

# CONTINUITIES

2000 Years of Abstract Art  
Selected by Paul Hughes

## “All Art was Once Contemporary”

The essence of the exhibition “Continuities”, as presented at The Old Chapel, Maiden Bradley Duke of Somerset Estates, in association with Paul Hughes Fine Arts, originated from living artists within our constellation who share a passion for that mystical otherworldliness in art and to enter into a dialogue with our museum quality collection of ancient Andean Pre-Columbian archaeological textiles.

“Continuities” is intended to illustrate how works from different periods and cultures are visually interwoven despite their diverse chronological and geographical background, whether it is an affinity in aesthetics or intentionality imbued within the living artist’s creations.

The exhibition showcases Pre-Columbian artworks from the Paul Hughes Collection, alongside works of Anni and Josef Albers, Augusto Ballardo, Lawrence Calver, Fiona Curran, Maria Simonds-Gooding, Ben Hughes, Ptolemy Mann, and Katharine Swailes.

Continuities will enable us to compare artworks, providing us new and fresh perspectives, allowing us a new way of looking at events, situations, and peoples. By analysing artworks from the past and looking at their details, we can rewind time and experience what a time period different from our own was like and how artists today are inspired by the past.

The living artists and we the curators believe, that such a project presents ancient art more intimately. Art history becomes more accessible, less of a place where you are told a truth that you have to learn and more of an immersive experience that you grow with, updating the visual language of the historical in alignment with contemporary practice, providing new interpretations and parallels.

What is fascinating about the arts is that by changing the context we redefine the objects and allow new meanings across time within a visual span of confluences spanning 2000 years.

Ancient Andean textiles played a pivotal role in the development of the works of Josef and Anni Albers at The Bauhaus, and influencing their teaching practice at both the Black Mountain College and Yale School of Art, “Continuities” will highlight that early 20th century confluence up to the present day as presented by the works of the participating living artists. The Albers’ felt a complete emotional camaraderie with anonymous Andean weavers whose names they would never know, some of whom lived many centuries ago. As we believe, a shared interest in line and colour and artistic technique, and a mutual feeling for the joy and emotional well-being covered by these visual interactions and experiences are what connects arts across time.

Location: The Old Chapel Gallery, Duke of Somerset Estate, Maiden Bradley  
Exhibition Preview: 31 July, 2021, 16:00 -20:00  
Public Viewing: 01 August - 24 October, 2021  
THU-SAT: 10:00-18:00, SUN: 10:00-16:00, MON-WED: BY APPOINTMENT ONLY

“To my great teachers, the weavers of ancient Peru.”

Anni Albers



## Pre-Columbian Textiles

In the archaeology of textiles, the fortunate preservation of Andean Pre-Columbian textiles is truly a marvel. These ancient Andean artists have engendered within a continuous living tradition spanning more than 3000 years to our days a wider corpus of technical virtuosity and iconography than any other known culture. Considered from the viewpoint of composition, materials and aesthetics these textiles attained the highest levels of artistic expression imbued with symbolic signification.

The textile arts of the ancient Andes are one of the most important contributions to the worlds artistic legacy combined with a technical virtuosity that's hardly surpassed, these artists were deeply aware of their reciprocal relationship with nature and their gods as cosmic forces, counting on the Upper World and Lower Interior World to heed their call. They believed that divine response to their invocations was contingent upon a display of respect and veneration by mortals. It is for this reason that such exquisite works, glowing with luminescent colours and vibrant designs, radiate a profound faith and an exquisite transcendental sense of unique splendour.





Huari Cushma  
Huari culture, c.800 AD  
camelid fibre, 220 x 145 cm



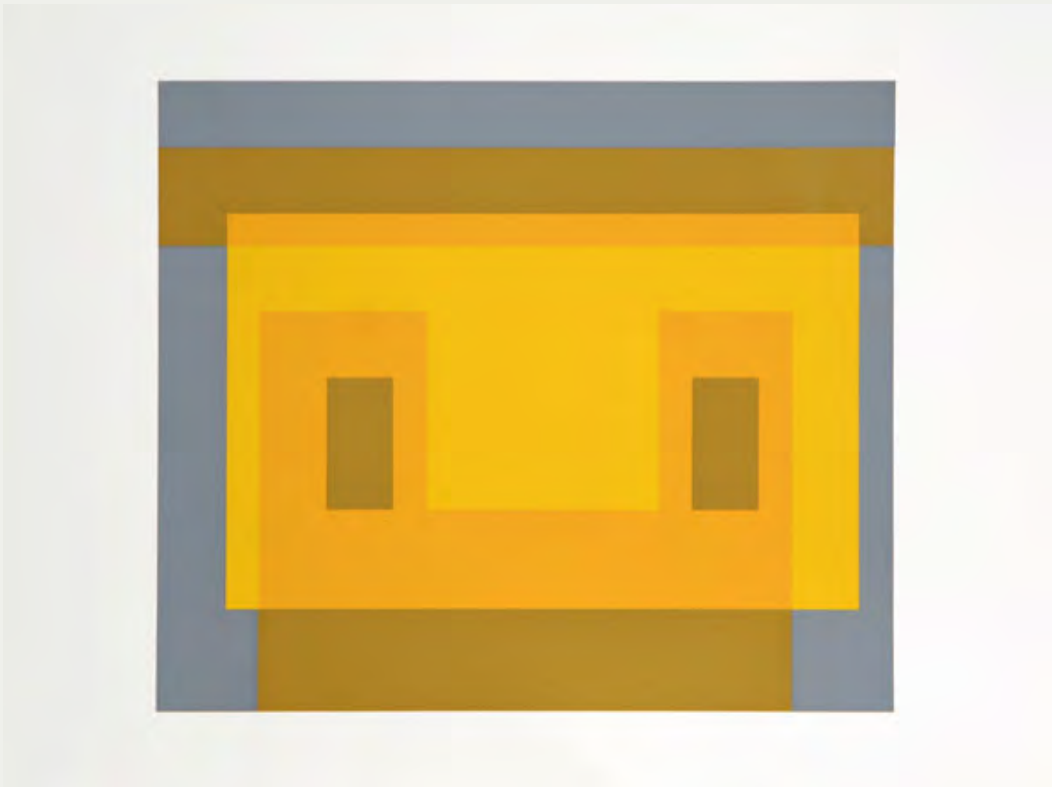
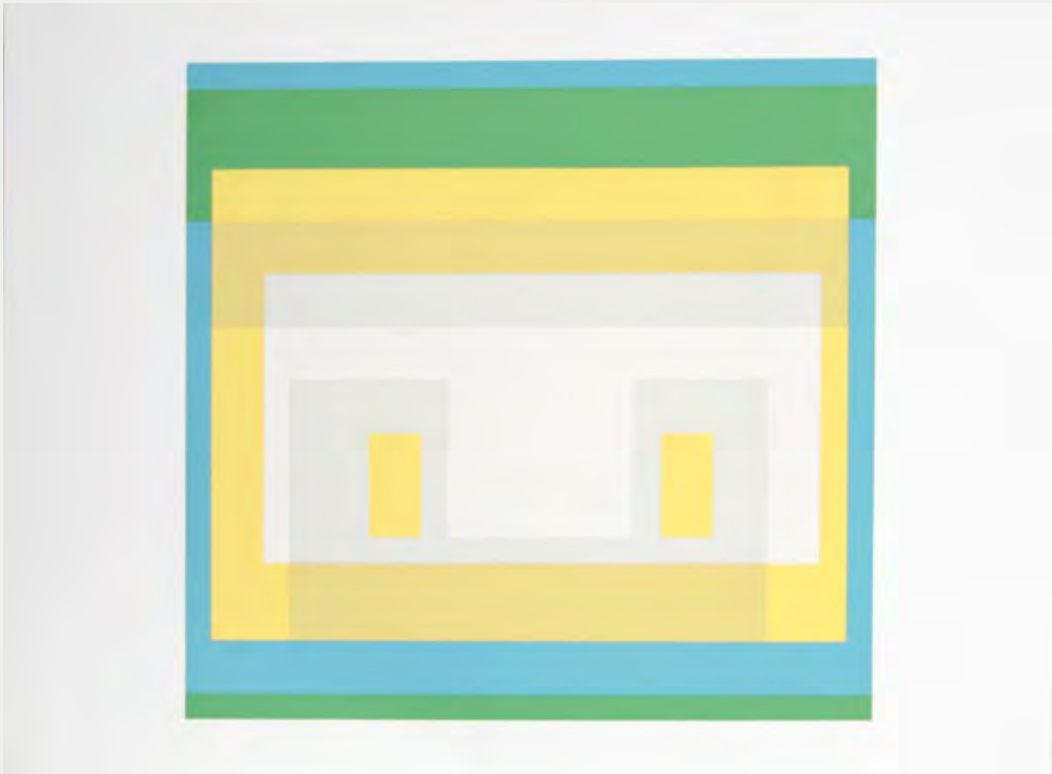
Nazca Feather Tunic (Rainbow Colour)  
Nazca culture, c.200 AD  
feathers and camelid fibre, 132 x 177 cm

## Josef & Anni Albers

Among many known artists, the Albers have been the most avid admirers and practitioners in exploring the Pan-American cultural legacy. Anni and Josef first encountered Andean Pre-Columbian Textiles circa 1922 at the Volkerkunde Museum in Berlin. The study of Andean Pre-Columbian Textiles were then incorporated as part of the weaving curriculum at the Bauhaus school which Anni developed with her mentor Paul Klee.

In 1933 they both accepted teaching positions at Black Mountain College. They soon made frequent trips to Latin America, collecting ancient art from many regions and spending a year in Peru in 1953 where they further formed a museum-quality collection of Andean Pre-Columbian Textiles that remain at the Albers Foundation and the Yale University Art Gallery Museum. The Albers shared a kinship akin to both an emotional thread with these anonymous ancient Andean weavers, and in aesthetic composition, colour values and virtuosity of technical skill creating resonances between their collecting and art-making disciplines.





Josef Albers  
*Formulation: Articulation*, portfolio of 2, 1972  
silkscreen, 38.1 x 50.8 cm



Anni Albers  
*Second Movement II*, 1978  
etching & aquatint on paper, 5/8, 84 x 84 cm (with frame)



## Augusto Ballardo

Augusto Ballardo (b.1986) lives and works in Peru. He takes on a more archaeological approach in deconstructing the Pre-Colombian Andean's geometric language. In his recent investigation at the Amano Pre-Columbian Textile Museum, Augusto worked simultaneously with the Pre-Columbian feather collection from Yoshitaro Amano and the recycled Peruvian aircraft relics. By polishing the relics surface and applying the most symbolic visual language of PreColumbian cultures on its surface, Augusto perpetuates the aesthetic quality of geometric abstraction, while highlights the tension between the past and presence, between the industrialised pragmatism and merit of pre-modern craftsmanship.

Ballardo has participated in various group exhibition inside and outside of Peru, and integrated art residences around Latin America, such as Pivô Research (São Paulo, 2019), Espacio Showroom (Guanajuato, 2016), Curatoría Forense (Santiago de Chile, 2015), Casa da Xiclet (São Paulo, 2014), Memorial de América Latina (São Paula, 2014), and Zona30 (Lima, 2011). He was also invited to participate in recognized institutions as in ArtNexus Foundation at Más allá de la abstracción (Bogota and Miami, 2015), and Hagasé la luz (Bogota and Miami, 2017), Fundación-Colección EPPCI AC. (San Miguel de Allende, 2016), MAC Museum (Lima, 2016), ARCO Madrid Art Fair (Madrid, 2019), ARTBO Art Fair (Bogota, 2019), MUNA Museum (Lima, 2021), and the Cuenca Biennial (Cuenca, 2021)



Augusto Ballardo  
*LENGUAJE PERDIDO INKA QUIRU*, 2021  
Mural painting on concrete wall, size variable



Augusto Ballardo  
*ARAÇARI DO BICO ARDIENTE*, 2021  
painting on aircraft fuselage and plexiglass, 23,5x27,5x40 mm



# Fiona Curran

Fiona Curran (b.1971) read Philosophy at the University of Manchester before studying at Manchester School of Art and the Slade School of Fine Art, she teaches at the Royal College of Art in London, lives in Hertfordshire and works from her studio at Wysing Arts Centre in Cambridge. Fiona has exhibited widely in the UK and internationally including solo exhibitions at the Broadway Gallery, Letchworth Garden City; Cornerhouse Manchester; Chapter Gallery, Cardiff; MAC, Birmingham and Touchstones; Rochdale. Fiona has also undertaken a series of site-specific public art projects for organisations including the National Trust, Kielder Forest Trust and Vital Arts, she is currently working on a permanent sculptural commission with the Contemporary Art Society for Eddington in Cambridge.

Fiona works with painting, textiles and site-specific installation, exploring the poetics and politics of landscape and the impacts of screen-based technologies on our sensory engagement with the natural world. Her works reveal a recurring utopian impulse, formal idealism and sense of escapism. The bright colours and layered surfaces of her collaged paintings and tapestries mimic the fractured, illuminated and seductive spaces of the computer screen whilst immersing the viewer in a more physical and sensory engagement with materials and space. Curran is committed to slow, often labour-intensive processes of making that mark the passage of time, slowing down and paying attention. She has a strong investment in the meaning that can be derived from engaging with processes of making and encountering the material world in all its beauty, resonance and complexity.



Fiona Curran  
*Quick Sand*, 2021

Hand stitched acrylic on canvas with fabric collage, 90 (w) x 93.5 (h) cm



Fiona Curran  
*A million atoms of soft blue, 2021*  
Linen and wool tapestry, 35.5 (w) x 46 (h) x 3.3 cm (d) cm (with frame)



# Lawrence Calver

Lawrence Calver (b.1992) is a British artist who works closely with unique and vintage textiles sourced from all corners of the world. He hand dyes, manipulates and stitches together the textiles to compose contemporary renditions of the original fabrics that are used. Inspiration for Calver is at times drawn from marked or stained cloth, often leaving the textiles as close as possible to their original state, showing its passage of time that can make the viewers eyes & mind wander, question even.



Lawrence Calver  
*Red checkered*, 2021  
dye/bleach on stitched cotton, 190 x 190 cm



Lawrence Calver  
*Yellow/grey check*, 2021  
dye/bleach on stitched cotton, stiched hemp, 180 x 205 cm



# Maria Simonds-Gooding

Born in India, Maria Simonds-Gooding (b.1939) moved with her family to Ireland in 1947. She studied at Dublin's National College of Art, Le Centre de Peinture in Brussels and the Bath Academy of Art, Corsham. In 1981 she was elected member of Aosdána. An organisation who honours artists whose work has made an outstanding contribution to the creative arts in Ireland.

Her work has featured in numerous group and solo exhibitions throughout Europe and the USA. Her commissions include a tapestry for the Four Seasons Hotel, Dublin. Simonds-Gooding's work is held in many public collections such as the Irish Museum of Modern Art; Department of Foreign Affairs, Dublin; Albuquerque Museum, New Mexico; Hirshorn Museum, Washington D.C.; Israel Museum, Jerusalem; National Gallery of Modern Art, New Delhi; Saatchi Collection, London and the Metropolitan Museum of Art, New York. Maria Simonds-Gooding lives and works on the Dingle Peninsula, Co. Kerry, Ireland.



**Maria Simonds-Gooding**  
*Harvest in the Valley*, 39/40, 1999  
carborundum, 69 x 97 cm



**Maria Simonds-Gooding**  
*The Field by the Water Hole*, 50/50, 1999  
carborundum, 69 x 97 cm



## Ben Hughes

Benedict Hughes (b.1986) graduated with an MA in Fine Art from City and Guilds of London Art School in 2016 and currently works and lives in London. After graduating he spent a year in India studying traditional ceramics, followed by a solo show at Brocket gallery. Prior to graduation he had a number of group shows and commissions including making large-scale sculptures for companies including Guinness, Honda and Wieden and Kennedy. Having initially foregone the traditional art school path, Hughes trained in metalwork at Pangolin Editions foundry in Gloucestershire learning the art of fabrication and bronze casting. Hughes is a recipient of The Ingram Collection's Purchase Prize for Young Contemporary Talent (2018) and his work is part of the Ingram permanent collection.

Hughes brings a vanguard approach to sculpture's original subject, the human body. Utilising mediums associated with classical and modernist sculpture—such as carved wood, clay and bronze. Hughes builds monumental figures rife with the traces of their making. Body parts rendered from flat portions of wood adjoin others sculpted in the round to create an interplay between two- and three-dimensional elements. Crouched and stilted on thick limbs, these reductive interpretations convey a striking sense of weight and anatomical structure. By tapping into the nuanced legibility of the human form, Hughes' figures oscillate between states of power and of vulnerability.



Ben Hughes  
*Allianchu (prototype) ARTIST B, 8+2AP, 2020*  
Painted wood, 50x30 cm

# Ptolemy Mann

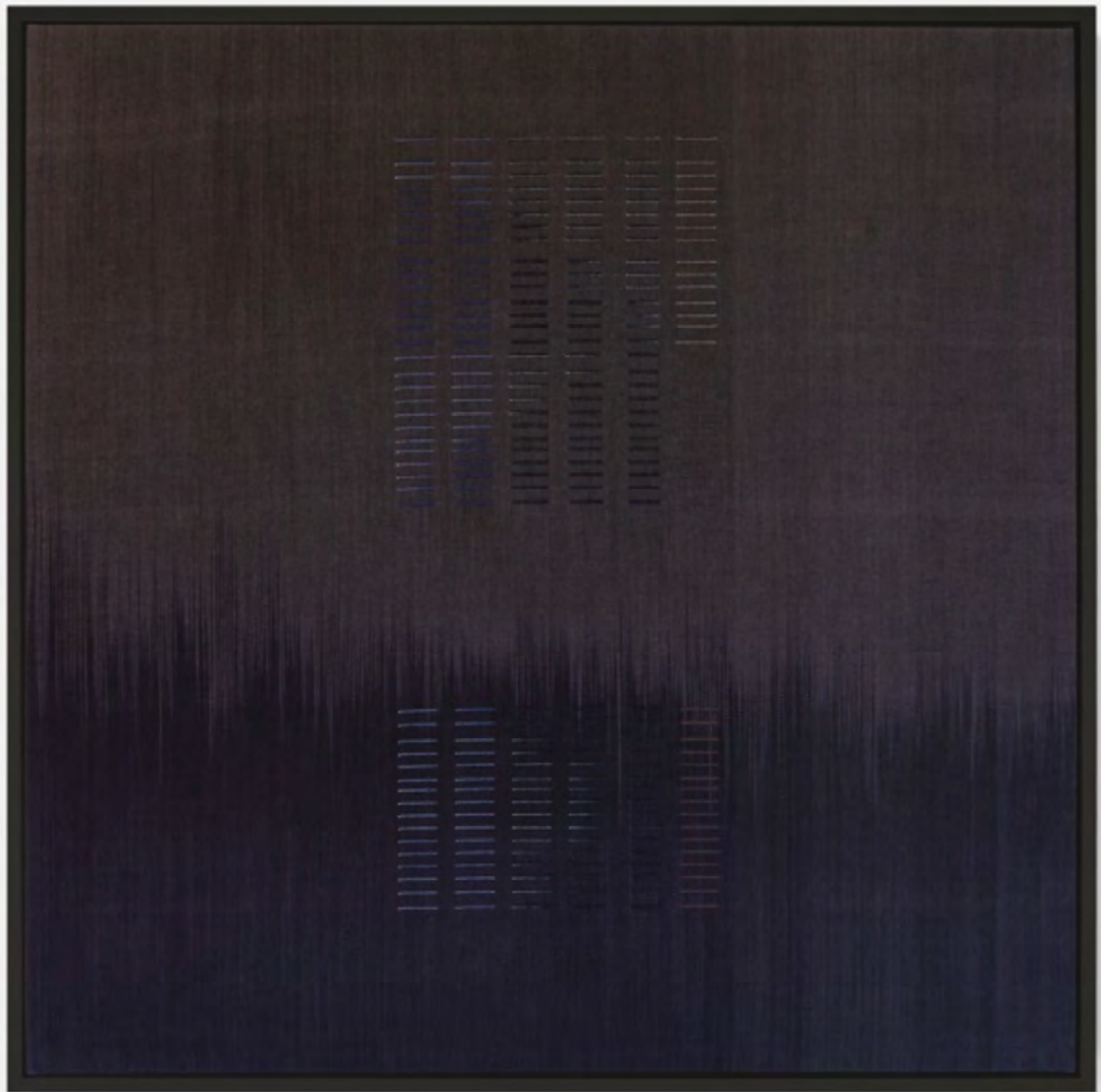
Ptolemy Mann has been creating art works from her studio since 1997. Architectural and chromatic wall based artworks for private, public and corporate clients using her signature hand dyed and woven technique. She has worked as a commercial textile designer producing a range of furnishing fabrics, cushions, bed linen and throws with various brands and retailers. In 2014 she established her own retail rug collection in collaboration with Rugmaker. In 2005 Ptolemy launched an architectural colour consulting service. For over 20 years she has worked as a textile journalist and lecturer. Her unique approach to hand dyeing and weaving in a dynamic modern context brings her craft into the 21st century. A modern-day Bauhaus philosophy of product and art making combined with intelligent colour theory underpins all of her work both creative and commercial.

Clients and Collaborators include: NHS, Hilton Hotel group, GlaxoSmithKline, The Open University, Cunard, KPMG, Savills, Derwent London, British Land, Building Better Health, Stanhope PLC, Heals, Copper and Silk, Land Securities, Bill Amberg, Ercol, Christopher Farr, Sotheby's, Swankye Hayden Connell Architects, Stanton Williams Architects, Allies Morrison and Johnson Tiles.



Ptolemy Mann  
*Violet Yellow 2*, 2019  
hand dyed and woven viscose, 80 x 120 cm





Ptolemy Mann  
*Her Dark Material-No 1.1, 2019*  
hand dyed, woven viscose and mercerised cotton, 64 x 64 cm (with frame)

# Katharine Swailes

Cumbrian born Swailes now based in West Sussex, Katharine Swailes (b.1963) works from the studios of Atelier Weftfaced. Swailes produces wall based handwoven abstract tapestries, a minimal number of techniques and materials are used on these works. She uses traditional materials wool linen cotton and gilt. A woven cotton warp castellation selvedges create the top and bottom of the works, a reference to her past creating costume, from linens and cottons. Swailes draws inspiration from the history and process of weaving, particularly antiquity and the Pre-columbian America's.

Swailes studied at West Dean College, on the then postgraduate course in tapestry weaving (1998-2000), before working for West Dean Tapestry Studio. Here she worked on prestigious commissions including the Stirling Castle tapestries 2001-2013 as Master Weaver and Designer, along side developing her own practice and exhibiting.

Swailes works are held in National, and private collections in the UK and abroad. Swailes was shortlisted for the Cordis prize in 2016 and 2019, Kate Derum Award, 2019, Theo Moorman Award, recipient 2016

Swailes recent exhibitions are Warp Weft Stitch Thread, Arundel, July. 2021, Artefact, London, June 2021, Crafting a Difference, London, 2021, Common Thread, New art centre, Wiltshire 2020, London Art Fair. London, 2020, Kate Derum Award, Australian Tapestry Workshop, Melbourne 2019, Cordis Tapestry Prize-Inverlieth House Edinburgh 2019, Collect-Saatchi Gallery 2019.



Katharine Swailes  
*Misplaced Manhattan 1-3, 2015*  
wool linen cotton gilt, 31 x 32 cm each



Katharine Swailes  
*Manhattan Elevation*, 2015  
wool linen cotton gilt, 31 x 36.5 cm each



## About PAUL HUGHES FINE ARTS

Founded in 1983 by Paul Hughes, Paul Hughes Fine Arts focuses on the arts of the ancient Andes, documenting the rich cohesive effect they had on society's then and the confluences brought about by the interweaving of art disciplines over 3000 years.

"All arts was once contemporary," these textiles have been collected and admired by many important artists such as Anni and Josef Albers, which have greatly influenced 20th/21st century artistic and aesthetic developments. The affinities between ancient and modern art practice are a visual celebration of our common humanity, creating a kinship with these ancient splendid achievements and our own arts of recent times. In light of this, our programs focus on the elaboration of a cohesive arts history, and aspire to stimulating conversations between ancient and modern arts.

Paul Hughes Fine Arts also consults for private collections and public cultural projects.

[www.paulhughesfinearts.com](http://www.paulhughesfinearts.com)

instagram: [paulhughesfinearts](https://www.instagram.com/paulhughesfinearts)

**36** NINE  
PROJECTS

## About the Old Chapel

The Old Chapel, Maiden Bradley, under management of 36 NINE Projects, is an art gallery and special events venue located in the heart of Wiltshire, an Area of Outstanding Natural Beauty (AONB). Established in the 200-year-old United Reform Chapel on the Duke of Somerset's Estate, the gallery is spaced over two floors. The original characteristic features of the building afford an extraordinary and inspirational backdrop for artworks and cultural objects.

For all enquiries:  
[art@paulhughes.co.uk](mailto:art@paulhughes.co.uk)  
[enquire@36-nine.com](mailto:enquire@36-nine.com)  
+44 7970 934442