

15 February - 31 March 2007

Jerwood Space
171 Union Street
London
SE1 0LN

18 April - 18 May 2007

BayArt
54B/C Bute Street
Cardiff Bay
Cardiff CF10 5AF

30 June - 23 September 2007

The Lowry
Salford Quays
M50 3AZ

JERWOOD **CONTEMPORARY PAINTERS**



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JERWOOD **CONTEMPORARY PAINTERS**

Foreword

Painting has been a significant interest for Jerwood since the beginning. The Jerwood Painting Prize ran for ten years and celebrated and rewarded excellence at a particular time in the world of visual arts. The Jerwood Charitable Foundation is dedicated to supporting talented and remarkable artists in the early stages of their careers. We do this in a variety of ways, often working with and through practitioners and specialists to create a context for reward, development and opportunities. The approach of Jerwood Contemporary Painters is to set and present the context of painting through the eyes of carefully chosen selectors, demonstrating the interests, concerns and debates of a group of talented emerging artists early in their careers. We are committed to three such exhibitions, selected by different groups of practitioners with the aim of understanding where painting stands in the wider context of visual arts practice among artists, and to highlight and celebrate the work of those selected for the exhibition. I am very much looking forward to the discussion that this exhibition will provoke.

I would like to thank Graham Crowley as Chairman, in particular for his enthusiasm and inspiration, but also his fellow panelists David Rayson and Elizabeth Magill for their time and dedication to what has been a hugely enjoyable process. A huge thank you too to JJ Charlesworth for his contribution to the catalogue – I was delighted that he agreed to write for us. I also thank Parker Harris for constantly helping to make new ideas happen, efficiently and creatively and the Jerwood Space, BayArt and The Lowry for hosting.

I hope the exhibition stimulates enjoyment, appreciation and debate about contemporary painting and the wider context it sits within.

Roanne Dods, Director
Jerwood Charitable Foundation
January 2007

JERWOOD CONTEMPORARY PAINTERS

Selectors

Graham Crowley

The aim of this project is to bring to the public's attention emergent artists who have chosen to work within the discipline and discourse that is painting. I say discourse, because painting is much more than an activity. We have selected an exhibition of painting (and painting related works), which hopefully many of you may not be familiar with – I know I wasn't.

I didn't go about selecting work for the project simply because I liked it – I attempted to select work on the grounds of innovation, critical context and insight. There was a great deal of debate as to whether some pieces were painting. Some of the work in this show reflects extended practice; work that acknowledges the dialogue that is painting but refuses to look like painting.

Another factor that distinguishes most of the work in this exhibition is that it is informed by the legacy of conceptual art. A common misconception is the dichotomy between conceptual art and painting. This misunderstanding has become almost lore. Conceptual art encouraged artists, no matter what their medium, to regard their work as image, object

and idea. We were delighted by the eventual range of the work assembled for this exhibition and I hope you can share that delight.

Elizabeth Magill

The position held by painting has changed immeasurably since I left the Slade in the mid 1980s. At a time when the New Figuration and Neo-Expressionism of artists such as Julian Schnabel, Sandro Chia and Francesco Clemente was giving way to the cooler and more theory-laden world of Neo-Geo exemplified by artists such as Peter Halley or Ross Bleckner, much of the discussion of where painting might be going was paradoxically coloured by the assumption that painting was dead. The history of the last twenty years of painting would appear to refute this, and for me two exhibitions in London just over ten years ago signalled the new diversification that painting has undergone since: Adrian Searle's 'Unbound, Possibilities in Painting' at the Hayward Gallery in 1994 – which introduced painters such as Jessica Stockholder, Peter Doig, Raoul de Keyser and Jonathan Lasker among others – and the exhibition of Luc Tuymans at the ICA entitled 'Superstition' in 1995.

This diversity of process, subject and content – persuasively identified by these two exhibitions – is reflected in the thirty artists brought together here in this Jerwood exhibition. And though it is invidious to single out individuals, the scope of the work here ranges from Vicky Wright’s weird and wonderfully disturbing hybrids to David Fletcher’s surly and discontented figures, echoing some sinister military occult; Emily Wolfe’s whimsicality of tone, touch and subject matter in *Lagoon II*, and Frank Fischer’s slick and appetising candy striped works, or Sheila Rennick’s tiny painting *Rex*, of a frightened dog about to be shot, that I imagine makes reference to Eddie Adams’ famous photograph of a suspected Vietcong soldier about to be executed by South Vietnamese General Nguyen Ngoc Loan. This slipping in and out of history, referencing the past, the present and also painting itself is also to be found in Camilla Wilson’s reflective and reflecting diptych *Mirror*, and testify to the extent by which painting can no longer simply be understood in a linear or easily packaged way, but instead in terms of an openness and inclusivity, rendered in myriad different ways.

David Rayson

Visiting all the studios and artists studios during the summer always started with a hearty breakfast and a strong sweet tea as if I myself was about to build up to face a day of making work. As always the cafes that time in the morning are full of people with real jobs reading the morning papers, having a fag with their scramble, and this particular morning a group of builders teasing the new lad Jason. As they all finish up and go out to work so do lots of people who are about to paint paintings, draw drawings and make things. However no one is expecting them to be on time, in most cases they are not being paid and deadlines are forever being pushed forward. Jason and his older work mates act as a catalyst and give momentum to the waves of individual artists making their way to the studios across the country.

As a selection panel we had agreed to create a platform for artists that were making interesting work but as yet hadn’t had any major recognition. This meant seeking out artists working in their studios that is when they were not working in bookshops, teaching, working as college technicians, or invigilating in galleries. This involved studio visits,

seeing all the graduate shows, art fairs, responding to recommendations from artists, teaching colleagues, gallery directors, writers and critics, and chasing up graduates from the all the colleges we had all taught in.

No matter how good the breakfasts after a whole day of searching I sometimes only found a handful of artists that were within our agreed criteria and in my opinion making interesting work. Out of days like these I became increasingly fascinated in how artists find reason and motivation to get in and make-work. Listening to all the artists I saw it seems for the most part to be a self-induced blend of self-belief and self-delusion. Whole ranges of emotive and intellectual desires were fuelling these seemingly opposing states of mind. Motivating forces such as: visual curiosity, burning personal histories, a romantic notion that being an artist could be fun, the possibility it may make sense of the universe and everything in it, the joy of rejecting everything that visually assaults us, a not knowing of what else they could be doing or because they were pretty good at painting dogs or clouds. Whatever the reasons lots of work is being made, and some of these works were wonderful to see.

Amongst the many artists working out there across London a large number seem to be under the influence of established traditions and doctrines, or wanting to be seen to be wild and crazy seeking allegiance from their more successful contemporaries. So it was refreshing for all of us to see that every now and again we would come across people working away, genuinely attempting to make sense of things through the work.

I feel the artists we were fortunate to come across at this point in time and have selected reflect our aims and enthusiasm for artists striving to make exciting and meaningful works whenever they are in the studio, and on their own terms.

JERWOOD **CONTEMPORARY PAINTERS**

These Different Edges

Contemporary painting finds itself at an exciting yet paradoxical juncture. Painting has always tended to best reflect the health of the market for contemporary art which, for understandable reasons, accommodates art for walls more readily rather than the more awkward and physically demanding dimensions of sculpture or installation. Painting, with its history deeply rooted in the very definition of what is meant by 'fine art', is often most embroiled in the deliberation of how artists relate their practice both to the smaller community that sustains them, and to the wider culture that their work sooner or later addresses. And so, in its moments of development and its moments of consolidation, painting in many ways provides the most condensed and acute picture – the best word for it – of the concerns, attitudes, anxieties and pleasures of the current generation of artists.

The artists of this generation, bolstered and encouraged by the present moment of intensified attention, and the greater opportunities opening to them, know that they take up a practice that already has a long and complex history, to which their contribution may only have a tentative relation; and that while they make work driven by the momentum

of painting's current boom, its continued relevance calls for a more extended attention to the future, and to how artworks produce experiences that cannot easily be exhausted by the present.

Jerwood Contemporary Painters therefore has a difficult task. How to make sense of the work of young painters in a way which takes into account the knowledge of past painting, while not losing sight of the particular character of the ambitions and intentions of contemporary practitioners, whose relationship to that past may often be ambiguous, critical or playfully sceptical; how to identify and assert the values of what is painting's particular domain, in a culture which now presents so diverse a range of media and genres, both in the space of contemporary art and beyond, and how this must have an effect on painting's sense of its own effects, and the limits and potentials of its particular range of forms; and how, in a culture which has so thoroughly assimilated the post-modern criticisms of modernism and of 'narratives of progress', to explore honestly and enthusiastically art's relationship to questions of tradition and continuity on one hand, and discontinuity and innovation on the other.

These questions are, on closer inspection, actively interrelated and interconnected, and clearly evident in the selection for this inaugural year of Jerwood Contemporary Painters. Its most immediate expression is the vividly heterogeneous range of activity presented. Cartooning or landscape painting, pop vulgarity and conceptual gamesmanship, collagistic appropriations of imagery, abstraction that verges into the purely physical manifestation of paint on a support, and an interest in taking a painterly interest into the borders of sculpture and the three-dimensional, all are equally and differently present.

Such diversity, in and of itself, isn't necessarily a virtue. It is however a reflection of our current period, in which the certainties of fine art tradition, and the utopian expectations of modernism have ceased to provide the north and south of the artistic compass. On top of that, the critical preoccupations that defined post-modernist painting since its outset in the 1980s have themselves fractured and broken down, since there is no longer a strong account of either traditionalism or modernism to push against. So one can readily understand how such diversity might create confusion and disorientation: this is the symptom of, and the

price to pay for the kind of plurality that has become the norm in the last decade. Given these conditions, it would be tempting to dismiss the current range of painterly interests and directions as an unintelligible and self-indulgent free-for-all, in which each artist can heedlessly pursue their own interests with little regard for a wider discussion of the value of what they, or indeed others, are engaged in producing.

But this would be making the mistake of trying to map the critical and aesthetic habits of the past onto the conditions of the present. One key aspect of how artistic practice reflected on itself critically in the past was the strong influence of relatively narrow schools or movements on the direction that art took, and the relatively small groups of artists involved in the development of that art. The mistake today is to assume that the diversity in artistic practice is a sort non-committal eclecticism compared to the more systematic and narrow focus that characterised the movement-led painting of the past. Rather, we should see it as the effect of the great broadening of activity that has occurred over the last decade, that means that many more painters are working simultaneously, in a more aesthetically plural culture, and in relation to

the interests and assumptions of a more mixed and divided public. Artists are working in many ways because there are now many ways to be worked; and yet it is still possible, amid this kaleidoscopic variation, to draw out common themes and interests, which point to a painting which, for all its heterogeneity, is becoming more attentive to its core faculties and potentials.

Running through this exhibition is a strong awareness of the points at which painting, in various ways, edges towards that which it is not. It's most clearly to be seen in the work of those artists who push painting into relation to its own objecthood, in Neal Rock's silicon mass *Hyden II*, (2006), Damien Roach's book stack *River, trees, cloud, sky* (2006) or Maria Glyka's box-drawing *Hidden/cover* (2005). The edges of painting are also about the edges of representation, a concern apparent in the meticulous *trompe l'oeil* of William Daniels's *Napoleon crossing the Great Saint Bernard Pass* (2006), Vicky Wright's mutating biomorphic brushwork in *Atlas syndrome* (2006), or Lisa McKendrick's unnerving amalgamation of visual ciphers, *Woman in Landscape* (2005). The edges of narrative are also evident in the curious scenes of Duncan Swann's melancholic colonialist, *Storyteller* (2006), or Isabel

Young's shadowy *The monkey room* (2005). The edges of painting's relationship to conceptual and language-games are worked through in the peculiar associative leaps of David Fletcher's *Black death* (2006), or the mind-bending reversals of Camilla Wilson's diptych *The Lagoon* (2006). And the limits of taste and popular culture, and whether it should be distinct from the edges of 'fine' art, are what underpin the comic provocations of such works as Adam Latham's *Desserted hut* (2006), or Alec Kronacher's *Apparition aperitif* (2006) or Sheila Rennick's *Rex* (2006).

Edges are the places at which you confirm what something is because of what it is not. Detecting the point at which one thing becomes another is often harder in art than other matters, and yet it's this exploration that is so clearly at stake in this exhibition. There may be no easy reference points for artists today, but an engaged curiosity, rather than an immobile certainty or disparaging cynicism, is what motivates these artists to discover the bounds and purposes of their practice in the present. And all these different edges describe the new shape of painting today.

JJ Charlesworth

JERWOOD **CONTEMPORARY PAINTERS**

William Daniels	Lucy Pawlak
Robin Dixon	Claire Pestaille
Luke Dowd	Thomas Raat
Noa Edwards	Sheila Rennick
Frank Fischer	Damien Roach
David Fletcher	Neal Rock
Nick Fox	Melanie Russell
Maria Glyka	Duncan Swann
Todd Kelly	Mia Taylor
Alec Kronacker	Gabriel Tejada Maggi
Adam Latham	Will Turner
Ursula Llewellyn	Camilla Wilson
Sara MacKillop	Emily Wolfe
Marisol Malatesta	Vicky Wright
Lisa McKendrick	Isabel Young

William Daniels

William Daniels (b. 1976 in Brighton) studied at the Edinburgh Art College (1996-99) and at the Royal College of Art (2001-03). Solo shows include *Vilma Gold*, London (2005), *Marc Foxx*, Los Angeles (2005) and *Transmission*, Glasgow (2006). Selected group shows include *Death & Magic* at Keith Talent Gallery London (2004), *XS* at FA Projects, London (2004), *Project 1* at Alma Enterprises, London (2004), *Waste Material* at The Drawing Room, London (2005), *The Darkest Hour* at Leisure Club Mogadishni and *Young Masters* at 148a St John St, London (2005). Represented by VILMA GOLD, London. He lives and works in London.



Napoleon crossing the Great Saint Bernard Pass 2006
oil on board, 31 x 25 cm

Robin Dixon

Robin Dixon (b.1967 in Harlow) studied Maidstone College of Art, Kent Institute of Art & Design (1986-89) and Nene College, Northampton (1985-86). Robin has had numerous group exhibitions since 2001. Recent shows include a *Solo Show* at Societe de Arts Technologiques, Montreal (2006), *No-Ship* at Seven Seven Gallery, London (2006), *Summer Exhibition* at Foster Art, London (2006) and *Stars Down to Earth* at Nunnery Gallery, London (2006). He lives and works in London.



Marconi 2006
oil on canvas, 50 x 60 cm

Luke Dowd

Luke Dowd (b.1970 in New York City, USA) studied at Liberal Arts, Sarah Lawrence College, NY (1988-93) and Chelsea College of Art & Design (2001-02). Solo shows includes *things to do with words* at Hotel, London (2004), *The Gem Collection* at The Breeder, Athens (2004) and *Life Without Space* at Whitechapel Project, London (2006). Luke has exhibited regularly in the UK, Europe and the US since 1997. Selected group shows include *Fragments in Time* at Clementine Gallery, NY (1997), *Three Suitcases* at Art & Idea, Mexico City (1998), *New York Projects* at Delfina Studios, London (2000), *Bag Lady* at Cell Projects, London (2003) and *All Boys* at Eldorado, Brussels (2005). He lives and works in London.



Untitled 2006
spray paint on paper, 250 x 200 cm

Noa Edwards

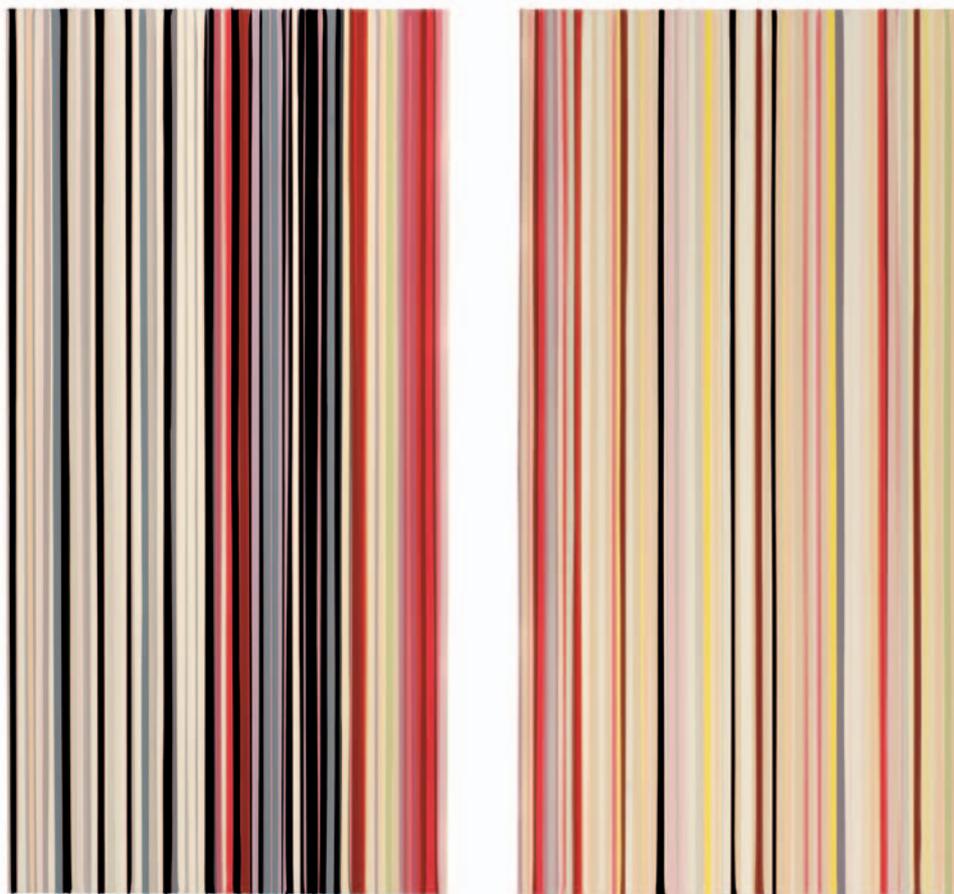
Noa Edwards (b.1979 in Surrey) studied at Wimbledon School of Art (1999-2003) and the Royal College of Art (2004-06). During the RCA Interim Exhibition in November 2005 Noa was awarded the 2nd prize. She has also exhibited in the *Landscape Exhibition* at Westbourne Studios in January 2006. She lives and works in London.



Icescape 2006
acrylic & oil on canvas, 69 x 74 cm

Frank Fischer

Frank Fischer (b. 1974 in Zurich, Switzerland) studied at Byam Shaw School of Art (1997-2001) and Chelsea College of Art & Design (2001-02). Frank had his first solo show, *Seduction in Colour* at Smithfield Gallery, London (2006). He has been included in numerous group shows since 1999 including *Four Taliz* at Oxo Tower, London (1999), *Paint* at FA Projects, London (2002) and Mark Jason Fine Art, London. His work is also held in numerous private and corporate collections. He lives and works in London.



Leda and Swan 2006
gloss paint on aluminium, 200 x 200 cm (2 panels each 200 x 100 cm)

David Fletcher

David Fletcher (b.1981 in St. Helens) studied at Winchester School of Art (2001-04) and Royal College of Art (2004-06). Since graduating in 2006 David has show in two group shows, *Arcade* at Portman Estate, London and *Silent but Violent* at The Empire, London. He lives and works in London.



Black death 2006
oil and gold leaf on canvas with oil and paper on wood, 60 x 80 cm

Nick Fox

Nick Fox (b.1972 in South Africa) studied at John Moores University (1992-95) and Royal Academy Schools (1998-2001). Visiting lecturer at Wimbledon School of Art (2001-06) and Newcastle University (2005-06). Selected group exhibitions include *The Hunting Art Prize 1995* (Travel Award), *The Jerwood Drawing Prize 2002*, *Vanitas* at Raid Projects, Los Angeles (2003), *Twisted Nerve* at Keller & Greene, Los Angeles (2004), *Lekker* at Apt Gallery, London (2005), *Ten* at Seventeen Gallery, London (2005). His work is also held in numerous private and corporate collections. Represented by Seventeen, London. He lives and works in London.



Parlour 2006
skin of acrylic paint and ink with reproduction Edwardian table, 128 x 91 x 55 cm

Maria Glyka

Maria Glyka studied at Vakalo School of Art & Design (1990-93), Anthens School of Fine Art (1997-2002) and Slade School of Fine Art (2004-06). She has received numerous awards including Young Artists in a European Museum Award for *Twin Museums*, Gemine Muse (2005). Selected group exhibitions include *Wireless World* at Info Quest, Athens (2001), *A Different Exhibition Space* at the Central Train Station of Piraeus, Athens (2001) and the *Celeste Art Prize* at The Well, London (2006). She lives and works in London.



Hidden/cover 2005
mixed media, 100 x 80 x 140 cm

Todd Kelly

Todd Kelly studied at Anderson University, IN and School of Visual Arts, New York City. Residencies include the Vermont Studio Centre (1997, 2005) and New York Studio School (1996, 2000, 2002). Selected recent exhibitions include *Dim Sum* at 450 Broadway Gallery, New York (2000), *Solo Show* at Idion Gallery, New York (2002), *Sprung* at Seven Seven Contemporary, London, (2004), *Hidden Talent* at the National Portrait Gallery, London (2004/06) and a group show curated by Louise O'Hare at George Polke Invites, London (2006). He lives and works in London.



Untitled 2006
acrylic, oil, spray paint and collage on canvas, 61 x 56 cm

Alec Kronacker

Alec Kronacker (b.1981 in Belgium) studied at Camberwell College of Arts (1999-2003). Selected group exhibitions include the short list for the *Celeste Art Prize* at The Well, London (2006), *Today is a Beautiful Day* at Nog Gallery, London (2006) and *Carcuss* at Ashwin Street, London (2007). He lives and works in London.



Apparition aperitif 2006
oil on canvas, 165 x 110 cm

Adam Latham

Adam Latham (b.1981 in Lancaster) studied at Byam Shaw School of Art (2000-03) and the Royal College of Art (2003-05). Recent solo show *The Lights are on but There's Nobody Home* at One Small Step, London (2006). Selected group exhibitions include *Tarts & Eggs* at 10 Vyner Street, London (2003), Chambers Gallery, London (2004), *A Sharp Intake of Breath* at The Bedlam Gallery, London (2005), *Young Masters* 148a St John's Street, London (2005), *Being: Not Being Black* at ArtSpace Gallery, Cambridge (2005) and *Wasting Time* at St Pancras Crypt, London (2006). He lives and works in London.



Desserted hut 2006
gloss on board and fairy lights, 183 x 183 cm

Ursula Llewellyn

Ursula Llewellyn (b.1978 in Hatfield) studied at the Slade School of Fine Art (1998-2002) and the Royal College of Art (2004-06). Selected group exhibitions include *Sharp Intake of Breath* at Bedlam Gallery, London (2004), *Short and Sharp* at Howie Street, London (2005), *Arcade* at Portland Estate, London (2006), *Celeste Art Prize*, London (2006), *Slippery Slope* at Eagle Gallery, London (2007) and *Carcus* at Ashwin Street, London (2007). She lives and works in London.



Light 2006
oil on canvas, 50 x 50 cm

Sara MacKillop

Sara MacKillop (b.1973 in Bromley) studied at Leeds University (1992-96) and the Royal College of Art (1999-2001). Solo shows include *New Work* at Keith Talent Gallery, London (2002), *25 Days* at Vane, Newcastle (2006), Wilkinson Gallery, London (2006) and Jessica Bradley Art and Projects, Toronto, Canada (2007). Sara has been included in numerous groups shows since 1999 in the UK, Europe and the US including *The Poster Show* at Gavin Brown Enterprises, New York (1999), *Glory Hole* at the Alternative Space, London (2000), *By Hand* at Hales Gallery, London (2002), *The Greatest Detective Story Never Told* at the Keith Talent Gallery, London (2002), *Something is Already Happening* at the Rosy Wilde Space, London (2004) and *Flim Flam* at Cell Project, London (2006). She lives and works in London.



10 in 12 2003

10 inch vinyl record, 12 inch cardboard sleeve, 31 x 31 x 0.4cm

Marisol Malatesta

Marisol Malatesta (b.1976 in Lima, Peru) studied at Pontificia Universidad Catolica Del Peru (1993-98) and at Byam Shaw School of Art (2001-03). Selected group exhibitions include *Because in my Country...* at Canning House Gallery, London (2002), *Did you feed the Ducks?* at Nylon Gallery, London (2002), *The Bold and the Beautiful* at AGallery, London (2003), *Diversion* at Art Academy Gallery, London (2004) and *Spinning Stories*, an ongoing project by three Peruvian artists. She lives and works in London.



Tower 2006
acrylic on paper, 29.5 x 21 cm

Lisa McKendrick

Lisa McKendrick (b.1977 in Tokoroa, New Zealand) studied at Unitec Institute of Technology, School of Architecture and Design, Auckland, New Zealand (1994-98). Selected group exhibitions include Broad Street Gallery, Lyme Regis (2000), Candid Arts Trust Gallery, London (22001/2), *Sweets from Strangers* at Neon Basement, London (2002), *A Point Between Two Destinations* at Seven Seven Gallery, London (2003), ACAVA Open Studios (2004/5) and Bow Arts Trust Open Studios (2006). Since 1998, she has lived and worked in London.



Woman in landscape 2005
oil on canvas, 117 x 107 cm

Lucy Pawlak

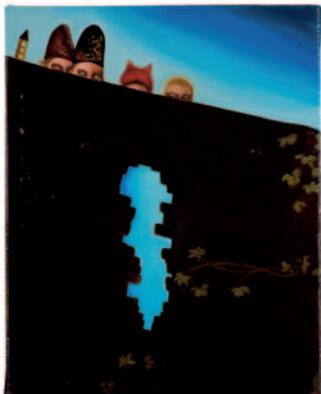
Lucy Pawlak (b.1980) studied at Univeristy of the West of England (1999-2002) and the Royal College of Art (2004-06). Prizes include RCA Princess of Wales's Prize for the most Promising female student 2004-06 and The Hugh Dunn Painter-Stainer's Award 2006. She is a visiting lecturer at Falmouth Art College and The University of the West of England. Projects include *Multiple Choice Parts A and B* at Pitfield Street, London (2003/4) and *Arcade* in 2006. She lives and works in London.



Revenge of the insides (a movement in which nothing happens) 2006
Super 16mm film, duration 12mins (looped)
Directed and starring Lucy Pawlak, cinematography Simon Minnett, additional lighting Harry Wiggins

Claire Pestaille

Claire Pestaille studied at Chelsea College of Art & Design (1994-97) and at the Royal College of Art (1998-2000). She has received numerous awards including Juliet Gompert Memorial Scholarship (1993), John Minton Award (1999), Bundy Awards (1999, 2000) and nominated for Becks Futures in 2005. Solo shows include *Borderline* at Duncan Cargill Gallery, London (1998) and *Necromancy* (2005) and *Claire Pestaille* (2006) at Rokeby Gallery, London. Selected group shows include *Bad Touch* at Keith Talent Gallery, London (2003), *Faith* at C.A.S. Gallery, Osaka, Japan (2004), *Aftershock* at A1 Gallery, Hong Kong, *Gothmoth* (2004) and *Acid Drops & Sugar Candy* (2005) at Transition Gallery, London and *Young Masters* at St John Street, London (2005). Represented by Rokeby, London. She lives and works in London.



The soldier boys 2006
oil on canvas, 26 x 63cm (3 at 26 x 21 cm)

Thomas Raat

Thomas Raat (b.1979 in Leiderdrop, The Netherlands) studied at Koninklijke Academie voor Beelende Kunsten, Den Haag (1997-2001) and at Norwich School of Art and Design (2000). Selected solo shows include *Thomas Raat* at Eppo, Leiden (2003), *Pretty Pretty* at Freis Museum, Amsterdam (2004) and at Alexandre Pollazzon Ltd, London (2005). Selected group shows include Shell Young Art Award, De Haag (2001), *The Visitor* at Galerist, Istanbul (2004), *Mrks and spncr* at Delfina, London (2006) and *The Perpetrator* at Stedelijk Museum, Pancevo (2006). Represented by Alexandre Pollazzon Ltd, London. He works in Amsterdam and London.



Cathedra 2006
plastic on paper, 90 x 150cm

Sheila Rennick

Sheila Rennick (b. 1983 in Co. Galway) studied at National College of Art & Design, Dublin (2000-04) and at Byam Shaw School of Art (2005-06). Selected group exhibitions include at Dublin Castle, Dublin (2003), *Purpose* at Mash Potatoes Gallery, London (2006), *The Vending Machine Project* at the Dublin Fringe Festival (2006), *Drawing is a verb, drawing is noun* at Stone Gallery, Dublin (2006) and at Monster Truck Studios and Gallery, Dublin (2006). She lives and works in Dublin.



Rex 2006
oils on lining paper over board, 18 x 18 cm

Damien Roach

Damien Roach (b.1980 in Bromley) studied at Middlesex University (1998-2001) and the Royal College of Art (2001-03). Selected solo shows include *The othe day, yesterday, today, tomorrow* at Schnittraum, Cologne (2005), *The deepness of puddles* at Gassworks, London (2006) and at Neuer Aachener Kunstverein, Aachen, Germany (2007). Damien has exhibited widely in group shows in the UK, Europe and the US including *Diversion* at Arch 295, London (2002), *Hide and Seek: Hidden Agendas* at ACME Gallery, Los Angeles (2003), *Snow* at Transition Gallery, London (2003), *Something is Already Happening* at Rosy Wilde, London (2004), *Art Now: Lightbox* at Tate Britain, London (2005), *Threshold* at Max Wigram Gallery, London (2005), *Ordering the Ordinary* at Timothy Taylor, London (2005) and *Housewarming* at Swiss Institute, New York (2006). Represented by Sies+Höke Galerie, Düsseldorf. He lives and works in London.



River, trees, cloud, sky 2005
books, 110 x 20 x 13cm

Neal Rock

Neal Rock (b.1976 in Port Talbot, South Wales) has exhibited in solo show including at fa projects, London (2003), Henry Urbach architecture, New York (2004), Kontainer Gallery, Los Angeles (2005) and Torch Gallery, Amsterdam (2006). Selected group shows include *Schism* at Pelican House, London (2001), *Painting Class* at Lethaby Gallery, London (2002), *Temporary Fiction* at Transition Gallery, London (2003), *...but not as we know it* and *Physical World* at APT London (2003), *Collezione 1* at Isabella Brancolini, Florence (2004), *The Nature of Things* at Birmingham Museum & Art Gallery (2005) and *Can Buildings Curate* at Orange County Museum of Art (2006). Represented by fa projects, London. He lives and works in Los Angeles.



Hyden II - from the project Hyden with Newbetter architects (Joshua Bolshover, Shumon Basar and Parag Sharma) 2006
mixed media pigmented silicone, timber, 304 x 152 x 121 cm

Melanie Russell

Melanie Russell (b.1977 in Gloucestershire) studied at University of Wales Institute (1997-2000) and at Slade School of Fine Art (2002-04). She has received awards including Slade Bursary (2002/3), AHRB Award (2004) and Creekside Open (2005). Her recent solo show was *Artist in Residence* at Mount House Gallery, Marlborough (2006). Selected group shows include *Phusion* at Gasworks, London (2000), *On the Level* at Artshape, Gloucester (2001), *Unwrapped* at Britart Gallery, London (2003), *The Discerning Eye Exhibition* (2004), *Homelife* at Stroud House Gallery (2005) and the *Celeste Art Prize*, London (2006). She lives and works in Marlborough.



Unit 2006
oil on cardboard, 163 x 285 cm

Duncan Swann

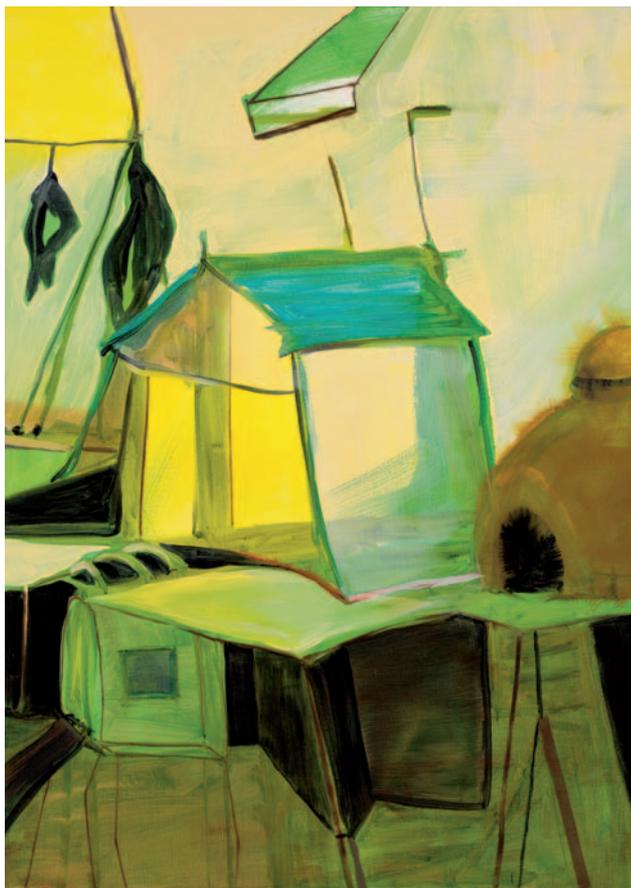
Duncan Swann (b.1969 in Sheffield) studied at Metropolitan University and at Royal College of Art (2002-04). Selected group exhibitions include *Custodian* at Chambers Gallery, London (2004), *DLA Postgraduate Award* at Sarah Myerscough Gallery, London (2005), *England, France, Germany* at Kohn Gallery, Los Angeles (2005), *Art Futures* at Contemporary Art Society (2005), *On the Other Side of the World* at Alon Segev Gallery, Tel Aviv (2006) and *East International* at Norwich Gallery (2006). Represented by Rachmaninoff's, London. He lives and works in London.



Storyteller 2006
oil on linen, 130 x 150 cm

Mia Taylor

Mia Taylor (b.1977 in Bristol) studied at University of the West of England (1996-99) and Chelsea College of Art & Design (2005). Selected group exhibitions include *The Last Show on Earth* at St John Street, London (1999), *Flirt* at Paton Gallery, London (2000), *Discerning Eye Exhibition*, London (2000), *Time* at Light Gallery, London (2003), *East End Academy* at Whitechapel Art Gallery, London (2004), *Distracted* at Match, London (2005), *A Moment in Time* at Temple Bar Gallery, Dublin (2005) and *Stories from Eastern Europe* at The Cube Microplex, Bristol. She lives and works in London.



Stilt house 2006
oil on linen, 100 x 80 cm

Gabriel Tejada Maggi

Gabriel Tejada Maggi (b.1974 in Lima, Peru) studied at Universidad Catolica del Peru (1992-97), Byam Shaw School of Art (2001/2) and at Royal College of Art (2004-06). Selected group exhibitions include *III Telefonica Art Prize*, Lima (1999), *Because in My Country* at Canning House, London (2002), *Tertulia* at University of the Arts, London (2005), *Zenith* at Nomoregrey Gallery, London (2006) and *Arcade Project*, London (2006). She lives and works London.



Residues of hell 2006
oil on canvas, 183 x 213cm

Will Turner

Will Turner (b.1977 in Norwich) studied at Norwich School of Art & Design (1997), Chelsea College of Art (2000) and Royal College of Art (2002). Solo exhibitions include *Tender* at MOGADISHNI CPH, Copenhagen (2005) and *Canyon* at MOGADISHNI AAR, Aarhus (2007). Selected group shows include *The Protective Clothing Company* at Knox Gallery, London (2003), *Born, Cry, Eat, Shit, Fuck, Die* at Rockwell Gallery, London (2004), *Concert in the Egg* at The Ship Gallery, London (2004), *Tubeway Army* at Keith Talent Gallery at SAAB, London (2004), *The Lost Night* at Prenelle Gallery, London (2005) and *Brand-X* at Sartorial Art, London (2005). Represented by MOGADISHNI, Copenhagen. He lives and works in London.



Twin 2006
paper collage, 42 x 29 cm

Camilla Wilson

Camilla Wilson studied at BA, Slade School of Fine Art (1997) and MFA, Slade School of Fine Art (1999). Selected groups exhibitions and projects include *Little & Large* at The Tannery, London (1994), *Eraser* at Laurent Delaye Gallery, London (1997), *Artfutures* at Contemporary Art Society (1999), *Conversation Piece* at Unit 2 Gallery, London (2000), *Cultural Advancement* at ACAVA (2001), *New Artists* at Purdy Hicks, London (2002), *Oh Vienna* at Seven Seven Contemporary Art, Vienna (2003), *Trunk Show* at The Women's Library, London (2005) and *Continental breakfast* at UGM Maribor, Slovenia (2006). She lives and works in London.



The lagoon 2006
oil on canvas, 66.1 x 182.4 (2 at 66.1 x 91.2 cm)

Emily Wolfe

Emily Wolfe (b.1972 in Auckland, New Zealand) studied at Elam School of Fine Art, University of Auckland (1993-96) and Slade School of Fine Art (1998-2000). Solo exhibitions include Vavasour/Godkin Gallery, Auckland (1998), Anna Bibby Gallery, Auckland (2002/6) and Onetwenty Gallery, Ghent (2005/7). Selected group exhibitions include *Art Futures* at Contemporary Art Society (2000), *Alive!* at Adam Art Gallery, Wellington NZ (2000), *Chockerfuckingblocked* at Jeffrey Charles, London (2003), *The Solar Anus* at Henry Peacock Gallery, London (2004), *John Moores 24* at the Walker Art Gallery, Liverpool (2006). She lives and works in London.



Lagoon II 2006
oil on linen, 106 x 122 cm

Vicky Wright

Vicky Wright studied at the Royal College of Art (1991-93) and Goldsmiths College of Fine Art (2005-07). Solo exhibitions include *Pineal pastures* and *soothsayers* at IBID Projects, Vilnius, Lithuania (2004/5) . Selected group exhibitions include *Spare Time Job Centre* performance with Ella Gibbs at Chisenhale Gallery (2003), *Charlie's Place* at Annely Juda Gallery, London (2003), *BP Portrait Awards* at National Portrait Gallery, London (2003), *Celeste Art Prize*, London (2006) and *Salon Nouveau* at Engholm Engelhorn Galerie, Vienna (2007). She lives and works in London.



Atlas syndrome 2006
oil on board, 66 x 46cm

Isabel Young

Isabel Young (b.1976 in Cheltenham) studied at University of Wales Institute (1996-99) and at the Royal College of Art (2002-04). Isabel has received awards including The Gordon Luton Award for Fine Art (2002), Short listed BOC Emerging Artist Award (2005) and winner of The Gilchrist Fisher Award (2006). Selected group exhibitions include *The Discerning Eye Exhibition*, London (2002), *Vaguely Romantic* at Rosy Wilde Gallery, London (2003), *A Tiny New Nation* at Bowieart, London (2003), *Snow* at Transition Gallery, London (2003), *John Moores 23* at the Walker Art Gallery, Liverpool (2004), *The Horizon of Expectation* at The Empire Gallery, London (2004), *Maji-Yaba!! Fuckin Brilliant!!* at Toyko Wondersite, Japan (2005) and *I'll be your Mirror* at Biennial Liverpool Independents (2006).



The monkey room 2005
oil on canvas, 55.5 x 61.5cm

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