

In The Future

23 February - 14 June 2018

The Partners of Collyer Bristow Gallery invite you to the Gallery's 25 year silver anniversary
Private View Thursday 22 February 6-8pm
Exhibition continues to 14 June 2018
Collyer Bristow Gallery, 4 Bedford Row, London WC1R 4TF

Arno Beck, George Bolster, Sasha Bowles, Karen David, Tim Ellis, Alex Evans, Geraint Evans, John Greenwood, Dan Hays, Marguerite Horner, Paula MacArthur, Ian Monroe, Kate Murdoch, Kitty Stirling, Alison Turnbull, Dina Varpahovsky, Rob Voerman, Jane Ward, Charlotte Warne Thomas and David Worthington.

Curated by Rosalind Davis

In the future men will be 'super masculine' and women will be 'ultra-feminine'
In the future the 'psychic arts' will be put to practical use
In the future all material items will be free
In the future everyone's house will be like a little fortress
In the future everyone's house will be a total entertainment centre
In the future TV will be so good that the printed word will function as an artform only
In the future no one will live in cities
In the future everyone will think about love all the time
In the future there will be groups of wild people, living in the wilderness
In the future people will live in space
In the future everyone will have their own style of way-out clothes...
In the future there will be so much going on that no one will be able to keep track of it...

In 1985 David Byrne wrote the song 'In the Future', that laid out propositions or perhaps prophecies about the future as he saw it then. The lyrics describe a future through a series of paradoxical statements that now seem strangely prescient in describing a complex reality where contradictory truths co-exist.

In the future there will be so much going on that no one will be able to keep track of it...

In an ever more frenetic and information saturated society the above line resonates, with our digital footprints emblazoned across numerous systems and the development of AI, our ghosts are left in computers, phone or surveillance cameras, more information recorded than we could ever keep track of. In this exhibition 20 artists seek to track and to trace, creating repositories of knowledge that look both forward and back, that address technology, organizational methods and information systems. Some choose to look at how we observe space, through sci-fi technologies or envision otherworldly species.

Others investigate things, not so easily tracked and measured; our values or our memories, the material possessions that represent love and desire; the things we hope not to forget, and what we want to take with us, that make us who we are or what we want to hold onto *in the future...*

In the future all material items will be free...

Kate Murdoch works predominantly in the medium of assemblage, collage and installation. Her work centres around a lifelong passion for collecting. Found objects, images and other materials, mostly from the everyday and dating from the last century, are modified, transformed or placed together so that they retain a sense of their original function, but also assume new meaning. This reflects Murdoch's interest in objects as clear indicators of the passage of time. Steeped in social and political history, the objects also open up opportunities for personal and political discussion, particularly around issues of value and worth. Many of Kate's installations involve audience participation and her actively giving away or exchanging works. For '*In the future*' she will present a specially commissioned one-off performance called '30 pieces of silver.' This event will take place as part of the opening night and will commemorate the Gallery's silver anniversary.

Charlotte Warne Thomas is interested in the concepts of and conflicts surrounding value and worth. Her work investigates the creation of luxury as it functions to add speculative financial value to manufactured products and designer goods, including works of art. Linked to this is her interest in gold as a seductive agent frequently used to create the *appearance* of luxury in consumer goods, in anything from a gold-plated iPhone to a flimsy chocolate box. As such her works draw attention to the wide-spread role and use of gold – as a material, a surface and a metaphor – whilst at the same time positioning themselves as luxury items in their own right.

In the future everyone will think about love all the time...

If life could be described as a continued collection of moments, joined together to become movement and story, then death, if not annihilation, could be said to be a continuum of revisited narratives for those we leave behind. Enclosed in two retro phone booths, **Kitty Stirling's** video installations call up tales of insistent and suggestive stories. Perpetuated in evocative sounds and objects, they connect to people who fleetingly or permanently, knowingly or unwittingly have left a mark through the residue of a gesture, a word or an image. *50 Ways To Say Hello* takes as its starting point the discovery of fifty undeleted recordings from an old answer-phone, retaining the voice of an ex-boyfriend who died in 2013. Amassed over a two-year span, each message uncannily starts with the same greeting - "Hoo Hoo." *In Good Morning Good Night*, Kitty muses on our attempts to re-present the imperfect and continuous past through a collection of WhatsApp messages sent twice daily from a lady once met in a remote Indian village. As each greeting presents its cheery message, a sense of absurdity grows at the rapidity of the passing of our days.

Paula MacArthur's Jewel series began as a personal celebration of love and a reflection on the fragility of the ideals we yearn for. These large scale, colour-saturated memento-mori aim to delve into longing and the fear of losing the object of our desire. Painterly marks connect the facets describing their light and luminescence; enlarged the tiny gems morph into planets, or landscapes of our inner imagining.

In the future men will be 'super masculine' and women will be 'ultra-feminine'

Dina Varpahovsky's work is informed by the rise of narcissism associated with compulsive sharing and posting on social media where people both yearn to be unique but also are trying to emulate others. She is particularly interested in how the virtual worlds of social media are enabling individuals to create life narratives and identities online, often serving to project idealized versions of themselves, throwing into focus the dangers of losing touch with the solid realities of daily lives. Looking at life through the judging eye of someone else is a difficult way to live...

In the future everyone will have their own style of way-out clothes...

Sasha Bowles' practice also deals with illusion, interventions and metamorphosis of another kind. Taking their starting point from Old Masters works Bowles acts as a collaborator working in alliance with the past, re-presenting and subverting these classical narratives; cloaking the figures in a number of ways to open up new possibilities.

In the future TV will be so good that the printed word will function as an artform only....

Arno Beck's drawings are rooted in a search for an analog translation of digital imagery into the pictorial space, which he achieves by manually typing line by line on Japanese paper using an old-fashioned manual typewriter. On closer inspection they could remind the viewer of binary codes, emphasizing the connection between the imagery and the digital world. Engaging with the language of digital culture the motifs are based on low resolution computer graphics, games and interfaces. It is an interplay between the contemporary digital screen world and traditional manual techniques. By combining these layers, Beck fuses two completely different display modes into a seamless unity, surveying our relationship with the multiple perceptual realities surrounding us.

In the future there will be so much going on that no one will be able to keep track of it...

Ian Monroe's work uses systems of representation such as perspective, schematic drawings, and visualisations of graphic data, presenting us with a reality that seems logical and familiar. For 'In the Future', Monroe presents sculptures and collages that are infected by mathematical parasites, extruding bar graphs, and colonised by pie charts. Made from the materials of offices and institutions such as carpet tiles, outsize paperclips, plate glass, sign vinyl and pseudo-ergonomic office equipment, they extend Monroe's interests in the systems and architectures that our lives are embedded within. The work also contains various graphic distillations of the ubiquitous SIM and Secure Digital cards that act as channels and repositories for our daily production, communication, and even memories.

Dan Hays investigates the relationship between the intangible, encoded and instantaneous realm of digital technology, and the tactile, flawed and time-consuming medium of painting. Often working from low-quality landscape photographs and video stills sourced from the Internet, images are extensively digitally manipulated before being methodically transcribed onto canvas. Hays's paintings present a paradoxical visual realm, where shimmering pixels and physical brushstrokes coalesce. Hays's paintings can be seen as both futile and redemptive: to try to preserve and cherish a few landscapes from the phantasmagorical digital archive.

Tim Ellis' practice examines the different ways in which the various languages of scientific research can be interpreted, using a wide range of materials and processes. Works included 'In the Future' respond to research conducted into systems and coding which use a range of sources and materials constructed from reclaimed man-made fragments from a variety of environments. Grazed and ocean-worn forms, deposited on the shores of the UK, are juxtaposed against debris from the city and architectural elements sourced from reclamation yards. These found forms are distilled and reconstructed to create objects that could potentially serve or offer a purpose. Perhaps seen as urns encapsulating the uncertainty of what lies beyond the present or totems offering comfort and reassurance in the unknown. Their appearance is suggestive of totemic importance, reminiscent of the relics of a long-forgotten society.

Alex Evans' hand drawn geometric shapes and complex patterns depict delicate emergent systems and architectural structures in states of disruption. His painstaking ink drawings, digital prints and etchings, propose topographies of manipulated geometry and pattern that systematically reconfigure perspective and dimension. Presenting an often disorienting series of impossible and unnavigable architectures, his work incorporates ambiguous, unrealised spaces in which the city is both appearing and disappearing, subjected to unseen forces and patterns of emergent growth.

In the future people will live in space....

Central to **George Bolster's** artistic practice is his examination of belief systems. Skeptical about political,

socialist, capitalist and religious systems, this is contrasted by his fascination with and exploration of belief and his interest in how people are conditioned through different ideologies and religions. Currently an artist in residence at SETI (Search for Extra Terrestrial Intelligence) Institute in partnership with NASA, Bolster has become obsessed with the question of who will save culture, and how is it even possible, when we may not be able to even save our species.

Alison Turnbull's paintings are informed by star charts, celestial space and natural phenomena, translating these plans or diagrams into abstracted systematic spaces using mathematical sequences or grid formations. Drawings are made on found paper on *'various types of ruled and gridded printed papers, which derive from different cities throughout the world... exercise books ledgers, tables, and diary pages. On each she draws a repetitive pattern involving colours and forms that take their cue from details in the found sheet itself, in a modest but powerful gesture of give and take.'*¹

In the future the "psychic arts" will be put to practical use....

Karen David's multi-disciplinary practice examines themes and notions of mysticism with direct reference to consumerism and the domestic through the use of materials, mediums and subcultures such as; tie-dye, crystals and dreamcatchers. For *In The Future*, Karen David re-enacts the 'I Want to Believe' poster famous from the 90s TV Series 'The X-Files'. Throughout the 10 seasons of the X files, those with a keen eye would have noticed slight changes to the poster in the offices of Fox Mulder as it was destroyed or replaced. The first poster had to be replaced due to the original photographer, Billy Meier - who alleges to have regular contact with extra-terrestrial beings - claiming copyright. To resolve this The X-Files production team switched the poster for its first variation with a fatter UFO positioned above the trees differently. The repeated painterly versions act as a mantra and their installation hang alludes to the bedroom of Tony Yellow, a resident of the fictional Viable Essence Commune.

A child in the 1960s **David Worthington** grew up watching Star Trek, Thunderbirds, Joe 90 and Dr Who. The form and design of such props as Thunderbird 2 made a deep impression as did his fascination with Modernism. The 1960s was a period of optimism where technology seemed to offer a Utopian future. Programmes such as Tomorrow's World discussed new inventions that would revolutionise daily life, yet they were rarely available to the general public, only promising a better tomorrow. Today in contrast new products that appear miraculous, like drones and Facetime, come to the marketplace daily.

In the future everyone's house will be like a little fortress....

Geraint Evans is interested in the ways in which we perceive, encounter and experience the natural world and the idea of the landscape as a largely social and cultural construct. Evans is interested in both the hybridized space in which the built and natural environments meet and in our complex perception of the wilderness. The effect of ever evolving technologies and mass tourism on our perception of the natural world is another important aspect of his practice. The 'Big Apple' in the exhibition is an alien structure, an engorged fruit; a perverse signifier of the natural world – a concrete simulacra constructed to promote a cider drink in the 1930s. Its very name is imbued with a sense of aspiration whilst concurrently tempered by its material reality and downbeat location at the edge of a council-run car park.

Rob Voerman's works illustrates his fascination for creating the architecture of fictional communities inhabiting remote areas free from the imposed order of towns and cities. Voerman's dwellings consist of a mixture of utopia, destruction and beauty and become architectural hybrids aimed at shrinking and reduction of inhabited space, of population and of consumption. But it is also a world of growth, growth of human contact and community involvement. This fictional world he creates is responding to ecological and social issues we will inevitably have to face in the coming decades.

¹ Ed Krcma

John Greenwood imprisons his symmetrical creations in confined and claustrophobic spaces. In doing so he brings a mixture of humour and pathos to their pointless wriggings and fumbings, squashings and ballooning. Underlying their absurdity there is also a sense of outrage rumbling away. Of a recent painting, *El Dorado*, Greenwood writes: 'As I worked on this I felt its heart lay in this post-Thatcherite/Reaganite world where we're meant to function as desire machines, mindlessly consuming the world.' The symbolic still lives painted for the newly prosperous Dutch Republic were intended to warn of the moral perils of this compulsion to consume and flaunt. In Greenwood's paintings, dysfunctional desire and material excess are similarly exposed; just this time it is as disorderly, pretty, playful, repulsive things that over-extend themselves with limpid gestures within clinical confines.

In the future there will be groups of wild people, living in the wilderness....

Marguerite Horner's is interested in finding in her work the meaningful dialogue between her internal and external realities, which are metaphorically portrayed. Recent work was inspired by a humanitarian visit to the original Calais refugee jungle in 2014 with a group formed by the Comboni nuns, taking food and clothes. Marguerite says "despite living in dire circumstances with very little, one of the first buildings they put together was a Church, it was evidence that in spite of losing everything they were not despondent, instead there was a kind of solidarity." These refugees were not 'wild' people as so often portrayed in the media, they have the most fundamental desire of all humans in the worst circumstances, to build a home and a community.

In the future no one will live in cities....

Jane Ward's ambiguous spaces formed of ruptured topographical schisms offer up more than cartographic logic or empirical representation. Ward appropriates the building blocks of landscape; suburban housing tracts, shimmering glass towers and industry choked hinterland - then inverts, misaligns, ruptures, re-employing familiar form in other places and other times. A distant metropolis recedes – or does it emerge? - into a colour saturated palimpsest of unease or impending disaster. Contradictory vantage points conflate natural space into a plasticised hall of mirrors; a dream state poetic space which offers an encounter with place as memory, or memorial: cities once visited, homelands from which we are estranged, stories internalized and happened upon....

General Opening Times

Monday – Friday 9am-5pm. To visit the exhibition, please email or call reception at Collyer Bristow in advance so they may advise on the best times for viewings: Tel: +44 (0) 20 7242 7363 | receptionists@collyerbristow.com

Editors notes: For more information on the artists or specific works in this exhibition please contact the curator Rosalind Davis Tel: +44 (0)7813 076 251 | rosalind.davis@network.rca.ac.uk

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Collyer Bristow Gallery is a bespoke gallery space with a dynamic curated exhibition programme established 25 years ago. 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.

www.collyerbristow.com/gallery Twitter: [@CBGallery1](https://twitter.com/CBGallery1) Instagram: [@collyer_bristow_gallery](https://www.instagram.com/collyer_bristow_gallery)
#Inthefuture

Rosalind Davis is an artist-curator and a graduate of The Royal College of Art (2005) and Chelsea College of Art (2003). She was appointed permanent Curator at Collyer Bristow Gallery in 2016 and all her exhibitions have been reviewed by Art Top 10; '*Cracking Show. Superb Artists. Brilliantly curated.*' Davis has co-

directed and developed two innovative artists arts organizations; Zeitgeist Arts Projects (ZAP 2012-15) and Core Gallery (2009-11,) based in South East London. Previous co-curatorial projects have been at Standpoint Gallery, Arthouse1, Geddes Gallery and with ZAP at Bond House Gallery (ASC).

Davis has exhibited both nationally and internationally. Solo shows have been at no format Gallery (2017) Bruce Castle Museum (2013); John Jones Project Space; Julian Hartnoll Gallery (2009); The Residence Gallery (2007) and The Stephen Lawrence Centre. Selected group exhibitions have been at the Courtauld Institute; Arthouse1; Standpoint Gallery; Transition Gallery and The Roundhouse. Davis is co-author of 'What they didn't teach you at art school' commissioned by Octopus Books which is internationally distributed and has written a number of articles for a-n and other arts publications. She lectures at universities, galleries and organisations across the country including the RCA, ICA, Camden Arts Centre. UAL and Artquest. In 2016 she was also an Ambassador and curatorial mentor for UK Young Artists.

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Artists Biogs:

Arno Beck (Bonn, Germany) studied Fine Art at Kunstakademie Düsseldorf (graduated 2015). He has exhibited his work both nationally and internationally. Solo shows include PUSH START (2017) Galerie Rundgaenger, Frankfurt am Main, Syntax Error (2016) Galerie Ampersand Cologne and Interface (2015) Best Gruppe, Düsseldorf. Recent group exhibitions are (2018) Digital Provocateurs - The Wrong New Digital Art Biennale - Cidade das Artes, Rio de Janeiro. (2017) The Wrong Club - Galerie Ampersand; Cologne, Die Digitale - Low Tech Art - Weltkunstzimmer, Düsseldorf; Would I rather watch this as a movie? - Galerie Golestani, Düsseldorf; Metaspaces - Galerie Ampersand, Cologne; ALL IN/V - Galerie Ampersand, Cologne. (2016) Escapism - Kö Galerie, Düsseldorf; Farbe muss gesehen werden - Galerie Golestani, Düsseldorf; Fenster 16 - Galerie Golestani, Düsseldorf; Gedruckte Bilder - Kunstbahnhof Eller, Düsseldorf; Low Tech - Galerie Rundgænger, Frankfurt am Main. (2015) ALL IN/IV - Galerie Ampersand, Cologne; Schlaraffenland - HilbertRaum, Berlin; ALL IN/3 - Galerie Ampersand, Cologne. (2014) Schlaraffenland - Alte Börse, Berlin. (2013). Arno Beck has been awarded with several prizes including the Jacques Picard Kunstförderpreis (2018), the Best Gruppe scholarship (2015) and the Hogan Lovells Kunstförderpreis (2010), most recently being chosen to partake in the Espositivo residency in Madrid. Arno Beck lives and works in Germany.

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NYC based Irish artist **George Bolster**, has exhibited in museums and galleries internationally. Selected solo: *Amazement Insulates Us All*, *Memento Vivere*, The Lab, Dublin, IRE; *Un/natural History: Drowning Captiva*, Nuit Blanche, Toronto, CA; *High on Christ*, Chung King Projects, Los Angeles, USA; *idealisms fail because humans have to live them*, Monster Truck, Dublin, IRE and *sociodesic: a space for the three great loves*, Galway Art Centre. Selected group: *Contact*, New Museum, Los Gatos, CA, USA; *Et si on s'était trompé?*, Centre Culturel Irlandais, Paris, Fr; Tulca: seachange, Galway, Ire; */seconds*, Sharjah Art Foundation, Sharjah, UAE; *These Days: Elegies for Modern Times*, Mass MoCA, Massachusetts; *Flip*, Chung King Projects, LA, USA and *EVA International*, Limerick, IRE. He has been awarded residencies from the Rauschenberg Foundation; SETI Institute/NASA Ames; and is currently on a year long residency at the Elizabeth Foundation for the Arts, NYC.

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Sasha Bowles is an artist and curator, she has a MA from Wimbledon College of art (2013). In 2018, Sasha exhibited in Face to Face at Lubomirov/Angus-Hughes Gallery and will have a solo show at Arthouse1 Gallery in May. 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, Lubomirov /Angus Hughes Gallery & Husk Gallery, Barbican Arts Trust, The Lynn Painter Stainers, The Royal Academy Summer Exhibition (invited artist) and The Discerning Eye (winning the Benton Prize).

Solo show Doo-plis-i-tee at 286 Gallery, London, (2016). Curation includes: 'Bodies That Matter' at ArtLacuna and co-produced The Bodies That Matter 3 publication. COUNTER_FITTERS at the Geddes Gallery, King's Cross 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.

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Karen David is a London-based Artist graduated MA Fine Art at Wimbledon College of Art in 2012. In 2014 she undertook a research trip to Marfa, Texas and Roswell, New Mexico. In 2015 she was Artist in Residence at Islington Mill, Manchester, and in 2016 won the Artist in Residence award on the BA Painting Wimbledon College of Art. David also writes, curates and runs *Cork Lined Rooms*; an artist interview and studio project based on the Proust Questionnaire.

Solo exhibitions include: *Crystal Visions*, CIMCOT, *Pure Reason Tint of Violet*, VITRINE, *Santa Fe*, Art Lacuna, and *Searching for the Viable Essence*, Jacob's Island Gallery, London. Group shows include: *Mannequin*, Griffin Gallery Perimeter Space, *Without Shores*, ASC Gallery, London Art Fair with White Conduit Projects, *Anti-Social Realism*, Charlie Smith Gallery, *A Union of Voices*, Horatio Jr, Gallery and *Tomb, Shrine, Survey - Marker*, Enclave Projects, *Expanded Painting: Mock-a-Modern*, Oval Gallery and *WunderKammer*, The Nunnery, London.

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Tim Ellis was born in Chester in 1981 and graduated from The Royal Academy Schools in 2009. His Solo exhibitions include: C.O.D.A, FOLD Gallery, London 2016, 'Finding Comfort in an Unknown Future', FOLD Gallery, London, 2014. 'We Belong Together', IAG, Hong Kong, 2013. 'Sons of Pioneers', Furini Contemporary, Rome, Italy, 2011. 'A Foundation for Exchange', Primopiano, Lugano, Switzerland, 2010. Selected group exhibitions include: 'The London Open', The Whitechapel Gallery, London, 2015. 'Illegitimate Objects', Oxford University, 2015. 'Long Ting (No Long Ting)', Ron Mandos Gallery, Amsterdam, Holland, 2015. '100 Painters of Tomorrow', Thames and Hudson, New York 2014. 'The MAC International', The Metropolitan Arts Centre, Northern Ireland, 2014. 'Open 17', International exhibition of sculptures and installations, Venice, Italy, 2014. 'Misinformation Centre', Hack The Barbican, The Barbican, London 2013. 'Secret Societies', CAPC Musee d'Art Contemporain, Bordeaux, France & The Schirn Kunsthalle, Frankfurt, Germany, 2011 – 2012, 2011. 'The John Moores Painting Prize 26', The Walker Art Gallery, Liverpool, 2010. 'Newspeak - British Art Now Part I', The Saatchi Gallery, London, 2010. Collections include: The Saatchi Collection, The Glenfiddich Collection, Swiss Life and various public and private collections in Europe, Asia and USA. He was artist in residence at Glenfiddich, Scotland in 2011. He lives and works in London.

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Alex Evans is an artist, director and facilitator who graduated from the University of Hull and Wimbledon School of Art. He has exhibited in solo and group shows across the UK including MK Gallery, the Anise Gallery, ART16, London Art Fair and The Foundry Gallery.

He has collaborated with the Southbank Centre, V&A Museum and Goldsmiths University and worked extensively on a wide range of international projects with artists, communities and organisations.

In 2016 he was the winner of a Sydney Theatre Award for the 'Best Production for Young People' ('War Crimes' - ATYP) and was a finalist as 'Best Artist' at the Shorty Awards in New York. In 2017 he became the first ever Artist in Residence at London's iconic Tower Bridge.

Alex is currently the Artistic Director of Kazzum, a charitable arts organisation which uses multidisciplinary processes to improve the life chances of vulnerable children and young people.

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Geraint Evans grew up in Swansea Wales and graduated from the Royal Academy Schools in 1993. His solo exhibitions include Newport Museum and Art Gallery, Wales 2012; Wilkinson Gallery, London 2000 and 2004; Chapter, Cardiff 2001; Glynn Vivian, Swansea 2002 and CASA, Salamanca, Spain 2003. His work has

been included in group exhibitions at Danielle Arnaud Gallery, London 2017; Yantai Art Museum, China 2017; Xi'an Academy of Fine Arts, China 2015; Charlie Smith Gallery, London 2015; Monash University, Melbourne, Australia 2013; CAST, Hobart, Tasmania 2012; The Lion and Lamb, London 2013; Ceri Hand Gallery, Liverpool 2011; Shanghai Art Gallery China 2010; Seongnam Art Centre, Korea 2010; ICA, University of Pennsylvania USA 2007; The City Gallery, Prague 2004 and The Approach, London 2003 and 1999. He has been a resident artist at the Banff Centre for the Arts, Canada and in 2003 received a Pollock-Krasner Foundation Award and the Berwick Gymnasium Fellowship. He was awarded a prize at the John Moores Contemporary Painting Exhibition in 2008. His work is held in a number of private collections including National Museum of Wales; The British Embassy, Berlin; the Colas Foundation, France; The West Collection, Pennsylvania USA. He is currently the Course Leader for MA Painting at Wimbledon College of Arts, University of the Arts London.

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Born in Leeds, 1959, **John Greenwood** graduated from the Royal College of Art in 1990, where he received the Cite Internationale Paris residency award, the Burston Award and the Midland Bank purchase award. Solo exhibitions include: Jason Rhodes Gallery, London (1995 and 1998), Galerie Helmut Pabst, Frankfurt (2000) and Europaische Zentral Galerie, Frankfurt (2002). Following a career break, recent shows have included; a solo show, 'Being John Greenwood' in 2014, curated by Juan Bolivar at the C+C Gallery, London and group shows in 2015. In 2015 John; won the Bronze Award at the 2nd Nanjing International Festival and an article 'John Greenwood', published in the Autumn Turps Magazine. John had a one man show at the Turps Gallery, London. He took part in Frances Woodley's show at the Bay Gallery, Cardiff, 'Models and Materialities' and Rosalind Davis' 'Telling Tales' at the Collyer-Bristow Gallery, London. In 2017 he was included in 'Earth, Wind and Fire' at the Griffin Gallery in West London. In January 2018, John showed at the London Art fair with Turps Gallery .

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Dan Hays has exhibited nationally and internationally since graduating from Goldsmiths College in 1990. He completed a PhD at Kingston University in 2012, which included the exhibition Screen as Landscape at the Stanley Picker Gallery was winner of the John Moores Painting Prize in 1997. Recent group shows include Film in Space at Camden Arts Centre (2012), A Machine Aesthetic at Gallery North, Newcastle (2013), and Seeing Round Corners at Turner Contemporary, Margate (2016). In 2017 The Broadway Gallery, Letchworth Garden City exhibited The Walk to the Paradise Garden. Dan Hays is a visiting lecturer at Central Saint Martins and Northampton University. He has given artist talks at around thirty art colleges and written papers for symposia at a range of institutions. He has contributed features and reviews for various publications, recently including The Journal of Contemporary Painting and Art Journal.

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Marguerite Horner

After Marguerite Horner completed her B.A. degree in Fine Art in her twenties, she was offered two solo exhibitions, at The Mappin Art Gallery Sheffield and Usher Art Gallery Lincoln. She has since been exhibiting widely in Art Fairs and Group Shows, including the Royal Academy Summer Exhibition, the ING Discerning Eye Exhibition, The Threadneedle Prize, The Open West and The Lynn Painters Stainer Exhibition. In 2011 Marguerite exhibited at the **54th Venice Biennale** with WW Gallery and in 2012 had her first London Solo Exhibition 'The Seen and Unseen' at The PM Gallery in Ealing. In 2017 Marguerite won the **NOA17 MS Amlin prize**. Marguerite is a London based artist and her work is in several international public and private collections.

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Painter, **Paula MacArthur** trained at Loughborough College of Art & Design and The Royal Academy Schools and now works from her studio in Rye, East Sussex. Paula was a prize winner at John Moores 18 in 1993, first prize winner at NPG Portrait Award in 1989 & was shortlisted for WW Solo Award in 2014.

Paula is currently working towards a solo show for Kaleidoscope Gallery, Sevenoaks which opens April 2018. Last year she exhibited with Danish sound & performance artist Tine Louise Kortermund in 'Resonance & Wonder' at Rye Creative Centre & was part of the Priseman Seabrook Collection's tour of four major museums in China. Group exhibitions include 'Right Here, Right Now' alongside artists Andrzej Jackowski, Chantal Joffe & Dave McKean, Creekside Open 2015 selected by Richard Deacon, The Zeitgeist Open 2015, 20 Painters - Phoenix Brighton 2014, Crash Salon - Charlie Dutton London 2014, Open West 2013 - Newark Park & Wilson Art Gallery Cheltenham, The Perfect Nude - Wimbledon Space, Exeter Phoenix & Charlie Smith London, What The Folk Say - Compton Verney 2011. Her work is held in several public & private collections including Jianguo Art Museum - China, Baron & Baroness von Oppenheim, Priseman Seabrook Collection, RICS, & National Portrait Gallery, London.

Paula is also curator at Rye Creative Centre Gallery and works with fellow painter Wendy Saunders on other curatorial projects which include 'PaintLounge' at Sluice Biennial London 2017, 'Slippery and Amorphous' which toured from London to Bushwick NYC in 2016 and 'Disturbance' 2015.

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Artist, writer and lecturer **Ian Monroe** was born in New York and currently lives and works in London. He received his BFA from Washington University in Saint Louis and his MA from Goldsmiths College, University of London in 2002.

Monroe came to public attention in 2003 when the Saatchi Gallery featured a large-scale work from the artist's MA show. The artist was included in 'Edge of the Real' 2004, a group painting show at the Whitechapel Gallery. 'They Built Upon It' (2005) at Haunch of Venison London was accompanied by the first major catalogue of Monroe's work, including texts by poet and art critic, Barry Schwabsky. Monroe was represented by Haunch of Venison gallery in London, Berlin and Zurich and is currently working with Galeria Casado Santa Pau in Madrid.

Monroe was commissioned by St Johns College Oxford to complete a permanent public commission for the university. He is currently working on a major commission to be located in Leicester Square in London with a completion date around 2017. In 2011 he was the recipient of the Freund Fellowship at Washington University in St. Louis, in partnership with the Saint Louis Art Museum where Monroe had his first US solo show. His work has been collected extensively both privately and by major museum collections including the Saint Louis Art Museum, USA, the Aarhus Kunstmuseum in Aarhus Denmark, the Hamburger Bahnhof in Berlin, Germany and the Museo de Arte Contemporaneo de Castilla y Leon, in Leon, Spain. In addition to his art practice, Monroe has contributed essays to a number of publications, including "Collage, Assembling Contemporary Art", 2008, by Black Dog Publications.

www.ianmonroe.net

Instagram: @m_ian_monroe

Kate Murdoch is an artist living and working in London. Murdoch has exhibited as part of the Whitstable Biennale, Deptford X, Frieze Art Fair, and at galleries including Transition, Firstsite, WW and APT. Murdoch was awarded the Shape Open Prize in 2016, selected by Yinka Shonibare; her winning piece is in Shape's permanent collection.

www.katemurdochartist.com

Twitter: @katemurdochart Instagram: @katemurdochartist

Kitty Stirling is an M.A graduate of City & Guilds of London Art School 2017. Her installation 'Say Hello Before You Go' was shown at her MA Show. Recent selected exhibitions include *Paper Cuts*, Transition Gallery, curated by Kristian Day, 2016. Forthcoming exhibitions include *Getting Away!* Arthouse 1, Bermondsey Summer 2018

www.kittystirling.com

Twitter: kitty_stirling Instagram: kitty_stirling

Alison Turnbull was born in 1956 in Bogotá, Colombia, and lives and works in London. She studied in Madrid before graduating from Bath Academy of Art in 1981. Recent solo exhibitions include: *Cloud Diagram Art Seen*, Nicosia (2016) *Like a Secret Spring in a Well-ordered Machine* Shandy Hall, Yorkshire (2014); *Alison Turnbull De La Warr Pavilion*, Bexhill (2013-2014); *Alison Turnbull*, Talbot Rice Gallery, Edinburgh (2012); *Green Oak Aqua Modern* (with Rupert Ackroyd) Russian Club Gallery, London (2011) and

Observatory, Matt's Gallery, London (2010). She is currently working on both a publication and a programme for BBC radio relating to tropical butterflies and will have an exhibition at Matt's Gallery in April 2018. Her work is included in the Arts Council Collection, the British Council Collection, the Imperial War Museum and other public and private collections. She has also realized several major architectural commissions. Alison Turnbull is represented by Matt's Gallery, London

www.alison-turnbull.com

Dina Varpahovsky was born in Saint Petersburg, Russia and lives and works in the UK. Since graduation from Central Saint Martins in 2012, Dina has exhibited in a number of group and solo exhibitions, including Clyde & Co Community Art Project, The London Group Centenary, Worcester Open 2013, Yinka Shonibare's Guest Projects space in 2014, Whitstable Biennale satellite programme 2016, Exceptional Art Award at Collyer Bristow and Barbican Arts Trust Group ArtWorks Open in 2017. Dina completed her MA Fine Art studies at City and Guilds of London Art School in 2016.

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Rob Voerman (b. 1966) in The Netherlands. He currently lives in Arnhem and works in the village Groessen, both Netherlands. Since his graduation in 1996 at the Art School in Kampen (Netherlands) Voerman has exhibited his work all over the world. From the UCLA Hammer Museum (Hammer Projects), to the Generali Foundation in Vienna, to the Architectural Association in London. Voerman's work is included in many major collections including MoMA New York, UCLA Hammer Museum, Generali Foundation, KKR Office Collection, Speyer Family Collection and Deutsche Bank.

Voerman is currently preparing a series of large solo-shows in several museums throughout China, as well as a residency and exhibition in Tokyo.

www.robvoerman.nl

Jane Ward graduated from the Royal College of Art, MA Printmaking course in 2007. Her work has most recently appeared in exhibitions including, 'No Place' at the Royal Overseas League, London, 'Terra Firma' at James Freeman, London, 'Hetertopia', White Conduit Projects, London, 'Utopia', Jan Kossen, New York, 'Saudade', Foyles, London, 'Printing New Worlds', Opere Scelte, Turin, Italy, 'Up a Hill Backwards', Bearspace and 'At The Edges', Angus Hughes Gallery, and at Art Fairs including Christie's Multiplied and London Art Fair. Recent residencies include: Open Spaces, Gstaad, Switzerland, CPS, Lisbon, Portugal, Galeria dos Prazeres, Madeira, Pedra Sina Residency, Funchal, Madeira and she was the artist in residence at No.72 John St. Kilkenny, Ireland. Her work has also featured in Artfutures, Celeste Art Prize, Bloomberg New Contemporaries and she has been awarded the TerrenceConran Foundation Award and the Tim Mara Prize. Ward currently live and works in London.

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Charlotte Warne Thomas is an artist, educator and PhD student in the Visual and Material Cultures Research Centre and Contemporary Art Research Centres at Kingston University, where she is researching the role of gold in contemporary art. She completed her MFA in Fine Art at Goldsmiths in 2009, and has since exhibited internationally and undertaken residencies at London Met university (London), Treignac Projects (France), Paradise Lodge (India) and Frans Masareel Centrum (Belgium). She is co-director of Peer Sessions, a postgraduate crit group and educational platform providing collaborative opportunities for artists, funded by Arts Council England.

www.charlottewarnethomas.com

David Worthington graduated from Oxford University in 1984 with a degree in Philosophy and Theology, then studied fine art in London, Barcelona and New York. He was shortlisted for the Jerwood Sculpture Prize in 2009. He is a Fellow of The Royal British Society of Sculptors, and was Vice President in 2010-13. Worthington has had solo shows at the Lefevre Gallery, Sladers Yard, Horatio's Garden, the William Bennington Gallery, the Glyndebourne Festival Opera, and most recently at the Lightbox Gallery Woking

(2017). He has carried out public commissions in the UK, America and Japan and his work is in the museum the Creative Cities Collection Beijing China. He also curates and writes about art

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