



GOOD FIGURES

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An exhibition of the female form depicted
by 30 contemporary female artists

The Mall Galleries, The Mall, London SW1

9th-14th February 2015

The Downland Jerwood Gridshell, West Sussex, PO18 0EU

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Cover: *Before the winged dance* by Rachel Deacon

INTRODUCTION

Good Figures is curated by art historian Candida Stevens, founder of TINT-ART Ltd, a contemporary art forum based in West Sussex. Good Figures celebrates the diversity and shared focus of the selected artists who range from 24 to 82 in age, from emerging talents to Royal Academicians.

The female form because...

Candida conceived the idea for Good Figures when she noticed that many of the female artists she represents were painting, photographing, drawing and sculpting women. "The time seemed right to invite female artists to portray women for a dedicated exhibition. It has been richly rewarding to gather together thirty exciting female artists working now in 2014-15, inviting them to create works of art that feature only women. Varied in age and at different stages of their careers, Good Figures has brought together a range of artists with a common purpose. The artists' unique voices can be heard in their response to the question we asked: 'The female form because...'. The answers, featured in the Good Figures catalogue, reveal the motivations and inspirations behind a body of work that deserves to have an extraordinary impact."

Some reflections;

To what extent do women portray the female form differently from men?
How do we see representations of women differently when portrayed by women?

These are questions Good Figures will raise but only the viewer can answer.

Alexandra Gray, London 2014

FOREWORD

Women in the history of art have repeatedly escaped the canon. Although this sad state of affairs has been challenged over the last (nearly) half a century, kickstarted by Linda Nochlin's seminal 1971 article 'Why Have There Been No Great Women Artists?'¹, there is still an on-going struggle to bring women artists, past and present, on to an equal footing with their male contemporaries, in terms of recognition, exposure, and even just pay. Prestel's 50 Artists You Should Know (2006) includes just one female artist (Frida Kahlo).

In July 2014, Tracey Emin's *My Bed* (1998) sold for £2.5million at Christie's in London. Two months earlier, a Joan Mitchell abstract painting sold for \$11.9million at Christie's in New York, becoming the most expensive artwork ever sold by a female artist. Nevertheless, the Artprice Contemporary Art Market Report 2014 showed that on a list of the 100 top sales that year by artists born after 1945, only four were women, with the most successful among them (Cindy Sherman) achieving just 5.6% at auction of what the top male artist (Jean-Michel Basquiat) made over the same time span.

It was not until 1936 that London's Royal Academy of Arts, first established in 1768, accepted its first woman (Dame Laura Knight); the RA Schools only appointed their first female professors (Tracey Emin and Fiona Rae) in 2011. Throughout history, women have been denied an art education and, if they were allowed to paint at all, it was only to depict subjects and with media that were deemed suitable, namely landscapes and watercolours. With women not permitted to enter the life drawing room (except, of course, as the model), restricted instead to working from casts and copying existing drawings, early depictions of women by women rarely showed the full figure. Knight was one of the first women artists to defy this with *Self Portrait with Nude* (1913), a clear challenge to the establishment.

In 1973, Laura Mulvey introduced the concept of the 'male gaze'², presenting 'woman as image' (or 'spectacle') and man as 'bearer of the look'³. But what about when it is a

woman who is creating the image – nude or otherwise – of the woman? How does this change things? In the late 1960s, when feminist artists began to use their own bodies as the subject – and often also the medium – this act of embodying the female subject publicly was critical as a means to politicise the personal and take ‘woman’ away from her position solely as an object of art.^{4,5} Nevertheless, this flurry of self-representation suffered allegations of narcissism and a later generation of feminist artists, influenced by poststructuralism, psychoanalysis and subaltern theory, distanced themselves from aspects of the early women’s art movement and began to refer to their bodies only through their absence or some other indirect means. As Amelia Jones says: ‘Any presentation or representation of the female body was seen as necessarily participating in the phallogentric dynamic of fetishism.’⁶

Yet women artists continue to use their bodies – or representations of the female form – to this day. *Good Figures* presents the work of 30 such artists, ranging in age from 22-82. Their media span painting, photography, drawing, ceramics, film and sculpture, but they come together here to celebrate their commonalities. Each artist was invited to show her work and to answer the question: Why the female form? What is it that compels some women artists to continue to work reflexively and reflectively in this way?

Anna McNay, London 2014

(Endnotes)

- 1 Linda Nochlin, ‘Why Have There Been No Great Women Artists?’ *ARTnews*, January 1971:22-39, 67-71
- 2 Laura Mulvey, ‘Visual Pleasure and Narrative Cinema.’ *Screen* 1975, 16 (3): 6-18
- 3 Mulvey (1975) p62
- 4 Amelia Jones, *Body Art. Performing the Subject* Minneapolis: University of Minnesota. Press, (1998) p46
- 5 Tracey Warr (ed.), *The Artist’s Body* (London: Phaidon, 2000) p30
- 6 Jones (1998) p24

FRBS	Royal British Society of Sculptors
RA	Royal Academician
RE	Royal Society of Painter Printmakers
RSA	Royal Society of Arts
RWA	Royal West of England Academy
SWA	Society of Women Artists

MARGARET ASHMAN

JOYCE CAIRNS RSA RSW

EILEEN COOPER RA

JANE CORNFORD SWA

EMMA COYLE

BRIDGET DAVIES

RACHEL DEACON

ALICE DYBA

ROSIE EMERSON

REBECCA FONTAINE WOLF SWA

ALEXANDRA GARDNER

LEONIE GIBBS

NICOLA GREEN

JULIA HAMILTON

CHARLOTTE HODES

LOU JOHNS

ANNIE KEVANS

ANITA KLEIN RE

LIANE LANG

IRENE LEES SWA

ALICE LENKIEWICZ

JANE McADAM FREUD FRBS

KATE MONTGOMERY

SIKELELA OWEN

CATHIE PILKINGTON RA

KARIN SCHÖSSER

MATILDA TEMPERLEY

JACQUELINE VAN DER PLAAT

KATE VINER

ROSETTA WHITEHEAD

Margaret Ashman

Margaret Ashman (b.1959). Oxford University, Physics (1977-1980), University of Hertfordshire, Fine Art (1998 – 2003), University of Brighton, Printmaking (2003 – 2005). Selected group exhibitions include: Reading People, China Art Museum, Shanghai (2014), Parallel Prints, Jinling Art Museum, Nanjing (2014), National Original Print Exhibition, Bankside Gallery (2014), Global Print Exhibition, Douro (2013), Fifth Beijing International Art Biennale, National Art Museum of China, Beijing (2012), 6th International Kyoto Hanga, Kyoto (2012). Solo exhibitions: A Time to Dance, Hepsibah Gallery (2008), Recent Prints, Hepsibah Gallery (2006), Deo Tangente, St Albans Cathedral (2004). Recent prizes include: Intaglio Printmaker Award, Bankside Gallery (2012), International Print Prize, 3rd Guanlan International Print Biennial, Guanlan, China (2011), Finalist, Art of Giving, Saatchi Gallery (2010)

Important Influences:

Signing and gesture resonate in us all because they are the root of language. My work, featuring models performing sign language or sign dance, has been influenced by several major artists who also explore gesture and sign. The video artist, Bill Viola has depicted pairs of hands performing sign in his work *Four Hands*, and his slowed down time pieces, such as the *Quintet of the Astonished*, always move me. Sam Taylor Wood's videos and photographs, Francesca Woodman's ghostly photographs, postmodern ideas of ambiguity and uncertainty. The background scenes in all my *Altered Histories* works have been digitally stitched together from numerous photographs that I have taken in various places, countries and times.

The female form because...

certain characteristic female qualities such as sensitivity, gentleness and empathy present themselves strongly in my imagery. The softness and stillness in my work emanates as much from the model's qualities as from my interpretation and handling.



Altered Histories, Turner's Pompeii
Photo Etching edition of 20
36 x 71 cm

Joyce Cairns

Joyce W. Cairns (b.1947) Edinburgh, Scotland. Grays School of Art, Aberdeen (1966-1971), Diploma and Post Diploma in Drawing and Painting, The Royal College of Art (1971-1974), MA(RCA) painting, Gloucester College of Art and Design (1974-1975), Fellowship, Goldsmiths (1975-1976), ATC Lecturer in Painting, Grays School of Art (1976-2004), Elected member of The Royal Society of Painters in Watercolours (1979), Elected Associate of the Royal Scottish Academy (1985), Elected Royal Scottish Academician (1998).

Public Collections:

Aberdeen Art Gallery, BBC Television, Edinburgh City Arts Centre, Fife Regional Council, Fleming's Bank, Glasgow City Art Gallery & Museum, Glasgow Gallery of Modern Art, The Scottish Arts Council, Grampian Television, Graves Art Gallery & Museum, Sheffield, Gray's School of Art, Aberdeen, Aberdeen College, Lanarkshire County Council, Manchester City Art Gallery, McMaster Museum, Hamilton, Ontario, Mobil, Perth City Art Gallery & Museum, Shell UK, Tidaholm Government Office, Sweden, The Contemporary Arts Society, The Royal Scottish Academy, University of Aberdeen, University of Strathclyde, Unilever, Aberdeen Asset Management, The Scottish Army Museum (Edinburgh Castle), The Robert Gordon University, Aberdeen Asset Management Asia, Singapore, The British Museum, The Victor Murphy Memorial Trust. (For Joyce Cairns' continued biography please refer to the back of the catalogue)

Important Influences:

The work is a culmination of many different influences over a long period from the hierarchy, symmetry and flat format of Byzantine and pre-renaissance painting, symbolism, myth, Sir Robin Phillipson, John Maxwell, Pre-Raphaelites, Cranach, German Expressionism, Beckmann and all museum displays. For the past 35 years I lived in the once fishing village of Footdee at the mouth of Aberdeen Harbour. The sea, the River Dee, piers, oil supply and naval boats which surrounded me had a strong influence. They have provided a backcloth for my work, which is mainly autobiographical, based on past memories, intermixed with present experiences and woven around a recognizable social context. Footdee and my studio recently featured in the series A Secret History of our Streets by Century Films for BBC2.

The Female Form because...

I am the narrator, and the women I portray are sometimes me but often they are victims and often they are sirens who can epitomize lust, betrayal, hope or fear, death, compassion, loneliness or loss.



The Magic Gate and Other Stories
Oil on board
195 x 256 cm

Eileen Cooper RA

Eileen Cooper RA (b.1953) Glossop, Derbyshire. Goldsmiths College (1971-74), Dip AD. Royal College of Art (1974-77) MA RCA. Selected group exhibitions: Royal Academy Summer Show, (2014, 2013, 2012, 2011, 2010), At Home Salon, Marcelle Joseph Projects (2014), Wildwood, Rabley Drawing Centre (2014), Embrace, The Wilson, Cheltenham Art Gallery and Museum (2014), Royal Academy Diamond Jubilee Portfolio, Queens Gallery, Buckingham Palace (2013-14), Encounter, the Royal Academy in the Middle East, Qatar (2013), The Mechanical Hand, 25 years of Printmaking at Paupers Press, Kings Place Gallery (2012-13), Encounter, the Royal Academy in Asia, Singapore (2012). Recent solo exhibitions: Eileen Cooper Selected Drawings (1977-2014) Royal Academy of Art, Fine Rooms (2015). Edge to Edge, Art First Gallery, London (2013), Showing Off, Art First Gallery, London (2011), Collages, Sir Hugh Casson Room, Royal Academy of Arts (2010). Elected Royal Academician (2001) and Keeper of the Royal Academy (2010). Lives and works in south London.

Selected Collections:

Arts Council Collection, Birmingham Museums & Art Gallery, Bristol Museum & Art Gallery, British Council, British Museum, Imperial College, London, Kunsthalle, Nuremberg, Germany, Manchester Art Galleries, MIMA, Middlesborough, New Hall Art Collection, Murray Edwards College, Cambridge, Newport Art Gallery, Open University, Milton Keynes, The Potteries Museum & Art Gallery, Stoke-on-Trent, Swindon Art Gallery, Towner Art Gallery, Eastbourne, University of Warwick Art Collection, Victoria & Albert Museum, London, Walpole Library, Yale University, USA, Whitworth Art Gallery, Manchester, Wolverhampton Art Gallery

Important influences:

Film, photography, Picasso, Oceanic and African Art, Indian Miniatures, Japanese Prints, early Italian Renaissance painting, Frieda Kahlo, Alice Neel, Mary Cassatt.

The female form because...

the female form is always my starting point. It just is.



Free Thinking
Oil on canvas
122 x 92 cm

Jane Cornford

Jane Cornford (b.1952) Bournemouth, UK. Summer Exhibition Royal Academy (2013) and Society of Women Painters (2014).

Important influences:

While I have attended various courses, I am largely self-taught, visiting exhibitions, buying books, DVDs and learning to look, which has allowed me to develop my own style rather than please a tutor or follow other influences. The combination of light and brushwork championed by the impressionists was my initial influence. I loved how little detail needs to be painted for the eye to fill in the rest. Manet, Matisse, Bonnard, Vuillard, Degas, Van Gogh and Picasso taught me that I will always favour the right colour or line for my painting rather than the 'correct' one. If I glance down my bookshelves, I note the Bloomsbury Group are well represented, along with Dufy, Klimt, Hockney, Toulouse Lautrec, moving through to Joan Eardley, Rose Hilton, Mary Fedden and Elizabeth Blackadder. Vilhelm Hammershoi and Helene Schjerfbeck are less known but a huge influence.

The female form because....

my paintings of women, usually alone, seemed to come out of the blue but, thinking about this question, I recognise their derivation. I lived overseas for most of my adult life and it was never a very comfortable fit: I felt adrift and spent a lot of time hoping to feel at home, hence the paintings. The paintings resonate with those who have felt the same disconnect between who they are and how they fit in where they are, which is almost impossible to explain. I think women carry a relentless burden of responsibility when it comes to family and home, and so we seek out small pockets of escape, a quiet coffee, a good book, a gallery or museum visit. In my work I try to depict those stolen moments that recharge the batteries.



The Conversation
Watercolour, gouache and collage on paper
42 x 48 cm

Emma Coyle

Emma Coyle (b.1981) Dublin, Republic of Ireland. National College of Art and Design (1999-2003), BA Fine Art. Selected group exhibitions: National Portrait Exhibition, Ireland (2005), Infusion Gallery, LA (2007), Agora Gallery, NYC (2008), The Marylebone Gallery (2014). Art Fairs: Affordable Art Fair (2012), Parallax Fair (2014). Publications: Irish Independent (2006), The Sunday Times (2009), Level 25 Art Journal (2014). Lives in London and exhibits mainly in London and NYC.

Important influences:

Artists such as Mel Ramos, Mark Ryden, Miles Aldrige, Tim Walker, Richard Phillips and Julian Opie. Visiting contemporary or historical art and fashion design exhibitions is very important to the production of my work, allowing me to focus on different themes and push the boundaries of my comfort zone.

The female form because.....

I have always been drawn to work with it. My paintings of the female form represent my desire to succeed and the ability to feel strong following success. We all have faults but in some ways I want the females in my paintings to be flawless, something that no person can be.



Untitled 1#
Acrylic on board
109 x 84 cm

Bridget Davies

Bridget Davies (b.1968) Hong Kong. Bretton Hall College of Leeds University (1989-1992) BA Fashion and Textiles. Greetings cards and framed prints of my work are sold worldwide, through online outlets, stores such as John Lewis and The Shard where my work is currently on show. My 'Heavy Metal' paintings appear on a range of plates and serving platters in Anthropologie's lifestyle stores, both in Europe and the United States.

Important influences:

I am inspired by the classic, ageless beauty of the Forties and Fifties and the elegant fashion illustrations from this period although contemporary fashion artists and illustrators are nevertheless an influence and my work is fashion based. I love the playful, flirty, romantic narrative in the work of Rene Gruau and Andre-Edouard Marty to name but two. My emotional responses to day-to-day tensions, loves gained or lost, a line of text or a feeling created by a glance bring to play all sorts of ideas.

The female form because...

I am a woman and there is an element of self-projection in my work. I also try to set a mood, forming my female subjects' personalities based on my own experiences and encounters. I am not preoccupied by constantly changing fashion. The ladies in my paintings are elegant and confident but are also playful and have a sense of mischief about them - they always steal the show. I like the use of a double layer of glass in the frames which, once decorated and painted, gives a three-dimensional feel to the pieces. It can also obstruct the view, which invites the viewer to use their imagination. Clouding the image gives it a hidden allure and charm, a sense of mystery, seducing the viewer and igniting their imagination.



Monique

Acrylic ink on 650 gsm watercolour paper finished with crackle glaze and gloss varnish
51 x 50 cm

Rachel Deacon

Rachel Deacon (b. 1969) London. Chelsea School of Art (1988-1991) BA Hons. Selected group exhibitions: National Print Exhibition, Mall Galleries (1995), Tabernacle Gallery (1995), Royal College of Art (2001), Portal Gallery, Mayfair (2002), Edith Grove Gallery (1996), Morley Gallery (1999), ArtCatto Portugal (2013,2014). Art Fairs: Chelsea Art Fair (2005,2007), C20/21 (2002,2003), New York Contemporary Art Fair (2001,2002), Art London (2001,2002,2003,2004). Solo Shows include: Catto Gallery, London (2012,2014), Ingo Fincke Gallery (1998,2005,2006,2007,2011), Cambridge Contemporary Art, Cambridge (2003,2005), CCA Gallery, London (2001, 2003), Zella Gallery, London (1998,1999,2000). Lives and works in London.

Important influences:

Other art forms influence the content of my work: photography, film and most often the written word. I carefully select a narrative and use it as a starting point to re-tell a story of my own, stealing the sentiment or an idea that moves me. I delight in painters who demonstrate this ambiguous sense of story telling in their own work, Paula Rego and Frida Khalo being my favourites.

The female form because...

I have always painted women, even as a child. I was fascinated by the relationships between women, family and friends, and their interaction with men. Now the work I make gives me the opportunity to depict women as I see them around me - as strong, seductive, powerful beings. I relish the beauty in the contours and composition of the feminine shape. The pieces in Good Figures are inspired by a series of Weegee's 1940's burlesque photographs. I'm interested in the shift between 'on' and 'offstage', the change in focus of the dancers, and as always, the suggestion of a narrative beyond the composition and a hint of conspiracy.



Before the winged dance
Oil on linen
91 x 71 cm

Alice Dyba

Alice Dyba (b.1990) Sosnowiec, Poland. Printmaking at Tadeusz Kantor's Complex Of Fine Art Schools (2003-2009), BA Fine Art at Bucks New University (2009-2012). Selected exhibitions; Off Zone Fashion Philosophy, Poland (2009) Award at Stock Spirits Portrait competition, London (2009) 'We Are Very You', Gallery 27, London (2010) 'The Shop That Fell From Earth', Red Gallery, London (2011), '41-200 Homesick Blues', Academy of Music&Art, High Wycombe (2011), 'Array!' Bucks New University, High Wycombe (2012) 'Susan Diamond Exhibition of Macabre' St. Leonards on Sea (2014). Prizes include; Broncel Trust Grant (2010-2012), XI International Festival Of Drawing Zabrze, Poland (2009), VIII Biannual Exhibition Of Graphic Arts, Special award for etching (2010). Featured in MoneyWeek Magazine (11.7.2014), The Illustrated Ape Magazine (Issue 29),This Is Local London (2010). Lives and works in Bristol.

Important influences:

As an artist I'm always looking for something horrible, ugly, dangerous to transform into something beautiful and precious. My paintings, drawings, prints are all invaded by weeping winos, women with big lips and the sharpest ribs. I place them in post war ruins, cage-like blocks of flats, King sized beds while basing my work on academic art, which I studied with perseverance in Poland. The next step is to distort the 'academic base' with my natural need for strong lines, vibrant colours and a never-ending game with the rules of anatomy. I experiment with my subject, break bones in places they should not be broken, try to be innovative. I challenge myself everyday to suck the best out of these two completely different approaches and create something authentic. My work is a hybrid, a big bunch of contradictions. Realistic beautiful faces combined with crude bodies. I admire Basquiat, Kahlo, Schiele and Rock 'n' Roll.

The female form because...

this is what my instinct tells me to create. My female forms are miles away from the obvious representation. They don't need long hair, delicate features and patterned dresses. They might be distorted, skinny, crude even, but to me they are perfection made of oil paint. Their eyes are always filled with light and power, even if their souls are made of turpentine and tiny pieces of me. The female form because...it's the only form I want to know.



33/4 in Pink
Oil on Canvas
120 x 100 cm

Rosie Emerson

Rosie Emerson (b.1981) Dorset, England. Kingston University, London (2001-2004); BA Fine Art. Solo Exhibitions: Alchemy, Art at Annoushka, London (2011), The Moon is no Door, Opus Gallery (2014), Sirens, Hang Up Gallery (2014). Selected Group Exhibitions: Altered Forms, Hang Up Gallery (2012), Macmillan De'Longhi Art Auction, Bonham's, RCA (2013), Façade, Anise Gallery (2013), Femme, Decorazon Gallery, Dallas (2013). Press and Publication: Sunday Times Style Magazine (2012), Financial Times Special Arts Edition (2011), BBC London News Night (2014), Wall Street International Magazine (2014). Other: Judge, The National Arts Open Competition (2011), Artist in Residence, Somerset House (2014), Art's council funded creation of the Worlds Largest Cyanotype Photograph (2014). Currently lives and works in London.

Important influences:

From museums such as The V & A and the Wallace Collection to Florentine chapels and Fresco's, from the drama of the Baroque to the ethereal Pre-Raphaelite paintings. More modern influences include Max Ernst, Anselm Kiefer and Helen Chadwick.

The female form because.....

I am a Woman and I am interested in using and exploring archetypes old and new in my work, from Artemis to the modern day super model.



Cecily and the moon

Original, Cyanotype on 300 gm Somerset Satin Printmaking Paper
85cm round framed with convex acrylic

Rebecca Fontaine Wolf

Rebecca Fontaine Wolf, SWA (b.1982) Southport, Australia. The Surrey Institute of Art & Design (2000-01), BA (hons) Fine Art (2001-04), currently completing an MFA in Fine Art at Wimbledon College of Arts – UAL (2013-15). Selected group exhibitions: The Discerning Eye, Mall Galleries, London (2014), The National Open Art Competition, The Prince's Drawing School/Minerva Theatre, London/Chichester (2012), Show me the Monet, Finalist/Winner BBC2 show, The Henry Moore Gallery at the RCA, London (2011). London Solo exhibitions: Searching for continuity, Gallery Different, London (2014). Recent prizes: Chelsea Arts Club Trust Award (2013), The Catherine Petitgas Award Chichester NOAC (2012), Winsor & Newton Young Artists Award SWA (2011). Lives and works in London.

Important influences:

From the Vienna Session artists to Francis Bacon, from Michael Borremans and Marlene Dumas to street art, from David Lynch to Oscar Wilde and George Bataille.

The female form because.....

I use it to explore the central and recurring themes in my work - the passing of time, ageing, death and decay, memories, idealisation and notions of perfection. In part because I see myself reflected in it, in part because images of feminine youth and beauty surround us in contemporary culture, simultaneously enchanting and terrorising women who encounter them daily, but also because there is a long tradition of the female form embodying a host of abstract ideas. Most significantly to me, the female form has served as a visual representation of the ideal itself, a peak of perfection, a moment of ultimate ripeness. As such the subject of female youth and beauty can evoke and encompass a whole range of interests and emotions for me personally. It can allow me to explore an all too human yearning for ideals and certainty in the face of the flux of life whilst serving as a reminder of the beauty and transience of existence itself.



Transitions
Oil, acrylic ink and sand on canvas
150 x 110 cm

Alexandra Gardner

Alexandra Gardner (b.1945) Scotland. Studied at The Glasgow School of Art (1963-1968), Lecturer at The Glasgow School of Art (1968-1989). Solo Exhibitions: Royal Academy of Music and Drama, Glasgow (1968), Foulis Gallery, Edinburgh (1972), Kusten gallery, Gothenburg, Sweden (1984), Gatehouse Gallery, Glasgow (1991), Artbank, Glasgow (1991), Duncan R. Miller Fine Arts, London (1994,1995), The Scottish Gallery, Edinburgh (1997), Cricket Gallery, New York (1999), The Scottish Gallery, Edinburgh (1999), The Portland Gallery, London (2001), The Scottish Gallery, Edinburgh (2002), Full Circle Gallery, Glasgow (2002), The Portland Gallery, London (2002), Gatehouse Gallery, Glasgow (2004), Arteries gallery Glasgow (2005), Lemond Gallery, Glasgow (2010,2012), Albergo Casanova, Lucca, Italy (2012). Awards and scholarships: Lauder Award, Glasgow Society of Women Artists (1974), Travelling Award to Italy, Scottish Arts Council (1980), Prizewinner, Cleveland 5th International Drawing Biennial (1981), Paper Boat Award, Mayfest, Scotland on Sunday (1993), Finalist, BP Portrait Award (2012).

Selected Collections: Cleveland Museum (UK), Glasgow Art Gallery and Museum, Gothenburg Education Authority, Sweden, Harrison Shipping Limited, Glasgow, Fine Art Society, Lillie Art gallery, Scotland, Prudential Assurance Co, Robert Fleming Holdings Ltd, London, Royal College of Physicians, Edinburgh, Scottish Co-operative Wholesale Society, Glasgow, Volvo, Sweden, Yorkhill Hospital, Glasgow.

Important influences: Obviously over the years I have been influenced by many different artists. As a student in the sixties I was particularly excited by the amazing colours of the Fauves, since my own use of colour then was based on raw umber. By the time I was in my final year I was a 'follower' of Bonnard and Vuillard . I discovered the magic of the Italian Renaissance when I began my love affair of Italy, but that was mainly for the drawing skills. In Italy, I was introduced to one of their 'modern' masters Giorgio Morandi, whose influence is with me still. However the greatest influence of all was a Swedish painter whose solo exhibition I was privileged to see in Gothenburg in 1981. I have recently returned to looking at his painting with always renewed excitement, no matter how many years since I last opened my precious catalogue from that exhibition. His name is Olle Skagerfors.

The Female Figure because...

for me it is the most demanding of subjects in both drawing and painting. No two models are the same, therefore the subject is always new, and challenging. The colour, tone and texture of the skin and how it responds to the changing light, especially daylight is as exciting as the changing colours in a sunset. It may also have more than a little to do with the fact that as a woman painter, I have a particular affinity with the structure and drawing of the female, which renders it more subjective than objective.



Reclining Nude
oil on canvas panel
30 x 27cm

Leonie Gibbs

Leonie Gibbs (b.1962) Scotland. BA Sculpture, Edinburgh College of Art (1982-1984), Wimbeldon School of Art (1989). Elected member of the Royal Society of British Sculptors. Solo Exhibitions; *Uncorked on Cork St*, London (2012), *Uncorked on Cork St*, London (2008), Kilmorack Gallery, Beaulieu (2001), Bruton Street Gallery, London (2000), art tm, Inverness (1998), Bruton Street Gallery, London (1997), Brown's Gallery, Tain (1995). Mixed Exhibitions: Cadogan Contemporary Gallery, London (1995), Oliver Swann Gallery, London (1994), Cadogan Contemporary Gallery, London (1994), 7 Highland Artists, Inverness (1991), Sue Rankin Gallery, London (1991), Scottish Royal Academy, Edinburgh (1989), Tryon Gallery, London (1989), Highland Open Exhibition (1989), Scottish Royal Academy, Edinburgh (1987), Claredon Gallery, London (1987), Smith's Gallery, London (1987), Leighton House, London (1986), Scottish Royal Academy, Edinburgh, Alpine Gallery, London (1985). Commissions: *Falcon's Return*, Eastgate Shopping Centre, Inverness (2004), *Proposal for 50ft Stag Sculpture* (2003).

Selected collections:

The Spectator Magazine, Gleneagles Hotel, Bank of Scotland, University of the Highlands and Islands, Tarbat Discovery Centre, New Eastgate Shopping Centre, Inverness

Important influences:

Rodin, Michelangelo and more recently Elizabeth Frink

The female form because...

I try to evoke the feminine heartbeat in my work.



Pictish Queen
Bronze, edition of 9
36 cm tall

Nicola Green

Nicola Green (b. 1972) London. Edinburgh College of Art (1998), MA in Drawing and Painting, postgraduate Masters in Fine Art. Selected solo exhibitions: Dulwich Picture Gallery London (2007), Harvard University, Boston (2010), Library of Congress (2010), Olympic Park, London (2012), Walker Art Gallery, Liverpool (2013), Flowers Gallery, London (2013). Selected group exhibitions: Royal College of Art, London (2005), National Portrait Gallery, London (2008), The Courtauld Institute of Art, London (2012), Sir John Soane's Museum, London (2010), Flowers, London (2013), Christie's, London (2013) Art Fairs: London Print Fair, London (2013), Pulse Contemporary Art Fair, New York (2013), London Art Fair, London (2014).

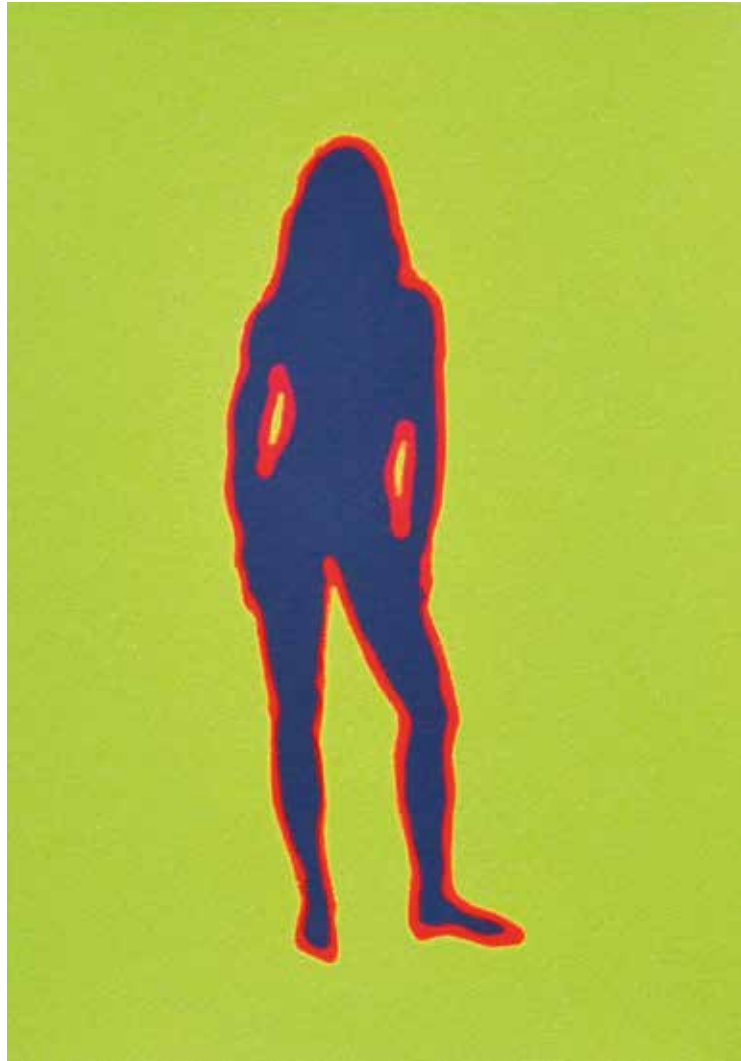
Private Collections: Hannah Rothschild, Nigella Lawson, Elle McPherson, Alex and Elinor Sainsbury, Richard Curtis and Emma Freud, The Right Honourable Tony and Cherie Blair, Nick Lloyd Webber, Gavin Turk, Isaac Julien. Public Collections: The Metropolitan Museum of Art, New York, Library of Congress, Washington D.C., The Courtauld Institute of Art, London, Glenhurst College of Art, Canada, Edinburgh College of Art, Edinburgh, Sir John Soane's Museum, London. Lives and works in London.

Important influences:

Cranach, Caspar David Friedrich, Gwen John, Marlene Dumas, Frida Khalo, Andy Warhol, Alex Katz.

The female form because.....

the female form has been explored artistically since time began. It is still as current, relevant and political as it has ever been. How we see, understand and interpret art changes moment by moment. I'm interested in the post-feminist context - how the female body is both harnessed by women and celebrated by us all. Finally, it is an endlessly compelling form in all its variations, which is why it is ideal subject matter for art and artists.



Body, Disco Yellow

Two colour silkscreen print with metallic ink and hand-applied iridescent glitter on cotton paper.

Edition of 3

44 x 32 cm

Julia Hamilton

Julia Hamilton (b.1962) London, United Kingdom. BA Hons English and Fine Art, Exeter University (1980-1983), Diploma in Printmaking, Central St Martins (1995), BA Hons Fine Art Painting, City & Guilds of London School of Art (1999-2002), MA Fine Art, City & Guilds of London School of Art (2010 – 2012). Exhibitions include: Flowers Gallery, Long & Ryle, Transition, APT Creekside, St Annes Galleries, The Arts Club, Dover St. London, The Royal Academy Summer Exhibition (2008,2014), The London Art Fair, The 20/21 British Art Fair, The London Original Print Fair, BITE and The Discerning Eye amongst others. She won the Sir Peter Blake prize for 'Best in Show' at the Original Print Fair in 2008 and the Norman Ackroyd Prize for Printmaking at City and Guilds London Art School in 2012. Work on display in the permanent collection at The Geffrye Museum, London and held in private collections.

Important influences:

My influences range from film, literature, Victorian theatre, puppets, fairy tales, poetry and art, from 'Friday the Thirteenth' to the Tudor portraits in The National Portrait Gallery. The artists who have influenced my paintings include Munch, Matisse, Manet, Ross Bleckner, Alex Katz, Karen Kilimnick, Edward Hopper, Alice Neel, Wayne Thiebaud, Peter Doig, Paula Rego and Marlene Dumas.

The female form because...

I want to challenge the traditional portrayal of women as the object of the gaze in art. My subjects stare out at the viewer like Manet's Olympia, breaking the theatrical fourth wall with her gaze. The subjects of my ink drawings are from found photographs, of circuses, film stars, debutantes, animals, quirky odd events where women are prominently featured as the subject and object of the gaze. In my painting, 'Between The Wish and the Thing the World lies Waiting' (from 'All the Pretty Horses' by Cormac McCarthy) there is a link to Manet's painting. The viewer, like the visiting client to Olympia, is mirrored in the presence of a man looming from behind a car. Are we in fact one or the same person? The narrative of this painting is suggestive rather than explicit.



Between the wish and the thing the world lies waiting

Oil on canvas

157 x 150 cm

Charlotte Hodes

Charlotte Hodes (b.1959) London, UK. Brighton College of Art, BA Fine Art (1977-78), post graduate in Painting at the Slade School of Fine Art (1978-84). Selected group exhibitions include: Glasstress, Palazzo Franchetti & Berengo Centre for Contemporary Art and Glass, Venice Biennale (2009 & 2013), Derwent Art Prize, Mall Galleries, London (2013), Inscription: Drawing/Making/Thinking, Jerwood Space, London (2002), Cacophony; a cabinet of vases, V&A (2002). Solo exhibitions include: Grammar of Ornament, jaggedart, London (2014), New Hall Art Collection, Cambridge (2014), Silhouette & Filigree, Marlborough Gallery, London (2009), Fragmented Images, The Wallace Collection, London (2007). Recent prizes include: Jerwood Drawing Prize, First Prize (2006). Lives and works in London.

Important influences:

Olidon Redon, Niki de Saint Phalle, Nancy Spero, Francis Picabia, Kiki Smith, Sandro Botticelli, Henri Matisse cut outs, Sonia Delaunay, Max Ernst collages, Japanese prints, Sèvres porcelain and fête galante painting, decorative arts including textiles and ceramics, fashion and performance.

The female form because...

For many years I have been making paper-cuts in which a female figure silhouette is the recurring theme. The silhouette is juxtaposed with visual references to domesticity, the decorative arts as well as female figures from historical painting and sculpture. That the female figure is a kind of semi-permeable membrane through which anxieties and experience travel, is one of my central ideas. The work is not so much autobiographical, rather an attempt to create an order, an internal, sensed reality from a female perspective. For me, the intricate hand making collage process, repeated small actions from which a large scale work can be made, evidences its root within female experience. I use the scalpel blade to draw my line, layering painted and printed fragments of paper to give the papercuts a strong physicality and in some passages, a quality of filigree.



Promenade
Paper cut
109 x 112 cm

Lou Johns

Lou Johns (b. 1952) UK. Chichester under Alan Saunders and Glynis Beecroft (1972 – 76)
B.Ed. Hons. Art and Education: Member of the Chalk Gallery Co-operative, Lewes (2006-09).
Exhibitions include: Discerning Eye, Mall Galleries (2009), Threadneedle Show at The Mall
Galleries (2012), Ardquin Fine Art, Haslemere (2013-14), Brighton, Newhaven, Chichester
and Arundel Art Festivals. Private collections: France, Italy, Melbourne and New York. Lives and
works in Fishbourne, West Sussex.

Important influences:

Giacometti with his elongated figures, inflections of emotion, strong use of space and spaces.
Henry Moore – the grit and bone and strength giving a monumental feel to each piece,
whatever the size. Willhelm Lehmbruck – the power of the body to create story and emotion
alongside beauty and sinew. Rodin – the rich quality of the pride, tenderness and poetry of
form.

The female form because...

She is the start of our world – our beginning and our essence.



The Three Graces
Aluminium resin on steel base
230 cm

Annie Kevans

Annie Kevans (b.1972) Cannes, France. Central Saint Martins School of Art & Design, BA Fine Art (Hons). Solo exhibitions in London, New York, Vienna, San Francisco and Antwerp and has exhibited in group exhibitions at the Saatchi Gallery (2013), the Barbican Art Gallery (2014), the Royal Academy (2013), The Fine Art Society, Contemporary (2009 & 2014), National Gallery of Victoria, Melbourne (2014), Museum Dr Guislain, Gent (2014), Beursschouwburg, Brussels (2014), Marres Centre for Contemporary Art, Maastricht (2014), Torrance Art Museum, California (2011) and 21C Museum, Kentucky (2009). Art Fairs include Volta, NYC (2009), Miami Project Art Fair (2014) and Art15, London (2015). Publications in The Times (2006, 2007 & 2014), The Guardian (2013 & 2014), The Independent (2006, 2009 & 2013), The Telegraph (2006 & 2009), Harpers Bazaar (2005, 2007 & 2014), Der Spiegel, Germany (2009), San Francisco Chronicle, US (2014), SF/Arts Montly (2014), The Globe & Mail, Canada (2013), De Volkskrant, Netherlands (2013). Lives in London.

Permanent collections: Pallant House Gallery, SONS Museum (Belgium), 21C Museum (US).

Important influences:

The great female and male artists.

The female form because...

My work has always reflected an interest in the relation between power and identity and in every new series of my work I investigate inherited belief systems. The series in Good Figures forms part of a larger series entitled 'The History of Art' which centres on women in art history who were once part of the art world but whose significance has been eroded so they have been ultimately forgotten. Although some of the women I have painted have been championed in the last decades, having been 'rediscovered' by art historians, they still remain separate from art history, only worthy subjects within the secondary realm of feminist art history.



Gabrielle Capet
Oil on paper
40 x 30 cm

Anita Klein

Anita Klein (b. 1960, Sydney, Australia). Chelsea and the Slade Schools of Art in London. President of the Royal Society of Painter Printmakers (PRE) (2003-2006). Work in many private and public collections in Europe, the USA and Australia, including the Arts Council of Great Britain, the British Museum and the British Library. Solo exhibitions in London as well as worldwide: three monographs of her paintings have been published. Lives between studios in London and Italy.

Important influences:

For me, early Italian renaissance fresco paintings are the most beautiful. They hit me in a way that I can't explain and can move me to tears. Ideally, I would like my work to be beautiful like that. It's what I strive for – a balance that feels calming to look at but like Giotto or Piero della Francesca, includes the viewer by conferring dignity and beauty on the ordinary and depicting it as miraculous.

The female form because...

My pictures are all self-portraits, done without reference to a mirror or photographs, because I want to express what things feel like to me, not what I look like. I don't want you to think you have a picture of me on your wall: I'd much rather you felt that it was you. What I want to do is to celebrate ordinariness, the poetry of the everyday. The things we are all too busy to notice.



Goddess of the Grapevine
Linocut 3/50
69 x 86.5 cm

Liane Lang

Liane Lang (b. 1981), Munich, Germany. BA Fine Art, Goldsmiths College (1995-98), MA Fine Art, Royal Academy Schools (2003-06). Selected group exhibitions; Monument at Musee de Beaux Arts Calais (2014), Sigmund Freud, 21er Haus Vienna (2014), Royal Academy Summer Exhibition (2002-2014). Solo shows include: Fallen at Art First projects, London (2013), Monumental Misconceptions, Rosenberg Gallery, New York (2013) House Guests at WW Gallery (2012). Fellowships; Bogliasco Foundation, City University of New York and Vermont Studio Centre. Published Book won the Birgit Skiöld Award and shown at the Artists Book Fair at the Whitechapel Gallery and Paris Photo. Artist in residence at Eton College (2014). Lives and works in London.

Selected Collections: The Victoria and Albert Museum, Arts Council of England, Royal Academy, Saatchi Collection and Deutsche Bank.

Important influences:

If I had to name a single event that directed my imagination as an artist it was reading Meyrick's 'Der Golem' as a young teenager in old German script during a night when I was left alone at home. Other influences include: female surrealists and their use of materials and sideways approach to the meaning and interpretation of objects; the animation of sculpture by Svankmajer and the Bolex Brothers; Thomas Demand and Robert Gober, Louise Bourgeois, Tacita Dean and Goshka Macuga.

The female form because...

I'm interested in figurative sculpture per se, the way we relate to human shaped objects, their presence and semi-animacy. In political statuary this becomes particularly interesting because we feel that the ideology and power of the person is present through the statue. Similarly religious statuary gives us a sense of proximity to deity, a belief that we may be more likely to be heard close to a statue. The human relationship to objects is deep and complex. The human effigy allows for a state of ambiguous animacy not present in other objects. I make primarily female figures for the photographs because I project myself into the statues and spaces. My subjects are often large, male monuments, so the female figure provides a contrast, drawing out the quality of both objects, their scale and texture. Many works lean on female biographies and my dolls are created as a likeness of the absent protagonist.



Madonna and Children
Photograph
120 x 60 cm

Irene Lees

Irene Lees (b. 1943) Diploma in Foundation Studies in Art and Design (Distinction) (2002), BA Hons. Drawing and Applied Arts UWE (2005), Society Of Women Artists. Selected Exhibitions: SWA Exhibitions, Mall Galleries, London (2006-2014), Millennium Gallery, St. Ives (2013), "Freedom from Torture" Exchange/Newlyn, Picture Room (2012), "Turner Prize Series", Royal Academy of Arts, Summer Exhibition (2009,2010), Coutts Bank London, "Depth of Vision" (2008,2009), Holt Gallery, Norfolk (2008), "SWA", (2008), Wills Lane Gallery, St. Ives. "An Image of Place", (2005,2007), Jerwood Drawing Prize, London (2007), RWA Bristol, Jerwood Exhibition (2006), Picture Craft Gallery, Norfolk, "SWA" (2006), Here Gallery, Bristol, "Twisted" (2006) Cheltenham Art Prize, Pitville Gallery, Gloucester (2006), The Smithfield Gallery, London "Immeasurable Adoration" (2006), London Art Fair-Drawing Gallery, "A Whalebone To See Through" (2006), Sherwell Centre, University of Plymouth, "Drawing About" (2005), Foyer Gallery UWE, Bristol, "Trap" (2004) Octagon Visual Arts Centre Bristol "First Few" (2004), Royal West of England Bristol "Fishing Trap" (2003), Iguana Gallery Stroud (2003), Foyer Gallery Draw, UWE (2003). Selected reviews and Awards: Cliff Moss Memorial Prize, UWE (2005), Martini Prize, Cheltenham Art Festival (2006), Who's Who In Art? (2008-2014), New Zealand By Design (2011), London Art Co. Drawing Award SWA (2012), Frank Herring Drawing Award SWA (2013).

Important influences:

Emily Dickenson's poem, "I'm Nobody! Who are you?"; a demonstration in London against the War in Iraq in 2003; the Autobiography of Edward Said, a Palestinian exile. For years I have been fixated with ideas of entrapment - both literal and metaphorical. I therefore question why being constricted, with the use of quasi-barbaric items such as chastity belts and basques or burkas, still appears as necessarily erotic to today's liberated woman. Through my work I hope to explore and elucidate our cultural history, as well as analyze a seemingly female obsession with bodily appearance, which conforms to male expectations and demands. Artists: Egon Schiele, Gustav Klimt, Toulouse Lautrec, Chris Ofili, Grayson Perry.

The female form because...

We all live in an environment where masculinity and femininity have been developed to occupy clearly defined spheres. To give expression to this narrative I utilize the medium of knitting, which is essentially a feminine activity and subvert it to demonstrate an on-going fixation with notions of entrapment. The construction and making of these drawings has been used in a way to give life and meaning to these notions by using a continuous line to construct a burka which appears both vacuous and inhabited and at the same time creates an 'uncluttered' and anonymous image to make my point.



Visual invisibility
Ink on Blackboard
156 x 80 cm

Alice Lenkiewicz

Alice Lenkiewicz (b. 1964). Plymouth College of Art (1983 -1984), Open University Arts Foundation (1989), Edge Hill University (1998-2003), BA Art & Design and English (1998–2001), MA Creative Writing at Edge Hill University (2001-2003). Selected group exhibitions include: Bookbinding, Brighton Pavilion Gallery, Brighton Festival (1993), Ladies Only, Blundell Street, Liverpool Biennial (2002), Drawn Here, Arena Studios (2008), Migration, Red Dot, Novas (2008), Showcase, Cafe 1001 Brick Lane, London (2009), The World In One City, Headspace @ Eggspace (2008), Insider Outsider, Garage Gallery, San Diego, CA (2009), How We Work, Blacburne House, Liverpool (2009), Recollections, Edge Hill University (2010), Isho, She's, Her's, Our's, 73 Women, The Gallery, Stoke Newington, London (2011), New Artist Fair, Candid Arts Galleries, London (2012), Debut Contemporary, London (2012), Toms, One for One, Art For Giving Tour, Camp & Furnace, Liverpool (2012), Number Nine The Gallery, Birmingham (2011), Over the Water, Into the City Through the Park, Toxteth Art Gallery, Vice Chancellor's Lodge, University of Liverpool (2012), Art in the City, Wall to Wall Gallery, Liverpool (2013), Parallax Art Fair, Chelsea Town Hall, London, (2012), Facing the City, The Art Gallery, Liverpool (2013), Threshold Festival, Liverpool (2014), Liverpool Art Fair, The Gallery Liverpool, Stanhope Street (2014), Edinburgh Art Fair (2014). Lives and works in Liverpool.

Important influences:

Frida Kahlo, Sandro Botticelli, Marc Chagall, Henri Matisse, Édouard Manet, Édouard Vuillard, Fairytales, Pablo Picasso, photographer George Hurrell, Andy Warhol and the theatrical style of the Belle Époque.

The female form because...

I choose the mystical female form, a woman with supernatural powers, a goddess. My work is Symbolist, a reaction in favour of spirituality, the imagination, and dreams. A mortal woman mirrors the miracle of growth that occurs in nature. My work explores the concept of idealization and duality, the transcendence of the physical self towards the spiritual self, thus creating magical realist portraits and allegorical figures that reflect mythological and mortal women through the use of iconic imagery.



Woman and the Moon
Oil on canvas
60 x 50 cm

Jane McAdam Freud

Jane McAdam Freud (b.1958). Wimbledon School of Art (1976-77), BA at the Central School of Art (1978-81), BAMS Sculpture Scholarship in Rome at the Accademia (1986-89) and MA(by project) at The Royal College of Art (1993-95). Recent group exhibitions include: Sculpture, Newby Hall Sculpture Park, North Yorkshire (2014), National Art Open, Somerset House, London (2014), Why War, Freud Museum, London (2014), Discerning Eye, Mall Galleries 2013. Solo exhibitions include: On Identity, Gallery Martini Ronchetti, Genoa, Italy (2014), In the Mould of the Fathers, C2 Contemporanea, Florence, Italy (2014), Medals for Dreaming & Doing Pushkin Museum of Fine Arts, Moscow (2013), Family Matters, Gazelli Art House, Baku, Azerbaijan (2013), Family Matters, Gazelli Art House, Mayfair, London (2012), Lucian Freud, My Father, Freud Museum, London 2012. Recent prizes include: European Trebbia Award for artistic achievement, Prague Castle (2014). Lives and works in London.

Important influences:

Important early influences are the tutors at the Royal College of Art, John Stezaker and Eduardo Paolozzi, who supervised my MA by project.

Later influences are those artists interested in psychology and language ranging from Eve Hesse and Louise Bourgeois to Joseph Kosuth and John Baldessari.

The female form because...

I live in it and it is endlessly there in every medium, in all times.



Knicker Ladder
Copper Tube, Spray Paint, Knickers
203 x 33 x 1 cm

Kate Montgomery

Kate Montgomery (b.1965) The Ruskin School Of Drawing & Fine Art , Oxford (1985-1988) BA Fine Art and The Royal College of Art, London (1990-1992) MA Fine Art. Elected member of The London Group (1998). Art Fairs: Art Palm Beach, Art Toronto, The Chicago Art Fair, The London Art Fair, 20/21 London, Affordable Art Fair's London, Hong Kong, Singapore, Seattle and New York. Regularly selected for The RA Summer Exhibition and The Discerning Eye. Publications: The Spectator (1992), London Evening Standard (1994), Art Review (1995), The Sunday Times (1997), The Independent (1997), The Financial Times (2002), The London Evening Newspaper (2009). Lives on the South Coast.

Permanent Collections: The Cromwell Hospital London, St John's College, Oxford, New Hall Women's Art Collection, Murray Edwards College, Cambridge, Vivien Duffield, Princess Margarita of Romania, Elizabeth Esteve-Coll, Jack Sheppard, HRH The Prince of Wales.

Important influences:

Edouard Vuillard, Gwen John, Carel Weight, Louise Bourgeois, Paula Rego, Elizabeth Magill. Fashion, pattern and domesticity are primary motivations for making my work, themes which are marginalised in western painting traditions, their deliberate employment in fine art still demanding explanation and defence. Fashion's role in the construction of female identity is a central concern in my work. Fashion predicts and reflects changing cultural and societal values governing feminine ideals: from passivity to resistance, to empowerment, fashion is complex, contrary and unavoidable. Contemporary family life is being redefined and under scrutiny – my paintings of domestic interiors are permeated with tension and unease. Surface and textile pattern unites fashion with the domestic interior: I was bought up in a house covered in old wallpapers, some rooms had a different design on each wall. I am transported by colour and pattern and consistently inspired by Vuillard's equation of timeless pattern and colour with human drama.

The female form because...

She is central to the narrative potential of my paintings.



Homemade
Casein on birch
42 x 50 cm

Sikelela Owen

Sikelela Owen (b.1984) London, England. Royal Academy Schools, London (2009-2012), Postgraduate Diploma in Fine Art and Chelsea College of Art (2003-2006). Selected group exhibitions: 100 Painters of Tomorrow, Beer Lambert Gallery, London (2014), The Good, the Bad and the Ugly Gesso Arts Space, Vienna, Austria (2014), The Future Can Wait, Victoria House, London (2013), 'Young Gods Part 1' London (2012), 'FBA Futures', The Mall gallery, London (2012). Solo exhibitions: People Every day, NAM Projects, Milan (2014), University of York Norman Rea Gallery (2014) 'Nyacomba,' Vernon Mills, Manchester (2006). Publications: 100 Painters of Tomorrow edited by Kurt Beer (Thames and Hudson) (2014), 100 London Artists (2013) (ibook). She lives in London and exhibits mainly in London and Europe.

Important influences:

Karen Mamma Anderson, Alex Katz, Alice Neel, Chantal Joffe, Kerry James Marshall and Velasquez, Peter Doig, Cindy Sherman, Gillian Wearing and Lorna Simpson.

The female form because...

It offers the most variety and because I grew up with many 'Shero's' from Mary Ann Dashwood to my mother. Also my first exciting relationship with painting as a young child was looking at paintings depicting heroines such as Millias's Ophelia.



Sheffield Ballerina
Oil on cartridge paper
40 x 22.5 cm

Cathie Pilkington

Cathie Pilkington (b.1968). North Cheshire College (1984-1985), BA Hons Edinburgh College of Art (1985-1991). MA Royal College of Art London. Selected group exhibitions: False Economy, Gasworks, London (1998), Rover, Manchester City Art Gallery (1999), For the Love of Dog, Battersea pump House Gallery (2001), Emporium, Domo Baal, London (2003), The Craft, The Metropole Gallery, Folkestone/Transition London (2006/2007). Selected solo exhibitions: Viva Chihuahua! Prema, Uley (1998), Homunculus, The Economist Plaza, London (2003), Garden, Program, London (2005), White Elephant, Marlborough Fine Art (2007), Toby Jugs and other works, Space Station 65, London (2009), Peaceable Kingdom, Marlborough Fine Art (2010), The Value of the Paw, V&A Museum of Childhood, Bethnal Green, London (2012), Thing Soul, Marlborough Fine Art (2014). Recent prizes: The Sunny Dupree prize for a female artist at the RA summer exhibition 2014. Elected as RA 2014. Lives and works in London.

Important influences:

The Car Boot, Mike Kelley, Paul McCarthy, Meret Oppenheim, Kate Bush.

The female form because...

Recent work explores ambivalent responses to the doll, the manikin or the 'lay figure'. These references allow me to use the body as an object without it being a 'nude'. This allows me a great deal of licence with anatomical invention and a distance from high art sculptural references. Dolls often combine different materials, hard and soft parts. They allow me to play with different registers of scale and intimacy. Most dolls are female.



El Shaddai
Oil paint on bronze
22 x 7 x 7 cm

Karin Schösser

Karin Schösser (b.1966). Camberwell College of Arts (1988-1991) and the Royal College of Art (1997-1999). Won the P&O Oriana prize at the Royal College of Art Final show (1999) and the Living Etc Bright New Things Award (2001). Selected group exhibitions: Jerwood Drawing Prize (2010), Jerwood Space, London (2010), The London Group Open Exhibition, London (2011), Twisted, Phoenix Brighton (2011), Summer Exhibition, Royal Academy of Arts, London (2012), Ludlow Open, Ludlow (2013), RBA Annual Open, Mall Galleries, London (2012, 2013), Small is Beautiful, Flowers Gallery (2013), The ING Discerning Eye, The Mall Galleries, London (2011, 2012, 2014). Lives and works in London.

Important influences:

The Bathers by Cezanne and the portraits in the Manet Exhibition at the Royal Academy moved and motivated me to try portraits as well as the figure in ceramics, particularly using ceramic glazes. By devising glazes I aim to create a palette uniquely mine and push colour into my emotional presence. I am hoping to use the limitations of ceramics to create an original image and to explore if ceramic materials can reveal something fresh about the figure.

The female form because...
essentially my pieces are self portraits.



Figure 3
Glazed ceramic
27 x 27 x 6.5 cm

Matilda Temperley

Matilda Temperley (b.1981) Somerset, England. Edinburgh University (2000 - 2004), London School of Hygiene and Tropical Medicine (2005 -2006). Solo shows include: 'Human Zoo: Ugly Cards', Cock and Bull Gallery London (Sep 2013), 'Human Zoo: The London Series, The Wilmotte Gallery, London May (2013), Abysinnian Dreams, Brussels (July 2011), The Circus, The Roundhouse, London (April, May 2010). Selected group exhibitions: The Environmental Photographer of the Year, RGS, London (2014). Art Fairs include: Paris Photo (2010). Books: Under The Surface - Somerset Floods, Burrow Hill Books (2014). Editorial includes: The Observer Magazine, Harpers Bazaar, Professional Photographer magazine, The Sunday Times magazine, Elle, 125 magazine, WYLDE magazine and the Telegraph Magazine. Lives between London and a cider farm in Somerset.

Important influences:

I have a life long love of circus performers, especially aerialists and acrobatics. I also admire those who have the bravery to live outside so-called 'normal' society. Photographically I admire Avedon and Salgado.

The female form because...

Standards of beauty are very important and very varied all over the world, especially for females among themselves and in wider society. Femininity, or feminine beauty, has strongly defined values and yet activities that are highly regarded in some cultures are looked on with derision in others. The female form for me is beautiful in its diversity and in its capacity for nurturing life.



Surma Family, Ethiopia 2009
Photograph with 3 unique ceramic lip plates inserted
120.5 x 170 cm

Kate Viner

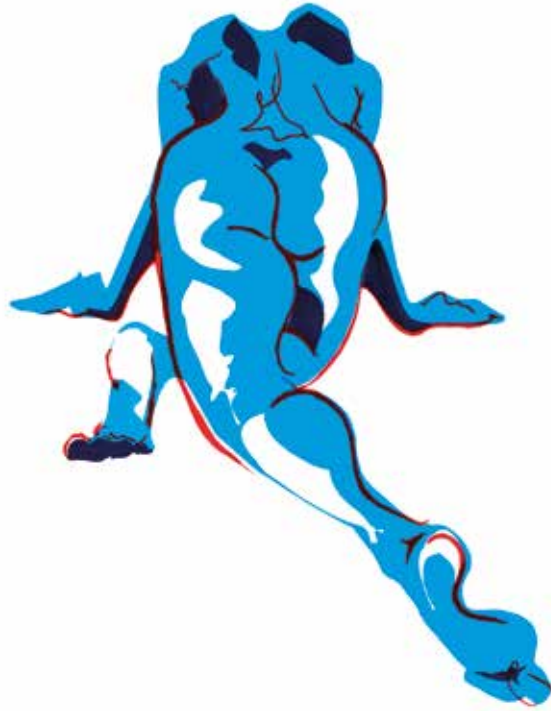
Kate Viner (b. 1969). Southwark BA Fine Art, sculpture, Winchester School of Art (1986-1988). Exhibited in London, Boston, Adelaide, and Bordeaux. Lives and works in West Sussex.

Important influences:

The events that are around us day to day, human stories and personal experiences.

The female form because...

My very first piece of work was figurative, and it has remained my artistic foundation ever since.



Lioness
Silkscreen print (edition of 50)
100 x 70 cm

Jacqueline Van Der Plaat

Jacqueline Van Der Plaat (b. 1959) Amsterdam, Netherlands. Rietveld Art Academy (1980-1983). Painting lessons, Amsterdam (1988). Model drawing classes started (2006). Selected exhibitions; Solo exhibition, Mijdrecht Netherlands (2007), Art Fair Aalsmeer Netherlands (2007-2010), Duo Exhibition at LIFE The Gallery, Farnham (2011), Sunday Market at Westergas factory Amsterdam (2011), Solo Exhibition at LIFE-The Gallery Amsterdam (2012&2014), Duo exhibition at Tint-Art Gallery Bosham (2014), Duo exhibition at LIFE-The Gallery Amsterdam (2014).

Important influences:

Inspiration from painters like Matisse, Marlene Dumas, Chris Ofili, Fransesca Dimatio. Sometimes I need an idea for colour or shape and find this in a magazine or newspaper, outside in nature or on the internet. Another influence is the situation of women in the world of today, the wars and rapes and humiliation of women. Women give birth and take care of daily life: they are strong and at the same time vulnerable. I try to show their soft power, their beautiful shapes and the different layers every women has.

The female form because...

It is a beautiful shape, always different, strong, soft, curved, sexy and mysterious.



Upside down
Acrylic and paper on canvas
140 x 140 cm

Rosetta Whitehead

Rosetta Whitehead (b.1987) West Sussex, UK. Leeds College of Art and Design (2005-08), BA Photography. Exhibitions: Christmas show Gallery 286, Earls court road, London (2009) Solo Exhibition: Awakenings Women's Exotic Emporium, Hoxton, London (2010), Robin Whitehead - A Collage, Gallery 286, Earls Court Road, London (2011), Circle of light Festival, Central House of Artists, Moscow (2012), Digifest The Shepton Mallet Digital Arts Festival (2012), Techfest International light painting show ITT Bombay, Mumbai (2013), Positive In My Mind G8 Gallery, Moscow (2013), Luminous Nocturnal Poimena Gallery, Tasmania, Australia (2013), Light Painting World Exhibition Espace Pierre Cardin, Paris (2013), 1st prize Fotoura Light painting competition (2014).

Important influences:

The Pre-Raphaelites, Man Ray, Jerry Uelsmann, and Irina Inonesco.

The female form because...

I have always been irrevocably drawn to female form. Coming from a family full of beautiful, spirited women, I was never short of models, or inspiration. The archetypal image of woman is, for me, the most powerful image of life itself. I'm a Romantic, I love fantasy books and tragic love stories, such as the story behind William Holman Hunt's painting, 'Isabella and the pot of basil', inspired by Keats's tragic poem. Hunt's wife was his model but she died before he finished the painting, so his life-size image of her was finished after her death. My sister Robin was my model and muse for many years... She died suddenly. My images of her painted as an angel echo these stories. Like the beauty of a woman, all things are transient and momentary, like a butterfly wing in the wind.



Thalia
Giclée print, light painting (edition of 8)
59.5 x 42 cm

Joyce Cairns Continued Biography:

Selected One Person Exhibitions:

Melange, Rendezvous Gallery, Aberdeen (2008), War Tourist, Aberdeen Art Gallery, Aberdeen (2006), Monoprints, Friends Room, The Royal Scottish Academy (2005), To The Lighthouse, Andrew Lamont Gallery, London (1992), The Guiding Light, Elektra Fine Art, Toronto, Canada (1993), Ship to Shore, Talbot Rice Gallery, Edinburgh (1991-1992), Peacock Printmakers, Aberdeen, Odette Gilbert Gallery, London, Kirkcaldy Art Gallery and Museum, An Lanntair, Stornaway, Inverness, Wick, Skye & Thurso (1991-1992), New Paintings, 369 Gallery, Edinburgh (1986) toured to The Third Eye Centre, Glasgow, Artspace, Aberdeen (1986 -1987), Perth Museum & Art Gallery (1986).

Selected Group Exhibitions:

Aberdeen's War, Aberdeen Art Gallery (2014), Beginnings, 3 Royal, Scottish Academicians, Tatha Gallery, Dundee (2014), Scottish Show, Lemon Street Gallery, Truro (2013), Collector's Choice, The Royal Scottish Academy, Edinburgh (2013), Painter's in Bronze, The Scottish Gallery, Edinburgh, Fleming Collection, London (2009 -2011), 3 Scottish Artists, Bohun Gallery (2010), Richmondhill Gallery, London (2008), Beyond Appearances, Edinburgh City Arts Centre (2007), Divided Selves, The Scottish Self-Portrait from the 17th Century to the Present, The Talbot Rice Gallery, University of Edinburgh, The Fleming Collection, London (2006-2007), Line Management, Hunter College, New York Jewett Art Centre, Boston Fairfield University, Connecticut Tyler School of Art, Philadelphia (2003-04), An Leabhar Mor, The Great Book of Gaelic (Images by 50 Scots & 50 Irish Artists) Gallery of Modern Art, Glasgow City Arts Centre, Edinburgh University of Virginia, USA Smithsonian Institute, Washington, USA National Gallery of Ireland, Dublin, Ireland Scottish and Irish Gaidhealachd Galleries (2002 – 2005), Monoprints, Loyola University, New Orleans, USA (2001 2002), Scottish Art 1976-1989, Aberdeen Art Gallery, McManus Galleries and Dundee Contemporary Art (2000), Hinterland, Clermond-Ferrand, France and Peacock Visual Arts, Aberdeen, Pier Arts Centre, Stromness, Orkney (1999), Scottish Show, Flowers East, London (1993), Figure in the City, Talbot Rice Gallery, Edinburgh Oriol Gallery, Cardiff Mia Joosten Gallery, Amsterdam Peacock Gallery, Aberdeen Y'Art & P Gallery, Utrecht Muziek Atelier, Maastricht BP Gallery, Brussels (1992), Athena Art

Awards, selected by Julian Spalding, Barbican, London (1988), Under the Cover of Darkness: Night Prints, ACGB Bristol City Museum and Art Gallery DLI Museum and Arts Centre Durham Sheffield, Graves Art Gallery (1986), The Human Touch, Fischer Fine Art, London (1986), 4 RCA Students, Morley College, London (1974).

Selected Awards:

The Carnegie Trust for the Universities Award (2005), Gillies Travel Bursary RSA (1997), Research Award, Robert Gordon University (1995), Premier Award, Shell Expro, AAS (1994), 1st Prize, Morrison Portrait Competition, RSA (1994), Scottish Arts Council Bursary (1985), EQ Henriques Gift, RCA (1974), Anstruther Award, RCA (1972), Carnegie Travelling Scholarship, RSA (1971).

Selected Publications:

- 2014 A Chasm in Time Scottish War Art and Artists in the 20th Century. Patricia Andrews, Birlinn Ltd. (Colour Plate) ISBN: 978 1 78027 190 3
- 2012 Portfolio, Tom Normand, Treasures from the Diploma Collection at the Royal Scottish Academy.(Colour Plate ISBN:978-1-908373-52-6
- 2006 Divided Selves, Bill Hare & Polly Bielecka, Colour plates) ISBN 0-9545137-3-8
- 2006 War Tourist: Joyce Cairns, ISBN 0 900017 65 1
- 2001 Particles of Light, John Morrison, A History of the Aberdeen Artists Society (colour plate) ISBN 1901 085619
- 1996 Gallery of Modern Art Glasgow,The First Years,(colour plate) ISBN0 902752 53 7
- 1995 Scottish Art in the 20th Century, Duncan Macmillan (colour plate) ISBN 1-85158-630-X
- 1992 Contemporary Painting, Bill Hare (colour and black & white plates) ISBN 976 8097 27 2
- 1991 Ship to Shore, Peacock Printmakers, Aberdeen & Talbot Rice Gallery, Edinburgh (8 colour and 7 black & white plates)
- 1990 Dictionary of 20th Century British Painters, Sculptors and other Artists, Francis Spalding
- 1986 Under the Cover of Darkness: Night Prints, ACGB (black & white plate) ISBN 0 7287 0510 9

Drawings

Many of the artists have generously donated drawings which will be sold in aid of The Royal Marsden Hospital and Winston's Wish.

Two drawings by Sheila Oliner will also be featured.

Good Figures curated by Candida Stevens for TINT-ART Ltd

With thanks to:

Louise Cameron, Eileen Cooper, Philippa Gogarty, Alexandra Gray, Dan Stevens, Eliza and Freya

All the artists for being so talented and up for it.

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