

大成 DENTONS

Dentons Art Prize 9.0

January – June 2020



cover image: Alasdair Gordon, All the Tape Left Over From My Last Painting, 2019

About the Dentons Art Prize

Dentons is collaborating with curator Niamh White and artist Tim A Shaw to host a biannual prize for the most exciting emerging contemporary artists working today. The shortlisted artists exhibit their artwork in Dentons' meeting rooms and offices at One Fleet Place, London, providing a stimulating and vibrant environment for Dentons' staff, clients and partners. Dentons is committed to supporting promising artists as they progress in their careers and values the vibrant and responsive insights on both local and global culture that they provide. The initiative gives the Dentons community the opportunity to engage with the artworks in a meaningful way through a series

of booklets, artist talks and events. As part of the initiative, the shortlisted artists are given access to expert pro bono legal advice and their artwork is offered for sale.

The Dentons Art Prize is a £5,000 award that is given to one artist biannually by an independent jury of top art world professionals. Our previous panels have included high profile artists Mark Wallinger, Richard Wentworth, Mark Titchner, Susan Hiller and Michael Landy, gallerists Neil Wenman, Simon Lee, Hannah Barry and Maureen Paley, collectors David Roberts and Valeria Napoleone, curators Ziba Ardalán (Parasol Unit) and Natasha Hoare (Goldsmiths

Centre for Contemporary Art) and art historian Rebecca Daniels.

Previous winners of the Dentons Art Prize include Caroline Jane Harris, Liqing Tan, Cherelle Sappleton, Katharine Lazenby, Alzbeta Jaresova, Paresha Amin, Alexandra Lethbridge and Aimee Parrott.

Staff Prize

In conjunction with this award, Dentons also celebrates one artist with the "Staff Prize". This will be awarded to the most popular artist as voted by Dentons' London employees.

“Exciting cities remind you how very different spaces can be at different times of day and how they can be put to a diversity of uses.

What fun if walls had ears.

I found it so compelling to be in Dentons’ offices one evening and imagine a week’s footfall and debate, whilst realising that so much ambitious art had been both a foil and a witness.

What a great scheme this is, what a great conversation for all the participants to find themselves as players...”

— Richard Wentworth, Artist
Judge of the Dentons Art Prize

“The Dentons Art Prize has been an incredible and transformative experience for me.”

— Cherelle Sappleton, Artist
Former Prize Winner

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Shortlist

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All enquiries and feedback on the Dentons Art Prize to:
DentonsArtPrizeCommittee@dentons.com

Alastair Gordon

At first, these are paintings about painting: images that oscillate between artifice and artifact. Alastair Gordon's paintings strongly reference a form of trompe l'oeil painting that proliferated in the seventeenth century in Northern Europe: a specific form of illusionism called rack painting. From here he paints an array of selected objects to appear as 'pinned' or 'taped' in low relief on a wooden surface. Objects are often chosen for their residual value in the artist's studio such as masking tape left over from the painting process or a blank piece

of paper: materials to be utilised at the very beginning or discarded at the end of the painting process. Certain questions emerge about the processes of painting, of illusion, representation and how artists utilise their source materials. The notion of authenticity is central to Gordon's artistic enquiry. As Jean Baudrillard wrote in *The System of Objects*: "We are fascinated by what has been created... because the moment of creation cannot be reproduced." The viewer is often disarmed by the meticulous nature of their representation and the sense of authority communicated

by their display. And yet, despite their whimsical irony and scrupulous attention to detail, the historical veracity of these objects are in constant doubt.

Gordon is a London based artist and curator. He has had recent solo exhibitions at the Ahmanson Gallery (Los Angeles), First Things Gallery (New York), Nunnery Gallery (London) and Nomas* Projects (Dundee) with group shows this year in Beijing, Melbourne and London. Work features in various international and museum collections including the Beth de

Rudin Woody Collection, Ahmanson Collection, Royal Bank of Scotland and Simmons and Simmons. Gordon is currently course leader for Professional Practice at the Leith School of Art in Edinburgh. He is artist-in-residence for PADA Studios in Lisbon and has just completed a six month project as artist-in-residence for the City and Guilds of London Art School. He has received several prizes for his painting, not least the Shoemiths Art Prize in 2017 and two of his paintings were selected this year for the Royal Academy Summer Exhibition. Alastair completed his BA

(hons) at the Glasgow School of Art in 2002 then an MA in 2012 from Wimbledon School of Art. He went on to establish Husk Gallery in East London and developed a programme of exhibitions featuring graduate London artists and political refugees from across Europe. This led to the foundation of Morphē Arts, a mentoring charity for emerging artists of which he is a founding director.



Alasdair Gordon

The Old That is Strong Does Not Wither, 2017

Oil on birch

50 x 40 cm

£2,700

Location: Corridor near Room 19



Alasdair Gordon

All the Tape Left Over From My Last Painting, 2019

Oil on wood

50 x 40 cm

£2,700

Location: Room 21



Alasdair Gordon

Remains of the Day, 2019

Oil on canvas

Four panels reconfigured to 120 x 120 cm

£6,700

Location: Corridor near Room 18

Alexander Stavrou

Through pictorial and painterly expression, Alexander Stavrou's works inquire into variants within systems, in particular natural process and the understanding of it. He regards matter as physical information which has agency and the possibility of being manipulated. In light of this, he considers paint to be inherently chaotic with the potential to become ordered. Each painting is often

a product of working something out which emerges from a non-verbal material based language.

Stavrou graduated from City & Guilds of London Art School in 2012 with a First Class Honours BA Degree in Fine Art and was awarded the Chadwyck-Healey Prize for painting. Since then he has exhibited in a number of group shows in

London. While on The Hive Residency at the Koppel Project in 2018, Stavrou was able to challenge his approach to the art object by making an installation comprised of both paintings and moving image titled 'Counterparts at Play'. In September 2019, he curated a group show exploring the materiality of the art object in an ever increasing digital age.

Alexander Stavrou

'Here' and 'Not Here', 2017

Oil on canvas

24 x 24 cm

£1,400

Location: Room 8





Alexander Stavrou

Sink, 2018

Oil on carved wood

25 x 23 cm

£1,200

Location: Room 8



Alexander Stavrou

Block II, 2019

Oil on carved wood

26 x 20 cm

£1,000

Location: Room 7



Alexander Stavrou

Packet, 2018

Oil on carved wood

26 x 20 cm

£1,000

Location: Room 7

Alexander Stavrou

Kernel, 2019

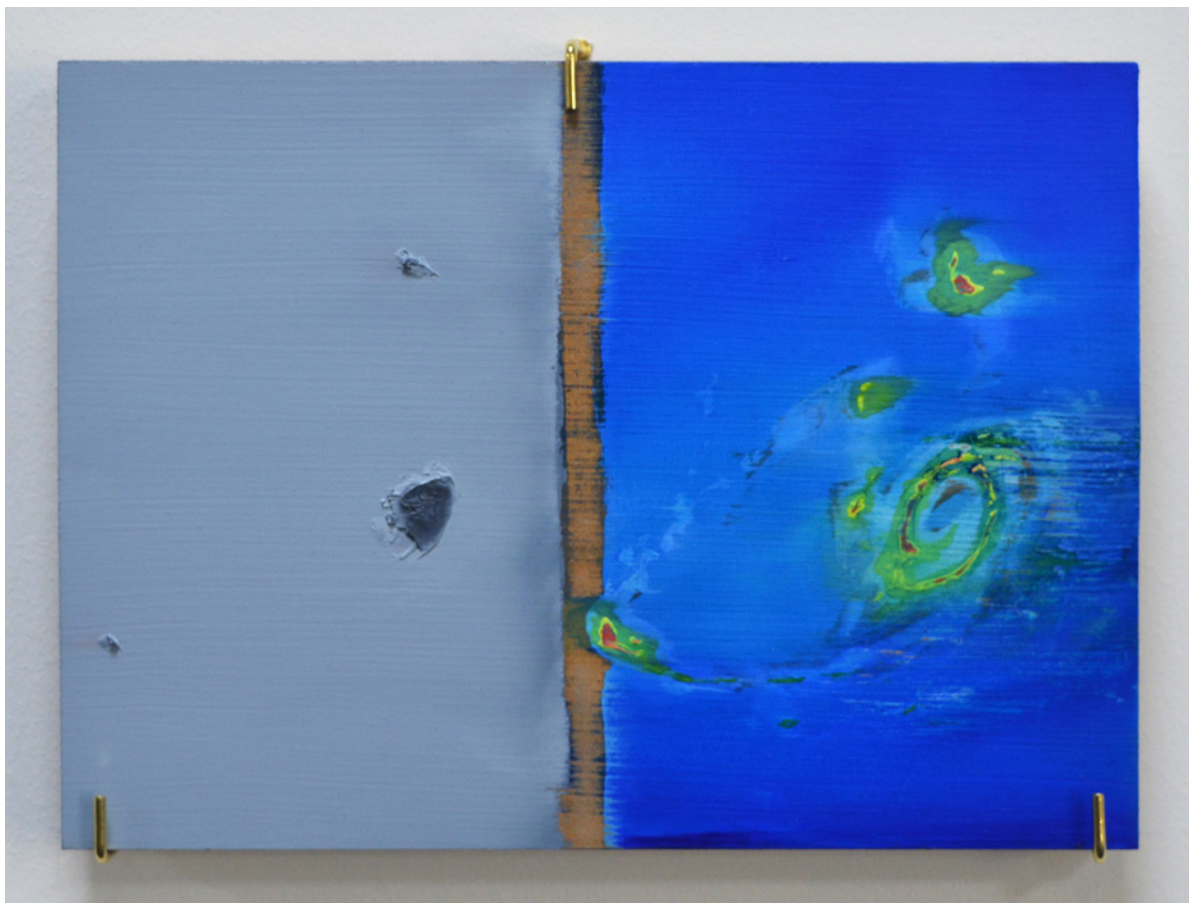
Oil on wood

20 x 20 cm

£1,000

Location: Corridor near Room 7





Alexander Stavrou

M81, 2018

Oil on wood

21 x 28 cm

£1,000

Location: Room 7

Amanda Denny

Amanda Denny is a London based photographic artist and visual storyteller who works increasingly with imagery, literature and archival material, using both analogue and digital image making processes. Her practice explores our mental spaces, including issues of urban living, solitude versus loneliness, memory, social stigmas and conflicts of choice. Alongside this, she introduces the imbrication of time and chance happenings and the paths we can end up on for such occurrences. She produces narrative spaces that enable her to respond to everyday life and the social environment. The photo book

and the development of photo-text are core to her practice.

Denny is exhibiting two bodies of work as part of the Dentons Art Prize. *Bitter Revenge*, 2019 is a photo-book which takes the form of a three act play, and is driven by two narrative threads set some 100 years apart with heartbreak, unstable relationships and rejection at their core. One of these is a Victorian woman, Christiana Edmunds, who became known as the 'Chocolate Cream Killer' and 'Venus of Broadmoor', the other is her own. From the weaving of these two narratives a third emerges, a

long-awaited closure – the final act. The book considers a women's place in the world, mental resilience, the imbrication of time and chance encounters that alter the paths you travel on. This Victorian woman came onto the shelf of Denny's life, igniting old memories by frequent coincidental connections: places, the Sussex police, failed romance and its cognitive effects. Using archival material, personal documents, literature and still life imagery, *Bitter Revenge* delves into themes of loneliness, fear of abandonment, social stigmas, mental health and memory.

The second project is titled No Place Like Home and was shot over a period of three months using Polaroid and instant film cameras, chosen for their unpredictable, unreliable results. This can be seen as a personal response to spending increasing amounts of time in the old family home with an ageing parent and the altered dynamics it brings, where relationships and memories are in a constant state of flux: parent, daughter, adult, child and carer. Families today are increasingly more scattered and with an ageing population, the book No Place Like Home questions notions of

personal identity and belonging. The medium used enabled a varied response to a repetitive visual landscape very familiar to the artist and reflected the out of place sensation experienced from being in this environment.

Amanda Denny has recently graduated with a BA (Hons) in Photography from the University of Westminster. Her work is held in private collections and she has been exhibited in group shows worldwide; including La Biblioteca Nacional de España, PHotoESPAÑA Festival 2019, Time to Think Shutter Hub exhibition, Festival Pil'Ours,

France 4th Edition, City to Sea Coney Island* 2018, Wall Ortiz Gallery, NY, 2018, Safehouse 1, 139 Copeland Road, London, SE15 3SN and many more. Her Book No Place Like Home (2018) was shortlisted for the La Fabrica and Photo London Book Dummy Award 2019 and was nominated for the First Book Award 2018.

Amanda Denny

Untitled (Collar) From the series

'Bitter Revenge', 2019

Premier C-type Matt Print

70 x 56 cm

Edition size: 5 plus 1 AP

£950

Location: Room 9





Amanda Denny

Untitled (Quill) From the series

'Bitter Revenge', 2019

Premier C-type Matt Print

70 x 56 cm

Edition size: 5 plus 1 AP

£950

Location: Room 9



Amanda Denny

Untitled (Wig) From the series

'Bitter Revenge', 2019

Premier C-type Matt Print

70 x 56 cm

Edition size: 5 plus 1 AP

£950

Location: Room 9



Amanda Denny

Bitter Revenge, 2019

Artist Book

Edition size: 5 plus 1 AP (Printed to order)

£600

Location: Room 9



Amanda Denny

Untitled, From the series

'No Place Like Home', 2018

Premier C-type Matt Print

31 x 31 cm

Edition size: 10 plus 2 AP

£550

Location: Corridor near Rooms 13



Amanda Denny

Untitled, From the series
'No Place Like Home', 2018

Premier C-type Matt Print

31 x 31 cm

Edition size: 10 plus 2 AP

£550

Location: Corridor near Rooms 13



Amanda Denny

Untitled, From the series
'No Place Like Home', 2018

Premier C-type Matt Print

31 x 31 cm

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Amanda Denny

Untitled, From the series
'No Place Like Home', 2018
Premier C-type Matt Print
31 x 31 cm
Edition size: 10 plus 2 AP
£550

Location: Corridor near Rooms 13

Anna Freeman Bentley

Anna Freeman Bentley's paintings use architectural imagery to explore the emotive potential of space and its associations with longing. The spaces depicted are empty yet visual signifiers point to evidence of people and social happenings. Her expressive paintings explore the representation and interpretation of space under different historical and social conditions, changing terms of

validation and identity, and shifting aesthetic tastes.

Anna Freeman Bentley received her BA from Chelsea College of Art in 2004 and her MA in Painting from the Royal College of Art in 2010. She has exhibited internationally; highlights include a solo exhibition at DENK Gallery in LA 2019, a group exhibition at Space K in Seoul 2017,

she took part in the Prague Biennale 2011 and the Bloomberg New Contemporaries in 2009. Awards and residencies include the Palazzo Monti Residency, Brescia 2019, The Elizabeth Greenshields Foundation Grant 2019 and 2017 and the Artist in Restaurant Award and Residency at Michelin-starred restaurant Pied a Terre in London 2012.



Anna Freeman Bentley

Eclectic, 2017

Oil on panel

50.5 x 61 cm

£4,800

Location: Room 13

Anna Freeman Bentley

Board, 2017

Oil on canvas

135 x 90 cm

£10,200

Location: Room 13





Anna Freeman Bentley

Open late, 2017

Oil on panel

40 x 50 cm

£3,780

Location: Room 6



Anna Freeman Bentley

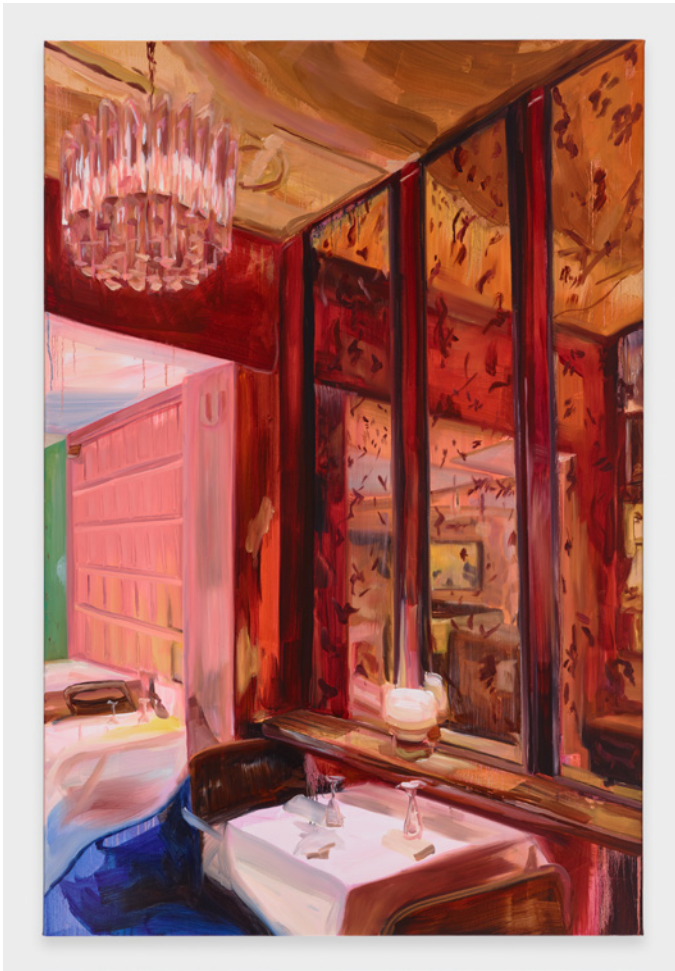
Remembering, 2018

Oil on paper

35 x 48 cm

£2,040

Location: Room 6



Anna Freeman Bentley

Detached, 2017

Oil on canvas

150 x 100 cm

£11,400

Location: Corridor near Room 3

Daniel Pettitt

In recent years Daniel Pettitt has elaborated his painting within a register of allusive and speculative abstraction. Ingesting an eclectic mix of visual and cultural materials, such as lyrical abstraction, everyday signage, modernist poetry and post-conceptual art, his work tracks fluctuations of index, fragment, metaphor, memory, semblance and mood as they congeal and dissolve into provisional fields and partial images. Many of the works shown here are part of the ongoing Crop

Rotation series; colour and form are churned, tilled, harvested, gleaned, and cultivated across the picture plane. They chart an intense period of making, moving voraciously across painting and drawing, offering an array of divergent and often fugitive works.

Daniel Pettitt studied a Masters in Painting at the Royal College of Art, London, 2015-2017 and BA Fine Art at Bath School of Art & Design 2005 - 2008. Recent exhibitions

have included: Granite and Rainbow (solo), Palfrey, London, 2019; Tin Decade (solo), Roper Gallery, Bath, 2019; Dark Lantern, Galerie Sabine Knust, Munich, 2019; Little Bouket, 2/2, Glasgow, 2019; Heads Roll, Graves Gallery, Sheffield; Malevolent Eldritch Shrieking, AttercliffeTM, Sheffield, 2018; The Brightness of the Colour, NAM Project, Milan, 2016; In this soup we swim, Kingsgate Project Space, 2016 and John Moores Painting Prize, Walker Art Gallery, Liverpool, 2014.



Daniel Pettitt

Crop Rotation XXXII, 2019

Oil on canvas

50 x 40 cm

£1,400

Location: Corridor near Room 8



Daniel Pettitt

Devotion and Joy, 2019

Oil on canvas

100 x 50 cm

£1,900

Location: Corridor near Room 17



Daniel Pettitt

Crop Rotation XXXIV, 2019

Oil and chalk on canvas

130 x 90 cm

£2,800

Location: Corridor near Rooms 16 and 17

Daniel Pettitt

Crop Rotation XXXVII, 2019

Cork, wax and oil on panel

60 x 40 cm

£1,500

Location: Corridor near Room 8





Daniel Pettitt

Crop Rotation XXXVI, 2019

Encaustic on panel

38 x 34 cm

£2,200

Location: Corridor near Room 8

Daniel Pettitt
Study for a Crop Rotation, 2017
Oil, watercolour and collage on paper
38 x 30 cm
£1,000
Location: Corridor near Room 8



Josh Rowell

The 'Painting Language' series is designed to exist at the meeting point of art, technology and language. This series is a perfect example of exploring the boundary between digital aesthetics and the nature of the hand-made; between the virtual and the real. Starting with a piece of text, the chosen message is then hand painted back out using a complex system of colour coding. The idea of working with coding systems was born out of an interest in the functions of communication in the 21st century. We take for granted the fact we can now message anybody at any time in any place in the world, instantly, and these pieces aim to provide an aesthetic

response to the complex coding systems which underpin such ease of communication. The choice to hand paint these, seeks to highlight to the importance of the handmade in a time when seemingly all aspects of modern life are becoming enveloped by the digital.

Socrates Apology by Plato is a text that Rowell has been working on for 3 years and this triptych forms just part of a major 20 painting series. Socrates Apology, is an account of his legal self-defence speech at his 399BC trial in Athens. It is often regarded as one of the first recorded defence of justice, democracy and free speech in Western antiquity.

Josh Rowell graduated from Kingston Art School in 2013, where he received a first class BFA with honours. Following a course in Art Criticism at Central Saint Martins college, Rowell returned to Kingston Art School for an MFA in 2015, where he was awarded a first- class distinction. His works have been exhibited in London, New York, Miami, Seattle, Basel, Hong Kong and Mexico and his works are part of public collections including the Uffizi Gallery in Florence, the Gregorian Foundation in Washington, London Kingston University's contemporary art collection, and the Matilda collection in San Miguel De Allende. In 2017/18 he had his first museum

Josh Rowell

Socrates Apology by Plato: Words 7094 – 7442, 2019

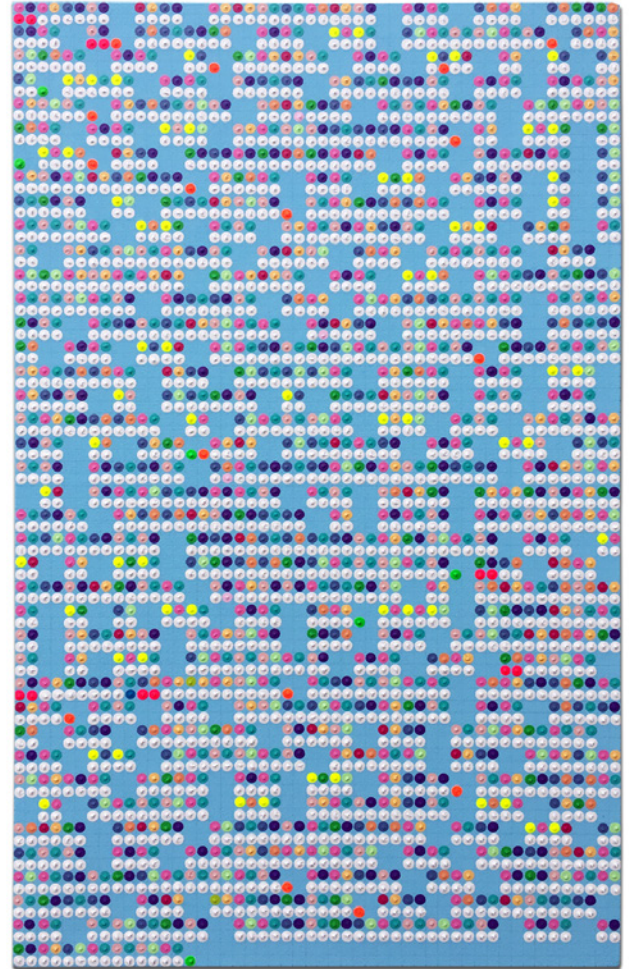
Acrylic on canvas

100 x 70 cm

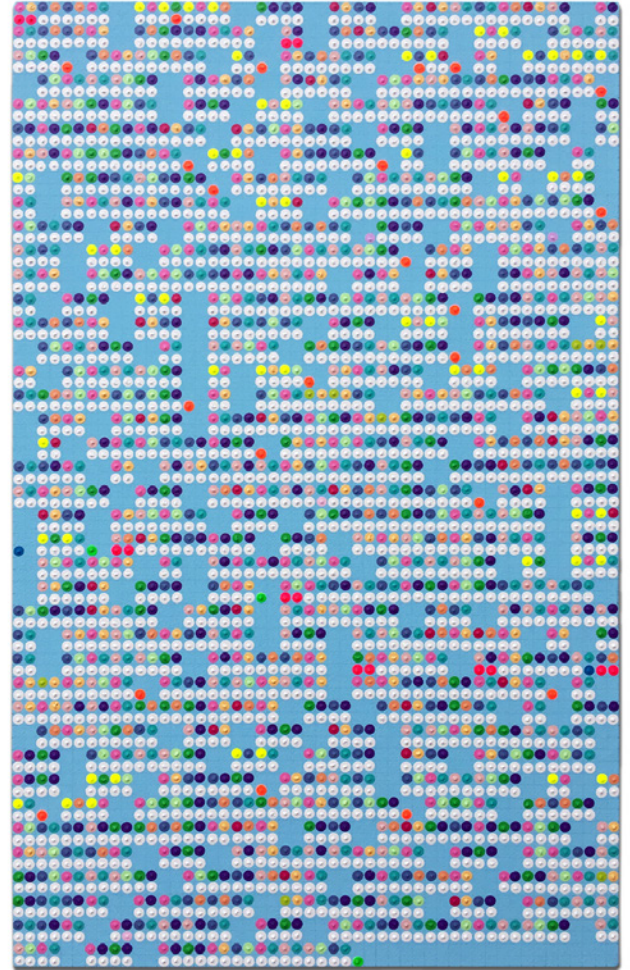
£3,500

Location: Corridor near Room 4

exhibition at the Palacio Nacional de Guatemala. Rowell won the Public Choice award at the VIA Arts Prize 2017, and was included in Future Now, the yearly publication by Aesthetica listing the 100 most interesting emerging artists of the year. In 2019 he was selected for the Royal Academy Summer Exhibition, London. Rowell has work in private collections in UK, USA, China, Germany, France, Spain, Italy, Switzerland, Monte Carlo, Bermuda, Hungary, Mexico, Peru and Kuwait.



Josh Rowell
Socrates Apology by Plato: Words 7442 – 7794, 2019
Acrylic on canvas
100 x 70 cm
£3,500
Location: Corridor near Room 8



Josh Rowell

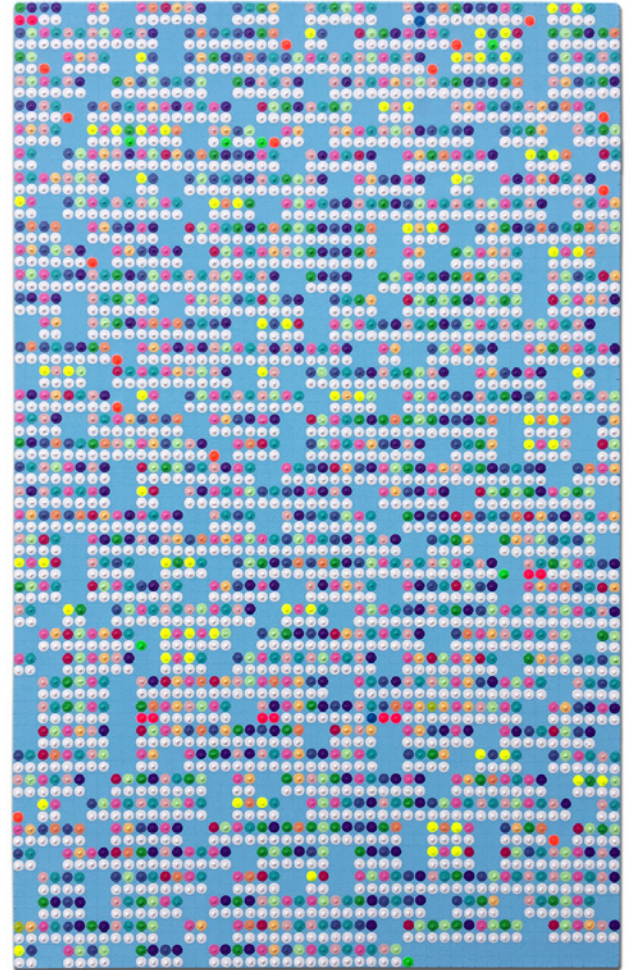
Socrates Apology by Plato: Words 7795 – 8130, 2019

Acrylic on canvas

100 x 70 cm

£3,500

Location: Corridor near Room 8



Osian Jenaer

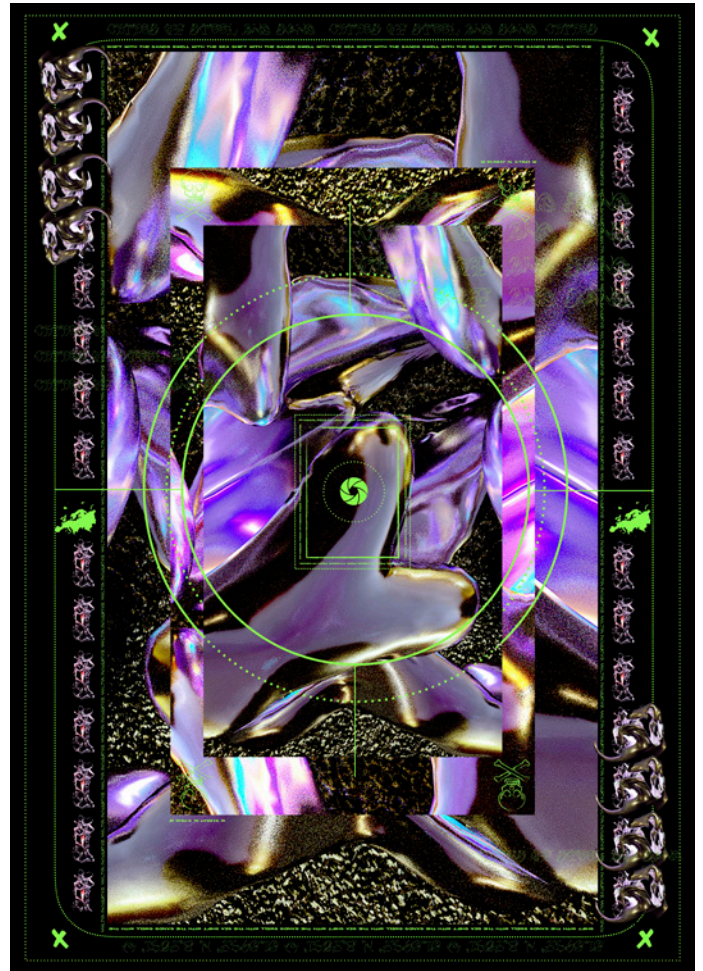
Osian Jenaer's practice seeks to assimilate notions of collective memory, mythology, language and nostalgia, examining the intersection of individual and shared experience. The work displayed at Dentons, W 51.5947° N, 3.7841° W, recalls traditions of tapestry and rug making as storytelling, with coded messages referring to Welsh folklore and tradition as well as personal and

political memory. The anachronism of the work's digital aesthetic alongside these themes of memory and mythology flattens out notions of time, creating a space in which the past, present and futures may exist on the same two dimensional plane.

Jenaer is a multi-disciplinary visual artist who graduated from Goldsmiths University, BA Fine

Art in 2018. He has exhibited work at galleries in London, Liverpool, Moscow and Tokyo. Recently he was involved in the group show *After The Future*, at Triumph Gallery, Moscow. He was selected for Bloomberg New Contemporaries 2018 and was included in the exhibitions at The South London Gallery and Liverpool John Moores gallery.

Osian Jenaer
W 51.5947° N, 3.7841° W, 2019
Digital print on canvas
98 x 150 cm
Edition 1 of 4
£600
Location: Room 10



Simone Mudde

Simone Mudde's work is often interested in concepts of time, labour, and process. Whilst her previous collaborations with Olivier van Breugel explored many of these ideas in relation to technology through observations of human behaviour in public spaces, her more recent work, though incorporating many of these previous attitudes, has expanded on how time can be perceived and manifested through the very processes involved in creating her work. With her interest in our contemporary visual culture, Mudde tries to get closer to the essence of the photograph; both in the creation and the destruction of the image.

Mudde is a Dutch-born artist working in London where she recently completed her Master's at the Royal College of Art. She has been selected for Bloomberg New Contemporaries 2019, is currently working on a commission for the Geffrye Museum in London and will attend EKWC's Sunday Mornings residency in 2020. She has exhibited her work in various institutions and events including Unseen Amsterdam (together with the London Alternative Photography Collective, 2019), RK Burt Gallery (Surface DEEP, 2018), Fotodok (Why Work? 2018) and The Photographers Gallery (The London Alternative Photography Collective Takeover,

2017). Mudde's works are represented in the collections of KPMG, Leaseplan Corporation as well as various private collections. Her publications have furthermore been acquired by the collections of Stedelijk Museum (Amsterdam), Museum of Modern Art (New York), Yale Art Library (New York), New York Public Library (New York). For her master degree she received scholarships from Bernhard cultuurfonds, Dr. Hendrik Muller Vaderlandsch fonds, Stichting Vrijrouwe van Renswoude and Stichting Niemijer. In 2015 she received a Young Talent Stipend from the Mondriaan Fonds to create new work in collaboration with Olivier van

Breugel. In 2018 she was nominated for the Almacanter Awards and won the Labyrinth Lab Award. In 2017 she was shortlisted for the European Photography award prize. Together with Oliver she was selected for Plat(t) form by Fotomuseum Winterthur and received a star as an honourable mention for being “especially convincing”. The book ‘Between screens received a silver medal at the European Design Awards. In 2011 she was invited for Roy Kahmann’s one-year masterclass for young talent.

Simone Mudde

B of RGB cmYBGR, 2018

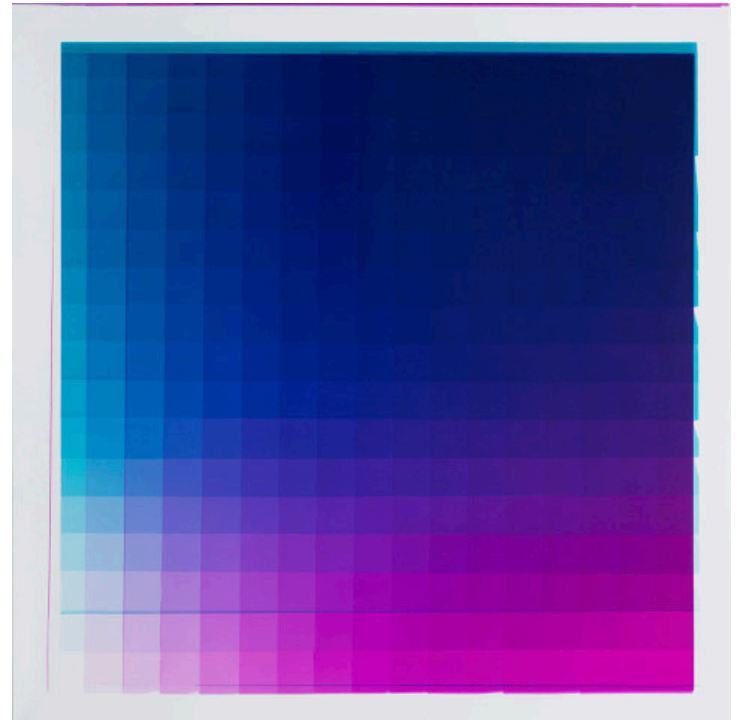
Unique chromogenic print

One of a triptych (a perfect red, a perfect green and a perfect blue)

84 x 84 cm

£2,000

Location: Room 20





Simone Mudde

CO/M90/Y75 and CO/M0/Y30,
Enlarger B, London, 2018

Unique chromogenic print

73 x 60 cm

£2,100

Location: Room 22

Xiuching Tsay

Xiuching Tsay's practice is essentially to irradiate the recurring images that reside vaguely in her mind. She resurrects their essences through painting and rediscovers their hidden characters through an ecstatic quality of vision. The practice engages with the concept of hallucinatory fluidity in order to unleash her own perceptions toward the intimated objects. Fluidity like water has both metaphorical and substantial qualities that unfold infinite visions as water melts all the possible subject matters into the most ambiguous forms. Moreover, she views the paintings as having

a journey narrative, many are set in a surreal seascape and give an open ended stories that offer different possibilities through which to interpret these dreamlike characters.

Tsay has a (MA) Painting from Royal College of Art and a First Class (BA) Fashion Illustration from London College of Fashion (UAL). She was selected for Bloomberg New Contemporaries in 2019 and exhibited her work at Leeds Art Gallery and South London Gallery. Recent exhibitions include Absinthe 3, Spit and Sawdust, UK, Hide and Seek,

Fitzrovia Gallery, London, UK, Jelato For All, Jelato Love Gallery, Mallorca, Spain and Barcelona International Art Fair at Museu Maritim De Barcelona, Spain.



Xiuching Tsay

R.I.P.E The bonsai, 2019

Oil on canvas and a bonsai pot

100 x 80 cm

£2,980

Location: Room 19



Xiuching Tsay

Revitalising: I woke up and my saliva grew the plan(E)t, 2019

Oil on canvas

100 x 70 cm

£2,780

Location: Room 14



Xiuching Tsay

A woman on the chair, 2019

Oil on canvas

110 x 75 cm

£3,000

Location: Room 15



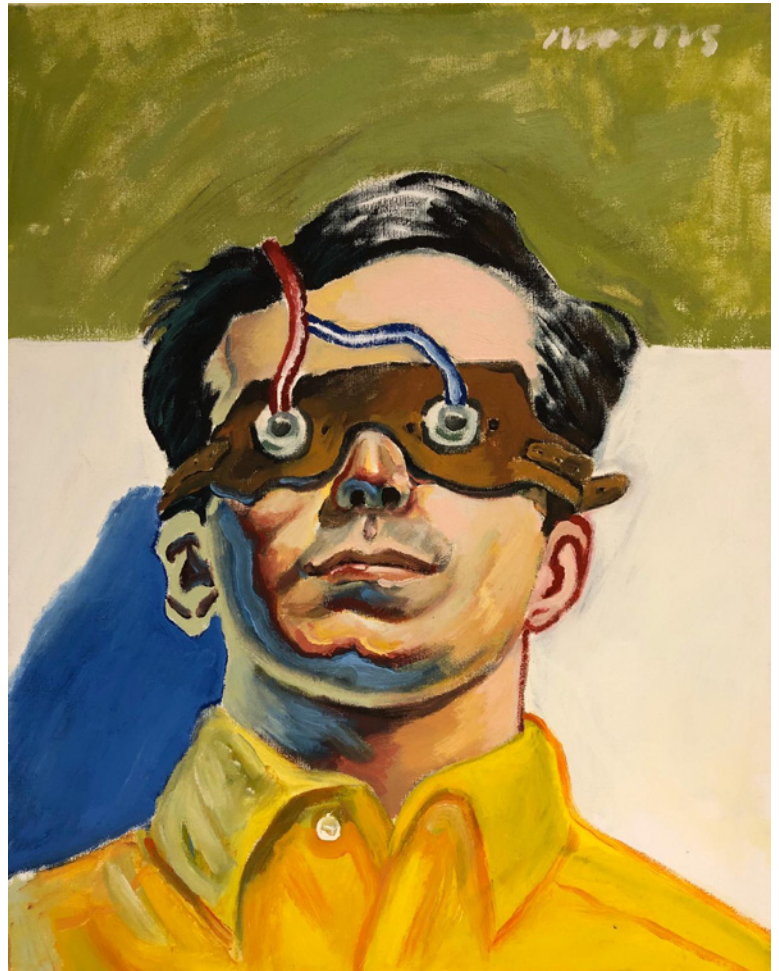
Xiuching Tsay

Their Golden Time, 2019
Oil, sands and found objects
by Thames on Jute Fabric.
100 x 100 cm
£3,400
Location: Room 14

Morris

Morris paints evocative portraits that employ bright colours to convey something of his sitter's inner worlds. Alongside his paintings, he creates numerous repetitive drawings in biro or chinagraph pencils from life or found imagery, and refers back to these when creating his compositions.

Morris has an H.N.D. in Illustration from the North East Wales Institute and a BA in Illustration from the Glasgow School of Art.



Morris

Down to the depths of sleep I go,
where dreams uncaptured move, 2019

Oil on canvas

61 cm x 45.5 cm

£600

Location: Room 12



Morris

When I noticed that she too was moved and was staring out the window, 2019

Oil on canvas

40.5 x 51 cm

£400

Location: Corridor near Room 7

Morris

Memories, 2019

Oil on canvas

40.5 x 51 cm

£400

Location: Corridor near Room 7





Morris

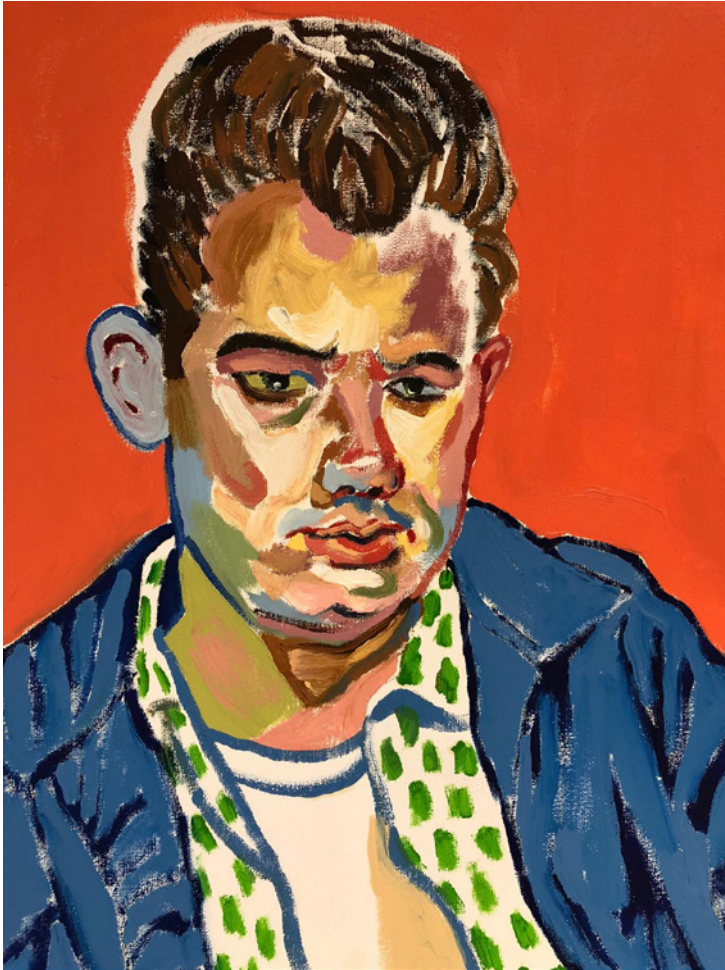
Down to the depths of sleep I go,
where dreams uncaptured move, 2019

Oil on canvas

40.5 x 51 cm

£400

Location: Room 12



Morris

Down to the depths of sleep I go,
where dreams uncaptured move, 2019

Oil on canvas

40.5 x 51 cm

£400

Location: Room 12



Morris

Down to the depths of sleep I go,
where dreams uncaptured move, 2019

Oil on canvas

40.5 x 51 cm

£400

Location: Corridor near Room 7



Morris

Down to the depths of sleep I go,
where dreams uncaptured move, 2019

Oil on canvas

40.5 x 51 cm

£400

Location: Room 12

Margaux Derhy

Intimacy, grief, healing – Margaux Derhy’s work deals with these subjects which she finds strangely absent from contemporary fine art, although they comprise so much of the subject matter of contemporary film, photography and literature. Her current work explores how our understanding of even our most intimate memories are changed as we undergo the passage of life. She uses mostly acrylic and oil painting to signify almost ghostly figures with dreamy bodies and faceless characters along with poetic landscapes. With references to symbolism and expressionism paintings – the scenes she constructs, both real and imagined,

help to expand on themes of timeless-ness and placeless-ness. By developing a very personal work around self-mythology, illusionism and fantasy, she proposes pictorial works that are a tribute to filial and brotherly love.

Derhy studied at the Ateliers Beaux-Arts of the city of Paris (ABA) with Gonzalo Belmonte, has a postgraduate Diploma in Art in Science from Central Saint Martins (CSM) and an MA Painting from the Royal College of Art. In 2017, she spent several months in South Africa for an international artist residency at Greatmore Studios in Cape Town and participated

in the Investec Cape Town Art Fair. She attended the Studio Kura residency in Japan during the summer 2018 and a residency in Morocco in 2019 for artists to work in fishermen’s caves. Recent exhibitions include Tate Exchange (Tate Modern) performance on collective memory with CSM – London, Human Manifesto curated by the Feminist Society at CSM – London, We are Here We are at Apiary Studios – London, and A Smaller Scale at EBONY Curated – Cape Town, South Africa and En cas de pluie – Paris, France.



Margaux Derhy

One and also two and ... more, 2019
Acrylic and oil painting on linen canvas
100 x 80 cm
£3,850
Location: Room 5



Margaux Derhy

A secret sense for us to savour, 2018

Acrylic, posca on linen

100 x 65 cm

£3,700

Location: Corridor near Room 21

Margaux Derhy

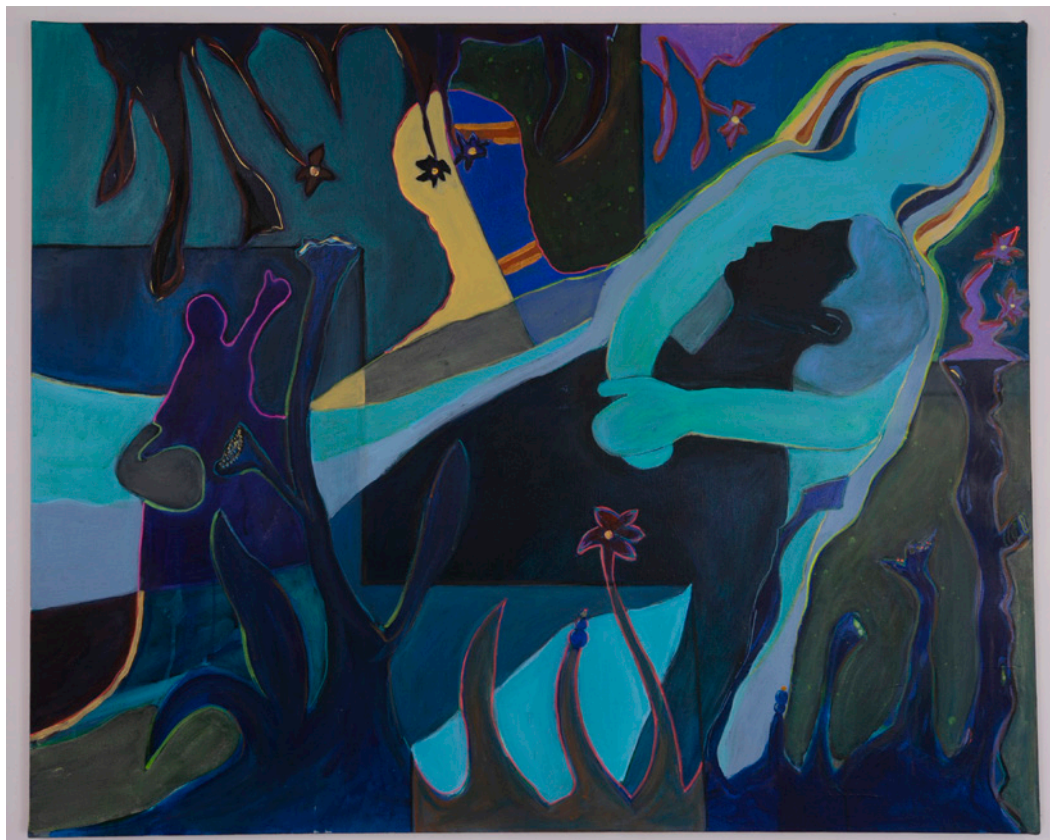
The Pieta and the Fantastic, 2019

Acrylic, posca, Charcoal on linen

80 x 100 cm

£3,850

Location: Room 13





Margaux Derhy
The Duo, 2019
Acrylic, posca on linen
33 x 43 cm
£1,600
Location: Room 13

Margaux Derhy

Ombres sur le rivage, 2019

Acrylic, oil on canvas

38 x 55 cm

£1,800

Location: Corridor near Room 21



About Dentons

Dentons is the world's largest law firm, delivering quality and value to clients around the globe. Dentons is a leader on the Acritas Global Elite Brand Index, a BTI Client Service 30 Award winner and recognized by prominent business and legal publications for its innovations in client service, including founding Nextlaw Enterprise, Dentons' wholly owned subsidiary of innovation, advisory and technology operating units. Dentons' polycentric approach, commitment to inclusion and diversity and world-class talent challenge the status quo to advance client interests in the communities in which we live and work.

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Niamh White & Tim A Shaw

Curator Niamh White & artist Tim A Shaw collaborate on a number of creative projects in London and the UK.

They have co-founded Hospital Rooms, a charity that commissions museum quality artists to create inventive, compelling and compliant artworks and environments for mental health units in NHS hospitals. Hospital Rooms works with artists such as Nick Knight, Gavin Turk and Assemble and is funded by Arts Council England and the Isabella Blow Foundation among others.

Niamh White is an independent visual arts curator and consultant. She has curated a broad range of exhibitions for museums, institutions and galleries including Cabinet Stories with UAL, Papaver Rhoeas at Kew Gardens, Sir John Soane's Museum and Freud Museum among others and The Pierrot Project at Display Gallery. She is a visiting lecturer at various universities across the UK in the fields of art history, collecting and exhibition making.

Tim A Shaw is a London based artist. His recent projects include Dismantling Maslow's Pyramid, a participatory time-based installation and salon event at

Bethlem Gallery that is part of a King's College 'Collaborative Innovation Scheme' and Refuge, a solo exhibition at Griffin Gallery. Through Hospital Rooms, Tim created a large scale mural to transform the SWLSTG Recovery College and programmed participatory arts workshops for their students.

Niamh and Tim also run an art consultancy offering advice to individuals and companies in building outstanding collections of contemporary art.

Sales enquiries:

niamh@niamh-white.com
www.niamh-white.com

We specialise in introducing artwork by emerging contemporary artists to new collectors.

Our Services

- Identify promising emerging artists using a wide variety of mediums
- Support artists in the early part of their careers
- Educate collectors on artists' concepts and practices through one on one consultations and gallery or studio visits
- Advise collectors on relevant upcoming projects and exhibitions
- Offer original, unique and very limited edition artworks for sale
- Coordinate private commissions of artworks
- Establish a personal and coherent direction for collections, where artworks relate to and compliment one another
- Provide advice on transportation, insurance, security, framing, installation and display of artworks
- Develop long term relationships with artists and collectors

Thank you

The aim of the Dentons Art Prize was to create a positive and enlivening client facing the environment by exhibiting a wide and changing array of painting, drawing, photography and sculpture. At the same time, we wanted to help the next generation of diverse UK-based artists who are just beginning their careers. It was an unknown whether we would succeed, but on both fronts the Art Prize has been a huge success. The feedback and engagement within Dentons has been beyond

our expectations, from partners and lawyers, but also from support staff. Not all comments are complimentary, but that is the nature of art. Challenging pieces are like “Marmite”. The important thing is people are taking note of the environment we share, which is reflected by the enthusiasm in voting for the Staff Prize, which runs alongside the judged competition. Since 2016 more than 65 artists have exhibited their work. Some have since been picked by major galleries and collectors. Six artists

have received the £5,000 prize money, but many of them have taken advantage of the free legal advice we provide. Our thanks go to the Dentons Art Prize Committee: Lucille De Silva (Chair), Karen Brown, Thomas Winstanley, Simon Colledge, Sarah Lima, Sarah Sage, Nick Mott, Alexandra Stopford, Yvette Parker, Lee Charles, Harriette Coates, Verity Buckingham, Ameen Abboud, Parisa Ahmadian, Badar Al Raisi, Eleanor Wells, Jo Wilson, Shinae Lee, Jessica Matheret and Kirsten Panter.

