

GEOMETRICA

**BRIDGET RILEY
RICHARD ALLEN
VICTOR PASMORE
SIR TERRY FROST
PATRICK HERON**

**ROBERT TILLING
CLAIRE HAITHWAITE
NINA ZAECH
NICOLE SMITH**

**OLIVIA MARYON
ANTON NICKSON
RICHARD CHRISTENSEN
BOB CROSSLEY**

**MARK GUEST
GEORGE DANNATT
MUSTAFA HULUSI
JASON WASON**

Preview night: Friday 17th September, 5pm - 8pm

Exhibition runs: 15th October weekdays from 12pm-6pm and Saturdays from 10am-2pm

Online viewing rooms at www.privateandpublic.com For further information contact
Chris Clifford, Gallery Director: +44 (0) 7797 714186 or chris@privateandpublic.com



Introduction



Chris Clifford, BA (Hons) MA
Gallery Director

Geometric abstraction is present among many cultures throughout history both as decorative motifs and as art pieces themselves. Islamic art, in its prohibition of depicting religious figures, is a prime example of this geometric pattern-based art, which existed centuries before the movement in Europe and in many ways influenced Western modernist aesthetics. Aligned with and often used in the architecture of Islamic civilisations spanning the 7th century-20th century, geometric patterns were used to visually connect spirituality with science, engineering and art, all of which were key to Islamic thought of the time.

In 1852 the renowned French writer Gustave Flaubert wrote a letter of what today seems like a premonition of what was about to happen in the world of art: *"Perhaps beauty will become a feeling useless to humanity, and art something half-way between algebra and music."*

Little time after these words were written, meaning and representation would radically change the limits of visual perception and understanding through a series of artists and styles that would define the geometric abstract art movement and the different artists, architects and designers that have represented it.

Cezanne and Seurat began to complete Flaubert's prophecy, setting preconditions for abstract geometric art.

Cezanne created his art on the strict and specific laws of geometry, treating nature through different figures like a cylinder, a sphere, a cone, everything seen through perspective, in a way in which every possible side of an object in the composition would be directed towards a central point. Cezanne attempted to go beyond nature and find the laws that composed it, hence his allegory of the divine which would later influence other painters as well. Seurat on the other hand, found harmony in an almost musical perception of reality, highlighting use of primary colours and simple shapes. He said *"Art is Harmony. Harmony is the analogy of the contrary and of similar elements of tone, of colour and of line, considered according to their dominance and under the influence of light, in calm combinations"*.

One of the pioneers and most emblematic artists of abstract geometric art was Kazimir Malevich, who founded the Supremacist movement. His purpose was the search of an absolute and pure expression, nonfigurative, unlike customary art. His first experiments lead him to create this movement, based on an acute visual language which consisted of abstract geometric figures and neutral colours. He developed his work between 1912 and 1923. Along with his career, he created a series of numerous black and white geometric abstract art paintings. In 1915 he presented his most iconic and historically transcendental piece, called Black Square.

Malevich promoted values of logic, mathematics and objectivity contrary to the subjective sensitive technicality of art at the time. Claiming superiority in the abstract arts, this piece also rejected mainstream art of the moment and was considered the beginning of a new current, representing the death of conventional art, opening the doors to a new tradition of art.

Around the same time Piet Mondrian established a connection with Theo Van Doesburg in Amsterdam with whom he created the "De Stijl" (The Style) magazine and its manifesto for geometric abstraction in art became the academic reference point for subsequent generations of modernist artists including the British artist Bridget Riley who is today regarded as perhaps the greatest living female painter on earth.

This exhibition looks at Riley's painting and printmaking and showcases the global influence she has had on subsequent generations of artists. In particular this exhibition provides a platform in the main gallery space to three female artists all based in Jersey, Nina Zaech, Claire Haithwaite and Nicole Vibert Smith. Congratulations to them all for putting together such a strong body of work which more than holds its own against some truly great artists of the modernist period.

Unquestionably hard edged geometric art looks wonderful in light, airy, modern contemporary homes but please take the time to review all the exhibits on display for many have a rusticated charm that lends itself well to the more traditional home.

Bridget Riley

Bridget Riley was born at Norwood, London and her childhood was spent in Cornwall and Lincolnshire. She studied at Goldsmiths' College from 1949 to 1952, and at the Royal College of Art from 1952 to 1955 where she met Richard Allen. She began painting figure subjects in a semi-impressionist manner, then changed to pointillism around 1958, mainly producing landscapes. In 1960 she evolved a style in which she explored the dynamic potentialities of optical phenomena. These so-called 'Op-art' pieces, such as *Fall*, 1963 (Tate Gallery T00616), produce a disorienting physical effect on the eye.

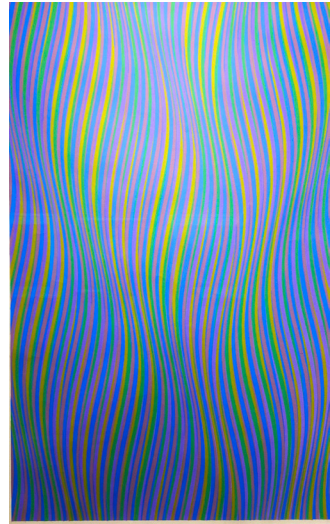
Riley taught children for two years before joining the Loughborough School of Art, where she initiated a basic design course in 1959. She then taught at Hornsey School of Art, and from 1962 at Croydon School of Art. She worked for the J. Walter Thompson Group advertising agency from 1960, but gave up teaching and advertising agency work in 1963-4.

Now in her nineties her works are held in the world's leading museum collections and she is regarded by many as the greatest female painter alive.





Bridget Riley
Shade, 1992
Silkscreen Print Edition 20/45
40cm x 30cm
£8,250 + GST



Bridget Riley
Reverse Curve, 1979
Acrylic on Paper
57cm x 92cm
POA

Richard Allen

Born in Worcester, Richard Allen trained firstly as an agricultural engineer and after National Service, he attended Worcester Art School, going on to Bath Academy of Art in 1957 where Howard Hodgkin was a major influence on his work.

After leaving Bath, Allen won a scholarship to study the historic mosaics at Ravenna, although he found more inspiration in industrial Milan, in particular in its building site hoardings. Returning to London, he married a fellow student from Bath, Eve Laurens and began teaching at art schools alongside Bridget Riley and Allen Jones. Richard Allen lived in Jersey for many years.

Allen's mature work moved through a series of important phases. Early Pop poster collages drew directly from his stay in Italy, and by the mid-1960s he had developed his own form of Op (Optical) Art, showing with Michael Kidner and Bridget Riley. Experimentation with moiré (interference) effects followed, and his interest in pure abstraction led naturally to his joining



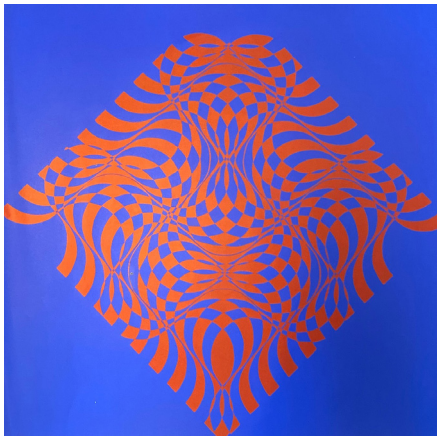
the Matrix Group - an experimental movement linked to European Constructivism. Adopting the philosophy and methods of a systemic form of painting, he showed in the influential Matrix and Systems exhibitions in 1971 and 1972.

Allen explained: 'system as it exists in my work evolved slowly over a period of formal experiment and was due primarily to an innate necessity to work creatively within a personally acceptable range of formal limitations'.

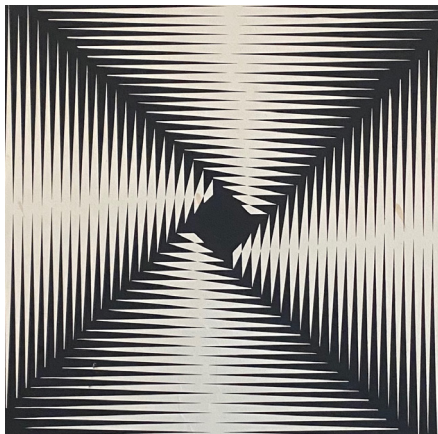
In 1975 his achievements to date were recognised with a solo exhibition at the ICA, London, he showed a series of innovative monochrome paintings, made using his own technique which allowed him to paint with a charcoal suspension. By the end of the 1970s, Allen had gained an international reputation with exhibitions in Europe, Japan and the USA. Allen's work continued to develop throughout the 1980s and 1990s, mostly focussing on graphics and a final series of 'White Paintings'.



Richard Allen
Diagoz, 1971
Silkscreen Print Edition of 35 (Artists Proof)
52cm x 52cm
£1,300 + GST



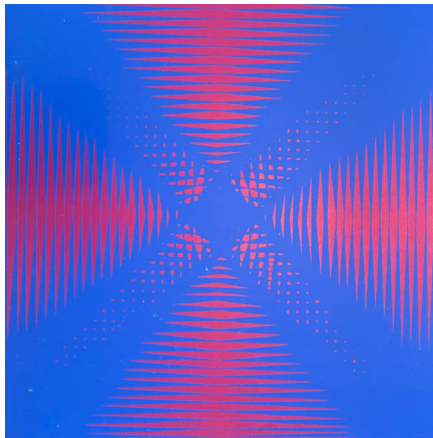
Richard Allen
Diagoz, 1971
Silkscreen Print Edition of 35 (Artists Proof)
52cm x 52cm
£1,300 + GST



Richard Allen
Black Turn, 1967
Silkscreen Print Edition of 25 (Artists Proof)
30cm x 30cm
£1,200 + GST



Richard Allen
Untitled (Number 1), 1968
Silkscreen Print Edition of 35 (Artists Proof)
52cm x 52cm
£1,300 + GST



Richard Allen
Sequel, 1969
Silkscreen Print Edition of 35 (Artist Proof)
52cm x 52cm
£1,300 + GST

Robert Tilling

MBE RI

Robert Tilling lived in Jersey from 1968 until his passing in 2011. His artistic career spanned numerous solo and group exhibitions including showing at Barbican Centre London, the Royal Academy of Arts Summer Exhibition and the Contemporary Arts Society.

He gained a number of awards including the Cleveland Drawing Biennale and two at the Royal Institute of Painters in Water Colours for 'the most outstanding work'. He also illustrated a number of books and publications for, among others, Charles Causley and Spike Milligan and his paintings have been included in over thirty books and magazines. Robert was awarded an MBE in 2006 for services to the arts.

Working primarily in watercolour, acrylic, gouache and charcoal, the majority of his work is based on local landscape and seascape. Bob lectured widely, including the Tate Gallery and at Exeter University, his writing on jazz and blues have been published on both sides of the Atlantic.



Robert Tilling meets his hero Muddy Waters



Robert Tilling MBE RI
Harbour Crane Scene
2008/9
Acrylic on Canvas
75cm x 60cm
£2,500 + GST

Claire Haithwaite

After studying Art & Design at Kingston and then a BA at Falmouth Art College in Cornwall, Claire moved to London to pursue a career in design, publishing and retail design. Eventually she moved to Amsterdam where she worked in a Dutch design company and whilst there she and her husband renovated two beautiful canal houses featuring in many highly acclaimed interior magazines, in Holland and the UK. This is where her love for interiors grew.

Originally from Jersey, and after 25 years away, she returned to the Island with her family and began studying Ceramics. Claire creates ceramic panels designed with her graphics background, using different textures in the clay and glazes to make minimal abstract art.





Claire Haithwaite
Gilbert I, 2021
Ceramic, 92 x 120 cm
£3,750 + GST



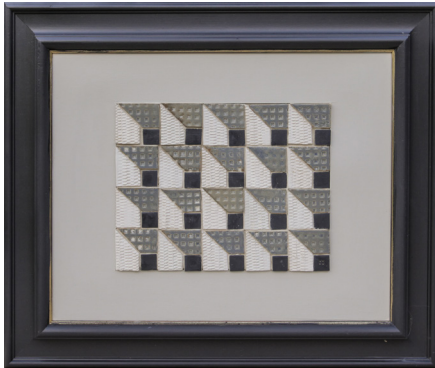
Claire Haithwaite
Gilbert II, 2021
Ceramic, 29 x 33 cm
£375 + GST



Claire Haithwaite
Gilbert III, 2021
Ceramic, 40 x 52 cm
£695 + GST



Claire Haithwaite
Linear, 2020
Ceramic, 70 x 55 cm
£900 + GST



Claire Haithwaite
Pigeonhole, 2020
Ceramic, 52 x 44 cm
£695 +GST



Claire Haithwaite
Infinitum, 2020
Ceramic, 61 x 51 cm
£900 +GST



Claire Haithwaite
Descending I, 2021
Ceramic, 62 x 109 cm
£2,500 + GST



Claire Haithwaite
Descending II, 2021
Ceramic, 63 x 83 cm
£1,995 + GST



Claire Haithwaite
Pollinator I, 2021
Ceramic, 42 x 42 cm
£550 + GST



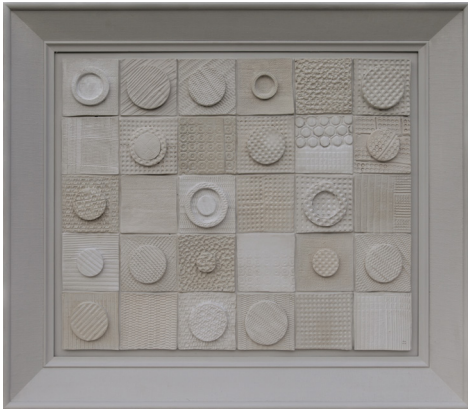
Claire Haithwaite
Hextile, 2021
Ceramic, 78 x 88 cm
£1,750 + GST



Claire Haithwaite
Kimberlite, 2021
Ceramic, 61 x 71 cm
£1,700 + GST



Claire Haithwaite
Tessellations I, 2021
Ceramic, 61 x 50 cm
£950 + GST



Claire Haithwaite
Pollinator II, 2020
Ceramic, 74 x 63 cm
£1,650 + GST



Claire Haithwaite
Ascending, 2021
Ceramic, 88cm x 82cm
£2,400 + GST



Claire Haithwaite
Hematite, 2021
Ceramic, 75 x 55cm
£1,350 + GST

Claire Haithwaite
Bloody Gilbert 2021
Ceramic, 45 x 58 cm
£950 + GST



Claire Haithwaite
Jack White 2021
Ceramic, 64 x 49cm
£1,100 + GST



Claire Haithwaite
Tessellations II 2021
Ceramic, 41 x 56 cm
£950 + GST

Nina Zaech

Born in Switzerland, surrounded by high mountains, and into a creative family (mother ceramicist and father artist) Nina initially took a totally different path, studying psychology and economics before working in the hotel industry but in 2019 she returned to her roots and starting making art projects such as animations, paintings and installations. Since 2015 Nina has lived in Jersey with her my husband and two small boys.

Always fascinated by optical and graphic art her current works play with the rules of geometry and physics which is represented by black and white colour.



Describing her work Nina says *'The mass has an inner life which the stripes depict by extending and getting narrower, by turning or twisting. I enjoy making curves and I love the freedom of abstraction. In the first moment there are no obvious restrictions, I am totally free in my creations, but still: my works depend fully on the rules of physics and geometry. Imagination follow these rules using spatial sense, intuition, and sometimes working with bread dough in lattice patterns. The mediums are chosen spontaneously, depending on the final effect I'm aiming for. To me painting on canvas makes more sense but sometimes Lino print gives the right touch'*.



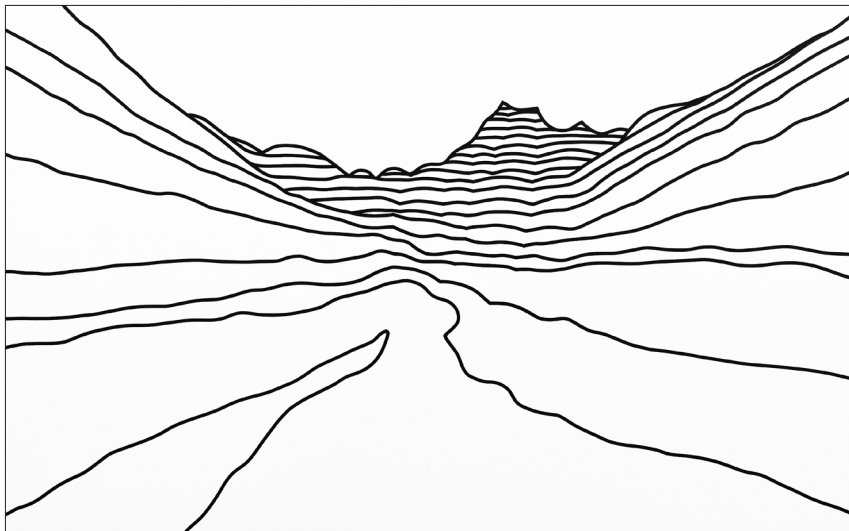
Nina Zaech

Folding mass no.1 , 2021

Linoprint on paper (limited edition) 110x85cm

£800 (framed) +GST

£650 (unframed) +GST



Nina Zaech
Mountains no.1 (series 'mountains in my mind') 2020
Acrylics on canvas, 122x76cm
£1,900 +GST



Nina Zaech
Hose no.1, 2021
Acrylics on canvas, 100x100cm
£2,400 +GST



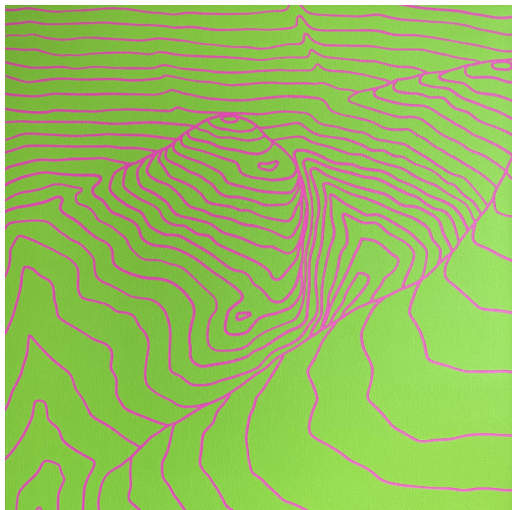
Nina Zaech
One hose III black & white, 2020
Acrylics on canvas, 100x100cm
£2,400 +GST



Nina Zaech
Doughland no.3 , 2021
Acrylics on canvas, 100x100cm
£2,400 +GST



Nina Zaech
A bustle, 2020
Acrylics on canvas, 100x100cm
£2,400 +GST



Nina Zaech

Mountains no.3 (series 'mountains in my mind') 2020

Acrylics on canvas, 100x100cm

£2,400 +GST

Nicole Vibert Smith

Former winner of JJ Fox Art Competition Nicole Vibert Smith is an expressionist and 'sculptural painter' who uses gesture and geometrical structure which breaks with pictorial tradition. Her works are best described as textural visual explorations of shape, form and space.

For this exhibition Nicole has chosen to exhibit four interrelated but distinct styles of work whose inspirations range from Japanese gardens, textures, ripples, geometric forms, patterns, organic shapes and thick textural surfaces.

Inspired by eastern Philosophy, Dansaekhwa and the interplay between the medium and the surface, these organic paintings sit somewhere between paintings and sculpture.

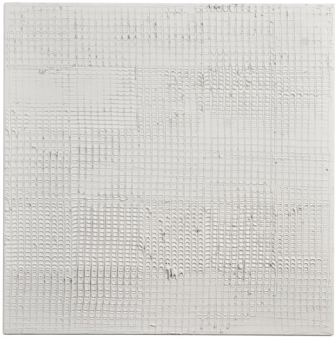




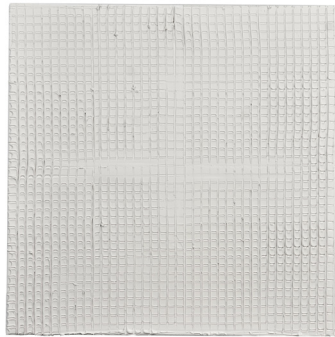
Nicole Vibert Smith
1.1, 2020
Oil paint, 84cm x 84cm
£1,600 +GST



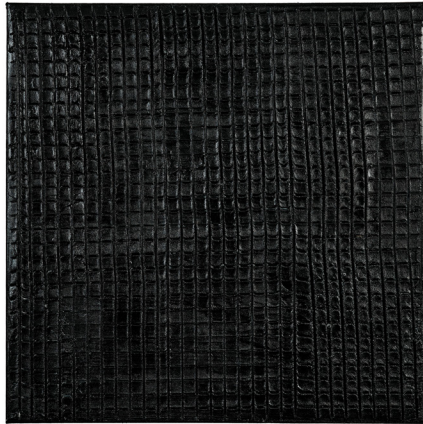
Nicole Vibert Smith
1.2, 2020
Oil paint, 84cm x 84cm
£1,600 +GST



Nicole Vibert Smith
2.1, 2020
Acrylic and concrete, 100cm x 100cm
£1,700 +GST



Nicole Vibert Smith
2.2, 2020
Acrylic and concrete, 84cm x 84cm
£1,600 +GST



Nicole Vibert Smith

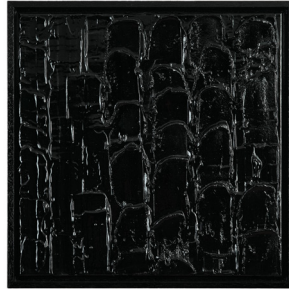
2.3, 2020

Acrylic and concrete, 64cm x 64cm

£800 +GST



Nicole Vibert Smith
3.1, 2021
Acrylic and concrete, 54cm x 54cm
£800 +GST



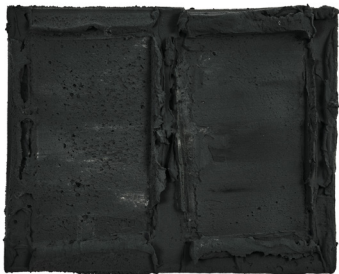
Nicole Vibert Smith
3.2, 2021
Acrylic and concrete, 44cm x 44cm
£600 +GST



Nicole Vibert Smith
3.3, 2021
Acrylic and concrete, 54cm x 54cm
£800 +GST



Nicole Vibert Smith
3.4, 2021
Acrylic and concrete, 54cm x 54cm
£800 +GST



Nicole Vibert Smith
4.1 Obsidian, 2021
Impasto and pigment, 52cm x 42cm
£700 +GST



Nicole Vibert Smith
4.2 Alabaster, 2021
Impasto and pigment, 52cm x 42cm
£700 +GST



Nicole Vibert Smith
4.3 Bubbblegum, 2021
Impasto and pigment, 52cm x 42cm
£700 +GST



Nicole Vibert Smith
4.4 Alabaster, 2021
Impasto and pigment, 32cm x 32cm
£450 +GST



Nicole Vibert Smith
4.5 Gold lustre, 2021
Impasto and pigment, 32cm x 32cm
£450 +GST



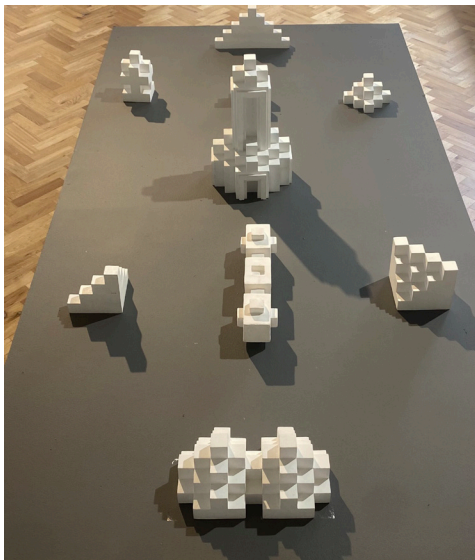
Nicole Vibert Smith
4.6 Bubblegum, 2021
Impasto and pigment, 32cm x 32cm
£450 +GST



Nicole Vibert Smith
Untitled Black, 2021
Impasto & Pigment, 20cm x 20cm
£200 + GST



Nicole Vibert Smith
Untitled Orange, 2021
Impasto & Pigment, 20cm x 20cm
£200 + GST



Richard Christensen

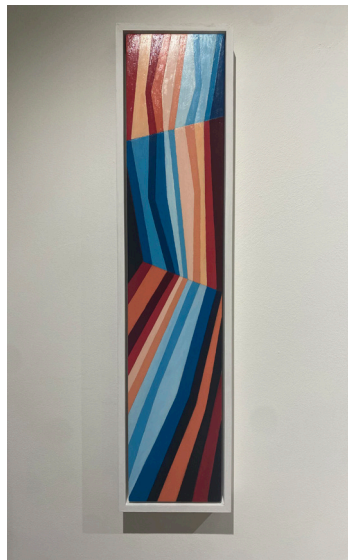
Architecton City, 2015

9 individual 'Architectons'

Hand finished wood and plaster blocks

Varying Dimensions

From £750 to £350 + GST

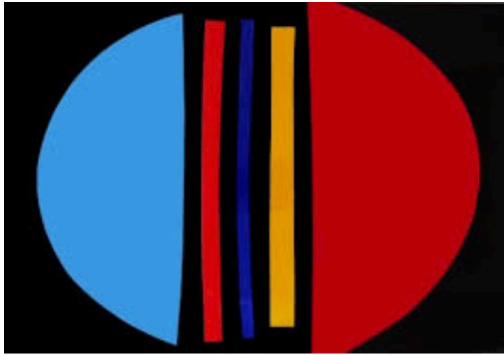


Richard Christensen

Untitled, 2021

Oil on Wood, 14cm x 68cm

£1,500 + GST



Terry Frost

Centre Blue, 2002

Screenprint and collage

Edition 41/60, 103cm x 131cm

£3,750 + GST

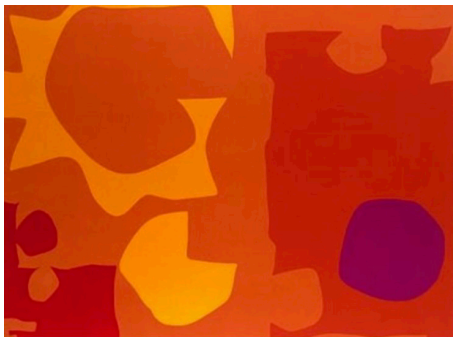


Mustafa Hulusi

Ecstasy Expander, 2007

Acrylic on Canvas, 102cm x 153cm

£3,000 + GST



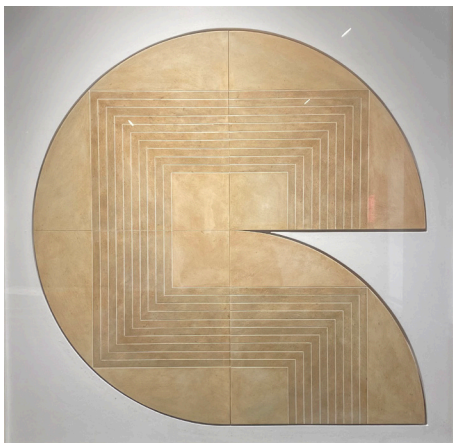
Patrick Heron

Six in Vermillion with Violet Red, 1970

Silkscreen Print Edition 81/100

80cm x 62cm

£6,500 + GST



Anton Nickson

Broken Promise, 2004

Wood Panel Construction

110cm x 110cm

£3,000 + GST



Olivia Maryon

Negative Space I, II & III, 2021

Hand carved plaster of varying dimensions

POA

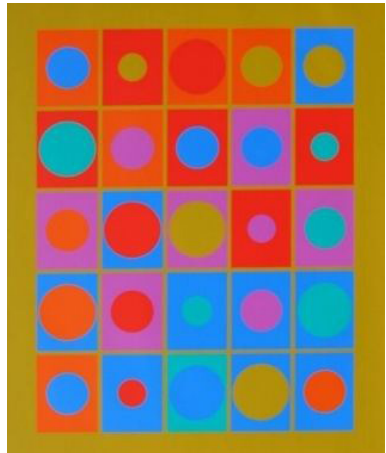
Bob Crossley

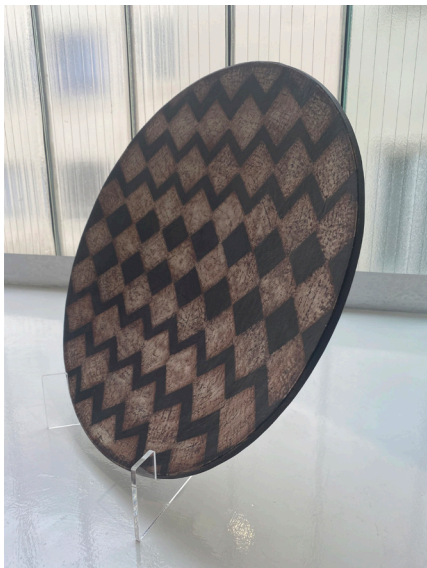
Variations Ochre, 1970

Silkscreen Print Edition of 60

69cm x 89cm

£1,000 + GST





Jason Wason

Geometric Glaze, 2016

Cornish Clay, 50cm diameter

£2,600 + GST



Mark Guest

Storm, 2019

Carrara, 40cm diameter – 3cm thick

£750 + GST



George Dannatt

White Vertical Relief Construction, 1964

Wood and card collage, 39cm x 15cm

£3,000 + GST



Victor Pasmore

Abstract Composition, 1948

Unique Lithograph on wove paper
laid on card, 67.5cm x 49.5cm

£6,000 + GST

Preview night: Friday 17th September, 5pm - 8pm
Exhibition runs: 15th October weekdays from 12pm-6pm and Saturdays from 10am-2pm
Online viewing rooms at www.privateandpublic.com
For further information contact Chris Clifford, Gallery Director:
+44 (0) 7797 714186 or chris@privateandpublic.com

