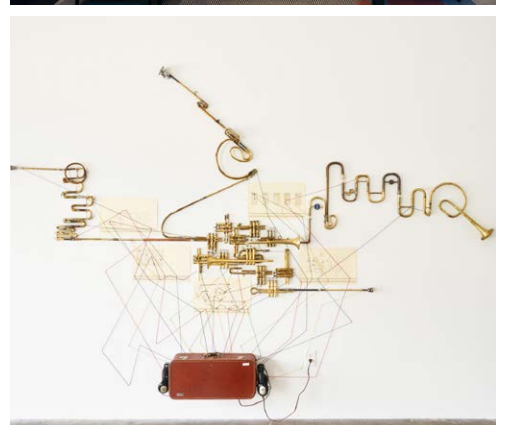
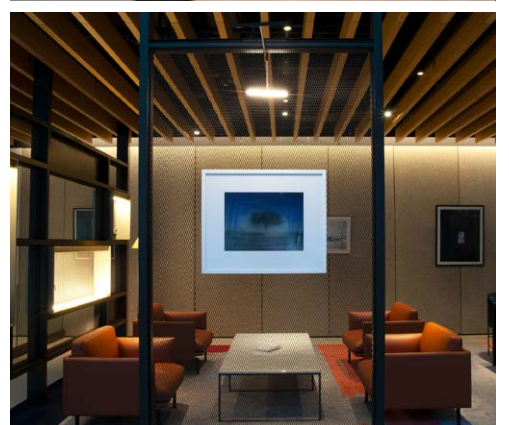


ASHURST EMERGING ARTIST PRIZE 2020

WINNERS



Foreword

The year 2020 has brought many unforeseen challenges on every level, from global to individual; particularly affecting the support available to artists. Whilst many opportunities have disappeared, some have continued, others have evolved and new ones have appeared. We hope you agree that the Ashurst Emerging Artist Prize falls in the category of endurance and modification. The sponsors, supporters, partners and organisers of the Ashurst Emerging Artist Prize have endeavoured, fought and adapted so that it continues to support emerging artists. The Winners Exhibitions of the 2020 edition of the Prize represent each artist's personal interpretation of what constitutes the human experience and our relationships with the tangible and ethereal spaces we inhabit. Thus, in many respects, the 2020 Winners Exhibitions ultimately explore connectivity, a concept which has taken on novel meaning in this most unusual of years.

Our Overall Winner, Pippa El-Kadhi Brown, examines the human environment, particularly the home, as a 'conscious space' through the media of oil and digital paint. *Rotten Tomatoes* examines the kitchen domain, identifiable through the branded refrigerator. This painting evokes the hustle and bustle commonly associated with this room of the house distinguishing the kitchen's essential role within the human experience of life itself. The corporeal sensation which can transform a space into a personal place is essential to El-Kadhi Brown's practice and the familiarity one associates with her artworks can be felt in the brightly coloured canvases exhibited in *Around You*, *Within You*, or *Nowhere at All*.

Comparatively, James Hayes, the Choice Winner, employs meticulously placed oil paint to examine the often isolated figure within the landscape of his home, Ireland. *A Man Trying to See* centers on a single, unidentifiable figure who appears hunched in quiet reflection. There is a palpable tension which emanates from the canvas encouraged by the raw elemental presence which is evident in all of Hayes' artworks, evocatively combining the baroque and realist style oil painters of the past. The weather envelopes each scene and one could suggest the foreboding landscape is reflective of the figure's current disposition; brooding and angsty. In *BEING TOWARDS*, Hayes equalises the space offered to the natural environment and its figures, thus allowing the viewer the opportunity to contemplate and consider each artworks intricate details.

Like Hayes, Sine Zheng, the Winner of the Photography Award, visualises the juxtaposition between humans and their natural environment. Zheng campaigns against the current damaging climate tensions in the exhibition, *Wild Dwelling*, to activate awareness of the global climate emergency. In the image *Bathtub*, Zheng's precisely considered spatial design bridges the gap between illusion and reality through the photographer's placement of plastic bags in the bath rather than water. This creates an intriguing image which dually highlights the overuse of plastic and its damaging effects on our oceans and wider natural environment. Zheng's ingenious layouts encourage the viewer to consider each composition closely as all may not be as it seems.

Whilst Zheng's photographs hold a prospective outlook; Steve Parker, the New Media Award Winner, looks to methods of protest and deception from the past in a range of interactive artworks which utilise World War II audio methods in his exhibition, Futurist Listening. Comparative to Zheng's serene yet potent imagery, Parker employs loud and boisterous sound elements to understand resistance and systems of control. This is clearly seen in his winning work, Ghost Box, which requires the viewer to touch elements of the brass sculpture to hear varying audial snippets associated with war which can both shock and amuse viewers. Parker's innovative use of sculpture, film and works on paper to examine previous methods of dissent and deceit appear contrary to his mechanical artworks encouraging viewers to examine this relationship more closely. Parker's use of noise extends into the exhibition space truly creating a cacophony of sound.

There is a similar sense of interactivity present in Meg Shirayama, the Sculpture Winner, exhibition Portals (form/colour/function) which is an ode to the role of gateways in differentiating spaces. Shirayama utilises minimalist architectural forms in her sculptures to equally define and occasionally blur the delineation of one space to the next. The artist encourages the viewer to consider the sculptures in relation to their own bodies through her creative decisions of altering the sizes of the portals. Through isolating these geometric forms and highlighting them with colour, Shirayama offers the viewer new interpretations of these often overlooked elements. In Mirrored-handrail-paintings, Shirayama incorporates mirrors into her sculptures which create an alternative depth of space encouraging the three dimensionality of her works.

In conclusion, each artist prompts viewers to reconsider the spatial worlds in which they inhabit, whether this is the home, the natural environment or physical and elusive spaces created through material, size, sensation and sound. Despite the challenges of 2020 and 2021, we are proud to present the 2020 Winners exhibitions in physical space, photographs, videos, online publications and in print.

Lucy O'Meara

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PIPPA EL- KADHI BROWN

ASHURST EMERGING ARTIST PRIZE 2021 OVERALL AWARD

AROUND YOU, WITHIN YOU, OR NOWHERE AT ALL,
CURATED BY LOUIS CHAPPLE AND AYA KOUDOUNARIS

“Around You, Within You, or Nowhere at All” explores the home as a conscious space that exists both physically and psychologically. The exhibited works do not reflect any one particular place, but instead belong to a kaleidoscope of impressions; derived from memory, imagination and perhaps most importantly, sensation.

Encapsulating pure lived experience, the concept of home embodies an authentic sense of self. Combining the notion of where, who and when, home is where we as individuals, feel an invaluable sense of belonging. It is relational, gaining its significance only through the human projection of self and reflections of ontological experience. It is only a home to those who feel at home within it.

Whilst the home can occur physically as a place, its emotional presence exists in the senses. Memories linger and live as sensory experiences. Smells, tastes and emotions act as psychological souvenirs. Around You, Within You, or Nowhere at All explores this sentimental and transformative idea of home, which brings comfort regardless of time and place. The mind will return to native memories and depend on the senses to embody nostalgic comforts of belonging.

The domestic home is a private sanctuary, a physical space designed to serve primitive human needs. It is where we eat, sleep, defecate and reproduce. It is where we are most human, and paradoxically, most creature. In the solaces of home, one shows their most authentic nature. However, whilst the home can be an extension of one's self, it is also a tangible insight into one's desired sense of self. Living spaces are reflections of inner worlds, but they are also masks, disguises, fashioned facades, where perceptions can be manipulated, 'objets' can be placed and environments are formed to model how we (don't) want to be perceived.

In Around You, Within You, or Nowhere at All the exhibition space itself is reminiscent of the paintings; scattered with domestic relics, house plants and 'objets'. Once stepping inside the exhibition, the viewer is made to feel that they are entering the works that surrounds them; the figures in the paintings become reflections of current experience, reality is challenged, merged and separated in tandem. Driven by the shifting perspective, the surrounding space challenges the concept of interior versus exterior, the physical and the psychological and lived experience of human consciousness.

There is an interesting dialogue between the works, as each piece speaks to the next. During installation, the exhibition walls were physically moved and relocated to add to the domestic sensation of being surrounded, placing the viewers within. This relates to the title Around You, Within You, or Nowhere at All, which depicts the home as a physical space as well as a limitless entity that exists in the conscious.



Chop and Shop Medley II, A Bathtub Scene
 Digital collage on photographic paper
 Edition 2 out of 10
 20 x 17cm



Takeaway?
 Oil on canvas
 238 x 209cm



Floater
 Oil and acrylic on canvas
 64.5 x 89.5cm



Chop and Shop Medley I
 Digital collage on photographic paper
 Edition 2 out of 10
 20 x 15cm

ABOUT PIPPA EL- KADHI BROWN

Pippa El-Kadhi Brown is a London based artist who works primarily in oil paint. Her exploration of human psychology is observed through our relationship with domestic environments. Through her paintings she uses gesture and materiality to explore how we interact with space, both physically and emotionally. Challenging the notion of 'our natural habitat', the domestic home is perceived as a conscious space, which as human beings we have adapted to both merge with and coexist beside.

Pippa is currently working towards an MA in Painting at The Royal College of Art, for which she has been awarded the Ali H. Alkazzi Scholarship Award. Pippa holds a BA in Fine Art Painting from The University of Brighton, School of Art. Since graduating in 2018, she has taken part in residencies and exhibited both nationally and internationally.

In 2019 she spent three months living and working in China through the Organhaus Studio Residency and exhibited in *Cat's Mother; Her, She, Organhaus*, Chongqing, China (2019). She also travelled to Latvia to exhibit in *The Taste of Life*, Art Pegazs, Riga, Latvia (2019), where she was awarded the Taste of Life award and accepted an artist residency in Liepaja, Latvia. In 2018 she

was awarded the Creekside Graduate Studio Award and received a three-month Residency at Creekside Projects. Here she showcased her first solo exhibition, *House Plants*, Creekside Projects, London (2018).

Pippa's art features in private collections in the UK, China, Hungary, Monaco, Denmark and Latvia, including the RZ Collection. Other notable exhibitions include *The London Ultra*, OXO Tower Wharf, London (2019) and *Meet and See*, Wushan Art Centre, Chongqing, China (2020) and *A World Without End*, No Barking Art, Virtual Exhibition (2020).



Rotten Tomatoes
Oil on canvas
178 x 209 cm



Come Dusk, Selene Shows Her Many Faces
Oil on canvas
50 x 60 cm



Yucca
Oil on canvas
239 x 209 cm

PIPPA EL- KADHI BROWN

AROUND YOU, WITHIN YOU, OR NOWHERE AT ALL



I Wonder, I Wander
Oil and acrylic on canvas
35.5 x 28 cm



Mind Sports
Oil and acrylic on canvas
40 x 30 cm



Ecstasy of Gold (Final Duel)
Acrylic on canvas
148 x 148 cm



A Place to Sit
Oil and acrylic on paper
29.5 x 20 cm



Dreaming; Clouds, Sheep, Sky
Oil on paper
29.5 x 20 cm

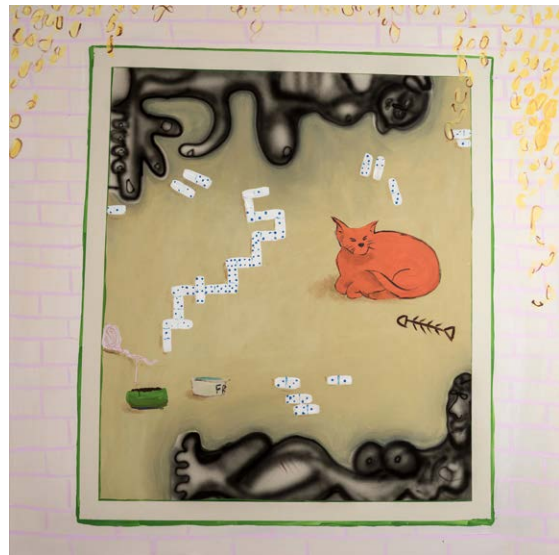




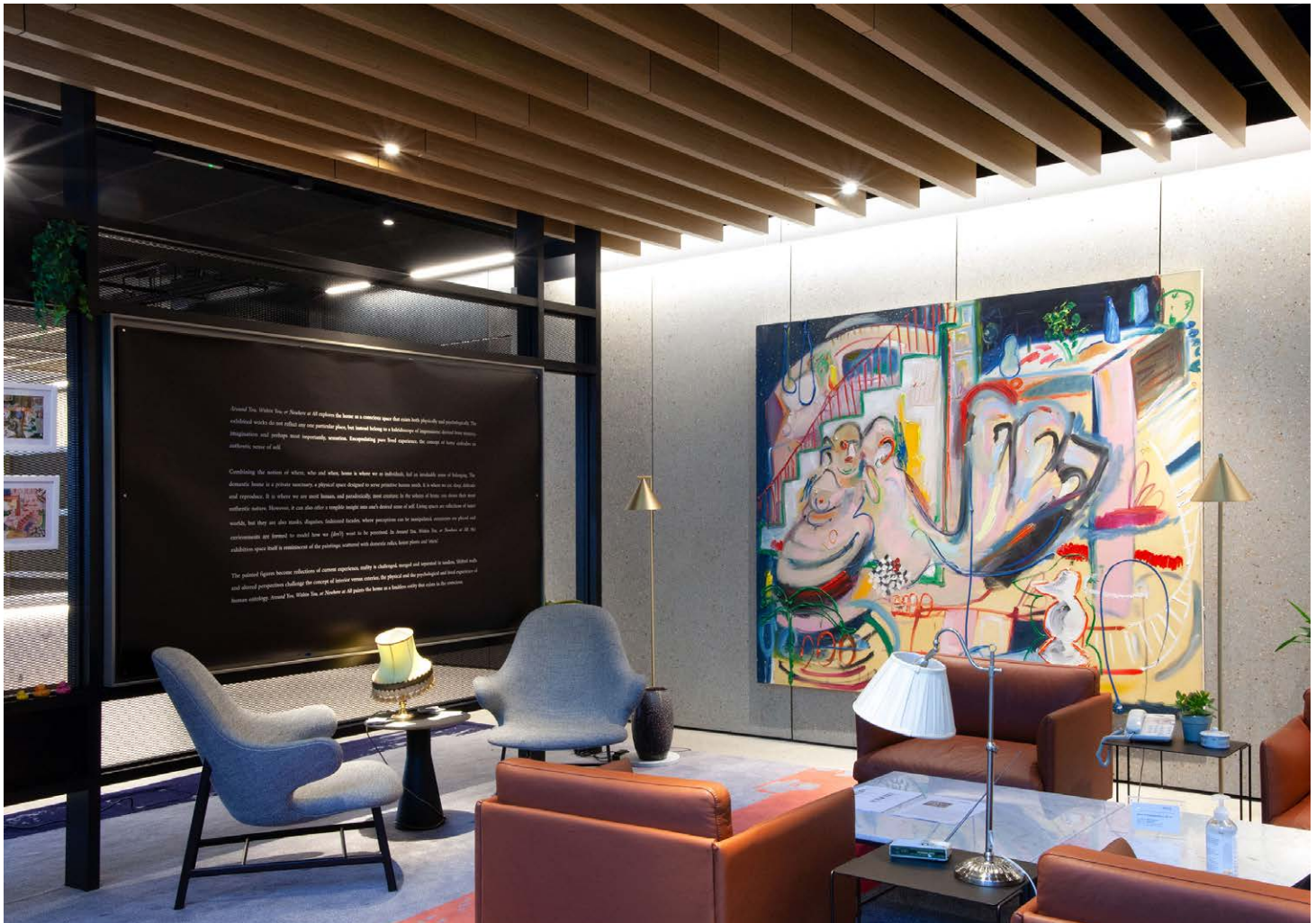
April; A Study
 Oil and acrylic on paper
 30 x 20 cm



The Teacup
 Acrylic on canvas
 148 x 148 cm



The Smart Cat Doesn't Let on That She Is
 Acrylic on canvas
 148 x 148cm





MEG SHIRAYAMA

ASHURST EMERGING ARTIST PRIZE 2021 SCULPTURE AWARD

PORTALS (FORM/COLOUR/FUNCTION), CURATED BY OLIMPIA SACCONI

The exhibition “Portals (form/colour/function)” stems from Meg Shirayama’s fascination for architectural portals, such as windows or doorways, interpreted by the artist as the conjunctions and confines between two diverse spaces and, therefore, the physical place where they meet. The minimal painted forms that constitute the new body of works Window-sill Paintings – which has been specifically created for this exhibition – are the embodiment of ordinary window sills that have been simplified in their forms by changing the scale.

Through the usage of modular and primary elements, Meg Shirayama alludes to the Modernist ideology, particularly embracing its minimalism and the attention that the architecture movement brought on the concept of functionality. One of the pillars of the Modernist ideology is that form should follow the function. However, in Portals (form/colour/function) the artist employs a geometric language to investigate and yet challenge the perception of the viewer in relation to the presentation of an object that seems to have a function. Due to an historical debate around the idea of ornament as opposed to functionality, we expect minimal objects to serve an exact purpose and their appearance of usefulness persuade us to assign them an identity that it is merely driven by how we relate to these objects and the space they occupy. Indeed, Shirayama believes that our concept of functionality is often defined both by how objects directly relate to our bodies, which is considerably influenced by the scale of these objects, and by playing with the shift of our perception that occurs when using different orientations.

The decision to use the word “paintings” in the title of this body of work originates from the artist’s keen interest in raising questions around the semiotic terminology of the word “painting” itself: what elements are essential for a painting to be defined as such? What is the most reductive form for an aesthetic object to still be identified

as a painting? Shirayama’s aim is to create “non representational paintings” that incorporate colours deprived of any meanings or pre-existent symbolism. Nevertheless, colour is a crucial element within Meg Shirayama’s practice. The artist aspires to generate an experience of colours that is reflective of viewers’ subjective experience. Therefore, in Shirayama’s works colours become vehicles of memories and personal associations of forms and function, demonstrating how seemingly objective works can give space to multiple open ended interpretations even when their aesthetic appearance is reduced to minimum forms that follow the objectivity of geometry.

The center piece of Portals (form/colour/function) is Window-sill Paintings (x120), a work composed by modular elements that aim to activate a dialogue between the architectural details of the Ashurst Emerging Artist Gallery and the colours and forms of the work itself. Indeed, the arrangement of the set of these wooden modular structures responds to the way the artist wants to frame and divide the space in order to invite the viewer to look at the surrounding room under a previously unexplored perspective.



Mirrored-handrail-paintings, 2019
Set of six 2019 Acrylic on bamboo plywood and repurposed mirrors
30 x 30 x 15cm each

ABOUT MEG SHIRAYAMA

Japanese born artist Meg Shirayama lives and works in London. She explores geometric language through minimal painted forms and draws inspiration from elemental geometries found in everyday utilitarian objects. Her interest in the clarity of basic forms informs her perception of the economy of design by shifting the perspective of orientation and repurposing possibilities.

In 2002, Shirayama won the Prunella Clough Scholarship, an opportunity granted on behalf of the post-war abstract painter. In 2007, Shirayama was also awarded the Westdean Fellowship Scholarship for a one-year residency where she worked collaboratively with craftsmen specialising in woodworking and musical instruments makers. After completing an MFA in Painting at Slade School of Fine Art in 2007, Shirayama exhibited in the UK and abroad, including: her solo exhibition in RocketGallery-London in 2008, at Minimalism and Applied, at DaimlerChrysler Contemporary-Berlin in 2008, and at Museum Ritter-Baden-Wurttemberg in 2009.

Shirayama's works were acquired by DaimlerChrysler Collection in 2007 and Museum Ritter Collection in 2009. In addition, her work was featured in the publications of these respective collections. Shirayama's work was featured in the highly regarded publication Wallpaper Magazine in 2011, and the review for her solo exhibition was featured in The Week magazine in 2008.



Window-sill Paintings (x60), 2020
Acrylic on tulipwood
Set of 4, various sizes



Window-sill Paintings (x60), 2020
Acrylic on tulipwood
Set of 4, various sizes







SINE ZHENG

ASHURST EMERGING ARTIST PRIZE 2021 PHOTOGRAPHY AWARD

WILD DWELLING, CURATED BY AVERIL CURCI

“Wild Dwelling” is an ongoing series Sine Zheng began in 2019. Through this project Zheng explores the relationship between humans and nature, revealing a tension between reality and illusion. Her photographs question whether these increasingly extricated elements can exist independently, giving the viewer no straight answers, but rather prompting personal interpretations and reflections.

A particular interest in capturing the complexities of urbanization highlights how removed we have become from nature. Within our steel and concrete jungles, patches of vegetation act as a simulated illusion of the natural world. Zheng cares to make this dysfunctional reality of our ecosystem a cause for concern, thereby raising awareness to our current climate emergency. At the same time the artist encourages the viewer to value every moment and place we are surrounded by.

Zheng’s form of conceptual photography captures and conveys messages through meticulously arranged and staged scenes. Her work is both playful and experimental, taking elements of documentation and staging, re-interpreting them in new ways. By consciously placing elements and arranging compositions, be it chicken eggs, tissue boxes or plastic bags, the artist creates events, environments and emotions for the viewer to contemplate.

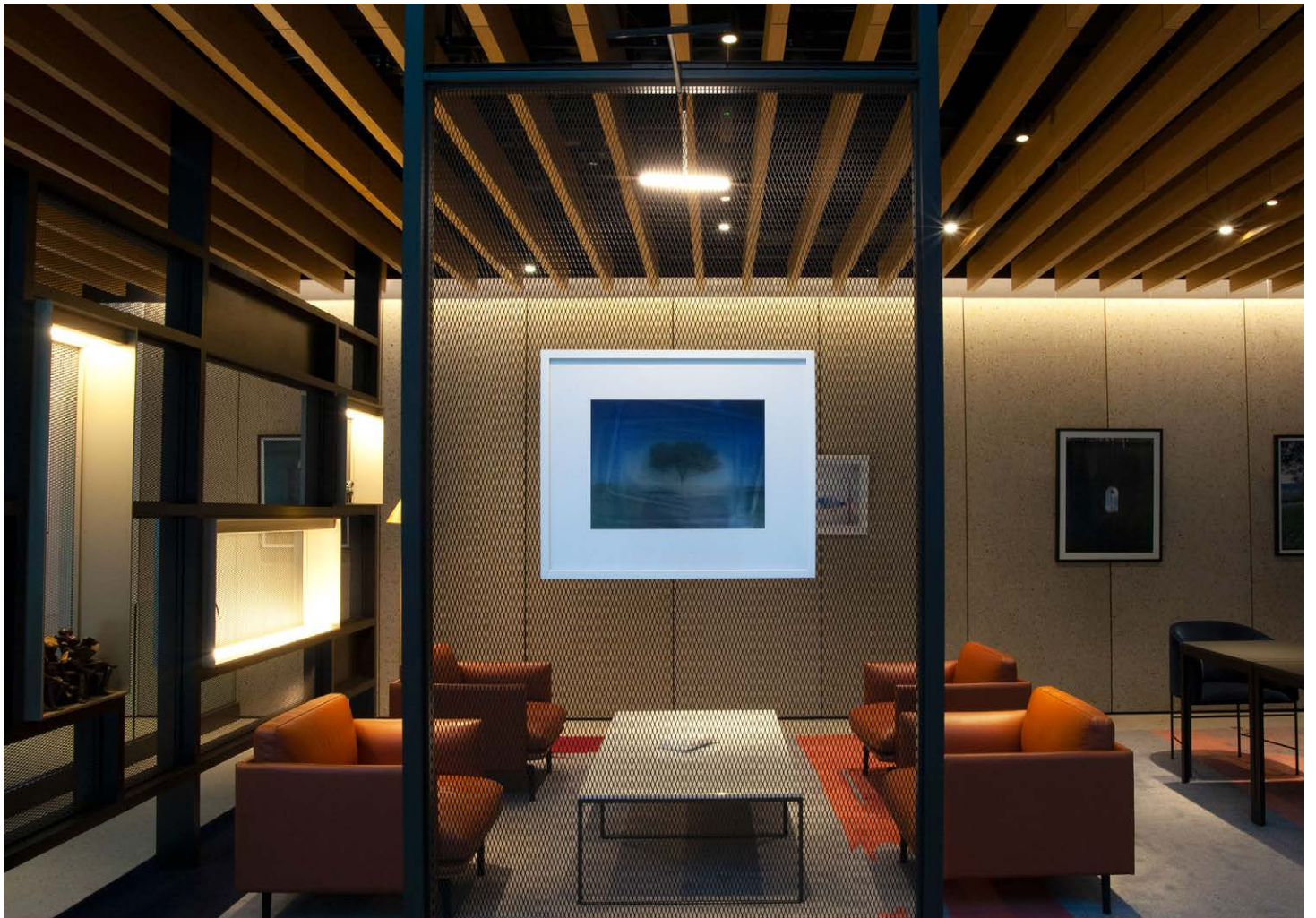
Zheng’s recent photographs feature lone trees encountered in the desert. The artist conceived an unusual and fascinating darkroom-based process that involves exposing the negatives through blocks of ice that are placed on the photographic paper. The gradual melting produces distinctive marks on the final image, which not only act as a record of time but also as a powerful tool to express the complex ecological issues around water. In many ways Zheng is connected to the Eco-art movement, her practice clearly channeling the creativity and power of art to inspire climate change action.



Bathtub, 2020
C-type print
50 x 61 cm
Edition of 8 + 2 AP



Window, 2020
C-type print
50 x 61 cm
Edition of 8 + 2 AP





ABOUT SINE ZHENG

Sine Zheng is a photographer based between London and China. In 2017 she completed her BFA in Fashion Design at Parsons, The New School for Design, New York and in 2020 her MA in Photography at the Royal College of Arts, London.

Her works explore the relationship between humans and nature, revealing an undefined tension between reality and illusion.



Watering, 2020
62 x 76 cm
Edition of 8 + 2 AP





Mirror, 2019
C-type print
62 x 76 cm
Edition of 8 + 2 AP



Tree, 2019
C-type print
62 x 76 cm
Edition of 8 + 2 AP



Melting Land I, 2020
C-type print
40 x 30 cm
Edition of 8 + 2 AP



Melting Land II, 2020
C-type print
40 x 30 cm
Edition of 8 + 2 AP

JAMES HAYES

ASHURST EMERGING ARTIST PRIZE 2021 CHOICE AWARD

BEING TOWARDS, CURATED BY PATRICIA MATTINGLY

James Hayes' debut solo exhibition "Being Towards", is a representation of the artist's personal and phenomenal experience of particular people and places that form the landscape near his home in the south-west of Ireland. It showcases for the first time his own unique blended form of contemporary engagement with both the genre of landscape painting and an intimate narrative painting tradition.

There is a personal, existential and phenomenological inquiry to be found at the core of his work. He draws inspiration from places, people, and stories, but with focus on the phenomenology of place and the reciprocal nature of the relationships one forges with places. He alludes to a quiet unseen interplay that exists between one's phenomenal experience of a place in the moment and one's own internal meta-narratives. It is this elusive interaction and fluid dynamic which he is attempting to reveal through his paintings. Effectively placing the emphasis on the dynamics at play between the elements and figures he depicts in his scenes, as much as on the individual elements themselves.

Each piece exhibited in turn beckons the viewer to briefly inhabit the distinct private worlds of the protagonists, and to ourselves enter into the exchange at play between the figures and their surroundings. There is a sense that the paintings each simply bear witness to a still and silent human moment – acting as evocative visual fragments.

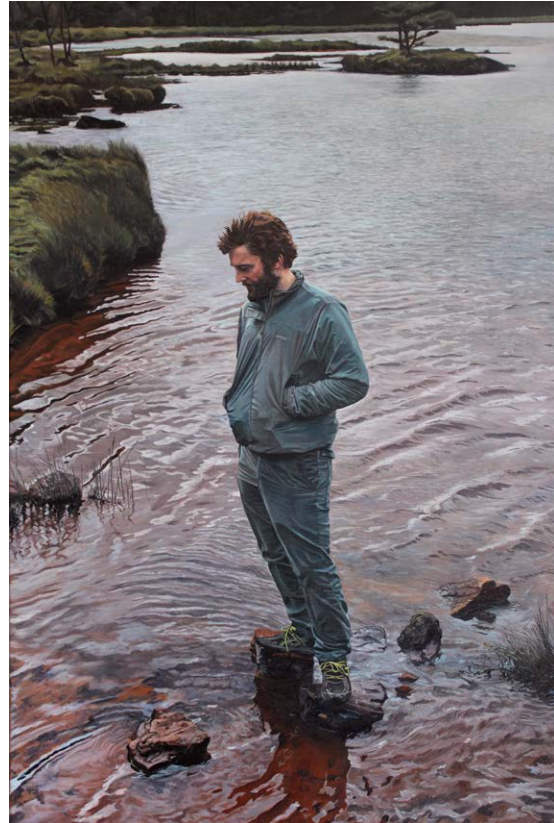
The figures populating the scenes often seem to be absorbed in something unseen, prompting us to construct and complete the suspended narrative using pieces of ourselves, drawing from our own personal well of phenomenal experience and emotional memory. Combined with this ever-emergent sense of elusiveness, the collection as a whole undeniably and effectively conveys a kind of floating mood and atmosphere of underlying psychological tension.

This central preoccupation of examining the space between self and one's surroundings, would appear to inherently act as a vehicle for the exploration of many further interrelated and recurring personal sub-themes that often permeate the work. The artist also citing an interest in the examination of themes such as; introspection, loneliness, self-isolation, the nature of masculinity, change and impermanence, the passage of time itself, concepts of being and belonging, the coming to awareness of embodied experience, and the extent that landscape may act as protagonist in the emergence of identity and the becoming of self.

His ambition for this work is that it might communicate or illicit a tacit human understanding of the wholeness of our spatial or 'patial' experience, encouraging a more-active awareness of our conscious and unconscious spatial understandings and the creative and transcendent potential that this awareness might provide, in terms of generating self knowledge, altering our perspective of our lives and of our everyday worlds.



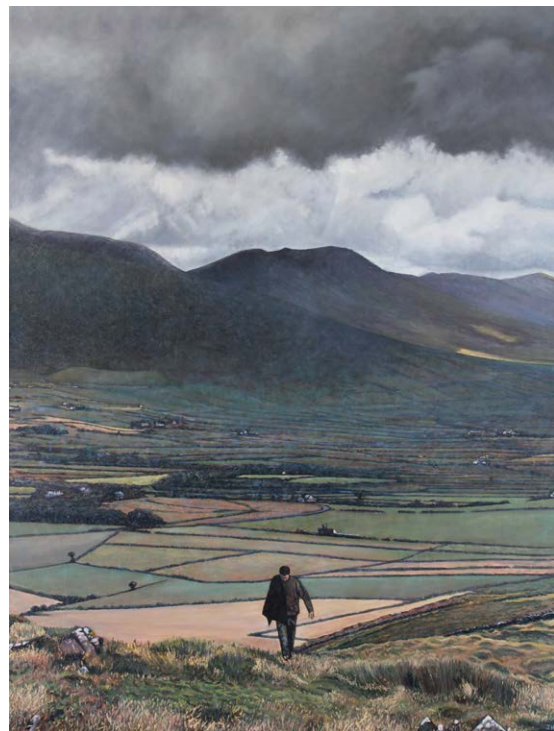
Being in the world, 2020
Oil on Canvas
150 x 100cm



Surface Tension, 2020
Oil on Canvas
90 x 60 cm



Coping, 2019
Oil on Canvas
101 x 76cm



Wanderer beneath the sea of Cloud, 2019
Oil on Canvas
100 x 76cm

ABOUT JAMES HAYES

James Hayes is an Irish visual artist; primarily an oil painter, but also an illustrator and a qualified architect. His arts practice is centered around a phenomenological exploration of the complex relationship that exists between self and surroundings.

Having begun painting at an early age, his formal education and professional background in fact lies in architectural design, holding a masters degree from UCD and postgraduate diploma from the University of Westminster. Following a period working in architectural practice, in recent years he has focused on developing a burgeoning artistic practice – today specialising in painting and illustration.

Recently his work has notably been shortlisted for the prestigious ‘Jackson’s Painting Prize’ (2020) and featured on series 5 of the popular Sky Arts televised art competition ‘Landscape Artist of the Year’ (2019). He has exhibited widely in Irish galleries as part of various group shows, at venues such as The Ulster Museum, RUA-RED, Siamsa Tíre and by invitation as part the annual ‘Kerry Visual Artists’ Showcase’ (2019).



Reposing, 2019
Oil on Canvas
30 x 81 cm

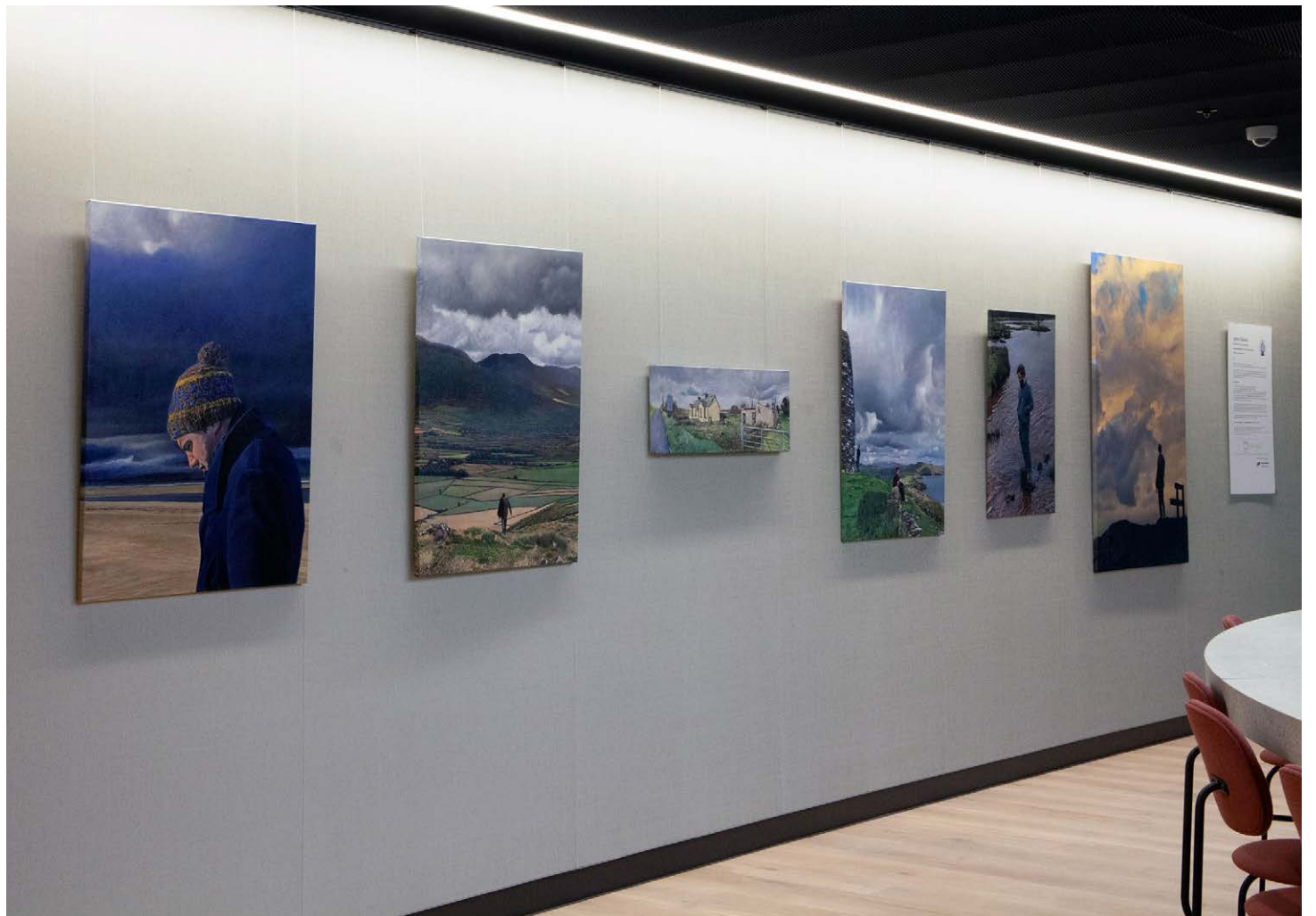
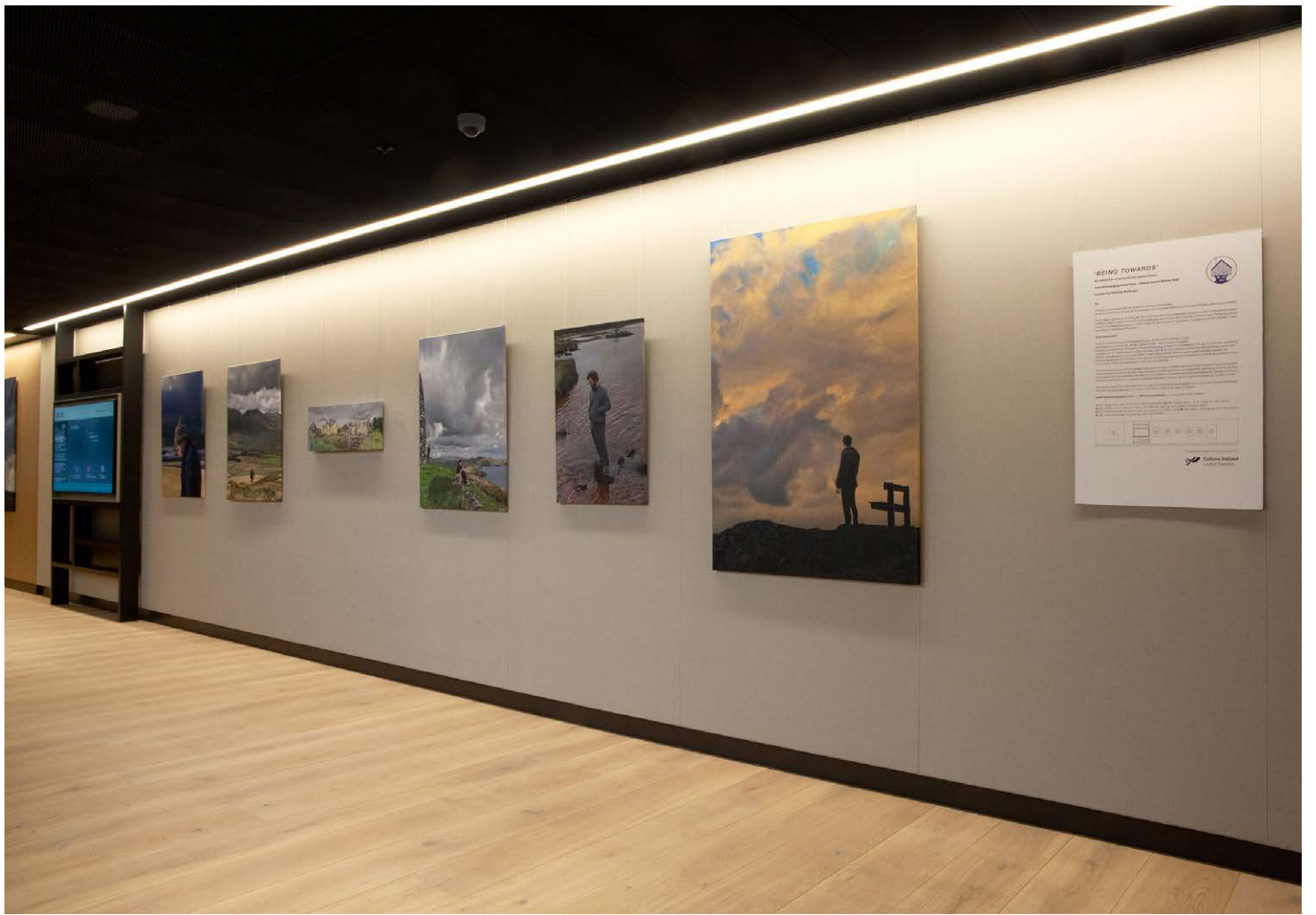


Rigour, 2020
Oil on Canvas
101 x 76cm



A man trying to see, 2020
Oil on Canvas
150 x 100cm







STEVE PARKER

ASHURST EMERGING ARTIST PRIZE 2021 NEW MEDIA AWARD

FUTURIST LISTENING, CURATED BY MELANIE LENZ

This series of work takes the form of sonic headwear, acoustic sculptures built from brass instruments, and graphic scores, all of which build upon World War II audio tactics such as jamming signals, coded messages, and warning sirens, reimagining them in sculptural form as vehicles for present-day protest and deception.

These systems are mapped out across the gallery with trumpet pipes welded into sprawling abstract lines, diagrammed and layered on paper scores. In the artwork titled Ghost Box, visitors activate the sculptural piece through touch, initiating different looped audio clips of coded songs from the Underground Railroad, coded transmissions like Morse Code, and jamming signals of Soviet Russia and Communist China. This construction, along with others seen in the video montage, chart a multitude of possible choreographies for each listener to embody their sonic components, implicating the listener's body as a site for receiving and issuing calls to action. Engaging auditory tools associated with

early twentieth century political conflict and war, Parker invites us to listen closely to the ways that sound can be used to incite resistance, disrupt systems of control, and ease anxiety and illness.

Steve Parker is an American artist and musician whose practice explores history, systems and behaviour.

Melanie Lenz is a Curator of Digital Art at the V&A Museum, London.



Ghost Box, 2018

Salvaged brass, tactical maps, scores on paper, wires, map pins, electronics, audio, instrument case

STEVE PARKER

FUTURIST LISTENING

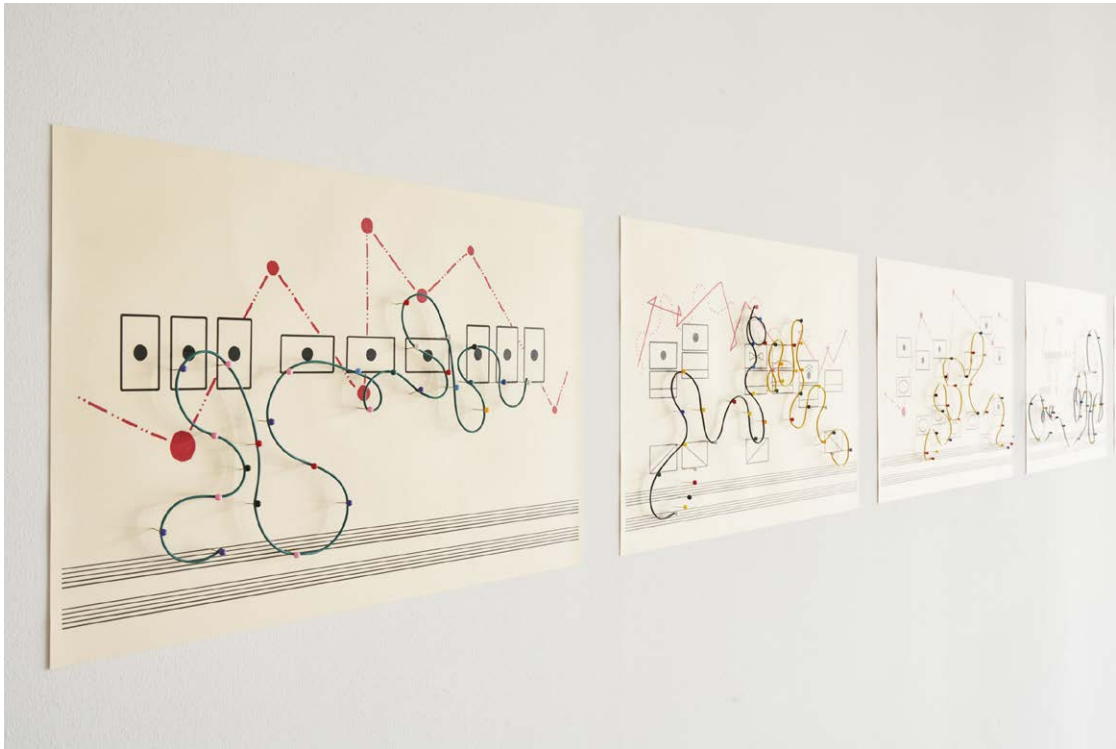


ASMR Étude #1, 2018
Brass, plastic, copper



ASMR Étude #1
Install view





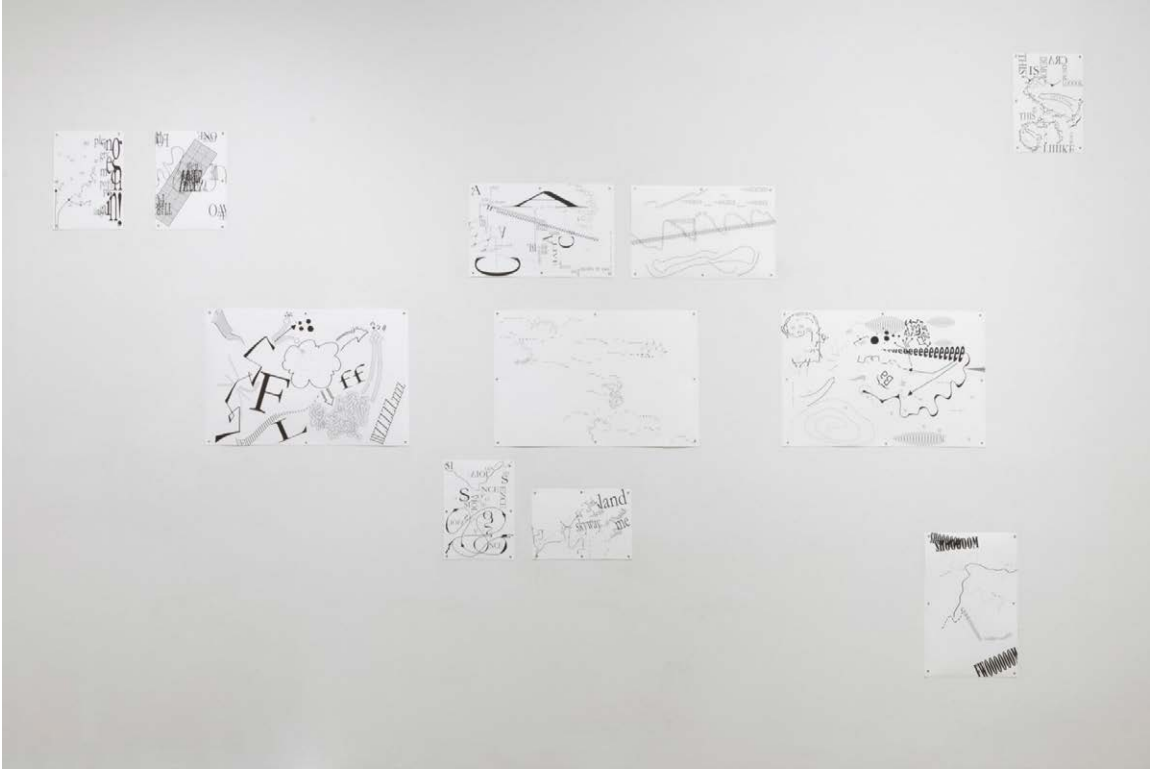
Ghost Scores, 2018
Ink on paper, pins, electrical wire

ABOUT STEVE PARKER

Steve Parker is an artist, musician, and curator based in Austin, TX. He is the recipient of the Rome Prize, the Ashurst Prize (UK), the Tito's Prize, a Fulbright, and grants from the National Endowment for the Arts.

Parker works with salvaged musical instruments, amateur choirs, marching bands, urban bat colonies, flocks of grackles, and pedicab fleets to investigate how communal listening can be used to examine systems of control, interspecies behavior, and forgotten histories. His projects include elaborate civic rituals for humans, animals, and machines; listening sculptures modeled after obsolete surveillance tools; and cathartic transportation symphonies for operators of cars, pedicabs, and bicycles.

Parker has exhibited and performed at institutions, public spaces, and festivals internationally. Highlights include the Contemporary Arts Center (New Orleans), the Crystal Bridges Museum of American Art, CUE Art Foundation (NY), the Fusebox Festival, the Gene Siskel Film Center (Chicago), the Guggenheim Museum, the Lincoln Center Festival, Los Angeles Philharmonic inSIGHT, the Lucerne Festival (Switzerland), MASS MoCA, Spoleto, SXSW, and Tanglewood. As a soloist and as an artist of NYC-based "new music dream team" Ensemble Signal, he has premiered 200+ new works.



Protest Scores, 2020
Archival print on paper

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 includes galleries, art professionals and collectors.

This year, the shortlist was chosen from 3,856 artworks by 1,672 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, and the winners of the sculpture and choice awards, receive £3,500, £2,000 and £1,750 respectively, as well as

exhibitions in the Ashurst Emerging Artists Gallery and Cass Art vouchers.

For the fourth year running, the Ashurst Emerging Artist Prize will partner with East London arts organisation Rich Mix for the New Media Award, which will award one artist £1,500 and a solo exhibition at Rich Mix.

The photography award returns for a second year, supported by Genesis Imaging, and the winner will receive £1,500 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

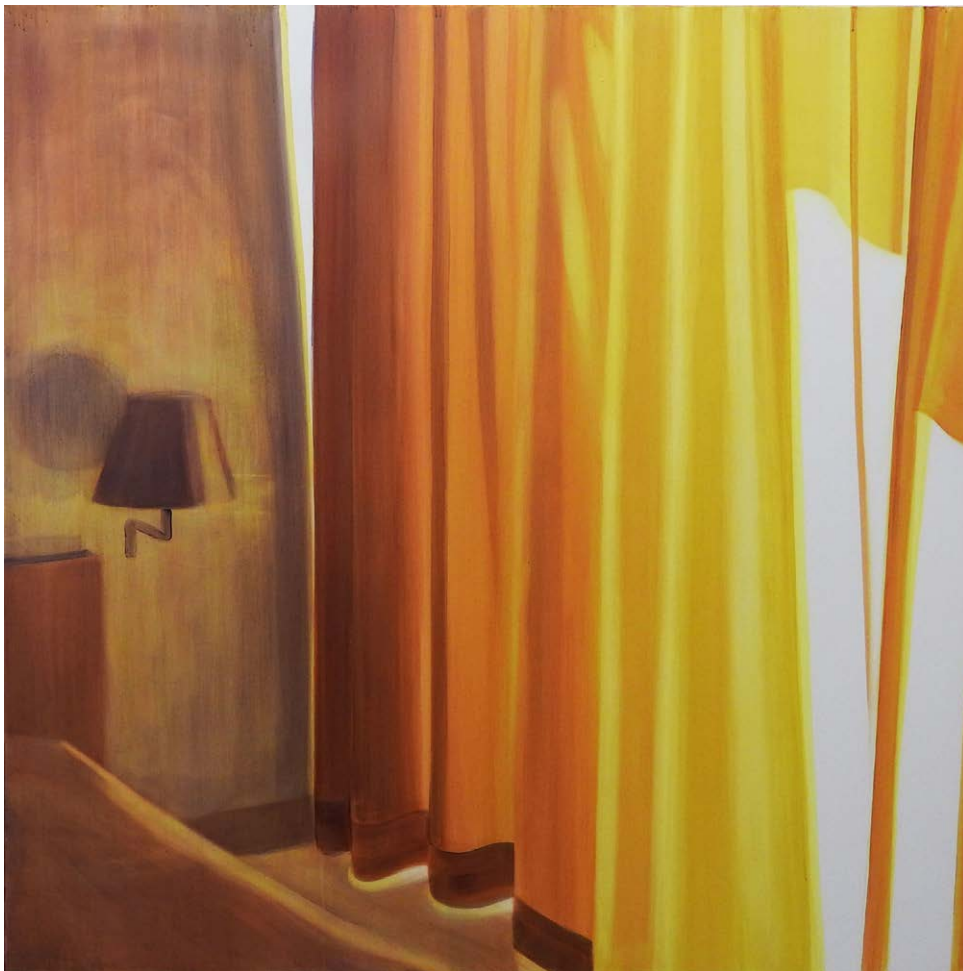
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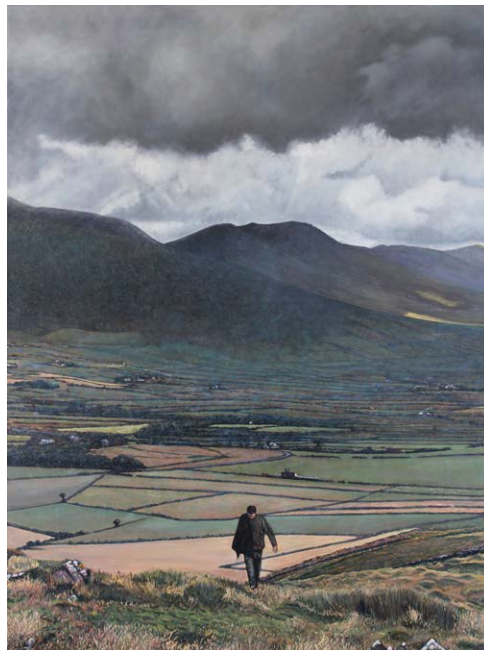
ABOUT THE SUPPORTERS



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 2020 with £1,000 of vouchers to spend on art supplies for all the winners and a 20 per cent discount in its online store for every artist who entered.

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, it supports clients in bringing their work and exhibitions to life. This year Genesis Imaging supported the photography award with £1000 worth of production services and a 12-month mentorship, and also offered a 20 per cent discount to all entrants.

See more at www.genesisimaging.co.uk



ABOUT THE ORGANISERS

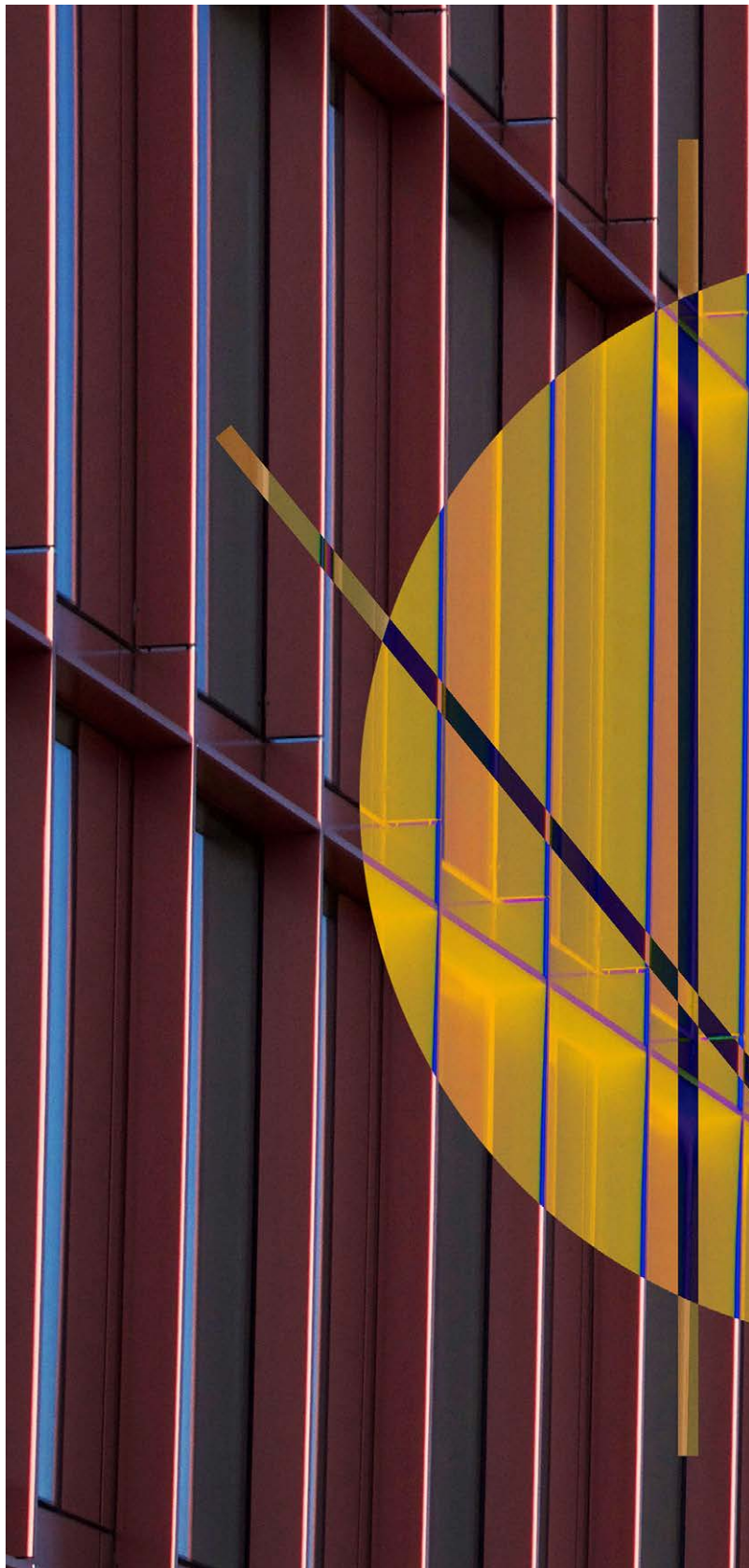


Oaktree & Tiger are art consultants and investment experts, based in Kensington and operating throughout London, focusing on emerging and establishing artists since 2010. They source, develop and work with artists through a range of activities from mentoring, organising exhibitions and connecting with art professionals and collectors. Their clients are individuals, corporates and artists, and they also source art for investment or rental.

They have given lectures on art business and investment at Sotheby's Institute of Art and The Hospital Club with The Photographers' Gallery. They have been featured in The Times and other publications, on art investment and art projects.

Their current projects are operating the Ashurst Emerging Artist Prize, mentoring art businesses and entrepreneurs, and curation and management of the Ashurst Art Collection.

See more at www.oaktreeandtiger.com





JUDGES



CONRAD CARVALHO (PANEL CHAIRMAN)

ART CONSULTANT AT OAKTREE & TIGER, COLLECTIONS MANAGER FOR THE ASHURST ART COLLECTION

An expert in emerging art, having started Oaktree & Tiger in London to launch a diverse selection of international emerging artists, organising exhibitions and placing their artworks with private clients around the world.

Conrad has also given lectures, at Sotheby's Institute of Art and University of the Arts London, and various talks on art and business. He is currently advising artists on promoting their own work to gain new collectors and attract gallery representation for themselves. He works on a wide range of art projects and places carefully chosen emerging artists in a variety of projects and spaces, including corporate and commercial spaces. He also gives art investment talks to private and corporate clients.

Conrad recently launched a new corporate collection of emerging artists for Ashurst LLP, and more details can be found at www.ashurst.com.

You can see more at www.oaktreeandtiger.com



DR DAVID ANFAM

CURATOR, ART HISTORIAN AND WRITER

David is Senior Consulting Curator at the Clyfford Still Museum, Denver, and Director of its Research Center. Based in London, Anfam's many books and catalogues over the past forty years include studies of Jackson Pollock, Edward Kienholz, Howard Hodgkin, Wayne Thiebaud, Brice Marden, Jeff Elrod, Anish Kapoor and Mark Rothko: *The Works on Canvas – A Catalogue Raisonné* (Yale University Press, 1998), which received the 2000 Mitchell Prize for the History Art.

He is the preeminent authority on Abstract Expressionism and his exhibition *Abstract Expressionism*, held at the Royal Academy of Arts last year, was described by Jackie Wullschlager, Chief Art Critic at the Financial Times, as "the most pleasurable, provocative exhibition of American art in Britain this century".

You can see more at www.royalacademy.org.uk/exhibition/abstract-expressionism and www.clyffordstillmuseum.org/research-center/ and www.yahoo.com/entertainment/lifeline-clyfford-still-215646065.html



ANNA DELGADO

PARTNER AND ARTS COMMITTEE CHAIR AT ASHURST LLP

Anna is a finance partner in Ashurst's London office, specialising in international Debt Capital Markets transactions. Over the years, Anna has enjoyed spearheading a number of initiatives that bridge the gap between the different worlds of Corporate and Art. This has been possible through collaboration with organisations such as Love Art London and The Old Vic.



DR DAVID BELLINGHAM

ART HISTORIAN, WRITER AND LECTURER AND LECTURER AT SOTHEBY'S INSTITUTE OF ART

Dr David Bellingham is an art historian, author and Programme Director for the Masters Degree in Art Business at Sotheby's Institute of Art, London. He also lectures on Classical Art and Architecture, and their reception in the modern era.

He holds a special honours degree in Latin and Classical Archaeology from the University of Birmingham, and a doctorate from the University of Manchester for his thesis on the cultural and socio-economic aspects of sympotic scenes in ancient Roman and Pompeian wall-painting. David has published numerous books and articles on a variety of subjects, including: art fairs; art business ethics; Greek & Celtic mythology; the paintings of Sandro Botticelli; and authenticity issues in the paintings of Frans Hals. David contributed three chapters to *Art Business Today: 20 Key Topics* (J Hackforth-Jones and Iain Robertson). In 2019 he delivered a paper at the Sotheby's Institute 50th Anniversary Conference on 'The Times-Sotheby Index, 1967-1971: A Window into the Art Market 50 Years Ago'.

He is currently writing an introductory book on the art market.

You can see more at www.sothebysinstitute.com.



AVERIL CURCI

ART ADVISOR

Averil is an art advisor, curator and artist mentor based in London. She holds a BA in Art History from Boston University, and has over 15 of years of experience working within the art world internationally. She began her career in New York as the director of Hamburg Kennedy Art Advisory & Projects. Following this, she became the director of Brancolini Grimaldi, a contemporary photography gallery based in Florence, Rome and eventually Mayfair, London. There she worked closely with both emerging and established artists — curating exhibitions and art fairs, developing special projects, events and publications. She was Curator and Head Artist Liaison with online emerging art platform and incubator Kovet.Art from 2019 to early 2021. Averil has been a judge for the Ashurst Emerging Art Prize since 2018.

See more about Averil Curci at www.averilcurci.com



MARK FOXWELL

CREATIVE DIRECTOR AT GENESIS IMAGING

Mark is the Creative Director of Genesis Imaging and has been a photographic printer for over 40 years. He has worked closely with both renowned and emerging photographers and artists. His prints have graced the walls of some of the top museums and galleries in the world, including MOMA and Tate Modern. He has been a guest lecturer at a number of London Universities and a portfolio reviewer for numerous platforms. He is consumed by photography as it is as much him as his DNA. His current aim and hope is to give back as much as he has gained from his passion.

See more about Genesis Imaging at www.genesisimaging.co.uk

JUDGES



MELANIE LENZ
CURATOR AT THE V&A

Melanie is the curator of Digital Art at the V&A. Based in London, she previously worked at the Barbican Art Gallery and Tate Modern and has over 15 years of experience of curating, commissioning and delivering creative projects.

Specialising in digital arts and culture, Melanie co-curated *Chance and Control: Art in the Age of Computers* (2018) and has published papers on early computer art in Latin America, gender and technology, collecting and conserving digital art. She has convened conferences on art, design and new technologies for health and has initiated art partnerships with a variety of organisations including Women Who Code and Great Ormond Street Hospital.

She is a guest lecturer at the Royal College of Art and has broadcast about digital art on Resonance FM, Radio 4 and BBC 2.

See more at <https://www.vam.ac.uk/collections>



HOWARD LEWIS
COLLECTOR AND DIRECTOR OF THE SCHORR COLLECTION

Director of the Schorr Collection, a collection of 400-plus artworks, predominantly Old Masters acquired over four decades. Howard currently spends his time managing the collection and the numerous long term loans to institutions in the UK, US and beyond, including the Bodleian Library at Oxford University and The Walker Gallery in Liverpool. You can see more at www.schorrcollection.org.uk.



BRIONY MARSHALL
SCULPTOR AND HEAD OF PROFESSIONAL DEVELOPMENT AT THE ART ACADEMY

Briony Marshall is a London based sculptor and installation artist, Council Member of the Royal British Society of Sculptors and Head of Professional Development of The Art Academy.

With a background in Biochemistry Briony Marshall is interested in the idea of art practice as research. She fuses an intellectual/conceptual approach with an intuitive, materials inspired process to develop sculptures that investigate the natural world and man's place in it.

Briony has exhibited widely, has been selected for residencies at Pangolin London and in Pietrasanta Italy, has been named one of the Royal Society of Chemistry's '175 faces of Chemistry' and was recently shortlisted for the prestigious First@108 Public Art Award.

She is also very involved in both mentoring and peer mentoring of emerging artists, including for the highly competitive Royal British Society of Sculptor's Bursary award.

You can see more at www.briony.com and www.rbs.org.uk.



JOSH MCNORTON

CURATOR AND CULTURAL DIRECTOR FOR WEMBLEY PARK AT QUINTAIN LTD

Josh McNorton is a creative producer, festival director, arts programmer and curator. Josh grew up in Canada and moved to the UK in 2012 to produce a large-scale, outdoor entertainment programme for the London 2012 Olympic and Paralympic Games. From 2014 to 2016 Josh produced FutureFest, a festival in London about the future, for the UK innovation charity Nesta. Following FutureFest, Josh co-founded the world's first festival of sensory arts and research, Open Senses, which debuted in London in May 2017. Josh was formerly the Head of Programmes at Rich Mix, East London's independent arts centre, overseeing the delivery of 400 shows and events per year.

He recently joined Quintain Ltd as Cultural Director – Wembley Park and will lead the establishment of Wembley Park Arts, a dedicated cultural programme resulting from Futurecity's 3-year collaboration with Quintain to realise and develop Wembley Park's Cultural Placemaking & Public Arts Strategies.

Wembley Park Arts will work across commissioning, co-production, cultural infrastructure support and develop local, national and international partnerships.



MARK WIPPELL

PORTFOLIO NON EXECUTIVE DIRECTOR AND ADVISOR, COLLECTOR

Mark is a non-executive director and adviser to both publicly traded and private companies. He works with both established businesses and growth companies and is an active mentor and investor in technology companies. He has mentored on the Techstars' Barclays London Accelerator programme and is a member of the CW+ (the charity for Chelsea and Westminster Hospital NHS Foundation Trust)'s Innovation Advisory Group.

He has a long term interest and commitment to the visual and other forms of artistic expression. Many members of his family paint; and he and his wife have supported the Royal Academy of Arts and various musical charities for many years. They collect works ranging from 18th and 19th century water colours to paintings and etchings by living artists, including a number of Royal Academicians.



CURATORS



AYA KOUDOUNARIS

Combining her art history background with art business and interest in the contemporary art market, Aya Koudounaris has been working with Zimbabwean artists for the last decade. With a focus on representing Zimbabwean artists' work, and being passionate about their practice and intricate meanings behind their works, she has organised pop up exhibitions internationally to widen the audience and share this passion with others.

Aya's own experiences include working with galleries and institutions in London, Rome, Geneva and Harare, while recently graduating from the Sotheby's Institute of Art with a master's in Art Business. After working for in Between Art Film in Rome, where she assisted the press communication for Looking For Oum Kulthum, presented at the 74th Venice Film Festival, Aya decided to move to London and work at Almine Rech gallery.

More recently, Aya has become Gallery Delta's international agent, showcasing Zimbabwean artists' works at the latest edition of 1-54, London. She is also a co-founder of artHarare, an online platform bridging cultural arts in Zimbabwe that will be launching in December, 2020.



LOUIS CHAPPLE

Louis Chapple is a freelance curator and advisor from London, and founder of the online gallery Studio Chapple. Having completed a BA in History of Art at Goldsmiths College, Louis has worked at renowned London art institutions such as Alison Jacques Gallery, Frieze and The Other Art Fair. In the summer of 2019, he moved to Venice to complete a placement at the Peggy Guggenheim Collection. Here, he worked on several underground projects for the 58th Venice Biennale, including the Picnic Pavilion at Casa Punta Croce and Emma Akmakdjian's performance piece '(Re)tracing Routes'.

As well as working independently with London dealers such as Nick Holmes, Louis has conducted work as an advisor at several international events, including the 2019 edition of Art X Lagos and this year's edition of 1-54 Marrakech.

In 2019, Louis founded the online gallery Studio Chapple. Working exclusively with emerging graduate artists based in the UK, Studio Chapple seeks to dismantle an ever-growing exclusivity associated with the art world by fostering close relationships between artists and collectors, and acts as a stepping stone into the commercial sector for recent graduate artists. The platform is unrestricted by a permanent gallery space, and thus inhabits a nomadic lifestyle; the gallery is soon to host a series of pop-up exhibitions in different locations across the UK. Studio Chapple gives collectors a chance to purchase works by the next generation of contemporary artists, before they are out of reach.



OLIMPIA SACCONI

Olimpia Saccone is a London based art business professional specialised in business development and communications within the sector. Olimpia earned a Master's degree in Art Business with distinction from Sotheby's Institute of Art in London, where she also was a guest lecturer for the semester course Art of the Luxury. Following her research interests in the art market ecosystem and in the artists' career trajectory, Olimpia worked for a talent agency for emerging artists as a business development manager, and she was in charge of commercial partnerships. She is currently running the marketing and operations for the Ashurst Emerging Artist Prize and she is a freelance art writer, with her pieces and interviews featured on The Art Newspaper, LVH Journal, and ArtTactic Editorial. Olimpia is a member of The International Art Market Studies Association.



AVERIL CURCI

Averil is an art advisor, curator and artist mentor based in London. She holds a BA in Art History from Boston University, and has over 15 of years of experience working within the art world internationally. She began her career in New York as the director of Hamburg Kennedy Art Advisory & Projects. Following this, she became the director of Brancolini Grimaldi, a contemporary photography gallery based in Florence, Rome and eventually Mayfair, London. There she worked closely with both emerging and established artists — curating exhibitions and art fairs, developing special projects, events and publications. She was Curator and Head Artist Liaison with online emerging art platform and incubator Kovet.Art from 2019 to early 2021. Averil has been a judge for the Ashurst Emerging Art Prize since 2018.

See more about Averil Curci at www.averilcurci.com



PATRICIA MATTINGLY

Patricia is an art and design specialist. Motivated by the process behind the creation and the metamorphosis of ordinary materials into something extraordinary, she finds color, texture, pattern and form as constant inspirations. The natural world, urban decay, world travel, ethnic and historical textiles, body adornment, street art, music and movement are all seeds of creative potential. Art and beauty are everywhere and Patricia emphasizes this philosophy through her own work and the artists she promotes. Her professional experience has incorporated a multitude of creative practices from editorial and commercial styling, working with well-known designers and photographers alike, to designing high-end floral creations adorning New York City's elite clientele and fashion editorials and a loyal Instagram following.

Her formal education includes a Masters of Art Business degree from Sotheby's Institute of Art – London and a Bachelors of Fine Arts degree in fashion design and art history from Pratt Institute – New York.



MELANIE LENZ

Curator, Victoria and Albert Museum

Melanie is the curator of Digital Art at the V&A. Based in London, she previously worked at the Barbican Art Gallery and Tate Modern and has over 15 years of experience of curating, commissioning and delivering creative projects.

Specialising in digital arts and culture, Melanie co-curated *Chance and Control: Art in the Age of Computers* (2018-2019) and has published papers on early computer art in Latin America, gender and technology, collecting and conserving digital art. She has convened conferences on art, design and new technologies for health and has initiated art partnerships with a variety of organisations including Women Who Code and Great Ormond Street Hospital.

She is a guest lecturer at the Royal College of Art and has broadcast about digital art on Resonance FM, Radio 4 and BBC 2.

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