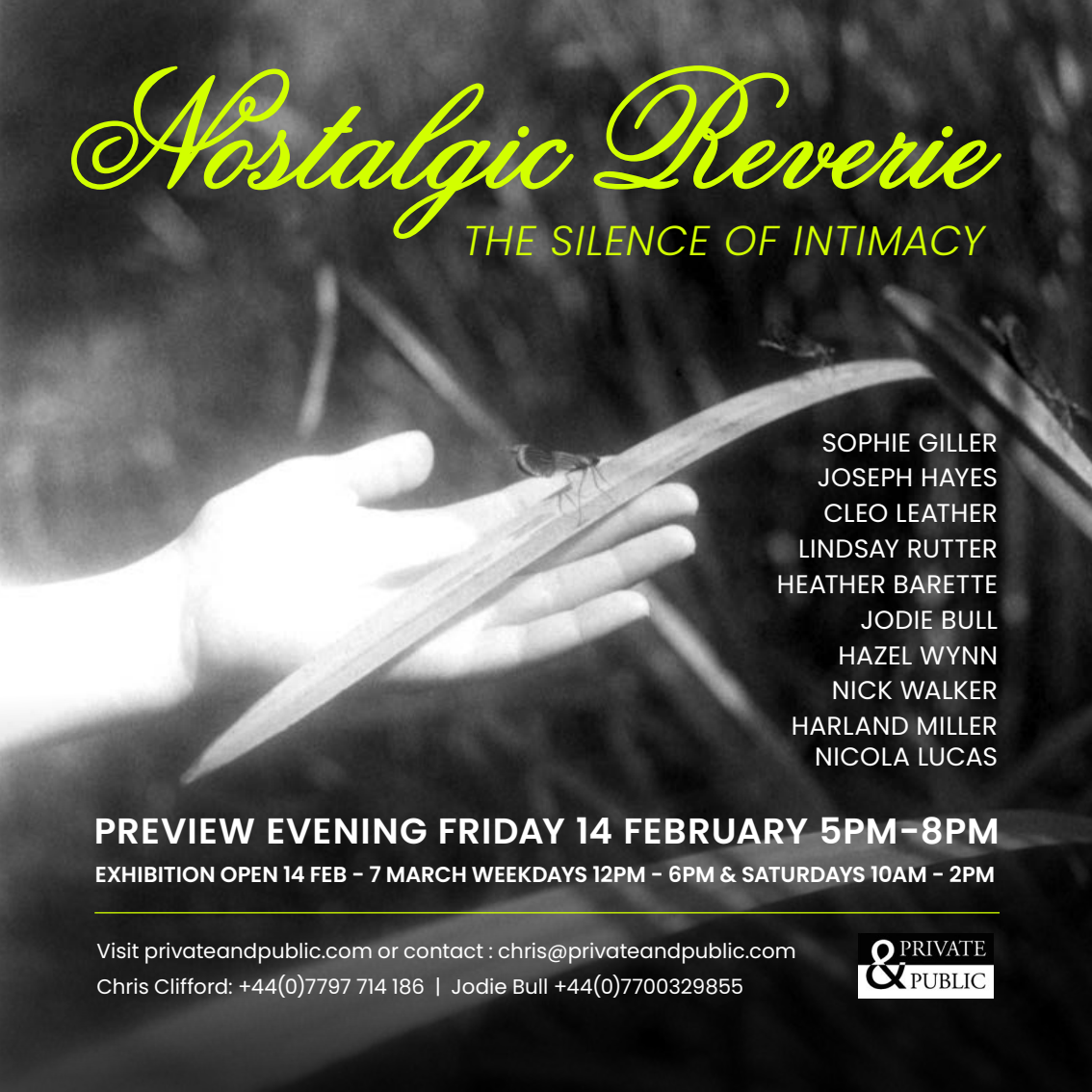




Nostalgic Reverie

THE SILENCE OF INTIMACY

SOPHIE GILLER
JOSEPH HAYES
CLEO LEATHER
LINDSAY RUTTER
HEATHER BARETTE
JODIE BULL
HAZEL WYNN
NICK WALKER
HARLAND MILLER
NICOLA LUCAS

PREVIEW EVENING FRIDAY 14 FEBRUARY 5PM-8PM

EXHIBITION OPEN 14 FEB - 7 MARCH WEEKDAYS 12PM - 6PM & SATURDAYS 10AM - 2PM

Visit privateandpublic.com or contact : chris@privateandpublic.com

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Introduction

Jodie S. Bull, BA (Hons)

Gallery Director Chris Clifford kindly gave me the opportunity to put together this exhibition proposal for *Nostalgic Reverie: The Silence of Intimacy*, which is the first exhibition of 2025, curated by me, Jodie S. Bull. This came shortly after returning to Jersey, where I grew up, following my graduation from the London College of Fashion, where I studied Fashion Design Technology: Womenswear. I am currently taking a one-year hiatus from my studies before heading back to London to study Art Business at Sotheby's Institute of Art. My three-year BA provided me with expansive knowledge of the creative industries, such as fashion, art, and music, and their intrinsically convoluted relationships with one another. I witnessed the fluid, tenuous nature of it all while learning about the influence and significant fundamentals of art and culture on all individuals, consciously or otherwise.

The multiplicity of memory and life experiences, along with my sentimental nature, served as the inspiration behind this show: *Nostalgic Reverie: The Silence of Intimacy*. Within the space of the Private and the Public, I wanted to evoke a sense of nostalgia when viewing the work.

Calming tones, soft textures, and a light atmosphere in the gallery are juxtaposed with bright, sweet intensity.

The intention is to stir varying memories from the viewer's past—thoughts of belongings, places, and people, whether good, bad, or neutral. Additionally, the exhibition encourages viewers to reflect on familiar and intimate moments with themselves or others, the acquisition of belongings, and the comparison of past and present experiences.

The diverse selection of mediums displayed in this exhibition was curated to attempt to capture each person's individual experience. Nostalgia and memory are unique to us all. The assemblage of works holds relevance to the concept, and the pieces feel coherently contradictory, much like life itself. Memories are uncoordinated, relationships can be turbulent, love and hate can exist side by side, and intimacy can be circuitous.

Many of the artists featured in this exhibition have personally impacted me, and it feels fitting to include their works in the first show I've curated. I met Joseph Hayes, a photographer based in Norwich, when I was 16 at the WOMAD festival. His completely organic personality and natural creative flair had a huge influence on me.

He always had a film camera permanently attached to his hip, documenting life continuously and effortlessly. Cleo Leather, based in London, influenced me with her clear direction in her work and self-confidence. I worked with Lindsay Rutter, who helped me understand and accept the struggles of being an artist. She is committed and hard-working— qualities I truly admire. Hazel Wyn, based in Jersey, taught me about fluidity through her work.

Sophie Giller, whom I also met at the WOMAD festival, is based in Norfolk and works tirelessly with textiles. Her tactility and use of her hands have produced an abundance of work filled with narrative and substance. The relationship between Sophie and her work is a true expression of the term *extended phenotype*. Lastly, I would like to mention Heather Barette, who I have watched blossom from a tiny 12-year-old into the most enthusiastically positive potter.

I share these stories to highlight the significance of storytelling in art and how personal connection and understanding can enrich one's experience through life. I hope *Nostalgic Reverie: The Silence of Intimacy* invites you to feel welcomed and inspires reflection on your own existence, while also considering the journey of the artists, supporting them as they continue writing narratives for us to consume.







Sophie Giller

For Thoresby, for artists 2022, 210 x 230 cm
*Deadstock & salvaged linens, direct and
reactive dyes, thread, wadding, wood*
£2,500+GST



Sophie Giller

For Thoresby, for members 2022, 200 x 220 cm
*Deadstock & salvaged linens, direct and reactive
dyes, thread, wadding, wood*
£2,500+GST





Sophie Giller

In our own ways, 2025, 45cm x 80cm

Woollen fabrics, thread, wood

£1,250+GST



Sophie Giller

Collected a memory, 2025, 32cm x 61cm

Lace fabrics, thread, wood

£1,100+GST



Damaged negative Kodak Ektar
100 120mm | Pentax 6x7
Boom Town Festival

Joseph Hayes

Festival, 20 x 15 cm

Digital print on Hahnemühle Photo Rag

£300+GST

Kodak Portra
400 120mm | Pentax 6x7
Coby Sey live at South Bank Centre



Joseph Hayes
Coby Sey, 20 x 15 cm
Digital print on Hahnemühle Photo Rag
£300+GST



Kodak Portra 400 35mm | Canon AE1

Joseph Hayes

Nabihah Iqbal, 20 x 15 cm

Digital print on Hahnemühle Photo Rag

£300+GST

Ilford 3200 35mm | Canon AE1
Tirzah performing live at Brixton Academy



Joseph Hayes
2 D I C U V, 30.5 x 38 cm
Digital print on Hahnemühle Photo Rag
£500+GST



Ilford 3200 35mm | Canon AE1
John Maus performing live at
Norwich Arts Centre

Joseph Hayes

My whole worlds coming apart, 30.5 x 38 cm

Digital print on Hahnemühle Photo Rag

£500+GST

Ilford 3200 35mm | Canon AE1
Connecting in Wales



Joseph Hayes

Comforted, 30.5 x 38 cm

Digital print on Hahnemühle Photo Rag

£500+GST



Ilford 3200 35mm | Canon AE1
Connecting in Norfolk

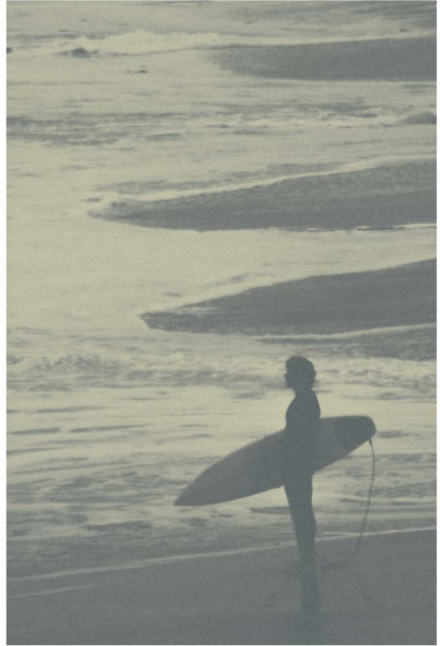
Joseph Hayes

Greeted, 30.5 x 38 cm

Digital print on Hahnemühle Photo Rag

£500+GST

San Diego



Cleo Leather

Amid the Breakers, 612.2 x 43.2 cm

C Type paper

£750+GST



Cleo Leather

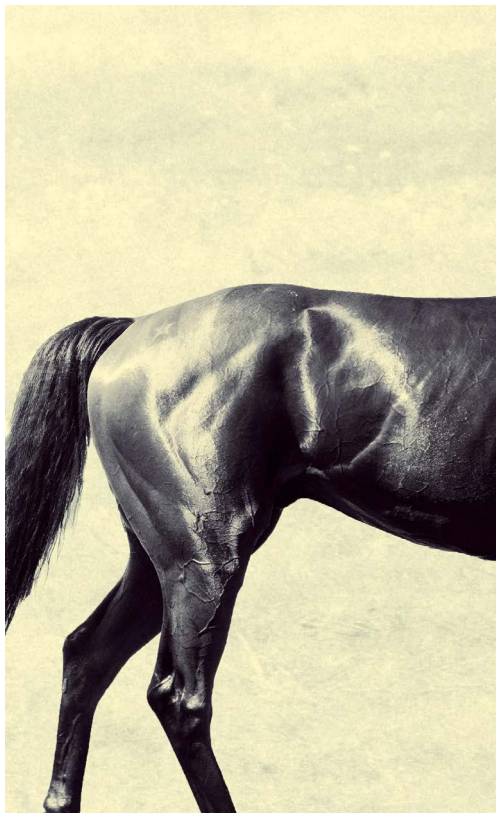
Cleo Leather

Racing Post, 72 x 105 cm

C Type paper

£750+GST

Cleo Leather
Do Quaters , 72 x 48 cm
C Type paper
£750+GST



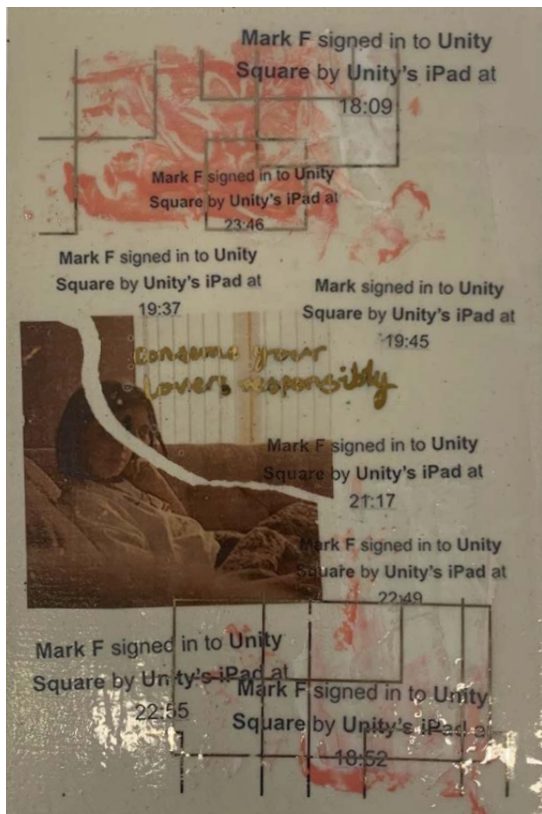


Lindsay Rutter

Favourite Cake, 2022, 21 x 19 x 13cm

*Porcelain with mono printed underglaze,
transparent glaze, photo decals and gold lustre
£1,000+GST*

Lindsay Rutter
Consume, 2022, 24 x 16cm
 Mono printed underglaze,
 transparent glaze, photo
 decals and gold lustre
 £600+GST





Heather Barette

Embrace, 2024-2025, 29" h x 18" w x 8" d

Stoneware and glaze

£1,995+GST



Jodie S. Bull

The sweetness of wrath 2019, 64 x 47cm

Acrylic, pencil, oil pastel, pen

£550+GST



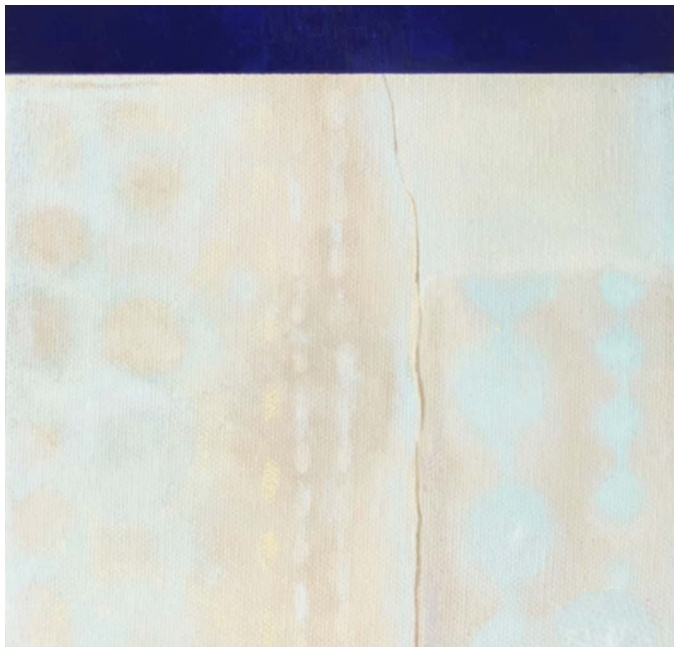
Jodie S. Bull

Reduction and Release, 2018

64 x 47 cm

Oil pastel

£500+GST

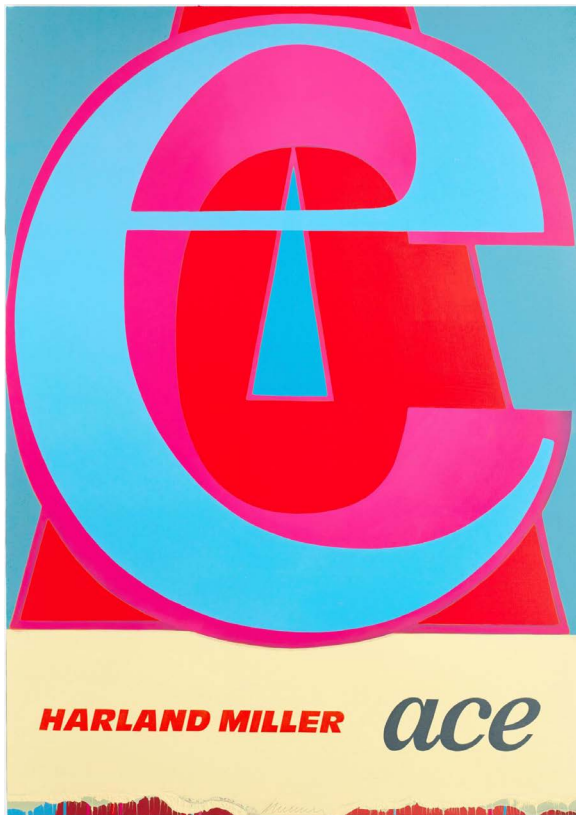


Jodie S. Bull

The loss of tactility, 2020, 16cm x 16cm

Oil paint, gouache

£200+GST

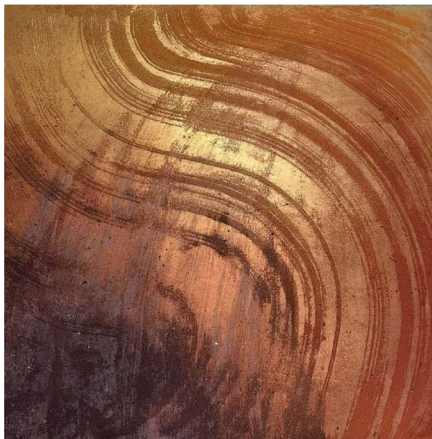


Harland Miller
ACE, 2019, 168 x 119 cm
Etching with Woodcut
£45,000+GST

Hazel Wyn
Equilibrium, 100 x 74cm
Oil on Raw Canvas
£1,500+GST



Hazel Wyn
Flow, 2024, 92 x 69
Oil on Raw Canvas
£1,500+GST



Hazel Wyn

Magma, 2025, 60 x 60cm

Acrylic on Board

£1,500+GST



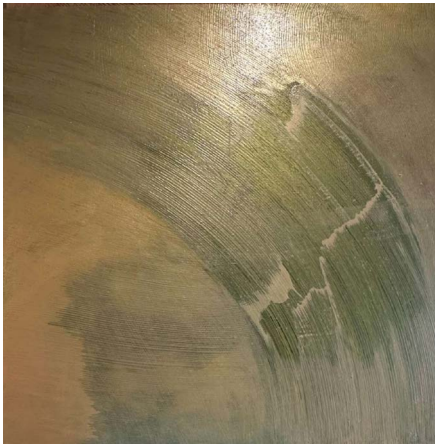
Hazel Wyn

Radiance, 2025, 60 x 60cm

Acrylic on board with sand

£1,500+GST

Hazel Wyn
Solfeggio, 50 x 50cm
Oil on board
£1,500+GST



Hazel Wyn
Celestial Reverie, 2025, 60 x 60cm
Acrylic on board
£1,500+GST



Jason Martin

Lense Ultra Violet, 2016, 56 X 75cm

Ink and pigment on paper

£5,000+GST



Nicola Lucas

Fluid, 2019, 101 x 152cm

Framed Acrylic on board

£1,850+GST



Ceri Richards

Major - Minor Orange and Blue,

1970 Signed Edition 37/60

52.5 x 49.5cm

Screenprint & Collage

£1,100+GST



Chris Kimble
Golden, 123 x 122 cm
Collage on board
£1,000+GST



Nicole Vibert

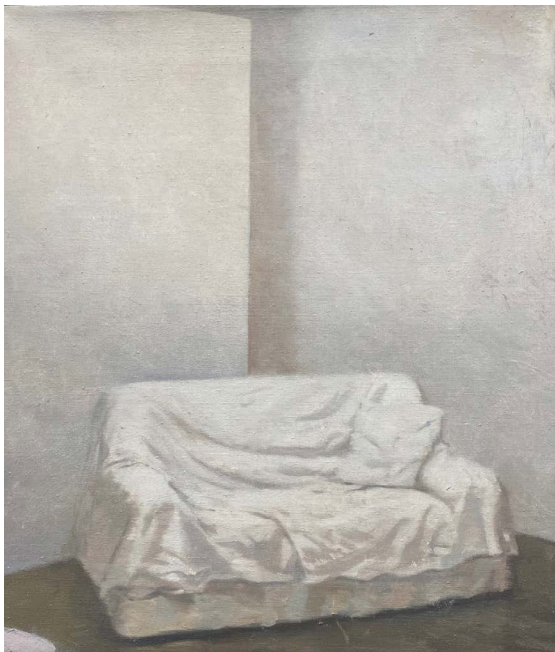
Pop, 2022, 32cm x 32cm

Pigment and Paint on Canvas

£400+GST



Mark Entwistle
Silver Mooring I, 2005
51 x 56 cm
£2,000+GST



Mark Entwistle

Silver Mooring III, 2005

51 x 56 cm

£2,000+GST

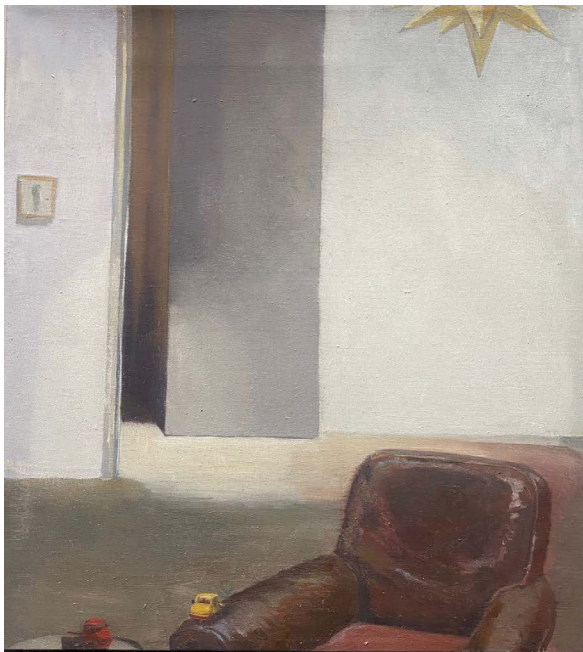


Mark Entwistle

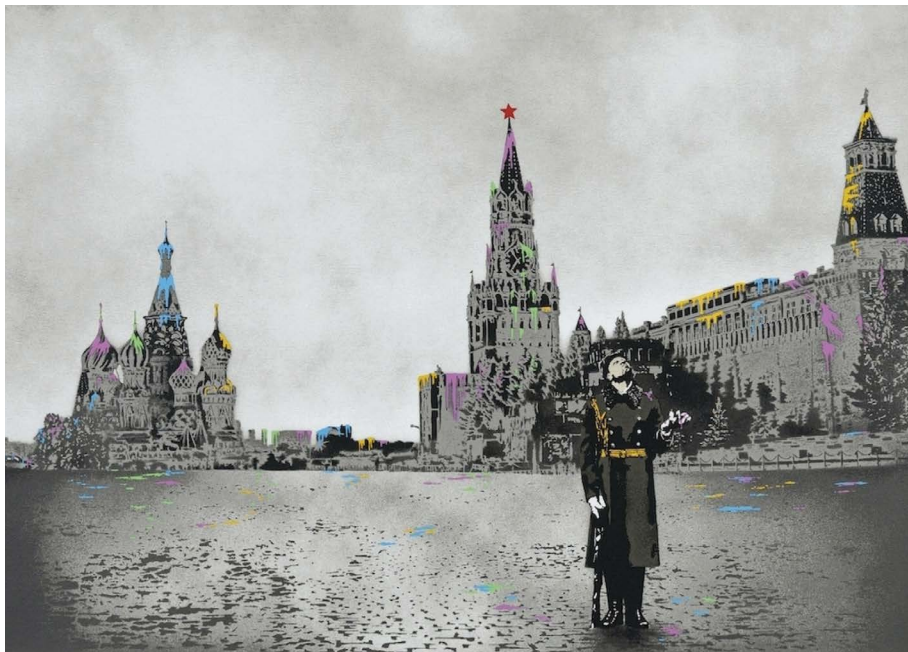
Silver Mooring II, 2005

51 x 56 cm

£2,000+GST



Mark Entwistle
Silver Mooring, IV
51 x 56 cm
£2,000+GST



Nick Walker
The Morning After: Moscow
£500+GST



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