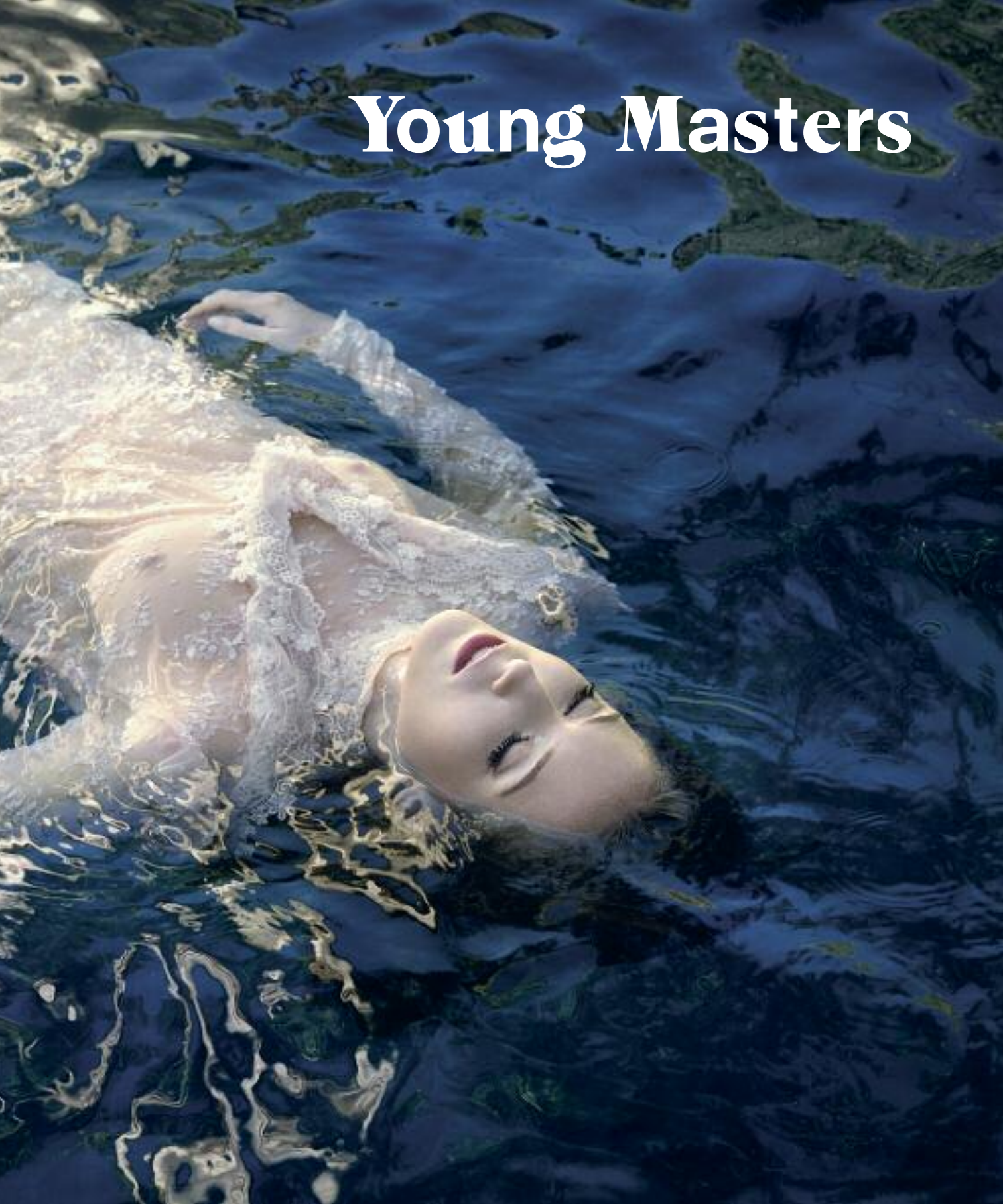


Young Masters



Young Masters

ART PRIZE AND MAYLIS GRAND CERAMICS PRIZE 2014

Young Masters 2014 | The Lloyds Club

42 Crutched Friars, London, EC3N 2AP
Private View: Wednesday 17th September 2014
Exhibition Dates: Tuesday 16th September – Saturday 5th December 2014
Opening Hours: by appointment during the hours of Monday – Friday, 8am – 5.30pm
Nearest Tube: Tower Hill

Young Masters 2014 | Sphinx Fine Art

125 Kensington Church Street, London, W8 7LP
Tel: +44 (0) 20 7313 8040
Private View: Wednesday 15th October 2014
Prize Giving: Wednesday 29th October 2014, by invitation only
Exhibition Dates: Tuesday 14th Oct – Friday 31st Oct 2014
Opening Hours: Monday – Friday, 10am – 6pm, Saturday 11am – 4pm, closed Sun
Nearest Tube: Notting Hill Gate

Young Masters

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All images are Courtesy the Artist, unless otherwise stated.
All measurements are in centimetres followed by inches in brackets; height precedes width precedes depth.

Cover Image: Elisabeth Caren, *Ophelia No. 2*, 2013, perspex-mounted C-type digital print, edition of 6
50.8 x 76.2cm (20 x 30in.)

The illustrations in this catalogue are indicative of the work by each of the shortlisted and guest artists in the two exhibitions.

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FOREWORD

It is my great pleasure to introduce this catalogue for the Young Masters Art Prize and Maylis Grand Ceramics Prize 2014. The works contained within represent the incredible creativity, dexterity and acumen of each artist shortlisted for the Prizes this year.

This year sees a number of developments for Young Masters; this year a record 45 artists and ceramicists have been shortlisted. Their work will be shown at two beautiful venues, The Lloyds Club and Sphinx Fine Art, in exhibitions curated by R/E Collective, a young duo of recent MA Curating graduates, whose essay is contained in the following pages.

Each artist has been nominated for their skill, technique, clarity of ideas and their unique take on what it is to be a ‘Young Master’. You will find a huge range of practices and concepts here from artists from across the world (including Europe, America, South Africa as well as the UK) and at various stages of their careers. They are joined by esteemed guest artists Lottie Davies and Chris Antemann (whose contribution has been generously sponsored by MEISSEN®).

The works on display will be judged by two panels: Godfrey Barker, Charles Saumarez Smith, Roy Bolton, Werner Grub, Ben Austin and I will judge the Art Prize, whilst Daniella Wells, Preston Fitzgerald and Maylis Grand will select a winner of the Ceramics Prize.

Young Masters has grown impressively this year, asserting itself as a platform for artists who actively engage with the art of the past, as well continuing to be recognised as a prestigious award. This is due to our fantastic sponsors, who have so generously supported this year’s edition, and above all, to the energy, commitment, drive and determination of the Prize’s founder, Cynthia Corbett, whose London-based gallery recently enjoyed its 10th Anniversary. A respected gallerist with a love of art history, Cynthia has endless passion, enthusiasm and determination to make Young Masters happen year upon year.

I do hope you enjoy this catalogue and the exhibitions and I would like to sincerely thank all our sponsors, collectors, clients, judges, staff and the artists for their support.

Daisy McMullan
Associate Director of Young Masters 2014



BETWEEN THE NOW AND THE PAST

The Young Masters Art Prize 2014 celebrates the intrinsic connection all art has to its past. By considering contemporary art through a historical lens, and also recognising the value of reinterpreting these influences, we find new, and often conceptual approaches, to being a Young Master. As curators we hope to ask, through the course of exhibition making: what can be learnt from the Old Masters, and what does it mean to be a 'Young Master'?

The term Old Master is often used in a broad way to discuss the great artists of the past. Although the exact definition of the term is unclear, it really starts with the great European painters practicing in the 14th Century, at the beginning of the European Renaissance. From Piero Della Francesca of the Early Renaissance, through Flanders and Jan Van Eyck of the Northern Renaissance and Michelangelo and Da Vinci of the High Renaissance, it can be seen as one of the most important periods of human cultural development. It saw the development of radical new techniques in art such as the invention of perspective. It marks the transitional period between the middle ages and the early modern ages; reframing our relationship with art and with each other

This period created a new understanding of humanity, and it produced a new figure: the Renaissance Man, who could be defined as a person who is able to work in different disciplines and with new ideas, and who is also able to provide innovative solutions for various problems.

We ask: What is it about the great works by the Old Masters that captured people's minds then and continue to inspire and excite so many years later? Is it their use of different techniques? Or is it their active position in society, the constant need to discover and develop new insights. And although outside of the traditional definition we should also consider the Masters of art historical traditions outside of the Eurocentric perspective.

This years' shortlist includes work that draws inspiration and techniques from a wide range of sources: Afro-American history, Chinese brush painting, and the miniature painting tradition of Pakistan. In addition, some of the artists on the shortlist are influenced by what we might call 'Future Old Masters': Richter, Kiefer, Hockney, Matisse and others, artists who might one day be held in the same light as their Renaissance predecessors. One such artist is Bex Massey, her work has strong influences from Hockney: her vibrant use of colour, paint and collage techniques. Similarly, Eleanor Watson, whose influences are drawn from the French expressionist painter Matisse; her paintings feel natural with the movement of the paint on the canvas leading us into the interiors.

The artists shortlisted for the Young Masters Art Prize have been chosen for their skill, creativity and a unifying celebration and reference within their practice to the art of the past. They do this, however, in very different ways: some through the themes of their work, the use of a traditional technique, by adopting a certain style or even conceptual framework.

In the work of Dutch artist Saskia Boelsums we see the traditional subject of the still life, inspired by the still lifes painted by the Dutch Realists. The origin of these fruit still lifes lies in the exploration of craftsmanship. Dutch painters started to use the still life painting to show their skill. Secondly, the fruit and food still lifes became symbols of wealth, the spectator was almost able to eat the fruit of the painting, and fruit was a symbol of fertility. In Boelsums' work we can see the same exploration of skills and flirting with tradition and perception. We are looking at a photo, we recognise the lemons, we might even be able to taste them in our mouth, touch them, but at the same time they are far away, behind layers of lace and net. Her pictures are similar in effect to the Dutch fruit still lifes of Adriaen Coorte, which come to life in our minds for a second, before we realise that we are looking at a painting.

Representing a different tradition of Old Master, we are delighted to present the work of Anum Jamal, whose detailed miniature paintings have their origins in the tradition of Mughal Painting, of the 14th Century in India, the same century as the Renaissance, but geographically miles away from the European continent. Jamal's miniature paintings are so delicate and detailed that one can look at them for hours. The Mughal Painting tradition is famous for its rigorous training of painters who spend years copying their masters, imitating the precise colours, painting with tea or other natural pigments. Originally the paintings depicted court life during the Mughal period and Hindu stories such as the Mahabharata.

The historical scenes depicted in Red Saunders offer another interpretation of Young Master. His complex narratives of key moments in the past are each carefully photographed using differed colour palettes and styles which reference those used in familiar historic paintings, from Hogarth to Rembrandt.

In the work of Portuguese artist Ana Teles, however, we see a more conceptual approach to the term Young Masters. Through a selection of photocopies taken from books from the library of Chelsea College of Arts' Special Collections, she reproduces and appropriates the Old Masters. The physicality of the photocopy invokes the fragility and vulnerability of the Masters present in the act of copying. Correspondingly, Alice Palmer's work questions the impact of the Old Master image in our fast moving times, an era where imagery is everywhere through the use of internet and mobile devices. Her tapestries show famous images such as David by Michelangelo, but they appear to have been printed with large pixels, the image is appropriated and David is now wearing an apron. A sign of how we are able to manipulated images in our daily life, we use filters, remove people from pictures and then load them up to the Internet. Can we do the same with the Old Masters?

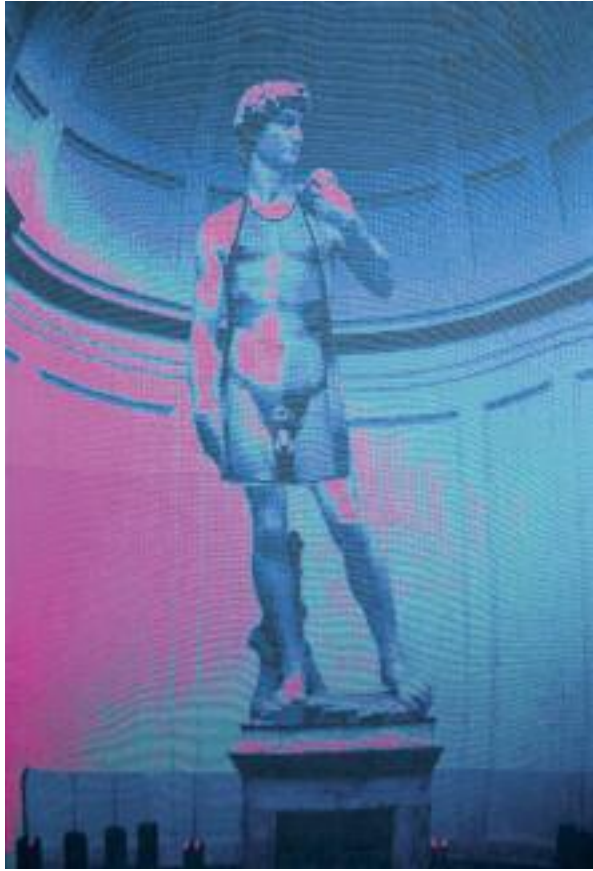
This year also sees the addition of the inaugural Young Masters Maylis Grand Ceramics Prize. The fifteen ceramicists included in the exhibitions each demonstrate an exceptional command of ceramics-making and an awareness of the heritage of ceramic craft. What makes these works truly exciting is that they bring a contemporary style to ceramics, reinventing traditional techniques and questioning the forms, functions and aesthetics of this craft.

Looking at the art of today, in particular that of the artists shortlisted for the Young Masters Art Prize, there are strong comparisons to the Renaissance Masters. Today's artists have become flexible entities; creative minds that are able to observe trends and debates in the public realm. These observations are then dragged back into the studio of the artist, who is able to create, through the use of today's technological innovations and media, new insights and reflections on current issues.

The Young Masters Art Prize is a celebration of the versatility and critical position of the Old Masters and it shows how their work has a long-lasting ripple effect on subsequent generations. Here we present artists from a generation working in a very different social situation; the appreciation of art and the workings of the art market have changed drastically from the Renaissance period, but the core values are the same: to give rebirth to ideas, regenerate concepts and offer new solutions.

Artists today operate with different mediums; the subject almost dictating a new approach, a new form and a new outcome. The outcome is not only a result or reflection of the problems observed in our daily life but also the result of an artistic research period, research in new materials, concepts and form. Or as Rauschenberg once said: The artist's job is to be a witness to his time in history.

R/E Collective, Curators



ALICE PALMER

David Wearing an Apron of David (hot pink, deep sea, oxford, teal and petrol), 2014
Knitted textiles and silk
Edition of 8
140 x 92cm (55.1 x 36.2in.)



ANA TELES

The Sketches of Turner Endpaper, 2014
Photocopy
29.7 x 42cm (11.7 x 16.5in.)



ANUM JAMAL

Hunting, 2014
Gouache and tea on paper
28 x 35.5cm (11 x 14in.)



BEX MASSEY

He's So Hot Right Now, 2014
Oil on canvas with inflatable palm tree, mirror and toys
91 x 100 x 95cm (35.8 x 39.4 x 37.4in.)



CATERINA VOLTOLINI

Mitopoesi, 2014
Oil on canvas with gold leaf
100 x 70cm (39.4 x 27.6in.)



CHANTAL POWELL

Siren, 2010
Birdcage, artificial flowers, spray paint and invisible thread
162 x 84 x 62cm (63.8 x 33 x 24.4in.)



CHARLOTTA JANSSEN

Madonna with Child, 2009
Oil, acrylic and iron oxide on canvas
183 x 61cm (72 x 31.9in.)

CHRISTOPHER STACEY

Bridget, 2014
Oil on linen
100 x 80cm (39 x 31.5in.)





DENE LEIGH

Identify (someone or something) from having encountered before, 2014
 Oil on linen
 160 x 130cm (63 x 51.2in.)

ELISABETH CAREN

Ophelia No. 4, 2013
 Perspex-mounted C-type digital print
 Edition of 6
 50.8 x 76.2cm (20 x 30in.)



ELEANOR WATSON

Formerly, 2013
 Oil on canvas (triptych)
 190 x 115, 190 x 210 and 190 x 115cm (74.8 x 45.3, 74.8 x 82.7, 74.8 x 45.3in.)

ELISE ANSEL

Rinaldo and Armida I, 2013
 Oil on linen
 60.9 x 76.2cm (24 x 30in.)
 Courtesy Cadogan Contemporary





EVEWRIGHT

Walking Drawings: Cumbrian Heavy Horses i, 2014
Lambda print
Edition of 7
102 x 152.5cm (40 x 60in.)



GILLIAN HYLAND

Unforgiven, 2013
Photograph
Edition of 15
50.8 x 76.2cm (20 x 30in.)



FABIANO PARISI

The Empire of Light 02, 2013
Giclee print on Baryta paper
Edition of 8
100 x 150cm (39.4 x 59in.)

HANNAH WILLIAMSON

After Watts, 2013
Dried acrylic paint and torn paper
collaged onto a postcard
17 x 12cm (6.7 x 4.7in.)





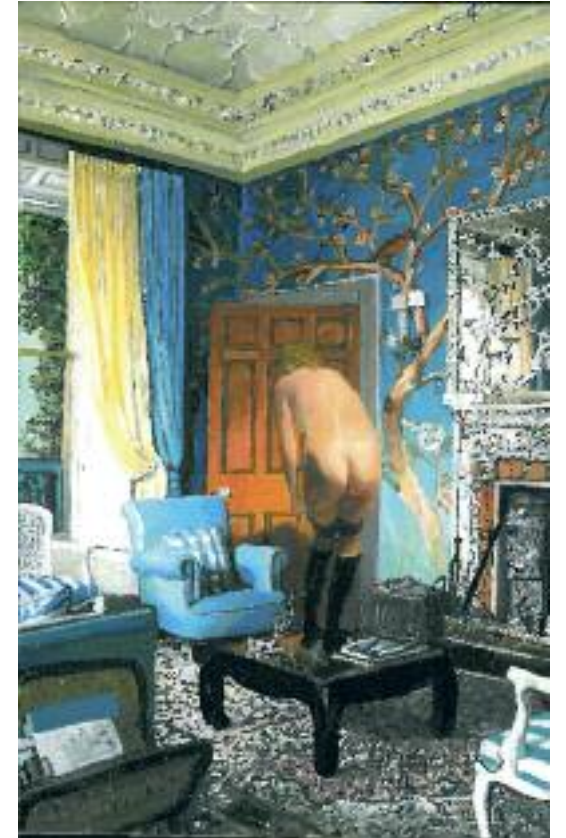
JOHANN RYNO DE WET

Untitled #03, 2012
Digital ink jet print
Edition of 10 + 2AP
75 x 75cm (29.5 x 29.5in.)



JONATHAN PAUL DAVIES

The waking dream (version 1), 2013
Mixed media
25.4 x 38.1cm (10 x 15in.)



JUERGEN WOLF

Untitled, 2013
Mixed media on wood
23.5 x 15.5 x 4.5cm (9.3 x 6.5 x 1.8in.)



JULIE ROCH- CUERRIER

The National Geographic Atlas of the World (dust), 2014
Atlas of the world dust, labelled plastic bags
8 x 33 cm (3.1 x 13in.)



MARWANE PALLAS

Le Dejeuner sur L'herbre, 2013
C-type photograph
Edition of 7 + 2AP
150 x 150cm (59 x 59in.)



NICK CUTHELL

Still Life, 2013
Oil on linen
30 x 40cm (12 x 15.7in.)



MICHAL COLE

Clamare, 2013
Tapestry
Edition of 4
140 x 180cm (70.8 x 55.1in.)



NICK SIMPSON

The Euphoric Cuckold, 2013
C-Type archive print
Edition of 10
51 x 61cm (20 x 24in.)



OLIVER JONES

You Can Shine, 2014
Coloured chalk pastel on paper
122 x 91.5cm (48 x 36in.)
Courtesy GUSFORD | los angeles

RED SAUNDERS

*William Cuffay and the London
Chartists, 1842*, 2010-14
Inkjet giclee print on
Hahnemuhle Pearl paper
Edition of 20
101.6 x 152.4cm (40 x 60in.)



PHILLIP HUA

*If It Happened Before, It Will
Happen Again*, 2014
Pigmented ink and packaging
tape on The Wall Street Journal
newspaper, mounted on dibond
81.3 x 142.2cm (32 x 56in.)

ROBERT HODGE

Black Power Mixtape, 2013
Mixed media on wood
45.7 x 45.7cm (18 x 18in.)





SASKIA BOELSUMS

Lemon, 2013
C-type photograph
Edition of 12
38.1 x 63.5cm (15 x 25in.)

YOUNG MASTERS MAYLIS GRAND CERAMICS PRIZE 2014

For the first time, Young Masters has a prize for practitioners working in ceramics. The Prize has been generously given by James and Maylis Grand, who are both avid collectors of ceramic art. The work by the artists shortlisted for the Young Masters Maylis Grand Ceramics Prize runs from the functional to high art sculptures. Each has been chosen for their response to ceramic heritage as well as their high level of skill.



SOPHIE HARRIS- TAYLOR

*Untitled from the series
Slight Wounds*, 2013,
C-type Lambda print
Edition of 50
53.5 x 80cm (21 x 31.5in.)

AMY HUGHES

Tresor Decouvert Series, 2010
Grogged stoneware bodies,
transparent glaze and gold
lustre detailing
45 x 25cm (17.7 x 9.8in.)





ANDREW DEEM

Black Platter and Shino Bowls, 2014
Porcelain
Platter 25 x 53 x 6cm (9.8 x 20.8 x 2.4in.)
Bowls 13 x 13 x 9cm (5.1 x 5.1 x 3.5in.)



ANGELA SPEIGHT

Wings of Gentle Flush (detail), 2010
Porcelain
30 x 20 x 20cm (12 x 7.8 x 7.8in.)

CHRISTABEL BIRBECK

*You will marry the first person who tells you
your eyes are like scrambled eggs, 2011*
Clay and wood
117 x 40 x 40cm (46 x 15.7 x 15.7in.)



CLAIRE PARTINGTON

The Dance, 2014
Ceramic
73 x 70 x 32cm (28.7 x 27.5 x 12.6in.)





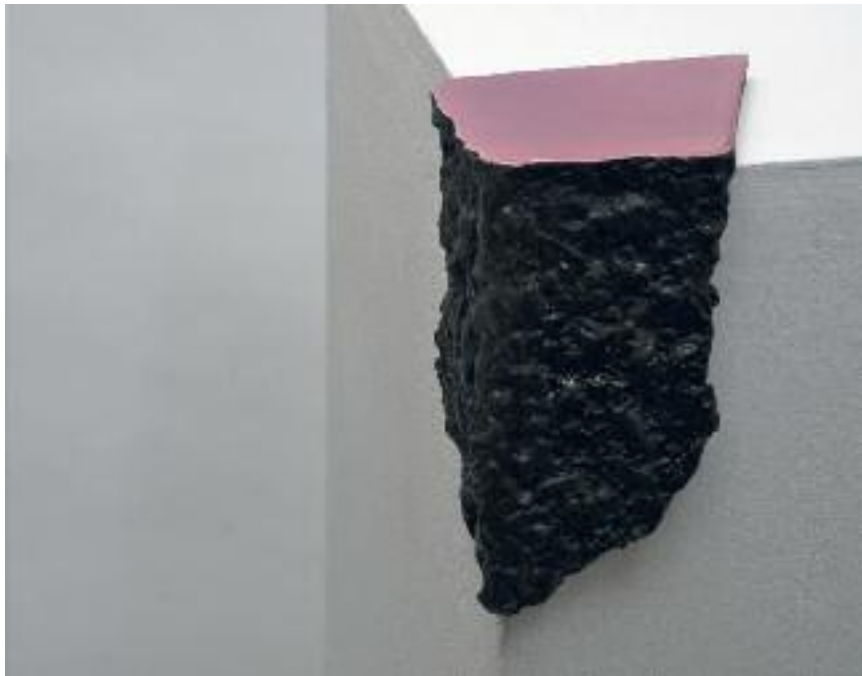
DANA LAZARUS-CASS

The Gaps In Between, 2014
Slip cast earthenware, thrown porcelain,
slip cast, slip, stain and glaze
14 x 35 x 35cm (5.5 x 13.8 x 13.8in.)



JO TAYLOR

Ensemble ii, 2014
Porcelain
35 x 29 x 15cm (13.8 x 11.4 x 6in.)



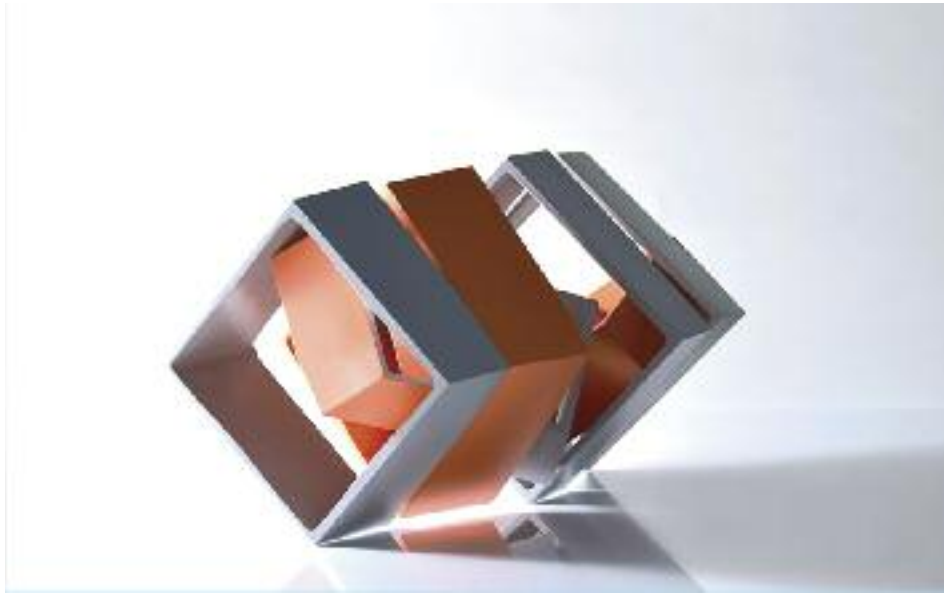
JANE KING

Untitled (Spill series, lilac and black), 2013
Ceramic with earthenware glaze and
acrylic paint
21cm (8.3in.) drop



JONGJIN PARK

Artistic Stratum, 2013
600 sheets of tissue paper,
porcelain with colour stain
18 x 18 x 10cm (7 x 7 x 4in.)



KEVIN CALLAGHAN

Titan 1, 2014
Slip-cast earthenware
Edition of 5
15 x 36 x 15cm (6 x 14.2 x 6in.)



MATT SMITH

The Gift, The Vyne National Trust Commission, 2013
Ceramic and freshwater pearls
90 x 90 x 90 cm (35.4 x 35.4 x 35.4in.)



PENNY BYRNE

Devils on Horseback, 2014,
Replica tang horse, vintage dolls and accessories
63 x 51 x 23cm (24.8 x 20 x 9in.)
Courtesy Fehily Contemporary, Australia

SUN AE KIM

Let's Have a Cuppa Tea with Miss Alice, 2014
Porcelain
30 x 30 x 2cm (12 x 12 x 0.8in.)
Photograph courtesy Soon Hak Kwon





TAMSIN VAN ESSEN

Vanitas XIII, 2012
Porcelain
20 x 15cm (7.9 x 6in.)
Photograph courtesy Matthew Booth

CHRIS ANTEMANN

A Delicate Domain, 2014
MEISSEN PORCELAIN®,
Edition of 25
25 x 33 x 20 cm (10 x 13 x 8in.)



ZEMER PELED

*Blue and White Porcelain Shards
Flower No.3*, 2014
Porcelain
8 x 22 x 22cm (3.1 x 8.6 x 8.6in.)

LOTTIE DAVIES

Waterloo Station (Anthony and Joy 1975), 2013
Digital C-type
Edition of 6 + 1AP
80 x 100cm (31.5 x 39.4in.)



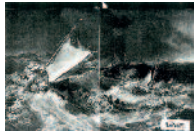
YOUNG MASTERS ART PRIZE 2014



ALICE PALMER

Alice Palmer is a London-based textile artist and knitwear designer, who pushes the boundaries between art, design and production. Through her knitted tapestries she explores the ways in which iconic works of art are perceived today in the age of the Internet and social media. Palmer uses industrial machines to create knitted artworks in a tapestry style, thus combining traditional techniques with modern methods of production. Palmer mass-produces her knitted technology and combines this with digital photography, Photoshop technologies and Pop Art inspired colour schemes to interact with the Old Masters in a new, fresh way. Palmer draws inspiration from a diverse range of subjects: the illusionary and mathematical aesthetics of polyhedra and topology; the theories of Physics; the music of David Bowie and the style of Pop Art, to name but a few.

Palmer has created successful and innovative fashion collections shown in London, Paris, Tokyo and New York, and has won numerous awards including Textile Brand of the Year at the Scottish Fashion Awards 2013. Following a BA in Knitted Textiles at Glasgow School of Art (1996-2000), her passion for furthering her knitting skills took her to London to study a Masters at the Royal College of Art (2005-07), specialising in Knitted Textiles, and concentrating on developing unconventional ways of constructing knit. Palmer's recent exhibitions include *The Wool Exhibition*, South Korea, Tokyo, and London; Easternblock showroom, Paris; *Allotments*, Schwartz Gallery, London; and *Little Black Dress*, Carlisle.



ANA TELES

Ana Teles' work poses questions about authorship and identity in the creation of an individual artistic language. She appropriates artists' works as a strategy to put herself in a critical position where she can deconstruct processes, mediums and languages to reinvent herself. Her current work is made of photocopies from books chosen from the Chelsea College of Art and Design library collection. Each photocopy represents a choice, a perspective, an encounter or a gesture towards an artist's work. The artist, the book and then the page is specifically selected to be photocopied and reintegrated into a new context of work created through the action of reproduction and manipulation of the object. This acquires enigmatic and suggestive interpretation. The physicality of the photocopy invokes the fragility and vulnerability of the Masters present in the act of copying. The books are there on the shelf ready and available to be appropriated, assaulted and violated.

Ana Teles received her BA in Painting from the University of Porto, and her MA Fine Art from Chelsea College of Art and Design. She has shown in various group shows at Saint Vincent European Art, Italy; FBAUP Museum, Porto; *XXIV Spring Salon*, Casino do Estoril, Lisbon; and *II International Biennial of Painting FRP*, Coimbra.



ANUM JAMAL

The foundation of Anum Jamal's work is miniature painting and drawing. Delving into the traditions of miniature painting, including stylistic concerns such as multiple perspectives, meticulous details, decorative elements and scale, the artist then combines these with aspects of contemporary art. Heavily influenced by her upbringing in Karachi, Pakistan, Jamal amalgamates the traditional and contemporary, both paying homage to, and reinventing, the master art of this region: miniature painting.

Jamal is currently studying for her MA Contemporary Art Practices at Coventry School of Art and Design, following a BA in Fine Art from the Indus Valley School of Art and Architecture, Karachi (Pakistan) in 2012. She has participated in multiple group and solo exhibitions in Karachi.



BEX MASSEY

Bex Massey's work is drawn from the excess of images and narratives that invade our everyday experiences. Her practice sits between painting, sculpture and archive, and the history of art is critical to her examination of the role of painting and the language of display in the face of contemporary culture. Like mass media, the history of art is peppered with contradictory facts, political agendas, and misrepresentations. Drawing on classical narratives, such as Narcissus, and the cabinet of curiosities, Massey's work is a contemporary commentary on the past.

Massey received her BA Fine Art from The Cass School of Art, followed by MA Fine Art from Chelsea College of Art and Design. She had a solo show, *March*, at A-Side B-Side Gallery, London (2012) and has featured in group shows including *Ladyfest Ten*, Ground Floor Left Gallery, London (2010); *Graduate Showcase*, Royal Overseas League, London (2007); and *Young Masters Tour*, Sphinx Fine Art (2013). In 2007 Massey was awarded the Pages fellowship and in 2014 she was shortlisted for *The Signature Art Prize*. Her work features in collections including the Leslie Collection, UK, Trollhattans Konsthall, Sweden and private collections.



CATERINA VOLTOLINI

'I am a young medieval artist' states Caterina Voltolini. Deeply defined by her Italian cultural identity, she entertains a dialectic relationship with her heritage and the art of the past. She is especially intrigued by the painting of Italian artists such as Beato Angelico, Giotto, Piero della Francesca, as well as Gothic and Byzantine art, the richness of which both inspires and directs Voltolini's work. Voltolini's self-portraits reflect the ambiguous connection within her Italian heritage, fluctuating in empty spaces. The fragmented, decorative backgrounds (which often refer to ancient paintings) absorb the artist as if they are one. Recently she has started to use gold leaf in her paintings, readopting an old technique used by ancient masters, thus heightening the artist's relationship to the past.

Voltolini completed MA Fine Art at Chelsea College of Art and Design in 2013 and MA Philosophical Sciences, Alamamter Studiorum University of Bologna in 2010; she also has a BA in Painting from the Academy of Fine Arts of Bologna. Recent exhibitions include: *Inaugurazione ONOFF* Parma, Parma; *Biennial d'Art Jove*, Acadèmia de Belles Arts de Sabadell Fundació Privada, Sabadell; *Concerti Aperitivo*, Sala della Loggia, Modena; *Land! Terra!*, Spazio Gerra, Reggio Emilia; *Il meglio di SaturArte e SaturArte Prize*, Palazzo Stella, Genova; and a solo exhibition in London in 2014.



CHANTAL POWELL

Chantal Powell creates seductive sculptural objects and installations that traverse the boundary between reality and imagination. Her practice speaks with an ornate vocabulary emphasising materiality and theatricality, borrowing from the intensity and immediacy of Baroque tradition to offer up fake moments of intensity and drama in our contemporary world with its frequent disillusionment. The Baroque engaged the senses to generate sensations of awe; used by both the Catholic Church to communicate religious themes and by the aristocracy (in their vanity) to dazzle. Likewise, Powell seeks to offer up to our contemporary society, overrun with its disposable imagery, a glimpse of the great drama hidden behind the theatre curtain. Her gold, however, is expandable foam sprayed with metallic car paint, her flowers are artificial, her angelic Bernini figures reclaimed mannequins. Through the use of lowly materials and illusionary twists her offerings present a choice; we can accept the limits and disappointments of the real world or we can walk into the theatre set of our minds and give in to our intractable yearning for the extraordinary.

Chantal Powell lives and works in Southampton, Hampshire. A PhD completed in 2002, focusing on the psychology of human relationships, has since informed her work as an artist. Powell's work has been exhibited widely in the UK and internationally, most notably in *Victoriana: The Art Of Revival* at The Guildhall Art Gallery, London; The Royal West Academy, Bristol; OCCCCA, California; and at the 53rd and 54th Venice Biennales.



CHARLOTTA JANSSEN

Charlotta Janssen's work re-imagines discarded and archival photographs of working class Americans taken before, during and after the Great Depression. While at once cautionary, these images attempt to celebrate both the individual dignity and group solidarity of her subjects. Her paintings represent an exploration of the Great American 'void'. Janssen's primary medium is paint: acrylic, oil, iron oxide (rust), and collage; her colour spectrum is narrow. Once finished, a piece of work is 'rusted', a random process, which gives each story a patina, whether it is popular and ordinary, or obscure and imaginative. After the rusting process, collage is applied; it's a way of bringing in sound bites, textures and colour into the composition.

Janssen studied at the University of Arts (HDK), Berlin, Germany. Her solo exhibitions include: *Threads of a Story: History Inspiring Art*, National Civil Rights Museum, Tennessee (2014); *A Whole Lotta Charlotta*, Spazio Bocciofila, Venice Biennale (2013); *Freedom Riders and Bus Boycotters*, The George Washington Carver Museum, Alabama (2013); and *The Day Bayard Rustin Came To Town*, Memphis Public Library, Goodwyn Gallery, Tennessee (2012). She has also participated in numerous group shows in the USA and globally, and has undertaken commissions and collaborative design projects for, among others, The University of North Carolina, Long Island Spy Museum, and mural commissions across New York. Her work is held in numerous collections, including Oprah Winfrey's.



CHRISTOPHER STACEY

Christopher Stacey attended Chelsea School of Art, alongside Mariko Mori and Chris Ofili. There began his fascination with the raw, violent, muddy nature of the world around him and sought means of showing its beauty. He wanted to make beautiful things, and as the YBA movement established itself, he realised he would have to wait. Later, he settled on a pastoral theme, toying with a romantic, folk aesthetic and made a series of paintings *English Electric*. These paintings sought to gently deconstruct the English landscape and our relationship with it. He sought to uncover the sublime, brooding earth and playfully reconstruct it on canvas. These works sold immediately and widely and are held privately in the United Kingdom, United States and New Zealand. After a break, Stacey finally returned to the studio in 2013 completing *Girls*, a series that introduced the recurring themes with which the artist's practice now engages. This recent work shows, via the luminosity of sex, skin and paint, a deeper, higher, romantic ideal of portraiture.

Stacey studied painting at Chelsea School of Art, with a period in New Zealand as Artist in Residence at Otago University, exhibiting widely. On his return to London he began working as an assistant to Gilbert & George, leading ultimately to working for Jay Jopling and Charles Saatchi, providing specialist installation services at the height of the 'Brit Art' period. Separately and quietly Stacey made what he intended to be beautiful paintings (the *English Electric* series) all of which were sold to private collections. After a hiatus in business and travelling, Stacey returned to the UK to make new work. Stacey has had a recent solo show at 10 Green Street, Cambridge and has a forthcoming exhibition with Kunsthhaus, London.



DENE LEIGH

Using the painterly techniques of the Old Masters to create a collaged effect, Dene Leigh's paintings attempt to imagine life through the eyes of his grandfather, who after suffering a major stroke, lived the rest of his life with impaired facial recognition, impaired object perception and impaired language. Despite this, his sense of touch and vision were unaffected; these senses and the neurological impairments that he experienced are the central juxtapositions in Leigh's paintings. Using various techniques, with a strong emphasis on collage by means of illusionistic painting Leigh's work emphasises the texture and feel of objects. Physiognomies and text concealed by bold symbols and dark shadows playfully reveal other imagery that may lead to a vague clue of what we cannot see.

Leigh studied at Wimbledon College of Art and Chelsea College of Art and Design. He achieved major recognition for his iconic painting *Face Blind*, which was selected for the Clyde and Co Awards in 2012, for which Leigh was awarded a cash prize and featured in a year-long group exhibition. *Face Blind* was later selected for *Shape Open* at Nunnery Gallery, London (2013) which subsequently toured the UK. In recent years Leigh has exhibited in group shows at Lewisham Arthouse, London (2014); Nunnery Gallery, London (2013); Dye House Gallery, London (2012); and Wimbledon College of Art, London (2012). During 2013-14 Leigh collaborated with Rowan Arts and his paintings were included in exhibitions *Off The Ground* and *Oh the Places you'll go and the People you'll meet*. Thanks to a generous private sponsorship, Leigh is currently creating a new body of work for his first solo show in London. Leigh is represented in private collections throughout the UK



ELEANOR WATSON

Eleanor Watson reflects on found photographs of manmade spaces and re-tells them in paint; hoarding aspirational domestic interiors and gardens which are part of a collective imagery of common desires. What is immediately familiar and recognisable is left uncertain by the flattened rendering of the objects and the incongruous use of colour. The inhabitants are absent; neither anticipated nor unimaginable. Empty of characters, the spaces tell disjointed stories. Watson's recent work contains a heightened sense of drama, the colours are uncomfortable and the contrasts are greater. The canvases are heavy with information and description, at times reminiscent of passages from a Gothic novel and at others a sci-fi thriller. Watson's work is informed greatly by the tradition of domestic interior painting. Her references range from early Roman Frescoes, the Dutch Golden Age, late 19th Century, early 20th Century to the present day.

Watson completed her BA Fine Art Painting in 2012 at Wimbledon College of Art. Her solo exhibition *In The First Place* took place at The Foundry Gallery (2013). She has shown at the South Bank Centre, Mall Galleries, GX Gallery and Futuremap. She was runner-up in the Futuremap Prize (2013), Jonathan Vickers Award (2012), Prunella Clough Painting Prize (2011), and won the Hans Brinker Budget Trophy Award in 2011.



ELISABETH CAREN

Elisabeth Caren's parents introduced her to the art of the Old Masters at an early age; her grandfather was a passionate collector of Rembrandt and Durer etchings. Their work, and the museums in which they works are housed, have been a consistent source of intrigue and inspiration to the artist. As a photographer, she incorporates her lifelong passion for the dramatic arts into her visual art practice. Caren's intention is not to make the photograph look as if it were a painting, but rather to refer to the Old Masters' use of light and classic depictions of beauty, evoking a sense of time and reference to past artistic expression. The work also alludes to feminist issues, providing contrast with contemporary perceptions of women, as well as the technological advances in the visual medium of photography. In her practice, Caren explores the traditional beauty of the Old Masters' techniques and contrasts it with modern themes and contemporary style.

Caren attended Boston University College of Fine Arts, receiving a Bachelor of Fine Arts, Theatre and Film Studies in 1996. She has exhibited in the US, Canada and the UK, and has received honourable mentions at the 2012 and 2013 International Photography Awards.



ELISE ANSEL

Elise Ansel makes paintings derived from Renaissance and Baroque depictions of bacchanals and figures in the landscape. She uses paint as a vehicle for feeling or sensation rather than as a means of illustration. This method is inspired by Cézanne's idea of 'la petite sensation', of using each brush stroke to communicate a sensation that is simultaneously optical and emotional. Each painting begins with a specific pictorial point of departure but then resolves into abstraction as the representational content is balanced and ultimately eclipsed by focus upon colour, composition and the materiality of the paint. Linear, rational readings are interrupted and replaced with a capacious awareness of the sensuous possibilities of paint. The paintings reference the potential for transformation and are a meditation on the role of beauty.

Ansel received a BA in Comparative Literature from Brown University. After working in New York City in galleries, in the art departments of film studios and as an artist's studio assistant, she earned a Masters degree in Visual Art on a full scholarship from Southern Methodist University. Ansel's work was recently included in *the Artists Choose Artists* exhibition at the Parrish Art Museum in South Hampton, New York. Her solo shows include: *Drawn from History*, Cadogan Contemporary, London (2013); *The Invisible Thread*, Ellsworth Gallery, Santa Fe, New Mexico (2013); and *Correspondence*, Phoenix Gallery, New York (2013).



EVEWRIGHT

Inspired by one of the great 20th Century impressionist artists, Paul Klee, EVEWRIGHT's work expands upon Klee's notion of 'taking a line for a walk', by pushing drawing into innovative and daring dimensions. His on-going project, *Walking Drawings* is a contemporary artwork that resonates with classical ideas around how art is made but also re-evaluates the meaning of space and how that connects with modern drawing and mark making. For centuries drawing and mark making have been catalysts for recording all human endeavours, rituals and life experiences, starting from Aboriginal cave paintings in Australia, Nazca lines in Peru to Leonardo da Vinci's Virgin and Child and Richard Long's landscape works. EVEWRIGHT's work pays homage to the skills and tradition of the past whilst his methods embrace contemporary mediums including film, video and sound.

After studying graphic design at Middlesex University, EVEWRIGHT went on to train as an artist at Central St Martins. His exhibitions include: *Royal Academy Summer Exhibition*, London (2012 and 2014); *Trinidad and Tobago Film Festival*, Medulla Art Gallery, Port of Spain, Trinidad and Tobago (2013); and *Popup New Orleans*, ArtBelow, New Orleans (2012).



FABIANO PARISI

'Art can draw real strength from the past' is a concept that leads Fabiano Parisi's work. Living in Rome, he is surrounded by classical paintings and frescos and he is fascinated by the classical monuments and ancient ruins that remain, imagining how they were hundreds of years ago. Parisi's photographic project, *Il mondo che non vedo* (The world I do not see), started from this concept, focusing his attention on modern ruins: theatres, churches, factories and other places that remain abandoned from our recent past and present. *Il mondo...* focuses on the mysterious beauty of these abandoned locations, which Parisi sees as still having a soul, almost living independently from human memory and experience.

Parisi was born in Rome, where he lives and works. Following a degree in psychology, he chose to make photography his career. Parisi participated in the 54th Venice Biennale, Italian Pavilion (2011) and the Fotografia Festival Internazionale di Roma, Macro Museum (2012). In 2012 he was shortlisted for the Young Masters Art Prize, London, and at the Arte Laguna Prize 2012 in Venice he won a special prize. In 2010 he was the winner of the Celeste Prize International for photography in New York. He has had several solo shows, including: Diana Lowenstein Gallery, Miami, (2013); Glaucio Cavaciuti Gallery, Milan (2013 and 2011), FotoLeggendo Photography Festival, Rome (2011); Museo di Roma in Trastevere (2010); and Fabbrica Borroni, Milan (2009).



GILLIAN HYLAND

Originally from Ireland, storytelling is part of Gillian Hyland's heritage. Whether the tale is set in the modern day or centuries ago, the common emotional threads remain the same and will still be relevant tomorrow. By challenging our perceptions, it enables us to gain new insight and experience life in a different way, giving us a richer understanding of ourselves and the people around us. Hyland's photographic series are inspired by poetry written by the artist, portraying raw feelings from personal experiences. Each poem encapsulates her memories and emotions in words; when transformed into images, a new perspective is offered on past events. Through the staging of fictional environments, imaginative and theatrical, her characters' emotions are emphasised by playing with colours, symbols, texture and aesthetic settings, in order to produce an evocative atmosphere. The resulting images are not a literal description of a memory but an ambience, enabling the emotional core and mood to shine through. The imagery plays with our notions of nostalgia, and taps into society's cultural understanding of feelings and beliefs. The composition of each image suggests a larger narrative within a single moment. The photographs explore the artist's sense of self and society and aim to engage and trigger an emotional response from the viewer.

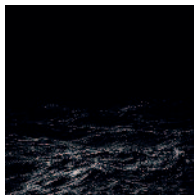
Gillian Hyland is an image-maker; she personally composes every aspect of her pictures. Gillian has worked in the visual industry for 14 years as a stylist, art director and set designer. This diverse background helped her realise and develop an artistic, photographic approach, which led to the creation of the series 'Words in Sight'. Hyland's recent exhibitions and awards include; the North Valley Art League; 2014 International Juried Photography Show, winning second place; *Unforgiven*, Carter House Gallery, California (2014); Unlimited Grain Gallery Photography Book Competition, Netherlands (2014); PDN Curator Awards (2014); and the Royal Photographic Society International Print exhibition *157*, touring the UK until 2015. Hyland is also the winner of the Gallery Photographica San Francisco International Photography Exhibition, 2014 and won medals in two categories of the PX3 - Prix de la photographie Paris, 2014



HANNAH WILLIAMSON

Hannah Williamson's practice deals with locating points in time and space, image construction and identity. Using found postcards of Old Master paintings connects Williamson's work to the history of art whilst also expressing something of the present. The interplay between mark and space is vital in the delivery of the artist's imagery. The tension, suggestion and disintegration of boundaries which occur between the accidental and deliberate, dislocated and fixed, offer a language through which the meaning of the work is best articulated. The process of 'drawing' from the past and 'drawing' from the present is used in both in literal and conceptual senses. The landscape of form is negotiated through a mixture of marks, where colour, form, space and scale are paramount.

Williamson is a graduate of Camberwell College of Arts, The Slade School of Fine Art, University College London and Chelsea College of Arts. Her recent exhibitions and nominations include *Standing on the Frontier*, Unit24 Gallery, London, (2014); *Paint Like You Mean It*, (longlisted artist), Interview Room11, Edinburgh (2014); *Beers Contemporary Award for Emerging Art 2014*, (shortlisted artist); *Wells Art Contemporary*, group show selected by Bruce McLean, Dan Hayes and Richard Wentworth CBE, Wells Museum (2013); *ArtLacuna Prize Exhibition* (2013); *Photo and Print Salon 2013*, selected by John Stezaker, Charlie Dutton Gallery; *Salon Art Prize 2012*, Griffin Gallery; and *Open 2012*, Café Gallery Projects, London.



JOHANN RYNO DE WET

Learning about the history of art in high school, Johann Ryno de Wet was most drawn to the landscapes of artists such as Albert Bierstadt and Friedrich Edwin Church, but the darkness and turbulence of JMW Turner's seascapes truly captured his imagination.

After graduating and spending years photographing the ocean and its waves, de Wet realised how much his work was influenced by Turner's work, particularly his painting *The Shipwreck c. 1805*. De Wet sees his work as a modern-day Romanticism that focuses on the drama and beauty of nature as an escape from this over-saturated, over-populated, overwhelming information age.

De Wet received his degree in Photography from the Tshwane University of Technology in 2005. He has exhibited at Pulse NY, New York; camara oscura galleria de arte, Madrid, Spain; Fotojatkan Festival of Photography, Czech Republic; *LEBEN elementar*, Festival Fototagetrier, Trier, Germany, among many others. He was also a finalist in the Pulse Prize in 2013, and received honorable mentions in the International Photography Awards in 2010 and 2012. His work is held in institutional collections including Colección Olor Visual, Spain; Tucson Museum of Art, Arizona, USA; Colección de Arte Contemporáneo de la Comunidad de Madrid (Centro de Arte Dos de Mayo), Spain; Musée de l'Elysée, Lausanne, Switzerland; and private collections around the world.



JONATHAN PAUL DAVIES

Davies' practice focuses on the human figure. Working from a variety of sources including his imagination and his knowledge of anatomy, he creates a language which describes the body with a stylised yet life-like aesthetic. Davies admires both the imagination and skill of artists such as William

Blake, Jusepe De Ribera, Thomas Woodruff and Walton Ford – in different ways they each embrace both the sublime and the absurd. By studying the techniques and materials of both old and contemporary masters, and by creating his own visual and conceptual framework, Davies presents a unique view of the world aimed at following a similar path to these great artists.

Davies received his BA in Fine Art at Sheffield Hallam University in 1998, and his MFA from the New York Academy of Art in 2005. He has shown at the New York Academy of Art, the National Arts Club, New York, and at the Millennium Dome in London. He has won numerous awards including a Fellowship of the New York Academy of Art, 2006; Peter Leggieri Sculpture Award, 2005; John James Prize, National Arts Club, New York, 2005; MBNA Foundation Scholarship, 2003; and a New York Academy of Art Scholarship in 2003. His work is held in private collections in Europe and the United States, and is featured in the book 'The Figure: Painting, Drawing and Sculpture.' co-written by Donald Kuspit and Irving Sandler.



JUERGEN WOLF

Juergen Wolf's work takes an ironic look at icons, taboos and the menaces of the civilised world, moments of luck, of sadness, impressions of historical and political reality, sporting events and fragments of mental abyss. These painted stories are compiled from all walks of human experience, assembled

without hierarchy and thus grant a special importance to each singular moment. Clichés from past decades are standing beside still lives, sweet, idyllic moments mix with absurd and elegant interiors. The works continuously cast doubt on the absolute terms of an idealistic philosophy: the good, true and beautiful. Wolf's work refers to idealism, German romanticism, and questions the essence of beauty itself.

Wolf studied Catholic Theology in Wuerzburg and Vienna and wrote his thesis on Catholic Dogmatics in relation to a contemporary artist, who influenced Wolf to study art after he graduated in Catholic Theology. His solo shows include: Gallery Heufelder, Munich; Galeria Nota Bene, Cadaqués, Spain; Gallery Jarmuschek & Partner, Berlin; Gallery Barbara von Stechow, Frankfurt; Gallery Roslyn Oxley 9, Sydney, Australia; Gallery Yoshida, Nagoya, Japan; Staedtische Gallery Kunstmuseum Schweinfurt; Staedtische Gallery Museum Speyer; Gallery Springmann, Duesseldorf; and Haus Baden Kunstmuseum Solingen.



JULIE ROCH-CUERRIER

Julie Roch-Cuerrier's work addresses the cultural implications of making printed images and the contemporary critical issues that arise from printed artworks. She examines the

potential and the diversity of the medium, the richness that arises from experimentation and the interconnections between techniques of print. Printmaking nourishes popular culture; it is a medium that serves both the realistic and the imaginary, creating images that offer an insightful portrayal of contemporary society, a notion thoroughly embedded in Roch-Cuerrier's practice. Her current project, *The National Geographic Atlas of the World* is the result of a research project on the impression of world maps. Roch-Cuerrier sands off the maps from old atlases and creates new types of ink made from the dust of the old maps. The *Atlas* questions the vulnerability of cartographic space, using the atlas as a metaphor for more complex historical and philosophical questions. There is a certain fragility attached to the meticulously erased pages: they are the remnants of something that was lost at time. The outcome is physiologically fascinating and philosophically improbable. The *Atlas* is an unfinished piece, in a constant state of becoming; a beautiful artefact of a peculiar cartographer's research.

Roch-Cuerrier is currently studying Printmaking at the Royal College of Art. She has previously studied at Sotheby's Institute of Art, and Concordia University, Montreal. Her exhibitions include: the *International Print Biennale*, Hatton Gallery, Newcastle-upon-Tyne; *Bainbridge Open*, Embassy Tea Gallery, London; *Animal Kingdom*, Maison Villebon, Beloeil, (solo show), all 2014. She also won: the National Glass Centre Residency Prize (2014); FIMA Emerging Artist Award (2013); and was nominated for the Albert Dumouchel Prize (2011).



MARWANE PALLAS

Marwane Pallas is a photographer of the Digital Era, yet he has always looked at the past: He states: 'When shooting a picture I take time out of reality, I can substitute a lie, a composition, a digital alteration even a painting in place of Time. I like to refer to my

style as pictorial.' Though inspired by the Renaissance and Baroque, including Rembrandt and Caravaggio, he also looks to the early 20th Century painters, Magritte and Hopper among others, stealing from them, and, in his words, 'making them meet'. Whilst finding a new love for digital tools, he still sometimes mixes them with the old mistress that is painting, trying to always make his images look painted, whether they are minimalist or large compositions, whether they are referring to 19th Century artistic movements or 20th Century surrealism: 'when people think "it's a painting", it's the best compliment for the liar I am.'

Pallas is a self-taught artist. He has exhibited at *Salon de la Photo*, Portes de Versailles (2011); Affordable Art Fair NYC (2013); and Select Art Fair NYC (2014). He came third in the *L'Humain*, Zeiss&Compétence photo (2011); was a finalist in the Bourse du Talent #55 Mode, Photographie.com (2013); and won magazine PHOTO/foundation Goodplanet's *Of Men and Forest* competition in 2011.



MICHAL COLE

Michal Cole's work is intended as a celebration, a critical examination and a tragicomic allegory of the human condition. She invites the viewer to contemplate the beauty, joy and humour of life set against the

uncontrollable social, economic, political and religious injustices and hypocrisies that inevitably befall us. It is the moment of transition in particular that fascinates her: economical transitions, religious shifts, the collapse of beliefs and infrastructures and loss of faith. Cole envisions the possibility of order born from chaos and mayhem, creativity out of destruction and inspiration derived from man's fallibility and stupidity. Using sumptuous colours, exuberant compositions and textures, she combines instantly recognisable visual imagery drawn from art's history, from the frescoes of the Old Masters to Botticelli's infamous *Mappa dell'Inferno* and Munch's *The Scream*, along with traditional methods such as painting, collage, assemblage and seemingly decadent processes such as Flemish tapestry and hand-cut money.

Cole completed her MA in Fine Art at Chelsea College of Art and Design in 2013, following a BA Fine Art from Central Saint Martins in 2000. Her solo exhibitions include: *Fragment*, Florentin 45, Tel Aviv; *Secret Delights*, Janko Dada Museum, Ein Hod, Israel; Wolkonsky Gallery, Munich, Germany; and solo representation at Summa Art Fair Madrid. She has participated in group shows including: Chart Gallery; Pertwee Anderson and Gold; and TIL Gallery, London. Cole won the Signature Art Award in 2011, My art space (Scope Miami) competition in 2010 and Showdown (Saatchi Gallery) in 2009.



NICK CUTHELL

The influence of the Old Masters is readily apparent in Nick Cuthell's work. His working methods are based on traditions that stretch back centuries, reflecting a deep engagement

with the qualities of oil paint. With commissioned portraiture forming a large part of his practice Cuthell inhabits a role defined by some of the greatest Old Masters as well as engaging with the traditions of still life, interior and genre scenes. Through all this runs a deep involvement with great artists from many different eras, from Velazquez to Sargent to Mapplethorpe. Cuthell's contemporary sensibilities and existence squarely position his work in the present. A direct approach to paint application pits a process that rewards lengthy investigations of its subject against the demands of a world increasingly concerned with instant information.

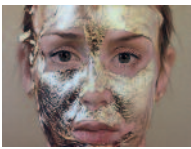
Cuthell trained at the Charles Cecil Studios, Florence, The Art Students League of New York and The Slade School of Fine Art, London. His exhibitions include solo shows at The New Zealand Portrait Gallery and Millwood Gallery in Wellington and group shows at The Camden Arts Centre, Jonathan Grant Galleries and The Cynthia Corbett Gallery. He is a regular finalist in the Adam Award for Portraiture and in 2012 was awarded a highly commended prize for his portrait of Alexander Chan. Notable portrait commissions include Dr Alan Bollard CNZM, the cast of The Hobbit and most recently Her Majesty the Queen.



NICK SIMPSON

Nick Simpson presents photographs as though they had been recently discovered in the attic of a long deceased relative; charged with romantic mystery within the context of historical photography they often draw influence from art's great masters and movements, in particular the Italian Renaissance, Dada and early Surrealism. There is evidence planted within each image that invites further enquiry and the viewer is encouraged to examine this carefully selected moment. In direct contradiction of the demands placed on photography today to be easily accessible and to provide instant gratification, Simpson uses equipment and techniques that date back to its earliest days. The pictures are constructed from scratch and everything is real. The original photograph is made in a single sitting on one photographic plate, and after processing Simpson then scratches, distresses and paints the negative to build a patina that helps to convey a false sense of historical provenance, contrasting with the often incongruous subject matter.

Simpson's recent exhibitions include the Bristol Photo Festival, Blaze, Bristol and a solo show at 164 Westbourne Grove, London, both 2014. He has also exhibited at the Bristol Photo Festival in 2012, Medici Gallery, London, 2013 and at Affordable Art Fair Battersea, 2014.



OLIVER JONES

Flesh, with particular reference to the face is the main angle of critique throughout Oliver Jones' work, acting as a social commentary and aiming to question notions of identity whilst scrutinising the subtle variations, colours, structures and complexities of its surface. His current work examines the way the media and industry advertise, manipulate and exploit the image of flesh and the exterior, inducing society to become familiar and accepting of an image that is far removed from the everyday. This is no new ploy and throughout history the exterior façade has been an image of great intrigue since the inception of the mirror and again with the camera accentuating our narcissistic and vain traits prompting a pursuit of perfection or alternate reflection that can often lead to a shrouded image of reality.

Jones studied at Margaret Street School of Art in Birmingham (part of the Birmingham Institute of Art and Design), graduating in 2008 with a first class honours degree in Fine Art and winning the Associated Architects Prize. Since then he has exhibited in many group exhibitions both nationally and internationally including: the Threadneedle Prize; *UAMO City Tour*, Munich; *Intimate Spaces*, Galerie8; and *SELF* at the Mall Galleries. His work is collected widely, and held in notable collections in Frankfurt, California and Istanbul. This September sees the opening of Jones' first solo show with GUSFORD | los angeles.



PHILLIP HUA

Phillip Hua explores the relationship between nature and commerce, and the aesthetic boundaries of painting, collage, and digital art. Hua contemplates nature's role as commodity in contemporary life. Compositions of animals, flowers, and trees are digitally created in a manner reminiscent of Chinese brush painting. They are then printed, then painted onto segmented sheets of financial newspapers. These pieces are then each coated in packaging tape and assembled together like a pixelated puzzle. Hua's imagery references Chinese brush painting, drawing inspiration from Chinese masters such as Shen Zhou, Qi Baishi, and Chao Shao-an. Chinese brush painting was often used as a mode to contemplate and meditate on nature. Hua's work echoes this sentiment but contemplates the role of nature in contemporary culture.

Hua's solo exhibitions include *Persist*, Art In Storefronts, City Centre, Storefront #169, Oakland, California, 2011, *Entwined Excess*, Hang Art Gallery, San Francisco, 2009, *Futures Market*, Google, Inc, Mountain View, California, 2009. His group exhibitions include: *Flora and Form*, Gray Loft Gallery, Oakland, California, 2014, *Emerging Artists of the Bay Area*, Marin Museum of Contemporary Art, and *Cut + Paste*, Hang Art Gallery, San Francisco, among many others.



RED SAUNDERS

Photographer Red Saunders' on-going project, HIDDEN, which he has been working on since 2008, recreates great moments in the long struggle for rights and representation in Britain. The aim of the project, which is currently in progress, is to recreate historic scenes involving the dissenters, revolutionaries, radicals, and non-conformists that have often been hidden from a history dominated by Kings, Queens and military battles. His photographs are notable for their meticulous attention to detail in costume, historical accuracy, and lighting (which takes particular influence from the paintings of Rembrandt, Velazquez and Caravaggio).

Red Saunders trained as a photographer in the 1960s and had a long career until the late 1990s as a commercial photographer working for Rolling Stone, GQ, Time, Life and Conde Nast magazines. In 2000 he had a solo show *Nearby* at Pentagram Gallery, London, and continued to take commissions until 2006. Recently he has shown in various exhibitions and group shows, including the *Royal Academy Summer Exhibition* (2014).



ROBERT HODGE

As an African American artist, Robert Hodge's work considers what makes an artist a Master? Is it the price of the work, the brush strokes, the prestige and how much time has passed to be considered one? Delving deeply into this controversial conflict between history and race, Hodge's work both questions, and pays tribute to, the Old Masters whose works have spoken on African American life, and those who depicted blacks in paintings, as main characters and even servants. Using a technique that 'samples' from various contexts, histories, music and art, Hodge distinguishes the connection between the European Old Masters and the 'New Black'.

Robert Hodge studied at Atlanta College of Art and the Skowhegan School of Painting and Sculpture. His solo exhibitions include: *Word is Bond* and *A Memory Worth Fighting For* at PEVETO Gallery, Houston, Texas; *Promise You Will Sing About Me*, Office at Uptown Gallery Space, Memphis, Tennessee; *Living in the Past Is My Future*, South Dallas Cultural Center; and *Niko Hapo Bodo*, Khon's, Houston, Texas. He has also shown in numerous group shows, including those at: Art League Houston, Texas Southern University Museum; New Gallery of Modern Art, New Carolina; and TBH Center, Houston, Texas. He has also received awards, including; a Joan Mitchell Foundation Artist Grant; Houston Arts Alliance Established Artist Grant; and an Idea Fund Grant awarded by the Andy Warhol Foundation, among others.



SASKIA BOELSUMS

Saskia Boelsums is a Dutch visual artist specialising in photography. She is inspired by the atmospheric light, material expression, colour, tone, and compositions used by the Old Masters. She is also fascinated by the symbolic value of the objects, food, flowers and animals in Old Master paintings, particularly those of the Dutch golden age of painting, from 1550-1720. Her early photographs attempted to copy the Old Masters, using similar objects, compositions and light, in order to learn from them. Later, she developed her own approach to still life, using materials the Old Masters would not have known, but are commonplace today, such as plastic, ice blocks, exotic fruits and food, and modern curtains. Boelsums approaches her photographs as if she was a painter, using only natural light to create her images.

Boelsums studied art at the Minerva Academy in Groningen, the Netherlands. She has shown at NOK, NP3, Pulchri Studio and Van Abbemuseum and has received regional funding from Emmen, Drenthe and the European Commission.



SOPHIE HARRIS-TAYLOR

Sophie Harris-Taylor's photographic series *Slight Wounds* channels the paintings of the Renaissance. The statuesque depictions of bodily perfection in the classical female gods have a simplistic purity as well as a romanticised idealism. They show their subjects as almost inhuman, as mythical immortals. Stylistically and technically *Slight Wounds* recreates this, from composition and form to light and colour. However Harris-Taylor's women are not gods. They are, to use the vernacular, 'real women', with their scars, stretches, bruises and cracks there in detail to be seen by all. The detachment of the sitters' heads and faces emphasises this, giving the viewer no option but to scrutinise and find beauty in the body as an object. Somehow this also reveals some essence of their character in a way a portrait would only obscure. This raises them above the human; placing imperfections upon an altar and making gods of the truth.

Harris-Taylor is a London-based photographer. She graduated with a BA(hons) Photography and MA Design from Kingston University. She works exclusively with natural light which lends the work an unusual softness and depth. Primarily she works as a fine artist, as well in the fashion and music industries, however this often crosses into documentary photography. She has been shortlisted for *The Renaissance Photography Prize*, Wapping Bankside Project, London, (2013). Exhibitions include: Artisan80 Gallery; Association of Photographers; and OSO, (all London).

YOUNG MASTERS MAYLIS GRAND CERAMICS PRIZE



AMY HUGHES

Amy Hughes specialises in hand-building ceramic techniques, working with form and texture and studying its relationship to decoration. Her practice is fuelled by, and is symbolic of, an important time in ceramic history, alluding to the wares produced at the Royal Sevres Factory in the late 17th and 18th Centuries. Hughes' work both pays homage to, and is a comment on, the grandeur, opulence, sense of occasion and status that surrounded the Royal Sevres ceramics in their 'technical perfection', their absurdity and eccentricity, creating a kind of 'modern decadence' in her contemporary pieces.

Hughes graduated in 2010 with in MA Ceramics and Glass from the *Royal College of Art, London*, following a BA Ceramics from Loughborough University in 2007. She was awarded the Anglo-Swedish Scholarship bursary in 2010 and was shortlisted for the Constance Fairness Foundation Award in 2011. She has had exhibitions at: the Petrie Museum, University College London; Vessel Gallery; Ruthin Crafts Centre; Clerkenwell Design Week; and the British Ceramics Biennial.



ANDREW DEEM

Andrew Deem's work expands on the traditions and trends of studio pottery and its identity within the modern household.

Designed on the potter's wheel, made in batches, and glazed, his tableware embodies the handmade process within the integrity of structure and material. Deem's practice is experimental, inventive, and playful, enabling him to render many different variations of surface and form. His current body of work explores qualities of porcelain that are normally discarded by industry while celebrating the object's practical utility. Fetting, stretching and distorting thrown components reveal cracks, tears and folds. A celadon glaze is then applied to enhance this texture and to place it within the historical context of traditional Chinese porcelain ware.

Originally from Washington State, Deem has recently completed his MA in Ceramics and Glass at the Royal College of Art. Deem's exhibitions include the *Art Food Project* at the British Ceramics Biennial, Lodz Design Festival, Concordia Design Poznan and Flow Gallery London. He has also shown at the Pacific Lutheran University in Tacoma Washington, where he studied BFA Ceramics.



ANGELA SPEIGHT

Working in porcelain Angela Speight creates miniature universes of pure perfection, embodying qualities such as harmony of form, artistic vision and a skill that is rare to find today. Speight plays with the theme of vision and the mysterious notion that one can see something tangible whilst simultaneously appearing invisible.

Speight graduated in 2010 with BA Ceramics from the University of Wales Institute Cardiff. Her exhibitions include: the 7th Cheongju International Craft Biennial, South Korea; British Ceramics Biennial, Stoke-On-Trent; *Ceramic House* Exhibition, Brighton; Cavaliero Finn, London; and *Designer Crafts* at the Mall Galleries London. She has also undertaken residencies at Fireworks Studios, Cardiff and the International Ceramic Research Centre, Guldagergaard, Denmark.



CHRISTABEL BIRBECK

The inspiration for Christabel Birbeck's ceramic work comes from abstract expressionist painting, particularly Motherwell, De Kooning, and Diebenkorn. Her work is an interpretation of large-scale canvases, a way of expressing abstract painting in a three-dimensional form, using slabs of

clay, painted with coloured slips, collaged together into box-shaped sculptures. She presents her work supported on redesigned combinations of old furniture. The ceramic part and the wooden component are united together and have equal status, and are presented as one sculpture. The titles of the work are taken from the poetry of Frank O' Hara who wrote poems alongside the 1950s Abstract Expressionists in New York. The titles give no indication of anything more than playfulness.

Birbeck received her BA(hons) Ceramics from Camberwell College of Arts in 2011. She has recently shown at Affordable Art Fair and *Collect* at the Saatchi Gallery.



CLAIRE PARTINGTON

The subjects of Claire Partington's work come from varied sources: contemporary culture, traditional children's rhymes and folk tales. Transformation tales and their imagery, from the traditional, up to The Power Rangers and contemporary kid's cartoons all inform her

work. Partington draws her aesthetic from various European applied art and design styles from the 17th Century onwards. Underpinning this long European tradition of appropriation is the reinterpretation (and misinterpretation) of 'exotic' styles that can be seen in National Collections across Europe. Partington embraces the idea of getting it slightly wrong and the bluffing and cobbling together of styles that has produced some fantastic historical objects and continues most notably in the tradition of Outsider Art. Partington's work has a familiar feel due to its historical and literary references, even though it has its own, very definite, aesthetic. Her pieces are all meticulously hand-built using traditional ceramic techniques.

Partington studied Ceramics at Kensington & Chelsea College and Sculpture at Central Saint Martins. Her work has been shown at James Freeman Gallery and Contemporary Applied Arts. Partington won the Ceramics category of the 2007 *Inspired by...* project at the V&A. She was also shortlisted for the Young Masters Art Prize in 2012.



DANA LAZARUS-CASS

Dana Lazarus-Cass creates simple, visual narratives and tableaux out of clay that investigate questions of 'being human'. She combines different ceramic techniques to

reflect upon contemporary issues. Using a thrown, extruded or hand-built object, which often references domestic utilitarian ware, she creates a landscape or stage for miniature slip-cast figures to play out various roles. Her use of mixed media, such as glass, string, silicon and resin, highlights particular psychological nuances and heightens the work into the surreal and darkly humorous. The titles given to her pieces are procured from newspaper and magazine headlines, lyrics of songs, snippets of dinner conversations.

Lazarus-Cass gained her BA(hons) Ceramics from the University of Westminster in 2012, as well as a BA(hons) Visual Communications from Ohio University in 1983. Her exhibitions include: *Nought-Anew Sculpture*, Mile End Pavilion; *Rising Stars*, Coombe Gallery, Dartmouth; *Stellar Graduates*, Dartmouth; *Am I In The Right Place?*, Sunbury Garden Gallery, Sunbury-on-Thames; *Second Career Artist*, Second Half Centre, London; and the West Dean Design and Crafts Fair with MADE, Chichester. Her work is in private collections throughout the UK, USA, France, Australia and Beirut.



JANE KING

Jane King makes small, hand-built ceramic sculptures, in which their physical qualities act as metaphors for expressiveness versus emotional control and restraint, and the

private versus the public self. The work explores ideas about perfection and imperfection, and the desire to assert control over the uncontrolled. It is characterised by strong physical oppositions which reference ceramics practice in 1960s California including the expressionist work of Peter Voulkos and the Finish Fetish group. Textured, chaotic and roughly handled sections contrast with surfaces that have been smoothed and planed. King's process is to work quickly and loosely with the clay, pushing, slopping, dripping and splashing it, whilst also forming parts of it precisely through the careful and slow construction of slabs and the smoothing of surfaces, combining both approaches within the same piece. Sombre glazes and bright acrylic spray paints are combined within her pieces to reinforce their formal and surface qualities, providing an element of striking contrast through colour.

King received her MA Design (Ceramics) from Bath Spa University in 2012. Her work has been purchased for various collections, including: The Crafts Council Handling Collection, Arts & Business Collection, and the South East Arts Craft Collection. Exhibitions include *Craft Emergency*, Aspex gallery, Portsmouth, 2013-14, *Dimensional Elements*, Galerie Altena, Holland, August, 2013, the *58th Premio Faenza*, International Competition for Contemporary Ceramics 2013, International Museum of Ceramics, Faenza, Italy, in which her work was awarded a medal, The American Museum, Bath, *New Designers*, London, Bluecoat Display Centre, Liverpool, Leeds City Art Gallery and Wrexham Arts Centre.

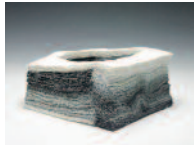


JO TAYLOR

Jo Taylor makes ceramic sculpture influenced by historical styles of ornament, combining wheel thrown and handbuilt elements to create distinct and contemporary pieces. Her inspiration comes from decorative architectural features such as ornate plaster

ceilings, elaborate wrought iron, stone facades and carved wood. Her work is informed by the grand gesture present in large scale relief, the drama of deep shadow, the way in which ornament enhances a space and works alongside function. Her construction process is organic, there is no specific plan; by joining and adding the work slowly evolves, until a decision is made to stop.

Taylor graduated in 2012 from Bath Spa University in MA 3D Design: Ceramics, following a BA in 2005 at the same institution. Selected exhibitions include: *Sculpture in the Garden*, Doddington Hall, Lincolnshire, (2014); *Tribe Prize - Art Reflecting Culture*, Edgar Modern, Bath (2014); *The New Georgians*, Orleans House Gallery (2014); *New Designers*, London (2012); and *Fresh 2011*, British Ceramics Biennial, Stoke-on-Trent. She has been shortlisted for the Edgar Modern Tribe Prize, Perrier Jouet Arts Salon Prize and the V&A's ceramicist in residence. She is an elected member of the Royal British Society of Sculptors.



JONGJIN PARK

Jongjin Park explores the materiality of ceramics and their ability to imitate other materials such as wood and paper. Born in Korea, Park recently came to the UK to study Ceramics, and the relationship between British and Eastern ceramic cultures. Park has worked with the relationship between paper and clay. Paperclay, a material invented to improve clay's material properties was later used by many potters. Park takes this one step further by using and mimicking paper in clay. Slip is brushed onto fine tissues of paper and then fired at a high temperature, at over 1280 degrees centigrade, resulting in a strong, durable, wood-like material, which belies the fragile origins of the work.

Park is currently studying MA Ceramics at Cardiff Metropolitan University, following an MFA and BFA Ceramics at Kookmin University, Seoul, Korea. His exhibitions include: the *Santorini Biennale of Arts*, Santorini, Greece; *R.E.D.*, Arton Gallery, Singapore; *Color*, Ceramic Museum, Korea and The 7th Cheongju International Craft Competition, Korea, for which he was awarded the Gold Prize.



KEVIN CALLAGHAN

Kevin Callaghan uses simple, architectural, mathematical structures such as triangles and squares as points of departure. These geometric forms are treated in strong Chinese-influenced colours in order to maximise optical dynamism and vibrancy. The geometric structures intertwine, appearing precarious and spontaneous. Making his pieces by slip-casting earthenware, Callaghan works with a rigid formula of geometry, assembling and composing his pieces in the post-production stage, allowing him to make intuitive decisions.

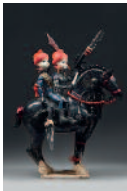
Originally from Ireland, Callaghan graduated in 2013 from the Royal College of Art with MA Ceramics and Glass. He has shown at *Collect* at the Saatchi Gallery and his exhibitions include: *The ArtHamptons in New York* (2014); *Art Shanghai* (2013); *Action at a Distance* (solo show), David Hackney Gallery (2012); and *ELEMENTS*, Shengling Gallery, Shanghai (2012). His work is also held in private collections.



MATT SMITH

Matt Smith is interested in how history is a constantly selected and refined narrative that edits out marginalised histories and presents itself as a fixed and accurate account of the past. His practice often consists of site-specific interventions in museums (*Queering the Museum*, Birmingham Museum and Art Gallery, 2010), historic houses (*Unravelling the National Trust 2012-2014*) and public collections (*Other Stories*, Leeds University Art Collection, 2012) using craft materials and techniques: infiltrating establishment organisations and shifting their – and their visitors' – points of reference. Using techniques of institutional critique, artist intervention and re-appropriation, the familiar is made unfamiliar and power structures are brought to light. Smith's use of craft, with its connotations of the amateur, accessibility and gender, and his exploitation of its place in the art world, mean that his pieces utilise mainstream culture and unsettle it, taking objects from their intended role and repurposing them in new situations – creating a visual *polari*.

Smith is currently undertaking a PhD at the University of Brighton, titled *Making Things Perfectly Queer: Art's use of Craft to signify LGBT identities*, following Dip HE in Ceramics from City Lit, BA(hons) Ceramics, University of Westminster, and MA Museum Studies from University of Leicester. His exhibitions include: *Unravelling Uppark*, The National Trust (2014); *Subversive Design*, Brighton Museum and Art Gallery (2013-14); *Unravelling Nymans*, Nymans House, The National Trust (2012); *Other Stories* (solo show), Leeds University Art Collection (2012); *Queering the Museum* (solo show), Birmingham Museum and Art Gallery (2010); and *Milk* (solo show), ASPEX, Portsmouth (2010).



PENNY BYRNE

Penny Byrne is a visual artist who uses materials such as vintage porcelain figurines and other found objects to create artworks that wield a powerful political message. These manipulated, mutilated and painted figurines explore issues concerning the environment, pop culture and global politics, all presented through Byrne's inimitable mix of wry satire and playful humour. Byrne's reputation as a respected ceramics conservator informs her practice, rendering her works as meticulous and studied subversions.

Byrne's recent solo exhibitions include: *Political Porcelain*, Museum of Australian Democracy, Old Parliament House, Canberra (2011-12); *Life is a Riot*, Albury Library Museum, Albury, New South Wales (2012); *Plausible Deniability*, Sullivan+Strumpf Fine Art, Sydney (2011); and *Penny Byrne: Commentariat*, a Deakin University touring show (2011-12). Recent group exhibitions include: *Haunts and Follies*, Linden Centre for Contemporary Art, Melbourne (2012); *Made to Last*, A NETS touring exhibition (2012-13); *Clash: Contemporary Sculptural Ceramics*, Newcastle Region Gallery, Newcastle (2011); and *Thing: Beware of the Material World*, Art Gallery of Western Australia (2009). In 2010, Byrne was featured as the subject of a documentary for the ABC TV programme *Artscape*.



SUN AE KIM

Sun Ae Kim's practice uses ceramic figurines to investigate the narratives of everyday life. This investigation is informed by the history of English figurine, which has a long tradition of reflecting images from everyday life and social concerns at the time of their production. Recently, she has examined the ways in which English ceramic figurines captured images of everyday life throughout history. Kim then extended this research into an interpretation of contemporary everyday life through ceramics. Her current work considers the history of figurine production and its retrospective application in contemporary practice.

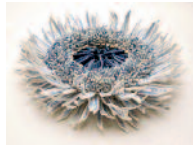
Kim is a Korean ceramic artist currently based in London. She completed her MA in 2010 and her MPhil in 2014, both in Ceramics and Glass at the Royal College of Art. She gained her BA Ceramics at the Hong Ik University, Seoul in 2007. Her exhibitions include: *Quotidian: encounter of everyday* (solo show), Mokspace, London; *New Beginnings*, Nantgarw China Works Museum, Wales; Petrie Museum exhibition (2014); *White Winter*, Ngallery, South Korea (2013); *Ceramics Illustrated*, Ruthin Craft Centre, Wales; Kyeonggi International Ceramic Biennial, Icheon, South Korea (2013); and *London Calling*, Orange County Centre for Contemporary Art, Los Angeles (2012). She also featured in *Young Masters Revisited* (2010), and the *Young Masters Tour* (2013). Kim has been nominated for numerous awards and has undertaken residencies in the UK and South Korea.



TAM SIN VAN ESSEN

Tamsin van Essen's work explores notions of beauty and perfection, looking towards the past traditions of art and ceramics for inspiration, reinterpreting historic themes to draw contemporary parallels. She is interested in ideas of impermanence and aesthetic ambiguity, particularly the fragile boundary between attraction and repulsion. Referencing the gothic sensibilities of many of the Old Masters, she is fascinated by ornamentation and richness. As a ceramicist, van Essen feels that she is part of a continuum of makers, drawing on a strong heritage of skills and techniques. She makes creative interventions into traditional industrial and craft production processes, exploiting the qualities of different clays to alter the visual and tactual qualities of a piece.

Van Essen studied at the Royal College of Art, from which she received her MA Ceramics and Glass, following a BA (hons) in Ceramic Design from Central Saint Martins and a BA (hons) in Physics and Philosophy from Balliol College, Oxford University. Her exhibitions include: *Beauty*, SCIN Gallery, London, *Subversive Design*, Brighton Museum, *British Ceramics Biennial Award Exhibition*, Stoke-on-Trent, *Contemporary Design at Number 10* 10 Downing Street, London and Masterpiece London, all 2013, *Smashing* Benyamini Ceramics Centre, Tel Aviv, *Peaux d'Ames* Next Level Galerie, Paris, and *Collect* London, all 2012. Her work is held in public collections including: The Israel Museum, Jerusalem; Montreal Museum of Fine Art, Montreal; Wellcome Collection, London; and Royal Pharmaceutical Society Museum, London.



ZEMER PELED

Zemer Peled's work examines the beauty and brutality of the natural world. Her sculptural language is formed by her surrounding landscapes and nature, engaging with themes of nature and memory, identity and place. Her works are formed of ceramic shards, constructed into sculptures and installations. Using a slab roller Peled makes sheets of clay which are fired, and then smashed into pieces with a hammer, creating a contrast between soft and solid material. Her current body of work is inspired by the Blue and White floral and landscape designs painted on Japanese Igezara Wares. Peled's series of contemporary sculptures are made out of thousands of porcelain shards, coloured with blue cobalt, which are then restructured into anthropomorphic and zoomorphic sculptural forms.

Peled was born and raised in a Kibbutz in the northern part of Israel. After completing a BA (hons) Ceramics and Glass at the Bezalel Academy of Art and Design in Jerusalem she graduated with MA Ceramics and Glass from the Royal College of Art, when she was awarded the Clore Foundation Award. Her work has featured at Sotheby's and Saatchi Gallery, London; Eretz, and The Museum Tel Aviv, Israel; and the Orangerie du Senate, Paris among others. She is currently a resident artist at the Archie Bray Foundation for Ceramic Art in Helena, Montana.

GUEST ARTISTS



CHRIS ANTEMANN

Chris Antemann is an American artist known for her contemporary parodies of 18th Century porcelain figurines. Before starting her collaboration with the MEISSEN Porcelain Manufactory in 2011, she lived and worked in the US in the mountains of Eastern Oregon on the grounds of the LH Project, an international residency program for the ceramic arts founded by her husband, Jacob Hasslacher.

Antemann holds a Masters of Fine Arts from the University of Minnesota and a Bachelors of Fine Arts in Ceramics and Painting from Indiana University of Pennsylvania and has exhibited extensively in the United States, Europe, Korea and China. Her work can be found in many private and public collections, including the Museum of Arts and Design, The 21 C. Hotel Museum, The KAMM Teapot Foundation, The Archie Bray Foundation, and the Foshan Ceramic Museum in China. Her artist residencies include The Archie Bray Foundation and The John Michael Kohler Arts Center.

Antemann continues to work with MEISSEN on an ongoing collaboration, creating unique artworks as well as a collection of limited editions, under the brand of *Antemann Dreams*. The newest artworks of the ANTEMANN DREAMS Collection will be exhibited for the very first time parallel at the Young Masters Maylis Grand Ceramic Prize 2014 in London, and at the *MEISSEN Vernissage 2014* in Dresden, Germany. MEISSEN has generously supported Antemann's contribution to the Young Masters Maylis Grand Ceramics Prize 2014 as a Guest Artist.



LOTTIE DAVIES

Davies' work is concerned with stories and personal histories, the tales and myths we use to structure our lives: memories, life-stories, beliefs. She takes inspiration from classical and modern painting, cinema and theatre as well as the imaginary worlds of literature. She employs a deliberate reworking of our visual vocabulary, playing on our notions of nostalgia, visual conventions and subconscious 'looking habits', with the intention of evoking a sense of recognition, narrative and movement. Sandy Nairne, director of the National Portrait Gallery in London, has described Davies' work as "brilliantly imaginative".

Davies' unique style has been employed in a variety of contexts, including newspapers, glossy magazines, books and advertising. She has won recognition in numerous awards, including: the Association of Photographers' Awards; International Color Awards; and the Schweppes Photographic Portrait Awards. Her work, particularly the *Memories and Nightmares* series, has garnered international acclaim. *Quints* won First Prize at the Taylor Wessing Photographic Portrait Awards (2008), National Portrait Gallery, London; *Viola As Twins* won the Photographic Art Award, Arte Laguna Prize, Venice (2011); and her imagery as a whole won the Young Masters Art Prize in 2012.

JUDGES OF THE YOUNG MASTERS ART PRIZE 2014:

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 recently completed *The Rich and the Price of Art* - a book that he is currently adapting for a TV series.

Dr Charles Saumarez Smith CBE is a British art historian. After graduating from King's College, Cambridge, he spent a year at Harvard University as a Henry Fellow studying at the Fogg Art Museum and then returned to the Warburg Institute as a postgraduate student. In 1979, he was elected Christie's Research Fellow at Christ's College, Cambridge and, in 1982, he joined the staff of the Victoria and Albert Museum as an Assistant Keeper with special responsibility for V&A/RCA MA in the History of Design. In 1990 he was appointed Head of Research at the Victoria and Albert Museum. In 1994 he was appointed Director of the National Portrait Gallery and, in 2002, Director of the National Gallery. He took up his appointment as Secretary and Chief Executive of the Royal Academy of Arts in September 2007 and was awarded a CBE in 2008.

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.

Werner Grub is a London based German collector who has been collecting art for more than 20 years. Werner's substantial collection has an international focus but he always comes back to emerging artists who are based in London. Werner is a founding partner at the independent merchant bank Richmond Park Partners LLP.

Ben Austin is the Founder and Director of the curatorial art PR company Fluff PR. He is a regular contributor for Artlyst, where he covers exhibitions and the international art fairs. He studied History of Art at university, grew up in the art world, and cut his teeth at the Catto Gallery in Hampstead. He went onto to run its sister gallery, Catto Contemporary in Shoreditch where he was responsible for launching the careers of many artists, showing Anthony Micallef and Banksy in a curated exhibition entitled 'Perverse Pop' back in 2001.

Daisy McMullan is an independent curator and the Associate Director of the Young Masters Art Prize 2014. Working across a wide variety of projects, her practice includes curating exhibitions, writing, programming and research. With a background in fine art, she completed an MA in Curating at Chelsea College of Art & Design 2011/12. Following the MA, she received the Ashley Family Foundation Research Fellowship at CHELSEA space, Chelsea College of Art & Design for 2012/13. She was then awarded the Chelsea Arts Club Trust Research Fellowship for 2013/14. Daisy has curated exhibitions including the Young Masters Art Prize 2012 in two parts and the Young Masters Tour 2013. Daisy is the co-curator of a contemporary textiles project *The Geometrics* with Dr Emma Neuberg of the Slow Textiles Group. Her current research specialises in curating contemporary textiles.

JUDGES OF THE YOUNG MASTERS MAYLIS GRAND CERAMICS PRIZE 2014:

Daniella Wells joined the Crafts Council in 2002 to launch the inaugural COLLECT at the V&A. In 2009 she was integral to the re-launch and growth of COLLECT into the Saatchi Gallery as well as overseeing the production of Origin at Somerset House in 2008 and 2009. For COLLECT's 11th edition earlier this year, Daniella took the role of Show Director. After studying Ceramics at Central Saint Martins Daniella worked briefly at Tussaud's Studios (Merlin Group) before joining Janice Blackburn at Sotheby's producing selling exhibitions of contemporary decorative arts in New York and London from 1998- 2002.

Preston Fitzgerald has been collecting contemporary ceramics for over twenty years starting in New York City and now based in London. He has curated contemporary craft and design exhibitions including working with The Royal College of Art, The Flow Gallery, London and Terra Delft Gallery, Holland. After post-graduate degrees at Christie's Education and Sotheby's Institute of Art Preston worked with Janice Blackburn at Sotheby's contemporary decorative arts selling exhibitions. He recently spoke at The National Centre for Craft and Design study day, 'The Studio Potter' regarding collecting contemporary ceramics.

Maylis Grand is an avid collector of ceramic art. Originally from France, Maylis moved to London aged 20 to study Economics and Business at the LSE. She quickly developed a strong interest in the cosmetic industry and got her first job at Christian Dior in London. Her passion for ceramics stemmed from her first purchase of a red glazed 1900 Vase de Sevres. After meeting her husband James Grand, together they mixed and matched their respective tastes for ceramics; Islamic art, Art Deco & Art Nouveau, Arts & Crafts and Studio Pottery. James & Maylis' collection now lives amongst their four children with the exception of Maylis' most prized possession: a turn of the century barbotine with exquisite 3D pink magnolia flowers. Maylis' current position as Head of Private Label for a major French perfumery chain allows her to manage her taste in other's creativity. The Prize is the gift of her husband.

Young Masters

In 2008 Cynthia Corbett had the idea of establishing the Young Masters Art Prize with the aim of celebrating artists who pay homage to the skill and traditions of the past; knowing that young artists today are not afraid, unlike their predecessors, to look back at art history and its lessons.

The Young Masters Art Prize operates as a not-for-profit initiative of the Cynthia Corbett Gallery, and is recognised as an exciting, high profile competition that is highly innovative in its concept – to recognise contemporary art that embraces its past. In 2014 the Prize is in its third edition, following the first in 2009 and the second in 2012.

The Cynthia Corbett Gallery

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, Associate Director
BA(hons) Fine Art, Central St Martins College of Art and Design, London, UK

Young Masters Art Prize

Daisy McMullan, Associate Director
BA(hons) Painting, Camberwell College of Arts
MA Curating, Chelsea College of Art and Design, University of the Arts, London, UK

Federica Buzzi, Exhibition Assistant
BA Architecture, Politecnico di Milano, Italy

Curators: R/E Collective

Emily Purser is a London-based curator with a background in Philosophy and Psychology, completing her BA at Oxford University. In 2013, Emily graduated with an MA in Curating from Chelsea College of Art and Design, where her research was primarily focused on participatory art practices. It was whilst studying the MA that she co-founded the curatorial project R/E Collective with Ravian van den Hil.

Ravian van den Hil
After finishing his BA in Theatre Studies at the University of Amsterdam, Ravian graduated from Rose Bruford College, London, in European Theatre Studies. He has performed and produced work in the UK, Iceland, Sweden, The Netherlands and at the Edinburgh Fringe festival. He graduated in 2013 from MA Curating at Chelsea College of Art and Design with the thesis: *Curating temporality: performative art and its relations* and curated exhibitions at the Zabłudowicz Collection, Peckham Space and Camberwell Space. He is a founding member of R/E Collective, a curatorial collective operating between London and Rotterdam. Ravian is currently curatorial assistant for De Keuze, an International Performing Arts Festival in Rotterdam.

We would like to express our thanks to the organisations and individuals who have made the Young Masters Art Prize 2014 possible.

Our thanks go to our major corporate sponsors Brownhill and Baydonhill for supporting the Prize and Exhibitions. We are also extremely grateful to the Artist's Collecting Society for their generous donation of prize money for two highly commended artists, and to James and Maylis Grand for their gift of the prize money for the inaugural Young Masters Maylis Grand Ceramics Prize.

The exhibitions of work by the shortlisted artists contained within this catalogue would not be possible without the extraordinary generosity of Sphinx Fine Art, who for a fifth year, have hosted Young Masters alongside their Old Master collection. The Lloyds Club has also given us the use of their beautiful venue as part of their Art at Lloyds Programme, and we express our thanks to them and to Katie Heller and Lavinia Deinas Freitas at Patch for their support and assistance in putting on this exhibition.

We are indebted to: Steve Hayes for his design work on the catalogue and other printed media; Lamport Gilbert for their assistance and cooperation printing the catalogue and invitations; our partners Williams and Hill for assisting with our international shipping; Paddle8 for kindly hosting a benefit auction; Art Installation Services for providing technical support and MEISSEN for supporting the participation of Chris Antemann as a Guest Artist at the exhibitions. We would also like to thank Four Colman Getty for providing a wonderful PR campaign for the Prize.

We would like to thank the following individuals for their dedicated support of Young Masters: Neville Rolt of Lamport Gilbert; Roy Bolton, Jon Goad and Ed Beer of Sphinx Fine Art; Truda Spruyt, Rachael Young and Iliana Taliotis of Four Colman Getty; Claudia Gulden of MEISSEN; Leonora Gummer of the Artist's Collecting Society; Giorgia Parodi Brown of Paddle8; Bruce Borrie and Tom Voyce of Baydonhill and Gillian Henderson of Brownhill; Richard Simmons for his assistance with the technical production of the exhibition; Cristina Scheck for delivering a fantastic social media campaign and for her fabulous photography of the exhibitions and events; and to Maggie Pinhorn of Photomonth for her continued support of the project.

We are extremely grateful to our Judges, who give not only their time, but also bring their experience, expertise and knowledge to the process of finding a winner.

Also, thanks to our team, including Daisy McMullan, Celia Kinchington, curators Emily Purser and Ravian van den Hil, and assistants Polly Dolby and Federica Buzzi: their dedication has ensured the success of this ambitious project.

Finally, thanks to the artists participating in Young Masters: it would not be possible without you.

Cynthia Corbett
Director, The Cynthia Corbett Gallery



www.young-masters.co.uk
www.thecynthiacorbettgallery.com