

Simon Terrill  
*Seething Lane*

13 April—13 May 2023

Image: *Seething Lane*,  
Sutton Gallery, Melbourne, 2023  
Photography: Andrew Curtis



Exhibition text

*According to Bruegel  
when Icarus fell  
it was spring<sup>1</sup>*

There are two poems that refer to Bruegel's painting, *Landscape with the Fall of Icarus* (c.1560) which speak to the invisibility and insignificance of the event pictured in the artwork. In one poem by William Carlos Williams also titled after the painting, he remarks on "a splash quite unnoticed", while in *Musee des Beaux Arts*, W.H. Auden observes how "everything turns away, quite leisurely from the disaster".

Seething Lane is the name of a relatively non-descript street in central London, with a bar, a church, a hotel, and some empty looking offices that I cycle past on route to my studio at Somerset House. In the summer of 2018, I was sitting in the studio's courtyard with a historian friend, when he made the claim that Somerset House is the place where, in 1768, James Cook received the envelope with instructions to sail to the South Pacific. The stated purpose of this journey was to map the transit of Venus: to establish the distance of the sun from the earth and by extension, the size of the solar system. However, as we now know, due to a funding arrangement between the royal society and the royal navy, this envelope enclosed another that was only to be opened when the transit of Venus mapping was complete. Contained within this supplementary envelope were the instructions for Cook to continue from Tahiti in pursuit of a long held European hunch – that to balance out the north a great southern landmass existed.

As it happened, my historian friend was close but not quite right. The exchange didn't happen at Somerset House, as the Naval offices only moved there in 1786. Rather, the moment happened nearby in Seething Lane. And it was on that non-descript street, in a place with a name that digs inside the consequences of an act, in which an envelope was passed from one person to another.

<sup>1</sup> *Landscape with the Fall of Icarus, William Carlos Williams*  
<sup>2</sup> *Musee des Beaux Arts. W. H. Auden*

Exhibition information

In *Seething Lane*, Simon Terrill is presenting for the first time new photographic works alongside recent drawings and a seven-colour screen print. Individually and collectively, these artworks reflect on fleeting moments in time – captured scenes which might well have been overlooked in the moment and that become significant actions in their detail.

Artworks in this exhibition reference Pieter Bruegel's, *Landscape with the Fall of Icarus* (c. 1560), *The Fall of the Rebel Angels* (1562), Jeffrey Smart's *Cahill Expressway* (1962) paintings, and additional imagery from Google Earth and a central London street named Seething Lane. *Seething Lane* the exhibition, presents new developments in Terrill's longstanding themes including: relations between architectural spaces and their received narratives; public and private identities; and the idea of the crowd as a tool to examine architecture, identity, community and a performance of self.

Select solo exhibitions

*Seething Lane*, Sutton Gallery, Melbourne, 2023; *Crowd Theory*, Centre for Contemporary Photography, Melbourne, 2019; *Crowd Theory: Thamesmead*, The Link Thamesmead, London, 2017; *South of the River: Crowd Theory*, National Portrait Gallery, London, 2016; *The Brutalist Playground*, a collaboration with Assemble, The Royal Institute of British Architects, London, 2015-19; *Room X*, Balfron Tower, London, 2014; *Tilt*, Sutton Gallery, Melbourne, 2013; *Crowd Theory Adelaide*, Samstag Museum of Art, Adelaide, 2013; *Balfron Project II*, 2 Willow Road, National Trust Ernő Goldfinger Museum, Hampstead, 2012; and *Balfron Project*, Nunnery Gallery, London, 2011.

Select group exhibitions

*With Monochrome Eyes*, Borough Road Gallery, London, 2020; *Civilization: The Way We Live Now*, National Gallery of Victoria, Melbourne, 2019; *Exchange Value*, QUT Art Museum, Brisbane, 2019; *An Unorthodox Flow of Images*, Centre for Contemporary Photography, Melbourne, 2017; *Parallel (of life and) Architecture*, The Edge, University of Bath, 2017; *Highlights from the MGA Collection*, Monash Gallery of Art, Melbourne, 2015; *The Piranesi Effect*, Ian Potter Museum, Melbourne, 2014; *Momentum*, McClelland Sculpture Park + Gallery, Melbourne, 2013; *Negotiating This World: Contemporary Australian Art*, National Gallery of Victoria, Melbourne, 2012; and *Royal Academy Summer Exhibition*, Royal Academy of Arts, London, 2011.

Simon Terrill  
*Seething Lane*

Image: Installation view  
*Seething Lane*, Sutton Gallery,  
Melbourne, 2023



Simon Terrill  
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Image: Installation view  
*Seething Lane*, Sutton Gallery,  
Melbourne, 2023



Simon Terrill  
*Seething Lane*

*Austinmer, 2022*  
Type C print  
Ed. of 6 + 2AP  
60 x 60cm (image)  
62.5 x 62.5cm (framed)

\$2,900



Simon Terrill  
*Seething Lane*

*Austinmer, 2022*

Image: Installation view  
*Seething Lane*, Sutton Gallery,  
Melbourne, 2023



Simon Terrill  
*Seething Lane*

*Here East, 2022*

Type C print

Ed. of 6 + 2AP

108 x 165cm (image)

110.5 x 167.5cm (framed)

\$5,500





Simon Terrill  
*Seething Lane*

*Here East*, 2022

Image: Installation view  
*Seething Lane*, Sutton Gallery,  
Melbourne, 2023



Simon Terrill  
*Seething Lane*

*London Concrete*, 2022  
Type C print  
Ed. of 6 + 2AP  
120 x 150cm (image)  
122.5 x 153cm (framed)

\$5,500



Simon Terrill  
*Seething Lane*

*London Concrete*, 2022

Image: Installation view  
*Seething Lane*, Sutton Gallery,  
Melbourne, 2023



Simon Terrill  
*Seething Lane*

*Rebel Angels #1*, 2022  
Type C print  
Ed. of 6 + 2AP  
80 x 80cm (image)  
82.5 x 82.5cm (framed)

\$3,600



Simon Terrill  
*Seething Lane*

*Rebel Angels #2*, 2022  
Type C print  
Ed. of 6 + 2AP  
80 x 80cm (image)  
82.5 x 82.5cm (framed)

\$3,600



Simon Terrill  
*Seething Lane*

*Rebel Angels #3*, 2022  
Type C print  
Ed. of 6 + 2AP  
80 x 80cm (image)  
82.5 x 82.5cm (framed)

\$3,600



Simon Terrill  
*Seething Lane*

*Rebel Angels #4*, 2022  
Type C print  
Ed. of 6 + 2AP  
80 x 80cm (image)  
82.5 x 82.5cm (framed)

\$3,600



Simon Terrill  
*Seething Lane*

*Rebel Angels #1-4, 2022*

Image: Installation view  
*Seething Lane*, Sutton Gallery,  
Melbourne, 2023





Simon Terrill  
*Seething Lane*

*Seoul crowd*, 2012-2023  
Type C print  
Ed. of 6 + 2AP  
160 x 160cm (image)  
163 x 163.5cm (framed)

\$7,000



Simon Terrill  
*Seething Lane*

*Seoul crowd 2012, 2022*

Image: Installation view  
*Seething Lane*, Sutton Gallery,  
Melbourne, 2023



Simon Terrill  
*Seething Lane*

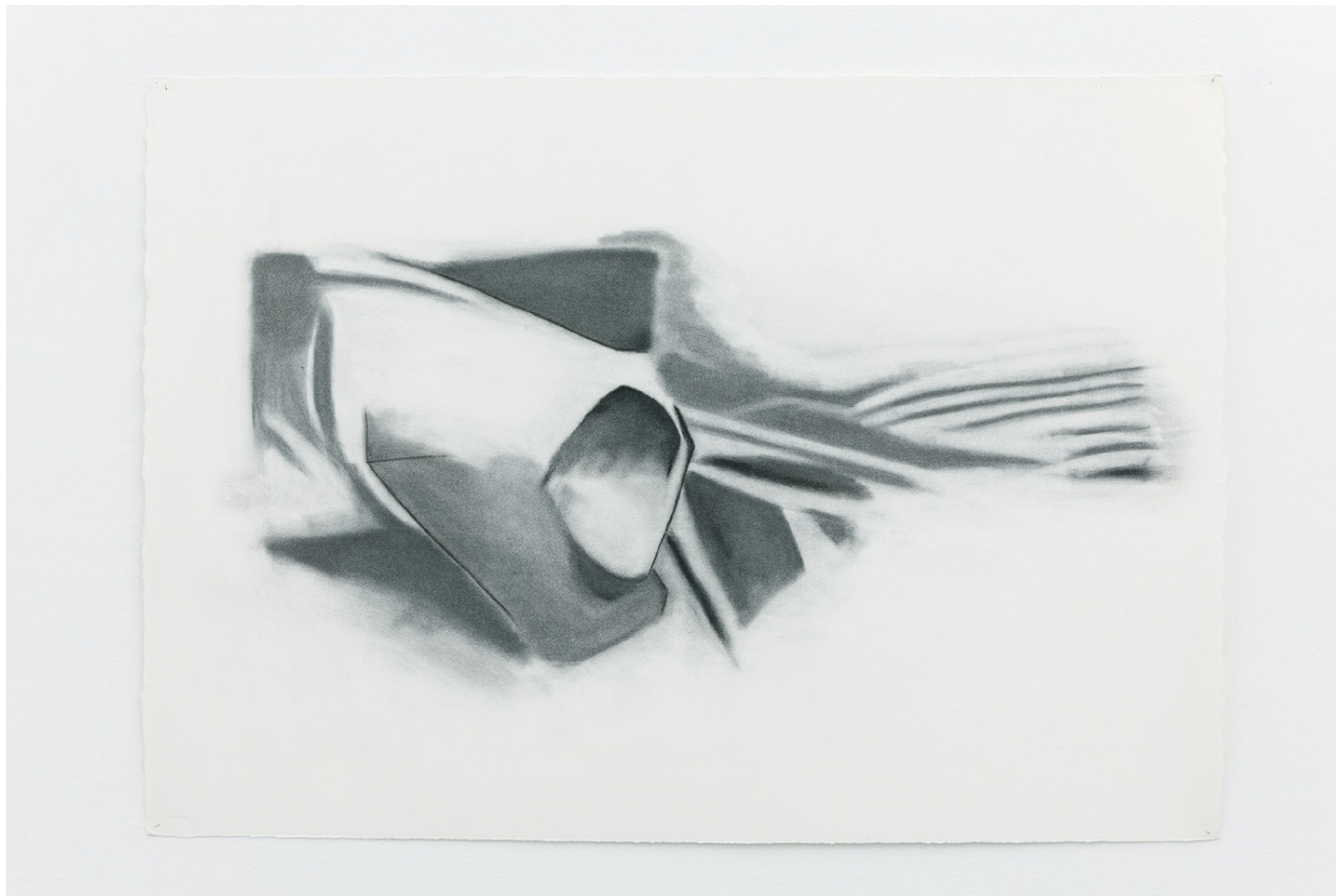
Image: Installation view  
*Seething Lane*, Sutton Gallery,  
Melbourne, 2023



Simon Terrill  
*Seething Lane*

*Fragment #1*, 2022  
Charcoal on watercolour paper  
75.5 x 107cm

\$1,800



Simon Terrill  
*Seething Lane*

*Octopus*, 2022  
Charcoal on watercolour paper  
76 x 106.5cm

\$1,800



Simon Terrill  
*Seething Lane*

Image: Installation view  
*Seething Lane*, Sutton Gallery,  
Melbourne, 2023



Simon Terrill  
*Seething Lane*

*Pink Bruegel*, 2023  
Silkscreen print  
Ed. of 8 + 2AP  
80 x 80cm (image)  
106.5 x 106cm (framed)

\$3,600



Simon Terrill  
*Seething Lane*

*Pink Bruegel*, 2023  
Silkscreen print

Detail

