

LOUISE HOPKINS  
FLYING FOX

8 September - 15 December 2018

CAMPLE LINE









## List of Works

Ground floor - Gallery 1 (right to left)

*Blue Watercolour*, 2014

Watercolour on folded paper

(not illustrated)

*Ruby Sapphire*, 2017

Acrylic on archive digital print

(illus page 17)

*Blue Watercolour*, 2016

Watercolour on perforated paper

(illus page 21, detail)

Upstairs - Gallery 2 (left to right)

*Flying Fox*, 2018

Long wall, end wall, stair wall - dimensions variable

Watercolour, coloured pencil, graphite, ink pen  
and inkjet print on polyester fabric

(illus pages 2-3, 10-11, 18-19, 22-23)

*Leaf*, 2018

Watercolour on folded paper

(illus pages 3 and 9, detail)

*Intermediary*, 2018

Acrylic on archival inkjet print

(not illustrated)

*Chandelier*, 2018

Acrylic and oil on archival inkjet print collage on wood

(illus page 14)

*Quarters*, 2010  
Acrylic on world map  
(illus pages 6-7)

*Rosa B*, 2016  
Acrylic on archival digital print  
(illus page 8)

*Bridge and Crown*, 2018  
Archive digital print on Hahnemuhle paper  
Edition of 30 + 5AP  
(illus page 1)

### Screening Space

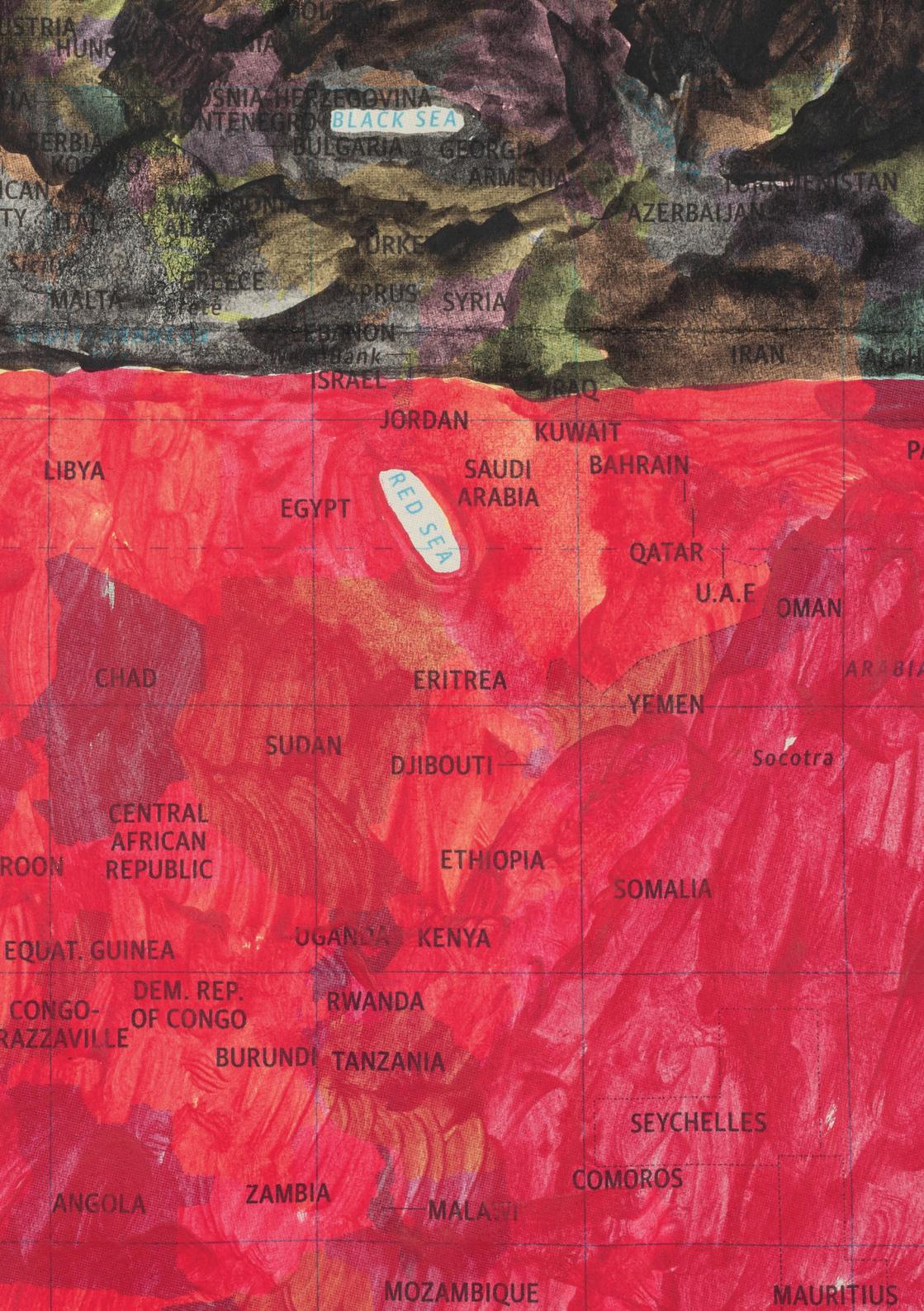
*Flying Fox*, 2018  
Left-hand wall  
Watercolour, coloured pencil, graphite, ink pen  
and inkjet print on polyester fabric

*Branch*, 2014  
Watercolour on folded paper  
(not illustrated)

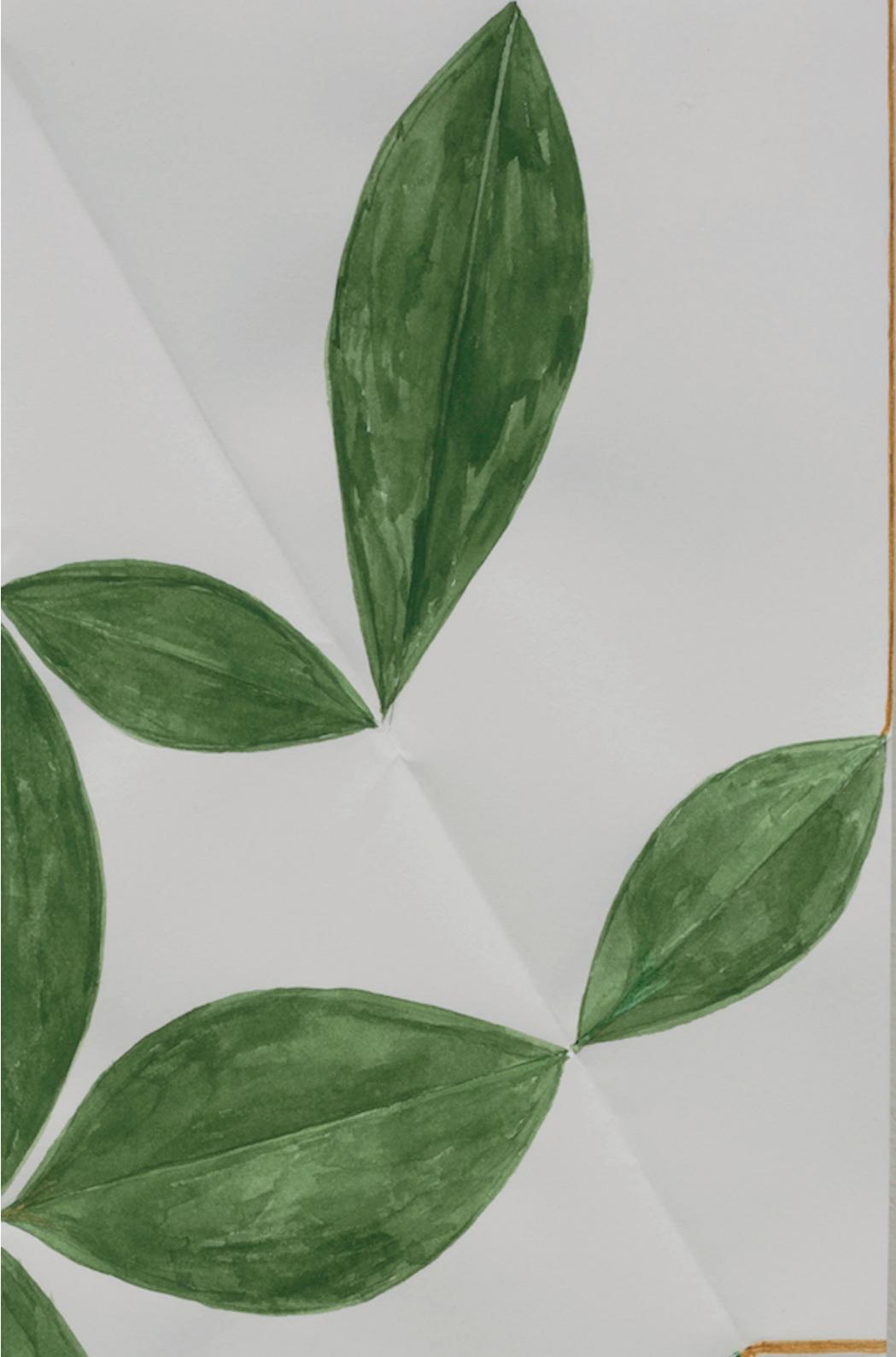
Illustrations (not included in exhibition)  
*Of and Of*, 2016, watercolour on printed page, detail, page 12;  
Photograph made at Cove Park, August 2017, page 25

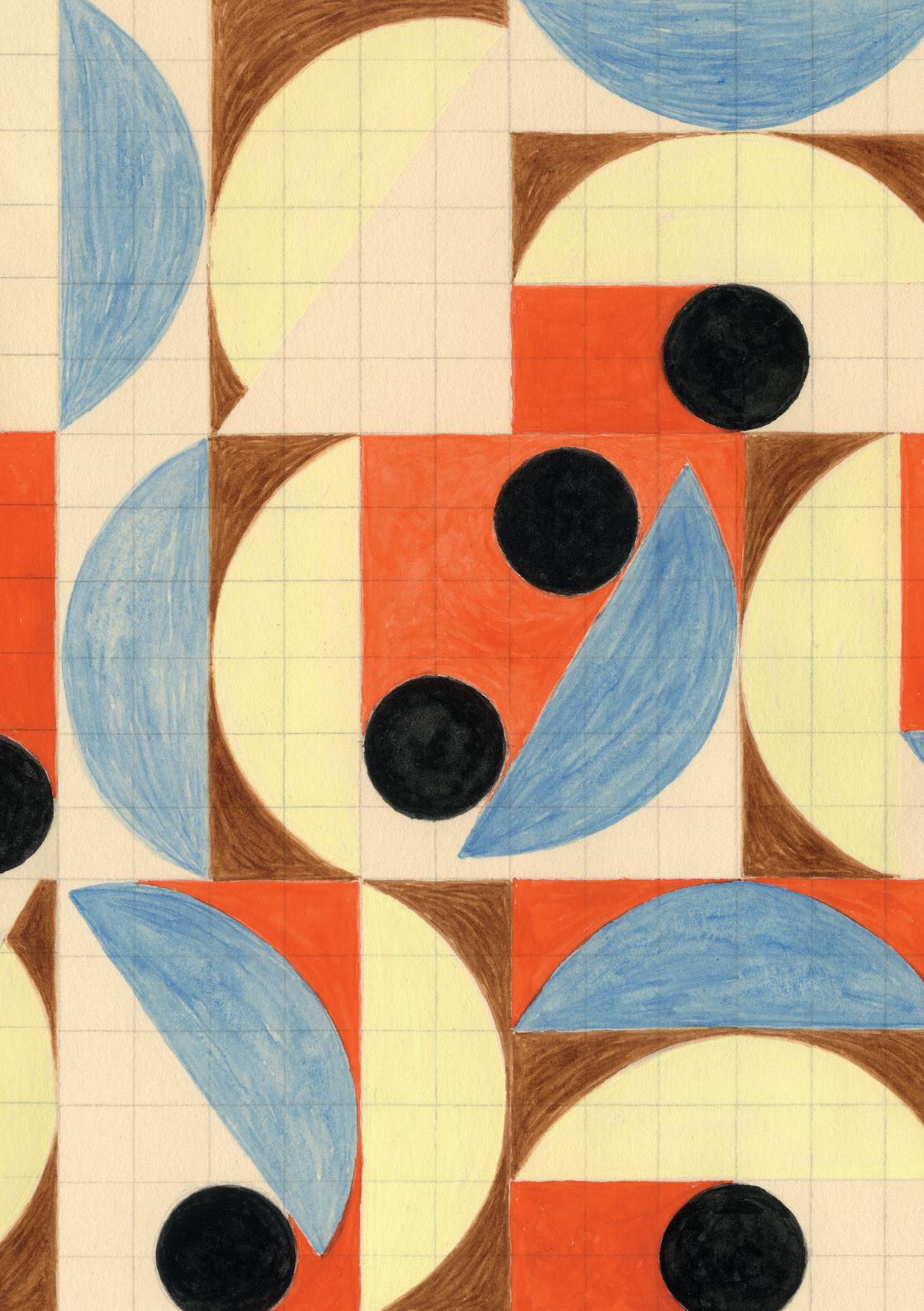
Image credits  
Mike Bolam: pages 2-3, 8, 14, 22-23; Ruth Clark: pages 6, 7  
9, 21; Louise Hopkins: pages 12, 17, 25; Tina Fiske: page 1

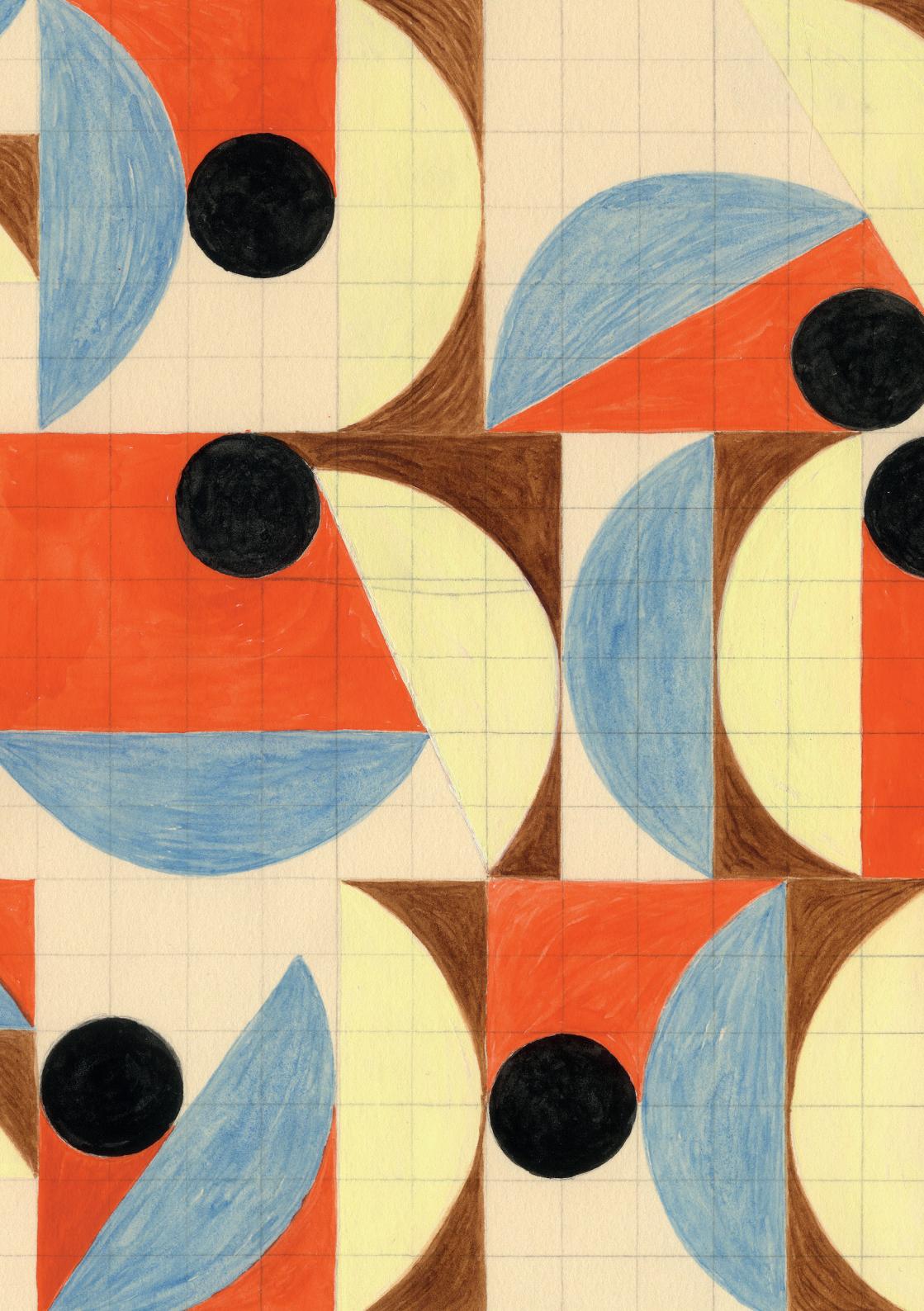












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*Flying Fox* is the extraordinary outcome of an invitation we made to Louise Hopkins in summer 2017 to develop a project at CAMPLE LINE. After nine months of development and two intense weeks of installation, we all have the overwhelming sense that *Flying Fox* is not so much completed as it is now beginning.

Our decision to approach Hopkins in fact crystallised around a beautiful painting on paper entitled *Of and Of*, shown over spring and summer 2017 at the Scottish National Gallery of Modern Art in Edinburgh (detail illus. facing page).<sup>1</sup> Painting directly on to a page of found text, Hopkins carefully circled every preposition, conjunction, and determiner within the written passage, leaving no noun, pronoun, adjective or adverb more than barely discernible under an excitable surface of waves, dips, partings, crests and peaks. I still recall my eye repeatedly surveying the first square inch, top left in, of that work: A beautiful sloping of fine painted lines and in the midst of their gentle rise a small encircled *of* – like a sound releasing from the blow-hole of a surfacing whale. It felt as if the text below was making itself known again before moving on. That encounter with *Of and Of* was timely insofar as it chimed with questions we were asking at Cample about the next steps for our developing programme and how we might invite artists to come and make new work there.

As it happened, we caught Hopkins at a fortuitous moment: quite by chance, she was on the brink of producing her first large-scale outdoor work. About to undertake a short residency at Cove Park in Argyll and Bute, she was then scheduled to embark upon the production and installation of *Dance Number*, her commission for the outside of the Mackintosh Building at The Glasgow School of Art.<sup>2</sup> Familiar within Hopkins' body of work in respect of its concentrated arrangement of repeated colours and forms, *Dance Number* was of an architectural scale new to her practice, deriving from questions Hopkins has been increasingly broaching about how abstraction and environment can relate. Inevitably, our conversation began to circle around these recent developments and their roots in her practice: as she has said, 'In my work the connection between inside and out has always been



important.' Hopkins used the opportunity of her residency at Cove Park to take work outside in a more exploratory sense, including a test print for *Dance Number*, which she positioned and laid on the ground. She also took an image of a small painting on photo-collage held aloft in her left hand with a view of Loch Long beyond (illus. page 25), recalling a photograph of Hopkins taken in 2004, showing her out in a wooded glade holding one of her paintings.

Hopkins' project at Cample has developed from this constellation of factors, which in turn shaped some of her early visits. Initially, we took her to see archival material at The HALO Trust, Dumfries Museum and Drumlanrig Castle, as a way to connect her practice and her visual language to the area. From the start, however, Hopkins was most attentive to the buildings and structures around Cample Mill and keen to connect her project very directly with the immediate environment. Over the successive days of a February visit, Hopkins spent a good deal of time positioning large abstract paintings around both the interior of CAMPLE LINE and the grounds outside. The scale of the paintings, and the effort in lifting them around, necessarily entailed a participatory element that was at times captivating. Hopkins' new edition, *Bridge and Crown* (illus. page 1), resulted from one particular moment that saw Hopkins disappear under (and arguably into) her painting.

Hopkins did consider developing a work for outdoors, but ultimately *Flying Fox* evolved within CAMPLE LINE building. In an early exchange, she offered us the following reflection: 'a linking factor in all my work is that it addresses/responds to context; this might be the context of a catalogue page, a piece of folded paper or of a building or environment.' I have recalled that insight numerous times since, as the scope of her project at Cample has developed, but especially so when passing the small painting, *Blue Watercolour*, 2014, over the last few days of installing *Flying Fox*. It struck me as compelling, then as now, that Hopkins might approach Cample as a context in a manner related to the way she would a modest piece of paper with ten simple folds made in it.

The scale of *Flying Fox* necessitates dynamic viewing and is both encompassing and social, whilst a selection of new and recent works draw attention back to its hand-painted qualities and encourage closer, slower and more personal encounters. Importantly, the smaller framed works engage in dialogue with *Flying Fox*, connecting it to Hopkins' existing body of work and her distinctive visual language; *Quarters* from 2010 (illus. pages 6-7) prefigures an interest in colour, abstraction, grid and place that ultimately informs *Flying Fox*. Equally the two paintings on photographic collage, *Rosa B* and *Chandelier* (illus. pages 10 and 14), link it to Hopkins' earlier paintings on patterned fabric. At the same time, like *Leaf* (illus. page 9), they connect us and *Flying Fox* back to the arboreal world immediately outside the gallery. Others such as *Intermediary* and *Ruby Sapphire* (illus. facing page) delight in pattern and its tactility, and they share a lightness of touch that is evident in Hopkins' choice of 'Flying Fox' as title for both commission and exhibition.

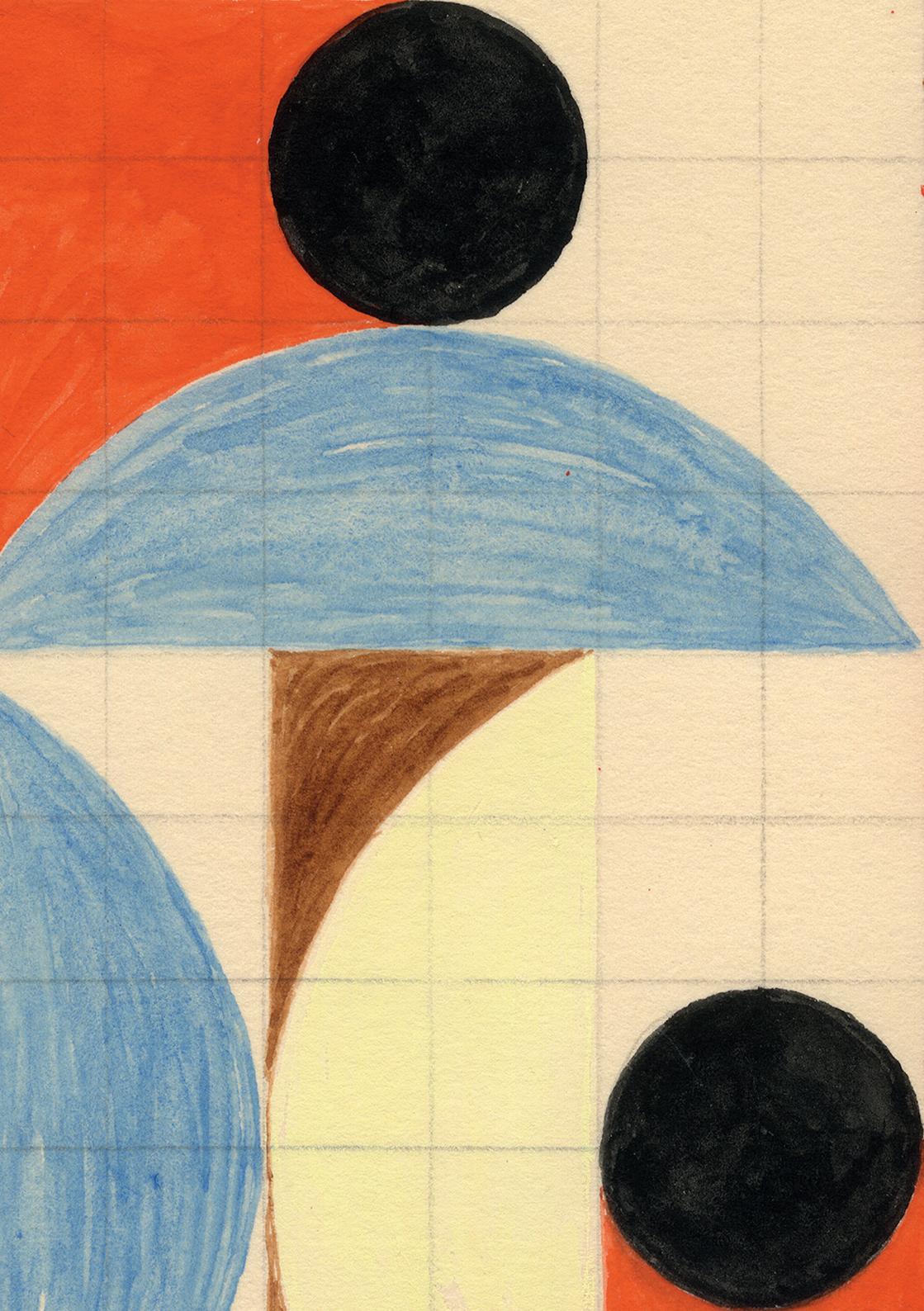
Thus, already *Flying Fox* is assuming a unique and enigmatic presence of its own. In essence, it is full of shapes much as the walls that dress the exterior of CAMPLE LINE building are full of stone; as Hopkins suggests, 'one is paint and the other is stone; here they touch each other.' Arriving at CAMPLE LINE on a bright morning, it is difficult not to connect the pared-down abstract language and palette of *Flying Fox* with the sight of a cloudless blue sky filling the viaduct arches. Such momentary heightened awareness speaks of Hopkins' interest in the potential of abstraction to connect us vitally and emotionally to our surroundings, and it is perhaps the promise of *Flying Fox* as an exhibition – the sense of sudden uplift, even thrill or elation offered in its very name.

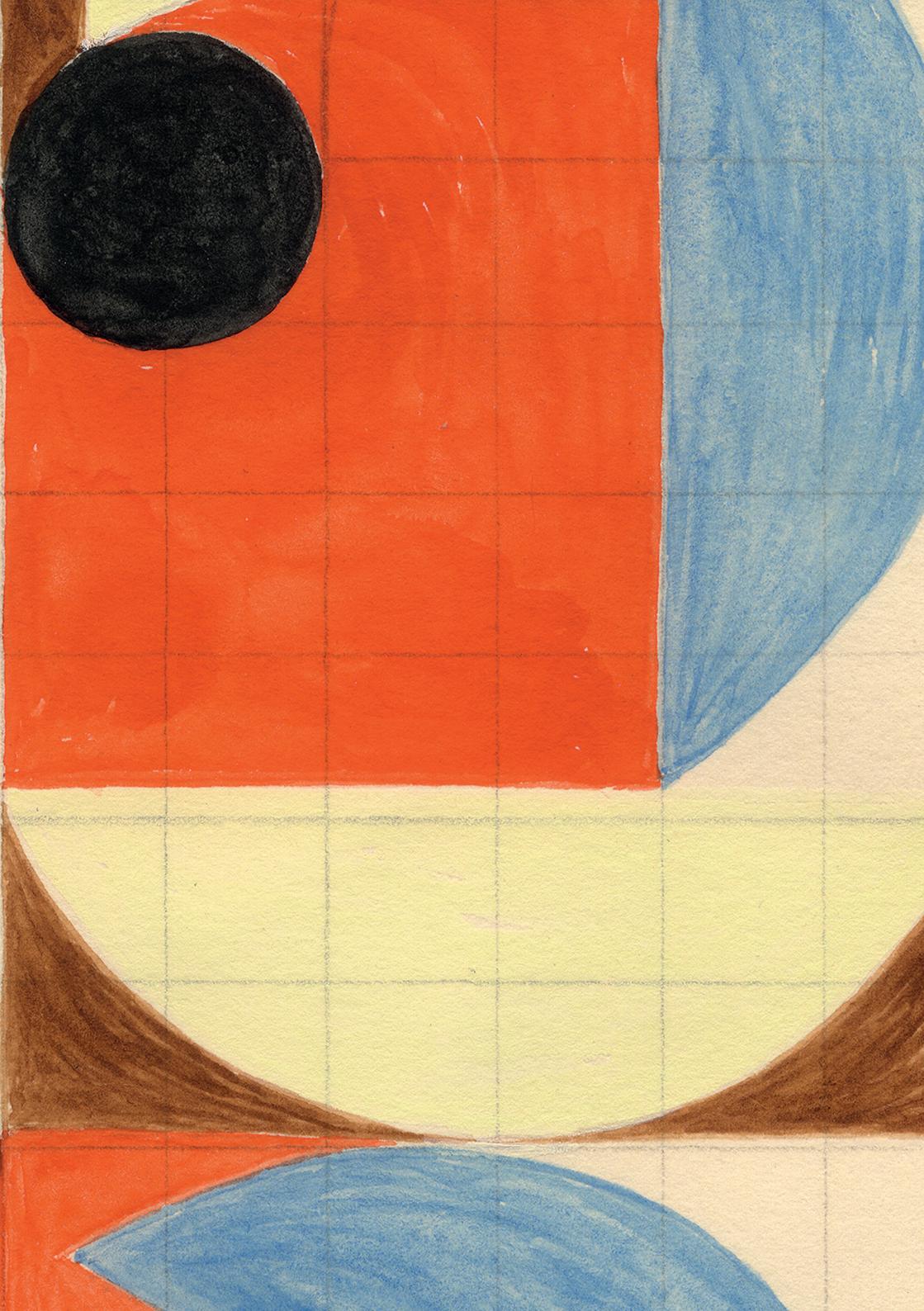
Tina Fiske

1 *Of and Of* was part of a group of works by Hopkins included in *NOW - Place and Journey* at the Scottish National Gallery of Modern Art, 24 March - 24 September 2017

2 *Dance Number* was officially opened on 24 October 2017. It was due to be in place until 30 June 2019, but was removed in August 2018 as part of measures taken in the wake of the second fire to afflict the Mackintosh Building in June 2018















Louise Hopkins has exhibited widely overseas and in the UK. In 2017 she completed *Dance Number* 2017 – a temporary Artist Wall Commission for the exterior of the Mackintosh Building at The Glasgow School of Art.

Her work has been included recently in two important group shows: *NOW – Place and Journey* at the Scottish National Gallery of Modern Art, Edinburgh, 2016, and *Dévider le réel* at Les Abattoirs, FRAC Midi-Pyrénées, France, in 2015. In 2014 she had a one-person exhibition *Black Sea, White Sea* as part of *GENERATION: 25 years of Contemporary Art in Scotland*. In 2007 she was one of 6 artists who represented Scotland at the 52nd Venice Biennale, and in 2005 she had a major one-person exhibition *Freedom of Information* at The Fruitmarket Gallery in Edinburgh.

Public collections include Jumex Collection, Mexico City; Museum of Contemporary Art, Sydney; the Museum of Modern Art, New York; Musee Cantonal des Beaux-Arts, Lausanne; British Council Collection, London; Arts Council of England, London; Aberdeen Art Gallery, Aberdeen; Les Abbatoirs, Toulouse; the Scottish National Gallery of Modern Art and Edinburgh City Art Centre, Edinburgh.



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