

Serena Morton

AS ABOVE SO BELOW
V2 VBOAE 20 BETOM

5 NOV 21 – 1 FEB 22

**JUAN RIPOLL /
GEORGE TAYLOR /
ALEX BOX /
MY MAANMIES**

AS ABOVE SO BELOW

As Above So Below has many interpretations. It is an ancient expression and among historians of philosophy and science, the verse is often understood as a reference to the supposed effects of celestial mechanics upon terrestrial events. The simplest is the philosophy that whatever happens on earth is reflected throughout the universe. This would include the effects of the Sun upon the change of the seasons or the Moon upon the tides. Another interpretation is that the microcosm (such as the world of an individual) is affected by the macrocosm (such as society at large).

This installation links the work of artists Juan Ripoll, George Taylor, Alex Box and My Maanmies.

Each artist plays with materiality to create pieces that stimulate a sensory experience in the viewer.

Juan Ripoll is an Argentinian artist who works from Guatemala. His work is an important expression of new Kinetic art. His unique practice involves pouring liquid glass and iridescent pigment along with aluminium leaf over Palo Blanco wood. Groundbreaking new work.

George Taylor works from Gloucestershire. Taylor presents her iconic work using exotic feathers and eggs. She also premieres her new art dialogue influenced from her considerable time and travels throughout Mexico.

Alex Box works from Gloucestershire. She is an internationally renowned artist. She works in a digital medium and incorporates her unusual fusion of beauty, the body and makeup.

My Maanmies is a Swedish artist living and working in Paris. Her personal inner journey towards her place of feeling, uses papier-mâché to distort the spectator's sensory perception.

JUAN RIPOLL



Portrait: Eltepocate

Juan Alberto Ripoll was born in Tigre, Buenos Aires, Argentina in 1941. From the time that Juan was a young boy he had an intense fascination towards nature and art. At the age of 11 he made his first oil painting and his passion for painting was ignited. After completing a military commitment, he felt unsettled. He had a strong curiosity to travel, to experience diverse cultures. In the early 60s Juan moved to Brazil and then on to Spain where he studies classical painting in The Prado Museum, making copies of the great artists. He moved on to Germany where he was commissioned to paint portraits of affluent locals. Juan then travels by boat to Mexico where he continues to expand his work and he is given his first solo exhibition.

In 1965 Juan is drawn to New York where he becomes immersed in the art and social scene of Manhattan. After meeting many socialites and celebrities, Juan is regularly requested to again paint portraits.

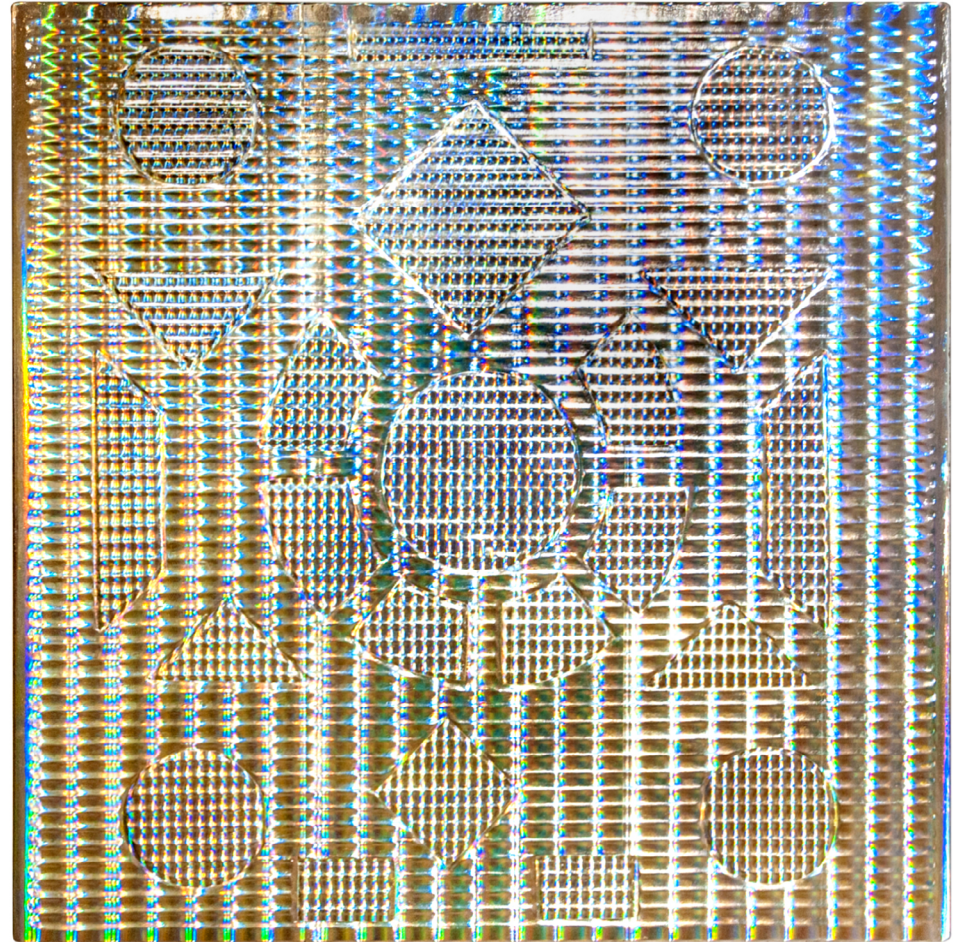
It was during Juan's time in NY that he experienced an epiphany that eventually led him to the work that he creates today. While sitting in Central Park, he was observing snowflakes forming, melting and morphing. Juan often reflects on the sensations he felt that day, for it was that experience that eventually led him on a journey to create his unique Kenetic Sculpture.

After many years in New York and a period in Palm Beach, Juan feels a strong yearning to return to a more natural setting, reminiscent of his native Argentina.

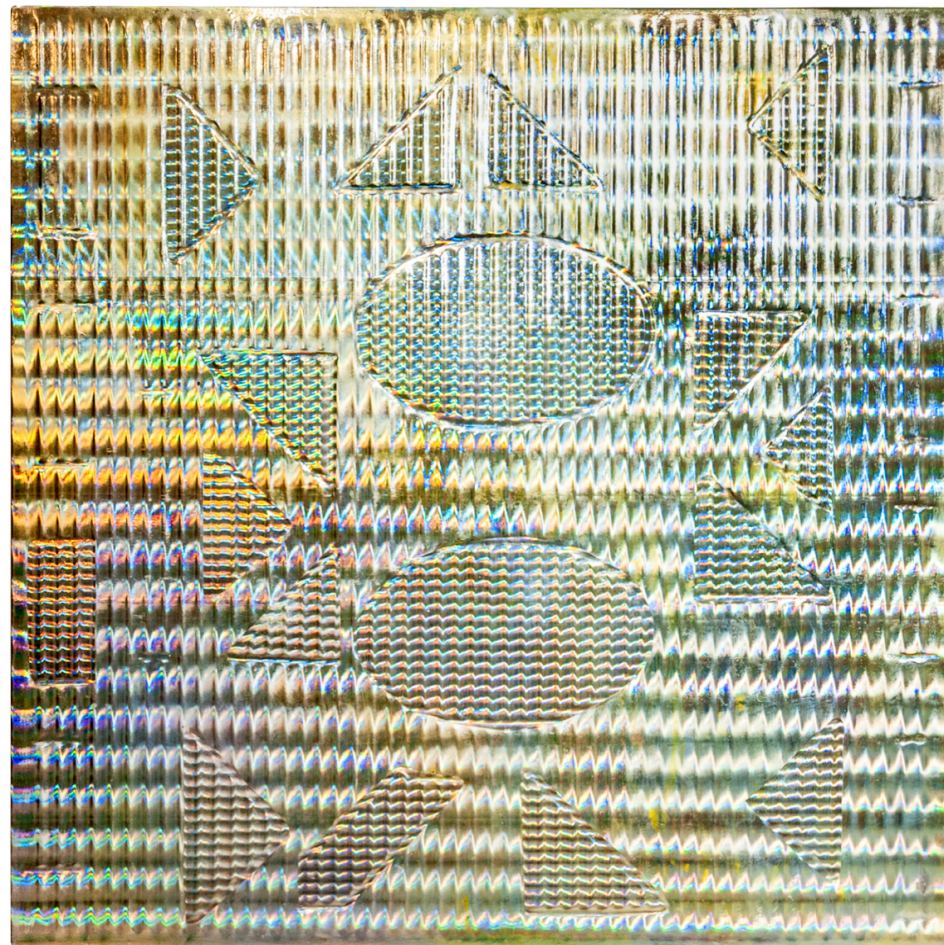
Juan Ripoll has now lived in Guatemala for over 25 years. His large studio is located in an indigenous village in the mountains above Antigua, Guatemala.

TULOB, 2021

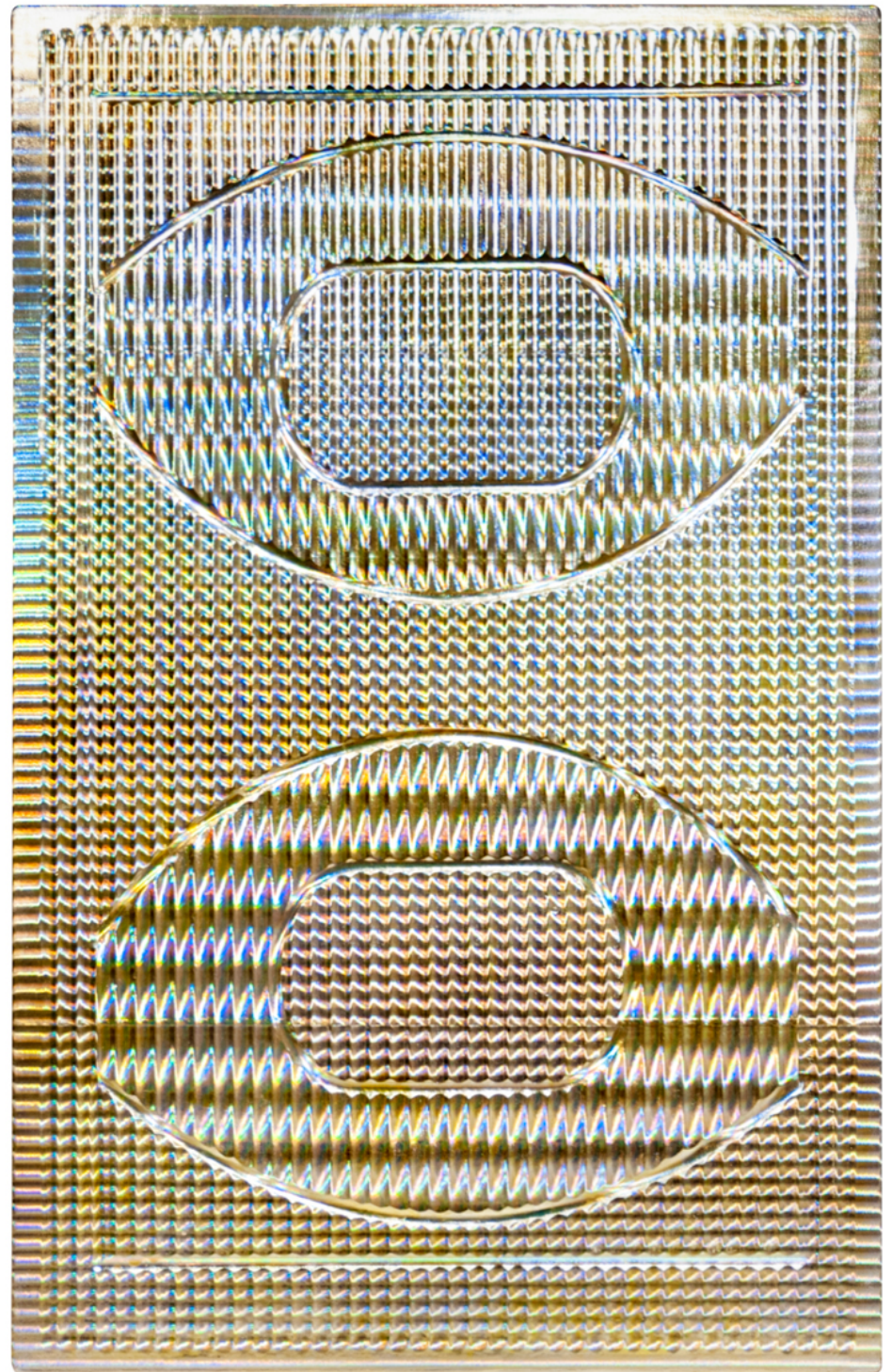
Mixed media Kinetic Sculpture Iridescent
Pigment, Liquid Glass & Metal Leaf on
Palo Blanco panel sourced
from Guatemala rainforest
126 x 122 cm



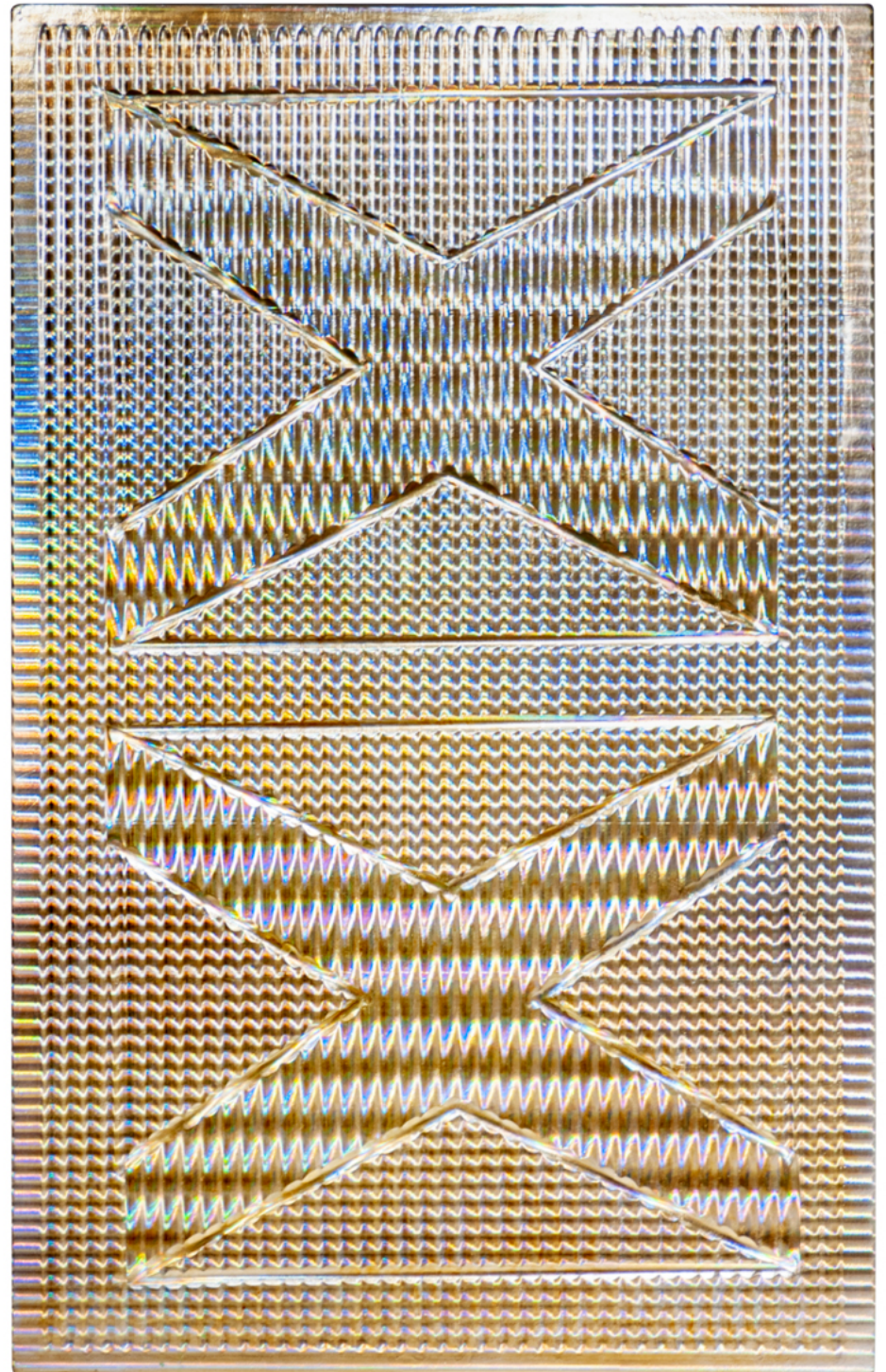
ULOB, 2021
Mixed media Kinetic Sculpture Iridescent
Pigment, Liquid Glass & Metal Leaf on
Palo Blanco panel sourced
from Guatemala rainforest
126 x 122 cm



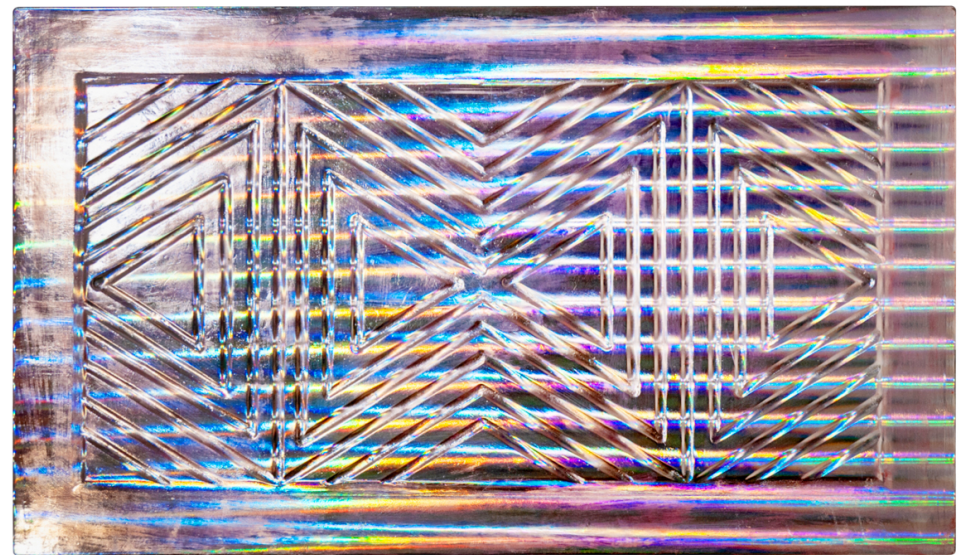
CZZO, 2021
Mixed media Kinetic Sculpture Iridescent
Pigment, Liquid Glass & Metal Leaf on
Palo Blanco panel sourced
from Guatemala rainforest
126 x 67 cm



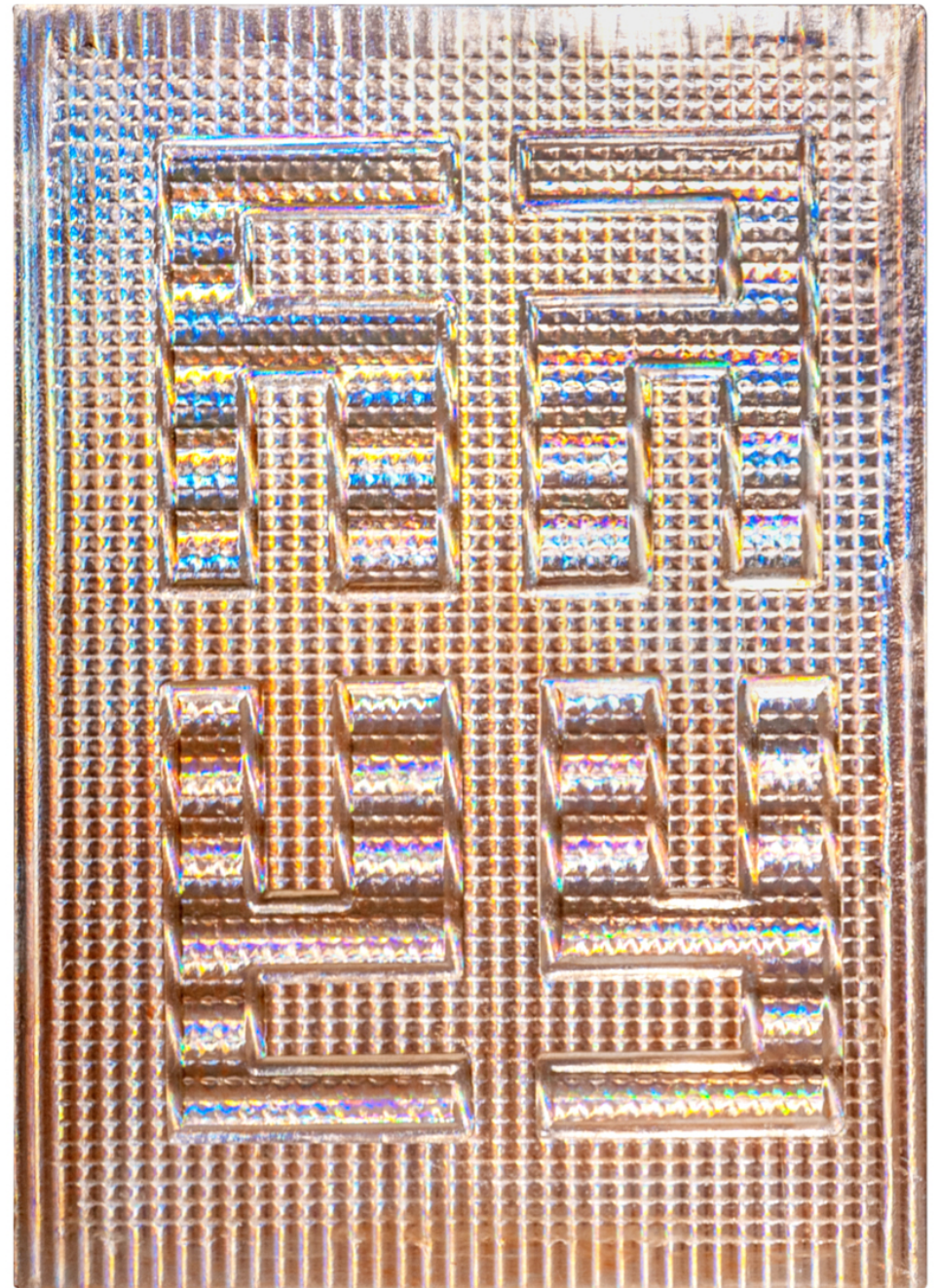
XTY, 2021
Mixed media Kinetic Sculpture Iridescent
Pigment, Liquid Glass & Metal Leaf on
Palo Blanco panel sourced
from Guatemala rainforest
126 x 67 cm



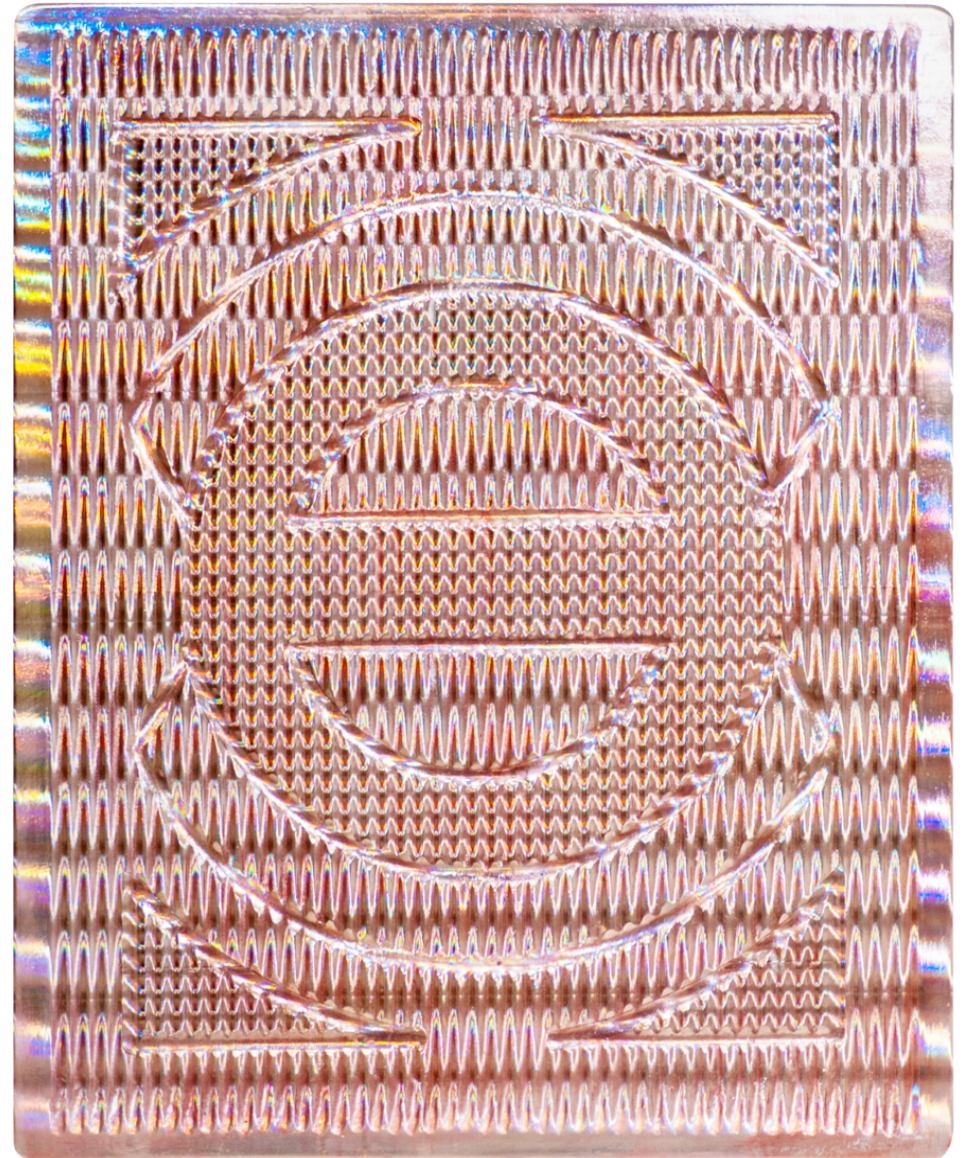
LLLO, 2021
Mixed media Kinetic Sculpture Iridescent
Pigment, Liquid Glass & Metal Leaf on
Palo Blanco panel sourced
from Guatemala rainforest
127 x 73 cm



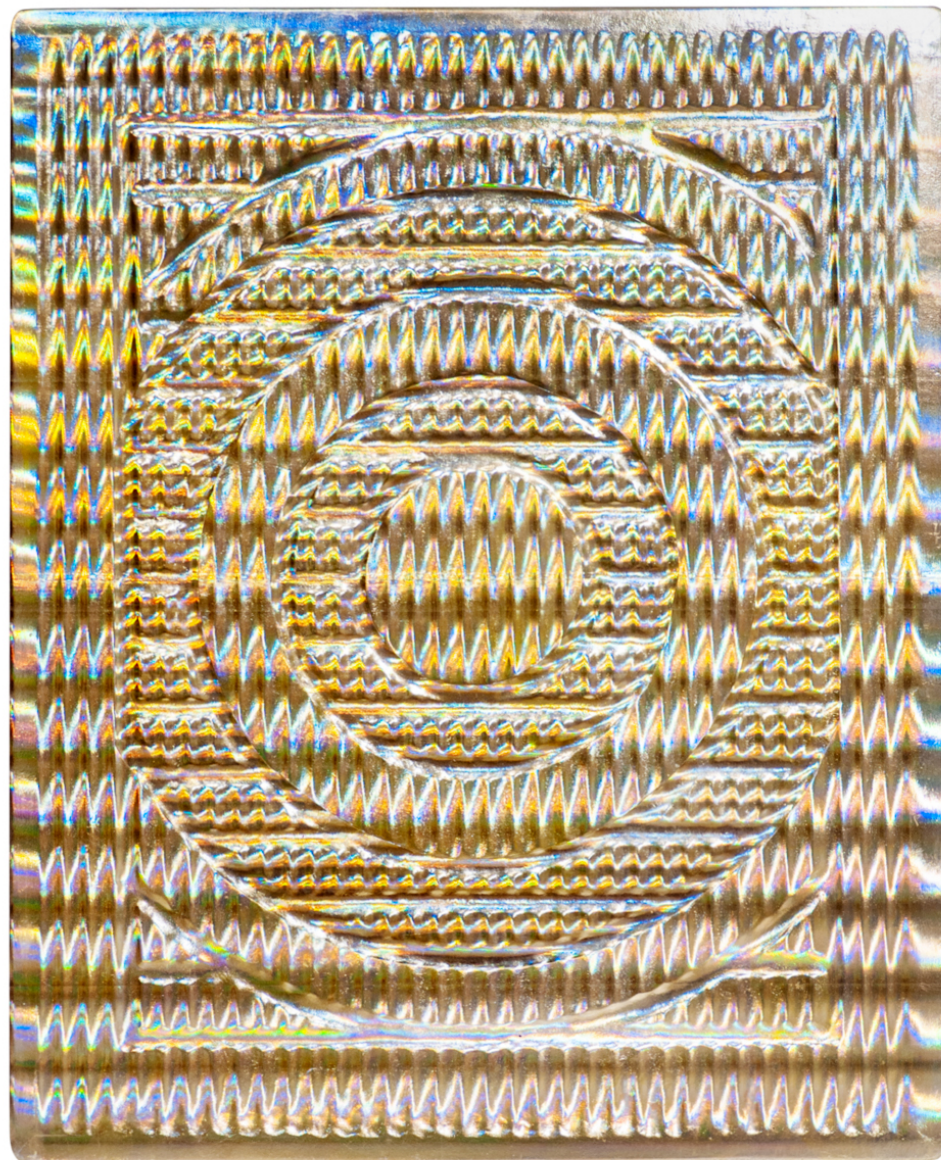
GHRO, 2021
Mixed media Kinetic Sculpture Iridescent
Pigment, Liquid Glass & Metal Leaf on
Palo Blanco panel sourced
from Guatemala rainforest
80 x 57 cm



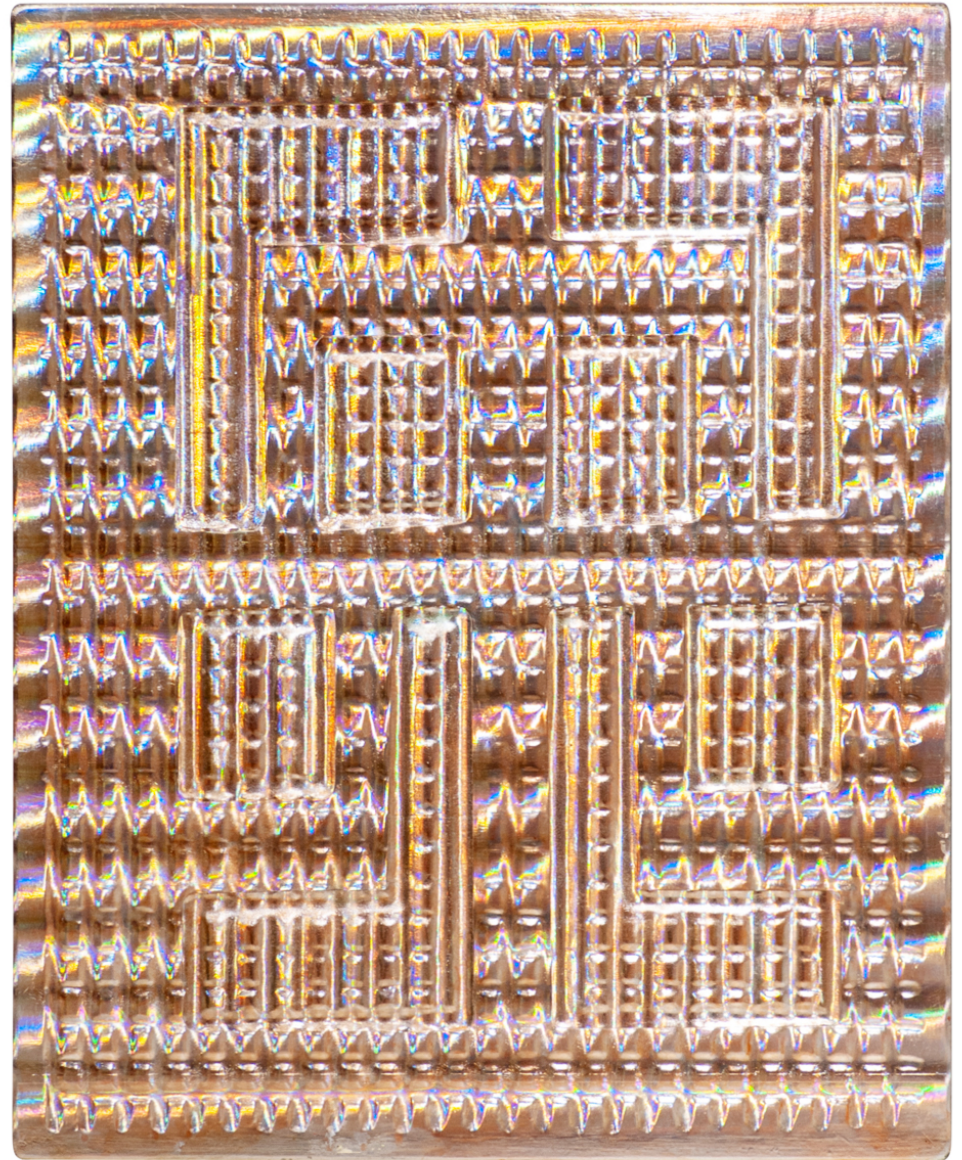
YIIY, 2021
Mixed media Kinetic Sculpture Iridescent
Pigment, Liquid Glass & Metal Leaf on
Palo Blanco panel sourced
from Guatemala rainforest
80 x 65 cm



KIIA, 2021
Mixed media Kinetic Sculpture Iridescent
Pigment, Liquid Glass & Metal Leaf on
Palo Blanco panel sourced
from Guatemala rainforest
80 x 65 cm



VFG, 2021
Mixed media Kinetic Sculpture Iridescent
Pigment, Liquid Glass & Metal Leaf on
Palo Blanco panel sourced
from Guatemala rainforest
80 x 65 cm



GEORGE TAYLOR



Portrait: Steve Russell

Born in Macclesfield in 1975, George Taylor moved at the age of 10 onto the farm set within its own steep-sided secluded valley in a remote part of Gloucestershire. Here she began working with her father as he tended livestock and managed the woodland, initiating what has been a lifelong enchantment with the natural world especially as a creative environment beyond landscape solely as a leisure destination - more as a site from to engage with contemporary issues such as embodied experience in place.

At Bretton Hall, University of Leeds, she experimented with sculptural form and constructed environments, introduced by tutor John Penny to the work of Minimalism and Land artists such as Walter de Maria. Indeed the latter's *Lightning Field*, 1977, prompted her to install six 30-foot steel poles in the small lake in the valley. Yet her urge to form a new creative language, as she says "Donald Judd meets Meret Oppenheim", which could speak of the daily reality of life and death in farming, particularly at lambing and calving time, drove her to work with the residual materials of living forms, animal skins such as goat or snake, then ultimately feathers. Her studies culminated in 1998, with the creation of total immersive environments where the viewer was oriented in a single direction through feather-lined passages connotative of our passage through life, articulating her interest in Gaston Bachelard's metaphorical evocation of the links between phenomenological architectural spaces and the noematic world sensed from within our body and memory, succinctly captured by his phrase 'intimate immensity'.

Work following College saw Taylor continuing her exploration into expanded possibilities for sculptural form and environments as art assistant in the studios of Dan Chadwick and Science Ltd, and in the Fashion Industry, strategically applying herself to the role of the 'motivating object', the subject of what Film theorist Laura Mulvey has termed the 'male gaze' by working as model with the creative director, Isabella Blow.

In 2008 she presented a body of work entitled *La Petite Mort* at Scream Gallery, curated by Serena Morton in London. Stimulated by Georges Bataille's writing on 'transgressive religious practice', rituals of sex and death, the exhibition consisted of a series of wall-based sculptures, concave-shaped discs designed to capture and amplify sound covered with her signature 'landscape' of modulated feather patterns that in turn connoted the death shrouds of Andean culture. The entire exhibition space was suffused with a specially designed aphrodisiac scent lending the work an entirely kinaesthetic experience.

Her current body of work emerged in 2013 from a little sculptural sketch that felt compelled to make on re-reading Georges Bataille's *The Story of the Eye*, where she glued five blown quail's eggs, originally destined for lunch, to an old satellite dish in a perfunctory yet deliberate hexagonal pattern. As she scaled up the pattern onto four foot discs, the relation between the intricate complexity of each egg's surface and its bare pale interior sparked in her mind a passage from Luce Irigaray's text *Elemental Passions* that refers to the open exchange of the kiss,

'But when lips kiss, openness is not the opposite of closure. Closed lips remain open. And their touching allows movement from inside to outside, from outside to in, with no fastening nor opening of the mouth to stop the exchange.' The lips are as a moebius strip where inside and outside surface combine, interchange and replace one another in an erotic dance that evokes the play of presence and absence of life and death. Taylor then embarked on the gesture of 'softening the hard-edges of Minimalism' by taking seminal Bridget Riley Op Art compositions that suggest this open folding in and out, overlaying the graphic design with the variegated hues and exotic texture of feathers, as both homage and gauntlet.

With marriage to James Massey, the birth of their two children and launching herself into the role of full-time artist she moved back to the farm of her childhood to dedicate herself to the intensive time consuming labour of realising this long term project.

Taylor's work is in various collections, including the Groucho Club, Murder Me and Pangolin Editions.

GEORGE TAYLOR

As a single feather falls to the ground from above it is easy to see why one may view it as a gift from the heavens. Worldwide, feathers have long had spiritual connotations - along with feathers' natural palette of vibrant colours and patterns they are an eternal source of fascination and inspiration.

Exotic feathers is the signature medium used by George Taylor to create intricate artworks that push the boundaries of installation, painting and sculpture. Taylor finds herself inspired by ritual featherwork from the Andes and Hawaii

Inspired by ritual featherwork from the Andes and Hawaii, her interest in this (she admits, rather niche) creative practice was sparked at the age of 11 during a visit to the Pitt Rivers Museum in Oxford, a place she describes as 'an intoxicating space humming with mysticism'.

The particular exhibit that captured her imagination and left a lasting impression was a Hawaiian feather cape dating from 1842, an item of clothing traditionally worn by tribal chiefs as a form of spiritual protection. The cape is a shock of red, black and yellow, made up almost imperceptibly from thousands of tiny feathers. The visit coincided with Taylor moving to a farm in rural Gloucestershire, a part of the country she has lived and worked in ever since.

After *the Conquest*, the Spanish tried to suppress all indigenous ceremonies, including dances and when they could not they incorporated Catholic symbolism and ceremony. That is why, during *the pilgrimage*, people dressed in indigenous clothing can be seen performing cleansing ceremonies, dancing and singing in front of Catholic altars, while conch shells are sounded nearby and the words to the songs are Catholic but the thoughts are indigenous. The songs honour the Virgin of Guadalupe and Tonatzin.

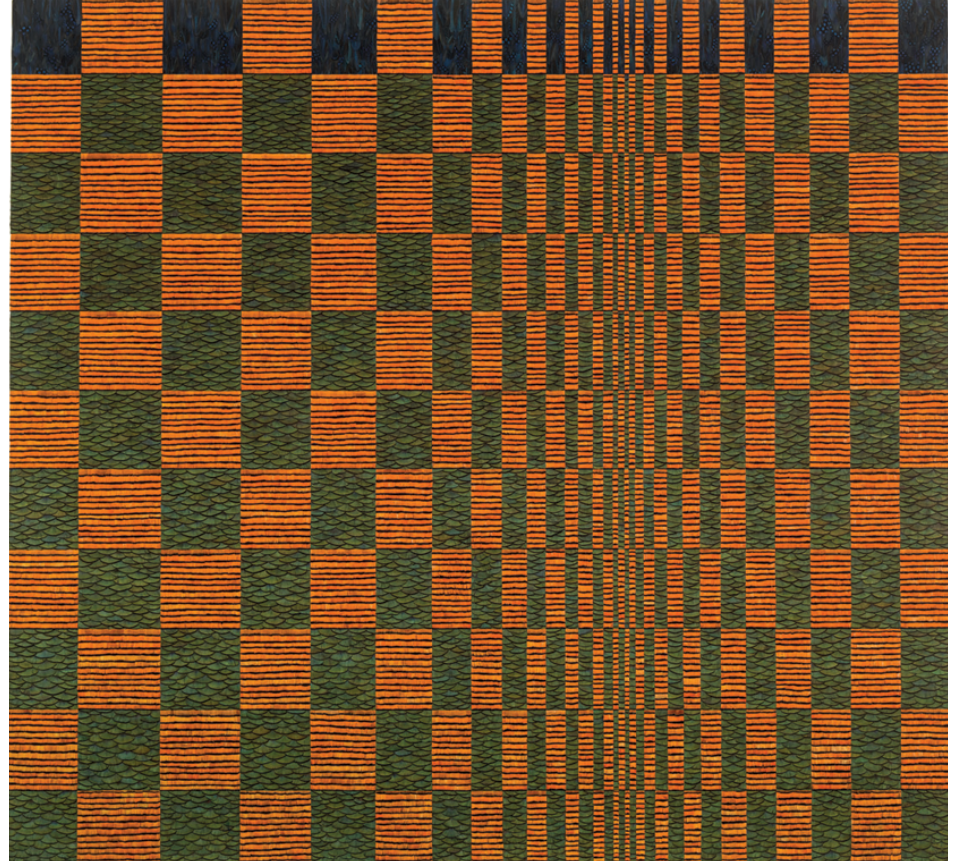
The experience is one of a deep overload and submersion of all senses. The city fills with the smell of incense, the beating of the drums, singing and dancing.

Having visited the sacred grounds of Catholic churches throughout Mexico and guided by the great Hilario Galgurio, (Hilario Galgurio Gallery) I decided to make 12 new gods and place them in their own deity cabinet. In the gallery are the Scorpion and Cancer.

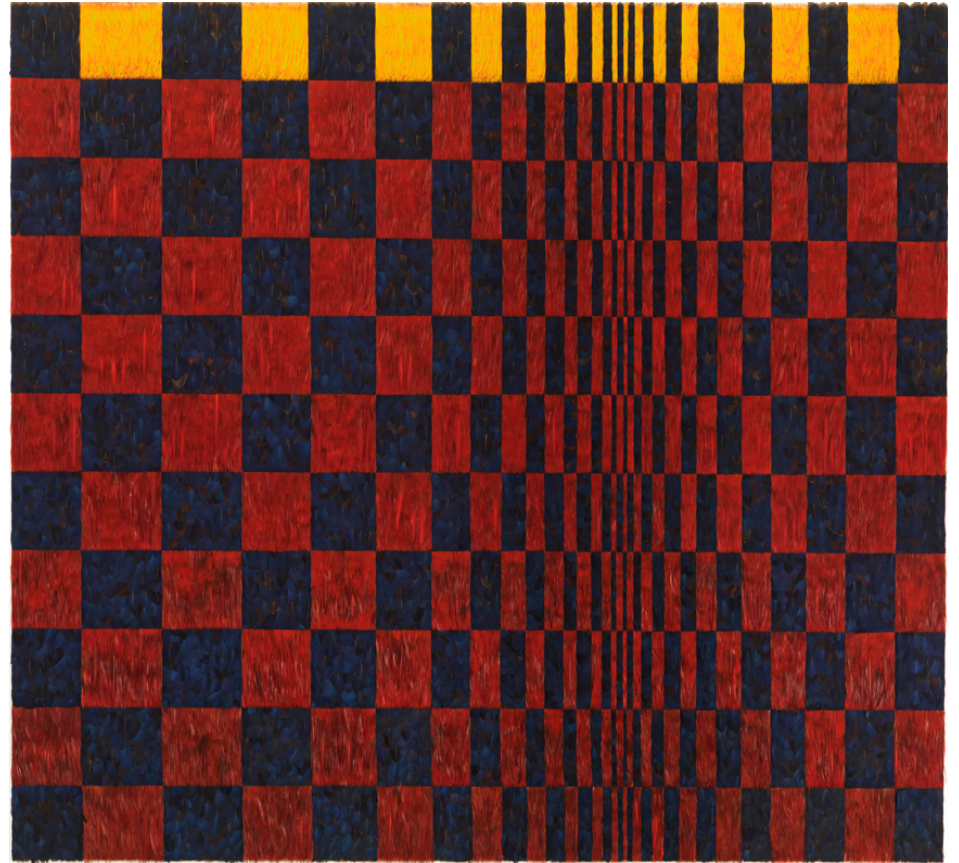
The idea that one places offerings of flowers made of feathers, candles and incense to appeal to the better side of one character to renounce one's own evil and to look for the good and better thy self.

George Taylor, October 2021

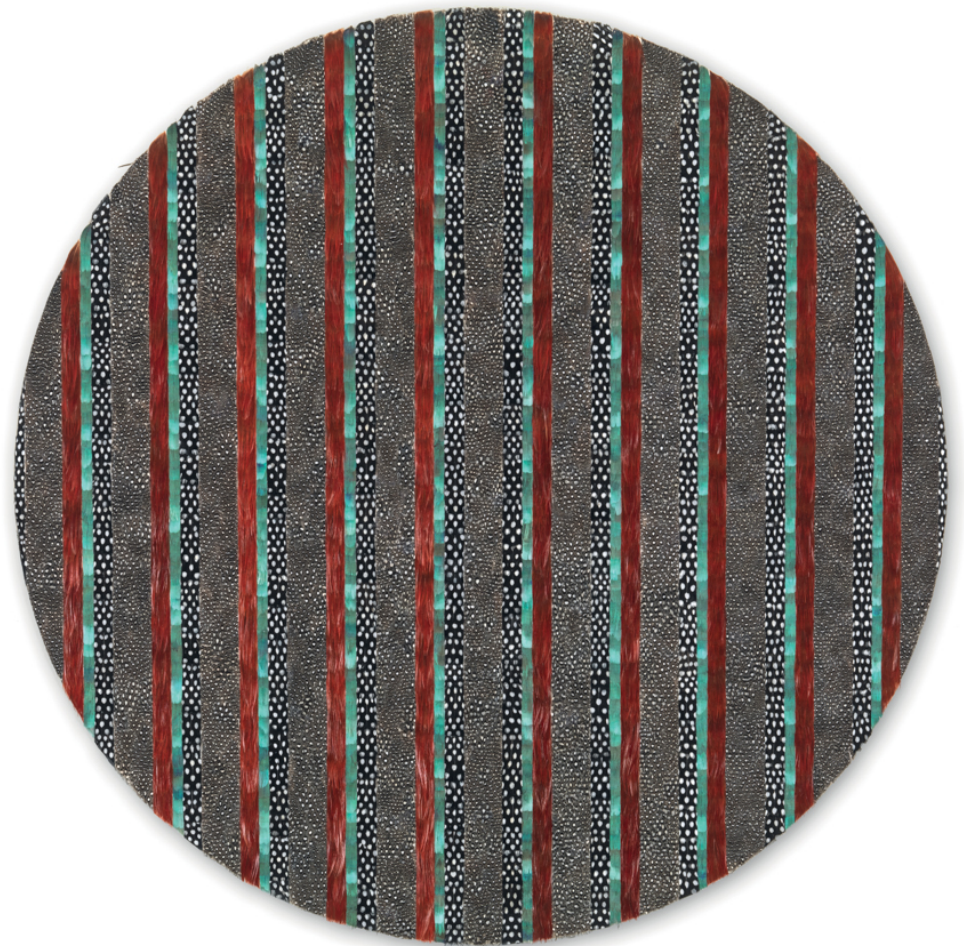
Fecund, 2015
Pheasant & Golden Pheasant Feathers
Canvas on board
137 x 147 cm



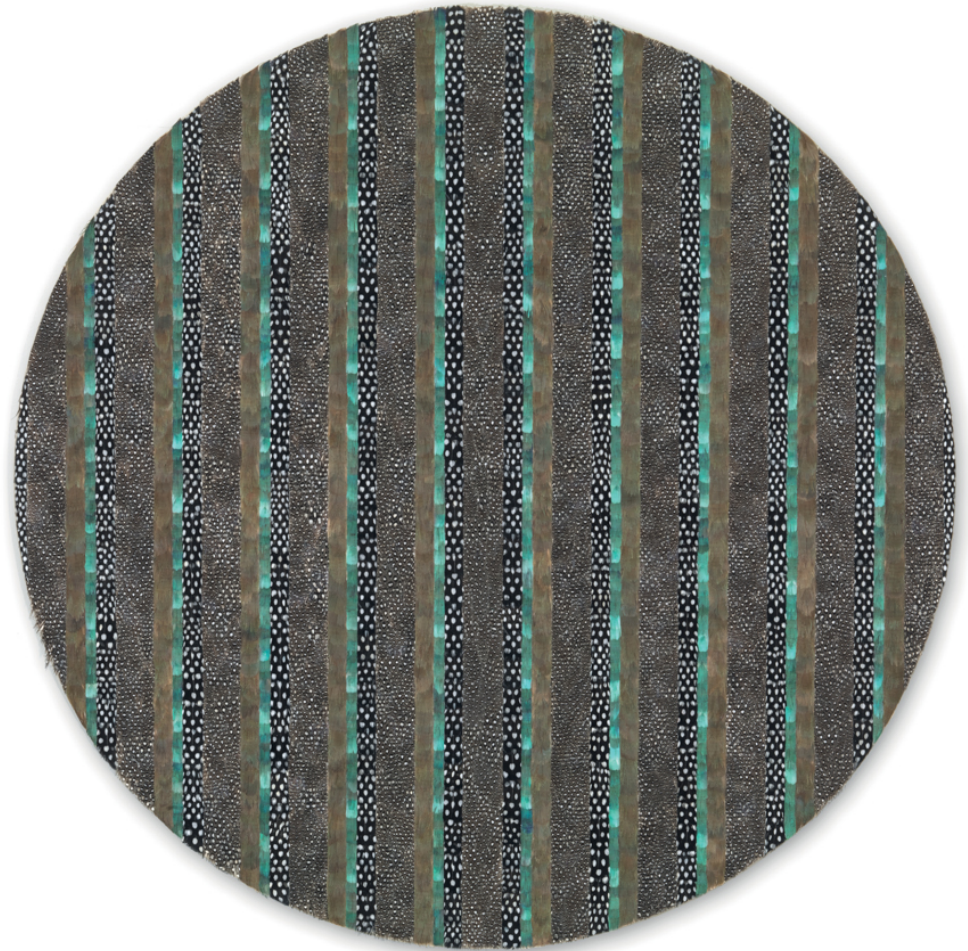
***La Bête* 1975, 2013**
Golden Pheasant Feathers
Canvas on board
137 x 147 cm



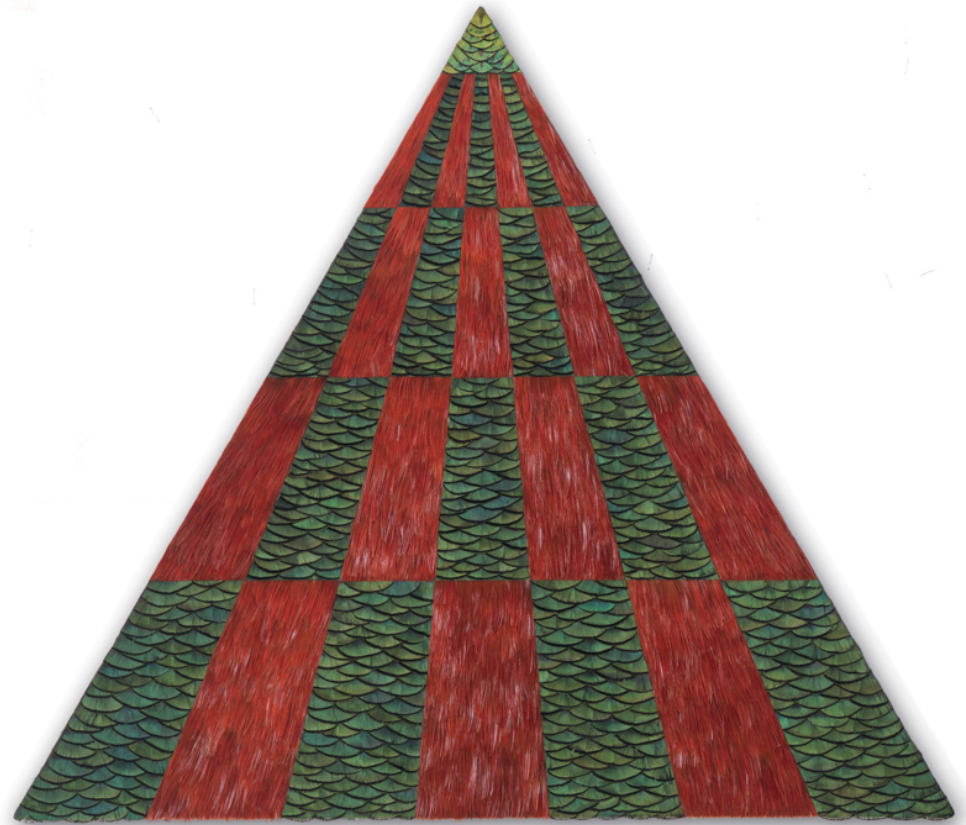
***Insomnia in Red*, 2017**
Rollerbird, Guinea fowl and Golden Pheasant
Feathers, Canvas on Board, Unique
61 cm diameter



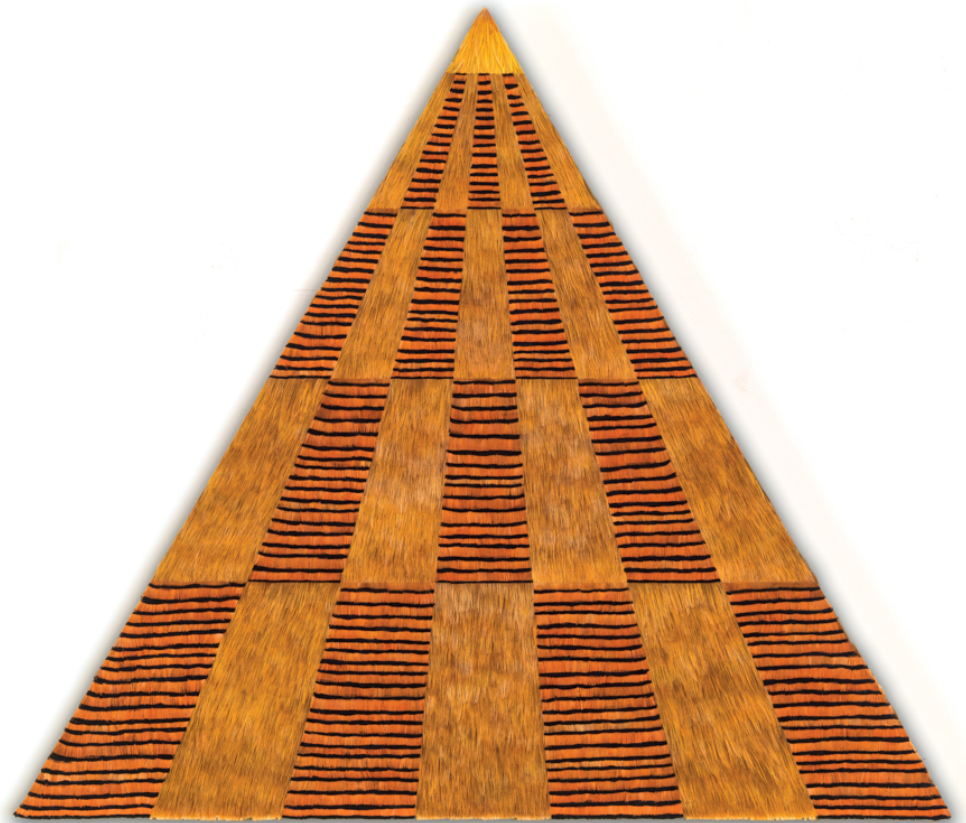
***Insomnia in Blue*, 2017**
Rollerbird, Guineafowl and Golden Pheasant
Feathers, Canvas on Board, Unique
61 cm diameter



The Cult of Infinity, 2017
Peacock and Golden Pheasant Feathers
Canvas on board
30 x 24 cm



Illuminati, 2017
Golden Pheasant Feathers
Canvas on board
30 x 24 cm



Dreams on Being Lyrical, 2017
Quails Egg
61 cm diameter



Beauty's Magic Trick, 2017
Quails Egg
61 cm diameter



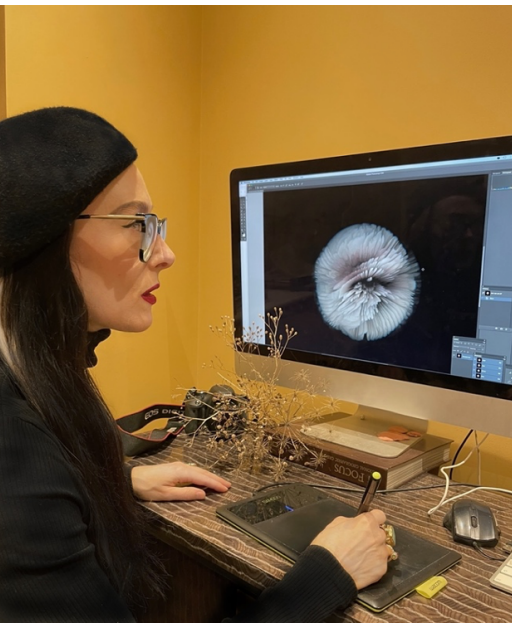
Riehol-Saidsailel, 2021
Cockerel feathers, resin, brass and gold leaf
in a Walnut opening cabinet
39 x 39 x 5.5 cm



Rahdar ~ Phakiel, 2021
Cockerel feathers, resin, brass and gold leaf
in a Walnut opening cabinet
39 x 39 x 5.5 cm



ALEX BOX



Portrait: Philip Delamore

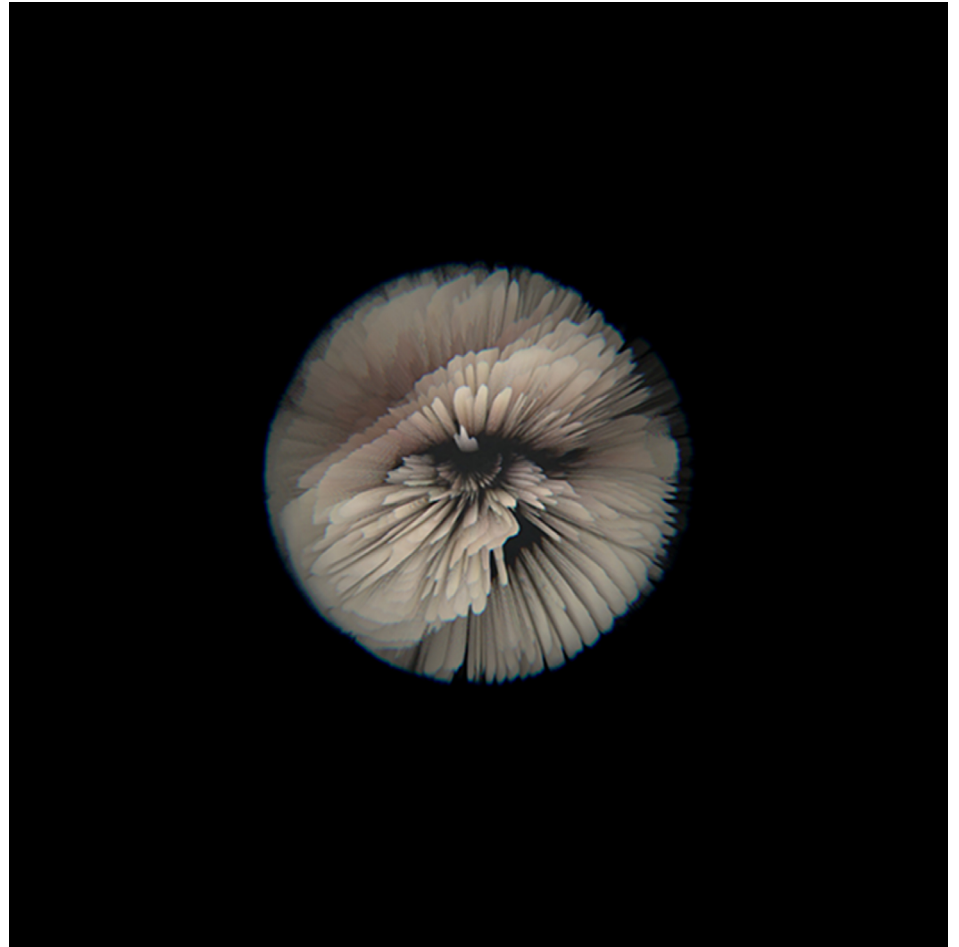
Alex Box is an internationally renowned artist. She works in a digital medium and incorporates her unusual fusion of beauty, the body and makeup.

As a futurist her multidimensional approach has established her as a creator of a new visual language and dialogue that exists between the body and movement, artistic expression, technology and scientific enquiry.

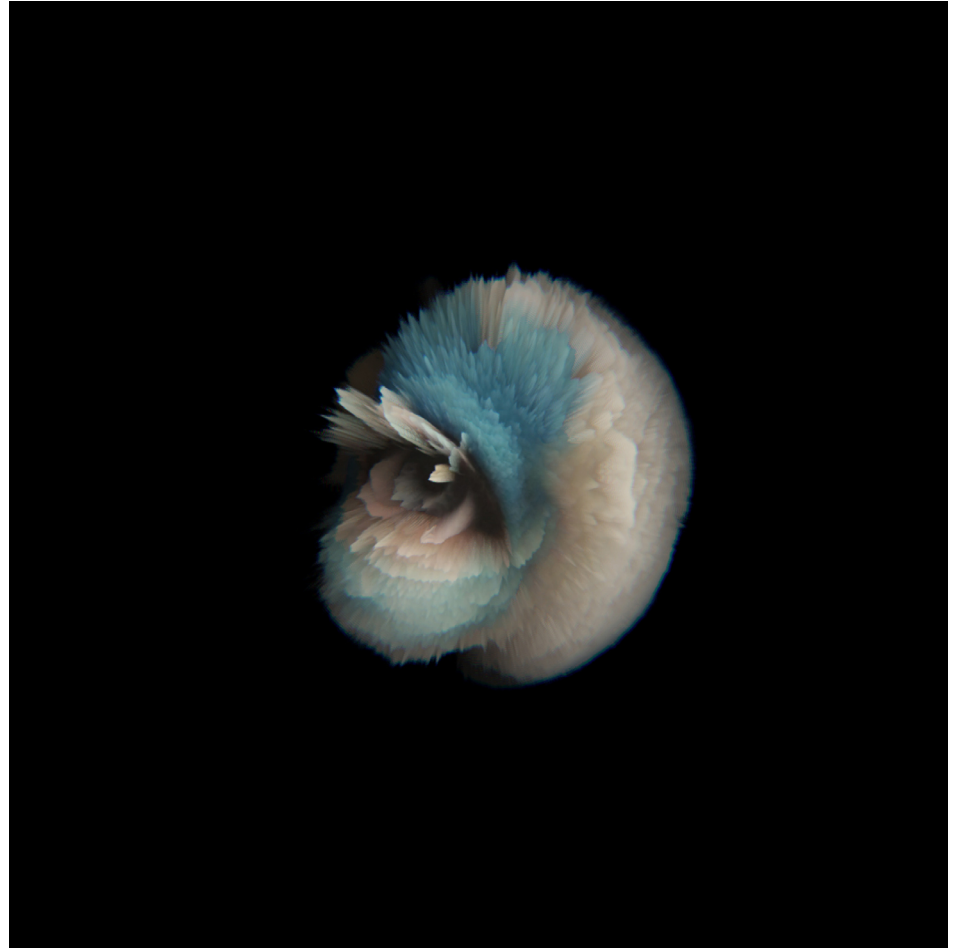
Her personal manifesto is to bring spiritual creative freedom, and to evoke the emotionally intelligent soul and craft of art and beauty - pushing boundaries and inspiring others to do the same. From her Creative Direct role at

Illamasqua (2008- 2015), which changed the way beauty was perceived and lead the brand into cult status, her public speaking (and much lauded TEDx talk), and international performances which ask questions about how and why we create, Alex has challenged and changed social media culture, asking us to re-evaluate our self-image, and move beyond prescribed culture to more radical self-belief and expression.

Anomalia, 2021
Giclee print on Hahnemuhle
German Etching Paper
21 x 21 cm
Edition of 5



Aucellus, 2021
Giclee print on Hahnemuhle
German Etching Paper
21 x 21 cm
Edition of 5



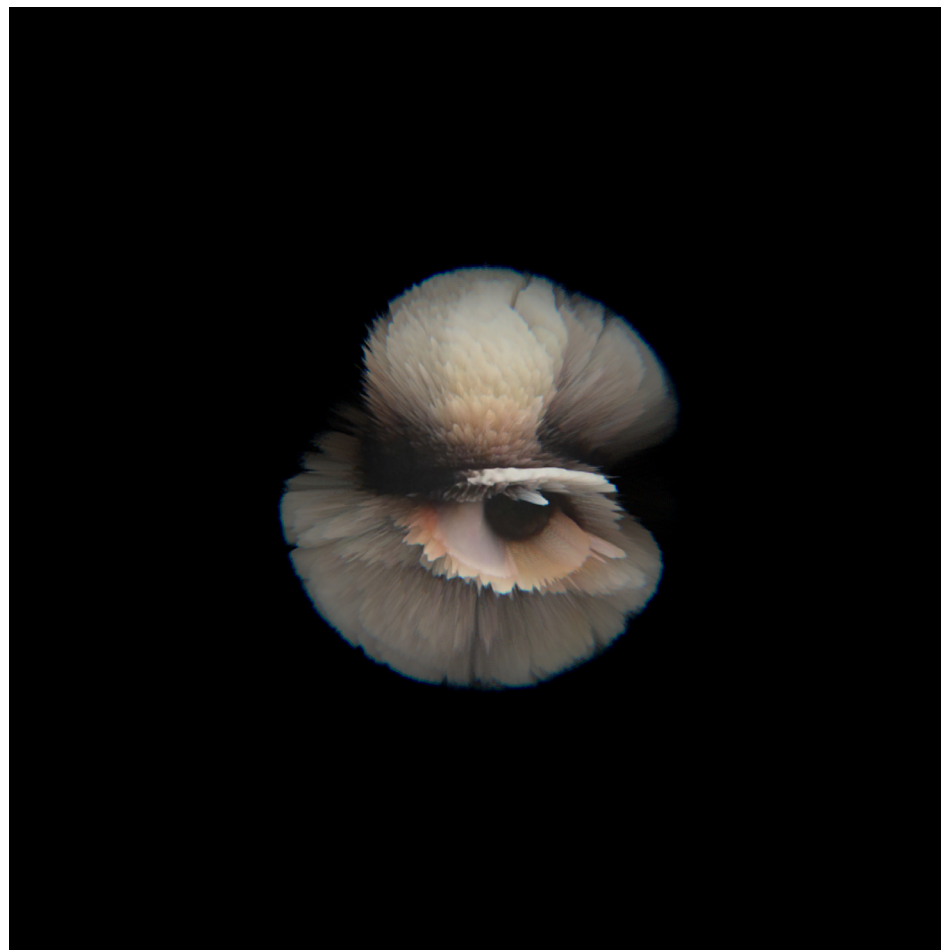
Auriefina, 2021
Giclee print on Hahnemuhle
German Etching Paper
21 x 21 cm
Edition of 5



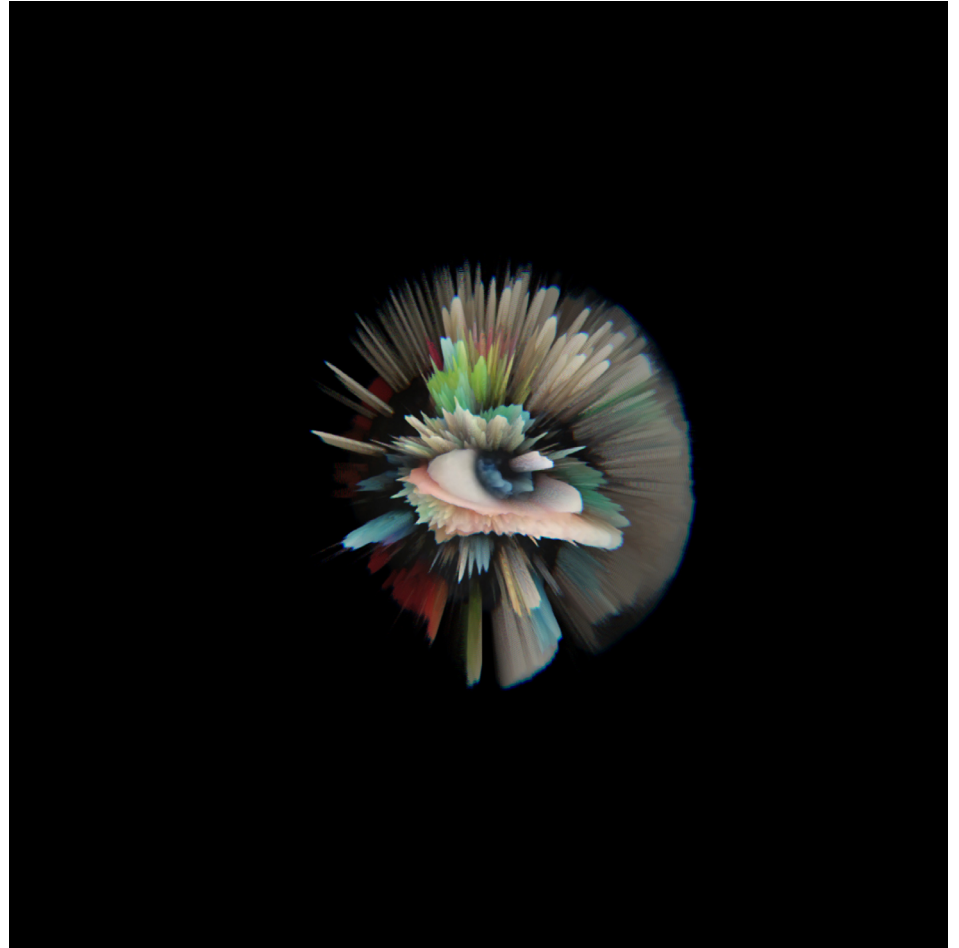
Bios, 2021
Giclee print on Hahnemuhle
German Etching Paper
21 x 21 cm
Edition of 5



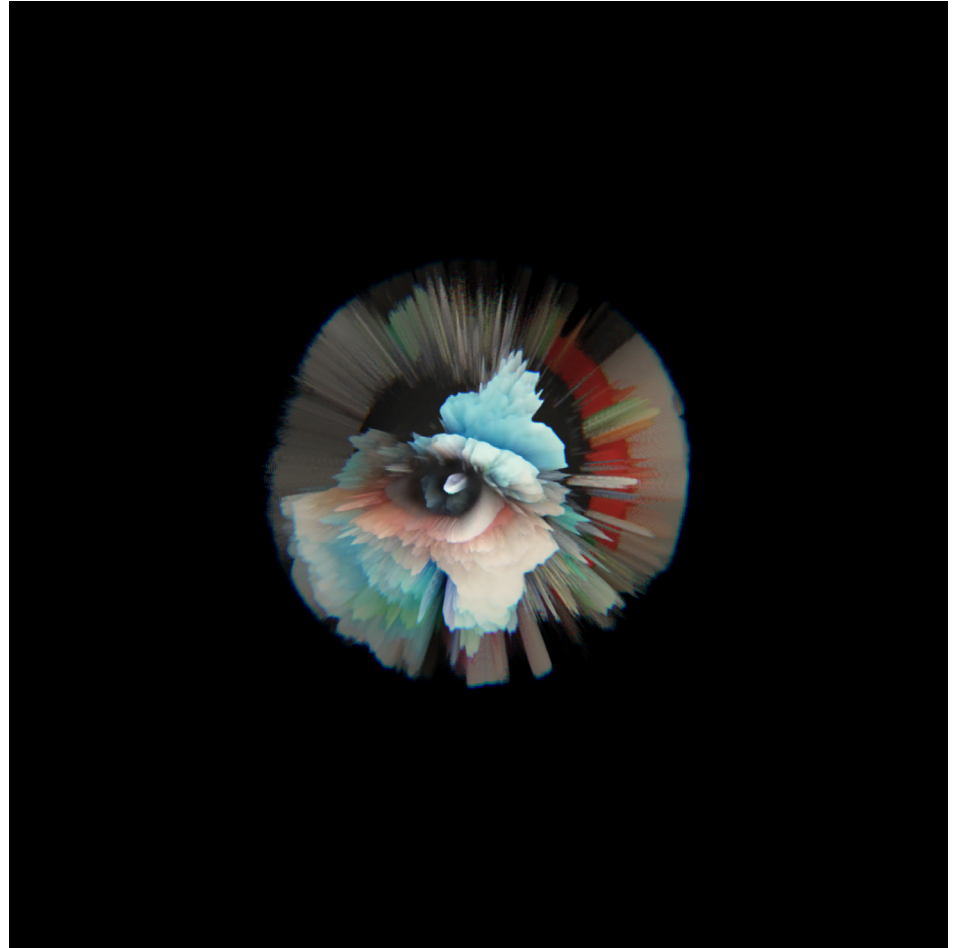
Chairo, 2021
Giclee print on Hahnemuhle
German Etching Paper
21 x 21 cm
Edition of 5



Fission, 2021
Giclee print on Hahnemuhle
German Etching Paper
21 x 21 cm
Edition of 5



Ipsium, 2021
Giclee print on Hahnemuhle
German Etching Paper
21 x 21 cm
Edition of 5



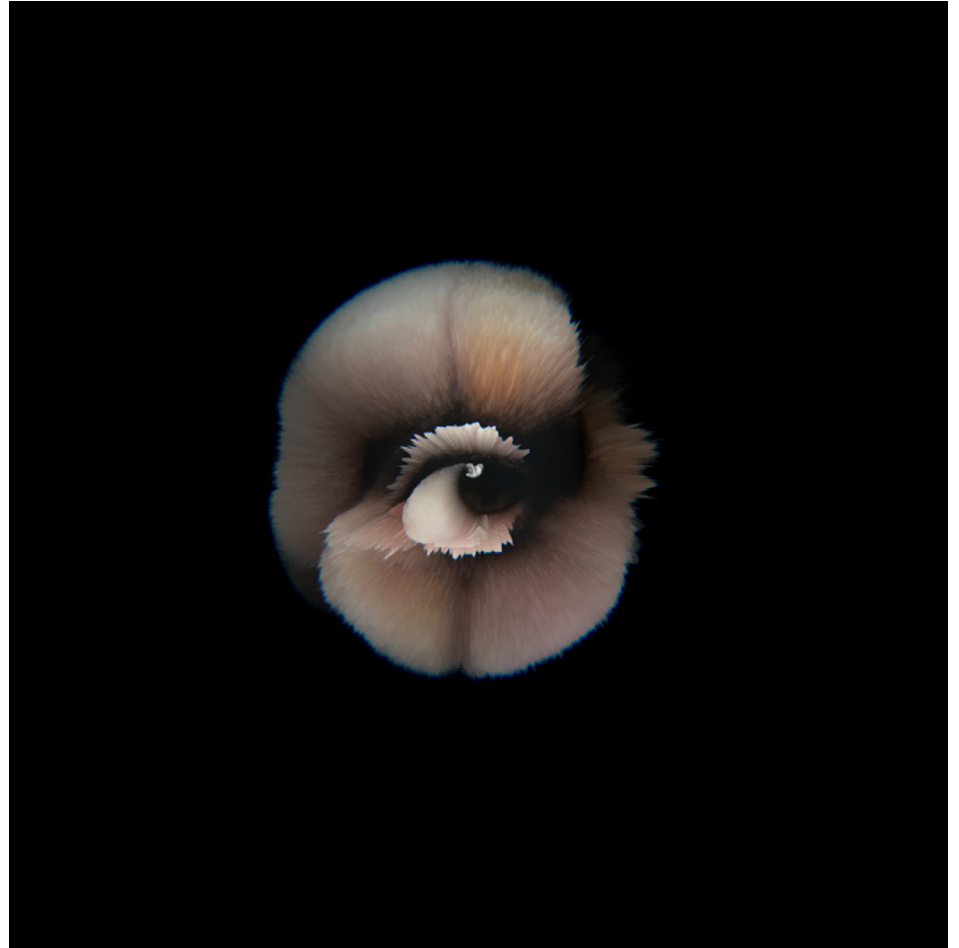
Mairai, 2021
Giclee print on Hahnemuhle
German Etching Paper
21 x 21 cm
Edition of 5



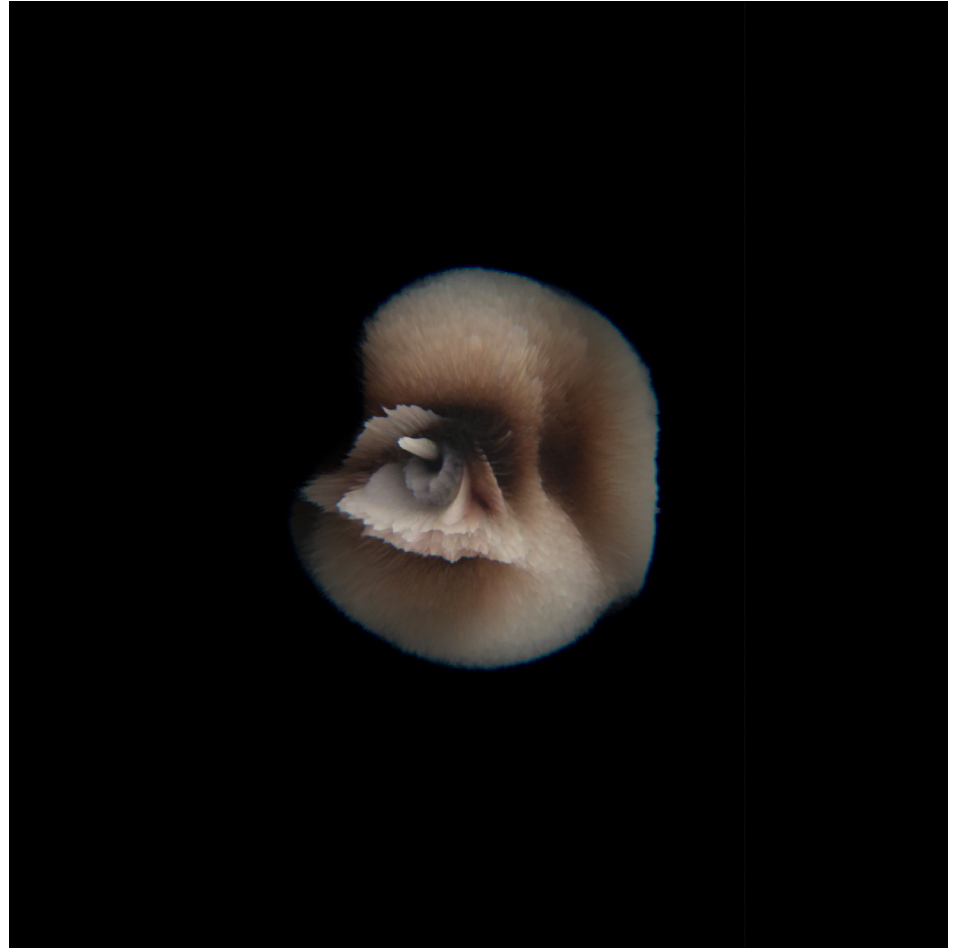
Mimos, 2021
Giclee print on Hahnemuhle
German Etching Paper
21 x 21 cm
Edition of 5



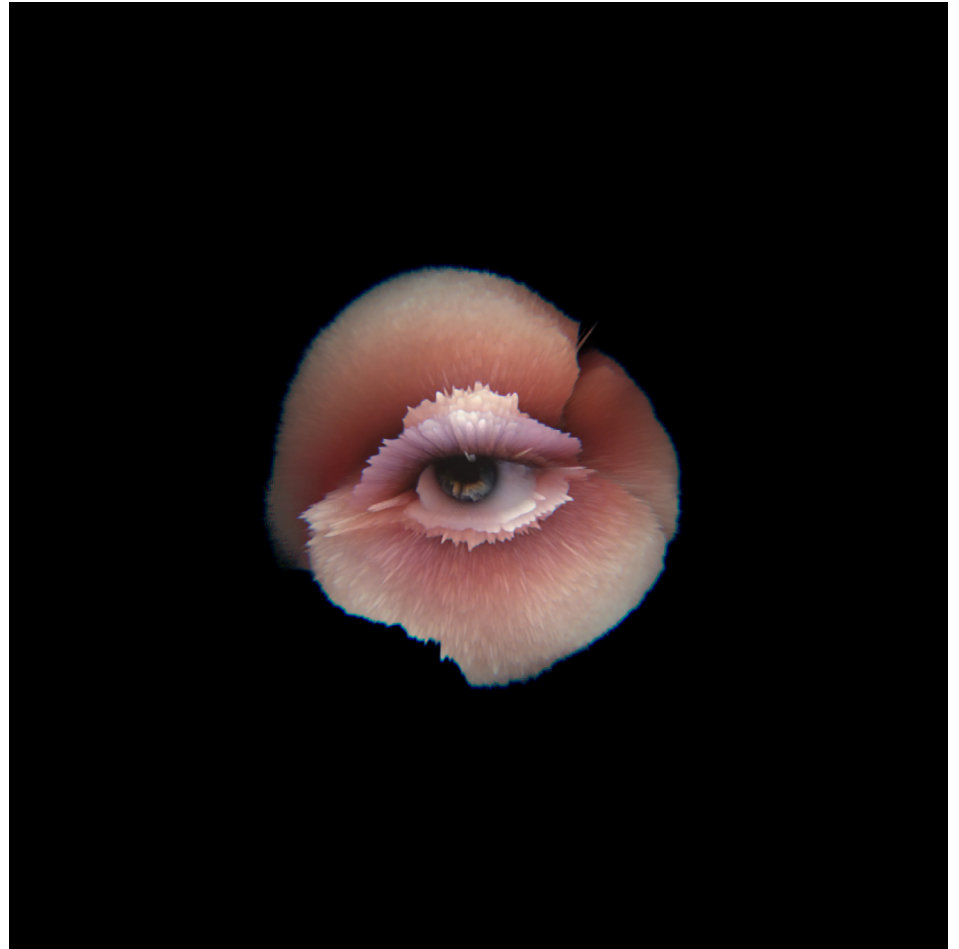
Namida, 2021
Giclee print on Hahnemuhle
German Etching Paper
21 x 21 cm
Edition of 5



Nostium, 2021
Giclee print on Hahnemuhle
German Etching Paper
21 x 21 cm
Edition of 5



Papaver, 2021
Giclee print on Hahnemuhle
German Etching Paper
21 x 21 cm
Edition of 5



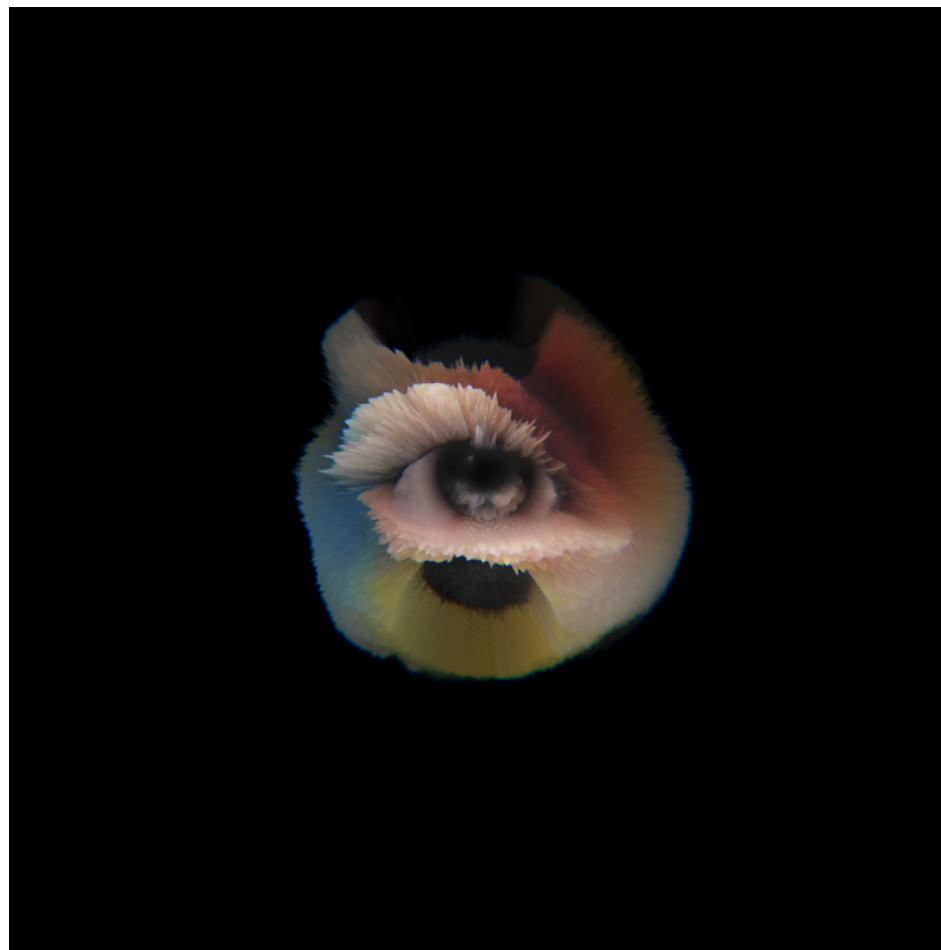
Peregrina, 2021
Giclee print on Hahnemuhle
German Etching Paper
21 x 21 cm
Edition of 5



Strata, 2021
Giclee print on Hahnemuhle
German Etching Paper
21 x 21 cm
Edition of 5



Uvea, 2021
Giclee print on Hahnemuhle
German Etching Paper
21 x 21 cm
Edition of 5



MY MAANMIES



Portrait: Kenny Germé

Paris based Swedish artist, My Maanmies, presents for the first time in London from November 4 2021 to February 2022, a selection of new works related to a turning point in her career. Recent lockdowns have given her the opportunity to reconnect with the foundations of her artistic practice that her dedication to her work for American fashion designer Rick Owens had almost made her lose sight of.

Born in 1989 in the cold climate of northern Sweden. Dreaming of art and fashion, she left her country at the age of 19; but part of her is still there...

After she left Sweden, My spent many years searching for herself and testing her limits. She joined a community of clubbers in Barcelona, it was a wonderful time but it soon turned into madness. Eventually My moved to Paris, where she regularly visited museums and exhibitions, and attended the Louvre School, formulating ideas and concepts.

My spent the recent lockdowns self-quarantined in her Paris studio. There she spent time asking questions of her inner self and reawakening her creative energy, post-lockdown at the exhibition of Christo and Jeanne Claude at the Pompidou, she came to realize that the true artist is the one who dedicates their life to art and never gives up, as the exhibition progressed she realized that she had to do something that went beyond the walls and spoke directly to the viewer.

Under the equivocal title *As Above, So Below*, this exhibition brings together a selection of papier-mâché reliefs made directly on canvas, either reworked in black or left in their natural colour. Carried on a musical backdrop, the repetitive movement of the artist's bare hands and their own vital impulse generates forms in an almost telluric way, thus testifying to a true inner journey towards a primal place where the matrix earth would be nourished by inner waters in order to generate ancestral figures.

At a time when we could hardly move around, let alone get in touch with those dearest to us, the mental journey into space and time buried deep within each and every one of us, becomes all the more essential. A journey through our own identity, what constitutes us and what differentiates us. A journey through our personal memory, our intimate memories and our shared experiences.

It is from intense research into her own hidden, buried feelings that My Maanmies redefined her work as an artist. During the last three lockdowns, she tried to find something close to her inner self: impressions, sensations or raw emotions of which she was not even aware of anymore. She then translated them through primary, original gestures, the kind one produces with one's bare hands –mixing, kneading, modeling– which she implemented with the most elementary material: paper, whose essence, simplicity and purity particularly inspired her.

DISSIMULATION, 2021
Papier-mâché, ink on canvas
210 x 140 cm



THE MOTHER, 2020
Papier-mâché, encaustics on canvas
47 x 38 cm



FRAGILITY, 2021
Papier-mâché, mixed media with
pigments on canvas
35 x 28 cm



CONTROL, 2020
Papier-mâché, mixed media,
encaustics on canvas
150 x1 20 cm



SPECTRUM, 2021
Papier-mâché, acrylics on canvas
60 x 50 cm



FEAR, 2020
Papier-mache, pigments,
mixed media on canvas
100 x 80 cm



DISORIENTED, 2020
Papier-mâché on canvas.
120 x 90 cm



Serena Morton

Preview Dates
28 October – 3 November

Serena Morton, 343 Ladbrooke Grove,
London W10 6HA

Private View
Thursday 4 November

Monday - Friday 10.00 – 17.00
Saturday 10.00 – 14.00

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