



# Artist of the Day

MONDAY 20 JUNE  
SEBA KURTIS SELECTED BY SIMON ROBERTS



“Magical realism would be the best words I can find to describe Seba Kurtis’ bleached-out, disorientating and often abstract compositions. His photographic practice is heavily informed by personal experiences of crisis and exile, resulting in works with a rawness and energy the like I’ve not seen for some time.”

**Roberts**

“I was born in Argentina in 1974. I studied journalism in Buenos Aires before leaving the country for Europe in the wake of the political and economic crisis of 2001. Several years spent as an illegal immigrant have informed much of my work, which explores the personal, social and cultural impact of irregular migration.” **Kurtis**

Seba Kurtis, *Untitled*, 2015, Lambda C-Type print  
100 x 80 cm, 39 3/8 x 31 1/2 in





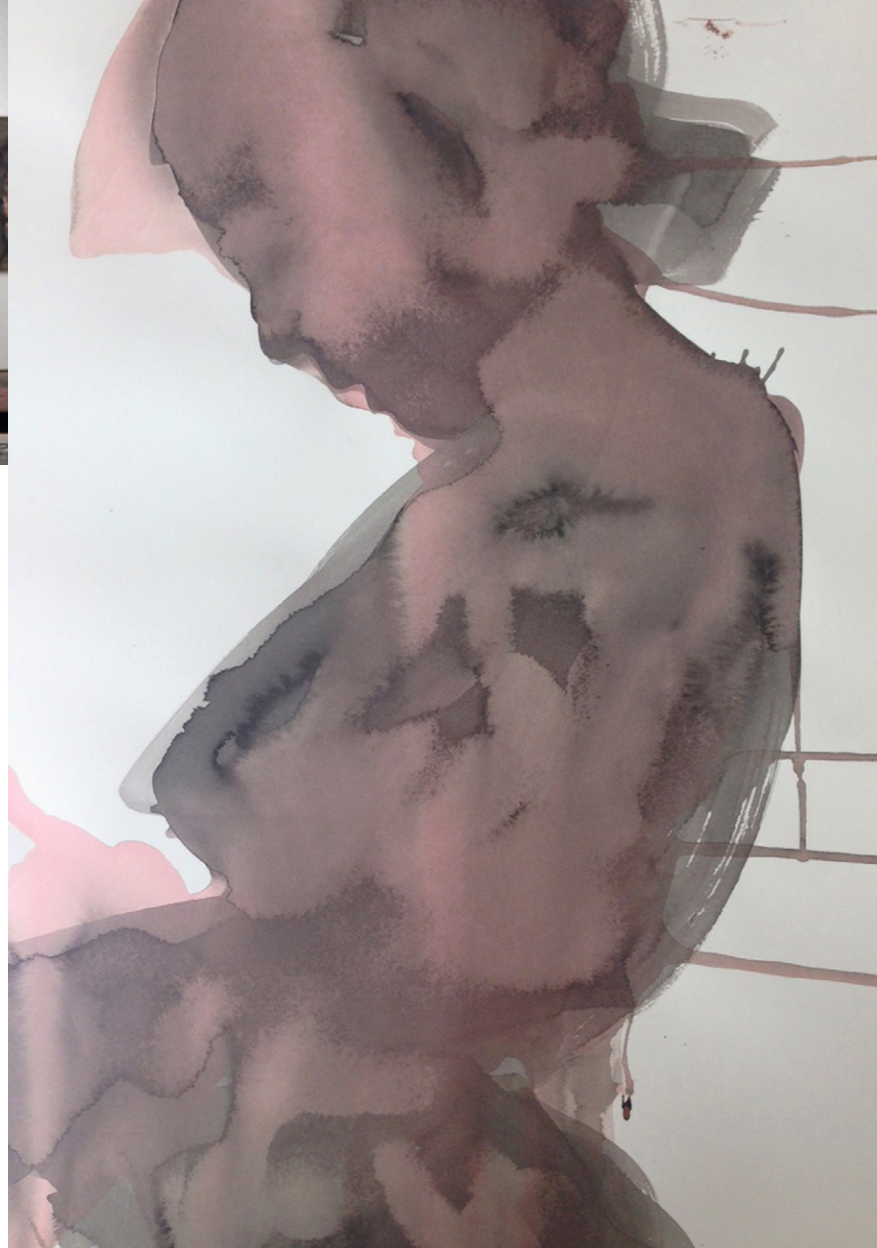
TUESDAY 21 JUNE  
DIANNE KAUFMAN SELECTED BY GLENN SUJO



“Kaufman’s images remind us how tenuous our sense of physical and psychic wholeness can be. With violent impulse she marshals dense oils, varnish-work, clouds of transparent colour and darkest vine charcoal to reveal the plural identities of Self and Other (as fierce rival, inquisitor or caressing lover) greeting their impertinent, split-second arrival with jubilation.” **Sujo**

“When I began to paint I thought I wanted to speak about being human in some way. Now, I am not sure if I am painting about paint. The two seem to collide. Watercolour speaks to me of impermanence, ephemeral ghosts; oil paints of materiality, the sensuality of flesh; and through drawing I discover movement and energy, and also time and loss. The body here, then not here. Erasure.” **Kaufman**

Dianne Kaufman, *Watercolour Girl I*, 2014, Watercolour and ink on Arches Aquarelle, 56 x 76 cm, 22 1/8 x 29 7/8 in

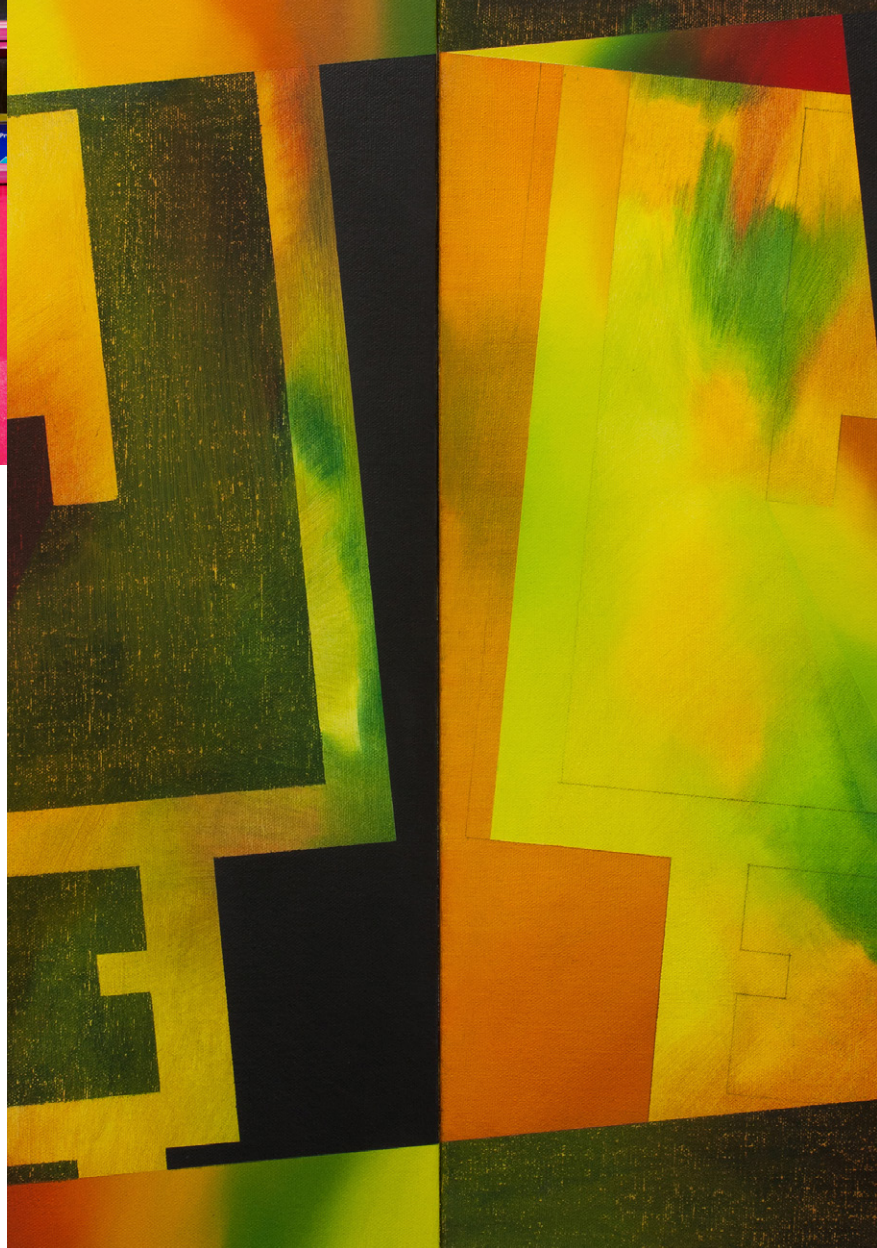




"It can take a long time to become a painter with a personal iconography and language. It's harder than it sounds. I first knew Luke in the 1990s as a student at Goldsmiths when I was also there teaching. Since then his work has moved away from its recognisably photographic references toward something with a lightness of touch, greater economy and a quality of abstraction that refuses easy definition." **Winstanley**

"Centred on ongoing series; 'Mr Bauhaus' and 'Wall of windows', this exhibition presents two groups of work in a dialogue between representation and the painted surface. 'Mr Bauhaus' originates from a 1923 Bauhaus poster depicting a singular, perhaps clichéd image in a number of new contexts. I see these paintings as surrogate heads, interacting with the viewer while threatening to inhabit the ambiguous, abstract space of the 'Wall of windows' series." **Skiffington**

Luke Skiffington, *Mr Bauhaus (conversation) detail*, 2015, Gesso & oil on canvas over marine ply, 50 x 41 cm, 19 3/4 x 16 1/8 in





THURSDAY 23 JUNE  
ESTELLE THOMPSON SELECTED BY LISA MILROY



"It's as if Estelle captures in her paintings the light of the world and fuses it with the light of the mind. Her paintings draw upon the physical light that fuels the colour of objects and atmospheres, and affects the body; the physiological perception of light and colour through the eye; and metaphoric associations of light and colour stemming from the history of painting." **Milroy**

"I have always wanted to make paintings that root you to the spot - cleansing and refreshing your eyes, so that you become aware of being and alert to possibility. I want painted light and colour, without self evident technique to make a clear and cogent thing with new harmonies, fresh energies, felt intensity." **Thompson**

Estelle Thompson, *Look At Me Now And Here I Am*, 2011,  
Oil on panel, 50 x 40 cm, 19 3/4 x 15 3/4 in



FRIDAY 24 JUNE  
MARGARET MEEHAN SELECTED BY CATHERINE LEE



"I've known Margaret Meehan since we were both living and working in NYC. I love her work, so inventive and so rich in emotional content. And brave. It's poetic and confrontational in equal measure. And because it's fiercely personal, magical really, and tirelessly humanistic. Formally hers is really the opposite to my own work, and yet we have always had a strong dialogue, and we share a powerful belief that it's art that saves souls." **Lee**

"I have always been interested in the body. Not necessarily in the way it works, but more in how it has been perceived throughout history. I am curious about the intersections of myths, monsters, and medical anomalies which give basis to an anxiety about the body and the act of living. Drawing from the past as well as the present, my work is predicated on the treatment of others visually referencing patterns of behaviour in multiple parts of society at multiple times." **Meehan**

Margaret Meehan, *You've come a long way baby*, 2015, Vintage cabinet card, gouache, glitter glass, wood and plexi, 21.6 x 17.8 x 17.8 cm, 8 1/2 x 7 x 7 in





MONDAY 27 JUNE  
ENRIQUE PEREZALBA RED SELECTED BY KATE MALONE



“Enrique has hand skills that are an inspiration, these empower him to express his subject with an exciting and precise freedom. The drama in the work is paramount, sensual and physical- almost to saturation. The strength and emotion in his work is always a challenge.” **Malone**

“I make art to share with others my visions and obsessions. Art is a sensorial experience that very often cannot be explained plainly because what arouses us will never stop being a mystery. I do not think art can change the world, but it can change how you see and understand the world.” **Perezalba Red**

Enrique Perezalba Red, *Chaste One*, Lacquered ceramic  
36 x 40 x 28 cm, 14 1/8 x 15 3/4 x 11 1/8 in



TUESDAY 28 JUNE  
PAUL CRITCHLEY SELECTED BY PATRICK HUGHES



“Paul’s canvases are made in perspective, the way that we see. They are wittily conceived and knowingly painted. We are drawn to move around in his imagined space and to consider where we are and what we can see. Critchley’s joy and subtle humour come out to meet us where we are.” **Hughes**

“We do not live in a square world so who said paintings have to be square or rectangular? I have been painting irregular shaped canvases since 1978, and the first diptych I made was in 1990. I am showing diptychs and triptychs in this exhibition because I like it when the paintings can be opened and closed showing different scenes such as day and night, inside and out, occupied then empty, summer and winter.” **Critchley**

Paul Critchley, *Timescape, Triptych, (Detail)*, 2016, Oil on canvas on shaped hardboard panels, 129.5 x 119 cm





WEDNESDAY 29 JUNE  
ANDREW MILLER SELECTED BY REBECCA WARREN



“Andrew Miller is finding a way of drawing moments, melancholic moments before or outside of something happening; postures of pensiveness and discomfort. I’m detecting no easy irony in this seam he’s working- an idiom of Modernism stretching from, say, Gill to Baselitz.” **Warren**

“Loose narrative scenarios run through my work, often following characters in physical or psychological conflict. After extensive periods of drawing, images are distilled that form the basis of paintings, woodcuts and collage. Practical devices are employed during the creation of the works that loosen control over the image, allowing for elements of chance to agitate the compositions. Whilst visually the work nods to the aesthetic of early 20th century expressionism, the characteristic bold colour is replaced by a de-saturated palette reminiscent of the black and white reproductions of these works from art history books.” **Miller**

Andrew Miller, *A Billion Years (3)*, 2014, Paper collage and charcoal, 30.5 x 21 cm, 12 1/8 x 8 1/4 in





“Lotte has a deep interest in states of consciousness and phenomenological associations with specific locations. Her recent work depicts the deserted interior of an abandoned cinema, Stenløse Bio, on the outskirts of Copenhagen. The building is now dilapidated, run-down and covered in graffiti. No one has been allowed to enter the cinema in the last four years, aside from teenagers who enter illegally. Six months ago Lotte was allowed inside the cinema, to document and record it. This has culminated in her mesmerizing film “YAOI” which collages atmospheric footage and sound together, giving a sense of the young teenager’s emotional life in the context of the cinema’s character. “YAOI” is an encounter with the ruin and its image, highlighting the act of recording through the camera, the still and moving image.” **Wilson Twins**

“In my practice I often explore how an abandoned place becomes less significant over time, and how the remote memories of the space can create an atmosphere. Furthermore, my work is expanding my understanding of how an abandoned place can trigger feelings of loss, melancholy, or even encourage violent behavior.” **Nielsen**

caption to be confirmed







"Emily's work fascinates me. As well as being an accomplished painter, she references performance and historical narratives in a thoughtful and sincere way. When I see her work I feel like I am part of her composition, encountering her characters. I was struck by the work's scale and themes but most of all by her distinctive voice."

**Taylor Silverwood**

"Considering that I am an artist who believes in the importance of the ability to get dressed up and have a good time in an atmosphere of uncertainty, information overload, 'dodgy' politics, social anxiety, cruelty, and inequality on all levels... My work seeks to undermine the elitism of Western History painting whilst respecting its imagery, supposing that it could still be a valid method of making, maybe as pertinent as ever? Perhaps I am drawn to paint as a transformative substance that disrupts normality. It strikes me that painting can alter one's very surroundings in pigment and surface quality. Informed by excess, flamboyancy, sex, glam(our), sentiment, 'personal tweakiness', sick humour, comics... For me, painting is neither art imitating life or life imitating art, but of a world that is opened up by creating." **Sparkes**

Emily Sparkes, *(Vien-) Penrose (Detail)*, 2015, Oil on canvas  
162 x 202 cm, 63 3/4 x 79 1/2 in





### About Artist of the Day

Flowers Gallery is pleased to announce the 23rd edition of Artist of the Day, a valuable platform for emerging artists since 1983. This two week exhibition showcases the work of ten artists, chosen not by the gallery, but by established professional practitioners who have each nominated a talent of their choice. Each selected artist will present a solo body of work at our Cork Street Gallery for one day only Monday- Friday. At the weekend, a group exhibition featuring all of the artists displayed that week will be held, providing a second chance to view the work. The chosen artists for 2016 cover the fields of drawing, painting, sculpture and photography, offering a unique glimpse into rising stars of the art world as chosen by some of the most prominent figures in contemporary art.

### Opening Hours

Monday- Friday, 11am- 7pm

Group Exhibition Saturday 25 June, 11am- 6pm

Group Exhibition Saturday 2 July, 11am- 6pm

### Talks and Events

Refreshments Daily 12- 2pm

Talks Daily 1pm

### Location

Flowers Gallery, 21 Cork Street, London, W1S 3LZ

### Contact Details

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[www.flowersgallery.com](http://www.flowersgallery.com)

### Photography

Photography of Margaret Meehan by Kevin Todora

Photography of Catherine Lee by Courtney Chavanell

Photography of Andrew Miller and Rebecca Warren by Sara Hignite

All other photographs of Artist duos by Antonio Parente

### Image Captions

Left: Caption to be confirmed

Front page: Seba Kurtis, *Untitled*, 2015, Lambda C-Type print

Back page: Margaret Meehan, *I'm for Sexual Freedom*, 2015, Vintage cabinet card, graphite, gouache and glitter glass, wood and plexi



