

you are more beautiful than a butterfly



## you are more beautiful than a butterfly

The ode to beauty has many faces. All the artists in this show have a certain tendency towards beauty in their works. Beauty which if looked upon closely can be an inversion.

Birgir Snæbjörn Birgisson  
Olly Fathers  
Ed Hodgkinson  
Helgi Már Kristinsson  
Peter Lamb  
Danny Rolph  
Pétur Thomsen  
Eric Genevrier  
Joby Williamson

May 8th 2009 – May 31st 2009

“Float like a butterfly, sting like a bee.”

- Muhammad Ali

## BIRGIR SNÆBJÖRN BIRGISSON

Born 1966 / lives & works in Reykjavik, Iceland / e-mail: birgirsb@internet.is / www.birgirsnaebjorn.com

### Education

Ecole superieure des arts decoratifs, Strasbourg, France, 1991–1993, Multimedia / The Icelandic College of Art and Crafts, 1986–1989, Graphic art / Akureyri College of Art, Iceland, 1985–1986

### Exhibitions

Gallery Turpentine, "Pretty women of Paris", October 2009 / Gallery Boreas, Bridge Art Fair", (solo presentation), Miami, USA, Dec. 2009 / Gallery Turpentine, "Humility", Feb-March 2008 / Reykjavik Art Museum, Kjarvalsstadir, "Blonde Miss World 1951-", Nov. 2007 -Jan. 2008 / Gallery Boreas, Pittsfield, Massachusetts, USA, "Portraits On The Edge", June - July 2006 / St John´s church, Notting Hill, London, England, "Blond Professions", May-June 2006 / Kopavogur Art Museum, Kopavogur, Iceland, "Touching", Jan. 2005 / Gallery Hlemmur, Reykjavik, Iceland, "Hopscotch and other games, 1998-2000", May-June 2001 / Kopavogur Art Museum, Kopavogur, Iceland, "Blonde Nurses", Jan. 2001 / Gallery Bosom (travelling gallery), Iceland, Feb. 1998 / Gallery 20 m2, Reykjavik, Iceland, "Four Monitors", Feb. 1998 / Gallery Corridor, Reykjavik, Iceland, Dec. 1997 / The Living Art Museum, Reykjavik, Iceland, "Two Dimensions–Two Visions", May-June 1997 / Gallery Greip, Reykjavik, Iceland, "Paintings without figures", Oct.-Nov. 1995 / Vid Hamarinn, Gallery, Hafnarfjordur, Iceland, April 1995 / Listhusid Thing, Gallery, Akureyri, Iceland, Oct. 1994 / Window Gallery, Akureyri, Iceland, July 1994 / Gallery Greip, Reykjavik, Iceland, Feb.-March 1994 / Djupid Gallery, Reykjavik, Iceland, Sept.-Oct. 1990

### Group Exhibitions

Gallery Turpentine, "You are more beautiful than a butterfly", Reykjavik, may, 2009 / Frederiksborgmuseet, Frederiksborg Slot, Portraet Nu, Hilderod, Denmark, May-July 2009 / Reykjavik Art Museum, Asmundarsafn, "Rhyme", Reykjavik, May 2009 – April 2010 / Tallinn Art Hall, "Happy together", Tallinn, Estonia, Jan.-March, 2009 / Hangar-7, Salzburg, Austria, "Herna", Sept.-Nov. 2007 / Gallery Boreas, Lenox, MA, USA, "Hyper states", Aug.-Sept. 2007 / Ketilhusid Gallery, Akureyri, Iceland, "Skyldi eg vera thetta sjalfur!", Aug.-Sept. 2007 / Goteborgs Konsthall, Gothenburg, Sweden, Painting, Space and Society", June-August 2007 / Gallery S-West, Keflavik, Iceland, "Pure Horror", June-July 2007 / Kopavogur Art Museum, Kopavogur, Iceland, "Indigo", Golden Brush, Jan.-Feb. 2007 / Kunsthalle, Kunstverein, Bremerhaven, Germany, "Tiere auf Grasshockern" Sept. 2006 / Gallery Boreas, Pittsfield, Massachusetts, USA, "Portraits on the edge II", August 2006 / Hoffmannsgallery, Reykjavik Iceland, "Kennd vid tilfinningar", summer 2006 / Living Art Museum, Reykjavik Iceland, "Cold Climates", March 2006 / Black Bile, 3 Colts Gallery, London, England, April, 2005 / National Gallery, Reykjavik, Iceland, "New Icelandic Art", Nov. 2004 – Jan. 2005 / Seven Seven Gallery, London England, "then ...part 7, Silent Reading", Oct.-Nov. 2004 / APT Gallery, London, England, "Cold Climates", April 2004 / Phoenix Gallery, Brighton, England, "then ...part 6, Developments", Feb. 2004 / Gallery Corridor, Reykjavik, Iceland, (also curator), "One day", Jan.-March 2004 / ASI Art Museum, Reykjavik, Iceland, "then ...part 5, Recent Encounters", Jan.-Feb. 2003 / Reykjavik Art Museum, Kjarvalsstadir, Reykjavik, Iceland, "then ...part 4, Remembered Structures", Jan.-Feb. 2003 / Los Angeles, USA, Miniature, touring show, jan. 2003 / Tokyo, Japan, Miniature, touring show, feb. 2003 / Century Gallery, London, England, 14x14, Dec. 2002 / Kopavogur Art Museum, Kopavogur, Iceland, "Gallery Hlemmur", July-Aug. 2002 / Akureyri Art Museum, Akureyri, Iceland, "Akureyri in art II", July-Aug. 2002 / Proje4L, Istanbul, Turkey, "Stop for a moment painting as narrative", Apr. 2002 / Century Gallery, London, England, "then ...part 3", Apr. 2002 / Seven Seven Gallery, London, England, Island, (GIANT 2), Des. 2001 / Seven Seven Gallery, London, England, "then ...on line drawing", Oct. 2001 / Thorshavn Art Museum, Faroe Islands, "The Golden Brush", Aug. 2001 / The Joint Scandinavian Embassies, Berlin, Germany, "The Golden Brush", July-Aug. 2001 / Vélasalurinn, Gallery, Vestmann Islands, Iceland, Apr. 2001 / Deutsche Bank, London, "Cross-Currents", March-May. 2001 / Reykjavik Art Museum, Kjarvalsstadir, Reykjavik, Iceland, "The Golden Brush", Jan.-March 2001 / Akureyri Art Museum, Akureyri, Iceland, "Periscope", Apr.-May. 2000 / Gallery Corridor, Reykjavik, Iceland, "Golden Brush", Jan.-March 1999 / Listaskálinn, Gallery, Hveragerdi, Iceland, "Young Artists", Apr.-May 1998 / Listhusid Thing, Gallery, Akureyri, Iceland, Feb. 1998 / Reykjavik Art Museum, Kjarvalsstadir, Reykjavik, Icel., "Close to the Body", Jan.-Mar. 1998 / Vestsjaellands Kunstmuseum, Sorø, Denmark, "Close to the Body", Sept.-Oct. 1997 / Bow Arts London, England, Sept. 1997 / Alvar Aalto Museum, Jyväskylä, Finland, "Close to the Body", March-May 1997 / Henie Onstad Museum, Oslo, Norway, "Close to the Body", Jan.-March 1997 / Norrköping Art Museum, Norrköping, Sweden, "Close to the Body", Nov.-Dec. 1996 / Gallery Greip, Reykjavik, Iceland, "Final Show", Nov. 1996 / Hafnarborg, Gallery, Hafnarfjordur, Iceland, "Icelandic Portrait", June-July 1996 / Akureyri Art Museum, Akureyri, Iceland, "Love", June 1996 / Gallery Greip, Reykjavik, Iceland, Jan. 1996 / Vid Hamarinn, Gallery, Hafnarfjordur, Iceland, "Take her home", Nov. 1995 / Reykjavik Art Museum, Kjarvalsstadir, Reykjavik, Iceland, "Some kind of everyday / romanticism", Oct.-Dec. 1995 / Vid Hamarinn, Gallery, Hafnarfjordur, Iceland, March 1995 / Deiglan, Gallery, Akureyri, Iceland, "Saloon", Oct.-Nov. 1994 / Gallery Faubourg, Strasbourg, France, "Ca marche?", Dec. 1992 / Djupid, Gallery, Reykjavik, Iceland, Jan. 1991

What I´m working on now is a text painting from an article in the NY Times, published in 1908, titled: "Blond Artists Paint Blue." I´m considering the possibility of showing that one painting and then a self portrait from the series, "Blond Artists".  
best from me, birgir

Blond artists paint blue. Brunettes Run to Reds and Yellows—So a French Doctor Says.  
Special Correspondence The New York Times.

PARIS, May 6.—Dr. Fortin, a well known French scientist, has just been explaining to the Academy of Sciences why blond painters make their pictures too blue, while their brethren of the South have a tendency to reds and yellows. The learned doctor attempts to put the whole realm of painting on a scientific basis. His theories are being followed with great interest, particularly this moment, when the national salons are attracting public attention.

In the first place, he has much which is interesting to say about the color of shadows. In this connection he has evolved a complex theory of complementary colors. For example, if the shadow of a glass tube is thrown on a wall by a red and white light simultaneously, hesays, two shadows will result—one red and the other green. Another interesting case which he cites is that of an object looked at through a thin white veil. If a knife, for example, is placed against an orange background and covered with a piece of white tissue paper, it will appear blue.

This experiment, the doctor says, explains a number of ocular phenomena—for example the blue tint of the veins. The charming azure hue seen on a white shoulder should, in reality, be a dull gray. But this gray is seen on the yellow and red background of fatty and muscular tissue through the transparent veil of the skin. So the gray changes into the complement of the yellow-red and becomes blue. For the same reason, dark tree-trunks, seen against a bright green background, when there is a slight mist become red or even violet.

Another series of observations cited by Dr. Fortin has even a wider application. The eye, he says, is encased in a red socket, so that when it is exposed to the light it conveys an impression to the brain as though one were looking through an orange-tinted glass, adding to everything observed the "ions" of blue-green. The eyes of those painters who are blond have membranes only slightly colored, the doctor says, so that they do not easily absorb the blue rays. Therefore, the painters see blue or violet in everything they look at. In this respect, differing altogether from the painters of the Italian schools whose choroide membrane is so rich in pigment. As everybody knows, a pervading violet hue is one of the characteristics of the Scandinavian school of painting.

The New York Times. Published: May 17, 1908. Copyright © The New York Times



## OLLY FATHERS

Born: Burton-upon-trent, 4th of November 1987 / home: 150A East India Dock Road, Poplar, London, E14 0BP, UK / telephone: 07783120191 / e-mail: Ollyfathers1@hotmail.com

### Education

2006–2007 Byam Shaw Saint Martins, Foundation Diploma / 2007–2010 Wimbledon College of Art, BA Fine Art (Painting)

### Exhibitions

King Edwards VI school, Lichfield / 2007 Byam Shaw St. Martins, London / 2008 Wimbledon College of Art / 2008 Burntwood Arts Council show

### Competitions

State-of-the-Art, Princes Trust Charity competition, Royal College of Art, Lower Gulbenkian Gallery

### Work in Public

Commissioned painting directly on a wall in a vintage clothes shop called Palette London / 2008 Installation commissioned for film set of 'Scratch' in the centre of Wimbledon College of art lecture theatre.

### Selected Press, Publications and catalogues

Lichfield Mercury / 2008 State-of-the-Art catalogue

Hi Birgir,

I've attached some pictures of my work, I haven't yet done a piece quite the one I'm planning to do at your gallery. But the pictures of the masking tape installation are probably most similar, because of the random geometric shapes that are created. Me and Danny are planning to have his 2 paintings hung on top of a piece that I do straight onto the gallery wall made out of Blue masking tape. I like my work to play on people's perception of space and for the change in lines of perspective and angle to give the viewer more reason to look at the piece.

The Idea of the show sounds exciting and after looking at everyone's work I am really looking forward to the opportunity to work with you guys and very grateful for the opportunity. I think using the analogy of the butterfly will work really well and adds a light-hearted, poetic element to the exhibition, before even viewing the work.

All the best, Olly



## ED HODGKINSON

Telephone: 0044( 0) 7951 672 436 / e-mail: edhodgkinson@yahoo.com

### Exhibitions

2009 Solo show, Mark Jason Gallery, London (Oct) / AAF, MJG, New York / 'You're more beautiful than a butterfly', group show, Gallery- / Turpentine, Reykjavik. (May) / AAF, MJG, New York / Solo show, Everard Read, Caoe Town / London Art Fair, MJG, London / 2008 ArtLondon 2008, MJG, London / AAF, MJG, Amsterdam / AAF, MJG, New York / London Art Fair 2008, MJG, London / Form, MJG, London / 2007 A Painted Line, Solo Show, Mark Jason Gallery, London / ArtLondon 2007, MJG, London / AAF, MJG, New York / London Art Fair 2007, MJG, London / 2006 ArtLondon 2006, MJG London / London Art Fair 2006, MJG, London / 2005 Ed Hodgkinson, Paintings, Tom Dixon Studio, London / London Art Fair 2005, MJG, London / 2004 Golden Lane, Solo show, Mark Jason Gallery, London / AAF, MJG, New York / Zoo Art Fair, Flaca annual, Regents Park, London / ArtLondon, MJG, London / Group show, KellerGreene, Los Angeles / Art2004, MJG, Islington, London / 2003 Blood, Contemporary Art Society Auction, London / New Paintings, Solo show, Mark Jason Gallery, London / ArtLondon, MJG, London / London Calling, KellerGreene, Los Angeles / (with Reece Jones) / Miniature, Kyubidou Gallery, Tokyo / Art2003, MJG, Islington, London / 2002 Blood, Contemporary Art Society Auction, London / New Paintings, Solo show, Mark Jason Gallery, London / Miniature, Raid Projects, Los Angeles / Island, Seven Seven gallery, London / (with Neal Rock, Danny Rolph, Katie Pratt) / So, The Nunnery, London / (with David Rayson, Dawn Shorten, Silke Dettmers) / Cross Currents, Deutsche Bank, London / ArtLondon 2002 MJG, London / Cross Currents, Raid Projects, Los Angeles / (with Katie Pratt, Danny Rolph & Marta Marcel) / Cross Currents part 2, Group show, Miller-Durazo, L.A. / Works on Paper MJG, R.C.A. London / Art2002, MJG, Islington, London / 2001 GIANT, Three Mills, London / New Paintings, Solo show, Mark Jason Gallery, London / ArtLondon, Solo stand, MJG / Group show, Mark Jason Gallery, London / Kopavogur Museum, Group show, Reykjavik / 2000 Group show, Landmark hotel, London / New works, Attendi gallery, London / 1999 Naked, Solo show, Attendi gallery, London / 1998 ...it's what she would have wanted, Three Mills, London / 1996 Whitechapel Open, Bow Arts Trust, London / Hunting Art Prize, Royal College of Art, London / 1995 Southwark Open, South London Art Gallery.

### Awards/Sponsorship

2002/3 Miniature, Raid Projects, British Consulate, Los Angeles / Cross Currents, British Council, Overseas exhibition award / 2001 Group show, Listasafni Kopavogs, Iceland Air.

### Bibliography/Publications

2008 London Art Fair, Catalogue / Next big things, Katie Antoniou, Open Magazine / Contemporary affair, Hannah Berry, t5m / 2007 High Design, Avital Binshtock, Elite Traveller Magazine / 2006 Art & Law: More than just a good investment, Alex Wade, The Times / London Art Fair Catalogue / 2005 London Art Fair, Catalogue / 2004 Golden Lane, Ed Hodgkinson, Architectural Journal / Collaboration w Peter Lamb, Flaca Annual, London / Collaboration w Peter Lamb, Miser & Now, London / British Artists in Barcelona, Metropolitan, Barcelona / Art2004, Islington, Catalogue / 2003 New Paintings - Ed Hodgkinson, Metro, London / 2002 Miniature, Catalogue, Raid Projects, L.A. / Raid Routes, Dierdre King, A-N magazine / Artworks London, Carlton TV / So 2002, Catalogue, Bow Arts trust / What's on in America, British Council / Cross Currents, Catalogue, Raid Projects, L.A. / Works on paper, Sotheby's Preview / Art2002, Islington, Catalogue / 2001 Ed Hodgkinson, Pryle Behrman, Galleries / artLONDON, Catalogue / Group Show, Catalogue, Listafyn Kopavog, Iceland / Interview, Radio 1 (Reykjavik cultural station) / Samfelagsleg skirskotun, Rikardur Palsson, Morgunbladid / Review, Anna Sigridur Einarsdottir, Morgunbladid / Just the dish, Adalsteinn Ingolfsson, Manudagur / 2001 W.Y.S.I.W.Y.G. Ed Hodgkinson, Art Review.

### Collections

IcelandAir, The Kyte Group, Quod, Norton Rose, Spink property, The Gallery Club and many private collections.

### Education

BA Hons, Fine Art, Painting, Camberwell College of Art, London. 1992–95.

Ed Hodgkinson is represented in London by Mark Jason Gallery & in South Africa by Everard Read

Hey Birgir,

I've had a good think about the show, it's an interesting theme - something I think about quite a bit with my work. Beauty is a strange thing, so much of it tied up with our own ideas and perceptions - sometimes when you catch only a fleeting glimpse of something/someone your mind creates a perfect beauty that was never originally there. The more scrutiny you give it, the more it's beauty fades.

With that in mind I've recently been working on some watercolours (a medium of ambiguity and serendipity) of the dusk or gloaming - that time when there's little light at the end of the day, when a landscape is indistinct and somehow filled with possibilities and so has an ineffable beauty which can be stripped away in the full glare of daylight.

Ed Hodgkinson (1973) currently lives and works in London. He has exhibited widely both in London and internationally, showing in New York, LA, Tokyo, Cape Town and Reykjavik. He studied at Camberwell College of Art and is represented by galleries in London and Cape Town.

Large-scale, enamel on aluminium, Hodgkinson's paintings are strikingly graphic. Using a pared down but powerfully descriptive line against a backdrop of flat colour his work is fundamentally concerned with drawing. He takes the qualities found in line drawing - spontaneity, simplicity, abbreviation & experiment, and incorporates them directly into his painting. The drawn line is like a stream of consciousness, or as Erika Naginski descibes it '...an activity that exemplies an imagination in flux'.





## HELGI MÁR KRISTINSSON

Born 1973 in Reykjavik / lives and works in Reykjavik

### Education

1999–2002 Iceland Academy of the Arts. Fine Art department / 1998–1999 Iceland school of arts and crafts. Foundation / 1997–1998 The Reykjavik Technical College. Design dep / 1995–1996 University of Iceland. Psychology /

### Solo exhibitions

2009 Gallery Corridor. Iceland / 2008 Gallery Turpentine. Iceland / 2006 Gallery Sævar Karl. Iceland.

### Selected group exhibitions

2007 Unforseen. Sequences art festival. Iceland / 2006 Something beautiful... Gallery Turpentine. Iceland / 2006 The easter show. Gallery Turpentine. Iceland / 2003 The open gallery. Iceland / 2002 The open gallery. Iceland / 2002 Bright days art fair. Hafnarfjordur. Iceland.

### Art fairs

2007 Scope art fair Miami. Usa.

**BUTTERFLY EFFECT** The flapping wings of a butterfly represents a small change in the initial condition of a system, which causes a chain of events leading to large scale alterations of events. Had the butterfly not flapped its wings, the trajectory of the system might have been vastly different.



## PETER LAMB

Born 1973 London, England / lives and works in London

### Education

1996 BA Camberwell School of Art and Design / 1993 Foundation in Fine Art - Havering College of Art and Design

### Selected solo exhibitions

2008 Warm Time Machine, Monika Bobinska, London / 2007 The Unemployed Prophet, CTRL Gallery, Houston, TX / 2006 The Art of Dickies and Pollocks, Kontainer Gallery, Los Angeles

### Selected group exhibitions

2008 Ultrasonic International 3, Mark Moore Gallery, Los Angeles, CA / Free Art Fair, London / Pier Pressure, Maverik Showroom, London / 2007 Thames Mudlarks, Ctrl Gallery, Houston, TX / Miami Aqua, Miami, Ctrl Gallery, Houston, TX / 07 Art Fair, London, Ctrl Gallery, Houston, TX / Notting Heaven, Sartorial Art, London / Free Art Fair, London / Lady Holic, Rod Barton Gallery, London / Borrow and Burn, Transition Gallery, London / Near Dark, Donna Beam Gallery, Las Vegas, curated by Neal Rock / 2006 Beauty and the Beast, Fieldgate Gallery, London / Every Debris, St Pauls Gallery, London (featuring Richard Wentworth) / Broken Romanticism, Standpoint Gallery, London / Mimoid, Limehouse Arts Foundation, London / People Like Us, No More Grey Gallery, London / 2005 Brand X, Sartorial Art Gallery, London / Do Not Ask Me Who I Am, St Pauls Gallery, London / More, Three Colts Gallery, London / Painting Unperfect, Houldsworth Gallery, London / Cold Climates, Apt Gallery, London (curator) / Tinker, Tailor, Soldier, Sailor, Seventeen Gallery, London / 2004 Caution Uneven Surfaces, Temporarycontemporary Gallery, London / Horizon of Expectation, Empire Gallery, London / Material Faith, Kontainer Gallery, Los Angeles / The Agreement, Kontainer Gallery, Los Angeles / Idol Fools, Three Colts Gallery, London / One Day, Gallery Corridor, Iceland / But Not As We Know It, Kontainer Gallery, Los Angeles. / Cold Climate, APT Gallery, London (co-curator) / Then (part 6 painting and sculpture/developments), Phoenix Arts Organisation, Brighton / 2003 Pyramid Scheme Exhibition, Schopf Gallery, Chicago / Midas, Post Gallery, Los Angeles / Campaign, Unit 2 Gallery, London (curated by Bob and Roberta Smith) / Group Show, Flaca Gallery, London / But Not As We Know it, APT, London / Temporary Fiction, Transition Gallery, London (David Burrows, Danny Rolph and Hew Locke) / LA International, The Latch Gallery, Los Angeles / Intoxicant, Limehouse Arts Foundation, London / The Physical World, APT Gallery, London (curator) (featuring Ian Dawson and Lothar Gotz) / The Stray Show, Kontainer Gallery, Chicago / Soho in Ottakring, Austrian Art Festival, Ottakring / Miniature, (traveling exhibition) Raid Projects, LA and Kyubidou Gallery, Tokyo (co-curator) / 2002 The Stray Show, (co-curator for Raid Projects), Chicago / God is in the Detail, residency at Raid Projects Gallery, Los Angeles / Island (GIANT 2), SevenSeven Gallery, London (curator) / From Dusk Till Dawn, Greenwich University (as part of the 'persistence of gothic conference') / Loco For Rococco, The Nunnery Gallery, London (co-curator) (featuring Ke-Karel van de Sterren, Erik van Lieshout and Mark Titchner) / Cross-Currents, Raid Projects, Los Angeles / Cross-Currents, Deutsche Bank, London / Group Show, K3 Projects, London / 2001 GIANT, Three Mills Film and TV Studios, London (co-curator) / God's country, LA International, MillerDurazo Gallery, Los Angeles / Just Short, Raid Projects, Los Angeles / Group Show, Kopavogs Museum, Iceland / 2000 Spurgeon Experience 2, Raid Projects, Los Angeles / A Winters Tale, Wolverhampton City Art Gallery and Museum / Ark 2000, Dilston Grove, London / Stuffed, Stuff Gallery, London / Wall Space, Millerdurazo Gallery, Los Angeles.

### Selected publications

2008 Ultrasonic Internationl 3, Mark Moore Gallery (catalogue), September / 2008 Moravian Gallery, group exhibition (catalogue), Bratislava, September / 2008 Free Art Fair, Free Art Fair catalogue, November / 2006 Celeste Art Prize, Celeste Art Prize catalogue / 2003 Remember Me, LA International catalogue, George Doneo, July / 2003 The Stray Show, Rearview Mirror, Valerie Arnold, March / 2002 Miniature, Raid Projects (catalogue), Rebecca Geldard, November / 2002 Artist-In-Residence, Raid Projects (catalogue), Max Presneill, November / 2002 Raid Routes, Artist Newsletter, Deirdre King, August, page 34 / 2002 Cross-Currents, Raid Projects (catalogue), Los Angeles / 2001 Worst case scenarios revisited, Los Angeles Times, Vivian Letran, July / 2001 Morgunbladid, Group show review, Anna Einarsdottir/Rikardur O. Palsson, Jan / 2001 Don't know what you've got till its gone, OC Weekly, Rebecca Schoenkopf, July / 2001 DV, Just the Dish, Group show Review, Adalsteinn Ingolfsson, Jan / 2001 LA International, Biennial Art Invitational (catalogue), Los Angeles / 2001 Group Show, Kopavogs Museum (catalogue), Iceland.

hi b, hows tricks ... i have attached some images, cv and some text.

the shot of the rotating blade 'flight' 2008, is not good quality. and also its difficult to capture in one shot the feeling of the blade rotating! so maybe not useable for an image. the other images are of small framed drawings. i was thinking of bringing 5 in total. the final image is of 'warmth sculpture' is a neon and a dibond work. could be a possiblity instead of 'flight'? the dibond is a little tricky to bring over but would go in oversize baggage if i packed well in bubble and card. its approx 110x80cm. so choices.

'FLIGHT' is a neon light made in four sections. Each 'blade' lights up for one second then goes off, then the next blade lights up and so on to give the feeling of movement. The organic shapes look similar to wings or a flower and the rotation refers to a clock. The neon is made from the 'purest' neon colour, a deep red, to burn brightest. Referances are made to loss, memory and the passing of time .

'THE WAR(M) TIME MACHINE DRAWINGS' are 5 found drawings with added collage. The drawings were found in a Berlin flea market in 2008. They are dated as 1958 and appear to be made by school children for their mothers, a type of mothers day poem or card.

'WARMTH SCULPTURE' is an image of my late grandmother with an image of a sculpted head hiding her face. Above the image is a neon light saying 'warmth'. Once again, I wanted to refer to loss and memory using images taken from my own personal history.

R.P.D.P.



Wannich



# DANNY ROLPH

Born London 1967 / lives and works in London / [www.dannyrolph.com](http://www.dannyrolph.com)

## Education

1991–93 Royal College of Art, MA Painting / 1988–91 / Winchester School of Art, BA (Hons) Fine Art

## Selected Awards

2007 Hamlyn Award (nominated) / 2001 London Arts: Visual Arts Award Abbey Scholar, British School at Rome, Italy / 1994–96 Delfina Trust Award / 1992 John Minton Travel Award

## Solo Exhibitions

2009 'Accelerator', Barbara Davis Gallery, Houston, USA / 2008 'Jackson', AR/ Contemporary, Milan, Italy / 2007 'Happenstance', AR/ Contemporary, Milan, Italy / 'Singularity', Barbara Davis Gallery, Houston, USA / 2006 'There is no such thing as pure', Hales Gallery, London 'Hinterland', Barbara Davis Gallery, Houston, USA / 2005 'Obstraction', AR/ Contemporary, Milan, Italy / 'Rutherford', Newlyn Art Gallery, Cornwall / 2002 'Locations', Chapter, Cardiff / 2001 'Famous Italians', Hales Gallery, London / 1999 'YK', Mark, Oxo Tower, London 'FOCUS', Paton Gallery, London / Cultural Instructions, London

## Group Exhibitions

2009 'Reconstructing the old house', The Nunnery, London / 'You are more beautiful than a butterfly', Turpentine Gallery, Reykjavik, Iceland / 'PAPERVIEW', John Jones Project Space, London\* / 2008 'Freshly Baked', Barbara Davis Gallery, Houston, USA / 'Park Avenue', Southampton City Art Gallery, Hampshire / 'Pure Optic Ray', FRED Gallery, Leipzig, Germany / 'Superstratum', Koraalberg Gallery, Antwerp, Belgium / 'Her House', Her House Gallery, London / 'Paper Show', AR/ Contemporary, Milan, Italy / 'Hypersurface', OVADA, Oxford / '10', Carter Presents, London / 'Through The Star Gate', AR/ Contemporary, Milan, Italy\* / 'Arts Futures 08', Contemporary Arts Society, Bloomberg Space, London / 2007 'A Carry on in The House of the Atomic Comic', Carter/Gallagher Gallery, London / 'Lady Holic', Rod Barton Invites, London / 'Arts Futures 07', Contemporary Arts Society, Bloomberg Space, London / 'Drawing 200', Drawing Room, London / 2006 'COROLA', Camberwell Art Space, London\* / 'When forms become attitude', AR/ Contemporary, Milan, Italy\* / 'Cold Climate', Living Arts Museum, Reykjavik, Iceland / 'Mimoid', L.A.F., London / 2005 'Pie Fight' AR/ Contemporary, Milan, Italy / Cynthia Broan Gallery, New York, USA / 'Drawing 200', Drawing Room, London / 'Pencil', Carter Presents, London / 'nice to meet you', Mark Moore Gallery, Los Angeles, USA / 2004 'twentyfourbythirty', Keith Talent, London\* / 'Obstractivist', Hales Gallery, London / 'Cold Climate', APT Gallery, London, / 'Collage', Bloomberg Space, London / 2003 'New British Painting', John Hansard Gallery, Southampton / 'Drawn 2b wild', Hales Gallery, London / 'Bad Touch', Keith Talent, London / 'Temporary Fiction', Transition, London / 'V-1', Kontainer, Los Angeles, USA / 'Miniature', Kybidou Gallery, Tokyo, Japan / 'Painting Year Zero', Keith Talent, London / RMIT Gallery, Melbourne, Australia / Carnegie Gallery, Hobart, Tasmania / 2002 'John Moores 22', Walker Art Gallery, Liverpool / 'Miniature', Raid Projects, Los Angeles, USA / 'Superfluity' Riga Contemporary Museum, Latvia / 'Loco for Rococo', Nunnery, London / 'Bold and Beautiful', Mile End Pavilions, London / 'Giardino', Modena Museum, Modena; touring to Centro Culturale, Paggeria; Studio d'Arte Raffaelli, Trento; and Galleria Del Tasso Arte Contemporanea, Bergamo, Italy / 'Crosscurrents', Raid Projects and Miller-Durazo gallery, Los Angeles, US / 2000 Hales Gallery, London (2 person show) / 'John I'm Only Dancing', Touring show; Collective Gallery, Edinburgh, Margaret / Harvey Gallery, St Albans / 'Beautiful', Oxo Tower, London / 'Colour Coded', Rubicon Gallery, Dublin / 'Sporadinate', Lock Up, London\* / 1999 Hales Gallery, London / 1998 'Hapax K-pax' Danielle Arnaud, London / 'Eliminate the Negative', Gasworks, London / 'Davies, Malinowski, Rolph, Wallinger', BSR Gallery, Rome, Italy / 1996 'Bureau de Change', Rustin Foundation, Antwerp, Belgium / 5020 Gallery, Salzburg, Austria / Economist Building, London  
\*denotes curated by the artist

## Collections

Metropolitan Museum of Art, New York, USA / Tate Gallery, London / British Consulate, Rome, Italy / Coopers & Lybrand, London / Simmons & Simmons, London / Jerry Speyer, New York, USA / British Airways / Goldman Sachs / Khodr Collection, Beirut / Time Warner / Pearson / Unilever / Dresdner Bank / Thompson Knight, Dallas, USA

## Publications

2008 'Superstratum', Catalogue, text by John Chilver / 2008 'Singularity', Catalogue, text by Martin Holman / 2007 'Happenstance', Monograph, text by Martin Holman / 2006 'Miser & Now', Summer Issue, Quarterly magazine / 2005 'Rutherford', Newlyn Art Gallery, Catalogue / 2005 'Obstraction', A.R.Contemporary, Catalogue / 2004 'New British Painting', Catalogue / 2003 'The Bold and the Beautiful', Catalogue / 2001 'Giardino', Catalogue / 2001 T.I.Group collection, Catalogue

Hi birgir, if you'd like a statement for the catalogue from me can you put what i've written below.....

Bring back Siggı Jonsson! Love and kisses, Danny



Danny Rolph, ACCELERATOR (wall collage) installation at Barbara Davis Gallery, Houston, Feb. 2009



Studio action shot.

## PÉTUR THOMSEN

Born 1973, Reykjavík Iceland / lives in Selfoss, Iceland / telephone: +354.899.8014 / e-mail: info@peturthomsen.is / www.peturthomsen.is / www.camaraoscura.net / www.turpentine.is

### Education

2001–2004 MFA, École Nationale Supérieur de la Photographie (ENSP), Arles, France / 1999–2001 BTS photographie at the Ecole Supérieure des Métiers Artistiques, Montpellier, France / 1998–1999 Art history and archaeology at the Université Paul Valéry Montpellier III, France.

### Selected solo Exhibitions

2009 Gallery Turpentine. Reykjavík, Iceland / 2007 Gallery Turpentine. Reykjavík, Iceland / 2007 Camara Oscura, Madrid, Spain / 2006 PhotoforumPasquArt, Biel-Bienne, Switzerland / 2005 The National Gallery of Photography, National Museum of Iceland / 2005 Gallery Mustafa Ali, Damascus, Syria / 2005 NCCA-SpB, Kronstadt, Russia / 2004 Akureyri Art Museum. Akureyri, Iceland / 2003 The cultural center of Skriðuklaustur, Islande / 2003 Galerie du LAKANAL, Montpellier, France / 1999 "The workers of ISAL" at the art gallery of the Icelandic Aluminium Factory / 1998 The people of Álftanes, permanent exhibition in the community of Álftanes, Iceland.

### Selected group exhibitions

2009 Flash at a Moment of Danger, Listasafn Árnesinga, Hveragerði, Iceland / 2009 Minjar, Natural History Museum of Kópavogur, Kópavogur / 2009 Dreams of the Sublime, Kuntsi museum of Modern Art, Vaasa Finland / 2008 Dreams of the Sublime and Nowhere. Reykjavík Art Museum, Reykjavík, Iceland / 2008 Endurkast / Reflection, The National Gallery of Photography, Reykjavík / 2008 Dreams of the Sublime and Nowhere. Centre for fine arts, Brussels, Belgium / 2007 Photo Gallery International, Tokyo, Japan / 2007 Climax, Festival Voies Off, Arles, France / 2007 Centre Culturel Marcel Pagnol, FOS/mer,France / 2007 Sæból. The Nordic house. Reykjavík, Islande / 2007 « L'esprit dans l'escalier ». DRAC, Aix en Provence, France / 2007 Arrebato. Camara Oscura galeria de arte. Madrid, Spain / 2007 ReGeneration, 50 Photographers of Tomorrow. Art Center, Pasadena, California, USA / 2006 ReGeneration, 50 Photographers of Tomorrow. Art institutuin of Boston, Massachusetts, USA / 2006 ReGeneration, 50 Photographers of Tomorrow. Pingyao Festival, Pingyao, China / 2006 ReGeneration, 50 Photographers of Tomorrow. Aperture Foundation, New York, USA / 2006 "PIE" exhibition, Tokyo, Japan / 2006 Hvörf, video installation. City hall, Reykjavík, Iceland / 2005 ReGeneration, 50 Photographers of Tomorrow. Galleria Carla Sozzani, Milano, Italia / 2005 ReGeneration, 50 Photographers of Tomorrow. Musée de l'Élysée, Switzerland / 2005 Instituto francés de Valencia, Valencia, Spain / 2005 Galería El Ojo Ajeno, Peru / 2004 The 10th LVMH young artists' award winner. Galerie du Pont-Neuf. Paris, France / 2004 Bagration & Harmenszonn and Voies Off - The Fringe Festival - Arles, festival off des Rencontres Internationales de la Photographie d'Arles. France / 2004 Villa Medicis, Académie de France à Rome. Rome, Italy / 2004 Espace Van Gogh, Arles, France / 2003 Voies Off - The Fringe Festival - Arles, festival off des Rencontres Internationales de la Photographie d'Arles. France / 2003 TEC-TECE. Rencontre Internationale de la Photographie d'Arles. France / 2002 L'architecture de l'abbaye Montmajour et de son environnement. L'abbaye de Montmajour, France / 2002 TEC-TECE. Rencontre International de la Photographie d'Arles, France / 2002 4 points de vues photographiques. La Galerie Photo. Montpellier, France

### Prizes and Grants

2008 Six months work stipendium, The Ministry of Culture, Iceland / 2007 Myndstef. Cultural Fund, Iceland / 2007 Penninn, Cultural Fund, Iceland / 2006 Six months work stipendium, The Ministry of Culture, Iceland / 2005 The Ministry of Culture, Iceland / 2005 Margrét Björgólfsdóttir, memorial foundation. Reykjavík, Iceland / 2004 The 10th LVMH young artists' award winner, France / 2002 First prize: "L'architecture de l'abbaye Montmajour et de son environnement". L'Abbaye de Montmajour, France

### Bibliography (Selection)

2009 Flash at a Moment of Dagner, Listasafn Árnesinga, Iceland / 2008 InfraMince, No 4. Umhverfing. Arles, France / Icelandic Art News, The Witness, commissioned cover piece. CIA, Reykjavík, Iceland / Endurkast / Reflection, The National Gallery of Photography, Reykjavík, Iceland / Dreams of the Sublime and Nowhere,Bozar, Brussel / Draumar um ægifegurð í íslenskri samtímalist, Reykjavík Art Museum / 2007 Tímabundið landslag, Sigrún Sigurðardóttir, Morgunblaðið, 29/09/07. ARREBATO, Camara Oscura Galeria de Arte, Madrid, Spain / WORK, Changing Faces. Leiden Holland / 2006 A strange place called nowhere by Æsa Sigurjónsdóttir in SHIFTS, Archives in dialogue and new identities in documentarism. i(p+r)/n 2nd Changing Faces Conference. Finland / Kamera-Lehti, Islantilainen valokuva. Helsinki, Finland / PHaT PHOTO, Pretty Hot and Tempting Photo magazine. CMS Corporation, Tokyo, Japan. May-June 2006 / PHaT PHOTO, Pretty Hot and Tempting Photo magazine EXTRA. CMS Corporation, Tokyo, Japan. May 2006 / reGeneration 50 Photographers of Tomorrow 2005-2025. Aperture Foundation, NY, USA / PORTRAIT de MANUFACTURE Jaeger-LeCoultre. Jaeger-LeCoultre, Switzerland, March 2006 / Kárahnjúkar, Der kleine Bund, 28. January 2006, Switzerland / 2005 "Aðflutt landslag", National Museum of Iceland, Reykjavík, Iceland / reGeneration 50 Photographers of Tomorrow 2005-2025. Thames & Hudson, London / "Einn hinna ungu", Páll Baldvin Baldvinsson, Dagblaðið Vísir, 18/08/2005 / "Hvernig höndla skal það óráðna", Bergþóra Jónsdóttir, Morgunblaðið, 22/02/2005. Iceland / Les cahiers de l'École de Blois - numéro 3, Les Éditions de l'Imprimeur, Paris, France, Janvier 2005 / 2004 "Kárahnjúkar og kímni gáfa í list Péturs Thomsens og Louisu Matthíasdóttur", Bergþóra Jónsdóttir, Morgunblaðið, 14/09/2004. Iceland / "Antichambre/Anticamera", Éditions Actes Sud / École Nationale Supérieure de la Photographie, for the exhibition "Antichambre/Anticamera", Académie de France in Rome Italy, Villa Médicis, June 2004.

## ERIC GENEVRIER

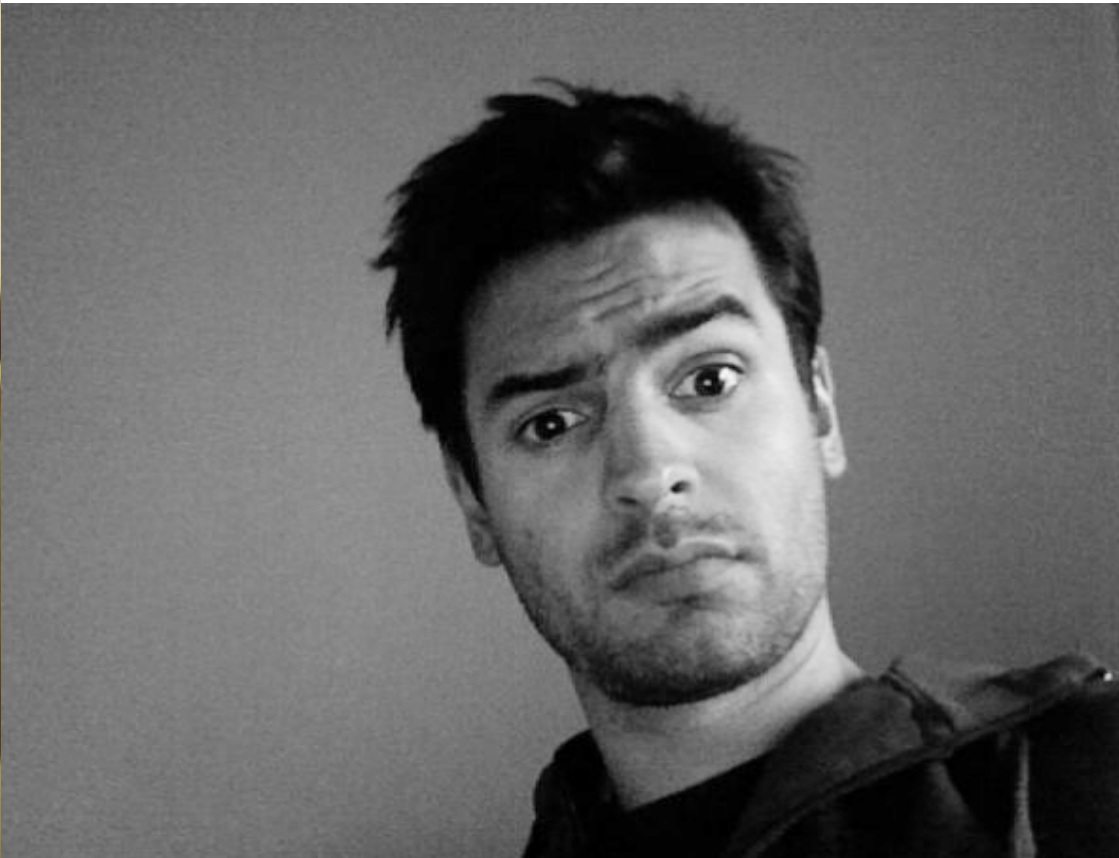
Photographer and art director, Eric Genevrier was born in Paris. After his exclusion from military service for minor debility, he joined the National School of Photography in Arles. But, too unruly, he put an end to his studies to follow by love a striptease girl to Pigalle.

Eric Genevrier today is mainly artistic director, editor and operator of Sauvage Magazine. On the other hand, is the official photographer of a catalog mail order company specializing in parrures dog.

The magazine Sauvage is a bimonthly interviews of artists and people engaged in cultural alternative. The aim is to portray, numbers after numbers the Parisian underground scene.

<http://eric.genevrier.free.fr>  
<http://www.myspace.com/sauvagemagazine>

**April 25th 2009, Althing election day. County of Árnes. Two photographers, one Icelandic and one French.**





## JOBY WILLIAMSON

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### Exhibitions

2009 May, You Are More Beautiful Than a Butterfly, Gallery Turpentine, Reykjavik, Iceland / (March) WOMAN, Wallis Gallery at Paradise Row / (April) Celestial Staircase, Eric Ayotte, New York / (June) Mill, Monica Bobinska, London / 2008 Dec, Santa's Grotto, Museum 52, London / Sep, E17 Trail, Studio 51, Walthamstow, London / July, WALL, WALL, Calabria Rd, London / Jan, Pages, Notice Gallery, London / 2007 Sep, E17 Trail, Studio 51, Walthamstow, London / July, Borrow and Burn, Transition, London (2 person show) / June, One Night Stand, VINEspace, London / May, Open End, Morning Lane Studios, London / Jan, Linoleum, Galleri Skilti, Reykjavik, Iceland, (Press: Morgunbladid 12.01.07 + Radio 1, Vidsja) / 2006 Dec, Peace Camp, Brick Lane Gallery, London / Oct, everydebris, St. Paul's Gallery, London, (Co-curator) / Jun, Londoners 2, KumHo Art Gallery, Seoul, S. Korea / Mar, Cold Climates2, Living Arts Museum, Reykjavik, Iceland, (Press: Morgunbladid 10.03.06) / Feb, New News from Nowhere, William Morris Gallery, London, (Journal publication 'New News') / Jan, Londoners, GalleryOn, Seoul, S. Korea / 2005 Oct, be ready, heart, for parting, new endeavour, Great Eastern Hotel, London (Co-curator) / Jun, Current Vision, Sartorial Art, London / 2004 Oct, Turin Art Fair, with Domo Baalv / Oct, Halbes Haus, Three Colts Gallery, London / April, Cold Climates, APT Gallery, London / Feb, One Day, Gallery Corridor, Reykjavik, Iceland / Feb, Atomic Art Bomb, Modern Art Oxford / Dec, Roadside, Great Eastern Hotel, London / 2003 Oct, exhibit. 001, NTH Art, London / Oct, Ex-Press, Royal College of Art, London / Oct, SightSeeing, Freeform Arts, London / Aug, Out of the Digital Domain 2, Irvine FAC, Los Angeles / June, economy, Unit 2 Gallery, London (2 person show) / Jan, Miniature, Kyubidou Gallery, Tokyo / 2002 Dec, Size Matters, Stephen Lacey Gallery, London / Dec, Art + Modelmaking, APT Gallery, London / NovMiniature, Raid Projects, Los Angeles (Catalogue) / Oct, RETROSPECTIVE, Great Eastern Hotel, London (2 per, Island, Seven Seven Gallery, London / June, Cross Currents-U.K. Deutsche Bank, London / Mar, Cross Currents, Raid Projects, Los Angeles, (Catalogue, essay by Katie Pratt) / Mar, Cross Currents Part 2, Miller-Durazo, Los Angeles / 2001 June, The Recommission Agency, MA degree show, RCA, London, (Press: The Times, John Russell Taylor 25.07.01) / April, Socle, Print work with Richard Wentworth, Calais / 2000 Oct, Assembly, Whitechapel, London, (Catalogue: ISBN 0-9536804-1-x, TimeOut 18.10.00) / 1998 Whitechapel Open Studios, Hanbury Street Studios, London / 1997 Musee Imaginaire, M.O.I. London (touring U.K. 2000)

### Education

1999–2001 Royal College of Art, London, M.A. Fine Art Print / 1992–1995, Manchester Metropolitan Uni., B.A. Fine Art Print Hons / 1991–1992, London Guildhall University, Foundation Fine Art and Design

### Work history

01/2009-current, Screen-printing Tech support, Royal College of Art, London / 10/2002-current, Tutor, Ruskin School of Drawing and Fine Art, University of Oxford / 01/2000-current, Including curation, conservation, technical, planning & construction for: Anthony Reynolds Gallery, Pippy Houldsworth, Great Eastern Hotel, Richard Wentworth, Robert Sandelso Gallery, Ben Uri Gallery, Kate Dineen / 2003, Print Tutor, Tower Hamlets Summer University, London / 09/1999-06/2000, P-T tutor, Time-Based Media, London Guildhall Uni. London / 11/1995-08/1999, I.T. support analyst, Amec Process and Energy, London

### Awards

2001 June Winner of Lattice Award for 'The Recommission Agency', R.C.A.

“My working title for this series is ‘Faux Pli’ – Pli is a beautiful French word that has been rattling around in my back-head for ages, some definitions include: fold, envelope, letter, habit, crease, layer and message.

This series of photograms simply explores the papery-ness, construction and revealed net-forms of some generic envelopes; using light to produce each image / copy / print. For me this is also related to the act of holding something up to the light to understand it better, to see through it or to check inside.

Recently plenty of my thoughts about making work have been in the category of ‘what’s it made of, how is it made, & how can I explore the materials of the stuff I’m interested in’? These envelopes studies are very simple, and attempt to translate the beauty inherent in the production and design of such basic and overlooked objects.

By the way this is a great site: [www.answers.com/topic/envelope](http://www.answers.com/topic/envelope) “

Processes of hunting, herding, harvesting and display all form part of an integral narrative in my work. Using methods of recycling and re-presentation certain translations occur, narratives are reinvented and individual histories are revealed; an archaeological trace-study of today's artefacts. Back in my studio I will be adding to various heaps of collated stuff, which as they grow in size, might be pushed around, balanced, cut in half or suspended..

