

Nicole Wassall

Thank You



Part one: a pile of bronze polished two pence coins dating from 1971 – 1991. Quantity unknown (a reflection of the unknown quantity of the original Suffragette ‘Votes for Women’ coins)

Part two: Limited edition of 10 black and white prints (giclee) on Somerset Enhanced 100% cotton paper.

Part one:

Size Variable

Part two:

33 x 48cm

13 x 18 7/8 in

(NW23)

Image 1/2

Description

Circa 1912 one penny coins with a crudely stamped ‘VOTES FOR WOMEN’, across King Edward VII’s head started to appear. Little is known about who stamped the coins, nor how many were stamped. They were regarded as a Suffragette action targeting patriarchy.

‘Thank You’ consists of multiple parts. Part one is a pile of polished two pence coins, each of which has had ‘EQUAL PAY 4 WOMEN’ stamped across the two sides. The second part of the work is a print, showing a detail of the 1971 two pence coin. This was the year, after the 1970 Equal Pay Act, that decimal currency was introduced. It was also the year that Queen Elizabeth II’s allowance was more than doubled, from £475000 to £980000.

Recto: Reads ‘EQUAL PAY 4’ across the Queens head.

Verso: Reads ‘WOMEN’ across the heraldic badge of the Prince of Wales.

**FIUMANO CLASE**

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This was the badge originally adopted by Edward, the Black Prince (1330-1376), as a sign of respect to his mother, Philippa of Hainault (the same woman whose compassion saved the Burghers of Calais). The three ostrich feathers emerge from a gold coronet, the ribbon below is inscribed with the German mediaeval motto, 'Ich dien', meaning 'I serve'. These words are also a near – homophone for the Welsh phrase 'Eich Dyn', meaning 'Your Man'.



Image 2/2

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Maquette of the Memorial that will Never be Made



Maquette of element one:

Polished granite with poem engraved on the front and mirror on the back.

Maquette of element two:

Mausoleum style structure. External aluminium frame, with black varnished card sides, internal aged mirrors, white plastic internal frame and non-reflective glass. White poppy made from white (semi opaque) wax and held in place with Perspex fixing.

Element one:

16 x 11 x 2 cm

6 1/4 x 4 3/8 x 3/4 in

Element two:

18 x 12 x 12 cm

7 1/8 x 4 3/4 x 4 3/4 in

(NW22)

Image 1/3

Description

This work is a maquette for a War Memorial that focuses on loss. It consists of three elements:

1. A large black granite stone with Wassall's poem 'Where White Poppies Grow' engraved onto its reflective surface.
2. A mausoleum style structure, with a clear glass front. This sits behind the granite stone. Inside is an infinity mirror with a large ghostly white poppy, in the shape of a conventional remembrance poppy.

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3. A shallow memorial pool, containing the other two elements in its footprint. To fully experience the memorial the visitor would have to get their feet wet.

The work reflects on the story beyond the red poppy, to those who return, to family, friends and to the innocents affected. The white poppy is a symbol of pacifism, the hope for the end of wars.

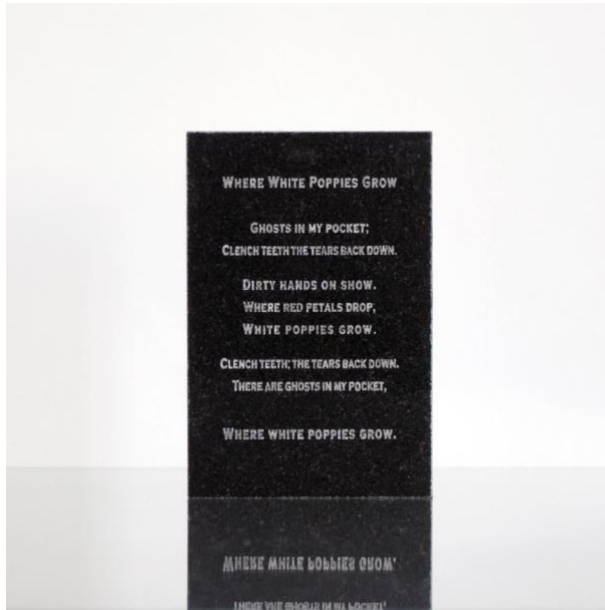


Image 2/3

Engraving reads:

WHERE WHITE POPPIES GROW

GHOSTS IN MY POCKET;  
CLENCH TEETH THE TEARS BACK DOWN.  
DIRTY HANDS ON SHOW.  
WHERE RED PETALS DROP,  
WHITE POPPIES GROW.  
CLENCH TEETH; THE TEARS BACK DOWN.  
THERE ARE GHOSTS IN MY POCKET,  
WHERE WHITE POPPIES GROW.

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Image 3/3

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It's not as Superficial as It Looks



Metal frame with suspended shapes.

Metal wire and clips (silver coloured)

Black card (with black core), highlights in clear varnish, white gesso, white gold (12.5 carat).

130 x 50 x 30 cm

51 1/8 x 19 3/4 x 11 3/4 in

(NW21)

Image 1/3

## Description

The mobile is made of various white gold and black circles and squares with occasional white highlights. Unusually it is hung from the wall, rather than the middle of the room, shirking the desire to be centre of attention. In this position it catches the changing light and shadows throughout the day.

Each element of the mobile has been hand cut with a scalpel and sanded to make smooth edges. Further, to make the most of what is available the black card has then been either left bare, varnished, gessoed and / or water gilded with white gold.

The artist has taken card scraps from the studio and treated them as precious objects. This opens up questions about what we treasure and what we discard and uses the shadows as a transient extension of the piece, alluding to the hidden spirit that pushes us.

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Image 2/3

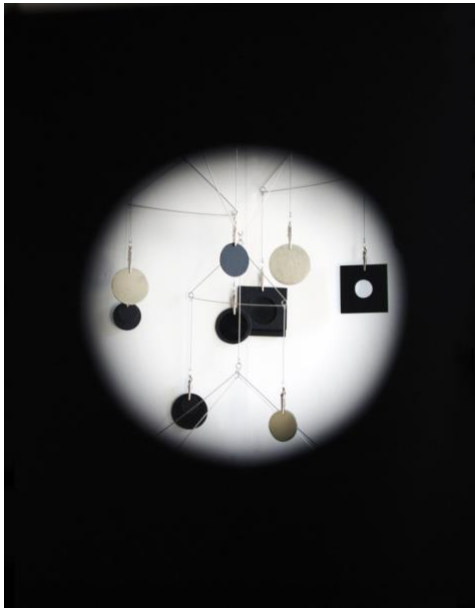


Image 3/3

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Equality



Wooden metronome, water gilded with white gesso, Ligurian Yellow bole and 24 carat gold.

23 x 12 x 12 cm

9 1/8 x 4 3/4 x 4 3/4 in

(NW20)

## Description

The weight on the metronome is extended to its outer limit, so the arm swings uncomfortably slowly. This creates a musical reference to the unreasonable dance for equality. The clicking is painfully slow if you focus on it, but disappears surprisingly easily into background noise and even becomes comfortable as you settle into the audio landscape, just like we become comfortable with outdated social norms.

The metronome is water gilded in 24 carat gold; a technique that dates back to ancient Egypt and involves applying gold to wooden objects to create a reflective surface. The gold finish reflects the presence of the viewer, as part of the work, whilst making a comment on the precious nature of time.



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My Tree is not your Tree



Outer Brass frame (soldered) with wire (49 strand) 24ct plated.

Inner Box: Brass frame with glass sides (5mm) and epoxy resin

Contents of inner box: White paper tags – some typed with thoughts and some water gilded with 24ct gold and a cherry tree branch with shellac varnish and gold decoration.

60 x 60 x 60 cm

23 5/8 x 23 5/8 x 23 5/8 in

(NW19)

Image 1/5

## Description

From a distance it is as if the inner box is levitating within the delicate outer brass frame. On closer inspection it becomes clear that the inner box is suspended on fine gold wires. The balance is delicate, as thoughts float on a golden thread.

The inner box is sealed, so it is not possible to read most of the thoughts on the tags. Some tags are water gilded with 24ct gold, at some level there is alchemy within the box; one tag floats upwards against gravity.

The outer brass frame creates the illusion of a barrier to the inner box, but the glass on the inner box creates a real barrier between the viewer and the inner thoughts. The thoughts are not hidden, they are just not visible; we cannot share all our thoughts, even if we wish to. The piece reflects both the emotional boundaries we hope people will respect and the impossibility of revealing all that is inside.

When light comes in from above, and the shadow is cast from the thoughts, the shape of a heart is revealed beneath the

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sculpture, which reads as much like a multidimensional book as an object.

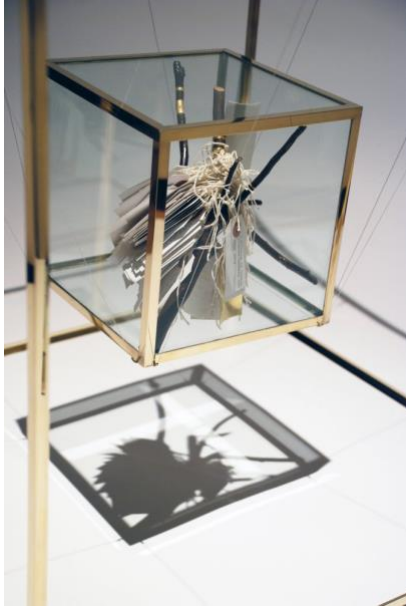


Image 2/5



Image 3/5

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Image 4/5

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Image 5/5

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I Wish the Hand was Silver



Wooden hand holding marionette puppet.

Artists wooden mannequin right hand painted black.

Sawn and polished sterling silver marionette puppet with jewellery grade wire and silver crimps.

105 x 15 x 28 cm

41 3/8 x 5 7/8 x 11 1/8 in

(NW18)

Image 1/3

Description

An artist wooden hand is hung high on the wall and holds a silver marionette puppet with the three symbols of the Abrahamic religions. The silver pieces make both light reflections and shadows of the symbols. The work uses religion as a metaphor for thinking about faith and the structure of institutions more broadly.

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Image 2/3

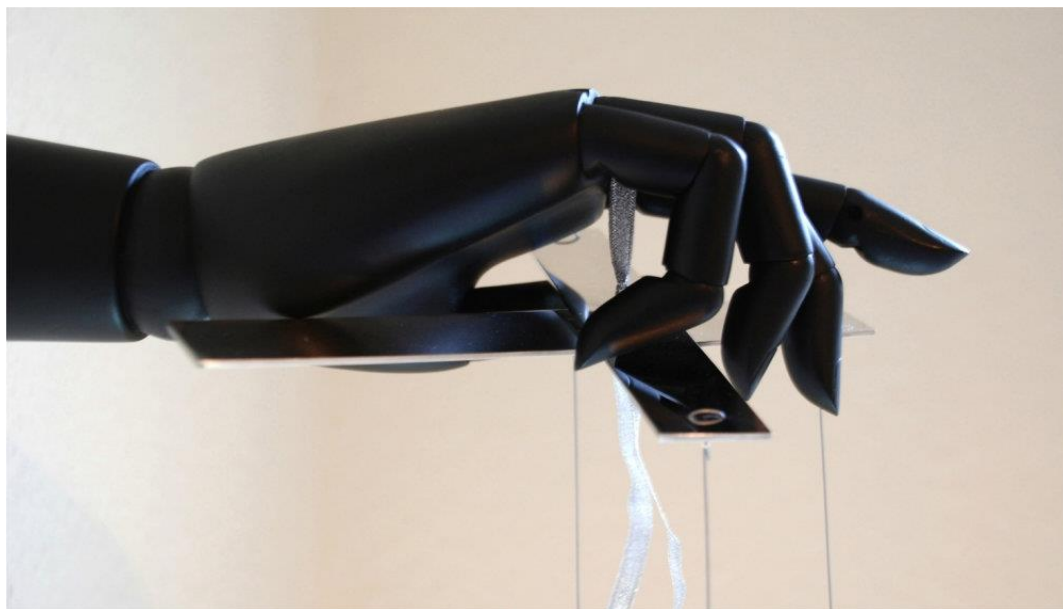


Image 3/3