

'ICONOCLASTS'

1st December 2011 – 23rd February 2012



Revelations I



Revelations II



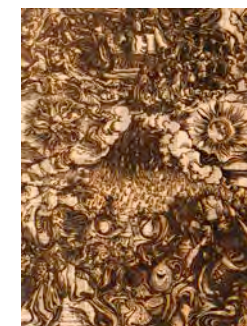
Revelations III



Revelations IV



Revelations V



Revelations VI



Revelations VII



Revelations VIII



Revelations IX



Revelations X



Revelations XI



Revelations XII



Revelations XIII



Revelations XIV



Revelations XV

Gordon Cheung

Revelations I-XV

2009

Edition of 10/ 2AP

15 Laser etchings, vapourised stock listing on plywood

32.5 x 24.5cm each

42 Crutched Friars
London EC3N 2AP
Tel: 020 7863 6680
www.lloydsclub.co.uk

'ICONOCLASTS'

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Broke Commandments
2011/ edition of 10

Pyrographic laser etching and
vaporised stock listings on tulip
wood
36.5 x 26.0 x 3.0 cm

2

Gordon Cheung

Gordon Cheung is of Hong Kong origin and was born and raised in London. He exhibits internationally and was represented in the British Art Show 6 and the John Moores Painting 24. He was commissioned for a Liang Art Solo Award in 2007 and more recently has exhibited in New York, China and Rome.

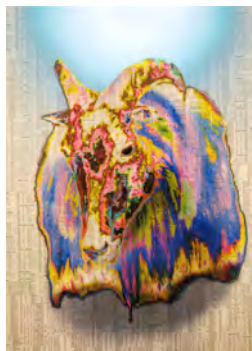
Cheung uses a range of media to create elaborate hallucinogenic landscapes that straddle the border between Utopia and Dystopia, often incorporating stock market listings and the financial times into his multi-media collages to comment on the capitalist system and globalised world.



Trophy 11
2008

Stock listings newspaper, acrylic
on polyester
77 x 55 cm

3



Trophy 12
2008

Stock listings newspaper, acrylic
on polyester
77 x 55 cm

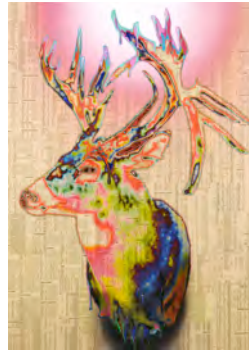
4



Trophy 14
2008

Stock listings newspaper, acrylic
on polyester
77 x 55 cm

5



Trophy 13
2011

Stock listings newspaper,
acrylic on canvas
77.3 x 55cm

6



Trophy 18
2011

Stock listings newspaper, acrylic
on canvas
77.3 x 55cm

7



Ram Trophy
2008

Stock listings newspaper, acrylic
on canvas
77 x 55 cm

8

'ICONOCLASTS'

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*Its a terrible thing to see
and to have no vision*
2008 edition of 20

silk screen print
100 x 130 cm

9



*Change is inevitable (except
in vending machines)*
2011

Oil on dissembled school desk
100 x 130 cm

10



*Thrice and once the hedgepig
whined.*

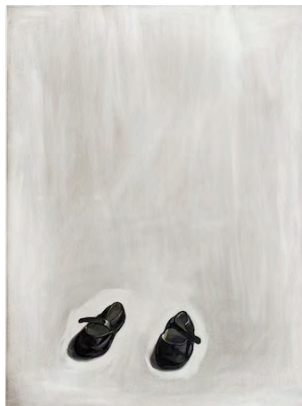
2006
Charcoal on paper
84 x 59cm
NFS

11

Oliver Clegg

Oliver Clegg utilises the motif of play within his work, drawing influence from personal nostalgia, to create uncanny images depicting the end of childhood and loss of innocence. Profoundly exploring Freud's psychoanalytical concepts he creates something that is both familiar and unsettling.

Born in Guilford in 1980 and graduating with a distinction from the City and Guilds of London Art School in 2005, Clegg has been hailed a rising star by the British press and his reputation on the international art scene continues along a steep upward trajectory.



ON / OFF
2011

Oil on canvas
90 X 120cm

12



Aren't the children equal?
2009

Embroidery on Victorian handkerchief

13



The End
2009

Laser cut on found birth certificate
30 x 21cm

14

'ICONOCLASTS'

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ART AT LLOYDS CLUB

Alexander Massouras

Alexander Massouras's works are inspired by the great classic masters of the European tradition. Sparse and delicate in form he utilises space and scale to create a moving and illustrious works.

Massouras lives and works in London. He has exhibited extensively in the US and the UK, including the Royal Academy of Arts Summer exhibition and his work is part of the British Museum's collection. He recently won the 2011 PULSE Prize and last year he was shortlisted for the Gilchrist Fisher Award and the Jerwood Drawing Prize.



Camerondius
2011, edition of 60

Etching
10 x 15cm

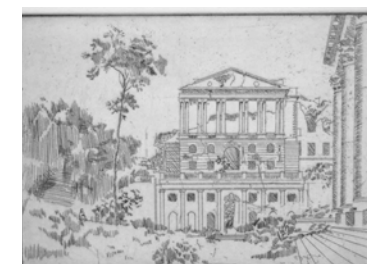
15



Dismanteling the Tent Again
2011, edition of 60

Etching and Graphite
15 x 10 cm

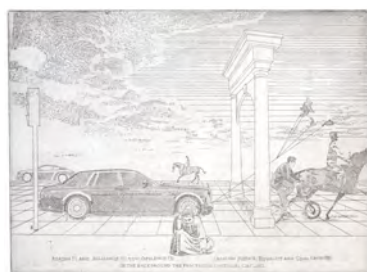
16



Bank of England in Ruins
2009, edition of 50

Etching
15 x 10 cm

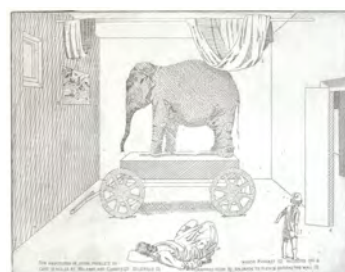
17



Triumph of Wealth
Courtesy of Project Contra
2009, edition of 75

Etching
30 x 20 cm

18



Triumph of Poverty

2009, edition of 75

Etching
30 x 20 cm

19



The City from the Hill
2011

Oil on canvas
24 x 30cm

45

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ART AT LLOYDS CLUB

Rebecca Stevenson

Rebecca Stevenson invites us to find beauty in revulsion. The viewer is asked to look at a sculpture – a classical bust or perhaps a cute animal - and then challenged by the gaping wounds overflowing with colourful flowers and fruit. She uses sculpture to take us on a journey full of twists and contradiction, delving into the abject and the grotesque to challenge sensory perceptions.

Stevenson graduated from the Royal College of Art with an MA in Fine Art (Sculpture) in 2000 and has since exhibited extensively throughout Europe in both group and solo shows.



Chardinalia
2011

Polyester resin, marble dust, paint
40 cm x 28 cm x 28 cm

20



Lepus Vulgaris
2011

Polyester resin, marble dust, gold leaf
40cm x 28cm x 28cm

69



Lucky Kitten
2011

Polyester resin, marble dust, paint
35 cm x 25 cm x 20 cm

59



Folie Anglaise
2009

Polyester resin, wax
65 cm x 49 cm x 40 cm

83



Kittibelle
2009

Polyester resin, wax
58 cm x 35 cm x 30 cm

84

'ICONOCLASTS'

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ART AT LLOYDS CLUB

Anthony-Noel Kelly

Anthony-Noel Kelly's artworks strive to explore the relationship between mankind and nature, life and death. Through the use of taxidermy, casts and photography, one could describe Kelly as an artist who attempts to go against the laws of nature and 'tame' organic matter, resulting in the creation of something that exists on the boundary of the grotesque and the sublime.

Having graduated from the City and Guilds of London School of Art in 1987, Kelly has over two decades of exhibitions to his name having exhibited in the UK, Ireland, Spain and France among many other countries.



Still Life, June
2010

Still Life, June
72 x 60 cm



Bacchanalian Rhapsody
2011

Photograph, edition of 9
95 cm diameter

21

22

'ICONOCLASTS'

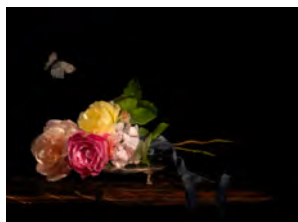
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ART AT LLOYDS CLUB

Alexander James

Alexander James is a London-based photographer.

His photography presents the beauty of our everyday confinements, embracing the ordinary, displaced and the overlooked. His recent bodies of work have been charged with environmental and social issues that bring to question the longevity of consumerism and the meaning of life in a society dominated by materialism. For Alexander James, the transience of secular objects act as a reminder of the meaninglessness of a superficial existence. With no post-production – either traditional or digital – dedication to 'in camera' purity establishes a predominant focal point for his practice.



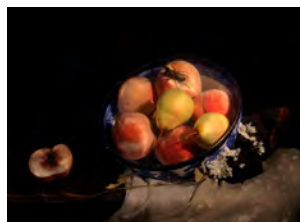
Isis Bound

2010- Edition of 10

C-Type print mounted to aluminium framed in American Maple wood

120 x 90 cm

23



Emperors Truth

2010- Edition of 10

C-Type print mounted to aluminium framed in American Maple wood

120 x 90 cm

24



Morpho Peleides

2010 – Swarm Series - Edition of 10

C C-Type print mounted to aluminium

60 x 60cm

25



Grace

2011 – Edition of 10

C-Type print mounted to aluminium framed in American Maple wood

90 x 120 cm

26



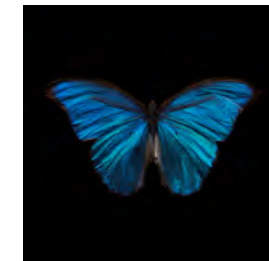
Caligo Eurilochus

2011 – Swarm Series - Edition of 10

C-Type print mounted to aluminium

40 x 40cm

27



Morpho Amathonte

2011 – Swarm Series - Edition of 10

C-Type print mounted to aluminium

90 x 120 cm

29

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ART AT LLOYDS CLUB

Bouke de Vries

Bouke de Vries is an artist intent on exploring 'the beauty of destruction'. In a world where so much is invested in the quest for unattainable perfection, De Vries searches for a new truth. Where many see imperfections as devaluing and damaging, he sees an opportunity to instil new life and meaning.

Hailing from Utrecht, De Vries studied at the Design Academy Eindhoven, and Central St. Martin's, and worked with many esteemed designers such as John Galliano and Zandra Rhodes, before switching paths and studying conservation and restoration of ceramics at West Dean College.

His work is embedded with art historical references whilst rising to the challenges of contemporary discourse

Nancy Fouts

Nancy Fouts was born in America but has lived and worked in London for the past 40 years, first graduating from the Chelsea College of Art and then the RCA. In the 1960s the artist went on to co-found the Shirt Sleeve Studio and later set up the artist-run gallery Fouts and Fowler.

Fouts seeks out varied objects that she marries poetically, leaving the interpretation of their meaning to the mind of their viewers. The themes of nature and religion frequently recur and overlap in the artist's work as mediums to make us see things afresh. The overarching theme is freedom of thought; Fouts makes art inspired by the naiveté of childhood and by doing so she imagines each of her subjects without preconceptions.



The Phoenix
2011

18th and 19th century Chinese porcelain, raku refired 2011 and mixed media

355 cm x 220 cm x 390 cm

28



Coffee Pot
2011

18th century German (Ludwigsberg) porcelain coffee pot and mixed media

27 x 36 cm

31

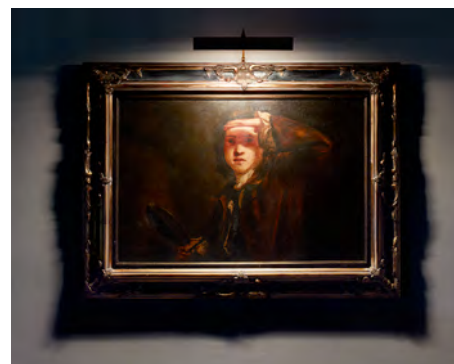


Burnt Flower
2011

18th, 19th & 20th century ceramics, burnt wood table, glass dome, mixed media

27cm x 27cm x 68cm

44



Blinded by the light ... after Joshua Reynolds
2011

Oil on canvas, gilded ornate frame, brass light fixture

88 cm x 118 cm x 7 cm

30

'ICONOCLASTS'

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Simon Ward

By placing dead birds into a flatbed scanner Simon Ward achieves an emotive and highly detailed digital reproduction both aesthetically beautiful and echoing the still life paintings of the Old Masters.

According to Ward, photography “has to release a kind of physical emotion placing me as close to the subject as I can, experiencing a personal challenge to represent the subject in its greatest veracity despite the intensity of the situation”.

Simon Ward graduated from the Royal College of Art in 2007 with an MA in Fine Art Photography. He has received a number of photography awards including first prize in the 2003 Dazed & Confused Re:Creation Award and has exhibited extensively in the UK and throughout Europe. He lives and works in London.



Male Pheasant

2008 - Edition of 5 with 2 artist proofs

Archival digital C-type print

62 x 84 cm

32



Skull

2008 - Edition of 5 with 2 artist proofs

Archival digital C-type print

90 x 117 cm

33



Pheasant

2008 - Edition of 5 with 2 artist proofs

Archival digital C-type print

62 x 84 cm

34

'ICONOCLASTS'

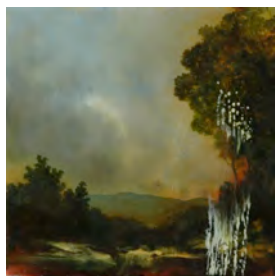
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ART AT LLOYDS CLUB

Alan Rankle

Rankle takes as his main subject the development of landscape art as a concept related to changes in attitude to the environment. In some works he treats the entire history of landscape painting almost as a found object; manipulating and cross-referencing styles and techniques from diverse periods and cultures, within a post-modernist fusion of abstract, trompe l'oeil, and figurative imagery.

Since graduating from Goldsmiths' College in 1973 Rankle has had over three decades of exhibition success and his works are part of major museum collections, including that of Southampton City Art Gallery, as well many Corporate Collections.

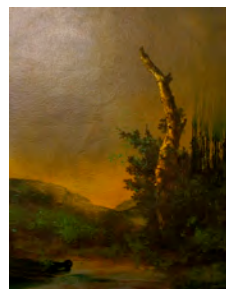


Enigma (Light of the world)
2011

Oil on canvas

50 x 50 cm

35

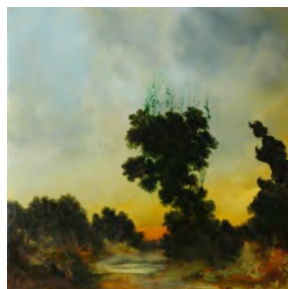


Enigma (Ruisdael on Calder Heights)
2011

Oil on canvas

50 x 40 cm

36



Enigma (Max Ernst in Chiddingly)
2011

Oil on canvas

50 x 50 cm

37

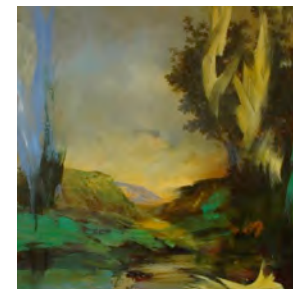


Untitled (Calder Valley)
2011

Oil on canvas

80 x 100 cm

38

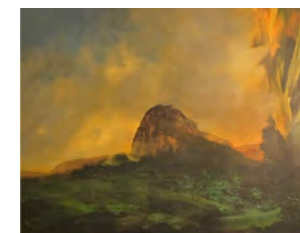


Falling Earth
2011

Oil on canvas

100 x 100 cm

39



Montsegur II
2011

Oil on canvas

80 x 100 cm

36

'ICONOCLASTS'

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ART AT LLOYDS CLUB

Alice Instone

Alice Instone's paintings tackle issues of gender and power and often depict well-known and influential women.

"I'm fascinated by how we consume images of women. I want to make the women in my paintings the opposite of passive... disturbing the paint by messing it up in some way - dripping paint running down the canvas, disrupting the surface. Sensuous - but also disquieting" – Alice Instone

Having only made the decision to become an artist in 2005 Instone has been exceptionally well received, being described in *The Independent* as 'young, female and tipped for the top', selected by *Woman of the Year* as a Woman of Achievement 2010, and with her work steadily becoming an essential part of many esteemed collections.



Lola Montez (Lisa Moran Parker)
2010

Oil on canvas
74 x 100 cm

41



Lucrezia Borgia (Lorraine Candy)
2010

Oil on canvas
60x 75 cm

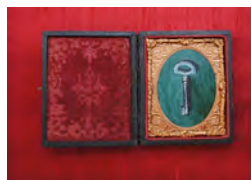
42



Marie Antoinette (Emilia Fox)
2010

Oil on canvas
74 x 100 cm

43



Key on Green Miniature
2010

Oil on glass
8 x 11cm

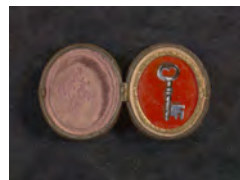
46



Key on Crimson Miniature
2010

Oil on glass
8 x 11cm

47



Round Key Miniature
2010

Oil on glass
8 x 11cm

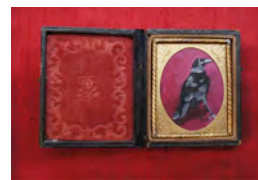
48



Key on Cadmium Red Miniature
2010

Oil on glass
8 x 11cm

49



Cornix (Crow) Miniature
2010

Oil on glass
8 x 11cm

52



Miniature Ring
2010

Oil on glass
8 x 11cm

53



Miniature Scissors
2010

Oil on glass
8 x 11cm

54

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ART AT LLOYDS CLUB



Mata Hari (Alice Temperley)
2010

Oil on canvas
60cm x 92cm

68



Madame de Pompadour (Jo Wood)
2010

Oil on canvas
74 x 100 cm

70



Frigg (Lil Rudebeck)
2010

Oil on canvas
60cm x 92cm

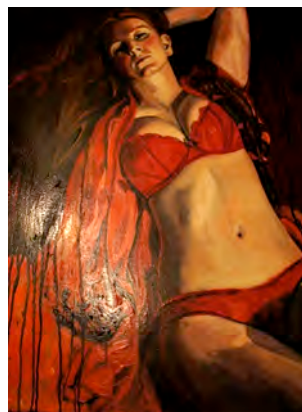
72



Delilah
2010

Oil on canvas
90 x 120 cm

73



Messalina (Sarah Shotton)
2010

Oil on canvas
75x100 cm

75



The House of Fallen Women
2010

Oil on canvas
150 x 150 cm

82

'ICONOCLASTS'

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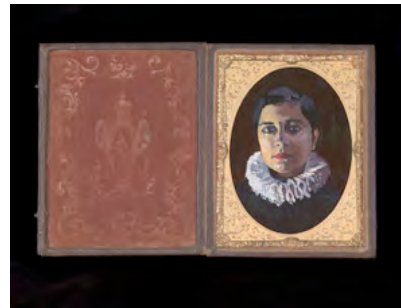
ART AT LLOYDS CLUB



Madame de Pompadour
2010

Oil on glass
8 x 11cm

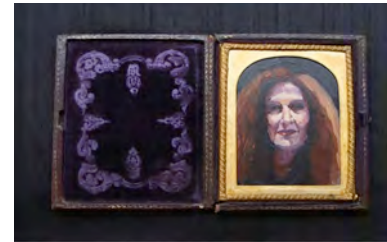
74



Cutlas Lix' Shirland (Shami Chakrabarti)
2010

Oil on glass
8 x 11cm

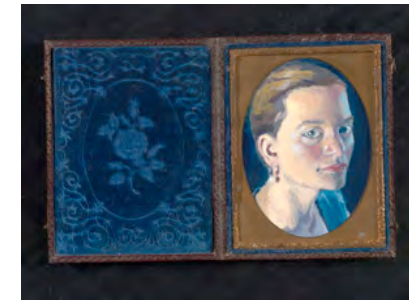
76



Medea (Nicole Fabri) Miniature
2010

Oil on glass
8 x 11cm

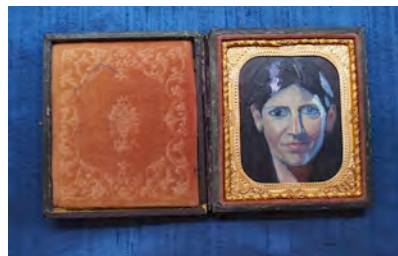
77



Mary Wollstonecraft (Lill Rudebeck) Miniature
2010

Oil on glass
8 x 11cm

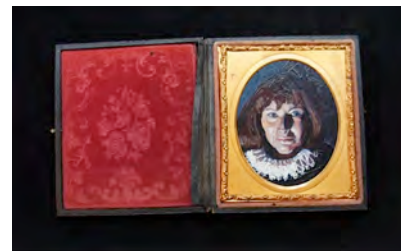
78



Lady Emma Hamilton Miniature (Emma Freud)
2010

Oil on glass
8 x 11cm

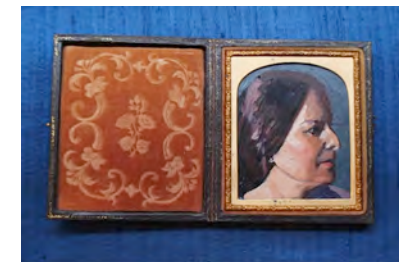
79



Lettice Knollys Miniature (Anita Zubludowicz)
2010

Oil on glass
8 x 11cm

80



Livia Augusta Miniature (Sarah Atkinson)
2010

Oil on glass
8 x 11cm

81

'ICONOCLASTS'

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Masaki Yada

Through the study of Old Masters, particularly those of the Dutch Golden Age, Masaki Yada learnt the essentials of painting. With his own art he strives to reinterpret these works and in the process creates emotive and turbulent paintings that are steeped in the memory of art history, and in their own right are quickly becoming part of it.

Yada studied Fine Art at Central St. Martin's College before completing a postgraduate diploma at the Chelsea Art and Design College. In 2009 he won the Open West art prize and has exhibited widely across Europe, and has been the artist in residence in a number of galleries in London and Paris.



Valentine

2008, edition of 10
Chromogenic print 100 x 100 cm
£3600 framed including VAT

2008, edition of 12
Chromogenic print 50 x 50 cm

56

ART AT LLOYDS CLUB



Lost Image in Memories op.2
2010

Acrylic and oil on board
60 x 50cm

50



Beyond and Visible to the Retina
2011

Acrylic and oil on board
60 x 50cm

51

Wendy Bevan

London based Wendy Bevan is a photographer with a growing international reputation having received commissions from a number of revered fashion publications including Russian Vogue, Italian Marie Claire and Harper's Bazaar.

Through her photography Bevan invites us into a surreal world, veiled in ambiguity. Often portraying the female form in a romantic but brutal tradition, she offers an exploration into the idealised notions of female beauty that are deeply rooted in both artistic and social convention. Whilst her photographs celebrate the female form, they also confront the darker side of the human psyche.

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Laurence Owen

Lawrence Owen uses his faux-naïve style to create paintings indebted to contrast, filling the gap between the familiar and the unknown. He uses his kitsch aesthetics to create something that is at once recognisable but distant and unattainable, serious but playful, humdrum but cerebral.

Graduating from the Falmouth College of Art in 2005, Owen has exhibited extensively throughout Europe and has been featured in many group exhibitions including *In The Darkest Hour There May Be Light*, an exhibition of Damien Hirst's private collection.



Repetition 2.
2009

Oil on Canvas
152x125 cm

55



Repetition 5
2009

Oil on Canvas
152x125 cm

57



Repetition 12.
2009

Oil on Canvas
152x125 cm

61



Repetition 11
2009

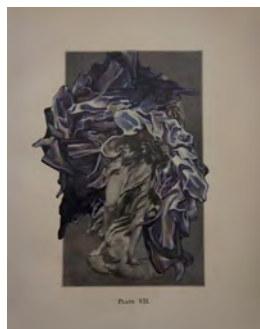
Oil on Canvas
152x125 cm

62

Ann-Marie James

Ann-Marie James uses her art, be it drawing, painting, sculpture or photography, to present a dialogue with the history of art. Using the classical preoccupation with the body as her starting point, James playfully contorts the body into abstract and distorted pieces 'exploring the transmutation of something beautiful into something monstrous (but still beautiful)'.

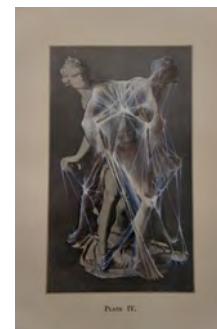
James is a graduate of both Central Saint Martin's and the Chelsea College of Art and Design and is currently working towards an MA in Fine Art at the Wimbledon College of Art and has held solo exhibitions in the UK, the USA and most recently in Osaka, Japan.



**Bernini and Other
Studies- Plate VII**
2011

Biro, acrylic and Pantone Tria
pigment ink on found book page
27 x 19.5 cm

58



**Bernini and Other
Studies- Plate IV**
2011

Biro, acrylic and Pantone Tria
pigment ink on found book page
27 x 19.5 cm

60

ART AT LLOYDS CLUB

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ART AT LLOYDS CLUB

Henry Hudson

Described by the Daily Telegraph's Richard Dorment as a 'remarkable young painter' Henry Hudson is an artist rising to the top of his field. Predominantly working in the unusual medium of plasticine, melted into a workable gunk, Hudson's work romances the grotesque and takes on an unsettling air of claustrophobia.

Born in Yorkshire in 1982 and later graduating from Central Saint Martin's College of Art and Design, Hudson is part of a new generation of British artists taking the art world by storm



The Rakes Progress - plate 5
2009

Plasticine on MDF, varnish
148 x 158 cm
Not for sale

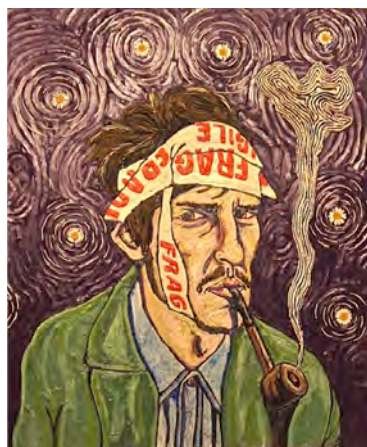
63



The Rakes Progress - plate 1
2009

Plasticine on MDF, varnish
48 x 58 cm

64



*Self portrait of the artists
contemplating Van Gogh 4*
2011

Plasticine on MDF, varnish
48 x 58 cm

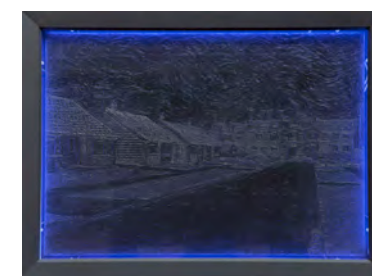
65



The Doctor and his Patient
2010

Plasticine on MDF, varnish
48 x 58 cm

66



*Buenbe Manor, demolished
1960*
2011

Plasticine on MDF, varnish

67

'ICONOCLASTS'

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ART AT LLOYDS CLUB

Jodie Carey

After graduating from the Royal College of Art in 2007 with an MA in Sculpture, Jodie Carey was quick to establish herself on the international art scene and has staged solo shows around the world in locations including London, Amsterdam, Berlin and New York and her sculptures are part of a number of high profile collections, including the Saatchi Collection.

Carey's fragile constructions challenge the traditional perception of sculpture as a solid and timeless product and take on an air of ephemeral transience. Despite this illusion the plaster and wire constructs go against this in reality taking as its model an ephemeral object such as a flower, and preserving it against the natural process of organic decay.



Untitled (Flowers)
2011

Plaster, wire, chiffon, lace, bone,
55 x 55 x 83cm

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