

THE
CLYDE & Co
ART AWARD
SUPPORTING THE NEXT GENERATION

ART

AWARD

2018 - 2019

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, Central Saint Martins, Chelsea College of Arts, City & Guilds of London Art School, and Wimbledon College of Arts for their participation in this project.

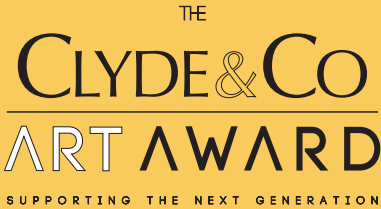


For more information about this project, or to make a bid on an artwork, please visit our website

www.artawards.clydeco.com



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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 sixth 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 ARE DELIGHTED TO INTRODUCE OUR EIGHTH LONDON ART AWARD COLLECTION. WE WELCOME THE OPPORTUNITY TO WORK WITH EMERGING ARTISTS FROM OUR PARTNER ART SCHOOLS. THE ART AWARD PROVIDES THE ARTISTS WITH A PLATFORM TO SHOWCASE THEIR WORK AND BENEFIT FROM PROFESSIONAL DEVELOPMENT OPPORTUNITIES AND PRO BONO SUPPORT.

Andy Dent
Global Head of Corporate Responsibility and Inclusion

PROFESSIONAL DEVELOPMENT



IT HAS BEEN A VERY FULFILLING EXPERIENCE UNDERTAKING A MENTORING PROGRAMME FOR THE HIGHLY TALENTED ARTISTS PARTICIPATING IN THE CLYDE& CO ART AWARD. THE PROGRAMME HAS BEEN WELL RECEIVED AND HAS PROVED OF IMMEDIATE VALUE IN ADDRESSING THE VERY CONSIDERABLE CHALLENGES OF SUSTAINING A CREATIVE PRACTICE FOLLOWING GRADUATION. SESSIONS OFFER INDIVIDUAL SUPPORT TO THE STUDENTS IN DISCUSSIONS ABOUT THEIR CREATIVE IDEAS, AIMS, OBJECTIVES AND PROVIDES HELP IN SHAPING THEIR FUTURE PLANS WITH THE ADDITION OF GROUP SEMINARS ON PROFESSIONAL PRACTICE.

IAN CHANCE DIRECTOR OF MA IN CREATIVE
ENTREPRENEURSHIP, UNIVERSITY OF EAST ANGLIA

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; gallery tours of East London to gain an insight into how commercial galleries operate and 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.



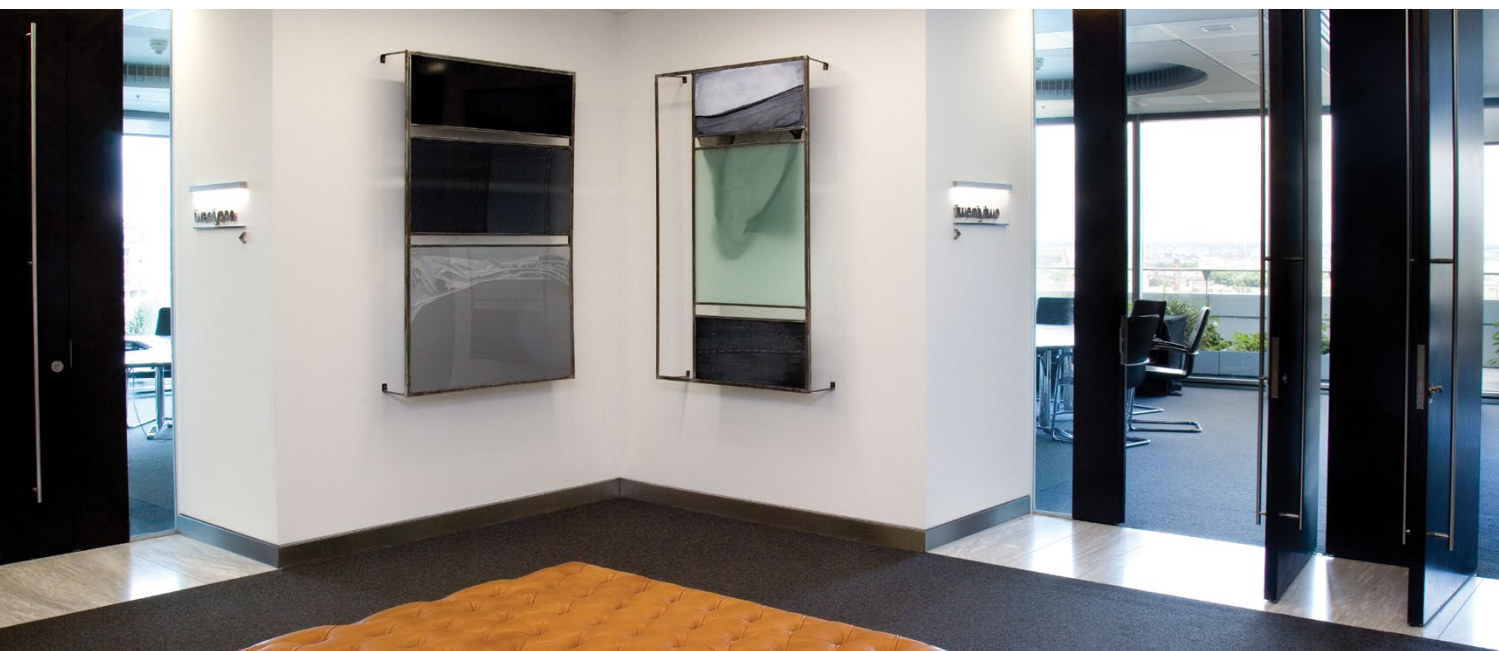
PRO BONO LEGAL SUPPORT



I HAVE BEEN DEVELOPING AND RUNNING THE PROGRAMME'S WORKSHOPS ON CONTRACT AND COPYRIGHT LAW SINCE CLYDE & CO FIRST BECAME INVOLVED. A KEY UNDERSTANDING OF NOT ONLY CONTRACTS BUT ALSO PROTECTIONS AND LICENSING OPTIONS UNDER COPYRIGHT LAW CAN SERVE AS A "FIRST DEFENCE" AGAINST UNCONSCIONABLE EXPLOITATION OF ARTISTS' WORKS AND THUS CONTRIBUTE TO THEM SECURING THEIR DULY OWED REMUNERATION.

MATTHIAS KUZNIK ASSOCIATE AT CLYDE & CO

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.



EMERGING
TO
ESTABLISHED



GABRIEL CHOTO

Camberwell College of Art

Portrait of Rebecca Choto

Oil on canvas / 120 x 148 cm

GABRIEL CHOTO

1 YEAR ON

Gabriel graduated from Camberwell College of Arts in 2017 with a degree in Fine Art Drawing. Since participating in the Clyde & Co Art Awards, Gabriel has begun an MFA in Fine Art at Central Saint Martins. Gabriel has shown at multiple galleries across London such as Mall Galleries, GX Gallery, and CGP London. His portraits work with the themes of home, pride, identity and diaspora.

“Thank you for the opportunity to exhibit my work at the Clyde & Co it has truly open doors for me. I would have never thought I’d have be in the position I am in now where I’ve exhibited at Tyburn Gallery and soon to be displaying work at 1.54 Art Fair in October. Without Clyde & Co I would have never been noticed or networked with the people I’m in contact with now thank you.”

LISETH AMAYA

4 YEARS ON

“When I graduated from Central St. Martin’s, I was unsure about my initial entry into my career, and questions arose. With Clyde and Co., I was able to carefully calculate my steps. I was able to sell my work through their auction and from that, it opened up new avenues and clients. This experience helped launch me into my current career as a full time artist. I have shown internationally in France, Italy, Mexico, the United Kingdom and the United States. In July 2018, my work was part of an exhibition, *The Art of Collecting* at the Mall Galleries. Over the last year, I have been in residency in Oaxaca, Mexico and am currently participating in the Summer Intensive residency at The Slade and Camden Art Centre.”



LISETH AMAYA

Central Saint Martins

We Were Here I & II

Oil on Linen / 170 x 140 cm

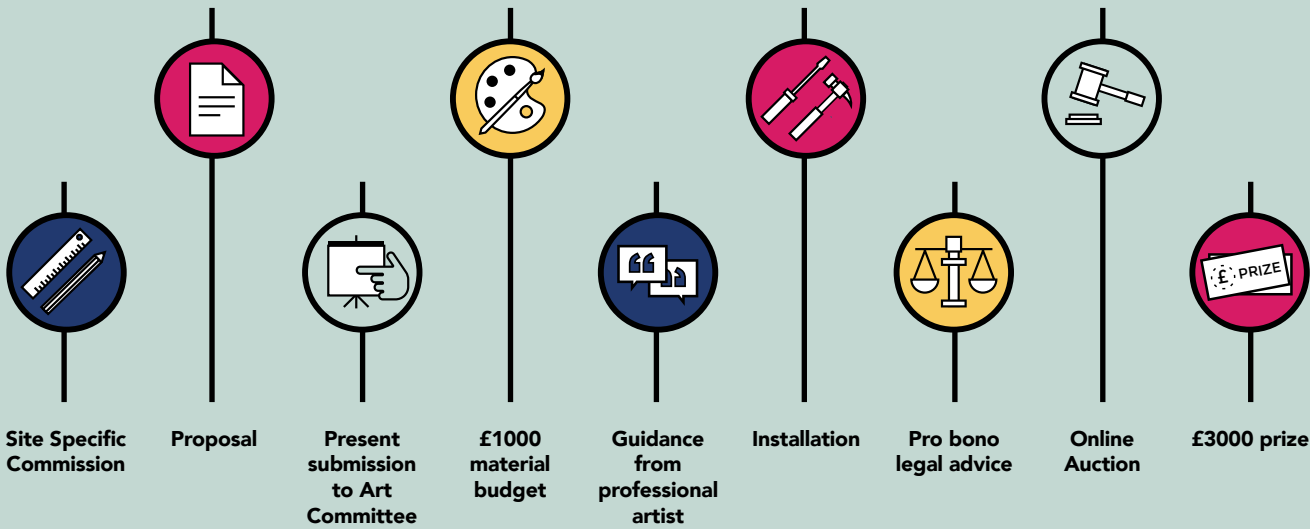
R

BLANK
CANVAS

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.

NATIONAL
COMMISSION
COMPETITION



ANNUAL CYCLE



JACK WHITWELL & HARRY PICKUP
Newcastle University
2018-2019 Blank Canvas Competition Winner

Distortion
Photogravure Prints Mounted onto
4 Aluminium Plates / 3.5 x 1.5 m
5 Woodblock prints on Masa paper / 105 x145 cm

Newcastle based artists Jack Whitwell and Harry Pickup have collaborated to create an installation of large scale prints for this year's Blank Canvas Prize. The commission depicts an image of the British coastline, intersected by multiple panels portraying colorful computer glitches. By distorting the coastal landscape, the work references the uncertainty of the contemporary political and economic landscape of Britain today.

Jack Whitwell's work explores the genre of British landscape within contemporary art using analogue photographic techniques such as photogravure. Harry Pickup's work is interested in the role of technology in the creation of art and its relationship with more traditional techniques; in particular woodcut.

LAST YEAR'S WINNERS

LUCAS DUPUY

2017-2018 Clyde & Co Art Prize
£5,000 awarded by a panel of Judges

CHRISTINA KIM-SYMES

2017-2018 Staff Vote Winner
(£2,000 prize)

ZSUZSA BENKE

2017-2018 Blank Canvas Competition Winner
(£3,000 prize)

Zsuzsa Benke
Not Just What You Say,
But The Way You Look At Me

WINNERS

LUCAS DUPUY

Lucas Dupuy graduated City & Guilds of London Art School in 2017. Upon graduating, he was awarded the Acme City & Guilds of London Art School Studio Prize and the Clyde & Co Art Award. He has been interviewed and published by multiple contemporary art magazines including: Abstract Magazine and Floorr. Dupuy's work has been displayed in multiple galleries in London including Union Gallery and India Dickson Gallery.

"Winning the Clyde & Co Art Award has allowed me to focus on my practice and spend more time in my studio. This has resulted in being able to afford a research trip to Tokyo where I learned about Japanese typography as well as how galleries operate there. I also spent my time taking photos and meeting with artists all of which has influenced my practice greatly."

Lucas Dupuy
Book Painting 1 & 2

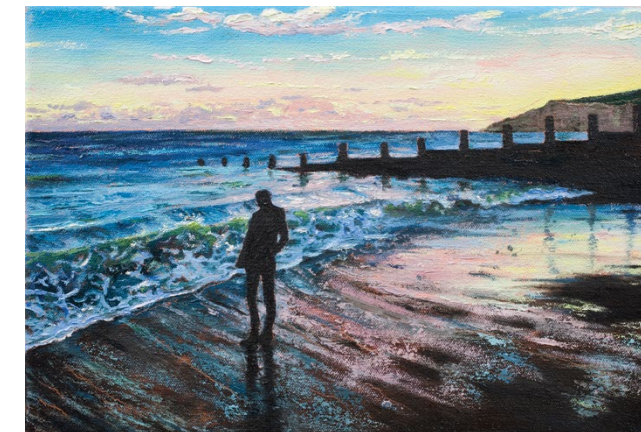


CHRISTINA KIM-SYMES

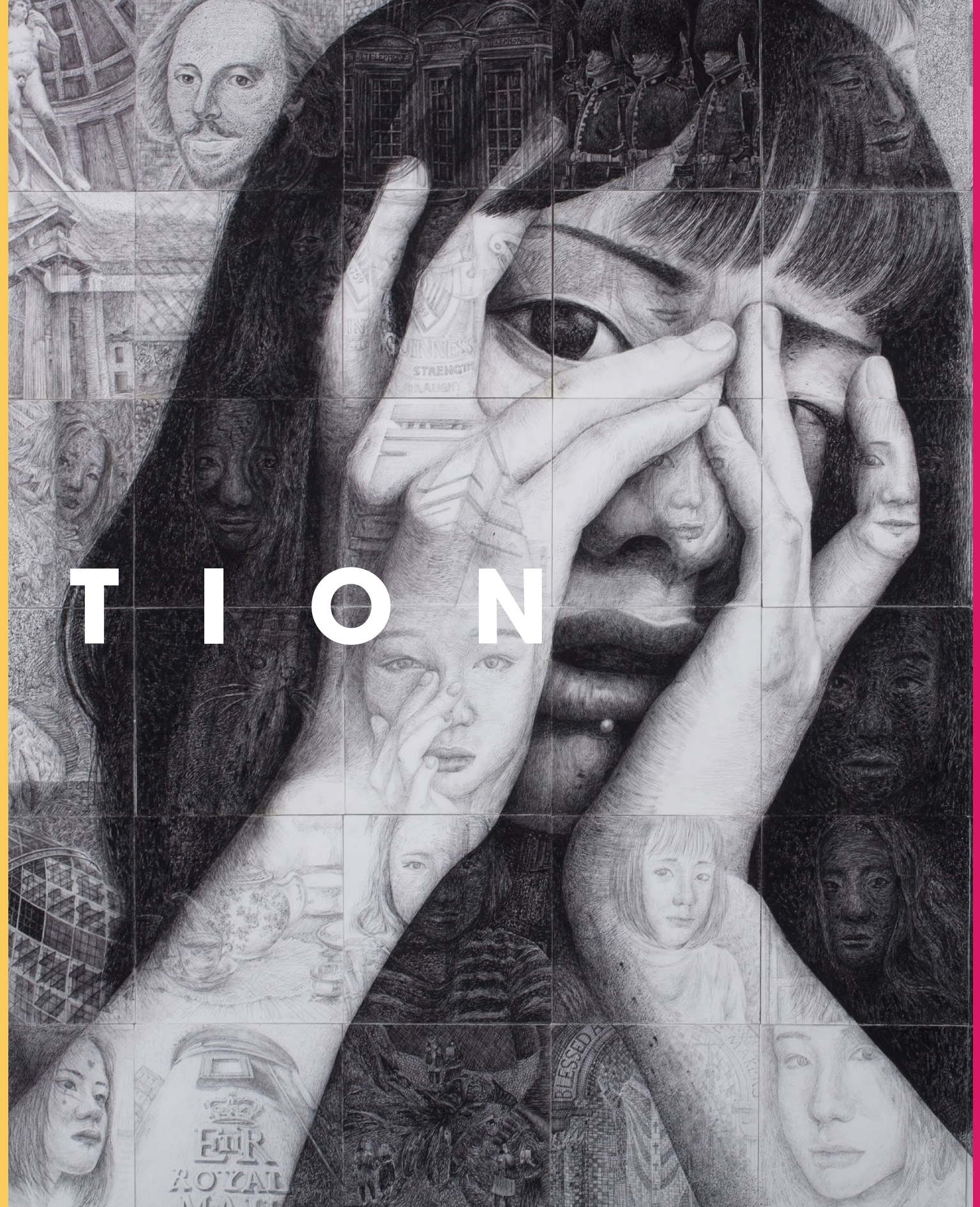
Christina Kim-Symes graduated Wimbledon College of Arts with a degree in Fine Art: Painting in 2017. In September 2018, she will begin a Master's Degree in Creative Entrepreneurship at the University of East Anglia. Since winning the Staff Vote, Christina has continued to work on paintings and commissions. She hopes to have her first solo show this year. Kim-Symes has shown in multiple galleries over the UK including Candid Arts Trust, Copeland Gallery, and Creatives Gallery.

"Coming to the end of my degree last year, I felt quite daunted and uncertain. The Clyde & Co Art Award alleviated these feelings, whilst boosting my confidence as an artist. From the financial support and the diverse lecture and seminar programme, to the mentoring, pro bono legal advice and winning the Staff Vote, Clyde & Co provided invaluable, professional guidance throughout. I cannot thank them enough!"

Christina Kim-Symes
Longing



T H I S
Y E A R ' S
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T H E A R T S T A R T S H E R E

OUR JUDGES



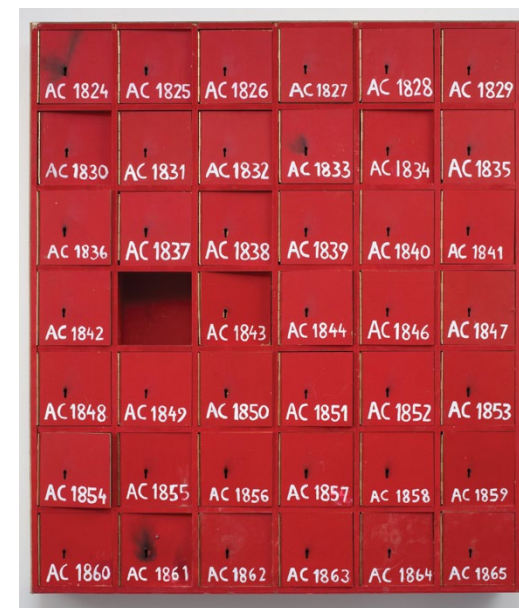
THERE ARE OTHER PRIZES OPEN TO ART SCHOOL GRADUATES, BUT CLYDE & CO OFFERS A UNIQUE PACKAGE: AS WELL AS PRIZE MONEY IT PROVIDES SHORTLISTED ARTISTS WITH A YEAR-LONG SHOWCASE FOR THEIR WORK, AN ONLINE AUCTION AND PROFESSIONAL CAREER ADVICE. HANDING OVER THE CHEQUE IS THE EASY BIT: CLYDE & CO IS PREPARED TO FOLLOW THROUGH.

LAURA GASCOIGNE 2016-2017 JUDGE
ART CRITIC AND COMMENTATOR



JUDGING THE ART AWARDS WAS BOTH FASCINATING AND INSPIRING. THE STANDARD OF WORK WAS INCREDIBLY HIGH AS WAS THE LEVEL OF ORGANISATION. IT SEEMED THAT NOTHING HAD BEEN OVERLOOKED IN THE PRESENTATION OF THE EXHIBITION AND THE GIVING OF HUGE PRACTICAL AND PROFESSIONAL SUPPORT TO ALL EXHIBITORS.

NICOLA SHANE 2016-2017 JUDGE
DIRECTOR OF PURDY HICKS GALLERY



ANNIE-MARIE AKUSSAH

Wimbledon College of Arts

The Uprooted, The Unrooted and Those Who Remain in Transit / Homegoing

Acrylic and Steel on MDF, Jute Sac, Wood and Acetone
Transfer on Linen / Acrylic and Brass on MDF
180 x 180 cm / 100 x 116 cm

Some recurrent subjects within my work are identity, belonging and the authenticity of identification documents within inter-African migration. My works hold colours that resemble places expatriates may have occupied, such as Indian red; present in council estate buildings.

Society's paradigm of expatriates is often from the Middle East and Africa yet the prevailing perspectives and ideologies of migratory movement within the world pay little attention to inter-African migratory movement. "The Uprooted, The Unrooted and Those Who Remain in Transit" is for those living away from home looking forward to their next mail, the diaspora and those who straddle between identities.

Top: The Uprooted, the Unrooted, and Those Who Remain in Transit
Bottom: Homegoing

Location: St Botolph's, Meeting Room Corridor



PHIL ALCOCK

Central Saint Martins

Serving Your Country

Emulsion paint on wooden frame, quilted calico
and full British Army tunic / 100 x 200 cm

My ideas stem from media reports of social or political issues which strike me as unjust as well as the interplay between truth and fiction. I explore the politics of representation and depiction within the media. "Serving Your Country" references the brutal and dehumanising treatment of disabled people by the state benefits system. The story of David Clapson is all too common, as he served his country, worked for 24 years, then despite increasing mental health problems, he had his benefits stopped. Unable to afford to refrigerate his insulin or feed himself, he died, with no food in his stomach.

Location: St Botolph's, Meeting Room Corridor



CHRISTINA ANDREWS

Wimbledon College of Arts

The Vital Force / Ocean Currents / Infernum

Resin and pigment on board
220 x 120 cm / 220 x 120 cm / 220 x 120 cm

I aim to aesthetically capture the theory of the sublime, which we perceive to be powerful, limitless and beyond us. I do this by harnessing a materials natural process to create an entropic formation of composition and pattern, something beyond my control. By using heat, I aid the chemical reaction between the resin and pigment. New colours, shapes and patterns in the midst of formation are fixed into place as the resin hardens adding unique movement. With consideration of colour and scale I aim to create powerful and emotive artworks that challenge and provoke new ways to perceive the surrounding world.

Top: The Vital Force
Middle: Ocean Currents
Bottom: Infernum

Location: St Botolph's, Meeting Room Corridor



ALYS BAGILHOLE

Camberwell College of Arts

Industrialised Alchemy

Chicken wire, gold leaf and wire / 400 x 180 cm

I have always enjoyed being fully engrossed in a work and process has been important within my practice. I am obsessive when it comes to creating, I enjoy something that challenges me as well as physical; otherwise it does not feel rewarding. My work is driven by a sense of anxious wildness which is a reflection of my way of thinking, and one of my personality traits. The work is created using a repetitive, laborious process focusing on creating an accumulation of base materials with the use of chicken wire and gold leaf. Aiming to take a look at mass production and mass waste.

Location: St Botolph's, Meeting Room 21

MEGAN MARY BAKER

Central Saint Martins

Untitled

Acrylic on board / 125 x 125 cm

Through painting, I explore the seam between dreams and reality, where the surface becomes an interface between two different worlds colliding. This creates a dislodged space between the imagined and the real. These opposing dialects provide context to channel the fusion of the abstract and figurative languages represented in my practice. Up close, the marks are intricate; each layer is interwoven, recalling the memory of the previous brushstroke. From a distance, you can see how the whole image has been assembled and how each mark has been formulated.

Location: St Botolph's, Meeting Room 12



POLLY BENNETT

City & Guilds of London Art School

Colour Measurements: Skaftarhreppur, Iceland, 7.9.17 / Colour Measurements: Reynisfjall Mountain, Reynisfjara, Iceland, 7.9.17 / Colour Measurements: Blesi Geyser, Selfoss, Iceland, 8.9.17

Watercolour on paper / 97.5 x 70.5 x 3.5 cm each

My current work responds to my time in Iceland.

The watercolour abstractions deconstruct Iceland's landscape, focusing on the basic elements of colour and the horizontal. The piece of paper shows the effects of water, through being submerged in a bath overnight. This water is then trapped inside the domes.

Top: Colour Measurements: Skaftarhreppur, Iceland, 7.9.17

Middle: Colour Measurements: Reynisfjall Mountain, Reynisfjara, Iceland, 7.9.17

Bottom: Colour Measurements: Blesi Geyser, Selfoss, Iceland, 8.9.17

Location: St Botolph's, Reception/Seating Area



POLLY BENNETT

City & Guilds of London Art School

Basalt Dome / Basalt and Iron Dome / Stone and Rhyolite Dome / Earth and Iron Dome / Iron Dome / Stone Dome

Mixed Media

16 x 30 x 30 cm / 14.5 x 30 x 30 cm / 16.5 x 30 x 30 cm /

15 x 30 x 30 cm / 15 x 30 x 30 cm / 12 x 30 x 30 cm

My current work responds to my time in Iceland. Through recalling the geology and landscape of Iceland, the snow-domes freeze my memories in time. However, a whole new world is created as water is absorbed through the snowcrete, acting as a catalyst for various changes inside the dome.

Top left: Basalt Dome

Top centre: Basalt and Iron Dome

Top right: Stone and Rhyolite Dome

Bottom left: Earth and Iron Dome

Bottom centre: Iron Dome

Bottom right: Stone Dome

Location: St Botolph's, Arbitration Lobby



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JESS DAVIES

Chelsea College of Arts

Sorry For Your Loss

C-Type on aluminium Dibond (wooden batten) / 120 x 80 cm

My practice explores the archetypal tendencies of female actors in the film industry and how these reflect patriarchal societal values. I am interested in a woman's place, including my own role, in the male dominated industry of photography. I focus on the stereotypical roles women have to play, in particular that of the suburban housewife, often being presented as hysterical, with a complete lack of individual identity. A ghost of the past is present in this photo through the use of dated interiors. I combine items that are a poignant reflection of today, symbolising an incapability to escape old social forms.

Location: St Botolph's, Meeting Room 24

POPPY DAVIS

Wimbledon College of Arts

Yard of a Madhouse / Dona Antonia Zarate / Titus

Oil on canvas / 40 x 60 cm / 60 x 70 cm / 60 x 70 cm

My practice focuses on the reconfiguration of images from art history. I aim to challenge art history and raise issues surrounding authorship. It is not until iconic imagery is disturbed that we realise how much confidence we place in it. Through my paintings, I aim to occupy a space outside our traditional conception of history to become a fulcrum between ages, creating a new visual language. I use similar methods of craftsmanship as the Old Masters combined with a twenty-first century view on the possibilities of image manipulation. I am creating an appreciation for the organic development of art over the centuries.

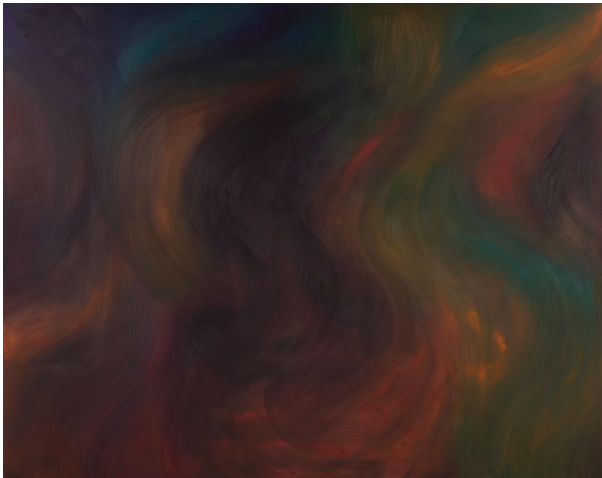
Left: Yard of a Madhouse

Centre: Dona Antonia Zarate

Right: Titus

Location: St Botolph's, Meeting Room 13





MARY DESBRUSLAIS

City & Guilds of London Art School

**He Called a Troubled Mind (Left) /
He Called a Troubled Mind (Right)**

Oil paint and oil pastel on canvas
250 x 200 cm / 250 x 200 cm

I am interested in the ways in which the innate value of self-expression can be demonstrated through the arts. I am currently using abstract expressionism to encourage empathy between people of different faiths and those of no faith. My oil paintings are abstractions of dance – dance in the mind, in the heart and in the body. Through continually moving, learning, seeking and becoming, we navigate through the No-man’s land between doubt and faith that takes us forward. It was this silent rhythm, this journey of emotions, which informed the movement and colour in my most recent works.

Top: He Called a Troubled Mind (Left)
Bottom: He Called a Troubled Mind (Right)

Location: St Botolph’s, Meeting Room Corridor



ANNIE ROSE FIDDIAN-GREEN

City & Guilds of London Art School

**Full Spectrum Seismograph /
Body Heat I / II / III**

Pencil on paper / Inks and raw earth pigment on paper
162 x 230 cm / 38 x 48 cm / 38 x 48 cm / 38 x 48 cm

Creating art has evolved from a need to express human presence. I follow the hypnotic process of building line in continuous circular motions. This method became a powerful source of freedom, in response to an injury last winter. This drawing acts as a ‘visual seismograph’ tracing my movement across the page and capturing an ephemeral moment. I use inks in my work; they disperse and bleed organically, offering the therapeutic and exciting element of chance. My work is an intuitive journey capturing the forces within and around the body. This may be understood in terms of kinetic energy, body heat or breath.

Location: St Botolph’s, Meeting Room Corridor



Body Heat I
Inks and raw earth pigment
on paper / 38 x 48 cm



Body Heat II
Inks and raw earth pigment
on paper / 38 x 48 cm



Body Heat III
Inks and raw earth pigment
on paper / 38 x 48 cm



SAMUEL DE GUNZBURG

City & Guilds of London Art School

Emulation: Vase #2 /

Emulation: Vase #1 / Roots

Bronze, steel, concrete and rubber
130 x 37.5 x 37.5 cm / 123 x 37.5 x 37.5 cm
/ 132 x 37.5 x 37.5 cm

My recent series of work focuses on historical vases and their present status as ancient patrimonial gems of evidence and information, and by extension, metaphorical symbols of art history. This pushed my practice to take a direction, which would evidence my interests in ruins; an element that simultaneously informs about time while simultaneously resisting its longevity. The three-dimensional work is an attempt to emulate that feeling of the ruin, the deteriorated, and the damaged, with materials that would evidence their 'staged' truth.

Top left: Emulation Vase #2

Top right: Emulation Vase #1

Bottom right: Roots

Location: Beaufort House Reception

XIAOYU HUANG

Wimbledon College of Arts

Vera's Gaze

Oil on board / 80 x 60 cm

My work is based around important woman in my life and the coincidences between abstract and figurative art. My aim is to create a different approach to how women are traditionally represented in portraiture through abstract shapes resembling those of the real world.

Art bounces between figurative and abstract, both of which are important elements in my work. Through photographs, I explore the process of painting, how the two mediums differ and how photography acts as a virtual form of existence.

Location: St Botolph's, Meeting Room 3



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LAURENCE JANSEN

Camberwell College of Arts

Displacement / Distribution

Oil on canvas / 152 x 203 cm each

Displacement engages with the work and struggle endured by a refugee who seeks asylum from conflict. The unnamed figure volunteers his time with the independent activist collective, No Borders Kitchen. For the last year, he has existed in a state of limbo with no legal papers. Days pass with no news of progress on how to move forward and the looming threat of being sent back to persecution within political and cultural instability. This painting portrays the hopeful and determined will to provide food for displaced people, with the large cooking pot acting as a grounding force amongst emotional turmoil, in a struggle near breaking point.



Distribution is a reflection on the time I spent with an independent collective of humanitarian activists on the Greek island of Lesbos. Many of these activists have devoted months, or in some cases years, to help and empower displaced people who arrived on the island from Turkey. Working together, European volunteers and refugees provide food for around 300 of the islands most vulnerable people. This painting depicts one refugee decanting food into cups as part of the food distribution process. His transient, ephemeral appearance highlights a lack of cultural and political identity, whilst stuck in a temporary limbo.

Top: Displacement

Bottom: Distribution

Location: St Botolph's, Meeting Room Corridor



CERI ANN JONES

Wimbledon College of Arts

Tri Phont / Agored / Melyn

Oil on canvas

130 x 150 cm / 130 x 150 cm / 140 x 140 cm

I am a Welsh artist exploring landscapes through memory and imagery. I interpret through overlapping paint, colour and texture; bringing elements of the outside to the surface of the canvas. Following a trip to Iceland, my painting style shifted. Through open spaces of colour, I explored a new medium forming textures and contrasting compositions, I interpret my personal experience. I work from the floor and wall forming new perspectives. My physicality and presence is a key element in my practice. I encourage the viewer to feel the textures so that they too become involved in the place that I am recreating.

Top: Tri Phont

Middle: Agored

Bottom: Melyn

Location: Agored / Tri Phont St Botolph's, Meeting Room 14.

Melyn St Botolph's, Meeting Room 15.

AYSE KIPRI

Central Saint Martins

Structure VI / VIII

Steel, Perspex, MDF, enamel and scaffold netting /

Steel, Perspex, MDF, oil, resin and scaffold netting

100 x 160 x 21 cm / 100 x 160 x 21 cm

Standing between painting and sculpture, these works echo the urban surfaces we encounter; the temporality of the city's architecture, where processes of demolition and construction have entered a cycle of normativity. The idea of raising a painting's flat surface to suspend from a wall came to me through observing scaffolding and their purpose; to contain construction sites. I wanted to capture the unfinished state of our surroundings which is in constant flux due to social, economic and political tides shaping urban landscape. My intention was to create a dialogue with the architecture we see on a daily basis.

Top: Structure VI

Bottom: Structure VIII

Location: St Botolph's, Arbitration Lobby



EMILY LARKIN

Central Saint Martins

Pollinate

Oil on canvas / 220 x 170 cm

The main drive behind my practice is to create work that functions as a form of activism for the vegan-feminist movement. Instead of using violent images to force Veganism down the viewer's throat, I attempt to elicit change with engaging images. The painting, Pollinate, focuses on the decline in bee populations and how this will impact our planet; the pomegranate and its blossom could not exist without bees. The pomegranate also embodies female sexuality as it symbolises fertility in the Bible and ancient Greek mythology, tying the links between feminism and Veganism.

Location: Beaufort House Reception



DAVID YONGHWAN LEE

Central Saint Martins

Journey (1)

Oil on canvas / 150 x 120 cm

My practice focuses on the concept of individual through acknowledging the diversities amongst people. Perhaps it is a process of one discovering them internally by reviewing past and present external environments. These romantic notions of internal resolution through a harmonic relationship with our environment have an established dialogue with art and literary history. I believe there is something to be learned from the works of the Romanticists, Henry Thoreau and Caspar David Fredrich for their examination of the relationship between the individual and nature.

Location: St Botolph's, Meeting Room 11

MATILDA LITTLE

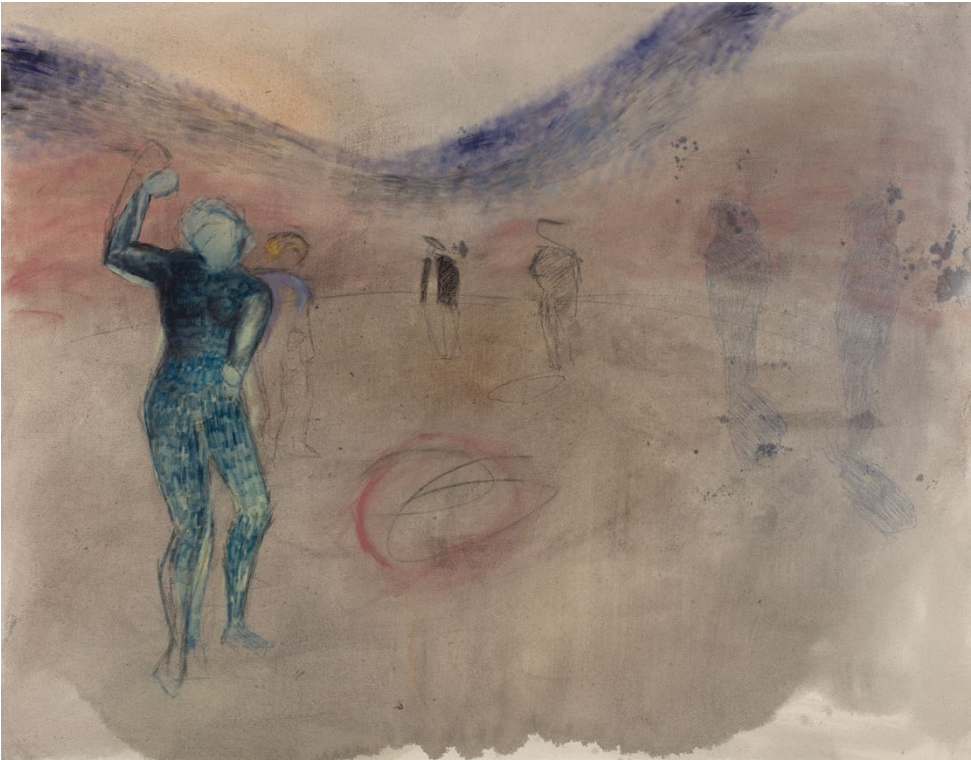
Central Saint Martins

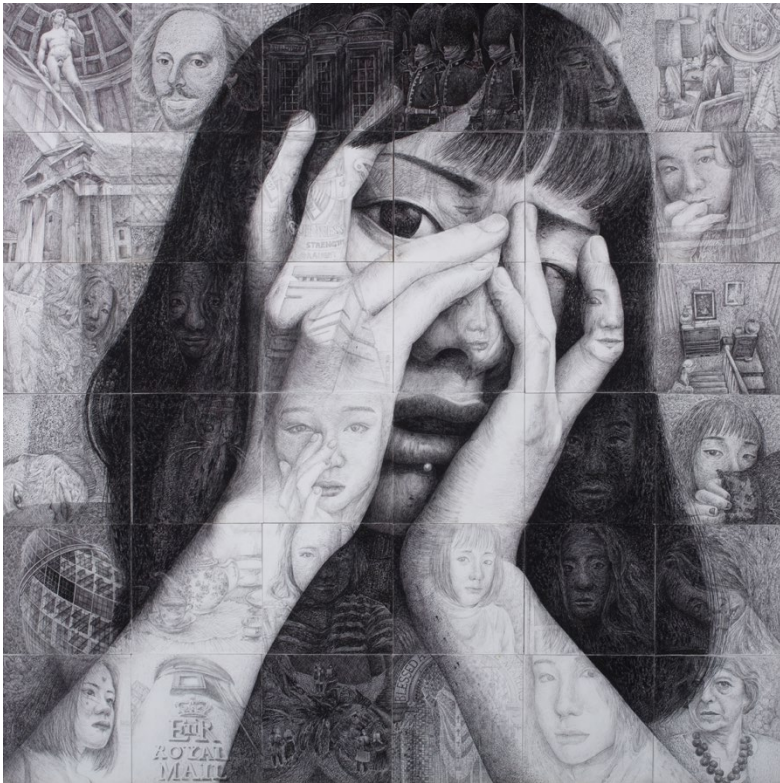
The Stone of Rokhsana

Oil on canvas / 130 x 100 cm

The narrative conception of this painting began with the idea of a girl who wished to become a masterpiece and, in doing so, wished to be turned to stone. My connective thought pattern, then led to thinking about the girl being stoned/the stoning of a girl, which then filtered through into the real story of an Afghan girl who was fatally stoned in 2015 for attempting to run away from her husband. I use forms of literary nonsense to highlight the lack of social equality that exists in our world. We can identify systems of hierarchy with every human, animal, object identity, and perhaps most pronouncedly, of man and woman.

Location: St Botolph's, Meeting Room 4





XIAOXUAN LONG

Camberwell College of Arts

3 years, 36 months

Mixed medium drawing on paper, mounted on foam board / 140 x 140 cm

I used 36 small squares to create a larger picture in my work '3 years, 36 months'. These squares represent the three years (36 months) I've spent in the UK as a Chinese. In my work, half of the face was covered with a hand, representing the uncertainty of the future, while the wide-opened eye in the other half represents the courage to face life. We look forward to the future that we have never experienced and yet we are anxious about its uncertainty. My question is how can we achieve balance in life given our circumstance?

Location: St Botolph's, Meeting Room 10

EVA LYNCH

Camberwell College of Arts

Taplow, Aylesbury Estate / Metro Central Heights

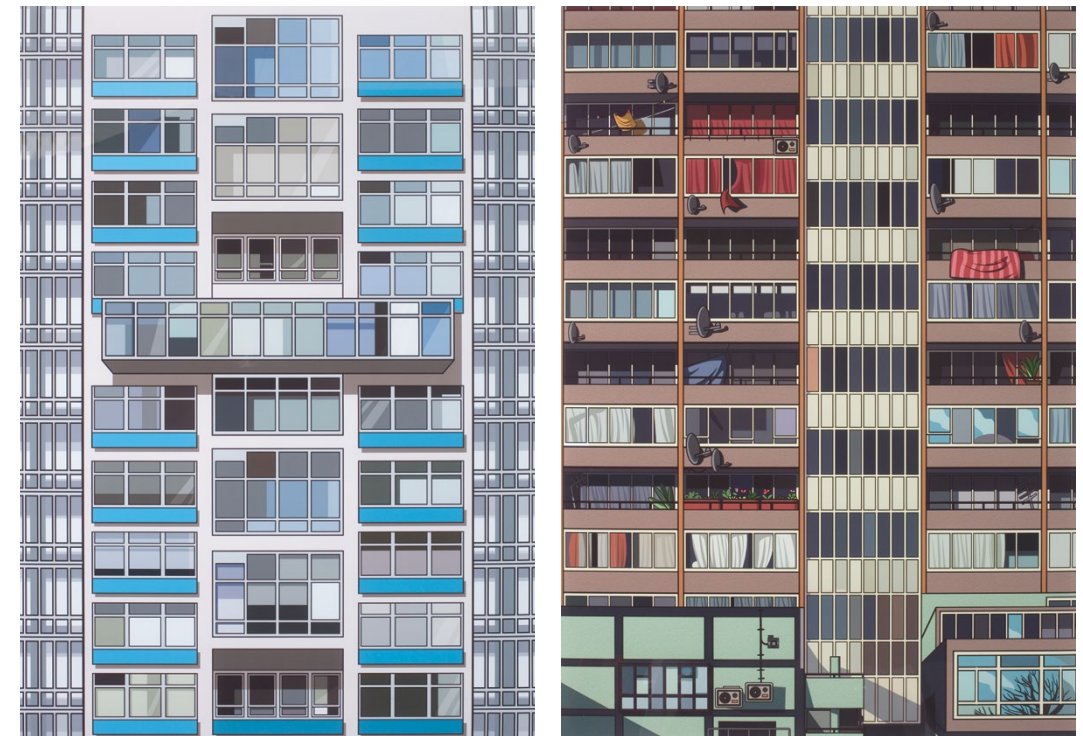
Digital prints on matte / 68 x 92 cm / 68 x 92 cm

The illustrations produced are a commentary on the aesthetics of living, subtleties that hint at a building being occupied, and the beauty of humanity in communities at risk of social cleansing and gentrification. Featured buildings are Metro Central Heights and Taplow on the Aylesbury Estate which are selected based on diversity of rental costs, build date, links to gentrification, and personal importance. Although born in Southwark, Eva grew up on the Isle of Man and returned to London for university. City life came as a shock, the largest of which they found to be the social cleansing in Southwark.

Left: Metro Central Heights

Right: Taplow, Aylesbury Estate

Location: St Botolph's, Meeting Room 7





ELK O'SULLIVAN
City & Guilds of London Art School

1/5: Untitled, 2/5: Untitled, 3/5: Untitled, 4/5: Untitled, 5/5: Untitled
Oil on canvas / Acrylic and oil on canvas / Oil on canvas / Acrylic on canvas / Acrylic and oil on canvas / 65 x 95 cm / 65 x 95 cm / 65 x 95 cm / 65 x 95 cm / 65 x 95 cm

In the eighties, I immersed myself in an outdoor graffiti practice. Freedom, rebellion, authenticity and risk were driving forces in my work. With these indoor paintings, I am just as excited about painting on canvas as I was about spray-painting on a train. These works were created spontaneously with oil and acrylic. Grounds are both dark and light, the surfaces range from diaphanous glazes to opaque impasto layers. The mark of the artist's hand is paramount. These illusions range from the esoteric to the conspicuous; posters on The Underground to Mark Rothko. I want the viewer to feel seduced by colour.

Location: St Botolph's Meeting Room 23



BETHANY ANN MELLOR
Camberwell College of Arts

Mind the Rat
Wood, clay, paper, pigment, paint and LED strip lights
59.5 x 37 x 52.5 cm

I am a multidisciplinary artist. This sculpture was inspired by gritty London life, focusing on characters and architectural aesthetics. I have re-created a Morleys and a corner shop in Peckham. Creating a different look on daily life, where rats have joined the over populated world of humans; due to the effects and tolerance of rat poison. Being stuck in the hierarchy, repetitive daily routines, rules and expectations that we have allowed to trap us; rats have succeeded where only a small percentage of us have through a sense of freedom. This piece was a result of an exploration on London vermin.

Location: St Botolph's, Corridor Recess



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JAMES MIDDLETON

Wimbledon College of Arts

Lawn Chair

Oil on canvas / 120 x 100 cm

The painting is part of a series, commenting on the tradition of portraiture and the seriousness surrounding the genre. The piece started as a portrait of my father, but I realised that what I was trying to portray in him had more impact without him in the frame. The painting is a reflection of my father's illness over the past year, how different it could have been, and how thankful I am for my father. Although the subject is serious the viewer should find comic and physical relief in this cheap plastic chair.

Location: St Botolph's, Meeting Room 8



OLIVER NAYLOR

Camberwell College of Arts

Masculinity

Vinyl banner / 122 x 184 cm

This work explores the nature of masculinity. Our societal education is filled with images and stories of masculine heroes displaying their power and success. The pose was chosen as a referral to the carved marble busts of the white, wealthy, middle class, men we call 'heroes' - heroes in war or politics, men of great learning. The portrait sits on a classically dark background, but the image refers to a much more feminine side of a man with the use of lipstick and bare shoulders, a side of masculinity we neglect to acknowledge.

Location: St Botolph's, Meeting Room Corridor



NELL NICHOLAS

City & Guilds of London Art School

Ridley Road

Oil on canvas / 270 x 220 cm

My paintings are drawings, which is an important part of my practice because wherever I am, I take great pleasure in sketching my surroundings. This is diaristic, as drawing an environment helps me make sense of a place, and what it reveals about the people who move through it. Combining representation and abstraction, I aim to capture the chaos and complexity of contemporary life while indulging in the versatility and playfulness of paint. This is a painting of Ridley Road Market in Dalston. What's "For Sale" in shops exemplifies the internationalised, fast-paced, and consumerist nature of cities and their inhabitants.

Location: St Botolph's, Meeting Room Corridor

ALICE OVERTON

Camberwell College of Arts

Copy Errors

3D Printing / 338 x 45 cm

My work has progressed from exploring my identity to something more global: mass-production and accuracy. Advances in augur cloning could result in a new era in which humans will create a biological production line. Like any production line, it is vulnerable to copy error. What is a copy? What is 'identicalness'? I want to expand on these ideas and question them through the transformation into sculpture. Modern technologies provide tools to explore the accuracy of reproductive machines which prompts speculation about whether machines will ever achieve the accuracy of nature regarding copying complex systems.

St Botolph's, Meeting Room Corridor



TATE PAVIOUR

Wimbledon College of Arts

An emotional and personal relationship with landscapes drives me to paint; exploring the subtle sensations and qualities that inform my experience. However, within this landscape and its surrounding art history there are political and historical contexts that emerge through closer examination that explain the entirety of the landscape. For instance the exploited rural working class and a disingenuous depiction of labour and industry. With this series I've incorporated these themes into my practice through the satirical use of traditional conventions such as the figure, red colouring as a focal point and a loose but also pastoral approach to composition.

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



Figures Amongst Ruins

Oil on canvas / 210 x 150 cm



Figure Beneath a Tree

Oil on canvas / 56 x 63 cm



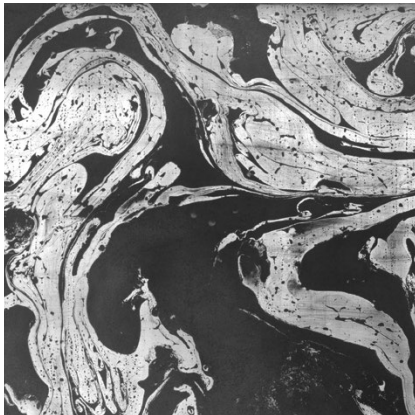
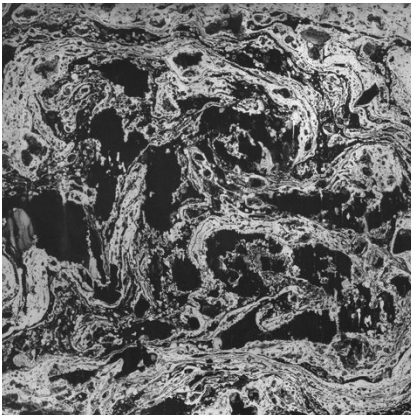
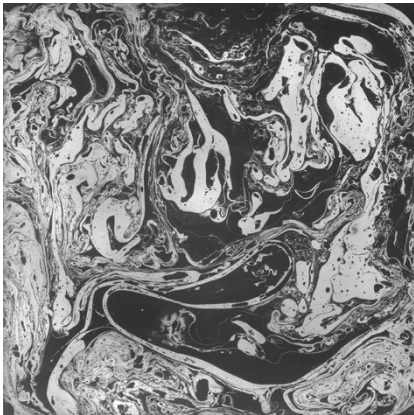
Figure

Oil on canvas / 60 x 90 cm



Figures at Rest

Oil on canvas / 50 x 50 cm



THOMAS PENNICK

City & Guilds of London Art School

Marble Etching on Steel III / II / I

Stop out varnishing oils, white spirit, water, nitric acid, ink and varnish on steel
100 x 100 cm / 100 x 100 cm / 100 x 100 cm

I am interested in looking at the detail of images. I aim to create a world of immersive forms and mesmerising detail. I explore different processes and focus on the alternative uses by using steel etching plates. Varnishing oils and steel left a marbled effect containing immense detail, showing an infinite range of micro and macro forms. While I was not fully in control of the outcome I was very much in control of the process leading to the finished works. I left the final results down to chance, creating fluidity in time and space.

Location: St Botolph's, Meeting Room 22



MARIA POSITANO

City & Guilds of London Art School

**Studies for Here They Rise Declining #1, #2 and #3 /
Studies of the Void #3 and #6**

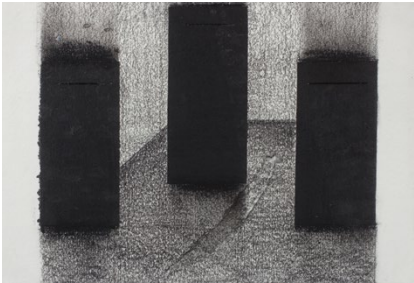
Printing ink on Somerset paper / Pencil and charcoal on paper / Pencil, wax crayon
and charcoal on paper / 62 x 82 cm / 62 x 82 cm / 62 x 82 cm / 40 x 33 cm / 40 x 33 cm

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: Studies for Here They Rise Declining #1
Middle: Studies for Here They Rise Declining #2
Bottom: Studies for Here They Rise Declining #3

Location: St Botolph's, Meeting Room 6



Left: Studies of the Void #3
Right: Studies of the Void #6

Location: St Botolph's, Meeting Room 6



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SALLY MAIR ROBERTS

Wimbledon College of Arts

Sally / Sinead / Rae / Yang / Annie / Abbie / Ceri

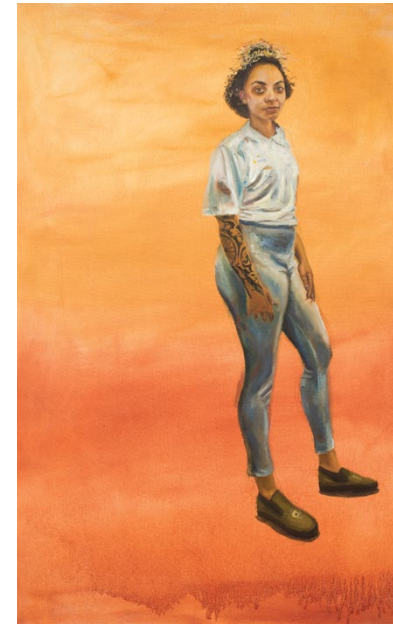
Oil on canvas / 70 x 110 cm each

An aspect that informs my work is the location a photo is taken and its relationship to painting. Photography surrounds our lives and we have to deal with the images that it presents us with. For me, the strength of painting exists in its difference to the photographic image. In a painting you can demonstrate and see the human mark and the time invested within the work. Working from photography has brought me to experiment with the level of detail I feel necessary to communicate and therefore concentrate on what I find important.

Location: St Botolph's, Restaurant



This page
Left: Sally
Right: Sinead



This page
Top left: Rae
Top centre: Yang
Top right: Annie
Bottom left: Abbie
Bottom right: Ceri



DANICA ALICIA DE SILVA

Wimbledon College of Arts

No.333 / Night Time / Midnight Memory / Souk

Oil and enamel on board / Oil on board / Oil and enamel on board /
Oil and enamel on board / 40 x 30 cm / 30 x 40 cm / 30 x 40 cm / 50 x 40 cm

My work explores the use of colour and form depicting my perception of geographical locations and how this affects our reading of space, turning us into individuals. I aim to portray spaces through layering different densities which I create using different types of paint. I've lived in small towns and big cities giving me the chance to experience how spaces affect human psychology and behaviour. The sources for my paintings are photographs that I have taken in the three distinct places I've lived: Dubai, India and the UK. I manipulated them because I was inspired by the surrealist idea of automatism.

Top left: No.333

Top centre: Night Time

Top right: Midnight Memory

Bottom left: Souk

Location: St Botolph's, Meeting Room 9



AMI SMITH

Camberwell College of Arts

Viewfinder I / II / III

Acrylic, marker, collage and fine liner on paper / 42 x 42 cm / 42 x 42 cm / 42 x 42 cm

As an artist I have always been drawn to the abstract form and mindful of composition. These images originated from one large abstract painting. I was exercising freedom in mark making and eliminating the pressure to produce something appealing. Using a 'Viewfinder' I selected compositions within the painting which I then reworked to form a set of three finalised images. This process works as a metaphor for self enhancement. We have the choice and ability to focus on one personal attribute at a time to improve ourselves as individuals – thus benefiting ourselves and others.

Location: St Botolph's, Meeting Room 7



RYAN ANDREW TENNANT

Chelsea College of Arts

Wichita Stadium 33°51'26.73"N 98°34'46.52"W

Acrylic and gel medium on canvas / 273 x 143 cm

Ryan Tennant is a London based artist who creates artwork in a variety of mediums, mostly painting surrounding ideas of nostalgia through the lens of his childhood growing up in Wichita Falls, Texas. Wichita Stadium is from a series of paintings based upon locations from around Wichita Falls. Through using Google Street View, he examines the changing ways we consume information and specifically our own memories. The artwork depicts the arid and alien nature of Google Street View, our tenuous links to the past and the vast Texan landscape.

Location: St Botolph, Meeting Room 20

JOANNA TURLAND

Wimbledon College of Arts

Together Alone

Oil on canvas / 300 x 200 cm

Joanna Turland is a contemporary painter based in London whose practice focuses on exploring the psychology of the human condition. Her practice is rooted in figurative realism. The painting, *Together Alone*, captures the tension between two figures that are neither together nor apart. Even though their gaze does not meet they are connected through touch. The female figure appears to dominate the male; however, he could be seen as grounding her as though without his support, she would fall.

Neither party engages with the mirror as this would reveal what they are not willing to see.

Location: St Botolph's, Meeting Room Corridor





GIOVANNI VETERE

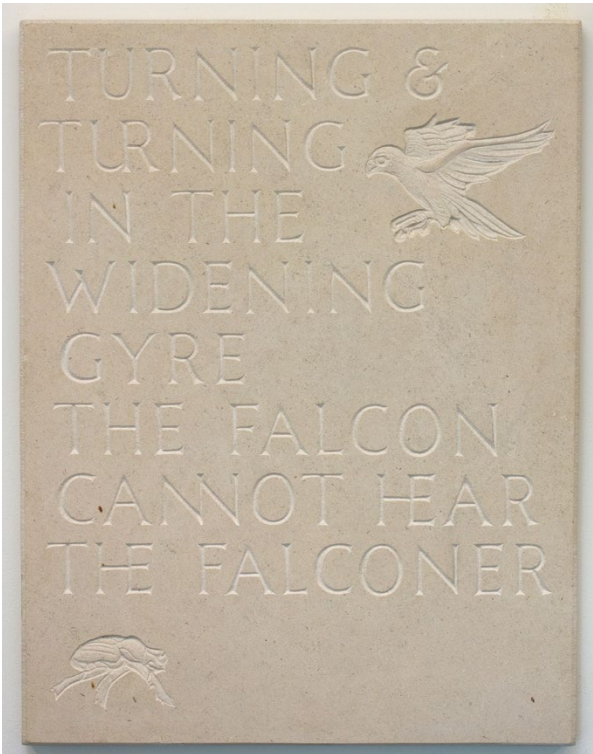
Camberwell College of Arts

Bodies of Water

3 digital prints / 33 x 43 cm / 33 x 43 cm / 33 x 43 cm

Bodies of Water is a site-specific performance that occurred in an old car repairing garage. At the centre of the room two cross-like holes, used by technicians to lie down, become the place of temporary preservation of the body. Questioning its position as human, the body is placed in an environment that is not domestic, bringing the viewer on a journey towards its root. My work engages with water, which is an element that connects us with our origin, referencing the foetus inside the womb. Water symbolises a dual effect; one of giving life and pleasure; one of giving agony and death.

Location: St Botolph's, Meeting Room 19



EDGAR WARD

City & Guilds of London Art School

The Second Coming WB Yeats Inscription

Portland Limestone / 45 x 59 x 3 cm

I am a sculptor trained in the traditional approach to drawing, clay modelling, lettering and stone carving. This work was designed and drawn on paper, then transferred and carved into stone using a hammer and chisel. It features the first two lines of 'The Second Coming,' a poem written at the end of World War I about the new era in human history that was born out of chaos and violence. I illustrated the lettering with sunken relief carvings of a falcon and a scarab. The scarab beetle was a symbol of rebirth in ancient Egypt.

Location: St Botolph's, Meeting Room 5



CYBI WILLIAMS

Central Saint Martins

DU

Wood, canvas, gold pigment, wood stain, decoupage, oil, acrylic, high-gloss, emulsion, velvet and plaster on MDF / 140 x 150 x 10 cm

I see painting as a highly inaccessible art form, which troubles me because artistic inquiries are often conducted in a lofty, bombastic, and obtrusive manner. Through that, I explore artworks that are found in museums and public galleries. The dark wooden frame with gold detail, marble, a sun and mountainscape, along with traditional greys and blues are visual features one may expect to find in a public gallery, museum, or art establishment. These details associate with a kind of old splendour, when in the present reality do not mean much at all.

Location: St Botolph's, Corridor Recess

YANG XU

Wimbledon College of Arts

Painting Doll in Storage & Self-Portrait as Victoria's Painting

Print on velvet / 145 x 182 cm

In the background is a painting by my girlfriend Victoria. I interpreted the painting through creating a doll to show a playful, childish side of adulthood. I made the costume and headdress by painting acrylic on canvas, and then I decided to shoot the photo in a storage room with her painting in the background. I wanted to create a scene that looks like a secret doll that was discovered. I'm trying to represent the transition into adulthood. I want to be independent, but I still need my parents to support me and don't want to be alone.

Location: St Botolph's, Arbitration Lobby





RICHARD YEUNG
Camberwell College of Arts

**Red River / Courtship /
Health & Safety / Wanderlust /
Missing Person / Extinction /
Motherland**

Oil on board / 22 x 35 cm / 24 x 37 cm /
24 x 37 cm / 24 x 37 cm / 24 x 37 cm /
22 x 35 cm / 102 x 77 cm

I explore the idea of the crumble of civilizations and human superiority which consists of a journey through an apocalyptic scenery proposing Romanticism in modern time. The simplification of form and gestural brushstrokes amplify the rawness and struggle of survival. The relationship between machine and human is present through a fascination with the motorcycle. It is profound to imagine a sole machine as a companion in a wasteland. "What will be new under the sun?" The vast emptiness depicts the possible consequence of our future. One can experience my vision through my paintings.

This page
Top: Health & Safety
Middle: Extinction
Bottom: Motherland

Location: St Botolph's Meeting Room 18

This page
Top left: Red River
Top right: Courtship
Bottom left: Wanderlust
Bottom right: Missing Person

ART

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