

An abstract painting in warm tones of red, orange, and yellow. It depicts a central figure with a crown-like structure on its head. The figure's arms are raised, and the overall style is expressive and textured, with visible brushstrokes and layered colors.

SPRING AGAIN, SPRING AHEAD

Raymond Attfield

Helen Bur

Andrea Christodoulides

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RAYMOND ATTFIELD
HELEN BUR
ANDREA CHRISTODOULIDES
NICK DE LEÓN
JIM THREAPLETON
JUKKA VIRKKUNEN

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Front Cover: Andrea Christodoulides, detail of **Queen Margarita running** (2019), acrylic on canvas,
150 x 160 x 3 cm

Back Cover: Helen Bur, **HOLD IV** (2023), oil on linen, 95 x 70 cm

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SPRING AGAIN, SPRING AHEAD

No 20 Arts is pleased to present *SPRING AGAIN, SPRING AHEAD*, a group show inviting the viewer to question existing perceptions. Featuring works by **Raymond Attfield, Andrea Christodoulides, Helen Bur, Nick de León, Jim Threapleton and Jukka Virkkunen**, six artists are brought together who represent inner thought processes in different ways. Using both abstract and figurative forms they each attempt to convey the emotions that result from our experiences of the external world.

RAYMOND ATTFIELD



Raymond Attfield is an artist, architect and musician based in London and Provence. His artistic practice is affected by an ongoing interest in the culture and conflicts of urbanism. Produced over decades in the artist's Provence studio, No 20 Arts is proud to finally share Attfield's beautiful works to a wider audience.

Attfield says of *City Plan I* (2015): 'The work reveals human attempts to use geometry, such as squares, straight lines, and the vertical and horizontal axes of the earth, to create meaning in the world. The piece features a city plan populated with small trees arranged to fit the ideal geometric order, classified by type and presented as if in a museum exhibit, with some trees burnt or broken and all of them dead. The piece invites viewers to search for evidence of meaning in the arrangement.'

I use the inherent qualities of natural materials to embed ideas into each object, however, I intentionally leave the meaning open to interpretation by the viewer.'



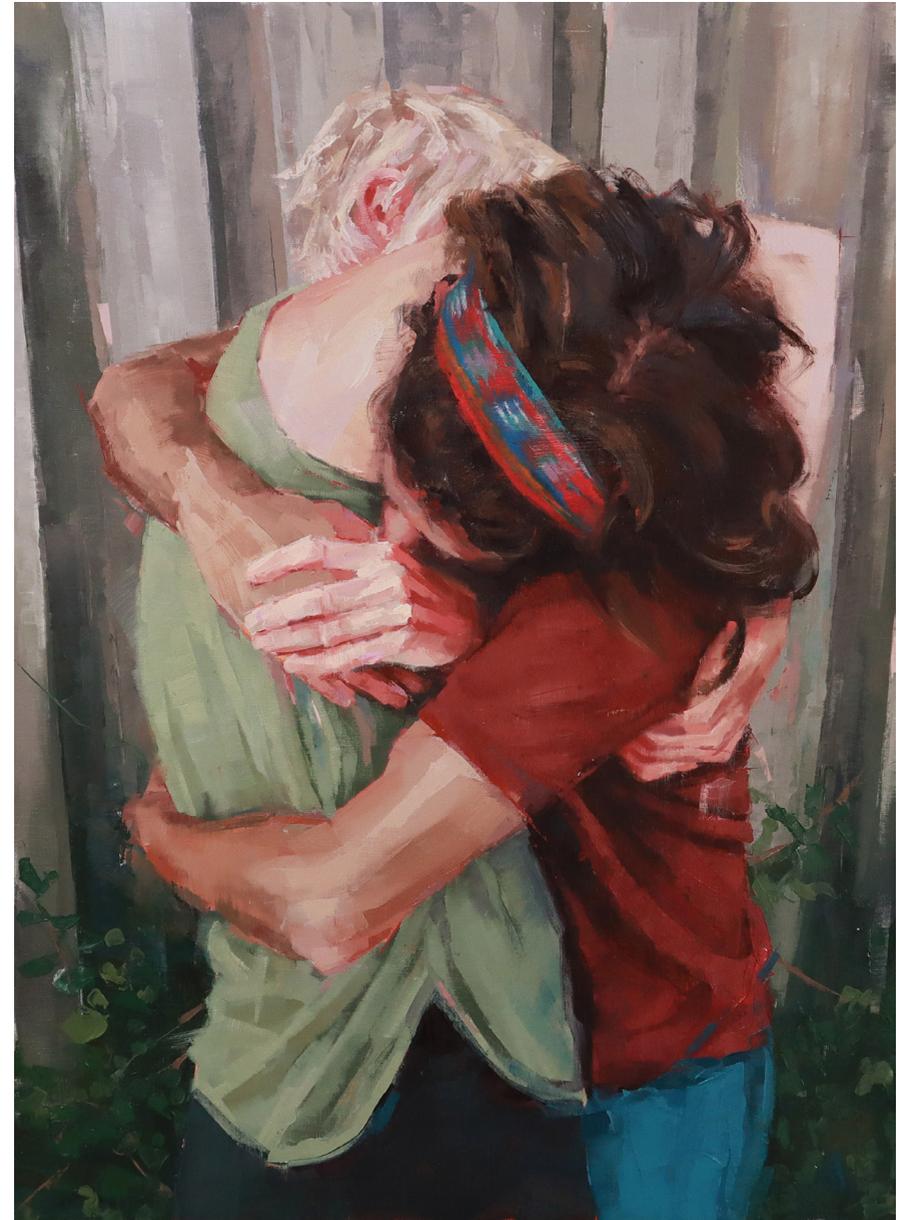
Raymond Attfield, **City Plan I** (2015), twigs from various trees, some burned in wild fires on waxed and stained particle board, 50 x 50 cm. Photograph by Mac Campeanu.

HELEN BUR

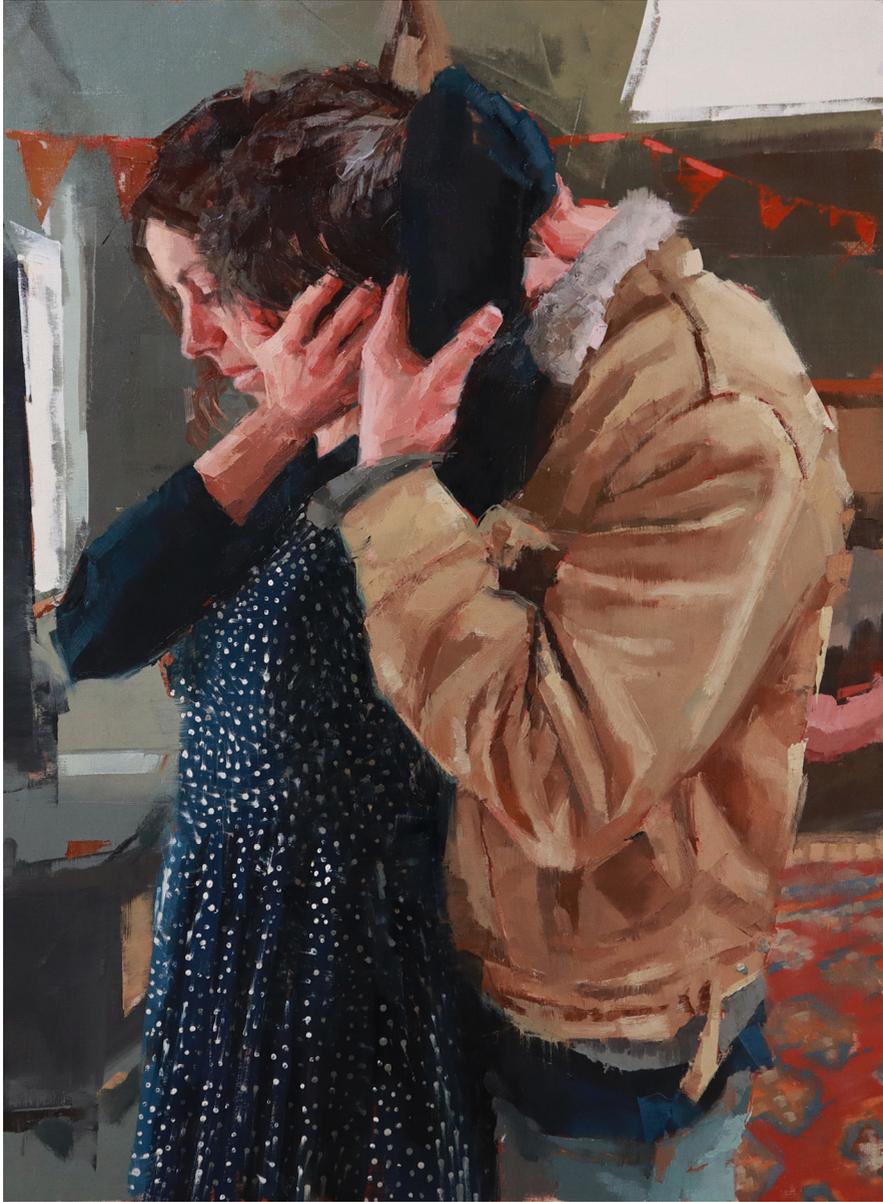


Helen Bur is a British artist based in Cornwall. She is a co-founder of the UK-based Four_Collective and is also a member of Void Projects. Recent solo exhibitions include *Feet on The Ground* (La Causa Gallery, Madrid, 2022) and *Silent Shout* (Saatchi Gallery, London, 2021). She has additionally shown works as part of the group shows *At the Edge of Realism* (KIRK Gallery, Aalborg, 2021) and *And The Living Is Easy* (La Causa Gallery, Madrid, 2020). In 2019 and 2021, Bur's murals were commissioned to be shown as part of the Nuart Aberdeen Festival. From 2012-2013 Bur co-produced and participated in the Empty Walls Festival in Cardiff.

In her oil paintings, Bur portrays her subjects in peaceful or active moments. By using brushstrokes that create a sense of motion, the physical details of the scenes become less important than the emotions the artist wants to convey. The paintings aren't always clear, and this gives them a dreamy feeling. For Bur, this alludes to the absurdity of the everyday.



Helen Bur, **HOLD V** (2023), oil on linen, 95 x 70 cm



Helen Bur, **HOLD II** (2023), oil on linen, 95 x 70 cm



Helen Bur, **HOLD III** (2023), oil on linen, 95 x 70 cm



ANDREA CHRISTODOULIDES



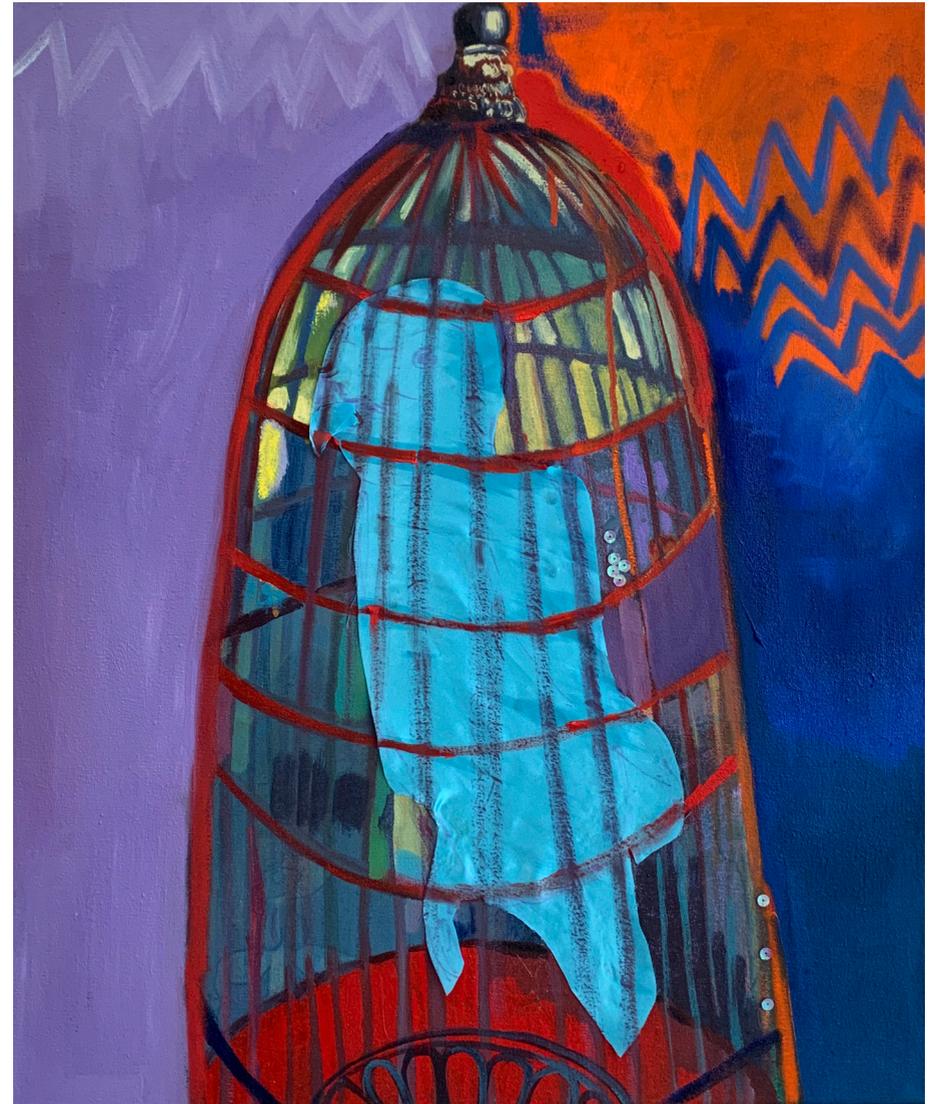
Andrea Christodoulides (b. 1994, Nicosia, Cyprus) holds a BA in Painting from Edinburgh College of Art (2017) and an MA in Painting from the Royal College of Art (2019). Her work has appeared in a number of group shows, including *Vagueness of Heart* (Saltspace Gallery, Glasgow, 2021), *Hastings Open* (Hastings Museum & Art Gallery, East Sussex, 2022) and *Taster* (Coups Contemporary, London, 2023).

Christodoulides uses painting as an expanded medium to explore the relationship between material, surface, and space, often creating sculptural works with standalone elements. Her paintings feature fictional characters from her childhood fantasies navigating the realities of growing up, reflecting on societal expectations and anxieties around gender roles. Her raw personal emotions are expressed through the unrefined appearance of her canvasses and textiles.

Andrea Christodoulides, detail of **And the struggle is real** (2023), mixed media on canvas, 180 x 160

Drawing inspiration from a scene witnessed in Cyprus, Christodoulides' *Caged bird* (2022) explores the concepts of freedom, domestication, power struggles, and inequality by depicting a parrot in a highly decorated cage. The painting draws on mythical creatures such as Horus, Sirens, and The Nightingale. Birds in captivity have historically symbolized control, whether kept as pets or exploited for entertainment and beauty, representing humanity's desire to assert dominance physically and metaphorically.

In *Queen Margharita running* (2022), Christodoulides questions art's role in escaping fear and uncertainty. The work is part of a series in which the character Queen Margharita appears as a red female figure with what can be seen as sun rays around her head. Appearing as though she is running through each canvas, Queen Margharita symbolises a racing mind trapped in fear.



NICK DE LEÓN



A Fellow of the Royal College of Art and the Royal Society of Arts, Nick de León currently heads up the industry and academic partnerships at the Royal College of Art. Prior to this, he set up and led the Service Design Department at the RCA, where he brought together artists, designers, scientists, engineers and entrepreneurs to pioneer new models of interdisciplinary innovation, with a special focus on social innovation. De León's work sits at the intersection between art and science and reflects on the nature of perception: what we choose to see and overlook.

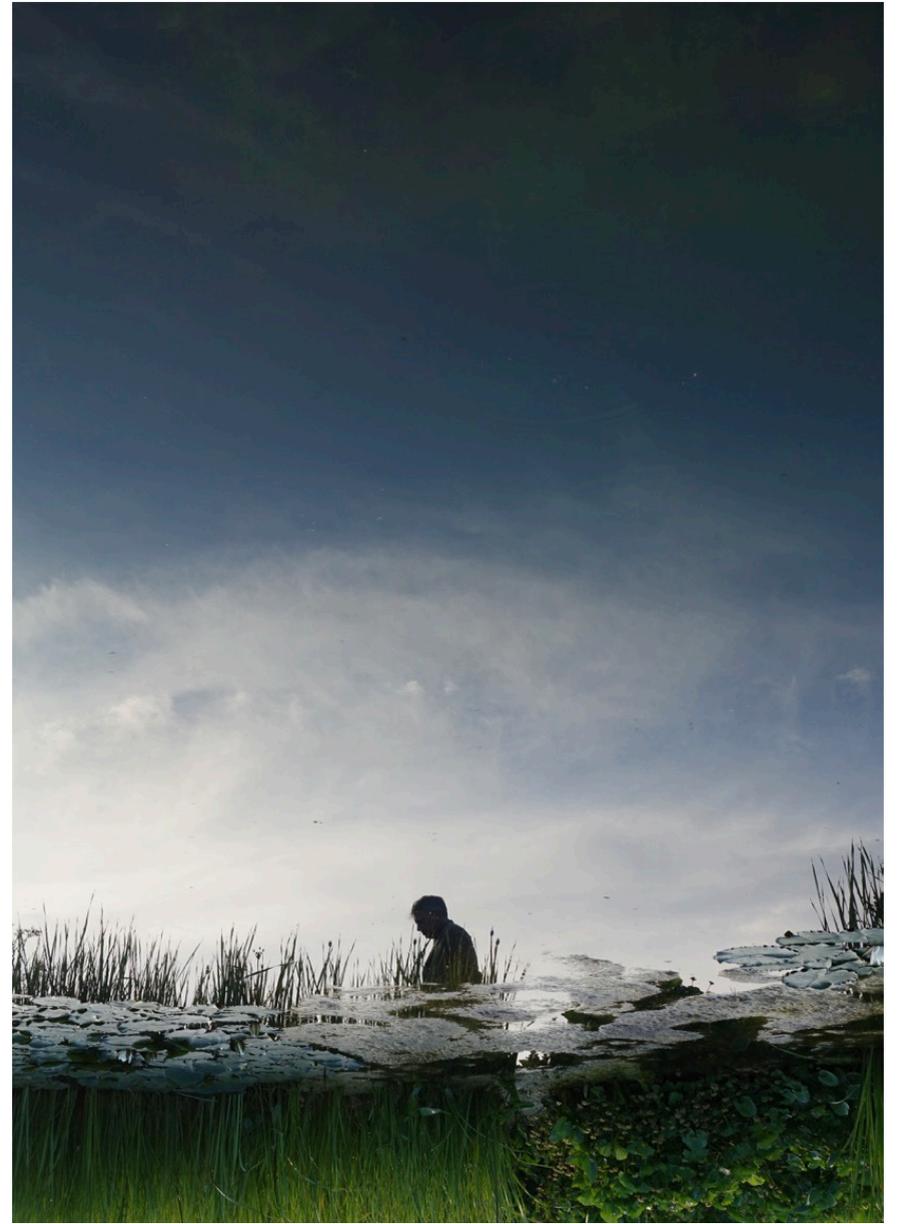
De León's photographic practice focuses on the theme of perception. His works explore what is often overlooked but in full sight: the haunting effects of light falling on water, of what lies on and beneath the surface or is reflected from above. The photographs are not manipulated in any way but capture the interplay of multiple visual planes interacting with one another for a fleeting moment. De León's work challenges us to look more closely not only at how we perceive the natural world but reflect on our impact on it. His previous exhibitions include *Summer Show* (2020) and *Drawing on Life* (2017), both at No 20 Arts.

Nick de León, **Bruton Lilly Pads** (2018), giclée print on photo rag, 75 x 75 cm, 80 x 80 cm (framed), edition of 5



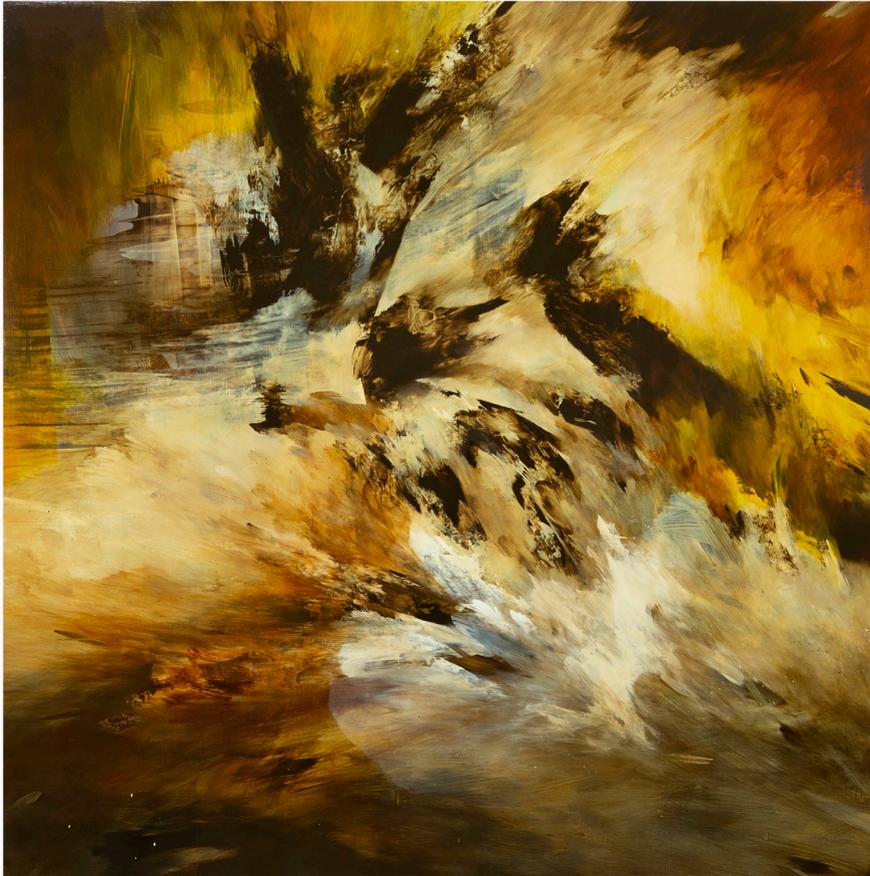


Nick de León, **Bruton: Reeds 3** (2022), giclée print on photo rag, 75 x 55 cm, 80 x 60 cm (framed), edition of 5



Nick de León, **Bruton: Figure Reflected** (2018), giclée print on photo rag, 75 x 55 cm, 80 x 80 cm (framed), edition of 5

JIM THREAPLETON



Jim Threapleton is an artist working in London and Vancouver. He studied History of Art at Manchester University. In 2008, his BIFA nominated debut feature film, *Extraordinary Rendition*, premiered in competition at the Edinburgh and Locarno International Film Festivals. He completed his Fine Art MA in 2010 and was awarded his doctorate from Chelsea College of Art, London in 2016. He has exhibited internationally, including shows at the Courtauld, London, the Institute of Contemporary Art, Singapore, Carles Taché Gallery, Barcelona and No 20 Arts, London. He was included in the 2021 *Anomie Review of Contemporary British Painting*.

Threapleton's paintings are defiantly fluid. The plastic immediacy of oil paint drives a lyrical indeterminacy found between control and accident, depth and flatness, between the real and the indefinable. Gestural improvisation animates an unstable pictorial territory where the spectacle of the image is superseded by a contemplative, expressive materiality that channels the spirit of the painting's Romantic legacy.



JUKKA VIRKKUNEN



Jukka Virkkunen (b. 1986, Jyväskylä, Finland) lives and works in London. In 2015, he earned a BA in Graphic Design from Universidade Norte do Paraná (Brazil) before enrolling in an MA in Painting at the Royal College of Art (2020). Recent exhibitions include *From the Seven Eggs of Pochard* (Annka Kultys Gallery, London, 2021), *Dreamland PT2* (OHS Projects, London, 2021), *UK New Artist Prize* (Saatchi Gallery, London, 2021), *Wasteland* (The Factory Project, Thorp Stavri x Delphian Gallery, London, 2021), *Antisocial Isolation* (Delphian Gallery x Saatchi Gallery, London, 2020), and *Entrotopia* (Synagóga Centre of Contemporary Art, Trnava, Slovakia, 2020)

Ilmatar/Magenta (2020-2021) was inspired by the Finnish mythological character Ilmatar, the goddess of air and the primordial mother of creation. The three-dimensional painting tells the story of the biorhythm of destruction and creation. In his artistic process, Virkkunen explores the recycling of materials from his previous works, a technique that is also evident in the evolution of *Ilmatar/Magenta* from the larger installation *Juggernaut* (2021). By changing the drop cloths, one of the primary substrates for Virkkunen's paintings and installations, he adds an extra dimension to his art, reflecting the cyclical nature of life and the creative process.

Jukka Virkkunen, **Ilmatar/Magenta** (2020-2021), acrylic paint, indian ink, dye and debris from the studio and the street on drop cloth, 200 x 145 cm



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