

BENJAMIN RHODES ARTS

Tricia Gillman

Moment Fields–Bare Bones

AND Passing Through

2019–2025



Passing Through 7, 2025, mixed media on stretched muslin, 30 x 40 cm



Passing Through 6, 2024, mixed media on stretched muslin, 30 x 40 cm



Moments 1-Mind's Eye, 2019, pencil, charcoal, pastel, collage on unprimed cotton duck, 187 x 102 cm

The little things? The little moments? They aren't little.

Jon Kabat-Zinn

As a **life-long** continuum, her painting ... has refused to be defined too narrowly ... has never become overly settled. She is forever prodding at the edges, realising new forms, forever testing material qualities and pondering possible meanings ... be it in the physical handling of paint or the exploratory use of its elastic grammar.

Gillman is reminding us to be *aware*. Be aware and receptive to ever possible and multiple meanings ... of how to grasp and comprehend the ephemerality of life, and how experience and its description continuously dissolve into each other.

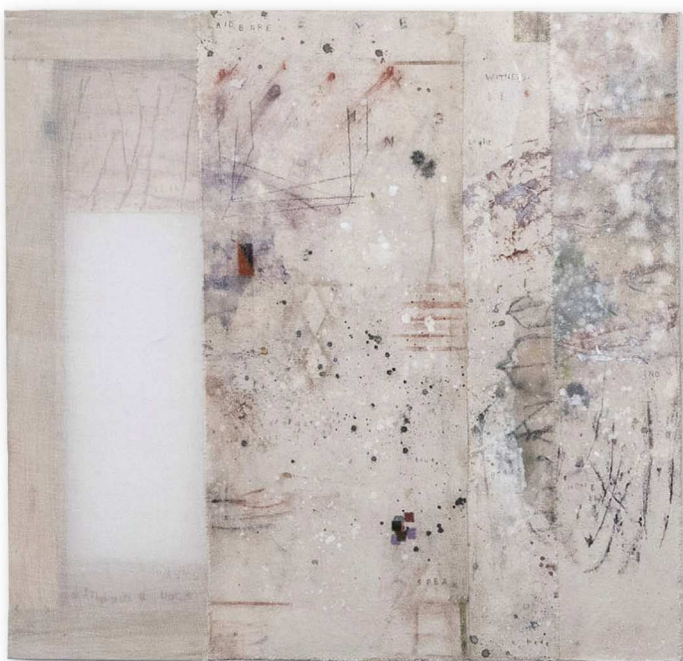
Andrew Cross

In the introduction of *Tricia Gillman: Paintings from the 1980s*, at Clifford Chance, London, 2025

Time and memory, space and sensation, what has been and what is here present; culture and nature; inner world and outward reality: all contract, in a simultaneity of sensation and reflection, to the span of a single canvas! Painting enacts the vertiginous reality of consciousness.

Mel Gooding

From his 2011 catalogue essay for *Stepping Stones*, 30-year retrospective at APT Gallery, London, 2011.



Bare Bones 2, 2023, pencil, charcoal, acrylic on cotton duck and muslin, 64 x 67 cm

The word 'veiled' began to echo, as a metaphor for both the explicit and the implicit; the hiding and revealing of layers of awareness and understanding.

I became interested in finding ways to move from the surface 'skin' of the canvas through and into an internal space, as though peeling back the layers of an onion to reveal the life beneath the surface. This led to the use of see-through muslin, the revealing of the usually hidden stretcher bars along with the just visible words and markings below.

The aim is to focus our attention on the opposition between surface/beneath, external/internal, contrasting the physicality of the surface with the slippery and ephemeral glimpses below.

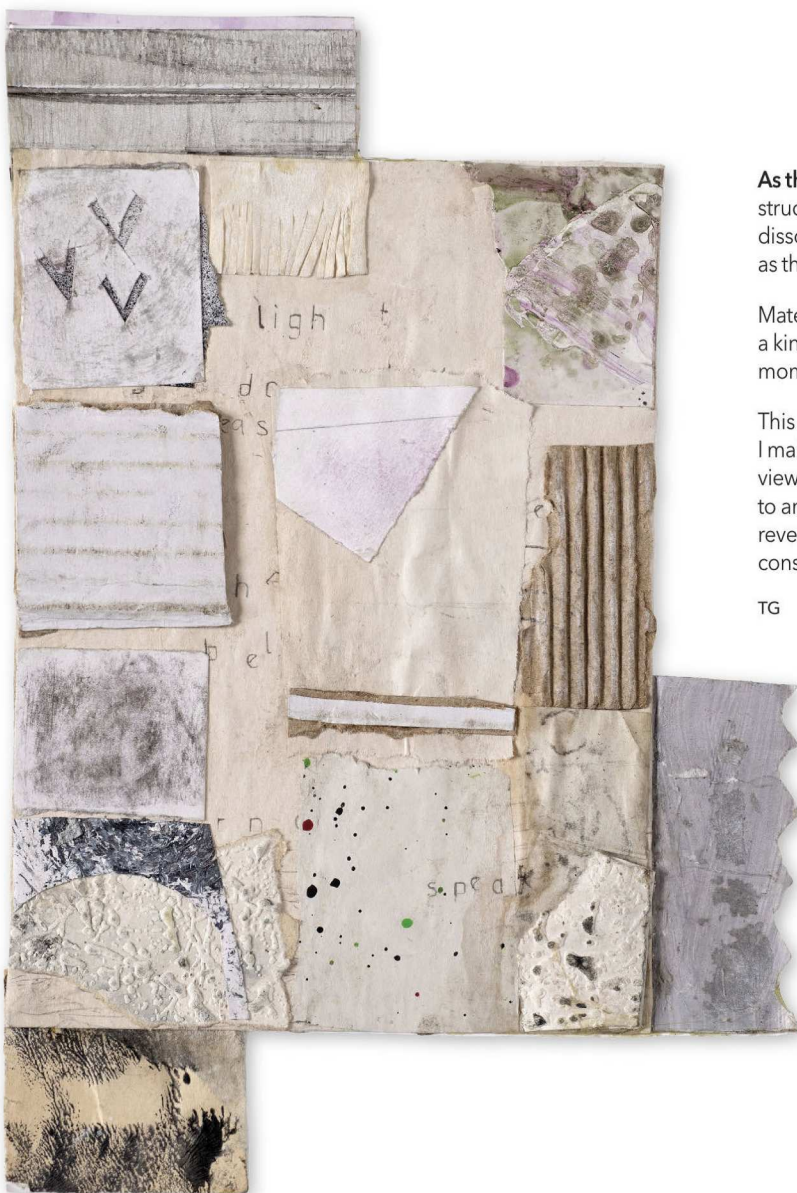
I am seeking to make the invisible visible, to find ways of mapping the layers and disruptions inherent in our often clouded and constantly changing relationship with reality.

TG

Referring to *Bares Bones* and *Passing Through*



Bare Bones 1, 2023, pencil, charcoal, pastel on cotton duck and muslin, 60 x 76 cm



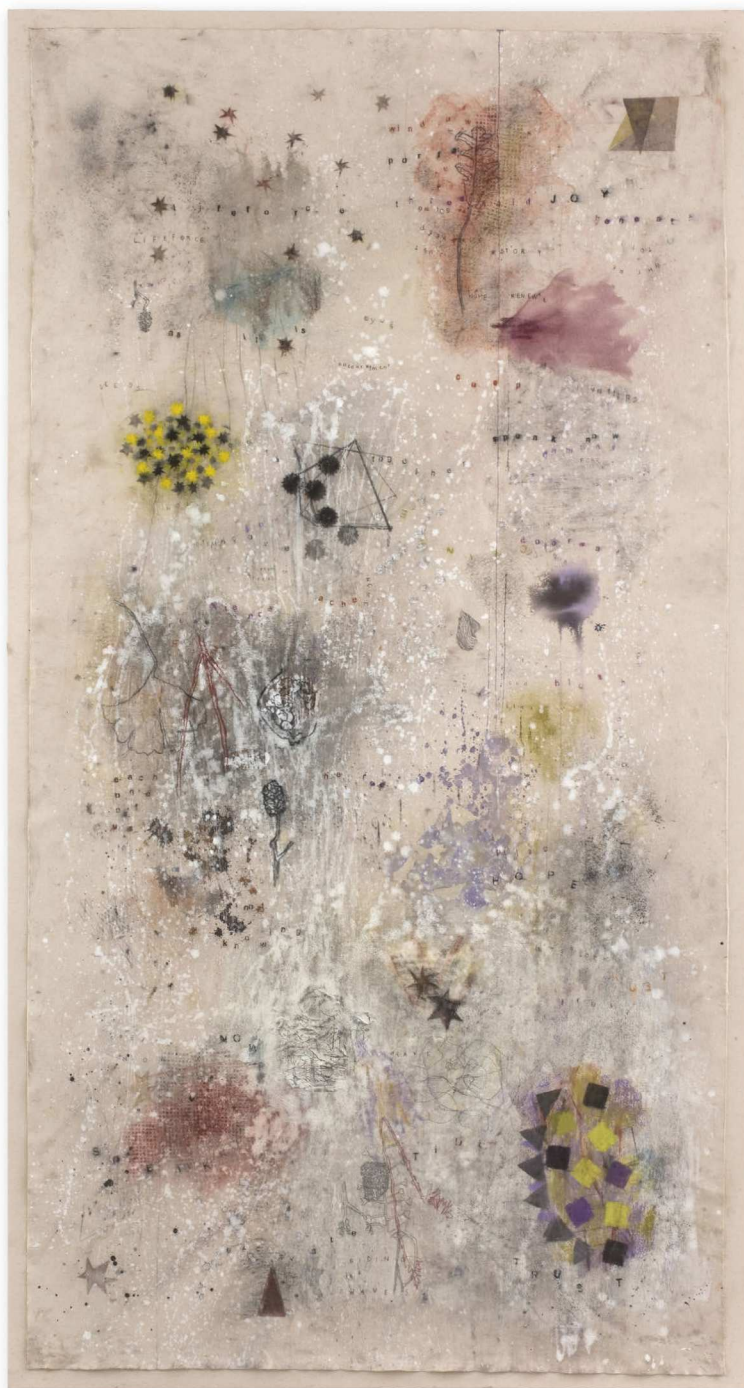
Mirror 3, 2022, paper and card collage, 6.5 x 25 cm

As the works evolve, they construct and deconstruct themselves, mirroring the emergence and dissolving of thoughts, feelings and sensations as they unfold ...

Materials and processes are chosen to set up a kind of butterfly net that scoops up the passing moment as directly and openly as possible ...

This sense of open experiencing is the request I make of myself and from the generosity of the viewer. No hiding or dressing up. One thing leads to another, one thing obscures and another reveals, a time-based record of our being consciously here, now.

TG



Threshold 2, 2021, pencil, charcoal, pastel, collage on unprimed cotton duck, 100 x 86 cm

For details of Tricia Gillman's works and exhibitions at Benjamin Rhodes Arts, please be in touch or check at www.benjaminrhodes.co.uk

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