

Longspring

Luigi Zuccheri

Sara Knowland

Andrei Pokrovskii

06/09 - 03/10/2025

Longspring refers to a landscape in transition, to the harvest season that spans the works in the exhibition. While it exudes a sense of rural bliss and seasonal cycles, something feels amiss: a tension and alienation creep into the familiar horizon, as the hierarchy between man and nature is reversed.

Among the artists, Luigi Zuccheri emerges with an original pictorial idiom shaped in defiance of his conservative surroundings. Zuccheri's paintings depict small figures engaged in busy rural existence, while the surrounding nature becomes enlarged and disturbingly present. A cabbage rises monumentally from the ground with a farmer standing next to it, barely more than a passer-by, accompanied by snails that reach up to his hips. The proportions are distorted and the perspective is unstable, reducing man to a wandering, sometimes miserable figure in a world that pushes him back. This is not a naïve ode to the landscape, but rather a critical, often misanthropic representation in which man is relegated to the margins. Zuccheri paints this world as a stage, with compositions evoking theatrical curtains and staging, in which elements of religious iconography are replaced by animals, plants and objects.

Theatricality also resonates in the work of Andrei Pokrovskii, who explores the representation of space and the process of becoming attached to places, whether they are real, mythical or virtual. Like a stage designer, he creates closed and isolated systems of courtyards, passageways and cloisters that function as scenes in which space itself determines the action. The figures appear static and almost frozen; in *Flower Clay*. For example, three lost men stand motionless like decorative monuments among the trees. Occasionally, the trees appear to lean towards the human form, while the figures seem to turn to bark, as if the balance between man and nature has quietly been altered; an autumnal inversion that echoes the fading of seasons. In *Kennel Kid*, a lonely child sits at a dinner table, bewildered by the cutlery and the surrounding architectural emptiness. The image embodies vulnerability and alienation, showing a kinship with the visceral dimension present in the work of artists such as Roger-Edgar Gillet. Ultimately, Pokrovskii reveals that humans in his work are no longer protagonists, but mere extras within an overwhelming scenography that silently pushes them into the background.

Sara Knowland's works provide for some disruption to the visual language of the exhibition. In her practice she examines patriarchal social structures and historical visual cultures, for example through the imagery of witch hunts, moments in which femininity was suppressed, pinned down and declared a threat. In her recent works she temporarily suspends this focus, shifting instead to imagery which infers the masculine. The paintings presented here show close-ups of turkeys, symbols long linked to seasonal feasts and harvest abundance. Their grotesque, fleshy snoods, rendered in vigorous brushstrokes, appear at once phallic and unsettling. Materially and formally, Knowland pays attention to the surface tension of her paintings, in which no single element dominates another. This creates a kaleidoscopic visual language that does not strive for an unambiguous interpretation, but rather allows viewers to oscillate between revulsion and fascination, and the raw and the refined.

Text By Pieter-Jan De Paepe

Luigi Zuccheri (b. 1904, Gemona del Friuli - d. 1974, Venice). During his lifetime the artist participated in many important group exhibitions including: Venice Biennale (1950) and Museo della Permanente, Milano (1965). Posthumous solo exhibitions have been held at Sylvia Kouvali, London and Piraeus (2025 & 2024); Karma, Los Angeles and New York (2024); STANDARD (OSLO) (2023); Fondation Vincent Van Gogh (2022-2023) and in Italy at MMXX, Milan (2020); Museo Civico d'Arte, Pordenone (2014); Musei Civici di Treviso (2007); Museo di Montefalco (1982); and Galleria del Girasole, Udine (1975); Amongst others.

Sara Knowland (b.1981 Oxford) lives and works in London. She holds a BA (Hons) in Fine Art Painting from the Slade School of Fine Art, UCL, London, and a Post Graduate Diploma in Fine Art from the RA Schools, Royal Academy of Art, London. Recent solo exhibitions include *Hot Heeled and Glancing*, Carlye Packer Gallery, Los Angeles (2023); *Mostly Women*, Soft Opening, London (2019); *Dogs, Egg, Windows, Women*, Morán Morán Gallery, Los Angeles (2021); and *Deep Pile Soft Trim*, Café Gallery, Royal Academy of Art, London (2012). Recent group and two-person exhibitions include *Longspring*, ZÉRUÏ, London (2025); *Nature Morte*, The Artist Room, London (2025); *Imaginary Lines*, Daniel Katz Gallery, London (2024); *CONDO*, General Expenses, Mexico City (2024); *Brace Bracket Dash*, Torreløft, Copenhagen (2023); *Works on Paper: 100 Years*, Amanita Gallery, New York (2023); *What is it Like to be a Bat?*, ADZ Gallery, Lisbon (2022); *Apple in the Dark*, Harkawik Gallery, New York (2022); *Le Regard Luisant*, Galerie Pact, Paris (2021); *Silent Tourist*, Mackintosh Lane, London (2019); and *Bare Mountain*, Royal Academy of Art, London (2018); Amongst others.

Andrei Pokrovskii (b.1996 Moscow) lives and works in London. He holds a diploma in Graphic Arts at the Moscow State University of Printing Arts. Recent solo and duo exhibitions include *Melady* (forthcoming), Pelaires Gallery, Mallorca (2025); *Sprout*, Ribot Gallery, Milan (2024); *Two Shoes Are Not a Pair*, Arusha Gallery, London (2024); *Комовый/Cellular*, Plague Space, Krasnodar (2022); and *Monasticon Universum*, Osnova Gallery, Moscow (2021). Recent group exhibitions include *Longspring*, ZÉRUÏ, London (2025); *Chambre d'échos*, DS Galerie, Paris (2024); *Occhio Furbetto*, Galleria Acappella, Naples (2024); *Trespassing Threshold*, ZÉRUÏ, London (2024); *Prelude*, MAMA Projects, New York (2024); *The Unicorn and The Lost Kingdom*, Osnova Gallery, Moscow (2022); *Imprint*, Sector1 Gallery, Bucharest (2022); *Myths and Meetings by Chance*, Ural Vision Gallery, Ekaterinburg (2022); *Witness*, Foundation of V. Smirnov and K. Sorokin, Moscow (2021); amongst others.