

FOR IMMEDIATE RELEASE

**Richard Saltoun Gallery at Frieze London:
Terre Protégée (Protected Earth)
A group presentation around ecofeminism**

Booth: D07

Dates: 9 - 13 October 2024



Simryn Gill, *Becoming Palm – Vegetation*, 2016

At Frieze London 2025, Richard Saltoun Gallery will present *Terre Protégée (Protected Earth)*. Centred around the concept of ecofeminism, the exhibition takes its inspiration from the work of Gina Pane (b. 1939 – d. 1990, France), a pioneering figure in Body Art and Ecology. *Terre Protégée* brings together works by seven artists from across 4 continents:

Simryn Gill (b. 1959, Singapore), Daiara Tukano (b. 1982, Brazil), Barbara Levittoux-Świdarska (b. 1933 – d. 2019, Poland), Jennifer Binnie (b. 1958, UK), Reena Saini Kallat (b. 1973, India), Greta Schödl (b. 1929, Austria, based in Italy), and Ria Verhaeghe (b. 1950, Belgium).

Through their respective practices, these artists challenge and expand the discourse on ecological and feminist concerns in contemporary art.

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Simryn Gill's photographic *Becoming Palm - Vegetation* series traces the integration of the human figure with the natural landscape. First shown at the Asia Pacific Triennial in 1999, these photographs have become emblematic of Gill's exploration of migration, movement, and the overlooked aspects of daily life. Her meticulous processes of transformation—printing, glueing, pressing, and tearing—imbue found objects with new meanings, inviting viewers to reconsider their relationship with their surroundings, illustrated in her other exhibited series of ink rubbings on paper, entitled *Maria's Garden Studies*.

Gill's solo exhibition *Shelter* will be on view noncurrently at Richard Saltoun Gallery London, curated by Catherine de Zegher, who previously curated Gill's solo presentation at the Australian Pavilion for the 2013 Venice Biennale.

Brazilian indigenous artist **Daiara Tukano's** brightly coloured paintings *Yaymahsã* and *Miriãporã mahsã*, depict three eponymous woman-animal deities. This series presents the stories of the "first women", who created the planet and the universe. Daiara is a member of the Erëmiri Hãusiro Parameri clan of the Yepá Mahsã people, known as the Tukano, from the Amazonian region of Alto Rio Negro. Her works are rooted in exploring her people's traditions and spirituality, often guided by her own dreams and visions induced by the native medicine of ayahuasca. She uses her practice as a tool to challenge colonialist legacies that silence and marginalize indigenous communities around the world.

She recently had exhibitions in Brazil and Europe, including solos *Kihtimori: Creation Memories*, at Richard Saltoun Gallery in Rome (2023), *Pamuri Pati – World of Transformation*, at the Museu Nacional da República in Brasília (2023), in addition to the group exhibition *Dear Earth*, at the Hayward Gallery in London (2023).



Jennifer Binnie, *Deer Statue*, 1984

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Jennifer Binnie presents large-scale paintings that draw from her involvement with the British Neo-Naturist movement in the 1980s as well as ancient myths associated with rites of passage, rituals and grounding.

Binnie contributed greatly to the art scene of the late 1970s-2000s, establishing her practice by creating works that resonate with her surroundings, nature in particular and later began to expand beyond the bounds of the canvas and into the areas of performance, film and sculpture, however paint is a strong medium for Binnie and it was integrated within her performances.

In the early 80s, Binnie moved to London and shared a squat with her sister Christine Binnie and her then partner, Grayson Perry. This allowed her to devote more time into her practice and she soon began performing alongside the Neo-Naturists, a performance art/cabaret group and it was during this time that she met James Birch who encouraged her to exhibit and sell her paintings. The squat ended in the late 80s and Binnie moved back to the countryside where her paintings of this time are influenced by her passion for nature, animals and the Sussex landscape.

Her work was recently included in major group exhibitions *RE/SISTERS: A Lens on Gender and Ecology* at the Barbican, London (2023) and *Women in Revolt!* at Tate Britain, London (2022).

One of India's foremost contemporary artists, **Reena Saini Kallat's** work challenges the artificial divisions imposed by national borders, proposing a liberated topography where natural flows transcend human conflict. Her *Hyphenated Lives* series merges national symbols from opposing countries to create hybrid creatures that symbolise unity amidst division. Kallat's interest in political and social borders—and their violent cleaving through land, people and nature—resonates with the continuing aftershocks of the Partition in India, which her paternal family experienced.



Reena Kallat, *Woven Chronicle*, 2022. Installation view, Kunstmuseum Thun, Switzerland

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Greta Schödl, at 95 years old, continues to push the boundaries of visual poetry and abstraction from her studio in Bologna. The artist moved to Bologna in the late 1950s, when female artists were particularly scarce. She had to balance her roles as a housewife and artist by transforming her home into a studio. Her works often incorporated domestic materials - ironing boards, pillow cases and bed sheets -, reflecting her experience within the gendered hierarchies of the art world.

Pursuing an artistic career, Schödl developed a unique vocabulary, echoing the fervent repetition of Hanne Darboven and the automatic writings of Susan Hiller. Geometric forms and bold signs are interwoven with words, illuminated with gold leaf or embroidered with wire, and fused onto different surfaces: handmade paper, books, personal letters, maps. Her fusion of found materials and Old German language reference both the artist's Austrian heritage and ancestral past, whilst other, more performative pieces reference Schödl's present life in Italy and the symbols and stereotypes associated with Italian culture and society.

Schödl's work is currently included in the Venice Biennale, and she has an upcoming solo exhibition at the The Austrian Office for Contemporary Art in Vienna in 2025.

Additional works by Polish textile pioneer **Barbara Levittoux-Świdarska**, and Belgian artist **Ria Verhaeghe** will also be presented on the stand. Levittoux-Świdarska's delicate collages and sculptural works, made from sisal and other materials, highlight her significant contributions to the Polish Textile School, known for redefining textile art in post-war Europe. Verhaeghe's *Hibiscus Syriacus* series examines the ephemeral nature of news media, layering found newspaper clippings with gold leaf and flower petals. Verhaeghe's work recontextualizes these fleeting images, preserving their significance within a new framework of meaning.

For further information please contact:
Sonja Teszler
Press & Communications Manager
sonja@richardsaltoun.com
+44 7752 338 376