TICKNER BELL YOUNG & LEBENSON

GALLERY 46

‘Stillness’

Isabella Dyson and Marie-Louise Munch

at GALLERY46

5 - 15 NOVEMBER 2026

CATALOGUE

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“Munch’s ceramics and Dyson’s paintings share an interest in the ordinary transformed through attention. A vessel becomes a presence; a landscape becomes an arrangement of tones; an empty space becomes as important as the objects or forms within it”.

Sofia Martins Gray

GALLERY 1



ISABELLA DYSON

‘Bottiglia’, 2026

Acrylic and pastel on board

23 x 23 x 3 cm

£365



ISABELLA DYSON

‘Numero 3’, 2026

Acrylic on board

16 x 21 x 3 cm

£295



ISABELLA DYSON

‘Numero 4’, 2026

Red pastels and acrylic on board

18 x 18 x 3 cm

£285



ISABELLA DYSON

‘Numero 5’, 2026

Acrylic and pastel on board

29 x 27 x 3 cm

Sold



ISABELLA DYSON

‘La bottiglia numero 2’, 2026

Acrylic on board

16.5 x 21 x 3 cm

£295



ISABELLA DYSON

‘Numero 3’, 2026

Acrylic on board

18.5 x 23 x 3 cm

£285



ISABELLA DYSON

‘il Vaso no.1’, 2026

Acrylic on board

44 x 43 x 3 cm

£385



ISABELLA DYSON

''il Vaso no.2', 2026

Acrylic on canvas

28 x 27 x 3 cm

£295



ISABELLA DYSON

‘La bottiglia’, 2026

Acrylic and pastels on board

21 x 27 x 3 cm

£300



MARIE-LOUISE MUNCH
Stoneware and porcelain



MARIE-LOUISE MUNCH

Bottle, 2026

White grogged stoneware and porcelain

41 cm

£180



MARIE-LOUISE MUNCH

Vessel, 2026

White grogged stoneware and porcelain, interior transparent glaze

30 cm

£140



MARIE-LOUISE MUNCH

Vessel, 2026

White grogged stoneware and porcelain, interior transparent glaze

21 cm

Sold



MARIE-LOUISE MUNCH

Vessel, 2026

White grogged stoneware and porcelain, interior transparent glaze

20 cm

Sold



MARIE-LOUISE MUNCH

Vessel, 2026

White grogged stoneware and porcelain, interior transparent glaze

15cm

£75



MARIE-LOUISE MUNCH

Vessel, 2026

White grogged stoneware and porcelain, interior transparent glaze

15cm

£75



MARIE-LOUISE MUNCH

Vessel, 2026 (lower shelf)

White grogged stoneware and porcelain, interior transparent glaze

25 cm

Sold



ISABELLA DYSON

‘Tavolo’, 2026

Pastel on canvas

28 x 35 x 1 cm

£285



ISABELLA DYSON

‘Crimson’, 2026

Acrylic on canvas

28 x 35 x 1 cm

£350



ISABELLA DYSON

‘Tavolo’, 2026

Pastel on canvas

28 x 35 x 1 cm

£285



ISABELLA DYSON

‘Still sand’, 2026

Acrylic on canvas

40 x 50 x 4 cm

£865

GALLERY 2



ISABELLA DYSON

‘La terra no. 2’, 2026

Acrylic and canvas

50 x 50 x 2 cm

£750



ISABELLA DYSON

‘Grey Bottles’, 2026

Acrylic and canvas

50 x 60 x 2 cm

£650



MARIE-LOUISE MUNCH

Bottle, 2026

Black vulcan stoneware

49 cm

£220



ISABELLA DYSON

‘La terra’, 2026

Acrylic and chalk

120 x 60 x 2 cm

£950



MARIE-LOUISE MUNCH

Sphere, 2026

Black stoneware, iron oxide, beeswax

12 cm

£100



MARIE-LOUISE MUNCH

Small sphere, 2026

Black stoneware, iron oxide, beeswax

6 cm

£50



ISABELLA DYSON

‘A single object’, 2026

Acrylic with chalk on canvas

30 x 40 x 4 cm

£550



ISABELLA DYSON

‘Bottle’, 2026

Acrylic with pastel on canvas

46 x 60 x 2 cm

£650

GALLERY 3



ISABELLA DYSON

‘Vessels’, 2026

Acrylic on canvas with pigment

40 x 60 x 4 cm

£550



ISABELLA DYSON

‘Crimson bottle, 2026

Acrylic on canvas

46 x 60 x 2 cm

£550



ISABELLA DYSON

‘Structure, 2026

Oil and acrylic on canvas

50 x 50 x 4 cm

£550



ISABELLA DYSON

White bottle', 2026

Chalk and acrylic on canvas

50 x 45 x 2 cm

£450



MARIE-LOUISE MUNCH

Flared bowl, 2026

Grey stoneware and porcelain

30 cm

Sold



MARIE-LOUISE MUNCH

Bottle, 2026

Red stoneware

55 cm

£250



MARIE-LOUISE MUNCH

Bottle, 2026

Red stoneware

50 cm

£210



MARIE-LOUISE MUNCH

Flared bowl, 2026

Red stoneware, brick red glaze

19 cm

£90



ISABELLA DYSON

‘Single pot, 2026

Acrylic and pigment on canvas

50 x 40 x 2 cm

£450



ISABELLA DYSON

‘Table of objects’, 2026

Chalk and acrylic on canvas

61 x 60 x 2 cm

£650



ISABELLA DYSON

‘Still’, 2026

Acrylic on canvas

42 x 30 x 4 cm

£550



ISABELLA DYSON

‘Arranging the table’, 2026

Acrylic with chalk on canvas

60 x 60 x 2 cm

Sold



ISABELLA DYSON

‘Cream pot’, 2026

Acrylic on canvas

41 x 50 x 4 cm

£550

GALLERY 4



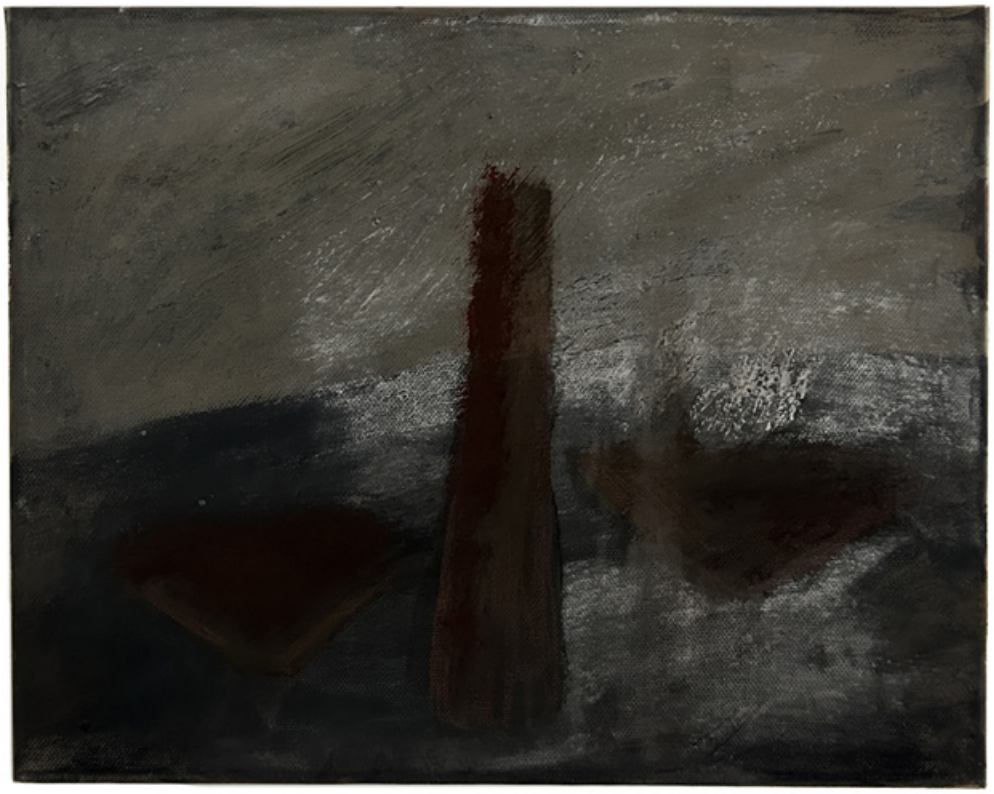
ISABELLA DYSON

‘Seafront’, 2026

Pastel on canvas with acrylic paint

42 x 30 x 4 cm

£185



ISABELLA DYSON

‘Bottle’, 2026

Acrylic on canvas with chalk

28 x 35 x 1 cm

£185



ISABELLA DYSON

‘Crimson’, 2026

Pastels on canvas with acrylic paint

40 x 30 x 2 cm

£185



ISABELLA DYSON

‘Still’, 2026

Acrylic and pastels

28 x 35 x 2 cm

£185



ISABELLA DYSON

‘Bottle’, 2026

Chalk and acrylic on canvas

28 x 35 x 2 cm

£185



ISABELLA DYSON

‘Bottle’, 2026

Acrylic and pastel on canvas

28 x 35 x 2 cm

£185



ISABELLA DYSON

‘Crimson’, 2026

Oil on board

25 x 25 x 2 cm

£185



MARIE-LOUISE MUNCH

Bird vessel, 2026

Black vulcan stoneware

55 cm

£250



MARIE-LOUISE MUNCH

Bird vessel, 2026

Black vulcan stoneware

50 cm

£230



MARIE-LOUISE MUNCH

Flared bowl, 2026

Black vulcan stoneware, tenmoku glaze

13 cm

£50



MARIE-LOUISE MUNCH

Bottle, 2026

Black vulcan stoneware, tenmoku glaze

39 cm

£170



MARIE-LOUISE MUNCH

Platter, 2026

White stoneware and porcelain, white dolomite glaze

31 cm

£100



ISABELLA DYSON

‘Bottles no.2 ’, 2026

Oil on panel

38 x 30 x 3 cm

£295



ISABELLA DYSON

‘Bottles’, 2026

Oil on panel

38 x 30 x 3 cm

£295



ISABELLA DYSON

‘Grey bottle’, 2026

Acrylic on canvas

51 x 61 x 2 cm

£650

GALLERY 5



ISABELLA DYSON

‘Still’, 2026

Acrylic on board

34 x 44 x 3.3 cm

£350



ISABELLA DYSON

‘Still’, 2026

Acrylic on board

31 x 39 x3 cm

£295



ISABELLA DYSON

‘Stillness’, 2026

Acrylic on canvas

28.5 x 34 x 3 cm

Sold



ISABELLA DYSON

‘Coffee pot’, 2026

Oil and acrylic on board

28 x 34 x 3.5

£295



ISABELLA DYSON

‘Coffee table’, 2026

Chalk and acrylic on board

44 x 44 x 3 cm

£450



ISABELLA DYSON

‘Bottle no.2’, 2026

Acrylic on board

24 x 24 x 3.5 cm

£165



MARIE-LOUISE MUNCH

Platter, 2026

White stoneware and porcelain, white dolomite glaze

31 cm

Sold



MARIE-LOUISE MUNCH

Soy jug and pair of dipping bowls, 2026

Black vulcan stoneware, tenmoku glaze

12 / 7 / 7 cm

Sold



ISABELLA DYSON

‘Bottigila no.3’, 2026

Oil on canvas

40 x 50 x 2 cm

£350



ISABELLA DYSON

‘Bottigila no.2’, 2026

Acrylic on canvas

65 x 90 x 2 cm

£600



ISABELLA DYSON

‘Bottigila no.4’, 2026

Acrylic and pastel on canvas

20 x 25 x 1.5 cm

£150

GALLERY 6



ISABELLA DYSON

‘Bottle no.2’, 2026

Oil and pastel on canvas

90 x 65 x 1.5 cm

£650



ISABELLA DYSON

‘Natura morta numero 2’, 2026

Pastel and acrylic on canvas

80 x 80 x 1 cm

£750



ISABELLA DYSON

‘Bottle’, 2026

Pastel and acrylic on cnavas

90 x 65 x1.5 cmc

£650



ISABELLA DYSON

‘Natura morta’, 2026

Pigment on canvas

61 x 76 cm x 1.5 cm

£650



ISABELLA DYSON

‘Red still’, 2026

Acrylic on canvas

45.5 x 61.5 x 2 cm

£550



ISABELLA DYSON

‘Bottle’, 2026

Acrylic on canvas

76 x 101 x 2 cm

£850



ISABELLA DYSON

‘La terra numero 2’, 2026

Oil on canvas

90 x 65 x 1.5 cm

£750



ISABELLA DYSON

‘La terra’, 2026

Oil on canvas

90 x 65 x 1.5 cm

£750



MARIE-LOUISE MUNCH

Bird vessel, 2026

Red stoneware

57 cm

£260



MARIE-LOUISE MUNCH

Bird vessel, 2026

Red stoneware

57 cm

£260



MARIE-LOUISE MUNCH

Large sphere, 2026

Red stoneware, red brick glaze inside

11 cm

Sold



MARIE-LOUISE MUNCH

Medium sphere, 2026

Red stoneware, red brick glaze inside

8 cm

Sold



MARIE-LOUISE MUNCH

Small sphere, 2026

Red stoneware, red brick glaze inside

7 cm

Sold



MARIE-LOUISE MUNCH

Bird vessel, 2026

White stoneware and porcelain

51 cm

£230



MARIE-LOUISE MUNCH

Bird vessel, 2026

White stoneware and porcelain

48 cm

£230



MARIE-LOUISE MUNCH

Flared bowl, 2026

White stoneware and porcelain, white dolomite glaze

24 cm

£100



MARIE-LOUISE MUNCH

Flared bowl, 2026

Red stoneware, brick red glaze

19 cm

Sold



MARIE-LOUISE MUNCH

Flared bowl, 2026

Red stoneware, brick red glaze

16 cm

£70



MARIE-LOUISE MUNCH

Flared bowl, 2026

Red stoneware, brick red glaze

13 cm

Sold



MARIE-LOUISE MUNCH

Bottle, 2026

Black vulcan stoneware

53 cm

£250



MARIE-LOUISE MUNCH

Bottle, 2026

Black vulcan stoneware

37 cm

£160



MARIE-LOUISE MUNCH

Vessel, 2026

Black vulcan stoneware

31 cm

£120



MARIE-LOUISE MUNCH
Stoneware



MARIE-LOUISE MUNCH

Bottle, 2026

Red stoneware

40 cm

£200



MARIE-LOUISE MUNCH

Vessel, 2026

Red stoneware, brick red glaze

27 cm

£120



MARIE-LOUISE MUNCH

Vessel, 2026

Red stoneware, brick red glaze

25 cm

£100



MARIE-LOUISE MUNCH

Vessel, 2026

Red stoneware, brick red glaze

25 cm

£100



MARIE-LOUISE MUNCH

Bottle, 2026

Red stoneware

37 cm

£160



MARIE-LOUISE MUNCH

Vessel, 2026

Red stoneware, brick red glaze

25 cm

£100



MARIE-LOUISE MUNCH

Vessel, 2026

Black vulcan stoneware

13 cm

£60



ISABELLA DYSON

‘Bottle’, 2026

Acrylic with chalk on panel

46 x 36 x 0.2 cm

£350



ISABELLA DYSON

‘Sepia’, 2026

Chalk on canvas

61 x 46 x 2 cm

£550



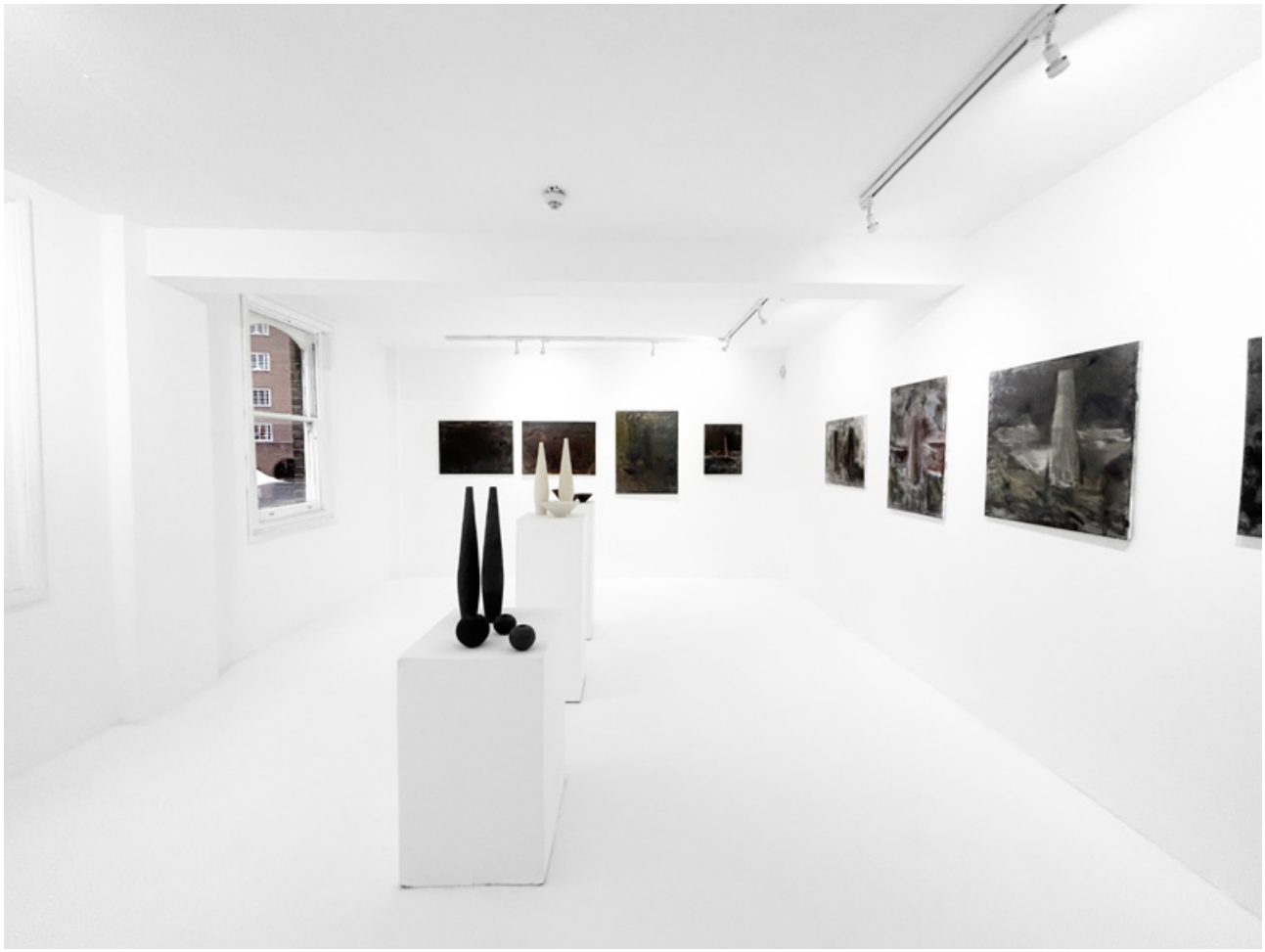
ISABELLA DYSON

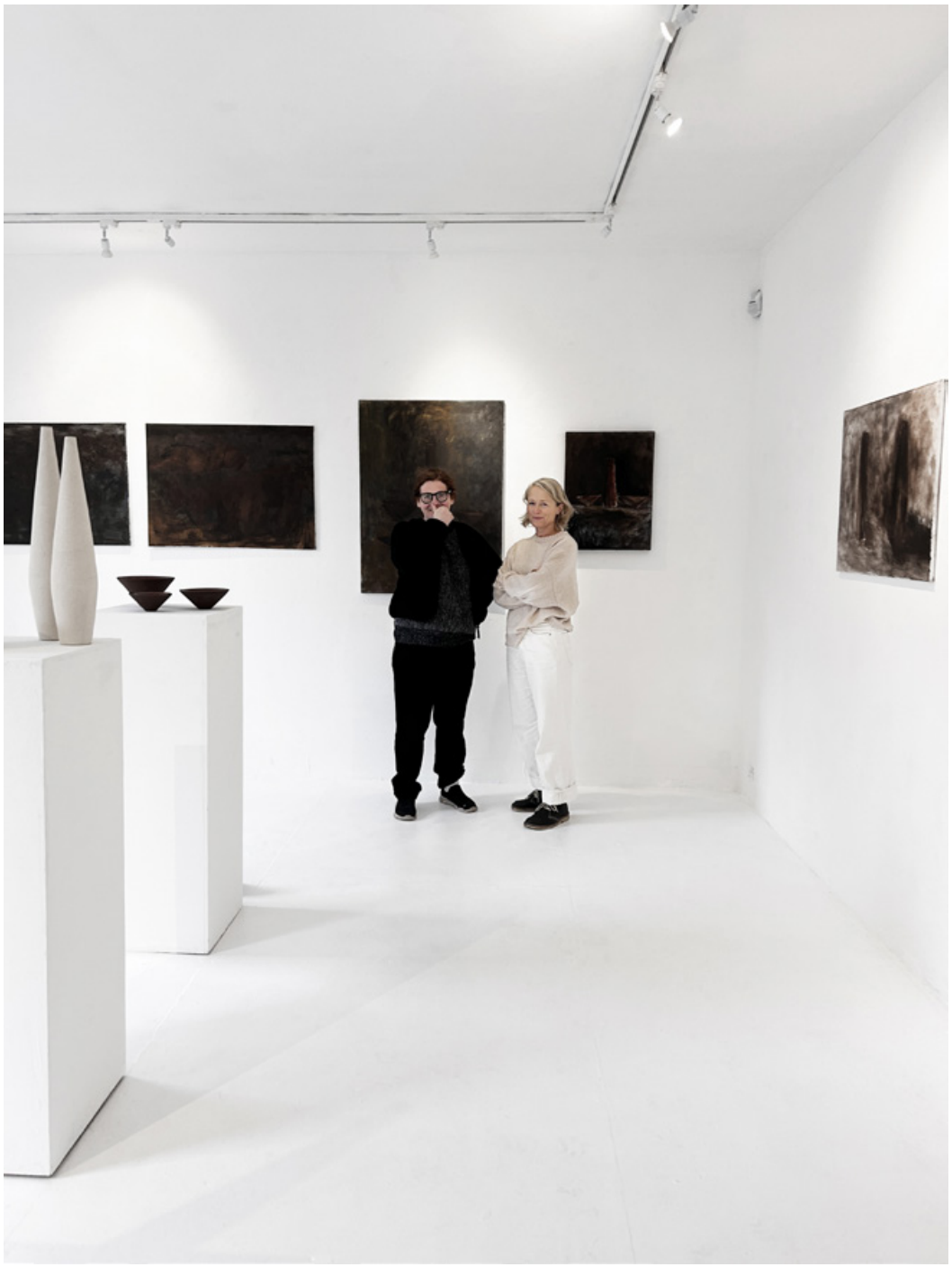
‘Sepia’, 2026

Chalk on canvas

61 x 46 x 2 cm

Sold





‘Stillness’

From November 5th to the 15th, GALLERY46 presents ‘Stillness’, an exhibition combining the works of British artist **Isabella Dyson** and Danish architect and ceramicist **Marie-Louise Munch**.

Both artists display a similar visual language, despite medium differences. In Stillness, their dissimilitude is overcome by a sense of quiet unity and understated presence through muted colours, monochromatic continuum and an earthy quality to the works that invite us to be closer to the bare minimality of function.
In addition, their works together display a process of reverse-engineering of architecture, as they rethink structure and light through compositions that suggest a structure-based understanding.

There’s a ubiquitous element to Stillness that is the influential presence of Italian artist GIORGIO MORANDI (1890 – 1964), whose still-life series are known for their pronounced geometrisation and a silent aspect of composition, elevating daily objects into an abstract language. Whilst his light seems coming from a natural source, there’s an eeriness to it when placed in relationship with a minimal chromatism depicted as spatiality. In the monograph Giorgio Morandi: The Art of Silence, written by his student Janet Abramowicz, she says: *“Morandi was interested in observing the changing patterns of sunlight; searching for the abstract, he constructed patterns of light in both his landscapes and still lifes. He played with variations of light on houses, often creating square or zigzag patterns from the shadows”.*

This geometrisation of light and shadow as shapes being reduced to their own outlined minimalism created a muted spatiality that absorbed movement, generating a sense of stillness. Through abstraction of form and muted palette, Morandi’s visual language embedded the geometry of space with the geometry of structure. Therefore, the depicted pottery becomes unusually unanimous with spatiality.

When I visited Isabella Dyson’s studio, I wasn’t yet aware that it was going to be a Morandian experience, because, according to Morandi himself, the afternoon offers the *“light at its best”* for his still lifes to achieve their abstract quality. I could witness in real time the stillness of Dyson’s paintings, progressively echoing the bidimensional canvases, as a direct effect of light transition throughout the afternoon. The paintings seem like depictions of a still diachrony; and whilst there was an abstract aspect to them, it was the sense of immovable movement that I found particularly present. Accentuated by muted colours, they display a transitive avoidance of time itself.
For Morandi, abstraction was his language to express reality, as he has said to his friend, poet and writer Edouard Roditi, that: *“I believe that nothing can be more abstract, more unreal, than what we see. Matter exists, of course, but has no intrinsic meaning of its own, such as the meanings that we attach to it.”*

We can deduce the obvious from this: that for Morandi, abstraction functions as an alphabet, and his geometrised pottery was of form of speech. He didn’t deny reality’s status quo, but he asserted that it has a subjective value, therefore, a subjective presentation within the pictorial.

Amongst his individualistic take on reality, there’s a stable element in his work that derives from architecture, depicted in relationships between structures, light and composition.

Morandi paid close attention to public-space architecture, and we can also see the references to these environments in the works of other Italian artists of his time, such as de CHIRICO and CARRÀ, with their short-lived Metaphysical painting movement. Morandi shared visual values with the Metaphysical painting, and also with the geometric compositions of Futurist aesthetics.

Although, throughout Morandi’s work, from his early avant-garde influences to his later work, the presence of a comprehension of structure within spatiality and light gave him common ground with basic principles of architecture.

Marie-Louise Munch is a trained architect from the ROYAL DANISH ACADEMY OF FINE ARTS in Copenhagen. She became a ceramicist afterwards, living and working in London. She is also a founding member of ceramicspace at www.ceramicspace.uk, a group comprising six ceramicists working with architects and design professionals, promoting an interdisciplinary approach to space and structure creation.

Munch’s ceramics integrate elements of Danish design combined with Japanese influences, creating a structured quietness within an ergonomic simplicity. She uses a potter’s wheel and respects the material’s primary qualities by not applying coloured glazes.

‘Stillness’

There’s a refusal of the superficial and ornamental, emphasising nature’s resources – the objects are made with a function that is mediated by the simplicity of their form and instinctive usage.

Her work that reminds me of Frank Lloyd Wright’s premises, by intentionally bringing nature’s inclusion into the home space through preservation of materials’ origins, followed by bare structures, and understanding of the building as an integration, not as an exclusion from its surroundings. Munch’s work is incorporative and naturally resourceful. Her practice is intrinsic to a built-environment perspective, which encompasses a conscious coexistence between architecture and its environment (hence, communities and nature). Munch intertwines the elements of her work within coherency and sustainable simultaneity. She promotes incorporative ecosystems.

Isabella Dyson’s isn’t unfamiliar with architectural principles. After all, her influence coming from Morandi includes, by default, an understanding of the architectural element. Dyson’s geometrised jars express an acute awareness of space and the positioning of structures as a means of integrating them with light. A sense of movement arising from placement creates a sense of dynamism, or an articulation between shape and rhythm. We can say these elements are also architectonic in principle although, applied to another medium.

We can also say that Isabella Dyson’s work aligns with Morandi’s visual lineage, but her brush adds another dimension it. Through blurring her geometric subjects, Dyson layers a lyricism, which is a quality we normally associate with poetry. Also, by depicting blurred objects, they display a visuality that mimics the intangible or faded proprieties of memory. These are visual qualities that we can witness throughout her work but in particular in her landscapes.

Dyson’s earthy palette can sometimes acquire a near-monochromatic discourse. Overall, her transitions between different colours are not abrupt but remain in tune with one another - as with Munch’s ceramics, the colours convey an intentional quietness or an understated sense of being present.

In Dyson’s work, the tonal fading expresses the unattainable distance between different time frames, and by fixing this transition on canvas, she manages to hold time as timeless-seen. Furthermore, her bare-geometric objects display a rhythmic visuality within the pictorial space due to the relationships they establish when assembled. Sometimes, they seem to echo each other, as if depicted through an understanding of sound. Dyson’s objects originate in jars and pottery, yet they become presences of pure aesthetic value through colour and immovable-movement across the spatiality of the canvas. Her work functions as a paradox of motricity, and because the paintings are rendered on two-dimensional surfaces, they achieve perpetual movement. We certainly do not need a resolution or an answer to this – her paintings remain in a state of becoming-movement, endlessly.

When creating a dialogue between Isabella Dyson’s paintings and Marie-Louise Munch’s ceramics, there’s an invitation to a prelinguistic state that precedes verbal discourse. We are invited to experience neutrality through colour and rethinking shape through silence.

Together, both artists bring the concreteness of bare shapes a metaphysical atmosphere as an understated perception of forms in space and light.

Stillness is a kind of perceptibility being displayed, a mode of experience through space that requires rewinding to witness it.

Sofia Martins Gray