

COLLYER BRISTOW PRESENTS



THE IMMACULATE DREAM

14 JUNE – 30 OCTOBER 2019

PRIVATE VIEW THURSDAY 13 JUNE, 6.30-9PM

LIST OF WORKS



Guy Allott
Empire, 2010
Oil on linen
148 x 192cm
£10,000



Guy Allott
Summer, 2013
Oil on linen
136 x 172cm
£10,000



Guy Allott
LSXVIII, 2006
Oil on linen
55 x 65cm
£3,000



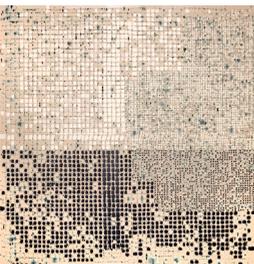
Guy Allott
Blue Telescope, 2005
Oil on linen
55 x 65cm
£3,000



Guy Allott
Robot IV, 2012
Woodcut on paper
35 x 50cm (framed)
£1,000



Sandra Beccarelli
Light Moves, 2010
Oil on canvas
180 x 180cm
£8,950



Sandra Beccarelli
Aria 2, 2014
Oil, acrylic and gesso on canvas
180 x 180cm
£8,950



Sasha Bowles
Twin Orbs, 2016
Oil on book page
26 x 22cm
£600



Sasha Bowles
Balloon Head, 2017
Oil on book page
18 x 23cm
£600



Sasha Bowles
Bouquet Head, 2017
Oil on postcard
15 x 10.5cm
£220



Sasha Bowles
Prince Popping Pop, 2016
Oil on postcard
15 x 10.5cm
£220



Sasha Bowles
Ruff Call for the Cavalier, 2016
Oil on postcard
15 x 10.5cm
£220



Sasha Bowles
Madame Erased, 2019
Oil on board
30 x 30cm
£600



Sasha Bowles
Nude Patterning, 2019
Oil on board
20 x 15cm
£400



Sasha Bowles
Upright Trio, 2019
Collage
22 x 16cm
£150



Sasha Bowles
Impossible Harmony, 2019
Collage
22 x 16cm
£150



Sasha Bowles
Celestial Recliner, 2019
Collage
22 x 16cm
£150



Sasha Bowles
Chipen-Chisel, 2019
Collage
22 x 16cm
£150



Sasha Bowles
Angelic Moppet, 2019
Collage
22 x 16cm
£150



Sasha Bowles
After de Chiricho, 2019
Mixed media
30 x 12cm
£300



Sasha Bowles
His Gracious Orb / Wanton Fool, 2019
Mixed media
170 x 35cm / 90 x 40cm
£2,000 / £1,000



Sasha Bowles
Bobbular-In-Waiting, 2019
Mixed media
90 x 70cm
£1,000



Sasha Bowles
Behind the Scenes, 2019
Mixed media
Dimensions variable
£5,000



Sasha Bowles
Theatre of Absurdity, 2019
Mixed media installation
Dimensions variable
£12,000



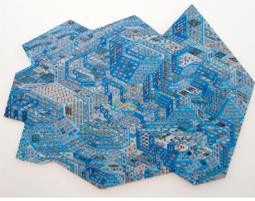
Hannah Brown
Sketch for Washford Pyne 13, 2016
Oil on linen
24 x 33cm
£1,400



Hannah Brown
Victoria Park 12, 2016
Oil on marine plywood and oak
32 x 40cm
£4,500



Emily Jane Campbell
Portal, 2019
Oil, acrylic, handmade paper
and glass paint on linen
70 x 100cm
£400



Michael Coppelov
Silicon Valley, 2019
Oil on canvas
265 x 190cm on 18-sided
canvas
£5,000



Graham Crowley
Yellow Sheds, 2019
Oil on board
18 x 23cm
£2,000



Graham Crowley
Coastal Look Out, 2019
Oil on board
18 x 23cm
£2,000



Robin Dixon
Chemist, 2018
Oil on canvas
45 x 55cm
£800



Robin Dixon
Engineer, 2018
Oil on canvas
45 x 55cm
£800



Robin Dixon
Technician, 2018
Oil on canvas
45 x 55cm
£800



Robin Dixon
Office, 2016
Oil on canvas
45 x 55cm
£800



Robin Dixon
Silver, 2016
Oil on canvas
45 x 55cm
£800



Carrie Grainger
Roots, 2017-19
Metal wire, foil, plaster, hot
glue, acrylic, soil and water
44 x 32cm, 40 x 30cm, 40 x 20cm
£140 each or £360 for three



Jane Hayes Greenwood
A Cherry On Top, 2017
Acrylic and oil on linen
90 x 120cm
£3,600



Jane Hayes Greenwood
I'll Tell You A Secret And You Won't Be Hungry Anymore, 2017
Acrylic and oil on linen
45 x 55cm
£1,400



Jane Hayes Greenwood
I Heart You, 2017
Acrylic and oil on linen
45 x 55cm
£1,450



Steven Heffer
Cement Works Structure, 2017
Oil on canvas
102 x 102cm
£5,000



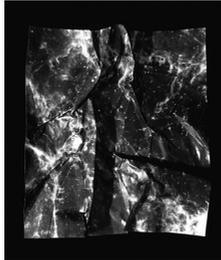
Steven Heffer
Flood at Alfriston, 2014
Oil on canvas
61 x 126cm
£5,000



Julie F Hill
Chasm: hst_08134_08_wfpc2_f555w_pc_drz
Archival pigment print
28 x 33cm
£450



Julie F Hill
Chasm: hst_u2lx0502t_c0m
Archival pigment print
28 x 33cm
£450



Julie F Hill
Chasm: hst_05206_02_wfpc2_f502n
Archival pigment print
28 x 33cm
£450



Roza Horowitz
Trump, 2017
Oil on canvas
178 x 108cm
£2,200



Robyn Litchfield

Ship Creek, 2019
Oil on linen
120 x 95 x 3.6cm
£2,650



Robyn Litchfield

Forest Gloaming, 2018
Oil on linen
120 x 95 x 3.6cm
£2,650



Cathy Lomax

Film Diary #49 (28.05.13 - 22.06.13), 2016
Oil and acrylic on paper
12 x (23 x 30cm)
£2,100



Cathy Lomax

Film Diary #66 (12.06.14 - 14.07.14), 2018
Oil on linen
6 x (30 x 85cm)
£2,850



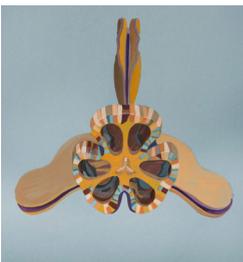
Clare Mitten

W-59, 2017
Paint, pencil, crayon, paper, tissue paper and glue on card
Watch: 10 x 20 x 12cm;
Mat: 22 x 15.3cm
£650



Clare Mitten

Aztech_Ticktock, 2010
Paint, paper, manila folder, Post-its, electrical tape, matchstick and glue on card
44 x 40 x 21cm
£600



Clare Mitten

Plantworks – study for Large Capital, 2017
Gouache on paper
36 x 45cm
£350



Clare Mitten

Plantworks – study for Capital Construction, 2017
Gouache on paper
71 x 51cm
£500



Clare Mitten

Pistil Whorl, 2019
Acrylic and gouache on paper
45 x 40cm
£500



Monica Ursina Jäger
shifting topographies.05, 2018
Inkjet print on fine art paper
63.5 x 104cm
£2,200



Joanna Whittle
Ghost (Lights), 2019
Oil on canvas
15.5 x 21.5cm
£880



Joanna Whittle
Gloaming, 2019
Oil on canvas
15.5 x 21.5cm
£880



Joanna Whittle
Wonderland, 2019
Oil paint, paper, wood, metal,
gold varnish
25 x 30cm (framed)
£340



Joanna Whittle
Blue and Tree Lights, 2018
Oil on canvas
15.5 x 21.5cm
£880



Joanna Whittle
Islanded Tent, 2018
Oil on canvas
15.5 x 21.5cm
£780



Alice Wilson
BS35, 2019
Construction timber, plaster,
paint and photo transfer
37 x 31 x 4.5cm
£1,800



Alice Wilson
BS36, 2019
Construction timber, plaster,
paint and photo transfer
37 x 29 x 4.5cm
£1,800



Alice Wilson
BS38, 2019
Construction timber, plaster,
paint and photo transfer
36 x 42 x 4.5cm
£2,200

“TOTO, WE’RE NOT IN KANSAS ANYMORE.” – L. FRANK BAUM

THE IMMACULATE DREAM

Guy Allott, Sandra Beccarelli, Sasha Bowles, Hannah Brown, Emily Jane Campbell, Michael Coppelov, Graham Crowley, Robin Dixon, Carrie Grainger, Jane Hayes Greenwood, Steven Heffer, Julie F Hill, Roza Horowitz, Robyn Litchfield, Cathy Lomax, Clare Mitten, Monica Ursina Jäger, Joanna Whittle and Alice Wilson

Curated by Rosalind Davis

‘The Immaculate Dream’ is an exhibition of fantastical landscapes and constructed spaces, dark fairy-tales and silent stage settings. Works by nineteen artists invite us to explore a looking glass world in which pasts are reimagined and futures projected through the various lenses of cinema, technology, science fiction and cosmology. These places are fragile, experimental, romantic, alchemical. All beyond reach...

Sasha Bowles works across painting, moving image and installation. Her practice deals with illusion, intervention and metamorphosis, investigating the past by embellishing artworks and fabricating artefacts that are placed within immersive architectural environments. In the past, hundreds of stately homes were razed to the ground for fear of death duties and the many that were saved are now visited as museums of theatrical opulence. They are kept in perpetual suspension, their historical nostalgia and elaborate façades like empty sets for farcical plays. Bowles’ characters inhabit grand spaces and fantastical places, their different uncanny properties conduits for intimacy, existence, status and personality. The artist’s studio table serves as a holding space of props and players waiting to be animated in unending, impossible scenarios.

Jane Hayes Greenwood’s recent works juxtapose bodies and food in playful compositions, exploring ideas relating to consumption and desire. Her paintings are veiled with seductive qualities, yet reveal worlds of anxious uncertainty. Apocryphal stories and personal histories are interwoven and humour is used as a device to disguise multi-layered meanings. Her works reference imagery culled from different times and places; contrasting elements rub up against each other to generate abundant associations and twist the familiar into something more disturbingly revealing. Ultimately, her works aim to comment on the complexity of human desire in a world of excess.

Clare Mitten's work begins from a curiosity about objects and their actual and imagined appearances. The process of attempting to objectively describe something, while at the same time re-creating it, allows similarities and connections to other, disparate ideas about these objects to be playfully explored. Flipping between two and three dimensions, construction, painting and collage, affords a synthesis of different ways of viewing this real/unreal combination. Often referencing technology and plants, the original object is a hub to come and go from, an axis to revolve around. Ideas of time and its passing are central to these works. For this exhibition, Mitten presents a series of timepieces: hybridised constructions including a 're-analogue'd digital watch; a clock-face/listening device; and painted studies derived from the reproductive parts of plants. Each is paused from the 'ticking' activity of making, held in suspension while the viewer continues to revolve around them in the real world.

Guy Allott's work is about documenting what he sees and feels around him. Where we are now relies heavily on where we have been and where we are going. Distant pasts and far-off futures inform the present, dystopia and utopia intermingle. Early examples of science fiction include Mary Shelley's *Frankenstein*, a love story full of moral warnings, which are as relevant now as ever they were. The Grimm Brothers gave us children's tales from the ancient forests of Europe, teaching us not to stray from the path and beware of those that lurk in the shadows. Allott refers to the stories we tell our children – science fictions or fairy tales – to show us who we are today.

Michael Coppelov's *Silicon Valley* is a painted aerial landscape in which every surface is completely covered with dials and controls, like an aircraft cockpit or the map-covered landscape in Jorge Luis Borges' short story *On Exactitude in Science*. It is part of an ongoing body of work which explores our highly-networked world and the structures which underpin it. Reminiscent of early 90's computer games, *Silicon Valley* utilises a lo-fi graphic and an isometric grid structure to create an illusion of three-dimensionality which situates the viewer above the landscape. Entering into the painting, one is confronted with a system that allows for mental exploration while paradoxically ensnaring the viewer, as the dials and controls reach to and beyond the edges of the painting much like the computer screen offers the game-player a small window into a much larger whole. The multitudinous network simulated in Coppelov's painting acts as a microcosm of the larger systems which support global society, exploring the complexity of our world and our attempts to comprehend it.

Julie F Hill is an artist who employs an expanded approach to photography and image-making, creating sculptural works that explore conceptions of deep-space and cosmological time. The astronomical image is shaped into formations that resemble uncanny meteorological or geological phenomena, creating

immensities that we can walk amongst, and enter into. Enigmatic and illusory materials such as mirror act as conduits or portals, inviting us to cross a threshold to experience the unknowable. Through such environments she questions scientific images and the technologies used to construct them. *Chasms* is an ongoing series made by digitally processing RAW images from the Hubble Space Telescope using FITS Liberator – a free scientific programme for processing astronomical science data. Various algorithmic functions have been applied to visualise the image. The image has then been sent through a series of digital and physical transformations as an attempt to explore the chasm-like depths of interstellar and photographic space.

Joanna Whittle's tent paintings represent fragile and temporary structures constructed within the romantic notion of the ruin. Canvas sits in water; ropes are pegged in to fluid land. They are miniature worlds rendered in almost forensic detail, but on closer inspection reality unravels. Time sits still and moments brush against each other, canvas rots and weeds scramble over surfaces, but some lights remain on or have just been lit. They hold their own histories – suggestions of vanished circuses, festivals or fairgrounds – events once frenetic now silenced and ominous in dusk or rain. Concealing their internal space whilst their exposed surfaces weather and rot, they are hostile in their refusal to reveal their secrets. The still light ossifies both tents and trees, whilst liquid, motile elements pool around them making these worlds at once static yet slowly moving towards an uncertain or foreboding conclusion.

Emily Jane Campbell's work considers remembrance, alternate realities, personal mythologies and the spirit of place. Her fantastical landscapes are an amalgamation of photographs, childhood memories and imagination, allowing her to re-author and mythologise her history and memorialise that which has been lost. Natural forms such as rocks and trees hold vigil, reassuring in their solidity and solidarity. The presence of stones signifies loss as they become the cairns and totems of memorial. They reference an awareness of our place in the human story and the layers of history held in their geological strata: rock contains the remains of something, just as the trace elements of a person, a place or a happening is locked in our memory. Those idealised locations are treasured but inaccessible spaces that we can never return to. If only we could enter through the humming portals, the neon gateways or hovering dark holes which lead in and out of the landscapes, but whose destination remains elusive. Idyllic and dreamlike, these rose-tinted views conjure the magic of childhood, and reveal the artist's kinship with the natural world.

Graham Crowley's luminous landscapes track a fundamental narrative involving political, cultural and personal histories. His paintings in 'The Immaculate Dream' rely upon our knowledge and understanding of convention. Landscape

painting is one such convention – particularly when viewed in a post-conceptual context. Simultaneously liberated and problematised by photography in the latter half of the 19th century, landscape painting continues because it has the potential to reflect consciousness. What was once a state of affairs is now a state of mind. Both paintings are duotones and as such employ a vernacular graphic and minimalist approach. When painting, Crowley exploits the nature of the medium, collaborating with the medium. He relies upon the medium to 'do the work'. Despite appearances, these are 'slow' paintings. The subject matter is the landscape, and the history of landscape painting, but the content is light and shadow which causes these paintings to appear luminous.

Landscape is used in **Alice Wilson's** practice to explore concerns with experience, access and expectation. In her *Barrier System* series the image transfers of rural, romantic or dramatic landscapes become at once framed and confined on their pools of plaster by the assembled timbers, which reference a potential construct as well as a literal construction. The works convey Wilson's interest in the ways we access and negotiate landscape and its potential allegory to educational, political and social structures. The *Barrier System* paintings are in some ways by-products of sculptural works, developed from material investigations, surplus, colour tests, off-cuts, and collected imagery.

Robyn Litchfield uses landscape as a ubiquitous template for investigating her personal history, notions of cultural identity and alienation. Her paintings envisage how sublime encounters with places, pristine and untouched, might encourage contemplation and self-reflexivity. Ship Creek in New Zealand is a place where one can step back in time to view the primeval forest as it was before mankind arrived. In Litchfield's painting the foreground vegetation creates a cinematic perspective allowing the viewer to feel concealed whilst observing the ancient Kahikatea Swamp Forest luminous in the fog and gloom. Through the building up of layers of glazing, Litchfield creates paintings that transport the viewer to the silent stillness that can be found beside these slow-moving dark waters. In a departure from previous works, *Forest Gloaming* is derived from a contemporary photograph of European forest. The painting portrays forest where the mystery of what Therese Brosse describes as "a veiled space prolonged indefinitely" acts as a psychological transcendent. The nocturnal spectral world seems to emulate that of the haunting and mysterious forests of New Zealand.

Hannah Brown's paintings draw on the omnipresent legacy of the English landscape tradition. Working within and against this framework she presents carefully edited interpretations of seemingly bucolic scenes. Her oil paintings depict idealised versions of our landscape, emptied of people and obvious signs of life, under a familiar flat grey English light.

London and East Sussex, where **Steven Heffer** has lived and worked have provided inspiration for his landscapes, seascapes and abstracts. The River Thames, London canals and the coast and rivers of East Sussex feature in many works; the industrial buildings along the Thames Estuary and the sea and cliffs of the Cuckmere Valley are constant and absorbing subjects. Edward Lucie-Smith writes: "What they take as their subject matter is not simply the appearance of nature – scenery in its traditional artistic guise – but nature as challenged by industry. In these, there is also a much stronger element of ambiguity, but the ambiguity is to do with the actual process of seeing the world, not with anything to do with the purely technical processes. The two are kept firmly separate. Heffer's work is profoundly rooted in things that one can regard as specifically British ... he is a direct descendant of the British Romantic tradition, in the version of it revived and re-shaped by pioneer British Modernists such as John Piper."

Monica Ursina Jäger's practice unfolds through a multidisciplinary reflection on concepts of space, landscape and architecture that investigates the relationship between the natural and the constructed environment. Fluctuating between the intuitive, the narrative and the factual Jäger scrutinises processes of transformation, re-arrangement and mediation by unfixing the boundaries between artistic and scientific knowledge production. Recent works address the ambiguities connected to post-natural landscapes and the uncertainties related to geopolitics, natural resources and the Anthropocene. Monica Ursina Jäger is a research associate and lecturer at the Institute of Natural Resource Sciences, Zurich University of Applied Sciences. The transdisciplinary team develops new forms of dialogue between artistic practices and scientific research.

Robin Dixon's group of paintings focus on scientific laboratories, and play on the theme of internal and external space. In these paintings the barrier between the contained space of the laboratory is ambiguous, the outside environment/ surrounding landscape also present. Dixon says, "I have painted some laboratory subjects based on childhood memories of visiting my father's workplace, mineral laboratories hidden in woodland, close to a series of quarries. The strongest impression I had was of the dark, serious, complicated interior space looking out into bright trees/woodland. The experiments occurring in the labs were directly linked to the landscape outside, the materials quarried a few hundred yards away. The images of scientists are taken from old textbook photos, which retain the mildly heroic look of the earlier part of the 20th century."

Carrie Grainger investigates cultural superstition, symbolism and ritual practice through multiple forms such as mask making, sculpture, performance and film. She draws on concepts from research into different cultural belief systems with spiritual focus for instance shamanic belief and practice. Her work addresses mysticism, the mind, reservation and concealed societies.

Cathy Lomax: "Everyday life is boring. This mind-numbing drudgery needs to be punctured by episodes of escapism – events and situations encountered not in actuality but as an observer and then lived out within our heads. The most powerful and easily accessible escapist experience for most people is provided by film – 90 minute slices of someone else's life. I decided to keep a diary of all the films that I watch, selecting one image from each to make into a small, rapidly executed painting, thereby providing a record of what it was that drew me in and kept me rapt. This could be viewed as one of those hugely un-scientific arbitrary exercises that artists' indulge in. But as with any other recording of everyday events the choices that I make in watching one film rather than another says something about me and probably defines me at that moment in time as much as anything could."

Roza Horowitz's painting is reminiscent of a macabre Grimms Brother fairy tale, depicting Trump with a woman in his arms, in a wooded forest overseen by a moon with Putin's face captured in it: "Trump is someone who wants to be the first. Someone who puts pressure on the world around him. From behind, Putin is watching him. He wants to be seen as well. They are rivals, who are always competing. The Taiga forest unifies them, because both of them hide their traces in the forest. In his arms Trump is holding a woman. He wants to be a winner, not only in politics but also in relationships."

Sandra Beccarelli's expressive abstract paintings convey visual parallels between physical movement and psychological disquiet. She references nature as a metaphor, exploring a shadowy transitional space where emotions change and consciousness and order slips. Beccarelli creates structures and systems as starting points with the sole purpose of disrupting them: her paintings then evidencing what has been before, with remnants of grids, marks, or tiny syringed seepages of paint emerging from the back of the canvas. Beccarelli's own restlessness is conveyed through her gestural mark making and an unending exploration of the potential of materials. She is searching on the edges for the divergent or unintentional and in doing so, creates a visual language where process and meaning are intrinsically linked.

#ImmaculateDream

For all artists' biographies please visit: collyerbristow.com/artgallery

Rosalind Davis was appointed permanent Curator at Collyer Bristow Gallery in 2016. A graduate of the Royal College of Art (2005) and Chelsea College of Art (2003), her previous co-curatorial projects have been at Standpoint Gallery, Arthouse1, Geddes Gallery, Bond House Gallery and Core Gallery, London. Between 2012-15 Davis was co-director of arts organisation Zeitgeist Arts Projects. As an artist Davis has exhibited nationally and internationally and has had several solo shows in London. Her work is in a number of private and public collections. Davis is co-author of What they didn't teach you at art school and has written a number of articles for a-n and other publications. She lectures at universities, galleries and organisations across the country including the RCA, ICA, Camden Arts Centre and UAL and has been a mentor for a number of years.
rosalinddavis.co.uk Instagram: **@rosalindndavis** Twitter: **@rosalinddavis**

Collyer Bristow Gallery is a bespoke gallery space with a dynamic and critical exhibition programme. Collyer Bristow LLP is a leading UK law firm with offices in London and Geneva. The firm provides business and personal legal advice to a wide range of clients both in the UK and internationally. Collyer Bristow has been championing emerging talent in contemporary art for twenty-six years. The Gallery Committee is made up of professionals from the firm who are involved in the arts as patrons and collectors.

The Gallery is open to the public by appointment Monday-Friday, 9-5pm. Please call 020 7242 7363 or email gallery@collyerbristow.com and our receptionists will advise you on best times to visit, and ensure you see where possible any specific artworks you might want to see. If you would like to join the Collyer Bristow Gallery mailing list then please do so via our website: collyerbristow.com/artgallery

Instagram: [@collyer_bristow_gallery](https://www.instagram.com/collyer_bristow_gallery) Twitter: [@CBGallery1](https://twitter.com/CBGallery1)