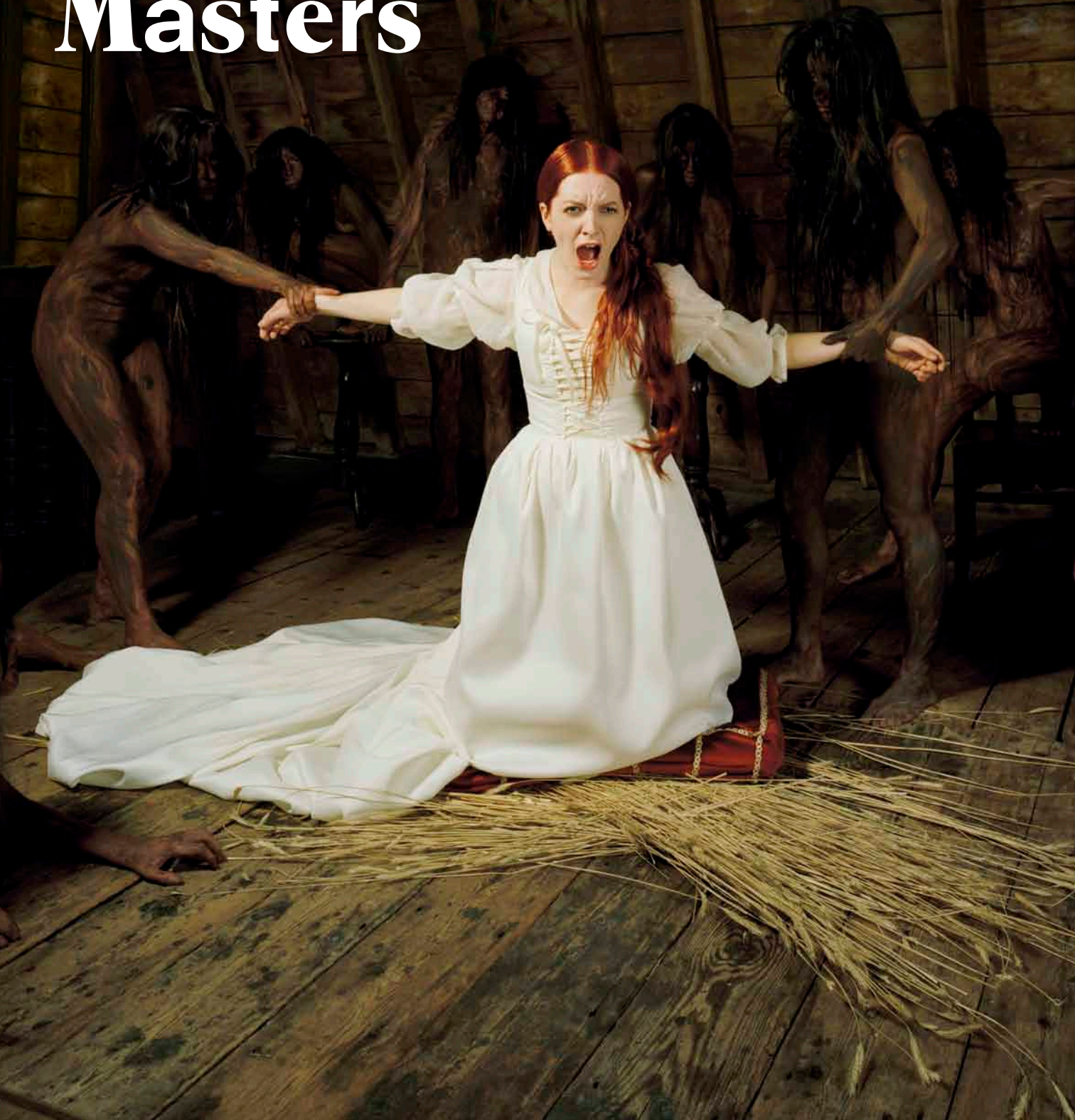


Young Masters



Young Masters Art Prize 2012

Exhibition Part 1: Sphinx Fine Art

125 Kensington Church Street, London W8 7LP

Tel: +44 (0)20 7313 8040

Private View: Tue 9th Oct 2012

Please RSVP to info@young-masters.co.uk

Exhibition Dates: Tue 9th Oct – Fri 26th Oct 2012

Hours: 10am – 6pm (Sat 11am – 4pm, closed Sun)

Nearest Tube: Notting Hill Gate

Exhibition Part 2 and Prize Giving: Gallery 27

27 Cork Street, London W1S 3NG

Tel: +44 (0)20 7734 7595

Prize Giving: Tue 20th Nov, by invitation only

Exhibition Dates: Mon 19th – Sat 24th Nov 2012

Hours: 11am – 7pm

Nearest Tube: Green Park or Piccadilly Circus

Young Masters Art Prize

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Foreword: what a difference a day makes Cynthia Corbett

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Front cover: Detail from Lottie Davies, *Lou's Story* (2008), lambda print on aluminium

Back cover: Detail from Ali Assaf, *Narciso* (2010), video still

IT IS WITH GREAT EXCITEMENT and anticipation that I welcome the artists shortlisted for the second edition of the Young Masters Art Prize. The day that made all the difference was in July 2009 when Roy Bolton (Director of Sphinx Fine Art, London) and I were neighbours on Cork Street. Searching for a space to hold the inaugural Young Masters Art Prize, Roy kindly volunteered his magnificent Old Master gallery with its extraordinary collection of paintings and drawings. The zeitgeist was born, which displayed a global trend to present contemporary art in an art-historical context, most notably with one of the most significant developments in the commercial art world: the launch of the inaugural Frieze Masters in 2012 Frieze Masters.

For this second edition of the Exhibition and Prize, we organised, for the first time, a formal 'call for artists', with the astonishing results of receiving more than 400 applications from every continent. The shortlisting process, which also involved a fundraising exhibition and auction, was both rewarding and extremely challenging. The curatorial team had invaluable assistance from the judging panel, in particular from Godfrey Barker – a real legend and art critic extraordinaire.

The journey for this year's Prize has had many logistical hurdles and budgetary concerns. In a world faced with economic turmoil, it is sometimes complicated to convince sponsors and supporters that art is not only enjoyable, interesting and challenging but also essential. Just imagine a world without Leonardo's *Mona Lisa* (1505), Manet's *Déjeuner sur l'Herbe* (1863), Picasso's *Guernica* (1937), Warhol's *Marilyn* screen prints of the 1960s, or any work by Lucian Freud. It is unimaginable and yet art still struggles to support itself, and artists – so dedicated, unique and courageous – struggle to find funds to produce their art.

This struggle is in part what Young Masters is about. The Prize celebrates the dedication of artists to their craft and in their quest to create art that can truly change people's lives. I am delighted once again to be sponsoring the Young Masters Art Prize and thank all those who have made this possible, most especially ALL the shortlisted artists and the guest artists involved.

Cynthia Corbett
Founder, Young Masters Art Prize
Director, Cynthia Corbett Gallery

Introduction

Godfrey Barker

THIS PRIZE IS ABOUT encouraging artists to take more interest in ‘the past’. It will be presented to the artist who best combines 21st-century originality with inspiration from art that has come before us.

Originality – that is what matters most. ‘Most people are other people, their thoughts are other men’s thoughts’, complained Oscar Wilde. To win this prize you must be an artist who moves the story of art forward.

That is just half of it. The Young Masters Art Prize is different from any other. It asserts that artistic invention will be richest and highest if it is aware of the past.

Take as a model Francis Bacon, who scaled the summit of 20th-century art. His popes, screaming, sadistic, eight-faced and tortured, rewrote the self-admiration of Man that had stood for centuries. These most holy people, bottomlessly duplicitous before and during World War II, yield art’s most powerful comment on the universality of human evil. Had Bacon been blank to history, these immense works would never have been created.

In paint, Bacon drew explicitly on the past too, thrillingly distorting the face of infinite cunning in his study after Velázquez’s Machiavellian Pope Innocent X (1953).

Unlike Bacon, many artists today take little from history. It’s a dustbin of the irrelevant. For millions of people, ‘history’ is last night’s news on TV. Schools disdain it. Above all, our age reveres the 15 minutes of fame of the ‘now’ people.

The creators of the Young Masters Art Prize believe that art loses power if it writes off the past. We seek a winner with an invention, originality, technique and subject matter that is 100 per cent contemporary – and who gains strength from those who came before us.

THERE IS OUR MANIFESTO. There were a thousand ways to react to it. An important trap to avoid was simple imitation or copying of past art. Reheated Impressionism (Impressionism: the art that will not die) was the last thing the judges wanted to see. Happily, we did not see much.

The other trap was plagiarising the past rather than

taking inspiration from it. This is a fine line. Not many entering the Prize walked the wrong side of it.

We were astonished by the number of artists who made a passionate advertisement of debts to past masters, in art or words. Among painters and photographers (we could list 50 here, many of whom are on the shortlist), Caetlynn Booth drew on Elsheimer; Cathryn Hancher and Helen Saunders on 17th-century Dutch still life; Andrew Hladky on Bosch; Janet McKay on Albers; Honor Bowman produced acrylics of empty houses on prompts from Hopper and Hockney. Galleries of the artists’ admiration, Dürer to Goya, Botticelli to O’Keeffe, 15th century-church woodcuts to Wenceslaus Hollar – seemed to have no limit. But then an astonishing 422 artists applied to win.

The most popular reaction to the Prize was to transform Old Master imagery by intervening in it or interfering with it.

We saw this most in paint and photography, but far from these media alone. Many applicants played around with Old Masters to highlight the alien nature of ‘the past’, but some brought the past very close. For instance, Fanny Viollot needleworked a goddess by Paris Bordone (I think) into, what? A footballer’s blonde wife.

Some of the artists, though, were happy just to enforce contrasts between past and present and to limit the ‘comment’.

Elke Schober walked Dürer into 21st-century imagery; Carina Linge’s C-type prints referenced Ingres in contemporary feminine loneliness; Craig Paul Novak introduced Bart Simpson into *Las Meninas*. José Fernandez Arroyo inserted Olympic nude athletes into Arcadian scenery. Photographer Victoria Hall was innovative, inserting her own features into Renaissance portraits.

Much of this direct intervention was highly successful. Hardest to bring off were simple ‘mixes’ of ancient imagery and contemporary art. These usually took genre form: solemn figures from Rembrandt ‘Photoshopped’ into London raves; lost 21st-century souls wandering through 17th-century landscapes. A few of these time-capsule

switches were dramatic, as compelling as past winner Lluís Barba’s confusions of past and present. But simple mixing of past and present in one artwork is no easy feat. The judges made their first culls here of imagery that seemed lazy, pointless, awkward in the wrong sense, technically troubled or ill-thought through.

THIS INTRODUCTION is not for the 26 artists who made the shortlist – not a word about them, for the judges still have their heads down. It is for the 396 of those who didn’t, regrettably, emerge as winners.

Our first reaction is to congratulate them. We were surprised at the very high level of the entry for the prize – and astonished in some cases at what we saw, because some are at the start of their careers.

Why, some of you ask, did certain artists not make it? A few made an easy mistake of submitting art inspired by living artists like Hirst and Haring who are not properly ‘past’.

A less obvious road to avoid winning the Prize was to submit works so various that the focus of the art was not clear. Quite a few applicants showed the versatility of Michelangelo, being sculptors, painters, photographers, video makers, draughtsmen and more, but with the Prize asking entrants to submit five artworks only, this very small number, when spread across many categories, often made it hard to see what the art was about and where its meaning lay. In many cases the judges spent hours looking at websites and Google Images to try to get the larger picture. But even with this assistance, the impact of some artists was diminished because they aimed at too many targets.

Perhaps the most interesting way not to win the Prize was to reject the manifesto utterly.

For this I was most deeply impressed by the video artist Julia Zastaava who, far from taking inspiration from the past, seemed to say: Old Masters, they’re not just old and strange, they’re beyond meaning, they’re on another planet.

‘In its unreality the art of the Old Masters relates to ... the Carboniferous age with 25-metre trees and one-metre dragonflies’, she wrote most wonderfully. ‘Today it seems like the presence of absence. Old Masters are not in the past but in a parallel reality. Quoting the Old Masters is for me like invoking spirits.’

So Julia submitted videos in which new imagery ‘defiles’ the past. In one, nude Essex girls smooch against a sacred hero of Russia, General Kutuzov, who defended Moscow against Napoleon. No harm done, she says cheerfully, for Old Master art is ‘an autonomous creature with its own language and thoughts’, something that ‘can’t be interpreted in any adequate way’. It’s a strong thought. You can hardly turn off the past more explicitly than that and

Julia wins an Olympic gold medal for radical ideas, sheer cheek and courage. I hope with poor defiled Kutuzov that hers is not the fate of Pussy Riot. She has not won the Prize but she has certainly got noticed.

THE RULES OF THE PRIZE asked the applicants for an ‘artist statement’. At an obvious level this was very unfair – to those whose native language is not English, and also because visual people are not verbal. Who expects a poet to paint pictures? No one should ask an artist to write fluent essays. Beyond that, meanings in art often elude words.

But in practice the judges needed the statements. We were staring at art that was mainly conceptual and, coming in from 31 countries, often unfamiliar.

Some statements we read were highly intelligent and some achieved a lucidity and clarity that deserves publication: well done to Marty Johnson, Anna King and 20 more. Dolores Sanchez Calvo, to my eye, sent in words more brilliant than her art, though worry not, Dolores, you are going far.

The statements helped the judges decide, when art was ambiguous, if there was an important subject before us. They helped us too to learn if an artist was consciously moving art forward, a key achievement to spot. We’re glad to have them.

MANY WILL WONDER HOW, with so many different categories of art submitted, we were possibly able to compare ‘apples’ and ‘oranges’.

In art, who can say whether a sculpture or a video or a painting is ‘better’? The answer is, no one can and no one should and this has been a major problem in choosing a winner. To some extent we have had to ask, like judges in an English summer fête, whether the excellence of a tomato in the ‘tomato’ group was greater than the excellence of a marrow in the ‘marrow’ group.

But at all times our focus was clear. The Prize will go to the entrant who shows the highest 21st-century originality that draws upon the past.

Our shortlist of 26 is a roll of honour in its own right. At least half the names on it are under serious consideration to win. The achievement of all those on it is a proud one, given the enormous, unpredicted 422 artists around the world who applied to this competition.

An artist’s task is to see what blinder people do not see – to look beyond the horizon – and every one of them is on a journey towards clarity, meaning and higher understanding. Those whose eyes are in mist today will often find clear vision tomorrow. Thank you for joining the Young Masters Art Prize and good luck to all!

Curatorial Statement

Daisy McMullan

As a curator, this year's Young Masters Art Prize has posed some significant challenges: a group of diverse artists from across the world, each with a unique relationship to the Old Masters and to art history, to be presented in two contrasting spaces. For the 2012 edition of the Prize, the two exhibitions will examine the shortlisted artists' work in relation to the art-historical genres that traditionally define the art-historical canon. The genres used to categorise painting ranked from allegory, history and still life to landscape, animal and portraiture. The 26 shortlisted artists have responded to the past, sometimes adhering to art-historical traditions, often breaking and reinventing them for our contemporary epoch. Others look at contemporary methodologies such as appropriation, narrative, site-specificity and kitsch, in a riposte to the structured conventions of the past.

Each artist possesses an interest in the discourse between past and present, taking inspiration from themes, concepts, skill, technique and media, both working within the rules of the Old Masters and breaking conventions in order to create something new and innovative. The works that are presented for the exhibitions are diverse across genres, media and themes.

For 2012 we have two contrasting spaces to exhibit: Sphinx Fine Art and Gallery 27 in Cork Street. At Sphinx Fine Art, we are privileged to have access to their exquisite collection of Old Master works, amongst which our Young Masters are displayed. We hope that this exhibition will illuminate the influence of the past on the present. At Gallery 27 we have a space that highlights the contemporary nature of the work of this year's shortlist.

This year many artists are presenting installation works

that are in direct dialogue with the past, including Kiril Ass and Anna Ratafyeva, who respond to Soviet Russian Socialist Realism and Classicism. For the Prize, they are travelling from Russia to create the site-specific piece, *Metope*, a plaque representing St Christopher, the patron Saint of travellers. Video artist Christina Benz also references religious imagery in *Triptych* (2012), a contemporary, digital take on a stained-glass window.

Many artists in this year's Prize turn to narrative and appropriation as ways of engaging with the past. Su-Ran Sichling's tribal-influenced objects and images are a feminist take on museum-like objects, as she revisits the museological presentation of art-historical ideas and objects. Jane Hoodless's works are a commentary upon social history constructed in domestic materials such as textile and found objects. Each is accompanied by a museum-style label documenting the history of the objects that she makes. Sculptor Debbie Han presents a similar fascination with femininity and ethnicity in her large-scale bronze installation *Battle of Conception* (2010).

Appropriation is a method used by Nina Fowler, who looks to contemporary culture for her subjects, and depicts them using classical techniques, including carefully rendered pencil drawing and plaster casts. Ceramicists Beth Katleman and Claire Partington use the past as inspiration for their highly desirable objects. Katleman uses found objects and re-casts them into kitsch-inspired ceramic sculptures. Her work *Folly* (2010) echoes the designs of *toile de Jouy* fabric, in a comment on contemporary consumerism. Partington presents ceramic works that use a traditional technique, refashioning salt-glazed Bartmann vessels into figurines.

Her work takes inspiration from many sources, including history, literature, pop culture and applied art.

Painter Ethan Pollock depicts in minute detail Old Master works in their gallery surroundings. His small-scale works not only address feelings of loss and desire but also enter a dialogue with the history of art. The scale of the works allow a more intimate dialogue with the viewer: a keyhole to a private place. Christopher Coppers creates sculptures made from old art magazines and auction-house catalogues, carved to reveal their contents and altered with iPod screens, which combine appropriated digital imagery with traditional print media. Jeff Muhs re-examines iconic Renaissance masterpieces. By appropriating these works, blurring them and adding other elements, the artist explores what makes them iconic, whilst hoping to harness some of their mystique and power.

Other shortlisted artists focus on allegorical and historical genres, taking inspiration from the past, whilst also subjecting it to reinvention. Photographer Lottie Davies creates large-scale works that are inspired by myths and history. The tableaux are reminiscent of historical painting, combined with a cinematographic style, whilst Derrick Santini's lenticular photographs reanimate the myth of Leda and the Swan through a modern technique, with Leda presented as a dominant force. Karim Hamid's portraits also examine femininity through stylised representations.

Several artists have used photography to explore landscape. Fabiano Parisi's ruined and degraded interiors are documented for posterity; they speak of loss and desolation, whilst Adrian Sykes's meticulous drawings pay homage to places that hold a personal significance for the artist, rooted in the *capriccio* style of architectural fantasy. Similarly, Karina Chechik uses photography to document interiors of places she visits on her travels and she reworks the photographs into paintings to create dream-like, painterly interiors. Wieland Payer takes inspiration from the Romantics and explores their fascination with landscape, whilst incorporating elements of his personal history and what he perceives as the 'mystical' qualities of landscape.

Georgia Dodson creates collages of forest floors from digital photographs, which are then transformed into miniature-scale paintings, inspired by Dutch 17th-century forest-floor painting. Her works encourage the viewer's close inspection, which highlights our modern-day detachment from nature. Naia del Castillo's quirky installations and photographs have a similar ecological concern, examining humanity's relationship to nature. Brad Woodfin is also drawn to the natural world; his dark renderings of animals inspired by Caravaggio's *chiaroscuro* are painted on a small scale in an attempt to elevate them to the divine. A series

of photographs by Sandy Volz explores *chiaroscuro* and performs an examination of the nature of place.

Charles Moxon creates exquisitely rendered portraits, the products of intense scrutiny and meticulous observation. His contemporary subjects are lit in a way that is reminiscent of Vermeer, whilst his technique has a direct relationship to that of Rembrandt. In contrast, Christoph Steinmeyer presents a kind of anti-portrait or 'non-portrait'. He appropriates portraits by artists such as Bronzino, Fetti and Ingres, digitally distorting and repainting them, leading us to question what is original and what is reconstructed.

Still life, once the lowest ranking of the art-historical genres, has been reinvigorated by artist Mia Brownell and Masaki Yada. Brownell combines classic still-life subjects, such as fruit, with imagery of DNA. Her dynamic paintings echo the traditional still life, whilst injecting contemporary elements. Meanwhile Masaki Yada creates complex works that engage with the dialogue of art history. His work combines flowers, fruit and birds with famous elements of art history, such as Warhol's famous *Campbell's Soup Tin* (1968). Yada attempts to harness the ideas of the past and pull them into the 21st century.

For the first time, we are delighted to be working with guest artists. These established artists respond to the Old Masters and the art-historical canon. Ali Assaf's video work *Narciso* (2010), after the Caravaggio work of the same name, repositions the artist as Narcissus himself, reflecting upon his personal history and identity, and the wider political history of his homeland, Iraq. We are also privileged to be working with Yinka Shonibare, who has kindly lent his work *Earth* (2010) to the Young Masters Art Prize exhibition at Gallery 27. This sculptural work depicts a dandy figure, dressed in Shonibare's trademark African-inspired fabric in a collision of juxtaposed cultures, which explore themes such as post-colonialism. Lluís Barba, a past entrant to the Young Masters Art Prize, playfully reinterprets Old Master works for the 21st century, with commentary on consumerism and celebrity culture inserted into famous narrative works.

This year's Prize demonstrates the remarkable diversity of skill, technique and subject matter that can be found within the scope of art history. As our artists revisit and reconfigure genres, styles and themes, they uncover new and exciting roads into the future. The rigour of genre, once so important, has become much more fluid as contemporary methods, such as appropriation, lead to the shifting of meanings, imagery and concepts. This year's Prize proves that the Old Masters are still so relevant, so pervasive, so imbued with the power to transcend time and place. The inspiration for our future can be found in the past, as long as we remember to look.

Christina Benz



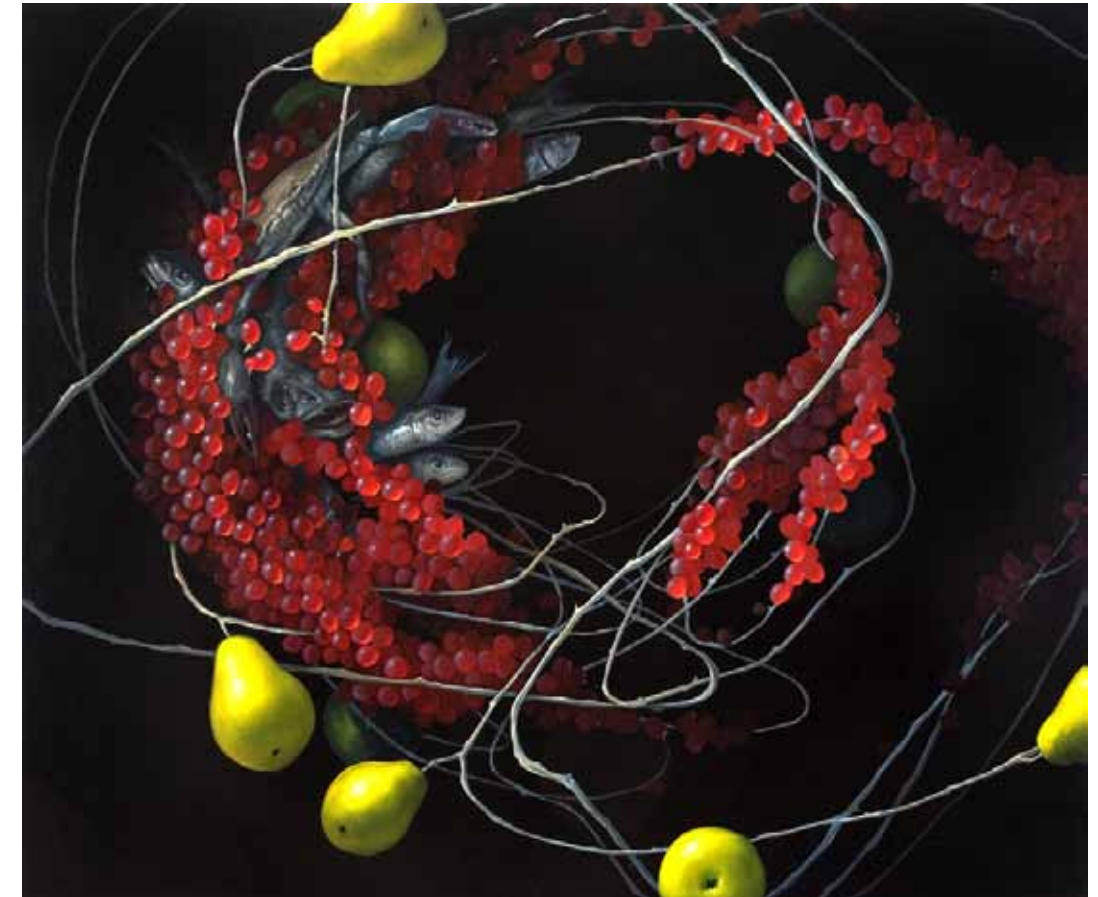
Triptych, 2012
Video projection, HD 3'10" loop
Sound by Kurt Schlegel
Courtesy of The Cynthia Corbett
Gallery, London

Christina Benz's work is a celebration of the delicate craft of stained-glass windows, in particular Augusto Giacometti's *Church Windows of the Stadtkirche Frauenfeld* (1929). Benz's chosen subjects do not arch their necks to bathe in the glory of a higher deity or bask in a spectrum of coloured glass and glowing halos, but seem to be trapped in scenarios that are immortalised by social media in acts of self-promotion, which are highly present in modern society.

From her studies at Central Saint Martins College of Art and Design, London, Benz has chosen

video to present contemporary social environments that evolve into scenes of absurdity and irony. Her previous films, such as *Numbered* (2005), demand patience and interaction from the viewer in order for them to be drawn into feelings of shock and revulsion. Her other works, some already inspired by the likes of Old Masters, such as Casper David Friedrich and his powerful landscapes, have taken her career from solo exhibitions in her home town Zurich to various art fairs, film festivals and exhibitions, including her New York debut at Volta NY (2011) with the Cynthia Corbett Gallery.

Mia Brownell



Still Life with Catch, 2008
Oil on canvas
76 x 91 cm (30 x 36 in.)
Courtesy of Sloan Fine Art, New York

Born in Chicago, Illinois to a sculptor and physicist, Mia Brownell's background qualified her perhaps uniquely to create her expertly lit paintings, which contrast banquet pieces with subtle white lines of DNA. In a perfect synthesis of the contemporary interest in genetics with the 17th-century portrayal of food in still life, her compositions simultaneously reference 17th-century Dutch Realism and the coiling configurations of molecular imaging.

Brownell completed an MFA Painting at State University of New York, Buffalo in 1995, and a BFA

Painting, Carnegie Mellon University, Pittsburgh in 1993. Recent solo exhibitions include: *Stomach Acid Dreams*, Sloan Fine Art, New York, 2010, and *Mia Brownell: Paintings*, Museum of Arts and Culture, New Rochelle, NY, 2010.

Brownell's paintings are held in several private, corporate and public art collections, including Wellington Management, Fidelity Investments and the National Academy of Sciences. She teaches painting and drawing in New Haven at Southern Connecticut State University.

Karina Chechik



Madama Palace Turin, 2011
Acrylic and mixed media on canvas
160 x 100 cm (63 x 39 in.)

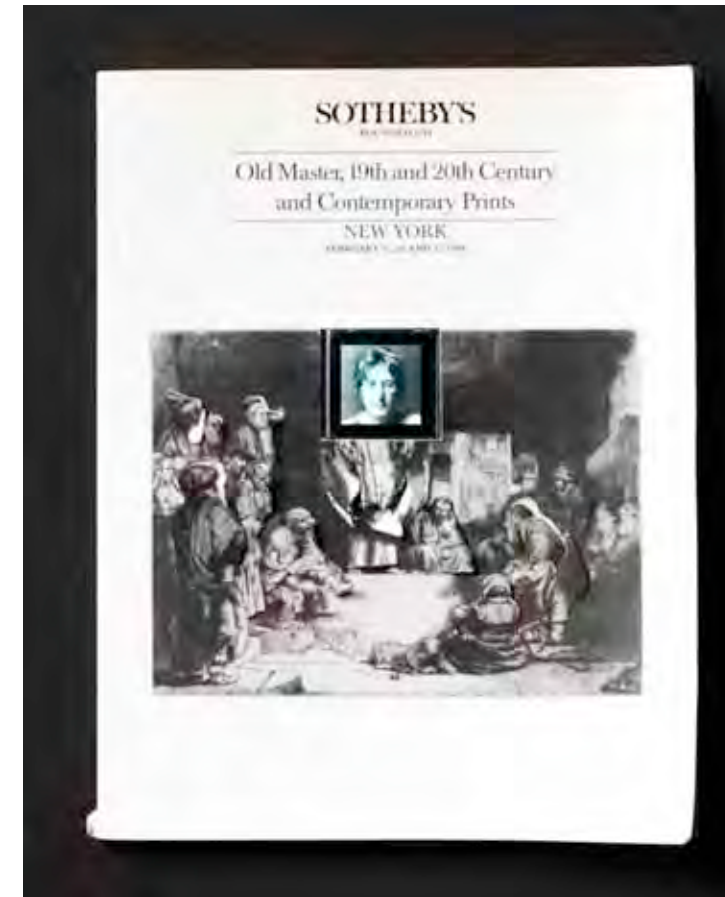
The main themes in Karina Chechik's work are architecture and nature. For Chechik, architecture is a testimony to a specific culture at a specific time and place in history, whilst buildings and trees conserve the imprints of time gone by and represent the vast sweeps of time in the history of humanity.

Humans occasionally appear in her recent series of works as very small figures that are praying or are in an ecstatic condition, immersed in the reality that surrounds them. The pieces in her current project, *Architectures of Light*, show small transient figures passing through the immensity of the

world, searching for hope and light. In Chechik's work, these buildings help humankind to elevate its spirituality, buildings that inspire people to find their own internal light.

Chechik received her qualification as Professor of Painting from the National School of Fine Arts Prilidiano Pueyrredon, Buenos Aires, in 1989. In 2012 *Architectures of Light* appeared in the National Institute of Roman Studies, Rome and the Jewish Museum of Buenos Aires. In 2014 it will be shown in The Frost Art Museum, Miami. Her work can also be found in several public and private collections.

Christopher Coppers



Sotheby's Old Masters iPod religion, 2012
Sculpted magazine with iPod
42 x 38 cm (16.5 x 14.5 in.)
Courtesy of Bodson Emelinckx Gallery

Christopher Coppers is a Belgian-American artist who had a passion for books and magazines from an early age. His work requires hours spent meticulously working on an image with a cutter to give another value to a magazine or a book – a second life – through an exploration of textures, materials and reliefs.

In his highly innovative pieces, which combine sculpted magazines with iPods and other media, he interferes with received images to ask how images have achieved a 'dictatorship' and the capacity to manipulate us. He sees the world

as media saturated, one in which magazines and TV advertisements have attained religious status. 'For some, magazines have almost become a religion, a mandatory manual for their everyday lives. Indeed, they explain how to eat, how to deal with our sexual, sentimental and social lives.'

Coppers's recent solo exhibitions include: *Trash TV*, Bodson Emelinckx Gallery, 2012 and *Slick Paris* with Bodson Emelinckx Gallery, 2011. He has twice received awards in the Young Talent of the Affordable Art Fair (Brussels and Paris). He currently lives and works in Belgium.

Lottie Davies



Lou's Story, 2008,
Lambda print on aluminium,
Edition of 5, plus 1 artist proof,
200cm x 124cm x 2cm
(78.7 x 48.8 x 0.8 in.)

While Lottie Davies's work takes inspiration from Old Masters, such as Constable and Delaroche, her primary focus is stories: personal histories and identity, while also referencing popular culture, such as cinema and television.

Her large photographic images, in the format of a widescreen cinema (16:9), are designed to prompt the viewer into expecting a story hidden in the scene presented to them. The way in which we view the Old Masters, described by the artist as 'looking habits', is not a result of an understanding of art history in her eyes,

but rather a reflection of our everyday 'visual consumption'.

After obtaining a BA Philosophy at St Andrews University, Scotland, Davies decided to learn the techniques of the photographic trade in London, where she is now based. She has enjoyed success with numerous awards such as the Association of Photographers' Award, the Schweppes Photographic Portrait Award and the first prize at the Taylor Wessing Photographic Portrait Award in 2008 at the National Portrait Gallery, London.

Naia del Castillo



Nuevos Territorios
(New Territories), 2010
Lambda print on matte paper
100 x 80 cm (39 x 31 in.)

Naia del Castillo's work stems from a belief that objects and furniture are surfaces through which we relate to the world. This concept is captured through sculpture, photography and performance.

Del Castillo's oeuvre, produced over the past 12 years, has ranged from an exploration of the monotonous aspects of daily life, the theme of seduction and the desire to possess objects immediately, to works that show the viewer a key presence of the

Old Masters in a piece created by a contemporary artist.

Del Castillo was educated in her home country of Spain at the Basque Country University and subsequently at Chelsea College of Art and Design, London, gaining a BA Sculpture and MA Fine Art respectively. She has been commissioned by the Prado Museum for two pieces of work to commemorate 25 years of the Foundation of Friends of the museum. She also exhibits across the globe from Hong Kong to Houston.

Georgia Dodson



Forest Floor (Clearing), 2012
Oil on copper and oak panel
21.5 x 23 cm (8 x 9 in.)

Georgia Dodson's recent paintings of forest floors make reference to the work of Otto Marseus van Schrieck, a 'forgotten visionary of Dutch painting', who was drawn to the same intense depiction of an ecology in minute accurate detail. Dodson is intrigued by the way that this 17th-century style of painting invites the viewer to look closer. It is painting with a high level of technical skill, small formats, extreme light-and-shadow situations and diagonal compositions.

Enticing the viewer to question closely his relationship with the natural

world around him, Dodson explores the idea of art as a preservation of natural beauty and even death, in a fast-changing natural world.

Dodson gained a first class BA Fine Art at Norwich University College of the Arts in 2011, and is currently studying her MA in Fine Art. Recent group shows include: The Other Art Fair, London and *Savorr VI*, Norwich, both in 2012. In 2011 she was shortlisted for the Royal Bath and West Art Scholarship and won First Prize in the Bishop's Art Prize. She lives and works in Norfolk, UK.

Nina Fowler



Marlene, 2011–12
Plaster
30 x 50 x 50 cm (11 x 19.5 x 19.5 in.)
Courtesy of Galerie Dukan
Hourdequin, Paris

Nina Fowler's cinematic mix of skilled pencil drawings and beautifully executed plaster sculptures is vital and arresting, with a clear link to a past when painting and sculpture were considered to be almost real in their depiction of life. In her 2011 solo show in Paris, entitled *A Real Allegory: Parts I & II*, she acknowledged the influence of Gustave Courbet and his own ability to take what he wanted from the Old Masters and push forward with new, exciting and even controversial work.

Fowler completed a BA Fine Art in Sculpture at Brighton University, East

Sussex in 2003. Her solo shows include: *It's Just My Funny Way of Dancing: Parts I–XIII*, Lazarides: The Outsiders, London, 2011; *A Real Allegory: Parts I & II*, Dukan Hourdequin, Paris, 2011; and *Valentino's Funeral*, Dukan Hourdequin, Lyon, 2009.

Group shows include the 2010 Jerwood Drawing Prize, in 2011 *Young Masters @ Sphinx*, Sphinx Fine Art, London, and numerous other exhibitions in London and Hong Kong. Her work is held in private collections in the UK and USA. Fowler lives and works in London.

Karim Hamid



Bachelorette 7, 2012
Oil on board (framed)
121.9 x 91.4 cm (48 x 36 in.)
Courtesy of Aureus Contemporary,
Providence, R.I.

Karim Hamid's paintings are based on the visual dialogue with the classical representation of the female figure and the male gaze throughout art history. Hamid's work updates the historical visualisation of the idealized female form – his goal is to distort and exaggerate the emphasis on an idealised form and, unusually, to focus the eye on the psychic condition of the person observed.

Hamid completed his BA Fine Art at Brighton University, UK in

1990 and his MFA Fine Art in 1994 at San Francisco Art Institute, USA. He has exhibited widely in group shows throughout Europe and the USA, and his work is held in private collections worldwide. He has recently presented solo exhibitions with Angela Li Contemporary, Hong Kong, CH, 2012 and Aureus Contemporary, Art Projects, London Art Fair, London in 2011.

Hamid currently lives and works in Rhode Island, USA.

Debbie Han



The Battle of Conception, 2010
Bronze, wooden table
Edition 2 of 5
32 bronze heads: 33 x 15 x 16 cm
(13 x 5.9 x 6.3 in.) each
2 tables: 200 x 100 x 100 cm
(78.7 x 39.4 x 39.4 in.) each

Debbie Han's landmark project, *The Battle of Conception*, consists of 32 bronze Venus heads staged like a chess game on a large table. One group of Venus heads with facial features of diverse racial and ethnic characteristics stands facing another group of Venus heads with obliterated facial features. The work investigates the critical importance of human conception as the key to defining ourselves and others. The individual belief system of a person is often shaped by one's cultural experiences, which then affect one's perception of reality. In understanding the making of our consciousness, we gain a deeper understanding of ourselves and those around us.

Han is a Korean-American artist who grew up in Los Angeles, and received her BA Fine Art from University of California, Los Angeles in 1993, and an MFA from Pratt Institute in New York, 1999. Han was the recipient of The Pollock-Krasner Foundation Grant in 2007. She was also the winner of the prestigious Sovereign Asian Art Prize in 2009. Han's works have been shown internationally, including 14 solo shows in the USA, Korea, China, Germany and Spain. Han also participated in over ninety group exhibitions in the USA, Asia, and Europe, including exhibitions at the Saatchi Gallery, London; Santa Barbara Museum, USA; Kunstlerhaus Bethanien in Berlin; and the National Museum of Contemporary Art in Seoul.

Jane Hoodless



Shorn Out of Wedlock, 2011
Hair, canvas, wire and foam
45 x 35 x 35 cm (17.7 x 13.8 x 13.8 in.)

Fascinated by social history and the provenance of things, Jane Hoodless makes highly inventive ceramic and textile art on historical themes relating to humble people – poisoners, lovers, murderers and even hair fetishists. She encourages the viewer to take a second look at familiar objects from the past, but with the hindsight and new perspective of the present.

Having combined words and images all her life, first in publishing as Art Editor of *Tatler* magazine, and later as a magazine art director, scriptwriter

and artist, it is clear that the consistent thread is to tell stories. She does so in the broadest sense, lifting the thin veil between past and present, traditional and contemporary, to produce new or unexpected narratives and meanings.

Hoodless's recent group shows include: *Curious Pursuits*, February 2012, The Portico Library, Manchester, curated by art-historian collective Porter & Jenkinson, and *The Freaks Exhibition*, 2010, Shoreditch Town Hall, London. Hoodless lives and works in London.

Beth Katleman



Folly, 2010
Porcelain, wire, steel rods
and heat-shrink tubing
Edition of 12
274.3 x 487.7 x 27.9 cm
(108 x 192 x 11 in.)
Courtesy of Todd Merrill Studio
Contemporary, New York

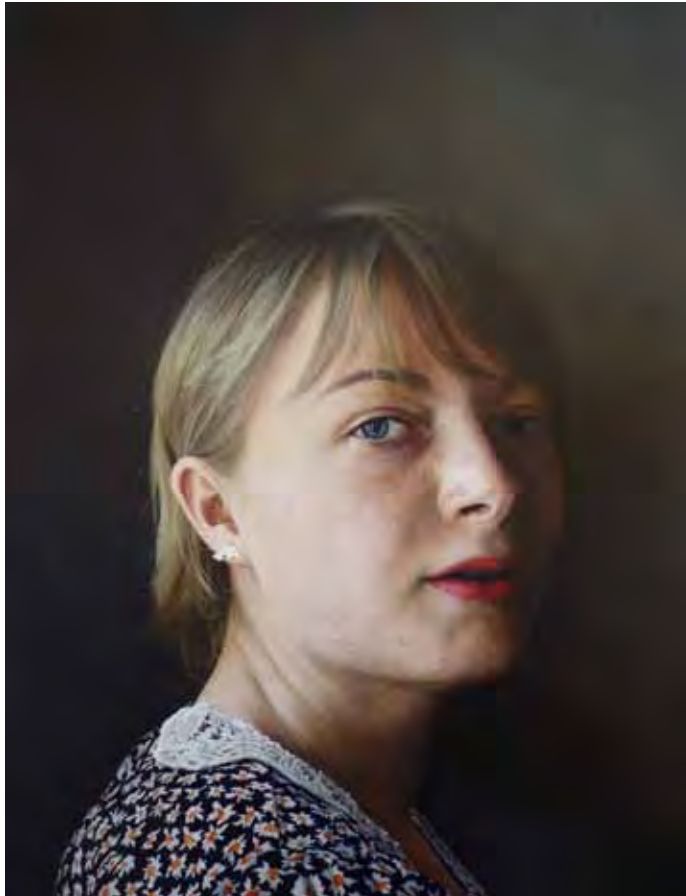
Beth Katleman takes objects found at flea markets and antique fairs, and transforms them into pieces of luxury and royal provenance. Cast in porcelain, they are hung together to form an elegant arrangement, which in Katleman's own words, shows that 'while one flea market treasure seems a little sad, a florid profusion of them is cause for celebration'.

Katleman's piece *Folly* is reminiscent of the traditional *toile de Jouy* fabric or wallpaper that would cover the walls and beds of 18th-century France. Fascinated by

the surreal nature of these scenes, showing peasants in quaint and flower-clad landscapes that suspend in mid-air, Katleman's work is an exploration of consumption and desire.

Now based in Brooklyn, New York, Katleman's work can be found in many national collections, including the M. H. de Young Museum in San Francisco and the John Michael Kohler Arts Centre in Sheboygan. Her work, including *Folly*, has received critical attention from *The New York Times*, *American Ceramics*, *The New Art Examiner* and *Sculpture Magazine*.

Charles Moxon



Contemporary Reminiscence, 2012
Oil on canvas
40 x 30 cm (15.7 x 11.8 in.)

Charles Moxon's portraits draw on past techniques, in particular those of the Dutch 17th-century Old Masters, but combine these with the added observational detail and hyper-realism of more modern photorealism. His use of lighting and fluid paint strokes are reminiscent of Vermeer, with a similar layering of transparent glazes to help create depth.

In his commissioned portrait of Roy Bentley, an ex-England and Chelsea football player, Moxon captures the sitter and his aged appearance with

startling accuracy. His work, *National Anthem* (2011), which was exhibited in the Mall Galleries as part of the 2012 BBC series *Show Me the Monet* portrays an elderly woman in the latter stages of her life.

Moxon is due to complete his BA Painting at Camberwell College of Art, London in 2013, and in 2011 his work appeared in *Dazed and Refused*, Hurwundeki Gallery, London. Charles was shortlisted to the Final 300 in the BP Award, 2012, and lives and works in London.

Jeff Muhs



Half Figure of a Bather (After Ingres), 2012
Oil on canvas (diptych)
117 x 183 cm (46 x 72 in.)

Jeff Muhs's artwork explores iconic images from art, in particular the intangible characteristics that enable some works of art to transcend time and generations and become a part of our collective culture. As a classically trained artist, he is interested in the mastery of artistic skill and draftsmanship, in its appreciation and in its negation from art in the later half of the 20th century.

Following a process of deconstruction and rearranging of iconic images from art history, he believes his new works are endowed with some of the power of the originals. These are

combined with new artistic elements that have led him to a body of work for a contemporary audience, which relates culture and art history to our contemporary human condition.

Muhs attended the School of Visual Arts in New York City (1984–88), from which he received a BA Fine Art. His work can be found in several private and public collections, namely Beth Rudin DeWoody, Ronald Lauder, Cantor Fitzgerald, Time Warner, Inc., Los Angeles County Museum, Hunter Museum and Ward Museum. Muhs lives and works in New York.

Fabiano Parisi



Il mondo che non vedo 01, 2012
Pigment print on premium photo paper, mixed technique and resins on iron, Edition of 6
75 x 110 cm (29.5 x 43.3 in.)

Fabiano Parisi aims his camera lens at sites that are abandoned and marginal: architectural structures deprived of a human presence, frozen in the past but still capable of telling a story. As a resident of Rome, he is influenced by classical paintings and frescos, as well as classical monuments and ruins.

Developing ideas from this conceptual standpoint, using these sources of inspiration, he has begun to focus his attention on modern ruins. He is currently working on a series of photographs titled *Il mondo che non*

vedo (The world I do not see). It is an ongoing project that focuses on the aesthetics and mysterious beauty of abandoned locations.

Parisi participated in the 54th Venice Biennale, Italian Pavilion at the Museo Nazionale di Palazzo Venezia in Rome. In 2012, at the Arte Laguna Prize, he won a special prize to present an exhibition at the Diana Lowenstein Gallery in Miami. In 2010 he was the winner of the Celeste Prize for Photography in New York.

Claire Partington



24 Hour Party People, 2012
Earthenware, glaze, enamel, lustre, feathers and brass accessories
Louis: 80 x 45 x 21 cm
(31.5 x 17.7 x 8.3 in.)
Maria Therese: 64 x 51 x 21 cm
(25.2 x 20.1 x 8.3 in.)

Claire Partington draws her inspiration from European applied art and design styles from the 1600s onwards, overtly following the European tradition of appropriation and reinterpretation, or misinterpretation of 'exotic' styles seen in national collections across Europe.

Partington began creating sprigged vessels inspired by salt-glazed Bartmann jugs, but with the look of tin-glazed earthenware from the 1600s. This evolved into fully figurative vessels, starting with bottle-shaped mantua dresses and sometimes with

interchangeable head 'stoppers'.

Partington attained a First in BA Sculpture at Central Saint Martins College of Art and Design in 1995, and went on to study ceramics and a Post-Graduate Diploma in Museum Studies after a period gaining practical experience in historical applied arts at the Victoria and Albert Museum. In 2010 she exhibited at *Young Masters Revisited*, Old Truman Brewery, and has exhibited with the James Freeman Gallery and at the Affordable Art Fair. She lives and works in London.

Wieland Payer



Above: *Tunnel (after Govaerts, deer hunt in the forest)*, 2011
Pastel, pencil and charcoal on paper on MDF, 130 x 180 cm (51 x 71 in.)
Courtesy of Rothael, Germany

Below (left to right): *Temple I*, 2011
Lithograph, Edition of 15,
45 x 43 cm (18 x 17 in.)

Temple II and *Temple III*, both 2011
Lithographs, both an edition of 15,
each 55 x 43 cm (22 x 17 in.)

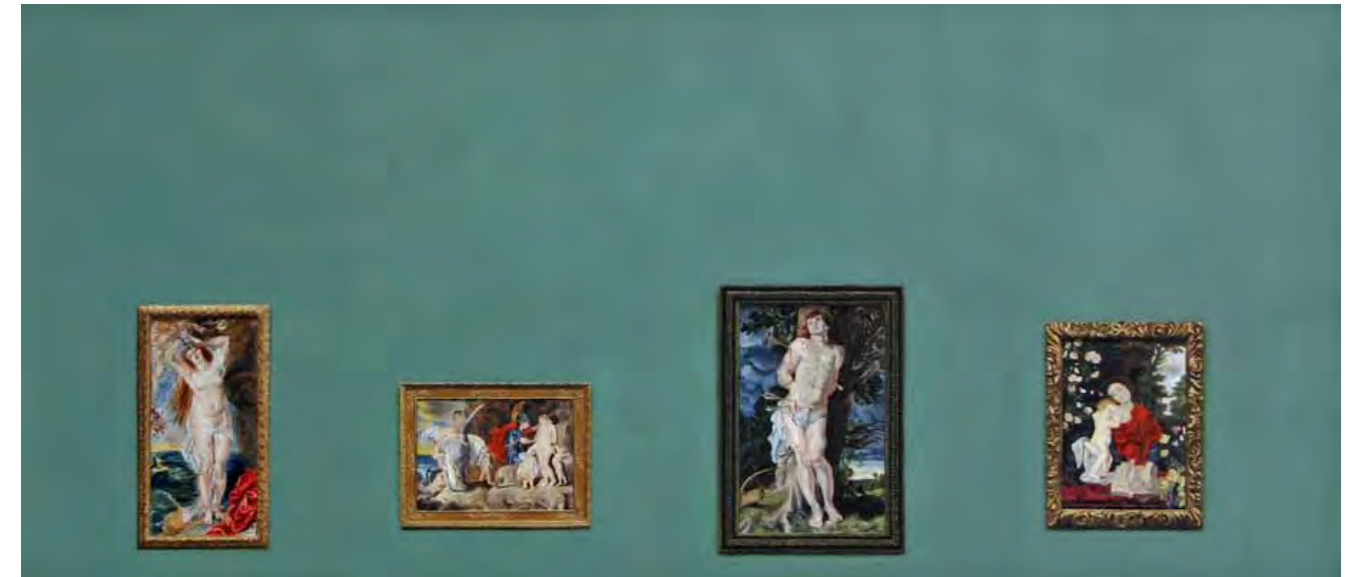
Wieland Payer's recent practice explores the importance of landscape in relation to the quest for personal identity and origin. He has been influenced by his theoretical research on Romanticism and the work of artists such as Casper David Friedrich, Böcklin, Blechen and Turner.

Payer transfers the composition of some of these artists' works and uses this as a starting point of his artistic process, filling them with his own material (photographs from journeys, sketches and everyday impressions). He thus creates a balance within the drawings between personal details and the composition as a whole.

His practice explores the myths of landscape, forest, ruin and utopia.

Payer has studied at the Accademia di Belle Arti, Rome, 2006–7; HKD Burg Giebichenstein, Halle/S, Germany, 2002–9; and gained an MA Fine Art at the Royal College of Art, London in 2011. In the same year he presented a solo exhibition, *Bondasca*, at Galerie Rothamel Erfurt, and was recently awarded the Scholarship Sparkasse Mittelthüringen, Erfurt, 2012. Payer's work is held in several public collections, including the Royal College of Art, London and Bundesumweltministerium, Berlin. He lives and works in Erfurt, Germany.

Ethan Pollock



Room 8, Gemaldegalerie, 2012
Oil on panel
26 x 58 cm (10 x 23 in.)

Ethan Pollock's work is largely influenced by the 17th-century 'Dutch Golden Age', in which Dutch art and science were particularly influential around the world and when notable Dutch Old Masters Pieter de Hooch, Gabriël Metsu and Cornelis de Heem came to prominence.

Pollock's goal is to change our relationship to the Old Masters: challenging us, the modern-day audience, to review our expectations when viewing traditional art. His work aims to steer us away from our ability to access endless amounts of art at will

and the kind of modern scholarship that has revealed and probed its deepest mysteries. Instead, he believes we must embrace the original purpose of Dutch Golden Age art, which was made for a domestic setting, to resuscitate the personal viewing experience.

After graduating from the Slade School of Fine Art in 2009, Pollock exhibited at a number of key UK locations, including London's St Paul's Cathedral, and in Switzerland for Scope Basel in 2011. His work is currently held in the collections of Kay Saatchi, Frank-Suss and Ron Arad.

Kiril Ass & Anna Ratafyeva



Kin, 2010
Installation at *Philosophers and Workers* exhibition,
Skolkovo Center, Moscow, 2010

The Kiril Ass and Anna Ratafyeva duo create works inspired by the political upheavals of their home country of Russia and the Soviet ideals, which pervade the nation. Their installations are an exploration of the many layers of propaganda found in countries bound by socialist governments, which probe much deeper into the faith of the admirers than intended.

Their work also centres on a belief that the 'classical needs only a hint to be comprehended' as its

formal language is heavily embedded into our psyche. Yet the layers of the work's concept and meaning are still present regardless of whether they are acknowledged by the beholder.

Ass and Ratafyeva have mostly exhibited in Moscow and Bologna in various solo and group shows. Recently, in 2012, they exhibited their *Grisaille* installation at the *Dust* show at the Laboratoria Art & Science Space in Moscow.

Derrick Santini



Goddess of Love, 2012
Lenticular photograph
Edition 2 of 3
96.5 x 119.3 cm (38 x 47 in.)

Derrick Santini's creative view is very much rooted in ancient times. His series of lenticular photographs have a clear Old Masters reference, combined with a modern technique that literally animates the beautiful ancient myth of Leda and the Swan. Santini's intention is very much to modernise the fable, to reinvigorate and shift the power to the female.

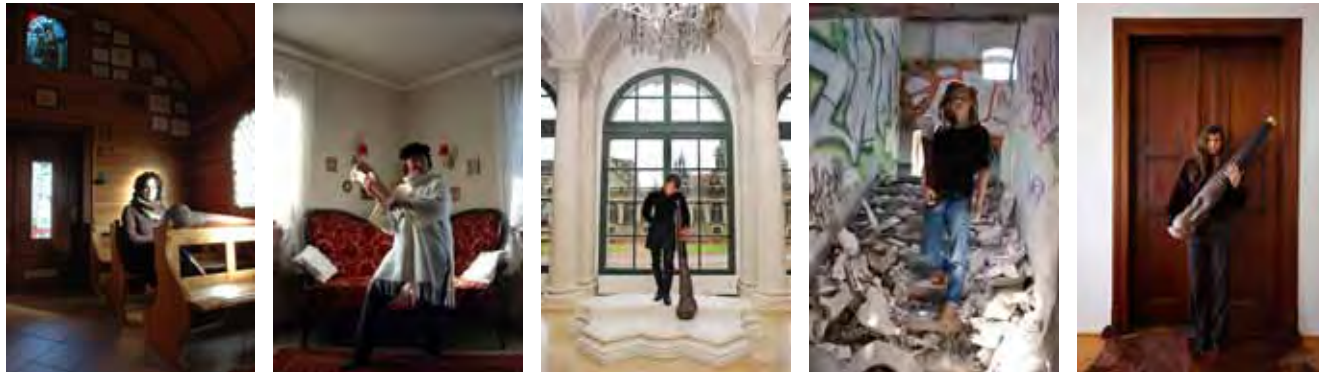
Originally from North Yorkshire, Santini discovered his love for photography in his early teens. He subsequently gained a BA Hons in Photography and Communication at the London College of Communication.

Santini soon evolved to become an accomplished reportage photographer. He captured subjects and situations on to which he could project his own intellectual and aesthetic thoughts and fantasies.

Santini's work propelled him into portraiture, music, photography, fashion and advertising. He works across genres, but all based on a style defined by his first love – reportage.

Recent exhibitions include a solo exhibition, *Metamorphosis*, at Scream Gallery, London, 2012; London Art Fair, 2011, and Moniker International Art Fair, London, 2012.

Su-Ran Sichling



Left to right: *Portrait with Club D.H.*, *Portrait with Club G.R.*, *Portrait with Club S.S.*, *Portrait with Club Y.A.*, *Portrait with Club J.M.*, 2012
C-type photographic print
Edition 1 of 5
Each 22 x 15 cm (8.6 x 6 in.)

Su-Ran Sichling claims that one of her inspirations came from a trip to the Victoria and Albert Museum, London in 2010. She states she was moved by the museum's effort to 'gather humanity under one roof and to present an approach for understanding beyond cultural borders'.

Sichling's installations comprise many different objects and factors that combine together to form a museum-like composition. What unites these different factors is the concept of stereotypes, as she regularly makes

references to the colonial era and the racist elements of European culture, specifically the Bourgeoisie. Her goal is to find the relationship between surfaces, patterns and ornamentation, and internal definitions.

Sichling is currently studying an MA in cultural journalism in Berlin and has exhibited across Germany since 2006. She has previously attained a diploma in art studies from the University of Dresden and underwent an apprenticeship as a potter. She currently lives and works in Germany.

Christoph Steinmeyer



Boulevard Haussmann, 2012
Oil on canvas
140 x 105 cm (55.1 x 41.3 in.)

Underneath these surreal shapes and swirls of colour, we can trace the outline of figures originating from the Renaissance and Baroque eras. Christoph Steinmeyer's bizarre re-inventions of historical portraits are here presented as paintings, but are in fact primarily imagined and constructed digitally.

Steinmeyer aims to create movement within the piece, distorting it significantly but not so much that the original structure becomes unrecognisable. This raises one of many questions: can a new interpretation of an old image become

a new piece of art altogether and therefore be considered separate from it? Focused portraits that might once have conveyed the social status of the sitter are cleverly transformed into psychedelic, almost otherworldly beings.

Recent solo exhibitions include *Trooping The Colour*, Dirimart, Istanbul, 2012 and *Nocturne Drive*, Vestfossen, Norway, 2010. Group exhibitions include: *Paper does not Blush*, Galerie Michael Janssen, Berlin, 2012 and *Don't Eat the Yellow Snow*, Wiensowski & Harbord, Berlin, 2011. Steinmeyer lives and works in Berlin.

Adrian Sykes



Beauty from Ashes, 2011–12
Acrylic on board
110 x 56 cm (43 x 22 in.)

Adrian Sykes injects personality into simple city landscapes, inspired by the many places he has lived and travelled to: from the towering metropolis of London to the pristine rooftops of France. His work pays homage to the diverse beauty of these landscapes rather than focusing on the universally mundane aspects.

Sykes's landscapes stem from an extensive portfolio in which he has explored light and dark through detailed black-and-white drawings and by experimenting with imaginative and

darkly humorous characters that come to life on paper. For the Young Masters Art Prize, his work is a reference to the *capriccio*-style landscapes of Marco Ricci and Giovanni Paolo Pannini, where landscapes were constructed with a sense of movement and fantasy.

For the past 20 years, Sykes has enjoyed a career as a professional flautist. After moving to Bristol and into the Stokes Croft Studio in 2005, he became a fully fledged artist and went on to win The Bath Prize (2010), increasing his exposure in the art world.

Sandy Volz



Me and the Others 01, 03, 04, 05, 06, 2008–12
Lambda print on alu-Dibond
Edition of 7, plus 2 artist proofs,
various sizes

German-American artist Sandy Volz makes reference to the painterly traditions of the Renaissance, Mannerism and the early Baroque. Her expertly lit photographs explicitly avoid focusing on the understanding and knowledge that result from glimpsing interiors and interactions, but rather seek to approach the unknown via conjecture and supposition.

Volz is interested in bringing the medium of photography, contrary to its tradition of imaging and revelation, into a space of associative ambiguity. Places and actions without definite temporal and narrative connection create an atmosphere of timelessness

and melancholy, a silence in darkness.

Volz studied a Diploma of Fine Arts in 2006 and in 1999–2007 studied Fine Arts at University of the Arts, Bremen, Germany. She has won numerous awards in Bremen, and in 2008 was nominated for the Bremer Förderpreis für Bildende Kunst/Bremen Art Award for Emerging Art. Recent exhibitions include in 2012: IPK Festival, Cologne; Photoplatz, *Kill Your Darlings*, Berlin and *As deep as you can*, Kreuzberg Pavillon, Berlin. Her work is held in the Open Eye Archive in Liverpool, UK, and in numerous collections in Germany. She lives and works in Berlin.

Brad Woodfin



Restons Phares, 2012
Oil on panel
28 x 35 cm (11 x 14 in.)
Courtesy of Sloan Fine Art, New York

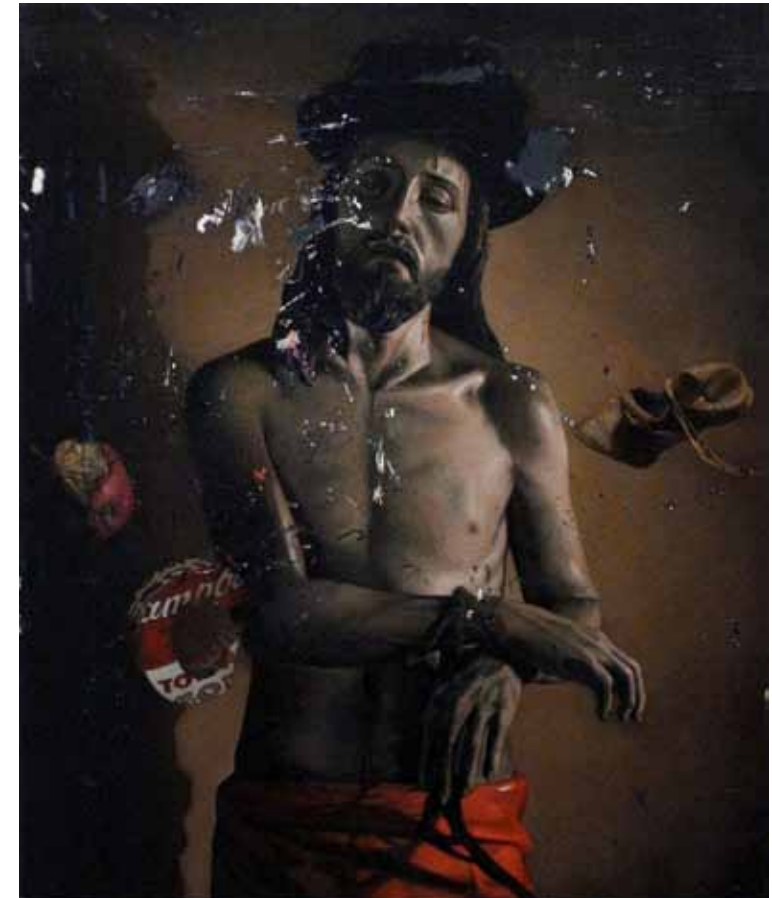
It is no great surprise that Brad Woodfin's work is mainly influenced by Caravaggio, as well as many other Old Masters who embraced darkness in their work such as Rembrandt, Frans Hals, Dürer, Rothko and Vermeer. His animals are subtly illuminated and barely visible in the enveloping darkness and in the artist's own words, 'my animals are his [Caravaggio's] prostitutes and beggars'.

Staying true to Caravaggio's style, Woodfin makes divinities out of the underdogs of society by painting animals with an aura of grace and

dignity. His recent work shows a continuing fascination with the natural world and his belief that creation and freedom can be found in the exploration of darkness.

Woodfin has exhibited extensively in Canada where he currently resides, particularly in Vancouver and Calgary for a number of solo and group shows. In 2012 his work has been included in art fairs in the USA and the UK, such as the artMRKT in San Francisco, Scope Art Fair in New York and the London Art Fair with Pertwee Anderson & Gold.

Masaki Yada



Impiety of a Profaner, 2012
Acrylic and oil on panel
60 x 50 cm (24 x 20 in.)

Masaki Yada learnt the fundamentals of painting through looking at the Old Masters, both technically and intellectually. Beyond emulating their visual and spiritual accomplishments, he relishes the challenge of reinterpreting their work. Fascinated by the subject of the *vanitas*, Yada looks to the use of symbolism that spread across 17th-century Dutch still-life painting to create edgy, dark pieces.

After completing his BA Fine Art at Central Saint Martins in 2006, Yada took a Post-Graduate Diploma at Chelsea College of Art and Design, 2011, and an MA Contemporary Art

Theory at Goldsmiths University, London in 2012.

Yada was the Artist in Residence at the Florence Trust Studios, the Muse at 269 Studio & Gallery, and was shortlisted for the Celeste Prize in 2006. He has won several painting awards in England, Spain and Japan, and has exhibited his work in the UK, Paris, Miami and Italy, including the forthcoming Florence Biennale (2013).

Yada's work is held in the Zabłudowicz Collection, as well as other private collections in London, China and the USA. Masaki currently lives and works in London.

Guest Artist Ali Assaf



Narciso, 2010
Video still from video installation

Ali Assaf is an Iraqi-born artist, now based in Rome, Italy. His knowledge of Caravaggio's work *Narcissus* (1597–99) inspired him to create his own work of the same name. These questions came to Assaf's mind: what would happen today if Narcissus saw himself in the water? Would he be able to see his image in today's polluted water? Assaf's return to Al Basrah had the impact of causing him to reflect in his own history and in the city's own in-depth and intimate personal identity.

Assaf lives and works in Rome, Italy. He graduated in 1973 from the Institute of Fine Arts, Baghdad and in 1977 from the Academy of Fine Arts, Rome. Since the late 1960s he has had solo shows and participated in exhibitions in Europe, North Africa and the Middle East. Most notably, he exhibited *Narciso* in the Iraq Pavilion, at the Venice Biennale, 2011. He has received many awards, including one from the Cairo Biennale, 2008.

Guest Artist Yinka Shonibare, MBE



Earth, 2010
Mannequin, Dutch wax-printed cotton textile, leather, wood, metal base and globe
183 x 140 x 165 cm (72 x 55.3 x 65 in.)
Baseplate: 25 x 110 x 70 cm (9.8 x 43.3 x 27.5 in.)
Commissioned by The Israel Museum, Jerusalem, in celebration of the opening of its renewed campus. Courtesy the artist, Stephen Friedman Gallery, London and James Cohan Gallery, New York

Yinka Shonibare, MBE studied a BA Fine Art at Central Saint Martins and subsequently he received his MA Fine Art at Goldsmiths College, London. Shonibare was a Turner Prize nominee in 2004. *Earth* is part of a larger sculptural series originally commissioned by The Israel Museum, entitled *Earth, Wind, Fire and Water*, which revolves around one central idea: cultural cross-pollination. Shonibare's work explores issues of race and class through the media of painting,

sculpture, photography and film. Having described himself as a 'post-colonial' hybrid, Shonibare questions the meaning of cultural and national definitions. His trademark material is the brightly coloured 'African' fabric he buys at Brixton Market, London. The fabric was inspired by Indonesian design, mass-produced by the Dutch and eventually sold to the colonies in West Africa. In the 1960s the material became a new sign of African identity and independence.

Guest Artist Lluís Barba



The Hay Wain, Bosco, 2010
Photographic print on Diasec
Edition 6 of 6
149.9 x 226.1 cm (59 x 89 in.)
Courtesy of The Cynthia Corbett
Gallery, London

Spanish artist Lluís Barba reworks iconic artworks to comment upon contemporary society, introducing modern characters into Hieronymus Bosch's or Pieter Brueghel's medieval scenes. His work leverages the language of artistic symbolism to critique our modern society and the art world, utilising society darlings and art-world players such as Kate Moss, Brad Pitt and Jay Jopling. Barba thereby expresses his debt to art history whilst establishing distance through a strongly ironic stance.

Born in Spain and educated at the Escola Massana Centre d'Art-UAB, Barba has exhibited his work in the USA, Europe, Latin America and Canada. His work is held in major public collections, such as the Artothèque d'Art Anekdot

in Paris; Foundation Daniela Chappard of Caracas; Foundation Lluís Carulla, L'Espluga de Francolí, Tarragona; Instituto Cervantes in Tangier, Morocco; Museo Jacobo Borges Caracas; Museo Marugame Hirai Japan; Museo de Arte Contemporáneo Wifredo Lam La Habana; Museo de Arte Contemporáneo Requena Valencia; Museo Internacional Cairo, Egypt; and Museu d'Art Contemporani de Barcelona. Private collectors include Jorge M. Pérez, Miami, FL; Stuart & Pamela Rothenberg, Miami & NYC; Rick & Kathy Hilton, CA; Mr & Mrs Richman, NYC; Carol Low, NYC & Paris; Evangeline Hersaint, Switzerland and Wendy Fisher, UK & NYC. His work recently featured at Pinta, London 2012.

Curators

Daria Khan's well-respected curatorial practice spans an international arena. Born and raised in Russia, but familiar with the artistic cultures of Italy and France, she is currently living in London whilst completing an MA in Curating Contemporary Art at the Royal College of Art. She studied art history in her native country and travelled to Italy, via Paris, in her exploration of art. During 2006–8 Daria worked at the Cazeau-Bweraudiere Gallery in Paris, organising an exhibition of Modern art at Alfa Bank in Moscow, Russia. In 2011 Daria curated *SVOBODA* at Spazio Carbonesi, Bologna, an exhibition that investigated the ways in which 'freedom' is articulated and understood by contemporary Russian artists. It presented a rigorous conceptual exploration of the nature of 'freedom' in relation to Russia's past and Soviet heritage. She has also curated *Twin Mind*, at Spazio Carbonesi, an exhibition which raises the question of coincidences in art.

Daisy McMullan is a trained artist and curator. She studied BA Painting at Camberwell College of Arts and recently completed an MA in Curating at Chelsea College of Art and Design. Daisy is also the Ashley Family Award Research Fellow at CHELSEA space. She has curated many exhibitions at various London galleries, and has continuing research interests in the relationship between art history and contemporary art.

Judges

Godfrey Barker (Chair) is a well-renowned art historian and journalist. He has written for many of the leading newspapers including the *Evening Standard*, *The Guardian*, *The Times* and *The Daily Telegraph*. He lectures for Sotheby's and Christie's and has completed *The Rich and the Price of Art*, a book that he is currently adapting for a TV series.

Colin Wiggins can be described as art historian, curator and practising artist in his own right. He began his career in the Department of Prints and Drawings at the British Museum before moving to the National Gallery, London, where he now works as Special Projects Curator. While at the National Gallery he has curated exhibitions for a number of artists, including Anthony Caro, Peter Blake and Bridget Riley. As a printmaker, he addresses the gap between the artistic traditions of Europe and Japan.

Roy Bolton is a respected art historian and fine-art dealer who has earned popular recognition from his participation in the BBC 2 series *Show Me the Monet*. Roy honed his expertise as Head of Department for Old Master & British Pictures at Christie's, before establishing his own gallery, Sphinx Fine Art, in Kensington, which specialises in Old Master Paintings and Russian Art.

Adam Dant was the winner of the 2002 Jerwood Drawing Prize. Dant produces richly detailed brush and ink drawings. His fascination with the printed image and the satirical nature of his work has prompted art critics to draw comparisons between Dant and the 18th-century figures Jonathan Swift and William Hogarth. His drawings can be found in public and private collections, including The Arts Council Collection; the V&A; Museum of London; MoMA; Deutsche Bank; and the San Diego Museum of Art.

Alain Servais is a Belgian art connoisseur who began collecting in the early 1990s and has since amassed an impressive body of international work. The 300 works of 20th-century and contemporary art in his collection are displayed in his gallery in northern Brussels. In 2010 Alain Servais acquired *Dream Vacation* by Ghost of a Dream – the 2009 Young Masters Art Prize winners. Alain Servais is also part Owner of E.Art.T Company / European Art Tour –The Art World at Your Fingertips: european-art-tour.com.

Anke Adler-Slotke was originally director and multi-lingual auctioneer of philatelic auction house Robson Lowe Ltd, which merged with Christie's in 1980. She joined Christie's in 1980 to open up new markets and collecting areas. Most recently, she curated pre-sale exhibitions devoted to 20th-century paintings and contemporary art in emerging markets, such as Russia, Ukraine, China, India and Dubai.

Ghost of a Dream is the collaborative project of Lauren Was and Adam Eckstrom. Ghost of a Dream works with sculpture and installation to embody the essence of opulence, through construction of materials that end up in the trash. Ghost of a Dream has exhibited internationally, including residencies with the IAAB in Basel, at the Vierter Stock Projektraum in Berlin and a Special Project at VOLTA 5. The artist collaborative was the joint winner of the inaugural Young Masters Art Prize, 2009. GOAD has just completed a residency at the Bemis Center for Contemporary Art in Omaha, Nebraska.

Gallery Information & Staff Biographies

The Cynthia Corbett Gallery, an international contemporary art gallery, represents emerging and newly established contemporary artists and is a regular exhibitor at major international contemporary art fairs. The gallery has an annual exhibition programme, including off-site exhibitions in London and New York, as well as collaborations with galleries worldwide. The gallery also works with a number of mid-career American, British and European artists whose works have been published and acquired by International museums and institutions. CorbettPROJECTS, launched in 2004, focuses on presenting curated projects that address contemporary critical practice and works with emerging curators and artists for site-specific installations. These solo and group exhibitions, which are selected by a curatorial panel led by Director Cynthia Corbett, present an innovative programme of events in a variety of media including photography, painting, sculpture and video art. The Cynthia Corbett Gallery also provides an art consultancy service and works with international art advisors and museum curators, as well as private Collectors.

Gallery Staff

Cynthia Valianti Corbett, Gallery Director
BA Political Science, University of Massachusetts, Amherst
MA Law and Diplomacy, The Fletcher School of Law and Diplomacy, Tufts University/Harvard University
Diploma Christies's Education, London Art Course and Modern Art Studies

Celia Kinchington, Gallery Manager
BA Fine Art (Hons), Central St Martins College of Art and Design, London, UK

Young Masters Art Prize

Daisy McMullan, Co-curator
BA (Hons) Painting, Camberwell College of Arts
MA Curating, Chelsea College of Art and Design, University of the Arts, London UK
Ashley Family Award Research Fellow at CHELSEA space, London, UK

Laura Kettle, Artist Liaison & Assistant Exhibition Co-ordinator
BA (Hons) Theology and Religious Studies, University of Cambridge, UK

Laura Macfarlane, Artist Liaison & Assistant Exhibition Co-ordinator
BA (Hons) History of Art, University of York, UK

Annabel Cary, Independent Advisor
MA (Hons) English Literature, University of Edinburgh, UK

The illustrations in this catalogue represent a selection of works to be shown in the exhibition. The majority of artworks are available for sale on receipt of this catalogue.

For sales enquires and for further information please contact the gallery at: T +44 (0) 20 8947 6782
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www.thecynthiacorbettgallery.com

Acknowledgments

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