



Immortal Apples, Eternal Eggs

21 September 2024 – 16 March 2025

Hastings Contemporary announces a major new show, exploring the rich and complex genre of still life.

Immortal Apples, Eternal Eggs is a meeting of two of the UK's most significant collections – The Ingram Collection and the David and Indrè Roberts Collection – and will include work from artists including Phyllida Barlow, Louise Bourgeois, Sir Anthony Caro, Patrick Caulfield, Michael Craig-Martin, Dame Elisabeth Frink, Henry Moore, Ben Nicholson and Sarah Lucas.

The exhibition juxtaposes world-class contemporary sculpture, video and installation alongside traditional still life painted works. It aims to challenge assumptions about this familiar genre, inviting new perspectives and asking viewers: what really is still life?

More than 50 artworks will be on display, created by more than 50 artists over the past 100 years.

The exhibition will begin with a dramatic and theatrical display in the gallery's largest space, placing large-scale sculptures by Cathie Pilkington and Ai Weiwei alongside paintings by artists including Ansel Krut and John Armstrong.

The show will progress thematically, journeying through trace and absence, wildness and cultivation, production and consumption, and magic and transformation, while also delving into still life's darker undercurrents of death, violence and exploitation with works by Lonnie Holley, Gabriella Boyd and William Turnbull.

Using The Ingram Collection's Modern British art works, the exhibition will explore how artists began to interpret the genre in the 20th century, and with the contemporary works of the David and Indrè Roberts

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Collection, expand our understanding of what constitutes a still life and where the genre is heading. The pairing of these significant collections will enable an intense and playful dialogue between art of the past and contemporary art, with works from emerging and early-career artists – such as Ingram Prize winner Abigail Norris – and more than 20 works that have never been seen in a public gallery before by artists such as Craigie Aitchison, Louise Bourgeois and Michael Craig-Martin.

The exhibition takes its title from Virginia Woolf's description of painter and critic Roger Fry's bedsit in 1940.* English Modernist writer, Virginia Woolf was fundamental in showing how ordinary, everyday things can be imbued with extraordinary poetry. She also understood that art (in the broadest sense) need not necessarily deal with the dramatic and spectacular but with the immediate, domestic and supposedly banal – ideas that remain at the heart of the still life genre, and this show.

Fast forward to 2024 and the genre of still life has never been more relevant. The obsessive documentation of our lives, meals and homes for social media has turned us all into still life artists. And, while seemingly ordinary, every still life is shadowed by the exploitation of natural resources and labour. *Immortal Apples, Eternal Eggs* delves into all these themes through the lens of some of the most exciting artists of the 20th and 21st centuries, bringing this long-marginalised genre out into the spotlight.

Hastings Contemporary Director Liz Gilmore said *"From magic and mystery to life and death, and the beauty of the domestic and ordinary, Immortal Apples, Eternal Eggs takes visitors on a surprising and thought-provoking journey through the genre of still life. The exhibition title was inspired by the writings of former Sussex resident, Virginia Woolf, and her intuitive understanding of the quiet poetry of everyday items. We are delighted that this collaboration with two prominent British art collections enables us to bring to Hastings world class historic and contemporary art, in a celebration of some of the most significant artists of the 20th and 21st centuries. Whether it be shock, surprise, humour, melancholy or delight, there is something for everyone in this exhibition!"*

Ingram Collection Director Jo Baring said *"We are thrilled to be working with the Roberts Institute of Art and Hastings Contemporary on this exhibition which reveals the continued relevance of Still Life to artists. Through their lens, we explore the vitality and dynamic energy within still life, offering visitors fresh and innovative perspectives on the everyday objects that populate our world."*

Roberts Institute of Art Director Kate Davies said *"This collaborative exhibition presents a fresh take on Still Life, showcasing an exciting dialogue between two diverse collections and artworks by some of the most significant artists of the past 100 years. We are delighted to exhibit many works from the David and Indrè Roberts Collection that have never been seen in a public gallery before. Still Life is revealed here as a rich and complex genre, challenging our expectations and highlighting its profound and sometimes surprising influence on artists from the early 20th century to today."*

NOTES TO EDITORS

THERE WILL BE A PRESS VIEW ON FRIDAY 20 SEPTEMBER

[HIGH RESOLUTION IMAGES CAN BE DOWNLOADED BY CLICKING ON THIS LINK](#)

- Sarah Lucas, *Grace*, 2006, tights, kapok, wooden chair. Courtesy the Roberts Institute of Art, the David and Indrè Roberts Collection and Sadie Coles HQ, London. © Sarah Lucas. Courtesy Sadie Coles HQ, London.
- Mark Gertler (1891-1939), *The Doll*, 1914, oil on canvas. Image courtesy of The Ingram Collection
- Abigail Norris, *The Faellen Aeppel*, 2023, latex, wadding, tights, copper wire, vintage silk gloves. Image courtesy of The Ingram Collection © Abigail Norris

*Quote is from Virginia Woolf describing Roger Fry's bedsit studio in 1940. *"frying pans were mixed with palettes; some plates held salad, other scrapings of congealed paint ... on the table, protected by its placard, was the still life – those symbols of detachment, those tokens of a spiritual reality immune from destruction, the immortal apples, the eternal eggs"*

Hastings Contemporary brings world-class modern and contemporary art to a spectacular coastal setting. With an ambitious programme of exhibitions, events and activities, the gallery aims to enrich lives, offer new opportunities and help Hastings to thrive.

Showcasing internationally celebrated artists and emerging practitioners, the gallery has developed a reputation for its focus on painting and drawing, supported by Artist Patron Sir Quentin Blake. The award-winning building is located on the town's historic fishing beach among the net huts and working structures of the fishing fleet.

Hastings Contemporary is a registered charity. Under 18s can visit for free. Hastings and Rother residents can visit for half price, from just £5. [@_art_on_sea](http://www.hastingscontemporary.org)

The Ingram Collection is one of the largest and most significant publicly accessible collections of modern British art in the UK, available to all through a programme of loans and exhibitions. Founded in 2002 by serial entrepreneur and philanthropist [Chris Ingram](#), the majority of the collection was donated by Chris in 2016 to the Ingram Art Foundation, which was established and funded by Chris to assist in fulfilling his ambition to make such works widely available for public display.

The collection now spans over 100 years of British art and includes over 600 artworks. More than 400 of these are by some of the most important British artists of the twentieth century, amongst them Edward Burra, Lynn Chadwick, Elisabeth Frink, Barbara Hepworth and Eduardo Paolozzi. The collection's main focus is on the art movements that developed in the early and middle decades of the twentieth century, and there is a particularly strong and in-depth holding of Modern British sculpture.

The Ingram Collection also holds a growing number of works by young and emerging artists, and in 2016 established the Ingram Prize, an annual purchase prize created to celebrate and support the work and early careers of UK art school graduates. [@ingramcollectionuk](http://www.ingramcollection.com)

The Roberts Institute of Art – The David and Indrè Roberts Collection features nearly 2,500 works by over 850 artists, dating from the mid-20th century to today. The collection is rooted in a passion for contemporary art and an ambition to share extraordinary work by some of the world's most influential artists and to support artists at different stages of their careers.

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International in scope, the collection focuses on modern and contemporary works spanning a variety of disciplines and media, including sculpture, painting, photography, video and installation.

From the outset there has been a strong representation of artists at all stages of their careers, including Charles Avery, Louise Bourgeois, Mark Bradford, Anthony Caro, Ellen Gallagher, Theaster Gates, Philip Guston, Mona Hatoum, Loie Hollowell, Jenny Holzer, Sarah Lucas, France-Lise McGurn, Nicolas Party, Eddie Peake, Bridget Riley, Cindy Sherman, Anj Smith, Danh Vo, Flora Yukhnovich and Ai Weiwei.

At the heart of this extraordinarily diverse and significant collection is David and Indrè Roberts' belief in encouraging the development of artistic practice through commissions, supporting the production of new works, actively lending the collection and collaborating with partner organisations on exhibitions. www.therobertsinstituteofart.com @therobertsinstituteofart

FOR MORE INFORMATION, INTERVIEWS, AND IMAGES

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