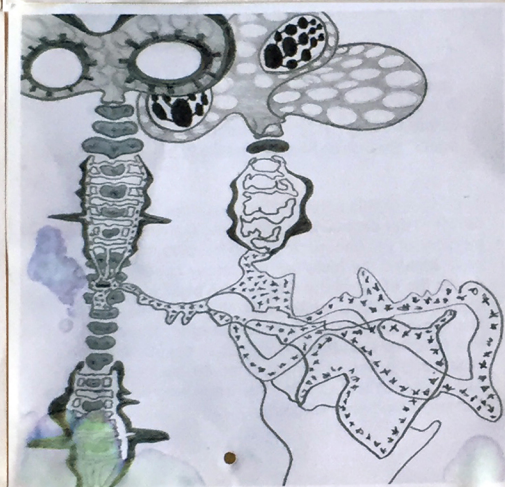


The minotaur has been a symbol of a being imprisoned within a labyrinth. Confined within a body forced to endure the suffering of others' ignorance and fears. A soul whose forgotten homeland is but a dream in the history books. Wandering through infinite passages on a journey to find ones own voice. A voice that when liberated has multi tonal capacity. A being, nomadic at heart in search of a peaceful place to rest, a place to be creative and sing from the soul, transforming the memories of violence and sorrow from the past.

The labyrinth of the complexity of our social structures impedes on the intellectual capacity of individual minds. The individual brain becomes laden with abnormal loads. This creates a society of dysfunctional thinkers. Who's running this country?

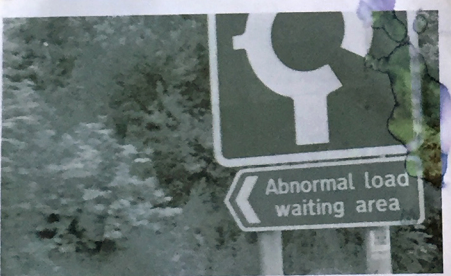
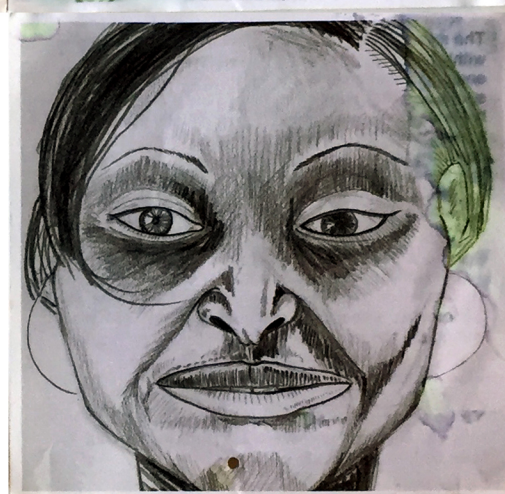
by Carron Little

"Things that we think we see when we don't.
Things that we do see when we think we don't."
'Head On', Heath [p.28]



EPILOGUE: BY ANN INFIELD.

From the outset when most of us were struggling Carron was firing on all cylinders; her art has always been very physical, textural, sexual and funny. Above all, it had a clarity and directness so hard to achieve. Today her art remains all those things, but its reference points have a greater depth and insinuation, employing the artistic language of past movements with humour, subtlety and intelligence that engage fully with the contemporary society we move in...remove ourselves from, and struggle with. Here in this exhibition there is more than a nod to the surrealists, even a wink.... It strongly evokes a meeting; a point on an artistic horizon where Duchamp waves at Miro. Miro places seemingly unrelated objects in an imaginary field but achieves cohesion and aesthetic relationship which succeeds brilliantly; Duchamp takes the imaginary and makes it real it stick - and the meaning gets unstuck. Even now we still grapple with their Art which is the real test of artistic achievement. Carron's lines seem to merge somewhere between the physicality of her art and the imagination, and though seemingly incompatible, the end product floats between the surreal of Miro and the explosive imagination and sexuality personified in Duchamp's 'The Bride Stripped Bare By Her Bachelors, Even'; they are bolted together. In the exhibition both are winking and laughing at each other under Carron's brow.....but there is a disquiet in this work which is so deep and shocking at times, an implacable and ruthless honesty; stripped down, under the lead, even. I can't help feeling that as Carron walks away from her work she glances round catches my eye and laughs and chuckles and...



a carroncus special production.

Many thanks to Mark Little, Darren Caird, Alison Page, Ann Infield, Sevtlap Genc, Maureen Sherlock, Shaun Clifford, James Flower, Andy Howard and Diane Collins for the thought provoking discussions and the laughs in life.

C. Little
2002
15/35

Brain
Catalog
2003
for solo
exhibition at Cannonbury
Gallery, Islington London,
U.K.

This includes the front and back cover. The front cover is of the drawing that inspired the exhibition which was made in the Victoria and Albert Museum in 2001. The second page is an excerpt of the essay I wrote for the catalog along with the epilogue written by Ann Infield who I studied with at Goldsmiths and was an art historian.

She also gave me extra space in her house to make the large scale drawing that I created around the clock working from 8am to 10pm with rests for my hand inbetween so she was intimately connected with the work and the evolution of the process.

Big thanks to Shaun Clifford who curated the exhibition and let me build architectural features in the gallery. The brain series is a decade long project and drawings have been in different exhibitions in the U.K. and USA.

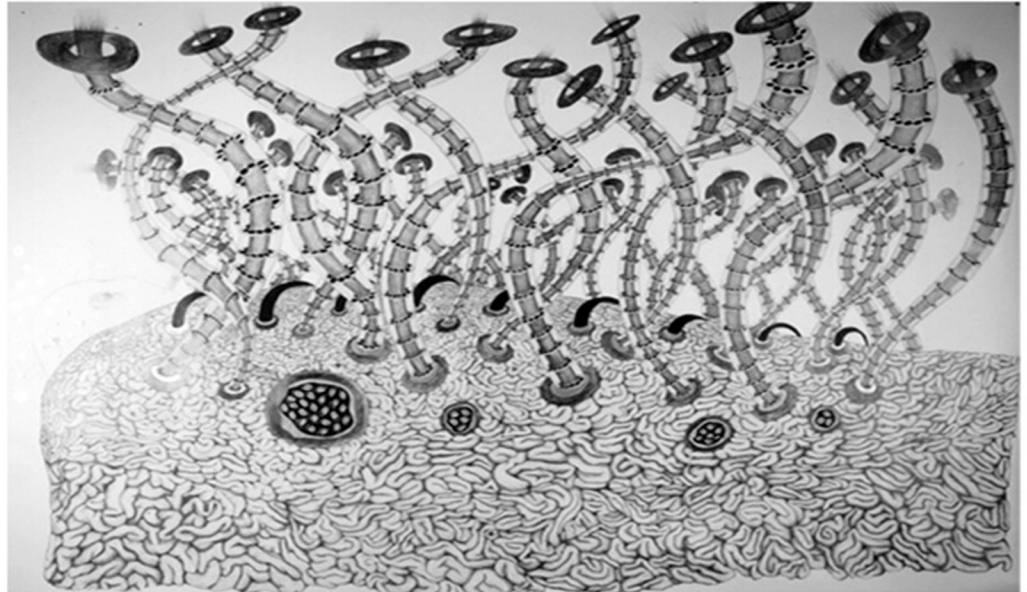
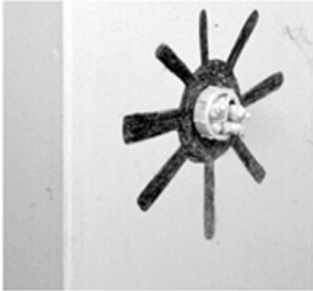
Please find a sample of the drawings in this collection below.



Front and back view of the brain catalog depicting drawings that were replicated in my sketchbook and the how the work was bound with a nut and bolt.



©Carron Little



Brain Series 2001 - 2011

The pillar installation and the large scale drawing you see above were part of a solo exhibition at Canonbury Gallery in 2003 curated by Shaun Clifford. I built the pillar in the space and created drawings and added acutrement and of course there is a hot tap protruding out of the brain.



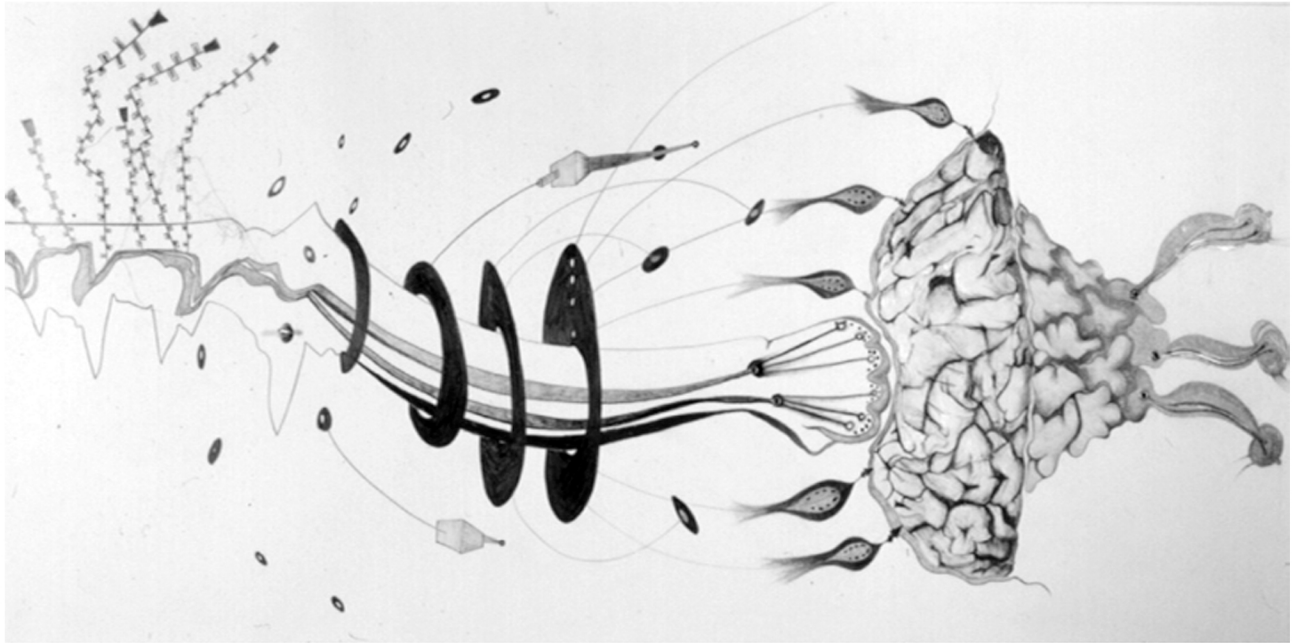
Minotaur Drawing - Brain Series 2001 - 2011

This is a large scale drawing developed from the initial sketchbook drawing. I am a huge advocate of experimental mark-making when drawing and innovated different drawing techniques in this series to develop the texture of brain and other formal elements to emphasize dimensions. This is mixed media on archival paper and is part of the artist collection.



Brain Series 2001 - 2011

This was inspired by the portrait in the Brain catalog which is of a teaching colleague of mine in London, U.K. This was part of the early series and was included in the solo exhibition at Canonbury Gallery. This is mixed-media and on archival paper. This is part of the artist collection.



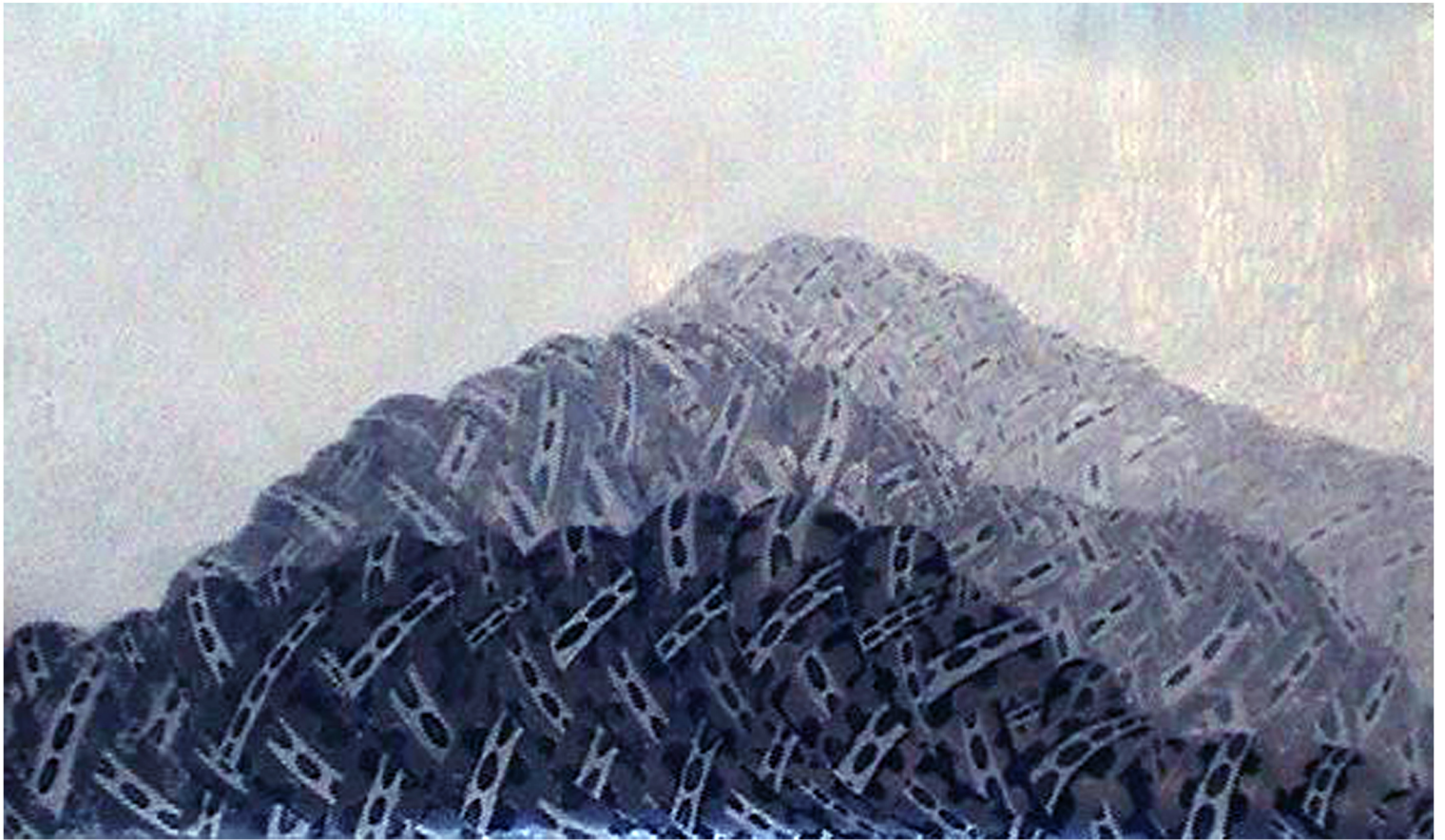
Brain Series 2001 - 2011

This drawing is in a private collection and was one of the first pieces to be created in this series after the drawing of the minotaur drawn from a sculpture in the basement of the V&A Museum in London. For the exhibition, I had to re-create the minotaur and this is in my artist collection.



Brain Restoration - 2006

This is a mixed-media drawing on archival paper and continues to utilize visual elements from previous works. There is acrylic paint, diamond dust and gel in addition to charcoal and graphite.



Desert Mirage - Brain Series 2001 - 2011

This is part of the large scale drawing series and was inspired by Simon Norfolk's photography in Iraq while the Iraq war was happening. There was a huge debate in Britain about the ethical implications of depicting real dead bodies in the media. This work was in direct response to the Iraq war and the horror that war inflicts on ordinary citizens.

Simon Norfolk kindly documented all my Brain drawings and his work was influential in the making of this piece. This drawing is in a private collection in London, U.K.



Venus and Adonis - Brain Series 2001 - 2011

This is a large scale mixed-media drawing that was inspired by the drawing at the Louvre and I've employed historical references to drawing. This piece has traveled and been exhibited in the USA.



Washed in the Lightness of Being Alive - Brain Series 2001 - 2011

This large scale mixed media drawing was inspired by a portrait of Rosa Gaia Saunders who is an amazing filmmaker in Chicago. This is a mixed - media piece incorporating the aesthetic of queen of luxuria. This piece was purchased by the Elmhurst Art Museum and is the last piece created in this series.