

Modern Art

The Moth and The Thunderclap

4 February – 18 March 2023
Helmet Row, EC1

Modern Art is pleased to announce a group exhibition featuring over 40 artists. Taking its title from a painting by the celebrated American artist Charles Burchfield, *The Moth and The Thunderclap* aims to show how artists have been compelled to reflect an indeterminate psychological space where nature and culture collide, often filtered through their experience of landscape. The work can be variously described as spectral, dreamscapes, cosmological fantasies, celebrations of personal mythologies, surreal responses to a heightened sense of reality or simply personal responses to a direct experience of the natural world. Images move between abstraction, the biomorphic and the figurative, floating between inner and outer worlds, mixing both familiar and elusive imagery, sometimes guided by powers beyond their own, to construct narratives that can range from lyrical poeticism to surreal encounters, from the darkly comic to the reverential and transcendental.

For many, a sense of place is important. It takes an hour of walking through working farms and unsigned footpaths to reach Zawn Pyg, a tall, thin stone arch situated on the quiet beach of Nanjizal on one of the most westerly points of Cornwall. During winter months when the sun sets, the light aligns with the arch, casting golden arcs through the narrow passageway and the thrashing surf. Ithell Colquhoun (1906-1988) paid homage to Zawn Pyg, known as The Song of the Sea, in her 1962 painting *Stalactite*. Even if she may have never visited (and possibly based the work from a postcard), the site resonated with Colquhoun's strong esoteric beliefs of Mother Earth as a living, pulsating force, a centre of essential power amid the interconnectedness of the universe.

Over 10,000 miles across the globe, in the central desert region of Australia's Northern Territories, one imagines Ngoia Pollard Napaltjarri would have instinctively understood Colquhoun's sense of cosmic consciousness and connection to the land. Napaltjarri (1948-2022), a Walpiri-speaking indigenous woman, painted her 'dreamings', or stories, that related to her father's sacred country around Yamunturrngu (Mount Liebig) and near to where she lived. The oval shapes in her paintings, representative of the lakes that appeared after rain, were charged with the spiritual presence of the water snake that lies beneath the surface.

In these, and the work of many artists that feature in *The Moth and The Thunderclap*, this connection to the earth is never far away, often drawn from ancient, folkloric, animistic and mystical traditions. In his painting *Nebulic Cluster (Cosmos)* 1985, the Guyanese artist Aubrey Williams (1926-1990) we find his reclamation of long buried myths and traditions of Amerindian cultures fused with a personal fascination with celestial bodies, inspired by the many nights he gazed through his telescope. In Cecil Collins's *Waters of the Sun* (1962), a vast fiery globe tears through an empty, landscape. In Martyn Cross's *The Way of No Way* (2022) giant and mysterious figures have become entangled with the ground, as if enveloping them, while in Vidya Gastaldon's *Marine Monster* (2016) - which the artist calls one of her "healing paintings" - a large anthropomorphic shape jostles for space amid a mass of indeterminate organic forms.

Curated by Simon Grant, *The Moth and The Thunderclap* features an eclectic global mix of artists from modernism to the present day, including, Marion Adnams, Abel Auer, Ever Baldwin, Forrest Bess, Charles Burchfield, Edward Burra, David Byrd, Justin Caguiat, Vija Celmins, Cecil Collins, Ithell Colquhoun, Andrew Cranston, Martyn Cross, Lois Dodd, Lera Dubitskaya, Vidya Gastaldon, Sanaa Gateja, Victor Gatto, Nyarapayi Giles, Sky Glabush, Jane Hayes Greenwood, Nasim Hantehzadeh, Haroun Hayward, Uwe Henneken, Sanya Kantarovsky, Ken Kiff, Solange Knopf, Kinke Kooi, Mark Laver, Yimiao Liu, Amadeo Lorenzato, Bill Lynch, Heinrich Nüsslein, Laurie Nye, James Owens, Ngoia Pollard Napaltjarri, Lisa Sanditz, Trevor Shimizu, NH Stubbing, Oscar Tuazon, Frank Walter, Co Westerik, Aubrey Williams and Alyina Zaidi.

For more information, please contact Sam Talbot (sam@sam-talbot.com) or Alex Glover (alexander@modernart.net)

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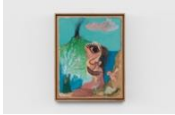
Entrance



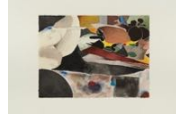
David Byrd
Landfill, 1999
oil on canvas
53.3 x 68.6 cm
21 x 27 in



Haroun Hayward
Craigs Birch Winter, no7, 2022
watercolour on paper
83.5 x 64 cm
32 7/8 x 25 1/4 in



Ken Kiff
The Snail (S-188), 1983-84
acrylic on paper
80.5 x 64.5 cm
31 3/4 x 25 3/8 in

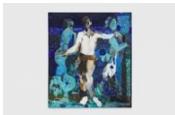


Haroun Hayward
Entrance To A Lane, no3, 2022
watercolour on paper
83.5 x 64 cm
32 7/8 x 25 1/4 in

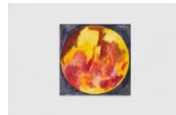


Lois Dodd
Cow Parsnip in Bud, 2011
oil on Masonite
61 x 43.3 cm
24 x 17 in

Viewing Room



James Owens
Lost my shape, trying to act casual, 2022
oil on canvas
160 x 140 x 2 cm
63 x 55 1/8 x 3/4 in



Oscar Tuazon
Fire Circle IV, 2022
watercolour on paper
31 x 31 cm
12 1/4 x 12 1/4 in



Alyina Zaidi
An evening constitutional, 2023
acrylic on wood
40cm diameter
2.4cm depth



Lisa Sanditz
Upside Down Winter, 2022
oil on canvas
50 x 40 x 4 cm
19 3/4 x 15 3/4 x 1 5/8 in



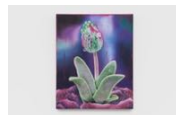
Laurie Nye
Horror Vacui Tree for Thee, 2022
oil on linen
172.3 x 147.5 cm
67 7/8 x 58 1/8 in



Kinke Kooi
Mimesis (2), 2016
acrylic, colour pencil, gouache on paper
83 x 64 cm
32 5/8 x 25 1/4 in



Nasim Hantehzadeh
Talking through the window, 2023
oil and oil stick on linen
40.6 x 61 cm
16 x 24 in



Jane Hayes Greenwood
The Rupture, 2022
oil on linen
110 x 90 cm
43 1/4 x 35 3/8 in



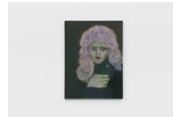
Uwe Henneken
In the heart of the wood and what I found there III, 2022
oil on canvas
50 x 40 cm
19 3/4 x 15 3/4 in

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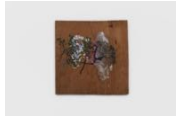
Gallery 1



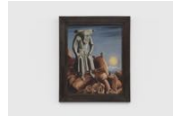
Andrew Cranston
Four in the morning, 2022
distemper and oil on canvas
94 x 78.7 cm
37 x 31 in



Sanya Kantarovsky
Lush, 2022
oil on linen
80 x 60 x 2.5 cm
31 1/2 x 23 5/8 x 1 in



Bill Lynch
Untitled [Trees, Center Tree Pink Blossom],
n.d.
oil on wood
57.5 x 56.7 x 1.5 cm
22 5/8 x 22 3/8 x 5/8 in



Marion Adnams
Harvest Moon and a Goblin, 1944
oil on panel
66 x 56 cm
26 x 22 in



Mark Laver
*If I could make the world as pure, and
strange as what I see*, 2022
oil on wood panel
121.9 x 121.9 x 4 cm
48 x 48 x 1 5/8 in



Ithell Colquhoun
Stalactite, 1962
oil on board
158.5 x 46 x 3.5 cm
62 3/8 x 18 1/8 x 1 3/8 in



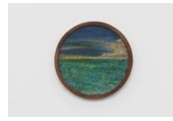
N.H. Stubbing
Cactus, 1994
oil on canvas
51 x 61 cm
20 1/8 x 24 in



Ever Baldwin
Fallow, 2022
oil on canvas in charred wood frame
100 x 75.5 x 10 cm
39 3/8 x 29 3/4 x 4 in



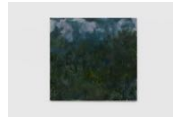
Charles Burchfield
Winter Sunburst, 1960
watercolour, charcoal, and white chalk on
joined paper mounted on board
116 x 132 cm
45 5/8 x 52 in



Frank Walter
Untitled (Sky with clouds over green sea)
oil on biocomposite material with Masonite
backing
23.5cm diameter



Co Westerik
Odorous Flower, 2016
tempera alkyd oil paint on canvas
66.5 x 87 cm
26 1/8 x 34 1/4 in



Trevor Shimizu
Bats, 2022
oil on canvas
125 x 132 x 3.3 cm
49 1/4 x 52 x 1 1/4 in



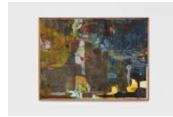
Martyn Cross
Dark Warm Holes, 2022
oil on canvas
20.3 x 30.5 x 2 cm
8 x 12 x 3/4 in

Modern Art

Gallery 2



Victor Gatto
Tiger in the Night Jungle, 1940s
oil on canvas board
29.7 x 35 cm
11 3/4 x 13 3/4 in



Justin Caguiat
Pissing in the Stars, 2022
oil and gouache on linen
248.3 x 328.3 cm
97 3/4 x 129 1/4 in



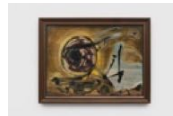
Lera Dubitskaya
Swamp, 2021
oil with coloured pencil on paper
32 x 33 cm
12 5/8 x 13 in



Vija Celmins
Untitled (Dark Sky 3), 2016
Mezzotint on Hahnemühle Copperplate
Bright White paper in artist's frame
57.8 x 51.4 cm
22 3/4 x 20 1/4 in



Abel Auer
Japanischer Traum, 2011
oil and acrylic on canvas
150.5 x 120 x 2 cm
59 1/4 x 47 1/4 x 3/4 in



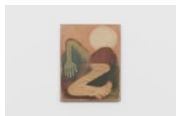
Cecil Collins
Waters of the Sun, 1962
oil on board
108 x 140.5 cm
42 1/2 x 55 1/4 in



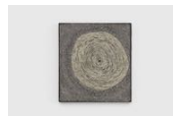
Yimiao Liu
Marfusha, 2022
graphite and coloured pencil on paper
61 x 81 cm
24 x 31 7/8 in



Forrest Bess
Untitled (No. 14), 1951
oil on canvas
27 x 29.5 cm
10 5/8 x 11 5/8 in



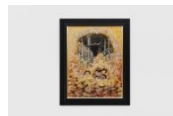
Martyn Cross
The Way of No Way, 2022
oil on canvas
40.6 x 35.6 cm
16 x 14 in



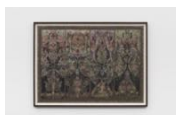
Ngoia Pollard Napaltjarri
Wilinkarra, 2017
synthetic polymer paint on Belgian linen
61 x 56 x 2 cm
24 x 22 x 3/4 in



Heinrich Nüsslein
Fleeing Etheric Figures, 1930s
oil on board
40.7 x 53.5 cm
16 x 21 in



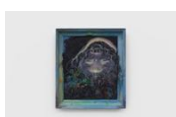
Charles Burchfield
The Fragrance of Spring (Bee Hepaticas), ca 1962
watercolor, charcoal, and chalk on paper
117 x 94.7 x 5 cm
46 x 37 1/4 x 2 in



Solange Knopf
Les Boucliers Protecteurs (The Protective Shields), 2016
colored pencil and graphite on fiber paper
86.2 x 116.5 cm
34 x 45 7/8 in



Aubrey Williams
Nebulic Cluster (Cosmos), 1985
oil on Canvas
127.7 x 186.1 cm
50 1/4 x 73 1/4 in



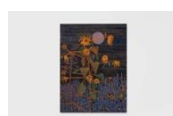
Vidya Gastaldon
Healing Painting (Marine monster), 2016
oil on vintage paint
66.2 x 57.7 cm
26 x 22 3/4 in



Edward Burra
Susanna and the Elders, 1959-61
pencil, watercolour and gouache on paper
92.2 x 149 cm
36 1/4 x 58 5/8 in



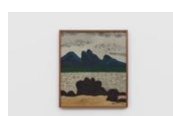
Sanaa Gateja
Inner Garden, 2019
paper, acrylic stitched on bark cloth
124 x 156 cm
48 7/8 x 61 3/8 in



Sky Glabush
Night Dance, 2022
244 x 183 x 4 cm
96 x 72 x 1 5/8 in



Nyarapayi Giles
Warmurrungu, 2018
acrylic on canvas
75.4 x 122 cm
29 3/4 x 48 in



Amadeo Lorenzato
Untitled, 1980
oil on hardboard
47.5 x 42 cm
18 3/4 x 16 1/2 in