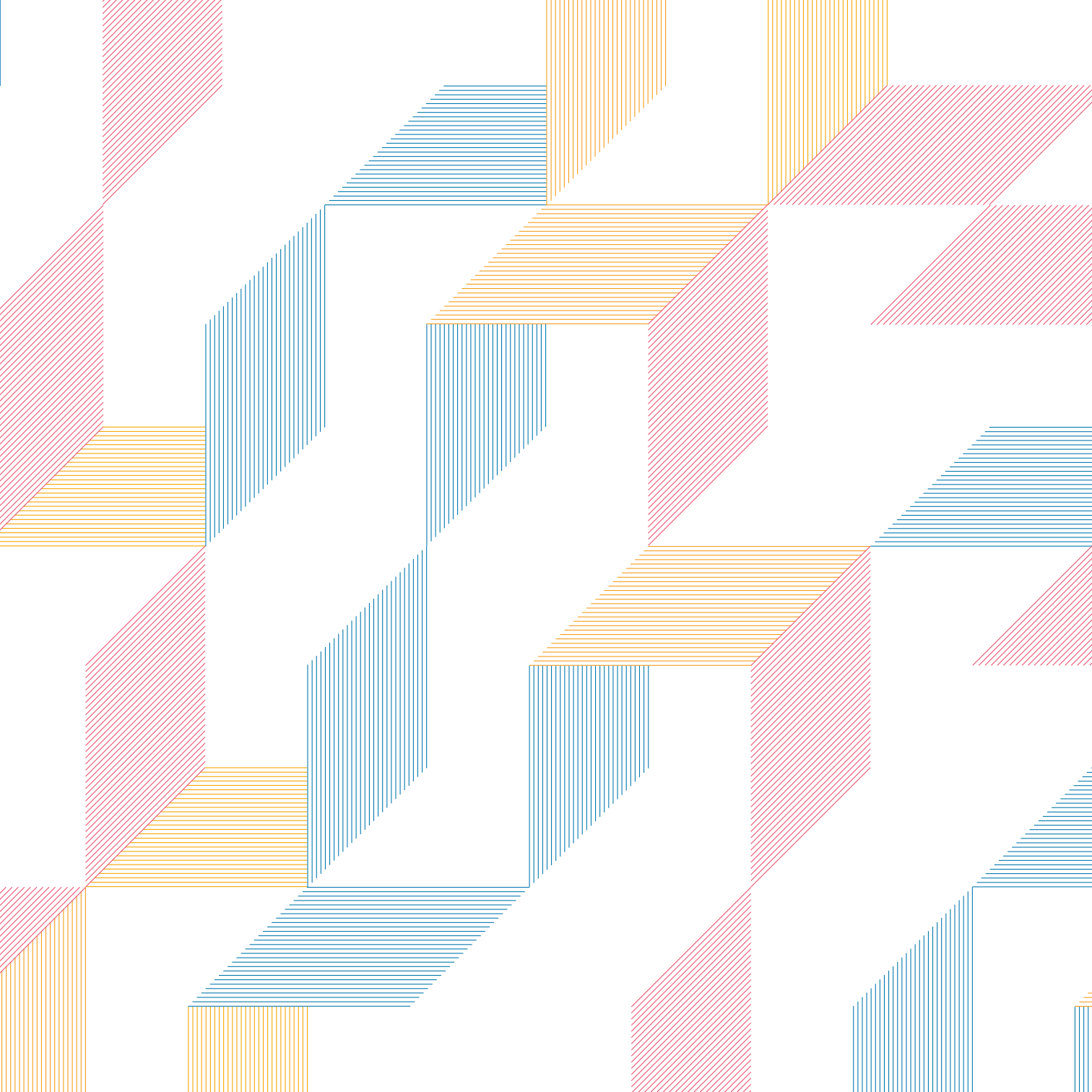


Cure³



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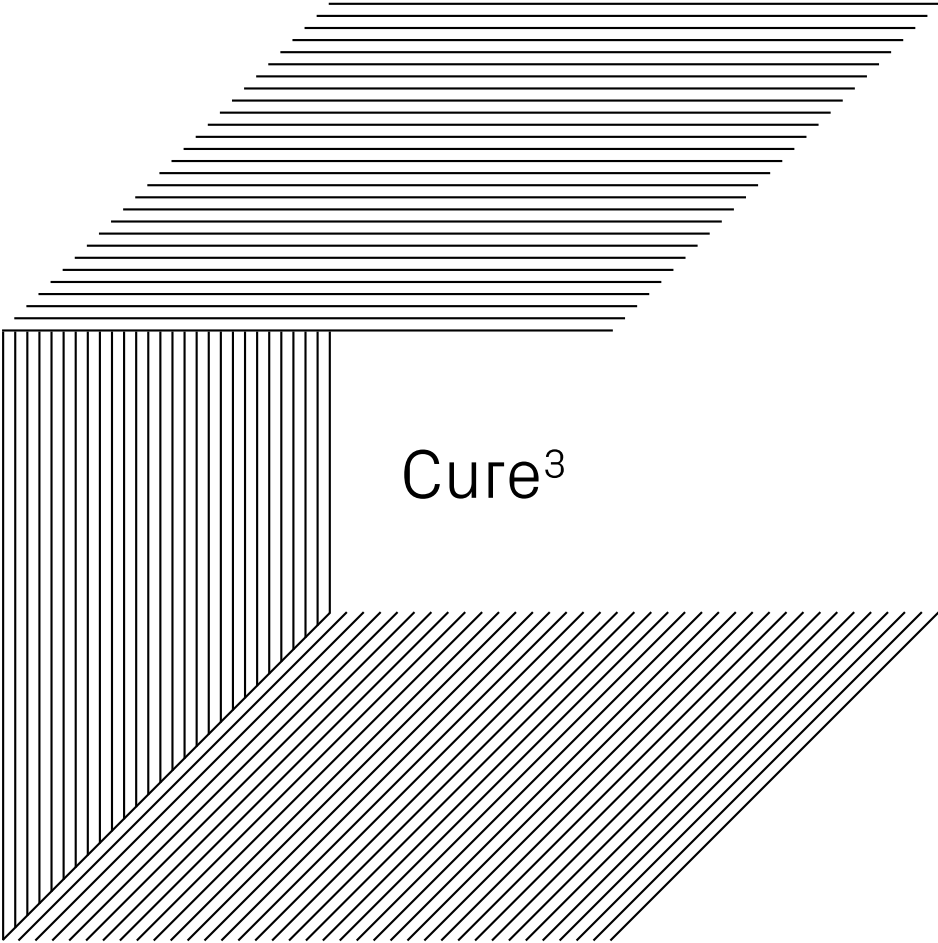
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Will Cook
CEO,
The Cure Parkinson's Trust

The funds raised by Cure³ are hugely valuable to the search of a cure for Parkinson's. They enable us to invest in the most promising preclinical and clinical research, based on sound biochemical evidence, at a level that makes a real difference. Our ground-breaking international Linked Clinical Trials programme, in particular, has been part-funded by the proceeds of the first two exhibitions, and we hope and expect Cure³ 3 will be no different. Whether you buy a cube, support us in kind or make a donation, thank you. With your support, the cure comes ever closer.

Of course, the costs of a project such as this are substantial, and as a small charity, it is imperative that we continue to act efficiently and responsibly. So we are especially grateful to our wonderful organising committee and its brilliant Chair, Charles Kirwan-Taylor, for delivering a well-run project and significant corporate support. We must thank Charles in particular for securing the "core" funding from the CHK Foundation that has enabled the project to happen, as well as our amazing Artwise curators who have secured all the artists and further sponsorship through the generous contributions from Lord Mervyn Davies of Abersoch and Lady Davies, Action for Equality Scotland (A4ES), the Cross Steele Family, Richard Allan London, The Sanderson Foundation and the three Shin Kong Foundations. In addition to this, artists Anish Kapoor and Jenny Holzer, who could not contribute this year with a cube, have generously donated in other ways. Many thanks are also due to Erica Austin who introduced us to Champagne Palmer and Black Cow Vodka, both of whom are enhancing this socially-distanced celebration!

It goes without saying that this exhibition could not happen without Bonhams' support, and our sincere thanks go to Harvey Cammell and his incredible team.

The
Cure
Parkinson's
Trust

Words

Charles Kirwan-Taylor
Chair, Cure³ Committee

When Tom Isaacs first talked to me about becoming involved in Cure³ in 2016 he said he wanted to do something different (he always seemed to want to do something different), to bring The Cure Parkinson’s Trust to people’s attention in a new way, to have fun and to raise some money along the way. As we open the third iteration of the event, I think he’d be very pleased. Cure³ really is different — paradoxically so because part of its difference lies in the consistency and recognition implicit in its particular format. By now over 220 art objects have been created through the generosity of as many artists, their very varied shapes, materials, colours and messages all presented in conformity within (or around) the original conception of a small Perspex cube. The way the event comes together is also very different: each artist creates a cube alone and the works are individually very desirable, but when they are all assembled in one place, as

they are here, they demonstrate a collective concern, a care, that is both beautiful and moving. This seems to me even more true in an environment where being together is more valuable than ever. That all this happens in the grandeur of the Bonhams gallery only adds to the feeling that this is showing Parkinson’s, and all of our ambitions to slow, stop and reverse the disease, in a new light.

It’s been fun too — the works have been beautiful, imaginative, wry and witty — and the process of bringing the event to life, working with so many committed people, has been enjoyable (almost) throughout. We’ve dreamed of international expansion, celebrated as the events have launched and glowed, and faced down the most mundane of issues. And of course, like everyone else, this year we have had to deal with the logistical challenges of lockdown and the specific problems associated with hosting an event like ours whilst maintaining social distancing. Nevertheless, I hope by the end of this year we will have raised over £1million for the charity, which exceeds by a great margin anything we might have aspired to when we set out in 2016. This money has helped fund research into the repurposing of drugs, the development of stem cell research and ground-breaking surgical treatments. So I’d also like to express my thanks to all the artists involved for their generosity and their care, and to each of you reading this for your attention and your support. I hope you enjoy the works and will find in them the appeal, humour and hope that is the essence and spirit of Cure³. Perhaps you’ll even take one home. □

Harvey Cammell
Deputy Chairman, Bonhams UK

Despite these turbulent last few months, or perhaps because of them, it feels to me demand for precious works of art is more intense than ever.

Therefore this year’s Cure³ arrives at the perfect moment to lighten everyone’s spirits. And what an arrival: even more cubes than our previous two exhibitions, and with the added lustre of new artists and fashion designers pushing the boundaries within these perfect 20cm cubed Perspex boxes.

Cure³ is a project Bonhams has been proud to support since its inception, and so we were determined to ensure the show could go on this year despite the Covid-19 crisis. We are therefore delighted to be opening our doors between 5-8 September and hosting Cure³ part 3. Whilst the exhibition has been adapted to accommodate social distancing and we look forward to receiving many visitors, the new digital platform allows those not able to visit, to view the collection from the comfort of home.

On behalf of everyone involved at Bonhams, I would like to offer my heartfelt thanks to the incredible team behind this remarkable event: Susie Allen, Laura Culpan and Serena Starr from Artwise, the Cure³ Charity Committee chaired by Charles Kirwan-Taylor, and of course all at The Cure Parkinson’s Trust.

If you are lucky enough to buy a cube before they all sell out, you will not only join that elite band of previous cube collectors but also have made a meaningful difference to this ground-breaking charity, actively working to find a cure for Parkinson’s Disease. □

Laura Culpan & Susie Allen
Artwise Curators

incredible £800,000 to help slow, stop or reverse Parkinson’s Disease.

This year however, the feeling of being ‘boxed in’ has been a relatable concept for all of us and it is not surprising that many of the artists have responded with ‘lockdown creations’. While some artists see the cube as a transparent expansive space, others read it as confinement — not able to live the life they are accustomed to.

Nevertheless, this rare and simultaneous experience of lockdown, as a collective, has resulted in clear threads linking some of the works. United Visual Artists, Ben Johnson, Claire Morgan, Jethro Buck & Elisabeth Deane, Diana Edmunds and Fiona Grady have all utilised mirrors to disrupt that feeling of enclosure. Whereas Andy Goldsworthy, Rana Begum and Laura White have leaned towards the opposing aesthetic of filling the space to burst (how often have we felt like our spaces are closing in on us during lockdown?). The sculptural works of Troika, Amy Stephens and Joe Tilson adopt another pattern, by consuming the confines and transparency of the cube, freeing themselves from its restrictions.

For Cure³ 2020 we have invited over 90 participants! There are some familiar names from past exhibitions (thank you to those artists who have agreed to continue on the cube journey over the three editions with us) and many new artists both emerging and internationally renowned. This year it also feels like a family affair (perhaps another lockdown effect?) with nine artist couples

Boxed in and Locked Down

2020 has been an extraordinary year. As you can imagine a project like Cure³ is a long time in the making, so when conversations began about doing our third exhibition back in early 2019, little did we know in what socially and culturally challenging situation the exhibition would be taking place and indeed that Perspex would be in such short supply (safety screens everywhere) and almost as sought after as the artworks they are hosting!

For those who have followed our Cure³ journey since 2017, you may be aware of the symbolism of the cube. The concept of being ‘boxed in’ was how Tom Isaacs (co-founder of CPT) described living with Parkinson’s Disease and thus we adopted the form and symbol of our 20cm cubed Perspex box. The cube has now been used by over 200 artists to make unique works of art, from which we have raised to date (pre this edition) an

participating and no less than three generations of the Tilson artist dynasty; from grandfather Joe Tilson (our most ‘mature’ artist born 1928); his wife Joslyn Tilson; daughter Sophy Dury (wife of the late Ian Dury); son Jake Tilson and his wife Jennifer Lee; and Joe and Joslyn’s granddaughter Hannah Tilson (and youngest participant born 1995)!

Fashion and art have always been intrinsically linked. This year we are honoured to have a selection of 11 specially invited fashion designers who have taken up the challenge to create a unique work with their bespoke Perspex cube. We would like to take this opportunity to thank Harriett Jagger who worked side-by-side with Artwise to advise, select and introduce us to many of our participating designers and also for facilitating the partnership we have with Fenwick who are hosting our fashion cubes before and after the exhibition and throughout London Fashion Week. We are hugely grateful for this literal and metaphorical window to increase the visibility of the project and consolidate our vision that art, fashion and creativity can come together for the greater good.

We are thrilled this year to also collaborate with Cate Allan, daughter of the late scarf designer Richard Allan. The Cure Parkinson’s Trust is a cause dear to her heart after her father died of Parkinson’s following an early diagnosis at the age of 40. With the support of the Sanderson Foundation, Cate has produced two stunning silk scarves in two colourways taken from Richard Allan’s

original 1960s design for us to sell at the Cure³ exhibition, the proceeds of which will be donated to CPT. This heritage brand, Richard Allan London, has now been re-launched and run by his daughter Cate who is carrying on his memory, creativity and craftsmanship for generations to come.

The Richard Allan silk scarves will not be the only wonderful opportunity to buy special editions. We are delighted this year that artists ScanLAB Projects, Amy Stephens, Diana Edmunds and Monika Dugar are donating editioned cubes so that more people have the chance to buy a cube and support the cause. Thank you also to Anish Kapoor and his studio who have kindly donated a limited edition print to sell to help raise funds for the charity. We know with lockdown happening and studios shutting, the ability to create bespoke commissions has been even more of a challenge this year and for some it has not been possible.

A huge thank you to Harvey Cammell and all at Bonhams for continuing to support and host Cure³, thank you to our incredibly committed committee, chaired by Charles Kirwan-Taylor, and all the many individuals who have helped support us in many different ways from facilitating introductions to artists, designers, supporters and sponsors, to helping spread the word and raise awareness around both the project and the charity.

As ever, we are hugely grateful to all our artists: without their generosity and creativity, Cure³ could not happen. Ironically the lockdown situation in the build-up to Cure³

2020 has in fact opened doors and expanded our reach. Via, the now ubiquitous, Zoom we have ‘met’ with and talked to more of our participants than we could ever have imagined, whether they are down the road in London, Mexico (Adeline de Monseignat) or Portugal (Joana Vasconcelos). We also had the honour of digitally touring studios, gaining insight into the artists’ creative process and hearing first-hand about their cubes. These recorded conversations have been added to our website so you too can ‘meet’ the artists and hear what they have to say.

Lastly as curators of Cure³ we are extremely proud to have created such a unique project that is fun and accessible (in concept, scale and pricing) yet ambitious, thought-provoking and a catalyst to assist in a cause that is important to us all. Art can make a difference — please help and support us by buying artworks, donating to the cause or even just simply spreading the word. □

➤ cure3.co.uk ➤ [@Cure3Exhibition](https://www.instagram.com/Cure3Exhibition) ➤ [@ArtwiseCurators](https://www.instagram.com/ArtwiseCurators)



Cubes

Hurvin Anderson

b. 1965, UK; lives and works in England
1998 Royal College of Art, London, MA
1994 Wimbledon School of Art, London, BA



Hurvin Anderson often works from photographs and his own memories to create works that range from delicate paintings on vellum to large canvases that can consume an entire wall. His paintings and works on paper “depict places where memory and history converge” and engage with issues of identity and representation. While works such as *Studio Drawing 15* (2016) mark a shift toward abstraction in his oeuvre, the motifs of the barbershop, densely layered trees, and Caribbean landscapes have been consistently featured throughout most of his career.

Turner Prize nominee, Hurvin Anderson’s contribution for Cure³, *Sound Clash*, continues his exploration of his Jamaican heritage and his desire to reconnect with his familial roots. As an intimate departure from his two-dimensional works, we are presented with a model for a painting featuring four sound system speaker boxes in each corner of the composition: Anderson describes Jamaica as

“the home of sound systems”. The biographical elements incorporated in the artwork add to its nature as a very personal piece: Anderson has used the shoebox for his daughter’s new pair of Clarks, a very popular brand in Jamaica. The chequered floor of the cube alludes to the historical love of board games, such as draughts, in the country. By reconstructing used items belonging to his family, Anderson presents us with a work that is at once highly individual but also taps into the inevitable link to one’s lived but also collective past. He sites that this, his first 3D work could play into future paintings.

Sound Clash

Hurvin Anderson
2020
Perspex cube, cardboard, acrylic
20 x 20 x 20 cm

£ 18,000

Unique



Ron Arad RA

b. 1951, Israel; lives and works in London
2013 Elected as a Royal Academician
1997-09 Professor of Design Products at the Royal College of Art in London
1974-79 Architectural Association, London
1971-73 Bezalel Academy of Arts and Design, Jerusalem



Ron Arad's constant experimentation with the boundaries and possibilities of materials, from metals to composites, and his radical re-conception of the form and structure of objects and buildings, has put him at the forefront of contemporary design, architecture and now art. In 2011 Arad opened Curtain Call at the Roundhouse London, a suspended curtain of over 5000 silicon rods acting as a canvas for live performance, film and animation. For the Venice Biennale in 2013 he designed *Last Train*, and invited artists to sketch a work on a specially developed iPad app. The *Last Train*, subsequently echoed their every stroke, scratching their image onto a glass using a Steinmetz Diamond. And in 2016, he situated his 17m high kinetic sculpture *Spire* in the Royal Academy's Annenberg Courtyard for the annual Summer Exhibition, demonstrating his ever-protean practice.

This will be Arad's third work for the Cure³ exhibition series and every time he thrills and surprises us all. This year he has produced *W.E.T. (Without Even Trying)*, first as a performance using coloured spray paint cans and finally the results - the action paintings within the cube that are created through the performance. It's fun and full of movement, capturing the highly inventive and rebellious personality of Ron Arad.

W.E.T. (Without Even Trying)

Ron Arad RA
2020
Perspex cube, spray paint cans
20 x 20 x 20 cm

£ 10,000

Unique



Val Archer

b. 1946, UK; lives and works in London and Cortona, Italy
 1971 Royal College of Art, London, MA
 1968 Manchester College of Art and Design, BA



Val Archer's contribution to Cure³, *Fish Tank*, is a powerful combination of intricate detail and playfulness. The juxtaposition between the ancient tradition of mosaic and contemporary art creates a unique and uncanny space. In the artist's own words, "the Cure Cube reminded me of both a vitrine and a fish tank, so I combined the two ideas inspired by mosaics that I had seen in Naples and Sicily." Any representation of the deep sea carries connotations of inaccessibility and hidden beauty. Here, the artist continues her practice of meticulous representation of nature and architecture to create a work that has the effect almost of a hidden treasure: preserving beauty and culture for posterity, which, in the context of the Cure³ project is highly appropriate.

Fish Tank

Val Archer
 2020
 Perspex cube, oil on primed paper, watercolour on plaster
 20 x 20 x 20 cm

£ 3,500

Unique



Michelangelo Bastiani

b. 1979, Italy; lives and works in Tuscany, Italy
2009 Art Students League, New York
2006 Accademia di Belle Arti di Firenze, MA



This mesmerising artwork, *Nuvola Duemilaventi* (which translates to Cloud 2020), created by Michelangelo Bastiani, is a video hologram in a bottle. It displays a transition between the real and the virtual, with elements of hypnosis, dream and mystery. Bastiani, who lives and works in Tuscany, manages to give shape to the immateriality of the cloud, bringing it on stage in all its phases: calm, white, vaporous and soft, with sinuous small movements, capable to transmit a sense of peace, until it becomes stormy, agitated, constantly changing in the state of condensation. Here, it appears grey and tumultuous, alternating raindrops and sudden lightning. Metaphors of climate change and the transformation itself, and of the unpredictability of the human psyche and its torments, Bastiani's cloud virtually reproduces a natural entity full of symbolism and hidden meanings. This has certainly been a stormy year so far, yet perhaps there will be a silver lining?

Nuvola Duemilaventi

Michelangelo Bastiani
2020
Perspex cube, video hologram, steel, glass, glass bottle, LED screen
20 x 20 x 20 cm

£ 5,000

Unique



Basil Beattie RA

b. 1935, UK; lives and works in Mitcham, Surrey
2006 Elected as a Royal Academician
1957-61 Royal Academy Schools, London



Basil Beattie has remained part of a milieu of British artists whose works continue the legacy of Abstract Expressionism. Beattie was a pioneer of a new approach to painting in post-war Britain, having been significantly influenced by *The New American Painting* show at the Tate in 1959, in particular the works of Rothko and De Kooning. These formative elements would persuade and mould the parameters of Beattie's work in the 1960s and early '70s, but it was not long before he abandoned a purely formal approach and developed his own style of abstract painting.

The three-dimensional Perspex cube seems an appropriate vehicle for Basil Beattie's contribution to Cure³, *Cubic Thoughts*, as he often incorporates architectural elements in his work. Here, the cylindrical forms, reminiscent of Asian handscrolls, combined with the expressive brushstrokes and molten appearance of

the marks made, create an evocative artwork which teases the viewer by partially concealing the pictorial images. Occupying both mental and physical space, Beattie's works are about the dynamics of human experience — our emotions and memories. With *Cubic Thoughts* the scale of the 'brain sized cube' and the concealment of the markings, remind us that untold personal moments are always there, yet need not always be visibly shared.

Cubic Thoughts

Basil Beattie RA
2020
Perspex cube, mixed media on paper
20 x 20 x 20 cm

£ 5,000

Unique



Oliver Beer

b.1985, UK; lives and works in London and Paris
2006-09 Ruskin School of Drawing and Fine Art, University of Oxford, BFA
2004-07 Academy of Contemporary Music, UK, BA



With an education and background in art, music and film, it is no surprise that Oliver Beer’s work sits comfortably with the realm of sculpture, installation, video, and immersive live performances that reveal the hidden properties of objects, bodies, and architectural sites.

For Cure³, the artist says: “I decided to work with a very personal object, one of my grandfather’s tobacco pipes. I’ve transformed its form to reveal its internal anatomy, surgically slicing the pipe in half and filling its interior with opaque resin, sanded to a perfectly flat finish. The pipe’s interior is revealed and the air’s pathway defined and drawn out by the resin. Like an ultrasound scan, the object’s interior is represented in two dimensions. I normally call works from this series 2D sculptures, when the object is entirely embedded in resin, but this is the first ‘2.5D’ sculpture that I’ve made where only the interior is revealed in this way.”

Elysium

Oliver Beer
2020
Perspex cube, tobacco pipe, resin
20 x 20 x 20 cm

£ 5,000

Unique



Rana Begum RA

b. 1977, Bangladesh; lives and works in London
 2019 Elected as a Royal Academician
 2000-02 Slade School of Fine Art, London, MA
 1996-99 Chelsea College of Art and Design, London, BA



Through her refined language of Minimalist Abstraction, Begum's practice blurs the boundaries between sculpture, painting and architecture. Her visual language draws from the urban landscape as well as geometric patterns from traditional Islamic art and architecture. Light is fundamental to her process. Her works absorb and reflect varied densities of light to produce an experience for the viewer that is both temporal and sensorial.

She first started using fishing nets during a residency at the Tate St Ives in 2018, inspired by her memories of fishing in Sylhet as a child. Leading to the collaboration with Roksanda at London Fashion Week February 2020, with *No. 976*, draped majestically within the interior of the Foreign Commonwealth Office, not only interacted with the light and space but also with the models as they strode down the runway. For *Cure³* Begum presents *No.993 Net* as alternate representation of space and

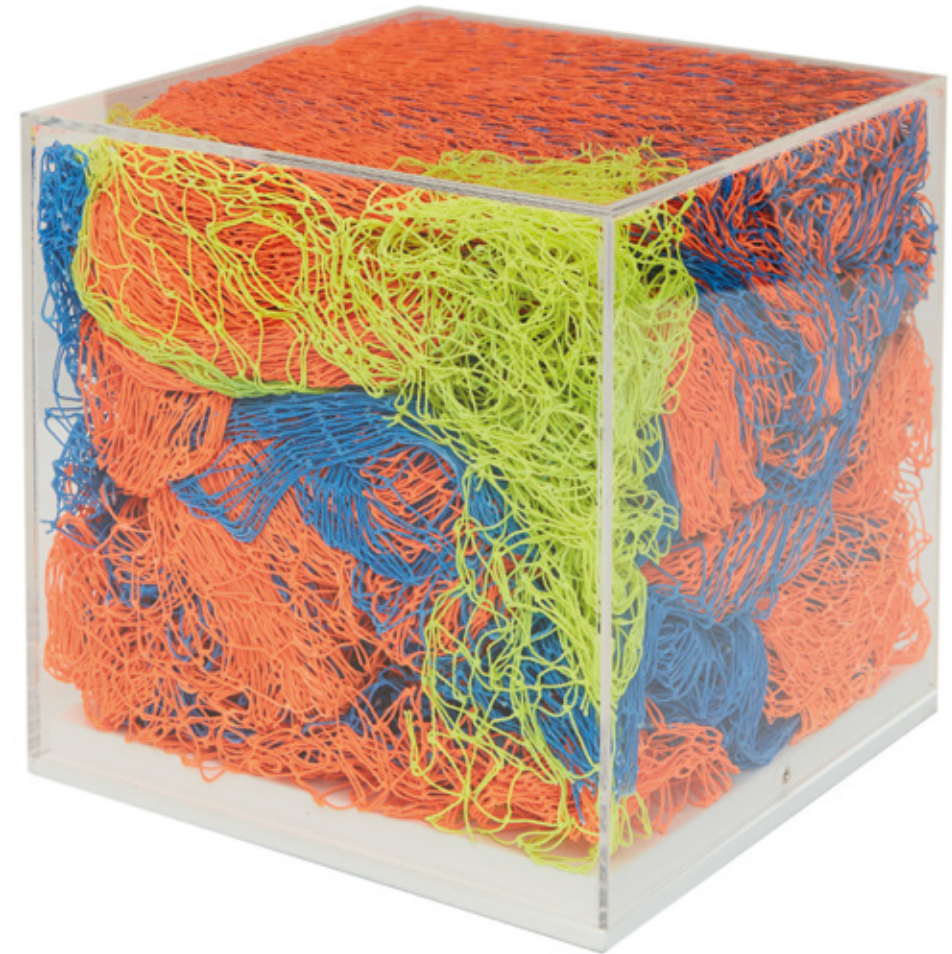
colour by restricting the light and transparent values the fishing net intrinsically has, within the confines of a Perspex cube. The layers of fluorescent colours of the work highlight the density, materiality and lack of movement, yet at the same time creating a piece that balances form, colour and space in a sculpture which remains within the artist's chosen language of Minimalist Abstraction.

No.993 Net

Rana Begum RA
 2020
 Perspex cube, spray painted net
 20 x 20 x 20 cm

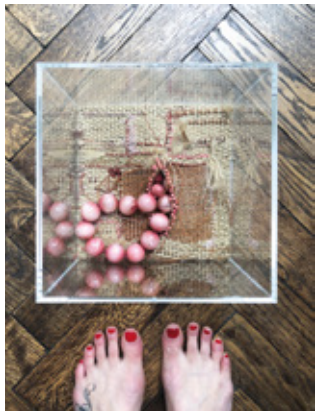
£ 4,000

Unique



Sara Berman

b. 1975, UK; lives and works in London
2014-16 Slade School of Art, London, MFA
1995-99 Central Saint Martins College of Art and Design, London, BA



After obtaining her BA in Fashion at Central Saint Martins in 1999, Sara Berman founded and ran her eponymous fashion brand for 15 years. This involvement with clothing and the body fed into a visual arts practice that combined painting and textile works, and in 2014 she was accepted on to the MFA course at the Slade.

Sara contribution to Cure³, *Dozzle*, is a weaving in honour of her grandmother, Marie Gordon, who passed away earlier this year:

“My weavings start without intent but always become a commentary on the female body. Perhaps it is something about weaving that is feminine but I would rather believe it is about me, my roots and my instincts. I come from a very long line of women working with threads. All the way back to Russia and Poland and since the pogroms of the late 19th century that brought them to England, my family have worked with cloth, tailoring, manufacturing and

fashion. Threads are in my blood and tie me to my past but this weaving is special because it also marks an end.

I made this work whilst sitting with my maternal grandmother in her final days. She was very much the matriarch of a band of strong women, she herself from a line of indomitable females who by hook or by crook made it work and raised their families through the means of clothing and fashion. I sat by her bed and wove through the days and nights that we both knew were her last and in her honour it is named “Dozzle”, our family name for vagina.”

Dozzle

Sara Berman
2020
Perspex cube, weaving made from twine, thread and vintage beads
20 x 20 x 20 cm

£ 3,000

Unique



Frank Bowling RA OBE

b. 1934, British Guiana; lives and works in London
 2008 Awarded OBE
 2005 Elected as a Royal Academician
 1959-62 Royal College of Art, London, ARCA Silver Medal



Famously neglected by art institutions for decades until his Tate Gallery retrospective in 2019, his work is now highly sought after. On leaving the Royal College of Art in 1962 with the Silver Medal (Hockney won the Gold) and after two exhibitions in London, he was fed up with being pigeonholed as a Caribbean artist, so moved to New York in the mid 1960s where he was soon recognised as an artist in his own right and had his first solo exhibition at the Whitney Museum of American Art in 1971. He went on to win two Guggenheim Fellowships and now has work in major collections such as the MET and MoMA in New York and the Tate in London.

In his contribution to *Cure*³, *My Cup Runneth Over*, Bowling continues his practice of pouring paint over a surface; in this case, the Perspex cube. Occasionally, he blends tea leaves into the gel he uses in his paintings, adding a natural element to his works. The artist uses

the title, a famous biblical phrase, in a literal sense as the paint swirls over the cube, creating abstract, stain-like forms, as if it has been spilled over by an overflowing cup. The abstract expressionistic style of the paint contrasts starkly with the ready-made teapot and teacup inside the cube and their connotations of the small rituals of daily life. The Perspex cube both showcases and entraps the objects, which combined with the paint and opaque top of the cube renders the everyday comfort of tea inaccessible. Bowling thus creates an uncanny artwork where our perception of the mundane is altered, a poignant comment on our tendency to take many aspects of life for granted. This is articulated by the title of the work, which can be interpreted as “I have more than enough for my needs”.

My Cup Runneth Over

Frank Bowling RA OBE
 2020
 Acrylic on Perspex
 20 x 20 x 20 cm

£ 65,000

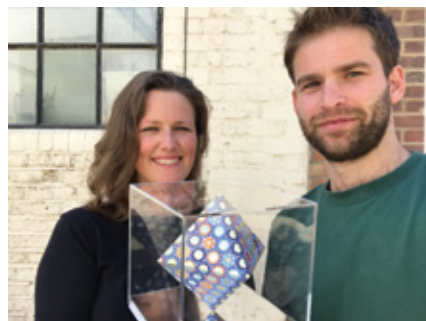
Unique



Jethro Buck & Elisabeth Deane

Jethro Buck
b.1986, UK; lives and works in London
2012-14 The Prince's Foundation School of Traditional Arts, London
2005-08 Falmouth College of Arts, BA

Elisabeth Deane
b.1985, UK; lives and works in London
2015-17 The Prince's Foundation School of Traditional Arts, London
2010-11 University of Cambridge
2003-07 University of East Anglia, BA and MA



Married artists Jethro Buck and Elisabeth Deane both share a fascination in Indian miniature painting and, for Cure³, for the first time they are working together to create an artwork. Deane aims to “yield delight and joy through the geometric arrangement of colour.” Having studied under master miniature painters in India, she often uses stone-based colours, ground by hand. These combine to create harmony and what she describes as “vibrations, ones that sing”. For husband and fellow miniature artist Jethro Buck, his art is essentially “an exploration of Nature and a celebration of life and beauty”.

Together they have created *Octahedron* for Cure³:
“It seemed fitting to place an octahedron inside this cube. An octahedron is known as the ‘dual’ shape of a cube. A cube fits perfectly inside an octahedron and vice versa. Every point of the octahedron meets the very centre of all the cubes faces. These two shapes are two of the five

shapes known as the Platonic solids. Plato hypothesised and philosophised about these shapes that fit ‘perfectly’ within a sphere. Whereby every angle, every length and every shape comprising the surfaces of the solids are equal, there are only five 3-D shapes in the known universe that meet this criteria.”

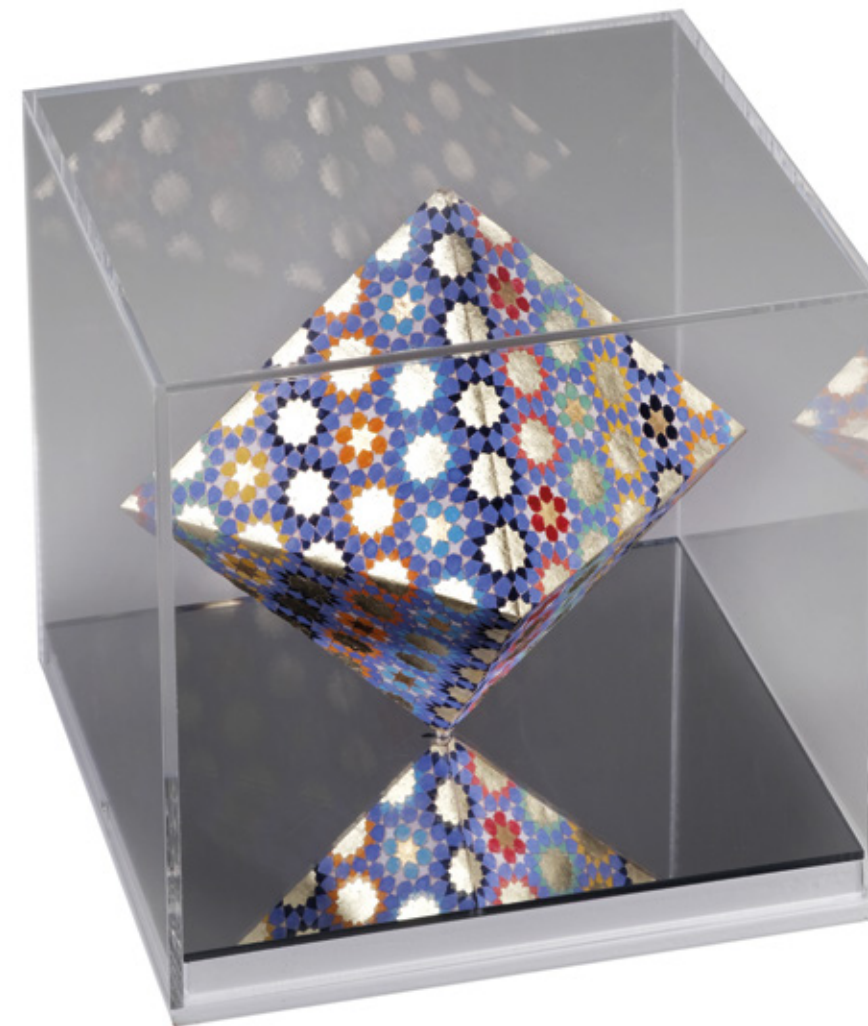
Aided by geometry teachers Paul Marchant and Jonathan Horning, the artists have used a compass and ruler for the 2-D geometry on the octahedron’s surface. The use of mineral pigments for the shapes and 18 karat and 24 karat gold leaf for the stars add to our sense of connection to both science and the natural world.

Octahedron

Jethro Buck & Elisabeth Deane
2020
Perspex cube, natural pigments and gold leaf on
handmade Indian hemp paper and Perspex mirror
20 x 20 x 20 cm

£ 4,000

Unique



Clare Burnett PRSS

b. 1964, UK; lives and works in London
2016 Elected President of the Royal Society of Sculptors
1994 Byam Shaw School of Art, London, BA
1986 Christ's College, Cambridge, MA



Clare Burnett, who is President of the Royal Society of Sculptors, creates a process-led response to the issues, objects and spaces around her, often a reconfiguration of found objects she later transforms in the studio.

Her work for Cure³, *The Paradox (Part One)* is a sculpture made of jesmonite, created directly from the casts of eggboxes she collected during her residency in Mexico City. The empty containers are associated with the egg, described by the artist as “a potent image about which everyone has their own story”. *The Paradox (Part One)*, says the artist, “threads together the geometry of the cube, this strange moment in time and the materials and forms of consumer packaging”.

The Paradox (Part One)

Clare Burnett PRSS
2020
Perspex cube, jesmonite
20 x 20 x 20 cm

£ 2,200

Unique



Jane Bustin

b. 1964, UK; lives and works in London
1980-83 Portsmouth University, BA



Jane Bustin's work comprises painting, ceramics, textiles, text and performance and is concerned with deconstructing the formal components of geometric abstraction and interweaving an emotional and more haptic response and narrative.

For Cure³, *Episode 5, Light in the night — The Day of the Triffids* is from a series of pieces shown in her 2019 solo show, 'Blindspot', at Copperfield London. These works evoke the style, themes and aesthetics of John Wyndham's 1951 book 'The Day of the Triffids'. This post-apocalyptic novel describes a world of 'desolation, suicide, blindness and political anarchy'. The unique combination of materials in the work (porcelain, oxides, glaze, Japanese paper, watercolour and beetroot dyed burnt silk) give the sculpture a collage-like ephemeral effect. The quiet, lyrical nature of the work presents us with an ambiguity which is in keeping with Bustin's

project of challenging our faith in visual perception. Privileging touch over sight, the work remains, frustratingly, intangible, a quality enhanced by the barrier of the Perspex cube.

Episode 5, Light in the night — The Day of the Triffids

Jane Bustin
2020

Perspex cube, porcelain, oxides, glaze bowl, paper, watercolour
and beetroot dyed burnt silk
20 x 20 x 20 cm

£ 3,000

Unique





Husband and wife team, Rob and Nick Carter have been collaborating artistically for over 20 years. Their work centres upon the boundaries between the analogue and digital, exploring the potential of light, colour and form through the mediums of camera-less photography, painting, installation, neon, sculpture and time-based media. A recent exhibition at Ben Brown Fine Arts London saw their most technically pioneering project to date with their creation of a robotic arm that paints portraits.

Their contribution to Cure³, *Spectrum Circle Cube*, is based on their 'Light Painting series, Spectrum Circles'. In this work, the artistic duo, have used the purest form of photography to create this piece: shining coloured light onto light-sensitive paper. There was no camera, lens or negative used in the making of the work, demonstrating that even the most vibrant, futuristic artwork can be made in the most traditional method.

GQ magazine describes Rob and Nick Carter's work as "unabashedly beautiful". Exhibited internationally and admired by private collectors, such as Sir Elton John and Jude Law, the artists continue to experiment with different mediums, pushing the boundaries of what we understand as contemporary photography.

Spectrum Circle Cube

Rob & Nick Carter
2020

Perspex cube, 5 Supergloss prints mounted on aluminium
20 x 20 x 20 cm

£ 4,800

Unique



Billy Childish

b. 1959, UK; lives and works in Rochester/Chatham, Kent
 1978 St Martin's School of Art, London
 1977 Medway College of Design, Kent



Since 1977 Billy Childish has released over 150 independent LP’s, published 5 novels and over 45 collections of poetry, but his main job is painting. Working from Chatham Historic Dockyards, his work has been enjoying a recent reevaluation and he has been described by Peter Doig as “one of the most outstanding, and often misunderstood figures in the British art scene”.

For Cure³, the artist has kindly donated Aurochs, part of an edition of just 31 copies, this is the first ever solid bronze sculpture of an aurochs made by William Hamper (aka Billy Childish). The piece is an example of the artist’s fascination with extinct animals, such as prehistoric horses. Childish follows the Fauvist tradition of sculpting in bronze but the practice is here incorporated into an artwork with ritualistic and environmental connotations: the aurochs, which became extinct in Britain during the Bronze Age, was connected

to nature worship. The Perspex cube appears to showcase the sculpture, as a prehistoric artefact would be displayed in a museum. Childish thus combines ancient and modern traditions of art, creating a timeless piece for the exhibition.

Aurochs

Billy Childish
 2014
 Perspex cube, bronze
 Formed by the artist, cast in the fires of Clerkenwell, and hand finished at the L-13 Light Industrial Workshop
 20 x 20 x 20 cm

£ 650

Edition 20 of 31



Sadie Clayton

b. 1990, UK; lives and works in London
2010-13 Kingston University, London, BA



Launching her career in the world of fashion and fascinated by design and innovation, Sadie took these foundations to explore the creative boundaries between art, technology and fashion in her work. She showcased her Spring /Summer 2017 collection at the Royal Academy of Arts in holographic form in collaboration with MHD holograms, creating bespoke content with Adobe films and FisForFendi. and presented her working process with copper through Augmented Reality for her Spring/ Summer 2018 collection.

She has since moved on from fashion to embrace art and technology full time. A recent residency at Tate Exchange in Tate Modern saw her in conversation and collaboration with ‘Aida the artist robot’ (which was covered on BBC1 Sunday Morning Live) as part of ‘A vibe called Tech’ programme around black creativity and technology.

Portrait courtesy the Artist

sadieclayton.co.uk gillianjason.com

OFF CuTS

Sadie Clayton
2020
Perspex cube, copper
20 x 20 x 20 cm

£ 1,500

Unique



Image © the Artist

Richard Clegg

b. 1966, UK; lives and works in London
1990-93 Royal College of Art, London, MA
1986-89 Canterbury College of Art, BA



Richard Clegg is one of our ‘secret artists’ and his work is probably best known amongst the artist fraternity of London. He is a sculptor of the builder and craftsman lineage, an artist who performs and has his artwork performing for his audience, never afraid of fire and brimstone, smoke and mirrors. He uses materials that appear from nowhere, reinvents them into improvised constructions that never fail to entertain, surprise or sometimes even shock.

His work for Cure³ is an appropriate quiet moment for this artist, which is both poetic but full of metaphors and hope — he says “This model was made in response to reimagining a wisteria that had grown into a tree (and would soon need to be cut down) as a full size garden pergola constructed using oak. I thought an angular geometry of wood imitating the locked branches

of the tree with new climbing plants such as clematis or honeysuckle, would replace the original tree with a type of living sculpture.”

Wisteria (model)

Richard Clegg
2020
Perspex cube, oak and oil pastel
20 x 20 x 20 cm

£ 1,100

Unique





Language, psychoanalysis, socio-political constructions of gender and identity are at the heart of Colbert's practice. Spanning film, photography, ceramics and sculpture, she questions narrative structures and storytelling, weaving surreal and fantastical mise-en-scène in a documentarian approach to characters, figures and people. Fiction becomes a way to approach the truth and the most intimate emotions. Straddling the thin line between fine art and film, Colbert's films have strong philosophical undertones and play on questions of time, space and identity, often dark and surreal with a hint of comedy.

Colbert's recent ceramic series, including *Atomic Marshmallow* for Cure³, continues to play with the inversion and subversion of the inside and the outside. Bodily functions and reproductive organs are reimagined through baby pink lacquered and flocked

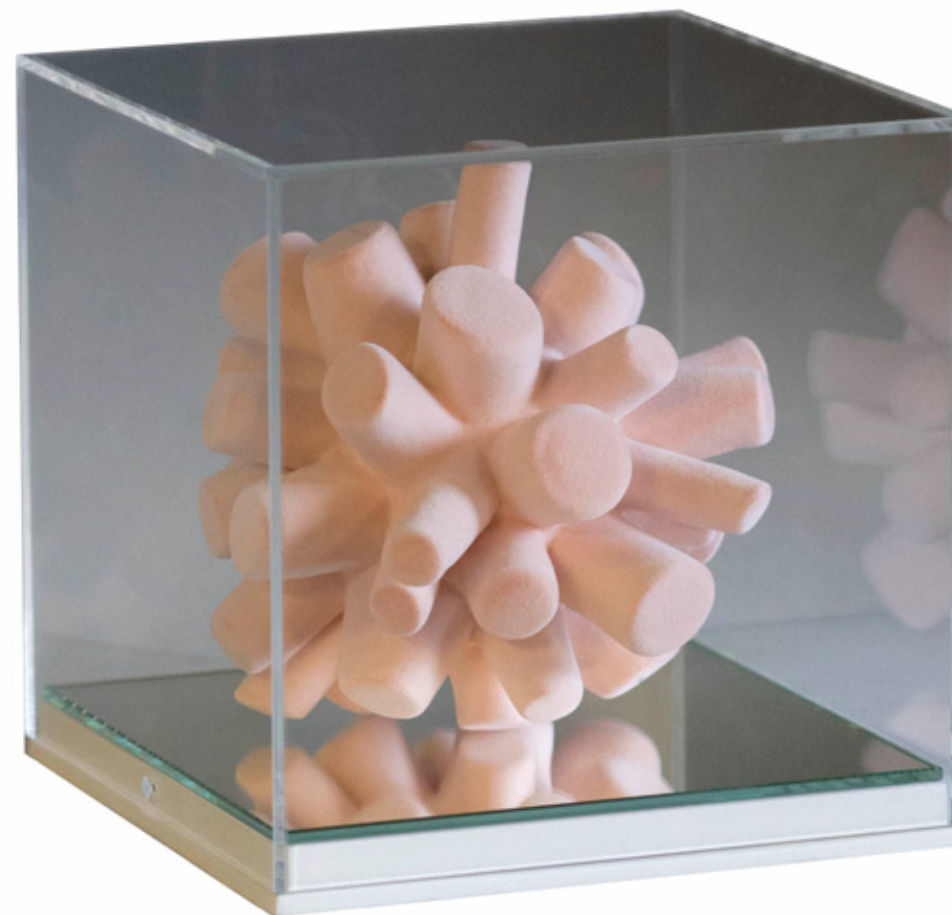
ceramic sculptures of viral cells, breasts and stomachs, as Colbert strikes a material dialogue which shifts our perception of our own physicality and DNA.

Atomic Marshmallow

Charlotte Colbert
2019
Perspex cube, ceramic with pick flock
20 x 20 x 20 cm

£ 1,200

Unique



Andrew Cranston

b. 1969, UK; lives and works in Glasgow
 1994-96 Royal College of Art, London, MA
 1990-93 Gray's School of Art, Aberdeen, BA



Cranston is a storyteller of sorts, without a clear story to tell. His work is seductive in terms of its use of narrative and humour, but it is the humour of Samuel Beckett or Buster Keaton, always touching on the strangeness and pathos of ordinary life. Often working directly onto hardback book covers his work is not pre-conceived but emerges through the manipulation of materials — paint, varnish, collage — and the suggestions that this activity provokes, layering and re-working the images until something essential coalesces.

For Cure³, Cranston hides the cube under his signature material: book covers; cladding it and darkening the space with only a peephole carved out that invites us to look in. At the back of the cube is a beautiful little landscape painting of a *House with Green Shutters*: void of life, the house and landscape emerge as in a dream or a distant memory.

Cranston says about the painting: “it is in response to the 1901 novel ‘The House with the Green Shutters’ by

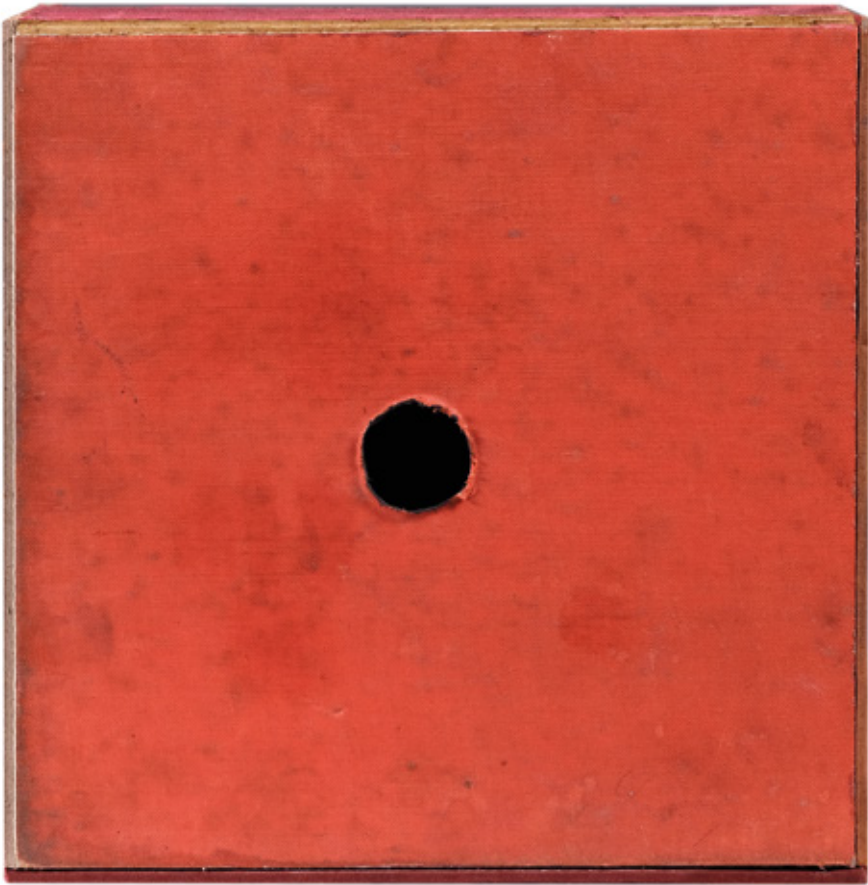
George Douglas Brown, which explores the alienation and intimate bitterness of characters in a small Scottish town. Central to the story is the motif of the house and its function as a status symbol to the novel’s main character. Somehow it seemed to fit naturally into the theatrical space of the inside of the cube. I read with interest that ‘The House with the Green Shutters’ was the first English language book read by the Argentinian writer Jorge Luis Borges. That the concerns of a community in rural Victorian Ayrshire should resonate with a young boy in Buenos Aires seems remarkable. Borges went blind later in life but recalled in a 1966 interview in The Paris Review that “when I read The House with the Green Shutters I wanted to be Scotch”. Thinking of blind Borges gave me another reason to darken the space and play with visibility.”

The House with Green Shutters

Andrew Cranston
 2020
 Perspex cube, oil paint, hardback books
 20 x 20 x 20 cm

£ 5,000

Unique



Colin David

b. 1955, UK; lives and works in London
2005 Royal College of Art, London, PEP
1974-77 Bedford College, University of London
1973 Atelier Beaux Arts, Paris



Working with wife (and participating Cure³ artist) Helen David since 1987, Colin is a director of the ground-breaking design house, English Eccentrics.

A sense of place, history and ritual informs much of Colin's work as a practicing artist, with his choice of often challenging materials and process reflecting the essence of each work. Public artworks include *The Red Velvet Tree of Love*, 2013, for the V&A (Christmas Tree project), and *Catching Fire* at the Fringe during the Folkestone Triennial in 2017.

The physical properties of Colin David's contribution to Cure³ are made known to us through its title: *small, slight, fragile but strong as a rock, solid, weighty and enduring*. As well as compensating for our inability to touch and feel the object, this description contains a powerful metaphor. It is a timely reminder for the fact that appearances can be deceptive, and those who seem fragile at first sight may contain an unexpected inner strength.

small, slight, fragile but strong as a rock, solid, weighty and enduring

£ 1,200

Unique

Colin David
2020
Perspex cube, porcelain, jesmonite and mixed media
20 x 20 x 20 cm



Helen David

b. 1955, UK; lives and works in London
 1977-79 St Martin's School of Art, London
 1974-77 Camberwell School of Arts and Crafts, London



Helen David is a London-based visual artist, textile designer and founder of the ground-breaking design house English Eccentrics. Having established her earlier career in fashion-textiles, with her garments worn by the likes of Prince and Mick Jagger, she now works predominantly in fine art. Textiles remain Helen's central medium, but taking a critical step back from producing clothing, she now interrogates the role of textiles in our social fabric.

Cosy 'craft' textile objects are subverted, destabilising their positioning as innocuous, feminised media. Pincushions are transformed through scale and subject matter, from soft souvenirs into sites of social inquiry.

The embroidered surfaces of Helen David's contribution to *Cure*³, *Hold My Hand*, gives it a vibrant yet intimate feeling. Its playful aspect carries a message both back and front that is felt as very poignant in light of recent



experiences with lockdown and social distancing and also the cause at hand in this art project: namely thinking of people who are facing a life-sentencing diagnosis with Parkinson's. The message of the importance of 'friendship and love' and the intimate action to 'hold my hand' is rendered more personal through the intricate craftsmanship and bold colours of the pincushion, yet its irony is brought home by the distancing effect of the Perspex cube in which it is held.

Hold My Hand

Helen David
 2020
 Perspex cube, mixed media
 20 x 20 x 20 cm

£ 1,800

Unique



Adeline de Monseignat MRSS

b. 1987, Monaco; lives and works in London and Mexico City
2010-11 City and Guilds of London Art School, MA
2010 Slade School of Fine Art, London, AF
2004-09 University College London, Language and Culture, BA



Adeline de Monseignat is a Fellow of the Royal Society of Sculptors who lives and works between London and Mexico City. With an interest in psychology, mythology, urban legends and anthropology, her work encompasses sculpture (working mainly with organic material), installation, drawing and film.

In her contribution to Cure³, *Seed Slices*, Adeline de Monseignat adapts her usual exploration of the idea of presence and life in inanimate objects to fit the Perspex cube. Inspired by the symbolism of fertility surrounding seeds, the artist has created a sculpture displayed as a four-leaf clover which adds further connotations of hope and luck. The rounded edges of the tactile marble invite touch and interaction. De Monseignat describes the work “like four slices of a pie, their modularity offers various options of display, triggering the viewer’s imagination and engages them in play”.

Seed Slices

Adeline de Monseignat MRSS
2020
Perspex cube, hand carved Dorado Tepexi marble
20 x 20 x 20 cm

£ 2,250

Unique



Bouke de Vries

b. 1960, The Netherlands; lives and works in London
 1989-92 West Dean College of Arts and Conservation, West Sussex
 1981-82 Central School of Art and Design, London
 1978-81 Design Academy, Eindhoven



After working with designers John Galiano, Stephen Jones, and Zandra Rhodes, Bouke de Vries switched careers and studied ceramics conservation and restoration at West Dean College. As a private conservator, he confronted issues and contradictions pertaining to notions of perfection and worth, which he now uses as the starting point for his own works as an artist. Exploiting his skills as a restorer, his artworks reclaim broken pots after their accidental trauma. But instead of reconstructing them, he deconstructs them, emphasising their new status, instilling new virtues and values, and progressing their stories.

The surreal element in de Vries' work seems highly appropriate for the 2020 edition of Cure³ in this most surreal of years. By salvaging and re-imagining the headless ceramic figure, de Vries celebrates the beauty of imperfection, an idea that underlines his practice.

Behind Darth Vader's menacing appearance, there is a vulnerable, scarred figure concealed by his armour and mask. The powerful combination of the female figure's apparent disfigurement and the concealed frailty of the male anti-hero is a pertinent contribution within the exhibition's context.

Darth Ada

Bouke de Vries
 2020
 Perspex cube, ceramics and plastic
 20 x 20 x 20 cm

£ 4,000

Unique



Es Devlin OBE RDI

b. 1971, UK; lives and works in London
2019 University of Kent, Honorary Doctorate
2015 UAL Honorary Fellow
1990-93 Bristol University, BA



Es Devlin is an artist and designer known for creating large-scale performative sculptures and environments that fuse music, language and light.

This piece, made specially for Cure³, is an excerpt from her 2019 sculpture, *Memory Palace*, which mapped a history of shifts in human perspective over 73 Millenia.

Memory Palace (Excerpt)

Es Devlin OBE RDI
2020
Perspex cube, card, buckram cloth
20 x 20 x 20 cm

£ 1,800

Unique



Nelson Diplexcito

b. 1966, UK; lives and works in London
 1988-90 Royal College of Art, London, MA
 1984-88 Gray's School of Art, Aberdeen, BA



Nelson Diplexcito is a very private painter who values, above all, the history of painting and how he can absorb its process into his own practice as a contemporary artist.

For Diplexcito, to make something in three dimensions for Cure³ was a great challenge: “my studio activity is painting and drawing and involves a kind of relentless wrestling with compositional and spatial devices but always in two dimensions.” By incorporating oil paint tubes to create a sculpture which is rooted in the language and process of painting, Diplexcito has pushed the boundaries of his chosen medium.

“For me, painting is about an arrival, where the space acts simultaneously as the seeing point and revealing/appearance point. This arrival can act both as a point of coalescence and of division.” The risk of “losing the

painting”, a fear he has expressed in the past, has here resulted in the gaining of the resulting three-dimensional artwork, *Studio (For A.F)*.

Studio (For A.F)

Nelson Diplexcito
 2020
 Perspex cube, oil paint tubes, card, glue and wood
 20 x 20 x 20 cm

£ 2,500

Unique



Sophy Dury

b. 1965, UK; lives and works in London
 1992-94 Royal College of Art, London, MA
 1988 Accademia di Belle Arti, Florence
 1984-87 Chelsea School of Art, London, BA
 1981-83 Simon Verity, Stone carver, Rodbourne, Wiltshire



Sophy Dury is part of the Tilson art dynasty who are fully represented in Cure³ 2020, daughter of Joe and Joslyn, sister of Jake and widow of rock musician Ian Dury.

Sophy Dury’s contribution to Cure³, *Jo*, is an example of her ongoing investigation of the power of the human head in the form of sculpture. In the past, she has exhibited series of sculpted portraits of women who have provided support, influence and inspiration during her life. According to the artist, “portraits are as relevant today as at any point in history. They express what it is to be human, capturing both the artist and sitter’s personal moment in time.”

Jo

Sophy Dury
 2017
 Perspex cube, polychrome terracotta
 20 x 20 x 20 cm

£ 2,000

Unique



Tessa Eastman MRSS

b. 1984, UK; lives and works in London
2013-15 Royal College of Art, London, MA
2003-06 University of Westminster, London, BA



Through her contribution to Cure³, *Purple Midnight Baby Cloud Bundle*, award-winning British ceramic artist Tessa Eastman continues her exploration of the connotations surrounding clouds. According to the artist, clouds have a certain duality as they are linked to doom and negativity, but also to joy and hope. In this piece the artist has shaped a ceramic, purple cloud-like structure; an uncanny shape which appears almost alive and moving. By creating a cloud out of ceramic, Eastman transforms the intangible and temporary into something solid and permanent.

The artist is interested in reflecting the human psyche through employing contrasting materials. Here, the juxtaposition of the rigid, transparent cube and the seemingly formless coloured shape, echo the instability of human emotions. In the artist's words, "the strange otherworldliness of natural phenomena transports me

away from the mundane and I become excited when fixed ceramic form seems alive, evoking awareness of life's impermanence where not all makes sense."

Tessa Eastman is participating courtesy of the Young Masters Art Prize.

Purple Midnight Baby Cloud Bundle

Tessa Eastman MRSS
2020
Perspex cube, hand built, multiple glazed stoneware
20 x 20 x 20 cm

£ 1,200

Unique





Diana Edmunds' site-specific works use acrylic, neon and fibre optics to celebrate and explore the play of light, mutability and movement.

In 2018 Edmunds contributed *Square Dance* to Cure³ as an edition of three that proved extremely desirable! We are therefore delighted that this year, *Square Dance 2* will again be an edition of three.

Edmunds has once again played with the architecture of the cube, creating both havoc and order within the space. Our eyes take time to decipher the geometry, light and reflections and even the brass sheet plays tricks on our perception. Being a part of Cure³ is a cause that is close to the artist's heart:

“I have a particular interest in finding a cure for Parkinson's as I have two friends with the condition. One, an academic and daughter of close friends,

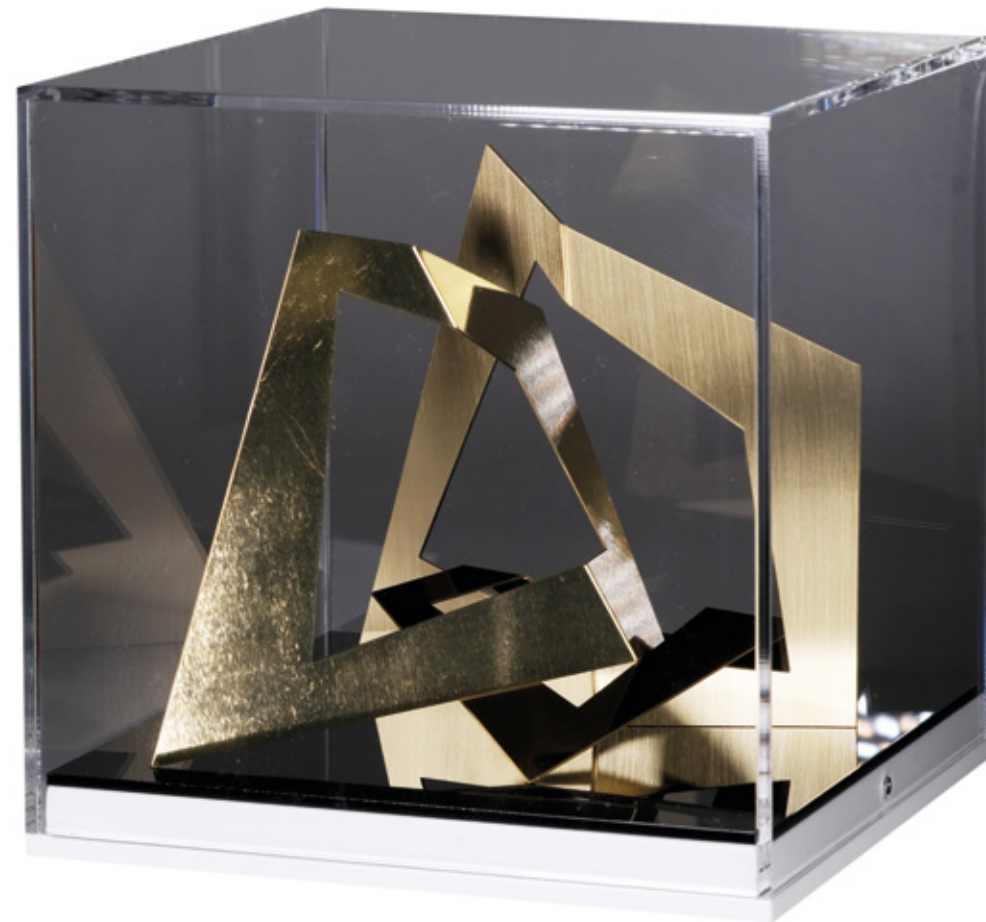
was diagnosed in her thirties. A working mother with two small children, she underwent surgery for DBS (deep brain stimulation) some time ago which has helped her considerably, and enabled her to continue working so I know just how important it is to keep fighting for new treatments to help the condition. The other friend diagnosed over ten years ago is a talented artist whose courage in facing his condition is an inspiration to us all. It is for them and those all over the world with Parkinson's that I wanted to make my small contribution to the fight by creating something for the 2020 Cure³ exhibition.”

Square Dance 2

Diana Edmunds
2020
Perspex cube, brass sheet, mirrored Perspex base
20 x 20 x 20 cm

£ 1,450

Edition of 3 available



Anne Gibbs

b. 1966, Wales; lives and works in Cardiff
2004 University of Wales Institute, Cardiff, MA
1994 University of Wales Institute, Cardiff, BA



Anne Gibbs creates still life arrangements which are minimal, quiet and curious. Her practice involves collecting natural materials and man-made objects from a wide range of sources, which are then transformed, altered and restaged.

In her contribution to Cure³, *Island*, Anne Gibbs continues her practice of ‘inventing imaginary worlds achieved with unlikely mixes of surface, colour and scale’. As with this piece, the artist often searches for intriguing objects to use as a springboard for her ceramic works, such as the arm of a chandelier or an old-style breast pump. Gibbs uses bone china in pastel-coloured shades to transform her objects into evocative, miniature ceramic sculptural landscapes. She presents them as what she refers to as “contemporary still life assemblages”, appearing

within dream-like, peculiar spaces which allow room for speculation and wonder.

Anne Gibbs is participating courtesy of the Young Masters Art Prize.

Island

Anne Gibbs
2020
Perspex cube, bone china, wooden base
20 x 20 x 20 cm

£ 1,400

Unique



Andy Goldsworthy

b. 1956, UK; lives and works in Dumfriesshire, Scotland
 1975-78 Preston Polytechnic, BA
 1974-75 Bradford School of Art



Andy Goldsworthy is a British sculptor, who's known for his site-specific sculptures and land art situated in natural and urban settings.

In his third contribution to Cure³, *Wool Box*, Goldsworthy continues his exploration of the changing seasons and the ephemerality of nature, but here he is also commenting on environmental and political issues: "At the moment, the price of a fleece hardly covers the cost of shearing the sheep. As a consequence, less and less shearing takes place, and at this time of the year the fields around my home become littered with wool as it is shed by the sheep. For me it is the wool season. More than just a material to work with, wool is a way of working with sheep in the context of a landscape upon which they have had tremendous environmental, social and political impact."

By placing this material inside the Perspex cube, the artist challenges our perspective of the environment and reminds us of the transience of nature. The fleece makes swirling, undulating shapes within the cube, highlighting the colour of the farmers markings, forming an abstract and highly evocative artwork. According to Goldsworthy, "the transformation was extraordinary. It was like looking into another world". After finishing the work, he realised that the farmer who owns the sheep around his home has Parkinson's, making *Wool Box* an even more poignant addition to the project.

Wool Box

Andy Goldsworthy
 2020
 Perspex cube, found sheep fleece
 20 x 20 x 20 cm

£ 5,000

Unique



Lothar Götz

b. 1963, Germany; lives and works in London and Berlin
1996-98 Royal College of Art, London, MA
1993-95 Kunstakademie Düsseldorf



Lothar Götz's understanding of architecture provides the foundation and philosophy behind his work as an artist. Renowned for his widely exhibited murals, which have found their way to the walls of museums and galleries throughout the U.K. and internationally, Götz has managed to scale down his usual practice but still allow for maximum impact for his small wall-hanging work *Disco-Square* for Cure³.

In the artist's words: "The work is a colourful abstract composition on the wooden support of the cube, treating the support like a wall within the architectural space of the Cube. The geometry reacts to the given dimensions. Like a painting in a site-specific context, it is corresponding with the space of the cube, its materiality and light conditions. The colours are bright and bold, appearing as subtle reflections on the surrounding Perspex walls"

Disco-Square

Lothar Götz
2020
Perspex cube, acrylic on wood
20 x 20 x 20 cm

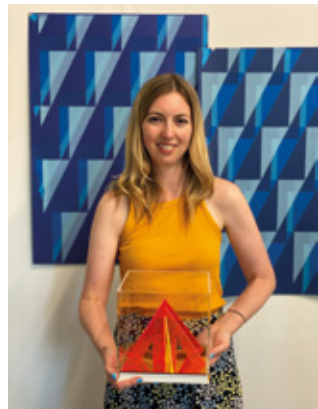
£ 3,000

Unique



Fiona Grady

b. 1984, Leeds, UK; lives and works in London
2010-11 Wimbledon College of Art, University of the Arts London, MA
2004-07 Cardiff School of Art and Design, University of Wales Institute, BA



Fiona Grady's installations are usually two-dimensional and site-responsive. Her practice recognises the relationship between architecture and site-specific art, often referencing traditional techniques such as stained glass and fresco painting.

For Cure³, the architecture may be scaled down but *Pylon Peak* is just as responsive to the locale. She uses transparent coloured lighting gel shapes for windows, which transform the surrounding architecture by casting colourful shadows into the space, creating a three-dimensional interpretation of her usual practice. The converging transparent Perspex triangles sit on the cube's mirrored base, in turn reflecting the case's own material. "The geometric forms activate what would

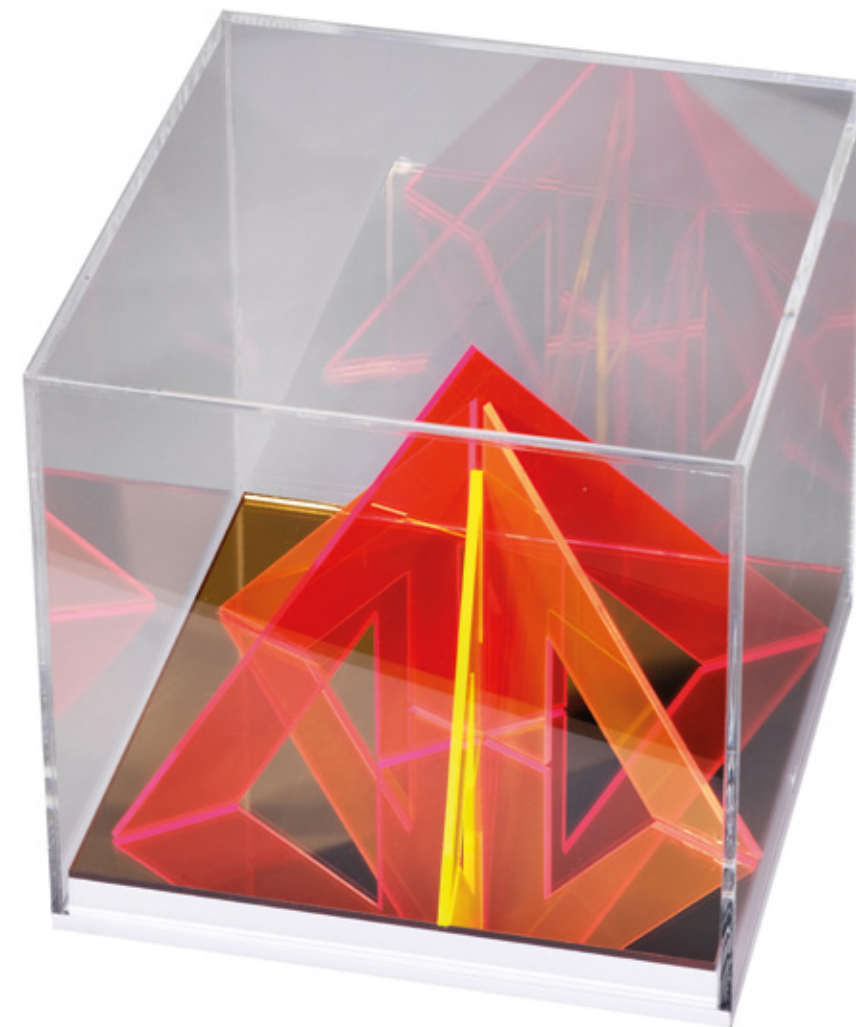
otherwise be an overlooked space" says the artist. The illusion of a diamond-shaped sculpture extends the cube's space to create a playful response to the work's own confinement and on the limitations of perception.

Pylon Peak

Fiona Grady
2020
Perspex cube, transparent and mirrored Perspex
20 x 20 x 20 cm

£ 2,250

Unique



Mona Hatoum

b. 1952, Beirut, Lebanon; lives and works in London
1979-81 Slade School of Fine Art, London
1975-79 Byam Shaw School of Art, London
1970-72 Beirut University College, Beirut



Mona Hatoum's poetic and political work reflects on subjects that arise from our current global condition, including systems of confinement, the architecture of surveillance, barriers and borders and themes of mobility, displacement and conflict. Known for working with sculpture and installation, Hatoum explores and opens up space for contradictions and paradoxes present in her chosen materials. Often working with harsh, industrial materials, Hatoum adds a soft edge, or precariousness, to them by interweaving a minimalist language with themes of everyday life and the unforgiving realities of our unstable world.

Hatoum's contribution for Cure³, continues her interest in material transformation. Chicken wire, a fencing material normally associated with creating barriers and borders, is now used to create an organic matter, a sculpture of a tree which extends up and branches out.

At the end of each branch are red glass beads, suggesting buds about to blossom. As with many of Hatoum's works, a sense of fragility is brought out from a cold fencing material to offer hope which flourishes in the most unlikely of places.

Untitled (C3)

Mona Hatoum
2020
Perspex cube, chicken wire, glass beads
20 x 20 x 20 cm

£ 20,000

Unique



Paul Huxley RA

b. 1938, UK; lives and works in London
2000-14 Treasurer of the Royal Academy of Arts
1998 Appointed Professor Emeritus Royal College of Art, London
1987 Elected as a Royal Academician
1975-82 Trustee Tate Gallery
1956-60 Royal Academy Schools, London
1951-56 Harrow School of Art



Acknowledged internationally for his large-scale bold and dynamic paintings, Huxley's abstract work explores implied perspectives, combining stretched and distorted ellipses and shapes with flat blocks of colour and linear patterns to create dynamic illusions. Recently the artist has also been exploring the three-dimensional space by producing sculptures that investigate the relationship between geometry, perspective and balance, seen also as the subject matter in his painting practice.

Huxley's *Fermata* is his third sculptural contribution to the Cure³ exhibitions. 'Fermata' is a musical term signifying the prolongation of a note. The pause that holds the musical or, here, sculptural piece in a precarious balance, is a current theme in Huxley's work. *Fermata*, like other works in the series, did in fact balance momentarily before the artist froze it in its present configuration.

“Balancing acts are an ancient form of entertainment;

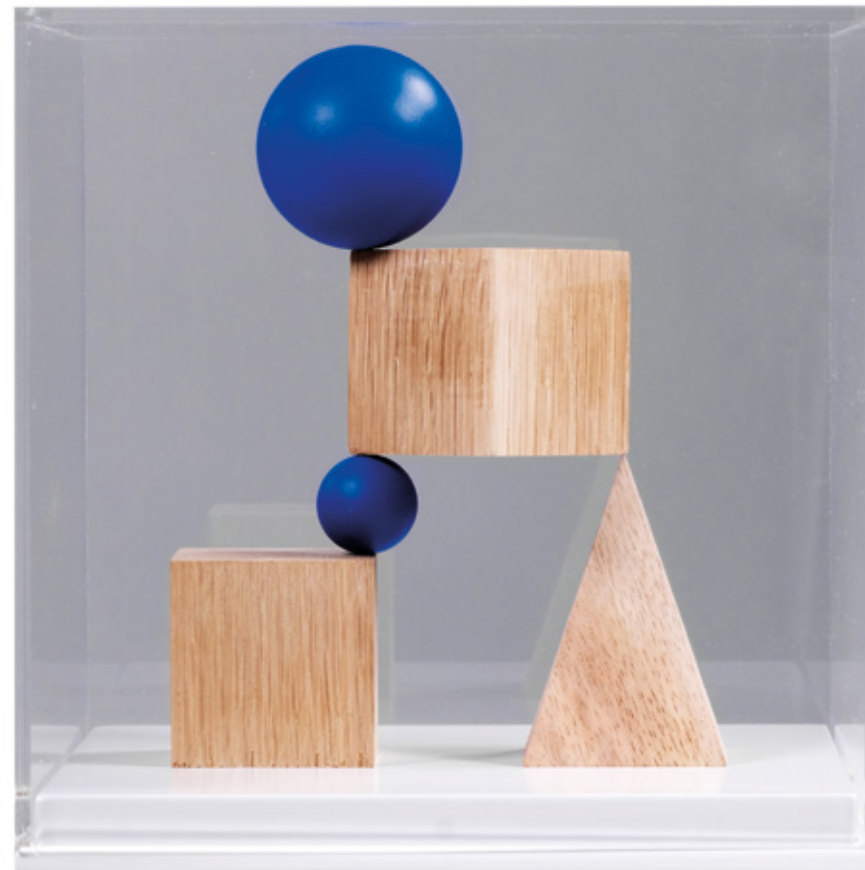
they inspire awe and disbelief and so they are fun. They can also be dangerous and forebode downfall and disaster” says Huxley, a seminal figure in the development of abstract painting in Britain and beyond. Teacher, painter, sculptor, printmaker and writer, his work is continuously enriching, deconstructing and redefining abstraction and its principles. *Fermata* is an invitation, as indicated by its title, to pause and relish the suspended moment in time it offers.

Fermata

Paul Huxley RA
2020
Perspex cube, wood, acrylic
20 x 20 x 20 cm

£ 3,500

Unique



Vanessa Jackson RA

b.1953, UK; lives and works in London
2015 Elected as a Royal Academician
1975-78 Royal College of Art, London, MA
1971-75 St Martin's School of Art, BA



Vanessa Jackson is well known for her bold colourful paintings, prints and wall installations. “Geometry gave me the sense that one could construct without referencing the appearance of the world; offering a structure in which to manifest experience. Representing experience through the slow manipulation of geometry is both a recognition of the formal histories of painting whilst incorporating the familiarity of its language.”

True to her signature style, with *Flip*, her contribution to Cure³, Vanessa Jackson blurs the boundaries between the artwork and its container, playfully warping our sense of perception. The work resists our tendency to access an artwork rationally as a whole. In a sense it plays with the viewer as the suspended composition of colours and shapes shift depending on where you are standing. The artist manages to imbue the work with apparent movement and lightness. This colourful crossover between

painting and sculpture could be viewed as a reminder that our tendency to label or categorise is often an obstacle to fully understanding what we are looking at.

Flip

Vanessa Jackson RA
2020
Perspex cube, acrylic
20 x 20 x 20 cm

£ 3,250

Unique



Chantal Joffe RA

b. 1969, USA; lives and works in London
2013 Elected as a Royal Academician
1992-94 Royal College of Art, London, MA
1988-91 Glasgow School of Art, Glasgow, BA



Royal Academician, Chantal Joffe is known for her intimate, insightful and strikingly painted portraits of women. Ranging in scale from a few inches square to monumental canvases, her iconic depictions, which are often personal and imbued with humour, testify to the concerns and mores of women from diverse walks of life. She manages to capture a psychological and emotional force within her deceptively casual brushstrokes on a two-dimensional surface.

For Cure³ we are honoured to be presenting Joffe's first wax sculptural piece for sale, entitled *Self-portrait (wax head)*. This work, akin to her paintings, is full of emotion and reveals the artist's hand. Chantal says about the work: "I made this work in my studio just before lockdown began in March, and which now feels like a million years ago. While making the work I was thinking about Degas and his wax sculptures, and I only

had myself to work from (as so often). I long to be able to work from a model or even a dancer. I like working with wax which is difficult and hard to move unlike clay which I always find too soft."

Self-portrait (wax head)

Chantal Joffe RA
2020
Perspex cube, wax
20 x 20 x 20 cm

£ 10,000

Unique





Ben Johnson is best known for his paintings based on architectural spaces (some almost forensically accurate, others heavily manipulated) and his large-scale, intricately detailed cityscape paintings, which include panoramas of Hong Kong, Zürich, Jerusalem, Liverpool and most recently London, which was completed as part of a residency at the National Gallery. In recent years he has had an obsession for the intrinsic beauty of Islamic geometry; especially through the architecture of the Alhambra in Granada, Spain and the Dome of the Rock in Jerusalem.

This will be the third edition of Cure³ that Johnson has taken part in. Each time he has embraced the space to explore three-dimensional sculptures that are intrinsically linked to his painting practice. This year is no exception, with *Hall of Mirrors*, he plays with his audience, creating an illusion through mirrors whilst

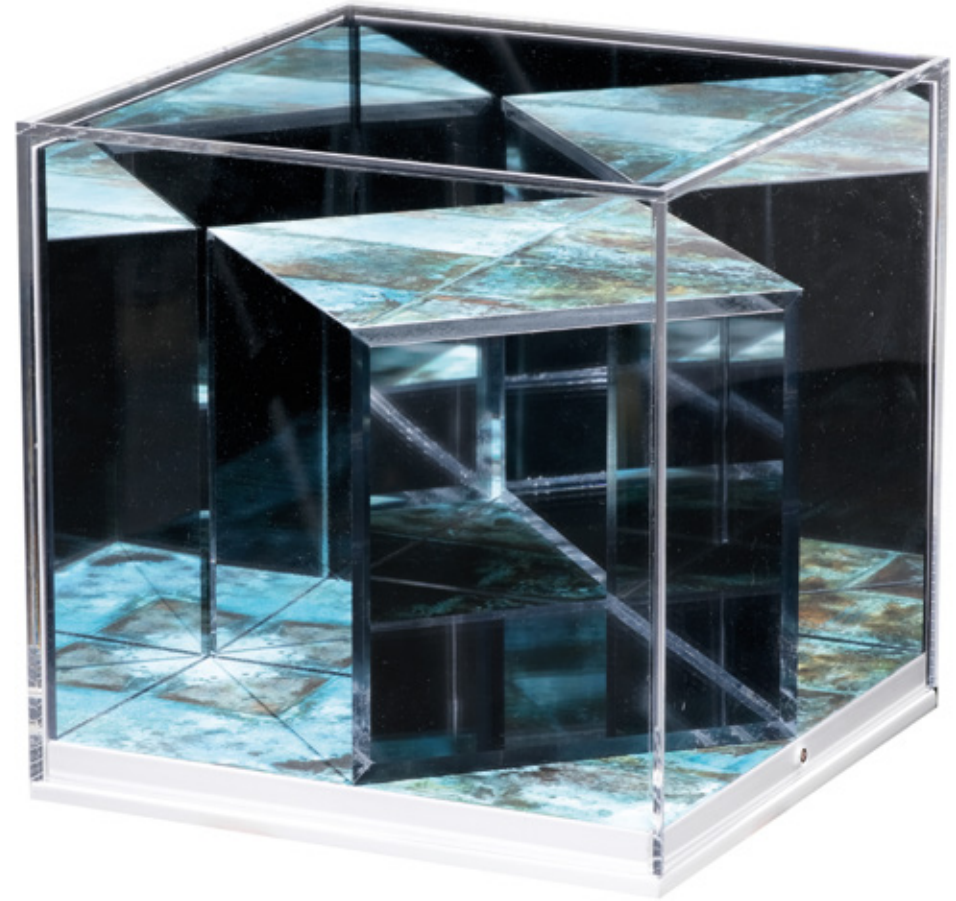
exploring the effect on his signature Islamic tile patterns. “What is real and what is an illusion? Is a reflection a truth or a lie?” This work engages with Johnson’s passions and the series of paintings that he has been exhibiting for the last decade, whilst allowing us an exclusive insight into his constantly enquiring mind.

Hall of Mirrors

Ben Johnson
2020
Perspex cube, acrylic, paper, mirror
20 x 20 x 20 cm

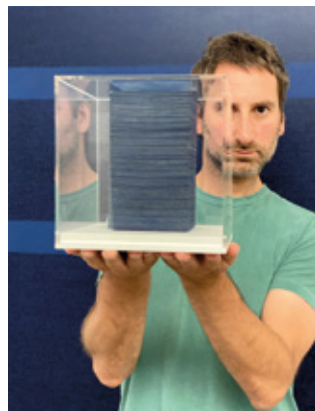
£ 6,000

Unique



Idris Khan OBE

b. 1978, UK; lives and works in London
2017 Awarded OBE
2002-04 Royal College of Art, London, MA
1998-00 The University of Derby, BA



In *Layers of Time*, Idris Khan continues his philosophical investigation of time and memory. His techniques of layering are in keeping with his preoccupation with the accumulation of experience and his wish to explore the process of creation, erasure, tracing and their effects on human consciousness.

For his eight-metre high public sculpture in Southwark, Khan used “the physicality of a photograph to show time”. A monument to the 65,000 images the artist had taken on his phone over five years, the idea behind it, is also present in *Layers of Time*. “Cameras have replaced our eyes; we want to photograph everything before we even see it” comments Khan. In an age of obsessive mass-image-making, the artist’s sculpture forces us to look and reflect, and in the context of a project such as Cure³, the act of monumentalising memories and time takes on a whole new layer of meaning.

Layers of Time

Idris Khan OBE
2020
Perspex cube, jesmonite, pigment sculpture
20 x 20 x 20 cm

£ 8,000

Unique



Debbie Lawson

b. 1966, Scotland; lives and works in London
2002-04 Royal College of Art, London, MA
1998-01 Central Saint Martins, London, BA



Sculptor Debbie Lawson uses household items, furnishings and carpet along with more traditional sculpture materials to create work that focuses on the cultural traditions surrounding everyday objects.

Lawson's contribution to Cure³, *Little Red Bear*, is the latest in a series of work featuring bears and Persian carpets, exploring the idea of camouflage and its opposite: display.

Lawson, who gained wide exposure for her monumental Roaring Bear rug displayed at Grayson Perry's 250th anniversary Summer Exhibition at the Royal Academy of Arts in 2018, is known for disrupting our ideas of sculpture with her use of Persian rugs as the source material that she sculpts into monumental animals, flora and fauna. In this unique work for Cure³ the

pattern, based on a Kashan carpet design, is hand-drawn directly on to the sculpture and the cube takes on a domestic air with the base clad in carpet.

Little Red Bear

Debbie Lawson
2020
Perspex cube, jesmonite, ink, carpet
20 x 20 x 20 cm

£ 1,000

Unique



Jennifer Lee

b. 1956, Scotland; lives and works in London
1980-83 Royal College of Art, London, MA
1979-80 Andrew Grant Travelling scholarship to USA
1975-79 Edinburgh College of Art, MA



Jennifer Lee is an award-winning and highly regarded ceramic artist who has her works in the permanent collections of The Metropolitan Museum of Art, Philadelphia Museum of Art, Los Angeles County Museum, British Museum and Victoria & Albert Museum.

Lee works in elemental materials, combining clay, water and oxides. In the past six years she has spent time working in Japan; invited by Issey Miyake to exhibit at his foundation, she showcased her pots within an installation by Tadao Ando.

The artist prefers not to apply glaze but achieves colour through the use of oxides, as in this piece *Mashiko 50-19*. Created in Mashiko, a town famous for its pottery situated to the northeast of Tokyo, it is made of clay from Shigaraki and Japanese oxides. The artist witnessed first-hand the typhoon that devastated Japan in autumn

2019, that also hit Mashiko. “When clay is fired you can have a lasting image” says Lee. The poignancy and poetry in her contribution to Cure³ is derived from the qualities of durability, simplicity and a direct connection to nature.

Mashiko 50-19

Jennifer Lee
2019-2020
Perspex cube, ceramic, coloured Japanese stoneware, oxides
20 x 20 x 20 cm

£ 950

Unique



Chris Levine

b. 1960, Ontario, Canada; lives and works in England
Chelsea School of Art, London
Central Saint Martins, London

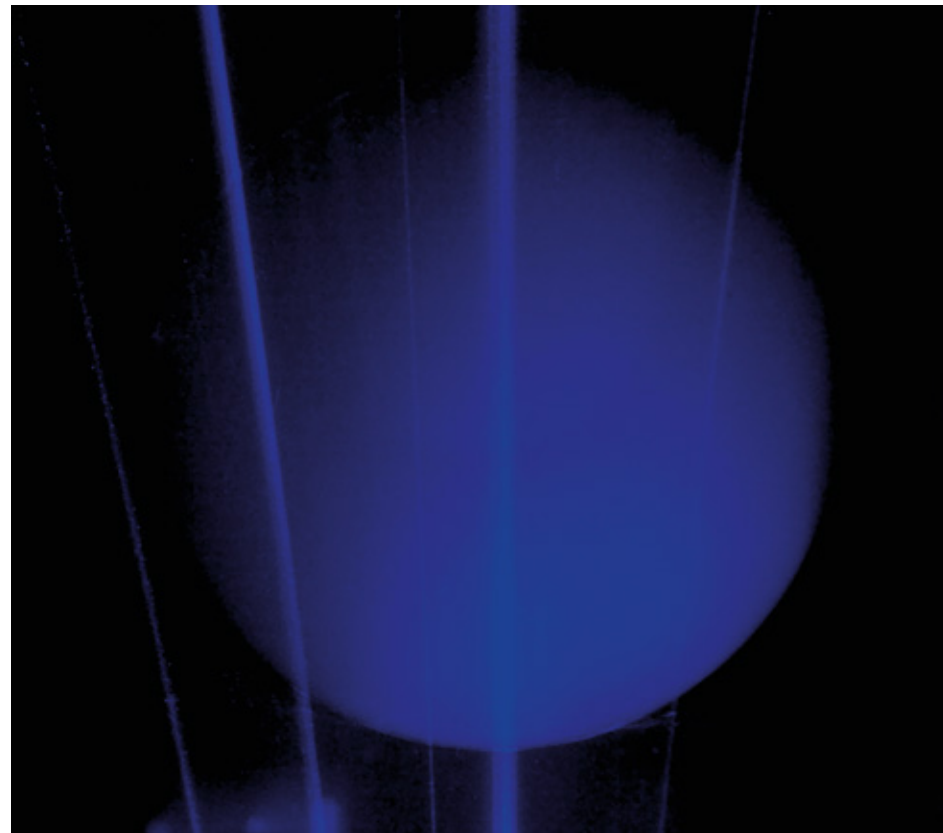


Chris Levine is an artist who works across many mediums in pursuit of an expanded state of perception and awareness. Levine's work considers light not just as a core aspect of art, but of human experience more widely, and a spiritual, meditative and philosophical edge permeates his work throughout. Levine is perhaps best known for producing what is already being described as one of the most iconic images of the twenty-first century, *Queen Elizabeth II ('Lightness of Being')*.

On his contribution to Cure³, the artist says “The sphere is a fundamental elemental form that I've explored a lot in my work. It signifies purity and physical harmony and can be something of a dimensional mantra on which to focus visual attention. Expressed as a spherical form of light, this work resonates to take the viewer towards stillness, if but for a meditative moment.”

Sphere Cube

Chris Levine
2020
Perspex cube, cast acrylic, fluorescent dye
20 x 20 x 20 cm
Work available at a later date



Stephen Lewis

b. 1959, Lancashire, UK; lives and works in London
1977-80 Manchester Polytechnic, BA
1981-82 Jan Van Eyck Academie, Maastricht



In his sculpture *Below the Horizon*, Steve Lewis has used foundry patterns offered to him by the Museum of London who acquired the parts in the 1960s from local foundries. The strong architectural element of the red rings, which have been formed into a gimbal, is countered by the objects placed inside the sculpture, namely a house, a tree and a telegraph pole from his childhood train set. These give the work a highly personal element and add complexity and playfulness. As with all of his works, Lewis uses colour as an integral part of the sculpture. A formal dynamic is created through the merging of colour with industrial shapes, in an original artwork which allows room for speculation.

Below the Horizon

Stephen Lewis
2020
Perspex cube, wooden patterns, plastic dwelling
20 x 20 x 20 cm

£ 3,600

Unique





Sculptor, performance artist and jeweler Andrew Logan has created *Man & Models* for this year's Cure³. The artist, whose work has been described as “the art of popular poetry and metropolitan glamour”, has worked across the fields of sculpture, stage design, drama, opera, parades, festivals and interior design. Logan combines fantasy and real objects to create unique and engaging artworks. For this piece, Logan has used pink mirror fragments acquired from a Jaipur glass merchant, jewels and vibrant pink glitter to create a 3D heart. On top of the heart perch seven hand-painted figurines; an additional model of Superman stands alone at the front of the cube. The title *Man & Models* refers to today's Super models and Superman. Whilst creating the heart, the artist used a recycled light fitting within the internal construction, taken from his friend the late Chrissy Robinson. The artist thus provides us with a metaphor; his friend will always have a place within his heart.

Man & Models

Andrew Logan
2020
Perspex cube, mixed media
20 x 20 x 20 cm

£ 3,000

Unique



Susie MacMurray FRSS

b. 1959, UK; lives and works in Manchester
2000-01 Manchester Metropolitan University, MA
1997-00 Manchester Metropolitan University, BA



Susie MacMurray is best known for her interventions in historic spaces, such as Pallant House, Kedleston Hall and Southwark Cathedral. Formerly a professional musician, MacMurray creates surreal and poetic site-specific installations that are at once seductive, confrontational and immersive. The key issue in her work has been identified by a critic as “the tension between extremes of sensual and aesthetic response: ying/yang, anima/animus, freedom/constraint”.

The artist herself has expressed her fundamental interest in understanding how we cope with the human condition and ultimately, with mortality. For *Cure*³, MacMurray has produced two works, one of which is *Duo*, an uplifting, lyrical sculpture that connects, through its materials, to music and nature. *Duo*’s apparent fragility is protected by the cube/shell, whose confines are at the same time negated by the sculpture’s weightlessness. MacMurray’s

practice has been informed by her personal experience of loss due to illness and her contribution to *Cure*³ contains all the ambiguity, opulence and sense of trauma of her larger works.

Duo

Susie MacMurray FRSS
2020
Perspex cube, wax, stripped ostrich feathers, piano wire
20 x 20 x 20 cm

£ 2,000

Edition of 2
(1 available)



Susie MacMurray FRSS
 b. 1959, UK; lives and works in Manchester
 2000-01 Manchester Metropolitan University, MA
 1997-00 Manchester Metropolitan University, BA



“I feel like *Little Foundling* is a little soul that is sheltered by the cube. Curled, with its armour only half-formed. It is potentially beautiful, but ill-equipped to be out in the world unprotected. To be human is to be vulnerable. It is always possible that in the blink of an eye, all that stands between a person and oblivion could be the kindness and generosity of strangers.”
 — Susie MacMurray

Little Foundling
 Susie MacMurray FRSS
 2020
 Perspex cube, silk velvet, deer antlers, saddlery thread, stuffing
 20 x 20 x 20 cm
 £ 2,500
 Unique



Elizabeth Magill

b. 1959, Canada; lives and works in London and Antrim, Northern Ireland
1982-84 Slade School of Art, London, MA
1979-82 Belfast College of Art, BA



Elizabeth Magill's main preoccupation has been with painting and in particular with reference to landscape. She is celebrated for her evocative landscapes, which capture atmospheric conditions with great sensitivity: the luminosity of daybreak, or the cool glow of moonlight. The scenes appear to be situated on the edge of urbanity — roofs, streetlamps or telephone wires can occasionally be sighted in the background, but human figures are rare.

She describes her approach as “experimental”, combining photography and printmaking with painting. She uses this genre to explore possibilities within her painting process, playing with notions around constructed worlds, often inspired by the view from her studio in Northern Ireland. These works often elicit an emotional sense of the infinite.

For her Cure³ contribution this year, Magill has once again used the whole of her cube to create a dreamlike ethereal landscape which exudes light through the transparent layers that she has created on two sides of the box. This contrasts with a bronze cast of a small branch of heather, which within the context of the cube becomes like a branch of a fallen tree.

A work by Elizabeth Magill has recently been acquired by the Tate, London.

Portable Landscape (2)

Elizabeth Magill
2020
Perspex cube, bronze, oil paint, photography on true grain
20 x 20 x 20 cm

£ 5,500

Unique



Carolina Mazzolari

b. 1981, Italy; lives and work in London
2005-06 Accademia di Belle Arti di Brera, Milan
2001-04 Chelsea College of Art, London, BA
1999-01 Nuova Accademia di Belle Arti, BA



Carolina Mazzolari trained in fashion and textiles before going on to develop her practice as a multi-faceted visual artist. Embracing her passion in textile manipulation, her work also encompasses printing, painting, photography, video and performance.

For Cure³ this evocative artwork by Mazzolari, *Prayer Wheel Study*, combines both futuristic and traditional elements. The artist has created a piece which conjures up the meditative quality of Tibetan prayer wheels and primitive clocks. The reflective fabric floor is activated with any direct light, forming a sort of halo which heightens the spiritual aspect of the spinning solid oak sculpture. A first study of a 'metaphysical installation corner', this work invites the viewer to ponder, as within a religious or sacred space.

Prayer Wheel Study

Carolina Mazzolari
2020
Perspex cube, oak, steel, reflective fabric, foam
20 x 20 x 20 cm

£ 1,500

Unique



Jock McFadyen RA

b. 1950, Scotland; lives and works in London, Edinburgh and France
2012 Elected as a Royal Academician
1973-77 Chelsea School of Art, London, BA and MA



Only two years after leaving art school, Jock McFadyen was offered the ‘Artist in Residence’ at the National Gallery in London. This was followed by successive commissioned projects: first by The Imperial War Museum and then by the Royal Opera House where he designed sets and costumes for Sir Kenneth MacMillan’s last ballet, The Judas Tree.

After this versatile beginning, McFadyen started to focus on urban landscapes, mainly of the East End of London, and often on a monumental scale. His friendship with writers like Ian Sinclair and Will Self, produced a number of prints and booklets and even an exhibition at Agnews. Then in 2005, with his musician wife Susie Honeyman, they collaborated to create The Grey Gallery, a nomadic entity set up with the aim of working across disciplines.

In 2019, McFadyen was invited to be the Chief Curator of the Summer Exhibition at the Royal

Academy, with his theme “art which is a response to the world”. His contribution to Cure³ is a continuation of this theme: a polar bear sits on a little island with no ice or snow in sight. This beautiful and metaphorical work not only highlights the animals’ isolation, it also reflects the perilous situation we all face on a very endangered planet.

Green

Jock McFadyen RA
2020
Perspex cube, mixed media
20 x 20 x 20 cm

£ 5,000

Unique



Claire Morgan

b. 1980, Belfast; lives and works in Gateshead
2000-03 University of Northumbria, Newcastle, BA
1999-00 University of Ulster



Claire Morgan's fragile hanging installations reflect her interest in natural processes and organic materials. In her works, the artist engages with the elemental conditions of man in his habitat and reveals the impossibility of grasping the complexity of life and death.

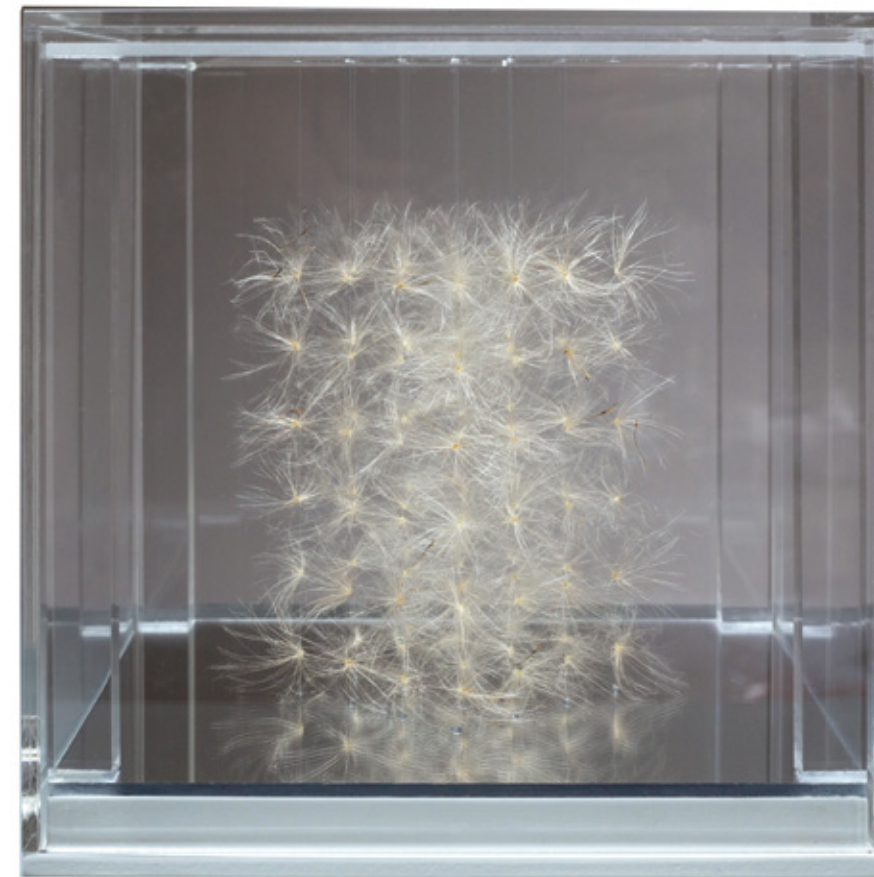
In her contribution to Cure³, *Grey Area*, Morgan has used thistle seeds, nylon and acrylic mirror; materials and forms which allow her to “explore questions about reality, perception and understanding”. The thistle seeds appear to float inside the Perspex cube, forming an ethereal, abstract artwork and the use of the mirror base allows the work to reach beyond the confines of the cube. With her installations, both large and small-scale, Morgan challenges our collective view of reality, which she believes is restricted by the limitations of our senses. “The world appears to be composed of dualities, but really, things sit at different points on many spectra. Everything is in a constant state of flux.”

Grey Area

Claire Morgan
2020
Perspex cube, thistle seed, nylon, acrylic mirror
20 x 20 x 20 cm

£ 8,000

Unique



Annie Morris

b. 1978, UK; lives and works in London
2002-03 Slade School of Fine Art, London, MA
1998-02 École des Beaux Arts, Paris
1997-98 Central Saint Martins, London



Annie Morris' multi-disciplinary practice draws on both personal experience and the history of art. Encompassing sculpture, applique tapestry, painting and drawing, Morris' intuitive use of line, weaves between abstraction and representation — at once both authoritative and imaginative.

For this year's Cure³, Annie Morris has produced *Ultramarine Blue and Cadmium Red*, in which she blends abstraction and figuration. The floral female figures inside the Perspex cube are a common feature in Morris' practice; playful and vibrant, they seem to have been drawn in mid-air. The illusion that the work has been sketched stems from the artist's past achievements, as she first became known for her illustrations. The pregnant women are presented in a life-affirming manner and seem to be happily conversing. In this artwork, Morris explores nature, existence and the female body, woven together in an abstract, evocative sculpture.

Ultramarine Blue and Cadmium Red

£ 4,000

Unique

Annie Morris
2020
Perspex cube, pigment, acrylic, concrete
20 x 20 x 20 cm



Mali Morris RA

b. 1945, Wales; lives and works in London
2010 Elected as a Royal Academician
1968-70 University of Reading, MFA
1963-68 University of Newcastle upon Tyne



In her abstract paintings, Mali Morris explores how colour can construct luminosity, building complex layers of rhythmic pictorial space. She investigates the language of painting, its ever-changing expressive possibilities, and how it could relate to our experience in the world.

This ‘Concertina’ will remain only half open, and silent; the front is boldly vivid, but the viewer only glimpses the many other colours that lie within. The rhythmic relationship between the squares and circles takes the place of song, and gives the work a joyful aspect, a humility, and a playfulness.

Its lighthearted appearance however gives way to a more sober moment with the dedications inscribed on the inside. As the artist explains: “W.E.M., B.M., and J.McL.: my father William Elidir Morris, my sister-in-law Bernadette Morris, and my friend John McLean, all had Parkinson’s. I made this work in their memory.”

Concertina

Mali Morris RA
2020
Perspex cube, acrylic paint, heavy folded watercolour paper
20 x 20 x 20 cm

£ 3,500

Unique



Emily Motto

b. 1992, UK; lives and works in Liverpool
2011-14 The Ruskin School of Art, Oxford, BFA
2010-11 Central Saint Martins, London



Emily Motto is an artist working between sculpture, installation and drawing, often creating playful and unstable forms, arenas and mazes. Her work invites endless possibilities when shapes and lines are extended into palpable forms in space, with dependencies on weight, material reactions, and physical limits. Emily is currently the New Contemporaries studio bursary holder at The Bluecoat and recipient of the Gilbert Bayes Award from the Royal Society of Sculptors.

Motto's sculpture for Cure³, *Buoy*, is the result of her experiments in casting forms made from expanding dough. The resulting artwork, which she describes as a "symbiotic form", consists of a variety of materials, including dough, bronze jesmonite, net, string, latex and plaster, that mutually enhance one another's properties. The softness of the plaster and the fluffiness of the yarn interact with the smoothness of the vibrant

orange latex and solidity of the bronze jesmonite in a playful composition that "performs and evolves throughout and beyond" the work itself. The unstable, bright materials sit together in a dynamic, original and striking way to create a very individual piece. Motto has expressed her admiration for the charity's medical research on Parkinson's and she sees *Buoy* as an opportunity to contribute to a cause close to her heart.

Buoy

Emily Motto
2020
Perspex cube, bronze jesmonite, plaster, plasticine, latex, acrylic, wool
20 x 20 x 20 cm

£ 950

Unique



Selma Parlour

b. 1976, South Africa; lives and works in London
2008-14 Goldsmiths, University of London, PhD



Selma Parlour's oil paintings appear as though they're drawn or printed. The artist is known for her diagrammatic stage space that curtails fictive distance as it represents it; and for her bands of colour that bring delicacy and illusion to the figuring of the frame.

For *Cure*³ she extends her resolutely two-dimensional practice into the third dimension, with her sculpture, *Untitled*. "The ideological framing device I start with is our familiar flat frontal rectangle that signifies and enables a representation. Except now perceptual transparency is traded for literal transparency and objectness. In it: another box, high art to low stuff, painting and its paraphernalia treated equally."

Untitled

Selma Parlour
2020
Perspex cube, oil on linen, cardboard, packing tape
20 x 20 x 20 cm

£ 3,250

Unique



Vicken Parsons

b. 1957, UK; lives and works in London
1975-79 Slade School of Fine Art, London, BA



Entering the world of Vicken Parsons' paintings is a unique experience. The fragments of remembered or imagined interiors and landscapes are small, ethereal, intimate and yet contradictory, opening up into something much larger than itself. This play with contradiction and space are echoed in her choice of materials: painted on thick wooden panels using layers of thin translucent oil paint, her palette of neutral whites and greys will suddenly shock with an introduction of a vibrant line of colour.

For this year's Cure³, Parsons has created *Cloud*. Using her signature plywood panel to support the work, the main element is made from a flint stone she kept in her studio, which had surfaced on the fields in Norfolk. The dense, heavy material of flint stone contrasts with its cloud shape and floating appearance, which she has created by working a white China clay dust onto its

surface. The artist was drawn to the idea of looking at something dug out of the earth through the lens of the highly synthetic Perspex box. Through the juxtaposition of the different materials and the illusions they create, this artwork extends our perception of physical and spatial relationships, in keeping with other works by the artist. The sharp contrast of the painted acid yellow base of the cube is reflected on the underside of the flint, making the piece also joyful and vibrant.

Cloud

Vicken Parsons
2020
Perspex cube, flint, plywood, chalk, oil paint, brass
20 x 20 x 20 cm

£ 4,500

Unique



Julian Perry

b. 1960, UK; lives and works in London
1979-81 Bristol Polytechnic, BA
1978-79 Berkshire College of Art and Design



Julian Perry's work responds to humanity's complex relationship with the landscape and his contribution to Cure³, *North Sea Still Life*, remains faithful to this. In his own words, this piece is a "secular diptych to rising sea levels".

Perry was invited to participate in Cure³ in 2018 and he embraced whole-heartedly the challenge to make the 'leap' from the comforts of the two dimensions into the third. By utilizing a mirror in the back panel, the viewer was granted access to see the second 'hidden' landscape suspended within the cube.

Through this artwork, Perry continues his exploration of the three-dimensional space to depict our often problematic relationship to the natural landscape; here, the images form part of his ongoing study of the erosion of the Suffolk coast. By using the diptych,

a traditionally religious form of representation, the artist glorifies the landscape and thus encourages the viewer to value its preservation and become more aware of one's responsibility towards nature. The fact that one of the views is hidden, creates a discourse around the fragility of our ever-changing landscapes.

North Sea Still Life

Julian Perry
2020
Perspex cube, two oil paintings on panel
20 x 20 x 20 cm

£ 5,000

Unique



Merete Rasmussen MRSS

b. 1974, Denmark; lives and works in the UK
2000-05 Designskolen Kolding, Denmark, MA



Merete Rasmussen works with abstract form, mainly in stoneware clay and bronze. The sculpted form can represent an idea of a captured movement, as a flowing form stretching or curling, or may derive from repeated natural forms or complex mathematical constructions.

For Cure³, Rasmussen has created a ceramic sculpture which achieves a sense of balance and harmony, combined with the energy and strength inherent in her signature use of strong colour. *Enfolded Yellow*, follows the artist's desire to represent a captured moment. The three-dimensional form curls around itself, where the inside and the outside are equally emphasised in a continuous surface. In the artist's own words, it is a "positive and negative form within a confined space". Vibrant, inviting yet self-contained, the sculpture is characterised by the "enthusiasm and sense of purpose" sought by the artist throughout her practice.

Enfolded Yellow

Merete Rasmussen MRSS
2020
Perspex cube, ceramics
20 x 20 x 20 cm

£ 4,500

Unique



Danny Rolph

b. 1967, UK; lives and works in London
1991-93 Royal College of Art, London, MA



Renowned for his multi-layered, abstract, colourful paintings, Danny Rolph's seemingly chaotic work often reflects the dynamism of his surroundings. He is inspired by the cities of London, New York and Rome as well as the deserts of West Texas and New Mexico, whose sunsets appear as a recurring motif in the background of his work. His colour choices are instinctive and deliberate, echoing the environment around him. The artist continually interrogates surface and spatial relations via the mediums of triplewall plastic and canvas surfaces, embracing doubt and discovery within the creative process.

For this year's Cure³ Rolph has created *Breezin'*, inspired by the 1976 George Benson instrumental, using paint and silkscreen in his characteristic colourful, multi-layered abstract manner. His usual exploration of surface tensions and spatial relations is apparent here,

and despite the small scale, Rolph sees the cube as a limitless, "expansive and transparent space".

Rolph exhibits internationally and his work is owned by The Met in New York and Tate among others. Inspired by experiences as diverse as a London high-rise, a desert sunset and the Indian Ocean, the artist has responded to the cube's environment without compromising his investigation into the history of the pictorial.

Breezin'

Danny Rolph
2020
Perspex cube, silk screen, acrylic
20 x 20 x 20 cm

£ 3,250

Unique





Anne Ryan creates highly coloured, constructed paintings that focus on figures engaged in a variety of activities. Her subjects dance, party, pose and generally indulge themselves in scenarios that draw on diverse sources from visual culture and the world around her.

Ryan's paintings are made on card but leap out into the third dimension, propelled by the intoxication of a Dionysian feast. These women are related to the Maenads, women followers of Dionysus, whose ovation for the Greek god of wine, Euoī, was the title of Ryan's recent exhibition *Earthly Delites* at Hastings Contemporary. "I love the freedom they give me. Suddenly you're not tied to the four walls of a canvas", the artist has said of her joyful subjects. Her Maenads, which translates to 'women in the throes of frenzy', are held in check by the Perspex case; nevertheless she sees them as "high on partying, women setting themselves free, letting go".



Her work for Cure³, *Secret Conversations from the Plot to Overthrow* is the perfect balance between painting and sculpture, movement and poise, all encapsulated with the Perspex cube.

Secret Conversations from the Plot to Overthrow

Anne Ryan
2020
Perspex cube, acrylic on card cutout
20 x 20 x 20 cm

£ 2,250

Unique



Rebecca Salter PRA

b. 1955, UK; lives and works in London
2019 Elected President of the Royal Academy
2017 Elected Keeper of the Royal Academy
2014 Elected as a Royal Academician
1979-81 Kyoto City University of Art, Japan
1974-77 Bristol Polytechnic, BA



After graduating from Bristol University, Rebecca Salter was awarded a two-year Leverhulme Scholarship and a research post at the Kyoto City University in Japan. She became absorbed in Japanese culture and decided to remain in the country for the next six years. During this time she also made time to study calligraphy giving her a profound insight beyond the practice of line and mark making, but also taught her about ‘dynamic movement’ and the art of meditation — elements that were to influence her future work.

Rebecca Salter’s work for Cure³ is in keeping with her practice of combining Western and Eastern traditions in art. The title of the work *Wings* reflects the hope for transcendence and the desire to flee from the clutches of illness or misfortune. The simplicity and sense of calm evoked by the light wooden structure that appears to push and even hold up the walls of the Perspex cube,

creates a space with a peaceful meditative quality, drawing the viewer in to see the marks on the fins of the sculpture. She describes this work as ‘the simplest intervention to articulate the geometry of the cube’.

In 2019 Salter, was elected the first female president of the Royal Academy of Arts in its 251 year history.

Wings

Rebecca Salter PRA
2020
Perspex cube, wood, paper
20 x 20 x 20 cm

£ 3,250

Unique



ScanLAB Projects

William Trossell

b. 1985, UK; lives and works in London

2008-10 Bartlett School Architecture, London

2003-06 Bartlett School Architecture, London

Matthew Shaw

b. 1983, UK; lives and works in London

2007-09 Bartlett School Architecture, London

2002-05 Welsh School Architecture, Cardiff



ScanLAB Projects is a pioneering creative practice, led by artists/architects/technologists Matthew Shaw and William Trossell. Shaw and Trossell share a common passion for highly crafted making and storytelling that manifests itself in their digital and physical works.

For this year's Cure³, ScanLAB Projects has created *Stamukha*, a cast replica made from the 3D LiDAR scan of an extremely rare and infrequently studied piece of sea ice. The full title of the work includes the “identifier name”, its co-ordinates when they measured it and its scale. This colossal ice floe would have become beached in a shallow Siberian river estuary during the summer months. When the river waters flowed over the ice, they sculpted its surface and froze in sediments, giving it an

uncharacteristic brown hue. This makes *Stamukha* appear strangely terrestrial once they rejoin the Arctic ice pack and drift hundreds of miles further north amongst the pure blue-white landscape of frozen sea ice. Using 3D scanning technology, this was one of 26 ice floes documented by the award-winning creative studio, during an expedition to Norway, which aimed to deepen our understanding of the threats faced by this fragile region.

Stamukha A2_002 79.711988 N 0.066778 E Scale 1:400

ScanLAB Projects

2020

Perspex cube, laser scan, plaster cast, brass etch

20 x 20 x 20 cm

£ 1,500

Edition of 10,
3 of which available



Ivan Seal

b. 1973, UK; lives and works in Berlin
1992-95 Sheffield University



Ivan Seal is a Berlin-based British painter who has attracted critical interest for his paintings which appear to be still lifes but are in fact painted from his imagination. His practice rejects the traditional approach to the genre which conventionally depicts a moment in time, opting instead for an approximation of memory almost sculpted in thick impasto paint.

For *Cure*³, *a thing bells silence behind the fulfilled skull*, may be small in scale but both title and subject are psychologically charged. Seal references René Magritte's 'Ceci est un Morceau de Fromage' that depicts a small framed painting of a slice of cheese set on a stand at an angle within a glass dome that would normally contain cheese. In a post-COVID world, one cannot help but think that the morsel of face conserved in the cube is the part of us that is now hidden from view: generalised, silenced, protected and preserved.

a thing bells silence behind the fulfilled skull

£ 2,500

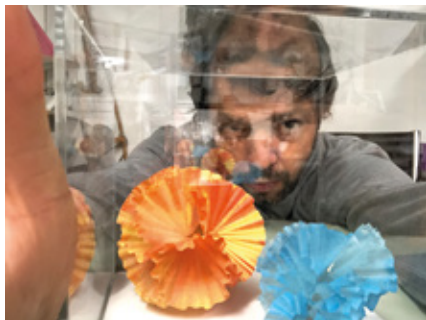
Ivan Seal
2020
Perspex cube, oil paint on canvas, plastic
20 x 20 x 20 cm

Unique



Conrad Shawcross RA

b. 1977, UK; lives and works in London
2013 Elected as a Royal Academician
1999-01 Slade School of Art, London, MFA
1996-99 Ruskin School of Art, Oxford, BA



Imbued with an appearance of scientific rationality, Conrad Shawcross' sculptures explore subjects that lie on the borders of geometry and philosophy, physics and metaphysics. Inspired by different technologies, the artist's structures may retain in appearance the authority of machines — yet, they remain enigmatic, filled with paradox and wonder.

For *Cure*³, Shawcross has created a pair of sculptures, *From that which it came (Twin)*. In a manner typical to his practice, Shawcross combines philosophical and scientific concepts to create strange, abstract shapes which visually reflect the touch of machines while also containing naturalistic elements. These unusual, hyperbolic forms are part of a series of works, and have been drawn out on a lathe from a rod of nylon. According to Shawcross, they are a by-product, the result of carving out a conical hole, “powerfully describing the perplexing

relationship between the centre and periphery of a spinning disk”. Dynamic yet self-contained, the twisting and folding sculptures are vibrantly coloured in a way that accentuates their individuality.

From that which it came (Twin)

Conrad Shawcross RA
2020
Perspex cube, nylon
20 x 20 x 20 cm

£ 8,000

Unique



Sophie Smallhorn

b. 1971, UK; lives and works in London
1991-94 University of Brighton, BA



Sophie Smallhorn started working sculpturally by creating wall-mounted compositions in coloured sections, from the remnants of materials she used for making furniture. The forms of her wall works are small, simple, clean and geometric. Geometry and saturated colour are centre stage in her compositions, combined and contrasted depending on her intuitive sense of play.

For Cure³ her sculpture *D'* is a very personal dedication to her father who died of Parkinson's disease, yet the composition and scale is very much in keeping with her practice: "My work explores the relationship between colour, volume and proportion. This cube format was an opportunity to play with the confinement of shapes and the accidental voids created by the negative space in between the forms. It was interesting to explore the idea of this fragile disposable material being housed and protected with the box and how each form supports, props and holds the next"

D'

Sophie Smallhorn
2020
Perspex cube, polystyrene, acrylic paint
20 x 20 x 20 cm

£ 2,300

Unique



Dillwyn Smith

b. 1958, UK; lives and works in London
1983-86 Royal College of Art, London, MA
1978-81 Canterbury College of Art, BA



Following artist residencies in Latvia (the birth place of Mark Rothko) and Oman, Dillwyn Smith began a series of works that eschew the canvas and replace it with transparent fabric that reveals not only light and colour but the supporting structure of the stretcher beneath. He says: “Across the years I became excited that colour within fabric, as opposed to on fabric, refracts light and interacts with the eye differently to a painted surface’. So these are not paintings, but rather, painterly fabric pieces. Or perhaps they might be called fabric paintings”

Carrying on this exploration of light and transparency for Cure³, Smith has embraced the Perspex space to produce *Be a Lantern in the Dark*. Made with fabrics sourced in markets as far apart as Oman and London, the artist has transformed the cube into a polyptych, sitting on top of a cardboard mirror. The stretcher has been blowtorched, then waxed, and the mirror adds a playful element while it also illuminates the work.

Portrait courtesy the Artist

“Smith explores painterly and sculptural concerns in unconventional and inventive ways through the materiality of his forms. Translucency versus opacity, reflected light and reflected colour, optical sensations, dematerialisation, ephemerality. So much there with such economy of means. Some of the works are designed to change colour with the action of light or degrade over time. The vulnerability and preciousness of life becomes the subject: we are all hanging by a thread.” — Marco Livingstone

Here, in the context of Cure³, *Be a Lantern in the Dark*, provides a message of hope, friendship and positivity.

➤ patrickheide.com

Be a Lantern in the Dark

Dillwyn Smith
2020
Perspex cube, nylon, burnt stretcher, mirrored card
20 x 20 x 20 cm

£ 2,500

Unique

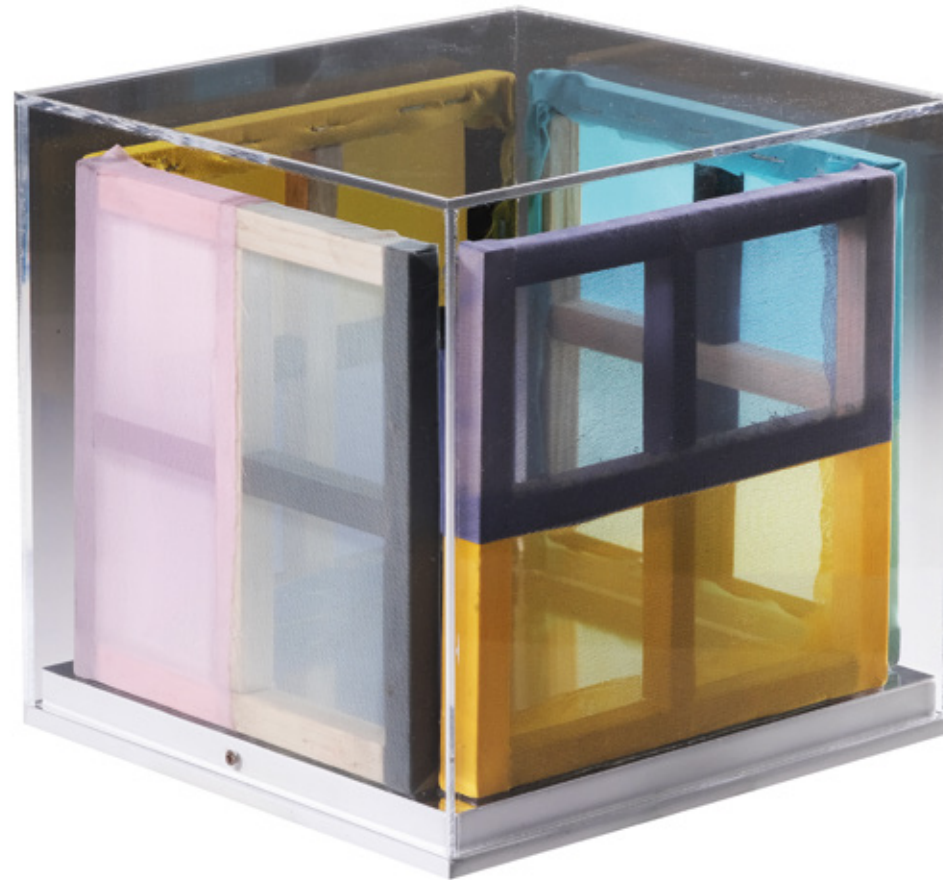


Image © the Artist

Amy Stephens FRSS

b. 1981, UK; lives and works in London
2019 Fellow of The Royal Society of Sculptors
2007-08 Chelsea College of Art and Design, London, MA
2001-05 University of Reading, BA



At the heart of Amy Stephens' practice is a concern with the reclamation of natural objects and the transferability of form via appropriation. Recent explorations are rooted within the structure's materiality, offering relationships between landscape, architecture and sculpture.

This year Stephens presents us with a stunning limited edition, especially commissioned for Cure³, *Nature is Gold* (edition of three); a bronze branch, perched on an electric blue, flocked cube. The artist has merged manmade materials and natural elements in order to challenge our perception of nature and the environment. Throughout her practice, Stephens repurposes materials and objects which she has reclaimed, an indication of her firm belief in preservation and longevity. By casting the branch in bronze, the material is revered, thus illustrating the importance of respecting nature. Stephens plays with notions of suspension and anchoring in the work to

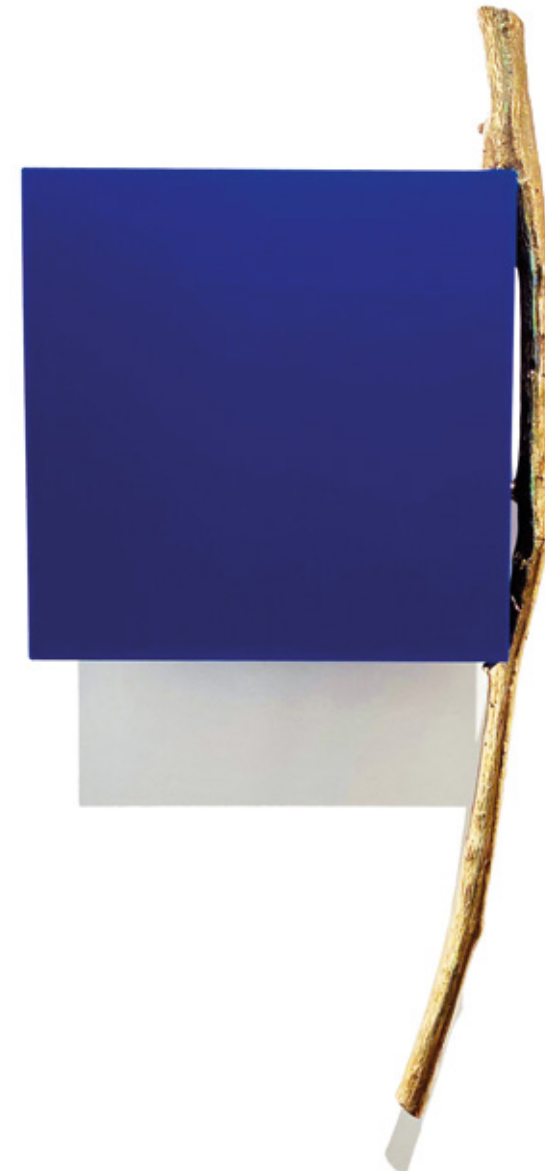
reflect the delicate balance of the ecosystem. In the artist's own words: "The cube highlights our relationship with the landscape, reminding us to be aware of our place within the natural world, to take responsibility and to be respectful"

Nature is Gold

Amy Stephens FRSS
2020
Perspex cube, bronze, flock fabric
48 x 23 x 20 cm

£ 5,500

Edition of 3,
3 of which available



Do Ho Suh

b.1962, Seoul, Korea; lives and works in London, New York and Seoul
 1997 Yale University, USA, MA Sculpture
 1994 Rhode Island School of Design, USA, BFA
 1987 Seoul National University, Korea, BA and MA in Oriental Painting



Do Ho Suh is widely known for his exquisite fabric sculptures that recreate, to scale, elements of his former homes, decontextualised and suspended in beauty within galleries and museums. Suh is interested in the malleability of space in both its physical and metaphorical forms, and examines how the body relates to, inhabits, and interacts with that space. He often centres the domestic and the way the concept of home can be articulated through architecture that has a specific location, form, and history. For Suh, the spaces we inhabit contain psychic energy, and his work makes visible markers of memory, experience, security and dislocation, while interrogating the notion of site specificity.

His *Untitled* work, created especially for Cure³, sees the ghostly forms of household objects that we come into constant contact with — doorknobs, keys — emerge from delicate textured layers of material. Retaining the same lightness and ethereal quality seen in his large-scale sculpture, it is playfully responsive to the architectural space of the cube. In the artist's words:

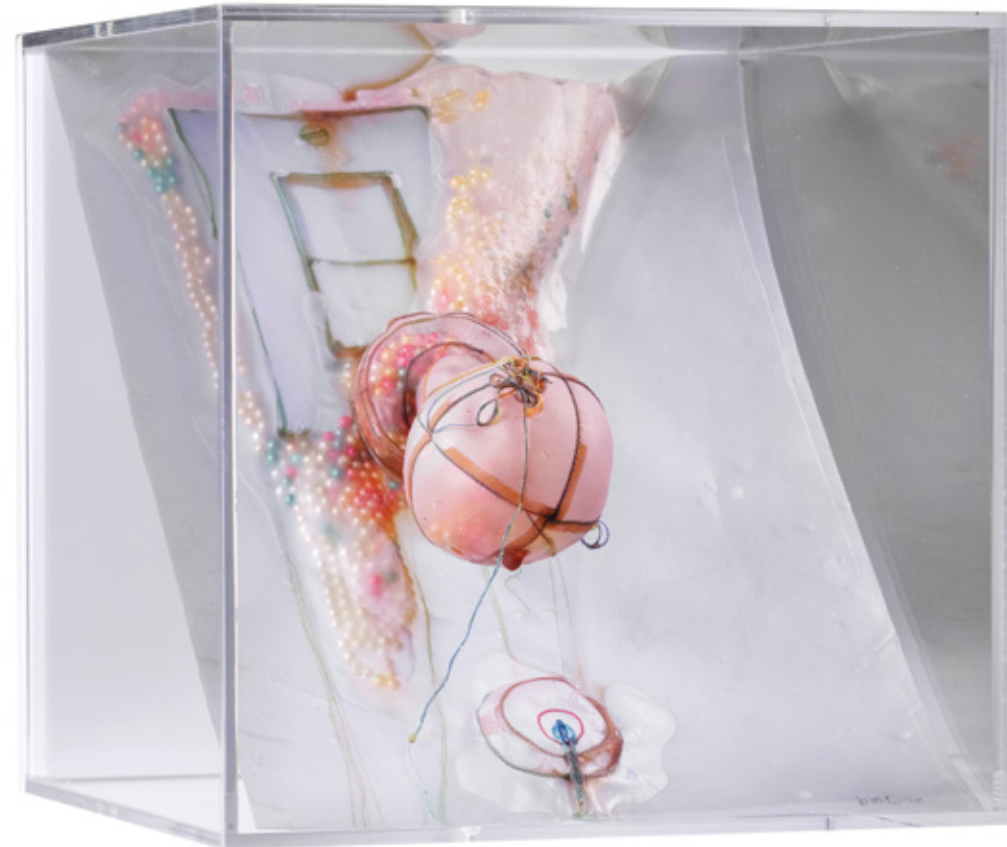
“The cube prompted a new avenue of enquiry for me, which has been really exciting. I worked with materials I had to hand in the studio and the result builds upon my exploration of psychic space and the body. These recognisable quotidian objects, things we touch unthinkingly every day (and have become newly familiar with during lockdown), emerge and transmogrify into something more bodily. There's a malleability to the fabric forms, which bear the material evidence of their making — loose threads and stitching — and they are free of the rigidity that is often associated with architecture and built environments in the West. The little balls are from a huge sculptural ‘artland’ I've been crafting out of modelling clay with my two children for over four years in the studio. That project is partly a means of giving physical form to the chaos of the child's mind so there's various layers of meaning to this work — it's very tender and explorative for me. I'm so pleased that something that means a lot personally is going to support such an important cause.”

Untitled

Do Ho Suh
 2020
 Perspex cube, polyester fabric, epoxy resin, silk clay, thread
 20 x 20 x 20 cm

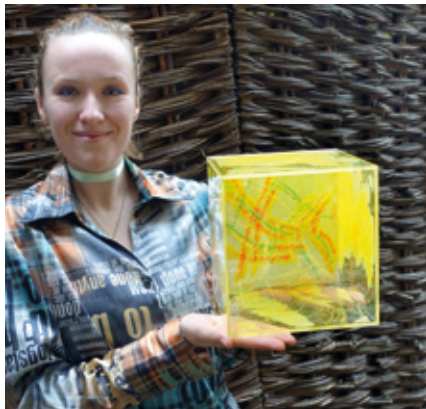
£ 25,000

Unique



Hannah Tilson

b. 1995, UK; lives and works in London
2019-present Scholarship programme at the Royal Drawing Room
2014-18 The Slade School of Fine Art, London, BA
2016 Exchange at the New York Studio School
2013-14 Central Saint Martins, London



Our youngest participant Hannah Tilson has emerged from a strong creative lineage, confidently creating her own visual language and exhibiting for several years. Inspired by the stage, fashion and pattern, Tilson builds up layers of painting and drawing. She has recently been painting on panes of glass, creating open spaces between the glass and background painting, concealing and revealing parts of the image, so the challenge to work with a Perspex cube was a familiar one.

The resultant *Tart-Han* is a wall hanging three-dimensional painting that deconstructs not only the name but the recognisable Scottish pattern and interweaving colour. Layering is an important part of the artist's practice, however in this unique work for Cure³, it feels as though the layers have been peeled back, rather than applied, to create a dynamic playful work.

Tart-Han

Hannah Tilson
2020
Perspex cube, pastel, acetate
20 x 20 x 20 cm

£ 850

Unique



Jake Tilson

b. 1958, London; lives and works in London
1980-83 Royal College of Art, London, MA
1976-79 Chelsea School of Art, London, BA



Jake Tilson is an artist, graphic designer and author. His work is rooted in everyday culture with a pervading sense of place and is held in public collections including; the Tate, London; Centre Pompidou, Paris; and the Museum of Modern Art, New York.

For Cure³, Jake Tilson has embraced his ten year obsession with the chaotic beauty of the Tsukiji fish Market in Tokyo, to create a piece that he calls “a micro-architecture depicting the fascia of a wholesale stall selling crab”.

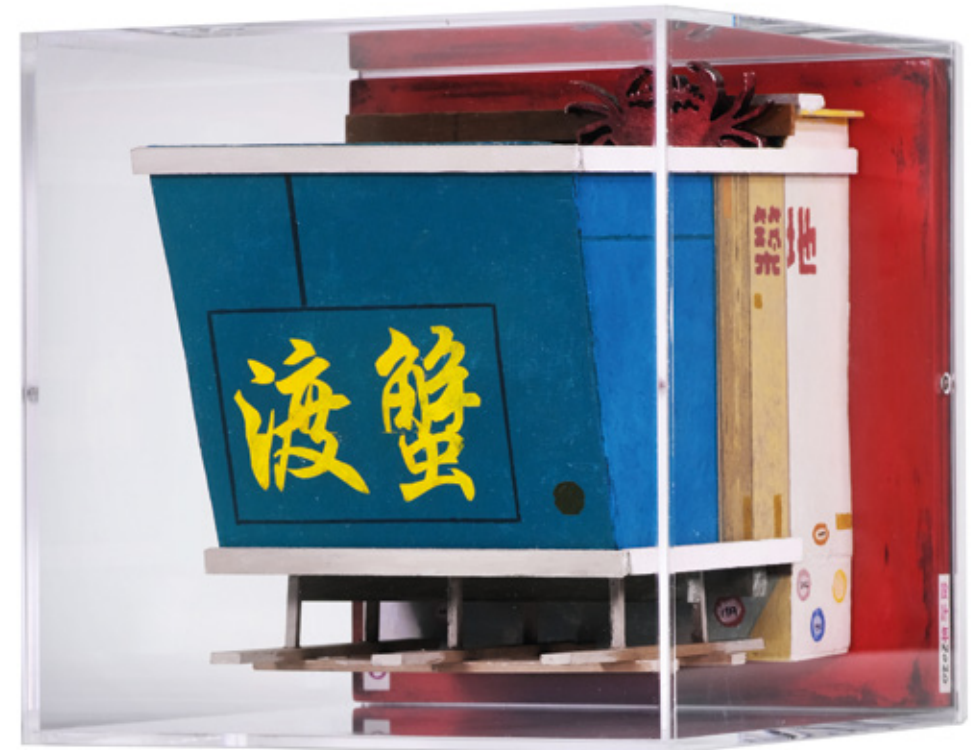
Japan has been deeply important to Tilson’s work. In 2009 he had a joint exhibition in London with Kyoichi Tsuzuki called “A Net of Eels”, which looked at the cultural difference between eels in Japan and the UK. It was commissioned by the Film and Video Umbrella as part of the Jerwood ‘Found In Translation’ series. A photo-series from the project was later acquired by the Tate Gallery.

Wholesale Crab Stall, Tsukiji Market, Tokyo

£ 1,250

Jake Tilson
2019-2020
Perspex cube, acrylic paint on plywood and wood
20 x 20 x 20 cm

Unique



Joe Tilson RA

b. 1928, UK; lives and works in London, Venice and Cortona, Italy
2001 Elected as a Royal Academician
1952-55 Royal College of Art, London, ARCA First Class
1949-52 St Martin's School of Art, London



Upon leaving the Royal College of Art in 1955, Joe Tilson was awarded the prestigious Rome Prize, taking him to live in Italy for a year, a country from which he has drawn lifetime of inspiration. He and his wife Joslyn, purchased an old farmhouse near Cortona and have since spent nearly six months of every year, making and exhibiting art there.

Whilst a student at the Royal College of Art, Tilson met Peter Blake, Allen Jones, Patrick Caulfield, Derek Boshier, RB Kitaj and David Hockney, who together founded British Pop Art. However, by 1970, Tilson became increasingly disillusioned with the consumer society that Pop Art had done so much to highlight and increasingly frustrated with the lack of political action that the 1960s in Britain had promised. His move to the countryside, radically changed his subject matter, turning towards cultural history as a source of inspiration.

Portrait courtesy Jake Tilson

For Cure³ Tilson has replaced the Perspex cube with his own 20cm³ sculpture, resembling a square section of earth. It stands proud in isolation, displaying typical graphics and a wordplay conundrum, ideas that are often explored within the artist's work. Is it HEART or EARTH that the art work is spelling out? This ambivalence is a poignant reminder of the very precious and precarious state of our planet.

joetilson.com cristearoberts.com marlboroughgallery.com

Earth Cube

Joe Tilson RA
2020
Papier-mache, polyvinyl acetate
20 x 20 x 20 cm

£ 10,000

Unique



Image © the Artist

Joslyn Tilson

b. 1934, Edinburgh; lives and works in London, Venice and Cortona, Italy
1956-58 British School in Rome
1955-56 Accademia di Brera, Milan (awarded an Italian government scholarship)
1951-55 Bath Academy of Art, Corsham



Joslyn Tilson is a sculptor and a weaver. As the daughter of Flavia Birrell, and Alastair Morton, an abstract painter, weaver, and head of the fabric firm Edinburgh Weavers, it's not surprising to learn she works with thread. As a weaver, she makes very precise miniature works which have subtle variations and flashes of colour. By contrast, her sculptural forms are rounded and substantial, with uneven matt surfaces, and are often uncoloured, or rusty hued. They often contain architectural 'conceits', such as a doorway set within a doorway (as in a Giorgio de Chirico painting — a favourite of hers).

For her contribution to Cure³, Tilson has used her cube to house a flight of stairs, *Fondamenta Gherardini* from her beloved Venice. There is something so powerful about a simple ageless staircase being housed within a 'museum like' vitrine. These are the steps that you find all over city; the conduit between all buildings and the

canal system, the umbilical cord of the city. However because the subject is Venice, there is an underlining question about the preservation of the piece: how long can this lifeline survive, is it already an antique, can we find a solution to saving Venice — just as we ask the same question about finding a cure for Parkinson's.

Fondamenta Gherardini

Joslyn Tilson
2004
Perspex cube, terracotta
20 x 20 x 20 cm

£ 1,100

Unique



Troika

Eva Rucki b. 1976, Germany
 Conny Freyer b. 1976, Germany
 Sebastien Noel b. 1977, France
 All live and work in London
 2001-03 Royal College of Art, London, MA



Troika is a collaborative contemporary art group formed in 2003 by Eva Rucki, Conny Freyer and Sebastien Noel. With a particular interest in the subjective and objective readings of reality and the various relationships we form with technology, Troika's practice investigates the ways in which the digital world informs and crosses over into the physical one and how technological advancement influences our relationship with the world and with each other.

This unique work for Cure³, *Reality is not Always Probable* is the latest in an ongoing series of work constructed from tens of thousands of colourful dice and is generated, line by line, by manually emulating the rules of a simple computer binary program. Its title references a quote by Jorge Luis Borges and man's disquiet towards a lack of controllable or predictable events, and the belief that complete knowledge is impossible.

The work originates from the artists' interest in the human experience of digital production and the shift away from the material towards the virtual and the digital — towards a new everyday reality, in which the material and immaterial are increasingly interchangeable, compressed as if all of life could be reduced to 1s and 0s.

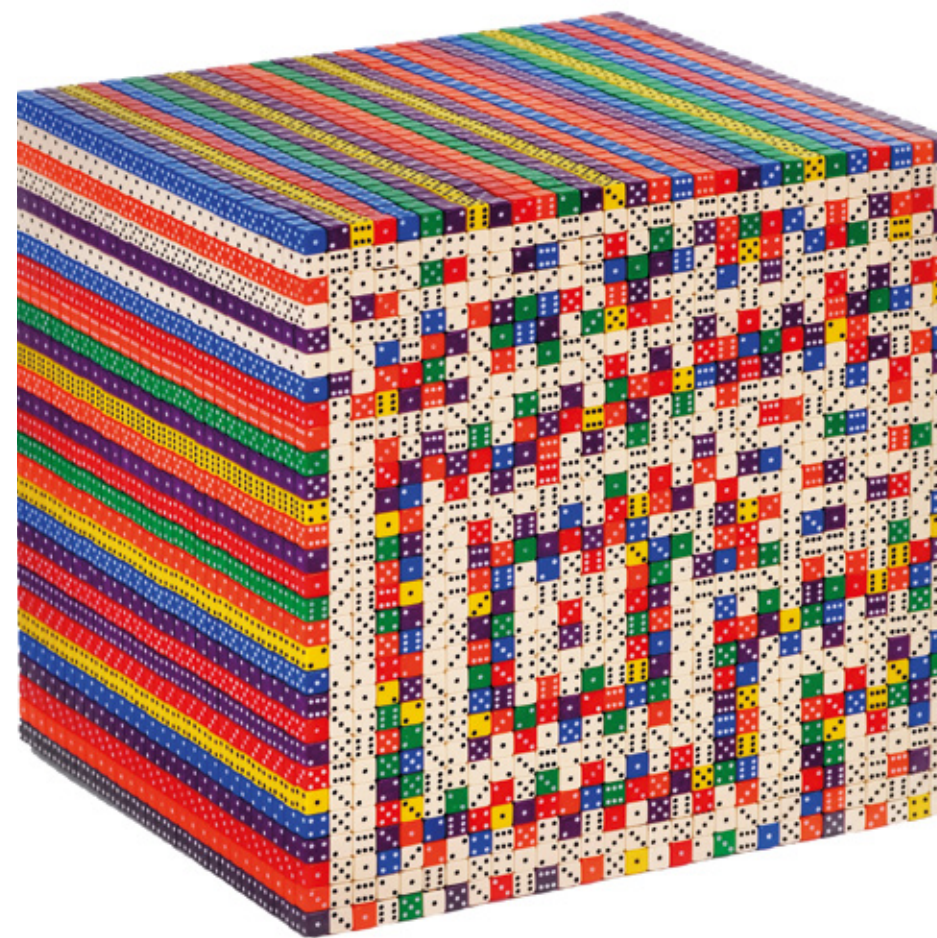
A work from this series has been acquired as part of the permanent collection of the Centre Pompidou, Paris.

Reality is not Always Probable

Troika
 2020
 Perspex cube, 3,892 7mm coloured Dice
 20 x 20 x 20 cm

£ 4,000

Unique



Gavin Turk

b. 1967, UK; lives and works in London
2010 University of East London, Honorary Doctorate
1989-91 Royal College of Art, London, MA
1986-89 Chelsea School of Art, London, BA



Gavin Turk has been for the last thirty years one of the prominent Young British Artists. Dealing primarily with issues of authorship and authenticity, his work is often seen as quite controversial. An example of this was a series of three-dimensional Trompe-l'œil works which included objects cast into bronze and painted to give the appearance of the original object — these include bronze sculptures of plastic rubbish bags, one of which when displayed in a prominent auction house, almost got thrown away with the rubbish!

Turk's contribution to Cure³, *All Things*, is no exception. The artist refers to it as a “time capsule of an annual ephemeral sculpture”. The artist, known for exploring and questioning the role of art in modern society, has captured the process of change within the Perspex cube in a “frozen state of ethereal beauty”. He has placed a self-seeded chili inside the cube which has dried out throughout the

year along with its root system. This artwork invites the viewer to question our perception of art, as at first glance it appears to be a scientific object; the red chillies resemble the planetary model of an atom and the symbolism of it being a chilli plant does not go amiss.

Recently, Turk has presented major solo exhibitions in the UK, at Damien Hirst's Newport Street Gallery and the Freud Museum. He has various commissioned public sculptures and his work is widely collected by institutions such as the Tate, MoMA New York and the Victoria and Albert Museum.

All Things

Gavin Turk
2020
Perspex cube, chili plant
20 x 20 x 20 cm

£ 6,000

Unique



United Visual Artists

Matt Clark
b. 1974, UK; lives and works in London
1994-97 Camberwell College of Arts, London, BA



United Visual Artists (UVA) is a London-based collective founded in 2003 by British artist Matt Clark. UVA's diverse body of work integrates new technologies with traditional media such as sculpture, performance and site-specific installation. Their work has been commissioned internationally by institutions such as The Barbican, The Royal Academy of Arts, and V&A in London, Mona in Tasmania and Fondation Cartier Pour L'art Contemporain in Paris.

Drawing from sources ranging from ancient philosophy to theoretical science, the collective explores the cultural frameworks and natural phenomena that shape our cognition, creating instruments that manipulate our perception and expose the relativity of our experience. Rather than material objects, UVA's works are better understood as events in time, in which the performance of light, sound and movement unfolds.

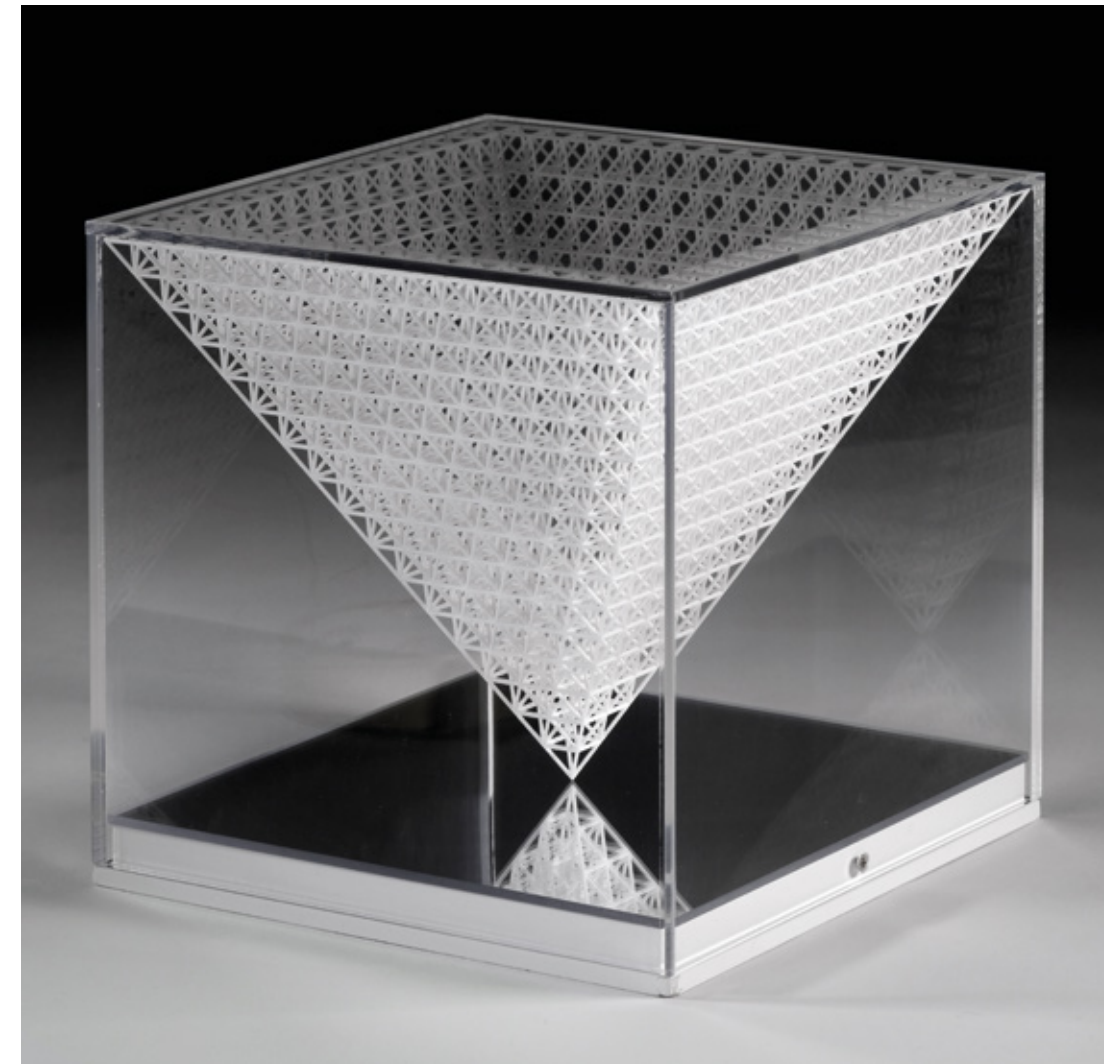
This artwork for Cure³, *Manifold*, continues UVA's investigations on modular systems and their amplification through light: "Hundreds of identical polygon frames come together to materialise a higher order of emergence" explains Clark, "an inverted pyramid that fills the Perspex cube. Resting on a mirrored surface, the *Manifold* sculpture is multiplied through the reflected geometries, which confronts the viewer with an image that connects and overlaps, physical and immaterial structures."

Manifold

United Visual Artists
2020
Perspex cube, PLA Filament
20 x 20 x 20 cm

£ 3,500

Unique



Joana Vasconcelos

b. 1971, Paris; lives and works in Lisbon
 1994-96 Fine Arts Advanced Course at Ar.Co, Lisbon
 1990-95 Jewellery Basic Course at Ar.Co, Lisbon
 1989-94 Drawing Basic Course at Ar.Co, Lisbon



Joana Vasconcelos is a Portuguese contemporary artist, world-renowned for her monumental sculptures. She has exhibited regularly since the 1990s, leaving her mark all over the globe. Currently on show at Yorkshire Sculpture Park, she has previously filled the Palace of Versailles; becoming the first woman and youngest artist to exhibit in the vast, historic palace. Vasconcelos was also the first Portuguese with a solo exhibition at Guggenheim Bilbao, and represented Portugal in the 55th Venice Biennale with a floating pavilion.

We are honoured that for Cure³, we are able to offer for sale this small domestic-sized piece: *Blossom Chakka*. Relying on weaving and textiles, artistic techniques traditionally associated with women, Vasconcelos questions preconceptions of femininity. Scale is a big factor in her work, and when the 20cm³ cube arrived at her studio, she noted the ‘human-sized’ scale of the cube.

Blossom Chakka resembles a healing lotus flower including all seven colours of the chakras. With an interest in healing and psycho-energetics, she says “When I received the cube it was just at the time of Covid-19 and I was thinking to myself how can a virus stop the world? When in fact with an illness like Parkinson’s — you stop being you. This is my way of saying that the body and the mind should connect”. With *Blossom Chakka* she is hoping to do exactly that. “Creativity is the greatest gift. The most free, indescribable and essential thing to human existence. Because through it, we are able to transform society, create the future and turn the world into a better place.”

Blossom Chakka

Joana Vasconcelos
 2020
 Perspex cube, plaster, handmade cotton crochet, ornaments
 20 x 20 x 20 cm

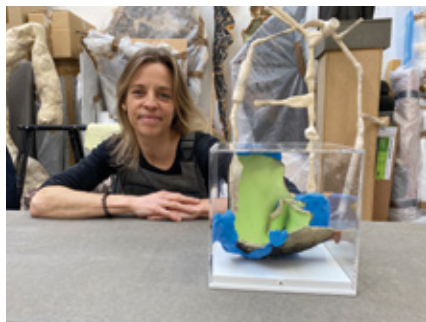
£ 5,500

Unique



Laura White

b. 1968, UK; lives and works in London
 2002-04 Goldsmiths College, London, MA
 1987-90 Loughborough University School of Art and Design, BA



Laura White's practice is an interdisciplinary one embracing sculpture, drawing, photography, writing and curating. She explains that she "focuses on a negotiation with the world of 'stuff'; interactions with materials and objects exploring ideas of value, profile, association, meaning and behaviour."

For Cure³ White has carried on a series of works examining "the wear and tear and ultimate demise of material things" where she challenges familiar ceramic materials and processes. In *Fitting Break*, she exploits the conflicting properties of malleable clay and hard, brittle ceramics. White manipulates the ceramics as if it were clay, breaking it into new shapes; a process whereby the resistance of the hard material is brought into play in the final outcome. The coloured silicone rubber coating, used by the artist instead of the fired glaze it visually resembles, holds the piece together. The sculpture lays

bare its vulnerability in the hands of a greater destructive force applied by the artist. *Fitting Break* (created during lockdown) seems to sit uncomfortably and rebelliously within the Perspex cube (which she sees integral to the piece), pushing against its walls in a way that makes this piece a particularly fitting contribution to the Cure³ project at this strange moment in time.

Fitting Break

Laura White
 2020
 Perspex cube, ceramics, silicone, plastics
 20 x 20 x 20 cm

£ 1,500

Unique



Over the course of his five decade-long career, Bill Woodrow has established himself as one of the most important British sculptors of his generation. Coming to international prominence in the early 1980s as part of the New British Sculptors movement, Woodrow is known for his early 'cut-out' sculptures and later works in bronze and steel. Both thought-provoking and humorous, his pieces bring together disparate objects and references, continually subverting expectation.

In *Nest I* Woodrow follows his usual practice of bringing together diverse objects in unexpected yet poetic compositions with philosophical implications. Always beautifully crafted *Nest I* is no exception. Here the artist has transformed the cube into a birdbox, the nest is made up of an ornithology book, with surrealistic eggs which appear to be sprouting tentacles. Individual dialogue and interpretation is a key part of Woodrow's work.

The tensions between found and made objects, the overt humility of the materials and the pseudo-scientific aspect of the work, encapsulates the conceptual framework of this artist, whose significance for modern sculpture cannot be exaggerated.

Nest I

Bill Woodrow RA
2020
Perspex cube, plexiglass, plastic, book, copper, goldleaf
20 x 20 x 20 cm

£ 8,500

Unique



Mark Wright

b. 1962, UK; lives and works in London
1988-90 Royal College of Art, London, MA
1982-85 Central Saint Martins, London, BA



Mark Wright is a painter, curator and academic. A founding member of gallery and artist studio cooperative, Cubitt Artists, he has exhibited widely throughout the UK.

A painter who is used to the two-dimensional plane, for Cure³ Wright has embraced the challenge to work in the third dimension by adding an additional ash cube with painted surfaces. *Panorama* is a unique work that is heavy in physical presence and rich in references; “The work *Panorama* explores my interest in recurring themes in the imagery of art, science and photomicrography, that reflect shared ‘structural intuitions’ about the seen and unseen worlds of nature. As a result abstract and organic forms are key visual elements in my drawings and paintings. Painting has always engaged with different visual processes, key among these are photography, film and more recently digital imaging. How images are sourced and created from astronomy

to microscopy, help to define the aesthetic concerns within my work, including *Panorama*.”

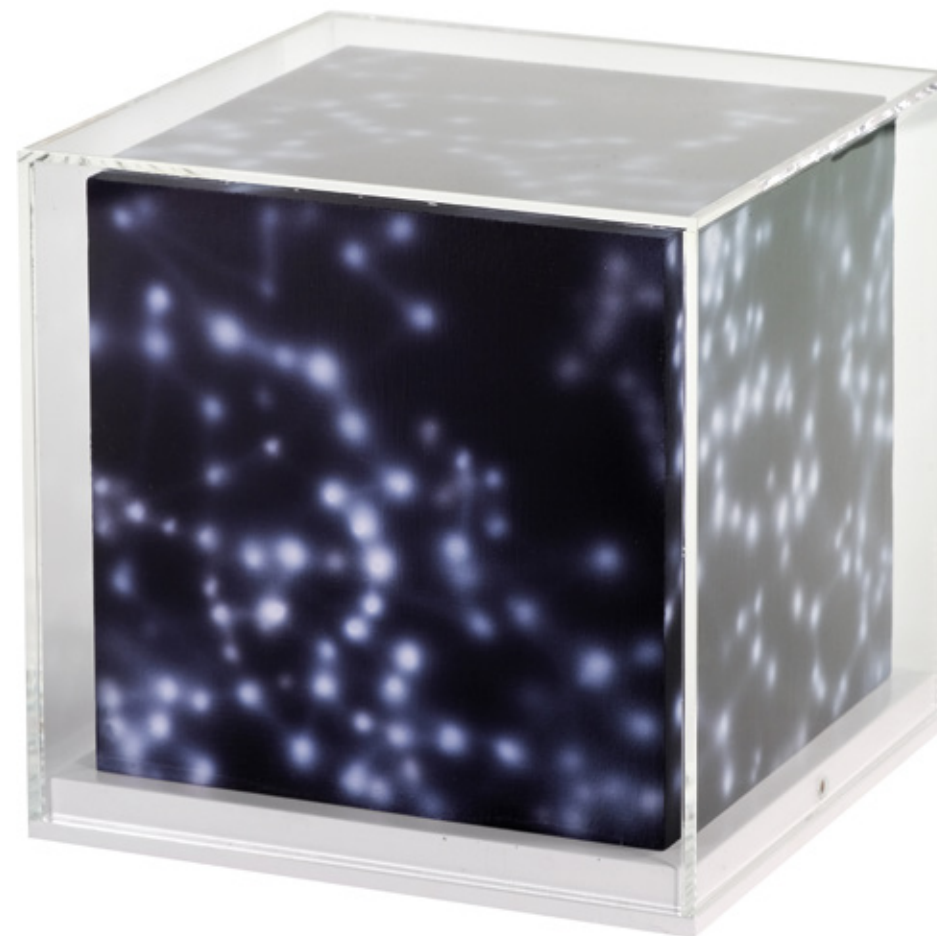
There are three key points of reference for Wright in *Panorama*; Vija Celmins’ ‘To Fix the Image in Memory’, 1977-82; William Turnbull’s poster from 1951 for the iconic show at the ICA centred around D’Arcy Thompsons seminal book ‘Growth and Form’; and Charles and Ray Eames’ film and related book ‘The Powers of Ten’, 1968. “I hope this work, painted on a 16.5cm square ash cube, encapsulates the sense of mystery and insight I felt on viewing the three inspirational works.”

Panorama

Mark Wright
2020
Perspex cube, acrylic on ash wood
20 x 20 x 20 cm

£ 2,250

Unique



Ying Sheng Yang

b. 1961, China; lives and works in London and Nanjing, China
1987-89 Royal College of Art, London, MA
1986-87 Wimbledon School of Art, London
1981-85 Nanjing College of Art, China



Ying Sheng Yang is an artist and painting conservator; he is also a professor at Nanjing Normal University in China. As an artist, he has always been interested in combining references from different cultures to create works that are multifaceted in their meaning and interpretation. His works can be found in public collections of the British Museum and Fitzwilliam Museum. Yang has also worked extensively on the conservation of oil paintings in many major private collections.

“The significance of my works”, says Ying Sheng Yang, “is only generated after each individual spectator has re-imagined and ‘re-created’ them”. Yang’s contribution to Cure³, *Blue Painter (The Father of Modern & Contemporary art)*, is a colourful, playful artwork which is open to interpretation. Typical of his practice, the artist combines different cultural elements to create a piece which celebrates multiculturalism and diversity.

Portrait courtesy the Artist

Blue Painter (The Father of Modern & Contemporary Art)

£ 1,250

Ying Sheng Yang
2020
Perspex cube, mixed media, found object
20 x 20 x 20 cm

Unique



Image © the Artist



Jonathan Yeo is one of the world's leading portraitists and has exhibited widely in both the UK and abroad. His sitters include diverse figures such as Sir David Attenborough, Malala Yousafzai, Damien Hirst, Grayson Perry, Idris Elba, Nicole Kidman, Baroness Lawrence, Tony Blair and The Duke of Edinburgh. Known for both traditional and experimental portraiture, his work has been the subject of mid-career surveys at the Museum of National History in Denmark and the National Portrait Gallery in London among others. In 2018 he was appointed Trustee of the National Portrait Gallery in London and named Artist of the Year by GQ Magazine.

In 2018, Yeo exhibited a series of works at the Royal Academy of Arts in London, all derived from new technologies, including the first bronze sculpture to be made using an innovative combination of processes, including 3D scanning, virtual reality and 3D printing.

Self-portrait

Jonathan Yeo

2020

Perspex cube, wood particles, PLA plastic, varnish

20 x 20 x 20 cm

£ 6,000

Unique



Flora Yukhnovich

b. 1990, Norwich, UK; lives and works in London
2016-17 City & Guilds of London Art School, MA
2010-13 The Heatherley School of Fine Art, London



Since completing her master's degree in 2017, London-based artist Yukhnovich has received acclaim for paintings in which she adopts the language of Rococo, reimagining the dynamism of works by eighteenth-century artists such as Giovanni Battista Tiepolo, François Boucher, Nicolas Lancret and Jean-Antoine Watteau, through a filter of contemporary cultural references including film, food and consumerism. She has recently spent time as artist-in-residence in Venice by invitation of Victoria Miro gallery and had the opportunity to engage in-depth with works that were influencing her already from afar.

Flora Yukhnovich is typically known for her large-scale canvases but for this year's Cure³, Yukhnovich has managed to compress her broader vision into the compact *Fragolina*. The shape of the cube reminded the artist of a vitrine, “something which contains and preserves”;

this interpretation enabled her to deviate from painting on canvas to creating a three-dimensional work. This particular piece was a response to Tiepolo's painting *Apollo and the Continents*. By painting the outside of the cube, she renders the unattainable, revered artwork into something precious and tangible, “small enough to hold in two hands”. The artist creates an illusion within the work; from far away it appears to be a Rococo painting, but from close-up, it is in fact an abstract work. In Yukhnovich's words, “I'm really trying to preserve the experience of being surrounded and immersed in those paintings”.

Fragolina

Flora Yukhnovich
2020
Perspex cube, oil and acrylic paint
20 x 20 x 20 cm

£ 4,500

Unique





Cubes

by specially invited fashion designers



Harriett Jagger
Creative Director, Producer
and Cure³ Fashion Advisor

I have been delighted to be a part of the Cure³ team. I was approached to help curate the special fashion section this year and had no idea how interesting and challenging it would be!

The chosen designers are all part of the British Fashion industry and vary from established household names to younger creative talents, which I hope showcases a variety of individual design. All participants leapt at the challenge to artistically create within the confines of a small cube, as opposed to the length of the cutting table. I can only thank them all for taking on this challenge and being so supportive of the charity and exhibition, as I know the industry as a whole has had to face so many other challenges over the last six months.

Holly Fulton working as part of the Emergency Designer Network interrupted her time making scrubs, to design her cube; Giles Deacon who came on board first, set the bar very high with his beautiful jet black

crystal scorpion; Roksanda chose to create ‘the brain’ using her signature abstract print; Charlie Casely-Hayford thought ‘out of the box’ and created his exquisite piece; and London-born duo Teatum Jones, dubbed ‘the textile pioneers’ for their socially conscious approach to fashion, brought their passion of creating sustainable fabrics to the cube. These are just a few examples to illustrate the diversity that was achieved.

Having worked within the fashion industry for over 40 years on titles such as Elle, British Vogue, Harpers and Tatler, it never ceases to amaze me how generous designers are with their time and commitment. Many here have been touched by the debilitating disease that is Parkinson’s, through relatives and friends but some have simply taken on the project out of interest and a powerful love for design.

It is also fitting that the commencement of the exhibition at Bonhams, leads into London Fashion Week and will be reflected in the amazing window displays and events at Fenwick’s New Bond Street store over the first two weeks of September. This collaboration of clothing, fashion, art, charity and design proves how powerful the industry continues to be. □



Anderson & Sheppard, established in 1906, is one of the world's oldest and most respected tailoring houses on Saville Row that has a legacy in combining traditional craft methods in tailoring, while also looking toward the next generation.

Their eponymous cube for Cure³ 2020 captures a moment in time that represents the tailoring house's culture and heritage. In order to execute the precision and craftsmanship required to realise their vision for the cube, they collaborated with master model makers Drapeaux de France (founded in 1949 in the Palais-Royal Gardens and specialising in producing small-scale figures and tin soldiers). The model is at once hand-made (with painstaking detail) whilst also being in part 3D printed. Each figurine represents an actual person who works in the Anderson & Sheppard studio, providing an exquisite homage to the craftsmanship of their business both past and present.

Fabricated by Drapeaux de France
Helen Bouch, painter
Benjamin Zerbibn, sculptor
Vlad Jünger, 3D modelling

Anderson & Sheppard

Anderson & Sheppard
2020
Perspex cube, wood, paper, metal, wax, UV resin, paint, plexiglass
20 x 20 x 20 cm

£ 4,000

Unique



Charlie Casely-Hayford

b. 1986, UK; lives and works in London
2006-09 Courtauld Institute of Art, London
2005-06 Central Saint Martins, London



Art has been a constant feature in Charlie Casely-Hayford's life: he describes how his parents made sure they visited museums and galleries both in London and wherever they travelled. This influence extends further to his uncle, Gus Casely-Hayford, who is the curator, cultural historian and newly appointed director of V&A East.

Charlie co-founded the international menswear brand Casley-Hayford at the age of 22 with his late father and acclaimed British fashion designer Joe Casely-Hayford and has a boutique shop in Chiltern Street in central London that has been designed by his wife, interior designer, Sophie Ashby.

His contribution to Cure³, *The Space in Between*, is arresting. He has taken this literal space that has been given to him and amplified it by leaving it empty and bookending it with models of a male and a female hand that are reaching to support it. From an art historical

perspective, one can't help but think of Michelangelo's Sistine Chapel fresco The Creation of Adam. In the context of Cure³, this symbol of humanity becomes even more poignant. Casely-Hayford says of his work: "Whilst not everyone with Parkinson's finds that their relationship is affected, *The Space in Between* is a personal discussion about the barriers that Parkinson's disease can cause between loved ones, and the journey and triumph of overcoming this intangible space."

The Space in Between

Charlie Casely-Hayford
2020
Perspex cube, mixed media
70 x 20 x 20 cm approx.

£ 2,000

Unique



Giles Deacon

b. 1969, UK; lives and works in London
1989-92 Central Saint Martins, London
1988 Harrogate College of Arts



Giles Deacon is a London-based Fashion Designer, Creative Director and Illustrator. Upon graduating from Central Saint Martins School of Art he worked in Paris and Milan for the Gucci group amongst others. After launching his eponymous label in 2004, Giles went on to win “Best New Designer” at the British Fashion Awards before receiving “British Designer of the Year” two years later. Since 2016 the label has specialised in couture and continues to receive international acclaim and is included in important exhibitions and collections such as the Metropolitan Museum of Art and the Victoria and Albert Museum.

As a prolific illustrator Giles has designed prints and artworks as well as outside commissions and has published work in Vogue, LOVE, Harpers Bazaar, The New York Times and Vanity Fair.

His dark, humorous and edgy style that imbues his collections and illustrations is apparent in *Carus*, his

contribution for Cure³. The cube space has been utilised as a sort of ‘cabinet of curiosities’, something the artist has always been inspired by. Inside is a precious jet black crystal scorpion (a motif seen throughout his designs) sitting on a charred block of wood. The name *Carus* indicates that the piece is an ‘ode to’ someone dear: “I am thrilled to participate in the Cure³ Exhibition this year and have really enjoyed the process of making my cube. I mainly work with charities that have a personal resonance and due to the fact that I have three close friends with Parkinson’s, it gives this work added meaning.”

Carus

Giles Deacon
2020
Perspex cube, Swarovski crystal elements, metal beads, sprayed wood
20 x 20 x 20 cm

£ 4,000

Unique



Monika Dugar

b. 1989, UK; lives and works in UK
2015-19 London College of Fashion, University of the Arts London, BA
2014-15 London College of Fashion, University of the Arts London, International Preparation for Fashion
2008-11 University of Rajasthan, India, Bachelor of Commerce



A recent graduate from London College of Fashion, designer and artist, Monika Dugar, became involved in researching Parkinson's Disease after her father was diagnosed with the condition. The hand tremors, stiffness and slow movement associated with Parkinson's disease made the dressing routine pesky and difficult for him.

While researching the disease, she noticed a gap in the market for adaptive clothing, motivating her to work on Reset. Her collection is inspired by the concept of resetting the brain in people with Parkinson's, through patterns with optical illusion. This inspired her to design a collection, which not only is influential but features patterns which could aid mobility in people with Parkinson's. The collection reinvents conservative adaptive clothing by providing a sense of freedom and a new vision. "Designing for differently-abled is not a trend, it's a necessity. Balancing fashion through

functional clothing will empower people and advocate for inclusiveness — that's the aim."

Her contribution for Cure³ *A Parallel Paradox*, is an extension of this research as the designer explains: "It is an enclosed space, whether you move to the upside or the downside, you are still at the starting point. It appears to have depth from every vantage point, journeying towards inner growth."

A Parallel Paradox

Monika Dugar
2020
Perspex cube, cut Perspex
20 x 20 x 20 cm

£ 850

Edition of 2 available



Holly Fulton on behalf of the Emergency Designer Network

b. 1977, Scotland; lives and works in London
 2005-07 Royal College of Art, London, MA
 1995-99 Edinburgh College of Art



Holly Fulton is a Scottish born, London-based, fashion designer who set up her eponymous fashion label in 2009. Known for bold graphic and 3D motifs, innovative use of textiles and distinctive accessories, she has been described as the “queen of prints”.

As we all understand now: you never know what is around the corner and how you are going to have to respond and adapt. In March 2020, in response to the global pandemic and national shortage of PPE, Holly along with fellow London designers Bethany Williams and Phoebe English united to form the Emergency Designer Network (EDN). Now, alongside Cozette McCreery, this volunteer-led enterprise is galvanising local production to support hospital stocks of key garments such as scrubs. This is vital armour in the fight against COVID-19 and testament to how the fashion industry leads the way in times of adversity.

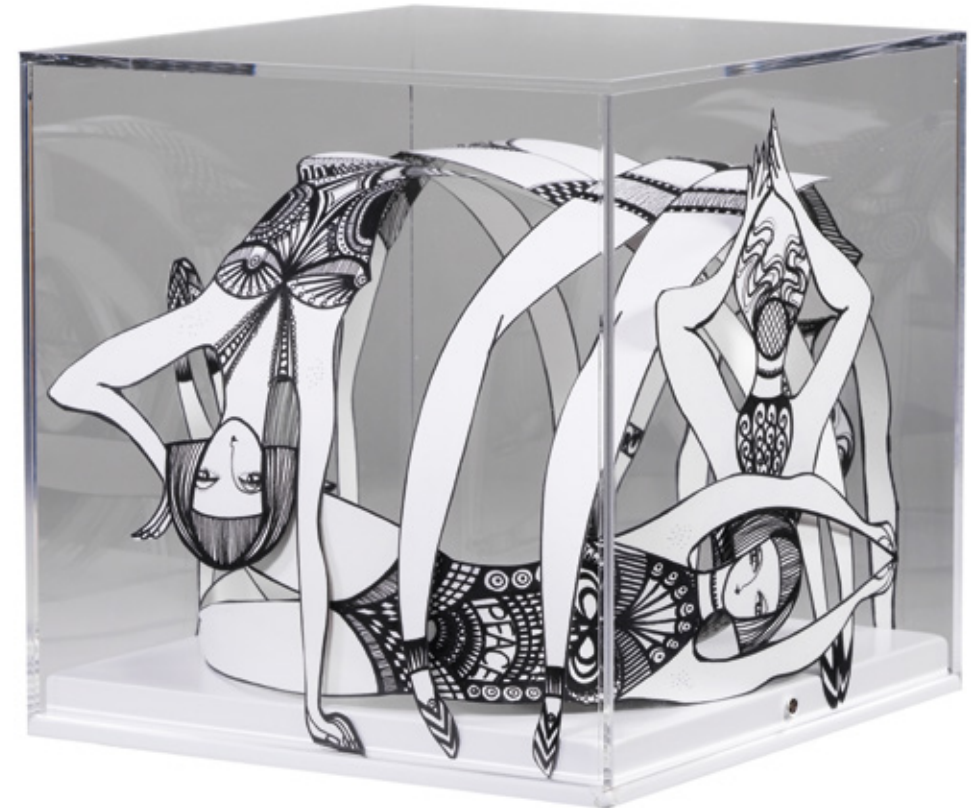
Fulton’s contribution to Cure³ is a dedication to her colleagues: “I wanted to use the cube to celebrate the recent work I have done with the Emergency Designer Network, a female lead collective that celebrates the inclusivity, diversity and infrastructure of the UK fashion industry. The figures represent the female founders of the EDN and how our interconnectivity, flexibility and network have enabled us to bond together and address the current challenges facing society and the creative arts. It is intrinsically about female empowerment and the strength we have in numbers, illustrated through my signature ladies.”

Flex

Holly Fulton (on behalf of the Emergency Designer Network)
 2020
 Perspex cube, ink on cut-out cartridge paper
 20 x 20 x 20 cm

£ 2,000

Unique



Molly Goddard

b. 1988, UK; lives and works in London
2012-14 Central Saint Martins, London, MA
2009-12 Central Saint Martins, London, BA



Goddard trained at Central Saint Martins with the intention of working for a fashion house, not thinking she could have her own brand. Her eponymous brand came “accidentally” in 2015 when she started to struggle at the school and threw a fashion party for friends with designs that soon became noticed. In May 2018, Goddard won the BFC/Vogue Designer Fashion Fund and the BFC Fashion Trust grant in May 2019.

Alongside creating designs, her practice involves directly manipulating materials, for which she prefers to use materials like tulle, taffeta and organza. Her design aesthetic and signature style has entered the mainstream due to Rihanna wearing Goddard in the red carpets and more recently when Jodie Comer (as Villanelle in BBC’s *Killing Eve*) wore *that* pink gown with biker boots.

For Cure³ we are treated to *Layers* a cube filled with joyous layers of Goddard’s signature frills: “Using a traditional smocking technique, I made panels of archive fabric to fit the cube, each layer densely gathered using threads or elastic. The contrast between tightly gathered fabric and the explosion of frills that it produces always fills me with joy.”

Layers

Molly Goddard
2020
Perspex cube, layered hand smocked and shirred Tulle, taffeta, organza
20 x 20 x 20 cm

£ 2,500

Unique





Originally from Serbia, Roksanda Ilinčić studied architecture and applied arts before moving to London to study fashion. Her love of art and architecture has carried on throughout her signature designs in her multi-award-winning design house ROKSANDA. Known for her love of colour and creative collaborations, she has in fact recently commissioned other participating Cure³ artists Troika and Rana Begum. Her designs have featured in exhibitions at The V&A and the Design Museum in London.

She is drawn to abstract art and often references artists directly in her designs. Her work for Cure³, *Colourful Mind*, poignantly brings together art, fashion and science. We see the creative hand of the artist with the spray-painted design (inspired by artist Mary Weatherford), the use of textiles as the chosen medium and the nod to science and the cause at hand with the reference to a brain.

She says: “I was so happy to be asked to be a part of the Cure³ project in support of The Cure Parkinson’s Trust and their incredible research into treatments for the effects of Parkinson’s disease. Using the specially designed print from our SS20 collection, the ‘paint explosion’ fabric has been moulded into the abstract shape of a brain to signify a perfectly functioning mind with all the creative thoughts and ideas represented through the contrasting colours and patterns. It is about representing the hope that one day we will be able to find a cure for Parkinson’s that will allow all brains to remain complete and untouched.”

Colourful Mind

Roksanda Ilinčić
2020
Perspex cube, Metallic Taffeta (composition: 51% Metal 49% Polyester Lining 73% Acetate 27% Silk)
20 x 20 x 20 cm

£ 3,000

Unique



Edeline Lee

Canadian-British; lives and works in London
 Central Saint Martins, London, BA
 McGill University, BA Joint Honors Sociology and East Asian Studies



Born and raised in Vancouver, Canada, Edeline Lee moved to London to study fashion at Central Saint Martins. Whilst studying she apprenticed with John Galiano and Alexander McQueen and took time out to work with Zac Posen in New York. This all led to the successful launch of her eponymous label, the year that she graduated. This strength of conviction and her path to success is also echoed in her designs: she is said to design for strong, independent and creative women with an emphasis on precision tailoring, bold colours and powerful lines.

Her contribution to Cure³, *Detritus* is an ‘ode to’ her studio and the precariousness of the industry in which she works. It is a sort of sculptural time capsule, a moment in our collective history when we learned to hold dear the things we most appreciate and cease to take the little things for granted. In her words: “I started working on this cube as we were entering the pandemic lockdown in the UK.

My studio looked different from each day to the next. Some of my team were sheltering, others left the country to go home to their families. There was an overwhelming sense of unease and uncertainty. I didn’t know if we were going to have to close down any minute, I didn’t know what the future would hold. I started to collect the remains of our work at the end of each day; the bits and pieces cut off and left behind from the dresses that we laboured over during this uncertain time. When I look at the box, I see the beauty of the things that we made in a time of darkness.”

Detritus

Edeline Lee
 2020
 Perspex cube, textiles
 20 x 20 x 20 cm

£ 2,000

Unique



Simone Rocha

b. 1986, Dublin; lives and works in London
2008-10 Central Saint Martins, London
2004-08 National College of Art and Design Dublin



London-based Irish designer, Simone Rocha, graduated from NCAD in Dublin before moving to London to complete her studies at Central Saint Martins and swiftly began to make a name for herself. Her design ethos has embraced more than just wearable fashion to include furniture and jewellery. Her aesthetic brings together the man-made and natural elements: Perspex is a material she often uses to juxtapose against more organic materials.

Her *Pearly Cube* for Cure³, allows the form of the cube and the transparency of the space take centre stage. She explains: “The first time I worked with pearls was in my Spring Summer 2014 collection, and pearls have since become a signature of my work. I was swimming in the sea off the west coast of Ireland and became inspired by pearls as a stone of the sea, also my grandmother always wore pearls which brought this contrast of nature

and human touch together. Perspex is also a signature material of mine, both in my accessories and my shop design, so using this pearly daisy chain design on the Perspex was only natural.”

Pearly Cube

Simone Rocha
2020
Perspex cube, pearl beads
20 x 20 x 20 cm

£ 3,000

Unique



Teatum Jones

Catherine Teatum; lives and works in London
2003-05 Ravensbourne University, London

Teatum Jones established 2011



London-born duo Teatum Jones (Catherine Teatum and Rob Jones) established the brand to bring to the fore a socially conscious approach to fashion. At a time now when the fashion industry is taking a moment to recalibrate and think long term about the environment and sustainability, Teatum Jones is already there — leading the way in “creating socially conscious fashion that puts the craftspeople and the customer at the heart”.

Currently the British Library’s Designers-in-Residence they are passionate researchers who make use of the UK’s many museum archives. They value talking to people as part of their in-depth creative research and have been referred to as “method designers”. Pioneers of ‘slow fashion’, they value time in telling the story, engaging with all stages of fabrication and supporting artisan craftsmanship.

Rob Jones; lives and works in London
1999-00 Central Saint Martins, London

“During this whole uncertain period we used the time to go through every nook and cranny of our studio to see what treasures we really had. We discovered lots of old textile favourites from archive seasons, many with very fond memories attached. Some textiles we had forgotten about and some rare developments that had so much love and passion put into them but hadn’t made it through to production.

Once we had them altogether we sat and collated our most favourite and began to patch work them together using our signature technique. It was an uplifting experience knowing that we were almost time capsuling our ideas into the cube, at what was such a unique time for our brand and our team.”

Teatum Jones

Teatum Jones
2020
Perspex cube, handmade patchwork cube using unique Teatum Jones Textiles
20 x 20 x 20 cm

£ 2,000

Unique



Sadie Williams

Born in the UK; lives and works in London
2011-13 Central Saint Martins, London, MA



Sadie Williams creates textile driven fashion, juxtaposing modernity with craft; bringing shimmer and sparkle to her work through continued use of metallic. Her combination of sporty graphic elements mixed with femininity and craft has been a signature since graduating. She went on to become a Selfridges' 'Bright Young Thing'; included in The Design Museum's 'Designs of The Year Exhibition 2014'; listed as one of Forbes Magazine's "30 Under 30" for The Arts 2016; and awarded Swarovski sponsorship in 2017.

Through her graphic work, she capitalises on her strengths in print & textile innovation and she has embraced the challenge of creating an artwork for Cure³ that infuses colour and graphics whilst allowing the transparent qualities of the Perspex and collaged textiles to breathe. "Paying homage to the bold geometry and labour-of-love found in traditional folk and Amish quilts, I have

meticulously hand-collaged a series of brightly hued translucent 'quilts'. Each facade holds a white frame, inside of which a unique print has been applied (through heat-transfer printing) to a delicate shimmering gauze-like textile. The work interacts playfully with colour, texture and light/transparency to enchanting effect. It's juxtaposing ghostly and vivid qualities interchanging with the light of the day and perspective of the viewer."

Ghost Quilt Box

Sadie Williams
2020

Perspex cube, hand-collaged heat-transfer printed poly-organza textiles,
framed by hand-cut white polypropylene sheets
20 x 20 x 20 cm

£ 2,000

Unique



Richard Allan

Richard Allan London Scarves

Richard Allan was diagnosed with Parkinson’s disease age 40 which had devastating ramifications. Not least was the impossibility of continuing his extremely successful design and manufacturing business Richard Allan Scarves beyond 1982.

Richard Allan Scarves produced hundreds of beautiful silk scarf designs from the 1960s until his retirement, selling both in the UK and internationally.

His daughter, Cate Allan recently relaunched her father’s business and has participated in a number of collaborations; Cure³ and Cure Parkinson’s Trust was of particular appeal as an entirely poignant way to raise money towards a cure for Parkinson’s with silk scarves in her father’s memory.

The production of this unique edition for Cure³ has been made possible thanks to the kind support of The Sanderson Foundation, Nicholas Allan, Claire Allan and Jonathan Clark Fine Art.



Special Edition silk scarf, hand finished, made in the UK by Richard Allan London. All proceeds from sales will be donated to CPT. Also available framed.

Breaking Free – Slate
134 x 134cm
£330

Breaking Free – Rose
134 x 134cm
£330



Cure³ Team

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- Laura Culpan
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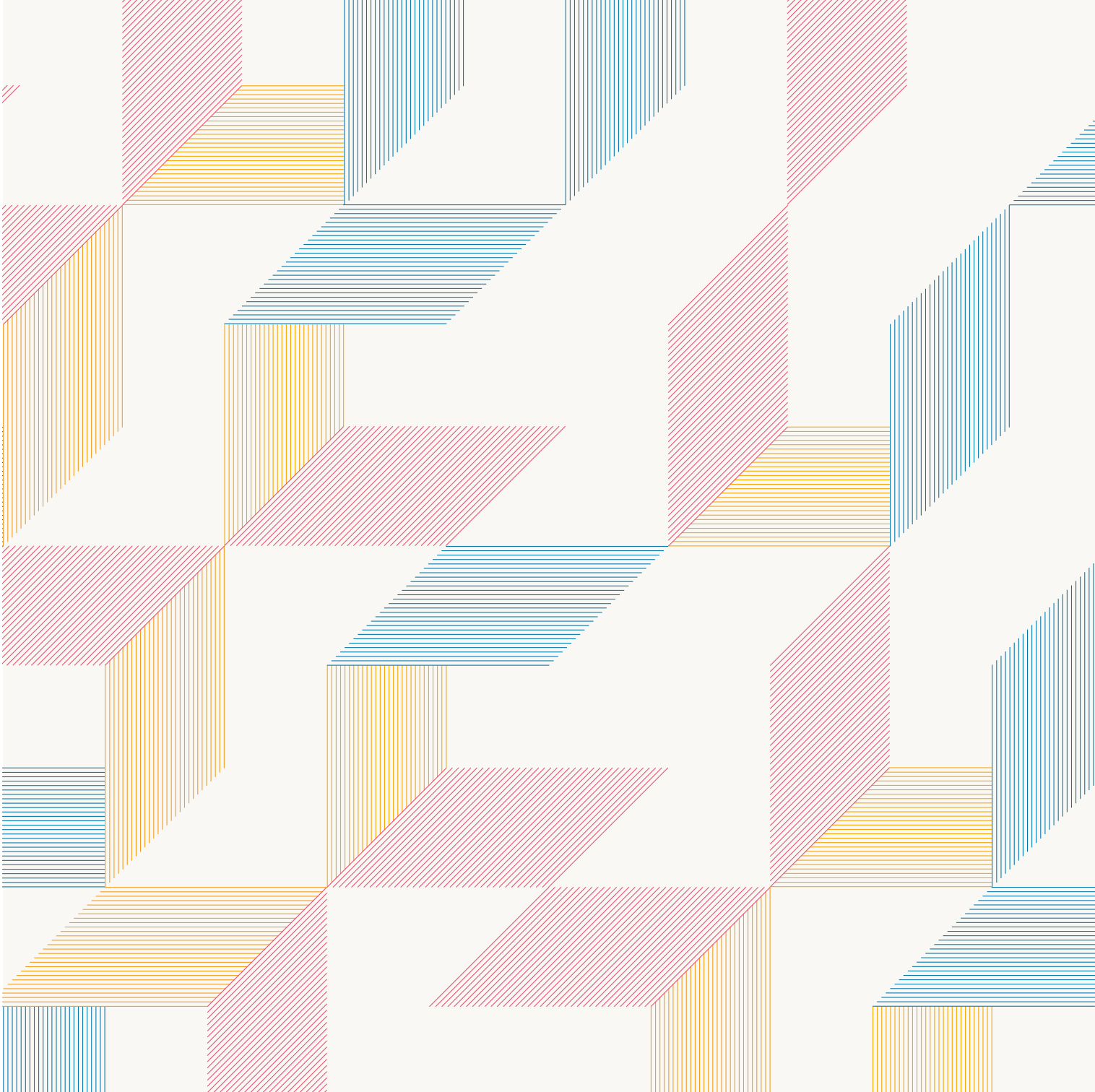
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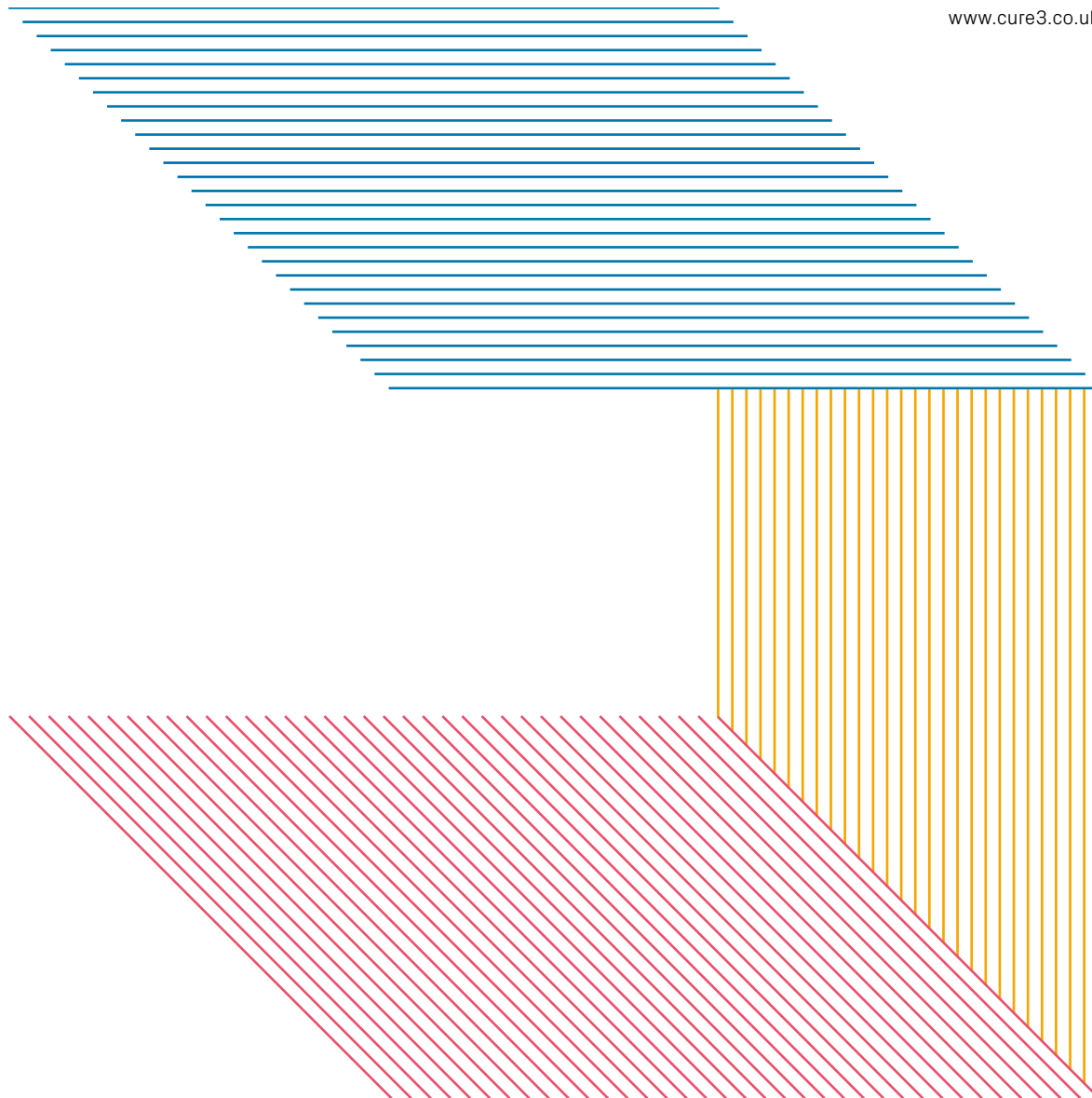
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