

CURRENT EXHIBITIONS

Both continuing until 14 August

MAIN GALLERY: ST IVES CONNECTIONS

Works by Wilhelmina Barns-Graham

Roger Hilton / John Wells / Bryan Wynter



Art First presents four artists who shared the pioneering environment of St Ives following the arrival of Hepworth, Nicholson and Gabo. Spanning the years from World War II to the vibrant modernist movement which followed, key mid and late works by Wilhelmina Barns-Graham highlight connections with selected pieces by her fellow artists.

The icy turquoises and fragmented green shapes of Barns-Graham's *Variations on a Theme, Splintered Ice No 2, 1987*, recall the clarity and exuberance of her ground-breaking 1950's glacier pieces, while the closely packed blue squares of the 1978 *Meditation Series* resonate with Johny Wells' chromatic geometry in *Two Related Movements, 1967*.

In her very late works included here, (*Scorpio Series 2, 1996* and *Big Day, 2000*) it is evident how Barns-Graham kept working with extraordinary energy and boldness, something she admired in Hilton's work, taking pure colour to innovative heights of expression until her death in 2004 aged 91.

The exhibition coincides with museum shows around the country celebrating this historic moment of British Art History: Barbara Hepworth's *Sculpture for a Modern World* at Tate Britain, Bryan Wynter's 'IMOOS' at Tate St. Ives, *St Ives and British Modernism* at Pallant House, Chichester and *Taking Flight, St Ives in the 1950s* at Abbot Hall, Kendal.

AF PROJECTS: DOLLY THOMPSETT

The Secret Life and Other Stories



In Dolly Thompsett's first exhibition with AF Projects an impressive group of narrative paintings touches on exoticism and the very 21st century practice of appropriation. Quite specifically, luxury printed fabrics are often used instead of plain canvas, and compositions then follow where the artist's mind takes her. Jungle scenes from *Apocalypse Now*, the dense vegetation of Richard Dadd's fairy paintings, a loaded gun from an iconic Gainsborough painting, *Mr and Mrs Andrews*, Fragonard's cavorting nymphs, all contribute towards a magic realism. Thompsett suggests:

"...The images that I keep returning to are in fact variations of archetypes, they relate to countless older art historical images, they are psychological projections, they are dreamlike, they reveal both a personal and a collective inner architecture."

Since completing her PhD in Fine Art at Goldsmiths in 2006 Thompsett's paintings have entered important collections in the UK and private collections in the USA and Europe.

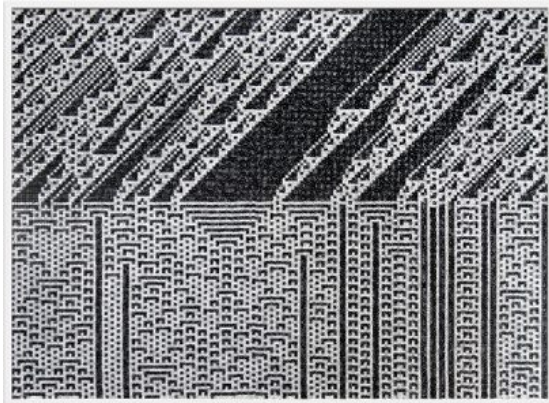
MAIN GALLERY: FINDING FORM

Works by Evelyn O'Connor / Atsuo Okamoto

TROIKA / Douglas White

Opening Thursday 3rd September

Exhibition dates – 4 September – 3 October 2015



Above top to bottom, works by:

Evelyn O'Connor / TROIKA / Atsuo Okamoto

This group exhibition centres on notions of chance and of 'letting go' within the creative process. In the works selected there is a certain aspect of either introducing or submitting to an element of the unknown. The title refers to this quality within each artist's practice - where the resultant work is as much discovered as determined.

In the case of works by Okamoto and the artists' collective TROIKA this manifests itself in deliberate acts, with a clear line drawn at which point the process of creation is turned over to fate.

With Okamoto's *Volume of Lives* and *Faraway Mountain* pieces the works are created as immaculate granite sculptural objects, carefully and obsessively carved and smoothed. The letting go begins with the employment of the traditional 'wari modoshi' stone splitting method, which produces wavering un-even fractures through the stone, and then culminates in Okamoto releasing each broken piece of the whole to 'live' with willing hosts for 5 years. After their period of travel / adoption the small pieces are returned and reassembled into the whole. Some remain immaculate, others are chipped or discoloured, a few never return at all.

In TROIKA's *Calculating the Universe* the action decided upon, that allows the creative process out of the makers hands, is the introduction of an algorithm, which determines the outcome of the work. The intervention of 'chance' here is somewhat illusory, as the algorithm acts on its subjected material (thousands of neatly assembled black and white dice) not in an arbitrary way but with perfect mathematical certainty. The element of the unknown for the creators here lies in the lack of control over the resulting pattern that ensues – sometimes chaotic, sometimes neatly resolved and continuing in orderly fashion into infinity.

The line of determination between maintenance and relinquishing of control is less clearly defined in the work of Evelyn O'Connor and Douglas White. Rather than imposing a series of firm decisions - effectively creating a system - upon their work, they are more continually and intuitively led by the properties and peculiarities of their medium. In O'Connor's case this results in a practice that is very much about allowing her works to create/define themselves after she has prepared the ground for them – in a way it would be as well to describe her 'medium' as her 'ingredients'.

Douglas White also works intuitively with his chosen materials, though in a more conscious way – permitting the stubborn boundaries of his source material to remain, and even to guide his hand, but also extracting and imposing new qualities into the end form – creating evocative sculptural works that play on our anthropomorphising instincts.

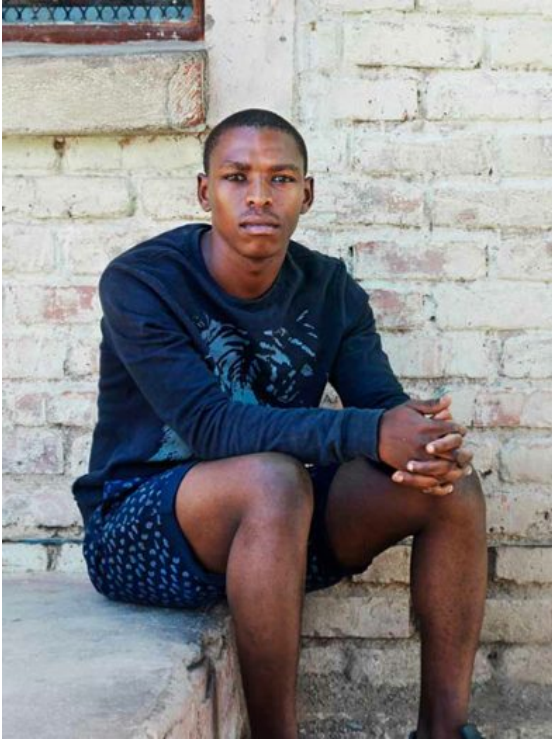
AF PROJECTS: GRAEME WILLIAMS

As The Grass Grows / Marking Time

Photographs from post-apartheid South Africa.

Opening Thursday 3rd September

Exhibition dates – 4 September – 3 October 2015



Williams' award winning photographs offer a compelling view of post-apartheid South Africa. *As the Grass Grows* is a collection of portraits of the first generation born after the end of apartheid – eligible and free to vote in the 2014 elections. Nicknamed 'Born Frees' their life stories convey the paradox of the aspirations of young South Africans, and the soaring unemployment rate and shockingly imploded school education system - revealed as being the worst out of 148 countries surveyed in a World Economic Forum report.

Marking Time is focused on unfinished, abandoned, re-imagined and re-invented structures within a swiftly shifting South African landscape. These, suggest Williams, reflect the 'state of the nation'. The brevity of the captions captures the reality of a society in a state of impermanence and incompleteness. Using a square format and bleached light, the tonal images such as shared electricity supply poles, football pitches, old farm entrances near expanding townships, are familiar, or not – depending on who's looking.

Between 1989 and 1994 Williams covered South Africa's transition to democracy for Reuters and other news organizations, since when he has produced a distinctive and contemporary body of work.

His work featured in the 2011 *Figures and Fictions* exhibition at the Victoria and Albert Museum, *Apartheid and After* at The Huis Marseille in Amsterdam (2014), and a series of images was showcased in *The World Atlas of Street Photography* published by Yale University Press and Thames and Hudson in 2014.

FURTHER GALLERY / ARTIST NEWS

WILL MACLEAN AT AN LANNTAIR, STORNOWAY

Fairadh Gun Iar /Veering Westerly

8 August – 19 September 201

Maclean's exhibition begins at An Lanntair in Stornoway and tours to Inverness Museum and Art Gallery. Major works, including free-standing sculpture and box constructions from the past three decades have been selected.

A publication accompanies the exhibition with essays by Lindsay Blair, Malcolm Maclean and Dr Findlay MacLeod and a new edition of screen prints from the collaboration with John Burnside *A Catechism of the Laws of Storms*, will be launched at the show.

CHRISTOPHER COOK

AT HUBNER+HUBNER, FRANKFURT

Any Eventuality

12 June – 10 July 2015

Christopher Cook presents his first show with Frankfurt's Galerie Hübner & Hübner. There is a selection of paintings on paper and canvas marking his return after an important guest residency at the Städelschule in the 1990's under its then director Kaspar König.

DAVID PRICE AT LIMBO ARTS, MARGATE

Dreamlandia

16 – 29 July 2015

A presentation of works shown in David Price's recent solo exhibition *Dreamland* at Art First, alongside new paintings – showing at his studios, a stone's throw from the once-dilapidated (but now restored and re-opened) eponymous theme park itself.

JACK MILROY

AT GALERIE FRANK PAGES, GENEVA

Prisms of British Art

Curated by Evelyn Cantacuzene-Spéransky

24 September – 7 November 2015

Jack Milroy's extraordinary sculptural collage works – including major pieces from the *Garden of Earthly Delights* and *Ophelia* series' – will be on display in this group exhibition, also featuring work by Peter Blake, Alan Davie, Brendan Neiland and Albert Irvin.

SIMON LEWTY

INCLUDED IN *THE NEW CONCRETE*

Edited by Victoria Bean & Chris McCabe

Hayward Publishing (July 2015)

This major new anthology of visual poetry represents work published from 2000 to the present day and suggests ways in which the original concrete movement of the 1950s and '60s has been built upon, developed and redefined by subsequent generations of poets and artists. The publication will be launched with a series of performances at the Whitechapel Gallery on 25th July.

ART FIRST AT 2015 FNB JOBURG ART FAIR

Sandton Convention Centre, Johannesburg, SA

11 – 13 September 2015

Art First is participating for the third time in this, Africa's leading contemporary art fair, focused on contemporary art from the continent and diaspora. Now in its eighth year, it has developed a vibrant Talks Programme, and hosts international curators and directors from institutions such as Tate Modern, Venice Biennale and Centre Pompidou.

Our stand showcases key works by South African artists we represent in London, presenting them to a 'home' audience in the dynamic context of the FNB annual event. This year we focus on the paintings of Louis Maqhubela and present a special work by Karel Nel relating to the COSMOS Project, where he has been resident artist since 2004.



For all further information please see:

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