

# PICNIC

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**3rd - 4th March 2018**

Subsidiary Projects is proud to present 'Picnic', an all female exhibition featuring 10 London based emerging artists. Curated by Natalia Gonzalez Martin and Jeanette Gunnarsson.

The exhibition takes a playful and alternative look at Manet's 'Le Dèjeuner Sur L'Herbe', questioning the role of women through history and offering a different alternative. This contemporary transcription of the famous painting presents the idea of the group show itself as another medium, like painting or sculpture, with power to generate new meanings and connections.



## Megan Preston Elliott

(London, 1994) lives and works in London, UK. Graduating from BA Fine Art at City & Guilds of London Art School in June 2018. Director of Assemblage Magazine, founded in 2016.

Megan's practice investigates the influence of the online world on offline experience. Working in painting, sculpture, video and performance, she explores the material properties of the physical versus the digital. By juxtapose obviously handmade, clunky objects with smooth, seductive screens, the work explores themes surrounding the body in the digital age: reality versus fiction, interior versus exterior, the actual versus the virtual and control versus freedom. Influenced by popular culture, such as the tale of Pinocchio, she pays attention to the role that myths and stories play in how our bodies behave and how that affects the contemporary conception about ourselves.





## **Victoria Cantons**

(London, 1969). BA Painting at Wimbledon College of Arts (2014-17) followed by post grad studies at the Turps Painting School (2017-18). Selected exhibitions include Bring me my cloak, LVP House, London and Currents of Identity, The Crypt Gallery, St Pancras Church, London

My current practice has grown out of what Francis Bacon called "A tightrope walk between figurative painting and abstraction", via the female gaze. Being transgender has given me a rare perspective. Whilst being perceived to be a man whilst understanding myself to have always been female and now being recognised as a woman has generated an obsession with human responses. There is also a balance not just of a figurative style with pictorial elements but also an exploration of the composition space, of the line and the language of painting. There's an encounter between the giving to the painting and what the painting is giving back and the process is a means of expression and my way to investigate identity.



## Antonia Showering

(London, 1991) Currently cursing her Masters in Fine Art at Slate School of Fine Art. First Class BA Hons City & Guilds of London Art School 2016. Selected exhibitions include Mark Shand's Adventures and Curiosities, Hauser and Wirth, London, AWE, Bloomsbury Hotel, London, 75 Works on Paper, Beers London, Lynn Painter-Stainers Prize, Mall Galleries, London as well as exhibiting in Art16, London Olympia.

Antonias practice has been focused on how paint has the ability to manipulate or alter past experiences. Her works try to capture the ephemeral nature of memory, using canvas or paper as a portal into these private moments. 'I'm Not Saying' was made at the end of last summer, during an intense relationship. Antonia uses paint to relive bygone recollections before they slip away.





## **Florence Myth**

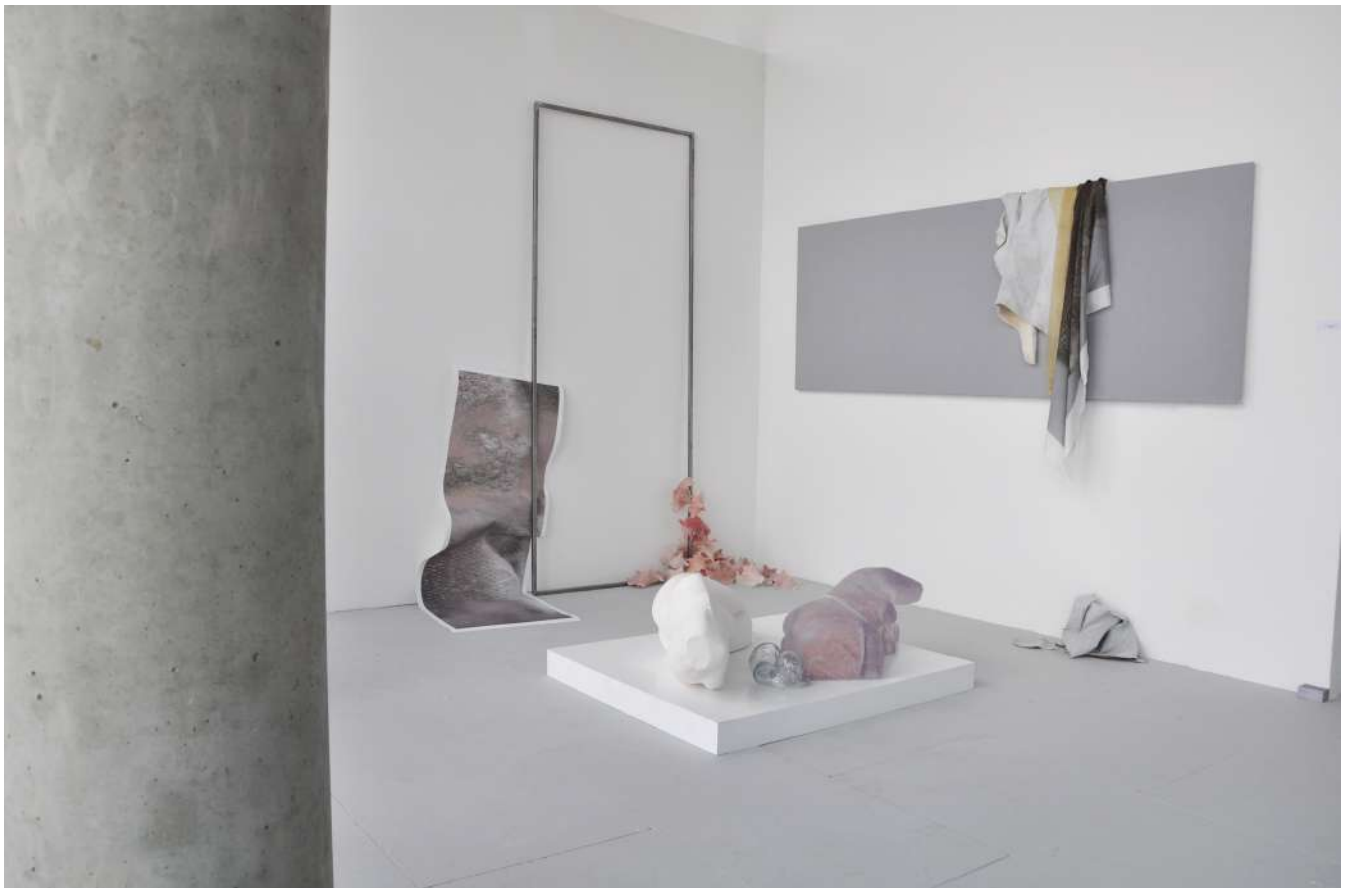
(York, 1993) lives and works in London, currently in the final year her MA at the Slade School of Fine Art. Recent exhibitions include, 31 Celsius at ASC Gallery, Faith at Austin Forum and In Transition at Unit 3. She recently undertook a residency with TFAC at the Griffin Gallery.

Florence's work encourages a sensorial reaction, making the viewer aware of their own corporality whilst presenting a new, material way of thinking. It subverts the traditional hierarchy of the senses by privileging physical touch, as well as suggesting a sense of coenaesthesia for the viewer; the awareness of one's own internal body. Beginning with a playful exploration of the physical qualities of certain materials such as straws, foam, polythene and yarn, the viewer's experience of the work becomes equally playful; acknowledging the ways we learn about the world through kinetic play and process rather than through abstract notions of language and intellect.

## Freya Douglas Ferguson

BA Fine Art at Goldsmiths University of London, 2017. Now working predominantly in London. Soon to be attending Urban Glass' The Glass Archaeologist, NYC.

The aesthetic and formal language Freya's uses are primarily based on the stereotypes we affiliate with femininity: delicacies of form and softer palettes. her work addresses these aesthetic constructs in conversation with the female form, looking to encourage a conversation over our understanding of femininity. influenced by mythology and antiquity; her sculptures often depict the female form as we know it from classical sculpture. Originally these bodies endured time in stone and marble- now they encounter tattoos, silicone and piercings, ephemera and residue from our contemporary existence. Instead of replicating art history, her work aims to reconsider its original idioms and reengage them with our contemporary disposition.





## Tuesday Riddell

(1992, Newcastle Upon Tyne) holds a First class Bachelor of Art in Fine Art from City and Guilds of London Art School and is currently undertaking the Painter- Stainer's Decorative surfaces Fellowship at City & Guilds of London Art School. Tuesday Works in both Painting and Sculpture. Her latest exhibition was at Viktor Wynd's Museum of Curiosities. Tuesday is currently living and working in London.

Condensing narratives and dreams that construct an atmosphere poised between magical and eerie, Tuesday's works present an imagined world populated by insects, birds, snakes, uncanny fragments of body parts and decorated objects resembling historical artifacts. The works explore the psychological and transformative nature of the environment, never missing an opportunity to allow underlying darkness to creep into her scenery to reveal the otherworldliness of wildlife. Merging a surreal assemblage of visual cues from a collection of popular culture, historical sources and classical horror aesthetic, Tuesday emulates a rich plethora of influences in her work. Dark, unsettling but strangely beautiful Tuesdays work comprehends the images she archives amid dream and reality.



## Polly Bennett

Combining her interests of museology, science, and the surroundings Polly finds herself in, she investigates the re-representation of things that are very familiar to her, combined with surroundings that are still unknown.

Her current body of work is in response to the time she spent in Iceland, which she translates into different mediums. 'These linocuts act as documents of my 'specimen' finds and are held within frames like vessels, triggering the memories I hold of my experience in Iceland.'

BArts in Fine Art at City & Guilds of London Art School, 2015. Selected exhibitions include *Mixed Starters* at Smallhythe Studio, Tenterden, Kent, 2015, Woolwich Contemporary Print Fair, London, 2017 and Cranbrook Art Show, Kent, 2017.





## Nina Silverberg

Nina is an Italian fine artist based in London. She is currently finishing her painting degree at City and Guilds of London Art School. Nina's work has been included in several exhibitions such as *Liminal*, at the Ragged School Museum, London and *Les Etudiants*, Brixton, London.

Nina Silverberg's oil paintings are based on mundane objects and spaces that are psychologically charged. Her compositions can resemble cinematic stills as well as explore the physical qualities of paint. Rendered in a subtle pale palette, her process is based on reduction. Maintaining some references about the original source, the subject is never really unfamiliar. This way, her work alters between figuration and abstraction generating a juxtaposing sense of unease and safety at the same time.



## **Cora Cuthbert**

Cora's practice is based on personal and cultural references associated specifically with East London. The artist reconfigures these references in search of the universal humanity/spirituality within them. 'These trainers (part of an ongoing installation), are Nike Air Max 95's, a symbol for me of Grime and therefore East London'. Referencing Joseph Beuys' concept of beeswax as a material of unity and spirituality, they are cast in pink wax to embody the idea of these trainers as street culture that transcends the everyday.

Foundation Diploma, The Art Academy, 2014-2015, BA in Fine Art, City and Guilds of London Art School 2015- Previous Shows Foundation Show, The Art Academy, London, 2015 1st Year Interim Show, Diorama Arts Centre, London, 2016 2nd Year Interim show, The Crypt Gallery, London, 2017.



## Jeanette Gunnarsson

Jeanette Gunnarsson is an artist and curator. As a painter, she works within expanded, often abstracted painting and incorporates textiles, symbolism and found materials into her work. Her current body of work investigates the female nude in art history and the performativity of the female body in pornography.

Her work was selected for the Griffin Art Prize 2017. Recent exhibitions include *Do Re Mi Fa So La Te* at the Perimeter Space at Griffin Gallery and , *Cross Play* at White Conduit Projects. Gunnarsson is currently working as assistant curator with Kristian Day Gallery and has recently worked on *Paper Cuts*, *The Manchester Contemporary* and *Dumb*. She is also the co-founder of Armstrong & Gunnarsson, a curatorial initiative which has curated group shows such as *Les Etudiants* and *The Artist Table*, as well as solo shows of Shai Yehezkelli and Archie Franks.

