



HEN COLEMAN  
YONDER



*In Green, 2017*  
75 x 108 cm, Pastel on paper

(Cover image, *The Silver Seam, 2017*  
152.5 cm x 102 cm, Pastel on paper)

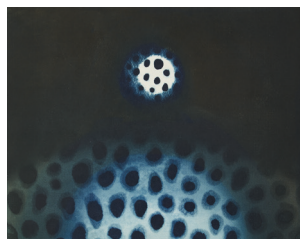
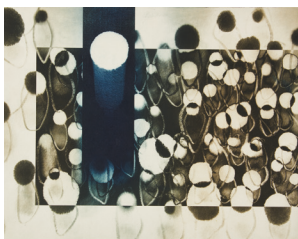
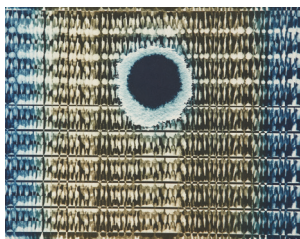
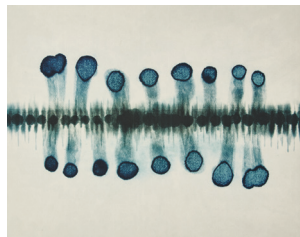
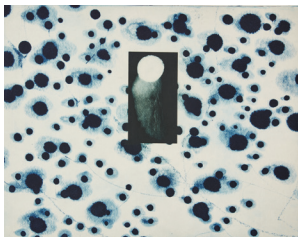
Landscape is central to Hen Coleman's work, with a significant influence being her childhood in Venezuela, living between oil camps on the shores of Lake Maracaibo and the valley city of Caracas. "We lived in a sort of contained wilderness, free but always with the sense of looking out at the world. An expat life is by nature a life in exile". The yonder of those 18 years was a tropical landscape of lake, sea and mountain; with indelible images of standing above the cloud line in the Andes or swimming in the oily water of the lake. The ground around the lake had sunk below sea level due to oil extraction. We accepted that reversed world".

This strange inversion of her understanding of landscape is distinctive and one that still holds a fascination for her as a working artist today. It is here, in the blurred, slivered edges of a place, looking out from within, that she observes the world as "it dissolves from one place, thing or matter, to another".

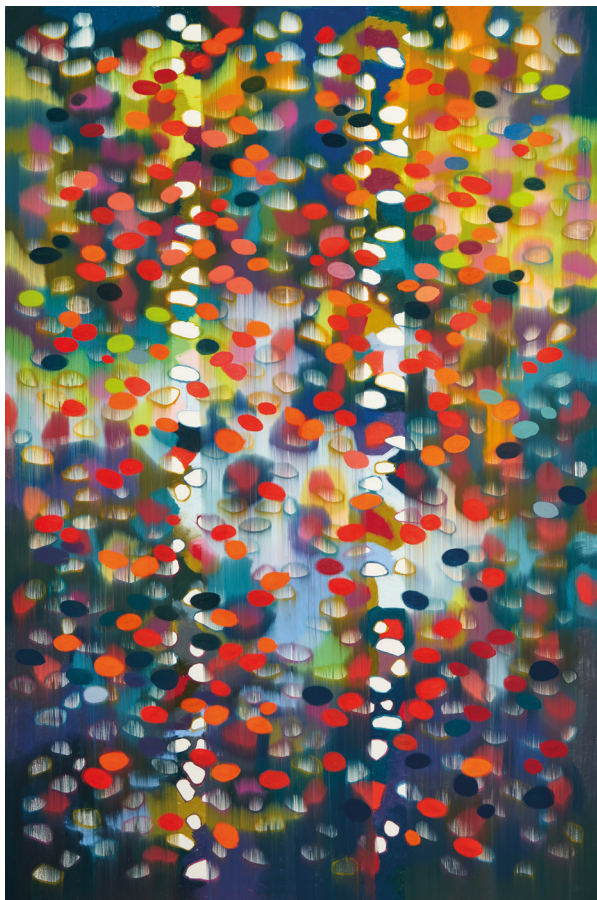
Hen Coleman's intricate and highly worked drawings, dripping and dappled in colour, are to feature in our next solo show Yonder. It is a beautiful, reflective body of work that breathes and beats nature's rhythms.

Using pastels and charcoal allows her to conjure this 'dissolving' effect. They are close mediums, matt and dense, making the surface of the paper unsure of itself. The addition of water to the materials brings the resulting drawings closer to paintings giving movement and depth, creating marks which blur the depth of field and blend foreground into background. She comments that "it's a mirage. I'm not quite sure where the surface sits". It also has a relationship to her method of printmaking. "When I draw, I think in distances, creating three or four layers as I build the image". These are important, particular and recognisable features of Hen's work.

This new work featured in Yonder sees Hen exploring a much wider colour palette. She comments about her use of charcoal "I feel I understand it as a medium. The limitation of monochrome is also a freedom; it allows you to concentrate entirely on what the tone and density of a black can do. Last summer, a two month residency in France gave me the chance to challenge that and see what colour can do in the work. It gave me time to experiment in a different but equally extraordinary landscape."



A new series of 6 prints, the Moonshine series.  
Etchings with chine colle, 37 x 29.8 cm.  
Limited editions of 30 with 8 box sets available.



*The Golden Mean, 2017*  
152.5 cm x 102 cm, Pastel on paper

"I try to make work that's not afraid to be beautiful or viewed as traditional. It's a contemporary reflection of a sense of place".

It is this that comes through in the works. These are joyful pieces about beauty in landscape, in its sometimes unreachable places and moments. Hen has ventured into the yonder and captured that feeling in her deeply-layered, radiant and expressive pieces.

Hen Coleman, born in Venezuela in 1964, graduated with a BA in Fine Art from Farnham UCA (2003) and a MA in Printmaking from the Royal College of Art, London (2006). Her studio practice is based in East London. Since 2010 she has also worked as a Printmaking Tutor at The Royal Academy Schools in London specialising in 'hybrid' forms between traditional and new print processes. Important Collections include the Royal College of Art and the V&A (Victoria & Albert Museum) Print Collection.

CANDIDA  
STEVENS  
GALLERY

+44 (0)1243 528401  
info@candidastevens.com  
www.candidastevens.com  
Instagram candida\_stevens

12 Northgate  
Chichester  
West Sussex PO19 1BA  
Open Wed - Sat 10-5