



ASHURST EMERGING ARTISTS EXHIBITION

SPRING 2016



ashurst

About the Ashurst Emerging Artists Programme

The Ashurst Emerging Artists programme is an initiative to showcase the work of new talent. We aim to support and to celebrate the skill of exceptional artists at an early stage of their career, and provide them with the exposure and mentoring support they need. The programme seeks to help emerging artists from a wide range of areas, whether from non-traditional career paths or from under-represented countries.



Ashurst Emerging Artists Exhibition

THREE NEW ARTISTS

The Ashurst Emerging Artists Initiative celebrates and showcases the skills of exceptional artists and provides them with the exposure and mentoring support they need in the early stages of their careers. In our current Ashurst Emerging Artists exhibition we are delighted to showcase the work of three new emerging artists – **Caio Locke**, **Jasmine Hatami** and **Frank Adam**.



About Oaktree & Tiger

Oaktree & Tiger is an art gallery, art consultant and art projects team based in South Kensington, London, that specialises in emerging artists with the core vision of launching, building and supporting artists' careers via innovative projects, events, promotion and advisory services.

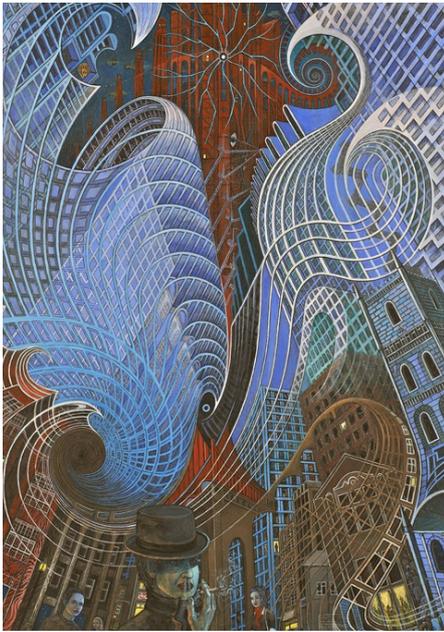
We also source and advise on art for private clients and corporates, and offer art rental agreements and investment, as a way to support up and coming talent while giving you flexibility to periodically change the collection to suit your requirements.

See the online exhibition and more at:
www.oaktreeandtiger.com/events.html

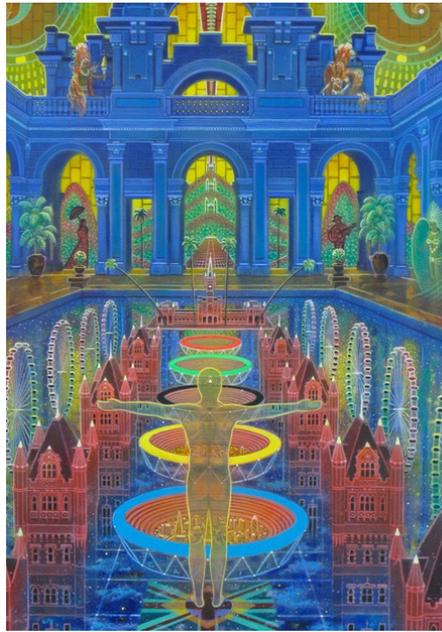
For more information contact:
Conrad Carvalho
conrad@oaktreeandtiger.com

Caio Locke

Caio Locke is an Anglo-Brazilian artist who was a qualified lawyer before changing careers to focus on painting. His process relies upon imagination and experience, while combining mathematical precision with abstract thought. Within this he expresses his subjective response to a dialogue between the interior and external worlds. The results are compelling mindscapes which also explore the notion of the city as a physical manifestation of collective human nature and consciousness.



Citadel, 170 x 110cm, Acrylic on Canvas



Confluence, 92 x 62cm, Acrylic on Canvas

Confluence connects Rio to London, alluding to the Thames and the title that was given to Rio de Janeiro under the mistaken belief that its geographical features formed a river estuary. The pool of Parque Lage is the meeting point, where towers in London's recognisable neo-gothic Victorian style echo towards, and are welcomed by Isla Fiscale, a strangely reminiscent feature of the Bay of Rio. Beyond and above, a symbolic Rio, with rolling hillsides, Sugar Loaf, Christ the Redeemer, downtown buildings, viaducts, cathedrals and colonial churches, form a central valley, emanating through which is a vision of the future embodied in Niemeyer's museum in Niteroi.

If the word 'utopia' masks false optimism, what is the endgame of civilisation? Exponential and disordered expansion of populations, economies and cities, would lead to its opposite. The translation of 'utopia' from the ancient Greek, as 'no place', certainly conjures a sense of the unrealisable. Therefore, is it a question of acceptance, where to be enlightened is to accept reality without judgement?

In a world of magnifying complexity, fragmentation and unpredictability, it is tempting to look to the past for insight or wisdom. Yet civilisation finds itself at an unprecedented point. Imagination, as the quality that separates the human race from its primordial origins, has repeatedly paved the evolutionary way. The field of painting, faced with a blank canvas and an unfathomable flow of imagination, allows for enormous freedom in the collaboration of visual philosophy with mathematical precision.

Metropolis combines aspects of the Rio de Janeiro skyline with imaginary buildings and structures to form a kaleidoscopic, interconnected city, floating high above the Guanabara Bay, as though suspended in a collective dream. The observation balloon invites the viewer to cross the hanging bridge, to look inwards to the cosmos and outwards to the elevated city that is alive with balanced asymmetrical movement, internal orbits, multiple focal points and light. The complexity is contained within an overriding integrity and flow, alongside which nature, represented by the relaxing jaguar and nearby perching parrots to the right, can peacefully co-exist.



Metropolis

152 x 254cm, Oil and Acrylic on Canvas



Beholder,
102 x 102cm, Acrylic on Canvas



Geode Lens,
102 x 102cm, Acrylic on Canvas



Cloud Nine,
102 x 102cm, Acrylic on Canvas

From the introspective vision of Citadel, the London series of nine paintings evokes the past and the changing face of the city, represented as a somehow more ethereal, abstracted and mutable prospect. Layered structures and shapes are questioned within the march of western civilisation. Geode Lens rediscovers the angular aspects of the urban environment by analogy to the crystalline interior of a hollow rock structure, as though unearthed from a geology conceived in the mind of man. Beholder creates confusion as to the sense of ownership when the city survives the generations of inhabitants that sustain its existence. Cloud Nine again shifts the view between the observer and the observed and contrasts neo-classical baroque with the retrospectively utopian architecture exemplified by the Barbican centre.

Jasmine Hatami

Jasmine Hatami is an Italian-Iranian artist who led a very successful career in finance until a life-changing event gave her the courage to pursue a talent which was evident when she was a child. Her inspiration is drawn from carefully balancing her Italian and Iranian ancestry, her work in finance, her nostalgia for an Iranian home that has markedly changed, and critically observing modern city life.



Yazidi, 63 x 56cm, Oil on Canvas



Iranian Today, 70 x 59cm, Oil on Canvas



China, 70 x 59cm, Oil on Canvas



Landscape 1, 50 x 61cm, Oil on Canvas



Landscape 2, 46 x 71cm, Oil on Canvas



Utopia, 53 x 78cm, Oil on Canvas

Frank Adam

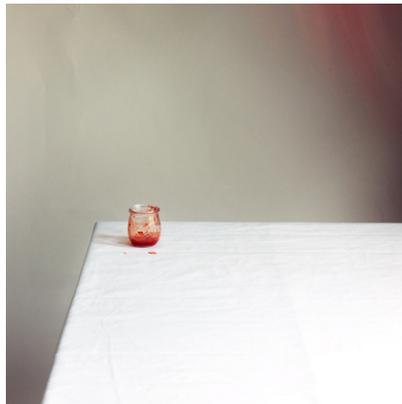
Frank Adam is a renowned food photographer, who works for the major food retailers and brand agencies. His fine art collection continues with still life, in his clearly inimitable style, but challenges traditional composition and technique to create compelling, narrative and perplexing works.



Linen Study I, 48 x 41cm, framed



Linen Study VII, 41 x 48cm, framed



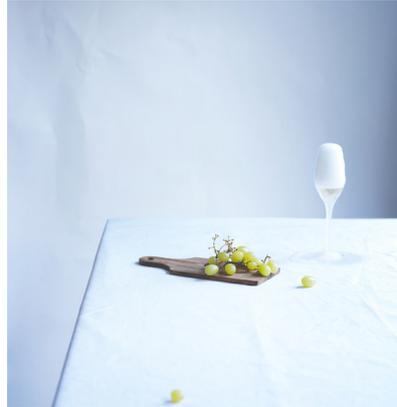
Linen Study IV, 48 x 41cm, framed



Linen Study IX, 41 x 48cm, framed



Linen Study X, 48 x 41cm, framed



Linen Study XII, 48 x 41cm, framed



Linen Study V, 41 x 48cm, framed



Refraction I, 41 x 48cm, framed

ashurst



www.ashurst.com

Broadwalk House, 5 Appold Street, London EC2A 2HA. T: +44 (0)20 7638 1111 F: +44 (0)20 7638 1112 www.ashurst.com. Ashurst LLP and its affiliates operate under the name Ashurst. Ashurst LLP is a limited liability partnership registered in England and Wales under number OC330252. It is a law firm authorised and regulated by the Solicitors Regulation Authority of England and Wales under number 468653. The term "partner" is used to refer to a member of Ashurst LLP or to an employee or consultant with equivalent standing and qualifications or to an individual with equivalent status in one of Ashurst LLP's affiliates. Further details about Ashurst can be found at www.ashurst.com. © Ashurst LLP 2016 Ref D/6182