

COLLYER BRISTOW PRESENTS

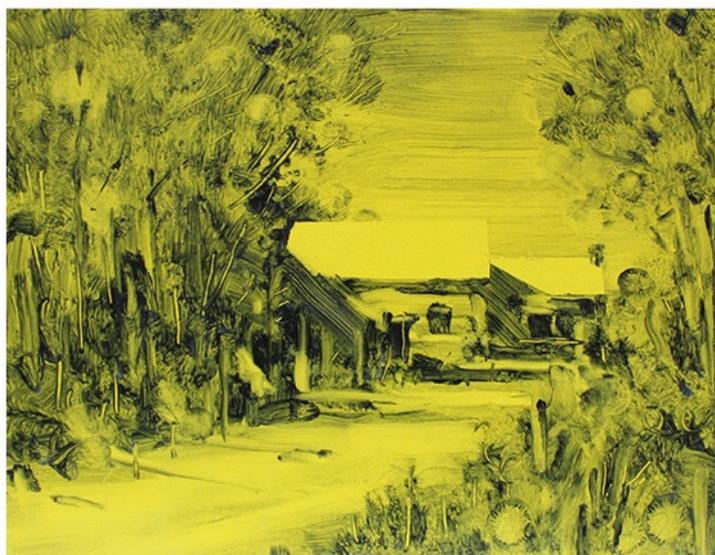


THE IMMACULATE DREAM

14 JUNE - 30 OCTOBER 2019

PRIVATE VIEW THURSDAY 13 JUNE, 6.30-9PM

"Toto, we're not in Kansas anymore." – L. Frank Baum



Guy Allott, Sasha Bowles, Hannah Brown, Sandra Beccarelli, Emily Jane Campbell, Michael Coppelov, Graham Crowley, Robin Dixon, Carrie Grainger, Jane Hayes Greenwood, Julie F Hill, Roza Horowitz, Steven Heffer, Cathy Lomax, Robyn Litchfield, Clare Mitten, Monica Ursina Jäger, Joanna Whittle, Alice Wilson.

Curated by Rosalind Davis

The Immaculate Dream is an exhibition of fantastical landscapes and constructed spaces, dark fairy-tales and silent stage settings. Works by nineteen artists invite us to explore a looking glass world in which pasts are reimagined and futures projected through the various lenses of cinema, technology, science fiction and cosmology. These places are fragile, experimental, romantic, alchemical. All beyond reach...

Sasha Bowles works across painting, objects, film and installation. Her practice deals with illusion, intervention and metamorphosis to investigate the past through reinterpretation of artworks and artefacts placed within reimagined architectural and historical contextualization, creating a playful immersive experience. Hundreds of Stately Homes in the past were razed to the ground for fear of death duties and the many that were saved are now visited as museums of past theatrical opulence. They are now kept in perpetual suspension, their historical nostalgia and theatrical façades containing empty sets for farcical plays. Sasha creates grand spaces of habitation and thresholds that are manifested as fantastical places that cannot exist. Using different uncanny properties as conduits for intimacy, existence, status and personality. Her studio table lies there as a holding space of props and players waiting to be reconfigured and animated in unending scenarios.

Jane Hayes Greenwood's recent works juxtapose bodies and food in playful, painterly compositions, exploring ideas relating to consumption and desire. Her works are veiled with seductive qualities, yet reveal worlds of anxious uncertainty. Apocryphal stories and personal history are interwoven and humour is used as a device to disguise complex and multi-layered meanings. Her works reference imagery culled from different times and places and contrasting elements rub up against each other to generate abundant associations. Hayes Greenwood's invented compositions hint at narratives, twisting the familiar into something more disturbingly revealing. Ultimately, her works aim to comment on the complexity of human desire in a world of excess

Clare Mitten's work begins from a curiosity about objects and their actual and imagined appearance. The process of attempting to objectively describe something, while at the same time re-creating it, allows similarities and connections to other disparate ideas about these objects to be playfully explored. Flipping between 2d and 3d, construction, painting and collage, allows for a synthesis of different ways of viewing this real/unreal combination. Often referencing technology and plants, the original object is a hub to come and go from; an axis to revolve around. Ideas of time and its passing are central to these works. For this exhibition, Mitten presents a series of timepieces: hybridized constructions including a 're-analogue'd' digital watch; a clock-face/listening device; and painted studies derived from the reproductive parts of plants. Each is paused from the 'ticking' activity of making, held in suspension while the viewer continues to revolve around them in the real world.

Guy Allott's work is about documenting what he sees and feels around him. Where we are now, relies heavily on where we have been and where we are going. The past and the future inform us of the present. Distant pasts and far off futures. Dystopia and utopia intermingle. This is the Science Fiction genre, used by Allott in his paintings, sculpture, and prints. Early examples of Science Fiction include Mary Shelley's *Frankenstein*, a love story full of moral warnings, which are as relevant now – in present time - as ever they were. Additionally, The Grimm Brothers gave us children's tales from the ancient forests of Europe, teaching us not to stray from the path and beware of those that lurk alone in the shadows. Allott refers to the stories we tell our children – Science Fiction or Fairy tales – to show us who we are today.



Michael Coppelov's *Silicon Valley* is a painted aerial landscape in which every surface is completely covered with dials and controls, similar to the interior spaces of an aircraft cockpit or the map-covered landscape in Borges' *On Exactitude in Science*. It is part of an ongoing body of work which explores our highly-networked world and the support structures which underpin it. Reminiscent of early 90's computer games, *Silicon Valley* utilises a lo-fi graphic and an isometric grid structure to create an illusion of three-dimensionality which situates the viewer above the landscape. Entering into the painting in this way, one is confronted with a system which allows for mental manipulation. Paradoxically, this same system also ensnares the viewer as the dials and controls reach to and beyond the edges of the painting in the same way that the computer screen offers the game-player a very small window into a much larger whole. The multitudinous network simulated in Michael's painting acts as a microcosm of the larger systems which support our world (the Internet, cities, the electrical grid) and an exploration of our multi-faceted world and our attempts to comprehend it.

Julie F Hill is an artist who employs an expanded approach to photography and image-making, creating sculptural works that explore conceptions of deep-space and cosmological time. The astronomical image is shaped into formations that resemble uncanny meteorological or geological phenomena, creating immensities that we can walk amongst, and enter into. Enigmatic and illusory materials such as mirror act as conduits or portals, inviting us to cross a threshold to experience the unknowable. Through such environments she questions scientific images and the technologies used to construct them. *Chasms* is an ongoing series made by digitally processing RAW images from the Hubble Space Telescope (HST) using FITS Liberator – a free scientific programme for processing astronomical science data. Various algorithmic functions have been applied to visualise the image. The image has then been sent through

a series of digital and physical transformations as an attempt to explore the chasm-like depths of interstellar and photographic space.

Jo Whittle's tent paintings represent fragile and temporary structures constructed within the romantic notion of the ruin. Canvas sits in water; ropes are pegged in to fluid land. They are miniature worlds painted in to reality through forensic rendering but on closer inspection reality unravels. Time sits still and moments brush against each other – canvas rots and weeds scramble over surfaces, but some lights remain on or have just been lit. They hold their own histories, ideas of vanished circuses or fairgrounds- events once frenetic now silenced and ominous in dusk or rain. Concealing their internal space whilst their exposed surfaces weather and rot, they are hostile in their refusal to reveal their secrets. The still light ossifies both tents and trees, like a petrified forest, whilst liquid, motile elements pool around them making these worlds almost static, yet they seem to be slowly moving towards an uncertain or foreboding conclusion.

Emily Jane Campbell considers remembrance, alternate realities, personal mythologies and the spirit of place in her work. Her fantastical landscapes are an amalgamation of photographs, childhood memories and imagination. Locations of her past are reimagined, allowing her to re-author and mythologise her history and memorialise that which has been lost. Natural forms such as rocks and trees hold vigil, reassuring in their solidity & solidarity. The presence of stones signify loss as they become the cairns & totems of memorial. They reference an awareness of our place in the human story and the layers of history held in their geological strata, both reminders that nothing lasts forever. Rock contains the remains of something, just as the trace elements of a person, a place or a happening is locked in our memory. Those idealised locations are treasured but inaccessible spaces that we can never return to. If only we could enter through the humming portals; the neon gateways or hovering dark holes which lead in and out of the landscapes, but whose destination remains elusive. Idyllic and dreamlike, these rose-tinted views conjure the magic of childhood, revealing the artist's kinship with the natural world.

Graham Crowley's luminous landscapes track a fundamental narrative involving political, cultural and personal histories. The paintings in *The Immaculate Dream* rely upon our knowledge and understanding of convention. Landscape painting is one such convention – particularly when viewed in a post-conceptual context. Simultaneously liberated and problematised by photography in the latter half of the 19th century, landscape painting continues because it has the potential to reflect consciousness. What was once a state of affairs is now a state of mind. Both paintings are duotones and as such employ a vernacular graphic and minimalist approach. When painting Crowley exploits the nature of the medium, collaborating with the medium. He relies upon the medium to 'do the work'. Despite appearances, these are 'slow' paintings. The subject matter is the landscape (and the history of landscape painting) but the content is light and shadow which causes these paintings to appear luminous.

Landscape is used in **Alice Wilson's** practice as a medium through which to discuss concerns with experience, access and expectation. In the *Barrier System* works the image transfers of rural and sometimes more romantic or dramatic landscapes become framed, or perhaps confined on their pools of plaster by the assembled timbers that reference a potential construct as well as literally construction. Hinting at her interest in how we access and negotiate landscape and its potential allegory to educational, political and social structures. The *Barrier System* Paintings are in some ways a formalisation of the by products of sculptural works, developed from material investigations, surplus, colour tests, off-cuts, and collected imagery.

Robyn Litchfield uses landscape as a ubiquitous template for investigating her personal history, notions of cultural identity and alienation. Her paintings envisage how sublime encounters with places; pristine and untouched might encourage contemplation and self-reflexivity. *Ship Creek* in New Zealand is a place where one can step back in time to view the primeval forest as it was before mankind arrived. In Litchfield's painting the foreground vegetation creates a cinematic perspective allowing the viewer to feel concealed whilst observing the ancient kahikatea swamp forest luminous in the fog and gloom. Through the building of layers of glazing Litchfield aims to create a painting that may transport the viewer to the silent stillness that can be found beside these slow-moving dark waters. In a departure from previous archival source images *Forest Gloaming* is derived from a contemporary photograph of European forest. The painting portrays forest where the mystery of what Therese Brosse describes as a veiled space prolonged indefinitely, acts like a psychological transcendent. The nocturnal spectral world seems to emulate that of the haunting and mysterious forests of New Zealand.

Hannah Brown's paintings draw on the omnipresent legacy of the English landscape tradition. Working within and against this framework she presents carefully edited interpretations of seemingly bucolic scenes. Her oil paintings

depict idealised versions of our landscape, emptied of people and obvious signs of life, under a familiar flat grey English light.

London and East Sussex, where **Steven Heffer** has lived and worked in have provided inspiration for his paintings which include landscapes, seascapes and abstracts. The River Thames, London canals and the coast and rivers of East Sussex feature in many works. The industrial buildings along the Thames Estuary and the sea and cliffs in and around the Cuckmere Valley are constant and absorbing subjects... *“What they take as their subject matter is not simply the appearance of nature- scenery in its traditional artistic guise- but nature as challenged by industry In these, there is also a much stronger element of ambiguity, but the ambiguity is to do with the actual process of seeing the world, not with anything to do with the purely technical processes. The two are kept firmly separate. Heffer's work is profoundly rooted in things that one can regard as specifically British...he is a direct descendant of the British Romantic tradition, in the version of it revived and re-shaped by pioneer British Modernists such as John Piper.”* Edward Lucie-Smith.

Monica Ursina Jäger's practice unfolds through a multidisciplinary reflection on concepts of space, landscape and architecture that investigate the relationship between the natural and the constructed environment. Fluctuating between the intuitive, narrative and factual Jäger scrutinizes processes of transformation, re-arrangement and mediation by unfixing the boundaries between artistic and scientific knowledge production. Recent works address the ambiguities connected to post-natural landscapes and the uncertainties related to geopolitics, natural resources and the Anthropocene. Monica Ursina Jäger is a research associate and lecturer at the Institute of Natural Resource Sciences, Zurich University of Applied Sciences. The transdisciplinary team develops new forms of dialogue between artistic practices and scientific research.

Robin Dixon's group of paintings focus on scientific laboratories, which play on the theme of internal and external space. In these paintings the barrier between the contained space of the room/laboratory is ambiguous, the outside environment/surrounding landscape also present. I have painted some laboratory subjects based on childhood memories of visiting my father's workplace, mineral laboratories hidden in woodland, close to a series of quarries. The strongest impression I had was of the dark, serious, complicated interior space looking out into bright trees/woodland. The experiments/processes occurring in the labs were directly linked to the landscape outside, the materials quarried a few hundred yards away. The images of scientists were from old photos which appear in the textbook material of a few decades ago retaining the mildly heroic look of the earlier part of the 20th century.



Carrie Grainger investigates cultural superstition, symbolism and ritual practice through multiple forms such as mask making, sculpture, performance and film. She draws on concepts from research in to different cultural belief systems with spiritual focus for instance shamanic belief and practice. Her work addresses mysticism, mind, reservation and concealed societies.

Cathy Lomax: *'Everyday life is boring. This mind-numbing drudgery needs to be punctured by episodes of escapism – events and situations encountered not in actuality but as an observer and then lived out within our heads. The most powerful and easily accessible escapist experience for most people is provided by film – 90 min slices of someone else's life. I decided to keep a diary of all the films that I watch, selecting one image from each to make into a small, rapidly executed painting, thereby providing a record of what it was that drew me in and kept me rapt. This could be viewed as one of those hugely un-scientific arbitrary exercises that artists' indulge in. But as with any other recording*

of everyday events the choices that I make in watching one film rather than another says something about me and probably defines me at that moment in time as much as anything could'.

Roza Horowitz's painting is reminiscent of a Brother Grimms macabre fairytale depicting Trump with a woman in his arms, possibly Melania Trump in a wooded forest overseen by a moon with Putin's face captured in it: *"Trump is someone who wants to be the first. Someone who puts pressure on the world around him. From behind, Putin is watching him. He wants to be seen as well. They are rivals, who are always competing. The Taiga forest unifies them, because both of them hide their traces in the forest. In his arms Trump is holding a woman. He wants to be a winner, not only in politics but also in relationships."*

Sandra Beccarelli's expressive abstract paintings convey visual parallels between physical movement and psychological disquiet conveying interior landscapes. She references movements in nature as a metaphor, where shadows shift and emotions change, and sees this 'shadowy' area as a merging or crossover between possibilities, where change occurs. It is a transitional place, a disruption where consciousness and order 'slips' Sandra creates structures and systems as starting points with the sole purpose of disrupting them and her paintings reveal the evidence of what has been before; sometimes with remnants of grids, previous marks, or tiny syringed seepages of paint emerging from the back of the canvas. Beccarelli's own restlessness is conveyed through physical and gestural mark making and the unending exploration of the potential of materials. She is searching on the edges for the divergent or unintentional and in doing this, creates a visual language where process and meaning are intrinsically linked.

Images from top: Jane Hayes Greenwood, Graham Crowley, Guy Allott, Clare Mitten, Robin Dixon and Cathy Lomax.

Biographies:

Guy Allott (b. Northumberland 1972) studied Fine Art at Central Saint Martin's and the Royal College of Art, between 1996-2002. He has exhibited widely across the US, and EU, including exhibitions at the Whitechapel Gallery, London; MAC/VAL, Paris; Museum for Land Art, Germany and the John Moores at the Walker City Art Gallery. His work has featured in numerous publications including Time Out, RA magazine and Art in America. Allott has work in many private collections such as the Zabudowicz Collection, and corporate collections including UBS and Fidelity Investments. His work is included in collections at the V&A museum and the British Library in London. Upcoming exhibitions include: Creekside Open 2019 Selected by Sacha Craddock, APT Gallery, London, Lies About, Gusglasshalle, Berlin, Space is the Place, Künstlerhaus Bethanien, Berlin. He currently lives between London and Athens.

<http://www.guyallott.info>

Instagram @Guy_allott

Sandra Beccarelli is a London based artist who studied at Wimbledon school of Art, Foundation (1987-1988), Bristol Polytechnic Fine Art B.A (1988-1991), Accademia Belle Arte, Ravenna (1990). City and Guilds of London Art School, Postgraduate Diploma in Painting, 2010. Her works have been selected for The Royal Academy Summer Exhibition, ING Discerning Eye and The Griffin Art Prize. Other group shows include "White Noise" at The Crypt, St Pancras, 2017 "Mapping the Human Brain", The Old Biscuit Factory, Bermondsey, 2018, "Three 100", No Format Gallery, Deptford, 2017 "Playing with Rules", The Broad Gallery, Angel, 2015, "From Surface to Structure", Jean Luc Baroni, Mason's Yard, St James' 2012. Sandra was Artist in Residence at Orleans House Gallery in Twickenham, December 2015 – April 2016, with her solo show, "Beyond the Surface of Seeing" at the same time. One Paved Court, London TW9 showcased her new body of work, "Restless States" in March 2019

<http://www.sandrabeccarelli.co.uk>

Instagram @sandrabeccarelli

Sasha Bowles is an artist and curator and has an MA from Wimbledon College of art (2013). Solo shows include Hairy Interventions at Arthouse1 Gallery (2018) and Doo-plis-i-tee at 286 Gallery, London, (2016). Selected group exhibitions include: Reportrait, (Nottingham Castle Museum); Creekside Open, (APT); Complicity, (Collyer Bristow Gallery); The Crash Open & Photo and Print Open (Charlie Dutton); No-One Lives in the Real World, (Standpoint Gallery); Bonfire of the Vanities, (Display Gallery); Discernible (Zeitgeist Arts Projects), Catalyst, (Angus Hughes Gallery & Husk Gallery), Barbican Arts Trust, The Lynn Painter Stainers, The Royal Academy Summer Exhibition and The Discerning Eye (winning the Benton Prize). Curation includes: 'Bodies That Matter' at ArtLacuna and co-produced The Bodies That Matter 3 publication. COUNTER_FITTERS (Geddes Gallery) and Catalyst (Husk Gallery) and Face to Face, Lubomirov/ Angus-Hughes Gallery. Bowles has work in private and public collections in Britain, Europe and America. She lives and works in London.

www.sashabowles.co.uk

Twitter: SashaBowles1 | Instagram: sashabowles1

Hannah Brown is a graduate of Central Saint Martins College of Art and Design (BA honours Sculpture 1999) and the Royal College of Art (MA Sculpture 2006). Recent solo exhibitions include: *Nocturnes*, Cross Gallery, Dublin, 2017; *Lain fallow for too Long*, dalla Rosa gallery, London, 2017; *A Lane to the Land*, at 71 Blandford Street, 2015, and *The Winter Girls*, Milton Keynes Arts Centre, 2015. Selected group exhibitions include: *The London Open 2018*, Whitechapel Gallery, London, 2018; *The Waiting Room* curated by Karen David, Wimbledon Space, London, 2018; *Landing*, Kristian Day at Herrick Gallery, London, 2016; *Marmite Painting Prize 2016*, Block 336, London and Highlanes Gallery, Ireland, 2016; *Finding Forms*, Cross Gallery, Dublin, 2016; *Blow Up*, Parafin, London, 2015 and *Arboretum*, Royal West of England Academy, Bristol, 2014. Her work is held in public and private collections within the UK and internationally, including the V&A, London, Cleveland Clinic, Ohio and Office of Public Works, Ireland. In 2012 Brown was shortlisted for John Moores Painting Prize and in 2014 and 2015 for the East London Painting Prize.

<http://www.hannahbrown.info>

Instagram [hannahbrownartist](#)

Emily Jane Campbell (b.1986) lives and works in London. She is an alumna of University College London (BA Hons History of Art) and Goldsmiths UoL (PGCE Art and Design), graduating in 2007 and 2018 respectively. Her work explores remembrance, personal mythologies and the "genius loci" or (spirit of place) through reimagined landscapes and natural forms. "Fatherland", Campbell's first solo exhibition, was held at Geddes Gallery in Kings Cross in 2016. She was awarded the Cass Art Bursary Prize in 2015.

Selected exhibitions include: "And Don't The Kids Just Love It..." Goldsmiths UoL, London (2017); "The Thames: The ARtery of London" St Katharine Docks, London (2016), "Cyprus Open Studios Annual Exhibition" Technopolis 20 Cultural Centre, Paphos, Cyprus (2016); "Both Ends of Madness" Folkestone Library, Kent (2016); "Visions" Hoxton Arches, London (2015); "Co,ord.in,ate" Pop-Up Gallery, Kings Cross, London (2013). Campbell's work is held in private collections in Europe and the US.

www.artejcampbell.com

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Michael Coppelov (b.Lancashire,1983) attended the Ruskin School of Fine Art at Oxford University (2005) and then completed an MFA at the Glasgow School of Art (2008). He has won numerous prizes and awards including a two-year scholarship from the Leverhulme Trust. He has recently been Artist-in-Residence at NES in Iceland and, more recently, at Husk in London. He is currently on the Studio Programme at Turps Banana. He lives and works in London.

<https://michaelcoppelov.hotglue.me>

Instagram/ Twitter: [michael_coppelov](#)

Graham Crowley (b. 1950) studied at St. Martin's School of Art London (1968-72) and Royal College of Art London (1972-75) and has held significant teaching posts including Professor of Painting at the RCA (1998-2006). Crowley was a judge on the 25 John Moores panel in 2008 and as an applicant he has exhibited ten times, winning prizes in 1987 and 2006. He has exhibited in numerous solo shows and group shows nationally and is in a large number of private and public collections. Crowley was a tutor at Zeitgeist Arts Projects 2012-15, an artist led organisation co-directed by Rosalind Davis which provided a dynamic educational and exhibition programme for artists. In 2019 Crowley has a solo show at Peterborough Museum & City Art Gallery and Drogheda The HIGHLANES GALLERY, CO. LOUTH. He is also the author of 'I Don't Like Art' as well as a writer of numerous essays about fine art and artists and curates an annual exhibition in Suffolk under the title Greystone Industries.

www.grahamcrowley.co.uk

Robin Dixon (b.1967 in Harlow, U.K.) studied Fine Art at Maidstone College of Art (KIAD), graduating in 1989. He has exhibited in group shows in the the U.K and internationally, being selected for the John Moores Painting Prize exhibition (2014) & the Jerwood Painting Prize (2007).

Other exhibitions include Luna Park at the Lion & Lamb Gallery, London (2012), MK Calling, Milton Keynes Gallery (2012), Creekside Open, London (2011), Minimal as Maximal at the Kontainer Gallery, Los Angeles, (2006) and a solo show at the Societe des Arts Technologiques, Montreal, (2004). Recently he has exhibited in a group show "Solitudes & Seasons" at the ARB, Cambridge University (2019). He lives and works in London.

<https://www.robin-dixon.co.uk>

Carrie Grainger (b. October 1991) is an artist from Berkshire. She graduated with a (BA) Fine Art at University of Creative Arts, Farnham in 2014 and an (MA) Fine Art at Bath Spa University (2017). She was selected for the Bloomberg New Contemporaries 2018 and exhibited at the John Moores University, Liverpool (2018) and the South London Gallery, London, (2019). Grainger is currently based near Reading.

<http://www.carriegraingerart.com>

Instagram: [carriegraingerart](#)

Jane Hayes Greenwood (b. Manchester, UK) graduated from an MA in Fine Art from City & Guilds of London Art School in 2015. She was included in the Catlin Guide (2015) and was shortlisted alongside six other artists for the Catlin Art Prize (2016) selected by curator Justin Hammond. Her work has featured in numerous group exhibitions internationally and she recently presented an ambitious, large-scale solo show titled *Lead Me Not Into Temptation* at Block 336 (2017). This exhibition was supported by the Arts Council England and the GIRLPOWER Collection. As well as attracting large audiences, it was featured in the *Anomie Review of Contemporary British Painting*, (2018) alongside artists such as Lubaina Himid, Rose Wylie and Peter Doig. Her work is held in a number of private collections. Alongside her practice Jane Hayes Greenwood is co-founder and Director of Block 336, an artist-run project space, studio provider and UK registered charity in Brixton, London. She is also a BA Fine Art tutor at City & Guilds of London Art School.

www.janehayesgreenwood.co.uk [Instagram / Twitter: JaneHayesGr](#)

Steven Heffer is a British artist and lead partner in the Collyer Bristow Gallery.

He trained at the Slade School of Fine Art. Solo shows include *Menier Gallery* (2002) *Recent Works* (2014) Collyer Bristow Gallery and *Steven Heffer, A Very British Modernist* (2016), Albemarle Gallery, Mayfair.

Selected group exhibitions include *Mall Galleries* (2002/3); *The Body* (2004) & *New Waves* (2005) at The Collyer Bristow Gallery; *Art in Mind* (2006) at The Brick Lane Gallery; *Urban Fragment* (2010) at The Collyer Bristow Gallery; *East Sussex Open* (2011) at The Towner Gallery; *Marzia Frozen, Berlin* (2016), Albermarle Gallery, Winter Show (2017), *The Other Art Fair | Saatchi Art* (2019). He lives and works in London and East Sussex. Steven was the subject of a monograph by Edward Lucie-Smith in 2016 (*Steven Heffer, A Very British Modernist* published by Unicorn)

@primerosehillart

Julie F Hill studied at Central Saint Martins (BA, 2004) and the Royal College of Art (MA, 2006), and is currently a Fellow in digital print at the Royal Academy Schools (2017–). Recent solo and duo exhibitions include *The Space Out of Time*, Terminal Creek Contemporary/Capture Photography Festival, Vancouver, CA (2019); *Of Stars and Chasms*, ArthousSE1, London (2019); *Deserts on the moons of other planets*, Passengers, London, UK (2017); *Mirror Darkness*, Lumen Studios, London, UK (2017) and *A Rake's Progress*, Dimensions Variable, Miami, USA (2012) as well as group shows at *In Search of Darkness*, Grizedale Sculpture (2018); LCN/SPACE Art & Technology, London (2018); *Pokey Hat*, VERBureau at Glasgow International Festival, Glasgow, UK (2016); *Crying Out Loud*, Guest Projects, London, UK (2012); *Single-Shot*, Tate Britain, London, UK (2007). Residencies include Lumen, Atina, Italy (2016) and London (2018); The Florence Trust, London, UK (2013–14).

www.juliehill.co.uk

Instagram: juliehill

Roza Horowitz (b. Moscow 1987) completed her BA at the KABK in 2011. From 2015- 2017 she completed her MFA at the Slade School of Fine Art in London. She was awarded the Irving Wernick Scholarship in 2015. She has had several exhibitions, like a solo show in the Van der Togt Museum in Amstelveen 2014. Other shows include: a group show at the Leeds College of Art. In London she exhibited at Tungsten Gallery and at Mirer Art.

Instagram: rosahorowitz

Robyn Litchfield is a painter and graduated from the City and Guilds of London Art School with an MA Fine Art (distinction) in 2017. After graduation she was short listed for the Clifford Chance Postgraduate Printmaking Award 2017 and selected for MA and Other Postgraduates 2018 exhibition at the Atkinson Gallery and Recent Graduates at the Affordable Art Fair. Litchfield was highly commended for her contribution to Exceptional: The Collyer Bristow Award 2018 and was a finalist in the Signature Art Prize 2019.

www.robynlitchfield.com

Instagram:robynlitchfield_studio

Cathy Lomax is a London based painter. Her work is a contemporary and personal exploration of popular culture, beauty, celebrity and identity. Lomax has an MA Fine Art from Central St Martins and is the director of **Transition Gallery** in East London. She also edits two art and culture magazines, **Arty** and **Garageland** and in 2016 she started a PhD at Queen Mary University of London, researching the role of makeup in the creation of the female star image. Lomax won the Contemporary British Painting Prize in 2016, was an Abbey Painting Fellow at the British School at Rome in 2014 and was shortlisted for the East London Painting Prize in 2014 and 2015.

<http://www.cathylomax.co.uk>

Instagram:cathylomax

Clare Mitten graduated with an MA Painting from the Royal College of Art (2006); BA Hons Fine Art Painting, University of Gloucestershire (2001); and BA Hons History of Art with French, University of Sussex (1994). Solo projects include Plantworks: A Factory As It Might Be, William Morris Gallery, Walthamstow (2017). Selected exhibitions: The Machine Stops, Danielle Arnaud (2018); Da Vinci Engineered: Renaissance Mechanics to Contemporary Art, Hull (2016); Complicity: Artifice and Illusion, Collyer Bristow Gallery, London (2016); Landscape with Machines, Coalbrookdale Gallery, Telford (2015); The Carp of the Tench, Dorothea Schlueter Gallery, Hamburg (2015); With Torch and Spear: Constructing Collage, Winchester Gallery (2013); Painting-Versus-Object, Standpoint (2012); Jerwood Painting Fellowships, Jerwood Space and tour (2011-12); Analog, Riflemaker (2011). Awards include: ACE Grant for the Arts (Plantworks, 2016); Bow Arts Award (2013); Jerwood Painting Fellowships (2011); and British Council residencies to Tbilisi (2010) and Dhaka (2008).

<http://www.claremitten.com>

Instagram: [claremitten](#)

Monica Ursina Jäger (Swiss Art Award 2007) was born in Thalwil, Switzerland in 1974 and gained her MA at Goldsmiths College in London. Jäger has exhibited widely nationally and internationally, e.g., Kunsthalle Düsseldorf, Kunstmuseum Thun, Haus für Kunst Uri, Galeria Pilar Sao Paulo, Kunstmuseum Chur, Sammlung Essl Klosterneuburg/Wien, Haus Konstruktiv Zurich, Kunsthalle Osnabrück, Kunstverein Pforzheim. Winner of the Swiss Art Award 2007. Her work is part of many private and public collections including Essl Collection, Kunstmuseum Thun, Bank Julius Baer, Art Collection Canton Graubünden, Sparda-Bank Nordrhein-Westfalen. Recent shows include Haus Konstruktiv, Zurich, Kunstmuseum Thun, Kunsthalle Düsseldorf, Kunstverein Pforzheim, Kunstmuseum Chur, Museum Essl Klosterneuburg/Wien. Monica Ursina Jäger is a lecturer at University of Applied Sciences Zurich ZHAW at the Institute of Natural Resource Sciences IUNR.

<http://www.muji.ch>

Instagram: [monicaursinajaeger](#)

Joanna Whittle studied at Central Saint Martins and Royal College of Art. She has had solo exhibitions at Agnews and the Museum of London, whilst taking part in numerous group shows including, most recently, Bethlehem Boys Club at (Sidney + Matilda -2018), Confluence at the Herrick Gallery London and Bloc Projects (2018), John Moores Painting Prize Exhibition (2018) and 'Strangelands' at Collyer Bristow Gallery (2017). Recently she has undertaken public commissions including producing work for Sheffield Industrial Museums Trust. In 2019 she has curated and been part of 'Flat+Earth' at Sidney+Matilda Gallery, Sheffield and is joint winner of the Harley Gallery Open Prize. She has work in both corporate and private collections.

<https://www.joannawhittle.com>

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Alice Wilson (b. 1982, United Kingdom) received an M.A. in Fine Art, in 2011 from Wimbledon College of Art, UAL, and her BA Hons 1st Class in 2005, from the Loughborough University School of Art and Design. Completing a residency in Aarhus, Denmark during May 2018 supported by the British Council, she returned to Aarhus in October for a significant Solo Exhibition Goat Moth at Godsbanen. Other recent exhibitions include HarderEdge at the Saatchi Gallery, London, Dec 2018 Painting and Other Bad Habits at Charlotte Fogh Gallery, Aarhus, Nov 2018 Unlearning a Solo Exhibition @ DOLPH projects, London, Sept 2017, and Recreational Grounds, a public intervention in a disused South London car park, April 2018. In 2019 Wilson has installed 4 significant works at Cheeseburn Sculpture Park for the 2019-20 programme, is exhibiting with Domo Baal as part of the group exhibition Backyard Sculpture and will be presenting a solo exhibition with JGM Gallery in September 2019.

<https://www.alicewilson.org>

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Rosalind Davis was appointed Curator at Collyer Bristow Gallery in 2016 and is also an artist, writer and teacher. She is a graduate of the Royal College of Art and Chelsea College of Art. Previous co-curatorial projects have been at Standpoint Gallery, Arthouse1, Geddes Gallery and with Zeitgeist Arts Projects an arts organisation Davis co-directed 2012-15 at Bond House Gallery (ASC) as well as at Core Gallery 2010-12. As an artist Davis has exhibited nationally and internationally and has had several solo shows in London. Her work is in a number of private and public collections. Davis is co-author of *'What they didn't teach you at art school'* and has written a number of articles for art and other publications. She lectures at universities, galleries and organisations across the country including the RCA, ICA, Camden Arts Centre, UAL and has been a mentor for a number of years.

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Collyer Bristow Gallery is a bespoke gallery space with a dynamic and critical exhibition programme now in its 26th year. Collyer Bristow LLP is a leading UK law firm with offices in London and Geneva. The firm provides business and personal legal advice to a wide range of clients both in the UK and internationally. Collyer Bristow has been championing emerging talent in contemporary art for twenty-five years. The Gallery Committee is made up of a

selection of professionals from the firm including who are involved in the arts, as patrons and collectors.

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