A shirtless man with dark hair and a beard is sitting on a wooden surface, leaning back with his right hand on his head and his left arm resting on his shoulder. He is looking down and to the left. To his left, on a dark wooden ledge, is a glass of white wine. The background is dark and textured. The text 'Young Masters' is overlaid in the center in a large, white, serif font.

Young Masters

The Cynthia Corbett Gallery, corbettPROJECTS

Curated by Constance Slaughter and Beth Colocci
7 Oct–5 Nov 2009

Off-site exhibitions taking place concurrently
in West London and the East End over October
and November 2009

The Cynthia Corbett Gallery

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Sphinx Fine Art

125 Kensington Church Street, W8
7 Oct–5 Nov 2009
Hours 10am–6pm
Nearest Tube: Notting Hill Gate

The Old Truman Brewery

F Block, T5, 14 Oct–4 Nov 2009
Hours 11am–6pm
Nearest Tube:
Liverpool Street/Aldgate East
Private View: 15 Oct 2009, 6–9pm

Presentation of *Young Masters* Art Prize: 3 Nov 2009
By invitation only

**It is a great honour to be a judge for the *Young Masters*
award show. I look forward to seeing how a new generation
of artists view and reinterpret the Old Masters, the possibilities
are endless; which will make for an incredible show.**

Tom Hunter
Artist

corbettPROJECTS →



Curatorial Statement

Artists have always built on and challenged their Masters, from Titian to Manet, from Picasso to Bacon, from Lucien Freud to Damien Hirst. As curators, we have found it exciting to witness and encourage a renewed movement amongst young artists who look through the centuries in order to create original work. The deliberate and sophisticated manner in which they refer to Old Masters makes our sense of déjà-vu exciting. As curators, it is this sophistication, visual as well as theoretical, that we have sought.

The artists included in *Young Masters* refer to Old Masters both in their aesthetic approach and search for truth. Each artist, through a specific medium, shows an extraordinary dedication to his or her craftsmanship, from Gemma Anderson's intricate etchings to Alice Evans's carefully lit and staged photography. As well, their own conceptual content is as strong as the Old Masters to which they refer, such as the Goya-inspired political satire in David Roche's *Pillar of Cards* or Héctor de Gregorio's 'personnages', whose elaborate construction transforms his modern subjects into fantasy characters, building on the symbolism of classical portraiture.

We have attempted to gather talented artists whose seductive, innovative and stimulating work makes the viewer stand back and reflect. These Young Masters express both reverence and irreverence to their forbearers. Beyond their references to familiar images from museums, books and postcards, they probe our own understanding and love of art throughout centuries.

Introduction

Cynthia Corbett and I met over a cigarette when temporary exhibitions made us neighbours in Cork Street. What a fortuitous meeting; it brought Sphinx Fine Art's Old Master background and Cynthia's brilliant *zeitgeist* idea of *Young Masters* together. The result is an instantly refreshing exhibition by a group of artists producing work that combines wit, skill and cleverness with more than a nod to the history of creativity. This exhibition stands at a crossroads. Behind us the road well travelled, paved with the dichotomy of craft versus ideas. To either side, well branded commercial merchandise art and the seemingly precipitous mountain path of old fashioned connoisseurship. The artists joined together here seem to be on the road going forward and with a clear and advised idea of where they, and we, have been before.

Maybe these artists are part of the winding up of that century long split where 'craft' became a snub for any art that needed knowledge, physical talent or skill to produce. The mantra repeated by some was that we needed to 'free the artistic mind from the shackles of skill'; a powerful slogan, but one that clogged up some the last century's freedom of expression. That ideology had all but killed off respect for experienced craftsmanship in art. If there is one sphere where ideology has no place, surely it is the open arena of art.

In this world where mega-galleries have arguably been elevated to the new cathedrals for spiritual and intellectual guidance, this trend has largely denied the millennia of ideas and history for those unaware the art world was engaged in quiet sectarian warfare. In the phoney battle between craft or ideas the losers have been the generations unaware of who started it, why or whether there was even any sense to it at all.

The art market has changed a lot in the last year. The headliners, the factory produced merchandise art, have been hit while works deemed to have integral quality beyond fashion have been sought out. This is why I am so pleased to be hosting an excerpt of the exhibition, *Young Masters*, at Sphinx Fine Art. There is a reflection here of a genuine sense of maturity and artistic self-confidence where the struggle to shout the loudest has been left behind for a dialogue with the history of art from yesterday to the earliest times, which is a revolution worth supporting. Long may it last.

Roy Bolton
Director, Sphinx Fine Art

Defining Young Masters



Thomas Gainsborough
Sir Benjamin Truman
circa 1770-4
Medium: Oil on canvas
Tate Gallery Collection
© Tate, London 2008

At a time when everything has been done before and conceptual art reigns supreme, technique and aesthetic are often neglected in favour of novelty and the pursuit of meaning. The *Young Masters* exhibition takes a step back, with artists who openly acknowledge their debt to Old Masters. These Young Masters find inspiration in art history, which has been rejected, abhorred and nearly annihilated by previous generations. Far from any sort of neo-conservatism and beyond the ironic stance of postmodernism, *Young Masters* addresses the most relevant contemporary issues through a wide range of contemporary media. Through their quotations of Old Masters, the artists create a new visual lexicon and give us a glimpse of a vibrant current in today's art scene.

Sixteen Young Masters present their work in two contrasting spaces. Hanging amongst the extensive collection of Old Master pictures housed at Sphinx Fine Art, the Young Masters toy with the imagery and skill of their well-regarded antecedents. Miles away, in the East End, The Old Truman Brewery hosts the other half of the exhibition in a large industrial space. Illustrating that the influence of Old Masters permeates though contemporary society, the history of The Old Truman Brewery building is closely linked to that of painting. Originally the Black Eagle Brewery, it quickly became one of the largest breweries in Britain thanks to the massive expansion efforts of Sir Benjamin Truman in the late eighteenth century. The knighted brewer furnished his homes with commissioned portraits (like the one pictured at left) by Thomas Gainsborough and George Romney.

Some of these Young Masters look to the style and technique of the Old Masters for inspiration. The etchings of Gemma Anderson promote modern structuralist ideals, mixed with a heritage of etching reminiscent of Dürer. Her works are introspective and complicated in their detailed usage of imagery. Implementing a similar style of intricate drawing, David Roche derives influence from Goya for his politically and psychologically moving drawings and installations. The four suits of the playing cards in Roche's *Pillar of Society* classically represent the four institutions of the military, the clergy, the merchants and agriculture. Although representative of typically stable institutions, his tower of cards exposes the hidden chaos within society through the implied fragility of the construction of the artwork.

Appropriation of popular Old Master paintings is a device used by several of the Young Masters. Charlotte Bracegirdle paints over reproductions of iconic works such as Fragonard's *The Swing*, but removes the principal character or other essential elements. Her small, skillful paintings work as a form of erasure, focusing on absence and the ephemera left behind. Lluís Barba appropriates familiar imagery from medieval and Renaissance painters. Barba inserts modern figures frequently featured in gossip rags into well-recognised Old Master scenes. Barba's openly irreverent work *Archduke Leopold in his Picture Gallery in Brussels*. David Teniers portrays the art world with a sardonic humour that reinterprets David Teniers' view of 16th century conspicuous consumption. Maisie Broadhead's photography-cum-jewellery installations have a lighthearted humour that pierces the illusion of wealth. In 2008's *Nipple Pinch*, Broadhead warps the famous portrait of *Gabrielle d'Estrées* by an unknown court painter to King Henri IV. Using her skill as a goldsmith, the artist attaches a small sapphire stone to a long brass rod, that when viewed from the intended angle, makes the stone appear to be a large, precious gem, like the one commissioned by the monarch for his mistress. Like Barba, Broadhead invites the viewer to reconsider stereotypical notions of status and wealth.

Contemplating the notion of lavishness and luxury as well, Antonia Tibble uses the iconic figure of excess, Marie-Antoinette, as the inspiration for her installation work. In a hyperreality, the figure poses as a parody of the female experience. Excessive in her glamorous, glitzy appearance, Tibble's figure acts out a rehearsed scene of decadence and performativity of the typical notions of the feminine. Artist duo 'Ghost of a Dream' also examines the concept of material value through their installations made of discarded lottery tickets and scratch cards. As a satire of the dream of quick-and-easy wealth, their work recreates desirable goods and iconic works of art situated within a lavish antique-filled *Dream Home*, made from the detritus of hopes and dreams.

Valerie Mary reworks fragments of paintings by Antoine Watteau, reinterpreting *Les Comédiens Italiens* and *L'Embarquement pour Cythere*. Mary plays with the notion that painting questions the interface between performance and theatricality. She creates paintings that are both playful and melancholic, emulating Watteau's blurring of the boundary between life and stage and between landscape and illusory space. Theatre and fantasy are also at the heart of Héctor de Gregorio's practice, not unlike the rituals of strict Catholicism. Created through the manipulation of layers of paint and varnish over digital photographs, his work is like a weathered 500-year-old painting. He styles his subjects in elaborate religious narratives, using the balanced and deep, rich hues of classical painting. His series *Poetic Madness and the Romantic Imagination* raises questions about power and submission, contemporary sexual confusion, transubstantiation and the life of the soul after death. Like de Gregorio, Masaki Yada follows in the classical painterly tradition. His realistic and often dark vanitas paintings implement the conventions of the past and include his own contemporary frame of reference, incorporating the energy of his urban upbringing. Yada's works create emotion through aesthetic, rather than through a statement on modern life. Both de Gregorio and Yada explore the macabre as a way to revisit themes of the Old Masters in a contemporary context.

Kerry Jameson incorporates the tumultuous compositions of 16th to 18th century religious art into her sculptures. Jameson draws on the works of the past for inspiration and spirituality, creating entirely personal and original reinterpretations. Using subdued earth tones, and varnished as well as unfinished clay, the artist brings a Rodin-esque aesthetic to her ceramic works, promoting a deep connection between the materials and the intrinsic meaning of her art.

Looking further back to a canonic work of medieval art, Constance Slaughter reinterprets the *Bayeux Tapestry* and brings its Norman soldiers to the unfamiliar territory of the domestic space. Their pointless fight is transposed from the epic battlefield to the kitchen, with a somewhat dark sense of humour. Through the use of decorative patterns and embroidery, she refers to Old Mistresses just as much as Old Masters, raising questions about gender roles, illustrating the confinement of women artists to crafts as opposed to Fine Art.

Several of the Young Masters look to classical still life as a source of inspiration. The photographs of Alice Evans are based on 17th century Dutch still life paintings, with their symbolism and dramatic lighting. Her painterly approach to the tenets of visual representation—line, shape, texture and colour—shows the practised expertise of the Old Masters, through the frame of her skilled digital technology. Like Evans' carefully staged still life works, Jessie Bonds depicts the imagery of traditional landscape painting in a contemporary medium. The artist creates series of slides that navigate the tension between the objectivity and subjectivity of an exhibited photograph. Juxtaposing traditional imagery and carefully calculated technique, both Bond and Evans create work that simultaneously pays homage to and reexamines the Old Masters.

The works of Cecile Chong present an entirely different perspective of the art historical canon, using images from Chinese art applied to wood panelling, Chong layers the mixed media. The materials used, such as Ecuadorian volcanic ash or Moroccan dyes, reflect the various layers of her own cultural identity and her process of assimilation. Chong presents the influence of Eastern art, combined with a South American accent, creating a unique aesthetic. Like Chong, Ali Miller uses found materials upon which she creates an amalgamation of personal experiences, family history, religion and identity to portray a sense of memory. Her works mirror the idealised ephemera often depicted in the work of the Old Masters. Chong and Miller, through art history, explore and project their personal histories.

The Young Masters draw on the influence of the Old Masters to present us with imagery and concepts wholly new and contemporary. The artists help the viewer approach art history through a fresh lens examining contemporary perspectives on psychology and celebrity, spirituality and symbolism, drama and sexuality, and satire and intuition. The Young Masters reflect the continuing global impact of revered artworks of the past. By expanding beyond the social constructs of their forbearers, the Young Masters subtly reveal the nuances of modern life that are at times shocking, as well as breathtakingly inspiring. The exhibition *Young Masters* demonstrates that everything old is new again.

Essay by Megan Stillman. Edited by Caraline Douglas.

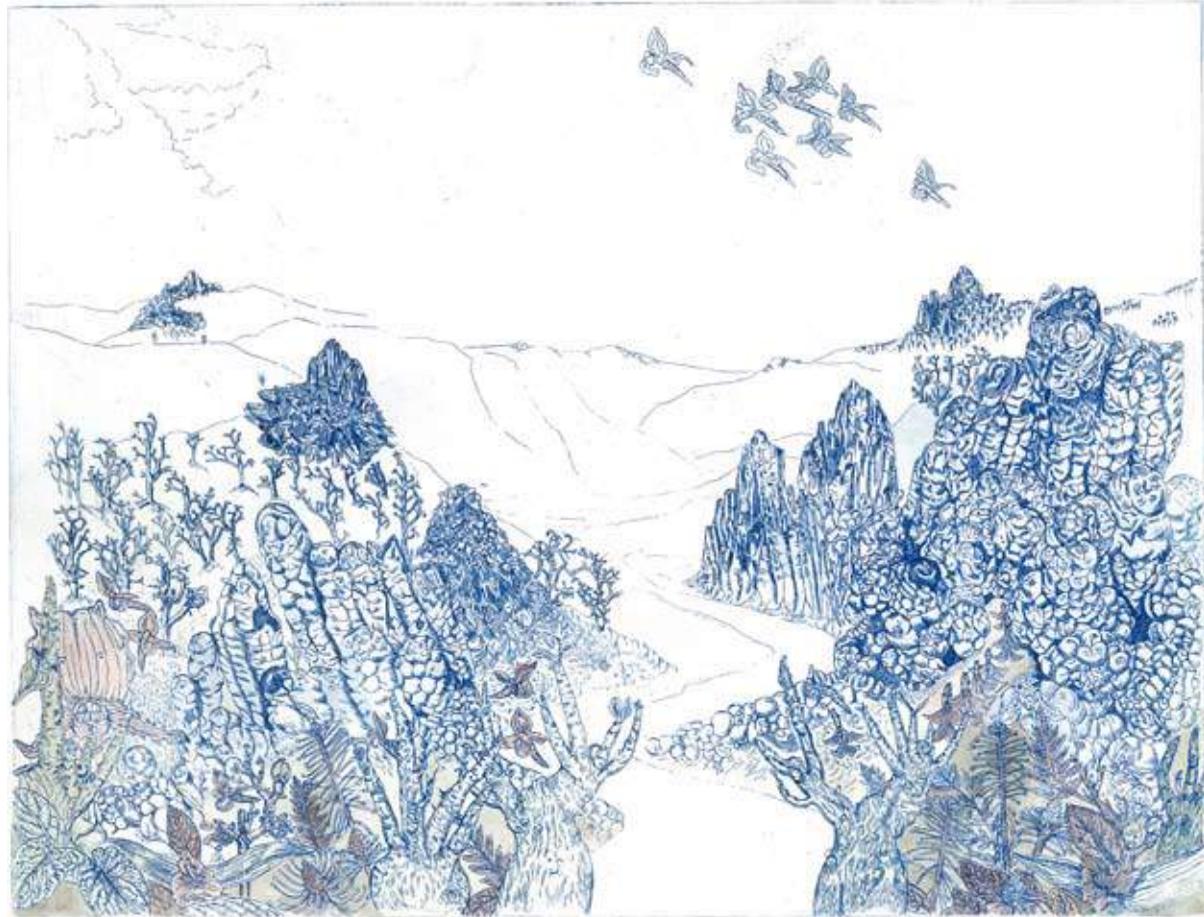
Gemma Anderson
Fuyuka, 2008
Etching on Copper, Japanese Ink
Edition of 10
30 x 40 cm (12 x 15 in)



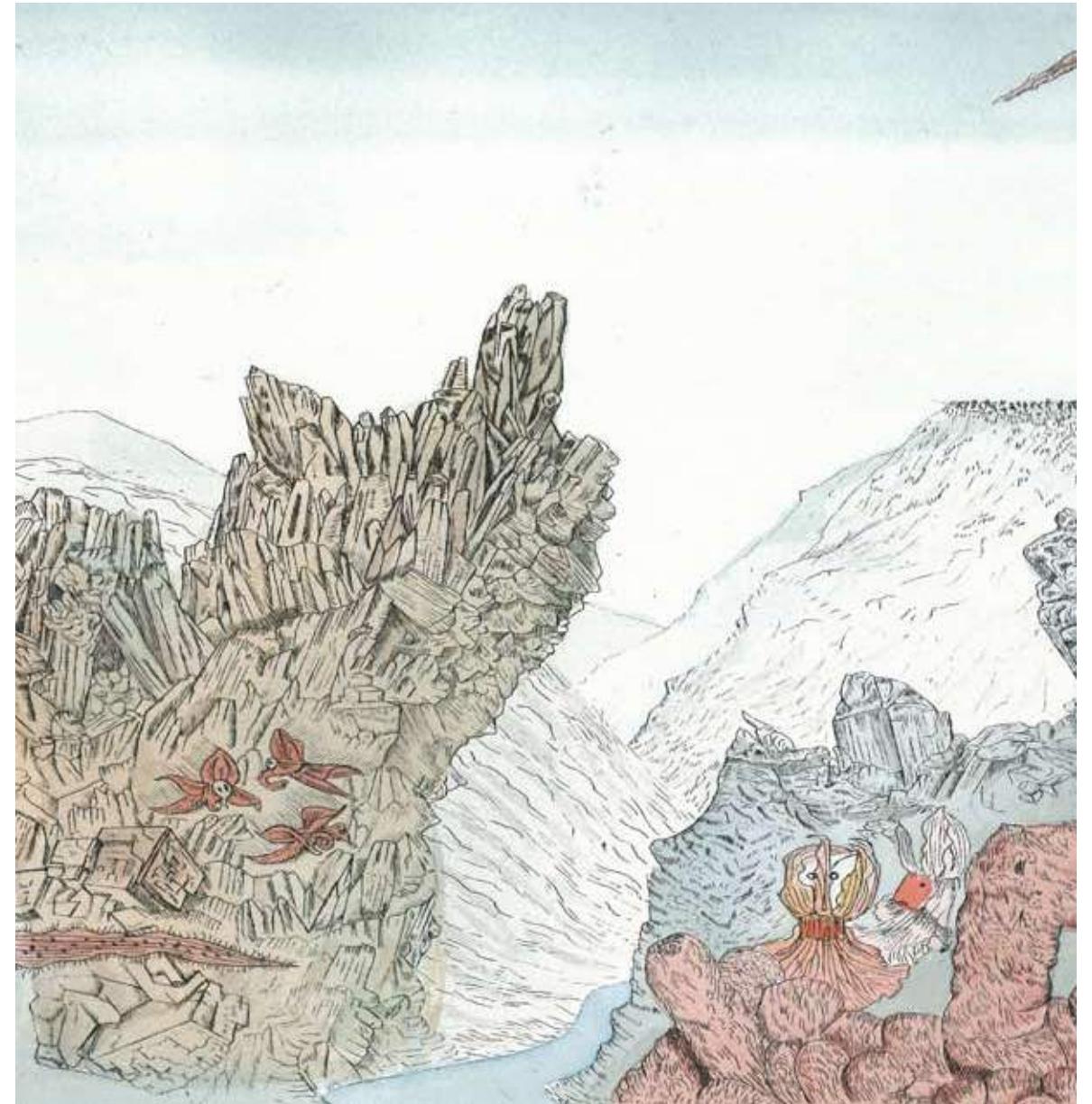
Gemma Anderson
Snakeman, 2008
Copper Etching, Japanese Ink
Edition of 10
30 x 40 cm (12 x 16 in)



Gemma Anderson
Malachite, Eulophia, 2009
Etching on Copper
Edition of 10
30 x 20 cm (12 x 8 in)



Gemma Anderson
Malachite Orchid, 2009
Copper Etching, Japanese Ink
Edition of 10
20 x 20 cm (8 x 8 in)



Gemma Anderson
Ernst, Quartz, Vanadinite, 2009
Etching on Copper
Edition of 10
20 cm x 20cm (8 x 8in)



Gemma Anderson
Patanir, Barite, Quartz, 2009
Etching on Copper
Edition 3 of 10
20 x 20 cm (8 x 8 in)



Gemma Anderson
Bonzai Animal, 2008
Copper Etching, Japanese Ink
Edition of 10
25 x 20 cm (10 x 8 in)



Lluís Barba
The Holy, 2009
Photographic Print on Dibond
Edition 3 of 5
150 x 200 cm (59 x 79 in)



Lluís Barba
Le Château des Pyrénées. René Magritte, 2008
Photographic Print on Dibond
Edition 2 of 5
100 x 150cm (39 x 59in)



Lluís Barba
Archduke Leopold in his Picture Gallery in Brussels. David Teniers, 2008/2009
Photographic Print on Dibond
Edition 3 of 5
100 x 150cm (39 x 59in)



Jessie Bond
81 Landscapes, 2 Placeholders, 2009
Installation: 3 x 35mm slide projectors, MDF



Charlotte Bracegirdle
The Last Supper, 2008
Acrylic on Bought Print
Edition 1 of 1
102 x 62 cm (40 x 24 in)



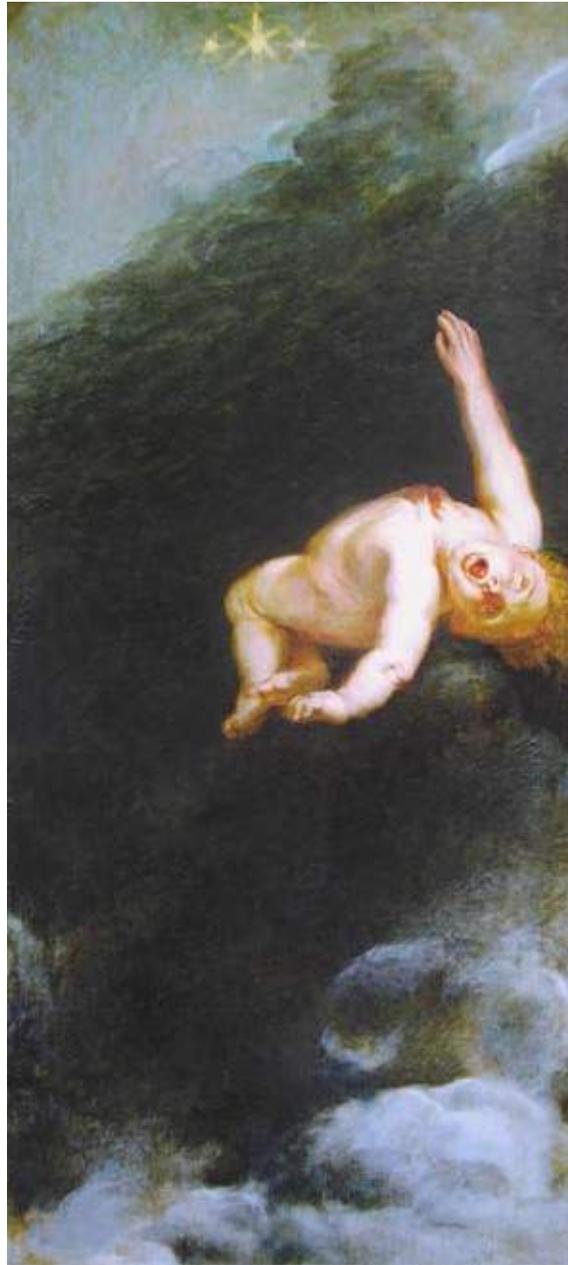
Charlotte Bracegirdle
The Rape of the Daughters of Leucippus, 2009
Acrylic on Bought Print
Edition 1 of 3
28.5 x 30 cm (11 x 12 in)



Charlotte Bracegirdle
Veil 1, 2008
Acrylic on Bought Print
Edition 1 of 3
65.5 x 21.5 cm (26 x 8.5 in)



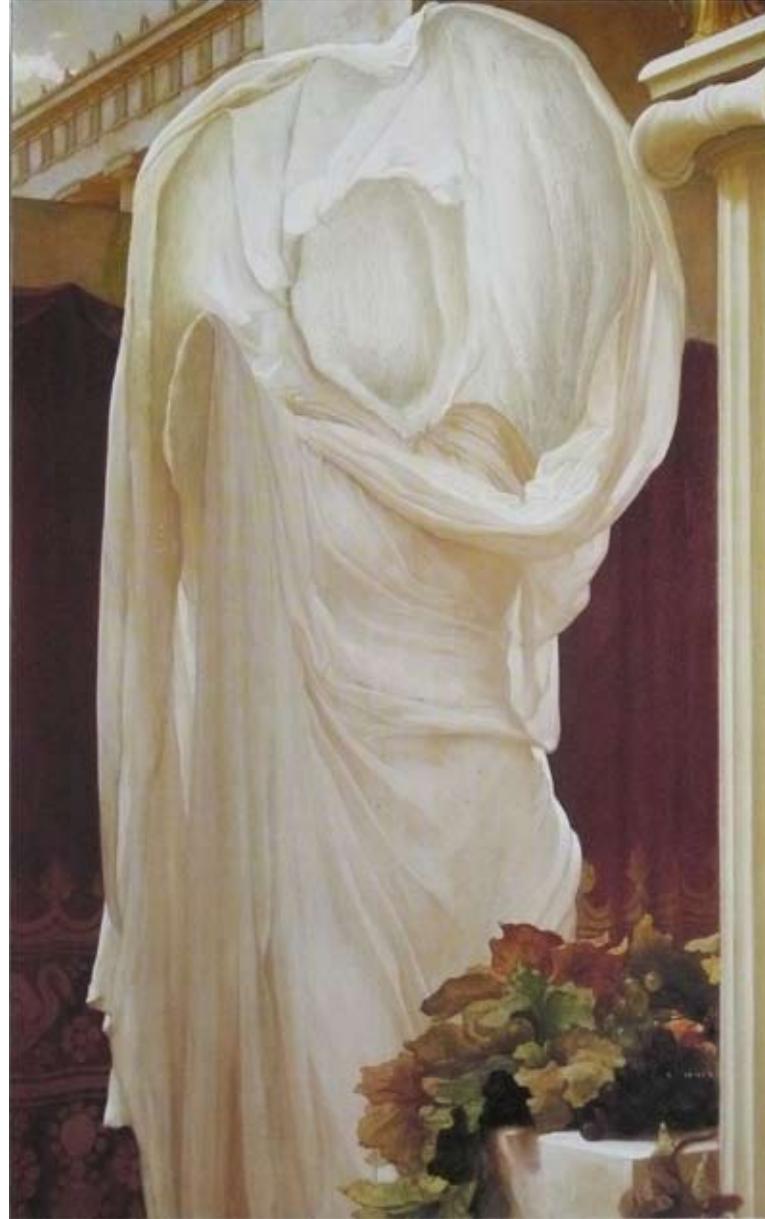
Charlotte Bracegirdle
Saturn Eating His Child, 2009
Acrylic on Bought Print
Edition 1 of 3
37 x 17 cm (14.5 x 7 in)



Charlotte Bracegirdle
The Rape, 2009
Acrylic on Bought Print
Edition 1 of 3
37 x 17 cm (14.5 x 7 in)



Charlotte Bracegirdle
Veil 2, 2008
Acrylic on Bought Print
23.5 x 14.5cm (9 x 6in)



Charlotte Bracegirdle
Flaming June, 2008
Acrylic on Bought Print
Edition 1 of 3
24 x 25 cm (9.5 x 10in)



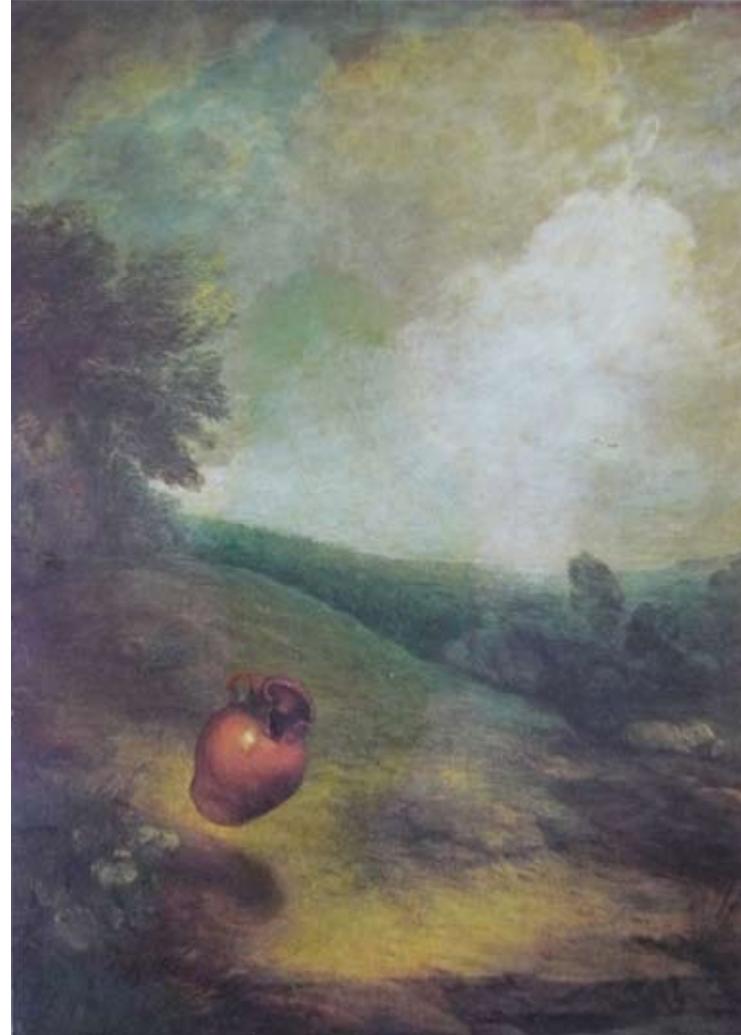
Charlotte Bracegirdle
The Valpinçon Bather, 2009
Acrylic on Bought Print
Edition 1 of 3
13 x 20cm (5 x 8in)



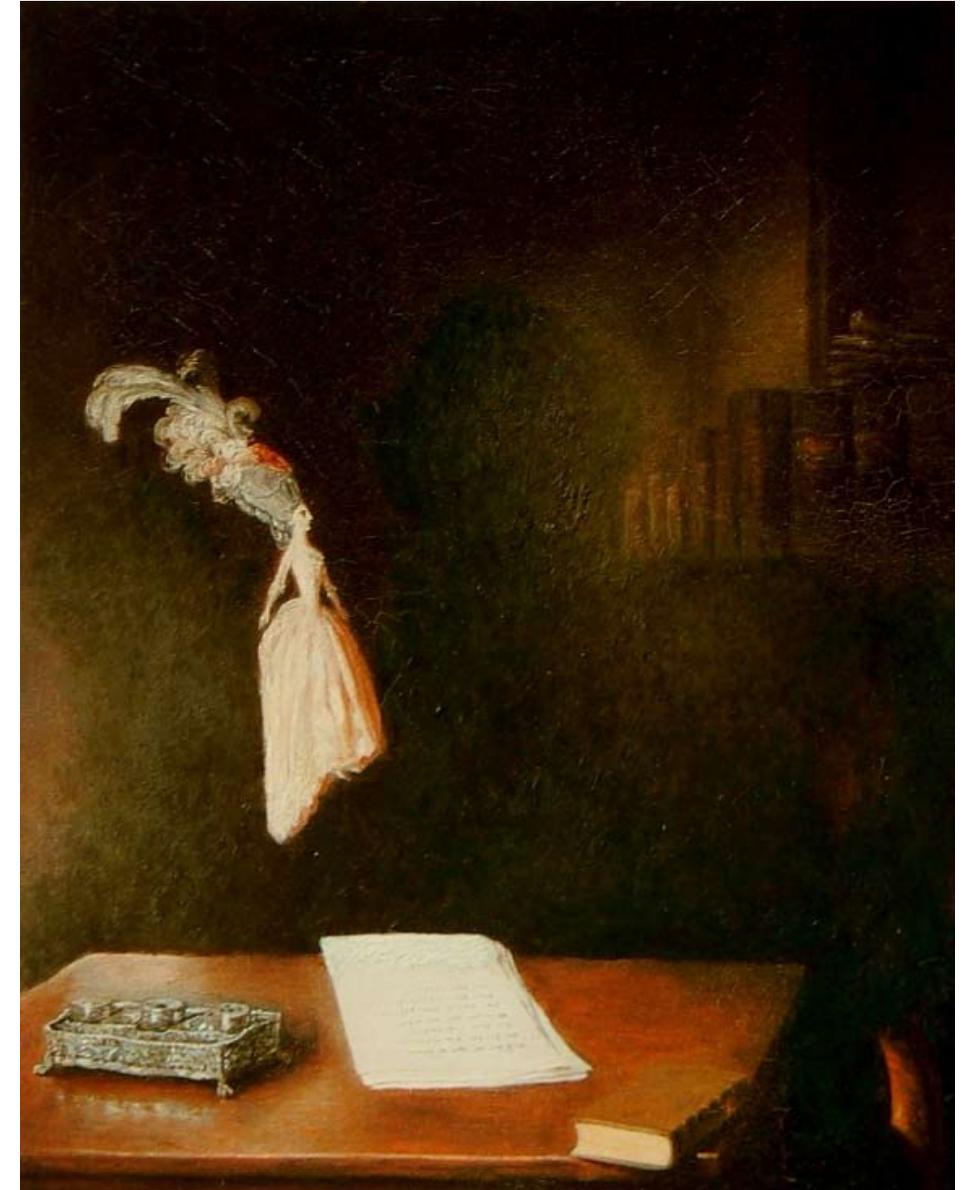
Charlotte Bracegirdle
Straw Man, 2009
Acrylic on Bought Print
Edition 1 of 3
20 x 11 cm (8 x 4in)



Charlotte Bracegirdle
Jug, 2008
Acrylic on Bought Print
Edition 1 of 3
10.5 x 15 cm (4 x 6 in)



Charlotte Bracegirdle
Floating Doll, 2008
Acrylic on Bought Print
Edition 1 of 1
12 x 9.5 cm (8 x 4 in)



Charlotte Bracegirdle
Rope, 2008
Acrylic on Bought Print
Edition 1 of 3
12 x 9.5cm (5 x 4in)



Maisie Broadhead
Nipple Pinch, 2009
Digital C-type Print
Edition 2 of 10
96 x 125cm (38 x 49in)



Maisie Broadhead
Presentation at a Group Crit, 2009
Digital C-Type Print
Edition of 10
67.5 x 62 cm (26.5 x 24.5in)



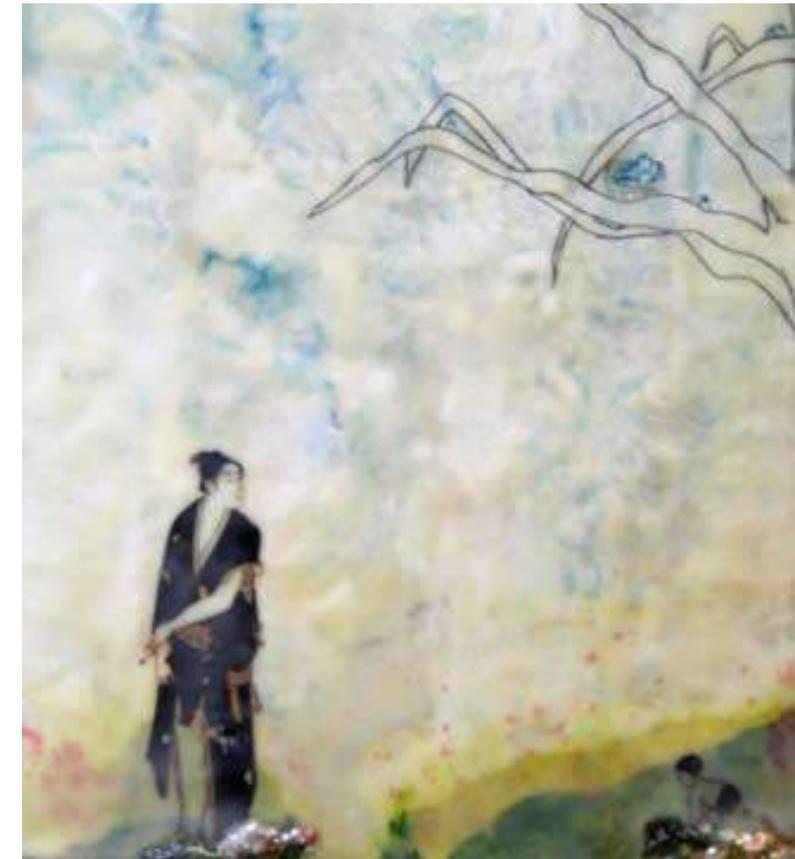
Maisie Broadhead
She Pulled My Heir, 2008
Digital C-Type Print
Edition of 12
75.5 x 62 cm (30 x 24.5in)



Cecile Chong
To A Tea, 2009
Encaustic and Mixed Media on Wood
96.5 x 132cm (38 x 42in)



Cecile Chong
Looking Down, 2008
Encaustic and Mixed Media on Wood
61 x 56cm (24 x 22in)



Cecile Chong
Just Because, 2009
Encaustic and Mixed Media on Wood
58 x 56cm (23 x 22in)



Cecile Chong
One of A Kind, 2008
Encaustic and Mixed Media on Wood
61 x 30.5cm (24 x 12in)



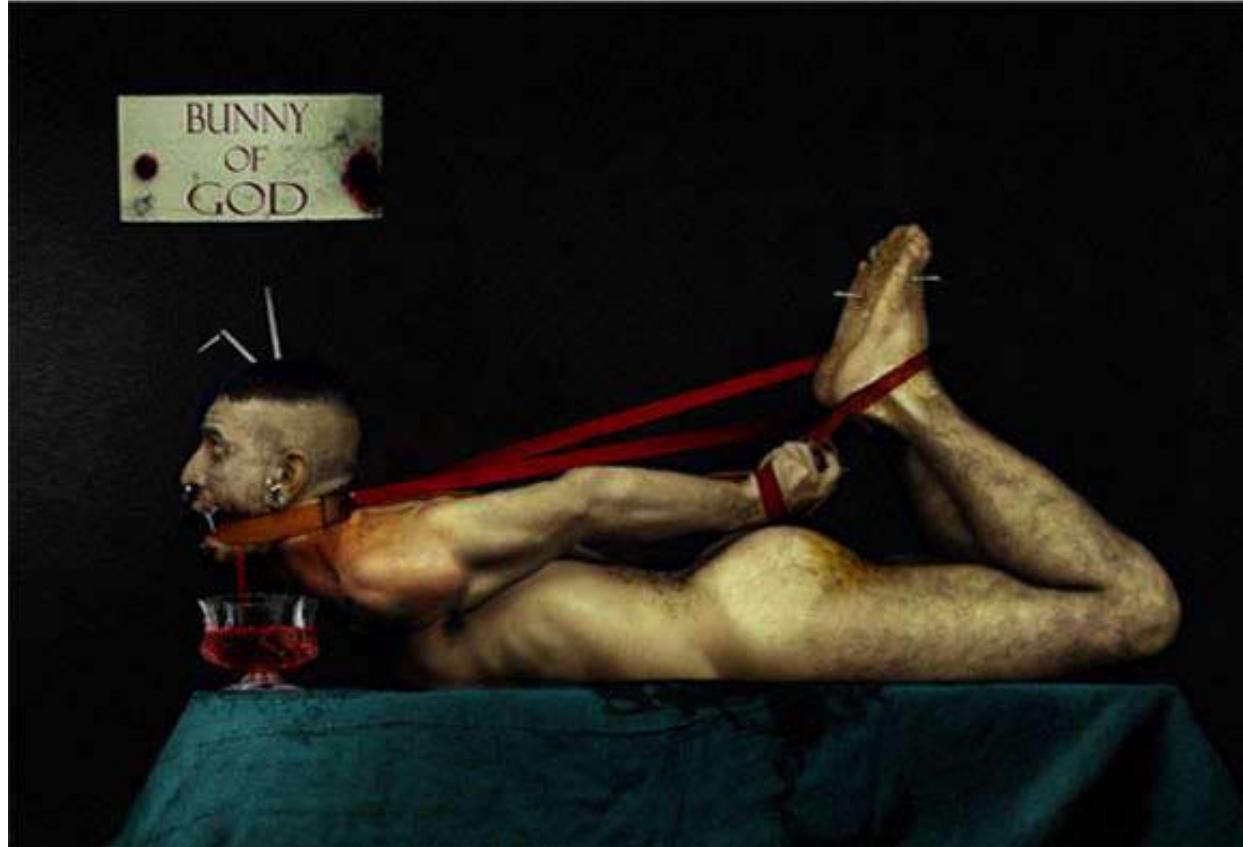
Héctor de Gregorio
Absinthes, 2009
Mixed Media on Canvas
Edition 1 of 3
90 x 160 cm (35 x 63in)



Héctor de Gregorio
Lotta, 2008
Mixed Media on Canvas
Edition 3 of 3
135 x 90 cm (53 x 35in)



Héctor de Gregorio
Bunny Ride, 2009
Mixed Media on German Etching
Edition 1 of 5
118 x 88.1 cm (46.5 x 34.7 in)



Alice Evans
Easel, 2009
Duratrans on Lightbox
Edition of 5
59.4 x 84.1 cm (23.4 x 33.1 in)



Alice Evans
Restorer, 2009
Photographic Print
42 x 59.4cm (16.5 x 23.4in)



Ghost of a Dream
Dream Home, 2009
Discarded Lottery Tickets, Wood, and Mixed Media
Dimensions variable, 8 panels plus furnishings and paintings



Ghost of a Dream
Beat the Dealer, 2009 (as a part of Dream Home installation)
Discarded Lottery Tickets, Wood and Plastic
53 x 61 cm (21 x 24in)



Kerry Jameson
Untitled, 2008
Red Earthenware
64 x 36 cm (25.2 x 14.2in)



Kerry Jameson
The Story, 2008
Red Earthenware
44 x 25 x 26cm (17.3 x 9.8 x 10.2in)



Kerry Jameson
The Figure, 2009
Red Earthenware
57 x 33 cm (22.5 x 13in)



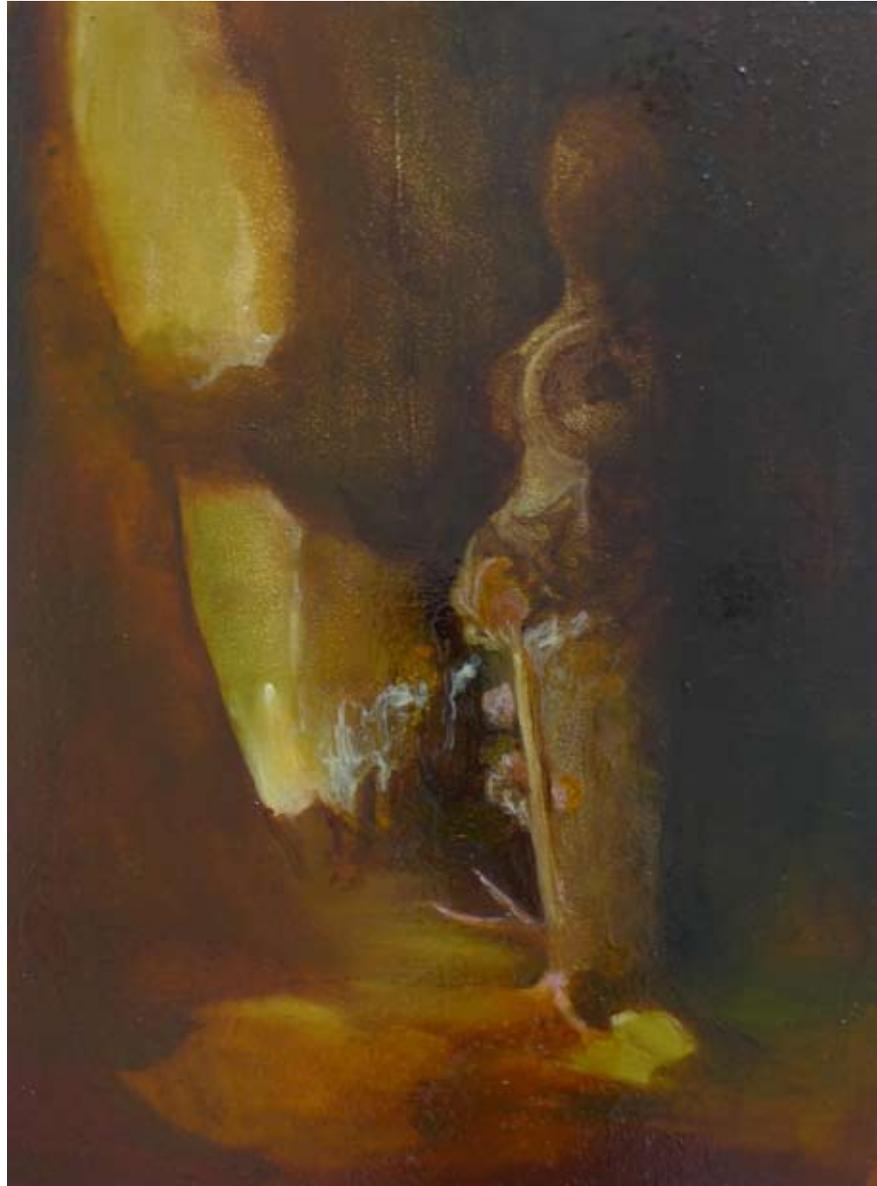
Kerry Jameson
Raft of Lost Souls, 2008
Red Earthenware
40 x 40cm (15.8 x 15.8in)



Valerie Mary
After Cythera, 2009
Oil Paint on Linen
41 x 33cm (16 x 13in)



Valerie Mary
After Cythera 2, 2009
Oil Paint and Resin on Board
40 x 30cm (16 x 12in)



Valerie Mary
Comediens Italiens 1, 2009
Oil Paint on Linen
41 x 33cm (16 x 13in)



Valerie Mary
Comediens Italiens 2, 2009
Oil Paint on Board
40 x 30cm (16 x 12in)



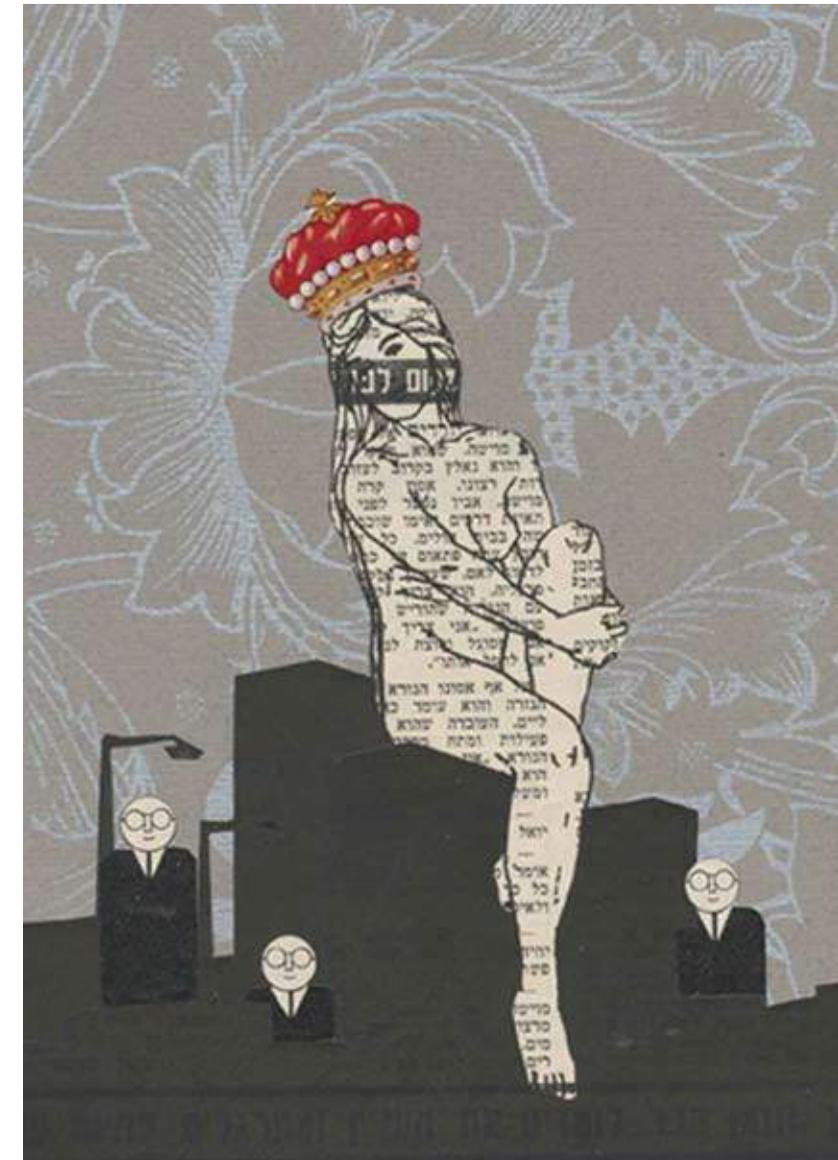
Ali Miller
Sacred Sacrifice, 2009
Collage on Wood Found Object
38 x 49.5cm (15 x 19.5in)



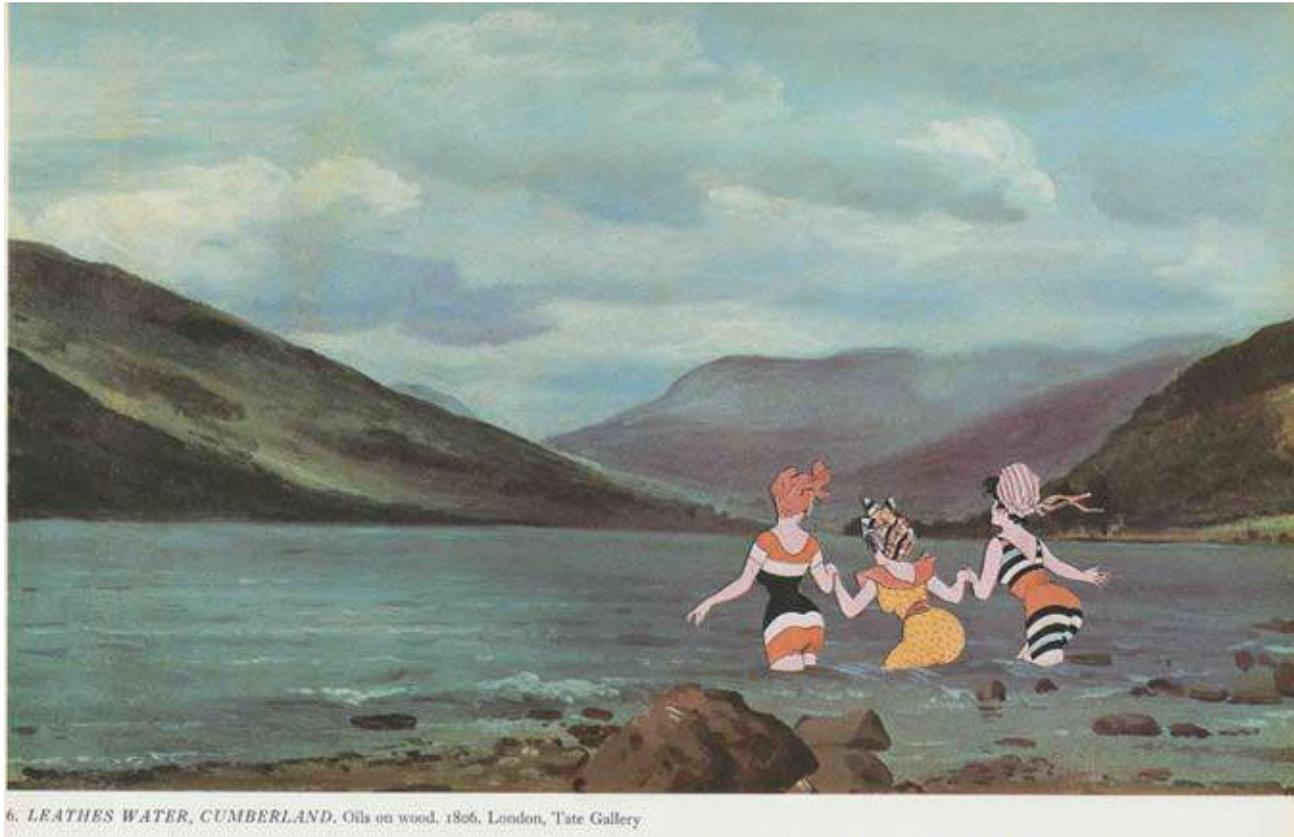
Ali Miller
Dancing Figures/Music Score, 2009
Collage and Screen Print
29 x 38cm (11.5 x 20in)



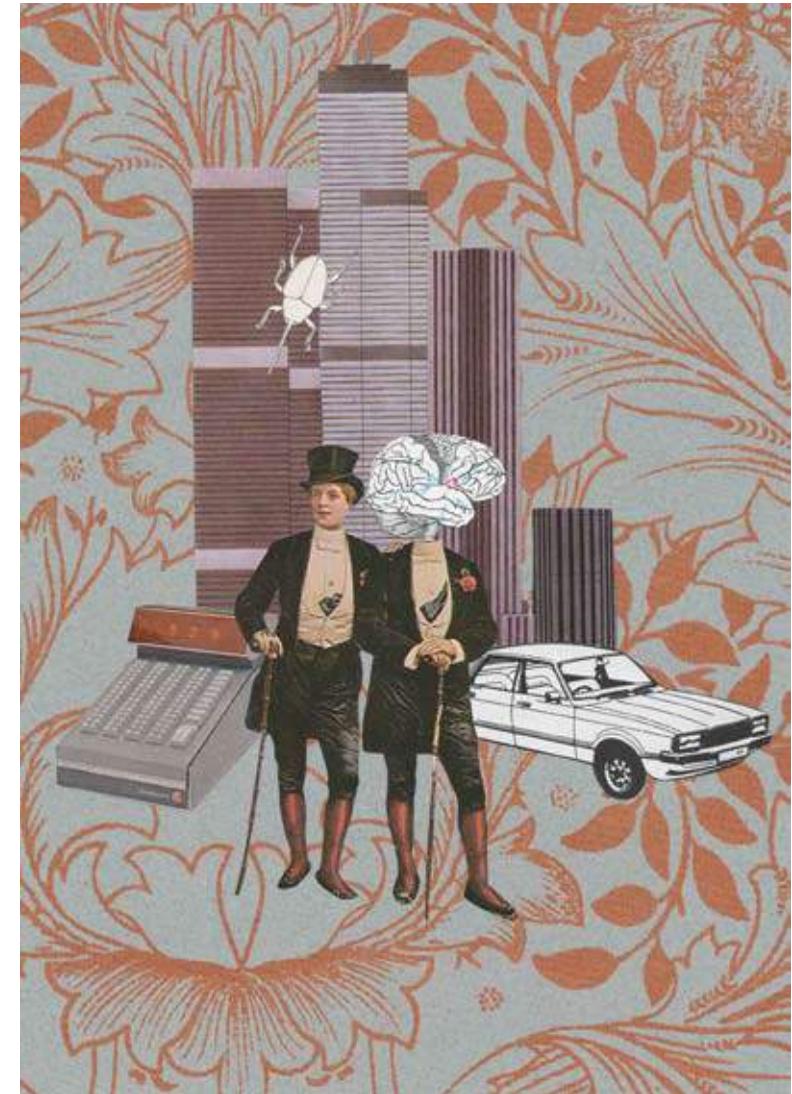
Ali Miller
Understand, 2009
Collage and Screen Print
21 x 15cm (8 x 7in)



Ali Miller
Weekend at Grandmas, 2009
Collage and Found Print
30 x 40 cm (12 x 16 in)



Ali Miller
Moving Money, 2009
Collage and Screen Print
21 x 15 cm approx. (8 x 7 in)



Ali Miller
One Way, 2009
Collage and Screen Print
17.5 x 11 cm (7 x 4in)



David Roche
Pillar of Society, 2009
Digital prints on card & shark wire
80cm x site specific height



David Roche
Noledge – Skeleton, 2009
Ink on paper with drawing pins
100 x 150cm (39 x 59in)



Constance Slaughter
Invasion, 2008
Oil and Embroidery on Linen
94 x 400cm (37 x 157.5in)



Antonia Tibble
Marie Antoinette #3, 2009
Artificial Hair and Model Ship
Edition of 3
65 x 65 cm (25.5 x 25.5in)



Antonia Tibble
Marie Antoinette #4, 2009
Lambda C-Type print
Edition of 10
70 x 47 cm (27.5 x 18.5in)



Antonia Tibble
What is it that makes today's homes so appealing?, 2009
HD Digital Film, Video installation on 3 monitors
Edition of 10
70 x 47 cm (27.5 x 18.5 in)



Antonia Tibble
What is it that makes today's homes so appealing?, 2009
HD Digital Film, Video installation on 3 monitors
Edition of 10
70 x 47 cm (27.5 x 18.5 in)



Antonia Tibble

What is it that makes today's homes so appealing?, 2009
HD Digital Film, Video installation on 3 monitors
Edition of 10
70 x 47 cm (27.5 x 18.5 in)



Masaki Yada

Nostalgia for Lost Images Op.1, 2008
Acrylic and Oil on Board
80 x 60 cm (31.5 x 23.6 in)



Masaki Yada
Lost Image in Memories Op.4, 2008
Acrylic and Oil on Board
60 x 50cm (23.6 x 19.7in)



Masaki Yada
Lost Image in Memories Op.5, 2008
Acrylic and Oil on Board
60 x 50cm (23.6 x 19.7in)



Artists' Biographies

Gemma Anderson's approach as an artist shares much with Michel Foucault's *Archeology of Knowledge*, which aims to recover and reconstruct the archive. For Foucault, the archive discerns an underlying structure that governs the thought systems and values of any given society. Through a process of etching the Natural History into its own people and landscapes, Anderson aims to reveal the nature of all archival material, in contemporary art and beyond; 'found but constructed, factual yet fictive' and yet intrinsic to our collective memory. Her drawings, reminiscent of the works of Albrecht Dürer, reveal her strong inspiration from Old Masters, 'on which she founds her whole practice.' She graduated from the Royal College of Art in 2007. Anderson's awards include the 2009 Welcome Trust Arts Award, RHA Thomas Dammann Award, 2008 S-AIR Award, Arts Council Individual Artist Award, Arts Council Travel Award, 2007 Corbett Projects and Major of Kensington and Chelsea Award for Drawing. She is a 2007 Man Group Drawing Prize Winner, and received the 2006 Royal West of England Student Award. Her work is included in collections such as the Arts Council Northern Ireland, the Braid Museum and Art Centre and Falmouth College of Art in Cornwall, England.

Lluís Barba reworks iconic artworks to comment on contemporary society, introducing modern characters into Hieronymus Bosch's or Pieter Brueghel's medieval scenes. His work leverages the language of artistic symbolism to critique both modern society and the art world, utilising society darlings and art world players such as Kate Moss, Brad Pitt and Jay Jopling. Barba thereby expresses his debt to History of Art while establishing distance through a strongly ironic stance. Born in Spain and educated at the Escola Massana Centre d'Art-UAB, Barba has exhibited his work in the United States, Europe, Latin America and Canada. His work is held in major public collections, such as the Artothèque d'Art Anekdotia in Paris, Foundation Daniela Chappard of Caracas, Foundation Lluís Carulla, L'Espluga de Francolí, Tarragona, Instituto Cervantes in Tangier, Morocco, Museo Jacobo Borges Caracas, Museo Marugame Hirai Japan, Museo de Arte Contemporáneo Wifredo Lam La Habana, Museo de Arte Contemporáneo Requena Valencia, Museo Internacional Cairo, Egypt and Museu d'Art Contemporani de Barcelona.

Jessie Bond, like many before her, finds inspiration in landscape. Her work explores the way in which painters have shaped our view of the countryside into an idyllic landscape through depictions of rolling hills and lush greenery. Bond aims to explore and expose the techniques that are behind the creation of a traditional landscape painting; such as the use of geometry, the balance of darkness and light and the placement of the horizon. The artist hopes to reveal the landscape can be used as a tool to create a beautiful image rather than being recognized as simply having inherent beauty. She recently graduated with a BA Fine Art from Chelsea College of Art and has exhibited her work in London and the Netherlands.

Charlotte Bracegirdle's small paintings depict direct scenes from Old Master paintings. She paints on found images, old postcards or book illustrations. Devoid of their central visual element, the paintings seek to echo the subtle traces that we leave behind. Bracegirdle explains, 'When a person no longer occupies a space everything appears different, but visually nothing is altered. Everything looks, smells and feels, as it was when that person was there. The pictures become empty stages, deserted and uncanny—left only with hints of past activity.' The artist completed an MA at the Royal College of Art in 2006, after a BA Fine Art from Southampton Institute. Bracegirdle was the Beck's Canvas winner 2008, was awarded the Davis Langdon Award Exhibition and was shortlisted for Bloomberg New Contemporaries in 2007. The artist has shown her work in galleries throughout London.

Maisie Broadhead creates photographs that exist as modern day reinterpretations of a historical painting where jewellery is at the centre of the image's meaning. The photographs have accompanying jewellery that act as key props within each of the images. After completing a BA Hons in 3D Design at the University of Brighton in 2002, Broadhead spent a year in New York. Returning to London she assisted the fashion jeweller Husam El Odeh for a number of years whilst simultaneously continuing to produce her own work from her studio in East London. She created a mixture of both worn jewellery and conceptual pieces for exhibition. Completing an MA in Silversmithing, Goldsmithing, Metalwork & Jewellery at the Royal College of Art in 2009, the artist has also run various workshops at the V&A Museum, London as part of their Friday Late series. She has also taught at the Summer Academy of Fine Arts, Salzburg. Awarded a Thames & Hudson Prize and a Theo Fennell award for her Royal College of Art final show, Broadhead has exhibited her work throughout England, as well as Holland, Australia, Italy and Switzerland.

Cecile Chong was born in Ecuador from Chinese parents and currently lives in New York. Her work, from the imagery to materials used, explores notions of cultural heritage and cross-cultural narratives. Her small boards covered with wax mix different visual influences, illustrating the process of individual identity development. By appropriating imagery and building on the heritage of traditional Asian art, she addresses the process of cultural assimilation. She has exhibited work at El Museo's Files, Kenise Barnes Fine Art and Sue Scott Gallery. Chong's work is in the collections of El Museo del Barrio, Citibank Art Advisory, Peggy Cooper-Cafritz Collection, Patricia A. Bell Collection and Joseph and Carmen Ana Unanue, presidents of the board of trustees at El Museo del Barrio. A 2009 recipient of the Elizabeth Foundation for the Arts Studio Award and a Joan Mitchell Foundation MFA Grant, her work was also selected for the Lynn Gumpert Award at the ISE Cultural Foundation. She obtained an MFA from Parsons New School for Design, an MA in Education from Hunter College, and a BA in Studio Art from Queens College.

Héctor de Gregorio's creative process involves a range of highly developed skills, from inventing a narrative around the character, dressing/undressing them (he says fashion comes naturally to him because his mother, a seamstress, taught him the art at a very young age) and photographing his subject, to painting and varnishing the image. Each one of his works is the result of hundreds of hours of labour. His approach to portraiture is entirely inspired by the Old Masters who painted kings and heroes to tell the stories of their conquests and glory. Generals became semi-gods and brides-to-be went through the arduous process of beautification. The artist manifests the glory of his modern characters, which together form an improbable yet seductive theatre of glamour and fantasy. He recently graduated from the Royal College of Art with an MA in Printmaking, after completing a Fine Art BA at Central Saint Martin's in 2007. He has exhibited his work in Manchester, as a part of the 2007 Barbican exhibition *Seduced: Sex in Art from Antiquity to Now*, in several Central Saint Martins exhibitions and in a group show in Miami.

Alice Evans creates photographs that highlight the painterly elements of light, texture and surface and are created in response to 17th century Dutch painting and 18th century Romanticism. The images allude to earlier works, either directly (several works feature pinned-up reproductions of famous paintings) or more subtly (with the implementation of the black and white floor tiles, echoing the floors in Jan Vermeer's works). These elements of reference are intended to establish a critical dialogue with art history and question the way we look at artworks. Evans's overall aim is to create a series of pictures that respond to still life painting and yet, in contrast to the heavy symbolic language of historical still life, have a less didactic and esoteric narrative. Through her photographs, she considers the nature of vision and its historical construction, as well as its ongoing transformation under the conditions of modern and digital technology. She recently obtained a BA Fine Art (Hons) from Chelsea College of Art and Design.

Ghost of a Dream, the artist collaborative duo Adam Eckstrom and Lauren Was, recent Artists in Residence in Basel, believe that their work is inspired by the idealised notion of the get-rich-quick dream. Using discarded lottery tickets as their primary material, the artists create installations of the most desired goods from the detritus of broken dreams. Eckstrom is a 2005 graduate of the Rhode Island School of Design with an MFA Painting (Honors), after previously completing a BFA Sculpture and Photography at the University of Minnesota, Minneapolis. Was graduated from the Rhode Island School of Design, with an MFA Sculpture (Honors) in 2004 after completing a BFA Concentration in Sculpture in 1999 at the School of the Art, Institute of Chicago. Ghost of a Dream have exhibited their work throughout the United States, Germany and most recently in Switzerland during Art Basel 2009.

Kerry Jameson creates work that is seemingly personal yet often draws upon found sources. With a passion for European art and its spiritual persuasions, she finds ways to translate her source materials into drawings, paintings and sculptures. Eschewing the uniformity and banality of contemporary culture, she professes to find inspiration in the past, particularly artworks from the 15th to 17th century. Mythology and religious narratives are reinterpreted through personal mood and experience. A recent Royal College of Art graduate, Jameson also completed a BA (Hons) Ceramics at Central Saint Martins College of Art and Design in 1989. She was awarded the 2008 Man Group Photography Second Prize.

Valerie Mary's practice stems from a sheer fascination with painting and a strong interest in philosophical and psychoanalytical notions of subjectivity, experience and memory. Eclectic in their treatment, her paintings question the interface between performance and theatricality. Mary explores the possibility of painting becoming a stage, a narrative space that implies the imaginary space of the viewer. She remains deeply moved by Watteau's work, because she feels he painted actors in such a way that boundaries between stage and life, and the lines between landscape and illusory space are always blurred. Mary graduated from Central Saint Martins College of Art & Design with an MA Fine Art (Distinction) in 2008 after completing a BA (Hons) Fine Art (First Class) in 2006 at Central Saint Martins College of Art & Design. The artist has exhibited her work in group shows in London and Bristol. Her work is held in the Arts Library Special Collection of the Victoria & Albert Museum and in the University of the Arts Collection—London.

Ali Miller's vision and understanding of the world around her and the cycle of life and death are depicted through images of insects and skulls, which reappear throughout her work, symbolising the original nature of our existence. Her images are an amalgamation of personal experiences and her observation of the world around her. She completed her art foundation at Camberwell College of Art before gaining a BA (Hons) in Fine Art/Sculpture at Brighton University. In 2009, Miller exhibited her work in a solo exhibition entitled *Brave Soldier Black Butterfly* in the East End of London. During 2009, Miller has had exhibitions at Liberty in London and at the Virgin Lounge at St Pancras Station.

David Roche's original ideas evolve from his explorations of the process of drawing, through which he aims to capture the chaos, randomness and disorder of contemporary society. The many permutations and potential recombinations of images within his drawings attempt to impose some semblance of order upon the inevitable sense of the absurd. Through a critique of society, politics and religion, as well as technique, his work is strongly inspired by Francisco Goya. Before gaining an MA in Printmaking from the Royal College of Art in 2009, Roche completed a BA (Honours) Fine Arts: Printmaking from the National College of Art and Design, Dublin. He has exhibited his work in galleries in London and Dublin. He was awarded the 2005–2006 C.A.P Foundation Award and Residence. His work is held in the collections of the Irish Museum of Modern Art in Dublin, the C.A.P collection in Switzerland and in private collections in Britain and Ireland.

Constance Slaughter has long been inspired by medieval art, in particular the *Bayeux Tapestry*, which she reinterprets and transposes in a contemporary setting. The soldiers invade a clearly feminine domestic space and struggle against somewhat hostile kitchen utensils and artist tools. Her work consistently refers to notions of intrusion and disruption of her private space, whether by warriors, mythical heroes or male toys. Beyond the ironic comment on her everyday life and gender roles, she opposes or rather *intertwines* old and new, mixing media and subjects. With a BA Fine Art (Hons) from Central St Martins College of Art and Design 2007, she has exhibited her work in England and France. She won the innovation prize at the SaLon Gallery 2007's Top London Art Graduates show and was selected for the 2008 Bloomberg New Contemporaries exhibition in Liverpool and London.

Antonia Tibble was trained as a sculptor and her practice moves beyond often restrictive boundaries, navigating between set design, costume and prop making, performance, photography and film. Inspired by Marie-Antoinette, the 18th century icon of decadence and theatricality, Tibble parodies Antoinette as the female experience, her experience. A masquerade of prescribed attributes, gestures, language, voice, dress, hairstyle and appearance – the painted woman with pearly white teeth framed in a smile of red lips—identity becomes an illusion in a staged scenario, setting the scene within the cinematic-scape of an intricately staged environment. Tibble's works have been exhibited in Cannizaro Park, London (2007 and 2008) where she drew the attention of the local press. She was also selected by Soraya Rodriguez, director of London's Zoo Art Fair to exhibit in the show *Spring Cocktail*, Wimbledon (2009).

Masaki Yada learnt the fundamentals of painting through looking at the Old Masters, both technically and intellectually. Beyond emulating their visual and spiritual accomplishments, he relishes the challenge of reinterpreting their work. Fascinated by the traditional subject of the *vanitas*, Masaki looks to the use of symbolism that spread across 17th century Dutch still life painting to create edgy, dark paintings. Yada, after his BA (Hons) Fine Art, Central Saint Martins Art and Design College, completed a Post Graduate Diploma at Chelsea Art and Design College. He was the Artist in Residence at the Florence Trust Studios, the Muse at 269 Studio & Gallery, was shortlisted for the Celeste Art Prize in 2006 and won several painting awards in England, Spain and Japan. He has exhibited his work in England, Paris, Miami and Italy, including the forthcoming Florence Biennale. His work is held in the Zabłudowicz Collection, as well as other private collections in London, China and the United States.

Staff & Gallery Biography

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The illustrations in this catalogue represent a selection of works to be shown in the exhibition. All works are available for sale on receipt of this catalogue. For sales enquires and for further information please contact the gallery at
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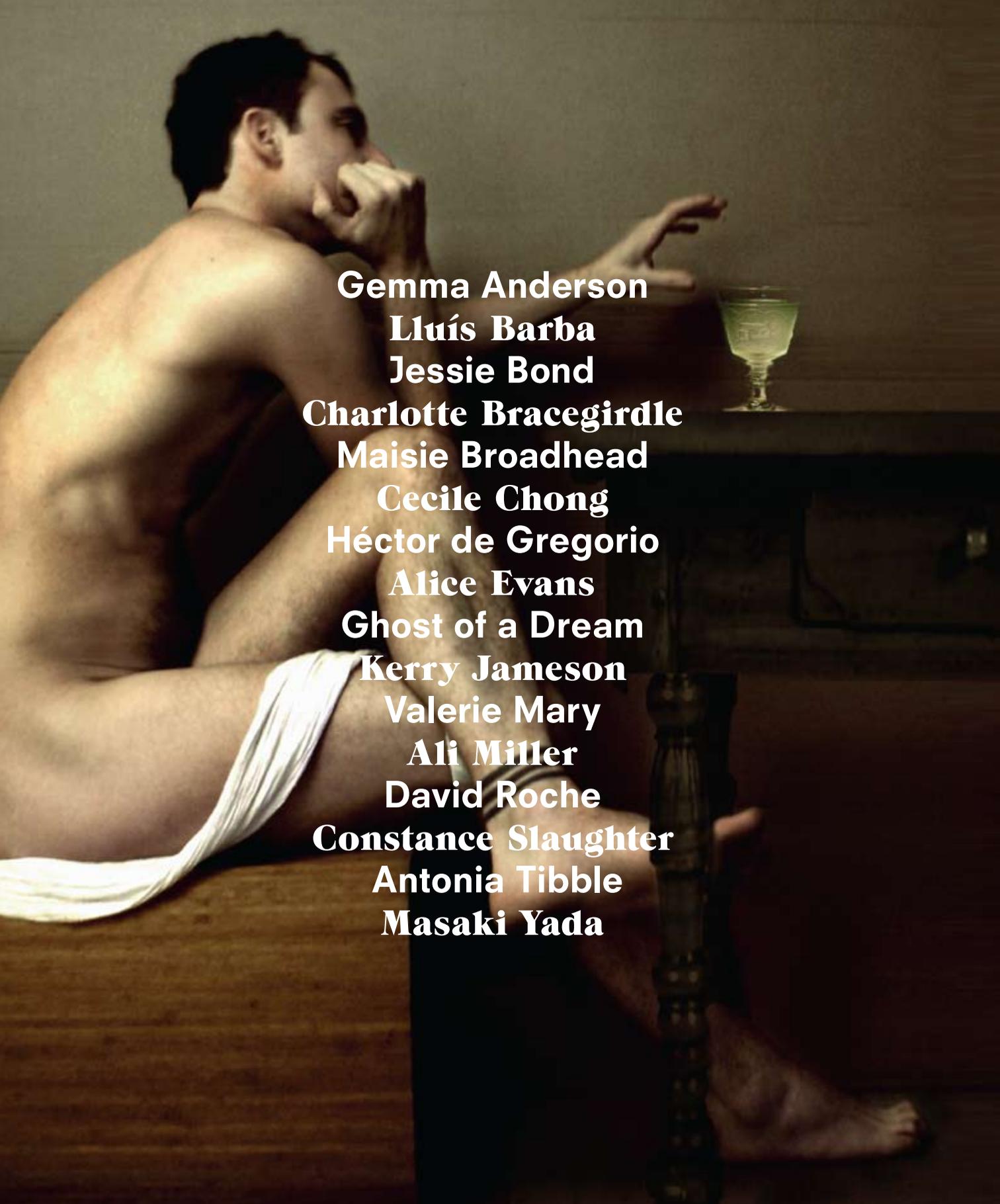
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The Cynthia Corbett Gallery, an international contemporary art gallery, represents emerging and newly established contemporary artists and is a regular exhibitor at major international contemporary art fairs. The Gallery has an annual programme of off-site exhibitions which take place in Cork Street, Mayfair and London's East End throughout the year. The gallery also works with a number of mid-career American, British and European artists whose works have been published and acquired by International museums and institutions. corbettPROJECTS, launched in 2004, focuses on presenting curated projects which address contemporary critical practice and works with emerging curators and artists for site specific installations. These solo and group exhibitions, which are selected by a curatorial panel lead by Director Cynthia Corbett, present an innovative programme of events in a variety of media including photography, painting, sculpture, performance art with particular emphasis placed upon emerging video art. The Cynthia Corbett Gallery also provides an art consultancy service, and works with international Advisors and Curators and well as private Collectors.



Gemma Anderson

Lluís Barba

Jessie Bond

Charlotte Bracegirdle

Maisie Broadhead

Cecile Chong

Héctor de Gregorio

Alice Evans

Ghost of a Dream

Kerry Jameson

Valerie Mary

Ali Miller

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Masaki Yada