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Press

MARK CORFIELD-MOORE

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JERWOOD ARTS
2021

JERWOOD ARTS



MAKING applications: In conversation with Mark Corfield-Moore, Jessica Harrison and Jasleen Kaur

Do you want to know what previous awardees have learnt from the process of applying and making their works?

We've brought together three artists and makers from previous editions of this award to share their experiences. Mark Corfield-Moore (2019 awardee), Jessica Harrison (2017 awardee) and Jasleen Kaur (2015 awardee) reflect on the application process, the reality of making their commissions and the impact of the award on their own practice. Chaired by Jerwood Arts Director Lilli Geissendorfer, this conversation offers a candid insight for artists and makers who are thinking about applying this year.

Mark Corfield-Moore (b. 1988, Bangkok, Thailand) lives and works in London. He graduated with a Postgraduate Diploma from Royal Academy Schools in 2018 and with a Bachelor's Degree in Fine Art at Central Saint Martins College of Art and Design in 2015. Recent exhibitions include *Common Thread*, New Art Centre, Salisbury, 2020; *Reinventing the Future*, Plain Gallery, Milan, 2020; *Adieu to Old England*, The Kids are Alright, Choi & Lager, Cologne, 2019; *Out of Office*, PADA Studios, Lisbon, 2019; *At Your Service* (solo exhibition), Wolfson College, Cambridge, 2018. In 2018 he was awarded the Tiffany & Co. x Outset Studiomakers Prize. markcorfieldmoore.com

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GALERIE RETTBERG

07/05/2021

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[Artists](#)

[Exhibitions](#)

[Fairs](#)

[Viewing Rooms](#)

[News](#)

[Contact](#)



WE MELT BEFORE IT FORMS

Mark Corfield-Moore, Judith Goddard,
Jeschkelanger, Caro Jost, Ma Qiusa, Anita Witek
curated by Joseph Constable
at Britta Rettberg Munich

May 07 - June 17, 2021

Britta Rettberg Gallery is pleased to present the group exhibition "WE MELT BEFORE IT FORMS" curated by Joseph Constable. The exhibition brings together works by Mark Corfield-Moore, Judith Goddard, Jeschkelanger, Caro Jost, Ma Qiusa and Anita Witek.

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GALERIE RETTBERG

07/05/2021

Exhibition text by Joseph Constable

No sooner had the warm liquid, and the crumbs with it, touched my palate, a shudder ran through my whole body, and I stopped, intent upon the extraordinary changes that were taking place. An exquisite pleasure had invaded my senses, but individual, detached, with no suggestion of its original... Whence did it come? What did it signify? How could I seize and define it?

Marcel Proust[1]

Why is it that all that tirelessly occurs in front of us, that functions in such an effective way and is also obvious, remains unseen?

François Jullien[2]

The opening lines of Jullien's *The Silent Transformations* speak to a certain temporal anxiety. It is an anxiety elicited by the unrelenting yet often unnoticed passing of time, such as the 'irrepressible disturbance' of coming across a photograph of oneself from twenty years earlier and piecing together the fragments caused by this momentary rupture. Or, a moment like that in Proust's *Time Regained*, when after "coming across a friend one has not seen for several years ... he had preserved many features of his former self. And yet I could not take it in that it was he"[3]. These moments of misrecognition are defined by their quiet movement, the subtle and at times insidious processions that confront us out of nowhere, which make us feel that time is sand falling through the gaps between our fingers.

We Melt Before It Forms begins from this sensation of temporal anxiety, one that is perhaps heightened by the moment within which the exhibition is presented. Within the minutes, hours and days spent inside and isolated, time becomes an object of study, and yet even when we try to arrest it within the context of these extraordinary circumstances, it seems to be speeding up rather than slowing down. To follow Proust, what would it mean to try and 'regain' time? How do fugitive memories become constituted through form and imbued with different layers and textures? The exhibition appears through a series of intimate recollections: words whispered, images captured, remnants recorded, histories distorted. Like the madeleine crumbs that float to the surface of Proust's teacup, or the silent transformations that confront us out of nowhere, the contemporary inflection of memory can at times startle and unease, but these acts of remembering can also be productive processes that reorient our relationship to the temporal frameworks that define our lived experiences. The past continues to accumulate in the present and hints of futurity are embedded within it; architectures become charged by overlapping layers of time, and thoughts reoccur as new instances of interiority. In each of the artworks presented, encompassing design, painting, textile, photography, film and installation, memory is rendered as a transformative process that resists the deterministic motion of time's linear passing; instead, it becomes a series of infiltrating movements – rising and falling, melting and forming.



Mark Corfield-Moore, "Little Temple in the Garden", 2021, dyed warp threads, hand woven cotton, 175 x 105 cm

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ELEPHANT

03/07/2020

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3 Jul 2020

ARTISTS TO WATCH

These Are the Ascendant Artists You Need to Watch

From digital sex dolls to the colonial legacy of mining, these rising art stars address the politics of creative production within a global landscape.



Mark Corfield-Moore, *Golden Showers* (detail), 2019. Photo by Anna Arca

Textiles: Mark Corfield-Moore

For his commission as a recipient of the 2019 Jerwood Makers bursary, Mark Corfield-Moore explores the process of weaving—drawing upon research in northern Thailand and the Scottish Highlands, where he observed the techniques of rural communities, and sought to connect with his own Thai heritage. The resulting works are studies in fiery orange, each a showcase of curation as well as creation. They are the culmination of hundreds of small decisions made by the artist—of when to allow the thread to hang in uniform lines, and when to pin and redirect the material into arcing streaks. Jerwood Makers Tour is currently paused at Manchester Art Gallery; Corfield-Moore has also exhibited at the Royal Academy of Art, and in Lisbon, New York and Stokkøya, Norway. **(Ravi Ghosh)**

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JERWOOD ARTS
2019

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Making Conversation: Mark Corfield-Moore and Ann Coxon

Artist Mark Corfield-Moore discusses his new series of weavings with Ann Coxon, Curator of International Art at Tate Modern.

Making Conversation is a series of discussion events programmed for Jerwood Makers Open 2019 and developed in collaboration with the artists. This intimate series of conversations provide insight into the ideas and processes behind the works in the exhibition.

About the artist's guest

Ann Coxon is Curator of International Art at Tate Modern. Having always questioned the hierarchy of craft and art, Ann has a special interest in textile art and recently curated the major exhibitions at Tate Modern of two pioneering women Dorothea Tanning, 2019 and Anni Albers, 2018-19.

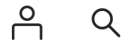
About the artist

Mark Corfield-Moore (b. 1988, Bangkok) lives and works in London. He graduated with a Postgraduate Diploma from Royal Academy Schools in 2018 and with a Bachelor's Degree in Fine Art at Central Saint Martins College of Art and Design in 2015. In 2018 he exhibited in his first solo exhibition, *At Your Service*, at Wolfson College, Cambridge. Selected group exhibitions include: *Out of Office*, PADA Studios, Lisbon, 2019; *Arc*, Kristian Day Gallery, London (2018); and *Layered Narratives*, l'étrangère Gallery, London (2016). In 2018 he was awarded the Tiffany & Co. x Outset Studioma makers Prize. markcorfieldmoore.co.uk

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CRAFTS COUNCIL

24/06/2019



Crafts Council / Stories

Weaving stories: Mark Corfield-Moore reveals his inspirations

By [Debika Ray](#)
24 June 2019

The textile artist's tasselled textiles take cues from historical events and people



Weaver
Mark
Corfield-
Moore at
work. Photo:
courtesy the
artist

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CRAFTS COUNCIL

24/06/2019

Weaver Mark Corfield-Moore typically takes a historical event or character as the starting point of his work, then abstracts the references to tell a more universal story. Among these have been tapestries adorned with parasols, influenced by the art of 'studied carelessness' practised by 14th-century Italian courtiers, and works inspired by Kitty Fisher, an 18th-century courtesan who would eat 'money sandwiches'.

‘You get ikat from Uzbekistan to Indonesia,
but also tartan in northern Thailand, even
though it’s synonymous with British brands
– I’m interested in these cross-overs’

Mark Corfield-Moore

It was the clarity of his ideas and his commitment to developing new weaving skills that won him a place at the 2019 Jerwood Makers Open: a biennial commission that celebrates early career makers, funded by UK-based independent body Jerwood Arts. He and five other makers and studios were selected from more than 300 applicants for an £8,000 award to create experimental new works for display at London's Jerwood Space (19 June – 18 August 2019) before touring nationally. 'Mark's work stood out for his striking, intercultural approach to weaving practices and the strength of his research proposal,' says Lilli Geissendorfer, director of Jerwood Arts.

The London-based textile artist, who studied History of Art at University College London before doing a second BA in Fine Art at Central St Martins and post-graduate studies at the Royal Academy, took up weaving less than two years ago, after doing a taster course in weaving in Peckham then buying his own loom. He was selected to take part in the Jerwood exhibition in November 2018 and, since then, has spent time in northern Thailand learning the art of ikat – a form of dyeing and weaving practised in several parts of Asia – after finding out that his maternal grandmother had been a weaver there. He also travelled to rural Scotland to learn about the production of tartan, a nod to the British side of his identity, producing and registering a new tartan.



Textile artist Mark Corfield-Moore in his studio. Photo: Trent McMinn

‘The interesting thing is that you get ikat from Uzbekistan to Indonesia, but also tartan in northern Thailand, even though it’s synonymous with British brands,’ says the textile artist. ‘I’m interested in these cross-overs, rather than saying “this is British and this is Thai”’. Through his explorations, he is also highlighting the nomadic, cross-cultural and placeless nature of textile production itself.

While learning traditional weaving skills, he has also been experimenting with his own methods – specifically, a tassel effect in which strands of the warp thread hang loose, disrupting and complicating the image. The drooping, nostalgic form that this process produced reminded him of the trails left behind by fireworks and of weeping willows – and were the basis of the works he is showing at the Jerwood Space. His latest textiles are wall-based, framed pieces that incorporate elements of both tartan and ikat – bringing together the rigid grid of the former and the feathery looseness of the latter.

They are versions, he says, of the prints that were made in the 17th century to commemorate fireworks events – a theme that again touches on his interests in memory, space and time. ‘You might think that these prints were documents made after the event looking back, but it was typical for fireworks prints actually to be made before an event,’ he says. ‘They were not a record of history but rather an anticipation of it being remembered.’ It is this idea of travel, whether through time or distance, that persists throughout his work.

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KRISTIAN DAY
2018

Kristian Day

Exhibitions

Artists

Contact



Kristian Day recently opened his latest exhibition, 'arc.', at Herrick Gallery in Mayfair, featuring the work of young London-based artists Mark Corfield-Moore, Victor Seaward, Nathaniel Faulkner and Fani Parali. Over the course of its three week duration Writer and Art Historian Hector Campbell spoke to the artists about their influences, creative process and exhibited work. Corfield-Moore spoke about his interest and education in art history, his series of 'Parasol' works and his experience with artistic residencies. Read the full interview with Mark Corfield-Moore below:



Mark Corfield-Moore, Bored Courtier, 2018, handwoven cotton and dye, 198 x 142 cm
Installation view from Arc

Hector Campbell: You studied History of Art at University College London before going on to complete a BA in Fine Art at Central St Martins and a Post-Graduate Diploma at the Royal Academy Schools. Does this academic backing in art history influence your own artistic practice? And if so in what ways?

Mark Corfield-Moore: Yes, absolutely. I think art history taught me how to approach art with an overview, seeing how one period or movement changed onto the next. Because they taught in modules, I could have a class on the Florentine Renaissance in the morning and Post-War abstraction in the afternoon, it forced my mind to be nimble and dexterous and move through the thinking of different historical periods simultaneously. I think that's why in my practice I enjoy transversing through subject matters from disparate places and time periods. I often come across historical characters such as Luisa Casati who would walk her pet cheetahs in Venice, to Kitty Fisher, an 18th century courtesan who would eat money sandwiches, and these subjects stay with me and I sit on them until an idea for a work comes.

HC: You've recently become interested in the history of weaving and 13th-century Peruvian tapestry. How did this interest present itself to you? And what made you incorporate those ideas into your current work?

MCM: I think I use fabric as a metaphor for my thinking method. Because I like to pick and choose and travel through different subject matters, it relates to the history of weaving as fabrics have always been a very nomadic material to me. Historically used for tents and carpets, they briefly take ownership of a particular location but retain an innate sense of sitelessness. My weaving 'The Tourist' played with this idea, I came across and adapted an image of a 13th-century Peruvian tapestry whilst I was looking in an Anni Albers book and the image caught my attention because it reminded me of a favourite Rosemarie Trockel knitted work. So because that image was hitting all these disparate reference points simultaneously, traversing and negotiating through different textile artists that I admired, it made sense to make a work from it.

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KRISTIAN DAY

2018

HC: 'Studied Carelessness', 'Bored Courtier' and 'Parasol at Night', a series of works exhibited at your post-graduate degree show at the RA Schools and in part in this latest exhibition with Kristian Day, are inspired by Amalfi Coast parasols. Could you talk some more about this particular series of works, and it's inspiration.

MCM: I'm interested in parasols because they are essentially nomadic objects as mentioned before. Once put up, they temporarily provide a shelter and a threshold between public and private space, and man and nature. I think people put up parasols to claim a space worthy of inhabiting for a while, so it declares a particular site as beautiful or worthy of human interest. They automatically create a 'view' within the landscape. I've also been interested by a term called sprezzatura for a while, which oriented in Baldassare Castiglione's *The Book of the Courtier* (1528), which is defined as "a certain nonchalance, so as to conceal all art and make whatever one does or says appear to be without effort and almost without any thought about it". So I thought it would be fun to have these parasols as characters or stand ins for courtiers, lazy aides to sunbathers, as they both inhabit this idea of the leisurely and lounging, a bit louche yet refined.

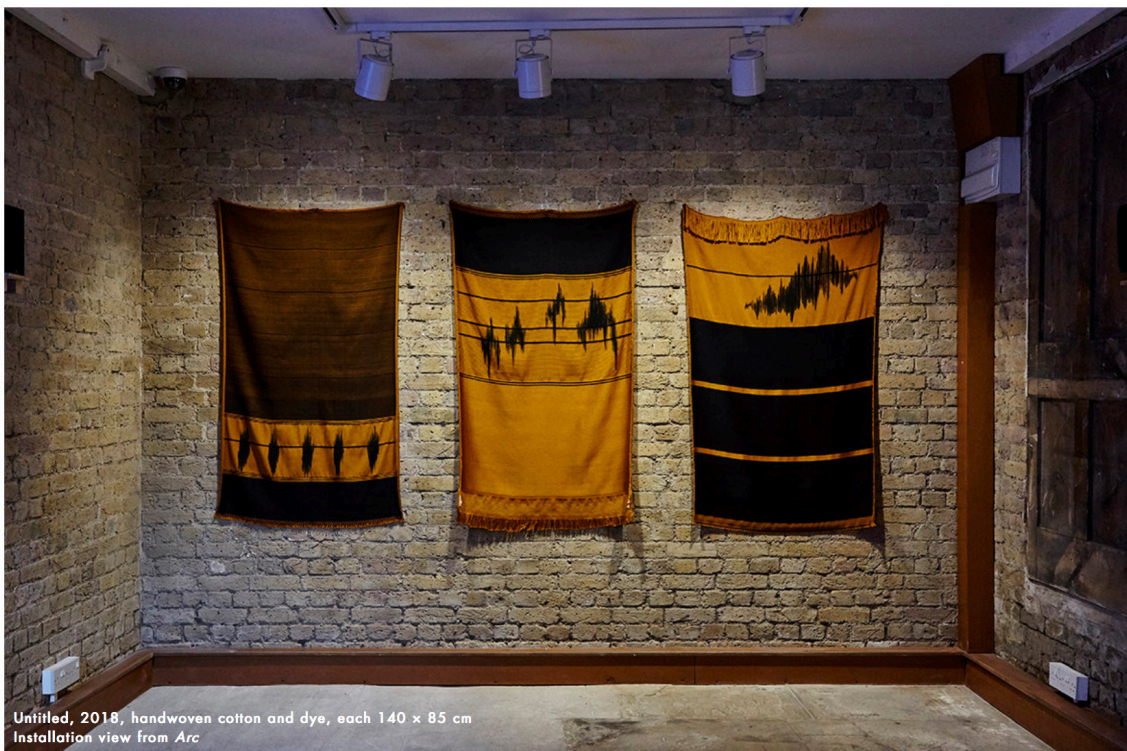


HC: Having studied the history of the weaving process, how have you sought to update that process in the current technologically advanced age? Does the use of digital media now assist this traditionally analogue medium of handwoven tapestries?

MCM: The thing about weaving is that the process has remained essentially the same for thousands of years. It's always just a combination of the warp and the weft. Because I do all my own weaving by hand and on an old loom, digital processes don't really come into my weaving process at all. But I found it interesting once I researched the dobby loom, that it was considered one of the first precursors to the computer and the digital as they are both binary systems. I sometimes think my resulting fabrics have an appearance of screen sheen, and because I use the technique of ikat, distinctive because the form can appear blurred, it reminds me of glitch but using a process that predates the digital by thousands of years.

HC: You've completed artists residencies at Monte San Martino (Italy) and Stokkoya (Norway), what is it you enjoy about participating in such residencies? What are the advantages over the conventional process of producing and exhibiting work?

MCM: I enjoy residencies as they provide an intense situation to exchange ideas and work collaboratively. Put simply you don't have a lot of time, so things happen and decisions get made quickly, which I find quite refreshing. It's also not just about you and your practice when you work in a group, and you relinquish total control and different people take the lead at different points. I often find the result of such residencies stimulating as you would never have done what you are left with on your own, but you can take things learnt and shared back to your own studio practice.



Untitled, 2018, handwoven cotton and dye, each 140 x 85 cm
Installation view from Arc

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I-D
27/09/2018

i-D

NEWS | By [Roisin Lanigan](#) | 27 September 2018, 1:23pm

tiffany & co are championing the next generation of young british artists

The jeweller's Studiomaekers Prize provides a year long rent free studio to seven winning graduates.



A new generation of young British artists are ready to take the world by storm, thanks to the latest Studiomaekers Prize by Tiffany & Co.

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I-D
27/09/2018

The internationally renowned jeweller teamed up with the Outset Contemporary Art Fund to announce the winners of its annual honour, which awards upcoming artists with an exhibition at the new Tiffany concept store in London's Covent Garden.



This year's winners – James Fuller, Mark Corfield-Moore, Miriam Naeh, Neung Wi Kim, Roy Efrat, Sofia Mitsola and Yasmine Robinson – represent a huge variation in the new era of British art. Selected from world renowned art schools including RCA, CSM and Goldsmiths, their winning pieces explore a variety of themes; from body horror, destruction and waste, to cultural identity, sustainability and luxury.

Their work will be showcased in a three week installation, unveiled yesterday at Tiffany's concept store. The prize, now in its second year, also provides a year long rent free studio space to the seven winning graduates, affording young creatives the opportunity to refine their practice. The project aims to sustain the flow of ideas and talent in London by making creative workspaces more accessible to young artists.

"We are delighted to continue our support of emerging artists in London, this year celebrating the talented winners with a public platform to exhibit their work" says Richard Moore, divisional vice president of store design and creative visual merchandising for Tiffany & Co.

"The Studiomakers Prize has brought together MFA graduates from the most impressive art schools across London, and the seven sponsored studios have formed a cluster of creativity and dialogue", adds Candida Gertler OBE, co-founder and chairperson of the Outset Contemporary Art Fund. "Tiffany & Co. is marked by their long-standing tradition of excellence in art and design. Exhibiting in the new store means that the artists will, at such an early stage in their career, be challenged to step up to this level of perfection and create an exhibition fit for the world stage."

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DAZED
09/06/2015

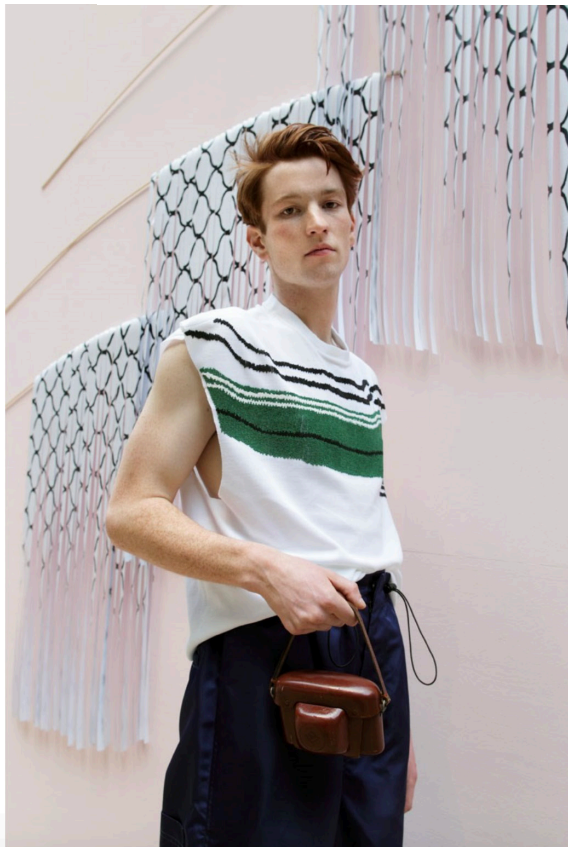
DAZED

See the work of CSM's art and fashion grads collide

They've had their creations introduced by Shia LaBeouf and sent down the catwalk – now the class of 2015 come together for a new shoot

Held every summer, the [Central Saint Martins](#) degree shows are a major moment in London's cultural calendar. After months spent slaving in studio spaces over sewing machines and sculptures, a select group of students are chosen to present their final collections to the world, and to have their work define that year's cohort. With artistic alumni including Gilbert & George, Antony Gormley and Richard Hamilton, and the likes of [Alexander McQueen](#) and [John Galiano](#) ranking amongst former fashion students, the histories of the school's best-known disciplines run parallel, but rarely do students get to creatively cross paths.

"It seemed like a new start for creative education when Central Saint Martins moved to 1 Granary Square in 2011, as all different disciplines got together under one roof," a rep for student and alumni magazine [1 Granary](#) explained. "Fast forward to 2015 and we have realised that there's not much collaboration happening between all the pathways. The fact that all the doors leading to the studios of different disciplines are activated by the right student card doesn't help much either." Seeking to right that wrong, the publication organised a photoshoot featuring the work of the BA Fashion students straight [off the catwalk at last week's show](#), shooting the outfits against the backdrop of the Fine Art graduates' work – the same work that Shia LaBeouf was filmed [performing an introduction](#) of the students' choice for (sparking a thousand [parodies](#)). The resulting images show a rare meeting of emerging talents that [1 Granary](#) hopes will encourage future students "to start building creative relationships at the start of their studies, instead of teaming up at the very end."



09 / 20



CSM BA fashion

Art by Mark Corfield-Moore, fashion by
Gabriel Castro
Photography Nikolay Biryukov, styling Olya
Kuryshchuk

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