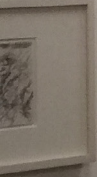
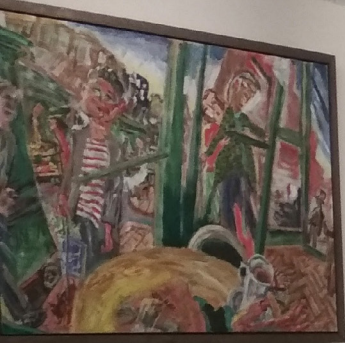


LUCI EYERS / TIMOTHY HYMAN

TRANSITION TWO / 7-30 SEPTEMBER 2018

OVERLAPPING CIRCUITS / DIVIDED SELVES





OVERLAPPING CIRCUITS / DIVIDED SELVES - PENCIL AND WATERCOLOUR ON FABRIANO PAPER



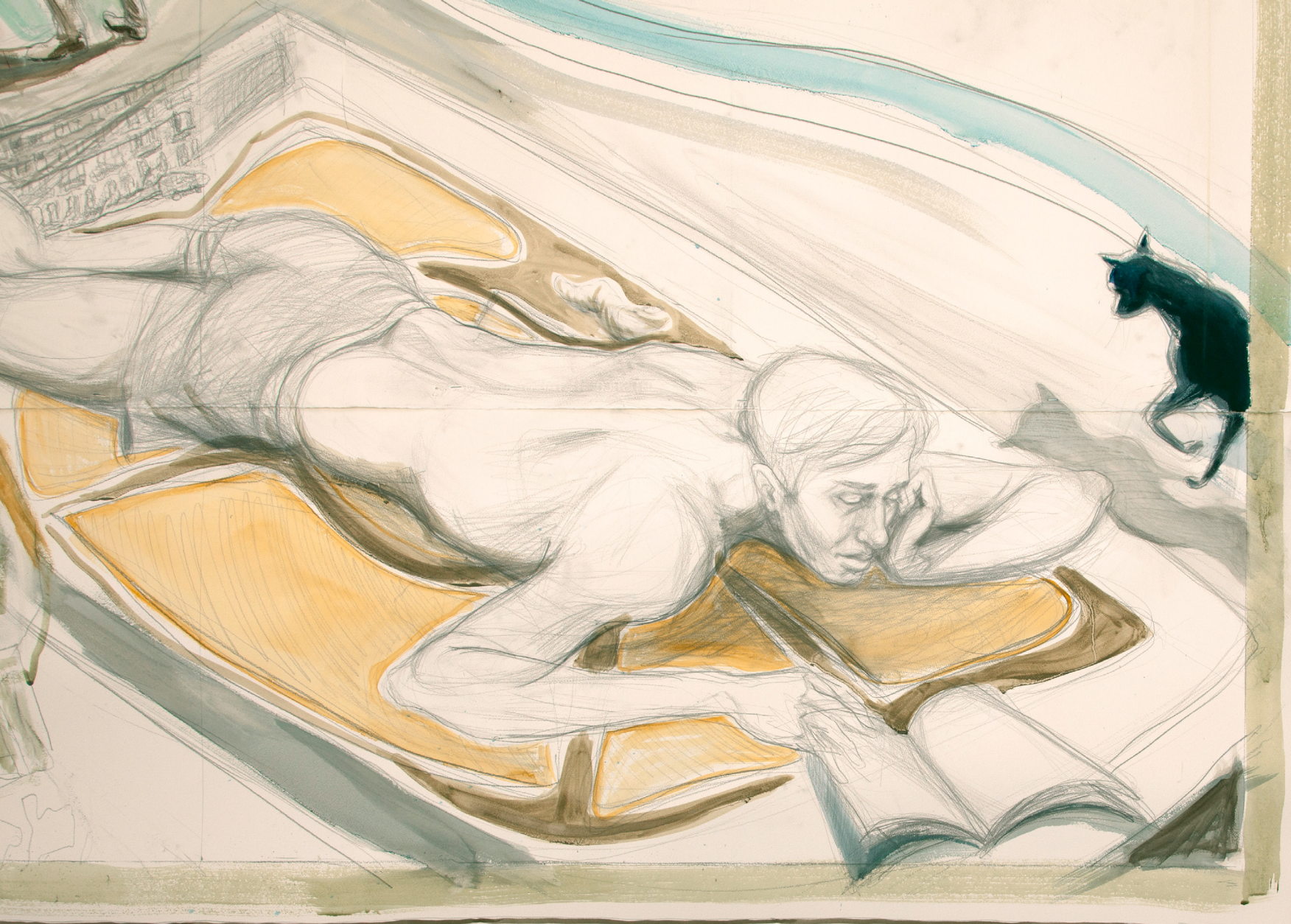
COLLABORATIVE DRAWING DOCUMENTED BY LUCI EYERS

















BESTIARY (WHITE RABBIT). 2018. WATERCOLOUR ON PAPER



LONDON (ECLIPSE). 2018. WATERCOLOUR ON PAPER

Luci EYERS left The Slade in the mid 1980s with the Henriques Scholarship and then painted and exhibited in London until the mid 90s. At this point she veered off to work and teach in the media arts and spent the latter part of the 90s making magazines and new media projects under the umbrella of the collectives 'everything Magazine' and 'low-fi'. This period included residencies and performances at the ICA, Baltic, Newcastle and funding from Arts Council England to commission new work by artists using technology. In 2006, EYERS co-curated 'Node.London', a London wide media arts festival. In 2008, she resumed persistent drawing and spent 2012-13 as part of the inaugural year of the Turps Studio postgraduate painting programme.

www.lucieyers.org.uk



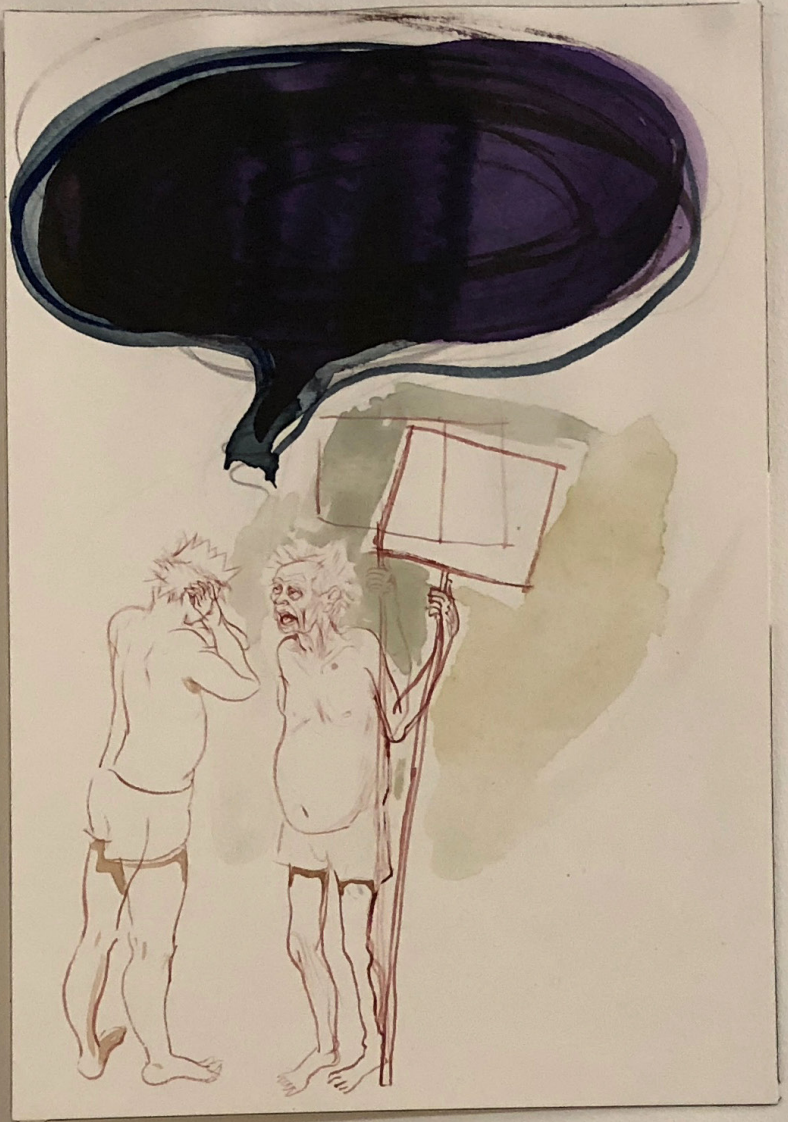
LONDON (DELUGE). 2018. WATERCOLOUR ON PAPER

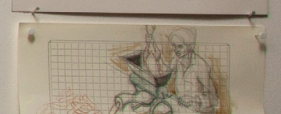
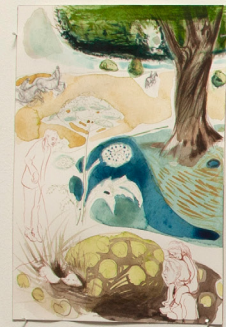




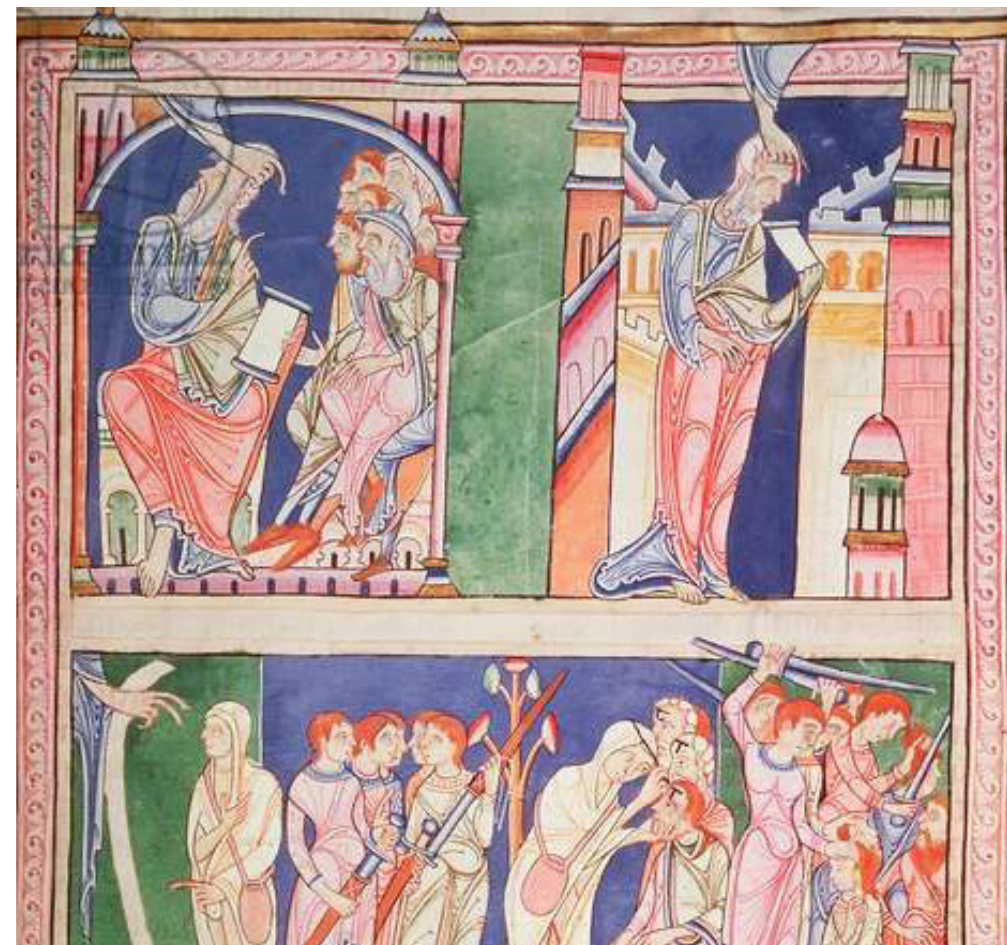
The Amel fig.

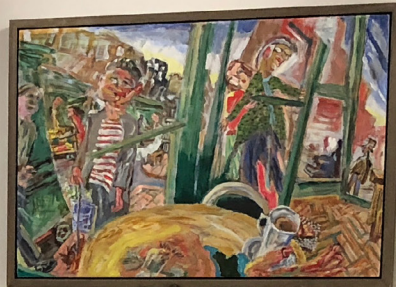
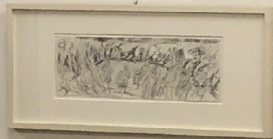






ALL IS NOT AS IT SEEMS. 2018. WATERCOLOUR ON PAPER







LIFE RAFT. 2018. OIL ON WOOD





THEY ENTER THE MARKET CAFÉ. 2018. OIL ON WOOD
(PREVIOUS PAGE)

Timothy Hyman trained as a painter at The Slade and was elected a Royal Academician in 2011. As well as nine London solo shows, he has exhibited widely, and his work is in many public collections, including British Museum, Arts Council, British Council, Government Art Collection, Contemporary Art Society and Los Angeles County Museum. He began to write on painting in the late 1970s, mainly in London Magazine and Artscribe and later in TLS. In 1979-80, he curated the controversial touring exhibition Narrative Paintings (ICA, London, and elsewhere). In 1998 Thames and Hudson published his monograph on Bonnard and in 2003, Sieneese Painting. He co-curated the Tate's Stanley Spencer retrospective in 2001, and in 2007-8 the major exhibition British Vision at the Museum of Fine Arts in Ghent. In 1980 he began a long association as a visiting professor in Baroda, India – publishing a pioneering monograph on Bhupen Khakhar. In 2012 he completed a residency for Maggie's Cancer Caring Centres (exhibited Royal Academy 2015). His magnum opus, 'The World New Made', was recently published by Thames & Hudson. <http://timothyhyman.net>

A SWOLLEN HEAD. 2017. OIL ON WOOD



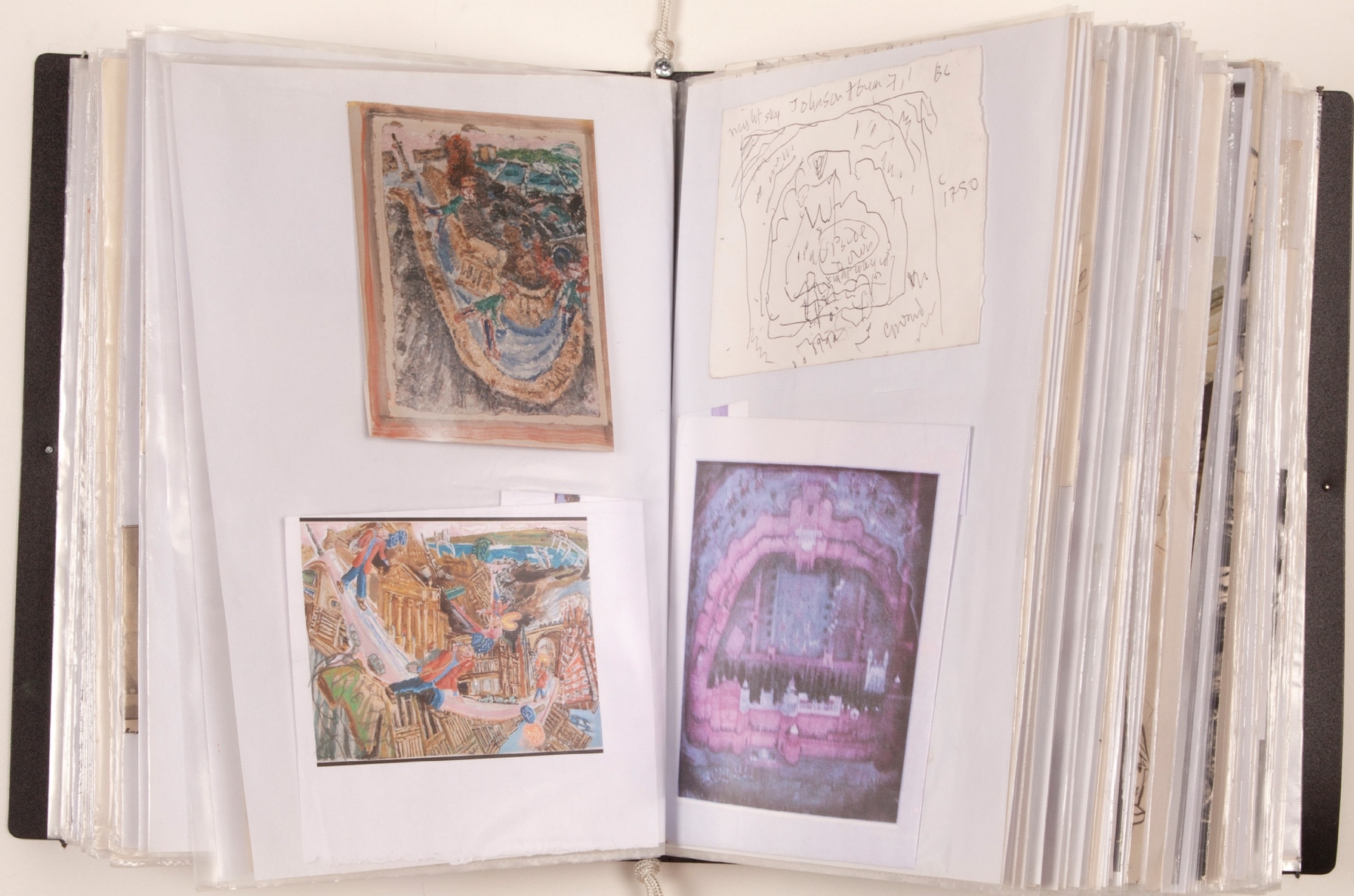


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 a sōm usū predicator

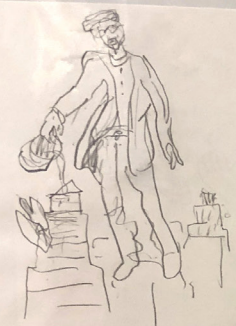


omne labia me
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7



Florida
(granola)

For little book
Golden Age a conflagration lies
Iron Age between

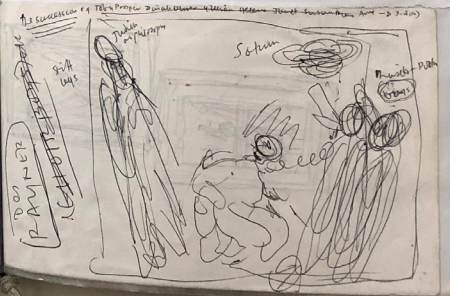
(SLEEP?)
The RAM (cotton or purple)
LAMBS (in coats of scarlet)

The Golden Age as
the primordial
(our childhood?)

valiant
core
+ mirror way
→ instead
wants
point object

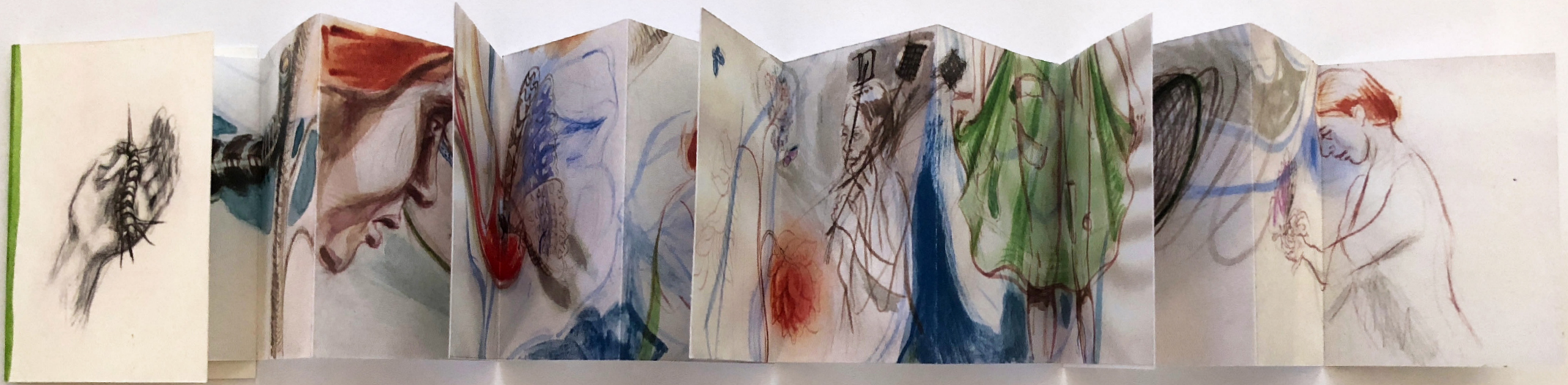


self portrait
as window





ON THE LONDON EYE. 2010. PENCIL ON PAPER



LUCI EYERS: BOOKLET (AFTER MARIA SIBYLLA MERIAN)

TIMOTHY HYMAN: A BOOK OF EMBLEMS





LEFT: VARIOUS SMALL BOOKS BY LUCI EYERS

RIGHT: A BOOK OF EMBLEMS, AND FIFTY DRAWINGS BY TIMOTHY HYMAN