

# *Cadence* —

The anatomy  
of rhythm







*Cadence — The anatomy of rhythm,  
features the work of the celebrated artist  
Sarah Warsop.*



*What Isn't Here Hasn't Happened (process)*  
Photo: Pari Naderi

Sarah is intrigued by the transitory nature of live performance – the vitality, the energy, the memory. Through jewellery, choreography, and mark making, Sarah explores the characteristics of human movement and what is and isn't present.

The drawings and jewellery have dance at their heart. Through graphite and gold, we sense the energy and intention of a live performance. Each work holds the essence of something else. The drawings distil a moment of choreographed movement and sound into marks on the paper; whilst the jewellery transforms the ephemeral into the tangible.



*Whisk Ring*  
18ct gold  
Photo: Steve Speller

*Sarah Warsop — My inspiration*

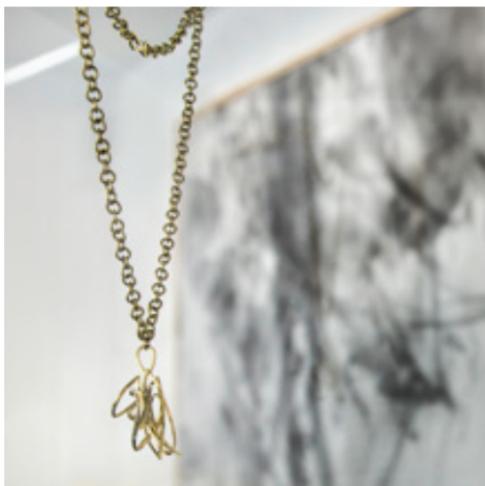
Through jewellery, choreography and mark making  
I investigate the characteristics of human movement.

In metal, on paper, in performance, on film, I strive  
to arrest time and reveal the intricacies of a moving body.

When choreographing I make notations from text to drive  
the rhythm and dynamic of the action. I work to contain  
these dynamic qualities within my jewellery to create  
wearable moments in time.



*Above: What Isn't Here Hasn't Happened (process)*  
*Right: Whisk Pendant*  
Photos: Pari Naderi



My jewellery is often designed directly from a moment of my choreography. Using a dynamic drawing process, I capture the essence of movement onto paper. From these drawings I work directly into precious metal to hold pace, flow and direction within the object.

On paper I explore how physicality and physical presence can be experienced through a drawing made by the human figure, and how the mark and the body's physical and emotional state are inseparable.

Ranging from working sketches to gallery pieces, I aim for my drawings to be not a representation of movement, but the dance itself.

For more information about Sarah, or the work displayed at Circus, please contact: [sarah@sarahwarsop.com](mailto:sarah@sarahwarsop.com)

## *Cadence* — The anatomy of rhythm

Cadence captures the presence of a performance once the performer has left.

The essence of a moment of movement or sound is distilled into marks, shapes and forms that resonate beyond the physical to embrace the emotion held in the action.

In the main Circus gallery, the series of large scale drawings – *What Isn't Here Hasn't Happened* – is the result of a collaboration between Sarah Warsop and Tracey Rowledge, a fine artist and book binder.

Commissioned by the Siobhan Davies Studio in 2011, the series of graphite drawings explore the duality of mark making through choreographed movement, and movement through mark making.

The process began with the artists collecting words and phrases that expressed emotional states. These chosen words and text acted as a spring board for movement research, eventually becoming the working structure to develop a piece of choreography.

The resulting drawings explore the potency of marks; how physical presence can be experienced through a drawing made by the human figure.

The drawings capture the particular qualities and character of the movement without the body being present and, in this way, the mark making and the body's physical and emotional state are inseparable.

From these drawings Sarah created a collection of jewellery – *Whisk*. Each piece is worked directly into 18ct gold and hand forged to maintain the original character of the movement. The rhythms, direction, speed and flow of the choreography are captured within each piece of jewellery.

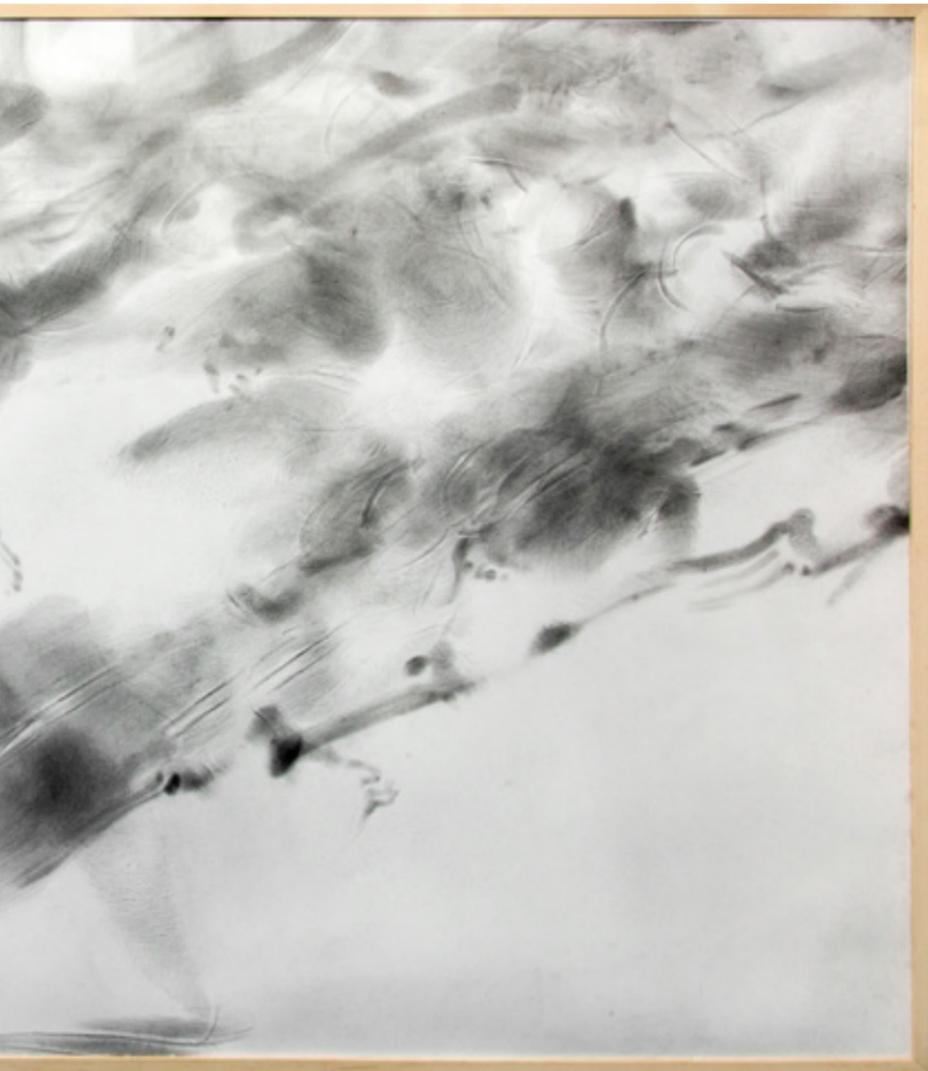
This idea of notation, of bringing an idea or performance into being, intrigues Sarah.



*Whisk Necklace*  
18ct gold  
Photo: Steve Speller



*What Isn't Here Hasn't Happened (3)*  
Sarah Warsop and Tracey Rowledge  
Graphite on paper  
Photo: Pari Naderi

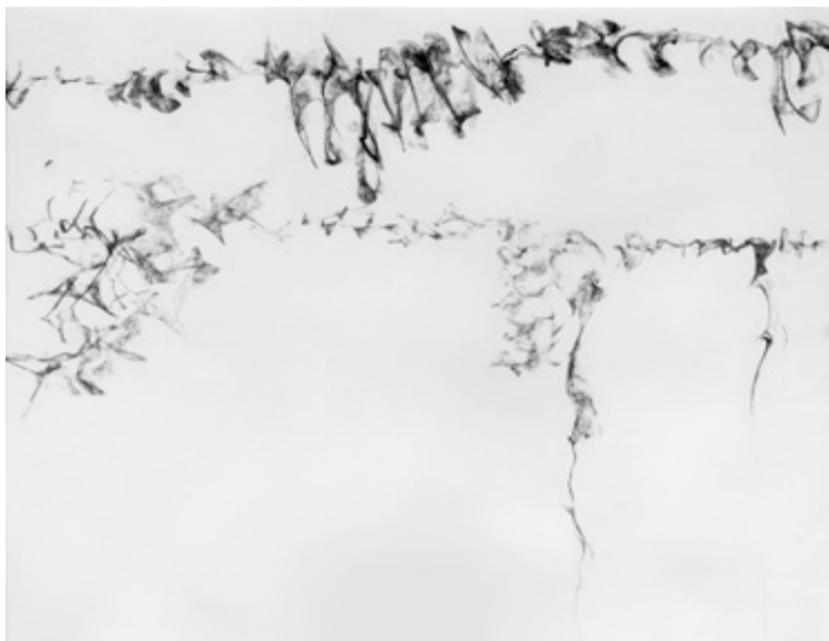


In 2012/2013 Sarah was invited to be the inaugural jeweller in residence at the British Library. She took graphic music notation as her starting point, working with the 193-page score *Treatise* (1963-67) by Cornelius Cardew. Sarah found a musical interpretation of the score using only four pages. Like a series of emotional states of being, it invoked a physical, almost visceral, response and she created a series of drawings based on a recording of the score.

Sarah used the idea of a central line, or spine, running through the original score to anchor her own physical response on paper. Eventually moving onto five metre lengths of lining paper, she created a new set of notations used to make her jewellery pieces.



*Body 30'57" Brooch*  
Sterling silver  
Photo: Steve Speller



*Body 30'57"* is the collection of charcoal drawings resulting from this project and a selection of sections taken from the original drawings are displayed in the stairwell. Pieces from the accompanying jewellery collection are exhibited in the main gallery.

*Body 30'57" (g)*  
Charcoal on paper  
Photo: Pari Naderi

*Sarah Warsop —*

Choreographer and jeweller Sarah Warsop has a BA (Dance) from the Laban Centre for Movement and Dance, and an MA Design (Jewellery) from Central St Martins. As a dance artist she has danced, choreographed and toured with Rambert Dance Company and Siobhan Davies Dance.



*Lying in Wait Ring*  
18ct gold  
Photo: Steve Speller

*Lying In Wait* (2009), her film work, a collaboration with Idris Khan, was shown at Victoria Miro Gallery, London, Ikon Gallery, Birmingham, and the ICA, London in 2013. Sarah's collaboration with artist Tracey Rowledge, *What Isn't Here Hasn't Happened* (2011), a series of large graphite drawings, was exhibited at The Bargehouse, London.

Sarah has also run her own dance company Snag, with dance artist Joanne Fong, and co-ran the Bank Project for Siobhan Davies Dance – a professional development programme for mid-career dancers which ran for eight years. Her choreographic work has been supported by Arts Council England. Her jewellery work has been supported by The Arts Council and the Crafts Council. She became a Queen Elizabeth Scholarship Trust scholar in 2013. In 2012/13 she became the first jeweller in residence at the British Library, which resulted in a series of drawings and jewellery – *Body 30'57"*.

She has recently won the Cockpit Arts/Artisa Foundation Performance of Craft Award, which will be completed later this year.

[www.sarahwarsop.com](http://www.sarahwarsop.com)

*Tracey Rowledge —*

Tracey Rowledge studied Fine Art at Goldsmiths College, London, and Fine Bookbinding at Guildford College, Surrey. She exhibits internationally and her work is held in various private and public collections. Tracey has received various awards, including support from the Crafts Council to go on the 2008 Cape Farewell Expedition to Disko Bay, Greenland.



*What Isn't Here Hasn't Happened (4)*

Photo: Pari Naderi

Her work includes a series of drawings made with Sarah Warsop – *What Isn't Here Hasn't Happened* – commissioned by Siobhan Davies Dance; and for Jerwood Encounters she made a site specific, solid graphite wall drawing (Jerwood Space, London).

Tracey teaches gold tooling and aspects of bookbinding and is a partner in Benchmark Bindery, established with Kathy Abbott, where book conservation underpins their high quality, intelligent bookbinding work. She is a founding member of Tomorrow's Past, an international bookbinding collective and she is also a founding member of the independent artists group 60|40, which was formed in 2008 with the ceramicist Clare Twomey and the silversmith David Clarke to expand the environment and opportunities for the applied arts. Tracey is a member of Contemporary Applied Arts.

[www.traceyrowledge.co.uk](http://www.traceyrowledge.co.uk)

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Circus works with clients to achieve a clear sense of self.

Sometimes our work is described as Brand Strategy: sometimes as Purpose, Proposition or Vision and Values. Whatever the descriptor, our role is to help clients better articulate the essence of the entity they are leading.

Of course, our clients come to Circus for strategy. But they also come for our cultural programme. For over a decade, we have hosted a programme of exhibitions and talks – inviting clients, collaborators and artists to share ideas and to discover the common, and the uncommon ground.

We and our clients cherish imagination and do not see creativity as a craft skill. We enjoy working with those who enjoy the adventure and see no compromise between commercial success and social impact.

To learn more, please visit us in Marylebone High Street or on [www.circuslondon.com](http://www.circuslondon.com)



The Circus gallery is open  
Mon–Fri: 10:00–17:00

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Artists clockwise from top left: Nic Sandiland; Michael Carberry; Kristina Kitchener; Adriana Paice;  
Shelley James; Natasha Daintry, Fenella Elms and Michael Brennan-Wood.

**carcus**