

JUSTINE SMITH

THE WAY OF THE GUN



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26 October - 18 November 2011

WATERHOUSE & DODD

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All works may be viewed online at www.waterhousedodd.com
and are available for purchase on receipt of this catalogue

Foreword

In my artistic practice I have been working with money since 1998 and it only seems to become more relevant. The power invested in these pieces of paper is immense, and for me, it is like working with an elemental force which impacts upon us in a political, social and moral level. A banknote can be seen as a little piece of propaganda, a cipher portraying specific aspects of a given state. In my work I appropriate these images and re-contextualize them to my own ends. Money as a conduit of political power is a central theme and the work in this show explores the convergence of greed, corruption, conflict, the thirst for power and its consequences in a world of shifting new realities.

The Way of the Gun and the *Death Star* series elaborate on the themes of oppression and the abuse of power. A series of kaleidoscopic collages, intended to evoke a quasi - religious appearance of stained glass, a mandala or Islamic design, in fact reveal themselves to be formed of motifs of guns, bullets, grenades and military aircraft. The bank notes used in these pieces come from failed states, conflict zones, dictatorships, and oppressive regimes. The golden guns and bullets used in the collages are gilded with 23.5 carat gold leaf: the gold a pure form of currency as well as a source of conflict in itself. Underlying these works is a sense of illusion and ambiguity; the ordered and harmonious patterns juxtapose with violence and destruction being represented. These ideas are expanded in *Sweat of the Sun*, a work incorporating the same ornate patterns, but rendered just in gold leaf. The title refers to the Inca name for gold, the Sun being the most sacred of all deities, the source of all power.

The wielding of power by the state is explored in *The Judge*, *Instruments of State* sculptures and also in *Crowd Control*. *The Judge* expresses the idea of the US in its self - appointed role as the 'world's policeman' intervening in affairs of sovereign states and the impact of its foreign policies.

The *Instruments of State* weapons sculptures are an ongoing series of works about the illusion of power. They appear to be solid objects, but are actually completely hollow, constructed from just two layers of banknotes. The fact that they can be crushed in the palm of a hand questions the nature of power and suggests it may be more delicate and transient than at first appears, a fact illustrated by recent events in the Middle East. The *Crowd Control* series of collages underline this theory and also show the varied consequences of political opposition. The imagery used is a code, where the eyes are the eyes of the state, and the hands represent protest and the power of the people and the flowers are for the dead and disappeared.

Enduring Loss and *The Price* are both statements on the ultimate consequences of war on an individual - death. *Enduring Loss* is intended as a stark reminder of this fact and marks the anniversary of the invasion of Afghanistan in Operation Enduring Freedom. The wreath is made from paper poppies sold by the Royal British Legion to raise funds to support members of the British Armed Forces. In the sculpture some of the original poppy paper has been replaced by Afghan banknotes. The number of poppies that make up the wreath corresponds to the number of UK troop deaths since the start of the invasion. Any further deaths will mean the addition of more poppies until it is completed on 7th October 2011, the 10th anniversary of the War. All profits from the sale of the wreath are being donated to the Poppy Appeal. *The Price* is a protest for Peace: all the poppies have been replaced by international banknotes and have been incorporated into a floral funeral tribute spelling the word 'Son' emphasising the universal human cost of conflict at its most fundamental level.

Justine Smith
September 2011



1

The Judge

US Dollars & perspex case 8.75 x 5 x 1.5 in / 22.5 x 13 x 4 cm

2

The Way of the Gun II

International bank notes, gold & acrylic on gesso panel 39.5 x 39.5 in / 100 x 100 cm

Bank notes: Afghan, Chinese, Euro, Libyan, Israeli, Iranian, Pakistani, Sudanese, Myanmar, Uzbek & Zimbabwean



3

The Way of the Gun III

International bank notes, gold & acrylic on gesso panel 39.5 x 39.5 in / 100 x 100 cm
Bank notes: Guinean, Bahraini, Myanmar, Iranian, Pakistani, Syrian, North Korean, Iraqi & Zimbabwean



4
Sweat of the Sun
23 carat gold & acrylic on paper 40.5 x 40.5 in / 102.5 x 102.5 cm





5

Instruments of State - Myanmar

Myanmar Kyats & perspex case 5.25 x 8 x 1 in / 13.5 x 20.5 x 3 cm

6

Death Star Astra Peony Nebula

International bank notes, gold & acrylic on gesso panel 29.5 x 29.5 in / 75 x 75 cm

Bank notes: Bahraini, Belarussian, Congolese, Pakistani, Somali & Turkmenian



7

Death Star Green Anaconda Night Hawk

International bank notes, gold & acrylic on gesso panel 29.5 x 29.5 in / 75 x 75 cm

Bank notes: Eritrean, Guinean, Iranian, Israeli, Libyan, Somali, Syrian, Iraqi & Uzbek



8

Death Star Blue Bell x-2 Sky Hawk

International bank notes, gold & acrylic on gesso panel 29.5 x 29.5 in / 75 x 75 cm

Bank notes: Afghan, Iraqi, Pakistani, Sudanese, Yemeni, Syrian, Turkmenian & Zimbabwean



Death Star Remington Purple Mao

International bank notes, gold & acrylic on gesso panel 29.5 x 29.5 in / 75 x 75 cm

Bank notes: Afghan, Chinese, Libyan, Myanmar, North Korean, Pakistani, Somalia & Sudanese



10
Enduring Loss
Afghan Afghans & mixed media 31.25 x 31.25 x 4 in / 79.5 x 79.5 x 10 cm

All profits from the sale of this artwork will be donated to the
Royal British Legion Poppy Appeal







12

Crowd Control - Libya

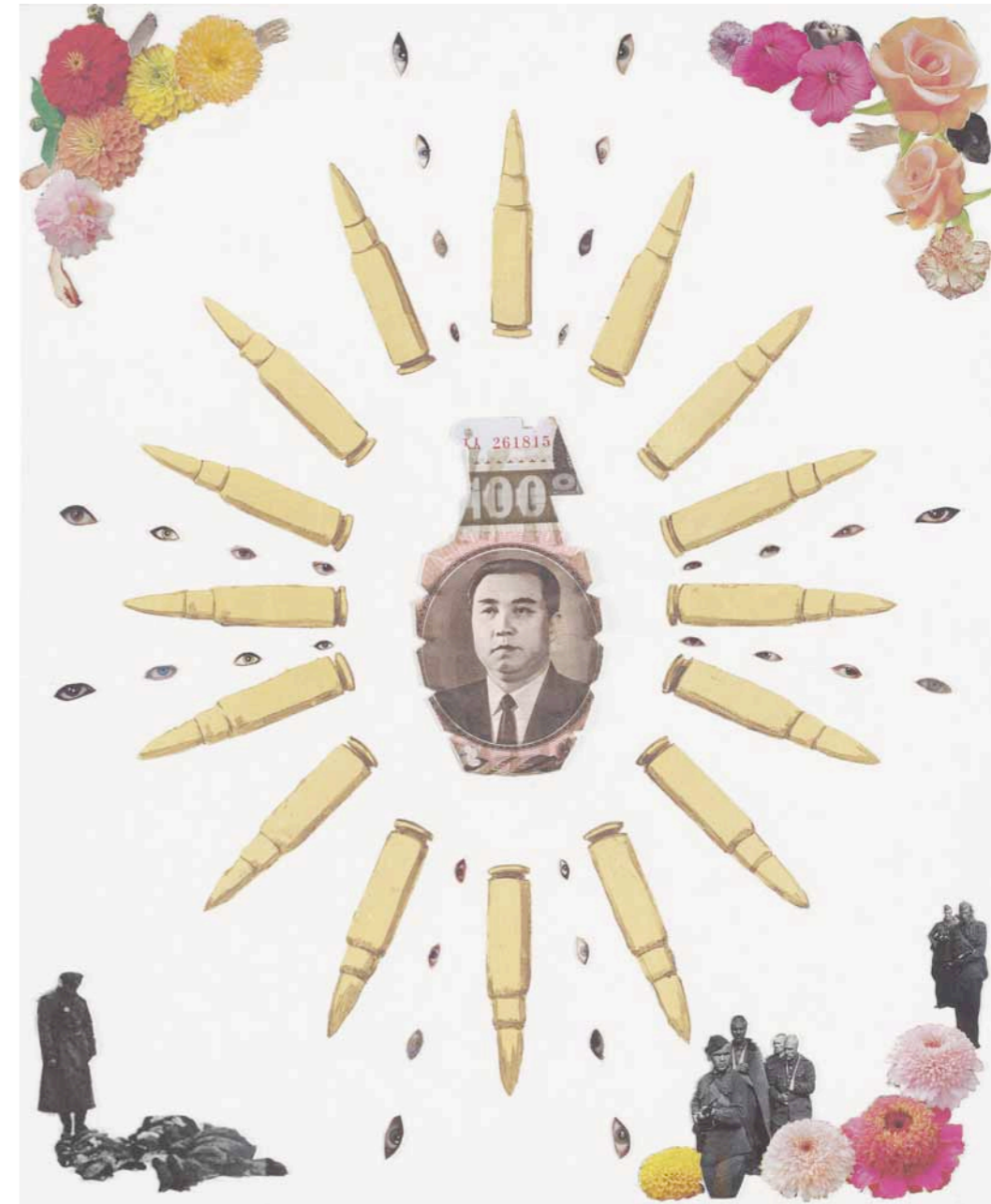
Libyan Dinar, metal leaf & collage on paper 13.5 x 11 in / 34 x 27.5 cm



13

Crowd Control - Afghanistan

Afghan Afghani, metal leaf & collage on paper 13.5 x 11 in / 34 x 27.5 cm



14

Crowd Control - North Korea

North Korean Won, metal leaf & collage on paper 13.5 x 11 in / 34 x 27.5 cm

15
Instruments of State - China
Chinese Yuan & perspex case 4.5 x 2.5 x 2.5 in / 11 x 6.5 x 6.5 cm



16
Crowd Control - Syria
Syrian Pounds, metal leaf & collage on paper 13.5 x 11 in / 34 x 27.5 cm





17

Crowd Control - China

Chinese Yuan, metal leaf & collage on paper 13.5 x 11 in / 34 x 27.5 cm





19

Time is Money

Inkjet with pearlescent screen printing on 330 gsm Somerset enhanced paper

Edition of 8 43 x 63 in / 109 x 160 cm

Please note, the image opposite is an unpearlescent proof

JUSTINE SMITH

English Born 1971

Solo Exhibitions:

	2009	Bridge Art Fair, Opus Gallery, New York 20/21 British Art Fair, John Iddon, London Coriander Studio Prints, Innocent Fine Art, Bristol
2011		
2010		
	2008	<i>Kounter Kulture</i> , Truman Brewery, London <i>It's The Money, Stupid</i> , Sherry Frumkin Gallery, Santa Monica
2007		Coriander Studio Prints, Jill George Gallery, London
2005		Scope Art Fair, Light Contemporary, London
2002		Art London, John Iddon, London 20/21 British Art Fair, John Iddon, London Whitespace Gallery, Totnes, Devon
2000		
	2007	<i>Wunderkammer</i> , Bluecoat Display Centre, Liverpool <i>Art for Life</i> , Christies, London Art London, John Iddon, London 20/21 British Art Fair, John Iddon, London <i>Form</i> , John Iddon, London London Art Fair, CCA Galleries, London <i>Guitartown</i> , 02 Centre, London Coriander Studio Prints, Jill George Gallery, London

Selected Group Exhibitions:

2012		
2011		
	2006	<i>Artists of Mass Distraction</i> , Opus Gallery, Newcastle Master Printmakers, Royal Automobile Club, London Eyestorm Gallery, London <i>Art for Life</i> , Christies, London Scope Art Fair, Light Contemporary, London Art London, John Iddon, London
2010		Art Palm Beach, Russeck Gallery, USA Art Miami, Russeck Gallery, USA <i>The ART Show</i> , Menier Chocolate Factory, London
	2005	The London Art Fair, Rebecca Hossack Gallery, London
2009		Art Miami, Rebecca Hossack Gallery <i>Mystery Postcards for Macmillan Cancer</i> , Tate Britain, London
	2004	The London Art Fair, Rebecca Hossack Gallery, London
	2003	Art London, John Iddon, London 20/21 British Art Fair, John Iddon, London Whitespace Gallery, Totnes, Devon

2003	Toronto Art Fair, Rebecca Hossack Gallery 20/21 British Art Fair, Rebecca Hossack Gallery Art London, Rebecca Hossack Gallery Art Miami, Rebecca Hossack Gallery Art Palm Beach, Rebecca Hossack Gallery Art 2003, Rebecca Hossack Gallery
2002	British Art Fair, Rebecca Hossack Gallery Art London, Rebecca Hossack Gallery Art 2002, Rebecca Hossack Gallery
2000	<i>Transformations</i> , Pitt Rivers Museum, Oxford <i>The Flower Show</i> , Rebecca Hossack Gallery <i>Holy Cow- The Second Coming</i> , Clapham Art Gallery, London
1999	<i>Reclaimed</i> (British Council exhibition, touring internationally until 2003), Townhouse Gallery, Cairo <i>Holy Cow</i> , Clapham Art Gallery, London <i>Humans Being</i> , New Ashgate Gallery, Farnham Brewery Arts Centre, Cirencester

Residencies:

June 2009 South Florida Arts Center

Selected Commissions:

The Portland Collection
The Conran Shop
De La Rue Currency International
Crosby Street Hotel, New York
Paul Smith
Tullett Prebon

Collections:

The Government Art Collection
The British Council
Banque Internationale A Luxembourg
Sir Peter Blake
John Rocha
Prestbury Investment Holdings
Charles Russell LLP
Duet Asset Management
Apollo Management
CASE Europe
Ruffer LLP
Sidley Austin UK LLP
Agnes B
Ed O'Brien (Radiohead)
Nick Mason (Pink Floyd)
The Manic Street Preachers
One Aldwych Hotel, London
Christiane Amanpour
The Pigozzi Collection
A.A. Gill
The Haupt Collection

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