



ALEXANDER JAMES HAMILTON

DELLASPOSA FINE ART
HENLEY FESTIVAL 2018

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FORWARD

'Artist Alexander James Hamilton creates meticulously crafted sculptural scenes; using studio made props, breeding butterflies, growing period specific flowers, hand making the dress and 24 carat gold halo for his Ophelia in 'Witness', 2012 from 'A beautiful announcement of death'; endeavours that imbue a harmonious dialogue with his subject that is ultimately to be encased within a vast underwater landscape.

He does this solely for one purpose, that of documenting the realisation on a single 8 x 10-inch analogue camera plate. These photographic plates are the only existing record of a far bigger conceptual process that is produced through his complete dedication to a renaissance studio practice. Perhaps in an effort to exercise a form of control; to relive its tragic baroque beauty. To preserve its memory, from ever being able to fade away.

The introduction of water serves its purpose both symbolically and as the functional device through which to achieve the painterly execution of these works; with the interaction of brushes and the artist's bare hands on the surface tension of the water, literally painting the subject in light; the results of which are aching with the dramatic radiance of Caravaggio. Working with analogue camera equipment and without post production, his lifelong dedication to in-camera purity establishes its provenance when linked to painstaking preparatory work.'

- Andrei Tolstoy, (née. Leo Tolstoy), 1956-2016. Professor of Arts, Russian Academy of Arts & President AICA Russia, May 2014.

SWARM

SWARM

**DELLASPOSA FINE ART IS DELIGHTED TO BE PRESENTING A SURVEY OF
ALEXANDER JAMES HAMILTON'S SERIES OF WORKS CAPTURING THE RARE
MORPHO AMATHONTO BUTTERFLY.**

The butterfly has remained a motif of deep significance across a great variety of cultures; symbolising love, regeneration, fortune, freedom, spirituality and death. For Alexander's 2010 'Swarm' series, the butterfly's connection to Greek mythology, and its affiliation with the human soul as it passes on to the afterlife are of the most distinct intrigue. This collection documents the epic transition of one of nature's most delicate creatures as it unquestioningly embraces change, both bodily and environmental. Through Alexander's photographic process a strong dialogue emerges between the butterfly's triumphant metamorphoses and the change we ourselves experience throughout day to day life and within society as a whole. Like the ever-adapting butterfly, we as viewer are challenged to accept change abidingly and with grace.

By applying water as artistic medium and drawing on its transient and destructive nature, Alexander James Hamilton exposes the fragile ephemerality of life and the temporary nature of one's existence within it. The submerged subject is forced to obey the unfamiliar nature of its liquid environment, but does so with a kind of defiant elegance. The infinite void of the black background constantly threatens to consume the subject in the fore, a constant reminder of one's own mortality and the accentuation of the beautiful via life's transience. The consequence of Swarm is the exposure of either one's power to reinvent, or to drown and disappear.



Alexander James Hamilton, Morpho Alexandrovana, 2011

Chromogenic photograph, mounted to polished aluminium with anti-reflective acrylic face. 'Snug' framed in a narrow sight edged deep walnut. Edition 1 of 10. 60 x 60 cm

£3,840 inc. VAT



Alexander James Hamilton, Morpho Amathonte [0219], 2011

Chromogenic photograph, mounted to polished aluminium with anti-reflective acrylic face. 'Snug' framed in a narrow sight edged deep walnut. Edition 1 of 10. 60 x 60 cm

£4,560 inc. VAT



Alexander James Hamilton, Morpho Rhetenor Helena [0079], 2011

Chromogenic photograph, mounted to polished aluminium with anti-reflective acrylic face. 'Snug' framed in a narrow sight edged deep walnut. Edition 1 of 10. 60 x 60 cm

£3,840 inc. VAT



Alexander James Hamilton, Morpho Amathonto [0220], 2011

Chromogenic photograph, mounted to polished aluminium with anti-reflective acrylic face. 'Snug' framed with velvet mount in a narrow wide edged deep walnut. Edition 1 of 10. 40 x 40 cm

£3,600 inc. VAT



VANITAS

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VANITAS

ALEXANDER JAMES HAMILTON CAPTURES ANIMALS AND PLANTS SUBMERGED IN WATER AT AN AMBIGUOUS POINT BETWEEN LIFE AND DEATH WITH PAINTERLY COMPOSITIONS THAT ARE THE PRODUCT OF A RENAISSANCE ART PRACTICE AND SCIENTIFIC INVESTIGATION INTO THE UNKNOWN'

- Lizzy Hajos, critical writer and academic
September 2011

VANITAS

Vanitas had its renaissance in the 17th C., when Dutch artists became focused on the theme of mortality using natural specimens such as flowers cut from the root and started to wither, or pieces of decaying fruit to express *momento mori* - a reminder of the inevitability of death in all things living. Moreover, 'precious' metals, and objects d'art were used to remind the audience of the meaninglessness of superficial existence.

In the Dutch Golden Age, rabbits and the hare often signified *voluptas carnis* (lusts of the flesh), while the fur of the animal allowed the artist to showcase his artistic ability to depict fine detail and difficult material. By the end of the 17th C., this subject evolved to the garner sub-genre of the hunting trophy still-life, featuring dead game and was set outdoors and often in the environment of a hunting lodge.

In the history of art, floral still-lives were known for their highly refined execution and in their subjects and symbolism was addressed to a cultivated audience. Artists often referred to botanical texts when composing 'bouquets', which typically combined flowers from different countries in one vase and at one moment of blooming.

Ultimately, by playing upon and transforming the genre's inherent symbiotic themes Alexander James Hamilton's *Perception* is a reflection on life and mortality, questioning its meaning in a society dominated by materialism. The quality and purity of the process are at the core of his work, attempting to engage his art with the most personal of realisations - brutal yet divine.



Alexander James Hamilton, *The Great Leveller*, 2013

Chromogenic photograph, mounted to polished aluminium with anti-reflective acrylic face. 'Snug' framed in a narrow sight edged deep walnut. Edition 5 of 10. 120 x 90 cm

£10,200 inc. VAT



Alexander James Hamilton, Perception, 2012

Chromogenic photograph, mounted to polished aluminium with anti-reflective acrylic face. 'Snug' framed in a narrow sight edged deep walnut.
Edition 1 of 10. 60 x 45 cm

£4,680 inc. VAT



Alexander James Hamilton, Bitter Sweet Table, 2010

Chromogenic photograph, mounted to polished aluminium with anti-reflective acrylic face. 'Snug' framed with black velvet mount and walnut. Edition of 10. 60 x 45 cm

£3,600 inc. VAT



Alexander James Hamilton, *Grace*, 2012

Chromogenic photograph, mounted to polished aluminium and hand-varnished. 'Snug' framed with black velvet mount and walnut. Edition of 20. 19 x 25 cm

£3,300 inc. VAT



Alexander James Hamilton, Multiply, 2010

Chromogenic photograph, mounted to polished aluminium and hand-varnished. 'Snug'
framed with black velvet mount and walnut. Edition of 20. 19 x 25 cm

£3,300 inc. VAT



Alexander James Hamilton, Love and Chaucer, 2010

Chromogenic photograph, mounted to polished aluminium and hand-varnished. 'Snug'
framed with black velvet mount and walnut. Edition of 20. 19 x 25 cm

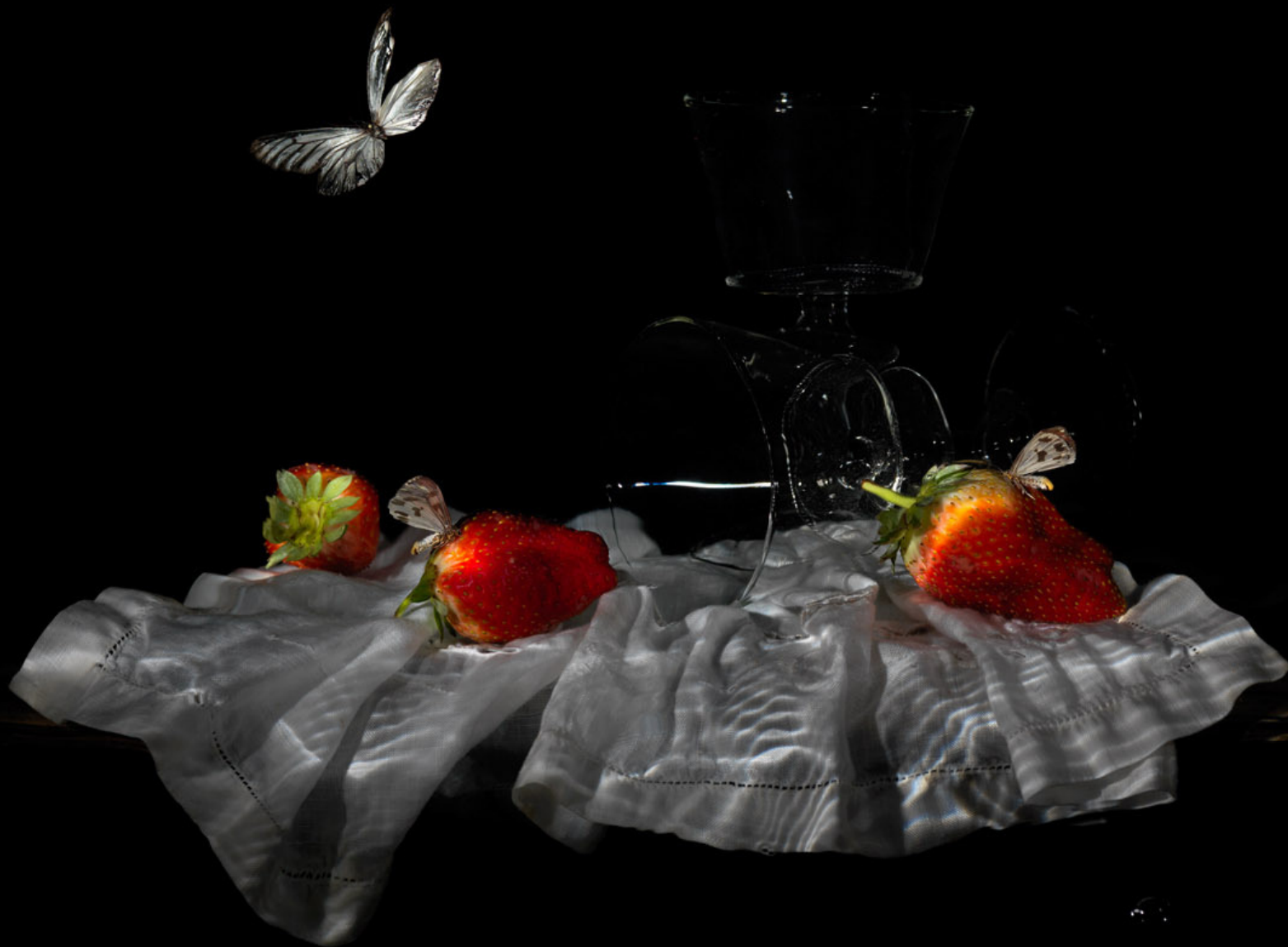
£3,300 inc. VAT



Alexander James Hamilton, *Isis Bound*, 2010

Chromogenic photograph, mounted to polished aluminium and hand-varnished. 'Snug' framed with black velvet mount and walnut. Edition of 20. 19 x 25 cm

£3,300 inc. VAT



Alexander James Hamilton, Innocent Soul, 2010

Chromogenic photograph, mounted to polished aluminium and hand-varnished. 'Snug'
framed with black velvet mount and walnut. Edition of 20. 19 x 25 cm

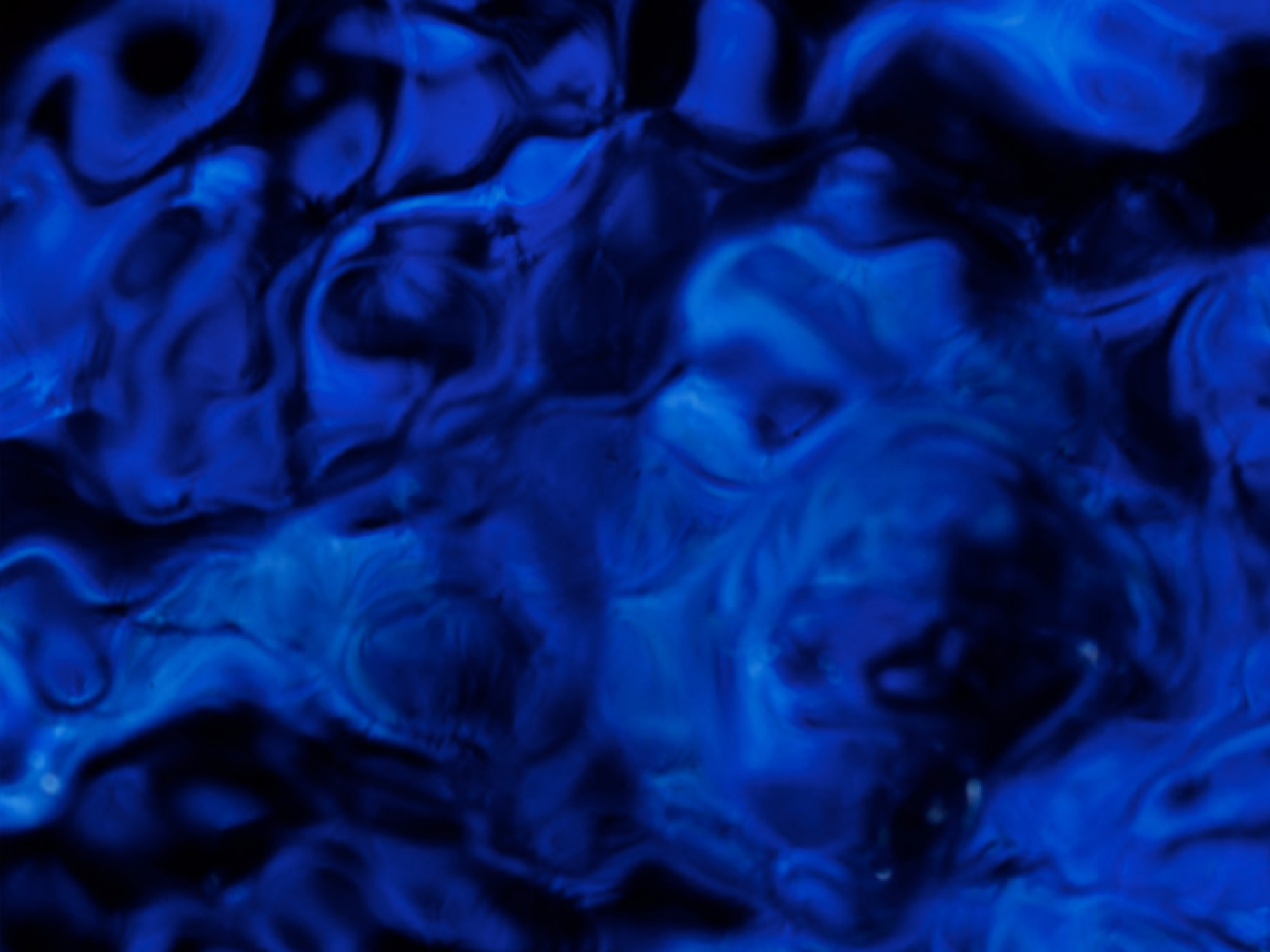
£3,300 inc. VAT



Alexander James Hamilton, *The Great Leveller*, 2010

Chromogenic photograph, mounted to polished aluminium and hand-varnished. 'Snug' framed with black velvet mount and walnut. Edition of 20. 19 x 25 cm

£3,300 inc. VAT



GLASS

GLASS

'I BELIEVE IT TAKES MORE COURAGE TO PAINT A SIMPLE LANDSCAPE THAN IT DOES TO HANG A SIDE OF BEEF IN A GALLERY. THIS ACT OF BRAVERY IS EVIDENT BY THE PRESENTATION OF SUCH AN INSTANTLY RECOGNISABLE SUBJECT AND THEN TO PRESENT IT IN AN ENTIRELY NEW WAY. ORIGINALITY IS PARAMOUNT EVEN WITH SOMETHING AS COMMONPLACE AS A ROSE.'

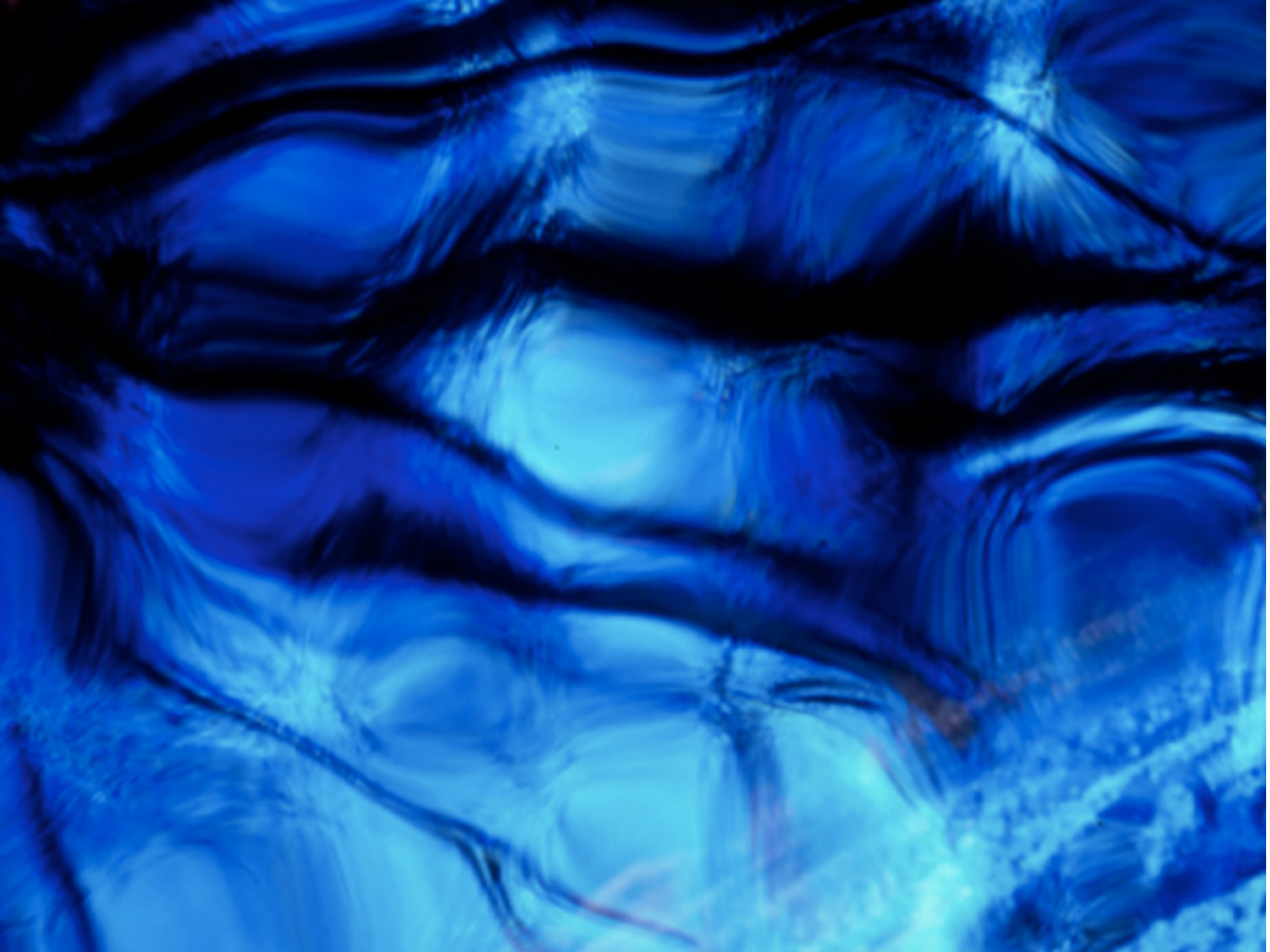
- Alexander James Hamilton, 2012



Alexander James Hamilton, Vitreous Love, 2012

Chromogenic photograph, mounted to polished aluminium with anti-reflective museum glass. Framed with deep maple wood. Artist Proof (AP) aside edition of 10. 60 x 60 cm

£4,560 inc. VAT



A BEAUTIFUL ANNOUNCEMENT OF DEATH

A BEAUTIFUL ANNOUNCEMENT OF DEATH

A Beautiful Announcement of Death delves deeper into the theme of Vanitas by re-applying classical icons of memento mori within the artist's unique visual language. Rather than submitting to the melancholia of death however, Alexander James Hamilton uses his art to reflect upon the manner in which death accentuates the beautiful.

Drawing influence from the Dutch masters, he sets icons of life's utmost grace and delicacy against stark reminders of life's transience. Specially grown, period accurate flowers are placed underwater while he employs the camera, like the painter's oils, as a tool in which to eternally preserve the artist's subjects. Here, the artist denies them total death by placing them into a purgatory state, suspended within the water and frozen by the camera. It is both ironic and telling that water, the very element for which the Greek philosopher Heraclitus stood as a symbol for the unstoppable mill of time, changing everything in its wake, serves precisely as the functional device through which Alexander achieves the mesmerizing painterly effect of his photographs.

Perhaps most prominently in this series, Alexander James Hamilton exhibits his ability to weave a narrative captured within a single frame. His carefully crafted, even sculptural scenes, each tell a unique story that seamlessly merges art historical reference with personal experience.



Alexander James Hamilton, Floral Study [0459], 2012

Chromogenic photograph, mounted to polished aluminium with
anti-reflective museum glass. Framed with deep maple wood.
Edition of 5 + 2 AP. 30 x 30 cm

£1,500 inc. VAT



Alexander James Hamilton, Floral Study [0498], 2012

Chromogenic photograph, mounted to polished aluminium with
anti-reflective museum glass. Framed with deep maple wood.
Edition of 5 + 2 AP. 30 x 30 cm

£1,500 inc. VAT



Alexander James Hamilton, Floral Study [0464], 2012

Chromogenic photograph, mounted to polished aluminium with
anti-reflective museum glass. Framed with deep maple wood.
Edition of 5 + 2 AP. 30 x 30 cm

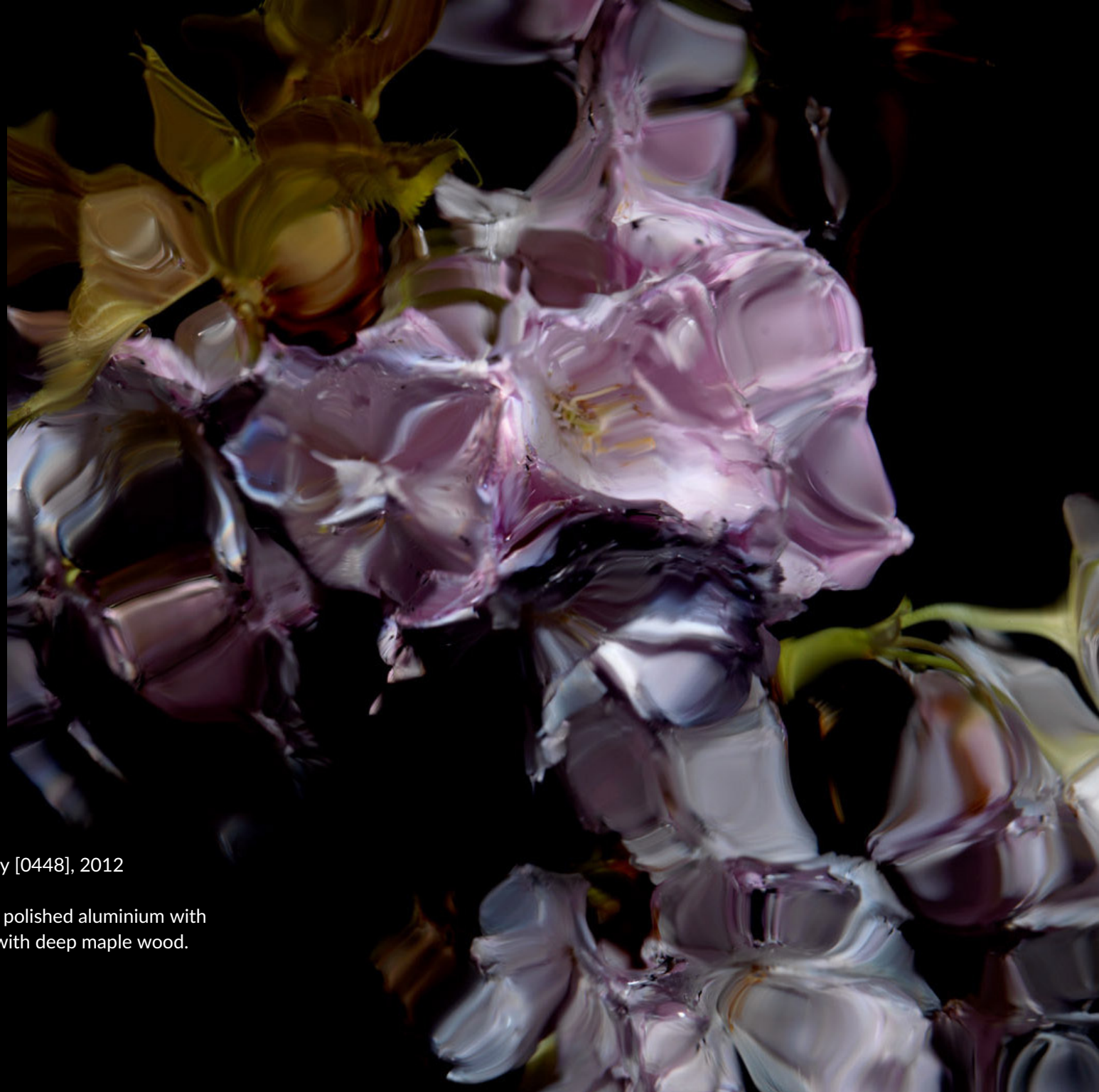
£1,500 inc. VAT



Alexander James Hamilton, Floral Study [0503], 2012

Chromogenic photograph, mounted to polished aluminium with
anti-reflective museum glass. Framed with deep maple wood.
Edition of 5 + 2 AP. 30 x 30 cm

£1,500 inc. VAT



Alexander James Hamilton, Floral Study [0448], 2012

Chromogenic photograph, mounted to polished aluminium with
anti-reflective museum glass. Framed with deep maple wood.
Edition of 5 + 2 AP. 30 x 30 cm

£1,500 inc. VAT

ARTIST BIOGRAPHY



ARTIST PROFILE

For over thirty years, British artist Alexander James Hamilton has skilfully composed sculptural scenes from beautifully crafted materials through studio and location based practices. Working solely with an antique analogue camera to convey his philosophy of 'in-camera purity', Alexander explores each piece in relation painting with light through the alchemy of water by distinctively combining photography, sculpture and painting into one singular, unique image. By photographing his subjects fully submerged underwater, his works capture the unique chiaroscuro effect that water imposes upon the image. The Distil Ennui Studio was formed by the artist in 1990. Since 2013 all prints released are unique with no editions ever to be released.



SELECTED TEXTS

The photograph is the only existing record of a far bigger conceptual process that is produced through his complete dedication to a renaissance studio practice. ' Critical text for 'Rastvoyrenayya Pechal' by Andrei Tolstoy (née. Leo) 1956-2016 - Russian Academic, Professor Of Arts & President AICA Russia. May 2014.

' This method of exploring the subtle distortions that water makes on light is painstakingly exact and the results are simply quite extraordinary. ' Lucy Davies. The Telegraph. August 2011.

' Aching with the dramatic radiance of Caravaggio, Alexander James Hamilton's gestures arise from a well of negative potential, as if from the depths of the fugitive self. ' Article by Lizzy Hajos. critical writer & academic. September 2011.

' Walking in to any show by English artist Alexander James Hamilton is like being in a multi story car park lit by Dan Flavin. ' Article by Anna McNay, Arts Correspondent, Studio International Magazine. May 2014

' Alexander James Hamilton moves beyond the falsity of icons to propose the need for a spiritual renaissance with nature. ' Critical text for 'All icons are false' by Paul Carey-Kent. January 2017

'I aim to Interrogate the theoretical and physical limitations of sculpture, painting and photography; the more obscured they are the more you will want to explore. ' Interview on live television with Alexander James Hamilton and Martin Andrews. February 2014.

SELECTED TEXTS

The consistency of his artistic vision is one of the most remarkable things about Alexander James Hamilton. Having discovered his voice in the late eighties, he has devoted himself to articulating it with the lifelong self-discipline of a medieval monk. In our publicity chasing era, such conviction commands respect. He is an oak tree in the landscape of contemporary art, not some lesser rooted being that bows to wherever the wind of public opinion takes it. '

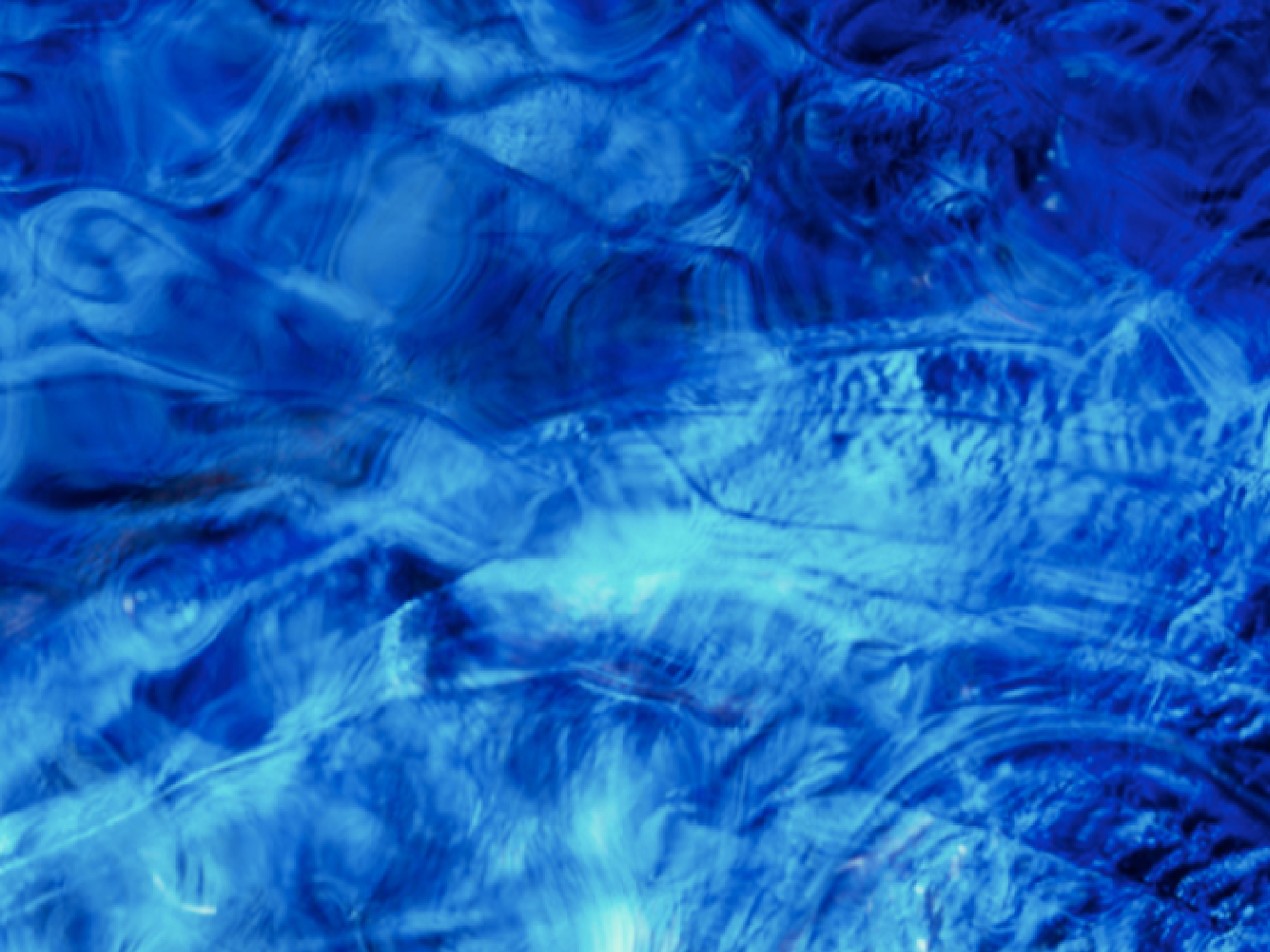
- Letter from Andrei Tolstoy dated 14th July 2014. Andrei Tolstoy (née. Leo) 1956-2016. Russian Academic, Professor Of Arts & President AICA Russia.

'Like Man Ray meeting Jet Lee.' Article in NY Times. October 1992.

'Alexander James Hamilton's fanatical insistence on being involved with every aspect of his creations is awe inspiring, and is perhaps only matched by his disdain for the easy route.' Article by Dominic Perry, Culture Correspondent, Philistine Magazine. January 2016

'A minimalist Gregory Crewdson. ' Article by Cary Georges, LA Times. February 2003.

'English artist Alexander James Hamilton captures the Dutch tradition, while being strikingly original and contemporary. ' text by Dr Michael Petry, in book titled 'Nature Morte' published by Thames & Hudson. December 2012.



SELECTED SOLO EXHIBITIONS

- 2018 'Visions from the Shoreline', Dellasposa, May-June, London
- 2017 'Death of the Dream', September, Dellasposa, London
- 2017 'All icons are false', D Contemporary, May, London.
- 2016 'The illusion of oils'. Iset Tower, May, Ekaterinburg, Russia.
- 2015 'Oil + Water' 9 sculptural works created & installed during winter in the forests of Siberia.
- 2014 'Vanitas' Cafe Royal, Regent Street, London. 2nd Oct 2014 until 2nd Jan 2015.
- 2014 'Rastvorennaya Pechal' April 2014, Triumph Gallery - Moscow.
- 2013 'Intersection' hosted by Patrick Barstow & Peter Simon, founder of The Monsoon Collection.
- 2012 'A beautiful announcement of death' Pertwee Anderson & Gold Gallery, London.
- 2010 'Taxi' Ann330 Gallery, Los Angeles.
- 2010 'Tokyo Green' Conningsby Gallery, London.
- 2009 'Space & Time' London.
- 2008 'Working Water' RCP Gallery, Sydney.
- 2006 'Flight' The Boiler House, Shanghai.
- 2004 'Shift' 109 Building, Shibuya, Tokyo.
- 2003 'No Logo' Maison Bastille, Paris.
- 2002 'The Colour Candy' Sydney.
- 2000 'Flesh & Foliage' Loft 56, New York
- 1999 'Liquid Mechanics' 18 installation works created across Kent chalk streams.
- 1996 'Defluxio' deviation plinths installed in Los Angeles floodwater causeway.
- 1995 'Dreams walking past' Guerrilla installation Fifth Avenue, New York

SELECTED GROUP EXHIBITIONS

2017-18 'Nature Morte', Guildhall Art Gallery, London
2017 Museum of Contemporary Art select 'Vanitas' works for 'Narte Morte'. The Four Domes Pavillion, Warsaw.
2016 'Contemporary Vanitas'. Lights Of Soho, curated by lee Sharrock.
2016 'Reinvigorating the still life' Konsthallen Bohuslän Museum, Sweden.
2015 'Natre Morte' Hå Gamle Prestegard Museum exhibition, Stavanger, Norway.
2014 Photo Shanghai with Valérie-Anne Giscard d'Estaing.
2011 'Iconoclasts' Lloyds Club, London.
2011 'The House Of The Nobleman' London, Curated by Victoria Golembiovskaya.
2011 'Still Even' Pertwee Anderson & Gold Gallery, London.
2011 'Artmosh' The Post House, Munich.
2010 'Artmosh' London.
2010 'You Are Here' Flaere Gallery, London.
2009 'Artmosh' Door Studios, Paris.

SELECTED PRIVATE COLLECTIONS

Notable Collectors: Rothschild Group, Ivor Braka, Thomas Dane, Adele, Jude Law, Freuds Collection
The Great Leveller' in The Donna Spaan Contemporary Collection of Art, Calvin College, USA
'Morpho Rhetenor Helena' acquired for the Monsoon Art Collection, London
'Multiply' from 'Vanitas' acquired by Ivor Braka of The Fine Art Fund, London
'Talk to me' joins the permanent collection at the Davis Museum, Lisboa



DELLASPOSA

FINE ART

Dellaspota Fine Art creates exclusive relationships by uniting you with artists and the story of art.

Dellaspota curates art exhibitions and events, presenting established and rising artists united by their conceptual rigour and ambitious, timeless works of art.

We focus on a flexible gallery model, which allows us to be more responsive to our artist's studio practice and cultivated vision, thereby ensuring an enriched cultural experience for all.

Our fluid approach enables us to offer a bespoke art advisory service devoted to collectors interests. Whether you are invested in the art scene or beginning your journey, we provide independent, in-depth expertise to guide you through collecting art in today's international, and often complex art market.

With scholarship at the heart of our work, we help navigate the art world for each individual collector to understand their own aesthetic interests and objectives.

We bring the world of art to you.

DELLASPOSA

FINE ART

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VISIT US

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We invite you to visit us - whether you are a collector, art lover, or simply curious.

If you are interested in a special viewing by appointment, please do get in touch and we can arrange a most suitable time for you.