

TINTYPE

JO ADDISON | DREAD ONE DAY AT A TIME

TINTYPE SUMMER WINDOW 2020

22 July – 12 September

Dread one day at a time brings together into a sealed window space, objects made before and after the UK government's Coronavirus lockdown. Jo Addison's work draws on shared cultural memory and evokes an odd, intuitive recognition of familiar things, loosened from their bearings in daily life.

The title, borrowed from the cartoonist Charles M Schulz, speaks of the tension with which Addison approaches her studio, amplified by the guilt she associates with 'poking and prodding' at things that seem to have no bearing on the contemporary global crisis.

In Addison's process, her decisions are governed by the behaviour of materials. Individual works assimilate the physical conditions in which they are made. During necessarily short but essential studio sessions in between teaching and parenting, she works with components that she keeps deliberately close to hand, in order to enable a quick and spontaneous approach to the thing she is making. In work that is apparently casually made, the legacy of a repetitive and a paradoxically slow process is disclosed.

This is the sixth year that Tintype has commissioned an artist to make work that is installed in the gallery's large, street-facing window during the summer break.

JO ADDISON lives and works in London. Recent shows and projects include: *More Gravy*, Tintype, London 2019/20: Commissioned to produce *Noddle*, an edition for Camden Arts Centre, 2019; *Work, Work* (co-curator), 2017 Tintype, London; *Buffet D'Art*, Hestercombe Gallery, UK, 2017; *Fully Awake*, House of An Art Lover, Glasgow 2017; *Gettin' the Heart Ready...* The Royal Standard, Liverpool, 2016; *Good Things Come*, The Gallery at Plymouth College of Art, 2016; *Finite Project Altered When Open*, David Dale Gallery, Glasgow, 2015; *Stop Bugging Me: Frame 3*, (solo) Tintype, London, 2013; *Ailioli*, Outpost, Norwich, 2015; *Join the World*, (solo) Mrs Rick's Cupboard, Primary, Nottingham, 2014; *Combines #1, Model*, Liverpool, 2014; *Not Trees and People*, (solo) Tintype, London, 2013; *The Hope of Wrecks*, UH Galleries, 2013; *Album²*, Five Years, 2013; *Easy does it* a tri-part show at David Dale Gallery, Glasgow, Aid & Abet, Cambridge and Supercollider, Blackpool, 2013; *Unspecified Objects* Malgras Naudet, Manchester, and The Royal Standard, Liverpool, 2013; *CAVE* Liverpool 2012; *Crazee Golf* Tintype 2012; *Ideas are faster* Five Years 2012; *Creekside Open 2011* selected by Phyllida Barlow/Dexter Dalwood; *Whitstable Biennale* 2010 & 2006; *Points of Address* selected by Peter Suchin Outpost, Norwich 2010; *Album* Five Years 2010; *Jo Addison & Alice Walton* Centrum, Berlin 2010; *Cortez Arrives* Herbert Read Gallery, Canterbury 2009; *Free Association* Area 53, Vienna 2009; *Beck's Futures*, Manchester 2008; *Visitors* (solo), Five Years, London, 2007; *No One Sees the Barn* (solo), Outpost, Norwich, 2007.

Additionally, through performance events designed to stage the act of learning beyond the constraints of academia, Jo Addison's collaborative research with Natasha Kidd explores learning as form. Through this work *Inventory of Behaviours* was presented at Tate Exchange in 2018 and 2019 and commissioned for *Uniqlo Tate Lates* at Tate Modern in September 2019.

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