

ASHURST EMERGING ARTIST PRIZE 2019



&



www.artprize.co.uk

ashurst

The 2019 Shortlisted Artists

Alessandra Bettolo

Alessandra Brown

Amber Arifeen

Amelia Lancaster

Anna Kenneally

Anna Perach

Anna Stevenson

Brendon Khan

Chris Shaw Hughes

Chuanzi Huang

Edward Murray

Elliot Nehra

Elva Mulchrone

Forevermore

Ilya Ivankin

John Williams

Kira Phoenix K'inan

Marie Lenclos

Matthew Mifsud

Nicolas Laborie

Noa Pane

Noga Shatz

Roberto Grosso

Ruth Brenner

Sam Rachamin

Sarah Selby

Sophie Peters

Susan Wright

Thomas Webb

Wu Ziwei

About the prize

The Ashurst Emerging Artist Prize is a global competition for artists seeking exposure of their work and support in the early stages of their careers.

The competition offers every artist the chance to benefit professionally from their submission by providing access to career development talks and events during the submission period, and promotion to our growing audience which include galleries, art professionals and collectors.

This year, the shortlist was chosen from more than 4,450 artworks entered by over 1,900 artists from around the world, working across a variety of mediums including sculpture, painting, photography and, for the first time, new media.

Each of the shortlisted artists progressed to the final judging stage, in which a panel of renowned art experts, collectors and critics selected the winners for each award category.

The overall winner, along with the winners of the sculpture and choice awards, receives £3,000, £1,500 and £1,250, respectively, as well as solo exhibitions in the Ashurst Emerging Artists Gallery and Cass Art vouchers.

For the third year running, the Ashurst Emerging Artist Prize will partner with East London arts organisation Rich Mix to launch the New Media Award which will award one artist £1,000 and a solo exhibition at Rich Mix.

The winner of the new photography award, supported by Genesis and Fujifilm, will receive £500 cash, £1,000 worth of production services and a 12-month professional mentorship with Genesis Imaging.

For more information on the Ashurst Emerging Artist Prize, visit www.artprize.co.uk

About the Sponsors

Ashurst is a leading global law firm, advising the world's largest companies, financial institutions and governments on their most complex deals and disputes.

Operating from 27 offices in 16 countries our deep experience and expertise in industries experiencing significant change enables us to provide pragmatic and commercial solutions to our clients, thus enabling them to achieve business success.

With a constant focus on quality and expertise, a collaborative and inclusive approach and a culture that encourages people to embark on a fresh perspective, we deliver a distinctive service to our clients that sets us apart from other law firms.

We have broad industry experience including Digital Economy, Energy and Resources, Funds and Banks, Infrastructure and Real Estate. We have a reputation for bringing a fresh perspective to business challenges, successfully managing large and complex multi-jurisdictional transactions and delivering outstanding solutions for our clients.

See more at www.ashurst.com

ABOUT THE SUPPORTERS

Cass Art, the UK's leading independent art supplies retailer, is committed to supporting artists across the UK and is proudly supporting the Ashurst Emerging Artist Prize 2019 with £1,000 of vouchers to spend on art supplies for all the winners.

With nine locations, six in London, plus Glasgow, Bristol and Liverpool, Cass Art shops are inspiring spaces for artists of all ages and abilities, and stock the best materials at the best prices. See more at www.cassart.co.uk

Rich Mix is East London's leading independent arts venue and operates as a charity and social enterprise.

Rich Mix's aim is to be a place where citizens of East London, and beyond, can come together to experience and make world-class art and feel that it is a place where they belong. The venue offers a multitude of flexible performance spaces and works with both emerging and established artists to support them to deliver and develop their artistic practice.

Ashurst is proud to collaborate with Rich Mix on the New Media Award to bring more awareness of the great work they do in the local community. See more at www.richmix.org.uk

Genesis Imaging has been supporting world-class photographers and artists, international galleries, museums, interior designers, architects and individuals for over 20 years. It works across the breadth of the creative industries to deliver a wide range of projects through its diverse range of production services. Covering everything from traditional printing to more innovative processes such as direct to media across a range of substrates, Genesis supports clients in bringing their work and exhibitions to life.

Fujifilm is known as the world's largest photographic and imaging company. Celebrating its 80th anniversary this year, Fujifilm is at the forefront of innovation supporting the creative industries and beyond.

ABOUT THE ORGANISERS

Oaktree and Tiger is an art consultancy and art projects team based in South Kensington, London, which specialises in emerging artists and art investment. They source and advise on art for private clients and corporates, and offer art rental and investment, as well as a platform for clients to publicly support up-and-coming talent.

See more at www.oaktreeandtiger.com



Congratulations to the
Ashurst Emerging Artist Prize 2019 winners!

We are proud to announce the winners

OVERALL AWARD WINNER

Sophie Peters

SCULPTURE AWARD WINNER

Ruth Brenner

PHOTOGRAPHY AWARD WINNER

Brendon Kahn

CHOICE AWARD WINNER

Roberto Grosso

NEW MEDIA AWARD WINNER

Thomas Webb

HIGHLY COMMENDED

Alessandra Bettolo

Elliot Nehra

Noa Pane

Noga Shatz



MAIN PRIZE WINNER

Sophie Peters

How are we?

An exhibition of artworks by Sophie Peters

Sophie Peters' exhibition answers the question "How are we?" from the point of view of a millennial who is both hyper-aware of her world and simultaneously dwarfed by the magnitude and complexities of its problems. Visual artist Sophie Peters is 22 years old and has created a vibrant response to the question "How are we?" offering her perspective on some of the most fundamental issues of 2019 including gender, identity and the environment.

Starting with "Theo's Plastic Beach", the artwork welcomes the viewer into visual conversation with a subject who is situated in a plastic-heavy environment. The piece describes the chemical composition of the items around the subject ("Theo") in subtle lines of text within the composition, yet does not fall into the easy narrative of blind critique. As a recent graduate of liberal arts and natural sciences, Peters explores our wider collective existence from the background of a multidisciplinary student, a researcher and a westerner in 2019.

Each work approaches its subject with empathy and tenderness, and ideas are presented with multiple contradictions to each topic. We are found in the thick of a mass protest observing individuals interacting with the police, as well as onlookers in an ambiguous scene in which a father comes to terms with his child's gender. "Shibuya Meltdown", an isolated piece in the collection, gives insight into the artist's uncertain thoughts about the nameless millions in countries outside of Europe whose lives are irrevocably linked to a western lifestyle. The artist's own life is explored in the piece "Living with no purpose" and in her "Self Portrait (Snowflake)" piece.

The exhibit sheds a positive light on the future despite its heavy themes. A moment in the near future in which environmental and social crises have been fixed (as might be hinted at in the books found within the other paintings) is brightly displayed in "This is how we saved the world" and, much like the writers featured in the paintings and in the books on the shelves of the exhibition, Peters believes in the power of positive thinking and social action on influencing the future. The details and nuances of this collection, along with its beauty, are where ideas that are key to an understanding of Peters' vibrant generation lie.

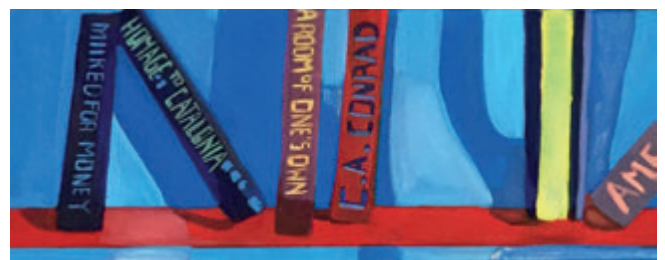
ABOUT THE ARTIST

Sophie Peters investigates identity, environmentalism and gender binaries primarily through painting, video and mixed media.

She was the winner of the CHBH (Centre for Human Brain Health) artwork competition (2018), part of the (PARSE) Fifth Annual Southeast Louisiana Juried Student Exhibition (2018) and Highly Commended for the under 18 Art Prize Award (2015). Her work has been published in Entropy Magazine, New Orleans Street Art by Kady Perry (2019), and the Boston Accent and Cotton Xenomorph poetry journals (2018).

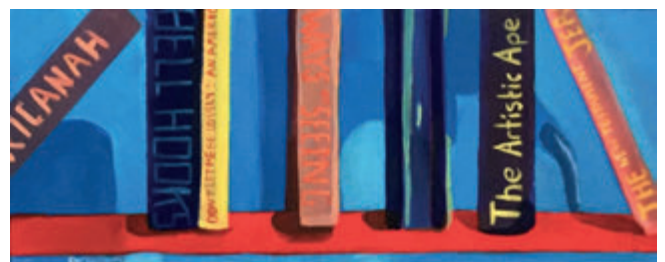
Sophie was born in St Paul, USA, in 1996, but grew up in England and is both gender fluid and queer. She majored in Biological Sciences as part of a Liberal Arts degree at the University of Birmingham, but has been prolifically creating art and text work her whole life. Peters is inspired by written works such as those of Ursula K Le Guin and C A Conrad as well as contemporary visual artists such as Rachel Maclean and Grayson Perry.

You can see more at www.sophiepetersartwork.com



Read Up

Medium: Acrylic on Canvas Dimensions: 18 x 46 cm



Read Up 2

Medium: Acrylic on Canvas Dimensions: 18 x 46 cm

Theo's Plastic Beach

Medium: Oil and Acrylic on Canvas Dimensions: 100 x 150 cm



The Dealer
Medium: Acrylic on Canvas
Dimensions: 102 x 76 cm



The death of my son, the birth of my daughter
Medium: Acrylic on Canvas
Dimensions: 122 x 183 cm



Shibuya Meltdown
Medium: Acrylic on Canvas
Dimensions: 76 x 102 cm



Living With no Purpose

Medium: Acrylic on Canvas Dimensions: 102 x 76 cm



▶ DID I HIT A TIGHT INTIMACY FACE, BUT HAD A PLACE TO SLIP
▶ WHAT KIND OF OPPRESSION DO YOU EXPERIENCE ON A DAY

▶ DO YOU HAVE THE RIGHT

IM JUST SO OPPRESSED
£2000



This is how we save the world
Medium: Oil and Acrylic on Canvas
Dimensions: 102 x 76 cm



Extinction Rebellion (Mr Skipper)
Medium: Oil on Canvas
Dimensions: 102 x 76 cm

Self Portrait (Snowflake)
Medium: Oil and Acrylic on Canvas
Dimensions: 102 x 76 cm



Experimentum

Medium: Charred wood, glass and concrete Dimensions: 148 x 190 x 150 cm

Ruth Brenner

Materials Reimagined

An exhibition of artworks by Ruth Brenner, curated by Briony Marshall.

Ruth Brenner is a Scottish artist working in Newcastle and Sussex. Her tactile work, while being a feast for the eyes, also raises questions about the relationship between the artists and the materials they work with.

The first work you see when you enter the Ashurst reception area is a large block of amber rosin perched on a scaffold at head height. Brenner experiments with this natural material, derived from pine trees, and its viscosity. Rosin and bitumen (another material Brenner likes to use) are examples of amorphous materials that have both solid and fluid properties. Although imperceptible to the human eye, these blocks of seemingly solid material are slowly moving and changing shape in reaction to the forces placed on them by Brenner's installations.

The magic of these ever-changing installations highlights that all artistic endeavours are a collaboration between the artists and the materials they choose to work with. This close collaborative relationship with materials continues in her ceramic and glass works. In the final outcome she stands back to allow accident and the material to play an equal part. Applying semi-molten glass to hardwood planks, and a moment of action appears frozen in time as the glass stops dripping. Raku pots bear traces of fire and smoke, and delicate shards of ceramic bear traces of nails and wire.

Brenner is currently working towards a practice-led PhD on the corporeal act of making, i.e. the importance of the artist's physical body in the creative process. She is investigating this in the light of theories of phenomenology, which views reality as something that can only be understood in terms of how it is perceived by our consciousness, i.e. all objects and events are mere phenomena of the human brain.

Brenner looks for the beauty in the everyday, the broken, the failed, the ugly, the precarious, the dangerous. She finds joy in the challenge, the problem solving, the touch, the unexpected, and the physical endeavour. Elemental materials and materials used in industry are polished lovingly, handled precisely, melted and re-melted, burnt and reburnt, stretched, folded, pierced and their stability tampered with and allowed to crack and break.

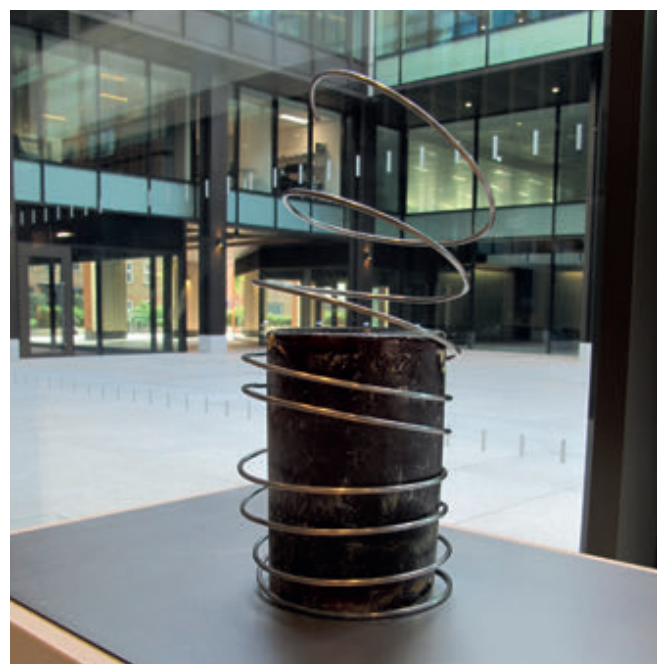
Brenner is seduced by the materials and the process, and that excitement is embodied in the work she produces.

ABOUT THE ARTIST

Ruth Brenner is a Scottish sculptor and installation artist living and working in Surrey. After graduating from Newcastle University in 2012 as a Master of Fine Art, she won a Royal Society of Sculptors Bursary Award in 2013. She is currently working on a practice-led PhD combining a study of phenomenology and sculptural practice to research corporeality and the bodily acts of making.

Corporeality is the quality of being or having a material body, therefore Brenner's work engages with the physical and mental act of making, and with the material exploration in relation to elemental materials, elemental processes and direct engagement with materials. The influences of corporeality are central to her practice as the work has a direct association with her bodily dimensions; physical ability; sensory awareness and her relationship with the material. Making is, therefore, inextricably linked with the outcome, which is a visual record of cognitive processes. When emotion, perception and materials work together, they become one.

In an attempt to close the gap between the theoretical and the practical, Brenner's work aims to celebrate the immersive experience of using one's hands to engage with the materials of the world while giving the embodied practice of making a theoretical underpinning.



Held in Check

Amber rosin and steel Dimensions: 54 x 24 x 25 cm



Selfie
Medium: Glass and steel Dimensions: 36 x 26 x 30 cm



Hung out to dry,
Medium: Glass, hardwood and steel Dimensions: 12 x 38 x 18 cm



Tongue Tied
Medium: Glass Dimensions: 9 x 17 x 15 cm



Terra Fragments,
 Medium: Terracotta Dimensions: 17 x 77 x 39 cm



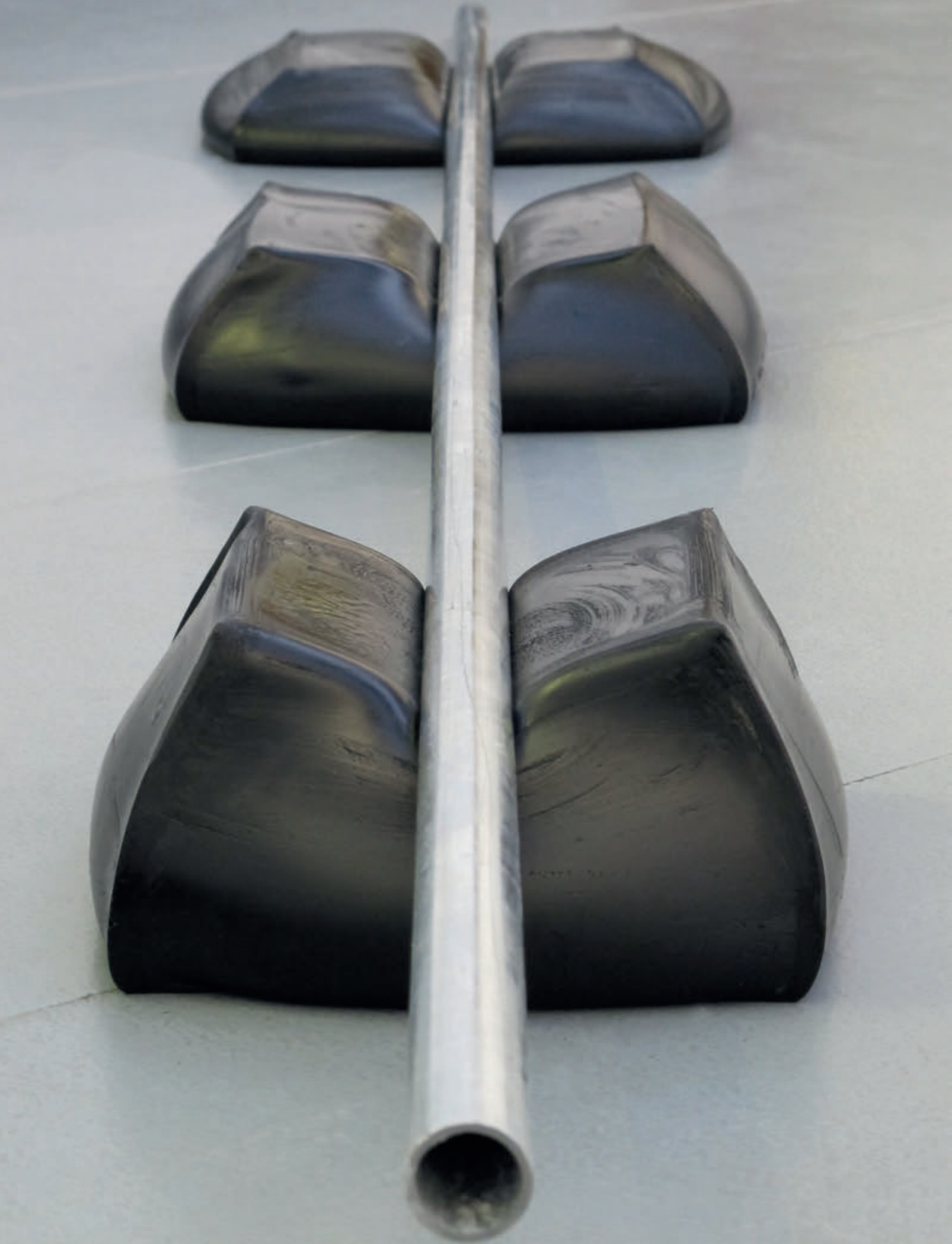
Raku Vessels
 Medium: Raku-fired stoneware and nails Dimensions: 23 x 36 x 30 cm each



Carnal – Broad Stones
 Medium: Porcelain and terracotta on a bespoke hardwood pallet
 Dimensions: 34 x 60 x 120 cm



Coddled
 Medium: Porcelain and stoneware, cotton muslin and bespoke hardwood pallet
 Dimensions: 32 x 60 x 100 cm



Still Motion

Medium: Bitumen, Bitumen and steel Dimensions: 23 x 250 x 20 cm



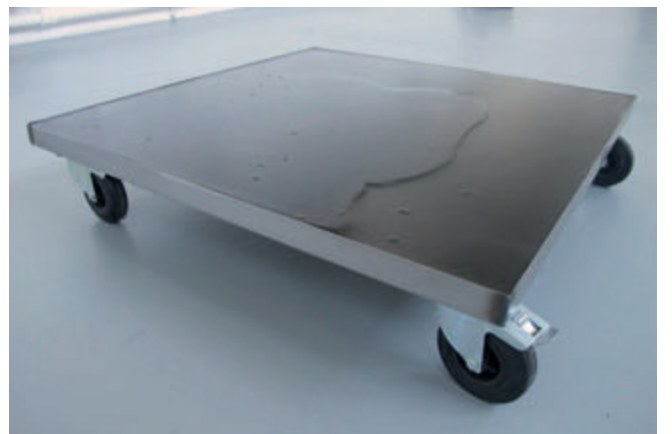
Still Motion

Medium: Amber, Amber rosin and steel support Dimensions: 158 x 230 x 100 cm



Solid Liquid Amber,

Medium: Amber rosin, steel and rubber Dimensions: 21 x 70 x 70 cm



Dark Matter

Medium: Bitumen, steel and rubber Dimensions: 21 x 90 x 90 cm



Eleanor Rigby

Medium: UV Print on Aluminium Dimensions: 105 x 70 cm



EMPLOYEES' CHOICE AWARD WINNER

Roberto Grosso

Rise Through Struggle

An exhibition of artworks by Roberto Grosso

"I let the melody shine, let it cleanse my mind, I feel free now." – lyric taken from Bittersweet Symphony by The Verve.

In this exhibition, which spans the arts and technology, Roberto Grosso merges painting, digital media, music and augmented reality, in order to create an immersive experience. The intention is to create a space for the viewer to engage more intimately with the artwork and the music; a place that is akin to being simultaneously in a gallery space and at a live gig.

Starting with the selection of music as inspiration, the artist creates an image, often by commissioning a photographer and model. He then creates a series of specific brushstrokes with carefully selected colours, which are then digitised and put together to construct an abstract version of the original image. With the augmented reality art tool, Artivive, Grosso deconstructs the composition of his brushstrokes in 3D revealing the construction of the artwork, plays the soundtrack of the musical inspiration and allows the viewer to move around in the space.

Each artwork and music portrays struggle and survival, from beautifully tragic with hints of acceptance and also strength, seen with "Fell on Black Days", to worry and drama that finishes with optimism in "He Knows Everything". This exhibition reminds us that we aren't alone in our conflicts, and art and music can give us strength to break through, to survive and grow.

ABOUT THE ARTIST

Roberto Grosso is an Italian new media artist working across painting, digital media, music and augmented reality. Following a degree in design, he has worked as creative designer for Yahoo, MySpace and Hogarth Worldwide.

He has exhibited in London, New York and Italy, with Art Below, Espacio Gallery, Hoxton Arches, D Contemporary, and Artrooms at the Meliá White House.

You can see more of his art at www.robortogrosso.com



Fell on Black Days

Medium: UV Print on Aluminium Dimensions: 105 x 70 cm



Bittersweet Symphony
Medium: UV Print on Aluminium Dimensions: 105 x 70 cm



He Knows Everything

Medium: UV Print on Aluminium Dimensions: 105 x 70 cm



Neighborhood Watch, 2018

Medium: UV Print on Dibond Dimensions: 140 x 112 cm Edition of 3

Brendon Kahn

Loose Conviction

An exhibition of photographs by Brendon Kahn, curated by Averil Curci

Southwest USA-based visual artist Brendon Kahn's work explores today's reality where the approach to photography is navigated by a mirage in the vicinity of contrast and unsettling moments where uncanny disruptions defamiliarise our experiences with the ordinary. Guided by competition and paved by modernity's fierce push for perfection, these strangely manufactured channels of both sincerity and surreal moments raise questions around our notions of certainty and visual faith.

The photographs exhibited open complex narrative possibilities. Using bold, sensual colours and powerful compositions Kahn configures a mysterious and at times destabilising reality for the viewer. A sublime, crimson-tinged landscape lies mainly uninhabited but for a herd of grazing horses. Yellow tape leads our gaze through mountains of gravel, while a soft breeze enters a dark room through light-suffused curtains. In "Finding Neverland" a young boy leaps away from the viewer towards an uncertain destination. Society's obsession with surveillance is brought to light in "Neighborhood Watch", which portrays an awkwardly rigged signpost; a desperate technological pursuit, steeped in failure.

Kahn astutely focuses on the enigmatic perspectives he discovers, thereby revealing the subtleties and strange beauty in this visible world. With concentrated focus, he creates highly charged and psychologically captivating images of great resonance.

ABOUT THE ARTIST

Brendon Kahn is a southwest USA-based visual artist and photography graduate of the California College of The Arts. He follows a path of curiosity through a strange mirage manufactured in the vicinity of contrast and unsettling moments where strange disruptions begin to defamiliarise our emotions with the ordinary. The magnetism of inexplicable visual elements is closely associated with confusion stemming from relationship to place. For much of his life he has been distanced from the idea of home and those around him, continuing to view things with an oscillating distance. Adopted from Poland, in less than ideal circumstances, has led him to never feel fully rooted in an environment. The biological distance and physical shifts in space with constant moves during his childhood make him question who lays claim to where and when. Recently completing his BFA, he continues to make lens-based work and recently won the PDNedu Grand Prize for Landscape as well as being a finalist for Miami Photo, HeadOn, Lenzburg Foto, and was shortlisted for the ChromaLuxe X Lucie Foundation Scholarship.

You can see more at www.brendonkahn.com



Atlas, 2016,

Medium: UV Print on Dibond Dimensions: 40 x 50 cm Edition of 25.



Dawn, 2017,
Medium: UV Print on Dibond Dimensions: 81 x 102 cm Edition of 12



Bisect, 2017
Medium: UV Print on Dibond Dimensions: 40 x 50 cm Edition of 25

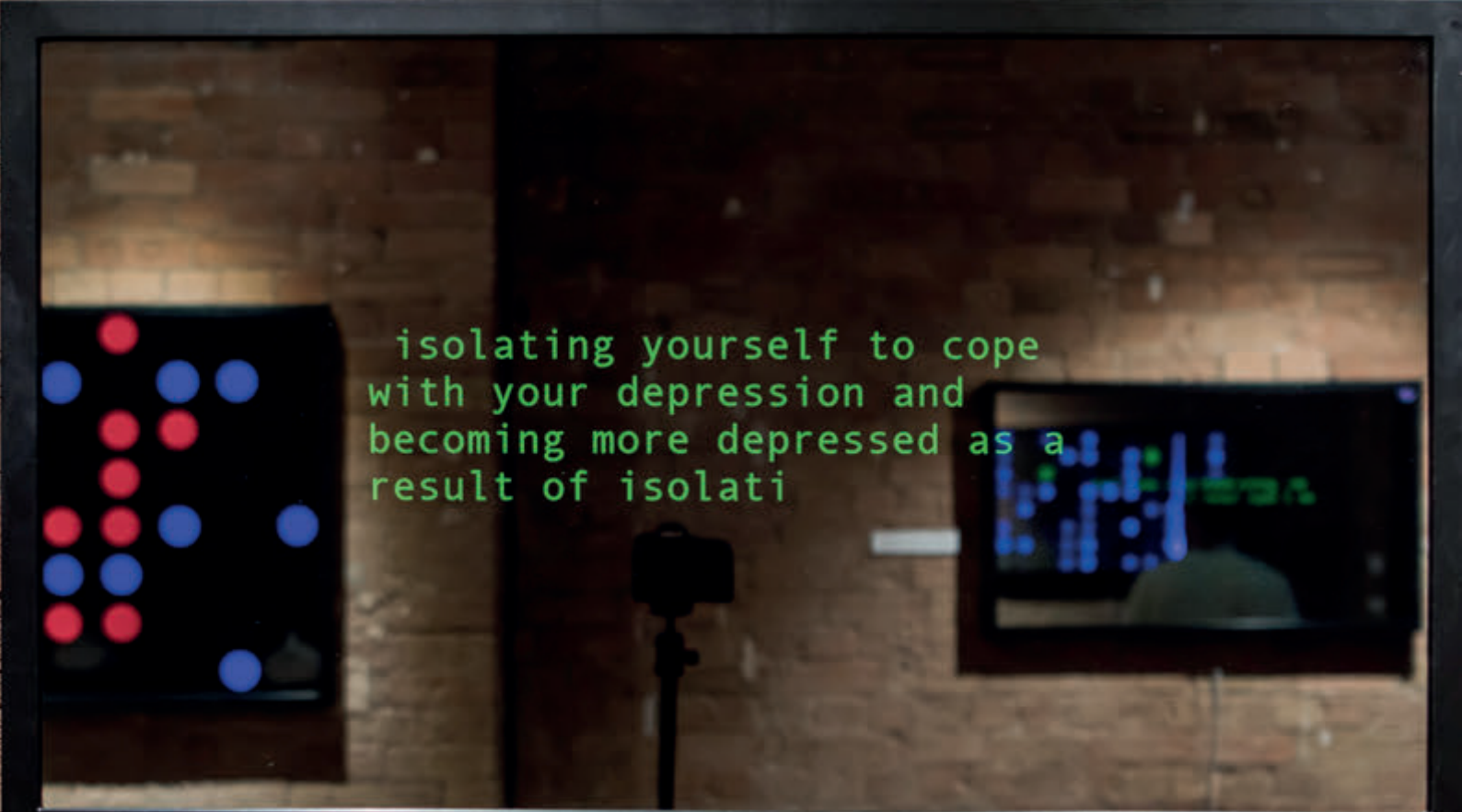


Finding Neverland, 2017
Medium: UV Print on Dibond Dimensions: 81 x 102 cm Edition of 12.



As the Dust Settles

Medium: 2017, UV Print on Dibond | Dimensions: 50 x 40 cm | Edition of 25.



isolating yourself to cope
with your depression and
becoming more depressed as a
result of isolati

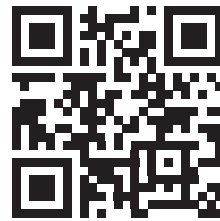
NEW MEDIA AWARD WINNER

Thomas Webb

I just posted this but no one will read it

Thomas Webb is a British-born new media artist living in London. His practice orbits real-time data and how it can be applied to reveal present day contemporary life. Thomas produces works that are programmed using numerous server systems connected to real-time data sources and social media. His work presents a fluid account of emotion defined by the millions of users it gathers information from.

See the short film on the artwork after scanning a QR code.



Alessandra Bettolo

Alessandra Bettolo is an Italian-born London-based architect, designer and painter. Her practice is concerned with exploring the harm society causes by dividing people according to artificial constraints of colour, ethnicity, gender, geography,

religion and politics. Through her paintings she aims to break down stereotypes and challenge discrimination by reframing her subjects.



Le Smoking

Medium: Oil on canvas Dimensions: 122 x 92 cm

Elliot Nehra

Elliot Nehra, in his second year of a BA in Fine Art at the University of Brighton, was shortlisted for the Ashurst Emerging Artist Prize in 2018 and now returns with new work. His paintings depict a fabricated space that is at once surreal and perfectly ordinary. The everyday inspires the work; the paintings materialise as an instinctive response to the world, commenting on Nehra's life, experiences, feelings, memories

and background. The multifaceted, complicated nature of masculinity, of being and becoming a man is explored. Nehra creates a reality that he and the viewer can get lost in, where paint is celebrated, and colour is enjoyed. The viewer is invited to step into the ambiguous scenes and question the significance of the simple objects Nehra depicts, which are loaded with iconography and metaphor by the artist.



Drinks Spilled

Medium: Oil on canvas Dimensions: 123.5 x 93.5 cm

Noa Pane

Italian artist Noa Pane is now based in London. Her current work often consists of sculptures and on-site installations, using recycled materials or materials that can be found in ordinary workshops, such as clamps, straps and scaffolding, which are returned to their general use after the exhibition. Noa combines these materials with inflatable and fluid elements such as air and water (essential factors of our environment that are often

taken for granted), using things like bubbles and balloons as adaptable elements that can fill and react to their environment in different ways. These impermanent materials are playful but can disappear at any moment making them “tense” objects, under internal and external pressure: you inflate it and you have to take care of it.



Precarious Balances 1

Medium: Installation; inflatable, air, clamps Dimensions: 160 x 150 x 150 cm

Noga Shatz

London-based Israeli artist Noga Shatz completed her MA in Fine Art at the Slade School of Fine Art in 2015. Her practice deals with a body in a state of conflict. This body is both physical and metaphorical.

In her recent work, Noga has created mono-type prints. Using the immediate transfer of the applied image, and the mirroring nature of this technique, she explores ideas and images originating from her personal experiences as an artist living in a foreign culture. From this autobiographical perspective she examines wider environments controlled by notions of loss and alienation.

In her shortlisted series “The Handkerchiefs”, she is depicting memories, then folding them back in to themselves, transforming the two-dimensional image in to an object – a memento. Each handkerchief holds a memory of an actual physical place, depicted as she remembers then re-remembers it through the action of creating, which restores and reinvents, a new narrative.



The road trip hanky

Medium: Mono-print, ink on paper Dimensions: 38 x 30 x 28cm

ashurst.com

London Fruit & Wool Exchange, 1 Duval Square, London E1 6PW. T: +44 (0)20 7638 1111 F: +44 (0)20 7638 1112 ashurst.com. Ashurst LLP and its affiliates operate under the name Ashurst. Ashurst LLP is a limited liability partnership registered in England and Wales under number OC330252. It is a law firm authorised and regulated by the Solicitors Regulation Authority of England and Wales under number 468653. The term "partner" is used to refer to a member of Ashurst LLP or to an employee or consultant with equivalent standing and qualifications or to an individual with equivalent status in one of Ashurst LLP's affiliates. Further details about Ashurst can be found at ashurst.com. © Ashurst LLP 2019 Ref D/R000337