

CYNTHIA CORBETT GALLERY



A thing of beauty is a joy forever

FOCUS ON THE FEMALE
AT THE EXHIBITIONIST HOTEL

20 JULY – 31 OCTOBER 2021

AW Credit: Eve De Haan
A Thing Of Beauty, 2020

“In these challenging and tumultuous times, we are proud to present Focus On The Female, a new showcase for Young Masters. Launching in July 2021 at our Hotel residency, this curation had been made by women with women for everyone to appreciate and enjoy. Young Masters is a powerful platform supporting and highlighting emerging artists, and as the pandemic affected women disproportionately more than men, we felt an initiative supporting women artists was more than timely and important. With the precious help of our sister artists and curators, we have created a survey of the artwork of 16 women artists, both established and emerging. It features Gallery-represented artists, Young Masters alumnae as well as fresh talent. Mediums range from painting, photography and videoart to ceramics, textiles, and installation. Subject matter takes root in the feminine narrative, evolving into revisitations of Rococo women, social / political commentary, the power of feminine friendship, extensive scientific and technical innovation, the beauty of female presence and personal introspections on the impact of the lockdown.

This endeavour would not have been possible without the kind help and encouragement of our loyal Patrons, Judges and Sponsors: Dr Chris Blatchley, Dr Virginie Lerouge-Knight and Brownhill Insurance. This year we had another extremely important art world player on our side, Vestalia Chilton who invited us for a long and exciting residency at The Exhibitionist Hotel in vibrant South Kensington. We feel very privileged to have such passionate art supporters – with them anything is possible.

I would like to express my gratitude to the team of Anastasia Lander, Andrea van den Hoek Mejias, Lindsay Dewar and Cristina Schek, their enthusiasm and hard work was crucial for the success of this timely project.

Finally, this catalogue is dedicated to the amazing women artists participating in Focus On The Female as you are the reason why we do what we do.”

- Cynthia Valianti Corbett
 Founder & Director
 Young Masters Art Prize & Cynthia Corbett Gallery

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Front cover image: Eve de Haan, A thing of beauty, 2020
 Back cover image: Cristina Schek, Alice (2021).

**KENSINGTON
 + CHELSEA
 ART
 WEEK**

Young Masters

BROWNHILL
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**CYNTHIA
 CORBETT
 GALLERY**



Amanda McCavour
 Poppies, 2018 - Ongoing
 Thread, Machine Embroidery
 Dimensions Variable
 (AMc001)



Amanda McCavour

Based in Toronto, Amanda McCavour is a Canadian artist who works with stitch to create large-scale embroidered installations. She holds a BFA from York University, where she studied drawing. In May 2014, she completed her MFA in Fibers and Material Studies at Tyler School of Art in Philadelphia, PA. From 2007 through 2010, McCavour was an Artist-in-Residence at Harbourfront Centre's Craft & Design Studio. Her work has been exhibited in galleries nationally and internationally, with recent solo exhibitions in 2019 Pink Field, Blue Fog at the Art Gallery of Northumberland, Cobourg (ON); Consumed by Clouds at the Kootenay Gallery of Art, History and Science, Castlegar (BC); The Floating Garden at Workhouse Arts Centre, Lorton (VA); and Pink Field, Blue Fog at Washington Pavilion Visual Arts Center, Sioux Falls (SD). Upcoming projects for 2021 include new installations for Paige Court, Chazen Museum of Art, Madison (WI) and The Delaplaine Arts Center, Frederick (MD). She is also working towards a commission for Columbia Museum of Art, Columbia (SC) in 2022. McCavour has received numerous awards and scholarships from the Ontario Crafts Council, The Canada Council for the Arts, The Handweavers and Spinners Guild of America, The Ontario Society of Artists, The Surface Design Association, and The Embroiderers Guild of America.

In her work, McCavour uses a sewing machine to create thread drawings and large scale installations. By sewing into fabric that dissolves in water, she can build up stitched lines on a temporary surface. The crossing threads create strength so that when the fabric is dissolved, the thread drawing can hold together without a base. With only the thread remaining, these images appear as though they would be easily unraveled and seemingly on the verge of falling apart, despite the works ravelled strength. The artist is interested in thread's assumed vulnerability, its ability to unravel, and its strength when it is sewn together.

“Poppies” began as a commission of one-hundred flowers, hanging and photographed to commemorate 100 years from the end of the First World War. From these humble beginnings, this work expanded to hundreds of embroidered poppies hung upside down from the ceiling creating dream-like environment. The poppies are a keepsake, memory and a tender reminder of life, time and space.

In 2019 Amanda McCavour won the 2nd prize for the Young Masters Art Prize and the Young Masters Emerging Woman Artist Award.

Anne von Freyburg

Anne von Freyburg is a Dutch artist living and working in London. She received a master degree in fine art from Goldsmiths University London in 2016 and holds a BA in Fashion Design from ArtEZ Arnhem, The Netherlands. In 2018-2019 von Freyburg was part of the Florence Trust Residency and the FT Summer show in London. Her work was awarded for the Art Gemini Prize London. Von Freyburg was shortlisted for the Sarabande Foundation Residency and the Jackson's Painting prize in 2020.

James Freeman Gallery London recently showed her work in, 'Skin Deep'. Previously she exhibited in galleries in Holland, Germany and Spain. Von Freyburg's work is in several private collections all over the world.

Recently her work has been published in Art Scope magazine (US), Embroidery art magazine (UK, Textiel Plus magazine (NL), Art Verge, PAN and the dream magazine and many others.

Anne von Freyburg's practice rethinks textile and the decorative within the tradition of painting. It embraces and subverts the female gaze, the feminine and pretty. Historically, craft and decoration have been perceived as lesser than the "intellectual" fine arts. By combining them, von Freyburg challenges this underlying hierarchical system.



Anne von Freyburg. Untitled (After Fragonard) (Venus and Cupid), 2020. Fabric painting: acrylic, spray-paint, synthetic-fabrics, tapestry- fabric, hand-embroidery, polyester wadding, and hand-dyed tassel fringes on canvas. Photography: Peter Hope.. 150 x 110 cm. 59 1/8 x 43 1/4 in. (AVF02)

At the same time, the artist reclaims the female history of textiles, the feminine, the pretty, decoration, the domestic and female nude. "I paint with materials," observes von Freyburg. Embellishment has been associated with the feminine, frivolous, and excessive, and was thus repressed within the rhetoric of Modernism. Detailing and fabric were viewed as decorative extras. Through her work, she seeks a renewed significance and meaning of the decorative, detail and fabric while celebrating the feminine. Von Freyburg is part of a group of artists seeking a renewed significance and meaning around crafted materials.

Von Freyburg recent work translates old masters paintings from the Rococo period into paintings constructed of a mixture of tapestry and contemporary fashion fabrics.

With these works von Freyburg attempts to raise questions about taste, femininity, high and low art and the constructs of female identity. Her work is a celebration of the sensual, textural and visual pleasures of materials and ornaments. Besides its visual pleasures it can also be read as a comment on excessive consumerist's behaviour and self-indulgence.



Cristina Schek
Alice, 2021
Giclée Print on Hahnemühle,
Anti-Reflective Museum Glass
Framed. 44 x 62 cm
17 x 24 1/2
Edition of 30 (#1/30)
(CrSch09)

Cristina Schek

'Florence Nightingale' by Cristina Schek is a tribute to Florence Nightingale, the founder of modern nursing. Florence gained the nickname 'The Lady with the Lamp' during her work at Scutari. 'The Times' reported that at night she would walk among the beds, checking the wounded men holding a light in her hand.

This work is part of a series Cristina created during the 2020 London Lockdown, titled "The Couchsurfing Series". Each work is inspired by a particular Old Masters artwork dealing with isolation or the need to get out of the house.

"During the Lockdown imagination was my preferred way of escaping restrictions and that's how I started creating work that would fuse the real with the surreal, permeating the everyday life in isolation with a sense of mystery. I was doing my travelling in between my ears." says Cristina.



Photo by Cristina Schek

Deborah Azzopardi
 Physical Attraction 2, 2020
 Acrylic on 400g Paper
 Framed
 43 x 43 cm
 17 x 17 in.
 (DA155)



Deborah Azzopardi

She acquired her worldwide fame for the joyous Pop Art images she has created over the past 35 years. Her unique and feminine take on contemporary art is best described by the esteemed art critic Estelle Lovatt: 'America has Lichtenstein, we have Azzopardi!' Lovatt goes on to comment: "Sometimes you just want to curl up under a blanket. With a good book. A piece of chocolate. A man. This is what Deborah Azzopardi's pictures make me feel like doing. They are me. They remind me of the time I had a red convertible sports car. I had two, actually. And yes, they are you, too. You immediately, automatically, engage with the narrative of Azzopardi's conversational visual humour. Laughter is the best aphrodisiac, as you know. ... There's plenty of art historical references from... Manet's suggestive 'Olympia'; Boucher's thought-provoking... 'Louise O'Murphy' and Fragonard's frivolous, knickerless, 'The Swing'.... Unique in approach, you easily recognise an Azzopardi picture. ... Working simple graphics and toned shading (for depth), the Pop Art line that Azzopardi sketches is different to Lichtenstein's. Hers is more curvaceous. Feminine."

The world is familiar with Azzopardi's artworks, as many of them have been published internationally. Her original paintings, such as the Habitat 'Dating' series (2004/08), the iconic ...One Lump Or Two? (2014) and Love Is The Answer (2016), created by the artist at the request of Mitch and Janis Winehouse as a tribute to their daughter, are in great demand.



Photo by Cristina Schek

Emilie Taylor

Emilie Taylor was born in 1980 in Sheffield, where she now lives and works. Her large scale ceramics use heritage craft processes, particularly traditional slipware, to interpret and represent post-industrial landscapes. Emilie is interested in the pot as container and metaphor for how we seek to contain different communities within society. Beyond the studio she works with the communities represented in her work, and through interdisciplinary projects hopes to apply the alchemical quality of ceramics in a socially engaged context. Emilie has completed residencies in the UK and abroad, and has exhibited at Yorkshire Sculpture Park, Ruthin Craft Centre, Gallery Oldham and the Arts & Crafts House Blackwell. Her most recent solo exhibition (May Day, May Day, May Day) at Rugby Art Gallery and Museum concludes 11th of July 2021. Her work forms part of public and private collections.



Emilie Taylor
 Untitled (Slipware Plate 14), 2020
 Slip, Oxide, and lustre on hand-built stoneware
 32 x 32 cm
 12 5/8 x 12 5/8 in
 (ET007)



Eve de Haan. A thing of beauty, 2020. Pink Neon in Perspex. 70 x 169 cm. 27 1/2 x 66 1/2 in. (EDH01)



Eve de Haan

Eve De Haan is a young London-based artist of English and Mauritian heritage, with an incredible appetite for creativity. Her degree in Theology has informed and influenced her work, developing a strong body of installations which examine concepts of change and the imprint technology is having on youth culture.

She has exhibited in Europe and the U.S in iconic galleries such as the Saatchi gallery and the Museum of Neon in LA. She was recently invited to lead on an Instagram Live for Tate London. She has had billboards in London, created artwork for Nike & been featured in major publications.

Her creations are provocative and challenging. Through her love of the written word Eve finds neon the perfect medium to explore the gradients and shades of meaning within a statement.



Isabelle van Zeijl
Be, 2019
C-print mounted on Dibond,
Perspex face in tray frame
Framed:
113 x 103.1 cm
44 1/2 x 40 1/2 in
Edition of 7 plus 3 artist's proofs (#4/7)
(IVZ029)

Isabelle van Zeijl

Dutch photographer Isabelle Van Zeijl takes female beauty ideals from the past, and sabotages them in the context of today. Van Zeijl aestheticises contemporary beauty in her work to visually discuss art historical links and a new way of seeing female beauty. Her work is both timeless, universal and uniquely placed in the art historical canon while offering the female gaze.

By using subjects that intrigue and evoke emotion, she reinvents herself over and over and has created a body of work to illustrate these autobiographical narratives. Her work takes from all she experiences in life - she is both model, creator, object and subject. Going beyond the realm of individual expression, so common in the genre of self-portraiture, she strives to be both universal and timeless, with a subtle political hint.

Isabelle Van Zeijl has shown work continuously and internationally over the past fifteen years, represented by galleries located in The UK, USA, The Netherlands, Belgium, and exhibiting at emerging and established international art fairs in New York, Miami, Los Angeles, Hong Kong, London, Germany, Belgium, Sweden and Italy. She was nominated for the Prix De La Photographie Paris, and The Fine Art Photography Awards. She was also one of the winners of The Young Masters Emerging Women Art Prize, London. Her work is held in private & public collections in the USA, UK, Belgium, Germany, France and The Netherlands.



Jill Berelowitz

Jill Berelowitz was born in 1955 in Johannesburg, South Africa. She developed her passion for art at a very young age and studied from the age of 12 under renowned Finnish artist Karen Jarozynska and then at Johannesburg School of Art. After graduating she set up her own studio in Durban and worked and taught there until moving to London in 1985.

Berelowitz's work finds its ultimate synthesis in a new work that moves away from the figurative and takes the quotidian form of the hourglass. Laid out on an under-lit table stand a vast array of hourglasses, each of which is cylindrical and has roughly the same proportions but they are different in size, and colour. The chambers inside them vary as well so that the time taken for the sand to run through each is different.

In London Berelowitz has established herself as one of the City's most innovative and prominent sculptures. She has monumental works installed outside Charing Cross Hospital and at Henley-on-Thames, and has been commissioned to make the Investec Challenge rugby trophy plus works for the Goldsmith's Guild, Unilever and Old Mutual. She has been exhibited at Sotheby's and Christie's as well as the RHS Chelsea Flower Show, Heathrow Terminal 5 and on Cork Street for Rado and Elizabeth Arden. Other exciting projects also include commissions for Westminster Council's 'City of Sculpture' programme and for the entrance to the London 2012 Olympic Village.



Photo by Cristina Schek



Jill Berelowitz

Gaia, 2021

The exposed surface reveals the inner self and beauty of the female form highlighted by the protective textured surface. Polished textured Bronze on bronze base. 17.6 x 15 x 7.3 cm. 6 7/8 x 5 7/8 x 2 7/8 in.

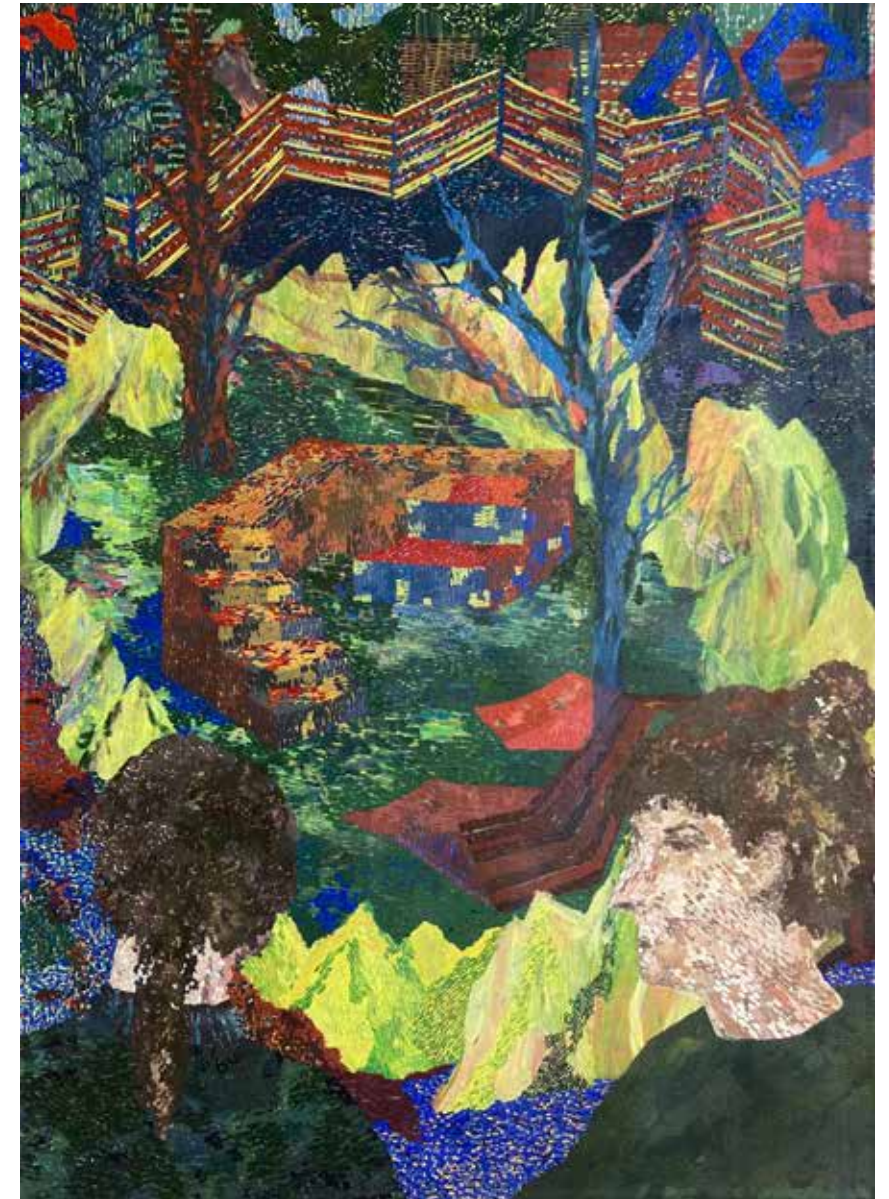
Edition of 9 (#1/9)

(JBer004)

Kathryn Maple

Kathryn's practice is based on landscapes that are reconstructed into paintings. Ideas for paintings come from memory, drawings and photographs.

Kathryn studied Printmaking at Brighton University and undertook a six month residency at The Muse Gallery on Portobello Road before completing The Drawing Year at The Royal Drawing School in 2013. Kathryn was the first prize winner of the 2020 John Moores Painting Prize, Sunday Times Watercolour Competition (2014 and 2016) and has exhibited with Aleph Contemporary in 'The Just' a virtual group exhibition curated by Dan Coombs (2020), Glynebourn Summer Festival (2020), Marmite Painting Prize, Summer Show Wiltshire, RA Summer Exhibition (2019) Beers Gallery, Jerwood Drawing Prize, Lynn Painter-Stainers Prize, Christie's International for 'The Best of The Drawing Year 2012-13', and at the 'Betweenlands' an exhibition hosted by Blaine Southern in 2014. Kathryn's painting 'Alone in The Desert' was included in the 2018 John Moores Painting Prize and her Painting 'The Common' won first prize in the 2020 John Moores Painting Prize at the Walker Art Gallery in Liverpool. Kathryn currently lives in South London.



Kathryn Maple

The Stage, 2020

Acrylic on Canvas.

72 x 60 cm

28 3/8 x 23 5/8 in.

(KM02)

Klari Reis

Hypochondria, 30 pieces, 2020

Mixed Media, Petri Dishes, Tee Nuts and Steel Rods

Diameter: 71.1 cm

Diameter: 28 in.

(KR093)



Klari Reis

Klari Reis uses the tools and techniques of science in her creative process, constantly experimenting with new ways to apply materials and methods. She is driven by curiosity and her desire to explore and document the natural and unnatural with a sense of wonder and joy. Formally trained as an architect, the artist from her base in San Francisco (in proximity to one of the largest concentrations of life science/technology companies in the world) collaborates with local biomedical companies and is inspired by the cutting edge of biological techniques and discoveries.

The unifying theme of Klari Reis's art is her mastery of a new media plastic, epoxy polymer, and the fine control she brings to its reactions with a variety of dyes and pigments. Her compositions display brightly coloured smears, bumps and blobs atop aluminum and wood panels. A skilled technician with a studio for a laboratory, Reis uses science in the service of her art.



Nicole Etienne

Pink Nirvana, 2021

Mixed media on linen

140 x 140 cm

55 1/8 x 55 1/8 in.

(NE01)

Nicole Etienne

US-born Nicole Etienne's masterfully painted mixed media compositions fly across the canvas, exploding with vibrancy and sensuality. With a background in painting and photography, Etienne travels extensively, shooting the many elaborate and romantic settings that inspire her. She then manipulates her photography, tweaking each image to create a mystical entry point from which to continue her process. Once an image is printed, on either glitter or natural canvas, the real transformation begins. With thickly applied paint and other materials including gold leaf, glitter, even Swarovski crystals, Etienne adds powerful movement and extreme opulence to her base image, creating an intimate, unexpected moment in an extraordinary environment where anything is possible and the only limit is the imagination. Captivating us with dizzying skill and beauty, Etienne grants her audience full permission to dwell, delight and enjoy the fruits, flora and fauna of her exquisite labor.

Nicole Etienne's work is in numerous public and private collections. She earned her MFA from the New York Academy of Art and her BFA from the University of California Santa Cruz. Solo exhibitions of her work have been mounted in New York, Aspen, London, Dublin, Tokyo and Saint Barthélemy and she has been included in group shows and art fairs worldwide. Nicole Etienne currently resides in Henley-upon-Thames, having recently returned to the UK.





Polina Filippova
 Self-portrait 01, 2021
 Framed screen, ultrasonic sensors,
 single-channel video
 52 x 32 x 7 cm
 20 1/2 x 12 5/8 x 2 3/4 in
 Edition of 5 (#1/5)
 (PF001)



Polina Filippova

Polina Filippova is an artist from Moscow, working across video-related mediums, performance and painting. She recently graduated from the Royal College of Art, where she studied moving image and experiential art. Her work is mainly introspective. She explores relationships between body and space in their various domains, from tactile to virtual, with a particular interest in the ways we connect to each other and ourselves and the role our physicality plays in it. «Almost There» is a series of interactive self-portraits that I made while being in a long-distance relationship during the lockdown. It's an accurate, almost documentary representation of the space of missing, where time gets distorted, a room becomes an extension of one's body, and the reality feels as compressed as one's own image transmitted somewhere far away in a digital form.

The portraits are digital paintings; matte screens with slow videos, installed in the wooden boxes, reminiscent of frames. They are not too big to convey an intimate relationship with a view one gets in a video call. The videos are blurred, as was my image of self. They are quiet. Almost nothing happens within them, but time passes.

The medium and the genre refer to a classical portrait and a long tradition of female self-portraiture, often painted in a home environment, where women both lived and worked, quite as we do now.

The portraits are interactive. They react to a viewer moving closer, acknowledging her presence by a subtle movement. It's a hint of connection that never really quite happens, much as when we connect digitally. The interaction is randomised, an algorithm that controls the movement. At times there might be no reaction at all. Both the viewer and the character in the portrait are neither totally free nor entirely dependent on each other. Interactive system done in collaboration with Anton Tolchanov.

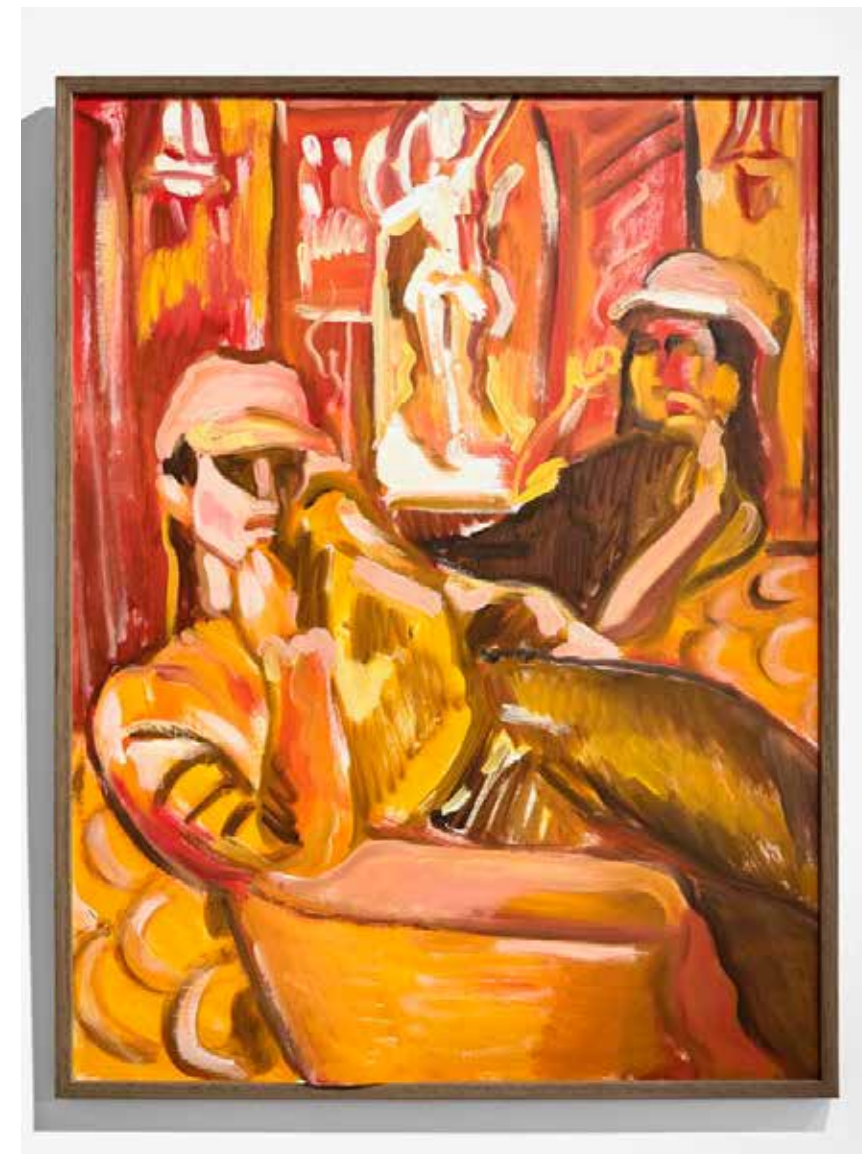
Rafaela de Ascanio

Rafaela de Ascanio (born 1986, lives and works in London) studied at Central Saint Martins (2004), The Courtauld Institute of Art (MA, 2010) and Turps Banana Painting Programme (2019). De Ascanio's paintings and sculptures work in tandem, compiling layers of iconography and exchanging symbols to explore the female experience through differing processes. Her paintings have a tropical colour palette, attributed to her early years spent in the volcanic Canary Islands. She hand-builds clay into anatomical forms that are glazed with flowing circular narratives and fired to create enduring stone bodies. De Ascanio portrays the female in defiant guises, empowering both her and the viewer. Images emerge from autobiographical events, fantastical symbols from sci-fi film and literature, esoteric pagan practices, and 'fire and brimstone' altarpieces. Disrupting the patriarchal narratives propagated throughout art history, she revisualises the female as the protagonist and leader, with sexual ownership, and psychological resilience.

Her solo exhibition Universal Yearnings opened at Liliya Art Gallery in May 2021. Other important exhibitions include Back to Back, Bowes Parris Gallery, (2021), Domesticity and the Feminine, curated by Josephine May Bailey (2021), Inside I Outside, Janet Rady Fine Art, Monster/Beauty: An Exploration of the Female/Femme Gaze, Lychee One, London (2020); Paintings On, And With Paper, Cob Gallery, London (2020); Clay Today: A Showcase Of Ceramics In Isolation, Cynthia Corbett Gallery (2020); A Room of One's Own, The Koppel Project, London (2019).



Rafaela de Ascanio
 Bathroom Chats, 2021
 Oil On Paper
 65 x 50 cm
 25 5/8 x 19 3/4 in
 (RdA017)





Rebecca Harper
 Landslides, 2019
 Courtesy of Anima Mundi
 Acrylic on Canvas
 127 x 110 cm
 50 x 43 1/4 in.
 (RH01)

Rebecca Harper

Rebecca Harper was born in London in 1989, where she continues to live and work. She studied at UWE Bristol then The Royal Drawing School and Turps Art School (Postgraduate's). Rebecca was Artist in Residence at The Santozium Museum, Santorini, in summer 2019, and Artist in Residence for the Ryder Project Space at A.P.T Studios, Deptford in 2018-19 before becoming a studio and committee Member in 2019.

Much of Rebecca Harper's work has revealed itself through a Diasporic consciousness which can often involve a multiplicity of belonging and a sense of difference, often one of 'otherness' and displacement. The identity of the displaced positioning is a paradox between location and dislocation, out of place everywhere and not completely anywhere. Generally, the work frames expressions of 'being' and manifests itself within an unfolding, wondering, allegoric commentary on the locations that she inhabits and those which inhabit her.

Harper was winner of the ACS Studio Prize in 2018. Most recently Rebecca was selected for The John Moore's Painting Prize 2021, and previously selected for Bloomberg New Contemporaries in 2018 at South London Gallery. Other curated shows include Artsy, Huxley Parlour, Public Gallery, Royal Academy Summer Show, Christies London and NYC, Flowers Gallery, Paul Stolper Gallery, Turps Art Gallery and Arusha Gallery. Her work is on long term display in the Albright Collection at Maddox Street Club in London curated by Beth Greenacre and at the Santozium Museum in Santorini. Harper is represented in many public and private collections internationally including the Ullens and the Royal Collections.



Tami Bahat. The Waterfowl, 2017. Framed Archival Pigment Print. 25.4 x 35.6 cm. 10 x 14 in. Edition of 10 (#2/10) (TB001)

Tami Bahat

A deep love for imperfect beauty and the belief that art is in everyone fuel Bahat's portraiture. As a conduit to other lifetimes, she constructs stories of the past through the people of her present-day life. Inspired by the Old Masters, the series Dramatis Personae exhibits her personal connection to history and a deep longing for times that no longer exist.

She left school at the age of fifteen and was given guidance by her father who had taught at Bezalel Academy of Arts and Design in Jerusalem. He encouraged her independent study through workshops and seminars of art history, photography, sculpture and design, further enhancing her creative vision. A series of family trips around the world exposed her to humanity as a whole and the myriad ways that people live, providing her with a keen awareness of the beauty and loss that an earthly existence brings, an undertone in much of her work.

Most recently Bahat has had solo exhibitions in Los Angeles, Australia and Chicago, and her work has been shown in prominent photography events, including Fofefever Paris, Scope NY, The Photography Show (AIPAD), as well as the LA Art Show.





Xu Yang
Mask, 2021
Oil on Linen
50 x 40 cm
19 3/4 x 15 3/4 in.
(XY01)

Xu Yang

Xu Yang (b.1996, Shandong, China) graduated with 1st Class Honours in BA Painting at Wimbledon College of Arts (2018) and MA Painting at Royal College of Art (2018-20). Xu was the winner of Barbican Arts Group Trust ArtWorks Open 2019 followed by a solo exhibition "100 Carat Diamond", BAGT ArtWorks Project Space (2020). Xu has been nominated for the Contemporary Young Artist (2020); The Signature Art Prize (2019) and received the Highly Commended Award at the Air Gallery Open (2019).

Recent group exhibitions include "Reframing the Looking Glass", Cuturi Gallery, Singapore, "42 Is", 42 Art Space, China, "Redirecting", Tree Museum China (2021), "Softer Softest", Andrea Festa Gallery (2021), "wintergreen Boxwood", No 20 Arts (2020); "London Grads Now." (the RCA selection), Saatchi Gallery (2020); "RCA Graduate Showcase", Kristin Hjellegjerde Gallery (2020); "Final Not Over", Unit 1 Gallery (2020); "Little Originals", Dock Street Studios (2019); "On the Mountain We Stay Residency End", NoSpace Gallery (2019); "Open", AIR Gallery (2019); Clyde & Co Art Award (2018) and Whitechapel Gallery First Thursday University Competition (2017). Xu was featured in Vogue Singapore, The Sunday Times, Elephant Magazine, ArtConnect, FAD Magazine, Exibart, Art She Says, Yngspc and many other publications.

Xu has contributed to collaborative art projects 'Imaging Technologies' With Painting Research at Wimbledon College of Arts at Tate Modern (2017) and 'Here she Comes' with Monster Chetwynd at Royal Festival Hall (2016).



Judges & Sponsors

Vestalia Chilton



Vestalia Chilton is the director of Kensington + Chelsea Festival (2021) and is the founding director of Kensington + Chelsea Art Week now in its fifth edition. Since 2016, she has held the position of Head of Art at the Exhibitionist Hotel, part of the KeyCollections Hotel Group. Vestalia is passionate about the impact arts and culture can have on our society

and our environment and the focus of her work is on enabling positive change through arts and culture.

Past projects include Yinka Ilori interiors at St Stephen's Centre at Westminster and Chelsea Hospital, High Street Windows launched during the Pandemic, Art on Hoardings, Marrakech Biennale 6th Edition Street Art, BritWeek LA Art Battle, Fine Art Sails, The Croydon Mural Project, The Exhibitionist Hotel in South Kensington and a pioneering AirBnB Gallery offering art spaces and place-making opportunities for emerging artists.

Vestalia is currently studying MBA Essentials at The London School Of Economics and Political Science, is an RSA Fellow, member of AWITA (Association for Women In The Arts), supporting member of RIBA, jury member for the Signature Art Prize and the Golden Unicorn Awards.

Dr Chris Blatchley



A dedicated Patron of the Arts levelling up the recognition of women in the arts establishment, Dr Chris Blatchley has been generously supporting Young Masters with the Emerging Woman Art Prize in 2017 and the Emerging Woman Artist Award in 2019. He is very pleased to be continuing this support in 2021 with a series of Focus On The Female awards.

In his professional life he has always wanted to inject new and fresh thought and set up Health Unlimited (now called Health Poverty Action) in the 80s after working with Médecins Sans Frontières in Afghanistan. He is now primarily spending his time researching ground-breaking treatments for migraines at his clinic, The London Migraine Clinic.

Dr Virginie Lerouge-Knight



Originally from France, Dr Virginie Lerouge Knight is an artist who has spent more than 25 years living and working in China. Dr Lerouge Knight has generously supported the Young Masters 2019 with a Young Masters Lerouge Knight Art Award, for cross-cultural awareness. Dr Lerouge Knight exhibited extensively in China, Hong Kong and France and specializes in public art projects and installations.

Drawing on both her artistic and scientific background, Dr Lerouge Knight is passionate about pushing the boundaries of artistic innovation both conceptually and technically with a strong interest in cross-cultural themes, drawing on her personal experiences of living and travelling extensively overseas.



The Love Art Insurance team at Brownhill Insurance Group specialise in insurance for collectors, dealers, galleries and artists as well as those associated with

the art world. Being avid collectors themselves, the team appreciate the strong ties that collectors have to their prized possessions. Brownhill Insurance Group have a strong record of excellent customer service and take pride in offering expert cover and being able to offer clients competitive and comprehensive policies. The wider Brownhill family also cater for personal and business insurances.

