



# HUMAN

Contemporary art by London-based female artists

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German Ambassador's Residence in London  
22 Belgrave Square

October – December 2017



**Frances Blane**

**Christine Bory**

**Uta Brouet**

**Margarita Hernandez**

**Margarita Mavromichalis**

**Jane McAdam Freud**

**Dawn Rowland**

**Gigi Salomon**

**Valerie Wiffen**



The arts open up another view of the world around us, but also of ourselves.

Relations between the sexes have been a recurrent topic above all for male artists over the centuries. In our time of proclaimed equality, female artists are still widely under-represented, and the debate on what feminism means is far from over.

Quite often prejudices come to dominate the debate. For example, Feminism is often seen as divisive and combative – and often regarded as a little old-fashioned. Images of closed-off groups of intolerant activists spring to mind, while others feel it relegates women to the role of victim. Even today, in everyday language, we fall prey to old stereotypes: a man who determinedly pursues his goals is often just “assertive”, but an ambitious woman is “aggressive”.

So when I was preparing an exhibition of confident, powerful women artists whose positive attitudes radiate throughout their works, I found it difficult to come up with a suitable title. The artists shown here could not be more different in every respect, be it age, technique, or personal background. I was fascinated by the diversity of this group of female artists, who all share the conviction that a gender-equal society is possible.

So in the end, I felt that only one word could truly describe what they are: just “Human”.

Let me end on a personal note: Having begun my stay in London with an all-female art exhibition, it closes the circle perfectly to also end with one. Throughout our time in London, my husband and I have wanted to provide female artists with a space and an opportunity to show their work at our Residence and so perhaps contribute in a small way to creating a level playing field for women in the arts.

**Marliese Heimann-Ammon**



## Frances Blane



*“My work is concerned with the fragmentation of paint and personality.*

*I construct both abstract and figurative paintings and drawings. Figuration informs abstraction and vice versa. I use different media and like to keep things in a state of flux. Surprise is good. My paintings are not there to be understood, but to be experienced.”*

**Frances Blane** is a British painter living and working in London. She studied post grad painting at The Slade 1991- 1993. Since leaving art school she has exhibited internationally, in Europe, the USA, Japan and Australia. She had a scholarship at The Djerassi Artists’ Colony in California and is a recipient of a Jerwood Drawing Award. Recently she exhibited alongside Francis Bacon and Louise Bourgeois in a solo show titled Deconstruct in Belgium. She has shown in group shows with artists Frank Auerbach, Basil Beattie and John McLean. In 2016-2017, Frances Blane had a show at the German Embassy London and will have a solo show at De Queeste Art Gallery in Belgium in 2018. She will also show in a group exhibition “No Man is an Island” in Bonn in 2018. She is represented by De Queeste Art Gallery in Belgium.

**Frances & HUMAN** My work depicts visually, both in abstract and figurative images, the trauma of being alive in the world today with its attendant pressures.

*“Yellow head”, oil/linen, 60 x 60 cm, 2017*





## Christine Bory



*“The portraits in this exhibition invite the viewer to go beyond the stereotype of the ambassador’s spouse. An ambassador’s career appears to consist of discontinuity and perpetual beginnings. Consequently, the partner has to adopt a demanding, fragmented lifestyle. I was struck by the paradox that a sense of continuity emerged as the central subject of the portraits. I found this continuity consists in an infinity of connections, resonating with the diversity of experiences. Although they might seem very unified on the surface, there is an infinity of realities in the instant of the photograph. This is the miracle of photography.”*

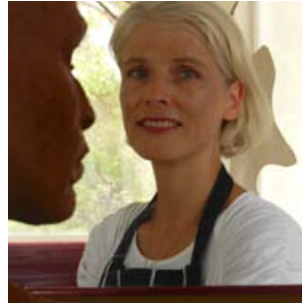
**Christine Bory** is a Canadian-born French photographer. She was born in Montreal and lived most of her adult life in France and Luxembourg. Whilst studying Arts and Photography in Metz and Paris and graduating in 2009 (MA), she co-founded and presided over the Association Croq’Arts (2010). This platform enables artists to share knowledge and obtain support, exhibit their work and nourish their inspiration. In 2017, she co-founded a similar organisation in London

**Christine Bory & HUMAN** Human is an opportunity to show that spouses in the diplomatic service find their energy within their humanity. They perpetually reinvent continuity in a fragmented lifestyle. In a life mostly defined by duty, the intimate confronts the public, personal ambitions come second, and strong values are essential. By showing the spouses in everyday situations the portraits invite the viewer to look beyond the stereotype of lifestyle to the real experience.



*“Untitled”, photographic print on acrylic pro mount, 60 x 40 cm, 2017*

## Uta Brouet

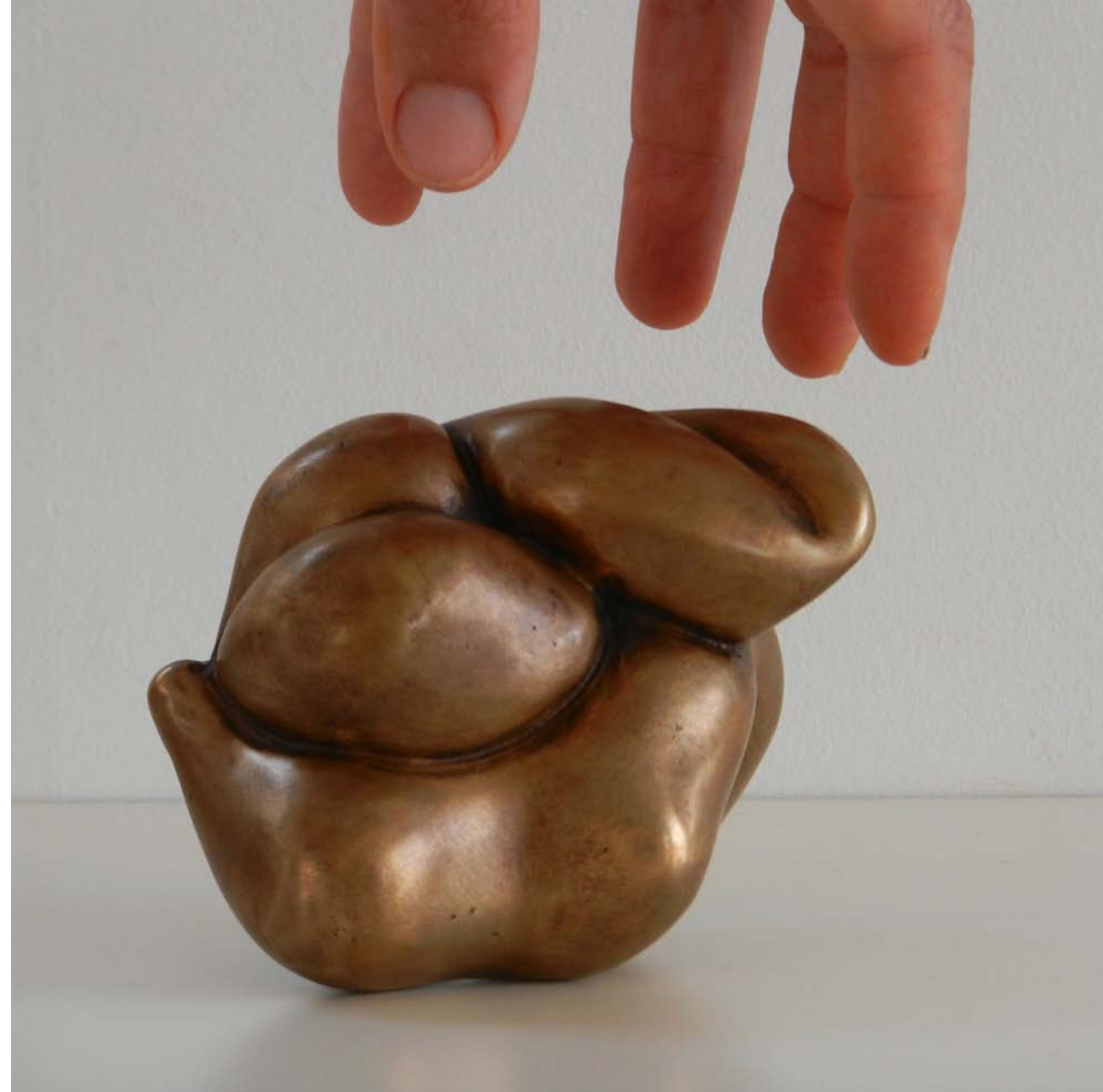


*"I create anthropomorphic and hybrid figures, totemic guardians that convey a vibrating force in their upright posture and powerful stillness. They are rooted in a very personal mythical universe, touching on Norse mythologies, fertility cult studies and anthropological research on the sacred object. Form, line and haptic sensations are essential to my work. The use of opposing materials underlines the duality of all life-forms: feminine-masculine, strong-fragile, profound-light, nurturing-destructive."*

**Uta Brouet** is a German sculptor and printmaker, living and working in London and South of France. She had an international career in publishing, communication and design, before graduating from Heatherley School of Fine Art in London in 2012, when she was awarded the Heatherley Sculpture Prize. In 2015, she received the "Public Choice" Prize for emerging artists in the UK from the Broomhill Art and Sculpture Foundation. In 2016 and 2017, Uta Brouet exhibited alongside Niki de St Phalle and Parvine Curie at the Poppy and Pierre Salinger Foundation, near Avignon in France. Recent group shows include KPMG London Headquarters, The Menier Gallery, Southwark, and "London-Berlin - Contemporary Art by Women" at the German Embassy in London. She has completed numerous commissions for private art collectors in Europe, Asia and the United States.

**Uta & HUMAN** Observation of the human form and understanding of the human condition is at the heart of my research. I explore a highly imaginative and animistic parallel world and ask how humans position themselves in the constellation of the natural world.

*"Transmission", bronze sculpture, 11 x 9 x 8 cm, 2017*



## Margarita Hernandez



*“I always had a strong desire to express myself creatively in all areas of my life. Whether through interior design, painting or fashion, my passionate personality enabled me to translate my skills into sculpting art. With my eye for anatomy and realistic expression, specialising in figurative and characteristic portraits, I have sought to create a unique style of art, which reflects my experiences, especially gained through my many travels across the world.”*

**Margarita Hernandez** studied History of Art at the Dante Alighieri Academy in Rome. She continued her artistic education at the Art Academy in London, expressing her creativity enriched by her South American heritage. In summer 2003 her work was exhibited at the Royal Academy of Arts, in 2004 she exhibited at the Bulgarian Embassy in London, in 2005 she unveiled her portrait of Winston Churchill at the Royal College of Defence, and in 2008 her bust of Baroness Thatcher was unveiled by Lady Thatcher herself at the headquarters of the Conservative Party. Her art appears in exhibitions around the world and is also prized by private collectors.

**Margarita & HUMAN** For the past several years I have made London my home, and it is here that I have sculpted the busts of two British leaders who themselves have shaped human history in war and peace, Sir Winston Churchill and Lady Thatcher. However, I also felt the need for a new form of expression that could be both intimate and tactile, and my latest self-portrait is inspired by Coco Chanel and my lovely parrot Cameron. My works on show thus reflect the contrast between public and private in human identity.

*“My Self Portrait”, bronze, 120 x 55 cm, 2017*





## Margarita Mavromichalis



*“Photography brings me closer to people; their daily life, their joys and sorrows; it somehow gives me permission to look more closely at their lives and inner world. When I create someone’s portrait, my main focus is the eyes, which for me are the window to the soul. The “decisive moment” is when I catch the expression that I feel will give me a hint of their world, revealing their sensitivities, their challenges and hopes for the future. ”*

**Margarita Mavromichalis** comes from a family of Greek diplomats and has spent her life living all over the world. She speaks five languages and studied translation and interpreting. Margarita lived in Los Angeles for four years before moving to New York in 2009. Photography has been a lifelong passion; she continued her studies for three years at the International Center of Photography. She moved back to Greece from 2013 to 2016 where she devoted most of her work to covering the refugee crisis on the island of Lesbos. She currently lives in London. Margarita is mostly attracted to street photography. She is also passionate about documenting current events and highlighting their social impact. She is a winner of the 9th Pollux Awards and selected images are part of the permanent collection of the Museum of the City of New York and the Brooklyn Historical Society.

**Margarita & HUMAN** The fact that people open their world by allowing me to photograph them reflects a desire to share that world. It is this desire on their part that I hope to honour and celebrate by creating this body of work, featuring images from India, Cuba and Ethiopia.

*Visit Margarita at: [www.margaritamavromichalis.com](http://www.margaritamavromichalis.com) or follow her on Instagram: tita201*

*“Untitled”, photographic print, 34.5cm X 51.5 cm, 2017*



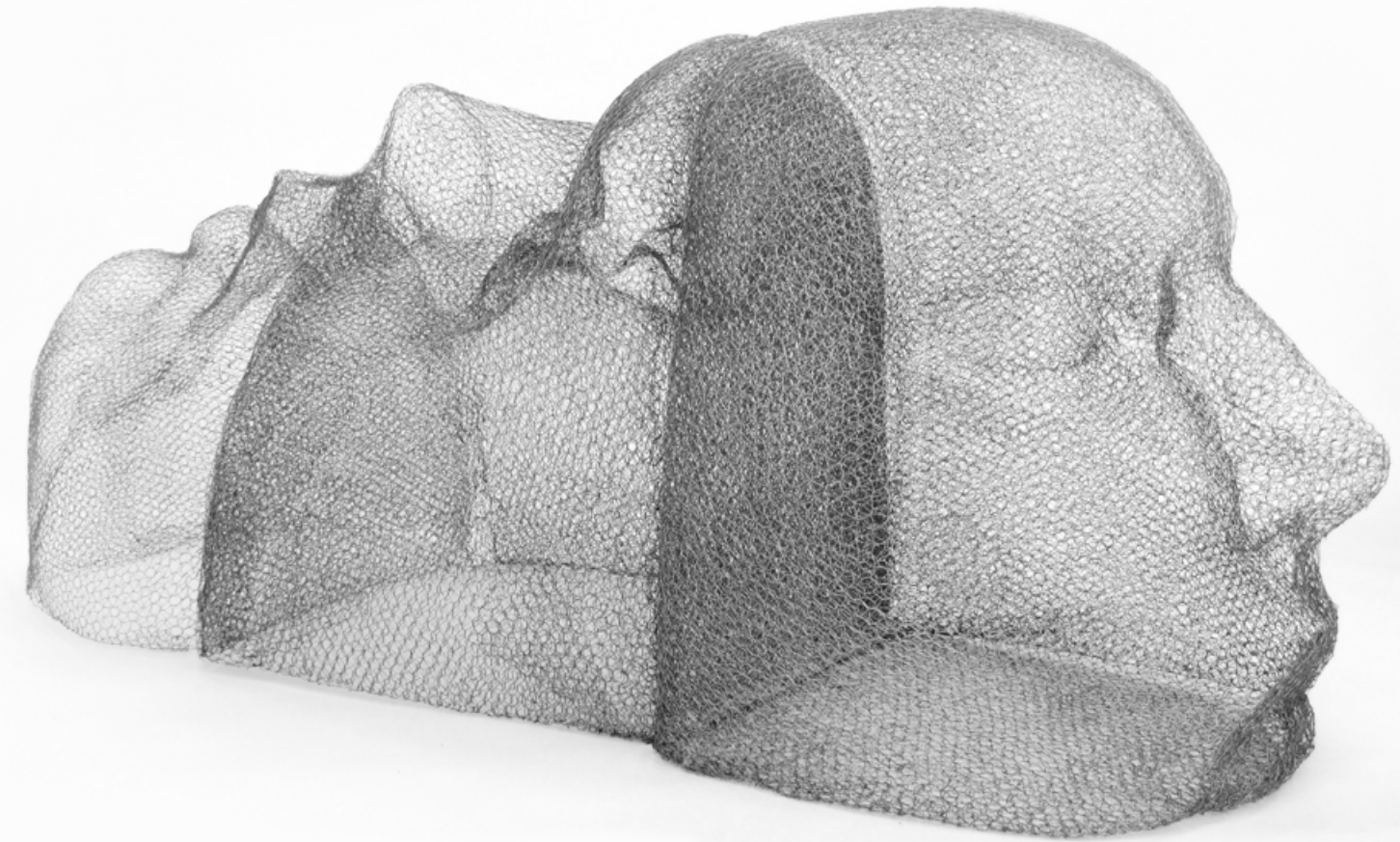
## Jane McAdam Freud



*“My influences are found in those who taught me. My themes deal with “origins and contradictions” both on a personal and universal level. DuoHead (mesh) is formed from a solid stoneware counterpart. This “half” with its transparent, strobe-like presence, forms a yin yang, to and fro, of the real and the illusory, evoking both the present and the absent.”*

**Jane McAdam Freud** is an internationally acclaimed artist, winning the European Trebbia Awards for achievement in the arts in 2014. She is represented in major public collections abroad and at home including the British Museum and the Victoria and Albert Museum. McAdam Freud studied at the Royal College of Art, London (RCA) under the supervision of John Stezaker and Eduardo Paolozzi and won the British Art Medal Scholarship to study in Rome for 3 years. Jane is an associate lecturer at the University of the Arts, London and is represented by Gazelli Art House, Mayfair and C/E Contemporary in Milan.

**Jane McAdam Freud & HUMAN** Human has inviting connotations for me. As well as inviting works that fit the remit of the portrait “Human” also implies a condition: The symptoms might include observing the binary divisions that both unite and divide us.



*“DuoHead”, galvanised mild steel wire netting, 198 x 74 x 56 cms, 2014-15*



## Dawn Rowland



*"I am totally drawn to stone. There is a physicality and sensuality to working in stone. Most of the time I carve directly, retaining the freshness and spontaneity that only direct carving can bring. Other times I draw an image straight onto the stone. I then carve it, change it, enjoying the fluidity and spirit of the stone, and eventually bring the sculpture to fruition. I also enjoy the differences that come from making a sculpture in bronze. The way the light bounces off the finished bronze creates a very different mood to stone. Making sculpture is like a microcosm of life with all its struggles, hard work and joy, yet the satisfaction and pleasure is worth everything."*

**Dawn Rowland** was born in London and has also lived and worked in San Francisco and Manchester. She has exhibited widely with exhibitions in Japan and the UK. She is a Fellow of the Royal British Society of Sculptors and was presented to the Queen at the opening of Chelsea Harbour International Sculpture Exhibition. She has been interviewed twice on BBC's "Woman's Hour", once in relation to a large commission for Nicola Horlick and also as a result of having three carvings exhibited together at the Royal Academy Summer Exhibition. Her sculptures and drawings are in private collections in the UK, Europe, Japan, the United States, Australia and Canada.

**Dawn & HUMAN** I explore the interdependency and fragility of human relationships and how these fit into the world around us. I express my own experiences – my personal and emotional CV – though the underlying feelings are universal.

*"Free Again", statuario marble, 34 x 45 x 54 cm, 2010*



## Gigi Salomon



*“The mixed media sculpture for this exhibition is about the idea of what is remembered and what lies unseen and unknown; the traces and layering through time from early peoples to the invention of photography. Much of humanity goes unrecorded, without a portrait. She is interested in the silent, quiet messages left behind”.*

**Gigi Salomon** In 2012 Gigi graduated with a Diploma in Sculpture from Heatherley School of Fine Art in London. In 2014 at the Second Half Centre, she exhibited Sculpturescapes and photography, on the Greek myth of Jason. In 2015 Gigi was part of group shows “Remembrance” and “Berlin-London Contemporary Art by Women” at the German Embassy in London, where her Sculpturescape installation was on the theme of division and separation. In 2016 Gigi won a competition for young graduates organized by ArtAttack to show her Sculpturescapes at St Pancras Parish Church, London. Gigi was a producer, writer and presenter at the BBC Radios 3 and 4. She then started an Arts public relations company. Gigi will be exhibiting at “Taste the Future – Art in a Pizza Box” in September at Frieze Fringe.

**Gigi Salomon & Human** Human connotes the tension between the urge to survive and the fragility of our human existence; “for dust thou art, and unto dust shalt thou return”. It is the context in which to ground my admiration of church architecture, monuments, reliefs, rubbings, headstones and early Christian symbolism; our tangible testaments to being Human.

*“Drawing Machine”, objets trouvés, 213,3 x 91,4 cm, 2012*





## Valerie Wiffen

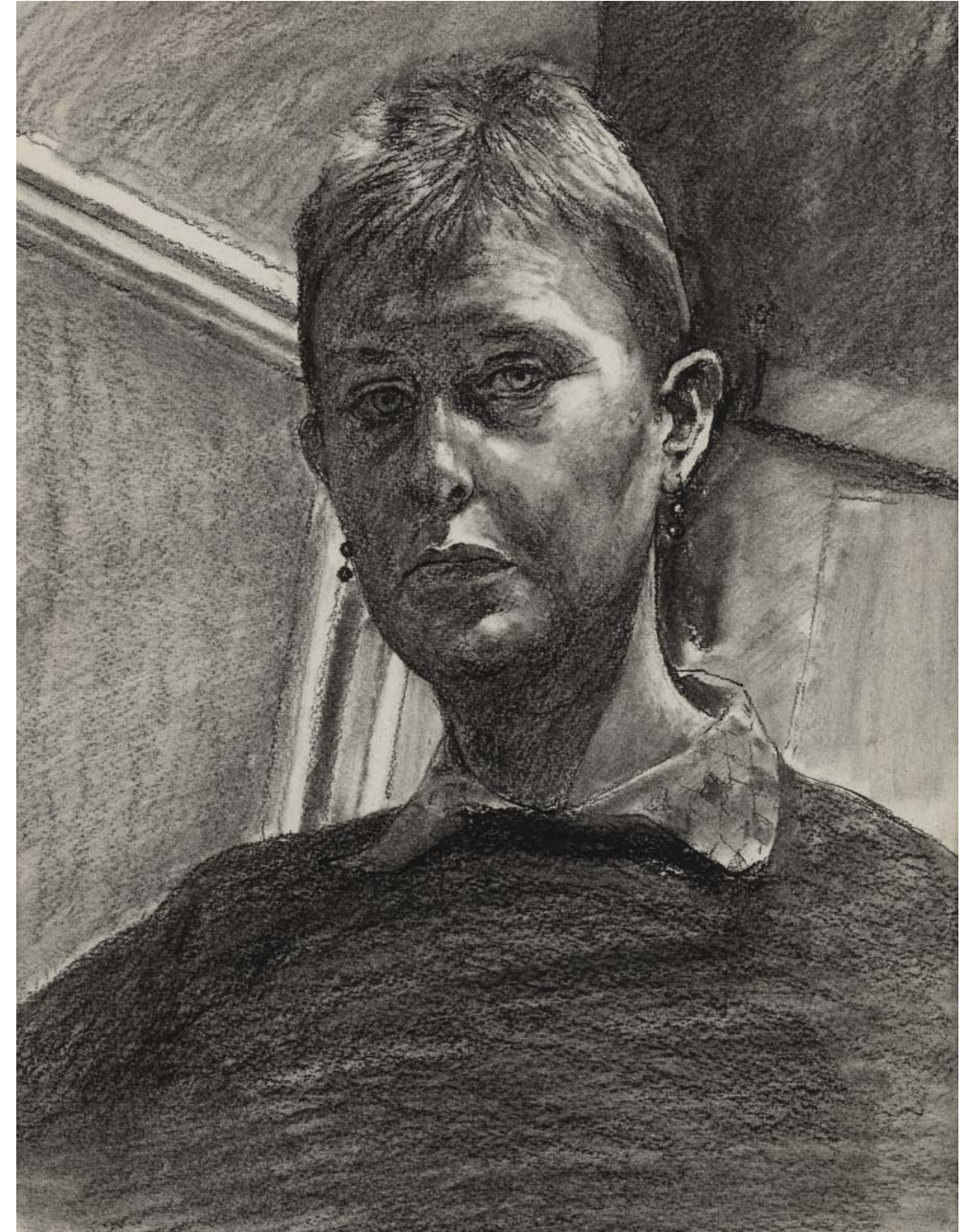


*“All that I have ever wanted to do is to leave an honest, eye-witness account of what I saw. To quote from J.M.W. Turner, “I paint what I see, not what is there.” In portraiture, I take the responsibility for making an image of another human being seriously. Oil paint on linen canvas, properly made, will last for centuries and will be a lasting testimony to the appearance of my sitter. When no portraits are commissioned, I paint self-portraits, other living creatures as pets, portraits of homes, town and landscapes and coastal scenes. Favourite objects, treasured pieces in collections and other features of modern life satisfy my desire to work from direct observation.”*

**Valerie Wiffen**, born in Danbury, Essex in 1943, commenced her art studies at South West Essex Technical College and School of Art. She continued her artistic education under Sandra Blow, Jean Bratby, Mary Fedden, Ruskin Spear, Carel Weight, Peter Blake and Ken Howard at the Royal College of Art Painting School, London. She received the Royal College of Art Drawing Prize in 1966 on her graduation when she became an associate of the Royal College of Art.

**Valerie & HUMAN** I am a link between the long tradition of British representational painting still current when I entered Art School in 1959 and the present day forms of figurative painting still abounding, including portraiture. My work is made as a reaction to what I see, not from photographic reference material, as this contains only what the camera records. In working from observation over an extended time period, I hope to capture sufficient veracity to convince the viewer, just for a moment, that they can look through my eyes and see what I saw.

*“Self Portrait, Aged 48”, carbon pencil on HP paper, 46.1 x 38.5 cm, 1991*



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