



FACE | TIME

4 - 10 November 2016

Dellasposa Fine Art
90 Piccadilly
London, W1J 7NE

Face | Time is an exhibition presenting portraits of time past and time present; referencing the faded memories of the Old Masters while at once pushing the subject into the 21st Century. **Face | Time** is open to the public from Friday 4th to Thursday 10th November 2016 at 90 Piccadilly, London, W1J 7NE.

In a world of selfies, it is time to again look at the self; our own selves and those of others. Here, ideas of the self and time are mediated in new and recent works by artists Isabella Watling, Wanda Bernardino, Sabatino Cersosimo, Emma Hopkins, and Simon Davis - all of whom were specially selected for their ambitious and visionary conception of contemporary portraiture.

As the portrait serves to freeze time and extend the life of the represented individual, these paintings appear as records of specific moments in time and the evocation of something more lasting. Following in the tradition and techniques of the Old Masters, Isabella Watling portrays her subjects in the most elegant and refined manner. Wanda Bernardino's portraits appropriate individuals from historic paintings; in seeking the elusive connection with the past she uncovers the processes behind the original and transcribes marks across time. Italian artist, Sabatino Cersosimo, centres his art on man's psychological and relational complexity. Simon Davis paints his subjects with a muted pallet and subtle, introspective fashion, while Emma Hopkins depicts the raw humanity of her subjects with the greatest intensity.

Among the issues explored in the exhibition are the artist's sources of inspiration, the ways in which portraits engage with identity as they are perceived, represented, and understood and constructed, and how portraiture represents a particular occasion that transcends a single moment in time. The power of these portraits rests largely in this tension between the temporal and the permanent in contemporary art. The exhibition promises to be a fascinating exploration of portrait painting now.

Editor's Notes

About Dellasposa

Dellasposa is a London based curatorial studio founded on the principle that art illuminates, inspires, and engages all. We specialise in unique exhibitions, commissions, and art consultancy. Whether you are invested in the art scene and or beginning your journey, we create unique relationships by connecting you with artists and the story of art. Through our exhibitions, we aim to stimulate audiences with new ideas and encourage an open discourse about art and culture today. We offer independent advice to guide you through collecting art in today's international, and often opaque art market. With scholarship at the core of our work, we are guided by each individual's unique aesthetics and interests. Holding exhibitions throughout London, we are proud to present emerging and established artists from around the world. Art is to be celebrated, enjoyed, and appreciated. We bring the world of art to you.

Dates and Opening Hours

Press Preview: Thursday 3rd November 2016, 17:00 - 18:00
Private View: Thursday 3rd November 2016, 18:30 - 21:30
Curator's Talk: Tuesday 8th November 2016, 18:30 - 20:30
Open to the Public: Friday 4th November - Thursday 10th November 2016

Gallery Opening Hours

Monday - Saturday 09:00 - 21:00
Sunday 11:00 - 17:00

Catalogue

Face | Time will be accompanied by a fully illustrated online catalogue, with a contributing essay by curator, Jessica McBride.

Social Media

Join the discussion about the exhibition online at:

Facebook: /dellasposafineart

Instagram: @dellasposa

Twitter: @dellasposa

Pinterest: @dellasposaart

#FaceTimeExhibition and #FaceTimeArt

Admission and Tickets

Admission to the exhibition is free. To attend the private view or curator's talk, please RSVP to info@dellasposa.com

A portion of proceeds from this exhibition are donated to the charity Resources for Autism



For public information, please print 0203 286 1017 and www.dellasposa.com
Dellasposa Fine Art, 90 Piccadilly, London, W1J 7NE

For further press information and images, please contact info@dellasposa.com

Featured Artists

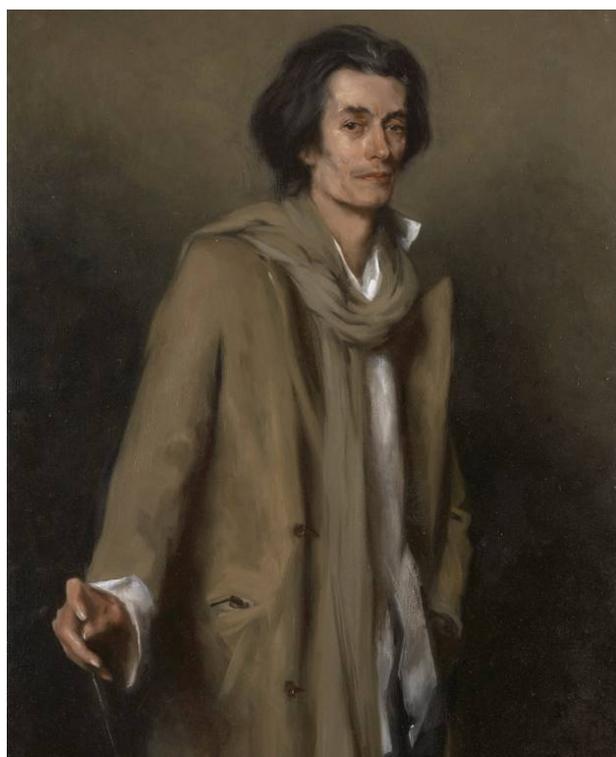
Isabella Watling

Isabella Watling was born in London in 1990, and spent her formative years in the UK and Australia. From the age of 18 she trained at the Charles H Cecil studios in Florence where she returns periodically to teach portrait and figure painting. The objective of the formal training is to remove any technical deficiencies between the artist's honest perception of their subject and the finished picture.

After living in Italy for six years, she moved to London in 2015 to set up her own studio in Kensington, painting portrait commissions from life. Owing to her thorough training in the Venetian methods, her work is related to and inspired by artists like Velazquez, Van Dyck and Rembrandt.

Watling's principal focus for her portraits is to capture something of the character and life of the sitter. For her, each portrait is a concentrated response to her impression of the person she paints. In working from life in close collaboration with the sitter, the picture becomes a living artefact of her experiences of the model during the time spent in the studio.

In using the same methods and materials as the great portrait artists of history from all the way back to Titian in 17th century Venice, Watling hopes to give her work a force of integrity that comes through a feeling of timelessness.



Watling's portraits are regularly exhibited publicly, including the National Portrait Gallery in 2012 and 2014 respectively, where she has also lectured and held a portrait painting workshop.

Isabella has undertaken a number of private and public commissions. Commissioned by Pembroke College Cambridge, she painted the world renowned clarinetist, Emma Johnson, and is currently working on a group portrait of the five lady judges of the Court of Appeal to hang in the Inner Temple. Most recently, Isabella Watling was named among the Top Portrait Painters of 2016 by the Royal Society of Portrait Painters in London. A love of beautiful naturalistic oil painting and its potential for reflecting something of the wonder of being an individual is for Isabella a great challenge and a life's endeavour.

Images, left to right: Isabella Watling, *Gina and Cristiano* (2013) oil on canvas, 100 x 220 cm; Isabella Watling, *The Importance of Being Glenn* (2012) oil on canvas, 90 x 120 cm

Wanda Bernardino



Wanda Bernardino's enigmatic portraits deliberately copy, rework and recreate individuals from historic paintings. In seeking an elusive connection with the past she uncovers the processes behind the original and transcribes marks across time. She blanks out the subjects faces after having painted them to force the observer to re-examine the attribute of identity we ascribe to portraiture. One might see such an act as vandalism but it explores aesthetic, social, political and moral attitudes we hold toward both art and representations of history.

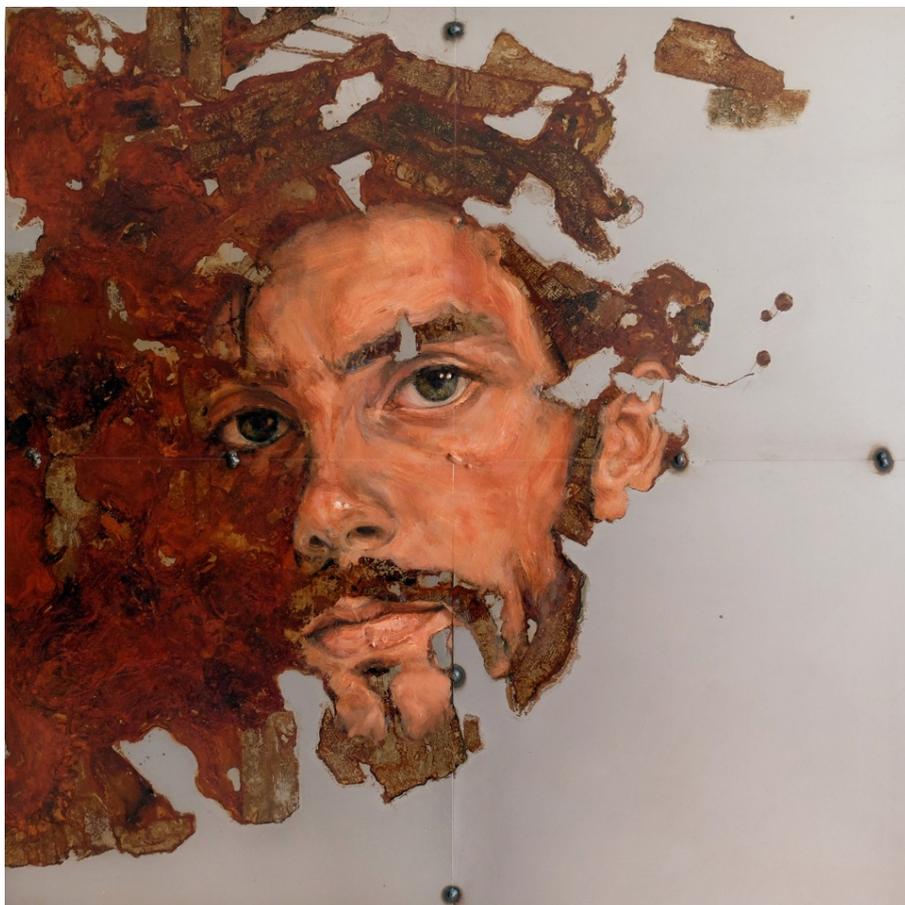
Following a year's residency at the Florence Trust in 1999-2000, Bernardino participated in national and international competitions and was short-listed and participated in the Celeste and Hunting Art Prizes. Born in Portugal she now lives in London where she is a keen member and participant of the Salon, a forum for current contemporary discussions between international artists, critics, art-dealers and collectors. Bernardino has exhibited internationally, at art fairs and exhibitions in Hong Kong, Korea and New York.

Sabatino Cersosimo



Sabatino Cersosimo was born in Turin in 1974. Having been a graduate in design from the Instituto Albe Steiner in 1993, Cersosimo went on to study painting at the Accademia Albertina di Belle Arti of Turin, where he finished his degree in 1999. He now resides in Berlin, where he works in his atelier.

With his psychological and relational complexity, man is the center of Sabatino's interest. Following a line that has its roots in expressionist painting and the Viennese Secession, Cersosimo's paintings blend his interests in realism and expressive gestures. Developing his own technique, Cersosimo paints on a steel surface, while he explores attraction by experimenting with the effects of oxidation, obtained with water and other natural elements. Such oxidations act on the metal through their uncontrollability, while representing the notion of time passing; vividly evoking the the atmosphere of the moment, while condemning man to the physical and psychological decadence of his time of earth.



Images, left to right: Sabatino Cersosimo, *Emotional accordion* (2016), oil and oxidations on 3 welded steel plates, 75 x 50 cm; Sabatino Cersosimo, *Fregio (Second Movement)* (2016), oil and oxidations on 4 welded steel plates, 50 x 50 cm

Emma Hopkins

Born in Brighton in 1989, Emma Hopkins studied at Brighton and Hove City College from 2005 to 2007, thereafter she went on to study at the University of London from 2007 to 2010, where she was trained in the special art of prosthetics for performance. Since then, Hopkins has studied Drawing the Human Anatomy at The Royal Drawing School, London, in 2015. She now lives and works in London.

Based upon her understanding and knowledge of the human anatomy, Hopkins allows parts of her work to revel in the deep analysis of concrete substance; skin, flesh, and bones. By focusing on the parts of the body that we use most to express our thoughts and feelings - the face, hands, and eyes - she simultaneously allows her work to flow freely in between as if the blood is feeding oxygen to a preserved life force. 'I work with subjects that have, in their own right, fascinated me', Hopkins explains, 'I tend to paint these subjects more than once to mirror our multifaceted nature and to allow me to explore themes that I fear the most; hidden motives, illness, and death.'



In this exhibition, Hopkins will be unveiling a new series of portraits. Here, Hopkins has painted a remarkable painting of Ann Bates, someone who has worked relentlessly towards getting equal rights for people with disabilities. In 2011, Bates was awarded the Queens Honour for the work she has done for people with disabilities travelling on public transport. 'I knew I would want to paint Ann before I had even met her', states Hopkins, 'she is an extraordinary person, who has combined her fierce determination, her kindness and her experience with long term illness and cancer, to work relentlessly towards getting equal rights for people with disabilities.' The poignant history of Ann's life is inseparable from her body. She is proud of everything that makes her the person that she is and she decided that sitting for a portrait was in some way a celebration of this.

Image, left: Emma Hopkins, *Ann Bates OBE* (2016), oil on polyester canvas, 123 x 78 cm

Simon Davis

Named among the Top Ten Portrait Painters of 2016 by the Royal Society of Portrait Painters, Simon Davis is inspired by often quiet and unassuming moments of introspection, painting the gradual revelation of gravity and melancholy found in painting others. Often painting his portraits with an atmosphere of tension that reflects an attempt to represent the female form in a serious and un sentimental way. 'I want my paintings to have gravity and strength and not fall back on decorative solutions,' states Davis. 'Painting to me is a constant battle to simplify.' Here, his paintings are rendered with a limited palette; earth colours applied in strong blocks and brushstrokes. His figures are constructed rather than moulded, as he employs a 'square-brush' technique with paint applied quickly and energetically.

Compositionally, his portraits are distinct with a strong, arresting presence. 'I have realised that this element has become more important to me as my painting practice has evolved', says Davis. Working in the tradition of portraiture today, Davis recognises



there is an everlasting connection between painter and model that is captured in painting, and the most successful paintings transcend this relationship to the viewer.

Born in Stratford-upon-Avon in 1968, Simon Davis now works and lives in London. In 2008, he was awarded second prize from the BP Portrait Award at the National Portrait Gallery, London, for his painting, *Portrait of Amanda Smith at Vincent Avenue*. Over the past decade, Davis has consistently exhibited portraits at the Royal Society of Portrait Painters Annual Exhibition, London.

Image, left to right: Simon Davis, *Feral* (2016), oil on board, 63.5 x 44.5 cm; Simon Davis, *Monoooka II* (2015), oil on board, 53 x 38.45 cm