



# *Courage Exists In Us II*

Including New Unseen Works

Curated by Daniel Malarkey

8 February – 31 March 2021

Online

Opens at the gallery after lockdown

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.

## JEAN MARIE APPRIOU

*Small Astronaut II*, 2020

bronze, glass

40 x 40 x 22 cm

15 <sup>3</sup>/<sub>4</sub> x 15 <sup>3</sup>/<sub>4</sub> x 8 <sup>5</sup>/<sub>8</sub> in

2 of 6 unique variations + 1 AP

€ 18,000 ex VAT

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.









## TOM SCHNEIDER

*Pondering Delacroix*, 2020

acrylic on canvas

182.9 x 137.2 cm

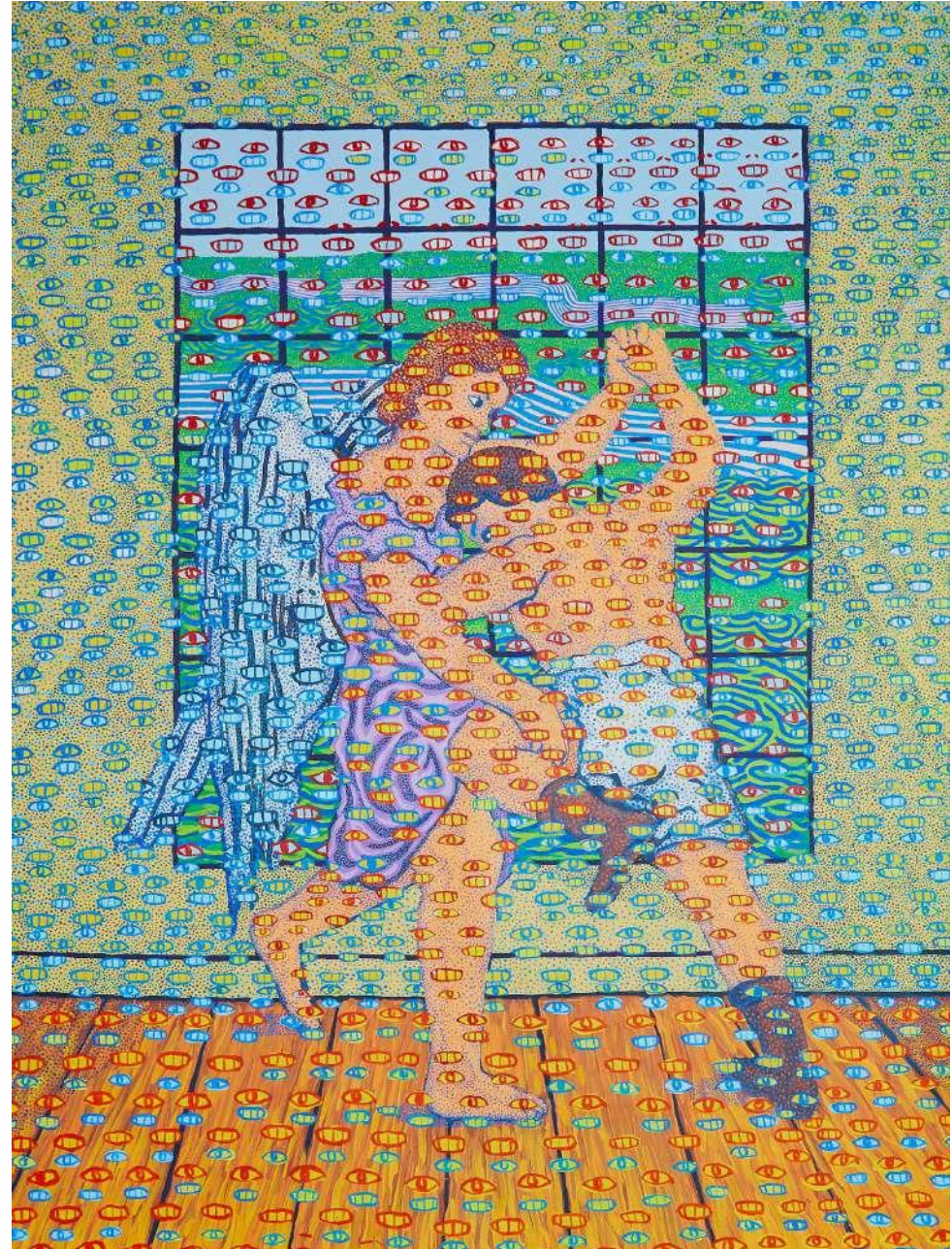
72 x 54 in

£ 14,000 ex VAT

‘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.

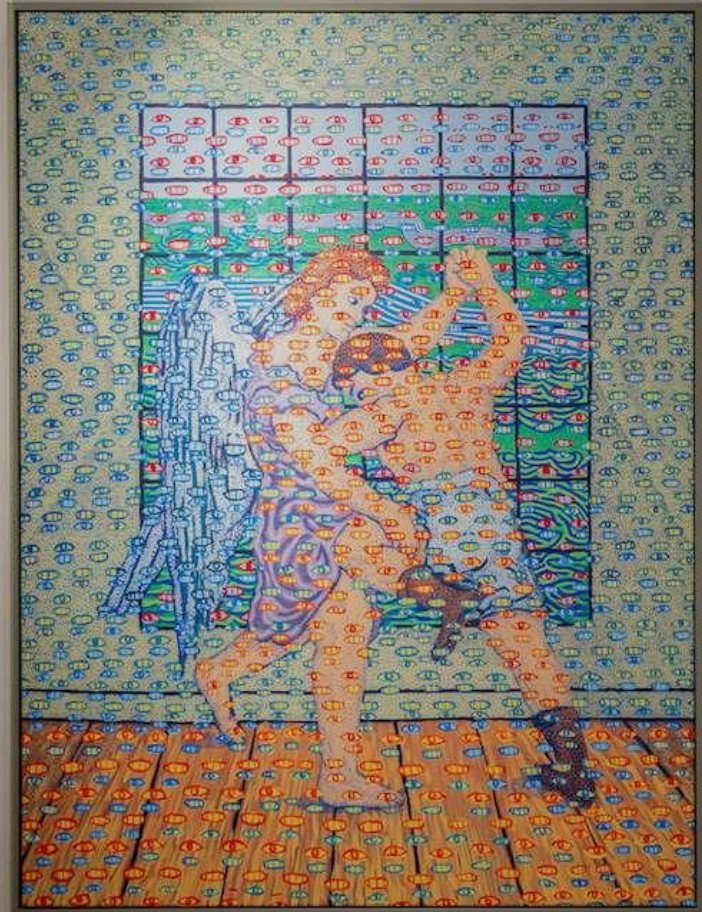
text by Bella Kesoyan











Install view of Tom Schneider's  
*Pondering Delacroix*, 2011, at Dickinson.



## PURDEY FITZHERBERT

*Sublimate II*, 2019

pigment, iron fillings, ink, dyes, on canvas

185.5 x 120 cm

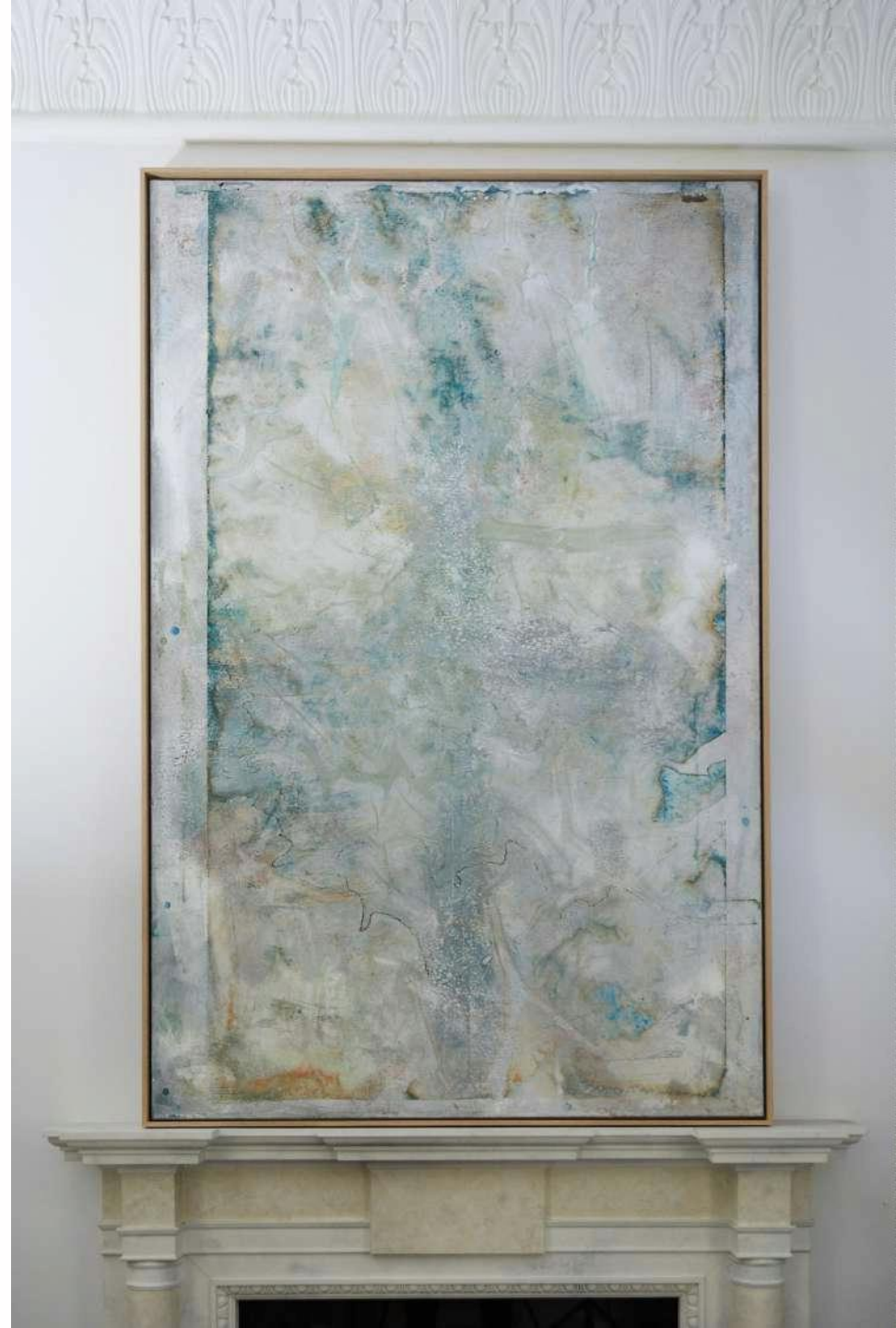
73 <sup>1</sup>/<sub>8</sub> x 47 <sup>1</sup>/<sub>4</sub> in

£ 9,000 ex VAT

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











Install view of Purdey Fitzherbert's  
*Sublimate II*, 2019, at Dickinson.

**RUI MIGUEL LEITAO FERREIRA**

*Untitled (Lake Millstätter See), 2020*

oil and enamel paint on paper

70 x 50 x 5 cm

27 ½ x 19 ¾ x 2 in

€ 2,000 ex VAT

Courtesy of Krinzinger Gallery





**RUI MIGUEL LEITAO FERREIRA**

*People Walking*, 2020

oil and enamel paint on paper

artwork: 59 x 42 cm

23.2 x 16.5 in

framed: 76 x 58.5 x 5 cm /

29 <sup>7</sup>/<sub>8</sub> x 23 <sup>1</sup>/<sub>8</sub> x 2 in

€ 2,000 ex VAT

Courtesy of Krinzinger Gallery



**RUI MIGUEL LEITAO FERREIRA**

*Yoga*, 2020

oil and enamel paint on paper

59 x 42 cm

23.2 x 16.5 in

framed : 76 x 58.5 x 5 cm /

29 <sup>7</sup>/<sub>8</sub> x 23 <sup>1</sup>/<sub>8</sub> x 2 in

€ 2,000 ex VAT

Courtesy of Krinzinger Gallery





## FREDERIC WHITING

*A Study of a Jockey*

oil on canvas

51.5 x 30.8 cm

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

£ 9,500

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







## RUI MIGUEL LEITAO FERREIRA

*Untitled, 2020*

mixed media

200 x 140 cm

78 <sup>3</sup>/<sub>4</sub> x 55 <sup>1</sup>/<sub>8</sub> in

€ 14,000 ex VAT

Courtesy of Krinzing 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





**RUI MIGUEL LEITAO FERREIRA**

*Untitled (Lake Millstätter See Studio), 2020*

oil and enamel paint on paper

70 x 50 x 5 cm

27 ½ x 19 ¾ x 2 in

€ 2,000 ex VAT

Courtesy of Krinzinger Gallery





## SWEDISH KILIM RUG

*Textile*, twentieth century  
flat weave wool carpet with short tassles  
400 x 300 cm  
157 ½ x 118 ⅛ in

£ 4,950









## SWEDISH

*Chair*, 1940s

carved birch wood, upholstered in sheepskin

69 x 70 x 72 cm

27 <sup>1</sup>/<sub>8</sub> x 27 <sup>1</sup>/<sub>2</sub> x 28 <sup>3</sup>/<sub>8</sub> in

seat height: 35 cm / 13.7 in

£ 4,500 ex VAT



## **BRONZE VERDIGRIS LAMP**

*lamp*, 1930s

bronze

height of vase: 28 cm or 11 in

height with shade: 53 cm or 20.8 in

base : 11 cm or 4.3 in

SOLD

