



Woolwich Contemporary Print Fair, 2021

Joseph Goody, Tamsin Relly,
Kemi Onabule, R&F Mo
and Suzanne Moxhay





Joseph Goody



Negation 1, 2021
Woodcut
Edition of 15
30 x 23 cm
£295 (unframed)



Negation 2, 2021
Woodcut
Edition of 15
30 x 23 cm
£295 (unframed)



Negation 3, 2021
Woodcut
Edition of 15
30 x 23 cm
£295 (unframed)

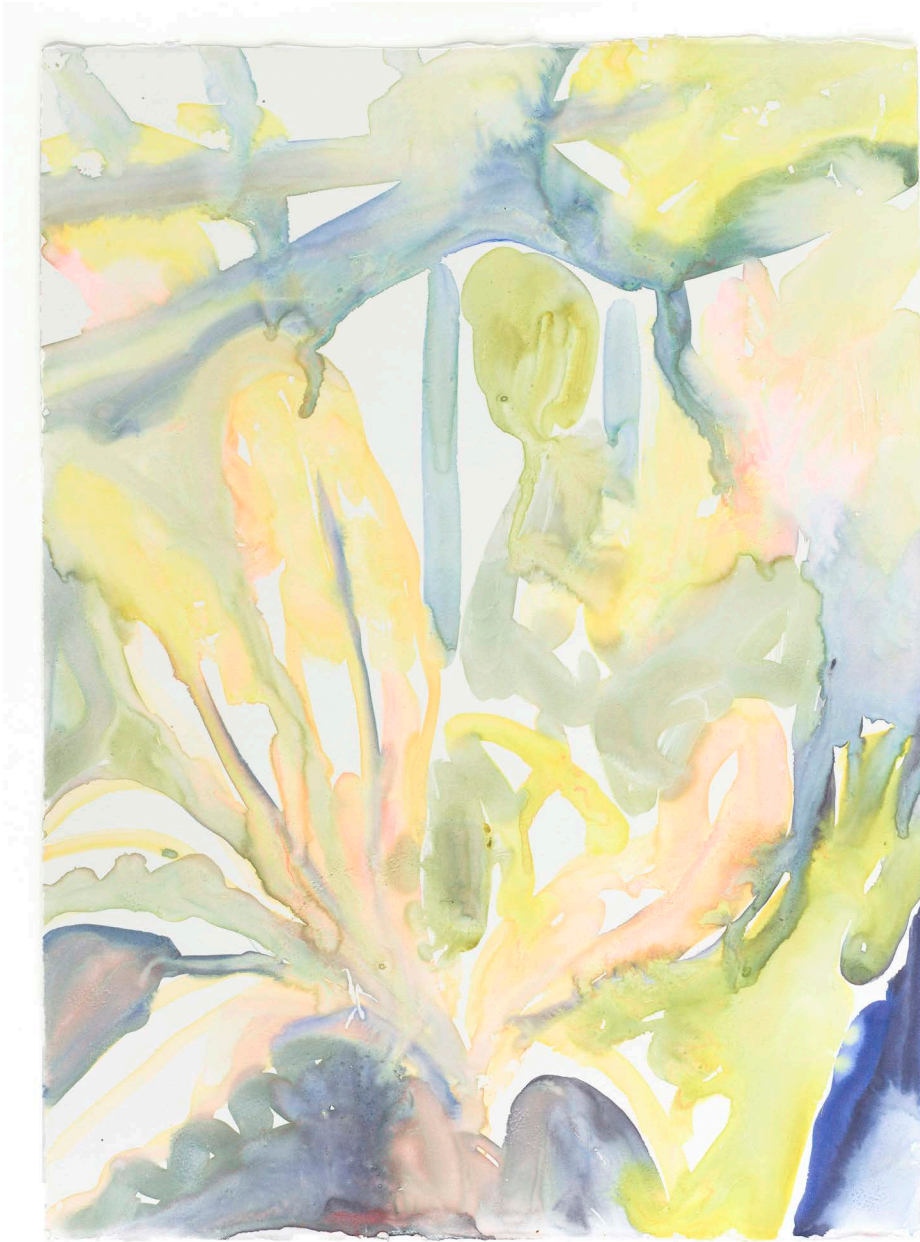


Negation 4, 2021
Woodcut
Edition of 15
30 x 23 cm
£295 (unframed)



Boundary, 2019
Hand-printed woodcut
18.5 x 28 cm
Edition of 8
£275 (unframed)

Tamsin Relly



Corner of the Greenhouse, 2021
Water-based monotype
57 x 41cm
£830 (framed)



Everywhere I've Loved, 2021
Water-based monotype
38 x 28cm
£680 (framed)



Notes for I Am Nature, 2021
Water-based monotype
15 x 10cm
£400 (framed)



Woods II, 2021
Trace monotype
48 x 70cm
£630 (framed)



Colour Study 4.3, 2020
Water-based monotype
29 x 25cm
£300 (framed)



Colour Study 6.2, 2020
Water-based monotype
29 x 25cm
£250 (unframed)

Heidrun Rathgeb

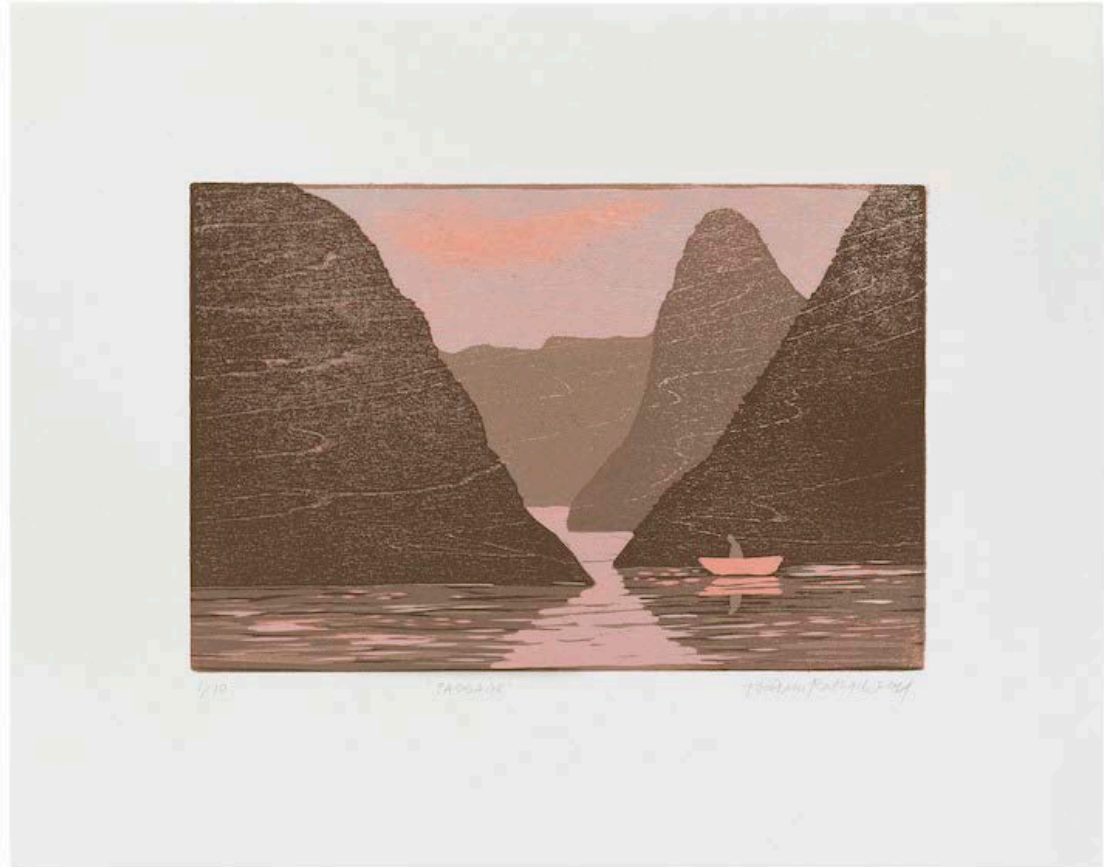


Vesterhavet, 2021
Woodcut
38.5 x 28cm
Edition of 10
£325 (unframed)
£425 (framed)



2/50. 'Bergauge' 2019 Britta Fiedler

Bergauge, 2019
Woodcut
30 x 22cm
Edition of 5
£260 (unframed)
£360 (framed)



Passage, 2021
Reduction woodcut
26.5 x 33.5cm
Edition of 12
£325 (unframed)
£425 (framed)

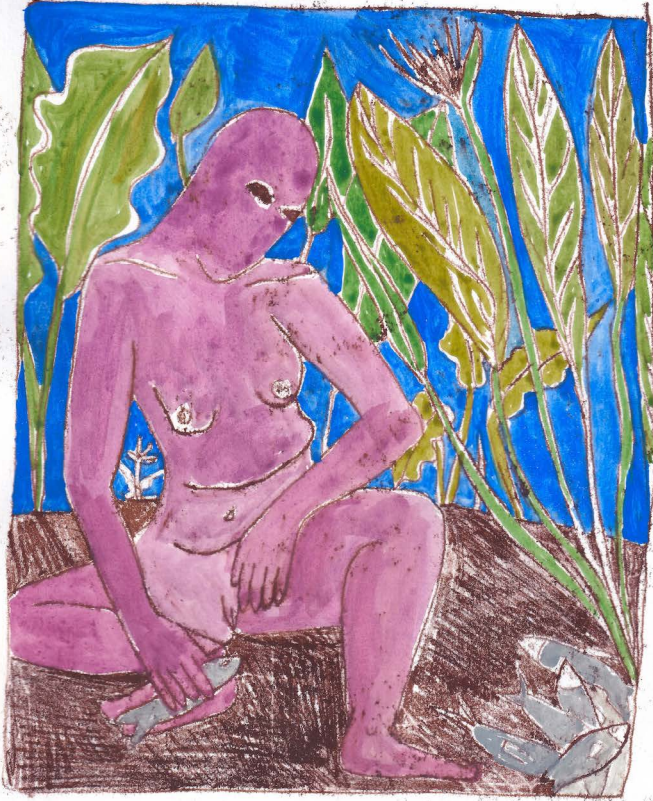


Malmo, 2020
Woodcut
26 x 40cm
Edition of 10
£285 (unframed)
£385 (framed)

Kemi Onabule



Untitled (Garden), 2021
Monotype with gouache
29.5 x 21.5cm
£535 (framed)



Provider, 2021
Monotype with gouache
29.5 x 21.5cm
£535 (framed)



MOTHER

Mother, 2021
Monotype
29.5 x 21.5cm
£395 (unframed)



Untitled (Mother), 2021
Monotype
29.5 x 21.5cm
£435 (framed)



Untitled (Foliage), 2020
Monotype
29 x 21cm
£395 (unframed)

R&F Mo



UFO Passing, 2021
Woodcut with gouache and watercolour
28.5 x 42cm
Edition of 5
£225 (unframed)
£330 (framed)



Woanderer 2, 2021
Woodcut with gouache and watercolour
28.5 x 42cm
Edition of 5
£235 (unframed)
£330 (framed)

Suzanne Moxhay



Grove, 2021
Photopolymer gravure
39.5 x 29.5cm
Edition of 15
£195 (unframed)
£275 (framed)



Hothouse, 2019
Archival pigment print
101 x 121cm
Edition of 15
£990 (unframed)
£1280 (framed)



Room with Trees, 2020
Photopolymer gravure
39 x 48cm
Edition of 15
£245 (unframed)



Approach, 2020
Archival pigment print
42 x 33cm
Edition of 25
£395 (unframed)
£490 (framed)

About the artists

Joseph Goody

Joseph Goody's abstract imagery is inspired by – in his words – 'literature, castle walls, parapets and ideas of organisation'. Meticulously composed, his pictures explore geometric forms and layering with a softness that creates a sense of tension.

Joe's works on paper continue to explore the distinctive colour palette and dialogue between abstraction and architectural figuration that characterise his practice. Watercolour in particular is a favourite medium; in his words, 'watercolour offers a transparency in painting which can create vibrant and subtle qualities of colour that I try to replicate in other aspects of my work'.

Recently, Joe has begun to experiment with collaging together fragments of painted and printed paper to create vibrant new compositions. This new body of work hovers somewhere between painting and printmaking; the pieces have a sculptural feel due to their overlapping components and subtly textured surfaces. Printmaking has also started to play a more significant part in his practice; these limited editions are hand-printed at his studio; the medium of woodcut in particular suits Joe's graphic visual language.

Goody graduated from Goldsmiths, University of London, in 2011 and won the Neville Burston Award for Painting. He continued his studies at the Royal Drawing School where he won The Patrons Club Prize in 2012. Goody lives and works in south east London

Tamsin Relly

Tamsin Relly's multi-disciplinary practice includes painting, printmaking and photography. South Africa born, she moved to London in 2009 and received her MA in Fine Art at City & Guilds of London Art School in 2011.

Tamsin's work reflects on the increasingly disrupted environmental conditions of a shifting global climate, and considers the erasure and construction of wilderness, whether for industry or leisure. Recent projects explore the preservation of arboreal and botanical environments through conservation, urban parks, and memory – be it personal, collective or held within the land.

Drawing on both found media imagery and first-hand observations, Tamsin works with the fluid and unpredictable qualities of her materials and processes to present impressions of natural and urban spaces in states of uncertainty or impermanence. As part of her research, she has visited and studied diverse locations such as Svalbard in the Arctic Circle, The Eden Project in Cornwall, and the fabricated oasis of the Las Vegas Strip.

Tamsin's work has been exhibited and collected widely in the United Kingdom and internationally, appearing in group exhibitions at The Royal Academy of Arts, The National Maritime Museum, Oliver Projects, SMITH, Cape Town and Galerie Rue Visconti, Paris. She has had solo exhibitions hosted by The House of St Barnabas, The Place Downstairs and Bocket Gallery in London. Artist residencies include Arteles, Finland (2016), RE-THINK: Environment, National Maritime Museum, London (2015), Pocantico, Rockefeller Brother Fund, New York (2015), and The Arctic Circle, Svalbard (2014).

She lives and works in south east London.

Heidrun Rathgeb

Heidrun Rathgeb's practice celebrates - in her words - 'moments that feel like daily epiphanies'. Whether drawing from the dramatic landscape surrounding her home or capturing intimate moments within domesticity, Heidrun's small-scale paintings and limited edition prints explore 'states of being' within today's often frenetic world.

Heidrun works using a range of traditional and contemporary printmaking techniques including woodcut, etching and monoprint. Hand-printed outside the confines of a commercial studio, each individual print is characterised by unique variations inherent in the fluidity of the printing process. Her painting and printmaking practices are closely linked. In Heidrun's words:

'With some of my paintings I think – I have to go further, I have to turn them into something else again, and that would be the starting point for a woodcut. I see it as a process...from a drawing, to a painting to a print. I make a woodcut when I feel the need for deep concentration in working...it's almost a zen-like type of concentration – that's what reduction woodcut demands'.

Heidrun was born in Germany but moved to London in 1993 to study at the Byam Shaw School of Art followed by the Slade School of Fine Art, London. Her work has been exhibited in regular solo and group exhibitions in the UK and Germany. Travel is key within her practice; she has undertaken artistic residencies in Norway, Denmark, France, Scotland, Spain, Italy and India.

Heidrun currently lives and works in rural south Germany, with views from her home of Lake Constance and the Alps.

Kemi Onabule

Kemi Onabule's artistic practice – in her words – 'aims to send the viewer to a time where we, as humans, are close to nature and engaged in a deeper understanding of our purpose as guardians of the world we live in.' Her vibrant imagery is characterised by lush foliage which is often inhabited by figures inspired by Ancient Greek and Minoan sculpture. These figures are intentionally devoid of any signifiers of cultural identity; rather, they represent an exploration of wider ideas around identity and belonging.

Kemi often works in series when making works on paper. Whilst her coloured pencil drawings glow with vivid hues, recent monoprints use a muted or monochrome palette and have a raw, emotive quality. 'My work on paper can be a more intimate and tactile way of engaging with my subject matter. Paper offers me a way of experimenting with different media, creating a variety of new styles and ideas away from my painting practice.' The unique prints featured in this catalogue draw upon Kemi's experience of becoming a new mother in 2021.

Kemi studied painting at Wimbledon College of Art receiving her BA in 2016. Since then she has exhibited her work widely in London including a solo exhibition at Guts Gallery in 2020. She was shortlisted for the Sky Arts Portrait Artist of the Year Award (2013), the Ingram Young Artist Prize (2017) and the Hix Award (2017). She currently lives in London.

R & F Mo

R&F Mo's multi-faceted practice explores connections between the seen, the sensed and the dreamed. Playful and otherworldly, Mo's paintings, works on paper, and theatrical enactments often feature 'the Woanderer', a unique, horse-headed creature that navigates imaginary landscapes whilst exploring the notion of identity.

Performance is a constant thread that weaves through Mo's practice whether the work is studio-based or presented through a character acting in costume. Fantastical figures and beasts inhabit Mo's vibrant worlds, telling unfinished stories that— in the artist's words - 'reference alternative beings and multiple dimensions, allowing the unconscious to come into play'.

Mo has recently returned to woodblock printmaking, a technique which requires a new mindset involving organisation and careful planning. This traditional method of working has produced a series of vividly hand-coloured prints with an unexpectedly raw quality. In them, the viewer sees Mo's spirited protagonists continue their curious meanderings with a sense of humour, hope and poignancy.

Mo studied at City and Guilds, London, graduating in 1980, followed by the Royal College of Art, London, graduating in 1984. An MFA and PHD followed at Central St. Martin's, London (2004) and University of the Arts, London (2011) respectively. Mo co-authored Performance Drawing (Bloomsbury 2020) and took part in the Performance Drawing 2021 residency at The Centre for Recent Drawing, London. Works have recently been exhibited in A History of Drawing, Camberwell Space (2018), the TBW Drawing prize 2020, and the Royal Academy of Arts Summer Exhibition (2021). Mo lives and works in south east London.

Suzanne Moxhay

Suzanne Moxhay's complex images use archival or newly-taken photographs as their starting point. Combining a variety of low and high-tech techniques, her digital photomontages and etchings explore derelict spaces that, in the artist's words, 'feel as though they have broken down and perhaps been re-claimed'.

Suzanne's practice is informed by the theatre of film-making, and strong light sources play a key role in creating drama. New life is breathed into deserted scenes by encroaching foliage or startled birds; often an uneasy sense of stillness prevails. 'There's always been a bit of a play in my work between what's inside and outside, both in literal and psychological terms. In films the sets and scenes are often used in a way to try and describe the psychology of the character or something to do with the story; that's always interested me.'

Despite her focus upon digital techniques, Suzanne's images retain a painterly quality achieved through layering and manipulation of textures. The resulting works fuse the real with the imagined, drawing the viewer into spaces that feel intimate and often a little unsettling – whether architecturally grand, or domestic in scale.

Suzanne studied at Chelsea College of Art and The Royal Academy Schools, graduating in 2007. She has exhibited widely, both nationally and internationally since 2002 and her work is held in many significant public and private collections including the University of the Arts Collection, The Royal Academy of Arts, The Cooper Union New York, and Oxford University. She has featured in numerous publications including The Guardian, The FT, A-N Magazine and Art World Magazine and has been profiled and interviewed on the BBC Culture Show. She lives and works in south east London.



Oliver Projects was founded in 2019 by Katherine Oliver. As a roving gallery, we present exhibitions in a range of venues and launch new collections of works online, with a special focus upon work by artists based in south London. We are also proud to be the sole representative in the UK of prints by German artist Heidrun Rathgeb.

Works are priced unframed or framed as indicated. There is a charge of £20 for postage and packing of unframed works within the UK; the cost of postage and packing for framed works is dependent upon the work and postal address.

We are very happy to assist with framing and international shipping if needed. Please ask us about payment by instalment options.

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