



James Rogers
@jamesrogers

gonna tell my kids this was marcus aurelius

B E N A P P I



James Rogers

7 - 22 October 2022

Catalogue



A study in the possibility of a man taking so much on the chin, that his jawline blocked the feelings falling out of his mind (Rock Drill / Mandibular Man)
2022

£18,000

Cast aluminium
990 x 360 x 330mm
Unique



A study in the possibility of a man taking so much on the chin, that his jawline blocked the feelings falling out of his mind (Rock Drill / Mandibular Man)
2022

£3500

Cast and polished bronze
330 x 110 x 90mm
Unique



When everything is shining I can't even tell you if it's dark or not
2022

£3500

Cast and patinated bronze
310 x 100 x 90mm
Unique



I wish I was level headed enough to balance the both of us (twins)
2022

£3500

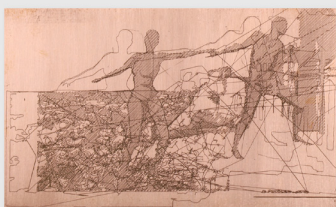
Cast and patinated bronze
320 x 170 x 110mm
Unique



Grafter (A study for boys operating big machines wearing dresses)
2021

£N/A

Cast Plaster
420 x 170 x 140mm
Unique



Study for Rogers freeing Angelica
2018

£450 unmounted

Etched copper circuit board mounted in lightbox
100 x 160mm
Unique



I wish I was level headed enough to balance the both of us (twins)
2021

£450 unmounted

Etched copper circuit board mounted in lightbox
160 x 100mm
Unique



Motion capture study - falling and There was a hot air balloon searching the sea for you, so I tied you to the sky (Rare unicorns)
2018

£500 unmounted

Etched copper circuit board mounted in lightbox
100 x 80mm
Unique

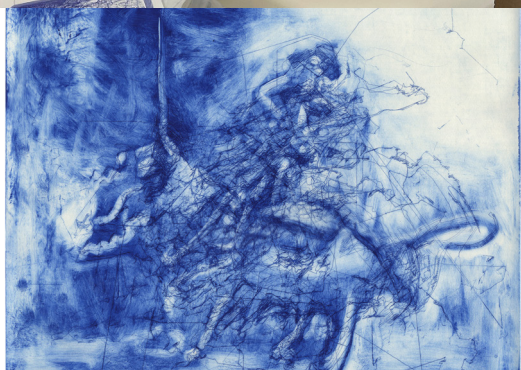


Stiff necks make the most barbaric of beasts, sometimes they turn their head for relief or rebellion (Stories of scars and stripes)
2021

£500 unframed

£750 framed

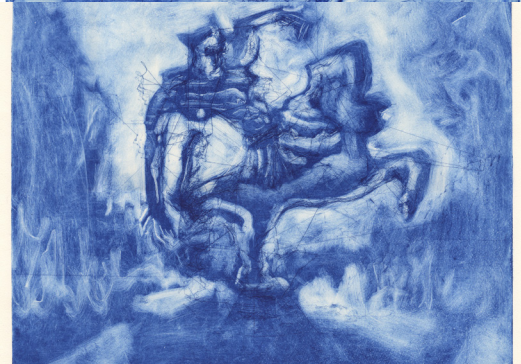
Cobalt blue ink etching on somerset soft white paper
Plate size: 440 x 500mm // Sheet size: 560 x 760mm
Edition of 11



Hive minded beasts don't make the best steeds when you want your own way (The eagle and the termite)
2022

£850 framed

Cobalt blue ink etching and monoprint on somerset soft white paper
Plate size: 440 x 500mm // Sheet size: 560 x 760mm
Unique



Stiff necks make the most barbaric of beasts, sometimes they turn their head for relief or rebellion (Stories of scars and stripes)
2022

£850 framed

Cobalt blue ink etching and monoprint on somerset soft white paper
Plate size: 440 x 500mm // Sheet size: 560 x 760mm
Unique



Hive minded beasts don't make the best steeds when you want your own way (The eagle and the termite)
2021

£450 framed

Oil paint over sanguine ink etching on velin arches cream paper
Plate size: 88 x 110mm // Sheet size: 200 x 280mm
Unique



Stiff necks make the most barbaric of beasts, sometimes they turn their head for relief or rebellion (Stories of scars and stripes)
2021

£450 framed

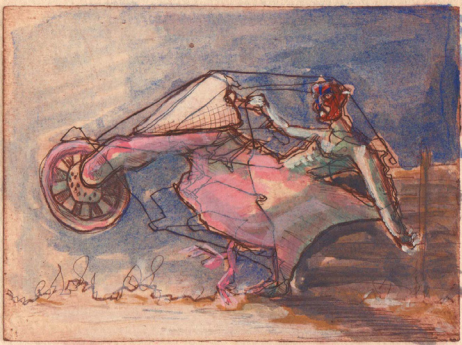
Oil paint over sanguine ink etching on velin arches cream paper
Plate size: 88 x 110mm // Sheet size: 200 x 280mm
Unique



Harlequins exorcise their demons with clubs or tank shaped tutu dresses (either way they both end up being phallic)
2021

£450 framed

Oil paint over sanguine ink etching on velin arches cream paper
Plate size: 88 x 110mm // Sheet size: 200 x 280mm
Unique



Collisions between daredevils and young chickens at high speed (Chickie run)
2021

£450 framed

Oil paint over sanguine ink etching on velin arches cream paper
Plate size: 88 x 110mm // Sheet size: 200 x 280mm
Unique



It's relatively simple to train yourself into a perpetual motion machine, it just costs a head each time. (Pay per play and throw away)
2021

£450 framed

Oil paint over sanguine ink etching on velin arches cream paper
Plate size: 88 x 110mm // Sheet size: 200 x 280mm
Unique



Some people are descendants of chickens and dinosaurs, their body runs around whether it's connected to their head or not (Lizard people)
2021

£450 framed

Oil paint over sanguine ink etching on velin arches cream paper
Plate size: 88 x 110mm // Sheet size: 200 x 280mm
Unique



After living like this, the vapours from this kennel cough sometimes rise into a face in front of me (Paper round)
2021

£450 framed

Oil paint over sanguine ink etching on velin arches cream paper
Plate size: 88 x 110mm // Sheet size: 200 x 280mm
Unique



And they never believed in the transformation of the ugly duckling happening without some sort of instability (tbh he was just about to fall off)
2021

£450 framed

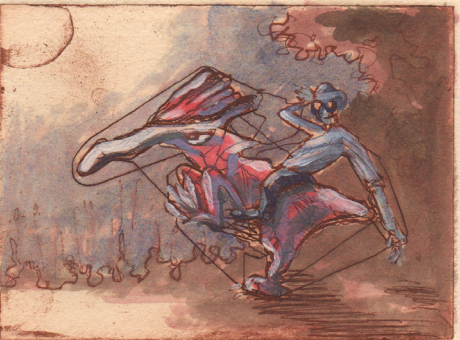
Oil paint over sanguine ink etching on velin arches cream paper
Plate size: 88 x 110mm // Sheet size: 200 x 280mm
Unique



Just incase life on land got too easy, he'd wear a pair of goggles and hop in the water when he needed the resistance (Omnipresent goggle head)
2021

£450 framed

Oil paint over sanguine ink etching on velin arches cream paper
Plate size: 88 x 110mm // Sheet size: 200 x 280mm
Unique



After spending too much time picking holes, you find yourself with a beak and no longer recognising your reflection. (Phallic interjections)
2021

£450 framed

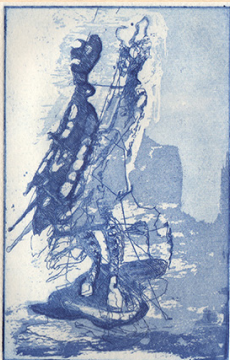
Oil paint over sanguine ink etching on velin arches cream paper
Plate size: 88 x 110mm // Sheet size: 200 x 280mm
Unique



With two heads and only enough blood for one at a time, sometimes he'd find his dog walking him right back (It's fine Rogers we're in here, they're out there)
2021

£450 framed

Oil paint over sanguine ink etching on velin arches cream paper
Plate size: 88 x 110mm // Sheet size: 200 x 280mm
Unique



I wish I was level headed enough to balance the both of us (twins)
2021

£250 unframed

£350 framed

Cobalt etching and aquatint on somerset soft white paper
Plate size: 160 x 100mm // Sheet size: 381 x 281mm
Edition of 22



I'm never sure if it's the head above, or the legs below me that take me to the places I end up (It's the wrong trousers, what have you done with the controls?)
2021

£250 unframed

£350 framed

Cobalt etching and aquatint on somerset soft white paper
Plate size: 160 x 100mm // Sheet size: 381 x 281mm
Edition of 22



Grafter (A study for boys operating big machines wearing dresses)
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A study in the possibility of a man taking so much on the chin, that his jawline blocked the feelings falling out of his mind (Rock Drill / Mandibular Man)
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When everything is shining I can't even tell you if it's dark or not
2022

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Plate size: 160 x 100mm // Sheet size: 381 x 281mm
Edition of 22



Apparently there's a small opening in the back for repairing friendship degradation mechanics (yet to find it)
2022

£250 unframed

£350 framed

Cobalt etching and aquatint on somerset soft white paper
Plate size: 160 x 100mm // Sheet size: 381 x 281mm
Edition of 22



Correlations between the interdependence of roots and tentacles, and the solitary existence of the octopus
2022

£250 unframed

£350 framed

Cobalt etching and aquatint on somerset soft white paper
Plate size: 160 x 100mm // Sheet size: 381 x 281mm
Edition of 22

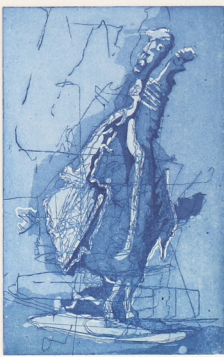


Without a growling stomach to remind him, he would soon forget he were prone to hardware disease too.
2022

£250 unframed

£350 framed

Cobalt etching and aquatint on somerset soft white paper
Plate size: 160 x 100mm // Sheet size: 381 x 281mm
Edition of 22



A study in the wings and patience of Mesmer (Teflon Icarus)
2022

£250 unframed

£350 framed

Cobalt etching and aquatint on somerset soft white paper
Plate size: 160 x 100mm // Sheet size: 381 x 281mm
Edition of 22



A study for a man, a crow, and the void created by things that shimmer
2022

£250 unframed

£350 framed

Cobalt etching and aquatint on somerset soft white paper
Plate size: 160 x 100mm // Sheet size: 381 x 281mm
Edition of 22



Babies, superheroes and emperors wear capes, just never dye them purple (Caesarified)
2022

£250 unframed

£350 framed

Cobalt etching and aquatint on somerset soft white paper
Plate size: 160 x 100mm // Sheet size: 381 x 281mm
Edition of 22



Sometimes weight hangs like a dress, sometimes it hangs like a boulder (Over the shoulder boulder holder)
2022

£270 unframed

£370 framed

Two colour etching and aquatint on velin arches cream paper
Plate size: 210 x 148mm // Sheet size: 381 x 281mm
Edition of 22

*Triptych £650



Circuitry tends to form orderly closed loops, whereas these puppet strings, my nerves and stomach just tend to form knots (the only logical difference is electricity will pick the path of least resistance)

£270 unframed

£370 framed

Two colour etching and aquatint on velin arches cream paper
Plate size: 210 x 148mm // Sheet size: 381 x 281mm
Edition of 22

*Triptych £650



Whilst he could no longer control whether he would fall or not, he simply had to choose whether he fell backwards into a thing of beauty, or forwards into a four legged beast (An answer to the sisyphian problem)

£270 unframed

£370 framed

Two colour etching and aquatint on velin arches cream paper
Plate size: 210 x 148mm // Sheet size: 381 x 281mm
Edition of 22

*Triptych £650

Press Release

Benappi x James Rogers: gonna tell my kids this was marcus aurelius
7-22 October 2022

Location:

Benappi Fine Art
27 Dover Street
London W1S 4LZ

Opening times:

Monday-Saturday, 10am-6pm

Benappi Fine Art is pleased to present their first collaborative exhibition with a contemporary artist. gonna tell my kids this was marcus aurelius sees artist James Rogers (British, b. 1993) place his work within the context of the Old Master Gallery to explore ideas of authorship, status and narratives of transformation.

Rogers employs digital assistants to replace the traditional studio apprentice and the pairing with Benappi's Old Master paintings explores the new role of technology as a creative partner. Rogers is engaged with his brigade of 3D scanner, Raspberry Pi and hacked printing machine that can extrude clay or wax and etch plates, in the making of sculptures and etchings that are hybrids of organic and mechanic effort to the extent that the artist is not sure where one finishes and the other starts within the work. These are set against Benappi's vast and remarkable still life by The Master of the Wild Strawberries (Flemish, early 16th Century) that mixes Italianate and Flemish styles.

Rogers' series of etchings: The Measurements of Men and their High Horses questions the faithfulness of monuments erected in the name of historic figures. The title of the exhibition is derived from a well-known meme and fabled story of an equestrian statue of Marcus Aurelius, that only survived from antiquity because it was presumed to depict Constantine. This historic uncertainty leaves space for Rogers to ask further questions about masculinity and how we are remembered. The starting point for these works is a 3D scan of Rogers wearing an inflatable dinosaur costume, a playful nod towards these statues. Through his own revisionist working process, the final image transforms to resemble that of Marcus Aurelius sat upon his horse. In this context we are asked to consider a beautiful portrait study by Francesco Salviati (Florence 1510 - Rome 1563); it depicts the patron of his Visitation fresco in the Oratorio di San Giovanni Decollato, Rome, whom he inserted into the final composition.

A rediscovered Flemish triptych panel by the Master of 1518 depicting The Nativity, The Adoration of the Magi and The Presentation in the Temple is an exquisite example of storytelling. The three panels frame the story of Jesus' early life with commerce at its centre in keeping with Antwerp's status in the 16th Century as a commercial centre. The Presentation in the Temple foretells Christ's sacrifice and here it sits beside a new triptych of etchings made by Rogers with Art School Prints (www.artschool.co.uk) showing the transformation of another individual, dealing with the Sisyphean task of carrying too much weight.

Dates of events:

6 October 2022, 10am-4pm – Press preview

6 October 2022, 6pm-9pm – Vernissage (Invite only)

11 October 2022, 6pm-9pm – Late Night Opening

13 October 2022, 6pm-9pm – Mayfair Art Week Autumn Gallery HOP!

15 October, 11am – Breakfast with James Rogers in collaboration with Art School

About the Gallery:

Benappi Fine Art are leading dealers in Italian and European Old Master paintings and sculpture, working with private collectors and major institutions in Europe and the United States. They participate in the most important international art fairs and events each year, including TEFAF Maastricht and TEFAF New York.

About the Artist:

Rogers studied and graduated from Camberwell College of Arts, London. Following this solo presentation with Benappi he is undertaking a residency at the Centre For Print Research. He has been awarded the Fenton Arts Trust Award under the patronage of Dame Maggie Smith and has previously been awarded the prestigious Mead Scholarship supported by the philanthropist Scott Mead. He has recently exhibited works on paper with Julian Page at London Original Print Fair, shown his 3D printed porcelain works with Preston Fitzgerald, and shown at Oliver Beer's studio.

Instagram:

@jamesrogers_artist