



EILEEN AGAR—ANOTHER LOOK

SELECTED WORKS

Including Artists:

Linder | Lucy Stein | Florence Hutchings | Nadia Hebson | Olivia Fraser

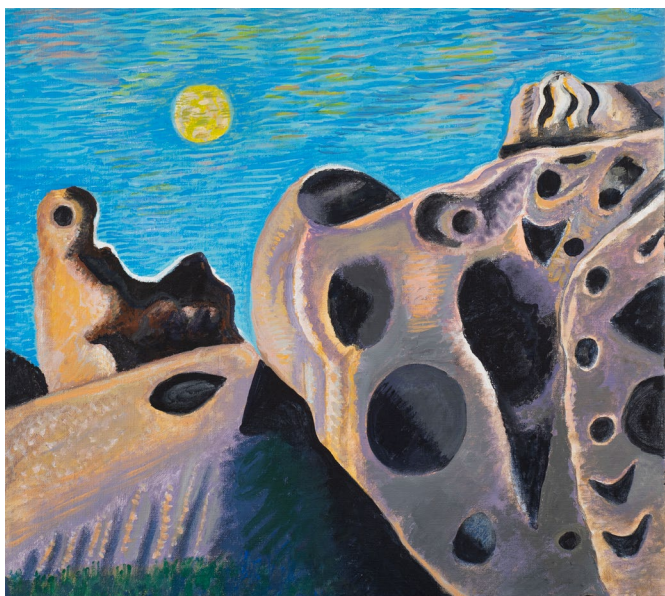
19 May – 17 July 2021

Imagination Can Continually Take Wing: The Enduring Spirit of Eileen Agar

To celebrate this year's major Eileen Agar retrospective at the Whitechapel Gallery, The Redfern Gallery have invited five contemporary artists to respond to Agar's work.

Eileen Agar: Another Look confirms Agar's place as one of the most spirited, intriguing, and prolific artists of her generation, whilst offering a new perspective on her practice by exhibiting her work within and alongside that of contemporary artists.

Accompanied by a catalogue with an essay by Hettie Judah



EILEEN AGAR RA (1899 - 1991) led a career of peripatetic experimentation that extended over seven decades and resulted in a body of work that included sculpture, surrealist assemblages, photographs, collage, experiments with lettering, and paintings in oils and acrylics.

Agar was famously invited to exhibit in the International Surrealist Exhibition, held in London in the summer of 1936, alongside artists such as Dalí, de Chirico and Duchamp. She always maintained that Cubism inspired her equally and the two movements endured as the two 'legs' of her work.

Above: Eileen Agar *Rock 3 (Hidden Lovers of Ploumanach I)* 1985
Acrylic on canvas 61 × 61 cm. Top right: Eileen Agar *Wings of a Child*
1983 Acrylic on canvas 41 × 61 cm

LINDER

Linder is a British artist known for her photography, radical feminist photomontage and confrontational performance art. For her solo shows at the Hepworth Wakefield and Tate St Ives in 2013, Linder collaborated with choreographer Kenneth Tindall of Northern Ballet for a performance piece, *The Ultimate Form* (2013), inspired by the artist's research into the work of Barbara Hepworth.

Linder's photomontage series *The Merry Maidens* (2021) takes its name from a circle of standing stones near St Buryan, Cornwall – purportedly the rocky remains of 19 young women who dared dance on the Sabbath. "The women in my works are yet to be fully petrified, they're still in varying stages of metamorphosis with shells, fossils and crystals acting as catalysts," says Linder.



Merry Maiden (iii) 2021 photomontage 27 x 21 cm

LUCY STEIN

Lucy Stein (born 1979) was a resident at Porthmeor Studio 5 in 2015 as part of the Tate St Ives Artist Programme. Stein's work builds on an engagement with British modernist painting, feminist theory and women's literature. Her work ranges from painting to performance and film.

"One thing that Agar taught me is that your progression through subject matter and motifs isn't linear – they come back." In painting, performance and film, Stein's work has explored ties between the sexual, gustatory body and the natural world, and her own complex relationship with literary and art historical figures, neo-paganism and psychoanalysis. Like recurring emblems from dreams, motifs from Agar's work - among them shells, moons and owls –thread through Stein's recent paintings.



The Hearth Remembers 2021 Acrylic and oil on linen 120 x 140 cm

FLORENCE HUTCHINGS

Florence Hutchings was born in 1996 in Kent, and is currently based in London. She has been awarded the Lynn Painter-Stainers Prize. Working from techniques from life drawing, the domestic and repetition, artist Florence Hutchings paints still lifes that depict everyday settings.

She describes her excitement at discovering the "high intensity blues and oranges" Agar often returned to. "She uses colour that's so intense that it makes you feel uncomfortable and puts you on edge," says Hutchings, who selected the intense colour palette of collage works such as *Dining Room Table II* (2020) with Agar in mind.



Dining Room Table II 2020 Oil paint and collage on canvas 30 x 40 cm

NADIA HEBSON

Nadia Hebson is an artist and educator. Exhibitions and residencies have included: *Gravity & Parity &*, Hatton Gallery, Newcastle upon Tyne; *one on one: on skills*, The Contemporary Art Museum of Estonia, *Alpha Adieu*, Museum of Contemporary Art Antwerp, and The Dorich House Museum Studio Residency, Dorich House, London.

After seeing an article on Agar's home published in the late 1980s, Nadia Hebson was struck by "how she'd used a modernist language and then built on that to create a phantasmagoria of different elements." This play with associations and connections through layering images and objects chimes directly with Hebson's own work, which has in the past has paid tribute, variously, to Winifred Knights, Christina Ramberg and Marion Adnams.



Head Dress for E 2021 Marbled paper; walnut veneer; acrylic spray paint, watercolour paper; canvas 24 x 34 x 4 cm

OLIVIA FRASER

Olivia Fraser has had numerous single and group shows in the UK, India and Nepal and her works are in public and private collections all over the world including India, Australia, Singapore, UK, Belgium and USA.

Agar was her great-aunt and became close to her family in the late 1970s, after the death of Joseph Bard. "She'd turn up with bright blue makeup and wild 1960s clothes." Fraser's own work draws on her formation in specific Indian traditions, including Jaipuri miniature painting, larger scale pichwai and tantric art used as a tool in meditation practice and she detects Agar's influence, particularly in the use of intense colour.



Blue Lotus 2020 Giclée print on epson enhanced matt paper 63 x 63 cm

**The
Redfern
Gallery**

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