Dimensions variable

Portraiture has been an important, consistent and understated aspect of Pollard's practice from the beginning, including her extensive photographic practice in theatre. Having trained in film, Pollard brings her acute sensitivity to the representation of the body in relationship to place and movement.

Courtesy of the Artist, with thanks to Jason Revell and Chris Patterson, University of Northumbria

‘During the 1980’s I was working with and photographing actors, dancers, writers and theatre companies. It was a world of fantasy and make-believe where the detail of a gesture or the caress of light on a shoulder were part of the alchemy that captured my attention. It still holds me intrigued whenever I gaze at the stage, cinema screen or look through the camera view-finder.’

Ingrid Pollard

There Was Much Interruption 2015

Digital archival prints

There Was Much Interruption was conceived during Pollard's residencies at Chateau de Sacy, Picardy, northern France, and at the In-Situ artists' project in BrierAeld, the site of a former cotton mill in Lancashire. Both locations, the mill and the rural setting, recall the hierarchical nature of labour and land ownership.

The photographs shown here from the same project include digital portraits of flowers, and portraits of garden volunteers taken with a camera obscura. These images draw on Pollard's expert knowledge of the history of photography and its technical development as a medium.

Courtesy of the Artist

Your body is a home to rare gods

I kneel at their temple

I'm blown to bits, gentle, ferocious

Kate Tempest, 'Firesmoke',

The Book of Traps and Lessons

Self-Evident 1995

Seven colour light boxes, 50.8 × 50.8 cm

Eight gelatin silver prints, 152.4 × 50.8 cm

Self-Evident is a highly stylised and posed series of colour light boxes and large-scale black and white prints that explore the history and medium of photographic portraiture in the studio and in the landscape. The two groups of individuals (adults and children) face each other across the gallery and the audience is caught between the gazes of each group. The adults are located in iconic British landscapes such as a bluebell wood and a coppiced wood. They hold objects, some of which refer to cultural stereotypes and Britain's imperialist past, from the *Financial Times* to tropical flowers, fried chicken to a spectre and orb.

The children in the studio photographs are more neutrally dressed. They return a steady gaze to the viewer, unlike the adults who look out beyond the frame or have their eyes closed. The images create a series of binary opposites including through colour and location.

Pollard has spoken of the tension in the history of portrait photography which has been used by anthropologists, clinicians and the police, etc. to classify humans, while at the same time providing a means for people to take control of their own image.

Courtesy of the Artist

Irene Willett Gallery

Bursting Stone 1997
Eight gelatin silver prints
100 × 30 cm

Courtesy of the Artist

‘A series of panoramic images, that mimic our ocular vision of towns just outside the Cumbrian National Park, divining from sites, looking for features and details of the past through the forms and constructs of the present to imagine or foretell a possible future. These works challenge an uncritical viewing of the landscape, reflecting on the histories of 18th century inherited spaces and properties of land – coal, haematite, granite, slate.

Sugar Loaf Lane, Tangiers Lane.’

Ingrid Pollard

Landscape Trauma 2001

Digital prints on stretched synthetic canvas
Each 310 × 252 cm

Asymptomatic – not falling together

Government Art Collection

Quondam – one that once had, but no longer

Courtesy of the Artist

Dehiscence – passing through the interstices of membrane

Chenderit School

Parabiosis – solid generated by rotation

Government Art Collection

The large-scale, ambiguous images in *Landscape Trauma* could be seen to resemble aerial perspectives of the landscape, telescopic views of the galaxy or the interior of the human body; disorientating the viewer by shifting from the macro to the micro. The series originated during a residency on the Farne Islands, Northumberland, a unique, ecological and geological site.

‘Imagine hills, the insides of caves, the sky at night. Imagine light. Imagine the blue of asbestos. Imagine velocity. Think of freezing time. Think about a point in the distance.’

Ingrid Pollard

North Gallery

Here be dragons, and bitter cups made of
wood ... I am, in a great geometry, between
a raft of ants and a green sight of freedom
of a tree, made of that same bitter wood

Martin Carter, 'Bitter Wood',
from *Selected Poems*

'... these works do not only shift us from the very large to the very small and back again. On the one hand, through entirely non-figurative means, they also plunge us into fantastical, haunted worlds, abstract yet surreal. The texture of digital print on synthetic cotton produces an eerie glitter and a surface one cannot believe is flat (or will remain flat). And so, on the other hand, these works have an uncanny power suddenly to shift our attention from mind to body. For somehow, these swirling, printed surfaces conjure up, and resonate with, the human body. Specifically, they speak to, and of, the surfaces of bodies, perhaps one's own, of skin stretched out, flayed, forced to accommodate an unfamiliar rectilinear frame.'

Jorella Andrews, *Landscape Trauma in the Age of Scopophilia*, 2001. London: Autograph

The Valentine Days #1, #2, #3, #4, #5 1891/2017

Hand-tinted digital photographic prints

Each 80 × 64 cm

This series brings Pollard's hand-tinting technique to prints from the Caribbean Photo Archive, specifically, images produced by Valentine & Sons taken in the 1890s. The Valentine Brothers from Aberdeen, Scotland, had a state-sponsored commission to travel to Jamaica and take photographs for potential property and business developers, museums, as well as armchair travellers in Britain. The images represent a 'constructed' image of modern, but still colonised, Jamaica, depicting it as a place of potential bounty and wealth for some. In these images, carefully posed workers, road systems, housing and telegraph wires appear to hold the same value.

Commissioned by Autograph, London

© and courtesy of Ingrid Pollard / The Caribbean

Photo Archive / Autograph, London

'Looking at the images for many hours as I tinted them by hand, I felt caught in the aura of the photographs and identified with the people in them. The process of tinting brings a type of life to the images. I especially enjoyed inspecting the image for what I call the 'escapees', the mysterious faces looking out of the window, those positioned just on the edge of the frame slightly out of focus, the tiny figures in the distance looking back at the photographer, taking part in the moment in their own way ... The intricate, meditative work involved in the technique of tinting forms a historic link to my own earlier tinted works, bringing me closer to them.'

Ingrid Pollard

Emancipation Day (Celebration) 1891/2018

Multiple digital photograph

Each 33 × 53 cm

Emancipation Day (Celebration), from the Caribbean Photo Archive, is a digitally-manipulated image of a moment of repose during the celebration of Jamaican Emancipation Day in 1891. Pollard speaks of her use of archives as an 'ongoing conversation ... with the audience ... sitting with discomfort as an artist that's looking at images from the colonial era ... when we're looking at them we're positioned as the eye of the photographer. I never want to work with these images in a way which is discreet, it's always quite obvious ... disrupting an easy consumption of the image.'

Courtesy of the Artist

The Cost of the English Landscape 1989

Fourteen works on paper, printed papers, lithographs and photographs, C-prints and gelatin silver prints

Dimensions variable

The Cost of the English Landscape explores the language of tourism within the Lake District National Park. Alongside images of flora, rivers, fields and lanes, Pollard depicts herself and friends within the landscape, together with postcards and selections of topographic maps. The collages and captions present aspects of the rural idyll. Short pieces of text highlight the beauty of the area as well as statements about a major job provider in the area, Sellafield, 'nuclear energy: don't be left in the dark'.

The Cost of the English Landscape contrasts marketing for tourism and words used by iconic local writers such as Beatrix Potter and William Wordsworth with that relating to Sellafield Nuclear Power Station.

Tate. Presented by Tate Members 2020

Bursting Stone 1997

Artist's box

Wood, mixed media

Bursting Stone explores the historic industries of towns at the boundary points of the Cumbria National Park, presenting an alternative view to those used for promoting Lake District tourism. The geology of the area dictates the way the land has been developed through the exploitation of natural elements. The body of work includes this artist's box of delicate, hand-made items, Polaroids, maps and local geological specimens such as Derwent Water and Bursting Stone slate.

Courtesy of the Artist

'Managed to collect some slate called 'Bursting Stone' from the local quarry, a creamy grey-green which I now see on buildings everywhere. I'm out in the harbour at night with the panoramic camera, trying to imagine the town in its 18th century heyday. Tall ships coming and going from the Carolinas, Ireland, Africa and the West Indies.'

Ingrid Pollard

North Gallery

The Valentine Days II 2019

Digital photographic prints

Each 21 x 29.7 cm

The digitally manipulated images that make up *The Valentine Days II* are also from photographs in the Caribbean Photo Archive and extend Pollard's investigation of the 'escapees': those people occupying liminal space, at the edge of the frame and those looking directly into the lens and, by extension, to the audience of the photographs.

Courtesy of the Artist

Central South North 1994

Limited edition artist's book, tinted black and white photographs, text block printed on Japanese paper, cloth cover

27.9 × 35.6 cm

Central South North is an artist's book of toned and hand-tinted portraits of the Park Rangers and Lea Valley National Park. Lea Valley rivers are tidal in the south, running north from the Thames. Additionally, rivers run southwards from their sources in Hertfordshire and Essex. In the 1960s, the twenty-three-mile-long valley of former industrial landscapes was transformed into park land.

Courtesy of the Artist and Making Histories Visible Archive

Regarding the Frame 2013

Limited edition artist's concertina books

Flick books

29.7 × 21 cm and 10 × 5 cm

Made during a residency with Visual Arts in Rural Communities, Pollard's concertina book is a durational work of weekly photographs taken through a particular window during the nine month period of her stay. The images, taken through one window, record the ever-changing effects of weather, work conditions, times of day and the activity of the landscape.

Courtesy of the Artist and Private Collection

Ingrid Pollard:
Carbon Slowly Turning
9 July – 25 September 2022

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