

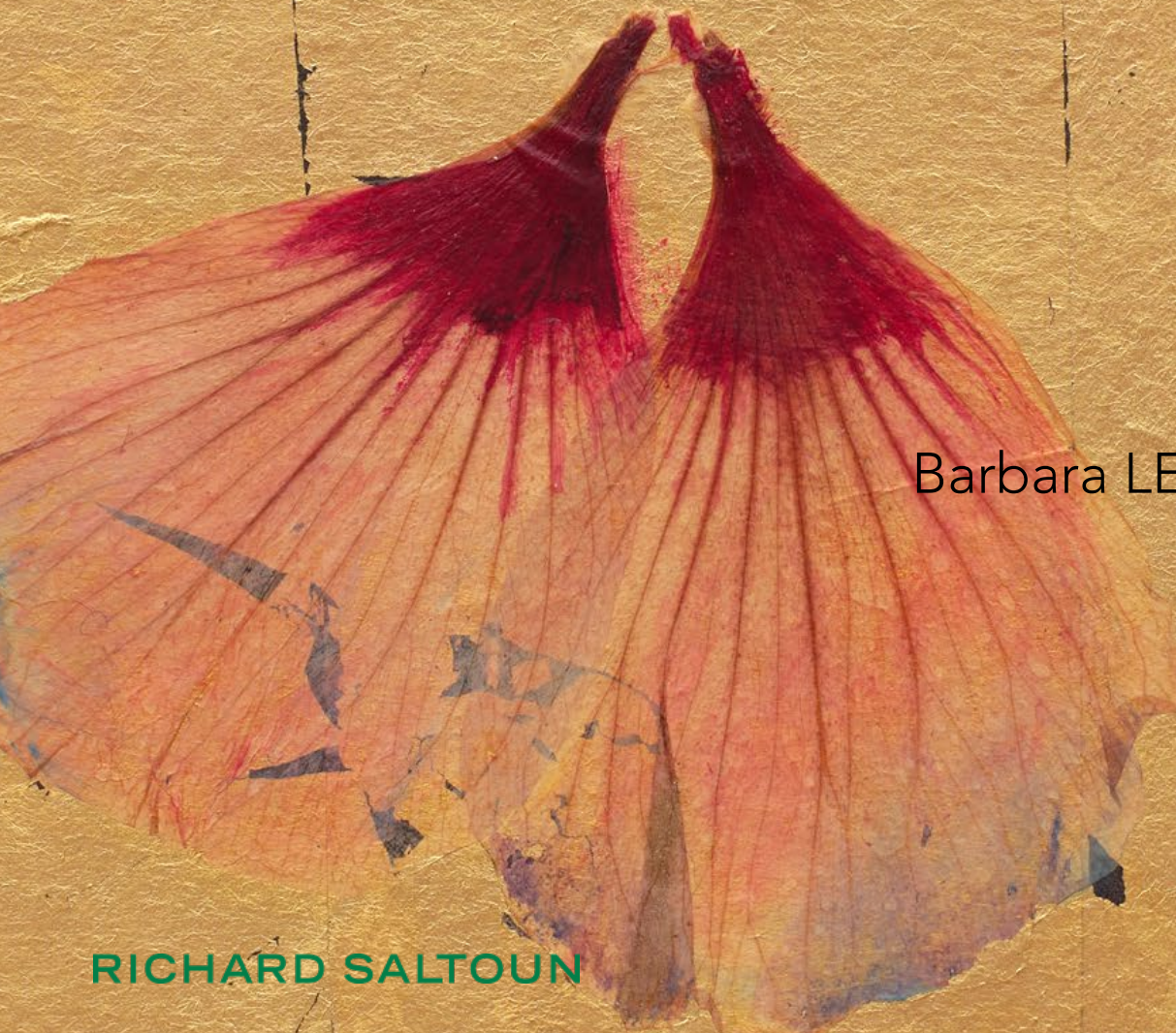
Terre Protégée
(Protected Earth)

Presenting contemporary ecofeminist voices.

Frieze London 2024

9 - 13 October

Booth D7



Jennifer BINNIE (1958 -)

Gaia FUGAZZA (1985 -)

Simryn GILL (1959 -)

Reena SAINI KALLAT (1973 -)

Barbara LEVITTOUX-ŚWIDERSKA (1933 - 2019)

Gina PANE (1939 - 1990)

Greta SCHÖDL (1929 -)

Daiara TUKANO (1982 -)

Ria VERHAEGHE (1950 -)

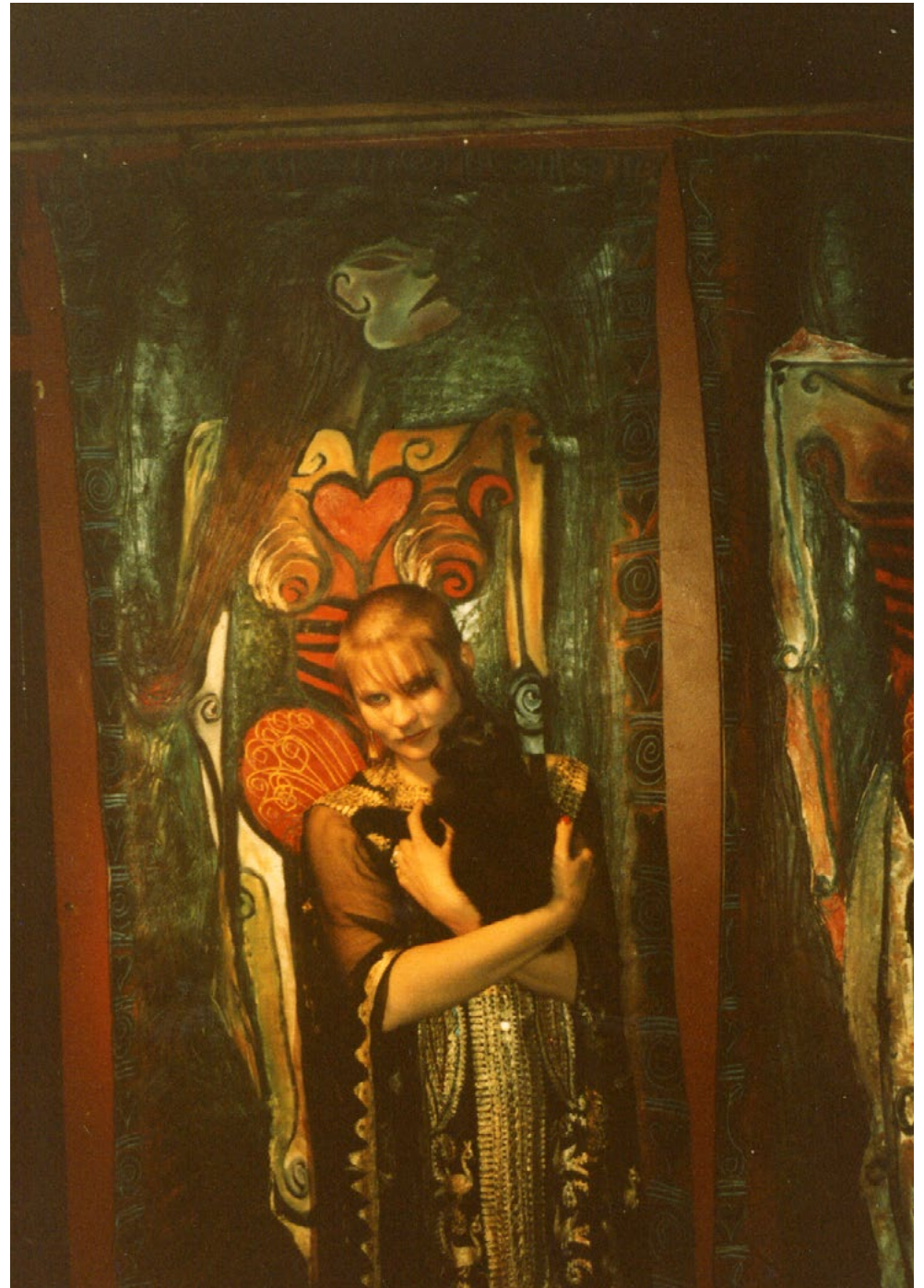
RICHARD SALTOUN

Painter and performance artist **Jennifer BINNIE** (1958 -) contributed greatly to the British art scene of the late 1970s-2000s, establishing her practice by creating works that resonate with her surroundings, nature in particular, and later expanding beyond the bounds of the canvas and into the areas of performance, film and sculpture.

Binnie is widely recognised for her participation in the British Neo Nativist group in the 1980's. The group emerged from a subculture – connected with but not limited to the New Romantic club scene – which developed in London against a backdrop of intense economic, political and social change. In the aftermath of punk , and at the advent of the rise of Thatcherism, a vigorous creative energy developed in the UK which sat outside of mainstream culture, creating its own network of agents, economies, activities and events.

In the late 1990's, Binnie took a teaching qualification which led to her working in a range of educational institutions in East Sussex. This experience inspired her to her to create a series of work which connected to ancient myths associated with rites of passage, rituals and grounding. Around this time, Jennifer also began to work with her sister Christine on establishing the Neo – nativist archive which has led to recognition of the significance of the group as part of 1980's subculture. The sisters also started to work together to create exhibitions and installations which reflect both their unusual childhood and experiences in 1980's London.

Jennifer Binnie continues to live and work in her colourful home in Jevington, East Sussex. Recently, her work has been included in Barbican's *RE/SISTERS* exhibition (2023/24) and Tate's *Women in Revolt!* (currently touring at the National Galleries of Scotland).



Jennifer BINNIE (1958 -)
Deer Statue, 1984
Oil on canvas
242 x 160 cm
(JNB058)

£ 20,000.00 + applicable taxes



Jennifer BINNIE (1958 -)
Lady of the Forest Nurtures the Trees, 2024
Oil on canvas
192 x 154 cm
(JNB148)

£ 10,000.00 + applicable taxes



Italian-born London-based **Gaia FUGAZZA's** (1985 -) practice includes paintings and performances exploring the complex relationship between humans and the natural environment, plant knowledge, reproduction, and transcendental practices

Fugazza uses experimental techniques informed by ancient practices that prioritize knowledge's transmission through craft. Burning into panels of wood, and then carving away at the surface, she creates the form of etching plates, which she then paints, pours molten wax into, or inlays with various materials, to create a new sculptural surface. Materials compete with the figurative elements of her work, each carrying metaphorical significance. Techniques are often chosen for their performative value as they require a unique physical presence from the artist.

Fugazza completed an MA Fine Art, Chelsea College of Arts, London, 2014. Her work has been featured in Biennials and institutional shows such as the Lofoten International Art Festival (2022), *Other Ways*, Baltic Triennial 13, South London Gallery, London (2018); *Glasstress*, Fondazione Berengo, Venice (2017); *No Foods Land*, Biennale Mediterranea 17, Fabbrica del Vapore, Milan (2017); *The London Open Live*, Whitechapel Gallery, London (2016); *Hrm 199 Ltd*, Tinguely Museum, Basel (2015).

Her performances have been presented at the Royal Academy of Arts, London; South London Gallery, London and Kunsthall Oslo.





Gaia FUGAZZA (1985 -)

In progress work, 2024

Mineral pigments, acrylic medium,
traditional gesso and china ink, on birch plywood

67 x 59 cm

(GFU073)

£ 7,000.00 + applicable taxes

One of Australia's leading artists, **Simryn GILL** (1959 -) was born in Singapore and lives and works in Sydney, Australia, and Port Dickson, Malaysia. Gill's practice is primarily concerned with the effects of migration, globalization and the Anthropocene on local ecologies and communities. Her work is characterized by themes of transformation through the incorporation of found materials, which she prints, glues, presses, or tears. Describing herself as a 'maker and keeper of records,' Gill engages deeply with indexical, manual, and record-making processes, creating comprehensive renditions of objects or organic matter from her immediate surroundings.

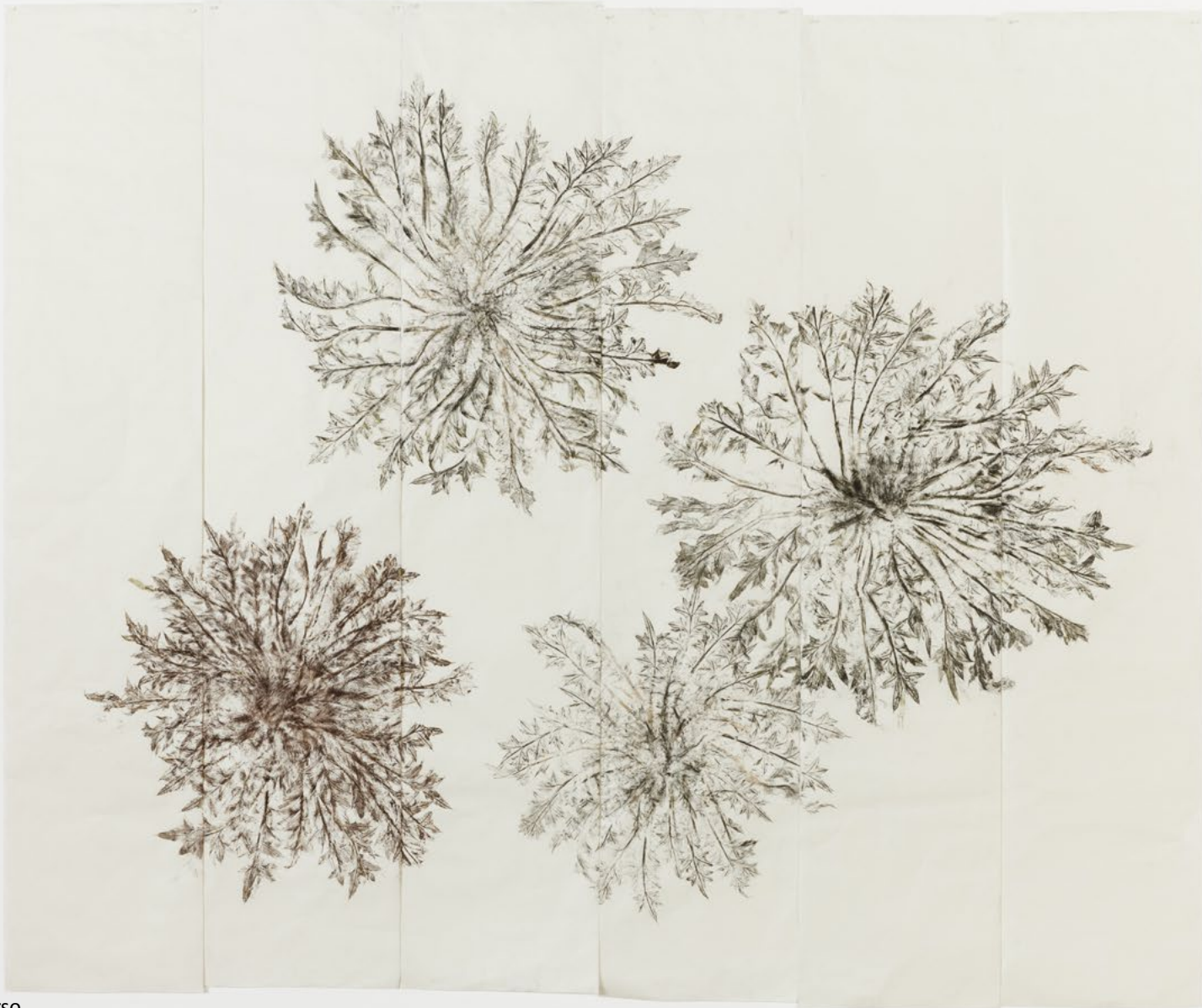
Her work embodies themes of transformation, and through the reinterpretation of these materials, which may be printed, glued, pressed, or torn, she considers how ideas and meanings are communicated between people, objects, and sites. Gill often works on paper, experimenting with various printing techniques, and her work looks at paper from different perspectives: as support for images, as material for objects, as index of a process of entropic decay.

Her solo exhibition, *Shelter*, curated by Catherine de Zegher is currently on view at our London gallery the exhibition featuring both historic and recent works, emphasizing Gill's pivotal role in contemporary, non-Eurocentric ecological discourse.

Throughout her career, Gill has showed in documenta 12 and 13 (2007, 2012), in the Moscow Biennale (2013), the Venice Biennale (Australian pavillion, 2013) and the Sydney Biennale (2018). Recent solo exhibitions include *The Sea is a Field*, Singapore Art Museum (2024), *Naga Doodles*, Linnean Society, Royal Academy of Arts, London (2023). Recent group exhibitions include *RE/SISTERS*, Barbican Centre, London (2023/24), *The National 4: Australian Art Now* at the Museum of Contemporary Art, Sydney (2023), *This is a Poem*, Buxton Contemporary, Melbourne (2021); *Down to Earth*, Gropius Bau, Berlin, Germany (2020); *The Penumbra Age*, Museum of Modern Art, Warsaw, Poland (2020); and *Among the Trees*, Hayward Gallery, London, UK (2019).

Her work is included in major international collections including the Art Gallery of New South Wales, Sydney; Museum of Contemporary Art, Sydney, Centre Pompidou, Paris; Getty Center, Los Angeles; Hammer Museum, Los Angeles; M+, Hong Kong; Metropolitan Museum of Art, New York; ; Museum of Modern Art, New York; Solomon R. Guggenheim Museum, New York; National Gallery, Singapore; and Tate Modern, London.





Simryn GILL (1959 -)

Thistle and Friends. Thistle 6, 2024

Etching ink on paper

Each part signed and dated on the verso

6 sheets, each: 240 x 45 cm

Overall: 240 x 270 cm

(SIM479)

£ 8,000.00 + applicable taxes



Reena SAINI KALLAT's (b. 1973, Delhi, India) practice spans drawing, photography, sculpture and video. Kallat's interest in political and social borders—and their violent impact on land, people, and nature—resonates with the continuing aftershocks of the Partition in India, which her paternal family experienced. Kallat has researched various histories of migration, the plunder of shared natural resources for national gain, and archives of disappeared people. The idea that barriers can be transformed and overcome is strongly pronounced in Kallat's work: where there is contact there is exchange and fusion.

Her work has been widely exhibited at institutions around the world. Upcoming and recent solo exhibitions include Musée de l'Homme, Paris, France (2024-2025), Astrup Fearnley Museet, Oslo (2024 - 2025), Kunstmuseum Thun, Switzerland (2023), Compton Verney, UK (2022), Firstsite, UK (2022), Norrtälje Konsthall, Sweden (2021), The National Museum of Asian Arts – Guimet, Paris (2020); the Manchester Museum (2017) and Offsite, Vancouver Art Gallery (2015). She will be included in the 15th Bienal de la Habana (2025) and has participated at the Sharjah Art Biennale (2023), Bangkok Art Biennale (2020); Havana Biennial (2019); Busan Biennale (2016), Göteborg International Biennial for Contemporary Art (2011), the Vancouver International Sculpture Biennale (2011), the Asian Art Biennale, Taiwan (2009) amongst others.

Her work was included in group exhibitions at The Museum of Modern Art (MOMA), New York; Tate Modern, London; Museum of Modern and Contemporary Art, Seoul; Institute of Contemporary Art, Boston; SITE SantaFe, New Mexico; Minneapolis Institute of Art, Minnesota; Mori Art Museum, Tokyo; Pirelli Hangar Bicocca, Milan; MOCA, Shanghai; Busan MOMA amongst several others.

Her works are part of several public and private collections including Musée de Beaux Arts, Ottawa; Art Gallery of New South Wales, Sydney; Museum Arnhem, Netherlands; Cincinnati Art Museum, Ohio; Manchester Museum, UK; National Taiwan Museum of Fine Arts, Taichung; Vancouver Art Gallery, Canada; Sharjah Art Foundation, UAE.

She lives and works in Mumbai, India.





***Woven Chronicle*, 2022**

Circuit boards, speakers, electric
wires and fittings

Single channel audio (10 min.)

335 x 836 x 30 cm

(RKA012)

£ 180,000.00 + applicable taxes

Installation view: *Deep Rivers Run Quiet*, Kunstmuseum Thun, Switzerland, 2023.

The movements of travellers, migrants, and labor across the world have produced major social and economic impacts as well as new forms of cultural exchange. This mobility has not only freed cultural identities from physical places but also shown us all as interconnected.

Woven Chronicle was conceived with electric wires to form a drawing that traces the impact of human activity on the environment using a colour code to represent the ecological footprint of each country. The ecological footprint is determined here by how much land and water a population requires to produce the resources it consumes, and by the rate at which the waste generated in the process can be naturally recycled to produce new resources. When a population's ecological footprint exceeds its biocapacity, it results in a biocapacity deficit in that region, signifying an "ecological deficit".

Through this visualization of ecological debtors and creditors, the Global Footprint Network aims to stimulate a dialogue about the growing significance of biocapacity. In the installation, the map distinguishes between the high standard of living in the Global North and the comparatively lower standard in the South. Interestingly, this particular scale reverses the conventional roles as it reveals that the South is performing relatively well in terms of biocapacity, while the Global North exhibits a significantly larger ecological footprint in comparison to its biocapacity.

The audio component resonates with high-voltage electric current sounds drowned within deep-sea ambient sounds, slow electric pulses, the hum of engaged tones from telecommunications, mechanical-sounding drone, factory sirens, ship horns intermingle with migratory bird sounds.



Born in Warsaw, Poland, **Barbara LEVITTOUX-SWIDERSKA** (1933-2019) studied painting and tapestry at the acclaimed Academy of Fine Arts (1958-59), the foundational site and training ground of the Polish Textile School. A contemporary of Magdalena Abakanowicz, Levittoux helped create a new visual language of textile and fibre sculpture and ultimately, changed the perception and direction of textile art in Europe.

Over the course of her career, Levittoux-Świdierska created a cohesive body of sculptures and paintings that, through a focus on materiality, structure and form, added new dimensions to Polish textile art. Utilizing materials close at hand, like pine needles or birch bark, she wove or glued these natural fibres together with man-made ones, such as wire, plastic or industrial scraps, to create three-dimensional textiles that were minimal, intimate and emphasized the spatial relations between objects. Beguiling yet fragile, her creations speak to our new-found ecological sensibility.

Levittoux-Świdierska's work has featured in important biennales celebrating textile art, including the International Tapestry Biennales in Lausanne in 1975, 1985 and 2009, and the International Textile Triennial organised by the Central Museum of Łódź, Poland. In 2010, she received a life-time award for her achievements in textile.

Her works are in the collections of Tate, London, UK; Jewish Museum, New York, USA; Guggenheim Abu Dhabi, UAE; Dallas Museum of Art, Texas, USA (Promised Gift).



Barbara LEVITTOUX-ŚWIDERSKA (1933 - 2019)

Caterpillar II [Liszka II], 1984

Sisal, wood, natural fibres

Signed, titled, dated to verso

260 x 100 cm

(BLE151)

£ 65,000.00 + applicable taxes





Gina PANE was born in 1939 in Biarritz, France and spent most of her life working between Milan and Paris, where she died in 1990. She trained at the École Beaux-Arts in Paris and was associated with Edmee Larnaudie's Atelier d'Art Sacré [Studio for Sacred Arts] from 1961 and 1963. From the 1970s onwards, Pane became a defining figure of the international Body Art movement with her 'actions' - a series of highly choreographed events in which the artist subjected herself to intense physical and mental trials. Pane stopped performing entirely in the early 1980s and began working in the fields of sculpture, installation and painting until her death.

In 2007, Pane's work was included in the ground-breaking exhibition 'WACK! Art and the Feminist Revolution' at MOCA, Los Angeles, USA, cementing her historic contribution as a leading feminist artist. The artist participated at 'Documenta 6' in Kassel in 1977 and has had solo exhibitions in major museums around the world. More recently, her work has featured in important exhibitions such as 'Gina Pane', Museo de Arte Contemporáneo de Castilla y León, Leon, Spain (2016); 'Gina Pane' at MART | Museo di Arte Moderna e Contemporanea di Trento e Rovereto, Trento, Italy (2012); and 'Gina Pane. Terre - artiste - ciel', Centre Georges Pompidou, Paris, France (2005). Pane's work is displayed in public collections including the Solomon R. Guggenheim Museum, the Museum of Modern Art, the Centre Georges Pompidou, and Musée d'Art Moderne de la Ville de Paris, amongst others.





Gina PANE (1939-1990)
Terre protégée III, 1971
Photo lithograph on paper
72 x 78 cm
Edition 2 of 9
(GPN047)

£ 12,000.00 + applicable taxes

Greta SCHÖDL (1929 -) is one of the most significant artists in Italy in the field of visual poetry, *Poesia Visiva*. Born in Austria but living in Bologna, Italy since 1959, her work has refined a unique visual language. Incorporating letters and symbols, obsessively repeated until they become abstract, Shödl echoes the fervent repetition of other women artists like Hanne Darboven and Irma Blank. Geometrical shapes and bold signs intertwine with words, illuminated by gold leaf and embroidered with iron wires, merging in unison on different surfaces often associated with the domestic sphere, such as ironing boards, pillowcases and sheets. Through her fabric pieces she aims to challenge the social constructs of language and the materials that are traditionally associated with the feminine and the domestic.

In 1978, her work was included in the Venice Biennale and in 1981 she was included at the 16th São Paulo Biennale. In 2012, MART Rovereto dedicated a major exhibition to the *Poesia Visiva* movement, including Shödl's work. Recently, her work was included in the exhibition and catalogue *Scrivere Disegnando (Writing by Drawing)* at the Centre d'Art Contemporain Genève in 2020 and in the catalogue *La Performance a Bologna negli anni '70* (2023).

This year, her solo retrospective *Time doesn't exist (Il tempo non esiste)* was presented at Fondazione del Monte in Bologna, and her work is included in the Venice Biennale - *Stranieri Ovunque - Foreigners Everywhere* - curated by Adriano Pedrosa



Greta SCHÖDL (1929 -)

Untitled, 1990 c.

Dried leaves, mixed media on handmade paper collaged on gold leaf on canvas

Signed on front and on verso

100 x 49 cm

(GRS239)

£ 40,000.00 + applicable taxes





Greta SCHÖDL (1929 -)

Untitled, 1977-88

Dried leaves and mixed media on handmade paper

Signed lower right recto

34 x 26 cm

(GRS149)

£ 5,000.00 + applicable taxes



Greta SCHÖDL (1929 -)

Untitled, 1977-88

Dried leaves and mixed media on handmade paper

Signed lower right recto

34 x 27 cm

(GRS150)

£ 5,000.00 + applicable taxes

Daiara TUKANO (b. São Paulo, 1982) belongs to the Erëmiri Hãusiro Parameri clan of the Yepá Mahsã people, better known as Tukano. She is an artist, independent communicator, indigenous rights activist, and Human Rights researcher.

Daiara's work centers on researching her people's traditions and spirituality, particularly the Hori. In doing so, she dedicates herself to understanding the visions she experiences in her dreams and through collaborative studies with her family. Through her art, Daiara thoroughly investigates her culture and experiments with different forms and lighting to grasp the profound impact these traditions have on us.

Her solo exhibition *Pamuri Pati: World of Transformation* was presented at the Museu Nacional da República, in Brasília in 2023. She was the invited artist at the *30th Programa de Exposições* at the Centro Cultural São Paulo, SP, in 2020, when she executed the project Pamuri Yukese.

Her work will be included in *Amazons. The Ancestral Future*, opening at CCCB (Centre de Cultura Contemporània de Barcelona) in November 2024. Other selected group exhibitions include: *Dear Earth*, Hayward Gallery, London, UK (2023), *Brasil Futuro: as formas da democracia*, Museu Nacional da República, Brasília, Brazil, (2023); *Histórias Brasileiras*, Masp, São Paulo, Brazil (2022). Tukano participated in the 34th Bienal de São Paulo – *Though It's Dark, Still I Sing*.





Daiara TUKANO (1982 -)

Ohpeko Pati - world of the sacred waters of the Grand Mother of the universe, 2023

Acrylic on canvas

195 x 244 x 4.5 cm

(DTU002)

£ 50,000.00 + applicable taxes

Ria VERHAEGHE (b.1950) is one of the most important artists living and working in Belgium. Her oeuvre spans painting, sculpture, drawing, collage and video. Primarily concerned with giving value to images and photographs of death and tragedies found in newspapers - that are often quickly discarded and forgotten - she also works with flowers, plants and organic materials.

For the last thirty years, Verhaeghe has been assembling an image database called *Provisoria*, in which approximately 60.000 images are ordered according to a personal bookkeeping system (or “matrix”) of keywords, colors, dates and groups. Through this collection, she aims to conserve, present and re-contextualise these images within new frameworks of meaning and significance. The *Provisoria* collection forms the nucleus of Verhaeghe’s practice.

As a mostly self-taught artist, Verhaeghe’s work is heavily influenced by her studies in music history and professional background as a nurse.

Notable solo presentations include: *SANT2024: Ria Verhaeghe*, which opened at the Cultural Centre of Bruges in September 2024; *Panta Rhei, Spiegelrei*, Be-Part, Waregem, Belgium (2023); *Verticals*, Installation in the room of Medieval Art, Museum of Fine Arts (MSK), Ghent, Belgium (2022) and *Alma Matrix, Bracha L. Ettinger and Ria Verhaeghe*, Antoni Tapies Foundation, Barcelona, Spain (2010). Selected group presentations include The 5th Biennale of Moscow, Russia (2013) and *All our relations*, 18th Biennale of Sydney, Australia (2012).





Ria VERHAEGHE (1950 -)

Hibiscus Syriacus 7, 2017

Collage, oil, resin, flower petals, gold leaf on board

Signed, titled, dated verso

19 x 25 x 2 cm

(RVE176)

£ 5,000.00 + applicable taxes

Ria VERHAEGHE (1950 -)
Hibiscus Syriacus 8, 2017
Collage, oil, resin, flower petals, gold leaf on board
Signed, titled, dated verso
25 x 19 x 2 cm
(RVE177)

£ 5,000.00 + applicable taxes





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RICHARD SALTOUN

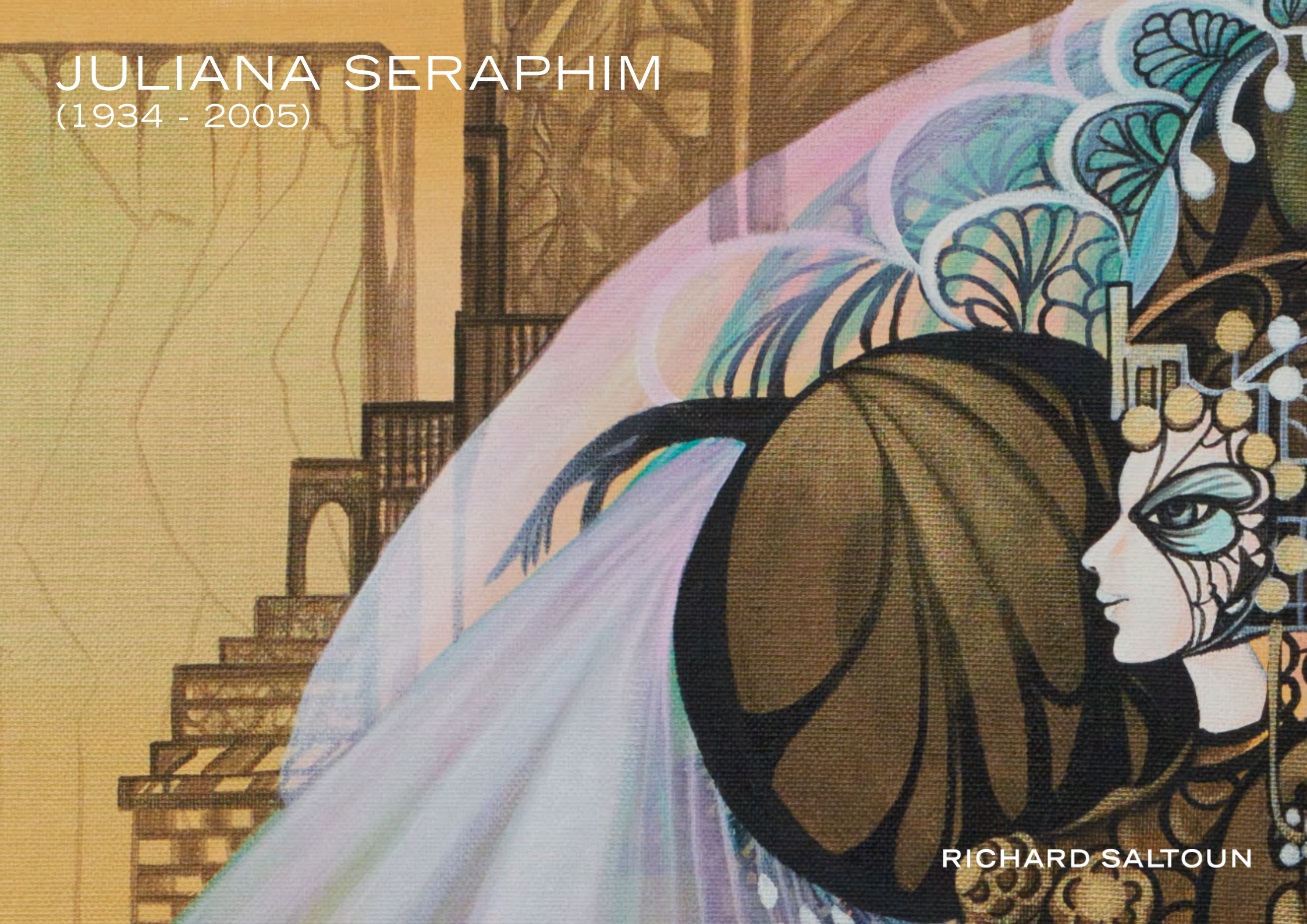
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JULIANA SERAPHIM
(1934 - 2005)



RICHARD SALTOUN

Born in Palestine, **Juliana SERAPHIM** (1934 - 2005) moved to Beirut at the age of 14 with her family. She was one of the first generation of Palestinian artists whose practices evolved in exile. She studied under the painter Jean Khalife whilst simultaneously working for the United Nations Agency assisting refugees. In the late 1950s, she moved to Florence, Italy, studying at the Academy of Fine Arts, with later studies in Paris and Madrid.

Now considered one of the pioneers of the celebrated Beirut art scene which emerged in the 1960s, Seraphim's unique form of Surrealism marks her out from her contemporaries. Considered an outsider by the more politically active artists, her artworks didn't explicitly engage with the Palestinian national cause; instead, she developed a unique, sensually visual vocabulary rooted in the perception of a "woman's world". Her paintings are characterised by layers of erotic, dreamlike imagery and characters that morph into plants and flowers. Seraphim's works embody spirituality, sexuality, mythology with her own childhood memories and upbringing; merging the beautiful with the grotesque and executed in a hyper-feminine style.

Seraphim was one of the first Lebanese women artists to survive entirely from her art; she represented Lebanon in international exhibitions, including the biennials of Alexandria, 1962, Paris, 1963, and São Paulo, 1965.

Recent important group exhibitions which have cemented her position include *Arab Presence, Modern Art and Decolonization: Paris 1908 – 1988*, Musée d'Art Moderne, Paris, 2024 and *Beirut and The Golden Sixties*, Biennale de Lyon, 2022.





***The Lake (Le Lac)*, 1972**

Oil on canvas

Signed and dated lower left recto

100 x 80 cm

(JSE003)

£ 80,000.00 + applicable taxes



Hermaphrodite figures, 1974
Oil on canvas
Signed and dated lower left recto
50 x 60 cm
(JSE055)

£ 50,000.00 + applicable taxes



The Golden Palace, c. 1980
Oil, sand and gold on canvas
Signed lower right recto
80 x 100 cm
(JSE025)

£ 40,000.00 + applicable taxes



White Peacock, 1991
Signed and dated lower left recto
Oil on canvas
70 x 80 cm
(JSE054)

£ 45,000.00 + applicable taxes

Men just don't understand the needs of a woman. When she is in love, she is delicate, fragile flower, easily bruised. How many men have the sensitivity to know this? This is what I wanted to express in my 'Femme Fleur' paintings. The two men in my life who I would have married failed me, Just couldn't fulfil all my needs - the 'flower' woman in me, and the artist. They were afraid of both... The woman was too complicated, and the artist was too independent.

- Juliana Seraphim

Shell Lady, 1992

Oil on canvas

Signed and dated lower left recto

100 x 80.2 cm

(JSE011)

£ 80,000.00 + applicable taxes





The Veil Dance (Danse du mandile), 1994
Oil on canvas
Signed and dated lower left recto
80 x 60 cm
(JSE012)

£ 45,000.00 + applicable taxes



Mythical Dance (Danse Mythique), 1994
Oil on canvas
Signed and dated lower left recto
80 x 60 cm
(JSE014)

£ 40,000.00 + applicable taxes





The Dance of Ishtar (La Danse d'Ishtar), 1994

Oil on canvas

Signed and dated lower left recto

80 x 60 cm

(JSE013)

£ 40,000.00 + applicable taxes



Princess with a Hookah (Princesse au narguileh), 1994

Oil on canvas

Signed in French and dated lower left recto

Signed in Arabic, dated and titled verso

60 x 80 cm

(JSE047)

£ 80,000.00 + applicable taxes

Dance of Love (Dance de l'Amour), 1994
Oil on canvas
Signed and dated lower left recto
75 x 45 cm
(JSE052)

£ 40,000.00 + applicable taxes





Dream of Samarkand (Rêve de Samarcande), 1994

Oil on canvas

Signed and dated lower right recto

100 x 120 cm

(JSE053)

£ 80,000.00 + applicable taxes



***The Musicians (Les musiciennes)*, 1995**

Oil on canvas

Signed and dated lower left recto.

Titled and dated on verso

65 x 85 cm

(JSE006)

£ 45,000.00 + applicable taxes



*For some reason I avoided painting.
Without understanding why, I was afraid even to try.
Maybe the memory of those grand paintings in my
grandfather's house still intimidated me, put art on
a pedestal higher than my dreams dared reach. They
portrayed a mysterious world - birds, animals, trees,
moons, faces... all exotic and foreign, fascinating, and a
bit frightening to a child's imagination. Maybe that mystic
world still dominated my unconscious and I wasn't ready
to open that door yet, to go so deeply into myself.*

- Juliana Seraphim

Oyster Woman, 1977

Gouache on card

Signed lower right recto

Marked in pencil on verso 'Dimension 39 x 26,30 cm; Date 1977;

Valeur Fr. 500; Description Femme huitre; Tonye'

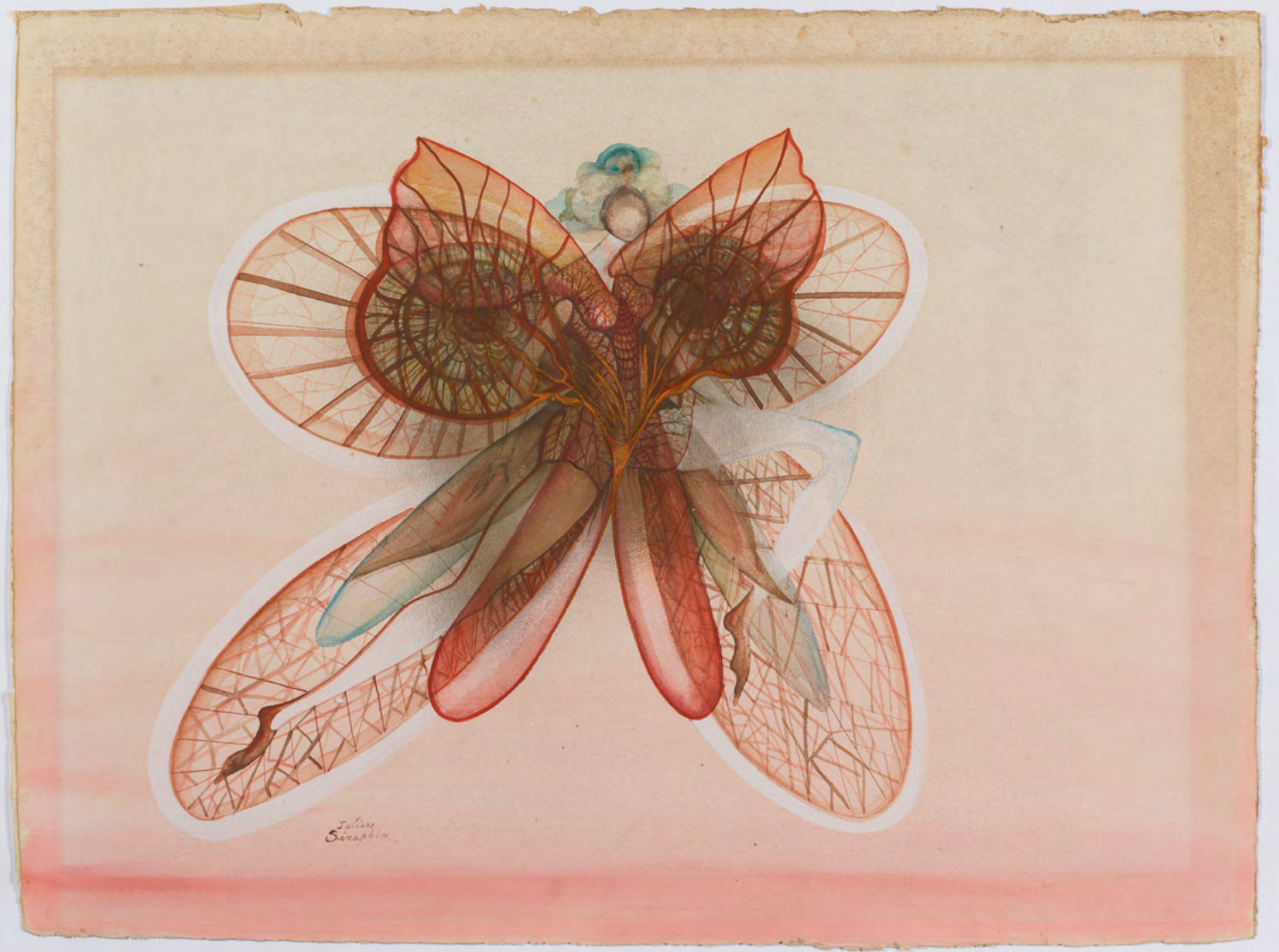
48 x 26 cm

(JSE022)

£ 12,500.00 + applicable taxes







The Butterfly Tree (Le Papillon Arbre), 1977

Watercolour and pencil on cardboard

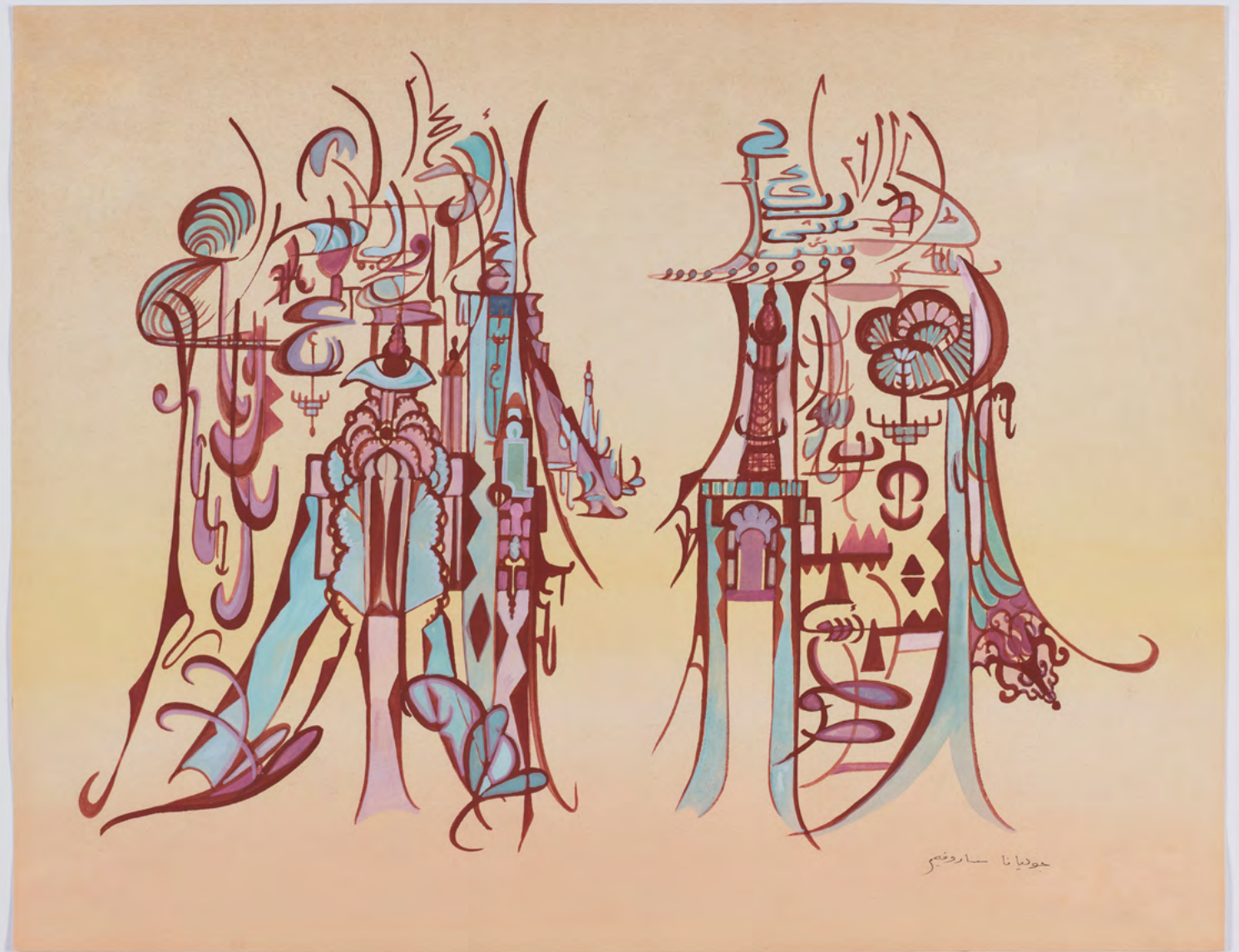
Signed lower left recto

Title, date and location on verso

50 x 77 cm

(JSE040)

£ 15,000.00 + applicable taxes



Untitled, c. 1980

Gouache on paper

50 x 64 cm

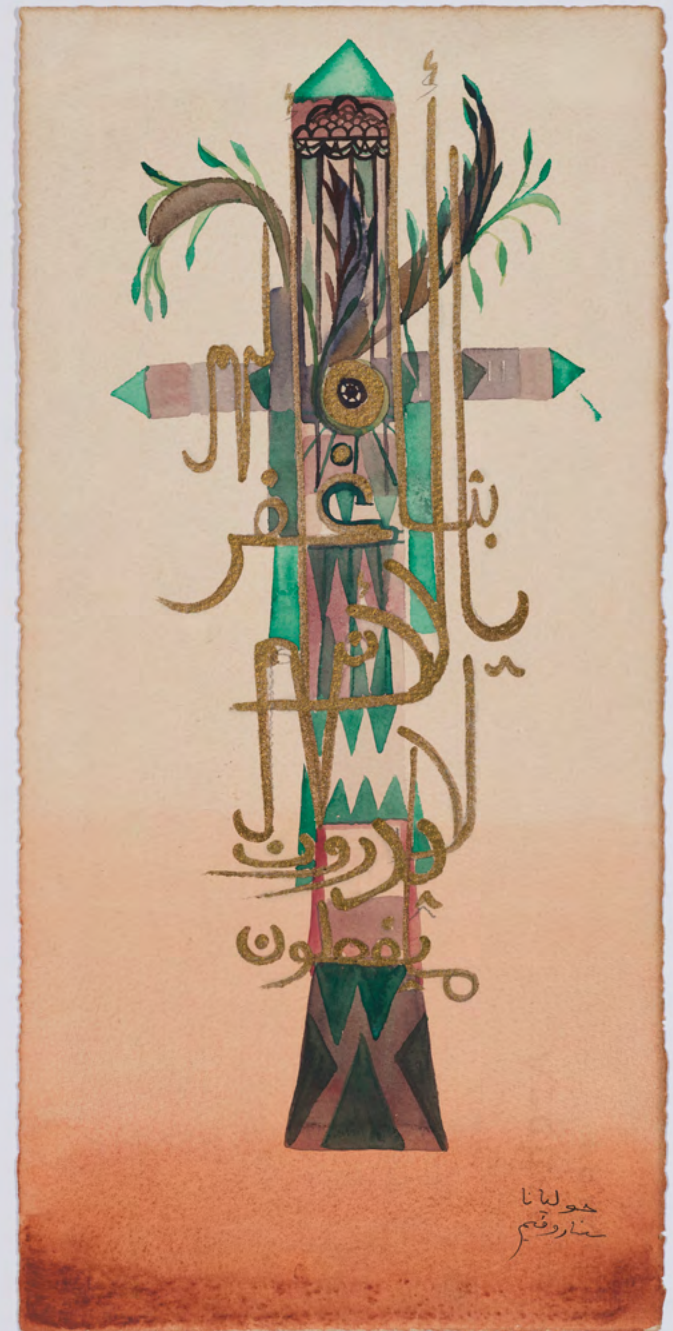
Signed in Arabic [Juliana Sarafim], lower right recto

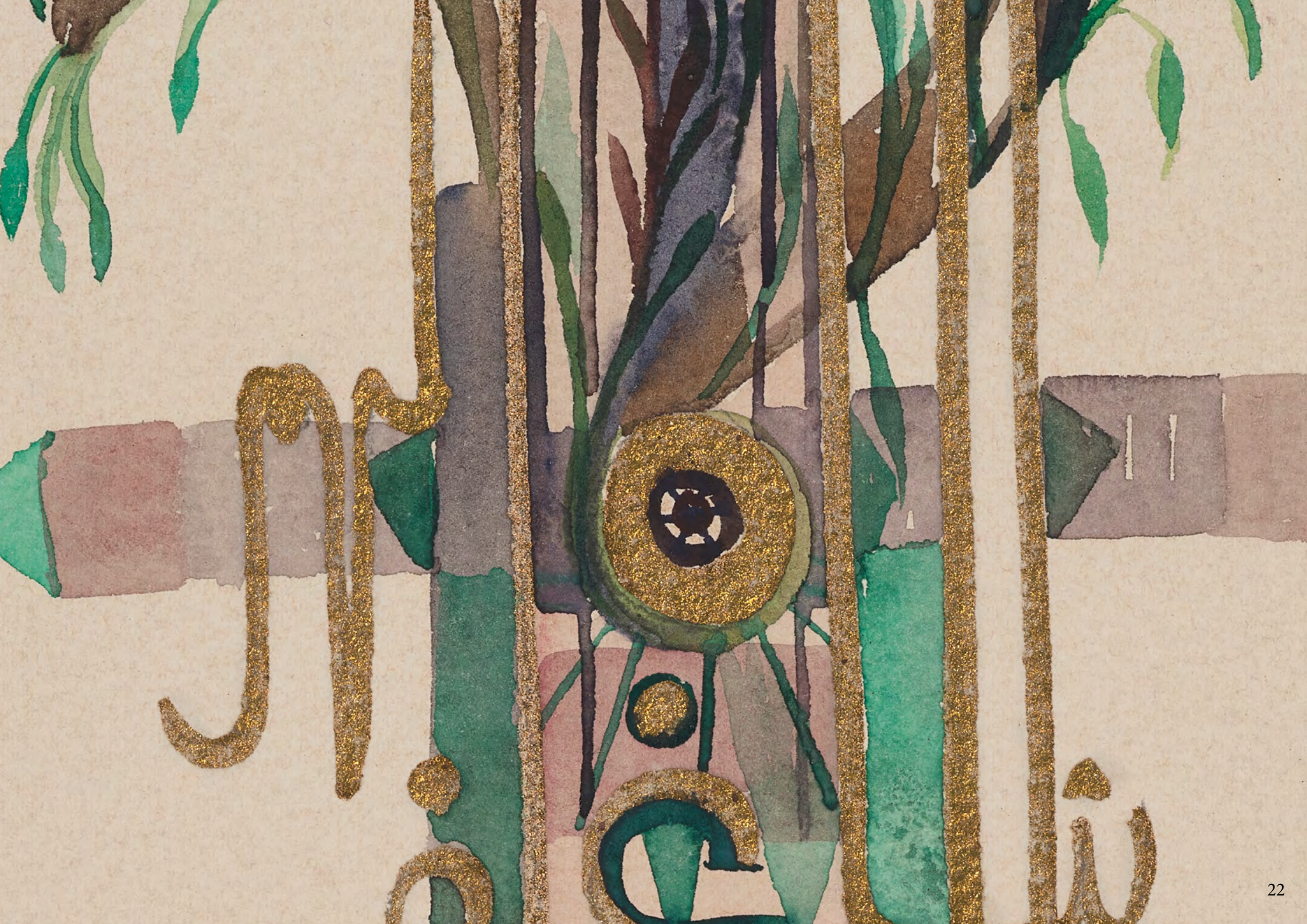
(JSE008)

£ 8,000.00 + applicable taxes

Untitled, c. 1980
Mixed media on paper
Signed lower right recto
37 x 18 cm
(JSE029)

£ 10,000.00 + applicable taxes





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