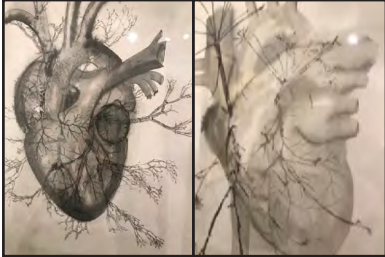


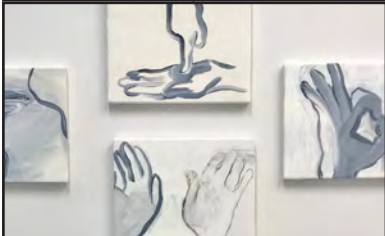


Andrew Carnie

Defense One, Ink Cap watercolour, 2017, 48 x 39 cm (left)
Defense Two, Pollen watercolour, 2017, watercolour, 48 x 39 cm (right)
 £ 950.00 each
Storm Brewing, 2014, watercolour, dimensions (left)
Fade Away, 2014, watercolour, dimensions (right)
 £ 850.00 each



Feeling a little jaded with making so much computer-based video work involving endless image manipulation; and with a parallel wish to look at the body and particularly the heart in a more visceral way Carnie tried experimenting with watercolours some six years ago as a more hands on material experience, a release. Now they are an almost daily part of his practice as a way into a form of easy exploration, of fun and direct engagement for many of my projects. Some are dendritic and hark back to works like *Magic Forest* and contemporary neurology, some are still based on ideas around heart transplant, and others are from a more recent series of works based around the body's immune system. In these works, a stencil acts as a resist to the materials being used as 'watercolour', pollen or fungal spores, bacteria mixed with water; defining the body, through the lymphatic system with the very things that can attack the body and destroy it. At a cellular level T –cells in the lymphatic system determine what is you and not you. Andrew Carnie works across art and science, at times working closely with scientists in a range of fields, developing and presenting time-based installations and video works many considering the human mind body relationship. Painting, sculpture, photography and print are also part of his practice. His work has been exhibited nationally and internationally including: *Dendritic Form*, GV Art Gallery, London (2010) and *A Change of Heart*, Discovery Centre, Winchester (2013), *Brains: Mind as Matter*, Wellcome Trust, London (2012); *Fundamentally Human*, Pera Museum, Istanbul, Turkey (2011) and **The Brian Project**, Daejeon Museum of Art, Daejeon, South Korea (2014). He currently teaches at Winchester School of Art, University of Southampton. www.tram.ndo.co.uk

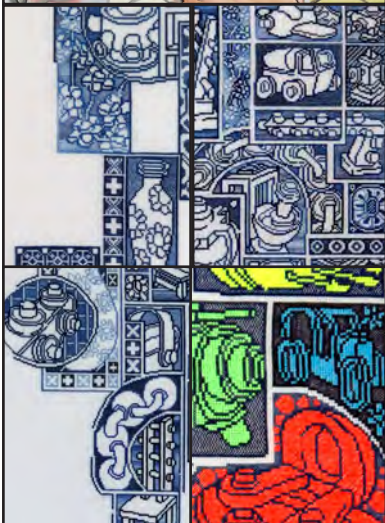


Maria Chevaska

Supplemento, 2018, Oil paint on linen, 107cm x 107cm, each (5): 30cm x 24cm (top)
 £ 3,600.00
 No Title, 2017, Oil paint on linen, 26 x 122 cm, each (4): 30 x 24cm (bottom)
 £ 3,600.00



Maria Chevaska is foremost a painter but she also works through sculpture, drawing and installation. Her practice is regularly informed by poetry, and writers who infuse different bodies of her work. She deploys ideas through the combination of often unlike materials, and her paintings specifically engage with and inhabit architectural spaces where they are exhibited. Chevaska's practice explores and expands upon the boundaries of painting, while also remaining highly attuned to the histories and physical attributes of paint as medium. She was Professor of Fine Art at Ruskin School of Art, University of Oxford (1991 – 2016) and is currently a Professor on the Faculty of Fine Arts for the British School at Rome. A new project, *Framing Vision* is currently in development. www.mariachevaska.com



Gary Clough

Sampler I, 2018, cotton on canvas, 36 x 36 cm (top left)
 £ 2,000.00
Sampler III, 2018, cotton on canvas, 42 x 42cm (top right)
 £ 3,000.00
Sampler II, 2018, cotton on canvas, 50cm x 36cm (bottom left)
 £ 2,500.00
Sampler IV, 2018, cotton on canvas, 42cm x 36cm (bottom right)
 £ 2,000.00

These works by Gary Clough are from the Sampler series, cross stitched assemblages on canvas, which were generated as part of his recent *Port of Entry* project. The work engages with the notion of a shared entry, or starting point in the development of repositories, or archives of a highly personal genus of objects, arranged and presented as sets, families and suites of images. The genealogy and heritage of the images draw from influences as broad as the pages of the *Argos* catalogue, the shelves of B&Q and Poundland, the Song and Tang dynasty blue and white Chinese ceramics, to the cotton indigo embroideries of 18th century rural China. Gary Clough is a practicing fine artist whose work is rooted in the traditions and cross-disciplinary nature of sculpture and drawing. Having trained as a stone carver, Clough's current practice employs an interdisciplinary approach spanning drawing, sculpture, animation and site-specific installation. He is currently a Senior Tutor at the Royal College of Arts, London. www.garyclough.uk



Gayle Chong Kwan

Blueprint (series), 2012

African Union, Blueprint, 2012, c-type photographic print, 30 x 40" (top)

Luther Plaza, Blueprint, 2012, c-type photographic print, 30 x 40" (bottom - available for viewing)

Each an edition of 3

£ 2500.00 each

A series of c-type photographic prints, which play with historic, contemporary and future developments in Chinoiserie. The individual works refer to large-scale and master-planning projects in Sub-Saharan Africa carried out by Chinese firms, which are often financed by the Chinese government, as well as recent building developments in China, which are pushing the boundaries of building conventions. The series draws upon research of Chinoiserie wallpapers at National Trust properties and refers to architectural blueprints, blue and white porcelain, and cyanotype prints, to combines architectural plans, fixed viewpoints, and deep, level and high distance views, with fantastical tropes of Chinoiserie landscapes, as well as the more problematic Singerie monkeys, often dressed in oriental costumes, which populated these landscapes. *African Union* refers to the recently opened African Union headquarters, with the entire building project, which cost £127million, being funded by the Chinese Government. *Luther Plaza* refers to the headquarters of the Lutheran Church of Kenya in Nairobi, which was built by African builders working under the aegis of a Chinese construction company, which reflects a growing number of religious buildings and churches being built by Chinese companies in Africa.

<http://gaylechongkwan.com>

Laura Daly

Saccade 37, 2018. acrylic on paper, 21cm x 15cm (top)

Saccade 10, 2012. oil on paper, 21cm x 15cm (middle)

Saccade 38, 2013. acrylic on paper, 21cm x 15cm (bottom)

£ 1,800.00 each

Saccades is an ongoing body of work that explores the momentary, fragmented imagery we see when travelling at high speed. Capturing fleeting glimpses in a series of drawings, paintings, photographs and moving images, these works underline many of the key themes that run through Daly's wider practice, including transition, (dis)location, searching, defining, (dis)connection and projection.

Laura Daly is a multi-award winning artist who uses a variety of media including video, drawings, photography, mapping and sound in site specific and site related projects that range significantly in scale. She investigates site in terms of the concealed, implied, absent & remote and encourages a process of searching in her works, by both locating and dislocating the audience – often not only asking the viewer to consider their relationship with a particular site, but also demanding a physical response to the piece. Commissions include The Forest of Dean Sculpture Trust, Morley College, Comma Press, Iklektik and ArtSway. Exhibitions include La Tallera Gallery, Mexico, Surface Gallery, Nottingham, RCA, London, ASC Gallery London, Morley Gallery, London, ArtSway, the New Forest, Mappin Gallery, Sheffield, Hochschule fur Gestaltung und Kunst, Zurich, Peterborough Museum of Art, The Forest of Dean Sculpture Trail, Cubitt Gallery, London, Manchester Central Library and The Orchard Gallery, Derry. Her major new work, *The Storm Cone*, exploring lost bandstands in the UK is currently in development with Metal and the University of Salford.

<http://www.lauradaly.com>

Elpida Hadzi-Vasileva

Case for Study, 2016, Cow stomach and turned wood, 35 x 30 x 25 cm,

£ 5,000.00

Elpida Hadzi-Vasileva produces works which are carefully balanced between the beautiful and the brutal (this can be paradoxical), and between transcendent and abject. She aims to make work that challenges and inspires the viewer and resonates with the surroundings. She usually uses locally significant or sourced materials, following personal and in-depth research responding to the physical site and utilising forms of repetition and manipulation, she chooses to use both scale and surprise to challenge the viewer to see the locality (and the world) differently.

Elpida presented *Haruspex*, in the Pavilion of the Holy See at the 56th International Art Exhibition, La Biennale di Venezia (2015) while her large-scale installation, *Fragility*, for Fabrica, Brighton was also a significant presentation that year. Elpida Hadzi-Vasileva's ambitious and critically celebrated installation *Silentio Pathologia* for the Pavilion of the Republic of Macedonia, was shown during the 55th International Art Exhibition, La Biennale di Venezia, curated by the National Gallery of Macedonia. She is currently developing new public art works for the Forest of Dean Sculpture Trust and Nottingham University. <http://elpihv.co.uk>



Permindar Kaur

Military Bird, No 4 2013, Copper & fabric, each one approx. 46 x 19 x 6 cm (top)

Military Bird, No 2 2013, Copper & fabric, each one approx. 46 x 19 x 6 cm (middle)

Military Bird, No 5 2013, Copper & fabric, each one approx. 46 x 19 x 6 cm (bottom)

£ 1,800.00 each

In this work Kaur has used childlike forms to explore issues around identity and instability. *Military Birds* (2013) are five hybrid birds made from polar fleece with sharp copper claws and beaks. Like a cut out silhouette they have flat simple forms in a single colour. Each bird wears unique military symbols drawn from Sikh culture. The symbols they carry hint at the construction of a new distinct identity - a visible expression of acculturation. However, when framed they become part of someone's collection of exotic items. The work, an exploration of identity and vulnerability made from polar fleece and copper, explores human nature using animal forms. Underneath the innocent surface embodied by the fleece, there is a need to be on guard and able to defend symbolised by the copper.

Since the 1990s Permindar Kaur, has created sculptural objects and installations that explore the territory of cultural identity, home and belonging. She does this by apparently innocent means, invoking childhood and domestic spaces. Her work recently featured in the major Turner Contemporary exhibition, *Animals & Us*, 2018. <http://www.permindarkaur.com>

Alice Kettle

Drawing 1, 2018, thread on cotton (from a David Gates original drawing), 15 x 10cm (left)

Drawing 2, 2018, thread on cotton, 15 x 10cm (right)

£ 800.00 each



These stitched sketches are about mark making. They test stitch as a drawn line to make spaces, to create form and delineate territory. One work is about random marks whilst the other builds box shapes and architectural space. These small works allow small subtle marks to have an individual resonance and gesture. Alice Kettle is a highly regarded contemporary artist whose practice is focused upon stitch. Her ambitious art works challenge assumptions about the textile medium, bringing together the intimacy and detail of stitch with large-scale colour fields, while intuitively exploiting the effects of mechanical processes. Her exhibition *Thread Bearing Witness* at the Whitworth Art Gallery is now open until 24 February 2019. This major project considers issues of displacement and cultural movement while exploring creativity and resilience. A major commission for Lloyd's Register, *A Map for the Future* was installed in the Global Technology Centre at Southampton University in September 2015. Alice's *Golden Dawn* (2014) was purchased by Shipley Art Gallery, from Contemporary Applied Arts at COLLECT 2017.

<http://alicekettle.co.uk> www.threadbearingwitness.com

Charlie Murphy

Brainscan Headdress Prototype #1, 2017, mixed materials and fibre optics, 70 x 70 x 70 cm

Courtesy Charlie Murphy/Created Out of Mind (NFS)*

*new adaptations of these headdresses may also be developed by commission.



Inspired by neural circuits revealed through magnetic resonance imaging techniques, Charlie's prototype *Brainscan Headdress #1* playfully simulates neural activity to 'light up' and animate our understandings of different brain functions. *Brainscan Headdress #1* was created during her artist residency with Wellcomes interdisciplinary team Created Out of Mind, who are researching ways to challenge and deepen public understanding of dementias through science and the arts. Charlie is making artworks and events in response to Dr Selina Wray's research into different dementias at molecular level. Their Neuronal Disco animates behaviours and patterns of brain health and disease through a participatory dance workshop which recently featured at London's Southbank's B(old) Festival and Folkestone's Normal? Festival of the Brain. This first headdress has been created in collaboration with special effects engineer Sam Sharif. New responsive functions are in development in partnership with electronics, neuroimaging and cognitive interface engineers. New adaptations of these headdresses may also be developed by commission.

Charlie uses glass, light, photography, performance and video to presents a wide range of installations, exhibitions, performances and public engagement activities across the UK and internationally. www.charliemurphy.co.uk



Jonathan Parsons

Chromaticity (2), 2016. oil on linen, 101.5 x 101.5 x 5.5 cm (40 x 40 x 2 in)
£ 6,000.00

Parsons' grid painting is the latest in an ongoing series that seeks to reduce a picture down to something like fundamental constituents: brush marks; colours; configuration; illusion. 'Chromaticity' means the specification of a colour's quality using the name of the hue and its saturation. Parsons is a highly regarded contemporary artist; well known for the diversity of his practice including installation, sculpture, found objects, drawing, painting and fabrication. He is concerned with responding to moments of observation, insights and visual experiences, which he appropriates and develops into highly considered physical artworks. Jonathan curated Seeing Round Corners at Turner Contemporary in collaboration with David Ward (until 25 September 2016). Jonathan's major new public art work, *Fossil Ocean Floor for Surrey Unearthed* is located in farmland adjacent to the Great Western Railway near Dorking, Surrey. The work can be seen from the carriage road at Ranmore Common, the footpath across Milton Court Farm and from the Great Western Railway on the route from Reading to Gatwick that passes through Dorking West.

www.jonathanparsons.com
www.surreyuneearthed.org

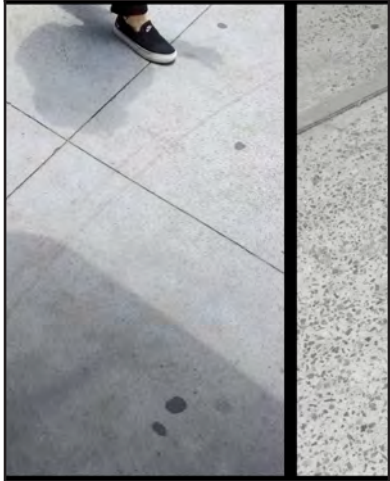


Benedict Phillips

The Red DIV, 2011, Fujifilm Fine Art photo Rag Paper, 30.5cm x 24.5
£ 1,200 (framed) Edition of 10

Part of the concept of these portraits is that the character within them picks the moment and takes the photographs of themselves this is not only about an emotional autonomy but also an illegal autonomy.

Benedict Phillips is an established artist, mentor and consultant. His practice is eclectic, encompassing a broad range of methodologies, generating work as diverse as public art, performance, photography, and media art. He is particularly concerned with the on-going interrelationship and shifting hierarchy between photography, sculpture and performance within his practice, and the aesthetics of each approach. Exploiting historical production processes as well as more recent digitally driven approaches informs the making of much of his work. Dependent upon the geography of the project, Benedict's responses have been floated, buried, placed, flown and exhibited. Benedict has worked with curators and galleries in the UK, Europe and the US. His photography, artist books and limited editions have been collected and displayed in collections including the Victoria and Albert, London where he was included in the exhibition *Field Study International: Emanations of a Collective Spirit in Art* (V&A, 2011). <http://benedictphillips.co.uk>

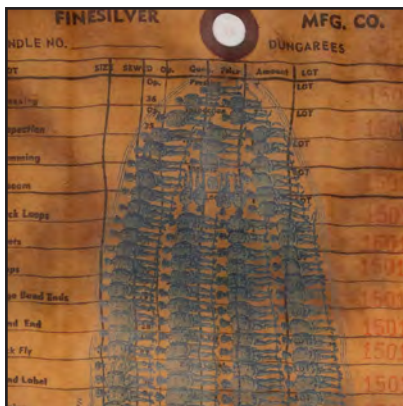


Terry Smith

Towards Blocking / Passing 1, 2018, 3 x digital archival prints, each 30 x 30 cm in brushed Aluminium frame, edition of 5
£ 1,200.00

Towards Blocking / Passing 1, is from a photo series taken in New York capturing the random pattern of the sidewalk with the punctuation of walkers passing by. This connects to other photo series examining objects and disturbances on the street, recycle and pallets, both on going. *Blocking / Passing* is a new performative works currently in development, along with *intersection / interaction* for NY and *Island* in Cuba.

Terry Smith studied at Goldsmiths School of Art and Birmingham Polytechnic. He received the Henry Moore Fellowship (Byam Shaw School of Art) in 1998, the Sargent Fellowship in Rome in 1998/9, and was research fellow at Field Institute, Hombroich Museum, Dusseldorf in 2002. In 2008 he received The Paul Hamlyn Artist Award. Smith's highly regarded eclectic practice explores architectural interventions, live performance, film and drawing. In 1994 Smith started breaking into derelict buildings to create a series wall cuts, secret and inaccessible to the public. An unofficial intervention, *Capital*, in The British Museum cutting into Gallery 49 walls underlines Smith's iconoclastic approach. This all led to an invitation in 1996 to make works in the derelict Bankside Power Station as part of the Tate Modern development. Tate's arts professional's tours of the old building were the only opportunity to see the works, and typically Smith not only abandoned the wall works, but also his works on paper made at the same time. The most recent interventions include a large scale street work that echoed the British Museum piece, called *Capital Revisited*, 2013, made in four sites over a period of five weeks in the Lower East Side, just south of the Bowery. In 2014 a performance work *Foundlings* at Ca' Pesaro Museo Internazionale d'Arte Moderna, Venice, combined video, recorded sound with live dance and music. The most recent video work was *Blocking Passing* shown in part at the Folkestone Museum as part of the Folkestone Triennial Fringe. www.terrysmith.studio



Susan Stockwell

Finesilver – Blackgold, 2016, Digital print on fabric, 98 x 46 x 4.5 cm
£5,800.00 Edition No 3 of 5

Finesilver - Blackgold is a digital print made from layered components. A ledger card found in a disused garment factory in San Antonio, Texas and a famous image of a slave ship storage plan. The fine crepe silk seduces the viewer, however on closer inspection a horrific image of humans shackled to be brought and sold, traded as goods provokes shock. This use of rich material is a device, commenting upon the trades and materials that we pursue for wealth and power. Although this is a historic image it prompts comparison with contemporary globalisation, migration, people trafficking and slavery

Susan Stockwell's practice is concerned with ecology, politics, mapping, trade and global commerce for which she is gaining a highly regarded reputation for innovative and exciting art works. She uses materials from the everyday and the domestic, from manufacturing and industry, from toilet tissue on an industrial scale (*Paper Installation*, Bernard Jacobson Gallery, London, 1994) to recycled computer components (*Flood*, York, 2010) and paper currency from a variety of countries with exacting methodologies that include a high level of precision and detail. www.susanstockwell.co.uk



Alia Syed

Priya (Portrait), 2011, composite photographic image from 16mm negatives, 10.5 x 14.5 cm
£ 2,000

Priya, 16mm film (2011) "...works with erasure as a progressive denial of representation. *Priya* is an aerial shot of the Kathak dancer Priya Puwar... several individual rolls of the processed film stock were then buried in compost in the film-maker's garden for varying lengths of time, spanning a few days to a few months. The rolls were unearthed in successive stages and then edited together to illustrate the breakdown of the material through its passage from figuration to abstraction... surface replaces depth as the humidity of the soil and the plant life penetrate the 'emulsion-skin' of the film and literally destroy the figurative material imprinted on it... the figure of Priya and the spectacle of the dance itself are gradually erased through a foregrounding of the material base of the work." Martine Beugnet and Kim Knowles, *The aesthetics and politics of obsolescence: Hand-made film in the era of the digital* (Moving Image Review & Art Journal, Volume 2, Issue 1, 2013). From a set of four images, *Priya I (Portrait)* was created by superimposing the identical frames from the pristine print and a decomposed version. *Priya* is in the collection of FRAC Lorraine, France.

Alia Syed is an experimental filmmaker and artist. She is interested in storytelling, time and memory, explored through different subject positions in relation to culture, diaspora and location. Syed's films have been shown at numerous institutions around the world, including Los Angeles County Museum of Art in 2012-13, 5th Moscow Biennale (2013); Museum of Modern Art, New York (2010); Museo Nacional Centro de Arte Reina Sofia, Madrid (2009); XV Sydney Biennale (2006); Hayward Gallery, London (2005); Tate Britain, London (2003); Glasgow Museum of Modern Art, Scotland (2002); Iniva, London (2002); The New Art Gallery in Walsall (2002). Syed's films have also been the subject of several solo exhibitions at Talwar Gallery in New York and New Delhi. She was nominated for the Jarman Award in 2015. Current exhibition; Kiran Nadir Museum of Art, New Delhi <http://www.knma.in/delirium-equilibrium>. www.aliasyed.co.uk



Stephen Turner

Resurrection Egg, 2014, dove feathers, 12 x 8 cm
£ 1,800.00

A significant work produced while Turner was in residence on the Exbury Estate as part of the *Stephen Turner's Exbury Egg* project, made from the found feathers of a dove. Stephen Turner's work often involves spending long periods in odd abandoned places, noting changes in the complex relationship between human-made and natural environments. His projects are rooted in research, which explores these themes in a variety of media. Disciplinary boundaries are challenged through a creative practice that involves sampling, collecting, annotating, editing and merging of environmental data with other more subjective investigations into the distinctiveness and particularity of place.

The Exbury Egg project built upon the Stephen's previous work which includes installations for Turner Contemporary in Margate, Trinity Buoy Wharf in London, Northern Gallery for Contemporary Art in Sunderland, Fermynwoods Contemporary Art in Northamptonshire and recently for The Bridge Guard, Residential Art & Science Centre on the Danube Bend in Štúrovo, Slovakia (2011-12). *Everything Comes from the Egg* toured the Exbury Egg and other artworks to venues in London, Portsmouth, Milton Keynes, Burnley and Hastings through 2017 -18. www.stephenturner.org
www.everythingcomesfromtheegg.com

Please note: prices may be subject to VAT at 20% unless a special scheme applies.