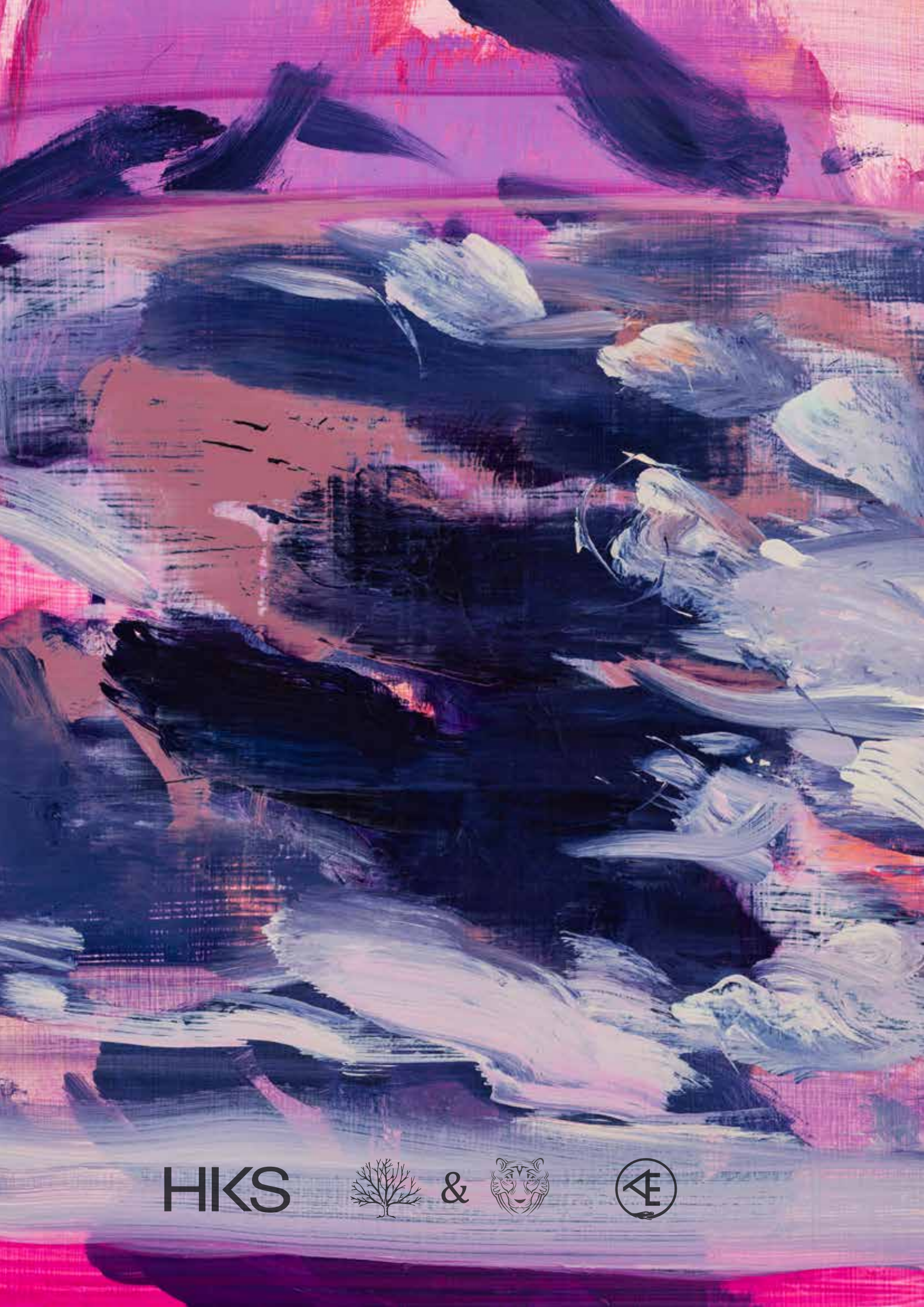


An abstract painting featuring bold, expressive brushstrokes in shades of blue, red, and white. The composition is dynamic and layered, with various textures and colors blending together. The text is overlaid on the central part of the image.

HARDEST HUE TO HOLD

Curated by **Aindrea Emelife**
An **Oaktree & Tiger** Exhibition
Sponsored and hosted by **HKS Architects**



15th June to 31st August 2018

Viewings by appointment:

12–2pm

t 020 7292 9494

e reception@hksinc.com

HKS Architects

Elsley House, 24–30 Great Titchfield St,
Fitzrovia, London W1W 8BF

Website

www.oaktreeandtiger.com/hardest-hue-to-hold.html

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HKS



&



Nothing Gold Can Stay

Robert Frost, 1874–1963

Nature's first green is gold,
Her hardest hue to hold.
Her early leaf's a flower;
But only so an hour.
Then leaf subsides to leaf.
So Eden sank to grief,
So dawn goes down to day.

Nothing gold can stay.

INTRODUCTION

We are proud to present Hardest Hue to Hold, an exhibition curated by Aindrea Emelife, sponsored and hosted by HKS Architects. We feature the curator's selection of artworks by the latest upcoming artists. This show brings together the varied audiences of HKS Architects and Oaktree & Tiger to share art, uniting people from a range of backgrounds and disciplines, and, most importantly, encouraging new thinking around two specific colours.

Conrad Carvalho, Managing Director at Oaktree & Tiger

FOREWORD – A NEW RENAISSANCE

The emerging artist market has been overshadowed by voracious flipping and vertiginous price shifts over the past five years. Market aside, it is my personal belief that the emerging art scene is more exciting than it has been for some time. Perhaps I am still a romantic, and cynicism is yet to hit, but the sheer talent coming out of art schools in my native London across a diverse set of mediums is of a standard and cohesiveness that we have not seen since the YBAs (the Young British Artists, who are young no longer).

Our fascination with the 'next big thing' has long existed within the human psyche, and so this flame is fanned each year at the graduate shows of our institutions showcase even fresher talent. And with this ebb and flow, some artists come to the fore and burn bright, as they urge us to shake those mind-forged manacles and ask us to look ahead. Some of the artists are in this show. Enjoy, and get excited.

London's burning. Welcome to a new Renaissance.

Aindrea Emelife, Curator of Hardest Hue to Hold



Untitled (Blue), Mixed media & oil on canvas, 45 X 55cm, 2015



Untitled (Pink and Turquoise), Mixed media & oil on canvas, 35 X 50cm, 2015



Untitled (Blue and Brown), oil on canvas, 95 X 76cm, 2015



Untitled (Pink), Mixed media & oil on canvas, 35.5 X 45.5cm, 2015



In the light 2 (Malevich), oil on canvas, 100 x 160cm, 2017

Andrew Hart



The story continues... (Bridgetown Originals), oil on canvas, 30 x 40cm, 2018

Andrew Hart



Emerging 1, Photographic print, 100 x 67cm, 2018

Ania Hoppner



Emerging 2, Photographic print, 100 x 67cm, 2018

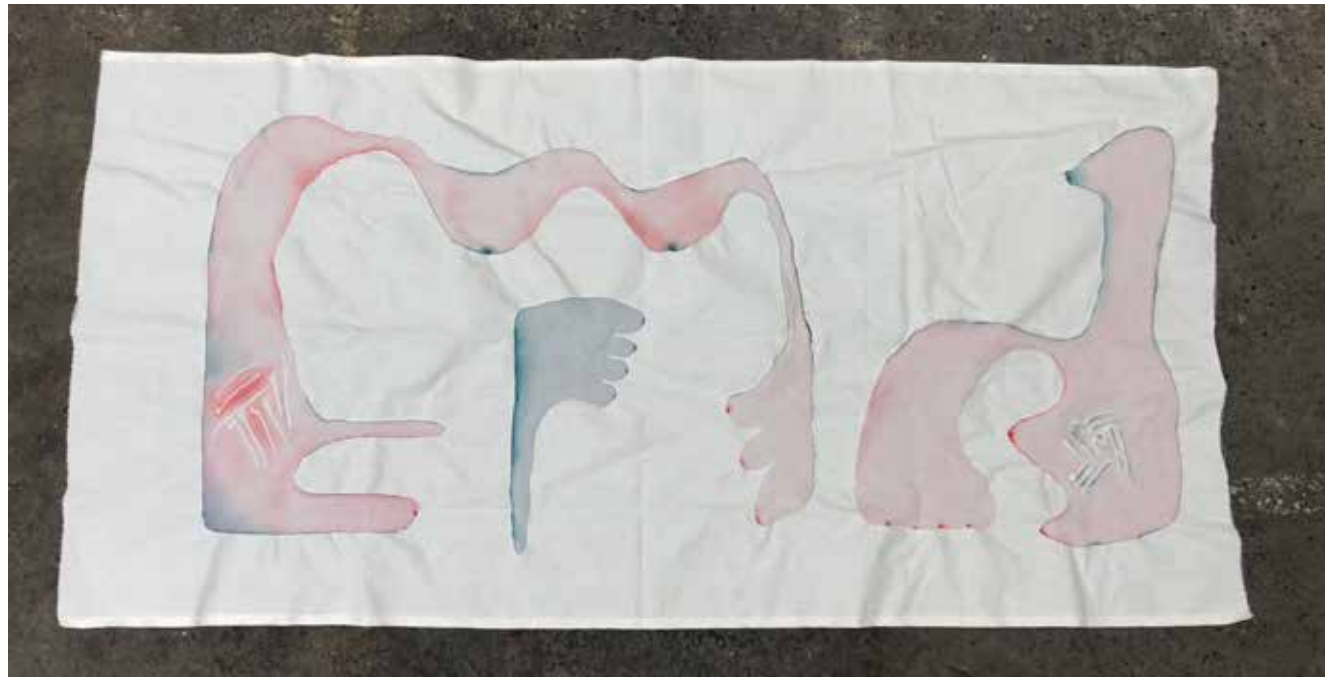
Ania Hoppner



New Animism // 7, Watercolour on cotton, 82 x 84.5cm, 2018



New Animism // 6, Watercolour on cotton, 72 x 80cm, 2018



New Animism // 4, Watercolour and silicone on cotton, 96 x 188cm, 2018



The Flowing Taste (pink crackle), Glazed ceramic, plaster, 38 x 28 x 25cm, 2018



The Flowing Taste (navy organza), Organza silk, resin, plaster, 40 x 40 x 3cm, 2018



The Flowing Taste (pale blue organza), Organza silk, resin, plaster, 40 x 40 x 3cm, 2018

Anousha Payne



Doubleheaded,
Pastel on nylon inlay, 50 x 50cm, 2018



Head Fragment I, Pastel on wool and
nylon carpet inlay, 50 x 50cm, 2018



Profile Fragment, Pastel on nylon
carpet inlay, 50 x 50cm, 2018



Head Fragment II, Pastel on wool and
nylon carpet inlay, 50 x 50cm, 2018

Bea Bonafini



Underwater Leg Formation, Jacquard knit cashwool,
Wood, plant fibres, dimensions variable, 2015



Underwater Leg Duet, Jacquard knit cashwool,
Wood, plant fibres, dimensions variable, 2015

Bea Bonafini



Dover, Jacquard knit cashwool, Wood, plant-dyed-cotton, 240 x 200 cm, 2017

Bea Bonafini

This is an exhibition about colour and feeling.

The work of Andrew Hart instantly resonated given recent interest in the existence and origins of the colour blue. Human vision has an inherent intrigue, as most of us are capable of seeing approximately one million colours and hues, yet still, science has made relatively small developments in understanding how and if all of us perceive these colours in the same way. What science does tell us however, is that until modern times, humans didn't actually see the colour blue. Or at least we didn't recognise it.

Though sources range as to the recognition of the discrepancy in our perception of blue, many quote scholar William Gladstone as one of the earliest observers. Gladstone noticed that, in the Classical text 'The Odyssey' by Homer, the sea is described as 'wine dark' amongst other descriptors, but the word 'blue' is never mentioned. Curious. This idea was later picked up by philologist Lazarus Geiger, who analysed ancient Icelandic, Hindu, Chinese, Arabic, and Hebrew texts to see if they used the colour and found no mentions of a word for 'blue'. Curiouser. Though, when you think about it, it's not that crazy. Other than the sky, there isn't really much in nature that is inherently a vibrant blue. The first society to have a word for the colour blue was the Egyptians, the only culture that could produce blue dyes. From then, it seems that the awareness of the colour spread throughout the modern world, and onto the canvases of many who feature in this exhibition.

Andrew Hart's 'In the light' is about as 'wine dark' as can be feasibly imagined. The work is swathing of the darkest blue with rays that emanate from its centre, hinting at the ideas of rays of light that ironically can only be seen when the canvas is in the light. Hart works almost exclusively in blue, ranging from the darkest corners of the colour spectrum to decidedly brighter shades in his triptych shown in the exhibition; all exhibiting a consideration and interest in light, dark, and the mystery attached to the shade.

The associations with both pink and blue are plentiful. An art historian may think of Picasso's Rose Period and his Blue Period... or perhaps of Yves Klein's distinct signature ultramarine. Some may note the precious stone 'lapis lazuli', used to make pigments for artworks and objects then hoarded by the Medici in the 16th Century. And an etymologist might consider and reason emotional associations with these colours, for example 'feeling blue'. In this contemporary climate, the colours pink and blue almost instantly speak to the ever-changing plane of gender discussion and discourse. 'Pink for girls' blue for boys' is a notion we are all aware of and perhaps unconsciously subscribe to.

Since the 19th Century, the colours pink and blue have been used as gender signifiers. It has however been noted – with some degree of dispute – that prior to 1940 two conflicting traditions coexisted in the Western world, and it was the exact opposite: 'blue for girls' pink for boys'. In this current time when we strive for gender equality, and when discussions of gender fluidity, queerness, trans issues and dysphoria are gaining more and more traction, the art currently produced comes to reference and discuss these questions and ideas.

The work of Hannah Perry explicitly references the theme of gender. In an interview with Marcelle Joseph for FAD Magazine in 2017, Perry divulges about her work at the Arsenal in New York and the body of work that 'Crymax' (previously shown at the Contemporary Fine Arts (CFA) Berlin, and featured in this exhibition) comes from. 'The whole undercurrent of the show was an attempt to inhabit and take control of negative stereotypes attached to genders, playing up to something whilst at the same time ridiculing it and then linking female sexuality to a technological virus – which is capable of copying itself and typically has a detrimental effect, such as corrupting the system or destroying data.' The work is rife with female stereotypes, both a comment and a parody of how femininity is considered and viewed today. Perry uses magenta nail varnish, commonly thought of as a feminine object, to stain aluminium and create the repeated kiss mark motif. The repetition of the word 'everyday' is revealing in its diary like scrawling, speaking of womanhood and its everyday struggles and joys.

The colour pink unfolds in many corners of this exhibition, from the flesh-like pastel pinks of Anousha Payne's 'Flowing Taste (pink crackle)', a hollow bodily cavity turned modern conch shell, to the woven magic of Bea Bonafini's 'Dover', a magical kimono-esque garment with a constructed history, stained with cactus fruit to create a natural, wavering pink hue.

Bonafini's series of works, 'Head Fragments', unconsciously aligns with the history of the building that hosts the show, Elsley House. Fitzrovia has long been a home of creativity, with artists, designers and makers lining its streets. Great Titchfield Street in particular, developed by the Dukes of Portland in the 18th and 19th centuries, was home to the Scheemakers family of sculptors, notable framers, and most interestingly the painter, John Varley, whose friend William Blake produced his 'Visionary Heads' drawings at this site. There is a certain parallel between the latter works and the pastel carpet heads in Bea Bonafini's 'Head Fragments' series, that take the profiles and silhouettes of some of Bonafini's most inspiring figures and abstracts them into these

tactical works. Much like the way Blake (at Varley's instruction) immortalised, in black chalk and pencil, famous historical and mythological figures that came to Blake in his dreams: Bathsuba, Milton, Boadicea and Socrates amongst them. Bonafini's heads reference Etruscan tomb frescoes and feature boxers and dancers.

In 2016, Pantone, the global authority on colour, chose two colours for the first time in the history of their 'Colour of the Year' initiative: Rose Quartz and Serenity Blue. The copulation of these saccharine-sweet shades was buttressed by this explanation by Pantone: 'Globally, we are experiencing gender blur as it relates to fashion, which has in turn impacted colour trends throughout all other areas of design. This more unilateral approach to colour is coinciding with societal movements toward gender equality and fluidity. As consumers seek mindfulness and wellbeing as an antidote to modern day stresses, welcoming colours that psychologically fulfil our yearning for reassurance and security are becoming more prominent. Joined together, Rose Quartz and Serenity demonstrate an inherent balance between a warmer embracing rose tone and the cool Rose Quartz is a persuasive yet gentle tone that conveys compassion and a sense of composure. Serenity is weightless and airy, like the expanse of the blue sky above us, bringing feelings of respite and relaxation even in turbulent times.' The floral portraits of Ania Hoppner embody this idea perfectly, as her modern nymphs emerge into a contemporary landscape and create her Pantone-perfect Garden of Eden.

The colour pairings unite in the dreamlike canvases of Clare Price and Rebecca Meanley whose phantasmagorical abstractions take you to a truly magical place. The works of these artists seem to fit most perfectly with the feeling Pantone sought to create in mixing the two colours, and further prove how complementary these colours are. Price's light washes are overlaid with more purposeful flecks of hot pink and blueberry to create a light, airy modern Rococo feel to abstraction, an area of painting so long thought to be the domain of men. Meanley, our modern alchemist who creates her own pigments, dominates the canvas with heavy purposeful marks and brushstrokes to create a tornado of colour as paint confronts the viewer and transports them into their world.

The ever-precise Christopher Green, in his work 'Fensterladen' moves the colours into the realm of geometrics and sharp lines, to emphasise the contrast and complimentary nature of the two. The thin rectangular canvas is thus taken over by radiant sharp beams of pink and blue, the exact bubblegum shades of the Baby G watches from the 'Nineties, to

create an understated kitsch (furthered by the Minion yellow borders) to his refracted kaleidoscope. Then, Gabriella Sonabend disrupts the tranquillity with her visceral, emotional piece, 'Recuerdo La Selva', where pinks are dragged across the canvas like blood on the walls – an emotive response to her time spent in Colombia.

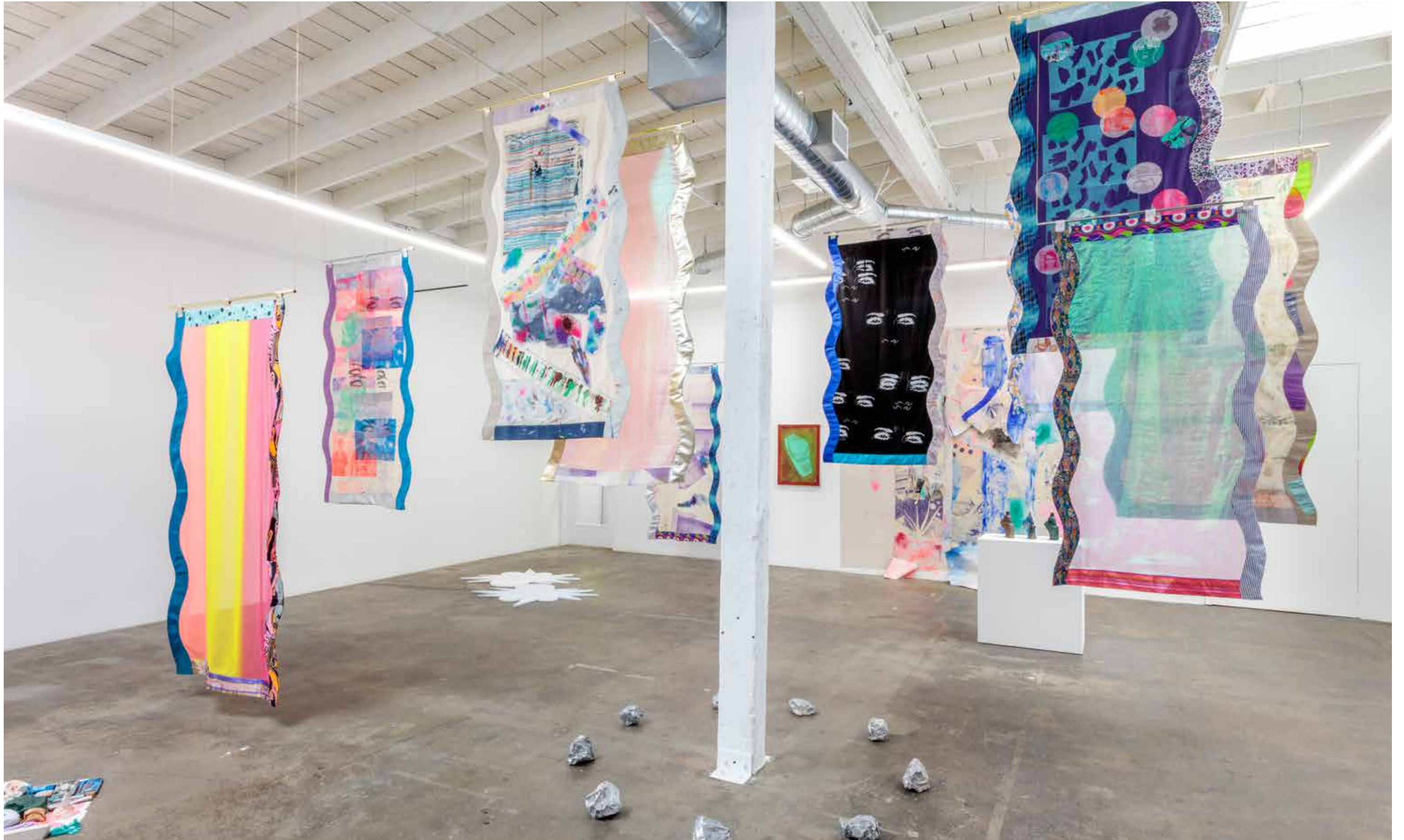
A site-specific commission for this exhibition, Ludovica Gioscia's floating pink and blue portals elevate the theme – quite literally, as it hangs in mid-air – as she embraces kitsch wholeheartedly but makes it seem extra-terrestrial. The works, made of various pieces of fabrics sourced and collected by Gioscia, look as if they have been foraged from a post-apocalyptic Earth by some planetary being, saved, and maintained before being woven together to create an otherworldly mobile for some alien temple of colour.

Indeed, pink and kitsch have long since gone hand in hand, as is explored in :(/:) by Rebecca Chitticks, a punchy comment on gender and emotions with undeniable camp wonder. 'Shy Guy' by Rachie Campbell, with the gangrene-coloured male figure submerged in the brightest pink has instances of kitsch with a more serious tone, as this colour contrast speaks to something different, despite the merry pink.

The works of Alessandro Roma, rendered in blue and turquoise with touches of salmon pink, are like lucid dreams. In an interview with Artvisor, he mused: 'I have always tried to arrive to a state of reverie with my works, like dreaming with your eyes open. You are not certain whether you're dreaming or whether you're awake. You belong to a different reality. The space between dreaming and wakefulness is very necessary for my work.' The twisted, familiar yet unfamiliar forms in dream-like colours serve to take you away. Indeed, he says of his work: 'I study colour closely because I want to uncover the kind of response specific hues can elicit from the viewers. I want to determine colour's capacity to lead a spectator to a psychedelic place—hence why my colour choices veer towards the instinctual.'

He continues' 'There could be a misconception when it comes to aesthetics, as viewers tend to focus on the pieces' physical characteristics—instead, they should spend time with the art and let it carry them away.'

Roma is urging us to concentrate on the metaphysical, not the physical. After all, as Robert Frost's poem (from which this exhibition gets its title) attests: 'Nothing Gold Can Stay'.



Ludovica Gioscia



Fensterladen (Pink/Blue w. Yellow), Acrylic, gesso, pencil on birch panel, 115.25 x 5.5 x 1.8 cm, 2016



l.u, oil and acrylic on canvas, 120 x 120 cm, 2018



Untitled, Acrylic, paper on paper on birch panel, 24 x 15 cm, 2016

Christopher P Green



t.h, oil and acrylic on canvas, 153 x 178cm, 2018

Clare Price



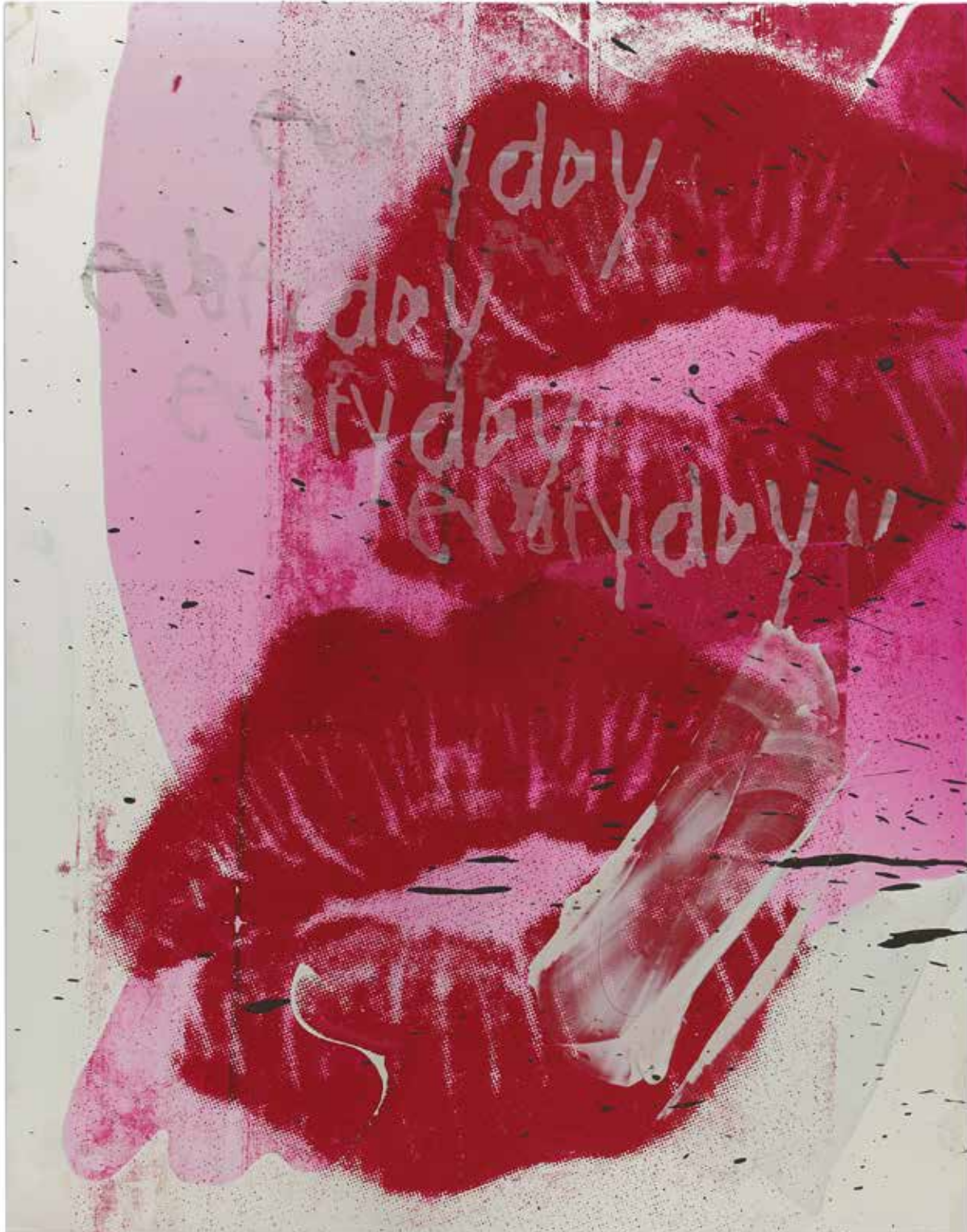
Untitled, various glazed ceramics, 2018

Clare Price



Recuerdo La Selva, Acrylic, oil and pastel on canvas, 150 x 130cm, 2016

Gabriella Sonabend



Crymax, silkscreen, tinted lacquer, nail polish on aluminium, 90 x 70cm, 2016

Hannah Perry



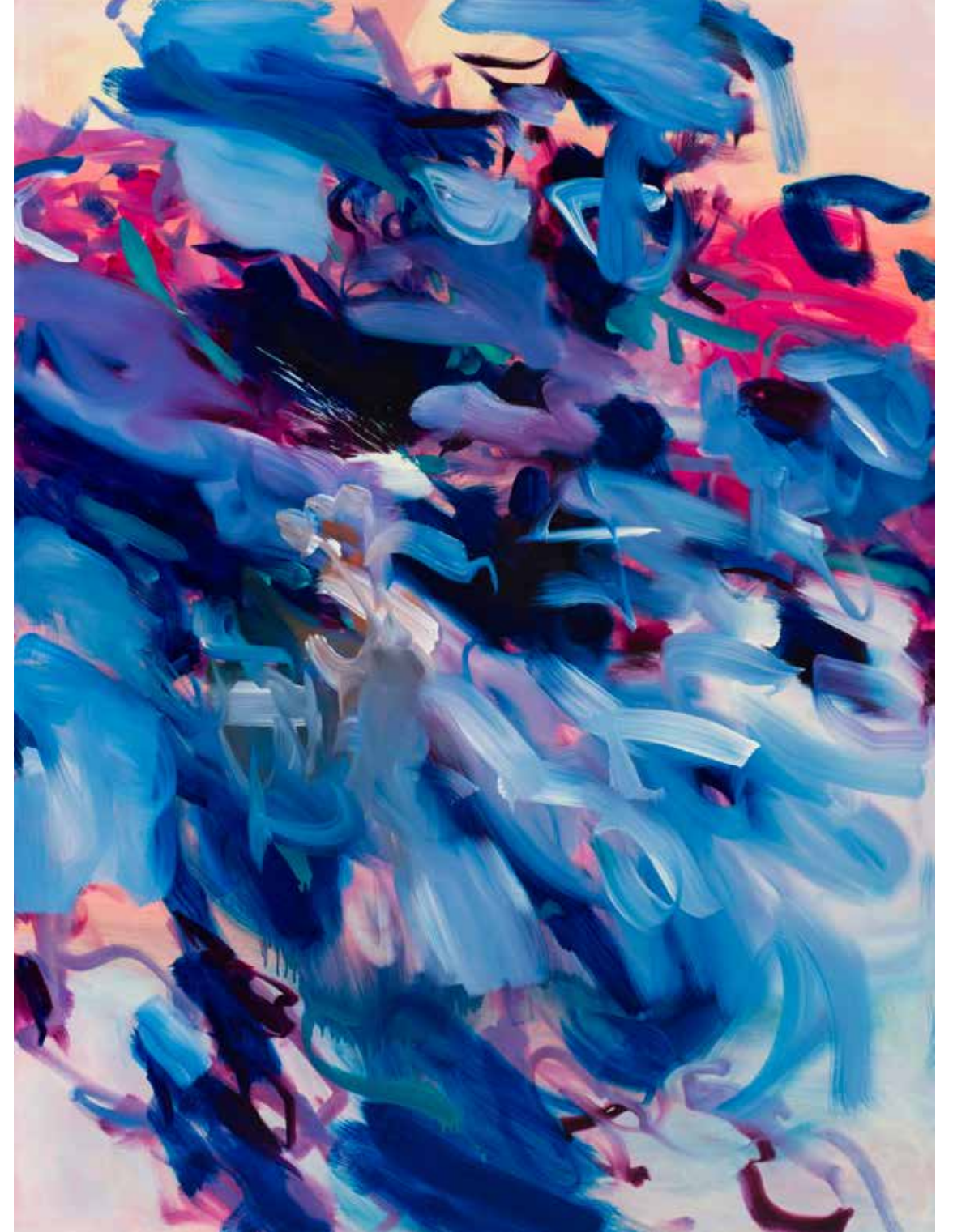
Shy Guy, oil on canvas, 100 x 76cm, 2018

Rachie Campbell



:(/ :), Oil and acrylic on canvas, 41 x 41cm, 2018

Rebecca Chitticks



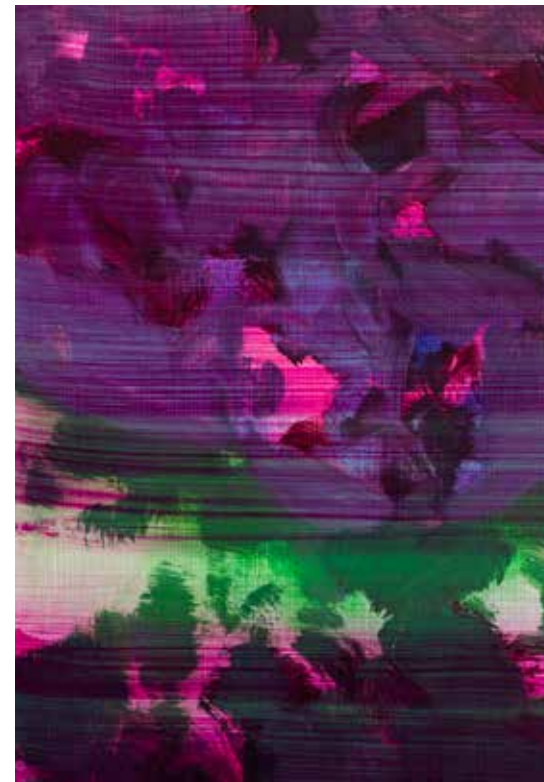
Flux, Oil on canvas, 199 x 148cm, 2017

Rebecca Meanley



Untitled (small crimson turquoise), Oil on panel, 32 x 22cm, 2017

Rebecca Meanley



Untitled (small green magenta),
Oil on panel, 32 x 22cm, 2017



Untitled (small phalo magenta),
Oil on panel, 32 x 22cm, 2017



Untitled (small pink mauve), Oil
on panel, 32 x 22cm, 2017



Untitled (small crimson
turquoise), Oil on panel, 32 x
22cm, 2017

Rebecca Meanley

ARTIST BIOGRAPHIES



Alessandro Roma

Alessandro Roma studied at the Accademia di Brera, Milan and was later invited for a residency at Künstlerhäuser Worpswede, Germany. In 2007 he participated in the IV International Painting Prize, Diputación de Castellón, Museo de Bellas Artes de Castellón. Roma's work has been shown in international museums and galleries among which are Prague Biennial (2009), the Mart Museum of Modern and Contemporary art of Trento and Rovereto with the solo show Humus (2011).



Anousha Payne

Anousha Payne is a London-born artist and recent graduate from Camberwell College of Arts (2016). Recent exhibitions include 'HOT MILK' at Von Goetz Art (2018), 'If You Can't Stand The Heat' at Roaming Projects (2018) in London, 'Darling, Look' – an online commission for The Absence of Paths for the Tunisia Pavillion at the Venice Biennale 2017 (ongoing), Imaginary Artefacts at AG Projects (2017) and AltMFA at Guest Projects & Burlington Gardens (2017). In 2017, Payne completed a residency 'La Wakaya Current' Panama (2017).



Andrew Hart

Andrew Hart was born and lives in London. Hart graduated from his BA Fine Art at Chelsea College of Art in 2017 before furthering his education at the Royal College of Art, due to graduate in 2019. Recent shows include: Absinthe, group show in Bermondsey, London (2018), Here is There, at Taichung in Taiwan (2018), Watch This Space, London Hackney (2018), Peace in it together by bit pt3, Yamamoto Keiko Rochaix Gallery (2017).



Bea Bonafini

Bea Bonafini is an Italian, London-based artist with degrees from the Royal College of Art and the Slade School of Fine Art. Exhibitions include Zabludowicz Collection (solo), Lychee One (solo), Fieldworks Gallery (solo), Renata Fabbri Gallery (Milan), Sans Titre (Paris), Gallerie Bessieres (Paris), Marcelle Joseph Projects, J Hammond Projects, Kingsgate Project Space, and Gallery 46. Residencies include Fibra Residency Colombia (2018), Platform Southwark Studio Residency (2018), Fieldworks Studio Residency (2017), Villa Lena (2016) and The Beekeepers Residency (2015).



Ania Hoppner

Ania Hoppner is a London-based photographer, born in Sweden. She studied at the Istituto Europeo di Design Madrid (IED Madrid).



Christopher P Green

Christopher P Green is a London based artist from Dorset. Recent solo exhibitions include 'Works clockwise from entering studio – Part Two', Material, Mexico City (2018), and 'Essays in varying lengths', Wolfson College, Oxford. Selected curated exhibitions include 'Frequent Long Walks - A Proposition by Christopher Green', Hannah Barry Gallery, London (2016), 'Christopher Green & L.I.E invite..' at Ofrr, Paris (2015) and 'Entrée' at Middlemarch, Brussels (2014).



Clare Price

Clare Price is an artist living and working in London. She studied at Central Saint Martins before furthering her education by completing her MFA Fine Art at Goldsmiths in 2016. This year, Price was selected by artist Hannah Perry to have a one-day solo show as part of 'Artist of the Day' at Flowers Gallery (Cork St) this July 2018. Later this year, Price will also have a solo show at ASC Gallery. Recent exhibitions include 'Women Can't Paint', at Turps Gallery, 'Nothing is True Everything is permitted' at DKUK and 'c.m.' at Galeria Barcelos in Madrid. Clare has been the recipient of the Goldsmiths Jealous Print Prize, the Oriel Davies Open 2016 prize, the Painting Student Prize and the Acme Jessica Wilkes Award. In 2017, Price took part in 'Women of Abstract Expressionism', a panel discussion at the Royal Academy and is a Mentor on the Turps Banana Painting Programme.



Gabriella Sonabend

Gabriella Sonabend is an artist, writer, musician and curator who graduated from The Slade School of Art in 2012. In 2016 Sonabend co-founded The Koppel Projecta creative centre including a contemporary art gallery on Baker Street and artist studios in Holborn. In 2017 Sonabend was Gallery Director of The Gallery of Everything in Marylebone. In 2018 Sonabend is launching Proposition Studios a new creative complex in West London. Sonabend's writing has been published by the Young Vic Theatre in London, Nomadic Press and After Nyne and has been aired on NTS Radio. Her visual art work and short-films have been exhibited in Colombia, Peru, China, London, Oxford, Jerusalem, Italy and India. Sonabend creates music and immersive experiences under the name Evelyn Drach.



Hannah Perry

Hannah Perry is a multi-disciplinary artist who lives and works in London. She studied in London at Goldsmiths College (BA 2009) and at the Royal Academy Schools (graduated in 2014). Solo exhibitions include '100 Problems', CFA, Berlin; 'Mercury Retrograde', Seventeen, London; 'You're Gonna Be Great', Jeanine Hofland, Amsterdam; 'Hannah Perry', Zabludowicz Collection, London; 'I Feel We Think Bad', Arsenal Contemporary, Montreal; 'Private Settings: Art After the Internet', MOMA Warsaw; 'New Order II', Saatchi Gallery, London; Stedelijk Museum, Amsterdam. Performances: The Serpentine Gallery, London; Boiler Room, London; V22, London.



Ludovica Gioscia

Ludovica Gioscia is an Italian artist who lives and works in London. She graduated with an MA in Fine Art Media from the Slade School of Art in 2004 and has been exhibiting internationally since. Solo exhibitions include; Infinite Present, Baert Gallery, Los Angeles (2017); Shapeshifters, Max Mara, London (2017); Vermilion Glow Bleeds Rust, Galleria Riccardo Crespi, Milan (2013); Forecasting Ouroboros, MACRO, Rome (2012), Wild Boys, VITRINE, London, (2010) and Papered Portraits, The Warhol, Pittsburgh (2009). Gioscia has participated in group shows at Salon 94, Allegra LaViola and Flag Art Foundation in New York, FuturDome in Milan, American Academy and Palazzo Fiano in Rome, Jerwood Space and South London Gallery in London, Edinburgh College of Arts, MNAC in Bucharest, Fundació Miró in Barcelona, Maraya Art Park, Sharjah, Darb 1718 in Cairo and Galerie Confort Moderne in Poitiers.



Rachie Campbell

Rachie Campbell is a graphic designer and painter, originally from New Zealand, now based in fountayne Road Tottenham, London. As a painter her work has been exhibited at Tribe 17 International Art Festival, Exhibition Collective Exhibition 04 EGO and Exhibition Collective Exhibition 03 PEACE. She is also a member of Exhibition Collective. Her politically charged graffiti stencils can be seen across London, Berlin, Amsterdam, South Africa and New Zealand.



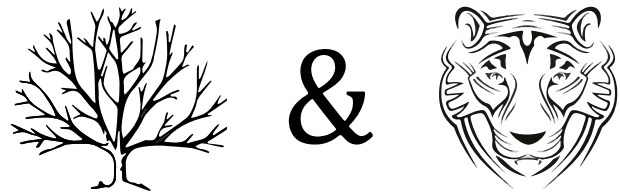
Rebecca Chitticks

Rebecca Chitticks is an artist based in East London. She received a BA (Hons) in Fine Art from the University of the Creative Arts, Farnham. Her work has been featured on Supersonic Art and Booooooom, her paintings 'Slushie' and 'CMYK' were shortlisted for the Ashurst Emerging Artist Prize 2017 and The Harley.



Rebecca Meanley

Rebecca Meanley is a London-based artist who received her Master of Fine Art from Chelsea College of Art, London having previously studied at Nottingham Trent University and Glasgow School of Art. Recent exhibitions include 'Spring' at Cadogan Contemporary in London, 'The Inexplicable Moments of Painting' at Cadogan Contemporary in London, 'When Paint Takes Over' at Artworks Project Space in London, 'Sixty' at Lubromirov Angus-Hughes in London (which toured to Art Athina, Athens), 'Rem-Brand Name' at Lola Nikolaou Gallery in Thessaloniki in Greece and 'Small is Beautiful' at Flowers New York. In 2013 Meanley's work was selected for the Royal Academy Summer Exhibition by Humphrey Ocean. Her work is held in several private collections in the United Kingdom and internationally.



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Aindrea Emelife
*Art Critic, Curator,
Presenter, Art Advisor*

Aindrea Emelife is a 24-year-old art critic, independent curator, art advisor and presenter from London.

Starting at The Courtauld Institute of Art, where she completed a BA in History of Art, she has quickly gone on to become a groundbreaking new voice in an art world otherwise steeped in tradition. Having already presented art films for such prestigious institutions as The Royal Academy of Arts, The Hepworth Wakefield Museum, The Dairy Art Centre, The Courtauld Gallery, Waldemar Januszczak and ZCZ Productions, she is currently working on writing and presenting her first full length art documentary. Aindrea is set to become one of the leading on-screen voices for the art world now.

Aindrea debuted her first column for the Financial Times aged 20 years old, and has been published widely and internationally, including articles in the Guardian, BBC Culture, Tatler, Vice, and Country & Town House magazine.

In 2018, Aindrea launched her private art advisory, working primarily with emerging artists and private art collections internationally.

Her recent curatorial projects include:



After Césaire/Modern Tropiques

A group exhibition at Platform Southwark featuring works by Phoebe Collings-James, Irvin Pascal, Michaela Yearwood-Dan, Rachel Jones and Adelaide Damoah.



Água Viva

A solo show of artworks by Goia Mujalli at Rich Mix London.

Exhibition runs until 26 June 2018.

See more: www.aindrea.com
or email hiya@aindrea.com



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SPECIAL THANKS

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