

ART ON A POSTCARD

WAR
child



WAR CHILD PRESENTS

SOUND & VISION

CURATED BY ART ON A POSTCARD

Cover Image | Joseph Dupré, *Rebel Rebel*, 20x20cm, glazed ceramic, 2024

WAR CHILD PRESENTS

SOUND & VISION

CURATED BY ART ON A POSTCARD

Exhibition Catalogue
2024

CURATION AND CONCEPT

Gemma Peppé

FOREWORD

Beth Greenacre

GRAPHIC DESIGN

Art on a Postcard

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Images courtesy of Art on a Postcard and
the respective artists



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soft drinks

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FOREWORD

David Bowie was more than a musician, he was an artist and a champion of artists, a radical and an activist. In the time I knew him, he taught me that art - along with acts of kindness and compassion - can change lives.

When it came to art - and life - David did not acknowledge hierarchies, he was as happy designing stage sets and collaborating on cover art as he was writing music, acting in films and producing musicals. He was a polymath who understood the transformative effects of art; and who acknowledged the power of art as social prescription, and as a means to understand ourselves, the world and our surroundings.

In an interview with Tracy Emin in 2001 David talked about his own art practice:

I make work to fill a gap. That could also be metaphysical. It's a kind of interior decoration.

It was the existential questions we ask ourselves that interested David as an artist and in the art he collected. As curator of David's art collection, it was clear that he was drawn to artists who, like himself, lived on the margins of society and were keen to change it, those who were outside of and not afraid to address the status quo. Artists who, like David, offered alternative ways of looking, to better understand their - and ultimately our - experience of a fractured world. David was drawn to artists who described a sense of social alienation whilst illuminating the struggle of those who sought not only the transformation

of Self but also the transformation of society.

He also chose to transform society through direct action and supported many charities throughout his life, in particular children's charities including War Child which David was involved in throughout his career. In 1994, along with Brian Eno and Athena Eno, David curated Little Pieces from Big Stars. Thirty years on, Little Pieces from Big Stars inspires Sound & Vision, which will become an annual auction pairing contemporary artists with musicians.

Timing is key and children impacted by war and conflict must get the support they need now and throughout their lives, as they live with the inevitable trauma of being exposed to war. War Child provides vital support to young people and their families in countries across Europe, Asia, the Middle East, Africa, and Latin America including in active conflict zones such as Ukraine and Gaza. The charity responds to crisis situations with immediate aid, keeping children safe, and working with them in the future.

David's legacy as an artist will be felt for generations, and through this auction and the generosity of the artists involved the funds raised will impact and enhance the lives of many children in need worldwide.

Beth Greenacre

Former Curator of The David Bowie Collection



Photography by Robin Christian

INTRODUCTION

Presented by War Child and curated by Art on a Postcard, Sound & Vision is a brand-new annual exhibition and auction that raises funds to support War Child's vital work.

Over one in six children worldwide live in areas affected by armed conflict, facing devastating impacts on their health, wellbeing, and future opportunities.

Every day, War Child and its partners work within communities and refugee camps to create safe spaces where children can play, learn, and access mental health support. War Child also specialises in rapidly responding to emergency crises, delivering immediate and critical aid impartially to keep children safe and help them through their trauma.

Art on a Postcard (AOAP) has ten years of experience producing successful art events. Best known for their postcard auctions, AOAP has enjoyed working with War Child on the concept and the curation for Sound & Vision.

Each year, Art on a Postcard will invite leading artists to respond to an iconic song lyric, and for its inaugural edition, 33 artists have interpreted David Bowie's lyric, "*we like dancing and we look divine*," from his anthem Rebel Rebel.

Bowie used his creativity to support War Child throughout his career. In 1994, Bowie, Brian Eno, and Anthea Eno curated Little Pieces from Big Stars, an innovative exhibition at Flowers East Gallery that raised funds for War Child in the very early days of the charity. Thirty years on,

Little Pieces from Big Stars inspires this exciting new initiative from War Child and Art on a Postcard—kickstarting Sound & Vision.

The year 2024 also marks the 50th anniversary of Diamond Dogs, the album featuring the iconic track, and it feels like the perfect moment to ask the art community to come together not only to support War Child but also to celebrate Bowie's music and creativity.

This catalogue details every work that has been generously donated by all the participating artists and all sales will support War Child's work.

The online auction will take place from 17 September to 1 October 2024, with the exhibition running from 26 to 27 September 2024 at 180 Ruin Space, 180 Studios.

A huge thank you to all those involved and the generous support from 180 Studios, DHL and Indy.

You can view and bid the collection online bit.ly/soundandvisionauction



Photography by Terry O'Neill/Iconic Images

WAR CHILD

At War Child we are driven by a single goal – ensuring a safe future for every child affected by war.

Using our 30 years of experience and proven methods, we aim to reach children as quickly as possible when conflict breaks out and stay long after the cameras have gone to support them through their recovery. We work with local communities and governments to help protect and educate children, and support them to heal and learn, for a safer, brighter future.

We understand children's needs, respect and stand up for their rights, and put them at the centre of everything we do – because one child caught up in conflict is one child too many.

Thank you to Art on a Postcard for helping to make Sound & Vision a reality, and to all the artists who have kindly created incredible bespoke art for the auction and exhibition. All money raised will help us and our partners deliver our vital work in 14 countries worldwide.

Every day, our local teams are in communities and in refugee camps creating safe spaces for children to play, learn and access psychological support, and we specialise in responding rapidly to emergency crisis situations to deliver immediate and critical care impartially to help to those who need us most, when they need us most.

Because no child should be part of war.
Ever.

Thank you to everyone who bids on the

artwork; your support will make a real difference.

www.warchild.org.uk



HOW TO BID

Step 1: Register For The Auction. Visit our auction page and register for the auctions. You will need to have an account with Indy to register for the auction.

Step 2: Begin Bidding. Once bidding opens you will be able to place your 'Maximum bid'. The platform will automatically bid for you against other bidders in bidding increments. You will be notified if you have been outbid and will be given a chance to counter.

Step 3: Win Your Bid. The bidder with the highest bid when the countdown times out will win the piece. The winning bidder will receive an email notifying them of their success and will be provided further instructions on payment from the AOAP team.

Step 4: Complete Your Payment. Winning bidders will be provided further instructions on payment from the AOAP team.

Step 5: Pay For Shipping. Once bidders have paid for their lot/s, the AOAP team will be in touch with further instructions on completing the payment for shipping.

We encourage you to place your maximum bids in good time, to allow the system to bid for you.

ALICE WILSON

Alice Wilson works with plaster, construction timber, landscape, photography, and paint to realise ideas. Landscape is used in Wilson's practice as a means to discuss concerns with experience, access and expectation. The work's interrogation of how we negotiate landscape is an allegory of our relationship to social, educational and political structures. From functional objects to towering abstract constructions, Wilson's work attempts to acknowledge it's situation and surroundings through form and sometimes also function. Through her work as an educator and through reflection on her own education, Wilson questions the parameters within which she operates, trying to distinguish what has been learnt and what can be un-learnt in her process. Wilson is an Arts Council and British Council supported artist. She recently completed a residency and solo exhibition at Godsbanen, Denmark, and has exhibited at domobaal, Saatchi Gallery, London Art Fair and Wimbledon UAL.

Wilson's solo exhibitions include *Alice Wilson and Aliko Braine* at The London Art Fair, UK in 2024; *The Matter Facts* at Coleman Space, London, UK in 2023; *one hundred and eighty-nine* at 303 Projects, Lowestoft, UK in 2022; *Ghostly Matters* with Neja Tomšič at Intermission Museum of Art (Online) in 2022; *A Mild Epiphany On My Bike* at domobaal gallery, London, UK in 2022; *Talking Heads*, a duo exhibition with Tash Kahn, at Stonespace, London, UK in 2019; and *ISLAND* at JGM Gallery, London, UK in 2019. Her group exhibitions include *The Tipping Point: Shapers*, curated by Sarah Sparkes & Jane

Millar at Bell House, East Dulwich, UK in 2024; *Blink ROOM SHARE 4*, curated by Lucy Soni at Safehouse Peckham, London, UK in 2023; *Twenty Nineteen*, curated by Neil Zackiewicz at Campbell Works, London, UK in 2023; *Rip+Run*, curated by Cedric Christie and Pascal Rousson at They Come They Sit They Go, London, UK in 2023; *KK Trove*, curated by Charlie Levine at SqW: Lab, Mumbai, India in 2023; *New Forms* at Saatchi Gallery in collaboration with FOLD Gallery, London, UK in 2022; *Fulgurance*, curated by Martin Gayford at ASC Gallery, London, UK in 2022; *Horizon*, curated by Alexander Hinks at Cello Factory, London, UK in 2022; and *I Celebrate Myself*, curated by Darren O'Brien & Giorgios Mavridis at Lambeth County Court, London, UK in 2022. Wilson's awards include Fellow Higher Education Academy in 2021 and the Arts Council England Emergency Support Fund in 2020.

"Having played with the idea of movement and animation in drawings of pieces of wood, when it came to making this piece for Sound and Vision I really wanted to run with the lyric; 'we love dancing and we look divine' so I set about finding a piece of wood that had some poise! It also felt apt that the dancing branch be painted in a very Bowie 'blue blue electric blue!'"



Dancing Branch (prototype), 29x30x9cm, paint, jesmonite, oak and willow branch, 2024

ANDREW PIERRE HART

Andrew Pierre Hart lives and works in London. He describes his work as focussed on 'the symbiotic relationship between sound and painting', while also incorporating aspects of sculpture, mural-making, installation, language, performance and film. Hart spent the first part of his career as a DJ and musician running the record label Deepart, which specialised in electronic music and Detroit-style techno. Musical techniques such as improvisation, 'rhythmic research' and an interest in the way sound resonates in space now infuse his multidisciplinary art practice. Recent figurative paintings have drawn on Western art historical precedents while also representing real and mythic figures that relate to diasporic experiences in London. His abstract tapestry-like compositions draw on sources as diverse as the hand-painted murals of the Gurunsi people in Burkina Faso, Nigeria; Yoruba divination codes; graphic musical scores; and digital coding. Hart graduated from an MA at the Royal College of Art in 2019, where he is now Associate Lecturer in painting. Prior to this, he obtained a BA in Fine Art from Chelsea College of Arts in 2017. Hart studied MA Painting at the Royal College of Art from 2017 to 2019, BA Fine Art at Chelsea College of Arts from 2014 to 2017, and completed a Foundation in Art and Design at Chelsea College of Art and Design from 2009 to 2011.

His solo exhibitions include the Whitechapel Gallery Commission in London, UK in 2024, and *The Invention of a Graphic Score* at Asia Art Centre in Taipei, Taiwan in 2023.

Hart's group exhibitions include the *RA Summer Show* at the Royal Academy, London, UK in 2024; *Constellations* at Gallery 1957, London, UK in 2024; *Accordion Fields* at Lisson Gallery, London, UK in 2024; *Sound and Vision* at Lethaby Gallery, Central Saint Martins, London, UK in 2024; *Channeling* at Frieze/ Outset Corridor Commission, London, UK in 2023; *Birdsong* at Timothy Taylor Gallery, London, UK in 2023; *Positions* at Alma Pearl Gallery, London, UK in 2023, among others. His awards include The Honourable Knights of the Round Table Fine Art Award in 2017, a Shortlist for the Olympus UAL Photography Award in 2016, and the Frontier Economics Commission in 2015.



Rhythmic Colours of New Musics (Detail), 50.5x40.5cm, acrylic and marker on canvas, 2024



Rhythmic Colours of New Musics, 50.5x40.5cm, acrylic and marker on canvas, 2024

AYSHA NAGIEVA

Aysha Nagieva uses distinct memories from her childhood and adult life and utilises them as the perfect surrogate for autobiographical self-portraiture. Nagieva takes inspiration from the Nevalyashka dolls and paints them repeatedly in order to manifest her own memories and recollections of the past and sometimes present moments. By showcasing the plastic dolls in oil paint or watercolours, she creates time capsules that are external from her. The resultant works are memory beings, which hold her own expressions, yet also showcase a period in time. Nagieva studied BA (Hons) Fine Art at City & Guilds of London Art School from 2019 to 2021, following a Foundation Diploma in Art & Design at the same institution from 2017 to 2018. Their solo exhibitions include *Major Arcana* at Ojiri Gallery, London, UK in 2023, and *A Birthday Party* at Four You Gallery (Online) in 2022.

Her group exhibitions include *Technostalgia* at Allouche Gallery, New York, USA in 2024; *Museaux* at Galerie Bessaud, Paris, France in 2024; *Love Endures* at StolenSpace Gallery, London, UK in 2024; *a dream within a dream* at Haricot Gallery, London, UK in 2024; *Brand New Second Hand* at Ojiri Gallery, London, UK in 2023; *CAN Art Fair* in Ibiza, Spain in 2023; *Spectrum* at Better Go South, Stuttgart, Germany in 2022; *Angels With Dirty Faces* at Ojiri Gallery, London, UK in 2022; and *Go Figure!* at Daniel Raphael Gallery, London, UK in 2022. Nagieva's awards include being shortlisted for the ACS Studio Prize in 2021. Nagieva is represented by Haricot Gallery.

"When thinking of David Bowie as an artist and especially his 'We like dancing and we look divine' lyric, that famously relates to the drag queen Divine, the first thing that comes to mind is the admirable fearlessness when it comes to self-expression.

My own work usually tends to be autobiographical in nature and when I think of periods of my life where I was my most authentic self, it was undoubtedly my childhood. 'Gummy Bear', while being my staple childhood candy personified, was also born out of the idea that the freedom of self-expression, the freedom to be as colourful, playful and flamboyant as you want, could always be restored if we look for our unapologetically vibrant childhood selves within."



Gummy Bear (Detail), 40.6x40.6cm, oil paint on canvas, 2024



Gummy Bear, 40.6x40.6cm, oil paint on canvas, 2024

CAROLINE WONG

Caroline Wong creates works in which female desire takes centre stage. Excess and sensuality find their expression in colour and form. Plot and painting style mould together to create environments in which restraint and conventions fade into archaic remnants. Instead of holding back, the artist creates scenes of female empowerment, which – on a larger scale – also serve as a nod to the ephemerality of life. The works combine both the medium of drawing and painting, thus shaking up the hierarchy of genres. Wong’s use of pastel adds another layer of unorthodoxy, as its traditionally saccharine and delicate qualities are reinscribed with boldness and exuberance. Caroline Wong studied MA Fine Art at City and Guilds of London Art School in 2021 and earned a Diploma in Contemporary Portraiture from The Art Academy in 2018.

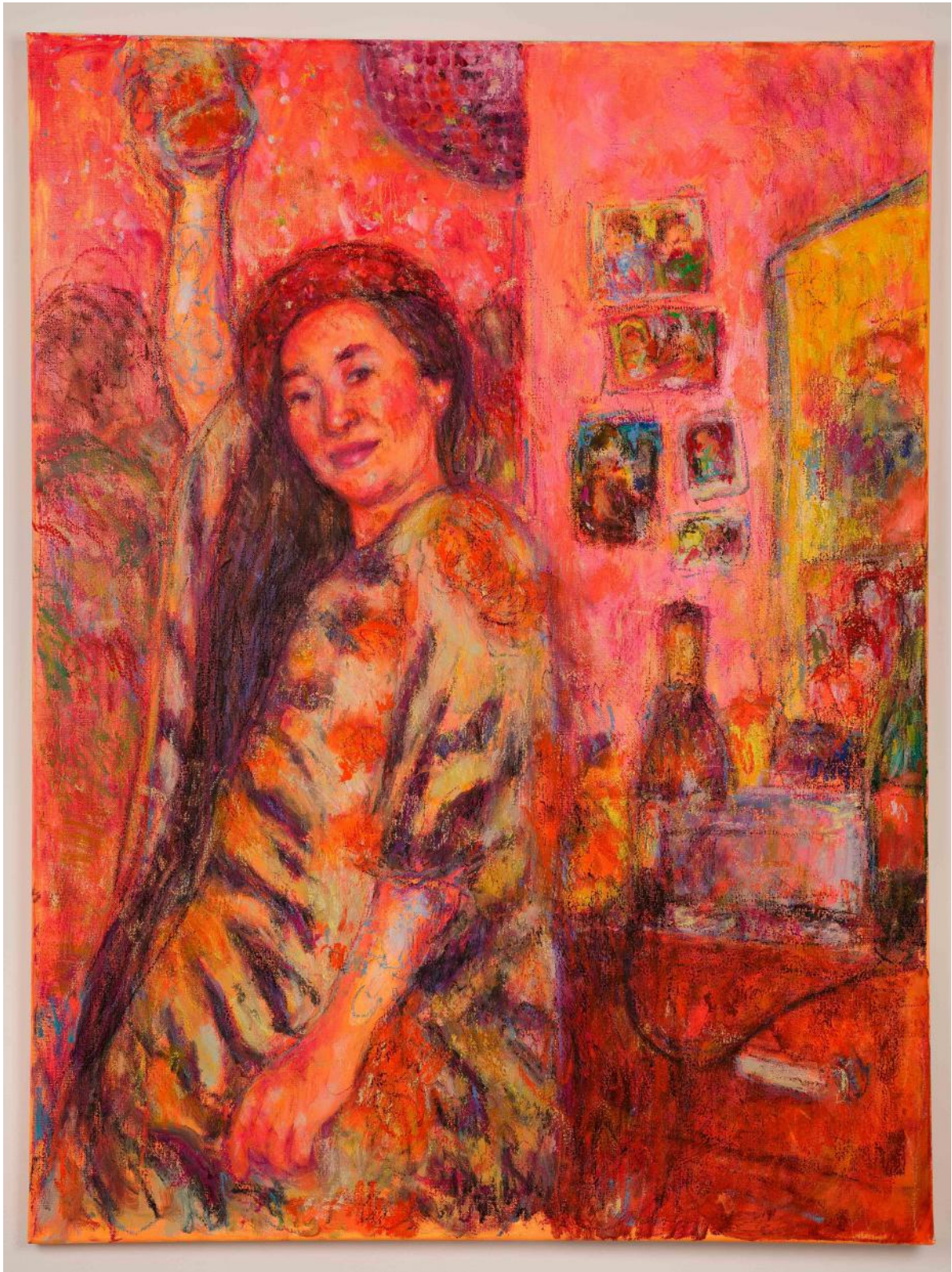
Their solo exhibitions include *Picnics and Parties* at Belenius, Stockholm, Sweden in 2024; *A Many-Splendoured Thing* at Rusha & Co., Los Angeles, USA in 2023; *Artificial Paradises* at Soho Revue, London, UK in 2022; and *Cats and Girls* at Soy Capitán, Berlin, Germany in 2022. Wong’s group exhibitions include the Drawing Biennial at Drawing Room, London, UK in 2024; *You Were Bigger than the Sky, You Were More than Just a Short Time* at Gallery Belenius, Stockholm, Sweden in 2023; *In the Land of Cockaigne* at Quench Gallery, Margate, UK in 2022, among others. Her awards include the Castello San Basilio Residency in Pisticci, Italy in 2023, the Drawing Room Biennial Bursary Award in 2021, The Society of Women Artists Derwent Art Prize in 2018, and the Liberty Specialty Markets Art Prize in

2018. Caroline Wong is represented by Soy Capitán, Berlin.

“Veronica is taken from Wong’s latest body of paintings called Picnics and Parties, which the artist describes as ‘an ode to the pleasures of alcohol and cigarettes’. Wong’s visual language is one that mimics the buzzy energy and effervescent chaos of the best kind of party. It is a moment of intoxication and escapism conveyed by lurid colours, iridescent hues, clashing patterns, and lush painterliness blended with the fizzy, hazy marks of oil pastel. She is interested in the transformation of ordinary, fleeting ‘nothing’ moments into rich, sensory, captivating experiences, citing Bonnard’s melding of the decorative and the impressionistic as a key influence. Other sources of inspiration include the female revellers as captured by Toulouse Lautrec and Jeanne Mammen, the tender portraits of women in bars and cafes by Lotte Laserstein, as well as the gaudy, glamorous depictions of the New Woman in 1920s Chinese calendar posters (yuefenpai).”



Veronica (Detail), 76.2x101.6cm, oil, oil pastel and acrylic on linen, 2024



Veronica, 76.2x101.6cm, oil, oil pastel and acrylic on linen, 2024

CHARLIE STEIN

Charlie Stein deals with dominant cultural aesthetics questioning existing modes of perception within the context of a highly digitized, visually overstimulated world. Her material is gathered through extensive research and translated into drawings, paintings, sculpture and text. Her focus lies on social structures, digital media and contemporary forms of communications and their aesthetics. She currently is a guest professor for painting and drawing at the HfBK Hamburg. Previously she has given lectures at the Pratt Institute in New York, the UdK Berlin, and the Kunsthochschule Weissensee in Berlin. Stein completed her master's degree in fine arts in 2017. She has also earned graduate degrees in political science, sociology, linguistics and English literature. In 2019, Stein received the Art Prize of the City of Limburg, and in 2022, she was awarded the development grant of the Stiftung Kunstfonds Berlin. In 2020, she was nominated for the Villa Aurora Grant in Los Angeles, and in 2024 she was the recipient for the residency program at ISCP in New York. Charlie Stein's work has been shown internationally, including at the Songjiang Art Museum in Shanghai, the Sinopale 6, Kristin Hjellegjerde in London, within the collaboration House of Poetics with the Cooper Union in New York, as well as at the Museum Villa Merkel in Esslingen and as part of the Sculpture Triennial Bingen. Charlie Stein lives and works in Berlin.

Stein's solo exhibitions include an upcoming 2024 exhibition at Kristin Hjellegjerde Gallery in West Palm Beach, USA; *Virtually Yours* at Kristin Hjellegjerde Gallery, London, UK in 2023; *Like Burning*

Snow at Kanya Kage, Berlin, Germany in 2023; *Memories Like Hurricanes* at Kultur Kiosk, Stuttgart, Germany in 2023; *Artificial Tenderness* at Art Karlsruhe / Bark Berlin Gallery, Karlsruhe, Germany in 2023; *Flow My Tears* at Bark Berlin Gallery, Berlin, Germany in 2022; and *Unimate* at Evelyn Drewes Galerie, Hamburg, Germany in 2022. Her group exhibitions include *Recombining Realities: Charlie Stein & Jorinde Voigt* at Roam, Berlin, Germany in 2024; *Horsing Around* at Lake Galerie, Oldenburg, Germany in 2024; *Women Reflecting Women* at Sanji Gallery, Seoul, South Korea in 2024; *Liminal* at Priska Pasquer Cologne, Germany in 2024; *Melancholia* at the map gallery, Berlin, Germany in 2024; *Where the Wild Roses Grow* at Schloss Görne, Kristin Hjellegjerde Gallery, Berlin, Germany in 2023; *Dragoner 1.0* in Berlin, Germany in 2023; *Art Badgastein* at sommer.frische.kunst, Bad Gastein, Austria in 2023; *Die Geister Die ich rief* at Project Space Kimgo, Berlin, Germany in 2023; and *Inside / Outside* at Gallery Priska Pasquer, Paris, France in 2023. Stein's awards include a Development Grant from The Art Fond Foundation Berlin in 2022 and The Painting 4.0 Art Prize of Wesseling in 2019. Charlie Stein is represented by Kristin Hjellegjerde.



Robot Protesting, Mono, 13x17.5cm, oil on canvas, 2024

CHERI SMITH

Cheri Smith (b. 1991) lives and works in London. She completed her postgraduate in drawing at the Royal Drawing School (2018) and her BA in Fine Art from Norwich University of the Arts (2013). Her work has been exhibited internationally including with James Freeman Gallery (London), Fortnight Institute (New York) and Tabula Rasa (China), and her debut solo show *Swallowing Figments* will open at Fortnight Institute in March 2024. Cheri's works explore themes such as truth and fiction, animality and the weird. Her painted world is alive with animals, humans, plants and the elements, and imbued with an atmosphere of particularity and strangeness. Each scene is cultivated through a detailed observation of nature, and an imaginative transcribing of narrative elements mined from lived experience, dreams, literature and art history.

Smith's selected exhibitions include *Swallowing Figments*, a solo show at Fortnight Institute, New York in March 2024; *Four-Folds*, a group show at Lychee One, London in February 2024; *Here be Dragons* at James Freeman Gallery, London in 2023; *The Consolation of Clinamen* at Tabula Rasa Gallery, Beijing in 2023; *It is Better to be Cats than be Loved* at Tabula Rasa Gallery, London in 2022; *Bookworks* at James Freeman Gallery in 2022; *The Amber Room* at Reference Point library in 2022; *Nine Lives* at Fortnight Institute, New York in 2021; the Sunday Times Watercolour Competition at Willis Museum & Sainsbury Gallery in 2021; and *Winter Solstice: Art, Books & Ephemera* at Fortnight Institute in 2020. Her residencies and awards include an

Artist Residency at Dumfries House, Scotland in 2022; finalist in the Sunday Times Watercolour Competition in 2020; the Moritz/Heyman Residency in Volterra, Italy in 2020; an Artist Residency at Hanover Grange, Jamaica in 2019; finalist for the Lynn Painter Stainers Prize in 2019; the Trustees Prize from the Royal Drawing School in 2018; and the Jennifer Davey Memorial Award for Fine Art in 2012/13.

"This painting in intense, earthy grisaille, takes as its subject the dance between dogs that have just met on the lead. This behaviour is somewhere between playing and fighting, possessing joy, abandon, wildness, darkness. I hope that the entanglement of leads and limbs likewise keeps your eye dancing around the canvas."



The Dance (Detail), 20.3x25.4cm, oil on linen, 2024



The Dance, 20.3x25.4cm, oil on linen, 2024

ELIZABETH ABEL

Elizabeth Abel is an artist based in London. She paints primarily with acrylic, watercolour, and pastels. She has an intuitive practice. She quickly builds compositions through instinctive line work. She tends to use the human form and still life. She begins by looking at the light, the shadows, and the forces. She finds form within these shapes. She adds detail into these corners of figuration. Something emerges that she recognises. It is a cathartic release. She approaches the canvas like a sketch. She is led by her subconscious, and choosing colours is part of this fast, immediate process. Abel completed an MA in Painting from the Royal College of Art in 2022-23 and earned a BFA from the Slade School of Fine Art, UCL in 2019-22.

Her solo exhibitions include *Bloomed* at Noh-art, Naples, Italy in 2023. Abel's group exhibitions include participation in the Dallas Art Fair with Ronchini Gallery, Dallas, Texas, USA in 2024; the RCA Graduate Painting Show at the Royal College of Art, London, UK in 2023; the Miami Untitled Art Fair with Ronchini Gallery, Miami, USA in 2023; the Slade Undergraduate Degree Show at Slade, London, UK in 2022; and *Haven* at Steingold Contemporary, London, UK in 2022.

"Steadfast."

There is a strong presence held in the centre of the painting. It is grounded by a brick red. Small, jostling marks permeate across the grey surroundings, but the energy is concentrated. The still life is embedded there. Weighed down by the flowers."



Steadfast (Detail), 76.2x101.6cm, acrylic paint and soft pastel, 2024



Steadfast, 76.2x101.6cm, acrylic paint and soft pastel, 2024

ERIC CRUIKSHANK

Eric Cruikshank was born in Inverness in 1975 and studied Painting and Drawing at Edinburgh College of Art graduating in 1997. Cruikshank's works have been included in exhibitions throughout the UK, Europe, America, and Asia and he has been the recipient of several awards and residencies. He currently lives and works in Edinburgh. Taking landscape as an initial starting point, Cruikshank's paintings are not about literal representation, instead the focus is on the emotive qualities of place. The paintings are characterised by their subtle colour gradations, often appearing predominantly as a single hue from a distance. Up close the plane unfolds as a series of shifting sensations, one colour pulsing with or against another. The work looks to invoke a condition, the spirit of place, that is conceptually framed by time, memory, and the accumulation of experience. Eric Cruikshank earned a BA in Painting & Drawing from Edinburgh College of Art from 1993 to 1997.

His solo exhibitions include *Open Light*, a joint exhibition with James Lumsden at Inverness Museum and Art Gallery, UK in 2024; *An Echo* at Holly Johnson Gallery, Dallas, Texas, USA in 2024; *Anmutungen*, a joint exhibition with Stephan Ehrenhofer at Galerie Albrecht, Berlin, Germany in 2023; *Light from a Shared Place* at &Gallery, Edinburgh, UK in 2023; *Point of Departure* at Schacky Art & Advisory, Dusseldorf, Germany in 2022; *Breathing Space*, a joint exhibition with Michael Craik at Victor Lope Arte Contemporáneo, Barcelona, Spain in 2021; and *Reductive in Nature* at Schacky Art & Advisory, Dusseldorf, Germany in 2019. Cruikshank's group exhibitions

include *All Over Again* at Patrick Heide Contemporary Art, London, UK in 2023; *Perpetual Arrival* at Platform-A Gallery, Middlesbrough, UK in 2023; *Landschaft - Abstrakt - Figürlich* at Galerie Albrecht, Berlin, Germany in 2021; *A Generous Space* at Hasting Contemporary, Hastings, UK in 2021; *Paint vs Colour* at Five Walls Gallery, Melbourne, Australia in 2020; *Drawer Project* at PHOEBUS Galerie, Rotterdam, Netherlands in 2020; and *Beneath the Surface* at City Art Centre, Edinburgh, UK in 2019. His awards include the Dundee Visual Artist & Craft Maker Award in 2023, the Oppenheim-John Downes Memorial Trust Award in 2016, the Hope Scott Trust in 2013, and the Pollock-Krasner Award in 2009. They are represented by &Gallery, Edinburgh, and Holly Johnson Gallery, Dallas.

"Colour is the principal construct for my work, so thinking about the context of the auction and exhibition, I did a Google search on David Bowie's favourite colours. The top hit was from a fan forum (not anything from Bowie himself) where they discussed what they thought would have been his top picks. The fans picked colours based on repeated use of lyrics from songs - blue - and repeated choice of clothes - orange. I used this as the starting point for the work, and finished the piece where blue and orange are the two primary colours."



David Bowie's Favourite Colours, 25.4x20.3cm, oil on linen, 2024

FA RAZAVI

Fa Razavi (b.1996, Bushehr, Iran) lives and works in London, UK. Razavi is a multi-disciplinary artist that works with film, performance and object-making as well as painting. Fa's work explores ideas and experiences of displacement and memory. Razavi's work was recently shortlisted for the Freelands Painting Prize 2022. Razavi recently graduated from Middlesex University, with a Fine Art BA (Hons). Previously, Razavi also studied Iranian Fashion and Clothes, and was a sculpture associate at Art University of Tehran.

Fa Razavi has exhibited in several group shows, including *Snakes and Ladders* at Bomb Factory, London, 2024. In 2023, her work was featured in *Nothing to be Shown* at Hoxton Gallery, *Dancing on a Knife's Edge* at Wilder Gallery, *Strandedheart* at Hoxton Arches, *Interlude* at Kupfer Project Space, and *Straight to Freedom* at Shame Gallery, Brussels. In 2022, she participated in *Beyond the Lin* at Middlesex University and *Moment in the Ether* at Nunnery Gallery, London. In 2021, her work was shown in *Synergy* (online) and *Neither Here nor There* at Islington Arts Factory, London.



Rumina (Detail), 25.4x20.3cm, oil on canvas board, 2024



Rumina, 25.4x20.3cm, oil on canvas board, 2024

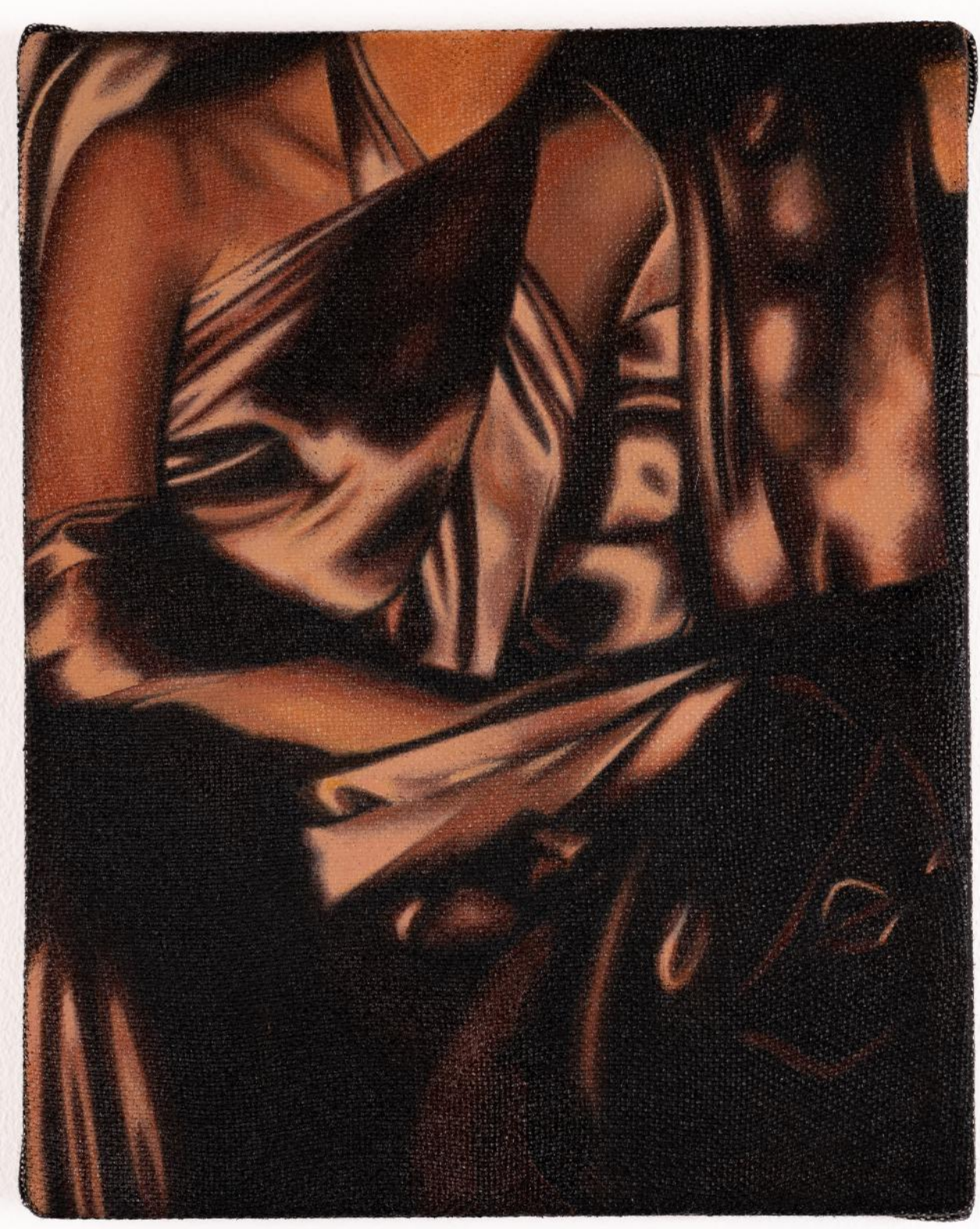
FLORENCE REEKIE

Florence Reekie is a figurative oil painter from Scotland. Expectation, subversion, and decadence are important themes in Reekie's work. Her paintings are often contemporary scenes drawing upon classical impressions and techniques. She is interested in developing ideas around perception, iconography and coding within compositions while experimenting with the materiality of paint. Historically painters have used drapery as a means of bringing being and movement into compositions, by using material and only alluding to the human interaction Florence is able to deal with complicated themes in her work. An interest in drapery as not mere staging for the subject helps her to navigate her pieces. Fabric is often overlooked in both paintings and day to day life, simple crumpled laundry highlighted in paint suddenly take on a new resonance. In her work to date, she explores troupes of identity, which come from ideas of vanity and how we present authentically. This often leads into historical comparisons and trends or ways in which we attempt to assimilate in society. She looks at the concept of beauty 'secrets', the trappings of the ways in which we attempt to make ourselves more desirable or construct our identity and the armours that we choose to do so.

Florence Reekie completed the Turps Correspondence Course in 2020-21. Her solo exhibitions include *Sumptuary Laws* at MAMA, London, UK in 2023. Reekie's group exhibitions include *Changing the Subject* at Annely Juda, London, UK in 2024; MEGA Art Fair in Milan, Italy in 2024; *The Blush upon her Cheek* at Studio West, London, UK in 2024; *The Angel in*

the House at Studio West, London, UK in 2023; *Reflect/ing* at Artistellar Gallery, London, UK in 2023; *Art on a Postcard War Child* at Soho Revue, London, UK in 2023; *Fetish* at MAMA, London, UK in 2023; *A Rainbow's Edge* at Tin Man Art, London, UK in 2022; *Unity: British & Ukrainian Art* at Koppel X, London, UK in 2022; and the *Aberdeen Art Gallery Micro Commission* at Aberdeen, UK in 2021. Reekie's awards include being longlisted for the John Moores Painting Prize in 2023 and receiving the Art Fund 'Museum of the Year' Aberdeen Art Gallery Micro Commission in 2021.

"I don't think it would be possible to make a painting that captures the essence of attending a David Bowie party or concert but I suppose that it is what I was aiming for when making this piece. A spectator transformed into someone celestial under the spell of Bowie's stage presence. If I had been lucky enough to see Bowie live, I believe one would feel aglow. Here someone is caught post dancefloor, their attire a homage to Bowie's iconic personas—glamorous, avant-garde, and effortlessly cool. I've taken 'We look divine' quite literally but it's a lyrical nod to Bowie's anthem of self-expression, celebration and divine transformation."



Glow Setting, 20x25cm, oil on fabric, 2024

GEORGE UNDERWOOD

George Underwood was born in 1947. George joined Beckenham Art School in 1963. At art school George Underwood became more and more interested in music. As a result, he pursued a career in the music world. Along with lifelong friend David Bowie he made one record (The King Bees) and also a solo record under the name Calvin James. After deciding that the music business was not for him, George returned to art studies and then worked in design studios as an illustrator. Initially he specialised in fantasy, horror and science fiction book covers. Many of George Underwood's colleagues in the music business asked him to do various artworks for them. This led to George becoming a freelance artist. Art work for the first T Rex album and later David Bowie's Hunky Dory and Ziggy Stardust album covers established him as a leading and creative art illustrator. At the start of the 1970's Underwood started painting in oils. His paintings were influenced at first by the Viennese School of Fantastic Realism –artists which included Ernst Fuchs, Rudolph Hausner and Eric Brauer. George Underwood paintings are held in many private art collections. One of his art collectors, David Bowie, said: 'George has, over the years, refined his work to the point where I would put him among the top figurative painters coming out of the UK right now. There's a sublime isolation surrounding his subjects that really touches the viewer, the figures being both heroic and vulnerable simultaneously. There's a timeless element in the choice of subject matter that overlaps with the mythical world of Odd Nerdrum, say. Now that a huge shift to painting is taking place, I would expect to see George's

name pushed further and further to the front'.

His solo exhibitions include *George Underwood* at Catto Gallery, London, UK in 2024; *A Brush with Life* at The Manor House, Stow-on-the-Wold, Gloucestershire, UK in 2023; and *George Underwood* at Catto Gallery, London, UK in 2019.

"When I saw the line - 'we love dancing and we look divine', I immediately thought of a painting I did in 2004 which was called 'Dancing With Giants'. In the centre of the painting there are a couple of Satyrs dancing naked with sheer drapes. I thought I would steal my own idea and adapt it for the War Child project.

Basically, I took the central detail of that painting and enlarged it to fit onto my canvas.

There is another Bowie connection in the painting. In August 1972, Ziggy Stardust and the Spiders from Mars performed at The Rainbow theatre, Finsbury Park. This legendary concert was supported by Roxy Music which is pertinent to my painting as Lindsay Kemp's dance troupe - (named 'The Astronettes' for the concert) wore flesh revealing spider web costumes. I decided to incorporate those same costumes into my painting."



We Love Dancing, 40.6x50.8cm, oil on linen, 2024

HARLAND MILLER

Artist and writer Harland Miller's polychromatic and graphically vernacular paintings and works on paper are informed by an approach to language drawn from his early life in the North of England. Miller's work synthesises references from both high and low culture, spanning literature, music, self-help manuals and medieval iconography. Attesting to his engagement with the narrative, aural and typographical possibilities of language, Miller says 'People read before they can stop themselves, it's automatic. Words are a way into what you're looking at, but no matter how integrated the text is, no matter how much you might think it's synthesised into the work, there is this imbalance in terms of how much the words are doing as words.'

The artwork DJ belongs to the artist's Letter painting series, which present mono or bi-syllabic words and acronyms. Inspired by illuminated manuscripts, the works make reference to the vernacular signage and motifs of artists such as Robert Rauschenberg and Ed Ruscha, bringing a Pop sensibility to the lettering of medieval monks. Through a process of isolating, overlaying and reconnecting, the images gain a three-dimensional quality, by which the meaning of language is deconstructed and abstracted. In the works on paper, the artist exposes the tension between words as carriers of meaning and as graphic shape – each letter jostling to find their space within the limits of the paper, sometimes pushed to the edge of readability. The graph paper pages start by lying in the studio whilst Miller paints, acquiring spontaneous splashes of colour, that over time capture

the range of the artist's palette.

Harland Miller was born in Yorkshire, UK in 1964 and studied at Chelsea School of Art, graduating in 1988 with an MA. He lives and works between London and Norfolk. Solo exhibitions include 'All Night Meteorite' (2023) White Cube West Palm Beach, 'Imminent End, Rescheduled Eternally' (2022–23), White Cube Bermondsey, London; 'The French Letter Paintings' (2021), White Cube Paris; 'York, So Good They Named it Once' (2020), York Art Gallery, UK; White Cube Hong Kong (2019); 'One Bar Electric Memoir' (2017), White Cube Mason's Yard, London; 'Tonight We Make History (P.S. I Can't Be There)' (2016), Blain|Southern, Berlin; Somerset House, London (2016); 'In Dreams Begin Monsters' (2015), Palacio Quintanar, Segovia, Spain; 'Sculptures in the Close', Jesus College, Cambridge, UK (2013); 'Wherever You Are Whatever You're Doing This One's For You' (2013), Reflex, Amsterdam; 'A Decisive Blow Against If' (2013); Other Criteria, London; 'The Next Life's On Me' (2012) White Cube Hoxton Square, London; 'On Overcoming Optimism' (2012), Ingleby Gallery, Edinburgh; 'Penguin Series' (2012) Galleria Marabini, Bologna, Italy; 'Have You Ever Stopped to Wonder Why You're Not Here' (2011), LAB Art, Beirut; 'Summer Exhibition', Royal Academy of Arts, London (2005, 2006, 2007); Kunsthalle Mannheim, Germany (2004), among others. In 2008, Miller curated the group show 'You Dig The Tunnel, I'll Hide The Soil' at White Cube and Shoreditch Town Hall, London.



DJ, 52x44cm, pencil and oil on graph paper, 2024

HARLAND MILLER ON DJ

HM: ... first record I ever bought was, well, actually, come to think about it, it was Metal Guru by T Rex, but the first album I bought was, well, actually come to think of it, although it was David Bowie, it was Diamond Dogs, not Lodger, on which the track DJ appeared.

But it was all part of the same time when buying a record was always an event; highly anticipated even if occasionally disappointing. I've bought some terrible records over the years but they've all involved great bus journeys.

It was also something you saved up for, and the promise was in the vinyl itself.

I am a DJ was a record *about* records, which really appealed, although I was never sure about the video, which features Bowie smashing up a lot of 45's. An amount equivalent to about a year's worth of paper rounds.

There was however a memorable scene at the end of the video where Bowie paints the letters DJ in bright blood red letters onto a hotel mirror, an act evocative of cheap horror films, it nevertheless simultaneously obscures and defines him, which seemed to me to embody the songs main theme; 'he was what he played' which is in fact a scary idea, but there's also a connection here to both the phrase 'Sound n' vision' and the line "We like dancing and we look divine."

The song is the main event and we all follow, we *believe*. Such is the power of great music and great lyrics.

Bowie was aware of not just the power of sound but also image - what you see - vision!

Beyond making music Bowie also painted, not just on hotel mirrors, but that was the connection I made when I was asked to make a painting for this project.

The DJ work is from the Letter Painting series; paintings of overlapping letters that make short words and anachronisms: ACE, YES, DOA, RIP, OD... DJ is definitely the most positive of these, which I hope, bearing in mind the riff on all the Bowie stuff above, makes it the most appropriate work for this collaboration between War Child, Sound and Vision and from afar, last but not least... David Bowie himself.

Harland Miller



DJ (detail), 52x44cm, pencil and oil on graph paper, 2024

IOANA BĂLTAN

Ioana Băltan lives and works in London. She attended The National University of Arts, Bucharest, where she obtained a BA degree in painting in 2015. The same year, Băltan obtained the Teaching Training Department's BA degree issued by the same institution. She continued her studies at The Brera Fine Arts Academy Milan with a scholarship and obtained an MA Degree in Strategies of Creation in Painting released by the National University of Arts Bucharest. Băltan's paintings reveal her strong preoccupation with contemporary approaches to the female figure. Her large-scale compositions are thought as a body of visual research on portraying feminine archetypes with a strong focus on how these subjects were depicted overtime as angelic beauty icons, grotesque monsters or recently as animated plastic simulacra. Ioana's urban goddesses are surrounded by fantastic landscapes decorated with cosmic elements, wild fauna all of them shrouded with artificial lights. Her paintings have been exhibited nationally and internationally, in institutions and spaces such as the Royal Academy of Arts London, Koppel X Space, Spazio San Vidal Biennale Viterbo-Venice, and Art Safari Bucharest.

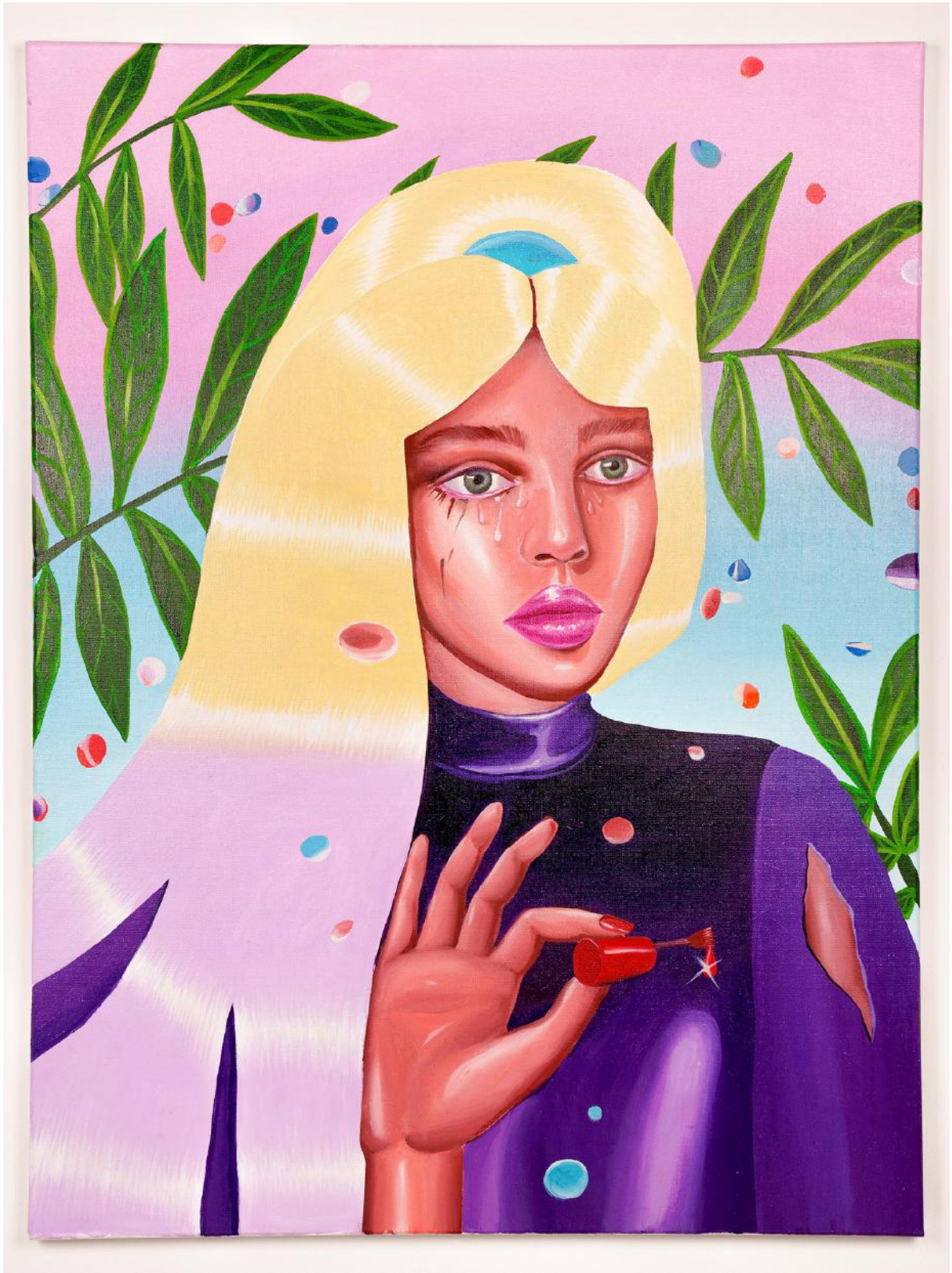
Băltan's exhibitions include *Fantastyfrolia: A Painted Tale with Tints of Marzipan* at IOMO Art Gallery, Bucharest, Romania, in 2024; and *Feast of the Immortals*, hosted by Maggio Art Consultancy in collaboration with Artsy (online) in 2023. Her group exhibitions include *The passerby who stays* at Koppel X, London, UK, in 2023; *Selected vol 2* with London Paint Club at Koppel X, London, UK; *Arte Vi.Ve* at the

Biennale of Viterbo, Venice, Italy, in 2022; *Tendencies in Painting* with London Paint Club (online) in 2022; and the *RA Summer Exhibition* at the Royal Academy of Arts, London, UK, in 2021.

"My painting is inspired by David Bowie's song *Rebel Rebel*, especially the lyrics 'We like dancing and we look divine.' Through my work, I wanted to illustrate the contrast of emotions that David's character has throughout the song. My work emphasizes the idea of being trapped, playing between gender identities, having fun and being hurt. The symbols from my work such as nail polish, makeup and confetti highlight the core of the lyric 'We like dancing and we look divine.' The technique of the artwork consists of overlapping oil paint on canvas, in a cartoonish-shaped manner with a touch of glam."



Don't Cry, Babe! (Detail), 101x76cm, oil on linen, 2024



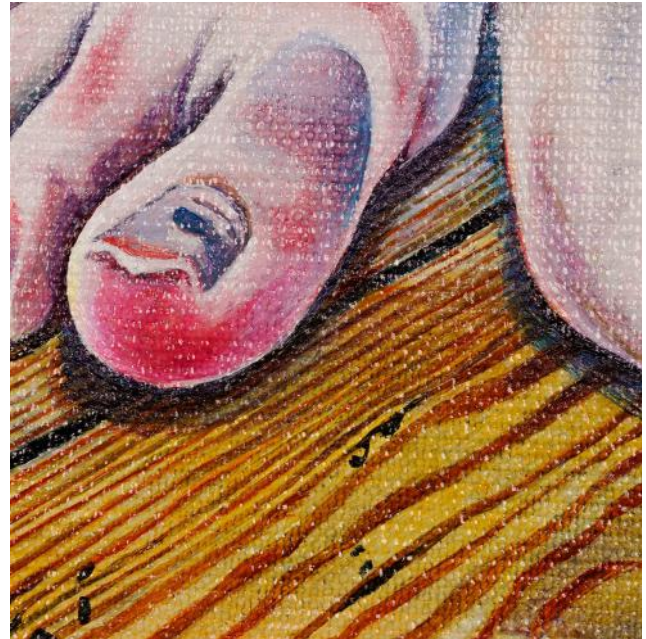
Don't Cry, Babe!, 101x76cm, oil on linen, 2024

ISHBEL MYERSCOUGH

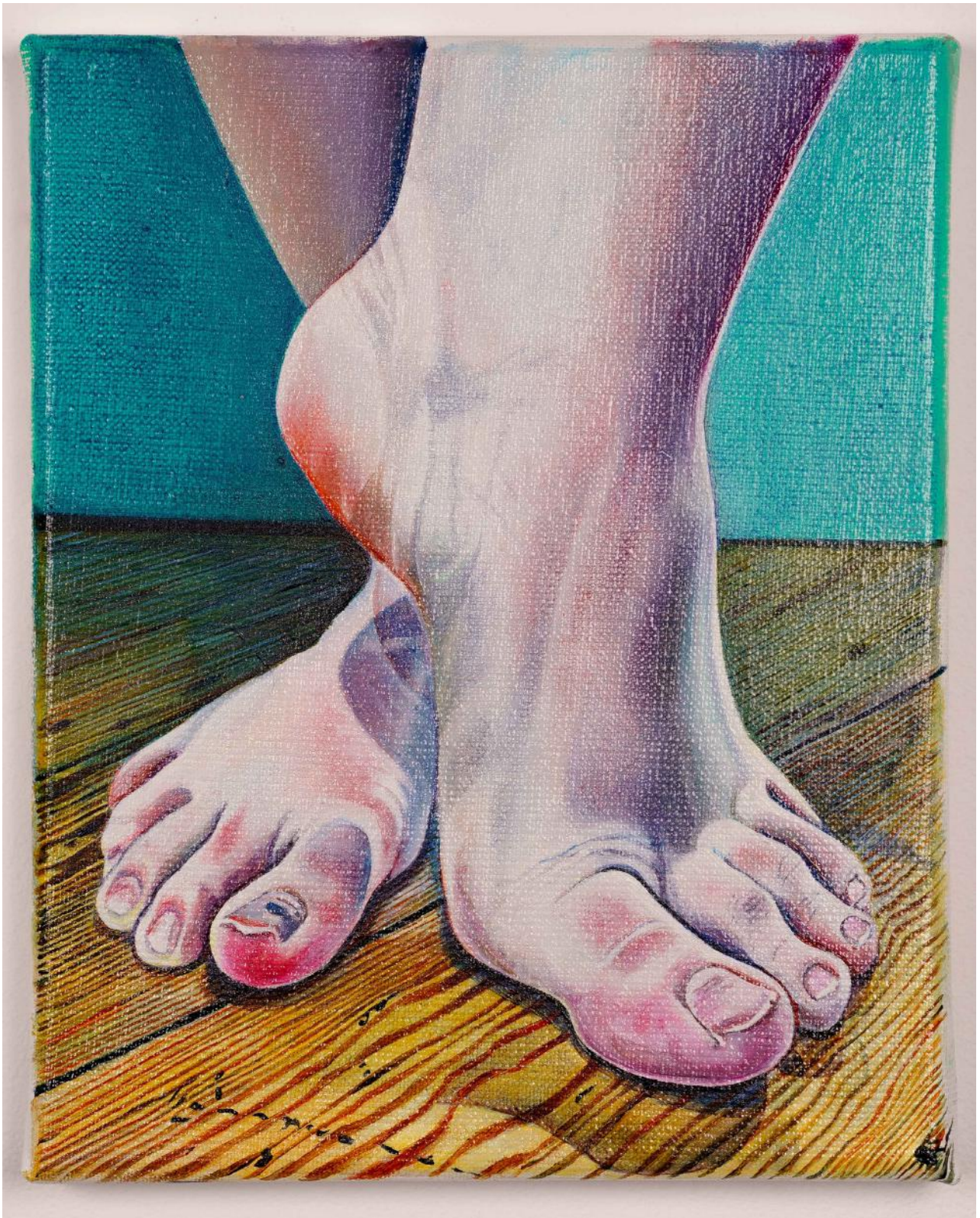
Ishbel Myerscough (b. 1968) is recognised for her highly detailed and meticulously observed portrayal of her subject matter, which over the past three decades has primarily included herself, her close friend and fellow artist Chantal Joffe, and their families. Myerscough combines a focused study of youth and coming-of-age with adult experiences of parenthood, desire and bereavement, evoking the complex cycle of human experience.

Myerscough studied at Glasgow and the Slade Schools of Art, and works in London. In 1995 she won the National Portrait Gallery's annual BP Portrait Award competition and as a result was commissioned to paint Helen Mirren's portrait for the collection and subsequently Sir Willard White. Her portrait *Two Girls* (1991), was displayed in the exhibition *Self* at the Turner Contemporary, Margate, UK in 2015 and at the National Portrait Gallery, London, until November 2016. Her work was presented in a joint display *Friendship Portraits: Chantal Joffe and Ishbel Myerscough* at the National Portrait Gallery in 2015, capturing their very particular artistic collaboration; and was included in the exhibitions *Only Connect*, Royal Academy of Arts, Keeper's House, London; and *Relating Narratives - A Common World of Women*, The Horse Hospital, London, 2018.

"Irresistible dancing to tinny music in the kitchen and dreaming."



Dancing in the Kitchen (Detail),
25.4x20.3cm, oil on canvas, 2024



Dancing in the Kitchen, 25.4x20.3cm, oil on canvas, 2024

JOE MACHINE

Joe Machine is a world- renowned artist, illustrator and writer described by the legendary art critic Edward Lucie- Smith as being the successor to Francis Bacon and William Blake. Having risen from a troubled upbringing and involvement in crime, he has become one of the most important British artists. He is a founder member of the Stuckist art movement and painter in residence for the Prometheus Project in Trieste, Italy. He has exhibited at many prestigious venues in London and the UK and internationally in the U.S.A, France, Italy and the Czech Republic. He is known for his instantly recognisable style of painting which incorporates archetypal imagery and esoteric symbolism within his religious and mythological works.

Joe Machine's solo exhibitions include *JOE MACHINE: The Abrahamic Faiths* at Masterpiece Art, Dubai, in 2021; and *Unseen Spring* with London Magazine (online) in 2020. His group exhibitions include *The Stuckists* at Cass Art, Islington at Cass Art, London, UK, in 2017; *The Stuckists Art Show and Summer Sale* at View Two Gallery, Liverpool, UK, in 2016; and *Stuckism: Remodernising the Mainstream* at Studio 3 Gallery, University of Kent, UK, in 2015. Machine's awards include a Residency with The Prometheus Project in 2015 and the Grand Prize at the Cork Street Open Exhibition in 2012. They are represented by Isis Phoenix Arts.

"I was born in the 1970's, the music of David Bowie was endemic during the late seventies and eighties. I found his music powerful and uplifting, even in dark times. I remember 'Modern Love' playing on the radio when I was in a special school. Kids, a lot of them

from worse backgrounds than mine, got up and danced. We got in trouble, but it didn't matter, Bowie's music unified us, made us happy. It took us somewhere else beyond the locked doors and chain link fences. I painted him as an angel. It's my way of saying thanks.

I can't think of a better charity than War Child. I grew up in a rough and very violent area, there was seldom anyone around to help kids. The welfare of children is an issue very close to my heart. It has been an honour to make a painting for War Child and get behind such a good cause."



Saint Nicolas of Myra - The Saint and The Starman (Detail), 76.2x101.6cm, acrylic on linen, 2024



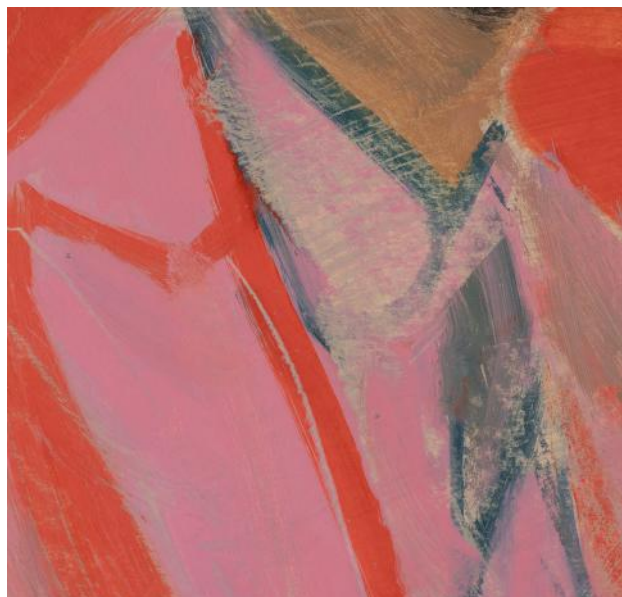
Saint Nicolas of Myra - The Saint and The Starman, 76.2x101.6cm, acrylic on linen, 2024

JONATHAN SCHOFIELD

Jonathan Schofield is a Manchester born; Hackney based contemporary painter. He studied Fine Art at The Royal College of Art under Peter Doig in 1996. His work has been exhibited at the Royal Academy and he is part of their permanent collection. Jonathan has since fused his interest for art and fashion, running his own art direction agency, whilst continuing to paint from his studio in Hackney. Jonathan makes large scaled oil figurative paintings that blend scenes from modern life, cinema, fashion and narratives of the collective unconscious. Using colour as a primary expressive language, Schofield's paintings are open ended, aiming to leave the painting at a point where viewers can form their own connections. Schofield seeks to embed his paintings within the collective memory, transforming them into personal recollections for each viewer.

Schofield's solo exhibitions include *Jonathan Schofield: The Paris Paintings* at Serena Morton, London, UK, in 2024; *Jonathan Schofield: Gorgeous Pink Bags* at Serena Morton, London, UK, in 2023; and *Jonathan Schofield: Cafe Society* at Serena Morton, London, UK, in 2022. Jonathan Schofield is represented by Serena Morton Gallery, London.

"My painting is called 'The Chameleon' it shows a man dressed in a pink double-breasted suit against a red background walking or dancing across a space. The chameleon is a metaphor for David Bowie, the man in my painting definitely likes dancing and he looks divine!"



The Chameleon (Detail), 54.5x72.5cm, oil on canvas, 2024



The Chameleon, 54.5x72.5cm, oil on canvas, 2024

JOSEPH DUPRÉ

Joseph Dupré's subjects are ordinary creatures: dogs, cats, birds, sailboats. His smaller-than-life renderings in either clay or bronze and wax retain a childlike playfulness that comes from devoting as much attention to the surface as to the sculptural form itself. Citing Picasso's ceramics as well as Matisse and Braque as inspirations, Dupré imbues his subjects with a sweetness that reminds one of youthful creativity and inspiration. The artist achieves the vibrant finish of his pieces by hand-building and modelling his porcelain creations and painting each work before firing. Born in 1987 and largely self-taught, he has also worked in painting, drawing, and printmaking, but regardless of medium, the artist is primarily concerned with mark making and line. His crude shapes emphasise the hand-pressed nature of a bird's beak and feathers in *Expectantly Blue* (2022), while the subject's indigo hues and crisscross feathers indicate the fragile and painstaking process of both nature and sculpture. Variations in shade and application reinvent the static quality of ceramics and provide a fresh perspective on what has often been dismissed as a purely decorative material. By rendering humans, objects, and animals alike in this traditional fashion, Dupré's works become modern relics. They are reminders of the inherently ephemeral nature of life, which must be entombed in another material in order to live on after us.

Dupré studied at the Royal Drawing School, London, from 2015 to 2016 and earned an MBChB from the Manchester School of Medicine from 2007 to 2013. His solo exhibitions include a solo show

at Hoffmann Maler Wallenberg, Nice, France, in 2023; a solo show at Georgia Stoneman Gallery, UK, in 2023; and a commission for David Zwirner Gallery, New York, USA, in 2022. His group exhibitions include the Outsider Art Fair, New York, USA, in 2023; the Monte Carlo Art Fair, Monaco, in 2023; *The Conference of the Birds* at Tristan Hoare Gallery, London, UK, in 2022, among others. Dupré received the Geoffrey Vivis Memorial Award in 2022.

"This piece is called Rebel Rebel, a title taken directly from the song from which the lyrics originate. The piece is inspired by medieval miniatures, featuring an androgynous young man on an electric blue background, and incorporating a lightning-strike shield with the initials DB. With this piece I wanted to play with the pomp and circumstance that surrounded medieval miniatures - a preserve of the gentry in the 16th century, poking fun by adding a golden fish rim rather than the original ornate gold frame. The androgynous figure at the centre perhaps represents a loose ghost of Bowie."



Rebel Rebel, 20x20cm, glazed ceramic, 2024



Rebel Rebel, 20x20cm, glazed ceramic, 2024

JULIA SOBOLEVA

Julia Soboleva is a Latvia born, UK based mix-media artist. Her process involves painting and collage on found photographic imagery. Meditating on the themes of madness and reality, Soboleva is constructing mysterious narratives with ominous overtones and absurd humour. Being born and raised in a post era and not being able to find her own place against the complicated past of her nation, Soboleva explores the notions of family, taboo and transgenerational trauma in her work. She obtained a Master's Degree in Illustration at Manchester School of Art in 2018, earned a BA in Illustration from Southampton Solent University from 2010 to 2013, and is now working as a full-time artist.

"The title of my artwork is 'The absence of light does not mean the absence of hope'. The title says it all."



The Absence of Light Does Not Mean the Absence of Hope (Details), 22x28.5cm, acrylic on top of photographic image, 2024



The Absence of Light Does Not Mean the Absence of Hope, 22x28.5cm, acrylic on top of photographic image, 2024

KATY STUBBS

Katy Stubbs is a South-African British artist who lives and works in London. Stubbs predominantly works in ceramics, building each piece by hand. Each work is planned with multiple sketches, and whilst some follow the Greek ceramic tradition of urns and vessels, others are more akin to still life scenes with ceramic appendages attached. Beer bottle lids, posters, cigarettes and food pieces are often integrated into clay. Her work evokes a witty commentary on everyday life, societal problems and the fine line between comedy and tragedy. Aside from her ceramics practice, Stubbs creates paintings on metal which tap into her myriad of interests; including but not limited to magic and magicians, Americana and both natural and man-made disasters. The language of these is often taken from Stubbs's training in illustration and from her love of comic books. Stubbs earned a BFA in Illustration from the School of Visual Arts, New York, in 2015, and a Foundation Diploma from Leeds College of Art, Leeds, in 2012.

Her solo exhibitions include *Smoke & Mirrors* at Lyndsey Ingram Gallery, London, UK, in 2023, and *Price Choppers* at ALMA ZEVI, London, UK, in 2020. Stubbs' group exhibitions include *Dreaming of Eden* at Timothy Taylor Gallery, New York, USA, and *Women (Makers)* at Sotheby's, London, UK, in 2023; *New Nature* at PATERSON ZEVI, London, UK; *Let Them Eat Fake*, presented by Bad Arts at The Bomb Factory, London, UK; *Life is Still Life* at Murray Edwards College, *Women's Art Collection*, Cambridge, UK, in 2022; *The Great Women Artists* at Palazzo Monti, Brescia, Italy; *Fresh* at the British Ceramics

Biennial, Stoke-on-Trent, UK; and *Cracked*, curated by Leonie Mir at Tristan Hoare, London, UK, in 2021. Katy Stubbs is represented by Lyndsey Ingram.

"Rebel Rebel really reminds me of being 15 and playing it on repeat and going out to meet friends in parks and graveyards. I just wanted to be as cool and glamorous as the song sounded."



Me as a Boy (Detail), 16x28cm, enamel paint on metal, 2024



Me as a Boy, 16x28cm, enamel paint on metal, 2024

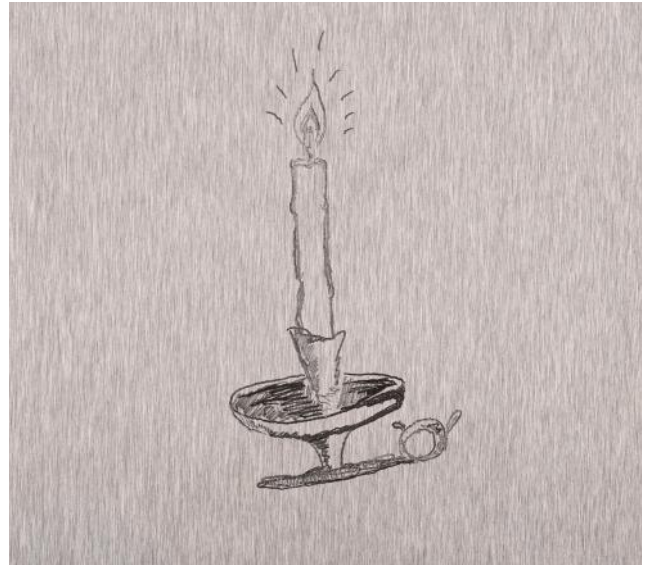
LEO COSTELLOE

Leo Costelloe (b. 1993) is a London based, interdisciplinary artist whose work explores the transient and sentimental nature of objects in contemporary culture. Costelloe's seemingly banal and haunting sculptural practice draws from a zeitgeist of digital femininity. Informed by their experience of a tenuous rural childhood and a coming of age on the East London queer scene, Costelloe's work toys with notions of femininity and decoration in a patriarchal landscape. Costelloe graduated from Central Saint Martins with a BA (Hons) in Jewellery Design.

Their solo exhibitions include *SPECIAL DAY* at Neven Gallery, London, UK, in 2024, and *BEAUTIFUL BRIDE IN THE CITY* at Kupfer, London, UK, in 2023. Their group exhibitions include *THE BLUSH UPON HER CHEEK* at Studio West Gallery, London, UK, in 2024; and *CONTESTED BODIES* at Burton Gallery, Leeds, UK, and *SOFT WHEN WARM* at Guts Gallery, London, UK, in 2023.

"I was initially interested in the concept of "divine" as something subversive or personally empowering.

In looking to "divinity" as a connection to freedom and transcendence I wanted to use a figure that appears to be emerging from darkness. A figure that is still, whilst light is in motion. Much in the way a candle's flame might dance this work aimed to embody ideas around movement and embodiment whilst looking to the divine dualities of light."



Something Like Love (Details), 30x22x3cm, photographic sculpture, Polaroid photograph, engraved aluminium mount and aluminium frame, 2024



Something Like Love, 30x22x3cm, photographic sculpture, Polaroid photograph, engraved aluminium mount and aluminium frame, 2024

LILY MACRAE

Born in 1994, Edinburgh Scotland, Lily Macrae currently lives and works in Glasgow. Macrae's work is concerned with using painting as a method to reveal and situate herself within the world rather than just record it. Using an almost subtractive method of working; applying and then wiping back through the surface, each work searches for how the light falls, forms and emanates from within. Painting itself is used simultaneously as an act of excavation and construction of an image.

Macrae earned a BA in Fine Art from Edinburgh College of Art from 2012 to 2016. Her solo exhibitions include *How the Light Gets In* at Soho Revue, London, UK, and *Reverie* at &Gallery, Edinburgh, UK, both in 2023; *laid bare* at Long Story Short, Los Angeles, California, USA, in 2022; and *All That Remains X Purslane* at 14 Cavendish Square, London, UK, in 2021. Macrae's group exhibitions include *The Golden Ratio* at Soho Revue Gallery, London, UK, and *New Frontiers* at The Royal Scottish Academy, Edinburgh, Scotland, both in 2024; *Cohle Gallery*, Paris, France (upcoming); *What Now?* at PM/AM Gallery, London, UK; *Sweet Spot* at BLANK Gallery, Shanghai; *30:30* at &Gallery, Edinburgh, UK; and *Ojos de Perro Azul* at Marinaro Gallery, New York, USA, all in 2023; *Thesmophoria* at Soho Revue, London, UK, in 2021; and *Latitudes: A Response to Covid 19* at The Royal Scottish Academy, Edinburgh, Scotland, in 2019.

Lily Macrae received the Pandemic: A Response to Covid 19 Award and Exhibition from The Royal Scottish Academy, Edinburgh, Scotland, in 2020; a residency with Air 3331 Arts Chiyoda,

Sotokanda Chiyoda-Ku, Tokyo, Japan, in 2019; and The British Sasakawa Foundation Grant and The Hope Scott Trust Award in 2018.

"Using imagery from crowded scenes at various David Bowie shows as a starting point, 'Still Dancing' 2024, depicts this frenzied feeling of bodies pushing in on one another. Striving to reach for, to touch and be a part of something bigger than themselves."



Still Dancing (Detail), 40x49.5cm, oil on linen, 2024

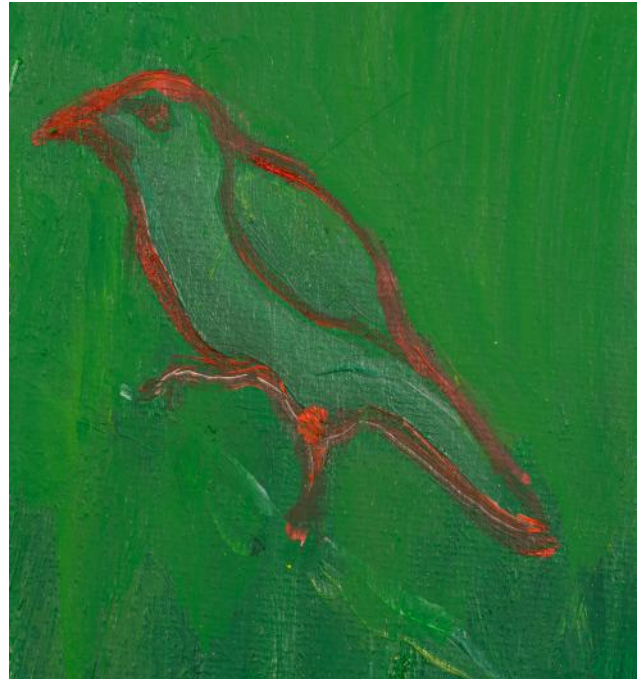


Still Dancing, 40x49.5cm, oil on linen, 2024

MARIE ELISABETH MERLIN

Marie Elisabeth's paintings conjure a world that is both marvellous and frightening. She combines cultures, environments and creatures in paint which evoke feelings of innocence and tenderness tinged with foreboding. Her work reminds us of the damage we have wrought on the world and its inhabitants. Movement, circulation and migration are central. Figuration and abstraction mix as she renders complex narratives where we can ponder love and loss in an immeasurable landscape. Marie Elisabeth Merlin earned a Diplôme de l'École Supérieure d'Art d'Aix in 2016, studied at École Stylisme IICC, Marseilles, from 1988 to 1989, and attended Ateliers Beaux-Arts, Ateliers Privés Aix, from 1985 to 1988.

Merlin's solo exhibitions include *Mondes Hypothétique* at TIN MAN ART, London, UK, in 2023. Her group exhibitions include the London Art Fair with TIN MAN ART, London, UK, in 2024 and 2023; *Between the Bliss and Me* at TIN MAN ART, London, UK, and *Imagined Worlds* at Galerie de la Prévôté, Aix-en-Provence, France, in 2021; and *Once Upon a Time* at Galerie de la Prévôté, Aix-en-Provence, France, in 2020. She was awarded the 9th Paul Ricard Painting Symposium in 2018 and are represented by Tin Man Art.



Flying (Detail), 50cm (diameter), oil on canvas, 2024



Flying, 50cm (diameter), oil on canvas, 2024

MICHAEL RAKOWITZ

Michael Rakowitz is an Iraqi-American artist working at the intersection of problem-solving and troublemaking. He lives and works in Chicago.

Rakowitz's solo exhibitions include an upcoming exhibition at Stavanger Art Museum, Stavanger, Norway, in 2025; a solo project with the Municipality of the Hague in 2024; *The Monument, the Monster and the Maquette* at Jane Lombard Gallery, New York, USA, *The Waiting Gardens of the North* at The Baltic Centre for Contemporary Art, UK, and *I'm Good at Love, I'm Good at Hate, It's in Between I Freeze* at Galerie Barbara Wien, Berlin, Germany, all in 2023; and *The Invisible Enemy Should Not Exist* (Northwest Palace of Kalhu, Room F, Southeast Entrance; Room S, Southwest Entrance) at Barakat Contemporary, Seoul, South Korea, in 2023, among others. Rakowitz's group exhibitions include *BeLonging: Michael Rakowitz and the Mesopotamian Collection* at Bagdad Café, Museum of Mediterranean and Near Eastern Antiquities, Stockholm, Sweden; *Choosing to Portage* at Tephra ICA, Reston, USA in 2023, among others. He is the recipient of the 2020 Nasher Prize; the 2018 Herb Alpert Award in the Arts; a 2012 Tiffany Foundation Award; a 2008 Creative Capital Grant; a Sharjah Biennial Jury Award; a 2006 New York Foundation for the Arts Fellowship Grant in Architecture and Environmental Structures; the 2003 Dena Foundation Award, and the 2002 Design 21 Grand Prix from UNESCO. He was awarded the 2018-2020 Fourth Plinth commission in London's Trafalgar Square. From 2019-2020, a survey of Rakowitz's work

traveled from Whitechapel Gallery in London, to Castello di Rivoli Museo d'Arte Contemporanea in Torino, to the Jameel Arts Centre in Dubai.

museum number: IM8975

excavation number: Kh. I 536

provenience: Khafaje

dimension(s) (in cm): height: 12.5

material: gray stone

date: Early Dynastic II (ca. 2600 BC)

description: male head

status: unknown With war comes

destruction, the loss of thousands of years of human history. - Selma Al-Radi

"The invisible enemy should not exist (2007-ongoing) is an ongoing series of sculptures that represent an attempt to reconstruct the looted archeological artifacts from the National Museum of Iraq, Baghdad, in the aftermath of the US invasion of April 2003. Alluding to the implied invisibility of the museum artifacts (initial reports about their looting were inflated due to the "fog of war," stated Museum officials), the reconstructions are made from the packaging of Middle Eastern foodstuffs and local Arabic newspapers, moments of cultural visibility found in cities across the United States. The objects are created by a team of assistants using the University of Chicago's ISAC database, as well as information posted on Interpol's website. This project is an ongoing commitment to recuperate the thousands of objects that remain missing."



The invisible enemy should not exist - Male Head (IM8975), 12.5x14x9cm, Arabic newspapers, food packaging, cardboard relief sculpture, 2024

MONIKA MARCHEWKA

Monika Marchewka (b.1988) is a Polish artist living and working in Gdynia, Poland. In 2013 she obtained her degree in painting at the Jan Matejko Academy of Fine Arts in Krakow, Poland. After graduation, Monika started working as an animator in the world's first fully painted film 'Loving Vincent' and later 'The Peasants' (BreakThru films production company). Since leaving BreakThru films, she has been painting full-time and exhibiting world-wide.

Marchewka's exhibitions include *Soft Glistening Lights*, a group show at HiroHiro Artspace, Taiwan in 2024; *I Look at the Moon like a Fellow Traveler*, a group show at LAMB Gallery, London in 2024; *In Between*, a solo show at Monti8, Italy in 2024; *Sweet Memories*, a group show at Monti8, Italy in 2024; *Sweet Potion*, a group show at Artistellar Gallery, London in 2023; Artsy FOUNDATIONS, an online fair on Artsy in 2023; Inaugural Salon Group Exhibition at Salon21, New York in 2023; and *High Maintenance*, a group show at Tchotchke Gallery, New York in 2023. Her solo exhibition *In The Dawn* was held at Artistellar Gallery, London in 2022. Monika Marchewka is represented by Artistellar Gallery.

"When we dance we are in a safe place, all that matters is the here and now. When we dance together, when we form a chain of hands, we can do anything, we can reach for the sky. The more people the better. Together we can do anything."



We Like Dancing (Detail), 50x50cm, oil on canvas, 2024



We Like Dancing, 50x50cm, oil on canvas, 2024

NICK GRINDROD

Nick Grindrod is a British artist based in Sheffield. He studied Fine Art at the University of Derby and Sheffield College. He has shown widely in Britain, and has work in numerous private collections. Nick is now also represented by Maddox Gallery & ArtWorks Gallery in Singapore and Salt Fine Art in the US.

“Boldly abstract in nature, Grindrod’s paintings skilfully layer strict geometric forms with gestural painterly handling. Working in intense bursts of activity, initial sketches are adapted and reformed in an instinctive, immediate process. Much of the aesthetic decision making is done in the moment – intuitively working with the paintings in ‘real time’. Consequentially, removal of paint and erasure of marks play just as important a role as the application of paint and this is abundantly clear when we look at the finished works. Bold, flat, graphic colour fields sit alongside abraded, distressed surfaces. Swift, gestural marks contrast sharp, measured lines.

One might imagine such seemingly contradictory forms and surfaces would not play well together, but Grindrod’s innate ability to balance a composition and a palette is such that the completed works are undoubtedly of a piece, humming and vibrating with an excited energy. The paintings are often overtly playful, but their immediate aesthetic appeal conceals a subtlety and rigorous commitment to a practice that is deeply important to the artist. As he says of his himself, “The decisions that are made in the moment can be both rewarding and disappointing but all lead to the truth in the end... I feel that this is the only way

that I can truly create something unique.’

- Tom Wilmott.

Grindrod’s solo exhibitions include *Slide* at Maddox Gallery, Gstaad, Switzerland, in 2023; *STRATA* at Soho, London, UK, curated by Smithson Gallery, in 2022; *Aggressive Passive* at Studio Ninety, London, UK, in 2018; and *Nothing to See Here* at The Circle Gallery, Sheffield, UK, in 2018. His group shows include The Maddox Collection at Maddox Gallery, London, UK; *Summer Exhibition* at the Royal Academy of Arts, London, UK; *M2* at Tom Cox Gallery, London, UK; *Reimagining Colour* at Maddox Gallery, London, UK; and *Contrafibularities* at Fronteer Gallery, Sheffield, UK, all in 2023; *Geometry & Gesture* at Bloc Projects, Sheffield, UK, and Affordable Art Fair in New York, USA, in 2022, among others.

“It’s always a pleasure working with AOAP and even more so to contribute to the amazing work that War Child do.

This new work for the War Child auction, stimulated by the iconic music of David Bowie, was a great way to open up and give a refreshing purpose and direction to my work. Thinking about what it is to be a child and how play is such an important part of childhood whilst working on this painting highlighted what I try to achieve in my own work. I hope this comes across in this painting.”



Calamity's Child, 76.2x101.6cm, acrylics on canvas, 2024

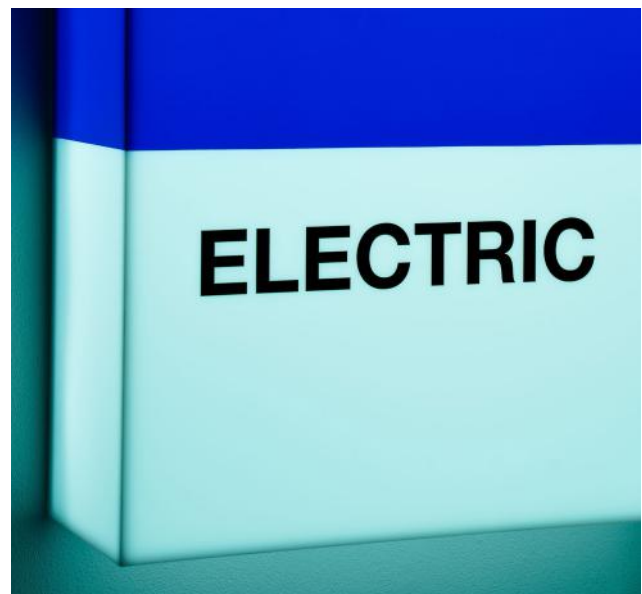
NICK SMITH

Smith's work masterfully combines image and text, offering a rich exploration of contemporary cultural icons and art historical themes. His art fosters intimate engagement, featuring pixelated images that crystallise from afar and narrative texts that draw viewers in for a closer look. Smith earned an MDes in Product Design from Coventry University in 2004.

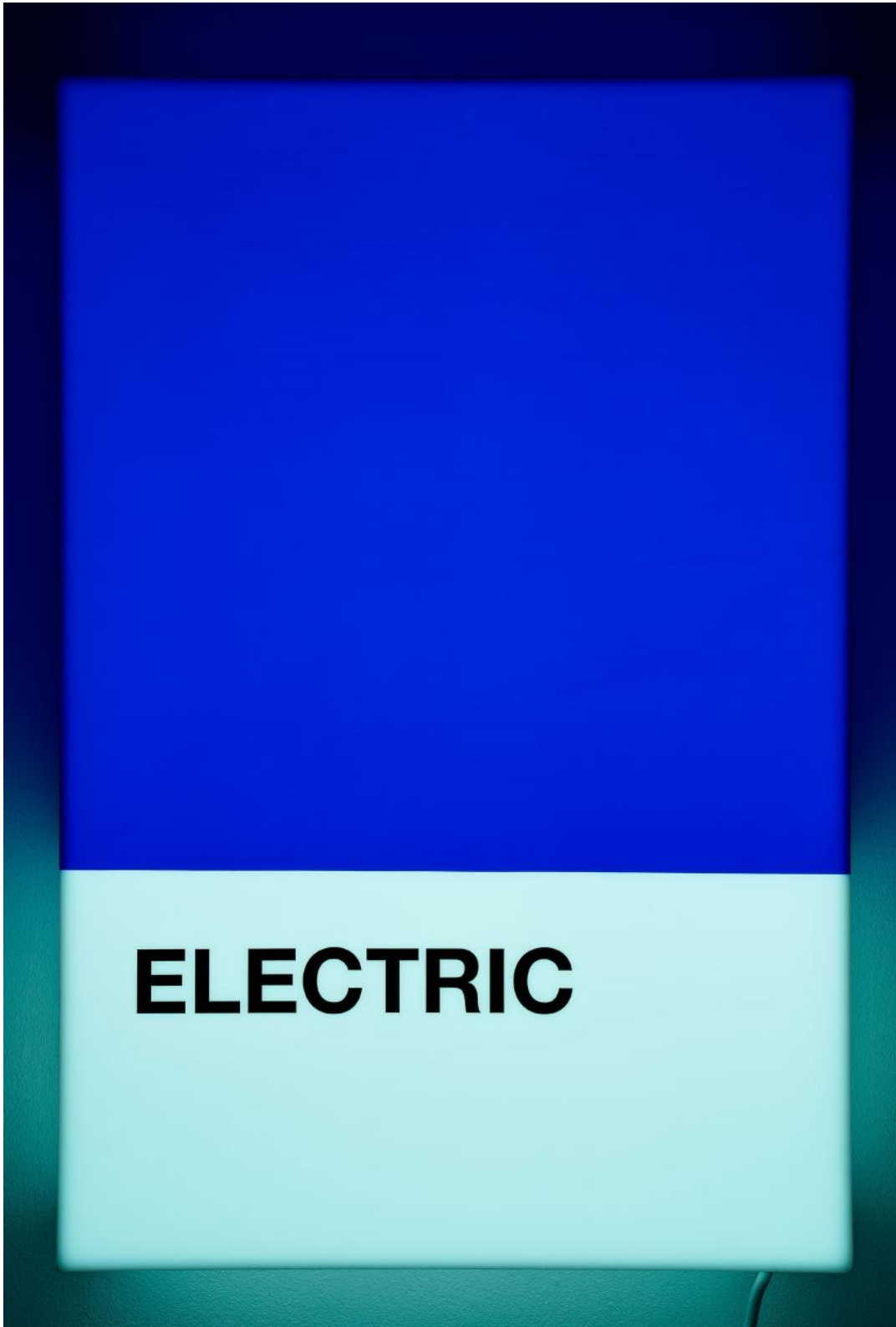
Nick Smith's solo exhibitions include *PANAME* at Rhodes Contemporary Art, London, UK, in 2024; *Polytheism* at Rhodes Contemporary Art, London, UK, in 2023; *Posed* at Rhodes Contemporary Art, London, UK, in 2022; *PSYCOLOURGY* at Rhodes Contemporary Art, London, UK, in 2021; *PIONEERS* at Rhodes Contemporary Art, London, UK, in 2020; *PURGATORY* at Context, Art Miami, USA, and *Pinched* at Rhodes Contemporary Art, London, UK, both in 2019. His group exhibitions include *HOT OFF THE PRESS* at Bonhams, London, UK, in 2024; *ORIGINS* at Rhodes Contemporary Art, London, UK; Woolwich Contemporary Print Fair, London, UK; *POP X CULTURE* at Bonhams, London, UK; and Philips x Rijksmuseum x Nick Smith at Rijksmuseum, Amsterdam, Netherlands, all in 2023. Nick Smith is represented by Rhodes Contemporary Art, London.

"Electric Blue is a nod to David Bowie's 'Sound and Vision,' inspired by the line 'electric blue.' After much deliberation, I had my lightbulb moment: it seemed like such an obvious item to create after receiving the brief for this exhibition. I've always wanted to make a light box, and this was the perfect opportunity. This light box captures my interpretation of the hue of electric blue. The illumination of this colour beckons viewers

to feel the vibrant spirit of Bowie's aura and ponder the powerful link between music and visual art."



Electric Blue (Detail), 75x50x16cm, light box, 2024



Electric Blue, 75x50x16cm, light box, 2024

NOELIA TOWERS

Noelia Towers is a Barcelona born; Chicago based painter. Towers is a visual artist who creates highly rendered oil paintings that allow her to express her exploration of self by sharing moments of pride and empowerment as well as vulnerability and uncertainty. Produced from a multitude of personal interests and histories, Towers bestows the public space with her archive of knowledge and experiences by using the canvas as a form of therapy. Serving as her own model, she provides the viewer with a traditionally feminine image partnered with intimate exposure, suffering, along with dark and mysterious undertones. Originally from Barcelona, Towers lives and works in Chicago where she uses her past history and current interests to educate and entertain. Towers earned a BA in Fine Art from Escolar Massana, Barcelona.

Her solo exhibitions include *Night Visions* at Marquez Art Projects, Miami, Florida, USA, in 2024; *Father Figure* at De Boer Gallery, Antwerp, Belgium, in 2023; *Outdoor Theatrics* at Half Gallery, New York, USA, and *Opening an Umbrella Indoors* at De Boer Gallery, Los Angeles, California, both in 2022. Her group exhibitions include *Play it as it Lays* at De Boer Gallery, Los Angeles, California, in 2024; *A Gothic Midsummer*, hosted by Roman Road, Bruton, Somerset, UK; *Beach*, curated by Danny Moynihan, at Nino Mier, New York, USA; *Hot Summer* at Swivel Gallery, New York, USA; *What Now?* at PM/AM Gallery, London, UK; and *Bite the Hand* at Grove, London, UK, all in 2023. Towers is represented by De Boer Gallery.

"The piece is based on a still image from the soviet movie The Adventures of Buratino, taking it out of the film's context which captures a child performing on a stage as a harlequin and instead picturing it in a different light, changing its narrative and turning it into a joyous moment that is reminiscent of the euphoria experienced in childhood when hearing your favourite song."



L'Arlequin (Detail), 17.7x22.8cm, pencil on arches paper, 2024



L'Arlequin, 17.7x22.8cm, pencil on arches paper, 2024

PATRICK HUGHES

Patrick Hughes (b. 1939, Birmingham) lives and works in London, and is the first practitioner and innovator of Reverspective. Hughes' first solo show was in 1961 in Mayfair, London. A catalogue introduction was by the critic David Sylvester. He has since held one-person exhibitions in Los Angeles and San Francisco, Chicago, Boston and New York, and in Canada, France, Germany, Italy, Holland, Belgium and Switzerland - two hundred so far. Patrick made his first reverspective relief painting in 1964 and has refined his art hugely over the last fifty years, a system which is widely imitated. These works are constructed of wooden pyramids in perspective but the wrong way around, with the furthest point of the space represented being closest to the viewer. The resulting illusion is extraordinary, the viewer relates to the painting as it seems to move seamlessly, giving an impression of being in the room or outside the architecture depicted.

The University of London granted Patrick Hughes the degree of Doctor of Science in 2014 for his contribution to the study of the psychology of the perception. Hughes has throughout his career studied and written about visual and verbal logic, his book *Paradoxymoron, Foolish Wisdom in Words and Pictures* offers a magisterial insight into his original way of thinking. The Tate Gallery, the British Library, the British Academy, The Werth Museum, The Museum of Fine Arts, Boston, The Detroit Institute of Art and many other institutions hold Hughes' art. His resourceful and imaginative work, reflecting on the history of art and architecture is inspiring and revelatory

about our world and how we relate to it. Hughes studied at James Graham College, Leeds, from 1959 to 1961.

His solo exhibitions include *The Witty World of Patrick Hughes* at M.S. Rau, New Orleans, USA, in 2023; *Patrick Hughes* in New York at Adelson Galleries, New York, USA, and *Patrick Hughes* at Zuleika Gallery, Woodstock, Oxfordshire, UK, both in 2022; *The Perspective Paradox* at Hang-Up Gallery, London, UK, *The Shape of Space* at Pellas Gallery, Boston, USA, and *Patrick Hughes: Exhibition of Multiples and Prints* at Zuleika Gallery, London, UK, all in 2021; and *Patrick Hughes: Multiples* at Alon Zakaim Fine Art, London, UK, in 2021. His group exhibitions include *Art & Illusion* at POPA, Porrentruy Optical Art, Porrentruy, Switzerland, and *Where We Are Now* at Sunderland Museum, UK, both in 2021; and *Fantastic Worlds of Images* at Kunsthalle Messmer, Riegel am Kaiserstuhl, Germany, in 2020. Patrick Hughes is represented by Adelson Galleries, New York; Alon Zakaim Fine Art, London; Axel Pairon Gallery, Belgium; Bakerhouse Gallery, Austria; Bel Air Fine Art, Geneva; Galerie de Bellefeuille, Montreal; Galerie Boisserée, Germany; Gormleys Fine Art, Dublin; Hang-Up Gallery, London; M.S. Rau, New Orleans; and Scott Richards Contemporary Art, San Francisco.

"Raindrops and sunshine and a seer make rainbows."



Robotic, 51x53x16cm, hand painted multiple with archival inkjet, 2020

PETER MESSER

"I was born in 1954 and studied Fine Art at the University of Brighton. My work is mainly in egg tempera on a traditional gesso ground and I have exhibited in solo and group shows in the UK, US, Germany and France. My paintings are mostly on a domestic scale, resolutely figurative and, by implication, narrative in the historic medium of egg tempera prepared in the studio using egg yolk and raw pigment. The work is frequently set in, around or parallel with my home town of Lewes. Whilst the settings are often recognizable, the implied narratives and tensions create an idiosyncratic world that sometimes unsettles and occasionally amuses. The paintings themselves often contain arrested moments in which ghosts, voices and unexpected creatures are confronted or sensed, all pinned down within a luminous deadpan egg tempera technique. I hope that these are intent and watchful paintings which, for all their quiet 'realism', imply that the unseen exists and has properties. I do seem to use the word 'imply' a lot."

Messer has exhibited in solo and group shows in the UK, US, Germany and France. His work is frequently exhibited at the Royal Academy Summer Exhibition and he has been a finalist in the Hunting, Garrick Milne, Lyn Painter-Stainers and Singer and Friedlander Prize exhibitions. In 1998 he won the Sotheby's sponsored Chichester Art Prize and in 2000 was commissioned to provide twelve paintings for the Sussex Book of Revelations, an Arts Council Millennium Project which toured Sussex libraries. In 2004 he completed a commission for the House of Lords.

"The setting for this painting, 'A Dance Beneath The Lake' is the underwater smoking room at Witley Park, Surrey. This is a Victorian folly built by a rather dubious millionaire. Originally it would have been furnished with upholstered banquettes and potted plants but is now in the slightly dilapidated condition shown in the painting. The male figure is based on the Bowie of the Dangerous Moonlight period and the female one is loosely derived from an old image of Coco Chanel. The two dancing rats aren't based on anybody.

I felt there was something evocative about the seemingly precarious structure, the huge weight of water and the fragile energy of the dancers."



*A Dance Beneath the Lake (Detail),
40.6x50.8cm, tempera, 2024*



A Dance Beneath the Lake, 40.6x50.8cm, tempera, 2024

SAM DRAKE

Sam Drake (b. 1993, Brighton) graduated in 2016 from his bachelor Fine Arts at The Glasgow School of Art and gained an MFA in Painting from The Rhode Island School of Design in 2019. During these years of study, he has been a recipient of numerous awards, such as two grants from the Elizabeth Greenshields Foundation, The Richard Ford Award and a RISD Fellowship. He has also contributed to exhibitions at Monya Rowe Gallery, New York, Arusha Gallery, Edinburgh, RSA New Contemporaries, Edinburgh, amongst others. Drake lives and works in Glasgow, UK.

Drake's solo exhibitions include *November* at A_Place Gallery, Glasgow, UK, and *October* at EDGE ART PROJECT, Turin, Italy, both in 2024. His group exhibitions include *Cho! Cho Le!* at Arusha Gallery, London, UK, in 2024; *Opening* at A_Place Gallery, Glasgow, UK, and *Shoreline of Memory* at Tatha Gallery, Newport-on-Tay, UK, both in 2023; *Sense of Place* at Space Ten Gallery, Los Angeles, USA, also in 2023; *RISD Graduate Painting Thesis Show* at Monya Rowe Gallery, New York, USA, and *Crocodile Tears* at Morgan Fine Arts Building, Brooklyn, USA, both in 2019; *Expectations* at Field Projects Gallery, New York, USA, and *LA Summer* at Arusha Gallery, Edinburgh, Scotland, UK, both in 2018; and *RSA New Contemporaries* at The Mound, Royal Scottish Academy, Scotland, UK, in 2017. Sam Drake is represented by Arusha Gallery.

"The work submitted references German Expressionist painter Max Beckmann's lithograph 'The Way Home', which features a claustrophobic rendition of a German street

scene. German expressionism was a strong influence on David Bowie, and I thought the reference to Beckmann would respond to the lyrics of Rebel Rebel, which echo similar sentiments of a sense of limbo that figures face in the nighttime cityscape."



*The Way Home (after Beckmann) (GP)
(Detail), 40.6x50.8cm, oil on canvas, 2024*



The Way Home (after Beckmann) (GP), 40.6x50.8cm, oil on canvas, 2024

SOL GOLDEN SATO

Sol Golden Sato is a painter and installation artist. Born in Malawi, he now divides his time between London and various disadvantaged areas in the UK. Sol's early life involved frequent migration and challenges. Growing up in southern Africa during the 1980s and 90s, he experienced significant political changes and migrations. At 16, after the death of his father, Sol fled to South Africa and lived as a homeless teenager in Soweto during apartheid, witnessing societal upheaval. Sol creates large paintings and installations to uplift neglected communities. Recently, he has worked with diverse communities such as Hawick, the Alton Estate, Nine Elms, and the Grenfell community, creating a 40-metre-long painting that evolved into installations. His work focuses on people and human condition, depicting everyday life and his vision of a harmonious world.

Sato's solo exhibitions include *Tales from Lost Souls* at The Bomb Factory, Chelsea, London, in 2024, and *Stay Loving 2020*, a Chelsea Fire Station Mural, London, in 2020. His group exhibitions include *In Rapture* and *Open Studios*, both at The Bomb Factory, Chelsea and Marylebone, London, UK, in 2024. Sol was longlisted for the Contemporary British Painting Prize in 2024 and were awarded a residency at Earls Court Gallery in 2023.

"Dancing and painting have one thing in common – freedom. 13th-century Persian poet Rumi describes dancing as connecting to our true essence. When we dance, we free ourselves.

According to Rumi, dance is the very essence

of life that can be seen everywhere in nature: the sunlight dancing with the shadows, the wind dancing with the trees or the bees with the flowers. Rumi's world is a world of wonders and in order to see it, we must dance!

I wanted to make a painting that connected to David Bowie essence in the line. The painting delights in play that is required to dance."



*Dance of the Innocents (Detail),
76.2x101.6cm, oil on canvas, 2024*



Dance of the Innocents, 76.2x101.6cm, oil on canvas, 2024

STUART SEMPLE

Stuart Semple is a multidisciplinary British artist whose practice spans painting, performance, internet art, and installation. His works adopt a sociological lens to explore themes of youth politics, mass culture, image, technology, and anxiety. Often activist in nature, his broader projects frequently strive for fairness, equality, and access, particularly within the arts. He is the author of *“Make Art or Die Trying,”* published by Quarto. Semple regularly speaks on art and mental health, with appearances at Oxford University, The Southbank Centre, Frieze, RCA, and the ICA.

Semple studied Advanced Art and Design at Poole College in 1997. His solo exhibitions include *D.A.B.A. – Destroy All Bad Art* at All is Joy, London, UK, in 2023; *Dancing On My Own* at Bermondsey Project Space, London, UK, in 2019; *My Sonic Youth* at Fabien Castanier, Los Angeles, US, in 2016; *Anxiety Generation* at Delahunty, London, UK, in 2014; and *Everlasting Nothing Less* at Galleria UNO+UNO, Milan, Italy, in 2012. Semple’s group exhibitions include *Wink Wink* at The Whitaker, UK, in 2023; *Nice to Meet You* at America Bashi Gallery, Tokyo, Japan, in 2022; *BUMS* at Dio Horia, Mykonos, Greece, in 2021; *Art for the Barbican* at The Barbican Centre, London, UK, in 2018; *Skateboarts* at Forum Kunst, Rotweil, Germany, in 2016; *Ghosts: How We Live in the Future* at Fine Art Society Contemporary, London, UK, in 2015; *Articulate* at Victoria Miro, London, UK, in 2013; and *AKA Peace* at ICA, London, UK, in 2012.

“In ‘Rebel Rebel,’ David Bowie transports us

to an epoch of youthful insurrection—a realm where adolescent culture defiantly opposes the conventions of their predecessors. These young protagonists embrace nocturnal revelry, craft their own sartorial statements, and dance with abandon until they are dishevelled.

“WE LOST DANCING” endeavours to encapsulate a rapturous moment mid-dance. Within this piece, one of Bowie’s archetypal figures inhabits a timeless state of euphoria. The pervasive influence of social media, the commodification and proliferation of teenage culture into the broader societal fabric, and the post-pandemic shuttering of countercultural spaces have consigned this radical teenage epoch to the annals of history. The painting exudes a poignant nostalgia for a cultural moment now relegated to the past. In essence, the vibrant scene Bowie immortalizes in his song has faded into oblivion.”



WE LOST DANCING (Detail),
76.2x101.6cm, acrylic and charcoal on
canvas, 2024



WE LOST DANCING, 76.2x101.6cm, acrylic and charcoal on canvas, 2024

THEO GORST

Theo Gorst is a painter and writer from East Anglia. He studied at Goldsmiths College (BA) and Norwich University of the Arts (MA). He is a member of Outpost Gallery, a regular contributor to Loud and Quiet Magazine and recently designed the official scarves for Great Yarmouth Football Club. His figurative oil paintings depict ambiguous scenes; creating tension or absurdity within conflicting interpretations. He is currently preoccupied with depictions of football crowds and inexpensive fabrics.

“When contemplating the brief and mulling over the Bowie lyrics We like dancing and we look divine my mind kept returning to a photograph I’d taken of my friend Henry at a Halloween party last year. Wearing a mask he’d brought from Hong Kong and brandishing a belt (with a suited torso and tracksuited bottom half) Henry may or may not have been dancing but he certainly looked divine.”



Henry, Halloween (Details), 76.2x101.6cm, oil on canvas, 2024



Henry, Halloween, 76.2x101.6cm, oil on canvas, 2024

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EXHIBITING ARTISTS

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CURATION AND CONCEPT

Gemma Peppé

ART ON A POSTCARD

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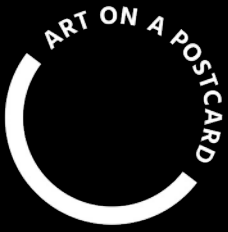
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“

**WE LIKE
DANCING
& WE LOOK
DIVINE”**

WAR CHILD PRESENTS

**SOUND &
VISION**

CURATED BY ART ON A POSTCARD