

Charlie Billingham

Aimée Parrott

Launch of Press 24



27 August –
29 September 2021



Aimée Parrott
May, 2021
Monotype on cotton, acrylic ink, sapele frame
42.5 × 32 cm

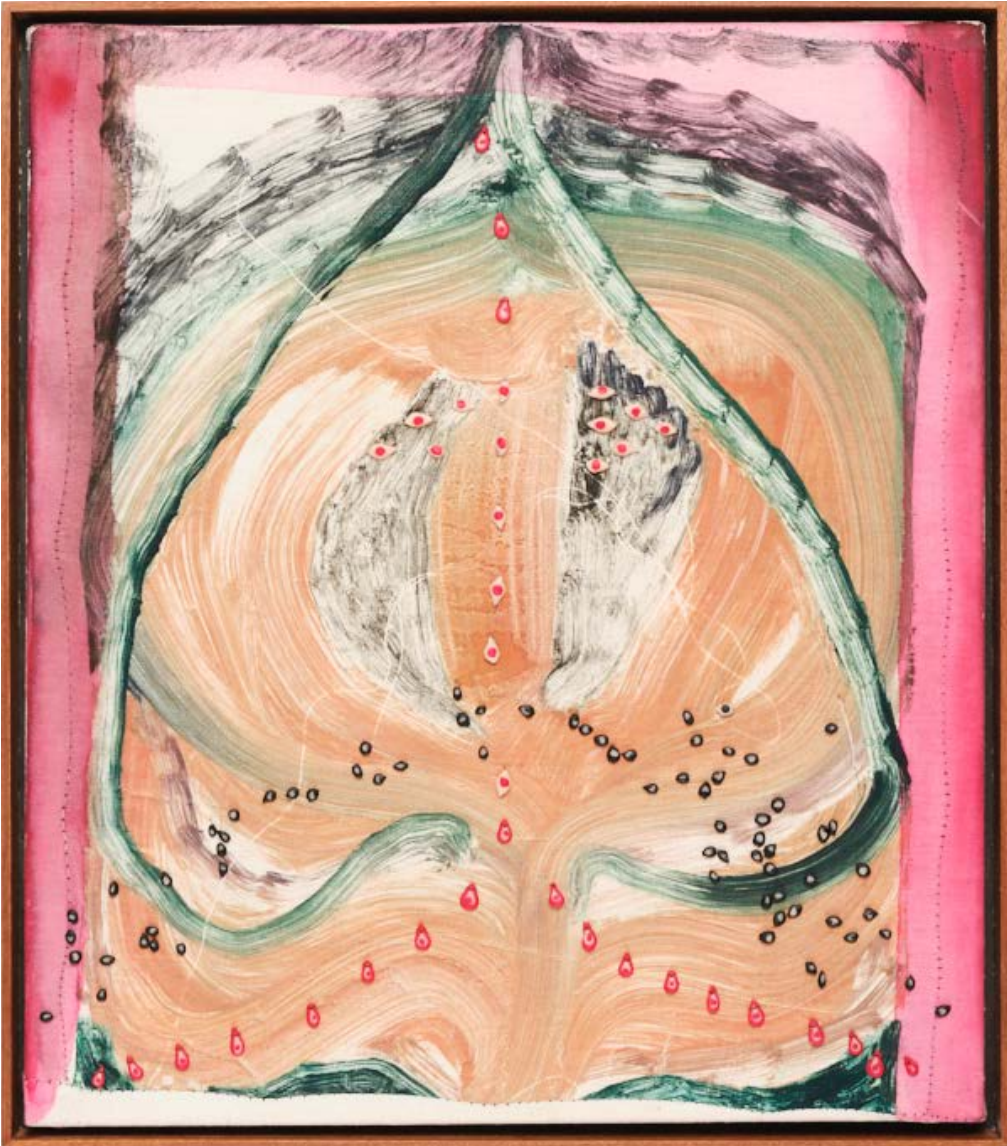


Aimée Parrott

Portrait underwater, 2021

Monotype on cotton, acrylic ink, polymer clay,
sapele frame

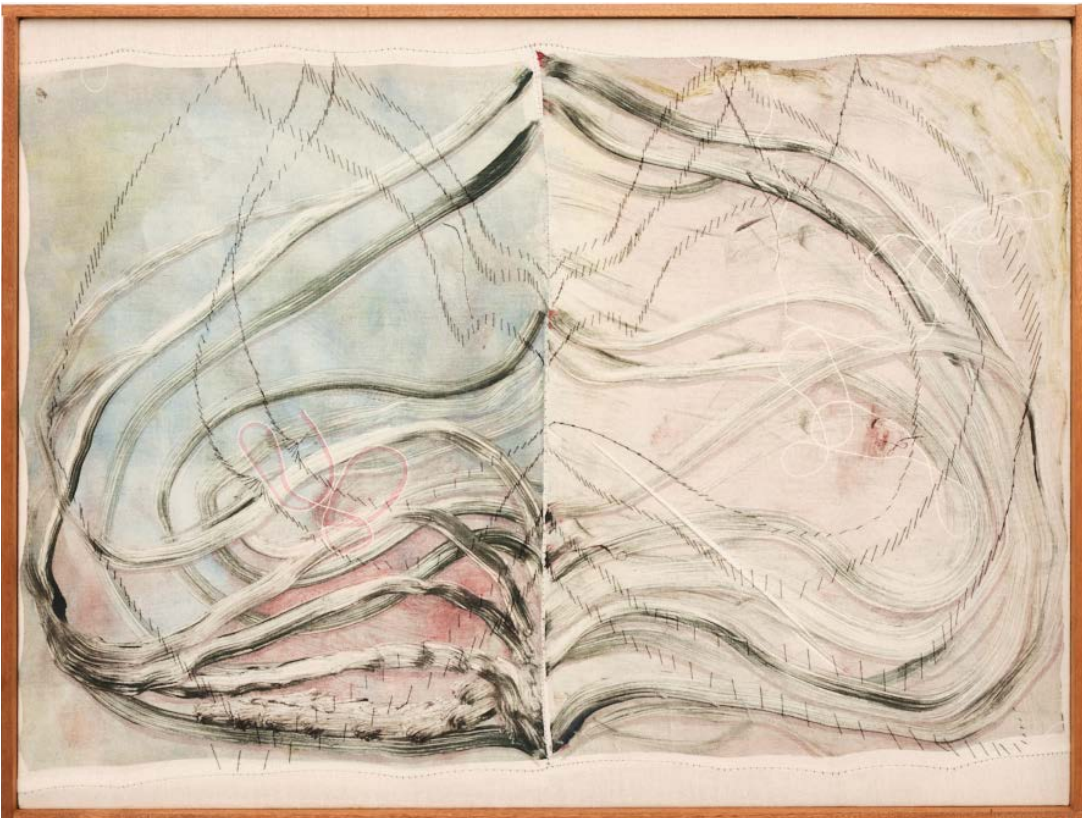
32 × 42.5 cm



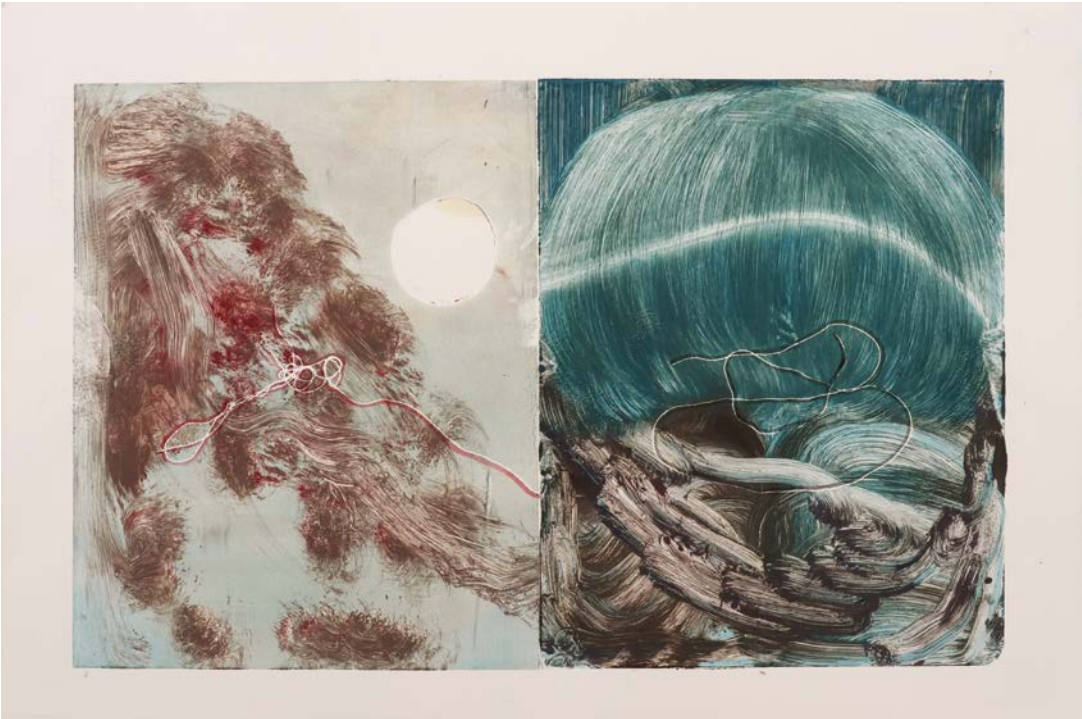
Aimée Parrott
Leaven, 2021
Monotype on cotton, acrylic ink, polymer clay,
sapele frame
42.5 × 37 cm



Aimée Parrott
Connective tissue, 2021
Monotype on cotton, acrylic ink, thread, sapele frame
63 × 53 cm



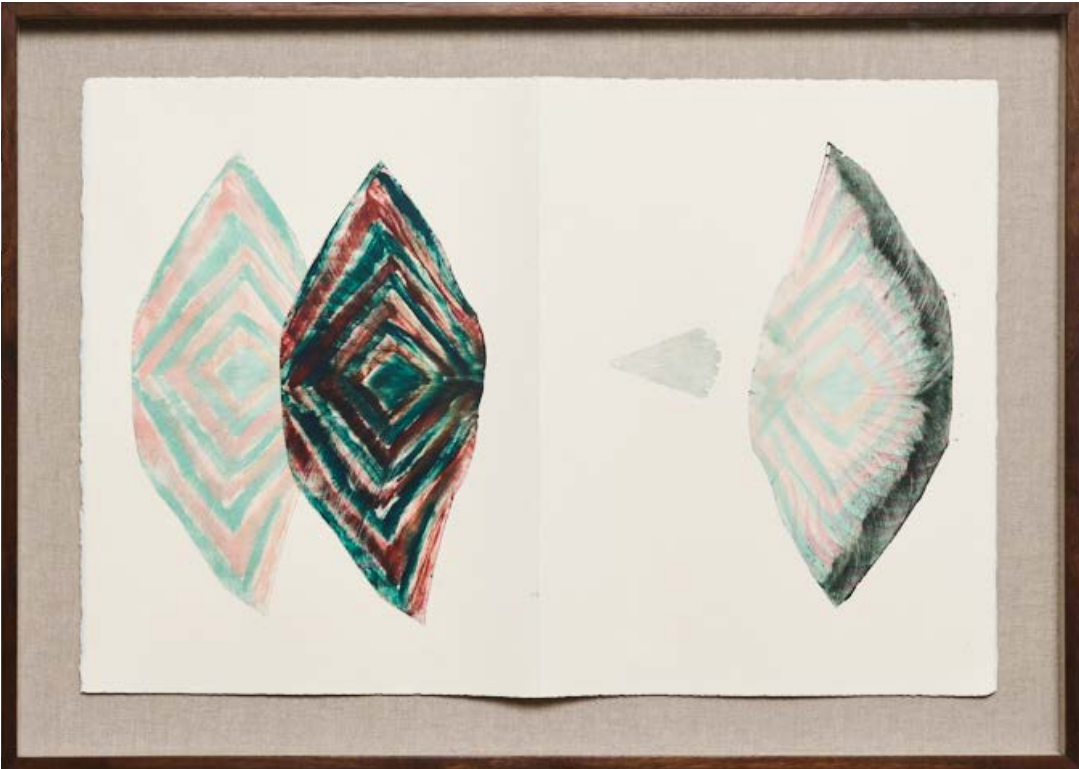
Aimée Parrott
Fuse, 2021
Monotype on cotton, acrylic ink, sapele frame
47.5 × 63 cm



Aimée Parrott
Dial, 2021
Monotype and watercolour
on 300gsm Somerset satin
37.5 × 57 cm



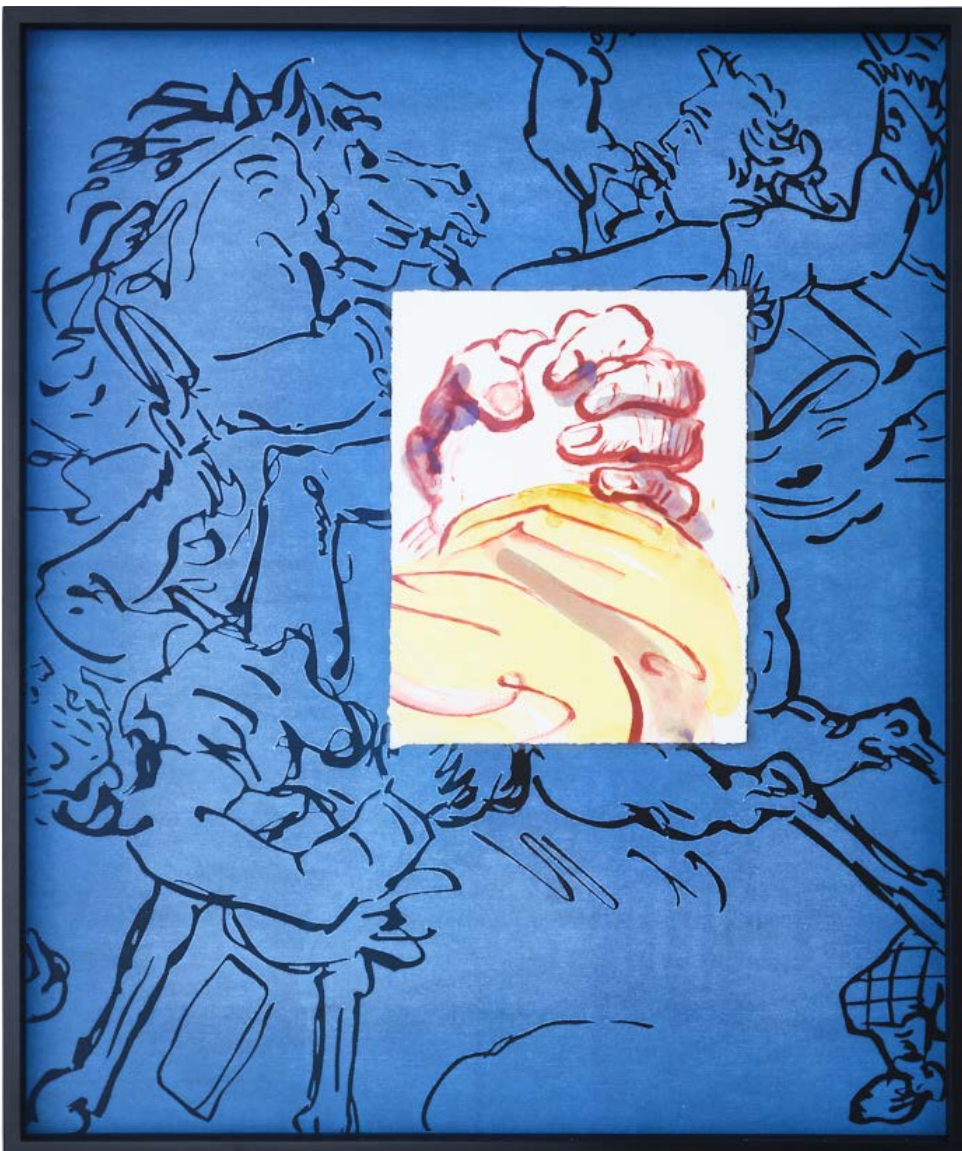
Aimée Parrott
Red Eye, 2021
Monotype and watercolour
on 300gsm Somerset satin
37.5 × 57 cm



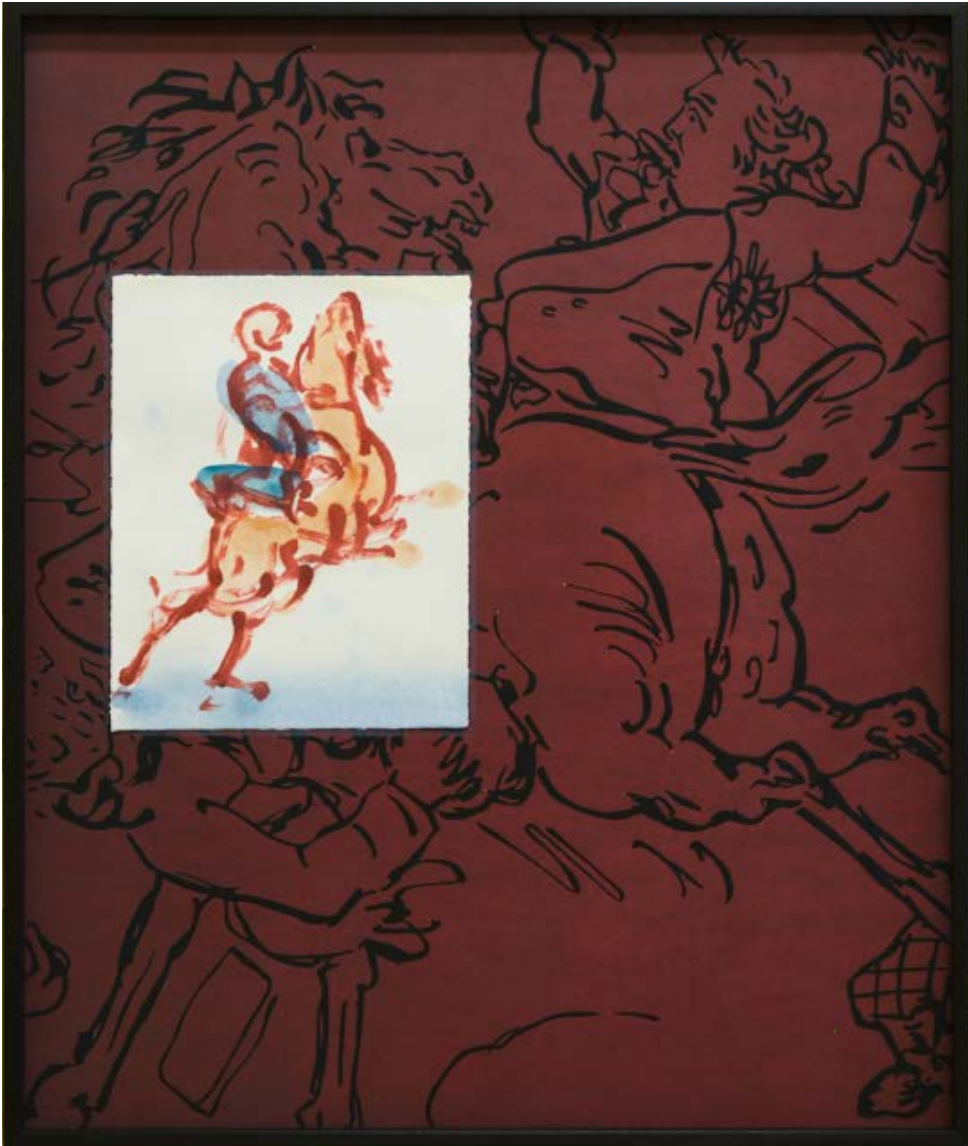
Aimée Parrott
We are all lichens (leaf), 2021
Monotype and watercolour
on 300gsm Somerset satin
37.5 × 57 cm



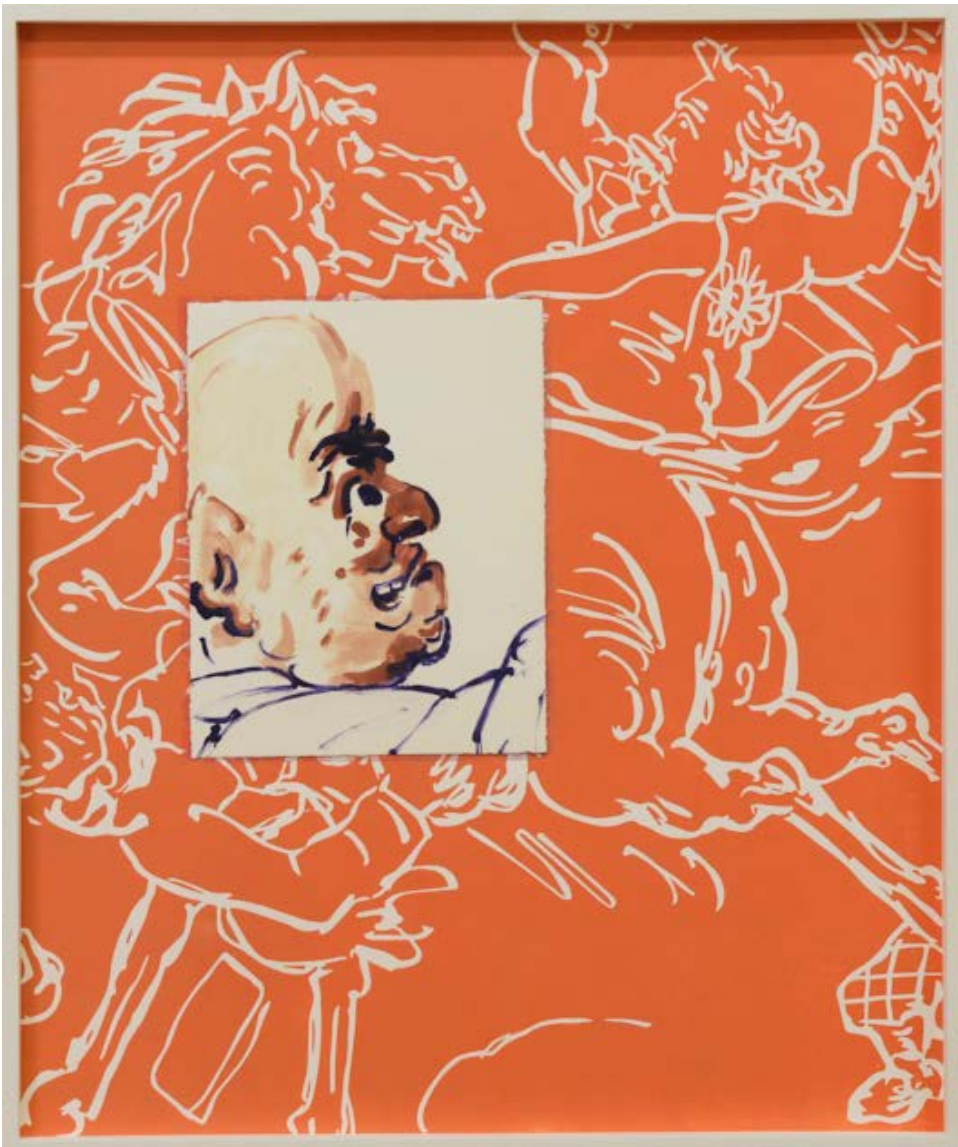
Charlie Billingham
Dismount 1, 2021
Monotype and watercolour
on paper and woodblock
on mountboard, framed
Unique
60 × 50 cm



Charlie Billingham
Dismount 2, 2021
Monotype and watercolour
on paper and woodblock
on mountboard, framed
Unique
60 × 50 cm



Charlie Billingham
Dismount 3, 2021
Monotype and watercolour
on paper and woodblock
on mountboard, framed
Unique
60 × 50 cm



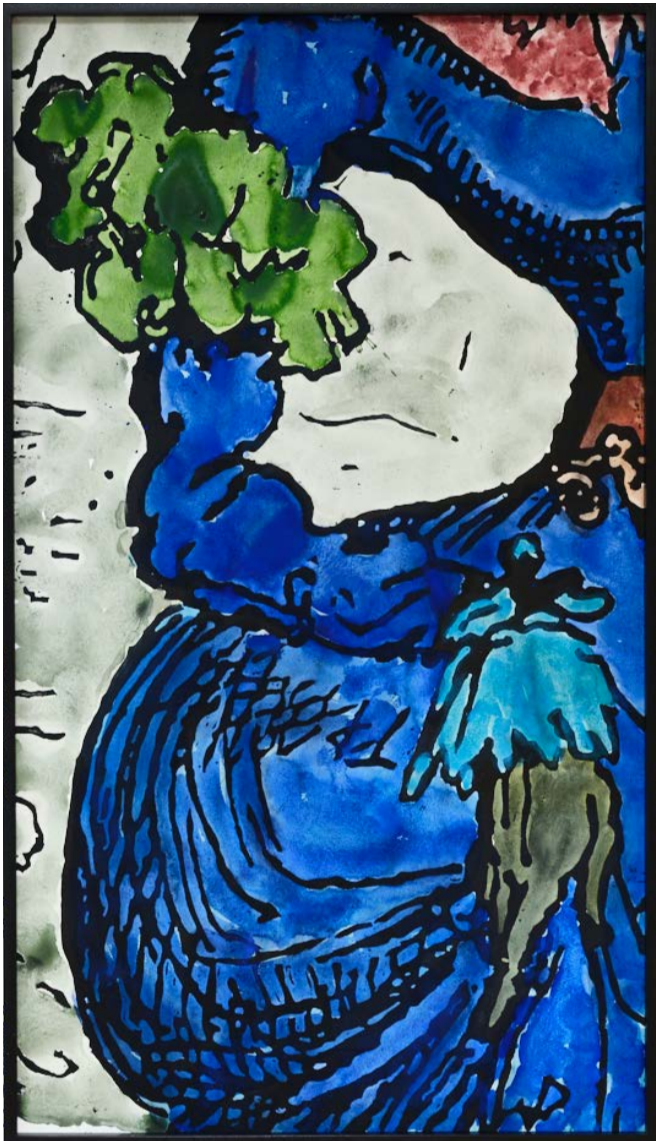
Charlie Billingham
Dismount 4, 2021
Monotype on paper
and woodblock on
mountboard, framed.
Unique
60 × 50 cm



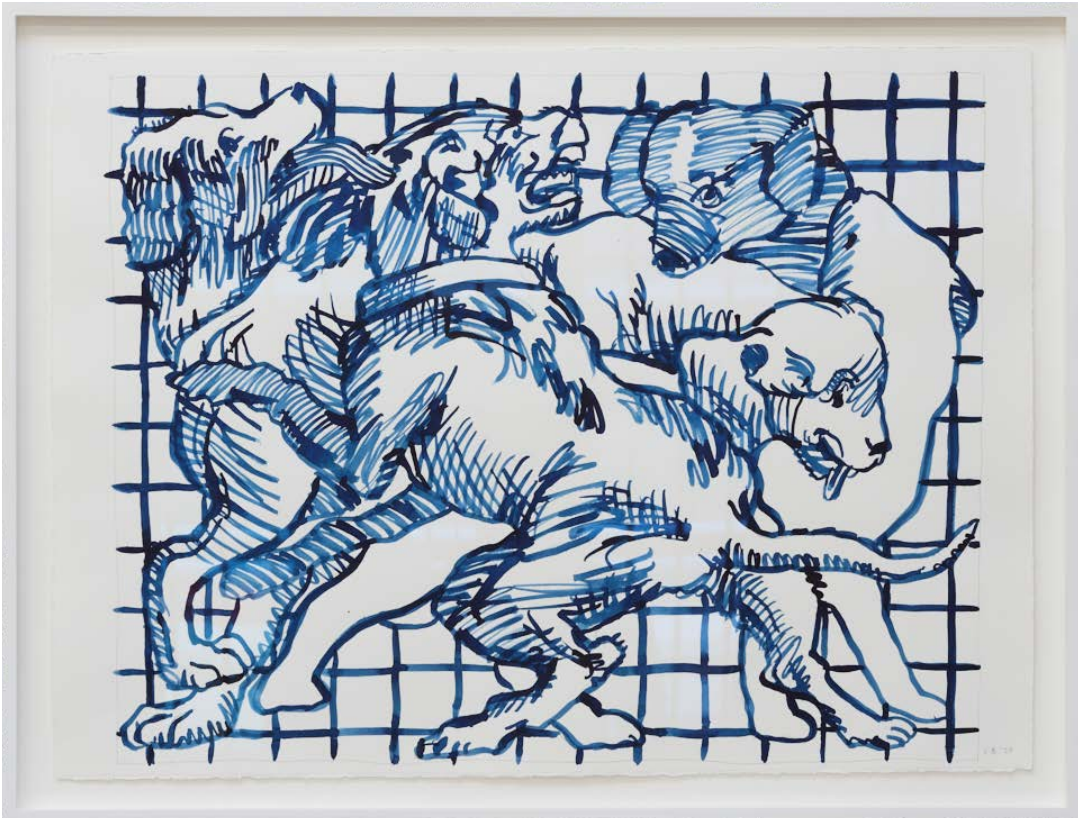
Charlie Billingham
Dismount 5, 2021
Monotype and watercolour
on paper and woodblock
on mountboard, framed
Unique
60 × 50 cm



Charlie Billingham
Dismount 6, 2021
Monotype and watercolour
on paper and woodblock
on mountboard, framed
Unique
60 × 50 cm



Charlie Billingham
Blue Lagoon, 2021
Woodblock and watercolour
on paper, framed
Unique
108 × 61 cm



Charlie Billingham
Design for printing stamp
(*Dogs Fighting*), 2021
Watercolour on paper, framed
56 × 76 cm



Charlie Billingham
Bustle, 2021 (1)
Collaged woodblock and
watercolour on paper
113 × 68 cm



Charlie Billingham
Bustle, 2021 (2)
Collaged woodblock and
watercolour on paper
113 × 68 cm



Charlie Billingham
Bustle, 2021 (3)
Collaged woodblock and
watercolour on paper
113 × 68 cm



Charlie Billingham
Bustle, 2021 (4)
Collaged woodblock and
watercolour on paper
113 × 68 cm



Charlie Billingham
Candles, 2020
Woodblock on paper, framed
28 × 23 cm



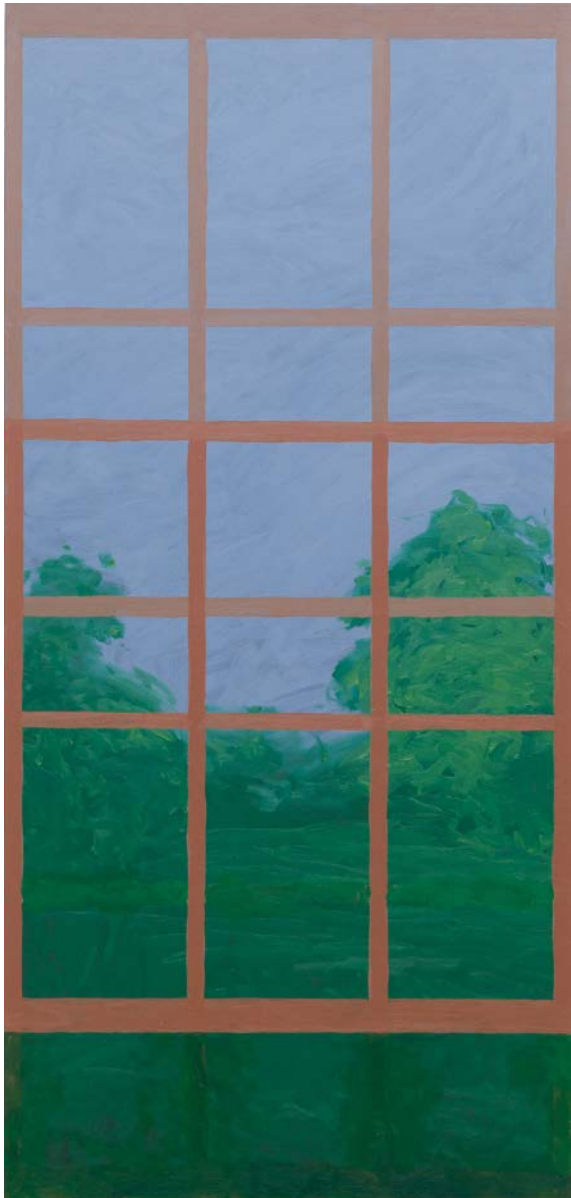
Charlie Billingham
Thinking about a Poet, 2021
Monotype and watercolour
on paper, framed
Unique
35 × 25 cm



Charlie Billingham
Thinking about a Poem, 2021
Monotype and watercolour
on paper, framed
Unique
35 × 25 cm



Charlie Billingham
Thinking about a Ballet, 2021
Monotype and watercolour
on paper, framed
Unique
35 × 25 cm



Charlie Billingham
Number 1, The Terrace, 2020
Oil on linen
180 × 85 cm



Charlie Billingham
Number 2, The Terrace, 2020
Oil on linen
180 × 85 cm



Charlie Billingham
Number 3, The Terrace, 2020
Oil on linen
180 × 85 cm



Charlie Billingham
Number 4, The Terrace, 2020
Oil on linen
180 × 85 cm



Charlie Billingham
Number 5, The Terrace, 2020
Oil on linen
180 × 85 cm



Charlie Billingham
Number 6, The Terrace, 2020
Oil on linen
180 × 85 cm

Charlie Billingham & Aimée Parrott
Launch of Press 24

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Sid Motion Gallery is pleased to launch Press 24 with an exhibition of recent prints and paintings produced there. Press 24 is a print room set up by Charlie Billingham in the neighbouring studio to the gallery space. With community and collaboration at the core of its ethos – Press 24 invites fellow artists and creatives to use an etching press as a playground; experimenting and celebrating all things print based.

For the launch, Sid Motion Gallery hosts an exhibition that starts in the gallery space and extends through to the print room itself – exposing the press at the heart of its activities. The exhibition is a celebration of the possibilities within print. It brings together new work by Charlie Billingham and Aimée Parrott - who have both used the press over the last 6 months.

The walls of the gallery and studio have been decorated by Billingham with his distinctive block prints, which are produced from his watercolour paintings, one of which is also displayed. In the main room of the gallery, there are six paintings based on the dimensions of late Georgian windows, which hang on the printed walls, mimicking the layout of a drawing room. Between these paintings - and in the adjoining spaces – hang framed woodblock prints and monotypes by Billingham and Parrott. Six large wooden cabinets hang in the studio displaying more of the recent prints by the two artists. They were produced at the exact size of the maximum print scale that the press can achieve and will be a regular feature for the print room. In addition to prints on paper, a number of prints on fabric stretched onto frames by Parrott will be included, as well as some of her unique books of prints.

The exhibition opens to coincide with the South Bermondsey Art Trail, on Friday 27 August at 12 noon, and runs through until 24 September 2021.

Charlie Billingham & Aimée Parrott
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Aimée Parrott (b. 1987, Brighton, UK) graduated from BA Fine Art at University College Falmouth (2009) and Fine Art at the Royal Academy Schools, London (2014).

Her 2021 exhibitions include: Host, (Group) Edel Assanti, London, UK; Les Danses Nocturnes, (Group) East Contemporary, Milan, Italy; Heroes, (Group) Aimée Parrott, Matt Peers & Kunichika at Spring Season, London, UK and an Online Viewing Room (Solo) Lychee one, London, UK.

Recent solo and group exhibitions include: Gaia's Kidney (Solo) Broadway Gallery, Letchworth Garden City, UK, Oct 2020 – Jan 2021; Insight, online presentation, Pippy Houldsworth, 2020; The Studio at 4am, (Group show curated by Anne Ryan), Hastings Contemporary, UK, 2020; WHERE WE ARE, (Group show curated by Danny Rolph), Mercers Hall Ambulatory, London, UK, 2020; All That the Rain Promises and More... (Group), Edinburgh Arts Festival, hosted by Arusha Gallery, Edinburgh, 2019; The Box, (Solo) Pippy Houldsworth, London, UK, 2019; Platform Y, (Group show curated by Kate Bryan) Platform Foundation, London, UK, 2019; IN CONSTANT USE, (Group show curated by Jöel Riff) London, UK, 2019; Fully awake, (Group show curated by Ian Hartshorne & Sean Kaye) Royal College of Art, Dyson Gallery, London, UK, 2019 and Blood, Sea, (Solo) Pippy Houldsworth, London, UK, 2018.

Parrott's upcoming solo exhibitions will be hosted at: Mackintosh Lane, (An artist led space run by David Noonan, Kira Freije & Anna Higgins) October, 2021, London, UK and Haarlem Art Space, Derbyshire, UK in 2022.

In 2017 she won Exeter Contemporary Open, first prize, and completed the Cill Rialaig Residency, Ireland. In 2022 Parrott will do a residency at Villa Lena in Italy.

Charlie Billingham & Aimée Parrott
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Charlie Billingham (b. 1984, London, UK) graduated from Fine Art and History of Art at The University of Edinburgh and Edinburgh College of Art (2008) and Fine Art at the Royal Academy Schools, London (2013).

Recent solo exhibitions include: COLLECT online exhibition, Morán Morán (2021); Hand Gestures, Travesia Cuatro, Guadalajara, Mexico (2020–2021); A Rake's Progress, SCAD Museum of Art, Savannah, Georgia, US (2020); Cornucopia, MAZ Museo de Arte de Zapopan, Mexico (2019); A Well Deserved Break, Park House, Dallas, US (2019); Desire Path, Travesia Cuatro Madrid, Spain (2017); Charlie Billingham at Independent Régence presented by Supportico Lopez, Brussels, BL (2017); The Comforts of Bath, Moran Bondaroff, Los Angeles, USA (2016); Schaulust, Supportico Lopez, Berlin, DE (2015).

Group shows include: Reigen, Fabian Lang, Zurich (2021); New Old Histories, Kasmin Gallery, New York, USA (2021); Crowd, Hannah Barry Gallery, London, UK (2020); Les Métamorphoses. Jeunes Artistes en Europe, curated by Thomas Delamarre at Fondation Cartier, Paris (2019); Objects to Identify, Morán Morán, Los Angeles, USA (2018); Absolute Éructance, with Charlie Billingham and Nils Alix-Tabeling, Damien & the Love Guru, Brussels, Belgium (2017); Plant Scenery of the World, Inverleith House, Edinburgh, UK (2017); The Coverly Set, Sergeant's Daughters, New York USA (2017); Figure.Out, Union Gallery, London, UK (2017); Aquel Que Camina Delante, Travesia Cuatro, Guadalajara, MX (2016); Carpet For A Lord, Supportico Lopez, Berlin, DE (2016); A Scratching Not A Biting, Bureau, New York, USA (2016); The Good The Bad and The Ugly (Part 3), Gesso Art Space, Vienna, Austria (2016); The Ultimate Vessel, Koppe Astner, Glasgow, UK (2015); The Funnies, MOT International, Brussels, BE (2015); Nobody Home, curated by Gigiotto del Vecchio, A Palazzo, Brescia, IT (2015), among others.

His work is part of the permanent collections at Fondation Cartier pour l'art contemporain, Paris, FR; David Roberts Art Foundation, London, UK; Cini Foundation, Venice, IT; Saatchi Collection, UK; Fundación Calosa, MX; Ramin Salsali Private Museum, Dubai, UAE; Franks-Suss Collection, London, UK; HSBC Collection, London, UK; and Pérez Simón Collection, Mexico City, MX.