

Collyer Bristow

GALLERY

Collyer Bristow presents **Rules of Freedom**, Curated by Rosalind Davis

"For to be free is not merely to cast off one's chains, but to live in a way that respects and enhances the freedom of others." Nelson Mandela

"Rules and freedom are not mutually exclusive. As a matter of fact, the opposite is true. Rules provide freedom." Tim Challies

Juan Bolivar, Carla Busuttil, Simone Bynoe, Paula Chambers, Alice Cunningham, Ana Čvorović, Kazz Douie, Lucas Dupuy, Alastair Gordon, Kirsty Harris, Justin Hibbs, Andrea Jespersen, Evy Jokhova, Peter Kennard, Peter Liversidge, David Lock, Alex March, Megan McLatchie, Vanessa Mitter, Hugh Mendes, Judith Tucker, Toby Ursell, Virginia Verran, Ben Woodeson.

Private View: 10 October 6-9pm

Exhibition continues 11 October- 13 Feb 2019

Collyer Bristow Gallery, 4 Bedford Row, London WC1R 4TF

Rules of Freedom - a rhetorical oxymoron or fact? Freedom requires rules, laws and clear parameters of some sort - transparent systems; a democracy where people have free speech, where people can protest / vote or strike about the issues that matter to them. After so many years of both women and men working to build a civil society that seeks to make the world freer, fairer and more progressive, whether through the vote for women and the working classes in the People's Representation Act 100 years ago, the civil rights movement, political freedoms, LGBTQ+ rights or the freedom of movement, the world now seems to be questioning the very rules of freedom. Where are we now?

In the 21st century digital age we are becoming aware that the freedoms that we have come to take for granted and our very democracy is under threat. Fake News skews votes, phones and elections are hacked, propaganda prevails, social media used to bend the truth. Propaganda has become both an invasive and an evasive aspect of our societies. How can we untangle the spin and find truth within 24-hour news cycles and an information saturated context? What information can be trusted when every truth or fact can be denied or revised?

The title of this exhibition comes from an album by Nathan Davis in 1967; an under-recognised jazz musician who through the late 1950's and 1960's alongside his peers, broke down past jazz conventions to get beyond their limitations. Davis was instrumental in the development of Free Jazz, which was not only a rejection of certain musical beliefs and ideas, but a direct reaction to the oppression and experience of black America, which ultimately allowed musicians to speak freely and without censorship through a new language about the social tensions of racial integration and the civil rights movement. These musicians serve as an exemplar of how creative freedom reacts to social or artistic parameters- artists of often being at the frontier of free expression and using it to push at boundaries and question societal norms, values and laws. This is an exhibition that celebrates emancipation, rules and rule breakers and looks at how these impact upon identity, the human condition and our experiences. From themes interrogating feminism, LGBTQ+, migration and freedom of movement it also reflects upon the impact of freedom of speech, conflicts of power as well as considering rules that should be put in place to protect social justice and safeguard not only our histories but our futures. The exhibition celebrates artists from diverse and international backgrounds including; Bosnia, Denmark, Jamaica, Johannesburg, Russia, South Africa, South America, Zimbabwe and the UK and range in age from 23-69.

Toby Ursell's paintings of Anne Boleyn and Henry VIII encapsulate in their intimate and witty approach a determined couple, in his 'meta-painting' portraits of a portrait. Both characters were radical rule breakers; Henry VII's love of Anne Boleyn and their calculated game to unseat Catherine of Aragon meant breaking all the rules; Henry breaking with Rome, becoming head of church and state so he could make his own rules and marry Anne, even whilst he was still married to Catherine- essentially divorcing her. 321 years after Anne's death The Matrimonial Causes Act 185, the first divorce law of general application was passed. Ursell has also created a work especially for Collyer Bristow Gallery of the first female lawyer Eliza Orme allowed to the bar 100 years ago.

Justin Hibbs, *'The Observer'* series takes its starting point from a very contemporaneous source of imagery- the daily newspaper with its relentless flow of images, text and narratives from the world around us. This work arose in response to the artist trying to negotiate the conflict of maintaining his creative output in the context of world events occurring beyond of the studio. In particular, the recent political context both nationally and internationally; the post Brexit, post Trump, post truth world, but also the post-digital space and its effects. The analogue world where the newspaper held the role of regulating information (and our reality) for us, is fast disappearing as newspapers become increasingly obsolete. Instead we find ourselves in a more complex and unfolding information reality – a fractured space, where the proliferation through multiple media sources is accompanied by a lack of understanding about how these sources of information are produced, operated or how they might be manipulated. Working directly onto newspaper pages, Hibbs treats them as a palimpsest and a way of filtering this information. Certain headlines or stories initiate a response, often related to the context and nature of how we are now presented with information and the editorial concerns or social / political affiliations of particular newspapers. *'On some level, taking back control is what Hibbs is doing in collaborating with the newspaper layouts, using them as the ground for subjective geometric abstractions in ink and paint. Photographs turn ghostly under fine verticals. The slant of a headline becomes a springboard for radiating lines. Battalions of nested black stripes, like fragmentary ghosts of an Albers or an early Frank Stella, take up residence on the rumpled page.'* Martin Herbert

Peter Kennard is without doubt Britain's most important political artist and a leading practitioner of photomontage. He will be exhibiting works from his Decoration series that drew attention to the human cost of the war while simultaneously meditating on tokens of commemoration and military valour. Peter Kennard: *"Through using the torn, frayed and tattered Union Jack and the Stars and Stripes, as medal ribbons, I was expressing my outrage at the invasion of Iraq. On the ribbons hangs the results of this action. The universality of the flags as symbols of democracy is subverted by showing the aftermath of the violence enacted in their name...It is important for artists to act as early warning systems, be the canary down the mine, imagining through images the end result of the direction in which we are heading and to picture people struggling to find another way. Breaking down elements in photographs, cutting them up and reconstituting them allows a critical narrative of opposing forces to be presented visually. This encourages the viewer to think critically about the consequences of our actions on the asphyxiating planet."*

Hugh Mendes obituary paintings are based on newspaper clippings, of people in the act of being remembered. Obituaries condense a significant human life into a single image, with text– a scrap of newsprint that becomes a heavy token, a memento, even an icon, when rendered in paint. These paintings of Nelson Mandela, Muhammad Ali, Maya Angelou and Brian Haw also function as history paintings. The subject's demise marks time and reflects those we esteem for one reason or another. Mendes was also conscious of their particular significance on the global political stage. *"I seem to have been aware of them and what they represented my whole life. The moment when Nelson Mandela for example walked free is one of those memories of such significance and poignancy that it will never be forgotten."* These four role models were all rule breakers in the most positive way in terms of progressing society through their activism. These 4 portraits are contrasted with a new rule breaker / maker who has made the idea of fake news so prevalent; Donald Trump.

Carla Busuttill also draws on real-life events and characters (both past and present) - often taken from imagery found in print or digital media. These snippets of imagery are mingled, combined and re-worked, resulting in the source material she uses within her practice. Thematically these works are an investigation into conflicts of power: How it is gained, held, and disseminated, as well as its effects on individuals and society. Wielders of power appear within her work: politicians, aristocracy, the powerfully rich - as well as people and institutions granted secondary authority, such as security guards or military personnel, seeking out different levels of power struggles whether it be financial, social or cultural.

Alex March through her collages examines and dissects the imagery of structural patriarchy. What, why and how should a woman be, and who gets to decide? March covets (and dissects) vintage material of pop cultural history to make her collages, her methods; partly meditative and reverent - partly rebellious and destructive, aim to disrupt the unconscious stream of ideological imagery through which we all swim. March 'arranges', mirrors, and weaves her labour-of-love collages to make strange the familiar icons and tropes of a particular kind of domestic or classical femininity. For Rules of Freedom she has created a three-dimensional knot of collage bringing together the Möbius strip and the Gordian knot.

The Möbius is the infinite loop, a three-dimensional structure with only one edge and only one side. The Gordian knot is the classical unsolvable problem, a knot so complicated it could not be untangled, and could only be solved by being cut.

Vanessa Mitter's paintings are both exuberantly high-octane in terms of colour, but mordant in terms of their conceptual approach. Endless layers of patterning, collage and gaudy colouring are deliberately extreme, to the point where the paintings, when viewed in the flesh, are almost too vivid, too excessive. In *The Beautiful People*, the fashion image, beauty as the ideological promise of the good life and product placement, are fragmented and subverted. Sugary pastels and lurid fluorescent pigment signal our illusory and synthetic popular culture. Fakery and surface become interchangeable.

Megan McLatchie focuses on the supreme fiction of Instagram and how individuals can use filters to manipulate their own images and the obsession women of 'Generation Z' (defined as those born between 1995-2009) have to portray a particular lifestyle and appearance in order to maintain 'online perfection'. In her series she has taken images from the Kardashians' accounts, as masters of *'Supreme Fiction – something that is purely conceptual... worshiping something that simply isn't there.'*¹ McLatchie uses this idea when looking at Instagram. Images you take of yourself that can be selected, enhanced or changed and uploaded quickly, reaching a wide audience almost instantly regardless of one's class or status. This is all controlled by individuals and through social media each acting as their own paparazzi and the publicist of their own lives; regardless of whether it is real or not. McLatchie uses this endless supply of photos for her practice as the ideal of 'perfection' is ever changing and documented in images. She is making portraits of the selfie. Like them or not, the Kardashians dominate Instagram due to the contemporary phenomena of celebrity worship. Exhibitionism created by the Kardashians that is then replicated by young women on a mass scale has become an accepted norm. Money, Power and sex are their symbiotic governing principals. The images in this series lead to the following question: Is narcissism a positive self-love or a desperate search for perfection and ultimately approval?

"Regretfully, Hopes and Dreams Cannot be Exchanged or Refunded" is a carefully and lovingly created series of post-feminist sculptural objects by **Paula Chambers** that tell of the disappointment of a generation of women who dreamt of "having it all" only to realise too late that dream's impossibility. A padded headboard is crafted from sewing patterns for girls' dresses from the 1950s, 60s and 70s. Upon closer inspection the viewer can see that the artist has subtly subverted the original illustrations by adding objects or altering poses; these girls are hurtful, they pinch and poke, they lead others astray, one has been tied to a chair, another carries a rifle too large for her small frame, she carries it with unnerving ease and familiarity. These girls have transgressed their socially accepted gender roles and the implication that the myths of womanhood, of motherhood, of femininity and maybe of feminism have also been dreams that by their very nature are bound to disappoint.

David Lock's paintings utilise a collagist approach. In the process of creating his 'Misfit' paintings, he makes collages culled from advertisements and imagery from mainstream magazines to create portraiture characterised by a decentralising, non-hierarchical space that seeks to ask questions about difference. Lock is investigating how to create a multitude of subject positions, upon which signifiers are free to float, shifting identification from one fragment to another. In this sense the paintings resist a single reading or viewpoint, and instead any reading is unmoored, fluid and contingent. A sense of vulnerability is reinforced by the paintings being composed from collaged elements. Lock's 'Untitled' collage follows on from his earlier inkjet 'Looted' collage which sought to celebrate and acknowledge 20th century gay history through a contemporary lens. Here, Lock has turned his focus to the heads in Rodin's 'Burgher's of Calais. Where before they provided a surrealist and decorative element in the 'Looted' collage, here they take centre stage representing the idea of freedom from oppression. Upon the collage Lock has placed several paintings which celebrate men's bodies and desire.

Paintings - or pictures - work on the assumption of being contracts which can be read coherently between 'the maker' and 'the viewer'. **Juan Bolivar** plays with these assumptions by repurposing images from the early avant-garde European abstract movement; which are loaded with gravitas because of their historical significance, but he toys with their reading by introducing 'rogue' elements into these compositions creating a tension between form and possible new meanings. In paintings such as 'Run Forest Run' (after Malevich, 1928-9), Bolivar re-enacts a late Malevich work presenting a 'to scale' copy of the original work. Malevich's late period is significant because it follows his arrest and imprisonment by the Stalinist regime on charges of 'formalism'. Accused of making 'bourgeois' work not in line with Socialist ideology his work began to be confiscated in 1927 and he was eventually forbidden from making further 'non-objective' abstract paintings or face further imprisonment. Malevich changes his style radically making figurative paintings towards the end of his life (often signing these with a small 'black square'), but he also produces a series of geometrized torso and figure paintings where he blurs distinctions between abstraction and figuration. Using this ground for (mis)interpretation Bolivar has inserted onto this late Malevich figure painting an image inspired by the film 'Forrest Gump', where Forrest inadvertently or accidentally invents the iconic smiley face image after wiping his muddy face on a yellow t-shirt; leaving behind an

¹ A term used by critical theorist Peter Conrad in his Podcast series on BBC Radio 4 about 21st century mythologies.

abstracted smiling face. The fiction of the film's narrative refers to the widely acclaimed inventor of the smiley face image; the graphic designer Harvey Ball who designed this in the 60's. Through a similar (mis)reading of fact and fiction, Malevich's figure becomes a late 20th century festival goer, reinvigorated by the freedoms he was not afforded.

Across the world Border Controls and refugee / immigration statuses are being re-negotiated. Freedom of movement has gone retrograde as borders are closed in America and are being closed in the UK via Brexit. Freedom of movement has been overthrown/ threatened. **Alastair Gordon presents 'And We Give It To You, The People...'** At first, this is a painting's about painting: images that oscillate between artifice and artifact. This work was made shortly after the inauguration of Donald Trump. The title, 'And We Give It To You, The People' will be familiar to those who remember his inauguration speech. Gordon's paintings strongly reference a form of trompe l'oeil called quodlibet (what you will). From here he paints an array of objects to appear as 'pinned' or 'taped' in low relief on a wooden surface. Objects are chosen for their cultural resonance. A paper dart belonging to a political refugee becomes a painterly motif suggestive of migration; an uncanny photograph from an American family archive becomes a mockery of current political events. Certain questions emerge about the veracity of images, their role in shaping our world and ideology, all the more pertinent in the rhetoric of fake news.

The powerful effects of geographical and psychological dislocation are running themes in **Ana Čvorović's** practice. The residues of being uprooted as a child from Bosnia to the UK due to political conflict remain and enrich this enquiry. Investigations into psychological and physical shifts as we move from place to place question notions of belonging, structure, identity and freedom. Čvorović's sculptural propositions analyse borders and boundaries between internal, private spaces and external public spaces, transitioning abruptly from one reality to another. Informed by her experience as a migrant, the work emerges from an interest in ambiguous geographical identities or conditions, such as those between the urban and the rural, or the enclosed container and the open landscape. Her works convey difficult subject matters of war and impoverishment using frequently domestic objects obtained second hand, discarded and unwanted from various homes, brought together in installations as a way of emulating the presence of those who are marginalised and expelled from mainstream society. This residue of human life is then explored further by the images painted on the surface of these objects: landscapes on the periphery of cities, places halfway from one location to another, where industrially built and natural environments co-exist and collide. In 'Butterfly Bolt' scenes may be ones of a catastrophe. By transferring these images onto elements of her installations, she transmits traces and layers of memory and associations of a fractured and dispersed sense of self and place.

Judith Tucker's work considers, in the shadow of recent dramatic political changes, how notions of place and identity are constructed on domestic and larger scales, as reflected by the play on flags and other indications of Englishness. These idiosyncratic chalets are simultaneously objects of identification and desire for those who own or stay in them as well as exploring how they might reflect the owners' personalities and political decisions. Tucker's paintings depict man-made structures in relation to landscape, in this instance holiday chalets on the Humberston Fitties, a part of the Lincolnshire coast that might be considered the epitome of a landscape in which the human and non-human are interconnected and entwined. Here, since between the wars, local people and visitors have erected their diverse dwellings, in order to enjoy the simple, restorative pleasures of seaside life. These paintings interrogate the play of light and dark and the uncanny transformations of the chalets that take place after hours as well as notions of vulnerability, occupation and emptiness. These paintings investigate both how we might be inhabited, not only by our own histories, memories, and experiences but also by those of others, and the ways in which places also bear traces of others, both visible and invisible.

Ben Woodeson is an artist whose work presents notions of danger in some way- its physicality and materiality a threat to oneself. Often seemingly precariously placed, balancing and fragile- challenging the rules of health and safety. Its tension encapsulates the human condition and our current political times. Tequila Sunrise is about attraction and repulsion, fragility, New Mexico landscapes and sunsets, 70s custom cars and fairground dodgems (colours), taste, geometry and the idea of a shape or form that opens outwards but also has the potential to contain and maybe imprison or protect.

Andrea Jespersen's construct is a sculpture-grouping where each independent artwork employs a rectangular metal structure that relates to the human scale. One plane in the structure is stringed- cage-like. These works entice with their familiar size, relating to the domestic sphere while functioning as discreet political reference points to the conceptual research within the practice. They are sculpture's that function to reframe ideas relating to art theory, while philosophically probing larger societal issues. Clues are locked in the meaning of the objects – the adjustable arm of an architect lamp, a leather glove, cast iron fist interior, carved wolf fetish and copper wire all hold meaning referencing the artist's interest in the tension between social and personal freedom.

Simone Bynoe's paintings are a physical and emotional embodiment of Bynoe's response to Grenfell and the social injustices that surround this tragedy of 72 people dying in 2017 in the Kensington and Chelsea borough, one of the most

imbalanced boroughs between wealth and poverty. Bynoe grew up in Ladbroke Grove and the tragedy of the Grenfell tower has devastated the whole community; *“we lost family, friends and neighbours and all we have now is our memories and desire to get justice for the victims. The fire has left a huge hole in our community but also brought us together more than ever...the textures in the painting ‘Inside Out’ represents the complex emotions surrounding this incident. Using many materials such as wax and my sons hair; the use of food stuffs such as flour and paint, rice and lentils to produce texture connects back to people breaking their fast that evening, food that represents family and coming together, the fire and it’s effects that everyone can relate to...”*

In a time when we are caught in a news cycle of combative politicking in which nuclear threats are batted across social media in the most worrying of ways, **Kirsty Harris’** works seem apt – depicting nuclear explosions as cultural, historical and iconic symbols. She references the scale, beauty and the abhorrent nature of the mushroom clouds while also delving into the periphery of the subject and its surrounding evidence and equipment.

Virginia Verran’s paintings suggest other-worldly battlefields and virtual warzones that show the traces of action and process, of a personal world of invented motifs and symbols. Multiple perspectives, aerial scanning and surveillance, lines and motifs track back and forth between nodes. These paintings and drawings utilise signs and symbols that work at a percussive, graphic level, sitting on the surface of ungrounded spaces, adding celebratory, playful and dark undertones. Drawing has played an important role in this layering of information, bringing across to the paintings an intuitive language. Rhythm and gentle light, exuberance and complexity of information are necessary components, giving way, to darker elements of disruption. Impermanence is alluded to via 'encampments', equally working as lumps of colour, existing alongside more permanent structures. Striped 'ladders' pass through like conveyor belts and metaphorical 'toy' bombs are plugged in at the edges. All represent threats to general security and stability. Fluidity and control are Verran's primary focus. The atmospheric washes give the possibility of light 'air-flow' in the painting beneath the constructed elements.

The series by **Alice Cunningham** *“What does climate change look like?”* investigates notions of unprecedented rate of change, unstable objects, tipping points and the study of fractures and lines on a surface to impart information. The artworks explore notions of unprecedented rate of change, unstable objects, tipping points and the study of fractures and lines on a surface to impart information.

Evy Jokhova’s *‘From Memory’* is a recreation from memory of a tapestry her mother bought, spending a third of their entire family’s savings in 1991 in Soviet Russia, shortly before the Rouble devalued and the Soviet State completely collapsed. Evy’s parents both economists by education were aware of the looming instability, making a decision, that they should spend all their savings before they lost them. Evy’s mother went to the bank and used two thirds of their savings to buy their flat out right from the Soviet housing cooperative and the remaining third she spent on a contemporary tapestry. Everyone thought she was completely irrational for spending such an enormous amount of money on an abstract and conceptual woven painting- an act going against social norms and rules. No-one she knew, understood or appreciated the art work either - they thought it was an insanity to spend so much money on it - when it could be 'better' invested elsewhere. In the purchase, Evy’s mother also wanted to support artists at a time of turmoil and instability and made a symbolic purchase which justified the logic of not investing in something that would have had an obvious guarantee of higher appreciation. Almost all of Evy’s parent’s friends lost their entire savings as they did not make the bold move of challenging the failing system and deciding to spend their available income at a crucial moment. Evy’s mother took the initiative back into her hands from the Soviet state, did something radical - not prescribed by collectivized thought.

Lucas Dupuy’s works examine our relationship with language, his interest in this originating from his experience with reading and writing and how his dyslexia has shaped this. When learning to read as a child, Dupuy found that the shape of words were often blurred and would jump across the page. Repetition, copying, highlighting, and the perception of textual shape and form were some of the coping strategies and rules that he used to overcome his difficulty and access to meaning. In a wider context this work also references how difficult it is has become to trust the words we read in newspapers or on social media, as things keep slipping out of focus...

Kazz Douie is an artist from Zimbabwe who moved to London at 19 to study Illustration at Camberwell College of Arts and her work is about determining freedom of expression and the freedoms required around discussing mental welfare. In her third year of her undergraduate study she found herself quite suddenly experiencing an intense depression and decided to drop out of the course. A year later she came back to finish the course, determined to create work that helped to reduce the stigma around mental illness and raise awareness of the issues that people who suffer from mental illness face. When a person is depressed they more commonly experience nothingness rather than being plagued by sadness. These pieces are inspired by the lack of vitality that manifests as depression, the feeling of nothingness that can end up feeling

unchanging and endless. In the 21st Century society there is an increased awareness being brought into place to protect those suffering from these symptoms yet at the same time it is always the first service to be cut from social welfare by Government and services to support this are constantly in danger.

Peter Liversidge's diverse body of work exists in almost every conceivable medium and while his work has an assured lightness of touch and a quiet poeticism, there is often an underlying streak of darker, absurdist humour. In *Rules of Freedom* he becomes the Rule Maker, presenting *'The Rules of the Library'* which include real library rules, invented rules and those of widely differing organisations, including: The Library of Congress, Rules of How to Travel the Panama Canal, Rules from the British Library, The Frick Collection, Rules from the Monks (a 1960s avant-garde garage rock band), and Rules for Pool-side Etiquette.

#Rulesoffreedom

<https://www.collyerbristow.com/art-gallery> Instagram: [collyer_bristow_gallery](#) | Twitter: [CBGallery1](#)

Artist Biographies:

Juan Bolivar (b. Venezuela 1966), is an artist and curator. His paintings negotiate the tension between meaning and form. Bolivar graduated from Goldsmiths College in 2003 and has twice been a recipient of a Pollock-Krasner award. His work is included in The Government Art Collection, and selected for significant exhibitions such as New British Painting at John Hansard Gallery, University of Southampton and East International at Norwich School of Art. His work was included in Nanjing Museum's first international exhibition of contemporary art where he was a prize winner. As an independent curator he has worked on over 40 exhibitions with a focus on inclusivity, multidisciplinary practice and polysemic cultural dialogues. He lives and works in London.

www.juanbolivar.com Instagram: [juanbolivarestudio2112](#)

Carla Busuttil (b. Johannesburg 1982) completed the Postgraduate Programme at Royal Academy Schools, London, following on from a BA (Hons.) in Fine Arts at the University of Witwatersrand, Johannesburg. Her work was featured in *Newspeak: British Art Now*, at the Saatchi Gallery, London and AGSA, Adelaide, and in the John Moores Painting Prize, Walker Art Gallery, Liverpool, 2018. She has held numerous solo shows at spaces including Josh Lilley Gallery, London and Space K, Seoul as well as Goodman Gallery Johannesburg and Cape Town. Busuttil features in recent publications *100 Painters of Tomorrow* (Thames & Hudson), *Painting Now* (Thames & Hudson) and *A Short Affair* (Scribner). She currently lives and works in Oxford, UK.

www.carlabusuttil.com Instagram: [carlabusuttil](#)

Simone Bynoe graduated from the Fine Art Foundation Course at Kensington 2018 where she was awarded the Best in Show and the Stanley Picker Award. Bynoe is now embarking on her first year BA (Hons) at Chelsea College of Art. She has also taught art classes at various locations in London and has been a costumier for the Notting Hill Carnival Genesis Mass Band for a number of years.

Instagram: [@grovegirlphotography](#)

Ana Cvorovic (b. Sarajevo 1981) came to the UK with her family in 1989, fleeing the impending civil war in Former Yugoslavia. A student at Chelsea College of Art, Brighton University and the Royal College of Art, Cvorovic's installation-based work considers the role of borders and boundaries and the psychological effects of war and migration. In 2017 Cvorovic was shortlisted for the Mark Tanner Sculpture Award and in 2018 she became the recipient of the a-n Artist Bursary Award. Her current project *'Borders Unfold'* is supported by Arts Council England, and will culminate in a solo exhibition in London in 2019. Her work has been exhibited across the UK including Pi Artworks, Backlit Gallery, Maddox Arts, Ben Uri and The Koppel Project. In 2018 she participated in the *'Who Are We'* project in association with Counterpoints Arts at Tate Exchange.

Cvorovic's work is part of the Saatchi collection.

www.cargocollective.com/anacvorovic Instagram: [ana_cvorovic](#)

Paula Chambers has exhibited widely both nationally and internationally; with a growing back catalogue of solo shows, including *"Home (dis)Comforts"* at Dye House Gallery, Bradford, *"Transcendental Housework"* at Stockport Art Gallery and *"Domestic Pirate"* at Show Space, London. Paula studied under Griselda Pollock at the University of Leeds for the MA Feminist History, Theory, Criticism and Practice in the Visual Arts; this course had a profound and long lasting impact on the focus and direction of Paula's art practice and academic interests. Paula is currently Subject Leader for Sculpture on BA (Hons) Fine Art, at Leeds Arts University. She is also studying for a practice-led PhD at Middlesex University. Paula has presented at national and international conferences on subjects around feminism, contemporary art and the domestic, including *Decorating Dissidence* at Queen Mary University, London, *Theorising Motherhood* in The Academy, Manhattan

College, NY, and at Motherhood and Creative Practice, London Southbank University. She has had articles published in Performance/Research Journal, special issue On The Maternal, and JourMS, The Journal of Mother Studies, she peer reviews for MaMSIE: Studies in the Maternal, and re-bus: A Journal of Art History and Theory.

www.paulachambers.co.uk

Instagram: paulaschambers

Alice Cunningham has a diverse practice and is most commonly known for her sculptural carvings and work in social engagement and has exhibited widely throughout the UK and Internationally. Alice has most recently been selected by the Curator of The Hermitage Museum, St Petersburg to represent the UK in a Europe wide project, opening in Italy autumn 2018. Since completing her first degree in 2006, Alice Cunningham has worked and exhibited throughout the UK, Europe, Asia and Africa. In 2010 Cunningham was shortlisted to represent the UK in the first UK Young Artists Biennale in Europe. Alice has lectured in Fine Art at Universities throughout the UK and works with charities organising creative events to engage hard to reach or marginalised groups. Completing her largest outdoor commission to date in 2014, part of the "Art, Cities, Landscape" public art exhibition in Amiens, France, she worked with a landscape designer to transform an island in the River Somme. After spending a month in 2007 carving marble in Zambia, Alice was selected in 2014 by the Royal Society of Sculptors to develop her work on a three-month residency working with marble in Studio Sem, Pietrasanta, Italy. In 2015 Alice was awarded a Fine Art MA with distinction from the University of Wales and had her first solo exhibition at the Royal Society of Sculptors, London. In 2016 she was elected to be on the board of the Royal Society of Sculptors.

www.alicecunningham.co.uk

Instagram: artistcunningham | Twitter @cunnersart

Lucas Dupuy (b. 1992 London), is a recent BA (Hons) graduate from the City & Guilds of London Art School 2017 and he was awarded the Acme City & Guilds of London Art School Studio Prize along with the Clyde & Co Art Award. He recently had a solo show *Incunable* at Union Gallery (London) and *Compilations* at Proof Gallery (2016). Group exhibitions have been at Von Goetz Art, Wendover House Ground Floor Car Park, Atlantic Bakery (London) and DOK Artist Space, (Edinburgh). In 2017 he did a collaborative project with Amanda Mostrom, *Hopp och Lek* at The Kennington Residency. Later in 2018 he is in a two person show: *Bien & Lucas Dupuy on the paper* at On Sundays, Tokyo, Japan. He lives and works in London.

www.lucasdupuy.com

Instagram: lucas_dupuy

Kazz Douie is an artist from Zimbabwe who in 2016 graduated from the University of the Arts London, Camberwell College of Art with an Honours degree in Illustration. Her works were selected for the Clyde and Co. Art Award in 2016 and has been featured on the cover of Stemme Magazine in Brighton. She will shortly be moving back to Zimbabwe where she plans to set up a studio to focus more on her work, to explore different practices and to draw from her upbringing in the country. Common themes in her work include mental illness, sexuality and gender, and everyday life in Zimbabwe.

www.kazzdouie.com

Instagram & Twitter: kazzdouie

Alastair Gordon is a London based artist and lecturer. Recent solo exhibitions have been at Ahmanson Gallery (Los Angeles) and First Things Gallery (New York), 2017. His paintings have been shortlisted for several national paintings awards and he was inaugural recipient of the Shoosmiths Art Prize in 2014. His painting features in several national and international collections including Simmons and Simmons, Beth Rudin de Woody and the Royal Bank of Scotland. Gordon was founding director of Husk Gallery in East London and co-founder of the Morphē Arts Trust and Make Good Lectures which concerns the good art can serve in society. His is author of *Beyond Air Guitar* and *God Art* (both published by Piquant Editions). He works from his studio in South London and guest lectures at various art schools in the UK. He is currently course leader for Professional Development at the Leith School of Art in Edinburgh where he also serves as a lecturer on the postgraduate residency programme.

www.alastairjohngordon.com

Instagram: alastair_gordon

Kirsty Harris was shortlisted for the SOLO Award 2018 at Chiara Williams Contemporary earlier in the year. Her inaugural solo exhibition in an institution was at the CFCCA in Manchester titled "How I Learned to Stop Worrying 1945-2016" Harris has shown work with galleries including; Guest Projects, Transition Gallery, Islington Mill, Vane Gallery, Angus Hughes Gallery, The Tetley, Whitechapel Gallery, Wysing Arts Centre and Ruskin Gallery. Her work is held in the collections of The Atomic Testing Museum, Nevada and the Museum of Everything, in addition to private collections in the UK and abroad. Residencies include Vane Gallery in Newcastle and Aldeburgh Lookout Tower. She lives and works in London, is a member of arts and mental health organisation Broken Grey Wires and collaborates as half of performance duo Harris & Clarke.

www.kirstyharris.com

Instagram: kirsty_harris_art | Twitter @KirstyHarrisArt

Justin Hibbs (b. 1971, Poole, UK) studied at Central St. Martins, London (1991-94) He has exhibited his work both nationally and internationally and has also curated a series of artist-led exhibitions. Solo shows include 'Between Before and After' at Arroniz Arte in Mexico City (2018), *Alias_Re_Covered* (2015) at Carroll / Fletcher; *PARA/SITE* (2013) and *Secondary Modern* (2010) at Christinger De Mayo gallery, Zurich, Switzerland; *Altneuland* (2007), Lucy Mackintosh

Gallery, Lausanne, Switzerland; Metroparadisiac (2006) and 'I'll Wait for you' (2005) at the One in the Other Gallery, London. Recent group exhibitions (2016) include Shapeshifters, Arthouse1 (London) Abstraction II Arroniz Gallery / Mexico, Strangelands and Complicity, Collyer Bristow Gallery, Counterfitters, Geddes Gallery. London. Catalyst, Lubomirov Angus Hughes Gallery & Husk Gallery / London (2015) Pencil/Line/Eraser (2014), Carroll / Fletcher, London; Superstructures (2013), Arroniz Arte, Mexico City; Oh My Complex, Kunstverien Stuttgart, Germany; Temples to The Domestic, Clifford Chance, London; Lost Properties, Coleman Projects, London; Polemically Small, Torrence Art Museum, California (all 2012); and Dawnbreakers (2010), Hansard Gallery, Southampton.

Instagram: Justinhibbs | Twitter @Justinhibbs

Born in Switzerland, **Evy Jokhova** has lived in Austria, Estonia, USSR & Russia and is currently based between London, Tallinn & Vienna. A graduate of MA Political Communications, Goldsmiths College and MA Fine Art, Royal College of Art, Jokhova is the recipient of the numerous awards including Royal Academy Schools Fellowship, Royal British Society of Sculptors Bursary Award, Arts Council Individual Grants Award, Wien Kultur Funding and Amsterdam Fonds voor Kultur (AFK) Grant. Residencies include Belvedere Museum Vienna/21er Haus (AT), BijlmerAIR Amsterdam (NL), Villa Lena (IT), Nida Art Colony, (LT), Florence Trust (UK) amongst others. Recent solo projects include: I dance for you my edifice, l'etragere, London (2018); The Shape of Ritual, audio-visual installation & performance, 21er Haus, Vienna, AT (2017); Towering in the conditions of fragments, Passen-gers, London, UK (2017), reviewed in thisistomorrow; Staccato a site-specific installation presented by Marcelle Joseph Projects, UK (2016).

www.evyjokhova.co.uk

Instagram & Twitter: @EvyJokhova

Peter Kennard (b. London 1949) studied at the Slade and the Royal College of Art. His work has been at the cutting edge of political art since his work protesting the Vietnam War in 1968. His photomontages, installations and paintings are known globally, gaining exposure in galleries, on the streets, in newspapers, magazines, posters and books. In recent years his work has been included in many group exhibitions, including, 'Media Burn', Tate Modern; 'Rude Britannia', Tate Britain; 'Forms of Resistance', Van Abbemuseum, Eindhoven and solo exhibitions including, 'At Earth' in Raven Row, London, to coincide with the publication of his book @earth, Tate Publishing, 2011.

His work is in many public collections including, in the UK, Tate, Victoria and Albert Museum, Imperial War Museum, Science Museum, British Council and the Arts Council Collection. His work has been written about across a wide spectrum, including Banksy; 'I take my hat off to you Sir', Harold Pinter; 'Kennard sees the skull beneath the skin all right' and John Berger; 'Peter Kennard's work is haunting, Eschewing words, it insists on not being forgotten. He is a master of the medium of photomontage.' Kennard is the author of six books, his latest 'Unofficial War Artist' was published in May 2015 by the Imperial War Museum to coincide with his retrospective exhibition, 'Peter Kennard: Unofficial War Artist' at the museum. He is Professor of Political Art at the Royal College of Art, London and lives and works in Hackney, East London.

www.peterkennard.com

Instagram: peterkennardx | Twitter: @peterkennardx

Since 2006, **Peter Liversidge** has worked with institutions across Europe, including the Tate Gallery, Liverpool; The Scottish National Gallery of Modern Art, the National Gallery of Finland and the Van Abbe Museum, The Netherlands. In 2013 the artist exhibited as part of the group exhibition The Spirit of Utopia at the Whitechapel Gallery, London and was commissioned to create new public artwork for the Edinburgh Art Festival: Flags for Edinburgh. Major solo exhibitions have recently been presented at i8 Gallery; Reykjavik; The MAC, Belfast and Basis, Frankfurt. In 2015 Liversidge's exhibition Notes on Protesting was presented at Whitechapel Gallery, London.

www.peterliversidge.com

Instagram & Twitter: @peterliversidge

David Lock graduated with an MA in Fine Art from Goldsmiths in 2001, following a BA (hons) degree in Fine Art from University of Reading in 1999. Recent exhibitions have included a solo show 'Fragmented Eros' at studio1.1, London, 'Creative Rage' at Stoke Potteries Museum and Art Gallery, Stoke, 'John Moores Painting Prize 2018', at the Walker Art Gallery, Liverpool, and 'The Performativity of Painting' at the Stephen Lawrence Gallery, Greenwich, all 2018. 2017 exhibitions included 'Crimes of Passion - Joe Orton' at the National Justice Museum, Nottingham and 'What the Artist Saw - Art Inspired by the Life and Work of Joe Orton' at MOCA, London and travelled to New Walk Museum and Art Gallery, Leicester. Lock was previously in the exhibition 'A House of Many Windows', curated by Gluckman and Day at Collyer Bristow Gallery in 2013. He lives and works in London.

www.david-lock.com

Instagram: mrdavidlock

Alex March is a Surrey based multi-disciplinary artist. Since graduating from Wimbledon College of Art in 2011 with an MA in Fine Art she featured in the Catlin Guide 2012, a guide to the 40 most promising UK graduates and was shortlisted for the Future Map 11 Prize, and the Jealous graduate print prize. She was a founder member and director of artist-led space ArtLacuna in South-West London, devising programming and curating projects there for two years. She has exhibited across the UK, Europe and in China and has also screened at Women on Screen at The Feminist Library, Edinburgh Festival Fringe, Liverpool Radical Film Festival, and LSFF at the ICA.

www.alexmarch.com

Instagram: [march.alex](#) | Twitter: [@Alexandramarch](#)

Megan McLatchie graduated from Leeds Arts University BA (hons) in summer 2018. This is her first exhibition showcasing in London however she has participated in several group shows, her latest being the Leeds Arts University exhibition, SYZGY.

meganmclatchieart.com

Instagram: [meganmclatchieartist](#)

Hugh Mendes holds a BA in Painting from Chelsea School of Art, and an MA from City & Guilds of London Art School, where he continues to teach. He graduated on 9/11 and his work reflects this. Working from newspaper clippings, his paintings are meditations on politics and mortality. The Obituaries series has gradually become dominant within his body of work. He exhibits internationally, mainly in London, the USA and Europe. His work is in many prominent international collections. He recently had residencies in northern California and continues to curate shows as well as exhibiting. His studio is in London and he is represented by Charlie Smith London Gallery.

www.hughmendes.com

Instagram: [@hughmendes11](#) | Twitter: [@hughmendes](#)

Vanessa Mitter is a painter and a performance artist, who lives and works in London. She graduated with a BA in Painting from Central Saint Martins and a Postgraduate Diploma and MA in Fine Art from Chelsea College of Art and Design. Selected exhibitions: Velvet Ropes, David Risley Gallery and at Athina Art Fair with 0-0 Gallery, Ornamental Neon ASC Gallery, You Are Here Stockport War Memorial Art Gallery, The Lore of the Land Churchgate Gallery, Frivolous Convulsions Turf Projects, The Ruth Borchard Self-Portrait Prize 2017 Piano Nobile Gallery, I Am A Beautiful Monster Arthouse1 Gallery, Unquiet Brides Unit G Gallery, The Painting Game K Projects, de Kooning, de Kooning, de Kooning, David Risley Gallery. Mitter's work is held in private collections in Europe and America. She has been shortlisted for: The Ruth Borchard Self-Portrait Prize (2017), The Red Mansion Foundation Art Prize and GAM - Gilbert de Botton Art Prize.

www.vanessamitter.com

Instagram: [vanessamitter](#) | Twitter: [@vanessa_mitter](#)

Judith Tucker is an artist and academic and studied at the Ruskin School of Art, University of Oxford and completed her PhD at the University of Leeds. She has exhibited widely both in the UK and abroad. In 2018 she was a finalist in the Jackson's Open Painting Prize and has exhibited at the Groundwork Gallery, Arthouse1, Quay Arts. Tucker has been selected to be one of ten UK artists exhibiting in the inaugural Yantai Landscape Biennale in China. Recent exhibition venues include London, Sheffield, Cambridge and many other regional galleries throughout the UK, and abroad in Brno, Czech Republic, Vienna, Austria, Minneapolis and Virginia USA and Yantai, Nanjing and Tianjin in China. She is co-convenor of the Land2 and of Mapping Spectral Traces networks and is part of Contemporary British Painting. Tucker has a long-term collaboration with the radical landscape poet Harriet Tarl and also writes academic essays which can be found in academic journals and in books published by Rodopi, Macmillan, Manchester University Press, Intellect and Gunter Narrverlag, Tübingen. Tucker is also senior lecturer in the School of Design at the University of Leeds.

www.judithtuckerartist.com

Instagram: [judithtuckerart](#) | Twitter: [@Choppards](#)

Toby Ursell (b.1981) graduated from UWIC, Cardiff (2003) and completed an MA in painting at Wimbledon College Of Art in 2009. 2018 saw his first solo show 'Insubstantial Pageant' at No Format Gallery, London. He has participated in numerous group exhibitions in England and Wales, notably 'Nightswimming', Mission Gallery, Swansea (2018) and '30Degrees C', ASC Gallery, London and is a regular contributor to the RCA's Secret Postcard show. He lives and works in London.

www.tobyursell.com

Instagram: [thedavincitobe](#) | Twitter: [@TheDaVinciTobe](#)

Virginia Verran studied at Falmouth School of Art then Winchester: BA and Chelsea School of Art and Design MA. She exhibited at Francis Graham-Dixon Gallery, London, 1988-1995; Whitechapel Opens 1994, 1996, 1998, London; [John Moores 20](#), Liverpool, 1999; Newlyn Gallery, 1997, Cornwall; Henie-Onstad Gallery, Norway, retrospective exhibition, 1999; Gallery Fine, London, 2000; Gallery H.O.T, Osaka, 2004; Artspace Gallery, 2005; Triangle Space, Chelsea, 2007; Jerwood Drawing Prize, London in 2009 and 2010 (1st prize winner); Eagle Gallery, London, 2010; Transition Gallery, London, 2011; Centre for Recent Drawing, London 2011 and 13; Frueshorge Drawing Gallery, Berlin, 2011; Alexia Goethe Gallery, London, 2011; Artery Gallery, Stuttgart, 2011; Drawing Room Biennial, London, 2011; Transition Gallery, London, 2012/13; Royal Academy Summer Show, 2013; Charlie Dutton Gallery, London, 2013; Marmite Painting Prize, 2013; Drawing show, Beijing; 2016; Royal Academy printing show, invited by Tess Jaray, London 2016; John Moores 2018, Liverpool; Fully Awake at RCA, 2018. She has work in public collections: Arts Council England Collection; Fitzwilliam Museum, Cambridge; Israel Phoenix, Israel, Meyer Brown, London, Tim Sayer Bequest, London, and many private collections. She teaches at Chelsea College of Art and Design and Falmouth University.

www.virginiaverran.com

Instagram: [virginiaverran](#)

Ben Woodeson has exhibited extensively throughout Europe, North America and Japan. Recent exhibitions include Between One Thing and Another, a solo show at William Bennington Gallery (2018), Ireland Glass Biennale at NCAD

(2017), Midway Between Immortality and Certain Death at The Roswell Museum and Art Center (2017), The London Open at The Whitechapel Gallery (2015) and Obstacle at Berloni Gallery (2015). His work has been reviewed or featured in a wide variety of publications including Elephant, GQ, Time Out (London), Art Monthly, Art Review, Creative Review, Der Spiegel and others. In 2017, he was a recipient of the Roswell Artist in Residence Fellowship and in 2013 he was awarded the Theodore Randall International Chair in Sculpture Fellowship at Alfred University, NY. He has curated and selected exhibitions including Solid Gone (2018) at the Sordoni Gallery, Wilkes-Barre, PA, The Nottingham Castle Open (2015) and Morphisation (2014) at The APT Gallery in London.

<http://www.woodeson.co.uk>

Instagram: [benwoodeson](#) | Twitter: [@benisdangerous](#)

Rosalind Davis was appointed the permanent Curator at Collyer Bristow Gallery in 2016. Her exhibitions at the Gallery have been frequently reviewed by Art Top 10; *'Cracking Show. Superb Artists. Brilliantly curated.'* Previous curatorial projects have been at Arthouse1, Standpoint Gallery, Geddes Gallery and with Zeitgeist Arts Projects at Bond House Gallery (ASC). Davis has previously co-directed and developed two artists' arts organizations; Zeitgeist Arts Projects (ZAP 2012-15) and Core Gallery (2009-11,) based in London. Davis lectures at universities, galleries and arts organisations across the country and is co-author of *'What they didn't teach you at art school'* commissioned by Octopus Books which was internationally published in 2016. As an artist Davis has exhibited nationally and internationally and has had several solo shows in London. Her work in a number of private and public collections.

www.Rosalinddavis.co.uk

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Collyer Bristow Gallery is a bespoke gallery space with a dynamic and critical exhibition programme for 25 years. Collyer Bristow LLP is a leading UK law firm with offices in London and Geneva. The firm provides business and personal legal advice to a wide range of clients both in the UK and internationally. Collyer Bristow has been championing emerging talent in contemporary art for nearly twenty years. The Gallery Committee is made up of a selection of professionals from the firm including who are involved in the arts, as patrons and collectors.

<https://www.collyerbristow.com/art-gallery>

Instagram: [collyer_bristow_gallery](#) | Twitter: [CBGallery1](#)

The Collyer Bristow Gallery is open to the public by appointment.