

A Christmas Selection



Oona Grimes, *the chorus (duck)*, 2020, Clay and coloured slip, 9 x 6.5 x 4.5cm each, £600 each

To close this unusual year, the gallery decided to revisit 1995 and present an exhibition of works in a domestic setting, a salon ambience reminiscent of its beginnings, 25 years ago. Recent and new works by the gallery artists and artists due to show in 2021/22 are brought together, without a theme, following the simple rule of aesthetics: what works together will be together!

The show will only be open by appointment but tea and cake, or aperitif, will be served to the intrepid visitor. All the works are for sale, reminding the audience that artists and galleries need some help too.



Katharine Fry, *I want to live beyond my skin*, 2020
Digital inkjet archival print on Hahnemühle photo rag
39 x 26cm, edition of 5 + 1 A/P
£750



Katharine Fry, *Past imperfect: we were touching*, 2020
Pewter
16 x 12 x 13 cm
£1800



Katharine Fry, *Here is mine to hold*, 2020

Bronze

9 x 14 x 4.5 cm

£1300

KATHARINE FRY

I want to live beyond my skin

I want to live beyond my skin is part of a series of digital prints taken from Fry's 2020 film *Cry for Love*. A figure plunges underwater. The boundaries of her body, marking the limits of her identity, are ruptured by the water's turbulence. Her skin dissolves in eddies and swirls. Her sensory organs - mouth, nose and ears - lose their definition, rendered almost unrecognisable as they become more permeable. She blurs the lines of what is her and not her. A metal hose lays across the surface boundary of the water. She is connected to it by her mouth. They are held together in an ambivalent symbiosis, with the hose a shifting symbol of life support, suffocation, umbilical attachment and phallic fascination. The sustaining link of the hose reminds the figure of her vulnerable inside while she tries to resist her defining skin boundary, losing herself to the outside. This work will be included in Fry's forthcoming exhibition at the gallery, *Please call me home*.

KATHARINE FRY

Past imperfect: we were touching

Past imperfect: we were touching is the first in a new series of works in pewter. The cast metal appears to be a surplus skin. Its folds and drapes suggest the curl of a little finger, the bend of a thumb, the pit of a cupped palm. This shiny surface is not perfect. It is split open along one edge and torn through with holes, revealing not a presence inside, but an absence. The hand whose shape is captured in this metal skin is missing. Its gesture, between beckoning and grasping, reaches out from the past, reaches back to a lost moment of connection. What reaches has gone. The metal skin enfolds a now empty interior. Like a dust sheet, it covers over the absent limb as if over a memory, in an act of preservation. The pewter form stands as the ghost of a presence, a ghost trying to take hold of something that sweeps through its grasp, leaving only the ghost of a touch. Installed standing upright over another skin surface, the folded metal tries to mask its absent core, its failure to hold on, by taking on the guise of a new skin. Its silver skin reflects whatever surface it encounters. Wearing this reflection across its shiny contours offers a new form of touch, of surface contact. But this reflective armour fails. A chameleon may be similar to its environment, but it never becomes fully part of it. This new reflected skin offers a palliative proxy for the missing inside, but the metal shell remains empty-handed. This body of work continues Fry's investigation of the skin as a threshold that both separates and connects. As the boundary between bodies, it is the surface against which desires press for release or are frustrated. In this time of pandemic contagion, the urgent need for and the danger of touch are both profoundly heightened. This work will be included in Fry's forthcoming exhibition at the gallery, *Please call me home*.

KATHARINE FRY

Here is mine to hold

Here is mine to hold is a bronze sculpture made through lost wax casting. Fry pours sheets of wax that, while still warm, she wraps around her hand, pulls free, compresses and wraps again. The cast bronze takes on the texture and form of the worked wax. Here it sits ambiguously between a heart and a hand. An organic form of rose gold hues and undulating folds edged with sea foam, it is made to be held. Cupped in a hand, the bronze offers the sympathetic response of touch, warming with the body heat of its bearer. The weight of the metal is comforting. Scored through with the suggestion of a lifeline, the effect of the bronze is talismanic, bringing its possessor a sense of healing and protection. A hand-heart, held in hands close to a heart, *Here is mine to hold* creates a nurturing circuit, connecting metal organ to flesh organ. This work continues Fry's investigation of the skin as a threshold that both separates and connects. As the boundary between bodies, it is the surface against which desires press for release or are frustrated. In this time of pandemic contagion, the urgent need for and the danger of touch are both profoundly heightened. This work will be included in Fry's forthcoming exhibition at the gallery, *Please call me home*.



Helen Maurer, *Eclipsed by the Boy*, 2011
Glass/mirror, wood, plastic, halogen spot-light
22 x 25 x 70cm
£5200



Gerry Smith, *Homage to Daisy*, 2020

Oil on canvas

123 x 92 cm

£2500



Gerry Smith, *Wait*, 2020

Oil on board

28 x 37.5 cm

£700



Antonio Riello

ASHES TO ASHES, DE PRINCIPATIBUS II (IL PRINCIPE)

Blown Borosilicate glass and book ashes, 33 x 12 x 12cm

£3200



Antonio Riello

ASHES TO ASHES, GULLIVER'S TRAVELS

Blown Borosilicate glass and book ashes, 31 x 12 x 12cm

£3200



Antonio Riello

ASHES TO ASHES, L'AMICA GENIALE

Blown Borosilicate glass and book ashes, 38 x 9 x 9cm

£3200



Antonio Riello

ASHES TO ASHES, LES MOTS ET LES CHOSES

Blown Borosilicate glass and book ashes, 30 x 12 x 12cm

£3200

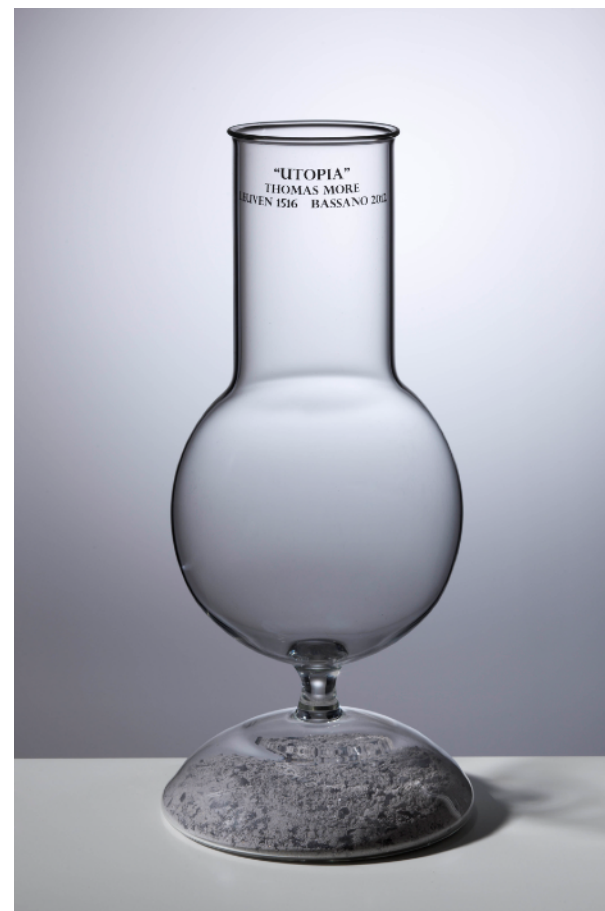


Antonio Riello

ASHES TO ASHES, THREE MEN IN A BOAT

Blown Borosilicate glass and book ashes, 35 x 14 x 14cm

£3200



Antonio Riello

ASHES TO ASHES, UTOPIA

Blown Borosilicate glass and book ashes, 31 x 14 x 14cm

£3200



Antonio Riello

ASHES TO ASHES, L'IPOTESI DEL MALE

Blown Borosilicate glass and book ashes, 31 x 10 x 10cm

£3200



Antonio Riello

ASHES TO ASHES, OTTOLENGHI THE COOKBOOK

Blown Borosilicate glass and book ashes, 37 x 12 x 12cm

£3200



Mark Dunhill, *Pink Thought*, 2020
 Gouache and acrylic on paper
 42 x 30cm
 £900



Mark Dunhill, *Blue Thought*, 2020
 Gouache and acrylic on paper
 42 x 30cm
 £900



Mark Dunhill, *Black Thought*, 2020

Gouache and acrylic on paper

42 x 30cm

£900



Mark Dunhill, *Flint Thought*, 2020

Gouache and acrylic on paper

30 x 42cm

£900



Katie Deith, *Nailchxay*, 2017

Oil on canvas

102 x 76.5cm

£2600



Katie Deith, *Clearing*, 2019

Oil on canvas

51 x 61cm

£2200



Katie Deith, *Glade*, 2020

Oil on canvas

35 x 45cm

£1800



Polly Gould

Alpine Architecture: Weisshorn, 2020

Watercolour on paper, 55 x 36cm

£800



Polly Gould

Alpine Architecture: Jungfrau, 2020

Watercolour on paper, 55 x 36cm

£800



Polly Gould

Alpine Architecture: Mont Dolent, 2020

Watercolour on paper, 55 x 36cm

£800



Polly Gould, *Architecture for an Extinct Planet: Birds with Alice*, 2020

Coloured glass, magic lantern slides, copper tape and solder

26 x 28 x 35 cm

£3200



Edward Chell
Hemlock *Conium maculatum*, 2011
Transfer and reflective vinyl on aluminium, 30 x 25cm
£700



Edward Chell
Teasel *Dipascus fullonum*, 2011
Transfer and reflective vinyl on aluminium, 30 x 25cm
£700



Edward Chell

Lady's Bedstraw *Galium velum*, 2011

Transfer and reflective vinyl on aluminium, 30 x 25cm

£700



Edward Chell

Common ragwort *Senecio jacobson*, 2011

Transfer and reflective vinyl on aluminium, 30 x 25cm

£700



Edward Chell

Galium velum (lady's bedstraw), 2011

Acrylic and lacquer on gesso, 23 x 28cm

£700



Edward Chell

Senecio jacobaea (common ragwort), 2011

Acrylic and lacquer on gesso, 23 x 28cm

£700



Edward Chell

Dipsacus fullonum (wild teasel), 2011

Acrylic and lacquer on gesso, 23 x 28cm

£700

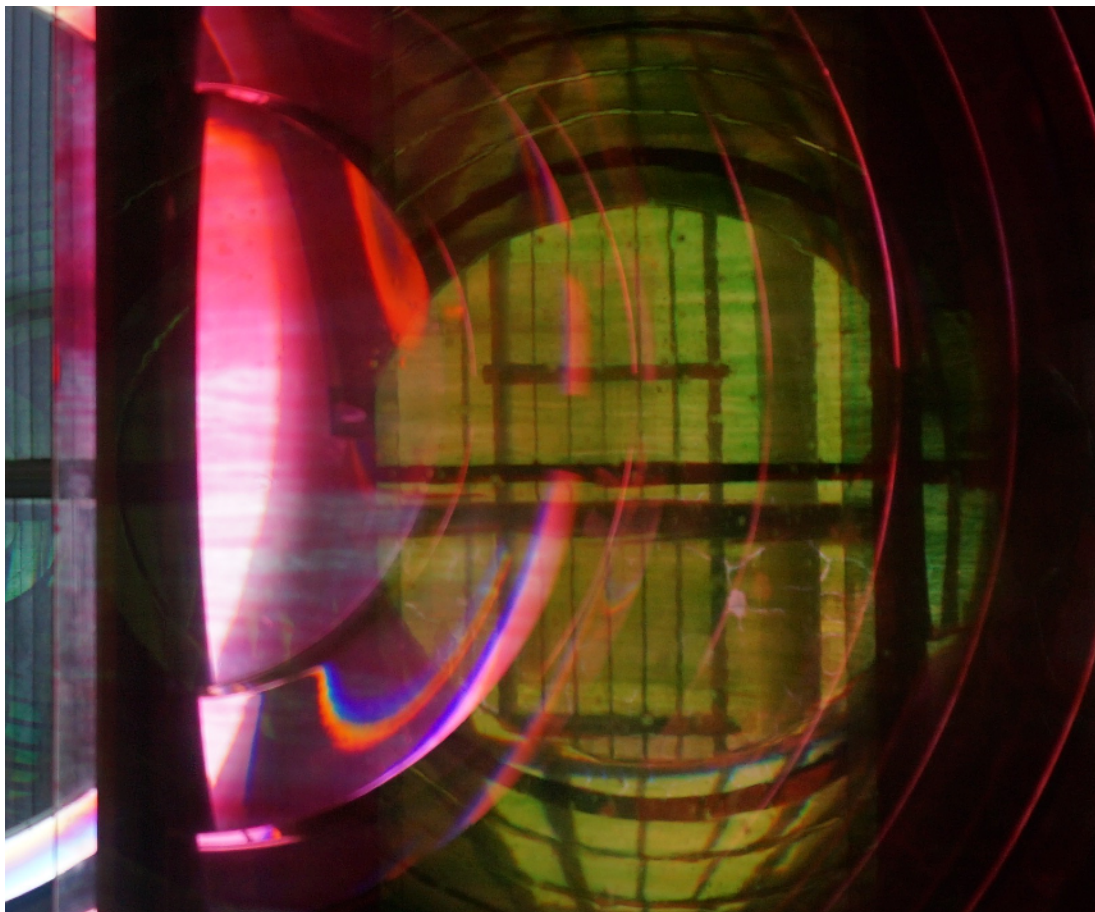


Edward Chell

Conium Maculatum (hemlock), 2011

Acrylic and lacquer on gesso, 23 x 28cm

£700

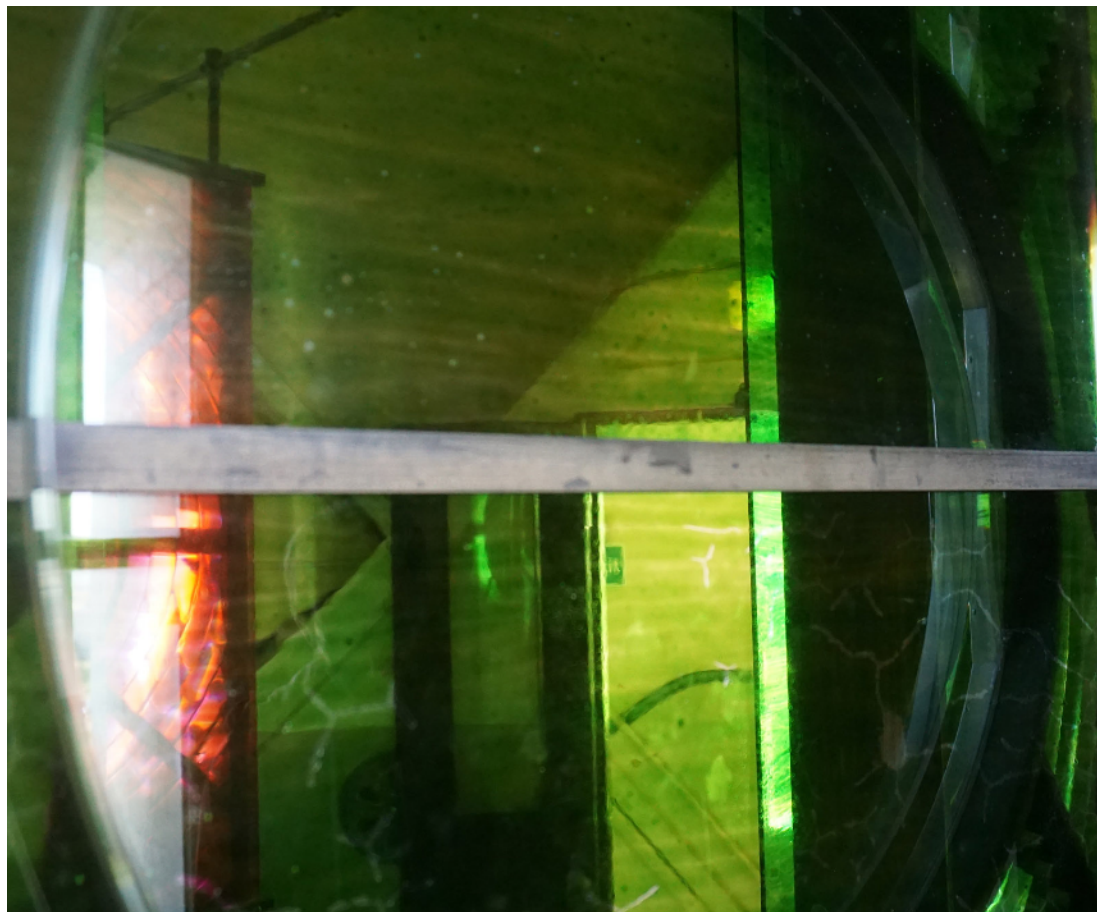


Kathleen Herbert, *How Far Is The Horizon VI*, 2020

Giclée print onto Hahnemühle paper, 47 x 57cm

Edition of 5 + 1 A/P (unframed)

£650

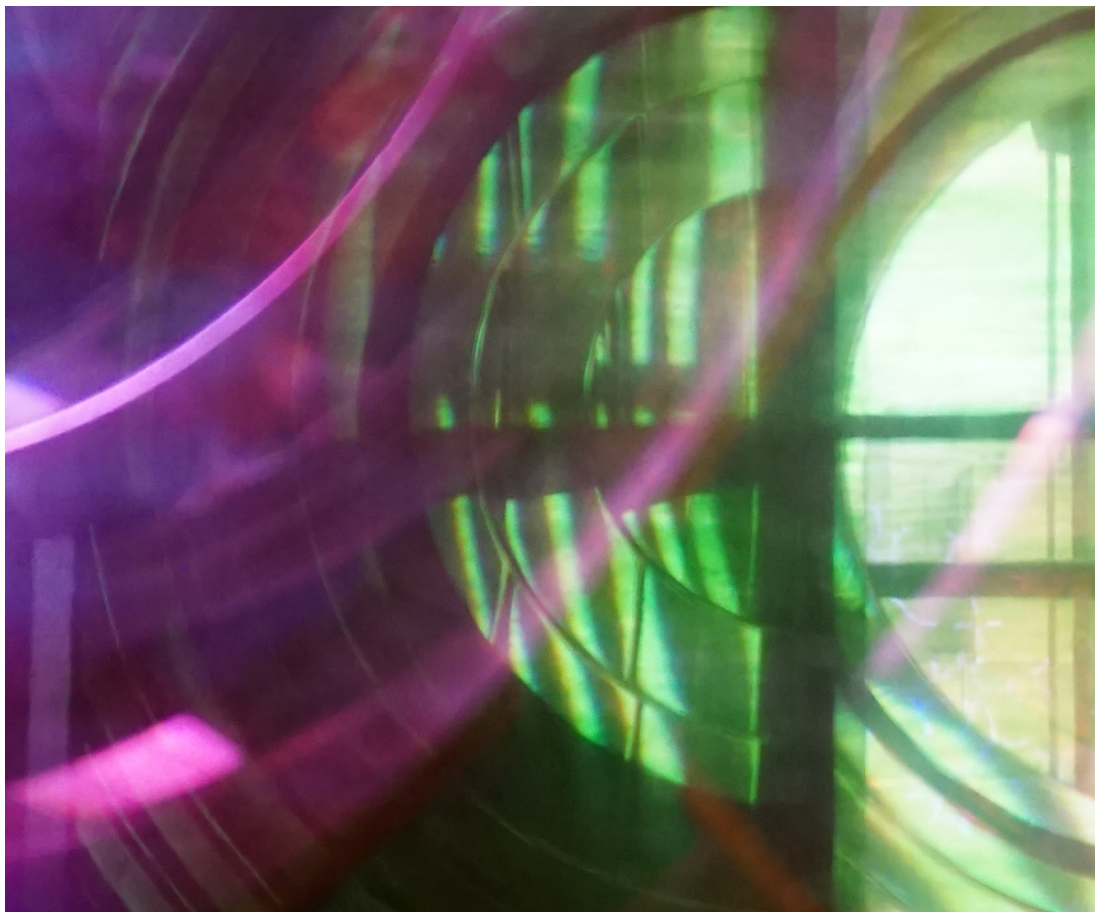


Kathleen Herbert, *How Far Is The Horizon VI*, 2020

Giclée print onto Hahnemühle paper, 47 x 57cm

Edition of 5 + 1 A/P (unframed)

£650



Kathleen Herbert, *How Far Is The Horizon V*, 2020

Giclée print onto Hahnemühle paper, 47 x 57cm

Edition of 5 + 1 A/P (unframed)

£650



Oona Grimes, *The children #19*, 2019

A4 coloured pencil on paper

21 x 29.7cm

£600

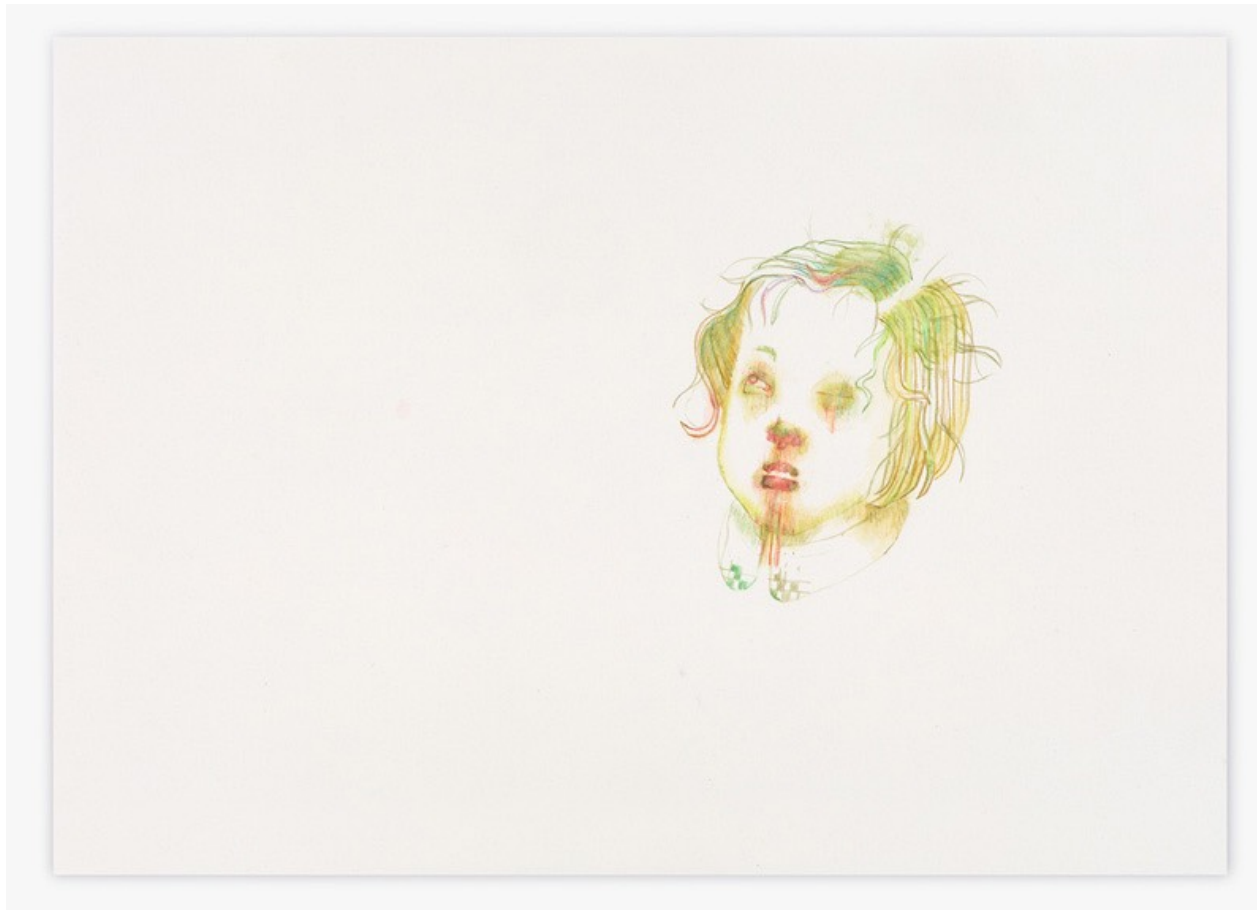


Oona Grimes, *The children #30*, 2019

A4 coloured pencil on paper

21 x 29.7cm

£600



Oona Grimes, *The children #33*, 2019

A4 coloured pencil on paper

21 x 29.7cm

£600

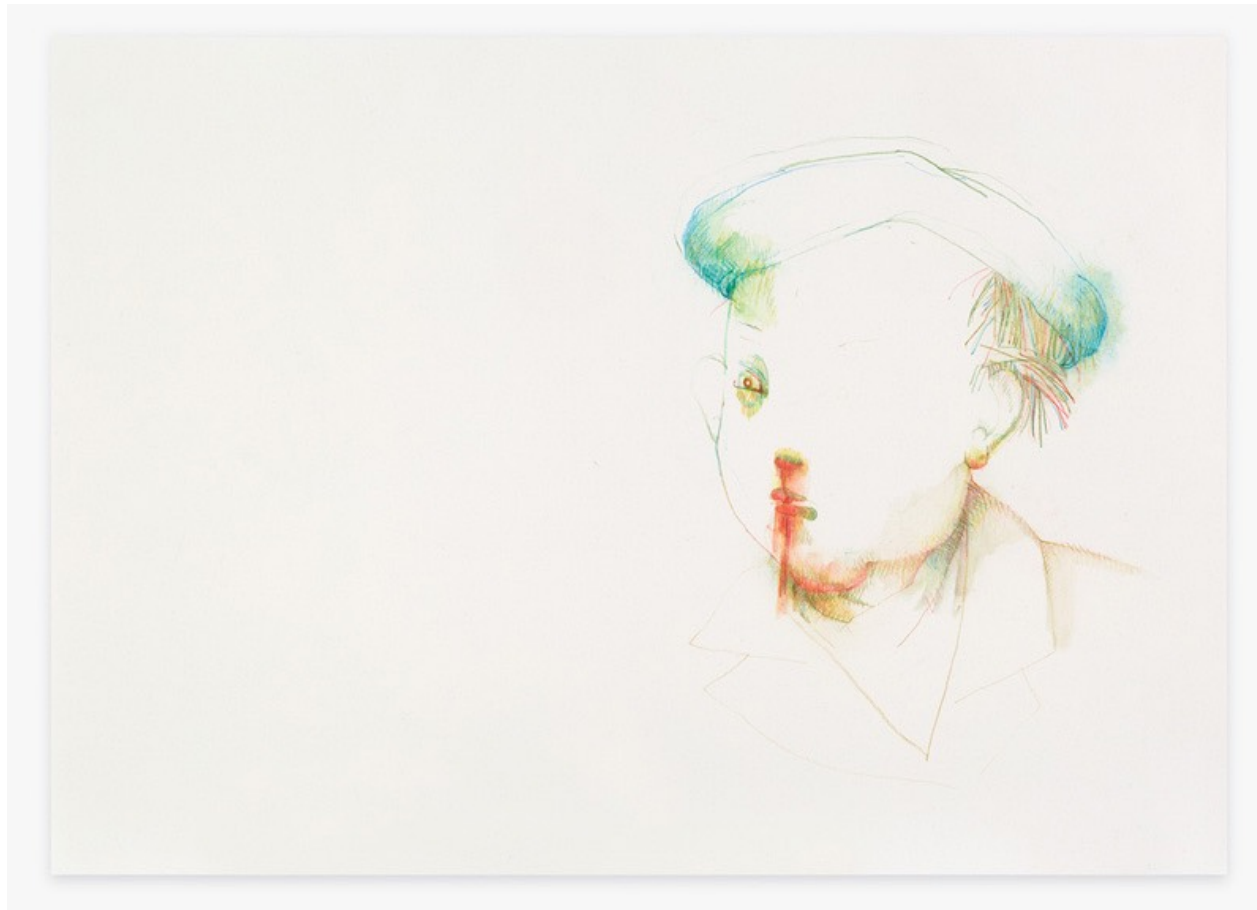


Oona Grimes, *The children #34*, 2019

A4 coloured pencil on paper

21 x 29.7cm

£600



Oona Grimes, *The children #35*, 2019

A4 coloured pencil on paper

21 x 29.7cm

£600



Oona Grimes, *The children #40*, 2019

A4 coloured pencil on paper

21 x 29.7cm

£600



Oona Grimes, *Etruscan Pugilists #26*, 2020

A4 coloured pencil on paper

42 59.4cm

£600



Oona Grimes, *Etruscan Pugilists* #28, 2020

A4 coloured pencil on paper

42 59.4cm

£600



Oona Grimes, *Etruscan Pugilists #30*, 2020

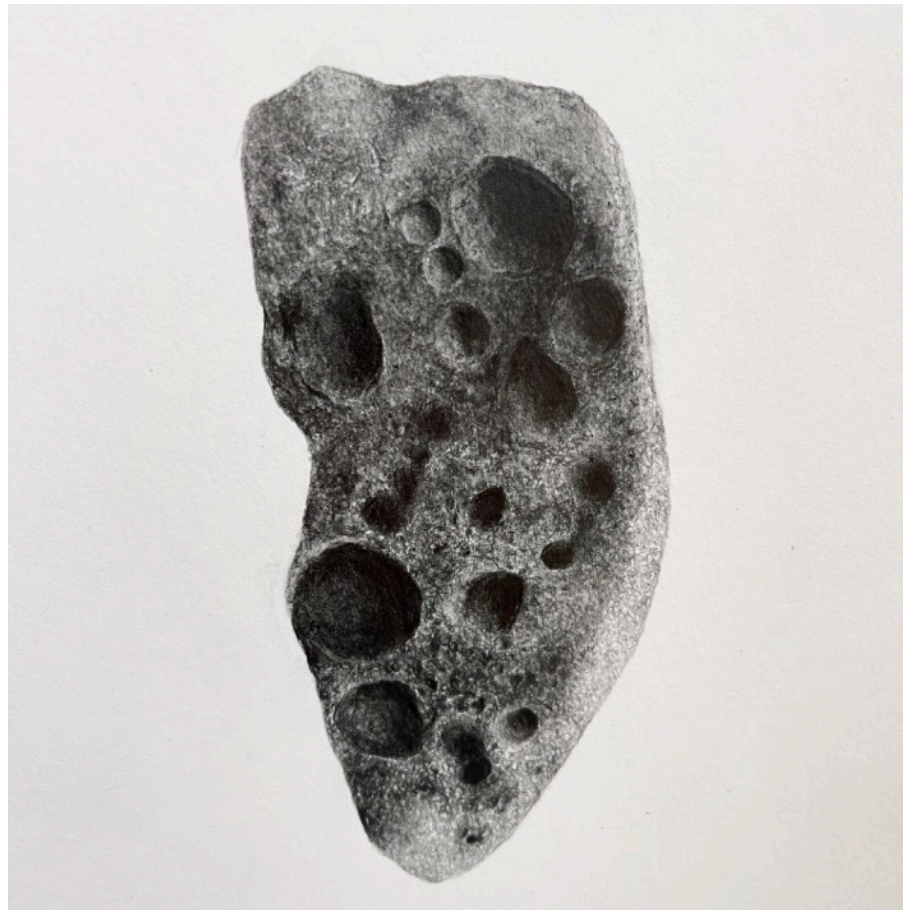
A4 coloured pencil on paper

42 59.4cm

£600



Freya Gabie, *Lockdown Drawings, Piddock stones 2*, 2020
pencil on paper,
32 x 32cm
£525



Freya Gabie, *Lockdown Drawings, Piddock stones 1*, 2020
pencil on paper,
32 x 32cm
£525



Freya Gabie, *Constellations; Lockdown Postcards*, 2020

Paper postcards

15 x 10.5cm each, except for the fourth from the left which is 16.5. x 11.5cm

Each £150



Suky Best, *Beach Studies (Kerala)* (still), 2020

Looping video with sound

3 mins 5 secs

Edition of 10

£2200



Joy Gregory, *Little or no sea Breeze*, 2020

Inkjet print on paper

33.6 x 50.8cm

JOY GREGORY

Little or no sea Breeze

‘On the edge of day and night, neither cool nor warm with *Little or no sea Breeze* is a meditation offering a sense of calm and comfort needed in the face of the unknown. For more than three decades I have been reflecting upon the relationship between Europe and the Caribbean. The greater my knowledge and understanding becomes, the more apocalyptic this relationship reveals itself to be.

Hans Sloane’s journey ‘Voyage to Jamaica’ feels like a response to the wonder and fear of the unknown, an encounter with ‘alien territory’ - something that most of us have not experienced until this year (2020). His descriptions of the weather and indigenous or enslaved people are treated with the same detached and objective eye. This method of observation is a retreat to a place of ‘safety’ where nothing can penetrate his ‘superior’ world.’



Nicky Coutts, *Mimics series 1*, 2015

Photo etching on Somerset paper, 17 x 13cm

Edition of 5 + 1 A/P

From £650 (framed)



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Photo etching on Somerset paper, 17 x 13cm

Edition of 5 + 1 A/P

From £650 (framed)

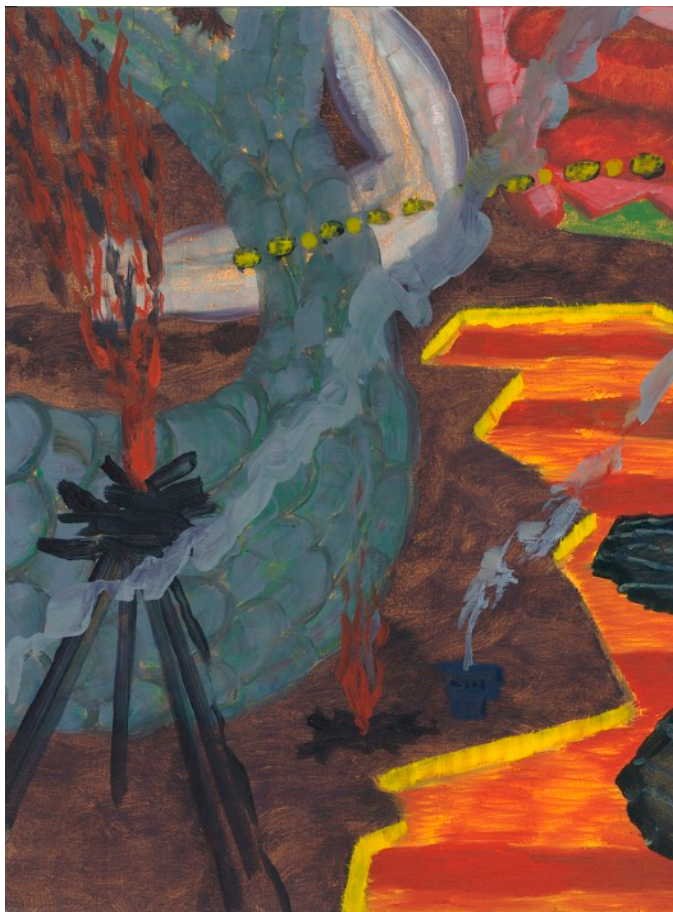


Nicky Coutts, *Mimics series 1*, 2015

Photo etching on Somerset paper, 17 x 13cm

Edition of 5 + 1 A/P

From £650 (framed)

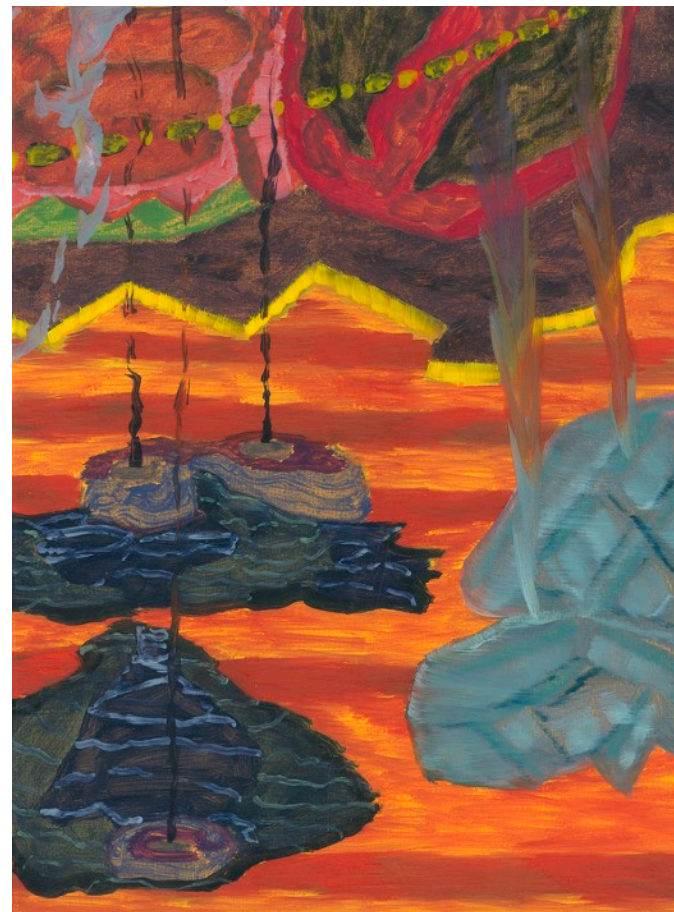


Abraham Kritzman, *Leviathan L*, 2020

Oil on canvas

40 x 30cm

£1700



Abraham Kritzman, *Leviathan R*, 2020

Oil on canvas

40 x 30cm

£1700



Sarah Woodfine, *Black Moon Boswellia*, 2020

Pencil on paper

18 x 25cm



Sarah Dobai, *Two Views, Lidingö, Stockholm*, 2020

Large format C-type contact print, 24 x 31cm

Edition: from 11/25

£220

SARAH DOBAI

Two Views, Lidingö, Stockholm

The work looks on to the site of the birthplace of the Swedish Diplomat Raoul Wallenberg who saved tens of thousands of Jews in Budapest in 1944 by issuing Swedish passports and setting up safe houses. The Wallenberg family summer house where the young Raoul grew up and lived until the age of 12 was situated in a bucolic forest on the island of Lidingö in the Stockholm archipelago. The fact that the house burnt to the ground in 1933 ,just as Hitler was coming to power, seems to underline the dark shadows of history that seem to be at play in Dobai's depiction of this northern European landscape. This image is one in a series, a selection of which will be shown alongside *The Donkey Field* film installation in her forthcoming exhibition at the gallery.

For all enquiries, please contact danielle@daniellearnaud.com

VAT will be added as applicable