

AMANDA WILKINSON

FRIEZE LONDON

B03 BOOTH 2026

For full details and larger images, please see the end of this document.



Ajamu X

Attirement of the Bride (after Max Ernst), 2026

Platinum Print

16 x 20 inches

Image 14 x 18 inches

1/3 + 1 AP

(AWG/AJ0055)

[View detail](#)



Ajamu X

Nyash de Iru (Ashawo), 2026

Platinum print

16 x 20 inches

Image 14 x 18 inches

1/3 + 1AP

(AWG/AJ0058)

[View detail](#)



Annie Ratti

Fox-Monk (ii), 2026

Bronze cast, stone

17,5 x 3,5 x 4 cm

(WG/ARAT00027)

[View detail](#)



Andrew Heard

Sea of Love, 1991

Acrylic, screen printing ink on canvas

200 cm diameter

(AWG0020)

[View detail](#)



Biogal

CRIP WINGS, 2024

Chair, HRT patches, sticker, wire hangers, faux silk stockings, faux fur, safety pins, diamanté
90 x 76 x 68 cm
(AWG/BIO0005)

[View detail](#)



Biogal

oe, 2024

Acid-etched looking-glass, diamanté
120 x 60 cm (two parts)
(AWG/BIO0007)

[View detail](#)



David Robilliard

Send me more cards, 1987

ink on paper
45 x 63 cm
(AWG/0007)

[View detail](#)



David Robilliard

Blue Head, 1985

Ink on paper
45 x 63 cm
(AWG/0006)

[View detail](#)



David Robilliard

Two Faces, 1987

Ink on paper
63 x 45 cm
(AWG/0005)

[View detail](#)



Derek Jarman

The Pleasures of Italy, 1983

Oil on canvas
134.6 x 101.6 x 2 cm
53 x 40 x 3/4 in
(WG/DJAR00301)

[View detail](#)



Derek Jarman
The Wanderer, 1987
 Oil and mixed media on canvas
 30,48 x 25,4 cm
 12 x 10 in
 (WG/DJAR00221)

[View detail](#)



Derek Jarman
Mirror Mirror, 1988
 Oil and mixed media on canvas
 14 x 10 in
 (WG/DJAR00166)

[View detail](#)



Derek Jarman
Blind August, 1993
 Oil on canvas
 213.5 x 213.5 cm
 84 x 84 in
 (WG/DJAR00504)

[View detail](#)



Joan Jonas
Performance Drawing from Draw Without Looking, Tate Modern, 2013
 Ink on paper
 121.5 x 152 cm
 (WG/JJON00308)

[View detail](#)



Joan Jonas
 Untitled, 2006
 Pencil and oil stick on paper
 30.2 x 40 cm
 (WG/JJON00177)

[View detail](#)



Joan Jonas
 Untitled, 2006
 Oil stick on paper
 30 x 40 cm
 (WG/JJON00175)

[View detail](#)



Joan Jonas

Untitled, 2006

Oil stick, watercolour and pencil on paper

30.3 x 40.5 cm

(WG/JJON00157)

[View detail](#)



Joan Jonas

Untitled, 2006

Oilstick on paper

30 x 43.5 cm

(WG/JJON00625)

[View detail](#)

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ANNIE RATTI
Fox-Monk (ii), 2026



Bronze cast, stone

17,5 x 3,5 x 4 cm
(WG/ARAT00027)

Image 1/5



Image 2/5



Image 3/5



Image 4/5



Image 5/5

ANDREW HEARD
Sea of Love, 1991

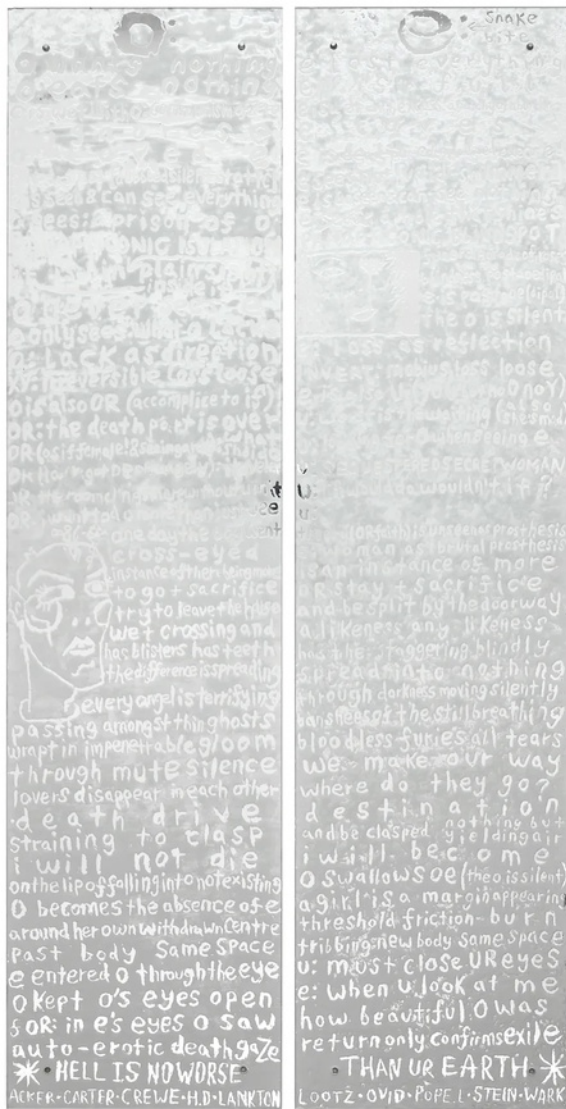


Acrylic, screen printing ink on canvas
200 cm diameter
(AWG0020)

BIOGAL
CRIP WINGS, 2024



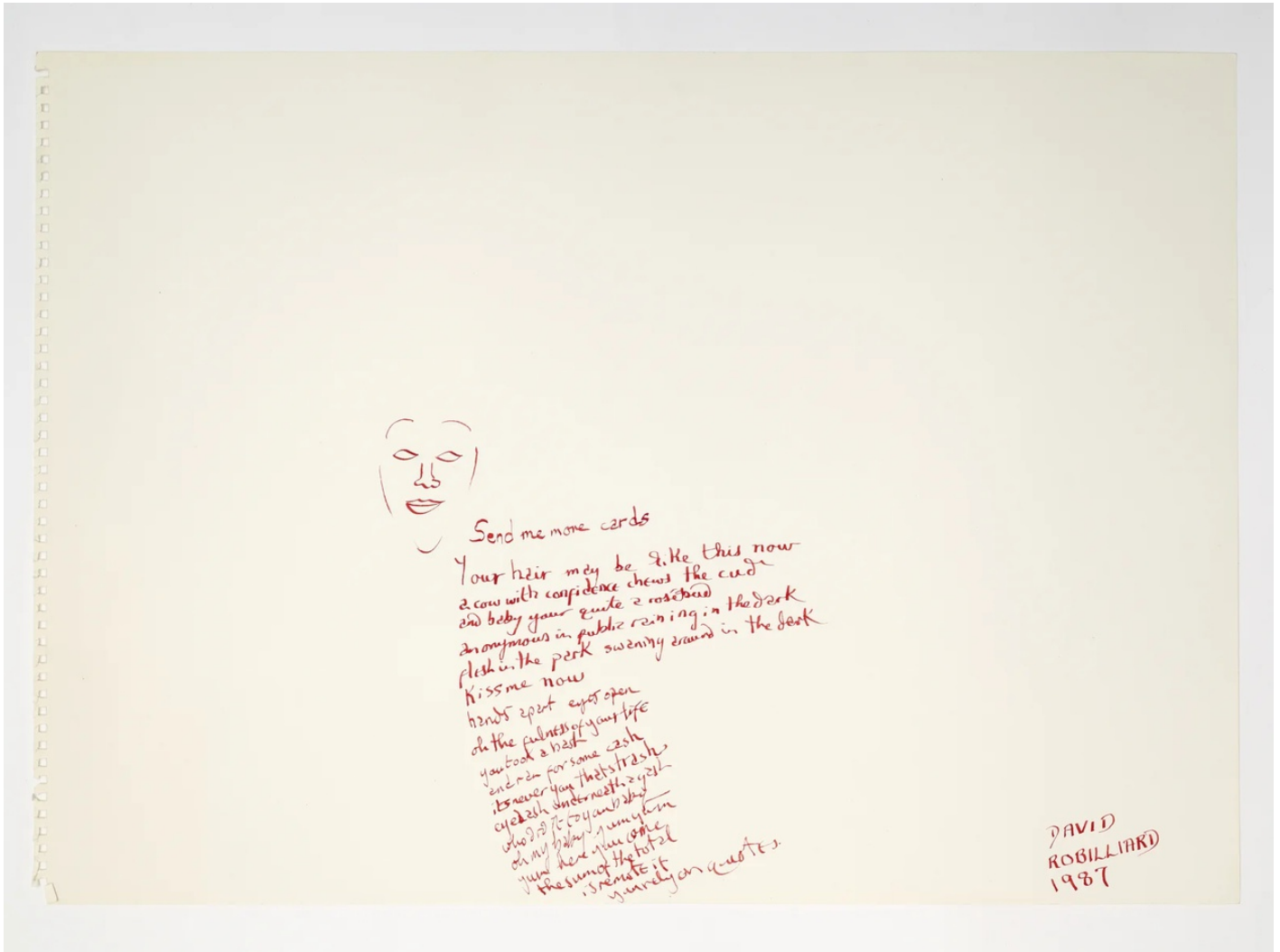
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DAVID ROBILLIARD

Send me more cards, 1987



ink on paper

45 x 63 cm

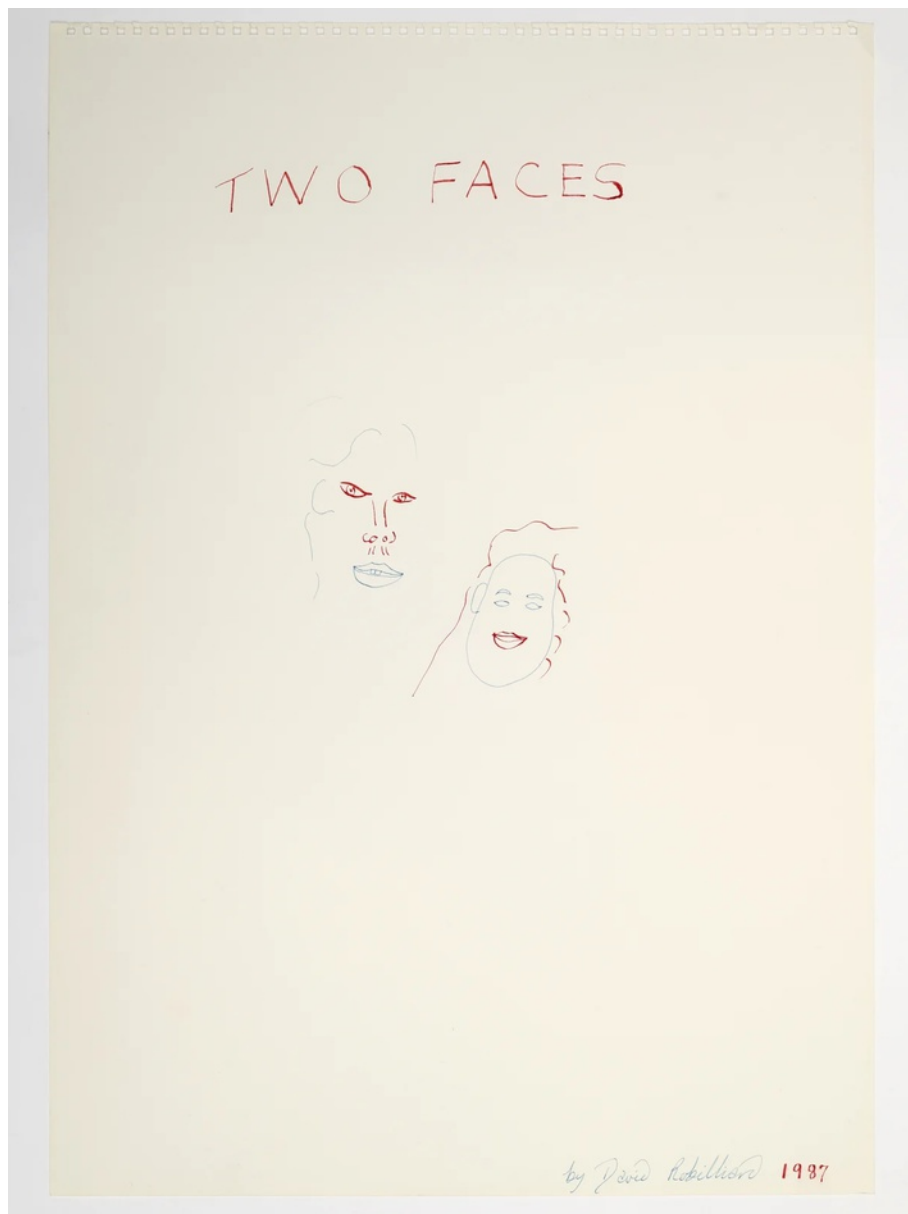
(AWG/0007)

DAVID ROBILLIARD
Blue Head, 1985



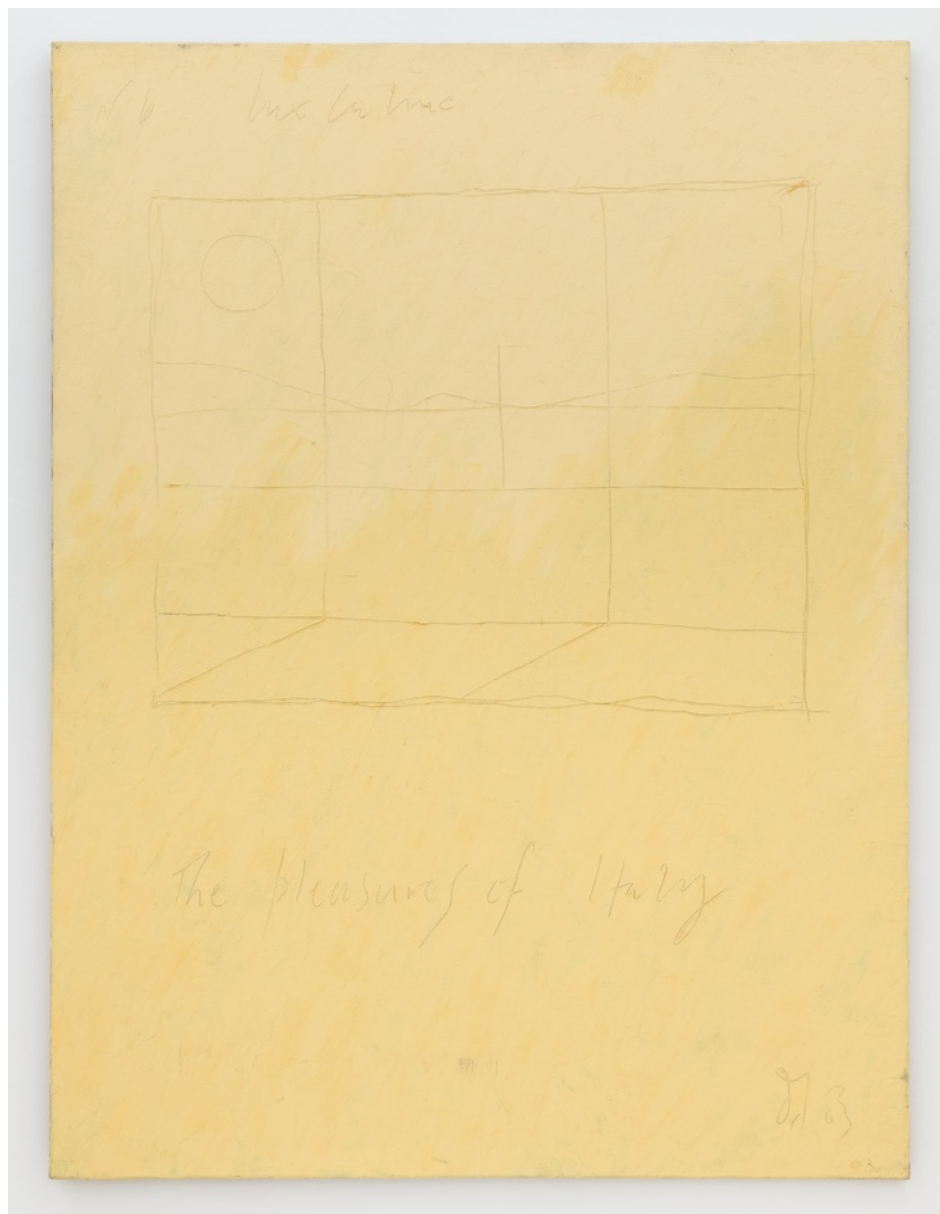
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DEREK JARMAN
The Wanderer, 1987



Oil and mixed media on canvas
30,48 x 25,4 cm
12 x 10 in
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Image 1/2



Image 2/2

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Mirror Mirror, 1988



Oil and mixed media on canvas
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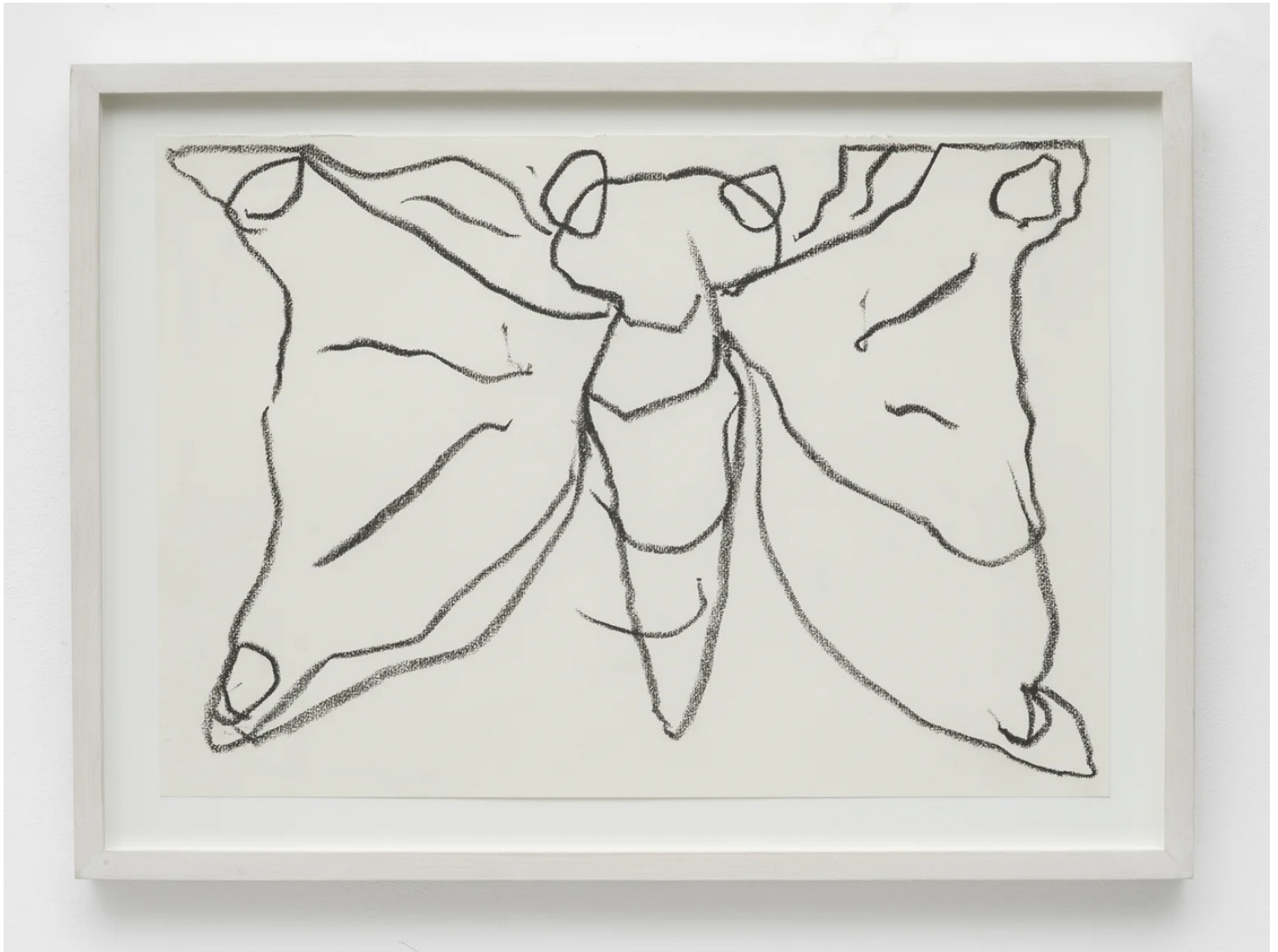
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Untitled, 2006



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30 x 43.5 cm

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Image 1/5



Image 2/5



Image 3/5



Image 4/5



Image 5/5

Derek Jarman's painting *The Pleasures of Italy*, 1983, presents a landscape drawing scored onto the surface of a yellow monochrome surface. It includes the inscription *lux, calme* after the famous painting by Matisse *Luxe, calme, et volupté*, 1904. The golden hue of Jarman's painting, like the Matisse work, exudes a sense of well-being associated with a warm climate and the pleasures of the Mediterranean. Matisse's title is drawn from a poem by Charles Baudelaire, 'Invitation to the Voyage' in which the poet seeks to lure another person to depart with him for a life of luxury, calm and sensuous gratification in the tropics. The notion of a pleasure-seeking journey may also allude to Jarman's work on the set for the opera *The Rake's Progress* directed by Ken Russell, which premiered in Florence in June 1982 for which Jarman made a golden yellow backdrop. *The Wanderer*, 1987, includes engraved text from the The Old English poem 'The Wanderer', which influenced some of his film projects. He loved the language, related to the theme of exile and copied out passages from the original Anglo-Saxon text in his diaries. Another painting from the black series, *Mirror Mirror*, 1988 alludes to Jarman's interest in alchemy, as the form of a tree emerges from a mirrored surface backed with gold leaf. Jarman's *Blind August*, 1993, was made following the release of his film *Blue* that same year. On his return from the Venice Biennale, where *Blue* was first shown, Jarman made a series of paintings using slogans scrawled across the surface of brightly coloured thick oil paint. The works were exhibited posthumously at The Whitworth Art Gallery, Manchester in an exhibition titled *Evil Queen*, 8 September - 5 November 1994. The Joan Jonas painting *Draw Without Looking*, 2013, was made in a performance of a new work at Tate Modern. The work would be performed only once, for an online audience. The live-stream was archived on Tate's website, allowing continual access to the performance from anywhere. This visual layering of textures and technologies – exemplified by the combination of her casual, handmade painting and high-tech video art – drew together elements of Jonas's past artistic works in the new medium of a live-stream performance. The group of Joan Jonas butterfly drawings were made as part of her series of works based on the life of Aby Warburg (premiered at Dia Beacon in 2005) who thought of moths and butterflies as his *Seelentierchen*—his 'little soul animals'.

The post-pop artist Andrew Heard made the painting *Sea of Love*, 1991 after seeing a 1989 film of the same name. Typical of Heard's mixing of popular imagery, he also uses an image taken from a film, the 1948 British comedy *Miranda*, as the central motif in the painting, a mermaid surrounded by ships. Is she drawing the sailors to their death, or is she motivated by desire? Heard places an image of himself in a bubble descending towards the mermaid. He is depicting the notion, quite literally, of falling in love, though the sense of danger may related to the dangers of romance during the height of the AIDS pandemic. Heard died of the virus in 1993 at the age of 34.

Heard's partner, David Robilliard (1952–1988) developed distinctive linguistic and pictorial modes of working, expressing keenly felt emotion and observations. He wrote and drew what he saw and heard in newspapers and books and bars and cafés. Robilliard produced a modest but important body of work before his premature death from an AIDS-related illness in 1988. His notebooks are housed in the Tate Britain archives. The title of Ajamu X's work *Nyash de Iru (Ashawo)*, 2026, combines the word *Nyash*, Nigerian/Ghanaian slang for the buttocks, *de Iru* which means tail and *Ashawo*, a West African pidgin slang term of Yoruban origin, used as a general insult for someone (male or female, straight or queer) perceived as promiscuous. *Attirement of the Bride (after Max Ernst)*, 2026 is a new work from the series 'my play box'. Obscuring the face, yet evoking an empowered sensual presence, these new portraits continue Ajamu X's experimentation with the photographic form as a stage for the Black queer body.

Biogal's *OE*, 2026(?), is a mirrored acid-etched adaptation of the legend of Orpheus and Eurydice assembled from a collection of artistic, cinematic and literary references such as Kathy Acker's *Eurydice in the Underworld* (1996), Angela Carter's *The Passion of New Eve* (1977), Jean Cocteau's *'Orphée'* (1950), and H.D.'s *Eurydice* (1917). *Crip Wings*, 2024, is a sculpture from a series of works using the life of a silkworm as a metaphor for the fragility of Trans identity.

Annie Ratti's *Fox-Monk*, 2026 emerges from the artist's research into the popular, mythological, and folkloric narratives featuring the fox as protagonist across vastly different cultural contexts — from Mediterranean and Scandinavian Europe to the Middle East, from East Asia to sub-Saharan Africa. Across all these traditions, the fox emerges as an archetype of cunning, freedom, and playfulness, but also as a mediating figure between different worlds, capable of subverting the rules of ordinary life. One of its most defining traits is metamorphosis: the animal knows how to disguise itself in any context in order to pursue its ends. The work is inspired by a Japanese folk tale in which a fox assumes the guise of the monk Hakuzōsu in order to persuade his nephew, a fox hunter, to abandon his practice. The fox-monk dissuades him through an erudite sermon, rich in rhetoric and historical examples, demonstrating a profound command of the human world whilst remaining intimately bound to the animal and natural realms, whose interests it seeks to protect and defend.