

Artist of the Day

Since 1983

FLOWERS



Angela Flowers
Photograph by Isabelle Blondiau
Flowers East

An Introduction to Artist of the Day

Angela Flowers

An unlikely scenario, but it could be that the art critics of the 1980's contributed to the birth of Artist of the Day. When my gallery opened in February 1970, the critics could be relied on to visit and review our exhibitions regularly. Their enthusiasm and interest spread the word, resulting in sales, visitors, and criticism and praise for the artists. However, by 1983, things had changed, and reviews had stopped flowing. The newer critics seemed less enthusiastic. What to do? My husband, Robert Heller, the artist Angela Eames and I talked, and came up with an idea: instead of the gallery choosing who to exhibit, why not set aside two weeks when we would invite ten established artists to choose another artist, who they thought could benefit from showing their work for just one day? Their choice could be any age, and they might not ever have shown their work, or perhaps had done so some years back, but was now neglected. They would not have to hang their paintings, or place sculpture immaculately, but could just lay it around, or prop it round the gallery. It would have to be ready for a 10.00am opening, and be removed at 6.00pm the same day.

In June 1983 the first Artist of the Day opened. He was the painter Anthony Daley, chosen by David Hephher, and he was still at Chelsea School of Art. Hephher considered him to be the best student he had ever taught. But Tony did not just bring his work in and lay it round the gallery. The large canvases were hung impeccably, the walls pristine, everything in order. It was a triumph, to be followed for the next nine days by artists chosen by Stuart Brisley, Tom Phillips, Tess Jaray, Michael Kenny, Patrick Hughes, Sir Roland Penrose, Maggi Hambling and Boyd & Evans.

From then on, 193 distinguished artists have made selections, displayed in seven different venues. The work has been diverse, exciting, eclectic, dull and memorable, ranging from the tiny images to gigantic sculpture, totally unsuitable for a one day exhibition, but always considered by the exhibitor, to be worth the great effort, and often big expense. The technical teams at our gallery have always proved to be extremely patient, hard working, resilient and enthusiastic, and praise to them for their dedication. We found, over the years, that the "day" always works so much better if the chooser stays around in the gallery, supporting and encouraging their artist, telephoning and emailing people, and conversing with visitors. Dame Elisabeth Frink with her choice, Nicola Hicks, and in her turn with Tim Lewis, Albert Irvin with Sacha Craddock, Paula Rego with Johnathan Leaman, Tracey Emin with the Stuckist painter / poet, Maggi Hambling with Sarah Lloyd, Ian Breakwell with Graham Revell are a few examples of the excellent supporters. Our gallery has also benefited greatly, by introducing us to artists we now proudly represent: Lucy Jones, Nicola Hicks, John Kirby, Claerwen James, Tim Lewis.

And now, in its 21st year, we wait for new thrills. The prize for the person attending on the most days is no longer awarded, and not so many lunches are served, but otherwise the show continues unabated. Long may it do so.

1983

Selected Artists

Anthony Daley
Ian Robertson
Charlie Sheard
Julien Robson
Angela Eames
Peter Matthew & David McMillan
Brian Falconbridge
David Denison
Sarah Lloyd
Les Coleman

Selectors

David Hopher
Stuart Brisley
Tom Phillips
Michael Kidner
Tess Jaray
Boyd & Evans
Michael Kenny
Roland Penrose
Maggi Hambling
Patrick Hughes

“Whether it was through foolhardiness or bravery, I did opt to be the very first candidate for Artist of the Day”

In 1983 as I was nearing the completion of my Masters in Fine Art degree at Chelsea School of Art I was asked by David Hepher if I wanted to be an Artist of the Day at Angela Flowers Gallery. Despite not knowing the full implications and having to overcome a deep sense of shyness as a student, I leapt at the opportunity to show my paintings in a professional space, if only for a day.

I remember nervously climbing the steep stairs of the old gallery on Tottenham Mews and meeting Angela, who very soon put me at ease and opened me up to the endless possibilities of showing work in a major West End gallery. Whether it was through foolhardiness or bravery, I did opt to be the very first candidate for Artist of the Day. That day did lead to me having a series of one-person and countless mixed shows with the gallery thereafter.

In 2013 I had the enormous honour of being an Artist of the Day selector. I chose Gwennan Thomas, but what was so evident was the sheer number of hard working, deeply committed practising artists out there who would benefit enormously from such an opportunity and I strongly believe more major galleries should adopt a similar scheme.

Anthony Daley

I had the honour to be the first artist to select an Artist of the Day back in 1983. It was a new scheme and an adventurous idea to give exposure to emerging talent. As I had been teaching for twenty-two years by that time in various art schools I was well placed to be aware of many gifted individuals. There was an outstanding student whom I had known throughout his BA and MA career at Wimbledon and Chelsea – that individual was Anthony Daley, who at the time was painting large, very painterly still lives with breath-taking confidence and ambition.

Two years previous I had seen the *New Spirit in Painting*, an exhibition at the RA, and he epitomized the newly found belief in painting that was being celebrated both nationally and internationally. The exhibition looked fantastic (as did the artist!) and was a huge success at the opening show, so much so that Angela offered to represent Anthony from then on as one of the gallery artists.

The gallery was upstairs at the time with a rather pokey staircase which made it difficult if one had large and heavy paintings. Having recently had a show there I remember having to partially dismantle the paintings to get them up the stairs; Tony had to do the same. I remember Matt saying 'here comes one of David's students!'

Needless to say Tony has kept at it. I recently had the privilege of seeing some new works in his studio, marvellous paintings of lyrical abstraction, vibrant and effortless. I feel so pleased that the gallery gave me the opportunity to recommend him.

David Hepher



Anthony Daley selected by David Hepher



Charlie Sheard selected by Tom Phillips standing with Angela Flowers

Grimsby Evening Telegraph
14 June 1983

First show



CLEETHORPES - BORN
Sarah Lloyd has achieved the rare distinction of getting her first London one-man show while she is still a student.

Her paintings are to be on show on June 23, which is Thursday week, at the Angela Flowers Gallery, Tottenham Mews, in the West End.

Only for one day, to be sure! But she is one of 10 young artists who, having

been chosen by artists of repute, have been given the chance to exhibit for one day at the gallery.

Sarah attended Grimsby School of Art, at the College of Technology, and went on to Wimbledon School of Art where she is now in her second year.

She won the British Institution Prize for Painting last year. The works she is showing, paintings and drawings, include nudes, portraits, landscapes and still-lives.



Charlie Sheard installing his exhibition

The Guardian
15 June 1983

Artist of the Day (Angela Flowers Gallery, 11 Tottenham Mews, W1, until June 24). A selection of artists get one day each. It should make for dynamic viewing, though who will wish to visit the gallery that many times to see the whole show? Today Charlie Sheard, tomorrow Julian Robson and on Friday, Angela Eames. I await Les Coleman on the last day of the show. Upstairs at the Juda Rowan Gallery, veteran portentous sculptor, Philip King shows new work until July 1.

1984

Selected Artists

Graham Revell
Jonathan Leaman
David Lidell
Sokari Douglas-Camp
George Foster
Nick Bodimeade
Nicola Hicks
Miles Hunter
Neil Jeffries
David Light

Selectors

Ian Breakwell
Paula Rego
Jeff Nuttall
Rose Garrard
Norman Stevens
Ann Sutton
Dame Elisabeth Frink
Colin Cina
Sir Lawrence Gowing
John Loker

*“The work did not have a drop of commerciality, but
Flowers gave me a go”*

Artist of the Day was the most wonderful idea in 1984, I was still a student and so new to galleries.

Looking back at the press clipping I have of the event brought back the memory of being thrilled to be shown in a gallery and to be mentioned in The Guardian. Rose Garrad chose my work, I never thanked her enough for this opportunity. The structures I produced then, were made of wood and concrete, and kinetic, the work did not have a drop of commerciality, but Flowers gave me a go.

Angela and Mathew’s openness to all styles of art has always endeared them to me.
Sokari Douglas Camp



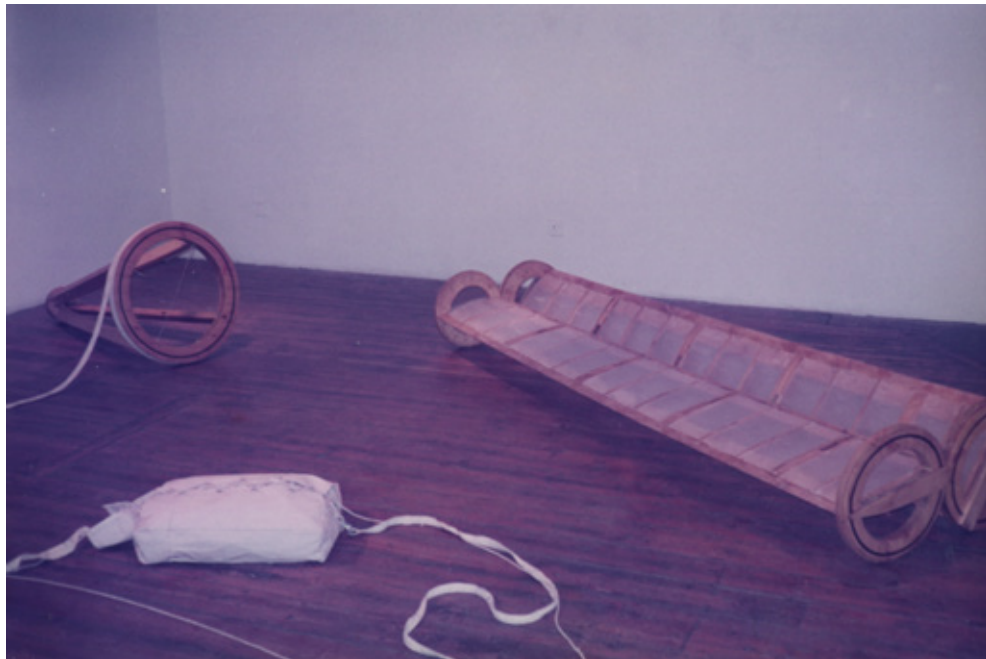
Sokari Douglas Camp
Installation View



Sokari Douglas Kamp
selected by
Rose Garrard
standing with
Angela Flowers



Neil Jeffries
standing with
Matthew and Angela
Flowers



Graham Revell
Installation View

The Times, 1984 Short Sharp Shocks of the New

Hanging is usually a very serious matter in the art world. Galleries consider it a creative activity and spend quite some time getting it right. At the exhibition *Artist of the Day* starting at the Angela Flowers gallery on Monday, there will be no such time to ponder and perfect. A completely new show by a different artist will be mounted each day.

The gallery first tried out the idea of a series of day-long shows last year. "Our policy has always been to help young artists, and this seemed particularly simulating". Angela Flowers says. Quite a number of visitors last year "got completely hooked", returning for each of the 10 shows, she says.

She was impressed, too, by the pains artists took to put on a proper show: "I felt awful having to say 'It's six o'clock.... sorry'." The 10 artists chosen owe their selection to established artists. This year these include Dame Elisabeth Frink, Ian Breakwell and Sir Lawrence Gowing, all of whom have chosen artists they know personally very well. Dame Elisabeth's choice is Nicola Hicks, a sculptress, aged 24, some of whose subjects are not unlike Frink's own: life-size, life-like animals made from plaster, hessian and glassfibre.

Breakwell has put forward his studio assistant, Graham Revell, aged 26, who as well as being a sculptor is a musician; he played soprano saxophone in some of

Breakwell's recent Continuous Diary programmes on Channel 4. "For Graham the show is the equivalent of a gig", Breakwell says. "Get it right on the night: just there once, then gone."

To Breakwell the components of his assistant's show look as though they come from a wooden aeroplane or model after an air crash; they remind him of the story of Icarus. Revell prefers to be less specific, simply calling the work "Jettisoned Devices". Sir Lawrence has chosen one of his latest graduates from the Slade, Neil Jeffries, aged 25, who produces colourful relief work which combines sculpture and painting. "When he came to us two years ago", Sir Lawrence says, "his work was fantastic and menacing, with a touch of Goya and Bosch. Since then, he has got married and started enjoying life, using many household subjects. He uses enchantingly sharp observation: the milkman, the insurance salesman, collectors for charity at the back door, retiring to bed with a chill, a wife taking a bath. They remind me of Dutch masters strips of roof flashing torn and pressed into the crude shapes on to which he has painted."

Jeffries's work in particular will need muscle-power to transport and hang, and this is where Mrs Flowers' son Matthew comes in. But according to Matthew, the greatest strain last year was "not so much the physical changing over at night, nor selling work during the day, while making plans for the next artist to get in - it was dealing with

the artists from the emotional point of view, praising their work and reassuring them that people would come."

This year Matthew looks forward in particular to next Thursday, when Sokari Douglas-Camp displays her sculpture. He has heard that her work comprises a row of wooden chairs with a special mechanism to make them clap. He could do with that sort of appreciation.

Sarah Jane Checkland

1985

Selected Artists

Frances Coleman
Andrew Golding
Richard Forbes
Denys Blacker
Don Jackson
Victoria Brill
Jaqui Poncelet
Kevin Atherton
Vicky Hawkins
Dexter Dalwood

Selectors

Mikey Cuddihy
Bruce McLean
Malcom Hughes
Dave King
Terry Setch
Derek Hirst
Glenys Barton
Richard Hamilton
Bridget Riley
Jeffrey Camp

"It was the first time I had sold such an amount of work and it began my long association with the gallery"

I know I very much enjoyed my experience as an Artist of the Day, it was the first time I had sold such an amount of work and it began my long association with the gallery and love and respect for Angela and Bob. The day passed in a bit of a blur and the evening was even blurrier. I do remember Angela correcting my spelling of 'Magic' which was the title of one of my paintings.

Vicky Hawkins

83 Latham Ave.,
Chudleigh St.,
Stapeley E.1 8RN.
July 23rd.

Dear Angela,

thankyou for news,

I enjoyed the day very much and
Meeting you + Matthew, it was fun.
and as Sales are always a
surprise I see it as a bonus to
have sold any.

I have been working hard
ever since, I am finished at
Bridgets for a while (as an
experiment! Hope to see you soon
Vicky.

A letter of thanks
written by Vicky
Hawkins to Angela
Flowers, 23 July 1985

BRILL-IANT

ART

Nearly engulfed by bags of cement, two bronze ostriches, a fully dressed mannequin and a half-painted, three-legged table topped by a sprawling vase of peonies, Victoria Brill is working furiously to finish a large canvas about her garden — the only part of her new flat, she insists, that is presentable.

Brill has been selected by Derek Hirst to be an 'Artist of the Day' at the Angela Flowers Gallery on Monday, and her magpie habits are reflected in exuberant yet claustrophobic images about her life and vast collection of ephemera. Curiously flattened and densely packed, well-loved objects constantly re-appear in a rich series of scenarios. Daily activities like cooking fish for dinner or watering the plants are juxtaposed with more obvious simple pleasures like a cup of tea, listening to the radio or a vase of summer flowers. Often the artist looks on, usually portrayed as painting, oblivious to the chaos which is her inspiration. But Brill's collecting instincts include images as well as objects and shades of Matisse and Braque can be found in the bright clear colour, strong silhouettes and her Cubist-inspired ways of manipulating space so that one often sees all round and through an object.

Since leaving art college with a first-

class degree three years ago, Brill has managed to support herself by teaching life drawing and painted decoration for furniture, the last a natural extension of her collecting. An expert on woodgraining, stippling, marbling and gilding, she was first drawn to these techniques for use in her paintings, but extended them to more lucrative effect by teaching and taking on the occasional commission.

Like many women artists, she makes little distinction between the aesthetics of life and art, and she would find it 'impossible to put something in that wasn't part of my life'. The elaborate blue and yellow flounced home-made Austrian blinds in her flat are matched by the intricately picked-out cornices of the ceiling and will no doubt soon both feature in a painting. But for the moment the walls will remain half-plastered; completing this work and putting on the show are her only priorities.

Although Brill has been included in group exhibitions like the New Contemporaries and awarded several prizes, this one day at Angela Flowers will be her first and very precious opportunity to really show dealers and the public her undoubted seriousness and talent.

Monica Petzal

See Art News and Listings sections for details.

Time Out
4 July 1985
Monica Petzal



Victoria Brill
selected by
Derek Hirst



Vicky Hawkins



Richard Forbes
selected by
Malcolm Hughes
Installation View



Frances Coleman
selected by
Mikey Cuddihy
standing with
Angela Flowers



Richard Forbes
standing with
Matthew and
Angela Flowers

1986

Selected Artists

Charles Holmes
Sarah Jane Harper
Emma McLure
Peter Griffin
Lucy Jones
John Carson
Sacha Craddock
Sarah Lee
Sarah Shane & Aaron Kasmin
Ainslie Yule

Selectors

Les Coleman
David Leverett
William Crozier
Terry Frost
Oilver Bevan
Rita Donagh
Albert Irvin
Peter de Francia
Gillian Ayres
Carole Hodgson

“Looking back it was admirable of Oliver, having seen the work just once, to give me this opportunity. It led to 28 years of serendipity and more”

“On the day it was clear that Lucy’s high voltage vision was coming across to everyone in the gallery. It was totally euphoric!”

I do not remember much about the day itself except that it was exciting and that William Packer put one of my pictures in the FT. I met Oliver at Southwark Cathedral where a friend, Vanessa, was setting up a show of her work. He found out that I was using the same subject matter (London) as he used; and came to my studio. He immediately offered to put me forward for Artist of the Day. Looking back it was admirable of Oliver, having seen the work just once, to give me this opportunity. It led to 28 years of serendipity and more.

Lucy Jones

I had been introduced to Lucy Jones by a mutual friend, as at the time we were both painting London bridges. I shall not forget the impact of my first visit to her studio. The canvases were very large and the subjects were recognizable London landmarks, but the colour... Its freedom and intensity made my heartbeat accelerate. As a frequent gallery-goer as well as a painter, like many of my kind I place a transparent barrier between myself and an unfamiliar painting, a filter which relates it to art history and other ideas about art. No use in this case, Lucy’s paintings short-circuited my defences. I immediately decided to include her in a touring exhibition project *The Subjective City*, and when Angela Flowers asked me to select an Artist of the Day, my choice was obvious. On the day it was clear that Lucy’s high voltage vision was coming across to everyone in the gallery. It was totally euphoric!

Oliver Bevan

Financial Times
1 July 1986
William Packer

THE ARTS



“Summer on Waterloo Bridge,” by Lucy Jones, Friday’s artist

Artist of the Day/Angela Flowers Gallery

William Packer

It is not uncommon for galleries to have good ideas; but it is less usual for them to bear repetition. Every July for four years the Angela Flowers Gallery (at 11 Tottenham Mews, off Tottenham Street, W1) has asked ten artists to nominate another who deserves a London showing.

Artist of the Day is no exercise in cobbling together a miscellaneous exhibition; each nominee has the gallery at his or her full disposal for a day, to fill as he or she pleases. As the doors close in the evening, today’s work comes down and tomorrow’s goes up, which entails an immense amount of work for the artist and ten times as much for the gallery.

As far as I know, no artist has failed to turn up, get the work in and open on time. The fun is the constant surprise at what is shown, as quiet undemonstrative excellence succeeds the outrageous, the extravagant and the high spirited. The point is to go along as often as possible, quite as much to savour the incongruities that the sequence throws up as for any particular treats. The artist of the day is in attendance, with his sponsor, friends and supporters coming and going, and there might even be something to drink on a hot summer’s day.

The first artist, showing yesterday, was Charlie Holmes, who hides his talent under the bushel of a teaching post at Sunderland Art College, but the elegant and serious wit of his conceptual tableaux and visual propositions must bring him

back to London soon. He was nominated by Les Coleman, with whom he sometimes works.

Today it is Sarah Jane Harper, the nominee of David Leverett, showing paintings and drawings of the nude, the female nude especially. Tomorrow comes Emma McClure (William Crozier), again with paintings and drawings, though of a more generalised figurative character. Peter Griffin appears on Thursday (Terry Frost) again with large paintings and drawings of the figure, and Lucy Jones on Friday (Oliver Bevan) with figure paintings and rather fauve-like riverscapes of the Thames at Waterloo and Westminster.

Next Monday, July 7, is the turn of John Carson (Rita Donagh) who uses photographic imagery and processes of all kinds for his socio-political, somewhat polemical installations. Next comes Sarah Craddock (Albert Irvin) with rather light and delicately expressionist figure compositions, and Sarah Lee on Wednesday (Peter de Francia), again with paintings of the figure, heavily symbolic and fiercely expressionist in character. Thursday is shared by Sarah Shane and Aaron Kasmin (Gillian Ayres, who stretched the rules by choosing two), showing large and vigorously decorative canvases, and small painted reliefs and drawings. Last of all, on Friday July 11, comes Ainslie Yule (Carole Hodgson), a sculptor who is to show tall free-standing tripod and quadruped figures, abstracted and un-specific images cobbled together of wood and plaster that have

yet a strangely animated presence.

★

A year or so ago the Maclean Gallery (at 35 St George Street, W1) closed its doors, and for its final show put on an exhibition of erotic prints and drawings of the last 200 years. The exercise evidently bore repetition, for now James Maclean and his partner, Tim Hobart, have temporarily reoccupied the old space, which is now Peter Biddulph’s Gallery, for a second exhibition, which they call *The Forbidden Library* (until July 18), subtitled as erotic illustration from the 18th century to the present day.

Some of the work may still shock the determinedly disapproving, and rather more of it is sure to astonish, but none of it should actually surprise, for the organisers have been careful to make it quite clear the nature of the material and no juvenile is allowed through the door. The serious point of the exhibition is that the prurient imagination can engage us all with a sense of guilt at our own curiosity, of which the real erotic imagination can be quite free.

With content that is so strong, the formal qualities are easy to overlook, and to insist on them can seem somewhat arch, but even the greatest artists have concerned themselves with the erotic, some openly, some in secret, and it would be perverse to deny the quality of such work by virtue of its subject. There is nothing of great art in this show, but a great deal of it is very good.



Sarah Lee
selected by
Peter de Francia
standing with
Angela Flowers



John Carson
selected by
Rita Donagh
standing with
Angela Flowers



Sacha Craddock
selected by
Albert Irvin
standing with
Angela Flowers



John Carson
selected by
Rita Donagh
Installation View

1987



Charles Holmes
selected by
Les Coleman
Installation View



Charles Holmes
selected by
Les Coleman
standing with
Angela Flowers

Selected Artists

Colin Hall
Jim Mooney
Janette Bodington
John Kirby
Geoffrey Brunell
Tim Lewis
Morris Kestelman
Kevin Grimshaw
Andrew Carnie
Alan Gouk
Claudia Cuesta

Selectors

Tony Bevan
Elizabeth Blackadder
Amanda Faulkner
Anthony Green
Brendan Neiland
Nicola Hicks
Patrick Caulfield
Bernard Cohen
Glen Baxter
Patrick Heron
Robert Mason

“I brought along everything that I’d ever made and we didn’t finish installing it all until early the next morning”

I first met Nicola when we shared a studio at the Royal College of Art. Just after I left she asked me to take part in an exhibition, I misheard and thought it was Artist for a Day.

Not that back then that didn’t seem more than long enough.

Of course I brought along everything that I’d ever made and we didn’t finish installing it all until early the next morning.

I hadn’t thought to invite anyone, but luckily some came anyway and we sold some work too. The gallery gave me some petty cash to go home with and I bought a bottle of wine and Chinese and took it back to my girlfriend.

I had enjoyed being an Artist for a Day.

Tim Lewis

Artist of the Day is a long running and audacious project that has become something of an institution in the art world.

The success of the thing is due to the Flowers staff who treat each 12 hour slot with the gravitas and professionalism due a full length West End show. The logistics on all sides are phenomenal and reflect the verve and commitment of the indomitable Angela, it is her most generous enterprise.

In many ways it is the jewel in the Flowers empire’s crown, every year the considered choice of selectors and their artists bring a flurry of excitement and fresh faces into the gallery. I think many careers have begun or been reinvigorated by the experience. It can be a prickly experience, knowing who and what to show, but you definitely get out what you put in.

When I chose Tim Lewis it was easy, the man’s a genius. Being chosen myself was exciting and wonderful not least because that’s how I met Angela and Matthew. I was given 12 hours and stayed for 30 years.

All I can say is thank you Flowers.

Nicola Hicks

“Every year the considered choice of selectors and their artists bring a flurry of excitement and fresh faces into the gallery. I think many careers have begun or been reinvigorated by the experience”

Tim Lewis
selected by
Nicola Hicks
Photograph by
Isabelle Blondiau



Morris Kestelman
selected by
Photograph by
Isabelle Blondiau



1988



Colin Hall
selected by
Tony Bevan
Photograph by
Isabelle Blondiau

Selected Artists

Martin Kane
Panayotis Cacoyannis
David Robilliard
Sarah Wenden
Cathy de Monchaux
Andrew Sabin
Robert Fitzmaurice
Trevor Jones
Sharon Hall
Mark Thomson

Selectors

Peter Howson
Camille Chaimowicz
Gilbert & George
Adrian Berg
Philippa Beale
Richard Deacon
Adrian Heath
Daphne Reynolds
Kate Whiteford
Anthony Hill

“I was anxious to make an impression with a new work and was working through the night before. In my slightly tired and last minute anxiety, I managed to lose concentration and hacksaw across my thumb!”

In 1988 my fellow student on the Goldsmiths MA course - the very glamorous Philippa Beale - invited me to be her Artist of the Day choice.

My group on the MA course was an awesome mix of ideas, ages and experience, it was a very special group to be involved with and I learnt a lot from all of them. I am really happy to have had the opportunity to choose Rebecca Scott as my Artist of the Day choice this year as she was part of that original group.

For my day in 1988, I was anxious to make an impression with a new work and was working through the night before. In my slightly tired and last minute anxiety, I managed to lose concentration and hacksaw across my thumb!

As you do in a last minute situation, I just wrapped it up in masking tape and carried on. Despite my best efforts the piece did not get finished. Looking back I am not quite sure where I thought I was going to put it, as I easily filled every wall of the gallery with other recent work.

Anyway, once the show was hung I went into the bathroom and gingerly unwrapped the thumb from the night before – not pretty. I must confess I blacked out for a bit. I then had to break it to Matthew that I was going to have to take my thumb and myself off to be stitched. So most of my Artist of the Day was spent in A & E. I still have the scar.

I still always work through the night before a show trying to resolve my newest work. However after my Flowers “absent Artist of the Day” experience I do have a no saw or power tool after 9pm rule, which I am sure has saved me from many a mishap in the succeeding 26 years.

Cathy de Monchaux

My father was one of the last to make a gun, lock, stock and barrel, and being an expert at carving, forging, moulding and engraving had taught me all the skills I needed to be a sculptor. Perhaps because I had started so early, by the time I was thirty I had had several operations on my hands, and told to find a new art form.

My last major piece *The Blacksmith's Bench* exhibited at The Curve Gallery at the Barbican was made with so much assistance that I decided to concentrate on other work. After *Baby Love*, a critically successful exhibition at Angela Flowers, I became Artist in Residence at Southampton City Art Gallery and then joined the Goldsmith M.A. course, which was where I met Cathy.

At that time, she was starting out as the sculptor I had intended to be and when Angela invited me to nominate an Artist of the Day, I had no reservation in choosing her. Although I never saw her again afterwards I know she went on to have some very interesting exhibitions and fulfilled all the promise I felt she had when we met so briefly.

When I look at the photo of us together at Flowers East, Cathy and I appear to be looking tentatively into the future. The last operation on my hand was in 2005 and I gave the surgeon the first painting I exhibited with Angela called *Pilgrimage*. I spent eight weeks with a bodkin through my hand to develop scar tissue to use instead of the bone which had disintegrated, I was also taught how to use a brush! I wonder what has happened in Cathy's life over the last 28 years.

Philippa Beale

“She was starting out as the sculptor I had intended to be and when Angela invited me to nominate an Artist of the Day, I had no reservation in choosing her”

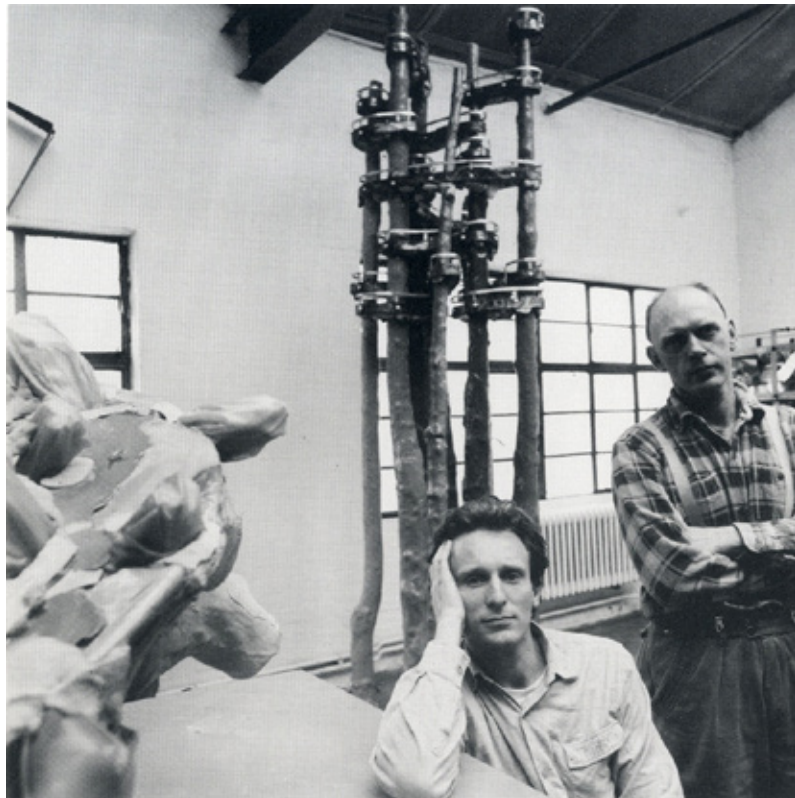


Cathy de Monchaux
selected by
Philippa Beale
Photograph by
Isabelle Blondiau



David Robilliard
selected by
Gilbert & George
Photograph by
Isabelle Blondiau

1989



(Upper Left)
Philippa Beale with
Angela Flowers

(Upper Right)
Sharon Hall
selected by
Kate Whiteford
standing with
Angela Flowers

Andrew Sabin
selected by
Richard Deacon
Photograph by
Isabelle Blondiau

Selected Artists

Frank Creber
Simon Stringer
David Dawson
Christopher Fischer
Pete Ellis
Jenny Franklin
Charles Mason
Rosa Lee
Mary Maclean
Dany Leriche

Selectors

Neil Jeffries
Michael Sandle
Joe Tilson
Basil Beattie
John Hubbard
Jennifer Durrant
Dhruva Mistry
Therese Oulton
Paul Huxley
Helen Chadwick

“It was an unexpected surprise, and added to the excitement of that summer as I was also graduating from the RCA”

I remember picking up the student phone in the Painting School at the RCA. Matthew Flowers spoke telling me Joe Tilson had recommended my work for the Artist of the Day. This was 1989.

It was an unexpected surprise, and added to the excitement of that summer as I was also graduating from the RCA. I showed large abstracted paintings which I thought looked really strong in the large warehouse gallery space in Richmond road. It felt fresh.

There was a tube strike on that particular day, it now all adds to a very good memory of the day.

David Dawson

David Dawson
selected by
Joe Tilson



Dany Leriche
selected by
Helen Chadwick



HERE Today . . .

At lunchtime, each day between July 3rd and 16th (inc), a bus will leave Cork Street, from outside the Scottish Gallery bound for Hackney. And each day, the passengers on that bus (including, perhaps a Cork Street dealer or two) will be confronted, at their destination, with an exhibition completely different from that which preceded it.

Angela Flowers has been in business for a long time, but the 'artist-a-day' idea is only seven years old, and now she has taken it with her to the new and more accommodating space she has acquired in Hackney – **Flowers East**. The authenticity of the idea lies in the fact that none of the exhibiting artists are established, but have been chosen by artists with reputations, each associated with very different kinds of work, and not necessarily that promoted by the gallery. Thus we have, on consecutive days, Simon Stringer, a voluble and disturbing figurative sculptor, as the choice of Michael Sandle, and Dave Dawson, fresh from the Royal College degree show, the choice of Joe Tilson. Helen Chadwick could not be further removed from the Flowers style, but she has a day in which to promote her choice, the Parisian performance artist Dany Leriche.

. . . Gone TOMORROW

Colin Gleadell

The other 'celebrity' selectors are Neil Jeffries, Basil Beattie, John Hubbard, Jennifer Durrant, Dhruva Mistry, Thérèse Oulton and Paul Huxley, and the majority of them, it would seem, have kept their eyes firmly on the production line at the Royal College.



(Left)
Gallery Magazine
July 1989

(Right)
Flowers East Artist of the Day 'Travel Card' used on the cover of the exhibition Catalogue

1990

Selected Artists

Renny Tait
Wendy Hodge
Gary Woodley
David Hodgson
Paul Grunfeld
Carina Wyatt
Karen Robbie
Takashi Suzuki
Anthea Alley
Andrew McNiven

Selectors

Michael Rothenstein
Lucy Jones
Anish Kapoor
Boyle Family
Bill Woodrow
John Kirby
Barbara Rae
Nigel Hall
Sandra Blow
Richard Wentworth

“I recall being touched by the invitation to propose somebody for the marvellously tautological Artist of the Day, a sense of the festive, of celebration and optimism”

This is written at dawn in Venice. It's a job for artists to rethink themselves, a daily task to reinvent each day - more of a summons, but driven by desire.

I recall being touched by the invitation to propose somebody for the marvellously tautological Artist of the Day, a sense of the festive, of celebration and optimism. This was pretty much the spirit in which I spoke to Andrew McNiven at the time. Simple expectation. Celebration over celebrity, always.

Time passes and patterning makes echoes and chambers. At that time Andrew would sometimes look after my children. They still talk vividly about his contributions to their imaginative lives, descriptions of his own childhood in far away Scotland. Ventures and adventures. Now they too are the kind of age Andrew was then.

Simple ideas, modest proposals. They keep our hearts beating.

Heart/Art.
Hand/Eye.
Brain.
Mind.

Richard Wentworth

Andrew McNiven
selected by
Richard Wentworth
Photograph by
Isabelle Blondiau



David Hodgson
selected by
Boyle Family
Photograph by
Isabelle Blondiau





Gary Woodley
selected by
Anish Kapoor
Photograph by
Isabelle Blondiau



Gary Woodley
Actualities, 1987

(Left)
The Sunday Correspondent
1 July 1990

(Right)
The Times
7 July 1990

RECOMMENDED

■ Artists of the Day.

Flowers East, 199 Richmond Road, London E8, July 2-15. Tel: 081-985 3333. Do artists have taste? Why do men almost invariably choose men, women choose women? Does the work of the son/daughter relate to the work of the father/mother oedipally, incestuously, or...? Find out at Flowers East, where every day a promising unknown, chosen by an established artist, will mount an exhibition. Both will be in attendance. A bus leaves Cork Street, outside the Scottish Gallery, for Hackney, East London, daily at 1pm. Refreshments are available. Each weekend there is a mixed exhibition of the previous week's work. The selectors for July 2-6 are Michael Rothenstein, Lucy Jones, Anish Kapoor, Boyle Family and Bill Woodrow. Those for July 9-13 are John Kirby, Barbara Rae, Nigel Hall, Sandra Blow and Richard Wentworth.

JOHN RUSSELL TAYLOR

ART



Artist of the Day Final week of Angela Flowers's encouraging annual event for young British talent. Each weekday a different artist is given a one-person show, and at the weekend the five already shown are included in a mixed exhibition. This week's artists are Carina Wyatt, Karen Robbie, Takashi Suzuki, Anthea Alley and Andrew McNiven. *Flowers East (081-985 3333), until next Sun.*

1991

Selected Artists

Jennifer Binnie
Guy Hetherington
Christopher Lenthall
Jim McLean
James Walsh
John Hyatt
Terence Donovan
Zara Matthews
Christopher Taylor
Haydn Cottam

Selectors

Andrew Logan
Jack Smith
Suzanne Treister
Alison Watt
John Gibbons
Anthony Earnshaw
Peter Blake
Eileen Agar
Steven Campbell
Jock McFadyen

“I was pleased with the look of the show and albeit of short duration it gave a sense to me of what was to come next in my painting”

I remember with fondness the gracious reception by Angela and Matthew of my wife Annie and me and of my paintings.

I am indebted to my colleague sculptor John Gibbons for having sponsored my inclusion in the roster of exhibitors that summer. I was fortunate to already have had friends living in and around London who were able to attend the Sunday June 30 event.

As recollection goes, and even though it was some twenty three years ago, there are some firm memories of conversations with gallery visitors. I was pleased with the look of the show and albeit of short duration it gave a sense to me of what was to come next in my painting.
James Walsh

“This series of exhibitions is unique and long may it last”

Artist of the Day offers the wonderful opportunity of introducing artists to a new public by fellow artists. I had the great pleasure of selecting the painter James Walsh to this series of exhibitions with very fond memories of the day, now some years ago. This series of exhibitions is unique and long may it last.
John Gibbons

James Walsh
selected by
John Gibbons
Photograph by
Isabelle Blondiau



Terence Donovan
selected by
Peter Blake
Photograph by
Isabelle Blondiau





Guy Hetherington
selected by
Jack Smith
standing with
Angela Flowers



Haydn Cottam
selected by
Jock McFadyen



Haydn Cottam
selected by
Jock McFadyen
Installation View



Haydn Cottam
selected by
Jock McFadyen
Installation View

(Next Page)
Review by
Matthew Flowers
Modern Painters
1991

Artist of the Day

by MATTHEW FLOWERS

In the early 1980s the British art world as a whole seemed to have run out of steam – perhaps it was only pausing for breath. Either way, the dismal economics of the Thatcher recession were reflected by mediocre sales of contemporary art, more closures than openings of galleries dedicated to such work, low prices by international standards, and a lack of new faces. Yet new artists had to be around somewhere.

The above points featured in a conversation between Angela Flowers and Robert Heller, a long-time supporter and director of Angela Flowers Gallery, which in thirteen years had acquired a reputation as a champion of new artists and unfairly neglected older talents. If we ourselves now felt the absence of the shock of the now, they reasoned, so must the Gallery's audience at large. So why not try something new ourselves? The idea was born: stage a fortnight of one-day exhibitions, changing overnight, of artists who were new to the Gallery, preferably new to London, and (very important) not selected by Angela. The object of this stipulation was to counter the accusation, then more common than now, that something called 'the gallery system' operated against new talent, with the established dealers forming a kind of cabal to preserve London's restricted exhibition capacity for their own establishment artists.

In June 1983, the first Artist of the Day unveiled his work: he was Anthony Daley (chosen by Hephher), and by a fluke of serendipity he was also the first to become a regular Gallery artist. Five other artists have moved from the Day to the permanent roster: Nicola Hicks (chosen by Elisabeth Frink), Neil Jeffries (the late Sir Lawrence Gowing), Lucy Jones (Oliver Bevan), Tim Lewis (Hicks), and John Kirby (Anthony Green). Six artists aren't a high proportion from 80 exhibitors. But we prefer to see this hectic couple of weeks as an event in its own right: a unique parade of painters, sculptors and installation artists whose work is a microcosm of the enormous wealth of activity that, dispelling the gloom of 1983, has produced so bright and promising a London scene in the '90s.

Obviously, naming any of the 80, apart from those who signed up with the Gallery, has its invidious aspects. But you don't easily forget people like Sokari Douglas Camp or her work: she was chosen by Rose

Garrard in 1984, and every show has featured some quite unexpected delight. Looking back at the last two, for example, many people were captivated by the classically emotive sculpture of Simon Stringer (Michael Sandle's choice) and Charles Mason (Dhruva Mistry) in 1989, which also featured Paul Huxley's choice of the semi-figurative Mary Maclean. Last year, the architectural power of Renny Tait, now a Rome Scholar, was picked by Michael Rothenstein, while the austere beautiful sculpture of Takashi Suzuki was chosen by Nigel Hall; nor could anyone forget the fecundity of Barbara Rae's nominee, Karen Robbie.

No pattern is discernible; nor could any have been reasonably expected. If the history of postwar art in general, and of this gallery in particular, prove anything, it is that art's house has many mansions, and that each of them can excite a legitimate response. Nor is new talent the only kind recognised: one memorable show was a mini-retrospective by that fine teacher and absurdly neglected artist Morris Kestelman, chosen by Patrick Caulfield. In 1991, for the first time, there's no sculptor; there isn't an installation or a performance artist either. Quite what significance these omissions have, if any, no man knows. But there is a photographer, Jim McLean (chosen by Alison Watt), and there's also a painter who is a famous photographer (Terence Donovan, picked by Peter Blake).

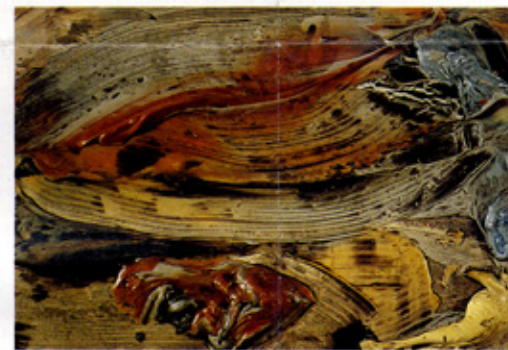
The condition put before the selectors is that their choice must be somebody who would benefit from this one day exposure. The artists themselves evidently feel that the benefit is considerable: this year, one of them, the American painter James Walsh (chosen by John Gibbons) plans to cross the Atlantic for his day. Several of the artists the Gallery wasn't able to take on have found other artistic homes – and their successful careers are a pleasure to us.

For the last four years, the catalogues have been collector's items, with photographs taken by Isabelle Blondiau. Lining up selector and selected to be photographed together is no easy task – especially if the selector is 91, like Eileen Agar, who this year chose Zara Matthews. Another tricky job was taking Steven Campbell and his choice, Christopher Taylor: the eventual rendezvous had to be a railway station.

Though one says things like this with great trepidation, the fortnight has always gone with amazing smoothness – not counting the great transportation fiasco. When the Gallery abandoned Tottenham Mews for Hackney, I thought that the daily pilgrimage to Artist of the Day required some assistance, and tried to lay on a bus service from Cork Street. Various accidents – including a bout of fisticuffs between our (losing) driver and a cabbie – made this idea literally a non-starter.

The audience is, of course, as varied as the art, since each artist has his or her own group of supporters; and there are a few addicts who manage to visit all, or nearly all, the shows. We used to give a prize to the critic who came most often: it was always won by William Packer of *The Financial Times*, who spared his colleagues' blushes by suggesting that we stopped the practice. Our motive was simply to excite others as well as ourselves – which meant getting the artists as much publicity and attention as possible. We've been encouraged to hear occasionally that other galleries are considering staging a similar season. Nobody's done so yet.

Maybe others are put off by the administrative complexities. Dealing with one artist for a month's show can be difficult enough: ten in ten days must sound like a dealer's nightmare. But Artist of the Day began as a dream – as the idea that the Gallery, by opening its doors once a year to new artists chosen by old friends, would let in light, not only to the Gallery itself, but on the careers of the artists and on some of the good work that otherwise is seen by very few.



James Walsh, *Electrum*, 1990, acrylic on canvas, 63.5 x 43.1 cm



G.N. Hetherington, *Ceiling/Untitled*, oil, gold, silver, graphite on canvas, 200.6 x 381 cm

'Artist of the Day', ten successive one day shows, 26 June – 5 July, Flowers East, London.

1994

Selected Artists

Martin Crawley
John McSweeney
Allan Walker
Nancy Fouts
Marcus Cornish
Frank Watkins
Tom Lomax
Sara Redstone
Simon Granger
Lynn Dennison

Selectors

John Keane
Trevor Jones
Denis Masi
Les Coleman
Glyn Williams
Eilis O'Connell
Eileen Cooper
Jennifer Lee
Andrew Stahl
Tai-Shan Schierenberg

“It was the first time I had really seen a collection of my small bronzes and supporting drawings together as an exhibition, rather than catching sight of them scattered around the studio”

What I can remember is that it was highly efficiently organised and a well-orchestrated day. Both the install and de-install went very smoothly, no wet eyes or tantrums.

The special thing for me was it was the first time I had really seen a collection of my small bronzes and supporting drawings together as an exhibition, rather than catching sight of them scattered around the studio or foundry. So it was a nice surprise to get a chance to view the work in a gallery, perhaps more than for the visitors who were popping in and out of the exhibition that day. I do recall thinking it was a great idea to concentrate an exhibition like that, it created a bit of a buzz, rather than the usual Private View frenzy, then a few visitors a day for the duration of a show.

After the removal I remember getting back to the studio (a little drunk) and re-scattering the bronzes (Argh!! Everything back to normal after a heady day).

Tom Lomax

“There are occasions when Tom lives up to the stereotype of the mad artist ... happily for his slot in Artist of the Day I think things went smoothly”

Having been a fan of Artist of the Day I was really pleased to be asked to choose an artist to exhibit at Flowers Gallery. I can't pretend it was an easy choice. As I was teaching widely in art schools, knowing many talented students and being part of a community of artists, it was a tough choice. There were lots of artists that I would have liked to nominate.

Tom Lomax is an artist. He's a big character who left school at 15, started out as an engineer in Warrington, eventually arriving at Central School of Art and Design as a mature student. In his practice Tom is always curious, endlessly developing his ideas through media, process and materials, he has had a long career as a teacher at the Slade, it seemed a good idea to use Artist of the Day to focus on his work.

There are occasions when Tom lives up to the stereotype of the mad artist ... happily for his slot in Artist of the Day I think things went smoothly.

Eileen Cooper

Tom Lomax
Behind the Mask
1991
Black patinated and
red wax painted
bronze
32 x 33 x 12 cm



Tom Lomax
selected by
Eileen Cooper
standing with
Angela Flowers



1995



Martin Crawley
selected by
John Keane
standing with
Angela Flowers



Tom Lomax
Installation View

Selected Artists

Yumi Katayama
John Cobb
Jane Dixon
David Ross
John Mitchell
Tony Hayward
Ilric Shetland
Katie Pratt
Peter Snow
Chris Plowman

Selectors

Waldemar Januszczak
John McEwen
Bryan Robertson
Sarah Kent
William Packer
William Feaver
Emmanuel Cooper
Sacha Craddock
David Sylvester
Tim Hilton

“Only being able to see the maximum of 3 works in my studio at any one time it was exhilarating and fulfilling to see all the works together”

Most of the canvases were 9ft x 9ft 6inches. The first problem for me was to take them off the stretcher in order to get them out of my studio door and unrolled and unwrapped within the confines of the gallery. The reverse procedure being identical. Whilst this was psychologically daunting the outcome brought its own rewards. Only being able to see the maximum of 3 works in my studio at any one time it was exhilarating and fulfilling to see all the works together.
John Mitchell

(Opposite Page)
The Financial Times
18 August 1995

Artists experience their 24 hours of fame

William Packer finds much to admire in the 'Artist of the Day' shows, now in their second week

Angela Flowers introduced "Artist of the Day" in the early 1980s, and what seemed a good idea at the time is now a fixture of London's art-world calendar. The principle is that 10 artists nominated by their more-established peers should each have the Flowers East gallery to themselves for a day. This year, for the first time, each week of individual shows is followed by a week in which all five of that week's artists show as a group, with all 10 coming together for the last few days. All in all, "Artist of the Day" is now to last a month.

And critics for once have replaced artists in doing the choosing. The team comprises such experienced old war-horses as David Sylvester and Bryan Robertson, the talented Sarah Kent and Sacha Craddock, the estimable John McEwen, William Feaver, Emmanuel Cooper and Waldemar Januszczak, and mere striplings such as Tim Hilton and, need I hardly say, myself. The programme is now into its second week, with a painter, Iric Shetland (Cooper) today's artist, and with Katie Pratt (Craddock), Peter Show (Sylvester) and Chris Plowman (Hilton), and next week's group show, all still to come. Of last week's lot, I have long admired the sculpture of John Cobb (McEwen), and the paintings of John Mitchell (my own choice), but then I would say that, it is of course more than a shade invidious to pick out particular artists for recommendation, which in any case is not the point when each of them is so particularly, if variously, rec-

ommended. Examples of their work have been held back by the gallery, and the chance to see all 10 together at the last is one I shall certainly take.

Nicola Hicks, put forward by the late Elisabeth Frink, was one of the earliest stars of "Artist of the Day", and her latest show at the Flowers East gallery across the road is a happy coincidence. She shows, as always, her large animal drawings pinned directly to the wall, and her sculptural inter-

mediate sculpture in recent years that at last we shall get back to the figure itself. Back across the road, Lucy Jones fills the large lower gallery with her latest paintings. Here too there has been development, for while some of the imagery of the Thames is familiar, and the expansive, chancy expressionism of the handling remains much the same, there is overall a sense now of a calmer and more reflective approach. Miss Jones

'Rather the sculpture now takes on a mythic quality, and sinister at that, with images of monsters, half man, half beast. Standing in a pool of light, the life-size figure of the Minotaur commands the centre of the gallery'

has also turned to landscape of a more general kind, unfixed upon the specific and recognizable image of bridge or tower, with the result that the painting must resolve its space and form in terms of paint alone. And it does.

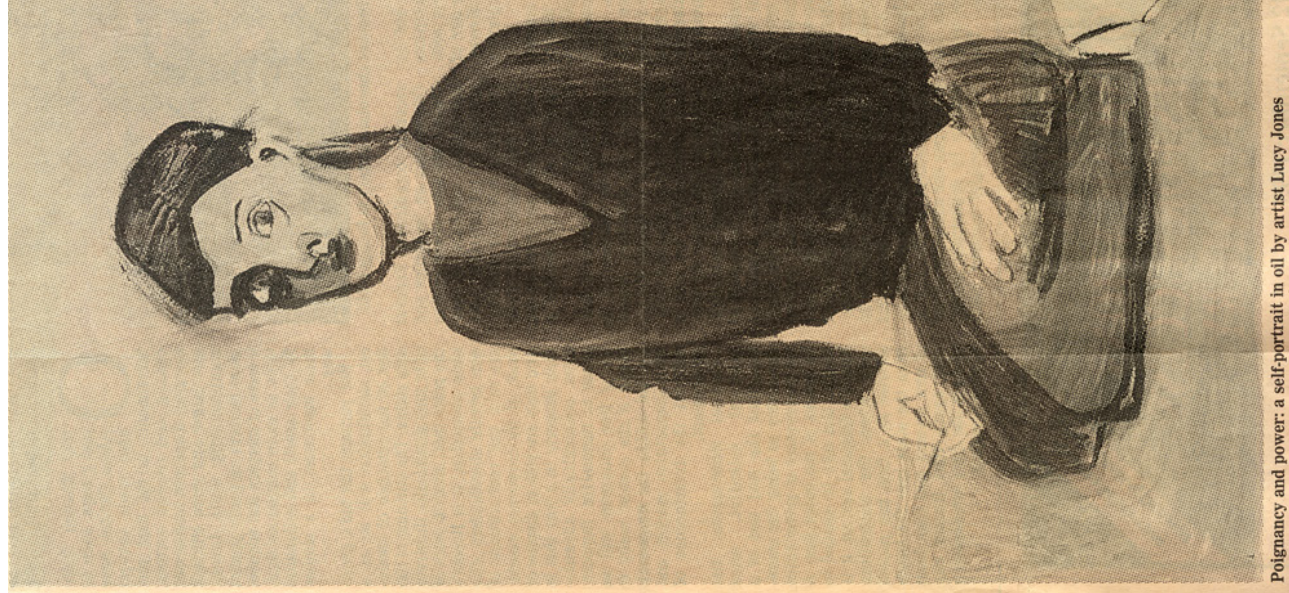
She shows too a number of self-portraits of quite remarkable poignancy and power, very simple in the statement but of monumental presence. Here again, without denying or suppressing her natural directness and immediacy of touch, it is the observation, the thoughtfulness and painterly consideration, that gives the work its underlying strength and quality.

Elsewhere, two shows

deserve more notice than I can give here. At the Redfern, Sarah Armstrong-Jones makes her first solo appearance in a West End gallery. She has shown often enough before and the advance is made entirely on merit. Only the peculiarity of her position, and the consequent presumption of a special pleading for the amateur, makes the comment necessary. Dark drawings of thickets, small still-lives and studio interiors, larger Hebridean beaches that hint at McFaggart, and atmospheric Himalayan forests — the work of a serious and rapidly maturing painter.

Gus Cummins, at the refurbished Lamont Gallery, is that not unfamiliar character in British art, the RA who seems never to have had a gallery to show in, at least until now. In picking him up, Lamont has done what any number of established galleries should have done years ago. The good thing is that this new space, a former pub, should suit the work so well, the dark walls of the room echoing the low-pitched tonality of Cummins's complex interiors and magnificently biggedly-piggledy still-lives, redolent of forgotten sheds and ancient attics.

Artist of the Day/Nicola Hicks — sculpture & drawings/Lucy Jones — paintings & prints: Flowers East, 199 and 282 Richmond Road, Hackney E8, until July 30. Sarah Armstrong-Jones — paintings and drawings: The Redfern Gallery, 30 Cork Street W1, until August 3. Gus Cummins RA — Interior Space: Lamont Gallery, 67 Roman Road, Bethnal Green E2, until August 6.



Poignancy and power: a self-portrait in oil by artist Lucy Jones

Jane Dixon
selected by
Bryan Robertson
standing with
Angela Flowers



John Mitchell
selected by
William Packer



1996



Yumi Katayama
selected by
Waldemar Januszczak



John Cobb
selected by
John McEwen
Installation View

Selected Artists

Dee Meaden
Michael Grossbard
Terry Edmond
Rupert Clausen
Eponce Queseda
Adam Dant
Sarah Medway
Tim Long
Chris Hipkiss
Julia Farrer

Selectors

Phyllida Barlow
Gary Wragg
Stephen Buckley
Joanna Price
Mona Hatoum
Cornelia Parker
Michael Heindorff
Stephen Chambers
Humphrey Ocean
Kim Lim

“On the morning, walking up Shoreditch High Street, Tim Noble and Sue Webster shouted at me from the other side of the road ‘Look everyone! There he goes, the Artist of the Day, Connie Parker’s favourite artist!’”

When I was an Artist of The Day in the early 90’s, the London art scene was a very different place to how it is now. None of the galleries did their own perfume, commissionaires in red livery made sure nobody could get into private views, and picking up a Cy Twombly drawing demanded a lot more effort than just nipping over to a tent in your nearest Royal Park with \$100,000.

I can only recall a few specific events from the day I was the Artist of the Day. On the morning, walking up Shoreditch High Street, Tim Noble and Sue Webster shouted at me from the other side of the road “Look everyone! There he goes, the Artist of the Day, Connie Parker’s favourite artist”. I thought Cornelia Parker’s favourite artist was Ed Keinholz or Gordon Matta-Clarke?

Back then I produced 100 copies of a pamphlet style newspaper everyday called *Donald Parsnips’ Daily Journal*. Its distribution consisted of my handing the journal to strangers in the street. I think Cornelia Parker had read a copy and must have thought that Donald Parsnips would make a good Artist of the Day.

I’d been writing the Journal for 5 or 6 months by the time I installed my Artist of The Day exhibit at Flowers Gallery. All of the Journals I’d produced to date were pinned to the wall. Agnew’s, the old master picture gallery and my employer at the time, had let me borrow their laminating machine and docked the cost of a box of laminating sheets from my pay. Displayed in a grid formation the laminated pages looked like something from a corporate lobby but not ‘corporate lobby art’. In today’s art world curators would display such a multitude of drawings as a ‘cloud-hang’.

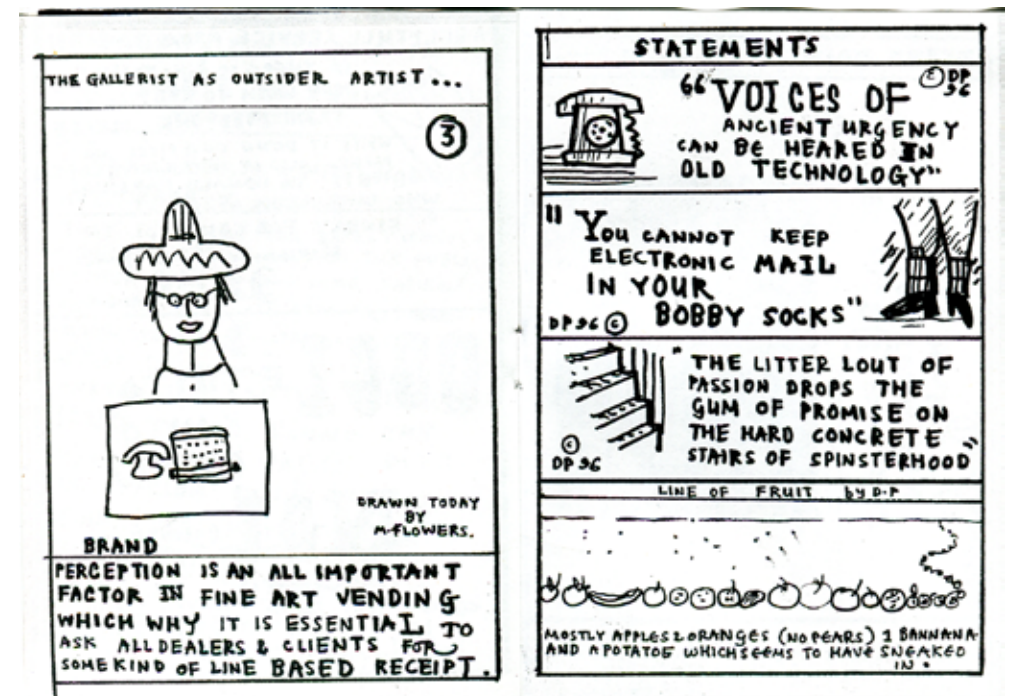
At this point I hadn’t thought of exhibiting Donald Parsnips’ Daily Journal in galleries. It only existed in the street or ‘Borne on the Breeze’ as was declared on the paper’s masthead.

I remember the artists Bob and Roberta Smith telling me when I was Artist of The Day that I shouldn’t let anyone know that it was I who was Donald Parsnips. Bob & Roberta Smith have never told anyone who they really are. It was a bit late to follow this suggestion though as everyone on Shoreditch High Street already knew since Tim and Sue had shouted that I was the Artist of The Day.

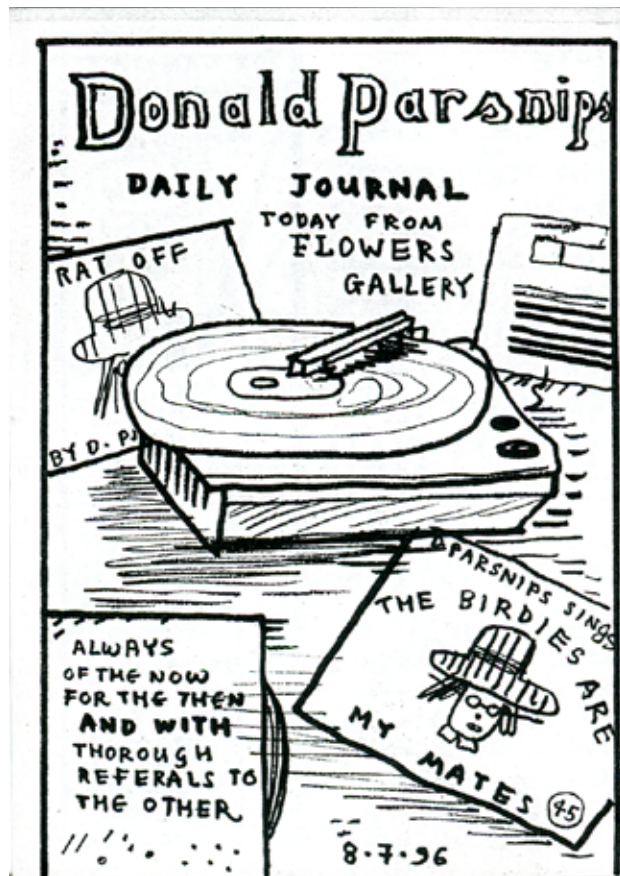
I produced that day’s journal from a ‘city-desk’ in the Gallery. I asked Matthew Flowers to contribute a page. Someone took a Polaroid photo of him doing it. I printed the photo in the Daily Journal too. After the journal had ‘gone to press’ I showed Matthew’s contribution to Angela Flowers, I remember turning the page and saying ‘...and look, there’s him doing it’, ‘oh yes!’ she said, ‘Look, there’s him doing it’.



Matthew Flowers contributing to Donald Parsnips’ Daily Journal June 1996



Matthew Flowers’ illustration in Donald Parsnips’ Daily Journal



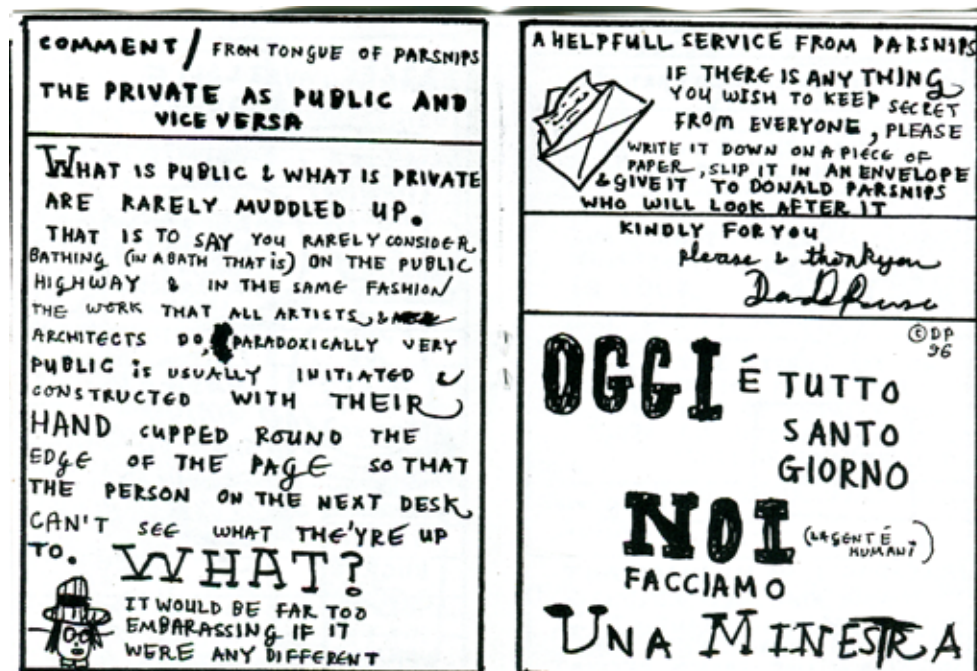
I heard the painter Trevor Sutton had told someone that he thought I was a 'proper artist'. I also knew that he thought pretending to be some kind of proto-Dadaist 18th century style pamphleteer in a big hat with round glasses was not what proper artists did. To address any possible concern on this front, as I was to be 'ARTIST' of the Day and not 'Pamphleteer of the Day', in addition to the pages from Donald Parsnips and a hand painted Newspaper Stand, I also had on display two large ink drawings and six big woodcut prints. The prints I made to sell to clear my bills at Frank's 2p photocopy shop as, even taking into account Frank's crazily low prices, the production of a daily newspaper can become a very expensive affair.

Janet Street Porter bought one of these prints (though I'm not sure if it was from this exhibition). It was a woodcut image of a news stand banner, like the Evening Standard ones, bearing the legend 'Go Fuck Yourself'. I delivered it in person to her office at Canary Wharf. She had quite a lot of contemporary art. Most of it contained the F-Word.

Somebody from the Arts Council liked the 2 big ink drawings and bought them both for their collection.

The journalist Rosie Millard visited the exhibition and asked if she could accompany me on my daily walk the next day from Frank's 2p photocopy shop in Bethnal Green to my workplace at Agnew's on Old Bond St. She wrote an article about 'Donald Parsnips' Daily Journal' for ES magazine. Back then when I was Artist of the Day ES magazine was a proper cultural journal you had to pay for and read, not the tawdry little free rag it is now. Back when I was Artist of the Day there were only 2 free newspapers available, Ms London and Donald Parsnips' Daily Journal.

Adam Dant



Donald Parsnips' Daily Journal Adam Dant July 1996

1998

Selected Artists

Maia Naveriani
Billy Childish
Mark Monaghan
Seyed Edalatpour
Donald Smith
Kirsten Glass
Amanda Clarke
Sally Musgrove
Liliane Tomasko
Paul Kelly

Selectors

Yuko Shiraishi
Tracey Emin
Denise de Cordova
Ana Maria Pacheco
Noel Forster
Chris Baker
Freya Payne
Michael Tyzack
Trevor Sutton
Sean Scully

Donald Smith
selected by
Noel Forster
Photograph by
Isabelle Blondiau



Liliane Tomasko
selected by
Trevor Sutton
Photograph by
Isabelle Blondiau



1999



Billy Childish
selected by
Tracey Emin
Photograph by
Isabelle Blondiau



Amanda Clarke
selected by
Freya Payne
Photograph by
Isabelle Blondiau

Selected Artists

John Dougill
Owusu Ankomah
Kalliopi Lemos
George Blacklock
Carl von Weiler
Catherine Lockwood
Anthony Key
Jennifer Jones
Gisel Carriconde Azevedo
Louis Nixon

Selectors

Norman Ackroyd
Sokari Douglas Camp
Ann Dowker
Carol Robertson
Anthony Gormley
Graham Crowley
Ken Kiff
John Virtue
Laurence Preece
Ainslie Yule

Artist of the Day – a fantastic opportunity to show a body of work; to be introduced into the family that is Flowers; to be selected by an artist of such quality as Carol Robertson; meet the magic man Shaun McCracken - another artist of high quality; revelling in this new-found, receptive, fertile ground. It was just a great experience.
George Blacklock

“When I selected him for Artist of the Day I was excited by his luscious, physical canvases, often worked on for months”

George Blacklock has always been a painters' painter. When I selected him for Artist of the Day I was excited by his luscious, physical canvases, often worked on for months, paint added and subtracted in equal measure. He made non-figurative paintings, rich with myriad near-figurative references to the things he felt were most important in his life. References that ranged from specific homages to artists who inspired him to his wider preoccupation with making sense of life's great mysteries, love, spirituality, religion and death.
Carol Robertson



George Blacklock
Untitled - Blue, 1998
Oil on canvas
167 x 127 cm
66 x 50 in

2004

Selected Artists

Andrew Mayfield
Sue Arrowsmith
Chris Milton
Dereck Harris
Mark Hammond
Tom Woolford
Claerwen James
Katarina Ivanisin
Eleanor Fein
Rita Duffy

Selectors

Carol McNicoll
Ian Davenport
Steve Pyke
George Blacklock
Gavin Turk
Antony Gormley
Andrew Stahl
Peter Griffin
Mary Fedden
Jacqueline Stanley

“Apart from an underlying current of the purest terror, my overwhelming sensation was of pleasure and ease”

“Their sombre mood for me was very interesting, with these little girls’ faces peering out from the past, giving a sense of loss and the passing of time”

Andrew Stahl taught me painting at the Slade, and in 2004, the year after I graduated, he nominated me for Artist of the Day. Apart from an underlying current of the purest terror, my overwhelming sensation was of pleasure and ease: pleasure at having this perfectly formed, pristine space to show in, and the ease of having Dean to hang the paintings. The anxiety of hanging my degree show wasn't far behind me: days and days of sanding walls and painting them white; painstakingly hanging all the paintings a couple of feet to the left of where I'd meant them to be and having to rehang; the emergency retouching of a painting when in the last few moments of the hang I dropped a bradawl point-down into the middle of it... The astonishment and intense gratitude I felt about not having to hang the show alone has never left me.

Claerwen James

Claerwen James was a recent graduate from the Slade when I chose her to be Artist of the Day in 2004 for Flowers Gallery. Her portraits, which were made from photos, had an uneasy mood to them – strangely grey and sombre – a lonely childhood feeling perhaps and an uneasy atmosphere. The paintings were intentionally brief – painted fluently and with a sense of the ‘withheld’ – clearly made from photos they had that sense of deprivation of detail that can be found in artists like Alex Katz, but without his scale and zest. Instead, the mood of her paintings then was closer to an artist like Luc Tuymans and seemed to be held in a laconic grey. Their sombre mood for me was very interesting, with these little girls’ faces peering out from the past, giving a sense of loss and the passing of time. The work looked great at Flowers Central. There was a good buzzy atmosphere that day and lots of interest in this compelling group of paintings.

Andrew Stahl



Claerwen James
selected by
Andrew Stahl
Photograph by
Isabelle Blondiau



Tom Woolford
selected by
Antony Gormley
standing with
Angela Flowers

2005



Katarina Ivanisin
selected by
Peter Griffin
standing with
Angela Flowers



Eleanor Fein
selected by
Mary Fedden
standing with
Angela Flowers

Selected Artists

Andrea Medjesi-Jones
Hylton Stockwell
Lynette Yiadom-Boakye
Victor Mount
Catalina Montesinos
Geoff Rigden
Matt Golden
Bernard Culshaw

Selectors

Gerard Hemsworth
Allen Jones
Martin Maloney
Bob & Roberta Smith
Jane Joseph
John McLean
Yuko Shiraishi
John Lessore

2006



Lynette Yiadom-Boakye
Case
2005
Oil on linen
106.7 x 152.4 cm
42 x 60 in

Selected Artists

Richard James
Helen Turner
Prafulla Mohanti
John Leech
Mary Mabbutt
Dan Knight
Marcus Rees-Roberts
David Oates
Robert Rivers
Sally McGill

Selectors

David Hepher
Tom Hammick
Richard Long
Dennis Creffield
Susan Wilson
Elizabeth Magill
Ana-Maria Pacheco
Virginia Verran
Maria Chevska
Ken Howard

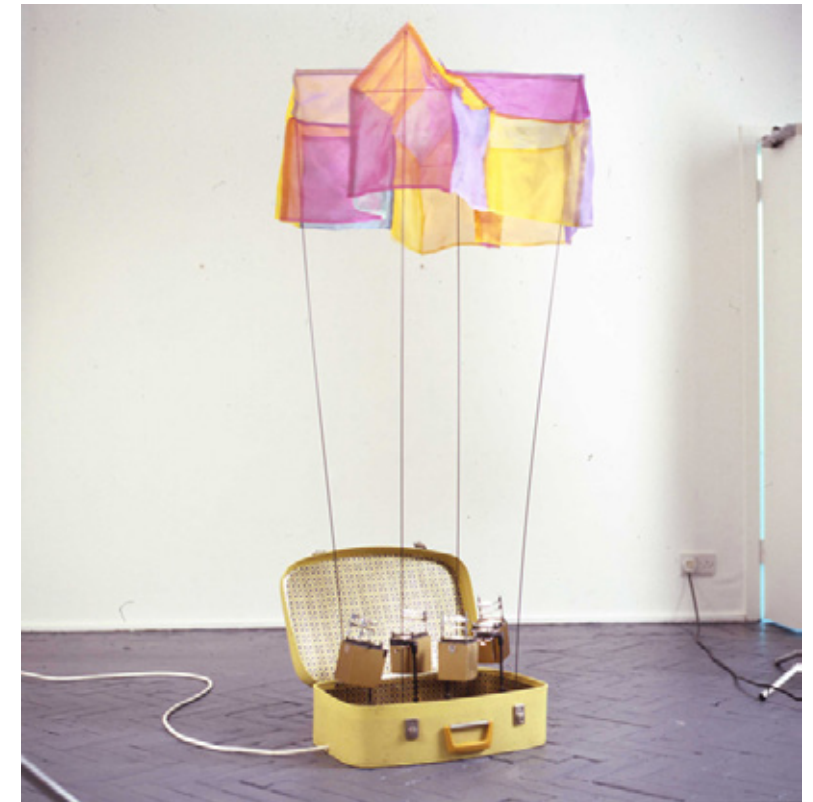
“Someone at Flowers asked me to have something eye catching for the window and I made a mobile piece with house shapes that moved in the breeze from a fan”

I enjoyed taking part in the Artist of the Day in 2006. I'd been making a series of sculptures based on a dream I'd had of a colourful house made of silk, somewhat like a flower or a butterfly. Someone at Flowers asked me to have something eye catching for the window and I made a mobile piece with house shapes that moved in the breeze from a fan. I also sewed another house from translucent blue plastic with a lamp inside it.

The window piece sold to a collector and the blue house was bought by Angela Flowers. I also showed a film made from 14,000 images of flowers that took a year to film. I think Angela retired soon after that which was a shame. It was a lovely sunny day and a great opportunity.

Dan Knight

Dan Knight
Thinking about a House
2007
Mixed media construction
50 x 75 x 50 cm
19 3/4 x 29 1/2 x 19 3/4 in



Dan Knight
If houses were more like dreams
2007
Mixed media construction
45 x 69 x 65 cm
17 3/4 x 27 1/4 x 25 3/4 in



2010



Dan Knight
selected by
Elizabeth Magill

Selected Artists

Kate Knight
Giulia Resteghini
Beatriz Olabarrieta
Mark Boardman
Juneau Projects

Selectors

MoThrop
Mark Hampson
Cedric Christie
Olivia Gideon-Thomson
Deborah Robinson

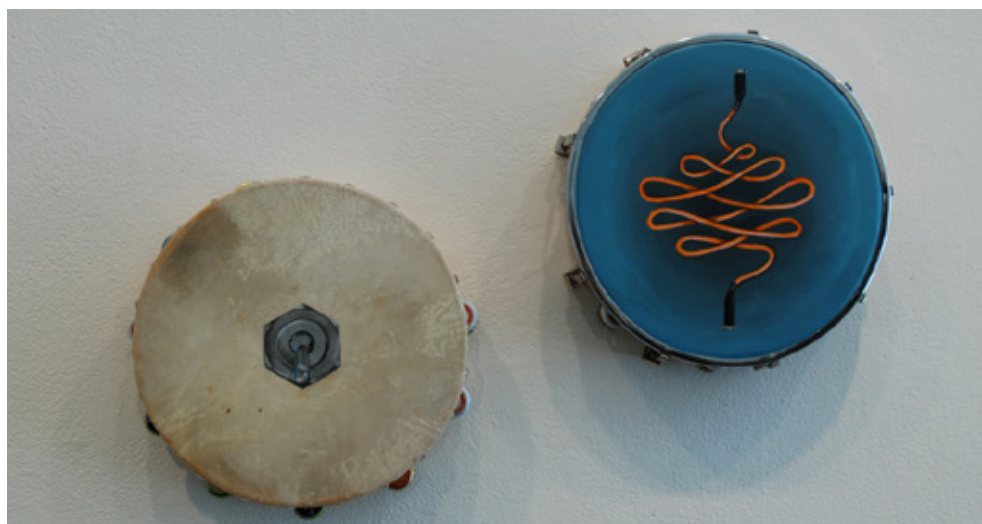
“Artist of the Day was a very unique experience. Throughout the day we created an installation within the space that functioned as a stage for us to play live on at the conclusion of the day. It is a rare thing to do a gig on Cork Street and we are grateful to the gallery for allowing us the freedom to do this”

Juneau Projects



Juneau Projects
Performing at Flowers Cork Street
June 2010

2011



Juneau Projects,
Installation View



Juneau Projects,
Installation View

Selected Artists

Mary Jane Opie
Paul Murphy
David Mabb
An Gee Chan
Srinivas Kuruganti
Jaana Fowler
Lisa Peachey
John Connolly
Rebecca Griffiths
Katherine Tulloh

Selectors

Julian Opie
Jeff Lowe
Denis Masi
Adam Dant
Lynette Yiadom-Boakye
Sheila Girling
Tim Head
Liz Rideal
Alison Wilding
Chantal Joffe

“The space, the locality, the support I received from the gallery staff - all made the day itself hugely enjoyable”

“I think it was her clarity of thinking that impressed me, her way of being an artist was so different from mine”

I was delighted when Alison asked me if I would like to take part in Artist of the Day. I was working towards my final show at the RCA at the time and it was just fantastic to have this solo show straight after college. Having worked for Alison and got to know her work process in the studio, it also meant a lot to have her support and her advice as she visited my own studio.

I had never shown work in such a pristine gallery as Flowers, but the physical space really helped the work to breathe. The space, the locality, the support I received from the gallery staff - all made the day itself hugely enjoyable.

Rebecca Griffiths

Rebecca was in her final year at the Royal College of Art. She had been working for Keith Wilson in the studio next to mine and was a cheerful presence in the building. I got to know her when she did some work for me and naturally I discovered what she herself was up to at the RCA. I think it was her clarity of thinking that impressed me, her way of being an artist was so different from mine. It is a very testing event being on show with your work for one day, lots of organisation and nowhere to hide, but Rebecca's work had real presence in the space and she looked as though she was enjoying the experience.

Alison Wilding



Rebecca Griffiths
selected by
Alison Wilding

2013



An Gee Chan
selected by
Adam Dant

Selected Artists

Clara Drummond
Pru Kemball
Jessie Makinson
Hynek Martinec
All 15 artists from Turps Art School
Gwennan Thomas
Paul Gaffney
Laura Footes
Sarah Poots
Jason Shulman

Selectors

Ishbel Myerscough
Brian Eno
Catherine Goodman
Ben Johnson
Marcus Harvey
Anthony Daley
Brian Griffin
Celia Paul
Bridget Smith
Marc Quinn

“I was overjoyed at the opportunity to have my first ever exhibition in one of London’s top galleries in the heart of Mayfair, yet it also quickly dawned on me that with such a privilege comes huge responsibility”

I was overjoyed at the opportunity to have my first ever exhibition in one of London’s top galleries in the heart of Mayfair, yet it also quickly dawned on me that with such a privilege comes huge responsibility to live up to the expectations of everyone involved. I wanted to try my best to be a great student ambassador of The Prince’s Drawing School, but I also wanted to prove to Flowers and, of course, to Celia Paul, that they were right to have taken a leap of faith in me. I worked extremely hard in the run-up to the show, finishing off pieces and adding to the sets of drawings I had already thought of including. Celia invited me out for coffee a couple of times before the event, as she wanted to check on my progress and offer her support and advice on what to exhibit and how best to curate and title my work, as well as many other priceless pearls of wisdom that I will cherish forever.

Due to unforeseen circumstances Celia was sadly unable to attend the hanging of the show on the night before, but she wanted to make sure I’d be taken care of so she remained in talks with my School’s director and fellow Artist of the Day selector, Catherine Goodman who kindly offered to step in when I needed help and reassurance with the final hanging. The real treat was when Celia arrived on the day of the show (one of the very first visitors in the gallery) and I could see how proud she was of my work and how fabulous it looked for the first time on the walls in such a professional condition. I was deeply moved by her heart-felt approval and she returned later in the day with not only friends from the art world but also members of her family! Catherine Goodman also attended the show bringing great support from her own personal network of friends and collectors. Both Celia and Catherine have kept a caring and watchful eye over my progress in 2013 and it cannot be denied that it is thanks to the generosity and encouragement of these two unconventional, strong-willed and accomplished female artists that my Artist of the Day show was a critical and commercial success (I was the best-selling artist of the two week event.) I also would like to acknowledge the Flowers team for their hospitality, not only on the day of the event but also throughout the months building up to the show.

Laura Footes

I was pleased and surprised to be asked to contribute to the Artist of the Day exhibition 2013 by choosing an artist: I immediately thought of Laura Footes. I had been impressed by her when I’d done a day’s tutorials at the Prince’s Drawing School. I admire her intensity and obsessiveness. She is also extremely articulate about what she is doing and why. Her exhibition was very impressive and engaging, full of diversity of scale and media. The event was faultlessly organised. There was a freshness and originality about the whole concept of the event which marks the Flowers Gallery out as one of the liveliest galleries in London.

Celia Paul

Laura Footes
selected by
Celia Paul
Photograph by
Antonio Parente



Laura Footes,
Syrian war casualties,
2012 black chalk,
charcoal, ink on paper,
207 x 143 cm

2014

Selected Artists

Beatrice Brown
Freya Guest
Rebecca Scott
Cordelia Beresford
Shawn McGovern
Ciarán Wood
Katherine Gili
Eugene Palmer
Lisa Barnard
Chris Jennings

Selectors

Tim Shaw RA
Katie Pratt
Cathy de Monchaux
Claerwen James
Stuart Pearson Wright
Prouvost & Sons
Jennifer Durrant
Sonia Boyce
Simon Norfolk
John Carter RA

“His studio is like an alchemist’s laboratory ... We can only hope that in extracting a small sample from this environment, for this exhibition, it will be enough to give a sense of the remarkable whole which his work represents”

Chris Jennings is a knowledgeable artist who draws his material from many sources. Much of his work and research has been concerned with the language of visual art itself, and particularly the representation of the third dimension in painting. He will, for instance, often begin a project by making models from small struts of wood. Structures, which seem complete in themselves, but which are only the beginning of a much longer process of analysis and transformation, which may evolve into a painting, a series of paintings, or in some instances the canvases might be tilted off the wall into space, to create a work. An act which positions the pictorial surface itself into new circumstances, where the role of illusion must be reconsidered. His studio is like an alchemist's laboratory, where everything is laid out on a maze of tables which one wanders between examining each of the fascinating items in turn. One sees evidence of his interest in materials, tools, techniques, and in many branches of knowledge. There are an numerous projects, some completed, others in progress, on display in this unique room. We can only hope that in extracting a small sample from this environment, for this exhibition, it will be enough to give a sense of the remarkable whole which his work represents.

John Carter RA speaking about Chris Jennings

I walked into the world of Beatrice Brown one summer evening last year and never forgot the experience. A caravan parked on top of the Halzephron cliffs on the Lizard Peninsula, Cornwall. Inside a young woman in a nightdress lay across a bed; into a microphone she recited Dante's Inferno and sang words close to the heart. The scent filled candle lit interior was an explosion of gypsy memorabilia. The experience transformed reality into something unsettling and visceral.

Tim Shaw RA speaking about Beatrice Brown

Chris Jenning
selected by
John Carter RA
Photograph by
Antonio Parente



Beatrice Brown
selected by
Tim Shaw RA
Photograph by
Antonio Parente



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