RWA 167 Annual Open Exhibition –
Selectors’ Biographies

Tim Marlow

Tim Marlow is Artistic Director of the Royal Academy of Arts. Joining the Academy in 2014 as Director of Artistic Programmes, he became Artistic Director the following year. He oversees six departments from the RA’s exhibition programme to Collections, Learning, Academic Programmes, Publishing and Architecture. Prior to his appointment at the Royal Academy, Marlow was Director of Exhibitions at White Cube for over 10 years (2003-2014).

Marlow has been involved in the contemporary art world for the past twenty-five years as curator, writer and broadcaster. Having trained as an art historian, he has also worked with many of the most important and influential artists of our time including, Ai Weiwei Hon RA, Antony Gormley RA, Damien Hirst, Theaster Gates, Anselm Kiefer Hon RA, Tacita Dean RA, Cerith Wyn Evans, Tracey Emin RA, Gilbert & George RA, Julie Mehretu, Doris Salcedo and Mark Bradford.

Marlow is an award-winning radio and television broadcaster who has presented over 100 documentaries on British television and has presented programmes on BBC Radio since 1993. He was the founder editor of Tate magazine and is the author of numerous books and catalogues. He has lectured, chaired and participated in panel discussions on art and culture across the globe. His scholar’s perspective along with his humour and vim make him one of the most influential people in the art world.

Marlow sits on the Board of Trustees for the Imperial War Museum, Sadler’s Wells, Artichoke, Art on the Underground Advisory Board, The British School at Rome and Cultureshock Media.
Adelaide Damoah

Adelaide Damoah’s current practice involves using her body as a “living paintbrush” to paint or print onto various surfaces. She works with photographs and text later in the creation of the work. She was initially inspired by a desire to subvert Yves Klein’s “Anthropometries” series and engages in live performances of the first part of her creative process—body printing and writing.

Adelaide is interested in the use of recorded history to generate a spontaneous response. Where the previously known becomes unknown and becomes known again. The uncanny—the familiar within the familiar, or the unfamiliar within the familiar. Through her performances, she is the channel by which the previously unknown becomes known again.

Adelaide cites her main influences as being Judy Chicago, Jean-Michel Basquiat, David Hammons, Yves Klein, Sokari Douglas Camp, Rachel Ara and Ana Mendieta. Solo exhibitions to date include Genesis, This is Us, Supermodels, Black Lipstick, and a domestic violence exhibition for registered charity, the National Centre for Domestic Violence. Performances to date include This is Me the Inconsistency of the Self, My Body is Present, Homage to Ana Mendieta #MYFACE, and Into the Mind of the Coloniser.

Adelaide Damoah is represented MTArt Agency and is a founding member of the BBFA Collective.
Mark Hudson

Mark Hudson is a multiple-award-winning British writer, journalist and critic.

Mark’s books are diverse in subject matter, but united by their approach which incorporates elements of history, cultural criticism and personal participation.

Hudson’s most recent book, Titian, the Last Days, is a personal study of the great Venetian painter Titian, focusing on his mysterious last paintings.

Hudson is a regular arts and music contributor to the Daily Telegraph and has also written for The Observer, the Mail on Sunday, the Financial Times, the Sunday Times and the Guardian.
Malcolm Ashman RBA RWA

Malcolm Ashman was born in Bath, Somerset in 1957.

Malcolm is a multi-disciplinary artist working in painting, drawing, printmaking, photography, sculpture and textiles. Most recently he co-curated, with Stephen Jacobson VPRWA, the exhibition *Body and Soul* at the RWA.

He is an academician at the Royal West of England Academy (RWA), a member of the Royal Society of British Artists (RBA) and the Bath Society of Artists. He has exhibited widely, both nationally and internationally, including the Royal Academy Summer Exhibition, the Threadneedle Prize, the Royal Watercolour Society Competition and the Derwent Drawing Prize.

He has received many awards over a 40 year career as a professional artist including the Alan Gourley Memorial Award, the Andrew Brownsword Prize, the Bath Society Prize at the Victoria Gallery, Bath, the Michael Harding Painting Award and the David Gluck Memorial Award at the RWS.

Since 2015 he has been developing an ongoing collaborative narrative with Norwegian artist, Inger Karthum, exhibiting in the UK and Norway. Most recently their work was shown in *Togetherness* at the RWA.
Dallas Collins MRSS RWA

Dallas studied sculpture at the RCA from 1999-2001 and specialised in foundry art practice. He worked for the RCA for two years and taught sculpture in Chelsea, London, Bristol and Cardiff. In 2007 Dallas was shortlisted for the Jerwood sculpture prize with his work *Sweet* and in 2008 was commissioned by Barratt Homes of Bristol to produce a major public art piece *Ocular Gate*. Dallas has had numerous shows throughout the UK, Europe and USA and his work is held in private and public art collections. In 2009 Dallas helped initiate an artist collective; the group was short-listed to represent Wales at the 54th Venice Biennale in 2011. He now lives and works in Bristol and runs dedicated foundry research projects and sculpture summer schools for professional artists and practitioners.

In 2018 Dallas was selected to become an Academician of the RWA also in this year he was selected as a member of the Royal Society of Sculptors.
Toni Davey RWA

After graduating with an MA in sculpture from Chelsea College of Art, Toni Davey continued to work in London as an artist and college lecturer. During this period her experience as an architectural model maker profoundly affected her approach to making sculpture in terms of scale and materials.

Since 2010 Toni Davey has had five solo shows in London and has been involved in numerous group show including The Royal Academy Summer show and has twice been selected for the Jerwood Drawing prize. In 2015 she had a major retrospective exhibition at The Atkinson Gallery, Somerset. This year she showed at The JGM Gallery next to The Royal College of Art, which was one of two prizes she was awarded at last year’s Wells Art Contemporary.

Toni lives and works in Somerset and is represented by the Beardsmore Gallery in London. She was elected to become A Royal West of England Academician in 2015.

*I want my work to reveal a journey of discovery. The structure of the grid is always present as it offers the means to retrace ones’ footsteps, to understand the journey and to allow forms to follow a rule or sequence of changes. I never know what the final outcome will be, but hope to be thrilled and surprised by the result. I hope the work encourages the quiet contemplation of the structures that surround us whether natural or manmade while considering the interface between 2 and 3 dimensions.*

_Toni Davey_
Stewart Geddes PRWA, MPhil RCA

Stewart Geddes is a painter and President of the RWA. Recent exhibitions include Andelli Art and Brownsword Hepworth, London. He is an Associate lecturer in Fine Art at the University of Gloucestershire, and curated *Albert Irvin and Abstract Expressionism* shown at the RWA earlier this year from December 2018 – March 2019.
Leslie Glenn Damhus RWA

The paintings of Leslie Glenn Damhus combine the historical and the contemporary, weaving modern-day cultural references through Renaissance imagery.

Her process begins by gathering images and ideas from many sources, appropriating and reimagining them. Creating collages in her computer, she makes transfer prints which she lays onto wooden panels. The technique leaves anomalies; textures and faded images on the surface mimic deteriorating frescoes. Using tiny brushes and with a great attention to detail, she begins the oil painting.

Her fascinated with contrasts is another important theme. Filled with playful symbolism and double meanings; strange and curious animals, or fruits and plants, the viewer is often confronted by the unsettling gaze of a hairless cat or dog. Contemporary fabrics play another important role; swaddling clothes, or the Virgin’s dress, are patterned in polka dots or bubble gum tones of yellow, pink and blue urban camouflage. Haloes become decorative plates or flowers and headpieces turn into pigeon adorned cabbages or knitted animal hats.

Whether she’s referencing Renaissance paintings juxtaposed against contemporary art, beauty against ugliness, the serious with the playful, or searching for perfection whilst permitting serendipity, she is always attempting to find a balance between old and new.

Leslie Glenn Damhus graduated from the University of the West of England, Bristol with an Honours Degree in Fine Arts. She was elected an RWA Academician in 2018. She currently lives and works in Frome Somerset, England.