

Press Release

Isobel Williams
Back to Life
VI, VII
29.05-28.06.2015

So he went into PC World in 1998 and asked if the laptop had a built-in modem. 'Yes, it does.'

He bought it on the understanding that he could return it if it didn't have a built-in modem, paid a £50 deposit and signed a consumer credit agreement to cover the balance.

The laptop did not have a built-in modem, and the agreement had very small print.

The salesperson now vanishes from the story, leaving a 16-year wake of costly litigation and a judge in Scotland asking: 'What is a credit reference agency?'

Mr. Durkin returned the laptop and felt he should not have to pay for something he no longer owned but his credit rating was trashed.

Today the bench exudes energy, led by a brightly fascinated Lady Hale. Amid discussion of the doctrine of *confusio*, I meander down memory lane.

There was the time the London Electricity Board broke into my flat and changed the locks because they mistook it for the flat upstairs, without an apology or new keys. The time that the Nationwide lost the deeds to my home.

And the time the Royal Bank of Scotland mysteriously changed the payee for my mortgage standing order. When I found out, having been put on the danger list by my mortgagee, I rang someone at RBS. 'We were wondering when you'd get in touch,' he sniggered, as if I'd been the subject of a bet.

None of these is analogous to the credit agreement issue, but I am lamenting those modem moments we all share, which could be avoided if someone gave a toss.

In court today, a tourist couple shove me half off the end of the bench by plonking themselves down in a space meant for one. As I hang on to my restricted perch I think on paper of the Nationwide some decades ago, initially refusing me a mortgage on the stated grounds that I was a single woman, not a couple.

'I am financially entitled to a mortgage,' I snapped. 'But ethically?' he sneered.

Children, that's the way things were. I was thought to be not a bad debt, but a morally undeserving one: those were the days when mortgages were not being thrust at consumers.

Every time I pass a PC World, Pavlovian conditioning evokes a scene from *The West Wing* in which CJ warns an erring colleague: 'I'm going to shove a motherboard so far up your ass.'

Today hasn't helped. More pictures if you scroll down.

Modified blogpost, 'Supreme Court Art: Risky Credit,' <http://isobelwilliams.blogspot.co.uk>. Posted on 29 January 2014

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Isobel Williams, (b. 1954, Woking, England) is a British artist and blogger committed to *live drawing*. Williams, draws at public gatherings which include Japanese rope bondage performances, the Notting Hill carnival and the Occupy London movement. When Occupy protestors were evicted she began to draw at legal appeals, with the court's permission, from the public seats of the UK Supreme Court.

There Williams, documents and loosely interprets judicial narratives, producing a flood of images that convey what Professor of Law Leslie J. Moran describes as 'an enduring obscurity' in a media age which demands transparency, high speed, fidelity and accuracy of information.

Most recently Williams, has drawn the entire life of an exhibition, *The Violet Crab at DRAF*, an exhibition that gathers new works and old from a private collection together under the banner of cabaret. At the start of the exhibition process, her father died.

For Williams, the exhibition served as the counterpoint to a massive change in emotional life, which she observed through a filter of mourning. She describes the exhibition venue as a place to go to filled with color and life—a place for the processing of emotions.

In *Back to Life*, we have the pleasure of presenting this un-edited collection of 160 works on paper, originally conceived as exhibition documentation, in their entirety.

Williams, lives and works in London, where she regularly organizes house concerts of chamber music in her Notting Hill home. In June she will give a talk at Lincoln's Inn, which has one of the largest collections of legal portraits in the U.K. Williams, maintains the blog *Drawing from an Uncomfortable Position*, and will be sitting in the front row at the courthouse while in Oslo.

"Back to Life," on view from 29.05 – 28.06.2015 will open with a preview at Tordenskiolds gate 12, Oslo N-0160, on May 29th from 19:00-21:00.

For questions about the exhibition or the artist please contact Esperanza Rosales: +47 902 798 62

"Back to Life" is supported by Kulturrådet.



KULTURRÅDET
Arts Council
Norway

NEXT

LISTE

Basel, Switzerland
Booth 1/1/1
16.06-21.06.2015

List of Works

1. Isobel Williams, *Nana* by Niki de Saint Phalle. It was dark in the box, 2015
Ink on paper
38x28cm
2. Isobel Williams, By Emily Young's onyx *Archangel I*, Dan Munn sticks my drawing of *Nana* on the wall for the camera, 2015
Ink, watercolour and Conté stick on paper
28x38cm
3. Isobel Williams, James flexes under Cindy Sherman's *Untitled, #341*, 2015
Ink and watercolour on paper
38x28cm
4. Isobel Williams, Cardboard cut-out of model wearing dress from Edeline Lee's autumn-winter collection; Andy Warhol's *Head of Boy with Fingers and Heart at Lips*. No time to draw Luke Leitch, fashion journalism's Mr Handsome, who's being shown around, 2015
Ink on paper
42x30cm
5. Isobel Williams, Allison Katz's untitled acrylic sniffs *Untitled Blue Couple* by William N. Copley, 2015
Ink on paper
30x42cm
6. Isobel Williams, Assembling *Bebe grand for the Violet Crab (Vetiver at All times, Vetiver in All Rooms)* by Than Hussein Clark. Not too bangy for something off eBay. Some people don't understand that grand pianos are easier to move than uprights because the legs come off, 2015
Ink and Conté stick on paper
28x38cm
7. Isobel Williams, Visitors looking to connect, 2015
Ink on paper
30x42cm
8. Isobel Williams, Student groups come to look around, 2015
Ink on paper
30x42cm
9. Isobel Williams, At times the queue for the lavatory is 25-strong, 2015
Ink on paper
42x30cm
10. Isobel Williams, Visitors behind Emily Young's *Archangel I* and Than Hussein Clark's *Cancellati on-Microphone* incorporating a carved-up Joseph Hoffman Cabaret Fledermaus chair. He likes rich ingredients, 2015
Ink on paper
30x42cm
11. Isobel Williams, Than Hussein Clark chalking sailors on his slate screen *Fleet's In! (For YSL)*. He rubs out and re-draws, 2015
Ink on paper
30x42cm
12. Isobel Williams, Than Hussein Clark chalking sailors on his slate screen *Fleet's In! (For YSL)*. His buttocks bid to escape from his prison-slouch jeans, 2015
Ink on paper
30x42cm

13. Isobel Williams, Ayumi LaNoire does a slow dance of love and rejection on Than Hussein Clark's *The Lambertucci Pole*, electroplated steel coloured to look gold, 2015

Ink and watercolour on paper

38x28cm

14. Isobel Williams, Ayumi LaNoire is wearing a flowered kimono and high heels, 2015

Ink and watercolour on paper

38x28cm

15. Isobel Williams, Ayumi LaNoire's black shiny hair is piled up and transfixed with ornaments, 2015

Ink and watercolour on paper

38x28cm

16. Isobel Williams, People are transfixed by Ayumi LaNoire's pole dance which is a long way from Spearmint Rhino. I give her a crab claw, 2015

Ink and watercolour on paper

38x28cm

17. Isobel Williams, I am kneeling/crouching on the stage to draw Ayumi LaNoire. You can hear the lavatory flushing regularly, 2015

Ink and watercolour on paper

38x28cm

18. Isobel Williams, Ayumi LaNoire eats fire, acts, fights with swords, is a model, draws, dances on the pole. She has an athlete's concentration, 2015

Ink and watercolour on paper

38x28cm

19. Isobel Williams, Ayumi LaNoire has a warm, clear voice. To quote King Lear on Cordelia:

'Her voice was ever soft,

Gentle, and low, an excellent thing in woman.' 2015

Ink and watercolour on paper

42x30cm

20. Isobel Williams, I have seen muscular men without Ayumi LaNoire's core strength unable to support themselves on the pole, 2015

Ink and watercolour on paper

38x28cm

21. Isobel Williams, A crab dance before Enrico David's *Untitled*. I draw the painting and wait for the dancer to cross, 2015

Ink and watercolour on paper

30x42cm

22. Isobel Williams, Tojan Thomas-Browne and Taylor Yates crab-dancing. Why don't the fezzes fall off?, 2015

Ink on paper

38x28cm

23. Isobel Williams, Tojan Thomas-Browne and Taylor Yates crab-dance to plinkety-plunk piano improvised by Fion Pellacini, 2015

Ink on paper

38x28cm

24. Isobel Williams, Headless crab dance, 2015

Ink on paper

38x28cm

25. Isobel Williams, Tojan Thomas-Browne and Taylor Yates crab-dancing. In this cold they are lucky to have fur coats which I hope are synthetic but the coats obscure the lines of their bodies, 2015
Ink and watercolour on paper
30x42cm

26. Isobel Williams, This is my first drawing at DRAF. Harry Lawson, Benedict Goodman and Sandra Pusterhofer hang tinkly metal leaves in Charles Avery's *Untitled (Tree no 2 for the Jadindagandendar)*, 2015
Ink on paper
38x28cm

27. Isobel Williams, Than Hussein Clark (left) is interviewed by Dan Munn at the Architectural Association School of Architecture in Bloomsbury, 2015
Ink and watercolour on paper
28x38cm

28. Isobel Williams, *Warrior Head* and *Warrior Head* by Emily Young by the heads, the name given to a ship's toilet, 2015
Ink and watercolour on paper
28x38cm

29. Isobel Williams, Ayumi LaNoire on *The Lambertucci Pole*. I am defeated by all the things I didn't draw here, 2015
Ink and watercolour on paper
38x28cm

30. Isobel Williams, As I draw the crab's face I realise I am drawing a vagina; this observation is not well-received, 2015
Ink on paper
42x30cm

31. Isobel Williams, Dan Munn works diligently by Than Hussein Clark's *Lonely Mountain – Fear of Water* as Than lectures students, 2015
Ink, watercolour and Conté stick on paper
28x38cm

32. Isobel Williams, A singing teacher teaches singing at the piano and I am forbidden to draw this [shrug], 2015
Ink and watercolour on paper
30x42cm

33. Isobel Williams, Katie Louise Della-Valle, Than Hussein Clark's *The Road to Melmouth (Metamorphosis, Stages-once, twice, everyday, three times over)*, his *Cancellation-Microphone*, his assorted *Purgatory and Reservations* table/stools, Emily Young's *Archangel I*, a visitor's boat-shaped orange leather bag, visitors, 2015
Ink and watercolour on paper
30x42cm

34. Isobel Williams, Nina Russ and Bruce Esinem using purple rope and Japanese bondage ties on the legs of the gallant little sewing table which holds my art kit, 2015
Ink on paper
30x42cm

35. Isobel Williams, Before Enrico David's *Untitled* the poet CAConrad reads. *Marilyn Monroe's ambulance, lost on the way to the palace of temperament*
Ink and watercolour on paper
38x28cm

40. Isobel Williams, At the Architectural Association School of Architecture in Bloomsbury: a member of the audience, William Joys languishing on screen, Than Hussein Clark, 2015

Ink and watercolour on paper
28x38cm

41. Isobel Williams, Alex Roberts holding *The Lambertucci Pole* (Than Hussein Clark, 2015) as it is erected, 2015 [continuation of 118]

Ink on paper
35x18cm

42. Isobel Williams, Was that it? De-installing, 2015

Ink on paper
30x42cm

43. Isobel Williams, Ayumi LaNoire on *The Lambertucci Pole*, the best she has ever used, she says, 2015

Ink on paper
56x38cm

44. Isobel Williams, Ayumi LaNoire on *The Lambertucci Pole*. I am drawing with Warwickshire sheep's wool which I find on my friend Dick's farm, 2015

Ink on paper
56x38cm

45. Isobel Williams, Ayumi LaNoire drawn with Warwickshire sheep's wool retrieved from barbed wire, the ground, twigs, 2015

Ink on paper
38x56cm

46. Isobel Williams, Benedict Goodwin assembling *The Lambertucci Pole*, 2015

Ink and watercolour on paper
30x42cm

47. Isobel Williams, Enrico David's *Room for Small Head*, drill, hammer, 2015

Ink on paper
30x42cm

48. Isobel Williams, Enrico David's *Room for Small Head*, drill, hammer, prostrate woman out of the picture, 2015

Ink on paper
28x38cm

49. Isobel Williams, Ayumi LaNoire on *The Lambertucci Pole* in kimono. The opacity of acrylic ink, hmn, 2015

Ink and watercolour on paper
56x38cm

50. Isobel Williams, Ayumi LaNoire on *The Lambertucci Pole* in kimono. Have I come all this way to hear someone say, 'I'm kind of totally obsessed with Suri Cruise'?, 2015

Ink and watercolour on paper
56x38cm

51. Isobel Williams, Ayumi LaNoire on *The Lambertucci Pole* in kimono. The girls who are good at gym, funny how I talk to them now, 2015

Ink and watercolour on paper
56x38cm

52. Isobel Williams, Ayumi LaNoire on *The Lambertucci Pole* in kimono. Black ink on paper tightens the surface and pulls, 2015

Ink and watercolour on paper
30x20cm

53. Isobel Williams, Ayumi LaNoire on *The Lambertucci Pole* in hands-free mode, 2015
Ink and watercolour on paper
56x38cm
54. Isobel Williams, Looking up at Ayumi LaNoire, I'm kneeling on sheets of the *Financial Times* to protect the stage from spills and blots, 2015
Ink on paper
38x56cm
55. Isobel Williams, Ayumi LaNoire on *The Lambertucci Pole* in kimono. I have his dressing gown, 2015
Ink on paper
56x38cm
56. Isobel Williams, Ayumi LaNoire on *The Lambertucci Pole* in kimono. I have his gardening gloves, 2015
Ink on paper
56x38cm
57. Isobel Williams, Ayumi LaNoire on *The Lambertucci Pole* in kimono. I have his ties, 2015
Ink on paper
56x38cm
58. Isobel Williams, Ayumi LaNoire on *The Lambertucci Pole* in kimono. I have his shirts, 2015
Ink on paper
56x38cm
59. Isobel Williams, Ayumi LaNoire on *The Lambertucci Pole* in kimono. His straw hats were too sad to be kept, 2015
Ink on paper
56x38cm
60. Isobel Williams, After my National Gallery bag with a Leonardo reproduction on it drew a disapproving wordless stare, I had a black cloth bag made with my crab picture on it to hold my drawing paper, 2015
Ink on paper
38x28cm
61. Isobel Williams, Andre de Deines's *Marilyn in Bookshop*, Than Hussein Clark's *Cancellation Lens*, 2015
Ink on paper
38x28cm
62. Isobel Williams, Katie Louise Della-Valle cleaning grainy pastel off the keys of Than Hussein Clark's eBay piano *Bebe Grand for the Violet Crab (in the black and gold lounge, in the black and gold smoke)* with baby wipes plinkety-plink; Grayson Perry's *Attracted to Suffering*, 2015
Ink on paper and Conté stick on paper
28x38cm
63. Isobel Williams, *Perpetua* by Joana Vasconcelos, *Coloured Rose* by Cerith Wyn Evans, tool, gloves, 2015
Ink on paper
38x28cm
64. Isobel Williams, Emily Young's *Archangel I*, white painted office chair, Allison Katz's *Untitled*, a bit of Than Hussein Clark's *Purgatory and Reservations*, 2015
Ink on paper
30x42cm
65. Isobel Williams, Nicoletta Lambertucci painting the stage; bowl of paint, 2015

Ink on paper
30x42cm

66. Isobel Williams, Nicoletta Lambertucci painting the stage. She's not fat. That's her padded coat, 2015

Ink on paper
30x42cm

67. Isobel Williams, Nicoletta Lambertucci in padded coat and blue handling gloves, 2015

Ink on paper
42x30cm

68. Isobel Williams, Nicoletta Lambertucci (twice), Sandra Pusterhofer, *Lonely Mountain – Fear of Water* by Than Hussein Clark, 2015

Ink and watercolour on paper
30x42cm

69. Isobel Williams, Allison Katz's mural *Untitled* on wall, Benedict Goodwin's legs, Harry Lawson, Than Hussein Clark's *Love is Not a Feeling*, fire exit sign, 2015

Ink and watercolour on paper
38x28cm

70. Isobel Williams, Photographer Josh Redman. 'I love it! It's exactly how I feel I must look when I'm hunched in the corner like that. I even sense why I get a bit of eye strain when I'm doing that because my head is so pushed up against the eye-piece like that.' 2015

Ink on paper
38x28cm

71. Isobel Williams, De-installing. Nicoletta Lambertucci twice, Fraser Hamilton, 2015

Ink and watercolour on paper
30x42cm

72. Isobel Williams, De-installing. I can't remember where I went after this. I've lost my diary. This is the last drawing, 2015

Ink and watercolour on paper
30x42cm

73. Isobel Williams, De-installing. Fraser Hamilton, Francesco Gorni, Benedict Goodwin, I am loving my Kuretake Little Red Gift Set, 2015

Ink and watercolour on paper
30x42cm

74. Isobel Williams, Electric drill, *Screamer* by Caroline Achaintre, 2015

Ink and watercolour on paper
42x30cm

75. Isobel Williams, Scroll 1 drawn during the opening night as it pulls and unrolls unpredictably, 2015

Ink, watercolour and Conté stick on tissue roll
129x30.5cm

76. Isobel Williams, The shadow theatre behind Charles Avery's *Untitled (Tree no 2 for the Jadindagandendar)*, 2015

Ink on paper
30x42cm

77. Isobel Williams, Coated and uncoated Than Hussein Clark chalk-drawing sailors on *Fleet's In! (For YSL)*, 2015

Ink on paper
38x56cm

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78. Isobel Williams, Anja Dietmann rehearsing a song with Than Hussein Clark, 2015

Ink on paper

42x30cm

79. Isobel Williams, Julian Gayo reads a book silently. Here he is without the book. The book is by Nina Allan. The cover is painted black on Than Hussein Clark's orders, 2015

Ink on paper

38x28cm

80. Isobel Williams, Guarding the coats hung on *Prototype Coatrack (Mothers warn sons against leaving coats on the floor)* by Than Hussein Clark, 2015

Ink on paper

13x25cm

81. Isobel Williams, Nina Russ tying Ayumi LaNoire in a performance of Japanese rope bondage, 2015

Ink on paper

25x13cm

82. Isobel Williams, Ayumi LaNoire. Where is the centre of gravity?, 2015

Ink on paper

25x13cm

83. Isobel Williams, Ayumi LaNoire keeps her mask face, 2015

Ink on paper

25x13cm

84. Isobel Williams, Ayumi LaNoire in suspension. On the first night I am bound with a purple rope chest harness over my teal dress. It leaves me free to move and breathe but is good for posture and tightness is consoling. The rope has been oiled and smoked so my dress takes on a barbecue-y smell, 2015

Ink on paper

25x13cm

85. Isobel Williams, Nina Russ tying Ayumi LaNoire.

*Bist du bei mir, geh ich mit Freuden
zum Sterben und zu meiner Ruh,* 2015

Ink on paper

25x13cm

86. Isobel Williams, Matthew Dickman reading his poetry *and finally the family unassembled as we are meant to be*, 2015

Ink on paper

25x13cm

87. Isobel Williams, Than Hussein Clark and Anja Dietmann waiting to perform dressed by Osman, 2015

Ink on paper

25x13cm

88. Isobel Williams, Nina Russ tying Ayumi LaNoire with her mask face, 2015

Ink on paper

25x13cm

89. Isobel Williams, Nina Russ tying Ayumi LaNoire.

*Ach! Wie vergnügt wär so mein Ende,
es drückten deine schönen Hände
mir die getreuen Augen zu,* 2015

Ink on paper

25x13cm

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90. Isobel Williams, Ayumi LaNoire, mask face, 2015
Ink on paper
25x13cm
91. Isobel Williams, Ayumi LaNoire in suspension. *Lord of all gentleness, Lord of all calm*, 2015
Ink on paper
25x13cm
92. Isobel Williams, Than Hussein Clark's *Cancellation – Microphone* (2015) and *Cancellation Binoculars* (2015), 2015
Ink on paper
30x20cm
93. Isobel Williams, Ladders laddering and Andy Warhol's *Head of Boy with Fingers and Heart at Lips*, 2015
Ink on paper
30x20cm
94. Isobel Williams, Pianist Fion Pellacini lacing tarot reader and artist Maria Loboda into her hired golden costume, 2015
Ink and watercolour on paper
30x20cm
95. Isobel Williams, Stringy detail from Than Hussein Clark's *Java Nocturne (Above my library-whim!)*, 2015
Ink on paper
20.5x30cm
96. Isobel Williams, Ballet dancer Jean Capeille backstage waiting to perform 42 arabesques, 2015
Ink on paper
20x30cm
97. Isobel Williams, Nina Russ tying Ayumi Lanoire.
*Ombra mai fū
di vegetabile
cara ed amabile,
soave piú*, 2015
Ink on paper
25x13cm
98. Isobel Williams, Ayumi LaNoire alone, not alone, 2015
Ink on paper
25x13cm
99. Isobel Williams, Nina Russ tying Ayumi LaNoire.
*Cara ed amabile,
ombra mai fu
di vegetabile
cara ed amabile,
soave piú*, 2015
Ink on paper
25x13cm
100. Isobel Williams, Nina Russ tying Ayumi LaNoire. *and He shall gather the lambs with His arm, and carry them in His bosom, and gently lead those that are with young*, 2015
Ink on paper
25x13cm
101. Isobel Williams, Seiriol Davies at the out-of-sight eBay piano, 2015
Ink on paper

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25x13cm

102. Isobel Williams, 'Mouth,' says Nina Russ. Ayumi LaNoire opens her mouth so that the purple ribbon can be pulled out, 2015

Ink on paper
13x25cm

103. Isobel Williams, Ayumi LaNoire's arms tied, 2015

Ink on paper
13x25cm

104. Isobel Williams, Nina Russ tying Ayumi LaNoire. *He shall feed His flock like a shepherd*, 2015

Ink on paper
13x25cm

105. Isobel Williams, Ayumi LaNoire waits alone on an empty stage in a white bodysuit covering her head, 2015

Ink on paper
13x25cm

106. Isobel Williams, Ayumi LaNoire in suspension. *Whose voice is contentment, whose presence is balm*, 2015

Ink on paper
25x13cm

107. Isobel Williams, Ayumi LaNoire and Nina Russ. *Come unto Him, all ye that labour*, 2015

Ink on paper
25x13cm

108. Isobel Williams, Cabaret audience.

*Come unto Him that are heavy laden, and
He will give you rest*, 2015

Ink on paper
25x13cm

109. Isobel Williams, Ayumi LaNoire in suspension. 'That's my hair,' she says, 2015

Ink on paper
25x13cm

110. Isobel Williams, Ayumi LaNoire on *The Lambertucci Pole*. *Be there at our sleeping, and give us, we pray*, 2015

Ink and watercolour on paper
56x38cm

111. Isobel Williams, Ayumi LaNoire on *The Lambertucci Pole*. *Your peace in our hearts, Lord, at the end of the day*, 2015

Ink and watercolour on paper
56x38cm

112. Isobel Williams, Javier Aparicio swings on the bamboo bondage pole unforeseen by Pipilotti Rist who imagined the performance, 2015

Ink on paper
56x38cm

113. Isobel Williams, Javier Aparicio as imagined by Pipilotti Rist whose song is the soundtrack, recorded by Saadet Türköz, 2015

Ink on paper
38x56cm

114. Isobel Williams, Ayumi LaNoire on *The Lambertucci Pole*. The *Financial Times* is the best newspaper for protecting the floor because of its superior absorbency; its gentle flesh colour does not distract, 2015

Ink on paper

56x38cm

115. Isobel Williams, Maria Loboda reads tarot by Charles Avery's *Untitled (Tree no 2 for the Jadindagandendar)*. I pick a card. Judgement. The dead awake. I'm preoccupied with the past and need to adjust for the future, 2015

Ink and watercolour on paper

42x30cm

116. Isobel Williams, Ayumi LaNoire on *The Lambertucci Pole* blotted with the *Financial Times*, 2015

Ink and watercolour on paper

56x38cm

117. Isobel Williams, Javier Aparicio beginning the striptease. I'm left-handed so I draw a progression from right to left, 2015

Ink on paper

38x56cm

118. Isobel Williams, Installing *The Lambertucci Pole* – Benedict Goodman, Alex Roberts, Sandra Pusterhofer, 2015 [continuation of 41]

Ink on paper

35x18cm

119. Isobel Williams, Javier Aparicio waiting on the carpet to kiss Adam Christensen, 2015

Ink on paper

42x30cm

120. Isobel Williams, Ayumi LaNoire on *The Lambertucci Pole* drawn with Warwickshire sheep's wool cleaned of rabbit droppings, 2015

Ink and watercolour on paper

56x38cm

122. Isobel Williams, *It may be winter outside but in my heart it's spring* – Adam Christensen accompanying himself on the accordion, 2015

Ink on paper

42x30cm

123. Isobel Williams, Backstage: Fion Pellacini, Emily Young's *Lapis Lazuli Girl*, Julian Opie's *Blue*, 2015

Ink and watercolour on paper

38x28cm

124. Isobel Williams, Forty-two arabesques: Jean Capeille dancing to Minkus, 2015

Ink and watercolour on paper

30x42cm

125. Isobel Williams, Ayumi LaNoire on *The Lambertucci Pole*.

Good-night; ensured release,

Imperishable peace,

Have these for yours, 2015

Ink and watercolour on paper

38x28cm

126. Isobel Williams, Ayumi LaNoire on *The Lambertucci Pole*.

While sea abides, and land,

And earth's foundations stand,

And heaven endures, 2015

Ink and watercolour on paper
38x28cm

127. Isobel Williams, Forty-two arabesques: Jean Capeille dancing to Minkus.
*When earth's foundations flee,
Nor sky nor land nor sea
At all is found, 2015*

Ink on paper
30x42cm

128. Isobel Williams, Forty-two arabesques: Jean Capeille dancing to Minkus
*Content you, let them burn:
It is not your concern;
Sleep on, sleep sound, 2015*

Ink on paper
28x38cm

129. Isobel Williams, Forty-two arabesques: Jean Capeille dancing to Minkus.
Lord of all hopefulness, Lord of all joy, 2015

Ink on paper
30x42cm

130. Isobel Williams, Scroll 2, 2015
Ink, watercolour and Conté stick on tissue roll
30.5x150cm

133. Isobel Williams, Tojan Thomas-Browne and Taylor Yates crab-dance drawn with Warwickshire sheep's wool. I washed out most of the lanolin, 2015

Ink on paper
30x42cm

134. Isobel Williams, Tojan Thomas-Browne and Taylor Yates crab-dance drawn with Warwickshire sheep's wool. It is creamy-yellow-grey, no longer tacky, 2015

Ink on paper
30x42cm

136. Isobel Williams, Tojan Thomas-Browne and Taylor Yates crab-dance. Isobel Williams,
Whose trust, ever childlike, no cares could destroy, 2015

Ink on paper
42x30cm

137. Isobel Williams, Tojan Thomas-Browne and Taylor Yates crab-dance. Isobel Williams,
Be there at our waking, and give us, we pray, 2015

Ink on paper
38x56cm

138. Isobel Williams, Tojan Thomas-Browne and Taylor Yates crab-dance
Your bliss in our hearts, Lord, at the break of the day, 2015

Ink on paper
38x56cm

139. Isobel Williams, Crab dance. *Lord of all eagerness, Lord of all faith, 2015*

Ink and watercolour on paper
34x29cm

140. Isobel Williams, Tojan Thomas-Browne and Taylor Yates crab-dance. *Whose strong hands were skilled at the plane and the lathe, 2015*

Ink and watercolour on paper
31x28.5cm

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141. Isobel Williams, *Be there at our labours, and give us, we pray*, 2015
Ink on paper
42x30cm
142. Isobel Williams, Sarah Kaldor De Winter with Benedict Goodman in the background, 2015
Ink and Conté stick on paper
28x38cm
143. Isobel Williams, Nicoletta Lambertucci, Vincent Honoré, Than Hussein Clark and Nina Russ discussing the Japanese rope bondage performance to come, 2015
Ink on paper
30x42cm
144. Isobel Williams, Than Hussein Clark, pensive, 2015
Ink on paper
42x30cm
145. Isobel Williams, James, *Female Torso* by Paul Wunderlich, *Untitled #504* by Cindy Sherman, 2015
Ink and watercolour on paper
38x28cm
147. Isobel Williams, Javier Aparicio. *Your strength in our hearts, Lord, at the noon of the day*, 2015
Ink on paper
28x38cm
148. Isobel Williams, Javier Aparicio, alive, 2015
Ink on paper
28x38cm
149. Isobel Williams, Audience, Allison Katz's untitled acrylic. *For He is meek and lowly of heart, and ye shall find rest unto your souls*, 2015
Ink and watercolour on paper
32x40cm
150. Isobel Williams, Javier Aparicio swinging from the bondage bamboo pole, 2015
Ink on paper
28x38cm
151. Isobel Williams, Javier Aparicio. *Lord of all kindness, Lord of all grace*, 2015
Ink on paper
28x38cm
152. Isobel Williams, Audience; Matthew McLean writing for *Frieze*. 'Isobel Williams, silently sketched members of the crowd (an experience I was surprised to find, once her pinched gaze turned to me, totally unsettling),' 2015
Ink on paper
30x42cm
153. Isobel Williams, Ayumi LaNoire on *The Lambertucci Pole*. *Your hands swift to welcome, your arms to embrace*, 2015
Ink and watercolour on paper
38x28cm
154. Isobel Williams, The audience. *Take His yoke upon you, and learn of Him*, 2015
Ink on paper
38x28cm
155. Isobel Williams, She tried to stifle her silent, shoulder-shaking laughter when she saw I was drawing her. I wanted to tell her it was OK, 2015 [reverse of 168]

Ink on paper
38x28cm

156. Isobel Williams, Javier Aparicio. *Be there at our homing, and give us, we pray*, 2015
Ink on paper
28x38cm

157. Isobel Williams, Javier Aparicio. *Your love in our hearts, Lord, at the eve of the day*, 2015
Ink on paper
30x42cm

159. Isobel Williams, Adrien Schmitt playing Minkus on the eBay piano *Bebe Grand for the Violet Crab (in the black and gold lounge, in the black and gold smoke)* by Than Hussein Clark; forty-two arabesques by Jean Capeille, 2015
Ink on paper
30x42cm

160. Isobel Williams, Chiara Fumai, false beard, 2015
Ink on paper
42x30cm

161. Isobel Williams, The audience, including Nicoletta Lambertucci's mama and papa, 2015
Ink on paper
30x42cm

162. Isobel Williams, Zhana Ivanova on my chair, Seinti Achiampong, Than Hussein Clark in the background, Vincent Honoré, Stella Bottai, 2015
Ink on paper
28x38cm

163. Isobel Williams, Adam Christensen sings power ballads accompanying himself on the accordion. He bought it in a car boot sale and didn't touch it for the first year, 2015
Ink on paper
38x28cm

164. Isobel Williams, Self-portrait reflected in Than Hussein Clark's *Love is Not a Feeling* with member of audience, Adam Christensen, Javier Aparicio, Adrien Schmitt, 2015
Ink on paper
38x28cm

165. Isobel Williams, Adam Christensen sitting on Fion Pellacini sitting on a chair backstage, 2015
Ink on paper
38x28cm

166. Isobel Williams, Adam Christensen. *Incredible love*, 2015
Ink on paper
42x30cm

168. Isobel Williams, Indre Serpytyte-Roberts dressed by Osman, 2015 [reverse of 155]
Ink on paper
28x38cm

170. Isobel Williams, Matthew McLean, Pierre d'Alancaise, audience member, Chiara Fumai, false beard, 2015 [detail from 130]
Ink, watercolour and Conté stick on tissue roll

171. Isobel Williams, Javier Aparicio keeps his black socks on, 2015
Ink on paper
38x28cm

VI, VII

172. Isobel Williams, Celia Hempton in motorcycle leathers; Marco Scuri, 2015 [detail from 130]
Ink, watercolour and Conté stick on tissue roll