

WOOLFF

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CONTEXT
art miami

DECEMBER 1-6 | 2015
VIP PREVIEW DECEMBER 1

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Zac Freeman

Zac Freeman was born in Texas (1972), he currently lives and works in Jacksonville, Florida.

Freeman builds layer upon layer of found objects, and junk into portraits whose detail and subtlety only emerges with distance. In his Assemblage series, out of a seemingly chaotic collection of objects appears an impressionistic two-dimensional face constructed from an impressive range of shades and tones.

Zac has been collecting discarded objects for 12 years now. Often a selection of the 1000's of objects he uses in his artworks will relate to, or have been owned by the subject in the portrait. By using found objects as his medium Freeman feels that the story within his artworks can be broadened. We can read a lot more into the artwork by looking closely at these objects than we could if we were looking at a portrait created using just paint, or pencil.

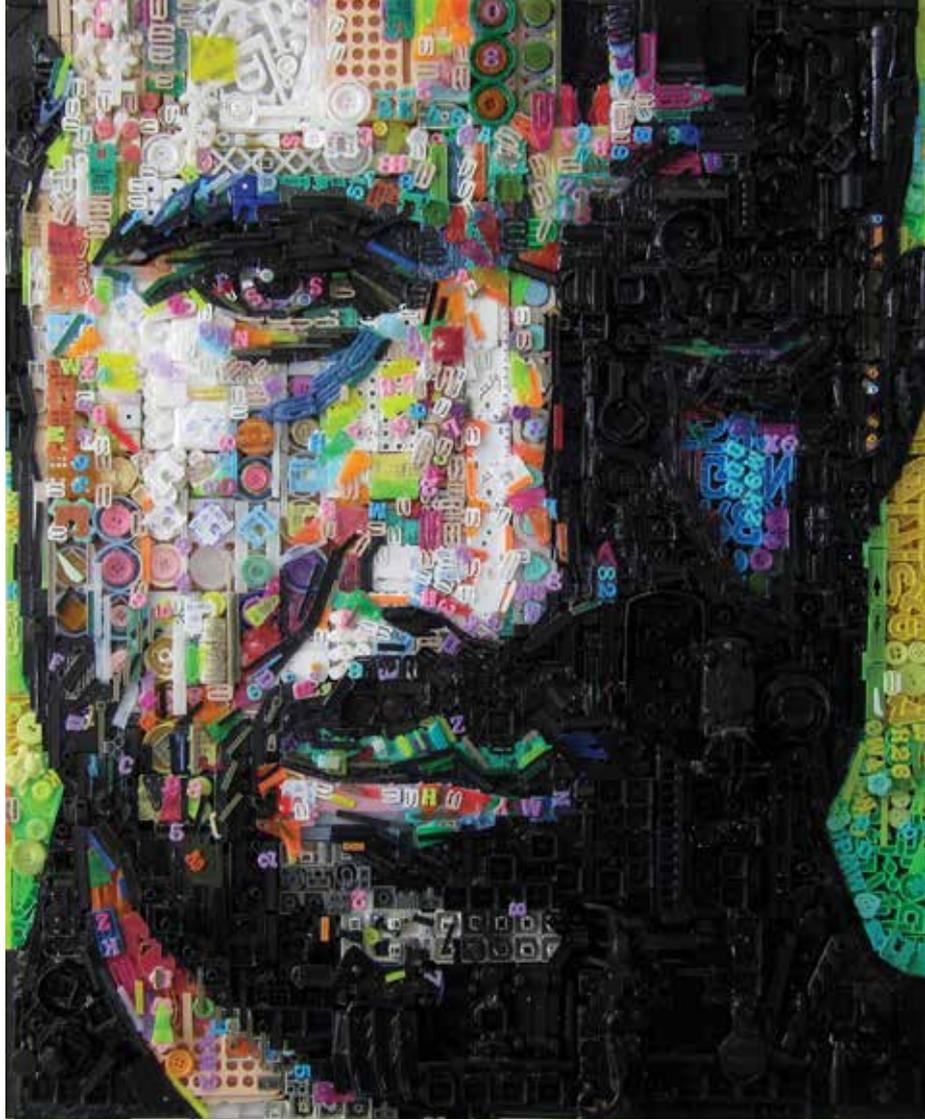
The narrative that Zac Freeman is trying to create is about everyday people and everyday objects, it is about our culture and the reflection of us in the things we use and the things we throw away. These days technology and objects change so fast, for example initially everyone had 8-track tapes, then everyone had cassette tapes, then CDs, then digital & what happens to all of those now redundant things? On the other hand one of the objects that Zac has used since his first assemblage artwork is black film canisters, initially these were readily available however they are becoming more and more rare since the introduction of the digital camera.

Freeman's artworks are in a sense a time-capsule, they save a time and a place. Zac enjoys the idea of someone looking at his artwork many years from now, and often considers how they would see these objects. Something he has put on an artwork today looks relatively new and common, but in 100 years the from now it will be completely archaic and as well as being an incredible and unique work of art created by an artistic pioneer, the work will also offer the viewer an insight into the way we live today.

Zac Freeman has exhibited extensively across the USA and Europe, his work can be found in prestigious private and corporate collections across the globe. His work was included in 'The Art of Seeing', 8th edition by Mary Pat Fisher and Paul Zelanski. Published by Prentice Hall, and also in 'Launching the Imagination', 4th edition by Professor Mary Stewart. Published by McGraw-Hill Higher Education Publishers. Freeman was also selected as one of the artists for the Absolut vodka campaign with billboards featuring his work appearing across London in 2012.

To view our 10 minute Zac Freeman documentary online go to: <http://www.youtube.com/watch?v=3-iHmD713IE>

Zac Freeman
'Jon'
Found object assemblage
30 x 24"



Keith Haynes

Born in London (1963), Keith Haynes' work is a playful and often nostalgic exploration of popular culture, and in particular, popular music culture from his past to the present day.

Keith's work is noteworthy for his interesting choice of materials, creating works from the 'clutter' of pop culture - button badges, CDs or, more uniquely, vinyl records. Whether it's a graphically iconic portrait or a meaningful song lyric, each piece is created from original vinyl records chosen to enhance the subject matter, Haynes considers the subject and the object to be of equal importance within his practice.

"My introduction to art was through the graphic design of people like Jamie Reid and Ray Lowry which I collected on records sleeves, T-shirts and badges. These were the people that inspired me to go to art school. 30 years on, in a digital world where music is losing touch with the visceral and visual, my work explores this populist art form - album sleeves, record labels, badges and, of course, beautiful, black vinyl - not only as its subject but also as its raw material."

KEITH HAYNES

On leaving Harrow College with a BA(hons) Haynes worked as a designer and director at the BBC where his work featured in some of the most influential music and arts programmes of the past 20 years. In 1993 a selection of his video work was included in an exhibition of experimental and avant-garde television design held at the ICA.

His current work has been exhibited extensively in the UK and abroad and can be found in private collections in Europe, America, Hong Kong and Singapore.

Keith Haynes 'NY Subway Harlem to South Ferry', 78 x 49", original vinyl



Keith Haynes 'Hitsville USA', 49 x 73", original vinyl, ed of 5





Keith Haynes
'Love is all you need',
28 x 28",
original vinyl ed of 20



Keith Haynes

'Help'

Original vinyl inside
box frame

21 x 21"

(Unique edition of 100)



Keith Haynes
'Blondie',
28 x 28",
original vinyl,
(ed of 20)



Keith Haynes
'Dylan', 28 x 28",
original vinyl,
ed of 10

Handwritten signature and initials.

Russell West

Russell West's (b.1964) knowledge and control of paint is a skill that cannot be taught. He has personally developed and mastered his practice over the past 25 years by patiently experimenting with paint, the result being artworks which appear as an astonishing labyrinth, each of which West has nurtured and encouraged into form.

These fascinating and complex artworks can take up to one year to create. Russell West is a pioneer, his distinctive style is unrivalled. West's artwork appeals to major collectors and is in collections globally.

Artist Statement

"I suppose it must have been about 1987, while working as a graphic artist in London, that I stumbled across an image of the Kowloon walled city in a magazine. It looked to me as if a high rise town had been crushed into a brick by a giant machine. I was mesmerised. Tens of thousands of people – at its peak I believe it was as many as 33,000 – had crammed themselves into an area the size of two football pitches, where they lived and worked.

I settled in Hong Kong in 1991 and I visited the city many times before it was demolished by ball and chain in 1993. As the huge concrete ball was raised and dropped on the city at a height of about fourteen stories, the inner honeycomb of rooms and streets was revealed. There was an impossibly complex labyrinth riddled with electric wires and plumbing systems. The city had been built by its inhabitants for their needs without a town planner or architect involved. It occurred to me that I was looking at a genuine self-regulating 'man nest'.

I find the complexity and patterns found in densely populated slums fascinating; I believe there is much to be learned from the layouts and mend-and-make-do technologies of the people that dwell within them. For example, there is a phenomenon known as a 'desire line' where unofficial paths emerge as people choose the quickest route in a municipal park, or through a flowerbed in a supermarket car park, rather than the one laid down for them by town planners. Slum dwellings are constructed in much the same way, guided by practicality rather than aesthetics, evolving organically. Doors and windows are placed where people need them, rather than where they should be.

Through photography, drawings and sculpture I have attempted many times over the years to recreate what I first saw in Kowloon's walled city, and later in India, the Philippines, and other parts of the world. The process I'm using at the moment is the best way I have found to represent what I saw in these slum neighbourhoods.

I use paint to produce solid planes of colour, to represent walls or signage. Once in place, the paint continues to move, dribbling serendipitously downward until it dries. It amuses me to think that at the end of every day, after locking up my studio for the night, my paintings continue to build themselves on their own in the dark in full colour, creating their desire lines"

Russell West
Neighbourhood',
28 x 24"
(not including floor panel),
Oil on wire on board





Russell West
'Lingerie V',
67 x 53 x 12"
(including floor panel),
Oil on wire on board



Russell West
'Lingerie VI',
36 x 14 x 4",
Oil on wire on board



Russell West

'Late night lemonade moment VI'

32 x 24 x 4"

Oil on wire on board



Russell West
'Little Boxes'
32 x 24 x 4"
Oil on wire on board

Jud Turner

Jud Turner has been working with found or re-purposed objects and welded steel for over 20 years, and although his training at the University of Oregon was focused on drawing and painting, he enjoys the process of making sculpture, finding objects which can be re-purposed, the long hours working in the solitude of the studio, and the way that his practice affects how he views the world around him. Placing a high value on craftsmanship and surface appearance Turner balances realism with stylisation, and whilst infusing this with a sense of humour he manages to push concepts into the deep levels of the viewers perception. As a result Turner's sculptures are visually engaging, and incorporate symmetry, repetition and intricate detail to balance the contemporary themes he explores.

Turner's work addresses the exhilarations and anxieties of living in our modern, industrialised society. His artistic philosophy is, "between seeming contradictions lie greater truths." He aims to engage viewers on several levels; to make art that is fun to look at and at the same time highlight the contemporary issues that many of us ponder: mortality, the intersection of nature and technology, the passing of time, spirituality, and environmental sustainability.

Turner's work has been featured in over 100 exhibitions throughout the USA & worldwide, he has also held a substantial number of solo exhibitions in the USA, and has won numerous awards and grants for his work. He has created public sculptures for the City of Eugene and Moses Lake Museum and Arts Centre. His work can be found in public and private collections around the world. Turner lives and works in Eugene, Oregon.

Selected group exhibitions:

2015 - Beijing Design Week – continuation of "Steampunk: The Art of Victorian Futurism"
2014 - "Steampunk: The Art of Victorian Futurism" - IDA Art Center, Seoul, South Korea
2013 - Art Miami, Art Southampton, Houston Fine Art Fair, London Art Fair,
Scope New York, TIAF, Strarta at Saatchi Gallery, Ffound 2013, Art Palm Springs,
2013 - Won best in show at the Eugene Mayors Art Show (also took part in 1997,
1998, 2000, 2008 & 2010)
2012 - Art Miami, Art Southampton, Houston Fine Art Fair.

Selected Public or Private Collections:

Great Blue Heron sculpture - University of Oregon, Eugene, OR
Designed and fabricated chandeliers and sculptures - Soubise Restaurant, Eugene, OR
Museum Icon Mammoth - Moses Lake Museum and Art Center WA
Permanent Collection at Tri-Cities Campus - Washington State University
Lane County Mental Health - public art commission (memorial), Eugene, OR

Artworks on the following page:

Jud Turner

'Holly the Rabbit' (left)

Welded machinery and tools
20 x 14 x 10" (approx)

Jud Turner

'Clover the Rabbit' (right)
Welded machinery and tools
18 x 12 x 10" (approx)



Pam Glew

PAM GLEW Pam Glew, born in 1978, is a British artist best known for her unique bleaching technique on fabric. Glew's practice has involved painting on cloth since 2005. Initially she paints on flags with heat guns, ink and dye, and through experimentation she has developed a unique painting technique. Glew started making artwork using flags and textiles around 2007, notably 'Afghan Girl' later appeared on the front page of the 'Le Monde' Newspaper. Flags, quilts and brocade are used to explore and question how identity is constructed by the countries we inhabit. Through the use of textiles; washing, dyeing and sewing cloth, along with images of women, Glew aims to highlight the minority of women in the history of art, and also the plight of women's rights.

Pam Glew has exhibited in numerous urban, traditional and site-specific exhibitions, alongside such artists as Damien Hirst, Tracy Emin and Peter Blake. She has shown in 9 major solo shows and over 100 group exhibitions in galleries, art fairs and museums worldwide. Her work continues to be collected by art buyers globally and is frequently commissioned by both large brands and private clients. She has collaborated with Terry O'Neill and Bill Wyman, and has produced commissions for Armani, Ralph Lauren, MTV, Pepe Jeans, Red Bull, and Microsoft.

THE WORKS SHOWN HERE ARE PART OF THE NOMAD SERIES: The model as a travelling nomad is a running theme. Here the artist is interested in the question of heritage and where we come from. Which country we feel an affinity to, where 'home' is or where we started out. The models Glew chooses to paint are often young up-and-coming faces who are not immediately recognisable, she often selects subjects for their interesting heritage.

The modelling profession dictates travel and movement, meaning that the models' sense of 'home' needs to be a changeable place: a trailer, a hotel room, or a city. The sense of movement is dizzying for a traveller and coming back to the place one feels is 'home' is a calming necessity, however fleeting the visit.

Pam Glew, 'Alliums', 50 x 37", Bleach and dye on vintage American Flag, inside box frame





Pam Grew 'About a Girl', 28 x 40", Bleach and dye on vintage American Flag, inside box frame

Pam Glew, 'Boulevard', 38 x 63", Bleach and dye on vintage American Flag, inside box frame



Pam Glew, 'Palm Beach', 39 x 64", Bleach and dye on vintage American Flag, inside box frame



Pam Glew, 'Harbour', 37 x 64", Bleach and dye on vintage American Flag, inside box frame



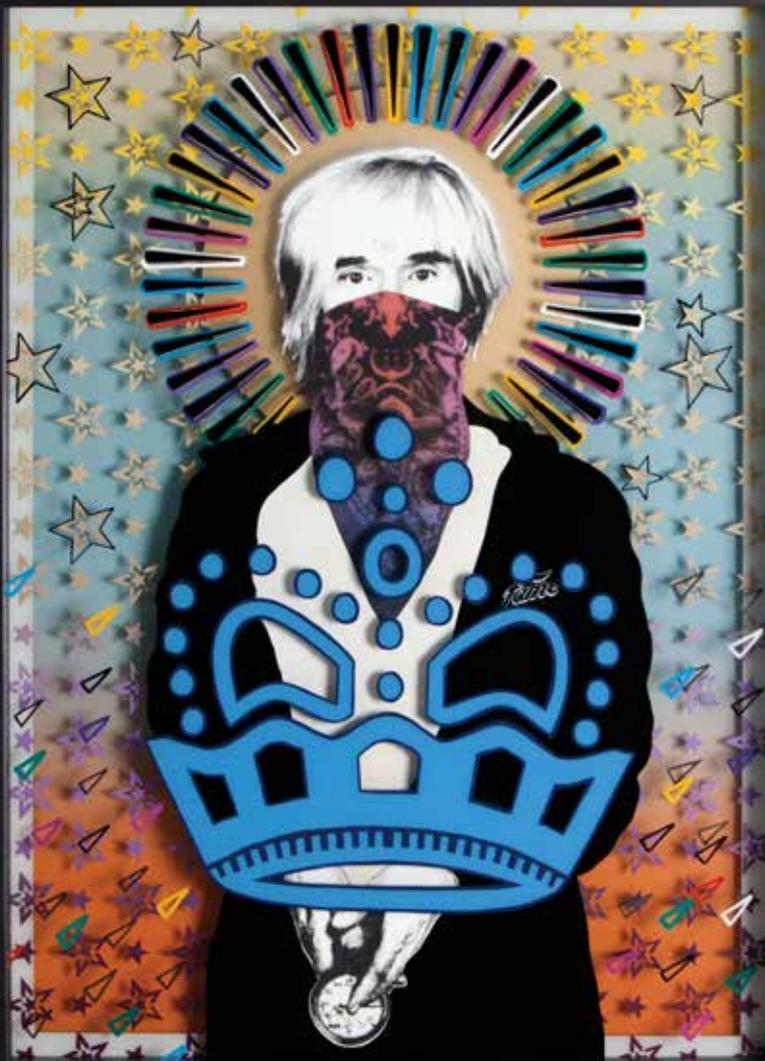
Static

STATIC is a creative collaboration between two contemporary British artists, Tom Jackson & Craig Evans who have been producing limited editions and original works in house and by hand since 2006. Working out of their studio in East London the duo employ a myriad of techniques including painting, screen printing, drawing, stenciling and spray-painting. Inspired by popular culture, music, film and current events STATIC's artwork celebrates a unique and dynamic layering of explosive colours, rich patterns and thought provoking visual references.

Combining backgrounds in Graphic design & Fine Art, STATIC are renowned for their layered glass pieces and multi-textural works. Their labour intensive practice involves completing every stage of the creative process in-house and by hand: from hand cutting large scale intricately designed stencils, to hand drawn typography. They take an innovative approach to materials and have previously employed such diverse components as wood, metal, Perspex, glass, diamond dust, resin, ask and magnesium powder.

STATIC's layered glass works have been exhibited in the UK, Japan, Singapore, Italy, the USA, India and Russia. In 2013 a selection of pieces from their 'Phantasms of the Living' show was added to the private art collection of the Saudi Arabian Royal Family and in 2014 they were commissioned by Activision to create a unique Camo pattern for the release of the new Call Of Duty AW game launch.

Static, 'Andy: King of Pop', 22 1/2 x 30", Screenprint, spraypaint, diamond dust across 3 layers of glass & aluminium background

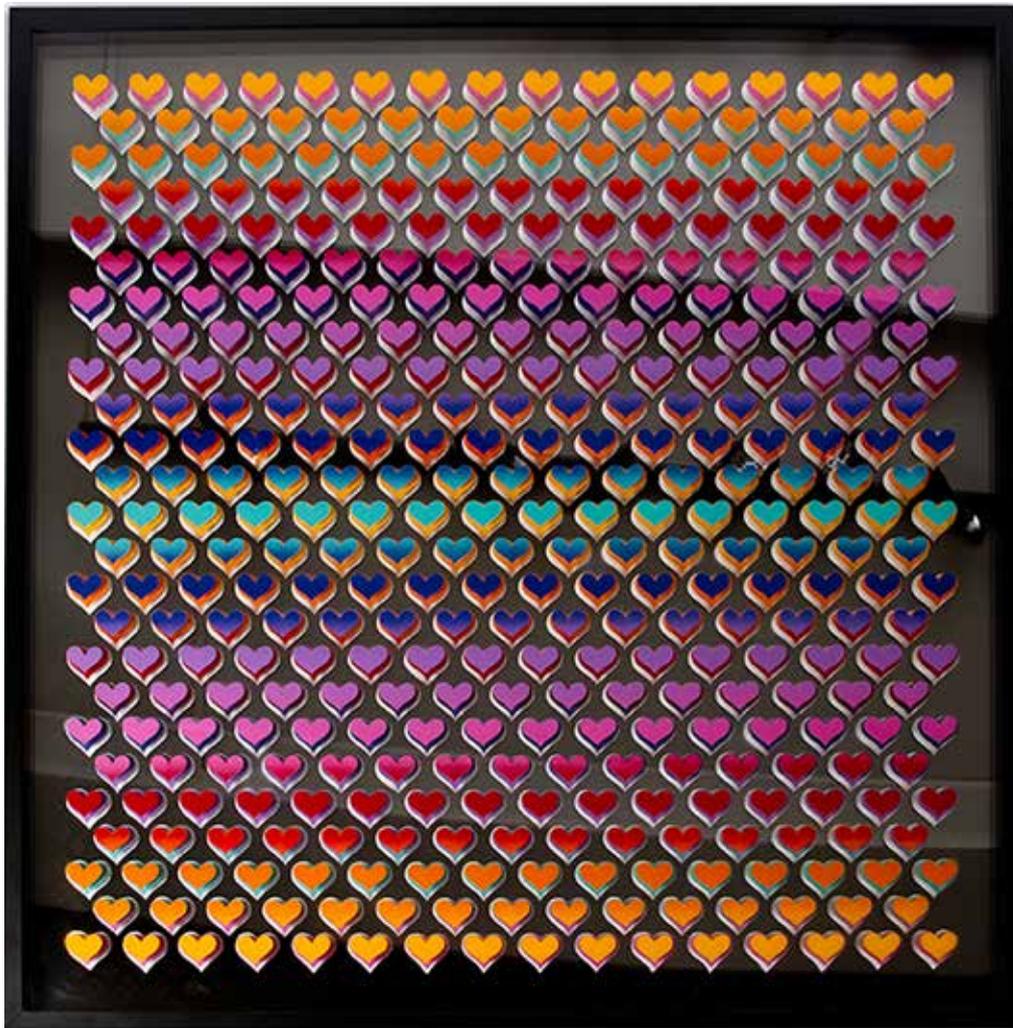




Static, 'Steve: King of Cool', 22 1/2 x 30", Screenprint, spraypaint, diamond dust across 3 layers of glass & aluminium background



Static, Kiwidirok, 42 x 50", Screenprint, spraypaint, diamond dust, feathers, across 3 layers of glass & aluminum background



Static,
'Spectrum'
48 x 48"
Screenprint, spraypaint,
diamond dust, feathers,
across 3 layers of glass &
aluminium background

Joanne Tinker

Joanne Tinker is a self-confessed 'collectaholic', she has colourful boxes of sweet wrappers, bottle tops, buttons, butterflies, and papers all collected and stored neatly in her studio, waiting to be given a new life. Tinker initially trained as a silversmith, but after quickly tiring of the traditional materials of silver and gold she turned her delicate hand to more common, everyday materials and objects allowing her to create large, beautiful and kaleidoscopic pieces.

Whether an organised array of tiny, miniature goblets made from brightly-coloured sweet wrappers, or rows upon rows of miniature chairs made from luxury wine bottle-tops, Tinker's interest and skill in re-using discarded objects chimes well with these 'recycle' times. Tinker's meticulous artworks always generate considerable interest from a diverse set of admirers, be it from Art Collectors, Museums, chocolate or champagne lovers, or simply due to the fact that these beautiful, joyful artworks evoke a certain sense of nostalgia to which most of us can relate.

Joanne's artworks are on permanent display at the Science Museum alongside work from Vivian Westwood. Recently her artwork has appeared at London's Royal Academy Summer Exhibition, at the New York Museum of Art and Design, and in the White Rabbit Collection, Sydney. Tinker was also recommended in The Miami Herald as one of the top picks for Art Miami / Basel week 2010. Her artworks have been featured in The Telegraph, The Evening Standard, and The Guardian as well as magazines such as Vogue, Homes and Property, Living Etc... To name a few



Joanne Tinker 'Night Jewels IV, 49 x 32", Luxury wine tops

Valeria Nascimento

Valéria Nascimento was born in Brazil (1962) and spent her childhood on a 'quinta'.

Valeria's early life gave rise to an affection and fascination with natural forms, and a taste for manipulating organic materials which ultimately inspired the elegant, whisper-thin ceramics that she creates today.

Initially trained as an architect, Nascimento had always been fascinated by ceramics. Although architecture was her main occupation, she also worked as a ceramic artist in Brazil throughout the 1990's, experimenting in various ways with clay but being instinctively drawn towards, and pioneering the use of displaying ceramics on the wall as part of the decor of a space. She re-located to London in 1999 where she became a full-time ceramicist and has been represented by the Woolff Gallery since 2007.

Nascimento's architectural training re-appears now through her understanding of space and volume within her work, and where her presentation of individual elements and tiny porcelain pieces are used to create large scale works and installations, often resembling beautiful organic and natural structures.

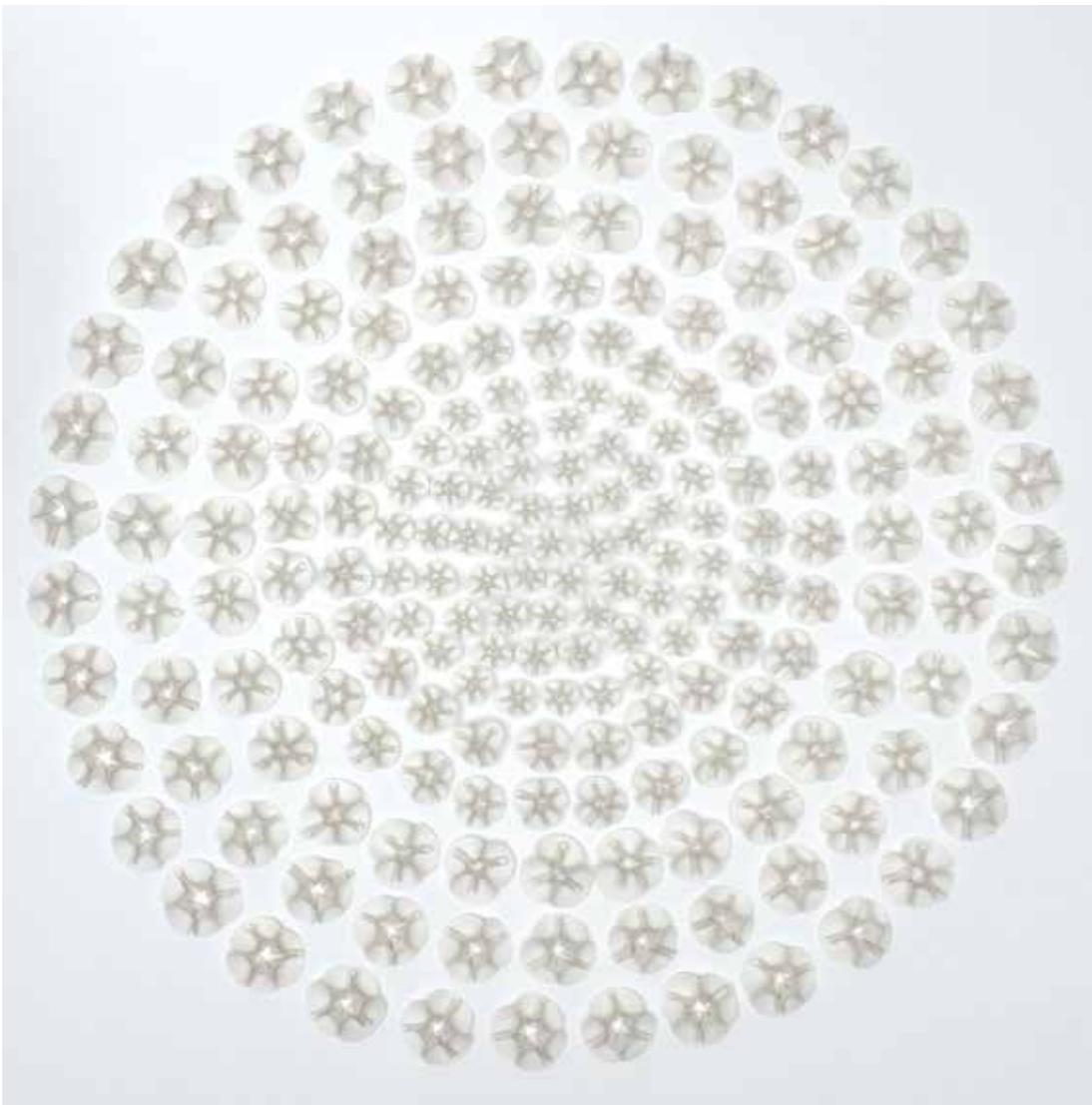
"Valéria has broken new ground at various points in her career as a ceramic artist. Her training as an architect has no doubt contributed to her exciting use of space and the relationship between her work and its setting, she was among the first to specialise in porcelain sculptural wall pieces and installations". Lindsey Brown - Curator

Valeria has recently completed large scale commissioned works for Tiffany & Co in the UK, Canada, and the USA, as well as Bucherer in France and Germany, and Skye Gyngell's new restaurant 'Spring', which is located in London's Somerset House.

Artist Statement

Nature, fragility, weightlessness, and repetition are all key elements that inspire me to explore and shape porcelain with spontaneity, hereby creating new organic forms that are inspired by the natural world. I am fascinated by the concept of multiples and the possibilities that this offers me to work with an extensive range of scale.

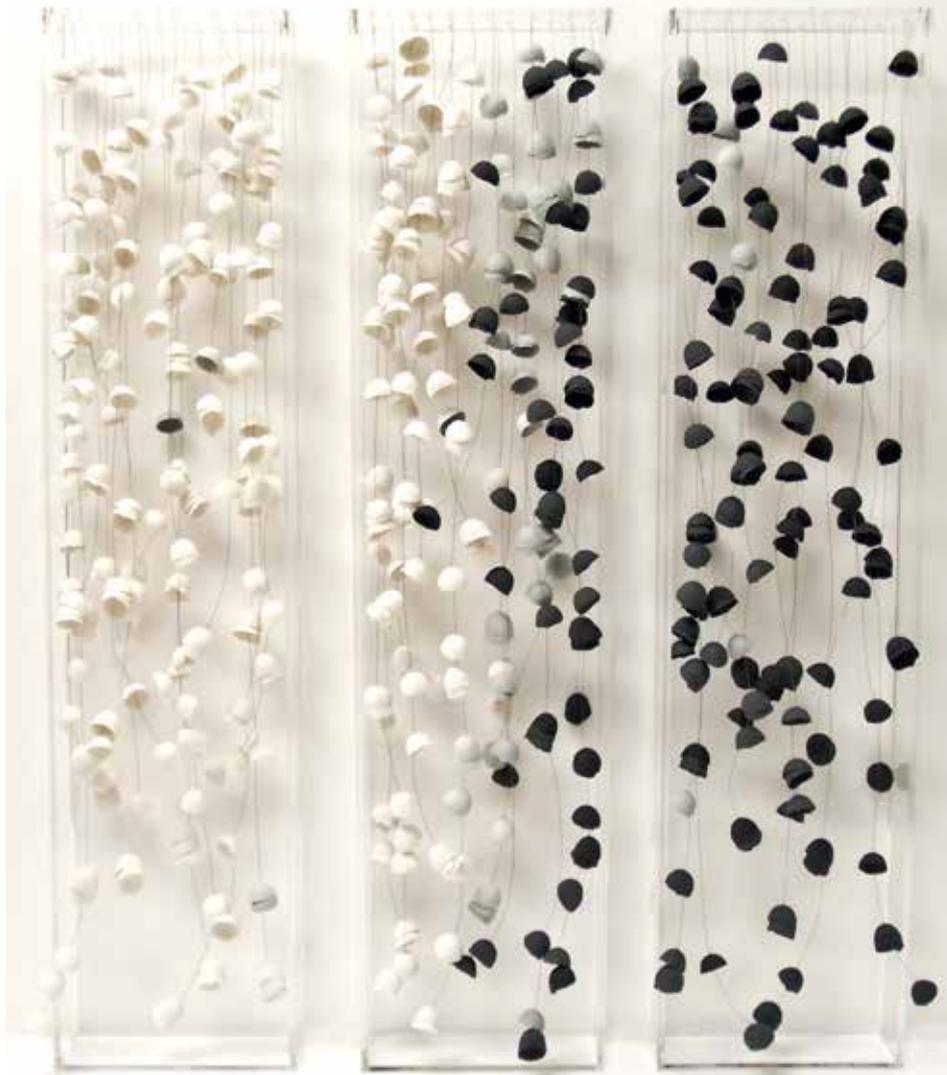
These pieces are from a collection of works entitled 'Elements', a collection developed entirely from found fragments of nature. The concept of 'Multiples', helps to explore an extensive range of scale through my organic compositions



Valeria Nascimento
'Hortensia'
39 x 39"
Porcelain inside
perspex case



Valeria Nascimento
'Coral'
24 x 32"
Porcelain inside
perspex case



Valeria Nascimento
'Hanging Cups Triptych'
51 x 39"
Porcelain inside
perspex case



Valeria Nascimento

'Bloom'

35 x 75"

Porcelain inside perspex case

Pure Evil

Pure Evil (born Charles Uzell Edwards, in South Wales, 1968) is a London based street artist. He is a stablemate of Banksy, and the son of Welsh painter John Uzzell Edwards. “Having Pure Evil as a nickname is a bit of a joke” Charley confesses, “but it’s a license to have fun with dark imagery, it reflects the darkness that’s in the world right now. You can’t just ignore it and do a nice picture of a unicorn. Unless it’s a unicorn with a rocket launcher on its head”.

Initially a streetwear clothing designer for a label called “Anarchic Adjustment” in San Francisco, and then a music recording artist in Frankfurt, Pure Evil has gathered inspiration from a variety of places and professions. Living in California for 10 years provided him with influences from West Coast Graffiti artists such as TWIST and REMINISCE, so when he eventually returned to London he picked up a spray can and started the Pure Evil revolution... Introducing his work by painting weird fanged Pure Evil vampire bunny rabbits everywhere. He then became involved with Banksy’s ‘Santa’s Grotto’, and created prints for Pictures On Walls (Banksy’s official authenticators).

After being refused entry back into the USA, Pure Evil started plotting and creating new prints and artworks from a tiny shed in the Black Mountains of Wales. Once he had produced enough work he moved back to London in 2007 ‘I started to miss London’, he explains, ‘It’s a dirty places, but it’s the dirt that helps things to grow. He debuted his first Pure Evil solo exhibition from a Dickensian old shop and basement in Shoreditch, East London.

Pure Evil’s artwork is instantly recognisable, he has worked as an artist for the last 15 years and has exhibited worldwide in China, Hong Kong, South Africa, Russia, Mongolia, Brazil, USA, Chili and all over Europe. He also supports both established and emerging artists and has produced over 50 exhibitions in London and Internationally. He produces a monthly radio show, has lectured at the Tate Modern and the ICA, and regularly gives workshops on street art. He has also appeared on TV shows such as ‘Four Rooms’, and ‘The Apprentice’.

Interesting Background information: To understand a bit about Pure Evil it is illuminating to know that he is a descendant of Sir Thomas More, the Lord Chancellor who wrote the controversial work ‘Utopia’, and who was later beheaded by King Henry VIII. With this busy background (Sir Thomas was later canonised) it is only natural that Pure Evil should explore the darker side of ythe wreckage of Utopian dreams and themyth of the Apocalypse, a belief in the life-changing event that brings history with all its conflicts to an end.

Pure Evil’s ancestry is alleged to include eight saints: Vladimir the Great, Saint Anna of Russia, the Holy Martyrs Boris and Gleb, Saint Stephen of Hungary, Saint Margaret of Scotland and Saint Mathilde, together with Saint Thomas More, Humbert III of Savoy and several European royal families. He was also a descendant of the Old English Chieftain Ailric, Kings Thane to Edward the Confessor, who held Cawthorne and much of South Yorkshire before the Conquest.



Pure Evil,
‘The Last Marilyn 4’
Stencil Spray
paint on canvas
39 x 39”



Pure Evil,
'Eddie Fisher's
Nightmare 2'
Spray on Canvas,
30 x 30"

Yinka Shonibare

Yinka Shonibare MBE RA was born in London and moved to Lagos, Nigeria at the age of three. He returned to London to study Fine Art first at Byam Shaw College of Art (now Central Saint Martins College of Art and Design) and then at Goldsmiths College, where he received his MFA, graduating as part of the 'Young British Artists' generation. He currently lives and works in the East End of London.

Over the past decade, Shonibare has become well known for his exploration of colonialism and post-colonialism within the contemporary context of globalisation. Shonibare's work explores these issues, alongside those of race and class, through the media of painting, sculpture, photography and, more recently, film and performance. Using this wide range of media, Shonibare examines in particular the construction of identity and tangled interrelationship between Africa and Europe and their respective economic and political histories. Mixing Western art history and literature, he asks what constitutes our collective contemporary identity today. Having described himself as a 'post-colonial' hybrid, Shonibare questions the meaning of cultural and national definitions.

Shonibare was a Turner prize nominee in 2004 and awarded the decoration of Member of the "Most Excellent Order of the British Empire". He has added this title to his professional name. In 2013 he was elected Royal Academician by the Royal Academy of Arts. He was notably commissioned by Okwui Enwezor At Documenta 10 in 2002 to create his most recognised work 'Gallantry and Criminal Conversation' that launched him on an international stage. He has exhibited at the Venice Biennial and internationally at leading museums worldwide. In September 2008, his major mid-career survey commenced at the MCA Sydney and toured to the Brooklyn Museum, New York in June 2009 and the Museum of African Art at the Smithsonian Institution, Washington DC in October 2009 . In 2010, 'Nelson's Ship in a Bottle' became his first public art commission on the Fourth Plinth in Trafalgar Square.

Selected public collections:

Arts Council Collection, London, England. The Art Institute of Chicago, Chicago, USA. Brooklyn Museum of Art, New York, USA. Corcoran Gallery of Art, Washington, D.C, USA. Detroit Institute of Arts, Michigan, USA. Hirshhorn Museum and Sculpture Garden, Washington, D.C, USA. The Israel Museum, Jerusalem, Israel. Magasin 3, Stockholm, Sweden. Moderna Museet, Stockholm, Sweden. Milwaukee Art Museum, Wisconsin, USA. Museum of Contemporary Art, Chicago, USA. Museum of Modern Art, New York, USA. National Gallery of Canada, Ottawa, Canada. National Gallery of Modern Art in Rome, Rome, Italy. National Gallery of Victoria, Melbourne, Australia. National Museum of African Art, Washington, D.C. Norton Museum of Art, Florida USA. Nouveau Musée National de Monaco, Monaco. Rhode Island School of Design Museum, USA. Speed Art Museum, Louisville, USA, San Francisco Museum of Modern Art, USA. Seattle Art Museum, Seattle, USA. Scottish National Gallery, Edinburgh, Scotland. Tate Collection, London, England. The Toledo Museum of Art, Ohio, USA. Victoria and Albert Museum, London, England. Walker Arts Centre, Minneapolis, USA. Worcester Art Museum, Massachusetts, USA.



Yinka Shonibare
'I-pod Invader',
12 x 12 x 12",
Textile on stormtrooper helmet

Clay Sinclair

Clay is a thinker. His unique and luminous artworks are mentally stimulating, challenging and often provocative. He offers a humorous commentary on contemporary culture, which is both cutting and compassionate.

Sinclair's latest exhibition at Woolff Gallery was based around the theme of 'Utopia', this concept was born from Clay's visit to Israel and Palestine. He returned from this trip re-invigorated and motivated to create artworks that could make a difference, however small it may be. Clay was inspired by the many he met, whether they were activists, artists, shop-keepers or children.

A question that arose from Clay's trip was: "Does everybody have the same vision for a better world?"

In order to try and answer this question, Clay created a 'Utopia is...' blackboard which could be used as an interactive public art work. He presented this board at a number of UK festivals throughout the Summer of 2014, and the festival goers enthusiastically contributed to his first 'Utopia is...' wall by recording their thoughts with regard to the concept of 'Utopia', and illustrating their feelings and notions of 'Utopia' within their own lives.

Sinclair (b.1968) paints 'backwards', directly onto the reverse side of Perspex (or Plexiglass) giving his work of bright and strongly contrasting colours a luminous appearance, and he often borders his contemporary paintings with ornate frames creating a playful combination of the traditional and the new. Often starting from pastiches of classic works, he incorporates provocative textual elements that use puns, flip old sayings on their head, or offer unexpected answers to rhetorical questions in order to challenge perceived orthodoxies. Others make heavy use of masking and scalpel work to form dense areas of vivid, alternating colour.

Sinclair's work – declared Best in Show by the Chicago Sun Times – is available as limited edition cards from museums such as the V&A. Original works and signed prints by Sinclair are available from the Woolff Gallery, which has represented Sinclair since 2010.

WORTH EVERY PENNY

GO ON TRY IT

RETAIL THERAPY FOR THE CULTURED CLASSES

IMAGINE A WORLD WITHOUT ART

HELP IS HERE

Don't look too DEEP

Who ARE YOU?

WILL ALSO LIVE ALL YOUR PROBLEMS

WORKS FOR ME

WARNING ART IS ADDICTIVE

FEELING COMFORTABLE

ART

DON'T WORRY BUY ART

HAPPINESS IS A NEW PAINTING

REFLECTIVE CONSCIOUSNESS

UNMASK'S

Everywhere I go, I find that an artist has been there before me

TRY 2 MORE ARTS WHEN FINISH ART FOR A SOUL DIVINE

12 STEP PROGRAM A A A

- 1) Admit you are in art hell
- 2) Believe that only God can save you
- 3) Have a number 12 step meeting with a sponsor
- 4) List yourself in your art collection Admit to a 12 step
- 5) Attend meetings that you have made of collecting art
- 6) Remove all works by God similar
- 7) Admit the rest of your life is not as good as this
- 8) Let the world who help you your faith and art
- 9) Let them to come and see this
- 10) Always be more you distressed to talk to
- 11) Pray that God will help you with your art
- 12) Tell other of address but message of love and

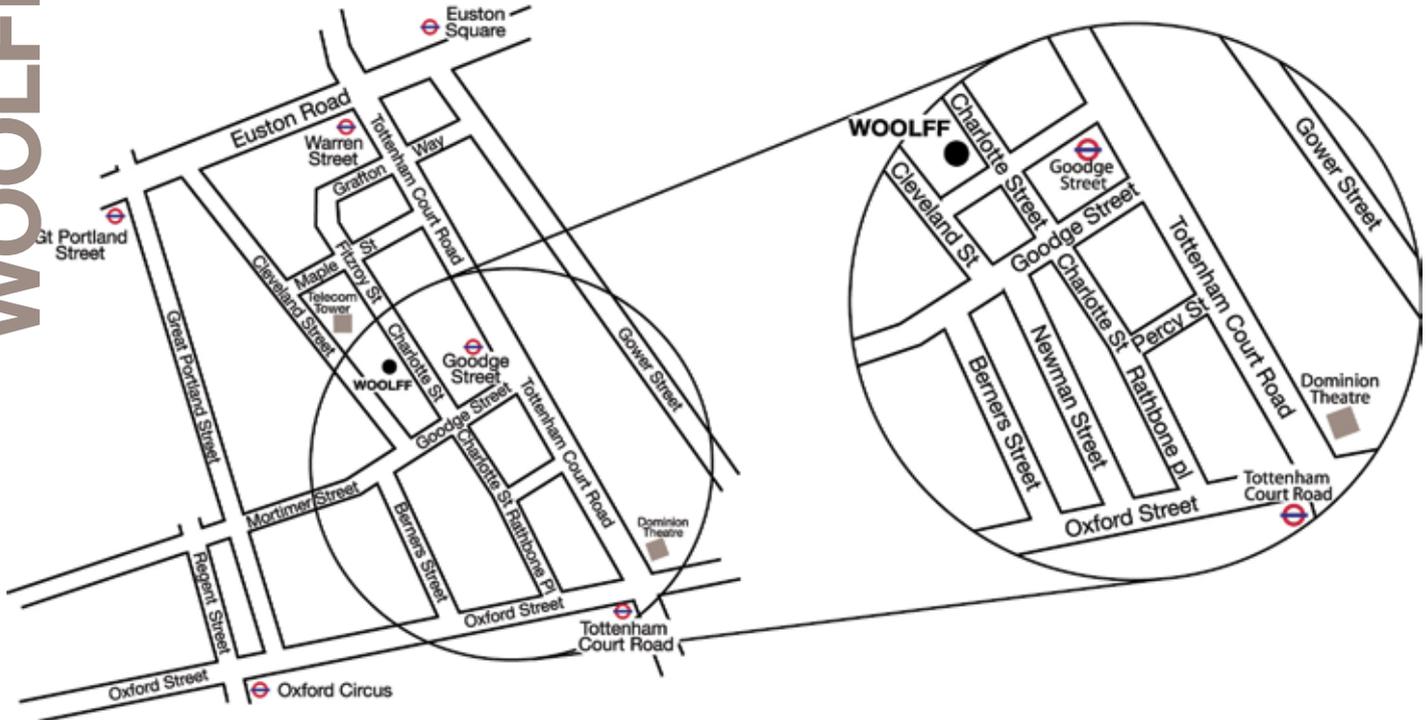
TRUST ME

CLAY SINCLAIR ART

Clay Sinclair
 Art Therapy'
 48 x 60"
 Acrylic on plexiglass

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