



*home*

Holiday Home

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*holiday home*

2012

James Capper, Luke Hart, David Murphy  
*YES (Young English Sculptors)*

2013

Aleana Egan, Juliana Cerqueira Leite, Maria Nepomuceno,  
Elisabeth Wieser  
*Spaced In, Spaced Out*

2014

Freddy Dewe Mathews: *Ritschercha*  
Steve Hurtado: *Celerina*

2015

Tom Lovelace: *Mirage Valley*

2016

Sofia Stevi: *tell me if i am too much*

2017

James Capper, Juliana Cerqueira Leite, Freddy Dewe Mathews,  
Luke Hart, Steve Hurtado, Tom Lovelace, David Murphy,  
Sofia Stevi, and Elisabeth Wieser  
*Holiday Home*

## HOLIDAY HOME

Nine artists and five summers later

Alma Zevi



James Capper and Luke Hart photographed by David Murphy, in front of Capper's *MIDI MARKER* (2012)

In the summer of 2012 I invited three London-based sculptors (James Capper, Luke Hart and David Murphy) to spend a few weeks in the Engadin, to produce and exhibit their work there. The result was the exhibition *YES (Young English Sculptors)*. They were hosted with extraordinary generosity by Not Vital; living in his historical house in the village of Tschlin, and exhibiting in his Foundation – a grand Patrician house in the middle of Ardez. This exhibition was my first attempt, aged 24, at curating. 'The boys' must have been very patient with me as I clumsily learned some of the basics of organising an exhibition and residency for artists who come from abroad. Not to mention, the logistics of producing, transporting, declaring and insuring their sculptures, which are by nature large, unwieldy, and often very heavy. It was by far the most exhausting and enjoyable summer I had ever had. From then on I was convinced that inviting young artists to the Engadin had a lot of potential. As the show at the Fundaziun Not Vital was a one-off, I decided to pursue the idea of residency and exhibition by using a space in Celerina.

In the following four summers I hosted six more artists, all under the age of 35, hailing from Bolivia, Brazil, Germany, Greece, the UK, and the USA. In this publication they have written a few words about how their time in the Engadin impacted their practice, along with other anecdotes and observations. I am immensely proud to have been witness to the work that they made in these intense weeks. The venue in Celerina – which is used both as a studio and an exhibition space – was initially called Lendi Projects. The name paid homage to the Lendi family, who had lived in the 16th Century farmhouse for as long as anyone could remember.

The 2017 exhibition, with its tongue-in-cheek title, *Holiday Home*, is a survey of work made in response to the residency, but after it was over. This ranges from work made just days or weeks after leaving, to several years later. The aim of the exhibition is to gauge the diverse and deep impact that the experience left on the artists' working methods, and general outlook. The title of the show is borrowed from one the resident artists, Elisabeth Wieser, who used it as a title for a collage she made in 2015.

The Engadin is an incredibly fertile place for inspiration and encourages a refreshing change of pace. All the artists who have participated in the residency had been leaving an urban metropolis behind, and enjoyed the mountains even more as a result of that change. The site-specificity of the work they produced has consistently astonished me in its conceptual, technical and aesthetic sophistication. Perhaps most satisfyingly, the outcome of each residency was an utter surprise, allowing me to see the Engadin through new eyes. Each artist, in their own way, produced new work in the Engadin that was an homage to the immeasurable beauty of this place, and a reminder of the struggle for an artist to stand up to the challenge of the beauty and majesty of the mountain landscape outside. I have admired the way that these artists have risen to the challenge, each engaging with the nature they encountered in different, and intuitive ways.

Half-way through Elisabeth Wieser and Juliana Cerqueira Leite's residency in 2013, I admitted to a friend that I had no idea what the artists were going to produce and felt slightly nervous as a result. My friend didn't miss a beat; she said that site-specific art always has a very special power and presence. She was right. This applies to every piece made during the residency. It never ceases to amaze me how exciting it is to see the new directions that inevitably come out of the residency, and then go on to become more evolved in the artists' following shows and research. I very much hope that such projects in the Engadin can continue, evolving as they go along, but always with the artists at the centre of it all, leading and guiding this natural evolution.

None of the above would have been possible without my mother Marie-Rose Kahane and my step-father David Landau. My husband David has been supportive in countless ways. I would also like to thank my siblings Matteo, Clara (the first installation photographer at Lendi Projects), Mia and Max.

I am indebted to the Arts Council, the British Council, the Stanley Thomas Johnson Stiftung, and private donors for supporting various exhibitions over the years. My dear friend Simona Grana who supported *Spaced In, Spaced Out* (2013). *Grazia figh* Not Vital, who gave me the first chance to work with artists in this way. In fact, it was watching Not at work that was my inspiration for the project. Thank you Joschi Herczeg for the installation photography; Sofia Stevi for the beautiful graphic design work; and my 'team on the ground' - the inimitable Pietro Melloni and Simsa Loertscher McNally. Francesca Crudo, our gallery manager, has been of enormous help in the last 12 months, jumping in at the deep end-end and quickly acquainting herself with the ins and outs of the Celerina projects.

Thank you to the loyal audience, you are growing every year and your fantastic insights are always enriching to all. And most importantly of all, to the artists, THANK YOU for taking a risk; getting on a plane and then several winding trains to arrive here in the Engadin. To James, Juliana, Freddy, Luke, Steve, Tom, David, Sofia, and Elisabeth: I hope you enjoyed it as much as I have. Your work, enthusiasm and presence, has been a unique and precious gift to the valley.

# JAMES CAPPER

b. 1987, London, UK. Lives and works in London.

The project in the Engadin involved the testing and filming of my mobile sculpture *MIDI MARKER*. The filming was conducted in collaboration with the film artist Hector Castells-Matutano in the landscape of the Engadin. The film produced in the duration of the project in 2012 was a critical piece of documentation and building block to future works of the Earth Marking Division (a central part of my work). There was also a group exhibition at Fundaziun Not Vital, entitled *YES (Young English Sculptors)* curated by Alma Zevi, which had *MIDI MARKER* featured in it, alongside the work of Luke Hart and David Murphy.

I would like to go back to the Engadin, I miss the conversations with Not Vital about life as he sees it as an artist. It is also a fantastic place to make drawings.

Evolution, experimentation, exploration are three things very important in my practice and spirit, and it was a fantastic opportunity to push these boundaries in a land that has phenomenal landscapes and cinematic vistas. It was also, reflecting back on the conversations with Alma, Not, Luke and David a great time of discovery and romance.

Luke and I have many fond memories of the project, we still tell friends of these wild stories today!



James Capper, *ATLAS MILL W*, 2016  
Steel, 36 x 26 x 26 cm  
Courtesy the Artist and Hannah Barry Gallery; photograph by Ana Grilo Oliveira

## LUKE HART

b. 1985, London, UK. Lives and works in London.

In 2012 Alma Zevi invited me to take part in an exhibition at the Fundaziun Not Vital, which can be found in a 17th-Century Swiss house in Ardez, Switzerland that is owned by her friend the artist Not Vital. I was also invited to take up temporary residence in another house, also owned by Vital, a couple of villages further down the Engadin, in Tschlin. While I had certainly been aware of Alma's ambitions as a curator before this, I wasn't at the time aware that this project would develop into a residency program to which Alma would continue to invite artists to spend some time in Switzerland every year since. At the time I was half way through a master's degree course, and once the exhibition was installed I was able to take the opportunity, away from London, and away from the studio, to focus on reading and planning the dissertation that I would write for the degree.

I also ended up spending a fair amount of the time talking things over with the two other sculptors staying in the house (David Murphy and James Capper), and helping James make a film involving his work and the stunning landscape of the valley in summer.

The focus that this period of time, away from the physical aspects of producing my work but not always away from the work itself, proved to be invaluable in allowing me to clarify much of my thought process around what my practice was, and indeed remains. I was able at this time to locate my work, in my own mind at least, in relation to what I was reading, to the work of some of my peers, and I believe to the world the work inhabits. It is difficult to state exactly if it was the specific nature of the Engadin that allowed my thinking about my practice to crystallize in this way, and perhaps it was simply luck and good timing that I was preparing for that particular paper, but I think that I've taken something from the way that making an exhibition in such an idiosyncratic house filled with so much history, and from citing and moving works around the valley, into how I consider my work as in and of the world.

I've not been back to the Engadin since 2012, though I've often thought about how I could invent a method, or an excuse, to try to do so. The prospect would seem even more appealing given that I wouldn't be focused on one single project, and would be free to think more broadly about my work, and landscape, something for which the mountains and the Engadin are so well-suited.



Luke Hart, *Fractal Weave Structures IV & V: Sculptures for Climbing (maquettes)*, 2016  
Silicone, steel, and plywood, 25 x 43 x 30 cm and 35 x 32 x 28 cm  
Courtesy the Artist, ALMA ZEVI and William Bennington; photograph by the Artist

## DAVID MURPHY

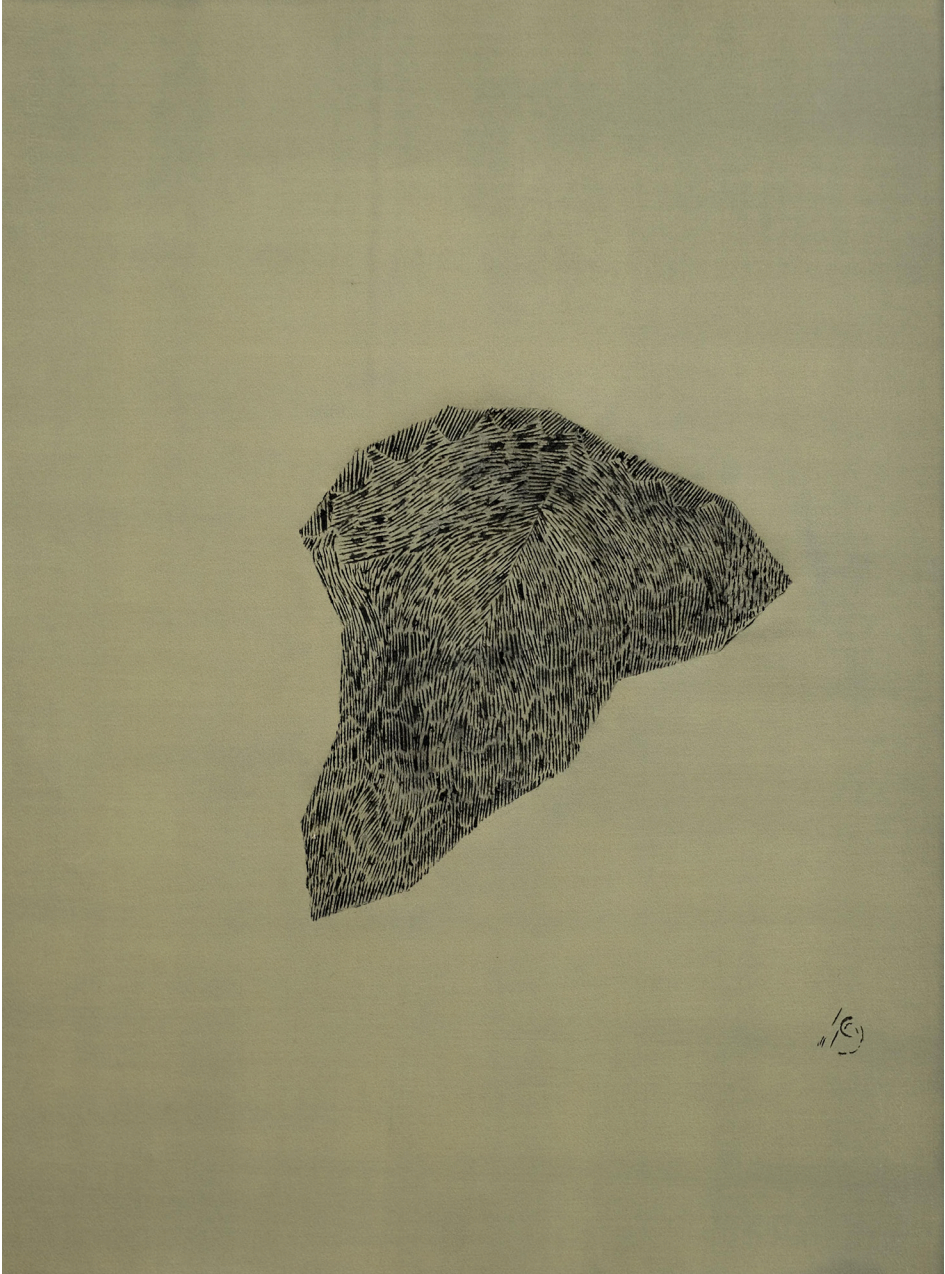
b. 1983, Newcastle Upon Tyne, UK. Lives and works in London.

Of course I didn't realise it at the time, but Summer 2012 in the Engadin has left deep and indelible impressions on my work, and perhaps on me too. I'm hardly exaggerating to say that now, nearly five years later, my work still has something of the Engadin's colour and atmosphere distilled in it. In terms of materials and techniques I can trace elements back to those first weeks of Alpine exploration: scratches and incisions from the sgraffito facades worked their way in to my vocabulary, and I learned how to mix the milk based casein paints that have been at the heart of my work ever since.

Also during that period, I met so many interesting and interested people, most with a great literacy in and passion for art. At first this naturally revolved around Alma's friends and colleagues, then later the circles widened; people who encountered my work for the first time there have gone on to be friends, collectors, enthusiastic supporters. A direct outcome of the 2012 exhibition at the Fundaziun Not Vital was meeting my future gallerist, Monica De Cardenas, and we have worked together successfully since 2013. That relationship is a milestone for any artist to experience, and mine happened to arrive against the backdrop of that magical scene.

I have returned three times to the Engadin since my first visit; following the residency exhibition at Fundaziun Not Vital, I exhibited there once with Monica De Cardenas in Zuoz, passed through again when visiting Zurich, and visited friends there in 2015. Each of those trips has been during spring or summer, though I can visualise it in the winter too, that's how it sits in the imagination - snow cloaked.

The landscape is impossibly beautiful, overwhelmingly so, and it took me time to come to terms with. I found walking and swimming made the place real, and living and working there, even for a short time, made me appreciate why artists so easily fall under its spell. It's a place full of impressions and discoveries, sunlight and nature, magic and stories.



David Murphy, *Untitled*, 2016  
Casein paint on paper with scratches, 76 x 56 cm  
Courtesy the Artist and Galleria Monica de Cardenas



Clockwise from top left:

Sofia Stevi holding up her painting *Hunter (Celerina)* (2016)

Juliana Cerqueira Leite being assisted by Alma Zevi and Cosima Bucarelli (2013)

Freddy Dewe Mathews' equipment en route to Davos (2014)

Dora Lovelace visiting the Segantini Museum in St Moritz (2015)



From the top:

Freddy Dewe Mathews and Steve Hurtado walking down from Surlej to Val Roseg (2014)

Photograph taken by David Murphy (2012)

# JULIANA CERQUEIRA LEITE

b. 1981, Chicago, USA. Lives and works in New York City.

The residency in Celerina took place at a moment where I was dealing with the effects of having previously injured myself with my work - too much heavy lifting. I think I was in a bit of shock having just recently undergone surgery as a direct consequence of being a sculptor and the nature of my practice. I was having deep thoughts about why my work involves so much physical labor. Having time to focus only on making new work in the beautiful setting of the Engadin was a blessing. I realized at the time that I could continue to make sculpture, no matter how my body ages or changes. I can still explore the themes and ideas that have always inspired me by incorporating these physical changes and new limitations into my work.

Working in Celerina was an experience of absorbing the site. Everything was made on-site and directly influenced by the surrounding. I found the architecture amazing, the way the buildings had been re-designed, altered and still maintained their history as family farm homes, part barns, or merchant's homes from the 17th Century. The way in which this architectural process overlays time physically, like a geological process, was really exciting to me and I think this has influenced my thinking: I now think of architecture and exhibition design as part of my work, continuing this process of absorbing the site into the artwork.

The residency exposed my work to a new and supportive audience, and inspired several new works in the years that followed. I think of the Engadin and would love to come back. Since I am currently living in New York it is a long way to go but it is in my mind as a place that once I am nearby I plan on returning to.

Lastly, the quiet of Celerina was really helpful. Activities like long walks, being in nature, seeing ancient buildings and forests was incredibly inspiring. Also, visiting Nietzsche's house!



Juliana Cerqueira Leite, *R4*, 2017  
Alpha plaster, 21 x 30 x 19.5 cm  
Courtesy the Artist and ALMA Zevi; photograph by Enrico Fiorese

## ELISABETH WIESER

b. 1986, Dachau, Germany. Lives and works in Munich.

The residency and exhibition participation in Celerina had a huge impact on my practice, as my working strategy of site-specificity really first emerged when working for the space of Lendi Projects in 2013 for the group show *Spaced In, Spaced Out*.

As I generally have an architectural approach to work, the exhibition theme, and more so the location, with its traditional Engadin buildings and captivating landscape, provided a perfect setting for me to develop work.

Having done research on the water-rich Engadin area and village structures with its centred water fountains, I created a well-like sculpture, integrated into the existing space of the 17th Century house, responding to the characteristic details and elements as well as referring to the history of the farmhouse and the area. Especially in comparison to the nature of a white cube situation I found the distinctive and rich architecture of the exhibition space very inspiring and a unique base to evolve my practice in. Ever since then I have followed a similar approach of reacting to the exhibition space and its architectural particularities and in a way a turning point in my practice started taking its course when working for the space of Lendi Projects.

Additionally, the motif of the basin has been a recurring theme in my sculptural practice after the first well in Celerina. Since then, and as an ongoing series, I created a number of installations and sculptures revolving around the theme of vessels, containers and holes, often in relation to water. For my show at the Cologne Kunstverein kjubh in 2014 for example, I created a site-specific installation of a well, in its fountain-theme being a direct follow-up to the sculpture at Lendi Projects.

Another very important aspect is, that Alma really helps build a supportive artist network, bringing together interesting fellow artists, curators and collectors from the Engadin art scene as well as from all around the world. I am very glad to have met many interesting people through Alma, on both a personal and professional level.

I had the pleasure of coming back to Lendi Projects (to give some follow-up care to my site-specific sculpture there) and meet the then resident Freddy Dewe Mathews and learn about his interesting projects. Apart from that I have often thought of coming back and look forward to when I eventually do, as the possible creative input in the Engadin is ceaseless.



Elisabeth Wieser, *Holiday Home #19*, 2015  
Paper collage, 27 x 19 cm  
Courtesy the Artist and ALMA ZEVI

## STEVE HURTADO

b. 1979, London, UK. Lives and works in London.

The sculpture *Celerina* was inspired on an exciting residency experience in Athens. I used industrial materials called Ytong blocks, with the effect of looking like stone, inspired by observations of ruins both in Athens and La Paz, Bolivia, my origin of ethnicity.

To our eyes a side of a cliff or ancient ruins could produce the image of a face or a familiar pattern.

The meanings do not come fully out and lay themselves at your door step the moment you finish making the work.

One of the thoughts that came out of my experience was a need to build on existing forms of sculpture, namely inspiring new ideas on making jigs for making new work.

A jig is simply a studio made tool that allows you to repeat, finesse or provide more fluidity in your workmanship, an aid for helping me make work.

It can be a vice or a fixture for cutting specific shapes you require, ultimately you are free to explore more avenues.

Artists are legendary for finding a solution to their work, but for me it is a slow process.

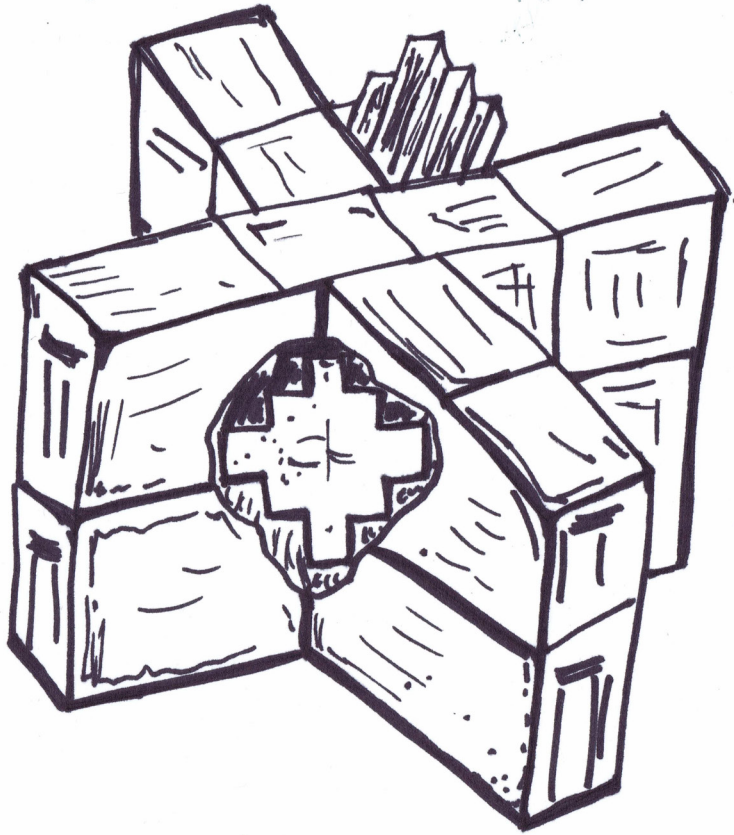
To argue the criticism, I would say that ten years was a reasonable period for an apprentice during the time of the Renaissance, in the modern world we short-sight that notion that everything could be learnt in a week, not realizing the importance of the relationship between the head and the hand, a partnership developed over millennia.

Engadin was a beautiful experience and as a person coming from a cityscape, I felt the sense of the landscape breathing with the sky, I felt as if I can take big gulps of the sky.

"Festina Lente", the Latin translation of the Greek saying is not directly related to art, I do think the modern version is worth a quiet reflection.

Slow is smooth

Smooth is fast



AS ONE, 2017

Steve Hurtado, *As one*, 2017  
Marker pen on paper, 21 x 30 cm  
Courtesy the Artist and ALMA ZEVI



From the top:

Preparation for Tom Lovelace's exhibition, *Mirage Valley* (2015)

Steve Hurtado in his temporary studio in Celerina (2014)



Clockwise from top left:

Alma Zevi painting a temporary wall for Tom Lovelace's exhibition, *Mirage Valley* (2015)

Tom Lovelace's photo of a walk taken with Freddy Dewe Mathews and Steve Hurtado (2014)

James Capper and Luke Hart moving Hart's sculpture, *Fractal Weave Joint II* (2012)

## FREDDY DEWE MATHEWS

b. 1985, London, UK. Lives and works in London.

The main topic of conversation in the Engadin is, of course, the Engadin.

Growing up I only knew the Alps in winter, I had heard things about the summer there but it always felt like a place that undergoes a kind of inverse hibernation – and only really comes alive in the cold months rather than the reverse.

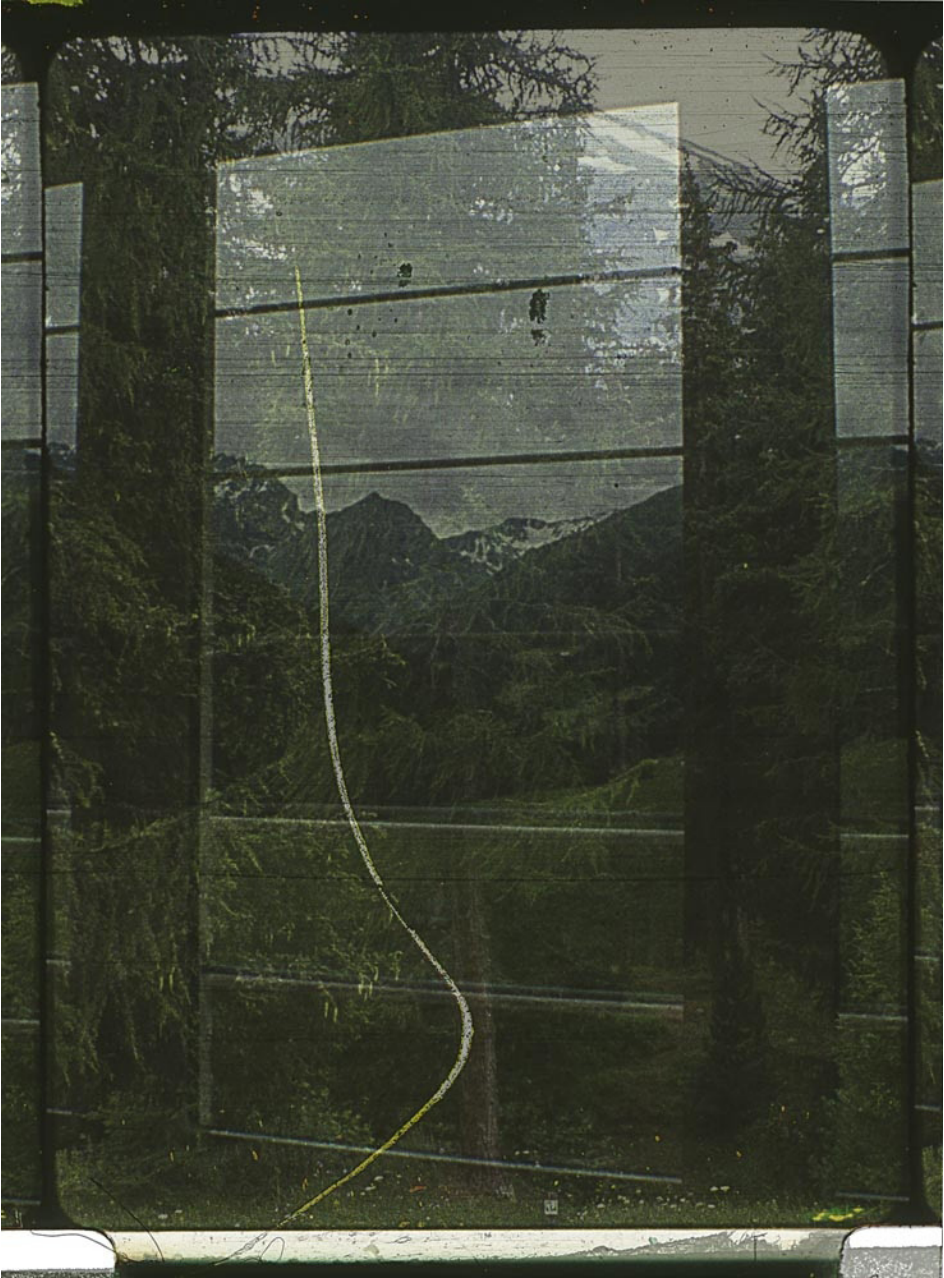
I arrived at the beginning of June 2014 and was picked up from Malpensa by Alma and David we drove up the winding Maloja pass and I was given my introduction to the Engadin. Coming from Italy I remember being amused by what must be one of the most severe changes in customs that exist at any border in the world.

I came in the “off-season” so for my first month, I'd look at the military-grade houses with some suspicion - you'd notice that many of the page-sized shutters were closed and the most common language Portuguese rather than Romansch, which I'd been excited to learn about.

I would go swimming once a day in *Lej de Staz*; this was an even less populated place but on the odd occasion, over my three months there, I'd meet another fanatic, eulogizing the qualities of the water. At the time I wasn't much of a swimmer and I'd labour across the lake and back fixating on the achievement of it all. I'd go walking too, catching the last of the melting snow as I arrived and be overtaken by a rather unlikely pair of octogenarians in pristine tracksuits.

I spent my time working in the house and making trips to nearby Davos. I was interested in what Thomas Mann came here for. I'd found a Dr. Brown to show me his collection of early 20th-Century surgical saws. I stayed at the Schatzalp and breathed in all that had gone before me.

It seems through what Alma is doing she is adding to the landscape, bringing a new tribe into the scene - the young artist - dishevelled and equally unlikely, he/she is also there to find inspiration. To live a few moments outside of that which you are accustomed to, both in space and time. To experience something that is at once raw and untouched but at the same time highly technified, developed and organized. It was a privilege to have this time there and it had a deep effect on my work, I had the luck to go back there shortly after in winter which changed my perceptions of it all once more and even now as I get in file at the local leisure centre I think of *Lej de Staz*.



Freddy Dewe Mathews, *Nunc Stans*, 2014  
Digital C-print (digital composite of 16mm film), 50 x 37 cm  
Courtesy the Artist and ALMA ZEVI

## TOM LOVELACE

b. 1981, Cambridge, UK. Lives and works in London.

My 2015 residency has greatly influenced my practice. This is two-fold. Firstly, my sense of ambition has grown. Whilst on residence in Celerina, I embarked upon the most ambitious work to date. This was due to the budget we were able to secure (from the Stanley Thomas Johnson Foundation) and, in a difference sense, the freedom of the valley. Secondly, the residency reaffirmed the importance of some key components in my practice; a reinvention of the everyday, and the significance of utilitarian, industrial materials and surfaces. It has also further developed my network of curators, artists and collectors.

Working with the exhibition space in Celerina was very different from the spaces I had previously exhibited in. I loved this challenge of negotiating and responding to the space with curator Alma Zevi. The Upper Engadin could be a daunting location for some to respond to. It is simultaneously arresting and at points overwhelming. So I take great confidence from the residency and the work I produced there.

I am planning on returning at some point in the next few years to re-stage my work, *Falling up Mouttas Muragl* (2015). I feel this work has the potential to be explored further, and significantly on a larger scale. I also would like to return in the near future, simply to experience the landscape again and to visit the galleries and museums.



Tom Lovelace, *Coastal Blocks*, 2016  
A series of 16 framed C-prints, each 25 x 35 cm  
Courtesy the Artist and ALMA ZEVI

## SOFIA STEVI

b. 1982, Athens, Greece. Lives and works in Athens.

I spent the month of August 2016 in residency in Celerina. I am born and bred in the center of Athens and lived in London for many years so it was the first time I worked in a small village on top of the mountains. The idea of being "secluded" in such an environment definitely had an impact on the way I worked there. I quite enjoyed the first weeks, where I was mostly by myself, but at the same time really comfortable and well-cared for. I rushed into creating a routine, such as taking long walks in the mornings after breakfast and starting to work a few hours before lunch until late in the evening. I feel that I had a different kind of focus up there that reflected in the way the work came about. Sometimes now, when I feel a bit swallowed by the city I like to think of this place and to remember this kind of mind-set. As a story-listener and story-teller myself I also found very important the interactions with the family and friends and staff, all the conversations and events that happened definitely influenced my thinking. In Celerina was also the first time I worked with funding and it felt very liberating not to have to worry about finances for this amount of time and just make.

I have visited the valley a couple of times before I was invited as an artist in residence. It is one of the most beautiful places I have ever been and of course I would love to return. Places are always connected with people though, and I think it is the people I met there that make the Engadin so appealing. After spending a month in Upper Engadin I also had the chance to spend some days in the Lower Engadin and stay in the Fundaziun Not Vital, a living museum - cabinet of curiosities. What an ending for my summer trip, to be able to be for a few days inside such an interesting artist's work!

The experience in the Engadin taught me to get out into nature more. It is good for your focus and things are not always how one assumes them to be. More practically I also learned how to pick mushrooms (beginners level), and not to be afraid to sleep in an empty house.



Sofia Stevi, *2nd of april*, 2016  
Ink and acrylic on cotton, 150 x 100 cm  
Courtesy the Artist and ALMA ZEVI; photograph by Enrico Fiorese

## JAMES CAPPER

James Capper studied at the in London at Chelsea College of Art and the Royal College of Art. Recent solo exhibitions were held at: the University of Bath Art Gallery, Bath (2017); Hannah Barry Gallery, London (2016, 2015, 2012); Cass Sculpture Foundation, Goodwood, UK, (2015); Paul Kasmin Gallery, New York (2015); Kirkaldy Testing Museum (2013); and Yorkshire Sculpture Park, UK (2013). In 2015 he was nominated for both the Paul Hamlyn Visual Arts Award and for the South Bank Sky Arts Awards.

## JULIANA CERQUEIRA LEITE

Juliana Cerqueira Leite studied in London at the Chelsea College of Art, the Slade School of Fine Art, and Camberwell College of Art. Recent solo exhibitions were held at: ALMA ZEVI, Venice (2017); Regina Rex Gallery, NYC (2016); Cass Sculpture Foundation, Goodwood, UK (2014); and Casa Triângulo, São Paulo (2013). She has participated in the 57th Venice Biennale of Art (2017); 1st Antarctic Biennale (2017); the 5th International Moscow Biennale (2016); the Vancouver Biennale (2014); and the 4th Marrakech Biennale (2012). In 2016 she won the Furla Art Prize, and in 2010 she won the A.I.R. Gallery Fellowship. In 2016 she published her first artist book, *A Potential Space*, which was launched at the New York Art Book Fair, MoMA PS1.

## FREDDY DEWE MATHEWS

Freddy Dewe Mathews studied at Brighton University of the Arts. Recent solo exhibitions were held at: Peltz Gallery, Birkbeck School of Arts, London (2017); NADA, Bogotá (2016); [SPACE] Studios and Space in Between, London (2015); ALMA ZEVI, Celerina (2014); and Kiosko Galeria Santa Cruz de la Sierra, Bolivia (2013). Recent group exhibitions were held at: Travesía Cuatro, Mexico (2016); The New Art Centre Roche Court, UK (2015); and g39, Cardiff (2015). In 2016 he was artist in residence at Flora Ars+Natura, Bogotá, and in 2013 he won the Gasworks International Fellowship, London.

## LUKE HART

Luke Hart studied at the Pratt Institute, NY and the Royal College of Art, London. Recent solo exhibitions were held at: William Bennington Gallery, London (2016); Yorkshire Sculpture Park, UK (2014); and Tim Sheward Projects, London (2013). Recent groups shows were held at: Leila Heller Gallery, NY (2015); the National Centre for Contemporary Art, Yekaterinburg, Russia (2014); and Hannah Barry Gallery, London (2012). In 2014 he was a shortlisted finalist at the Royal British Society of Sculptors. Also in 2014, he was artist in residence at Yorkshire Sculpture Park, UK.

## STEVE HURTADO

Steve Hurtado studied art at Middlesex University, London. Recent group exhibitions were held at: ALMA ZEVI, Venice (2016); Yorkshire Sculpture Park, UK (2014); and Fokidos, Athens (2013). In 2015 he was artist in residence at the Mahler LeWitt Foundation in Spoleto, Italy. In 2014 he participated in the National Sculpture Symposium in Kent, UK.

## TOM LOVELACE

Tom Lovelace studied at the Arts University Bournemouth and Goldsmith College, University of the Arts, London. Recent solo exhibitions were held at: ALMA ZEVI, (2016 and 2015); Flowers Gallery, London (2015); Son Gallery, London (2012); and the Centre for Photography, Aarhus, Denmark (2011). Recent group shows were held at: Collier Bristow Gallery, London (2016); The New Art Centre, Roche Court, UK (2015); Les Recontres d'Arles, Arles (2015); Victoria and Albert Museum, London (2014); and Signal Gallery, NY (2013). In 2013 he was artist in residence in Aarhus, Denmark, as part of the European Capital of Culture Programme. In 2017, Lovelace was artist in residence at Yorkshire Sculpture Park, UK.

## DAVID MURPHY

David Murphy studied at Newcastle College, HfBK Dresden, and at the Glasgow School of Art. Recent solo exhibitions were held at: Monica de Cardenas (in Milan in 2015 and in Zuoz in 2013); PEER, London (2014); and 53 Beck Road, London (2014). In 2015 he was awarded the Kenneth Armitage Foundation Fellowship, and in 2014 he was artist in residence at the Yorkshire Sculpture Park, UK. In 2016 he exhibited at the John Moores Painting Prize (Walker Art Gallery, Liverpool, UK) and installed his first large-scale public commission (North Yorkshire, UK) in association with Arts & Heritage and The Dales Countryside Museum.

## SOFIA STEVI

Sofia Stevi studied at Vakalo School of Art and Design in Athens and at Central Saint Martins in London. Recent solo shows include The Breeder Gallery, Athens (2017); and ALMA ZEVI, Celerina (2016). Recent group exhibitions were held at: the Benaki Museum, Athens (2016); 53 Beck Road, London (2015); and Aeropagus Konigen, Vienna (2015). In 2015 She was artist in residence at Cuprum, in Nicosia, Cyprus. In 2010 Sofia Stevi co-founded Friary Road House poetry press, and in 2013 she co-founded Fokidos (an artist-led project space).

## ELISABETH WIESER

Elisabeth Wieser studied at the Academy of Fine Arts in Munich and Goldsmiths College in London. Recent solo exhibitions were held at: Flux Factory, New York (2016); Popps Packing Emporium, Detroit (2015); Karin Wimmer Contemporary Art, Munich (2014); kjubh Kunstverien, Cologne (2014); and Charim Galerie, Vienna (2013). She was artist in residence at the Flux Factory, NY in 2016; and at Popps Packing, Detroit in 2015. She received the DAAD Scholarship (2016), and Bavarian State Sponsorship Award (2014).

A brown cow with a black collar and a yellow bell is shown in profile, standing in a lush green field. The background features a dramatic mountain range with rocky peaks and patches of snow, partially shrouded in mist. The word "holiday" is written in a large, white, lowercase sans-serif font across the cow's back.

*holiday*

ALMA ZEVI