

7 OCTOBER - 11 NOVEMBER 2021

ALICEBLACK

FUTURE FOSSILS

TUESDAY - THURSDAY: 10-6PM
MONDAY & FRIDAY: BY APPOINTMENT

16A RUPERT ST (4.2)
LONDON, W1D 6DD





ATALANTA ARDEN MILLER
RACHAEL LOUISE BAILEY
DANTE ELSNER
MATTHEW HARRIS
MILO KESTER
HELENA PRITCHARD
JOL THOMS
WILL THOMSON

“perhaps above all, the Anthropocene compels us to think forwards in deep time, and to weigh what we will leave behind, as the landscapes we are making now will sink into the strata becoming the underlands. What is the history of things to come? What will be our future fossils? As we have amplified our ability to shape the world, so we become more responsible for the long afterlives of that shaping. The Anthropocene asks of us the question memorably posed by the immunologist Jonas Salk: ‘Are we being good ancestors?’”

from Robert Macfarland's "Underland", 2019



ATALANTA ARDEN MILLER

Atalanta Arden Miller
Into the Woods, 2019
Acrylic & oil on canvas
90 x 120 cm

£ 3,000 (excl. VAT)



ATALANTA ARDEN MILLER

Atalanta Arden Miller (b. 1996, UK) is a British sculptor and painter. After studies at Oxford University, she received her MFA in sculpture at the New York Academy of Art, where she received the David Schafer Portrait Award and was awarded the Leipzig Summer Residency in Leipzig, Germany. On graduation, at 21, she became the school's youngest Fellow. She currently lives and works in Brooklyn, NY.

Atalanta's work explores the nature of home and biography and is influenced by stagecraft and the world of theatre. She says: "I'm a storyteller, working in painting, drawing and sculpture. Having been raised in a household of scientists, I need the stories I tell to anchor to reality. But the anchor chain needs to be long - I'm contrarian by nature. I love facts: documented ones, like strange historical occurrences, weird bits of biology, or visual ones, like Andreas Mantegna's obsessive need for order. Each painting coalesces after a great Hoovering up of information, from books, films, poetry, gym talk."

As a child, Atalanta loved wilderness-survival novels, which detailed the step-by-step methods through which an individual could impose some semblance of order on their environment - whittling twigs into needles, twisting twine into rabbit snares, stitching together a rabbit-skin hat with gut string. She made "Into the woods" thinking about those novels, the methodical patience with which the characters approached the enigmatic tangle of nature. The style of this painting is plain-spoken, and the forest sparse, but it still holds its mysteries. It takes its art historical starting point from Pieter Breughel's 'Hunters in the Snow' (1565), one of Atalanta's favourite paintings.





RACHAEL LOUISE BAILEY



Rachael Louise Bailey

Masking, 2020

The black stuff

180 x 22 cm

£ 7,000 (excl. VAT)



RACHAEL LOUISE BAILEY

Rachael Louise Bailey (b. 1975) lives and works in Kent, UK. Bailey studied at Statuaria Arte School of Sculpture, Carrara, Italy (2004); Direct Carving Stone and Wood, Formation Professionnel-Beaux-Arts de la Ville de Paris, France (2010-14); Conception de jardin dans le paysage, Formation Professionnel - Ecole Nationale Supérieure du Paysage, Versailles, France (2006-08).

An artist and activist, Bailey's work shines an unsparing spotlight on the anthropocentric realities of our time. The genesis for her practice is in the exploration and transformation of overlooked or discarded material that is often deemed to be of little value or significance, yet has long lasting environmental consequences. Bailey's research has led her to produce compelling bodies of sculptural work on: rubber waste from oyster farms, gathered from the shores of our beaches; a 200 year old fallen Oak tree, retrieved from a Sussex woodland, and discarded fleece, from sheep bred in the Outer Hebrides. Through her understanding and manipulation of these materials, Bailey gives form to our contemporary need for planetary-preservation, while rooting it in the context of individualism, mass manufacturing and waste.

In 2019 Bailey won the Fondation Francois Schneider, Contemporary Talents International Art Award as well as the An Lanntair Island Going Residency in the Outer Hebrides.



HELENA PRITCHARD



Helena Pritchard

Free Form Construct Painting, 2018

Wood, wax, oil paint, gesso, bole, liquid gold leaf, pigment, poly vinyl, tape, brass pins, on
hessian and woven shade cloth

82 x 210 cm

£ 8,000 (excl. VAT)



Helen A Pritchard

Construct Painting: Man Trouble, 2019

Needles and pins, thread, wood, gesso, household paint,
enamel, pigment, nail varnish, oil paint on canvas

63 x 44 cm

£ 5,200 (excl. VAT)





Helen A Pritchard

Vertical Tripod 109, 2019

Bronze, plaster, gold liquid leaf, poly vinyl, gloss paint, spray paint,

old paint brush

42 x 16 cm

£ 2,600 (excl. VAT)

HelenA Pritchard
'Something Bigger12: Prototypes' 2012
Fire works, cartridge, cardboard, sand, gunpowder residue,
gesso, wax, paper, gold leaf, plaster
31 x 19 x 19 cm

£ 2,600 (excl. VAT)





Helen A Pritchard

'Vertical 102' 2019

Wood, plaster, scrim, marble dust, poly vinyl, gloss paint and wax

52 x 13 cm

£ 2,600 (excl. VAT)

HelenA Pritchard
Vertical 81 Hooray, 2020
Wood, Marble dust, Acrylic paint, wax
98 x 25 cm

£ 4,200 (excl. VAT)



HELENA PRITCHARD

HelenA Pritchard (b. 1975) in S. Africa, lives and works in London. Pritchard's sculptural practice sees her transform off-cuts and discarded materials from packaging and industry, giving these frugal, humble materials new meaning and a second life. At her hands, the materials translate from a capitalist short-lived destiny via the ritual of shopping, to that of art and making. Incorporating everyday materials and objects of waste from construction to domestic, these perceived failures of society examine attitudes towards our environment. Harnessing humour and metaphor, her work is at times, an ironic commentary on the fact that in art, a valued commodity, we want to know our paintings will last forever – the overwhelming human desire to leave a legacy.

The work's titles are often metaphors for the materials, incorporating issues of the environment, and cross-cultural distinctions. "At school I wished to do woodwork but was told I had to choose between Home Economics and Needlework because I was a girl". The disparate use of materials in the work also shows no hierarchies; plastics, brass, gold leaf, wood, are brought together in a poetic way, highlighting their formal relations and referencing different artistic genres.

HelenA is represented by TJ Boulting, London.



JOL THOMS

RADIO AMNION

LIVITA SIBUNGU AND PERIVI KATJAVIVI

ABBAS ZAHEDI

SAMUEL HERTZ

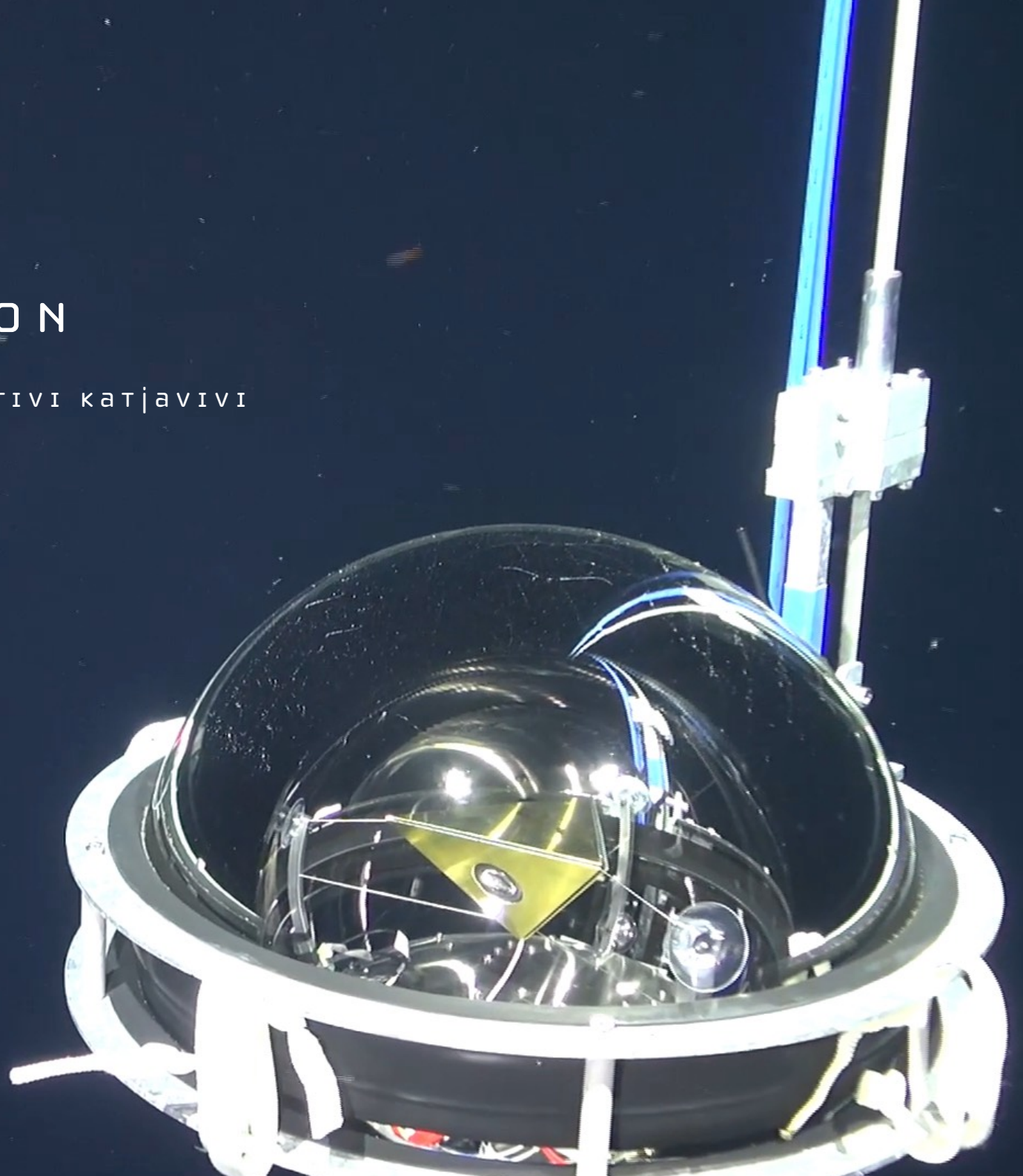
CAITLIN BERRIGAN

ANDREA ZARZA

DENNIS GUPA

JOSEFA NTJAM

MARIECHEN DANZ





Jol Thoms

'Radio Amnion' 2021

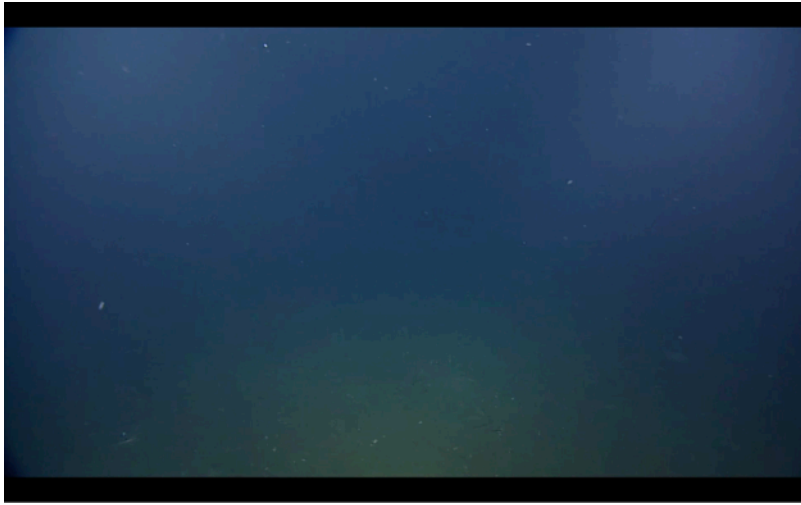
Optical glass, brass, bronze, plastic & rubber
dimensions

Price upon request

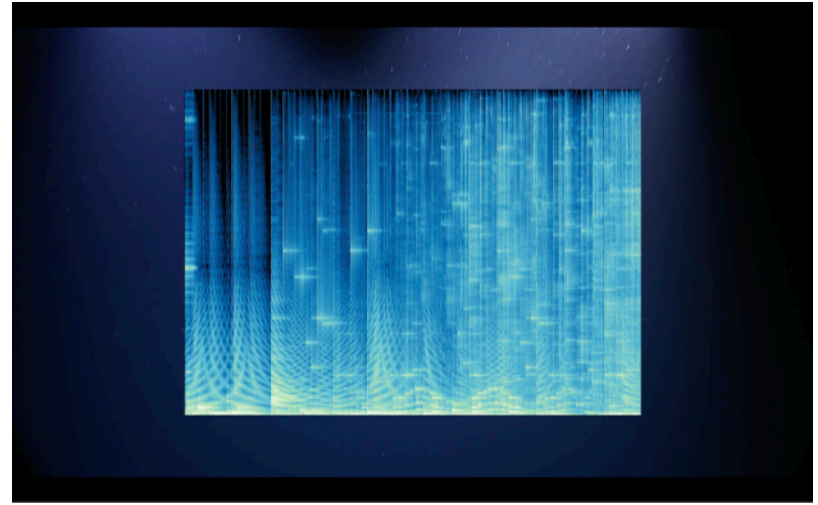
Radio Amnion: Sonic Transmissions of Care in Oceanic Space is a multi-year ocean-sound-art project for the life sustaining waters of Earth, commissioning and relaying new artists compositions of affirmation, joy, love, and elegy 2.3 kms deep with/in - and addressed to - the Pacific Ocean. During each full moon, far beyond human perception, the dark abyssal fluids of the Pacific's Cascadia Basin resonate with the caring frequencies, voices, and soundings of critical emerging contemporary artists. A reverse 'Golden Record' of the voyager spacecraft, these inwardly directed, living, ritualistic relays caress a plenum of energies and entities while communicating affirmations of Life's entanglements between and beyond human, non-human, and more-than-human scales. \

The Radio Amnion Sonic Platform is attached to a submerged cubic kilometre 'neutrino telescope' experiment with the SFB1258: Neutrino and Dark Matter Group of the Technical University of Munich which, entangled with the waters, searches out imperceptible cosmic particles. The 'P-ONE' telescope is in collaboration with Ocean Networks Canada: a vast underwater oceanographic observatory monitoring marine ecosystem function, deep-sea biodiversity, and multiple geological dynamics across hundreds of kilometres.

Please see the dedicated website radioamnion.net



Libita Sibungu & Perivi Katavivi



Sam Hertz *Four Aquatic Mirroring Devices*



Abbas Zahedi *Ourano Amnion*



Magarita Mendes *Lateral Waters*

| O L T H O M S

Jol Thoms (b. 1987) Toronto) is an artist and researcher based in London, UK. His audio-visual compositions, lecture-performances, and educational experimentations emerge from site-based fieldwork in remote 'landscape-laboratories' situated at the forefront of experimental physics and environmental stewardship, where planetary bodies become vast posthuman sensing arrays. His critical practice addresses our troubled relationships with nature, technology, and the cosmos by signalling beyond the purely measurable and quantifiable, and by thinking, feeling, and sensing with more-than-human worlds.

Thoms was a participant in the Anthropocene Campus' I & II at the Haus der Kulturen der Welt, Berlin (2014/16), won the MERU Art*Science Award (2016), and was a Fellow of the Akademie Schloss Solitude (2016-17). He received an honors BA from the University of Toronto in 2009 and a meisterschüler in Contemporary Fine Art from the Städelschule in Frankfurt aM, Germany (2013). Thoms collaboratively developed and led an experimental arts pedagogy 'IAK' with artist-architect Tomás Saraceno and geographer/artist Sasha Engelmann at the Technische Universität Braunschweig, Germany (2014-16). He is a co-ordinator of Deep Field Projects with artists Neal White and Diann Bauer at the University of Westminster and is a Lecturer in Goldsmiths' MA Art & Ecology.

Thoms has recently participated in: Drift: Art and Dark Matter – Agnes Etherigton Art Centre, CA (2021); Who Wants to Live Forever? – with Deep Field Projects – Kunsthall Trondheim (2020); Logics of Sense I: Investigations – Blackwood Gallery, University of Toronto Mississauga (2019); Istanbul Experimental Film Festival, Kadikoy Sinemasi, Istanbul (2019); Blind Faith: Between the Cognitive and the Visceral in Contemporary Art – Haus Der Kunst, Munich (2018); BLACKHOLE – GAMeC, Bergamo (2018); Open Codes: Living in Digital Worlds -ZKM, Karlsruhe (2017-2018).



MATTHEW HARRIS



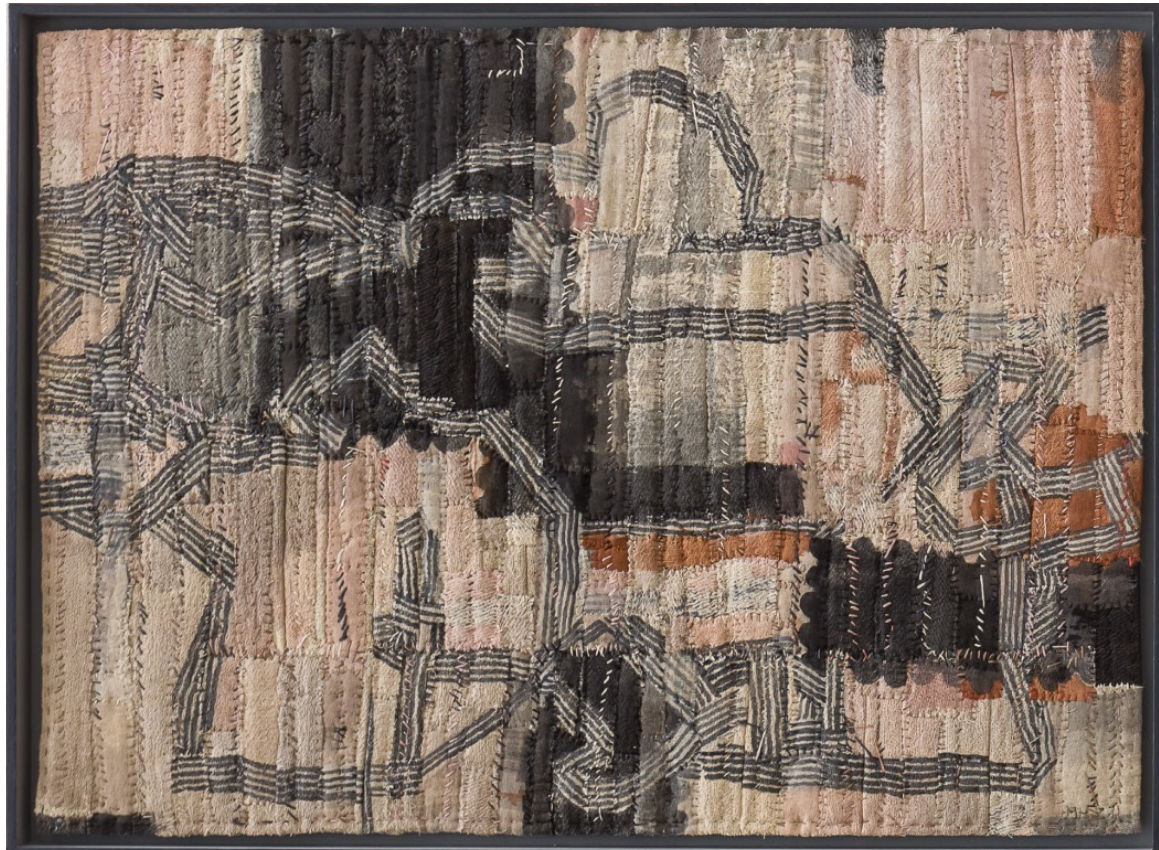
Matthew Harris

Bric-a-Brac Cloth, Variation No II, 2020

Paint and linen thread on constructed cotton cloth.

120 x 82.5 cm framed

£ 9,000 (excl. VAT)



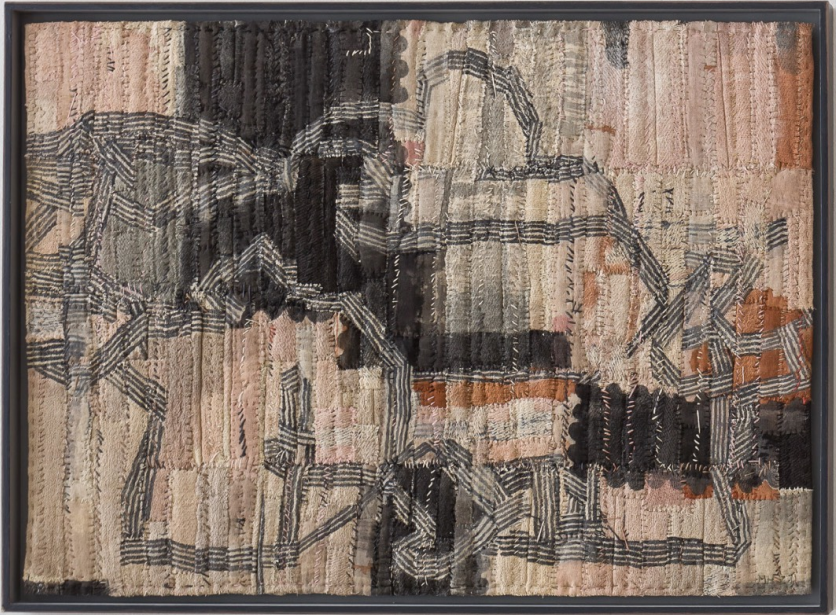
Matthew Harris

Lambeth Lantern Cloth. Variation No IV, 2021

68.5 x 50.5 cm framed

Paint and linen thread on constructed cotton cloth

£ 4,500 (excl. VAT)



MATTHEW HARRIS

Matthew Harris was born in 1966 in Kent, he studied at The Hereford School of Art (1982–4) and Goldsmiths College of Art (1984–7) and now lives and works in Stroud, Gloucestershire. Matthew Harris has exhibited widely throughout the U.K, Europe, the United States and Japan. He has work in the Crafts Council Collection, The Whitworth Museum and Art Gallery (United Kingdom) and the International Quilt Museum, Nebraska, U.S.A, as well as numerous private collections. In 2010 he was shortlisted for the first Arts Foundation Award for Textile Art and in 2009 completed 'Scorched' a ten metre long Graphic Score for the refurbished Bristol Beacon Concert Hall, Bristol. In 2014 he collaborated with the British composer Howard Skempton and Birmingham Contemporary Music Group on 'Field Notes', an Arts Council funded, U.K concert tour.

Matthew Harris makes abstract works in paper and cloth, which oscillate with colour, texture and rhythm. In his hands, the process of painting and textile art become inextricable. Using techniques of painting, patching, darning and stitching, he delights in pushing the bounds of both mediums into new territories. For the cloth works, strata of cotton and muslin are layered, pleated and then cut into, before being opened out and re-joined, in new configurations that are then hand stitched with a waxed linen thread. The works made from paper are also sewn and stitched, in a manner akin to the cloth. "These various processes create a palimpsest of visual and tactile layering and also give body and weight to the work. When viewed from a distance they seem to pulsate – an effect created by the layering, and the repetition of shape and alteration of colouring" (Ian Wilson, Crafts Magazine). In both his paper and his cloth works, Harris welcomes the juxtapositions that come about as he begins to layer and realign his material – their sense of progression and discordance, bringing energy and dynamism to the final works.



MILO KESTER.



Milo Kester
Spaceman, 2020
Found objects
44 x 20 cm

NFS





MILO KESTER

Milo Kester (b. 1995) is a London based artist, who graduated from Goldsmiths University in 2018 with a first class honours degree in Fine Art. Milo's practice is predominantly based around sculpture and drawing. He is interested in ideas of non-human agency and intelligence, looking at the communities of plants and fungi that make up forests; the microorganisms that live on and within us; and stromatolites, the fossilised structures of the ancient cities created by photosynthesising microbes. Some of his major aesthetic influences include the works of Lynn Chadwick and Thaddeus Mosley, as well as Science Fiction, and comics.

'*Spaceman*' is made up of objects found in LA, California, where Milo spent his childhood. They have been combined with a roof tile found while on a residency at Unsigned Cowboys Grudging in Cornwall. The work was one of a series of small humorous works made on the residency and the first to start exploring a lifelong interest in SciFi, fantasy and comic book characters.

An abstract painting featuring a central figure, possibly a woman, rendered in a style reminiscent of Impressionism or Post-Impressionism. The figure is positioned in the upper half of the frame, with her form suggested by soft, blended colors and visible brushstrokes. The background is dominated by a series of vertical stripes in various shades of red, pink, and white, creating a rhythmic, textured effect. The overall composition is dynamic, with the figure appearing to emerge from or be integrated into the striped pattern. The text 'WILL THOMSON' is centered horizontally across the middle of the image, overlaid on the stripes.

WILL THOMSON



Will Thomson
'Can You Feel the Crush' 2020
Oil on linen
40 x 40 cm

£ 2,800 (excl. VAT)

Will Thomson
Dawn 2020
Oil on linen
25 x 20 cm

£ 1,600 (excl. VAT)



WILL THOMSON

Will Thomson (b. 1992 London) lives and works in London. His multi layered works in oil, often hold paint on both sides of the canvas, along with 'forgotten' shapes and markings which are wiped away as the painting process evolves. Thomson is interested in breaking down concepts of the photographic process and trading detail for light. Drawing on notions of perception, namely how we remember, reflect and eventually forget, he aims to convey the emotions of a scene, rather than the facts.

Recent solo exhibitions include: Whatever's for lunch is fine, Problem Library, San Francisco, 2019; Wasn't It Uncanny, London, 2018. Recent group exhibitions: For Your Eyes Only, Bubenberg, Paris, 2020; Art Market, Problem Library, San Francisco, 2019; Let Me Know Before You Arrive, Warbling Collective, London, 2018; Painting Now, Hix Art, London, 2018; To Hope, London, 2018; HYPERION, Union Square, New York, 2017.





DANTE ELSNER



Dante Elsner
Untitled, 1985-90
Raku

Top left £ 1,700 (excl. VAT)
Bottom left £ 2,000 (excl. VAT)
Middle right £ 1,700 (excl. VAT)



Dante Elsner
Untitled, 1985-90
Raku

£. 1,700 (excl. VAT)



Dante Elsner
Untitled, 1990-95
Raku

£. 1,700 (excl. VAT)



DANTE ELSNER

Dante Elsner was born in Kraków, Poland, in 1920 and died in London, at the age of 76 in 1997. Elsner's practice combined both painting and raku pottery. His life as an artist cannot be separated from the turmoil of the 20th century in central Europe; in many ways it represents a series of personal responses to the upheavals of his time. In 1942, at the age of 22, he survived the rounding up of Polish Jews that led to the deaths of his parents and his only brother. In 1944, at the liberation of Poland by the Soviet Army, he entered art school in Kraków – a chaotic but invigorating moment when the young were desperately committed to making up for the lost years of their early youth during the war. However, he felt deeply limited by the totalitarian compulsions of the new communist government in Poland. In 1948, as a promising artist, he was allowed by the Communist government to go to Paris to further his art education.

Although his painting style and technique was quite unusual by the standards of French and British artists in the second half of the 20th century, he was committed to a kind of existential conceptualism that governed the themes of many of the works he made. In pottery, he was inspired by the Japanese turn of British ceramics in the wake of Bernard Leach's (1887-1979) friendship with Shoji Hamada (1894-1978), but he also pursued a more modernist European line – especially in his experimentation with forms – that might be more closely related to the work of such emigré potters as Lucy Rie (1902-1995) and Hans Coper (1920-1981). In painting, he adopted the technique and to some extent the styles of Japanese ink and brush painting; but he used these in pursuit of his own conceptual themes – whether spiritual, social commentary or inspired by literature.

'FUTURE FOSSILS'

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we LOOK forward TO welcoming YOU!

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