

JERWOOD **CONTEMPORARY PAINTERS**

21 April - 30 May 2010

Jerwood Space
171 Union Street
London
SE1 0LN

JERWOOD **SPACE**

7 July - 18 September 2010

PSL (Project Space Leeds)
Whitehall Waterfront
2 Riverside Way
Leeds LS1 4EH



23 October - 28 November 2010

DLI Museum 7 Durham Art Gallery
Aykley Heads
Durham
DH1 5TU



JERWOOD CONTEMPORARY PAINTERS

Foreword

In embarking upon Jerwood Contemporary Painters in 2007, our ambitions were twofold. We hoped we could offer a meaningful, well supported platform to showcase the painting practice of a wide range of artists who had graduated since 2000. We also hoped that in doing so we could learn more about the position of painting within contemporary visual arts practice. The initiative was originally destined to run for three years, however with such a rich variety of work emerging from studios across the UK, last year we were able to extend Jerwood Contemporary Painters into a fourth and final exhibition. This resulting show is testament to the value of that decision; it contains once more a fresh set of challenges and concerns, as well as evidence of painterly instinct and sheer passion for expression.

What has also enabled this series to grow is the rigorous role of the panel of respected artists who select for the exhibition. We were delighted that Paul Huxley RA (Chair), Callum Innes and Vanessa Jackson agreed to curate the 2010 show. It was an honour and a pleasure to observe their approach – to see the difficult decisions made and to learn from the questions they asked of each other and each work. I would also like to thank the panel for the generosity and precision of their advice on how we might

develop our support and continue to offer an experience of value to emerging painters.

There are many thanks to give, not least to David Thorp for providing such a valuable context for the show here in the catalogue. Parker Harris are so passionate about what they do, and do so much more than simply manage this initiative, and I thank them alongside Sarah Williams and the team at Jerwood Space for their seamless support. Our touring venues offer an essential wider platform for the show, and we are grateful for their support too. Above all, I would like to thank each artist for their involvement in the exhibition, and recognise them for the commitment and vibrancy of what they do.

Jerwood has supported painting since 1994. It is a very different climate that we operate in today, a climate that demonstrates a healthy appetite for contemporary painting and recognises the continued vitality and relevance of painting practice in our changing world. I look forward to continuing our relationship with the discipline, which will remain a pivotal focus for the Jerwood Visual Arts programme.

Shonagh Manson, Director
Jerwood Charitable Foundation
March 2010

The Selection Panel

Paul Huxley RA

Chair of the Panel, Paul Huxley RA was elected a Royal Academician in 1987 and has been Treasurer of the Royal Academy since 2000. Previous to this he was a member of the advisory panels for the Arts Council of Great Britain and the Serpentine Gallery. He was also a Trustee of the Tate Gallery from 1975 to 1982, acting for a period as chairman of its Exhibitions Committee. Recent projects have included large-scale wall drawings in Chichester and London, and an ongoing series of paintings on a Chinese theme. In 2009 his work was exhibited in solo shows in Beijing, China, and Seoul, South Korea.

Vanessa Jackson

Vanessa Jackson is an abstract painter concerned with optical and illusionistic process. She was Head of Painting at Winchester School of Art until 1997, and later MA and Research Tutor at the Royal College of Art until 2008. Currently she tutors at the Royal Academy Schools. She has exhibited in solo and group exhibitions in London and internationally. Her most recent show was a 10 metre wall painting, 'Vertigo in Three Parts,' at Sadler's Wells.

Callum Innes

Callum Innes has had numerous solo exhibitions, most recently at Frith Street Gallery, London; Fruitmarket, Edinburgh; and the Museum of Contemporary Art, Sydney. In 1992 he had two major exhibitions at the ICA, London and the Scottish National Gallery of Modern Art, Edinburgh, and in 1995 he was short-listed for the Turner Prize. He was awarded the Jerwood Painting Prize in 2002.

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Selectors' Introduction

First we must all thank the Jerwood Charitable Foundation for their continuing support of painting.

In what now seems to me a far away place and in seemingly another era, I was a defiant defender of painting. That it was necessary then seems strangely unreal to me now. I have to remind myself that it was in the rarefied world of postgraduate art education where there is always the inevitable competition for resources. Each year I was called upon to write down at some length not just how painting was taught but why it should be taught. The latter being a requirement I considered to be deeply insulting. No doubt my colleagues in other disciplines in the rest of the art college felt the same, all of us forgetting that in the world of state funded education, professors of, say, Economics, Law, Astronomy, Mathematics and Medicine were probably all having to do the same thing. We were being forced into a false partisanship and, if we weren't careful, dangerous insularity, when one of the great values of education is the cross-fertilisation of disciplines.

Of course, as a practicing painter I was very ready to defend painting. What could be more important than this ancient medium that has seduced and upset the world and to this day defies all predictions of its own obsolescence? In the wider world does it need defending? Not at all; painting is doing very well, it is always said to be dying and yet it never lies down. Is Jerwood right to support painting? Yes, I think so, because it is the root and core of the visual arts. In my long experience I have seen very many young artists who started life as painters, maybe moved away to other fields, always holding painting as their touchstone and the standard by which they measure the range and potential of their ambition, and in many cases moved back again. Many hold painting up as the most difficult of art forms in which to express themselves but at the same time the most profound and effective. For me it has to be to do with the economy and transmutability of its material form set in extreme contrast to what painting can be and say. The substance of paint guided by a sensitive intelligence and an eye that understands the value and potency of a nuance can

Speak a mute testimony to the human soul. We need to heed its voice.

The Jerwood Charitable Foundation, through the good offices of Parker Harris, offered me the freedom to invite two other artists to join me in a small team of three. Together we were asked to dip a metaphorical litmus paper into the swirling mix of emerging painters working in the UK and draw out our sampling of what we felt deserved exposure in this latest exhibition in the series of Jerwood Contemporary Painters. I invited Vanessa Jackson an artist whose work I admire immensely, and with whom, although we have rarely had a day-to-day dialogue, I have worked closely at various points in our professional lives over some thirty-five years. By way of contrast, and in order to disallow any sense of a comfortable clique, I invited Callum Innes, whose work I also admire enormously but this time because I wanted someone whom I had never met and who practices far away from my home territory.

I was right to assume we could work amicably

together and that we were too small a team to necessitate any kind of pre-planned working policy. At a guess I would say that we were unanimous on about two thirds of the selection, the rest was open to debate.

At the time of writing we have yet to make an exhibition of our selection and so I have not asked my co-selectors their evaluation of our work, but I have the impression they are less taken off-balance than I. Although we are each very different artists, we have in common that our work, to a greater or lesser degree, is what I choose to call muscular. I don't mean in the sense of physical execution but in the sense that they have a strength of visual impact that speaks across a room. The works we have selected for this exhibition, with a few exceptions, do not. This is an observation not a criticism; all the artists are clearly of the highest professional competence with strong vision and imagination; they choose to do what they do. So why should I be taken off-balance? To risk a further generalisation I venture that there is an appetite to work on a

relatively small scale and, in terms of colour and structure, *sotto voce*. Whereas it is disingenuous to suppose bigger means better and we must remember that ‘it isn’t the hen that cackles the most that lays the largest egg’, it surprises me that sheer competition has not energised these artists to leapfrog over one another and proclaim their work with a louder voice.

My choice of metaphor, *sotto voce*, might provide the answer. *Sotto voce* in the craft of stage and music is, in contradiction to its literal meaning, used as a way of giving greater emphasis and resonance; like an intimate aside, perhaps telling the real truth. My understanding of many of the works in this show is that their apparent gentle voice, their low-profile demeanour, their self-effacement and their equivocal reading, is in fact their strength. ‘Come closer’, they are saying, ‘and I shall tell you how it is.’

Paul Huxley RA

March 2010

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Where are we now?

What makes today's painter? The separation of art into different categories has ceased to be an essential component of the understanding of what artists do. Even while the rise in digital media has given birth to a generation of artists who are increasingly interested in the language of film and require sophisticated and expensive equipment to exhibit their works, painting remains. Sculpture, that which, apocryphally, one falls over when stepping back from a painting, has many manifestations; the free standing object on its plinth or on the floor (hard to imagine now what a burning issue that once was), morphing into happenings, happenings into installation and performance, performance into live art, live art into video, video into film. Sculpture opened the door to experimentation whereas the discipline of painting is contained within specifically circumscribed conventions. Painting, despite the elaborate later manifestations of artists such as Frank Stella whose paintings leap off the wall in a three dimensional cacophony of shapes and colours, remains physically flat. It doesn't perform like sculpture does and has not the potential to do so. Place it facing the wall and it is an object a mere three or four centimeters thick but turn it into the room and it becomes a plane of space, either a

window onto a more or less recognisable world or an atmospheric void.

In seventeenth century Europe the painter was the servant of the aristocracy, recording the values, status and property of his patron. By the twentieth century painters had moved from the *salon* culture of the eighteenth and nineteenth centuries, where the artist was a part of an emerging bourgeois economy, into an era when paintings ceased to be an overt record of status and painters started to consider the medium's own intrinsic conventions. When George Braque said, 'The painter thinks in forms and colours. The aim is not to reconstitute an anecdotal fact but to constitute a pictorial fact',¹ he was claiming the inner conventions of painting as its prime if not sole territory and the most important point of painting as an endeavour. Painting from that moment on was to be about itself. At each stage the illusion implicit in painting became flatter and flatter as, in the 1960's, the seminal American critic Clement Greenberg unfurled the great standard of the era – the integrity of the picture plane! The building blocks for this had been in place for centuries. In the seventeenth century by Poussin,

¹ Georges Braque (1882–1963) Thoughts on Painting (1917)

the eighteenth century by Cezanne, the twentieth century by Jasper Johns, each built their paint surfaces up and across the canvas, the eye of the spectator drawn into an illusion of space only to be bounced back out into flat reality.

The doctrinaire positing of critics like Greenberg did not stop painters painting whatever they liked. What it did do, however, was place a particular sort of painting in the centre of the mainstream and ingeniously created a place for it that was mainstream while at the same time avant-garde. Quite a trick to pull off. Media hierarchies apart, Greenberg's efforts in making the avant-garde the mainstream meant that after him no critic or curator was ever going to be caught out adversely criticising new developments in contemporary art. So, for a short time forty years ago, painting apparently seized the experimental edge from sculpture only to have it usurped by the advances of technology as photography and the documentation of performance became an end in itself as artists' film and video.

It is arguable that the response to painting is still primarily aesthetic and perhaps its endurance has a lot to do with this. But the necessity for art to be

aesthetically satisfying is a condition that has been marginalized in the canon of contemporary art. And if that fact is considered alongside another, that it is no longer necessary for artists to execute their works themselves for them to be of value, then two of the most popularly held conditions of art's worth are nullified. Inevitably popular critical voices have been raised. One only has to consider the furore over Tate's purchase of Carl Andre's bricks, now thirty five years ago, and the subsequent eye brow lifting more recently over Tracey Emin's bed as examples of accusations of artists 'conning' the British public to understand something of the popular antipathy held towards contemporary art. The apparent satisfaction expressed in UK's newspapers when art, including a lot of painting, made by some of the country's most distinguished artists was destroyed in the Momart fire of 2004, supports the view that for the general public much contemporary art is suspect and that the hand made and the beautiful remain vital constituents of art. The *bête noir* of this pro-aesthetic tendency has, of course, been the Turner Prize and has resulted for example in The Stuckists demonstrating outside Tate Britain on the night of the Turner Prize award and the criticism of the 'Serota Tendency' by Brian Sewell in the columns of the Evening Standard, both exaggerate the dichotomy.

Originally what began as the *Jerwood Painting Prize* was considered by many as a counterpoint to the Turner Prize and was regarded at the time as providing a platform for painting as a discipline that manifested enduring qualities. Interestingly, in 1998 Chris Ofili was short-listed for the *Jerwood Painting Prize*, but failed to win. He went on to win the Turner Prize later that year. The argument in that instance was not about whether or not painting was a relevant or worthwhile undertaking in itself but concerned differing points of view about what constituted 'good' painting. Now as *Jerwood Contemporary Painters*, the project takes place within an art world that is more homogeneous. Just as the on or off the plinth arguments for sculpture today seem irrelevant, arguments intended to bolster the place of painting in the face of a neo-conceptualist onslaught appear equally so.

The linearity of modernism that culminated in art with Greenberg's doctrine, the centrality of painting and the merging of the avant-garde with the mainstream, has been succeeded by the plurality of post-modernism. In an era of pluralism in art and culture, development in art follows no particular thread. Contemporary art presents itself to its audience in myriad forms, media and styles, from the

digital, constantly changing as technology develops, installation and the expanded forms of sculpture that can include the completely ephemeral, the invisible, existing only as a thought or a sound. If there is anything that can be claimed to approach a constant within this fragmentation of sources, media, culture and ideas, it could be said to be painting. Time and again audiences are reminded of painting's 'New Spirit' or 'Triumph'. As if every few years an astonishing discovery has been made; artists continue to paint.

The artists exhibiting in *Jerwood Contemporary Painters* have all graduated since 2000. Even in an age of rapid achievement and quickly attained prominence in the art world these artists are still at the start of their careers. The oldest works in the exhibition were painted in 2008 and with a field of twenty-four artists, despite the many, many, painters graduating from UK art schools each year and the inevitable and acknowledged partiality of the selectors, *Jerwood Contemporary Painters* provides a true if not comprehensive view of the current state of new painting in the UK. What changes have occurred? In the Greenberg days painting in America grew larger and larger. Like so many other things it was bigger in the US than in Europe although later

on in the 1980s the German and Italian Trans Avant-garde painters gave them a run for their money. Painting in Britain has usually been of a more modest scale if not ambition and paintings have become smaller. It is ironic that just as younger painters are making smaller paintings, David Hockney is exhibiting what must be the largest paintings ever made by a contemporary British artist.

Among the paintings selected for the *Jerwood Contemporary Painters 2010* exhibition, some could be described as beautiful, available for the viewer's aesthetic appreciation. The abstract is included alongside the figurative, realism and the minimal. Even in one instance no paint at all. What would Greenberg have thought? Horrified no doubt at painting's diversity. His doctrine ignored, irrelevant. Painting cannot be claimed to be at the centre of contemporary art practice. Its purpose has been polluted by the art market (no-one can ignore the fact that there is only painting and sculpture in the Saatchi collection). It is no longer the core of the mainstream because there is no mainstream. It has no specific status in a hierarchy of media where once it was the authoritative discipline. Young artists when they leave art school know what is going on and it has nothing to do with a hierarchy of media. In

fact it is the reverse. Inevitably, artists reflect the conditions in which they exist, and they do so by working within conventions that are apprehended intuitively and subjectively. Their personal values are the value system they represent in their chosen medium. Painting is one option. It remains a significant act.

David Thorp

March 2010

Born and educated in London, David Thorp began his curatorial career in Australia with the Adelaide Festival of Arts in 1985. He returned to London soon after and was active in the development of the contemporary art scene in the East End of London, first as the founding director of Chisenhale and subsequently The Showroom. In November 1992 Thorp became Director of the South London Gallery. In February 2001 he was appointed Curator of Contemporary Projects at the Henry Moore Foundation. He is now an Independent curator.

JERWOOD **CONTEMPORARY** PAINTERS

Neil Clements

Jill Mason

Stewart Cliff

Lucy Kumara Moore

Natasha Conway

Jack Newling

Kevin Cosgrove

J.A. Nicholls

James Ferris

Ben Pritchard

Lotte Gertz

James Ryan

Nick Goss

Daniel Sinsel

Tommy Grace

David Small

Charlie Hammond

Lucy Stein

Iain Hetherington

Shaan Syed

Thomas Hylander

Mimei Thompson

Ellen Macdonald

Hanneline Visnes

Neil Clements

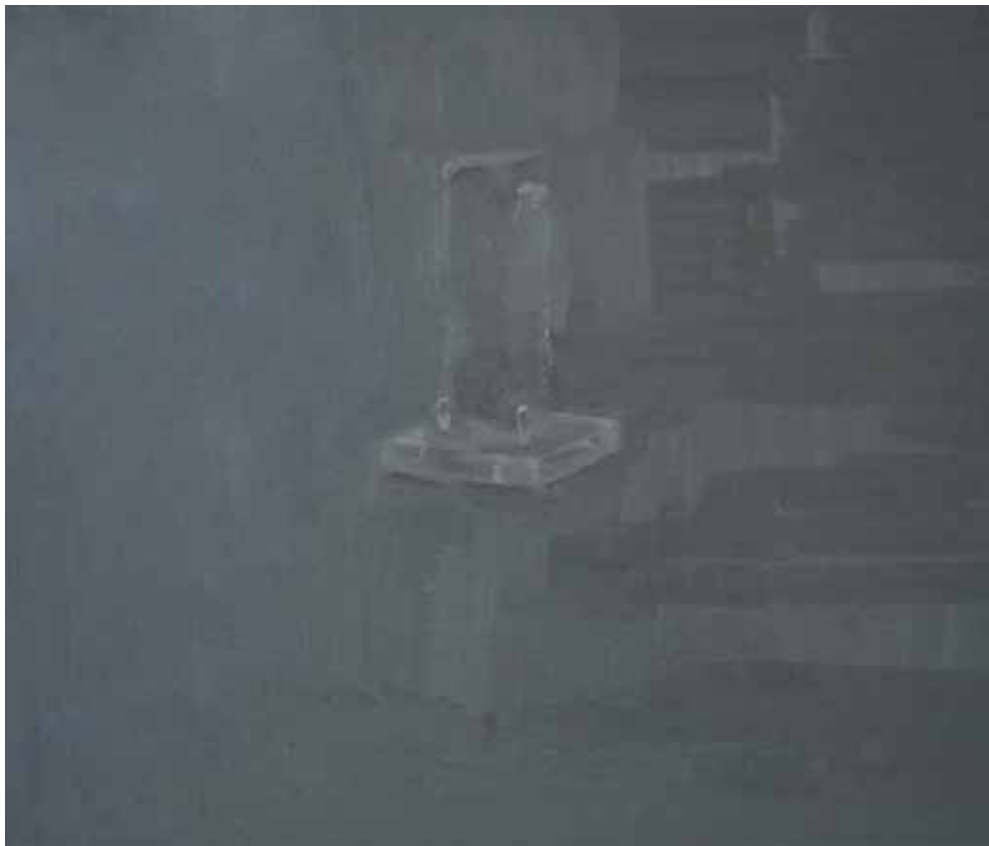
Neil Clements (b.1982, Belfast, UK) gained a BA (Hons) Fine Art from Glasgow School of Art (2000-04). Solo exhibitions include: *Prop Man*, Log Bergamo, Italy (2010); *XV****, Galerie Anne Moseri Marlio, Zurich, Switzerland (2009) and *Built. Lacking.*, doggerfisher, Edinburgh (2009). Selected group exhibitions include: *Warehouse of Horror*, SWG3, Glasgow (2009); *Heavy Metal Mouth*, Hyperground, Edinburgh (2009); *Altered States of Paint* Dundee Contemporary Arts (2008); *{*}{+}*, Grimm Fine Art, Amsterdam, The Netherlands (2008); *Group*, doggerfisher, Edinburgh (2008); and *Black Aspirin*, Glasgow Project Room (2008). He currently lives and works in Glasgow and is represented by doggerfisher, Glasgow.



'58, 2009
oil on canvas, 190 x 144 cm

Stewart Cliff

Stewart Cliff (b.1982, London, UK) studied at Goldsmiths, University of London (2001-04) and the Royal Academy Schools, London (2005-08). Selected exhibitions include *Tag: New London Painting*, Brown Gallery, London (2010); *New Contemporaries 2008*, A Foundation, Liverpool and Rochelle School, London (2008). He currently lives and works in London.



Brackets, 2009
oil on canvas, 36 x 42.5 cm

Natasha Conway

Natasha Conway (b. 1984, Kildare, Ireland) received a BA (Hons) Fine Art Painting from the National College of Art and Design, Dublin, Ireland (2008-09) and a BA in Fine Art Painting from Gorey School of Art, Gorey, Co. Wexford, Ireland (2005-08). Exhibitions include *Saatchi's New Sensations*, A Foundation, London (2009). She was awarded The National University of Ireland Art Prize in 2009 and her work is held in a number of Irish collections, including: *Office of Public Works*; *Department of Education and Science*; and the *National University of Ireland*. She currently lives and works in Gorey, Co. Wexford, Ireland.



Untitled, 2009
oil on linen over panel, 29.5 x 40.5 cm

Kevin Cosgrove

Kevin Cosgrove (b.1984, Navan, Co. Meath, Ireland) studied BA (Diploma) Fine Art at Dun Laoghaire Institute of Art, Design and Technology, Dublin (2003-06) and BA (Hons) Fine Art at the National College of Art and Design, Dublin (2006-07). Selected exhibitions include: *Nine Spaces* with mother's tankstation, LISTE, Basel (2010); *FUTURES*, Royal Hibernian Academy, Dublin (2009); *Open Space* at Art Cologne (2009); *The Untitled First Album*, mother's tankstation (2008); and *Menschheit*, mother's tankstation (2008). He was awarded an Arts Council of Ireland Bursary Award (2009) and his work is held in the collection of the *Office of Public Works*, Dublin. He currently lives and works in Dublin and is represented by mother's tankstation, Dublin.



Workshop with pillar drills, 2009
oil on canvas, 40 x 50 cm

James Ferris

James Ferris (b.1980) gained a joint honours degree in Fine Art and Philosophy from the University of Reading (1999-2003) before completing an MFA in Fine Art at Goldsmiths, University of London (2007-09). Selected group exhibitions include: *The Mirth of Manfred Blöb*, Utophia Project Space, London (2008); *A lot Ment*, Ikon Gallery, Birmingham (2007); *All Boys*, Warfstrasse 13, 1000 Brussels, Belgium (2005); and *Help*, Els Hanappe Underground, Athens, Greece (2003). He currently lives and works in London.



The same title as the work to the right, 2009
acrylic on canvas, 142 x 107 cm

Lotte Gertz

Lotte Gertz (b.1972, Odense, Denmark) studied at the Gerrit Rietveld Academy in Amsterdam (1998-2000) and Glasgow School of Art (2000-02). Selected solo exhibitions include: *Two Tempers Running Zigzag*, Leven Street, Glasgow (2010); *Match Play, Match Spent*, Mary Mary, Glasgow (2008); and *CAN 07 (Contemporary Art Norwich)*, Norwich with Transmission Gallery (2007). Group exhibitions include *Lotte Gertz/Mitzi Pederson*, The Approach, London (2009); *The Mouse, the Bird and the Sausage*, Timothy Taylor Gallery, London (2007); and *The Poets Throwing Up Their Hands*, The Changing Room, Stirling (2006). She currently lives and works in Glasgow and is represented by Mary Mary, Glasgow.



Untitled (distortion of good taste), 2009
oil, relief ink on paper mounted on board, 60 x 45,5 cm

Nick Goss

Nick Goss (b.1981, Bristol, UK) gained a BA in Fine Art from the Slade School of Art, London (2002-06) before completing an MA in Fine Art at the Royal Academy, London (2006-09). 2010 sees his first solo exhibition in the UK at Josh Lilley Gallery, London, and selected group exhibitions include: *Paint*, Saatchi Gallery, London (2010); *Saatchi New Sensations*, A Foundation, London (2009); *Daily Miracles*, Josh Lilley Gallery, London (2009); *Falling out of the Apple Tree*, Wilde Gallery, Berlin (2008); and *Through a Glass, Darkly*, Kenny Schachter Rove, London (2008). He currently lives and works in London and is represented by Josh Lilley Gallery, London.



Troop, 2009
oil on canvas, 101 x 152 cm

Tommy Grace

Tommy Grace (b.1979, Edinburgh, UK) studied at Edinburgh College of Art (1998-2002). He has held solo exhibitions at Ingleby Gallery, Edinburgh (2009), Collective Gallery Edinburgh (2004) and Aurora, Edinburgh (2004). Selected group exhibitions include: *Julika Gittner, Tommy Grace and Duncan Marquiss*, S1 Artspace, Sheffield (2010); *The Gallery and The Store*, Marc de Puechredon, Basel (2009); *A Colour Box*, Arcade, London (2008); *Art Futures*, Bloomberg Space, London (2008); *The Boethian Slip*, Generator Projects, Dundee (2008); and *Young Athenians*, 1st Athens Biennale: Destroy Athens, Greece (2007). He currently lives and works in London and is represented by Ingleby Gallery, Edinburgh.



Ditto, 2009
oil on linen on three panels, 46 x 46 cm

Charlie Hammond

Charlie Hammond (b.1979, Aylesbury, UK) gained a BA in Painting and Drawing from Glasgow School of Art (1999-2002). Solo exhibitions include: *New Improvement Scheme*, Sorcha Dallas Gallery, Glasgow (2009); *The Doerruppers*, Michael Benevento, Los Angeles (2008); and *Very Still Life*, Anton Kern (Back Gallery), New York (2007). Selected group exhibitions include: *Euro Savage* with Michael Bauer, Galerie Linn Luhn, Cologne (2010); *Supernature, an exercise in loads*, A.M.P. Gallery, Athens (2010); *Collection of. . . .*, White Columns, New York, (2009); *Ventriloquist*, Timothy Taylor Gallery, London (2009); *Dogtooth and Tessellate*, The Approach, London (2008); Charlie Hammond/Luke Fowler, 52 Buccleuch Street, Glasgow (2008); *You will be re-materialized through your secrets*, Michael Benevento/Orange Group, Los Angeles (2007); *Expanded Painting 2*, Prague Biennial 3 (2007); and *Keep Passing the Open Windows or Happiness*, Galerie Gisela Capitain, Cologne (2006). His work is held in the following collections: The Ludwig Museum, Cologne; Wilhelm and Gaby Schurmann Foundation, Berlin; and Gregory Papadimitriou, Athens. He currently lives and works in Glasgow and is represented by Sorcha Dallas Gallery, Glasgow.



Daily movement, 2009
acrylic & ceramic on linen, 78 x 68 cm

Iain Hetherington

Iain Hetherington (b.1978, Glasgow, UK) gained a BA (Hons) Fine Art (1996-2000) and an MFA at Glasgow School of Art (2002-04). Solo exhibitions include: *Nought to Sixty*, ICA, London (2008); *Diversified Cultural Workers*, Mary Mary, Glasgow (2008); *Other Mixed Background*, Whitechapel Project Space, London (2006); and *Eyes in the Heat*, Glasgow Project Room (2006). Selected group exhibitions include: *Little Magazine*, SWG3, Glasgow (2010); *Corridor of Uncertainty*, Tangent Gallery, Perth (2009); *Play*, Monica de Cardenas Gallery, Milan (2009); *La Commune*, Serpentine Gallery, London (2007); and *Iain Hetherington/ Lynn Hynd*, Studio 40, GSA, Glasgow (2007). He currently lives and works in Glasgow and is represented by Mary Mary, Glasgow.



Composite picture 5 (diversified cultural worker), 2009
oil on canvas, 56 x 56 cm

Thomas Hylander

Thomas Hylander (b.1970, Copenhagen, Denmark) gained a BA in Fine Art from Manchester Metropolitan University (1999-2001) before completing an MA in Painting at the Royal College of Art, London (2003-04). Selected solo exhibitions include: *Thomas Hylander*, Vilma Gold, London (2009) and *Small Fires*, Henningsen Contemporary, Copenhagen (2007). Selected group exhibitions include: *Library of Babel/In and out of place*, 176/Zabludowicz Collection, London (2010); *Silhouettes – Pure Contours*, Museum Bellerive, Zurich, Switzerland (2009-10); *Group show*, Karyn Lovegrove Gallery, Los Angeles (2008); *Salon 2007: New British Painting and Works on Paper*, Art Work Productions, London (2007); *Gyre and Gimble*, Blyth Gallery, London (2007); *Saudade*, Highbury Studios, London (2007); *Hotspots, Tendencies in Contemporary European Art*, Sammlung Essl, Vienna (2005); *London in Zurich*, Hauser and Wirth (2005); *Art Futures*, Bloomberg Space, London (2005); and *Bloomberg New Contemporaries*, The Coach Shed, Liverpool and The Curve, Barbican, London (2004). His work is held in the following collections: Tate Modern, London; Sammlung Essel – Kunst Der Gegenwart, Vienna; and The Zabludowicz Collection, London. He currently lives and works in London and is represented by Vilma Gold Gallery.



Triangulate, 2008
acrylic on canvas, 30 x 40 cm

Ellen Macdonald

Ellen Macdonald (b.1983, Stirling, UK) gained a BA (Hons) in Fine Art Painting from Glasgow School of Art (2003-07). Recent exhibitions include: *Pancake Astronaut*, The Forgotten Bar Project, Berlin (2009); *Objects in the forest*, Sadler's Wells, London (2009) and *Bloomberg New Contemporaries 2008*, A Foundation, Liverpool and Rochelle School, London (2008). She currently lives and works in Berlin and Glasgow.



Self-made visionary, 2009
oil on canvas, 180 x 130 cm

Jill Mason

Jill Mason (b.1974, Leeds, UK) studied at the Royal Academy Schools (2005-08). Selected exhibitions include: *Tag, From 3 to 36, New London Painting*, Brown Gallery, London (2010); *Code of Being*, Gallery WITHSPACE, Beijing (2009); *Paperview*, John Jones Project Space, London (2009); and *Objects in the Forest*, Sadler's Wells, London (2009); her work is also held in the Saatchi Collection. She currently lives and works in London.



Family business, 2009
oil on linen, 30 x 25.5 cm

Lucy Kumara Moore

Lucy Kumara Moore (b. 1981, London, UK) studied at Chelsea College of Art and Design (2004-07) and the Royal College of Art, London (2007-09). She held a solo show, *A Shadow*, at Brown, London (2010), and selected group exhibitions include: *Through the Wall*, A Foundation, Rochelle School, London (2009); *Lexicon Hatdance*, Royal College of Art, London (2009); *Formal Play*, Brown Gallery, London (2008); and *...Same as it ever was...*, University of the Arts Gallery, London (2008). She was the recipient of the Outset/Royal College of Art Studio Award in 2009 and currently lives and works in London.



Untitled, 2009
oil on canvas, 120 x 90 cm

Jack Newling

Jack Newling (b. 1983, Nottingham, UK) gained a BA (Hons) Fine Art from the University of the West of England, Bristol (2002-05) and a Postgraduate Diploma Fine Art from the Royal Academy Schools, London (2006-09). Recent exhibitions include: *TAG from 3 TO 36: New London Painting*, Brown, London (2010); *Bloomberg New Contemporaries 2009*, Cornerhouse, Manchester and Club Row, A Foundation, London (2009); *Pop will eat itself*, Art on the Underground at Piccadilly Circus (2009); *Plastic Culture*, The Harris Museum, Preston (2009); and *Bloomberg New Contemporaries 2007*, The New Art Gallery Walsall, Club Row, A Foundation, London and Cornerhouse, Manchester 2007). He was the recipient of the Red Mansion Art Prize in 2009 and his work is held in both the UBS Collection and The Zabłudowicz Collection. He currently lives and works in London.



New nights, 2010
acrylic & silkscreen on plastic, 81 x 52 cm

J.A. Nicholls

J.A. Nicholls (b. Nottingham, UK) studied at Chelsea School of Art, London (1997-2000) and the Royal College of Art, London (2000-02). She has had solo exhibitions at the Tricycle Gallery, London (2005) and Habitat, London (2002). Selected group exhibitions include: *Cut n Shunt*, CA Projects, London (2008); *Stick Stamp Fly*, Gasworks, London (2007); *Art for the New Millennium*, Pallant House Gallery, Chichester (2006); *The Wonderful Fund Collection*, Le Musee de Marrakech, Morocco (2005); *Contemporary British Painting*, Hastings Museum (2004); *CAS Artfutures*, City of London School (2003); and *Future Map*, London Institute Gallery (2000). She received the Alkazzi Foundation Award in 2000 to study at the Royal College of Art and won the Woo Foundation Graduate Arts Bursary on completing her studies. Her work is held in the following collections: Ernst & Young; Hiscox Plc; Marsh and McLennan; The Wonderful Fund; The Royal College of Art; Branson; and Alkazzi Foundation. She currently lives and work in London.



Land, 2009
oil & acrylic on canvas, 66 x 65 cm

Ben Pritchard

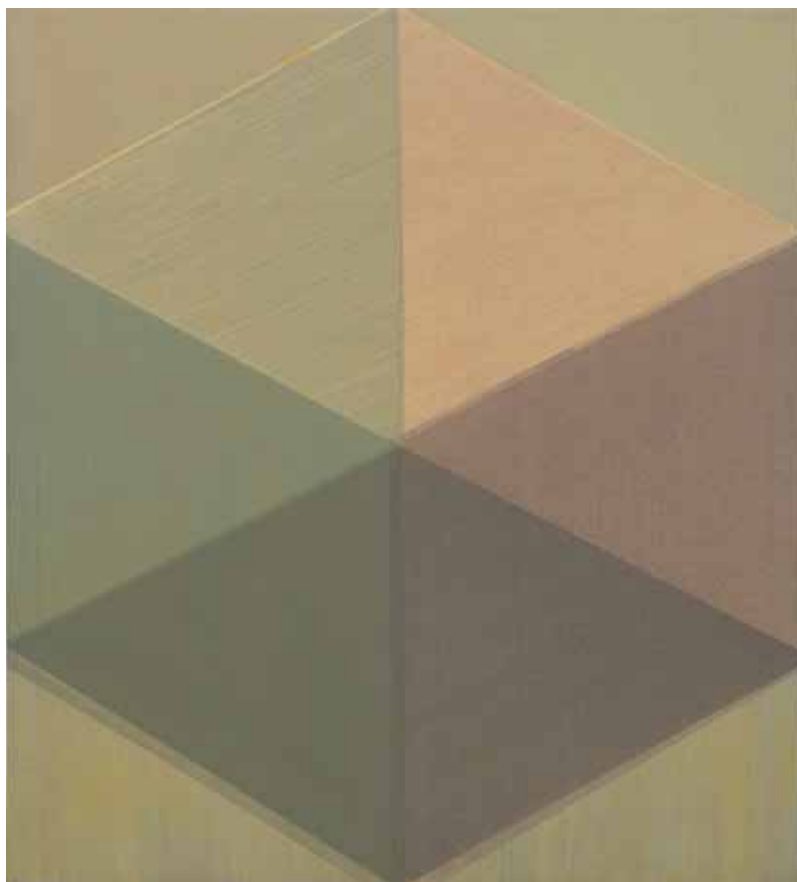
Ben Pritchard (b. 1970, Detroit, Michigan, USA) attended the New York Studio School (1994-96) before completing a Postgraduate Diploma in Fine Art at the Royal Academy Schools, London (2006-09). Recent exhibitions include: *Paintings: Michael Victor Jackson and Ben Pritchard*, Wiebke Morgan, London (2010). His work is also on show at Repetti Project Space, Long Island City, New York and the offices of Intrinsic Value Investors, London. He lives and works in London.



Bone (holy), 2009
oil on linen, 35.5 x 45.5 cm

James Ryan

James Ryan (b.1982, Leeds, UK) gained a BA Fine Art from Northumbria University, Newcastle-upon-Tyne (2001-04) and an MA in Painting from the Royal College of Art, London (2005-07). Solo exhibitions include: *James Ryan*, Rod Barton Gallery, London, (2010); *Paintings*, Studio 1.1, London (2009) and *Parallax*, Corn Exchange Gallery, Edinburgh (2008). Selected group exhibitions include: *Auf der Spitze des Eisberg*, Rod Barton Gallery, London (2009); *Planatacia x Abstractica*, Standpoint Gallery, London (2009); *Light Pollution*, Rod Barton Invites, London (2008); and *Bloomberg New Contemporaries 2007*, The New Art Gallery, Walsall, Club Row, London and Cornerhouse, Manchester (2007). In 2009 he was included in the publication: *Younger Than Jesus, Artist Directory*, published by New Museum and Phaidon Press. He currently lives and works in London and is represented by Rod Barton Gallery, London.



Dayz, 2009,
acrylic on canvas, 51 x 46 cm

Daniel Sinsel

Daniel Sinsel (b. 1976, Munich, Germany) studied BA Painting, Chelsea College of Art and Design, London (1999-2002) and MA Painting, Royal College of Art, London (2002-04). He has held solo exhibitions at: Office Baroque Gallery, Antwerp, Belgium (2010); Galerie Micky Schubert, Berlin (2009); Sadie Coles HQ, London (2009, 2007, 2005); Galleria Il Capricorno, Venice, Italy (2008); and Luisa Strina, São Paulo, Brazil (2006). Selected group exhibitions include: *Compass in Hand: Selections from The Judith Rothschild Foundation Collection of Contemporary Drawing*, The Museum of Modern Art, New York (2009); *Nus, Nudes*, Galeria Fortes Vilaça, São Paulo, Brazil (2009); *All Tomorrow's Pictures*, ICA, London (2007); *Beck's Futures 2006*, ICA, London (2006); *London in Zürich*, Hauser & Wirth, Zürich (2005); *Now Is a Good Time*, Andrea Rosen Gallery, New York (2004); *Exploring Landscape: Eight Views from Britain*, Andrea Rosen Gallery, New York (2003); *Dirty Pictures*, The Approach, London (2003); *Bloomberg New Contemporaries*, Barbican Art Centre, London and Static, Liverpool Biennial, Liverpool (2002); *Aprilfools*, Erika Verzutti, São Paulo, Brazil (2002); and *Showcase 2*, London Institute Gallery, London (2002). He lives and works in London and is represented by Sadie Cole HQ, London.



Untitled, 2009
oil on linen, 44.5 x 44 cm

David Small

David Small (b. 1980, Maidstone, UK) studied BA (Hons) Fine Art Painting, University of Gloucestershire, Cheltenham (2000-03) and Postgraduate Diploma in Fine Art, Royal Academy Schools, London (2003-06). Selected exhibitions include: *Situation X*, Studio 1.1, London (2009); *Carry On Jago!*, The Jago, London (2009); *The Marmite Prize*, Studio 1.1, London (2008); *New Work*, John Jones, London (2008); *Vernissage*, Bar Oito, São Paulo (2008); *Saldão 13*, Ateliêr Prensa, São Paulo (2007); *New Works*, Intrinsic Value Investors, London (2007); *Grotto*, Studio 1.1, London (2006); *Zenith.06*, No More Grey, London (2006); *Systems and Patterns*, Westbourne Park Arts Centre, London (2006); *Encounters with the Sub-ordinary*, Pumphouse Gallery, London (2005); *Summer Exhibition*, Royal Academy, London (2005, 2003); *Picture*, Space 44, London (2005); and *Premiums*, Royal Academy of Arts, London (2005). He received the Royal Academy Schools Gold Medal Award in 2006 and the Summerfield Trust Scholarship to the British School, Rome in 2002. His work is held in a number of collections, including: John Jones, London; Mizuko Bank, London; Eversheds Collection, London; and Lazard & Co., London. He currently lives and works in London.



Craft work, (2009)
mixed media on wood, 108 x 84 cm

Lucy Stein

Lucy Stein (b.1979, Oxford, UK) gained a BA (Hons) Painting from Glasgow School of Art (2001-04) before studying at de Ateliers in Amsterdam (2004-06). She has held solo exhibitions at Gimpel Fils, London (2009); Broadway 1602, New York (2009); GMVZ, Amsterdam (2007); and Stedelijk Museum Bureau, Amsterdam (2006). Selected group exhibitions include: *The Show Continues Upstairs*, Supportico Lopez, Berlin (2009); *Mermaids V Unicorns*, I-20 Gallery, New York (2008); *In Geneva no one can hear you Scream*, Blondeau Fine Art, Geneva (2008); *Just in Time*, Stedelijk Museum, Amsterdam (2006); and *Becks Futures* (with Joanne Robertson), ICA, London (2006). She also received the Koningenprijs vor Bilenden Kunst from Gemeente Museum den Haag, The Netherlands in 2006. She currently lives and works in Berlin, Germany and Oxford, UK and is represented by Gimpel Fils, London.



Catherine wheel, 2009
oil on canvas, 180 x 160 cm

Shaan Syed

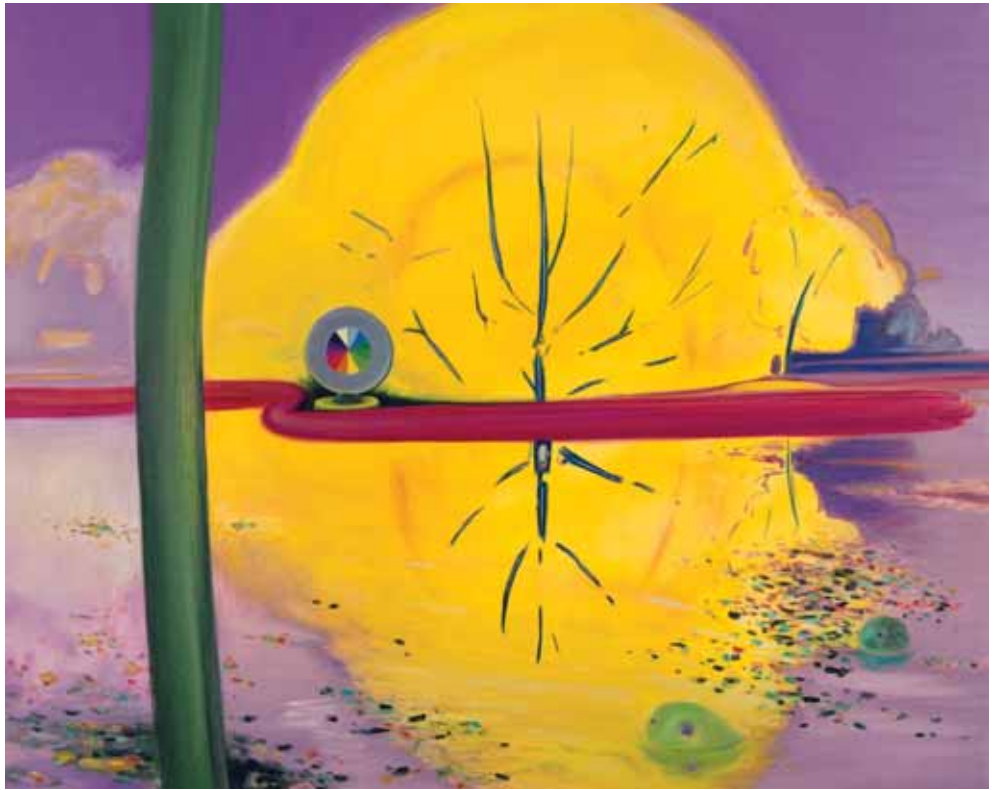
Shaan Syed (b. 1975, Toronto, Canada) gained a diploma in Fine Art from the Ontario College of Art and Design in Toronto (1998-2000), before completing an MFA at Goldsmiths College, London (2004-06). He has held solo exhibitions at Galerie Michael Janssen, Berlin (2009); Brown, London (2007) and PlugIn ICA, Winnipeg (2005). Selected group shows include: *Sophisticated Boom Boom (in b+w)*, Domobaal, London (2010); *Baker's Dozen*, CGP Gallery, London (2009); *Supersurface*, Laurent Delaye Gallery, London (2009); *Niko's Rear Entrance*, Brunswick Triennale, Australia (2009); *ARTfutures 2008*, Bloomberg Space, London (2008); *Where Something Becomes Nothing*, S1 Artspace, Sheffield (2007); *Foreground Background*, Elementa Gallery, Dubai (2007); and *wearetheartists*, International Biennale of Contemporary Art, Prague (2005). He received the Student Prize at *The Celeste Art Prize 2006* and was short listed for *The Sovereign European Art Prize* in 2007. His work is also held in collections including the UBS Art Collection, London and The Art Collection at the University of London, Goldsmiths College. He lives and works in London and is represented by Brown, London.



Stage left (turquoise, vertical), 2009
oil & industrial filler on canvas, 183 x 168 cm

Mimei Thompson

Mimei Thompson (b. 1972, Tokyo, Japan) studied BA Fine Art Photography, Glasgow School of Art (1990-94) and MA Fine Art, Central Saint Martins College of Art and Design, London (2000-02), before gaining an MA in Painting from the Royal College of Art, London (2003-05). She was selected for *Axis Future 50* at PSL, Leeds in 2008 and the *Studio Voltaire Open* in 2007. Recent solo shows include *Mime 1*, Transition Gallery, London (2008) and *Internal Geometry*, Drawing Room, St George's Hall, Liverpool (2009). She lives and works in London and is represented by Ceri Hand Gallery, Liverpool.



Yellow tree, 2009
oil on canvas, 100 x 80 cm

Hanneline Visnes

Hanneline Visnes (b. 1972, Bergen, Norway) studied at Glasgow School of Art, gaining a BA (Hons) Painting and Drawing (1993-97) and an MFA (2000-02). Selected solo exhibitions include: *The Black Mirror Holds A Red Shadow*, Arte Gianni, Frankfurt (2009); *No.5*, Kunsthall Bergen, Bergen, Norway (2008); *SLEEPSHAPES, crystalline*, doggerfisher, Edinburgh (2007); *The crow wants everything to be black*, Pump House Gallery, London (2006); and *Ring around Paradise Square*, doggerfisher, Edinburgh (2004). Selected group exhibitions include: *Moyna Flannigan/ Isabel Nolan/Hanneline Visnes*, doggerfisher, Edinburgh (2009); *I can, can I?* Temple Bar Gallery, Dublin (2008); *On Ornaments*, Arte Gianni, Frankfurt (2007); *Salon 2007: New British*, Art Work Productions, London (2007); *Imagine the universe bursts into song*, Laura Bartlett Gallery, London (2006); *hotspots*, Essl Museum, Vienna (2005); *The Garden*, Castlefield Gallery, Manchester (2005); *Zenomap*, Gagosian Gallery, London (2003); *Zenomap project*, 50th Venice Biennale (2003) and *Soft Sun Down*, doggerfisher, Edinburgh (2003). She currently lives and works in Glasgow and is represented by doggerfisher, Glasgow.



Stain, 2009
oil on board, 48 x 61 cm

Jerwood Contemporary Painters is part of Jerwood Visual Arts, a contemporary gallery programme of awards, exhibitions and events at Jerwood Space, and on tour nationally.

Jerwood Visual Arts is a major initiative of the Jerwood Charitable Foundation

www.jerwoodvisualarts.org <http://twitter.com/jerwoodjva>

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