

THE  
CLYDE & CO  
ART AWARD  
SUPPORTING THE NEXT GENERATION

ART

AWARD

2017 - 2018

S U P P O R T I N G  
T H E N E X T  
G E N E R A T I O N

A C K N O W L E D G E M E N T S

The Clyde & Co Art Committee would like to thank **Michael Boitier** of **Workplace Art Consultancy** for his invaluable support and assistance in delivering this project each year.

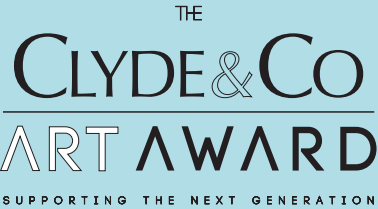
Thank you to all the staff at Camberwell College of Arts, Chelsea College of Arts, Wimbledon College of Arts, Central Saint Martins and City & Guilds of London Art School for their participation in this project.



For more information about this project, or to make a bid on an artwork, please visit our website [www.artawards.clydeco.com](http://www.artawards.clydeco.com)



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T H E A N N U A L C Y C L E



For emerging artists, the transition from art school to the commercial world can be a daunting process. The Clyde & Co Art Award, now in its seventh year, continues to nurture and encourage emerging talent in the visual arts by supporting art graduates in their professional development and paying them fairly to show their work – both vital elements to enable them to sustain their practice.

The second aspect of the Clyde & Co Art Award is a national commission competition known as “The Blank Canvas”. A highly visible 18m wall, with enormous creative potential, is made available for a site-specific commission each year. The commission is open to all final year Fine Arts undergraduate students across the UK.

“WE WELCOME THE OPPORTUNITY TO SUPPORT EMERGING ARTISTS WITH A PLATFORM FROM WHICH THEY CAN SHOWCASE THEIR WORK, WHILST RECEIVING PROFESSIONAL DEVELOPMENT AND PRO BONO SUPPORT. NOW INTO OUR SEVENTH YEAR, WE ARE VERY EXCITED TO INTRODUCE THE NEW COLLECTION AMONGST STAFF AND CLIENTS.”

**Sophie Arup**  
Global Community Investment Team, Clyde & Co

# PROFESSIONAL DEVELOPMENT



THE PROFESSIONAL DEVELOPMENT PROGRAMME WAS EXCELLENT! I REALLY BENEFITED FROM THE WORKSHOPS, WHICH GAVE ME THE CONFIDENCE AND KNOWLEDGE TO MANAGE MY OWN STUDIO AND TO ARRANGE A NUMBER OF SUCCESSFUL EXHIBITIONS SINCE GRADUATING. ALSO, IT GAVE ME THE OPPORTUNITY TO MEET OTHER ARTISTS, WITH WHOM I CAN COLLABORATE IN THE FUTURE.

**CATALINA CHRISTENSEN** 2016/17 ARTIST

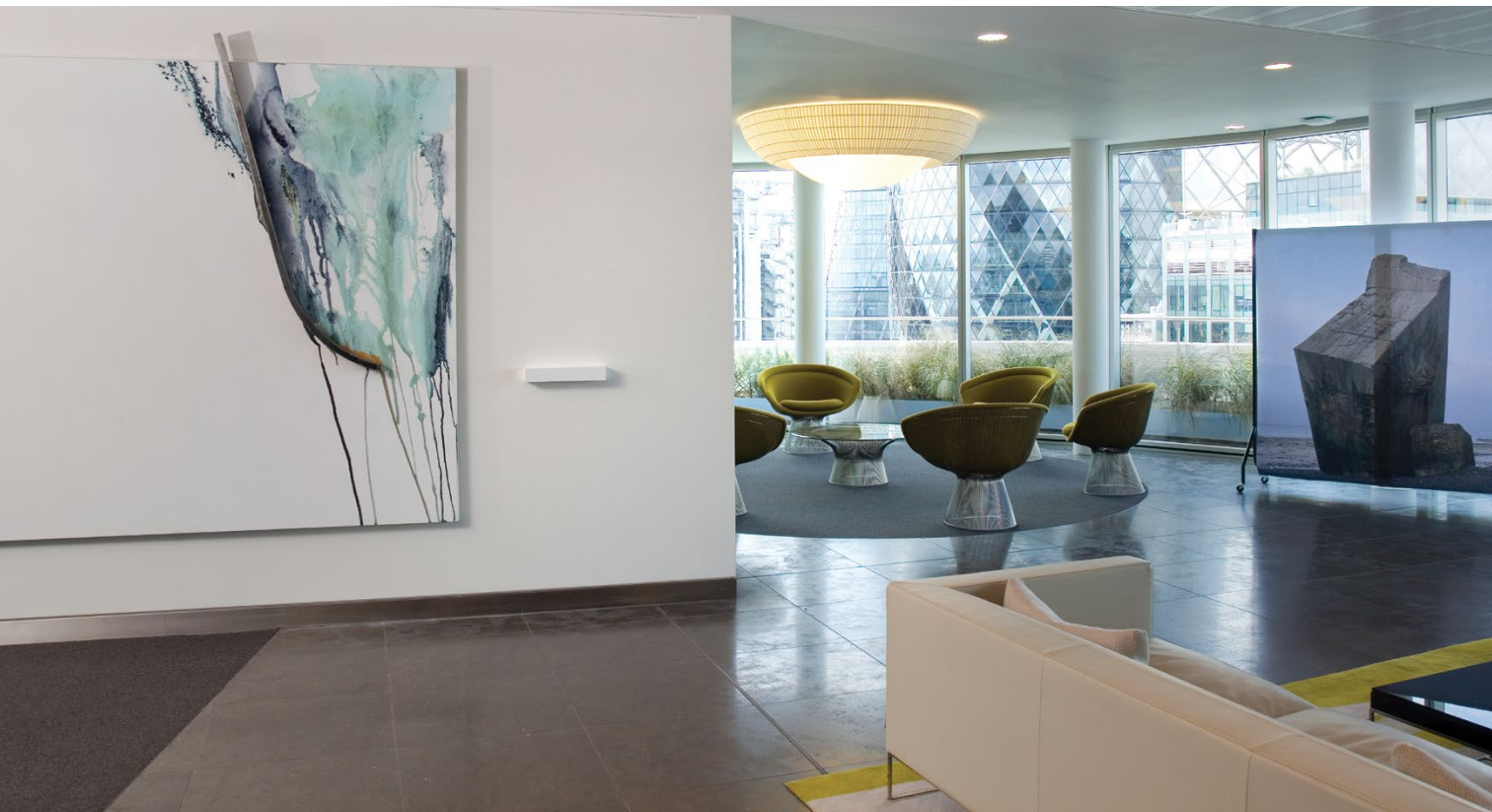
A key feature of the Clyde & Co Art Award is the career and business advice offered to every participant. Emerging artists, unlike other professions, receive very little support after graduation and may have had only a couple of tutorials on the business aspects of being an artist while at art school.

Our programme now includes: art law workshops on copyright, contracts and studio leases; artist-led masterclasses on articulating their practice, exhibitions, residencies, pricing and curation; as well as regular networking and collaborative opportunities. Throughout the programme artists are invited to attend, one to one career mentoring sessions with Ian Chance, Director of the MA in Creative Entrepreneurship at the University of East Anglia.



# PRO BONO LEGAL SUPPORT

Another key element of the Art Award is the free legal advice provided by Clyde & Co lawyers. It may take the form of reviewing the terms of gallery contracts, art agency agreements, intellectual property such as copyright and use of images, property legal advice regarding studio tenancies and visa applications for international artists. Last year, our lawyers provided 117 hours of pro bono legal advice, worth £42,000.





# EMERGING TO ESTABLISHED



## MARGUERITE CARNEC

Camberwell College of Art

### Lieu de Vie

Series of 9 monoprints / 76 x 105.5 cm

## MARGUERITE CARNEC

### 1 YEAR ON

Marguerite graduated from Camberwell College of Arts in 2016. Since participating in the Clyde & Co Art Award she took part in a residency programme at Topolski Studio and worked for Richard Notbourne Scenic Studio. Her monoprint series entitled 'Lieu de Vie' was selected as the World Illustration Awards 2017 Editorial New Talent Category Winner. She was one of only 15 artists to win a prize from this year's awards and was selected out of 48 shortlisted artists.

'Clyde & Co's programme is a huge opportunity, if I had another year I would use it even better. We live such a fast-paced life, you tend to forget about how much a programme such as this can give you. The seminars I attended, delivered by Ian Chance, were really helpful. It was an exciting experience to open up to an audience that is so different to those in the art world, about my work.'

## DENE LEIGH

### 5 YEARS ON

Dene Leigh graduated in 2012 from Wimbledon College of Art (University of the Arts London). His work has been written about in international contemporary art publications such as 'Hi-Fructose' and 'Daily Serving'. Leigh's work has been presented in numerous group exhibitions in London, including the 'Young Masters Art Prize 2014' at Sphinx Fine Art and more recently, the 'RA Summer Exhibition 2017' held at the Royal Academy of Arts. Leigh is represented by Baert Gallery in Los Angeles, California. In 2016, Baert Gallery presented AGNOSIA, an exhibition of new and recent work by Leigh. The exhibition was the artist's first solo show with the gallery.

'A degree show is a daunting yet euphoric moment where the culmination of three years' work is exhibited to the public. More times than not, this exhibition is the first, and often the last that a graduate participates in. Therefore, maintaining the momentum by opting to carry on producing art, and being given the opportunity to exhibit further, is crucial for an artist at the beginning of their career.

The chance to participate in the Clyde & Co Art Award created self-confidence and increased my drive to exhibit my work after completing my degree. To date, I have also been provided with the specialist legal support offered as part of the project, discussing the intricacies of the business side of art that are often overlooked within universities. I would consider this contribution a key element in my transition from student to artist.'



## DENE LEIGH

Wimbledon College of Art

### Face Blind

Oil on Linen / 123 x 87 cm



# THE CLYDE & CO ART AWARD

RETROSPECTIVE  
22 - 26 MARCH 2017

In March 2017, we hosted our first external exhibition at London's Oxo Tower Wharf Gallery to celebrate the past five years of the Art Award. The Art Awards Retrospective showcased over twenty works from early-career artists, who have been part of the programme since its inauguration.

The exhibition included new work by Steven Atkinson, Bartholomew Beale, James Bullimore, Alexander Devereux, Miriam Forster, Abi Freckleton, Rene Gonzalez, Alison Griffin, Chris Ilankovan, El Jordan, Millie Kelly, Dene Leigh, Conall McAteer, Emily Motto, Molly-Claire O'Donnell, Laura Frontelo, Jack Tanner, Lisa Taylor, Barbara Tong and Adrien Vouillot.

The exhibition was positively received, with a huge number of visitors over the weekend and almost half of the art work being sold.



I WAS THRILLED TO BE INVITED TO EXHIBIT IN THE RETROSPECTIVE, AS IT HAD BEEN SOME TIME SINCE MY WORK HAD BEEN ON PUBLIC DISPLAY. SELLING TWO OF THE PIECES THAT I SELECTED TO EXHIBIT AT THE EXHIBITION REMINDED ME THAT I STILL HAVE WHAT IT TAKES TO APPEAL TO A PUBLIC AUDIENCE. PUBLICISING THE RETROSPECTIVE AND MY PARTICIPATION IN IT ENABLED ME TO MAKE MORE SALES AND THIS HAS BEEN GOING REALLY WELL EVER SINCE. CLYDE & CO WILL ALWAYS HAVE A SPECIAL PLACE IN MY PSYCHE AS EACH TIME I COME INTO CONTACT WITH THEM THEY KEEP GIVING ME BELIEF IN MYSELF AS AN ARTIST. SINCE WINNING THE PRIZE THREE YEARS AGO I HAVE PARTICIPATED IN A NUMBER OF EXHIBITIONS INCLUDING ART23 ON STREATHAM HIGH STREET, THE BRAINCHILD FESTIVAL AND AT AL JAZEERA, THE SHARD.

**MIRIAM FORSTER** ART AWARD WINNER 2015-16

new  
platform  
• art

Alongside the exhibition, the retrospective marked the launch of newplatform.art. The new not-for-profit, supported by Clyde & Co, is based on the Art Award model and enables organisations to display vibrant, changing art whilst supporting emerging artists in their professional development. The scalable model bridges the gap between creativity and commerce, promoting knowledge exchange between sectors and creating a sustainable future for the next generation of artists.



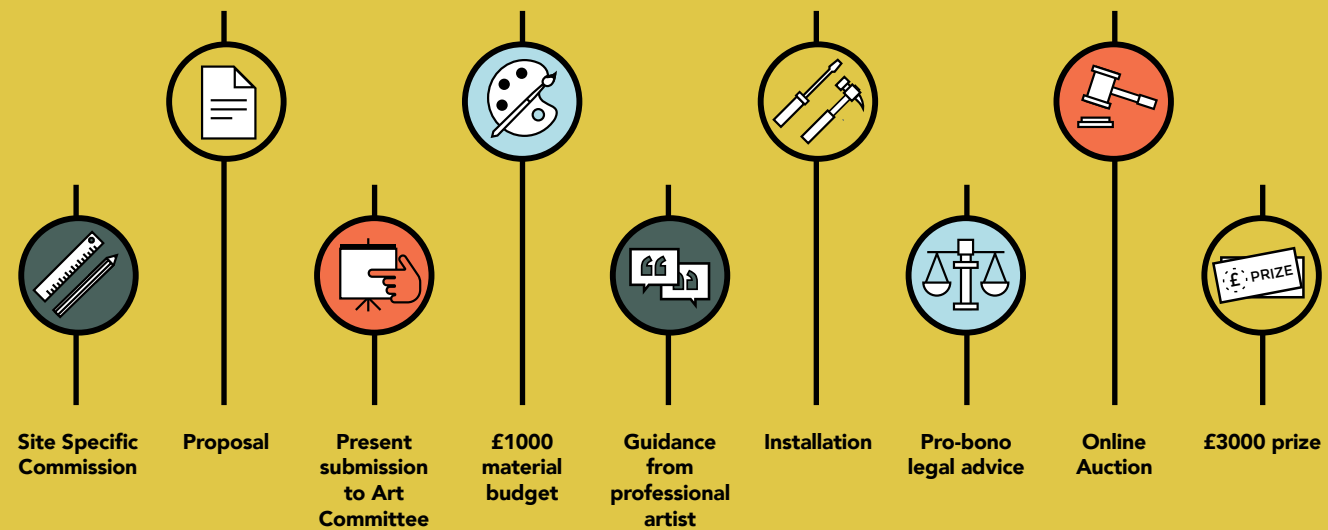
@newplatformart





# BLANK CANVAS

## NATIONAL COMMISSION COMPETITION



ANNUAL CYCLE

The Blank Canvas wall, 18m in length, forms one side of a main thoroughfare leading from the Knowledge Centre to the Auditorium and Restaurant. This national project provides students with an opportunity to understand, and to participate, in a commissioning process. For the first time the students are presented with the challenge and discipline of adhering to the constraints of a materials budget, proposing a design that will work within the space, considering the logistics of installation and meeting a deadline.

The final shortlist of four undergraduates are invited to the London office to present their submissions to the Clyde & Co Art Committee. The winning submission is awarded a £3,000 prize together with a materials budget of £1,000. The winning work remains in situ for one year.



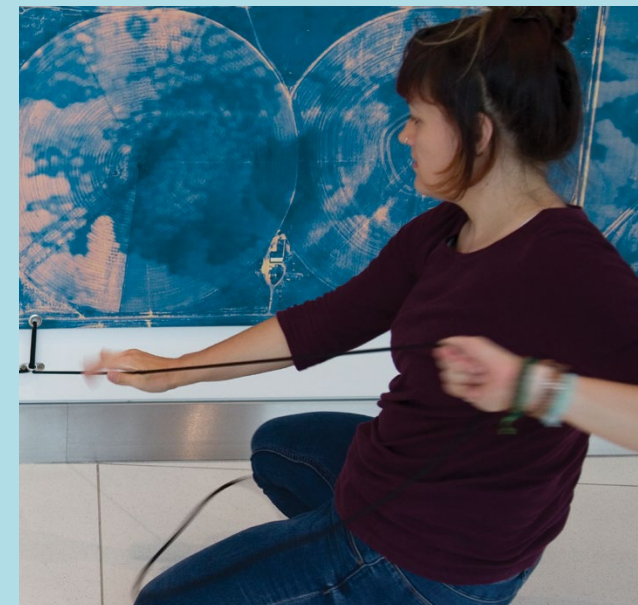
### ZSUZSA BENKE

Chelsea College of Arts  
2017-2018 Blank Canvas Competition Winner

Not Just What You Say, But The  
Way You Look At Me  
Digital print on biodegradable advertising banner  
1500 x 240 cm

We humans are usually satisfied caring only about what we see and neglecting realities with effects outside of our daily routine. Ocean pollution, environmental catastrophes, species extinction, global warming and countless medical healthcare problems are some of the results. We live in a world where the importance of profit overrides the way we look at our health or even the Earth.

With a collage illustrating NASA's 'Earthsong', a reference to coral bleaching and agricultural greenhouse gas emissions, my aim with this project is to generate discussions around our individual and collective responsibilities towards our future on this planet.



# LAST YEAR'S WINNERS



## KUDZANA-VIOLET HWAMI

2016-2017 Clyde & Co Art Prize  
£5,000 awarded by a panel of Judges:

Winning the Clyde & Co Award meant that for the first time I felt I had a real chance of having a career as an artist. The previous year had been a rough patch and I was desperate to make use of the final year I had in Uni. I had set a goal to enter as many art competitions as possible during my last year in university to increase visibility.

Winning the award right after graduating lifted the weight off my shoulders financially. One would want to continue making work that is appreciated, and being given that positive nod gave me confidence.

Since Clyde & Co I have won the Ziwa Young Achiever of the Year Award and have managed a studio for the last 12 months; made a lot of new work and exhibited in group exhibitions in Paris, Harare, and New York. I am currently working on a solo exhibition which will be at the Tyburn Gallery in London this September.

“

I WOULD LIKE TO THANK CLYDE & CO FOR DOING THIS EACH YEAR TO GIVE YOUNG ARTISTS A CHANCE TO KEEP CREATING. I'VE BEEN LUCKY AND I WISH LUCK TO EVERYONE WHO'S BEEN NOMINATED THIS YEAR!

KUDZANAI-VIOLET HWAMI 2016 ARTIST

# WINNERS

## HOLLY DELANEY

2016-2017

Staff Vote Winner (£2,000 prize)

Graduating in a creative field is an incredibly daunting prospect for any student and, as with many degrees in our current climate, there is no simple or easy step from graduation to employment. The early years for an artist can seem intimidating and Clyde & Co have assisted hugely in making this shift feel more seamless.

The programme itself is incredibly generous and immensely helpful in raising the profile of emerging artists. These have helped greatly with the transition from studying art to becoming a professional artist.

I have had enquiries about my paintings and subsequent commissions arising from having my work displayed in the Clyde & Co offices, so I've been hugely grateful for this exposure which in turn has kept me busy since graduating. Winning the Staff Vote Art Award has given me a sense of validation and confidence that my painting connects with its audience and that the work itself has a wide appeal. The financial reward associated with this prize has been a great assistance to me in building my practice by keeping me supplied with materials and giving me the ability to rent a studio space.

It has been a great privilege to have been a part of the programme and I am very thankful to everyone involved.



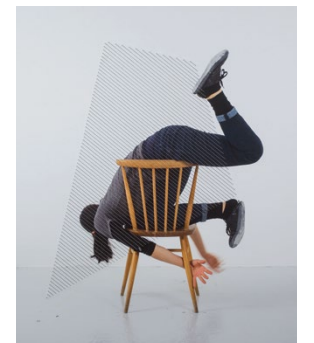
## IVY CHAN

2016-2017 Blank Canvas Competition

Winner (£3,000 prize)

Looking back one year since winning the Clyde & Co Blank Canvas Award, I can still recall the excitement of being offered the prize. However, thinking about it now I realised it was no ordinary commission. Not only did I have to produce the work under a tight schedule, but also liaise with multiple parties to secure the material, space, and equipment necessary for production. As much as a challenge it was to make the work, it also taught me the professional mannerism and skills needed to stretch beyond my art practice. One of the key elements was learning how to present my work and ideas to a panel of judges. It was terrifying at first, but having a chance to talk about my work in depth and receive genuine feedback was extremely rewarding. I am grateful to Clyde & Co for this experience; moreover I also thank the staff at Chelsea College of Arts who supported me along the way.

After completing this commission, I did two more commissions in London, and have travelled back to Hong Kong to continue my practice. Currently I am collaborating with Guangzhou based Chinese Furniture Design “在兮” to create a series of photographs exploring the structural and poetic relationship between body and chair, which was originally inspired by the “Eleven Ways of Sitting” commissioned for Clyde & Co.





THIS  
YEAR'S  
COLLECTION  
2017 -  
2018







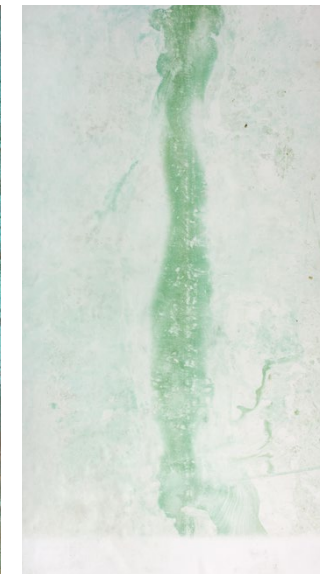
“

A HUGE VALUABLE ASPECT OF THE CLYDE & CO ART AWARD IS THAT IT BRINGS TWO DIFFERENT WORLDS TOGETHER. SO RATHER THAN ART EXISTING IN AN ART GALLERY OR ART SCHOOL, IT IS TAKING IT OUT OF CONTEXT AND MAKING PEOPLE TALK WITH A DIFFERENT AUDIENCE.

**SHONAGH MANSON**

JERWOOD CHARITABLE FOUNDATION

W E  
E N C O U R A G E  
T A L E N T



**KIRSTY ARMSTRONG**

City & Guilds of London Art School

### Systematic Remnants III, Systematic Remnants (Transfer) III & Systematic Remnants II

Oxidised steel, latex transfer / 100 x 180 cm / 100 x 180 cm / 180 x 100 cm

These works have all been created through the use of a strict set of self-imposed rules of engagement with the materials. The metal plates have been oxidised over the course of a 6 month period, thus holding a sense of time and history within themselves. Time becomes both a material and a measure within my practice. The metal pieces are ephemeral in the sense that they are constantly changing. The paper transfer however provides a captured moment in the history of the metal piece, a fixed memory of how it once was.

Left: Systematic Remnants III

Centre: Systematic Remnants (Transfer) III

Right: Systematic Remnants II

Location: St Botolph's, Meeting Room Corridor / Beaufort House Reception



**RAPHAEL BARRATT**

Camberwell College of Arts

**Bypass, Anaemic Field & Landscape Portrait**

Oil paint and oil pastel on paper / 122 x 152 cm each

Observational drawings form the root of this work. Often returning to the shifting landscape of the fruit farm where I spent my childhood, these drawings trace the details and character of the landscape, its tensions, and the structures that traverse and interrupt it. From this the work twists aside into a stream of memory, imagination and intuitive responses to visual tensions and balance, through a degree of abstraction and colour structures.

Piero della Francesca's use of familiar Tuscan hills as the landscape cradle for biblical narratives and Dante's 'dark wood', symbolic of a psychological state, are significant inspirations. Through the medium of oil and oil pastel on paper, the three drawings spin out a dramatic dialog between internal and external landscapes.

Left: Bypass  
Centre: Anaemic Field  
Right: Landscape Portrait

Location: St Botolph's, Meeting Room Corridor



**YOANNA BOCHOWSKI**

Central Saint Martins

**Fragments I, II & III**

Wood, bark, resin and metal  
160 x 90 x 90 cm / 130 x 90 x 90 cm / 130 x 100 x 100 cm

Through three different nuances, the work explores the conflictual relationship between human and nature, the traces of two forces, going through each other. Did nature cease to be wild and untameable through the human mind becoming simply some natural surrogate in our cities? The sculptures are dealing with such issues through three different stages. From the spiritual, the memory, and an intangible crystallization of nature with transparent resin bits, to an empty shell carcass, a fragile residue of a past body enveloped with bark fragments, and finally, through a full and heavy entity with the entire pieces of wood.

Location: St Botolph's, Reception Area



**JAMES BOWIE**

Central Saint Martins

**What Is Medicine To A  
Lone Soul Can Become  
Poison To Some**

C-type photographic print on  
Fujiflex paper / 115 x 114 cm

I grew up with a multicultural background, my mother is from Shanghai and my father is from London. Naturally I am greatly influenced by both Eastern and Western culture.

The work revolves around the concept of objectification as medicine for consumption. It is a metaphor that reflects the nature of medicine having different effects on different people - it can be healing, but also potentially damaging.

Shot on a Hasselblad 500C, Kodak Portra 400 film stock. The medicine used is a Chinese herbal remedy – Pi Pa Gao.

Location: St Botolph's, Meeting Room 9



**PETER CARRICK**

Camberwell College of Arts

**EU Referendum Results (listening to the radio)**

Oil on canvas / 140 x 100 cm

My work explores the dissociation between political and social events and the second hand experience, through various forms of media and communication due to the cinematisation and distribution of news and events.

By studying people's reactions, watching the television or listening to the news, I capture personal reactions to events which are shared globally, thanks to a wholly interactive, image-saturated environment which aims to engage with everyone. Because of this instant access to news, people feel more personally affected by events that don't actually involve them and because of this, are left discontent and dissociated from the actual event itself.

Location: St Botolph's, Meeting Room 13





**GABRIEL CHOTO**

Camberwell College of Arts

**Portrait of Rebecca Choto &  
Portrait of Misheck Cornelius Chikanza**

Oil on canvas, oil on paper / 120 x 148 cm / 45 x 33 cm

My approach to painting is best described as African stories or sitters painted in a European language - the language being the technique and the style of painting and the use of oil paint. The two pieces come from a much larger collection of work and in each piece the sitters depict family members and very close friends whom I had grown up around. There is a hidden personal story behind each one of them.

Top: Portrait of Rebecca Choto  
Bottom: Portrait of Misheck Cornelius Chikanza

Location: St Botolph's, Meeting Room 10



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**ROSIE CRAWLEY**

Wimbledon College of Arts

**Some People Forget  
to be Humble**

Oil, chalk and spray paint on canvas  
160 x 150 cm

I manipulate the figure and portraiture of the human body to describe the fragility of human life. My practice responds to an individual's personal experience of a traumatic disturbance; the future is unknown and at any minute something could turn our lives upside down.

The audience interprets the work individually; the power of colour can turn something that is potentially morbid into something beautiful. By painting I am able to understand my fears; this is the power of my practice. It is an attempt to right the wrongs of my experiences, as I perceive them.

Location: St Botolph's, Corridor Recess

**JORDAN DAWSON**

Chelsea College of Arts

**Connor McGregor, 2017**

Print of coloured pencil on fine grain  
heavyweight paper / 102 x 79.5 cm

As I was bullied as a child for being overweight, through hyperrealist drawings I have explored many different physical forms and traits that are subject to societal judgement, such as prosthetic limbs, freckles, scars, cancer, and tattoos.

Boxers and UFC fighters are typically seen as tough and fearless, however this drawing attempts to subvert that by stripping tattooed McGregor down to the nude and showing him as not only similar to everyone else, but also as vulnerable. However a cliché, it's true that we shouldn't judge a book by its cover.

Location: St Botolph's, Meeting Room 4



**LUCAS DUPUY**

City & Guilds of London Art School

**Book Painting 1 & 2**

Acrylic on canvas with acrylic on paper with aluminium pins / 200 x 280 cm

My work originates from my experience with reading and writing and how dyslexia has shaped this. When learning to read as a child, I found that the shape of words were often blurred and would jump across the page. Repetition, copying, highlighting, and the perception of textual shape and form were some of the coping strategies I used to overcome difficulty and access meaning.

Much of my recent work draws form these strategies and my paintings now often feature shapes, symbols and diagrams that stand in for something unreadable and unknown.

Location: St Botolph's, Meeting Room Corridor





**SAM ELGAR**

City & Guilds of London Art School

**Gothic Stiff Leaf Carving**

French limestone (Caen) / 46 x 29.5 x 12 cm

I am a stonemason and carver currently based in London. My work spans from architectural replacement of stone, to creating original standalone sculpture. The purpose of this carving has been to further develop an understanding of cathedral ornament. Remaining examples of this medieval style have been studied and drawn to enable a genuine reproduction. The carving is inspired by the West Front Archway of Ely Cathedral but with an altered composition. Here I have removed the carving from its architectural context which now has a new lyrical presence.

Location: Beaufort House, Reception



**MILLIE GAULTER-CARTER**

Chelsea College of Arts

**W-895**

Charcoal and chalk on heavyweight cartridge paper / 152 x 197 cm

Compared with the comforts of modern society I find it challenging even to think of living somewhere exposed and alone. My work focuses on remote locations and the basic, vulnerable dwellings within them. I have become fascinated by using technology to 'travel' in search of such areas. I draw them as though I was physically there recording a first-hand experience, though deliberately retaining the visual distortions of the boundary between the real and virtual world of Google Earth. My large-scale charcoal and chalk drawing depicts a secluded home in South America.

Location: St Botolph's, Meeting Room Corridor



**ALICE GRENIER-NEBOUT**

Central Saint Martins

**The Red Lake**

Acrylic and oil pastel on canvas  
130 x 180 cm

My work is about expressing revolt through a quality of paint that is alive, vibrating, and visceral. My inspiration came from Hieronymus Bosch - the red lake is the representation of a certain idea of hell and deals with the subject of animality.

The bird represents Lucifer; he dominates all the species, victims of the predation in an absolute cruelty. Each of the animals tries to get to the highest point of the pile to stay alive. This work is to draw on the question of survival in humanity in any situation; humans - like animals - share the same urge.

Location: St Botolph's, Meeting Room Corridor

**ZIYIN GUAN**

Wimbledon College of Arts

**Dinner Party & Strawberry Cake**

Acrylic, yarns, oil pastel on canvas  
100 x 140 cm / 170 x 120 cm

I explore different combinations of synthetic colour, threedimensional materials, and grotesque, figurative forms to express my unique cognition of the art aesthetic. As a painter I mainly attempt to use yarn, a vividly coloured, soft and flexible material with various textures that is ideal for creating a visual effect that a 2D painting cannot achieve.

My practice has an emphasis on enjoying the process of making, the uncertainty and unknown, rather than painting with an explicit purpose. Creation emerges when I face the canvas, materials, objects and colours. The meaning and interest of my creation is derived from the process itself.

Top: Dinner Party  
Bottom: Strawberry Cake

Location: St Botolph's, Meeting Room 7



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**JEANETTE GUNNARSSON**

City & Guilds of London Art School

**Forever Never Seems That Long & Never Ever Land**

Oil, spray paint, textiles and mixed media on canvas / oil, charcoal, natural remnants on canvas  
84 x 185 cm / 84 x 185 cm

I make process based abstract paintings which can be considered within the genre of expanded painting. The works on display are a diptych exploring notions of ephemerality and the experience of memories within spaces. Observing how these fade over time, 'Forever Never Seems That Long' is a reflection on interior spaces and 'Never Ever Land' explores exterior spaces and nature. Through my use of materials I echo the interior with materials such as linen and textiles, and the exterior by using natural organic matter, having left the canvas out in the elements for a number of days.

Top: Forever Never Seems That Long  
Bottom: Never Ever Land

Location: St Botolph's, Meeting Room Corridor



**LYDIA HAMBLET**

Camberwell College of Arts

**1000 Indias**

Screenprint and mixed media/ Series of 12  
Various sizes between 23 x 29 cm and 42 x 50 cm

As a result of interrogating a piece of text I wrote about India, my work is about communicating memory, experience and atmosphere to the viewer. By manipulating the printmaking process and creating layers on top of the prints, I am looking to find ways to abstract my observations and subvert the familiar. While both exercising and challenging contemporary colour theories through instinctive drawings, I try to connect with the viewer by combining a memory with a relatable environment.

Location: St Botolph's, Arbitration Lobby



**CHRISTINA KIM-SYMES**

Wimbledon College of Arts

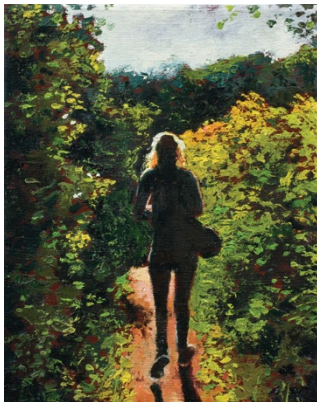
**Retreat, Glow, Solitude, Pause, Summer in Wimbledon & Longing**

Oil on canvas

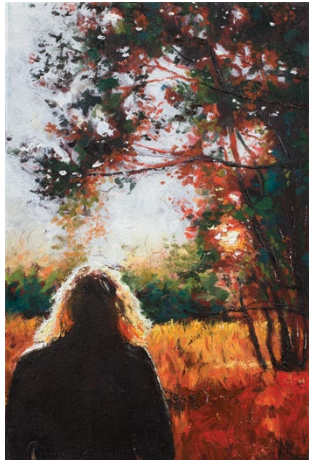
20 x 25 cm / 20 x 30 cm / 20 x 30 cm / 20 x 30 cm / 30 x 40 cm / 20 x 30 cm

My paintings combine the real with enhanced and imaginary elements by using bold, amplified colours and contrasting tonal values. I strive to stimulate the viewers’ awareness of their own environment, specifically their engagement with nature. In doing this, I reflect upon my own feelings of liberation when experiencing nature as a form of escapism and solitude. By incorporating silhouettes of anonymous, solitary figures facing away from the viewer, I aim to generate mystery and curiosity, and direct the focus towards the figure’s relationship with its surroundings.

Location: St Botolph’s, Meeting Room 18



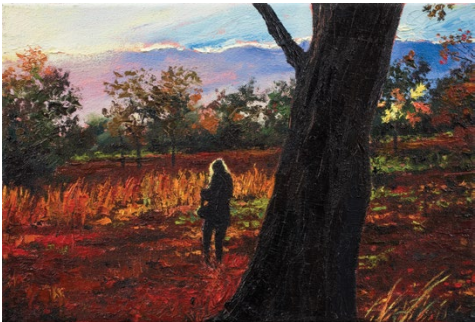
**Retreat**  
Oil on Canvas / 20 x 25 cm



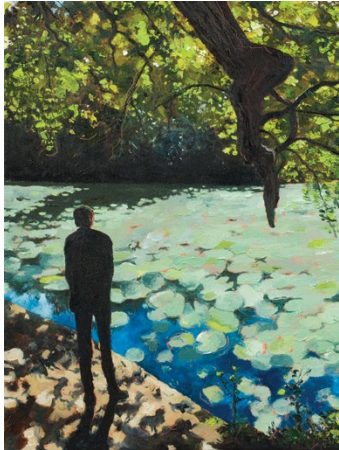
**Glow**  
Oil on Canvas / 20 x 30 cm



**Solitude**  
Oil on Canvas / 20 x 30 cm



**Pause**  
Oil on Canvas / 20 x 30 cm



**Summer in Wimbledon**  
Oil on Canvas / 30 x 40 cm



**Longing**  
Oil on Canvas / 20 x 30 cm



**ANTOINE LANGENIEUX-VILLARD**  
Central Saint Martins

**Assemblage Zarathoustra III, 2017**

Ink, acrylic and charcoal on polyester & muslin / 140 x 180 cm

I question the support foundations of a painting by playing with, and disrupting the elements of the picture plane. I'm not attached to a form but the condition of its emergence. I find a narrative in the way a painting has been made and I am always questioning the mechanisms that build a surface.

The transparent substrate reveals the stretcher as part of the depth and allows me to paint on both sides. Layers and overlaps act as the operation of memory: by strata. Like an iceberg, what reaches the surface is only a small measure of what exists beneath.

Location: St Botolph's, Arbitration Lobby

**WEITONG MAI**

Camberwell College of Arts

**Confession**

Pencils and soft pastels on paper / Pictures: 50 x 38 cm

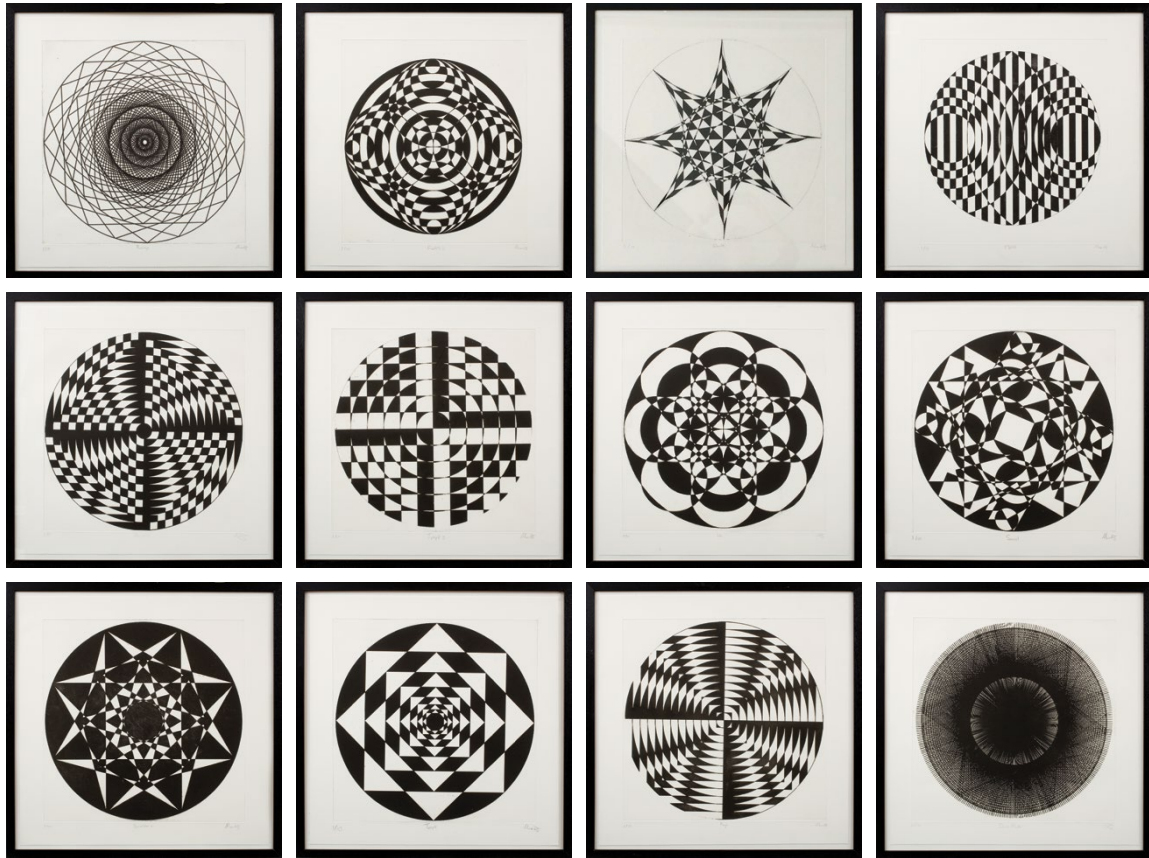
Confession is a series to explore the deep reaction from the feeling of regret. Regret causes many negative reactions in people, such as depression and emptiness. In my point of view, regret can be treated as a motivation and lesson, which can support us mentally. With this project I tried to generate different life scenarios where people feel regret and then transfer this into an illustrated form.

This project was hand-drawn by colour pencils and soft pastel, later digitally edited in Photoshop.

Location: St Botolph's, Arbitration Lobby







## MAXIM MCKAY-JONES

Wimbledon College of Arts

### Gravity Series

Ink on paper / 68 x 68 cm each

My work stems from mathematics being the foundation and integral in all knowledges. While art and maths can be divided to completely separate parts of the brain, my influences and work show maths being a heart for art to live with.

Gravity: Symbolic of beginning, relations, attractions, unity and togetherness. I have named the prints so that they can be understood and related to things in our world.

Location: St Botolph's, Restaurant Corridor

## LIZ MIDDLETON

City & Guilds of London Art School

### Pillows

Portland stone carving / 53 x 65 x 60 cm

I am a sculptor and stone letterer based in central London. I am interested in themes of repetition, mark making, subtle contrast and placement of form within space. My work is often site-specific using elemental materials like stone, coal, graphite, chalk and pigment. I am currently exploring two threads of interest; inherited craft skill and contemporary sculptural use of stone.

Pillows is a variation on the device of drapery in historical stone carving. I wanted to explore the contrast in weight of the stone, the subject, capturing a moment of inflation and emotive relationship between two forms.

Location: St Botolph's, Corridor Recess



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**LUC NONGA**

City & Guilds of London Art School

**Untitled Nina Simone**

Oil on canvas / 305 x 215 cm

Nina Simone, a songwriter, jazz singer, pianist and a civil rights activist, is an inspiration to my painting and to my exploration of the subject of “Otherness”. Growing up as a child she dealt with racism and responded to her sorrow through music. My work attempts to react to her words: ‘How can you be an artist and not reflect the time’.

My work evolves around these notions and is inspired by the alienation that I felt when first arriving to Britain. These experiences feed into and drive my work, and my practice acts as a conduit for me to engage with my environment and history.

Location: St Botolph’s, Meeting Room 21

**MILTON PATRICK**

Central Saint Martins

**Digital Avatar Mk IV**

Acrylic and ink on circuit board / 101.5 x 160 cm

My practice explores concepts of societal movements towards virtual systems and the integration of cyberspace in everyday life. The work represents discarded circuit-boards as artefacts of a digital age, transforming their functional components into aesthetic constructs of futuristic cityscapes.

My work approaches existential concerns of techno-paranoia and intangible cyber-existence with a palpable representation of the structures of technological systems and their inherent dissonance.

Location: St Botolph’s, Meeting Room 20





**LUCY RALPH**  
Central Saint Martins

**Fragile Hand (Petals Tapping  
like Nervous Fingers)**  
Oil and gesso on semi-primed canvas / 152 x 122 cm

My painting, often inspired by poetry, contains enigmatic narratives. I use fragmented and partially erased forms in order to portray my perception of women and more largely speaking, human beings, in contemporary societies. I want to sensitise the viewer to how little we know about people and make visible the strength of women amongst the fragile state of humanity.

I often use bare canvas, as I believe this opens the image to numerous possibilities. This invites the viewer into a space to imagine and speculate, bringing them closer to sensitive and often personal realities, which embody a sense of struggle, hope and presence.

Location: St Botolph's, Meeting Room 3



**FFION REED**  
Wimbledon College of Arts

**In Silhouette & Moonship**  
Oil on canvas / 150 x 160 cm

My paintings are made through an enquiry into process and material. I use colour and texture to make forms that shift between the back-and-forth planes of a picture. I am interested in intuitive mark-making and the emotive nature of painting; this means the paintings are intensely layered, often worked on and then re-worked before the image starts to emerge. The visceral effect of the paintings is achieved through colour structures and a tension between the materiality.

Top: In Silhouette  
Bottom: Moonship

Location: St Botolph's, Meeting Room 23



**AMANDA ROBERTS**  
Wimbledon College of Arts

**Flying Time**  
Oil on canvas / 100 x 70 cm

Play is essential to the way I develop my work, I create characters or objects and physical spaces which mostly describe my own emotional and personal state. Recurring characters tend to dominate my work; this is done purposely to achieve a familiarity for each of my pieces, and creates a mood/story board behind the character created. I hope to achieve a sense of knowing this character even when placed in a different environment, or their image becomes more fragmented. To create abstraction, I isolate certain qualities of my animal hybrid creations, and exaggerate these for them to stand out.

Location: St Botolph's, Meeting Room 12



**ESTELLE ROULLEAU**  
Camberwell College of Arts

**Stepping into the Unconscious**  
Fine art inkjet print / 42 x 62 cm

Stepping into the unconscious is a photographic series that explores the dream experience by playing with space installation through constructed representations of imaginary scenes. The aim of the project is to investigate the boundary between our conscious and unconscious self.

The photographs are the reproductions of scenes carefully chosen from part of my dreams. Each photograph explores a vision that is recreated to be as close as possible to the dream capture. Through the realisation of the project, I challenged myself to achieve the representation of something visually intangible as a dream.

St Botolph's, Meeting Room 24



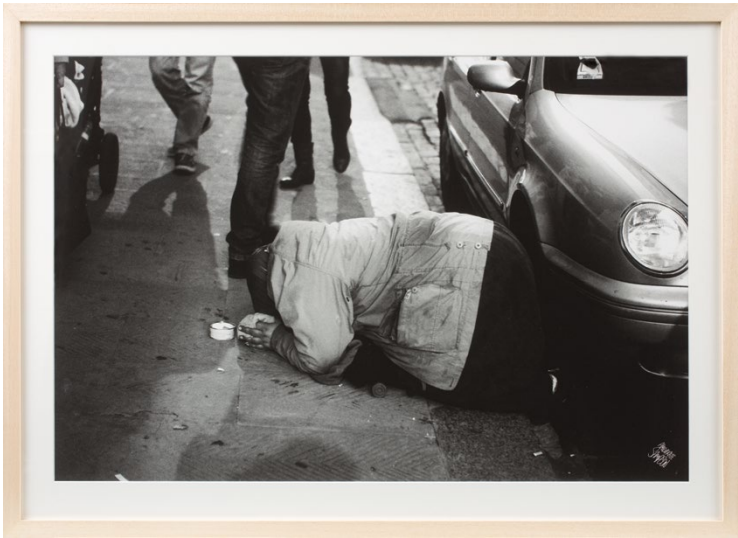
**AMELIA KATE SAMPSON**

City & Guilds of London Art School

Influenced by the concept of the Anthropocene, I create artwork with the intention of communicating the degenerative effects on the biosphere as a result of the 'Great Acceleration' in human activity. Concerned with both concept and form, my work is both two and three dimensional. In line with my subjective interests my practice uses reclaimed materials for sculpting.

Influenced by the photographic documentation used by land artists such as Richard Long, and Michael Heizer, I employ photography in order to reflect on political developments and social changes taking place in our current epoch.

Location: St Botolph's, Meeting Room 5 & 6



**Is This Peace /  
Tuppence**

Limited edition giclee prints  
(1 of 20) / 106 x 74 cm / 63 x 88 cm



**Sat Firing Squad MK1**

Mixed media, Kilkenny limestone, Indian pink marble, Carrara marble / 40 cm (H)



**Home From Bone**

Reclaimed bones, burning tar barrel, nails  
54 cm (DIA) x 18 cm (D)



**MISBAH SIDDIQUE**

Chelsea College of Arts

**Untitled I & II**

Welded steel / 160 x 95 cm / 170 x 106 cm

I seek connections with materials. I think about the reactions and implications of a process onto a material. I attempt to apply the process intuitively, and in a way that allows the material to respond. These two pieces are welded steel sheets. I wanted to use welding and plasma cutting as different forms of mark making. The distortion of the metal sheet and the rust and discoloration of the metal surface occurred naturally. Through experimentation, I learnt how to control and predict the outcome of these processes, creating soft, organic forms using industrial methods.

Location: St Botolph's, Meeting Room Corridor



**RACHAEL SPENCER**

Camberwell College of Arts

**I Do As I Say Pt 1 - Beat Around the Bush &  
I Do As I Say Pt 2 - Like Talking to a Brick Wall**

Gelatin silver prints on fibre based paper / 72 x 102 cm

The ongoing body of work 'I Do As I say' operates as a literal representation of English figurative language, the nuances that are idiomatic phrases; defined as a group of words that hold a shared meaning not deducible to the individual words used. Language is made up of codified laws that can be turned flexible and malleable again, the result can often be humorous and absurd.

Existing between a performance and material result of the photograph; by acting each one out in consciously constructed scenes I anchor them into the corporeal world, gifting the individual words their physical meaning through ritualistic, repetitive action.

Top: I Do As I Say Pt 1 - Beat Around the Bush

Bottom: I Do As I Say Pt 2 - Like Talking to a Brick Wall

Location: St Botolph's, Meeting Room 19 & 8





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## SETH STEWART-BROWN

City & Guilds of London Art School

### The Journey

Oil on canvas / 107 x 229 cm

I enjoy mixing influences such as Neo Classical and Renaissance composition with musical references such as tone and texture in my paintings. Sometimes bringing a dreamlike, futuristic quality, I incorporate colourful backdrops and mystical settings. I've been trying to push the theme of the 'metaphysical' or 'otherworldly' into my work in order to demonstrate a higher state of mind or enlightenment, which I enjoy experimenting with as a form of escaping the mundane. I use my own experiences as a source for positioning my characters, and represent memories and conversations I have had - some difficult and painful to draw from.

Location: Beaufort House, Mezzanine

## PRATIKCHHA THAPA

Wimbledon College of Arts

### Water girl

Acrylic and oil on canvas / 150 x 120 cm

This painting is of a girl I met in my grandparents' village in Nepal. Even though I took the photo years ago, I had many thoughts running through my head. Now looking back at the moment, it seemed special, even if mundane. The little girl was tasked with fetching some water to drink, and so we went to the river nearby. She knew where she was going. I tried to portray that moment on the canvas. I like to paint the little things, autobiographical experiences, and people that I have known or met.

Location: St Botolph's, Meeting Room 11





**EMERSON UTRACIK**

Camberwell College of Arts

**Funding Conflict, Whitewashing Apartheid**

Giclée prints mounted on aluminium / 42 x 52.5 x 5 cm

Upon travelling to the occupied West Bank in November 2016, I observed first hand systematic stereotyping, racial profiling, segregation, abuse and control of people based purely on their race, religion or country of origin.

What struck me most was seeing the scale of the problem of illegal Israeli settlements and, in particular, settlement farms. Settlements are strategically placed to surround and cut off Palestinian towns and villages. They also divert precious natural resources away from them and make any meaningful peace process impossible. This work aims to demonstrate to consumers that they are facilitating and perpetuating conflict and segregation.

Location: St Botolph's, Meeting Room Corridor

**SHUHEB ULLAH**

Wimbledon College of Arts

**Untitled (Rift 1), Untitled (Rift 2) & Untitled (Rift 3)**

Oil and acrylic on board / 90 x 90 cm

Beauty and intricacy of nature fascinates me most; patterns that keep on revealing themselves, awe-inspiring horizons and the geology of the earth. My paintings begin as an abstract 'chaos' of brushstrokes and splashes of paint. The marks become more considered as the painting progresses, as layers are covered and scratched back into, revealed and concealed, communicating a condensing of time. The building and unearthing of layers alludes to the geology of the landscape.

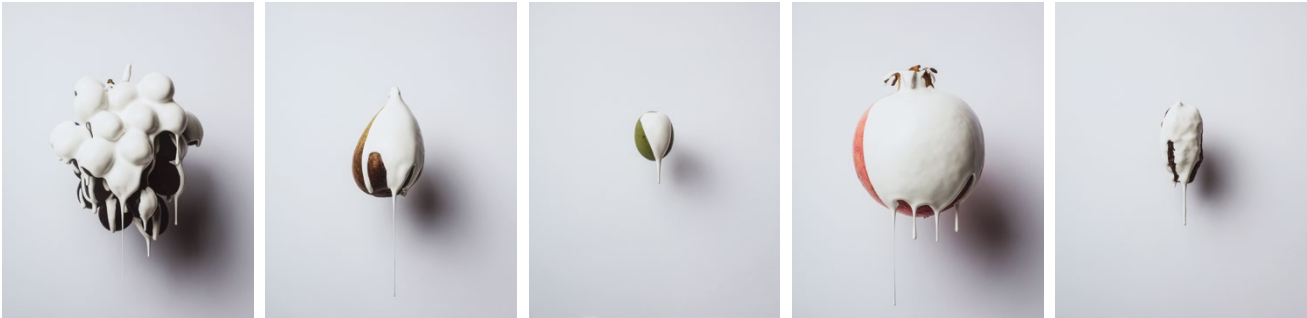
The areas of intensity guide the eye through a piece, bouncing the gaze off the sides and keeping the viewer inside the painting, encouraging them to step into this other place.

Left: Untitled (Rift 1)

Centre: Untitled (Rift 2)

Right: Untitled (Rift 3)

Location: St Botolph's, Meeting Room 14 &15





**ZOE WHEELER**

Wimbledon College of Arts

**Inside Outside**

Flexible PVC, steel and aluminium  
mesh / 180 x 180 cm

The synthetic, brightly coloured forms made from flexible PVC aim to question expectations on plastic materiality. Coming closer to the haptic stitch and weaving of the piece encourages interaction and intimacy. The making processes of the structure include woven PVC to create a growing form.

There is juxtaposition between life and movement, and the use of synthetic industrial materials. The act of reusing the materials however seems to shed light on the possibilities of progression in the ways that people choose to interact with materials. The work is pointing towards a more ecological consideration of nature and entropy.

Location: Beaufort House, Reception Area



**GEORGE WILLS**

Wimbledon College of Arts

**Blue Room & Harlem**

Oil on canvas / 134 x 164 cm

I'm interested in a reduction in the translation of the photographic image and achieving linguistic shorthand in the painterly harnessing of source that elicits a new kind of experience; a slower reading denied by the screen.

The paintings deal with the projection of mental imagery; how collapsed distinctions between the real and fictitious, absent and present afford new psychological loading to tropes of the figurative tradition. I'm intrigued by spaces one can describe yet not recognise, painterly spaces propounding their own logic. I seek ways in which to give the materiality of a work more importance than its subject, so one sees the painting first and image second.

Top: Blue Room

Bottom: Harlem

Location: St Botolph's, Meeting Room 16 & 17





**INÊS ZENHA GONÇALVES**

Central Saint Martins

**Now of the Now**

Found objects, MDF, timber, mixed papers, oil pastels / 250 x 660 x 44 cm

Defending that there is no being but only movements of change between construction and deconstruction, destruction and creation, this assemblage allows the use of an object which transcends the space in between sculpture, painting and performance.

Laying on movement and materiality, in a never ending shifting body - an on-going performance of assemblages - once an assemblage is set, I deconstruct it repetitively, allowing new assemblages to be formed.

Painting is no longer one but a multiplicity, subjected to the forces of becoming-Other, innovatively changes according to its site and time. It has no beginning or end. To paint is to echo between subject and object.

Location: St Botolph's, Meeting Room Corridor



**YING ZHOU**

Central Saint Martins

**The Torch #1, The Torch #2 & The Torch #3**

Inkjet archival print mounted on dibond / 118 x 78 cm

My photography practice is an active experimentation with light and shadow, the main focus being the boundaries of interaction between the model and the object. In these dark, painterly images, the model is responding to the torch light from outside the frame. When the object cannot be seen in the photo, is it still possible to present the moment of interaction?

Left: The Torch #1

Centre: The Torch #2

Right: The Torch #3

Location: St Botolph's, Meeting Room 22





SINCE PARTICIPATING IN THE AWARDS, I HAVE BEEN FURTHERING MY EDUCATION BY PURSUING A MASTER'S DEGREE IN ILLUSTRATION. THE AWARDS HELPED ME TO UNDERSTAND MY ART PRACTICE AND WHAT I WANTED TO FOCUS AND IMPROVE UPON. TAKING PART IN THE AUCTION AS WELL WAS A GREAT LEARNING CURVE, I WAS ABLE TO DEVELOP SKILLS IN COMMUNICATING AND NEGOTIATING WITH CLIENTS, AND GAIN CONFIDENCE IN BECOMING MORE PROFESSIONAL. THE WORKSHOPS WERE ALSO VERY HELPFUL, PARTICULARLY THE WORKSHOP ON IMPROVING MY NETWORKING SKILLS. OVERALL I WAS THRILLED TO BE A PART OF THE AWARD AND APPRECIATE ALL THE OPPORTUNITIES IT GAVE ME TO DEVELOP AS AN ARTIST.

ELIZABETH LANDER ARTIST 2016-17

ART

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TALENT

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