

MOBILE FORMS:
PARISIAN
ABSTRACTION
TO AMERINDIAN POP

The Baldwin Gallery

From Nov 4th 2016

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Alexandra Roussopoulos

Steve Smith

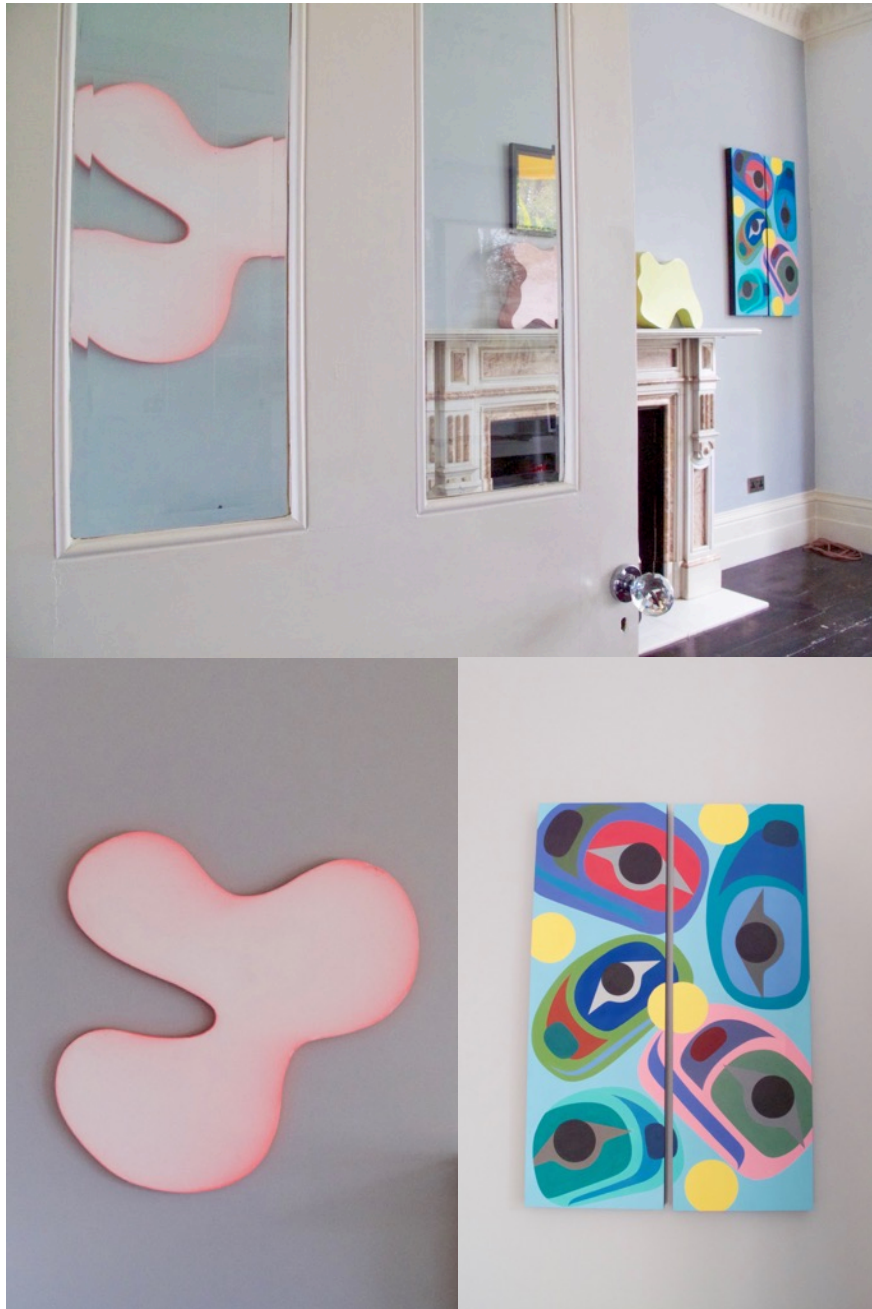
Sonny Assu

Nicole Smith



Mobile Forms: Parisian Abstraction to Amerindian Pop juxtaposes Alexandra Roussopoulos' curvilinear shaped canvases, minimalist self-abstractions (*libre et mobile formes*), and skin-like geometries with the work of experimental Canadian First Nation artists, Steve Smith and Sonny Assu. From mobile formes to form lines, Western European thought and feminism, on one side, and First Nations' art practices and post-colonialism, on the other, come together in dialogue. They're seen to mirror conceptions of selfhood and presence in history and its representation. >>

Installation view: Tim Shaw RA, *Round Head*, Alexandra Roussopoulos & Judith Espinas, *Archipelagos* & Steve Smith, *Unity* & *Elk Hide Drum* for Vancouver Airport.



<< Kwakwaka'wakw artist **Steve Smith** merges autobiography with tradition, representing the unified but transformative principles of indigenous personhood. 'Form lines' – iconic North West Pacific Coast design elements – swell and diminish, both defining and obscuring foreground and background, individual and totality, while stylized representations of the natural world – raven, eagle, trout head and human – are experienced in perpetual motion and transmigration, sharing hands, wings or eyes, and moving in multiple directions simultaneously.

Meanwhile, Canadian artist **Sonny Assu** elides Kwakwaka'wakw and Pop Art practices to deconstruct perceived identities and overturn the myth of the virgin continent and its vanished peoples. He re-inserts his people's iconographic presence onto art-historical landscapes – from Paul Kane to Emily Carr to Pablo Picasso – to interrupt the imperialistic and romantic narrative.

Image: Top: Installation view, Bottom left: Alexandra Roussopoulos, *Libres et Mobiles*, acrylic on shaped canvas, 2009, £3000. Bottom right: Steve Smith, *Rainbow Trout*, acrylic on basswood and Russian birch, 2016, £3500.



<< Creating exuberant and refined meditations on psycho-geography, political space and personhood, Parisian artist, **Alexandra Roussopoulos** explores the free and mobile body – abstracted to pure presence, at once changeable, responsive and creative – that dwells in the urban landscape or the distilled geometries of space.

Rooted in divergent traditions, Roussopoulos, Assu and Smith distill, expand and embody personhood: mobile, changeable, grounded, singular and collective.

Image:

Alexandra Roussopoulos, *Libres et Mobiles*, artist monograph, serigraphs, co-edition davel 14 et Jean Villevielle. £500



Image: Alexandra Roussopoulos, *Libres et Mobiles*, acrylic on shaped canvas, 2009. £4000 - £8000 photo credit: Michel Martzloff

*The Baldwin
at Blacks*



The Baldwin at Blacks Club

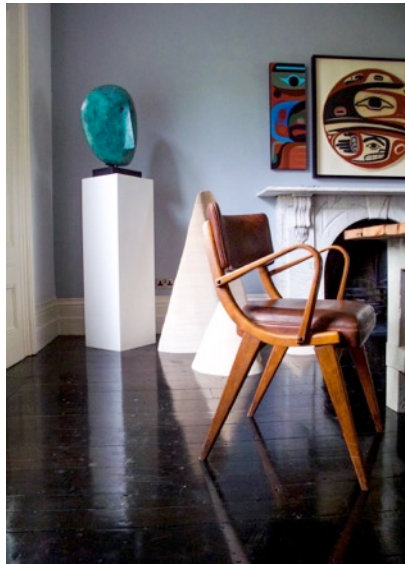
67 Dean Street Soho, London

Excerpts from

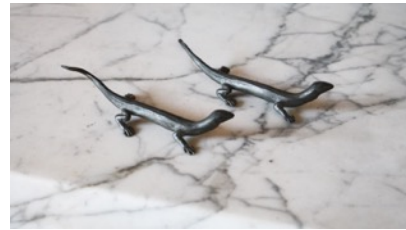
Mobile Forms: Parisian Abstraction to Amerindian Pop

From December 5th 2016, throughout the winter, a sampling from Mobile Forms will hang in the beautiful sitting room of Blacks Members Club, Soho.

To arrange for a viewing at Blacks, please contact The Baldwin at + 44 (0) 203 620 6744 or info@thebaldwingallery.com, or our sales associate Rossella Pecchioli at +44 (0) 7512566865 or rossella@thebaldwingallery.com. Blacks members who are interested in purchasing a work should speak to the Blacks concierge.



Nicole Smith
Vessels,
ceramic, 2016.



Nicole Smith has been commissioned to create a ceramic series in response to Alexandra Roussopoulos' contribution to *Mobile Forms*. Smith's ceramics further the dialogue between 'selves' and traditions, even as they broaden the exhibition to include the applied, offer a hint of the interdisciplinary, and remind us that traditional First Nations art was never separate from functionality and the beauty of home.



Alexandra Roussopoulos

Alexandra Roussopoulos was born in Paris in 1969 and is of Swiss and Greek descent. Through painting, she explores the relationship between shape, color and space. She regularly collaborates in art projects and has participated in numerous artist residencies in China, Greece, Ireland, and Slovenia.



Bay Window
(realised with atelier Clot)
lithograph, 27.5" x 19.6", 2012.
£850



Les Châteaux Ambulants 7,
(realised with atelier Clot)
lithograph, 15" x 23", 2012.
£750 (each)

She has exhibited in Switzerland (at Art and History Museum of Neuchâtel, Louis Moret Foundation and the Manoir in Martigny, davel 14 in Cully, Villa Bernasconi in Grand-Lancy, Ferme Asile in Sion, and LAC in Vevey), in France (at L'Art dans les Chapelles, la Cité Radieuse de Le Corbusier in Marseille, the apartment/studio of Le Corbusier in Paris, Marie-Victoire Poliakoff gallery in Paris, and the gallery Scrawitch/Julien BEZILLE in Paris), China (at Pifo Gallery and the Art Gallery Lelege in Beijing, Shanghai Yard Art Gallery, and National Wetland Museum in Hangzhou) and New-York (Zürcher Gallery).



Pas si Minimal 1 & 2,
pencil and gouache on print,
10" x 13", 2010.
£850

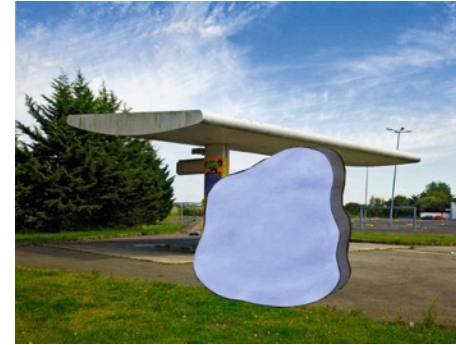


Detail: *Archipelagos*,
 (in collaboration with Judith Espinas)
 fibre wood and gouache, (3 pieces), 24" x 50", 20" x 20", 15" x 8" 2016.
 £6,500

<< She was awarded the visual arts prize of the René
 Liechti Foundation in Switzerland in 2010 and the
 "November in Vitry" painting prize in 2002.



Assemblée,
 resin, stone and glass,
 11" x 20" x 10", 2014.
 £2500



Above:
Paysages occupés 3,
 collage on Eric Tabuchi photograph,
 6" x 7.5", 2009.
 £620 (each)

Right: *Ossa Forma*,
 wood and acrylic paint,
 55" x 51", 2009.
 £4,000

photo credit: Lea Lund

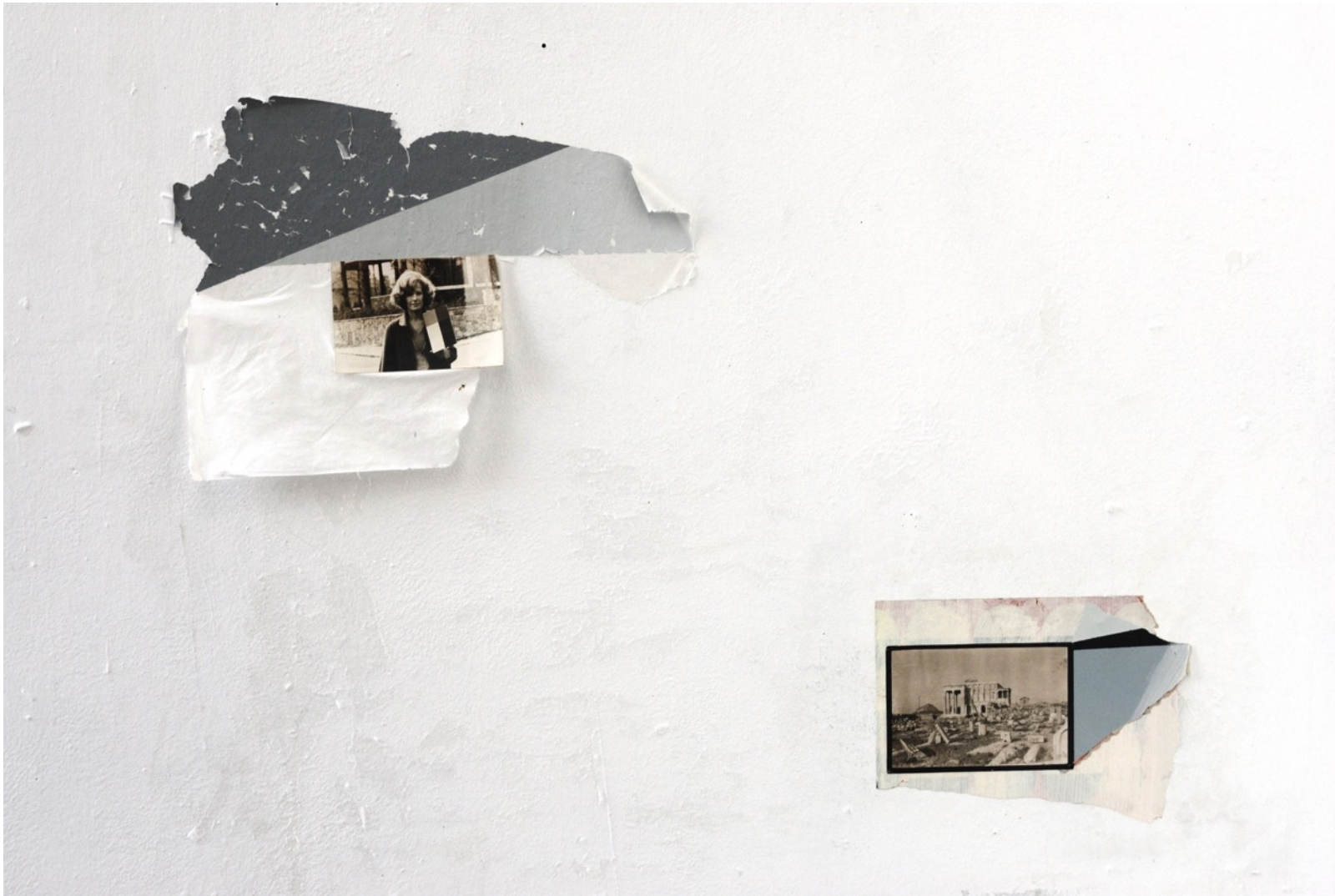


Image: *The Artist's Studio* by Marie Deteneuille.



Left: *Enfance II*,
collage on print, 10" x 13", 2009.
£850

Right: *Enfance I*,
collage on print, 10" x 13", 2009.
£850



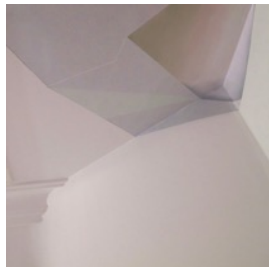
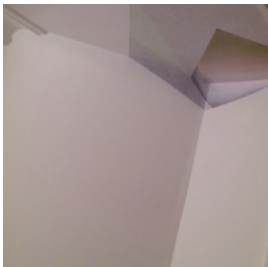
Bottom left: *Maquette*,
cardboard, balsa and acrylic, 4" x 11", 2009.
£250 (each)



Image: *Alexandra Roussopoulos Portrait* by Marie Deteneuille.

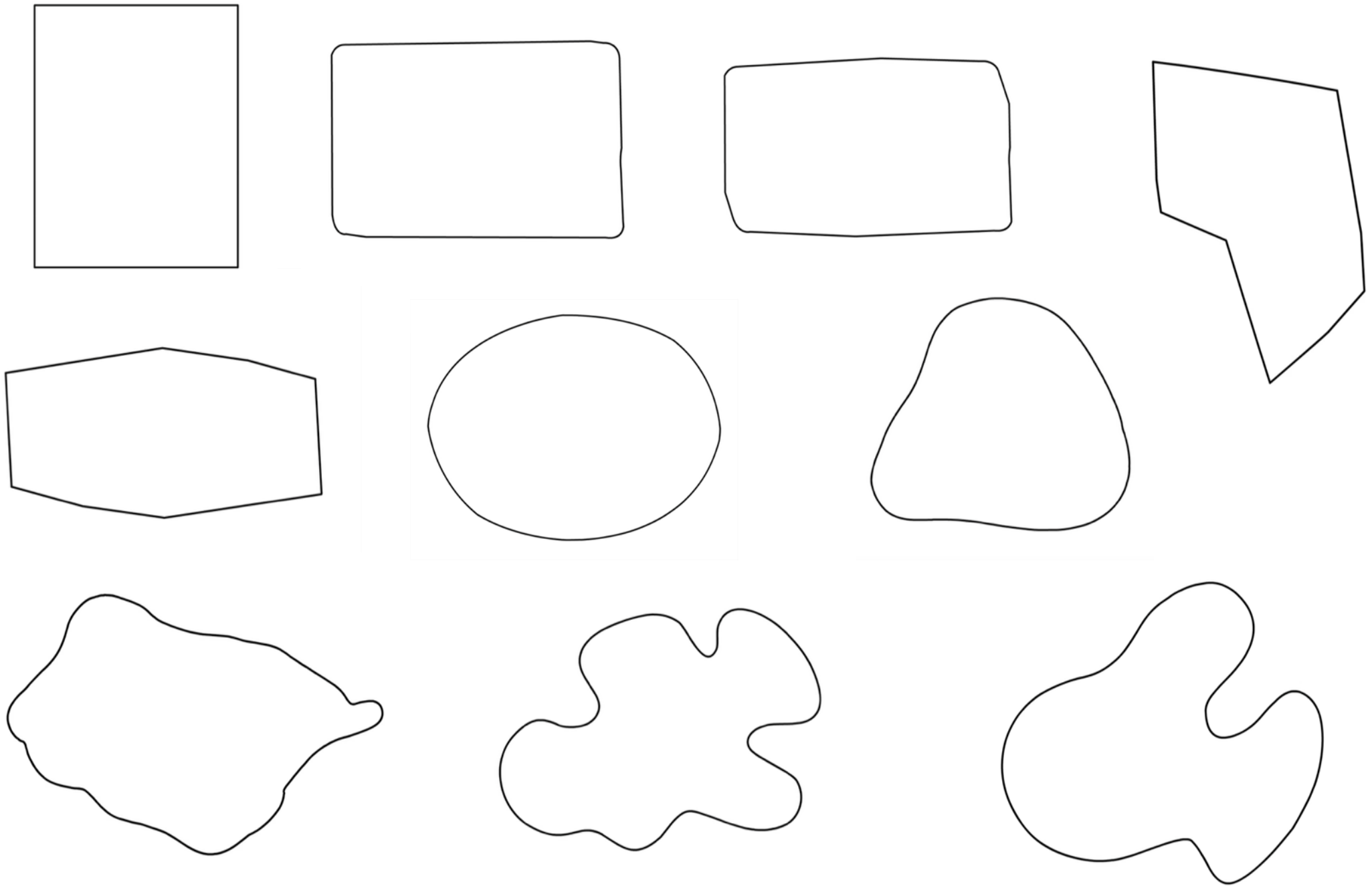
Work in Situ

A work *in situ*, rice paper painted with acrylic and applied directly onto a wall with a water based removable glue. Available by commission.



Dépayage – in situ
available by commission,
The Baldwin Gallery,
40" x 32", 2016.
£3500

Wall paintings, acrylic paint and rice paper,
120x110cm, private collection, 400x600cm,
Scrawitch Gallery, 2014.



Généalogie d'une forme

– a film by Alexandra Roussopolous

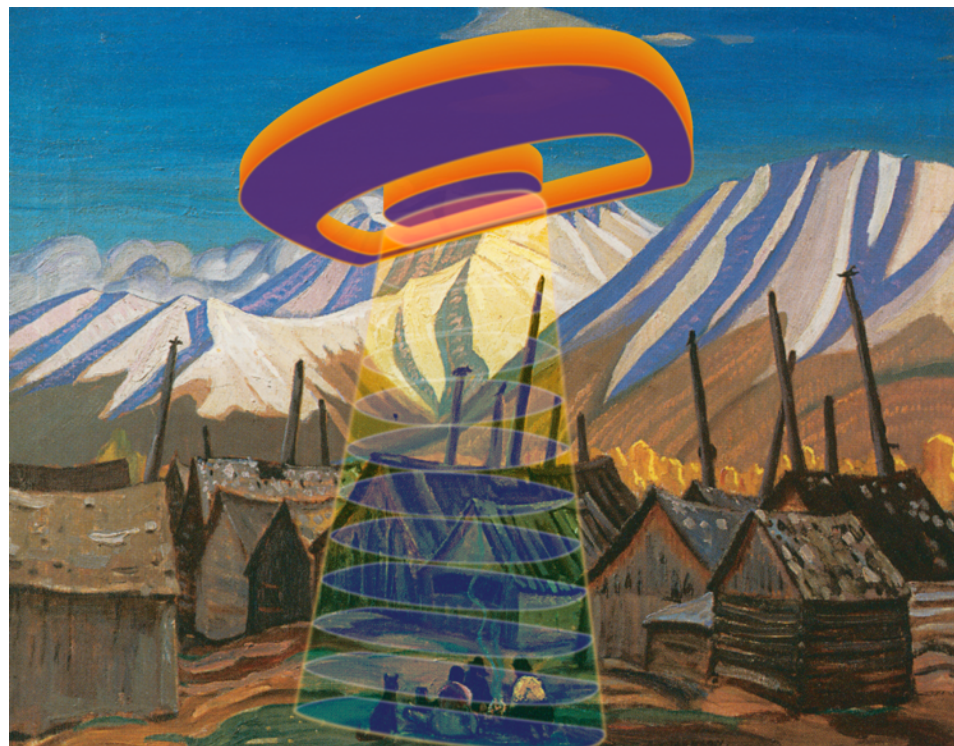


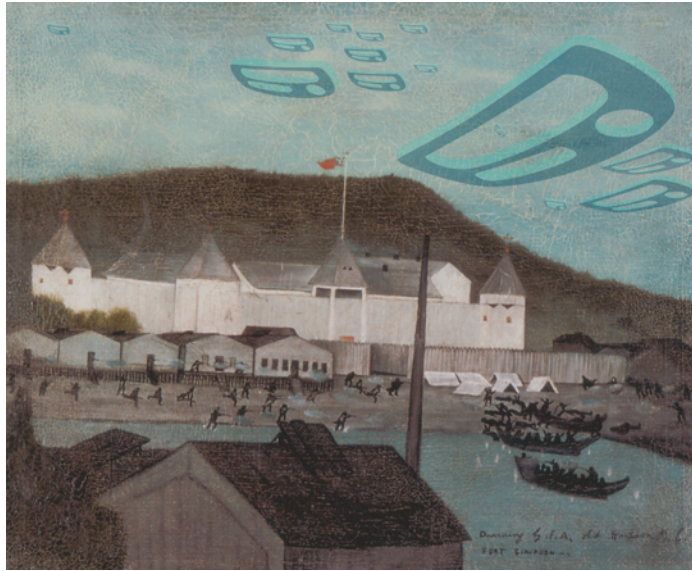
Alexandra Roussopoulos, *Les Châteaux Ambulants 1-4*, acrylic paint on paper, 59" x 79", 2012. £5250 framed (each)

Bottom left: *Skeena, Beam Me Up!*,
digital intervention on an Edwin Holdgate
painting, 22.5" x 22.5", 2015.
£1450

Bottom right: *They're Coming! Quick! I have a
better hiding place for you. Dorvan V, you'll love it,*
digital intervention on A.Y Jackson painting,
22.5" x 28.5", 2015.
£1750

Sonny Assu





Sonny Assu graduated from Emily Carr University (2002) and was the recipient of their distinguished alumni award in 2006. He received the BC Creative Achievement Award in First Nations art in 2011 and was long-listed for the Sobey Art Award in 2012, 2013 and 2015. His work is held by the National Gallery of Canada, Vancouver Art Gallery, Art Gallery of Greater Victoria, Canada Council Art Bank, City of Richmond (BC, Canada), Seattle Office of Arts and Cultural Affairs, Museum of Anthropology UBC, Seattle Art Museum, Burke Museum, City of Vancouver (BC), Hydro Quebec and Lotto Quebec. Works are held in private collections in Canada and the United States.

Top: *You mess with me, you mess with my cousins*, digital intervention on Frederick Alexcee painting, 22.5" x 27.25", 2014. £1750

Bottom: *#fangasm, Pabs was TOTALLY inspired by meeeeeeeee111!*, digital intervention on Pablo Picasso painting, 22.5" x 22.5", 2014. £1450





Home Coming, digital intervention on Paul Kane painting, 36.25" x 22.5", 2014. £2050



Sonny Assu,
Re-invaders,
digital intervention on Emily Carr painting,
22.5" x 35.5", 2014.
£2050



Steve Smith

Steve Smith lives and works in Vancouver, Canada. His work has been featured at the Museum of Arts and Design, New York; the Burke Museum, Seattle; and Ontario's McMichael Gallery. Public works include the City of Vancouver's 'Spirit Bears in the City' project and two major installations for the Vancouver International Airport.

Above: *Harmony*,
acrylic on Basswood and russian Birch sculpture,
33"W x 10"D, 2016. £4750.

Below: *Painted Elk Hide Drum for Vancouver Airport*,
acrylic on elk hide, 41" x 41", 2011. £5250

Unity,
acrylic on basswood and Russian birch,
24" x 36", 2016.
£3500



Abundance,
acrylic on basswood and Russian birch,
24" x 36", 2016. £3500



Rainbow Trout,
acrylic on basswood and Russian
birch, 24" x 36", 2016. £3500



North West Pacific Coast Design Elements



Image: Robert Davidson, *Sea Bear*, Serigraph, 20.5 x 26.5".

For many hundreds of years, with a compressed and refined vocabulary of calligraphic forms, indigenous artists of the Northwest Pacific Coast have expressed the realities of home: a land of dense totemic forests (towering Douglas Fir and Red Cedar) where perspective is not the primary visual element and one being interlinks visually, ecologically and even spiritually with another.

Typically painted in red (from ochre and hematite) or black (from charcoal, graphite or lignite coal), the formline is the most characteristic feature of Northwest Pacific Coast art: 'the positive delineating force of the painting', which, wavelike, swells and diminishes. Paintings and sculptures are constructed almost entirely of the formline 'ovoid' and the U form. The ovoid – a rectangular oval inspired by the elliptical pattern on the skin of a young skate (fish) – is used to create eyes, heads and joints. The U form opens into negative space, or seams it in. Between these two elements an entire world is depicted.

Representation is both grounded and mobilised through symbolic ambiguity. Creatures merge and distort to create symbiotic identities, so that no single interpretation of space and object is held as absolute.



Interview: Dennison Smith Founder of The Baldwin Gallery

— excerpt from *Something Curated*, Nov 4th 2016 —

SC: Could you tell us about The Baldwin Gallery, the vision and ethos behind the organisation?

Dennison Smith: My intention is to create a dialogue between European art traditions and First Nations Canadian art, and specifically indigenous Northwest Pacific Coast. That art tradition is very complex. It's so sophisticated, and it has rarely been experienced outside the British Museum in England. I don't think it's ever been experienced in the context of London's contemporary art world. I'm looking at those First Nations' artists whose work stands on an interesting cusp between the traditional and the contemporary, and putting them into dialogue with established European artists who have a strong sense of place. That's one of the subtexts – relationship to place and to identity born out of place.

Top: Alexandra Roussopoulos, *Les Châteaux Ambulants 6*,
(realised with atelier Clot) lithograph, 27.5" x 12", 2012.
£850

Bottom: Dining room view

SC: Could you tell us about The Baldwin Gallery, the vision and ethos behind the organisation?

Dennison Smith: My intention is to create a dialogue between European art traditions and First Nations Canadian art, and specifically indigenous Northwest Pacific Coast. That art tradition is very complex. It's so sophisticated, and it has rarely been experienced outside the British Museum in England. I don't think it's ever been experienced in the context of London's contemporary art world. I'm looking at those First Nations' artists whose work stands on an interesting cusp between the traditional and the contemporary, and putting them into dialogue with established European artists who have a strong sense of place. That's one of the subtexts – relationship to place and to identity born out of place.

SC: What interested you in the idea of exhibiting work in your home?

DS: It was a coming together of practicality, intention and inspiration. Practicality – I looked for spaces to rent and realised nothing I could afford was anywhere near as beautiful as where I lived. My house looks like it was made for art. High walls. Wide open spaces. Great light. Unifying black floors. >>

<< I looked around it and thought, Why not use this space? Intention and inspiration came next. I realised a home-based gallery was entirely in keeping with First Nations art traditions. And in keeping with the disposition towards art that I want to foster: art as home, art as the inspiration of community rather than commodity. I want to move away from the shop-front idea, move away from the white cube, into the idea of integration: art as part of your wider world and your personal and intimate world. Art as the place we dwell.

In Northwest Pacific Coast First Nations communities, art was historically so prevalent there often wasn't a word for it in the language. You've probably seen totem poles – there's one at the Horniman Museum – some were grave markers, but many of them were house poles. You walked through art to enter into your home. Art and architecture were united. You were actually living inside art. When I thought about the living functionality of art in indigenous tradition, a home-gallery made sense.

A white cube gallery is a blank canvas, and on a blank canvas you immediately think, Well, anything can go anywhere, because you are working from complete neutrality. But, in a home, you're working from a lot of specificity, and you've got to loosen that up in order to find the possibilities. >>

<< There are givens, there are limitations, but the home remains a highly flexible space. Not everything can turn upside down, but much can. In our current show, Mobile Forms, I'm actually using my bedroom to exhibit a number of pieces. There's an intimacy about Alexandra's work that allows for a seepage into private spaces.

Top: Bedroom ceiling view

Bottom: Living room view



Libres et Mobiles,
(white) ceramic,
21" x 13,5", 2009.
£400

Libres et Mobiles,
(white) ceramic, 21" x 13,5", 2009.
£400

Libres et Mobiles,
(pink) ceramic,
21" x 13.5", 2009.
£3100, p. 4,27

Libres et Mobiles,
(yellow) ceramic,
22" x 16", 2009.
£3100, p. 4, 6

Libres et Mobiles,
(s. pink) acrylic on shaped canvas,
47" x 59", 2009.
£3000, p. 4, 27

Les Châteaux Ambulants 1, (1/4)
acrylic paint on paper, 59" x 79",
2012.
£5250, p.17

Les Châteaux Ambulants 1, (2/4)
acrylic paint on paper, 59" x 79",
2012.
£5250, p.17

Les Châteaux Ambulants 1, (3/4)
acrylic paint on paper, 59" x 79",
2012.
£5250, p.17

Les Châteaux Ambulants 1, (4/4)
acrylic paint on paper, 59" x 79",
2012.
£5250, p.17

Les Châteaux Ambulants 2,
(realised with atelier Clot)
(multicolour) lithograph, 15" x 23",
2012.
£750 (each)

Les Châteaux Ambulants 3,
gouache on paper,
18" x 13", 2012.
£2200

Les Châteaux Ambulants 4,
gouache on paper,
18" x 13", 2012.
£2200

Metafores I,
(collaboration w/ Judith Espinas)
acrylic paint on rice paper, 16" x 15",
2016.
£700

Metafores II,
(collaboration w/ Judith Espinas)
acrylic paint on rice paper, 43" x 28",
2016.
£1000

Paysages occupés 1,
collage on Eric Tabuchi photograph,
6" x 7.5", 2009.
£620, p. 11

Paysages occupés 2,
collage on Eric Tabuchi photograph,
6" x 7.5", 2009.
£620, p. 11

Paysages occupés 3,
collage on Eric Tabuchi photograph,
6" x 7.5", 2009.
£620, p. 11

Pas si Minimal 1,
pencil and gouache on print, 10" x 13",
2010.

Pas si Minimal 2,
pencil and gouache on print, 10" x 13", 2010.
£850

Espaces Inventés 1,
gouache on paper, 16" x 35", 2010.
£2,300

Espaces Inventés 2,
gouache on paper, 16" x 35", 2010.
£2,300

Enfance I,
collage on print,
10" x 13", 2009.
£850, p. 13

Enfance II,
collage on print,
10" x 13", 2009.
£850, p. 13

Ossa Forma,
wood and acrylic paint,
55" x 51", 2009.
£4,000, p. 11

Ossa Forma,
wood and acrylic paint,
55" x 51", 2009.
£4,000, p. 11

Les Châteaux Ambulants 5,
gouache on paper,
18" x 13", 2012.
£2200

Les Châteaux Ambulants 6,
(realised with atelier Clot)
(cream & blue) lithograph,
27.5" x 12", 2012.
£850, p. 8

Les Châteaux Ambulants 7,
(realised with atelier Clot)
(multicolour) lithograph,
15" x 23", 2012.
£750, p. 8, 27

Bay Window
(realised with atelier Clot)
(red & green) lithograph,
27.5" x 19.6", 2012.
£850, p. 8

Dépaysage 14,
(blue/grey) acrylic paint on rice paper,
13" x 16", 2014.
£1,600, p. 25

Dépaysage – in situ 1,
acrylic on rice paper, 38.5" x 67", 2016.
£4750

Dépaysage – in situ 2,
(available by commission,
acrylic on rice paper, 40" x 32", 2016.
£3500, p. 15

Dépaysage – in situ 3,
acrylic on paper,
32" x 38.5", 2016.
£3,500

Double vue, (1/4),
acrylic paint on stereo-card,
8" x 11.5", 2015.
£620

Double vue, (2/4),
acrylic paint on stereo-card,
8" x 11.5", 2015.
£620

Double vue, (3/4),
acrylic paint on stereo-card,
8" x 11.5", 2015.
£620

Double vue, (4/4),
acrylic paint on stereo-card,
8" x 11.5", 2015.
£620

Maquettes,

(2 chairs, Blue)

cardboard, balsa and acrylic, approx 32 x 24",
2009.

£250 (each, p. 13

Maquettes,

(tall chair)

cardboard, balsa and acrylic, approx 32 x 24",
2009.

£250 (each), p. 13

Maquettes,

(rectangle bench)

cardboard, balsa and acrylic, approx 32 x 24",
2009.

£250 (each)

Maquettes,

(square bench)

cardboard, balsa and acrylic, approx 32 x 24",
2009.

£250 (each)

Maquettes,

(blue/red/grey)

cardboard, balsa and acrylic, approx 32 x 24",
2009.

£250 (each)

Metafores,

(collaboration w/ Judith Espinas),

acrylic paint on rice paper,
20" x 25.5", 2016.

£700

Nos Jardins,

acrylic on Julien Magre photograph,

11" x 8.5", 2015.

£700

Sisters,

collage on postcard,

4" x 6", 2011.

£700

Archipelagos,

(in collaboration with Judith Espinas)

fibre wood and gouache, (3 pieces),

24" x 50", 20" x 20", 15" x 8", 2016.

£6,500, p. 3, 10

Assemblée,

resin, stone and glass,

11" x 20" x 10", 2014.

£2500, p. 10

ARBC 04 (collaboration with Cathryn Boch)

acrylic paint on rice paper with sewing,

116 x 99cm, 2014.

POA

Généalogie d'une forme,

(collaboration w/ Estelle Kongo-Bacary)

(film)

1 min 12 seconds, 2009.

POA, p.16

Couleur du temps,

(collaboration with Oscar Roméo)

paint on silk, 2013.

POA

Libres et Mobiles,

artist monograph, serigraph,

co-edition navel 14 et Jean Villevielle,

£500, p. 5

SONNY ASSU

Re-invaders

digital intervention on an Emily Carr painting,
(Indian Church, 1929)
22.5" x 35.5", 2014.
£1900, £2050 (framed) p. 21

#fangasm, Pabs was TOTALLY inspired by meeeeeeeee111!

digital intervention on a Pablo Picasso painting,
(Les Demoiselles d'Avignon, 1907)
22.5" x 22.5"
£1300, £1450 (framed) p. 19

You mess with me, you mess with my cousins
digital intervention on Frederick Alexcee
painting,
(Battle between Tsimshian and Haida at Old
Fort Simpson c.1843,1896)
22.5" x 27.25", 2014.
£1600, £1750 (framed) p. 19

Home Coming

digital intervention on Paul Kane painting,
(Scene near Walla Walla, 1848-52)
36.25" x 22.5", 2014.
£1900, £2050 (framed) p. 20

Sonny Assu,
Skeena, Beam Me Up!
digital Intervention on an
Edwin Holdgate painting,
(Totem Poles, Gitseguyukla, 1927)
22.5" x 22.5", 2015.
£1300, £1450 (framed) p. 18

Steve Smith ,
*Painted Elk Hide Drum for
Vancouver Airport II*
acrylic on elk hide,
41" x 41", 2011.
£5250, p. 3, 23

Steve Smith ,
*Painted Elk Hide Drum for
Vancouver Airport III*
acrylic on elk hide,
41" x 41", 2011.
£5250, p. 3, 23

STEVE SMITH

Harmony

acrylic on Russian birch,
33"W x 10"D, 2016.
£4750, p. 22

Rainbow Trout

acrylic on basswood and Russian
birch,
24"x 36", 2016.
£3500, p. 4, 27

Abundance

acrylic on basswood and Russian
birch,
24" x 36", 2016.
2016
£3500, p. 22

Unity

acrylic on basswood and Russian
birch,
24" x 36", 2016.
£3500, p. 3, 23

Painted Elk Hide Drum for Vancouver Airport I

acrylic on elk hide,
41" x 41", 2011.
£5250, p. 3, 23

NICOLE SMITH – *Vessels, p. 7*

tall white (extra large)

£600

tall blue (large)

£500

tall brown (medium)

£400

shallow two-tone white (large)

£375

shallow blue (large)

£350

shallow white (medium)

£300

deep brown (medium) x 2

£230 each

deep blue (small) x 2

£160 each

shallow two tone white (small)

£160

pebbles

S £15, M £20, L £30

Dear Sir or Madam,

Although Northwest Pacific Coast art is known the world over for its totem poles and sculptures, the living tradition, widely celebrated in Canada, is only now being introduced to Europe. The Baldwin Gallery is the first UK gallery to exhibit North American indigenous artists alongside internationally acclaimed European artists, creating dialogue between two great art traditions.

As the founder of The Baldwin Gallery, I'd be delighted to share with you the work of these and other extraordinary artists that we represent. Our Sales Associate, Rossella Pecchioli, is available by appointment to show you their work in full at The Baldwin Gallery (Blackheath), in excerpted form at Blacks Club (Soho) or by portfolio at your offices. Her direct line is: +44 (0) 7512566865 and her email is rossella@thebaldwingallery.com.

Sincerely yours,

A handwritten signature in grey ink, consisting of a stylized 'D' followed by a horizontal line and the letters 'SD'.

Dennison Smith, Creative Director

The Baldwin Gallery

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Twitter: [@GalleryBaldwin](https://twitter.com/GalleryBaldwin)

MOBILE FORMS: PARISIAN ABSTRACTION TO AMERINDIAN POP

From Nov 4th 2016

an exhibition directed by Dennison Smith

Curation:

Dennison Smith
Oceana Masterman-Smith

Production:

Jennifer Taillefer

Gallery Management:

Ruhksana Jahangir

With special thanks to:

Alexandra Roussopoulos &
University of East Anglia ENTERPRISE CENTRE

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