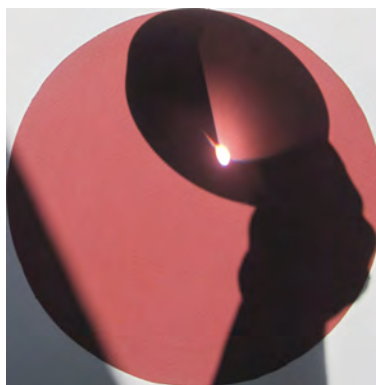


## The Grey Line Project: *The line of twilight*

Joan Edlis

Exhibition 19 June - 15 July 2012

Petit Gallery  
46 Harcourt Terrace  
London SW10 9JR



'German Romanticism: a heightened sensitivity to the natural world ... a passion for the indeterminate, the obscure, the faraway; a desire that the self be lost in nature's various infinities.'

Joseph Leo Koerner, *Casper David Friedrich*

Joan Edlis explores the gravitational relationship between the sun and the earth with a series of drawings, diagrams, objects and sound installations. In her new show, *The Line Of Twilight*, the works exude a delicate peacefulness.

Edlis is preoccupied with the fundamentals of the universe: the way the earth turns within the energy outpourings of the sun and its resulting effect on the planet; waveforms in every conceivable realization, either directly as natural phenomena or indirectly as diagrammatic interpretations of those waveforms.

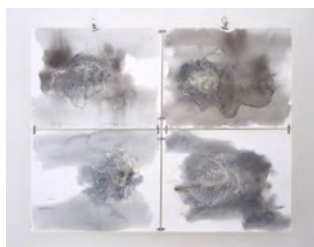
The word 'Grey Line' is a ham radio term for a characteristic of the earth's atmosphere combined with the planet's tilt relative to the sun. For Britain, during just a few weeks in January, radio operators here can communicate with those in New Zealand, almost 19,000 km away. The line of twilight encircling the globe propagates radio wave differently from the rest of the atmosphere. Radio operators exploit this phenomenon, their signals travel along this line, reaching to far distances. These are all aspects that Joan investigates in this show.

Edlis explores ordinary commonplace events to do with astronomy, ham radios, solar observations, then documents her investigations and discoveries, questioning why are the summer days so long? Why is the longest day of the year not when the sun rises earliest and sets latest? What is a neap tide, an ebb tide, a spring tide?

Simon Wilson, writing about one of her works:

'*Grey Line Half-Sphere* 2012, is made from pulped egg cartons, cotton wool, the watercolours Payne's Gray and Cobalt Blue Hue, found scrap roofing lead, and string from a postal supplies store in Vienna. This list highlights Joan Edlis's extraordinarily sensitive and inventive approach to materials, which places her in that materials-led tradition of three-dimensional practice which has been central to modernism since Picasso's Cubist constructions and Brancusi's doctrine of 'truth to materials'. She also possesses a powerful sense of the relations of elements in space. The result here is a compelling harmony of simple form, colour, texture and space that gives immediate satisfaction. But on further reflection one wonders why that tilt of the hemisphere, and then realises that the coil of lead is there to create it. And the hemisphere is just that – half the Earth - and the angle of tilt is that of the Earth in relation to the sun. *Grey Line Half-Sphere* thus takes its place in the series of meditations on that most fundamental fact of human existence, our relationship to the sun, that makes up this exhibition.'

## **Works exhibited**



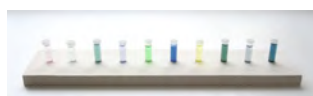
### ***Cur nà dtonn (drawings)***

Gaelic for 'seafoam' where small bits of detritus float on the sea's surface, sometimes trapping bubbles, and bob up and down in one place, riding the waves.



### ***Daylength 51°N 0.5°W (London) - Solstice/Equinox/Solstice (gas jars)***

Three different liquids – transparent, dusky and opaque – proportioned according to day length in London for different seasons. The dusky layer slowly sinks into the layer of darkness over a period of days



### ***Colours of Dusk***

Household liquids sealed with wax in all the shades of dusk.



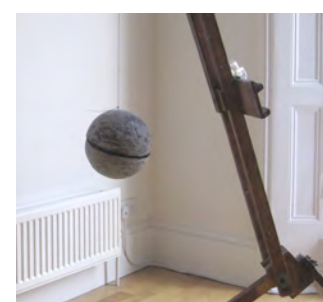
### ***Vermillion Tone Time***

Watch crystals containing Vermillion tone gouache, positioned on a diagram of the sun's ecliptic arc, the path the sun takes throughout the day relative to the celestial sphere. In summer the arc is very high, sweeping across the breadth of the sky, and in winter it is much shallower, appearing to rise and set across a much narrower arc.



### ***Twilight 50°08' 30" N 29 May 2012 (Cambridgeshire)***

Twilight, measured from 20.48 to 22.20 in lux (luminosity) then plotted as a graph, defines the state of darkness over 21 aquatints, also measured in lux. Light level readings were recorded at a site in Cambridgeshire having minimal nighttime light pollution, as seen in the three images of the night sky with moon.



### ***The Grey Line (sphere)***

The equator is not simply a cultural construct but the fastest moving point on the surface of the earth. Geo-centrally the equator and the poles travel elliptically within the celestial plane; helio-centrally the poles are tilted at an angle of 23.4° to the ecliptic plane.



### ***Genuine Vermillion Disc***

The dry pigment Vermillion derives from sulphur and mercury (mercuric sulphide). Toxic and prone to turning black in sunlight this colour is also known as Cinnabar Vermilion, Scarlet Vermilion and Chinese Vermilion.

Positioned to receive morning sun, the lens will focus sunlight onto the red disc throughout the duration of the exhibition, resulting in a dark record of light.



### ***The Grey Line (half-sphere)***

The earth turns within the outpourings of the sun's radiant energy. The tangent point of the globe where sunlight just skims the surface of the earth is the band of twilight, also known as the Sunset Terminator.



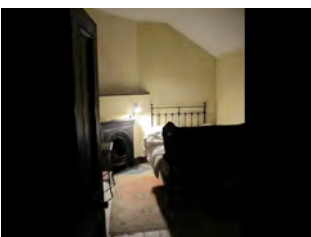
### ***Curve of Darkness 51°N 0.5°W (London) 19 June 2012***

The Grey Line appears as an asymmetric curve on this Winkel Tripel map projection, devised to reduce the distortion of landmasses towards the Polar Regions. Certain ham radio frequencies reflecting within this line of continually diminishing solar energy, using it like a path to reach distant parts of the globe. The shape of the curve constantly alters according to season.



### ***Earth sound receiver***

Lightning strikes generate Extra Low Frequency (ELF) sub-radio signals, which bounce within and travel along the Grey Line's path. A horn amplifies these frequencies into audible sound from lightning as distant as 1000 km.



### ***Shade and Shadow (slideshow)***

Shade is the result of the lack of direct light falling on a surface; shadow is the result of something blocking direct light, or interposing between a light source and a surface.

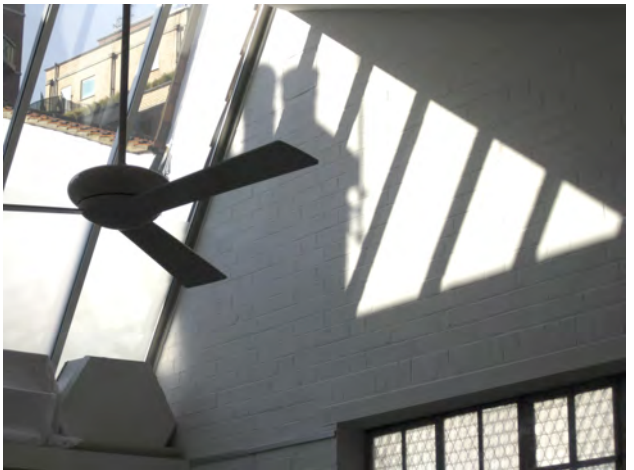
Shade assists the eye/brain to recognize and define three dimensional shape and form; shadows can do the opposite by obscuring and blurring the definition of what we perceive. Conversely, the absence/diminution of light often helps the eye to see more clearly, stimulating only rods, which outnumber cones by 20 times.



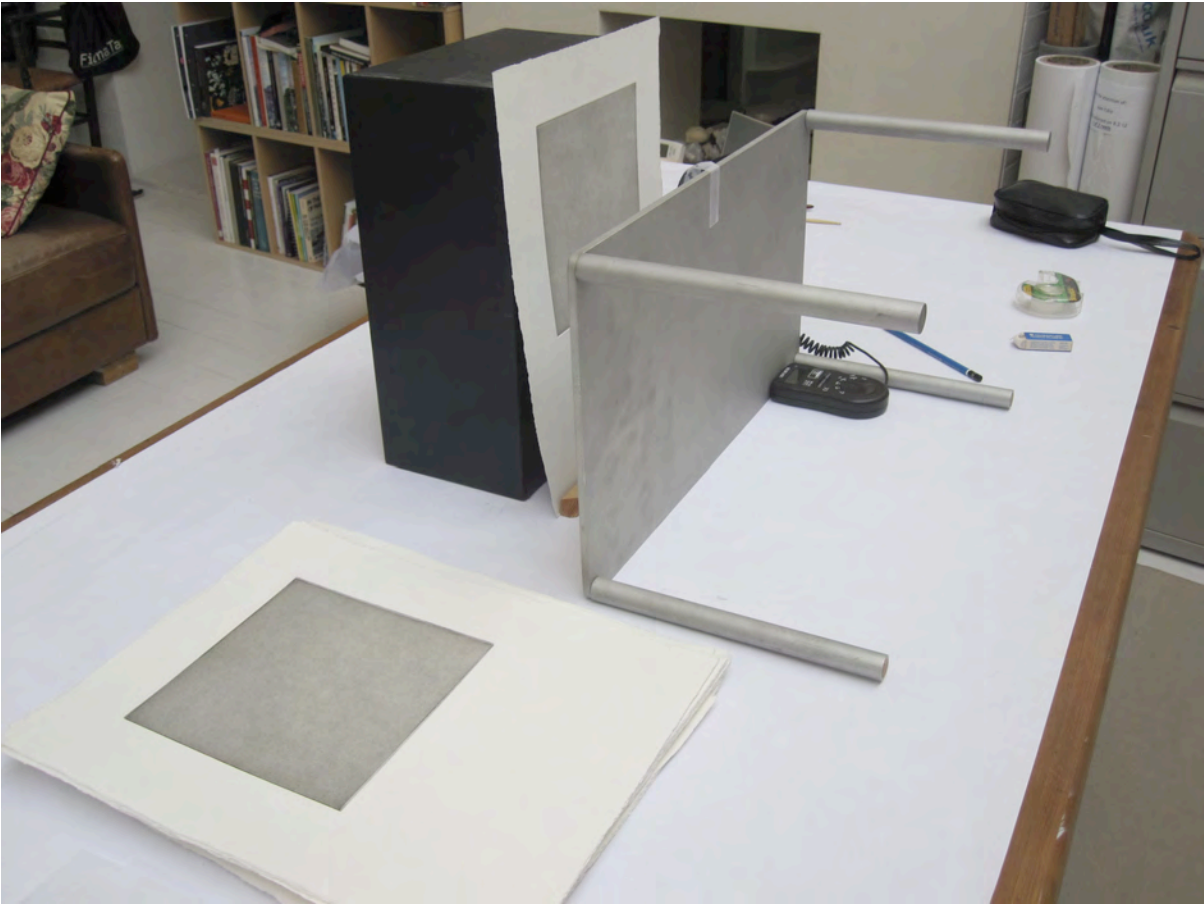
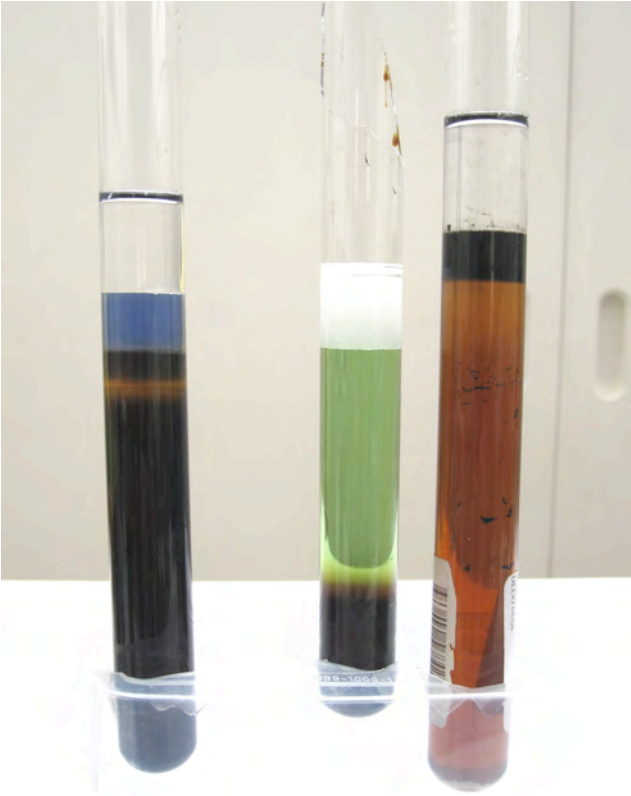
***Circling tide (wave) (video/speakers)***

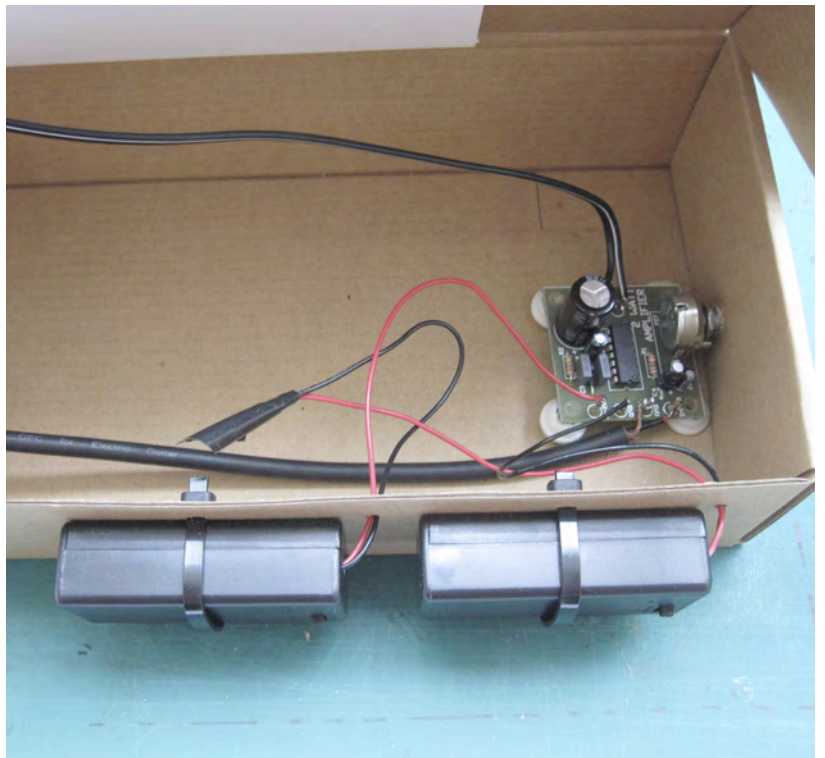
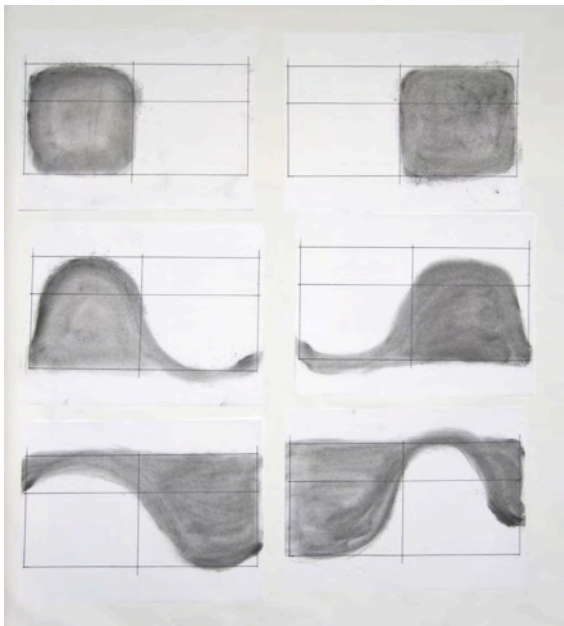
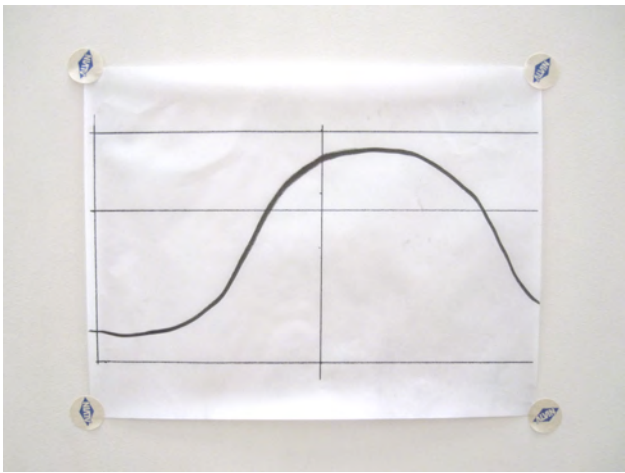
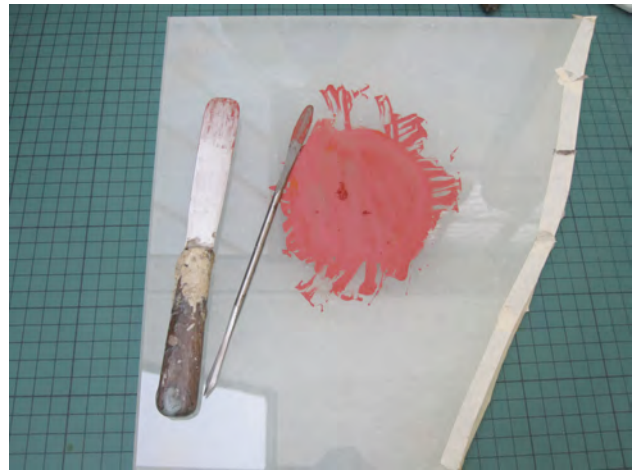
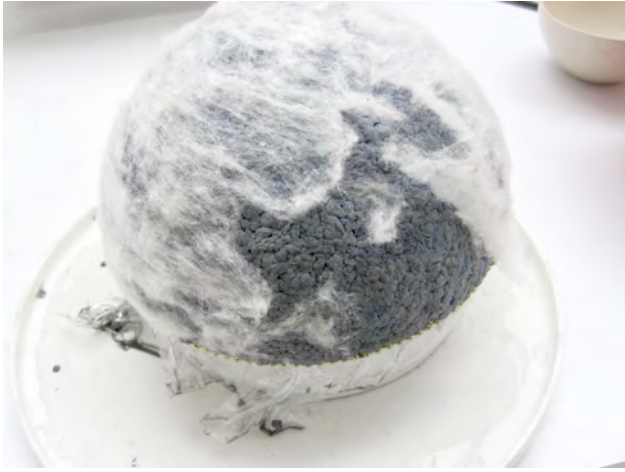
Gravitational attraction between the Earth and Lunar masses generates the ocean or planetary bulge which drives the tides. The shingle on this particular stretch of Irish coast is oddly angled to the direction of the tide - thus the crash of waves pans dramatically.

***In the Studio***



**Making**





**COMMISSIONS & PROJECTS**

- 2011 Awarded residency Hungarian Multicultural Center, Budapest  
2010 Awarded residency Cill Rialaig, Co. Kerry, Ireland  
2009 Commissioned by International Corporate Art, 'Oasis of the Seas', Royal Caribbean fleet  
2007 Commissioned by Centre 4 Recent Drawing (C4RD) Artist's Editions  
2003/2004 WishNet Project, Arts Council England (ACE) funded Response Community Center  
and RBS project, collaboration with Icelandic artist Illur Magnusson

**SELECTED EXHIBITIONS**

***Solo shows***

- 2012 Petit Gallery, London *The Grey Line Project: The Line of Twilight*  
2006 Cambridge Arts, Cambridge Buddhist Centre, *Confluences*  
2005 Govett Kerr Gallery, Hoxton Square, London *The Arc of My Wrist*

***Group shows in UK, Ireland, Paris, Chicago***

- 2012 London Original Print Fair, Royal Academy, City and Guilds London Art School  
Sir Harold Hillier Gardens, Romsey, UK *Art in the Garden*  
2011 Art de Jardin, Wingwell, Rutland, UK  
Art Chicago/Chicago Sculpture International, Merchandise Mart, 6<sup>3</sup>  
2010 Shankill Castle International Arts Festival, Co Kilkenny, Ireland  
Harold Martin Botanic Gardens, University of Leicester, UK *Sculpture in the Garden*  
(catalogue)  
Koehonline Museum of Art, Des Plaines, IL, USA *Sculpture Invasion* (catalogue)  
2009 Gallery 6, London, *Sixth Sense*, Pop-Up gallery  
C4RD, London, *Shibui*  
2008 Degree Show (MA) City & Guilds London School of Art  
2008 Threadneedle Prize Exhibition, The Mall Galleries, London, selected by Richard Cork (catalogue)  
C4RD Artist's Editions Exhibition  
2007 Abbey House Gardens, Malmesbury, UK RBS Summer Exhibition (catalogue)  
Cambridge Arts, Cambridge Buddhist Centre, *Garland#12*, collaborative exhibition  
2005 The Ragged School Museum, London *Open Desk After School* (catalogue)  
RBS Centenary Exhibition, Harold Martin Botanic Gardens, Leicester University (catalogue)  
37<sup>th</sup> Salon Ile de France, Bourg la Reine, Paris (catalogue)  
2004 The Discerning Eye, The Mall Galleries, London, selected by Richard Cork (catalogue)  
2002 RBS Annual Summer Exhibition, London, selected by Richard Cork

**WORK EXPERIENCE**

- 2002 - present Visual artist  
2009-2011 Resident-Artist, Centre for Recent Drawing (C4RD)  
1976-2001 Industrial design for consulting, in-house and manufacturing enterprises.

**EDUCATION**

- 2008 MA Fine Art (1st, Distinction), City & Guilds London Art School  
2002 Diploma, Garden Design, English Gardening School, London  
1976 BFA Industrial Design University of Illinois, Urbana/Champagne, Ill

**PROFESSIONAL AFFILIATIONS**

- Chicago Sculpture International (CSI)  
International Sculpture Center (ISC)

- Royal British Society of Sculptors (RBS)  
2002-present Associate RBS  
2003-2007 Member of Council