



The Anomie Review of

Contemporary British Painting 2

Matt Price

Sixty contemporary painters born or living in Britain discussed through national and international solo exhibitions of their work.

Hurvin Anderson	Denzil Forrester	Harland Miller
Tom Anholt	Anna Freeman	Katy Moran
Michael Armitage	Bentley	Justin Mortimer
Charlie Billingham	Michael Fullerton	Victoria Morton
Lydia Blakeley	Louise Giovanelli	Ryan Mosley
Frank Bowling	Jacqui Hallum	Cara Nahaul
Tim Braden	Conor Harrington	Eddie Peake
Lisa Brice	Sophie von	Ged Quinn
Cecily Brown	Hellermann	Jenny Saville
Gareth Cadwallader	Lubaina Himid	Benjamin Senior
Gillian Carnegie	Kudzanai-Violet	Antonia Showering
Merlin Carpenter	Hwami	Anj Smith
Graham Chorlton	Chantal Joffe	Tim Stoner
Oliver Clegg	Claudette Johnson	Jim Threapleton
Nigel Cooke	Matthew Krishanu	Phoebe Unwin
Caroline Coon	Joy Labinjo	Caroline Walker
Daniel Crews-Chubb	Des Lawrence	Alison Watt
Somaya Critchlow	Wolfe von	Paul Winstanley
Dexter Dalwood	Lenkiewicz	Clare Woods
Freya Douglas-	Graham Little	Stuart Pearson
Morris	Jessie Makinson	Wright
Jadé Fadojutimi	France-Lise McGurn	Flora Yukhnovich

Anomie

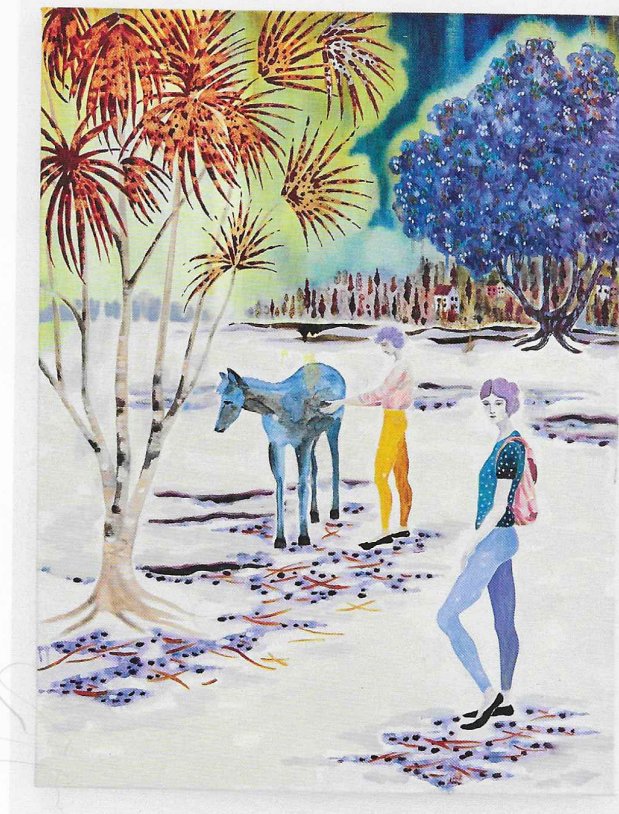


Freya Douglas-Morris

The Sun Long Night

Lychee One, London

15 March – 27 April 2019



Established in 2014, Lychee One in London Fields, Hackney, has done much to support contemporary painting, including within its international programme solo shows for interesting British-born or based painters such as Minyoung Choi, Tom Howse, Grant Foster, Lyle Perkins and the gallery's artist-director, Lian Zhang. With a BA from the University of Brighton, and having completed an MA at the Royal College of Art in London in 2013, Freya Douglas-Morris (b. 1980, London) had her first solo exhibition with the gallery in 2016. 'The Sun Long Night' was her second and showed that she has been continuing to refine her instantly recognisable style, which might loosely be described as a form of neo-folk painting. Colourful, stylised and lyrical, her paintings are reveries – daydreams that whisk us off to imagined beaches in far-away lands, enchanted forests where deer roam free, and charming verandas where couples embrace in front of idyllic lakes. Usually when artists engage with such utopian themes, they are accompanied by a dystopian subtext – some sense that while everything might seem perfect, the reality is darker and more dangerous. What's interesting about Douglas-Morris is that there is no such antithesis discernible within her works – she is quite happy in paradise, thank you very much.

Family, childhood and holidays are all given the rose-tinted spectacle and stardust treatment here. In the centre of the painting *The spellbound horse in*

his field of white sand (2018) a young man strokes a calm blue horse. In the foreground a young woman with a backpack turns to face us – we might even be friends. Perhaps on a sandy beach or the edge of a desert, a palm tree glows with an otherworldly light while further away a tree with purple blossom has a bright green aura, suggesting that this is a magical kind of place. The title informs us that the horse is under a spell, his subdued countenance seeming to confirm this. Everything conspires to suggest that this could be from a work of literary fiction – a scene from an adventure in a fantasy world just a stone's throw from our own. While Douglas-Morris primarily paints in oil on canvas, the variety of techniques she uses often makes it seem that she is using other mediums. Take, for example, the dreamy *Bank Holiday* (2018) – a tropical beach scene in which a beautiful, almost Greco-Roman couple stand chatting in shallow waters in the shade offered by a handy tree. The bluish leaves are rendered in a streaked opaque paint suggestive of acrylics or gouache, while the sea is in such thin glazes it looks like watercolour or even a process such as batik. The couple might easily have been depicted in inks or pen. Using oils in these ways adds complexity and curiousness to the works – stylistic foibles for the artist's fables.

The spellbound horse in his field of white sand, 2018. Oil on canvas, 100 x 76 cm



Bank Holiday, 2018.
Oil on canvas, 140 x 110 cm