

FIUMANO CLASE

NICOLE WASSALL - UNICORNS ARE REAL

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



Nicole Wassall

Spirit Animals, 2023

Etching/drypoint on Somerset 100% cotton rag paper (paper recycled from an earlier work "Flying Geisha Girl")

26 x 38 cm

10 1/4 x 15 in

each

Set of 9

edition of 9

(NW50)

[View detail](#)



Nicole Wassall

Lyrebird, 2023

Etching/drypoint on Somerset 100% cotton rag paper (paper recycled from an earlier work "Flying Geisha Girl")

26 x 38 cm

10 1/4 x 15 in

edition of 9

(NW44)

[View detail](#)



Nicole Wassall

Seahorse, 2023

Etching/drypoint on Somerset 100% cotton rag paper (paper recycled from an earlier work "Flying Geisha Girl")

26 x 38 cm

10 1/4 x 15 in

edition of 9

(NW49)

[View detail](#)



Nicole Wassall

Unknown Knowns, 2023

Embossed Somerset 100% cotton rag paper (paper recycled from an earlier work "Flying Geisha Girl")

26 x 38 cm

10 1/4 x 15 in

edition of 9

(NW47)

[View detail](#)



Nicole Wassall

Monarch Butterfly, 2023

Etching/drypoint on Somerset 100% cotton rag paper (paper recycled from an earlier work "Flying Geisha Girl")

26 x 38 cm

10 1/4 x 15 in

edition of 9

(NW48)

[View detail](#)



Nicole Wassall

Imperial Woodpecker, 2023

Etching/drypoint on Somerset 100% cotton rag paper (paper recycled from an earlier work "Flying Geisha Girl")

26 x 38 cm

10 1/4 x 15 in

edition of 9

(NW46)

[View detail](#)



Nicole Wassall

Bramble Cay Melomys, 2023

Etching/drypoint on Somerset 100% cotton rag paper (paper recycled from an earlier work "Flying Geisha Girl")

26 x 38 cm

10 1/4 x 15 in

edition of 9

(NW45)

[View detail](#)



Nicole Wassall

Unknown Unknowns, 2023

Embossed Somerset 100% cotton rag paper (paper recycled from an earlier work "Flying Geisha Girl")

26 x 38 cm

10 1/4 x 15 in

edition of 9

(NW41)

[View detail](#)



Nicole Wassall

Flying Fox, 2023

Etching/drypoint on Somerset 100% cotton rag paper (paper recycled from an earlier work "Flying Geisha Girl")

26 x 38 cm

10 1/4 x 15 in

edition of 9

(NW43)

[View detail](#)



Nicole Wassall

Polar Bear, 2023

Etching/drypoint on Somerset 100% cotton rag paper (paper recycled from an earlier work "Flying Geisha Girl")

26 x 38 cm

10 1/4 x 15 in

Edition of 9

(NW42)

[View detail](#)



Nicole Wassall

[View detail](#)

Mysterious Times, 2022

Seaweed or coral collected from Miami Beach after a storm with silver plated copper wire. Snail – shell water gilded with 24ct gold and carved wax body. Spiders web – white hair. White earth – plaster of Paris mounted with black velvet ribbon and secured with stainless steel screws, under glass dome with black wooden base.

48 (h) x 26 (w) x 26 (d) cm

18 7/8 (h) x 10 1/4 (w) x 10 1/4 (d) in

(NW33)



Nicole Wassall

[View detail](#)

Moon & Dove, 2023

Gesso & black tempera and wood

42 x 42 cm

16 1/2 x 16 1/2 in

(NW40)



Nicole Wassall

[View detail](#)

I Wish the Hand was Silver, 2012

Artists wooden mannequin right hand painted black.

Sawn and polished sterling silver marionette puppet with jewellery grade wire and silver crimps.

105 (h) x 15 (w) x 28 (d) cm

41 3/8 (h) x 5 7/8 (w) x 11 1/8 (d) in

(NW18)



Nicole Wassall

[View detail](#)

The Point of no Return, 2023

Wood, black tempera, Indian ink, marble

90 (h) x 30 (w) x 30 (d) cm

35 3/8 (h) x 11 3/4 (w) x 11 3/4 (d) in

(NW35)



Nicole Wassall

[View detail](#)

Holy Relic, 2023

A crown of hawthorns, with bloodstone and gold decoration, in a black box with a glass lid and small plaque that reads 'Holy Relic C33AD'.

42 (h) x 33 (w) x 6 (d) cm

16 1/2 (h) x 13 (w) x 2 3/8 (d) in

(NW52)



Nicole Wassall

Pope Joan, Patron Saint of Feminists, 2023

Icon board water gilded with 24ct gold, Sennelier tempera & black bole

30 x 20 cm

11 3/4 x 7 7/8 in

(NW38)

[View detail](#)



Nicole Wassall

Well, what did you Expect?, 2020

White cotton handkerchief, embroidered with black stitching thread and held in a wooden hand.

40 (h) x 30 (w) x 30 (d) cm

15 3/4 (h) x 11 3/4 (w) x 11 3/4 (d) in

(NW31)

[View detail](#)



Nicole Wassall

Ghost of a Unicorn, 2023

Etching on Fabriano Unica paper 250gsm

30 x 42 cm

11 3/4 x 16 1/2 in

edition of 10

(NW37)

[View detail](#)



Nicole Wassall

DIY God, 2009

New Testament papier-mâché, fake gold leaf and dried clay in Perspex box

7.5 (h) x 10.5 (w) x 28 (d) cm

3 (h) x 4 1/8 (w) x 11 (d) in

(NW56)

[View detail](#)



Nicole Wassall

Mirror, Mirror, 2019

Contemporary non-religious icon. Paint on wooden board, water gilded with gesso, Antique White bole, a little gin, and palladium.

73 x 73 x 1.7 cm

28 3/4 x 28 3/4 x 5/8 in

(NW24)

[View detail](#)



Nicole Wassall

The Moving Stones Wand, 2021

Hazel, gold shellac, red ink, black Indian ink.

Custom made back sheath box.

length 66 cm

length 26 in

(NW36)

[View detail](#)



Nicole Wassall

The Black Pearl, 2021

Silver Birch, Honeysuckle, palladium, gold & black pearl.

Custom made black box lined with white silk.

length 66 cm

length 26 in

(NW39)

[View detail](#)



Nicole Wassall

The Jail Bird, 2021

Lebanon Cedar from HM Prison Channings Wood (Devon, England), gold, black Indian ink & shellac with custom made black box.

length 53 cm

length 20 7/8 in

(NW34)

[View detail](#)



Nicole Wassall

Tea Towel Wars - Origin of the Sun, 2023

100% natural Panama cotton 309gsm, with 4 hand hemmed sides and a black hanging loop.

Printed using reactive inks so they wash well, keep their colour longer and are kinder on the environment.

71 x 46 cm

28 x 18 1/8 in

(NW54)

[View detail](#)



Nicole Wassall

Tea Towel Wars - Origin of the Moon, 2023

100% natural Panama cotton 309gsm, with 4 hand hemmed sides and a black hanging loop.

Printed using reactive inks so they wash well, keep their colour longer and are kinder on the environment.

71 x 46 cm

28 x 18 1/8 in

Open Edition

(NW53)

[View detail](#)

NICOLE WASSALL
Spirit Animals, 2023



Etching/drypoint on Somerset 100% cotton rag paper (paper recycled from an earlier work "Flying Geisha Girl")
26 x 38 cm
10 1/4 x 15 in
each
Set of 9
edition of 9
(NW50)

Description

Series of 9 etchings

Spirit Animals, a collection of 9 prints, references Native American animal medicine. The intention of the shamans and healers, who share this

spirit animal wisdom, is to help people understand their connection to Mother Earth via a form of divination. In animal medicine a spirit animal is one that becomes a power ally, a teacher to grow and learn with.

The spirit animals are laid out in the form of a 'Pathway Spread'. The position of each card is relevant in terms of what the animal is teaching us. 1. Past (Bramble Cay Melomy), 2. Present (Imperial Woodpecker), 3. Future (Monarch Butterfly), 4. Current lesson (Seahorses), 5. Lessons completed (Flying Fox Bat), 6. What's working for you (Lyrebird), 7. What's working against you (Polar Bear). Further, the artist has chosen to add two cards, 8. Unknown Knowns and 9. Unknown Unknowns, to indicate that this pathway is still evolving.

These creatures were chosen for the pathway spread because they've already been affected by climate change and because, in all likelihood, they will go extinct in our lifetime. The position of the cards was chosen based on intuition, the artist looked up the specific lesson of each position later, to better understand what the spirit animals are telling us.

NICOLE WASSALL
Lyrebird, 2023



Etching/drypoint on Somerset 100% cotton rag paper (paper recycled from an earlier work "Flying Geisha Girl")
26 x 38 cm
10 1/4 x 15 in
edition of 9
(NW44)

Image 1/2

Description

Lyrebird

A male Superb Lyrebird catching the sun looks half expectantly at the viewer.

The Superb Lyrebird is found in areas of rainforest in Victoria, New South Wales, and south-east Queensland. It can also be found in Tasmania where it was introduced in the 19th Century. Climate change has dried areas of the rainforest not previously affected by forest fires. The 2019 - 2020 forest fires saw the destruction of vast swathes of the Superb Lyrebird's habitat, it is estimated that around fifty percent has been impacted.

Superb Lyrebirds rake the forest floor to find their food and in doing so they reduce leaf litter by about one third. This in turn reduces the fuel for forest fires so their decline potentially compounds future fire risks.



Image 2/2

NICOLE WASSALL

Seahorse, 2023



Etching/drypoint on Somerset 100% cotton rag paper (paper recycled from an earlier work "Flying Geisha Girl")

26 x 38 cm

10 1/4 x 15 in

edition of 9

(NW49)

Image 1/2

Description

Seahorse

Two courting Seahorses float together with the shadow of the Seahorse Nebula between them.

Rising sea temperatures combined with acidification create compound risks around changes in behaviour and metabolism in Seahorses. This is of grave concern to scientists and, alongside pollution, coastal development, and overfishing, poses the gravest threat to this exotic species.



Image 2/2

NICOLE WASSALL
Unknown Knowns, 2023



Embossed Somerset 100% cotton rag paper (paper recycled from an earlier work "Flying Geisha Girl")
26 x 38 cm
10 1/4 x 15 in
edition of 9
(NW47)

Image 1/2

Description

The Unknown Knowns - Things we understand but are not aware of
The Unknown Unknowns - Things we are neither aware of nor understand

The 'Known/Unknown' matrix is a concept that was originally conceived in psychology to help people better understand themselves and their relationships with others. Coined the Johari Window, it was created by psychologists Joseph Luft (1916 - 2014) and Harrington Ingram (1915 - 1995).

In the same way that the Johari Window can be applied to our conscious and unconscious biases to improve self-awareness and interaction with others, it can be applied to our understanding of the climate crisis.

The Bramble Cay Melomy is extinct due to rising sea levels. This is a known known.

In contrast, the devastating 2020 forest fires in Australia saw the lyrebird lose around fifty percent of its habitat. Because these wonderful birds break down leaf litter by about one third scientists are really worried about the knock-on effect of the loss of these birds. This is a known unknown.

Yet, the matrix makes us aware that this is only part of the picture. There are also 'unknown knowns'; we don't know which other creatures will be at risk as temperatures become more extreme, but we do know that more will. As represented in the Spirit Animals piece by the white, or the page yet to be inked up, image.

And finally the 'unknowns unknowns'. This is the section of the matrix that makes scientists (and Donald Rumsfeld) very nervous. As Rumsfeld said "...But there are also unknown unknowns - the ones we don't know we don't know. And if one looks throughout the history of our country and other free countries, it is the latter category that tends to be the difficult one". As represented in the Spirit Animals piece by the solid black image.



Image 2/2

NICOLE WASSALL
Monarch Butterfly, 2023



Etching/drypoint on Somerset 100% cotton rag paper (paper recycled from an earlier work "Flying Geisha Girl")
26 x 38 cm
10 1/4 x 15 in
edition of 9
(NW48)

Image 1/2

Description

Description
Monarch Butterfly

A Monarch Butterfly precariously hanging from a tree branch on its migratory route.

Dependant on environmental clues for reproduction, migration and hibernation, the Monarch Butterfly's short life cycle provides a certain level of adaptability.

North American Monarch Butterflies are unique in that they are the only butterfly to make a two-way migration each year. They fly in swarms from North America and Canada to the same winter roosts, often to the exact same trees in Mexico, traveling up to an epic 4000 kilometres. Their migration is more typical of birds or whales except that the butterflies only make the round-trip once. It is their children's grandchildren that return south the following autumn.

Due to climate change their migration patterns are at risk and in 2022 they were placed on the International Union for Conservation of Nature (IUCN) red list of threatened species.



Image 2/2

NICOLE WASSALL
Imperial Woodpecker, 2023



Etching/drypoint on Somerset 100% cotton rag paper (paper recycled from an earlier work "Flying Geisha Girl")
26 x 38 cm
10 1/4 x 15 in
edition of 9
(NW46)

Image 1/2

Description

Imperial Woodpecker

A single feather, a little worse for wear, represents of a bird that is thought to be extinct.

Not seen since 1956, the Imperial Woodpecker very likely to be extinct. According to the International Union for the Conservation of Nature database this is as a result of climate change and biological resource uses leading to a shifting habitat.



Image 2/2

NICOLE WASSALL
Bramble Cay Melomys, 2023



Etching/drypoint on Somerset 100% cotton rag paper (paper recycled from an earlier work "Flying Geisha Girl")
26 x 38 cm
10 1/4 x 15 in
edition of 9
(NW45)

Image 1/2

Description

Description
Bramble Cay Melomys

The swirling water rising on a Bramble Cay Melomy is shown amongst still growing grass.

The Bramble Cay Melomy is a recently extinct species of rodent. Its habitat, a five hectare area located on the northern tip of the Great Barrier Reef in Australia, has changed so much due to rising sea levels that it could no longer support this small mammal.

The Bramble Cay Melomy was declared extinct by the Queensland Government and University of Queensland researchers in 2016 and it is the first species to officially go extinct due to man-made climate change, in this instance rising sea levels.



Image 2/2

NICOLE WASSALL
Unknown Unknowns, 2023



Embossed Somerset 100% cotton rag paper (paper recycled from an earlier work "Flying Geisha Girl")
26 x 38 cm
10 1/4 x 15 in
edition of 9
(NW41)

Image 1/2

Description

The Unknown Knowns - Things we understand but are not aware of
The Unknown Unknowns - Things we are neither aware of nor understand

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Image 2/2

NICOLE WASSALL
Flying Fox, 2023



Etching/drypoint on Somerset 100% cotton rag paper (paper recycled from an earlier work "Flying Geisha Girl")
26 x 38 cm
10 1/4 x 15 in
edition of 9
(NW43)

Image 1/2

Description

Flying Fox

The moon shines on a flying fox (also known as the fox bat) hanging from a tree. It tilts its head slightly to better see the viewer as small bugs

encircle it.

Flying foxes are found on tropical islands from Madagascar to Australia and Indonesia and mainland Asia. They roost among exposed branches of canopy trees with little capacity to cool themselves. Recent record-breaking temperatures have had a devastating impact on the Australian flying fox. They do not seem to be able to evolve quickly enough to survive the new extreme temperatures.

According to the International Union for Conservation of Nature and Natural Resources (IUCN), about half of all flying fox species have declining populations. Of these species, the IUCN classifies 15 as vulnerable and 11 as endangered.

Scientists predict that the Australian flying fox bats could take climate refuge in cooler climates, such as Tasmania, however there is concern about the cost to the indigenous species of bats.



Image 2/2

NICOLE WASSALL
Polar Bear, 2023



Etching/drypoint on Somerset 100% cotton rag paper (paper recycled from an earlier work "Flying Geisha Girl")
26 x 38 cm
10 1/4 x 15 in
Edition of 9
(NW42)

Image 1/2

Description
Polar Bear

The underwater polar bear is caught mid motion, almost in a boxers pose. Tiny bubbles at its feet are set out like the 'Great Bear' constellation.

Perhaps more than any other animal, polar bears have been used to represent the dangers of climate change. The reduction in sea ice has reduced their habitat for hunting.

As arctic ice shrinks, polar bears have been migrating inland into new territories to hunt. Warmer temperatures are also driving Grizzly bears north into the same territories, which has led to interbreeding and a new hybrid type of bear — the pizzly or grolar bear.



Image 2/2

NICOLE WASSALL
Mysterious Times, 2022



Seaweed or coral collected from Miami Beach after a storm with silver plated copper wire. Snail – shell water gilded with 24ct gold and carved wax body. Spiders web – white hair. White earth – plaster of Paris mounted with black velvet ribbon and secured with stainless steel screws, under glass dome with black wooden base.

48 (h) x 26 (w) x 26 (d) cm

18 7/8 (h) x 10 1/4 (w) x 10 1/4 (d) in
(NW33)

Image 1/3

Description

Pieces of detritus, a snail shell, black coral that washed up on a beach and white human hair are repurposed to form a new narrative. Two skeleton trees grow out of a white earth. A hand carved wax snail with a gold shell is frozen in time as it glides between the miniature trees. A

spider's web stretches between branches in the desolate landscape; the glass dome creates an isolated ecosystem or maybe a specimen of one.

Waste, or at least things that are commonly discarded are transformed into a curious landscape. By changing the context of the elements there is a deconstruction of the scaffolding behind beliefs so as to leave space for curiosity and new narratives.



Image 2/3



Image 3/3

NICOLE WASSALL
Moon & Dove, 2023



Gesso & black tempera and wood
42 x 42 cm
16 1/2 x 16 1/2 in
(NW40)

Image 1/2

Description

A black and white painting of a peace dove with an olive branch and the moon. The dove and the moon are polished gesso whilst the black sky is tempera paint.



Image 2/2

NICOLE WASSALL
I Wish the Hand was Silver, 2012



Artists wooden mannequin right hand painted black.
Sawn and polished sterling silver marionette puppet with jewellery grade wire and silver crimps.
105 (h) x 15 (w) x 28 (d) cm
41 3/8 (h) x 5 7/8 (w) x 11 1/8 (d) in
(NW18)

Image 1/3

Description

A wooden hand is hung high on the wall and holds a silver marionette puppet with the three symbols of the Abrahamic religions. The solid silver pieces make both light reflections and shadows of the symbols. Using religion as a metaphor, the piece opens up questions on belief, as it embodies the inevitable light and shade of life.



Image 2/3



Image 3/3

NICOLE WASSALL
The Point of no Return, 2023



Wood, black tempera, Indian ink, marble
90 (h) x 30 (w) x 30 (d) cm
35 3/8 (h) x 11 3/4 (w) x 11 3/4 (d) in
(NW35)

Image 1/5

Description

A black ladder with a single golden rung balances precariously on one foot on a black marble base.

The eye is drawn to the reflective rung that has been water gilded giving the illusion of being solid gold. The piece would make more sense, in terms of gravity, if the ladder had both feet on the ground and it was propped up against a wall.

Ladders have been used symbolically across various cultures for millennia. There are some scholars who even argue that the ladder reflects ancient knowledge of DNA, whilst for others it's a symbol of the connection between heaven and earth.

In the modern era Ladders have become complicated symbols tied into our innermost thoughts. Carl Jung (1875 -1961), the Swiss psychologist and psychiatrist, believed that dreams of ladders were connected to our collective unconscious and psychic development. Austrian psychoanalyst Sigmund Freud (1856 -1939) stated 'Staircases, ladders, and flights of stairs, or climbing on these, either upwards or downwards, are symbolic representations of the sexual act.'

Wassall's sculpture destabilises the physical object before us. Placed on a plinth so that it reaches high above the viewers eyeline, the ladder, with its golden rung, forces us to look up and to see something familiar with a new perspective.



Image 2/5



Image 3/5



Image 4/5



Image 5/5

NICOLE WASSALL
Holy Relic, 2023



A crown of hawthorns, with bloodstone and gold decoration, in a black box with a glass lid and small plaque that reads 'Holy Relic C33AD'.
42 (h) x 33 (w) x 6 (d) cm
16 1/2 (h) x 13 (w) x 2 3/8 (d) in
(NW52)

Image 1/2

Description

A crown of hawthorns, with bloodstone and gold decoration, in a black box with a glass lid and small plaque that reads 'Holy Relic C33AD'.

In ancient times hawthorn signified the boundary between the known safe civilised world and the wild and mysterious 'other side'.

In the Christian era it was placed on Jesus' head during his crucifixion by the Roman soldiers, mocking his title 'King of the Jews'. According to legend, after the crucifixion Joseph of Arimathea (a wealthy merchant and great uncle of Jesus) travelled to Britain searching for somewhere to bury the Holy Grail. He had a staff fashioned from the same hawthorn bush as the crown of thorns. When he arrived at Wearyall Hill, Glastonbury he thrust his staff into the ground and by morning it had burst into flower.

The original Wearyall Hill plant was killed off by vandals in the early 21st century, however, people had taken cuttings from it; 'Holy Relic' is made from wood grown from one of those surviving cuttings. The Wearyall Hill hawthorn is unique because it flowers twice a year. Once in May, as is usual for hawthorn plants, but also a second time during the Christmas period. This second flowering is deemed to mark the birth of Christ.

Whilst there is no direct reference to Jesus in 'Holy Relic', the crown of thorns is powerfully symbolic and its connection is implied. The piece is also decorated with bloodstones which, according to legend, were formed when Christ's blood dropped from his body onto jasper stones at the foot of the cross.

Wassall has had personal experience of the miraculous properties of the hawthorn. After contracting COVID 19 she suffered from extremely high blood pressure. She took the leaves from the Wearall Hill hawthorn and made an infusion. Within days her blood pressure had returned to normal levels, and it remains so to this day.



Image 2/2

NICOLE WASSALL

Pope Joan, Patron Saint of Feminists, 2023



Icon board water gilded with 24ct gold, Sennelier tempera & black bole

30 x 20 cm

11 3/4 x 7 7/8 in

(NW38)

Description

Wassall's practice is steeped in research and discovery, leading her to create works that are both surprising and somehow familiar. She often explores feminist ideas alongside broader issues of inequality, race, class, and religion. She describes the exquisite jewel like piece 'Pope Joan, Patron Saint of Feminists' as a contemporary take on icon painting. Pope Joan, the legendary female pontiff, supposedly reigned under the title of John VIII for just over 25 months, from 855 to 858 AD.

It is said she gave birth during a religious procession and was subsequently stoned to death. Wassall depicts her patron saint of feminists floating

above a golden road, with a symbolic hole in her stomach.

Pope Joan is rejected as fiction by the Vatican and academics disagree as to whether she existed. Some argue she was invented to discredit the Catholic Church, whilst the Australian archaeologist Michael Habicht, found evidence of two different Pope John VIII's represented on coins from different decades. One coin is from 856- 858, which he argues commemorates the first Pope John VIII or Pope Joan (as she was later called). The second coin is from 875, which commemorates the second Pope John VIII.

Two establishments, the Church (faith) and archaeology (social science/anthropology), have their own beliefs about her story.

Wassall's 'Pope Joan, Patron Saint of Feminists' applies the conventions of religious icon painting. However, the sky is left as bare gesso, atypical for an icon. Her reasoning is that this is not a 'blue sky' picture, and the story remains unresolved. The bare gesso also provides a contemporary take on a tradition of icon painting; it should symbolise a story rather than tell it.

NICOLE WASSALL

Well, what did you Expect?, 2020



White cotton handkerchief, embroidered with black stitching thread and held in a wooden hand.

40 (h) x 30 (w) x 30 (d) cm

15 3/4 (h) x 11 3/4 (w) x 11 3/4 (d) in

(NW31)

Image 1/3

Description

A wooden hand holds a pure white handkerchief embroidered with the words "Well, what did you expect?" The handkerchief is held in a position that denotes elements of surrender, comfort, and farewell.

The embroidery is visible, or partially visible, depending on how the handkerchief falls or the wind blows. Multiple meaningful but incomplete readings are revealed, as the text wraps around the folds before you see the full message. The fine black thread and a wooden hand grants the piece the countenance of the everyday, a natural intimacy.

Unlike the samplers that came before it, this is less about technique and more about ingraining an idea into the fabric. The piece both embraces and moves on from feminist sentiments, as laid out on the flat handkerchiefs of the likes of Louise Bougeois (I have been to Hell and back...) and the original 'Suffragette Handkerchief' (with sixty-six signatures and two sets of initials from the women held at Holloway prison for their part in the window smashing protest of March 1912). However, this piece also speaks to common narratives, when calling out behaviour and the internal voice of self-criticism.



Image 2/3



Image 3/3

NICOLE WASSALL
Ghost of a Unicorn, 2023



Etching on Fabriano Unica paper 250gsm
30 x 42 cm
11 3/4 x 16 1/2 in
edition of 10
(NW37)

Description

'Ghost of a Unicorn' is a delicate and haunting etching: it is Wassall's interpretation of an *Elasmotherium Sibiricum*, also known as the Siberian Unicorn.

A 2018 study using cutting-edge radiocarbon dating, led by Professor Adrian Lister, Merit Researcher at the Natural History Museum, London, confirmed that unicorns lived as recently as 35,000 years ago, a far cry from the 100 - 200,000 years previously believed. This means unicorns were roaming the Eurasian grasslands alongside modern humans, proving the point, 'Unicorns are Real'.

Our current vision of unicorns is informed by classical antiquity; an elegant beast with a single pointed horn. However, Wassall reimagined this

real and mythical creature as a glowing ghost of its former self. Keeping the essence of the unicorn's magic and mystery she researched skeletal structures of Siberian Unicorns, resulting in a beast that is almost unrecognisable.

This raises questions about what information early man passed onto later generations. What forces were at play in this multi-millennial game of Chinese whispers? What transformed this mighty beast into a white horse-like animal, infused with cultural symbolism, to the point where it stopped being something real?

NICOLE WASSALL
DIY God, 2009



New Testament papier-mâché, fake gold leaf and dried clay in Perspex box
7.5 (h) x 10.5 (w) x 28 (d) cm
3 (h) x 4 1/8 (w) x 11 (d) in
(NW56)

Image 1/2

Description

A faux DIY GOD kit, complete with golden calf and papier-mâché calf moulds, using fake gold and shredded paper from the New Testament.

When Moses left the Israelites for forty days and forty nights to go up Mount Sinai to receive the Ten Commandments they made a new god to worship. They were afraid that Moses might not return so they demanded that Aaron (high priest and elder brother of Moses) make a "god to go

before them". Aaron created the Golden Calf from the golden jewellery of the Israelites.

By taking a seemingly foolish and literal interpretation of making one's own god, the piece questions the literal meaning of the parable. Revisiting the story from an adult's perspective to open broader ideas relating to belief. The golden calf - Exodus 32, the Bible.



Image 2/2

NICOLE WASSALL
Mirror, Mirror, 2019



Contemporary non-religious icon. Paint on wooden board, water gilded with gesso, Antique White bole, a little gin, and palladium.
73 x 73 x 1.7 cm
28 3/4 x 28 3/4 x 5/8 in
(NW24)

Description

The reflective water ripple effect places the viewer in the piece and reflects the surroundings (via the mirror quality of the metal), the title of the piece (*Mirror, Mirror*), and the ambiguity as to whether we should read it as if we are the stone or the stone thrower, work together to add depth to the multiple meanings or ripples of the piece. Yet, the poem is as much about skimming stones as it is about the catalyst for the law of unplanned consequence.

The poem reads:

THROW US IN THE WATER
AND WATCH THE RIPPLES GROW. SKIM US ACROSS THE SURFACE
AND WATCH THE RIPPLES OUTWARD FLOW. ONE OF US DIED TOO QUICKLY
AND ONE OF US TOO SLOW.
THROW US TO MAKE A SPLASH
AND THE RIPPLES WILL GROW.

Using traditional skills and techniques from icon painting the piece takes a contemporary twist. Traditional gold is exchanged for palladium, a

metal named after the Greek Goddess Pallas Athena (goddess of virtue in wisdom and war). The religious icon requirements of 'theology, doctrine and history' are replaced by the mythological undertones ascribed.

NICOLE WASSALL
The Moving Stones Wand, 2021



Hazel, gold shellac, red ink, black Indian ink.
Custom made back sheath box.
length 66 cm
length 26 in
(NW36)

Image 1/6

Description

A hazel wand embellished with gold and shellac.

'The Moving Stone Wand' is inspired by the story of Walcollienassa, a blue-eyed cockatoo from the Aboriginal Eora Nation.

One day the mischievous bird made a bet with a boy that she was as smart as he was and could prove it. Walcollienassa made a plan with the other birds, but the boy cheated and asked his little brother to hide in the bushes so that he could hear them and report back on their ruse. The brothers laid stones on the path so that the little brother could find his way back to his big brother.

A Kookaburra saw this, so, whilst the little brother was running to tell tales and ruin the trick the birds moved the marker stones in the path, so the little brother got lost. The little brother's mother heard the Kookaburra laugh and asked what had happened. The Kookaburra explained the boy's cunning and the mother became angry and said 'you should not have cheated the birds' and sobbed for the fact that he was lost.

Gawarrgay, the creator sky spirit Emu, took pity on the mother, plucked a magic stick from another land, and threw it down to the path making the stones move back to their original positions. The little boy could now find his way back home. The Emu told the birds that if the boys cheated again they could use magic to move the stones back so that once again they would lose their way.

The handle of 'The Moving Stone Wand' resembles Emu skin and is tipped with gold. The main portion of the wand is red with black and gold embellishments.



Image 2/6



Image 3/6



Image 4/6



Image 5/6



Image 6/6

NICOLE WASSALL
The Black Pearl, 2021



Silver Birch, Honeysuckle, palladium, gold & black pearl. Custom made black box lined with white silk.
length 66 cm
length 26 in
(NW39)

Image 1/6

Description

Description

A Silver Birch wand, naturally aged by weather and time, showing the spiralling scars of honeysuckle's embrace in its bark of deep red undertones and a natural silver sheen. Remnants of honeysuckle vine have been embellished with gold and small branches have been trimmed and finished to appear as small silver (palladium) buds. In the natural crack in the handle there is a black pearl embedded in palladium. A red ribbon is tied around the handle of the wand.

Birch wood has many uses, from the distillation of whisky, to banishing fears from within a haunted house. It is steeped in folklore and has both mythical and medicinal importance. It is a feminine tree, associated with the planet Venus and powers of protection and purity.

Honeysuckle adds sweetness, love, sexuality, luck, and the essence of all things that bring pleasure and joy. A honeysuckle that twines around another stem is a sign of fidelity and long-lasting desire.

The red ribbon refers to the Russian custom of tying a red ribbon around birch to ward off the evil eye.

The black pearl is a symbol of hope for wounded hearts as it carries healing powers and repels negative energy. There are many legends around the world about black pearls including the belief in Ceylon that Adam and Eve wept a small lake of tears. Eve's tears were white and pink pearls, Adam's tears were black pearls.



Image 2/6



Image 3/6



Image 4/6



Image 5/6



Image 6/6

NICOLE WASSALL
The Jail Bird, 2021



Lebanon Cedar from HM Prison Channings Wood (Devon, England), gold, black Indian ink & shellac with custom made black box.
length 53 cm
length 20 7/8 in
(NW34)

Image 1/6

Description

Cedar wand engraved and decorated with black ink and gold.

Cedar is known as the 'tree of the gods' in Sanskrit and worshiped as a divine tree in the Hindu religion. It is believed by many Christians that cedar was one of the three woods used for Christ's cross along with pine and cypress.

On the handle of the wand there are small scars where twigs have been removed, these are enhanced with gold. The bark has been treated with frankincense and myrrh. The richness of texture and warmth of colour have been highlighted with a wash of black ink. The wand is black, and engraved with prison style Christian tattoo designs, which have been spot varnished to reveal the lighter wood underneath.



Image 2/6



Image 3/6



Image 4/6



Image 5/6



Image 6/6

NICOLE WASSALL

Tea Towel Wars - Origin of the Sun, 2023



100% natural Panama cotton 309gsm, with 4 hand hemmed sides and a black hanging loop.

Printed using reactive inks so they wash well, keep their colour longer and are kinder on the environment.

71 x 46 cm

28 x 18 1/8 in

(NW54)

Image 1/3

Description

100% natural Panama cotton 309gsm, with 4 hand hemmed sides and a black hanging loop decorated with the Dreamtime tale of Wuriupranili.

Decorated tea towels became status symbols in Victorian England, as textiles became more available, and genteel women hand embroidered them to show off their creativity and good taste. Whilst this tradition has largely died out, the humble tea towel has remained popular for both its design and versatility.

Now the responsibility for 'washing up' has become a symbolic battle ground for domesticated equality. The title of this piece, Tea Towel Wars, both trivialises domestic disharmony caused by sexism and seemingly contradicts itself by putting a focus on the ridiculousness of the same lack of domestic equality.

The two tea towels borrow from Australian Aboriginal Dreamtime stories. Unlike many European narratives, that put the man as the strong sun and the moon as the weak and sickly woman (as expressed in the early feminist poem 'In Dispraise of the Moon' by Mary Elizabeth Coleridge published in 1893), the Aboriginal tradition puts the woman as the tireless sun and the moon as the lazy man. A poignant destination given the Australian Aboriginal culture is the oldest civilisation on earth, dating back some 75000 years, and the sun is placed in the centre of the Australian Aboriginal flag.

Tea Towel Wars - Origin of the Sun

Wuriupranili wakes when it's still dark, builds a campfire and beautifies herself with ochre powder. Often this powder spills and colours the morning sky. She makes a torch of stringy bark, it is the sun, and she carries it across the sky from east to west. As she reaches the west, she goes behind the horizon reducing her torch to a glow. She decorates herself in ochre powder once more and the spilt powder colours the sky. Night falls as she enters the underground tunnel leading back to morning camp, her torch lights her way and warms the earth, so that plants grow. Once back at camp she rests before the cycle begins again the following morning.

These stories are from the Yolngu people of Northern Australia. Nicole Wassall, the artist, acknowledges the First Nations peoples as the original storytellers. She pays her respect to the Aboriginal cultures; and to Elders past and present.



Image 2/3



Image 3/3

NICOLE WASSALL

Tea Towel Wars - Origin of the Moon, 2023



100% natural Panama cotton 309gsm, with 4 hand hemmed sides and a black hanging loop.

Printed using reactive inks so they wash well, keep their colour longer and are kinder on the environment.

71 x 46 cm

28 x 18 1/8 in

Open Edition

(NW53)

Image 1/3

Description

100% natural Panama cotton 309gsm, with 4 hand hemmed sides and a black hanging loop decorated with the Dreamtime tale of Ngalindi.

Decorated tea towels became status symbols in Victorian England, as textiles became more available, and genteel women hand embroidered them to show off their creativity and good taste. Whilst this tradition has largely died out, the humble tea towel has remained popular for both its design and versatility.

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Tea Towel Wars - Origin of the Moon

Ngalindi was lazy and greedy, he ate and did nothing until he was round and fat. This made his wives angry and they threw axes to slice bits of him off. He tried to escape, by climbing a tree, but was fatally wounded. As he died he cursed all animals and people so they would no longer be immortal, but he would live forever. Each month he is reborn as the waxing moon, he eats until he is round and fat and his wives throw axes so he becomes the waning moon. With the final blow he dies and remains dead for three days before he's reborn into the new cycle.

These stories are from the Yolngu people of Northern Australia. Nicole Wassall, the artist, acknowledges the First Nations peoples as the original storytellers. She pays her respect to the Aboriginal cultures; and to Elders past and present.



Image 2/3



Image 3/3