



This edition of the **British Art Fair** has been moved to October 3rd–6th to coincide with *Frieze* week.

Please 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 [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

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



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 about 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.



### For further information and tickets please contact

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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