

Lead Me Not Into Temptation
Jane Hayes Greenwood

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AS The exhibition title, *Lead Me Not Into Temptation* seems to be a tongue-in-cheek reversal of an unequivocal fact: temptation is exactly the path onto which you are leading us. Before we get into the rationale of 'temptation' and your use of potent biblical symbolism in the show, can I first start by asking about its physical scale?

You've made installations before that included carefully arranged paintings and sculptures along walls and floors, but components of this exhibition – particularly the 'garden' area – have an altogether more immersive and sensual feel. This, to me, seems to enfold your painterly techniques and these 'temptation' themes into a sexually charged phenomenological experience of space. Can you say something first about why you opted for this kind of large, immersive and multimedia format in relation to its themes?

A conversation between Jane Hayes Greenwood & Abi Shapiro

JHG The installation is definitely my most ambitious so far. There is 300 square meters of exhibition space at Block 336 and I have always had an interest in scale. This exhibition seemed like a good opportunity to explore the relationship between image and object and how shifting the scale of things, sometimes fairly radically, would affect one's experience. In the main gallery I attempted to make physical what I'm attempting to reach towards in painting.

Visitors to the exhibition encounter paintings in the first gallery. Elements of these works are then repeated in another form within the installation. On entering the main space, the 'garden' installation I built can be viewed through a façade that resembles a display window or a shop front. I wanted this to act as a barrier to make the viewer feel as if they are outside of a controlled space, where one is able to view the objects and artworks and observe people inside the installation. There is another point where there is a similar possibility for this kind of voyeurism; I built a diagonal wall that cuts into the space and frames a two-way mirror. A sculpture of two fragmented figures are positioned in front of this. From the front, visitors see themselves and elements of the installation reflected; from behind the two-way mirror they can look into the room and watch without being seen. As well as complicating the space, the mirror aims to draw visitors' attention to their own looking in order to first question the ways in which we view ourselves and others, as well as to consider where this kind of spectatorship originated, how it is controlled and how it is influenced.

The piece I built is a sort of distorted interpretation of the Paradise garden described in the Story of Genesis and contains objects that aim to tempt and entice through their materiality and palette but also through the language that features in some of the works such as the Love Heart sculpture *Let's Kiss*, the sculpture *Eat Me* and the etching *Milky*.





^{AS} This biblical imagery associated with the origin story of sexual moralities is very visible throughout the exhibition: we see etchings of Adam and Eve's "awakening" in Eden and the symbolic temptation of the apple recurs throughout. I was particularly drawn to the large fig leaf - the ultimate symbolic tease, paradoxically referring to both modesty and the sexual organs it attempts to hide! But these biblical motifs are also juxtaposed with contemporary references to pleasure, as seen in the numerous "naughty" foods such as hot dogs and 'love hearts', as well as more overt representations of erotic acts.

For example, in works like *Entrée* and *The Pleasure Principle*, delicate contours of blow jobs and hand jobs have been carefully layered under or over other images of everyday objects, acting like veils of sexual consciousness receding and approaching. Are you exploring a particular kind of lineage of pleasure and sexuality in contemporary society?

^{JHG} You could say that, although the exploration is definitely idiosyncratic rather than historically charted. On some level sex preoccupies all of us; that is pretty much fundamental. My recent work explores ideas around desire, intimacy, morality, temptation and shame and I am interested in how we relate to these positions, how this has changed through time and how they differ across cultures.

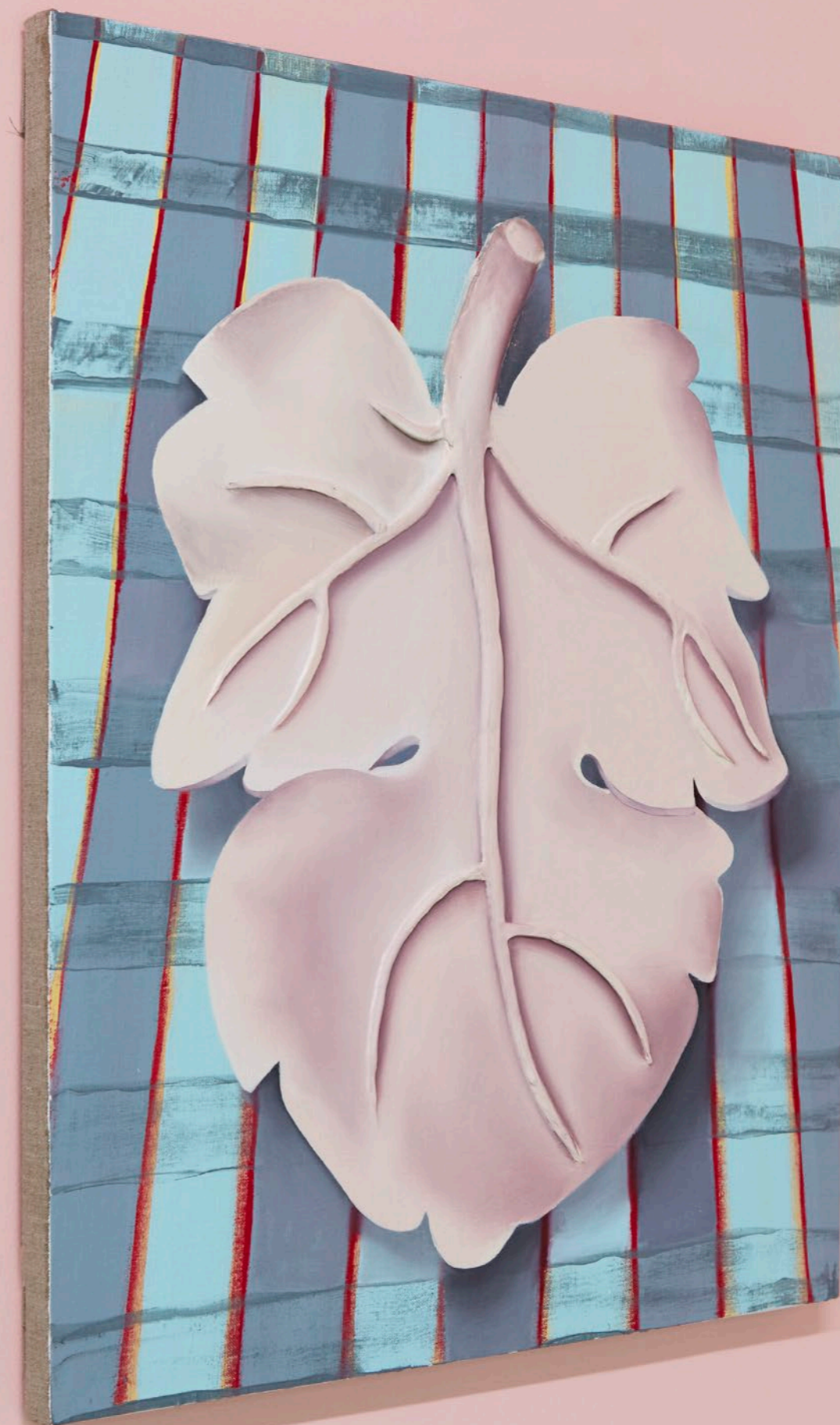
In Japan, you have the amazing Shunga woodblock prints that depict explicit scenes of couples having sex with largely exaggerated genitals and sometimes even animals such as in *The Dream of the Fisherman's Wife* made by Hokusai in 1814. I visited the Indian Khajuraho temples in Madhya Pradesh a little while ago that were built between 10th – 11th centuries. Some are decorated with these exquisite erotic carvings full of rhythm, depicting diverse and joyous sexual expression between different figures. In ancient Greece and Rome, there is a huge variety of non-heteronormative depictions of sexual relations in mosaics, sculpture and ceramics.

I am interested in the way attitudes towards depicting sex and sexuality change through history. What does it mean to enforce censorship? What do the social codes around imagery that relate to the erotic reveal about society and individuals? Italian Renaissance artist Marcantonio Raimondi's erotic book *I Modi* also known as *The Sixteen Pleasures* is an interesting example of this. It depicts different sexual positions in a series of engravings. When published, the Catholic Church seized all copies attempting to completely destroy the edition and Raimondi was imprisoned by the Pope. The Church did pretty well in obliterating it as only fragments of the original survive. This kind of repression and condemnation of the sexual as 'obscene' or 'immoral' frequently exposes something broader at work contextually.

The Love Heart sculpture *Let's Kiss* relates to this. The piece references the powdery sweet many of us know from childhood. They have been made by confectioner Swizzels Matlow since the 1950s but have their roots in the sixteenth-century 'kissing comfit'. Kissing comfits are referred to by Shakespeare in *The Merry Wives of Windsor* and were used to 'sweeten the breath' before kissing. They were made of sugar paste with musk and other ingredients and pressed into molds that had mottos on them. They then evolved into the Victorian version, the 'conversation heart', which featured temperance messages such as: 'Take Ye Not To Strong Drink' and 'Honor Thy Parents'. Even in the production of sweets and candy there is a weird journey of moral positioning.

Milky, 2017
Acrylic and oil on linen, 55 x 45 cm

Cover Up, 2017
Acrylic and oil on linen, 55 x 45 cm





Entrée, 2016
Acrylic and oil on canvas, 180 x 160 cm



The Pleasure Principle, 2017
Acrylic and oil on linen, 90 x 120 cm



Thomas Groves was invited to write a response to the series of prints exhibited as part of *Lead Me Not Into Temptation*. Taking inspiration from the gastronomical, biblical and autobiographical reference points within the artist's work, his dark and aphoristic texts aim to draw attention to the many languages of love and the extent to which our 'sweet nothings' are cut with conflict, desire and the intractable pursuit of pleasure.

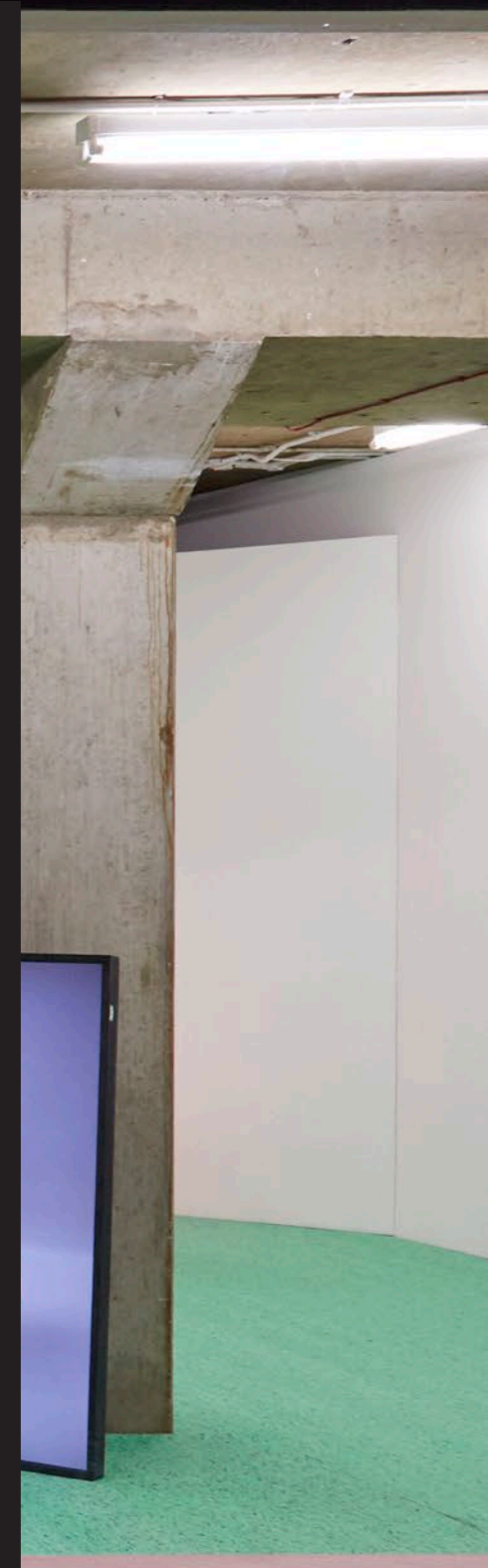
BETWEEN A LOVE HEART AND
A LOVE HEART'S SWEETHEART

HOT DOG

EAT ME

FOR FUCK'S SAKE ADAM

GIMME THE MILKS



BETWEEN A LOVE HEART AND
A LOVE HEART'S SWEETHEART



LH: What do you mean, "you want me"?
LHSH: What do you mean "what do you mean"?
I want you. I want you in my mouth.

LH: In your *mouth*?

LHSH: Yeah. I want to pop you in and suck you hard, until every one of your chalky inscriptions - your trust me's, your tease me's, your best fucking friends - rub right off on the tip of my tongue. Most of all I want your I love you's. I'm gonna suck those dry. You don't love me, you need me. But I want you. And I want you to fizz and crumble and completely forget what you came here to say.

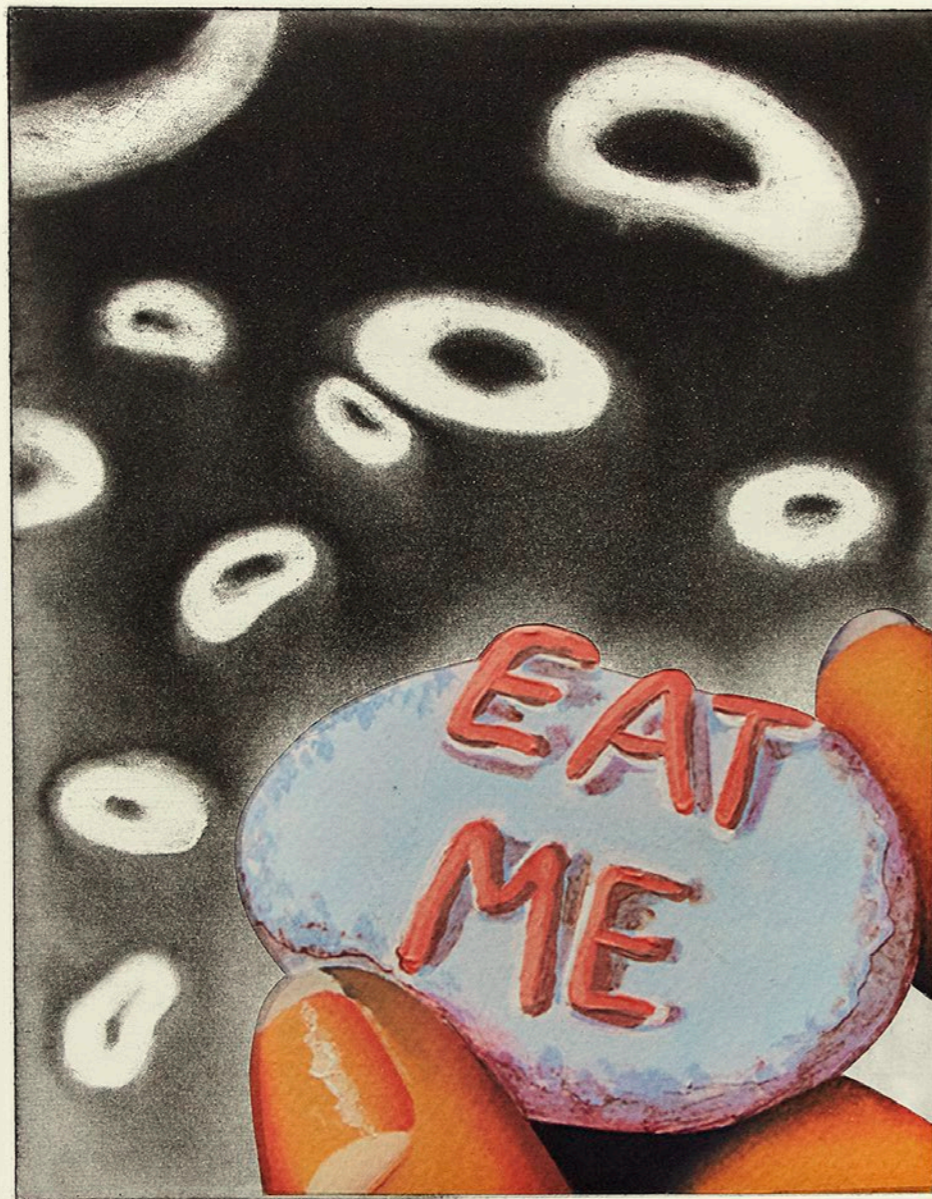
A Sweet Tooth, 2017
Etching and chine colle, 28.5 x 37.5 cm
Edition: 30

HOT DOG

Hotdog
Hot dog
Hot hotdog
Heat hotdog
Eat hotdog
Dog eat dog
Dog eat hotdog
Dog on heat
Hotdog meat
Dog eat teat
Dog eat treat
Hot dirty dog
Hot dirty dogging
Dirty dogging dog
Tied to the post of a bed
As sick as a dog in the head
To the back of the teeth in the hot of the head

Hot Dog, 2017
Etching and chine colle, 28.5 x 37.5 cm
Edition: 30





EAT ME

Eat me - tease me - eat me - tease me - tease
me good - tease me well - treat me well - teach
me well - meet me - meet up with me - eat up
with me - keep up with me - until you can't -
until I cry - until I tear - until I freeze
- until you please please sit down and listen.

Eat Me, 2017
Etching and chine colle, 28.5 x 37.5 cm
Edition: 30

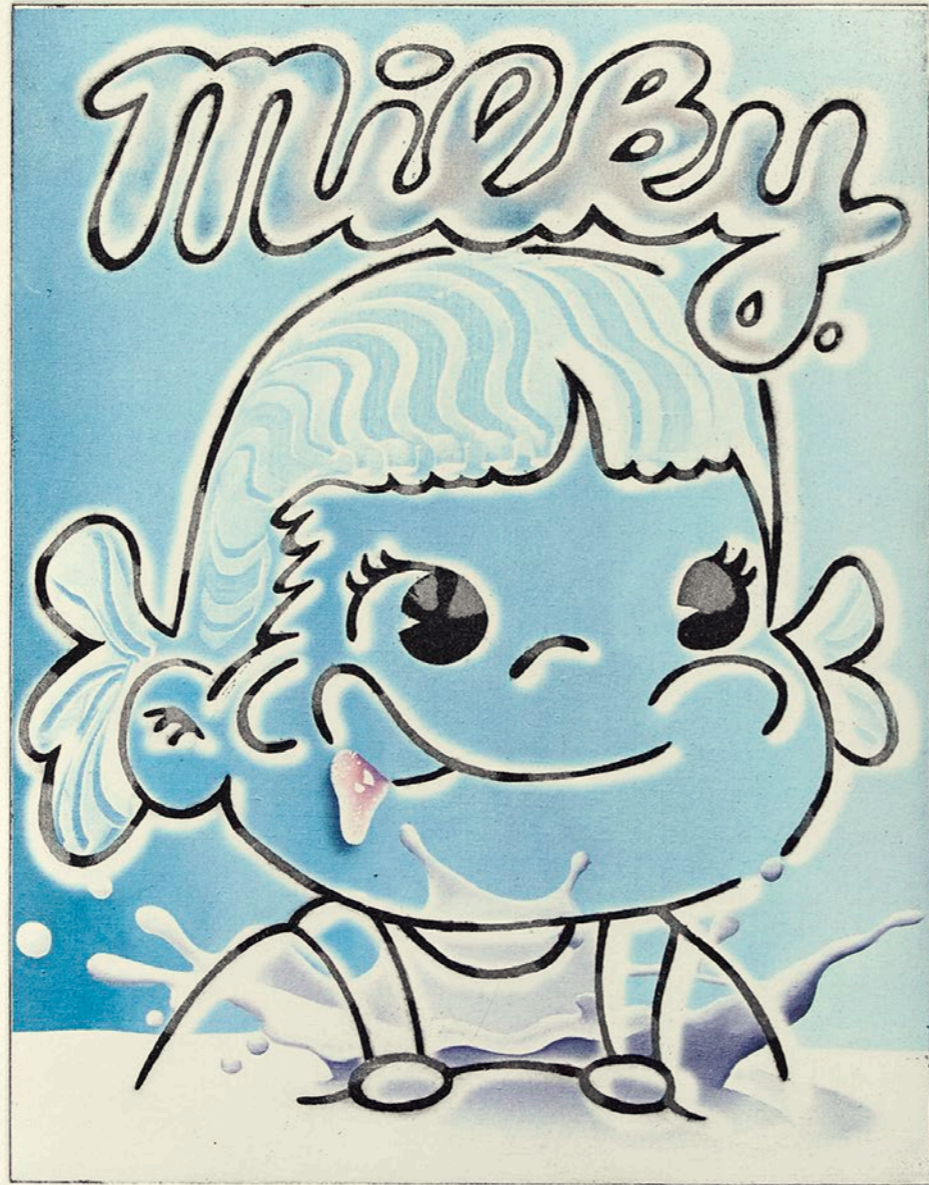
FOR FUCK'S SAKE ADAM

E: Given the opportunity, yes, I probably would actually.
A: Really?
E: Yeah, I would. Why? Wouldn't' you?
A: No I don't think so. I think I'd feel...?
E: What?
A: Well...I think I'd feel ashamed?
E: Does that mean you'd be ashamed of me if I did then?
A: No, of course not.
E: Really? I'm sensing you would actually.
A: No, I wouldn't be ashamed of you, I love you.
E: So why are you looking at me like that then?
A: Like what?
E: Like you want to kill me.
A: I'm not looking at you like anything.
E: Yes you are.
A: I'm not. Honestly. I'm just curious as to why you would want to run the risk.
E: Of what?
A: You know what.
E: No, I don't know actually. For fuck's sake Adam, why can't you just be honest for once? I know exactly what you're thinking. We've been here before.
A: No. We haven't? You might have, in your own little shame-on-me narrative you always seem to be spinning, but I *definitely* haven't been here before.
E: Don't you dare put this on me! This isn't anything to do with me. This is you and your fucking jealous insecure bullshit.
A: I'm not jealous actually. If anything, I feel sorry for you.
E: Well I don't need your fucking sympathy thank you very much. I am quite capable of deciding for myself what I want. And I certainly don't need your judgment or anybody else's for that matter. If I want to eat it I will, and there's nothing you or anybody else can do to stop me.

I Heart You, 2017
Etching and chine colle, 28.5 x 37.5 cm
Edition: 30



GIMME THE MILKS

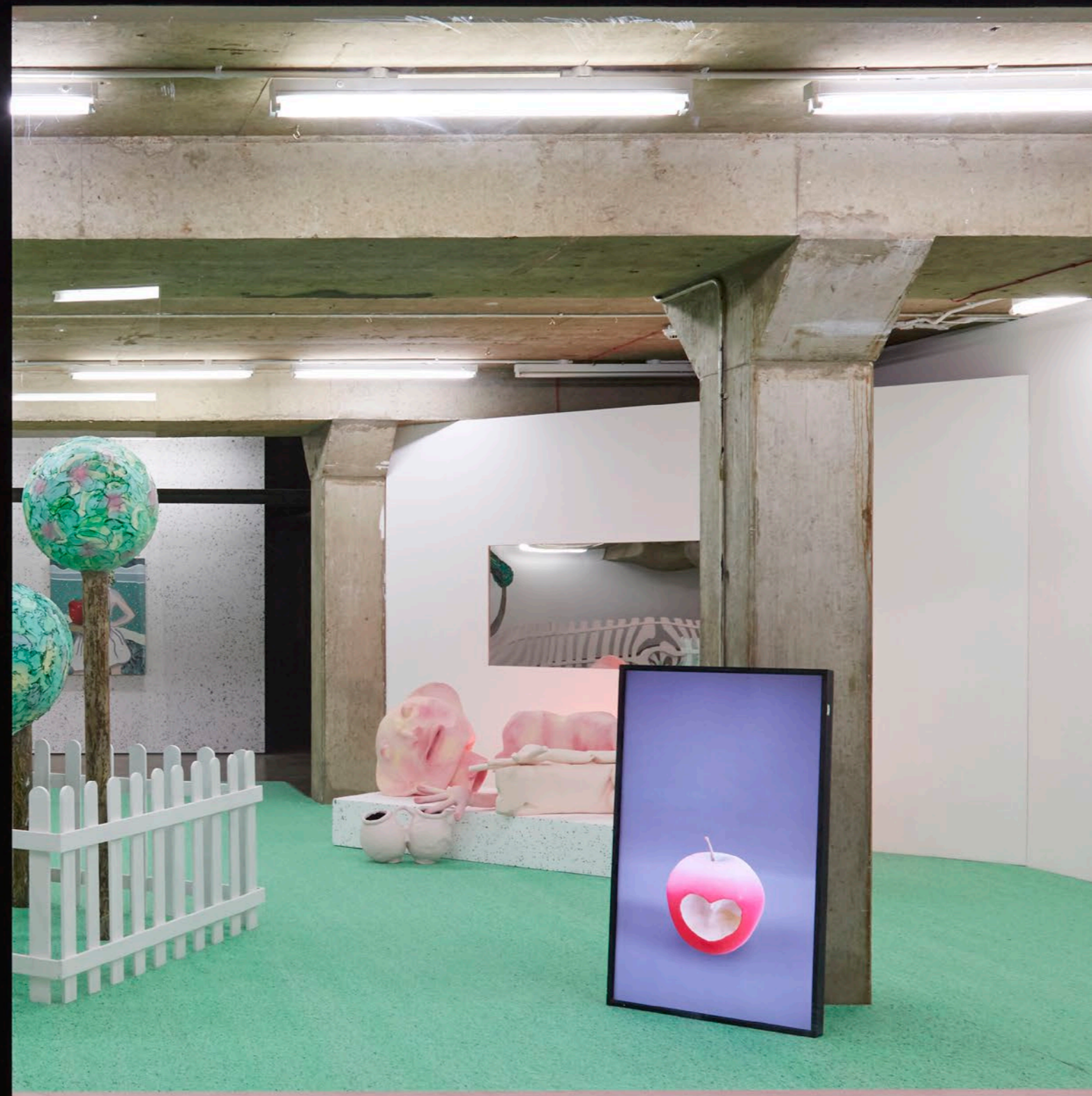


Gimme the milks. The gd/bd milks. I know the risks but I'll take them on the chin. Now give me the minis, the buttons, the shakes, the semis, the good old gold tops, cream of the creams pushed up and out in the cold morning light. They whey me down, its passed us by, its past your eyes, its pasteurized, its way past your bedtime. So gimme the milks, the gd/bd milks.

Milky, 2017
Etching and chine colle, 28.5 x 37.5 cm
Edition: 30



A SWEET TOOTH
HOT DOG
EAT ME
I HEART YOU
MILKY



AS It was this use of candy and popular food imagery that made me think about your work in relation to pop art among art historical movements. Stylistically, you seem to draw on an array of visual aesthetic techniques from pop, surrealism and certainly more contemporary methods of collage, fusing a partly hyperrealist mode of painting with what appears to be digitally produced layers of images. You've already noted your interest in historic images of sexuality, but can you say a bit about the processes or choices you made in manipulating those images specifically in painting, etching and chine-collé?

JHG In surrealism many artists drew on Freud's writings about the workings of the mind with a focus on erotic desire as a motivating unconscious force. With pop art you had artists appropriating the sexualised commercial imagery from the world around them. There seems to be a strong connection between these two art movements for me. I am interested in the 'internal world' and it's relationship to what is presented externally. That dialectic has always fascinated me and for that reason the references certainly aren't limited to these two movements within Modernism. The cheeky details within a 16th century Raphael commission like the Loggia dei Psyche fresco or the highly charged portrayal of a 'monstrous' obese girl in 17th century by Spanish painter Juan Carreño de Miranda are just as likely to feed the work as paintings made by 20th century artist Leonor Fini and Louise Bourgeois. Imagery from contemporary culture and the things that used to scare and excite me as a child like Mary Poppins, Who Framed Roger Rabbit, the 1972 film version of Alice in Wonderland and more recently *Worzel Gummidge* are also influences.

I gather a lot of imagery and objects from a broad range of sources. Preparation for making work always begins with drawing, which acts as a bridge for me between researching, thinking, playing and making a painting or installation. Elements are appropriated from the material I collect, and at times used directly. At other times, images are drawn and re-drawn until they become something else before being juxtaposed against other imagery, fields of colour and marks. The paintings are constructed in different ways with drawings sometimes being translated in computer software where I can also adjust the scale and transparency of things. The vivid colours come about through an interest in digital imagery and the more-real-than-real quality computer generated objects often feel to have. My brother is a computer games designer and I worked with him to produce the revolving apple piece *Love Bite*.

With my sculpture *The Shame*, images of 'The Pompeii Lovers' and the 'Valdaro Lovers' were stuck on the wall when I was making it but the title comes out of colloquial language. This often helps me to give shape to works that I feel emerge more out of the realm of sensation than being overly indebted to something academic.

AS One thing I noticed was that female pleasure features quite heavily in your work. Is women's sexuality intentionally foregrounded in this show or in your practice in general?

JHG I'm glad you note pleasure, as these works are definitely as much about the sensual, delectable pleasures relating to food and bodies as they are touching on societal issues. There is a lot of play in my practice and the works often explore indulgence in a positive way. It's almost as if the couples depicted in my paintings exist in a world separate from judgment where they can revel in their own desire, get high on each other and enjoy consuming and being consumed.

The fact that female pleasure features heavily is something that is coming out of my own experience I suppose, but in terms of thinking about temptation and shame, these are complex gendered issues. Food and sex are the central themes in the show and you could say women experience those issues within different cultures of morality. There seems to be a twisted sense of what is right and acceptable that permeates society both in terms of the approach a woman takes to eating as well as in relation to her erotic desires and appetites. In many instances in media and advertising the target market is women, whose bodies are objectified within our culture but men are certainly not excluded. Increasingly, both men and women are being coerced into internalising a strong outside view of their bodies, which is what I wanted to explore in the installation by building a sort of vitrine for people to wander in.

In relation to the food industry, the language used in marketing is often so moralising and inflected with judgements such as "clean, dirty, good, bad, virtuous, sinful, naughty, nice" etc., that when I was trying to track the origins of this, the story of Genesis seemed to capture it all. Whether it's Capitalism or Catholicism, these systems are able to instil a pernicious connection between pleasure and sin in an incredibly manipulative way.



After The Fall, 2017
Acrylic and oil on canvas, 200 x 250 cm



Love Bite, 2017
Digital animation, size variable



A Cherry On Top, 2017
Acrylic and oil on linen, 120 x 90 cm



Strung Out, 2016
Acrylic and oil on linen, 55 x 45 cm



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