

## Juliet Gutch: Curriculum Vitae

‘Through our work we are trying to explore and articulate a language of equilibrium.’

### Solo exhibitions and installations

2023	<i>Breath Water Marks</i> , Wordsworth Museum, Grasmere
2022	<i>Dovetailing</i> at Windermere Jetty Museum, Lakeland Arts
2021	<i>Dovetailing</i> (smaller version) at Intersect Arts, St. Louis, US
2021	<i>Dovetailing</i> at Farfield Meeting House (was originally for Bloom, York)
2018	<i>Flickerings</i> at the Arthouse, Outside the Box, Ilkley
2016	<i>An Embrace of Trees</i> , High Osgoodby Grange
2013	<i>A Siege of Cranes</i> , Ronnie Duncan’s Barn Gallery, Weston
2012	<i>Sounds of Ilkley Moor</i> , open studios
2010	<i>Casting off</i> , Curwen Gallery, London

### Selected group exhibitions

2022	Tinker Gallery, Ilkley
2022	<i>Dovetailing Responses</i> , Ilkley
2022 (& 2015, 2014, 2013, 2012, 2011)	London Art Fair (jaggedart stand)
2021	<i>Crafting a Difference</i> , pop up at Soshiro with jaggedart
2019	Moorland Collective, Ilkley Arts Studio
2018 (& 2016, 2015, 2014)	COLLECT, Saatchi Gallery (jaggedart stand)
2017	<i>On High, in Hope</i> at ‘Circus’, Marylebone High Street, London
2016	REFUGE, Barn Gallery, Ronnie Duncan
2016	<i>Swing and Swirl</i> with Thurle Wright, jaggedart, London
2014	Newby Hall Contemporary Sculpture Exhibition
2013	<i>Desire Lines</i> , Jaggedart, London (with two other artists).
2012	Selected for the Prince’s House at the Ideal Home Show
2012	Summer Exhibition, The Royal Academy of Arts
2011	Group show, Jaggedart
2010	Group show, Jaggedart
2009	Group show, Jaggedart
2008	Group show, The Curwen Gallery
2006	Newby Hall Contemporary Sculpture exhibition

### Selected commissions

2023	Seed funding to develop proposal for Bradford 2025
2023	Selected to create design for public fountain in Ilkley town centre
2022	Commission for Solace, Leeds
2018	Commission for Sir Terry and Liz Bramall
2018	Commission for Lady Diana Britten
2017	<i>Sphericity</i> for headquarters of Olleco
2015	<i>A Murmuration of Starlings</i> : large scale work for Northumbria Emergency Care Hospital.
2012	<i>An Exaltation of Larks</i> for prow of new flagship John Lewis store, Stratford, Olympic site
2008/9	Two commissions for Pan Peninsular Building, Canary Wharf
2007/8	Four mobile sculptures for St. George’s Hospital, London (haematology department)
2005	Large-scale mobile for atrium space, Milton Keynes Hospital
2005	Resident artists for Ophthalmology department of Royal Gloucester Hospital to create work in collaboration with Milestones, a local special needs school
2004	Large-scale mobile for the multi-faith area within West Middlesex Hospital

## Selected workshops

2022 (& 2021, 2018)	Wharfedale Refugee Response and Refugee Action
2019 (& 2017)	Bevan Healthcare, Bradford
2018	Outside the Box, Ilkley
2018	Skipton Women's Refugee Group
2015	Cramlington High, Northumberland
2014	Moorfield School, Ilkley
2012	All Saints School, Ilkley

## Press and publications

2022	<i>Gathered Notes</i> (Dovetailing), with Clare Dearnaley, Alice Fox and Ian Duhig
2022	The Yorkshire Times: <a href="#">Burned by Light</a> , Steve Whittaker, Chimeo (20/6/2022)
2022	Irish Times: <a href="#">Dovetailing: where wooden instruments and poetry meet</a> Ian Duhig (21/6/2022)
2021	<a href="#">Yorkshire Post: Dovetailing</a> by Yvette Huddleston, Yorkshire Post (29/11/2021)
2019	<a href="#">Delicately balanced</a> by Joan Ransley, Yorkshire Post (29/6/2019)
2016	Riddle Magazine: 'Hanging in the moment', feature about jaggedart summer show
2016	Financial Times, How to spend it, (June 2016)
2015	<a href="#">The art of healing: hospital unveils sculpture to lift the eyes and spirit</a>
2013	<a href="#">Financial Times Critics Choice for jaggedart show, 2013</a> Jackie Wullschlager (14/9/2013)
2013	Yorkshire Post feature about exhibition A Siege of Cranes, 2013
2013	<a href="#">Art Ascending: Public Art in John Lewis</a> (about the fabrication of <i>An Exaltation of Larks</i> )
2012	<a href="#">Up with the larks: Artwork flies into £35m John Lewis at Stratford   London Evening Standard</a> (14/8/2012)

## Background

I studied English and Russian at the University of Birmingham from 1992 – 1996. I was awarded the Seton Watson Bursary for research in Russia and to make a radio programme for Russian Service BBC which was featured on Pick of the World.

Alongside developing my art practice, I worked in a number of jobs before committing full time to sculpture. Each of these in their own way contributed to the work I now make. From 1996 – 1998 I worked for IMG Artists, assisting with the conception and management of major arts festivals and a unique project in Malaysia: the building and running of a new concert hall in a Kuala Lumpur. From 1998 until 2001 I lived in Italy and worked first at the British Council in Bologna, teaching English literature, and then in Rome as editor for the Department of Evaluation at UN Agency IFAD. It was in Bologna that I began making mobile sculpture and had lessons with a local sculptor.

When I returned from Italy I worked again briefly at IMG Artists on an arts development project in Mumbai, India. At this time I met Jamie who was also at that time developing his own practice in mobile making from a studio in East London. Jamie had studied French and Italian at Cambridge University and is also a self-taught sculptor. We began collaborating on projects and commissions together, many of which were with the Curwen Gallery in London and at that time I was started working for photography dealer Eric Franck.

In 2003 we decided to leave London and moved to Yorkshire where I had grown up. Jamie trained to be a teacher, we had our first of two daughters in 2005 and I carried on developing our artistic practice as his teaching career progressed. He was, and still is, as involved with the art projects as much as possible. Since 2010 we have been represented by jaggedart, London. In 2012 we were commissioned to make four large-scale mobiles for the new flagship John Lewis store on the new Olympic Westfield site in Stratford, and it was over the course of developing this commission that our artistic process crystallised.

I continue to develop the art on both of our behalf.