



WOOLFF

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RUSSELL WEST

SOLO EXHIBITION 2017





The Woolff Gallery is delighted to announce a presentation of new artworks from Russell West. This will be the artist's third solo show at Woolff Gallery. The latest body of artwork from this renowned British Artist is a bold and striking collection of works all based around his recognisable and unique painting process.

With a career spanning over thirty years, West's artwork is unrivalled in its style. He is recognised not only for his technical prowess, but also for his devotion to exploring the use of everyday objects and materials (such as basic household paint, or the discarded inner wiring of a building) in contemporary art. In his dripping paint series the solid planes of colour representing walls, signage, apartment blocks, buildings, or favelas are all created using only paint in a technique which West has developed and mastered throughout his practice.

"I use paint to produce solid planes of colour, to represent walls or signage. Once in place, the paint continues to move, dribbling serendipitously downward until it dries. It amuses me to think that at the end of every day, after locking up my studio for the night, my paintings continue to build themselves on their own in the dark in full colour, creating their desire lines" RUSSELL WEST



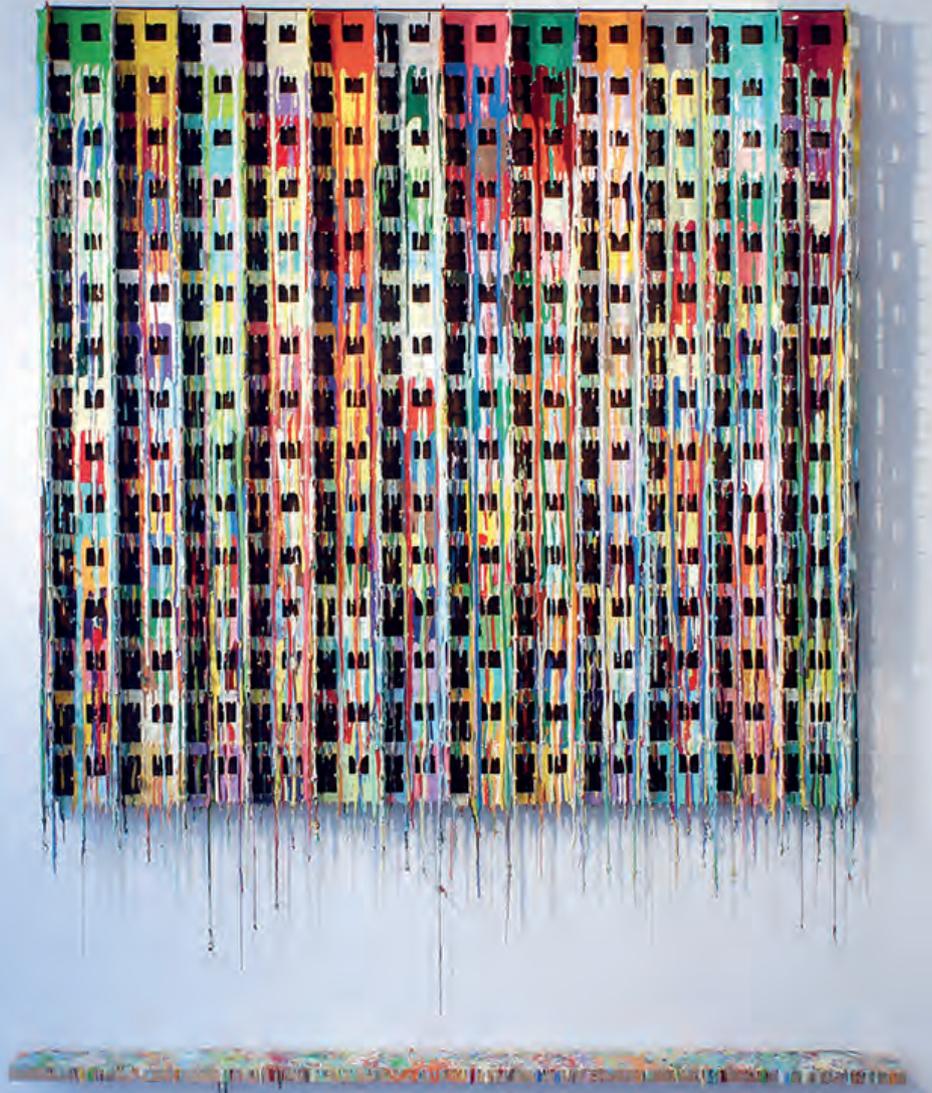


Russell West
Where Trouble Melts Like Lemon Drops
80 x 140 x 17cm
Oil on wire on board





Russell West
Lingerie XI
36 x 79 x 12.5cm (With mount- 43cm x 93cm)
Oil on wire on board



Russell West,
A Hundred Eighty Apartments
135 x 165cm
Oil on wire on board,

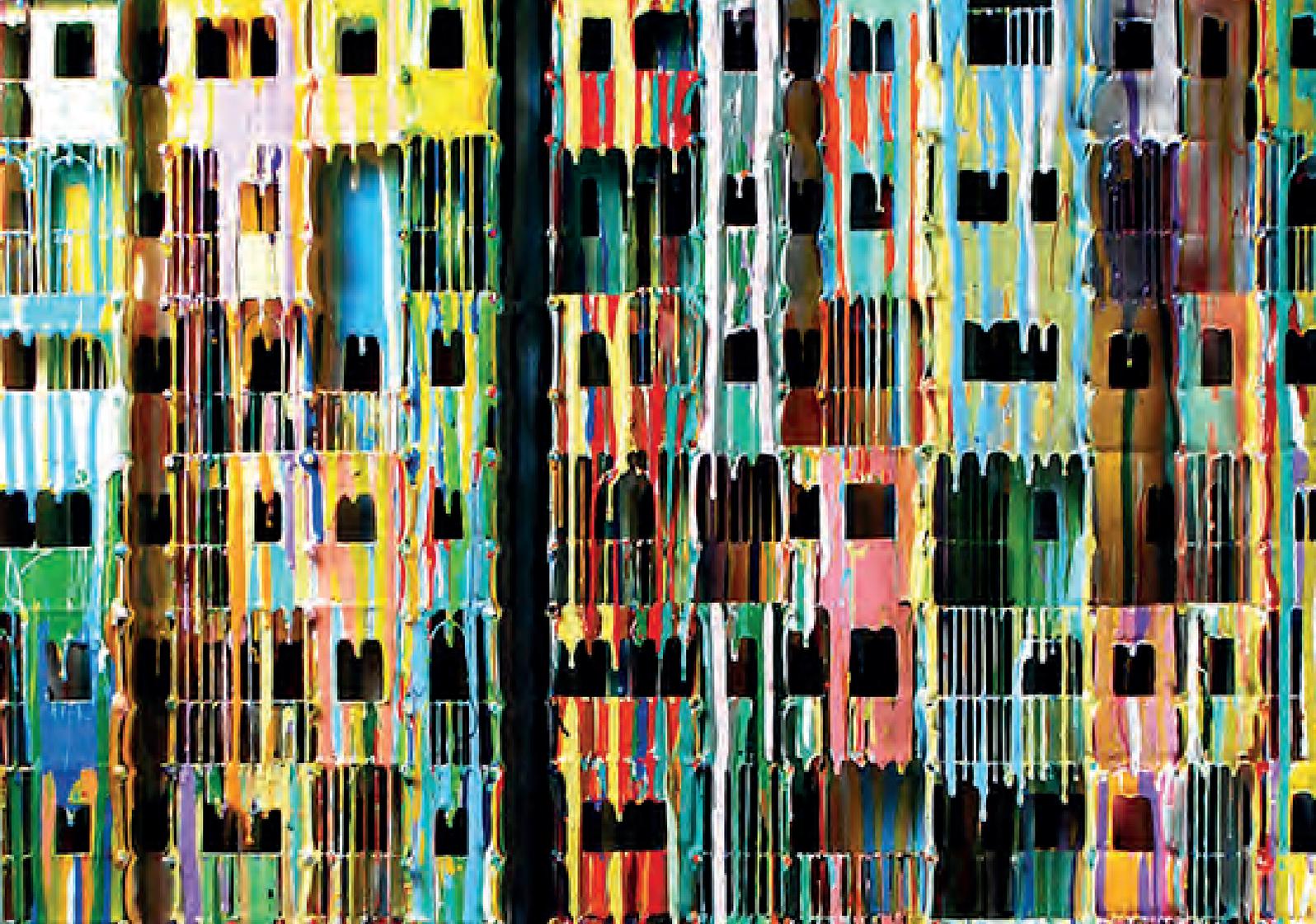


Russell West
Solidarity II
82 x 93cm
(With mount 92 x 92cm)
Oil on wire on board





Russell West
Neighbourhood X
80 x 100cm (with Mount 90 x 105cm)
Oil on wire on board





Russell West
Little Boxes VII
50 x 66cm
Oil on wire on board

Imagine a city devoid of its people. Not somewhere bleak and decaying, but a city whose inhabitants had lived lives so vibrant, so full of energy that the city they left behind couldn't help but reflect that energy.

Casting your eye over the surface of one of Russell West's works and letting it be drawn into the interiors created by its many layers takes us on journey to that city. As with any painting we start with visual impact it makes. Make no mistake about it, Russell's works are beautiful to look at. There is enough here in the interplay of colour, light and shade – both figuratively in the pigment used and literally arising from how the base medium is arranged – to keep us occupied far longer than many other artists working today. These paintings look impressive. Russell invites us to think about the physical act of making them, how he controlled the flow of pigment across the base medium, a lattice of wires, mathematical lines and their extension into planes parallel and perpendicular to the wall behind.

But Russell goes further. Starting from a transformative moment in 1993 when he witnessed the destruction of the city of Kowloon, he takes us on a journey to the city of the future. Imagine if every building of a city reflected in its colours and shapes the life of the people who lived in it; how they lived - alone or with others - maybe found love, maybe raised children; how they cared and were cared for, ate their meals and shared food with one another; how they kept some things private and made others public. Imagine a city whose inhabitants were set free from the constraints of the city of today; where planners and architects designed buildings which could be reconfigured; where engineers delivered materials which could be customised; where building codes kept us safe but didn't constrain us.

And while you're thinking about that, come back again to the physical painting in front of you, because Russell has something else for us. When we look at the flow of paint in an action painting we are taken back to the instant of its creation, and the same is true of Russell's work. The pigment which flows through his sculptures flowed over many hours. The tools by which he could exercise control over the finished product are the same as for any other dynamic artist, but the end result arrives more slowly. Even after it has left the gallery and is hung on the owner's wall the painting is still hardening. So finally, perhaps, this thought has something to tell us about how cities evolve. We make our home in a physical structure; we paint the walls and arrange the furniture, we knock through walls and build extensions. For many years our homes keep us safe. But eventually we pass them on to someone else and the city changes again; this small record of our life is recreated, always new, a living document of the lives we lead.

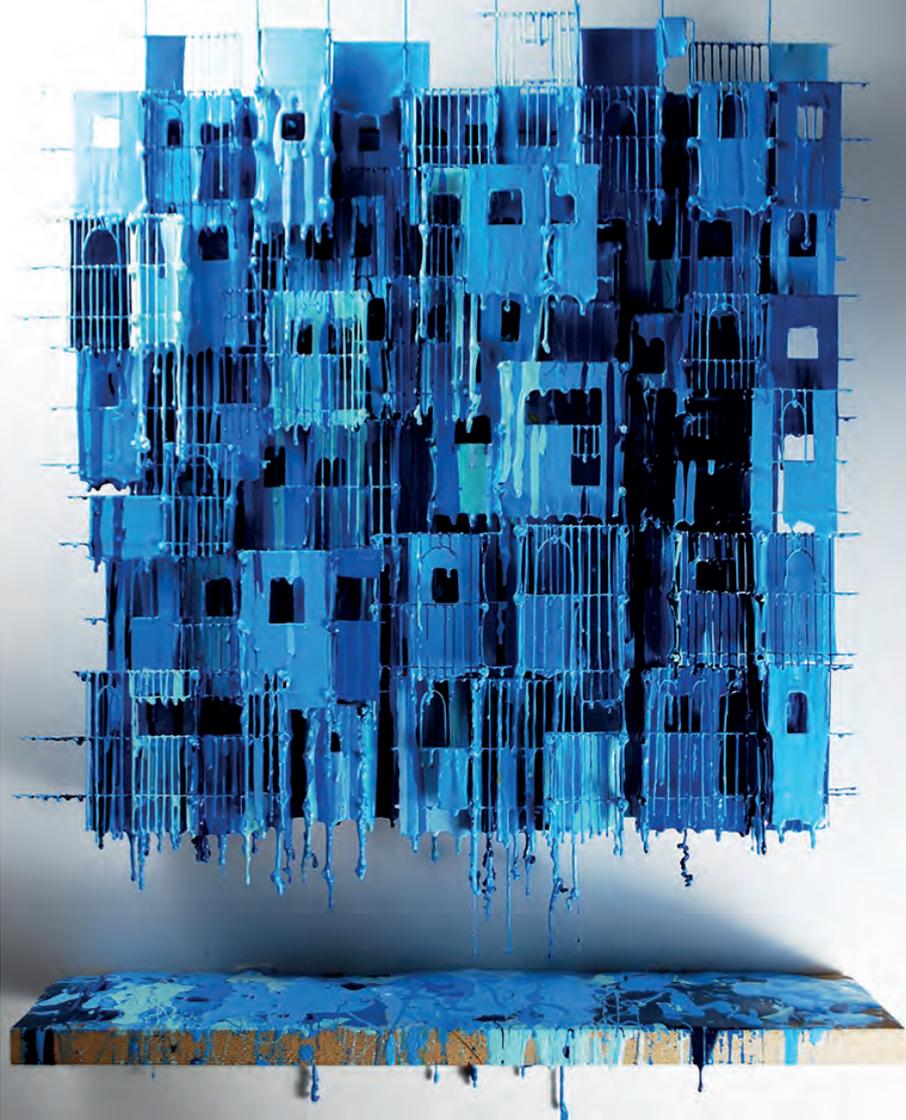
TIM COOPER



Russell West
Little Boxes IX
50 x 66cm
Oil on wire on board



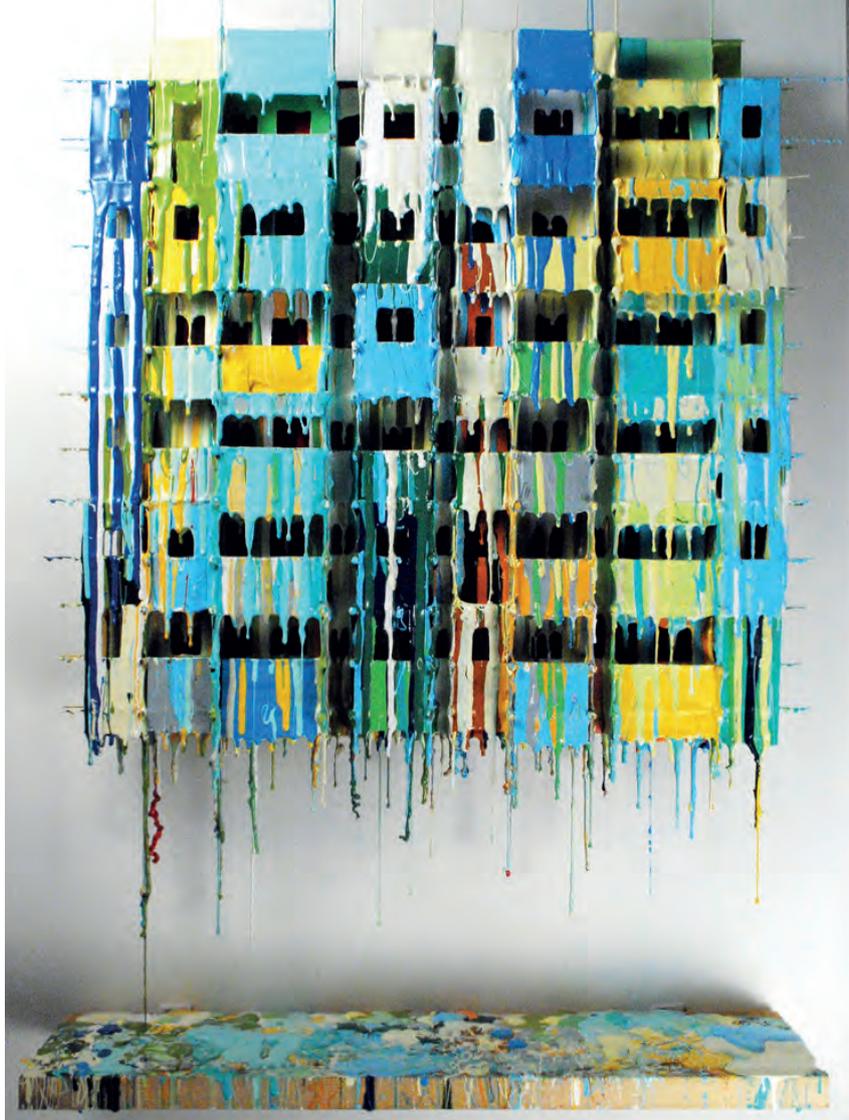
Russell West
Little Boxes X
50 x 78cm (With mount 60 x 85cm)
Oil on wire on board



Russell West,
Little Boxes XI Blue
50 x 64cm (with Mount 60cm x 75cm)
Oil on wire on board



Russell West
Neighbourhood V
60 x 76cm
Oil on wire on board



Russell West
Neighbourhood VII
61 x 84cm
(With mount 60 x 85cm)
Oil on wire on board



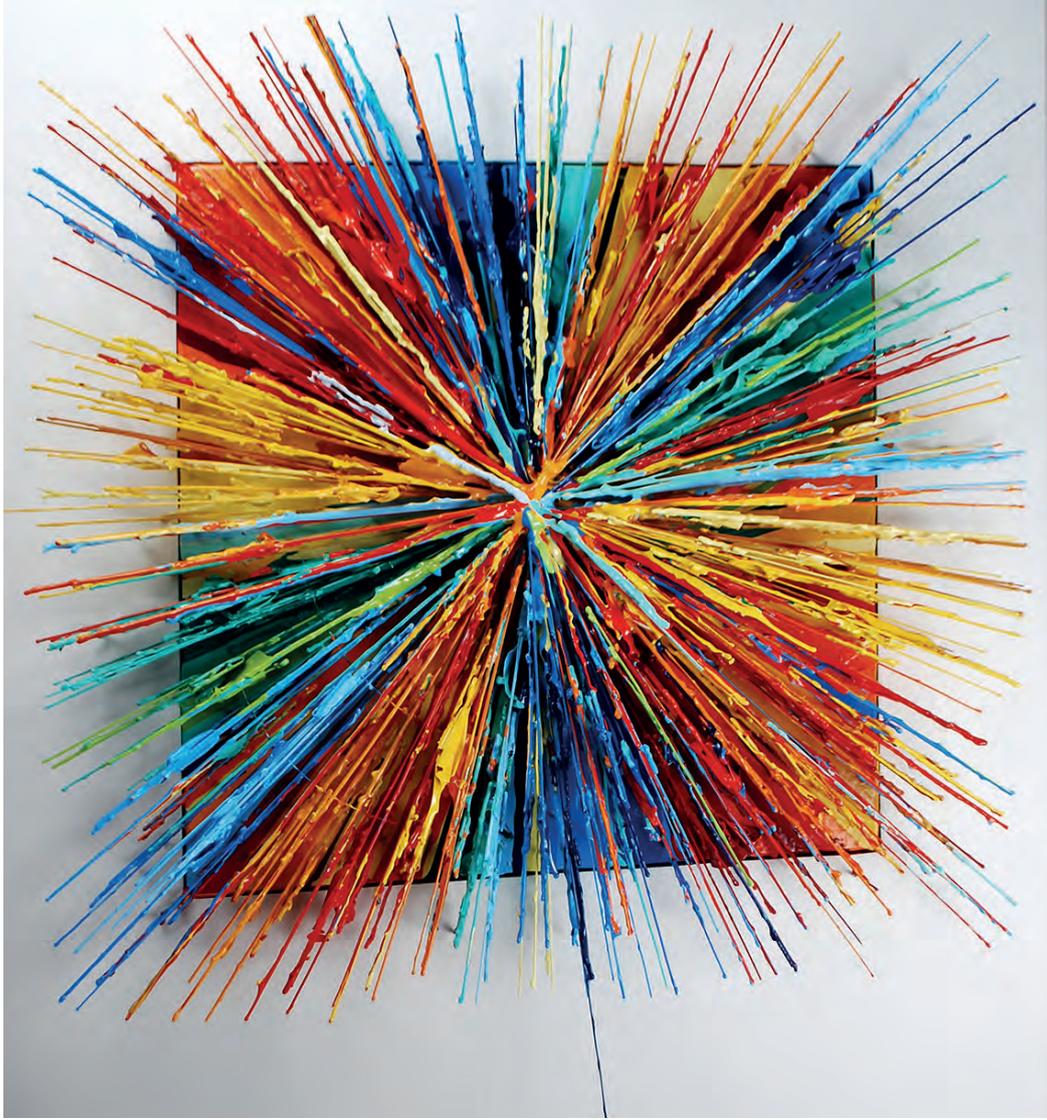
Russell West
Neighbourhood IX White
52cm x 74 cm (with Mount 60cm x 80cm)
Oil on wire on board



Russell West
Caged Birds
120m x 120cm x 14cm
Oil on wire in frame



Russell West
The God Particle III
80 x 80cm
Oil on wire on board



Russell West
Gnab IV
83 x 83cm
Oil on wire on board

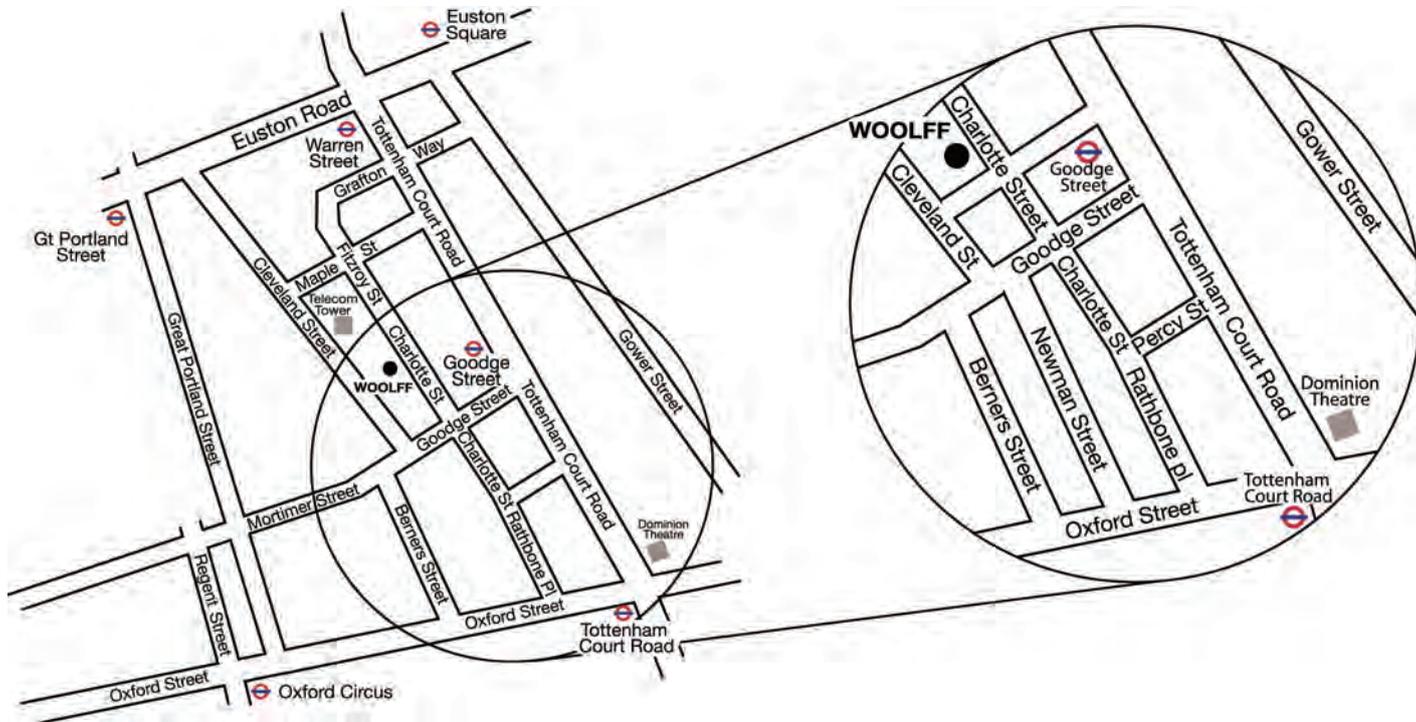


Russell West
The Happening
59 x 80 x 10cm
(With mount 68 x 88cm)
Oil on board





Russell West
Tin Flowers VII
Oil on wire in tin on board
27 x 27 x 22cm



WOOLFF gallery



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