

Autumn in London always arrives with the excitement and relief of an inspiring new season for the creative arts. Here is some good news from Art First to greet you:

We are thrilled that **Graeme Williams's** exceptional and notably poignant photograph *Katlehong* 1994, has entered the permanent collection of **Le Musée Nationale d'Art Moderne**, Centre Pompidou, Paris.



Katlehong, 1994, archival digital print, edition of 9 (3 remaining) image size 52 x 34cm.

At a time when democracy is under threat in many places worldwide, if not on our own doorsteps, this image is a precious reminder of the uplifting moment in South Africa's history when Nelson Mandela led his country in its first democratic elections to become its first black President, bringing to an end decades of deeply unjust apartheid rule.

In a single portrait Williams has captured the essence of this moment. The photograph shows the transformational experience when a man was able to place his voting paper in an official container for the first time in his life and in his country's history. The quiet, solemn gesture has something of the sacred about it – the particular lighting recalls the intensity of Caravaggio's momentous paintings.

As a Reuters photographer, Williams worked under dangerous circumstances covering the end of the apartheid regime and his photographs reached the front covers and leading stories of news magazines worldwide. In the years that followed he has brilliantly documented and expressed a personal view of a changing South Africa in a series of invaluable photographic essays. These can be found along with publications and projects well recorded on his website: www.graemewilliams.co.za



Graeme Williams:

Coca-Cola Bottle, Standerton, 2011, archival digital print, edition of 5, image size 37.7 x 37.7cm, from the *Marking Time* series.

Works from *Marking Time* and *As the Grass Grows* series were exhibited at Art First in 2015 and his photographs have been included in several distinguished group exhibitions, among them at the Victoria & Albert Museum, London; Haus der Kunst, Munich and Louis Vuitton Foundation, Paris.



Graeme Williams:

Farm Entrance Citrusdal 2013, archival digital print, editions of 5, image size 37.7 x 37.7cm, from the *Marking Time* series. Both images are available, please contact Art First for details.

Attached is an illustrated PDF with prices for a special edition of four images from the fascinating series *Painting Over the Present* which depicts homes dignified by pride and individual innovation in the midst of township hardship throughout South Africa.

We are delighted that a pair of **Kate McCrickard's** magnificent, complex dry points have been acquired by **The British Museum** for their celebrated collection.

Hound of Love, Belleville and *Run for Your Life!*, 2025, were printed by Gaëtan Girard in editions of 12 on arches soft white, 75 x 106cm, and published by the renowned Atelier Michael Woolworth, Paris. This is where McCrickard has worked on a sequence of marvellous New Romantics dry points shown in her *New Romantics* exhibition at Art First in 2023 and illustrated in the online catalogue on the gallery website.

The entangled participants in each of these lively scenes are rich in humour, innovation and urban proximity, embodying an interest, as the artist herself puts it, in the slippage of observation into fiction, people that blend into types, real people, but also inventions.

McCrickard's works are also held in the collections of De Reede Museum, Antwerp, The New York Public Library, The Metropolitan Museum of Art, The Los Angeles County Museum of Art, Pallant House Gallery and the Royal Scottish Academy.



Kate McCrickard: *Hound of Love, Belleville*, 2024



Kate McCrickard: *Run for your Life I*, 2024

In November McCrickard will show paintings and drawings alongside works on paper for a group exhibition at De Queeste Art in Belgium (info@dequeeste-art.be).

In London, from 14 November she and Dasha Shishkin will enjoy a visual dialogue of their paintings and drawings exhibited at Emanuel von Baeyer Gallery, 18 Cecil Court, opposite the National Portrait Gallery. Both artists work from a foundation of drawings, painting and print.

More details will follow.

MEETING POINT: Within the Lewisian

Jake Harvey and Helen Douglas

Taigh Chearsabhagh Museum and Arts Centre, Isle of North Uist.

19 July – 27 September 2025

(Touring to An Lanntair, Stornoway, October 2025 and the RSA, Edinburgh in 2027).

In a gallery by the sea on the island of North Uist in the Outer Hebrides this wonderful exhibition about STONE – the ancient Lewisian gneiss from which the island is formed – is now open. If you cannot make the pilgrimage then you could venture to the Isle of Lewis in October and find it installed at An Lanntair in Stornoway, but if you can wait, it will travel to Edinburgh and the RSA in 2027.

Harvey's reductive stone sculpture rests on corten steel or Caithness slate bases on the floor, it sits on table tops, or smaller pieces are mounted directly onto walls. Honed and tactile, they attend to the markings and qualities of the material itself, creating meditative, silent presences.

Helen Douglas's approach is through the eye of a camera with a commitment to conveying her findings to four metre scrolls of paper, or to small beautifully made books. The synergy between their work is something to behold and is recorded for posterity in a handsome book that accompanies the exhibition.





Helen Douglas, *Lewisian II* phase section, hand scroll, 30cm x 4 metres, edition of 4.

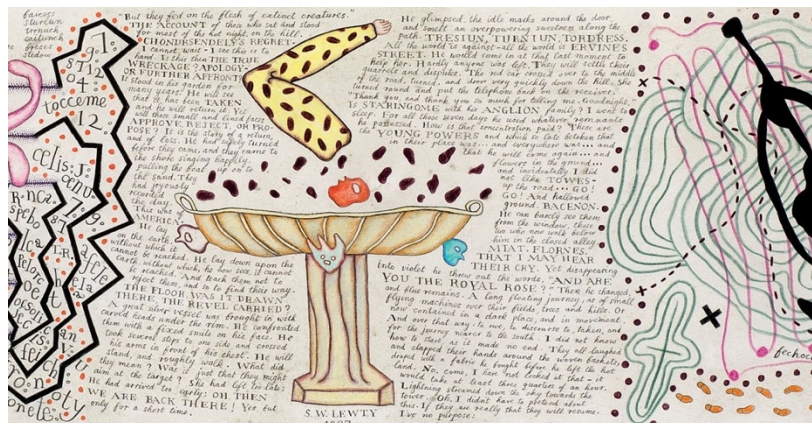
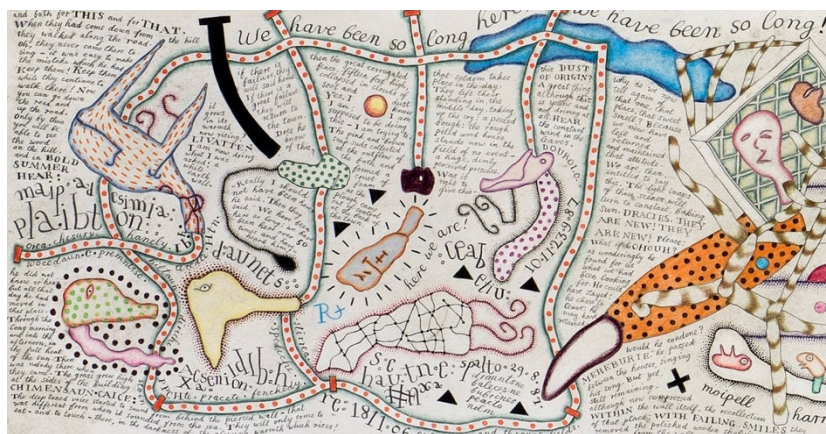


Jake Harvey *Lewisian Stratum*, 2025, Lewisian gneiss and corten steel, 71 x 55 x 46cm

The Simon Lewty Estate

There is an enthralling group of Lewty's work from the late 1980's through to the small late litanies and abstract texts that are now available for sale.

Among them is the vibrant, somewhat playful *Apologies for Further Affront*, shown here. Lewty's use of colour is toned down in the later purely text-based drawings, but in a group of 'Abstract Texts' such as the one recently acquired by the British Museum shown below, it makes a subtle return.



Simon Lewty, *Apologies for Further Affront*, 1987 (with details) pencil, ink, pencil crayon 51 x 243cm.



Simon Lewty

Abstract Script 1, 2014, ink on coloured pigment on paper, 31 x 30 cm (British Museum) .

Below: *Abstract Script VI*, 2014, ink on coloured pigment on paper, 38 x 43.5cm



The Simon Lewty website is advancing, alongside the catalogue raisonné. In the mean time, there is a new **online exhibition** of the small late works such as these delicate abstract scripts at moderate prices to encourage new collectors, young and old. You will be able to see this on the newly updated Art First website! Please do contact Art First for viewing and more details.

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