

NICOLA ANTHONY

ARTWORKS

Available for acquisition in April 2018

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Nicola is an artist who focuses her artwork on untold narratives, social memory, and place memory.

She collects paper aeroplanes, proverbs, poems, riddles, birdsong recordings, curses, confessions, laments, prayers, public announcements, and human stories.

Artworks, concepts & images (c) Nicola Anthony

www.intersections.com.sg

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Intersections

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Suspended or wall based pieces

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Further info: Artist's Biography



INTERSECTION COLLECTION & Incense-burned drawings series

About the series:

These artworks are created in Nicola Anthony's signature style. She uses high quality traditional calligraphy paper onto which she creates ink drawings and paintings. She then burns into the surface of the drawings using incense sticks which are purchased or made in the place that the artwork depicts. She layers up the painted surfaces, suspending them on different levels so that light and shadow comes into play and glimpses of the colours or surfaces underneath shine through.

In some artworks, Nicola also uses charred paper, charcoal, mirror, gold leaf, and handmade sunlight lenses to emphasize the light or the shadow.

"I take my time to draw using my paper burning technique, for which I use incense sticks. (These to me are already heavily scented with ideas of spirituality, prayers, or simply freedom and hope). With this method I created what could be viewed as windows, holes, perforations, dots, insights, new visions, voids or scars on the paper skin."

In some cultures, burning is the way to send offerings to the Gods or to the dead. In other cultures burning is synonymous with destruction and loss.

The burning technique takes patience, can result in losing sections of drawing, setting my hair on fire, or scorching my wooden desk. The flame needs to be controlled. But the process of burning the paper skin can be almost meditative: synchronising with the breath; and filling the art studio with the redolent scent of sacred spaces; controlling the perforations." Nicola Anthony



Saint Paul's Survives, 2016
Incense-burned calligraphy paper with ink drawing
85cm x 115cm

\$6,200

This artwork features St. Paul's Cathedral in London. The artwork is a symbol of human survival, resilience and courage, as well as making a stand, and having faith in ourselves and others. As a point of intersection between Singapore and London, the former Supreme Court of Singapore which is now National Gallery Singapore is said to take inspiration from Christopher Wren's dome design for St. Paul's Cathedral.

Entitled Saint Paul's Survives (Ghosts of the past), this artwork is inspired by the photograph (also captioned 'St. Paul's Survives') published in newspapers after the night raid of 29/30 December 1940, the 114th night of the London Blitz of World War II.

"The photograph has become a symbol of British resilience and courage. In the artwork I wanted to combine the darkness of the aftermath of a battle, with the hope of picking ourselves up and looking to the future. I also included some little human figures who could have been the people of the time (from my Grandparent's generation), the people there today, or perhaps ghosts from further back in the past - London's history is so rich that many stories can be spotted in the shimmering dust which floats around the Cathedral's dome. Looking into Saint Paul himself a few other symbolisms come to light in the artwork - he is the patron saint of missionaries, evangelists, writers, journalists, authors, public workers, rope and saddle makers, and tent makers. His feast day is on June 29 when he is honoured with Saint Peter, although he is also honoured on other days throughout the year.

As another side tangent, but also rather important to this artwork... if you look up close you will notice that the circular dots which trace the image's outlines and textures are not drawn on. The drawing is ink on paper situated on a layer below, and a pure white sheet of fine paper is suspended above the whole drawing. Then, I painstakingly burned in all the holes and perforations on the top layer which reveal the depiction of the cathedral. To burn the paper, I used frankincense incense. The real cathedral survived the Blitz although struck by bombs on 10 October 1940 and 17 April 1941. The first strike destroyed the high altar, while the second strike on the north transept left a hole in the floor above the crypt. The latter bomb is believed to have detonated in the upper interior above the north transept and the force was sufficient to shift the entire dome laterally by a small amount."

Nicola Anthony

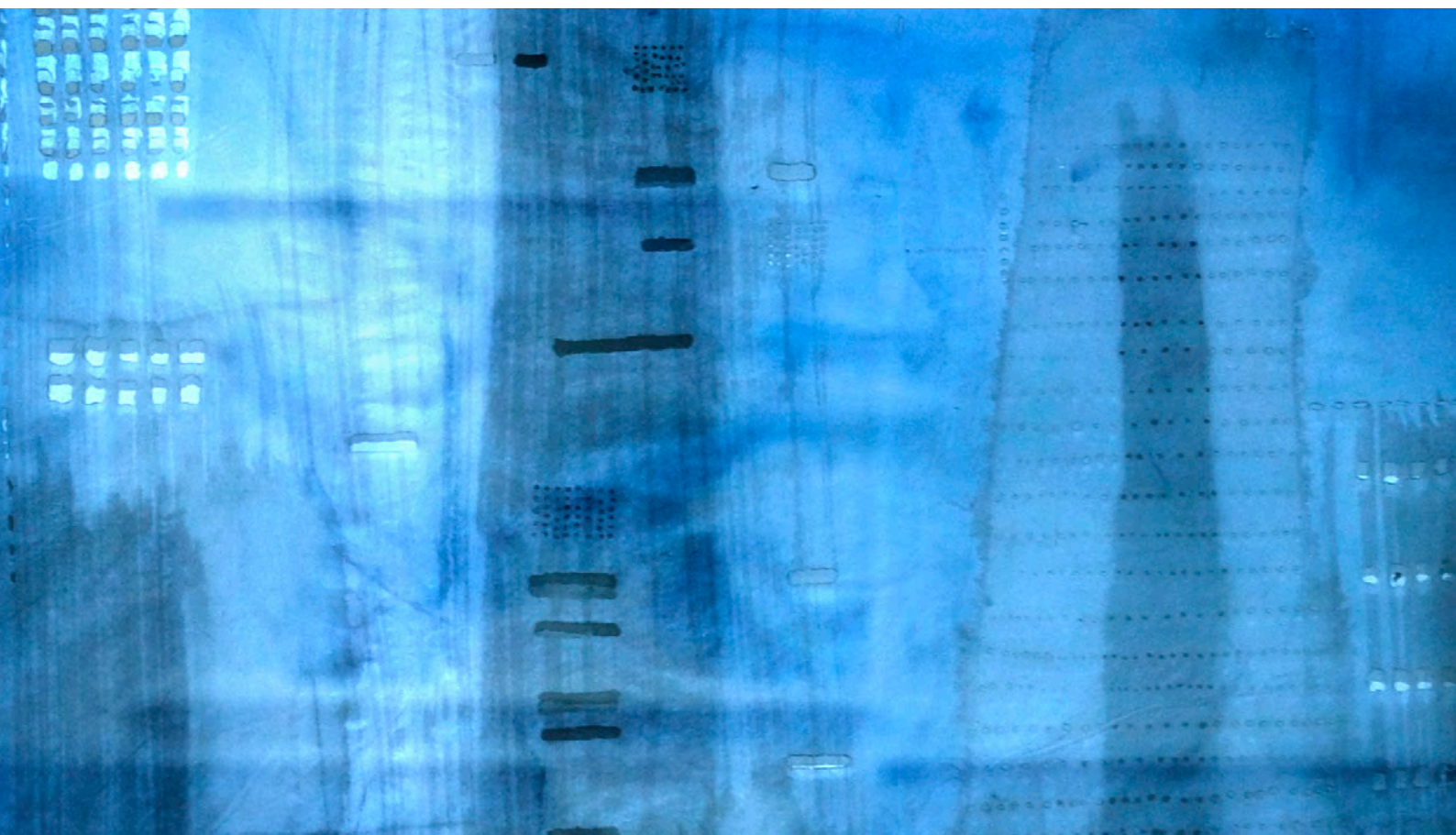




When the City Folds Over Itself, 2016
Ink on incense-burned tree-skin paper with mirror
85cm x 115cm

\$5,400

Because of the sections of mirror positioned beneath the paper, light plays and bounces under and through the surface of this work which is based on a cityscape inspired by London and Singapore.

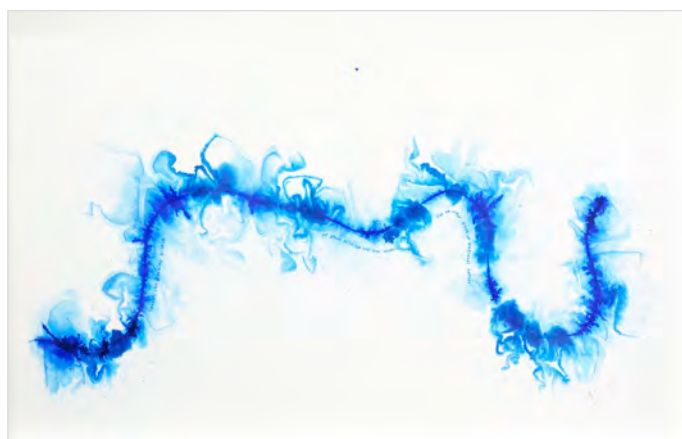




Where Man Once Sailed in Search of Faith, 2016
Ink on tree-skin paper
50cm x 73cm

\$3,100

This ink drawing shows Singapore's Rochor River of the past using flowing ink, and Rochor canal the man-made 'neat' version using straight lines. Nicola has burned into the paper using incense at the point where the shore used to be before it became the other side of Beach road.



Beneath the Gleaming Glisten, 2016
Ink on tree-skin paper
50cm x 73cm

\$3,100



Tell Me about Concrete, its Lack of Memory, 2016
Ink on tree-skin paper
50cm x 73cm

\$3,300



A Map of London Blitz

Nicola Anthony

Ink and tree-skin calligraphy paper
on mirror 85 x 115 cm

\$5,400.00

This artwork uses a map of the battle of the blitz to determine where the holes are located in the middle layer of paper. On the top surface Nicola has cut in a map of central London by hand, following the square shape of neighbourhoods. Underneath the bottom layer is silver mirror, gleaming out light, and our own reflections.



DETAIL:



Windows in Downtown Yangon

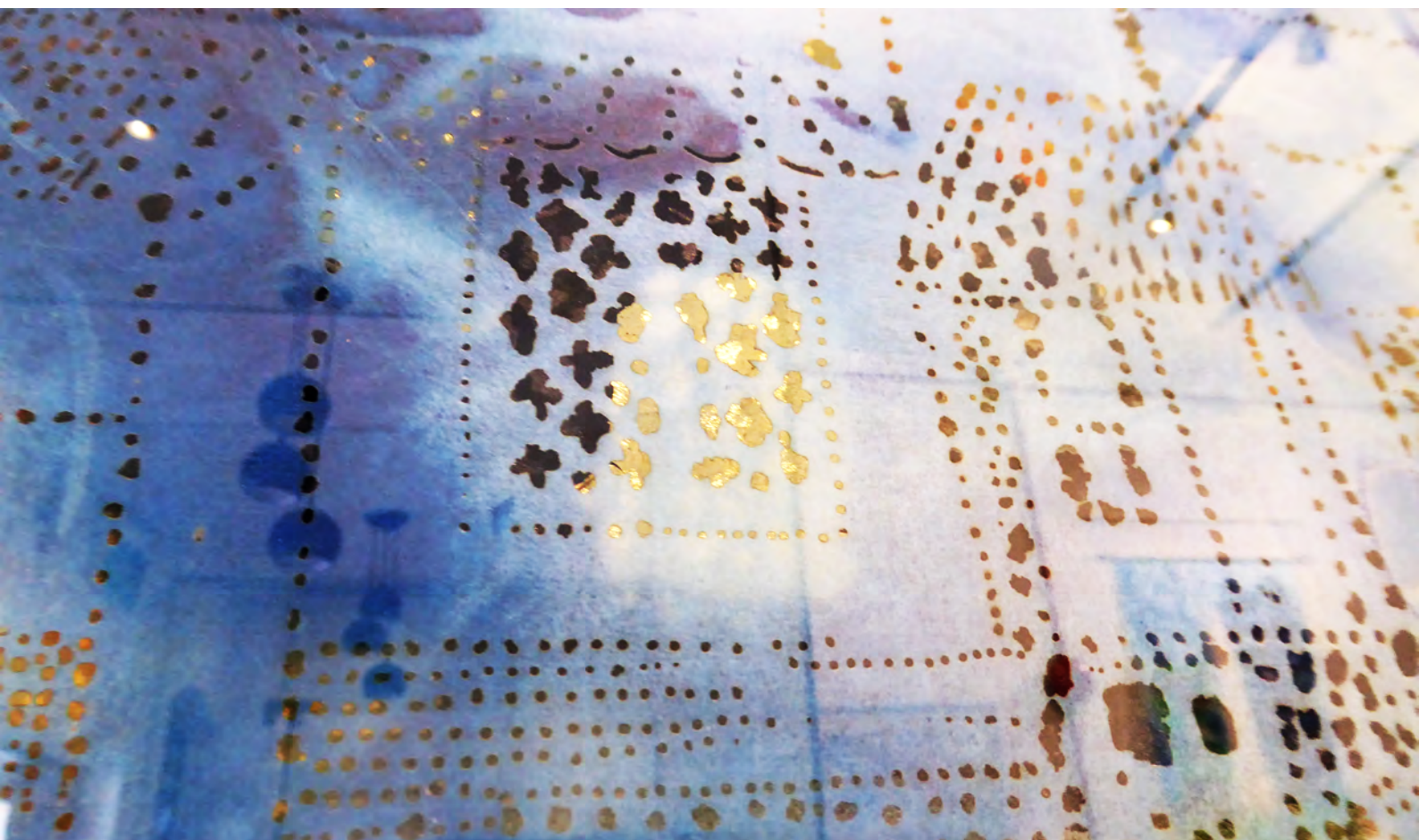
Nicola Anthony

Incense-burned calligraphy paper with ink drawing and gold leaf
85 x 115 cm

\$6,200.00

Gold leaf is nestled underneath the top layer, so it sparkles through the burned spaces now and then. The form is informed by buildings and monks in orange, on the streets of Yangon.

DETAIL:





Syed Alwi Road
Nicola Anthony

Incense-burned calligraphy paper with ink drawing and tree-skin paper, on mirror
85 x 115 cm

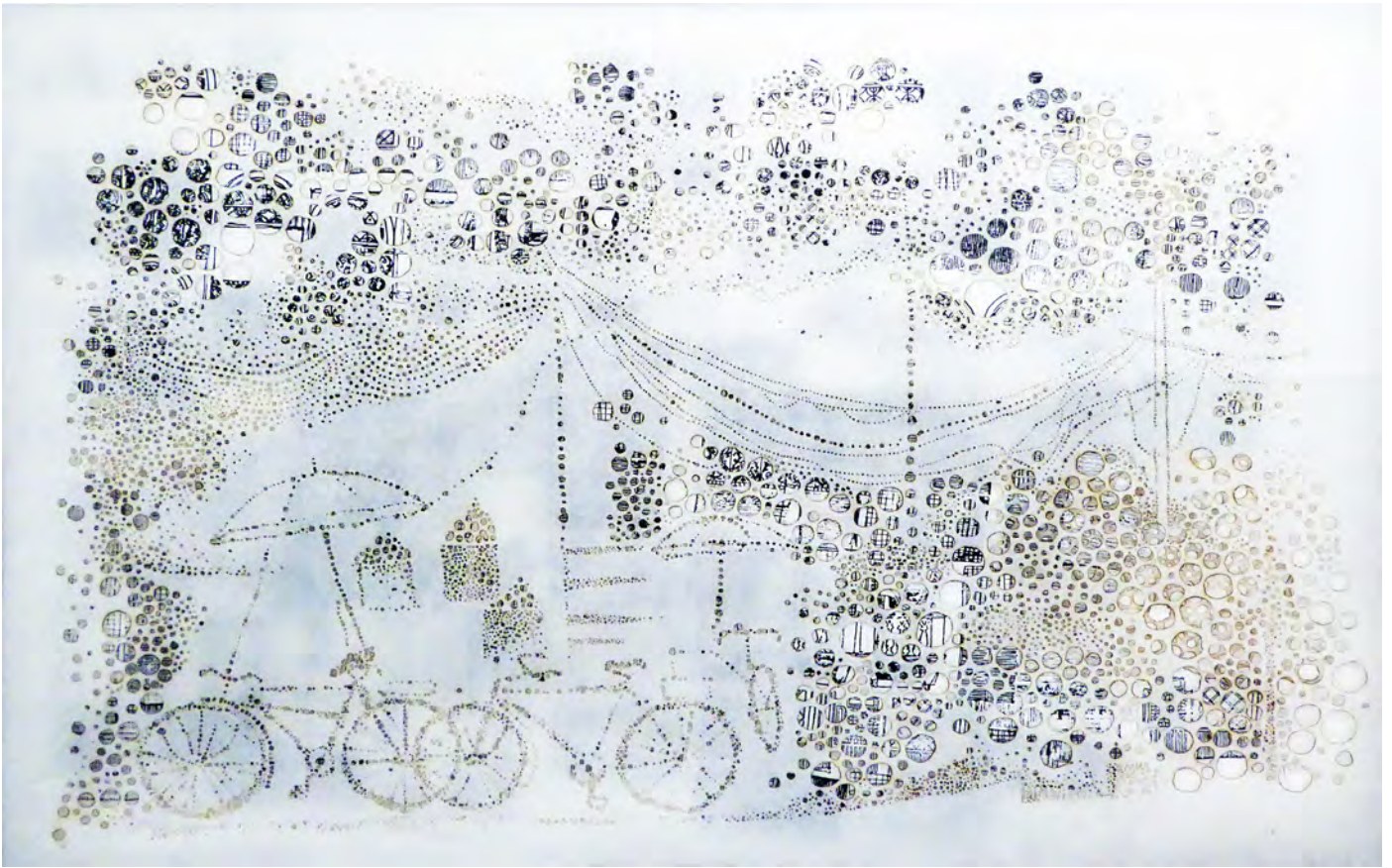
\$6,200.00

Merchant Road

Nicola Anthony

Incense-burned calligraphy paper with
ink drawing 85 x 115 cm

\$6,600.00

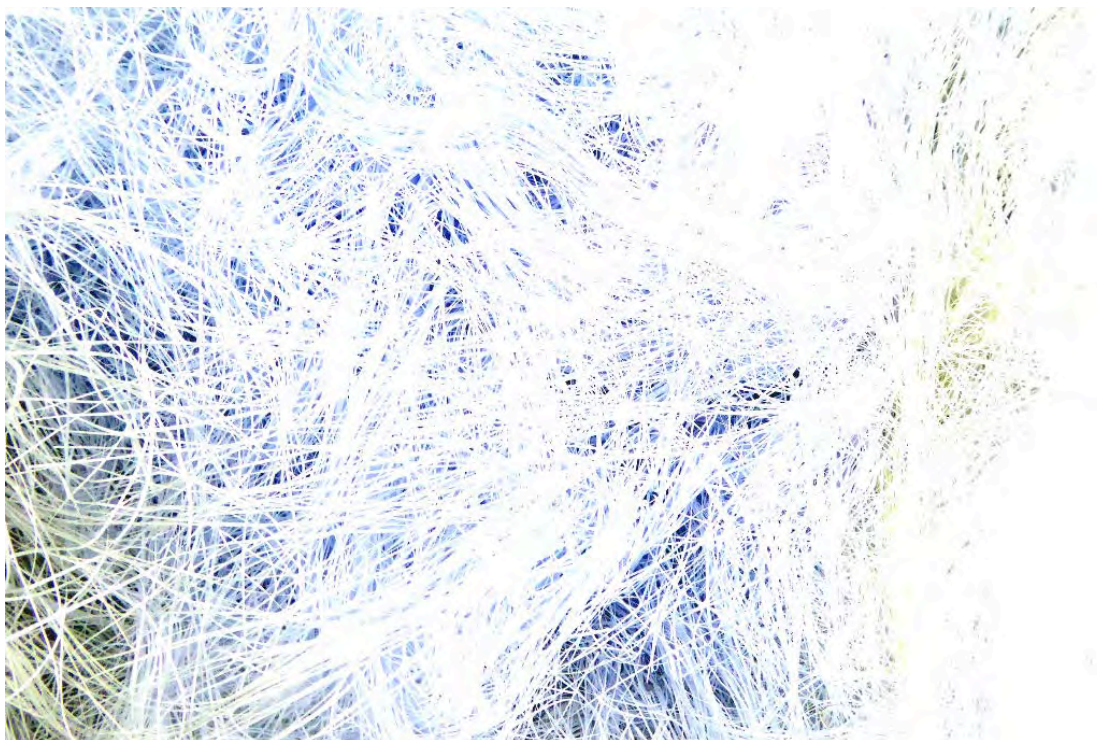


Merchant Road, 2016
Incense-burned calligraphy paper with ink
drawing
85cm x 115cm

This artwork is made using a complex drawing in black and white, with a layer of calligraphy paper suspended over the top in white. The white paper shows some shadows and gestures through its translucent surface, but only really reveals the drawing when it is burned into with incense sticks. The drawing underneath shows the windows of hundreds of buildings, taken from Singapore and Myanmar sketches. The image over the top features the hustle and bustle of Merchant Road, Yangon. Nicola likes to think of the burned voids as the swirls of dust of the city, and by peering into each spec of dust you can see the window into a thousand inner worlds.

DETAIL FROM ANGLED VIEW:



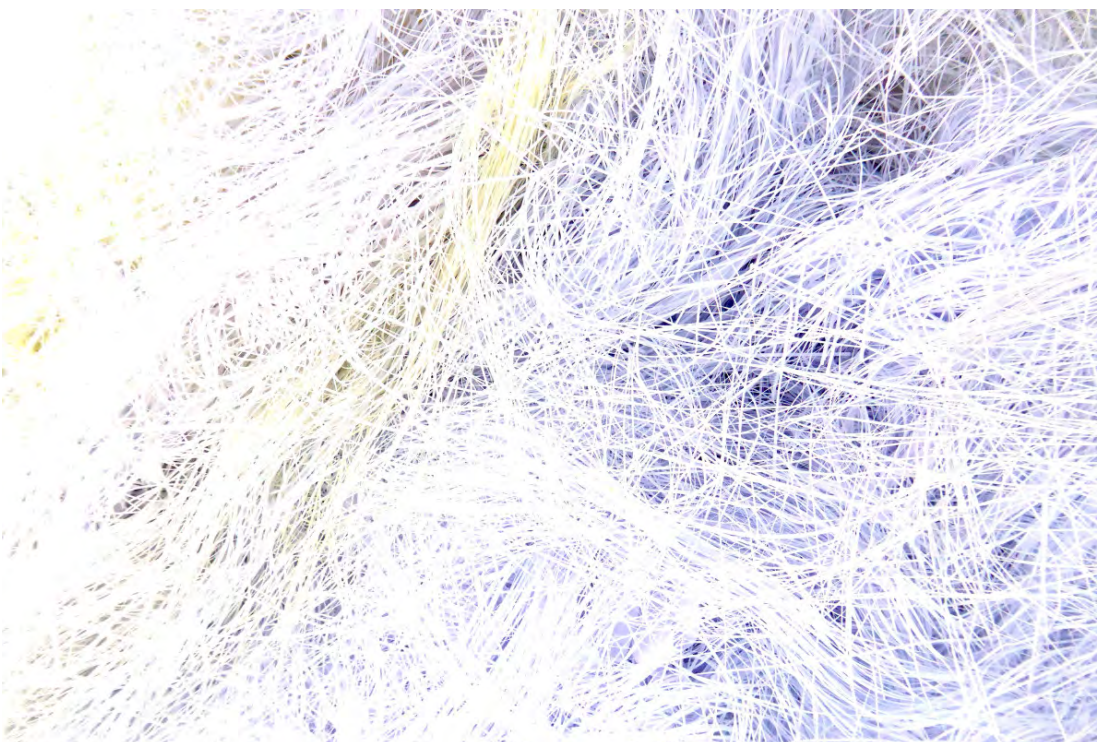


Bifurcations of History

Limited Edition Print of 15

Digital Fine Art Giclee Print
40 x 60 cm

\$1,500.00

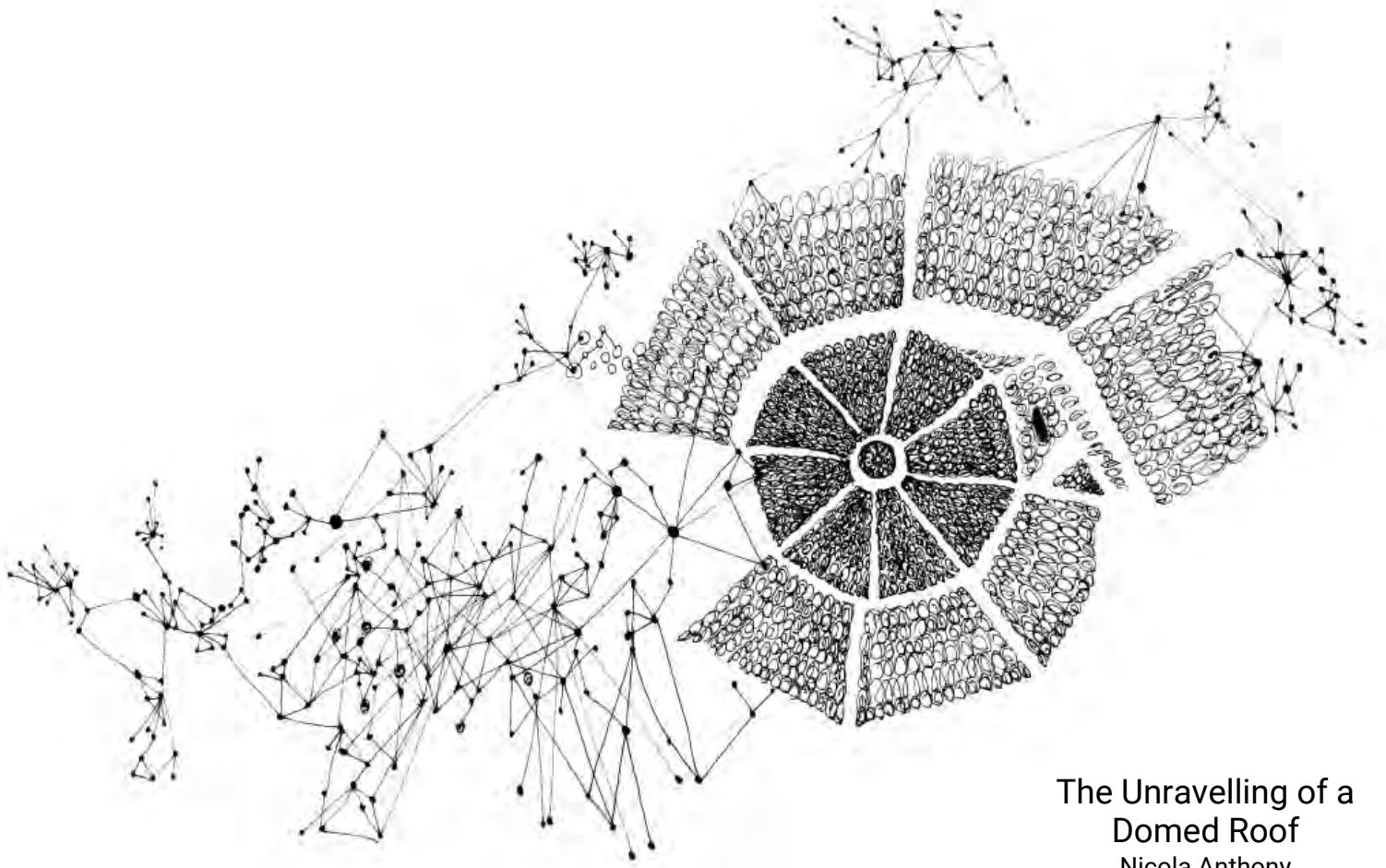


Vain Memory (Museum of London)

Limited Edition Print of 15

Digital Fine Art Print on German etching paper (Hahnemuhle
archival paper) 40 x 60 cm

\$1,500.00



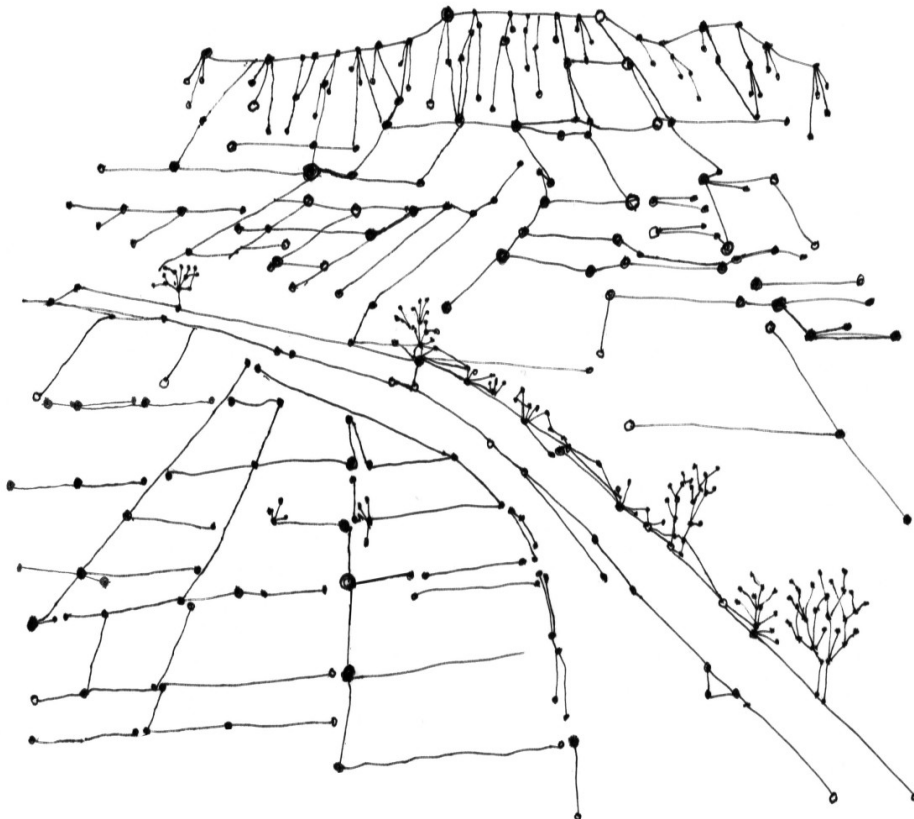
The Unravelling of a Domed Roof

Nicola Anthony

Limited Edition

Digital Fine Art Print on German
etching paper (Hahnemuhle archival
paper) 44 x 65 cm

\$1,200.00



Burmese Paddy Field

Nicola Anthony

Limited edition digital fine art
print of original drawing:

Ink On Paper
20.5 x 22 cm

\$200.00



Crowned, Colony (Series of 4), Nicola Anthony

Leaf skeletons, Gelam tree fibres, thread (with text from 'Crowned, Colony' by Marc Nair) on mirror
30 x 47 cm

\$1,200.00 each





Call to Prayer

Mixed media and sound recording from Sultan
Mosque (Singapore) and dawn bird chorus
(Yangon) 65 x 35 x 35 cm

\$8,800.00

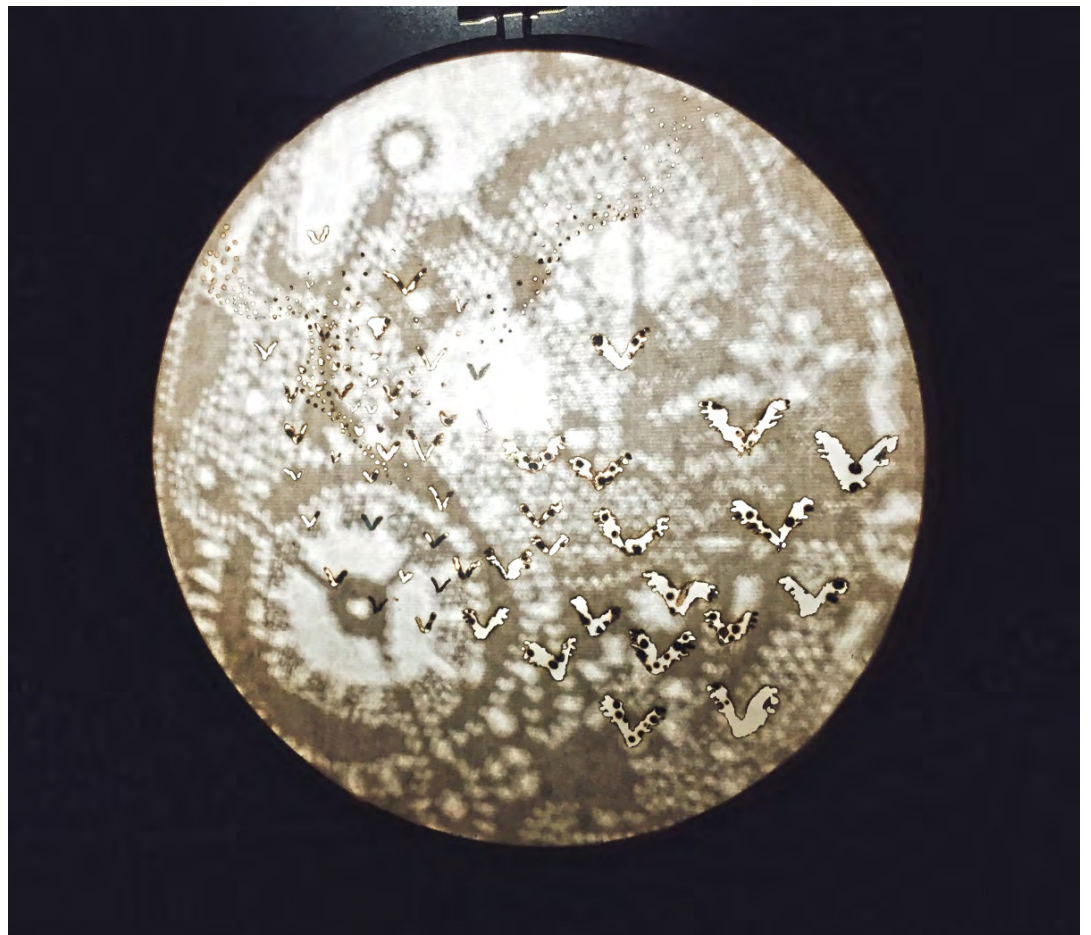
Keeping Time

This artwork is a kinetic sculpture which rotates in its black wooden box, with an inbuilt LED light beam shining from behind the artwork. This illuminates the paper circle from behind, casting shadows and movements like shadow puppetry, which shift and morph as the moon rotates.

[Video here](#)

Incense-burned paper, embroidery
hoop and light 46 x 46 x 46 cm

\$8,800.00

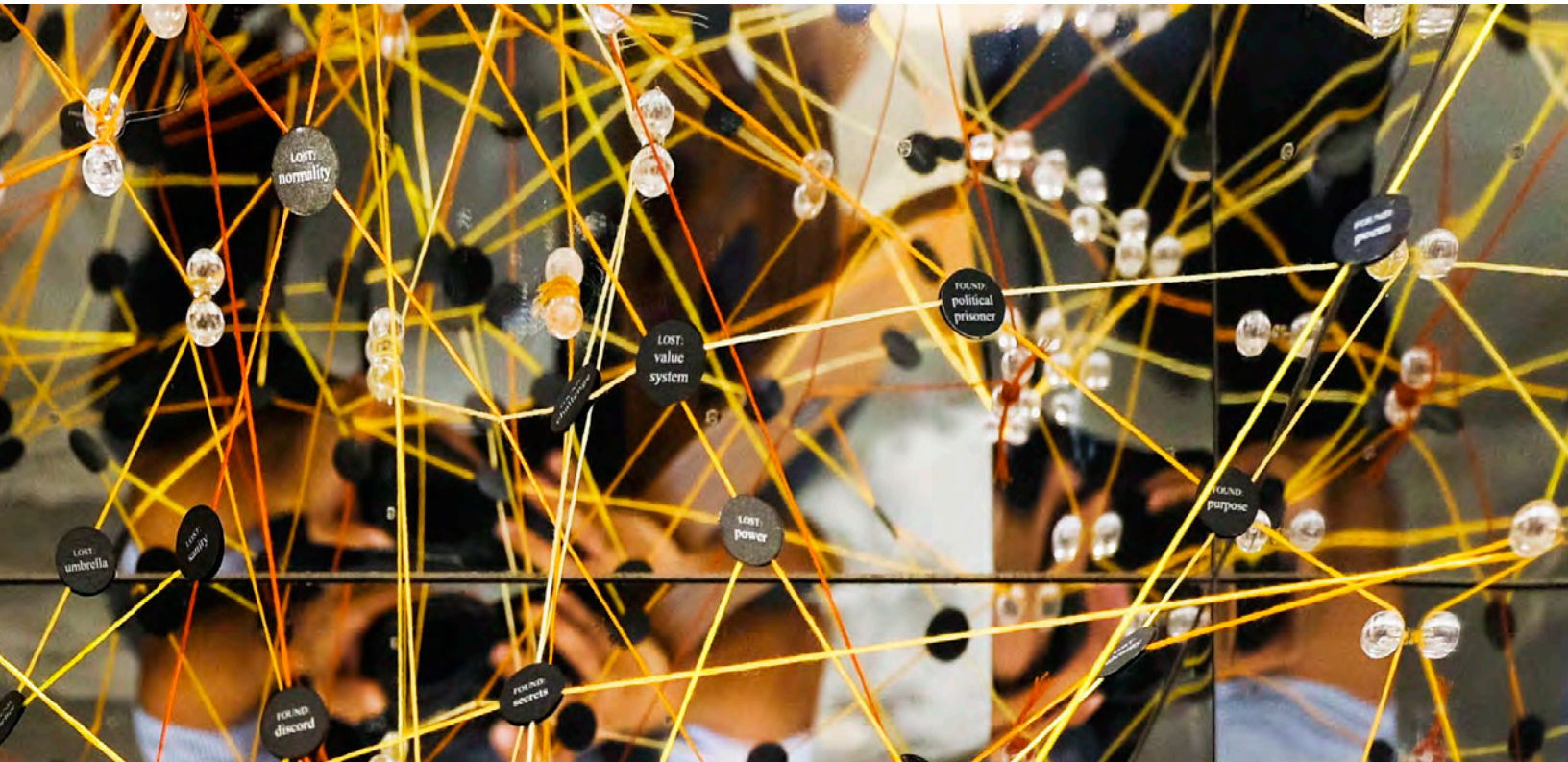




Lost and Found

Mixed Media
50 x 50 x 30 cm

\$6,800.00





Sunrise Sutra

Nicola Anthony

Mixed media (with text from Sunrise Sutra by Marc Nair)
40 x 40 x 20 cm

Lines of poem are layered on several levels of perspex, building up the shape of a stupa, whilst the strings of tangled telephone, electricity and community connections also layer overhead.

\$3,100.00



Nightclubs and Caveman (beneath the London Wall)

Nicola Anthony

Ink on paper with collage and light projection (with
text from 2 A.D. by Marc Nair)

40 x 40 x 12.5 cm

\$3,100.00





Paper Loom (London Concrete Jungle)

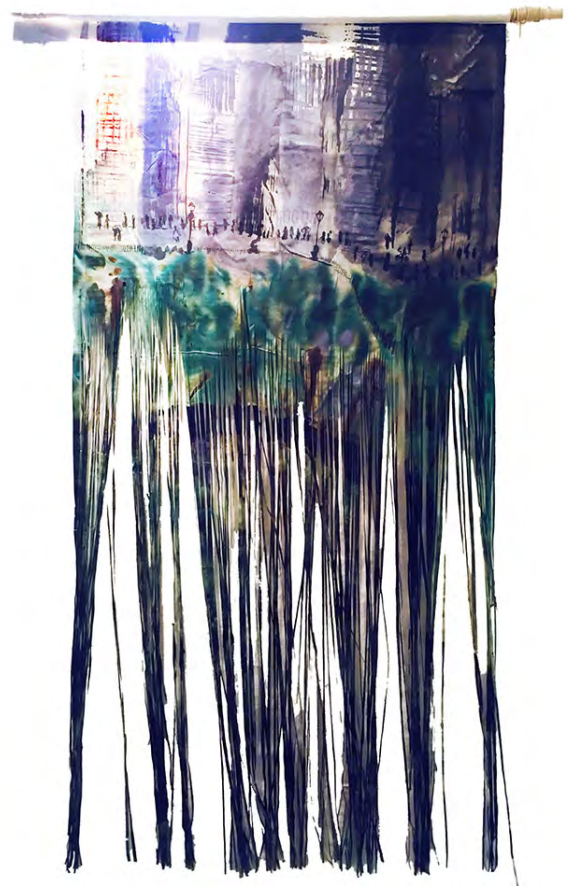
Nicola Anthony

Wooden poles, ink and paper

Loose ink drawing on wooden roll with paper cutting to create ribbons of paper at the bottom, like a textiles loom. U

150 x 73 cm

\$1,800.00



Paper Loom (Maha Bandula Park, Myanmar)

Nicola Anthony

Wooden poles, ink and paper

Loose ink drawing on wooden roll with paper cutting to create ribbons of paper at the bottom, like a textiles loom. Unframed

150 x 73 cm

\$1,800.00



Saung (Burmese Harp)

Nicola Anthony

Incense-burned calligraphy paper, ink and wire

70 x 60 x 15 cm

\$8,800.00

This sculpture is of a Burmese Harp, which traditionally takes the shape of an elegant boat. It is made using incense burned paper like Nicola's other works, but each fragment of it is stretched over a thin wire structure, then all the fragments are constructed together to give a solid 3d form which looks like a floating paper boat but in fact has a very strong structural integrity.



DETAIL:



Transpose

Nicola Anthony

Ritual bells and drawing in box, with poem by Marc Nair 23 x 15 x 27 cm

\$1,200.00

Detail





DREAMPLACE COLLECTION

Incense-burned drawings series

Available from Nicola Anthony via Intersections Gallery Singapore

About the series:

These artworks are created in Nicola Anthony's signature style. She uses high quality traditional calligraphy paper onto which she creates ink drawings and paintings. She then burns into the surface of the drawings using incense sticks which are purchased or made in the place that the artwork depicts. She layers up the painted surfaces, suspending them on different levels so that light and shadow comes into play and glimpses of the colours or surfaces underneath shine through.

In some artworks, Nicola also uses charred paper, charcoal, mirror, gold leaf, and handmade sunlight lenses to emphasize the light or the shadow.

"I take my time to draw using my paper burning technique, for which I use incense sticks. (These to me are already heavily scented with ideas of spirituality, prayers, or simply freedom and hope). With this method I created what could be viewed as windows, holes, perforations, dots, insights, new visions, voids or scars on the paper skin."

In some cultures, burning is the way to send offerings to the Gods or to the dead. In other cultures burning is synonymous with destruction and loss.

The burning technique takes patience, can result in losing sections of drawing, setting my hair on fire, or scorching my wooden desk. The flame needs to be controlled. But the process of burning the paper skin can be almost meditative: synchronising with the breath; and filling the art studio with the redolent scent of sacred spaces; controlling the perforations." Nicola Anthony

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Deep waters (Hidden Treasure)

Nicola Anthony

Ink on calligraphy paper with incense-burned drawing and collaged book text

21 x 21 x 3 cm

Framed: 30 x 30 x 9 cm

\$700.00



Moonlight Seafoam

Nicola Anthony

Incense-burnt calligraphy paper and watercolour ink, float mounted on Mirror inside embroidery hoop 24 x 24 x 3 cm

Framed: 30 x 30 x 10 cm

\$800.00



Silver Water

Nicola Anthony

Ink on calligraphy paper with incense-burned drawing, on circular mirror 30 x 30 x 30 cm

Framed: 42 x 42 x 7 cm

\$1,200.00



Once More with Passion

Nicola Anthony

Ink on calligraphy paper with incense-burned drawing, on mirror 21 x 21 x 3 cm

Framed: 30 x 30 x 7 cm

\$800.00



Where do you begin

Nicola Anthony

Ink on calligraphy paper with incense-burned drawing, on circular mirror 21 x 21 x 3 cm

Framed: 30 x 30 x 7 cm

\$750.00

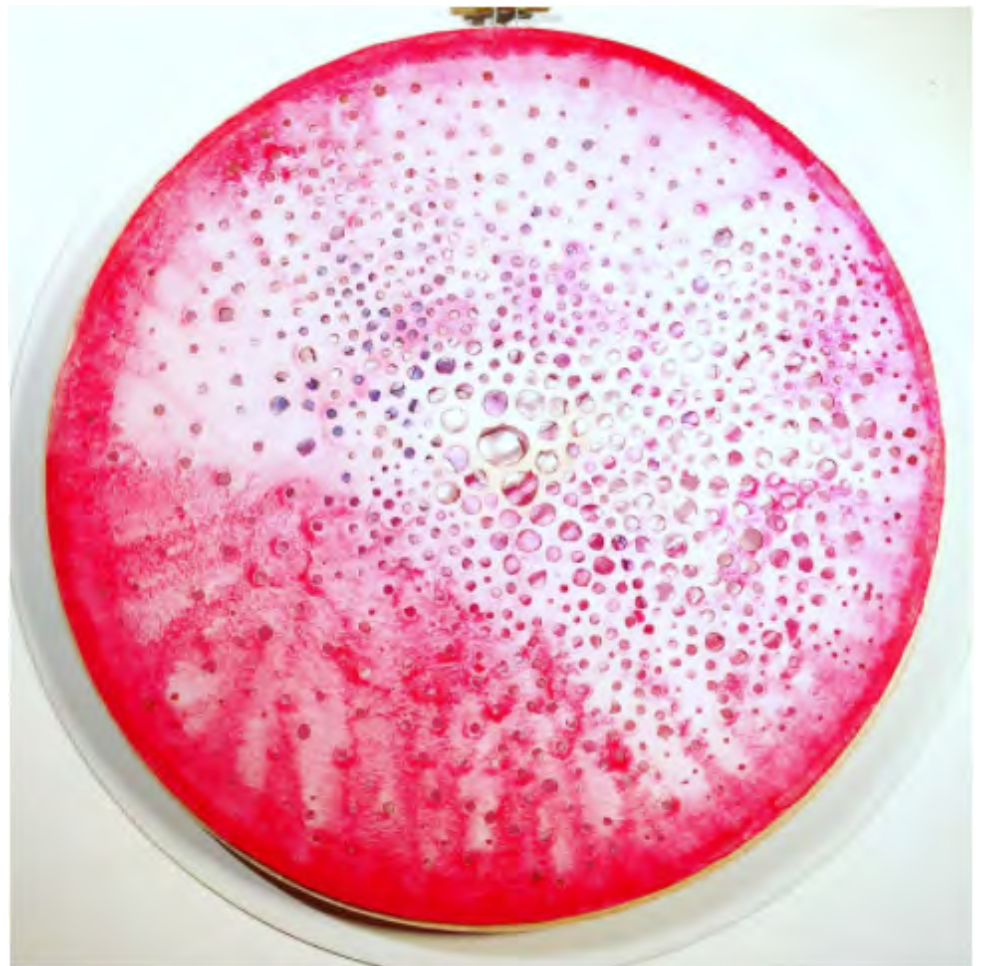
Serendipity

Nicola Anthony

Ink on calligraphy paper with incense-burned drawing, on circular gold mirror 26 x 26 cm

Framed: 42 x 42 x 7 cm

\$1,100.00





Dreaming of the Night

Nicola Anthony

Calligraphy paper, ink, LED lightbox behind embroidery hoop 30 x 30 x 3 cm

Framed in perspex box
43 x 43 x 5 cm

\$1,900.00

Sunrise and New Beginnings

Nicola Anthony

Ink on calligraphy paper with incense-burned drawing on floating light box 26 x 26 x 2 cm

\$1,400.00

SOLD





Infinitesimal

Nicola Anthony

Rice paper, pigment ink & mixed media
(Mounted in embroidery hoop) 21 x 21 cm

\$260.00

Lookout Points

Nicola Anthony

Two layer incense burned drawing with ink on rice paper and brown paper (Mounted in embroidery hoop) 24 x 24 cm

\$338.00





HUMAN ARCHIVE PROJECT

Exhibited as part of Nicola's solo exhibition
at Singapore Art Museum

Suspended sculptures

About this series:

See Video from SAM

Revealing the inner worlds of people from different walks of life, this series explores the human condition and threads of commonalities despite our differences. These 8 sculptures were commissioned by Singapore Art Museum and formed one half of Nicola's solo show at Singapore Art Museum in late 2017.

To make these pieces Nicola ventured into disenfranchised communities to work closely with them, building trust to share their stories in a personal interview. These groups included inmates of Changi Women's Prison, children managing chronic and terminal illness, families dealing with addiction, and the elderly community. Nicola also included members of the general public by inviting story contributions at www.humanarchiveproject.com (ongoing).

Enquiries contact: art@intersections.com.sg



Human Archive Project (I didn't want to die, I didn't want to live)

Gold, aluminium, mixed media
 160 x 75 x 75 cm
 commissioned by Singapore Art Museum
 \$15,000.00



Human Archive Project (HDB of Providence)

Gold, aluminium, mixed media
 110 x 75 x 55 cm
 commissioned by Singapore Art Museum
 \$8,000.00



Human Archive Project (Souls who are meant to be born will be born)

Nicola Anthony

Gold, aluminium, mixed media

100 x 40 x 40 cm

commissioned by Singapore Art Museum

\$6,000.00



Human Archive Project (A flower sacrifices itself for its seeds)

Nicola Anthony

Gold, aluminium, mixed media

150 x 120 x 50 cm

commissioned by Singapore Art Museum

\$8,000.00



Human Archive Project (I am ordinary and I am human)

Gold, aluminium, mixed media
commissioned by Singapore Art Museum
\$8,000.00



Human Archive Project (I fail so often)

Gold, aluminium, mixed media
120 x 50 x 60 cm
commissioned by Singapore Art Museum
\$6,000.00



Human Archive Project (Your pity hurts me)

Gold, aluminium, mixed media, 57 x 65 x 43 cm
commissioned by Singapore Art Museum

\$8,000.00



Human Archive Project (Without secrets, lies or pretence)

Gold, aluminium, mixed media, 60 x 70 x 60 cm
commissioned by Singapore Art Museum

\$8,000.00

CLOCKWORK MOONS

Exhibited as part of Nicola's solo exhibition
at Singapore Art Museum

Suspended or wall based pieces in circular frames



[Click to See video](#)

About this series:

Created by drawing on paper using a burning process. Each piece is mindfully inscribed using an incense stick to perforate the surface and create images in the voids left behind.

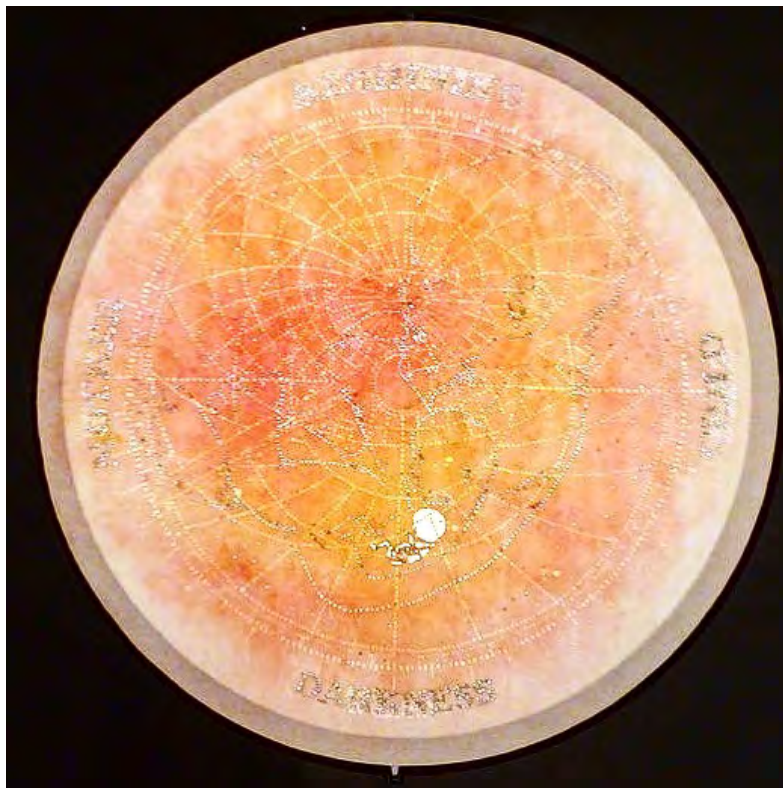
The works showcase the stories of those within communities who experience time differently. Whether because their time is not their own, or their lives have become unmanageable. Members of disenfranchised communities have kindly welcomed Nicola and shared their tales.

In this process, Nicola met prisoners whose lives are on pause whilst their time elongates entirely out of their control; families who, due to trauma have difficulty remembering the past; those who have no concept of future because they fear their life may not last another day; and those who are overwhelmed in jobs or situations where they are not in control of their own moments. In each case she has met inspiring individuals who have found the strength to manage their situation by not just being survivors but being overcomers.

Each moon represents the stories and experiences of those in 8 different communities or groups, including the elderly, trauma based families, migrant workers & domestic workers, young adults with chronic illnesses, individuals dealing with addiction, and inmates at Changi Prison.

This work was made possible through partnerships with H.O.M.E. charity, National University Hospital Children's unit, Changi Women's prison, Yellow Ribbon Project, and all the individuals who participated and shared their experiences.

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Clockwork Moon (Every Time A Child Is Born, A New Mother is Born Too)

Ink and incense-burned drawing on Korean paper, embroidery hoops, light, 80 x 80 cm

\$16,000.00



Clockwork Moon (In the Blink of an Eye)

Nicola Anthony

Ink and incense-burned drawing on Korean paper, embroidery
hoops, light Framed: 48 x 48 cm

\$9,000.00

See Video



Clockwork Moon (Reclamation)

Nicola Anthony

Ink and incense-burned drawing on Korean paper, embroidery hoops, light
Framed: 48 x 48 cm

\$9,000.00



Clockwork Moon (Suspended Time)

Nicola Anthony

Ink and incense-burned drawing on Korean paper, embroidery hoops, light

Framed: 100 x 100 cm

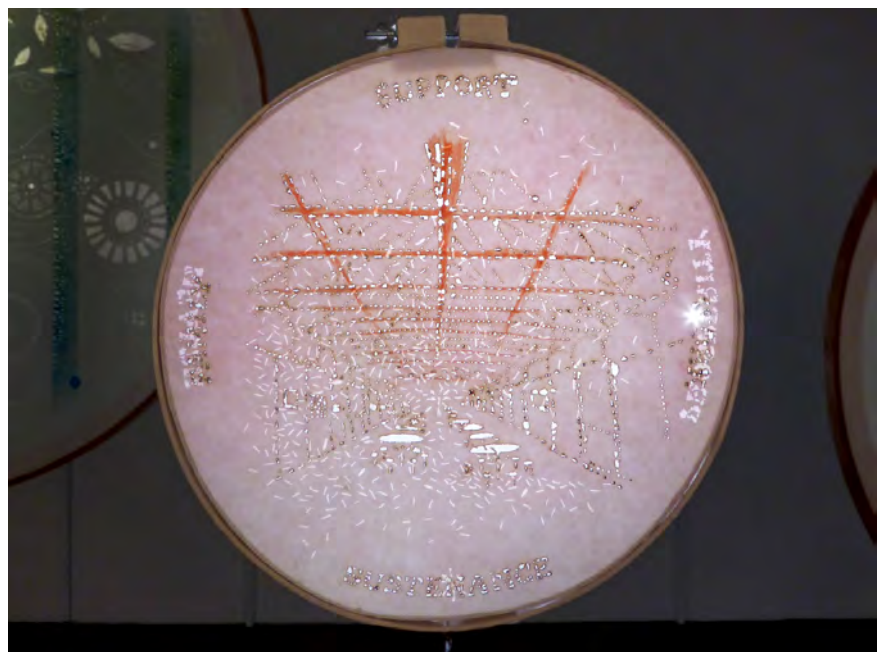
\$21,000.00

Clockwork Moon (Time Waits for No Migrant Man)

Nicola Anthony

Ink and incense-burned drawing on Korean paper, embroidery hoops, light. 48 x 48 cm

\$9,000.00





The Cocoon of the Present

Ink and incense-burned drawing on Korean paper, embroidery hoops, light.

100 x 100 cm, \$21,000.00

The Fragility of Time, Ancestors & Eternity

Ink and incense-burned drawing on Korean paper, embroidery hoops, light.

80 x 80 cm, \$16,000.00



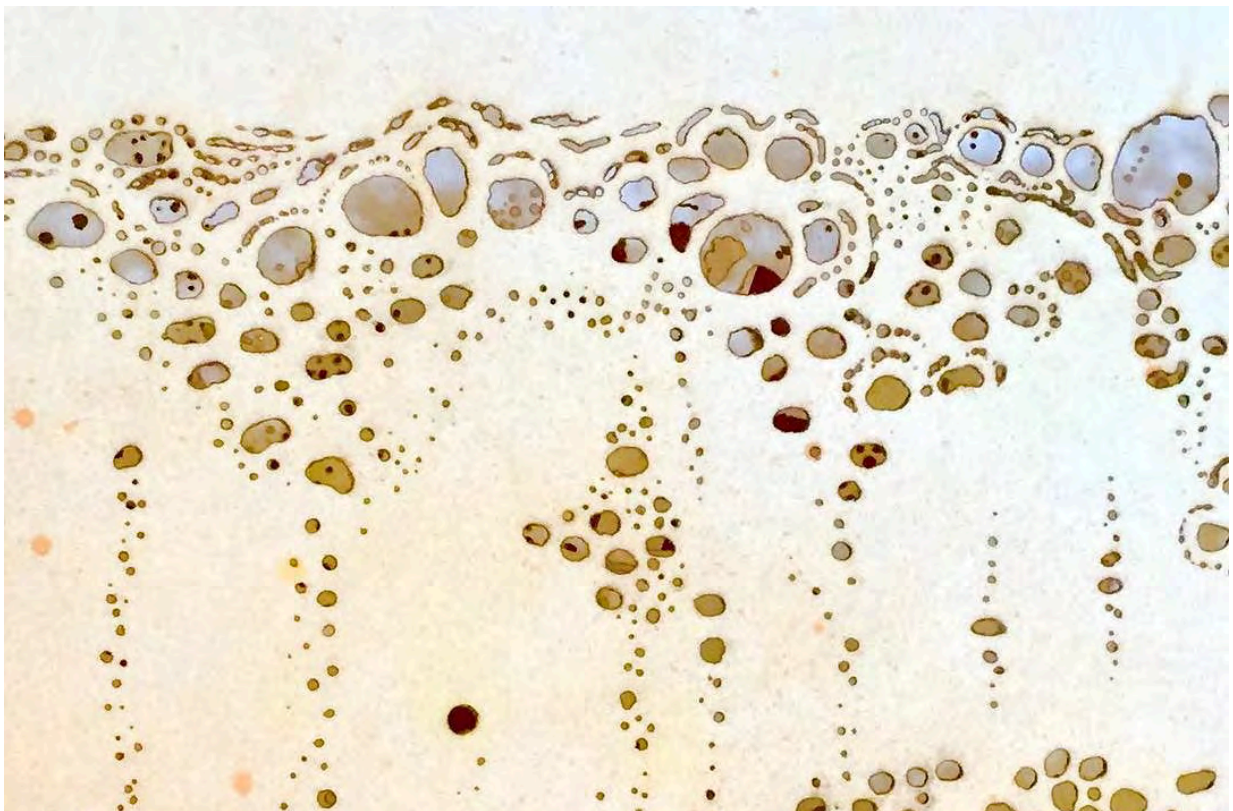


Clockwork Moon (The Impossibility of Living in the Moment)

Ink and incense-burned drawing on Korean paper, embroidery hoops, light

Framed: 48 x 48 cm

\$9,000.00

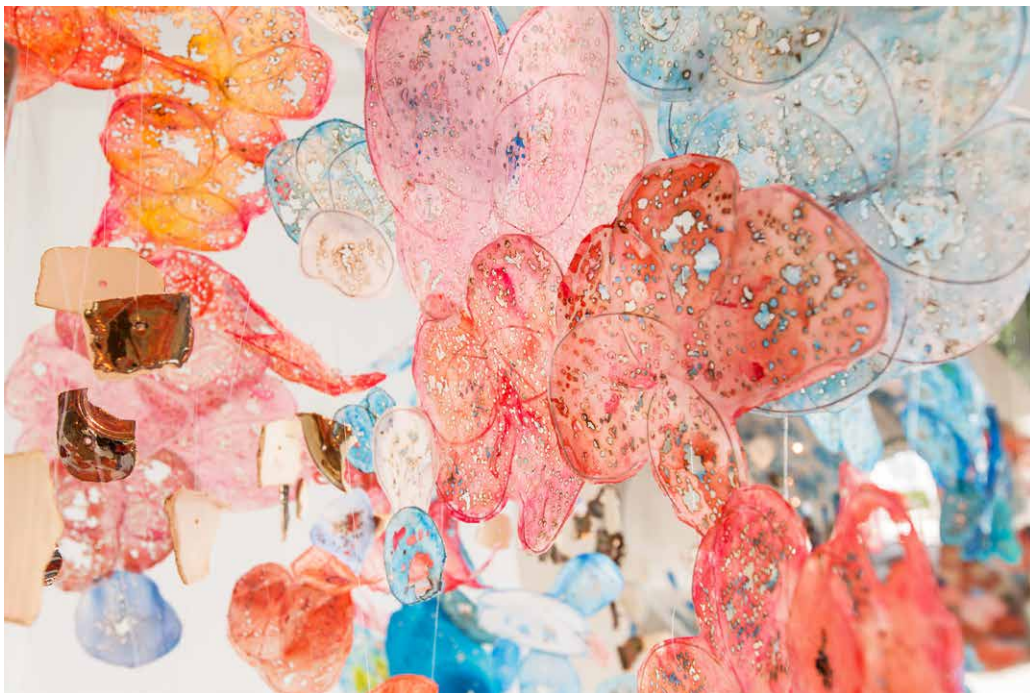


Artist's Biography

NICOLA ANTHONY

Nicola's was recently invited to have her museum solo exhibition at **Singapore Art Museum**. This year she has been shortlisted for the prestigious **Sovereign Asian Art Prize**, she has had artwork travel to Malaysia for the **Kuala Lumpur Art Biennale** at the **National Art Museum**, as well as been invited to collaborate in Mischa Kuball's exhibition at the **Jewish Museum Berlin**.

Nicola also creates large scale installations and public sculptures. Her latest were commissioned for Singapore Art Museum, **Facebook's Asia Headquarters**, and public spaces at **Marina Bay** and **Sentosa Island**. Around the world Nicola has exhibited at the **Serpentine Gallery Project Space** (London), the **Orange County Center for Contemporary Art** (USA), **Shinjuku Creators Fiesta** (Tokyo), & featured in shows around Asia, USA and Europe. Her artwork has received sponsorship from **Tate Britain**, & been exhibited in **Tate Modern's** 'No Soul for Sale'.



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www.intersections.com.sg



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