

ANTISOCIAL ISOLATION

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While most haven't announced it yet, according to new guidelines, museums and galleries in England have been ordered to shut down to curb the spread of coronavirus. Awaiting further clarification, many IRL commercial galleries are hoping to be allowed to open by appointment.

One particularly exciting show organised by Delphian Gallery and exhibited at Saatchi Gallery is closing down after being open less than a week. Fortunately, where's the frame snapped some installation shots at *Antisocial Isolation* for you to enjoy while you're socially isolating.

Canvas, video installation, photography, collage, knitted tapestry, sculpture this multimedia exhibition, from figurative to abstract, from larger than life to teeny-tiny, the exhibition features some very intriguing emerging artists on the art scene. The works in the exhibition consider the future and respond to the current Covid-19 outbreak, offering unique perspectives and fresh contexts to aid an understanding of our surroundings.

For example, Anne Rothenstein's *Window Life in Lockdown* depicts a fragmented figure while staring in the darkness, evoking a very recognisable sentiment that needs no explanation. Another work depicting a very familiar sentiment is Valerie Savchits' *Trapped and pathetic*. Someone who's nightmarish stuck and can go nowhere. Everyone can relate right?

Other included artwork is by Igor Moritz whose *Keeping Time* narrates a beautifully intimate and also recognisable situation of a patiently waiting couple sitting around in their homes. Amy Beager *The Blue Room* portrays a serene depicting of two figures, even if one of them might be made of stone, the tenderness is beautifully captured. Jukka Virkkunen's *Cloth 07* represents a significant development in the artist's practice as during the lockdown, he started to work bigger and bigger, outside the studio, on the street to create these mesmerising deeply dyed deconstructed canvasses. In *View of Dubrovnik from Apartment Lotta*, Sunyoung Hwang has used a fascinating colour palette responding to our times in an abstract and expressive way that feels uplifting.

Participating artists are Anne Rothenstein, Lian Zhang, Miranda Forrester, Nettle Grellier & George Lloyd-Jones, Enam Gbewonyo, Nick JS Thompson, Rosie Gibbens, Rhiannon

Salisbury, Valerie Savchits, Sam Harris, Sunyoung Hwang, Jeroen Cremers, Moley Talhaoui, Benjamin Murphy, Galina Munroe, Minyoung Choi, Danny Romeril, Rosie McGinn, Jukka Virkkunen, Florence Hutchings, Sam Harris, Kadiya Qasem, Amy Beager, B.D. Graft, Matt Macken, Igor Moritz. Antisocial Isolation is curated by Delphian Gallery founders Benjamin Murphy and Nick JS Thompson.

You can read more about the exhibition [here](#).





From left to right: Anne Rothenstein, *Window Life in Lockdown*, 2020. Oil on wood; Lian Zhang, *Swimming eyes (mother and daughter) Lian Zhang (mother)*, 2020. Oil on Board. Rights of the artist and gallery.



From left to right: Miranda Forrester, '*Abode*' series, 2020. Oil Gloss and image transfer on canvas; Nettle Grellier & George Lloyd-Jones, *Common Ground*, 2020. Oil on canvas; Enam Gbewonyo, *Untitled 1*, 2019. Burnout used nylon tights, cotton thread hand embroidery on photo frame; Nick JS Thompson, *Untitled*, 2019. Giclée print on Hahnemüle Photorag paper, *Pulling Myself Together and Keeping my Chin Up*, 2020. C-Type Matt Print; Rhiannon Salisbury, *Little Miss Pinky*, 2020. Acrylic and ink on gesso panel; Valerie Savchits, *Bond*, 2020. Acrylic on canvas board. Rights of the gallery and artists.

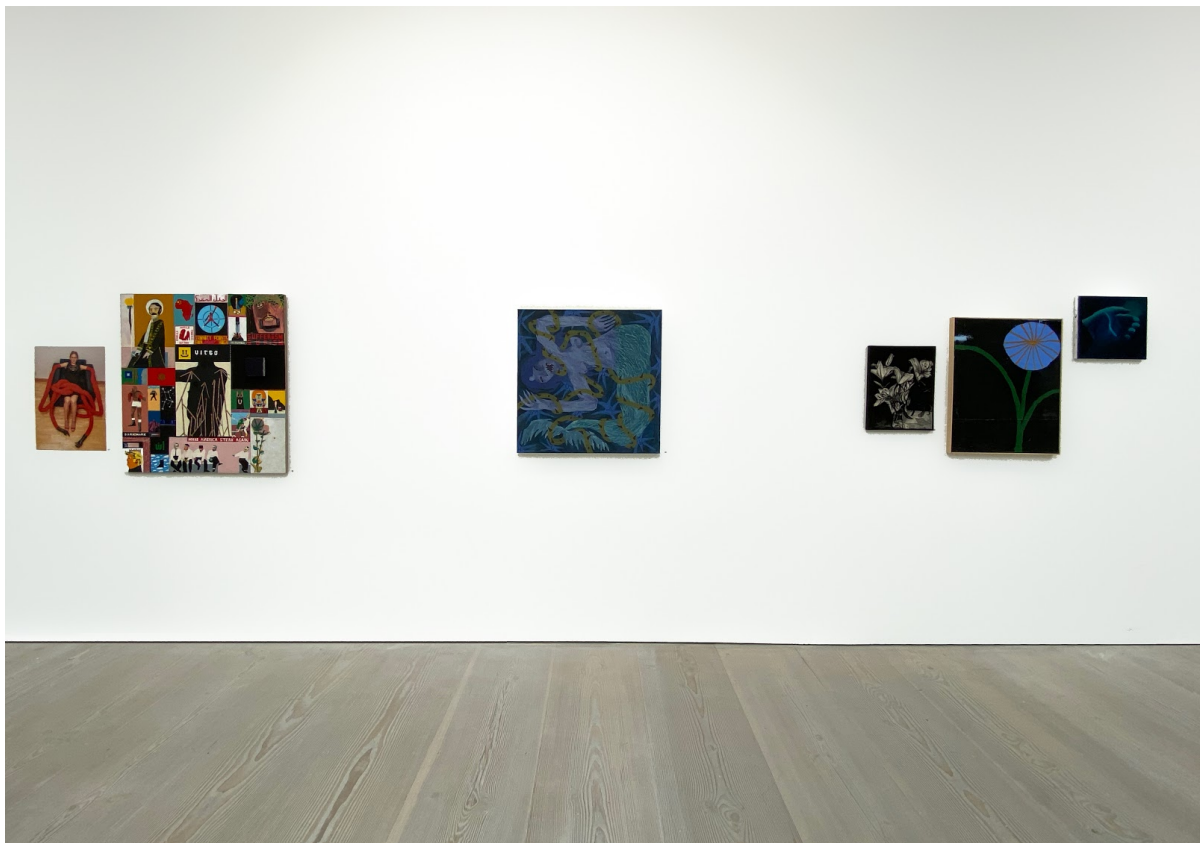




From left to right: Nick JS Thompson, *Untitled*, 2019. Giclée print on Hahnemüle Photorag paper, *Pulling Myself Together and Keeping my Chin Up*, 2020. C-Type Matt Print; Rhiannon Salisbury, *Little Miss Pinky*, 2020. Acrylic and ink on gesso panel; Valerie Savchits, *Bond*, 2020. Acrylic on canvas board; Sunyoung Hwang, *View of Dubrovnik from Apartment Lotta*, Acrylic and oil on canvas, *All Dreams Disappear Soon After Wake up*. Acrylic and oil on canvas. Rights of the gallery and artists.



From back to front: Miranda Forrester, *'Abode' series*, 2020. Oil Gloss and image transfer on canvas; Nettle Grellier & George Lloyd-Jones, *Common Ground*, 2020. Oil on canvas; Enam Gbewonyo, *Untitled 1*, 2019. Burnout used nylon tights, cotton thread hand embroidery on photo frame; Nick JS Thompson, *Untitled*, 2019. Giclée print on Hahnemüle Photorag paper, *Pulling Myself Together and Keeping my Chin Up*, 2020. C-Type Matt Print; Rhiannon Salisbury, *Little Miss Pinky*, 2020. Acrylic and ink on gesso panel; Valerie Savchits, *Bond*, 2020. Acrylic on canvas board; Sunyoung Hwang, *View of Dubrovnik from Apartment Lotta*, Acrylic and oil on canvas, *All Dreams Disappear Soon After Wake up*. Acrylic and oil on canvas; Jeroen Cremers, *Talking Heads Nr. 4*. Cardboard, wood, steel; Rosie Gibbens, *Tied Up in Knots with a Weight on my Chest*, 2020. C-type Matt Print; Moley Talhaoui, *Holey Mountain*. Mixed media, oil and acrylic, on canvas and MDF (wood); Valerie Savchits, *Trapped and pathetic*, 2020. Acrylic on canvas. Rights of the gallery and artists.



Rosie Gibbens, *Tied Up in Knots with a Weight on my Chest*, 2020. C-type Matt Print; Moley Talhaoui, *Holey Mountain*. Mixed media, oil and acrylic, on canvas and MDF (wood); Valerie Savchits, *Trapped and pathetic*, 2020. Acrylic on canvas. Rights of the gallery and artists.

From left to right: Danny Romeril, *A lot of instruments*. Oil, oil bar and collage on canvas; Minyoung Choi, *Untitled*, 2019. Oil on linen; Rosie McGinn, *WSM: World's Strongest Man Video installation*. 2017-2018; Jukka Virkkunen, *Cloth 07*, 2020. Acrylic paint, industrial ink, indian ink and debris from the street on cotton twill dust sheet, steel tacks, wood, thread; Benjamin Murphy, *Trepanation*, 2020. Charcoal on raw canvas (fixed in hand-carved frame); Valerie Savchits, *Every single thing you said*, 2020. Acrylic on canvas.

Rights of the gallery and artists.



From left to right: Jukka Virkkunen, *Cloth 07*, 2020. Acrylic paint, industrial ink, indian ink and debris from the street on cotton twill dust sheet, steel tacks, wood, thread; Benjamin Murphy, *Trepanation*, 2020. Charcoal on raw canvas (fixed in hand-carved frame); Valerie Savchits, *Every single thing you said*, 2020.

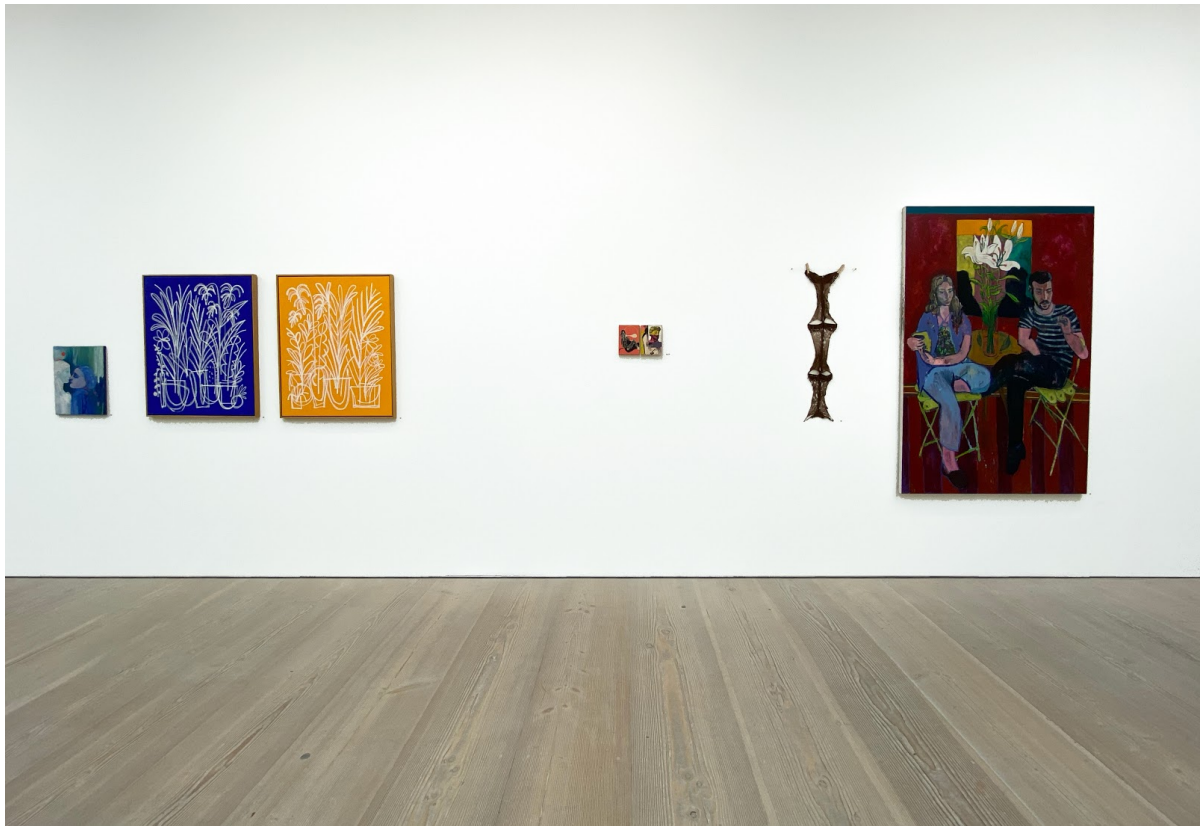
Acrylic on canvas. Rights of the gallery and artists.



From left to right: Florence Hutchings, *Two Lamps at Night*. Oil, acrylic, oil bar and collage on canvas; Nick JS Thompson, *Untitled*, 2016. Giclée print on Hahnemüle Photorag paper; Kadiya Qasem, *New Wave Order (ii) #1*, 2019. Hahnemüle Photorag. Rights of the gallery and artists.



From left to right: Amy Beager, *The Blue Room*, 2020. Acrylic, collage, and oil on canvas; B.D. Graft, *White on Blue*, 2020. Acrylic and paste marker on linen, in varnished wooden floater frame. Rights of the gallery and artists.



From left to right: Amy Beager, *The Blue Room*, 2020. Acrylic, collage, and oil on canvas; B.D. Graft, *White on Blue*, 2020. Acrylic and paste marker on linen, in varnished wooden floater frame. Matt Macken, *Blow*, 2020. Acrylic, oil, pastel, charcoal, and sand on canvas, *Crush*, 2020. Acrylic Oil, ink, collage, and sand on canvas; Enam Gbewonyo, *Masked in the sheer audacity of Chicago's perceptions of blackness and womanhood, MY NUDE!*, 2018. Burnout nylon tights with cotton hand embroidery and stitching; Igor Moritz, *Keeping Time*, 2020. Oil on linen. Rights of the gallery and artists.

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