

KILMORACK GALLERY

BOUND FOR OTHER ISOLATIONS | ROBERT POWELL

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



Robert Powell
Family Tree, 2019
lithograph and watercolour
50cm x 36cm
VE 3/7

[View detail](#)



Robert Powell
Cities of the Plain or Five Styles of Utopia, 2019
lithograph and watercolour
50cm x 71cm
VE 2/5

[View detail](#)



Robert Powell
Deluge or the Left Behind, 2019
lithograph and watercolour
21cm x 10cm
VE 2/12

[View detail](#)



Robert Powell
The Grand Tour, 2019
lithograph and watercolour
25cm x 21cm
1/1

[View detail](#)



Robert Powell

A History of Leaves ii or Apollo and Daphne, 2019

lithograph and watercolour

22cm x 38cm

VE 1/9

[View detail](#)



Robert Powell

Knight Errant, 2019

watercolour

25cm x 15cm

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Robert Powell

Pool of Narcissi, 2019

watercolour

23cm x 33cm

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Robert Powell

Ikaros, 2019

watercolour

22cm x 17cm

[View detail](#)



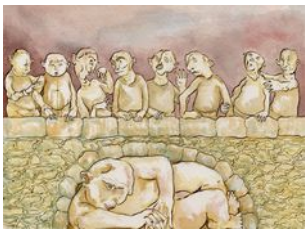
Robert Powell

The Deep Tower: Lebab, 2019

watercolour

56cm x 68cm

[View detail](#)



Robert Powell

The Bridge, 2019

watercolour

17cm x 22cm

[View detail](#)



Robert Powell
City of Vitrines, 2019
acrylic
40cm x 30cm

[View detail](#)



Robert Powell
Winter Knight, 2019
acrylic
23cm x 17cm

[View detail](#)



Robert Powell
Woodwose, 2019
acrylic
17cm x 23cm

[View detail](#)



Robert Powell
Talosiad, 2019
giclee
40cm x 80cm
3/6

[View detail](#)



Robert Powell
Sacro Bosco, 2019
giclee
40cm x 80cm
1/6

[View detail](#)



Robert Powell
Field Guide to Fantasia, 2019
Lithograph (with Jenny Paine)
70cm x 120cm
1/9

[View detail](#)



Robert Powell
Topomachy: Being a Furious Discourse on the Interpretation of Space, 2019
etching, lithograph, monotype and watercolour
VE 3/6

[View detail](#)



Robert Powell
Myriorama Scroll: A Theatre of Exile, 2019
lithograph and giclee cards

[View detail](#)



Robert Powell
The Auto-peripatic School or Classes of Movement
etching and watercolour
8cm x 30cm

[View detail](#)



Robert Powell
The Pale King or Diogenese Reassembles a Wise Man, 2019
etching and watercolour
13cm x 10cm

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Robert Powell
History of Leaves: Andromache in Epirus, 2019
47cm x 24cm
VE 4/6

[View detail](#)



Robert Powell
The Poetics of Departure, 2019
etching and watercolour
9cm x 27cm
VE 1/10

[View detail](#)



Robert Powell
The Auto-peripatic School (or Classes of Movement)
etching and watercolour
9cm x 30cm

[View detail](#)



Robert Powell
The Exiles, 2019
lithograph, monotype, watercolour
31cm x 21cm
VE 1/6

[View detail](#)



Robert Powell
Clod King: Alexander Selkirk, 2019
VE 1/4
etching and watercolour
31cm x 21cm

[View detail](#)



Robert Powell
The Golden Rump
Ed 26 of 30
Lithograph
47cm x 37cm

[View detail](#)



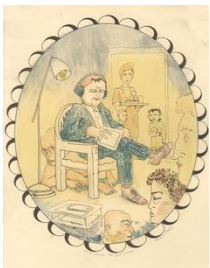
Robert Powell
Odysseus: a Wandering Eye, 2019
lithograph, gouache and monotype
25cm x 30cm
1/1

[View detail](#)



Robert Powell
Penelope: the Chair that Eats Me, 2019
lithograph, gouache and monotype
25cm x 30cm
1/1

[View detail](#)



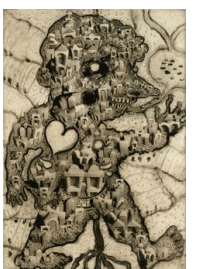
Robert Powell
Ovid Amongst the Scythians, 2019
lithograph, gouache and monotype
25cm x 30cm
1/1

[View detail](#)



Robert Powell
Terminus: The Ides of October, 2019
lithograph and watercolour
38cm x 28cm
1/1

[View detail](#)



Robert Powell
Anthropolis, 2019
photogravure
21cm x 14cm
2/6

[View detail](#)



Robert Powell
Bound for other Isolations, 2019
etching and watercolour
10cm x 21cm
VE 1/10

[View detail](#)



Robert Powell
The Reception: Malcolm Canmore and Saint Margaret, 2019
1/1
etching and watercolour
30cm x 30cm

[View detail](#)



Robert Powell
Night Fools, 2019
etching and watercolour
32cm x 30cm
1/1

[View detail](#)



Robert Powell
One Way Street, 2019
33cm x 33cm
VE 2/6

[View detail](#)



Robert Powell
Angry Street, 2019
etching and watercolour
VE 1/10

[View detail](#)



Robert Powell
The Fort, 2015
hand-tinted etching
10cm x 15cm
v/e 2 of 10

[View detail](#)

ROBERT POWELL
Family Tree, 2019

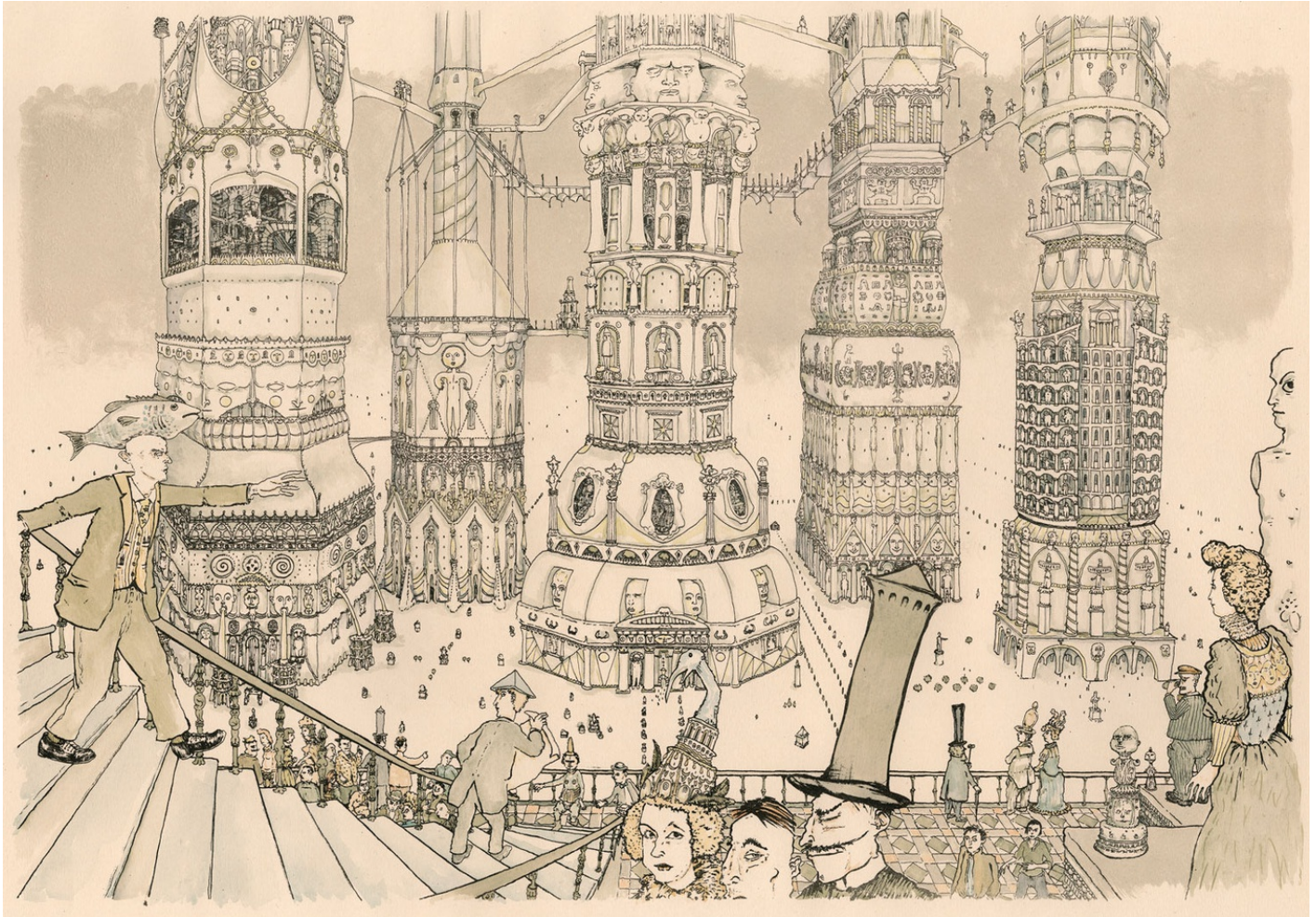


lithograph and watercolour
50cm x 36cm
VE 3/7

Description

Family trees are examples of an attempt to map time rather than space. However, the destinations depicted in these maps are inaccessible to the map-reader, we can never meet those included on distant branches nor can we step on a boat and end up on the shores of those distant places.

ROBERT POWELL
Cities of the Plain or Five Styles of Utopia, 2019



lithograph and watercolour
50cm x 71cm
VE 2/5

ROBERT POWELL
Deluge or the Left Behind, 2019

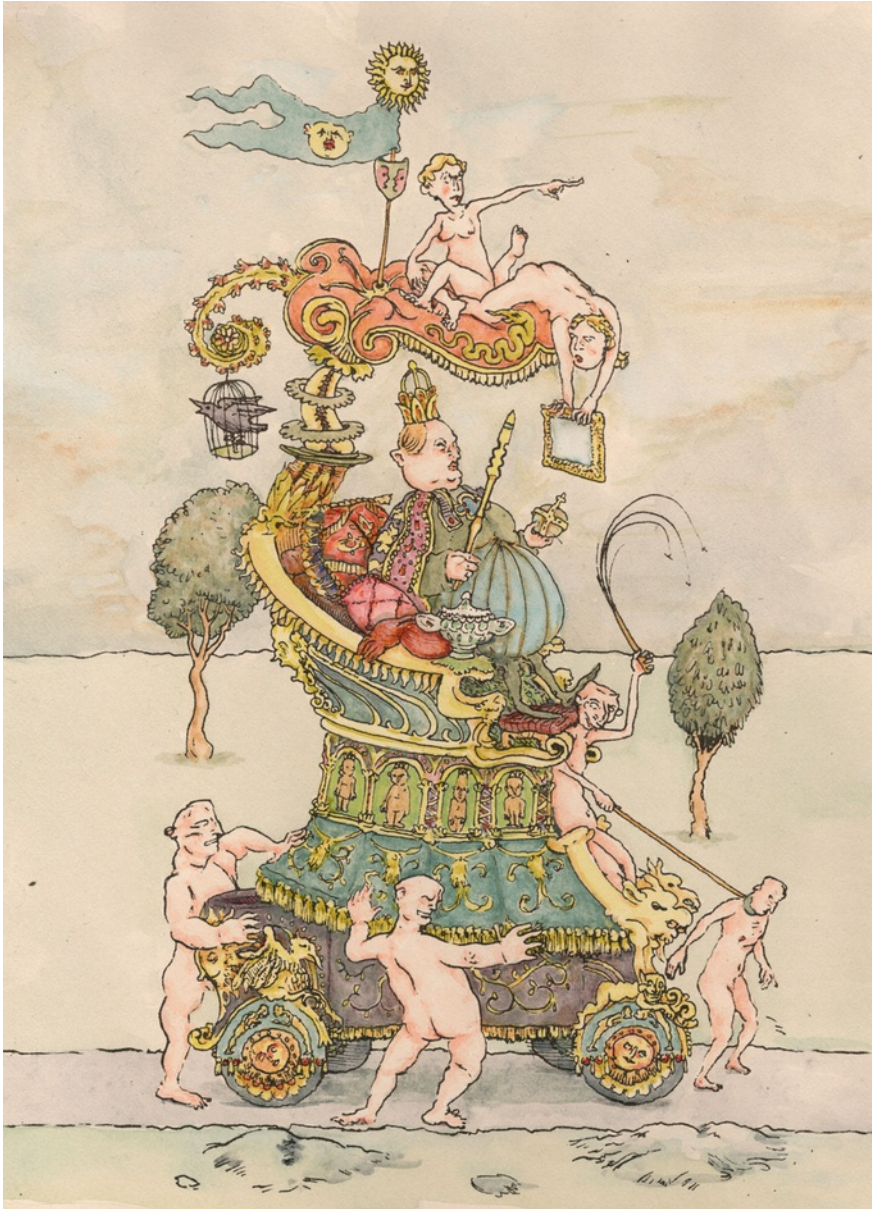


lithograph and watercolour
21cm x 10cm
VE 2/12

Description

As the world's water levels rise, I think of the Biblical Flood and those who stood on the dwindling land and watched the Ark disappear over the horizon. We are told in the narrative these people were sinners, but presumably we only have Noah's account.

ROBERT POWELL
The Grand Tour, 2019



lithograph and watercolour
25cm x 21cm
1/1

Description

The Grand Tour was a necessary part of growing up for the British aristocrat of the 18th century. It was a checklist of cultural highlights across the continent, standing in these hallowed places would presumably endow the young man with all the wisdom and gravity of Classical Rome. Expert scholars were hired to accompany the youth and to attempt to educate him when he wasn't busy drinking and whoring.

ROBERT POWELL

A History of Leaves ii or Apollo and Daphne, 2019



lithograph and watercolour

22cm x 38cm

VE 1/9

Description

Daphne didn't want to be raped by Apollo so much that she was allowed to be turned into a Laurel Tree.

ROBERT POWELL
Knight Errant, 2019



watercolour
25cm x 15cm

Description

In medieval romance, the hero would prove himself by wandering forth and inflicting violence on other parts of the world. A coming of age ritual a bit like the grand tour.

ROBERT POWELL
Pool of Narcissi, 2019



watercolour
23cm x 33cm

Description

In some senses the internet is like a great pool which we can see the reflection of the world in, only in front of it all are our own big blurry faces.

ROBERT POWELL
Ikaros, 2019



watercolour
22cm x 17cm



watercolour
56cm x 68cm

Description

It's all about somebody they call the Sultan Aladdin, not our friend of the lamp, of course, but rather like him in having to do with genii or giants or something of that sort. They say he commanded the giants to build him a sort of pagoda, rising higher and higher above all the stars. The Utmost for the Highest, as the people said when they built the Tower of Babel. But the builders of the Tower of Babel were quite modest and domestic people, like mice, compared with old Aladdin. They only wanted a tower that would reach heaven—a mere trifle. He wanted a tower that would pass heaven and rise above it, and go on rising for ever and ever. And Allah cast him down to earth with a thunderbolt, which sank into the earth, boring a hole deeper and deeper, till it made a well that was without a bottom as the tower was to have been without a top. And down that inverted tower of darkness the soul of the proud Sultan is falling forever and ever.

GK Chesterton, *The Man Who Knew Too Much*

ROBERT POWELL
The Bridge, 2019



watercolour
17cm x 22cm

ROBERT POWELL
City of Vitrines, 2019



acrylic
40cm x 30cm

Description

In the centre of Fedora, that grey stone metropolis, stands a metal building with a crystal globe in every room. Looking into each globe, you see a blue city, the model of a different Fedora. These are the forms the city could have taken if, for one reason or another, it had not become what we see today. In every age some, looking at Fedora as it was, imagined a way of making it the ideal city, but while he constructed his miniature model, Fedora was already no longer the same as before, and what had been until yesterday a possible future became only a toy in a glass globe.

Italo Calvino, *Invisible Cities*

ROBERT POWELL
Winter Knight, 2019



acrylic
23cm x 17cm

ROBERT POWELL
Woodwose, 2019



acrylic
17cm x 23cm

Description

The forests are filled with wild men trying to get away from the artificiality of it all.

ROBERT POWELL
Talosiad, 2019

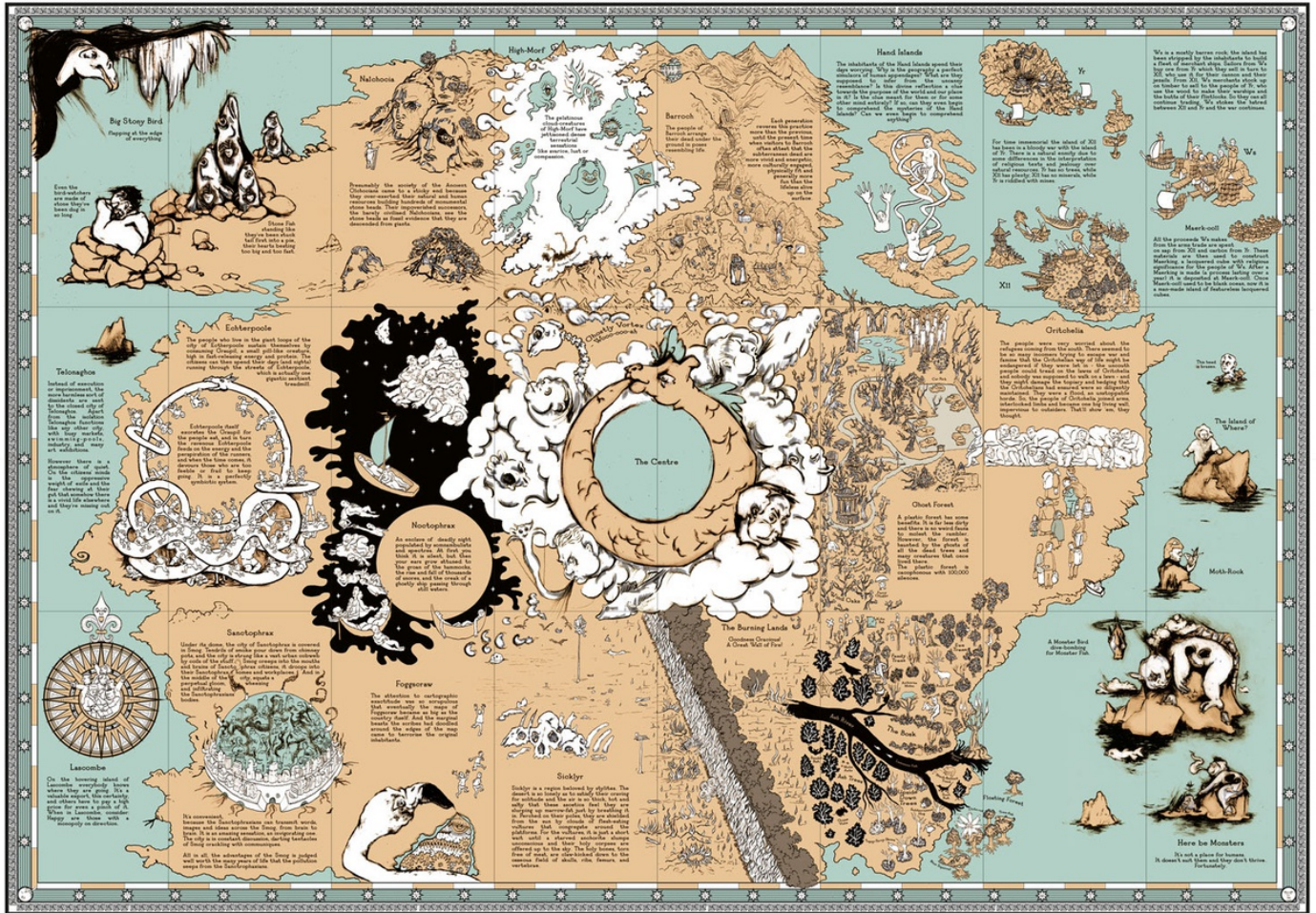


giclee
40cm x 80cm
3/6

ROBERT POWELL
Sacro Bosco, 2019



giclee
40cm x 80cm
1/6



Lithograph (with Jenny Paine)
 70cm x 120cm
 1/9

Image 1/2

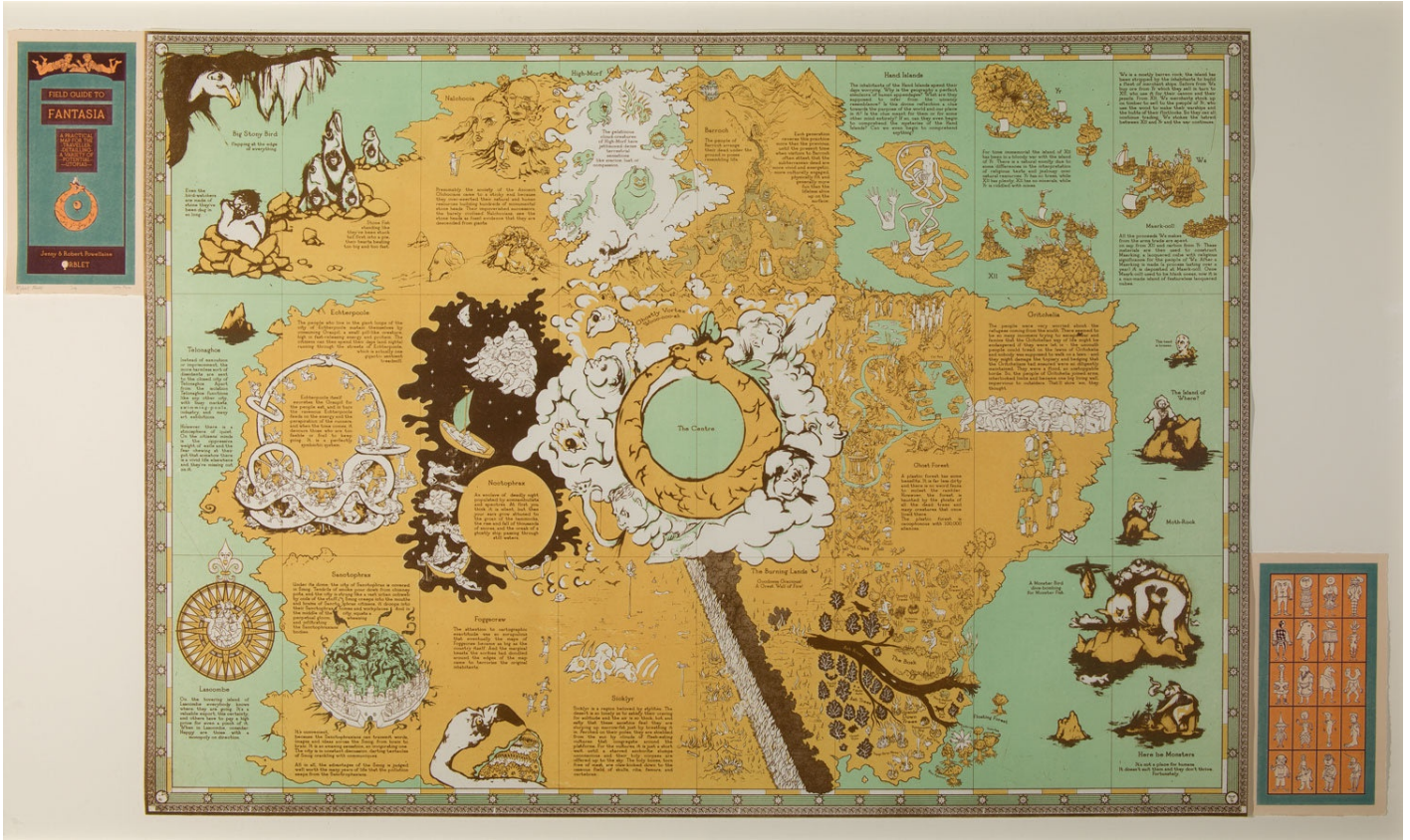


Image 2/2

ROBERT POWELL

Topomachy: Being a Furious Discourse on the Interpretation of Space, 2019



etching, lithograph, monotype and watercolour
VE 3/6

ROBERT POWELL
Myriorama Scroll: A Theatre of Exile, 2019



lithograph and giclee cards

ROBERT POWELL

The Auto-peripatic School or Classes of Movement



etching and watercolour
8cm x 30cm

ROBERT POWELL

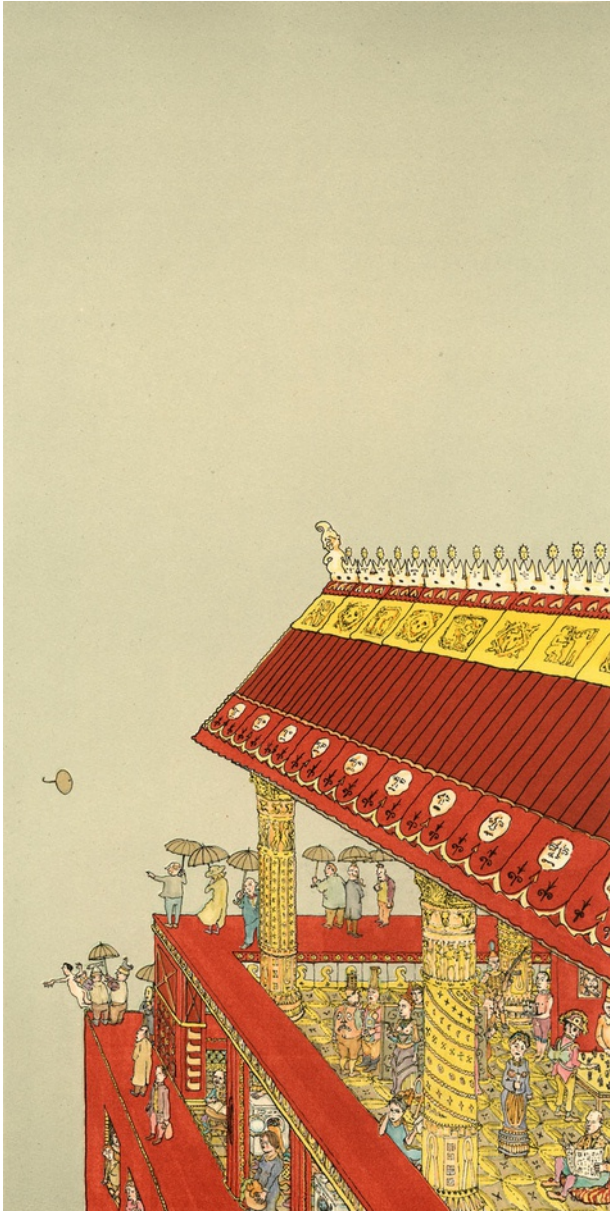
The Pale King or Diogenese Reassembles a Wise Man, 2019



etching and watercolour
13cm x 10cm

ROBERT POWELL

History of Leaves: Andromache in Epirus, 2019



47cm x 24cm

VE 4/6

Description

After the sack of Troy and the death of Andromache's husband, Hector, she was taken to Epirus to be the king's concubine and her son was murdered.

In Alice Oswald's Memorial:

Like leaves who could write a history of leaves
The wind blows their ghosts to the ground
And the spring breathes new leaf into the woods

Thousands of names thousands of leaves
When you remember them remember this
Dead bodies are their lineage
Which matters no more than the leaves

ROBERT POWELL
The Poetics of Departure, 2019



etching and watercolour
9cm x 27cm
VE 1/10

Description

On one side of the platform are those departing to better places, on the other side are the arrivals and those that cannot leave.

ROBERT POWELL

The Auto-peripatic School (or Classes of Movement)



etching and watercolour
9cm x 30cm

ROBERT POWELL
The Exiles, 2019



lithograph, monotype, watercolour
31cm x 21cm
VE 1/6

ROBERT POWELL
Clod King: Alexander Selkirk, 2019



VE 1/4
etching and watercolour
31cm x 21cm

ROBERT POWELL
The Golden Rump



Ed 26 of 30
Lithograph
47cm x 37cm

ROBERT POWELL
Odysseus: a Wandering Eye, 2019



lithograph, gouache and monotype
25cm x 30cm
1/1

Description

In Canto XXVI of the *Inferno*, Ulysses describes his final voyage, and explains why he's burning in hell:

Nor fondness for my son, nor reverence
For my old father, nor the due affection
Which joyous should have made Penelope,

Could overcome within me the desire

I had to be experienced of the world,
And of the vice and virtue of mankind;

Or Tennyson's aged Ulysses:

Made weak by time and fate, but strong in will
To strive, to seek, to find, and not to yield.

Both poems seem to be describing an Ithican mid-life crisis.

ROBERT POWELL

Penelope: the Chair that Eats Me, 2019



lithograph, gouache and monotype

25xm x 30cm

1/1

Description

Odysseus - Tennyson

Street of Games

Nature Artifex

ROBERT POWELL
Ovid Amongst the Scythians, 2019

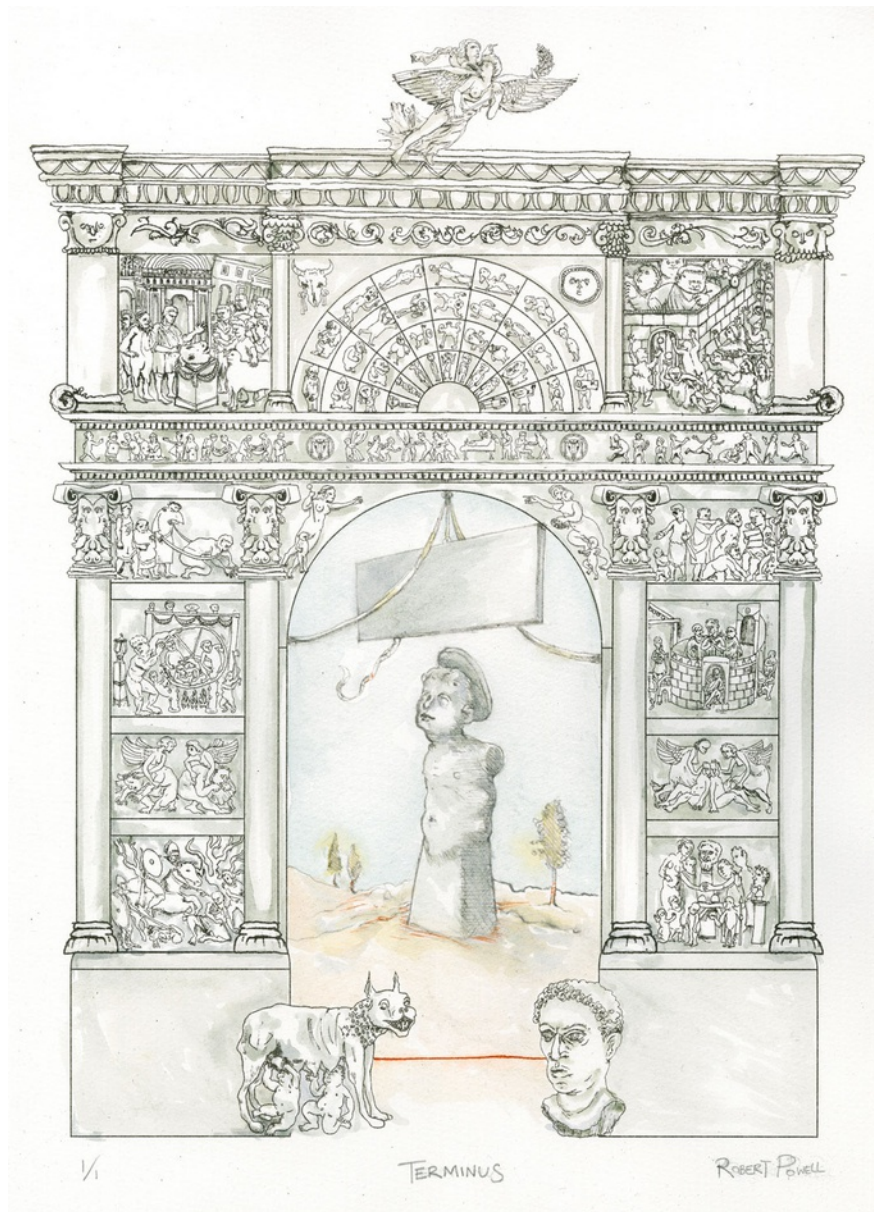


lithograph, gouache and monotype
25cm x 30cm
1/1

Description

The poet Ovid, conductor of many metamorphoses and poet of seduction was exiled from in 8 AD by the emperor Augustus. There is a painting by Delacroix called *Ovid Amongst the Scythians*, it depicts the poet slumped on barren hillock in front of the wind-swept shores of the Black Sea. There are no trees, just some grass, rocks and mist and the colours are chilly and bleak. Some of the locals try to comfort Ovid, but he ignores them; these people are barbarians to him, and hopelessly uncouth, he does not even deign to lift his head. From suave metropolitan lady's man, and a poet invigorated by his surroundings, he became a miserable exile.

ROBERT POWELL
Terminus: The Ides of October, 2019



lithograph and watercolour
38cm x 28cm
1/1

ROBERT POWELL
Anthropolis, 2019



photogravure
21cm x 14cm
2/6

ROBERT POWELL
Bound for other Isolations, 2019



etching and watercolour
10cm x 21cm
VE 1/10

ROBERT POWELL

The Reception: Malcolm Canmore and Saint Margaret, 2019



1/1

etching and watercolour

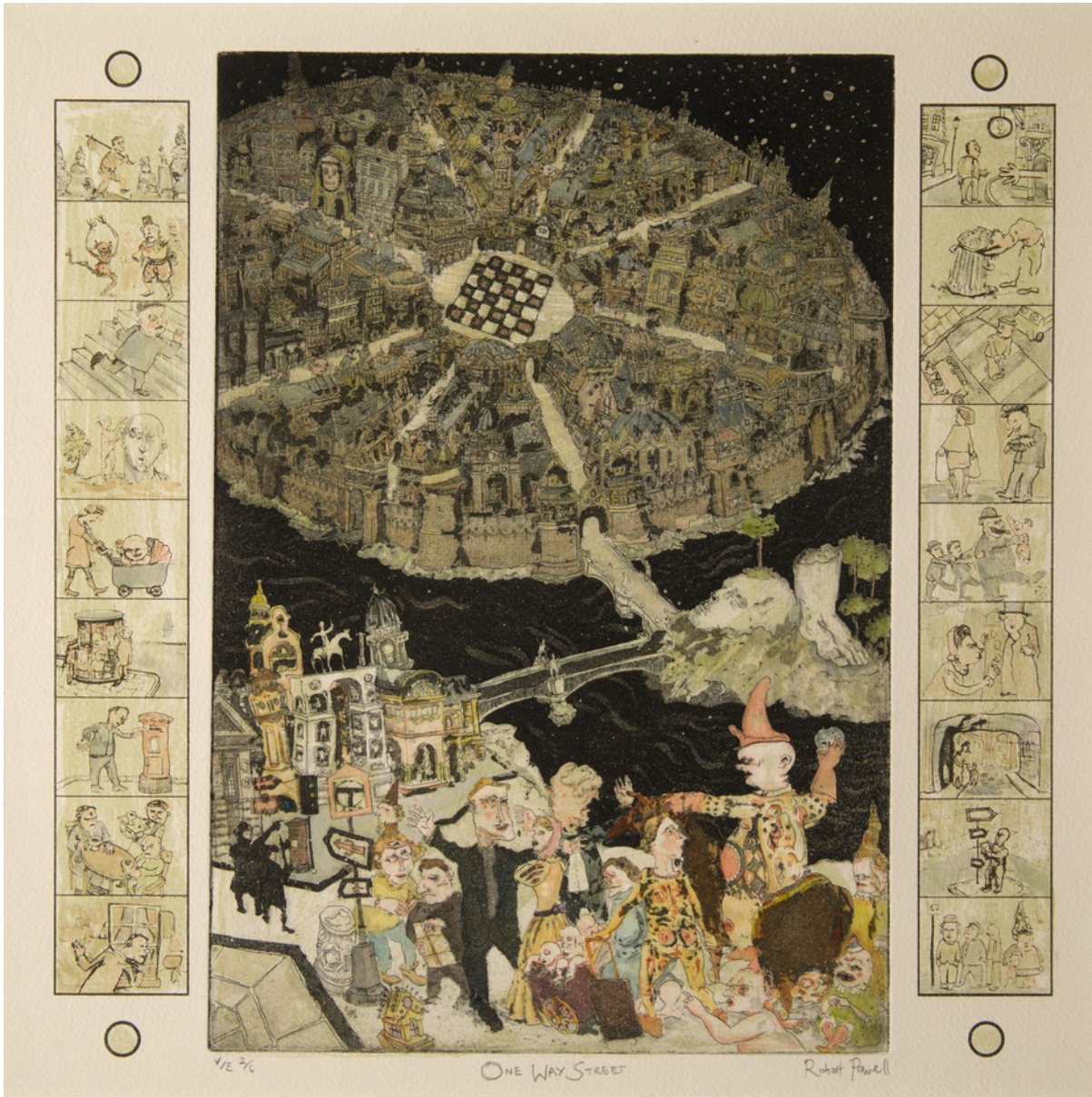
30cm x 30cm

ROBERT POWELL
Night Fools, 2019



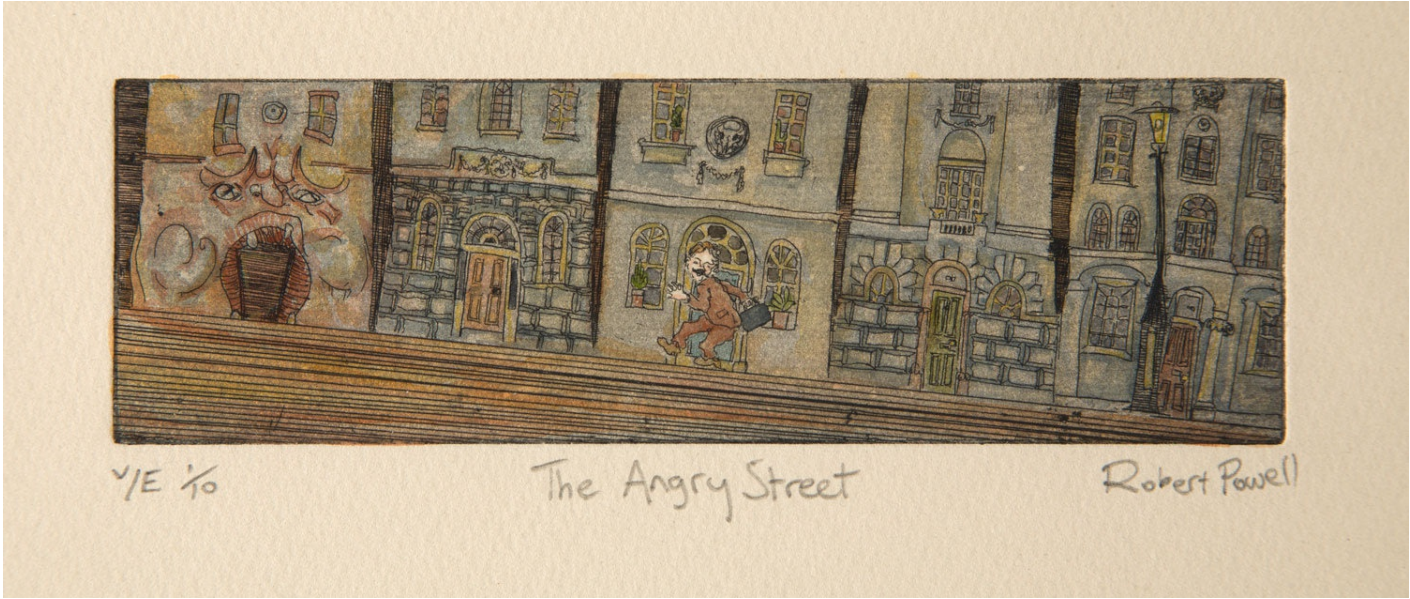
etching and watercolour
32cm x 30cm
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ROBERT POWELL
One Way Street, 2019



33cm x 33cm
VE 2/6

ROBERT POWELL
Angry Street, 2019



etching and watercolour
VE 1/10

ROBERT POWELL
The Fort, 2015



hand-tinted etching
10cm x 15cm
v/e 2 of 10