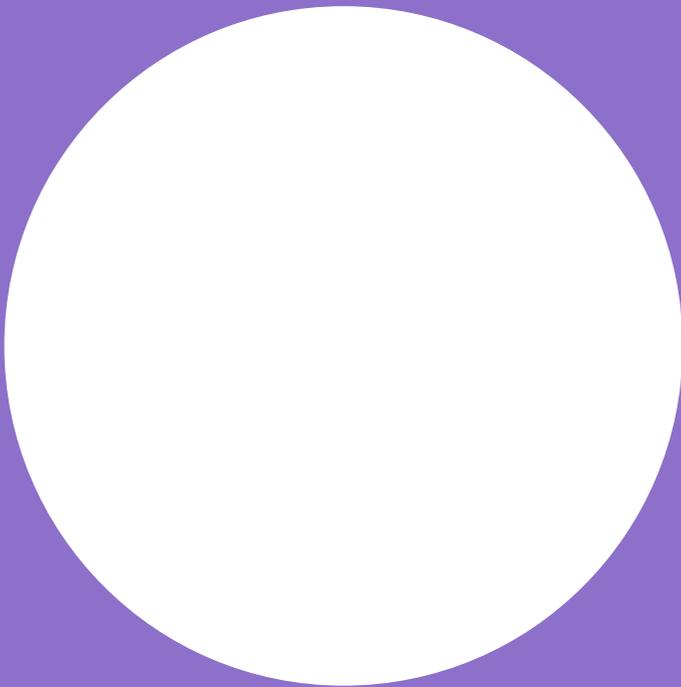




**KLEINWORT HAMBROS
EMERGING ARTIST
PRIZE 2019**

**THE FUTURE
IS YOU**  **KLEINWORT
HAMBROS**



**KLEINWORT HAMBROS
EMERGING ARTIST
PRIZE 2019**



Paul Kearney
Head of Private Banking
Kleinwort Hambros



Katie Kennedy Perez
Founder and Director
ArtFlow Agency

KLEINWORT HAMBROS & ARTFLOW

Societe Generale has been an active patron of Contemporary Art for over 20 years and has long-standing relationships with the V&A and the National Portrait Gallery in London. Building on our Group-wide commitment to Contemporary Art, we are proud to launch the inaugural “Kleinwort Hambros Emerging Artist Prize”.

The initiative aims to reward young artists, aged up to 35, who have made an original artistic contribution in one or more of the following fields: painting, photography, digital art, sculpture, installation, video, or drawing.

We have commissioned the specialised art consultancy firm, ArtFlow Agency, to create this prize. Each of the 15 artists have been nominated by independent curators.

This award is the only art prize from a private bank to recognise emerging contemporary artists across the UK. It demonstrates Kleinwort Hambros’ support for rising UK talent and complements our nationwide approach to serving clients. It also reinforces our position as a forward-thinking bank, driven by creativity and innovation.

On behalf of Kleinwort Hambros, I would like to thank our nominators and our jury members for the UK: Hans Ulrich Obrist, Clare Lilley, Andrew Nairne, Fiona Bradley and Aurelie Deplus, for making this award possible.

Paul Kearney

It has been an immense pleasure to work with Kleinwort Hambros on the launch of this prestigious and important new prize. From the outset, the emphasis was placed on representing the richness and diversity of the art scene across the UK. This has been integrated at every level of the prize, with nominators, jury members and artists hailing from England, Scotland, Wales and Northern Ireland.

It is with great pride that we observe the sheer diversity and originality of the artistic production gathered in this catalogue. From digital art to installation, painting to performance, the wide spectrum of medium is only equalled by the artistic approaches ranging from the formal and conceptual to questions of society and gender.

The initiative has been created to support and recognise the work of artists at a key moment in their career. All 15 nominated artists display incredible talent and we hope that participation in the Kleinwort Hambros Emerging Artist Prize will help to further the discovery of their work by a larger audience.

The prize will take place every two years and is a clear indication of the long-term commitment of Kleinwort Hambros to the UK contemporary art scene.

We invite you to discover an overview of some of the most talented young artists working in the UK today.

Katie Kennedy Perez

JURY

AURELIE DEPLUS
HANS ULRICH OBRIST
FIONA BRADLEY
CLARE LILLEY
ANDREW NAIRNE



AURELIE DEPLUS

Head of Arts and Public Relations Societe Generale Collection, Paris

Aurelie Deplus has been the Public Relations Manager for the Societe Generale Group since September 2017 and the Philanthropy Manager since December 2013. Previously, Aurelie was in charge of communication for the Financing Division of Corporate and Investment Banking at Societe Generale, a position she held since January 2008. She began her career in 1993 as a financial analyst at HSBC, then moved to Crédit Lyonnais and Close Brothers. She joined Societe Generale's Corporate and Investment Banking in 2001 as an M&A and Corporate Financial Analyst and then on Financial Institutions.

Aurelie Deplus is a graduate of the Institut Supérieur de Commerce, the Société Française des Analystes Financiers and educated at Christie's Education.



HANS ULRICH OBRIST

Director Serpentine Galleries, London

Hans Ulrich Obrist was born in 1968 in Zurich, Switzerland. He is Artistic Director of the Serpentine Galleries, London. Prior to this, he was the Curator of the Musée d'Art Moderne de la Ville de Paris. Since his first show "*World Soup*" (*The Kitchen Show*) in 1991 he has curated more than 300 shows.

In 2011 Hans Ulrich received the CCS Bard Award for Curatorial Excellence and in 2015 he was awarded the International Folkwang Prize for his commitment to the arts. Hans Ulrich has lectured internationally at academic and art institutions and he is contributing editor to several magazines and journals.

His recent publications include *Mondialité*, *Somewhere Totally Else*, *Ways of Curating*, *The Age of Earthquakes* with Douglas Coupland and Shumon Basar, and *Lives of The Artists*, *Lives of The Architects*.



FIONA BRADLEY

Director Fruitmarket Gallery, Edinburgh

Fiona Bradley has an MA in Art History from Cambridge University and an MA and PhD from the Courtauld Institute London. She started her curatorial career at Tate Liverpool and the Hayward Gallery, London, and has been Director of The Fruitmarket Gallery in Edinburgh since 2003. Fiona has curated exhibitions and produced publications with numerous important Scottish and international artists. In 2011 she commissioned Martin Creed's award-winning *Work 1059*, and was the curator for Scotland's contribution to the Venice Biennale with an exhibition of the work of Karla Black.

Fiona has been a member of different juries such as the Turner Prize and the Paul Hamlyn Award in 2007. Fiona currently sits on the Imperial War Museum's Contemporary Commissioning Committee, the Freeland Foundation Advisory Committee, and is a member of the Selection Committee for the British Pavilion for the 2019 Venice Biennale. Fiona was awarded an OBE for services to the arts in 2018.



CLARE LILLEY

Director of Programme Yorkshire Sculpture Park, Yorkshire

Clare Lilley is Director of Programme at Yorkshire Sculpture Park, which in 2014 was awarded UK Museum of the Year. Her recent curated and published works include Ai Weiwei, Shirin Neshat, Giuseppe Penone, Bill Viola among more others. She was curator of Frieze Sculpture, London (2012-18); and Jaume Plensa in San Giorgio Maggiore, Venice (2015). Clare sits on the Advisory Committee of the Government Art Collection, London, and on the boards of Site Gallery, Sheffield and Art UK, London. She is an invited member of the UK Women Leaders in Museums Network, is a nominator for the Nasher Sculpture Prize, Texas, and has nominated or judged a number of prizes.

Clare has presented many papers internationally. She authored the introductory essay for *Clay and Ceramic in Contemporary Art*, published by Phaidon Vitamin C in 2017 and is an advisor for Thames & Hudson's *100 Sculptors of Tomorrow*, 2018. Clare regularly appears in national and international media to comment on contemporary art, art in the public realm and the role of the museum in society.



ANDREW NAIRNE

Director Kettle's Yard, Cambridge

Andrew Nairne has been Director of Kettle's Yard, University of Cambridge, since 2011. He is a former Director of Dundee Contemporary Arts and Modern Art Oxford. He has worked with numerous UK and international artists. In the 1980s and 1990s, as a curator in Glasgow, he organised exhibitions with artists from Eastern Europe and supported the rise of a new generation of British artists.

Andrew led the £11 million re-development of Kettle's Yard, which reopened in February 2018. Recent exhibitions have included *Actions. The image of the world can be different*, Antony Gormley *SUBJECT* and *Julie Mehretu: Drawings and Monotypes*.

REBECCA ACKROYD
RACHEL ADAMS
LIAM CRICHTON
HENRY DRIVER
CHRISTOPHER BURNS
JOY LABINJO
FREYA DOOLEY
FRANCE-LISE MCGURN
EVAN IFEKOYA
LARRY ACHIAMPONG
LINDSEY MENDICK
HELOUISE O'REILLY
JOEL WEAVER
GEORGIA LUCAS-GOING
LISA DENYER

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ARTI

REBECCA ACKROYD



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- 1 The Mulch, 2018, Installation view Peres Projects, Berlin
- 2 1990s Rest, Gouache, soft pastel, 2018
- 3 Hunter Gatherer vii, Steel, plaster, paraffin wax, paper, straps, 2018
- 4 Root/Shoot, Steel, 2017
- 5 1st Apparition, Soft pastel on somerset satin paper, 2018



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Rebecca Ackroyd obtained her post-graduate degree from the Royal Academy in 2015. Her work explores oppositions, notably between architecture/ human, domestic/urban and feminine/ masculine. She works with a wide variety of media from found objects, wire mesh, plaster and wax sculptures to works on paper.

Ackroyd's works compose a dreamlike world. The artist seems to portray our reality through the lens of another dimension. Here female figures 'bask'

When did you know you wanted to become an artist?

I don't really feel it's something I thought about wanting to be. It's just a way for me to communicate ideas and I haven't stopped.

Which artist has had the most impact on your work?

There are many, but if I had to choose one it would be Louise Bourgeois. The diversity of her practice, as well as her ambition and drive have always been an inspiration.

on the gallery floor, their crash helmet heads cut them from contact with us, while their interior is exposed through blood-red 'windows'.

Our physical and psychological experience of space is important to the artist and is explored in her installations. From oversized body parts in rough plaster to a manhole placed in the centre of a room, Ackroyd takes us on a narrative journey, which although open to interpretation, clearly invites us to question our assumptions on the world around us.

In parallel to the material and physical aspect of her work, Ackroyd produces sublime gouache, pastel and charcoal works on paper. The fantastical dreamlike renderings function in harmony with the sculptural installations and allow the artist to work through ideas and freely explore her imagination.

Born in
Cheltenham, 1987
•
Lives and works
in London
•
Portrait © Aubrey Mayer



Rachel Adams holds an MA in Fine Art from the University of Edinburgh and an MFA from the Ruskin School of Art. Adams practise references classical art, modernist design and domestic interiors. She is interested in the hierarchy and cultural significance of materials associated with art, design and craft. Indeed, her work often combines elements from each of these areas, exploring the boundaries between function and form.

‘Continuous Noon (2)’, 2018, mimics a server unit, with its messy wires masked by a minimal facade. Made with fabric and craft techniques, rather than the slick mechanical materials points to the joint histories of computer and craft. Throughout the space, organic-like cabbages form light fixtures or appear to grow from a pipe structure. On closer inspection these

When did you know you wanted to become an artist?

When I used to watch Itsa Bitsa on TV in the 90s, it looked like a good way to spend time. Being an artist isn’t quite the same, but it’s pretty close.

Could you name a key moment in your career as an artist?

When I bought a twelve pack of fragile tape for wrapping work to go to an exhibition. It felt very professional.

Which artist has had the most impact on your work?

The sculptor Anne Truitt has had the most impact on my work. She gives me license to believe in simplicity and the temporality of a still object. Her titles and writings are beautiful.

objects subvert our assumptions of synthetic and natural, revealing themselves to be digitally cut reproductions of the vegetable.

In ‘Right Twice a Day’, 2018, the artist makes reference to the expression ‘even a broken clock is right twice a day.’ Here she combines the form of a classical grandfather clock with the ‘Maiden’, a guillotine used in Scotland until the 17th century. The work ingeniously plays with materials using black fabric screen-printed to mimic wood grain, and an image of a sliced cabbage to form the face of the clock.

Born in Newcastle upon Tyne, 1985
 •
 Lives and works in Glasgow
 •
 Portrait © Eoin Carey



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RACHEL ADAMS



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- 1 Continuous Noon I (back detail), Tie dye, timber, t-shirt yarn, laminate, eyelets, 2018. © Max Slaven
- 2 Right Twice a Day, Tie-dye and screenprinted fabric on timber, screenprinted and laser cut acrylic, clock mechanism and vinyl, 2018. © Anna Arca
- 3 Ponics (Cabbage Patch), Screenprint on acrylic, bolts, plumbing fixings, pipe clamps, steel, 2018. © Max Slaven
- 4 Installation view, Lowligh, 2018, Bloc Projects, Sheffield. © James Clarkson
- 5 Installation view, Open Studio, 2015, Yoshimi Arts, Osaka. © Kiyotoshi Takashima

LIAM CRICHTON



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- 1 Sleeper, 2016 MAC, Belfast
- 2 Untitled, 2014, A False Sense, Catalyst Arts, Belfast. © Jordan Hutchings
- 3 Echo Chamber (Bank of Ireland, North Street) ongoing anti-monument, Belfast. © Joe Lavery
- 4 Parallel Witness, 2014, Cache, Belfast
- 5 Silent Valley, 2015, Platform Arts Belfast. © Simon Mills



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Could you name a key moment in your career as an artist?

As a child I grew up spending summer holidays sketching in the National Museum of Scotland in Edinburgh. My brother is an architect and my sister is a printmaker, and I always had a nurturing artistic environment at home thanks to my mother's influence.

Where do you get your inspiration?

Minimalism/post minimalism, the built environment, architecture, music culture, counter culture, theories of silence and hauntology.

Which artist has had the most impact on your work?

A very difficult question as there are so many through different stages of my career but currently, I would say musician Andy Stott. As my practice expands into using sound more and more, he is a contemporary artist that is able to create atmosphere and a real visceral, physical quality that I find attracts me to the medium.



Liam Crichton initially began studying interior architecture before focusing on sculpture at Edinburgh College of Art, for which he obtained a BA Hons degree in 2010. Crichton is interested in physical space, notably the built environment. He works with everyday materials, often appropriated from construction, such as steel, wood or glass. He also uses sound as a material, considering it to form part of our physical experience of space.

His works explore ideas of minimalism, or what he calls the essence of form and space, physicality and entropy. Crichton's work is often site-specific and dialogues with the social and historical context of the location.

Crichton describes his 2016 installation 'Echo Chamber', as an anti-monument. It references the civic sculptures located around Belfast City Town Hall. These 'echos' of past grandeur, today sit silent and powerless, their significance lost in the tumult of everyday life. An audio recording taken on site is projected through a guitar amplifier on a steel plinth. This simulacrum of traditional sculpture subverts social codes, combining high and low art forms. The fragility of the fine steel plinth contradicts notions of permanence and reminds us of the timelessness of monuments.

Born in Dumfries, 1984

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Lives and works
in Belfast

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Portrait © Rebekah McCabe



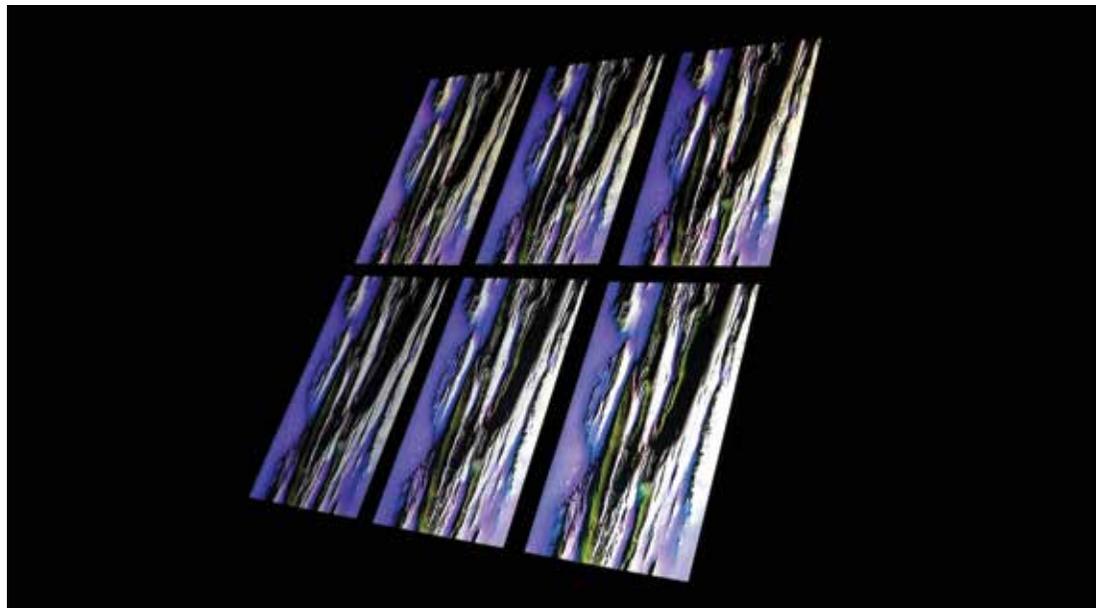
Henry Driver obtained a first-class BA then went on to get an MA in Fine Art from Norwich University of the Arts in 2016. Driver is a digital and visual artist whose work explores the ethical consequences of rapidly changing technology on our lives. His work utilises a variety of medium, including games design, CGI, VR, AI, projection, film, sound and sculpture.

In 'Visions', 2017, Driver explores computer vision, a technology which will soon transform our daily lives through the advent of driverless cars. However, images containing noise or minuscule patterns can trick machines into perceiving reality incorrectly. 'Visions' explores the visual misinterpretations generated by computers perceiving and simulating the world. These hallucinogenic images provide glimpses into what the computer 'sees', leading us to question the fundamental differences of perception between human and computer.

Driver uses video-game aesthetics and technology to explore our current and past relationship with war and conflict. In 'Lost Letters from a Lost Generation', 2018, the viewer is taken on a journey through an environment similar to many shoot-em-up games. However, here we are confronted with the uncensored words of a WW1 soldier (Driver's relative), written to his mother after going over the front. The pathos and tragedy of the reality of war jars heavily with the 'amusement' format of the video game and recalls the detached video technology used in today's military conflicts.



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HENRY DRIVER



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- 1 Installation view, Solo show, CONFLICT, DYAD Residencies, Dove Street Studios, Norwich, 2018
- 2 Visions, A Latent Reality, Barbican, London, 2017
- 3 Videocube, Phantom, Firstsite, Colchester, 2015. © Benjamin Beauchamp
- 4 Second Skin, MA Show, Norwich University of the Arts, Norwich, 2016. © Benjamin Beauchamp
- 5 Lost Letters From A Lost Generation, CONFLICT, DYAD Residencies, Dove Street Studios, Norwich, 2018

Could you name a key moment in your career as an artist?

Collusion, who work at the intersection of art, technology and human interaction have been incredibly supportive of my practise. I have worked with them on a number of residencies and R&D funded projects. I believe their support, as well as, the six month alt.barbican residency have been key to my practise.

Where do you get your inspiration?

I create artworks to communicate and raise awareness for issues and questions that our societies face. Technology is particularly prominent, as I feel it is progressing at such a rapid rate, that the comprehension and ethics are severely lagging.

Which artist has had the most impact on your work?

Early on, I was incredibly lucky to be taught by Michael Carlo, whose work has been collected by the TATE. Although we work in different mediums, what I learnt from him and the thought processes, still resonate strongly throughout my work today.

Born in Bury
St Edmunds, 1993

•
Lives and works
in Norwich

•
Portrait © Benjamin
Beauchamp

CHRISTOPHER JAMES BURNS



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- 1 Benediction (Detail), Found Object, 2018. © Conn Patrick McKermott
- 2 Limboland (Detail), Found Objects, 2018. © Conn Patrick McKermott
- 3 Revelation Act, Found Object With Gouache, 2011. © Rory Moore
- 4 Presently, Exhibition Millenium Court Arts Centre Portadown. © Andrew Rankin
- 5 Lurid Appeal, Exhibition Platform Arts Belfast. © Courtesy of the artist



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Christopher James Burns holds a BA Hons in Fine and Applied Art from the University of Ulster. He works principally in the medium of sculpture and installation, but also explores the possibilities offered by drawing, video and photography. Burns explores the physical and cultural significance of objects by creating subtle compositions and juxtapositions. He often employs found objects and images that, when combined, appear to generate an entirely new life of their own.

Pieces are often placed directly on the floor, subverting their status as an art work. The sometimes 'unfinished' appearance in the works provokes a feeling of ambiguity in the viewer, who may question what they are seeing. This is what the artist calls

When did you know you wanted to become an artist?

When I was around 6 years old, a visiting school inspector asked my teacher could they take a painting I had created from the classroom wall for their own office. Their interest in something I had made sparked something within me.

Which artist has had the most impact on your work?

The sculptures of Cy Twombly and Richard Tuttle are works I have throughout my life returned to and re-engaged with. They have an energy and resonance beyond their forms that fascinate me.

Where do you get your inspiration?

The works are a reflection of my life, I make sense of the world around me through making. Whether they explore philosophical or political considerations, they are rooted for me in the lived experience of love, longing and loss.

the 'liminal' state, which is defined by existing or belonging to two different states simultaneously. The past seems to cohabit with the present, notably in works where vintage photos or worn objects cohabit.

The wall-based sculptures, such as 'Revelation Act', 2011, seem to play on the codes of abstract art with collaged object-compositions often incorporating gouache paint work. Ritual is also an important theme in Burns' practise. Works such as 'Benediction', 2018, carry quasi-religious connotations through the suggestive title and the altar-like aspect of the the composition.

Born in
Belfast, 1988
•
Lives and works
in Belfast
•
Portrait © Conn Patrick
McKermott

JOY LABINJO



Joy Labinjo graduated in 2017 from Newcastle University with a BA in Fine Art. Drawing on personal experiences, Labinjo explores the complex relationship between identity, race and culture. Born in the UK, Labinjo grew up immersed in British-Nigerian cultural influences. Through the medium of large scale figurative painting, she explores notions of dual heritage, multiple identities and the feeling of belonging to a 'whole'.

Labinjo uses found images and family photos as the primary source for her work. She explores intimate scenes of daily life through the years; family gatherings, significant occasions. Her works are tinged with joy, nostalgia and a strong sense of community.

Labinjo builds her compositions from collaged images, creating a new, alternative reality. She boldly flattens the compositions, often reducing the setting to formal elements or blocks of colour. There is a delicate balance between abstraction and figuration, while the vibrant palette and patterns recall the Ankara prints so loved in many parts of African.

Labinjo's compositions are characterised by a certain anonymity. We are never sure where the figures are located in time and place, even their faces seem fleeting. In this fluidity, the artist invites us to consider our own origins and how we fit into the 'whole'.



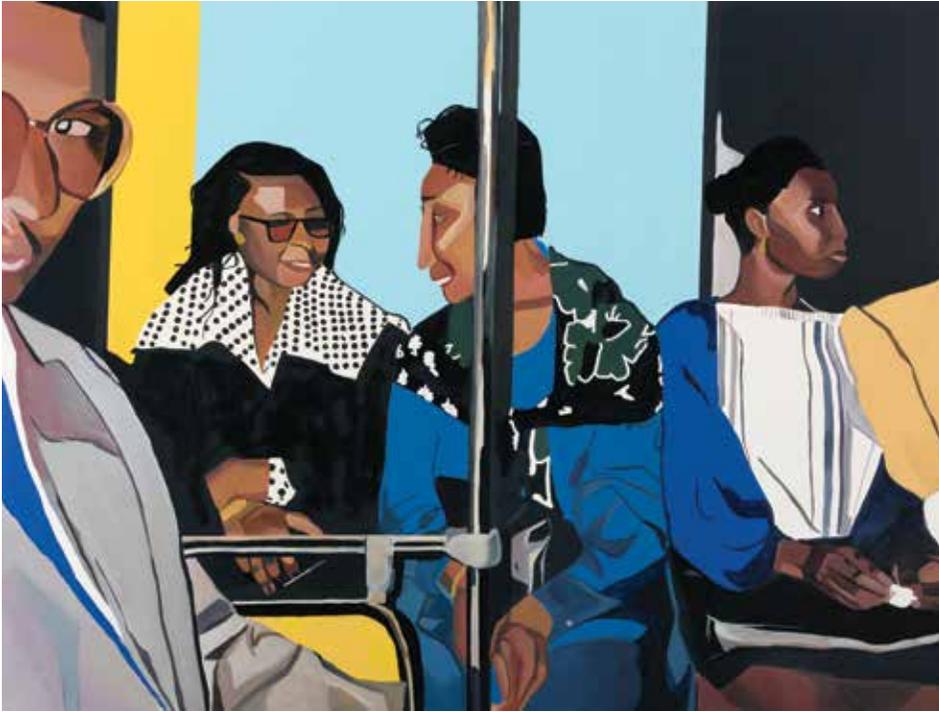
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- 1 Untitled, Oil and household paint on canvas, 2018
- 2 Installation view of Untitled (2017) in Woon Foundation Prize, Northumbria University, 2017
- 3 Installation view of Cousins (2017), The Everyday Political, Cafe Gallery Projects, London 2018
- 4 Untitled, Oil, acrylic and household paint on canvas, 2017
- 5 Untitled, Oil and household paint on canvas, 2018

Could you name a key moment in your career as an artist?

My final year of university. When I began to believe in myself and take my practice more seriously I was surprised with what happened. That's when all the pieces clicked together. Three and a half years of searching before the knowledge, skill and passion came together.

Which artist has had the most impact on your work?

Njideka Akunyili Crosby. She makes the everyday mundane look really beautiful. I think her works are truly amazing and so skillful. Looking at her works alongside a few other artists gave me the confirmation that I needed that it was ok to work from personal archives.

Where do you get your inspiration?

My inspiration initially comes from family photographs, however I tend to use the photographs mainly for the composition of the figures and will create a 'new' image by fusing photographs together, using found imagery and playing with colour.

Born in
Dagenham, 1994
•
Lives and works
in London



Freya Dooley obtained a first class BA Hons in Fine Art from the Cardiff School of Art and Design in 2011, and in 2017 was a participant in The Syllabus, an alternative learning programme jointly delivered by seven UK arts organisations. She works with text, moving image, sound, installation and performance. The voice and words play an integral role in Dooley's artistic practise. They often take the form of monologues or layered sound works accompanied by film or performance. Her work employs intimate thoughts, literature and pop culture references to attempt to articulate anxious or unstable narratives.

In 'Speakable Things', 2018, the artist juxtaposes fragmented imagery with a spoken narrative and soundtrack elaborating the well-known story of the mythological nymph Echo. The work connects contemporary public figures such as Britney Spears with classical archetypes who have literally or figuratively lost their voices. 'Speakable Things' offers a complex meditation on the voice as conduit for the interior/exterior, body/mind, personal/public. Literary texts are interspersed with images of lip-syncs and wild landscapes, and explores the representation of women as figures of ruin in popular culture.

In 'Being Sharon', 2018, a collaborative project with Cinzia Mutigli, they explore the hidden social codes and flattened politics of soap operas through spoken performance and film. The work is an ongoing exploration of soap operas as a means to create an alternate fictional spectacle of the mundanity of everyday life.

Could you name a key moment in your career as an artist?

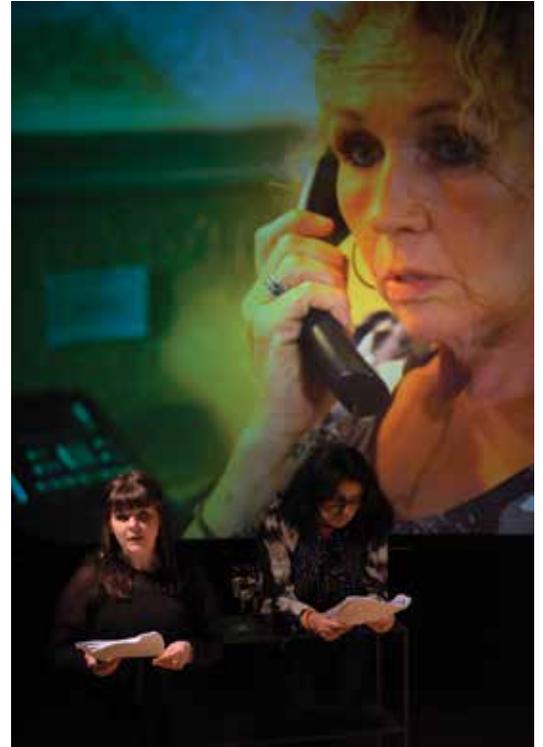
I'm at an exciting point right now. I'm currently working towards two solo exhibitions in March 2019 at Eastside Projects in Birmingham and Chapter Gallery in Cardiff, supported by the Arts Council of Wales. Both galleries have been incredibly supportive to my career and these projects represent an important turning point for my work.

Which artist has had the most impact on your work?

Alongside my solo work, I share a collaborative practice with artist Cinzia Mutigli. Our experimental processes in writing and performance – and our friendship – has been integral to the way my work has developed over the last five years.

Where do you get your inspiration?

I get most of my inspiration from literature and music. My current work explores the physical and psychological effect of music on the body and I'm interested in how both sound and writing exist beyond the exhibition space. Anne Carson, Bjork and Meredith Monk have been particular influences recently.



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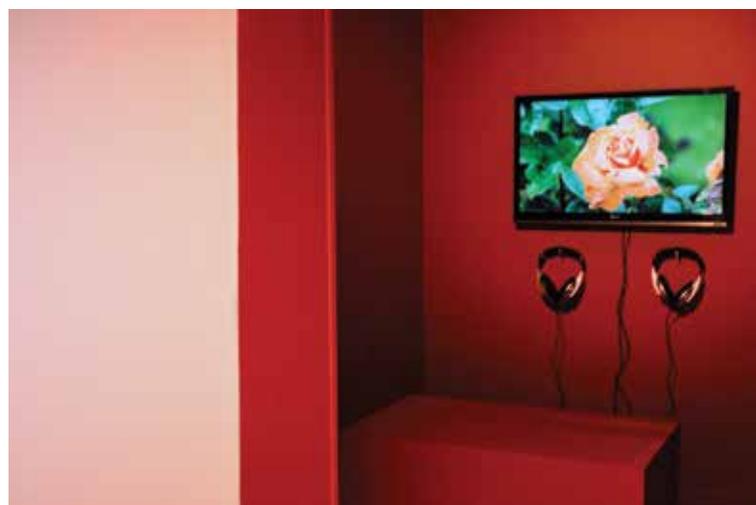
Born in
Gloucestershire, 1989
•
Lives and works
in Cardiff
•
Portrait © Rob Battersby

FREYA DOOLEY



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- 1 Being Sharon (with Cinzia Mutigli), performance, 2018, at Experimentica 18, Chapter, Cardiff. © Warren Orchard
- 2 Just the kind of junk I like, Performance, 2017, Northern Charter, Newcastle. © Courtesy of the artist
- 3 Speakable Things (still), single channel digital film with sound (15 mins), 2018, Oriel Davies. © Courtesy of the artist
- 4 Rhythms and Disturbances, 2016, installation at g39, Cardiff. © Anthony Shapland
- 5 Speakable Things (still), single channel digital film with sound (15 mins), 2018. © Courtesy the artist



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FRANCE-LISE MCGURN



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- 1 Bunny, gesso, marker and spray on canvas, 2017
- 2 Lead Magnolias, oil, acrylic, marker and spray on canvas, 2018. © Max Slaven
- 3 Your mother's mother, oil and acrylic on canvas, 2018. © Max Slaven
- 4 Installation view, 0141, Frutta Gallery, Glasgow. © Frutta gallery and Max Slaven
- 5 Installation view, Extensa Suite, acrylic and household paint on wall. © Ruth Clark



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When did you know you wanted to become an artist?

Pretty early on, like a lot of artists it started when I was little. I knew drawing and making stuff was what I wanted to do. It wasn't till later I realised that if you like doing those things then you might want to be an artist.

Which artist has had the most impact on your work?

I don't think there is one single artist. I even find it hard to think of several overall. I go through phases and often it is a particular work that sticks with me rather than the whole deal. At the moment I'm really into Rose O'Neill, Picabia, the perspectives of Felice Casorati, Semiha Berksoy, Sarah Lucas and Billy Monk.

Where do you get your inspiration?

Sometimes the inspiration is just a rhythmic thing. I think that's why I make a lot of comparisons between my work and dancing, not as a choreographed art form but more as a cultural phenomenon. The materials I collect are often the starting point, a way for me to rifle through content until something chimes.



France-Lise McGurn holds a BA from Jordanstone College of Art and an MA from the Royal College of Art, London. She works principally in painting and drawing, with a keen interest in mural art that forms a significant part of her practise. McGurn references a personal archive of imagery collected from diverse sources such as advertising, music and television. Her work is often site-specific and envelops the entirety of the space, comprising the walls, ceiling, floor and surface of the canvas as a unified whole.

In 'Extensa Suite', 2018, a wall painting which spills onto the shutters, windows, doors and ceiling, McGurn occupies the entirety of the Study Room at Hospitalfield House in Arbroath, Scotland. There is no central focal point in her wall paintings. This absence of centrality creates a carefully orchestrated balance of energy throughout the composition. Referencing her experience of the club scene in Glasgow and Berlin, McGurn's work recalls ideas of euphoria, abandon and displaced subjectivity.

Although much is made of McGurn's skilled-line painting that recalls the mastery of Matisse, she also boldly uses wide brush strokes and patches of colour throughout her compositions. Thick layers of white paint create depth and texture on the canvases, while swatches of watery colour transform walls with the candor and fluidity of a monumental sketchbook.

Born in Glasgow, 1983
 •
 Lives and works
 in Glasgow
 •
 Portrait © Kimberley O'Neil



Evan Ifekoya holds a BA Hons in New Media from Winchester School of Art and an MA in Contemporary Art Practice from the Royal College of Art, London. Their work is influenced by music, notably by music videos and the nightclub scene. Through performance, installation, video and sound, Ifekoya explores notions of gender, queer, eroticism and identity. The spoken word is also a fundamental element in their work. They refer to a rich and diverse archive of literary experience, often blurring lines between the past and future, by weaving in futuristic narrative through science fiction.

Ifekoya presents a complex plural artistic identity, using polyvocality in audio narratives, collaborative production and multi-person performance pieces. Indeed the artist refers to themselves with a gender nonspecific plural pronoun, creating a collective personal identity and questioning subjectivity.

In 'The Gender Song', Ifekoya weaves a multitude of influences including the aesthetics of dance and hip-hop videos from the late 1980s, homemade beats and a nursery rhyme style verbal treatise to confidently unpack the myths of gendered expectations. The artist portrays themselves dancing in both male and female conventions, while the chorus repeats "Female, He-male, She-male don't matter". While 'Ritual Without Belief' is a large scale installation and sound work extending over 6 hours. The dark blue ocean and helium balloons represent the ever-changing and cyclical nature of our subjective experience.

When did you know you wanted to become an artist?

As a child, whilst I lacked concentration in most subjects (but not capability) at school, art has always managed to capture my attention. When the words I needed to express myself were not available to me, art has always provided an outlet.

Which artist has had the most impact on your work?

Lubaina Himid's simultaneously playful and political painting, her writing and her commitment to making space for other artists has been a great source of inspiration for me. Being in dialogue with her and her work over the last ten years has contributed greatly to my development.

Where do you get your inspiration?

There's a big place in my heart for techno music. My love of techno extends beyond the dance floor. It plays a role in my domestic life. The space that it opens up, by speculating and pushing technology in new directions allows me to vision new worlds.



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Born in Iperu, 1988
•
Lives and works
in London

EVAN IFEKOYA

- 1 No 1: Start From a Place of Abundance, 2018. © Bernice Mulenga
- 2 Okun song, Video still, 2016
- 3 Whitney and I, Performance, May 2016, Revolve Festival, Upsalla Sweden. © Gustav Broms
- 4 The Gender Song, Video still, 2014
- 5 Installation view, Ritual Without Belief, 2018, Commissioned by Gasworks. © Andy Keate



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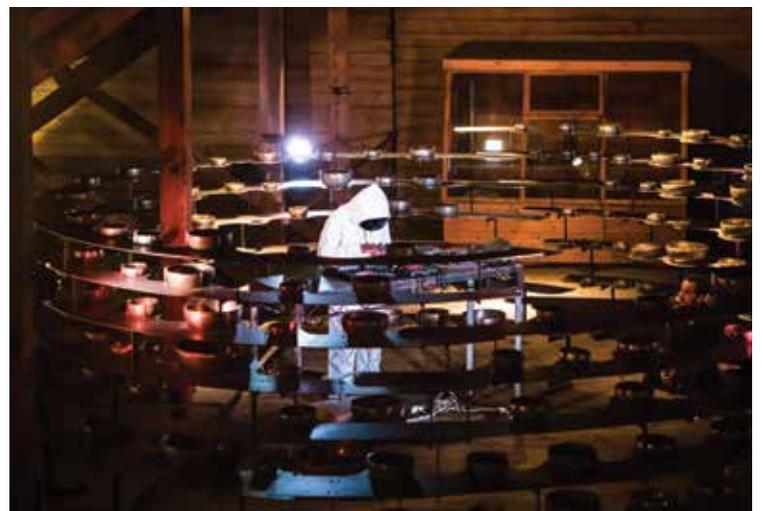
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LARRY ACHIAMPONG



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- 1 Relic 1, 4K video, installation view, King's College London Chapel, 2017. Commissioned by PS/Y. © Sue Parkhill. Courtesy of the artist and Copperfield, London
- 2 Longplayer Legacies: Larry Achiampong, performance, Lighthouse at Buoy Wharf, 2018. © Debbie Bragg. Courtesy of the artist and Copperfield, London
- 3 PAN AFRICAN FLAG FOR THE RELIC TRAVELLERS' ALLIANCE (ASCENSION), installation view, Somerset House, 2017. Commissioned by Somerset House. © Courtesy of the artist and Copperfield, London
- 4 Glyth Series 2, #3, Digital montage on c-type print, 2018. © Courtesy of the artist and Copperfield, London
- 5 Relic 2, 4K video still, 2018. © Courtesy of the artist and Copperfield, London



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When did you know you wanted to become an artist?

Probably since the age of 6. I started out copying my brother; doing drawings of anything I could find, I got addicted to that (and other forms of making) along the way. This was reaffirmed at 16 when teachers at secondary school pushed me and told me I had an 'A' in Art.

Could you name a key moment in your career as an artist?

The flag commission at Somerset House in 2017 was very special to me. Knowing millions of people would walk past 'THE PAN AFRICAN FLAG FOR THE RELIC TRAVELLERS' ALLIANCE it was important that I create an icon, a beacon of hope at a time where Nationalism has heightened.

Which artist has had the most impact on your work?

Adrian Piper without a shadow of a doubt. Piper was the first living artist I'd come across at the age of 16; I saw the piece 'Self Portrait Exaggerating My Negroid Features' and became engrossed with his incredibly multifaceted practice ever since. Also, Yinka Shonibare MBE has not only been a huge inspiration, but an important mentor to the development of my career over the last 10 years.



Larry Achiampong holds a BA in Mixed Media Art from the University of Westminster and an MA in Sculpture from Slade School of Art. His work explores notions of post-colonialism and cultural memory through sound, video, installation, performance and archival materials. He recently launched the first phase of 'Relic Traveller', an ambitious multidisciplinary Afrofuturist project and speculative work that unravels clue-like testimonies of the past (and future) to inform the potential of a prosperous Pan-African continent independent from the global west.

One of four flags designed for the 'PAN AFRICAN FLAG FOR THE RELIC TRAVELLERS' ALLIANCE', '(ASCENSION)' represents the 54 countries of Africa as stars with green, black and red reflecting the land, its people and the struggles they have endured. These colours are set against gold to celebrate a new dawn and prosperity. In a post-Brexit Britain and an increasingly anti-migrant geo-political context, the significance of a unifying emblem – which relates to nation and identity – is a poignant statement.

The Glyth series is a highly personal body of work, in which the artist uses images from his own family album. Their faces are replaced by black discs, rendering them anonymous and bereft of individuality. The red lips refer to racist stereotypes which have long existed in British society and references the (mis)representation of blackness in popular culture.

Born in London, 1984
 •
 Lives and works in London
 •
 Portrait © Roger Sinek
 Courtesy of the artist and Copperfield, London

LINDSEY MENDICK



Lindsey Mendick holds a BA from Sheffield Hallam University and an MA from the Royal College of Art. Her work combines a formal interest in sculpture and arts and craft, with an intensely saturated aesthetic relating to the extravagances of 90s culture. Her work often takes the form of theatre-like installations, rich in storytelling and nostalgia. Mendick often uses image and sound in her work with reference to personal memories from the past.

Ceramic is an important medium, allowing the artist to explore the autobiographical nature of her content. In 'I'll always love you, but I don't always like you' the artist worked with her family to recreate the knick-knacks that have sat in their family home for years. In 'Prozac is always the best medicine' she explores the idea



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of cross-stitched proverbs, but subverts the content to more bleak, contemporary subject matter. The works themselves, glossily glazed ceramics, recall the imagery of modern artists such as Matisse or Van Gogh.

Her work references interior design, fashion and domesticity. She happily blurs the line between high and low art, ennobling everyday objects and kitsch culture. Her eclectic approach is one made with great attention to artisanal technique, such as metalwork, sewing, banner painting and furniture making. She invites the viewer to reconsider cultural hierarchy, while exploring a period of the recent past that appears almost indigestible.



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Born in London, 1987

•
Lives and works
in London

•
Portrait © Clare Hoddinott



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Could you name a key moment in your career as an artist?

I think being awarded the Alexandra Rinehardt Memorial Award in 2017 to create The Turnpike Pottery; a large scale pottery installation with children within the care system.

Which artist has had the most impact on your work?

Although I feel an affinity to the collaborative freedom of the Bloomsbury Group and the ebullient colour palettes of Matisse and Hockney; the artists that probably has inspired me the most in terms of scale and ambition are Pierre Hughe and Pipilotti Rist.

Where do you get your inspiration?

My work is deeply emotive, with entities being forged from my personal narrative, most prominently stories based around my family and the abject. I often combine film and sound within my sculptures, extrapolating imagery and audio that recounts the memories that have shaped me in a comedic and bittersweet fashion. My sculpture takes the form of theatrical, set like structures; stages for storytelling and platforms for nostalgic imagery. I highlight seemingly frivolous moments from within my personal history in the hope to create cathartic and installations.

- 1 Prozac is Always the Best Medicine, 2018. © Harry Meadley
- 2 Clever Girl, 2017. © Oskar Proctor
- 3 You're Really Spoiling Us, 2017. © Oskar Proctor
- 4 The Spectre at the Feast, 2018
- 5 The Turnpike Pottery, The Turnpike, Leigh, 2018

HELOUISE O'REILLY



1



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- 1 The Mask, 12 minutes 31 seconds, 2017. © Courtesy of the artist
- 2 Installation view of Sweatn', Solo show, 2018, comprising of large scale video projection, colour, 8 minutes 1 second, series of five framed bingo cards, three TV monitors, two MP3 players with audio recording, at Catalyst Arts, Belfast. © Courtesy of the artist
- 3 Presence of Absence, Video, colour, 10 minutes 51 seconds, 2015. © Courtesy of the artist
- 4 Installation view, Aunt Belle's Door, Solo show, 2017, comprising of a video (colour 1 minute 27 seconds) and wall drawing, at PS2 Gallery, Belfast. © Courtesy of the artist
- 5 Ballymun, Video, colour, 1 minute 16 seconds, 2015. © Courtesy of the artist



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Heloise O'Reilly is an Irish visual artist, born and based in Belfast. Upon completion of her Masters in Fine Art at the University of Ulster, she received the Catalyst Arts/Fenton Arts Trust Graduate Award.

O'Reilly works in a range of media including video, photography and object-making which often come together to create installations. Depending on the concept being explored, the materials used may vary. However, her most important material is time. The relationships O'Reilly builds within her practice are sensitively based on trust and respect, without which her work would not be possible.

From a young age, O'Reilly has been a gatherer of stories. This role has formed the basis of her art practice which explores themes of identity. O'Reilly immerses

Could you name a key moment in your career as an artist?

Receiving sponsorship from a benefactor for my Masters in Fine Art when I was at the point of dropping out because I couldn't pay the fees. I am extremely lucky and will always appreciate the impact that has had on my art career.

Where do you get your inspiration?

My grandfather. He was a great storyteller, an art in itself, and in essence that is where my art practice has evolved from, as a listener and a gatherer of stories.

Which artist has had the most impact on your work?

I get a lot of inspiration from the people I cross paths with and the time I spend with them. The subjects of my work tend to naturally present themselves, I don't go in search of them. Life experience provides a lot of inspiration!

herself in other worlds spending intensive periods of time with people in their own environment, listening and observing. She is often attracted to worlds that are hidden or more private in nature.

The video work, 'The Mask', 2017, follows a Russian female clown and her young daughter in various social and private contexts. Intermittent scenes of Moscow reference cultural, social and historical aspects of the city and its increasing Western influences, providing the opportunity to explore the multi-layered identity of place. 'The Mask' is a contemplative exploration of human identity, using the figure of the clown to discuss alter egos and the notion of the mask.

Born in Belfast, 1984
 •
 Lives and works
 in Belfast



Joel Weaver graduated in Fine Art from Northumbria University in Newcastle. His practice focuses on detailed graphite drawings that are executed on only a few square inches of paper. Their scale invites the viewer to observe closely in order to reflect on the intrinsically unusual and mysterious, sometimes absurd narrative that is depicted.

The artist often references vintage photography and film stills for the basis of the drawings. By isolating and emulating specific elements of an image, they lose their original significance and take on new meaning – or rather a strange absence of meaning. Weaver manages to recreate an almost photorealistic precision in his work, which he then subverts ever so slightly to achieve an atmospheric and dreamlike quality.

There is a sense of familiarity in Weaver's work that permeates a feeling of 'déjà vu' within the viewer. The anonymous scenes appear intemporal, at odds with the brash, attention-seeking, noisy world we live in today.

Could you name a key moment in your career as an artist?

There has not been a single key moment, rather a succession of smaller instances which perpetuate my desire to create work. For example, the connection I sense when people see my work.

Which artist has had the most impact on your work?

There are too many! I am absorbed by the choreography of photographer Gregory Crewdson, intrigued by the narratives of painter Mark Tansey. I have a curious affinity with the short stories of Raymond Carver and I'm magnetised by the poetic nature of the works by WG Sebald.

Where do you get your inspiration?

Though not a constant, inspiration can operate on a subconscious level. I enjoy collecting discarded, vernacular photography and selecting stills from moving imagery. I identify elements within each photo I find intriguing; something that jumps out from within an image, a detail that attracts me.



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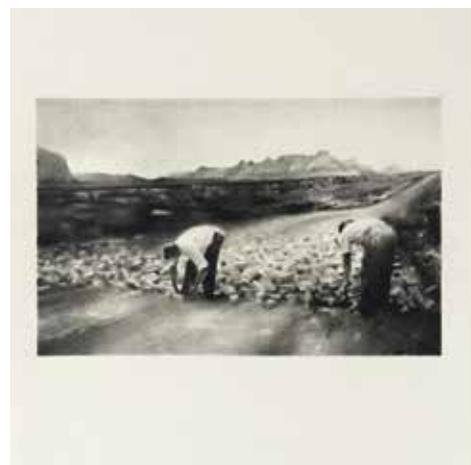
Born in
Harrogate, 1983
•
Lives and works in
Saddleworth
•
Portrait © The Monkey
Puzzle Tree

JOEL WEAVER



4

- 1 Daddy's Overdraft, graphite on paper, 2016
- 2 Flint, Monadnock, graphite on paper, 2017
- 3 Rukenfigur, graphite on paper, 2013
- 4 Impossible Silence, graphite on paper, 2017
- 5 Generation Loss, graphite on paper, 2015



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GEORGIA LUCAS-GOING



Georgia Lucas-Going holds a BA Hons in Fine Art from Leeds College of Art, an MFA from UCL Slade School of Art and in 2019 will attend the Rijksakademie, Amsterdam. She works in a wide range of medium including installation, photography, performance and video. Lucas-Going's work explores stereotypes, class, and the subtle absurdity of daily life. She works on the ongoing theme of 'SELF TAUGHT SURVIVAL TECHNIQUES'.

Lucas-Going performances pieces are highly physical. They often explore emotions and how we connect to one another. In 'FEELINGS, FEELINGS', 2016, Lucas-Going lies on the floor during a live performance as four people come and lie directly on top of her. The piece explores the weight of relationships, the connection that links friends and family and the limits of communication between individuals.

Her work explores the boundaries between art institutions and real life. For the Deptford X 2018 Festival, Lucas-Going placed her video 'HOME IS WHERE THE WORK STARTS' at the back of a charity shop for the elderly. In this way, she brought accessibility to her work, taking it out of the confines of the art world and into everyday life. This is all the more fitting, given the personal nature of the film which explores three generations in three years of lost loves in the artist's family.



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- 1 FEELING FEELINGS, Performance, 5 bodies, 2016. © Katarzyna Perlak
- 2 I'VE GIVEN YOU EVERYTHING UP UNTIL NOW, Installation and performance with my mother, 2017. © Katarzyna Perlak
- 3 I'M OKAY, Durational performance, home made flag, running trainers, 2017
- 4 DAD, Durational performance, His last chair, 2017. © Leeds Art University
- 5 HOME IS WHERE THE WORK STARTS, Video still, 27mins 33 seconds, Grandmother, Mother, child



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Where do you get your inspiration?

For the past 4 years I have gathered my inspiration from those closest to me. I have been a carer for family members and as a way of keeping my practice going I have filmed those who I have spent the most time with, as a way of archiving and survival. Otherwise my inspirations are my hometown Luton, humour, anthropology, semantics, 'Non Artists', power dynamics amongst many other things not found in galleries.

Could you name a key moment in your career as an artist?

Getting into the Rijksakademie has been a goal of mine ever since I started studying Art and now I am attending the residency in January 2019. This is one of the key moments I've been working towards since I started.

Born in Luton, 1988
•
Lives and works
in London
•
Portrait © Katarzyna Perlak

LISA DENYER



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- 1 Installation view, Solo show at Volume Gallery Berlin, 2018
- 2 Podest II, Acrylic, collage, filler and tile on panel, 2018
- 3 Installation view, Solo show at Volume Gallery Berlin, 2018
- 4 Leaves, Acrylic, emulsion and collage on plywood, 2017
- 5 Grove III, Acrylic, collage, filler and chalkboard paint on panel, 2018



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Lisa Denyer obtained her BA Hons from the University of Coventry in 2009. Her work explores the boundaries and physicality of painting as a medium in the context of our image-overloaded society. Denyer breaks down the traditional painting processes into patchwork layers comprised of diverse materials. In order to support this technique, she uses panels instead of canvas.

In certain works Denyer uses very thick wood panels in order to give a physical depth to the painting, blurring the line between painting and sculpture. Indeed one can speak of object-paintings in the context of her work.

For her solo show at Volume Gallery, Berlin, Denyer presents her object-paintings on plinths or shelves, propped up like books by modelled clay bases which are incorporated into the painted composition. These object-paintings recall today's iPads or iPhones, hinting at riotously technicoloured screens.

Born in
London, 1984
•
Lives and works
in Berlin

Could you name a key moment in your career as an artist?

After my degree I moved to Manchester and quickly became involved with the art scene there. I curated a group exhibition titled Society of Island Universes in the bare shell of an industrial unit. The conversations I had with the other artists, and the way the work responded to the raw space completely changed my idea of what painting could be.

Which artist has had the most impact on your work?

I saw an exhibition of paintings by Mali Morris at Mostyn Gallery in Wales, and somehow it came at just the right time for me. Her bold use of colour and her processes give the work such vibrancy and narrative. I try to incorporate the same kind energy into my own paintings.

Where do you get your inspiration?

Each time I've moved to a new city my work has changed dramatically. For the past two years in Berlin, my practice has become much more experimental and I'm thoroughly enjoying working with and responding to different materials. A lot of things I see on a daily basis seep into the work, elements of architectural design, branding, and fashion for example.

The modernist influence is clear in Denyer's exploration of form and colour. However the materials she employs, such as filler, sandpaper, emulsion or tiles, are far from academic. The clean lines of modernism are also subverted by thick, loose brushstrokes and paint that willfully runs over the sides of the panels. Texture is also very important in Denyer's work and is explored through the inherent nature of the materials, but also her crafting of paint itself.

NOMINATORS

HUGH MULHOLLAND
HANNAH FIRTH
KATRINA M. BROWN
MELANIE KEEN
SUNNY CHEUNG



HUGH MULHOLLAND

Senior Curator MAC, Belfast

Hugh Mulholland is Senior Curator at the MAC, Belfast. He was previously Director of the Third Space Gallery, Belfast, (2006-2012) the Ormeau Baths Gallery, Belfast, (1997-2006) and was founding Director of the Context Gallery (now CCA), Derry, from 1992 to 1997. Hugh has also worked as an independent curator and was Commissioner of Northern Ireland's first presentation at the Venice Biennale in 2005 with a group exhibition titled *The Nature of Things*. He then curated the following exhibition for Northern Ireland in 2007 with a solo show of work by Willie Doherty. He was curator of the Kilkenny Arts Festival in 2006 and 2007, as well as exhibitions in Berlin, Istanbul and Italy.

Hugh has held the position of Senior Curator at the MAC since 2012 where he has presented exhibitions with artists such as Johanna Billing, Peter Doig, Stuart Brisley, Lothar Gotz, as well as numerous group exhibitions.



HANNAH FIRTH

Director of Programme Chapter Arts Centre, Cardiff

Hannah Firth is Director of Programme and Deputy Director at Chapter Arts Centre, an internationally focused multi-artform venue in Cardiff. Hannah leads on the vision for the artistic programme across the arts centre with specific curatorial responsibility for the visual and live arts programmes. In 2017 Hannah curated the Welsh Pavilion for the second time at the Venice Biennial, presenting the critically acclaimed exhibition *James Richards: Music for the gift*. In 2018 Hannah was a Judge for the inaugural International Possehl Art Prize and a selector for the WOON Foundation Painting and Sculpture Art Prize. She is on the steering committee for Cardiff Contemporary, the biennial festival of visual arts in Cardiff and is on the Board of Directors for Heart of Glass, an agency for collaborative and social arts practice based in St Helens, Merseyside.

Prior to working at Chapter, Hannah was Curator and Acting Director at Stills in Edinburgh and Managing Editor for A-N Magazine.



KATRINA M. BROWN

Director The Common Guild, Glasgow

Katrina M. Brown is founding Director of The Common Guild, a non-profit organisation created in Glasgow in 2006. The Common Guild curated the 'Scotland + Venice' exhibition at the Venice Biennial in 2013. Prior to this, Katrina was Director of the Glasgow International Festival of Visual Art in 2010 and 2012. She was Associate Curator for *GENERATION: 25 Years of Contemporary Art in Scotland*, a major nationwide project in 2014. In 2011 Katrina was awarded an Honorary Doctorate by the University of Glasgow in recognition of her contribution to the arts in Scotland.

Katrina has served on numerous boards and committees, including the jury of the 2011 Turner Prize; the British Council Collection Advisory Committee (2013-2016); the Board of Governors of The Glasgow School of Art (2004-2009) and the Arts Council Collection (2007-09). From 1997 to 2007, she was Curator and Deputy Director of Dundee Contemporary Arts.

Previous experience includes, Exhibitions Curator at Tate Liverpool, Exhibitions Organiser at Tramway (1993-95) and member of the committee at Transmission Gallery (1992-94) in Glasgow.



MELANIE KEEN

Director Iniva, London

Melanie Keen is Director of the Institute of International Visual Arts, an evolving, radical visual arts organisation dedicated to developing an artistic programme that reflects on the social and political impact of globalisation. With the Stuart Hall Library as critical and creative hub, Iniva collaborates with a range of cultural producers to challenge conventional notions of diversity and difference. Iniva works predominantly with British-born and British-based visual artists of African and Asian descent, supporting them at different stages in their careers.

Prior to joining Iniva, Melanie was a senior manager at Arts Council England. She has participated in international conferences including the *March Meeting 2016*, Sharjah, *Curating the International Diaspora*, Asia Culture Centre and ICF, South Korea. Melanie acts as Independent Advisor to the Government Art Collection, sits on the British Council's Visual Arts Advisory Group and in 2018 participated in the Mayor of London's Suffrage Commission Group. She is also part of the Leonardo Group for Science Gallery, London.



SUNNY CHEUNG

Curator Liverpool Biennial, Liverpool

Sunny Cheung is a curator based in Liverpool. He holds an MA in Curating Contemporary Art from the Royal College of Art in London and a BA (Hons) Fine Art from Northumbria University, Newcastle. Prior to his current role at the Liverpool Biennial he was based at the Victoria and Albert Museum working on the development of the V&A at Design Society Shekou partnership.

From 2010 to 2013, Sunny was a Curatorial Fellow and Assistant Curator at the Barbican Centre in London where he worked on a number of high profile exhibitions including *Random International: Rain Room*, *Song Dong: Waste Not* and touring shows such as *Digital Revolution*.

Sunny is particularly interested in researching the history and development of digital art as well as increasing diversity and opportunities for young artists. He was Project Curator for alt.Barbican a pioneering accelerator program for emerging digital artists which ran in 2017 as well as Co-Curator of Interfaces Monthly, a monthly talks programme for digital artists and designers that took place across multiple venues in East London.



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