

LYNDSEY INGRAM

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AT MASTERPIECE FAIR

History Re-made

27th June – 3rd July 2019

Stand No. C15

South Grounds, The Royal Hospital Chelsea, London,

SW3 4LW



Grayson Perry, *Map Of An Englishman*, etching, 2004

LONDON -- At Masterpiece this year, Lyndsey Ingram will exhibit work across two adjacent booths, presenting two separate narratives.

The first tightly curated space will focus on graphic work by contemporary printmakers, who celebrate their art historical inheritance with stylistic or technical references to old master printmaking. At a cursory glance, the traditional appearance of the works belies their recent creation.

**Grayson Perry's** large-format, intricate map etchings, often composed from several etching plates that have been fitted carefully together before printing, allude to traditional cartography. Included among these is *Map of an Englishman*, 2004, extremely rare in the marketplace and Perry's first etching, in which he presents his self-portrait as a map.

This work is inspired by the imagery of early maps, which were drawn and illuminated by hand, until the advent of woodblock printing during the 15<sup>th</sup> century. Engraved copper plates appeared in the 16<sup>th</sup> century and continued to be the standard until photographic techniques were developed.

Now a British household name, Perry expands on the tradition of map-making as an integral part of human history and discovery, traversing the external, physical world into that of the internal, psychological and metaphorical. Spanning cultures and languages, maps are universally understood mediums of communication. Perry's adaptation of the traditional map format facilitates his modern day Hogarthian social commentary. He delineates the boundaries that define us, and simultaneously calls them into question.



Miles Aldridge, *Love Always & All Ways (after Gilbert & George) #1*,  
photogravure printed in colours with hand-painting, 2017

Also on show is a portfolio of five photogravures by **Miles Aldridge**, produced with the blessing of artist duo Gilbert and George, and in response to their work as artistic performers. Aldridge relishes the archival, finely grained surface that the Victorian process of gravure produces, adding freshness with hand colouring.

Taking inspiration from film directors David Lynch and Federico Fellini, Aldridge's works highlight instances of strangeness in an everyday world. Often his works start as story-board drawings, which lead to cinematic images with a potent sense of storytelling, albeit a narrative that is ambiguous and subtly unsettling.





Glenn Brown, *Half-Life (after Rembrandt)*, etching, 2017

**Glenn Brown** excavates work by historical masters, from the Swiss Renaissance artist Urs Graf – credited with producing one of the earliest etching – to iconic figures such as Rembrandt.

Brown studies and distils the methods and subjects of his celebrated predecessors, extracting elements of interest. He meticulously re-assembles these components to build new works that become reverential inquiries into their historical sources. Some etchings are made up of up to fifteen different original source images. As Brown comments, 'I like my paintings to have one foot in the grave, to be not quite of this world.' – Glenn Brown

In their second dedicated space, Lyndsey Ingram will present new work by British female artist **Georgie Hopton** following on from her solo show at the gallery earlier this year. Within the walls of the stand, Hopton will create a complete immersive environment, where every surface is activated with her unique aesthetic, with work ranging from prints to collage, wallpaper, fabric and rugs.

Hopton's collages, varying in scale from the monumental to the petite, epitomise her magpie-like instinct. Many take their inspiration from the common 'auricula' flower, which, once under the focus of Hopton's singular vision, becomes abstracted, extraordinary and otherworldly. These works on paper incorporate a confident selection of humble, found materials – wallpaper, wrapping paper, hand-painted papers – collected over time and richly adorned with contrasting patterns often discordant colours.

Hopton actively embraces the decorative: 'I've been attracted for years to simulated surfaces, loving the psychological sensation you get when faced with faux or hyper-real versions of reality. Often the fake creates a sort of extra-sensory, uncomfortable experience within us.'

The collages are painterly. Carefully layered with paper and yarn, reflective and matte surfaces, they show Hopton's agility when moving between two- and three-dimensional space.

For Hopton, they reflect how we navigate life: 'The process of collage and the bringing together of disparate elements accurately reflects how we remember things and, for the most part I believe, how we experience the world.'



Georgie Hopton, *Clouds In My Coffee*, Wool and collage on paper, 2015

### **About Lyndsey Ingram**

In November 2017 Lyndsey Ingram launched her gallery's first permanent space at 20 Bourdon Street in London's Mayfair, just north of Berkeley Square.

The gallery specialises in original prints and works on paper by important post-war and contemporary artists and will stage an exhibition program of three to four museum-quality shows per year. For information on current and forthcoming shows, please see [www.lyndseyingram.com](http://www.lyndseyingram.com).

The gallery handles graphic work by artists such as Andy Warhol, Wayne Thiebaud, Ellsworth Kelly, Donald Judd, Frank Stella, David Hockney, Bridget Riley, Peter Doig and Grayson Perry. The gallery also works with contemporary artists Harland Miller, Miles Aldridge, Jane Hammond and Sarah Graham.

Lyndsey Ingram participates in major international art fairs, including The Armory Show New York, Masterpiece London, Art Miami, and the London Original Print Fair.

Hopton and Lyndsey Ingram take part in **'The RA Hosts: Curating the Art Fair Stand'** at Masterpiece, 1 July, 3pm in the Lecture Theatre. Talk is free of charge.

### Media Enquiries

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