

NICI BUNGEY
OVERLAP

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SUMMER 2021

CANDIDA
STEVENS
GALLERY

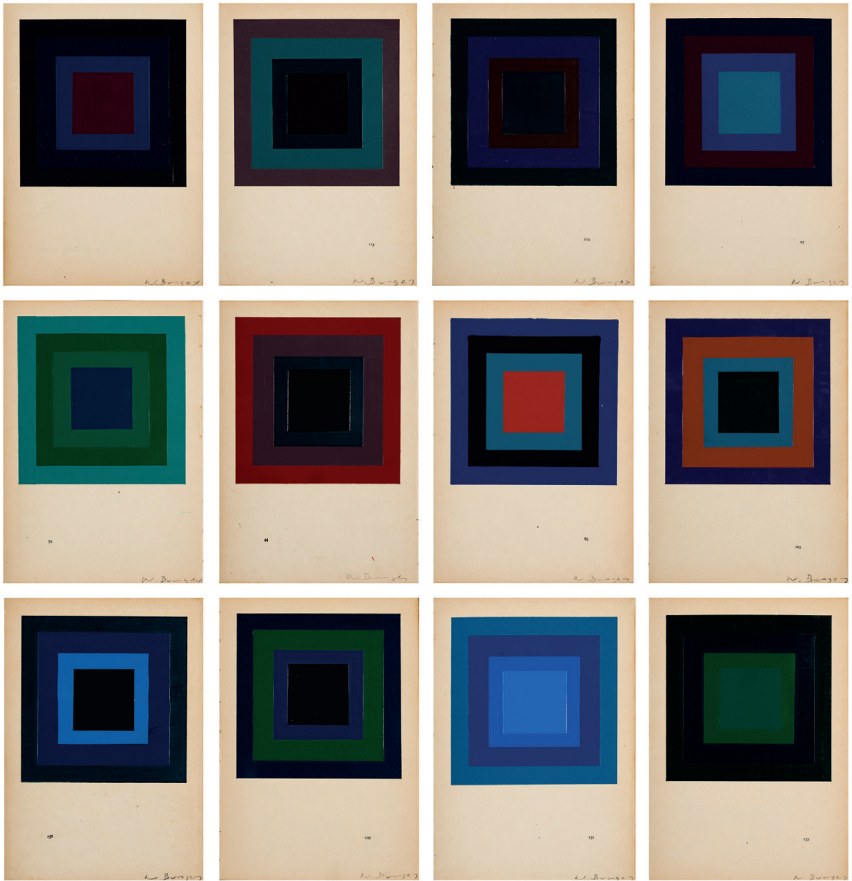
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Using proportion as her master and colour as her guide, Nici Bungey (b.1967) creates artworks that consist of layers of heat pressed paint. Her work is an ongoing intuitive enquiry, a never-ending series of experiments of infinite variation, inspired by the immediate events in her life. This series of paintings was made during the lockdown year of 2020-21, when Bungey walked in the South Downs National Park every day, observing the changes in mood of the landscape. As the seasons and light change, Bungey's response to the mood corresponds. In these artworks, alternate juxtapositions of similar or divergent tones elicit disparate emotional responses.

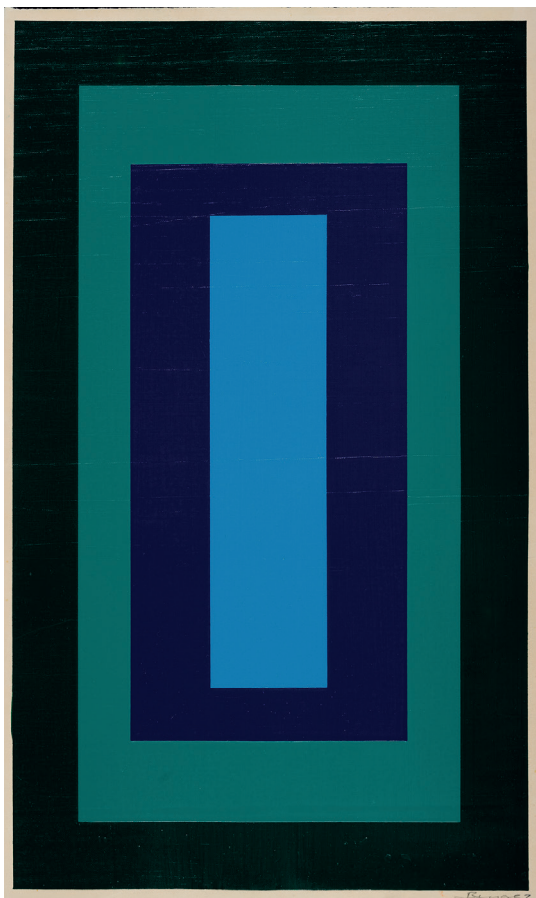
Artists absorbed by colour tend to be expressing mood, as with Mark Rothko (1903-1970) or Piet Mondrian (1872-1944). While Bungey firmly occupies her own territory of exploration, and is not specifically influenced by particular artists, it is impossible to view this work and separate it from the history of colour field painting. Colour field painting emerged in New York City during the 1940s and 1950s, inspired by European modernism and was closely related to abstract expressionism. Many of its notable early proponents were among the pioneering abstract expressionists. Colour field is characterised primarily by large fields of flat, solid colour spread across or stained into the canvas creating areas of unbroken surface and a flat picture plane. The movement places less emphasis on gesture, brushstrokes and action in favour of an overall consistency of form and process. In colour field painting "colour is freed from objective context and becomes the subject in itself." Josef Albers (1888-1976) influential for his work on colour theory, was an early proponent who observed that colour is relative and changes in relationship to colours around it.

An early, and important, influence on what has become a career long study of colour for Bungey, was her tutor Moritz Zwimpfer at the Basel School of Design in Switzerland where she studied from 1991 – 1993. Her graphic design training in London (LCC, University of the Arts, London 1993 - 1996) influenced her understanding of space. It was an MA in Textiles at Winchester School of Art in 2010 that was the last defining factor in developing the technical understanding that informs Bungey's practice today. Bungey has developed a unique technique that involves pressing one

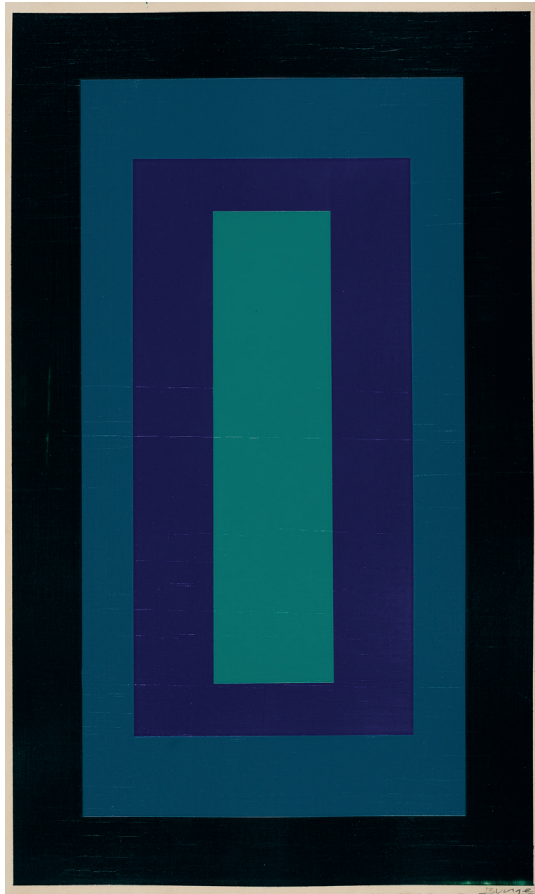
layer of paint, on another, on another, while maintaining unbroken decisive lines, and unbelievably sustaining a flat surface. The surface inhabits a slight texture, impressions from the waxed sleeve used in the pressing. In this texture is the history of hundreds of previous works, small marks inherited from earlier pressings. These artworks have a precision that is astonishing, while sustaining an organic quality connected with their making, and a sophistication of colour and form, which make them noteworthy and compelling.



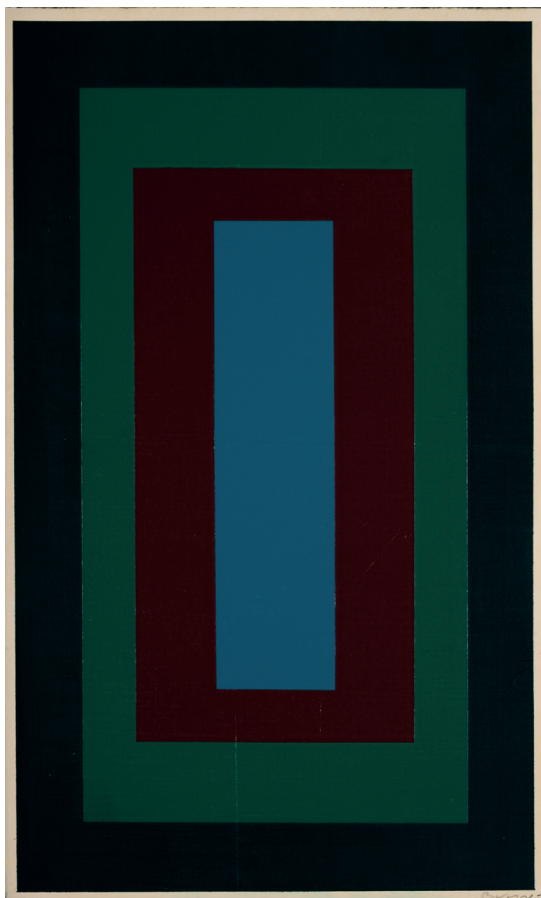
Quadrat, 2020
Acrylic on Book Page
90 x 90 cm



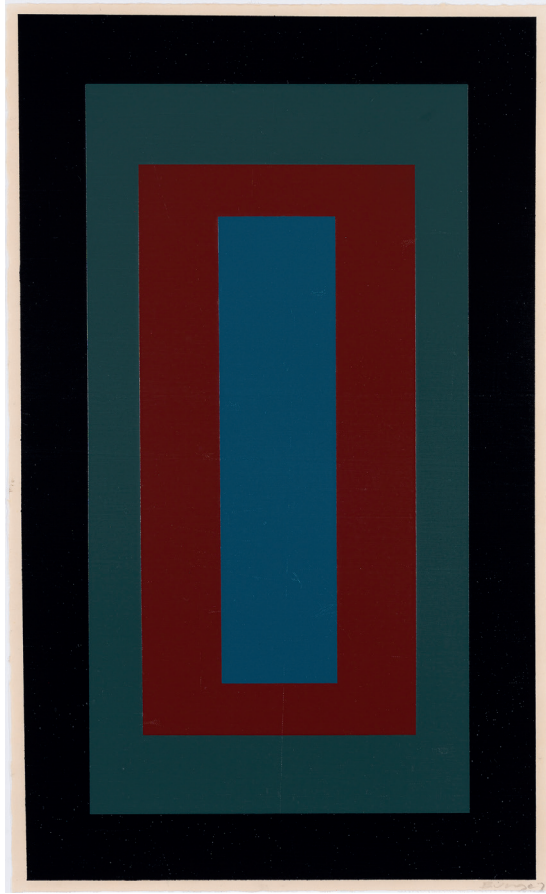
Propriety, 2021
Acrylic on Japanese Paper
42.5 x 25.8 cm



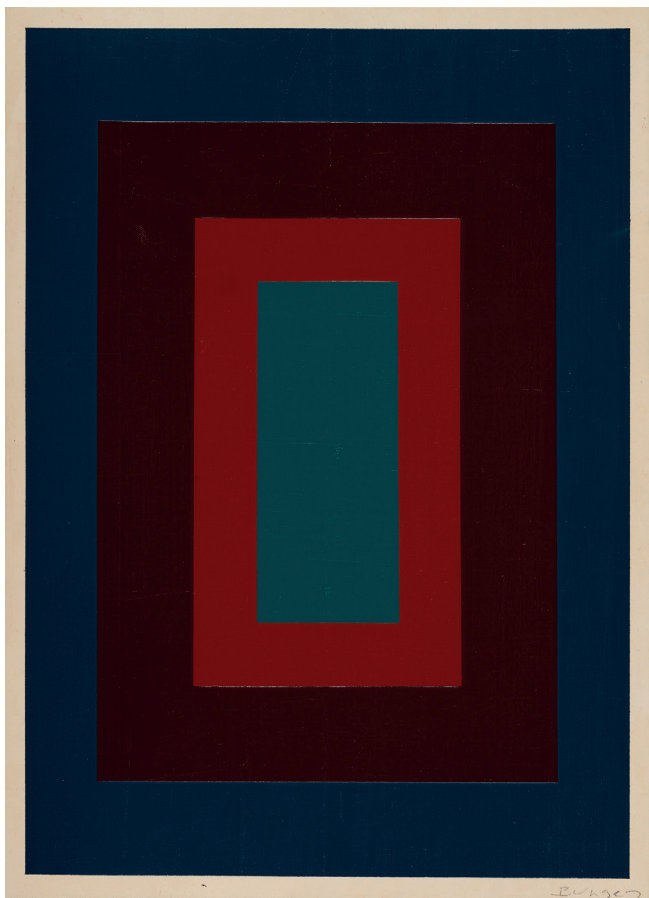
Vessel, 2021
Acrylic on Japanese Paper
42.5 x 25.8 cm



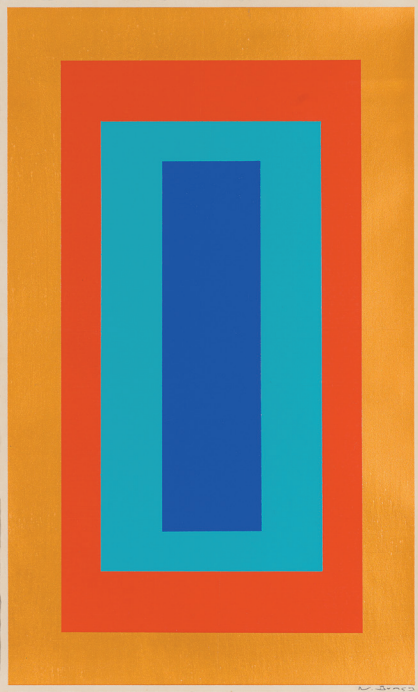
Sobriety, 2021
Acrylic on Japanese Paper
42.5 x 25.8 cm



Such Laws!, 2021
Acrylic on Japanese Paper
42.5 x 25.8 cm



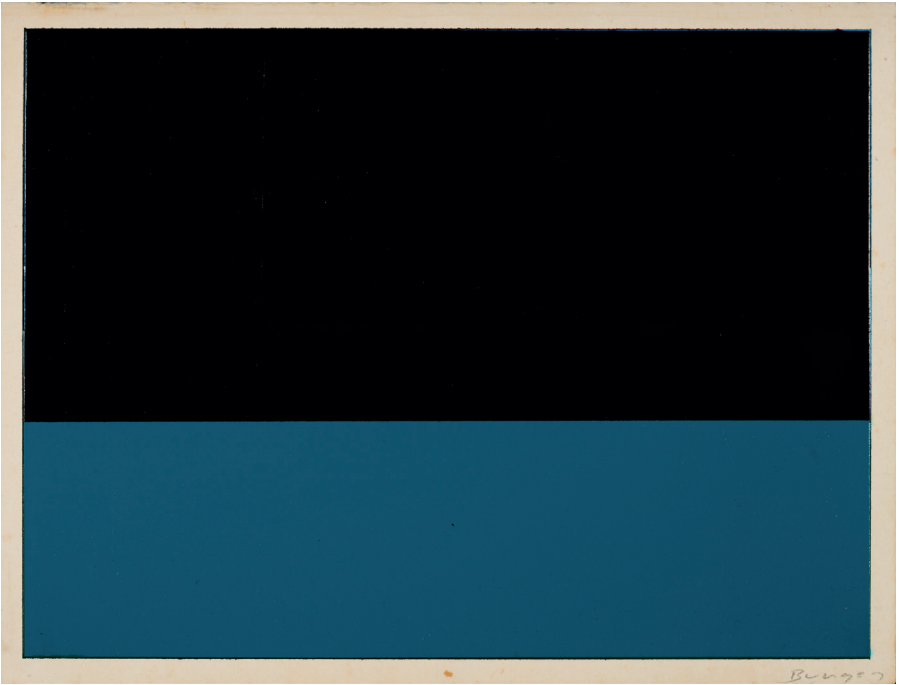
True Believer, 2021
Acrylic on Japanese Paper
35.5 x 25.8 cm



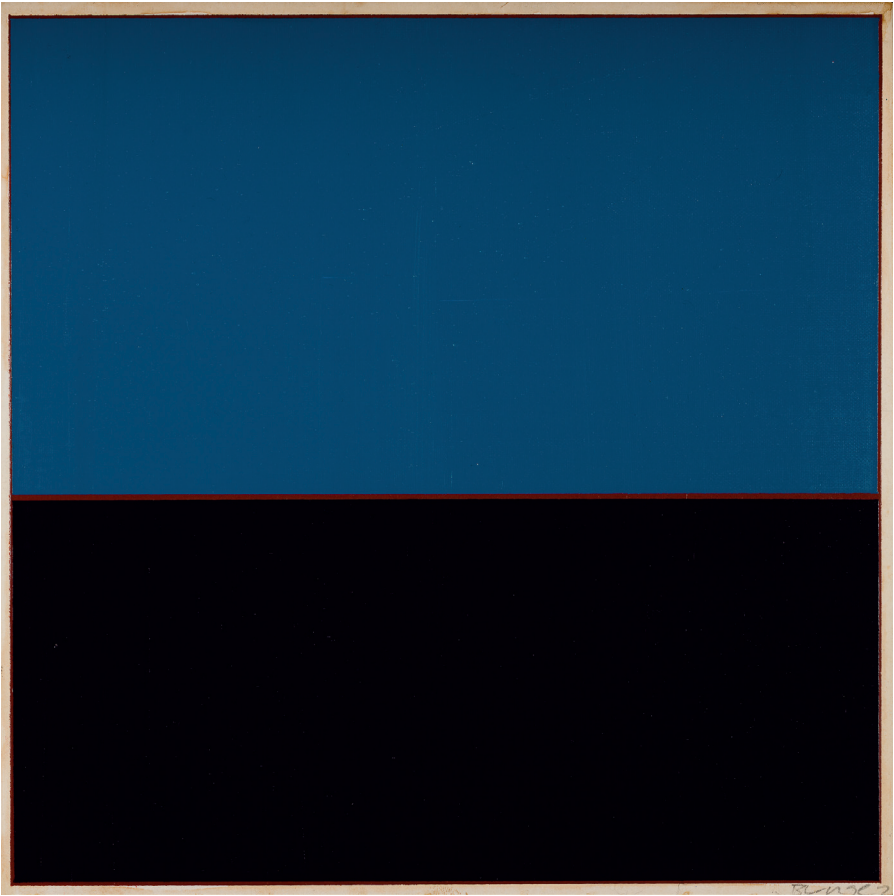
Memories of Egypt, 2021
Acrylic on Japanese Paper
42.5 x 52 cm each



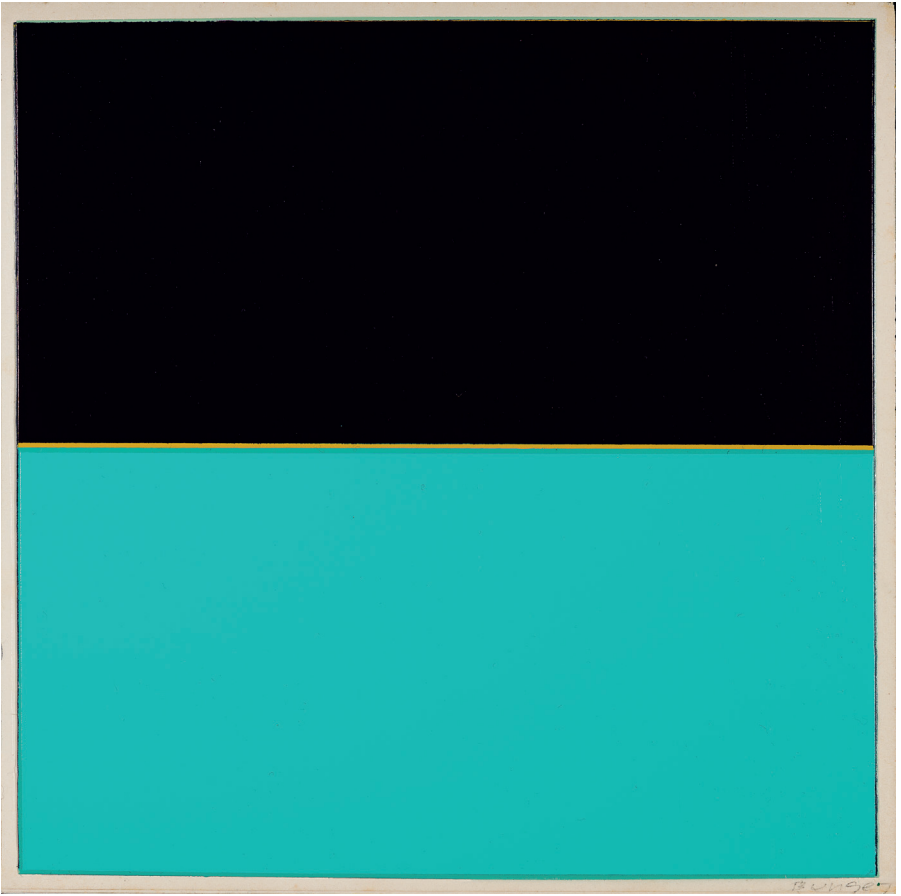
Cantaloupe, 2020
Acrylic on Book Page
20 x 26.2 cm



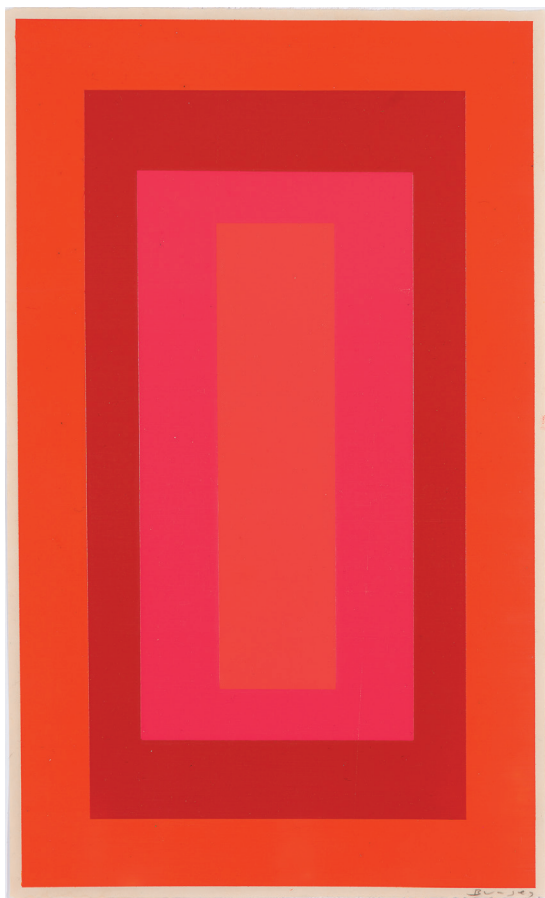
London City, 2020
Acrylic on Book Page
20 x 26.2 cm



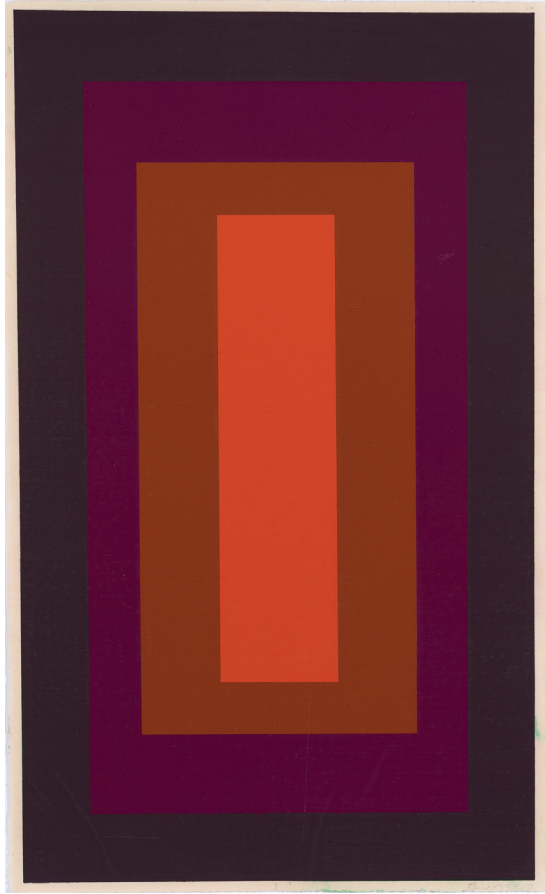
Divided, 2020
Acrylic on Book Page
22 x 22 cm



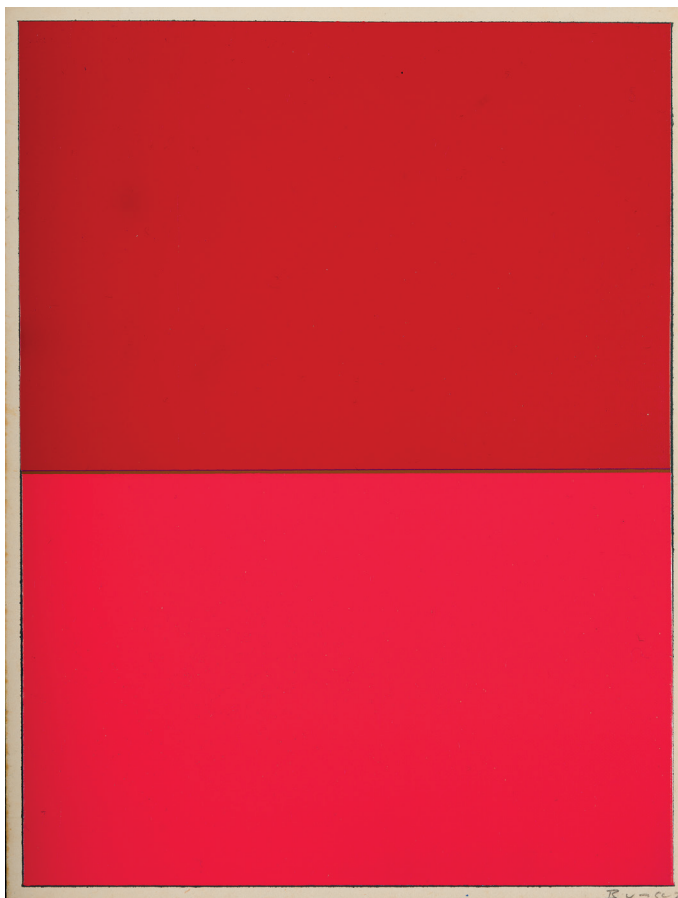
Mr Addams, 2020
Acrylic on Book Page
22 x 22 cm



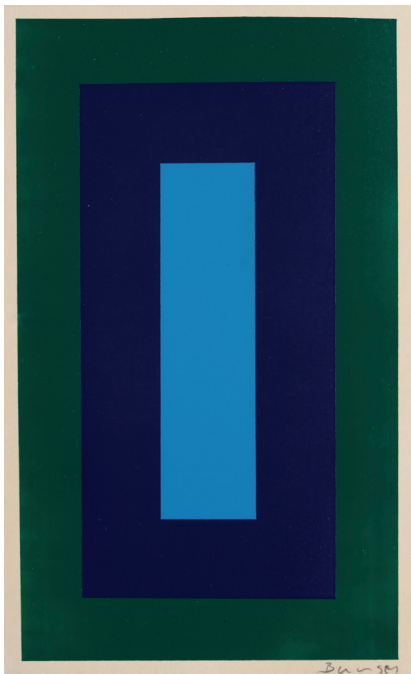
Apparition 2, 2021
Acrylic on Japanese Paper
42.5 x 25.8 cm



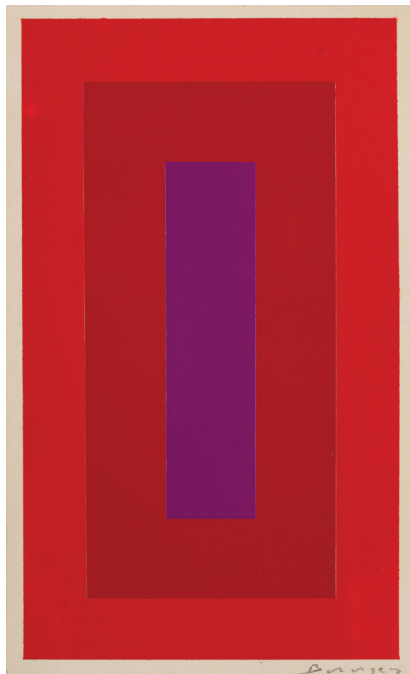
Giovannetti, 2021
Acrylic on Japanese Paper
42.5 x 25.8 cm



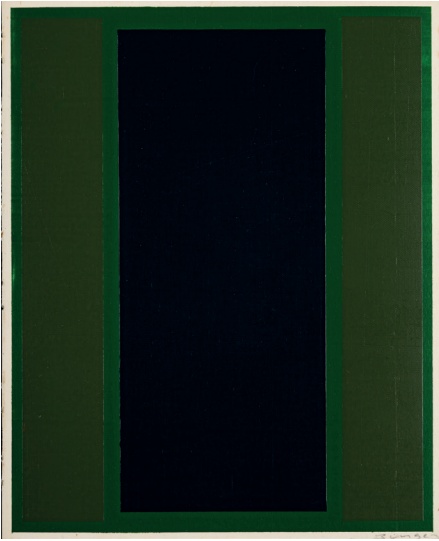
Crescent Moon, 2020
Acrylic on Book Page
26.2 x 20 cm



Spots in the Sea, 2020
Acrylic on Book Page
21.5 x 13 cm



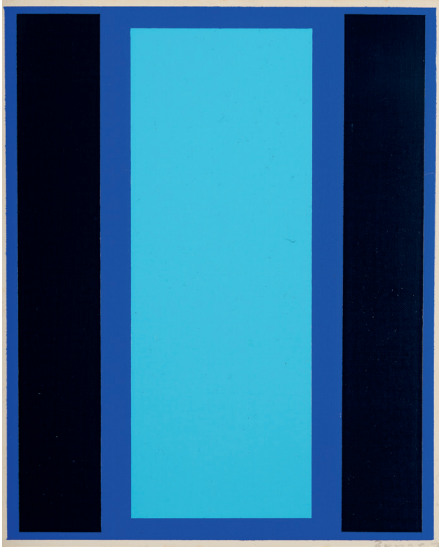
Cocktails and Wine, 2020
Acrylic on Japanese paper
21.5 x 13 cm



Asturias, 2020
Acrylic on Book Page
22.2 x 18 cm



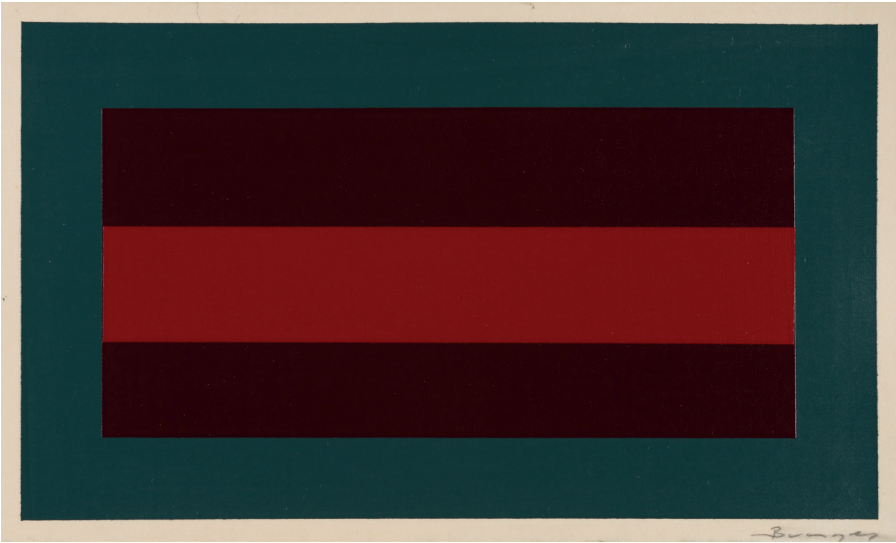
Devonport, 2020
Acrylic on Book Page
22.2 x 18 cm



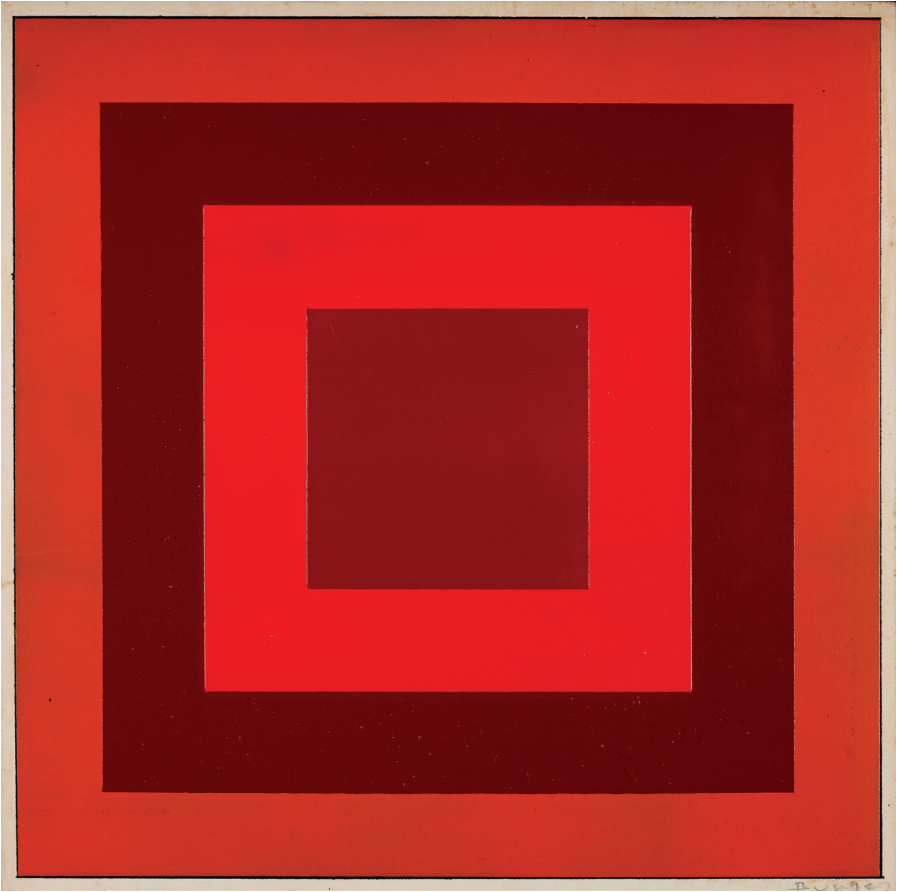
Hyde Park, 2020
Acrylic on Book Page
22.2 x 18 cm



Surrender, 2020
Acrylic on Book Page
22.2 x 18 cm



Montrose, 2020
Acrylic on Japanese Paper
13 x 21.5 cm



Anybody, 2020
Acrylic on Book Page
22 x 22 cm

German, born 1967

Lives and works in the UK

2007- 2008 Winchester School of Art, MA Textile Design

1993- 1996 LCC London, BA (Hons) Graphic Design and Media

1991- 1993 Basel School of Design, Foundation/Foundation Plus

Exhibitions:

- 2020 Art on a Postcard, Hepatitis C Trust
All Bright, London
- 2017 Art on a Postcard, Hepatitis C Trust
Unit London, Mayfair, London
- 2016 Art on a Postcard, Hepatitis C Trust
Maddox Gallery, London
Jerwood Drawing Prize
Jerwood Space, London
John Moores Painting Prize
Walker Art Gallery, Liverpool
Approaching the Edge, solo
Soho Revue Gallery, London
- 2015 Art on a Postcard, Hepatitis C Trust, group show
Soho Revue Gallery, London
RA Summer Exhibition, London
- 2014 UND
Gallery Muse, Petersfield, Hampshire
Nici Bungey, Gill Gregory
House on Fire
Embassy Tea Gallery, London, group show
- 2013 Suspension
One Padget Street, London
Nici Bungey, Claire Cunnick, Lucy Philips
Libero
One Padget Street, London, group show
- 2012 Transience, solo
Shed, Petersfield, Hampshire
Sedici
Shed, Petersfield, Hampshire, group show
- 2011 F9
The Chocolate Factory, London, group show

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