

Serena Morton

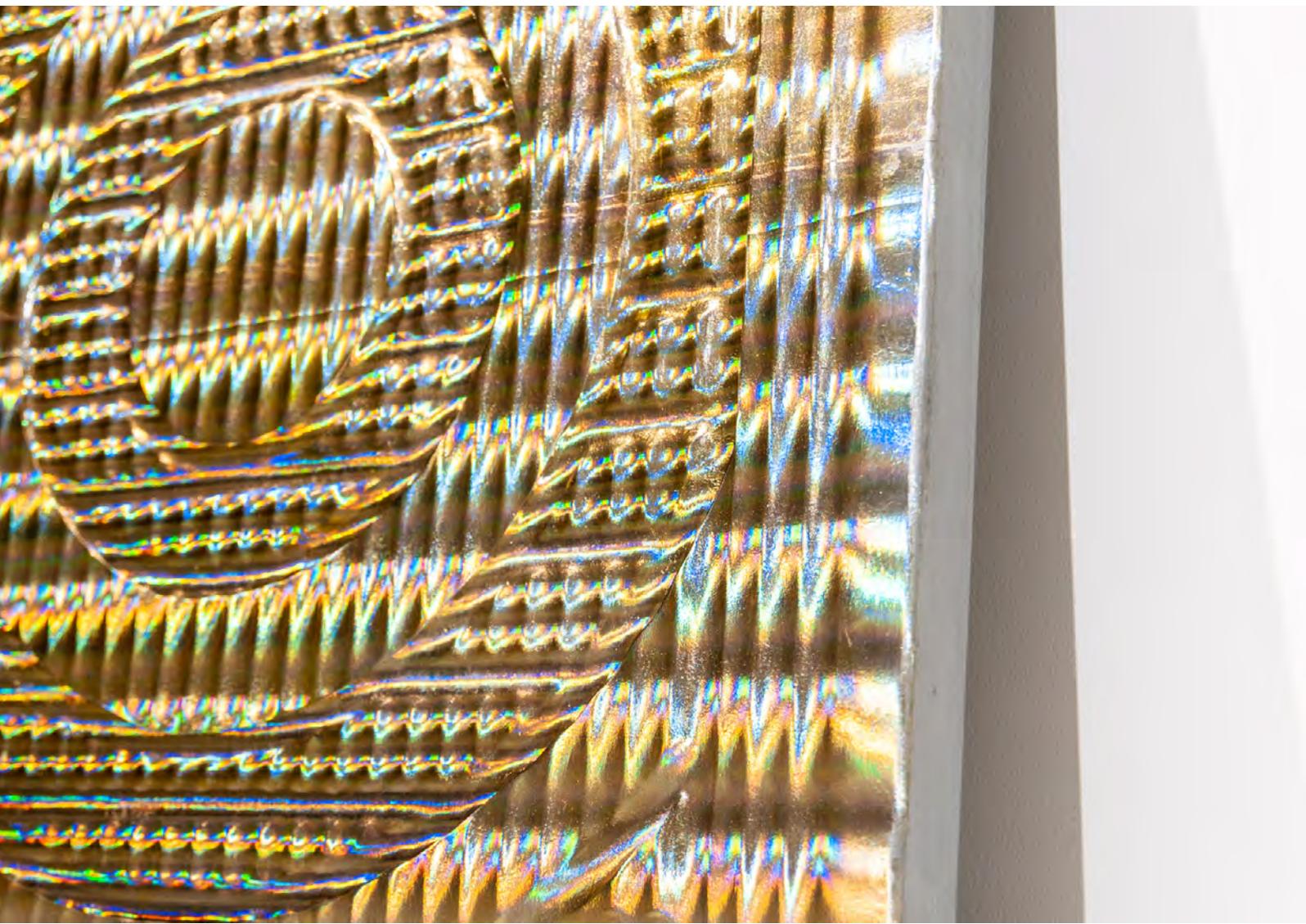
5 November 21 -
1 February 22

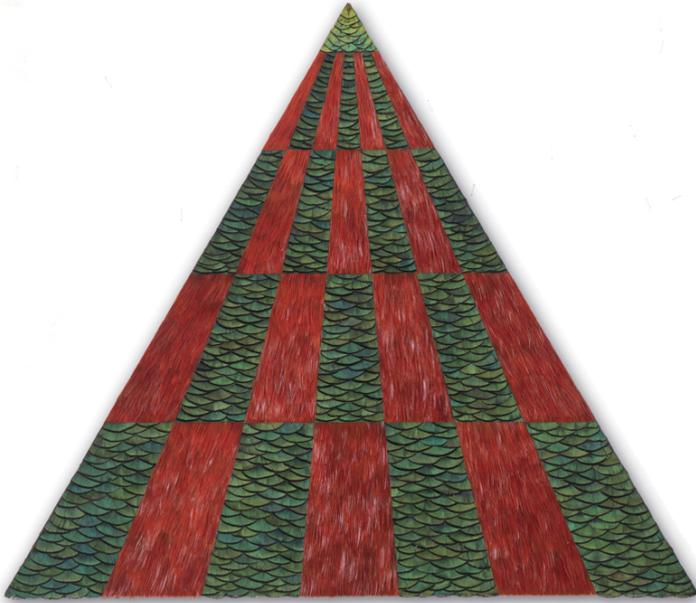
343 Ladbroke Grove
London W10 6HA

AS ABOVE SO BELOW

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5 NOV 21 - 1 FEB 22





George Taylor

The Cult of Infinity, 2017
Peacock and Golden Pheasant Feathers
Canvas on board, Unique
30 x 24 cm

Photographed by
Steve Russell Studios



George Taylor

Riehol~SaiDsaillel, 2021
Cockerel feathers, resin, brass
and gold leaf
Black walnut opening cabinet
39 x 39 x 5.5 cm

Photographed by
Steve Russell Studios

As Above So Below has many interpretations. It is an ancient expression and among historians of philosophy and science, the verse is often understood as a reference to the supposed effects of celestial mechanics upon terrestrial events.

The simplest is the philosophy that whatever happens on earth is reflected throughout the universe. This would include the effects of the Sun upon the change of the seasons or the Moon upon the tides. Another interpretation is that the microcosm (such as the world of an individual) is affected by the macrocosm (such as society at large).



Alex Box

Aucellus, 2021
Giclee print on Hahnemuhle
German Etching Paper
Edition of 5
30 x 30 cm

This *installation* links the work of artists Juan Ripoll, George Taylor, Alex Box and My Maanmies.

Each artist plays with materiality to create pieces that stimulate a sensory experience in the viewer.

Juan Ripoll is an Argentinian artist who works from Guatemala. His work is an important expression of new Kinetic art. His unique practice involves pouring liquid glass and iridescent pigment along with aluminium leaf over Palo Santo wood. Groundbreaking new work.

George Taylor works from Gloucestershire. Taylor presents her iconic work using exotic feathers and eggs. She also premieres her new art dialogue influenced from her considerable time and travels throughout Mexico.

Alex Box works from Gloucestershire. She is an internationally renowned artist. She works in a digital medium and incorporates her unusual fusion of beauty, the body and makeup.

My Maanmies is Swedish but works from Paris. Her personal inner journey towards her primal place of feeling, uses papier-mâché to play with the spectator's sensory perception.

My Maanmies

DISSIMULATION, 2021
Papier-mâché, ink on canvas
210 x 140 cm



My Maanmies

THE MOTHER, 2020
Papier-mâché,
encaustics on canvas
47 x 38 cm



Artist statements

Juan Ripoll

Throughout his extensive artistic career, which ranges from wood carving to unique *kinetic art*, we have seen the germination of a true visual artist; a curious and inquisitive eye, which seeks answers and manages to connect intellect with emotions, finely intertwined with the scientific realm.

Juan Ripoll's sense of observation takes his work to a magical plane. Nature, man and the universe come together in a unique DNA within his work, where he chooses to unify the individual with the whole.

Through carvings, murals, portraits and abstraction, Ripoll ignites the sensory perception of the viewer. Undoubtedly, his is a body of work that delights us in its luminous walk towards the kinetic and optical movements.

*Lic. Jose Angel Dell Valle Mendizabel
Historiador del Arte y Curador*

George Taylor

George Taylor was born in Macclesfield in 1975. At the age of eleven she moved with her family onto a remote farm in Gloucestershire. Here she worked closely with her father as he tended livestock and managed the woodland. At Leeds University, she experimented with sculptural form and constructed environments and was influenced by Minimalism and Land artists.

Following college, Taylor worked extensively in the studios of Damien Hirst (Science Ltd) and Dan Chadwick.

Her first exhibition, curated by Serena Morton, in 2008 at Scream gallery in London was entitled *La Petite Mort* and consisted of a series of wall based sculptures which amplified sounds and were covered in feathers, collected from her father's farm. In 2017 Taylor had her exhibition *Intimate Immensity* where she continued pushing boundaries, this merging the ideas of *Op Art* and graphic design with exotic feathers and eggs.

Following her marriage to James Massey and the birth of their two children she has moved back to the farm of her childhood and relaunched her career as full-time artist.

Taylor's work is in various collections, including the Groucho Club, Murder Me and Pangolin Editions.

In this exhibition Taylor premieres a new body of work. She says:

After the Conquest, the Spanish tried to suppress all indigenous ceremonies, including dances and when they could not they incorporated Catholic symbolism and ceremony. That is why, during the pilgrimage, people dressed in indigenous clothing can be seen performing cleansing ceremonies, dancing and singing in front of Catholic altars, while conch shells are sounded nearby and the words to the songs are Catholic but the thoughts are indigenous. The songs honour the Virgin of Guadalupe and Tonatzin.

The experience is one of a deep overload and submersion of all senses. The city fills with the smell of incense, the beating of the drums, singing and dancing.

Having visited the sacred grounds of Catholic churches throughout Mexico and guided by the great Hilario Galgurio, (Hilario Galgurio Gallery) I decided to make 12 new gods and place them in their own deity cabinet. In the gallery are the Scorpion and Cancer.

The idea that one places offerings of flowers made of feathers, candles and incense to appeal to the better side of one character to renounce one's own evil and to look for the good and better thy self.

George Taylor October 2021

My Maanmies

Paris based Swedish artist, My Maanmies, presents for the first time in London from November 4 2021 to (February 2022), a selection of new works related to a turning point in her career. Recent lockdowns have given her the opportunity to reconnect with the foundations of her artistic practice that her dedication to her work for American fashion designer Rick Owens had almost made her lose sight of.

Born in 1989 in the cold climate of northern Sweden. Dreaming of art and fashion, she left her country at the age of 19; but part of her is still there...

After she left Sweden, My spent many years searching for herself and testing her limits. She joined a community of clubbers in Barcelona, it was a wonderful time but it soon turned into madness. Eventually My moved to Paris, where she regularly visited museums and exhibitions, and attended the Louvre School, formulating ideas and concepts.

My spent the recent lockdowns self-quarantined in her Paris studio. There she spent time asking questions of her inner self and reawakening her creative energy, post-lockdown at the exhibition of Christo and Jeanne Claude at the Pompidou, she came to realize that the true artist is the one who dedicates their life to art and never gives up, as the exhibition progressed she realized that she had to do something that went beyond the walls and spoke directly to the viewer.

Alex Box

Alex Box is an internationally renowned artist. She works in a digital medium and incorporates her unusual fusion of beauty, the body and makeup.

As a futurist her multidimensional approach has established her as a creator of a new visual language and dialogue that exists between the body and movement, artistic expression, technology and scientific enquiry.

Her personal manifesto is to bring spiritual creative freedom, and to evoke the emotionally intelligent soul and craft of art and beauty - pushing boundaries and inspiring others to do the same. From her Creative Direct role at Illamasqua (2008- 2015), which changed the way beauty was perceived and lead the brand into cult status, her public speaking (and much lauded TEDx talk), and international performances which ask questions about how and why we create, Alex has challenged and changed social media culture, asking us to re-evaluate our self-image, and move beyond prescribed culture to more radical self-belief and expression.

Preview Dates

28 October –
3 November

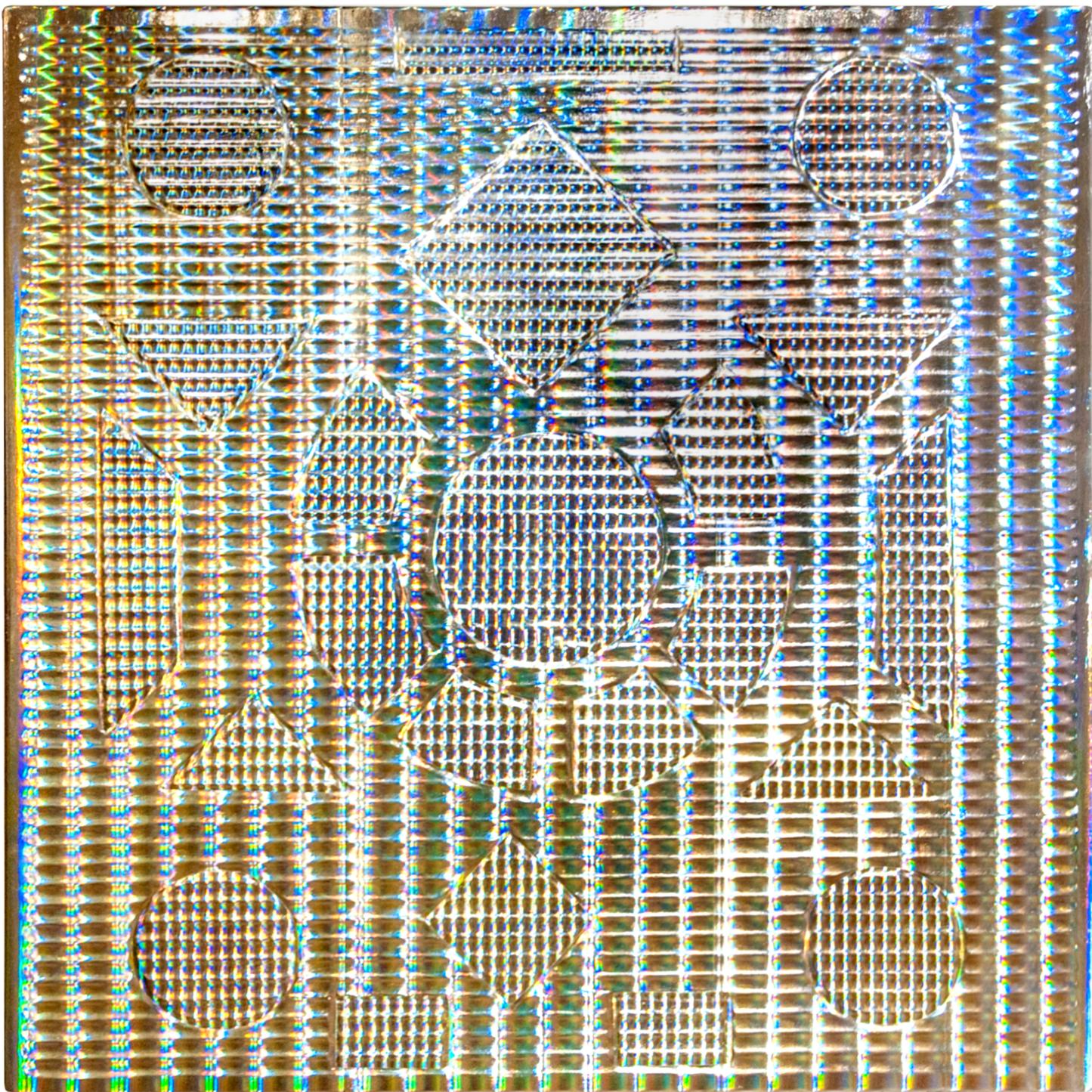
Private View
Thursday 4 November

RSVP at serena@serenamorton.com

Serena Morton

For press enquiries and more information, please contact info@serenamorton.com

Gallery opening times
Monday to Friday 10 - 5
Saturday 10 - 2



Juan Ripoll

TULOB, 2021
Mixed media Kinetic Sculpture
Iridescent Pigment, Liquid Glass
& Metal Leaf on Palo Blanco
(holy wood) panel sourced from
Guatemala rainforest
122 x 122 cm