Published to accompany the Jerwood Drawing Prize 2012 touring exhibition.

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EXHIBITION TOUR

12 September - 28 October 2012
JVA at Jerwood Space
171 Union Street
London SE1 0LN
www.jerwoodvisualarts.org

The exhibition will tour to the following venues.
For full details of dates and opening times please check venue websites.

8 December 2012 - 6 January 2013
Jerwood Gallery
Rock-a-Nore Road
Hastings
TN34 3DW
www.jerwoodgallery.org

12 January - 3 March 2013
mac Birmingham
Cannon Hill Park
Birmingham
B12 9QH
www.macarts.co.uk

22 March – 26 April 2013
The Gallery
The Arts University College at Bournemouth
Wallisdown
Poole
BH12 5HH
aubc.ac.uk/about-us/campus/gallery/
FOREWORD

This exhibition is very special. It is the largest and longest running open drawing exhibition in the UK, yes; but it is so much more than that. The extended community of artists it brings together and the conversation it provokes embodies what we hope to provide space and support for within the exhibition programme at Jerwood Visual Arts. The Jerwood Drawing Prize attracts in the region of 3,000 entries from artists across the UK; it is regularly seen by more than 15,000 visitors throughout its tour, and those figures begin in part to describe its spirit. Through the submissions put forward it is clear to see a keen passion for drawing as object, process and practice. The works entered this year presented the panel, Stephen Coppel, Kate Macfarlane and Lisa Milroy, with a positive wealth of subject and form from the intimate to the monumental. It is always inspiring to observe the consideration and thought that goes into selecting the exhibition, and once more I came away so energised by the privilege of seeing such a broad, testing and strong range of artworks.

We have worked in partnership for 12 years with Anita Taylor and Paul Thomas (Drawing Projects UK) who founded the Prize in 1994. At a time at which funding for artists is under significant and uncertain pressure, it felt important to review the opportunity that the Jerwood Drawing Prize is able to offer directly to artists. This year, together with Drawing Projects UK, we have increased the Prize fund by more than fifty percent, doubling the two Student Awards and taking First Prize to £8,000. We hope it comes at a welcome moment, and that both the Prizes and the exhibition itself will continue to reward a broad range of imaginative, skilled and committed artists in the UK.

We are grateful to every artist for submitting their work for exhibition, engaging in a continued conversation about the place and value of drawing within contemporary culture. In particular I would like to congratulate each of the selected artists and of course the four Prize winners. Many thanks go to the selection panel, Stephen Coppel, Kate Macfarlane and Lisa Milroy for bringing their rich experiences to the Prize. I know they were enormously impressed with the rigour of our handling team, comprised of students from Wimbledon College of Art. Siobhan Kneale and the team at Parker Harris expertly project manage the initiative, and we are grateful to them and to Sarah Williams and our colleagues at Jerwood Space. I would also like to thank each of the tour venues we will have the pleasure of working with on the 2012 exhibition. It will be the first Jerwood Visual Arts exhibition to tour to the new Jerwood Gallery in Hastings, and will then travel to mac, Birmingham and to the Gallery at the Arts University College at Bournemouth. Lastly I would like to thank and recognise Anita Taylor and Paul Thomas for their passion in seeking and championing the best in drawing practice through this initiative and beyond.

Shonagh Manson
Director, Jerwood Charitable Foundation
July 2012
INTRODUCTION

The Jerwood Drawing Prize was established with the aim of promoting and rewarding excellence and talent in contemporary drawing through the support and recognition of the work of established and emerging artists in this field. Since 1994, the Jerwood Drawing Prize project has aimed to affirm the value of drawing by providing an open forum to evaluate and disseminate current drawing and its practices, and to gain knowledge and understanding about the field through the artists currently making work within the discipline. The exhibition is open to all artists resident or domiciled in the UK, with works submitted via the collection centres, which in 2012 were in Cardiff, Cheltenham, Edinburgh, Exeter, Falmouth, Liverpool, London, Newcastle and Norwich.

Drawings are chosen for the exhibition through the process of an open submission, and considered for inclusion by a panel of three selectors with expertise in the field from the perspectives of artists, writers and curators. Each year the selection panel changes, and the resultant exhibitions reflect the differing priorities and focus of each panel in response to the work submitted for deliberation in this context. The selectors for each Jerwood Drawing Prize exhibition are tasked as independent arbiters of the submitted works, to identify and select drawings that are distinctive and that represent their combined prerogatives and values in response to the submission. The first aim for the panel is to select the drawings for the exhibition and then, from this shortlist, to nominate and collectively select the drawings to receive the awards. Through the selection process panellists are encouraged to collectively establish criteria and to consider the nature and boundaries of drawing as a field. Continual refinement takes place as literally thousands of drawings are laid out for the selectors to see. Consequently, a dialogue arises between them about what is of value in drawing as a field, and in the drawings presented, as they debate what makes a drawing stand out for inclusion in their show.

This year we are immensely grateful to Stephen Coppel, Kate Macfarlane, and Lisa Milroy for their selection of the Jerwood Drawing Prize 2012 exhibition from the 2,802 works received by 1,402 artists. As a result of the intensive selection process, held over two days in the studios at Wimbledon College of Art in London, 77 works by 74 artists (individual and collaborative partnerships) were selected for the 2012 exhibition, and of these, 21 works were by those eligible for student entry.

The 2012 submission continues to testify to the commitment and enthusiasm of a significant number of established and emerging artists for the role of drawing within their practice. An enthusiasm also reflected in visitor figures for the annual shows, which in 2011 peaked at just below 25,000 for the overall exhibition tour. In 2012, the exhibition is launched at Jerwood Space, London on 11th September and will tour for the first time to the new Jerwood Gallery in Hastings, and then onto mac, in Birmingham and The Gallery at the Arts University College Bournemouth in 2013.
INTRODUCTION

Working with the Jerwood Charitable Foundation is an immense privilege and I am very grateful for their commitment to the Jerwood Drawing Prize project. Since 2001 the Jerwood Charitable Foundation has been the principal benefactor of the project. The strong and passionate support for drawing from the Foundation, especially from Shonagh Manson, the Director and Tim Eyles, the Chairman; the Trustees; and also the Jerwood ‘family’ staff teams who work with the project each year; and of Alan Grieve CBE, Chairman of the Jerwood Foundation, has been inestimable. A reflection of this exceptional support, in 2012 the prize fund was increased from £11,000 to £17,000, a rise of over 50%, with the first prize now increased to £8,000, the second prize to £5,000 and the two student awards increased to £2,000 each.

The Jerwood Drawing Prize project is enabled by an extensive group of individuals, and thanks are due to everyone who contributes to the origination of this complex exhibition project, from the beginning of the process to fruition. This includes the collection centres and their staff; the staff and students of Wimbledon College of Art at the University of the Arts London; the team at Parker Harris who manage the administration of the project; the selectors; the Jerwood Space team; the tour venue partners; those who work with the project on the transportation, handling of works, website, design and print; and Paul Thomas, the co-founder and coordinator of the project. I am also grateful to the National Art School in Sydney who support my continuing involvement in the project.

The most important thanks, of course, go to the artists who submit for the exhibition, and who collectively characterise this overview of drawing in the UK in 2012. I would like to thank each of the artists who applied for inclusion in the Jerwood Drawing Prize 2012. These artists provide the substantive foundation for the annual exhibition and this exploration of current drawing practice in the UK. The endeavour in, and commitment to, drawing is extraordinary and copiously demonstrated by the volume and quality of the overall submission, and the selected exhibition.

Congratulations are due to each of the artists whose works are included in the exhibition and especially to the award winning and commended artists of the Jerwood Drawing Prize 2012.

Professor Anita Taylor
Director, Jerwood Drawing Prize Project
Director, National Art School, Sydney, Australia
July 2012
THE SELECTION PANEL

Stephen Coppel
Curator of the Modern Collection, Department of Prints and Drawings, British Museum

Kate Macfarlane
Co-Director, Drawing Room

Lisa Milroy
Artist and Head of Graduate Painting, Slade School of Fine Art, UCL
JERWOOD DRAWING PRIZE

When I was invited to serve on a panel of selectors for the Jerwood Drawing Prize for 2012 I had some misgivings. I am not an artist and can make no claim to being able to draw. As a museum curator one is attuned to different approaches to drawing and the wide range of its practice from the quick sketch to the fully worked presentation piece, to the value of drawing as a line of inquiry and of emotional expression, and above all, to the primacy of drawing, in all its manifold forms, in every creative endeavour. Yet here I was being asked to adjudicate on a send-in of over 2,800 drawings from all over the UK in the space of just two days. It seemed a daunting, if not, impossible task. It would require the stamina of a marathon runner to sprint through so many works and yet one had to bear in mind that each drawing was the creative act of an individual and remain sensitive to their creative expression.

The process of viewing so many works was extremely well organized. Student volunteers from Wimbledon School of Art rested the larger framed works clockwise against the walls while the smaller ones were laid on tables in the centre of the room and oversize unframed drawings were placed on the floor. Works were viewed by the panel only after a roomful of drawings had been laid out. Any work provisionally selected was taken away at this point to an adjoining room for later review after all the works had been considered. This was repeated in exactly the same way throughout the selection process. As the next round of drawings was being laid out, the selectors sat down to view on a monitor DVDs of drawing animations.

While the successive parade of drawings seemed at times endless, it became apparent that their sheer variety was testimony to the vitality of contemporary drawing in this country. I feared that sifting through so many works of such different types would become a drawn out process but the input and insights of my fellow selectors made the process of evaluation a truly collaborative one. It proved a very intense experience requiring every sinew of concentration and recall and from which I gained a wider understanding of drawing practice today.

Stephen Coppel
July 2012
Labour-intensive processes and rigorous execution were the hallmark of many of the drawings submitted for consideration. It takes a long time to conjure a sizeable image out of tiny pencil strokes, or to create an undulating surface from a series of pinpricks, or to fashion a shallow yet rich space from cut paper. A distinguishing feature was the large scale of many submissions – the legacy, no doubt, of some of the artists, such as Paul Noble, Tacita Dean and Ellen Gallagher, who have contributed to the consolidation of drawing as a primary rather than a secondary medium. All artworks involve labour, conceptual and physical, but the individual dedication to time-consuming and physically demanding processes in much contemporary drawing practice is marked.

Slow making deserves slow, considered looking. In open submissions there is a mismatch between the time invested in an artwork’s production and that spent on its consideration for selection. At Drawing Room we develop exhibitions over a period of years and I found it difficult to make quick decisions when my natural approach is slow deliberation.

I think this exhibition provides a snapshot of some of the current applications of the medium of drawing. Of note in the selection are a number of high quality animated drawings, such as Karolina Glusiec’s *Velocity*. There are also a number that push drawing out of the frame and off the wall, such as Min Kin’s *Waiting*, and Kerstin Kartscher’s *Where city becomes one's own private space*. Carl Randall’s *Notes from the Tokyo Underground* uses a clever method of presentation to share observation drawings made on sketchbook pages, whilst Ishai Rimmer’s *In the kitchen*, a large ‘sketch’ in black ink on paper, is an ambitiously sized drawing made from life. Kasper Pincis ... *As if you could kill time without injuring eternity* and Ruth Simon’s *Phenotype*, demonstrate that drawing is crucial to discovery and critical thought. Bada Song’s *Ta - Il 28* and *Ta - Il 31*, Katie Aggett’s *N1C 4TB & W10 5UU*, and Jane Harris’ *Split and Splice 19:5* constitute an exploration of form using deceptively simple and minimal means.

Artworks are made because they enable their creator to express something that cannot be put into words or other forms of communication. It is helpful to remember this basic maxim when faced with the task of selecting an exhibition from nearly 3,000 artworks. In the first stages, there is insufficient time for the judges to articulate why they say ‘yes’ to one drawing and ‘no’ to another. It seems strange that years of looking at art, learning about its history, writing about it and making exhibitions, are condensed, in constrained situations, into seemingly instinctual responses. Of course how we create and how we view artworks necessarily involves both emotion and intellect, and as the selection process progresses the judges are forced to articulate why they wish to include one artwork and not another.

Selecting work through its medium – in this case drawing - helps to narrow down the field but also acts as a gauge for its currency and application. A lot of the applicants are students or recent graduates and the quality and range of works says a lot about the value placed on drawing within art schools and how it is taught. Judging by the innovative applications of the medium, I would suggest that it is valued and challenged at the same time.

Kate Macfarlane
July 2012
After the first few hours of looking at submissions to the Jerwood Drawing Prize, by complete chance we all began to notice a recurrent motif among the drawings: HAIR. By the end of the judging process, we had looked at dozens of drawings of heads of hair, chest hair, tufts of hair, beards, single strands of hair, wigs, and real hair sandwiched between glass or glued to paper in suggestive swirls or spelling out words. Other significant trends: tower blocks; clouds and water; animals – foxes, lions, squirrels, hamsters, birds and dogs. Jokes. Dozens of leafless trees with spidery webs for branches. And people – we looked at hundreds of heads, faces, portraits, caricatures, cartoons, people depicted in dreamscapes and stories, in history, politics, day-to-day life and in the news.

There were many charred or burnt drawings; and numbers of rubbings and tracings. And a few hundred process-based drawings related to time, pressure and movement – thousands of repeated lines or circles, some infinitesimally small, packed onto a sheet of paper or filling a sketchbook. Dozens of films portrayed an artist or artists making a drawing. There were map drawings, analytical drawings, and collaborative drawings. Pattern drawings, drawings that featured nonreferential geometric shapes, drawings made of blobs or spatters. There were not a few drawings with highly visible signatures on the front.

Most frames were wood - plain, matt or shiny white or black, varnished, stained or sometimes painted a colour. There were a few carved frames, gilded frames, metal frames, perspex boxes; drawings hung on clips or with magnets or presented in boxes or a suitcase, or on specially designed hanging structures. The smallest drawing was about two by three inches and the largest around twelve by five feet; there were some very long scrolls, and a few mobiles. Some drawings took the form of objects, photographs, prints, woodcuts, light boxes, projections and meticulously produced books. There were around seventy short films. Several drawings were on canvas, wooden or metal panels, shoes, clothing, various fabrics or featured paper cups, ceramics and rocks, but most were on different types of white paper. There was also wax paper, coloured construction paper and Japanese paper.

Media included oil, acrylic, gouache and watercolour paint, spray paint, various inks, felt tip pens, biro, graphite powder, oil stick, different kinds of charcoal, dyes, lead pencils and drawings pens, gold and silver leaf, pigments, papier maché, cement, a typewriter. Surfaces were folded, stained, gouged, scratched, collaged, cut, ripped, glued, stitched, perforated, roughed up, scratched, smoothed out, peeled, dusted, brushed, drenched, dripped on. Lines were straight, smudgy, crooked, tentative, skilful, ruled, sloppy, neat, crude, boring, measured, beautiful, animated, bold, faint, heavy, meandering, wilful, mechanical, intriguing, shy.

I found it a wonderful experience to look at such a wealth of drawings and diversity of approach in company of my fellow judges.

All the drawings were carefully and respectfully handled by the fantastic team of Wimbledon art students.

Lisa Milroy
July 2012
CATALOGUE OF WORKS
The drawings N1C 4TB, W10 5UU, explore structuring systems of urban space, through the changing events that happen within them. These events define and constantly reshape the spaces we experience the city through. The drawings map from a central point the changes in space and time from different areas of London and, therefore, have been titled after specific postcodes. Each area was an inspiration for the way each structure has developed and grown in character. They show fundamental forms that suggest, with each line or lean, its direction of movement and change into a new space.
An unhealthy obsession 1
2012
Artist book (biro on paper)
22 cm x 34 cm

The notion of uncontrolled and unwanted growth is at the core of my recent work. My drawings are developing on two levels: as a personal investigation of physical mark-making and repetition using the most basic of tools (in this case biro on paper), and as an allusion to my ongoing fascination with processes of natural and un-natural growth, multiplication and evolution which inspire both wonder and awe. The drawings are part of a bigger enquiry investigating our uneasy relationship with the world we live in, and our underlying fear of nature out of control.
LINDA ANTALOVA

Unfolding

2012
Graphite on paper
220 cm x 150 cm

Linda Antalova is fascinated by how human subjectivity is modified in repetitive production and in our relationship to autonomous systems in the realm of technology; she is interested in how contemporary lived experience is intertwined with technological innovation. The large-scale drawing *Unfolding* deals with ideas of construction, planning and generative processes in systems of symmetry. Using line as a simplified building block that evolves symmetrically into a complex structure, a form of spontaneous order is revealed as a spatial configuration emerges on the surface, implying the mutual conditioning of space and thing.
Hair is made of many individual fibres, and the styling and shaping of those fibres is like the composition of lines in a drawing. A lock of hair comes together in the same way that individual abstract lines may be joined to become a form that we recognize. There is a tension between figuration and abstraction in the representation of hair. Just as art can frame in on something particular from the visual world around us, *Forever* is about ordering and making sense of matter. It is also a reflection on the relationship between the single and the multiple.
MEGHANA BISINEER

Light water glass
2011
Single channel video with sound
3.55 minutes (still illustrated)

“But if glass transmits, it also reflects. And so the window is experienced as a mirror as well – something that freezes and locks the self into the space of its own reduplicated being. Flowing and freezing; glace in French means glass, mirror, and ice; transparency, opacity, and water.” Rosalind E. Krauss, The Originality of the Avant-Garde and Other Modernist Myths

Diving figures spill out from a notebook onto / into the glass windows and the landscape beyond. Light Water Glass was made on site during an Artist Residency at the Saison Poetry Library, Royal Festival Hall. Supported by Southbank Centre and Kaleid Editions.
East/West is an attempt to picture a clash of values, to find a creative nexus in the heat generated from the breaking of forms. Breaking is essential to the life of an image, unlocking the imaginative potential of uncertainty. A table collapses under the weight of a hidden sacrifice, a burnt offering to an unknown entity. Its graphic directness belies the ambiguities of ritual but is grounded in the very earthy quality of charcoal on paper. East/West is best understood as giving form to the draughtsman’s dream, to be both tradesman and mystic.
This piece originated as a white sheet of paper. I have built up layers of colour, each layer affecting the colour, which preceded it, and the colour after. Each colour evokes the particular qualities of an experience, and I work with only a handful of elements at one time so I can consider the impact of each choice. The traces of different memories start to compete with one another, blur together, and eventually erase one another. Similarly to the process of attempting to remember an event, the forms and colours in this piece rise to the surface before eventually disappearing.
JANE BUSTIN

Unseen
2012
Pastel on paper
80 cm x 60.5 cm

Unseen was made in relation to the project UNSEEN, which was a collaboration between myself, the writer Tracy Chevalier and the author and theologian John Hull. Chevalier translated the effects of my paintings into words as a means of making the works 'visible' to John Hull who is blind. Chevalier’s texts acted as a conduit for Hull to respond to the original paintings and I completed the collaboration by making a sequence of paintings that conceptualised Hull’s perceptions. The project was shown at the British Library in 2009.
King Bird of Paradise
2011
Pencil, ink and gouache
62.5 cm x 78 cm

This study of a King Bird of Paradise was made by working at the British Museum bird collection, in Tring, Hertfordshire.
HEESEUNG CHOI

*Between remembering and oblivion 3*

2012
Conte on silk
57 cm x 53.7 cm

Through my work, I am interested in exploring the variety of ways that space can be created or suggested. The concept of space in my work not only refers to a physical object but is also used as a general idea to understand the world. I want to make my work explore the intervals and transformations that define a mental space on the borderline between past and future, memory and the potential present and absent, reality and fiction.
ALEXANDER COSTELLO

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**Artist vs. Drawing (1)**

2012  
Video  
50 seconds *(still illustrated)*

*Artist vs. Drawing (1, 2, & 3)* are recordings taken from an ongoing series of existential investigations into mark making and drawing in its simplest form. Having defined parameters within which the artist engages, one is conscious of drawing as both activity and potential. It is through the idea of this potential - and that to some extent the activity itself proposes conceptual parallels to the human condition - that the artist responds to the immediacy of his pursuit to realize an end.
ALEXANDER COSTELLO

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**Artist vs. Drawing (2)**
2012
Video
50 seconds *(still illustrated)*

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**Artist vs. Drawing (3)**
2012
Video
31 seconds *(still illustrated)*

24
Chant 2

2012
Ink and gouache on paper
116 cm x 44 cm

Chant 2 is one work from a set of three drawings.

Ideas for my sculptural pieces start from drawings on graph paper drawn freehand to facilitate the speed of recording as one idea leads to another. Three dimensional structures originating from these drawings often in turn become the subject of the drawing itself as with Chant 2. Occasionally for me, these diagrammatic drawings acquire a presence of their own, evoking a strong emotional response and I have found that enlarging them to a scale that mirrors the viewer enhances that effect.
**JEFFREY DENNIS**

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**Man chasing coyote (forever)**

2012

Pencil, ink, gesso, acrylic medium, pencil shavings, eraser rubbings on Somerset paper

53.3 cm x 73.4 cm

A response to one of Caroline Tisdall’s photographs of Joseph Beuys’ 1974 performance with a coyote on the straw-strewn floor of a gallery in New York. The photograph is grainy and blurred with extremes of light and shadow. In my drawing the artist and animal are inextricable from their surroundings, a ‘bubblescape’, not only of drawn marks but also the detritus of drawing: pencil shavings and eraser rubbings. The scenario brought to mind the endless battle, in Chuck Jones’s cartoons, between Wile E. Coyote and Roadrunner; the latter made a late appearance in the drawing.
Platform (from model series)

2012
Graphite frottage on paper
68 cm x 91.5 cm

Platform is from an ongoing body of work whose inspiration includes architectural models: the scaled down wooden projections of the real or future world. The drawings are a continuation of my interest in the relationship between the real and the artificial or invented. The idea of a model being a representation of something which exists (a replica of the real thing) or which is a 3D embodiment of an imagined object, is a concept I find interesting in relation to the act of drawing and representation in two dimensions. The frottage from wood makes both a conceptual and visual play with the real and potential scale of the object depicted.
Assassinations 8 – Ronald Reagan
2012
Photo image, felt tip, ink on paper
39.5 cm x 30.5 cm

Assassinations 8 – Ronald Reagan, is from a set of 20 drawings that take their focus from the moment of assassination (or attempted assassination) of well-known people in society, around whom has been built a catalogue of attributes, myths and a certain kind of power. However at this moment of assassination what is revealed is their very ‘humaness’. The drawings are made using basic everyday graphic materials, they are not sophisticated art materials, and the photo images are mostly crude images often taken by bystanders on mobile phones.
MARK EVANS

My work focuses on the notion of morality and humanity, referring to a wide range of cultural values and codes of conduct that distinguish between right and wrong within our human society. Nollywood 2 is an image that derives from the film industry in Nigeria, which is the second largest film industry in terms of production in the world. I am particularly attracted to Nollywood because many of the films deal with themes of moral dilemmas that occur within Africa. Nollywood 2 comes from a photograph from Pieter Hugo’s book Nollywood.
MARISA J. FUTERNICK

My work is consumed by an obsession with the past, particularly that of America in the 1950s and 1960s. I am caught up in a time that our culture cannot entirely forget; that haunts the present with its broken promises of a better future. I seek to navigate my relationship with America and its recent past by intertwining the personal with the historical and fact with fiction. I see history – my own image of history – through the details, through the ephemera that create a potent reality.

This drawing is from a larger series that looks at symbols of the traditionally male, preppy, WASP world of the Kennedys and the Ivy League and explores notions of success and failure, elitism, aspiration and belonging. It is a world of which I am almost a part (I went to Yale) and yet am still excluded from (born too late, and as a woman and a Jew).
MATTEO FUZZI

Nocturnal
2012
Collage on paper
42.5 cm x 32.5 cm

Nocturnal follows my research on landscape and abstraction, taking elements found in nature in order to create a new abstract balance. This is part of an ongoing series of collages related to constellations inspired by Italo Calvino, where all these shapes and lines are portions of different constellations assembled in a new melancholic and romantic space.
The starting point for my dark narratives is the world around me. I am right there in the middle of the action, at the local barbers, in the boozer or in the betting shop, or rising pre-dawn to accompany dustmen on their morning rounds. Using my vocabulary of marks and motifs I have built up a High Street of London hangouts where all the sinners and saints take their roles in my morality play.

*Dolor* conjures up an entirely imagined allegoric snapshot with the vantage point now zoomed out, a fictitious sin-city thriving with ideas of social change, conflict, faith and struggle, while satirical observations celebrate all that is ludicrous and enchanting about English life and society.
STEFAN GANT

Crossing the line
2012
Video, audio, pencil on paper (DVD)
2 minutes (still illustrated)

The lines we cross through life events and moral decisions we take are presented through an audio recording of a pastor on topics such as Jesus, marriage, speaking the truth and love. The narration facilitates the animation of my hand gestures and drawing processes. As drawer, I reciprocate delineation upon repeated verbal cues such as “crossing the line”. The work portrays an exploration of semantics through delineation.
Drawing Nebulae and Interstellar matter no. 99
2012
Graphite on primed paper
42 cm x 37 cm

Drawing Nebulae and Interstellar matter No 99 is one of a large and ongoing series of drawings. Inspired originally by images of late 19th Century astrophotography, I have been trying to create a drawing process that emulates these earliest explorations of the universe.
Abstract Pattern No. 2 is one of a series of drawn works that Albert has constructed over several weeks in the studio. Contrasting with the images composed of his favourite motifs, such as houses and clocks, his abstracts spring directly from imagination and possess a distinctive use of shape, geometry and colour. Each work is meticulously created quietly and steadily over long periods of time.

Drawing is something that sits beyond the quiet studio processes for Albert: it is an activity that facilitates choice and freedom. As his friend and previous support worker, Sian Duly, has written: 'It has taken over 70 years for Albert to be given a label that he is proud of. When people are asked to describe Albert, the first thing they say is "He is an Artist". Taking part in mentoring studios has enabled Albert to have autonomy with his art that he has been unable to achieve in any other venue or area of his life...he is free and encouraged to express himself with media of his choosing in a direction and pace that suits him.'
I draw. I always was, I think. It was always important for me to draw. I would like to draw as long as I will be able to do drawing.

This film is a collection of images from the place I grew up in. It no longer looks like I had remembered it. That image does not exist but the drawings are real. The memory is only in my head.

For me drawing is the most sincere way of communication, and the most honest representation of one's thoughts and feelings. And at the same time, a form that can unravel all the unconscious and unknown meaning of it, although it never has one clear meaning. You and me could look at the same drawing, but we would see it differently.
The Consumystic (Our lady of)
2011
Black & white slide, graphite on paper
Variable

The Consumystic (Our lady of) is part of a larger Consumystic series that includes a number of ‘slide drawings’ – 35mm black and white transparency film, double and triple exposed, hand processed, and projected onto paper covered in multiple layers of graphite dust.

The works in the series are a meditation on the mystical, ritual nature of material desire, weaving a mesh of consumer signs, spaces, and faces from the billboard. The camera acts as the interface between the consumer-voyeur, and the constantly changing, spectacular display of commodities. With reference to techniques used by the Surrealists, the images invoke an age when consumer fictions were being invented for the first time, but are returned to the present, a present where such fictions are becoming increasingly unsustainable.

The slide projector takes on the role of a drawing mechanism, while the shimmering graphite ‘silver screen’ makes the image both resonate and disappear at the same time, echoing the fleeting nature of material satisfaction.
THOMAS GOSEBRUCH

Untitled 2
2012
Oil paint and biro
76.5 cm x 91 cm

The dust in my eyes.
As mortals we feel the overwhelming need to leave a mark. This drawing acts as a trace; a proof of life. In Crucifix from the Sanatorium, we are barraged with a muddle of competing messages and symbols so frequent and desperate, it is impossible to decipher. The drawing is a direct rubbing from an over-bed dinner tray used by pupils confined to Marlborough College’s infirmary. The trays are heavily adorned with graffiti etched deep into the wooden surface throughout years of student sickness and boredom and offer a poignant reminder of human endurance. My work exposes, records and re-appropriates objects often overlooked or related to taboos such as illness and death. Here, a child’s graffiti becomes a head stone or icon.
Much of my work represents bright light in which a figure is seen isolated, exposed or transformed to
the point of obliteration. In this drawing, layers of charcoal emphasise the sharp light of a supermarket
aisle and is from a recent group of works depicting shoppers in the consumerist wilderness of Asda,
Lidl or Iceland. Here shiny surfaces and sanitised sleekness attempt to expunge anything negative but
in my drawings they are a foil for old or obese women shown in the glaring neon of the store as outcasts
or vagrants wandering in a metropolitan desert.
TOM HAMMICK

Burning Bush
2012
Monotype
110 cm x 76 cm

_Burning Bush_ is a celebration of my studio as well as the practice of making pictures, a shack at the end of the garden between a hilly paddock and a copse of oak. To the passer by it might seem a lonely and simple place, but as I open the door from the walk from the house, it is like entering a library full of images and ideas for painting, a sort of burning furnace of potential images, which draw much of their initial inspiration from the landscape that surrounds it.
To make my drawings I use architectural templates to lay down the shapes, which are always elliptical in form. The use of the ellipse as a recurring motif allows me to make forms that flip between emphasising the flatness of the picture plane and creating an illusion of depth.

In recent drawings I have shifted my focus from making pairs of identical elliptical shapes (repeated, mirrored or inverted) to units of overlapping ellipses. *Split and Splice 19* is one of a new series in which I have introduced the device of dividing and re-pairing repeating series of two sizes of ellipses within differently configured units. This acts as a foil and interruption to the repeating curvilinear forms adding to the spatial, rhythmic and dynamic complexities of the work.
OONA HASSIM

May Day, Clerkenwell Green
2012
Pastel on paper
26 cm x 33.5 cm

This drawing depicts the May Day March gathering at Clerkenwell Green. For me the act of drawing from life is like an internal camera that imprints the intensity of an image indelibly onto one’s mind. Each drawing is a personal snapshot of that moment in time, recorded forever.

I see the urban crowd as a force that is at times terrifying in the extent of its power and madness, and at times sublime in its rippling beauty. Here, isolated individuals lingering at the crowd’s edge are drawn into a fragmented sea of incandescent reds and vibrant colours, set against the muted greys of London.
Negative Perception
2012
Screen print on black paper
96 cm x 130 cm

For me, printing, takes the process of drawing and mark making out of my hands. I take an image; manipulate it, transfer it to acetate, then to screen, and finally print it. Negative Perception considers the phenomenon of Proprioperception - the body’s unconscious awareness of movement – echoed in the pose of the figures. That perception has been turned into its negative by capturing stillness on-the-one-hand, and making the marks in white on black, producing the effect of a reverse image or photonegative. It raises questions about what is real, what is authentic, what is generated and what is sensed.
When working on a performance, particularly when it is giving problems, I like to draw the heightened moments, even impossible moments. This is a working drawing but also a dreaming drawing.
My ongoing fascination with using the page’s white space as an important drawing tool is most evident in Letters from Rupert. By cutting up drawings I am able to re-evaluate their role within a composition. I like to crop aggressive marks and suspend them, harnessing the accidents and the chaos to create tension.

Pasted found notes or manuscripts are often employed because of my anthropological interest in mark making. I’m fascinated by handwriting, telephone doodles and children’s scribbles. This ‘accidental art’ forms the basic rules of my compositions, ‘chance’, and ‘honesty’. I like to call this way of working ‘drawing collage’.

Letters from Rupert
2012
Pencil, collage & watercolour
50 cm x 85 cm
ABIGAIL HUNT

Untitled II
2011
Found paper collage
40 cm x 33 cm

Using found images my practice involves the exploration of abstracted arrangements. Placing, replacing and reconsidering, Untitled II presents re-appropriated imagery in a delicately inlaid collaged drawing.

I am interested in a consideration of the plane and the drawn or cut line of the work, and in the suggested, yet actually imagined, representation of a sculptural form and a perceived depth of field.

Removing all context and notions of scale from the original paper, the avoidance of pictorial content leads towards the point at which the very material and substance of the work is paramount.
ROBIN JONES

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**Drawing display case**

2012

Wood, bolts, paint, drawings

87.5 cm x 87.5 cm x 17 cm

Lately I find myself working with slightly awkward makeshift structures. They are for me, bound up with my understanding of drawing - concerns to do with provisionality and the uncertainty of location of a boundary or edge. I am involved in the building and rebuilding of fragments until they arrive at some relationship.
WHERE CITY BECOMES ONE’S OWN PRIVATE SPACE

2011
Lampshade, wooden stand, ink marker on paper and stone tiles
220 cm x 80 cm x 60 cm

My work is about combining detailed drawing and objects/material with installation. The theme running throughout my work is: The tensions between intimate and public spaces, internal and external spaces, domains of protected seclusion and exposed vulnerability.

Recently I’m interested in the question: where does intellectual work happen? I am creating atmospheric work, which references places chosen for reflection and for intellectual work (e.g. Libraries, parks…). Where city becomes one’s own private space refers to the working desks in a library, where by switching on a desk lamp one creates a private pool of concentration.
MIN KIM

Waiting
2011
Conté on paper (approx 830 pieces of paper)
30 cm x 42 cm x 14 cm

The first black balloon drawing came from the image in my head of a balloon filled with a deep black breath. It seemed inevitable rather than planned; it may have come from instinct. Perhaps I had to let each breath out consciously from the exhaustion of anticipation. As if I blew a balloon by drawing, I spurted black breath on paper.

The hundreds of balloons that came after were not planned; I wouldn’t have been able to draw ten of them if I had planned it. Instead I drew them as if I was possessed by something. I could not restrain myself. There was a hunger. The charcoal wore away the skin on my hands, but I could not stop. Each black breath, in and out. Drawing as breathing.

And then it was done.
Blade and Chalice
2012
Pen on newsprint paper
37.5 cm x 41 cm

This drawing explores the simple parallel of two rudimentary shapes, the blade and the chalice. With hands together, joining and parting the hands at the top and bottom points can create the outline of these forms.

*Blade and Chalice* marks my investigation into weight by creating a parallel between the heavy, geometric form and the fragile newspaper surface. The act of drawing for me is a push/pull experience; as an artist I facilitate the drawing into being.
NADINE MAHONEY

Tuxedo
2012
Oil, graphite on board
42 cm x 60 cm

Tuxedo is part of an ongoing series in response to UCL Art Museum’s portrait collection. Rather than creating a transcription or copy, the works are an emotional response to the image, its scale and materiality. The double view of the head reflects upon the act of looking and recognition. The original line drawing is dissolved to depict a hybrid form that is both abstract and figurative, shifting from representation to an emotive depiction of form.
Finding Venice
2012
Multiple rocks
17 cm x 14 cm x 12 cm

*Finding Venice* is an abstract line drawing made this year whilst cycling a solo pilgrimage of 1,416 miles from London to Venice. This cairn of rocks traces that journey as a memory of an event.

By deconstructing and re-uniting surfaces and objects it forces oneself and the viewer to look at things differently. In considering drawing an abstract map of a journey through space and time, drawing then is not only a trace; it explores the possibilities of becoming. The current context is the dissolution of hierarchies, decentralization and plurality.

The rock: a completely tangible article, which relentlessly surrounds us as an intangible landscape. A landmass, a territory, a piece of time, a source of pigment.

Every rock was carried in memory of hardship as a definitive aspect of pilgrimage. The rocks map the journey and they themselves were posted back to the UK. Each rock has a specific location written upon it from where it was collected. The route was indirect and it seems vital to meander and get lost a little when embarking on a journey of this type. By moving through the landscape in this fashion past, present and future feel connected.
My drawing is a proof of rare moments of sharpness in life in which my mind wanders aimlessly most of the time. It is such an irony that this lucidity in mind can only be grasped by feeling lost for a good amount of time. It is almost as if life itself constantly asserts that things worth representing cannot be induced from what I have already learnt, known and comprehended but only by dipping into the unknown.
Through colour, I explore the supposition that the body can be transformed based on the premise that things could not only look, but also be otherwise. *Body 1* is an expression of the release from the physical form which has led me into a new territory, a moment-by-moment expression of beings that have been transformed from their present reality, reanimated through colour and marks. It was my desire to convey a portrait: a body that has the aspiration of becoming an event in its own right.
Small informal flowerpot gardens are an unregarded yet everyday sight in Japanese cities. *Hybrid garden* describes the small-scale appropriation of a small overlooked patch of land by local individuals who feel the need to add a green space to an otherwise unused area. The drawings themselves have a hybrid quality of representation, the buildings are drawn in an unemotional technical drawing style while the plants themselves are described with a greater attention to detail, in other words, to use a gardening terminology they are loving and carefully tended to.
If line is viewed as an extension of looking, then drawing is an exploration of that experience. Dissection is the tracing of the human form taken to the limit: lines physically scored into the surface of the body allow the skin to be pulled back to reveal the contents for scrutiny. This investigation is perhaps an extension of feeling – cutting, scoring and disfiguring a surface is a final irreversible act. When a line is traced as a cut, new boundaries are created and undone. For me, sanctifying the remains is where the trouble lies.
KASPER PINCIS

...As if you could kill time without injuring eternity
2012
Typewriter, newsprint
98 cm x 72 cm

My typewriter work started as an exploration of typing as a distinct medium from writing, inspired by the Truman Capote’s comment that On The Road by Kerouac "(wasn’t) writing, that’s typing". I also enjoy exploring the contradictions of typewriters, as instruments of heroism, and bureaucracy, the repetitive work-a-day, and the transcendental.
KASPER PINCIS

4 Tent Pegs
2012
Balsa wood, gesso with graphite powder
4 x 20 cm (each peg)

I have started whittling to try and uncover archetypal shapes... I'm not sure if tent pegs like this actually exist, but I've a feeling that this is how they’re supposed to look. I am drawn to balsa wood as a material because of its uncanny prop-like lightness. On the one hand it is the material of the model maker, and thus domestic and hobbyist; and on the other hand it is an exotic wood that made the Kon-Tiki, which crossed half an ocean.
KATHY PRENDERGAST

Black Map (Nepal)
2011
Ink on printed map
34 cm x 72.5 cm

The drawing in this show is part of a series of large map drawings where I delete everything on the map apart from the places where people have settled. Only the white place dots remain on the now black sheet and so take on the role of constellations of planets and stars. These works were inspired by my switching between the earth and night sky on Google Earth and my interest in man’s impact on the landscape. For me, the Black Map series describes and reveals man’s trace on the landscape over time.
Notes from the Tokyo Underground
2011
Pen on paper
121 cm x 118 cm

This series of drawings were made directly from life on Tokyo trains. Quick decisive line is used to record people engaged in private activities - sleeping, reading, using mobile phones, or staring vacantly into space. The depiction of anonymous strangers in public spaces is related to my interest in urban alienation - the idea of people sharing the same close physical space, but mentally existing in separate private worlds - a phenomenon present in large cities such as Tokyo. The title is a reference to Dostoyevsky’s novella Notes from the Underground, which also deals with the theme of isolation.
This drawing continues my focus on city spaces and urban transformation. The drawing is part of a series investigating lived experiences in relation to architectural elements and objects in a specific location. Taking this phenomenological approach to drawing allows me to document and record forgotten urban remnants, obsolete structures and peripheral topographies in flux. Thinking more broadly the drawing alludes to questions about place, spatial identity, regeneration and sustainability.
FRANCES RICHARDSON

Object placed for diversion
2012
MDF, metal and paint
100 cm x 80 cm x 122 cm

The intention is for this object to be placed in such a way as to divert the expected path of the exhibition audience around the gallery. It is to be observed whilst in motion, in an act of looking that mirrors the act of drawing by which it was made. The idea of movement and transit is embedded in much of my work. I am interested in how the body relates to the form of things, particularly supporting structures, and the mental image we build up of the object in space and time. The engagement in a physical encounter with form, however subtle, carries an emotional charge.
In this self-portrait I am both the subject and the object. I, the artist, deconstruct and recreate the image of myself. In a narcissistic act I take my banal life, sitting in the kitchen, and make it big. The largeness of the paper, the harshness of the household paint and the speed of the brushstrokes, transform an everyday image into a loud but unclear statement. This lack of clarity, this doubt, is the ambiguous point I find most fascinating in the human condition, and it is only from this personal point that I can try to say something real.
Discords II
2012
Graphite, charcoal, chalk and wax
63.5 cm x 63 cm

Discords II hints at ephemeral moments: glimpsed landscapes, distant piano notes, remembered words read aloud. At the edge where the panels meet a sense of seismic shock suggests shifting uncertainties. This drawing is part of the De Profundis suite, which has its genesis in experimental studies using ink on plucked strings, made whilst listening to the music of John Cage. The reference to Cage does not imply a relinquishing of control over the final image; these drawings are orchestrated and considered, embracing the measured tones of composers like Bach as much as the randomness of Cage.

The reference to Cage does not imply a relinquishing of control over the final image; these drawings are orchestrated and considered, embracing the measured tones of composers like Bach as much as the randomness of Cage.
Untitiled #2
2012
Marker pen and graphite on silk
40 cm x 30 cm

*Untitiled #2* is part of a series of drawings made tracing the contours of a tuning fork on different materials.

I was fascinated by the simple design and the function of the object. The act of repeatedly tracing its outline became a way to understand it, being aware of its materiality while suggesting its purpose. Through this process I wanted to explore in the idea of combining within the same image the tangible and the invisible.
Encounter with a crow
2011
DVD (animation)
1 minute: 25 seconds (still illustrated)

One day as I was walking along the street when a crow fell out of the sky (or so it seemed) and landed on the pavement in front of me. Two worlds came crashing together, the avian and the human, the natural and the urban, the heavens and the earth, life and death. The experience haunted me. It was not until I had relived my vigil, watching the unconscious bird struggle for life, via the process of hand drawn animation, that I understood the work touched on many of my previous themes including memory, loss and resurrection via animation.
RUTH SIMONS

Phenotype
2011
Pencil on paper
127 cm x 88 cm

This piece explores the individualism of repeated marks and the relationship between process, artist, and environment. Each of the 4,256 cells is generated by the same method, but no pair is identical, reflecting variations in the surface on which it was drawn.
Sea Diptych
2012
Iron gall ink, silver/gold on ply
12.7 cm diameter x 2

Sea Diptych references a series of works that were originally conceived for an exhibition in Portsmouth, Virginia, USA, which explored the overlaps and associations between memory and place.

In this drawing the poetic possibilities held within the sea are examined through a haptic perception, in which object and image merge, creating a drawing that becomes an expression of surface, light and line.
In exploring the relationship between illuminance, space and the mind in order to enquire into the intangible world. I am fascinated in the way natural light subtly reveals unexpected images, sensations and time. I chase after the light and the instantaneous act of taping a simple line on surfaces and photography enables me to engage with momentary encounters and appearances of light and to work with the invisible and chance in an everyday and minimal scale. I observe, intervene and mark lines on tangible things to make drawings that exist somewhere between reality and imagination.
BADA SONG

Ta - il 28
2012
Graphite on board
56.3 cm x 69.7 cm

These two recent drawings are based on traditional Korean roof tiles and use graphite - a material reminiscent of their dark, rough ceramic. Such tiles are disappearing from rapidly modernising life and architecture.

My drawings disrupt the familiarity of their forms, bringing into question what the viewer encounters as surface, depth and shape. These works allow a cultural enquiry to develop into a more formal investigation involving perception, perspective and illusion. The titles of the works refer to the English word ‘tile’ pronounced as it has been adopted in Korean.
BADA SONG

To - IL 31
2012
Graphite on board
56.3 cm x 69.7 cm
I work in my studio everyday and things shift and accumulate all the time. These very personal landscapes are always changing and this drawing is an exploration of a particular table in the corner of the studio and the things on it.
Navigating the junction
2011
Pen and pencil on paper
53 cm x 74 cm

This drawing was made during a residency at the 501 Artspace, Chongqing, China in 2011. During this project I looked at how people in the local area navigated physical and digital space, particularly being aware of any instances of censorship. The drawing on architectural paper outlines the junction upon which I lived and moved on a daily basis. The buildings are constructed from features of Chinese sites online, and the western sites in the top left corner (Facebook, etc) are the sites, which I could not access due to censorship laws.
Saving Everything
2012
Digital video, colour, sound
5 minutes: 59 seconds (still illustrated)

The systematic structure which appears in my work, either as a physical entity or as a mode of operation, provides a stage for predominantly Western motives of rationality as well as an interior location which has a different relationship to time and to productivity.

Saving Everything is the result of a systematic cutting of a mathematically precise grid of fifty-five thousand squares out of a twenty-volume history encyclopaedia. This repetitive action enacted a momentary conjunction of an archaeological search into the past and an unfolding of the future through fragmented radio broadcasts, whilst dissolving the boundaries between a private space and the public realm.
Wall drawing 3 Arctic training
2012
Polyfiller, pencil and pen
59.4 cm x 84.1 cm

The drawing is one of my series of wall drawings - a process that allows me to experiment with texture, surface and medium; this method of working complements the many narratives that the speed and freedom of drawing allows me to portray. This drawing references the way climbers train for an Arctic trip by pulling heavy tyres behind them to replicate the strength needed to wade through snow. The drawing explores the irony of life, and how sometimes, despite feeling futile, difficult experiences can provide important lessons or become rites of passage: like life giving water. “I was not training for an Arctic trip but the water filled the river and taws.”
The Three Orders
2011
Oil based pencil, collage
62 cm x 86.5 cm

The Three Orders is part of an ongoing exploration into a growing environment centred around the rituality of consumption.

The alchemic ovens that nestle in between the egg shaped mounds allude to a modernist utopia that presides over the landscapes in my work. This high order plays a role as social compass over an emotional and interior geography.

The oven contains transformative powers. As an old proverb states: ‘the oven is the mother.’
$\texttt{Insubstantial thing}$

2012

C-type print, black felt pen

84 cm x 112 cm

I took a photograph of an empty shop front, which I found interesting due to it combining characteristics of the banal and everyday with something unique and dark. I enlarged the photograph and scratched onto the print with a black felt pen adding my intuitive response to the image.
This drawing continues my work on my interests of spirituality and materialism. After a period of living in India, I questioned my desire and need to believe in something. However, I could not find what I was looking for but instead realized that the search was what I was really after. Saudade, a Portuguese word, is described as a vague and constant desire for something that does not and probably cannot exist. This man embodies that idea. He is my Guru. He represents to me questions of power, wealth, religion, the real and the imaginary and the cloudiness between them.
The end
2012
Card and metal wire
130 cm x 80 cm

Sketches, notes and drawings were made, used, dispatched or archived. The remains of the drawing pad can now be thrown away, but is it the end... Part of the metal spiral is released from its anchored card forming immediately a cloud-like shape over its base, it then moves upwards (like a charmed snake) loops around the hook, which holds the structure and bends gently downwards.

This is a three dimensional drawing and the shadows it casts are as important as the drawing itself.
FELICITY TRUSCOTT

Longman
2011
Graphite, charcoal and chalk
91.5 cm x 135 cm

My drawing practice explores the metaphysical. In Longman, the landmass, line, dark and light spaces become a language transcending the literal. Using contrast to define and strengthen the association between sunlight and shadow I have drawn with graphite, chalk and charcoal line, smudged, scraped, scratched, rubbed and wiped the surfaces to achieve a narrative of my physical experience.

Through building layers of marks I discover an authenticity of presence and an archaeological feel to the relationships of these pathways both in reality and on the surface of the work. The surface of the work becomes a new world of discovery.
The *Park Area 02* drawing was made on location at a pub car park near my studio. The space is familiar to me as I pass through it almost daily. It lies on an incline and is edged by plant borders. Outside of pub opening times it is empty with the exception of early morning deliveries and every now and then a visitor. These fleeting interventions and the sense of anticipation as the car park fills up, turn the space into something like an empty stage, poised for action, waiting for the main event.
This drawing is a further investigation of psychological mapping, which has been central to my drawing and print practice. In 2011 I explored imagined aerial views of cities in my drawings, this work was critical to the development of my next drawing and print series. In 2012 I explored more psychological aspects of physical space and colour, as colour is a deep passion of mine. Destination - Red, Turquoise & Orange allowed me to escape, travel and be led by colours, playing with line, form and pattern.
Party hat
2011
Party hat and spray paint on metallic card
40 cm x 30 cm

Clutter, noise, the debris of old drawings, shiny new materials, found imagery, pens, papers, crayons, spray paints and ready-made things heaped onto my desk create an ideal breeding ground for my drawings. It is only when I allow this cacophonous racket to build to a deafening level that the direct, pared down and concise drawings emerge.
This drawing first began its life as a carbon copy used for a project that involved 100 oil paintings of the same image, and was developed as an independent artwork as a result.

A blue carbon paper functions as a template - line by line, it caresses the canvas, leaving behind traces that record the genesis of a painting. It is as once an intention and an afterglow. *Famous blue raincoat 45-80* is a work that celebrates its duality and inspires a passion for dedication and discipline.
TANYA WOOD

Pillow
2012
Pencil on arches
64 cm x 83.5 cm

‘To live is to leave traces’ Walter Benjamin 1935

This drawing concerns the fragility and preciousness of life explored through the close study of surface disrupted by human actions. I have invested time in the meticulous, life-size rendering of these traces of existence, precisely documenting unrepeatable creases and folds, elevating the ordinary to the extraordinary.

For me drawing is like touching, sculpting with a pencil. I aim to evoke our senses, memories and feelings of vulnerability and security. This drawing is as it is, mistakes and all, no eraser, one mark, one life, however it turns out.
WILLIAM WRIGHT

Leaving
2012
Charcoal and pastel on paper
41.8 cm x 52.1 cm

Like much of my work Leaving explores themes of time, memory and the psychology of travel. The starting point for this particular drawing was a sketch I made on a train journey from Brussels to London.
AISHAN YU

The Others series of drawings begin with the finding of a historical photograph, these photographs are then drawn so that their material interrupts the reading of the image.

In Others 2 this process is pronounced by the non-completion of the drawing and the smudges of graphite my hands made during the drawing process. Here this has a relationship to the two women practising some sort of craftwork. The photographic area is contrasted and complimented by more typically eastern abstract gestures, which I use to create a tension and balance in the work.
ARTIST BIOGRAPHIES

KATIE AGGETT

JUDITH ALDER
Judith Alder (b. 1958 Jarrow, UK) studied MA Fine Art at the Wimbledon College of Art, University of the Arts London (2010) and BA Fine Art Printmaking at University of Brighton (1999-2003). Solo shows include: The Visitor, Eastbourne Redoubt, Eastbourne (2012); Wanderings, The Ropestore Gallery, Quay Arts, Isle of Wight (2010); a two person exhibition, Touch & Tell, The Freud Museum, London (2011). Group shows include: The East Sussex Open, Towner, Eastbourne (2010, 2011, 2012); On The Map, Hastings Museum and Art Gallery (2012); Surface Gallery Open 09, Nottingham; Minor Works, Chapel Gallery, Ormskirk (2008); Books as Art: Contemporary Artists’ Books, West Dean College, West Sussex (2006); The Convergence of Art and Science, Fort Collins Museum of Contemporary Art, Colorado, USA (2005); Growing Things, Stroud House Gallery, Gloucestershire (2004); and Supernature, Gallery dna, Burton upon Trent (2003). Residencies include: Watch This Space at Phoenix Arts Brighton (2005) and participation in Breaking Ground a 2-year project exploring site specific and collaborative working (2008-10). Her work is held in several collections including those of Canterbury Christ Church University, West Dean College and Fairley Farm. She was a Development Award winner as part of the SEEDA/ACE Art Plus Award scheme in 2006, and currently runs Blue Monkey Network based at Towner, Eastbourne. She lives and works in Eastbourne.

LAGALE BASSENS
Aglaé Bassens (b. 1986 Mons, Belgium) studied BA Fine Art at The Ruskin School of Drawing, Oxford University (2004-07) and MFA in Painting at the Slade School of Fine Art, UCL (2009-11). Selected exhibitions include: The Perfect Nude, curated by Dan Coombs and Phillip Allen, which toured to the Jerwood Space and Wimbledon College of Art, London (2012); the Phoenix Gallery, Exeter (2012) and Charlie Smith Gallery, London (2012); BOW ARTS OPEN 2012 at The Project Space, Bermondsey, London; From London With Love, Wanha Woimala, Finland (2010); All Systems Go, Departure Gallery, London (2010). She also undertook the Utopia Residency, Athens School of Fine Art, Crete (2010); was awarded the Mary Rischgitz Prize for outstanding achievement in oil painting at the Slade School of Fine Art (2011); and has work included in the Saatchi Collection. She lives and works in London.

MEGHANA BISINEER
Meghana Bisineer (b. 1978 Bangalore, India) studied BA Animation at the National Institute of Design, Gujarat, India (1996-2001), and MA Animation at the Royal College of Art, London (2004-06). Selected exhibitions include: Art on Poetry, Southbank Centre, London (2011) and Open House, Five Forty Five, India (2012). Her works have been shown at Bibliotheca Alexandrina, ASIFA, Egypt (2012); East Pops Red, Red Gallery, London (2011); The Cabinet of Living Cinema, Richmix, London (2011) and London Artists Book Fair, Whitechapel Gallery, London (2011). Her films have also been screened at international festivals in Europe, Asia and USA (2002-12). Selected festivals include: the London International Animation Festival, Oberhausen Film Festival, Hiroshima International Animation Festival and Annecy International Animation Festival. She has undertaken artist residencies at the Southbank Centre (2011) and Khoj International Artist Association (2010); and was awarded the Inlaks Scholarship (2004-06) and the Man Drawing Prize (2006). She lives and works in London.

MATTHEW BURROWS
Heeseung Choi


Alexander Costello (b. 1976 London, UK) studied MA Fine Art at The Slade School of Fine Art, UCL (1999-2001) and BA Fine Art (1st Class) at Middlesex University (1996-99). Selected one person projects, exhibitions and performances include: I am thinking / You are thinking for This Is Not A School, Five Years (2010); His and Her, Ledge Project Space, London (2010); Get It Right, IMT, London (2006); All You Need To Know Right Now, T1+2 Gallery, London (2004); and Lobby Display & Video Bar project, Sl Swiss Institute, New York, USA (2004). Selected group exhibitions include: Art in Romney Marsh, Folkestone (2011); Field Broadcast, Wysing Arts Centre, Cambridge (2010); 12 Labours in 7 Days for the Fantastic 4, Not Gallery, Naples (2009); Austerlitz, Galleria Ciocca, Milan (2007); La Passion Triste, Le FRAC collection, Aquitaine (2006); E-flux Video Rental, Kunste-Werke, Berlin (2005); Perseverance, Embassy Room, Edinburgh (2004); Wish You Were Here, Reinberger Galleries, Cleveland Institute of Art, Ohio, USA (2003); 9,1,2003, Le Centre Moderne, Poitiers (2002); Mostyn 12, Oriel Mostyn Gallery, Llandudno (2002); and Looking With In/Out, Courtauld Institute of Art, London (2001). Residencies include: the Physics Room Contemporary Art, Christchurch, New Zealand (2004) and the Cleveland Institute of Art, Ohio, USA (2003). In 2009, Costello was shortlisted for the Decoro Urbano e Verde Prize, L.E.D. Milan, Italy. He lives and works in London.

Toni Davey

commissioned by Architects Stanton Williams to create a 12 metre long drawing onto glass for the new council offices in Salisbury which won civic building of the year 2011. She lives and works in Somerset.

JEFFREY DENNIS

Jeffrey Dennis (b. 1958 Colchester, UK) studied at Slade School of Fine Art, London (1976-80). Recent exhibitions have included: Summer Exhibition, Royal Academy of Arts (2001-12); The Perfect Nude: Wimbledon College of Art, London & touring (2012); Luna Park, Lion & Lamb, London (2012); Jerwood Drawing Prize (2010); the Lynn Painter-Stainers Prize (2010) prize-winner; Misfits, GalerieDS, Heusden-Zolder, Belgium (2010); Gli anni Ottanta, Il trionfo della pittura, De Schifano a Basquiat, Monza, Italy (2009-10); The Northern Print Biennale, Laing Art Gallery, Newcastle (2009); and a solo exhibition at Art Space Gallery, London, (2008). He has been exhibiting since 1979, including regular shows at Salvatore Ala in Milan and New York. (1984-93); he has also shown at Whitechapel Gallery, London (1986); East International, Norwich (2007); New Voices, British Council exhibition (world tour 1991-97); Secret Victorians, Hayward Gallery touring show, UK /USA (1998-2001) and The British Art Show 3 (1990). His work has also appeared three times in the John Moores Exhibition, Walker Art Gallery, Liverpool (1993/1997/1999). His paintings are in the collections of the Tate, Arts Council England, British Council, Saatchi Collection, the Stedelijk Museum, Amsterdam, Fondation Cartier pour l’Art Contemporain in Paris, the British Standards Institution, the Department for Business, Innovation & Skills, Leeds Art Gallery, Swindon Museum & Art Gallery and Unilever plc as well as private collections in UK, Europe and USA. He is a part-time Lecturer at Chelsea College of Art, University of the Arts London. He lives and works in London.

JANE DIXON


PAUL EACHUS

Paul Eachus (b. 1944 Lancashire, UK) studied MA Fine Art at Royal College of Art (1966-69); BA Fine Art at Liverpool College of Art (1963–66). He has undertaken residencies at The School of the Art Institute, Chicago, USA; Neue Bauhaus University, Weimar, Germany; and Edith Cowan University, Perth, Western Australia. His solo show, Trans Chaosmos Facility was installed at The Wasp Room Nottingham (2010). The publication Trans Chaosmos Facility, a set of 20 drawings was published in 2010 supported by The Henry Moore Foundation. Selected group shows include: Temples of the Domestic, Clifford Chance, London (2012); On Becoming a Gallery, Angus Hughes Gallery, London (2011); Close Encounters, Foundation VHDG, Leeuwarden (2009); MERZDORF Merbau, Royal College of Art, London (2009); Working Space I,1, Galerie Lucy Mackintosh, Lausanne (2008); Urban Spiel, BodhiBerlin, Berlin (2008); ARTFutures 07, Bloomberg Space, London,(2007); Merz, Kunstverein Bregenz, Bregenz (2006); Strangers with Angelic Faces, Akbank Centre, Istanbul (2006); and Uber-Beauty web project, Haus der Kulturen der Welt, Berlin, (2005). He lives and works in London.

MARK EVANS


MARISA J. FUTERNICK

Marisa J. Futernick (b. 1980 Detroit, Michigan, USA) graduated cum laude with a BA in Fine Art from Yale University (19982002), with a term as a visiting student at Goldsmiths College, London (2000); and is currently studying on the postgraduate fine arts course at the Royal Academy Schools, London. Recent group exhibitions include ArtSway Open, Sway (2010-11); Salon Art Prize, Matt Roberts Arts, London (2010); Resort, The Residence Gallery, London (2010); PixelPops, BoîteLange Gallery, Zurich (2009) and Drawing Open, Salisbury Arts Centre (2009). She is the recipient of a travel bursary from the Royal Academy Schools to undertake an independent residency in Los Angeles in 2012. She lives and works in London.

MATTEO FUZZI

Matteo Fuzzi (b. 1981 Rimini, Italy) studied MA Fine Art at Urbino Academy of Fine Art, Italy (2007-09); BA Fine Art at Urbino Academy of Fine Art, Italy (2003-07). Solo exhibitions: In the Nature, Incontro Gallery, Urbino, Italy (2009). Selected group exhibitions: I Low Art, ConTemporary Art Gallery, Bari, Italy (2010); Sinergie, Museo Archeologico Aculaqlua, Urbino, Italy (2009); Omaggio, Opere per il Teatro Petruzelli, Sala del Castello, Urbino (2010).
Colleidoscopio, Palazzo Ducale di Urbino, Italy (2009); Kaleidoscopio, Palazzo Ducale di Urbino, Italy (2009); *Talenti di Marca*, Palazzo Parisian-Bezzi, Tolentino, Italy (2008); *Peppermint*, Convencion de Monteciccardo, Pesaro, Italy (2008); *Stanza Aperte*, Altidona, Italy (2007); *Antologia 23° Biennale Internazionale del’Umorismo*, Centro Culturale Le Ciminieri, Catania, Italy (2006); *ICONarts*, Sala Mostre Comunale, Savona, Italy (2006); and *Imperfetto*, Palazzo Ducale Urbino, Italy (2005). He lives and works in London.

**RICHARD GALLOWAY**


**STEFAN GANT**


**PIPPA GATTY**


**ALBERT GEERE**

Albert Geere (b. 1934 London, UK) has drawn and painted all his life. In 1937, when he was 2 years old, he was placed in the Fountain Children’s Hospital in Tooting. Since then he has lived in long stay institutions and more recently supported independent care environments, including moving into a brand new self-contained flat this year. In 2008, he joined a collaborative programme at Project Art Works, Tuesday Studios and, since 2009, has continued to paint and draw as part of Mentoring Studios. Group Exhibitions include: *Heroes Dreams and Visions*, Stade Hall, Hastings and Hastings Arts Forum, (2011); and If a *Picture’s Worth a Thousand Words…*, Hastings Museum and Art Gallery and Hastings Arts Forum (2010). He lives and works in East Sussex.

**KAROLINA GLUSIEC**

Karolina Glusiec (b. 1986 Lublin, Poland) studied BA in Audiovisual Communication at Academy of Humanities and Economics in Lodz, Poland (2005-08); and MA Animation, Royal College of Art, London (2010-12). Selected exhibitions include: Graduation Show at Royal College of Art, London (2012); *John Norris Wood Natural Form Drawing Prize* exhibition, Royal College of Art, London (2012); 25th Images Festival, Toronto, Canada (2012); *Punto y Raya abstract film festival*, Museo Reina Sofia, Madrid, Spain (2011); SysteMY / SystemUS, Galeria Imaginaria, Lodz, Poland (2011); and Mediations Biennale, Centrum Kultury Zamek, Poznan, Poland (2008). She lives and works in London.

**MARGARITA GLUZBERG**

of the Nuit Blanche in 2009. Her work has been included in group shows in major European venues such as: CAC, Vilnius; Rooseum, Malmö; Kåde Kunsthall, The Netherlands; Lunds Kunsthall, Lund; and Baalbok Art Projects, Moscow. She lives and works in London.

THOMAS GOSEBRUCH


BEATRICE HAINES

Beatrice Haines (b. 1986 London, UK) studied MA Fine Art Printmaking at the Royal College of Art, London (2008-10); and BA Illustration with Animation, Manchester School of Art (2005-08). She had her first solo exhibition whilst she was Artist in Residence at Marlborough College and is due to have her debut London solo show at Hoxton Art Gallery in March. She was winner of the Man Drawing Prize (2010); The Daler Rowney Drawing Prize (2009); and nominated Best Newcomer at the RA Summer Exhibition (2007). Selected group shows include: A Place Called Home, Clearlake Hotel, London (2012); Et Cetera, Hoxton Art Gallery, London (2012); The Divided Self, Cob Gallery, London (2011); Autumn Exhibition, Royal West of England Academy, Bristol (2011); Pushing Print, Pushing Print, Margate (2011); Draw, Royal College of Art, London (2010); Cross Section, Blackfriars Road Gallery, London (2010); Threadneedle Prize, Mall Galleries, London (2010); and Northern Print Biennale, Northern Print, Newcastle, (2010). She lives and works in London and Warminster.

SUSIE HAMILTON


TOM HAMMICK

Tom Hammick (b. 1963, UK) studied History of Art at Manchester University (1982–85) and worked for two years as an apprentice stonemason before undertaking a BA in Fine Art and a subsequent MA in Printmaking at Camberwell College of Art, London (1990–92). To date, he has had twenty-six solo exhibitions and has featured in over sixty group shows in the UK, USA and Canada. His work was recently shown in Dreams of Here at the Brighton Museum and Art Gallery, and he was one of three artists shortlisted for the Daiwa Foundation Prize in 2012. He has won many prizes for his paintings and prints including a Winston Churchill Fellowship (1988); a Robert Fraser Award (1999); a prize in the Jerwood Drawing Prize (2004); the London Original Print Fair Prize, Royal Academy Summer Exhibition (2005); and the Nexus Art Prize at the Northern Print Biennale (2009). He lives and works in London and East Sussex.

JANE HARRIS

Jane Harris (b. 1956 Dorset, UK) studied MA Fine Art at Goldsmiths College, University of London (1989-91); Higher Diploma Fine Art at Slade School of Fine Art, London (1979-81); and BA Fine Art at Brighton Polytechnic (1977-79). Solo exhibitions include: Lietmotif, Gallery Holtenbach, Stuttgart, Germany (2011); Peintures, Galerie d’Ecole des Beaux Arts, Valence, France (2009); Space Opera, Hales Gallery, London, UK (2008); Angel Row Gallery, Nottingham, UK (2007); The Aldrich Museum of Contemporary Art, CT, USA (2006); Southampton City Art Gallery, UK (2001) and the Drawings, Jack Shainman Gallery, New York, USA (2001). She has been the recipient of a number of awards including the Sunny Dupree Family Award (2012) at the RA Summer Exhibition; the Rootstein Hopkins Major Sabbatical Award (2004) and the Arts Foundation Painting Fellowship (1995). She was shortlisted for the Wollaston Prize at the RA Summer Exhibition (2010) and the Jerwood Painting Prize (1997). She was a prizewinner at the Jerwood Drawing Prize (2002); the Cheltenham Open Drawing Exhibition (2000) and the John Moores Painting Exhibition (1995). In 2011/12 she was included in the international exhibition The Indiscipline of Painting, held at Tate St Ives and the Mead Gallery, University of Warwick. In November and December of (2011) she was Artist in Residence at the Josef and Anni Albers Foundation, Connecticut, USA and in August 2012 she took up a three month Artist’s Residency in Clermont-Ferrand, France. Her works are included in many public and private collections including: the Arts Council Collection; Birmingham Museum and Art Gallery; Government Art Collection; Southampton City Art Gallery; Colorado University Art Museum, USA; Rhode Island School of Design Museum, USA; FRAC Acquaintaine, FRAC Limousin; Lieu d’Art et d’Action Contemporain (LAAc) de Dunkerque, France. She lives and works in Kent.
OONA HASSIM

GREG HAYMAN
Greg Hayman (b. 1958 Surrey, UK) is currently studying BA Fine Art at Norwich University College of the Arts (NUCA). Qualifications include: BA Social Sciences, University of Westminster (1979-82); MA English Literature, University of Sussex (1983-84); and MA Cantab (2010). His selected solo exhibitions include: West Acre Arts Centre, Norfolk (2009); and Redundant Ideologies, NUCA, Norwich (2011). Group Shows: YMCA Central, London (2004); mac, (Midlands Art Centre), Birmingham (1995); Glasgow School of Art, Glasgow, Scotland (1994); Cambridge Regional College (2008); Passais la Conception, Normandy, France (2011); Worsted Festival, Worsted, Norfolk (2011); Hard Times Exhibition, Grey Friars Gallery, Kings Lynn, Norfolk (2011); Coast Arts Festival, Norfolk (2011); Toss, NUCA, Norwich (2011); And of This, St Margret’s, Norwich (2011); Conglomeration, Stew Gallery, Norwich (2012); Journey’s Through the Light, Hungate Medieval Art Museum, Norwich (2012); Print Odyssey, Print to the People, Stew Gallery, Norwich (2012); Encounters, Sainsbury Centre for Contemporary Art, Norwich (2012); and British Art Medal Society, Glasgow School of Art Museum Gallery (2012). He lives and works in Norfolk.

JEFFORD HORRIGAN

JOANNE HUMMEL-NEWELL

ABIGAIL HUNT

ROBIN JONES
KERSTIN KARTSCHER

MIN KIM
Min Kim (b. 1979 Seoul, South Korea) studied MFA Painting at The Slade School of Fine Art, University College London (2010-2012); and BA and MA Painting and Printmaking at Ewha Womans University (2008). She lives and works in London.

REBECCA KUNZI

NADINE MAHONEY

SAM MOULD

KYOUNGHEE NOH
Kyounghee Noh (b. 1982 Seoul, Korea) studied MFA in Painting at Slade School of Fine Art, University College London (2010-12) and BFA at College of Fine Arts, Seoul National University (2001-05). She had her first solo show Silent Landscape in 2008 at Gallery Young in Seoul. Selected group shows include: The 5th 4482 (Sasapari): Map the Korea, Barge house, London, UK (2012); Between The Acts, KEPCO Plaza Gallery, Seoul, Korea (2010); Fujiwara youjirou’s Asia Hope Network Project, Keumsan Gallery, Heyti, Korea (2009); Korean Galleries Art Fair, Busan-BEXCO, Busan, Korea (2009); Asian Young Artists, Tokyo Keumsan Gallery, Tokyo, Japan (2009); The series of boundary between reality and fantasy, Museum in the lobby of Gangnam-gu office, Seoul, Korea (2008); and The 24th Korean Contemporary Printmaking Competition, KEPCO Plaza Gallery, Seoul, Korea (2004). She lives and works in London.

NENGJO OMUKU
Nengji Omuku (b. 1987 Nigeria) studied her BA and MA at The Slade School of Fine Art, University College London (2006-12). She has won prizes for her practice, including the British Council CHOGM art competition, awarded by Queen Elizabeth II (2003); the Nancy Balfour Art Scholarship, UCL (2011); and the RSSDA MA Scholarship, Government of Nigeria. Her first solo exhibition was at Open the Gate, London (2011); with selected group exhibitions at Stephen Lawrence Gallery, Greenwich (2011); Slade Research Centre, London (2011); The Lloyd Gill Gallery, Bristol (2010); Swiss Cottage Gallery, London (2010) and Camden Art Gallery, London (2009). She lives and works in London.

SIMON PARISH

SARAH PETTITT
Sarah Pettitt (b. 1978 Salisbury, UK) studied BA (Hons) Fine Art Painting at Norwich School of Art (1997-2000)

KASPER PINCIS


KATHY PRENDERGAST


CARL RANDALL


HOWARD READ

Howard Read (b. 1967 Nottingham, UK) studied BA (Hons) Fine Art, Painting at Chelsea School of Art (1986-89) and MA (RCA) Royal College of Art (1995-97). He lives and works in London.

FRANCES RICHARDSON


ISHAI RIMMER


FIONA ROBINSON

Fiona Robinson (b. 1949 Worcestershire, UK) studied ALA Dip. Lib. at North Western Polytechnic, London (1968-70); BA (Hons) Fine Art and History of Art at Oxford Polytechnic (1986-89); and MA Fine Art at the University of Portsmouth (1995-97). She won the Excellence in Drawing Prize at the Royal West of England Academy Exhibition, Bristol (2012); Third Prize in the 4th International Biennial of Drawing, Melbourne, Australia (2007) and First Prize, The University of Bath Painting Prize (2007). Selected solo exhibitions include: Bridport Arts Centre, Dorset (2012); Study Gallery of Modern Art, Poole (2008); New Greenham Arts, Berkshire (2001, 2007); and Havant Arts Centre, Portsmouth (2006). Selected group exhibitions include:

**DANIELA SARIGU**


**KATY SHEPHERD**

Katy Shepherd (b. 1961 Bournemouth, UK) studied BA Painting at Sheffield College of Art (1980-83) and MA in Painting at the Royal College of Art, London (1989-91). She has had animations screened at the Parasol Unit, London (2012); Jukebox Fury at the Basement, Brighton (2012); Animated Exeter (2012); the Vice and Vice film season at the Sainsbury Wing Theatre, the National Gallery (2007); the Norwich International Animation Festival, Illumina (2005); the Vertigo Magazine Screenings, the Curzon Cinema, London (2005). She has also had animations exhibited in selected group exhibitions including: 100 Years of British Artists' Films at Tate Britain (2003); Flock at the Spacec Gallery, Exeter (2003); Artists’ Animations at Vilma Gold, London (2001); A & V at the V & A, the Victoria and Albert Museum London, (2000); Videospin project at the Photographers’ Gallery, London (1999); and Animation at the LEA Gallery, London (1998). She was awarded anAnimate Commission from the Arts Council and Channel 4 (2000). She received funding from the Arts Council of England for her Internet project – vitroeoushumour (2006). She lives and works in London and Dorset.

**RUTH SIMONS**


**SIMSON&VOLLEY**

Henrietta Simson (b. 1971 Crawley, UK) and Jo Volley (b. 1953 Grimsby, UK) created the partnership Simson&Volley in 2008. Though practicing artists in their own right, the collaborative process allows the subsuming and exploration of shared interests, which include working with installation, projection and sound. Their work employs a wide range of materials and media, which celebrate the traditional and the contemporary. Exhibitions include: Ich Bin Der Velt Abhanden Gekommen (2009); The Voice and Nothing More, Slade Research Centre, UCL (2009); spaces/places/senses/spaces, Visual Arts Centre, Portsmouth, Virginia, USA (2009); The Bridge of Sighs, CitiesMethodologies, Slade Research Centre, UCL (2010); Project project, Protest!, CitiesMethodologies, Slade Research Centre, UCL (2010); Green to Gold, CitiesMethodologies, Slade Research Centre, UCL (2012); Disc, theoneminutevideo, Slade Research Centre, UCL (2012) and Floating Gold - The Hearing Trumpet, West Dean College, The Edward James Foundation (2012). They both live and work in London.

**EIKO SOGA**

Eiko Soga (b. 1982 Tokyo, Japan) studied BA (Hons) Fine Art at Chelsea College of Art and Design (2010-12) and received a MFI Graduate Award 2012 supported by the James Foundation (2012). They both live and work in London.

**BADASONG**

Stories

BA (Hons) Fine Art Sculpture at Winchester School of Art

Rebecca Swindell (b. 1980 Bromsgrove, UK) studied BA (Hons) Fine Art at Winchester School of Art (1999-2002). Selected exhibitions include: Tea Stories, Bristol Central library (2012); Drawing Together, Centre Space, Bristol (2011); Drawing Diary, the Centre for Recent Drawing, London (2008); it ain’t what you do, St Ives Society, St Ives, Cornwall (2008); Damn fine art book fair, Spike Island Bristol (2008); and Artcast, Redmile Gallery, Sunderland (2007). She lives and works in Bristol.

SARAH SPACKMAN

Sarah Spackman (b. 1958 Reading, UK) studied BA (Hons) Fine Art at Camberwell School of Art, London (1978-81). Her first solo show was in 1988 with Austin Desmond Fine Art, Berkshire. She has since exhibited regularly both in the UK and abroad. Recent selected exhibitions include a 2-Person Show, Het Cleyne Huys, Den Haag, Holland (2009); ING Discerning Eye, Mall Galleries, London (2010); Solo Show, Sarah Wiseman Gallery, Oxford (2011); Perfect Pairings, New Ashgate Gallery, Farnham (2011); and NEAC, Mall Galleries, London (2011). She lives and works in Oxford.

JENNY STEELE


MAAIKE ANNE STEVENS

Maaike Anne Stevens (b. 1980 The Netherlands) studied MFA Fine Arts at Goldsmiths, University of London (2010-12); BA Fine Art at Central St. Martins College of Art And Design, University of the Arts London (2005-08) and BSc/MSc Industrial Design Engineering at the Delft University of Technology (the Netherlands). Past exhibitions include a solo show at Artprobe Collective, Amsterdam; The Sofia-London Exchange at the Sofia National Academy of Fine Arts, Bulgaria and the Jerwood Drawing Prize (2010). She is the recipient of the Chadwell Award 2012-13, a year long residency in a studio complex in Deptford, London as well as the Jealous Graduate Print Prize, Goldsmiths (2012). She lives and works in London.

REBECCA SWINDELL

Rebecca Swindell (b. 1980 Bromsgrove, UK) studied BA (Hons) Fine Art Sculpture at Winchester School of Art (1999-2002). Selected exhibitions include: Tea Stories, Bristol Central library (2012); Drawing Together, Centre Space, Bristol (2011); Drawing Diary, the Centre for Recent Drawing, London (2008); it ain’t what you do, St Ives Society, St Ives, Cornwall (2008); Damn fine art book fair, Spike Island Bristol (2008); and Artcast, Redmile Gallery, Sunderland (2007). She lives and works in Bristol.

ELEANOR TAYLOR

Eleanor Taylor (b. 1987 Hampshire, UK) studied MA Communication Art and Design at the Royal College of Art, London (2009-11) and BA Illustration at Norwich School of Art and Design (2005-08). Selected exhibitions include: Unspoken Ceremonies, Parlour Gallery, London (2012); Man Group Drawing Prize, Royal College of Art, London (2011); Again the Room Plunged Into Silence, Barbican, London (2010); and Oberon Book Awards, Royal College of Art, London (2010). She was awarded the Sheila Robinson Drawing Prize in 2011. She lives and works in Brighton.

SHELLEY THEODORE

Shelley Theodore (b. 1958 Brisbane, Australia) studied BA (Hons) Fine Art at Goldsmiths, University of London (1992-95) and is currently studying MA Fine Art at Camberwell College of Art, University of London (2010-12). She undertook a residency in Cork, Ireland, September 2011. Paradox Urban Fabric 2. Her work was included in a Film Screening CCW Curzon Wimbledon, (2011) and she received a Deptford X Fringe Award (2010). Selected exhibitions include: Creekside Open selected by Jenni Lomax (May 09) and Mark Wallinger (June 09); London Art Fair (2008, 2007); Art London (2006); Exhibition Exchange by Beverley Knowles with Lowood Collection, Cumbria (2006); Childers Street Artists@John Jones/ArtSource (2003); Whitechapel Project Space (2002); Swerve (1996) and Lewisham Arthouse and Conductors Hallway Gallery, Camberwell. She lives and works in London.

MATHEW TOM


AMIKAM TOREN

Amikam Toren (b. 1945, Jerusalem, Israel) studied in Tel Aviv. He moved to the UK in 1968 and currently lives and works in London.

FELICITY TRUSCOTT

Felicity Truscott (b. 1970 Bradford, UK) studied BA (Hons) Hot Glass at Edinburgh College of Art (1989-91). Solo shows include: Towne Cafe Space (2012). Selected group exhibitions include: Celebrate Cuckmere, Cuckmere Haven (2011); Coastal Currents Festival, Bexhill (2011); North Gallery Open, Hailsham (2012); and Hop Gallery Open, Lewes (2012). Publications include: Edinburgh College of Art, Degree show
catalogue (1992) and Rye Contemporary Art Fair, online catalogue (2011). Awards include: Princes Youth Business Trust (1994) and Graham and Green, NEC, Birmingham (1996). She is actively involved with the De La Warr Pavilion as a local trustee and is a member of the Blue Monkey professional development network (Towner Gallery, Eastbourne). She lives and works in East Sussex.

ANDREW VASS
Andrew Vass (b. 1961, UK) studied Illustration at Cambridge College of Arts and Technology (1979-82). Solo Shows include: Landscape (2010); Close at Hand (2007); Frequency (2005) at Broadbent, London. Group Shows include: Kettle’s Yard Open (2008); Jerwood Drawing Prize (2003); Drawn Together, Bury St Edmunds Art Gallery (2002); Jerwood Drawing Prize (2001). His work is held in collections in the UK, USA, Germany and Canada including Nomura Bank and Richmond Council. He lives and works in Ipswich.

JULIA VOGL

SARAH KATE WILSON
Sarah Kate Wilson (b. 1982 Grand Cayman, Cayman Islands) studied MFA Painting at Slade School of Fine Art, London (2008–10) and BA (Hons) Fine Art, Painting at Northumbria University, Newcastle (2002–05). Selected exhibitions include: Malerei; Painting as Object, (UK touring exhibition), NewBridge Project, Newcastle, Transition Gallery, London; A Wall is a Surface, presented by LeandaKateLouise, London; Aishan Yu (b. 1981 Chongqing, China) studied Oil Painting at Sichuan Fine Arts Institute, Chongqing (2000-04) and MFA Painting at The Slade School of Fine Art, London (2006-08). In 2009, she won the Federation of British Artists Emerging Artist Prize in The Threadneedle Prize Exhibition and in 2008 she was commissioned by St Andrew’s Church, London to produce The Station’s of the Cross. Solo exhibitions include: Out of the Blue at ROOM Art Space, London (2010); and Parallel Realities at Peifen Fine Art & Piero Passet Gallery, London (2009). Recent group exhibitions include: Isles of Langerhans, Athens (2012); Summer Show, Royal Academy of Arts, London (2012); The Threadneedle Space Launch Exhibition, London (2012); 16mm film screening at MK Gallery, Milton Keynes (2012) and Cheers 2011: Catalyst — Collective Exhibition of Chinese Artists and Designers in the UK, London, Beijing, Shanghai (2011-12). She lives and works in London.

CHING WONG

TANYA WOOD
Tanya Wood (b. 1961 Portsmouth, UK) has recently gained First Class BA (Hons) Fine Art at the University of Chichester (2009–12) and is commencing an MA Fine Art studies at the University of Chichester in 2012. Recent group exhibitions include: Grow Your Own, Spring Art and Heritage Centre, Havant (2011); The Mix, Chichester (2011); Across, Otter Gallery, Chichester (2011); and Coordinates, Otter Gallery, Chichester (2010). Tanya has exhibited textiles widely in the British Isles. Awards include: Highly Commended, City and Guild National Medal for Excellence (2004). She lives and works in Portsmouth.

WILLIAM WRIGHT

AISHAN YU
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In particular:

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Jerwood Visual Arts Gallery Manager, Sarah Williams

The 2012 Team of Handlers and Administrators
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The 2012 Regional Collection Centres, their Representatives and the Transportation Team
The staff at Wimbledon College of Art, University of the Arts London; David Fitzjohn, Megan Rawlins-Read and Joseph Simon Murray, Cardiff School of Art & Design; Dan Young and Danielle Morrison, University of Gloucestershire; Claire Davies, Emma Finn, Holly Prentice and Caroline Dawson, Edinburgh College of Art; Roger Towndrow, Deirdre Haughney, Amarachi Okafor and Lynsey Nichols, School of Art & Design, University College Falmouth; Rachel Carr, Theo Vass and Joseph Hulme, Art & Design Academy, John Moores University, Liverpool; Carl Rowe, Joshua Lockwood and Janet Keene, Norwich University College of the Arts; Helen Baker, Jean Brown, Kimberley Gaiger and Anna Jesson, Gallery North, Northumbria University, Newcastle; Tony Haines, AJH Van Lines who collected in Exeter; Steve Allen, Art Moves of Chelsea and Picture Post, who all transported work to and from the London collection centre.

The 2012 Tour Partners and their Representatives
Jerwood Gallery, Hastings
mac Birmingham, Birmingham
The Gallery, The Arts University College at Bournemouth, Dorset