

## ARTIST BIOGRAPHIES

### *Tree and Leaf*

20 November 2021 — 22 January 2022

**Aaron Ford (b. 1994, London, UK) lives and works in London, UK.** Ford's paintings bring together motifs of popular culture and internet imagery with ethereal and photorealist landscapes. Selecting images to which he has a deep and personal connection, Ford uses classical techniques of appropriation and collage through digital software to create pictures which are suggestive of the virtual environment and media ecology we live in today. These images are often humorous, revealing the absurdity of our online world, whilst exploring simultaneous themes such as hubris, the subconscious and nature through meticulous and meditative painting.

Ford graduated with BA Hons Fine Art from Central St Martins in 2017. Selected group exhibitions include *Triggered economics, or How to commit to the inevitable*, 24 Bruton Street, London UK (2021); *Swift As Sword*, Parallelogram Gallery, Florida USA (2021); *Now We're Talking*, The Pie Factory, Margate UK (2020); *Show-Off!*, Menier Gallery, London UK (2020); and *Paper Cuts*, Saatchi Gallery, London UK (2018). In 2019, Ford was recipient of The Collyer Bristow Gallery Graduate Art Award.

**Ádám Horváth (b. 1988, Miskolc, HU) lives and works in Budapest, HU.** Horváth's visual language is based on a lyrical private mythology. Through painting and sculpture his work rediscovers the mystical character of ancient and archaeological sites that surround his upbringing in rural Hungary. Creating a mysterious universe of fantasy and enchantment, his work is committed to a deep and timeliness romanticism for the natural landscape, one where forces beyond the recognition of science and reason are unearthed and the veiled agency and illusions of our past take hold.

Horváth attended the Hungarian University of Fine Arts between 2009-2018. Recent solo exhibitions have included *Fingerprints Are Blown By The Wind Towards A Sacred Land*, Horizont Gallery, Budapest HU (2020) and *I Found A Shelter At The River Shore*, Telep, Budapest HU (2019). Selected group exhibitions include: *Anything Goes Pt3.*, White & Weiss Gallery, Bratislava SK (2021); *DOOM*, Horizont Gallery, Budapest HU (2021); and *Winter Exhibition*, Miskolc Museum of Contemporary Art, Miskolc HU (2018). Horváth will have a solo exhibition of new work at Horizont Gallery, Budapest in 2021 and Why Not Gallery, Tbilisi in 2022.

**Alex Katz (b. 1927, New York, US) lives and works in New York, US.** Pristine, flat surfaces and an economy of line are emblematic of Alex Katz's celebrated portraits and landscapes, which the artist began in the 1950s. Katz's minimal aesthetic was, at this time, both a reaction to Abstract Expressionism and an anticipation of Pop Art. In addition to his painting practice, Katz is a prolific printmaker who continues to explore three-dimensional space with sculptural cutouts, a technique first established by the artist in 1959.

Katz's work has been the subject of more than 200 solo exhibitions and nearly 500 group exhibitions internationally since 1951. He has been honoured with numerous retrospectives

including: The Whitney Museum of American Art, New York; The Brooklyn Museum of Art, New York; The Jewish Museum, New York; The Irish Museum of Modern Art, Dublin; Colby College Museum of Art, Maine; Staatliche Kunsthalle, Baden-Baden; Fondazione Bevilacqua La Masa, Venice; Centro de Arte Contemporáneo de Málaga, Spain; The Saatchi Gallery, London; Tate St. Ives, UK; Turner Contemporary, UK; Albertina Museum, Vienna; and The Guggenheim, Bilbao. In 2022, he will feature in a career-spanning retrospective at the Guggenheim Museum, New York.

**Alfie Rouy (b. Sittingbourne, UK) lives and works in London, UK.** Rouy's paintings explore subtle ways of materialising the flow of versatile and fluid energies that exist in our lives. Characterized by hard-edged and richly embellished compositions, Rouy practice combines the romantic mystery of Medieval times with warm and hazy colours, recalling creating a vision of dreamlike divinity and offering sensations of peace, love, wisdom and unity to the viewer. His work is imbued with this happiness and celebrates the reflective properties of meditation, spiritualism and the subconscious.

Rouy graduated with BA Hons Painting from Camberwell College of Arts in 2021. Selected group exhibitions include *Hopscotch*, Safehouse One, London UK (2021); *Opening Exhibition*, Changing Room Gallery, London UK (2021); *Caught in the Cave*, Kupfer Project 213, London UK (2021); *Anti-Freeze*, The Arts Editor, London UK (2021); *Lazy Susan's Sizzling Prizm*, Safehouse 1, London UK (2020); and *Reoccurring Streams*, Brockley Gardens, London UK (2019). In 2021, Rouy was Artist in Residence at Changing Room Gallery, London.

**Allan Gardner (b.1992, Glasgow, UK) lives and works in Leeds and London, UK.** The primary inspiration for Gardner's recent work is the contemporary culture of fear and the way our experiences of this inspire hopelessness, nihilism and misanthropy. Gardner's source imagery primarily comes from film stills: documentaries about the extremities of human experience — addiction, degradation, violence, fetish, sexuality and compulsion. Gardner utilises the production of artworks as a space for self-exploration through the act of making.

Gardner graduated with an MA in Contemporary Art Practice from Royal College of Art in 2020, having previously completed his BA in Fine Art Painting at Leeds College of Art (2015 - 2018). Recent exhibitions include: *HE WILL ALWAYS BE MY SON*, Village, Leeds UK (2020); *Tulpa*, Bloc Projects, Sheffield UK (2020); *[the art happens here]*, Annka Kultys Gallery, London UK (2020); *302\_Redirect*, ICA, London UK (2020); and *A Land of Incomparable Beauty*, Collective Ending HQ, London UK (2020). In 2016, Gardner was Artist in Residence at BAI, Berlin and in 2019, at Cite Des Arts International, Paris; The Art House, Wakefield; and *isthisit?*, London. Gardner is also a writer and publisher, contributing to publications including *Dazed*, *CLOT*, *The Quietus*, *SLEEK*, *Mousse* and *Kaleidoscope*. In 2021 he co-founded *Screw Gallery*, an artist-led exhibition space in Leeds.

**Ayesha Tan Jones (b. 1993, Liverpool, UK) lives and works in London, UK.** Ayesha's work is a spiritual practice that seeks to present an alternative, queer and optimistic future. They work through ritual, meditating through craft and dancing through the veil between nature and other. Traversing pop music, sculpture, alter-egos, digital image and video work, Ayesha weaves a web of diverse, eco-conscious narratives which aim to connect, enthrall and induce audiences to think more sustainably and ethically.

Tan Jones graduated with BA Hons in Fine Art at Central Saint Martins in 2016. Selected recent commissions and solo exhibitions include: Shanghai Biennale CN (2021), Athens Biennale GR (2021), Underground Flower Offsite, London UK (2020), Serpentine Galleries, London UK (2019), IMT Gallery, London UK (2019), Mimosa House, London UK (2018), ICA, London UK (2018-2020), Cell Project Space, London UK (2018) Gropius Bau, Berlin DE (2018), and Yorkshire Sculpture Park UK (2016-17). Ayesha is the co-founder of Shadow Sistxrs Fight Club, a physical and meta-physical self defence class for women, non binary people and QTIPoC, combining Brazilian Jiu Jitsu and magical/medicinal herbalism to create a holistic approach to self defence. Their debut EP, EARTHEART, was released independently and under the alias YaYa Bones in 2020 with support from Serpentine Galleries General Ecology programme.

**Cecily Brown (b. 1969, London, UK) lives and works in New York, US.** Brown makes paintings that give the appearance of being in continual flux, alive with the erotic energy of her expressive application and vivid colour, shifting restlessly between abstract and figurative modes. Making reference to the giants of Western painting—from Peter Paul Rubens and Edgar Degas to Willem de Kooning, Francis Bacon, and Joan Mitchell—as well as to popular culture, she commands an aesthetic that breaks from the strictures of narrative to achieve an extraordinary visual and thematic fluidity.

Brown graduated from the Slade School of Fine Art in the early 1990s and has since become one of the leading painters of her generation. She has been the subject of solo exhibitions at institutions including the Museum of Fine Arts, Boston; Hirshhorn Museum and Sculpture Garden, Washington, DC; and Museo Nacional Centro de Arte Reina Sofía, Madrid. In 2018–19, the Louisiana Museum of Modern Art, Humlebæk, Denmark, presented an overview of her career. In the same year, she exhibited two large paintings in the main hall of the Metropolitan Opera, New York; one of which was acquired by the Brooklyn Museum. In January 2020, she was invited to exhibit at Blenheim Palace, the eighteenth-century home of the Spencer-Churchill family, in Oxfordshire, England.

**David Brian Smith (b.1981, Wolverhampton, UK) lives and works in London, UK.** Smith is known for his mystical figurative paintings that are rooted in the pictorial tradition of landscape and portrait painting. Centring around his personal experience growing up in a farming family in Shropshire, his paintings depict a dreamlike world in a rich colour scheme and allude to rural environments, folklore and myths. Painted on herringbone linen, the rough texture of the canvas is reminiscent of traditional fabrics that inhabitants of the British countryside used to wear. His compositions are created through a slow and time-consuming process with successive touches of oil paint.

Smith studied at Wolverhampton University and Chelsea College of Art, London. Recent solo exhibitions have included *IMAGINE PEACE*, Baronian Xippas, Brussels BE (2020); *In This Together*, Albert Baronian, Brussels BE (2016); and *Portrait of a Farm* (2015), *Goodwill and The Unknown Man* (2012), *Great Expectations* (2010), and *I Believe in Everything* (2007) at Carl Freedman Gallery, London UK. They have shown in group exhibitions at Baronian Xippas (2020), Saatchi Gallery (2016) and Studio Voltaire (2010). In 2005, Smith was recipient of the Royal Academy Landscape Painting Award.

**Frank Bowling (b.1934, Bartica, Guyana, GY) lives and works in London, UK.** Over the course of six decades, Frank Bowling has relentlessly pursued a practice which boldly expands the possibilities and properties of paint. Ambitious in scale and scope, his dynamic engagement with the materiality of his chosen medium, and its evolution in the broad sweep of art history, has resulted in paintings of unparalleled originality and power. Bowling has been hailed as one of the foremost British artists of his generation.

Bowling moved from Guyana to London in 1953. He won a scholarship to study at the Royal College of Art in 1959 and graduated in 1962 with a silver medal for painting. He was a contributing editor for *Arts Magazine* from 1969 to 1972 and held teaching positions at many institutions, including lectureships at the University of Reading (until 1967); Columbia University, New York (until 1969); Rutgers (until 1970); and Massachusetts College of Art, Boston (1970–1). In 2005, Bowling became the first black artist to be elected to the Royal Academy of Arts. In 2008 he was awarded an OBE for his services to art and received a knighthood in the Queen's Birthday Honours in October 2020. Bowling's work has been exhibited widely and internationally. In 2017, a major survey exhibition of Bowling's paintings from 1967 to 1989 was held at Haus der Kunst in Munich, Germany, which toured to the Irish Museum of Modern Art in Dublin, Ireland (2018) and the Sharjah Art Foundation in the United Arab Emirates (2018). Bowling's major retrospective was held at Tate Britain, London, UK in 2019, and in 2021 Arnolfini, Bristol, UK held *Land of Many Waters*, showcasing work from the last decade.

**Isaac Lythgoe (b. 1989, Guernsey, UK) lives and works in London, UK.** His work focuses on the fictional context in which the physical artworks are then materialised. Composed of sculptures, neon, fabric, furniture and other objects, the presence of characters, a time frame and a location are required for his installations to find their meaning. Alongside the narrative imagined by the artist — created using futuristic motifs and images drawn from popular culture and mythology — our own subconscious and interpretation as viewers have an impact on their reception, creating individual temporal and fictional distortions in the work

Lythgoe graduated in 2014 with an MA in Painting from the Royal College of Art, London. His recent solo exhibitions include: *Railway Spine*, Super Dakota, Brussels BE (2020); *Smell Summer Rain*, Galleria Fran Reus, Palma ES (2018); *Janus*, Exo Exo, Paris FR (2017); *5225 Figueroa Mountain Road*, Almanac, London UK (2016); and *Foyer Gras*, Candie Museum, Guernsey UK (2014). Lythgoe has been included in group presentations at Piktogram, Warsaw (2020), The National Portrait Gallery, London (2018), the Moscow Biennale (2016) and Seventeen Gallery, London (2016). Lythgoe has completed residences at Fondation Fiminco, Romainville, Paris (2021), La Brea studio residency, Los Angeles (2016), and Almanac Inn, Turin (2015).

**Kate Bickmore (b. 1993, New York, US) lives and works in London, UK.** In their work, Bickmore creates immersive, bodily florascapes that are inspired by their experiences as a queer woman, and how their body relates to the environments around them. Each work seduces the viewer into a world simultaneously realistic and fantastic — one that intimately weaves the surfaces, depths and desires of their body with the floral landscape. With an emphasis on vibrant colours, varied texture and atmospheric light, their work embraces the sensational pleasures, wonder, and enjoyment of plants as a powerful and elusive site of transformation.

Bickmore graduated in 2019 with an MA in Painting from the Royal College of Art, London. She received her BA in Studio Art from Hamilton College in 2015, after studying abroad for a semester at the Slade School of Fine Art. Recent solo exhibitions include *Unearthing the Natural Gaze*, Albany Barn, Albany, New York US (2015) and *The Degeneration, Deterioration, and Decay of Society: A Critique of the Representation of the Femme Fatale*, List White Space, Clinton, New York US (2013). Bickmore has completed residences at Linguaglossa, Sicily (2019) and Kimmel Harding Nelson Center for the Arts, Nebraska (2017); as well as fellowships at The Jerome Foundation Emerging Artist Fellowship, Minnesota (2017); Pollock-Krasner Fellowship, New York (2017); and The Samuel F. Babbitt Kirkland College Fellowship, New York (2017). In 2019, Bickmore was awarded The Chadwell Award, London.

**Luke Silva (b. London, UK) lives and works in Margate, UK.** Silva's work takes the traditional medium of watercolour to create a unique language of recognisable forms coupled with sweeping gestural mark-making. In so doing, Silva aims to create images which deepen the viewer's sensation of reality and to establish a safe environment, formed out of fictional spaces which are used to push away the chaos of reality. Through different bodies of work that focus respectively on forest fires, virtual landscapes and the hoarding of keepsakes, Silva's practice is deeply personal and references experiences of trauma throughout their life, their experiences of childhood and family, and the unpredictable forces of nature.

Silva graduated in 2021 with BA Hons Fine Art from Central Saint Martins. In 2021 Silva had their first solo exhibition, *Slow Looking*, at All Mouth Gallery, London UK. Recent selected group exhibitions include *Green Fires*, The Violet Hour, London and Margate UK (2021); *Quiet Christmas*, Eighty-Two Westgate, Margate UK (2020); *Folie à Deux*, Haus Gallery, London UK (2020); *Survivors*, Rocket Science Gallery, Manhattan US (2020); *East End*, Town House Gallery, London UK (2020); and *Painting at the Edge of the World*, Lauderdale Gallery, London UK (2018).

**Matthew Clifton (b. 1992, Darlington, UK) lives and works in London, UK.** Through sculpture, painting and drawing, Clifton's work stands between the ley lines of burial grounds and business parks, a distorted folk vernacular that has diligently steam-rolled a hardware shop. Combining Tudor motifs with the urban reality of local authority graphics, social housing and public infrastructure, Clifton evokes a British suburban gothic that utilizes materials as diverse as carpet tiles, gold leaf, System 3 acrylic, emulsion paint and seating fabric to stress both the paranoid and hallucinogenic powers of contemporary life.

Clifton graduated with a BA in Drawing from Camberwell College of Arts in 2015. Clifton had his first solo show, *Terra House*, in 2017 at The Door, London UK. Recent group exhibitions have included *A Land of Incomparable Beauty*, Collective Ending HQ, London UK (2020); *A History of Drawing*, Camberwell Space, London UK (2018); *GOLD*, Tottenham Court Road, London UK (2015); and *Drawing Perhaps...?*, APT Gallery, London UK (2015).

**Natalia Gonzalez Martin (b. 1995, Spain, ES) lives and works in London, UK.** Martin's work is preoccupied with the symbolic aspect of objects and their veneration, evoked through an exploration of the mystic relationships between society and objects. Her latest work takes direct inspiration from her own iconodule catholic upbringing which was saturated with images, icons

and representations. Through a process of fragmenting the subjects, she recreates ancient narratives through a contemporary lens. Throughout the creation of these fictitious icons and their arbitrary classification, her work questions the precariousness of the established value given to objects.

Martin graduated with a BA in Fine Art from City & Guilds of London Art School in 2017. Recent solo exhibitions include *Natalia Gonzales Martin*, Steve Turner, Los Angeles US (upcoming - 2022); *I Saw Something Else Under The Sun*, Galerie Bertrand, Geneva CH (2021); and *Ancients* at Saint Catherine's Church, London UK (2017). Recent group exhibitions include: *I Am Unsure As To If It Is Still Alive*, Quench Gallery, Margate UK (2021); *Safe As Milk*, Arusha Gallery, London UK (2021); *Les Dances Nocturnes*, East Contemporary, Entrevaux FR (2021); *Old Friends, New Friends*, Collective Ending HQ, London UK (2021); *Frozen Time*, Annarumma Gallery, Naples IT (2020); and *Always Winter*, Brooke Benington Gallery, London UK (2020). Martín is also founder of Subsidiary Projects, a nomadic curatorial platform established in 2017.

**Shaun McDowell (b. 1981, Sussex, UK) lives and works in Lazio, IT.** McDowell works directly from the perceptible world – either from a model or from nature – and tackles his work with considerable freedom. His abstract pictures hold suffering and joy, agitation and peace, longing and satisfaction, the strange combined qualities of being alive. They are made not with a brush but by hand and with oil stick, which is rubbed, stubbed, smeared and spread across the board to create smooth areas of just-present colour, heavier built up passages and punctuation of short, elegant marks. His paintings are the tangible expression of his feelings and the inspiration stimulated in him either by his model or the natural world.

Recent solo exhibitions include *Islands of ours*, Andrews Gallery, Titanic Belfast, Belfast NI (2017); *Navigator*, Hannah Barry Gallery, London UK (2016); and *What we all lack*, Hannah Barry Gallery, London UK (2016). Recent selected group exhibitions include *O Sole Mio*, Parasol Unit, London UK (2020); *When Net Becomes Form*, Galeria Alegria, Barcelona ES (2020); *ABSINTHE*, Collective Ending, London UK (2018); *Soirée*, Fiery Friary, London UK (2018); and *You see me like a UFO*, Marcelle Joseph Projects, London UK (2018).

**Sholto Blissett (b.1996, Salisbury, UK) lives and works in London, UK.** Growing up in a small village in the south of England surrounded by the ancient sites of Stonehenge and Avebury stone circle, Blissett has always had an interest in the fictions societies create to understand their place in nature. His large-scale imaginary landscapes explore the collapsing division of the human and nonhuman, an increasingly urgent issue in the current climate crisis of the Anthropocene. Drawing on the works of Claude Lorrain and the German Romantics, Sholto combines the sublime with the surreal to create pictures of formal gardens contrasted with rugged landscapes, flirting with science fiction while always remaining grounded and strangely familiar.

Blissett graduated in 2020 with an MA in Painting at the Royal College of Art. Recent group exhibitions have included *The Earth, That is Sufficient*, Nicola Vassell, New York US (2021); *Rites of Passage*, Unit London, London UK (2021); *WINTERGREEN BOXWOOD*, No 20 Arts, London UK (2020); *50/50*, Fold Gallery, London UK (2020); *Final, Not Over: Open Fields*, Unit1 Gallery, London UK (2020); *London Grads Now*, Saatchi Gallery, London UK (2020); and *Tomorrow:*

*London*, White Cube, London UK (2020). Blissett is currently making work as part of the 'Future Archive RCA' project led by photographer Rut Blee Luxembourg.

**Sophia Belkin (b. 1990, Moscow, RU) lives and works in New Orleans, US.** Belkin uses dye painting, embroidery and textile collage to create intricate and dynamic compositions that reference natural processes. She works from a collection of original photographs that are printed on chiffon and attached to dyed backgrounds using a CNC embroidery machine. The appliqué technique references craft and fashion, while the content of the work mimics biological structures and movements. Like membranes within the body, or cell walls of a flower, the forms appear both permeable and rigid. Calibrating between intuitive gestural mark making and the controlled line of the CNC, the textile paintings create layered, multidimensional environments that imply a constant state of regeneration, expansion and flux.

Belkin earned her BFA in Drawing & Printmaking from The Maryland Institute College of Art in 2012. She has participated in residency programs in Vermont, Norway, Russia, and most recently the Narva Art Residency in Estonia. Recent shows include *Á Condition* at Calaboose in Montreal, Fossil Bloom at The Front in New Orleans, and Svetspalonos, an immersive multimedia exhibition installed on Juzna Trieda in Kosice, Slovakia.

**Thom Trojanowski (b. 1988, Kidderminster, UK) lives and works in Genk, BE.** Trojanowski's work is concerned with the fragility of nature, our lived and symbolic connection with the environment that surrounds us and the dangers the natural world faces today. Often featuring mysterious characters and autobiographical elements, Trojanowski intertwines his heritage of Polish folklore with a childhood spent raised in the wooded lands of middle England. Reappropriating characters from this folklore, Trojanowski carries images from the past into the present, examining the impact of humanity on the world it lives in, celebrating nature as a joyous preserve, whilst harbouring the ominous feeling that the natural world as we know it could soon be lost forever.

Trojanowski graduated from Wimbledon College of Arts in 2015. Solo exhibitions include *Climbing Black Branches*, Kris Day Gallery, London, UK (2020); *Step Lightly*, L21 Gallery, Palma Mallorca, ES (2019); *Hold My Hand While We Jump Off This Cliff*, Asylum Studios, London, UK (2019); *From Sarmatia to Star*, The Chopping Block Gallery, London (2018); *I Could not Live Without You*, The Cut, Suffolk, UK (2018); and *It's A Long Way To Florida*, KOP Artspace, Antwerp, BE (2016). Recent selected group shows include: *Raw Green*, Sim Smith, London, UK (2020); *Paintings On And With Paper*, COB Gallery, London, UK (2020); *NUDE*, Everyday Gallery, Antwerp, BE (2019); *Run Straight Through*, Torrence Museum Of Modern Art, Los Angeles, US (2019); and *The Annotated Reader*, Cork Street Galleries, London, UK (2019). In 2021 he completed the *superzoom* Residency in the South of France.

**Tyra Tingleff (b. 1984, Norway, NW) lives and works in Oslo, NW and Berlin, DE.** Her paintings are large abstract compositions that suggest the alchemic interplay of form and motion, leaving hallucinatory aerial landscapes, lines weaving through surfaces as if attempting to give some definition to the formless. Through familiar techniques such as dripping, spraying,

staining and scrubbing, a cross-section of traditions are acknowledged within the canvas yet ultimately refuted as she strives for an absence of language within the work. Within the limits of the canvas, an expanding, unknown universe reveals itself. The ever-restless surface of Tingleff's paintings negate language all together, showing us that what is real, is an uncertain thing.

Tingleff graduated from Royal College of Art, MA London in 2013 and The National Academy of the Arts Bergen in 2008. Selected solo exhibitions include Kunstnerforbundet Oslo NO (upcoming - 2021); *Smile now, cry later*, The Sunday Painter, London UK (2021); *Will always be the opposite*, The Sunday Painter, London UK (2018); *Tyra Tingleff & Rosa Iliou*, Chert, Berlin DE (2016); *Grinding your teeth to keep out the wind*, The Sunday Painter, London UK (2016); and *Closer Scrub*, SALTS, Basel CH (2015). Selected group shows include *Et Kollektivt Kaosmos*, Kunsthall Oslo, Oslo NW (2020); *Høstutstillingen*, Kunsternes Hus, Oslo NW (2019); *To Make the Stone Stony*, Galleri Golsa, Oslo NW (2019) and *Juni-utstillingen*, Kunstnerforbundet, Oslo NY (2018). Upcoming solo exhibitions at The Sunday Painter, London (2021) and Kunstnerforbundet, Oslo (2022).