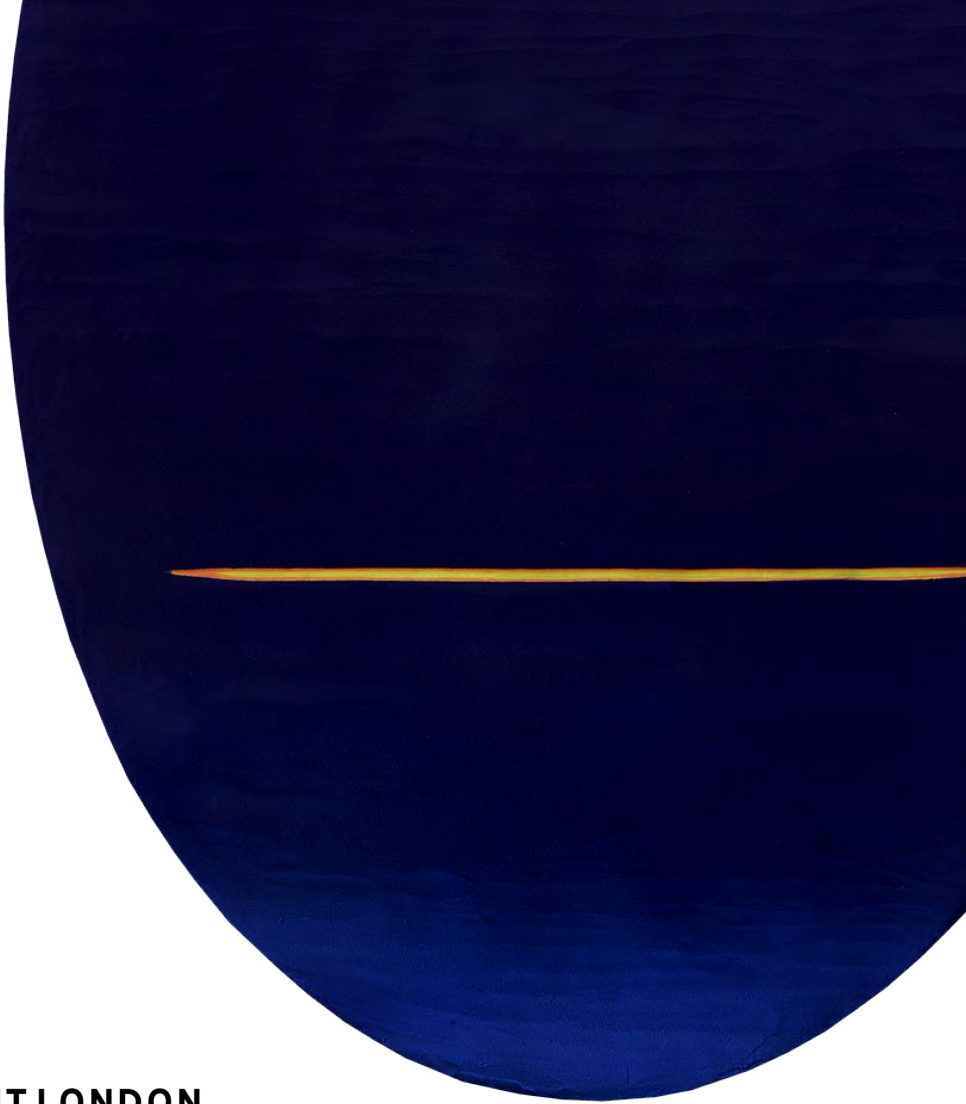




UNIT LONDON

20 June - 22 July 2023

HENRY HUDSON

*Painting with Sculpture:
Reflections on the State of Nature*



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Cover:

Somewhere Over the Gulf of Carpentaria (detail), 2022
Pigment, petroleum jelly, calcium salts, chalk with dry
pigment in polyvinyl acetate on aluminium board
120 x 87 cm

Left:

0:16:38 - 20:16:39 pm, 2021
Plasticine on aluminium board Signed, titled and dated
on the reverse
136 x 102 cm (framed)

Foreword

HENRY HUDSON

Painting with Sculpture: Reflections on the State of Nature

Henry Hudson's newest solo exhibition maps out the elemental connections between earth, air and water. *Painting with Sculpture* unites three bodies of work, linking each through materiality and process. Centring on ideas of landscape, the exhibition leads viewers from jungle floors dense with vegetation to celestial horizons and, finally, to the murky waters of the river Thames. Through these associations with earth, air and water, the exhibition reflects on the spiritual and theological connotations of the elements. These ideas are then linked back to the artistic process, as Hudson considers the relationships between nature, art and our mental landscapes.

Throughout *Painting with Sculpture*, the materiality of each artwork is immediately prominent. As such, the exhibition takes its name from Hudson's creative process, indicating the layered and impasto surfaces of his pieces. Behind each painting lies an almost alchemical process, which strikes a delicate balance between a traditional

sculptural medium and the flat surface of a canvas. Plaster appears throughout; the material, which is able to morph from solid to liquid and back again, has always appealed to Hudson precisely because of its ability to mutate. Each series of works echoes the other. Within the jungle pieces, one can find the marbling effects present in the Thames series. Equally, as Hudson uses Dremel tools to carve into these water paintings, his horizon lines feature deliberate cuts that ultimately serve to represent the unpredictable nature of the artistic process.

Painting with Sculpture first presents Hudson's jungle series, which depicts dystopian landscapes that relate more to the inner workings of the artist's mind than to any real place in nature. As such, these sculptural artworks become visual tools that allow Hudson to escape everyday life. Focusing on the thick foliage of jungle environments, these paintings visualise



Henry Hudson in the studio, 2023



the vacillations of light and air and their effects on surrounding greenery. The jungle series considers the sheer abundance of nature, disregarding the presence of people to imagine a world that pre-exists or has outlived humankind. These ideas lead us skywards to Hudson's horizon lines, which are equally unpopulated. Inspired by the artist's solo flights over the Atlantic Ocean, these paintings reflect a similar sense of escapism. While looking out over the stratosphere, one can imagine new territories that are not earthbound.

The single horizon line that stretches across each of these artworks brings us to the idea of process. Layers of pigment become visible within this deep cut that the artist performs with a mixture of excitement and anxiety. The line can represent the horizon or pathways beneath our feet, physical scars or remnants of past traumas. From the air, we are brought back down to earth once more with Hudson's images of the river Thames. These marbled artworks depict the geological layers of the riverbed, considering the ebb and flow of rocks and sediment as they are pulled along by the current. Using the scagliola process, a type of fine plaster that produces a marbling effect, the artist is able to suggest the flowing waters of the river. Again, these brooding currents do not only refer to the river itself but to the variations of internal landscapes.

Left:

Horizon Line Somewhere Over Baffin Bay (detail), 2022
Pigment, petroleum jelly, calcium salts, chalk with dry
pigment in polyvinyl acetate on aluminium board
170 x 120 cm

“Painting with Sculpture first presents Hudson’s jungle series, which depicts dystopian landscapes that relate more to the inner workings of the artist’s mind than to any real place in nature.”

Ultimately, *Painting with Sculpture* conveys a sense of the sublime away from the intervention of humankind. These unpeopled landscapes reflect a singular focus on nature that comes from the removal of an individual sense of self. As a result, the elements of colour, texture and form can be felt more deeply. *Painting with Sculpture* finds itself between the sublime and the mundane by taking the ego out of the equation so that we might see more clearly.

Featured Artworks

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Series:

Rivers

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Horizon Lines

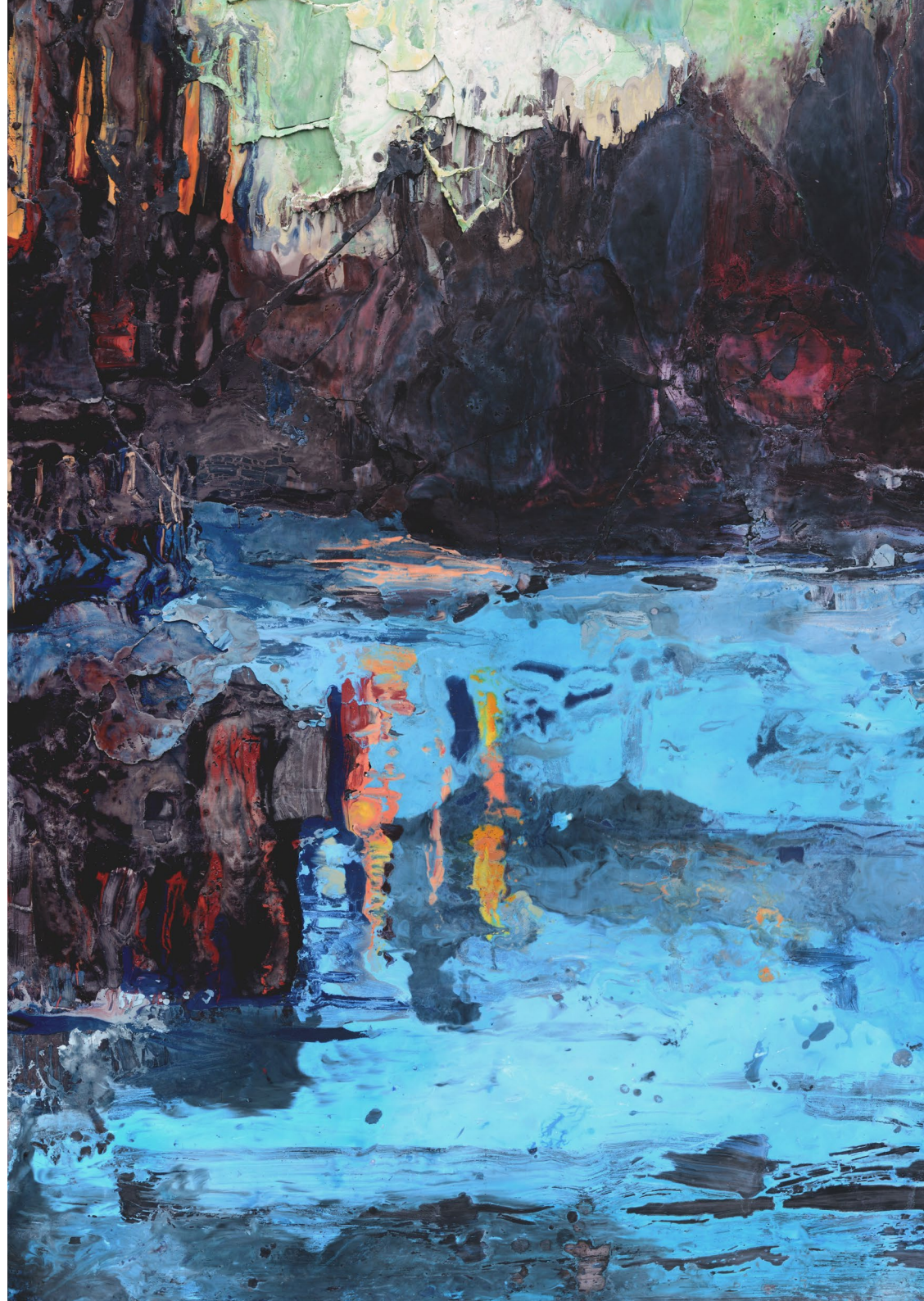
Page: 36 - 47

Jungles

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Right:

51.5084572, -0.0999502 (detail), 2023
Plaster, pigment, glue and beeswax on aluminium board
156 x 220 cm





Installation View, Henry Hudson, *Painting with Sculpture: Reflections on the State of Nature*

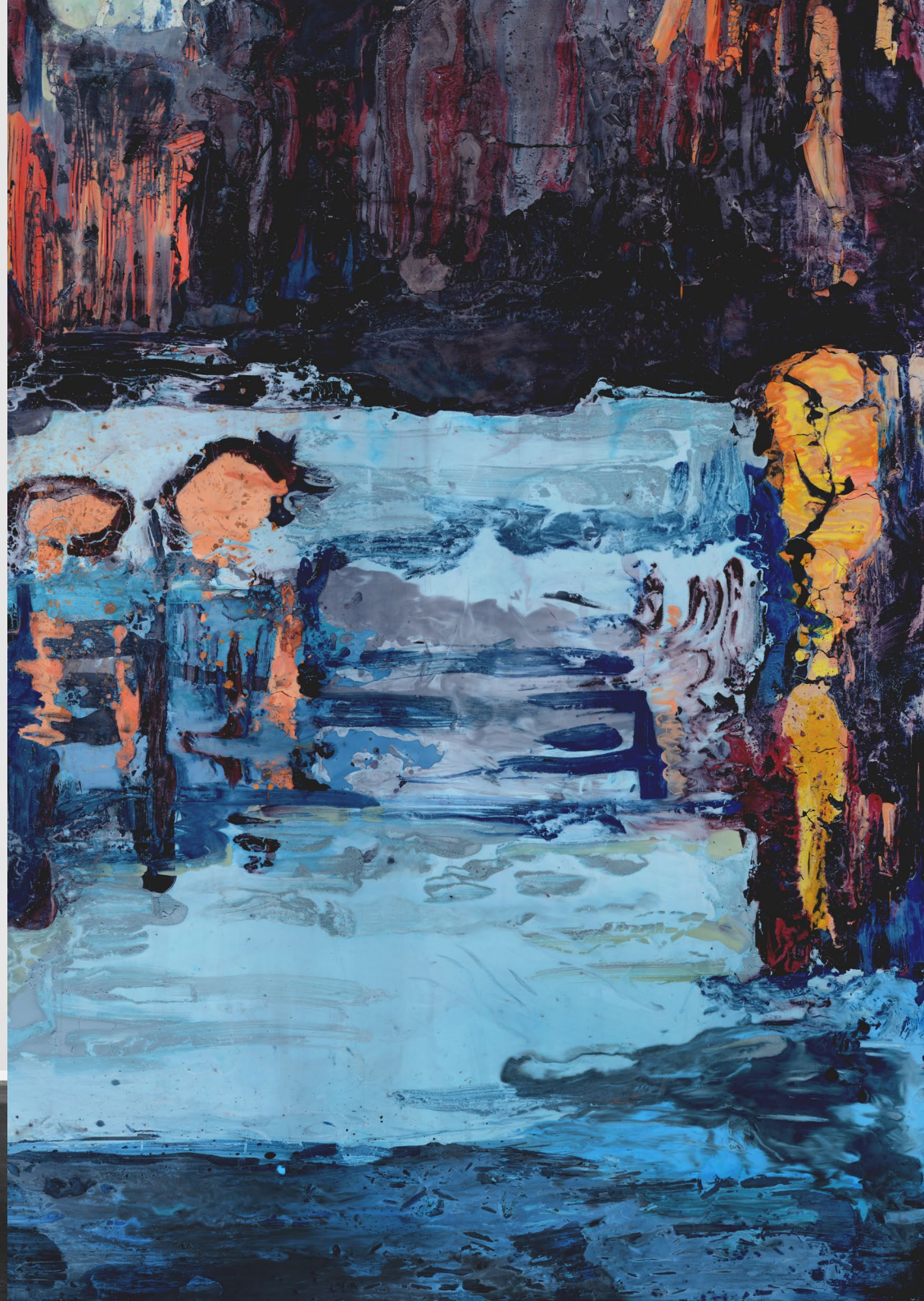


51.5020735, -0.1196843, 2023
 Plaster, pigment, glue and beeswax
 on aluminium board
 157 x 220 cm
 157 x 110 cm (each)



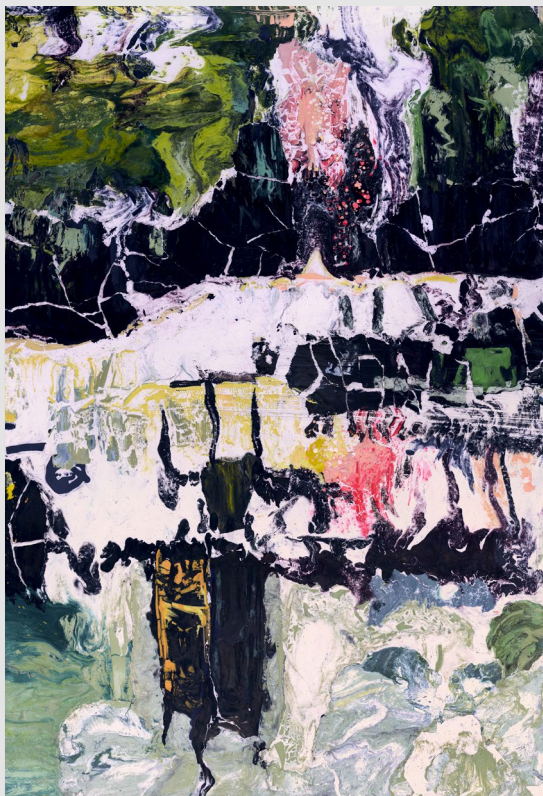


51.5084572, -0.0999502, 2023
Plaster, pigment, glue and
beeswax on aluminium board
156 x 220 cm
156 x 110 cm (each)



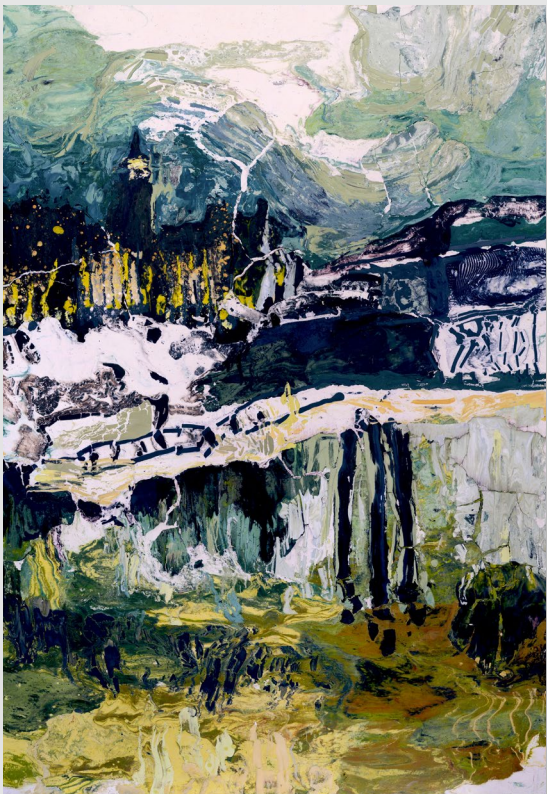


Installation View, Henry Hudson, *Painting with Sculpture: Reflections on the State of Nature*



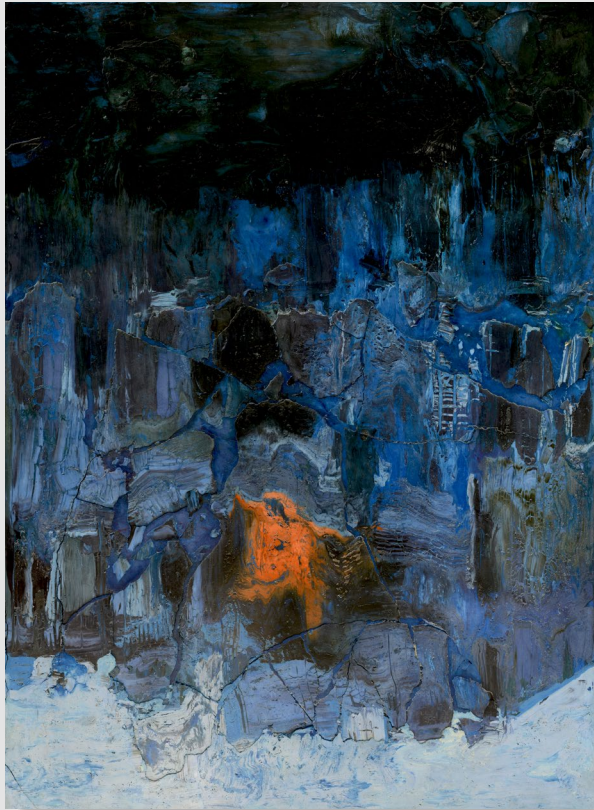
51.4946830, -0.1211812, 2023
Plaster, pigment, glue and beeswax on
aluminium board
157 x 110 cm





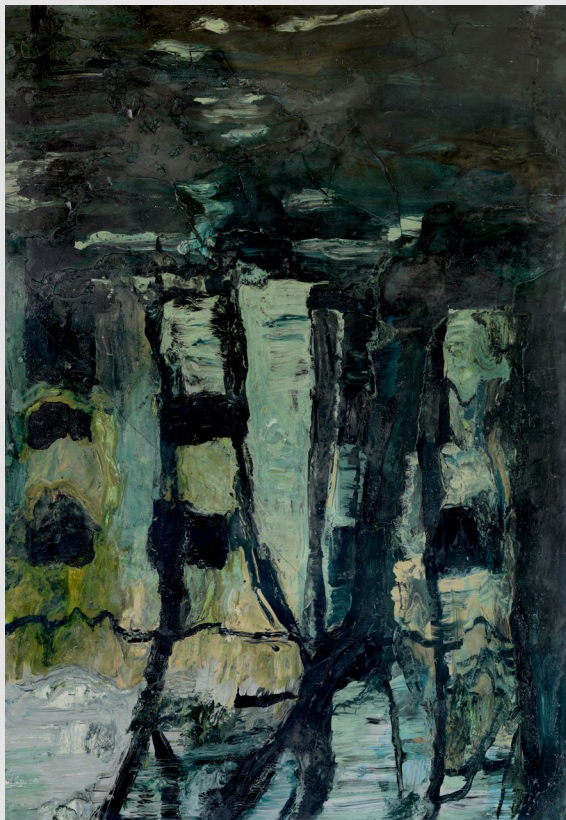
51.4946830, -0.1211812, 2023
Plaster, pigment, glue and beeswax on
aluminium board
157 x 110 cm



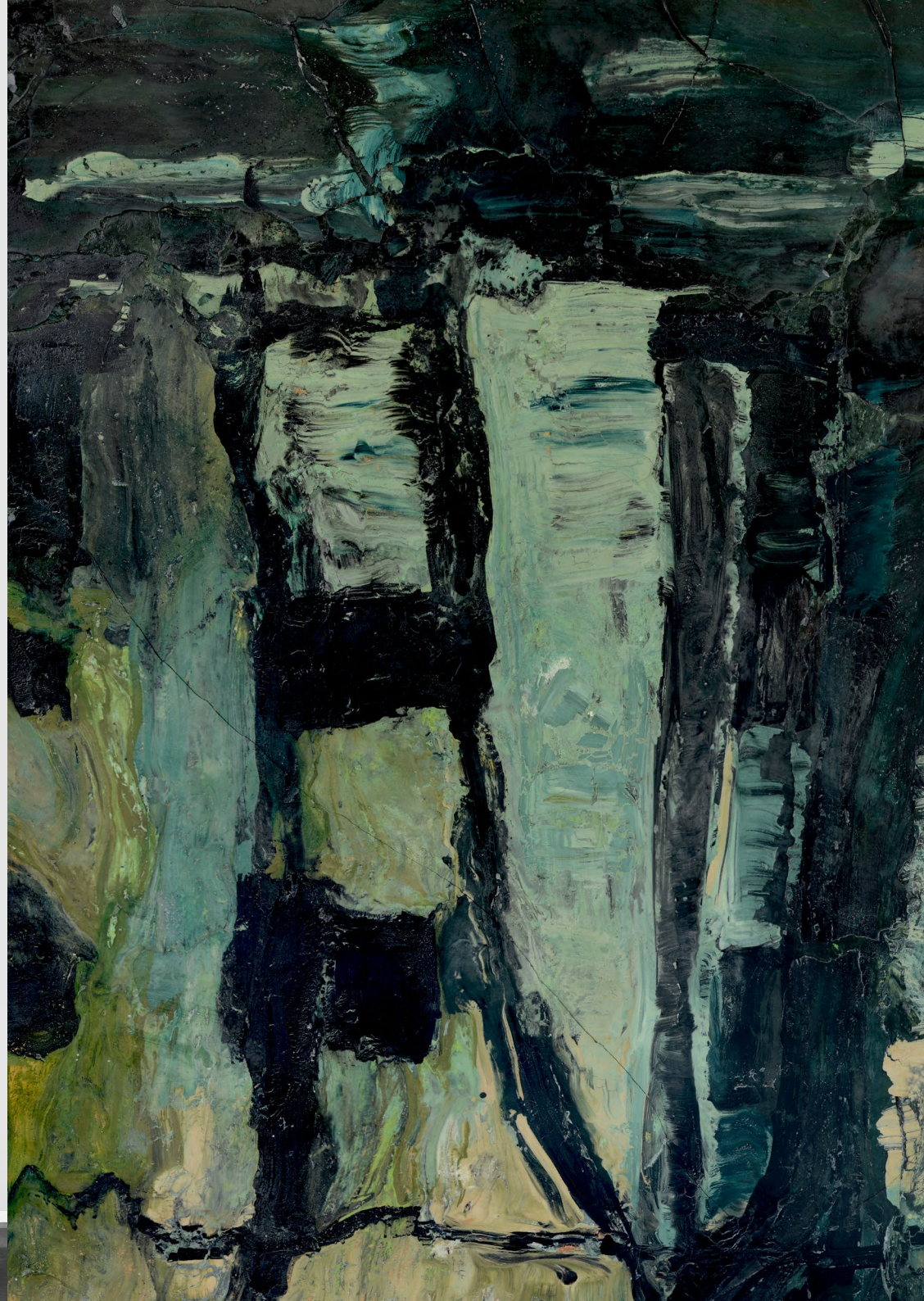


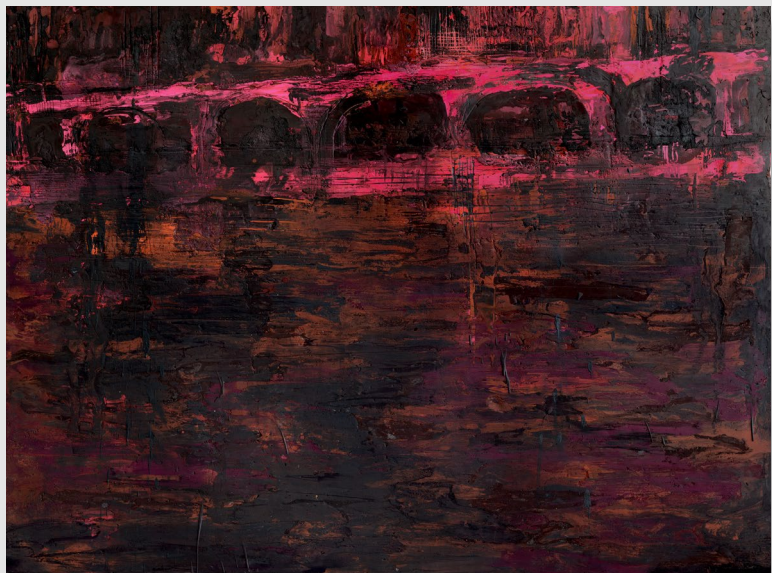
51.4827838, -0.1700178, 2022
Plaster, pigment, and beeswax on aluminium board
156 x 110 cm





51.5051976, -0.0542192, 2022
Plaster, pigment, glue and beeswax on aluminium board
156 x 111 cm





51.5026717, -01194169, 2023
 Plaster, pigment, glue and beeswax on
 aluminium board
 111 x 150 cm



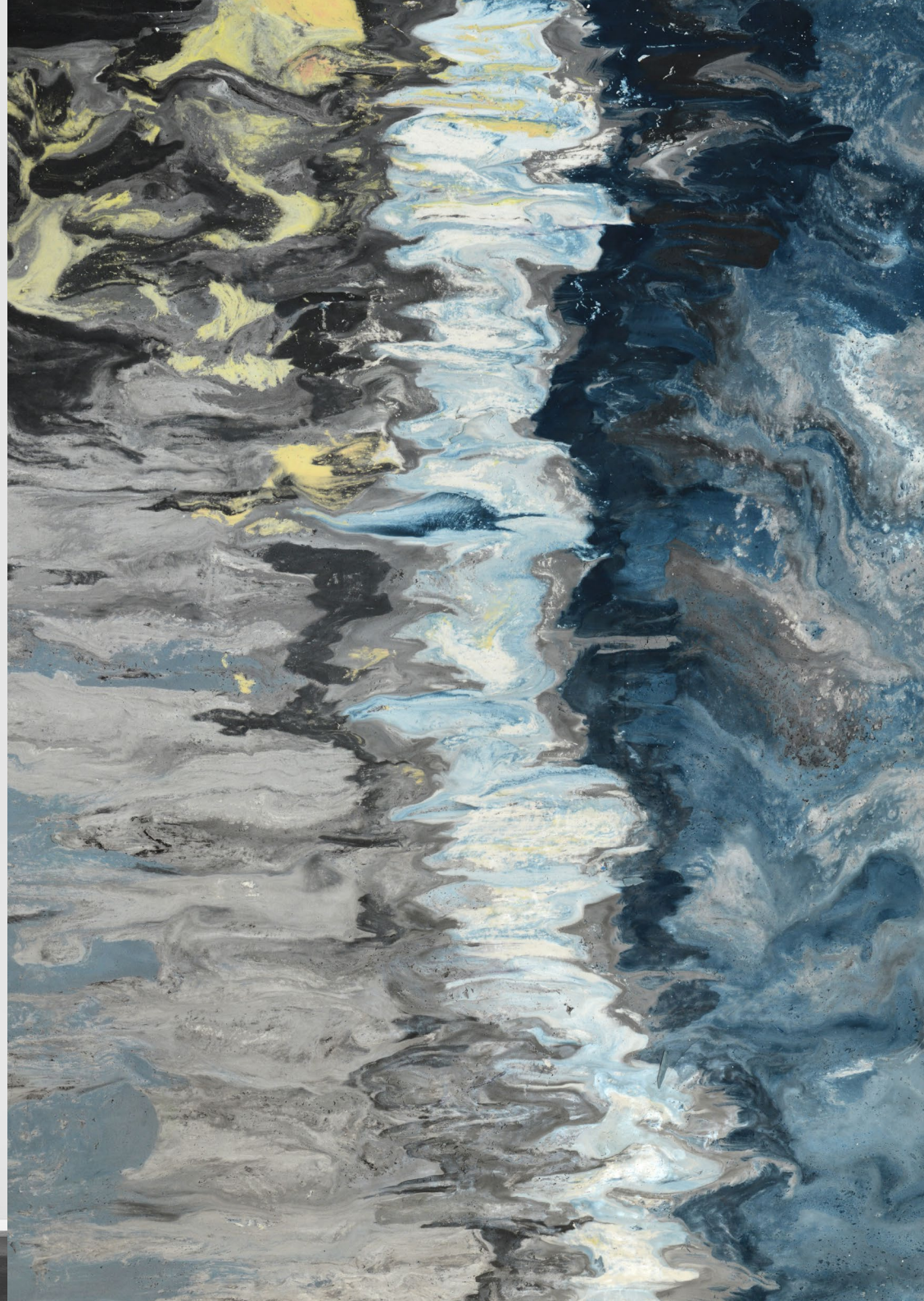


51.5098146, -0.0387536, 2022
Plaster, pigment, and beeswax on aluminium board
101 x 79 cm



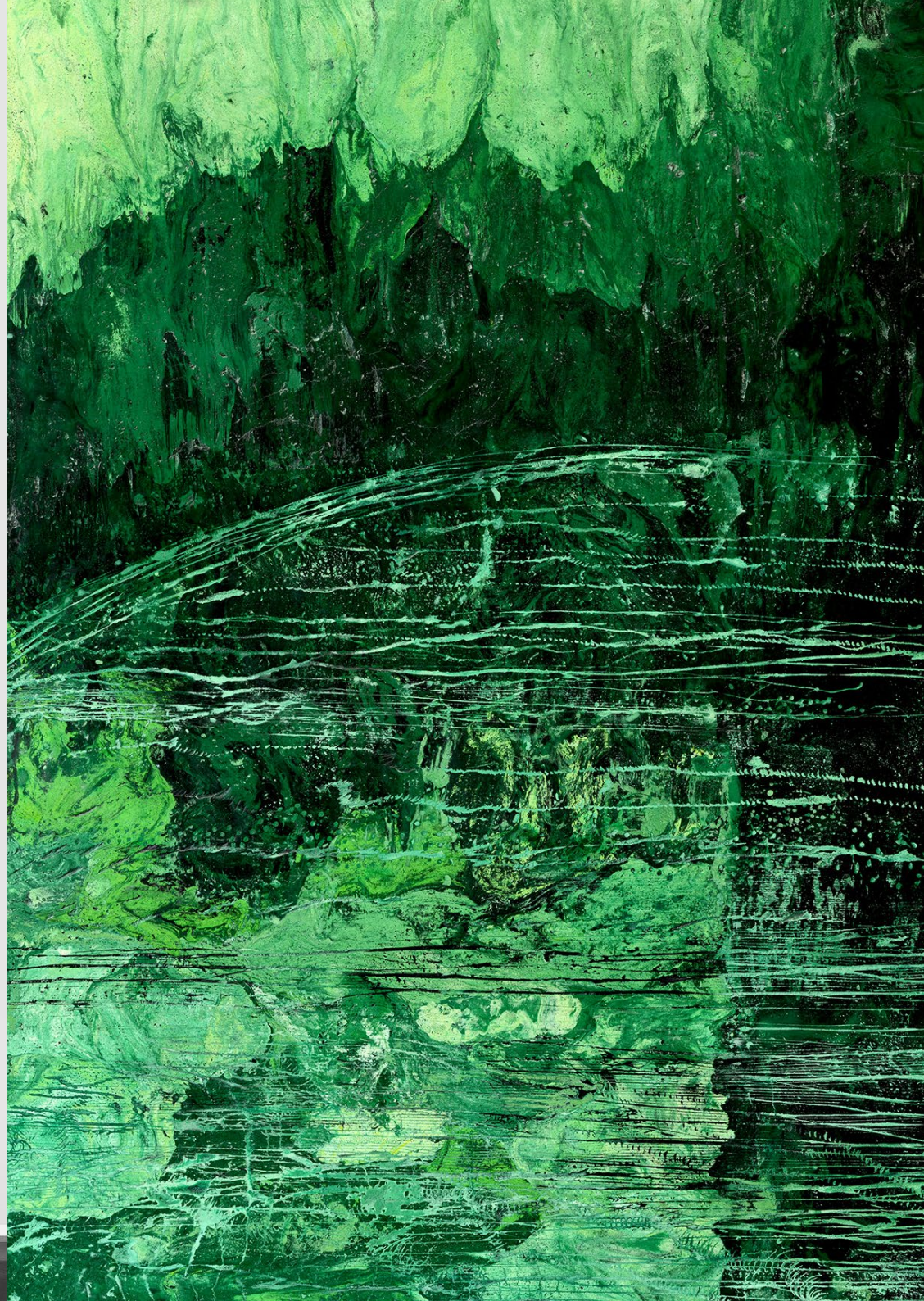


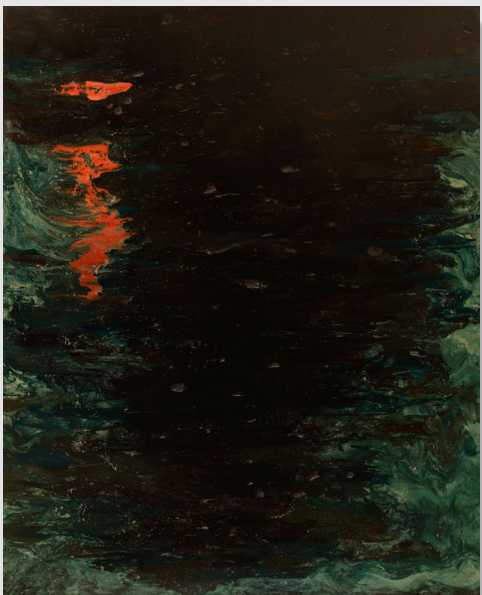
51.5000574, -0.0080067, 2022
Plaster, pigment, and beeswax on
aluminium board
101 x 79 cm





51.740693, -1.248093, 2021
Plaster, pigment, and beeswax on
aluminium board
98 x 80 cm





51.48763 - 0.28795, 2021
Plaster, pigment, and beeswax on
aluminium board
98 x 80 cm



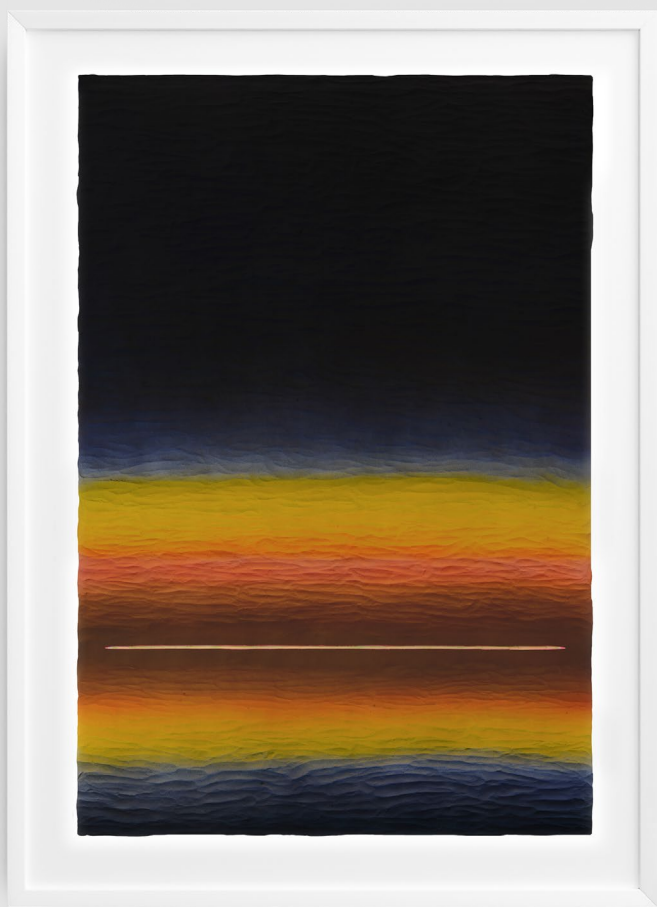


Installation View, Henry Hudson, *Painting with Sculpture: Reflections on the State of Nature*

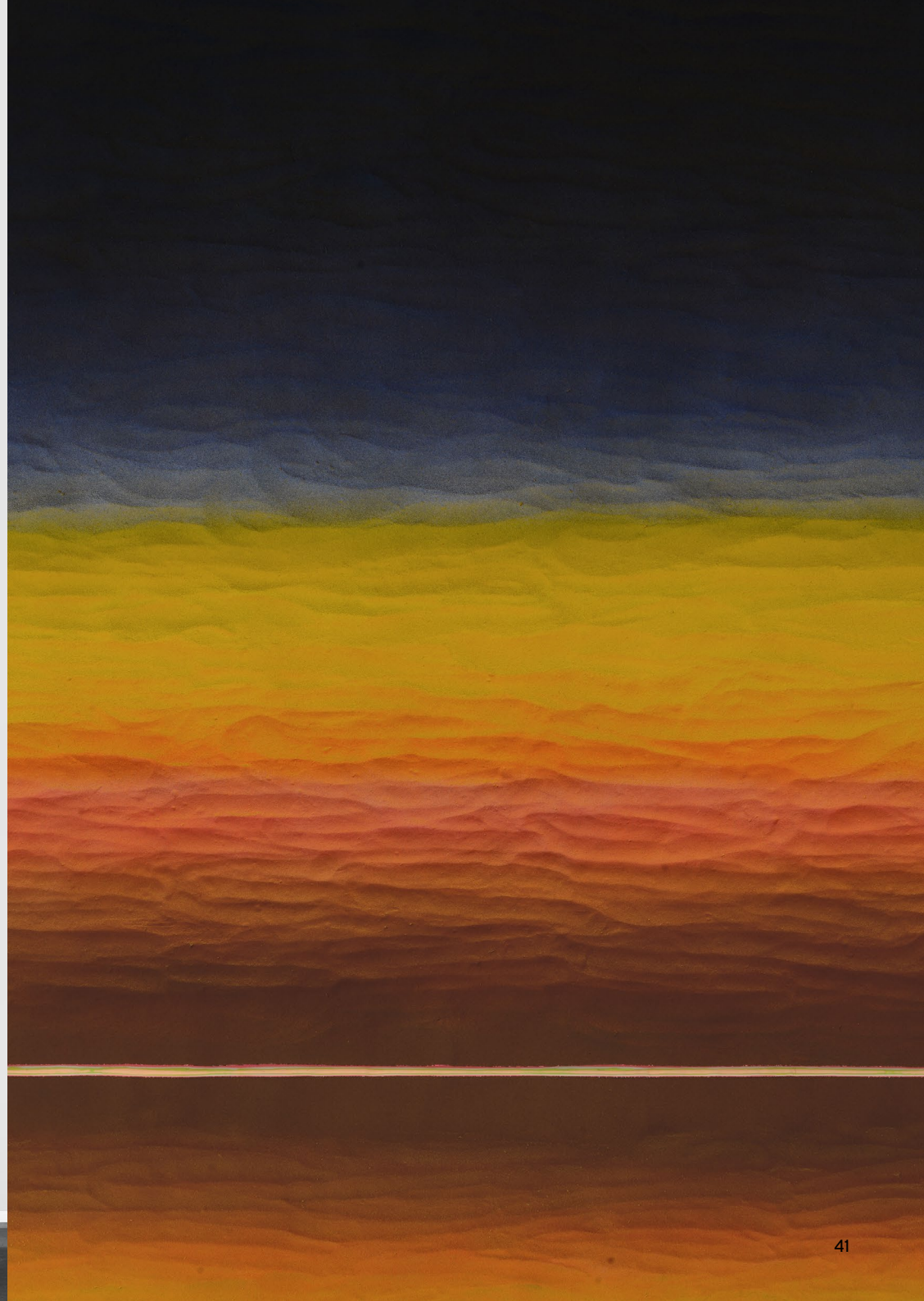


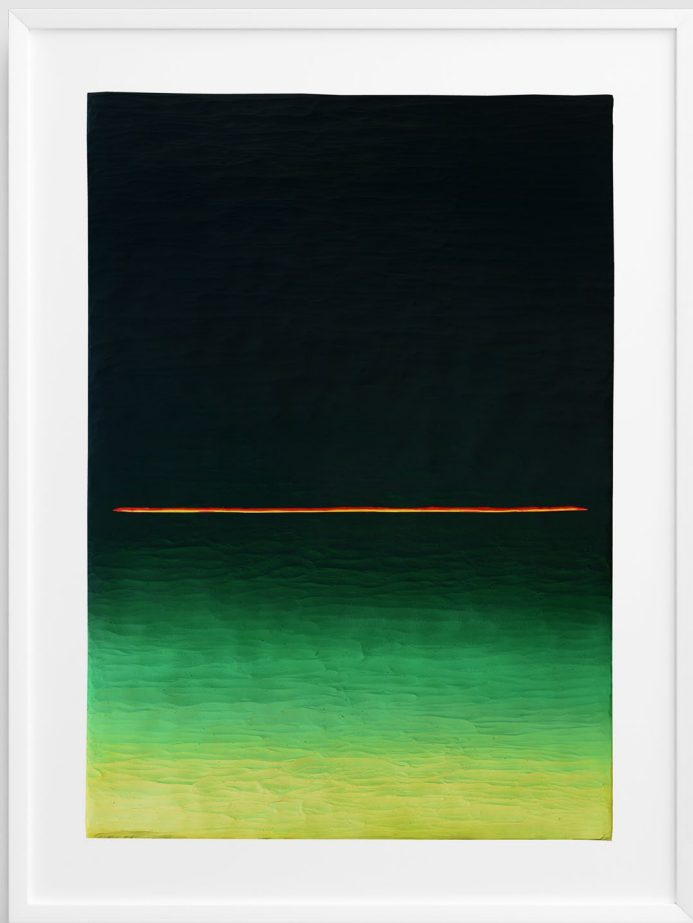
Somewhere Over the Gulf of Carpentaria, 2022
Pigment, petroleum jelly, calcium salts,
chalk with dry pigment in polyvinyl acetate
on aluminium board
120 x 88 cm (framed)



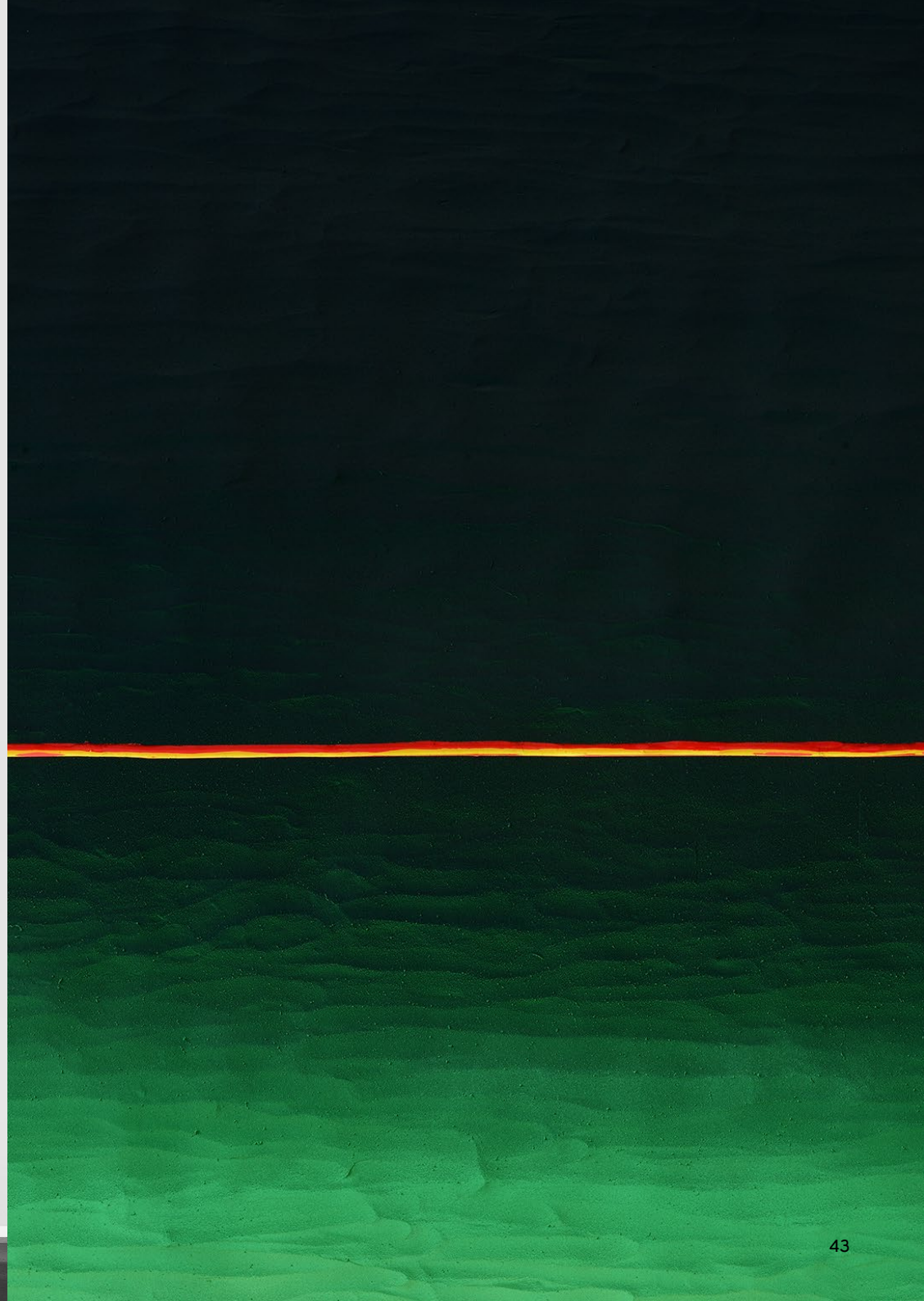


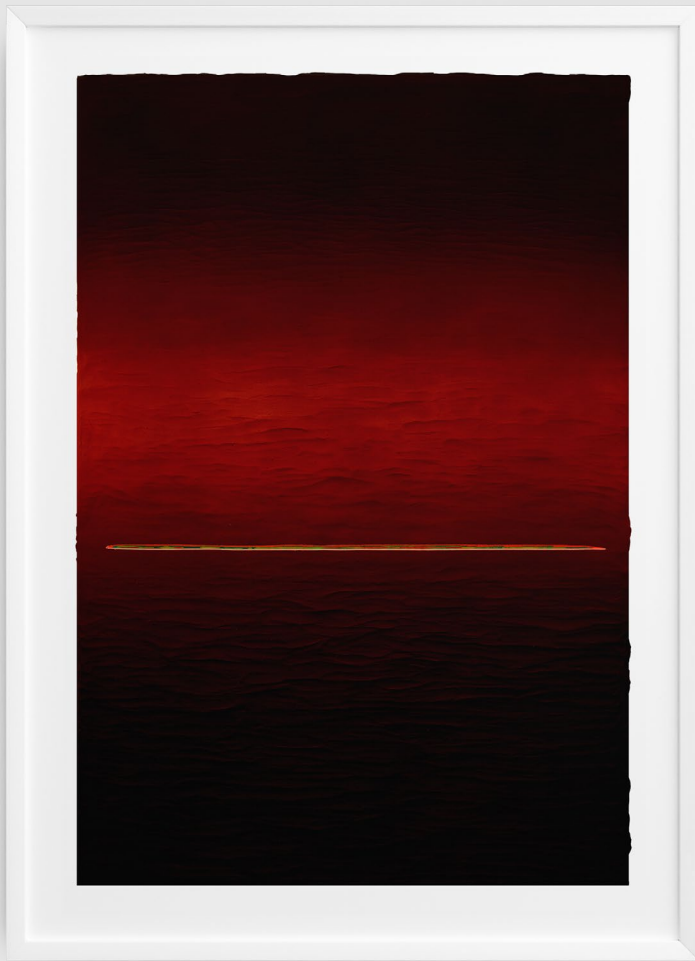
Somewhere Over The Norwegian Sea, 2022
 Pigment, petroleum jelly, calcium salts, chalk
 with dry pigment in polyvinyl acetate on
 aluminium board
 170 x 120 cm (framed)



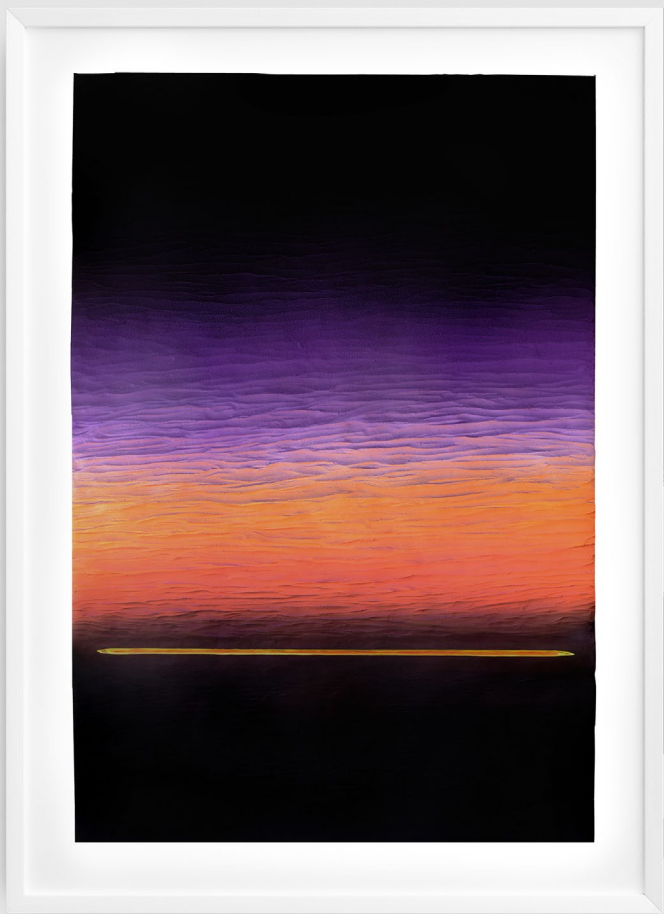


Somewhere Over Papua New Guinea, 2023
 Pigment, petroleum jelly, calcium salts, chalk
 with dry pigment in polyvinyl acetate on
 aluminium board
 170 x 120 cm (framed)



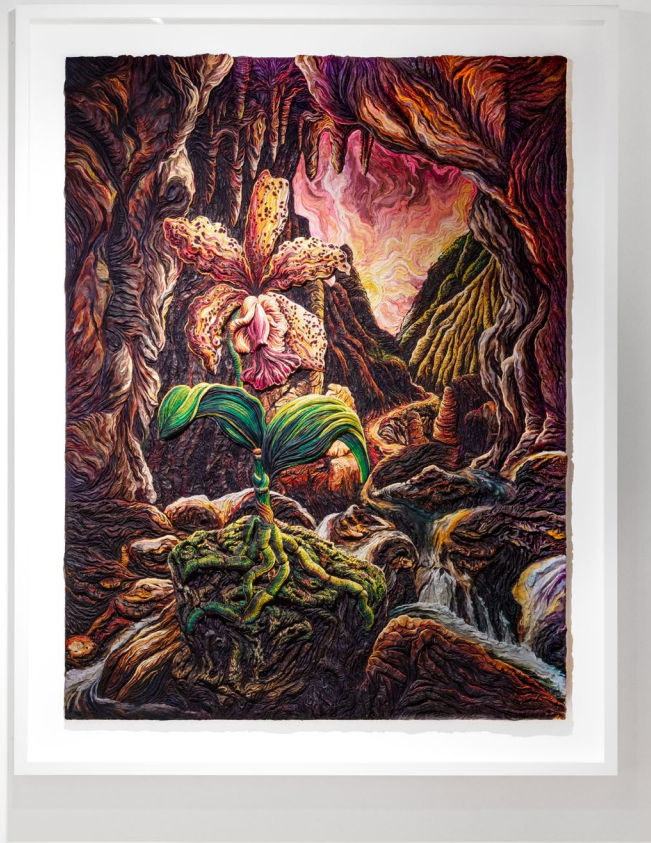


Somewhere over Easter Island, 2023
Pigment, petroleum jelly, calcium salts, chalk with dry
pigment in polyvinyl acetate on aluminium board
170 x 120 cm (framed)



Horizon Line Somewhere Over Baffin Bay, 2022
 Pigment, petroleum jelly, calcium salts, chalk with dry
 pigment in polyvinyl acetate on aluminium board
 170 x 120 cm (framed)





20:16:38 - 20:16:39 pm, 2021
Plasticine on aluminium board
Signed, titled and dated on the
reverse
136 x 102 cm (framed)





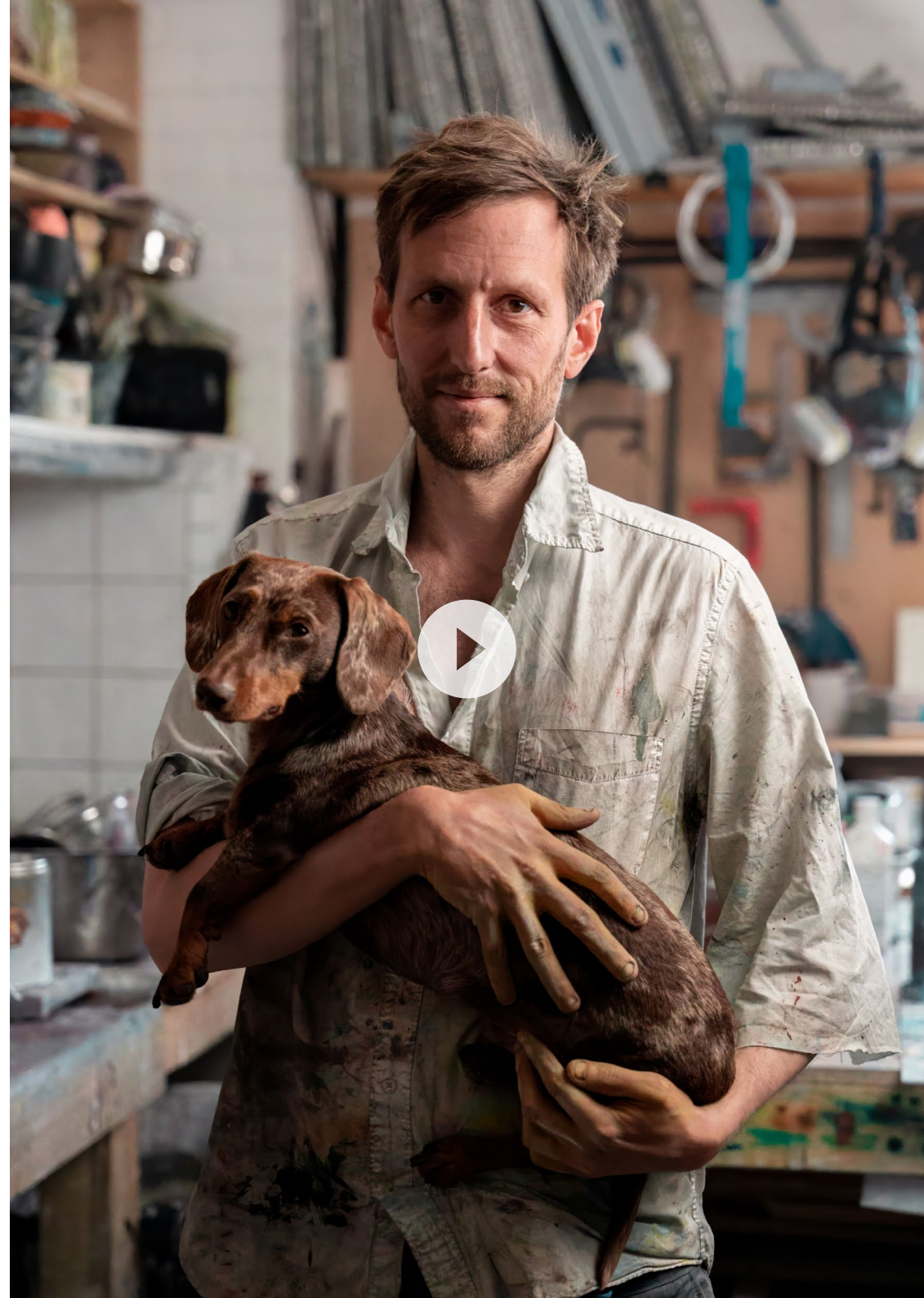
Installation View, Henry Hudson, *Painting with Sculpture: Reflections on the State of Nature*

Biography

Henry Hudson

Henry Hudson (b.1982) is a British artist living and working in London. He graduated from Central St. Martins College of Art and Design, London, UK in 2005. Hudson's practice is expressed through the exploration of various techniques and materials, including ceramics, plasticine, scagliola, oil painting, 3D printing, wax, sand and textiles. His practice is inspired by a multitude of sources, in which British art plays a formative role, including work by Leon Kossoff, Frank Auerbach and William Hogarth.

In 2022 Hudson showed his work in a solo exhibition with Unit London, titled *Horizon Lines*. Selected group exhibitions include *In The Round*, Unit London, London (2022); *Rites of Passage*, Unit London, UK (2021); *The Eternity Exhibition*, The Painting Rooms, London, UK (2020).



UNIT LONDON

Henry Hudson
B. 1982
Based in London, UK.

Education

- 2005 Central St. Martins, London, UK
- 2002 Chelsea College of Art, London, UK

Solo Exhibitions

- 2023 *Painting with Sculpture : Reflections on the State of Nature*, Unit London, London, UK
- 2022 *Shanti*, Unit London, Fulham, London, UK
Ontological Spherescapes, Palo Gallery, New York, USA
Scapes, Unit London, London, UK
- 2021 *De Pury Presents Microcosm*, by Henry Hudson, Artists' Own Studio, London, UK
- 2020 *Pathway*, Galerie Kandhofer, Vienna, Austria
At Some Point of Time, Galerie Isa, Mumbai, India
- 2019 *Henry Hudson - Nothing sticks to nothing*, Hannah Barry Gallery, London, UK
- 2018 *Henry Hudson Jungles*, Albion Barn, Oxfordshire, UK
- 2017 *Sun City Tanning*, Carl Kostyál, London, UK
- 2016 *Sun City Tanning*, Sotheby's S | 2 gallery, New York, USA
- 2015 *The Rise and Fall of Young Sen – The Contemporary Artist's Progress*, Sotheby's S | 2 gallery, London, UK
- 2014 *Pellegrino*, T J Boulting, London, UK
- 2012 *Hominidae*, TJ Boulting, London, UK
- 2011 *A Rake Revisited*, Sir John Soane's Museum, London, UK
Between A Rock And A Hard Place, F2 gallery, Beijing, China
The Rake's Progress, Roach road, Olympic site, London, UK
- 2010 *Crapula*, 20 Hoxton Square Projects, London, UK
- 2009 *Knappin*, Trolley Gallery, London, UK
- 2008 *A Prayer for the Procrastinator*, Cosa, London, UK
- 2007 *Dewlap*, Hiscox collection, London, UK
- 2006 *Animals Farming*, Ada Gallery, London, UK

Group Exhibitions

- 2022 *Manscaping*, The Hole, Soho, New York and Los Angeles, California, USA
RA Summer Show, Royal Academy, London, UK
In The Round, Unit London, Mayfair, London, UK
- 2021 *Nature Morte*, The Hole, Soho, New York, USA
Rites of Passage, Unit London, Mayfair, London, UK
- 2020 *The Eternity Exhibition*, The Painting Rooms, London, UK
Inspiration - Iconic Works, Nationalmuseum, Stockholm, Sweden

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- 2018 *Material*, The Cob Gallery, Camden, London, UK
- 2017 *Starship Trooper*, Griffin Gallery, London, UK
Summer Show, Carl Kostyal, Stockholm, Sweden
- 2016 *Naturalia*, Paul Kasmin Gallery, New York, USA
- 2014 *What Duchamp Taught Me*, The Fine Art Society, London, UK
Human Reproduction, Art Miami, Miami, USA
Multiplied 2014: Contemporary Art in Editions Fair, Christie's, London, UK
Protopia Utopia, Honoré, Galerie RueVisconti, Paris, France
Publish/Curate, TJ Boulting, London, UK
- 2012 *The British Cut*, Cat Street Gallery and Fine Art Society, Hong Kong
- 2011 *InVisible*, Edel Assanti, London, UK
- 2010 *Wonderland – New Work from London*, curated by James Putnam, Assab One, Milan, Italy
Peeping Tom, curated by Keith Coventry, Vegas Gallery, London, UK
- 2009 *The Embassy*, 20 Hoxton Square Projects, London, UK
- 2008 *Don't Stop Me Now*, Trolley Gallery, London, UK
- 2007 *Happy Christ-mass*, Empire Gallery, London, UK
- 2006 *The Beautiful and the Damned*, Hiscox Art Projects, London, UK

Publications

- 2018 *Henry Hudson Jungles*, Published by Albion Barn Publishing
- 2017 *Sun City Tanning*, essay by Niru Ratnam, David Risley and Austin Lee, publ. by Kaleidoscope, Milan
- 2014 *The Rise and Fall of Young Sen – The Contemporary Artist's Progress*, foreword by Henry Wyndham, essay by Niru Ratnam, publ. by Sotheby's S | 2, London
- 2011 *A Rake Revisited, Henry Hudson*, introduction by Marc Quinn and Tim Knox, Director of Sir John Soane's Museum, publ. Trolley Books

Notable collections

- Katz Collection
- de Pury Collection
- Zabludowicz Collection
- Thyssen Bornemisza Collection
- Hiscox Collection
- David Ross Collection

Reflections Inspired by Henry's Work

– Nick Mercer, psychotherapist

‘Yet when we came back late from the hyacinth garden, your arms full and your hair wet, I could not speak and my eyes failed, I was neither living, nor dead, and knew nothing, looking into the heart of light, the silence.’ (T.S. Elliot, *The Waste Land*)

I was initially taken aback by the horizon lines; I could not reconcile their purity and silence after seeing Henry's fevered jungle compositions.

Then the Thames series appeared, evoking modernity even through the same mired alchemical process used to create the prehistoric jungles, perhaps freed by the visceral cut of the horizon lines that came before. The Thames seems to evoke a watery world struggling between the heart of light and the heart of darkness.

The clue was in the title - Horizon - the meeting point of language and vision. The place where life and death contract and condense into a vanishing point only to appear elsewhere, transformed into something strange and new. It is the point in Greek myth when human

suffering becomes so great that the *deus ex machina* is summoned to release and rescue us from our own mortality. “At this point the gods took pity and turned our lovers into a constellation, a tree, an island... or a river ... and there you see them – hanging in eternity.”

And so to Henry's method; what voyage, what magic, what devilish pact preceded the choosing of these raw materials? Materials that are smashed and hammered into bas-reliefs, becoming more fluid than any river we will ever know. Suffice to say, the evidence of Henry's journey is made clear in the cloudy waters of his Thames paintings. Like Bradbury's illustrated man or Keats's urn, these waters move under our gaze to metamorphose into every river that ever was, drawing us in spellbound. We hear the sound of our own blood roaring to the far corners of our bodies. The impasse of everyday life is swept away for a fleeting moment and our skin prickles at a quick glimpse of insurrection. These great and brooding meditations on the Thames are not to be taken lightly. Like all great art, there is a power in them that, I suspect, surprised even their author.





Here, in the words of William Blake, is Henry at his infernal craft; a latter-day alchemist, formerly camped on the Roman Road...

"But first the notion that man has a body distinct from his soul is to be expunged; this I shall do by printing in the infernal method, by corrosives, which in Hell are salutary and medicinal, melting apparent surfaces away, and displaying the infinite which was hid. If the doors of perception were cleansed everything would appear to man as it is, infinite. For man has closed himself up till he sees all things through narrow chinks of his cavern." (William Blake, *The Marriage of Heaven and Hell*).

This is my sense of Henry's journey. It is a bildungsroman confessional that begins with teeming jungles, imagined in a prehistoric earth untroubled by humans. These paintings reach back to a sentient state that dreamed us into existence and first introduced us to the age of anxiety. The suspense of the first garden, the wished-for solitude and the inevitable expulsion. The

descent into the public space of the agora, only to be rebuffed and spurned by the mob.

Thus, the horizon lines act as both gates and balancing scales hung in heaven like the Pleiades. These minimal works ambiguously counterbalance the lurid jungles until the Thames is able to pour through.

My final and crucial observation is that there is no artifice about Henry. There is no pandering to the fickleness of Art fashion and no attempt to accommodate. This is what draws us in: the sense that he has no choice in the work he makes. It seems that he, too, is drawn by a current that exceeds his own understanding. Yet, he does not panic. He has the humility to surrender and that is his rare quality, favouring Eros (life) over Thanatos (death). Of course, this is always an act of faith and an inevitably close run thing. As John Cooper Clarke would have it in the glorious "Beasley Street": "The dirt blows out, the dust blows in, you can't keep it neat."



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