

VICTORIA CROWE

ICE MOON FIRE LAND

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6 September - 5 October 2024
Private View: 5 September, 6-8pm

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Flowers Gallery is delighted to present a solo exhibition *Ice Moon Fire Land* by the artist Victoria Crowe, opening at the Cork Street gallery from 6 September to 5 October. The exhibition will run concurrently with a solo exhibition at the Pier Arts Centre, Stromness, Orkney.

The artist has explored the ephemerality and fragility of nature through evocative depictions of changing seasons and landscapes in the Scottish Borders where she lives. The new exhibition follows the artist's 2022 exhibition *Resonance of Time* at Flowers, continuing her profound examination of the changing landscapes of her familiar surroundings.

Influenced by her recent residency in Orkney and her contemplation of seasonal changes, the works in *Ice Moon Fire Land* find their inspiration in nature and its transformations during the white nights of the summer solstice and the contrasting dark splendour of midwinter nights. The dynamic compositions of Crowe's paintings present a multidimensional reflection of the natural world, inviting the viewer to reconsider their perspective and relationship with nature. The otherworldly, contrasting colour palettes of darkly toned night skies, snowy hills, and trees, present a contemplative snapshot offering a private space for reflection.



Snow Melt, 2024, oil on linen, 114.5 x 127 cm ©VictoriaCrowe

Crowe's collaborative pieces with the prestigious Dovecot Tapestry Studios in Edinburgh will be showcased at both Flowers Gallery and the Pier Arts Centre. Each venue will exhibit a large gun-tufted wall hanging made by master weaver, Louise Trotter, to Crowe's design. These works are collectively part of *The Orcadian Series*.

Victoria Crowe, one of Scotland's leading painters, has established herself as an artist whose work is instantly recognisable. While her painting covers landscape, still life, portraits, self-portraits, and interiors, much of her work defies precise categorisation.

Crowe draws our attention to the changing landscapes while summoning us to meditate upon the constant cycle of birth and destruction within the natural world. Raising sagacious questions regarding humanity's impact on the climate and the land we inhabit, Crowe encourages us to reconsider the way we interact with the world around us.

Victoria Crowe: *"I am interested by the way in which light at the edges of the day, twilight, moonlight and backlighting transform a familiar landscape; the threshold between the transformation of a known place made unfamiliar by memory. My Orkney residency deepened my response to the landscape because of its elemental base."*

Removing or subverting reality by using a mirror or reflection has been a continuing device in my work. To contain a view, in this way, obliges the viewer to observe the landscape through a lens of my making and understanding. My reality may not be the same as theirs but, in that moment, they must see it as I see it. Similarly, painting with a shallow picture plane, the trees, landscape and elements within it are manipulated, thereby confronting the viewer in a new way. Using the abstract dynamics of composition, a tree is no longer just a tree, it becomes a symbol or an icon, once again removing it from casual reality.

Much of this new work is also a comment on the fragility of the natural world and my acute awareness of its destruction; a loss I feel very deeply. Humans need meditative and private spaces, which are often found within the natural world. They are essential, not pleasant distractions. Nature is a wellspring by which we can temporarily remove ourselves from the destructive elements in our present-day society and must therefore be protected."



Orcadian Series: Above Stromness, 2023, Gun-tufted wool wall-hanging, collaboration between Victoria Crowe and Dovecot Tapestry Studio, 160 x 212 cm ©VictoriaCrowe



In the Forest of the Night, 2023-24 oil on linen, 100 x 80 cm ©VictoriaCrowe

ABOUT VICTORIA CROWE

The work of acclaimed artist Victoria Crowe OBE, DHC, FRSE, MA (RCA) RSA, RSW encompasses and entwines landscape, portraiture, still life and interiors. Dividing her time between Scotland and Italy, of where the landscape and light can be felt in her distinctive practice, she explores the boundaries between representation, reflection and surface, with exquisite sensitivity to line and form.



©KennethGray

Working between painting, drawing and printmaking, with each discipline informing the other, the inner structure of Crowe's work is often concerned with memory and association, timelessness and fragility, moving towards a metaphysical understanding of the nature of experience, as well as nature itself, real and transmuted. A profound quietude embodies her work, as her subjects, whether formal sitters or trees in a dusk winterscape, resonate Crowe's own continuous, layered journey of discovery, at once muted and illuminated.

Crowe's collaborations with other artists and projects envelope further diverse media. She has worked with Dovecot Tapestry Studios on several significant commissions, including a monumental 40 metre long tapestry for Leathersellers' Hall in the City of London, installed in 2017. Other collaborations have been with the opera singer Matthew Rose on a production of Schubert's song cycle *Winterreise* at Snape Maltings, Suffolk and London's Wigmore Hall in 2017, which projected a 70 minute video of Crowe's winter paintings, and with the poet Christine de Luca in 2020. In summer 2021 a performance of Thea Musgrave's Trumpet Concerto for Alison Balsom, a composition inspired by five of Crowe's paintings, was performed by the Los Angeles Philharmonic.

For more information and images please contact Leighanne Murray: leighanne@atelierpublicrelations.com or press@flowersgallery.com / +44 (0) 207 439 7766

Exhibition Opening Hours: Monday - Saturday 10am - 6pm

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