



*FLOWERS, GHOSTS AND INSECTS*  
*A FEW SHORT STORIES*

*by*

*James Rielly*





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*A FEW SHORT STORIES*

by

James Rielly

*Good at hiding*  
2016  
Oil paint on canvas  
198x168cm

*Flowers, ghosts and insects, a few short stories*

Chapter One



*Good at hiding*



*James Rielly*

*Ghost with red socks*  
2017  
Oil paint on linen  
51x46cm

*Flowers, ghosts and insects, a few short stories*



Chapter Two



*Ghost with red socks*



*I am a rabbit*  
2017  
Oil paint on linen  
92x81cm

*Flowers, ghosts and insects, a few short stories*

Chapter Three



*I am a rabbit*



*James Rielly*

*Raven with three legs*  
2017  
Oil paint on linen  
61x51cm

*Flowers, ghosts and insects, a few short stories*

Chapter Four



*Raven with three legs*



*James Rielly*

*Boy with bones*  
2004  
Watercolour on paper  
131x93cm

*Flowers, ghosts and insects, a few short stories*

Chapter Five



*Boy with bones*



*Boy with knife*  
2015  
Watercolour on paper  
131x93cm

*Flowers, ghosts and insects, a few short stories*



Chapter Six



*Boy with knife*



*James Rielly*

*He kept me warm all night*  
2012  
Watercolour on paper  
77x57cm

*Flowers, ghosts and insects, a few short stories*

Chapter Seven



*He kept me warm all night*



*James Rielly*

*Flowers with right eye*  
2017  
Oil paint on linen  
80x70cm

*Flowers, ghosts and insects, a few short stories*

Chapter Eight



*Flowers with right eye*



*Flowers with left eye*  
2017  
Oil paint on linen  
76x61cm

*Flowers, ghosts and insects, a few short stories*

Chapter Nine



*Flowers with left eye*



*Head in a box*  
2017  
Oil paint on linen  
61x56cm

*Flowers, ghosts and insects, a few short stories*



Chapter Ten



*Head in a box*



*Left hand one, Left hand two*  
2017  
Glazed ceramic

*Flowers, ghosts and insects, a few short stories*

## Chapter Eleven



*Left hand one, Left hand two*



*White ghost, Black ghost*  
2017  
Glazed ceramic  
29x11cm, 27.5x11cm

*Flowers, ghosts and insects, a few short stories*

## Chapter Twelve



*White ghost, black ghost*



*James Rielly*

*Together we are happy*  
2010  
Watercolour on paper  
55x77cm

*Flowers, ghosts and insects, a few short stories*

Chapter Thirteen



*Together we are happy*



*Wisdom tooth*  
2017  
Glazed ceramic  
32x13cm

*Flowers, ghosts and insects, a few short stories*



Chapter Fourteen



*Wisdom tooth*





To do list, 1) Learn to fly, 2) Fly away, 2015  
16 watercolours each 21x29.5cm  
Total size 84x118cm





*Flowers, ghosts and insects, a few short stories*

## *Acerca de James Rielly*



James Rielly nació en Wrexham, Gales del Norte, en 1956, aunque creció en Londres. Fue uno de los participantes en 1997 en la mítica exposición “Sensation: Young British Artists from the Saatchi Collection” en The Royal Academy of Arts de Londres. Desde entonces no ha dejado de exponer en multitud de espacios de todo el mundo.

Su trabajo está basado principalmente en historias e imágenes tomadas de artículos periodísticos, que atraen al espectador a ficciones ambiguas o erróneas siendo instantáneamente reconocibles tanto por su sutileza como por la oscuridad inherente de su mensaje.

La aparente simplicidad de su obra está socavada por una sensación de malestar, una subversión de los roles familiares, un indicio de lo disfuncional a través de sus representaciones de niños que se comportan como adultos y/o adultos que se comportan como niños.

Sus pinturas y acuarelas parecen funcionar como una especie de “rito de paso”, de transición entre el horror de la infancia y el horror de la vida adulta, excepto que en las obras de Rielly nunca terminamos dicha transición, permanecemos atrapados en el espacio existente entre una especie de pesadilla inocente, representada por el típico humor cruel de la infancia, y una versión particular de lo que podría llegar a significar.

Esa utilización por sistema del humor también es parte de una tradición pictórica y cultural en la que la sátira y lo grotesco pueden actuar como una válvula de presión para las tensiones sociales.

“Yo no soy un artista político”, dice Rielly, “pero me burlo de ciertas cosas, el poder, las relaciones familiares, las limitaciones a las que estamos sometidos, el papel que estamos obligados a desempeñar, el narcisismo de cualquier individuo que pretenda ser excepcional”.

El espectador queda atrapado en una brecha sutilmente perturbadora: entre lo que vemos y lo que pensamos que vemos, lo que sabemos de nuestras vidas, nuestras familias y lo que no sabemos de la vida de los demás.

Es precisamente esta ambigüedad lo que a menudo ha llevado a la controversia mediática alrededor de la obra de Rielly.

Galería Herrero de Tejada





## *About James Rielly*



James Rielly was born in Wrexham, North Wales, in 1956, although he grew up in London. He was one of the participants in the mythical exhibition “Sensation: Young British Artists from the Saatchi Collection” at The Royal Academy of Arts in London, in 1997. Since then he has been exhibiting regularly internationally to great acclaim.

James Rielly’s works draw the viewer into ambiguous fictions or misplaced narratives based largely on stories and images culled from newspaper articles. They are instantly recognisable for both their subtlety and the inherent darkness of their message. Their apparent simplicity is undermined by a sense of unease, a subversion of familial roles, a hint of the dysfunctional through their depictions of children behaving like adults and/or adults behaving like children.

His paintings and watercolours seem to function as a kind of “rite of passage” between the horror of childhood and the horror of adult life. Except that in Rielly’s works we never quite finish the transition. We remain trapped in the space between a kind of innocent horror represented by a cruel childhood humour and a particular version of what growing up might eventually mean.

His use of humour is also part of a pictorial and cultural tradition in which satire and the grotesque may act as a pressure-valve for social tensions.

“I am not a political artist” says Rielly, “but I mock certain things, power, relations in families, the constraints to which we’re subject, the role we’re forced to play, the narcissism of any individual who wants to be exceptional”.

The viewer is caught in a subtly disturbing gap – between what we see and what we think we see, what we know in our own lives, our own families and what we don’t know in the lives of others. It is precisely this ambiguity that has often led to media controversy surrounding Rielly’s work.

This publication was printed for the exhibition *Flowers, ghosts  
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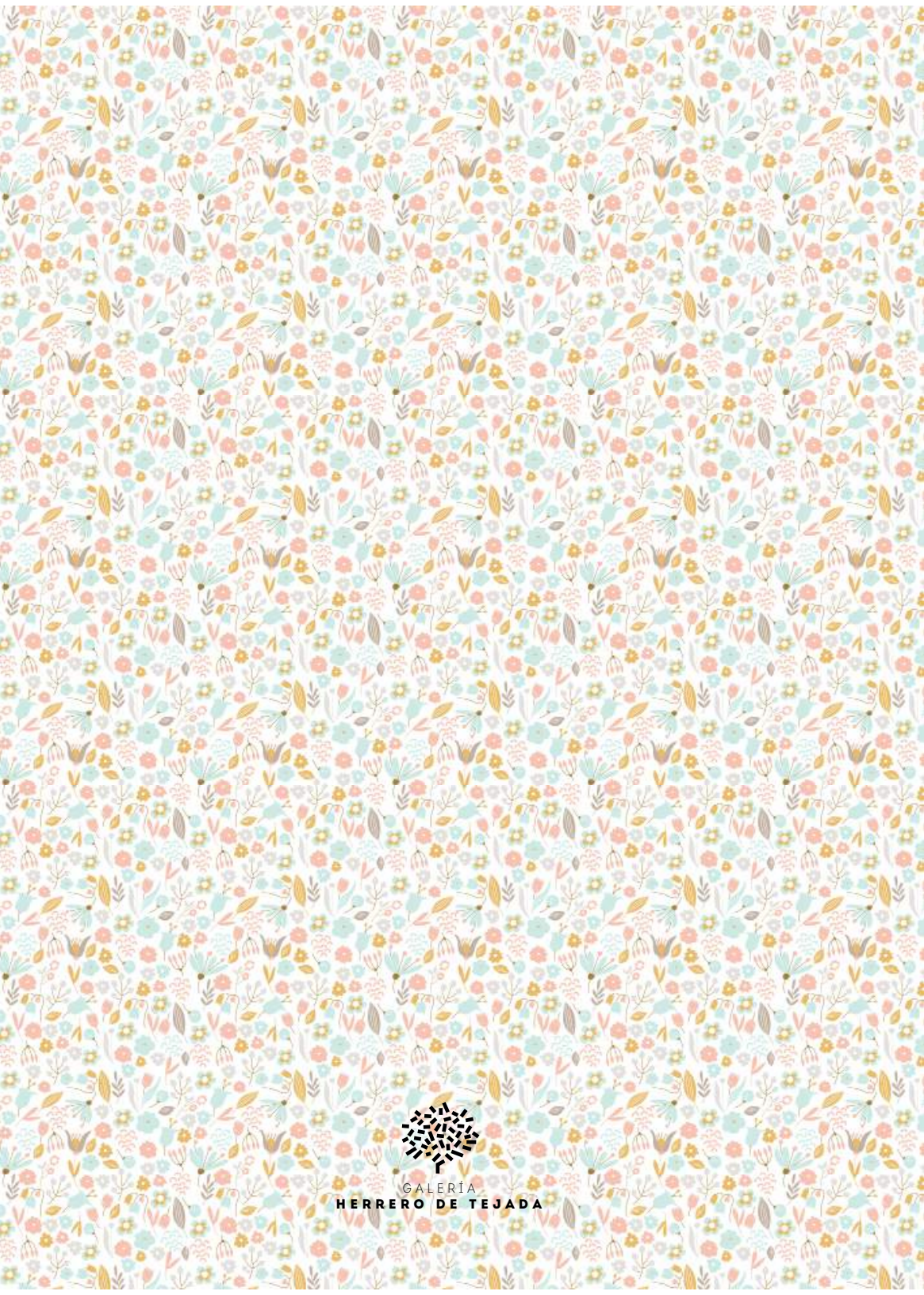
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