

CURRENT EXHIBITIONS

MOON

Chang Eung-Bok / Caroline Corbasson / Jake Harvey,
Lee Hun-Chung / Simon Lewty / Liliane Lijn,
Bridget Macdonald / Will Maclean / Simon Morley,
Karel Nel / Douglas White

Continues until 31 January 2015



'In one way or another the works in this exhibition evoke the multi-faceted symbolism of the moon, its power to move us. The artists use a wide range of styles and media, traditional and not so traditional.... these works are testimony that the moon continues to exert its influence upon the imaginations of both the East and West.'(Simon Morley)

Correspondences between the artists, visual, literary and scientific, are linked by a meditative aesthetic. A beautiful Moon Jar made by **Lee Hun-Chung**, a well-known Korean ceramicist, embodies a uniquely Korean style of pottery and **Chang Eung-Bok's** ethereal moon fabric-hanging, spans the divide between the Decorative and Fine Arts. In **Simon Morley's** own watercolour, *trompe l'oeil* Korean pine needles are painted to read the words *Moon Valley* after a painting by the 18th C Korean artist, Jeong Seon.

Liliane Lijn's, *moonmeme*, is a digitally programmed real time simulation that tracks the moon's phases. The single word SHE is projected across the moon. Over the course of its monthly cycle, HE is contained within the rotation of the SHE. Lijn has discovered to date only thirteen languages that contain the S/HE combination and from Latin to Japanese scripts she chose a set of 9 variations to create an edition of richly inked digital prints. Paris based **Caroline Corbasson** unites the rigours of scientific investigation with artistic imagination in her *Galileo* series depicting the moon as Galileo might have seen it through his telescope. In the distilled, minimal approach of **Karel Nel's** *Chords*, distant moons appear between two planetary spheres to convey notions of deep time and space.

Simon Lewty names the Lunar 'Seas' in English and Latin, seizing on their evocative names and associations while **Jake Harvey** carves *Moons and Planets* from polished granite of varying hues. **Douglas White** concentrates on texture in his series *Dark Moon* re-imagining the pock-marked surface of the moon in meticulously layered sculptures in wax and raw pigment, re-projecting the moon as an object of awe and reverence. **Bridget Macdonald's** *Daylight Moon* is a subtle drawing of a fugitive moon between branches of a windswept pine tree and **Will Maclean** creates an evocative collage in *Kyoto Moon* reprising the link between East and West in the pages of lunar tides from a Japanese book.

Installation images and Simon Morley's essay are viewable on our website.

The Postcard Project

Continues until 31 January 2015

We renewed the popular Postcard Project for our AFP space inviting gallery and guest artists to create postcard sized works, all available at the uniform price of £400.

UPCOMING ART FAIRS & FURTHER NEWS

21 – 25 January 2015 – LONDON ART FAIR

At The Business Design Centre, Islington N1
Exhibiting on Stand P5 in the 'Art Projects' section

At the 2015 London Art Fair we will be presenting a curated two-person exhibition of works by Christopher Cook and William Stein.

Under its Art First Projects title for an emerging artists programme the gallery will participate for the first time in the London Art Fair's 'Art Projects section'. This dynamic element of the fair focuses on galleries working with young and emerging artists and in new media. It is situated on the first floor, to the right of the main exhibition hall. We look forward to seeing you there.

For more information on opening hours and getting to the fair please see www.londonartfair.co.uk



25 February – 1 March 2015 – CAPE TOWN ART FAIR

Waterfront, Cape Town, South Africa
Exhibiting on Stand A13

Set beneath Table Mountain at the Waterfront, next to MOCAA, Africa's first Museum of Contemporary African Art which opens next year, 35 galleries from Europe, Africa and South Africa will participate. Works by Joni Brenner and Karel Nel will be presented by Art First, introducing their work for the first time in Cape Town.



Key figures at the Wits School of Arts in Johannesburg, both Brenner and Nel show regularly in London and it is an exciting moment to exhibit Nel's large, arresting drawings alongside the intimate reliefs, oil paintings on stone and watercolour studies of Brenner within the dynamic context of Cape Town's burgeoning art scene.

REBECCA PARTRIDGE

At The Albers Foundation, Connecticut

Partridge's work "Sky Painting III" has been acquired for The Joseph and Anni Albers Foundation, based in Bethany, Connecticut. Partridge will also undertake a residency at the Foundation in the Autumn of 2015.

LOUIS MAQHUBELA

At The National Museum of African Art
Smithsonian Institute, Washington DC

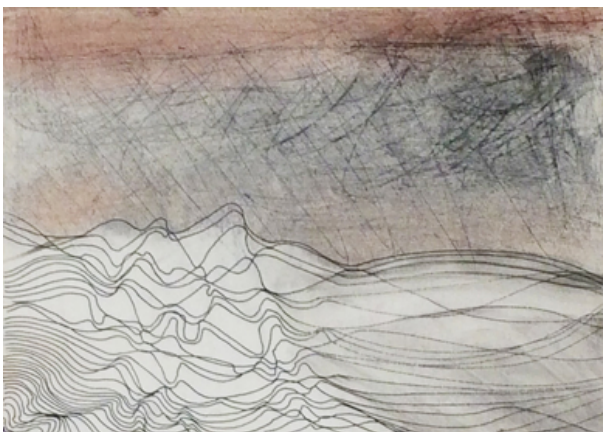
Maqhubela's work 'Tyilo-Tyilo', 1997, is included in the exhibition 'Conversations – African and African American artwork in Dialogue', which opened on 9 November 2014, and which continues until 24 January 2016

DELINEATIONS

Drawings at Art First.

4 February – 6 March 2015

Wilhelmina Barns-Graham / Eileen Cooper / Margaret Hunter / Simon Lewty / Helen MacAlister / Bridget Macdonald / Will Maclean / Kate McCrickard / Karel Nel / Richard Penn / Partou Zia.



This survey exhibition highlights the fluency in drawing common to artists represented by Art First. Its aim is to reveal the freshness, the variety, and the sheer beauty of the selected drawings, as well as the powerful, impulsive link between observation and feeling that direct mark-making on a blank surface inspires. Several strands emerge:

The Scientific: **Nel's** majestic drawing *The End of the Line, Centre for Astrophysics, Paris*, depicts a section of the stone floor showing the bronze inlay of the French Meridian line, one subsequently trumped by placing the Prime Meridian at Greenwich, England, in 1884 (GMT). **Penn** meticulously records elements of space research from the Hubble Telescope, referring to microscopic organisms as well as unseen quantum fields. These are paired with **Barns-Graham's** meditative line drawings reflecting on wind energies and their impact on water or land and the rhythms of wave formation. Evident here is the influence of D'Arcy Thompson's *'On Growth and Form'*, an investigation of morphologies which remains influential today.

Figuration: **Hunter** and **Cooper** draw largely from memory and imagination, regularly exploring non-European cultural models. Hunter looks at traditional African sculpture and its expressive formal arrangements, while Cooper's work is more complex. An autobiographical but universal woman appears at the centre of Cooper's work, alone or accompanied, and her graphic style remains uniquely her own. **McCrickard** depicts an intimisme relating to her French environs and her three young children. Parisian artistic legacies from Degas, Vuillard etc. are transformed by witty, up to date sentiment. Separately **Macdonald** demonstrates unsurpassed technical ability to describe in charcoal a world which bridges the classical and the contemporary.

The Poetic: **Maclean's** delicate freehand pencil drawings are steeped in folklore, the writings of Sorley Maclean and recently a collaborative work with poet and writer John Burnside. Moments of primal mystery are balanced with real places and narratives. Gaelic history and culture are also alluded to by **MacAlister's** intense landscape allegories. **Lewty** invents his own narratives where art, story-telling and concrete poetry combine in meticulously planned 'writing performances' taking us back to medieval documents such as the Magna Carta but also our prime visual relationship with the page. *A Flourish Which is to Transparency as the Ceaseless Wind is to Stone* is replete, edge to edge with an endless flow of words. Lewty has inserted a symbolic system of 17th Century shorthand, or *Tachygraphy*, used by Pepys, for his diaries. **Zia** is represented by two examples of her final works of self-analysis, the gaze in her self-portraits holding our attention across time.

GÜLER ATES

Stilled

4 February – 6 March 2015



For her second show with AF Projects, Ates presents photographs from her residency in Rajasthan at the City Palace Museum in Udaipur. Themes of female identity and cross-cultural displacement where contemporary readings of the veil, in particular, play a central role, inspiring Ates to examine further the tensions and sympathies within our current ideas of the exotic in her evocative tableaux.

An ambiguous figure - a Classical Indian dancer - models fabrics in vermilions, azure blues, explosive pinks, from Udaipur's local markets. Portrayed as a silhouette, on which the cloth falls in beautiful arrangements cascading onto the floor, the figure occupies the palatial, decorated spaces, enlivening them through her presence. The brilliance of the newly manufactured silks adds a sense that this is a contemporary figure, independent and confident, further amplified by subtle indications of dance gestures.

Yet the overall impression is one of fusion, like the calm atmosphere portrayed by 18th and 19th miniatures from the Mughal Courts and from the painting schools of Rajasthan. *Stilled* is an intelligent, gently feminist portrayal of an India imagined and experienced by a Turkish artist with an understanding of the constancies as well as the rapidly changing realities of modern, western dominated cultures and their impact on more ancient, traditional cultures.

Turkish born, Ates has an MA in Printmaking (Royal College of Art) and is now Digital Print Tutor at the Royal Academy Schools. Her work is collected internationally and is in the V&A and the RA collections.



For all further information please see:

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