

# CHRYSTEL LEBAS: REGARDING NATURE

23 JUN-5 AUG 2017

THE  
PHOTOGRAPHERS'  
GALLERY

PRINT SALES GALLERY



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Re-visiting – *Scirpus [Bolboschoenus] maritimus* – plate no. 1075 [Sea Club-rush], Arrochar, August 2012 (low tide) 56°12.342'N 4°45.038'W  
© Chrystel Lebas

Chrystel Lebas (b.1966, France) uses photography and moving image to explore and illuminate the often complex relationships between human beings and nature; her interest is in looking at how landscapes carry psychological significance and reveal concealed histories. Preferring to photograph during twilight hours, she exploits the magical effects of the particular dipped light to accentuate the 'sublime' and draw attention to our place within the natural world.

This exhibition presents work from a new series made in collaboration with The Natural History Museum, London. Lebas' series *Re-visiting* traces the steps of British botanist and ecologist Sir Edward James Salisbury (1886-1978). Equipped with a notebook, a vasculum and a camera, he travelled through the British Isles, meticulously documenting the landscape and flora on glass plates for scientific purposes.

Nearly 100 years later, Lebas was inspired to revisit both his work and route, scouring areas of Scotland, Norfolk and Devon to find the exact locations where he would have stood to take his photographs. The resulting images provide a potent visual record of the ecological change that has taken place over time.

## BIOGRAPHY

Born in France, renowned landscape photographer Chrystel Lebas (b.1966) lives and works in London. A graduate from the Royal College of Art, her photographs and films have been exhibited widely across the world, including: Victoria and Albert Museum, London; Palais des Beaux-Arts, Brussels; Le Musée de la Chasse et de la Nature, Paris; National Media Museum, Bradford; Museum of Modern and Contemporary Art Rijeka, Croatia; The Collection and Usher Gallery, Lincoln; Palais de Tokyo, Paris; The Photographers' Gallery, London; and Nichido Contemporary Arts, Tokyo.

Her works are now part of several private and public collections amongst them The Victoria and Albert Museum (London), Bibliothèque Nationale (Paris), The National Media Museum (Bradford), The Collection and Usher Gallery (Lincoln), The Citigroup Private Bank (UK), and The Wilson Center for Photography (London).

Lebas has published two monographs: *L'espace temps-Time in Space* (2003) that received a British Book Design and Production Award 2004 and was included in the *Rencontres d'Arles Book Award Exhibition* in the same year. Also exhibited in *Arles Between Dog and Wolf* (2006). She has also contributed to numerous Photography and Visual Arts journals: Photographs and article in *Camera Austria*, *Exit*, *Portfolio Catalogue*.

Chrystel Lebas is currently Associate Lecturer at the University of the Arts, London and Adjunct Assistant Professor at Richmond the American International University in London.

## EXHIBITIONS

### SOLO SHOWS

- 2016-17 'Regarding Nature: Chrystel Lebas' Huis Marseille, Museum for Photography, Amsterdam, The Netherlands
- 2011 'Conversations on Nature: Chrystel Lebas & Silvia Potocki' Museum of Modern and Contemporary Art, Rijeka, Croatia
- 2010 'Chrystel Lebas, Etudes Bel-Val', Salle de l'animal contemporain, Musée de la Chasse et de la Nature, Paris
- 2010 'Between Dog and Wolf', Witzgenhausen Gallery, Amsterdam, The Netherlands & New York
- 2008 'Blue Hour', film screening at the Musée de la Chasse et de la Nature, Paris

### GROUP SHOWS

- 2016-17 'The View From Here: Landscape Photography at the National Galleries of Scotland' The Scottish National Portrait Gallery, Edinburgh, UK
- 2015 'Landscapes', The Photographers Gallery, London, UK
- 2014 'Light Touch', curated by Liz Wells, Maryland Art Space, International Pier of the Baltimore Washington Airport, Baltimore, US
- 2012 'Sense of Place, European Landscape Photography', Palais des Beaux-Arts, Brussels
- 2011 'The Charter of the Forest', The Collection and Usher Gallery, Lincoln
- 2011 'Scope: New Photographic Practices', The Visual Art Center, Tsinghua University, China
- 2010 'Andy Harper, Minjung Kim and Chrystel Lebas', Galerie Morgen, Berlin
- 2009-10 HHA/Christie's Garden of the Year Award Photographic Exhibition, Christies King's Street, London and touring at Blenheim Palace.

## SELECTED PRESS

FINANCIAL TIMES  
25 Nov 2016

The image shows the top portion of a Financial Times article page. At the top left, there is a hamburger menu icon and a search icon. The 'FINANCIAL TIMES' logo is centered at the top. Below the logo is a navigation bar with links for HOME, WORLD, UK, COMPANIES, MARKETS, OPINION, WORK & CAREERS, and LIFE & ARTS. The main content area features the text 'FT Magazine' followed by a '+ Add to myFT' button. The article title 'Chrystel Lebas photographs the British landscape' is prominently displayed in a large serif font. Below the title is a sub-headline: 'Following in the footsteps of Edward James Salisbury, the French photographer reveals the changes wrought by climate and man'.

The French photographer Chrystel Lebas spent the first 10 years of her life in Sérignan-du-Comtat, a village in the Vaucluse in south-eastern France. To the north the village is bordered by scrubland and pine forest, and during her childhood, first with her mother and then on trips with her school, she had begun to study the life of the forest and make her first “histoires naturelles”. From Paris, her interest in theatre design took her to Poland, the Czech Republic and then to London, but her love of the natural world never left her.

At the end of the 1990s, after a masters degree at the Royal College of Art, she began to photograph the natural landscape. Working in colour, she preferred to work at night, or at twilight — what the French call *l’heure bleu* — when the world becomes more mysterious and yet, if one can capture it, reveals itself anew. “I was fascinated by night itself, by the absence of light and the impossibility of photographing,” Lebas told Nanda van den Berg, the director of the Huis Marseille in Amsterdam, where an exhibition of her most recent work opens next month. “I was interested in challenging how I used the cameras, but also challenging the landscape.” For this latest project, however, the challenge was set by the landscape and its past.

In 2006, her work was included in an exhibition at the Victoria and Albert Museum in London, *Twilight: Photography in the Magic Hour*. Meanwhile, over the road at the Natural History Museum, Dr Mark Spencer, senior curator of the British and Irish Herbarium, was about to investigate an unidentified archive of some 1,400 glass negatives, mostly of landscape views of various parts of the British Isles as well as close-up plant studies. Introduced by Bergit Arends, the former curator of contemporary art at the Natural History Museum, Lebas and Spencer began to work together. Lebas printed up some of the photographic plates and, with Arends’s help, the identity of the photographer was finally discovered.

Sir Edward James Salisbury, born in 1886, was a British botanist who became the director of Kew Gardens. He had made early studies of the relation of plants to their natural surroundings.



Re-visiting Colonisation of boulder by Mosses & Oxalis acetosella, E.J.S/1928. Plate n°1254, Arrochar, May 2012. 56°13.041' N 4°44.146' W © Chrystel Lebas

Between about 1907 and 1938, armed with a camera and a notebook, Salisbury had worked in four geographical areas: Arrochar, in Argyll and Bute, south-west Scotland, now part of the Loch Lomond and The Trossachs National Park; Rothiemurchus Forest, an estate in the Highlands near Aviemore; Culbin Sands, a long spit of sand along the southern shore of the Moray Firth; and Blakeney Point in Norfolk, where as a student Salisbury had made a study of the vegetation, and which is now a nature reserve.

In 2011, Lebas set off in Salisbury's footsteps. Using both a medium-format and a panoramic camera, and with GPS to help her establish the same locations, she focused, as he had, on three subject areas: habitat, locality and specimens. Comparative study is one of photography's most valuable uses and the significance of Lebas' project is gradually being realised.



Edward James Salisbury. From box 1250-1258-Arrochar 1928. Colonisation of boulder. 4 Mosses & Oxalis acetosella E.J.S/ 1928. Plate n°1254

In Arrochar, for example, a species of sedge that Salisbury had studied had disappeared, driven out, probably, by the construction of roads and a car park. On the hills, birch and fir trees had replaced much of the ancient woodlands. At Blakeney Point, it was possible to compare the vegetation with the analysis Salisbury had made 100 years earlier. As Spencer points out in his essay for a new book about Lebas' project, "conveying the impacts of environmental change (or 'biodiversity' in current parlance) to non-specialists is challenging".

What better way to alert them to the changes wrought by man and the climate on the landscape, than by drawing them in through these photographs to consider how fragile it has become.

'Chrystel Lebas, Regarding Nature', Huis Marseille Museum for Photography, Keizersgracht 401, Amsterdam, December 10-March 5 2017; huismarseille.nl. A book, 'Field Studies: Walking Through Landscapes and Archives', is published by Fw:Books

## SELECTED PRESS

### PHOTOMONITOR Nov 2016

# Photomonitor:

Listings / Reviews / Interviews / **Essays** / Portfolio  
Auctions / Collections / Books / Talks

Essays: > [The evolving relationship between an artist and the landscape in the work of Chrystel Lebas](#)

Camilla Brown / The evolving relationship between an artist and the landscape in the work of Chrystel Lebas  
September 2016

Chrystel Lebas's main and recurrent subject for her work has been nature and the landscape. In her series Abyss (2003-6), The Wait (2007), Blue Hour (2005-6) and Presence (2008) she has produced large and immersive panoramic shots in forests and wilderness. She often works at times with limited light, such as at twilight. The movement of animals and plants are recorded because of her use of long exposure times. Working in the wilds, often on her own, she and her camera have almost become part of the landscape and her large scale prints have considered notions of the sublime and our relationship to nature.

Lebas has also worked on films projected at a large scale focussing over time on the landscape, including Blue Hour (2005) and Presence-Kupa-August (2010). Interspersed within these larger series are her forays into more detailed studies. For Natural Histories (2009-11) she made square framed images of flora and fauna in Croatia, and in Spoor (2009-11) and Animated nature (2009) she produced photograms of mummified birds and animal tracks. These works have a relationship to natural history and botanical studies and led to her most recent and ambitious new commission.

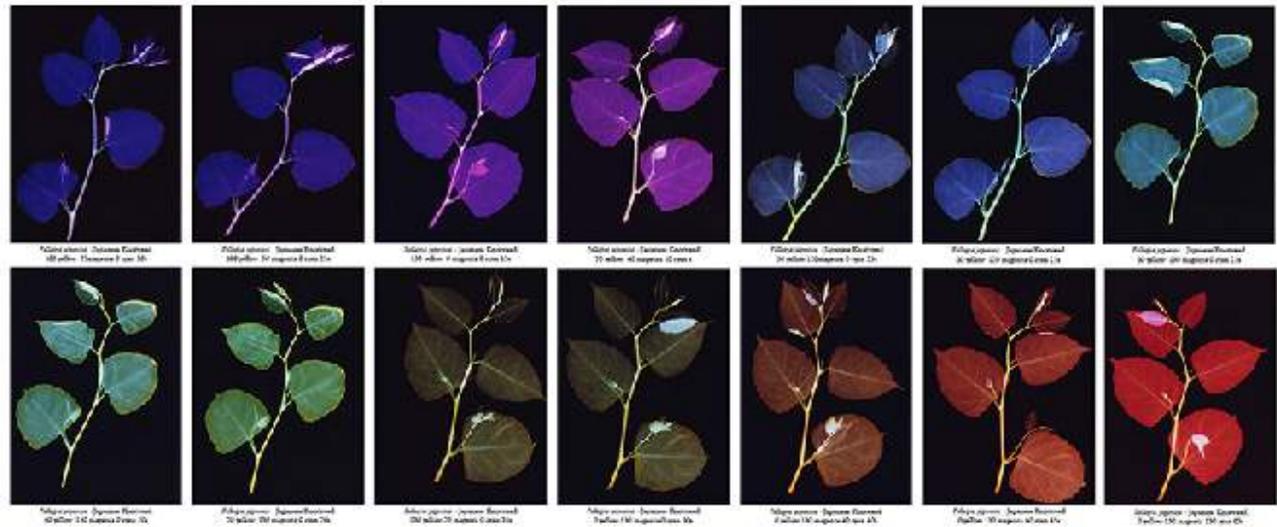
Since 2011 Lebas has been working at The Natural History Museum in London, using an unexplored collection of landscape images and field notes taken by British botanist and ecologist Sir Edward James Salisbury (1886-1978). The images record natural environments, capturing in particular botanical information in the British Isles. Lebas collaborated with Mark Spencer, curator of the British and Irish Herbarium, and Kath Castillo, biologist and botanist at the museum, to jointly trace this important collection.



Edward James Salisbury, from box 1237-1249, Aviemore.  
Loch an Eilein with Nuphar pumila, plate n°1239



Re-visiting - Loch an Eilein with Nuphar pumila & Pinus – Plate n°1239  
Aviemore, Rothiemurchus, August 2014, 57°8.749' N 3°49.010' W. © Chrystel Lebas



Japanese Knotweed  
Weeds and Aliens portraits © Chrystel Lebas

Initially she began to print positives from the glass plate negatives and then visited the locations. The scientific aim of the project was to study the impact of environmental change over the ninety-year period, as seen between the original works by Salisbury and Lebas's contemporary study. Lebas as an artist was drawn to work on this for her own reasons including an opportunity to develop themes and interests explored in earlier work. The project began by focusing on the Scottish landscape in Argyll and Bute, the Trossachs National Park and in the Cairngorms National Park. Then it extended to Blakeney Point in Norfolk where Sir E.J Salisbury observed 'a complex and dynamic coastal landscape'. Presently she is developing work in Dartmoor National Park.

Collaborating with botanists and scientists was a new and fulfilling experience for Lebas but a process that was not without its challenges. One of the first hurdles Lebas faced was pinpointing exact locations found in the earlier photographs. Lebas's ability to find and source plants and growth so similar to the original images is breathtaking to the point of being uncanny. It was no mean feat given the lack of specific information given in the original works. Yet Lebas talks of this process as being a mix of science and serendipity, combined with hours of field work on location. She was to use modern Global Positioning System to provide a permanent accurate record of locations, which appears in the titles of her work.

Salisbury used photography simply as a tool to record species. He had a purely instrumental approach and was using a fairly primitive form of camera, which had its limitations. Before photography, botanists had to be very talented illustrators or collaborate with good ones. Photography was to provide a more accessible way to get things recorded. However, the medium had its limits, not least because Salisbury was working with black and white photography, missing all the information a colour image would record. It is surprising how atmospheric and artisan his photographs appear from a contemporary perspective. Perhaps this is in part due to a surge of contemporary artists' use of older cameras and techniques for artistic effect. Lebas uses technically advanced cameras and in her work we see much clearer and sharper images which provide a lot more information than Salisbury's original, often out-of-focus, images.

With the ninety-year time span across the projects we do notice, when work is shown side by side, time itself in these images. In Re-visiting – *Pinus silvestris* [illeg.] – Plate n°1245 we see afforestation as nascent saplings have transformed into established trees. Re-visiting – Loch an Eilein with *Nuphar pumila* & *Pinus* – Plate n°1239 presents views of the same lake taken by the photographers who have cropped and framed the scene quite differently and by doing so altered our view of the natural habitat we are looking at and our notions of beauty within it.

So much of our perspective on nature and the landscape is mediated through art and increasingly photography, that it is easy to forget how constructed and controlled photographs are, with just as much authorship as a painted scene. This point in fact was made as early as 1890 by P H Emerson stating “Instead of it being an easy thing to paint “a mere transcript of nature” we shall show it to be utterly impossible. No man can do this either by painting or photography, he can only give a translation, or impression, as Leonardo da Vinci said long ago; but he can give this impression truly or falsely.” This was in his book *Naturalistic Photography for Students of the Art*, at a time when it was presumed that artistic production was clearly gendered as a male domain. But the text does reveal how this debate between art and science and its intersection with photography is by no means new.

Through working on this project Lebas has learnt to identify species and types of plants and became immersed in a world of classification. She became interested – as explored in her photograms *Weeds* and *aliens’ portraits* – with the notion of defining species. Most well-known of these being the now feared Japanese knotweed which it is illegal to plant and come into contact with in the UK. Yet originally this plant was brought over as an exotic import. This shifting of meaning and classification over time has fascinated Lebas, and has become a thread of her new work.

This also touches on elements explored further in her film work, *The Wandering Dunes*, that questions how man-made our landscapes are. Her film work includes the voice of narrator Allen Campbell the Conservation Ranger at Culbin, who discusses the history of the Scottish landscape we see in the work. Campbell speaks about the process of dune formations which in the 1600’s threatened to subsume the local environment and would have turned the area to desert. The dunes were gradually taking over parts of the estate covering farmland and houses and so a process of afforestation began to try to prevent this. So the forests we see in the work we learn were not in fact a natural habitat of this part of the world, but imported and man-made. When viewed in the context of raging debates around the rising wave of Scottish Nationalism we start to become aware of how much our sense of national identity is linked to the rural environment. Yet nostalgia is a very subjective, and often twisted, force. With our natural environment in so much perpetual motion and change and so man-controlled we often hit moments and points where fact and fiction blur. This project enables us to reconsider what our natural habitat is and reveals how difficult it is to answer this question.

Brought together as a solo exhibition at the end of 2016 at Huis Marseille as well as a new publication, this project has enabled Lebas to spread her artistic wings. This ambitious new commission has allowed her to consider a range of key and fundamental questions around the relationship of photography and film to nature and the landscape, and as such it feels like a pivotal moment in her practice.



Edward James Salisbury, from box 1237-1249  
Aviemore, Culbin Sands Dunes - Plate n°1248



*The Wandering Dunes – Culbin Sands*, 2014 – (Still) Four channel  
video installation with sound © Chrystel Lebas

## SELECTED PRESS

THE GUARDIAN  
8 Oct 2006

theguardian

Art

The Observer

Now you see it ...

Haunting shadowy images chase the fading light in the V&A's exquisite new show, says Peter Conrad

### Twilight: Photography in the Magic Hour

V&A, London SW7, until 17 Dec

Although photography writes with light, it has always flirted with darkness, both excited and alarmed by the erasure of its luminous inscriptions. Some photographers are sun-worshippers: Edward Weston delighted in the searing glare of Mexico, and Man Ray preached the arrival of an 'age of light', with solarised bodies as 'oxidised residues', irradiated by photo-chemistry. Other photographers prefer the inky, inscrutable night. Bill Brandt photographed the gloom of London during the Blitz, and Brassai spied on the nocturnal perversities of Paris. They all practice a Manichean art, which captures light and seals it inside the camera's blackened chamber. Hence the appeal of dusk, which is the subject of the V&A's subtle, exquisite new exhibition: 'Twilight: Photography in the Magic Hour'.

Twilight prevaricates unsteadily between day and night; the encroachment of shadows provokes a mortal panic, but the objects that are being expunged often seem to emit a brief, dying glow. Here, on the border between two worlds, the dual allegiances of photographers pull them in opposite directions. Do they lament the loss of the sun, or worship the lunatic goddess described by Weston as 'Lady Moon'? At the V&A, we are enticed into a twilight zone, eased through a rite of passage that leads from diurnal work to nocturnal pleasure, or from alert consciousness to phantasmagoric sleep. The French call twilight 'the blue hour', so the curtained walls have the dim, sedative tint of a soothing cocktail bar; a laminated white floor suggests the lunar surface.

Each of the eight photographers on display is given a private annexe, painted dark lilac or lush velvety purple. These are their personal dark rooms, alchemical dens (as the curator Martin Barnes beautifully puts it) in which they work their transforming miracles. Sometimes the space is like a bedroom, housing the elaborate hallucinatory tableaux arranged by Gregory Crewdson. For Philip-Lorca diCorcia, it is closer to an all-night diner, a blearily bright hang-out for nighthawks. In the case of the Ukrainian photographer Boris Mikhailov, the cramped cubicle is a cell, on whose walls are pinned fugitive glimpses of social disintegration and despair in the streets of Kharkov. Mikhailov's version of the bedroom is a foul, filthy dormitory in a derelict barracks, with stained and pitted mattresses on a row of metal beds; the frost-bitten blue tone of his prints is a symptom of poverty, as miserable as the atmosphere of Picasso's 'blue period'.

DiCorcia, whose subjects are adolescent hustlers on Santa Monica Boulevard in Los Angeles, interprets twilight as a lapse into indulgence and satiety, the time when fantasy is set free. Mikhailov, however, translates twilight into Wagnerian German by calling his series *Die Dämmerung*. Wagner described the twilight of the gods, who grow old and decline into obsolescence as the shadows thicken around them. In prints that are pinned so low on the walls that you have to crouch near the floor to see them, Mikhailov looks up from puddled gutters and documents the collapse of protective walls and the subsidence of the sky itself. Chrystal Lebas, who photographs trees and shrubs that merge and coagulate at dusk, discovers an even more atavistic meaning in the time of day. Her series is entitled *Abyss*: this, according to Greek cosmology, was the gulf of indiscriminate non-being which painfully gave birth to our lighted, differentiated world. When the sun withdraws, the clogged forests of Lebas recreate that oblivious condition.

The pictorialist photographer Edward Steichen remarked in 1899 that twilight was ‘a beautiful hour’, when things ‘melt into each other’. For Lebas, whose trees condense into an impenetrable palisade as we watch, the loss of distinctness is a kind of death, not a pleasurable deliquescence. This, as Ori Gersht demonstrates in a short film made for the exhibition, is the way the world will end, in a reversion to its beginning. In Gersht’s *Big Bang*, a siren ululates and causes a vase of freeze-dried flowers to shudder and tremble; the glass splinters, the flowers fly apart, and pyrotechnics flare up to announce the expiry of the sun, engulfed all over again by the primal murk.

Elsewhere a valiant battle goes on between darkness and light. Crewdson photographs an extra-terrestrial beam that slices through the sky and alights on a drab American suburb: the eye of God, terrifyingly capricious, chooses to focus on this nondescript patch of ground, which becomes the stage for a close encounter between heaven and earth. In Liang Yue’s photographs of Beijing, a young man with a torch gropes through a city obscured by fumes and by the storms of grit blown in from the Mongolian desert. The light here is that of the perplexed individual mind, straining to peer into a dubious future, while for American master Robert Adams the evening star, in Blake’s words, is a ‘bright torch of love’, sanctifying whatever it shines on. The Australian photographer Bill Henson sees twilight as a camouflage for shadier assignments. In the darkness of Henson’s massive prints, light leaves confidential traces like the slick track of a snail: it shines on a beer bottle that is humid with cold, it glistens on clammy flesh, and it picks out a tear in the corner of a noctambulant character’s eye. The same reflected gleam on the trunk of a eucalypt turns a tree into a gesticulating ghost.

The show justifies Barnes’s alchemical metaphor - except that, while alchemists conspired to manufacture gold, photographers prefer to create silver, as Robert Adams does when he shows how moonlight transfigures a scrappy clump of weeds. But once at least the setting sun genuinely gilds squalid reality. DiCorcia’s Texan rent-boy stares through a pane of grubby glass at the cheap pleasures he will buy for himself if he turns a trick: a greasy hamburger wrapped in a napkin, coffee in a plastic cup with the Parthenon imprinted on it, a dented jukebox storing the hits of a defunct decade. He remains excluded, locked out in the street with its noisy battery of jabbering signs. Behind him, however, the sun performs dazzling polychrome tricks as it sinks into the Pacific. It bleaches the sky above the smoggy city, and it burnishes the boy’s unkempt hair until he seems, like an angel stranded on the sidewalk, to be wearing a halo. The magic hour is a time of transition, and sometimes of transcendence.

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Re-visiting Loch Long from Glen Loin. No Plate, Arrochar, May 2012 56°14.298' N 4°43.905' W

Chromogenic print on Fujicolor crystal archive  
122 x 150 cm  
Edition of 5  
**from £3,400 + vat unframed**

Available in smaller sizes: please enquire



Re-visiting *V. vitis-idaea* on remains of Pine bole in Rothiemurchus Forest. Plate n°1365, Rothiemurchus, October 2013. 57°10.076'N 3°39.929'W

Chromogenic print on Fujicolor crystal archive  
39 x 48 cm  
Edition of 5  
**from £1,400 + vat unframed**

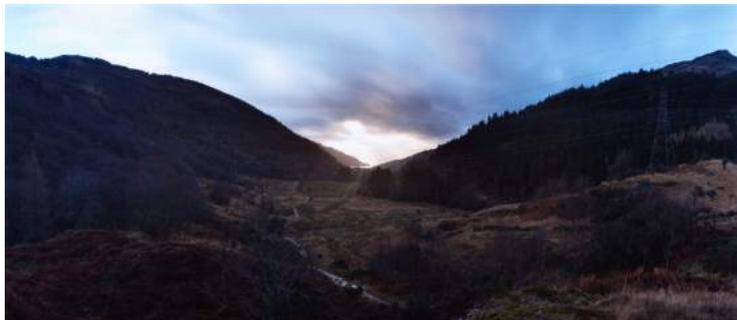
Available in other sizes: please enquire



Re-visiting *Scirpus [Bolboschoenus] maritimus*. Plate n°1075, Arrochar, August 2012 (low tide) 56°12.342'N 4°45.038'W

Chromogenic print on Fujicolor crystal archive  
125 x 300 cm  
**from £4,800 + vat unframed**

Available in other sizes: please enquire



Re-visiting Loch Long from Glen Loin. Plate n°1255, Arrochar, December 2013. 56°13.544' N 4°43.720' W

Chromogenic print on Fujicolor crystal archive  
Edition of 5  
84 x 200 cm  
**from £3,800 + vat unframed**

Available in other sizes: please enquire

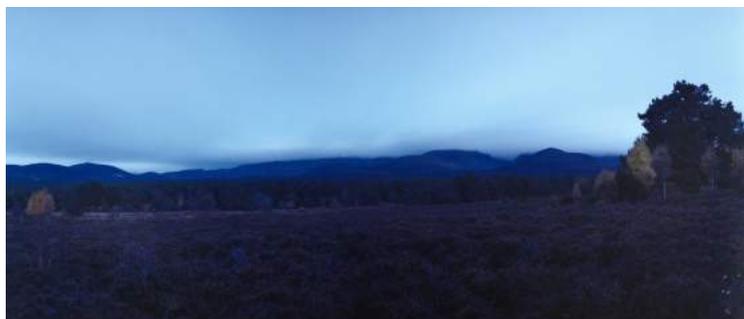
## PRICE LIST CONTINUED



Re-visiting Potamogeton polygonifolius. Plate n°1253, Arrochar, May 2014.  
56°13.413'N 4°43.808'W

Chromogenic print on Fujicolor crystal archive  
65 x 80 cm  
Edition of 5  
**from £2,400 + vat unframed**

Available in other sizes: please enquire



Re-visiting Rothiemurchus fen view. Plate n°1241, Aviemore,  
Rothiemurchus, October 2013. 57°9.527'N 3°47.467'W

Chromogenic print on Fujicolor crystal archive  
Edition of 5  
21 x 50 cm  
**from £1,400 + vat unframed**

Available in other sizes: please enquire



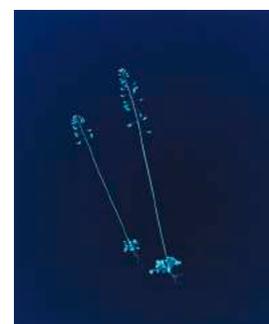
Plant Portraits or Weeds & Aliens  
studies  
*Teesdalia nudicaulis* - Shepherd's  
Cress, 130 yellow 130 magenta 0  
cyan 16s

Unique Photogram  
10 x 12"  
**£1,300 + vat unframed**



Plant Portraits or Weeds & Aliens  
studies  
*Teesdalia nudicaulis* - Shepherd's  
Cress, 130 yellow 40 magenta 0  
cyan 11s

Unique Photogram  
10 x 12"  
**£1,300 + vat unframed**



Plant Portraits or Weeds & Aliens  
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