

Kate Palmer 2007

The project has two components, a series of works on paper *'Now that I can no longer touch you'* and a time-based piece **'DEATHTALK'**, where I read from a text of approximately 20,000 words. The works on paper and the text were made concurrently.

My intention is to approach the core themes of the work in two different ways - both trace the process of bereavement and deal with attachment, separation, loss and desire.

The two practices run concurrently and are separated by language. Together they create a new potential space.

DEATHTALK

The writing is a visceral account of the death of my mother and the effects of ongoing grief and loss. It explores the rhythms and complexities of bereavement. It's raw and subjective. My desire is to communicate sensation rather than just a personal narrative. It was important that it be direct. It also discusses therapy and the unravelling process and re-assessment that take place at a time of crisis.

It is separate from the works on paper. The installation will be in an adjacent room or rooms. Sections of the text will be audible when triggered by presence. Like overhearing a fragment of conversation on the street, a whole narrative is not possible. It is an intrusion on an intimacy and allows for the associations of the other to enter the space. It shares the same characteristic as grief in that it can be triggered at any moment and when least expected. Then silence. One element creates a dialogue with the other rather than an explanation.

Now that I can no longer touch you

The 50 works on paper run concurrently – and deal with separation, loss and also maybe desire. All were made following my mother's death. The passage of time is held in the rhythms and shifts in the work.

I placed certain limits and requirements on my practice. To work through repetition and continue the series even when it felt unbearable. To be limited to works on paper – always the same format, same scale - one compositional structure two processes, a mono-print stage and a response in charcoal.

The setting of boundaries on and the repetition of my practice allowed the intensity of my experience to be communicated through the relationship between two elements or entities on the page.

The order of the works runs alongside the rhythm of the written piece.

The two elements are recorded in desire and attraction – pulled or held in a stasis of longing – or in fear and ambivalence, sometimes their communication is equal - sometimes one is markedly different from the other.

The roles interchange as the relationship buckles and twists within its confinement. Touch is never allowed.



Born 1966

EDUCATION

1989-91 Royal College of Art, MA Fine Art Painting
1986-89 St. Martins School of Art, BA Fine Art Painting
1985-86 Oxford Polytechnic Foundation Course in Art – Distinction

RESIDENCIES AND AWARDS

2002 Shortlisted for the Abbey Rome Fellowship and Berwick Gymnasium Artist Residency
1999-2001 Fellow Commoner in the Creative Arts, Trinity College Cambridge
1997 Oppenheim-John Downes Memorial Trust Award
1992 Artist in Residence, HMP Grendon, Buckinghamshire
1991 Burston Award, Royal College of Art

SOLO EXHIBITIONS

2004 'Everything happens', Broadbent, London
2001 'Against the Skin', Broadbent, London
2001 'Against the Skin', Wren Library, Trinity College, Cambridge
2000-01 'Energy-forms' (a rotating installation) Trinity College, Cambridge
1998 'Edifice', Paton Gallery, London

SELECTED EXHIBITIONS

2007 Art 2007, London
2006 'The Irresistible Force', Broadbent, London
'Obsession', Sartorial Contemporary Art, London
The Curator's Space, Great Eastern St. London
Art Chicago *in the Park*, **USA**
'Requiem' intervention work, St. Anselm's Church, London
Art2006, London
Art2005, London
Art 2004, London
Art Fiera Bologna, **Italy**
Faith: Transition Gallery, London
This was a touring show that went on to be exhibited in two public spaces in Japan and Hong Kong as listed below
CAS (Contemporary Art and the Spirits) Gallery, Osaka **Japan**
1A Space, **Hong Kong**
ART 2003, London
Art Fiera Bologna, **Italy**
Group show, Broadbent, London
ART 2002, London
Group Show, Broadbent, London
ART 2001, London
Autumn Exhibition. Paton Gallery, London
ART 99, London Art Fair, London
'Built', The Artists' Network, London
ART 98, London Art Fair, London
'Absolut Secret', Royal College of Art, London
'Images and Figures', Paton Gallery, London
'Absolut Secret' Royal College of Art, London
1996 '30 Minus', Paton Gallery, London
'Transcription', Paton Gallery, London
ART COLOGNE, Cologne International Art Fair, Cologne, **Germany**
'Aspects of Abstraction', Paton Gallery, London
Autumn Exhibition, Paton Gallery, London
1994 'Abstraction 2' Paton Gallery, London
Artists at the Economist Building, Paton Gallery, London
1993 Two Person Show', Paton Gallery, London
'Abstraction 1', Paton Gallery, London
1991 ART London '91, Sixth International Contemporary Art Fair, London
'The New Decade 1', Paton Gallery, London
'Into the Nineties 3', Mall Galleries, London
1990 Neue Malerei de Dozenten und Studenten des RCA, Galerie zur alten deutschen Schule Thun, **Switzerland**.
Selected to represent the RCA Painting School by a Swiss commercial gallery
2nd Biennale of European Art Schools, Antwerp, **Belgium**.
Selected to represent St. Martins Painting School in an exhibition of work by major European art schools staged in locations throughout Antwerp
1988 Whistler's Mother, Brixton, London

COLLECTIONS

Trinity College Cambridge
Old Mutual Asset Managers (UK) Ltd
Cowen (UK) Ltd
Pearson plc
Unilever UKCR Ltd
Ashurst
Private Collections in the UK, America and Europe

broadbent

25 Chepstow Corner
Chepstow Place
London W2 4XE
T: +44 (0)20 7229 8811
F: +44 (0)20 7229 8833
info@broadbentgallery.com
www.broadbentgallery.com

DEATHTALK

Now that I can no longer touch you



KATE PALMER



1,5



16,17



21,22



24,26



25,27



28,30



31,32



36,35

I am a driverless car – driving at full speed without a driver – out of control – speeding towards a barrier – I crash into it – over it – smashed up – I'm on the other side facing the wrong way – going at full speed the wrong way – then back again – go into a spin – out of control – down into an underpass – underground for a while – the rhythm of the lights overhead lighting my space then dark again like a pulse – then back up again into the sun – total unpredictability – changing course all the time – always at full speed.

That's how I recently described where I was at to a friend.

In 2004, my mother, Lesley Holmes, died - she was 57.

I had questions – where to – how to – deal with my grief. What is it – how do I do it – does it end and do I want it to. There is so much written that explains the generic models and yet it feels so particular, it has rhythms, nuances, a heartbeat of its own and it is unpredictable, all consuming – and full of fear.

Slowly new structures, connections and patterns have emerged but I don't know which of these will stay and which will fall away. Everything's up for grabs.

Lesley's breathing was being artificially assisted with a ventilator – additionally a long suction tube pierced her throat – inside that was a slimmer tube that could be pushed down into her lung – every few minutes the nurse fed it down and pressed a button – the sputum was sucked up to prevent her 'drowning', thick brown lumpy goo drawn up, causing Lesley's body to tense and shake with the violence of this penetration. It happened over and over – almost started to seem normal.

Extracts from **DEATHTALK**



31,32



36,35



21,22



16,17