

CAMPLE—LINE

AIMÉE PARROTT
THE GREEN FUSE DRIVES THE FLOWER
03.10.26 - 13.12.26





A Wing or a Shell

Thoughts on Aimée Parrott's new work

— Jennifer Higgin

'I like to think of the seas where chalk was forming, clouded with white as though from a snowstorm, a fall that lasted for 30 million years and lay to a depth of a thousand feet'

— Jacquetta Hawkes, *A Land*, 1951¹

First impressions: cryptic shapes of ghostly, delicate beauty. Shards of sunlight illuminate an aquatic underworld. Plants drift upwards; birds leave cosmic traces on clouds. Nature-stained memories fuse with spirals; time tumbles backwards and forwards. Suggestions hum: of wings and shells, skin, spores and outer space; a moon, a sun, birds, cells, roots and leaves. Specifics blur, fade, regroup, come back into focus. Life is stilled in the midst of movement.

Her palette is rich and earthy: washes of ochre and umber enlivened with flashes of staccato, dotted reds and hot yellows; blues faded like old walls; aquatic greens. She uses calico, paper, canvas and bamboo silk as a support; her lightness of touch is tempered by ambiguity, a quality that is all too often missing in the blunt abrasiveness – singularity, perhaps – of the world beyond the studio walls.

Aimée Parrott's studio is in Brighton, a place of thresholds, where the land, the water and the sky meet. It's bathed in a very particular luminescence – something to do with the way the light bounces off the ever-changing sea. She tells me her pictures became more oceanic when she moved back to the city – her hometown – a few years ago; intimations of vast horizons and sinking moons, flinty landscapes and chalk cliffs made their way into her imagination, her use of colour, her compositions.

On the summer's day I visited Parrott's studio, only two pictures were titled: *Eluned* (her daughter's name) and *Spring Tide*. Both evoke birth and growth. Titles come to her gradually, in fits and starts. She cannot rush them. Words are less explanation than evocation.

The artist has been re-reading *A Land* by Jacquetta Hawkes. First published in 1951, the nature writer Robert Macfarlane describes it

as ‘a deep-time dream of four billion years of Earth history, whose “purposes” are to demonstrate that we are all “creatures of the land”.’² In her introduction, Hawkes writes: ‘the image I have sought to evoke is of an entity, the land of Britain, in which past and present, nature, man and art appear all in one piece.’³

Parrott sends me a selection of passages from *A Land* that she particularly loves. One describes how, on summer nights, Hawkes liked to lie on the grass in her back garden and how the ‘hard ground presses my flesh against my bones’ making her ‘agreeably conscious’ of her body.⁴ The writer then proceeds to think about the history and quality of the soil beneath her.

This melding of macro and micro, the physical and the abstract, is echoed in Parrott’s approach. Hers is an art of accumulation; images build gradually from traces, washes and blots, lines and stains; from fragments and glimpses, intuition and observation. What the artist conjures is enlivened by her attempts to capture what it means to move through the world, and how elusive it can be; how glimmers of colours and textures – fleeting yet grasped – make daily life a little richer.

In recent months, Parrott has been making work during the longest series of heatwaves and drought ever experienced in the UK. The climate crisis, the unfamiliar weather and Brighton’s parched parks and surrounding fields have seeped into her image-making. She has leaned into bleached, faded colours and fragile lines, which reflect the collective atmosphere of disorientation that has affected the country so profoundly. Her new pictures emanate a sense not only of heat but of loss, anxiety and melancholy; that there is no turning back from the ravages humans have inflicted upon the planet.

Parrott often begins a picture with a monoprint, loving how ‘the process throws up certain marks, ideas [...] it’s a sort of sequential, so you’re printing one after the other, you’re getting the ghost of the last print on the next one.’⁵ She then builds up the image with a variety of materials and methods, including acrylic ink, drawing, paint, appliqué and collage. Making art, for Parrott is ‘an ebb and flow, a kind of listening, paying attention. And letting things happen, and then trying to hone them into something.’

I ask Parrott what artists she’s been looking at or thinking about. She replies: Odilon Redon’s watercolours and Paul Nash’s sunflowers; mushrooms painted by the English naturalist James Sowerby between 1797 and 1809; drawings by the late nineteenth-century Spanish Nobel-prize-winning neuroscientist Santiago Ramón y Cajal, who envisaged the brain as a strange and wondrous plant. What she shares with these precursors is a methodology she describes as ‘moving towards a form or moving away from a form’; a fascination with the innate mysteries we each inhabit and a desire to dissect them, and the symbolic or metaphorical potential of organic forms.

Gesturing to the many paintings, prints and drawings on the walls and desks of her studio, Parrott says, apologetically, that it’s all work in progress. Later, it occurs to me: what isn’t? Everything is in flux. Ideas and feelings emerge in lines, shapes and tones; the ground shifts, the climate changes, our bodies age, we die. A deep restlessness and a delight in materials; a new way of expressing ancient truths while keeping alert to the here and now – this is what makes it all bearable.

Jennifer Higgie is an Australian writer and curator who lives in London. Her recent books include the novel Bedlam, which was inspired by the Victorian painter Richard Dadd, and the non-fiction books The Other Side: A Journey into Women, Art and the Spirit world and The Mirror and the Palette: Rebellion, Revolution and Resilience: 500 Years of Women’s Self-Portraits.

1. Jacquetta Hawkes, *A Land*, (1951), David & Charles, 1978, p.18.

2. Robert Macfarlane, ‘Rereading: *A Land* by Jacquetta Hawkes’, *The Guardian*, 11 May 2012, <https://www.theguardian.com/books/2012/may/11/rereading-a-land-jacquetta-hawkes>

3. Jacquetta Hawkes, *A Land*, (1951), David & Charles, 1978, preface.

4. Ibid, p7.

5. All quotes from a conversation between Aimée Parrott and Jennifer Higgie at her Brighton studio, 20 August 2026.

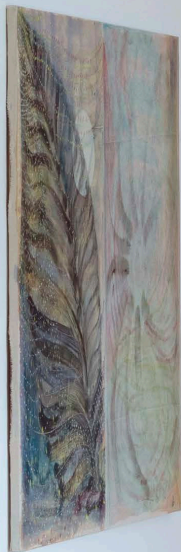
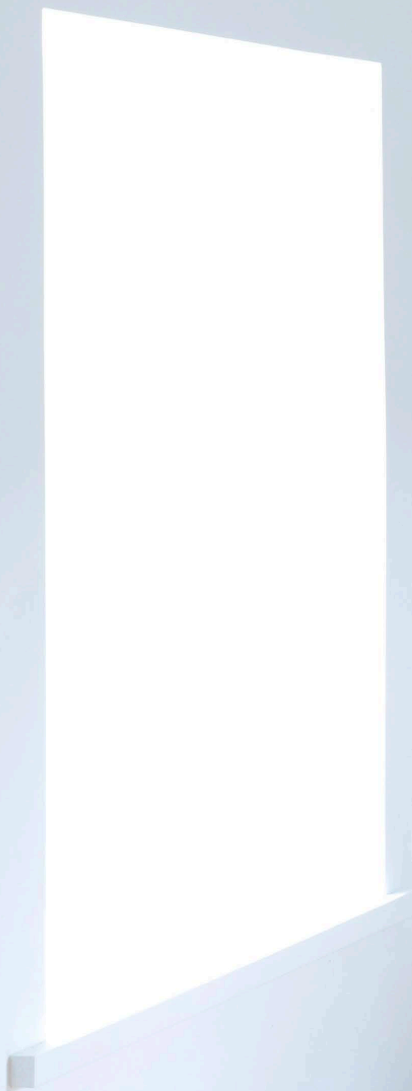
For the reader’s further interest, the watercolour, *Five Butterflies*, c. 1912, by Odilon Redon (1840-1916) is in the collection of National Gallery, Washington, DC; the painting *Solstice of the Sunflower*, 1945, by Paul Nash (1889-1946) is in the collection of the National Gallery of Canada; a copy of *Coloured figures of English Fungi or Mushrooms* by James Sowerby (1757-1822), published in four volumes between 1797-1803, is in the University of Glasgow’s Special Collections; and drawings by Santiago Ramón y Cajal (1852-1934) have been published in *The Beautiful Brain: The Drawings of Santiago Ramón y Cajal* by Larry Swanson, Eric Newman and Alfonso Araque (2017, Amulet Books).

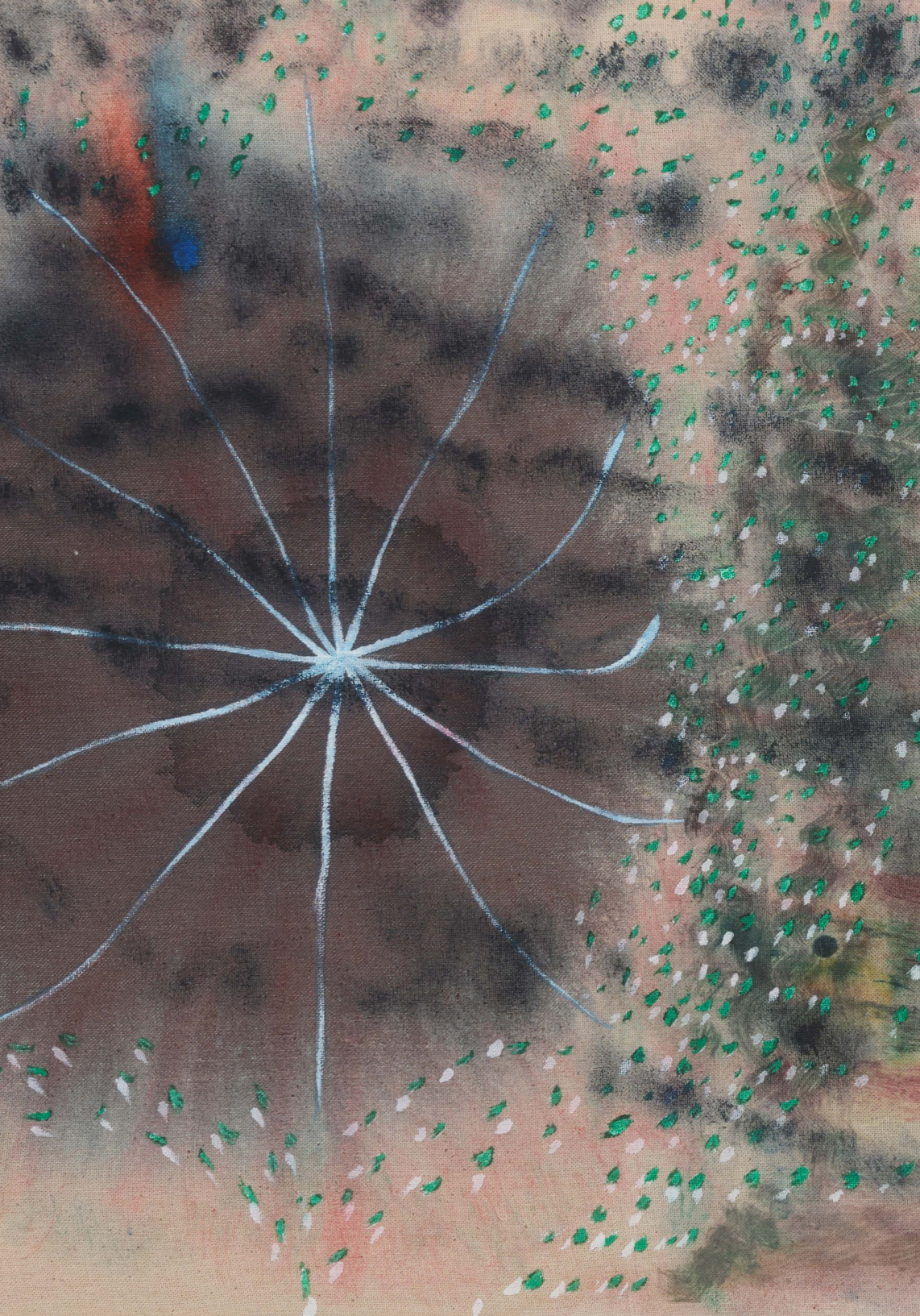












List of works

1. **Heat Burst**, 2026
monotype and acrylic on cotton
71 x 91.3 cm
2. **High pressure area**, 2026
monotype and acrylic on cotton
30.5 x 46 cm
3. **Eluned**, 2025
monotype and acrylic on cotton
46 x 30.5 cm
4. **Breathing my beloved in**, 2026
monotype and acrylic on cotton
177.5 x 203 cm
5. **Hard ground presses my flesh
against my bones**, 2026
monotype and acrylic on cotton
30.5 x 40 cm
6. **Always Change**, 2026
monotype and acrylic on cotton,
31 x 61 cm
7. **Spring Tide**, 2026
monotype and acrylic on cotton
102 x 122 cm
8. **At the very lip of the shell**, 2026
monotype and acrylic on cotton
177.5 x 137 cm
9. **Deep Time**, 2026
monotype and acrylic on cotton
56.5 x 36 cm
10. **Dew Point**, 2026
monotype and acrylic on cotton
51 x 46 cm
11. **Lamp**, 2026
two-layered painting on linen
and silk
H21 x diameter 39.5 cm
12. **Mouthing Streams**, 2026
printing ink, acrylic ink and
thread on cotton
61 x 91.3 cm
13. **Scintillating scotoma**, 2026
monotype and acrylic on cotton
30.5 x 40.7 cm
14. **Fever**, 2026
monotype and acrylic on cotton
152 x 203 cm
15. **The Haptic register**, 2026
monotype and acrylic on cotton
41 x 61 cm
16. **Lamp**, 2026
found lamp with acrylic
H22 x diameter 17 (top) x 30 cm
(base)
17. **September 2026**
monotype on paper
35 x 30 cm
18. **Lamp**, 2026
two-layered painting on polyester
and cotton
H32 x diameter 31 (top) x 41 cm
(base)

Dimensions are given H x W x D



Aimée Parrott was born in 1987 in Brighton, UK, where she currently lives and works. She studied at University College Falmouth (2006-2009) and Royal Academy Schools (2011-2014).

Recent solo exhibitions include *Waterborne*, Parafin Gallery, London (2023) and *Whitehawk Camp*, Mackintosh Lane, London (2022). Recent group exhibitions include CONDO hosting Chris Sharp, Los Angeles, Kate MacGarry, London (2026); *After Nature*, curated by Ben Tufnell, Close Gallery, Somerset (2025); *Softly Radiant, Half-Buried*, curated by Martyn Cross, Marianne Boesky Gallery, New York (2025); *Thresholds*, Larsen Warner, Stockholm, Sweden (2025); *Thread Suns with Anna Higgins*, Ione & Mann, London (2025); *Unreal City: Abstract Painting in London*, curated by Dominic Beattie and Samuel Cornish, Saatchi Gallery, London (2024); *The Language of Line*, Lyndsey Ingram, London (2024) and *Sussex Landscape: Chalk, Wood and Water*, Pallant House Gallery, Chichester, UK (2022). Aimée Parrott is represented by Kate MacGarry.



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