

22 April - 31 May 2009

Jerwood Space
171 Union Street
London
SE1 0LN

JERWOOD **SPACE**

22 July - 19 September 2009

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



2 - 27 November 2009

The Summerfield Gallery
University of Gloucestershire
Pittville Studios
Albert Road
Cheltenham GL52 3JG



14 January - 20 February 2009

The Gallery at Norwich University
College of the Arts
St Georges Street
Norwich N3 1BB



JERWOOD **CONTEMPORARY PAINTERS**

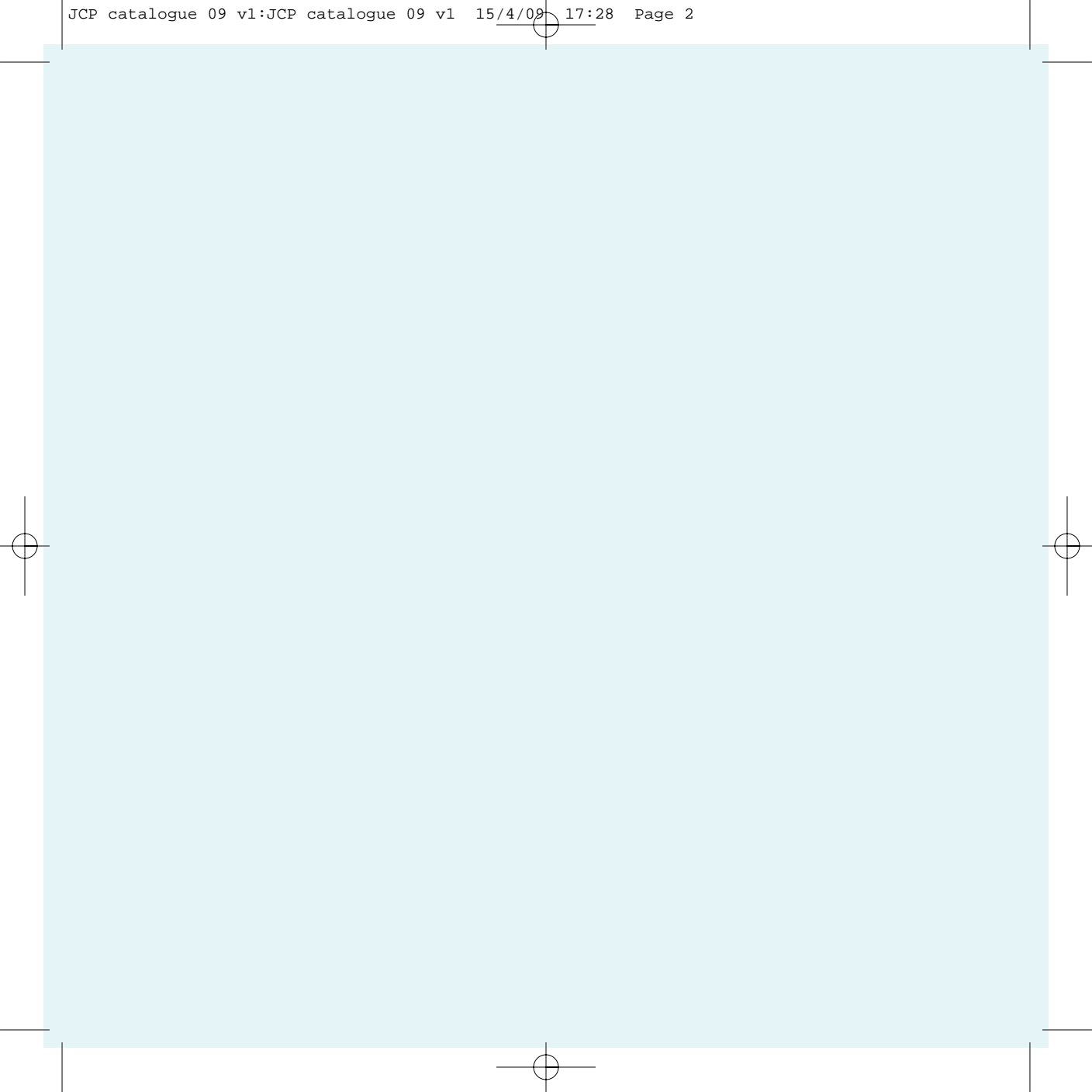
JERWOOD
CHARITABLE FOUNDATION

JERWOOD**VISUALARTS**

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JERWOOD **CONTEMPORARY** PAINTERS

Foreword

It is very rewarding to come to the end of this three year project to investigate, debate and celebrate the work of the new generation of painters, selected through the eyes of a group of serious and thoughtful practitioners. This third exhibition of Jerwood Contemporary Painters again has been as significant as the last two, in terms of the energy of the process of the selecting and also the exciting choices of artists and works that we see in this exhibition. The selection was led by Mali Morris, and accompanying her on this process of enquiry and selection was Phillip Allen and Alexis Harding. For those of us privileged to be part of that process, it was a huge learning experience, and it seemed this was also the case for each of the selectors involved. I thank them each deeply for their driven but thoughtful dedication to painting, and to painting in the context of this project. I also thank Barry Schwabsky for setting the context so brightly in his text accompanying this catalogue.

This is a celebration of all the artists shown in this catalogue and exhibition, and I hope that this acknowledgement will in some way go to helping them continue their energy for such the difficult

endeavour that it is to be a practising artist. Congratulations to each of them for being selected.

We started this project to look at painting in new ways. We feel it has done what we set out to do, and the texts that have been commissioned alongside each of the three exhibitions demonstrate this, as well as the uplifting responses that we have had from artists, selectors, and writers. We are in advance stages of planning our next intervention to support painting as a development of all we have learned, and will announce this shortly. Thank you to everyone who has been involved in bringing their wisdom, knowledge and their passion for the medium to this project.

Finally, thank you as always to the detailed work of the team at Parker Harris and the team at the Jerwood Space, especially to Sarah Williams our Jerwood Visual Arts programme co-ordinator.

Roanne Dods, Director
Jerwood Charitable Foundation
April 2009

The Selection Panel

Phillip Allen

Phillip Allen graduated from the Royal College of Art in 1992. He has exhibited widely in the UK and abroad, most notably the *British Art Show 6*, and his work is held in many major private and public collections, including the Tate Gallery, The British Council and the Government Art Collection. He is represented by The approach, London, Kerlin Gallery, Dublin and Xavier Hufkens Brussels. He currently lives and works in London.

Mali Morris – Chair of the Panel

Mali Morris has exhibited widely since her first solo show at the Ikon Gallery, Birmingham in 1979. Recent solo exhibitions, since 2000, have taken place in London, at the Poussin Gallery, as well as New York and Tokyo. She was a prize winner at *Creekside Open x 2* in 2007 and the *Royal Academy Summer Exhibition* in 2008. She has received a number of awards and her work is held in major public and private collections, including Arts Council England, The British Council and the Government Art Collection. She has taught and examined at many Departments of Fine Art, including Chelsea College of Art and Design, where she was a Senior Lecturer in Painting from 1991-2005. She currently lives and works in London.

Alexis Harding

Alexis Harding studied Fine Art at Goldsmiths, University of London from 1992–1995. He has exhibited widely in the UK and abroad, most recently in 2009 in the group exhibition *Turps: Part One*, Galleria Marabini, Milan and *Turps: Part Two*, Galleria Marabini, Bologna, both curated by Marcus Harvey and Peter Jones. His work is held in many public and private collections including the Arts Council of England and National Museum of Modern Art, Dublin, and in 2004 he was a prize winner at *John Moores 23*, Walker Art Gallery, Liverpool. He is represented by Mummery + Schnelle, London, and currently lives and works in London.

JERWOOD **CONTEMPORARY PAINTERS**

Selectors Introduction

Mali Morris – Chair of the Panel

We began the selection process by looking through hundreds of images, discoveries made in studios, galleries, art schools, art fairs, on websites, and from word-of-mouth recommendations. We would meet up occasionally on our way to our own studios, look through the ever lengthening list, and one morning decided we'd better start narrowing it down. Eventually we came face-to-face with thirty-four short listed paintings, and saw at last what reproductions could only hint at. Of all the works we had admired or found intriguing, these were the ones we constantly returned to, because we kept on wanting to see them again.

Exactly why, is difficult to say. Eligible nominees would have graduated from Fine Art courses after 2000, implying a wide range of practice – and the variety of direction in the paintings we looked at was dizzying. We each had our own preferences, but every work showed us, on its own terms, how artists now are negotiating the freedoms and constraints of the language of painting. In this as in any convention, awareness of tradition and personal experience are always at work on each other, and the resulting tensions can generate

energy, clarity, wryness, and an individual voice. I think these were the qualities we were responding to, when we silently agreed, with a tacit nod to each other, in front of some of the paintings.

Selection by consensus brings its own tensions and revelations. We felt tested by some entries, and by our discussion of them. But debate, as well as support, is an intention of the show – and will hopefully continue. Now that the selection has been made, we are curious about the kind of dynamic which only reveals itself after an exhibition has been installed, when unexpected relationships form, according to the hang. Structures and meanings will open up to each other, telling us more about these paintings. Whoever sees the show will be part of this process, one way or another.

There was no dominant preoccupation in the work we first looked at; there were a few recognisable influences and trends, some of the work making a point of its eclecticism. In material terms there were more small-scale paintings than large, and palettes tended to be subdued, though occasionally a canvas flared brightly. A fragmented

war-zone, a tiny portrait, a festoon of paint-covered tape, all lined up before us. Familiar pictorial structures appeared, but each looked like a fresh encounter for that particular artist; some had pushed support and surface to extremes. There were many attitudes, systems and theories in evidence, recent and not so new, but whatever its premise the work we kept coming back to had an intensity of physical presence, a thinking-through-painting, even when modest in scale or played-down in effect. We usually trusted our initial curiosity about why a work could demand so much of our attention and keep us looking – I thought of Seamus Heaney's phrase, *'I underwent a strangeness when I wrote or read a good one.'* We believed in these works – it seemed to us they were made with real engagement by artists who are facing the possibilities, pleasures and difficulties of painting. In speculating about its direction, they invite our involvement.

The paintings selected represent twenty-six talented artists at the beginning of their careers. We found many painters who deserved the encouragement of an award, and we hope the audiences of the exhibition will share our

enthusiasm for this particular group. Congratulations to each of them, and we hope that they too will enjoy the show.

Phillip Allen

Being on the selection panel for the prestigious Jerwood Contemporary Painters exhibition was both a challenge and a delight.

After pre-planning meetings with Alexis and Mali, we decided the rules of engagement were to bombard each other with painters we had seen and that had stuck in our minds. We also used our various contacts – other artists and lecturers who work in art schools – for candidates' names. Eventually a list of sorts began to take shape and we could begin the task of producing a short list.

The final selection of painters and the quality of their work is hugely impressive. We have painters who are fresh out of art school from BA or MA courses; some that have a span of more than fifteen years between undergraduate and postgraduate studies; and we also have painters who have already started to build some reputation in the UK and

internationally. This makes for an interesting, challenging and inspirational array of approaches and attitudes to painting. Making the final selection was very thought provoking; difficult decisions were made and we could have easily chosen forty artists to show rather than the twenty-six selected.

It was a great pleasure working with the other two selectors, Mali and Alexis. I enjoyed the selection process – we had some lively exchanges – and we managed to choose twenty-six painters that offer something individual, extreme and curious.

Alexis Harding

“What happens when I put this dry dehydrated absorbent surface next to a daily painterly litter tray of paint depositories? A pictorially driven colour burst of a painting next to a cooler minimal work fuelled by the reduced sign and motif? A highly constructed image next to a fragmented, painterly, readymade?”

These are just a few of the questions and positions I encountered and looked forward to in helping select this show. The procedure offered me a valid

excuse or a rigorous prompt to formally do what I would otherwise attempt to do in a haphazard, unorganised fashion; a chance to make public a discussion on painting and to seek out work that challenged and surprised me. Moreover, it allowed me into peoples’ studios and a chance to poke about and to see how they organised their day and work. Selecting the show with Mali and Phil was a pleasure – it felt like being in the studio making work, driven by risk and curiosity as well as criticality.

In their own specific and personal way these artists extend and corrupt a particular investigation into painting. There is a type of eccentric rigour and stubbornness to each artist’s approach and although collected together for a ‘painting’ show, here, each offers a presence within the larger context of contemporary art now.

JERWOOD CONTEMPORARY PAINTERS

The Contradictions of Art

It is an inveterate habit of mine, perhaps a bad one, that whenever I am asked to opine on the state, condition, prospects, future, or situation of painting – and this happens fairly often – I feel the need to question the question. *Who's asking?* kind of sums up my typical, unspoken first response, and I guess I imagine saying it with a sort of Clint Eastwood glint in my eye. The equally unspoken answer tends to be, *someone who's worried about the supposedly inferior status of painting – or of painters – within contemporary art.* Some people may be surprised that some painters have this worry. After all, don't most artists still paint, and aren't most of the works that are most valued, as witnessed by auction results, paintings? Well, yes and yes. But those facts don't make a dent in the strange inferiority complex experienced by certain painters who cannot help but notice that they are excluded from serious consideration from many of the most prestigious institutional marks of distinction, such as participation in international biennales, or awards like the Turner or Hugo Boss prizes. There are still those who loathe the decade of the '80s because it was when some artists

"returned art to painting – safe, dreary, saleable 'painting'." That's a direct quote, in case you're wondering, from the blog of a well-known older American art critic. If I feel wounded by it, just for liking painting, imagine how the art's practitioners must feel in the face of such attitudes. The American painter Joseph Marioni once told me that painters should secede from the art world. But I don't think it's possible. The results would be too bloody – as if the heart were to secede from the circulatory system.

As a critic, someone who probably sees more art than is quite healthy for me, however, my experience trudging through the galleries is that the art of painting is in quite good form these days – and I have to wonder whether it might not be the case that its practitioners' sense of being an embattled remnant may not, paradoxically, have something to do with that. Painters have something to prove. The *Aesthetic Theory* that Theodor Adorno left as still a work in progress at his death forty years ago opened with the reflection that "nothing concerning art is self-evident

anymore, not its inner life, not its relation to the world, not even its right to exist.” If there is any substance to Adorno’s observation, then one might consider that something derided as “safe” might actually be in a better position to reflect on its own lack of foundation than whatever draws facile praise for its edginess, and that what is in principle “saleable” (though perhaps not sold) might, through its very exposure to market forces (rather than being sheltered at a hygienic distance from them) find in itself the self-contradictory yet abstract form of existence that we can recognise as something like our own. In any case, being a painter today – and it was already the case in the 1950s, as Willem de Kooning knew – means facing the possible absurdity of one’s efforts.

I was just reading what the poet Jacques Dupin had to say about his friend Alberto Giacometti: “In museums and private collections his works are placed near paintings and sculptures whose meaning and basis they contradict, whose very meaning as works of art they contest. How is it that the scandal has not yet broken out?” Although

Dupin may be right to see this antithetical energy as unusually strong in the Swiss sculptor, his remarks are more or less true of any good artist during the modern era and perhaps even more so today. There is an antinomy that I am usually able to put away from my consciousness but which periodically troubles my thoughts: in modern and contemporary art, every artist is bound to stake out a unique position that belongs to him or her alone and that implicitly either opposes or outdoes the rest; yet all these conflicting positions together constitute a field that we can see as essentially homogenous, their contradictory energies held in tension composing a more or less stable structure, which at some point in the future may yield to perspicacious art historians something we can hardly even imagine in our time, a period style.

One can hope that moment never comes – how much more exciting to feel that one is living in a time of fierce aesthetic jousting and lively polemics rather than of equitable homogeneity – but it probably will. Luckily for me, I’m too stuck in the present to be able to see even the fairly

circumscribed group of works selected for this year's Jerwood Contemporary Painters exhibition as subsumed under a period style. Yet circumscribed they are, if only by virtue of the fact that they are, after all, paintings at a time when so much art has little to do with the practice, conventions, and history of painting, and then, too, because they were chosen by a particular selection panel with its own mix of tastes and sensibilities. But watch out: there's a surprise waiting for anyone who's too quick to make assumptions about what those tastes and sensibilities might be; all three members of the panel, Mali Morris, Phillip Allen and Alexis Harding are all known as abstract painters – but this is far from an exhibition of abstract painting. I suppose I'd have expected Allen to have been intrigued by subtle spatial play in Sam Windett's work, or the textural density of Paul Doran's; the physicality of the paintings of Scott O'Rourke or Matthew Musgrave asserts an immediate connection to that of Harding's work, although his is based on physical process while theirs seem more wilful; and I can well imagine Morris being drawn to the elegance of Phoebe Unwin or David Webb. But which of the

panellists stood up for Mathew Weir or Emma Puntis or Geraldine Gliubislavich, each with his or her own very distinct representational style? That's less obvious, and the question intrigues me.

Partly, I suspect, it comes down to the obvious fact that being a painter means training one's eye to see formally – to see colour, shape, light, touch, relation, construction whether in the context of a recognizable image or of a concatenation of spontaneous and unnameable gestures. "Seeing is forgetting the name of the thing one sees," as Robert Irwin – a painter who rarefied his painterly vision beyond the confines of the medium – famously put it. But there's something else: every painting, and more broadly the oeuvre of every painter, only emerges out of the context of painting as a collective enterprise – and out of art as an even larger and more nebulous and more inclusive enterprise. The blunt planarity of a painting like Andrew Graves' makes sense through its contrast with the whimsical intricacy of one like Ryan Mosley's; Ellen Stanford's tight patterning and quasi-perspectival geometry signify by way of their

difference from a funky organicism of Alan Stanners; the photographic effects employed by Paul John Taylor enter into the language of painting as a counterpoint to the essentially graphic idiom of someone like Carla Busuttil. And so on: all these different, and even apparently antithetical kinds of painting need each other in order to manifest what they are. Without each other they wouldn't exist. Dupin's puzzle is solved: Giacometti's works could be installed without scandal next to works they contradict because contradiction is of their essence. And this contradictoriness is what they have in common with all the works they contradict – and in common with anything we care to recognise as art today.

Barry Schwabsky © 2009

Barry Schwabsky is an American art critic and poet living in London. He writes regularly for The Nation and for Artforum, where he also co-edits the international reviews section.

JERWOOD **CONTEMPORARY** PAINTERS

Lee Broughall

Matthew Musgrave

Carla Busuttil

Scott O'Rourke

Michael Cassidy

Jamie Partridge

Aidan Doherty

Oliver Perkins

Paul Doran

Emma Puntis

Aleana Egan

Robert Rush

Fergus Feehily

Ellen Stanford

Alistair Frost

Alan Stanners

Geraldine Gliubislavich

Paul John Taylor

Andrew Graves

Phoebe Unwin

Gabriel Hartley

David Webb

William Monk

Mathew Weir

Ryan Mosley

Sam Windett

Lee Broughall

Lee Broughall (b. 1984, Luton, UK) gained a BA (Hons) in Fine Art from the University of East London (2003-06). Selected exhibitions include: *Back to the Boondocks*, AVA Gallery, University of East London (2008); *AF:2012*, 491 Gallery, Leytonstone, London (2007); *Immediately with the Masterful*, Ada Street Project, Bethnal Green, London (2005); *Went The Day Well*, Mile End Ecology Pavilion (2004); ... *Br-onze* ... , University of East London (2004). He currently lives and works in Farnham, Surrey.



163 (*Do not obstruct*) 2007
oil & polyurethane varnish on hardboard, 175 x 122 cm

Carla Busuttill

Carla Busuttill (b. 1982, Johannesburg, South Africa) gained a BA (Hons) in Fine Art from the University of Witwatersrand, Johannesburg, South Africa (2001-04) before completing a Postgraduate Diploma at the Royal Academy of Arts, London (2005-08). Selected exhibitions include: *The World's Most Dangerous Ideas*, Dray Walk Gallery, Truman Brewery, London (2008); *Yellow Freight*, Fold Gallery, London (2008); *Painting Music*, La Viande Gallery, London (2008); *Neck to Nuts*, La Viande Gallery, London (2007); *Influx*, Nolias Gallery, London (2007); *Premiums Exhibition*, Royal Academy of Arts, London (2007); *Lynn Painter-Stainers Prize Exhibition*, Painters' Hall, London (2006); *Sasol New Signatures*, Pretoria (2004); *Conciliation*, Johannesburg Art Gallery, Johannesburg (2004); *Group Show*, The Bag Factory, Newtown, Johannesburg (2004) and *Group Show*, Art Space, Northcliff, Johannesburg (2002). Awards include: *Deutsche Bank Pyramid Award* (2008) and the *Chelsea Art Club Award for Painting* (2006). Her work is held in a number of collections including: The Saatchi Gallery, London; Arad Collection, London and The Silvie Fleming Collection, London. She currently lives and works in London and Berlin, Germany.



Don't tell Marley 2008
oil on canvas, 160 x 150 cm

Michael Cassidy

Michael Cassidy (b. 1985, Blackpool, UK) gained a BA (Hons) in Fine Art Painting from Chelsea College of Art and Design, London (2005-07). Selected exhibitions include: *ReNonsense*, The Crypt, St. Pancras Church, London (2008) and *Title Of: Space*, La Viande, Charlotte Road, London (2007). He currently lives and works in London.



Rorschach sunrise 2009

oil & gloss on canvas, 50 x 60 cm (illustrated)

Single sparks are spectral fires 2009

installation: oil & gloss on canvas, & household emulsion, dimensions variable (exhibited work)

Aidan Doherty

Aidan Doherty (b. 1985, Belgium) gained a BA (Hons) Fine Art Painting from Wimbledon College of Art, London (2005-08). Selected group exhibitions include: *Saatchi's New Sensations*, The Old Truman Brewery, London (2008); *Fresh meat*, Wandsworth Arts, London (2008); *Summer Exhibition*, Royal Academy of Arts, London (2008); *Hans Brinker Budget Trophy*, Hans Brinker Hotel, Amsterdam, The Netherlands (2007); *Misguided Souls*, Covent Garden Film Studios, London (2007); *Juicy Picnic*, Great Suffolk Street Gallery, London (2007) and *Northern Monkeys*, The Thomas Becket, London (2006). He currently lives and works in London.



Is this situation serious? 2008
oil on canvas, 32 x 35 cm

Paul Doran

Paul Doran (b. 1972, Gorey, Co. Wexford, Ireland) gained a BA in Fine Art Painting (1993-97) and an MA in Fine Art (1999-2001), both from the National College of Art and Design, Dublin, Ireland. He has had a number of solo exhibitions, including shows at: Sunday L.E.S., New York, USA (2009); Butler Gallery, Kilkenny, Ireland (2008); Galerie Katharina Krohn, Basel, Germany (2007); *Metamorphosis*, Green On Red Gallery, Dublin, Ireland (2007); *Gislebertus told me*, Green On Red Gallery, Dublin, Ireland (2005) and *Paul Doran*, Finesilver Gallery, San Antonio, Texas, USA. (2004). Selected group exhibitions include: *two d*, Green on Red Gallery, Dublin, Ireland (2005); *Stitching Rotterdam*, Rotterdam, The Netherlands (2005); *New Territories*, Arco, Madrid, Spain (2005); *Siar 50: 50 Years of Irish Art from the Collections of the Contemporary Irish Art Society*, Irish Museum of Modern Art, Dublin, Ireland (2005); *Tír na nÓg: Younger Irish Artists from the IMMA Collection*, Irish Museum of Modern Art, Dublin, Ireland (2004); *Colour Chart*, Ormeau Baths Gallery, Belfast (2003); Galerie Tanya Rumpff, The Netherlands (2002) and *Contemporary 2001*, Green On Red Gallery, Dublin, Ireland (2001). Awards and prizes include: *AIB Art Prize* (2005) and an *Arts Council of Ireland Travel Bursary* (2003). His work is held in a number of collections in Ireland, including: Allied Irish Bank; Bank of Ireland; Irish Museum of Modern Art; University College Dublin and Wesley College, Dublin. He currently lives and works in Gorey, Co. Wexford, Ireland and is represented by Green on Red Gallery, Dublin, Ireland.



Untitled 2007
oil on linen over board, 38 x 53.4 cm

Aleana Egan

Aleana Egan (b. 1979, Dublin, Ireland) gained a BA (Hons) in Fine Art Painting from Glasgow School of Art (1999-03). Solo exhibitions include: *We sat down where we had sat before*, Kunsthalle Basel, Switzerland (2008); *Doldrums*, Mary Mary, Glasgow (2005) and *Collaborative work with John Egan*, Assembly Gallery, Glasgow (2002). Selected group exhibitions include: *5th Berlin Biennale*, Berlin, Germany (2008); *Scala Paradisi*, Schurmann, Berlin, Germany (2008); *Willkommen to reality*, Galerie Sandra Buerger, Berlin, Germany (2008); *Eccentric Growth*, Galerie Sandra Buerger, Berlin, Germany (2007); *Take it further (Part 2)*, Andrew Mummery Gallery, London (2005); *Flounder 2*, Amsterdam, The Netherlands (2005); *Aleana Egan – Lee O'Connor*, Mary Mary, Glasgow (2004); *Royal Scottish Academy*, City Arts Centre, Edinburgh (2003); *Group Show*, Mitte, Berlin (2002) and *Aleana Egan - Robert Hardy*, Assembly Gallery, Glasgow (2001). She currently lives and works in Dublin, Ireland and Berlin, Germany and is represented by Mary Mary, Glasgow.



Interior 2009

cardboard, tape, paint, deco-fill, varnish, 2 copper nails, 184 x 79 x 9 cm

Fergus Feehily

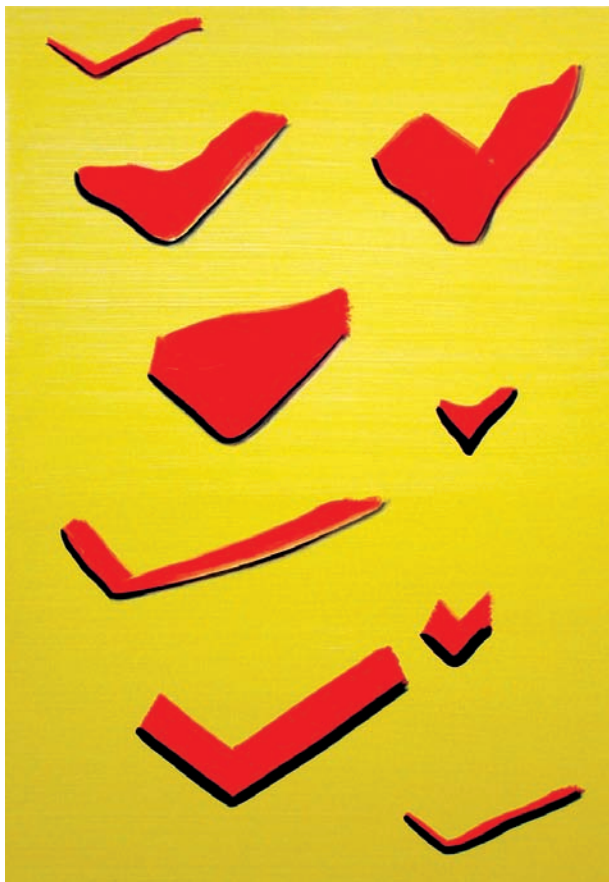
Fergus Feehily (b. 1968, Dublin, Ireland) gained a National Diploma in Fine Art, Painting and Printmaking, from Dun Laoghaire Institute of Art, Design and Technology, Ireland (1986-90) before completing an MFA at Tokyo National University of Fine Arts, Japan (2000-02). Selected solo exhibitions include: *Strange Mountain (Makeshift)*, Green On Red Gallery, Dublin, Ireland (2008); *Makeshifts and Endpapers*, Neuer Aachener Kunstverein, Aachen, Germany (2008); *Small Inventories*, Jack Hanley Gallery, San Francisco, USA (2007); *A Darker Definition*, Galerie Christian Lethert, Cologne, Germany (2007); *Tender Analysis*, Yanagisawa Gallery, Saitama, Japan (2004); Fergus Feehily, Fenderesky Gallery, Belfast (2003, 1997) and *Fergus Feehily*, Green on Red Gallery, Dublin, Ireland (2002, 2000). He has exhibited in a number of group shows, including: *Here's Why Patterns*, Misako & Rosen, Tokyo, Japan (2008); *The Show's So Nice*, Monya Rowe, New York, USA (2007); *(I'm Always Touched) By Your Presence, Dear, New Acquisitions* Irish Museum of Modern Art, Dublin, Ireland (2007); *Feehily, Graham, Gorman*, Gallery Fukka, Tokyo, Japan (2006); *Touché*, Galerie Michael Sturm, Stuttgart, Germany (2005) and *In the Time of Shaking, Art for Amnesty*, Irish Museum of Modern Art Dublin, Ireland (2004). He has received a number of bursaries from the Arts Council of Ireland and Culture Ireland, and has also received other awards and fellowships, including: Ballinglen Arts Foundation Fellowship (2002-03); Artist in Residence, Centre Culturel Irlandais, Paris, France (2003) and the Japanese Government *Monbusho Scholarship* (1998-2002). He currently lives and works in Dublin, Ireland and Stuttgart, Germany, and is represented by Green on Red Gallery, Dublin, Ireland.



Numberskull 2007
oil on MDF, 35 x 30 x 1.6 cm

Alistair Frost

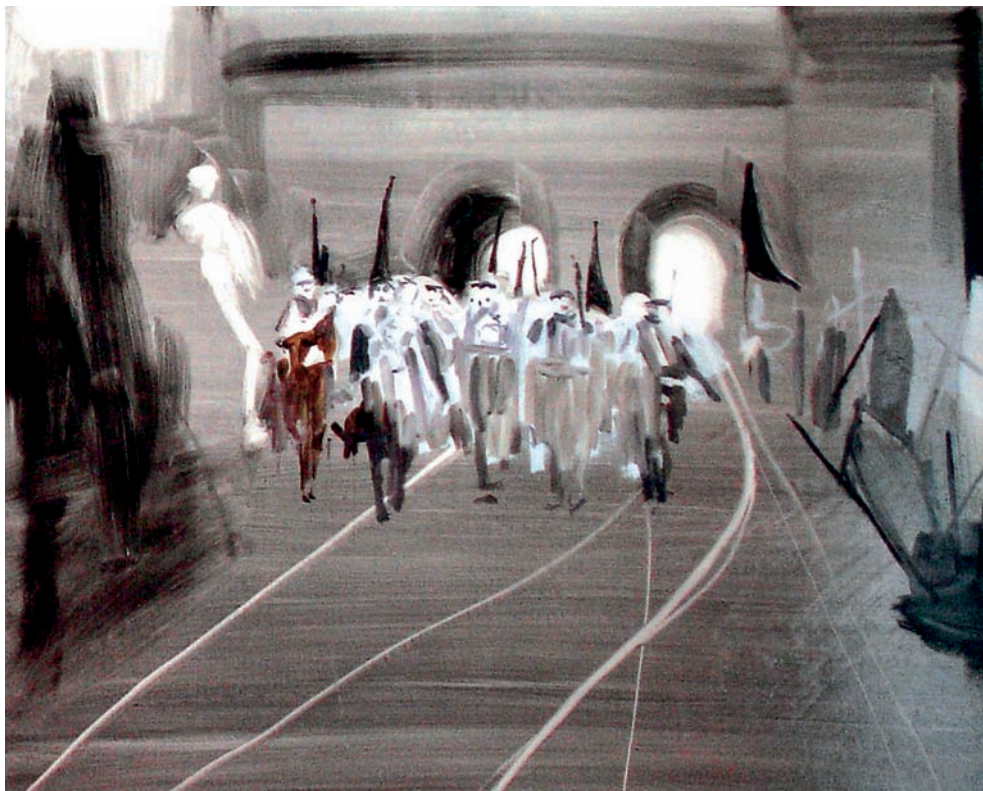
Alistair Frost (b. 1981, Cheltenham, UK) gained a BA (Hons) Painting from Glasgow School of Art, (2000-04) before completing an MA in Painting at the Royal College of Art, London (2005-07). Solo exhibitions include: *one/word/look*, Dicksmith Gallery, London (2008) and *In Brief*, Jerwood Space, London (2006). Selected group exhibitions include: *Journey to the Center of Uranus*, CANADA Gallery, New York, USA (2008); *Alistair Frost/ Simone Gilges/ Matthew Smith*, Studio Voltaire, London (2008); *Signs and Messages from Modern Life*, Kate Macgarry, London (2007); *Bloomberg New Contemporaries*, New Art Gallery, Wallsall, Rochelle School, Club Row, London and Corner House, Manchester (2007); *True Romance*, The Breeder, Athens, Greece (2007); *Belief in Flowers*, Meinblau Galerie, Berlin, Germany (2006); *The Vallery*, Bloomberg Space, London (2005); *The Last Chickens of Sainsbury's*, The Chateau, Glasgow (2005) and *Voodoo Shit*, Hales Gallery, London (2005). He currently lives and works in Amsterdam and London and is represented by Dicksmith Gallery, London.



PALM/9 2008
oil on canvas, 100 x 70 cm

Geraldine Gliubislavich

Geraldine Gliubislavich (b. 1978, France) gained a Diplôme National d'Arts Plastiques (1999-02) and a Diplôme National Supérieur d'Expression Plastique (2002-04) from Ecole Supérieure des Arts Décoratifs (ESAD), Strasbourg, France, before completing a Postgraduate Diploma in Fine Art at Central Saint Martins School of Art, Byam Shaw, London (2005-06). Solo exhibitions include: *The Running Order*, Vegas Gallery, London (2008) and *The Afterworld*, Vegas Gallery, London (2007). Selected group exhibitions include: *Vampire Dreams/stay in the light*, Grusenmeyer Art Gallery, Deurle, Belgium (2008); *The Painting Room*, Transition Gallery, London (2008); *Against Nature*, Vegas Gallery, London (2008); *Trajectories*, The Agency Gallery, London (2007); *Canon*, The Agency Gallery, London (2006) and *Where Are You?*, Gallery of Kyungwon University, Seoul, South Korea (2006). She was nominated for the *Sovereign European Art Prize* (2008) and her work is held in a number of collections including: Eversheds Art Collection; Ernst & Young and De Nederlandsche Bank. She currently lives and works in Paris and London and is represented by Vegas Gallery, London.



Untitled (running order) 2008
oil on canvas, 70 x 100 cm

Andrew Graves

Andrew Graves (b. 1967, Rochford, UK) gained a BA (Hons) in Fine Art from Kingston University (1987-90) before completing an MA in Fine Art Theory and Practice at Middlesex University, London (2005). Solo exhibitions include: *The Solo Project* Art Basel, Switzerland (2008); *All Falls Down*, Galerie Kusseneers, Antwerp, Belgium (2007); *24 Hours*, Galerie Gana-Beaubourg, Paris, France (2006) and *Most Things Worked Out*, Galerie Kusseneers, Antwerp, Belgium (2005). Selected group exhibitions include: *Wandering Star (Contemporary British Art Show)*, Gana Gallery, Seoul, South Korea (2006); *Mind's Matter*, Gallery Kusseneers, Antwerp, Belgium (2006); *Blow up*, One Small Step Gallery London (2006); *RCA Secret 2006*, Royal College of Art, London (2006); *Bloomberg New Contemporaries*, Barbican, London, Spike Island, Bristol and Cornerhouse, Manchester (2005); *Unique Sensationalle*, Factor 44, Antwerp, Belgium (2004) and *Transform*, Mile End Arts Centre, London (2004). He currently lives and works in London.



Vitamin 2008
oil on board, 52 x 40 cm

Gabriel Hartley

Gabriel Hartley (b. 1981, London, UK) gained a BA (Hons) in Fine Art at Chelsea College of Art and Design, London (2002-05), before completing a PG Dip in Fine Art at the Royal Academy Schools, London (2005-08). Selected exhibitions include: *Bloomberg New Contemporaries*, A Foundation, Liverpool and Rochelle School, Club Row, London (2008); *John Moores Painting Prize*, Walker Art Gallery, Liverpool (2008); *Group Show*, Parade Space, London (2008); *Peles Collection*, Peles, London (2008); *Bloomberg New Contemporaries*, The New Art Gallery, Walsall, Rochelle School, Club Row, London and Cornerhouse, Manchester (2007); *Premiums*, Royal Academy of Arts, London (2007) and *Touch*, Chelsea Future Space, London (2007). He currently lives and works in London.



Scroll 2008
oil, ink, acrylic & spray paint on canvas, 260 x 200 cm

William Monk

William Monk (b. 1977, Kingston upon Thames, UK) gained a BA (Hons) in Fine Art from Kingston University, London (1997-2000) before studying at De Ateliers, Amsterdam (2004-06). Selected solo exhibitions include: *Paintings*, Grimm Fine Art, Amsterdam, The Netherlands (2008) and *How to stop whining and start living*, Fries Museum, Leeuwarden, The Netherlands (2006). Selected group exhibitions include: *Replacing Mashkov, recent acquisitions Gemeentemuseum Den Haag*, Gemeentemuseum, Den Haag, The Netherlands (2007); *Vincent van Gogh and Expressionism*, Van Gogh Museum, Amsterdam, The Netherlands (2006); *Offspring* De Ateliers, Amsterdam, The Netherlands (2006); *Cropped*, Figge Von Rosen, Cologne, Germany (2006) and *7 young painters*, Bowie Van Valen, Amsterdam. (2005). Prizes include the *Koninklijke Prijs voor Vrije Schilderkunst*, The Netherlands (2005) and his work is held in a number of collections, including: Gemeentemuseum Den Haag; Fries Museum Leeuwarden; USG People; ING and CMS Derks Star Busman. He currently lives and works in Paris.



Untitled I 2008
oil on canvas, 214 x 240 cm

Ryan Mosley

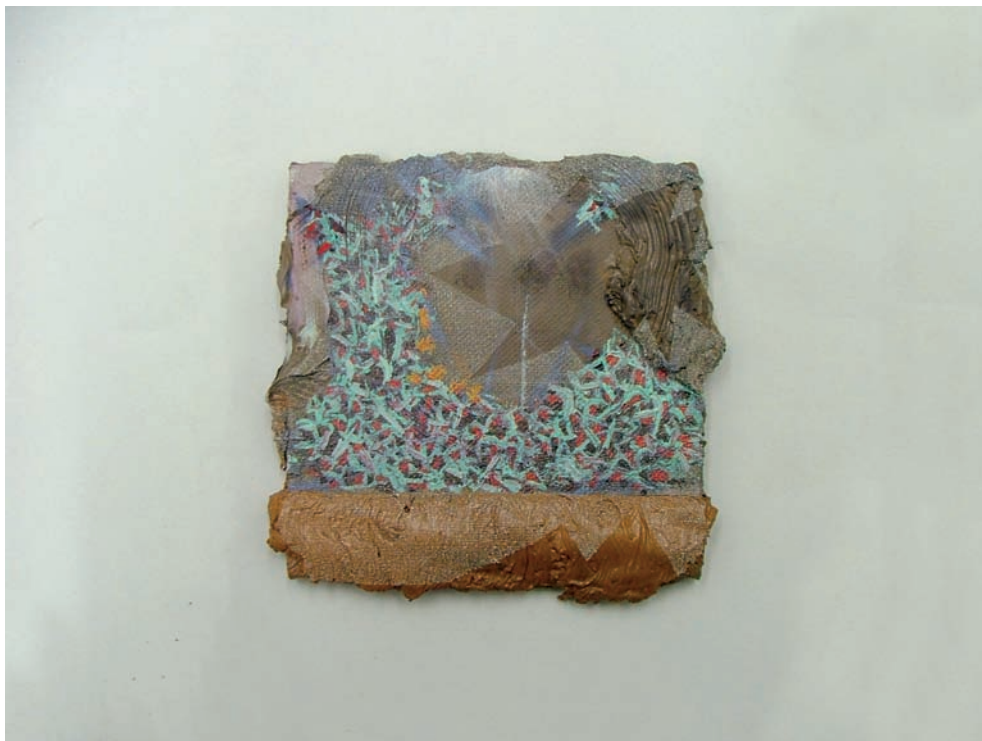
Ryan Mosley (b. 1980, Chesterfield, UK) gained a BA (Hons) in Drawing and Painting from Huddersfield University (2000-03) before completing an MA in Painting at the Royal College of Art, London (2005-07). Selected solo exhibitions include: *Ryan Mosley*, Regina Gallery, Moscow, Russia (2008); *Census*, Engholm Engelhorn, Vienna, Austria (2004) and *Eight Years Ago and Before*, Bloc Space, Sheffield (2004). Selected group exhibitions include: *Moravia*, Cell Project Space, London (2008); *The Painting Room*, Transition Gallery, London (2008); *Wassail*, Cell Project Space, London (2007); *Celeste Art Prize*, The Old Truman Brewery, London (2007); *Dropping's*, Blythe Gallery, Imperial College, London. (2007); *Seeking Tacit Utopias*, Surface Gallery, Nottingham (2006); *Pleasure Yourself*, Howie Street Gallery, London (2006) and *Dialogues and Disclosures*, Graves Art Gallery, Sheffield (2004). He has received awards including: *Basil H Alkazzi Award* (2007) and the *Visual Arts Travel Scholarship*, Royal-Over-Seas-League, Australia (2005). He currently lives and works in London and is represented by Alison Jaques Gallery, London.



Psycho cubist picnic 2008
oil on canvas, 214 x 154 cm

Matthew Musgrave

Matthew Musgrave (b. 1985, Torquay, Devon, UK) gained a BA (Hons) Fine Art from Chelsea College of Art and Design, London (2005-08). Selected group exhibitions include: *New Sensations*, The Old Truman Brewery, London (2008); *Best In Show*, John Jones Project Space, London, (2008); *Summer Show*, Pushkin House, London (2008); *Vault*, Shoreditch Town Hall, London (2008); *Romantics*, Auto Italia South-East, Peckham, London (2007); *Token*, Bethnal Green Town Hall, London (2007); *Royal Marsden Exhibition 2*, Royal Marsden Hospital, London (2006); *Corsica Studios*, Elephant and Castle, London (2006). He has been short listed for a number of awards and prizes including the *Culture House Award for Outstanding Graduate* (2008); *Boundary Gallery Prize for Figurative Art*, finalist (2008) and the *Celeste Art Prize* (2007). He currently lives and works in London.



Fringe Stellaria 2008
oil on linen, 22 x 22 cm

Scott O'Rourke

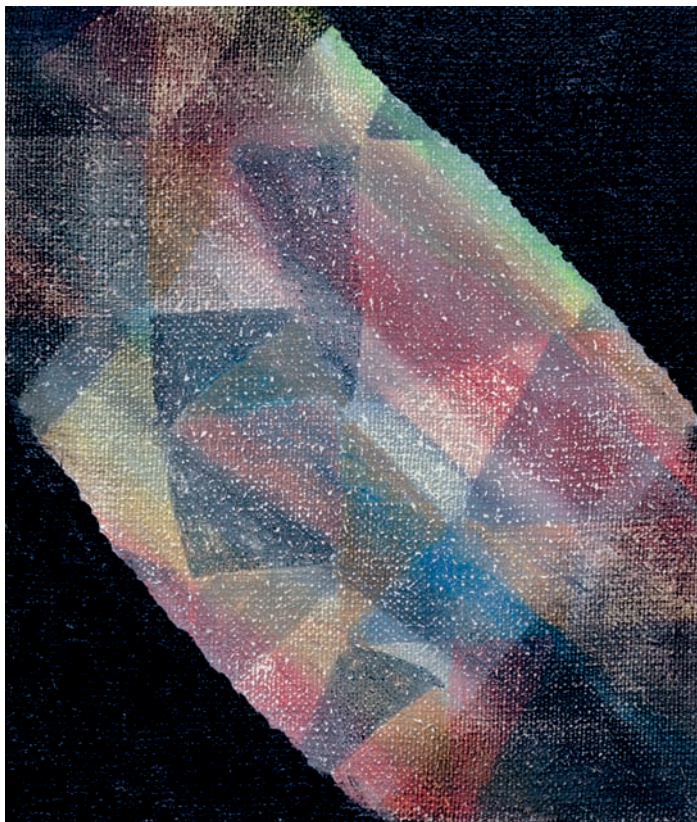
Scott O'Rourke (b. 1973, Essex, UK) gained a BA (Hons) in Fine Art Printmaking from the University of Wolverhampton (1994-97) before completing an MA in Painting at the Royal College of Art, London (2006-08). Solo exhibitions include: *Feral*, Indo, Whitechapel, London (2006) and *Rocky*, Indo, Whitechapel, London (2004). Selected group exhibitions include: *North Tutorial*, The Red Room, Old Rose and Crown, London (2008); *Pentimenti*, Permanent Gallery, Brighton (2008); *Salon Summer Show*, SaLon Gallery, London (2008); *Bank of America*, Docklands, London (2008); *RCA Secret*, Royal College of Art (2006, 2007); *Cite' Internationale Des Artes*, Paris, France (2007) and *Howie Street is Dead, Long Live Howie Street*, Royal College of Art, London (2007). He has received a number of awards, prizes and residencies, including: *Land Securities/Artsource Residency Award* (2008-09); *Parallel Prize* (2008) and the *Cite' Internationale Des Artes Residency*, Paris, France (2007). He currently lives and works in London.



The thing 2008
oil on board, 39 x 25 cm

Jamie Partridge

Jamie Partridge (b. 1986, Sheffield, UK) gained a BA (Hons) in Fine Art Painting from Wimbledon College of Art, London (2005-08). Selected group exhibitions include: *4 New Sensations*, The Saatchi Gallery in association with Channel 4, London (2008); *Summer Exhibition*, Royal Academy of Arts, London (2008) and *Process and Ritual*, The Gallery in Redchurch Street, London (2007). He received *The Hans Brinker Budget Hotel Painting Award*, Amsterdam in 2007 and was short listed for *The Idris Pierce Prize* in 2008. He currently lives and works in London.



Glamour 2008
oil on linen, 40 x 35 cm

Oliver Perkins

Oliver Perkins (b. 1979, Christchurch, New Zealand) studied Visual Arts at Christchurch School of Art and Design, New Zealand (2000-02) before completing an MA in Fine Art at Chelsea School of Art and Design, London (2005). Solo exhibitions include: *Questions for the Gatekeeper*, Fold Gallery, London (2008) and *M.E.S.A (New Paintings)*, Kingsgate Gallery, London (2007). Selected group shows include: *Begin Again At The End*, Carl Freedman Gallery, London (2008); *Cory Michael project*, 2 Ada St, London (2008); *Hygge*, Standpoint Gallery, London (2007); *Hold on to your Egos*, Studio 1.1, London (2007) and *Populuxe*, Jonathon Smart Gallery, Christchurch, New Zealand (2005). He currently lives and works in London.



Sickle 2007
oil on linen over wood implant, 54.5 x 46.5 cm

Emma Puntis

Emma Puntis (b. 1984, Birmingham, UK) gained a BA (Hons) Fine Art Painting from Chelsea College of Art and Design, London (2003-06). Selected group exhibitions include: *The Golden Record*, Museum of Lincoln (2008); *Triangle Artists Trust Open Studios*, DUMBO, New York, USA (2008); *The Golden Record*, Collective Gallery, Edinburgh (2008); *The Painting Room*, Transition Gallery, London (2008); *The Future Can Wait*, The Old Truman Brewery, London (2007); *Anticipation*, One One One Gallery, London (2007); *Salon 2007, New British Painting and Works on Paper*, Art Work Productions, London (2007); *Futuremap 2006*, The Arts Gallery, University of the Arts, London (2006); *Shibboleth*, Dilston Grove, Café Gallery Projects, London (2006); *Twelve*, St Pancras Crypt, London (2005). She undertook a residency at Triangle Arts Trust Workshop, New York, USA in September 2008 and her work is held in a number of private collections in the UK, USA and Europe. She currently lives and works in London.



Bighead 2008
oil on gesso board, 40 x 30 cm

Robert Rush

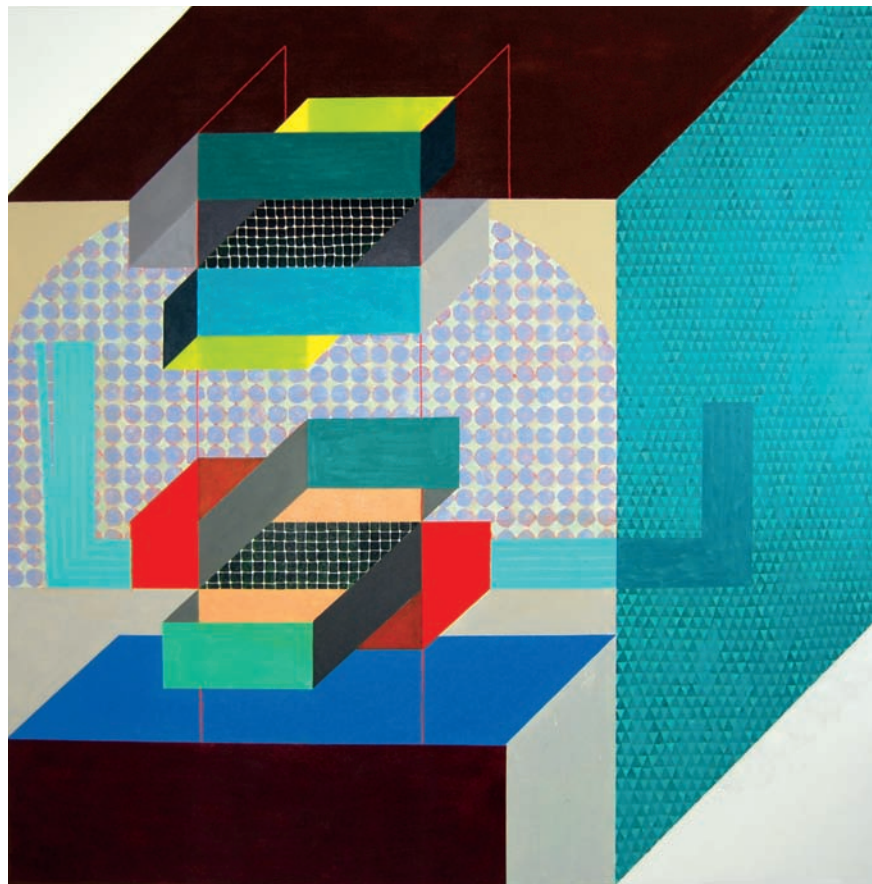
Robert Rush (b. 1978, Guildford Surrey, UK) gained a BA (Hons) Fine Art from Central Saint Martins College of Art and Design, London (1999-02) before completing a Postgraduate Diploma in Fine Art at the Royal Academy Schools, London (2003-06). Solo exhibitions include: *Gambit*, Lorem Ipsum Gallery, London (2008); *State of Play*, Marksman Gallery, Reading (2008) and *That's that*, CSM Window Gallery, London (2002). Selected group exhibitions include: *Planetarium*, APT, London (2008); *John Moores*, Walker Art Gallery, Liverpool (2008); *Creekside Open*, APT, London (2007); *Anticipation*, 111 Great Titchfeild Street, London (2007); *Grotto*, Studio 1.1, London (2006); *Bloomberg New Contemporaries*, The Coach Shed, Liverpool and Rochelle School, Club Row, London (2006); *Location, Location, Location*, Albury Arts, Surrey (2003); *That's that*, CSM Window Gallery, London (2002) and *Monogatari*, Tomato Gallery, London (2001). He currently lives and works in London.



Symposium 2008
mixed media, 69.5 x 52 cm

Ellen Stanford

Ellen Stanford (b. 1984, Melton Mowbray, UK) gained a BA (Hons) in Fine Art from the University of East London (2003-06) before completing an MA in Painting at the Royal College of Art, London (2006-08). Selected exhibitions include: *Secret Postcards*, Royal College of Art, London (2008, 2007, 2006); *Folk Mathematics*, Tricycle Gallery, London (2008); *Pentimenti*, Permanent Gallery, Brighton (2008); *Havelock Walk Open Studios*, Forest Hill, London (2008); *RCA Painters*, Bank of America. London (2008); *Degenerates*, Blyth Gallery, South Kensington, London (2008); *Howie Street is Dead*, Royal College of Art, London (2007); *Spent*, Three Colt Lane Gallery. London (2006); *Hackney Artists*, Shoreditch Town Hall, London (2006); *Group Show*, Trinity Beuy Wharf Gallery, London (2006); *All Surface, No Feeling*, Wagdas Gallery, London (2005); *Group Show*, Trinity Beuy Wharf Gallery, London (2005) and *Show*, House Gallery, London (2004) and *Ellen Stanford*, Bow Idea Store, London (2004). She currently lives and works in London.



The first marriage 2009
oil on canvas, 180 x 180 cm

Alan Stanners

Alan Stanners (b. 1985, Dundee, Scotland) gained a BA (Hons) in Painting and Printmaking from Glasgow School of Art (2003-07). He recently presented a solo exhibition at Studio Warehouse, Glasgow (2009) and selected group exhibitions include: *Count Von Cosel – with Jack Wrigley*, Studio Warehouse, Glasgow (2009); *Ventriloquist*, Timothy Taylor Gallery, London (2009); *Unfinished plans for a better society*, Southside studios, Glasgow (2009); *Poltergeist (as part of Last Tango in Patrick)*, Low Salt, Glasgow (2008); *Uncanny Valley*, Gallery Martin Van Zomeran (GMVZ), Amsterdam, The Netherlands (2008); *More Pricks than Kicks*, Generator Projects, Dundee (2008); *Shuttlereise*, Office Baroque Gallery, Antwerp, Belgium (2008); *Group Show*, Studio Warehouse, Glasgow (2007). He has participated in a number of Art Fairs, including *Art Brussels*, Belgium (2008) and *Art Rotterdam*, The Netherlands (2008). He currently lives and works in Glasgow.



Inheritor 2008
oil on canvas, 100 x 80 cm

Paul John Taylor

Paul John Taylor (b. 1964, London, UK) studied BA (Hons) Fine Art at Central Saint Martins College of Art and Design, London (2001-04). Selected exhibitions include: *Paul John Taylor*, Saatchi & Saatchi, London (2007); *Your Gallery @ The Guardian*, The Guardian Newsroom Gallery in association with Saatchi Gallery, London (2006) and *Group Show*, House Gallery, Camberwell, London. (2004). He currently lives and works in London.



Bombed Beirut 2007
acrylic on canvas, 190 x 190 cm

Phoebe Unwin

Phoebe Unwin (b. 1979, Cambridge, UK) studied BA (Hons) Fine Art at University of Newcastle (1998-02) and MFA Painting at Slade School of Fine Art, London (2003-05). Solo exhibitions include: *Feelings and Other Forms*, Wilkinson Gallery, London (2008); *A Short Walk from a Shout to a Whisper*, Milton Keynes Gallery (2008) and *The Grand and the Commonplace*, Wilkinson Gallery, London (2008). Selected group exhibitions include: *M25. Around London*, CCA Andratx Art Centre, Mallorca, Spain (2008); *Jekyll Island*, Honor Fraser, Los Angeles, USA (2008); *The Sorcerer's Apprentice*, Galleri Faurschou, Copenhagen, Denmark (2007); *Very Abstract and Hyper Figurative*, Thomas Dane, London (2007); *Saturn Falling*, The Corridor, Iceland (2007); *Salon 2007: The Contented Heart*, W139, Amsterdam, The Netherlands (2007); *Augnablik: The Blink of an Eye*, Govett-Kerr, Hoxton Square, London (2005); *Milk Gallery Presents Current Slade Painting*, Milk Gallery, New York, USA (2005); *In Between the Sole and the Heal*, Globe Gallery, Newcastle-upon-Tyne (2005); *Summer at Cassland*, Cassland Road, Hackney, London (2004). She has received a number of awards including: *The Clare Winsten Memorial Award*, Slade School of Fine Art (2005); *The Steer Prize for Painting*, Slade School of Fine Art (2004); *Bartlett Travel Award*, University of Newcastle (2000) and *The John Christie Prize for Painting*, University of Newcastle (1999). She currently lives and works in London and is represented by Wilkinson Gallery, London.



Reel 2007
acrylic on canvas, 153 x 184 cm

David Webb

David Webb (b. 1973. Exeter, UK) gained a BA (Hons) in Fine Art from the University of Wales, Aberystwyth (1994-97) before completing an MA in Fine Art Painting at Canterbury Christ Church University College, Kent (1998-00). Solo Exhibitions include: *David Webb New Work on Paper*, Osokool Gallery, London (2008-09); *Ulipenda (you loved)*, SE1 Gallery, London (2008-09); *David Webb Paintings*, The Conservatoire, London (2007); *New York Paintings*, APT Gallery, London (2006); *Cyprus Paintings*, First Floor Gallery, Yerevan, Armenia (2004); *Different*, Florence Trust Gallery, London (2003). Selected group exhibitions include: *Jerwood Drawing Prize 2008*, Jerwood Space London and tour (2008); *The Painting Room*, Transition Gallery, London (2008); *Building Picturing*, The Painting Center, New York, USA (2007); *Terra Incognita*, Atelier Wilhelmina Gasthuisterrein, Amsterdam, The Netherlands (2006); *BP Portrait Award*, National Portrait Gallery, London and tour (2005); *re:project*, Access Gallery, Vancouver, Canada (2004); *Florence Trust Summer Exhibition*, Florence Trust, London (2003); *CCA Show*, Morfi Gallery, Limassol, Cyprus (2002); *Twelve New Artists*, Atrium Gallery, London (2000); *Hung, Drawn and Quartered*, Phoenix Gallery, Brighton (2000); *Tabernacle Prize*, MOMA Wales (1998) and *Wales Drawing Biennale*, Aberystwyth Arts Centre and tour (1998). Residencies and awards include: *Yaddo*, Saratoga Springs, New York, USA (2008); *Arts Council England Group Award for Bounty*, APT Gallery, London, (2007); *The MacDowell Colony, Artists Fellowship*, Peterborough, New Hampshire, USA (2007) and *Residency Award*, Florence Trust Studios, London (2002-03). His work is held in a number of public and private collections, including the National Library of Wales, and he currently lives and works in London.



Monarch (for E.M.S) 2007
acrylic on canvas, 122 x 91 cm

Mathew Weir

Mathew Weir (b. 1977, Ipswich, UK) gained a BA (Hons) Fine Art from Winchester School of Art, University of Southampton (1996-99) before completing an MA in Painting at the Royal College of Art, London (2002-04). He has held solo exhibitions at Emily Tsingou Gallery, London (2006, 2005); Johnen Galerie, Berlin, Germany (2006) and Roberts and Tilton Gallery, Los Angeles, USA (2004). Selected group exhibitions include: *Size Matters: XS*, Hudson Valley Center for Contemporary Art, Peekskill, New York, USA (2007); *Ten Years*, Emily Tsingou Gallery, London (2007); *A Violet from Mother's Grave*, Emily Tsingou Gallery, London (2005); *Co-operative Society*, Northern Gallery for Contemporary Art, Sunderland (2005); *Breaking God's Heart*, 38 Langham Street, London (2004) and *Bloomberg New Contemporaries*, Cornerhouse Gallery, Manchester and 14 Wharf Road, London (2003). He currently lives and works in London and is represented by Alison Jacques Gallery, London.



Serenade melancholique 2007
oil on canvas, 60 x 36 cm

Sam Windett

Sam Windett (b. 1977, Tonbridge, Kent, UK) gained a BA in Fine Art from Chelsea School of Art & Design, London (1998-01) before completing an MA in Painting at Royal College of Art & Design, London (2002-04). He held a solo exhibition, *Bon Tracker* at The Approach E2, London (2008) and selected group exhibitions include: *Paintings: 1936-2008*, The Approach W1, London (2008); *Strange Weight*, Martos Gallery, New York, USA (2007); *Tales of Songs*, Marc Foxx Gallery, Los Angeles, USA (2007) and *How We Dwelt in Two Worlds*, Blyth Gallery, Manchester (2006). He currently lives and works in London and is represented by The approach, London.



Mobile (white) 2008
oil on canvas, 100 x 80 cm

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