

THROUGH THE LOOKING GLASS

AN
EXHIBITION
OF
MINATURE
ARTWORKS
BY
MODERN
AND
CONTEMPORARY
ARTISTS

ALICE ANDERSON
BECKY BEASLEY
ZADOK BEN DAVID
PAUL BENNEY
EMMANOUIL BITSAKIS
ANTONY CAIRNS
ALEXANDER CALDER
JAMES CAPPER
LYNN CHADWICK
JAKE & DINOS CHAPMAN
CHARLOTTE COLBERT
SUSAN COLLIS
MAT COLLISHAW
INDIA DEWAR
SIMON FAITHFULL
TESSA FARMER
KITTY FINER
NANCY FOUTS
NINA MAE FOWLER
REALF HEYGATE
ALBA HODSOLL
CARLO & FABIO INGRASSIA
SOOJIN KANG
IDRIS KHAN
SIMON LINKE
REUBEN MEDNIKOFF
ADELINE DE MONSEIGNAT
POLLY MORGAN
ANNIE MORRIS
GRAYSON PERRY
PABLO PICASSO
TRISTAN PIGOTT
SHAHPOUR POUYAN
JOSHUA PRESS
CAT ROISSETTER
JASON SHULMAN
KENJI SUGIYAMA
AKIKO & MASAKO TAKADA
GAVIN TURK
ELOISE VAN DER HEYDEN
WALTER & ZONIEL
CRAIG WYLIE
HIROSUKE YABE
YURI ZUPANCIC

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THROUGH THE LOOKING GLASS

DECEMBER 6 2018

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JANUARY 19 2019

COB GALLERY, LONDON

Curated by
ALIX JANTA-POLCZYNSKI,
LAUREN JONES
and
JAMES PUTNAM

In collaboration with
CASSIE BEADLE
and
VICTORIA WILLIAMS

Image overleaf:
Ancient Egyptian faience
figurine of the god Bes,
h. 60mm, c.600 BC

ALICE ANDERSON · BECKY BEAS
BENNEY · EMMANOUIL BITSAKIS
CALDER · JAMES CAPPER · LYI
CHAPMAN · CHARLOTTE COLBE
ISHAW · INDIA DEWAR · SIMON FA
FINER · NANCY FOUTS · NINA M
ALBA HODSOLL · CARLO & FA
IDRIS KHAN · SIMON LINKE · REUBE
SEIGNAT · POLLY MORGAN · ANNIE
PICASSO · TRISTAN PIGOTT · SHA
CAT ROISSETTER · JASON SHUL
& MASAKO TAKADA · GAVIN T
WALTER & ZONIEL · CRAIG WYLIE

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THE ENDURING APPEAL OF THE MINIATURE



BY JAMES PUTNAM



Ancient Egyptian faience figurine of the goddess Taweret, h.5.5cm, c600BC



Paul Benney

Miniature art is prized by collectors and has a long history with examples displayed in the great museums around the world. The ancient Egyptians modelled tiny faience figurines of their deities as magical amulets to protect them from evil. The Greeks and Romans engraved minute images upon gems and other stones in painstaking detail. Throughout the Medieval period, monks decorated illuminated manuscripts with miniscule patterns. In 15th and 16th century Persia miniature paintings on paper and ivory were an important artistic genre. Continuing this tradition, the Iranian artist, **Shahpour Pouyan** reworks classical Persian manuscripts editing figures and texts to reveal previously disguised socio-political realities. Portrait miniatures were popular at the French and English courts, typified by the work of **Nicholas Hilliard** (1547-1619) who depicted elegant gentlemen attired in the fashion of the day. In the same spirit **Grayson Perry** has produced a portrait of a snappily dressed male flaunting his VIP pass.

Paul Benney uses the same traditional oval format for his diptych painting mounted within a palm-sized locket that opens to reveal an eye voyeuristically contemplating coitus.

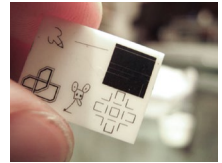
The custom of carrying a keepsake miniature of a loved one in a locket, has inspired **Walter & Zoniol**'s miniature skyscapes. These unique hand coloured silver gelatine prints, are mounted in little gilded frames or lockets, the concept being that one can carry with them their own 'piece of sky'.

Another miniature work of art was created to carry beyond this world to the moon. In 1969, sculptor **Forrest Myers** had the inspired idea of inviting five prominent artists, including **Andy Warhol** and **Robert Rauschenberg** to collaborate with him on his 'Moon Museum' project. This involved each making a sketch that was etched onto a ceramic wafer measuring 19x13mm and covertly placed on board the Apollo 12 lunar lander.

Gavin Turk has cast a series of realistic tiny painted bronze sculptures of discarded items, like a spent match, as an ironical comment on value and made a piece of 18k gold jewellery from a half-eaten Rich Tea biscuit. In 1938 **Yves Tanguy** famously gave a pair of earrings to his patron Peggy Guggenheim. They comprised his characteristic rock landscapes painted on coin-sized disks of seashell set in gold. She was later to wear one of these, together with an earring by **Alexander Calder**, at the opening of her New York museum-gallery in 1942, to signal her impartiality between abstraction and Surrealism. Calder's earring was a miniature mobile in silver resembling a fish skeleton. Between 1926 and 1931, he constructed an extraordinary sculpture, 'Le Cirque de Calder', and used it for numerous performances that were captured on a 16mm colour film by **Carlos Vilardebo** in 1961. This human fascination for a miniature spectacle has parallels with the Flea Circus, a popular 19th century entertainment where fleas performed attached to tiny chariots.



Gavin Turk



Moon Museum Project



Yves Tanguy



Mat Collishaw



Netsuke of skull & rat (top);
tortoise & babies (bottom),
19th/20th century

With the advent of photography in the 19th century, the daguerreotype portrait, a unique image made directly on a silvered surface that acts like a mirror, superseded the painted miniature. Being fragile, it was necessary to carry the daguerreotype in a closable hinged case lined in red velvet. This covert style of presentation and the aesthetics of its process inspired **Mat Collishaw** to create his 'Delverance' series of daguerreotypes depicting harrowing images from the 1994 Beslan siege where Chechen terrorists seized a school and killed over 330 innocent hostages including children.

Miniature sculptures skilfully carved from ivory and wood, called *Netsuke*, became an art form in Japan from the 17th century. Besides being a mark of status they had a practical function as 'toggles' for tying small items to since kimonos have no pockets. **Hirosuke Yabe** also carves small figures but in contrast to the smooth, polished surfaces of Netsuke, he prefers his sculptures to have a rough, textured finish. This Japanese cultural tendency of valuing small things over big is reflected in the art of **Akiko & Masako Takada**, whose practice poses questions about perception of time and scale through the changes they make to everyday objects.

The appeal of the miniature in art and popular culture is linked to psychology and our childhood attraction to small things. The toys and action figures that children play with gives them a sense of power despite their lack of adult height and is akin to having control over a miniature universe.

With this in mind it is perhaps significant that dolls house furniture is very popular among collectors. **Eloise van der Heyden** has transformed an antique wooden box into a tiny house with windows that allow us to peer inside to find a miniature sofa. The boyhood penchant for re-enacting war with toy soldiers has parallels with the miniature battlefield tableau created by **Jake & Dinos Chapman** that shows action figures including Ronald McDonald amidst scenes of carnage that are equally disturbing and comical.

In common with architects and set designers, many sculptors work in miniature if their piece is too big to visualize at full scale. By reducing it in size as a model or maquette, they are able to understand and appreciate it better. **James Capper** makes maquettes that act as prototypes for testing his complex walking sculptures. Although **Lynn Chadwick** made a series of tiny sculptures resembling his celebrated large semi-abstract works they were conceived as miniature works in their own right rather than maquettes. Similarly **Zadok Ben-David** creates precise scaled-down editions of his monumental hand-cut Corten steel sculptures. Some artists' editions are even integrated with functional items like the famous faun sketch by **Pablo Picasso** that was engraved complete with his signature on a gold Dupont lighter.

Miniature works also enable artists to use or combine unusual materials. **Yuri Zupancic** creates intricate oil paintings on computer components like microchips, circuit



Lynn Chadwick



Jake & Dinos Chapman



Zadok Ben David



Yuri Zupancic



Nancy Fouts

boards, and sound cards using a brush made with an eyelash. This unusual juxtaposition aims to express the shortcomings of our increasing dependence on information technology. Expressing her surreal sense of humour, **Nancy Fouts** often modifies found objects like the model galleon where she has exchanged its furred sails with spliffs. Making playful juxtapositions she replaces the pills in an empty blister packet with hand painted ladybirds. **Alice Anderson** has used pills and tablets meticulously wrapped in her 'trade-mark' copper wire to construct an intriguing sculpture that resembles an ancient fertility figurine

The fictional dialogue between tiny human beings and giants was a popular theme in 1960s cult science fiction movies and artists can similarly play with scale to create an alternative universe. They can build meticulously detailed model environments or dioramas that enable them to construct a complex narrative without the limitation of space. Miniature art can evoke a feeling of wonder or awe that has links with dreams and hallucinations while inviting the viewer to enter into a personal, intimate relationship with the piece. Some of the most accomplished miniaturists are able to make barely visible micro sculptures placed within the eye of a needle. The tiny scale of the art work stimulates the viewer's need to focus and therefore observe it more closely while offering them a sort of 'god's eye' view. **Kenji Sugiyama's** remarkable diorama of a museum gallery, 'The Third Eye' can be viewed through a tiny aperture inside a 7.5cm glass eyeball. **Tessa Farmer** constructs a very

different fantasy world in glass domes where minuscule creatures, less than 1cm tall climb up dried plant roots. The principal characters in her imaginative narratives that she calls 'fairies' are skeletal winged beings, skilfully assembled from dried insect remains.

The relationship in size between the human body and an object has always been significant in the history of art. It could be argued that we can relate to the world more readily through small objects we can handle rather than large ones we can't pick up. The familiar saying 'size matters' could be equally applied to something that's small in scale, which in turn is relative to the viewer's perception of the space it occupies. It also follows that both the creation and appreciation of miniature art encourages more acute observation and its small scale can actually give the piece a significance that vies with the art market's predilection for super-size works.

James Putnam,
Senior Research Fellow, Exhibitions,
London College of Fashion, UAL



Kenji Sugiyama



Tessa Farmer

CATALOGUE OF WORKS

SEE ME



ALICE ANDERSON

Sedatives, 2018

Pills, tablets, metallic ruban

140 X 80 X 80 MM



BECKY BEASLEY

Hardware, 2013

Brass

42 X 10 MM

Edition of 21

Commissioned Spike Island, Bristol



ZADOK BEN DAVID

Innerscapes On The Move, 2013

Painted black Stainless Steel, perspex Box

Artwork: 30 MM X 130 MM (diameter)

Perspex box: 80 X 160 MM



PAUL BENNEY

The Story of the Eye, 2018

Oil and resin on board with 3D printed
locket and clasp

70 X 100 X 20 MM

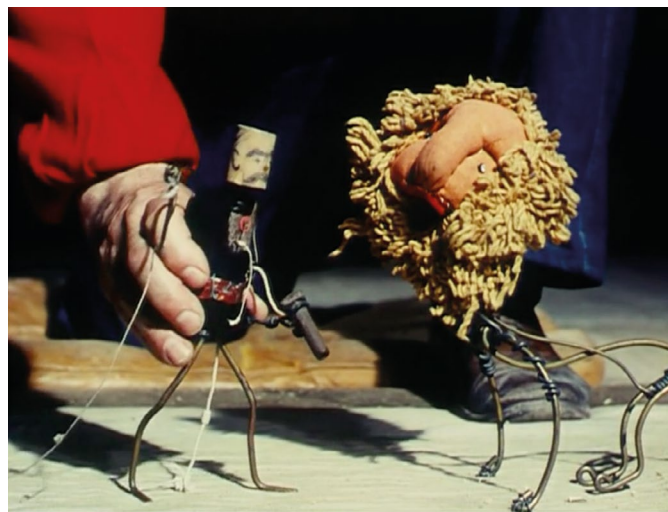


EMMANOUIL BITSAKIS

Souvenir d'Athènes, 2006

Oil on metal cookie box

40 x 90 mm



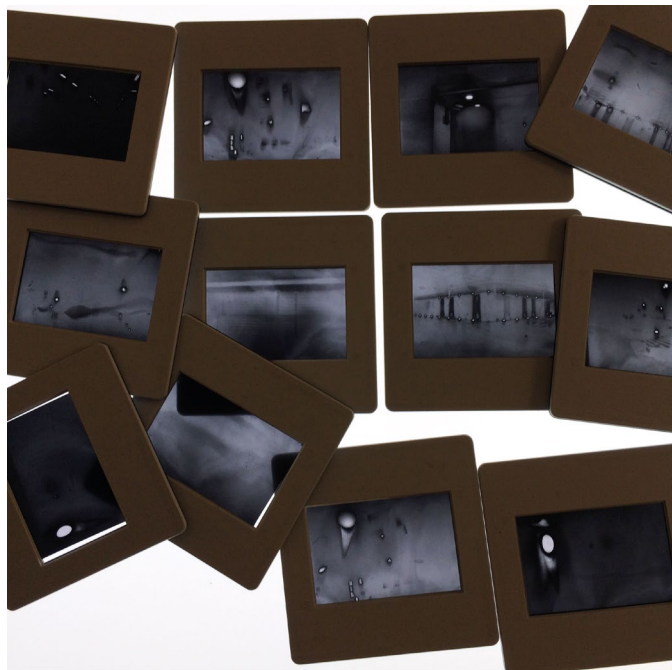
ALEXANDER CALDER

Le Cirque Calder (Vilardebó), 1961

Video

26:38

© 2018 Calder Foundation, New York /
DACS London / Art Resource, NY



ANTONY CAIRNS

LDN4 Slide Viewer (detail), 2015

Photographic slide film and viewer,

25 35mm mounted slides

150 X 150 X 150 MM viewer

Courtesy of the artist and Roman Road | Image © Ollie Hammick



JAMES CAPPER

MOUNTAINEER, 2016

Powder coated steel

140 X 220 X 270 MM

Courtesy of the artist and
Hannah Barry Gallery, London.



LYNN CHADWICK

Three Small Watchers Miniatures, 1973

Bronze

53 X 15 X 15 MM each

Edition of 30

Courtesy the Artist's Estate and Blain|Southern | Photo: Steve Russell Studios.



JAKE & DINOS CHAPMAN

Crash Bang Wallop (detail), 2018

Resin, metal, wood, enamel and oil paint

290 X 293 X 293 MM

Courtesy the artists and Blain|Southern.

Photo: Peter Mallet



CHARLOTTE COLBERT

Motherhood, 2018

Flocked ceramic

210 X 80 MM



SUSAN COLLIS

I Dreamed I Had It All, 2007

Hand-cut garnet and onyx

8 X 8 X 15 MM

Edition of 20

Courtesy the artist and Zabłudowicz Collection | Photo: Tim Bowditch



MAT COLLISHAW

Deliverance daguerreotype 22, 2008

Silver-plated copper, glass, birch wood, black lamb-skin leather, brass, velvet

235 X 140 MM

Edition of 10 + 1AP | Courtesy the Artist and Blain|Southern



INDIA DEWAR

Untitled, 2018

Tapestry

150 X 200 MM



SIMON FAITHFULL

Escape Vehicle No.2, 1993

Used matchsticks, dead house flies

120 X 50 X 60 MM



TESSA FARMER

Out Of The Earth, 2018

Wormshells, crab claws, insects, plant roots,
hedgehog spines, polymer clay

360 X 220 X 220 MM



KITTY FINER

Pezants (detail), 2018

Wood, glass, card, clay, masking tape

Vitrine: 1200 X 340 X 270 MM



NANCY FOUTS

Happy Pills, 2018

Pill packet & ladybirds

Framed: 100 X 150 X 45 MM

Edition of 8

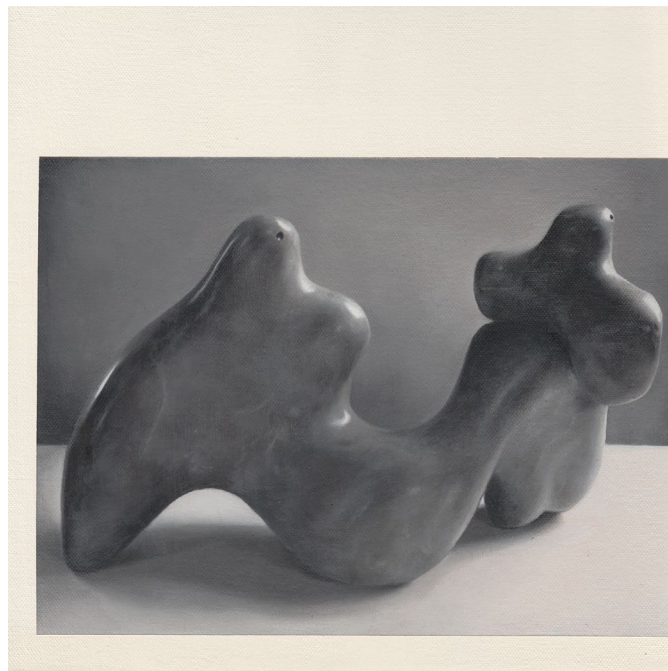


NINA MAE FOWLER

Small II, 2014

Pencil on paper, carborundum, wood + glass

120 X 50 X 50 MM



REALF HEYGATE

Large and Small Form, 2018

Oil on canvas

200 X 200 MM

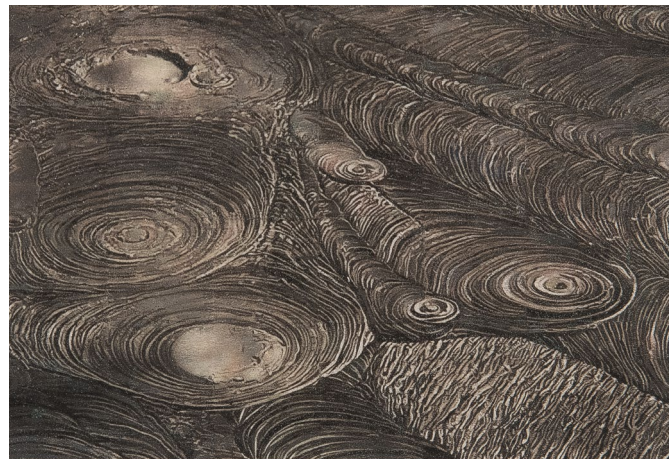


ALBA HODSOLL

Seedling, 2018

Plaster

50 x 60 mm



CARLO & FABIO INGRASSIA

Flussi di detriti, 2018

Pastel on pape Schoeller

46 x 62 mm



SOOJIN KANG

Untitled, 2018

Teak wood and wild silk

230 X 210 MM



IDRIS KHAN

Untitled, 2018

Polished bronze

20 X 78 X 78 MM

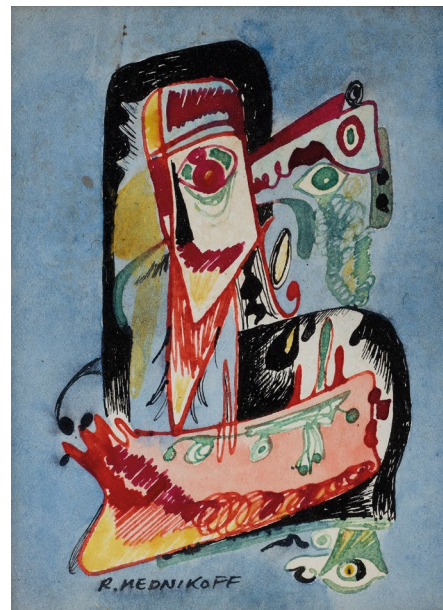


SIMON LINKE

Art Forum 2003, 2008

Oil on linen

130 X 130 MM



REUBEN MEDNIKOFF

December 24th 1945 11pm, 1945

Watercolour and ink on paper

100 X 80 MM



ADELINE DE MONSEIGNAT

Stack Sample, 2018

Marble, bronze, antique dome

220 X 220 X 220 MM



POLLY MORGAN

Entre Nous, 2018

Taxidermy snake (various), Jesmonite,
lacquered polyurethane, marble

105 X 120 X 65 MM



ANNIE MORRIS

Pigment Flower Woman, 2018

Acrylic, pigment, concrete

170 x 65 x 65 mm



GRAYSON PERRY

The Earl of Essex, 2014

Porcelain, digital transfer, electro-formed
metal & acrylic

130 x 100 x 25 mm

Courtesy the artist and Victoria Miro, London / Venice



PABLO PICASSO

S. T. Dupont - Picasso - Line 1 Lighter, 1998

Yellow gold and black Chinese lacquer, with
dedication of the faun

35 X 14 X 47 MM

Courtesy of Helen Ward



TRISTAN PIGOTT

Rotten Mouth, 2018

Oil on wood

200 X 160 X 45 MM



SHAHPOUR POUYAN

*Jamshid is Borne on his Throne into the
Air by Demons, 2018*

320 X 233 MM

Courtesy of the artist and Copperfield, London



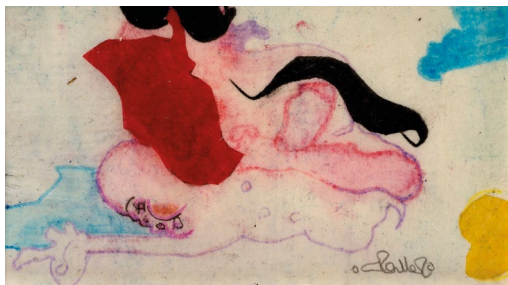
JOSHUA PRESS

*After Van Dyck
(Portrait Of Cornelius Van De Geest), 2011*

Oil on canvas

120 X 90 MM

Courtesy of Ted Dwane



CAT ROISSETTER

Miniatures III, 2018

Oiled paper with handmade carbon papers

40 X 73 MM



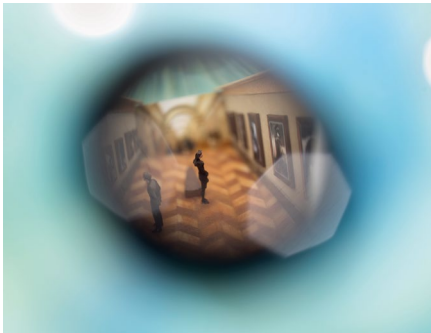
JASON SHULMAN

Miniature, 2018

Painted iron

External: 500 X 250 X 250 MM

Viewing area: 200 X 200 MM



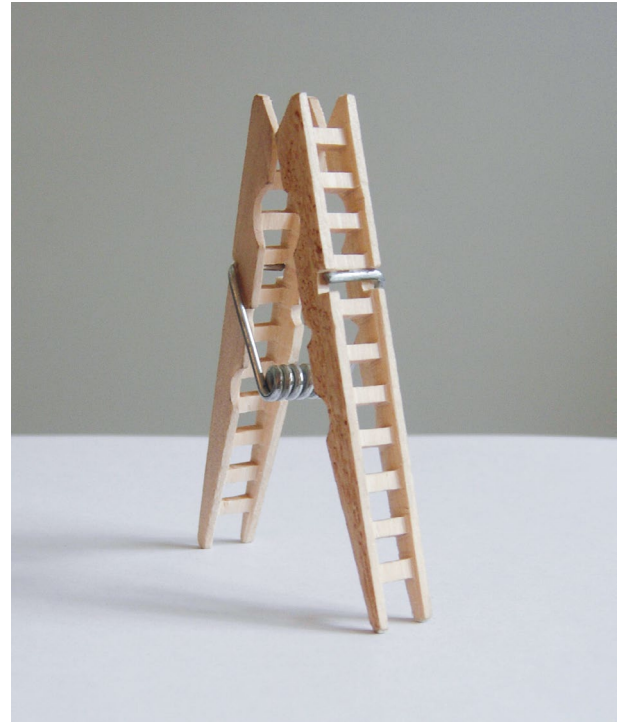
KENJI SUGIYAMA

The Third Eye, 2016

Paper, mirror, glass

76.2 Ø MM

Courtesy of the artist and
Standing Pine Gallery



AKIKO & MASAKO TAKADA

A Ladder, 2007

Carved wooden clothes peg

73 X 51 X 1 MM



GAVIN TURK

Spent Match, 2005

Painted bronze

2 X 2 X 30 MM

Edition 11 of 40



ELOISE VAN DER HEYDEN

an Armchair, 2015

Miniature sofa in a wooden antique box,
framed window, steel base

650 X 120 X 220 MM



WALTER & ZONIEL

I Own The Sky 5:3 (detail), 2018

Hand coated silver emulsion photographs
on Fabriano paper, hand coloured with oils;
metal frame gilded with 24k gold

75 X 60 MM



CRAIG WYLIE

Toilet Bowl, 2018

Oil on linen

200 X 200 MM



HIROSUKE YABE

Untitled (y_10), 2017

Wood

150 X 85 X 76 MM



YURI ZUPANCIC

Untitled (iEye), 2018

Oil paint on microchip

15 X 20 MM

Image courtesy Pryz Agency

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With special thanks to:

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KITTY FINER
SHE WHO SHALL NOT BE NAMED**

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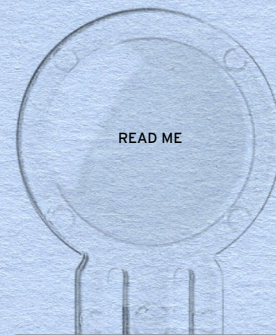
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