



**Will Maclean**  
*Baleen Zoomorphic*, 2018  
 found objects & mixed media  
 158 x 28 x 9 cm

This year the **British Art Fair** has moved to **October 3rd–6th** to coincide with **Frieze week**. Do save the date and be sure not to miss us on **Stand 48 (second floor)** at the BAF in its elegant surroundings in the **Saatchi Gallery**.

Art First is delighted to present work by **Simon Lewty**, **Will Maclean**, and **Donald Teskey**, each of whom we have represented for over two decades. Their work is held in museums and public collections in the UK, Scotland, Ireland and the USA respectively, alongside notable publications, including their collaborations with poets. For more information about their practice please visit our web site [www.artfirst.co.uk](http://www.artfirst.co.uk) and look at their minisites which show exhibition listings, collections, and biographical history.

We are presenting new work by all three as well as a significant historical piece by Lewty.

### Simon Lewty

This older Lewty work, *Passage Towards Stone*, from 1984, measures 156 x 156 cm; it was first shown in his acclaimed solo exhibition at the Serpentine Gallery in October 1985. The art critic Stuart Morgan wrote a prescient introduction called *The Sadness of Dreams*, which was only formally seen in print when Black Dog published the monograph *Simon Lewty: The Self as a Stranger* in 2010. This figurative work with its zones of text is a rare survivor from a marvellous period of Lewty's work as several pieces were destroyed later in a gallery fire.

His remarkable London debut has been followed with regular exhibitions and acquisitions by leading museums and art galleries throughout the UK and the USA, including the V & A and the British Museum. Around 2000 Lewty abandoned his use of figurative imagery, deploying instead his mastery of calligraphy in many different hands, to create exquisite text based drawings. The poetic narratives are all his own, some of them published separately. These beautiful, mysterious recent works will also be shown on the stand.

### Will Maclean

Will Maclean's renowned box constructions and collages based on the overall subject of those who live and work by the sea, in particular the history of the Scottish Highlands, stand out as unique, poetic, evocative works with a universal appeal and a sculptural quality that bears the sense of touch and the tender, assured working of the human hand. His harnessing of found objects continues the international tradition of surrealist composition whilst underlining his coastal/community narrative. We are soon to publish a book on Maclean's five magnificent stone land memorial monuments on the Isle of Lewis, undertaken over a 30 year period.





## Donald Teskey

The sea is also the subject of Donald Teskey's paintings this year—for the most part the great Atlantic ocean as it crashes onto the rocks on Ireland's west coast in Co. Mayo. These are breathtaking and assured studies of natural forces by a painter who acknowledges a debt to the New York abstract expressionists as well as raw first-hand experience. It is work from this dynamic West Coast series which has entered the collections of IMMA, Dublin (where it was recently shown in the *Coast-Lines* exhibition), The National Gallery, Dublin, and Limerick City Gallery of Art.

Saatchi Gallery  
Duke of York's HQ  
King's Rd, SW3 4RY  
3–6 October 2019

BRITISH ART FAIR

For further information and tickets please contact

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## 2020 LONDON ART FAIR

London Art Fair—Stand 11

Islington Design Centre, Islington N1

22–26 January, 2020

Kate McCrickard, Simon Lewty, Will Maclean,

Jack Milroy, Donald Teskey

FROM TOP

Simon Lewty, *The Passage Towards Stone*, 1984  
acrylic, pencil, and crayon, 156 x 156 cm

Simon Lewty, *Fragment From a Shorthand Diary* (detail), 2015  
acrylic ink on paper, 41 x 48 cm

Donald Teskey, *Coastal Report VI, Ballyconnell, Co Sligo*, 2016  
acrylic on paper, 77 x 100 cm







## Recent events with Art First

### Casting Light

Alex Lowery & Graeme Williams

Painting West Bay, Photographing South Africa

Art First in residence at Eagle Gallery, London

6–29 June, 2019

The subject matter for both artists, working in two completely different contexts and mediums, is silent exteriors empty of human form, but fully suggestive of occupancy.

Dorset's West Bay and the island of Portland are two of Alex Lowery's leitmotifs. The marine light pervading all his paintings suggests the sea, while describing the forms that exist at its edge: piers, jetties, warehouses and sea front houses. His reductive, modernist approach creates a distinctive meditative beauty, tinged with melancholy and subtlety.

Graeme Williams, on the other hand, has produced a series of photographic essays recording the rapidly changing landscape of South Africa following the end of Apartheid rule in 1994. *Painting Over the Present* and *Scratching the Surface* focus on peoples' homes in environments occupied by some of South Africa's poorest people. Yet he captures and pays tribute to the dignity, resilience and hope, asserting that 'there are almost always individuals who seemingly refuse to be subsumed into their surrounding starkness.'

Unexpected formal analogies between the paintings and photographs are clear to see. The quality of distilled silent observation, the purity of light, the lack of sentimentality, are elements that make for a fascinating dialogue about looking and responding.

Williams also undertakes special assignments—recent trips to Zimbabwe for London's *Sunday Times* for example, to document the elections and ongoing traumas unfolding in that beleaguered but beautiful country. His compassionate, searing photographs speak volumes. Look out for his work in the near future if your heart is partly in Southern Africa.

**Alex Lowery, *West Bay 294*, 2017**

oil on canvas, 50 × 120 cm

**Graeme Williams, *Malmesbury*, 2011**

digital print on Hahnemühle photo rag, 41 × 55 cm, ed. of 3

**Alex Lowery, *Portland 129*, 2018**

oil on linen, 25 × 35 cm

**Graeme Williams, *Solobela Township*, 2011**

digital print in Hahnemühle photo rag, 44 × 51 cm, edition of 3





## Rear View Mirror Jack Milroy Five Decades of Work

Art First at Bermondsey Project Space  
25 April–11 May, 2019

This celebratory exhibition was a survey of Jack Milroy's artistic evolution from art school rebel of the late 1950s, to his current heretical 'evisceration' of books and printed matter. The recent works are consummate examples of his pioneering treatment of the printed page, revealing him to be a gentle and wry surrealist commentator. There is astonishment at his virtuosic facility—but it is a skill that is simultaneously underpinned by a steady intellect and purpose.



He uses his scalpel to cut things up and set them free, revealing them, reordering them, liberating or juxtaposing them to serve his purpose. His overall interest lies in regeneration and the paradox of creation through destruction. In the Victoria & Albert Museum's collection *The Librarian's Garden*, 1999, is a table top work in which the prickly cacti emerge in three dimensional form from the book's pages onto a rectangular surface—the label suggests: 'Milroy's is a beautifully evocative piece which uses the book as both container and liberator'.



*Cut Out*, (Black Dog Publishing, 2016) is a fully illustrated monograph on Jack Milroy's work, with essays by Philip Hensher, A S Byatt, Jackie Wullschlager, Andrew Lambirth, and William Packer as overall author and co-ordinator. It offers an engaging lexicon of the artist's work over 50 years. Copies are available from Art First. Visit the website [www.artfirst.co.uk](http://www.artfirst.co.uk) for installation shots, illustrated pdfs, and further information.

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**Rear View Mirror**, installation views

**Jack Milroy**, *Grey Skies* (detail), 2015  
cut and constructed book pages, 215 x 121 cm







## The World As Yet Unseen

### Women Artists in Conversation with Partou Zia

Gillian Ayres / Wilhelmina Barns-Graham / Sandra Blow / Eileen Cooper  
 Tacita Dean / Penny Florence / Naomi Frears / Barbara Hepworth  
 Rose Hilton / Lubaina Himid / Winifred Nicholson / Aimée Parrott  
 Bridget Riley / Nina Royle / Veronica Ryan / Devlin Shea / Lucy Stein  
 ate Walters / Partou Zia

Falmouth Art Gallery

6 April–15 June, 2019

It was a great pleasure to curate this exhibition with Dr Penny Florence. Its intention was to reveal a world both intimate and outward looking seen through the eyes of eminent women artists, based in or connected to, Cornwall. At the centre were the paintings and poetry of the artist and writer Partou Zia (1958–2008) who was born in Iran but came to England in 1970, settling in Newlyn in 1993. In 2003, she was the first recipient of the Porthmeor Studio residency awarded by Tate St Ives in collaboration with the Borlase Smart and John Wells Trust. Her residency culminated in an exhibition at Tate St Ives entitled *Entering the Visionary Zone*. Shortly after this she joined Art First where she exhibited until her untimely death from cancer in 2008.

The illustrated exhibition catalogue can be viewed online at:  
[www.artfirst.co.uk/ebooks/partou-zia/the-world-as-yet-unseen/](http://www.artfirst.co.uk/ebooks/partou-zia/the-world-as-yet-unseen/)

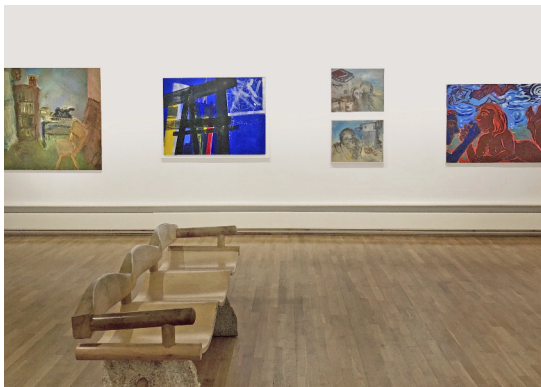


'The idea of *The World As Yet Unseen* is to invoke both the visionary, which is essential to Partou's work, and the collective vision of significant women artists. Partou was very clear about "what art is". It is a joyous act of the imagination that garners all experience and time into a vibrant present. It affords a glimpse of the world as you've never seen it before; a glimpse that changes that world. This alchemy is the first thought behind this exhibition.

....

'There is another .... It is the world, and art, as seen by women, not as individuals, but collectively. You might call the show feminist; but the art is not feminist or anything else-ist. It is art. It is art by women who have a genuine relation to Partou—and to Cornwall.'

Penny Florence



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*The World As Yet Unseen*, installation views

Partou Zia, *Shadow Writing*, 2005

oil on canvas, 51 x 61cm





## Investec Cape Town Art Fair

Cape Town International Convention Centre

14–18 February, 2019

For the 2019 edition of the Investec Cape Town Art Fair, Art First was invited to present a solo exhibition in the curated *Tomorrow's/Today* section. Working with curator and art historian Olga Speakes, award-winning Zyma Amien made her debut appearance with an outstanding collaborative work called *Collective*. Measuring 1.2 x 5 metres, it is a shimmering cascade of thousands of buttons stitched onto cotton gauze by a group of family workers over a six week period. The collective power of a workforce is one of the central concerns, for Amien's practice is rooted in her family's history in the Cape Flats and the city's garment and textile industry.

Amien incorporates stitching, pinning, drawing, thread, fabric, buttons and sewing machines into her practice both on a tiny scale or as large installations, paying meticulous attention to all aspects of process and drawing attention to the tensions and conflicts between the hand made and the machine made to express the impact on individual lives.

The South African National Gallery purchased *Collective* and two related graphic works for their permanent collection, which delighted all of us involved in the project. Congratulations to Zyma Amien!

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**Zyma Amien, *Collective*, installation**

Detail showing some of the multitude of buttons

Zyma adjusting the weighty *Collective*

Zyma's graphic work was also presented on our stand

## Art First

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