

I FELT THAT

CURATED BY JOSEPHINE BAILEY

30 JUNE – 3 JULY 2022

An interview with Lucy Cade



Q: Firstly why did you apply to this project?

A: I heard about your thinking for the project at quite an early stage as you had floated the idea on an IG story and I was immediately struck by the idea as something that felt very important and actually a topic I had for a year or so (since I had been working on my ACE funded postnatal psychosis project) been interested in but had not put into words or framed in relation to my own practice. The opportunity to work closely with other female artists in an online format (I am not London based) on a project I was keenly interested in seemed too good to miss! In addition I had been involved with your exhibition 'Euphoric' in 2021 and loved your curatorial vision and specific interests in curating womxn's art.

Q: How have you found the process? Have you enjoyed the collaborative experience of weekly meetings?

A: I have found the process really transformative both of my practice and the way I think about artmaking. I have been quite solitary in my practice up until this year and alongside Turps CC this is the first time since before having children that I have participated in group crits and seminar style discussions around my practice and others'. I like the idea that I think you mentioned early on that the friendships formed during such collaborations over such potentially sensitive topics can be radical and a very powerful way of moving forward with our artistic voices into areas we may not have articulated or felt confident with alone.

Q: Your work is heavily inspired by cinema and moving image, where does this stem from?

A: When I was a teenager I suffered terribly from insomnia and sleepwalking. Sitting with my dad while he was watching a bunch of late night 80s/90s films with a camomile tea or warm milk was a

way to make the return to sleep a lot more bearable. My parents are environmentalist hippies at heart and were never afraid to introduce/facilitate me in watching all kinds of (often frankly inappropriate) films when I was younger - my interests ranged from Derek Jarman and Peter Greenaway, to Ridley Scott and Luc Besson. Although I now have less time to watch films I am still passionate about and fascinated by the power of the moving image. Film imagery was there in my work from directly after finishing my art foundation.

Q: The works included in the show all utilise different materials, how has the experience been for you working on top of such versatile grounds?

A: Exciting! Seeing the Louise Bourgeois show (prompted by the group I think) was pivotal for me. My stash of materials (from a period of general poverty and scavenging) was just waiting for a purpose and I was delighted to find a company of female voices doing the same. Discovering that I could also be a part of this 'conversation' while still being a 'painter' was fantastic. My favourite material to work on was velvet but I feel like I have expanded my repertoire of painterly knowledge about how the paint behaves (or doesn't behave!) on particular surfaces. It also really chimes with an attitude which has been building in me this year of trying to make my practice more sustainable on a global and personal level. Feminism's power can be in its sustainability and the powerful nods contemporary artists can make to radical female artists of the past.



'Bedside Manners'- Installation shot

Q: You have shown not just paintings but also a multitude of prose and poetry, is this a usual part of your practice?

A: I used to split my time between poetry and painting. Later when I was trying to do my Classics degree I made the decision to choose painting to focus on as I had limited time. However I am now delighted to find a context for my writing and this project has been the spur to get me going on it again. I have always loved writing and I think now in the artworld the boundaries between artforms are wonderfully more fluid than they used to be.

Q: How did you find sharing these writings with the group?

A: I found it scary sharing such personal writing with the group. But everyone is quite open too about their experiences so I shouldn't have worried. It was great to have some feedback from artists who have such a range of disciplines, including another writer - Chloe - who has experienced psychosis and could relate to many of the things I wrote about. I'm excited about maybe integrating my writing with my artistic practice whereas before I had seen it as very separate and a sort of 'second fiddle' to my painting.

Q: How do you think your work will continue past this project?

A: I started to answer this question for the last one! In terms of expanding my practice I will continue to be expansive across painting/writing/sculpture/installation. In terms of subject matter I will also continue to explore pregnancy, birth and child rearing but now within a much richer framework and awareness of gender disparities and - on a more positive note - the possibilities offered by being a woman and mother. I think I will always be drawn to darker readings of my experiences but there is immense sense of strength in a shared experience of different sorts of pain which I will take forward

from this project. In other words I have struck up some wonderful friendships and alliances and I'm really excited about where they will take me!

Q: Is there an artist or exhibition that we have spoken about that has influenced your practice throughout this project?

A: I think Louise Bourgeois is the one! Her use of materials and the way she has woven (pun intended haha) her personal history into her work is so inspiring and important. Also reading Leonora Carrington's *The Hearing Trumpet* has helped me to see my time in the institution that is hospital in a more positive and whimsical light.

Q: Finally, is there an artist in this project who's work has inspired you specifically?

A: Definitely artists PLURAL! Specifically...

-Jenny Williamson's sculpture work is so beautifully thought through and the presentation of fragility and materiality is stunning. She got me thinking about how traditional materials and everyday resources can make for radical statements.

- Jennifer Nieuwland 's painting is so bold and I love the certainty and unusual but immediately recognisable imagery.

- Lavinia Harrington' s work is really fresh but her confident handling of abstract elements really speaks of her seepage in art history.

- Last but not least Ruth Batham's painterly language has evolved in such exciting ways over the last year close on the heels of having her first child. I admire that her practice sustains her mothering and vice versa. The way her practice increasingly straddles figuration and abstraction is inspiring too!