



Hawks in her hair'

12 APRIL - 7 JUNE 2021

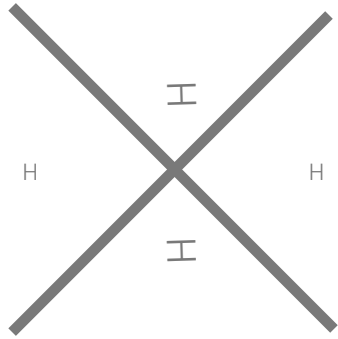
ALICEBLACK



In this material world, where humans live behind a wall of 'knowing', there is something very beguiling about the hidden realm of Mysticism. Thinly veiled and pulling at the edges of our consciousness, Mysticism is described as "the immediate experience of oneness with Ultimate Reality" [Donald Attwater], or the inherent interconnectedness of all things.

Those who have themselves had mystical experience and those who have studied it, are agreed that the "mystical vision is ineffable". Since we first learnt to grind pigment and make marks on cave walls, artists have sought to express the inexpressible in visual form. 'Hawks in her hair' presents the idea of artist as conduit, setting out to explore the magical and mystical artistic confluences that shape life today.





SOL BAILEY BARKER

IVAN BLACK

CAMILLA BLISS

GILLIAN CARNEGIE

SOPHIE CHARALAMBOUS

DANTE ELSNER

HANNAH LEES

CHRISTINE MARCHESE

HANNAH MURGATROYD

LOUIS OKWEDY

TRISTAN PIGOTT

CLEMENTINE ROBERTSON

VICTOR SEAWARD

ALICE BLACK
81a Endell Street, WC2H 9DX



SOPHIE

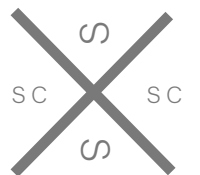
CHARALAMBOUS

(b. 1974)



Sophie Charalambous (b. 1974) lives and works in London. Her creative practice spans drawing, watercolour painting and mono-printing and draws on her British/Cypriot heritage. Deriving inspiration from her regular visits to Cyprus, Charalambous' work is a meditation on the mystery of the Island's flora, fauna, folk art, ancient history and festivals. Her stylised, personal landscapes carry a distinct sense of place; fusing the old world with the present and myth with reality. Drawing on her background in theatre-design, her works are characterised by a heightened treatment of space and light, a surreal use of scale and a strange and enchanting sense that one has entered the liminal state that exists between dream and wakefulness.

Charalambous won the Jerwood Printmaking Today Prize 2020, the Sunday Times Watercolour Prize 2018, the David Gluck Memorial Drawing Prize 2017. Her large watercolour x Church in the Mountains was included in Prince and Patron a 2018 exhibition at Buckingham Palace. She trained as an undergraduate at Brighton University (BA Hons Fine Art Painting), before postgraduate studies at the Motley Theatre Design Course and The Royal Drawing School, where she is now a member of the teaching faculty.






NIGHT FLOWERING
PRICKLY PEAR, 2020

WATERCOLOUR, GOUACHE & COLOURED
CHALK PASTEL ON KHADI PAPER
95 x 135 CM
FRAMED

£ 7,285 (excl. VAT)

SOPHIE
CHARALAMBOUS



‘Night Flowering Prickly Pear’ is part of a series of large watercolour paintings exploring the secret life of the Prickly Pear Cactus, known in Cyprus as “Papoutsosiko”. The plant becomes a motif to explore natural cycles and symbiotic systems. Inspired by the idea of the elusive night flowering cereus and all things belonging to the night. In this work, Sophie Charalambous imagines the nocturnal world of the plant.



HANNAH
LEES
(b.1983)



Hannah Lee's sculpture and ritual based performance practice is rooted in her interest in how civilisations form and evolve around an ever-changing relationship between what is valued and what is discarded. She is particularly concerned with activating the affective potential of objects, presenting them as relics and repositories of meaning, in which the present coalesces with the past. Her work is focused on bringing to the fore the essential nature of the materials she use's, as well as allowing space for shifts in context, which disrupt interpretation and allow for new meanings and connections to arise.

Recent exhibitions include: Hannah Lees & Flora Parrott, Quench gallery, Margate, UK; Hannah Lees & Spencer Lewis, ltd, Los Angeles, USA; Sunday Art Fair, London, UK; Cranes in the sky, La Centrale, Auvergne-Rhône-Alpes, FR; The Trees That Yield, Whitstable Biennale, Kent, UK; The Turning Of Existence Into Its Opposite, Kingsgate Project Space, London, UK; Turner Contemporary & the British Museum Commission: Hannah Lees, Turner Contemporary, Margate, UK

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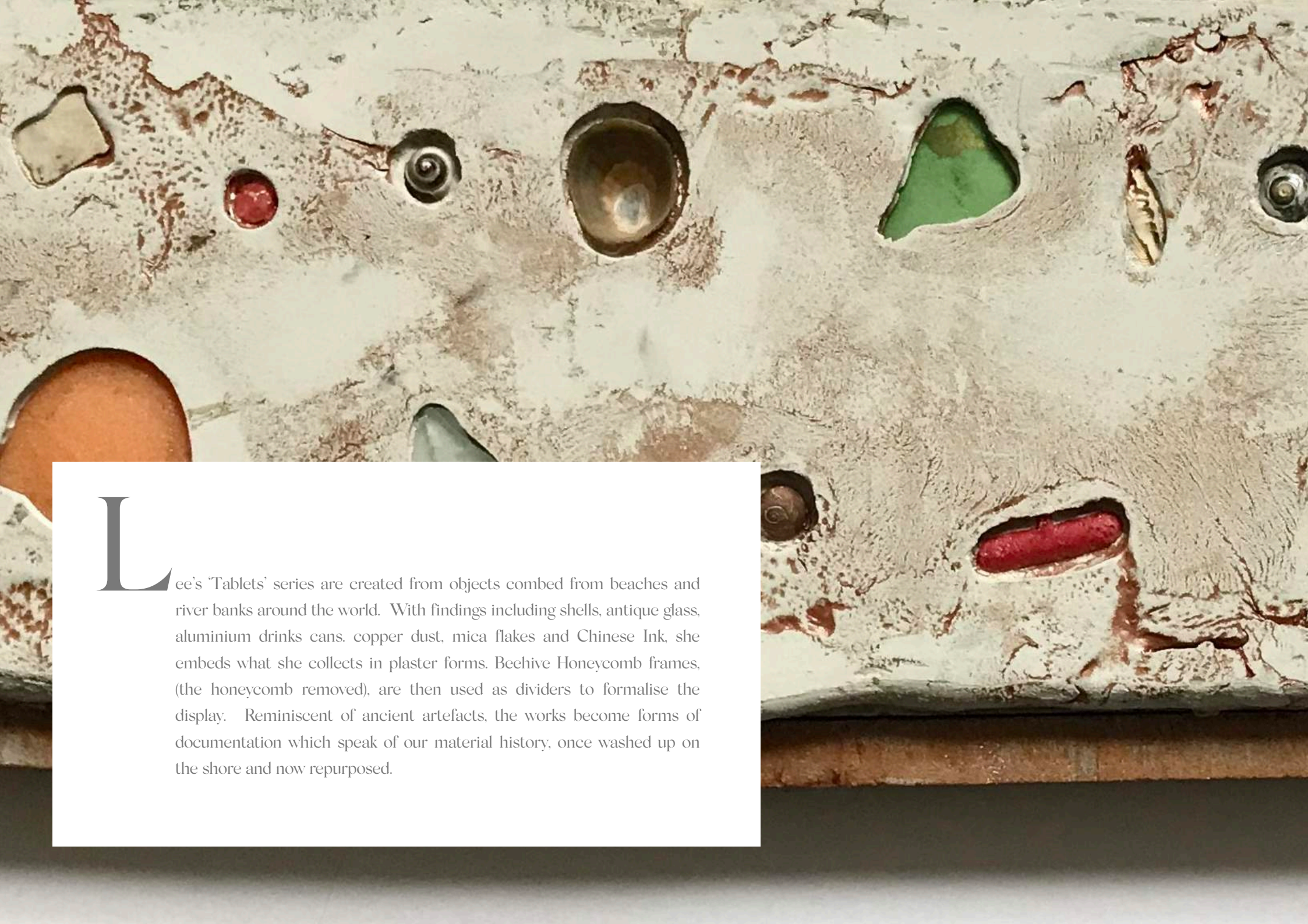


TABLET
LXXVI 2021

PLASTER, CHINESE INK, COPPER POWDER
BEACHCOMBED OBJECTS
40 x 21 x 3 cm

£ 2,000 (excl. VAT)

HANNAH
LEES



Lee's 'Tablets' series are created from objects combed from beaches and river banks around the world. With findings including shells, antique glass, aluminium drinks cans, copper dust, mica flakes and Chinese Ink, she embeds what she collects in plaster forms. Beehive Honeycomb frames, (the honeycomb removed), are then used as dividers to formalise the display. Reminiscent of ancient artefacts, the works become forms of documentation which speak of our material history, once washed up on the shore and now repurposed.



VICTOR SEAWARD

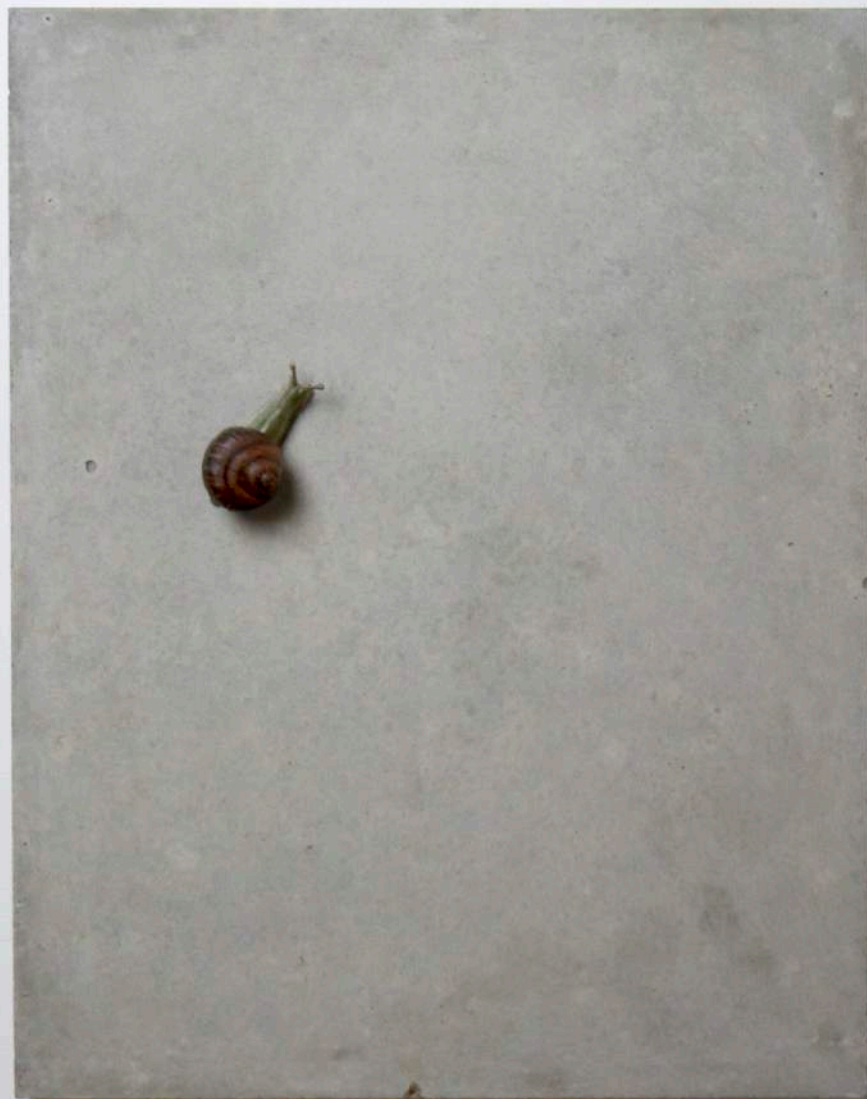
(b.1990)



Science and the supernatural, reverence and relics, go hand in hand in the work of London based, Kuala Lumpur born, Victor Seaward. An archivist and alchemist, Seaward is interested in the agency and animism of objects and what they reveal about our human histories. Mining material culture from across the ages, he creates composite works which reflect how our visual cultures and belief systems interact and interlink across time and geographies. Juxtaposing ancient artefacts of historical significance, with raw functional materials such as concrete, high tech 3D printed materials and natural objects, he questions how social and cultural groups create meaning within the material world. He says: 'There is a certain sense of mystery you feel when handling these objects – they feel different, charged and almost alien'. Recent research has focused on ancient medicinal practices and how aspects of these practices are still used in modern medicine.

Current and forthcoming exhibitions include; Time Takes A Cigarette - Josh Lilley, London; Small, Curated by Angela De La Cruz - Acava Studios, London; Group Show; Union Gallery, London; Friends of Friends, Collective Ending, London; Safe As Milk, Arusha Gallery, Edinburgh. ALICE BLACK will be hosting a solo exhibition of Seaward's work, later this year.





COMPOSITION W/
A SNAIL , 2020

ACRYLIC & ENAMEL ON 3D PRINTED SLA SNAIL
CAST CONCRETE PANEL
45 X 35 X 5 cm

£ 3,000 (excl. VAT)

VICTOR
SEAWARD

DAYS GO BY, 2020

3D PRINTED SILVER BURCH TWIGS & JUTE TWINE
20 x 10 x 3 cm

£ 1,000 (excl. VAT)

VICTOR
SEAWARD





FRAGMENT
PAINTING IV, 2020

PLASMA CUT POWDER COATED STEEL
40 x 21 x 3 cm

£ 2,000 (excl. VAT)

VICTOR
SEAWARD



'Days Go By' are Silver Birch twigs 3D printed in full colour Gypsum. The Silver Birch tree was worshiped and revered by the Druids and Celtic cultures indigenous to the British Isles. Oil extracted from the bark contains methyl salicylate - an anti-inflammatory used today to treat arthritis and body aches. 'Snails' were revered by the Ancient Greeks and Romans for their medicinal properties - pertaining to the healing of skin. Today, snail mucus has been clinically proven to repair damaged tissues through the balancing of tissue hydration. 'Fragment', 2020 focusses on process. First, a pristine mild steel panel is fabricated and then powder coated. This is then cut using a plasma cutter, leaving a fragment of the original whole. Plasma is the fourth state of matter and in this form is super heated in ionised gas. Temperatures in excess of 25,000°C are reached, melting the mild steel away and playing to Seawards interest in the destructive nature of painting.



A woman with glasses and a tan turtleneck sweater is shown in profile, focused on painting a large, abstract artwork. She is holding a paintbrush with a red tip. The artwork is composed of various textures and colors, including shades of grey, blue, yellow, and green. The background is a complex, layered composition of these colors and textures, suggesting a landscape or a natural scene. The overall style is expressive and textured.

HANNAH
MURGATROYD

(b.1976)

Hannah Murgatroyd, b. 1976, Bristol, lives and works in Bath, UK. For Hannah, an image “starts in the dream, a flicker at the edge of the eye”. It is in this manner that places and figures make themselves known within her drawings and paintings. An autobiography of sorts, her works depict wanderers and seers; people carry children, steer horses and hoist bones. Existing at the frontier of surface and shadow, Murgatroyd sees her practice as a means to make contact; not only with her own subconscious, but also to open herself as a channel to other planes and entities who reveal themselves through her art. She says, ‘my eyes are open as I paint but the self sees the hidden self, and the other selves down the ages and those who wait beyond this age’. For Murgatroyd painting and drawing is a reverie and she a conduit through which other realms might be accessed.

Recent exhibitions include; ‘Monster/Beauty: An exploration of the female gaze’, Lychee One, London; ‘Women Can’t Paint’, Turps & ASC Galleries, curated by Marcus Harvey; ‘Our Souls to Keep’, Field Projects, NYC, curated by Lissa Rivera from the Museum of Sex; ‘The Story of Zebedee’ at Von Goetz Art, London. She is featured in the ‘Anomie Review of Contemporary British Painting’ (Casemate Publishing, 2018) for her solo show, ‘Landscape As A Peopled World’, at Exeter Phoenix (2017). She won the Exeter Contemporary Open in 2014 and is a graduate of the Royal College of Art.





SEEKER, 2017

OIL ON LINEN
40 x 30 cm

£ 1,100 (excl. VAT)

HANNAH
MURGATROYD



VOYAGE, 2020

CHARCOAL ON PAPER
31 x 23 cm
FRAMED

£ 700 (excl. VAT)

HANNAH
MURGATROYD





DEVOTIONAL, 2020

CHARCOAL, CONTE & PIGMENT ON PAPER
31 x 23 cm
FRAMED

£ 700 (excl. VAT)

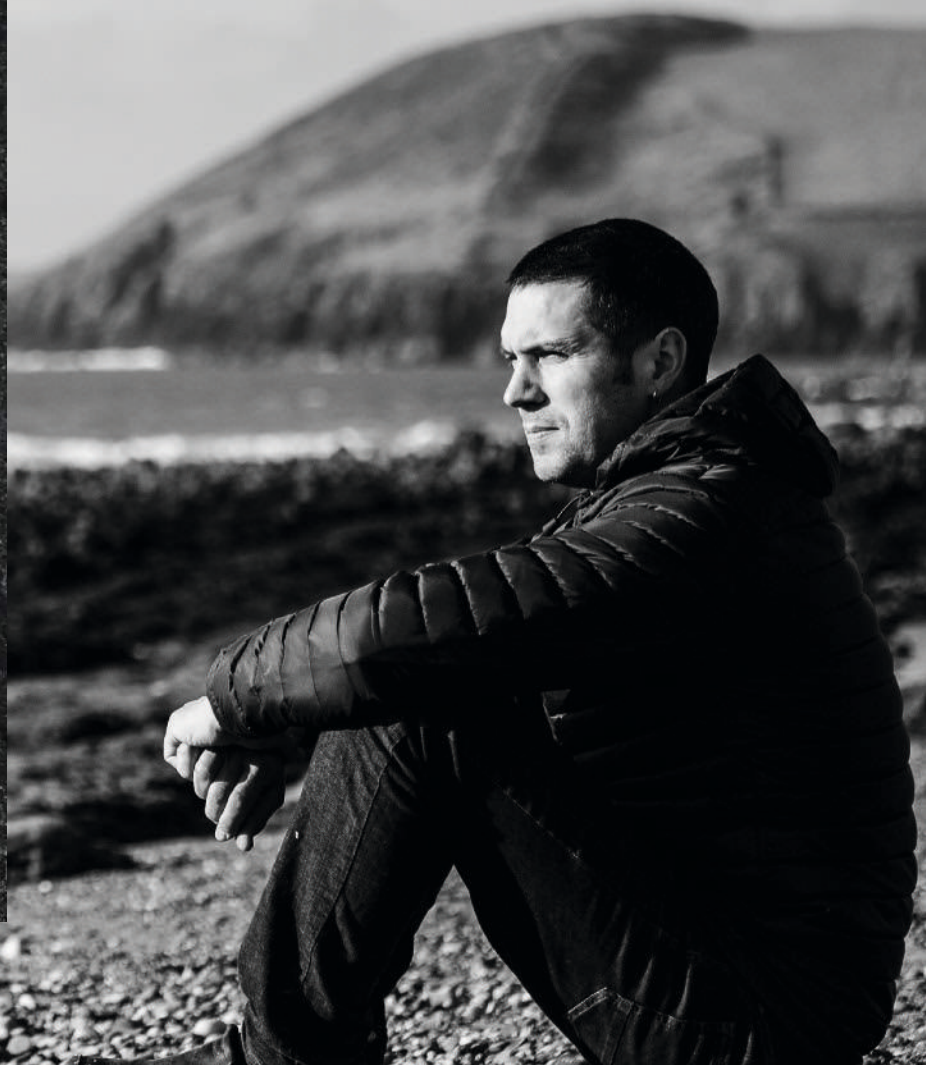
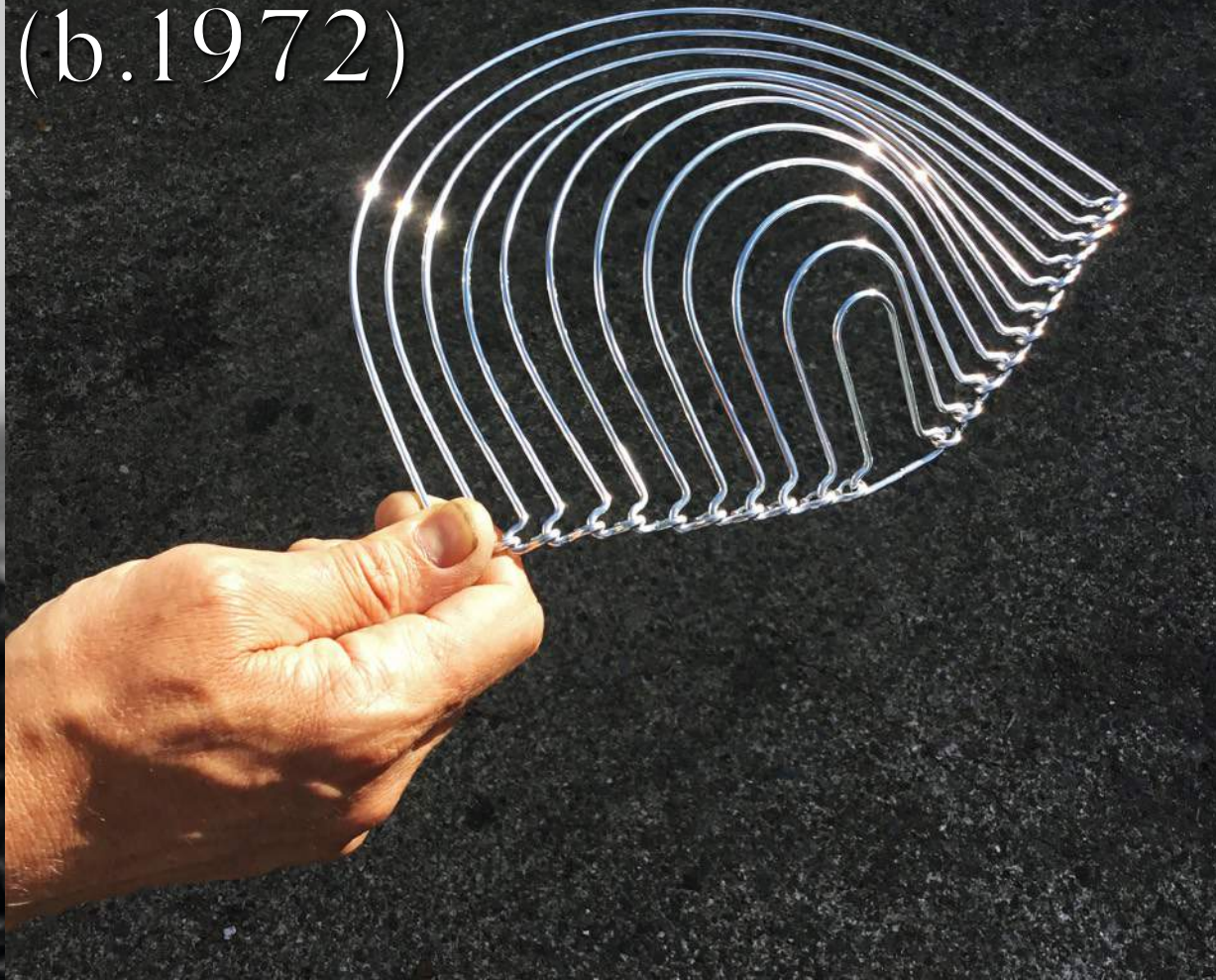
HANNAH
MURGATROYD



IVAN

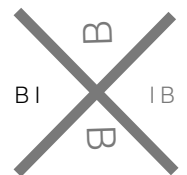
BLACK

(b.1972)



Ivan Black (b. 1972) grew up in London and now lives and works in Pembrokeshire, west Wales. Black is an award winning kinetic artist who draws inspiration from the Mystery and magnitude of the natural world. Drawing on iconic natural geometry, he creates a striking interaction between science, art and technology. Living and working in the wilds of the Welsh coastline, his work reflects a fascination and kinship with the mathematical patterns found everywhere in nature e.g. waves, leaves, shells, the human form etc. Tending towards the minimalist in design, his works reveal how order silently governs our seemingly disorderly world.

Ivan's current work uses his unique methodology to create forms that mutate upon the introduction of energy. The repetition of identical elements is a recurrent theme in his work, by this means he builds complex fluid structures. Each work is a section of a potentially continuous sequence, generated in form by the application of systematic rules to his geometry. His meticulously engineered and seamlessly integrated mechanisms are central to the behaviour and appeal of his work. Tending towards the minimalist in design, the movement is allowed to take centre stage.






NEBULA, 2021

ANODISED ALUMINIUM, PERSPEX & LED'S
1.8 x 0.9 cm
EDITION OF 3

£ 17,500 (excl. VAT)

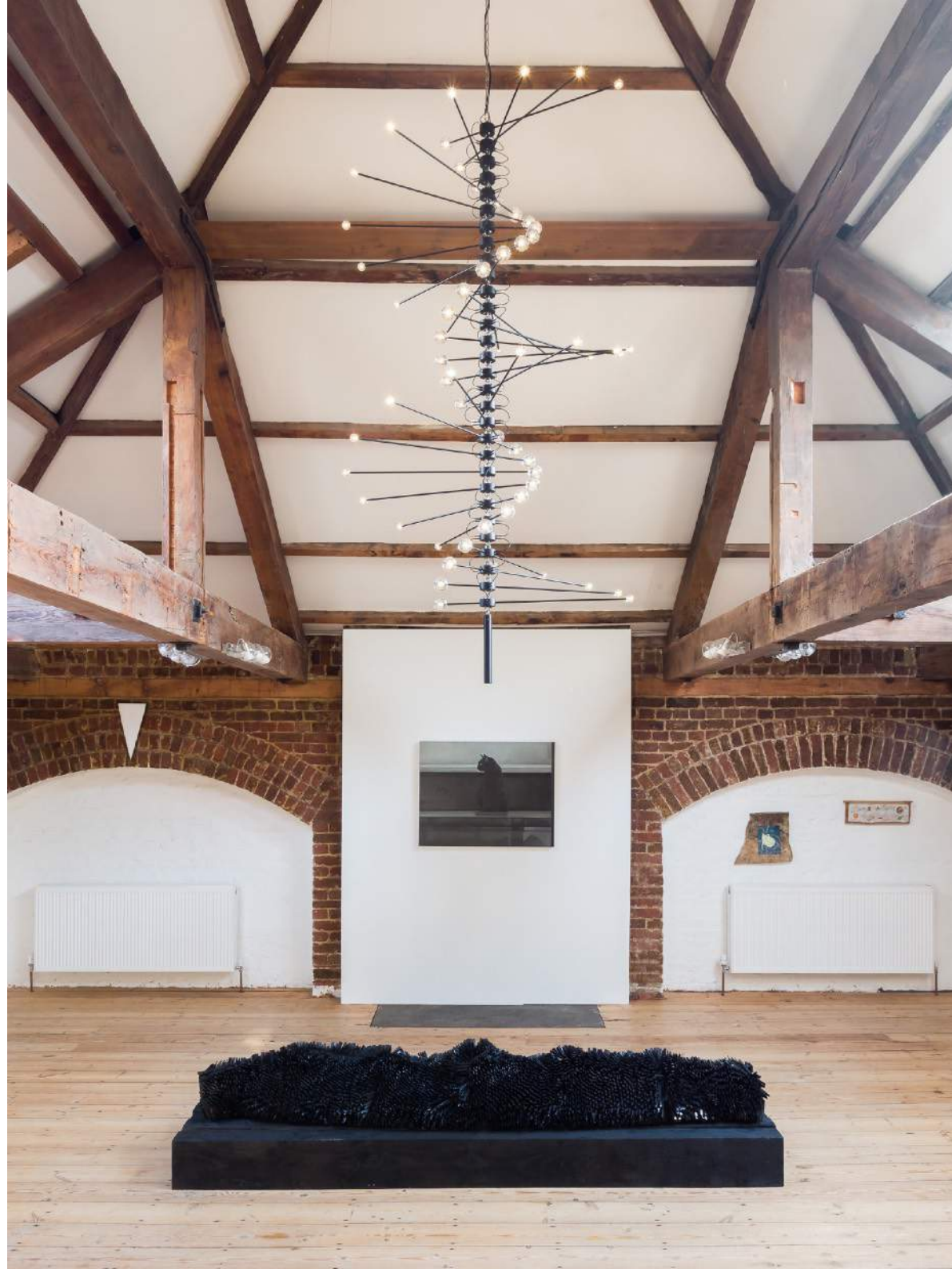
IVAN
BLACK

The background of the entire page is a photograph of the Nebula Ellipse kinetic light sculpture. It features a central vertical spine with numerous off-set vertebrae that interlock and rotate. Each vertebra is adorned with several small, bright white LED lights, creating a dynamic, glowing structure that resembles a DNA helix or distant celestial bodies. The lights are arranged in a way that creates a sense of depth and movement, with some lights appearing to be in the foreground and others receding into the background. The overall effect is a soft, golden glow against a dark background.

Nebula Ellipse is part of a series of kinetic light sculptures, by the renowned kinetic sculptor. Evocative of both the DNA helix and also distant celestial bodies, the Nebula Ellipse sculpture is highly interactive. The luminosity, speed, pattern and direction of rotation of the sculpture are controllable through a proprietary smartphone application, or a bespoke gesture control system which enables hand and arm movements to conduct the sculpture.

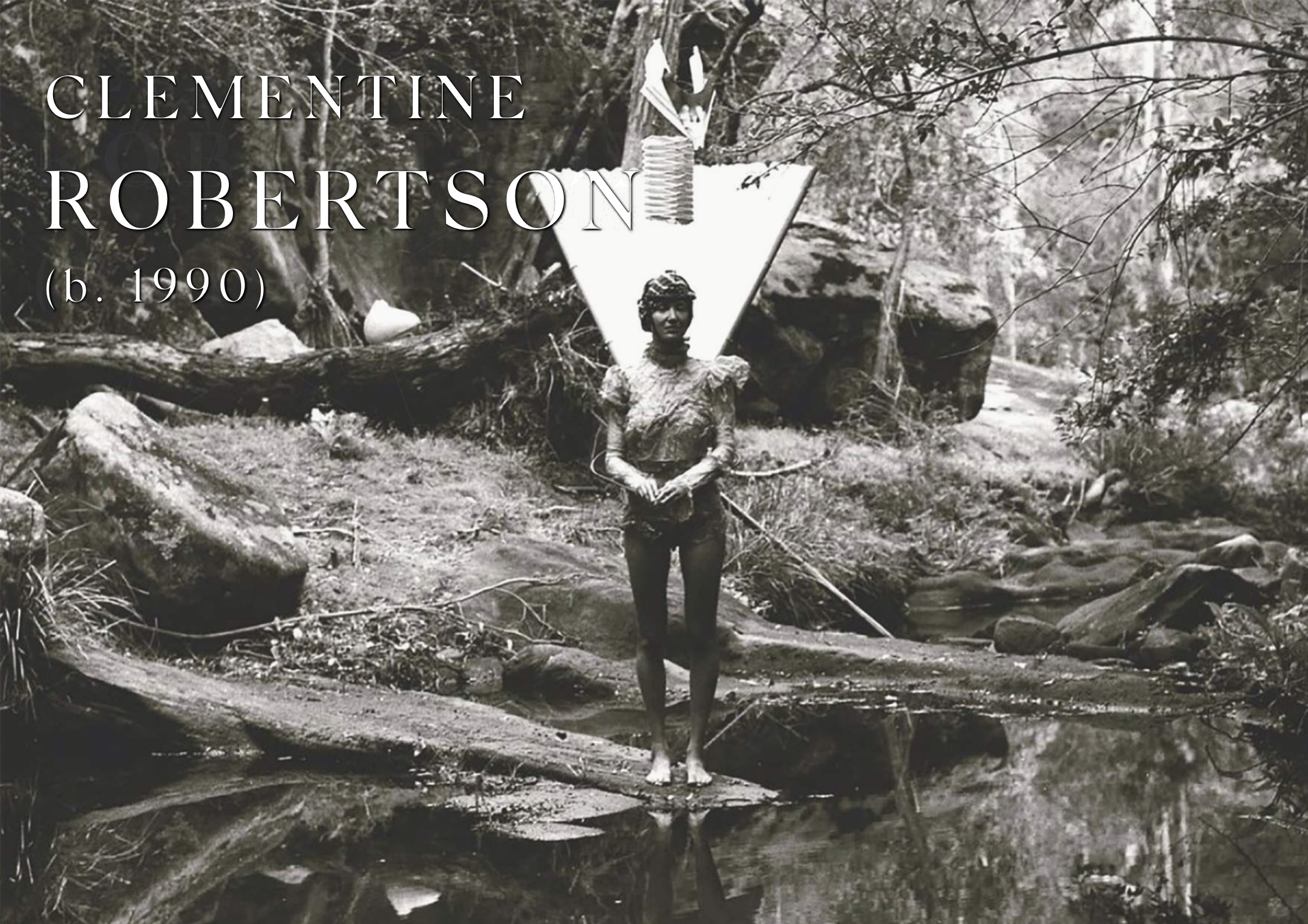
The sculpture is constructed from a spine of off-set vertebrae, which interlock and rotate in series to create dynamic changes in form. The LEDs emit a soft, golden glow, dimmable through the smartphone app or gesture control system.

The standard Nebula Ellipse is 1.8m high x 0.9m wide. Bespoke dimensions are however available by commission.



CLEMENTINE ROBERTSON

(b. 1990)



Clementine Robertson, (b. 1990) is a multidisciplinary artist, interweaving performance and ethnobotanical narrative. Constructing her visions in a tactile and playful manner, Robertson's work is a delicate reminder of our essential nature, within a vast and intricate cosmos. Through her work, she reflects how our entwined fragilities lay bare the dependence on ancient cultivars, with which we have danced and sung a long held tune. With the lens of an alchemist, she shows how we might re-evaluate the circular nature of life as a celebration of earth to essence, and in death, only life.

After completing a BA (Hons) at the Edinburgh College of Art, Robertson expanded her research of plant, people and performance interrelationships, spending time with Ylongu elders in Northern Australia and collaborating with traditional Ikat weavers in Cambodia. Her focus has enabled her to work as a researcher and creative director for projects that focus on ecology and performance.

Robertson's work has been exhibited at the Godinymayin Xijard River Arts and Culture Centre in Katherine, WA; as part of the Setouchi Triennale, Japan; the Royal Academy, London; by Hermes, Australia and held within the MGC Asian Traditional Textiles Museum in Cambodia. Robertson performed as part of our own Desire and Menace series at ALICE BLACK in 2018.





LIFE IS HERE TOO, IN DEATH
SPRING, ITALY 2015

HANDMADE BIZAN, KOZO PAPER, 200 GSM
42 x 59 cm
Edition of 10

£ 600.00 (excl. VAT)

CLEMENTINE
ROBERTSON

“

On hearing there was a blight threatening the ancient olive groves, I took to the site and let the land dance and sing my movements. The ash of recent fires purifying the land were dotted about the grove. Out came a gentle lament, of joy and pain in the enduring journey of trees that have traditionally sustained a people.

Mineral and matter, we share the olive's fate; our entwined fragilities lay bare the dependence on ancient cultivars with which we have danced and sung a long held tune. With the lens of an alchemist we might re-evaluate the circular nature of life as a celebration of earth to essence, and in death, only life."

CLEMENTINE ROBERTSON



“In the world of ashes we must learn to sing different songs but also learn to listen to the older songs of non-living matter.”

CAMERON ALLAN MCKEAN





TRISTAN
PIGOTT
(b.1990)



T

ristan Pigott (b. 1990) lives and works in London, UK. Pigott holds a BA from Camberwell College of Arts (2009–2012) and an MA in Sculpture from the Royal College of Art (2017–2019).

Pigott is known for his witty, subversive and wry commentaries on contemporary culture. His particular interest is in exploring our straddled position between the real and the virtual. Mining art history and overlaying it with references from popular culture and the internet, Pigott traces the visual lineage that has brought us to where we are now. With a practice that spans painting, sculpture and installation, Pigott creates a liminal space of two and three dimensions. Presenting perception as a melting pot of experience, within a single installation we simultaneously encounter references to Old Masters, fashion mags, cinema and literature, with aesthetics more closely associated with google maps, drones and satellites. Pigott parody's the manner in which big tech vies for our attention through the infinite scroll, widgeits, 'likes', the notion that 'I instagrammed, therefore I am'. He links the methods of today's design architects to more rudimentary tactics of distraction, trap and capture employed by the great masters of the past, such as Hans Holbein, Angolo Bronzino, Hieronymus Bosch, Bartholomeus Bruyn the Elder and Juan Sanches Cotan. In doing so he points out that while they might be amplified today, they are in fact nothing new.

Pigott was recognised with the Evening Standard New Art Powerlist (2020) and featured in Wonderlands Talent Portfolio (2019). Pigott regularly features in publications such as Dazed, ID, Tank and Elephant. Notable solo exhibitions include 'Behind Tired Eyes', Alice Black Gallery, London 2020. 'Juicy Bits', Cob Gallery, London (2017); 'Dead Natural', Cob Gallery (2015); 'Yellow Sun: The New Contemporaries', Lagos/Port Harcourt, Nigeria (2014) and 'Hyperion', New York, USA (2016). In 2015, Pigott was shortlisted for the BP Portrait Award and has featured in the Royal Academy Summer Exhibition.



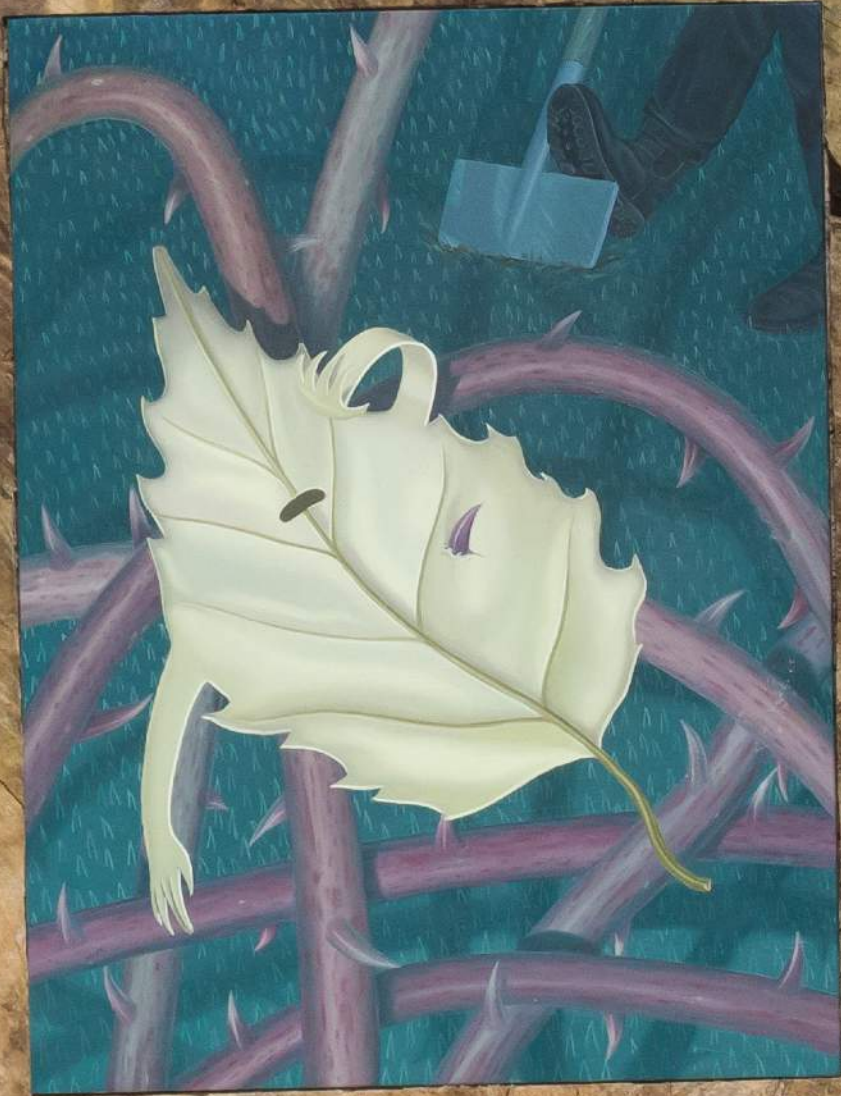
DRAMATIC
LEAF, 2021

OIL ON ALUMINIUM,
HORSE CHESTNUT FRAME
36 x 41 cm

£ 2,500 (excl. VAT)

TRISTAN
PIGOTT





Dramatic Leaf draws on an ancient superstition whereby blackberry brambles were traditionally planted on the graves of the dead, in the belief it would prevent them from waking. The work is presented in a tomb stone frame, hand carved from a fallen horse chestnut tree. It takes its inspiration from a nocturnal scene 'Cephalus and Procris' (c. 1680s) by Godfried Schalcken.





CHRISTINE
MARCHESE

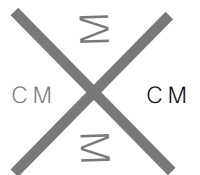
(b.1975)



C
Christine Marchese (b. 1967) New York, lives and works in London.

Guided by a contemplative, repetitive and rigorous creative process, Marchese's work is rooted in her interest in the potential of unit based construction and the inherent beauty of unpolished, industrial and everyday materials. Marchese masterfully harnesses her chosen medium, morphing it into works which create an open dialogue about form, colour, process, material, space, memory and the passing of time.

Marchese's extraordinary and tactile sculptures evoke infinite and intriguing associations to the neural world, while harbouring a compelling and intriguing sense of otherness. Underpinned by transience and a narrative which is meticulously thought through, she explores the substance of life's margins, the peripheral, the spaces in between, the discarded and unloved.





THE
QUIETENING 2016

MIXED MEDIA
15 x 218 cm

CHRISTINE
MARCHESE



The Quietening is grounded in the stillness and the ephemeral fragility of life. The work is a homage to the sudden and unexpected death of the artist's brother.

In Marchese's own words: "He died in my mother's arms. She spoke of that moment, of his atoms, of all the love within them dispersed back to otherness, to stillness. These thoughts rested within me, slowly distilled and took form. The sculpture documents an intangible moment, one that exceeds the capacity of spoken language, that is extraordinary, unknowable. Its form, an open ended vessel, is an abstraction from this shared moment."

CHRISTINE MARCHESE



GILLIAN

CARNEGIE

(b.1971)



Gillian Carnegie, born 1971 in Suffolk, lives and works in London, UK. Carnegie is a graduate of the Camberwell School of Art and the Royal College of Art. Carnegie works within traditional categories of painting – still life, landscape, the figure and portraiture. Yet while apparently following the conventions of representational painting, Carnegie challenges its established languages and unsettles its assumptions.

The painting included in *Hawks in her hair* is titled Prince and forms a series of three works of black cats, painted over a two year period from 2011–12. Across the series, the cats appear first crouching at the top of a flight of stairs in a period feature house; next, as no more than a shadow glimpsed behind the black railing of the stairs; and then sitting on a windowsill, poised and masterful, with its head turned to the side, blocking the path of the viewer. Replete with subtle associations of superstition and witchcraft, Carnegie is keen to communicate the tactile nature of the animal – its silky fur against a grey background and its piercing gaze.

Carnegie was nominated for the 2005 Turner Prize shortlist at London's Tate Britain gallery. She is represented by Cabinet Gallery, London and Dependence Gallery, Brussels.





OIL ON CANVAS
70 x 90 cm
Private Collection

PRINCE 2011

.....
GILLIAN
CARNEGIE
—————



DANTE
ELSNER
(b.1920 -1997)



Dante Elsnier was born in Kraków, Poland, in 1920 and died in London, at the age of 76 in 1997. Elsnier'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.

A man of deep spiritual sensitivities, Elsnier believed that the artist acted between two planes, as a kind of conduit – receiving inspiration and rendering it. In an interview with the artist's son, Jas Elsnier, in 1980, he stated: 'There is a typical saying in spiritual teachings that you are like a vessel. If this vessel is full of some dirty substance, then there is no room for a clean substance to come in. You have to pour away the dirty liquid, clean the vessel, and then you have room for fine material to come in. Alchemists in the middle ages talked about transforming lead into gold. It doesn't mean that you can literally transform lead into gold, it is a symbol for the transformation of the coarse into the fine. The parable of the transformation of water into wine speaks of the same thing. Water symbolises this coarse substance for example of our conceptual mind, and wine symbolises the fine substance of the perceptive mind. The coarse cannot see form, the fine can. In special schools one can learn how to work on the coarse substances in order to bring them to the intensity, speed and sensitivity of fine substances.'

In both his painting and his pottery, Elsnier prized above all the qualities of spontaneity and honesty in relation to form, line and colour. In his pottery, he was decisively inspired by the Raku technique that had been developed to make the tea bowls used in the Japanese tea ceremony. Raku allows the artist to fire a pot individually, withdrawing it from the kiln (at about 1000 degrees centigrade) to control the chemical reactions that affect the glaze. Forming a part of the turn of British ceramics in the wake of Bernard Leach's (1887-1979) friendship with Shoji Hamada (1894-1978), 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).





UNTITLED, 1990-5

RAKU CERAMIC
18 x 13.5 cm

£ 1,700 (excl. VAT)

DANTE
ELSNER



UNTITLED, 1980-5

RAKU CERAMIC
13 x 12 cm

£ 1,400 (excl. VAT)

DANTE
ELSNER

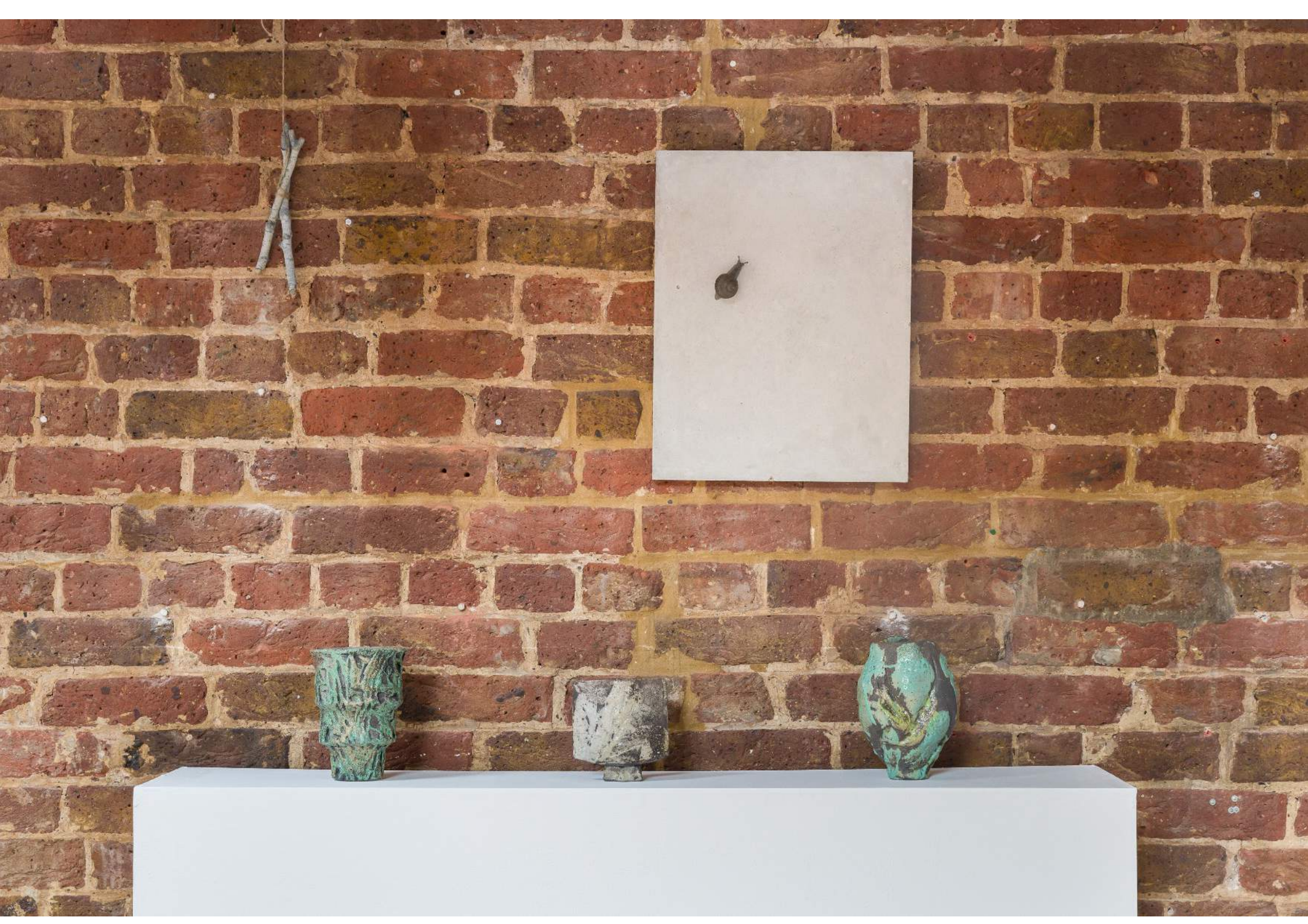


UNTITLED, 1985–90

RAKU CERAMIC
17 x 12.5 cm

£ 1,700 (excl. VAT)

DANTE
ELSNER





UNTITLED, 1985–90

RAKU CERAMIC
14.6 x 13 cm

£1,400 (excl. VAT)

DANTE
ELSNER



UNTITLED, 1990–95

RAKU CERAMIC
15 x 13 cm

£ 1,400 (excl. VAT)

DANTE
ELSNER



UNTITLED, 1980-85

RAKU CERAMIC
14 x 18 cm

£ 1,700 (excl. VAT)

DANTE
ELSNER



A black and white close-up photograph of a man's face. He is wearing a dark cap with a textured pattern. A lizard is perched on his face, with its body running vertically down the center and its head near his right eye. The man's eyes are looking directly at the camera with a neutral expression. The lighting is dramatic, highlighting the textures of his skin and the cap.

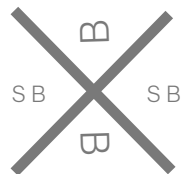
SOL

BAILEY BARKER

(b. 1987)

Sol Bailey Barker (b. 1987) is a multi-disciplinary artist working with sculpture, sound, video and performance. Bailey Barker's practice is informed by his interest in the development of technologies that were for millennia seen as sacred for their transformative power upon the landscape and their influence over life and death. His work seeks to trace these technological developments back to their ancient, alchemical and shamanic origins. Through examining universal global symbolism and the archetypes that have formed our cultural identities, he seeks to find the links that connect seemingly disparate societies across the ages. Creating abstract sculptures and building immersive installations he creates a tangible connection to this ephemeral past and reveals how it continues to influence our present and our future.

Solo exhibitions include: 'A Bouba/Kiki Paradigm', ALICE BLACK, London; 'Are we alone?' Platform Southwark, London; 'The Perpetuity of Ruin', Fieldworks, London; 'Forms Shaped Through Time', Holborn Circus, London, supported by Arts Council England and City of London Corporation; 'From Myth to Earth', The Koppel Project Hive, London; 'Weird Now', The Koppel Project, London.



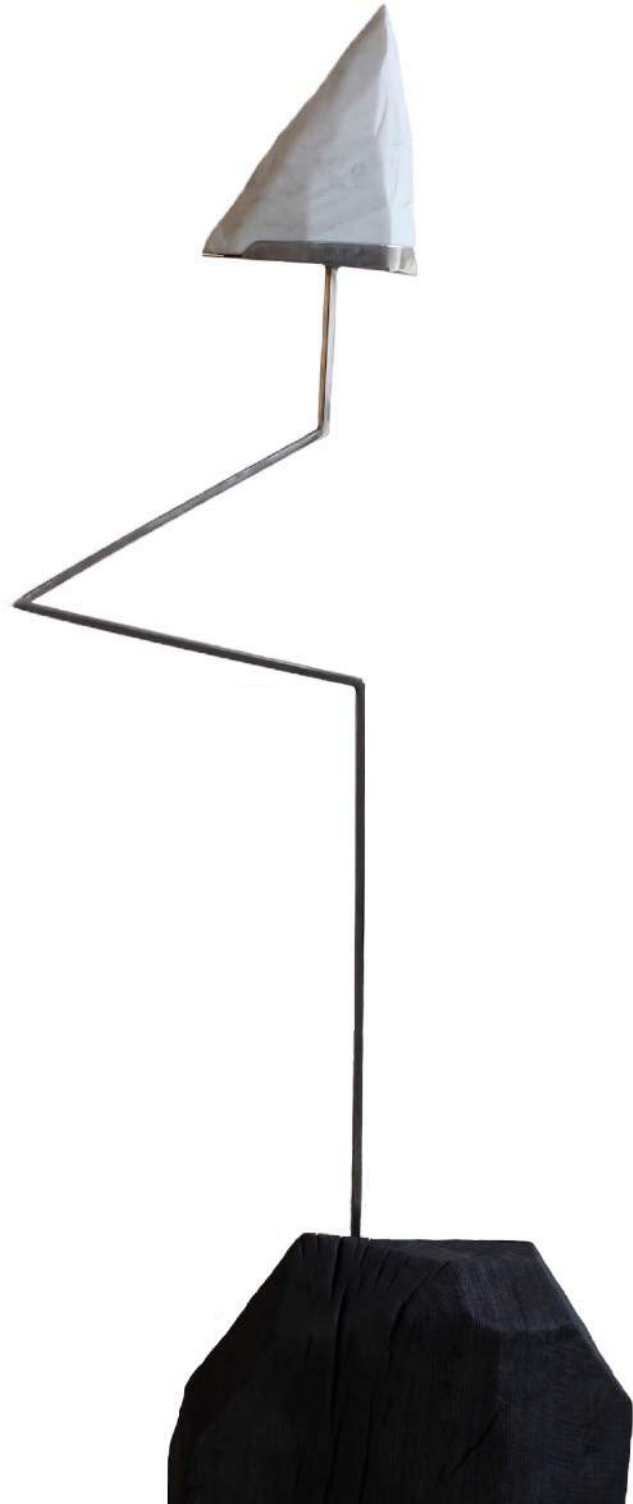


STEALTH, 2020

STEEL & CHARRED OAK
214 x 96 x 51 cm

£ 45,000 (excl. VAT)

SOL
BAILEY BARKER



THE SPEAR
OF LUGH, 2020

OAK < STEEL & MARBLE
195 x 65 x 53 cm

£ 10,000 (excl. VAT)

SOL
BAILEY BARKER



'S

tealth', through the medium of oak and steel, explores the theory that language evolved out of the communication of tool making several million years ago and that from the mystical ancient fire hardened wood spear to stealth drones, we have sought to expand its boundaries.

'The spear of Lugh' is based on the unstoppable magical spear belonging to Lugh, one of the most prominent gods in Irish Mythology. A member of the Tuatha Dé Danann, Lugh is portrayed as a warrior, a king, a master craftsman and a saviour. He is associated with skill and mastery in multiple disciplines, including the arts. He is also associated with oaths, truth and the law and is linked with the harvest festival of Lughnasadah, which bears his name.



LOUIS

OKWEDY

(b.1990)



Louis Okwedy was born in Pembrokeshire, Wales. His practice spans sculpture and photography and finds its inspiration in the ever changing wonder of the natural landscape.

With Nigerian heritage, themes of identity and belonging underpin the production of his work. His intrigue with material manipulation provokes the development of work emphasising the connections and contradictions between the soft and organic and the precise and industrial, the welded and the found.

Influenced by organic forms and geometric shapes, Okwedy's works have a direct, material connection with the landscape from which they are born.





PRENENSILE, 2020

Copper & volcanic rock
20 x 19 cm

£ 2,000 (excl. VAT)

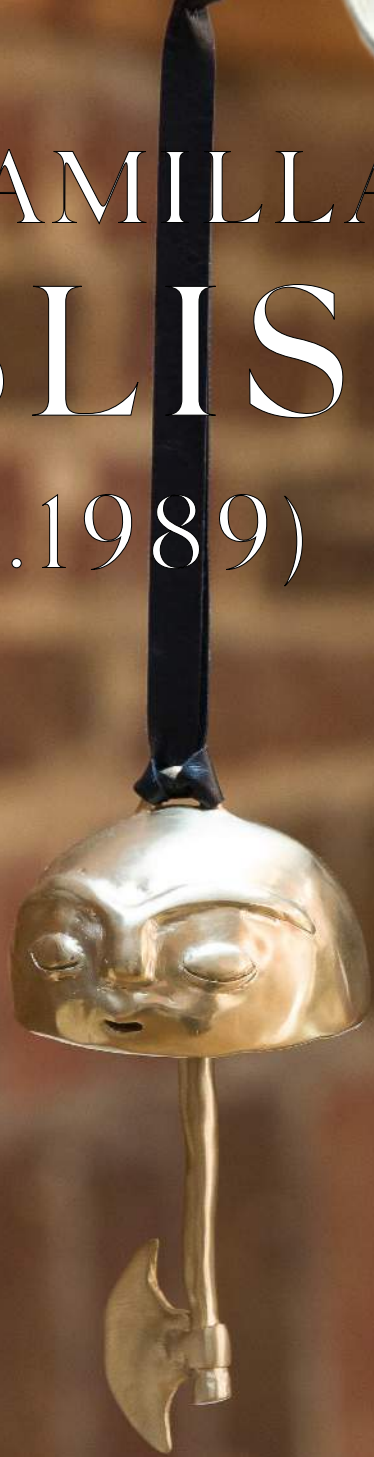
LOUIS
OKWEDY

Prehearsal' fuses the manmade to the organic in a biomorphic representation of 'Spiramirabili' (Marvellous spiral or golden section). Set a drift, washed up and forged into something new, the reclaimed and locally sourced materials, copper and volcanic rock imbue a hybrid identity akin to that of the artist.



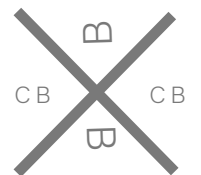


CAMILLA
BLISS
(b.1989)



Camilla Bliss is a London-based contemporary designer and ceramicist, working in the fields of lighting, textile and sculpture. Her practice is centred on an exploration in to the liminal states of consciousness. Camilla's works are built up from a language of personal and universal symbols, which often hold double meanings and are intended to reflect shifts in states of being. With so much of our experience today processed through digital communication and leaving little room for reverie, Bliss' is an advocate for the power of the handmade to root us in a sensual reality.

Bliss' work is regularly exhibited across the UK, from her involvement in Chisenhale Studios Into the Wild programme in 2014 to her recent residency with the Barbican Arts Trust. Her work has also been featured at Turner Contemporary and the Royal Academy Summer Exhibition 2018 (curated by Grayson Perry).





THE WOOD
CUTTER BELL, 2020

BRONZE
EDITION OF 10 + 2AP
12.5 x 7 x 7 cm

£ 300.00 (excl. VAT)

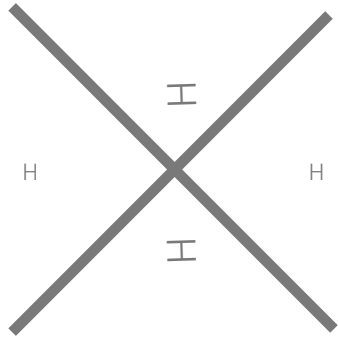
CAMILLA
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he 'Woodcutter Bell' is based on a fable called 'The Woodcutter and His Axe'. It tells the story of a woodcutter that works very hard each day, cutting down lots of trees. As time passes he finds he is not able to cut down as many as he originally could, however hard he tries. This is because he has not taken the time to sit and rest and sharpen his Axe. "The act of chopping wood can be as pure and meditative as the sound of a bell slowly chiming on each beat. If we slow down and pause we become more adept to our sensory surroundings."

CAMILLA BLISS





SOL BAILEY BARKER

IVAN BLACK

CAMILLA BLISS

GILLIAN CARNEGIE

SOPHIE CHARALAMBOUS

DANTE ELSNER

HANNAH LEES

CHRISTINE MARCHESE

HANNAH MURGATROYD

LOUIS OKWEDY

TRISTAN PIGOTT

CLEMENTINE ROBERTSON

VICTOR SEAWARD

ALICE BLACK
81a Endell Street, WC2H 9DX



*We look forward to
welcoming you to
the Gallery!*

For more information please contact alice@aliceblackart.com



Hawks in her hair

12 APRIL - 7 JUNE 2021

ALICEBLACK