

2015

EMERGING
ARTIST PRIZE

SHORTLIST ENTRIES CATALOGUE



www.artprize.co.uk

ashurst

2015

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CONTENTS

Bob Aldous	1	Maryam Deyhim	14
Jane Tudge	2	Lindsey Lavender	15
Brendon Murless	3	Lilian Villa	16
Jessica Debba	4	Caitriona Dunnett	17
Benjamin Parker	5	John Walker	18
Junko O'Neill	6	Grant Legassick	19
Sarah Sharpe	7	Gina Soden	20
Carol Tarn	8	Enrique Pitarch	21
Sarah Nabarro	9	Barbara Nati	22
Pascal Ungerer	10	Jessica Wetherly	23
O. Yemi Tubi	11	Carlos Abarca	24
Matt Ray	12	Amy Rogers	25
Cara Campbell	13		

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INTRODUCTION

Welcome to the exhibition of shortlisted entries for the inaugural Ashurst Emerging Artist Prize.

The Ashurst Emerging Artist initiative was launched in 2013, with the aim of supporting and celebrating the talent of emerging artists. To build and support their careers, and get their work seen by a larger audience. Since its inception we have been proud to host solo exhibitions for artists working in a range of media, from portraiture, figurative and abstract painting, to fine art photography and sculpture. The direct results for our alumni artists of exhibiting in our London office as part of this scheme are already tangible, from selling their works for the first time – a major milestone in an emerging artist's career – to being chosen to exhibit in the prestigious ING Discerning Eye group exhibition at The Mall Galleries in London. One has also recently been selected by the Arts Council sponsored International Curators Forum to take part in the 2015 Venice Biennale.

In addition to curating the exhibitions, we have also hosted a range of seminars and talks on topics directly relevant to building the careers of artists, with a diverse range of speakers covering topics such as How to Promote Yourself as an Artist, or How to Price Your Work. The enthusiastic response from large audiences at these talks suggests we are offering something quite unique in the corporate art world: a real forum for artists to engage and learn, and to develop a community of their own.

The Ashurst Emerging Artist Prize was launched as a natural extension to this initiative. Open to artists of all ages and backgrounds, whether student, graduate, part-time or full-time, we received over 620 entries in this our first year. A remarkable response. I am grateful to my fellow judges, and in particular Conrad Carvalho of Oaktree & Tiger Gallery, for their efforts in the daunting task of choosing the shortlist that is now presented in this catalogue, a task made more difficult by the very high quality of entries. Each of these shortlisted artists will now go forward to the next stage of judging, the results of which will be announced in June. The overall winner will be awarded a cash prize of £3,000 together with a solo exhibition in our London office. Also, every employee at Ashurst in each of our 28 offices throughout 16 countries will be invited to vote for the Employees Choice Award, comprising a cash prize of £1,500 together with a solo exhibition.

Further details of the prize can be found at www.artprize.co.uk.

I hope you enjoy the exhibition.

Anthony Clare
Partner

BOB ALDOUS

DANCE CONDUCTED BY MUSIC'S LIGHT

Artist Statement:

I am an artist who works with a wide variety of media – painting, installations, poetic text and performance.

The poetic elements in my work often revolve around the relationship between opposites such as light and dark, love and death. I often start to work using poetic text or a series of drawings that then develop into the final image. The work often uses the effect of light on water. This interest has fascinated me ever since I studied at college some 30 years ago. When looking into water our perception shifts depending on where we focus. I purposefully use materials that are light and ethereal. The history of painting on the silk surface is ancient. Silk was discovered in the 27th century BC in China, the first painting on silk was recorded as the 2nd century AD – but it is likely that silk painting preceded this by many years.

I use a technique of painting working with modern materials that allows a wide range of techniques – from delicate glazes through to strong, thick impasto. The work is a fusion of east and west – with influences from western painters such as Peter Lanyon and Hans Hartung but also bows to the east with respect for Chinese painters such as Qi Baishi and the traditional Shan Shui with their love of mountains, streams and waterfalls.

Commentary:

Reflections conducted by the movement of water and the light of the sun.

Dimensions:

150 x 100 x 3,5

Medium:

Acrylic mixed media on silk

Website:

www.bobaldous.com





JANE TUDGE

SNOWDROPS SOOTHED SERIES, NO. 3

Artist Statement:

These works are part of my 'Waxworks of the banal, the significant and the insignificant', an ongoing body of work which documents my experiences and explores the fragile power of memory. My practice is process driven, predicated on the idea that to remember is to reconstruct. I make reconstructions: objects in their own right rather than pictures of objects. They are made of and trapped in wax, preserved for ever. These images are like physical photograms whereby only the shadows are worked on to create the image.

Commentary:

'Snowdrops and candles soothed the bedside' – a line from Seamus Heaney's haunting poem, 'Mid-Term Break' that sparked a series of works.

This is the last one I made, the abundance of snowdrops reflecting my sense of being overwhelmed by the sadness of the poem.

Dimensions:

78 x 73 x 5

Medium:

Beeswax, paraffin wax, pigment

Website:

www.janetudge.com

BRENDON MURLESS

BLOODLINES

Artist Statement:

Blurring the boundaries between traditional techniques and contemporary artwork, I specialise in creating unique sculptures to enhance both indoor and outdoor settings, using a variety of materials and techniques. My recent work takes inspiration from the human form and looking at what makes us human physically and emotionally.

Commentary:

In this sculpture I wanted to look at the internal physical features of what makes us human and keeps us alive. The name also reflects the notion of who we are and where we come from in our ancestry.

Dimensions:

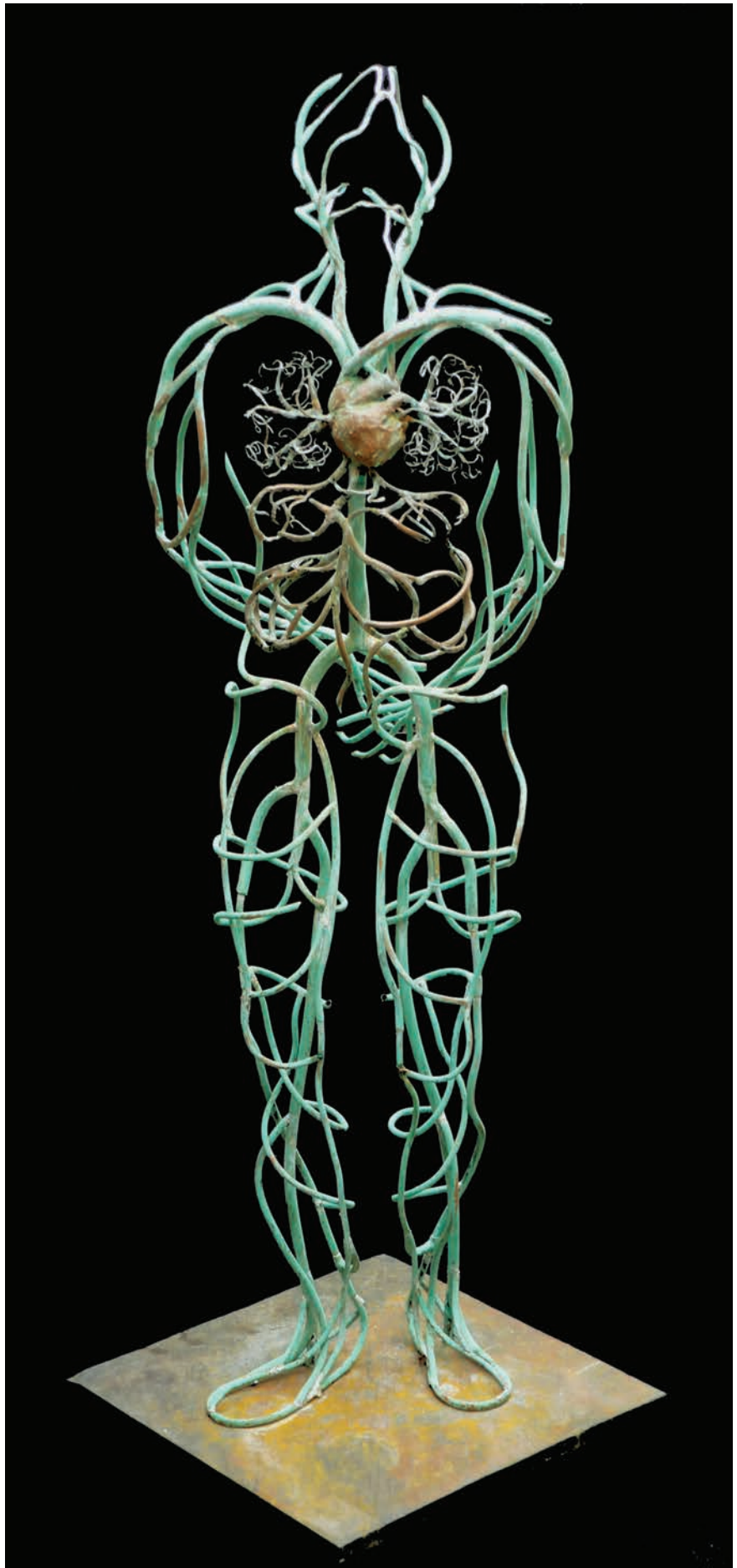
180 (h), base 60 x 60

Medium:

Patinated copper, slate base.

Website:

www.brendonmurless.com





JESSICA DEBBA

24

Artist Statement:

I am drawn to portraiture because it is uniquely accessible and democratic. The preoccupation with other people's faces, bodies and identities, as well as our own, is innately human. My approach as a figurative artist is centred on keen observation of my subject's character and appearance.

Through representation, I hope to explore themes surrounding the incongruity between our inner identities and the judgements people may make about us based on our outward appearance. I grew up in a culturally diverse part of London and the notion of national identity in the UK fascinates me. It is perpetually evolving, constantly in a state of flux. For me, London is a stage where simmering tensions and beautiful synergies between people play out.

My subjects are the characters in this performance. I often build up transparent layers of oil paint to capture the tiny nuances and micro-expressions that give away their internal lives. Usually some aspect of my subjects's identity is marginalised by wider society. I feel there is huge potential to push these themes further and with more guidance, feedback and exposure I could approach significant sitters and build my portfolio of work.

Commentary:

24 is a self-portrait and the first portrait I did when I started painting in 2013. The gaze is strong – almost confrontational. The portrait was an attempt to convey myself honestly with minimal distractions in terms of background. Layers were built up of several weeks. In this way the image is a palimpsest, altered over a period of time but still

bearing visible traces of the earlier brush strokes underneath.

Dimensions:

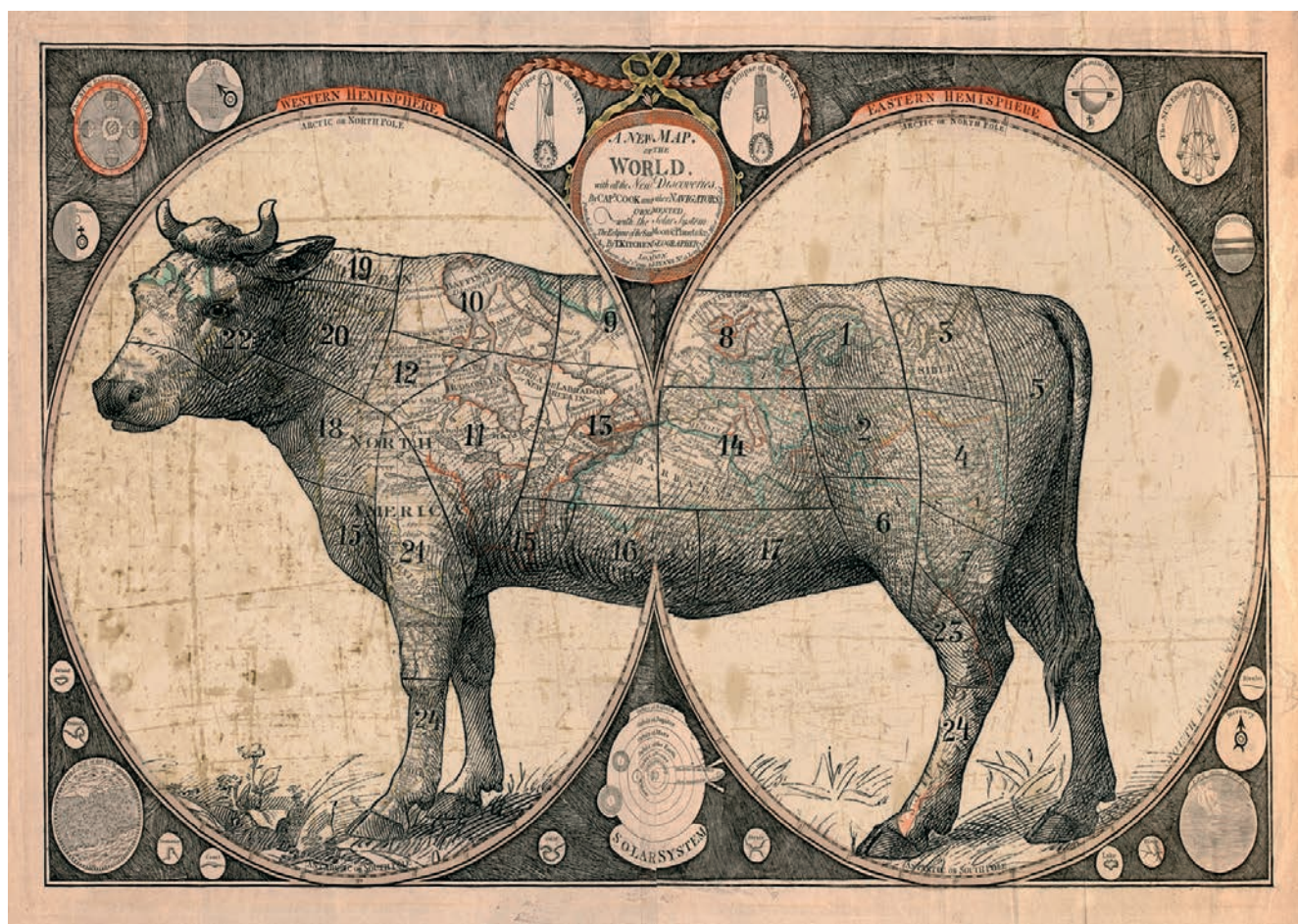
50 x 40 x 2

Medium:

Oil painting

Website:

www.jessicadebba.co.uk



BENJAMIN PARKER

DIVIDE ET IMPERA

Artist Statement:

My work draws from modern conceptual ideology and places it in a primal context. I mainly concern myself with the conflict of modern human cultural constructs and how these ideals relate to (and distance ourselves from) our true animalistic heritage. The need to create ownership of the physical world (by segmentation and naming), the need to mask primal instincts (via the construction of complex social and cultural constraints) and the specific visual languages used to provide dominance and surety of our explanations of self. I provide transitory answers to these timeless questions, starting from the stance that what 'we' hold as definite now will be unravelled with time.

I seek to create modern fossils, using both personal mythology and existing cultural references, a record of momentary understanding of exploration with honesty and without the arrogance of absolute certainty. I work in a range of methods/materials from painting/collage using natural material to classical etching always with relevance to the conceptual and visual content of the subject addressed.

Commentary:

'Divide and conquer' is an etching contrived to imitate an image akin to times of empire, cultural expansion and the transition of many belief systems through the arrival of modern industrialisation.

The piece itself combines two maps or systems of categorisation, the reproduction of an early global map,

displaying the world in its entirety for the first time to those of means or need, labelled in the languages of the affluent. The second image that has been incorporated is that of a butcher's map – the simple guide to how an animal should be correctly divided and named.

Both display the human perception of dominance and its arrogance, of self-entitlement and the need to gain ownership of the world through naming or labelling.

Dimensions:

48 x 58 x 1

Medium:

Etching on paper

Website:

www.byclopsfineart.com

JUNKO O'NEILL

GOLDEN PATH

Artist Statement:

My work is inspired by the Japanese spacial and temporal concept of Ma, which considers negative space as having a form of existence, with space perceived alongside time. It is neither time alone nor space alone. I express this concept both in figurative and abstract work.

With my figurative paintings, I often place a figure in the foreground, viewed from behind. To give the subtle suggestion of passing of time, I paint the air in a way that emphasises the space the figure occupies. The inspiration of my figurative work is often drawn from literacy pieces, especially Japanese novels such as those of Haruki Murakami.

My abstract work conveys the fundamental concept of Ma by stripping away any excess elements. I experiment with ways to depict space where time flows at a slower pace, detached from the rest not by a physical structure but by one's own perception. I add translucency and depth to the two-dimensional surface that I create. Similar to gemstones which encase time within them, I trap space and time, creating a tension that holds an underlying sense of calm.

Either through my figurative or abstract pieces of work, what I create on the surface is space with a sense of time passing. I want my work to provide a breathing space for the viewers and let them sense the transient nature space possesses.

Commentary:

Inspired by the novel 'The Last Runaway' by Tracy Chevalier. In the original scene, a Quaker girl was standing in the middle of a golden coloured cornfield, which I changed to this grass field to express the right atmosphere.

Dimensions:

100 x 110 x 4

Medium:

Mixed media on panel

Website:

www.junkooneill.com



SARAH SHARPE

'LOVE' 2015

Artist Statement:

I work within the landscape of the inner human condition. What makes us who we are is my main interest. My work is inspired by old and new stories; poetry and folklore, but also stories of the here and now. I work from my own experience, recently exploring what it means to be a mother of a very disabled child and an artist. Those who engage with their inner world and favour the imaginative as opposed to the literal image is what excites me. I incorporate my past experience as a counsellor into my work. Writers and artists such as Emily Dickinson, C. G. Jung, William Blake, and modern day depth psychologists such as Donald Kalsched inspire and enrich me. I work primarily in media such as etching, lithography, paint and stitch.

Commentary:

This lithograph is an exploration of the symbiotic relationship that I have with my disabled child. It is a hand printed lithograph. Edition Number: 30.

Dimensions:

40 x 26 (actual lithograph)
57 x 45 x 2.5 (framed)

Medium:

Aluminium lithograph, Fabriano Rosaspina paper, rubber base, ink

Website:

www.sarahsharpe-art.co.uk





CAROL TARN

GARY AND VIV

Artist Statement:

I am a traditional portrait artist. I have worked from my studio in North London for the last ten years painting people from the unknown to the very well known. In my portraits I attempt to go beyond the likeness to capture the essence of my subjects, directing their gaze to draw the viewer in. I often incorporate personal objects and references, some requested by the sitter, creating a collage of thoughts, a narrative that reveals the sitter's very self. I paint in a style that has been described as painterly yet realistic, both colourful and descriptive.

Recently I decided to do something a little different using my portrait painting skills. I have created a collection of paintings entitled 'Vintage Days'. These works take a nostalgic look at a Britain of yesteryear, from vintage clothes through the golden age of travel to the precious memories of childhood possessions.

Commentary:

This painting is based on a couple I met (Gary and Viv) in the tea tent at the London Vintage Fair on the South Bank. They were dressed in authentic 1940s costume and looked fantastic – even

better they agreed to allow me to paint them.

Dimensions:

2 x 76 x 76

Medium:

Oil on canvas

Website:

www.caroltarn.co.uk

SARAH NABARRO

YOU WITH YOUR EYES CLOSED

Artist Statement:

My painting is unquestionably female, and the use of the female face to convey whatever message is at stake is a constant and powerful theme for me. I aim to bring mind, body and spirit together in my work. I paint faces, and increasingly bodies, that express an inner life force that they could not in real life. The ethos of the dancer Isadora Duncan, who attempted to capture the 'divine expression of the human spirit', drives me too. I am seeking something that is more durable and universal than just concept. I seek to create work that captures something essential in human experience (there is no one 'human experience'), albeit from a female perspective.

In order to go beyond the surface of things in this way, I let myself be led by body and creative impulse. 'Mind' and thought follows last of all. In this I am influenced by Carl Jung, who saw the conscious mind as a limiting force and the unconscious as the source of human universals and true creativity. In Duncan's terms, this is my way of accessing the 'divine'. The images that result from such an approach are always a surprise – they emerge as I work.

Beyond Isadora Duncan, my work is inspired by the visual rhythms of Kandinsky, the figurative expressiveness of Matisse and the spirituality of the Chinese poem-painters (10th to 13th centuries).

Commentary:

In 'You with your eyes closed', the relationship between two people, possibly male and female, is also an allegory for the relationship between aspects of myself. At the same time, it poses the wider question about people's relationship with the world – about those who live with their eyes open and take ownership of responsibility and their relationship with those who do not.

In terms of the dynamic between aspects of the self, I was exploring the part of myself that would rather live with my eyes closed, in fantasy perhaps, and the tension between

that self and the one who has no choice but to live with her eyes open and take responsibility for herself and the world she sees around her. This is a particularly poignant conflict for artists, and indeed anyone who feels compelled to seek truth, but at the same time craves the bliss, probably fantasy, of perfection.

On a broader level within the painting, this tension explored in terms of the relationship between the truth-seeker and the fantasist as separate individuals, where one clings to the other. Personal and political agendas everywhere mean that living with one's 'eyes shut' is a hugely pertinent metaphor. The painting suggests that those with their eyes open take on the burden of those who do not.

Dimensions:

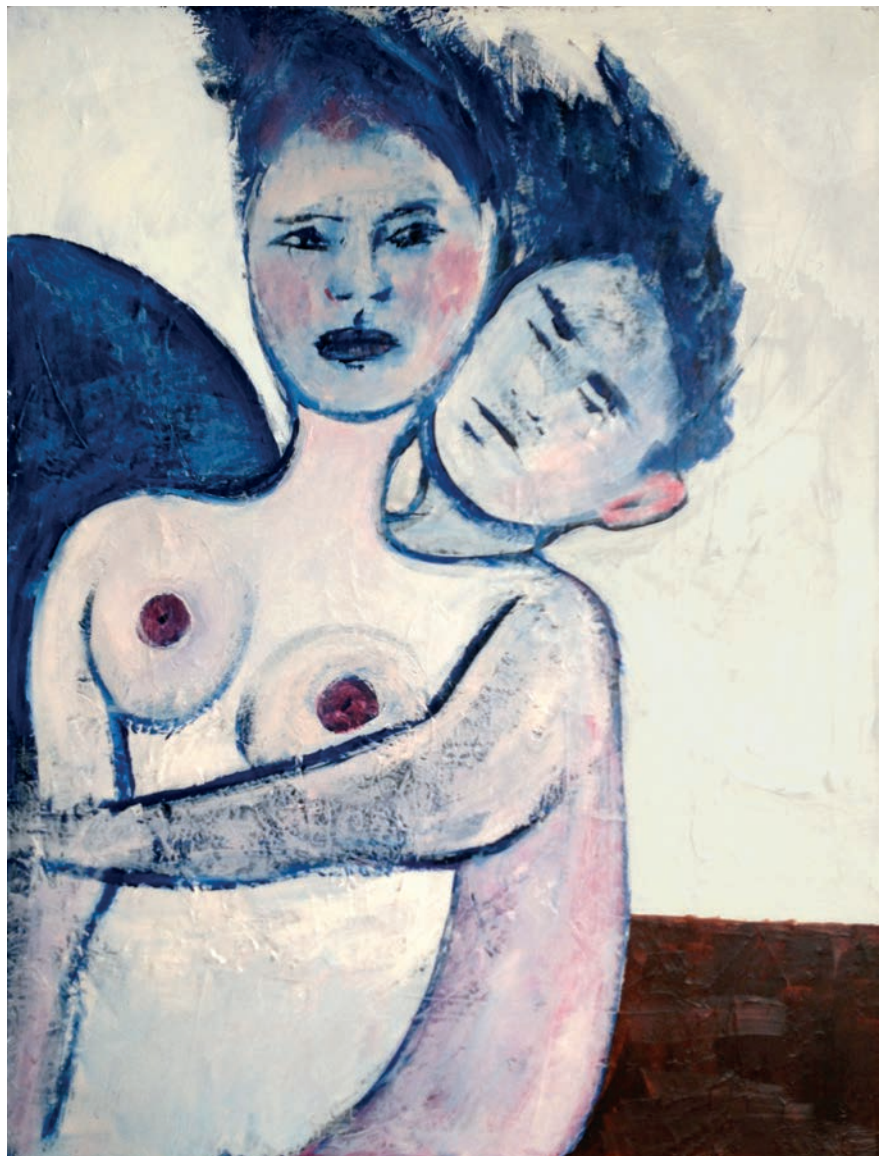
80 x 60 x 2

Medium:

Acrylic

Website:

www.sarahnabarro.com





PASCAL UNGERER

WITNESS - II

Artist Statement:

My work is an investigation and exploration into the human environment. I am particularly interested in the transient anomalies of dereliction, abandonment and decay within the domestic landscape, and how the 'ruin' can act as monument within the socio-geographic aesthetic of the modern landscape. I try to capture an ephemeral stage of urban decay and the temporal aspect of these environments, a time where a place's relevance is interstitial – between its original inception and its eventual demise.

I am also interested in how we fit into this element of the contemporary landscape and what it says about people and the world we live in. I often incorporate broader themes like history, memory and place within the parameters of my art practice.

I work with various media, incorporating aspects of painting, photography, collage and found photographs in my studio practice. I also work with video and sound.

Commentary:

This mixed media painting evolved

from one of a series of 35mm negatives I found in an abandoned cinema room when I was exploring a decommissioned Russian military base whilst on an Erasmus scholarship at the MKE in Hungary last year.

Dimensions:

60 x 50 x 3

Medium:

Mixed media and acrylic on board

Website:

www.pascalungerer.com



O. YEMI TUBI

HUNGER IN THE LAND OF PLENTY

Artist Statement:

I work with various media: pencil, watercolour, acrylic and oil paints. My work is influenced and motivated by Renaissance artists and current world political situations.

Commentary:

In most of my recent paintings, I have taken a critical view of social, political and cultural issues. As an artist with African roots, I created this painting with a passion for my continent that is plagued with famine and wars.

'Hunger in the land of plenty' conveys something of the paradoxical situation of Africa – a continent blessed with

many natural resources but which is still poor. In the foreground is an African mother breastfeeding her baby while there are two empty bowls in front of her with nothing to feed herself. Mother and baby are surrounded by drought-afflicted land, dead vegetation and livestock.

In the middle ground is a woman tilling the dry ground with her crude tool, a hoe.

The background depicts a fertile part of Africa that produces enough food to feed the people of the land but the products are exported to other parts of the world. In the top left corner is a cargo ship taking African products to

other parts of the world. Africa's natural resources and agricultural products are exported leaving Africa in poverty.

Dimensions:

91.44 x 60.96 x 2.54

Medium:

Oil on canvas

Website:

www.o-yemi-tubi.artistwebsites.com

MATT RAY

NO WAY OUT

Artist Statement:

What do I paint? I paint still life. Influenced by the old masters but inspired by 20th century and contemporary practitioners such as Walter Murch and John Morra, I seek to escape the genre's stereotypes through innovative compositions and subjects. I work to achieve deeply atmospheric compositions using multiple layers of paint and bold chiaroscuro. Economy of means is important: achieving convincing representation with a minimum of brushwork. I am not afraid of vivid colour, whilst always giving the effects of light the closest attention.

Commentary:

Why do I paint? I explore the material culture that we create around us, devoting careful scrutiny to objects that otherwise pass unnoticed.

In recent works I have begun exploring the theme of games. I am interested in reflecting the beauty of the objects we create for our pastimes and the compositions that are created – fleetingly – as those games progress, but also giving the viewer some sense of the presence of those unseen players who have – perhaps temporarily – left the arena.

Dimensions:

25 x 35 x 4

Medium:

Oil on linen



CARA CAMPBELL

THE PRESENCE OF ABSENCE 2

Artist Statement:

When the Mona Lisa was stolen in 1911, thousands went to see the empty space where the painting had hung. Empty spaces seem to intrigue and resonate with us; absence becomes tangible, through referencing its presence.

Drawing upon empty buildings and interiors, my work references places the function of which have long since expired. They are neither blank nor are they devoid of their history, but spaces in between. Combining fundamental elements of structure, form and light, the work investigates and reinvents our perception of space.

Whatever the source material, the work is inextricably linked with the physical

manipulation of the materials, employing a methodology that juxtaposes traditional techniques with more unconventional processes. My paintings are concerned with engaging the viewer in an experience of the materials, in the constructed language of the painting's surface, using paint to build a tenuous relationship between surface, edge and line, creating fluctuating depths and shifting perspectives within the picture plane.

The surfaces of these paintings are concerned with the past and present. Through a process of addition and removal, marks are rubbed away and reiterated, creating a palimpsestic history.

Commentary:

In the series of paintings 'The Presence of Absence', Victoria Baths in Manchester is transformed into hypothetical space which embodies the history and lifespan of the building from grandeur to decay and renewal; evoking space that is both monumental yet indiscernible.

Dimensions:

91 x 122 x 8

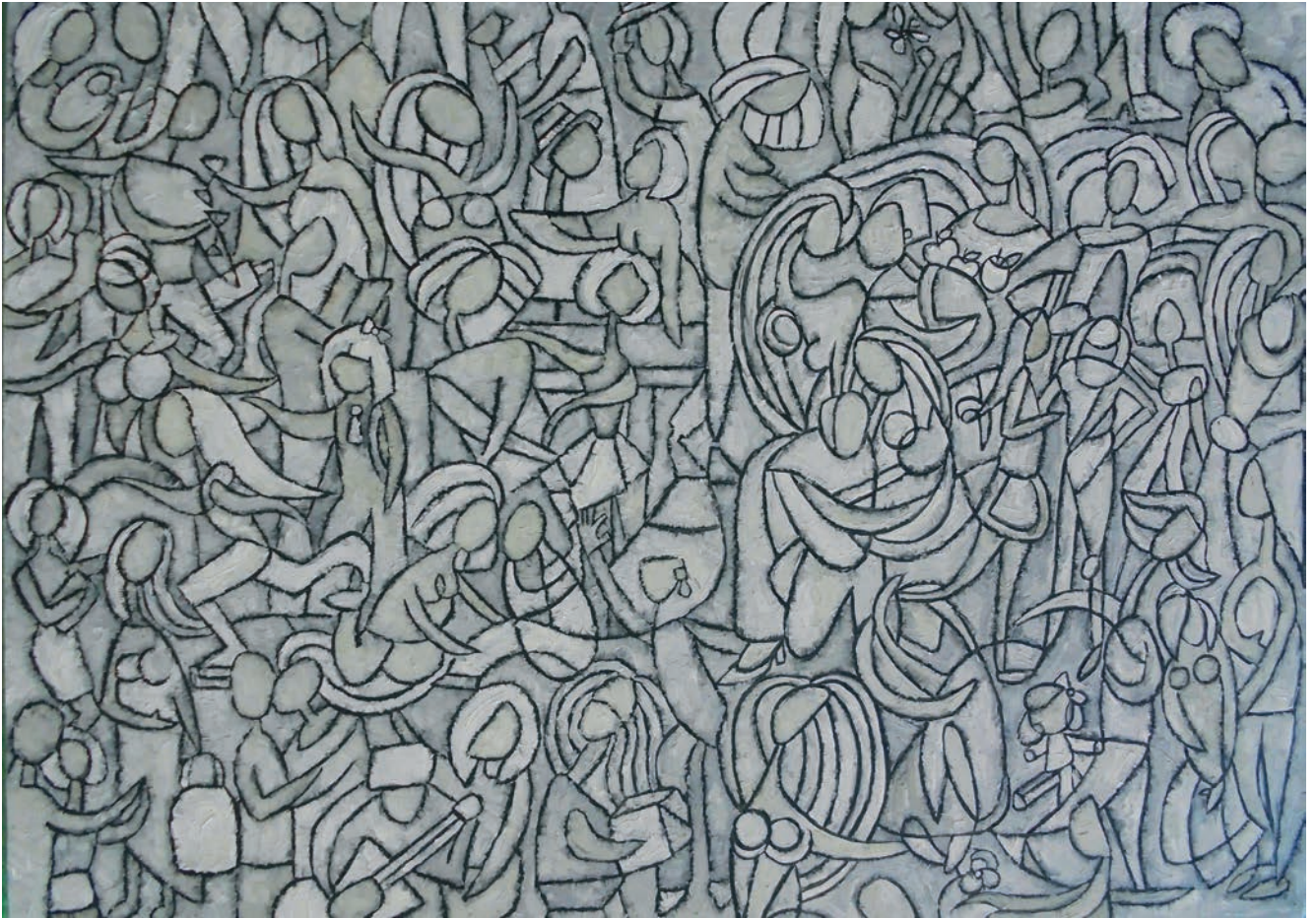
Medium:

Oil on gesso board

Website:

www.caracampbellartist.com





MARYAM DEYHIM

CROWD

Artist Statement:

I paint scenes in a non-judgemental way, scenes that I see in my dreams or on the paper itself. Occasionally, I have a theme in mind but the process is the same – I just draw and paint what I see. I enjoy the challenge of working with acrylic and oil colours in combination to produce the images and effects that I am looking for.

The creative process starts with lines. The inspiration can come from anywhere and from anything but it all starts when I look at my sketch pad and see lines and shapes and when I follow them I can see the complete picture. Sometimes I have no idea what I want to draw and I just look at the paper and

draw what I see. I choose the colours based on the feeling it provokes and after forming a general idea I start to paint on the canvas. Once started, I tend to use and mix colours together freely and spontaneously. I have found that by using oil and acrylic colours together I can use different techniques to get closer to the feeling, mood and movement I am trying to achieve.

Commentary:

This is my impression of a Middle-Eastern bazaar in old times. The energy of the crowd in a bazaar has always been interesting to me – the variety of people, the flow and the intensity of the sensations of sight, sound and smell. I started by painting myself and then added the other characters one by one

as they appeared to me until I could see the entire scene. I wanted to show the ebb and flow of the crowd; the disorderly harmony and riot of activity.

Dimensions:

50 x 70 x 2

Medium:

Oil colours on canvas

Website:

www.artendency.com



LINDSEY LAVENDER

ALLEYWAY NO 8

Artist Statement:

Through my current work, I examine natural and built environments, seeking simple observations that are often overlooked; a fascination of, and an intrigue with, the everyday. My work has been described as having a sense of melancholy calm which draws the viewer in. It explores the juxtaposition of manmade and natural as well as rhythm and the play of light and shade, often on the seemingly ordinary.

Painting represents the predominant part of my practice with drawing as a fundamental, underpinning aspect of my work. I would like to develop the scale and complexity of my paintings and to continue to test myself and take risks within my painting practice.

Dimensions:

72 x 72 x 4

Medium:

Acrylic on paper

Website:

www.lindseylavender.co.uk

LILIAN VILLA

GENESIS

Commentary:

Me in a box acknowledging my existence and ready to start afresh.

Dimensions:

60 x 80 x 2

Medium:

Oil on canvas



CAITRIONA DUNNETT

CLONAKILTY MASS PATH

Artist Statement:

Caitriona's work explores the use of contemporary and 19th century photographic processes to produce handcrafted images. Her photographs are tea-toned contact printed cyanotypes made from digital negatives.

This print is from 'Mass Paths', a series documenting the secret routes used by Catholics to reach illegal services in Ireland during the Penal Law era.

In 1695 the Penal Laws were imposed on Catholics in Ireland and religion was prohibited. The Church was kept alive by operating under great secrecy. Priests clandestinely practised mass in the ruins of churches, graveyards, in fields and at rocks. Mass paths were the routes that the faithful followed to reach these services.

The locations of these tracks were confidentially passed on by word of

mouth. Many of these paths were not recorded and have been lost. Caitriona's photographs are an attempt to preserve the traces of the faithful.

Dimensions:

31 x 39 x 1

Medium:

Tea toned cyanotype





JOHN WALKER

THE NEWSAGENT

Artist Statement:

I am a figurative painter in oils. Most recent series have been based on memories and photographs from childhood and youth. I aim for historical realism/significant content and a popular, non-artworld audience.

Commentary:

During the 1940s and 1950s, in British cities, there were large, working class areas of smoke-blackened, brick terraces dating from Victorian times. This drab, uniform environment was relieved by the presence of corner shops, pubs and newsagents. The latter provided a splash of colour in the form of magazines and comics with illustrated covers. Window displays and advertising boards placed in the street were overloaded with products, slogans and brand names; hence they provided abundance and visual pleasure in an era of scarcity. The shops were a source of oral pleasure too because they stocked soft drinks, ice cream and ice lollies, sweets and tobacco/cigarettes. (Sweet rationing began during World War II and ended in

1953.) The morning and evening newspapers the shops sold and delivered kept readers abreast of local news and world affairs. In addition, the newsagents often sold small toys and stationery including the new ballpoint, Biro pens.

The range of comics and magazines on offer was wide and catered for women, men and children. The subjects covered included Westerns, humour, adventure stories, romance, detective and crime, science fiction, song books, scandal and gossip, glamour and celebrity, and Hollywood film stars.

Sexual titillation was provided by pulp fiction gangster novels by 'Hank Janson' (frequently sold under the counter) and by nudist magazines – 'Health and Efficiency' – and by pin-up and girlie magazines such as 'Razzle', 'Men Only', 'Flirt', 'Whisper', 'Wink', 'Eyeful' and 'Beauty Parade', and by Sunday papers such as the 'News of the World'. Many publications were American – 'Saturday Evening Post', 'Life',

'True Crime' – and so were the drinks – Pepsi and Coca Cola. The superheroes, icons and mass appeal of American popular culture were as evident in the newsagents as in the cinemas and record stores. The presence in the painting of a black pedestrian carrying a guitar case signifies the increasing numbers of Afro-Caribbeans who were encouraged to come to Britain from 1948 onwards – the so-called 'Windrush generation'. One cultural consequence was that the Caribbean musical genre 'Calypso' became popular in Britain. During the 1950s, newsagents attracted the attention of artist-photographers such as Nigel Henderson of the Independent Group who documented them as part of their interest in pop culture and working class street life.

Dimensions:

100 x 140 x 5

Medium:

Oil on linen

Website:

<http://4art.com/profile/JOHNAWALKER>



GRANT LEGASSICK

FAIR PLAY

Artist Statement

Grant Legassick's pieces explore his perspective and opinions on the world around him, exploring institutions, ideas, history and our current impact on the world.

Commentary:

Sitting in a coffee shop across the road from The Royal Courts of Justice, I wondered how I could create a visual piece that would think about freedom and institutions, about what was there before us that gives us these freedoms, and about what may or may not change – and what may come after us. In my mind's eye I stripped away everything that detracted from the beautiful building itself: the continuous flow of traffic, the hordes of people, the chatter of the city in mid-week swing. In the stillness, I heard a child laugh behind me, and it was this joyful sound that became the inspiration for 'Fair Play' as it is today. I liked the contrast of the beautiful but serious building, with the innocence and freedom of the children. However, it is up to these children and

those who come after them, to decide how our world needs to operate, and to effect change on it. The base plate of the Royal Courts in London was initially shot in October of 2012. The image is a large format composite and is made up of over 100 images.

Children learn about rules and fair play through games. They will continue to build and navigate the rules and laws of the world as they grow up. The children in the image benefit from documents and institutions that came long before them, protecting their freedoms – but they also have the power to effect change on them. What impact will they have on those that come after us? What is permanent and what is not? Into the future, how do we balance the utilities of justice, liberty and security? What is fair in the rule of law and what is not?

The Magna Carta (1215) was the basis for democracy as we know it. The people were given the power. Adapted over the centuries, Clause 39 of the Great Charter became the cornerstone of

English liberty: 'No free man shall be seized or imprisoned, or stripped of his rights or possessions, or outlawed or exiled, or deprived of his standing in any other way, nor will we proceed with force against him, or send others to do so, except by the lawful judgment of his equals or by the law of the land.' It is this text that is featured on the pedestrian crossing.

Dimensions:

120 x 200 x 4

Medium:

Composite photography, acrylic face mount

Website:

www.grantlegassick.com

GINA SODEN

GREEN HOTEL

Artist Statement:

At the heart of Gina Soden's photography is a preoccupation with abandoned structures and locations. Travelling widely to undisclosed sites throughout Europe, she explores the boundaries of beauty, decay, nostalgia and neglect. The genesis of each piece is often the unique architectural character of each location, heightened by their painfully slow transformation after years of abandonment.

Rather than taking a documentary approach, Soden breathes a sense of life into the scenes, hinting at narrative with studied compositions. Characteristically,

each image has a distinctly painterly aesthetic, sidestepping the tendency that photography has for observational and distanced looking. Soden's approach is lyrical and directs the viewer to explore the concepts of time and memory. The compositions feature derelict asylums, long since closed schools, ex-military compounds and famous city power stations in various stages of decay. The results are striking and poignant, at once both edgy in their contemporary aesthetic and nostalgic in their ruinous beauty.

Commentary:

Photographed in an abandoned DDR holiday home or rest home.

Dimensions:

123 x 88 x 5 (framed)

Medium:

Photography

Website:

www.ginasoden.co.uk





ENRIQUE PITARCH

OBLIVION

Commentary:

Over time people tend to forget other people – they disappear from our memories unintentionally. In the end we can only remember gestures, looks or moments.

Dimensions:

100 x 81

Medium:

Oil on panel

Website:

www.enriquepitarch.hol.es

BARBARA NATI

THE HOUSE OF THIS EVENING. ALL MINE. #5

Artist Statement:

Barbara Nati's work addresses social and environmental issues with a stylistic approach where history, visual art and advertising are mixed together and where art fulfills its goal becoming a playful tool, speaking in a versatile and universal language.

Each setting invites the viewer to look again at those things we take for granted while destroying the naïve trust in what we consider to be real but which may not be.

The complex messages focus on the idea of 'inversion', in other words, on the possibility of offering to the spectator the opposite point of view from the one expected or predicted.

In her attempt to analyse the chaos existing beneath the surface of reality she combines conceptually interesting visual landscapes that blur fantasy and reality.

The picture cannot be properly defined as artificial; far from being the result of a digital technique, it is the propaedeutic condition that opens up the possibility of digital intervention. Barbara Nati's work lies beyond what is commonly intended as photography, mostly standing out for its estranging effect.

Her profoundly lyrical investigation takes shape through a careful and skillful use of digital and technological tools. Her language always hovers between poetic and ironic, delivering essential social and ethical messages, with a particular focus on environmental issues.

Commentary:

Through the depiction of trees whose foliage is formed of dilapidated rooms Barbara Nati rewrites the relationship between the new standard of humankind and its memory. Vestiges accumulate like intricate rooms of lost memories. As circumstances deprive these spaces of their function they act as painful reminders of a loss.

Dimensions:

125 x 75

Medium:

Lambda print on metallic paper

Website:

www.b-n.it



JESSICA WETHERLY

TERRACOTTA LADY

Artist Statement:

Trained in both traditional drawing and sculpture, a skills-based foundation gives me the flexibility to work on a range of materials.

My practice considers the arrangement of shadows and reflections through the study of structure and form. I investigate through deconstructing and reconstructing forms; building, shaping and arranging them in space, allowing the forms to emerge and disperse as the work evolves into being; seeking to reveal a constant, through observing ephemerality.

I combine a structural technique providing a framework within which to explore surface and material application. Exhibiting a comprehensive understanding of complex forms through focusing on large abstract shapes and strong directional line to find a simplicity in the essence of a subject.

Dimensions:

100 x 40 x 30

Medium:

Concrete

Website:

www.jessicawetherly.com



CARLOS ABARCA

ETCETERA

Dimensions:

100 x 130

Medium:

Oil on canvas

Website:

[https://www.facebook.com/pages/
Kharlo-Nivis/1393839880896289](https://www.facebook.com/pages/Kharlo-Nivis/1393839880896289)





AMY ROGERS

UNTITLED

Dimensions:

21 x 27.5

Medium:

Pencil on paper

Website:

www.amy-rogers.co.uk



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