

An abstract painting featuring a white and blue object, possibly a piece of fabric or a sculpture, set against a vibrant green background. The object is positioned in the upper right quadrant, with its white and blue colors contrasting sharply with the surrounding green. The green background is composed of various shades, from bright yellow-green to deep forest green, with visible brushstrokes and a textured appearance. The overall composition is dynamic and visually striking.

# YIELD

**Victoria Cantons**

**Hoa Dung Clerget**

**Katya Granova**

**Alex Lewis**

**Snyder Moreno Martín**

**Khushna Sulaman-Butt**

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VICTORIA CANTONS  
HOA DUNG CLERGET  
KATYA GRANOVA  
ALEX LEWIS  
SNYDER MORENO MARTÍN  
KHUSHNA SULAMAN-BUTT

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## No 20 Arts

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Cover:

Victoria Cantons, Detail of **In times of doubt I turn to you** (2019), Oil on cotton, 200 x 170 cm

**Victoria Cantons**  
**Hoa Dung Clerget**  
**Katya Granova**  
**Alex Lewis**  
**Snyder Moreno Martín**  
**Khushna Sulaman-Butt**

# YIELD

No 20 Arts is delighted to present *YIELD*, a group show featuring artworks by **Victoria Cantons, Hoa Dung Clerget, Katya Granova, Alex Lewis, Snyder Moreno Martín and Khushna Sulaman-Butt**. This exhibition showcases recent developments in contemporary art: from paintings and etchings, to sculpture and installation. Harvested for display, '*YIELD*' gives title to a selection of the artists' produce, while reflecting upon the pressures of the past year.

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Victoria Cantons, Detail of **When our lives are knocked off-course, we imagine everything in them is lost, it is only the start of something new and good** (2018), Oil on linen, 180 x 150 cm



# VICTORIA CANTONS

Born in London, England in 1969 as an only child to a Catholic Spanish mother from Madrid and a Jewish Russian/Basque father (who was born and raised in French Algeria and the south of France), Victoria has had a multicultural upbringing but still considers London her home.

Cantons' artwork sits between both figuration and abstraction, and is autobiographical and confessional with political undercurrents. She seeks to translate into something real what she is feeling in that time through painting it. Though her work often references western art history and cannot exist without photography, it is not the origin of the image that is important as she is concerned with the emotional response triggered within her and its potential for reinterpretation or translation as she is always preoccupied with the human environment and her things that are beyond language, beyond logic, beyond gravity and sound and nature.

Cantons obtained an MFA in Painting from The Slade School of Fine Art (2021) and a BA in Painting from Wimbledon College of Arts (2017). She was awarded the Felix Slade Scholarship in 2018 and shortlisted for the Chadwell Award (2021). She has exhibited her work internationally, with some of her most recent shows at Cuturi Gallery (2021), Guts Gallery (2021), the Tree Art Museum (2021) and Nicodim Gallery (2020), Saatchi Gallery and White Cube (2020).



Victoria Cantons, **The hands that built...** (2019), Oil on linen, 35.3 x 30.5 cm



Hoa Dung Clerget, **Broom Lady (Yellow Curve)**, (2021), Straw from Vietnamese brooms, acrylic, jute fabric, rope, 200 x 100 x 15 cm

## HOA DUNG CLERGET

Born and raised in France in a Vietnamese family, Hoa Dung Clerget had a career in the banking industry before dedicating herself to painting from 2016. She gained a BA in Fine Art from Central Saint Martins in 2016 and an MA in Painting from Royal College of Art in 2021. In 2019, she created [La Galerie Libre] an agent with multiple identities: artist or collective of artists, curator and physical gallery in movement.

Although Clerget has Vietnamese heritage, her work is more informed by her education in France. However, this multicultural background can be witnessed in her transforming objects. These family traditions are embodied in the domestic objects she uses to construct her artistic language. Despite the simplicity of such objects, Clerget refers back to the history of art and to minimalism. These objects found within the home create a story which bridges people from far off places and explores the hybrid environment of diasporic families.

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Hoa Dung Clerget, Detail of **Magiciens II** (2021), Fish traps, ropes, and acrylic, 130 x 150 x 60 cm



# KATYA GRANOVA

Katya Granova is an artist and curator from St Petersburg, Russia, who currently lives and works in London. She attended St Petersburg State University where she studied Social Psychology before dedicating herself to painting from 2014. Granova holds MA Art & Space Degree from Kingston University London, a Certificate degree from Paris College of Art, finished the ICA Moscow course 'New artistic strategies' and received MA in Painting from the Royal College of Art in 2021, where her painting 'Surgeons' was selected for their permanent collection.

By using vintage photographs and other visual documents of the past as a base for her works, Granova employs painting to insert her own presence into historical references, such as the Soviet Union's Cold War period family photographs or Baroque paintings, fighting the passage of time and recontextualizing beliefs from different eras. The large scale of her paintings are not just a window but a portal to the past. By deliberately disrupting the spatial planes, perspective has been destroyed, instead creating a single pictorial mass of paint. They can be ultimately understood as not only an interaction with the past, but a protest against the subjectivity of history.

Recent exhibitions include Signature Art Prize Gala, London (2020), New Painting, Galerie Dutko, Paris (2020), and Act 1. Scene 5. Room in the Castle with Smirnov-Sorokin Art Fund in Moscow (2021). Granova was awarded the Signature Art Prize in Painting in 2020. She is a current member and a co-founder of the APXIV art collective, which has had many exhibitions over the last 4 years in Moscow, St Petersburg, Budapest, and Copenhagen.

Katya Granova, **Actress Komissarjevskaya playing Nora in Ibsen's Doll House play** (2020), Oil on canvas, 200 x 145 cm

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Katya Granova, Detail of **Feast Scene** (2021), Oil on canvas, 180 x 230 cm







# ALEX LEWIS

Alex Lewis was born in Redhill and lives and works in London. He is led by the fabric and materiality of his art. Inspired by bazaars, marketplaces, and street montages, Lewis creates mixed-media paintings and speculative, site-specific installations that incorporate fabric, metalwork and ceramics.

Lewis thinks of his paintings as rugs: he works on the floor and walks over them. Similarly the viewer activates a tableaux vivant whilst walking through his installations, which reveals the artist's desire to excavate and expose things hidden in the mud. Combining slow craft processes with the ephemera of fast fashion, Lewis' paintings contain both the future time, characterised by pale, monochrome fabric and past time, seen by the agitated and multicoloured palette. Most importantly, Lewis considers painting as porous; it absorbs its surroundings. Beneath the canvas, Lewis places drop cloths, which absorb stains and remains from above. Through his deployment of drop cloths, paintings are continuously generated and the hierarchies between traditional art and non-art materials collapsed.

Alex Lewis gained his BA (Hons) in Critical Fine Art Practice from the University of Brighton (2011) and MA in Painting from Royal College of Art (2021). Alex recently completed a residency at Villa Lena, Tuscany (2021) and has been selected to study ceramics for the Kyoto Exchange at Japan's oldest art school: Kyoto City University of the Arts (2021).

Alex Lewis, Detail of **Rug (Cascade in Blue)** (2021), Oil stick and oil paint on unwoven canvas, Dimensions variable (Photo: Richard Ivey)

Next page:  
Alex Lewis, **The Carpet Merchants** (2021), Mixed-media installation, Dimensions variable (Photo: Luc Schol)







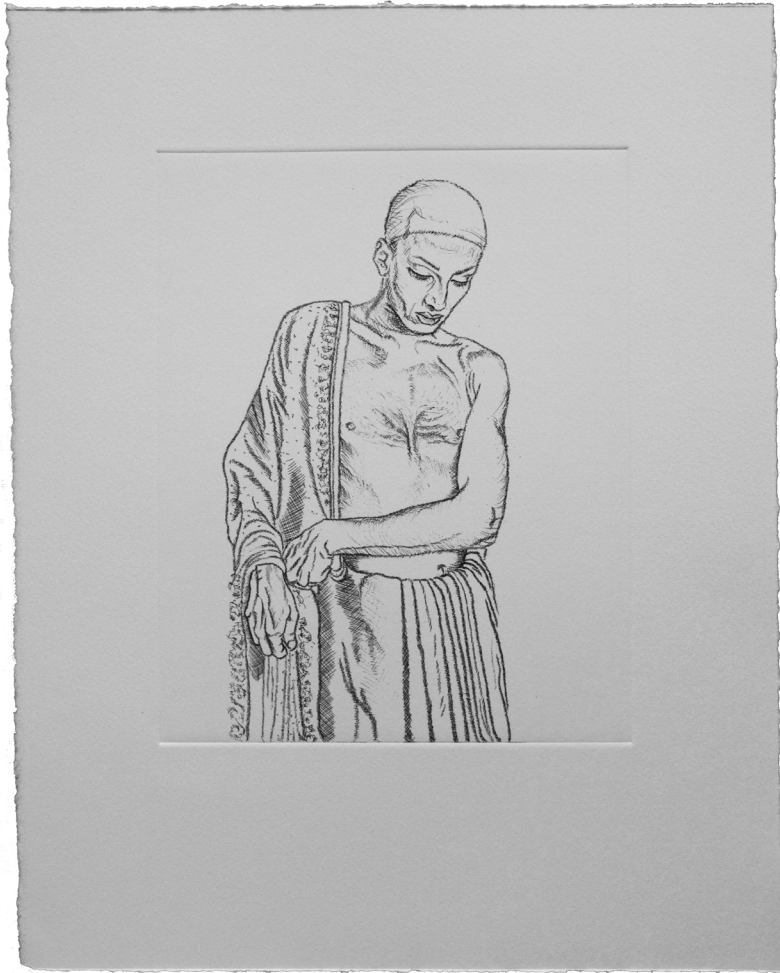
## SNYDER MORENO MARTÍN

Snyder Moreno Martín is a Colombian artist and educator currently residing in Bogotá. His projects have a strong experiential and contextual component. He is interested in researching ancestral ways of knowing, spirituality, decolonial theory, and gardening. Working through installation, performance, drawing and video, Martín's practice explores the path of existence using natural elements and materials as a metaphor. He understands art as a tool for personal and collective healing and spiritual transformation.

With the increased consumption of home deliveries and online shopping, the need for boxes, bags and containers has also rocketed. During the lockdown, Martín combined such objects in *Lockdown Tree* to make a sculptural tree that reflects the waste of energy and water required to produce them.

In *Weaving Together*, Martín explores the interconnected lives of nature and humans. The jasmine plant interacts with the handmade textile that is based on the ancient geometrical pattern called the 'Flower of Life', which is present in many living forms. As the jasmine plant grows and weaves itself around the knitted textile, a living column begins to emerge and the viewer is encouraged to engage with nature empathetically.

Snyder Moreno Martín, **Lockdown Tree** (2020), Paper bags and cardboard boxes from deliveries, groceries, and household appliances, and homemade glue, 210 x 60 x 75 cm (Edition of 3 + AP)



Khushna Sulaman-Butt, **Rue: Study One** (2021), Ink etching on paper, 31 x 40 cm



Khushna Sulaman-Butt, **Rue: Study Two** (2021), Ink etching on paper, 31 x 40 cm

# KHUSHNA SULAMAN-BUTT

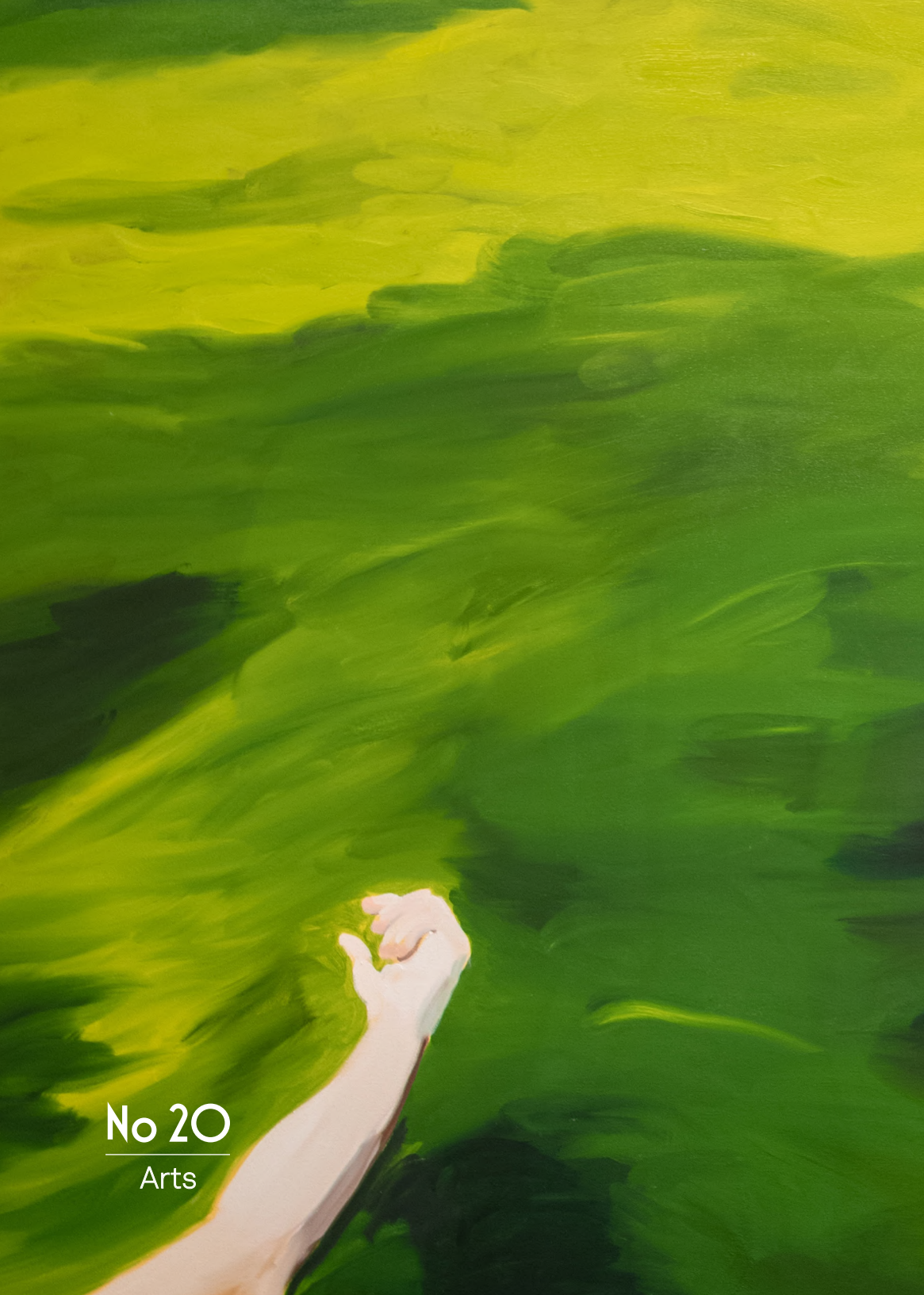
British-born Pakistani artist Khushna Sulaman-Butt completed her BFA in Fine Art at Oxford University in 2016 and her MFA at the Slade School of Fine Art in 2021. Sulaman-Butt's large-scale figurative works have been primarily informed by Guy Debord's 'The Society of the Spectacle'. The artist creates large-scale figurative works that capture and explore the relationship between classical expectations in figurative art and the modern societal diversity that we see today. Most of the works are produced looking at the original photography, allowing the viewer to gain a position of either dominance or submission, questioning our preconceived notions of identity and culture.

The aesthetics of the female body, the subversive exchange of power latent in gender, and societal expectations and stereotypes are also central themes for Sulaman-Butt. She aims to highlight the diversity of her sitters and show them in a way that they may not have been seen within the communities they usually inhabit.

Sulaman-Butt has been shortlisted for many accolades such as for the National Portrait Gallery Award (2017), ACS Studio Prize (2020), and the BP Portrait Award (2020). She also won the British Muslim of the Year (2018) Arts and Cultural Awareness Award, for her works representing people of Muslim heritage and racial minority. Recent exhibitions have included the Saatchi Graduate Show, 'Grads Now', (2020), and in RCA/Slade School Graduation Show (2020) at Kristin Hjellegjerde Gallery.



Khushna Sulaman-Butt, **Try To Convince Yourself** (2015), Acrylic and oil on canvas, 60 x 60 cm



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