

ROCK 'N' ROLL 'N' ART

THE FIRST IN A SERIES OF PULL-OUT ARTIST INTERVIEWS INVESTIGATING CONTEMPORARY APPROACHES, CONCERNS AND INFLUENCES

BY EMMA TALBOT

This group interview interrogates the relationship between rock 'n' roll and the making of art, incorporating general themes of production, invention and purpose. It aims to reveal the way these artists approach thinking and making and their views on the nebulous notion of creativity.

It's just that you
can't take the
EFFECT
and make it the
CAUSE
The White
Stripes

Emma Talbot: I assume that what connects art and rock 'n' roll is a self-interested energy that promotes the making of individual things, the desire to have a singular independent voice heard. Do you think there is a connection? And also can you tell me about the way music might motivate your practice?

Paul Becker: A friend of mine recently commented after the Venice Biennale that he thought contemporary

international art had become a bit like prog rock ie overblown, technical, pompous, and expensive to produce with limited access to those that are not privy to it. Because art is such a formal language, it has so many 'thou shalt nots' on almost every level. The frustrating thing for me is that in its essential form rock 'n' roll is the closest medium to painting. It is highly traditional (guitar, bass, drums = paint, canvas, brushes) and yet has none of the above commandments; new bands are allowed to reference the 'old masters' as a matter of course. Narrative is permitted, as is a lack of craftsmanship. Emotions are very much to the fore. I listen to so much music while I am painting that it is impossible for me

not to think, say while listening to The Modern Lovers: How does one approximate that in painting? ie get that combination of thought and feeling, mind and body onto canvas?

Tamara Dubnyckyj: I suppose the difference is that musicians go through the creative act of making, then perform the song time after time live, whereas as a visual artist I make a piece that is a one-off and when it is seen publicly, it interacts with the space and work around it without me there. But I agree that in both, there is a desire to make individual things as well as a desire to pursue a non-conventional career, the pursuit of which is fuelled by self-discipline and determination.



Luke Jackson, 'Destroy Music'

Music environments/venues and lyrics/bands/singers along with implied sound have all influenced my work in the past, and during the process of making work I usually listen to music wearing headphones to ensure the sound is all consuming.

Alice Woodhouse: For me the exciting part of producing work has less to do with the desire to have a singular independent voice heard and more to do with a re-engaging with other voices that have had an influence on my

ideas. And, in turn, it is also about the reaction of others and their contributions. This is probably what attracted me to collaborating with my brother Joe Woodhouse. I think this collaboration is comparable to musicians in a band - creating one sound or artwork that combines individual's ideas and influences.

Kirsten Glass: I wouldn't describe it as a self interested sort of energy because it is so often a way to get away from yourself - the way putting

on loud music drowns out your thoughts and engages your body. Music is more successful than images in many ways, especially because it belongs to the secrecy of the night and sex and drugs and coded styles and rule breaking. The connection between art and rock 'n' roll is probably down to that sort of disruptive impulse.

Daphne Plessner: To be self-interested is to be absorbed in activities that serve either one's own material, emotional or intellectual interests. I find this characterisation of the artist far too solipsistic. The claim that artists 'desire to have a singular independent voice heard' is problematic. People either do or do not have something to say, which

by definition is to be independent. To desire to be heard is another matter entirely and does not pivot on what is said. There are plenty of little starlets who elbow their way to the microphone but what they broadcast is vacuous nonsense.

Majed Aslam: I think that the romantic/modernist idea of a 'single individual voice' is pretty archaic and hasn't really meant anything since probably Leadbelly died. Any art still made in this way doesn't really interest me at all, I don't believe there is such a thing as a single independent voice in a world where identities are constructed rather than given. Having said that I think for me there is definitely a strong connection between the music I love and my work.

I probably in all honesty take more influence from music than from any sort of fine art.

Luke Jackson: Rock 'n' roll in its truest sense is a vernacular that hinges on a virulent force of awakening that pushes the audience into self-belief and change. In this way art and music are interconnected as they both, when operating at their best, work within the interest of using chosen forms to formulate a collective sense of change. Rock 'n' roll as an idea is rebuilt and formulated as a mode of rethinking and how it literally operates as a sound. This in turn operates within the same transgressive value of the social or political as they are all working towards the same intent, which is a resolution and reconstruction of orders and value systems.

Mimei Thompson: The production of art is a very intimate, quiet and private process, and the desire to get seen or have the message heard comes from a different place.

David Webb: Poetry has influenced my work more directly than music. I listen to a huge variety of things. Sometimes I listen carefully and sometimes not, sometimes it is just noise. I once made a painting about Lily, Rosemary and the Jack

of Hearts from Bob Dylan's *Blood on the Tracks* because I love the narrative and images in that song.

Annie Kevans: I always play music when I work. I can't imagine working in silence. Silence is too heavy and reminds me of exams and stressful situations.

ET: Have you ever been in a band?

Majed Aslam: I'm in a band right now, we're called the Twin Spectres, and we sing posthuman blues music. You won't have heard of us anywhere. We're very elusive and very exclusive.

Annie Kevans: I feel like I've been in loads of bands as my husband, Will Kevans, is a singer-songwriter. I frequently feel lucky because I can just get on with creating work by myself whereas musicians constantly have to interact with each other. Can you imagine having to create a painting with four other painters?

Paul Becker: I have been in bands since I was 17. Guitar and vocals. My first band was a jangly four piece called The Water Pistols (around the heyday of Postcard Records) and then I was in The Bad Things. Lots of fringes feedback,

snakebites and Vox amps. We did a gig in 1984 at The Submarine in Cleethorpes where I lost all my plectrums and cut my fingers up on the strings. My white T-shirt was covered in a huge spray of blood. I looked like Richey Manic. Then I got into painting. Later on I played percussion for Chicken of The Woods. It was nice to have an instant response again. Painters don't get applauded enough.

Tamara Dubnycky: I once agreed to rehearse as a potential drummer for a band at college and found myself sitting at the drum kit expecting to be able to play immediately, having never played before. In reality, no, I just dream about it – and pretend.

Alice Woodhouse: I've never been in a band, but like most people I've thought about it. During my youth it was a method of group escapism away from the rules of whichever establishment my peers and me found ourselves in. We would discuss who would play what instrument – based solely on our general demeanour, what we would wear and several band names would be decided on. Rarely did anyone find themselves in possession of an instrument – or if they did they never played it, no songs were ever written



David Webb, 'Man of War'

or any of the practical side of being a musician achieved. Keeping it was just a symbol of freedom.

Jo Wilmot: Years and years ago a friend and I used to pretend we were in a band called Big in Japan. We got bought a lot of drinks from that. Unfortunately, I have no musical talent at all, I hate being watched performing in anyway whatsoever. My worst nightmare is being somewhere where I might have to entertain people.

"He'll think about Paint and he'll think about Glue. What a jolly boring thing to do" - BOWIE.

ET: How do you begin to make work? What do you do in response to your ideas?

Luke Jackson: My work begins with informers that guide and inhabit the work. These can take the shape of books, specific modes in art history and historical, social and symbolic ideas.

Carolina Ambida: I often have an idea about what the work is going to be, but by the time I've mixed my colours, I've forgotten it. I always start with an image.

Majed Aslam: I make work in the same way I do many other things cooking a meal, fixing a turntable, painting

my bathroom. And my sensibilities are all related to the hidden beauty of everyday experiences.

Atalya Laufer: I often start with some supposedly halfway relevant drawings and much note making, as a way of scaffolding or accumulating sources. I also procrastinate a lot, till I feel I have to pick something out and pursue it.

Alicia Paz: In the best cases an image pops into my mind and I have a very strong desire to put it on canvas. Other times it is a more gradual, negotiated process. Sometimes the less focused or directed road brings up surprises, but I need to remind myself to remain attentive in order to take advantage of happy accidents. I tend to pre-program too much; I need to trip and lose myself more.

Kirsten Glass: I start with a collage of models from magazines and some words I've heard, maybe pop lyrics or phrases from film trailers or the back of a shampoo bottle. They're all thin and glassy and banal, the things I collect, are all kind of the same. Even if the song's great, the lyrics out of context are wooden enough to be armatures for a painting, like the models. That's how I start. Then the painting stage is all

about charging the new arrangement in a certain way. Like colouring in.

Clunie Reid: You can take the Effect and make it the Cause. I have about one dumb idea for a work per year; otherwise they come after the event and even then I'm not sure that they are ideas as such. I work more by a sense of extension towards some kind of set of relationships based on a process of formal iconoclasm and habit avoidance.

Joe Woodhouse: Ideas float around for ages and come into focus whilst I am thinking of other things. I guess I make myself commit to something and decide on a medium; drawing or sculpture to execute it. I flirt with ideas and reject them until they come back round and won't go away.

Sarah Chilvers: One way I begin to make work, is by caring too much about it, worrying, not being able to do anything because of thinking too much, then I get to the end of my tether and beyond caring and just do something. Another way I begin to make work is by setting up the production of something that doesn't require much decision making. I usually feel uneasy about this, but for some reason keep doing it.

I'd love to wear a Rainbow every day and tell the world that everything's OK. But I'll try to carry off a little darkness on my back. All things are brighter, I'm the MAN IN BLACK, Johnny CASH.

ET: A lot of great songs have at their core a sense of the singer being an outsider, they articulate a kind of futility that is openly expressed. As artists it seems we are faced with a given sense of futility. Why make art anyway?. So why do you make art?

Kirsten Glass: It's like a place that I revisit because it's as far as I can go - not the studio but a borderline place in the work that each painting has to get to. I think the work's about a screen or a limit. Its atmosphere is cheap and shallow and complicated and bleak at the same time. So I suppose I make my paintings because I don't really understand them in words, but I recognise the place when I get to it.

Mimei Thompson: To control a certain space, at a certain time, to process thoughts and feelings about the world, or to create another world. I think that a sense of futility can be useful it can help with being brave and moving forward, as with that feeling, there is ultimately nothing to lose.

Majed Aslam: Hank Williams is a great

example of the musician as outsider in the classic sense with the whole Lost Highway, 'Why do you think they call them hankies?' etc. But I find the idea of artist as outsider today boring and archaic. I disagree with the idea of 'a given sense of futility' in art. The reason I, and a lot of people I know make art is for symbolic disturbance. The impact it's going to have depends entirely on what symbols are being disturbed. If the disturbance is aimed at cultural representations such as gender or class codes then what's being disturbed is the symbolic plane.

Alice Woodhouse: On the radio I recently heard Leonard Cohen refer to his work as a musician as being a utilitarian role for his possible listeners. I think the words and melody of a musician can help people find a way of describing their feelings and it forms an outlet for the listener through the musician's expression. I think art also plays a similar role; the artist's expression can become an outlet for something that is perhaps intangible in the viewer. As with most of what we do there can be a sense of futility but the premise for its usefulness is in its history and home in societies.

Sarah Chilvers: It seems important that there's at



Carolina Ambida, 'Happy Birthday Mr President...'

least an element of futility to making something. This isn't an absolute, but is in contrast to what feels like a climate where function and efficiency are more dominant. Function and futility are both absurd though.

Daphne Plessner: The only time I have felt a sense of futility is when I think that the art world is full of people fiddling with a hobby. Even though it is a very complicated thing to do, I have never felt a sense of futility about making art. I see art as a weapon of sorts. It is a kind of peasants' weapon against the cultural gatekeepers who package an understanding of the world in their own image, a world that I happen to live in too.

Atalya Laufer: Perhaps

the best answer is that had I known why, had I found the reason, I would have probably stopped doing it.

Rose Wylie: As a useful personal mnemonic, if you talk about a memorable image in a film, by say Carlos Reygadas it's useful to see what happens to that memory when you come to try to paint it. You could say, the stronger the film image, the less it fades. But the nice thing is, although perhaps it's wrong to the film, it's right to your memory – and it's something real and substantial to work with.

Joe Woodhouse: The futile gesture can be ironic, funny, nihilistic, lots of things. I love the idea that if there's no point in doing something you should do it anyway.

Artists are obtuse, it's the only way to reflect the feelings and position of an individual, a sense of otherness. There's nothing more pointless than a grand gesture. Does this mean it's not worth trying?

David Webb: Even bad days painting are pretty much better than good days doing other things. I'm interested in the idea that I'm responding in some way to my time, giving some kind of answers back. I'm thankful I've found my way of responding, one I'm comfortable with and feel I can go somewhere with.

ET: The drummer, Sandy Nelson, describes rock 'n' roll rhythm as a fusion of swing drumming and blues rhythm, the two forms clashing to promote a new form. He says this 'created a tension' as formalised things were being corrupted. As an artist, do you experience or seek out any corruptions in your working methods?

Clunie Reid: ...Yes. It's a defining principle; multiple corruptions.

Atalya Laufer: Constantly and methodically... I always create rules and plan to follow them. Then for one reason or another, fail to do so. Then I create a new rule and break it

soon after.

Rose Wylie: I suppose I try to get rid of anything that looks like another artist, especially elegance. I saw someone drawing from a work at Tate Modern, and I thought what for? As there seemed to me to be everything there to avoid.

Kirsten Glass: I'd say they're entirely made out of layering up little corruptions in the thinking and conflicts built into the reading. For a start I'm always using the most omnipotent commodity image of all – the young female model – and processing that through the models of painting's history. There are so many ideals to play with along with the style of address to the viewer and the constant feel of presentation, newness and disposable pictures, taxidermied into oil paint.

Carolina Ambida: When I go into the studio I'm always worried that I will go home empty handed. Will I make anything of value? This mindset of uncertainty is wide open to mistakes and failure, it's a kind of built-in corruption in methodology.

Luke Jackson: A power struggle can exist between various symbolic relations in the working methods. After its status has been re-examined I

then look at its ideological intent to see how it can be groomed and manipulated.

Mimei Thompson: This idea of creating a tension between different forms is important. I am really into contrasts and opposites coming together and creating a dynamic energy. Also I like the idea that when something becomes too comfortable it needs to be broken, challenged, mixed up. I think about control and losing control, attraction and repulsion, for example.

Sarah Chilvers: I think trying not to repeat, is a way I try to avoid making things that look like they need corrupting.

Jo Willmot: I'd love to say yes, but really I think as a painter it's pretty hard to forge a new way, even the new ways have been done before but then again that's probably quite rock 'n' roll. That's an art form with a codified way of expression and defined parameters for what is acceptable. A pop or rock song has to be a certain length, usually has vocals, a chorus and a middle eight. So, really you can only tinker about a bit on the edges, unless you really want to alienate people.

Joe Woodhouse: Working collaboratively was a deliberate attempt to



Annie Kevans, 'Dialling Tone'

ET: What did you learn at Art School and what did you have to subsequently unlearn?

Kirsten Glass: I believed in everything everybody said and everybody said wildly or slightly contradictory things so I'm totally confused, which might be fine.

Clunie Reid: Ten years after college I finally got over all notions that I wasn't doing it the correct way. I have nobody else to blame.

Mimei Thompson: In my first experience of art school, I think that there was too much emphasis on analysis of the work, at too early a stage, which was rather paralyzing at the time. I am still working on how to find a balance between the freedom of not knowing what I'm doing, just feeling my way through, which seems important in the creative process, and standing back and figuring out what I have done.

Carolina Ambida: I've learned that although conceptual rigour may make my work more lucid for the viewer, it doesn't necessarily for me as maker.
Paul Becker: My BA was run by 70s artists who were very prescriptive, and iconoclastic (like ageing punk rockers) about certain sorts of art.

I had to see that up-close to realise that one should never be partisan about what constitutes art

Jo Willmot: For too long after I finished I would analyse too much about how something could be interpreted, whether what I was doing would fit instead of just getting on and doing it.

Annie Kevans: When I first went to college, I became very aware of certain ideas which were being taught to us as truths: painting is uncool, painting is old-fashioned, figurative painting is a no-no etc. I remember having tutorials with lots of ex-painters who talked like converts who'd seen the light and been liberated from painting.

Iwan Lewis: I learnt to be much more ruthless and discard something if it didn't work even if I'd been working on it for months.

Rose Wylie: I did painting and stuff around composition, anatomy, perspective and life drawing – I did and did not listen. But thinking about it, I do swipe modelling and cross-hatching from Durer woodcuts and early Russian icons. Though what I've come to like most, is something else – work done by people who've never been taught at all. As well as that, I

like anything that isn't artistic – film posters and pick-your-own fruit signs beside Kent roads. Eastern perspective can be good, and African lorry-art.

You know her life was saved by Rock N Roll. Despite all the computations you could just dance to a rock n roll station. And it was Alright Velvet Underground

ET: What is creativity? Is everyone creative?

Luke Jackson: Anyone can be creative but I don't think everyone can make good art. This includes a lot of artists as well.

Paul Becker: I'm not sure whether everyone is creative but there certainly seems to be more artists around than ever before. Has anyone done a head count? Perhaps we need a cull?

Sarah Chilvers: Through overuse the word creative has become stomach churning or meaningless. Not having any idea what it is, I'm nevertheless certain that everyone is.

Majed Aslam: If my parents hadn't come to this country in the 70s I would probably now be running around without shoes working on some bit of barren farmland in Northern India. Would I have been a different person? I don't think so, I probably wouldn't have heard of Dylan or anything. But where

create a tension within my own work. Having someone draw over and into your work is very liberating. Within the work I do with Alice (Woodhouse) my work has been quite systematic and led from drawings using perspectival systems and computer modelling. Her work has played off these and used these as landscapes to occupy, invade and play within. I think I might be the drummer in the band.

Daphne Plessner: My life is filled with both intellectual and emotional tensions with those around me and are a central factor in my making art. I don't set out to self-consciously create a tension I just live it. The art follows naturally from that.

Annie Kevans: I think the

best artists don't take any notice of formalised ideas. I think the hardest thing for an artist to do is to resist current ideas and trends. You've only got to go to Frieze to see 50 artists making the same work, from Brazil to Italy. A few years ago, there were deer and antlers everywhere.

Alicia Paz: I often seem to need to earn my fun by first establishing a territory in some sort of labour-intensive way, and then I get to mess up that territory. This could be seen as a kind of corruption of one code by another. An auto-monoclam of sorts.

*Rock Rock Rock N Roll High School
 I hate the teachers and the principal
 Don't wanna be taught to be no fool
 Rock Rock Rock N Roll High School
 (The Ramones)*

would all my creativity have gone?
There's this guy who lives in the flat downstairs from me in Dalston. He knows I like vintage hi-fi equipment, so every time he sees me he's dying to talk about whatever tube amp he's rebuilding, or how he's refashioning an old tone-arm. He's one of the most creative and technically gifted and intelligent people I know and would put a hundred arty dilettantes in Hackney to shame with his sheer creative intelligence.

Alice Woodhouse: Creativity is used to describe the production of something unique but it is also a word closely tied to describing the production of art. For me it's a word that seems to throw smoke and mirrors over the process of making and in this way I don't think it's a word that lends its subject any favours. I think everyone has the ability to produce something different, to transform stuff. We are all natural makers even in our basic bodily functions.

Petros Christostomou: its like this thing that we strive towards and perhaps something magical happens in the act of chasing it.

David Webb: Making something or thinking something in response

to something outside of you, or inside of you. Yes, everyone is I think in some way or another.

ET: How do you know when something you make works? What do you do when it doesn't work? Is failure ever useful?

Rose Wylie: The failure now, could be the best one later on... Working outside control is part of the process. There's an exhilaration about painting something you don't like – it knocks against safety and repetition. If you're frightened of failure, how can you try things?

Atalya Laufer: Failure is always useful, or used, in my case. Knowing when and if something does or doesn't work is, in my opinion, the real art process. And, being a bit romantic now, magic.

Mimei Thompson: Failure is really important. To set oneself up with the possibility of failing is often where the most interesting things come from. Otherwise nothing moves forward, we play it safe, and that is boring. Smug art is not interesting.

Clunie Reid: It works when I outwit myself. Casual negation is more fun than failure and when it doesn't work I do it until it does.

Luke Jackson: Most art works on a prism of potential and failure at the same time. This is why Orson Welles would weep when watching reruns of *The Magnificent Ambersons* as the potential for what he wanted ended in failure never to be unchanged.

Paul Becker: We all know the Beckett quote: 'Ever tried. Ever failed. No matter. Try again. Fail again. Fail better.' The writer Isaac Babel complained to a meeting of Soviet writers in the 1930s that: 'The Party and the government have given us everything, depriving us only of one privilege - that of writing badly.'

Sarah Chilvers: I think failure and breathing are both fundamental, unless you're thinking of giving up.

Joe Woodhouse: I work on models of the spectacular and infinite, my works are poised to fail. It is inherent in the means of production and my part in its creation. If I was to polish out this tension, the work would be meaningless.

Annie Kevans: For every painting I'm happy with, I probably destroy about four bad ones. Failure is an everyday occurrence and shouldn't be given too much importance.



Mimei Thompson, 'Twin-Face Constellation'

Iwan Lewis: Knowing when something works can be tricky. Sometimes on the completion of a piece of work it can make you feel incredibly satisfied and you find it works in more than one way. But time sometimes pisses on your chips and you realise everything that you thought was right is now wrong.

Petros Christostomou: Failure tells me what I don't need to do, but I needed to fail to know it, something that works is like something I can return to every five years and still see it with fresh eyes, I think I have had that about only once.

Alicia Paz: I wish I gave into failure more freely. It is the plunging deeply downwards that makes for a greater turn-around.

David Webb: It feels right. Though this isn't always quickly apparent – some are slow burners, some I come back to much later. I don't have any formula in any sense of the word. Failure is very useful. It can lead to all sorts of things. I also quite like the feeling when things are going badly, that it's all still out there in front for you. That's quite exciting for me

ET: Most songs are about love and relationships in some form. I have the impression that singers/songwriters express feelings more obviously than artists, who deal with ideas and often have problems with the use of expression in their work. Have you ever made work about love? What do you think about 'expressing

**yourself' through
your work?**

Rose Wylie: I haven't made work about love, can't work like that. I paint things I like the look of, or as a diary. Probably, what's painted, and the way it's painted, tells everybody everything.

Kirsten Glass: I see my work as another sort of fiction, one that bears no resemblance to my ordinary life. It's funny because I do love other people's work that's about ordinary things or about pain so it's not a matter of taste.

Sarah Chilvers: I think I've made some things because of love but not about it.

Mimei Thompson: Emotional and psychological states of mind are reflected in the work. I definitely have made work thinking about love and desire, and embarrassment is something I try to embrace, or confront.

Clunie Reid: I prefer the movies for a fix of reality. In art there still seems to be a dismal pre-occupation with various problematics. Current noticeable trends are vacuous formal installations; from taking a social/ political/ artistic incident for a sculptural walk, the hegemony of the relational, and

the thumb-up-bumly-mindless-competition-winning-style-painting, to state a few of the obvious. Too much lifestyle subjectivity anyway. Art has largely become a symptom of anxiety and confusion and totally divorced from a very real reality. I feel un-problematically engaged with a modernist history concerning issues of subjectivity under pressure and believe that there is a political point to this. I also believe that the idea of the failed modernist project is defeatist and am bored by all rhetorical art on the subject. All this clearly adds up to saying that I make work about love all of the time.

Majed Aslam: 'People who talk about revolution and class struggle without referring explicitly to everyday life, without understanding what is subversive about love and what is positive in the refusal of constraints, such people have a corpse in their mouth'. This momentous quote from Raoul Vaneigem pretty much sums it up for me I think, I have nothing more to add to that.

Jo Wilmot: I'm not sure if it's to do with self expression but the work by other artists I love most I have to believe in it and think that they've invested part of their

self in it. It can be a false self and they can use personas. But if I can't feel the artist I don't like it. Really dry, conceptual work with no humour or humanity just leaves me cold. I think that self-expression is fine in art but it has to be mediated and controlled. It can't just be raw emotion because then it's too like a drunken phone call; tedious, clichéd and embarrassing for all concerned.

Alice Woodhouse: The fear is perhaps if you become too self indulgent with these processes your work may appear less serious or lack meaning. Even though self-expression is only a small part in what I'm trying to communicate there is an element of honesty to it and to a certain degree I want people to feel it can be trusted.



Alicia Paz, 'Christmas Tree'

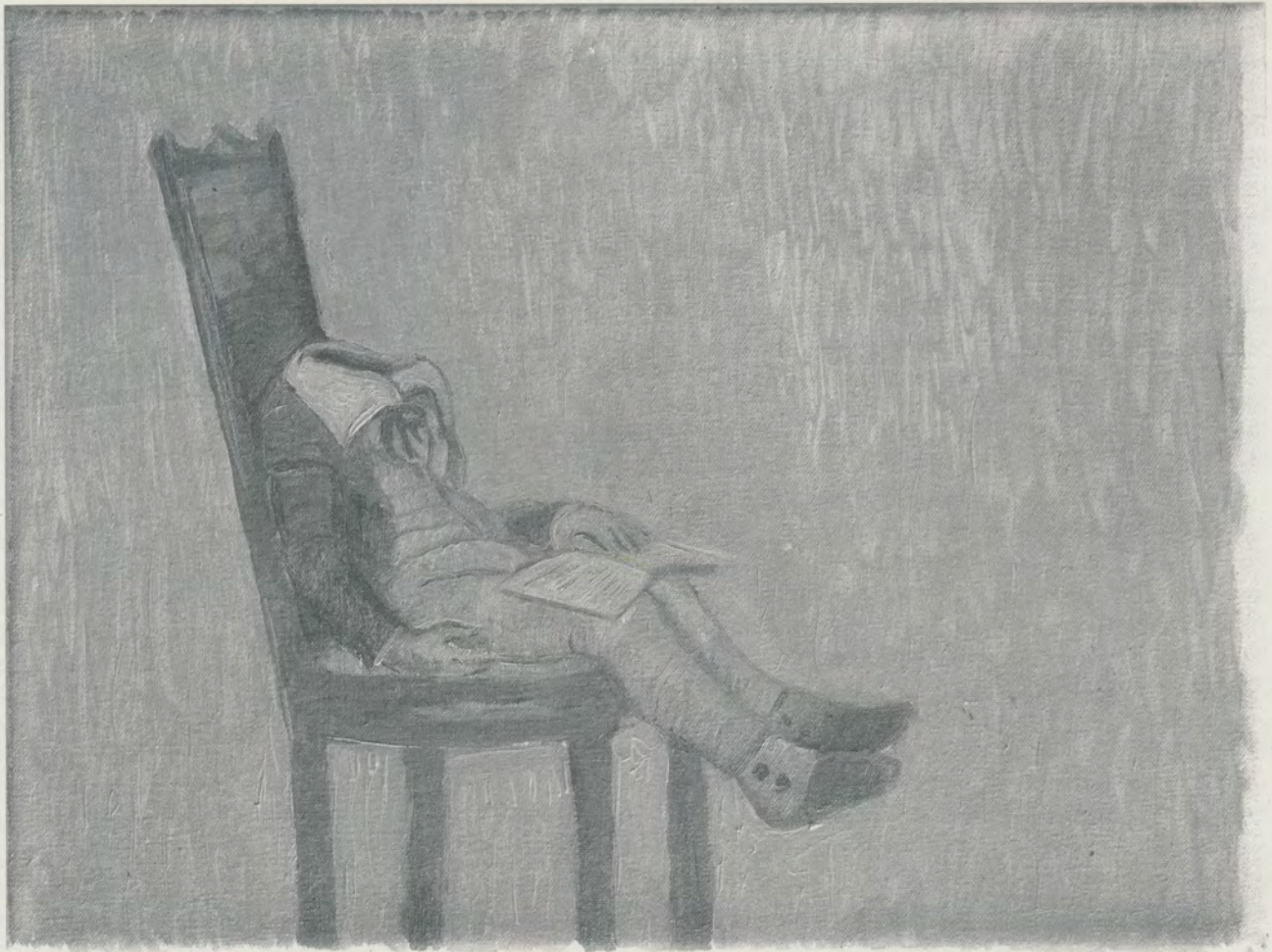
Alicia Paz: I think work is always a self-portrait in a deep sense of the person making it. An expression of his or her being. And that includes love and a whole lot of other transcendental elements.

David Webb: I make lots of work about love, especially right

now. But it's complex and personal. I don't want it to be obvious or sentimental. I like it when, for instance, Pablo Neruda describes his lover as his windowpane moon. It doesn't have to be emphatic, just personally meaningful.



Kirsten Glass, Watercolour from the 'Window Shopper' series



Paul Becker, 'Where Is Love?'

Design: Steve Thorne

Image credits:

Carolina Ambida, 'Happy Birthday Mr President...' 2008, oil on linen, 43 x36cm

Luke Jackson, 'Destroy Music', 2008, oil on cardboard, 20x21cm

Annie Kevans, 'Dialling Tone', oil on paper, 50x40 cm, courtesy of the artist

Alicia Paz, 'Christmas Tree', 2007, oil acrylic collage on canvas, 210x170cm

Mimei Thompson, 'Twin-Face Constellation', 2008, oil on canvas, 80x100cm. Courtesy of the artist and Ceri Hand Gallery

David Webb, 'Man of War', 2007, acrylic on canvas, 76x61cm. Courtesy of the artist.

Paul Becker, 'Where Is Love?' 2007, oil on canvas, 20X30cm

Kirsten Glass, Watercolour from the 'Window Shopper' series, 2008, watercolour on pigment print on

A4 Somerset Enhanced paper

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