

Lisa Milroy - travel paintings

Fruitmarket Gallery - Milroy, Lisa, b.1959



Description: -

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Lisa Milroy

At heart she's a frustrated Nurse. Her career took off relatively quickly after graduating from Goldsmiths in 1982.

Lisa Milroy

I especially like her works about objects in 80s and 90s. Initially the objects were completely contained within the picture frame. Artist's Resale Right Regulations 2006 apply to this lot, the buyer agrees to pay us an amount equal to the resale royalty provided for in those Regulations, and we undertake to the buyer to pay such amount to the artist's collection agent.

Artist of the week 56: Lisa Milroy

Brick Lane Art Car Boot Fair 2015 Brick Lane, London, UK Launch of Lisa Milroy: Dresses Painting in Time Part 1 2015 The Tetley, Leeds, UK Co-curated by Sarah Kate Wilson Drawing Biennial 2015 2015 Drawing Room, London, UK Social Fabric 2015 Oriel Sycharth Gallery, University of Wrexham, Wales, UK Slade Print Fair 2015 2015 Slade Research Centre, UCL, London, UK A Print Fair of work by Slade staff, students and alumni in aid of raising funds for Slade scholarships and bursaries.

'Finsbury Square', Lisa Milroy, 1995

This in itself is not surprising for it is - apart from a certain avant-gardistic concepts of modernism - a self-evident quality of any good painting

Artist of the week 56: Lisa Milroy

Based in London since that date, she became known in the mid 1980s for paintings of objects arranged in grids. In Finsbury Square this is redeemed by reflections of sky and other buildings in the windows which open up the imaginary space of the painting to a vast arena behind and beyond the viewer. This paring down suggests both the idealistic purity of modern architecture and the alienating effect of some urban environments.

Lisa Milroy (b. 1959)

Finsbury Square was acquired without a frame and the artist would prefer that the painting remain unframed.

19 Lisa Milroy ideas

Wearing Ray-Bans, with peroxide hair swept back, the subjects epitomised upper-class privilege. Further reading: Lisa Milroy, exhibition catalogue, Tate Liverpool 2001, p. Depicted in flat unmodulated colour the usually teeming streets and busy offices are unnaturally denuded of human life.

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