



Courage Exists In Us

Curated by Daniel Malarkey

10 November to 10 December 2020

DICKINSON

Curator Statement

I have curated this exhibition for Dickinson Gallery in a visual way in terms of the order of the artworks. For those of you who are musical, you will hear the drums beating and then slowing down, followed by Maria Callas singing at the top of her lungs. Now more than ever we need to have courage. Courage to see through lies, courage to accept the fact that the world is full of contradictions, courage to go forwards with an innate happiness knowing ourselves and the world.

My father sent the following to me the other day and I felt it was all I needed to put forwards. I want you to keep it in your mind as you view these works. Please take time to delve deeply into the images before you.

Daniel Malarkey
10 November 2020

Emailed from Dr. Jim Malarkey on 8 November 2020 at 16:13 to his three sons:

One evening an old Cherokee told his grandson about a battle that goes on inside people. He said, "My son, the battle is between two Wolves inside us all.

One is Evil. It is anger, envy, jealousy, sorrow, regret, greed, arrogance, self-pity, guilt, resentment, inferiority, lies, false pride, superiority, and ego.

The other is Good. It is joy, peace, love, hope, serenity, humility, kindness, benevolence, empathy, generosity, truth, compassion and faith."

The grandson thought about it for a minute and then asked his grandfather: "Which wolf wins?"

The old Cherokee simply replied, "The one you feed."

The wolf we feed is the wolf who wins.

May peace always be in your heart and be the path you walk.

PIERRE-AUGUSTE RENOIR

Portrait de fillette sur fond bleu, c. 1890

with estate stamp lower right *RENOIR*

oil on canvas

66 x 54 cm

26 x 21 ³/₈ in

Courtesy of Dickinson Gallery

In this photo I see a girl where society could be her belt holding her back, and this is reinforced visually as the belt matches the colour of the chair. I see courage in her eyes. My reading of this is biased but I like to see it as a painting of courage in children. Forced to sit for hours to be painted by one of the great masters in history, could she not be one of the future feminists who would give women a right to vote and now we see the first female Vice President in the United States. I hope this goes into a great collection.

text by Daniel Malarkey





JEAN MARIE APPRIOU

Small Astronaut II, 2020

bronze, glass

40 x 40 x 22 cm

15 ³/₄ x 15 ³/₄ x 8 ⁵/₈ in

2 of 6 unique variations + 1 AP

Courtesy of Clearing Gallery

Jean-Marie Appriou is fascinated by journeys, by the innately human infatuation with the unknown that has inspired our boldest scientific leaps and most seductive legends.

text by Zoë Lescaze

Jean-Marie Appriou (born 1986 in Brest, FR) lives and works in Paris. His work has been exhibited in New York with Public Art Fund; and at Fondation Louis Vuitton, Paris; Palais de Tokyo, Paris; Musée d'Art Moderne de Paris; Le Consortium, Dijon; Lyon Biennial; Château de Versailles; Astrup Fearnley Museet, Oslo; David Roberts Art Foundation, London; MAK, Vienna; as well as Jan Kaps, Cologne; Simon Lee, New York; Eva Presenhuber, Zurich; and C L E A R I N G New York and Brussels. Jean-Marie Appriou's work is part of the collections of Musée d'Art Moderne de Paris; Fondation Louis Vuitton, Paris; Zabłudowicz Collection, London; and Vanhaerents Art Collection, Brussels.





HENRY FUSELI R.A

Hüon befreit den vom Löwen angefallenen Babekan (Hüon rescues Babekan from the Lion), 1804-5

oil on canvas

61.3 x 45 cm

24 1/8 x 17 3/4 in

Courtesy of Dickinson Gallery

In the scene illustrated here, Hüon and his squire Sherasmin rescue the Saracen Babekan from a menacing lion. It is only after Babekan steals Hüon's horse and flees that Hüon realises he is Hüon's rival for the affections of the Caliph of Baghdad's daughter Rezia.

As forward darts the beast with hideous roar,
And flashes lightening from his eyes of flame, Hüon divides his flank with sidelong aim:
The would inflames the forest king the more; Fiercely he bounds, and rends with headlong spring
The iron plates that round the warrior cling:
Blood from a thousand sources dies the plain: That single stroke had torn the knight in twain,
Save for the magick force of Angulaffer's ring!

Sir Hüon summons his remaining strength,
And though death glar'd before him, undismay'd
Darts in the monster's neck his vengeful blade –
In vain, high rais'd, his tail's enormous length
Swings in the air, and curling to and fro
Had crush'd in instant death his prostrate foe,
If active Hüon had not leap'd aside –
In vain his claws gigantick open wide;
Bold Sherasmin draws near, and fells him at a blow! (vol. I, p. 113).

text by Dickinson Gallery



TOM SCHNEIDER

Pondering Delacroix, 2020

acrylic on canvas

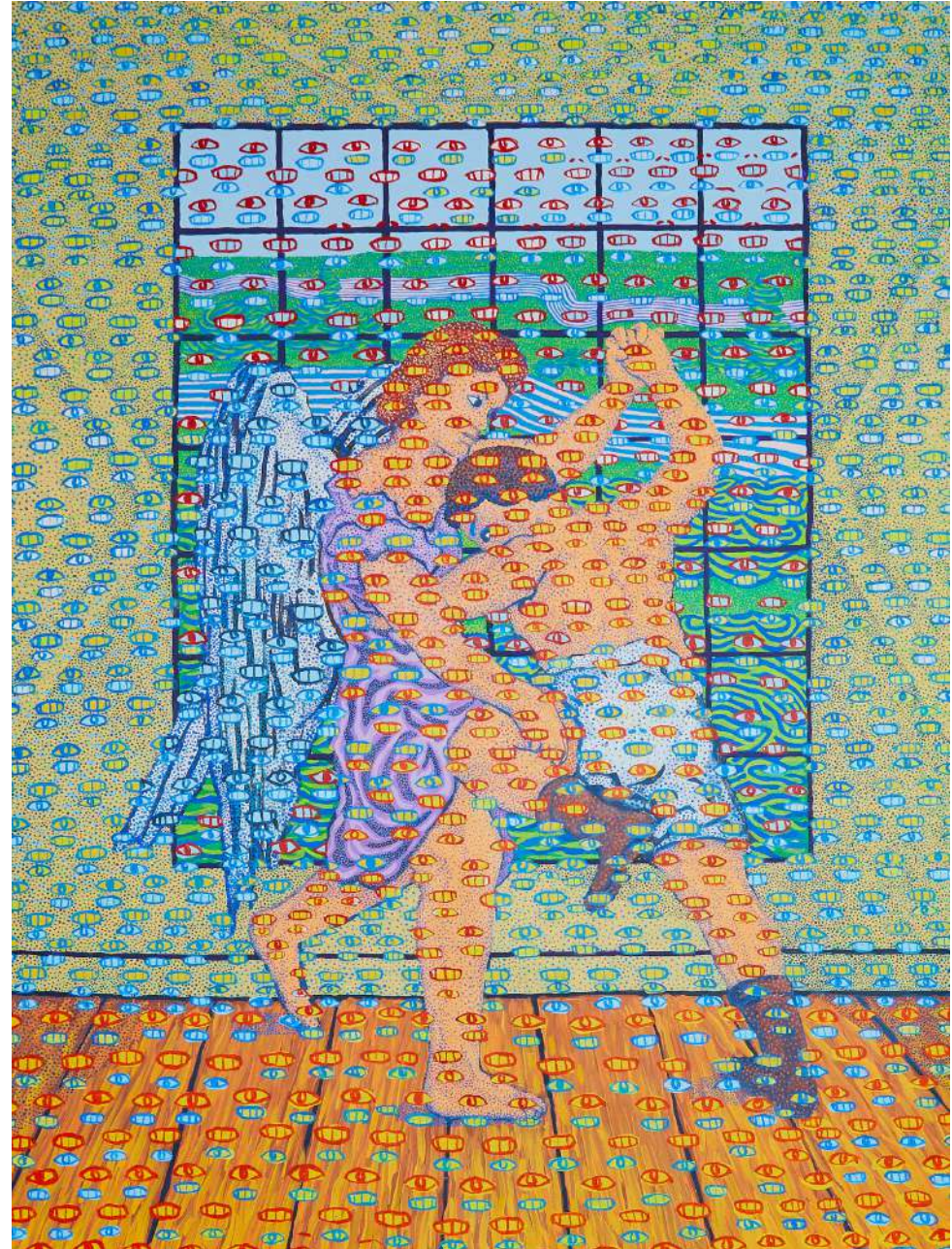
182.9 x 137.2 cm

72 x 54 in

‘This struggle is regarded by the holy books as a symbol of the trials that God sometimes sends his chosen ones.’ – Eugène Delacroix

In *Pondering Delacroix*, Tom Schneider tackles one of the most challenging biblical narratives citing a renowned painting by Delacroix as his reference. Provoking the debate about the freedom of expression, the original work by Delacroix came to signify the struggles of the modern artist. Schneider reimagines the scene in a contemporary setting, therefore bringing the viewer closer and metaphorically sharing the struggles of Jacob and his own artistic strives with the spectator.

text by Bella Kesoyan





TOM SCHNEIDER

Riding The Wave Of Krakatoa (1883), 2008

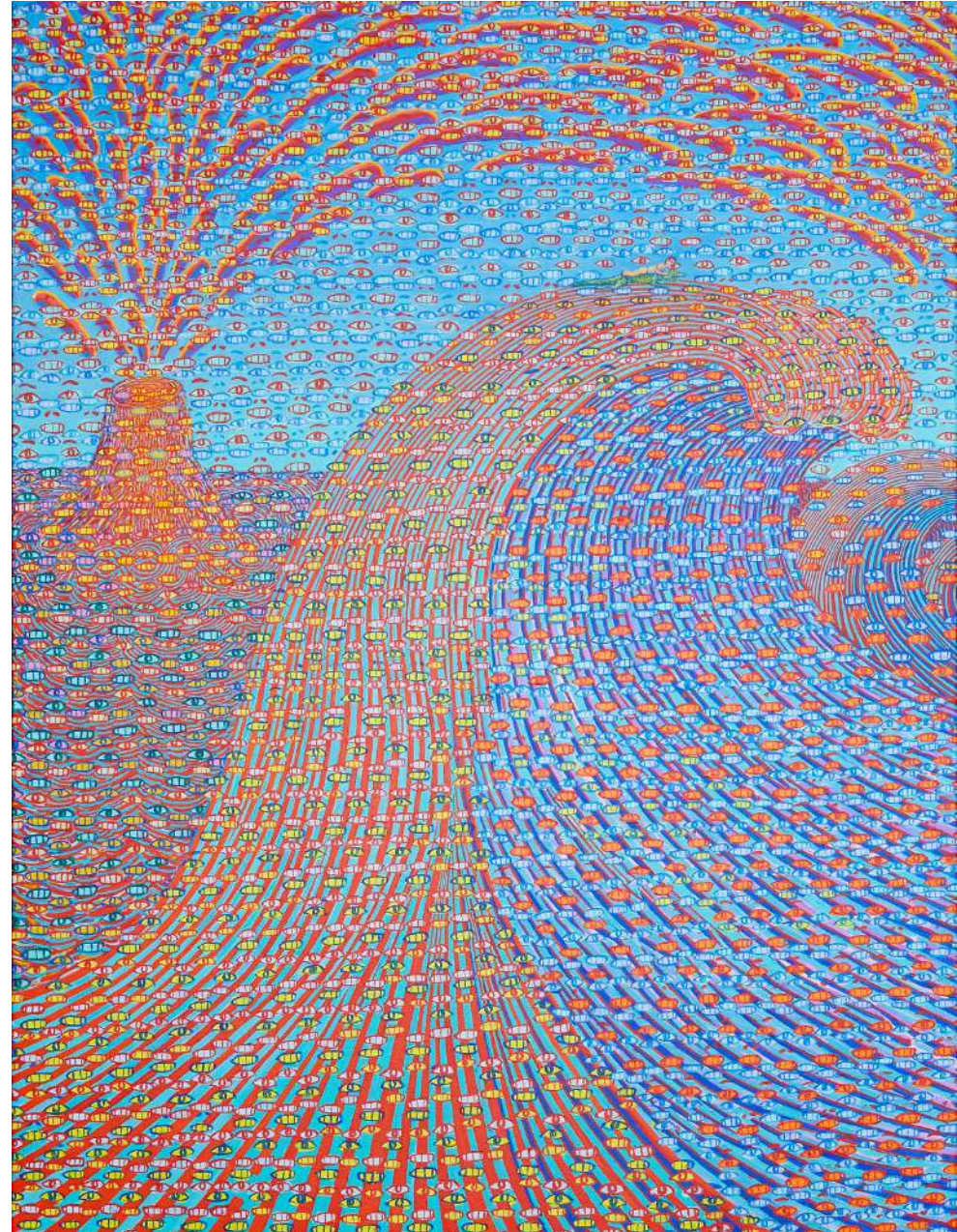
acrylic on canvas

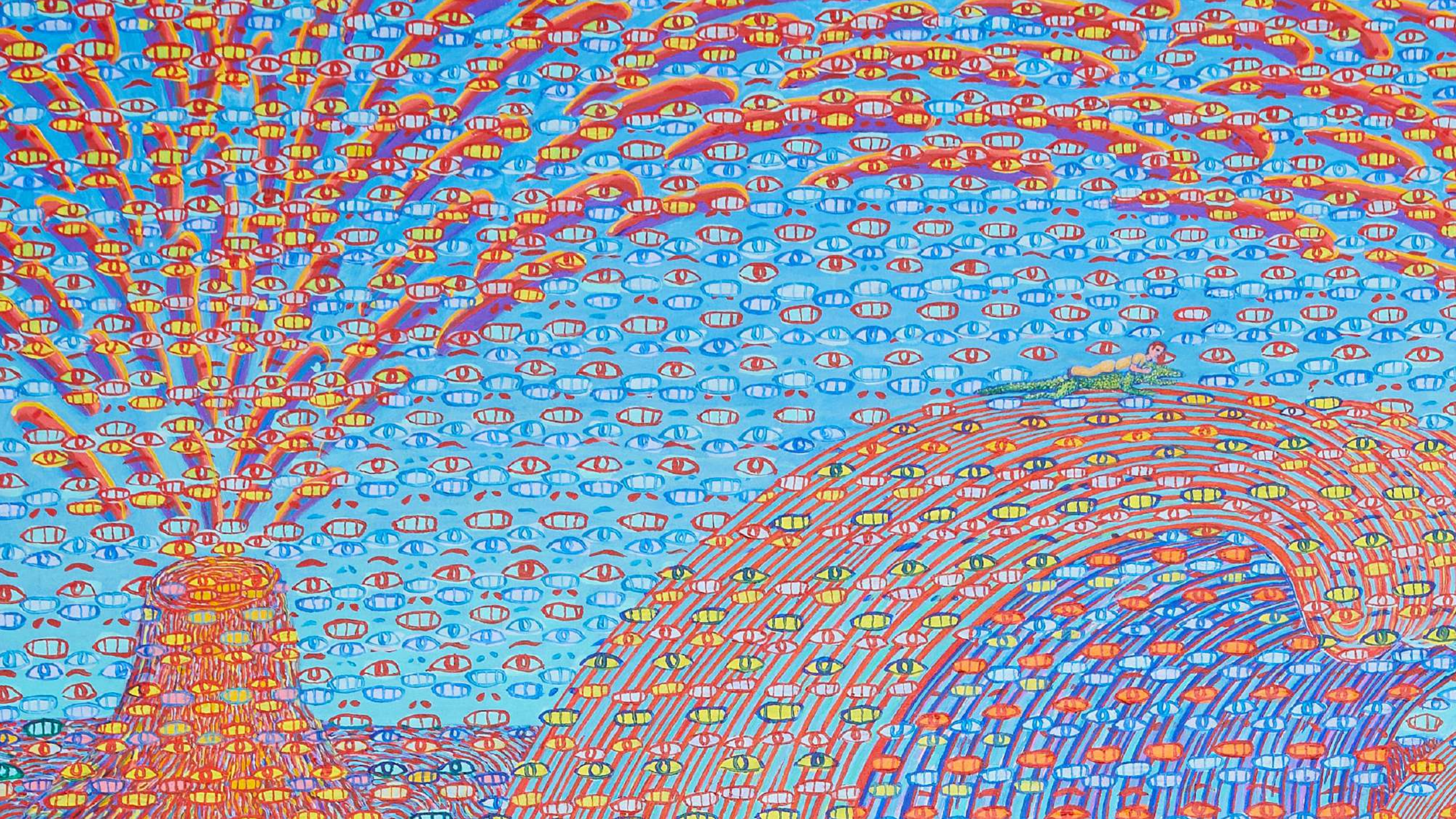
160 x 121.9 cm

63 x 48 in

In *Riding the Wave of Krakatoa (1883)*, Tom Schneider depicts the eruption of Krakatoa volcano in 1883, one of the deadliest and the most destructive natural disasters in the history of humankind. The eruption lasted over six months, causing numerous tsunamis and resulting in over 36,000 deaths. However, the focus of the artist lies not with the momentous calamity but with a tiny human figure swimming to safety on a crocodile. This unimaginable story is the official account of a German quarry manager who saved himself by putting his thumbs into the eye sockets of the beast and holding on for several miles. Here Schneider reminds the viewer of the magnitude of human strength and dexterity in the face of misfortune.

text by Bella Kesoyan





TOM SCHNEIDER

Woman Gazing at Miniature Snake People, 2020

acrylic on canvas

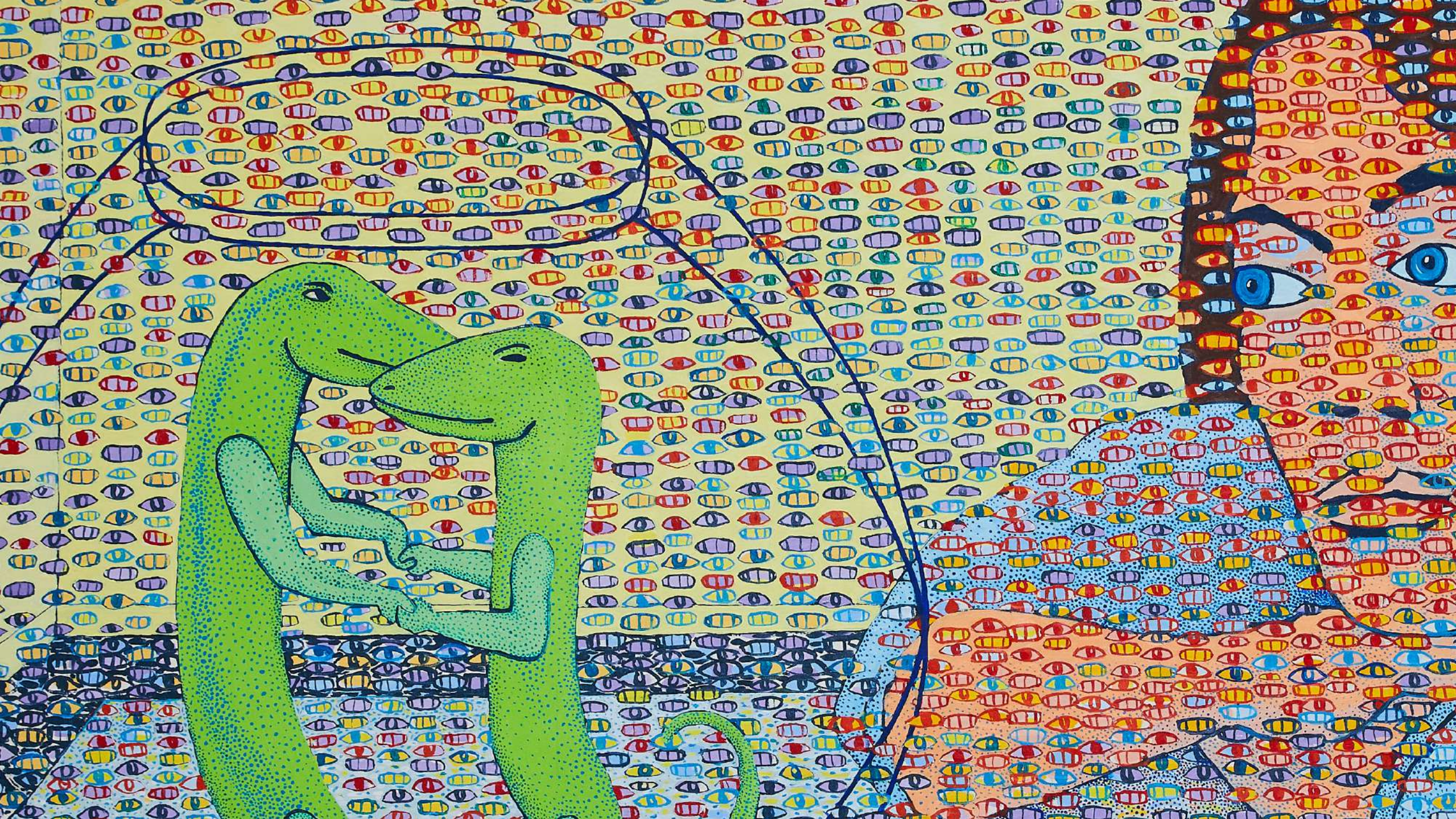
182.9 x 137.2 cm

72 x 54 in

Tom Schneider considers children's ability to daydream and fantasize the most exceptional quality of a human mind. A lot of Schneider narratives are of different folk myths and fictional stories that in his mind lets people hold on to their dreams after growing up. Phantasmic lizard-like creatures appear often in Schneider's works. Here he breaks his signature checkerboard pattern of eyes and mouths to make his Snake People even more conspicuous. They are at the same time a product of imagination and a signifier of creative potential of human mind, the result of which can easily materialise. Schneider considers the medium of painting ideal for the representation of fictional stories, as he deems the painting itself a fiction.

text by Bella Kesoyan





PAUL KLEE

Ohne Titel (Mann mit Fisch), 1940
with Lily Klee estate stamp verso 019
tempera on paper laid down on card
44.5 x 58.5 cm
17 1/2 x 23 1/8 in

Courtesy of Dickinson Gallery

Paul Klee was an experimentalist, who used an exhaustive analytical method to examine the world around him and, self-reflexively, to examine his own creative practices. In *Mann mit Fisch*, we find Klee circling an idea with concision and compositional clarity.

The imagery of the fish was pregnant with significance for Klee. Despite his abiding preoccupation with formal creativity, Klee was highly responsive to the associative potential of enduring cosmic symbols such as this. The stylised image of a fish has origins in the Christian catacombs, a symbol of resistance among those who had converted to the new faith in pagan Rome. Rather than explicitly responding to this precedent, Klee imaginatively reordered the associations of the image, retaining the fish 'look' while channelling through it his own original ideas

text by Dickinson Gallery



PURDEY FITZHERBERT

Sublimate II, 2019

pigment, iron fillings, ink, dyes, on canvas

185.5 x 120 cm

73 ¹/₈ x 47 ¹/₄ in

Purdey Fitzherbert followed her foundational studies at Wimbledon College of art with an Honours Fine Art degree from Newcastle University, where she also worked with senior Psychology lecturer Dr. Gabriele Jordan to enhance her knowledge on human experience of colour. She has been influenced by the materiality of Anselm Kiefer, the minimalism of Agnes Martin and the subtlety of Robert Irwin. Having been praised internationally for her work, she is looking to further engage with viewer experience in her future explorations.

Purdey Fitzherbert's works are a unique blend of classical Western training, noble upbringing, and Japanese aesthetical values. She has long suffered from chronic insomnia, and her first artistic inspirations came from snippets of experiences of her unconscious wanders. After she embraced the art of meditation and the world of natural medicine, her world reilluminated and her artistic path became fully entwined with her path of healing. That was the time when the light and colour took the centre stage of her artistic explorations. In the *Sublimate* series, created in 2019, instead of capturing the appearance of light, Purdey tries to convey its ephemeral nature through the fleeting experiences of human eye.

text by Bella Kesoyan





PURDEY FITZHERBERT

Sublimate III, 2019

pigment, iron fillings, ink, dyes on canvas

185.5 x 120 cm

73 ¹/₈ x 47 ¹/₄ in

Continuation of text from *Sublimate II*: For Purdey the process of creation is paramount. She stresses the importance and the innate beauty of traditional crafts techniques. The artist embraces the full journey in her works, starting with hand ground pigments all the way to relinquishing her dominant role as a maker and trusting the natural processes to carry through her artistic vision and to release the creative force behind it. Purdey herself views it as a process of 'discovery and mystery, some of which will always be unknown'. The courage of letting the beauty be revealed 'from within the darkness of matter' without interventions and impositions is the vital aspect of Purdey's nature as an artist.

text by Bella Kesoyan





RUI MIGUEL LEITAO FERREIRA

Untitled, 2020
mixed media
200 x 140 cm
78 ³/₄ x 55 ¹/₈ in

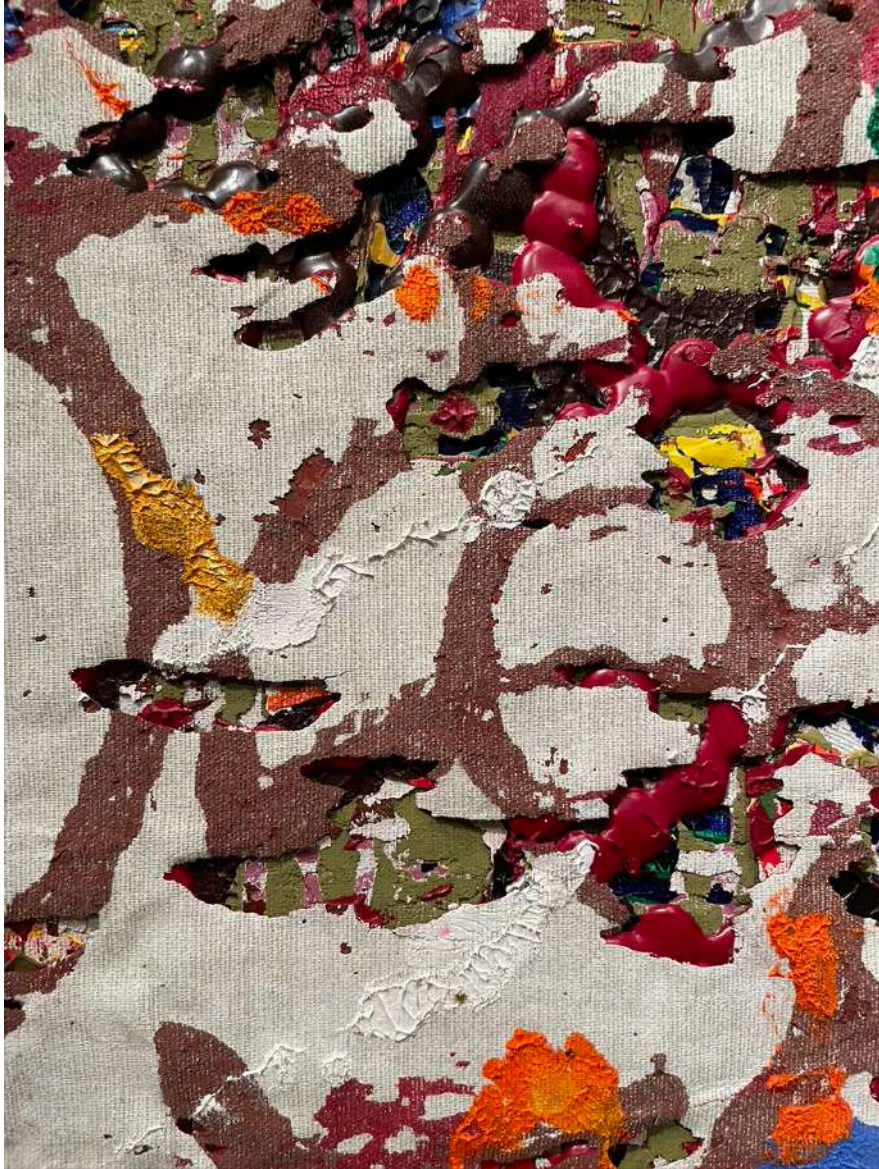
Courtesy of Krinzinger Gallery

Born and brought up in Lisbon, Rui Miguel Leitão Ferreira is one of the most exciting artists currently operating on the Portugal art scene. After completing the Painting programme at the University of Lisbon, Rui Ferreira attended Goldsmith, University of London following the footsteps several YBAs. He has been widely exhibited across Europe and in 2019 had his institutional debut at Berardo Museum in Lisbon in dialogue with works of Baselitz, Richter and Penck. His work is included in several important public collections, among which are Bernhard Hainz, Navacerrada, PLMJ and Yuan Art.

This work is a fantastic example of Rui Ferreira's large-scale abstractions that has put him on the international stage. Amorphous and nebulous under the fleeting look, in the eyes of Ferreira they have 'layers of figuration that are superimposed with more organic layers and then uncovered again'. The ghost-like presences of forms and even figures remain in the background, creating tension between figuration and abstraction. Rui's creations reflect on the transcendence and precariousness of nature and of human life, where the layers represent all the different changes that a microcosm or a body goes through during the process of aging.

text by Bella Kesoyan





close-ups

RUI MIGUEL LEITAO FERREIRA

Posing for Sue, 2020

oil and enamel paint on paper

70 x 50 x 5 cm

27 1/2 x 19 3/4 x 2 in

Courtesy of Krinzing Gallery

Rui Miguel Leitão Ferreira's self-portrait series *Posing for Sue* depicts Sue Tilley, a professional model also known as Big Sue, widely known for her long-standing professional relationships with Lucian Freud. Rui Ferreira's friendship with Sue started in 2013 at a charity event, at the time where his research in the experiences of models in fine art has led him to take off his clothes and become a model himself for the first time. The artist remembers this as a very disquieted experience of being overwhelmed by the stares of people around him. That is when he found the necessary courage and comfort in the eyes of Sue by 'tapping into her emotions' through her eyes. Rui yearned for understanding the connection between Lucian and Sue, mirroring that relationship and eventually projecting it through his own body and work: "I wanted to connect, grab her attention and share my idea with her".

text by Bella Kesoyan





RUI MIGUEL LEITAO FERREIRA

Posing for Sue II, 2020

oil and enamel paint on paper

70 x 50 x 5 cm

27 1/2 x 19 3/4 x 2 in

Courtesy of Krinzinger Gallery

Continuation of text: Drawing inspiration from Lucian Freud's *The Painter Surprised by a Naked Admirer*; Rui challenges the dogmatic understanding of the interrelations between the artist and the model. Inverting Freud's perspective, Rui intentionally puts himself in a vulnerable position by being naked in front of his model, intentionally switching their roles while retaining a dominant position of the creator and controlling the experience. From his letter to Sue: "I wanted to put you in the place of an artist and me in the role of adoring muse, venerating you, wanting to be adored and observing the experience".

Rui's artistic process involves initially producing a video piece and then working on a painting from a carefully chosen film still. The production of the film is merely a stepping stone, as the ultimate intention has always been a painting. The video allows him to analyse the process in motion rather than focusing on one particular viewpoint.

text by Bella Kesoyan





RUI MIGUEL LEITAO FERREIRA

Posing for Sue III, 2020

oil and enamel paint on paper

70 x 50 x 5 cm

27 1/2 x 19 3/4 x 2 in

Courtesy of Krinzinger Gallery





RUI MIGUEL LEITAO FERREIRA

Sunset in St Leonards on Sea, 2020

oil and enamel paint on paper

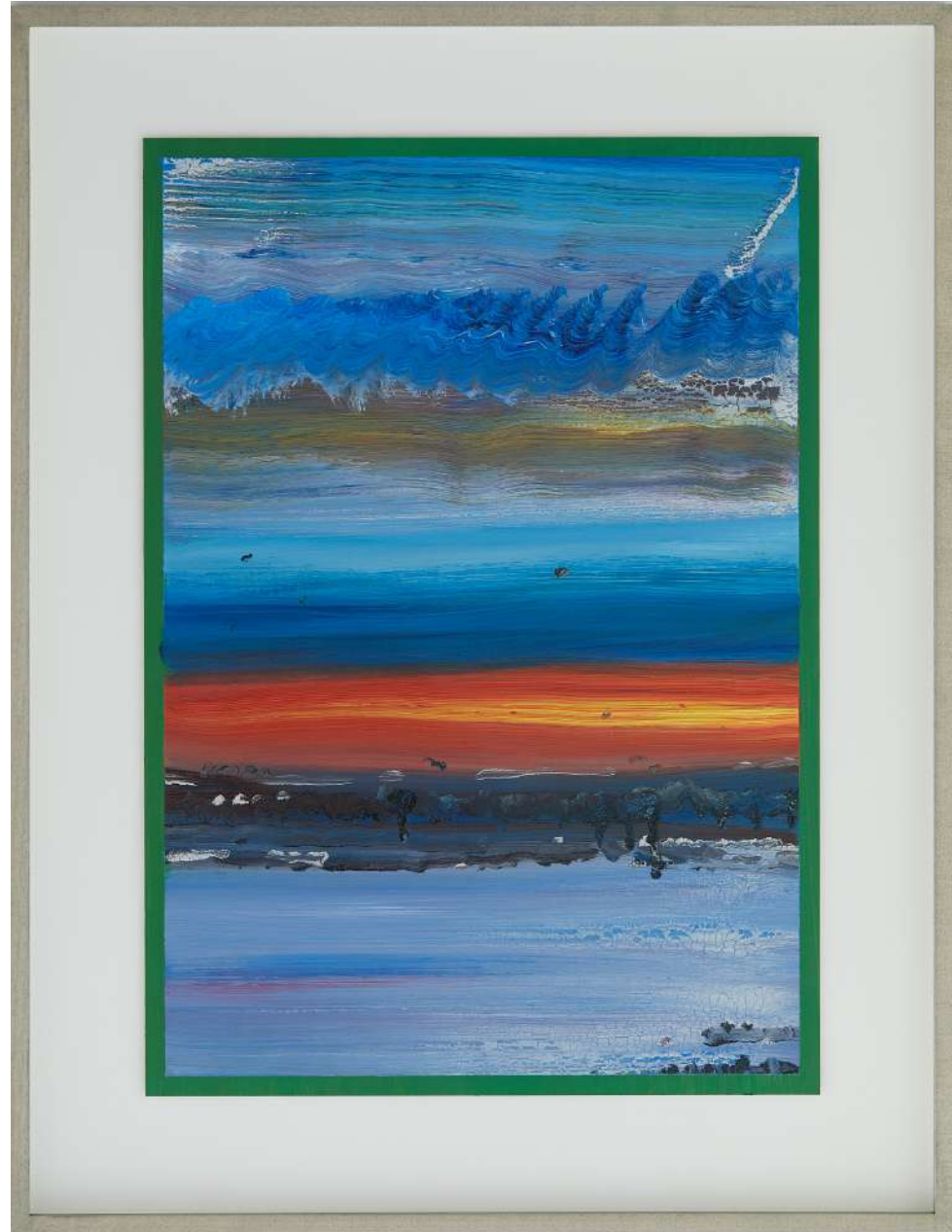
70 x 50 x 5 cm

27 1/2 x 19 3/4 x 2 in

Courtesy of Krinzinger Gallery

Rui Miguel Leitão Ferreira spent a month in a studio in St. Leonards on Sea that he has come across through his friendship with Sue Tiley. The experience was revelatory. Having been born not far from the sea but never having the opportunity to work near the seaside for a prolonged period of time, Rui spent hours walking on the beach, taking photographs and reflecting on the impermanence of the sea and the nature around him, and then spending the nights painting.

text by Bella Kesoyan





JEAN-LÉON GÉRÔME

Les Baigneuses du Harem, 1901

oil on canvas, signed lower left *J.L. GEROME*

99.7 x 80.6 cm

39 1/4 x 31 3/4 in

Courtesy of Dickinson Gallery

Gerome was already 76 years old when he painted this masterpiece. I see the courage in his hands that we do not see, in his eyes still fighting for perfection with each form, each colour. Say the word Courage when you look at this artwork and strange things happen in the mind. Some people say it takes one artwork to have a great collection. Never have words been truer when I look at this work.

text by Daniel Malarkey





RUI MIGUEL LEITAO FERREIRA

St. Leonards Basement, 2020

oil and enamel paint on paper

70 x 50 x 5 cm

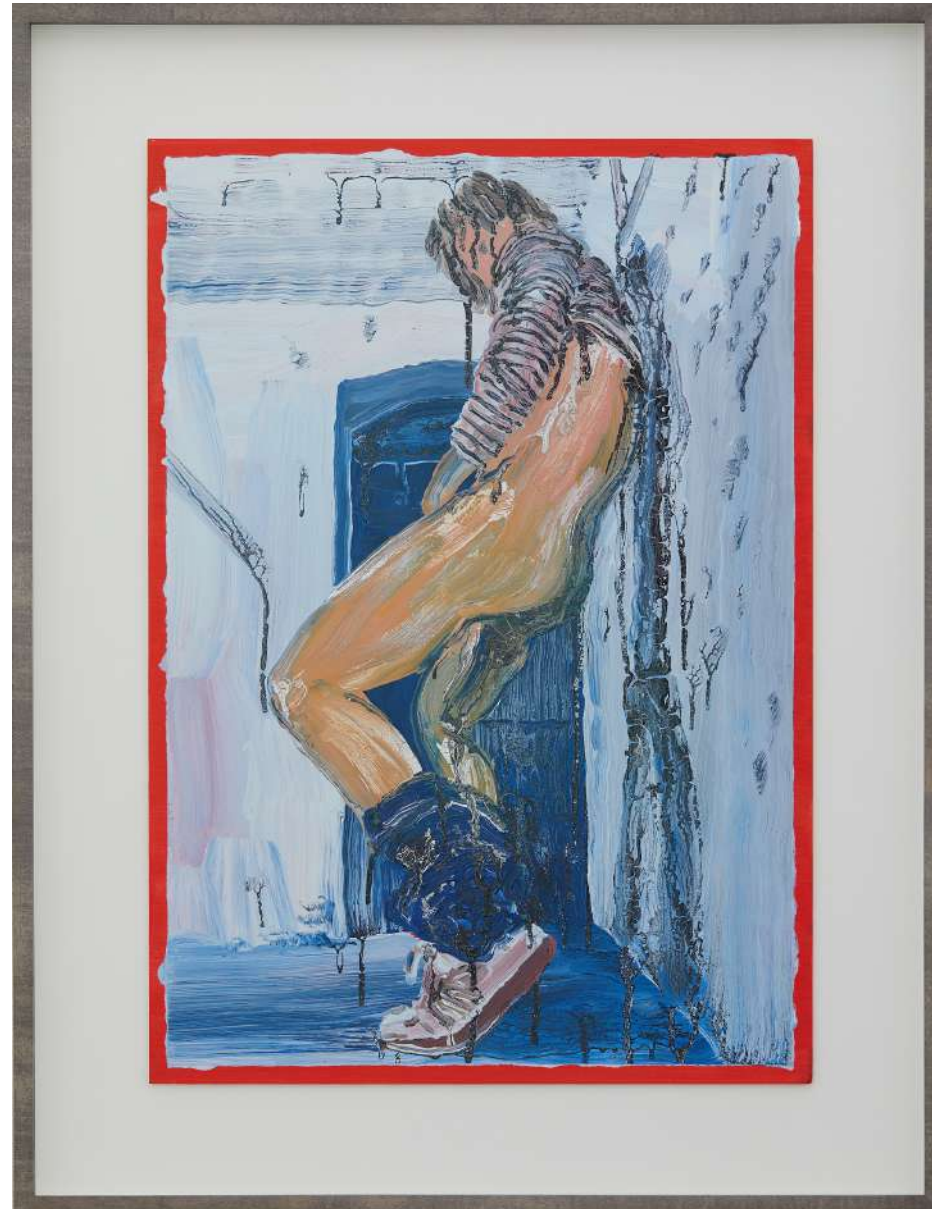
27 ½ x 19 ¾ x 2 in

Courtesy of Krinzinger Gallery

‘Courage is an element of despair. You leap from that turbulent moment into action. It is a transient state that comes as waves after periods of torment and then resolved with the exposure of oneself.’

Rui Miguel Leitao Ferreira’s return to figurative painting has been triggered by his residency in Hungary in 2018. Due to the language barrier and the remote location of the studio he found himself unintentionally isolated from people around him. Deprived of the ability to verbalise his vision and his identity, he responded to this challenge by embracing a completely new style, a style that did not appeal to him after he completed his studies in Lisbon in 1995. Rui feels that figurative work allows him to better connect with people on both, emotional and intellectual level, representing sexuality, but also representing his artistic standpoint on the history of painting and the representation of male body. Ferreira’s intention is not to revolt the viewer but to bring to her attention a spectre of taboo issues that are widely present in the social media but are never a part of a mainstream discussion or public debate.

text by Bella Kesoyan





RUI MIGUEL LEITAO FERREIRA

Untitled (Lake Millstätter See Studio), 2020

oil and enamel paint on paper

70 x 50 x 5 cm

27 1/2 x 19 3/4 x 2 in

Courtesy of Krinzinger Gallery



RUI MIGUEL LEITAO FERREIRA

Untitled (Lake Millstätter See), 2020

oil and enamel paint on paper

70 x 50 x 5 cm

27 1/2 x 19 3/4 x 2 in

Courtesy of Krinzinger Gallery



PABLO BRONSTEIN

Panic Button in Russian Style, 2019

ink and watercolour on paper

73 x 57.7 x 4.5 cm

28 ³/₄ x 22 ³/₄ x 1 ³/₄ in

Courtesy of Herald St.

Bronstein's work centres around pre-20th-century European design and architecture, often incorporating elements of satire in a commentary on taste. His architectural drawings range from historically accurate and analytical to overly ornamental and decorative, and this interest in architecture's performativity frequently extends into live work, including performance and film. Bronstein's work also includes large-scale sculptures and wallpaper installations that play with a sense of space, scale and domesticity.

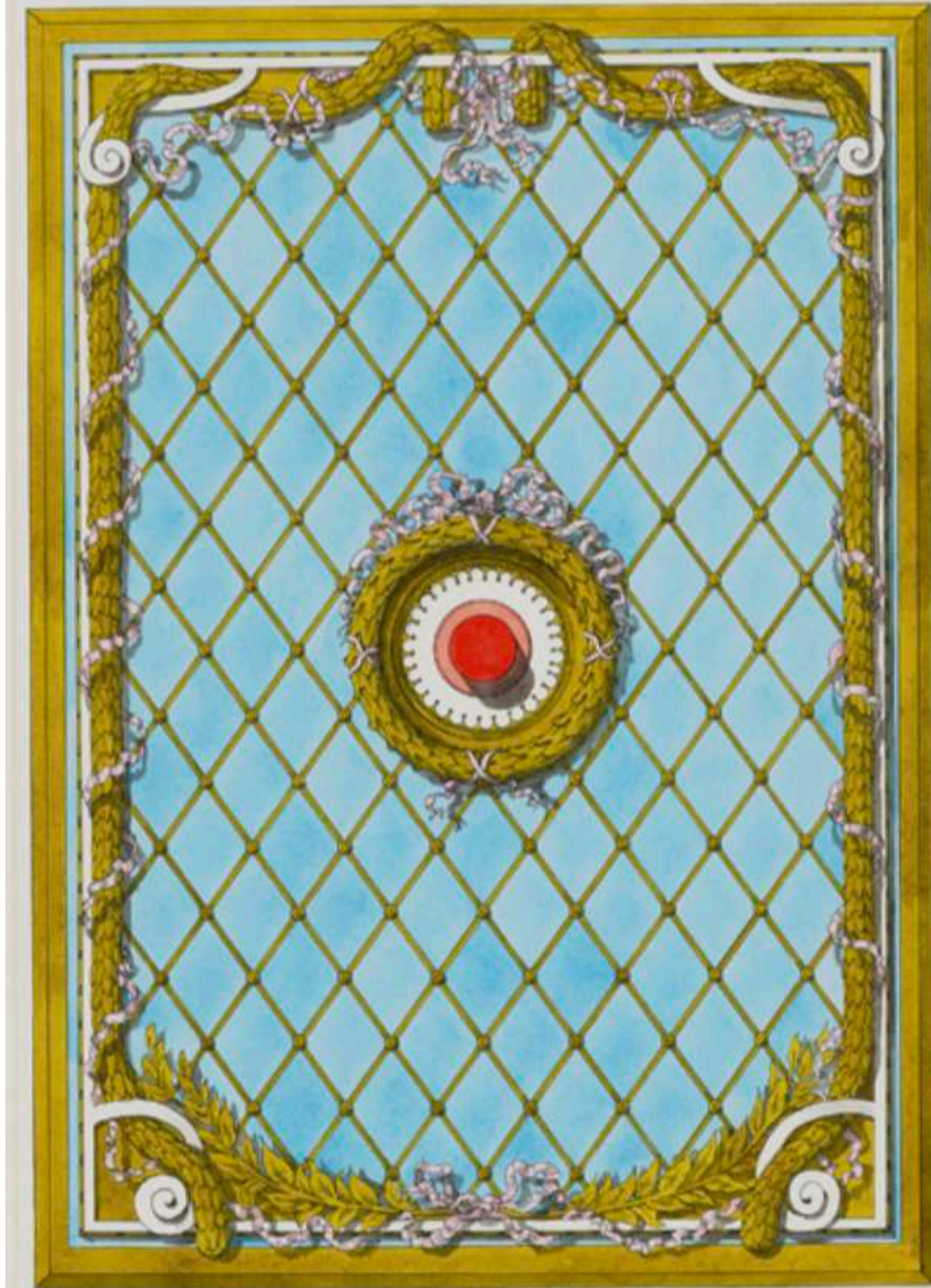
Bronstein recently had a solo presentation at the RISD Museum in Rhode Island, and currently his work is featured in the Spotlight room at Tate Britain. He will have a major solo exhibition at Sir John Soane's Museum in Autumn 2021.

text by Herald St



Primarily designs for ornaments to frame a red button, 'Panic Button in Russian Style' is in a style reminiscent of Faberge. Faberge - the 19th century Russian luxury goods maker, known for the famous imperial Easter eggs - is associated with the luxury and escapism of pre-revolutionary Russian aristocracy, which didn't bode well. Obviously Faberge didn't fabricate panic buttons, which is where the irony in the work comes in. Panic buttons would have come in handy during the 1917 revolution, but can also be associated with recent oligarchs and their precarious hold on their wealth and position. The drawing alludes to the accumulation of funds which buys the lavish taste demonstrated in the design for the surround, but ultimately gives rise to the need for the panic button, in a way, the design fulfils its own prophecy - to have the means for one is to have the need for one.

text by Herald St in conversation with the artist



HENRI MATISSE

Femme au Collier, 1938

pen and ink on paper mounted on card stock

38 x 27.5 cm

15 x 10 ¾ in

Courtesy of Dickinson Gallery

‘Courage is essential to the artist, who has to look at everything as though he were seeing it for the first time’ (Henri Matisse)

In *Femme au Collier*, the imagination of Matisse’s draughtsmanship is especially evident in the treatment of the chain-link necklace, echoed by the lacy zigzag of trim on the collar of her blouse. The repetitive patterning here is sophisticated, and the accumulation of consecutive patterns radiating from her neck gives rhythm to the schema. The necklace is composed of simple intersecting links, a format that echoes the longer, more elaborate twists of the woman’s hair. The smart zigzag of the collar is punctuated by thin lines, overlaid to create the impression of raised stitching perhaps. Indeed, the subject matter of *Femme au Collier*, the woman and her necklace, speak to wider concerns in Matisse’s art as well as the colouristic patterns of the Nabis, especially Vuillard and Vollard. Even in the small, fast-moving pen marks of *Femme au Collier* Matisse retains clarity. No mark is mislaid; every line on the surface of the paper is necessary and integral.

text by Dickinson Gallery



SANOUMAR

10/22/17, 2017

pen on paper

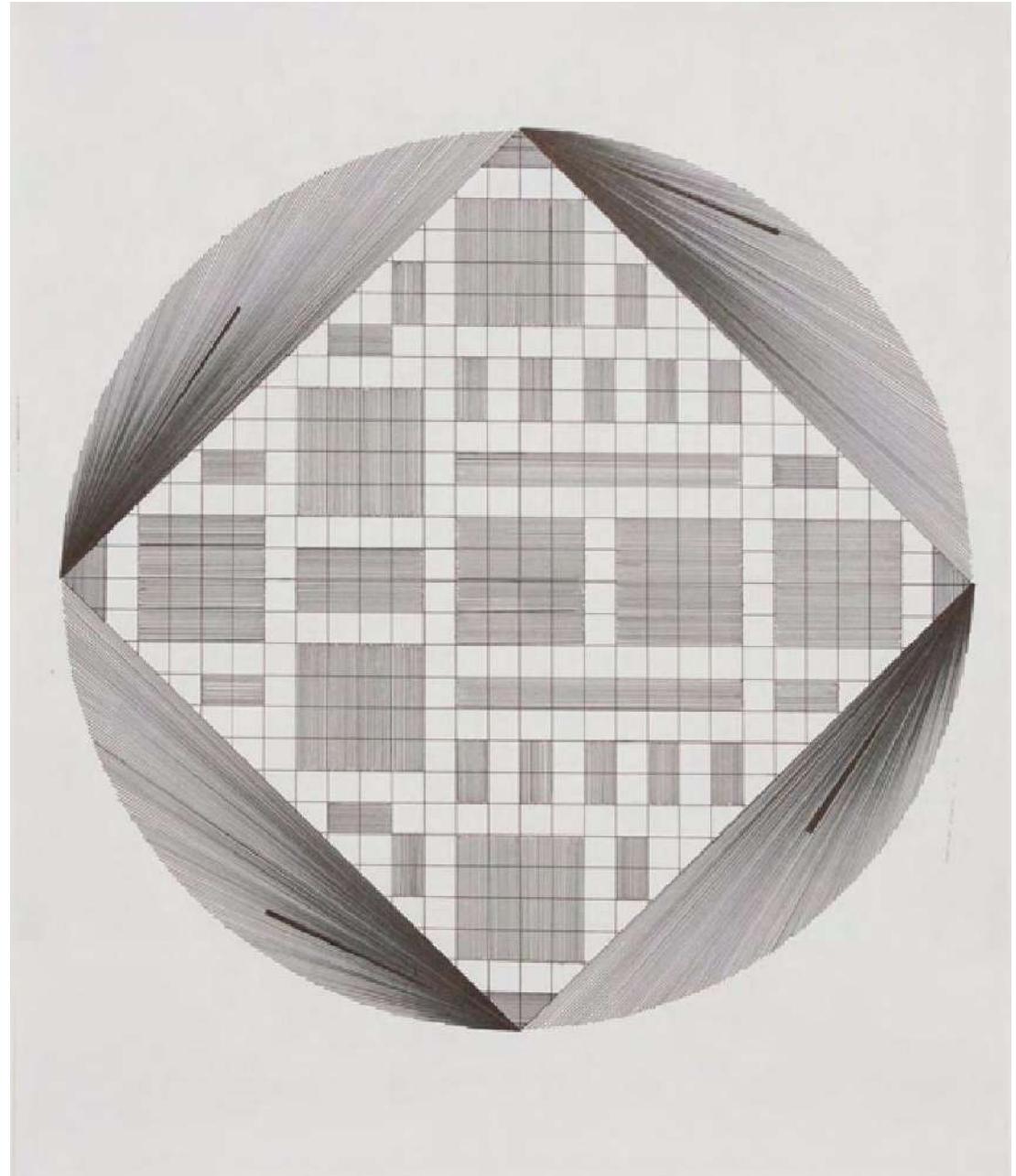
50 x 42.4 x 3.8 cm

19.7 x 16.7 x 1.5 in

Courtesy of Herald St.

I have spent a lot of time in the last year looking and thinking about [the drawings], and I find there are a couple of paths to take when I view the work. The ultimate power of the drawings is that they retain these various threads while not solely relying on them, pushing historical conventions ahead while simultaneously casting them aside for more idiosyncratic personal moments, which complicate the work in the best way. I'm first drawn to the comparisons between Oumars's work and the Shaker gift drawings, as well as the works of Emma Kunz. In purely formal terms, one can find relationships between the shapes and symbols used in these artists' compositions and Oumar's, but I find closer ties between the use of abstraction not as a formal study, but as a type of meditation—a way of connecting to another emotional, creative state. What is compelling about these comparisons is the vastly different eras and lives led by all these artists, yet each has come to a similar mode of making. It appears that he knows how to connect to the same artistic consciousness that both Kunz and the Shakers explored, he's a messenger of sorts presenting us with these cosmic maps created from his journey.

text by Matt Paweski



SANOUM OUMAR

10/28/17, 2017

pen and marker on paper

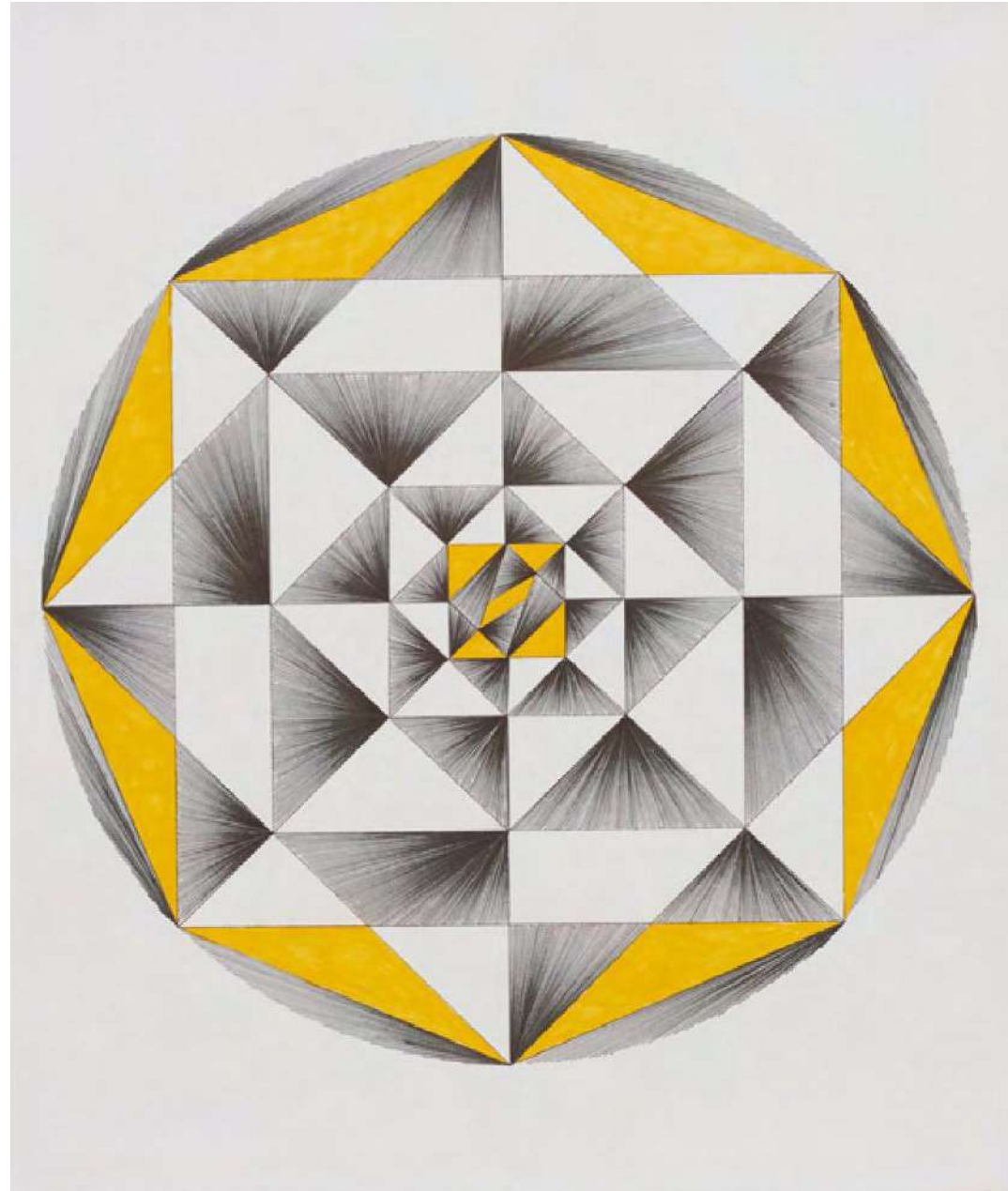
50 x 42.4 x 3.8 cm

19.7 x 16.7 x 1.5 in

Courtesy of Herald St.

Continuation of text: The first drawings that I encountered were the obsessive microcosms contained within the structure of a sphere. Oumar is prolific so I'm wary of generalization, but this subset of works, which comprise this book, are mostly symmetrical compositions, with no signs of the math or sketches that came before the final pen drawing, floating forward like psychedelic mandalas. The drawings tend to contain a handful of individual parts arranged within each composition. Many get filled with a kind of texture—linear, furry, pixelated, blobby—giving a tactile character to the individual shapes and the voids that surround them. These parts are then ordered: many times in radiations of symmetry, sometimes weighted to one side or the other in the perimeter of the containing sphere. In other works, the components are more clustered, multiple parts grouped together and patterned, interlocked and repeated across the page and from top to bottom, end to end, breaking the containment of the sphere.

text by Matt Paweski



SANOUM OUMAR

10/20/17, 2017

pen and coloured pencil on paper

50 x 42.4 x 3.8 cm

19.7 x 16.7 x 1.5 in

Courtesy of Herald St.





Gallery installation

TANCREDI DI CARCACI

Nefertiti, 2020
stoneware, marbled
47 x 19 x 14 cm
18 ½ x 7 ½ x 5 ½ in
base: 14 x 14 cm



TANCREDI DI CARCACI

Inca Head, 2020
stoneware, marbled
46.5 x 16.5 x 24 cm
base: 16.5 x 16.5 cm





ATTR. PASQUALE OTTINO

Equestrian portrait of a nobleman in armour

inscribed on the column at left *FIDES/MILITIAE/DECVS*

oil on canvas; an oval

144.8 x 119.2 cm

57 x 43 in

Courtesy of Dickinson Gallery

The composition squeezes horse and rider into a confined oval which would suggest the painting was intended to hang in a decorative scheme, perhaps of repeating vertical *oculi*. The distinctive perspective has the effect of pressing the figures into the viewer's space, and may have been intended as an arresting *trompe l'oeil*. Both the nobleman on horseback and the wizened servant peeping out from behind the horse gaze directly out of the work.

text by Dickinson Gallery



INGRID DONAT

Console Arko, 2016

painted aluminium

88 x 38 x 120 cm

34 ⁵/₈ x 15 x 47 ¹/₄ in

edition of 40 plus 8 artist's proofs

Courtesy of Carpenter's Workshop Gallery

The year 2005 was one of change for Ingrid Donat. She got rid of superfluous characters in her work and moved towards abstraction. She was passionate about techniques and the profession and from that time on dedicated herself to bronze, which became her principal subject, and undertook an infinite exploration of all its subtleties. In a primitive creation approach that sprung up by itself, she became a painter in materials and entered a stronger, more artistic, less classical confrontation. She swept away her experience and knowledge to find an original, timeless approach whose imprint was powerful. She used motifs and forms that are a kind of DNA that links all creators, a fundamental link. These correspondences are fundamentally the expression of the human being, a language that transforms the virginity of a material into a motive. "I think that above all, I love birth", whether it is with clay or wax. The contact with raw material seems to be the generic moment that triggers Ingrid Donat's act of creating, without her necessarily knowing where it will lead her.

text by Anne Bony





FREDERIC WHITING

A Study of a Jockey

oil on canvas

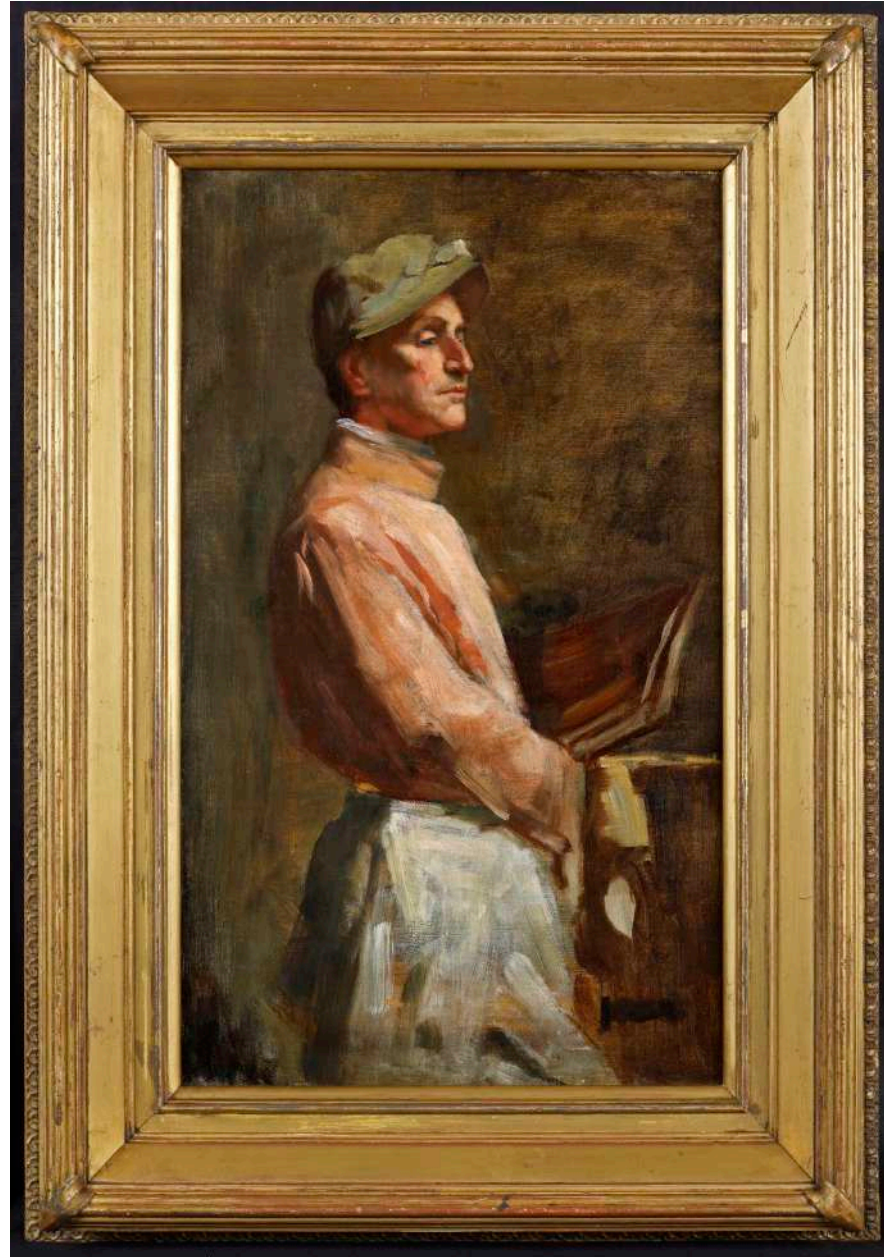
51.5 x 30.8 cm

20 x 12 $\frac{1}{8}$ in

Courtesy of Dickinson Gallery

The jockey holds his saddle and his eyes move outside the image. It is comfortable to stare at him as his eyes do not see us there. Is this before or after a race? From that question, I love the picture. I like to think about these moments of thought when someone is an athlete who risks their life, for money, for excitement, for love, and for joy.

text by Daniel Malarkey



SWEDISH GRACE

Rare Pair of Bookcases, 1920s
inlaid Greek key pattern in wood
100 x 100 x 28 cm
39 ³/₈ x 39 ³/₈ x 11 ¹/₈ in



SWEDISH KILIM RUG

Textile, twentieth century
flat weave wool carpet with short tassles
400 x 300 cm
157 1/2 x 118 1/8 in





SWEDISH

Armchairs, 1940s

carved birch wood, upholstered in sheepskin

90 x 66 x 70 cm

35 ³/₈ x 26 x 27 ¹/₂ in

seat height: 40 cm / 15 ³/₄ in



SWEDISH

Chair, 1940s

carved birch wood, upholstered in sheepskin

69 x 70 x 72 cm

27 ¹/₈ x 27 ¹/₂ x 28 ³/₈ in

seat height: 35 cm / 13.7 in

