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SIOBHAN LIDDELL

DUSK

Preview: Thursday 19 February, 6-8 pm
Siobhan Liddell in conversation with Charlie Porter, 6.30 pm

Exhibition: 20 February - 28 March 2026

'He thinks the moon is a small hole at the top of the sky,
proving the sky quite useless for protection.
He trembles, but must investigate as high as he can climb.'¹

Hollybush Gardens is pleased to present *Dusk*, Siobhan Liddell's second solo exhibition with the gallery, which brings together a new body of assemblage-like paintings that explore the artist's ongoing interest in states of transience, the passing of time, and our relationship with the natural world, particularly in times of overwhelm. The works draw upon familiar and remembered moments in New York and Scotland, as well as art historical references, from Renaissance paintings to Dutch still lives. The exhibition also includes a selection of archival material which looks at Liddell's early practice and formative exhibitions in New York and Europe from the late 1980s onwards.

A number of the works feature lone architectural spaces: In *Yale Center for British Art, Summer 2025*, a pair of wooden chairs and a table with two empty glasses rest on the wooden floor of Louis Kahn's modernist auditorium, which is depicted from above; a moment of stillness before an event. In *Vocation* a lofty, pale pink chapel borrowed from Fra Angelico's fifteenth-century *Story of St Nicholas* emerges from a faint grey background. A shadowy figure hovers in the doorway, and lengths of magenta tipped thread hang down on either side, evoking a dreamlike state. *Epilogue* is made after Domenico Veneziano's Renaissance depiction of the Annunciation; a painting of light and heavenly order. Liddell's work depicts the same symmetrical courtyard flanked by ornate columns; the pale blue walls of the original are replaced with a deep turquoise, and the figure of the archangel Gabriel by a seated dog.

Paintings such as *Web* and *Sotto voce* suggest a state of vulnerability or introversion. In the former, rather than a pair of feet, Liddell paints a cartoon-like foot and a hand; they splay out awkwardly to the edges of the canvas, which is framed by a web of speckled crescent moons. In the latter, a pair of ceramic hands grip the edges of a painted trompe l'oeil wooden panel, which becomes a protective shield for a quiet voice.

Elsewhere depicts an ethereal interior with a long-haired figure slouching towards a sleeping cat, the faint outline of a Buddha standing behind, watching over protectively. An intricately painted wall-map of Scotland hangs above, a reference to Vermeer's cartographic depictions, while a painted anemone floats in the foreground, and five ceramic mushrooms hang down from the canvas. *Staffa* shows the dramatic clifftop landscape of the Inner Hebrides island known for its columnar basalt, with a lone figure in red, barely discernible, standing on the rocky shoreline. The island is held between sky and water - framed here top and bottom by ceramic appendages.

A series of three portraits made after a large moth Liddell observed on the Isle of Mull suggest a feeling of hope and transformation. *early morning* shows the intricate patterns of the moth wing scale in profile against a painted wood grain - two states of organic matter together - while *All eyes* and *moth* depict the full wing span and eye spots of the moth resting alongside a group of pastel-coloured painted and ceramic gemstones.

A number of works allude to the power of water as a resource we are beholden to - Liddell recalls the cautionary words 'there will be wars over water'. A paper cup in *Sorrow song* is both giver and receiver of water, which flows simultaneously onto and away from the canvas. In *Window*, a cluster of painted canvas ivy leaves climb around the edges of the window frame, while bursts of bright golden light beam in - a daily sign of life and the promise it can bring.

¹ Elizabeth Bishop, 'The Man-Moth', 1936. poetryfoundation.org/poems/47537/the-man-moth

ABOUT THE ARTIST

Siobhan Liddell (b. 1965, Worksop, UK) lives and works in New York. She is a graduate of Central Saint Martins, University of Arts, London. Liddell has presented solo exhibitions at Hollybush Gardens, London (2023); Gordon Robichaux, New York (2024, 2022 and 2019); CRG Gallery, New York (2010, 2006, 2002, 1999); Thread Waxing Space, New York (1993); Trial Balloon, New York (1992); Hammer Museum, Los Angeles (2000); Galerie Eric Dupont, Paris (2010, 2005, 2003, 1995); Henry Moore Institute, Leeds, UK (2001); Bob van Orsouw, Zurich (2001, 1998); and CCA Kitakyushu, Fukuoka, Japan (1997).

Her work has been included in notable group exhibitions including *Witness: Against Our Vanishing* (1989), curated by Nan Goldin, Artists Space, New York; and the 1995 Whitney Biennial, Whitney Museum of American Art, New York. Recent group exhibitions include *Finding Aid*, Goldsmiths CCA, London (2024); *Fragments*, a two-person presentation with Linda Matalon curated by Ksenia M. Soboleva, Candice Madey, New York (2022); *Get Lifted!* curated by Hilton Als, Karma, New York (2021); New Museum, New York; White Columns, New York; Sikkema Jenkins & Co., New York; Paula Cooper Gallery, New York; *Nature Cult* curated by Donald Mofett, McNay Art Museum, San Antonio, Texas; Yokohama Triennale, Japan; Musée d'Art Moderne de la Ville de Paris; the Contemporary Arts Museum, Houston, Texas; Parker Gallery, Los Angeles; and Seoul Museum of Art, South Korea.

Liddell's work is held in the collections of the Hammer Museum, Los Angeles; the Whitney Museum of American Art, New York; CCS Hessel Museum of Art, Annandale-on-Hudson, New York; RISD Museum, Providence, Rhode Island; and Dallas Museum of Art, Texas. Reviews of her work have appeared in *The New York Times*, *The New Yorker*, *Frieze*, *The Brooklyn Rail*, *The Los Angeles Times*, *The Village Voice*, *Art on Paper*, and *Flash Art*.

For press enquiries and further information, please contact: grace@hollybushgardens.co.uk

Gallery Hours: Wednesday - Saturday, 11am - 6pm or by appointment.