

HUXLEY – PARLOUR

WILTSHIRE

All'Antica

21 July - 09 September 2026



Natalia González Martín

We Have Crowns Which Your Eyes Cannot See, 2024

Exhibited artists: Raphael Barratt, Beau Gabriel, Natalia González Martín, Lydia Pettit, Ted Pim, Catherine Repko, Ugo Sébastião, Dittmar Viane.

Huxley-Parlour are delighted to announce *All'Antica*, an exhibition of eight international artists who draw from the formalist traditions and lexicon of Western Classicism within their own painting practices. The exhibition title takes its name from the Italian term meaning, 'in the manner of the ancients'; working across broad visual languages, the exhibition will chart how these artists look back to historical examples from Early Modern Europe to re-invent the language of painting for the twenty-first century. The artists in this exhibition engage both materially and metaphysically with the history of Western painting in a process of world building that seeks an understanding of the past through a contemporary lens, while simultaneously considering how the medium of painting's traditions may shape our understanding of the present.

Belgian artist DITTMAR VIANE's practice is preoccupied by an inquiry of contrast and juxtaposition: light and shadow, fragility and solidity. Influenced in particular by the realism of Northern Renaissance painters Dirk Bouts and Hans Memling, the artist uses fine brushstrokes and glazing to create precisely rendered compositions which he complicates through his employment of both historical and contemporary iconography in order to invoke humorous visual paradoxes.

For LYDIA PETTIT, CATHERINE REPKO, and RAPHAEL BARRATT, an engagement with early Italian Renaissance and Baroque styles sees a reappropriation of formalist techniques, such as chiaroscuro and fresco painting, as a framework through which their own explorations of the medium are founded. Often combining marble dust with her oil paint, Catherine Repko replicates the luminosity and monumentality of painters such as Piero Della Francesca and Masaccio. Hovering between abstraction and figuration, the artist creates ambiguous settings in which to consider shared familial memories. Raphael Barratt incorporates ambiguity into her narratives, situating her figures within imagined landscapes that evoke a sense of transformation; her approach to composition lends from the surreal and skewed perspectives of fourteenth and early fifteenth century Italian painting in a playful negotiation of depth and surface. Lydia Pettit achieves her psychologically charged works, which investigate post-traumatic stress disorder and how it manifests in the body, through the use of chiaroscuro. Rendered against black backgrounds, Pettit's self-representations draw on the dramatic effects of Baroque painting and its subtle shifts in the registers of light in order to confront an inward gaze, and highlight the challenges faced by women through abuse, mental illness, and body politics.

London-based painters, BEAU GABRIEL and NATALIA GONZÁLEZ MARTÍN, adopt the religious and classical mythologies of traditional oil painting while reimagining them for the contemporary moment. González Martín's work weighs the mutability of symbolism, and how allegory may offer fundamental truths about ourselves. At the same time, the artist negotiates still-life and figurative genres to examine how mythology may be co-opted as a mechanism of control and as a device to entrench established views. In particular, the artist updates her subjects with french manicured nails, cheeks streaked with mascara, and stretchmarks, perceived imperfections absent from the idealism of Classical paintings, in a questioning of dominant patriarchal values and the limitations of female desire and beauty. For Gabriel, his practice seeks to reconcile figurative paintings' conventions with modern themes of memory, personal representation and perception. He considers how the historical and the modern might correlate to each other, drawing parallels with the notion of figurative painting as a vanity of representation to convey influence and power, and curated self-portrayal on social media. Gabriel references the Italian Mannerists' study of manipulation, their heightened attention to form and light, creating works that feel at once canonical, yet imbued with the tensions and unease of contemporary media culture.

UGO SÉBASTIÃO takes a similarly contemporary approach to his material and subjects, examining how Classical imagery circulates and is seen in the present. His Baroque figures are faithfully replicated then overlaid in monochromatic tones, which evoke the quality of screenprinting. Sébastião plays with a familiarity of these images while rendering them through new perspectives and techniques. Both a continuation and rupture with tradition through his hybridisation, the artist interrogates our ways of seeing. As with Sébastião's dismantling of the notion of the original in a post-internet age, Irish artist TED PIM transforms the motifs of the Old Masters from something familiar into the uncanny. Through repetition, recontextualisation and cropping of his subject matter, Pim strips them of their established narratives and resists the teleology of narrative closure. The artist constructs his canvases from multiple sources, taking inspiration from archival and contemporary media - such as fashion imagery and reproductions of Dutch seventeenth century works - Pim's self-replicating subjects continually unfold across his canvases, in a process of regeneration and establishment of their own reality.

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Opening Reception: Saturday 25 July, 12-4pm

HUXLEY-PARLOUR

Mildenhall, Marlborough SN8 2LW

Monday to Wednesday, 10am - 3pm

Entry is free

More information can be found online at www.huxleyparlour.com

For press enquiries please contact Kate Barham

T: +44(0)2074344319 E: press@huxleyparlour.com