



*"Some people go to a restaurant and just go out shopping to buy art. But I always try to include the artists in the restaurant. I always think that the best thing about having good art in a restaurant is that more people are likely to see it than [in] a gallery," Mark Hix, Director of Food & Drink*

## Antony Gormley & Vicken Parsons



Gormley is an internationally acclaimed British artist who has revitalized the human figure in sculpture. Antony Gormley is widely acclaimed for his sculptures, installations and public artworks that investigate the relationship of the human body to space. His work has developed the potential opened up by sculpture since the 1960s through a critical engagement with both his own body and those of others in a way that

confronts fundamental questions of where human being stands in relation to nature and the cosmos. Gormley continually tries to identify the space of art as a place of becoming in which new behaviours, thoughts and feelings can arise.

Married couple Vicky Parsons and Antony Gormley made *Relational Aesthetics* for the exhibition *Sweethearts: Artist Couples* at the Pippy Houldsworth Gallery in 2012. They exhibited alongside another nine artist couples, each creating a piece together for the show.

In *Relational Aesthetics* the floating polystyrene balls appear almost as planets, floating in mid-air above the restaurant. This outlines the space between each object. Relational is defined as concerning the way in which two or more people or things are connected. In this piece we are seeing the opposite; the work is disconnected and free, apart from the metal bar loosely linking each object.



*Relational Aesthetics*  
2012  
Square stainless steel bar,  
polystyrene balls, nylon  
& steel wire, plaster, pva,  
emulsion and oil paint  
260 x 24 x 100cm

## Antony Micallef & Victoria Grant



*Soft Whipped*, *Envy Me* and *Sweet Drippy* are collaboration pieces Antony Micallef made with hat designer, Victoria Grant. They are good friends and decided to make work together over a drink in the pub when Grant stated that she was looking for an artist to collaborate with. Unveiled at The Outsiders London gallery, the capsule collection was inspired by Micallef's exhibition, *Happy Deep inside My Heart* in particular, the paintings *Sweet Paris* and *I Shit Diamonds*. The collection included original hand-painted one-off hats as well as limited edition prints. This piece shows Micallef's signature sickly sweet style and Grant's spectacular sculptural form.



*Envy Me*  
2012



*Soft Whipped*  
2012



*Sweet Drippy*  
2012

## Steve Claydon



Steve Claydon is an artist and musician. He was a founding member of the band Add N to (X), with Anne Shenton and Barry Smith who worked together in what they saw as part of the lineage of electronic innovation forged since the 1950s by the likes of Edgar Varese, Kraftwerk, Bruce Hack, Walter Carlos, Grandmaster Flash, Leon Theremin and Emerson, Lake and Palmer. They coined the term 'avant-hard' to describe their electronic output.



*Hanging Bricks*  
2009  
Rope, polished steel

Claydon highlights the ambivalent status of artefacts in human society and the uncertain transmission of knowledge between cultures and epochs. He is fascinated by the "passage of materials," playing with the social expectations of a material embedded upon society historically. The *Hanging Bricks* perfectly fit this theme as he embeds a defunct value upon the bricks, producing them in polished steel and displaying them as you would a delicate mobile.

Suspended is defined as 'to temporarily prevent from continuing or being in force or effect.' Similarly, suspense is outlined as 'a state or feeling of excited or anxious uncertainty about what may happen.' Relating these definition's to Claydon's piece, the bricks are being prevented from falling due to the hoists and pulleys supporting them. All variations of the word, suspense or suspended may be relevant here due to our trust for these mechanical items to take effect. However, the fact that the two bricks are suspended in mid-air suggests weightlessness, creating a sense of illusion, in turn effecting how we perceive the heaviness of bricks.

## Charming Baker



Born in Hampshire 1964, Charming Baker spent much of his early life travelling around the world following his father, a Commando in the British Army. At the age of 12, he and his family finally settled in Ripon, North Yorkshire. Baker left school at 16 and worked various manual jobs and in 1985, having gone back to college, he was accepted onto a course at the prestigious Central Saint Martin's, where he later returned as a lecturer. After graduating, Baker worked for many years as an international commercial artist as well as developing his personal work.



*Faith's Leap (white)*  
2013  
Painted, polished bronze and corten steel



*Faith's Leap (black)*  
2013  
Painted, polished bronze and corten steel

## Rob & Nick Carter



The Carters are a husband and wife artistic duos that have been collaborating for over fifteen years. Their work is centered on the possibilities of light, colour and form and has taken many mediums including camera-less photography, painting, installation, neon, sculpture and time based media. In exploring various mediums they continually push the boundaries between painting, sculpture, installation, neon, digital imagery and photography - often creating works which cannot be defined in one sense alone.



*Frozen Custard*

In collection of 5 from the series

Postcards from Vegas

2011

Cibachrome print mounted on aluminium with neon

103 x 74.7 x 7.6cm

The Carters are at the vanguard of a movement that embraces old and new methods to create art. Rob and Nick Carter created the Vegas series by marrying postcards from the 60s and 70s with neon signs of the type originally found on locations such as casinos and diners. The result is a body of work that delivers an intriguing play on place and mood. All the neon transformers and cabling are neatly housed at the rear of the artwork, and the viewer can control the brightness of the neon too in order to exacerbate the mood according to specific location.

## David Remfry



David Remfry was born in Worthing, UK, in 1942.

His family moved to Hull and he studied Art and Printmaking at the Hull College of Art. He currently lives and works in London. Remfry has a long-established reputation as a draftsman and watercolorist, having had over 50 solo exhibitions in Europe and America.

Remfry works almost exclusively in watercolor, but not in the conventional way of small, polite landscapes. His watercolors are large; some single-figure pieces are practically life-size, and his subjects are decidedly urban.



*No signal*

2003

Watercolour on paper

152 x 76cm

Remfry explains his method of working with watercolours which can be identified in the painting. "I use the same gestures in watercolour as I use when working in oil," he says. "I use a large brush, loaded with pigment, over a flat surface. Watercolour can be pale and translucent, or the pigment can be dense and saturated into the paper, far from the polite little interiors or landscapes which are often thought to be the province of watercolour."

# Gavin Turk



Gavin Turk is a British born, international artist. He has pioneered many forms of contemporary British sculpture now taken for granted, including the painted bronze, the waxwork, the recycled art-historical icon and the use of rubbish in art. Turk's installations and sculptures deal with issues of authorship, authenticity and identity. Concerned with the 'myth' of the artist and the 'authorship' of a work, Turk's engagement with this modernist, avant-garde debate stretches back to the ready-mades of Marcel Duchamp.



*Piss Painting*  
2008  
Oxidised urine on copper-prepared canvas  
91.5 x 122cm

This piece is from the series *Piss Paintings* which are based on Andy Warhol's *Oxidation Paintings*. They are made out of copper prepared canvas which has been urinated on, causing oxidization, thus producing the beautiful blue-green splash.

This series of works first came out of a performance at Riflemaker Gallery in London during the exhibition *Me as Him* 1997 where camouflage fright wig screen prints of the artists as Warhol were on display. During the evening visitors were invited to urinate on a collection of pre-prepared canvases in an extrovertly collaborative exercise. The signature of mark making, in random spurts, rushes and pools, makes a corrosive recycling of ideas. Gavin Turk pieces: "The pictures change all the time; they start off all fluffy and begin to harden up later, but even then they still have moisture in them."

# Gary Webb

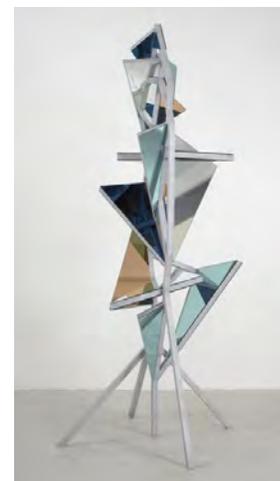


Gary Webb was born in Boscombe, Dorset, England. He graduated from Goldsmiths College in 1997 and currently lives and works in London. Over the past decade, Webb has created a visual vocabulary that rearticulates cues from the history of sculpture in a voice that is distinctly suggestive, humorous and surprising. Brave choices in palette enhance a sense of volume and scale that is exuberantly exaggerated, nearly human but somehow askew. The forms are at once organic or biomorphic as well as wildly synthetic.



*Gary Webb Lamp*  
2009  
Perspex, light bulb  
66 x 31cm

Gary Webb's 'Lamp' is essentially an everyday object that Webb has added an interesting dynamic to. By focusing on the lamps structural qualities, Webb has created a piece which appears quite futuristic in style and design. He also appears to define the inner workings of the lamp due to the use of transparent Perspex. The way it has been put together is almost revealed by the choice of materials used to assemble this piece, which suggests an abstract influence.



*Out and About*  
2013  
Aluminium and glass  
300 x 130 x 130cm  
Location: Tramshed Kitchen Library

*Out and About* defines Webb's confidence in his vision and creative style due to the fact that he has worked predominantly with mirrors in this particular sculpture. Mirrors are often representative of looking at oneself, in turn suggesting that this decorative sculpture deals with vanity and narcissism. Webb has created this piece using mirrors in a unique way. By constructing them in an abstract style, Webb has added a futuristic, powerful feel to the work. The shape of the structure also adds to this, it is reminiscent to a radio tower or electricity pylon beaming messages upwards. It is a magical, powerful piece, due to each physical element in its construction which creates a number of reflections on the work.

# Henry Hudson



Educated at Central St. Martins, Hudson aligns himself with an irreverent and eccentric British tradition in art that is really the saviour of it. It's a lineage of non-conformity yet quintessentially Britishness that is unique. Hudson has reinvented this tradition in his visual, trembling, vibrating, sculpted paintings.

Hudson has completed a portrait of Mark Hix that hangs above the bar in Tramshed. At first glance it may resemble an oil or acrylic painting, but it is in fact derived of plasticine. Hudson heats the substance on a hotplate to make it malleable before applying it as an initial layer. Hudson is a mutinous artist and intuitively a playful one who subverts traditional narratives and mediums.

*Portrait of Mark Hix* comes from a series of works by Henry Hudson entitled *Between A Rock and A Hard Place*. The major theme that runs through Henry Hudson's work is the value of art itself and the personification of this anxiety - the tortured artist. Mark Hix's head is wrapped in fragile tape with a bottle of French Perrier water and a bottle of Temperley Cider Brandy in front of him. Blindfolded, he must instinctively choose which bottle to use.



*Swimming Pool*  
2014  
Varnished plasticine on board  
153 x 183 x 2cm

# Gosha Ostretsov



Ostretsov was born in Moscow, Russia. He graduated from the Theatre Art School at the Bolshoi Theatre in Moscow 1984. Carving out his own space within conceptualism, multi-media artist Georgii "Gosha" Ostretsov goes beyond black humor and satire, working in the vein of absurdity that has been an enduring characteristic of Russian culture.

His multimedia practice is informed by a variety of subjects, such as early avant-garde art movements and cutting-edge contemporary fashion, but above all, by a fascination with comics and their strange contextualisation within post-Soviet culture.



*Eat the Rich*  
2009  
Giclee print on Somerset paper, edition 4/8  
100 x 72.5cm

The artist's ongoing *New Government* project (which *Eat the Rich* is a part of) synthesizes themes and iconography present throughout his oeuvre, providing commentary on the nature of power and despotism in post-Soviet Russia. Creating a parallel world in which artist superheroes attempt to wrest control from a reviled regime, Ostretsov himself plays various roles in the project, both masked and unmasked, including the leader of the new regime, its propaganda minister, and even social dissidents.

# Michael Craig-Martin



Craig-Martin is art's high priest of ordinary things who later inspired a generation of YBA's as a tutor at Goldsmiths. Michael Craig-Martin was born in Dublin and educated in the United States. His work is held in numerous museum collections including the Tate Gallery, London, National Gallery of Australia, Canberra, and MoMA, New York. He received a CBE to the Royal Academy in 2006. Craig-Martin is well

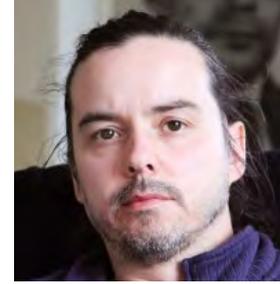
known to have been an influential teacher at Goldsmiths College London, and is considered a key figure in the emergence of the young British artists in the early 90's. Amongst his former students are Ian Davenport, Damien Hirst, Michael Landy, Sarah Lucas and Julian Opie. Throughout his career Craig-Martin has explored the aesthetic and linguistic character of everyday, designer and iconic 'art-historical' objects which he has realised through a variety of media including paintings, sculpture, prints and, most recently, computer animations.



*Light Relief*  
2009  
Brass with nylon string

Craig-Martin's usual style is bright and bold screen prints focusing on everyday objects and items. His screen prints incorporate the use of lines and block colours to create effective pieces that are easy for the viewer to interpret. *Light Relief* is clearly inspired by Craig Martin's more typical works in that the use of lines is still evident. The brass and nylon string delicately outlines the shape of what appears to be a medicine container (another everyday object). The title *Light Relief* may suggest relief, or Craig Martin's interest with experimenting with different styles and techniques in his work. It may even refer to the light feel of the piece in that it is floating in mid-air.

# Michael Fullerton



Fullerton is trained as a painter however his work also includes printmaking and sculpture and has shown work in the Tate Britain, Transmission Gallery, Counter Gallery and The Centre for Contemporary Arts.

He works with portraiture, referencing the 18th century portraitist, Thomas Gainsborough, and combining aesthetic with political concerns. Examples are paintings of falsely accused IRA bomber, one of the Birmingham Six, and Lady Cosgrove, a feminist and first female judge in Scotland.



*Newspaper Stick*  
2008  
Walking stick, newsprint paper  
55 x 32cm

*Newspaper Stick* clearly shows Fullerton's alternative to painting; however it still remains within the realm of the political by including newsprint.

Covered in ink and fingerprints, *Newspaper Stick* differs from a traditional newspaper. It is clear that the print is missing; allowing the ink marks to highlight these missing parts of the paper, whilst also creating a beautiful and interesting pattern. It provides an interesting reflection on how many people handle newspapers on a daily basis and how we often consume the news.

## Mat Collishaw

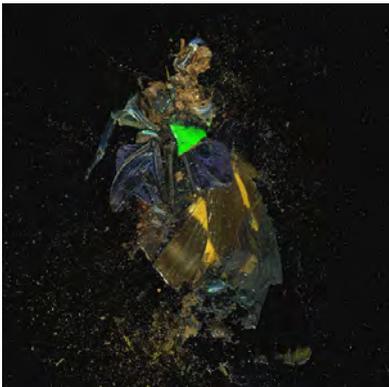


Collishaw was born in Nottingham. Whilst at Goldsmiths Mat was invited by Damien Hirst to show at the *Freeze* exhibition at Surrey Docks. He has had solo exhibitions in Paris, Geneva and Naples and was featured at the *Sensations* exhibitions at the Royal Academy in 1997. Collishaw's art envelops us in a twilight world poised between the alluring and the revolting, the familiar and the shocking, the poetic and the morbid.



*Insecticide 13*  
2009  
C-type photo on dibond  
120 x 120cm

When his new born son arrived home from hospital Collishaw became preoccupied with cleaning the flat and killing the bugs that had intruded. He then placed them onto 35mm glass slides and scanned them into digital images. Like much of his work, the print deals with disturbing subject-matter, namely the death of the insect, which is then presented in unexpected formats that both displace and reinforce the impact of the image.



*Insecticide 39*  
2014  
Ink jet on canvas  
250 x 250cm

## Michael Landy



Michael Landy trained at Loughborough College of Art (1981-3) and Goldsmiths College, London (1985-8). In his final year he contributed to *Freeze* and in 1999 his work was included in *Sensation* at the Royal Academy of Arts: an exhibition of Young British Artists from the Saatchi Collection. Landy has often used monumental installations/performances to explore political and social issues, such as the nature of consumerism, the commodification of art and the value placed on human beings in the corporate world. He is also a draughtsman, making intimate portraits of his familiars and meticulously rendered botanical drawings. He was appointed Eranda Professor of Drawing at the Royal Academy Schools in 2014.



*No Frills*  
2007  
Charcoal on paper  
147 x 207.9cm

*No Frills* is a range of tautological art products - *No Frills, Paintings, No Frills Sculptures, Drawings and Prints* – derived from a now-defunct range of Kwik Save supermarket products. The first one, a *No Frills* sculpture, was created in 2000 for an exhibition in Iceland, and subsequently destroyed. The *No Frills* series re-appeared in 2008 to be installed at Art Basel Miami Beach art fair in December of that year.

# Antony Micallef



Antony Micallef is widely recognised as one of the finest painters in contemporary art today. He describes his work as “like watching a Disney movie which slowly turns into violent pornography [...] the trouble with pop imagery is that it doesn’t really go deeper than the surface, you have to drag it down and challenge it to make it interesting”.



*Sweet Paris*  
2011  
Oil, acrylic and paper collage  
144 x 144 cm

Micallef’s ambitious and opulent canvases examine this generation’s complex relationship with consumerism and indulgence. *Sweet Paris*, *I Shit Diamonds* and each hat made in collaboration with Victoria Grant also emphasise these ideas.



*I Shit Diamonds*  
2011  
Oil, acrylic, lipstick and paper collage on linen.  
144 x 144cm

# Tim Noble