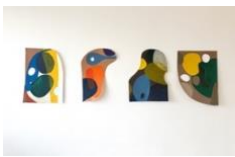
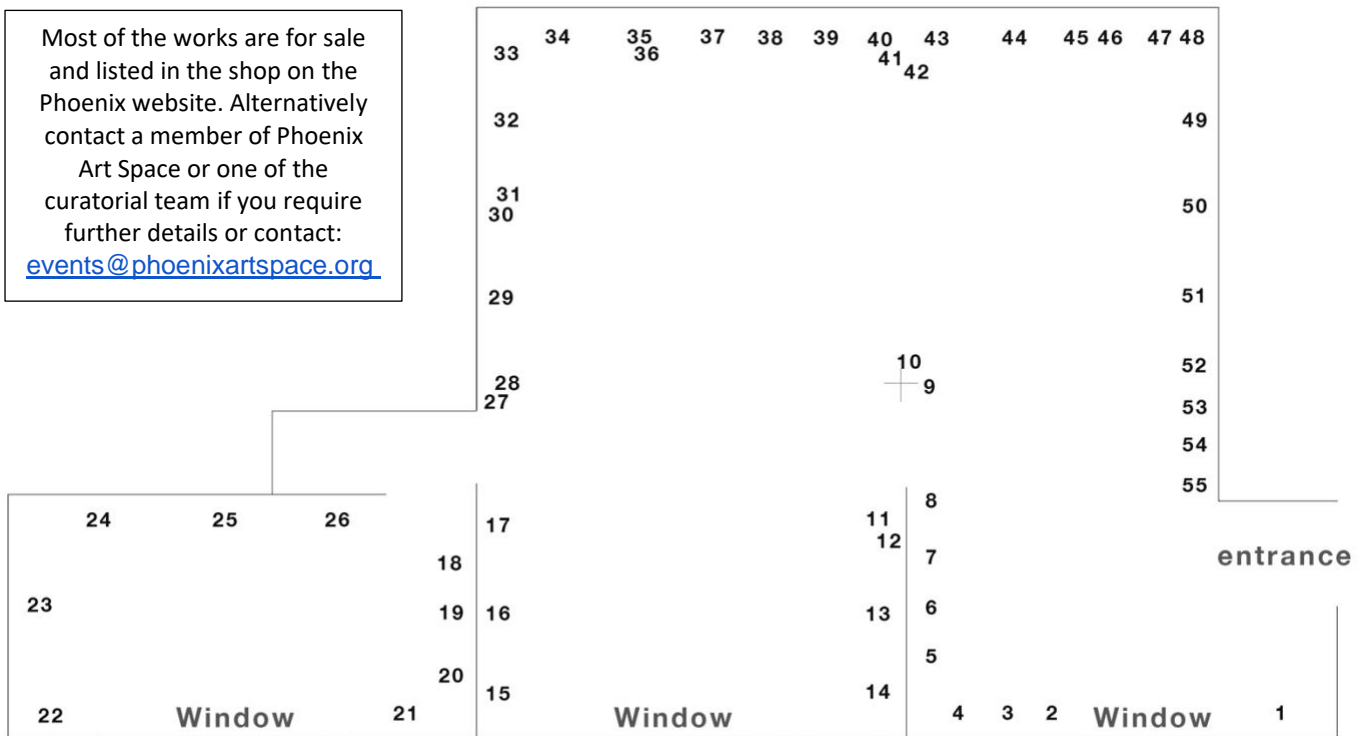


Most of the works are for sale and listed in the shop on the Phoenix website. Alternatively contact a member of Phoenix Art Space or one of the curatorial team if you require further details or contact: events@phoenixartspace.org



1. Jessie Yates Walking through 2023 acrylic, Watercolour and oil pastel on paper, collectively 30 x 104cm



5. Nina Chua Marker 755 2023 Marker pen on paper 127 x 79cm



2. Philip Cole These Days 2024 Coloured Polyester resins and fibreglass on Fabriano Paper 76.4 x 56.8cm



6. Tim Renshaw Notes on stones 2022 Gouache on paper 18 x 14cm



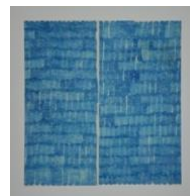
3. G R Thomson 'Plague Paintings' 00.01 – 00.02 (Scores) 2024. Single Pigment Watercolour on Khadi White Rag Handmade Watercolour Paper, 320gsm • Wax-based Colour Pencils..150 x 210mm approx



7. Matthew Burrows Cave Drawing IV 2018 Charcoal on paper 84.5 x 65.5cm



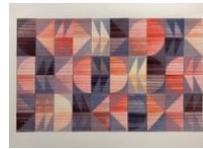
4. Mali Morris Across (Yellow Over Black) 2023 acrylic on paper 46 x 55cm



8. Stig Evans Blue Strike Study 2024 Watercolour on wet strength tissue & Japanese paper 50 x 45cm



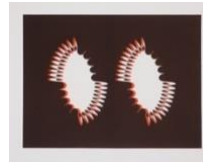
9. Martina Geccelli OVER THE EDGE 2023
Paper/(Folded) (Magnet-Nail-Clips) 31 x 26 x 22cm



16. Biggs and Collings 'Not Ashamed' 2024, watercolour and coloured pencil on paper. 52 x 67cm



10. Catherine Ferguson Arezzo 2024 Watercolour and graphite on arches paper 35cm x 45cm



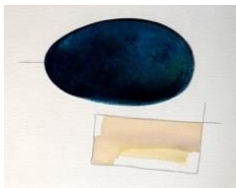
17. Jane Harris Edges on Edge – Red (Edition 12/30) 2014
Photopolymer Gravure 56 x 69cm



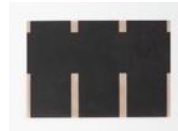
11. Matt Dennis 'August (For LM)' 2023 Paper, card, plastic, fabric, oil, acrylic on wood 22 x 33cm



18. John Bunker Untitled 2009
Black Ball Point Pen on Paper 54.9 x 42cm



12. Della Gooden The Careful Eyes Feb 2024
Pencil, and water colour on 425gsm Bockingford paper mounted on cardboard, with a cutout and a recessed ink and acrylic form, on 200gsm water colour paper all mounted on cardboard. 31 x 38cm



19. James William Murray Maenclochog cross form #1 2023 carbon black pigment and beeswax on paper 54 x 80.5cm



13. Zarah Hussain Exhale II, 2022 Acrylic on paper 55 x 55cm Courtesy Grosvenor Gallery



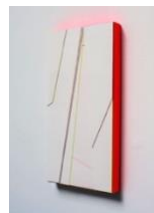
20. Matthew Meadows Garden of Eden February 2024 Relief print 52 x 52cm



14. Cedric Christie Overlap 2024 Steel, Wood, 320gsm Paper, Stainless Steel 41.5 x 141cm



21. Morrissey and Hancock Rotational series Feb 2024 Ink, paper, acrylic pigment 'A0' (100 x 70cm)



22. Isabelle Borges BOX.1.40.20 2022 Cromolux paper and card board on wood 40 x 20 x 3cm



15. Dom Gray Untitled 2022
Graphite on Paper 138.5 x 110cm



23. Rupert Hartley Totals 2024
Acrylic on paper 160 x 150cm



24. Mary Yacoob Planar 06
2022 Ink on paper Drawing
56 x 44cm



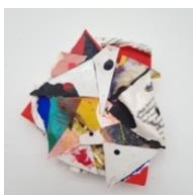
32. Daniel Sturgis Boulder
Painting 2020 Acrylic on Paper
79 x 108cm



25. Woody Evans "Eeyoo"
2024 Graphite on paper 151
x 208cm



33. Richard Bell drawing I
relevo #2 (blue) from 3-part
variation 2023 Combined
graphite and oil on paper,
card, and linen on ply support.
42 x 29.5cm



26. EC Scivola 2023 – 2024
Gouache, acrylic, household
paint on paper and shaped
book pages (Freudian Slip:
Psychoanalysis and Textual
Criticism by Sebastiano
Timpanaro)



34. Carol Robertson Madrigal
for the Dawn Chorus 2023
Watercolour on paper 54 x
53cm



27. Henrik Eiben Central
AC 2020 Watercolour on
paper 30 x 23cm



35. Helen G Blake Energy is
Eternal Delight 2024
watercolour and ink on
Langton Prestige HP paper
38.5 x 31cm



28. Deb Covell Paint
Book 2024 Light reflective
pigment on acrylic paint
skin 18 x 24 x 4cm



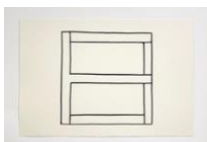
36. Eleanor Wood CIPHER
SERIES 2022: CRANFORD 2022
EARLY 20TH CENTURY BOOK,
WAXED PAPER, PENCIL &
OILBAR 33 x 29cm



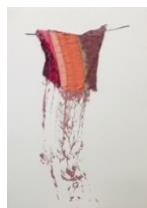
29. Sonia Stanyard Rebuilt
2 2023 Paper Debris
(Green silkscreened paper)
120 x 149cm



37. Belinda Cadbury Untitled
2023 Graphite pencil on paper
95.5 x 73cm



30. Richard Graville Pour
Drawing 01 2024 Flashe
paint on paper 385 x 570mm



38. Alexis Harding Out To Dry
2023 Oil and gloss paint on
paper 70 x 50cm



31. Johanna Melvin Crowd
Surfers no 1 2024
Monoprint, acrylic paper,
220gsm 46.5 x 62cm



39. Lars Wolter B&W stack of
paper with red 2024 Paper
stack, glass, sprayed frame 51 x
37 x 4cm. Courtesy Rocket
Gallery



40. Pete Hoida FEBRUARY
82.2 February 1982 Oil
pastel, charcoal, conté,
paper 55 x 55cm



48. Roman Lang SaL/Pe_1
2024 acrylics, coloured pencil,
spray paint on handmade
paper and cardboard approx
63 x 53cm



41. Ian Boutell Pause/Play;
the Recovery 2024 Pencil on
120 gm paper 55 x 48 x 4cm



49. Trevor Sutton CATHEDRAL
2023 Oil on paper/ collage 60 x
80 cm



42. Ditty Ketting Untitled
489, 2020 acrylic on Canson
paper signed on verso,
framed 20 x 20cm Courtesy
Rocket Gallery



50. Jost Münster 123 2024
Mixed media on paper
mounted on canvas 84 x 60cm
(2 panels)



43. Jo McGonigal Slant III
2023 coloured pencil and
acrylic on paper (Fabriano
unica) 50 x 70cm



51. John Carter FOUR COLOUR
ZONES, CONJOINED IDENTICAL
SHAPES 2021 Acrylic on paper
50 x 71cm



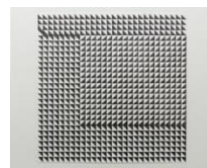
44. David Webb Kakopetria
(Ochre) 2022 Ink and collage
on paper 30 x 42cm



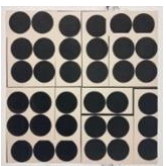
52. Gina Cross Pocket #4 2024
Screenprint on Saunders
Waterford heavy 100% cotton
watercolour paper Artwork: 72
X 72cm



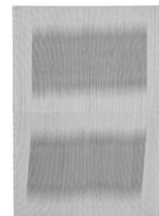
**45. Charlotte Winifred
Guérard** Red coat 2021
Monotype 29.7 x 42cm



53. Giulia Ricci Orientation /
Disorientation no. 13 2016
Archival oil-based ink on paper,
hand-made unique print made
with rubber stamps, Monotype
70 x 70cm



46. Katrina Blannin
Domenica #24 (M) 2022 ink
on paper 60 x 60cm



54. Mohammad Ali Talpur
Leeka – 13, 2023 Marker pen
on paper 71.1 x 50.8cm
Courtesy Grosvenor Gallery



47. Mohammad Ali Talpur
Untitled (Alif Series, 2),
2020 Ink on paper 37.5 x
27.5cm Courtesy
Grosvenor Gallery



55. Patrick O'Donnell Eixample
XIV 2024 Acrylic mono
silkscreen print 75 x 54cm

H_A_R_D_P_A_P_E_R

PHOENIX ART SPACE

2nd March – 14th April 2024

Abstract art has been around for a little over a century or is many millennia old. It depends on how, and what, you count. Either timespan puts into perspective recent market-led claims of the return of abstraction or its demise at the hands of figuration. Abstraction is a fact of the artistic landscape, continuing whether or not institutional curators, art journalists, blue-chip galleries or wealthy collectors are paying attention.

The current show is a broad and egalitarian view of current activity. It is the third in a series of exhibitions and the first to concentrate on works on paper. Participants in the previous iterations were asked to nominate another artist to join them. Each exhibiting artist chose what work of theirs would be shown. More than fifty artists are included, ranged from their mid-twenties to their mid-eighties, with most probably somewhere in the middle. Amongst them are two who have recently passed away – Jane Harris and Pete Hoida.

The work presented in H_A_R_D_P_A_P_E_R is diverse enough that there are exceptions to all general statements about it. I would be surprised if the curators agreed on a definition of abstract art (or as they prefer non-objective art) and completely amazed if anywhere near a consensus could be reached amongst the exhibiting artists. The point is not to advance a particular position but to show something of the range of approaches that abstraction sustains. The development of abstract art in the twentieth century was fuelled and enriched by frequent and often intense polemics. Ironically this succession of narrow views revealed abstraction's openness, the impossibility of tying it down to a single definition. Abstract art is a matter of family resemblance rather than essence.

All that being said, some dominant, if never exclusive, themes can be drawn out of the work chosen for H_A_R_D_P_A_P_E_R. This is a natural consequence of the taste of the four curators, and the artistic-social circles they move in. There is a tendency toward geometry and correspondingly less self-expressive or "painterly" painting. Geometry tends to be home-spun and improvised rather than mathematical or idealised. Brevity is preferred to complexity, concision and clarity to extravagance and overt drama. There is a concern for painting as an object, a particular material brought into a particular order, rather than painting as a screen or window where illusions are created. Colour is correspondingly simple and direct.

What is 'hard' about this? For me the exhibition promises pleasure rather than difficulty. Yet perhaps our pleasure will increase if we approach the exhibition as a challenge, one where we attempt to be as open as possible to each work as an individual thing, and to the myriad surprises on offer as these individuals meet for the first time.

Sam Cornish February 2024

H_A_R_D_P_A_P_E_R is the third in a series of exhibitions at Phoenix Art Space that highlight work by contemporary abstract painters. H_A_R_D_P_A_P_E_R does not dictate an aesthetic. Nor does it imply a preference for one process over another. Rather it concerns itself with the elusive and critical nature of contemporary non-objective painting today; the complexities, the overlooked simplicities and the 'wonder' it can engender.

This iteration focusses on works on paper, acknowledging the different qualities of surface that can influence mark making. For this exhibition artists from the previous two have been asked to select a piece of their own work and invite another artist to be involved. So, in some senses the show is not curated in a traditional way, the curators not wanting to be the gatekeepers of taste but rather to foster conversations and relationships based around the work that is created.

Co-curated by Ian Boutell, Philip Cole, Stig Evans and Patrick O'Donnell.

H_A_R_D_P_A_P_E_R

Phoenix Art Space, Brighton
2 March - 14 April 2024,
Wednesday – Sunday, 11.00 – 17.00
Private View: Friday 1 March, 18.00 – 20.00

For more information please see:

<https://www.phoenixbrighton.org/Events/hardpaper/>

<https://www.hardpainting.com>

About Phoenix Art Space

Established as a charity in 1995 and located in the centre of Brighton, Phoenix Art Space provides and maintains a range of creative opportunities including: 100 affordable artists' studios, two public galleries, around 15 free exhibitions per year. The learning and community engagement programme at Phoenix Art Space offers everyone the chance to be creative. Activities include talks and presentations from artists & arts organisations, family fun days, short courses, one-day events & drop-in workshops.

We would like to thank all at the Grosvenor Gallery, Bartha Contemporary and Rocket Gallery for their help and support. Sam Cornish, for his written introduction. To the exhibition. We would also like to thank all the artists involved and their respective galleries.

Grosvenor Gallery (Mohammad Ali Talpur and Zarah Hussain).

Bartha Contemporary (Belinda Cadbury and Henrik Eiben)

Rocket Gallery (Cedric Christie, Ditty Ketting and Lars Wolter)

Flowers Gallery (Carol Robertson and Trevor Sutton)

Thomas Dane Gallery (Biggs and Collings)

Laurent Delaye (Katrina Blannin)

Fold Gallery (John Bunker)

Vigo Gallery (Matthew Burrows)

The Redfern Gallery (John Carter)

Patricia Fleming (Jo McGonigal)

Canopy Collections (James William Murray)

Paul Kuhn Gallery (Eleanor Wood)

The Jane Harris estate is represented by Close Ltd and O'Day on behalf of Jiri Kratochvil and George Kratochvil

H_A_R_D_P_A_P_E_R in memory of Jane Harris and Pete Hoida

With Thanks

Ian, Phil, Patrick, Stig and all at Phoenix Art Space