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EXHIBITION CATALOGUE

THE GRADUATE ART PRIZE 2016

HERBERT SMITH FREEHILLS AND ARTIQ ART PRIZE 2016

Herbert Smith Freehills and art consultancy, ARTIQ, are proud to be sponsoring the fourth annual Graduate Art Prize, a unique exhibition and competition that every year seeks to find and highlight the best up and coming artistic talent in the UK. Our aim is to give 25 recent graduates from the country's top fine art colleges a chance to exhibit and sell their works, build their CV and gain a flying start to their art career. One winner, selected by public vote, will win the £1,000 prize to be put towards developing their practice.

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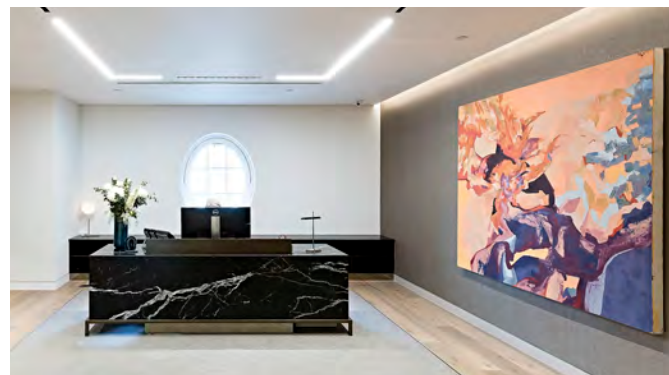
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DAPHNE CAVADIAS

THE ARTS UNIVERSITY BOURNEMOUTH

C-TYPE PRINTS

510 x 410mm PER PRINT

£4,000 PER PRINT



Conceptually the site of my work is the body. By using different image constructions through drawing, painting, and appropriation, the work represents a more psychological and fragmented approach to the complexity of the relationship between man and the environment. The work is a hybridisation of technical processes that concerns itself with the physicality photographic as object.

THIS PAGE
LEFT TO RIGHT
HAVOC II
HAVOC IV

OPPOSITE
HAVOC III





Time is fundamental to and inherent in all paintings. Considering the ability and freedom the painter has to layer imagery from any number of sources and any instances of time, I am interested in how this quality of painting can reference a much wider history and the act of living and ideas of human memory and loss.

Wallpaper reflects these ideas in my work by being subject to generational change and societal values. I have taken inspiration from the layering of one wallpaper style over another as time passes and tastes change and how these layers can be peeled back to reveal a forgotten history that is very much present under the surface.

The way in which a painting is created is through the layering of paint and the loss or intertwining of previous layers as time progresses. The bottom layers of paint become the foundations, which support the top layers, although hidden; they are integral to the viewer's experience of the work. Drips, smudges, pencil marks and the visible textures of previous layers are part of the process and creation and I want them to be experienced as I experienced them during their creation. Each panel holds onto each brush stroke as a memory of a past action. As ancient wallpaper in an old house was witness to the stories of its inhabitants, my paintings tell stories through layers, linear time and selected imagery. They become small excerpts from a history that tells the story of their creation.

annamossart.com

ANNA MOSS

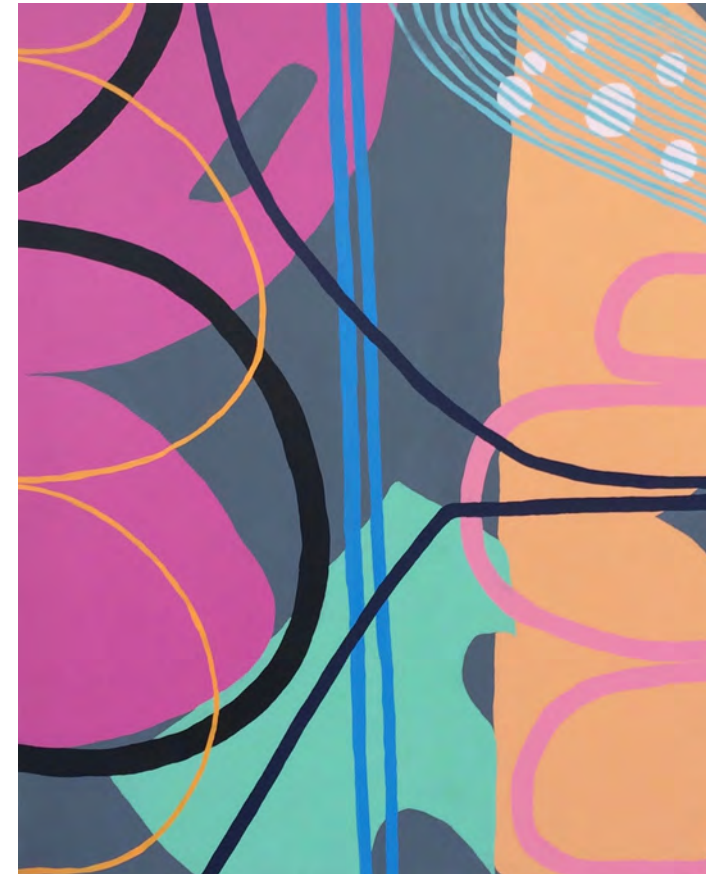
THE ARTS UNIVERSITY
BOURNEMOUTH

**DAISY WITH CROSS-TWIGS AND
DIVINE MOTIF**

ACRYLIC ON CANVAS

2300 x 1800mm

£1,200



ELLA HOLLAND

LEEDS COLLEGE OF ART

My current work resolves around my love of art, design and creative culture. My practice intertwines painting, printmaking and drawing which lead up to large scale abstract paintings. My process and product is a unique battle between the beauty of fine art and the organisational process of design. I incorporate line, shape, and gesture to colourful creative abstract compositions.

LEFT

NUMBER 1

BELOW

NUMBER 3

**EMULSION, ACRYLIC AND OIL
ON CALICO**

1800 x 1450mm EACH

£2,000 EACH





ELLIE YOUNG

LOUGHBOROUGH
UNIVERSITY

MARS

MIXED MEDIA

1100mm

£700

My practice engages a bond between materiality and nature, predominantly through use of colour and movement. It is an exploration of the elements that construct planet earth; aerial images of our planet informing my choices of colour and application. The natural environment dictates the aesthetic properties of my artworks; the organic surroundings deciding how the materials will interact with one another.

Examining the key elements that make up the existence of our planet has encouraged me to think about representation within abstract art. Research into colour association and colour symbolism has aided me in leaving an essence

of physicality behind my pieces, despite appearing abstract on the surface. The Abstract Expressionism movement has influenced my approach to abstraction, inspiring me to create large-scale abstract paintings that represent something that is not necessarily palpable without the knowledge of its context. I have experimented with techniques that encourage the artist to be more dynamic within the creation of the painting. This has allowed me to manipulate my artworks to a certain extent, then giving in to nature to create something visually beautiful and intriguing.

ellieyoungart.co.uk

JAMES ROGERS

CAMBERWELL
COLLEGE OF ARTS

A TRAGEDY IN CHEMISTRY AND TECHNOLOGY

OIL PAINT, ACRYLIC PAINT, METAL PAINT, MAKEUP, SOLVENT TRANSFER, EXPERIMENTAL PRINTMAKING PROCESSES, OIL BAR, WELDERS MARKER, PEN, AND PENCIL ON BOARD

645 x 820mm

£3,300

My practice serves as an attempt to illustrate my experience in navigating a contemporary object and image saturated environment, through this I connect to the collective experience and examine the influence of object, image, and technology on our formations of identity and intimacy.

I work to form networks between the inventions of outsider artists, digital technologies, as well as Hogarth's conversation pieces, and Burroughs' dislocated narratives. By drawing upon a variety of reference points, I'm able to re-appropriate and subvert a wide mass of information, aligning my practice with the overwhelming delivery of information present in our devices and technologies.

This notion of intensity informs my practice, I work with a 3D printer I've designed and constructed, as well as traditional processes such as painting, drawing, and experimental printmaking processes. Through making use of the traditional and the contemporary, I work towards forming a synthesis between the two, one that will work to illustrate and relocate the current times amongst a wide

backdrop of reference, whilst documenting the thoughts, intimacies, and anxieties experienced when navigating an object-image orientated environment.

'A tragedy in chemistry and technology' is the first part in a developing triptych, illustrating the development of a relationship between two individuals living amongst their image and object saturated environment.

As a means of forming this synthesis between digital and artistic technologies, I place no limit on image or process, and it is for this reason I integrate makeup, and metal paint into my palette for their poetic qualities in depicting the surface of both humans, and objects.

The work is situated within a frame I constructed using an aluminium extrusion system used in the 3D printer I constructed and robotics, and the corner braces were made using this 3D printer, reiterating my aim to navigate this synthesis between traditional methods of image making, and emerging digital technologies.

james-rogers.co.uk



JAMES REYNOLDS

WIMBLEDON COLLEGE OF ART

FINISH EVERYTHING ON THE PLATE 1

GRAPHITE AND OIL ON LINEN

645 x 820mm

£3,300

I paint pictures which explore relationships that are based on my interests in addressing past experiences through the use of expanded self-portraiture. Through my deep interest in a dogmatic approach to processes, I follow ritualistic working practices that require certain rules to be observed and then ultimately questioned by the painted surface. Repetition of the subject is a key element that forces me to revisit the themes and ideas and I strive to create work that encourages the viewer to question and wonder, to look and to engage, sometimes uncomfortably. Using self-portraiture provides the opportunity to explore and create a vision of my own domestic recollections and rules, positive or otherwise, and evaluate them within the context of making art.

The importance of connecting the objects associated with the paintings and the images produced is vital, and a developing sense of unease with the personal themes. Projects are conceived from a deep interest in the domestic aspect to the past and its subsequent effect on shaping a personal identity. Figures off centre in an indeterminate space reveal little and demonstrate a process driven metaphor that questions the erosion of identity and of nostalgia being a positive influence on recollections of the past.

Using photography as a resource is a key element within my work, addressing the inherent historical problems with creating contemporary figurative art that go beyond the academic constraints of traditional processes.

"Figures off centre in an indeterminate space reveal little and demonstrate a process driven metaphor that questions the erosion of identity and of nostalgia being a positive influence on recollections of the past"

JAMES REYNOLDS



JOE RICHARDSON

CENTRAL SAINT MARTINS

My compositions are formed by projected shadows on canvas from studio objects and cut out shapes arranged on an overhead projector. The paintings are constructed comparatively to a Velvet Underground song, a balance between order and disorder, harmony and atonality. There are underlying fundamental structures holding the work together (canvas, stretcher bars, presence of formal arrangement across the space) that are in conjunction with the traditional verse-chorus-verse pattern of a Velvet Underground song.

Within those spaces, however, there are gestures, canvas wrappings, and traces of process that unsettle the harmony of the composition akin to a discordant Lou Reed guitar solo. Analogous to a guitar solo, rehearsal is key to ensure the marks appear spontaneous when performed on canvas. Collage acts as this rehearsal space in my practice. I recognise the environment surrounding the painting to be integral to its production and question how introducing performative methods related to activities occurring in my studio (i.e. dunking biscuits on 4 o'clock break) affect the aesthetic of paint application. For example, in 'Dunk': 'I will apply this stamp to the canvas for the same duration of time as I dunk a biscuit in tea'.



ABOVE

UNTITLED (SAMPLE)

ACRYLIC ON CANVAS

1600 x 1200mm

£2,500

LEFT

REST

ACRYLIC ON CANVAS

1500 x 1200mm

£2,500



KATE HUNT

SLADE SCHOOL OF ART

OFF THE RAILS

ACRYLIC, HOUSEHOLD PAINT,
PENCIL AND OIL ON CANVAS

1150 x 1800mm

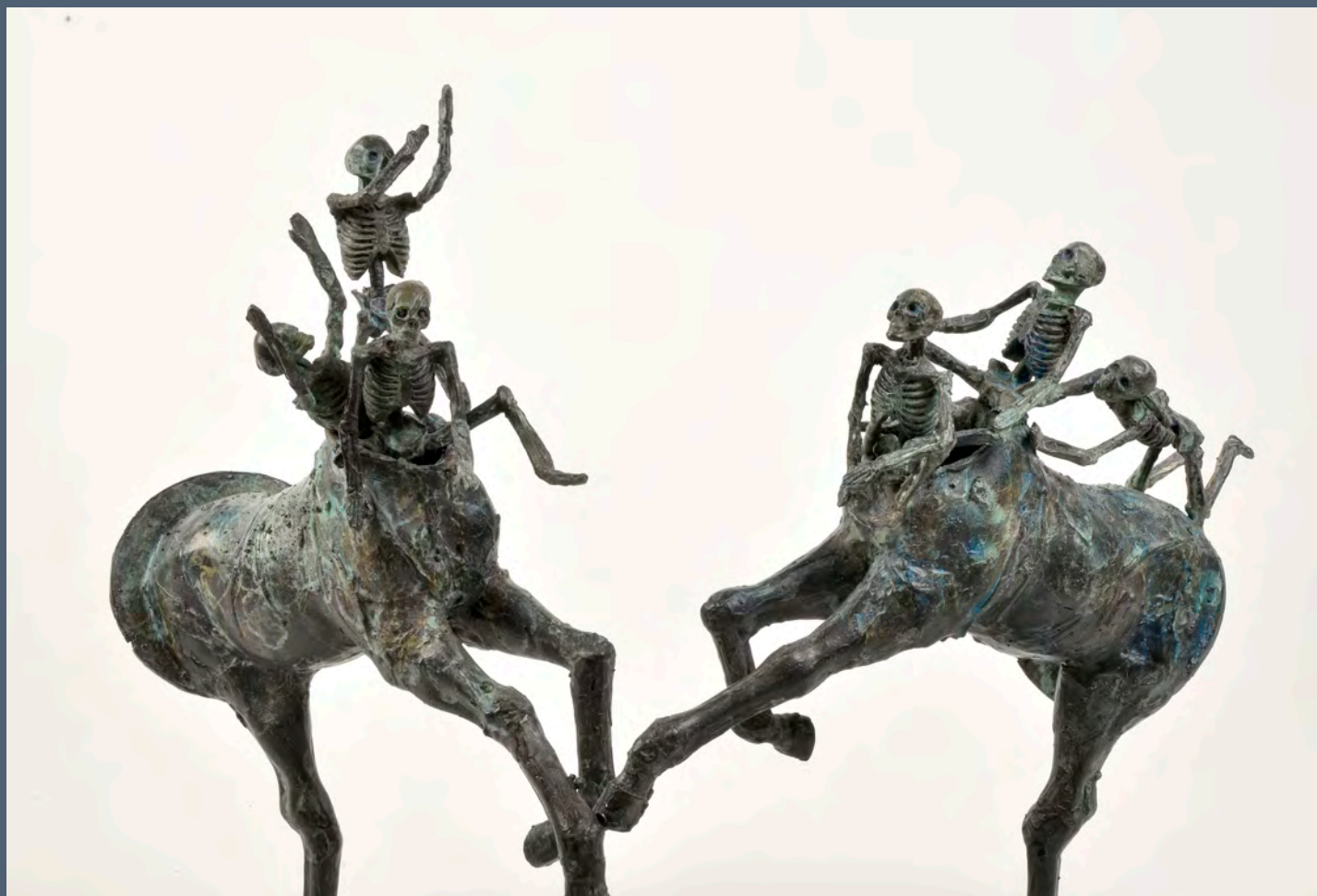
£2,000

I am interested in a sense of body, space, liquidity. In a fugitive, unfixed quality. Forms float, come together and pull apart, boundaries are broken. I want to convey things in the process of becoming and collapsing. To give a sense of instability that reflects the uncertainty of our times and the forces that impact upon us and our bodies. I think of the canvas as a patina, pouring paint, creating layers through which forms emerge and recede. There is a sense of absence and presence, veiling and unveiling. Chance and accident are utilised. I would like to conjure a sense of universal life - 'a life' that escapes from our knowing, that is beyond judgement, ideas of identity.

I am interested in art as an 'experience' and would like my work to go beyond words into the realm of something unknown, sensed but not understood.

JOON HEE KIM

CHELSEA COLLEGE OF ARTS



My work is contemporary object of record and communication conveying new narrative of personal moments. Reflecting persevering burden of human relationships, behaviours, and emotions, the collective anecdote represents standard and mysterious aspects of life. As transdisciplinary practice, combination of contradicting elements are laid out to observe traditional and modern, and life and death, navigating into culture's contradictions and transformation of object into new visual language. I use Baroque-inspired decoration to stretch beyond traditional function and imagination, and its shapes illustrate my hidden memories.

The aim is to metal cast variety of selective and personal found objects, casted objects to reassemble and observe for reshaping and renewing familiar form. The original clay model is made and transformed into metal by casting, creating fascinating result as the texture of clay is rejuvenated on the metal while preserving the spurs created when molten metal was poured into the molds, similar to a sketchbook capturing special moment and cherished personal memory. This multilayered process forms remembrance and adds unusual holographic characteristic making way for contemporary role of sculpture as innovative challenges fill my daily life. Object becomes relevant tool to measure human existence and absence by rediscovering, reassessing, and expanding from its original meaning.

My sculptures celebrate every moment of life rather than the short glory at the end. Through visual language conveying tears, emotions, and epic moments, these objects of shape engages in personal narrative reflecting the rebuilding of ruins of life. The hope is to complete the race with delightfully flourishing end.

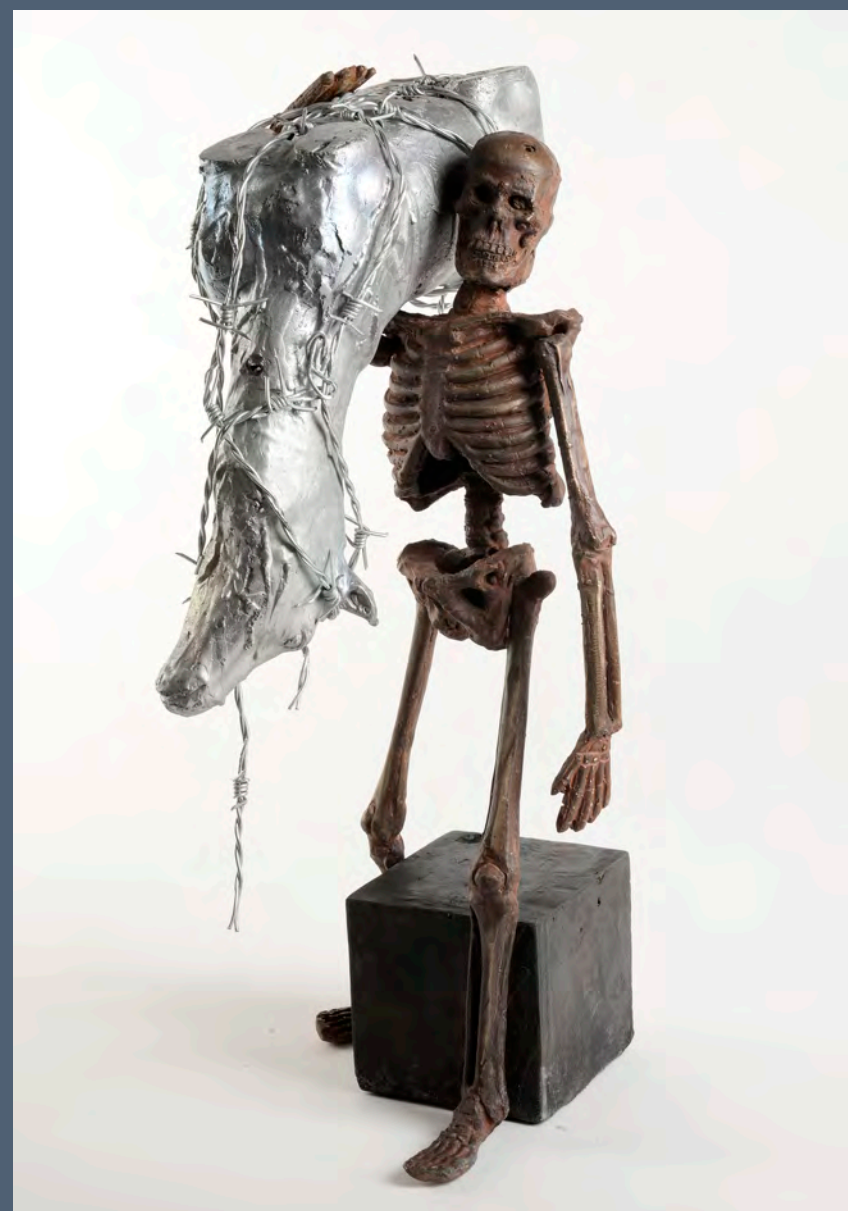
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UP ON SHOULDER

BRONZE AND ALUMINIUM

500 x 700mm

£2,200



ABOVE

YOU WILL COME TO LIFE

BRONZE

500 x 700mm

£3,600

LEFT

THE FALL

BRONZE

320 x 350mm

£1,000



TEAL

400 x 1020mm

RESIN ON ACRYLIC

£1,300

KATIE YATES

UNIVERSITY OF NORTHAMPTON

My work relates to the seduction and engagement of an audience through material and final result. Touching upon references such as Frank Stella and Jason Martin, my work is aesthetically important and attempts to hold the viewers gaze with rich, deep pigments and a high gloss finish. The physical structure of each piece is delicate with no frame and minimal hanging fixtures, highlighting the fragility of the work and its materials. By combining layers through resin and physical space, each piece maintains depth yet still has room to breathe. Drawing upon harmonious colour combinations often found within nature, my work loosely reflects beauty and the sublime from our natural world.

katieyatesart.com

LUCY MERIEL DAVIES

LOUGHBOROUGH UNIVERSITY

The sea is enduring; it was born long before me and will be a permanent fixture in lives to come.

My practice is the meeting of Land and Sea. The sea itself is full of mystery largely unexplored, existing in a timeless manner. The rock formations are forged slowly through time and pressure; gradual yet persistent.

With the Monoprint I begin from the void. I remove the ink to create the architecture of the land.

To create the print, the plate must go through unyielding pressure, much like the compaction and cementation of the sea. The balance between control and unpredictability is fundamental in my practice, as the behaviour of the ink shifts whilst undergoing pressure. The transformation is unknown until I remove the plate, as no print is alike.

My gestural marks are a language of what I feel when I view the sea. Each time it arrests me, inciting a sense of security within as if visiting my past home. I enter into my backlog of memories.

Devoid of figures or proof of civilisations, the work has no reference to any specific time period. Thus it allows the viewers to immerse themselves in the work, revealing their own memories and experiences.

Whilst the sea is enduring, the landscape is not but it remains stoical, showing resilience which inspires me.

Alteration to the coastline is being accelerated by climate change and rising sea levels. That which we assumed would be unchanging in our lifetime is now an uncertainty.

lucydav11.wixsite.com/fineartist

BELOW

FISHGUARD BAY

536 x 789mm

MONOPRINT

£600



ABOVE

DUNRAVEN BAY

536 x 789mm

MONOPRINT

£600

MAISIE AMELIA BARBER

LOUGHBOROUGH UNIVERSITY



My practice explores memory and is inspired by the way that our memories are fragmented and layered in our minds.

The theme of this collection is childhood and I have tried to bring childhood memories to life from a range of personal photographs and other materials to evoke memories both in the audience as well as myself.

LEFT

FRAGMENTS OF MEMORY 2

PAPER COLLAGE

253 x 253mm

£150

My practice experiments with the techniques of collage and assemblage using a variety of ephemera in a multi-layered and multi-sensual composition to allude to memories of childhood; aiming to re-create feelings and thoughts of happiness, joy, innocence and playfulness associated with growing up.

RIGHT

FRAGMENTS OF MEMORY 3

PAPER COLLAGE

134 x 185mm

£100



MALGORZATA ZAJAC

UNIVERSITY OF GLOUCESTERSHIRE

The biggest things can seem like nothingness; their subtlety is able to be translated through line alone. Yet on facing these 'biggest things' you often become speechless. My drawings are the physical acts of the 'words' that have yet to be created. The silence (empty space) in them is very important to me; sometimes I think what I haven't drawn or removed from the image is more important than what appears in front of your eyes. There is something beautiful and moving in purifying life's events into line, shape and colour.



MAIN

WAIT, WHAT?

LEFT TO RIGHT

ABOUT BURNING

BEFORE WE KNEW

590 x 420mm EACH

MIXED MEDIA

£1,000 EACH

MARCIN GAWIN

UNIVERSITY OF
GLOUCESTERSHIRE

My work explores themes of the fetishization of natural instincts which may become subverted via taediogenic character of the colourful slush - paint.

With influences such as De Lairese, Kathleen Hanna or Lacan, new synergies flourish from both mundane and transcendental meanings.

My whole life I have been fascinated with the simplicity of empty and utilitarian spaces, which leave much room for the interpretation. As the entangled phenomena of vicarious form gets clearer, the viewer is left with a personification of his own visceral reflections.



DOUBTING THOMAS

1520 x 1830mm

OIL AND ACRYLIC ON CANVAS

£3,040



GARDENS

1500 x 1300mm

ACRYLIC AND COTTON THREAD ON CANVAS

£900

MARLEY TRELOAR

UNIVERSITY OF
GLOUCESTERSHIRE

Marley Treloar is a Canadian artist living and working in London. Looking at the ideas and themes of family bonds and our loved ones, she makes works reflecting on nostalgia, history and family values. Other experimental works developed around Formalism as a working practice aim to explore how abstract art is made today and how the foundations of abstract practice informs how contemporary abstract artists work today.



MIRCEA TELEAGA

SLADE SCHOOL OF
FINE ART

Although previously very figurative and explicit, my works have evolved to a stage where I try not to hold on too tightly to a descriptive image. I question the importance of the subject matter that is encountered at a first glance, and through doing so I am searching for something that is entirely specific to painting and not translatable in any other media, probably not even in verbal language. My works fluctuate between figuration and abstraction while aiming to be immersive images receiving influences from literature and poetry.

mirceateleaga.com

BURNING EARTH

1900 x 1400mm

OIL ON LINEN

£2,800

MOHAMMED SAMI AL AMILI

ULSTER UNIVERSITY



LANDSCAPE

940 x 800mm

ACRYLIC ON LINEN

£5,500

I come from an extremely harsh background in Iraq, where I saw many ghastly events because of the Iraq War and I survived several assassination attempts, which forced my exile to Sweden in 2007. Painful memories are undeniable so my recent art practice relies on them, as an engine for recognising and engaging with the past and present. I am trying to reflect a memory of chaos on canvas, sometimes with no filter, and to organise chaos to produce beauty with large scale paintings over 250 cm.

I toss the fragments of figures on the surface, making parts of the painting flee from the scene to create action and movement. Isolated elements in my works engage in tension or constriction, I try to suit them to an unsuitable

situation to make conflict seen. Most of my works seek the visibility of conflict and the isolated elements are the remains of other figures. It is not necessary to connect these distorted objects as the main theme of the painting, but there is a process of recording flashes from my memory while I am painting. I edit the scale and the number of the elements in my artworks to free them from naturalistic representation and it help me impose an impression of design in the paintings to justify my style.

I constantly hunt for my objects from our everyday life, I scan everywhere to find suitable figures that I can associate with, and to play a significant role in my artworks.



ABOVE

CINNAMON GARDENS 2

BELOW

CINNAMON GARDENS 3

BOTH

MIXED MEDIA COLLAGE

1030 x 1390mm EACH

£4,400 EACH

MOLLIE TEARNE

ROYAL COLLEGE OF ART



My work explores the migration of people and objects. I use collage as a tool to both unpick and rebuild the world I see. Everywhere I go I feel a sense of another, secret, hidden place, out of view but powerfully present. A multi-layered collision of cultures that constantly intermingles and changes in a precarious and fragmented fashion. Recent work explores the aesthetics of displaced people and the hybrid that is created when families are uprooted, landing on foreign soil.

mollietearne.com

PEIJING YOU

UNIVERSITY OF NORTHAMPTON



NOTHING ELSE BUT YOURSELF

914 x 1219mm

OIL ON CANVAS

£6,000

My work seeks to capture the spiritual moments in everyday life. In one respect these moments constitute the essence of religious practice and as such are representative of the need for a personal space within our frequently busy lives. Finding a quiet, isolated space and seeking to develop a contemplative posture is a sign of separateness. Whilst a private relationship between the person and the object is not necessarily bound up with a set of religious beliefs, it nevertheless can be construed as being connected to religious practice.

The underpinning idea of my subject matter is inspired by my personal religious belief; the interest was developed by the challenge of how to express spirituality in painting without using overtly religious images or iconography.



MAIN

WARM WELCOME

460 x 360mm

OIL ON CANVAS

£1,960

INSET

HERE I AM

360 x 260mm

OIL ON CANVAS

£1,960

QIHENG LIU

ROYAL COLLEGE OF ART

Painting is a game, just like other games. The question is each good game must have good rules, and they always could offer people opportunities to get feelings of joy. I would like to create a "game" and would to play it and play it very well.

**A BELIEF****1900 x 1700mm****ACRYLIC ON
PLASTER GROUND****£3,600**

QINGZHEN HAN

GOLDSMITHS, UNIVERSITY
OF LONDON

In the painting I make marks and traces. These brush strokes, to me, are vicarious and fragile. I take them as a failed attempt to logic the reality, meanwhile they are also a new vision seeking into an inner world, through their composition, they form conjunctions and meeting points where the unrelated, irrational can construct a conversation.

Making a painting to me is a process, actions that carry the duration of the time spend, they representing my very own visual experience. From there, I also trying to understand the surface of the canvas differently, the surface as

a hyper self-aware ground, a reflection, a platform of performing, being, self-understanding and compromising.

These little conflicts, contingent moments/ marks in the painting grow from my anxiety of being purely beautiful and the tension to be socially engaged, or to say, to have a meaning. And between these uncertainties I could also explore how spirituality is function or invalid in the practice of painting. I enjoy to push my painting to a state that it could hold itself together, but if lack of a bit careless it is at the edge of breaking down.

SAM BURKE

LEEDS COLLEGE OF ART

**SOMETHING WICKED THAT
WAY COMES****1120 x 1420mm****OIL ON CALICO****£2,000**

I am a Herts based painter soon to graduate in BA Fine art at Leeds College of art.

My practice is primarily focused on the appropriation of classical portraiture and more recently history painting. The style, aesthetic and composition of my paintings have been heavily influenced by the Photorealist movement of the 1960s, European Figurative painters of the 1990s and early 2000s and post renaissance history painting. The series I am currently working on, titled 'Men at arms' looks to highlight the key players and top earners of today's defence industry. I have placed these figureheads within the compositional structure of classic British and American military history painting.

The aim of which is to juxtapose the romanticised history of military conquest with its rather glum and corporate present, there by acting as a platform for wider discussion on the matter. Reference material has been sourced entirely through images found online; these images are often scarce as those at the top of the economic ladder can afford to mediate their public image and keep their private lives heavily under wraps. This is a luxury that is rapidly disappearing for the 'civilian' population.





TZU-JUNG HUANG

CHELSEA COLLEGE OF ARTS

In 2012, my grandmother and my father died of cancer one after another. Since then, I have been creating different artworks about my daily lives in hospital. Losing my beloved family members, it was indeed the most painful event I have ever encountered. However, it became an inspiration of my Arts. Through creating artworks, my pain and sorrow were gradually relieved. I encouraged myself to move forward. My research and outcome on art as catharsis enables me to further establish my direction on art creation.

In my recent works, I started to focus on the direction of relationship between hospital spaces, medical facilities and the human body.

It is because my father needed to rely on medical equipment to sustain his life in his latest time. This kind of memories brought a lot of complex emotions to me, which most of them are nonverbal. I had signed the do not resuscitate form during my emotional fluctuated periods. These heavy life issues influenced me to work on the subject of death. Therefore, the creation of artworks could be able to facilitate my self-healing. It is also my true calling. I understand that the topics around life and death are difficult to face. However, it is only a matter of time before we are in touch with it. In the future, I hope my artwork could provide a passage for people to relieve their sorrows.

SHARON HARVEY

WINCHESTER SCHOOL OF ART

My practice is focused on an autobiographical exploration of a women's ageing process and the resultant emotion and internal dialogue a women experiences due to both physical/emotional changes and a loss of identity within society. My practice explores through process, the tension between internal order and chaos and places a strong emphasis on the role of imagination.

as almost a subject in itself. Drawing is integral to my practice and encompasses the performative through gesture as sign, symbol and signifier. Both figurative and abstract marks and motifs become embedded in my subconscious thus references are processed and continue to surface in a repetitive and cyclical manner.

I am painting a feeling or a memory and do not use reference sources as I want the paintings to feel instinctive: I see colour

sharonharveyart.com

LIMINAL GRID

300 x 300mm PER PANEL

GLASS PANELS

£2,500

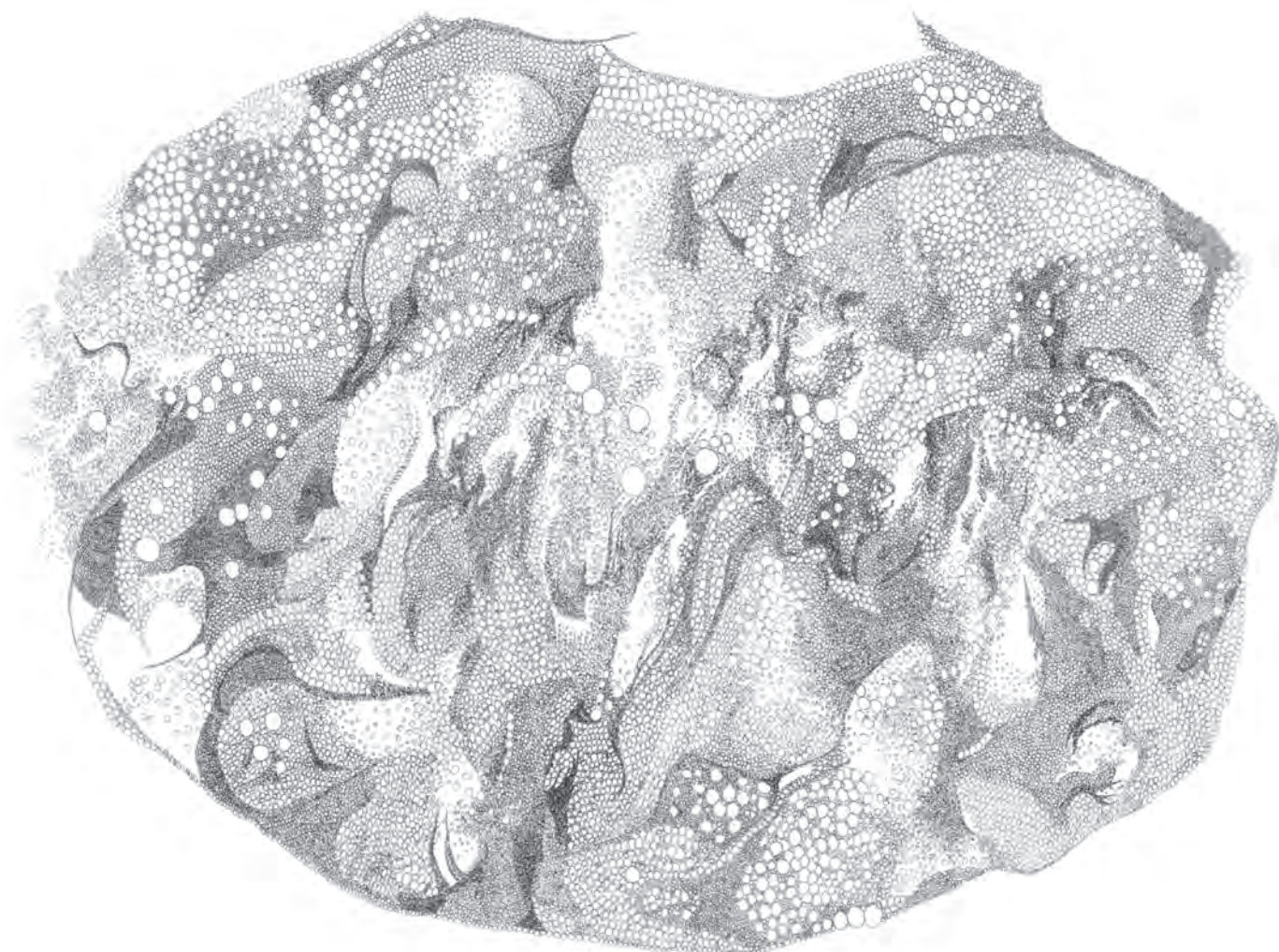


HIS HOSPITAL LIFE

1120 x 1420mm

OIL AND ACRYLIC ON CANVAS

£4,000



SOPHIE WEBB

THE UNIVERSITY OF NORTHAMPTON

My work explores obsessive detail and intricacy among drawings. I took inspiration from Hiroyuki Doi's use of circles in his drawings as the underlying concept of my work. My work resonates with Outsider Art due to the obsessive quality of the production of the circles. The mountain drawings are based on folded and amalgamated photographs of the Austrian Alps inspired by Earth Observation Satellite images of the Middle East. The simplicity of the minute circles accentuates the scale and detail of the form being created. Through the nature of the repetitive circles, this instills a sense of abstraction through this manipulation, bridging a space between abstraction and realism.

The drawings titled Circle No.1, Circle Swirls and Dissolve evolved spontaneously through a gradual accretion of marks. I wanted to let the forms find themselves organically with no initial direction, finding influence from Carlo Keshishian's method of unplanned working.

BELOW

MEDIUM MOUNTAIN

640 x 840mm

PENCIL

£1,500

ABOVE

CIRCLE NO.1

640 x 840mm

FINELINER

£1,500

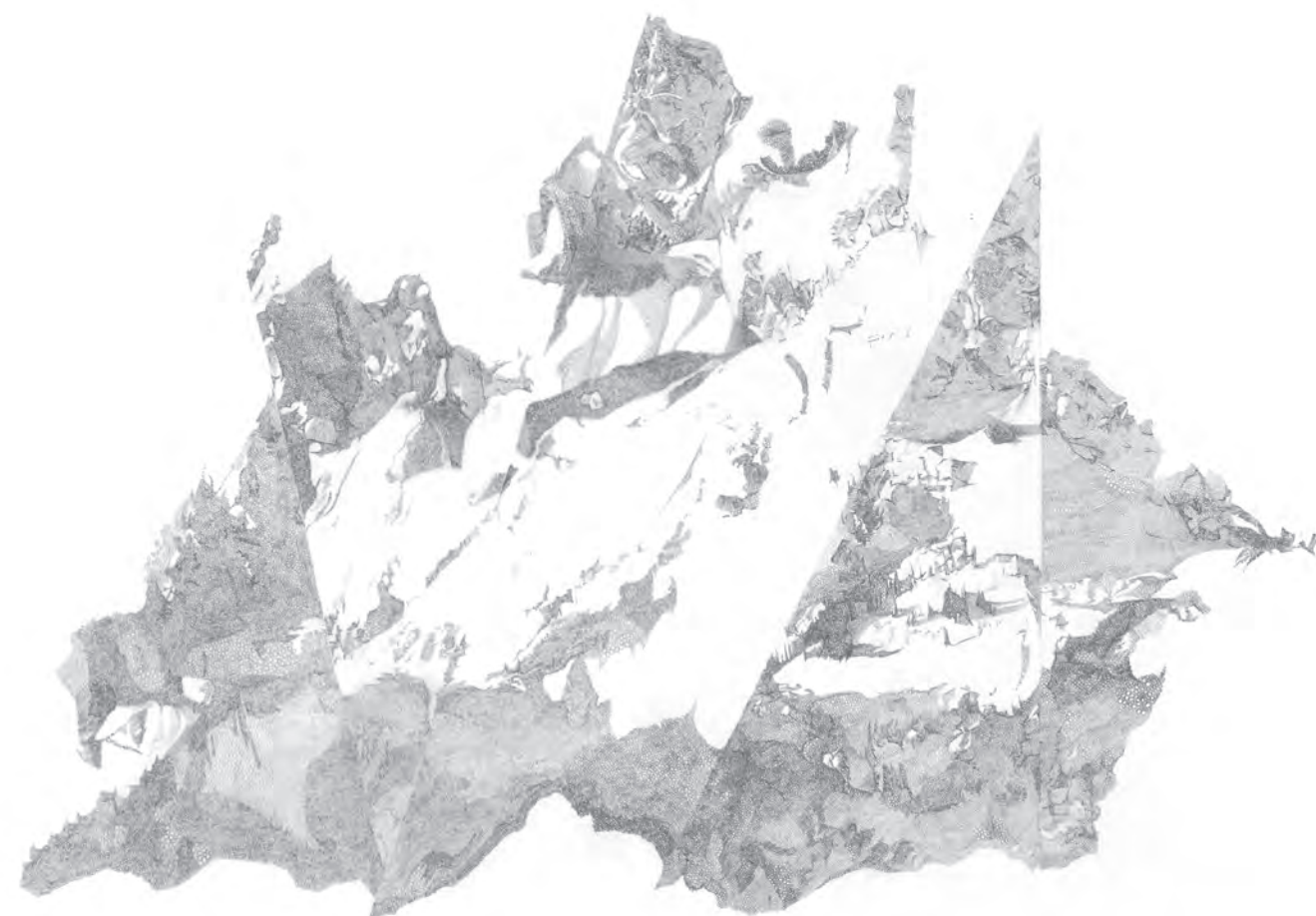
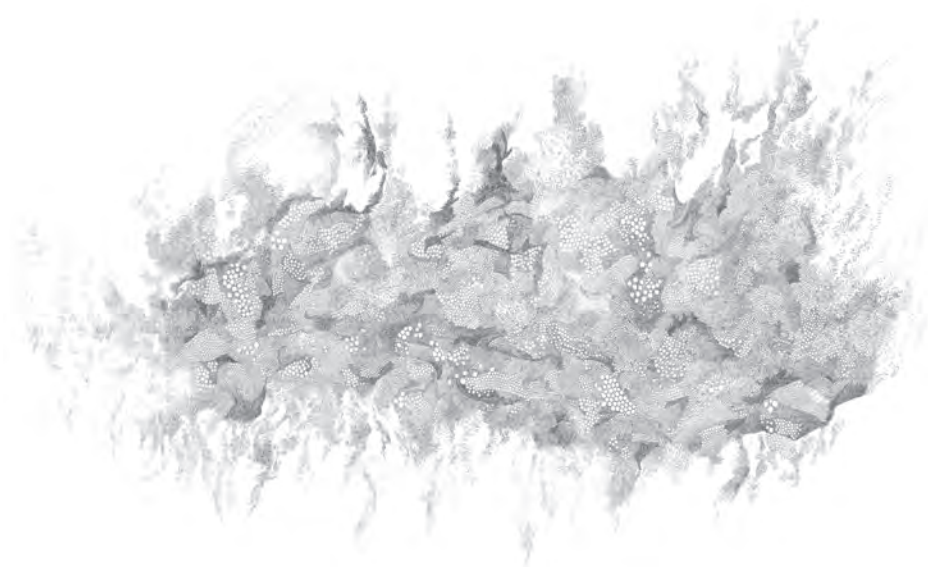
LEFT

DISSOLVE

640 x 840mm

FINELINER

£1,500



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