

BLACKBIRD ROOK
DECEMBER 2023

UNDER £2000

www.gregrookadvisory.com
info@gregrookadvisory.com
+44 (0) 7775 945181

GEORGE YOUNG

George Young is a painter and print maker living and working in Somerset. He studied painting at Falmouth College of Art and the Royal College of Art. Since then he has shown widely in solo and group exhibitions, art fairs and biennials throughout Europe and the U.S. George has been awarded several prizes, residencies and purchase prizes throughout his career and his work is included in major collections.





Kite (A) 2023
65 x 48cm
oil on paper
£1800



Kite (B) 2023
65 x 48cm
oil on paper
£1800

HANNAH LIM

Hannah Lim makes work in response to Orientalism, the colonial romanticisation of the East, with a particular focus on the eighteenth-century aesthetic trend of 'Chinoiserie'. Through the production of anthropomorphic, intricate sculptures, that oscillate playfully between function and ornament, Lim's practice engages with cultural exchanges between the Europe and South and South-East Asia. Lim seeks to reclaim and reimagine a dialogue between East and West, while examining the complex configurations of power and identity conferred historically by 'Chinoiserie'.

Hannah Lim studied Sculpture at The University of Edinburgh before going on to complete her MFA at the Ruskin School of Art, Oxford. She has exhibited widely across the UK, including solo shows at Commonage Projects (2022), and Edinburgh Printmakers (2022). She has also exhibited in several group exhibitions, including Bloomberg New Contemporaries at South London Galleries (2022). She is the recipient of multiple awards, such as the Hospitalfield Residency (2021), the Home Residency by Ronan Mckenzie and Cob Gallery (2021), selected for RSA New Contemporaries (2022) and is currently Pangolin London's 2022-2023 Artist in Residence.

She lives and works in London





Title and Date: Ghost Orchid Snuff Bottle, 2023

Dimensions: 16 x 18 x 12 cm

Materials: Jesmonite, polymer clay, chalk, acrylic paint and resin gloss.

Unique

Price: £1800



Title and Date: Golden Winged Snuff Bottle, 2023

Dimensions: 16 x 18 x 12 cm

Materials: Jesmonite, polymer clay, chalk, acrylic paint and resin gloss.

Unique

Price: £1800



Title: Vermillion Bird Snuff Bottle

Date: 2022

Medium: Jesmonite, polymer clay, resin gloss

Scale: 18 x 16 x 10

Edition of 7 (3/7)

£1600



Title: Eight Eyed Rainbow Fish Snuff Bottle

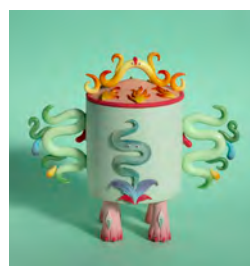
Date: 2022

Materials: Jesmonite, polymer clay, chalk and resin gloss.

Dimensions: 18 x 18 x 10 cm

Unique

£1800



TOM WORSFOLD

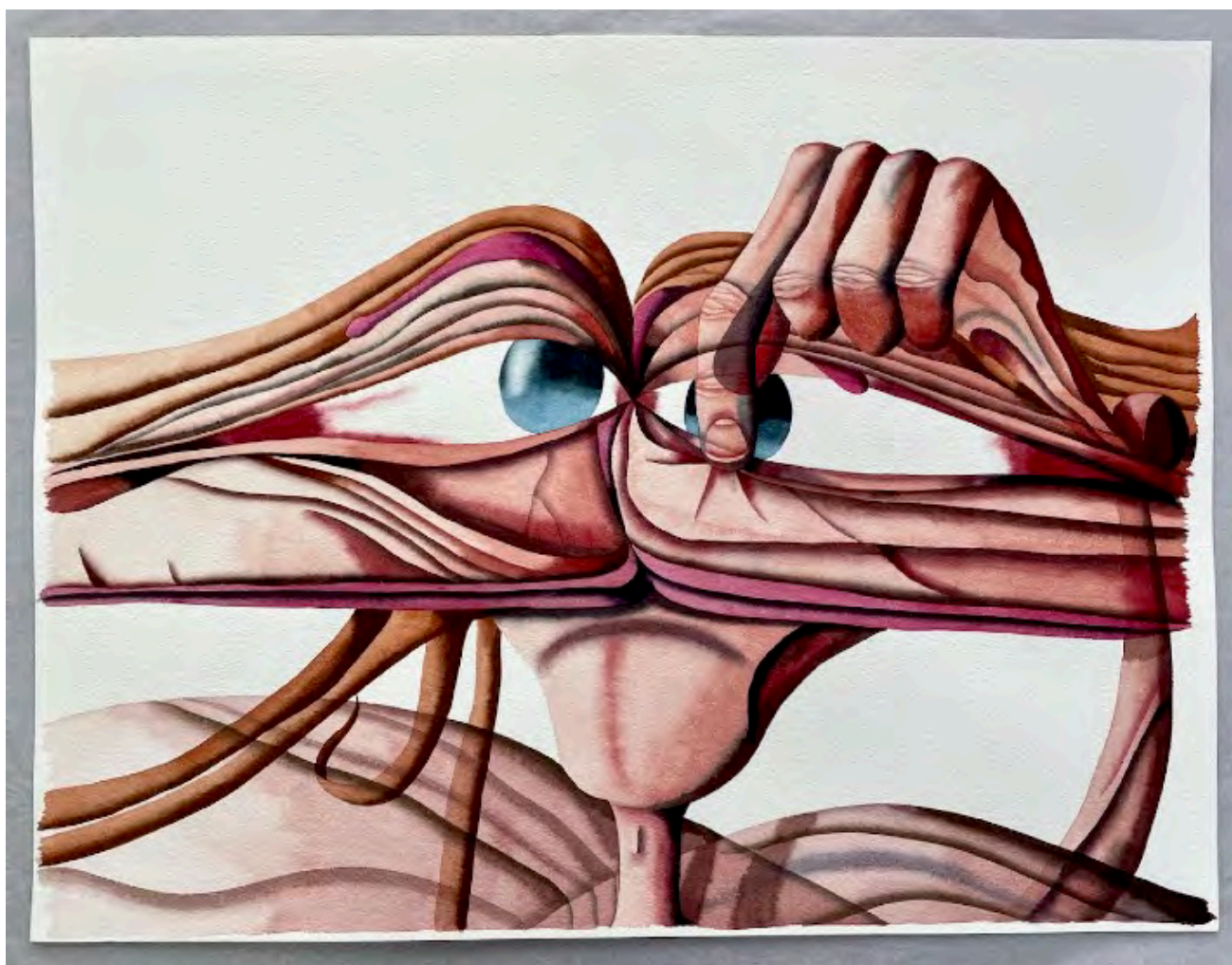
Tom Worsfold creates "unsettling landscapes, or "diagrams" as he calls them, each painting full of disparate elements and surprising connections. In fact, the images here would seem to be more portraits than landscapes, since their starting point is often a human torso: a cue to investigate the languages of self-optimisation and self-care, and certain aspects of queer culture, which remain fiercely current in 2022. And yet in their broad sweep, thrilling detail and latent narrative possibilities, they make the case to be landscapes too - if only of Worsfold's mind. Scrutinise these scenes, each painted in a vivid, unrepentant acrylic, and you will see bits of everyday life reconfigured... If Worsfold is, throughout these paintings - which he views as all pages from the same "book" - exposing a type of angst, it's by no means just a trenchant critique. There's also tenderness, curiosity and wit.

For the artist, now in his early thirties, this is the result of a lifetime spent pondering, criticising and often "improving" the body; it's also the consequence of having largely done this via smartphone, computers and the internet, just as many others have today. Again though, if there's scepticism, there's no reactionary disdain: more a curiosity for what it means and where it can go. In much contemporary discourse — in gay or queer culture especially -- the sense recurs that the body can be turned into an optimised machine, brilliantly perfected for selfies, Crossfit classes and fucking. The torso in particular has always had a certain currency, both in daily life and the history of art: where would we be without the Dying Slave, without David? Or, for that matter, Tom Bianchi or Tom of Finland?

In each composition Worsfold uses the human core as a grid off which he can bounce various ideas. He has no set narrative in mind, but is willing to see where his assemblage takes him — and us. Even as these figures can seem abstracted and dissected — rigged up as unholy machines — the human is clearly there. Note the attentive hands reappearing throughout. Are they prodding and tweaking? Or are they, amid all the confusion of contemporary life, just signs of sympathy and care?"

Text by Louis Wise





Self portrait
2023
Watercolour on paper
31 x 41 cm
£1650



Self portrait
2023
Watercolour on paper
31 x 41 cm
£1650



Self portrait (Fruit)
2023
Watercolour on paper
31 x 41 cm
£1650



Self Portrait (The Flood)
2023
Watercolour on paper
31 x 41 cm
£1650

MARKUS VATER

Markus Vater (b. 1970, Duesseldorf, Germany; lives and works in London)

"Markus Vater's work is diverse and resists vehemently any categorisation: seemingly naive line drawings and animations exist beside fine, detail rich portraits drawings, paintings, as well as photos and videos. Language plays an important role repeatedly, either as poignant titles or as text that is part of the work or becomes the work itself. Markus Vater's art wants to mobilize our mental activity into various directions. His work is occupied with the big questions that face human kind, like the apocalypse or vulnerabilities of human civilisation. But it also gives space for one's own associations and stimulates new and unexpected answers to existential questions." Beat Wismer

(Director, Museum Kunstpalast, Duesseldorf)

Markus Vater was born 1970 in Duesseldorf and grew up in the Eifel south of Cologne. He studied at the Kunstakademie in Muenster and Duesseldorf and at the Royal College in London, where he graduated in 2000. Markus Vater's practice is diverse and includes: Drawing, painting, animation, video, sculpture and performance. He has taken part in numerous national and international exhibitions. Among others:

at the Kunstmuseum Bonn, Museum Gertsch in Switzerland, at the Kunsthalle Mannheim, the Royal Academy in London and more recent at Museum Kunstpalast in Duesseldorf, Museum Baden and the Wilhelm Hack Museum in Ludwigshafen . He has had shows with Timothy Taylor, Vilma Gold, ibid-projects, Anthony d'Offay and Centre of Attention in London. He is Alumni of the Villa Romana Scholarship Florence. Since 2001 he has been a Visiting Lecturer at Goldsmith College London, Slade and Chelsea College of Art. In 2015 and 2016 he was tutor in Fine Art (Performance) at the Royal College of Art in London. More recently he has been Guestprofessor for Drawing and Painting at the Staatliche Akademie der Bildenden Kuenste in Karlsruhe.



Inkdrawings

This series of drawings was created during the years of the pandemic. Including themes of storms, sleep, birds. In places they tried to create expanse, where there was confinement. They include land-scapes, the sea, people and animals

Markus Vater 2020-2023



To be or not to be, 2022
Ink and Pencil on paper
21cm x 29cm
£1500



Pinocchio, 2022
Ink and Pencil on paper
21cm x 29cm
£1200



Otis 2022
Ink and Pencil on paper
21cm x 29cm
£1500



"Dark Water", 2018
acryl auf papier
59.4cm x 42cm
£2000



“Meerjungfrau”, 2018
acryl auf papier
59.4cm x 42cm
£2000



coast with riders, 2021
Ink and Pencil on paper
21cm x 29cm
£1500

GRANT WATSON

Grant Watson is a London based painter whose work often echoes his experience of everyday life, events and memories.

Born in Meopham Kent, England, he studied at Portsmouth Polytechnic 1985-88 and Eastern Illinois University 1988-9. In 1993 and 1994 he studied under Karel Appel and Eric Fischl at the Antonio Ratti Foundation in Italy, where he won a purchase prize for drawing. In 2020, he was shortlisted as a finalist for the inaugural Castlegate prize.





Fish Platter
2021
Oil on Fabiano tela paper
33 x 50 cm (Framed 40 x 58 cm)
£1800



Platter
2021
Oil on Fabriano tela paper
33 x 50 cm (Framed 44 x 61 cm)
£1800



White Tree
2020
Oil on fabriano tela paper
30 x 25 cm (Framed 35.6 x 39.37 cm)
£1600

JACK KETTLEWELL

Jack Kettlewell (b. 1973, Saltburn-by-the-Sea, UK) lives and works in Sheffield. He holds an MA in Fine Art from Staffordshire (1998). Kettlewell makes paintings about painting history, his own history, weaving together nostalgia and contemporary culture. His easel-sized works pop with colour and marry painterly and graphic approaches. In the early 2000's Kettlewell worked as assistant to Howard Hodgkin and spent 20 years as an art tech at Dulwich Picture Gallery, Tate, the Courtauld Gallery, Phillips auction house and various contemporary galleries. He worked with established art luminaries such as David Hockney, Humphrey Ocean, Peter Doig, Richard Long, Brigitte Riley, Richard Serra and others. These experiences underpinned and informed his painting practice. He has exhibited widely in the UK from the National Portrait Galleries in England/Scotland to smaller independent pop ups and everything inbetween. Jack has a painting in an upcoming show based around Bruegels's Tower of Babel at Derbyshire's ILKON, from November.





slice, 2022
Oil on canvas
40 x 40cm
£1120



retrofit, 2022
50 x 40 cm
oil on canvas
£1260



emerald aisles (b), 2018
50 x 50 cm
oil on canvas
£1500



say hello, wave goodbye, 2017
50 x 50 cm
oil on canvas
£1400

ADAM HOLMES-DAVIES

Born in Croydon, UK in 1973, Adam Holmes-Davies earned a BA (hons) from Surrey Institute of Art and Design in 1996. After spending several years traveling across Eastern Europe and North America, in 2006 he enrolled at Chelsea College of Art and Design earning a MA in Fine Art.

Adam Holmes-Davies makes abstract paintings that are developed through a lengthy process of layering and scraping paint away. Holmes-Davies is interested in how paintings are made when a painter has no implicit sense of place or tradition for themselves (to be referred to or continued) and how painting (verb and noun) carries decisions into a picture. Holmes-Davies work explores how narratives can be developed in an artwork that touch upon specific personal events while interweaving broader events and histories existing in the world.

Holmes-Davies has exhibited nationally and internationally and was selected by Michael Landy, Nigel Cooke and Curator Linda Norden for the Bloomberg New Contemporaries in 2007. In 2012 he was the Painting Category Winner for the Salon Art Prize, London, UK and second prizewinner for the Barbican Arts Trust Open. Holmes-Davies has been the recipient of the Eaton fund in 2018 and awarded an Arts Council England, Developing your Creative Practice grant in 2020.





Courier, 2022
Oil on paper
59 x 49cm (framed)
£1500 framed



Neon Lights, 2022
Oil on paper
51 x 41cm (framed)
£1500 framed



Burry Holms, 2021
Oil on paper
60 x 45cm (framed)
£1500 framed

TOM CRAWFORD

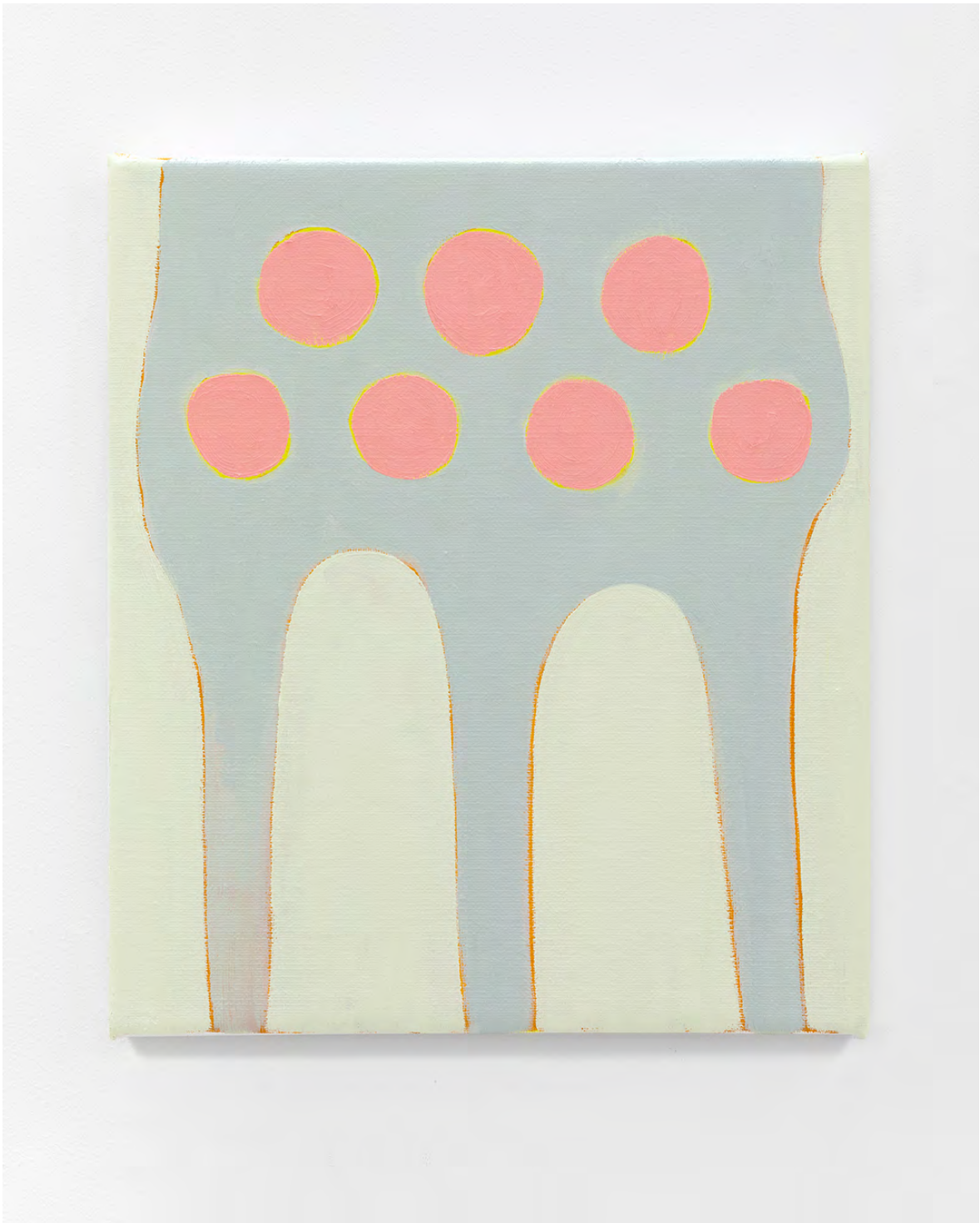
Tom Crawford's work is saturated with imagery from the built environment, the in-betweens and edges of cities, moments of anthropomorphism and moments of humour. Painting is at the heart of this multidisciplinary practice, which at times, expands to incorporate moving image, sound, installation and writing. Through processes of abstraction, intuition and play, Tom's work considers notions of regeneration, collaboration and nostalgia.

Tom lives and works in London and has exhibited across the UK and Europe. He is currently working in collaboration with Cardiff based artist, Sam Hasler, to produce a short work of auto fiction that they will self-publish later in the year. Recent exhibitions include, Exeter Contemporary Open at Exeter Phoenix, Cubitt 30 at Victoria Miro in London and They told me there would be tea, as part of Art Night in London.





To the Mothership, 2022
Oil on canvas
30 x 40 cm
£1200



Pod, 2023
Oil on canvas
25 x 30 cm
£1000



The Gathering, 2020
Oil and acrylic on canvas
36 x 46cm
£1400



Up Close, 2021
Acrylic on paper
93.5 x 64 cm
£1300

ZOE FRANCIS SPOWAGE

Zoe Spowage is a graduate of Falmouth University [2013]. She has been Shortlisted for the British Women Artists prize 2018, awarded the Surface Gallery Prize in 2017, and the Nottingham Castle Open Prize in 2016. She has shown extensively in solo and group formats. Based at 'Assembly House' in Leeds, Spowage is an active member of art collective 'PRECIOUS'. She has a forthcoming two person show at East Street Arts, Leeds and a prestigious solo show in 2024 with Blackbird Rook in collaboration with Good Ship presents at the Yorkshire Art Space, Sheffield.



Recent exhibitions include a groups show at Pictorum Gallery, London (2023), a solo show at Xxijra Hii, London (2022), the Hyde Park Book Club in Leeds (2022), 'Ruby' at Charles Abbey Nottingham (2021) 'Broadsheet', Assembly House Leeds (2021) and 'Above the law (Girls in boots)' Surface Gallery Nottingham (2017). Spowage has been selected for a range of UK based and international residencies including: Charles Abbey - Nottingham 2021; Cyprus School of Art - Cyprus 2019/2020; ComPeung - Chiang Mai Thailand 2016; The Old Burtons - Ilkeston 2013/2014.



Dragon, 2022
Ink on paper
76 x 56cm
£1120



It's got legs, 2022
Ink on paper
76 x 56cm
£1120

BLACKBIRD ROOK has partnered with Art Money



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