

# MARIE JOSE GALLERY

16 Victoria Grove, London W8 5RW, +44(0)7476277747, [info@mariejosegallery.com](mailto:info@mariejosegallery.com), [www.mariejosegallery.com](http://www.mariejosegallery.com)

## GWENYTH FUGARD

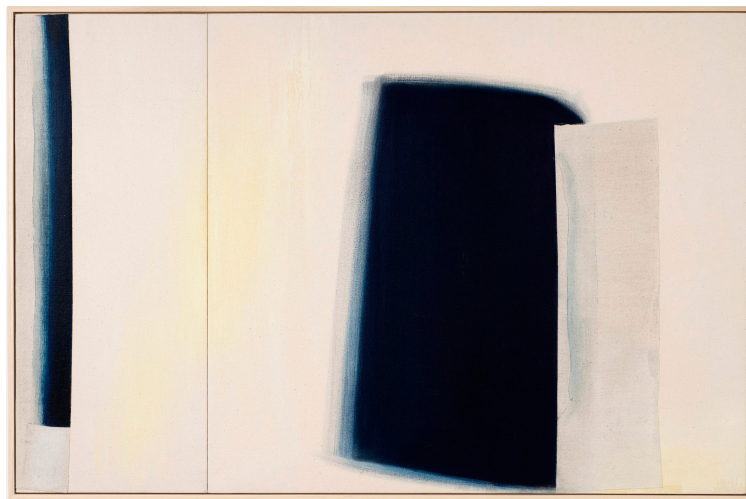
Gwenyth Fugard is a London based artist originally from New Zealand.

Her practice attends to the importance of material and process, as each painting operates as a self-contained world, exposing the evolution of their making. The works are non-representational, she does not proceed with the intention of abstracting from the outside world. Gwenyth is interested in developing each painting with the notion of the work being about itself and of itself. Emphasizing construction, not merely the painting of the painting, through assemblage of textile, and a process of folding, stitching, tearing and building an additional skin, resulting in the works appearing quite bodily. Oscillating between excess and restraint, hesitancy and assertion, privacy and disclosure, the paint is pressed into canvas, linen, organza and scrim.

Gwenyth, exposes the mechanics of painting during the construction and deconstruction of the painting, allowing incidents to occur resulting in the surface becoming a landscape of decisions upon which she navigates.

Imposing difference and contrast to sit side by side, as if a duality of forces are at play. This duality is often staged through presenting a vertical division, as she investigates how little or how excessive her application can be for the work to become a painting.

The periphery and supporting structure is emphasised by exposing more detail, weaknesses and salvage as the structure is sometimes wrapped and bandaged. Part air and partly grounded, the works proceed as she adds and removes paint and textile until the painting finds its own internal logic, its own truth and resting place.



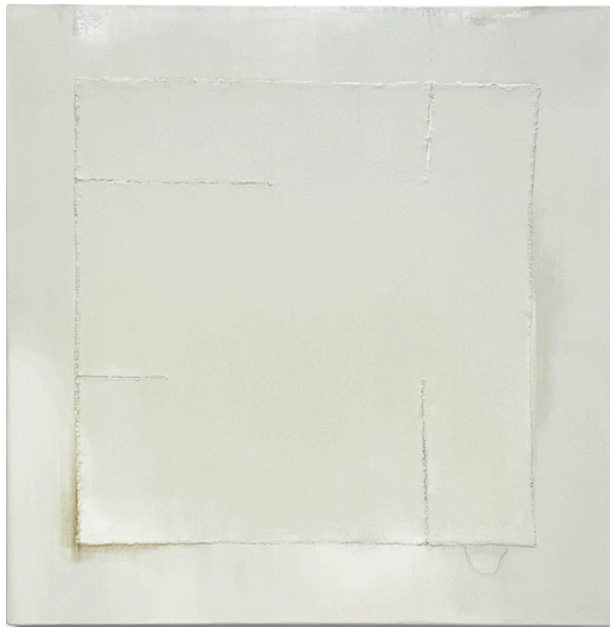
**'Pillar 01'** by Gwenyth Fugard, 2022, oil on canvas, 83.5 x 125 cm (£5300)

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**'Shutter 002'** by Gwenyth Fugard, 2018, oil and scrim on canvas, 115 x 110 cm (£5500)



**'Torn 2'** by Gwenyth Fugard, 2021, oil on canvas, 80 x 80 cm (£4000)

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## HALA MOUZANNAR

Born in Beirut in 1968, Hala Mouzannar came to the world of art after decades of experience in the creative industry. She worked as a Media executive and planner, a director of acquisitions and a creative stylist of her own jewellery shop before shifting to a painting practice in 2015. She holds a BA in Business Administration from the American University of Beirut and has recently earned an MFA in the Visual Arts from Académie Libanaise des Beaux-Arts (ALBA).

Hala Mouzannar gives prominence in her work to the materiality, and vicissitudes, of the flesh. She dwells on the material surface of her canvases, creating tears, crusts, and chutes from the manipulation of a mix of stone powder, silicon, latex, gauze, and oils. The formation of differently textured surfaces, in a range of exuberant and at times corporeal colours, invokes in the viewer visceral bodily sensations of both (interested) pleasure and perturbation.



**'Chute n.2'**, 2020, oil on canvas, 120 x 100 cm  
(£5000)



**'Dechirure n.3'**, 2020, oil on canvas, 90 x 110 cm  
(£4000)



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## SARA CHAAR

Born 1986, Sara Chaar is a Lebanese Visual Artist who graduated in 2008 with a BA degree in Audio-visual. In 2009 she decided to dedicate her career path to visual arts. Chaar's practice and life feed each other. Her works question her own experiences that are in constant change and movement. Working allows Sara to take a moment to visually contextualize what she is drawn to and detach it from reality. Reading her works is like jumping into a rambling stream of consciousness, created with instinctual marks that transfer her impulses and feelings directly onto the canvas. Her creative process is a cumulative cycle of constructing, deconstructing and reconstructing, echoing the aftermath stories of torn cities, a narrative rooted in the continual loop of demolition and rebirth. When she undertakes a new work, she accumulates layers of paint and material that she uses as a foundation, which she then scratches through with screwdrivers, cutters and palette knives, instinctively forcing out transformations and translations of her encounters with materials, sounds and matters of life. In her most recent works she uses soft colors like light pink or baby blue in opposition to her aggressive marks or her more abrupt colors like red or black. As far as the eye goes, there always seems to be, endless layers of color piling up on Sara's canvases. These layers for her are fleeting lines of a heated conversation between her and the work; between her and her unconscious.



**'Salamacis' (fountain), 2022**

Cold wax and oil on canvas, 150 x 120 cm  
(£5500)



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**'Erased', 2022**

Cold wax and oil on canvas, 120 x 100 cm  
(£5500)