

## Simon Lewty

she tripped and fell - upon a  
 the hours are lost within an  
 of light and shadow - angles  
 first approaches to the town -  
 er - stricken - at white windows  
 se! - on an improvised stage -  
 mornning - cries - across an im-  
 which mark this age - through  
 terns flare in the lost street,  
 lingers on the static air - now  
 alter - in mist - as the rising  
 steless day - clarity of skies -  
 man glaring from the leather  
 ll this?' - a life in air - and  
 and of the voices within that  
 ning in part remembrance only -  
 ive arcade, half-heard again as  
 left the building, and stepped  
 CHANCE WILL OFFER THESE:  
 LOUSEL - PREAMBLE TO A  
 URE AND RETURN - A WRITING  
 TIC PLAY. 020611 - I had  
 country yet not far from the



We are delighted to announce that Simon Lewty's captivating text drawing, *Innocence Speaks of Light in Ways*, 2012, has been acquired by the Leamington Spa Art Gallery & Museum, following their important survey exhibition in 2016, called *The SIGNificance of Writing*. It joins a much earlier work by Lewty from 1991 called *The Men Who Lie in the Road* in which his figurative narratives are interwoven with text. Dreamlike sequences show the familiar field, a mandrake root, walking legs and Warwickshire barn structures all set in panels. Such local, timeless imagery vanished from 2000 onwards but remains beautifully evoked in the pure text pieces which have followed.

The new acquisition has two vertical columns: the black inked poetic narrative on the left invites you to drift in and out, reading as you will, lyrical passages or declamatory exaltations in upper case:

FOR FROM THESE LOSSES CHANCE WILL OFFER THESE:  
 THE FAINT RELIQUARIES OF A PASSING CAROUSEL - PREAMBLE  
 TO A SUPPRESSED NARRATIVE - CHARMS FOR DEPARTURE AND  
 RETURN - A WRITING - OUT OF A NECESSITY - SCRIPTS FOR  
 A PHONETIC PLAY.

To the right, vibrant coloured inks appear to be an encrypted code. They are indeed Thomas Shelton's code for a 17th century shorthand used extensively by civil servants and by Samuel Pepys himself in his famous diaries. Lewty studied this script for years and deploys it as an unlettered writing alongside his own written passages.

We will present key works from both periods at the London Art Fair in Islington in January (see below) where we will have a good supply of his monograph published in 2010 by Black Dog, called *The Self as a Stranger*.



TOP

*Innocence Speaks of Light in Ways* (detail), 2012, ink and acrylic on paper, 92.5 x 63 cm

LEFT

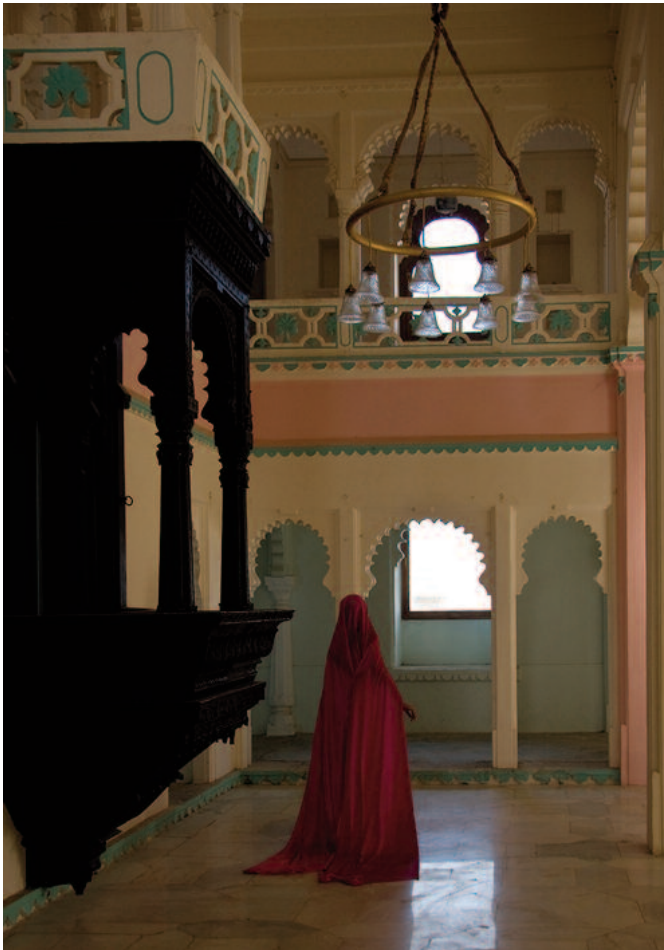
*The Men Who Lie in the Road*, 1991, ink and acrylic on paper, 220 x 107 cm



## Güler Ates

Right now, this work by Güler Ates is hanging in Downing Street. Titled *Emptiness of Light*, it is one of the beautiful photographs from her residency in Rajasthan in 2015, in the Royal Palace in Udaipur. The Government Art Collection acquired it, together with *Eternal Maharana* and *She III* from our exhibition in Fitzrovia. It was good to see Maharana again recently, as part of the GOA's exhibition celebrating the Centenary of Women's Right to Vote called *Taking up Space*. It brought together works by women in the collection that challenge public space and the section on architecture in particular, included, alongside Güler Ates, works by Rachel Whiteread, Jane and Louise Wilson, Anne Tallentire, Phoebe Boswell, and Mariele Neudecker. On a nearby wall was Gillian Wearing's mesmerising video, *Dancing in Peckham*, challenging the boundaries of acceptable behaviour in public spaces.

*Maharana* and *She III* will now be en route to the British embassy in Ankara as part of the collection's constant role of promoting British Art while contributing to cultural diplomacy.



*Emptiness of Light I*, 2013, archival digital print, 90 x 63 cm



*Eternal Maharana and She II*, 2013, archival digital print, 80 x 55 cm



## Kate McCrickard

This Autumn a group of Kate McCrickard's recent offset drawings and monotypes entered the collection of the New York Public Library. An earlier monotype from the Childhood series is now in the Metropolitan Museum of Art's collection of prints and drawings, and in Los Angeles, LACMA too boasts a pair of fine offset drawings.

We are very pleased to be presenting Kate's new work at the London Art Fair in Islington, January 2019, and then in South Africa at the Investec Cape Town Contemporary Art Fair in February. Artist and writer, Kate McCrickard offers a new body of paintings and drawings reflecting the matrix of café society in Paris, the template for which seems to have replicated itself globally, from Tokyo and Kyoto to New York and London, to Dakar and Cape Town, Joburg and towns and cities everywhere.

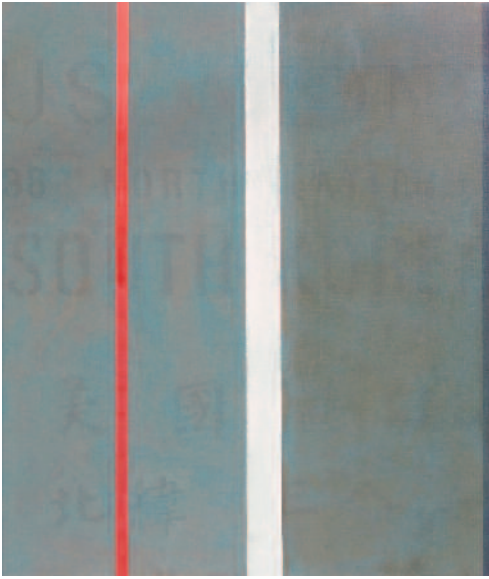


**Woman in Kimono**, 2018,  
oil on Japanese paper, offset drawing  
and monprint, 64 x 57 cm



**Drinking Lady**, 2018  
oil on Japanese paper, offset drawing  
and monprint 64 x 57cm

## Simon Morley



Author, artist and art historian Simon Morley has completed a new book, *Seven Keys to Modern Art*, which aims to help decipher the bizarre and often intimidating aspects of modern and contemporary art. Morley shows how 20 well-known but little-understood works of art can serve as useful springboards not only for understanding each other, but also for appreciating works by the same artists, and from the wider world of art in general. To be published by Thames & Hudson in 2019.

Works discussed include Henri Matisse's *The Red Studio* (1911) and Yayoi Kusama's *Phalli's Field* (1965)—examined in terms of seven key perspectives: history; biography; aesthetics; experience; theory; criticism and the market.

Simon Morley will give a talk at the Royal Overseas League on Thursday, 7 February, followed by a book-signing and wine reception (6pm to 8pm). Tickets are available on line from Art Fund.

We also invite you to join us at the Eagle Gallery (159 Farrington Road, Clerkenwell, London EC1R 3AL) between 7 February and 8 March to view the exhibition *1968* featuring Simon Morley's work alongside that of Jonathan Callan and Carolyn Thompson. The artists explore 1968, with the political and philosophical turmoil of that year in Paris and beyond. How timely, in the present context of Brexit!

Book-signings and open conversations with Simon about the book and his own work will be taking place in the gallery.

Morley's exhibition at Hanmi Gallery in Seoul—where he is Assistant Professor at Dankook University, South Korea, in the School of Fine Art—has just ended, but for those interested, there is a fully illustrated PDF available. Titled *Parallel*, Morley's text based paintings explore the feeling and ambiguity of living in South Korea, close to the boundary with the North, through images titled *The War is Over; US Zone, North Latitude, South Korea (1945); Are You Crossing the 38th Parallel; Ministry of Fear; and God Bless America*, to name a few.

You may also be interested in his other books: *The Sublime* (Whitechapel Gallery) and *Writing on the Wall: Word and Image in Modern Art* (Thames & Hudson).

TOP

**US Zone, 38 North Latitude, South Korea (1945), 2017/8**

acrylic on canvas, 45 x 53 cm

ABOVE LEFT

**Paris 68: Prenez vos désirs pour des réalités, 2018**

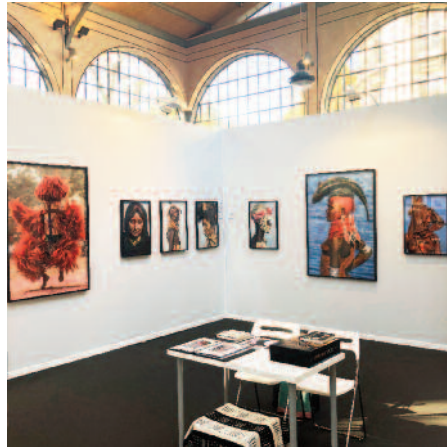
acrylic on canvas, 50 x 50 x 5 cm



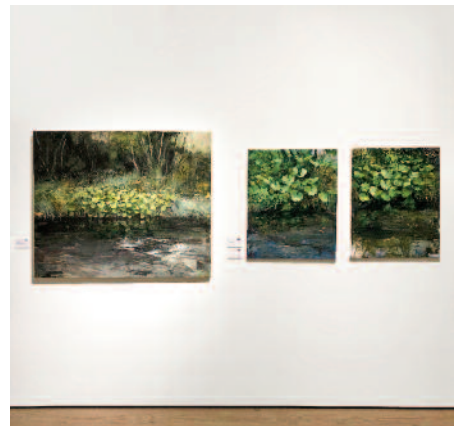
## Recent Events



**Also Known as Africa 2018**  
Carreau du Temple, 75003, Paris  
8–11 November 2018



**British Art Fair 2018**  
Saatchi Gallery, London  
20–23 September 2018



## FNB Joburg Art Fair

Sandton Convention Centre,  
Johannesburg, South Africa  
6–9 September 2018



## Upcoming Art Fairs 2019

**LON  
DON  
ART  
FAIR**

### London Art Fair

15–20 January 2019

Business Design Centre, Upper Street, Islington, **Stand 11**, exhibiting: Simon Lewty, Will Maclean, Kate McCrickard, Jack Milroy, and Mimei Thompson.



### Investec Cape Town Art Fair

14–18 February 2019

Booth **B4** in the *Main Section*, featuring Carol Beckwith & Angela Fisher, Graeme Williams and Kim Wolhuter in our photography section, and Kate McCrickard, with Simon Lewty, Will Maclean, Jack Milroy and Donald Teskey.

Booth **TT4** in *Tomorrow's/Today*, featuring Zyma Amien.

**We wish you all a very happy festive season,  
and look forward to seeing you in 2019.**

**Clare Cooper** and **Benjamin Rhodes**

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**Will Maclean, Ebb Tide, 2018**  
found objects and mixed media  
56 x 43 x 16 cm