

Fair Art Fair Curated I

Exhibition
28 October – 11 November

Private View
27 October, 6-9 pm

Unit 1 Gallery | Workshop is proud & excited to present “**Fair Art Fair Curated I**”. Its first curated selection exhibition from the revolutionary new world of **Art Fair Art Fair**.

4 exciting London-based curators have scrutinised **Fair Art Fair** artists' profiles to select **Unit 1 Gallery | Workshop**'s next exhibition. Delivering on the promise to create more and more opportunities on and off the App. **Fair Art Fair** is a 0% commission space, therefore the exhibition is an Art world first, an in real life exhibition where all proceeds go directly to the artist.

The curators: **Angeliki Kim Jonsson, Maria Korolevskaya, Delphian Gallery, and Stacie McCormick.**

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Angeliki Kim Jonsson is the founder of **DYNAMISK Independent Curating and Art advisory**. She works as an Independent Curator and Art Advisor on a multitude of curatorial and art advisory projects, studio visits, workshops, art talks and tours. Angeliki runs Give Me A Break: Dynamisk “In Conversation with..” an ever growing series of vibrant and unique conversations with pioneering individuals from the Art world.

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Delphian Gallery, the artist-run, nomadic gallery and arts platform was launched back in 2017 by **Benjamin Murphy** and **Nick JS Thompson**. Primarily London-based, their joint passion is to discover and show the most captivating and challenging work by emerging and early-career contemporary artists.



Unit 1 Gallery | Workshop

Maria Korolevskaya is an art entrepreneur, young collector, and philanthropist. She is a co-founder of **The Art Partners**, a collection management company which was created to fulfil the needs of emerging and established art collectors in 2015. A passion for art and a desire to spend more time with artists inspired Maria to establish an artist residency in Rapallo, Italy together with her business partner Anastasia Petrovskaya (Untapped Residency, 2017). Maria has a degree in Art Criticism from Moscow State University (MSU), MA in International Business (EBS). She also studied Art Business and Art Marketing at Sotheby's Institute of Art in London and New York, endorsing it with working experience at Christie's in London. She has over 5 years of experience in developing contemporary collections and organising art exhibitions in Europe and London.



Unit 1 Gallery | Workshop

Stacie McCormick is an Artist, Founder / Director of **Unit 1 Gallery | Workshop** the visionary behind **Fair Art Fair**.



Dohyun Baek (b. 1994, South Korea) is a London based artist. He completed his studies at Goldsmiths, University of London 2014 - 2018. His exhibitions include John Moores Painting Prize 2020 Liverpool, Heart Like a Star Seoul South Korea 2021, Boarding Ticket JustCo Tower Seoul South Korea 2021, Lauren Jung x Dohyun Baek Duo Show JustCo Tower Seoul 2021, UK Young Artists Nottingham 2019, The Taste of Home in the Wandering Body All Saints Parish Church London 2019, ANGL Collective: Soft House Deptford X London 2018, Subculture Czong Institute for Contemporary Art South Korea 2017.

We live in a world saturated with images. Animals and characters are commonplace in the daily conveying of narratives, from the use of emojis and mascots, too cartoons on TV. Historically using animals as characters in stories has been a popular means by which humans have tried to understand life and examine their behaviour and the world around them. Doing this creates a filter through which people can discuss heavy topics, giving them a chance to reflect before relating narratives and issues directly to themselves.

I make paintings that are inspired by the images and memes I find on social media and the historical tool of animal storytelling. I use these resources to create figurative works that generate a humorous or satirical narrative that empathises with the struggles that people, especially the younger generation, are facing at the moment. This creates a storybook effect in my work - each painting is like a single-image storybook with little to no text. The title of my works play a crucial role in my paintings as well, since I am able to convey some of the narrative through it to my audience. One of the areas I have found particularly interesting while waiting is the tension between new and familiar. I like to paint images of objects and creatures that are familiar to my audience such as pets, faces and the human body and anthropomorphise them.



Dohyun Baek

*The Ambiguity of Entering and
Exiting*

2021

Acrylic on canvas

152 x 122 x 3 cm

Selected by Stacie McCormick



Dohyun Baek
On the Road to Emmaus
2021
Acrylic on canvas
122 x 152 x 3 cm
Selected by Stacie McCormick



Bianca Barandun (b. 1984) studied MA printmaking at the Royal College of Art in London, where she graduated in 2017. Her work has been featured in a number of international exhibitions and publications. Exhibition spaces include CGP Gallery, London the international traveling exhibition at Gallery 2F, Tokyo, Shanghai University, NEON Gallery, Wroclaw and Galéria Medium, Bratislava.

My practice is rooted in the observation of the formation of groups and social clustering. My art uses a variety of media to create a visual suggestion of the complexities of society. Layers blur, embossing and debasing alternate, illustrating the intricate and labyrinthine nature of human interaction within society. My wall-based sculptures invite us to step back and consider the way in which societal convergence and organisation take place.



Bianca Barandun

14.10.2018

2018

Jesmonite, Spray Paint,
Varnish

42 x 29 x 4 cm

Selected by Delphian Gallery



Kate Boucher is a visual artist and writer, born in the Midlands in 1972, now living in North Wales. She studied at Chelsea School of Art in the early 1990s, graduating from West Dean College with a Master of Fine Art in 2016. She is a QEST Scholar and has received several awards. Her work has been exhibited with that of David Nash RA, Alice Kettle and Eileen Cooper RA.

“In experiencing places, we simultaneously encounter two closely related but different landscapes. The one lying beneath our feet, [...] the other is the perceived landscape, consisting of sensed and remembered accounts.” Muir. R.

Kate Boucher’s work is created in response to landscapes that are in some way, transitional. These landscapes are recorded in the liminal states of twilight and daybreak, where the separation seems thinner between real, the sensed and the remembered. She records these complex responses to her chosen landscapes through intense study, habitual practices and serial working. Procedures created by her for each site, outline methods for recording through sketchbooks, photograph and drawing. The works are not intended to be portraits of a space but rather to capture a more universal, emotive response to landscape.



Kate Boucher

Turn and turn about, no. 6

2021

Charcoal and pastel on paper

21 x 15 cm

Selected by Delphian Gallery



Kate Boucher

Turn and turn about, no. 7

2021

Charcoal and pastel on paper

21 x 15 cm

Selected by Maria Korolevskaya, Stace McCormick



Kate Boucher

Turn and turn about, no. 8

2021

Charcoal and pastel on paper

21 x 15 cm

Selected by Maria Korolevskaya,
Stacie McCormick



German-born mixed media artist **Hanna ten Doornkaat** holds an MA (Sculpture) from Wimbledon School of Art and lives and works in London. Her work has been widely exhibited and is held in collections across the UK and internationally.

Working predominantly in graphite, my work is an ongoing investigation into the meaning and concept of drawing. My practice is defined by a complex process of repetitive mark making and erasure, of revealing and concealing. Layers bear witness to the tension between silent contemplation and the cacophony of modern life, the spaces between as noteworthy as the lines themselves.

As a result of last year's constraints of the lockdowns the artist created a series of works with a more amorphous aesthetic and thus cause a certain tension in the dialogue between previous more formal line drawings on solid board. Initially trained in sculpture, ten Doornkaat not only questions the purity of abstracted lines and shapes, but also challenges the boundaries between two and three dimensions.

Often initiated by a fleeting glimpse, overheard phrase or fragmented memory, an idea may be concealed until ten Doornkaat adds a final layer when naming her works. Whether paying homage to conceptual artists whose theories have influenced her practice, offering a pragmatic description of a drawing's formal characteristics, or providing a glimpse into her state of mind.



Hanna ten Doornkaat

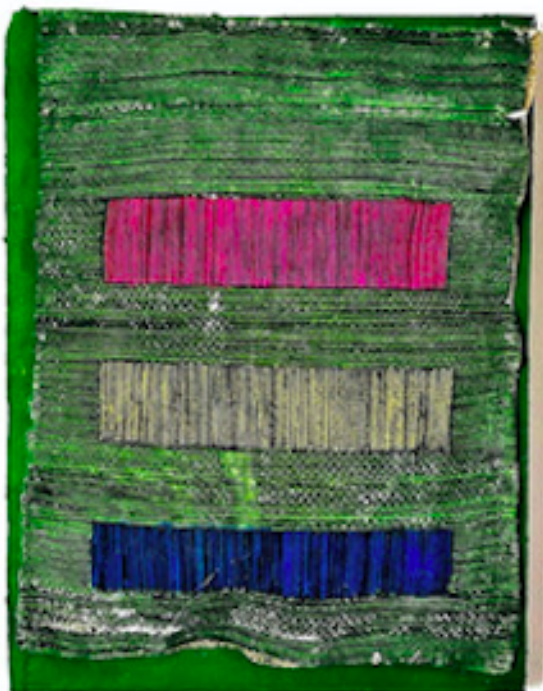
Untitled (Daiquiri)

2021

Acrylic, ink, cotton thread,
padding, jute bag, up-cycled
honeycomb cardboard

18 x 13 x 4 cm

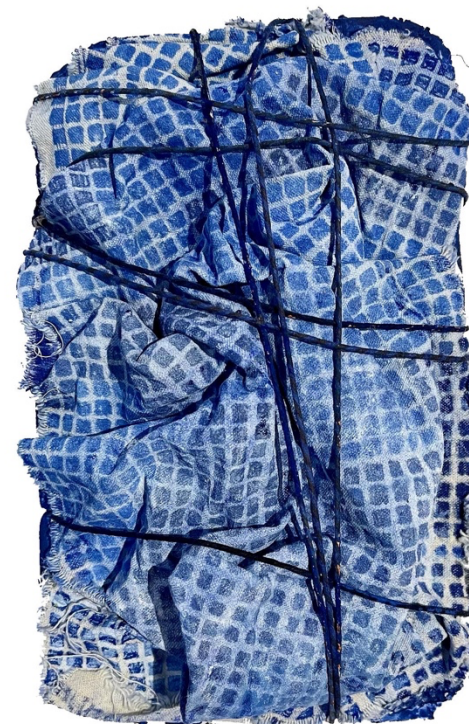
Selected by Stacie McCormick



Hanna ten Doornkaat
Untitled (scratching the surface)
2021
Acrylic, ink, cotton thread,
padding, jute bag, up-cycled
honeycomb cardboard
18 x 13 x 4 cm
Selected by Stacie McCormick



Hanna ten Doornkaat
Blinky on my mind III
2021
Acrylic, ink, cotton thread,
padding, jute bag, up-cycled
honeycomb cardboard
18 x 13 x 3 cm
Selected by Stacie McCormick



Hanna ten Doornkaat
Wrapped
2021
Acrylic, biro, cotton chord,
canvas, honeycomb cardboard
18 x 13 x 3 cm
Selected by Stacie McCormick



Hanna ten Doornkaat

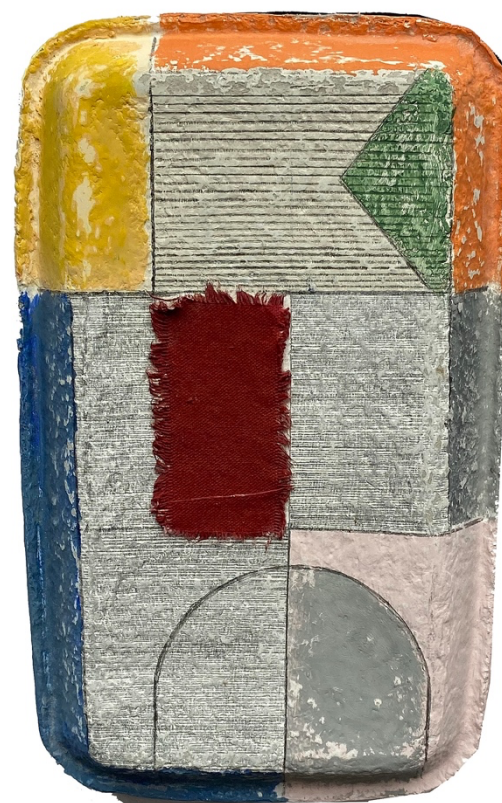
Untitled (two black dots)

2021

Acrylic, ink liner, canvas, pins,
staples, board

26 x 22 x 2 cm

Selected by Stacie McCormick



Hanna ten Doornkaat

Little people, big dreams (Greta)

2021

Gesso, acrylic, pencil, up cycled fruit
pulp tray, honeycomb cardboard

22 x 14 x 4 cm

Selected by Stacie McCormick



Simon Fell has been involved in visual arts work all his life. During his working life he has worked as a community artist and designer, a photography teacher, an illustrator (working primarily in photomontage) and a web and print designer. As a child he loved making things and drawing, a vision which crystallised later when he was at art school. His art school practice involved informal sculpture and performance, documented in photography. He started to work in ceramics full-time after attending an evening class. For Simon, it was like meeting long lost friend and he knew straight away that he had to work in that medium.

I work predominantly with clay, making figures, objects and installations which are fired and sometimes flawed. Clay is my medium of choice, I work with its qualities and investigate its limitations. I make ceramic sculpture which I glaze at earthenware temperatures. I generally create shell forms in clay, I work out ways of making small structures that support themselves with their external shape, like pottery does. You need to acquire skill to be articulate with clay, that is a challenging and fruitful subject in itself.

In terms of meaning I deal with a range of idea about change (particularly around the masculine gender role) materials and the process of making. My work is currently focused on still-lives, hands and figures. I use these themes to consider the changing nature of work where fewer and fewer people work with their hands to Develop tacit skills - bodily skills built up by repetition over time which become instinctive at a certain point. There is a loss to be mourned in this but also we can celebrate that such skills are still a possibility even if the context in which they occur is almost unrecognisable. We are already much more likely now to develop tacit skills as part of our leisure than as part of our employment. My own experience of learning and using these skills leaves me with a belief that developing hand-making skills as an artist is a positive idea which e can now see has not been replaced by conceptualism. Equally drawing is still alive and well and has not been washed away by the growth in photography. These things co-exist and thrive once the original dichotomy subsides.



Simon Fell
BauWauHaus
2021
Ceramic, earthenware, clay
14 x 12 x 12 cm
Selected by Stacie McCormick



Adrian Gardner completed his Art Foundation at the University of Sunderland and trained at degree level at the University of Central Lancashire. He moved to Edinburgh in 1995 and has painted consistently since graduating. He has focused in on his practice in the last few years, working from his home studio and developing a body of work. He creates his own canvas stretchers using professional quality grade materials, working on fine linen - primed and sanded smooth - then painting with traditional oils.

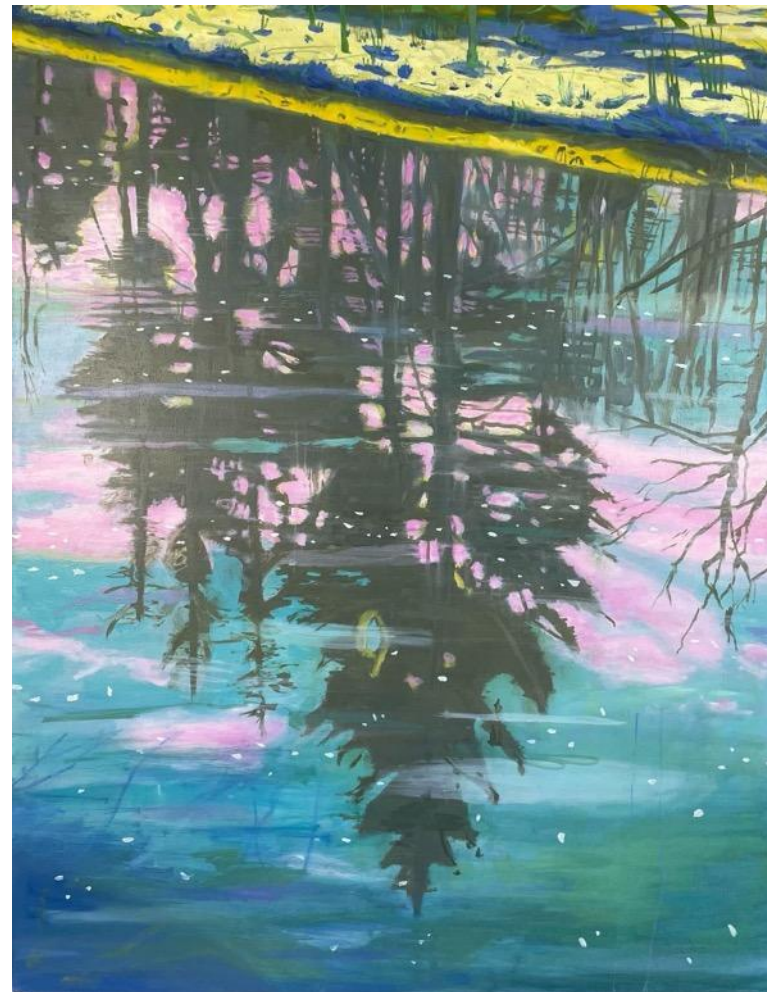
In my work I explore themes of memory, imagination, time and existence.

I am interested in how we experience and make sense of the world, contrasts, mythological beliefs, how we used to record and imagine far-away places before the advent of photography, imagination playing a far greater part. I often consider the fleeing nature of our experience and time perspective; mountains were here a long time before we were here and they'll be there a long time after we've gone.

These are some of the ideas, but not the whole story. Like most painters I enjoy the alchemy of taking raw materials, pigments, oil, canvas and creating images. I predominantly work in oil on linen. In a way the images are a vehicle for the colours, the process is as much a part of the outcome as the idea.



Adrian Gardner
Stranger's Gate
2021
Oil on linen
91 x 71 x 3 cm
Selected by Stacie McCormick



Adrian Gardner
To the below
2021
Oil on linen
51 x 71 x 3 cm
Selected by Stacie McCormick



Adrian Gardner
Tread Softly
2021
Oil on linen
51 x 71 x 3 cm
Selected by Stacie McCormick



Thomas Garnon has been questioning the formal narratives in his work by making objects and drawings that demonstrate fluidity within their own visual identity. Using materials that we encounter on a daily basis, he is creating an open dialogue between the work and the viewer, a dialogue that stems from a tactile, humorous, and emotional familiarity. Thomas Garnon graduated from Central Saint Martins in 2013.

Over the past year Thomas has been continuing his interest in creating work that demonstrates fluidity within its own visual imagery. Often using materials that are readily available to hand, he creates situations in which the work is completed when viewed by the public. Scale is a very important aspect in his work, and as a result, the viewer is encouraged to get close and spend time studying the vitality of each piece, coming to his or her own conclusions of what the surface may represent.



Thomas Garnon in collaboration with Isabelle Garrett
*I wonder if I could make you again from string and remember
every single piece of you*

2021

Pen and ink on paper

28 x 21 cm

Selected by Maria Korolevskaya



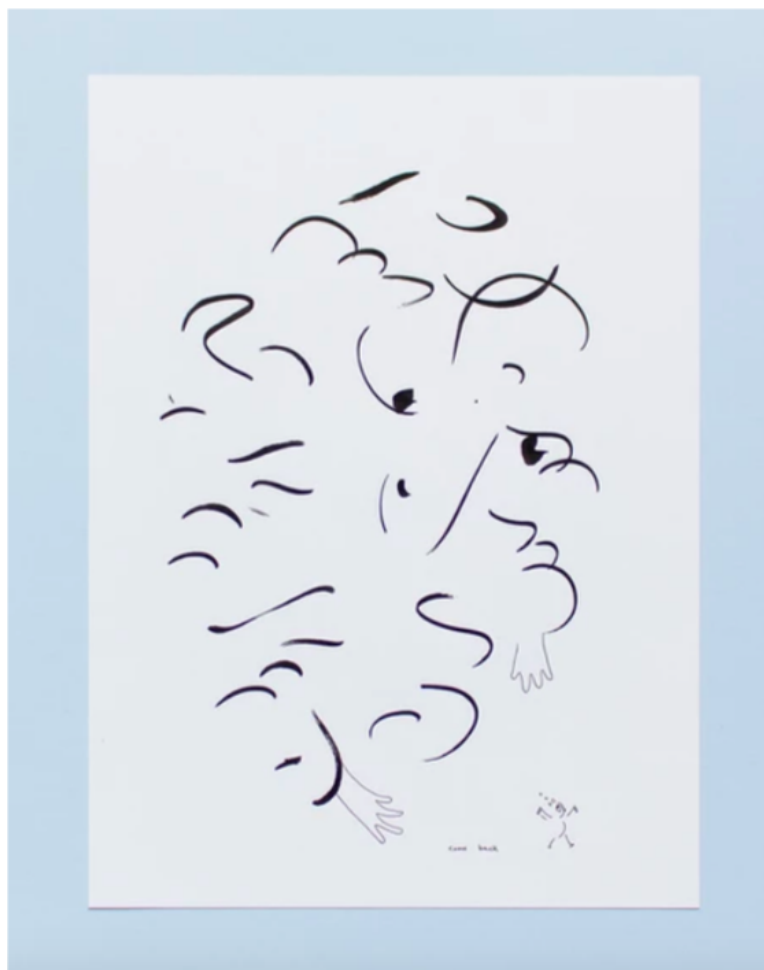
Thomas Garnon in collaboration with Isabelle Garrett
Sorry
2021
Pen and ink on paper
28 x 21 cm
Selected by Maria Korolevskaya



Thomas Garnon in collaboration with Isabelle Garrett
Sometimes it's nice to relax in this shape or similar
2021
Pen and ink on paper
28 x 21 cm
Selected by Maria Korolevskaya



Thomas Garnon in collaboration with Isabelle Garrett
Very nervous today
2021
Pen and ink on paper
28 x 21 cm
Selected by Maria Korolevskaya



Thomas Garnon in collaboration with Isabelle Garrett
Come Back
2021
Pen and ink on paper
28 x 21 cm
Selected by Maria Korolevskaya



Connie Harrison experiments with different materials and substances in her painting. From more traditional oil paints to lesser-used wax, Harrison applies layer after layer to the canvas, bestowing a handmade quality to the work in order to engage the viewer in a more intimate recognition of the individual behind the art. Harrison graduated in 2016 from the Chelsea College of Arts, London, and has exhibited with The Nunnery Gallery, London.

The paintings are made up of multiple layers of application of complicated surfaces and textures, with an emphasis on the overall pictorial balance. Blocks of colour that seem contained inside of the canvas, contrast to free hand-made gestures, with a consciousness of balance between the two. Influenced by the highly strung, conventional and tightly knit city life alongside a colourful and daring artist studio environment whilst feeling oneself. Process is equally as important as the outcome, challenging the potential of materials to work beyond their limitations. With an intention for the materials to appear unfamiliar by reinventing their application, the overall appearance is unusual to the viewer.

Using paint in a sculptural way by carving and molding, the physicality of the work responds to a human presence. In the modern world with instant accessibility, it reintroduces painting as an experience that is enhanced in person.



Connie Harrison

Textilla

2019

Oil paint and wax paste on
board

32 x 24 cm

Selected by Delphian Gallery



Sam Haynes is a mid-career visual artist based in London, working primarily with sculpture and public art installations. She is interested in physicality and materiality of forms, and the translation into a more accessible and friendly medium for a wide and diverse audience.

Haynes worked as an art facilitator for many years which continues to influence her artistic practice, engaging local, often marginalised communities with her public sculptural installations, which have included commissions for Amnesty International, Public Art Wales and the deaf blind charity, Sense. As well as leading Arts Council funded projects - Hannah Peschar Sculpture Garden and a site specific artwork at the South Bank's Royal Festival Hall.

Sam Haynes started her practice 25 years ago creating site specific public art installations, engaging local communities with the belief that art has the power to bridge divides within society. The creative process is still all about making connections for Haynes, within her practice she is an artist facilitator, collaborator and sculptor. Accessibility lies at the heart of Haynes work, incorporating found objects and materials, using low tech methods of construction to create abstract assemblages that reference domestic and architectural space.

Her mixed media work combines a rhythmical, systematic design and geometric structure with softer, flexible elements that take shape more organically. These playful interactions, surprising and yet familiar, seek to create a sense of balance and tension, building dynamic connections between materials and the surrounding space, animated through the use of colour, light and shadow.

Haynes is strongly influenced by the artwork of Action Space's disabled artists, Linda Bell and Nnena Kalu. Their abstract, process-led installations show an honest and direct response to materials, free from conventional constrictions; an approach that she seeks to mirror in her own sculptural practice.



Sam Haynes

Well Hello

2020

Photo print on aluminum

30 x 45 x 1 cm

Selected by Maria Korolevskaya



Johannes Holt Iversen (born 8 September 1989) is a Danish painter and sculptor currently located in Amsterdam, Netherlands. He is currently enrolled at the Dutch art academy Gerrit Rietveld Academie under professor Frank Mandersloot and previously an apprentice of Danish painter and sculptor Erik Rytter (former assistant of Poul Gernes). In 2014 he participated in the development and initiation of the Spotify Artists open data programme, using an artist pseudonym on the streaming service. In 2016 he participated in the International Biennial of Drawing at the Museum of Modern Art Skopje, Macedonia. In 2018 Johannes Holt Iversen participated in an exhibition at Glassbox Gallery in the 11th arrondissement of Paris, France and again in 2019 with his first solo exhibition in France.

In 2019 three of the latest works in his series "Lascaux 1.0" was acquired by the Danish Arts Council for the Danish National Museum Collection. Johannes Holt Iversen participated in the fundraiser for UN UNESCO initiative GlobalScribes, a digital learning platform by young people for young people; by auctioning his work in the benefit of the UN initiative, money was raised to help the organisation build schools and networks in developing nations.

In my work I tend to work from the material and out first, having in mind the lineage of artistic creation and representation. Currently I am investigating the representation of light, shadow and matter; this often results in an object-based work, whereas not the figure itself only is important, but also the space and the viewer surrounding the figure has an important role to perform when engaging with the works. In my practice I have been drawn towards illuminating natural and cultural occurrences such as paintings, banners, marketed products and the use of shapes and symbols. My works can be abstract at times, but are always related to a real-world counterpart, often appearing from the use of materials; used in other industries such as retroreflection technology from the aviation industry; functional aesthetics from general construction and chrome pigments from the car manufacturing industry. I draw on inspirations in various fields; whether it be historical elements, like the early depictions from the Lascaux caves or other inspirations that comes from the fields of sociology, psychology, scientific methodologies and pop culture; all with a common denominator in using, dissecting and understanding symbols, relics and human self representation; such as the anthropomorphic qualities certain objects contains. An ongoing fascination is in the term 'hyperreality' from which representation and virtual representation merges into one, ultimately creating a fluidity in how we as humans are engaging with the surrounding world, whether it be in technology, scientifically or aesthetically; this has made a deep impact in my own approach to my work.



Johannes Holt Iversen

Lascaux 1.6.17 beta

2020

Oak/Birch wood plate, Holographic PVC,
Retroflective Polyester, Transparent
Vinyl, Shellec & Inc/Polymer Acrylic

58 x 42 x 14 cm

Selected Angeliki Kim Jonsson



Johannes Holt Iversen

Lascaux 1.6.3 beta

2019

Oak/Birch wood plate, Holographic PVC,
Retroflective Polyester, Transparent
Vinyl, Shellec & Inc/Polymer Acrylic

58 x 42 x 14 cm

Selected Angeliki Kim Jonsson



Johannes Holt Iversen

Lascaux 1.9.2 beta (Black Water)

2019

Oak/Birch wood plate, Holographic PVC,
Retroflective Polyester, Transparent
Vinyl, Shellec & Inc/Polymer Acrylic

58 x 42 x 14 cm

Selected Angeliki Kim Jonsson



Sooim Jeong (South Korea, 1983) completed her MA in Fine Art at Chelsea College of Arts in 2010 and a BA in Fine Art at Kookmin University, Seoul in 2007. She has exhibited widely including Phoenix Gallery, in Exeter (2017), SÍM Gallery in Reykjavík (2017), Highlanes Gallery in Drogheda (2016), Block 336 in London (2016), Interview Room 11 in Edinburgh (2014) and recently a solo exhibition at Trade Gallery in Nottingham (2018). Her work has been included in public and private collections worldwide. She has been shortlisted for the *Exeter Contemporary Open* in 2017 and *The Marmite Prize for Painting* in 2016.

In my recent works, I gather scattered memories and recompose them into images on the canvas. It can be a memory of a mundane moment, a big or small event or a brutal one. I relocate past memories into current 'non-special' places around me that I walk past. These unrelated past memories and the places are recomposed creating a new scene. In my paintings all the big and small happenings as well as the brutal and mundane, are recognised with equal perspective and without distinction. They are blended into an ordinary scene and provide me with a feeling of relief as well as trepidation.



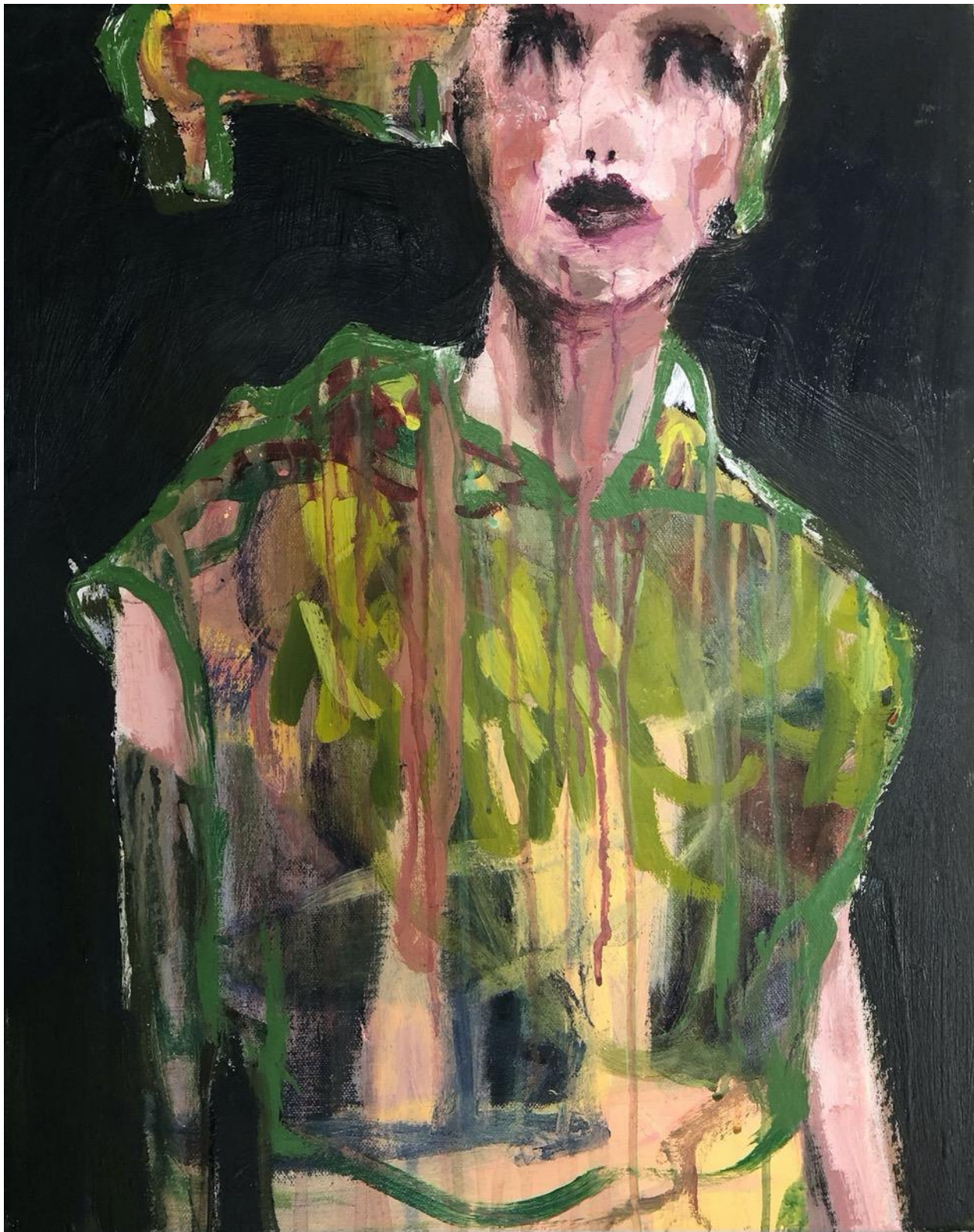
Unit 1
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Sooim Jeong
Buttons
2019
Oil on linen
40 x 30 cm
Selected by
Delphian Gallery



Angela Johnson completed her Foundation in Art in the early 90's and went on to study fashion at Southampton Institute of Further Education. She is now studying for a BA in painting and has recently co-curated and featured in the group show 'Oxlade Soup (After Roy)' at Terrace Gallery. In September 2021 a large number of Angela's paintings and drawings were also featured in a group exhibition 'Reflecting Peckham III' at Copeland Gallery.

Angela Johnson is a multi-disciplinary artist using performance, painting and drawing to investigate and explore the human condition. Her current focus is the impact of societal structures on our experience of ourselves as unique beings. She works to challenge and disrupt the categorisation inherent in defining who we are, and hopes to examine the potential that is accessible to us when we become something other than our expected selves. Angela uses her performance films to explore a persona on TikTok and then uses stills from these as a source of material to inform her 2D work. She uses a variety of mixed media including acrylic, oil and drawing materials, and works on canvas, paper and more recently found materials.



Angela Johnson
It's a circus out there
2021
Acrylic on canvas
40 x 40 x 2 cm
Selected by Maria Korolevskaya,
Angeliki Kim Jonsson



Unit 1
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Angela Johnson
Trash Dance
2021
Acrylic on canvas
84 x 59 x 4 cm
Selected by Stacie McCormick



Yulia Lebedeva graduated from Central St.Martins

Art Foundation 2008; University of Arts LCC in 2011 with a BA in Arts, Film and Television. In 2015, she completed her masters in Photography, Video, Sculpture at The Rodchenko School of Photography and Multimedia. She assisted German fine-art fashion photographer Juergen Teller and American portrait photographer Annie Leibovitz. Recently participated in Roman Roads Spring artist residency (2021) with a self-published print work “This Could Be Us”. Lebedeva’s most recent exhibitions include: Roman Road “Still Journey” (2021), Multimedia Art Museum, Moscow/Moscow House of Photography (2019), Aesthetica Short Film Festival, mind(e)scape (2017) and ASVOFF, fashion film festival, mind(e)scape (2017).

21st century human relationships and interactions are at the core of my artistic practice. My photography focuses on capturing contemporary day goddesses in their various habitats, driven by colour, capturing excitement of now. My work is rhythmic, feminine and self evolving. It grows from an intimate setting of one’s personal commodities, memorable symbolical elements into the utopian dream-like yet calculated and steady ambience. It feels almost like music with its own rules of rhythm, repetition and imagination.

The photos usually convey the mental landscape that surrounds modern humanity. The required lifesaving cocoon of prosperity, light-heartedness and the ‘good life’ that people weave by documenting and carefully selecting events in their life, creating their own ‘comfort zone’.





Yulia Lebedeva (above left)

Grapes

2019

Archival Photographic Giclée print on
Hahnmühle Photo Rag

120 x 80 x 1 cm

Selected by Maria Korolevskaya

Yulia Lebedeva (above right)

Grapes

2020

Archival Photographic Giclée print on
Hahnmühle Photo Rag

120 x 80 x 1 cm

Selected by Maria Korolevskaya

Yulia Lebedeva (left)

Peaches

2018

Archival Photographic Giclée print on
Hahnmühle Photo Rag

40 x 60 cm

Selected by Maria Korolevskaya



Robyn Litchfield was born in New Zealand and lives in North London. She graduated from City and Guilds of London Art School with an MA Fine Art (distinction) in 2017 and from London Metropolitan University with a BA Fine Art 2012. Her work was short listed for the Clifford Chance Postgraduate Printmaking Award in 2017 and was selected for the Collyer Bristow Award 2019 and 2018. She was a finalist in the Signature Art Prize 2019 and long listed for the Contemporary British Painting Prize 2020 and The John Moores 2020. She won the Landscape/Cityscape/seascape category prize in the Jackson's Art Painting Prize 2020. She has exhibited widely nationally.

Robyn Litchfield's paintings are representations of sublime encounters with pristine and untouched landscapes.

Drawing from archival material and personal documents relating to the early exploration and colonisation of New Zealand, Litchfield aims to reimagine and examine the experience of forays into a hitherto unknown space. She is interested in the idea of wilderness and the unknown as a terrain of the mind and as a terrain of the mind and as a place that induces reflexivity.

Landscape becomes a ubiquitous template for exploring personal history, notions of cultural identity, alienation and a sense of belonging. Litchfield developed heavily stencilled works using early postcard photographs of forest which have been cropped and edited to reveal the 'punctum' of the image. The primitive and mysterious red forms placed within the paintings derive from remnants of the stencils developed for these earlier works. For Litchfield they are symbols of loss and longing; for past life, of primeval forest, the biodiversity that is supported and represent a lament for this loss. Their intrusion into the picture plane is a metaphor for a kind of otherness similar to that felt by immigrants today.



Robyn Litchfield

Caitlin's River

2021

Oil on linen

56 x 66 x 2 cm

Selected by Stacie McCormick



Robyn Litchfield

Pukekura

2020

Oil on linen

92 x 68 x 3 cm

Selected by Stacie McCormick



Stacie McCormick is a US born, UK based multi-disciplined artist. She holds a Masters degree in Fine Art and exhibits internationally. She is the Director and Founder of artist-led **Unit 1 Gallery | Workshop**, an Arts Council England supported organisations, providing exceptional opportunities for artists and the public through their ambitious programming. Since 2015 they delivered more than 40 exhibitions with over 185 artists and curators, establishing a growing community of over 300 artists to date. McCormick is also the visionary mind behind the new art world app **Fair Art Fair**, launching late summer 2021.

Multi-disciplinary artist Stacie McCormick is Los Angeles-born and London-based. Creating paintings primarily on canvas and paper, producing works that are abstract & gestural. Using ink, acrylic and oil, her paintings are often referred to as hypnotic, meditative, powerfully calming, calligraphic and beautiful. Stacie has a daily practice of rehearsing her gesture in preparation for larger paintings resulting in a strong portfolio of works on paper. The appearance of spontaneity is rigorously studied, a result of over 30 years of work - 'training' her gesture. She earned her Master in Fine Art from City & Guilds of London Art School and runs the non-profit art initiative Workshop Foundation, started in the US in 2009 and now based in London since 2015. Stacie has a remarkable commitment to fellow artists, having sponsored over 120 artists and curators by proving space and time through residency and exhibition programmes.



Unit 1
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Stacie McCormick
Home
2018
Oil on linen
140 x 130 cm
Selected by Delphian Gallery

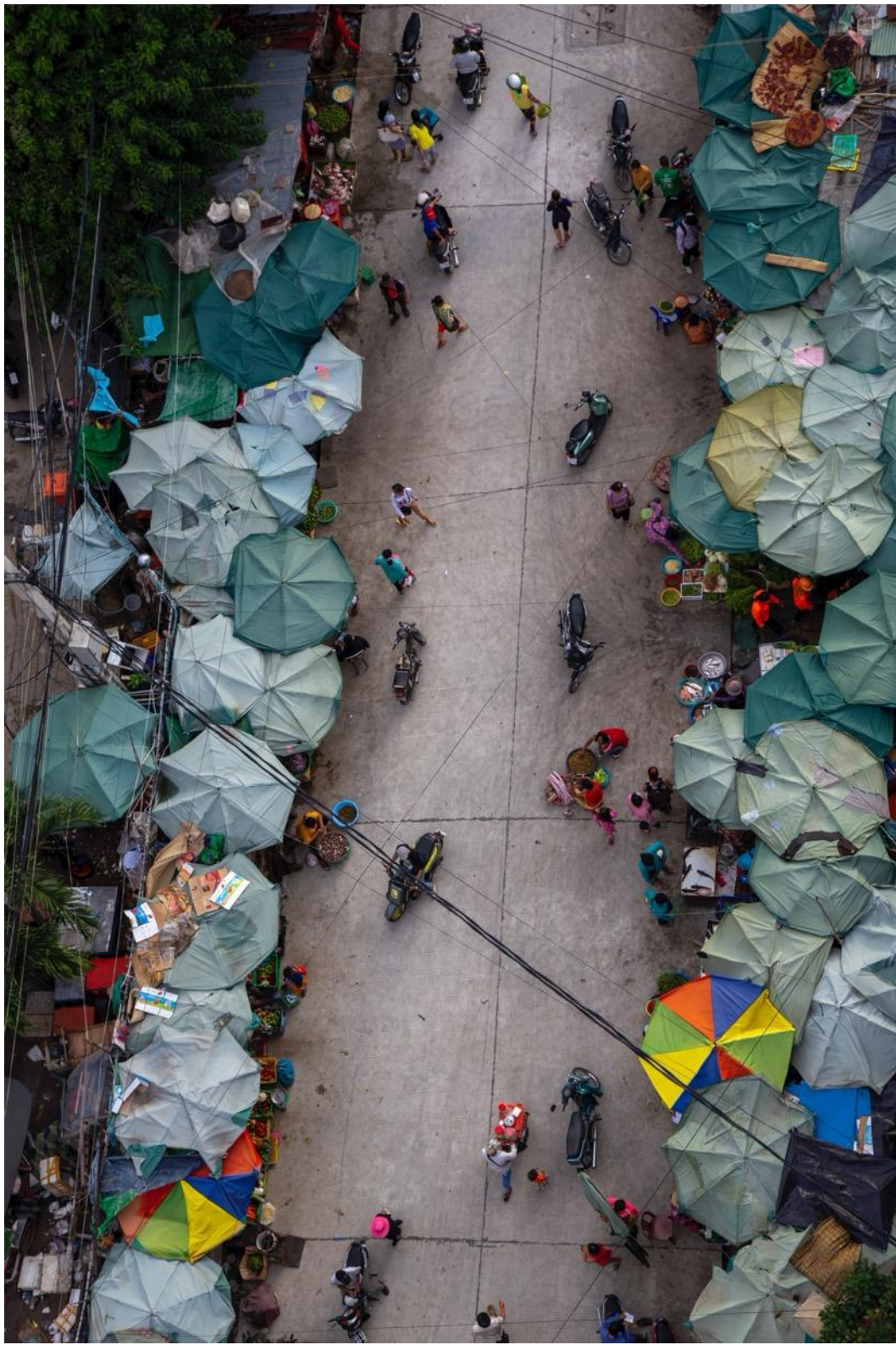


Shunsuke Miyatake is a Japanese photographer based in Phnom Penh. He explores cultures through people's everyday life. He started with iPhone photography as a hobby in 2010 and developed his practice with Instagram as an inspiration. After moving to Cambodia in 2016, he decided to focus on documenting people's everyday life full-time. He is the co-founder of ART4FOOD and a winner of the Single Images category of the 7th Annual Featureshoot Emerging Photography Awards in 2021.

June 2016. It has been 5 years already since I moved to Cambodia due to my work. I've been to various places and taken a lot of pictures in Cambodia.

I've seen people who live in opposite ways from my life. People who are forced to live on a street, children playing in a ditch with running water, and in the garbage pool... at the same time, I also have been interacting with people who live in a more comfortable way. Homeless people on the street, students learning in rural areas, startup CEOs dreaming to change the society, artists passionate about inspiring others, football players trying their best to get a championship in the league, tobacco shop owners always recommending new cigarettes, businessmen coming from all over the world. While I met various people and touched various lives, one big doubt was growing day by day.

Unit 1
Gallery
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Shunsuke Miyatake
Coral Reef
2019
Photography with frame
59 x 42 cm
Selected by Stacie McCormick



Self-taught artist **Florence Reekie** was born in Scotland and is currently based in London. She works primarily in oil on repurposed surfaces such as reused linens or boards. In 2016 she began her art career by painting portraits, whilst doing so became fascinated by the clothing worn by the subjects. Fashion pollution and throwaway culture are running themes in her work, an issue that she has had an acute awareness of throughout her career and personal life. The ubiquity of fabric means it's often overlooked, she makes time to relook at and highlight moments of beauty in prosaic scenes. In 2021 she was awarded an Art fund commission after Aberdeen Art Gallery's success as Museum of the Year. She is also undertaking the Turps Banana Correspondance course (21/22) for the first time.

Florence calls herself a painter rather than an artist. 'Artist' sounds too serious, she says. Flo paints scenes cropped from everyday life and wonderful portraits of people, too. These are the things she knows for certain.



Florence Reekie

Nod Through

2021

Oil on canvas

25 x 40 x 3 cm

Selected by Maria Korolevskaya



Florence Reekie

Dog Ear

2021

Oil on canvas

25 x 40 x 3 cm

Selected by Angeliki Kim Jonsson



Unit 1
Gallery
| Workshop

Florence Reekie
My Dad calls this one suggestive
2021
Oil on board
25 x 40 x 3 cm
Selected by Maria Korolevskaya



Alexandra Diez de Rivera is a Spanish-Argentine visual artist based in London working with photography. Her work explores themes of memory, mortality and identity through analogue and digital techniques and experimental processes. Diez de Rivera's work has been featured in publications such as Vanity Fair, FT Magazine, Shanghai Daily, and Le Point and exhibited in galleries both nationally and internationally. She is represented in private and public collections in Europe, China, the US and UAE. Diez de Rivera was selected for the travers Smith CSR Art Programme 2021/2022, The Pupil Sphere Showcase 2021, and was a winner of the UAL Chinese Association Open Call and finalist of the 2020 Critical Mass Competition. She was invited to join the 'Fair Art Fair' community in June 2021. Diez de Rivera holds a Postgraduate Diploma in Communication Design from Centra Saint Martins and a Master's degree in Photography from the Royal College of Art.

My practice looks at the vacant space, the empty shell, the skin of things and is informed by my heritage and research around the subject of aura in art. I explore themes of memory, mortality, and identity through emotionally charged and psychologically ambiguous objects and the spaces that are imbued with history.

Through the use of photograms, large format film and digital photography, I evoke and explore corporeal presence. My subjects have an intimate, physical relationship to the body and have been handled and inhabited; they are inanimate but loaded, exposing the affecting remnants of past lives. The images of the children's clothes are made without a camera, placing the antique garments directly on photographic paper and exposing them to light, the skin cells and body oils of their wearers seeping into the prints.

I use photography as a means, not only for remembrance, but as a method for preservation and restoration. The camera becomes an instrument for resurrecting archaic and obsolete objects, turning them into something new and re-evaluate their cultural, religious, political, and sentimental meaning.



Unit 1
Gallery
| Workshop

Alexandra Diez de Rivera

Lightscape I

2020

Archival pigment print on Hahnemüle Photo

Rag 310 g/m²

27 x 36 cm

Selected by Maria Korolevskaya, Stacie
McCormick



Alexandra Diez de Rivera

Lightscape II

2020

Archival pigment print on Hahnemüle Photo

Rag 310 g/m²

27 x 36 cm

Selected by Maria Korolevskaya, Stacie
McCormick



Jill Tate [b. 1983] is an artist and architectural photographer based in Newcastle upon Tyne. She received a 1st Class Honours BA in Contemporary Photographic Practice from Northumbria University in 2005. After establishing herself as a professional architectural photographer, Tate shifted from making primarily photographic artwork to a focus on painting, which has formed the core of her practice since 2017. She was a studio holder at The NewBridge Project from 2018-2020, and has been working from her home studio since early 2020. Shortlisted for the Jackson's Painting Prize in 2021, Tate's paintings are held in private collections worldwide and have been shown in several exhibitions throughout the North of England.

From the architecture we inhabit to the building blocks of reality, my work surveys the visible and invisible structures that shape our shared and personal space. I often return to the theme of home, regarding it as a both a physical and psychological structure permeating all levels of experience. The place we call home can feel like a sanctuary or a prison, whether it is made of bricks or brain cells, and this dichotomy is an undercurrent in the sparsely furnished domestic environments that I portray.

Each painting begins as a scale model, which I then light and photograph to produce reference images. I make oil paints from natural earth pigments, using earth colours to evoke the literal and metaphysical ground from which everything arises and returns. Light plays a crucial role in my work, illuminating form and offering hope through the darkness.



Jill Tate
Incidental
2020
Oil on canvas
51 x 61 x 1 cm
Selected by Angeliki
Kim Jonsson



Jill Tate
Over Here
2020
Oil on linen
25 x 30 x 1 cm
Selected by Stacie McCormick



Jill Tate
Over Here
2020
Oil on linen
51 x 61 x 1 cm
Selected by Angeliki Kim Jonsson



Errol Theunissen was born and raised in Zimbabwe and immigrated to the UK in 2002. He currently lives in Middlesbrough in North East England. He has never had any formal art training and is wholly self-taught. He was recently selected as one of 20 artists exhibiting at the 2021 Bankley Open Call in Manchester. He exhibited his work *Forbidden Love*.

Errol Theunissen is a self-taught artist. Art has always been a big part of his life. He paints figurative works often focusing on his family or themes close to his art. Errol also creates drawings in oil pastels, ink and pencil.

His main influences are African figurative artists. He feels he does not need to go travelling to seek material but instead observes what is happening in his home, his neighbourhood and his town, picking out the beauty and messages in what he sees.

He spent many years using his art as therapy after a serious car accident in Africa, from which he is still recovering. However, in the last few years he discovered social media as a way to finally share his work.



Errol Theunissen

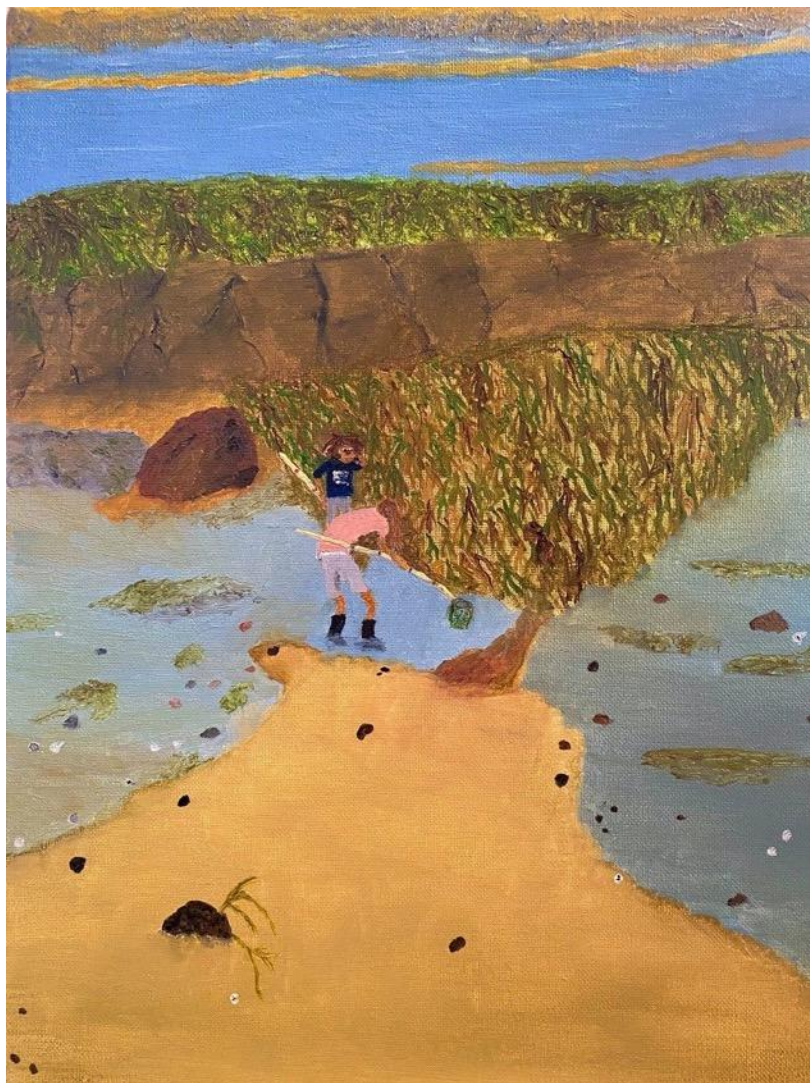
Generations

2021

Oil on canvas

40.65 x 50.8 x 1 cm

Selected by Stacie McCormick



Errol Theunissen (Left)

The Rock Pool

2021

Oil on canvas

40 x 30 x 1 cm

Selected by Stacie McCormick



Errol Theunissen (Right)

I want to be out there

2021

Oil on canvas

26 x 20 x 1 cm

Selected by Stacie McCormick



Errol Theunissen

Stop and Search

2020

Oil and mixed media on canvas

50.8 x 49.64 x 1 cm

Selected by Stacie McCormick



Errol Theunissen
Dreamers
2021
Oil pastel and ink on paper
21.6 x 14 cm
Selected by Stacie McCormick

Exhibition
28 October – 11 November

Private View
27 October, 6-9 pm

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