

ANIA TOMASZEWSKA- NELSON

Just A Bad Dream



The Lost Meadow 2019, 1.45 x 1.90 cm, oil on linen

27 January – 18 February 2024

Felix & Spear, 71 St. Mary's Road, London W5 5RG

Wed-Fri 11-6; Sat-Sun 12-3

felixandspear.com

Landscape painting is an old tradition. Painting landscapes in crisis is relatively new.

The Anthropocene generates new directions for environmental science, language and art. Extinction and the biological processes leading to it have sparked a new cultural understanding of 'endangered', exposing the fragility of life and putting climate in the centre of new discourse, as "milieu that is necessary for our ongoing life, and as the fragile surface that holds us all together in one web of risked life", - argues Claire Colebrook. This new, remorseful way of being in the landscape, comes with a new set of emotions specific to all life being endangered.

Spirituality has always been associated with landscape paintings in The Far East, as well as in Europe since Romanticism. Across 'Just A Bad Dream', I try to evoke a new environmental spirituality and emotions of the post humanist artist. Admittedly, I am myself as much a subject of decomposition as the landscapes I create.

Finding the most painterly language to communicate the disintegration of the meadow or the thinness of a dreamed flame, I oversaturate the paints and use neon colours to 'scream' my cause. I take my freedom to abandon the rules of gravity, the seasons and weather, demoralised and mimicking the climate in crisis. In search for a new formula, I developed a linear form which runs through my paintings like a noise or radiation. The continuum of a line stretches the composition and brings an element of time.



Still from 'Every Fibre' 2022, video

In a pseudo-scientific anthropological research, I observe human presence in landscape. My photographic series 'Stays' 2021, records the human sculptural interaction with the land, reminiscent of the artists or the settlers of the past and present times. Imminently the questions of the ownership of the land arise, making the landscape a political issue.

'Every Fibre' is the first piece of video art shown by Felix & Spear. It recalls the presence of people in their archetypal house. Elsewhere, in another time. The sense of longing is a reverie, a migrant's dream.



Dysfunctional Landscape 2020, 110 x 150 cm, oil on linen



Just A Bad Dream 2022, 120 x 160 cm, oil on linen

Ania Tomaszewska-Nelson

born 1968, Warsaw, Poland

Lives and works in London, England

From an early age, Ania Tomaszewska-Nelson studied art through painting lessons and friendships with Poland's most distinguished artists and writers. In her youth, Tomaszewska-Nelson travelled solo in the Polish mountains, the Alps and Sardinia, painting and experimenting with the reflective nature of colour. In 1989, after the first Polish 'free' election, Tomaszewska-Nelson travelled to London and Oxford. During that trip she met her partner. For some time, they lived and worked in Boston, MA. Jazz poured into Tomaszewska-Nelson's paintings, saturating colours, echoing rhythms. The body of work brought back to Europe, rolls of acrylic on paper, demonstrates boldness characteristic of her work. Between 1993 and 1996, Tomaszewska-Nelson studied painting at the prestigious Ruskin School of Art in Oxford. Žižek, postmodernism and reading art in the 1990s strongly influenced her understanding of conceptual art and contemporary painting. In 1996 Tomaszewska-Nelson moved to London and took her first studio in Brixton. The artist painted commissioned portraits and large flower paintings, later exhibited in London. She experimented with text, body and time-based performance art. In her first solo show in London, 'Rabbits and Snow Angels' in 2011, Tomaszewska-Nelson showed a series of Rorschach test-like, folded and unfolded acrylic portraits of rabbits. In 2017 she took part in 'A Museum of Modern Nature' exhibition in the Wellcome Collection, where she recorded and exhibited the sound of the ocean waves made with Lego bricks. In 2021 the artist held her solo exhibition 'Pali się!' in Punkt Odbioru Sztuki in Łódź, Poland, followed the year after by another solo show 'In the Beginning' held at the Centrala, Birmingham. Tomaszewska-Nelson has participated in numerous group exhibitions in Poland, Germany, and the UK. In the last couple of years, the artist has created land-art pieces, performances, and interactions with the public for Sala 752, an art space in Poland. Currently her practice involves making video art as well as painting. In June 2023 she presented her videos and was interviewed about her practice in The Museum of Contemporary Art in Warsaw. Tomaszewska-Nelson's work is in private collections in the UK, USA, Spain, Switzerland, Croatia and Poland, and is also held in the City Museum in Gdansk, Poland.

Ania Tomaszewska-Nelson is the winner of Felix & Spear Exhibition Prize, held at The London Group Open 2023.

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