

THE SELECTORS



Dr Xavier Bray
Assistant Curator at the National Gallery

Dr Xavier Bray has been Assistant Curator of 17th and 18th Century European paintings at the National Gallery, London, since 2002. He completed his doctoral dissertation, 'Royal Religious Commissions as Political Propaganda in Spain under Charles III', at Trinity College, Dublin, in 1999.

Between 1998 and 2000, he was Assistant Curator at the National Gallery in London, where he co-curated exhibitions such as Orazio Gentileschi at the Court of Charles I (1998-99), A Brush with Nature: The Gere Collection of Landscape Oil Sketches (1999) and The Image of Christ: Seeing

Salvation (2000). He was also the curator of a Room I exhibition on Goya's Family of the Infante Don Luis (2001-2002).

Between 2000 and 2002 he was the Curator of Paintings at the Museum of Fine Arts in Bilbao where he organised exhibitions such as An Intimate Vision - Women Impressionists (2001-2002) and a focused exhibition on Vicente López: Court Painter to Fernando VII (2002). On his return to the National Gallery in 2002 he was the co-curator of El Greco (2004), Caravaggio (2005) and Velázquez (2006).

He has recently curated his first solo exhibition, The Sacred Made Real: Spanish Painting and Sculpture 1600-1700 (Autumn 2009) and is now working on an exhibition of Goya's Portraits.



David Rayson
Professor of Painting at the Royal College of Art

"In our local shopping precinct there are a few general stores, a play park and just by the underpass is the off-licence, which seems to be open all hours.

Tomorrow if I go out most of these things will still be there, there will be some changes, cars parked in slightly different places, a lot of the litter will have been cleared up and replaced with new litter, and the curtains down the street will have moved. People who work will have their houses empty, and others' lights will be on.

Whether I'm inside or out, everything seems to be continually unravelling, and becoming more

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Whether I'm inside or out, everything seems to be continually unravelling, and becoming more

unreal. I'm drawing out these things in an attempt to make sense of everything and to celebrate my everyday fantasy.

[Extract from text for The Everyday catalogue, Marlborough Gallery]

David Rayson's work stems from his interest in suburbia. With the advent of the Internet we can go anywhere without having to move, so why go anywhere when somewhere else is always

His work has been exhibited worldwide, in his country and internationally, and in many public and private collections.

David is currently Professor of Painting and Head of Fine Art at the Royal College of Art. During the last ten years he has been a visiting lecturer at all the art institutions nationwide.

As fantastic as the everyday is, he has set sail on his new venture The Ship to new lands beyond the precincts of days still make it back for 'last of Kings Head.



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(Extract from text for The Everyday Fantastic catalogue, Marlborough Gallery, 2009)

David Rayson's work stems from and deviates out from his on-going relationship to living in suburbia. With the advent of TV and the Internet we can go anywhere we like without having to move, so why go anywhere else, when somewhere else is always here?

His work has been exhibited widely in this country and internationally, and is included in many public and private collections.

David is currently Professor of Painting and Head of Fine Art at the Royal College of Art. During the last ten years he has also continued to be a visiting lecturer at all the major institutions nationwide.

As fantastic as the everyday is, David intends to set sail on his new venture The Ship, journeying to new lands beyond the precinct, and most days still make it back for 'last orders' at the Kings Head.



Michael Sandle RA
Fellow of the Royal British Society of Sculptors

Michael Sandle has exhibited his sculpture, drawings and prints widely, including at the Paris Biennale, the Sao Paulo Biennial and the Documenta in Kassel, Germany. He has works in many public collections and museums, including the Tate, the Metropolitan Museum of Art, New York, the Australian National Gallery in Canberra, the Hakone Museum in Japan and the British Museum.

Brought up in the Isle of Man, his connection to the island began around 1942 when his father was stationed there with the Royal Navy. Michael has lived and worked in the UK, Canada and predominately in Germany,

where he stayed from 1973 until 1999. He now lives in London.

Michael's public works include the International Seafarer's Memorial, sited outside the headquarters of the International Maritime Organisation in London and the WW2 Malta Siege Memorial, sited at the entrance to the Grand Harbour in Valetta. For the latter he was awarded the Henry Hering Memorial Medal by the National Sculpture Society of America. Themes of war, death, destruction, inhumanity and media manipulation are constant in his work, as he treads a path outside the fashionable mainstream.

He is now a member of the Royal Academy again, although his relations with that body could be described as 'often stormy'. He resigned in 1997 – staying out seven years – in protest over what he construed as the Academy's 'ducking and weaving' over the inclusion of the Myra Hindley portrait, against the wishes of the mother of one of the 'Moors Murders' victims. He was made a Fellow of the Royal British Society of Sculptors in 1994.