Young Masters
It is a great honour to be a judge for the Young Masters award show. I look forward to seeing how a new generation of artists view and reinterpret the Old Masters, the possibilities are endless; which will make for an incredible show.

Tom Hunter
Artist
Artists have always built on and challenged their Masters, from Titian to Manet, from Picasso to Bacon, from Lucien Freud to Damien Hirst. As curators, we have found it exciting to witness and encourage a renewed movement amongst young artists who look through the centuries in order to create original work. The deliberate and sophisticated manner in which they refer to Old Masters makes our sense of déjà-vu exciting. As curators, it is this sophistication, visual as well as theoretical, that we have sought.

The artists included in Young Masters refer to Old Masters both in their aesthetic approach and search for truth. Each artist, through a specific medium, shows an extraordinary dedication to his or her craftsmanship, from Gemma Anderson’s intricate etchings to Alice Evans’s carefully lit and staged photography. As well, their own conceptual content is as strong as the Old Masters to which they refer, such as the Goya-inspired political satire in David Roche’s Pillar of Cards or Héctor de Gregorio’s ‘personnages’, whose elaborate construction transforms his modern subjects into fantasy characters, building on the symbolism of classical portraiture.

We have attempted to gather talented artists whose seductive, innovative and stimulating work makes the viewer stand back and reflect. These Young Masters express both reverence and irreverence to their forbearers. Beyond their references to familiar images from museums, books and postcards, they probe our own understanding and love of art throughout centuries.
Cynthia Corbett and I met over a cigarette when temporary exhibitions made us neighbours in Cork Street. What a fortuitous meeting; it brought Sphinx Fine Art’s Old Master background and Cynthia’s brilliant zeitgeist idea of Young Masters together. The result is an instantly refreshing exhibition by a group of artists producing work that combines wit, skill and cleverness with more than a nod to the history of creativity. This exhibition stands at a crossroads. Behind us the road well travelled, paved with the dichotomy of craft versus ideas. To either side, well branded commercial merchandise art and the seemingly precipitous mountain path of old fashioned connoisseurship. The artists joined together here seem to be on the road going forward and with a clear and advised idea of where they, and we, have been before.

Maybe these artists are part of the winding up of that century long split where 'craft' became a snub for any art that needed knowledge, physical talent or skill to produce. The mantra repeated by some was that we needed to 'free the artistic mind from the shackles of skill'; a powerful slogan, but one that clogged up some the last century's freedom of expression. That ideology had all but killed off respect for experienced craftsmanship in art. If there is one sphere where ideology has no place, surely it is the open arena of art.

In this world where mega-galleries have arguably been elevated to the new cathedrals for spiritual and intellectual guidance, this trend has largely denied the millennia of ideas and history for those unaware the art world was engaged in quiet sectarian warfare. In the phoney battle between craft or ideas the losers have been the generations unaware of who started it, why or whether there was even any sense to it at all.

The art market has changed a lot in the last year. The headliners, the factory produced merchandise art, have been hit while works deemed to have integral quality beyond fashion have been sought out. This is why I am so pleased to be hosting an excerpt of the exhibition, Young Masters, at Sphinx Fine Art. There is a reflection here of a genuine sense of maturity and artistic self-confidence where the struggle to shout the loudest has been left behind for a dialogue with the history of art from yesterday to the earliest times, which is a revolution worth supporting. Long may it last.

Roy Bolton
Director, Sphinx Fine Art

At a time when everything has been done before and conceptual art reigns supreme, technique and aesthetic are often neglected in favour of novelty and the pursuit of meaning. The Young Masters exhibition takes a step back, with artists who openly acknowledge their debt to Old Masters. These Young Masters find inspiration in art history, which has been rejected, abhorred and nearly annihilated by previous generations. Far from any sort of neo-conservatism and beyond the ironic stance of postmodernism, Young Masters addresses the most relevant contemporary issues through a wide range of contemporary media. Through their quotations of Old Masters, the artists create a new visual lexicon and give us a glimpse of a vibrant current in today’s art scene.

Sixteen Young Masters present their work in two contrasting spaces. Hanging amongst the extensive collection of Old Master pictures housed at Sphinx Fine Art, the Young Masters toy with the imagery and skill of their well-regarded antecedents. Miles away, in the East End, The Old Truman Brewery hosts the other half of the exhibition in a large industrial space. Illustrating that the influence of Old Masters permeates through contemporary society, the history of The Old Truman Brewery building is closely linked to that of painting. Originally the Black Eagle Brewery, it quickly became one of the largest breweries in Britain thanks to the massive expansion efforts of Sir Benjamin Truman in the late eighteenth century. The knighted brewer furnished his homes with commissioned portraits (like the one pictured at left) by Thomas Gainsborough and George Romney.

Some of these Young Masters look to the style and technique of the Old Masters for inspiration. The etchings of Gemma Anderson promote modern structuralist ideals, mixed with a heritage of etching reminiscent of Dürer. Her works are introspective and complicated in their detailed usage of imagery. Implementing a similar style of intricate drawing, David Roche derives influence from Goya for his politically and psychologically moving drawings and installations. The four suits of the playing cards in Roche’s Pillar of Society classically represent the four institutions of the military, the clergy, the merchants and agriculture. Although representative of typically stable institutions, his tower of cards exposes the hidden chaos within society through the implied fragility of the construction of the artwork.
Appropriation of popular Old Master paintings is a device used by several of the Young Masters. Charlotte Bracq reimagines prints of the Bayeux Tapestry and brings its Norman soldiers to the unfamiliar territory of the American subculture. Her eye for detail is evident in her work, as she skillfully recreates the original scenes. A similar approach is taken by Chong and Miller, who use art history to explore and project their personal histories.

Chong presents the influence of Eastern art, combined with a South American accent, reflecting the various layers of her own cultural identity and her process of assimilation. Her works mirror the idealized ephemera often depicted in the work of the Old Masters. Chong and Miller, through art history, explore and project their personal histories.

The Young Masters reflect the continuing global impact of revered artworks of the past. By expanding beyond the social constructs of their forbearers, the Young Masters subtly reveal the nuances of modern life that are at times shocking, as well as breathtakingly inspiring. The exhibition Young Masters demonstrates that everything old is new again.

Essay by Megan Stillman. Edited by Caraline Douglas.

Kerry Jameson incorporates the tumultuous compositions of 16th to 18th century religious art into her sculptures. Jameson draws on the works of the past for inspiration and spirituality, creating entirely personal and original reinterpretations. Using subdued earth tones as well as unfinished clay, the artist brings a Rodin-esque aesthetic to her ceramic works, promoting a deep connection between the materials and the intrinsic meaning of her art.

Looking further back to a canonic work of medieval art, Constance Slaughter reinterpretsthe Bayeux Tapestry and brings its Norman soldiers to the unfamiliar territory of the domestic space. Their pointess fight is transposed from the epic battlefield to the kitchen, with a somewhat dark sense of humour. Through the use of decorative patterns and embroidery, she refers to Old Mistresses just as much as Old Masters, raising questions about gender roles, illustrating the confinement of women artists to crafts as opposed to Fine Art.

Several of the Young Masters look to classical still life as a source of inspiration. The photographs of Alice Evans are based on 17th century Dutch still life paintings, with their symbolism and dramatic lighting. Her painterly approach to the tenets of visual representation – line, shape, texture and colour – shows the practised expertise of the Old Masters, through the frame of her skilled digital technology. Like Evans’ carefully staged still life works, Jessie Bonds depicts the imagery of traditional landscape painting in a contemporary medium. The artist creates series of slides that navigate the tension between the objectivity and subjectivity of an exhibited photograph. Juxtaposing traditional imagery and carefully calculated technique, both Bond and Evans create work that simultaneously pays homage to and reexamines the Old Masters.

The works of Cecile Chong present an entirely different perspective of the art historical canon, using images from Chinese art applied to wood paneling, Chong layers the mixed media. The materials used, such as Ecuadorian volcanic ash or Moroccan dyes, reflect the various layers of her own cultural identity and her process of assimilation. Chong presents the influence of Eastern art, combined with a South American accent, creating a unique aesthetic. Like Chong, Ali Miller uses found materials upon which she creates an amalgamation of personal experiences, family history, religion and identity to portray a sense of memory. Her works mirror the idealised ephemera often depicted in the work of the Old Masters. Chong and Miller, through art history, explore and project their personal histories.

The Young Masters draw on the influence of the Old Masters to present us with imagery and concepts wholly new and contemporary. The artists help the viewer approach art history through a fresh lens examining contemporary perspectives on psychology and celebrity, spirituality and symbolism, drama and sexuality, and satire and intuition. The Young Masters reflect the continuing global impact of revered artworks of the past. By expanding beyond the social constructs of their forbearers, the Young Masters subtly reveal the nuances of modern life that are at times shocking, as well as breathtakingly inspiring. The exhibition Young Masters demonstrates that everything old is new again.

Essay by Megan Stillman. Edited by Caraline Douglas.
Gemma Anderson
Fuyuka, 2008
Etching on Copper, Japanese Ink
Edition of 10
30 x 40 cm (12 x 15in)

Gemma Anderson
Snakeman, 2008
Copper Etching, Japanese Ink
Edition of 10
30 x 40 cm (12 x 16in)
Gemma Anderson
Malachite, Euphia, 2009
Etching on Copper
Edition of 10
30 x 20 cm (12 x 8 in)

Gemma Anderson
Malachite Orchid, 2009
Copper Etching, Japanese Ink
Edition of 10
20 x 20 cm (8 x 8 in)
Gemma Anderson
Ernst, Quartz, Vanadinite, 2009
Etching on Copper
Edition of 10
20 cm x 20 cm (8 x 8 in)

Gemma Anderson
Patanir, Barite, Quartz, 2009
Etching on Copper
Edition 3 of 10
20 x 20 cm (8 x 8 in)
Gemma Anderson
Bonsai Animal, 2008
Copper Etching, Japanese Ink
Edition of 10
25 x 20cm (10 x 8 in)

Lluis Barba
The Holy, 2009
Photographic Print on Dibond
Edition 3 of 5
150 x 200cm (59 x 79 in)
Lluís Barba
Le Château des Pyrénées. René Magritte, 2008
Photographic Print on Dibond
Edition 2 of 5
100 x 150 cm (39 x 59 in)

Lluís Barba
Photographic Print on Dibond
Edition 3 of 5
100 x 150 cm (39 x 59 in)
Jessie Bond
81 Landscapes, 2 Placeholders, 2009
Installation: 3 x 35mm slide projectors, MDF

Charlotte Bracegirdle
The Last Supper, 2008
Acrylic on Bought Print
Edition 1 of 1
102 x 62 cm (40 x 24 in)
Charlotte Bracegirdle
The Rape of the Daughters of Leucippus, 2009
Acrylic on Bought Print
Edition 1 of 3
28.5 x 30 cm (11 × 12in)

Charlotte Bracegirdle
Veil 1, 2008
Acrylic on Bought Print
Edition 1 of 3
65.5 x 21.5 cm (26 × 8 5/8in)
Charlotte Bracegirdle

Saturn Eating His Child, 2009
Acrylic on Bought Print
Edition 1 of 3
37 x 17 cm (14.5 x 7 in)

Charlotte Bracegirdle

The Rape, 2009
Acrylic on Bought Print
Edition 1 of 3
31 x 17 cm (14.5 x 7 in)
Charlotte Bracegirdle

Veil 2, 2008
Acrylic on Bought Print
23.5 x 14.5cm (9 x 6in)

Charlotte Bracegirdle

Flaming June, 2008
Acrylic on Bought Print
Edition 1 of 3
24 x 25cm (9.5 x 10in)
Charlotte Bracegirdle
The Valpinçon Bather, 2009
Acrylic on Bought Print
Edition 1 of 3
13 x 20 cm (5 x 8 in)

Charlotte Bracegirdle
Straw Man, 2009
Acrylic on Bought Print
Edition 1 of 3
20 x 11 cm (8 x 4 in)
Charlotte Bracegirdle  
**Jug, 2008**  
Acrylic on Bought Print  
Edition 1 of 3  
10.5 x 15cm (4 x 6 in)

Charlotte Bracegirdle  
**Floating Doll, 2008**  
Acrylic on Bought Print  
Edition 1 of 1  
12 x 9.5 cm (8 x 4 in)
Maisie Broadhead

Nipple Pinch, 2009
Digital C-type Print
Edition 2 of 10
96 x 125 cm (38 x 49 in)

Charlotte Bracegirdle

Rope, 2008
Acrylic on Bought Print
Edition 1 of 3
12 x 9.5 cm (5 x 4 in)
Maisie Broadhead
Presentation at a Group Crit, 2009
Digital C-Type Print
Edition of 10
67.5 x 62 cm (26.5 x 24.5 in)

Maisie Broadhead
She Pulled My Heir, 2008
Digital C-Type Print
Edition of 12
75.5 x 62 cm (30 x 24.5 in)
Cecile Chong
To A Tea, 2009
Encaustic and Mixed Media on Wood
96.5 x 132 cm (38 x 42 in)

Cecile Chong
Looking Down, 2008
Encaustic and Mixed Media on Wood
61 x 56 cm (24 x 22 in)
Cecile Chong

Just Because, 2009
Encaustic and Mixed Media on Wood
58 x 56 cm (23 x 22 in)

One of A Kind, 2008
Encaustic and Mixed Media on Wood
61 x 30.5 cm (24 x 12 in)
Héctor de Gregorio
Absinthes, 2009
Mixed Media on Canvas
Edition 1 of 3
90 x 160 cm (35 x 63 in)

Héctor de Gregorio
Lotta, 2008
Mixed Media on Canvas
Edition 3 of 3
135 x 90 cm (53 x 35 in)
Héctor de Gregorio
Bunny Ride, 2009
Mixed Media on German Etching
Edition 1 of 5
118 x 88.1 cm (46.5 x 34.7 in)

Alice Evans
Easel, 2009
Duratrans on Lightbox
Edition of 5
59.4 x 84.1 cm (23.4 x 33.1 in)
Alice Evans
Restorer, 2009
Photographic Print
42 x 59.4 cm (16.5 x 23.4 in)

Ghost of a Dream
Dream Home, 2009
Discarded Lottery Tickets, Wood, and Mixed Media
Dimensions variable, 8 panels plus furnishings and paintings
Ghost of a Dream
Beat the Dealer, 2009 (as a part of Dream Home installation)
Discarded Lottery Tickets, Wood and Plastic
53 x 61 cm (21 x 24 in)

Kerry Jameson
Untitled, 2008
Red Earthenware
64 x 36 cm (25.2 x 14.2 in)
Kerry Jameson
The Story, 2008
Red Earthenware
44 x 25 x 26 cm (17.3 x 9.8 x 10.2 in)

Kerry Jameson
The Figure, 2009
Red Earthenware
57 x 33 cm (22.5 x 13 in)
Kerry Jameson
Raft of Lost Souls, 2008
Red Earthenware
40 x 40 cm (15.8 x 15.8 in)

Valerie Mary
After Cythera, 2009
Oil Paint on Linen
41 x 33 cm (16 x 13 in)
Valerie Mary
After Cythera 2, 2009
Oil Paint and Resin on Board
40 x 30 cm (16 x 12 in)

Valerie Mary
Comediens Italiens 1, 2009
Oil Paint on Linen
41 × 33 cm (16 × 13 in)
Valerie Mary
Comedians Italiens 2, 2009
Oil Paint on Board
40 x 30 cm (16 x 12 in)

Ali Miller
Sacred Sacrifice, 2009
Collage on Wood Found Object
38 x 49.5 cm (15 x 19.5 in)
Ali Miller
Dancing Figures/Music Score, 2009
Collage and Screen Print
29 x 38 cm (11.5 x 20 in)

Ali Miller
Understand, 2009
Collage and Screen Print
21 x 15 cm (8 x 7 in)
Ali Miller
Weekend at Grandmas, 2009
Collage and Found Print
30 x 40 cm (12 x 16 in)

Ali Miller
Moving Money, 2009
Collage and Screen Print
21 x 15 cm approx. (8 x 7 in)
Ali Miller
One Way, 2009
Collage and Screen Print
17.5 x 11 cm (7 x 4 in)

David Roche
Pillar of Society, 2009
Digital prints on card & shark wire
80 cm x site specific height
David Roche
Nolegde – Skeleton, 2009
Ink on paper with drawing pins
100 x 150cm (39 x 59in)

Constance Slaughter
Invasion, 2008
Oil and Embroidery on Linen
94 x 400cm (37 x 157.5in)
Antonia Tibble
Marie Antoinette #3, 2009
Artificial Hair and Model Ship
Edition of 3
65 x 65 cm (25.5 x 25.5 in)

Antonia Tibble
Marie Antoinette #4, 2009
Lambda C-Type print
Edition of 10
70 x 47 cm (27.5 x 18.5 in)
Antonia Tibble
What is it that makes today’s homes so appealing?, 2009
HD Digital Film, Video installation on 3 monitors
Edition of 10
70 x 47 cm (27.5 x 18.5 in)
Antonia Tibble
What is it that makes today’s homes so appealing?, 2009
HD Digital Film, Video installation on 3 monitors
Edition of 10
70 x 47 cm (27.5 x 18.5 in)

Masaki Yada
Nostalgia For Lost Images Op 1, 2008
Acrylic and Oil on Board
80 x 60 cm (31.5 x 23.6 in)
Masaki Yada
Lost Image in Memories Op.4, 2008
Acrylic and Oil on Board
60 x 50 cm (23.6 x 19.7 in)

Masaki Yada
Acrylic and Oil on Board
60 x 50 cm (23.6 x 19.7 in)
Gemma Anderson’s approach as an artist shares much with Michel Foucault’s *Archeology of Knowledge*, which aims to recover and reconstruct the archive. For Foucault, the archive discerns an underlying structure which aims to recover and reconstruct the archive. His work leverages the language of artistic symbolism to critique both modern society and the art world, utilising society darlings and art world players such as Kate Moss, Brad Pitt and Jay Zoping. Barba thereby expresses his debt to History of Art while establishing distance through a strongly ironic stance. Born in Spain and educated at the Escola Massana Centre d’Arts UAB, Barba has exhibited his work in the United States, Europe, Latin America and Canada. His work is held in major public collections, such as the Artothekèque d’Art Anékdotá in Paris, Foundation Daniela Chappard de Caracas, Foundation Lluís Carulla, L’Espluga de Francolí, Tarragona, Instituto Cervantes in Tangier, Morocco, Museo Jacobo Borges Caracas, Museo Marugame Hira Japan, Museo de Arte Contemporáneo Wifredo Lam La Habana, Museo de Arte Contemporáneo Requena Valencia, Museo Internacional Cairo, Egypt and Museu d’Art Contemporani de Barcelona. Jessica Bond, like many before her, finds inspiration in landscape. Her work explores the way in which painters have shaped our view of the countryside into an idyllic landscape through depictions of rolling hills and lush greenery. Bond aims to explore and expose the techniques that are behind the creation of a traditional landscape painting; such as the use of geometry, the balance of darkness and light and the placement of the horizon. The artist hopes to reveal the landscape can be used as a tool to create a beautiful image rather than being recognized as simply having inherent beauty. She recently graduated with a BA Fine Art from Chelsea College of Art and has exhibited her work in London and the Netherlands.

Charlotte Bracegirdle’s small paintings depict direct scenes from Old Master paintings. She paints on found images, old postcards or book illustrations. Devoid of their central visual element, the paintings seek to echo the subtle traces that we leave behind. Bracegirdle explains, ‘When a person no longer occupies a space everything appears different, but visually nothing is altered. Everything looks, smells and feels, as it was when that person was there. The pictures become empty stages, deserted and uncanny—left only with hints of past activity.’ The artist completed an MA at the Royal College of Art in 2006, after a BA Fine Art from Southampton Institute. Bracegirdle was the Beck’s Canvas winner 2008, was awarded the Davis Langdon Award Exhibition and was shortlisted for Bloomberg New Contemporaries in 2007. The artist has shown her work in galleries throughout London.

Maise Broadhead creates photographs that exist as modern day reinterpretations of a historical painting where jewellery is at the centre of the image’s meaning. The photographs have accompanying jewellery that act as key props within each of the images. After completing a BA Hons in 3D Design at the University of Brighton in 2002, Broadhead spent a year in New York. Returning to London she assisted the fashion jeweller Husam El Odeh for a number of years whilst simultaneously continuing to produce her own work from her studio in East London. She created a mixture of both worn jewellery and conceptual pieces for exhibition. Completing an MA in Silversmithing, Goldsmithing, Metalwork & Jewellery at the Royal College of Art in 2009, the artist has also run various workshops at the V&A Museum, London as part of their Friday Late series. She has also taught at the Summer Academy of Fine Arts, Salzburg. Awarded a Thames & Hudson Prize and a Theo Fennell award for her Royal College of Art final show, Broadhead has exhibited her work throughout England, as well as Holland, Australia, Italy and Switzerland.

Cecile Chong was born in Ecuador from Chinese parents and currently lives in New York. Her work, from the imagery to materials used, explores notions of cultural heritage and cross-cultural narratives. Her small boards covered with wax mix different visual influences, illustrating the process of individual identity development. By appropriating imagery and building on the heritage of traditional Asian art, she addresses the process of cultural assimilation. She has exhibited work at El Museo del Barrio, Citibank Art Advisory, Peggy Cooper-Cafritz Collection, Patricia A. Bell Collection and Joseph and Carmen Ana Unanue, presidents of the board of trustees at El Museo del Barrio. A 2009 recipient of the Elizabeth Foundation for the Arts Studio Award and a Joan Mitchell Foundation MFA Grant, her work was also selected for the Lynn Gunnert Award at the ISE Cultural Foundation. She obtained an MFA from Parsons New School for Design, an MA in Education from Hunter College, and a BA in Studio Art from Queens College.

Héctor de Gregorio’s creative process involves a range of highly developed skills, from inventing a narrative around the character, dressing/undressing them (he says fashion comes naturally to him because his mother, a seamstress, taught him the art at a very young age) and photographing his subject, to painting and varnishing the image. Each one of his works is the result of hundreds of hours of labour. His approach to portraiture is entirely inspired by the Old Masters who painted kings and heroes to tell the stories of their conquests and glory. Generals became semi-gods and brides-to-be went through the arduous process of beautification. The artist manifests the glory of his modern characters, which together form an improbable yet seductive theatre of glamour and fantasy. He recently graduated from the Royal College of Art with an MA in Printmaking, after completing a Fine Art BA at Central Saint Martins in 2007. He has exhibited his work in Manchester, as part of the 2007 Barbican exhibition *Seduced: Sex in Art from Antiquity to Now*, in several Central Saint Martins exhibitions and in a group show in Miami.
Kerry Jameson creates work that is seemingly personal yet often draws upon found sources. With a passion for European art and its spiritual persuasions, she finds ways to translate her source materials into drawings, paintings and sculptures. Escewing the uniformity and banality of contemporary culture, she professes to find inspiration in the past, particularly artworks from the 15th to 17th century. Mythology and religious narratives are reinterpreted through personal mood and experience. A recent Royal College of Art graduate, Jameson also completed a BA (Hons) Ceramics at Central Saint Martins College of Art and Design in 1989. She was awarded the 2008 Man Group Photography Second Prize.

Valerie Mary’s practice stems from a sheer fascination with painting and a strong interest in philosophical and psychoanalytical notions of subjectivity, experience and memory. Emonee their treatment, her paintings question the interface between performance and theatricality. Mary explores the possibility of painting becoming a stage, a narrative space that implies the imaginary space of the viewer. She remains deeply moved by Watteau’s work, because she feels he painted actors in such a way that boundaries between stage and life, and the lines between landscape and illusory space are always blurred. Mary graduated from Central Saint Martins College of Art & Design with an MA Fine Art (Distinction) in 2008 after completing a BA (Hons) Fine Art (First Class) in 2006 at Central Saint Martins College of Art & Design. The artist has exhibited her work in group shows in London and Bristol. Her work is held in the Arts Library Special Collection of the Victoria & Albert Museum and in the University of the Arts Collection–London.

All Miller’s vision and understanding of the world around her and the cycle of life and death are depicted through images of insects and skulls, which reappear throughout her work, symbolising the original nature of our existence. Her images are an amalgamation of personal experiences and her observation of the world around her. She completed her art foundation at Camberwell College of Art before gaining a BA (Hons) in Fine Art/Sculture at Brighton University. In 2009, Miller exhibited her work in a solo exhibition entitled Brave Soldier Black Butterfly in the East End of London. During 2009, Miller has had exhibitions at Liberty in London and at the Virgin Lounge at St Pancras Station.

Alice Evans creates photographs that highlight the painterly elements of light, texture and surface and are created in response to 17th century Dutch painting and 18th century Romanticism. The images allude to earlier works, either directly (several works feature printed-up reproductions of famous paintings) or more subtly (with the implementation of the black and white floor tiles, echoing the floors in Jan Vermeer’s works). These elements of reference are intended to establish a critical dialogue with art history and question the way we look at artworks. Evans’ overall aim is to create a series of pictures that respond to still life painting and yet, in contrast to the heavy symbolic language of historical still life, have a less didactic and esoteric narrative. Through her photographs, she considers the nature of vision and its historical construction, as well as its ongoing transformation under the conditions of modern and digital technology. She recently obtained a BA Fine Art (Hons) from Chelsea College of Art and Design.

Ghost of a Dream, the artist collaborative duo Adam Eckstrom and Lauren Was, recent Artists in Residence at the SaLon, have a particular interest in everyday life, and the cycle of life and death are depicted through images of insects and skulls, which reappear throughout their work, symbolising the original nature of our existence. Their work is held in the SaLon Gallery 2007’s Top London Art Graduates show and was selected for the 2008 Bloomberg New Contemporaries exhibition in Liverpool and London.

David Roche’s original ideas evolve from his explorations of the process of drawing, through which he aims to capture the chaos, randomness and disorder of contemporary society. The many permutations and potential recombinations of images within his drawings attempt to impose some semblance of order upon the inevitable sense of the absurd. Through a critique of society, politics and religion, as well as technique, his work is strongly inspired by Francisco Goya. Before gaining an MA in Printmaking from the Royal College of Art in 2009, Roche completed a BA (Honours) Fine Arts: Printmaking from the National College of Art and Design, Dublin. He has exhibited his work in galleries in London and Dublin. He was awarded the 2005–2006 C.A.P Foundation Award and Residence. His work is held in the collections of the Irish Museum of Modern Art in Dublin, the C.A.P collection in Switzerland and in private collections in Britain and Ireland.

Constance Slaughter has long been inspired by medieval art, in particular the Bayeux Tapestry, which she reinterprets and transposes in a contemporary setting. The soldiers invade a clearly feminine domestic space and struggle against somewhat hostile kitchen utensils and artist tools. Her work consistently refers to notions of intrusion and disruption of her private space, whether by warriors, mythical heroes or male toys. Beyond the ironic comment on her everyday life and gender roles, she opposes or rather intertwines old and new, mixing media and subjects. With a BA Fine Art (Hons) from Central St Martins College of Art and Design 2007, she has exhibited her work in England and France. She won the innovation prize at the SaLon Gallery 2007’s Top London Art Graduates show and was selected for the 2008 Bloomberg New Contemporaries exhibition in Liverpool and London.

Antonia Tibble was trained as a sculptor and her practice moves beyond often restrictive boundaries, navigating between text, image, costume and prop making, performance, photography and film. Inspired by Marie-Antoinette, the 18th century icon of decadence and theatricality, Tibble parodies Antoinette as the female experience, her experience. A masquerade of prescribed attributes, gestures, language, voice, dress, hairstyle and appearance – the painted woman with pearly white teeth framed in a smile of red lips–identity becomes an illusion in a staged scenario, setting the scene within the cinematic-scape of an intricately staged environment. Tibble’s works have been exhibited in Cannizaro Park, London (2007 and 2008) where she drew the attention of the local press. She was also selected by Soraya Rodriguez, director of London’s Zoo Art Fair to exhibit in the show Spring Cocktail, Wimbledon (2009).

Masaki Yada learnt the fundamentals of painting through looking at the Old Masters, both technically and intellectually. Beyond emulating their visual and spiritual accomplishments, he relishes the challenge of reinterpreting their work. Fascinated by the traditional subject of the vanitas, Masaki looks to the use of symbolism that spread across 17th century Dutch still life painting to create edgy, dark paintings. Yada, after his BA (Hons) Fine Art, Central Saint Martins Art and Design College, completed a Post Graduate Diploma at Chelsea Art and Design College. He was the artist in Residence at the Florence Trust Studios, the Muse at 269 Studio & Gallery, was shortlisted for the Celeste Art Prize in 2006 and won several painting awards in England, Spain and Japan. He has exhibited his work in England, Paris, Miami and Italy, including the forthcoming Florence Biennale. His work is held in the Zabludowicz Collection, as well as other private collections in London, China and the United States.
The Cynthia Corbett Gallery, an international contemporary art gallery, represents emerging and newly established contemporary artists and is a regular exhibitor at major international contemporary art fairs. The Gallery has an annual programme of off-site exhibitions which take place in Cork Street, Mayfair and London’s East End throughout the year. The gallery also works with a number of mid-career American, British and European artists whose works have been published and acquired by International museums and institutions. corbettPROJECTS, launched in 2004, focuses on presenting curated projects which address contemporary critical practice and works with emerging curators and artists for site specific installations. These solo and group exhibitions, which are selected by a curatorial panel lead by Director Cynthia Corbett, present an innovative programme of events in a variety of media including photography, painting, sculpture, performance art with particular emphasis placed upon emerging video art. The Cynthia Corbett Gallery also provides an art consultancy service, and works with international Advisors and Curators and well as private Collectors.

Cynthia Valianti Corbett, Gallery Director
BA Political Science, University of Massachusetts, Amherst.
MA Law and Diplomacy, The Fletcher School of Law & Diplomacy, Tufts University/Harvard University.
Diploma Christie’s Education, Modern Art Studies.

Celia Kinchington, Gallery Manager
BA Fine Art (Hons), Central St Martins College of Art and Design
Arts Editor, Vague Paper.

Caroline Douglas, Young Masters, Artist Liaison
BA Art History, Southern Methodist University.
MA Contemporary Art, Sotheby’s Institute of Art.

Constance Slaughter, Curator
BA Fine Art (Hons), Central St Martins College of Art and Design.

Beth Colocci, Curator
BA, MBA, Harvard University.
City and Guilds: Photography, Kensington and Chelsea College.

The illustrations in this catalogue represent a selection of works to be shown in the exhibition. All works are available for sale on receipt of this catalogue. For sales enquires and for further information please contact the gallery at T +44 (0) 20 8947 6782
E info@thecynthiacorbettgallery.com
www.thecynthiacorbettgallery.com

Cynthia Valianti Corbett, Gallery Director
BA Political Science, University of Massachusetts, Amherst.
MA Law and Diplomacy, The Fletcher School of Law & Diplomacy, Tufts University/Harvard University.
Diploma Christie’s Education, Modern Art Studies.

Celia Kinchington, Gallery Manager
BA Fine Art (Hons), Central St Martins College of Art and Design
Arts Editor, Vague Paper.

Caroline Douglas, Young Masters, Artist Liaison
BA Art History, Southern Methodist University.
MA Contemporary Art, Sotheby’s Institute of Art.

Constance Slaughter, Curator
BA Fine Art (Hons), Central St Martins College of Art and Design.

Beth Colocci, Curator
BA, MBA, Harvard University.
City and Guilds: Photography, Kensington and Chelsea College.

The illustrations in this catalogue represent a selection of works to be shown in the exhibition. All works are available for sale on receipt of this catalogue. For sales enquires and for further information please contact the gallery at T +44 (0) 20 8947 6782
E info@thecynthiacorbettgallery.com
www.thecynthiacorbettgallery.com

The Cynthia Corbett Gallery and the Curators gratefully thank our major corporate sponsors for supporting this exhibition, AXA and Brakes Group.

An array of specialists enabled this exhibition to come together. We are indebted to: Praline for their design work and executing a visually engaging campaign; BAS Printers for their assistance and cooperation on the catalogue and invitations; John Jones for their framing services and for working with our artists to provide professional and specialised framing; PagetBaker for their dedication and professional PR; Sphinx Fine Art for sharing their gallery and allowing our artists to show their work alongside our Old Masters; The Old Truman Brewery for the T5 exhibition space; Global Displays for lighting at The Old Truman Brewery; Williams and Hill for sponsoring our international shipping and to Culture Critic for advertising our exhibition and providing us with an incredible outlet for reaching a wide audience.

We would like to thank the following individuals for their unwavering support of Young Masters: Jean-Marie Orhan and Alex Moshakis of Praline; Neville Rolt of BAS Printers; Michael Gill and Charlotte Robinson of ArtReview; Kate Jones of John Jones; Ray Bolton and Clementine Musson of Sphinx Fine Art; Tamsin O’Hanlon of The Old Truman Brewery; Alice Parsons, Lisa Baker and Will Paget of PagetBaker; our dear friend Richard Simmons for assistance with the technical production of the exhibition; Lynda Clarke of Tate Images and to Maggie Pinhorn of Photomonth for continued support of the project.

We are indebted for the time and consideration given by our Art Prize Judges: artist Tom Hunter, Medea Cohan-Petrolino of University of the Arts London, independent curator and critic Laura Gascoigne, Lock Anderson Kresler of Christie’s, Averill Ogden of Outset.

To our team Celia Kinchington, Caroline Douglas, Megan Stillman, Anna Serocold and our incredibly dedicated interns – your incredible support and hard work has ensured the success of this ambitious project. Finally, we are particularly grateful for the enthusiasm and support from all the participating artists in Young Masters.

The Cynthia Corbett Gallery and the Curators gratefully thank our major corporate sponsors for supporting this exhibition, AXA and Brakes Group.

An array of specialists enabled this exhibition to come together. We are indebted to: Praline for their design work and executing a visually engaging campaign; BAS Printers for their assistance and cooperation on the catalogue and invitations; John Jones for their framing services and for working with our artists to provide professional and specialised framing; PagetBaker for their dedication and professional PR; Sphinx Fine Art for sharing their gallery and allowing our artists to show their work alongside our Old Masters; The Old Truman Brewery for the T5 exhibition space; Global Displays for lighting at The Old Truman Brewery; Williams and Hill for sponsoring our international shipping and to Culture Critic for advertising our exhibition and providing us with an incredible outlet for reaching a wide audience.

We would like to thank the following individuals for their unwavering support of Young Masters: Jean-Marie Orhan and Alex Moshakis of Praline; Neville Rolt of BAS Printers; Michael Gill and Charlotte Robinson of ArtReview; Kate Jones of John Jones; Ray Bolton and Clementine Musson of Sphinx Fine Art; Tamsin O’Hanlon of The Old Truman Brewery; Alice Parsons, Lisa Baker and Will Paget of PagetBaker; our dear friend Richard Simmons for assistance with the technical production of the exhibition; Lynda Clarke of Tate Images and to Maggie Pinhorn of Photomonth for continued support of the project.

We are indebted for the time and consideration given by our Art Prize Judges: artist Tom Hunter, Medea Cohan-Petrolino of University of the Arts London, independent curator and critic Laura Gascoigne, Lock Anderson Kresler of Christie’s, Averill Ogden of Outset.

To our team Celia Kinchington, Caroline Douglas, Megan Stillman, Anna Serocold and our incredibly dedicated interns – your incredible support and hard work has ensured the success of this ambitious project. Finally, we are particularly grateful for the enthusiasm and support from all the participating artists in Young Masters.
Gemma Anderson
Lluís Barba
Jessie Bond
Charlotte Bracegirdle
Maisie Broadhead
Cecile Chong
Héctor de Gregorio
Alice Evans
Ghost of a Dream
Kerry Jameson
Valerie Mary
Ali Miller
David Roche
Constance Slaughter
Antonia Tibble
Masaki Yada