

The background is a vibrant orange with a textured, slightly grainy appearance. Overlaid on this are several large, expressive black ink splatters and blotches. These splatters are irregular in shape, with some resembling elongated, branching forms. Interspersed among the ink are faint, thin black lines and small, sketchy shapes, some of which appear to be anatomical or organic in nature. The overall composition is abstract and dynamic, with a strong contrast between the bright orange and the dark black ink.

BODIES
SELF & SEX

BODIES SELF & SEX

BODIES: SELF & SEX

KARIM HAMID
ELLIE HOWITT
CAMILLA HANNEY
ANISH KAPOOR
LUCY NEISH
LYDIA PETTIT
KEITH ROBERTS
JAMES TAILOR
ALISON WATT
TRADITIONAL AFRICAN ART

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Front and back cover:

Lucy Neish, **Sit** (2019), Oil and plaster on canvas, 140h x 180w cm.

BODIES: SELF & SEX

No 20 Arts is delighted to present *BODIES: SELF AND SEX*, a group show featuring works by **Karim Hamid, Ellie Howitt, Camilla Hanney, Anish Kapoor, Lucy Neish, Lydia Pettit, Keith Roberts, James Taylor** and **Alison Watt**, as well as **ethnic African pieces**. The exhibition wishes to present different approaches to exploring the self and sexuality as carried out by nine different artists. The contemporary perspective is complemented by various examples of traditional African artworks which reinforces the historic and ever-evolving interest of human beings in the perception of ourselves and our sexuality.

Next page:
Ellie Howitt, Detail of **Kissing Me** (2000), Mixed media on cardboard, 18h x 26w cm.





KARIM HAMID

Figure Study (Male) by Karim Hamid is a prime example of the artist's early works. Citing Lucian Freud, Frank Auerbach and Francis Bacon as his inspiration, Hamid describes his paintings as "psychic archaeology", by which he refers to the deviations from conventional portraiture that he employs to strip away his sitters from the superficial in order to reveal their inner essence. Striking disjunctions of perspective and proportion, games of light and shadow, and blurring and erasures are testimony to Hamid's exploration into how far he can push abstraction without losing his original subject matter.

ELLIE HOWITT

After graduating from the Royal College of Art in 1998, Ellie Howitt came to prominence thanks to her bold, explicit language. Howitt takes inspiration from a range of historical depictions of women: pieces by other artists, pornographic photography or

suggestive advertising imagery. The common denominator of all these sources is the idealisation of women in various levels of submission and their sexual objectification to cater to the male gaze.

Ellie Howitt, Detail of **In My Head #10** (2004), Mixed media on board, 25h x 15w cm.







CAMILLA HANNEY

Growing up in Catholic Ireland informed Camilla Hanney's interest in guilt and shame relating to the female body and sexuality. Interested in the sexual connotations evoked by the viscosity of sea creatures such as oysters and octopuses, Hanney creates pristine delicate ceramic pieces intertwining these references with female figures. *Domestic Pleasure* plays with the tropes of the witch. The broomstick presents us with a symbol of the oppressed powerful woman who was demonised because of her sexuality. The long tresses of hair cascading from the broom's surface are representative of feminine desire, recalling imagery of temptresses with long flowing hair who were exiled on account of their lustful sins. The broomstick was said to have been originally used as a device which 16th century women would anoint with liquid mandrake, a plant lethal to ingest orally, before inserting into themselves to 'fly'. The broomstick represents the mundane domestic object that could be repurposed to satisfy women's desires and perverse pleasures.

Previous pages:

Camilla Hanney, **G(u)ilt** (2019), Ceramic, 30h x 18w cm.

Camilla Hanney, **Mother of Pearl** (2018), Glazed porcelain and oyster shell, dimensions vary.

Camilla Hanney, **Domestic Pleasure** (2019), Broomstick and hair, 110h x 6.5w x 45d cm.

ANISH KAPOOR

Anish Kapoor is most famous for his curvy, enigmatic public sculptures that explore geometric forms, and range massively in size, material and colour. His drawings represent a more private and personal side of the artist's work. Of deep symbolic meaning to him, his works on paper are testimony to the influence of modernist abstraction on Kapoor, a movement known for its aim to move beyond the decorative into the sublime, inviting the viewers to the inner reaches of the imagination.



Anish Kapoor, **Untitled** (1990), Gouache, pencil and oil on paper, 102.5h x 82.5w cm.



LUCY NEISH

Contributing to the exhibition with paintings and drawings, Lucy Neish's work is characterised by the use of biomorphic androgynous forms in her quest to explore her knowledge of the body. Inspired by remembered experience and gathered imagery, through a process of layering and

removal of paint, plaster and sand, the artist aims to awaken the viewer's tactile impulse, its desire to touch the surface in order to highlight our need for human contact and the relationships we form to establish a level of physical intimacy.

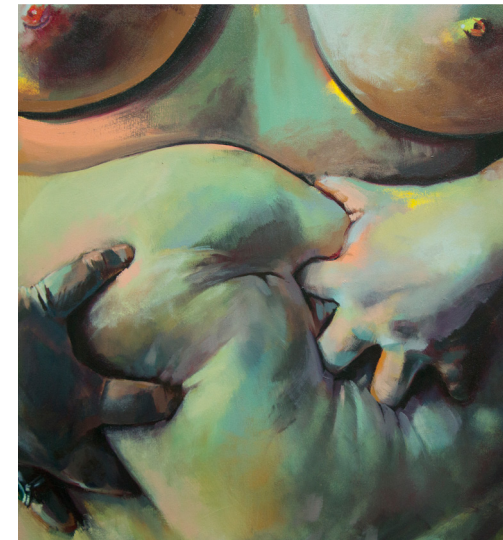




LYDIA PETTIT

Through her work, Lydia Pettit provides a brutally honest insight into the empowerment process she has gone through as a result of her life experience. Growing up in an environment where physical appearance was paramount, Pettit has struggled to find value in herself when her looks fell short of expectations. Becoming obsessed with the way she

of her, the artist ended up in several abusive and traumatic relationships after which she has spent years rebuilding her self-confidence. She paints herself nude in order to regain control on how people see her body – bold brushstrokes emphasise her flesh, and tender moments in the bathroom are followed by the melodrama of depression and panic.



Above:
Lydia Pettit, **Dig** (2019), Oil on canvas, 65h x 60w cm.

Previous page:
Lydia Pettit, Detail of **I Never Could Cross My Legs** (2019), Oil on canvas, 135h x 135w cm.

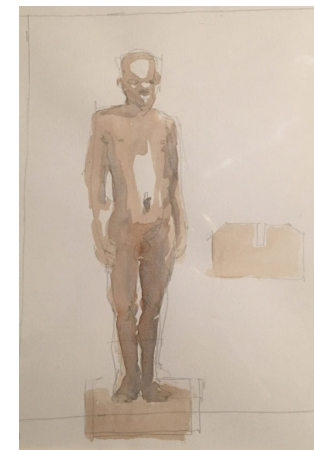
Lydia Pettit, **Interruption** (2018), Oil and oil pastel on canvas, 170h x 140w cm.

KEITH ROBERTS



Keith Roberts, **The Perfect Nude II** (2012), Oil on canvas, 80h x 60w cm.

The drawings and paintings by Keith Roberts presented in this exhibition are based on images of the Jarawa Tribe, an indigenous group of the Andaman Islands in the Bay of Bengal. *Curiosity* gives name to a series of works where female and male bodies of various ages and sizes are depicted. By not preserving the identity of the individuals, Roberts' works highlight the universal qualities of the naked human body regardless of social constructs such as class, belief and race.



Keith Roberts, **Curiosity VIII, Curiosity IV, Curiosity I, Curiosity II** (2012), Watercolour and pencil on paper, 24.7h x 19w cm.

JAMES TAILOR

James Taylor's interest in the possibilities that assemblage gives allows him to move freely between media and styles. Taylor pairs discarded objects with acrylic paint which he obsessively reworks. Through draping, sculpting, casting and pleating, he reacts to the tensions inherent to the materials which mirror the foldings of his own personal traumas. After his father's passing away, Taylor started painting exclusively in pink, a liberating experience for its apparent links to his own sexuality and the possibility to direct it towards suggestions of the body, skin, entrapment, escape, fetish, intercourse, illness and mortality.



Above and next page:
James Taylor, **Pouffe** (2019), Acrylic paint skin and found materials, 45h x 32w x 30d cm.

James Taylor, **Monochrome Composition IV** (2019), Acrylic paint skin pleated, microfibre canvas and stretcher, finished with gloss paint & wood trim, 30h x 20.5w x 12d cm.





ALISON WATT

Alison Watt came to public attention in 1987 when she won the National Portrait Gallery's coveted annual award, becoming very well known for her paintings of figures, especially female nudes. From the mid-80s, for a period of about 10 years, she worked every day with a life model, something that she did deliberately to immerse

herself in the study of the human figure. This over exposure to the body led her to move away from working directly from life. In her more recent work the bodies stopped being represented but their absence is invoked in her depictions of cloth and swathes of fabric.



Alison Watt, **After the Bath** (1989), Oil on canvas, 122h x 137w cm.



TRADITIONAL AFRICAN ART

Senufo is used to identify a number of diverse subgroups from West Africa. Their art is made by specialised artisans, who live separately from the village, looked upon with a mixture of fear and respect due to their privileged relationship with the natural forces that they are capable of channelling in a sculpture. The Senufo produce a rich variety of sculptures: figures representing the ancestors are common, as are brass miniatures and small statues. The large statues of hornbill birds, with the long, phallic beak touching the swollen belly are symbols of fertility.



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