



CYNTHIA CORBETT GALLERY
presents

AUTUMN/WINTER 2024 PROGRAMME

*Celebrating 20 years at the forefront of supporting
emerging artists inspired by the art of the past*

Image: Miranda Boulton - *Joy Ride*, 2024, oil and acrylic spray paint on canvas, 150 x 120 cm

MIRANDA BOULTON: GHOSTS AND FLOWERS

GALLERY 67, YORK STREET, LONDON, 28 OCTOBER — 2 NOVEMBER 2024



Miranda Boulton, *Day Dream Flowers 4, 2023*,
Oil on 300gsm paper,
33.5 x 22 cm

"When thinking about still life, a set of characteristics immediately come to mind. Domestic backdrops, a focus on the present moment, and – perhaps above all – an emphasis on the beauty of everyday objects: the sensuous feel and sheen of flowers and fruit. A certain tenderness and inwardness, a preference for melancholic pronouncements on the ephemerality of life. Miranda Boulton's still life, however, at once radically depart from these norms and remain productively tethered to the genre's rich history. They are wayward and wild, suffused with an energy that feels impervious to death, and dense with art historical citations.

"The subversive intent of Boulton's work is best understood with an eye to the genre's thwarted critical reception. In Joshua Reynolds' influential *Discourses*, composed of lectures delivered at the Royal Academy in the late 18th century, still life was relegated to the bottom of the hierarchy of genres, which reflected the view of its superficiality and slightness since its origins in 17th century Northern Europe. Partly its inferior status was because of the genre's association with

feminine space – the kitchen, dining room and larder – as well as with women artists who, denied formal training or access to life models, could only paint what they spent their days surrounded by. This project is explicitly feminist in recovering and re-imagining a genre once mired in misogynistic assumptions, but Boulton handles these political ideas in an unexpected way.

"These paintings are meditations on the history of art, but they are also alive to more urgent, emotional questions surrounding existence itself. Part of the joy of seeing a fragment of Mary Moser resurrected in a contemporary context is the glimpse it offers into Boulton's communing with the artist. Boulton extracts a rose from Moser's canvas and through an idiosyncratic method shaped by memory and dream it resurfaces as some splash of vermilion in the rich, sprawling ground of one of her canvases. Look closer, and it's possible to see these women's eyes meet and their fingers brush."

Excerpt from *Acts of Cross Pollination: Miranda Boulton's Still Life* by Dr Rebecca Birrell, Leverhulme Early Career Fellow in the School of Art History at the University of St Andrews. She was formerly the Curator of 19th and 20th Century Paintings and Drawings at The Fitzwilliam Museum, University of Cambridge.

ABOUT MIRANDA BOULTON B. 1973, CAMBRIDGE, UK.

Miranda Boulton is a contemporary British painter who lives and works in London. She studied Art History at Sheffield Hallam University and at Turps Banana Art School in London. Her work has been shown internationally at Art Miami (Miami Basel Week) and Expo Chicago with Cynthia Corbett Gallery, in group shows including Royal Academy Summer Exhibition (2016 & 2019), ING Discerning Eye (2021), Young Masters Autumn Exhibition & Invitational at the Exhibitionist Hotel (2022-24), and 'Staged by Nature', Glyndebourne (2023). In 2021 she won the Jacksons Painting Prize. "Ghost and Flowers" marks Boulton's first London Solo exhibition.

CYNTHIA CORBETT GALLERY DEBUT

AT 1-54 CONTEMPORARY AFRICAN ART FAIR, SOMERSET HOUSE, LONDON,

10 — 13 OCTOBER 2024

Cynthia Corbett Gallery is thrilled to showcase an outstanding curation of work by three women artists from Africa and the African Diaspora at the prestigious 1-54 Art Fair: British-Guyanese ceramicist **Freya Bramble-Carter** (b.1991), African-American painter **Ashley January** (b.1987), and Nigerian photographer **Dola Posh** (b.1991). All three artists strive to communicate different elements of the human experience and the female human condition by depicting strength, beauty, and femininity.

Ashley January sheds light on the Black maternal experience through dream-like paintings of mothers, children, and families who have survived difficult births in the American healthcare system. Ashley's newest body of paintings focuses on complications due to premature birth and continues to address the Black maternal morbidity crisis. Ashley became the first recipient of the Women's Caucus for Emerging Artist Award in 2022 and was a finalist for the Artadia Chicago Award. Ashley was featured in the 2023 London Art Fair Platform curation 'Reframing the Muse' and made her debut at Expo Chicago 2024 with Cynthia Corbett Gallery.



Dola Posh - *Mother's Day Year 3, 2023*,
Hahnemühle bamboo-fibre papers



Freya Bramble-Carter – *Temple Fortune*, 2024,
stoneware clay thrown, altered and sculptured,
glazed in layers of multiple colours, 60 x 30 cm.

Dola Posh uses Madonna and Child religious iconography to communicate her personal battle with post-natal depression through renaissance-like, staged photographic self-portraits with her children. Through her artistry, she explores the profound challenges of post-natal depression and her loss of identity after moving to the UK. Dola's reinterpretation of religious imagery becomes a powerful tool for healing and bridging the gap between the sacred and the personal. In 2023 Dola was the UK winner of the Leica Women Foto Award and finalist for Young Masters Art Prize.

For 1-54, Ashley and Dola will be in dialogue on the theme of black motherhood.

Freya Bramble Carter embraces the fluidity of femininity and gender through her new water-inspired series of ceramic vases. By pouring glaze over each vessel, Freya allows it to forge its own pathways, creating a marble-like effect reminiscent of the infinite turquoises, greens, and blues of water and its transformative properties. Freya, a 2013 graduate of Chelsea School of Art, has been represented by Cynthia Corbett Gallery since 2021. Notable exhibitions include Collect 2022-2024, Art Miami debut 2022, "Body Vessel Clay" curated by Dr Jareh Das & "Like Paradise" at Claridge's curated by Ekow Eshun.

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AUTUMN/WINTER 2024 PROGRAMME



Ashley January - *Quinn and Ashley Study #2*, 2020, Oil on linen, 27.9 x 35.6 cm

Miranda Boulton Ghosts and Flowers

Gallery 67, York Street, London, W1H 1QB

28 October – 2 November 2024

Open daily 11am – 6pm

Artist Reception, 30 October, 6 – 8.30pm

Miranda Boulton in conversation with Dr Rebecca Birrell, 2 November, 2 – 4pm

Cynthia Corbett Gallery at 1-54 Contemporary Art Fair

Stand EMB11, Somerset House, London, WC2R 1LA

10 – 13 October 2024, coinciding with Frieze London.

Young Masters: For the Love of Art History

Call for Artists: accepting applications online until 31 October 2024 at

www.young-masters.co.uk

Exhibition January – March 2025 at The Exhibitionist Hotel,

Opening Reception, 16 January 2025

Valentines Jazz Reception, 13 February 2025

Please RSVP or ask for more information via
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All works are available for sale. Please contact sales@thecynthiacorbettgallery.com for availability, or scan the QR code here:



With thanks to

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GALLERY

KENSINGTON
+ CHELSEA
ART
WEEK

Young
Masters