



80 THE STRAND  
THE ART COLLECTION



FOREWORD	4
<b>ARTISTS</b>	
PAUL CATHERALL	6
CATHERINE CAZALET	8
PAUL CLEDEN	10
SUSAN DERGES	12
SARAH DUNCAN	14
JELLY GREEN	16
DAVID ANTHONY HALL	20
JASON HICKLIN	22
IDRIS KAHN	24
ELAINE KAZIMIERCZUK	26
ALICE MOTTE-MUÑOZ	28
JOSEPH PENNELL	30
JOEL REDMAN	34
GABRIELE RISSO	36
BRONWEN SLEIGH	38
EMMA STIBBON	40
SHELL MEX POSTERS	42
ABOUT BRANCH ARTS	44

# FOREWORD

## 80 THE STRAND – THE BUILDING

80 Strand is a magnificent Art Deco, Grade II building designed by Frances Milton of Messrs Joseph architects in 1930-31. Sitting on the banks of the River Thames, the 226,000 sq ft building stands on the site of the Hotel Cecil and was originally built for Shell-Mex and BP.

The building underwent a full refurbishment completed in 2022, with the addition of striking architectural features, including the glass Pavilion entrance welcoming visitors from The Strand and the Glasshouse Garden, a contemporary shared working space in a landscaped internal garden.



## 80 THE STRAND – THE ART COLLECTION

As part of the refurbishment to transform the existing structure into a dynamic and modern building for the 21st century, a collection of artworks was selected and curated by Branch Arts. Chosen to reflect the grand scale and elegance of the building's interiors, the collection brings together a group of contemporary artists whose practice explores many aspects of modern life, from questions of identity and commentaries on urban living, to considerations of our fragile natural world.

As you enter the building from The Strand, works by Jelly Green, Jason Hicklin, Joel Redman and Sarah Duncan welcome the vibrant community using the offices above. Gabriele Risso's site-specific reliefs form the central focus for the shared café area which leads into the Glasshouse Garden and two more domestic settings for artworks hung in a salon style. Here, one wall is dedicated to The Thames, the role it has played inspiring artists through the ages, includes an etching by Joseph Pennell from 1903 alongside works by contemporary artists, Idris Khan and Paul Catherall.

Mixing original works by artists such as Catherine Cazalet, Susan Derges, Elaine Kazimierczuk, Alice Motte Muñoz and David Anthony Hall with editions by master printmakers, Paul Cleden, Sarah Duncan, Jason Hicklin, Idris Khan and Emma Stibbon honours the artist's chosen mediums. To celebrate the building's cultural heritage, the collection also includes prints commissioned by Shell as part of their arts and advertising programme in the 1930s.

Sourced from galleries, artist studios and commissioned as site-specific pieces, the works all resonate with the evolution of 80 The Strand. The collection has been carefully orchestrated to be enjoyed as part of a dynamic working environment and designed to rotate over time. As you walk through the public spaces, the artworks invite you on a journey that reflects London's international creative talent whilst remaining firmly rooted in the history of this iconic building.

Curated by Branch Arts, the collection was brought together in close partnership with interior designers Carter Owers.



# PAUL CATHERALL

West Pavilion  
Glasshouse Garden

Paul Catherall lives and works in London. He was born in Coventry and credits his experience of these two cities with his interest in Modernist and Brutalist architecture.

He works principally with linocuts, creating images from simple block forms that echo the physical construction of the buildings he depicts. Building on the best traditions of mid-century poster design, Paul has developed a style that brings a contemporary edge to his depictions of London landmarks. His iconic imagery has featured on posters for Transport for London, British Airways, Southbank Centre and the Royal Shakespeare Company.

Paul has had numerous solo and group exhibitions, in London, China and New York, and his work is represented by a number of specialist printmaking galleries including Eames Fine Art, St Jude's Prints and Emma Mason. He was elected to the Royal Society of Painter-Printmakers in 2012 and became a Fellow in June 2017.



PAUL CATHERALL  
*St Pauls*, 2018  
Linocut  
28 x 38 cm

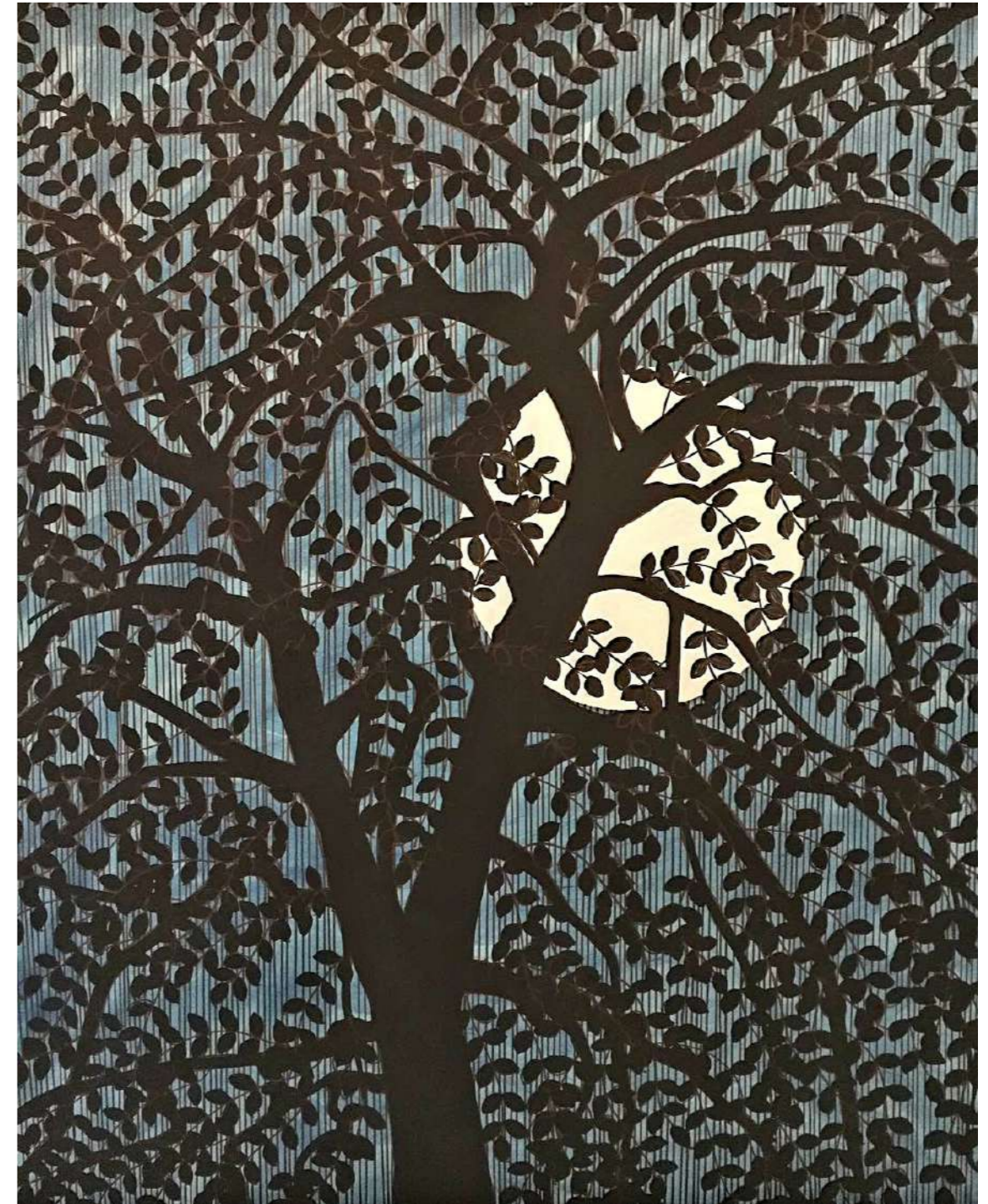


# CATHERINE CAZALET

East Pavilion  
Glasshouse Garden

Catherine Cazalet was born in London and studied Fine Art at Newcastle University before going to New York to train at the prestigious Studio School. She went on to become an apprentice at specialist decorative arts company Sterling Studios, London, where she worked with a range of materials from metals to gold leaf.

These varied experiences combine with her own art historical interests to inform her artistic practice. Drawing inspiration from artists like David Hockney, Picasso, Peter Doig and Henri Matisse, Catherine has created a unique style characterised by an instinctive appreciation of colour and a strong sense of form. Using gouache and crayon, she creates richly patterned compositions that conjure fantasy worlds of lush foliage and vivid colours.



CATHERINE CAZALET  
*Trees at Night*, 2022  
Gouache and Chalk  
90 x 60 cm

# PAUL CLEDEN

Stairwell

Paul Cleden works as an illustrator and printmaker. His work has been exhibited nationally and internationally and represented in private collections around the world. He has produced commissions for clients such as National Trust, Bloomsbury, RSPB, Art Angels, David Watson Silk & Otway & Orford.

His print techniques include using a multi-block method. Each colour is cut and printed from a separate piece of lino. After meticulous planning, and cutting, every print is hand pulled by Paul, using oil-based inks. Paul's works are often depictions of figures partaking in daily life, with highly geometrical patterns helping to create a sense of movement and dynamism.

These works were originally conceived as linocut prints but were specially printed as large-scale giclées as a unique commission for 80 The Strand. Inspired by the artists known as the Grosvenor School - who included Sybil Andrews, Claude Flight, William Greengrass and Cyril Power – the traditional linocuts with striking bright colours and energetic movement perfectly reflect the Art Deco style of this building.

*"I love to look at figurative movement... sports are often featured because of the dynamic shapes and action, but equally a crowd of rush hour people leaving a train, people browsing a market or a dance hall crowded with figures are wonderful inspiration."*  
Paul Cleden

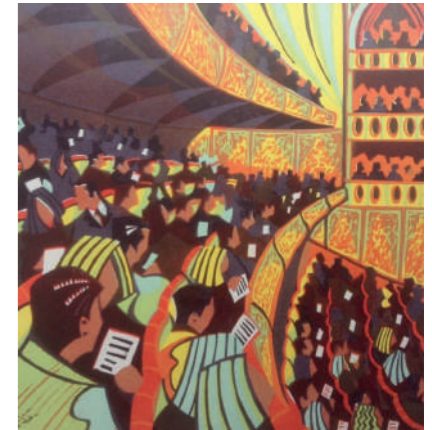
PAUL CLEDEN  
*Evening Expectation*  
Linocut  
73cm x 16cm



*Platform*  
Giclée  
76 x 76 cm



*Escalator Talk*  
Giclée  
76 x 76 cm



*Audience Anticipation*  
Giclée  
76 x 76 cm



*Evening Expectation*  
Giclée  
76 x 76 cm



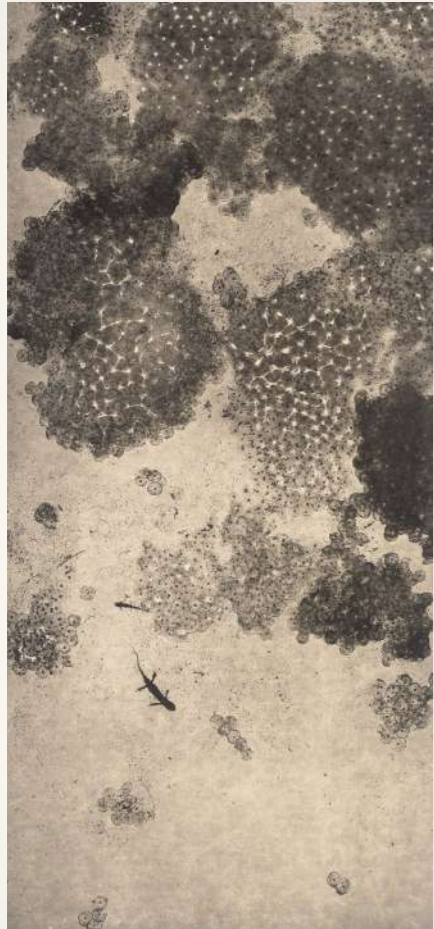
*Riverside Race*  
Giclée  
76 x 76 cm



*Wet Walk*  
Giclée  
76 x 76 cm

# SUSAN DERGES

East & West Pavilion  
Glasshouse Garden



SUSAN DERGES  
*Spawn*, 2017  
Photogravures with chine colle  
Edition of 10  
72 x 39 cm

Susan Derges is a photographic artist based in Dartmoor. Her work seeks to capture natural or scientific processes and explores real landscapes through a process of abstraction. Her work and techniques look back to the pioneers of early photography, whilst engaging with contemporary concerns about environment and our connection with the natural world.

*Spawn and Hawthorn* belong to her 2018 series *Soul of the Underground* which takes as its subject the familiar landscape of the river Taw near her home in Dartmoor. For these works she experimented with a new printmaking process as part of a literal engagement with the natural world, immersing photographic paper in the moonlit river in order to create the image.

Her work has been the subject of numerous solo exhibitions in the UK and America and her photographs are in the permanent collections of major museums including The Metropolitan Museum of Art, New York; Museum of Fine Arts, Houston; San Francisco Museum of Modern Art; Saibu Gas Museum, Fukuoka; Victoria & Albert Museum, London and the Wellcome Trust, London.



SUSAN DERGES  
*Hawthorn*, 2017  
Editions of 10 + 2 AP's  
Polymer photogravures with chine-colle  
Image size: 61 x 29 cm / Paper size: 72 x 39 cm

# SARAH DUNCAN

Reception & Stairwell

Sarah Duncan is a printmaker living and working in Bristol. Sarah studied Textile Design, graduating from UWE as a Master Printmaker. For 10 years, she worked in feature films before she decided to concentrate on her printmaking.

Duncan draws her inspiration from nature, landscape and the cyclical patterns of our planet. She creates masterful monochrome etchings, and meticulous original drawings. Her subject matters are composed of key elements that make up the natural world, such as, water, stars, ice and snow. Underlying this, are the activities that affect the fragile equilibrium of the planet. Duncan uses traditional printing methods such as etching and lithography.

*"I continue to explore moments of transition and turbulence in the landscape. I choose to show the beauty rather than the devastation, a celebration of what we stand to lose."* Sarah Duncan



SARAH DUNCAN

*Alda*

Etching on Zerkall German paper  
70 x 70 cm

Edition of 10

*Neula*, Etching



*Bough*, Etching



*Metsa*, Etching



*Overview Effect*, Etching



*Boreal*, Etching





# JELLY GREEN

## Reception

Jelly Green is a British-New Zealand contemporary artist living and working in Suffolk. She spent the majority of her childhood growing up in Melbourne, Australia. Since the age of 16, she has been mentored by Maggi Hambling.

Fuelled by her travels across the globe - Brazil, Borneo, Sri Lanka, New Zealand Jelly often works en plein air in her native landscape and travels to the Scottish islands every year on her quest to immerse herself in the wilderness. *Isle of Ulva* is a large scale canvas inspired by the verdant landscape of the West Coast of Scotland.

Jelly often works en plain air in her native landscape and travels to the Scottish islands every year on her quest to immerse herself in the wilderness. With an innate confidence with painting on both small and large canvas, the collection includes an important large canvas, *Isle of Ulva*.

*"Unlike so many other things that captivate and move you as a child, the feeling of enchantment and the fascination of walking through woodlands, those old twisted landscapes that feel as though they hold secrets never disappears."* Jelly Green, 2022



**JELLY GREEN**  
*Isle of Ulva*, 2021  
Oil on Canvas  
150 x 180 cm



# DAVID ANTHONY HALL

Embankment Level Lift & Lobby

David Anthony Hall is a contemporary photographer. He has had solo and group exhibitions across the globe including NY and Singapore and been exhibited in over 40 international art fairs.

Time and scale are key elements of his practice. He aims to connect viewers to the perpetual motion of time, tying this primarily to his detailed, large-scale explorations of ancient woodlands. Trees to David represent the foundations of our very existence – our earth's lungs.

Viewed at over 3 meters, the two prints at 80 The Strand were printed as site-specific installations and invite the working residents of the building to take a minute reflecting on changing seasons and nature's immense power.

*"I aim to reveal the wonder and harmony of the natural world, producing images that emanate the very presence of nature, reminding us of its forceful past and presence... my images are designed to envelop the viewer: providing a window in which to gaze and empowering an expression of their existence within the magnitude of creation."* David Anthony Hall



DAVID ANTHONY HALL  
*Winterfog*  
C-type on dibond  
200 x 300 cm  
Edition of 15

DAVID ANTHONY HALL  
*Dartmoor*  
C-type on dibond  
200 x 300 cm  
Edition of 15

# JASON HICKLIN

Reception

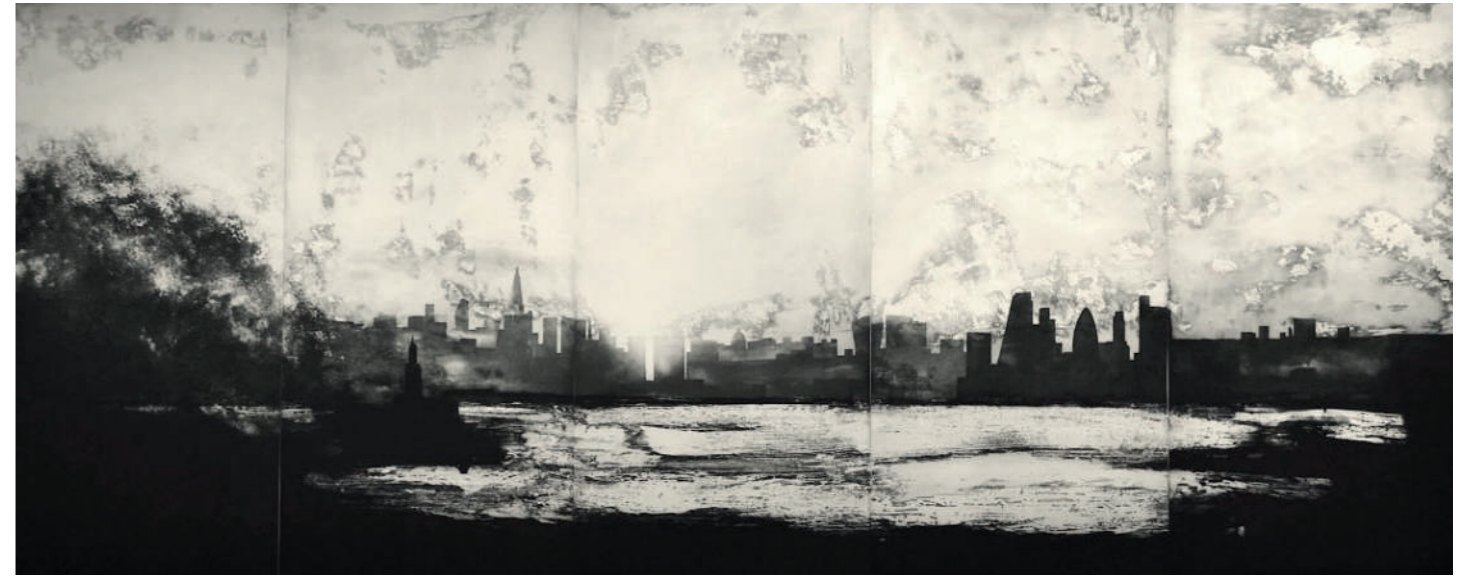
Jason Hicklin was mentored by Norman Ackroyd at Central Saint Martins and was elected as a member of the Royal Society of Printmakers and Painters in 1993. He is currently Head of Printmaking at City & Guilds and has had numerous solo and joint exhibitions in the UK and internationally.

Jason's works all originate en plein air, focusing on capturing the weather, the light and how they affect the landscapes around him. Often battling the dramatic weather in pursuit of artistic perfection, his landscapes reflect the harsh beauty of extreme weather. Driving rain, mist rolling in, sharp shards of sunlight hitting rocks, all generate a visceral response in the viewer, and highlight the importance of physical experience and connection with the landscape around us.

*The Thames*, an etching on five sheets of paper, depicts London's iconic cityscape from the River and brings the atmospheric sense of a tidal river bed to the walls of 80 The Strand.

Jason has been awarded the Hunting Art Prize at the Royal College of Art and the Julian Trevelyan RE Memorial Prize at the National Printmaking Exhibition in 1997.

*"Working outside is a tremendously connecting experience – feeling a part of the land itself."*  
Jason Hicklin



JASON HICKLIN  
*The Thames*, 2019  
Etching. Printed on 5 sheets.  
250 x 100 cm  
Edition of 20

# IDRIS KAHN

West Pavilion  
Glasshouse Garden

Idris Kahn is an internationally acclaimed, London-based artist whose work draws on cultural sources including literature, art, architecture and music. He worked across many media to blend abstraction and figuration to explore narratives of shared experience, history and memory.

*London Eye* was part of a commission for the New York Times Magazine and featured on the front cover. The picture is made up from other images – taken from stock photography or postcards – that Kahn combines to ‘capture the essence of a place... something that’s been permanently imprinted in someone’s mind, like a memory’.

His works are held in the permanent collections of major museums including the British Museum, London; Centre Georges Pompidou, Paris; Tel Aviv Museum of Art, Israel; Musée National des Beaux Arts, Québec; San Francisco Museum of Modern Art; Solomon R. Guggenheim Museum, New York; Philadelphia Museum of Art and Art Gallery of New South Wales, Sydney.



IDRIS KHAN  
*London Eye, London, 2015*  
Platinum-Palladium print  
50 × 66.5 cm  
Edition of 37

# ELAINE KAZIMIERCZUK

West Pavilion  
Glasshouse Garden

Elaine Kazimierczuk is a British artist whose work celebrates the vibrancy of the natural world. Combining rich patterns with bold colours, her work verges on the abstract, creating an immersive experience for the viewer. Her subjects are increasingly threatened habitats – wildflower meadows or the last remnants of England's temperate rain forests – and her works recreate both the experience of being in these magical places and her own sense of urgency in the face of their continued destruction.

*Cacti with Shadows, Musee de la Palmeraie, Morocco* was inspired by the gardens of the Musée de la Palmeraie in Marrakesh and makes full play of the architectural forms of vegetation that survive in this climate. As a self-taught artist, Elaine draws inspiration from many sources but the influence of Australian First People art can be seen in the rhythmic patterning of the forms in this work. As Elaine notes,

*'I believe art can help us reconnect with our environment giving us ways of looking at landscape so that we can better understand our place within it.'*

ELAINE KAZIMIERCZUK  
*Cactus and Large Palm,*  
*Majorelle Gardens, 2022*  
Oil on Canvas  
95 x 95 cm



# ALICE MOTTE-MUÑOZ

East & West Pavilion  
Glasshouse Garden

## ALICE MOTTE MUÑOZ

*Trinity*  
Photographic Baryta Print  
42 x 26.99 cm



Alice Motte-Munoz is a Filipina-French artist and photographer. After winning the Trinity Buoy Wharf Drawing Prize in 2019, she was shortlisted for the ING Discerning Eye Prize, Derwent Award, Ingram Prize, and the Tebbs International Art Prize. She completed her MA at the Royal College of Art in 2020 and BA at the Courtauld. Alice has exhibited in shows across the UK and France.

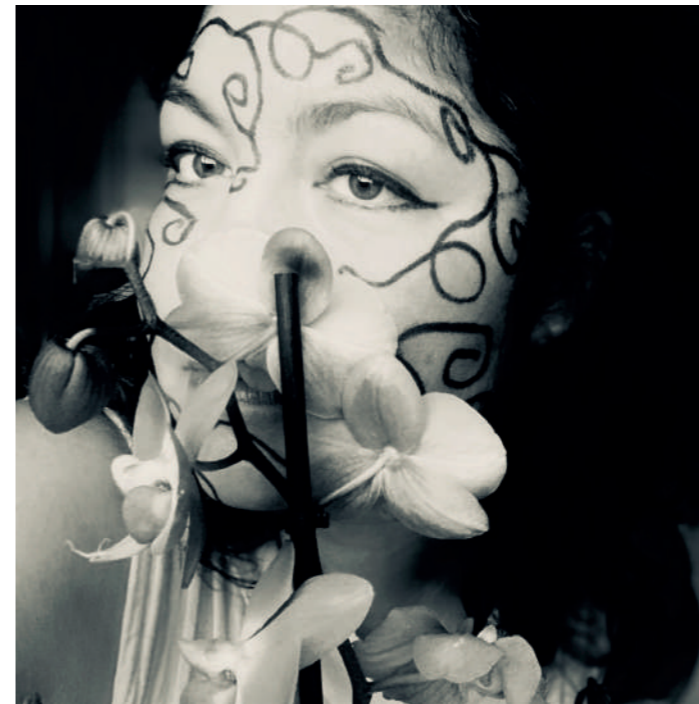
In her work, Alice explores visual ways to draw on tradition, whilst also seeking to create innovative techniques that uproot our understanding of more linear art. She is dedicated to using materials in the most sustainable way and to demonstrating the importance of protecting the environment.

The two walls dedicated to Alice's photographs were curated to reflect Alice's exploration of self-identity and racial identity. *Reflections and Reflexions* (Self-portrait), *Eye + Feather* and *Sleep* question Alice's questions of her heritage. Meanwhile, *Dignity*, *Maternal Tenderness* and *Trinity* cast an inquisitive eye on the subject of identity in the 20th and 21st century.

"I partly seek to create artworks that are both reflective and reflexive." Alice Motte-Muñoz



ALICE MOTTE MUÑOZ  
*Maternal Tenderness*  
Photographic Baryta Print  
52 x 52 cm



ALICE MOTTE MUÑOZ  
*Self-Portrait, Reflections and Reflexions*  
Photographic Baryta Print  
52 x 52 cm

ALICE MOTTE MUÑOZ  
*Sleep*  
Photographic Baryta Print  
38 x 26.61 cm



ALICE MOTTE MUÑOZ  
*Eye & Feathers*  
Photographic Baryta Print  
32 x 22.86 cm



ALICE MOTTE MUÑOZ  
*Dignity*  
Photographic Baryta Print  
36 x 36 cm



# JOSEPH PENNELL

West Pavilion  
Glasshouse Garden

Joseph Pennell was born in America in 1857 and began his career working as an illustrator for various American publications. In 1884 he was commissioned by *Century Magazine* to produce a series of drawings of London. He moved to England where he quickly became part of artistic circles, befriending artists including John Singer Sargent, William Morris and James McNeill Whistler. He was particularly influenced by the work of Whistler and when the painter moved to Paris, Pennell followed, working with him in his studio for a period.

This work depicts the monument to commemorate the Great Fire of London which was built between 1671 and 1677 and still stands at the junction of Monument Street and Fish Street Hill in the City of London.

Pennell's prints are included in numerous museum collections including the Smithsonian American Art Museum, Washington, D.C.; The Metropolitan Museum of Art, New York and the British Museum, London. There is another edition of *The Monument, London* in the collection of the Minneapolis Museum of Art.



JOSEPH PENNELL  
*The Monument*, 1903  
Etching  
Edition 60







# JOEL REDMAN

Meeting Room

Joel Redman is a contemporary artist whose work focuses on communities, climate change and the environment. He works nationally and internationally - from the deserts of North America and South-American rainforests to the Arctic Circle or the Highlands of Scotland.

For many years, Joel has worked closely with the charity If Not Us Then Who producing a body of work that highlights the role of indigenous peoples in protecting our planet, as well as several self directed and commissioned projects that reflect on the climate crises. These stories have included work on the fresh water crisis in Cape Town, South Africa, the impact of industry and a proposed railway on the indigenous Sami people within the Arctic, and the issues facing local and indigenous forest communities and their essential work in conserving these habitats.

Joel's work considers landscapes and the people who inhabit them, revealing this complex relationship through a combination of intimate detail and sweeping panorama. The works in this collection come from his series *Stray from the Path* which were all shot in California's Death Valley.

Joel's photographs have been exhibited at the National Portrait Gallery and the Royal Academy of Arts and he was shortlisted for the International Photographer of the year at the Lucie Awards.

*"Death Valley and other great wildernesses offer more than just the discernible focal points that initially attract us and unfortunately people forget sometimes to stray from the path."* Joel Redman



JOEL REDMAN  
*Zabriskie Point #3*  
Large archival pigment print  
110 x 151 cm  
Edition of 15



JOEL REDMAN  
*Zabriskie Point #1*  
Large archival pigment print  
110 x 151 cm  
Edition of 15

# GABRIELE RISSO

## Reception Cafe

Born in 1992, Gabriele Risso is a graduate of the Academy of Fine Arts in Genoa. He lives in London and works as an assistant to sculptor Paul Vanstone. In his own practice he uses stone or concrete, direct carving the material to model still life relief forms. The simplicity of these forms reinforces the purity of his process and emphasises the essential beauty of these everyday objects.

In 2020 Gabriele was commissioned to create a permanent installation for the Don Bosco Museum in Turin that reimagines the kitchen of the historical house on this site. The four works in this collection are also a site-specific commission designed to complement the architecture of 80 The Strand. Carved in Lavoux Limestone, *Still Life I, II, III, IV* reflect the public spaces and hospitality within the building.



GABRIELE RISSO  
*Still Life I*, 2023  
Lavoux Limestone  
600 x 450 x 50 mm



GABRIELE RISSO  
*Still Life II*, 2023  
Lavoux Limestone  
600 x 450 x 50 mm



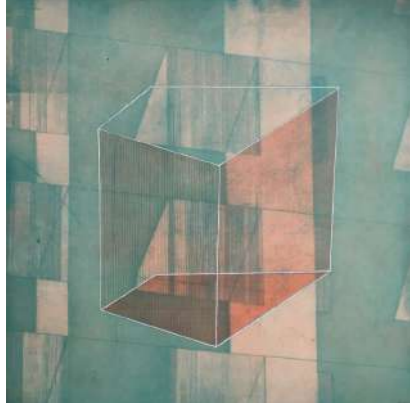
GABRIELE RISSO  
*Still Life III*, 2023  
Lavoux Limestone  
600 x 450 x 50 mm



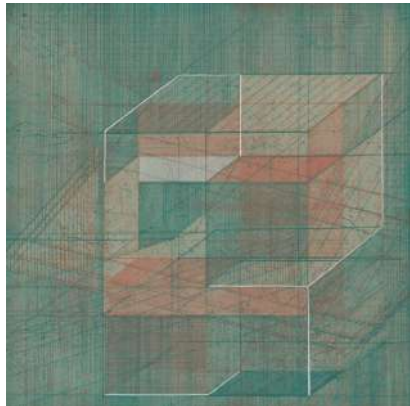
GABRIELE RISSO  
*Still Life IV*, 2023  
Lavoux Limestone  
600 x 450 x 50 mm

# BRONWEN SLEIGH

East Pavilion  
Glasshouse Garden



**BRONWEN SLEIGH**  
*Kyagwe Road Study II*  
Hand-Coloured Etching  
34 x 34 cm  
Edition of 25

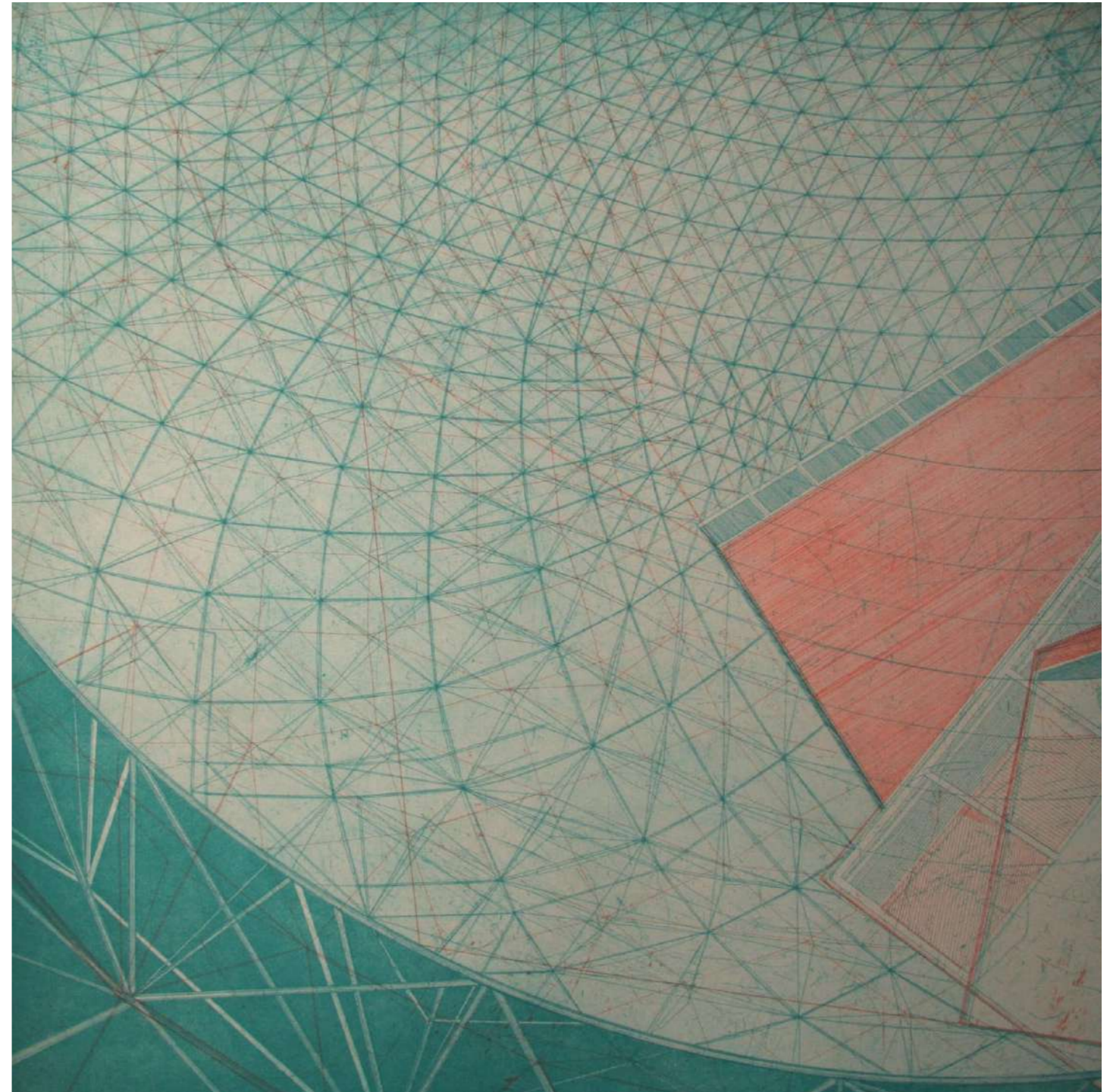


**BRONWEN SLEIGH**  
*Jinja Road Study*  
Hand-Coloured Etching  
32 x 32 cm  
Edition of 25

Bronwen Sleigh's work is inspired by industrial architecture and abandoned or marginalised urban spaces. She describes her work as 'exploring space rather than describing it' – her prints and drawings have a three-dimensional quality that provides a new perspective on the world around us.

Her work has taken her around the world and the three works in this collection explore two very different locations. *Parc Jean Drapeau* depicts the magnificent biosphere found in Montreal's Jean Drapeau Park. Originally built to house the United States pavilion during the Expo 67 World Fair, it now home to the country's environment museum. Kyagwe Road and Jinja Road are both located in the centre of Uganda's capital city Kampala. They reveal the distinctive geometry of Kampala's architecture through beautifully abstracted forms that capture the essence of these locations.

Bronwen has been a Print Fellow at The Royal Academy Schools and worked at Edinburgh Printmakers as their etching technician and collaborating printer. Her work has been exhibited widely both in the UK and overseas, and is held in numerous collections around the world.



**BRONWEN SLEIGH**  
*Parc Jean-Drapeau*  
Hand-Coloured Etching  
60 x 60 cm  
Edition of 25

# EMMA STIBBON

Stairwell

Emma Stibbon is a Royal Academician and Senior Lecturer at Brighton University. She works primarily as a printmaker and on works on paper, depicting environments that are undergoing transitional changes.

Emma often undertakes location-based research, working alongside scientists, climatologists, and geologists. This field research often takes her to harsh places such as volcanoes, Polar Regions, deserts, coastal areas, and urban locations. From these trips, Emma translates atmospheric landscapes onto large-scale canvases and prints.

*"Many of the environments and landscapes I depict are changing rapidly. As an artist, I feel committed to representing the impact of these changes, be they natural or human. My impulse is to draw, to act as a witness."* Emma Stibbon

EMMA STIBBON  
*Mojave Desert Night*, 2021  
Intaglio print  
64 x 97 cm  
Edition of 35



# SHELL MEX POSTERS

Embankment Level Corridor

In the 1920s and 1930s Shell commissioned a range of artists to produce original artworks for advertising campaigns. They approached some of the leading artists of the day including Ben Nicholson, Frank Dobson and Duncan Grant. The resulting images have become iconic symbols of British history, offering a nostalgic vision of a bygone era.



**HENRY RUSHBURY**  
*Shell-Mex House, River Thames, London, 1932*  
Vintage poster (original artwork commissioned by Shell)  
76 x 114 cm

Henry Rushbury was an English painter and etcher (1889-1968). During WWI and WWII, Rushbury worked as an official war artist and was made a Royal Academician in 1936. He was knighted for his services to art in 1964.

Rushbury designed several posters for the rail networks. In 1932, he was commissioned to design this poster for Shell-Mex and BP Ltd. Copies of this poster are held in the V&A and with the Shell Heritage Art Collection, housed at the National Motor Museum.



**JAMES GARDNER**  
*For High Performance Lubrication by Shell, 1939*  
Vintage poster (original artwork commissioned by Shell)  
76 x 114 cm

James Gardner was an exhibition designer and illustrator. Commissioned by Shell's art director, Jack Beddington, Gardner provided designs for a number of posters including the work in 80 The Strand's collection.

In 1939 he was commissioned by Shell to produce an exhibition entitled *See How They Fly* which explored all aspects of flying and positioned Shell as industry innovators. He went on to become one of Britain's leading exhibition designers, working on significant national projects including the 1951 Festival of Britain.



Branch Arts' bespoke art consultancy works to the client's individual needs. We are experienced working with both private and corporate collectors and with a wide range of budgets and timelines. Following our partnership with the landlords at Stratton House, we were delighted to procure the works for 80 The Strand.

Our team has a far-reaching knowledge of the art world, a background in art history and a good reputation within the industry. Integrity and trust is at the heart of what we do. Working with emerging and established artists and a network of galleries, we are in a position to find the right artwork for any brief. We offer a holistic service and can arrange transport, framing and installation as well as advising on conservation and long-term collection planning.

ARTS  
BRANCH

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