

Arquebuses are obsolete

Quadrilles are out of fashion

Raoul Reynolds :

Time rubs sculptures out

A retrospective

The inventor intended to remain modest

Scotland Street School Museum

Glasgow International, 8-25 April 2016

La Friche la Belle de Mai, Marseille

Rentrée de l'art contemporain, 26 Aug.– 30 Oct. 2016

Curatorial statement

The exhibition *Raoul Reynolds: A Retrospective* is the result of a collective and collaborative writing made by eleven artists, a poet and a curator. This independent initiative – led by TANK art space in Marseille and Francesca Zappia, a curator based in Glasgow – aims to further develop the existing cultural exchange that forms part of the cooperation and twinning agreements between the two cities. Thus, the artists – Stéphanie Cherpin, Helen de Main, Sandro della Noce, Guillaume Gattier, Amandine Guruceaga, Benjamin Marianne, James McLardy, Douglas Morland, Philippe Murphy, Emilie Perotto, Bobby Niven and Alys Owen – represent the emergent artistic, and notably sculptural, scenes of the two cities. Together, they have collaborated and signed their works under the name of Raoul Reynolds.

The idea of designing the exhibition by way of a collaborative writing was born from the will to question the driving notion of the project, the exchange – exchange between two cities and their artistic scenes, exchange between the participants, their practices and reflections –, in order to draw a critical and creative space allowing the artists to produce through the development of a dialogue of interaction between each other.

This project interlaces two aesthetics characterised by different approaches to the artistic gesture – the Marseille artists' articulation of a raw and spontaneous gesture that remains visible in the work, the Glasgow artists' smoothing of that gesture into polished surfaces and harmonious compositions – but a common theoretical process marked by an assimilation of elements of 20th century avant-gardes and artistic movements.

Reynolds' character embraces and combines the artists' references to the art movements of the past. Going back to the sources of their practices the artists bring a personal contribution to Reynolds' character, while leading through their investigations to the elaboration of a possible new historical and art historical modernist narration. Reynolds work and biography, thus, mark out an experimental and creative frame where the disciplines of history and art history, while contributing to the veracity of the fiction, are used as raw material in conceiving the exhibition and are here called to be rethought and replayed.

At a time when research takes a growing place in curatorial practices, Raoul's biography and work disclose the mechanisms of the creative process and make manifest the normally implicit theoretical component. Furthermore, the bias of a collective signature has allowed the artists to challenge the regular borders of their practice while slipping into the skin of a new personality, born from the elaboration of their own otherness.

Amandine Guruceaga & Francesca Zappia

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Rough diamond

Amandine Guruceaga

Raoul Reynolds.

A name that clears your throat, catches your ear and ends up infiltrating your thoughts, a ricochet between the temples. If you have not heard of Raoul Reynolds, that comes as no surprise. Neither had we. The reason for this is that until now, neither a single historian nor art critic had ever addressed his work. In the shadows he remained, in silence, recalling the beliefs of certain Amazonian tribes-people who would never name the dead for fear of having them return to torment the living. May the dead rest in peace. Here is a warning we did not heed.

Raoul Reynolds.

Many a time has this double-R rolled, tongues rattling in hypnotic undulation. As if summoning the dead, we have awoken a figure forgotten by Art History. There is History with a capital H -well delineated, the following of continuous, linear trajectories upon which most narratives tend to travel. But what remains of the other trajectories, and the small stories, anonymous destinies, blind courses where the “wrong” path is taken, shrouded in shadows and secrets? Raoul Reynolds was one whose many dark paths in life— despite ardent investigation — leave us with count-less unanswered questions.

How could this child, this spoiled brat of the upper-classes — a bourgeoisie who made his fortune from international maritime transport during the boom-times of the tobacco industry, hobnobbing with the intelligentsia in the warm comfort of the salon bourgeois, and no doubt intended for a place in the highest ranks of society and industry — drift astray into such a shadowy secret life? Was it, perhaps, as his work seems to attest, a combination of a uniquely fierce intelligence coupled with a love of risk, of deceit?

Raoul Reynolds was a pedlar, a confidence trickster, a camelot of art, a storybook character thumbing his nose at History with a capital H as it speeds unforgivingly by, retaining only its handful of chosen ones to blacken its pages and fill up our libraries.

Here, we are offered another experience: change the angle and look at the margin. As it is indeed a question of marginality, perhaps the time has come for a necessary focus upon his work (his fifteen minutes of glory as predicted by Andy Warhol). So let's raise him up on to the pedestal to allow the sun to catch that mischievous glint in his eye, while we regain our child's-eye perspective for a tender look at this anonymous, blurry figure, whose full and characterful life -rough diamond that he was - could very well have inspired Ian Fleming.

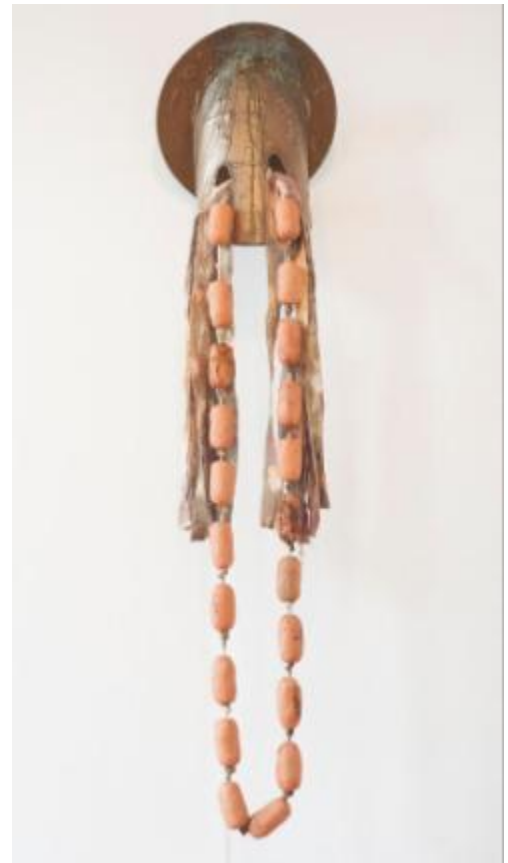
Artist, his default role, he used as a cover for his life of secrets while creating works of art as if they were gateways that would enable him to cross through time. He would be beaten at his own game though, while furiously creating pieces with enough impertinence to assimilate and crystallise myriad 20th century artistic movements. Alternately a surrealist and a minimalist, he would overcome stylistic barriers and wear the most unexpected masks. It was more particularly at the end of his life, though, during exile, that he let himself indulge totally, undistractedly in art.

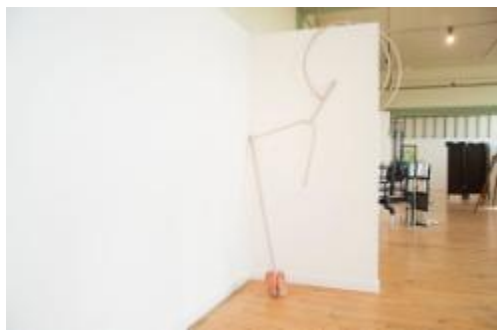
What remains of his work? In this show we present a selection of works, or rather a retrospective of his work as we like to say, a set of works attributed to him, a hypothetical stack where our certainties sometimes give way to doubts, and doubts give way to stories fuelled by our own fantasies.

The exhibition was made possible with the assistance of the artists Stéphanie Cherpin, Helen de Main, Sandro Della Noce, Guillaume Gattier, Amandine Guruceaga, Benjamin Marianne, James McLardy, Douglas Morland, Philippe Murphy, Bobby Niven, Alys Owen, Emilie Perotto et and the poet Guillaume Condello.

Scotland Street School Museum

Glasgow International, 8-25 April 2016





Leave the gate half-opened

We saw them coming

The long sobs of autumn violins

It was raining, but he didn't notice

Haikus

Buried in white and ruby linen

Latecomers are wrong

New entrants are young

The clock is cracked

Electricity goes back to the 20th century

Memory defaults

Soon you'll fly

In the starry night of the 14th of July

Grease becomes scarce

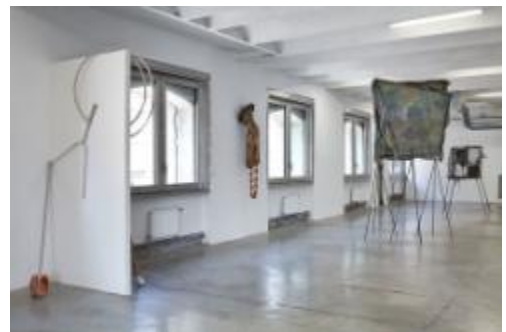
The lorry broke down

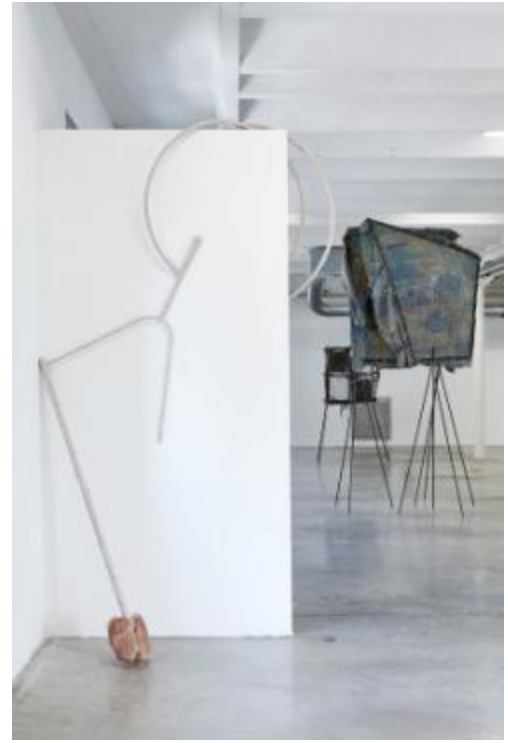
Large banks have branches everywhere

I'm running out of patience

La Friche la Belle de Mai, Marseille

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Raoul Reynolds' timeline

Compiled by Francesca Zappia with research from each artist

The emergence of Raoul Reynolds' story dates back to the early 2000s when Henry Reynolds, grandson of Raoul's brother, inherited a family house in Vermont – a cottage in the forest, overlooking the grey, shimmering surface of Lake Whitingham. The remote dwelling was cluttered with eccentric assemblages of waste materials which contrasted sharply with well-refined objects inspired by Art Nouveau and Art Deco styles, as well as photographs, sketches, ceramics, wooden sculptures and filmstrips, all weathering the humidity of the cottage. Aided by a group of European and American art historians, anecdotal accounts by family and friends, correspondences and archival research, Henry could reconstruct the broad lines of his great-uncle's story and place the objects of his discovery within an approximate timeline.

1880-1910: Arts and Crafts movement, Glasgow Style and Vienna Secession

1882-1971: Glasgow Society of Lady Artists

1885-1918: Francis Henry Newbery heads The Glasgow School of Art

1897-1909: Charles Rennie Mackintosh builds the new Glasgow School of Art

Raoul Reynolds was born on December 8th, 1882, first son of Joshua Reynolds and Henriette Aliès-Reynolds. Henriette was a woman of strong personality and independence who inherited from her father, a tobacco importer, a taste for travel. She left her native city of Marseille in 1880 and set up home in Glasgow where she enrolled as a student at The Glasgow School of Art. Two years later she was married, expecting a child and involved in the Glasgow Society of Lady Artists, a club run by female students, which exhibited artworks and craft objects made by women artists. Mutual friends had introduced her to Joshua, a renowned shipbuilder who was also a fervent adherent to the principles of the Arts and Crafts movement, with its emphasis upon craftsmanship, simple forms and quality materials, inspired by medieval and folk styles and the organic world. Joshua aimed to play an active part in this renewal of design by decorating the first class cabins, restaurant and lounge of his new transatlantic liner in the new style.

Raoul, thus, grows up on the laps of engineers, artists, architects and designers, and at an early age he meets Charles Rennie Mackintosh and Frances Newbery, who introduce him to the Glasgow Style.

It is no surprise then that, in 1897, Raoul begins his educational training in Design and Decorative Arts at the Glasgow School of Art, joining the Glasgow Style movement which is strongly connected to the school. Indeed, the building of the new school of art designed by Charles Rennie Mackintosh starts this same year. No works remain to bear witness to Raoul's period of study, but a document from the archives of GSA dated 1900 mentions "a virtuous

accomplishment of a stained-glass window, interlacing stylised figures of Japanese influence with organic patterns, flowers and leaves, brightly and harmoniously coloured." Consequently, this early production provides a possible link to later experiments with glass.

Aside from his art work, anecdotal evidence reveals that Raoul had been an enthusiastic supporter of boxing since childhood. Although it was an illegal sport during the 19th century, Reynolds likely begins practising it at this time.

The first known work by Reynolds is *Without Real Work There is No Real Leisure*, an ebonised oak screen, made around 1903, soon after his mother's sudden death. This is an homage to this early feminist and emancipated woman who stencilled textiles with natural and geometric patterns. Raoul stretched her final fabric works on a wooden structure and fabricated a screen, an object whose printed patterns, in addition to the script font of the sentence engraved on the back of the screen, fully place it within the Glasgow Style.

Between 1905 and 1910, Joshua and Raoul embark upon lengthy business travels in Asia, the USA and South America, where Joshua intends to introduce his son to the ways of the business world. These travels equip Raoul with training in commercial diplomacy and international relations and provide a chance for him to meet important international traders and politicians. Hand-written notes and sketches from this period also record Raoul's enthusiasm for the philosophies and ritual objects of these countries as well as a growing interest in ethnology.

1921: The exhibition Salon Dada opens at the Galerie Montaigne in Paris

1919-1933: Bauhaus

1924: André Breton publishes the Surrealist Manifesto

1925: Exposition internationale d'arts décoratifs et industriels modernes

In 1911 Raoul is in Paris, where he meets Constantin Brancusi, André Mare, and Marcel Duchamp, artists who will inspire him throughout his career. In the French capital he also meets Sergei Diaghilev, an impresario who, in 1909, founds the Ballets Russes, the troupe that goes on to re-invent the art of dance in the 20th century. Like other artists of this time, such as Picasso, Reynolds collaborates with the company in order to create scenery for their shows. The only surviving fragment is *Column 2*, a hollow column whose form is inspired by Arts and Crafts vases. In 1912, back in Glasgow, he takes over the shipbuilding business from his father, but nevertheless continues his artistic pursuits, producing sculptures inspired by Brancusi that have unfortunately been lost.

It is not possible thus far to reconstruct Raoul's activities during the First World War, as neither documents nor correspondence have been found. It has been suggested that he was working for the British intelligence services, because of his later collaborations. We have also reason to believe that at some point he was at the Western Front, where he met Oskar Schlemmer – who at this time was working at the cartography service in Colmar – because they start an intense epistolary correspondence at the end of the war, exchanging ideas about their common aim to overcome the separation between arts and crafts.

Following Joshua's death during the war, Raoul sells the business and sets up home in Paris. There he lives a bohemian life, spending time with artists in the cafés and engaging in endless discussions about the nature and philosophy of art. However, the reasons for his settling in Paris are probably not solely artistic in nature. Indeed, the subsequent discovery of a series of blackened papers containing detailed information about German and French businessmen and politicians leads us to think that Raoul's artistic practice was most likely a cover for espionage activities.

The enthusiastic conversations with Schlemmer lead, between 1925 and 1930, to an invitation to Reynolds to hold a series of conferences about the Glasgow Style at the Bauhaus. *Take the Chair* and

The Spill are probably realised after his discussions with the teachers of the school. These works are part of a series of objects made following the geometric forms and primary colour theories of the Bauhaus. Reynolds covers the objects with rhombus patterns and places them on pedestals, thus questioning the difference between a work of art and a craft object. These quotidian objects, presented on bases that look more like theatre sets than pedestals, were also really probably a nod to Marcel Duchamp's "rectified ready-mades". Indeed, at the end of the Twenties, Reynolds draws closer to Dada and Surrealism, as *Untitled Film and Objects from Untitled Film* (c.1928-30) make evident. *Untitled Film* is Raoul's unique surviving celluloid work, revealing a singular cinematographic vision. Unfortunately, the film was badly damaged, with the only existing fragments displaying some form of phantasmagorical ceremony or ritual activity. An experimental film, it is probably inspired by other cultures' cosmologies observed by Reynolds during his travels with his father. The props used in the film, which have been recreated here from found sketches, show the gradual transition from Bauhausian forms to those of the Surrealists.

By the end of the 'Golden Twenties', signalled by the Great Depression and marked by disappointment in the collapse of the Bauhaus' progressive ideals, Raoul has embraced Surrealism. Making an appearance at this time is the figure of the spider – symbol of feminine energy, creativity and protection - which is probably another tribute to his mother – and of the octopus, whose symbolism is associated with mystery. Like these symbols, the lobster cages used for *Blue Blood #1* and *Blue Blood #2* demonstrate a growing interest in the organic world. Occult, oneiric and bizarre dimensions are conjured through the association of objects, the creation of extravagant forms and the use of raw materials. An emblematic work, *L'ascension du haut mal: Dante let it bring you down!*, superimposes in the eight frames of its structure, symbols that relate Raoul's imaginary take on Dante's journey in the circles of hell, while interweaving references to Duchamp's work and Henry Michaux's poetry.

1933-1957: The Black Mountain College

1937-1944: The New Bauhaus and the Institute of Design

1940-1945: Churchill creates the Special Operations Executive (SOE)

In 1938 Raoul is invited by Suzanne Ramié, who opens a famous ceramics workshop called Madoura in Vallauris, in the South of France, to come and experiment with this material. This is an opportunity for the artist to escape the oppressive situation of the city and the terrible realities of the imminent new war, and to direct creative energy into the creation of pottery. Since his youth, Raoul has learned to channel negative feelings through the gestural control and discipline he has perfected in the boxing ring. "In Vallauris I temporarily released myself from dreadful presages. My mixed blood couldn't bear racial hatred and civil wars... The clay was a sweet, malleable material... Suddenly, I was freeing my rage and fear, boxing with the clay until exhaustion." [Handwritten note, not dated, about the genesis of the work *Une réalité rugueuse à êtreindre*].

At the end of 1940, several artists like André Breton, Max Ernst, André Masson and Wifredo Lam flee the German occupation of Northern France and seek refuge in Marseille at the Villa Air-Bel while waiting their exit visa before embarking for the United States. Raoul joins them and the group get used to meeting at the port, in the café "Aux brûleurs de loups". Together, they realise several cadavres exquis drawings and redesign the famous Tarot of Marseille. In March 1941, the Surrealists finally embark while Raoul is enrolled into the SOE. Now aged 60, his contribution to the organisation centres around industrial espionage. As the Germans advance the manufacturing process of glass fibres and polyester resin by refining curing processes, Raoul, with other British intelligence agents, steals secrets of the resin's production methods and turns them over to American firms. This new material - the key characteristic of which is a combination of extreme lightness, high strength and durability - is subsequently used in the aeronautics and shipbuilding industries. Unmasked and sought by the German authorities, Raoul is exiled in the USA.

In 1943, Raoul sets up home in a remote hut next to Whitingham, Vermont. Isolation and strict daily activity begin to shape a new personality, allowing him to build an intimate relationship with this uncontaminated natural landscape in which he thoroughly immerses himself and depends upon wholly for his day-to-day survival.

This is the start of the "Hut Period". Here, he is a forester, a hunter, a fisherman. The quietness of his life is a façade though - his humble subsistence masks what could also be viewed as an act of violence towards himself. Works of this period are imbued with the edgy, existentialist spirit of this new life: roughly carved wood, axe marks, assemblages of saws, axe handles, little sculptures made with found objects, metal and wood. Fighting for his survival and in constant fear of being discovered, he disguises his hut according to the principles of disruptive colouration camouflage inspired by forms derived from Cubism and developed during the First World War by his friend André Mare. The hut no longer exists, but the work *Birth By the Feet* echoes this period and the camouflage rules. During this retreat, Reynolds engages in a more intimate practice, often turning to mythology for inspiration. *Tan by Time* is a work referring to time as it relates to nature or memory. Raoul remembers his past life, his native country, Scotland, and the intensity of the light in the Marseille summer. This skin, tanned by the sun and stretched on a wooden structure, represents the passage of time.

At the end of the war, released from the loneliness of exile, Raoul builds a house next to the hut, and returns to the arts community. He is invited to give lectures at the Black Mountain College and at the Institute of Design in Chicago, headed at that time by László Moholy-Nagy. When teaching at the Bauhaus, Moholy-Nagy had experimented with photogram techniques - photographic images obtained without the use of the camera - created by simply placing objects on the surface of photosensitive photographic paper and then exposing them to the light. When Moholy-Nagy dies in 1946, Raoul pays him tribute and creates the series of photograms *Off the Grid*. These are a reference to Scottish fabrics, but they also refer to the grids of cities such as New York and Glasgow and of Frank Lloyd Wright or Le Corbusier's modernist architecture.

By reconnecting with these schools and their pursuit of Bauhaus values which stress the union between art, craft and technology, Reynolds introduces industrial materials into his practice, such as resin and Perspex. A tribute to Mackintosh and the Glasgow Style, but also to the protective nature of his exile, Raoul creates a work - half-object, half-sculpture - consisting of leaf shapes

1960s: Minimalism

cast in resin and contained by a wooden structure, partially recalling the forms of 19th century chandeliers.

During the 1950s, Reynolds moves to New York, while keeping his house in Vermont, to which he retires in the summer months. The Art Deco architecture of the Empire State Building recalls for him the insouciance of the Golden Twenties. He then creates a second decorative screen, *Take the Path You Haven't Taken Before*, decorated with geometrical patterns and covered with turquoise wax. A major work, this piece announces the advent of the mixing of styles that will characterise Postmodernism as it emerges during the 1970s.

During his last years, Reynolds' embraces Minimalism though opposes its pure abstraction, instead including references to past works and relationships. Thus, *It used to be a cube* deconstructs the original cubic form so as to open it up to become a decorative screen. While the tartan fabrics cast in resin echo *Off the Grid*, they are marked with surrealist symbols. *Sulfur-lemon Teardrop*, *Mutual Distance (Litmus)*, *Son absence m'efface du monde* and *Mes creux sauvent tes pleins* might allude to those lost sculptures inspired by Brancusi that Reynolds had realised in 1912. Although the forms refer to the abstract sculpture of the beginning of the 20th century, the artist uses innovative materials like acrylic or aluminium positioning them firmly as contemporary objects.

Finally, the actuality of female experience as described by the second wave of feminism brings Raoul to realise *Relation of Incidents* and *In the Shadow*. These geometric structures made of stainless steel, support Perspex boards upon which are printed images. These images refer to the history of feminism and to the place of women in art and pay a last tribute to his mother who had always encouraged his creative talents. A few weeks after the production of these works, on the 21st October 1969, Reynolds dies peacefully in his sleep in his New York apartment.

List of works

Works presented in Glasgow:

Stéphanie Cherpin: *Turquoise Boy*, 2014, saw blade, wood, fabric, leather, string, paint, coating, 245 x 25cm; *Sans titre (valise de Raoul)*, 2016, wood, tarmac, glass, adhesive tape, 45 x 60 x 17 cm.

Stéphanie Cherpin and Guillaume Condello: *Untitled*, 2016, 2 drawings, pencil and ink on paper, 29,7 x 21 cm.

Stéphanie Cherpin and Emilie Perotto: *Sin-d*, 2016, hoops, ax handle, swing rope, spit, salt stone, coating, dimensions vary; *Mes creux sauvent tes pleins*, 2016, bamboo furniture, bottles, mirrors, suede, adhesive tape, plaster, aluminium, coating, tarmac, wood, string, dimensions vary.

Helen de Main and James McLardy: *Without Real Work There is No Real Leisure*, 2016, oak, fabric, 200 x 200 cm.

Sandro Della Noce: *Raoul Reynolds*, 2016, ink on paper, 21 x 29,7 cm; *Birth By The Feet*, 2016, latex, steel, rope, wood, 280 x 150 x 150 cm.

Guillaume Gattier: *Une réalité rugueuse à êtreindre*, 2014, chamotte stoneware, 170 cm high, diam. 38 cm.

Amandine Guruceaga: *Untitled*, 2016, charcoal and pencil on paper, 29,7 x 21 cm; *Casque*, 2016, steel, bronze, fabric, dyeing, ceramics, rope, dimensions vary; *Blue Blood #1*, 2016, lobster cage, metal, ceramics, fabric, 155 x 110 x 65 cm; *Blue Blood #2*, 2016, lobster cage, metal, ceramics, fabric, plaster, bronze, 173 x 130 x 65 cm

Benjamin Marianne: *Secret Chief drawing*, 2016, graphite on paper, 38 x 25,4 cm; *Secret Chief*, 2016, wood, metal, ceramics, 185 x 240 cm.

Douglas Morland: *Untitled Film (c.1928-30)*, 2016, digital video transferred from 16 mm original, 8 minutes; *Objects from Untitled Film (c.1928-30)*, 2016, mixed media, dimensions vary.

Philippe Murphy: *Isometrics*, 2016, stage for performance, wood, fabric, straw, vinyl, dimensions vary.

Bobby Niven: *How do you two know each other?*, 2016, mixed media, dimensions vary

Alys Owen: *Untitled*, 2016, 2 drawings, ink on paper, 29,7 x 21 cm; *Ceci n'est pas un Arbre*, 2016, resin, brass and oak, 200 x 60 x 60 cm.

Works presented in Marseille:

Stéphanie Cherpin: *Turquoise Boy*, 2014, saw blade, wood, fabric, leather, string, paint, coating, 245 x 25cm; *Sans titre (valise de Raoul)*, 2016, wood, tarmac, glass, adhesive tape, 45 x 60 x 17 cm.

Stéphanie Cherpin and Guillaume Condello: *Untitled*, 2016, 2 drawings, pencil and ink on paper, 29,7 x 21 cm.

Stéphanie Cherpin and Emilie Perotto: *Sin-d*, 2016, hoops, ax handle, swing rope, spit, salt stone, coating, dimensions vary; *Que je nettoie ses os de leur chair, d'un trait de langue !*, 2016, steel, inner tube, shoes, render, painting, bones, dimensions vary.

Helen de Main: *In the Shadow*, 2016, stainless steel, Perspex, serigraphs, 200 x 60 x 60 cm ; *Relation of Incidents*, 2016, stainless steel, Perspex, serigraphs, 200 x 124 x 124 cm.

Helen de Main and James McLardy: *Without Real Work There is No Real Leisure*, 2016, oak, fabric, 200 x 200 cm.

Sandro Della Noce: *Teepee*, 2014, watercolor, 21 x 29,7cm; *Sans titre (tabacco)*, 2014, black felt, colored pencils, 21 x 29,7 cm; *Sans titre (paille)*, 2014, black felt, colored pencils, 21x29,7 cm; *Hélicoptère*, 2014, black felt, watercolour, 21 x 29,7 cm; *Raoul Reynolds*, 2016, chinese ink on paper, 21 x 29,7 cm; *Birth By The Feet*, 2016, latex, steel, rope, wood, 280 x 150 x 150 cm; *Tan by Time*, 2016, latex, wood, natural rope, dimensions vary.

Guillaume Gattier: *Une réalité rugueuse à êtreindre*, 2014, chamotte stoneware, 170 cm high, diameter 38 cm ; *Off the Grid*, 2016, series of 8 photograms, framed 71 x 51 cm each.

Amandine Guruceaga: *Untitled*, 2016, charcoal and pencil on paper, 29,7 x 21 cm ; *Casque*, 2016, steel, bronze, fabric, dyeing, ceramics, rope, dimensions vary; *Blue Blood #1*, 2016, lobster cage, metal, ceramics, fabric, 155 x 110 x 65 cm; *Blue Blood #2*, 2016, lobster cage, metal, ceramics, fabric, plaster, bronze, 173 x 130 x 65 cm; *It used to be a cube*, 2016, steel, fabric, dyeing, plaster, dimensions vary.

Benjamin Marianne: *Secret Chief*, 2016, metal, wood, ceramics, 185 x 240 cm; *L'ascension du haut mal: Dante let it bring you down!*, 2016, metal, wood, ceramics, glass, 250 x 130 x 130 cm.

James McLardy: *Sulfur-lemon Teardrop*, 2016, lacquer, paints on polished clear cast acrylic, aluminium, MDF, 75 x 67 x 26 cm ; *Mutual Distance (Litmus)*, 2016, lacquer, paints on polished clear cast acrylic, aluminium, MDF, 75 x 70 x 43 cm; *Take the Path You Haven't Taken Before*, 2013, wax, pigments, wood, 280 x 270 x 50 cm.

Douglas Morland: *Untitled*, 2016, series of 2 collages, newsprint paper, iron wire, approx. 29,7 x 21 cm; *Untitled*, 2016, series of 2 photographs, 29,7 x 21 cm; *Untitled Film (c.1928-30)*, 2016, digital video transferred from 16 mm original, 8 minutes; *Objects from Untitled Film (c.1928-30)*, 2016, mixed media, dimensions vary.

Philippe Murphy: *Take the Chair*, 2016, chair, straw, wood, 140 x 93 x 93 cm; *The Spill*, 2016, ladder, straw, wood, 180 x 148 (diam.) cm

Alys Owen: *Untitled*, 2016, series of 5 drawings, ink and gold foil on paper, 29,7 x 21 cm; *Column 2*, 2016, resin, wood, chain, 240 x 60 cm; *Ceci n'est pas un Arbre*, 2016, resin, brass and oak, 200 x 60 x 60 cm.

Emilie Perotto: *mes creux sauvent tes pleins*, 2016, plaster, wood, painting, 136 x 30 x 13 cm; *son absence m'efface du monde*, 2016, aluminium, wood, painting, 136 x 30 x 13 cm ; *Raoul*, 2016, aluminium, mirrors, wood, 100 x 130 x 130 cm

Haikus by poet Guillaume Condello made from the encrypted messages transmitted by the BBC radio during WWII to support French resistance.

Photographs: Courtesy the artists and Albie Clark (Glasgow), Jean-Christophe Lett (Marseille)

Light blue, colour of the sea

Black colour, dead colour

Veronese was a painter

How do you interpret this fact?