

# Feeling into the shape of another

## December 12 – January 16, 2024

Presented by Blackbird Rook

Blackbird Rook presents an exhibition of new work by Ellie MacGarry and Tom Crawford. Here, the two painters are placed in conversation, where they consider themes of desire, the creative process, commitment and not knowing.

TC: I was wondering where we could start our conversation and realised we've spoken about the artist Mary Heilmann before, who I came to quite late. I love her paintings now and think about them often. I feel like *Save the Last Dance For Me* holds many of the tensions of push and pull that are present in our work. Also *Neo Noir*, the painting of brightly coloured rectangles, seen through a veil of dark prussian blue. That relates to a lot of your work, where we peek through layers of clothing or between figures and limbs. She's obviously a person who loves colour, which is another thing I think we both celebrate.

EM: It's funny that you mention *Neo Noir*, because in 2015 I made a work, which was a low table sculpture that was made out of plywood and painted - and it was basically a rip-off of *Neo Noir*. I think I called it 'A Table for Mary', so at least I admitted it. She was a big influence on me then, around the end of my BA degree and the year or so after. I remember books about her talking about wabi-sabi in relation to her work, which is to do with the acceptance of transience and imperfection in traditional Japanese aesthetics. I think it's also to do with embracing incompleteness. I love it as an idea but I feel like my work has become more inclined to my fastidious nature in recent years.

TC: I hadn't heard of wabi-sabi before, that makes total sense in relation to her work. Those moments of dripping or bleeding under tape are so active. I really enjoy imperfections in other people's work. Or at least looseness. It's something that I have to make happen in my own work as I'm also more uptight than I'd hope to be. I remember seeing a poster for the Morandi exhibition at the Estorick Collection on the Underground recently and immediately thinking of your work for some reason. We've never spoken about his work, but I love almost everything about those paintings. They seem like they're painted really quickly, from life, in a moment where light happens to hit the objects in just the right way. I love how the surfaces and lines are so wobbly and rough, the gestures and the flaws.

I feel like they inform loads of painters after him, like Philip Guston or Raoul De Keyser or even Rose Wylie. I guess they contain something elemental to painting, which is about commitment and the pursuit of something out of reach or unknown. When I saw that show I couldn't get over how freshly painted they seemed even though they were painted in the 30s or 40s. They looked almost wet, like they'd just been finished. I really got the sense that he'd pushed that wet paint around until he was happy with it. And only when he was happy with it would he stop and then the paint would have to catch up and dry.

EM: I have serious respect for Morandi's single-minded commitment. I think I learnt a lot from him early on, especially in terms of putting together colours with the same tonal value, and managing to communicate a sense of light without having to paint in the light.

I saw the Philip Guston show at Tate last week. In the film at the end he said about one of his paintings of a pile of limbs, 'it's all about the little openings, otherwise you couldn't breathe, it would be unbearable'. I think about openings so much in my work, without them often a painting just doesn't work. They are a necessary valve.

TC: That image of entangled limbs in the Guston painting is so claustrophobic until you notice those gaps. I don't think I've given much thought to paintings breathing before, but I'm enjoying thinking about paintings as living things. I guess Philip Guston's paintings are unusually bodily. I feel like your compositions are tightly balanced in many ways. They are often tightly cropped whole parts of bodies.

EM: In some recent works I have leaned even further into the tightness or symmetry, it almost becomes mirroring. At times I try to actively push back against my natural tendency towards control and clean lines. In Nuar Alsadir's book *Animal Joy* (which I read and loved this year) she writes about 'the danger of overwriting, shining the surfaces, airbrushing, combing out the knots.' I often find that the way people write about writing chimes so accurately with how I feel about painting. She quotes poet Derek Walcott who said that "the lines I love now have all their knots left in". I think there is definitely value in the knottiness.

TC: Yes, lots of that resonates with me. Especially the relationship to language and how that can be crafted or overcrafted. I really like that image of combing out the knots in relation to art making. I read a lot of short stories and am really excited when they become so short that they start to encroach on poetry in form. I don't think it's necessarily important how they're labelled, but I'm fascinated by the ways in which language operates at that scale.

EM: I can see that danger of over-combing with your recent work - especially where you have been working on raw canvas with water so that the paint bleeds and it is out of your control. It feels like it has a time sensitivity. You said something the other day about applying water to the canvas and then the paint, and returning a few days later to find that it hadn't behaved in the way you thought it would. I like the idea of it having a life of its own and how that intercepts with your expectations. The water is continuing the work after you leave.

TC: Yes, I feel like there's something new happening in those paintings, although I'm finding the process quite frustrating. There's definitely a tension between the surface and time in the way you described. I'm trying to work intuitively and wait for images to emerge, but because I want to leave the raw canvas exposed, I have to be careful not to overwork them. I'm having to think about the space I'm leaving as much as the space I'm painting, which I guess is similar to this idea of vents and space to breathe.

I'm also excited about what they're responding to, which feels new to me. I'm thinking of them as being related to nature more than previous work. A slightly dark or scruffy side of nature, possibly not far from the city; the dried out remains of kills and skeletons in marsh lands. There's an animal spirit running through them somehow.

EM: I can see that animal spirit. While there often seems to be form borne of the built world in your paintings, others relate to something soft-edged rather than hard - a leaf, a seed pod, an unknown creature. Alsadir quotes the definition for empathy in German as meaning 'feeling into the shape of another'. I like thinking about the slippery representations in both of our paintings as having this ability to slip into the shape of another, into someone or something's skin. And perhaps that also relates to the 'other' who has entered into the frame of some of my recent paintings - the doubling, or the pair in communion with one another, or multiplying torsos.

TC: Yes, that's so interesting. I read a great book in the summer that relates to this, called *The Peregrine* by J.A Baker. In the book the author records a diary of his encounters with Peregrines around fields and marshes in Essex. He obsessively follows them, desperately trying to make a connection. He inspects their kills and describes the smell and texture and what he imagines the taste to be like. At times he even speaks from the perspective of a bird during hallucinatory passages where he seems to be trying to become the bird.

There are definite parallels to the processes of feeling through that you're talking about. Every day he goes to the same group of fields, walks the same paths in an attempt to familiarise himself with those birds. The repetitive process of walking, looking and longing for transformation or meaning to unfold feels very familiar. Similar to the commitment of Morandi to those vases and pots and to painting more generally.

I was thinking of your recent paintings of figures in architectural space in relation to this. They're like rooms made out of window frames, or screens and canvas supports. It feels a bit like the process of making, feeding back into the subject matter. I really like the interplay of flatness within those spaces. The simplification of the clothes and figures. A bit like the gloves in other works of yours.

EM: *The Peregrine* sounds great. I like that you can see the window frame as making a room. I am always toying with how little information can make something happen. I wonder whether the fact that you see canvas supports in there is to do with how the image of the frames or windows relates to the edge of the painting. In one painting 'Window (Dressing)' there is a cross going through nearly the whole painting, which feels a bit like an X-Ray through to the cross bar. Almost as though the canvas itself is transparent. I have always liked thinking of space in painting like a stage set, things slotting in just in front of one another within a very shallow space.

TC: I really enjoy the way you play with space in that painting. How a thin veil shifts between the background and foreground. It sets a tension that's strange and confusing.

In some of my work there are moments of flitting between things. So in one moment the viewer might think they're looking at the outside of a building and then the next moment that might

seem like figures floating in a landscape. Maybe it's about sustaining attention or slowing down the looking so that the viewer can get lost in the image.

EM: I love how that happens in your work, there is an openness when it comes to form. I think it functions in an even stronger way when looking at lots of your paintings together. Perhaps because of the scale shifts, and depending on colour and application of paint, the sense of what is on top of what flips around.

TC: Yes, it's interesting how those variations come about. More and more I try to start from a place of uncertainty. Philip Guston talks about that in the film you mentioned before. That moment in his practice when he's moving away from abstraction, making these quick ink drawings then looking around and searching for meaning in the objects scattered around his studio. I find that so inspiring. He really embraced not knowing. I like the idea of feeling through, as a process, as well as feeling the emotional impact of the world and expressing it somehow. I'm often most excited by culture when I don't understand it, so I think that starting out at a point of uncertainty can be really valuable.

We've spoken a bit about repetition in our work. Sometimes I start a work by repeating something I've made before, knowing it will be erased. I have these motifs that pop up all the time. Grids, spots, faces, buildings, windows. I wonder what you think about that in relation to the themes in your work. I find it reassuring to see this type of repetition in someone else's work and noticing how they develop. When we spoke the other day you pointed out how your bows that had been on the backs of dresses or as bow ties, had become the structure for the more architectural spaces. But that these bows had started off as a quote from another artist.

EM: My work is definitely generative - each painting sets a path for another. Sometimes the motifs are more like signs. The hand has been a particularly useful sign for me, allowing me to explore touch, boundaries, space, tension, entering, longing. Bows had cropped up in my work before, but they have become much more prominent recently. I am drawn to the idea that a bow is two ends of the same length coming together and wrapping around each other, to make one form. They hold things in place, they hold tension, they decorate bodies and objects. I began making this connection between the form of the bow and the form of the window. And this was made more concrete through re-encountering the way that René Daniëls has used the bow tie/room repeatedly, to toy with this duality of form. Repetition is key in his work, both within each painting and within the larger body of work. Painting really comes alive for me when it can operate on this level, where visual connections encourage you to see things differently.

TC: I wondered if you could talk a bit about the relationship between the emotive and the political in your work. I feel like there are really interesting layers to your imagery, they're playful, but there's a sensuality and seriousness to them too. Desire is everywhere; and for different things; for personal or social relationships. They're so tactile and at times intimate. Sometimes that comes out in the thin obsessive surfaces, the closeness of nearly touching

hands or the transparent clothing. Has that always been in your work or do you think it's a response to the world and the politics shaping our experience?

EM: I do think about desire a lot, in a very broad sense, and it seems to have become more and more overt in my work. There is tension in my paintings to do with contact, or connection; with the self, others, things or the world. I think desire is at the root of the whole practice of artmaking for me, the erotic as a lifeforce in the Audre Lorde sense.

Recently I have been thinking about the many selves we have, how complicated it is to hold different opinions and feelings from day to day, and how we communicate them. But I have also been considering how we relate or connect with one another. There is a great relief in painting for me, in that things don't feel as fixed down as they do in words.

When I look back on different bodies of work it is easier for me to see how they connect to political or social conditions. I was thinking a lot about leaky buildings, borders and our connection to the land when I made a series of paintings in 2021 of a figure semi-immersed in a body of water. As an island-dweller, the sea feels like the edge - the end of something and the beginning of the in-between, before reaching another country.

## TOM CRAWFORD

Tom Crawford's work is saturated with imagery from the built environment, the in-betweens and edges of cities, moments of anthropomorphism and moments of humour. Painting is at the heart of this multidisciplinary practice, which at times, expands to incorporate moving image, sound, installation and writing.

Tom lives and works in London and has exhibited across the UK and Europe. He is currently working in collaboration with Cardiff based artist, Sam Hasler, to produce a short work of fiction that they will self-publish in 2024. Recent exhibitions include, Exeter Contemporary Open at Exeter Phoenix, Cubitt 30 at Victoria Miro in London and They told me there would be tea, as part of Art Night in London.







Eyes Burning, 2023  
Acrylic on canvas  
120 cm x 170 cm



The Many Shapes of Tooth and Beak and Claw, 2023  
Acrylic on canvas  
130 cm x 145 cm





In a House Besieged, 2023  
Acrylic and oil on canvas  
150 x 200 cm



Pod, 2023  
Oil on canvas  
25 x 30 cm



The Burrow, 2023  
Acrylic on canvas  
210 cm x 180 cm





To the Mothership, 2022  
Oil on canvas  
30 x 40 cm





And Our Faces, 2023  
Acrylic on canvas  
117 cm x 158 cm



Skell, 2023  
Acrylic on cardboard  
19 cm x 15 cm

# TOM CRAWFORD

## Education

2009 – 2011	MFA Fine Art	Goldsmiths' University
1999 – 2002	B.A Fine Art Art	Kingston University
1998 – 1999	Foundation	U.W.E Bristol

## Selected exhibitions and screenings

2023	Exeter Contemporary Open, Exeter Phoenix, Exeter
2022	Cubitt 30, Victoria Miro Gallery, London
2019	Transitional States, Campbell Works, London
2019	They told me there would be tea, St Mary's Church, Art Night 2019, London Patio: Play
2018	- Syndicate at Arcade, Queens Gardens, Arcade Gallery, London It Came From The Fog,
2018	Tenderbooks, London (book launch)
2017	Hello Reverie! CGP/Dilston Grove, London
2017	Togetherness: Notes on Outrage, Kestle Barton, Cornwall
2016	It is Dangerous to go into the World Uncaffeinated, Syndicate, Athens, Togetherness:
2016	Notes on Outrage, South Kiosk, London
2016	Me, the Boy and Ravenside, Skelf online project space
2016	Something For Something: Cubitt Salon #3, Cubitt Studios, London Showdown, Bloc
2015	Projects, Sheffield
2014	If This Is Nowhere, G39, Cardiff (solo)
2014	Centre For Remote Possibilities, REVOLVER II
	Interventions, Matt's Gallery, London (performance)
2014	Detours: After Detournement, Enclave, London
2013	OPEN, Pump House Gallery, London
2013	Vanguard, Action Field Kodra as part of the 4th Thessaloniki Biennale, Greece Home
2013	Theatre, Baro Galeria, Brazil
2012	Members' Show, Outpost, Norwich, Selected by Ruth Ewan
2012	Colloquial, Shau Fenster, Berlin
2012	The Aspiration Factory, Aeroplastics Contemporary, Brussels
2011	Open File (Pavillion), Grand Union, Birmingham
2011	Drop After Drop, AS, Krakow, Poland
2011	Other Peoples Problems, PSL, Leeds
2011	Change the World or go Home, Downstairs Gallery, Hereford
2011	Comfort Tones, Project/Number/3, Vulpes Vulpes, London
2010	The Aspiration Factory, Paradise Lost, London (solo)
2010	Halligalli, Oktober, Dusseldorf
2010	The Devolution of Everyday Life, Vulpes Vulpes, London
2010	To Look is to Labour, Laden Fuer Nichts, Leipzig
2009	New Work, Working Rooms, London (solo)
2008	Jerwood Contemporary Painters, Jerwood Space, London. Travelled to Aberystwyth
	Arts Centre, Aberystwyth
2008	I Know, You Know, He knows, We Know Aeroplastics Contemporary, Brussels

## **Publications**

- |      |                                                             |
|------|-------------------------------------------------------------|
| 2017 | It Came From The Fog, Artists' book made with Samuel Hasler |
| 2011 | Other Peoples Problems, PSL Leeds                           |
| 2011 | Macaca Mulatta: An Inquiry, Ditto Press, London             |
| 2008 | Jerwood Contemporary Painters 2008, Jerwood Space, London   |

## **Awards and residencies**

- |      |                                 |
|------|---------------------------------|
| 2023 | Arcade Campfa online residency  |
| 2021 | Made in Roath 1a Residency Spit |
| 2015 | and Sawdust 24hr Residency      |
| 2014 | Downstairs Gallery Residency    |
| 2008 | Jerwood Contemporary Painters   |



## ELLIE MACGARRY

Ellie MacGarry was born in Cambridge, UK in 1991 and now lives and works in London, UK. She has a BA in Fine Art from the University of Leeds and an MFA in Painting at the Slade School of Fine Art for which she received a Felix Slade scholarship and the Melville Nettleship Prize. Recent exhibitions include Full House at Canopy Collections, Cromwell Place (2023), Stage Effects at Kate MacGarry (2022), CUBITT 30 at Victoria Miro (2022), Disappearing Act at Steve Turner (2021), Your Hand is a Warm Stone at Steve Turner (2021) and Untitled (But Loved) at Bosse and Baum (2020). She has taken part in artist's residencies in Leeds, London and Hong Kong.

Ellie MacGarry makes paintings which consider the body in space, often on the brink of exposure. They touch upon feelings of connection and disconnection; absence and presence; exploring the desperate desire to be seen and the even more desperate desire to be hidden. These fleeting private moments are often paused at a point of transition or tension – shirt half-unbuttoned, hands not quite touching, haircut not yet complete. Clothes and pockets become bounded spaces, with openings and layers acting as opportunities for concealment or touch.



Elephant.art

The Index  
1 Apr 2019

## Ellie MacGarry Rewrites the Body With Tan Lines and a Full Bush

The garments and layers that we so often use to hide our private selves are peeled away by the artist, uncovering tender introspection and an intimate exploration of the body. Words by Louise Benson



Intimacy and introspection come together in the work of [Ellie MacGarry](#). Her paintings frequently feature

tight crops of skin, hair and/or nails, focusing in on the parts of our body that are endlessly renewed. She is interested in the ongoing personal transformation that we each experience, and she emphasizes the many guises that we wear through the gradual stripping away of these layers. Buttons and ribbons come undone, and a casual nip-slip becomes full-frontal nudity.

MacGarry, who recently completed an MFA at the Slade School of Fine Art, also works with ceramics to extend the world of her paintings; combs thick with hair or scattered nail clippings take on a surreal tone when awkwardly rendered in clay. A plate of tomato pasta takes on a strangely hairy quality in one painting, while in others pubic hair peeps out of garments and hemlines, as humorous as it is uncanny.



**What is hidden and what is exposed is often central to your paintings, looking closely at garments and how they relate to the naked body beneath. Why**

**do you often choose to focus on the relationship between these elements?**

I think it functions in different ways in different paintings. At times I am really interested in the idea of assertive undressing, that the cloth hasn't just fallen away but that the person has allowed it, and is offering this portion of themselves to you freely. In other works I think of it more as an unravelling; unbuttoned and undone after a long day, shifting from your public body to your private body.

Despite its negative or self-indulgent connotations I really love the expression "navel gazing"; I like to think of it as looking into our bodies in order to get to know ourselves better or to feel closer to ourselves. There's a sense of tender introspection in being alone with our bodies; it's an intimate and complex relationship.

This motif of undressing also functions as a metaphor for the general feeling of exposure we might feel day-to-day—exposing ourselves through what we say (and don't say), what we reveal to others and what we want to keep to ourselves. Clothes give us a lot of choice about how we present ourselves to others, but when they fall away we are just left with what's underneath: our bare state.



**Hair is another common motif in your work, suggestive of everything from childhood trips to the hairdressers to the private eroticism of pubic hair. What interests you particularly about hair?**

I think what really interests me is less about hair itself and more about these moments of potential transformation, of the shedding of old, of the intimate closeness with someone you have only just met—their fingers on your neck, of being confronted with your own reflection for longer than you might like. There is such a duality of fear and excitement at the prospect of leaving as someone different to when you entered.

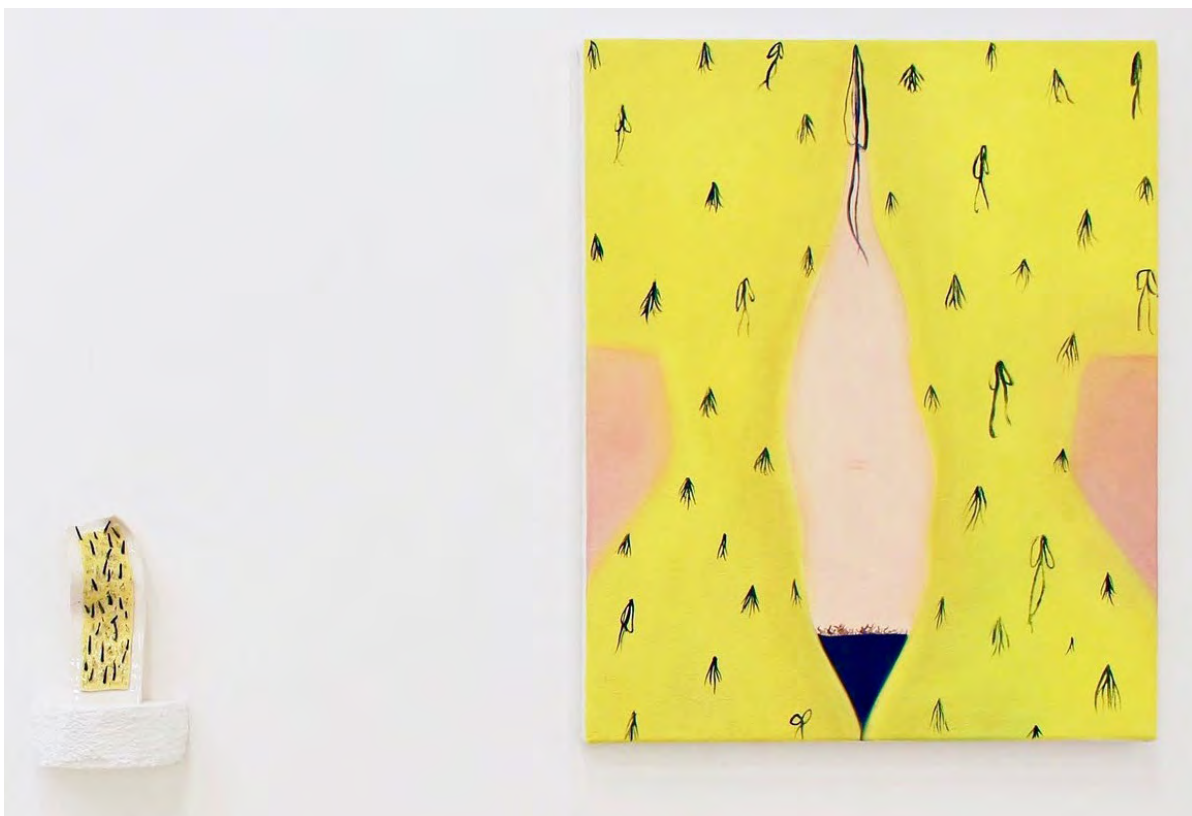
The first painting I made of pubic hair is called



*Fear of Flying Low*, which stemmed from imagining an undone fly occurring while for some reason the person wasn't wearing any underwear. It's quite a large painting so it becomes abstract in a way: two areas of paint—curling brown lines and smooth blue fabric as contrasting zones of inside and outside.

I struggle to relate to the hairless bodies that have been represented throughout art history, and that are still the dominant representation (of women particularly) in the media today. I have always been really interested in masks and wigs so the merkin paintings stemmed from a fascination in the discovery of these pubic wigs—they are kind of ridiculous but there is something fun and humorous about them. They veer into the carnivalesque of dress-up, blurring lines between human and animal, real and fake.

They both reveal and conceal.



**You also work with ceramics. How do you incorporate these alongside your paintings into a wider practice, and what are the positives and negatives of each medium?**

I make the ceramics in the studio while I am making the paintings and, although I don't plan them or set out for them to have a direct relationship with a particular painting, there often ends up being an interesting

partnership between them. They all seem to inhabit the same world. The ceramics explore similar ideas of self-consciousness; they tend to be slightly embarrassing or tired objects which are a little too well-used, so are not necessarily something you would like the world to see.

I find working with clay very freeing and almost therapeutic and I enjoy experimenting with it. The ceramic brushes came into being when I started pushing small lumps of clay through some wire mesh; the extruded pieces this action created were so bristle-like that I attached them to handles of long, smooth pieces of clay. There is something wonderful about working a piece of clay and being able to give up on it and re-form it back into a ball again—this is a feeling I can never get with a painting. Even if I wipe something off I am really aware of the lingering presence of the past image, it's never quite the tabula rasa I would like it to be.

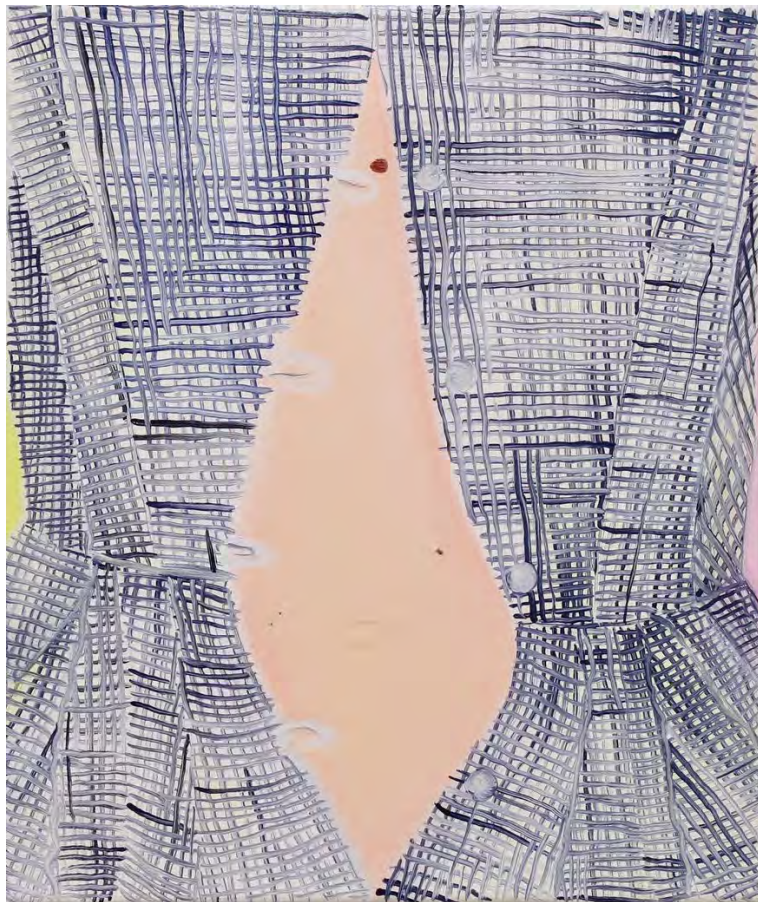
Something I love about both paint and clay is that you can make something really quite quickly which completely surprises you—there is an unbelievably open-ended potential in these materials.



**The framing and crops in your work are notable for the unusual views and angles that they offer on the women who you depict. What influences these decisions when composing your paintings and choosing what to leave in and what to leave out?**

I am really interested in the economy of means when it comes to making artworks—thinking about what is essential and what can be left out. I find there is a directness in the simplicity of the works that this kind of editing process results in. I also like that you can suggest the presence of a body without there being one there, like in my painting *Puttanesca*.

I have always been fascinated by framing devices in painting; by cropping something at a point of continuation it allows for the imagination of the viewer to expand beyond the constraints of the painting. But the cropping is also a way of emphasizing; it's a way of asserting the importance of a particular singular moment. I love Italian renaissance painters like Piero della Francesca and Uccello but, when I look at them, there are so many amazing details that I would just love to see in isolation with none of the surrounding elements to distract me. So, in a way, I think this is what I am doing—for myself and for the viewer—in my work.



**Who are the women in your paintings, and how do you relate to them?**



I actually see gender to be quite fluid in my paintings, but there is certainly an element of self-portrait in them—in some cases more in terms of sensation than appearance. I see them as a vehicle to explore a sense of self, to explore gender and the intimate and shifting ways we relate to our bodies. I like Claude Cahun's attitude towards the self-portrait—although her photographs almost always featured her, they are not necessarily autobiographical but are a *mise en scène* in which she used her body and image as a tool to explore ideas about identity.







Gloves (yellow), 2023  
oil on canvas  
40.5 x 35.5cm



Doppelgänger, 2023  
oil on canvas  
46 x 91cm



René, 2023  
oil on flax  
76 x 66cm





Bow Tie, 2023  
oil on flax  
25.5 x 30.5cm





Red tie, 2023  
oil on herringbone linen  
30.5 x 20.5cm



Echo, 2023  
oil on herringbone linen  
40.5 x 46cm



Window (dressing), 2023  
150 x 120cm  
oil on canvas





Red Window, 2023  
oil on herringbone linen  
25.5 x 20.5cm



# Ellie MacGarry

## Education

Slade School of Fine Art, MFA Painting 2016-2018

University of Leeds, BA Fine Art, 2010-2014

## Exhibitions

*Stage Effects*, Kate MacGarry, London, UK, November 2022

*Paper and Clay*, Canopy Collections at Cromwell Place, London, UK, December 2022

*CUBITT 30*, Victoria Miro, London, UK, September 2022

*All The Lives We Ever Lived*, Canopy Collections at Cromwell Place, London, UK, September 2022

*Érotiques*, Nullepart, Estarac, France, March - April 2022

*Royal Academy Summer Show*, Royal Academy of Arts, London, UK, June-September 2022

*Bright Young Things*, Alex Eagle Studio, London, UK, July 2022

*Disappearing Act*, Steve Turner, LA, USA, November - December 2021 (solo)

*Your Hand is a Warm Stone*, Steve Turner LA, USA, April 2021 (solo, online)

*Until the Walls Became the World All Around*, Canopy Collections at Van Gogh House, London, UK, April 2021

*Chrysalis*, Hyde Park Art Club, Leeds, UK, July - August 2021

*Untitled (But Loved)*, Bosse and Baum, London, UK, May - September 2020

*Sensitive Matter*, Bridget Riley Studios, London, UK, June 2019

*Come Undone*, Daniel Benjamin Gallery, London, UK, 19 May - 6 July 2019 (solo)

*Testing*, Unit 3 projects, London, UK, May 2019

*In hiding*, Academy of Visual Arts, HKBU, Hong Kong, October 2018

*OH SHE DOES LIKE TO BE BESIDE THE SEESIDE*, Spanish City, Whitley Bay, UK, August - September 2018 (curated by

SHELF) *Slade Graduate Degree Show*, Slade school of fine art, London, UK, June 2018

*Imagen Vibratoria, bajo el paraguas de su reproduccion*, Museo Nahim Isaias, Ecuador, November 2017

*Slade Interim Show*, Slade school of fine art, London, UK, October 2017

*on plon air*, 12ø collective, London, UK, October 2017 (Artlicks weekend)

*Steal the show*, Glasgow, UK, April 2017

*Fresh 'n' Frozen*, 12ø Collective, London, UK, September - October 2016 (Artlicks weekend)

*Copeland Collective*, Copeland Park, London, UK, September - October 2016 (Artlicks weekend)

*Prod + Push*, Sunny Bank Mills, Leeds, UK, August 2016 (co-curated by Ellie MacGarry)

*HOT DESK*, London, UK, July 2016

*Are you ready?*, Caravan, Manchester, UK, June 2016

*S/S 18*, Unna Way, Huddersfield, June-August 2016

*Visual Candy*, Assembly House, Leeds, UK, May 2016

*Part of the Furniture*, Tall Boys, Leeds, UK, May – June 2016

*Cascading Relevant Information*, CBS @ Open Eye Gallery, Liverpool, UK, December 2015

*Sluice*, Bargehouse Gallery, OXO Tower Wharf, London, UK, October 2015

*Bankley Open*, Bankley Gallery, Manchester, UK, October 2015

*Manchester Contemporary*, Old Granada Studios, Manchester, UK, September 2015

*Plus One*, Assembly House Project Space, Leeds, UK, August 2015

*Tracing Paper*, Paper Gallery, Manchester, UK, June 2015

*Edible Painting* (an event as part of *Painting in Time*), The Tetley, Leeds, UK, April 2015

*Contemporary British Abstraction*, SE9 Container Gallery, London, UK, February-April 2015

*Overseasoned part deux*, Salt + Powell @ Artemis House (curated by It's All Tropical), York, UK November 2014

*Leeds Revisited*, BIG Gallery, Dortmund, Germany, October 2014

*Surfacing*, Leeds, UK, October 2014 (curated by Ellie MacGarry)

*Graduate Residency Exhibition*, Patrick Studios, East Street Arts, Leeds, October 2014

*Pareidolia*, Pluspace, Coventry, UK, August 2014

*\_Matters*, Leeds University Degree Show 2014, University of Leeds, UK, June 2014

*OVERTIME: Art and the Office*, curated by SEIZE, Wellington Street, Leeds, UK, March 2014

*Evident Resident II*, Galerie MAD, Marseille, France, May 2013

*UB26*, The Light, Leeds, UK, April 2012

#### **Press/Publications**

5 Questions, Elephant Magazine - <https://elephant.art/ellie-macgarry-rewrites-body-tan-lines-full-bush/>

Looking at Painting volume 1

Terraform (issue 2)

**Awards**

Artist in Residence, AVA Hong Kong, 2018

Slade Summer Residency, 2018

Melville Nettleship Prize, Slade School of Fine Art, 2018

Felix Slade scholarship, Slade School of Fine Art, 2016-18

Tracing Paper Mentorship, Paper Gallery Manchester, 2015

Berkofsky Arts Award, University of Leeds, 2014

Ben Read Graduate Acquisition Fund, University of Leeds/Leeds City Art Gallery, 2014

East Street Arts Graduate Residency, 2014

GRA/BLACKBIRD ROOK has partnered with Art Money



Art Money Credit

**10 payments. 10 months. No interest.**

Seller pays financing. Available from 1,000+ partner galleries globally.

[CLICK HERE FOR BLACKBIRD ROOK ON ARTSY](#)

www.gregrookadvisory.com  
info@gregrookadvisory.com  
+44 (0) 7775 945181