

BLACKBIRD ROOK
DECEMBER 2023

UNDER £5000

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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.





Dahlias, 2022
Oil on paper
98 x 66cm
£2800



Mexican sunflower, 2022
Oil on paper
75 x 50cm
£2750



Sun Flowers, 2022
Oil on paper
78 x 50cm
£2800



Mother and child, 2023
Oil on canvas
90 x 110cm
£4500



Travellers Rest 2022
127 x 96cm
Oil on paper
£4200

MICHAEL CHANCE

Michael Chance is a painter based in London. He studied Popular Music at Liverpool University, an academic degree focused primarily on critical theory, feminist approaches to music history and film studies. His thesis was an in-depth examination of the filmmaker Peter Greenaway, combining theory from the worlds of fine art, film and Frankfurt School philosophy. Michael then spent a few years playing in bands, designing posters, t-shirts and album covers in Manchester before moving to London in 2012 to study on the post-graduate programme at the Royal Drawing School. Between 2014-18 Michael co-founded and ran Mercer Chance Gallery in Hoxton, London, showing emerging artists with a focus on drawing and painting. While being primarily a painter, Michael also produces music, sculpture, video, poetry and prose, which all feed into his practice.



"Michael's work is a kind of codified auto-biography. Plunging into imaginative and observational approaches to drawing, they surface with images which seem personally meaningful, whilst also resonating with larger political and philosophical themes. A particular preoccupation is the confluence of patriarchal gender norms, capitalism and humanist exceptionalism which underwrites the anthropocene. Michael is at once horrified and entranced by the emerging effects of climate breakdown and aims to express both a deep anxiety about the future and a glimmer of hope for renewal through dramatic social and political change. Their work has gradually pushed towards a synthetic-cubist language which enables images to overlay and enmesh with slippery, blurred boundaries, to suggest a messy nuanced truth usually disguised by simplistic binaries of male vs female, human vs nature. These paintings sometimes appear to present a whole, almost sculptural form, while being constructed from a confusion of fragments and multi-valent images. In this way, Michael believes that the questioning of their own identity is a tiny part of the necessary re-evaluation that needs to take place in broader society; through confusion will emerge a new form which celebrates simultaneity and paradox."

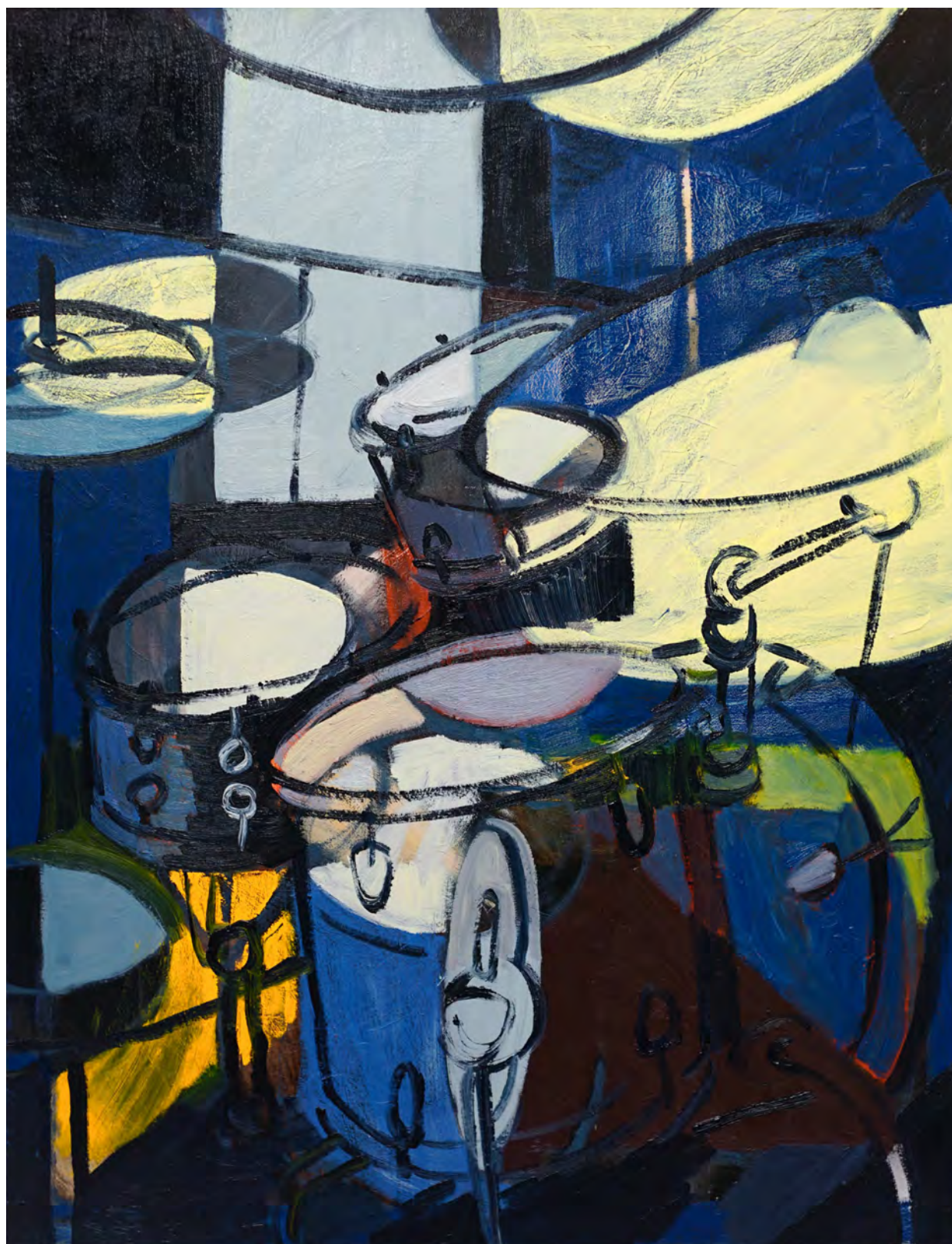


Twice Finalist, 2023
oil and charcoal on paper and
canvas 160 x 200 cm
£4800



Split Myself in Two, 2023
oil on canvas
160 x 200 cm

£4800



This is the Kit
2023
oil on canvas
91.5 x 122 cm
£2800



Hiding in Plain Sight
2022
oil on canvas
160 x 200 cm
£4600

NICK DEVEREUX

Nick Devereux (UK, born 1978 in Panama City, lives and works in London) is a multidisciplinary artist, working between sculpture, painting, drawing and photography to both compose and realise his work.

His studio is a stage for imaginary environments filled with surfaces and sculptures made from a range of found materials: broken glass and ceramics, wood, metals and scraps of fabric. Often, depictions of these dioramas are drawn or painted through careful observation, resulting in images that seem both familiar and unnatural.

Recent solo shows include: Ritorno al collage. Nick Devereux e i maestri italiani del disegno novecentesco / Case Chiuse #07, a cura di Irina Zucca Alessandrelli, Bosco Verticale, Milan, 2019; In the Round, Adelaide, Marseille, 2018; Nick Devereux, Museo Pietro Canonica, Rome, 2017; Known Unknown, Art Club Villa Medici, Rome, 2016; Flakturm, Case Chiuse #00, Milan, 2014; Inpainting, Fondazione Querini Stampalia, Venice, 2013. Recent group exhibitions: Entre Les Frontieres, curated by Julia Cistiakova, Galerie Espace de l'art contemporaine du theatre de Privas, Privas, France, 2019; Greffes, curated by Pier Paolo Pancotto, Galerie Rolando Anselmi, Berlin, 2018; Iconic, Knust x Kunz, Munich, 2017; Honoré, Galerie rue Visconti, Paris, 2015; Wanderer Above the Sea of Fog, Galerie Bugada & Cargnel, Paris, 2015.





Things I could do (Ledian) 2020

Oil on canvas

60.5 x 51cm

£3000



Things I could do (Entel) 2020
Oil on canvas
60.5 x 51cm
£3000



Things I could do (Paras)II 2020

Oil on canvas

53 x 43 cm (framed)

£2800



Muse XII, 2023
60 x 35 x 30 cm excluding artist's plinth
Mixed media
£4500



Muse XII 2023 with artist's plinth

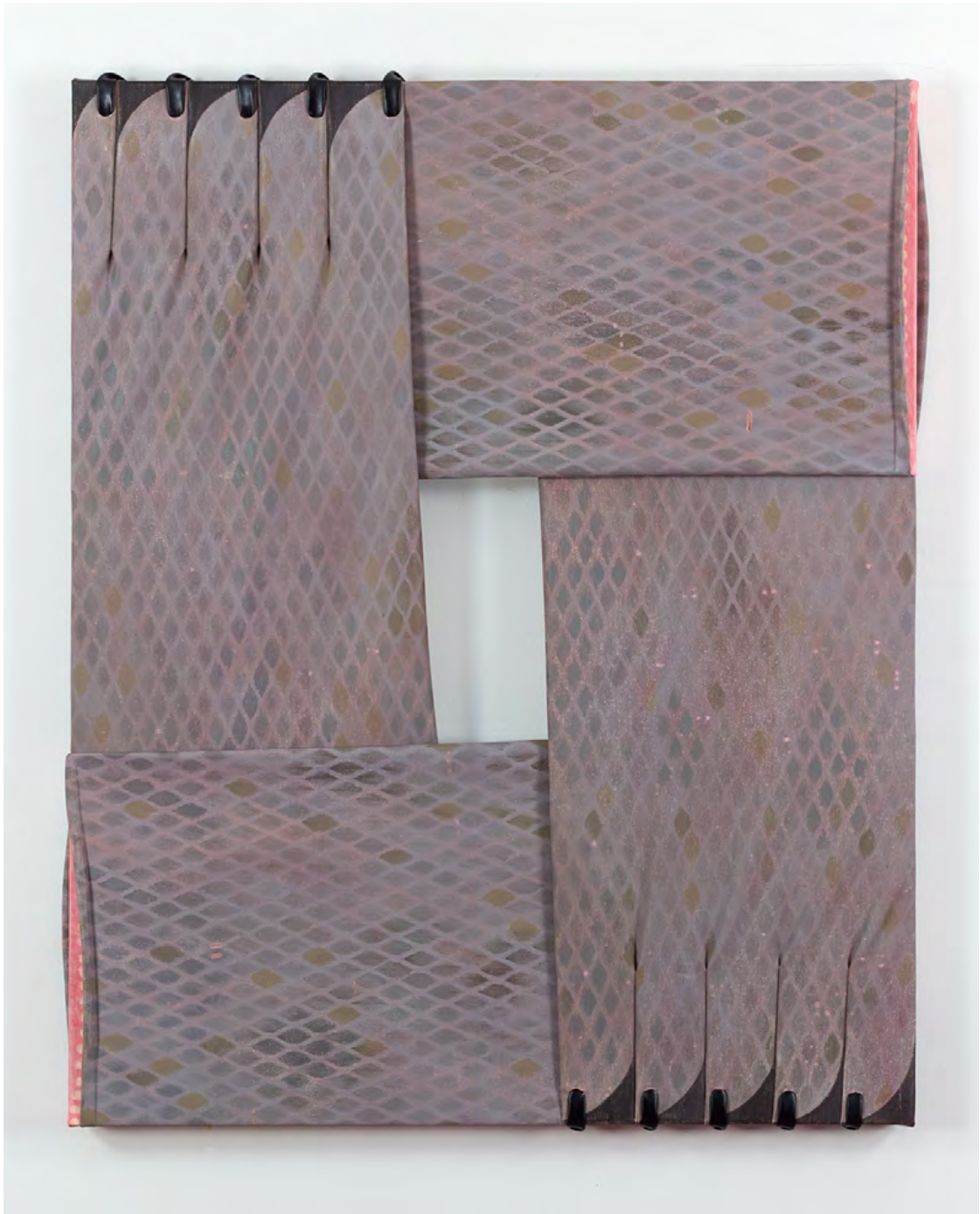
SUSAN METRICAN

Susan Metrican is an artist living and working in Fairfield, IA via Boston, NYC, Toronto, and Bangkok. Metrican received an MFA from the Massachusetts College of Art and Design, her BFA from the Kansas City Art Institute, and attended Skowhegan School of Painting and Sculpture in 2014 and Shandaken: Storm King in 2022. Metrican's work has been included in solo and group exhibitions nationally; most recently at Framingham State University (MA), Headstone Gallery (NY), The Hole (NY), LaiSun Keane(MA), Rivalry Projects (NY), MassArt X So Wa (MA), Tracey Morgan Gallery (NC), LeRoy Neiman Center for Print Studies at Columbia University (NY), Maharishi University (IA), SPRING/BREAK Art Show 2017 (NY), Able Baker Contemporary (ME), GRIN Contemporary (RI), Proof Gallery (MA), Boston Center for the Arts (MA), Field Projects (NY), Knockdown Center (NY), and GalleryProtocol (FL). Metrican has an artist edition with Drawer NYC (NY), and has been featured in ART MAZEMag, Cream City Review and Peripheries Journal. She is one of four founding members of kijidome, an experimental project space and collaborative in Boston, MA (2013-2017). From 2014-2022, she was the Curator at the Kniznick Gallery at Brandeis University. She is currently Director of the Wege Gallery and Assistant Professor in the Art Department at Maharishi International University (IA).





Kittens Are Like That,
2020
acrylic on canvas, thread
42 x 34 inches
£4050



A Hole is a Home (Komodo), 2020
acrylic on canvas, thread, faux leather
42 x 35 inches
£4050



Red Sky at Night, 2023
acrylic on canvas, thread
42 x 36 inches
£4050



Fragrant Synthesis, 2023
acrylic on canvas, thread
36 x 30 inches
£3100

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





Boot, 2022
Acrylic on
canvas 46 x 35
cm
£2600



Tap, 2022
Acrylic on canvas
60 x 45 cm
£3400



Pet, 2022
Acrylic on canvas
60 x 45 cm
£3400

RANNY MACDONALD

Macdonald's work explores the relationship between people and what we call nature. By focusing on figures of human-beings and domesticated animals, his works consider the conceptual lines drawn between the human and the more-than-human worlds. As part of this consideration, he incorporates upcycled found materials including fully-archival pigments made from discarded metal-oxides, crushed bricks, and earths, as well as found-wood into his works.



In his new series, 'Natura Morta' meaning 'still life' but literally translating as 'dead nature', Macdonald satirises and celebrates the traditional genre of still life painting in equal measure. The process of painting his model (a hand made sculpture of a flower with a human face) from observation, allows life to enter the images of the inanimate creation. The resulting paintings become spaces where the boundaries between the real and the imagined, the living and non-living, become softer, and in his typical style, by drawing from a range of source material, from The Italian Renaissance to Pixar, consider the roles of image making in culture.



'You Run My Mind'

132cm x 123cm

Hand-made pigments sourced from London waste, binder, and chalk pastel
on artist made board using found and purchased wood

£2600



'Everything Broken Will Mend', 2022
95 cm x 78 cm
pigments including hand-made pigments sourced from
London waste, binder, and chalk pastel on board
£1950



"You've Got A Friend (II)". 2022

91cm x 106.5cm

Hand-made pigments sourced from London waste, binder,
and chalk pastel on recycled cotton paper

£2,320

MARK FAIRNINGTON

Mark Fairnington is Professor of Painting at the University of the Arts London. His paintings, known for their intense realism and observed detail vary tremendously in scale from large scale paintings of mounted insects, taxidermy displays of birds, flowers, portraits of prize stud bulls to a series of miniature landscape paintings.

Recent solo exhibitions include *The Landscape Room*, Handel Street Projects (2020), *Relics* at Ushaw Historic House (2020), *Unheimliche Pastorale*, Galerie Peter Zimmermann, Mannheim, Germany (2018) and *Collected and Possessed* at the Horniman Museum (2016). Group exhibitions include *Childhood Now*, at Compton Verney (2019), *The Nature of the Beast*, New Art Gallery, Walsall (2013) *A Duck for Mr Darwin* at the Baltic Centre for Contemporary Art (2009) and *Fabulous Beasts* at the Natural History Museum (2004). *Unnatural History* published by Peter Zimmermann gallery (2012) was a monograph of the artist's work with a text by Darian Leader.

'Fairnington distorts scale, rearranges species, creates new and dubious random couplings. He puts the mystery back into science and reminds us that we don't know everything, that much can still not be explained.

The tension between elements in his paintings is resolved pictorially but leaves a subtle charge – a leaven of doubt – to be absorbed by the receptive viewer.'

Andrew Lambirth





Itself, 2011
oil on panel
50cm diameter
£5,000



MARILYN HALLAM

Marilyn Hallam was born in Yorkshire in 1947. She studied fine art at the University of Reading where she met and married the painter Clyde Hopkins. She lives and works in south east London and St Leonards-on-Sea and has a space in the APT Studios in Deptford.

Solo exhibitions include the early Bakehouse Gallery, the Vortex Gallery, the Smith Jariwala Galleries, Against the Grain SE I Gallery in London and the Towner Gallery in Eastbourne. Group exhibitions include the Castlefield, Manchester with Paul Tonkin and Jeff Hollow, Art in Hospitals Project Hastings with Clyde Hopkins, opened by Adrian Berg and Three Artists, Hastings Museum and Art Gallery, Platform 72 MOMA Oxford, curated by Nick Serota, the Whitechapel Open selected by Bert Irvin, the Contemporary Art Society Market. The Spirit of London, Rooms curated by Jenni Lomax of the Whitechapel, Watercolour Curwen Gallery, curated by Joan Key. Art 91 Olympia, Mode in Greenwich, curated by Cuillin Bantock (catalogue), the Hastings Museum and Art Gallery. the Stormont Studios, Rye, Delight at the Holden Gallery. Manchester; curated by David Sweet (catalogue), the Royal Academy Summer shows 2003 and 20121 Clifford Chance with the University of Greenwich 20 I I (catalogue), Small is Beautiful Flowers East 2013 and Open Studios GASA and APT 1979 to date.

Marilyn has work in public, private and corporate collections in the UK, Europe and the USA. In 1969 she was awarded the Boise Travelling Scholarship. Marilyn has taught as a regular part-time and visiting lecturer on many UK art school and university undergraduate and postgraduate courses.

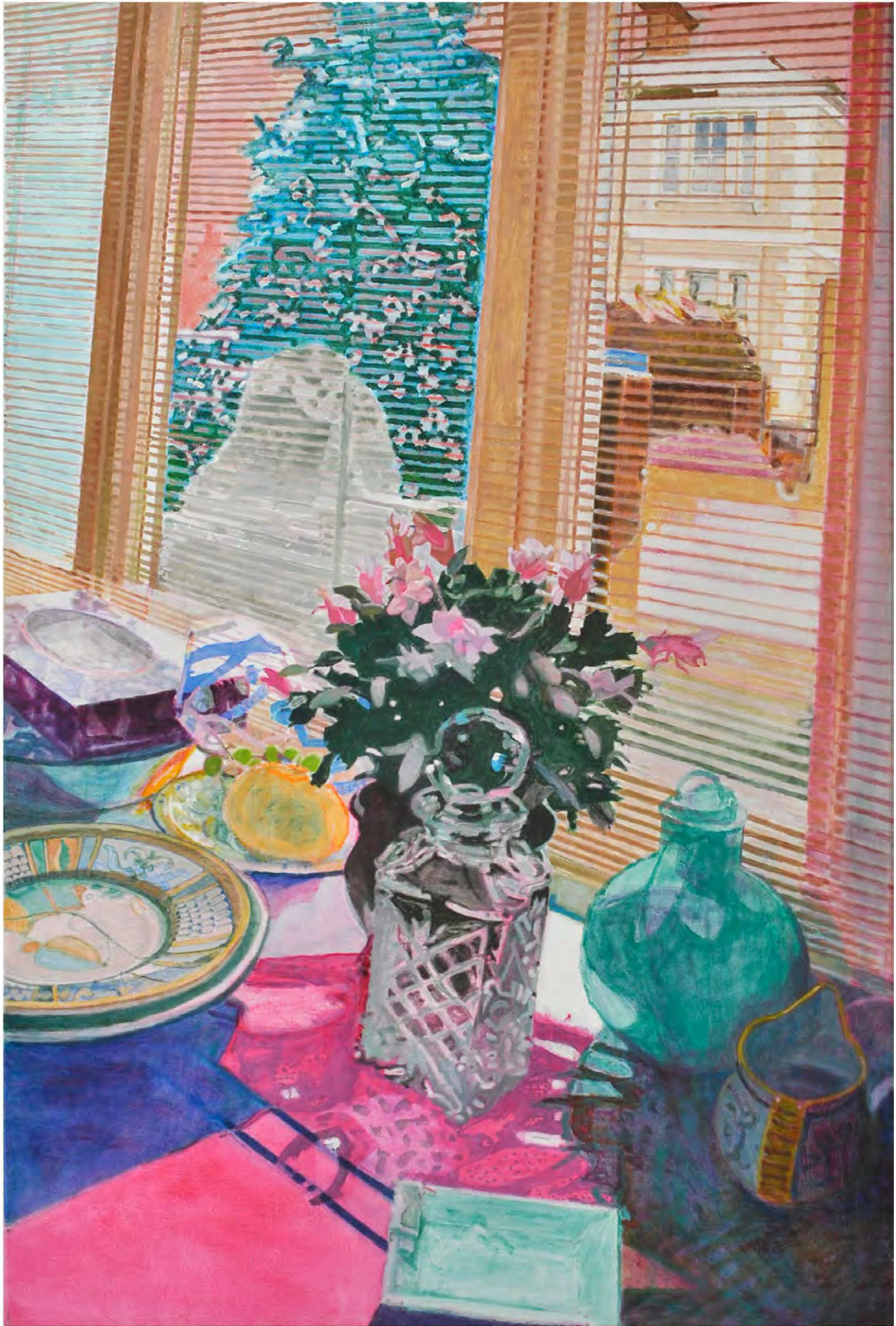




Get Well and Star Chart, 2001
Oil on canvas
107 x 76
£3600



Private View Card November
Oil on canvas
107 x 76cm
£3700



Snow and Decanter, 2003-5
Oil on canvas
137 x 91cm
£4500



Candlestick
Oil on canvas
137 x 91cm
£4600



Ariel and Rye, 2012
Oil on canvas
110 x 85cm
£3900

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.





Thorn, 2021
Oil on Linen
80 x 55 x 3.5cm
£2,700



Mountain Energy, 2021
Oil on Linen
75 x 90 x 3,5cm
£3,300

JEFF DELLOW

In painting I have an approach to open-ended composition with a view to integrating various elements into a pictorial field of development. This gradually allows the identity of the work to emerge. It is itself but relationships may also have implications in my experience. The identity of the work, its light and colour arises out of working with the materiality of the paint, the inferences of this process extends my awareness of form and experience.

Jeff Dellow 2020

Jeff Dellow is a member of the London Group he has been painting for more than 40 years in London. He studied at St.Martins, Maidstone and Slade followed by the Cheltenham Fellowship. He was appointed as a Principal Lecturer in Fine Art and has curated and exhibited internationally. He was a founding member of Art in Perpetuity Trust and his studio is currently based there.





Chaoides 5, 2020
Acrylic on canvas
55x75 cm
£4000



Hydroponic, 2022
Acrylic on canvas
46 x 59cm
£3700



Acer, 2022
Acrylic on canvas
46 x 60cm
£3700

CLYDE HOPKINS

Clyde Hopkins was born in East Sussex in 1946 moving with his family to Cumbria when he was eleven. He studied Fine Art at the University of Reading in the 1960s where he met his future wife, the painter, Marilyn Hallam. Following his death four years ago his work was acquired by the Tate.

Solo exhibitions included the Serpentine Gallery London (1978 and 1986), the Acme Gallery London (1979), the Ikon Birmingham and Roch-dale Art Gallery (both 1985), Salisbury Art Centre (1988), Modern Times at the Castlefield Gallery Manchester (1989), Kunstverein Kirchzarten Germany (Kunst Europa 1991), Reg Vardy Arts Foundation Sunderland (1994), Atkinson Gallery Millfield School (1996), Vodka, a Stiff Breeze and Paranoia at the London Institute Gallery (1998), the Francis Graham Dixon Gallery London (1989, 1990, 1992, 1994, 1997) and Galeria Joan Prats New York (1990 and 1994). In 2012 he had two one-man shows – brown madder at Chelsea Futurespace, London, and Indian Yellow at the Merston Gallery, Chichester.

Group exhibitions at public venues throughout the UK and Europe include the Hayward, the Whitechapel, the Axiom, the Bede, MOMA Oxford, the Royal Academy, John Holden Manchester, Stephen Lawrence Greenwich, Hastings Museum and Art galleries. Many private galleries have also exhibited his work.

He was awarded the Mark Rothko Memorial Fellowship (USA) in 1980-81 and in 1999 the Lorne Award. His work is in public and private collections in the UK and North America. He taught in many art colleges and universities and in 1982 was appointed Head of Painting at Winchester School of Art. He moved to Chelsea College of Art in 1990 and was made an Emeritus Professor after leaving in 2006.

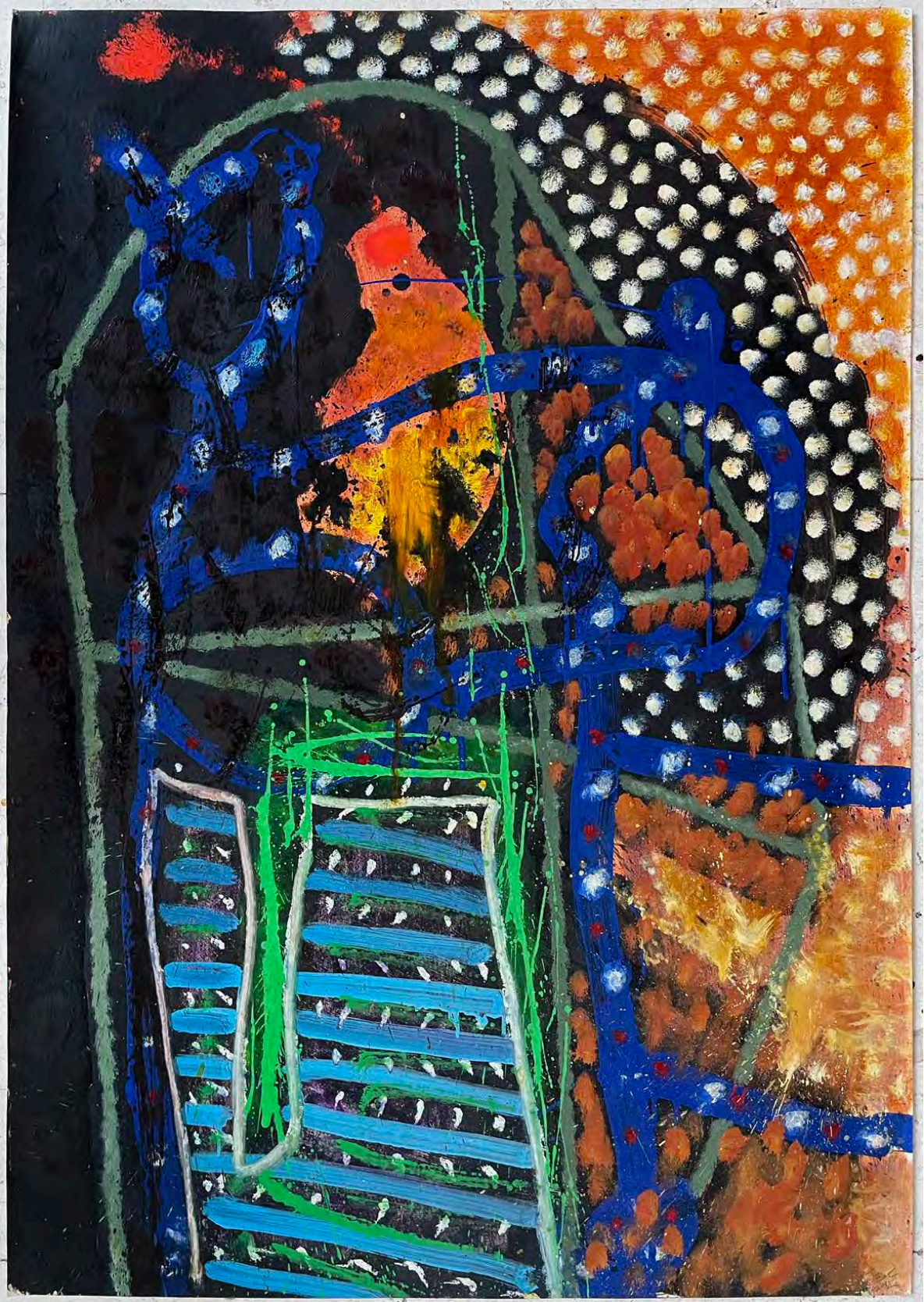




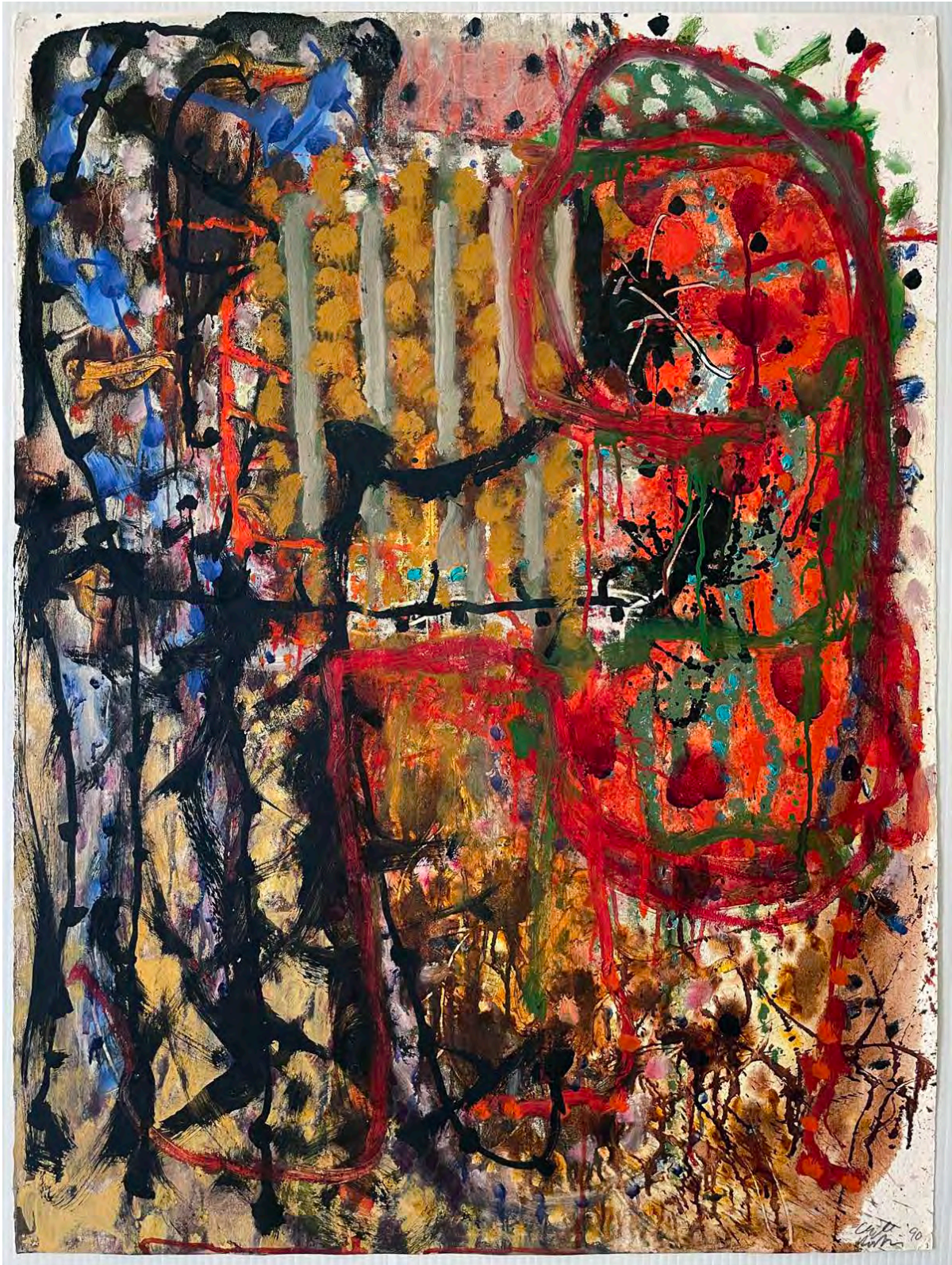
St. Leonards - First Study, 1996
Oil on Batik Paper
70 x 50.5cm
£3600



Untitled, 1993
Oil on Fabriano Paper
76 x 56cm
£4000



Cap D'Ennis Study, Barcelona, December 1989 - January 1991
Oil on Primed Batik Paper
71 x 104cm
£5,200



Trim, 1990
Oil on Fabriano Paper
76 x 56cm
£4000



No.4/5, 1992
Oil on Fabriano Paper
76 x 56cm
£4000



Hedon, 1987
Acrylic and indian ink on Indian Rag
57 x 79.5cm
£4200



Untitled, 1985-6
Gouache and acrylic on paper
56 x 78cm
£4000

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