

‘Reflections from a Film’

Selected works by Chris Gollon (1953 – 2017)

Exhibition curated by art historian and curator Wilfrid Wright

5th - 22nd August 2025

Following the World Premiere of the new documentary ‘**CHRIS GOLLON: Life in Paint**’ (85mins) at the Barbican in autumn 2024, featuring Thurston Moore, Maggi Hambling, Sara Maitland, Eleanor McEvoy, art historians and writers, **Sworders** are delighted to exhibit for sale a selection of works recently released from the Chris Gollon Estate.

View documentary trailer here: [‘CHRIS GOLLON: Life in Paint’](#)



‘All Mixed Up’ by Chris Gollon (1953 – 2017)

30" x 22" (76 x 56cm) acrylic on paper, 2012. £8,000

The partial inspiration for this painting comes from the artist remembering his teenage years when girls tended to be nicer than boys. On breaking up, instead of saying they did not love you anymore, they would often say they were “all mixed up”. Such discomfort can continue into adult life as depicted by this colourful, androgynous figure, who is finding solace in wine.

The painting is shown in the new documentary ‘**CHRIS GOLLON: Life in Paint**’ (85mins) to demonstrate Gollon’s innovative use of spray paints and a printmaker’s roller. Bacon and Hockney had been criticised for flatness in acrylic which Chris Gollon managed to avoid by combining Old Master techniques, using very thin glazes, with printmaking techniques and – as shown here in this painting – fine art spray paints.

Provenance: ‘**CHRIS GOLLON: Life in Paint**’ (85mins)



‘Love (II)’ by Chris Gollon (1953 – 2017)

24" x 18" (61 x 46cm) acrylic on canvas, 2011. £8,000

This painting comes from the artist’s second Residency at Durham University, in summer 2011, where he produced a series on the subject of ‘Love’. Gollon used printmaker’s rollers to create a sense of movement, depicting in outline the position of the figures a moment before their embrace.

Provenance: this painting was recently acquired by IAP Fine Art from a private collection.



'I Knew The Bride When She Used To Rock n' Roll (after The Eleanor McEvoy version of the Nick Lowe song)' by Chris Gollon (1953 – 2017)

48" x 36" (122 x 91cm) acrylic on canvas, 2016. £40,000

Chris Gollon often used music lyrics as a springboard for ideas for images and was a pioneer of artistic boundary crossing. During his two-year collaboration with Eleanor McEvoy, he was taken by her version of the Nick Lowe song, which inspired him to attempt to show young and old in one figure. The flirtation of the champagne glasses hints at the love that is being celebrated. The painting featured in the new documentary *'CHRIS GOLLON: Life in Paint'* (85mins) to show the artist's innovative use of spray paints, infinite matt black, and his sensitivity in painting women

Provenance: 'CHRIS GOLLON: Life in Paint' (85mins), also 2019 solo museum exhibition *'CHRIS GOLLON: Beyond the Horizon'* at Huddersfield Art Gallery and reproduced in the ISBN-numbered exhibition catalogue.



'Still Life With Falling Candles (Colour Version)' by Chris Gollon (1953 – 2017)

12 x 12 in (30 x 30 cm) acrylic on Khadi paper, 2016. £3,000



'Still Life With Falling Candles (Jazz Version)' by Chris Gollon (1953 – 2017)

12 x 12 in (30 x 30 cm) acrylic on Khadi paper, 2016. £2,000

Chris Gollon enjoyed painting on Indian Khadi paper for its texture and rigidity, and as with much of his still life, these paintings hint at a human drama beyond the image. One technique he employed was to deliberately make the shadows all wrong, which serves to animate the objects, so they become more than they seem. In the tradition of still life painting, lit candles represent the renewal of hope and smoke the temporality of material wealth.

The jazz version is a companion piece to the colour version and titled thus because the artist thought it looked like musical notes.

As a pair: £4,500



'Self Portrait on Paper No.5, Tangled Up in Blue' by Chris Gollon (1953 - 2017)
30" x 22" (76 x 56cm) acrylic on fine art paper, 2013. £8,000

Chris Gollon did very few self-portraits in his life, however in 2013, at the age of 60, he painted sixteen, five on canvas, and eleven on paper. This self-portrait is a nod to Bob Dylan's song *'Tangled Up In Blue'*.

Provenance: featured in the documentary *'CHRIS GOLLON: Life in Paint'* (85mins).



'Study on Paper (III) for Gimme Some Wine' by Chris Gollon (1953 - 2017)
30" x 22" acrylic on paper, 2016. £10,000

This painting is from the artist's last series of paintings on a single theme. At the end of their two-year collaboration, the series was a response to the song *'Gimme Some Wine'*, which Eleanor McEvoy wrote and dedicated to Chris Gollon.

Provenance: selected works from the *'Gimme Some Wine'* series are discussed in the new documentary *'CHRIS GOLLON: Life in Paint'* (85mins). This painting is reproduced in the ISBN-numbered *'Gimme Some Wine'* catalogue (2021) and featured in the award-winning 12-minute documentary short *'Gimme Some Wine: The Story of a Song'*.



'Look Like Me (II) (NAKED MUSIC series)' by Chris Gollon (1953 - 2017)
30" x 22" (76 x 56 cm) acrylic on paper, 2015. £8,000

This painting takes its title and partial inspiration from Eleanor McEvoy's eponymous song on her *NAKED MUSIC* album (2016). The song was in turn inspired by Eleanor's personal experience of a US record label who tried to mould her image into something she was not. This is Chris Gollon's response to the song which was launched in an exhibition of paintings inspired by the songs on the album. It was the start of a two-year experiment in artistic boundary crossing for Gollon and McEvoy, with paintings inspiring songs and vice versa.

Provenance: featured in the 2019 solo museum exhibition *'CHRIS GOLLON: Beyond the Horizon'* at Huddersfield Art Gallery and reproduced in the ISBN-numbered exhibition catalogue. It is also reproduced in the *NAKED MUSIC Songbook*, 2016, published by Hot Press, Dublin.



'Still Life with Check Tablecloth' by Chris Gollon (1953 – 2017)

30" x 22" (76 x 56 cm) acrylic on paper, 2013. £8,000

This painting demonstrates Chris Gollon's use of spray paints, supplied free to him by Liquitex, who were so taken by his innovative use of their fine artist paints. In his still life, Gollon often hints at a human drama beyond the picture edge, here perhaps a date that has not turned up.



"Trouble (I)" by Chris Gollon (1953 – 2017)

12 x 12 in (30 x 30 cm) acrylic on Khadi paper, 2016. £3,000



'Trouble (II)' by Chris Gollon (1953 – 2017)

12 x 12 in (30 x 30 cm) acrylic on Khadi paper, 2016. £3,000

Chris Gollon enjoyed painting on Indian Khadi paper for its texture and rigidity, and these works come from a rogues' gallery of small heads painted a year before he died. *'Trouble (II)'* is perhaps the same figure depicted in *'Trouble (I)'*, except that he is on holiday. As explored in the recent documentary, Chris Gollon's work has a tragi-comic quality, giving us a non-judgemental look at humanity.



'Still Life with Homeless Flowers' by Chris Gollon (1953 – 2017)

24" x 18" (61 x 46cm) acrylic on canvas, 2012. £8,000

This painting shows Gollon's innovative use of spray paints, printmaker's rollers and scratching in techniques, which he borrowed from monotype printmaking. By making the shadows deliberately wrong, he animates the flowers. Gollon's instantly recognisable still life often hint at human dramas beyond the picture edge. Here, the flowers suggest displaced people awaiting a fate unknown.



'Perro Semihundido X (after Goya)' by Chris Gollon (1953 – 2017)

14" x 12" (35 x 30cm) acrylic on Indian Khadi paper 2016. £4,000

From a 2016 series of 12 paintings inspired by *'Perro Semihundido'*, the enigmatic panel depicting a half-submerged dog in Goya's 'Black Paintings', Museo del Prado, Madrid. Gollon used a variety of dog breeds in the series, choosing here the Cardigan Welsh Corgi. A black sun often features in Gollon's imagery, appearing first in his *'Road to Narragonia'* series 1995 - 1998.

As Robert Hughes, the great 20th century art critic, remarks about Goya's *'Perro Semihundido'*: *"The dog imploring us with his eyes from what seems a well of quicksand seems to have no political meaning, though it is a sublimely poignant image. That dog's terrifying yearning for safety and its absent master is the misery of Man in a comfortless world from which God has withdrawn. We don't know what it means, but its pathos moves us at a level below narrative."*



'At the Colombe d'Or' by Chris Gollon (1953 – 2017)

48" x 20" (122 x 51 cm) acrylic on canvas 2006. £15,000

The Colombe d'Or is a famous hotel in the South of France, established in 1931 in Saint-Paul-de-Vence, where leading artists of the day including Picasso or Matisse would dine or stay, sometimes leaving paintings to pay their bills. Chris Gollon was intrigued by the idea of these two artists being under the same roof, and decided to paint two nudes, mixing his own style with those of Matisse and Picasso, under a Provençal night sky.

Provenance: featured in *'Chris Gollon Humanity in Art'* by art historian Tamsin Pickeral (2010), endorsed by Bill Bryson OBE.



'Study for Angels, 2009' by Chris Gollon (1953 – 2017)

36" x 24" (91 x 61cm) acrylic on canvas, 2009. £15,000

In 2009, at the time Bill Bryson OBE was Chancellor of Durham University, Chris Gollon was invited to become a Fellow and First Artist in Residence of the prestigious Institute of Advanced Study. He was the first non-academic to be invited. One of the IAS's main aims is to inspire new thinking on big themes, by bringing together academics and thinkers from around the world, and from very diverse areas of study. Chris Gollon's task, along with a small group of the world's leading thinkers, was to describe what it means to be human in 21st century. This work is a study for a larger painting entitled *'Angels'*, which was part of a mini-series Gollon produced during his Fellowship, looking at the Great Chain of Being or the Scala Naturae.

Provenance: featured in ISBN-numbered fine art catalogue *'Being Human'*, published by Durham University and IAP Fine Art. The *Being Human* series is discussed in both the new documentary and in the book *'Chris Gollon Humanity in Art'* by art historian Tamsin Pickeral (2010), endorsed by Bill Bryson OBE.



'Woman with Curious Hat' by Chris Gollon (1953 – 2017)

24" x 18" (61 x 46cm) acrylic on canvas, 2012. £8,000

This painting was inspired by an article in a broadsheet about an attempt in Berlin to resurrect the burlesque cabaret, along the lines of the 1920s and 1930s tradition, depicted in the famous film *Cabaret* starring Lisa Minelli. However, it was uncertain whether it was possible to shock anyone today. Using his fine sense of the ridiculous, Gollon shows us one such attempt.



'Study on canvas (III) for St Ethelflaeda Diptych' by Chris Gollon (1953 – 2017)

24" x 18" (61 x 46cm) acrylic on canvas, 2016. £12,000

This painting is the third of only three canvas studies for the *'St Ethelflaeda Diptych'*, purchased by and permanently installed in the Grade I listed Romsey Abbey in 2018. The diptych was a major public acquisition after the artist's untimely death, and depicts the Abbey's tenth century abbess, Saint Ethelflaeda.

Provenance: featured in the ISBN-numbered *'St Ethelflaeda'* fine art catalogue, 2018, jointly published by IAP Fine Art and Romsey Abbey.



'The Night May Still Be Young, But I Am Not (after the Eleanor McEvoy/ Dave Rotheray song)' by Chris Gollon (1953 – 2017)

18" x 14" (46 x 35 cm) acrylic on canvas, 2016. £8,000

This painting takes a sensitive look at female ageing, in reply to Eleanor McEvoy's eponymous song on the same subject, which she co-wrote with Dave Rotheray from The Beautiful South.



'Woman in the Wrong Job' by Chris Gollon (1953 – 2017)

16.5" x 11.75" (42 x 30 cm), Indian ink drawing on 250g Satine watercolour paper. £1,500

Although a consummate draughtsman, Chris Gollon was a straight-to-canvas man, therefore very few drawings exist. His sensitivity in depicting women is evident in this drawing, completed just a year before the artist's death.



'Dancing Philosopher' by Chris Gollon (1953 – 2017)

28" x 22" (71 x 56 cm) lithograph on 300g Arches paper, 2010. Signed edition of 10, with three artist's proofs. Only two remain from this edition. This is the only edition of lithographs Chris Gollon made. Unframed price £1,650, framed price £1,850.

The *'Dancing Philosophers'* series of paintings, monotypes and this lithograph, Gollon produced after being made a Fellow and First Artist in Residence at the Institute of Advanced Study, Durham University. Gollon was quite daunted working with such high-profile academic minds, from three different continents. He decided to take them all out for a few drinks. Much later in the evening, they found themselves in one of Durham's pubs, which had large dance floor. Suddenly these seemingly straight-laced academic thinkers began displaying extraordinary dance moves and styles, which Gollon could not forget, recording them warmly in a series of paintings and this lithograph.

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