JERWOOD DRAWING PRIZE 2013

Jerwood Drawing Prize is part of Jerwood Visual Arts, a contemporary gallery programme of awards, exhibitions and events. A major initiative of the Jerwood Charitable Foundation.

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Each year, the Jerwood Drawing Prize exhibition is the catalyst for bringing together a superabundance of works from artists across the UK. And each year a unique set of conversations between the selected works succeeds in saying something new and revealing something previously unseen. Each year, every artist who enters throws down the gauntlet to the selection panel and dares them with a fresh and daunting challenge.

At a time characterised by austerity and realist directives to ‘face the music’, an exhibition such as this allows us to revel in an excess of imagery (whether abstract, fantastical or realist itself) in which the question asked is ‘What if?’ The immediacy and accessibility of drawing as a medium means that that question can be explored urgently, playfully, experimentally; risks are taken but the stakes can be kept mercifully low.

Images of our time surface in this submission — portraits of new architecture, urban street signage, the brands of a contemporary moment — but each is repurposed and its world imagined afresh. There are pieces with much humour or sentiment and those executed with great skill and boundless energy. There is carefulness and commitment and painstakingness and irreverence, and it is the profusion of these approaches that make for an exhibition you want to see time and again.

Overleaf Professor Anita Taylor, Director of the Jerwood Drawing Prize, gives thanks to a multitude of organisations and individuals who make this complex project possible, and on behalf of the Trustees of the Jerwood Charitable Foundation I echo her thanks deeply. It is also my pleasure to congratulate and thank both Anita and Paul Thomas at Drawing Projects UK for their continued passion and achievements for drawing, through this exceptional project and in their wider work. It continues to be a privilege to work alongside them, and to be able to support the changing landscape of each Jerwood Drawing Prize exhibition.

Shonagh Manson
Director, Jerwood Charitable Foundation
August 2013
The Jerwood Drawing Prize aims to promote and reward excellence and talent in contemporary drawing through the support and recognition of the work of established and emerging artists in this field. The exhibition provides an annual forum to test, evaluate and disseminate current drawing practice, and to gain knowledge and understanding about the field of drawing and of artists currently making work within the discipline in the UK. The exhibition is open to those who are resident in the UK, with works submitted from throughout the country via the collections centres, located in Aberystwyth, Cheltenham, Edinburgh, Exeter, Falmouth, Leeds, Liverpool, London, Newcastle-upon-Tyne and Norwich for 2013.

Drawings are chosen for the exhibition through the process of an open submission, and considered for inclusion by a panel of three selectors who represent the perspectives of practitioner, curator and writer with expertise in the field of drawing. Each year the selection panel is newly appointed, and the resultant exhibitions reflect the differing priorities and focus of each panel in response to the work submitted for their deliberation. The selectors for each Jerwood Drawing Prize exhibition act as independent arbiters of the works submitted and are tasked to seek, identify and select drawings that represent their combined prerogatives and values in response to the submission. The first aim for the panel is to select the exhibition and then to collectively choose the drawings that will receive the awards.

The distinguished selection panel members who accept the invitation to undertake this challenging process are the catalysts to the facilitation of a stimulating debate about and through drawing, set in this context. Experience tells us that the vitality of the panel debate is a sure indicator of the quality of the exhibition, and this year it was exceptional. We are immensely grateful to Kate Brindley, Michael Craig-Martin RA and Charlotte Mullins for their generosity, time, attentiveness, rigour and focus in their careful selection of the Jerwood Drawing Prize 2013.

The 2013 selection panel saw each of the 3,082 works submitted by 1,564 entrants as they were systematically conveyed and presented, their decisions based solely on the visual values of the work as seen. The scale and quality of the 2013 submission and the resultant exhibition demonstrates the attention paid to the role of drawing within the practice of many established, emergent and student artists, designers and makers. As a result of this highly intensive selection process, held over two days in the studios at Wimbledon College of Art in London, 76 drawings by 76 artists were selected for the 2013 exhibition, of which 24 were by those entering in the student category.

Some 19 years since the inception of the project, the landscape of drawing has developed, deepened and transformed. The context for the original development of this exhibition was the debate around the nature, value, status and representation of drawing as a contemporary art form and within art education in the early 1990s. Originated within the heart of an art school, where the research and academic ethos provided an immediate forum for this enquiry about the value of drawing today, the project has intended to engender and to contribute to this dialogue and debate through this annual exhibition, its associated educational aspects and events. The project also provides opportunity for the students at the University of the Arts London to work as interns and, thereby, gaining a unique perspective on the origination of the open exhibition. This year, the panel very generously shared their immediate reflections on the process to this audience of handlers and facilitators at the end of the two days; these initial reflections are further extended and disseminated through this catalogue and further dialogue will be generated through the wider programming, which I hope you will find illuminating.

We are immensely grateful for the continuing commitment and support for the Jerwood Drawing Prize project from the Jerwood Charitable Foundation and the wider Jerwood ‘family’. Since 2001 the Jerwood Charitable Foundation has been the principal benefactor of the project, and the strong and passionate support for drawing from the Foundation, led by the Director, Shonagh Manson; the Chairman, Tim Eyles; the trustees; and all of the Jerwood staff who work with the project each year is remarkable.

The Jerwood Drawing Prize project is enabled by an extensive group of individuals, and thanks are due to everyone who contributes to the origination of this complex project, from the beginning of the process to fruition. This includes the collection centres and their staff; the staff and students of Wimbledon College of Art, University of the Arts London; the Parker Harris team who manage the administration of the project; the Jerwood Space team; the tour venue partners; those who work on the transportation, handling, website, design and print; Paul Thomas, co-founder and selection coordinator; and now Bath Spa University, who support my involvement as director of the project.

Of course, the most important thanks go to the selectors and to the artists who submit for the exhibition, who collectively contribute to the character of this overview of drawing in the UK in 2013. I would like to thank each of those who applied for inclusion in the 2013 exhibition, and who were prepared to submit their work for consideration within this process. These artists provide the substantive foundation for the annual exhibition and this particular exploration of current drawing practice in the UK. The endeavour and commitment to drawing is abundantly demonstrated through the volume of the overall submission and the excellence of the resulting exhibition. The capacity of drawing as a fundamental means to encounter, translate, document, record and analyse the world(s) we inhabit is profoundly evidenced through this process of generating this exhibition.

The Jerwood Drawing Prize 2013 exhibition is launched at Jerwood Space, London on 10 September 2013 and will tour to several venues within the UK into 2014. Congratulations to each of the artists included in the exhibition, and particularly to the award winners of the Jerwood Drawing Prize 2013.

Professor Anita Taylor
Director, Jerwood Drawing Prize Project
Dean of Bath School of Art & Design, Bath Spa University
August 2013
I was absolutely delighted to be asked to judge this year’s Jerwood Drawing Prize, which is an exhibition I look forward to each year, as it offers a snapshot of current drawing practice through the very personal lens of the judging panel.

It’s a once in a career experience and like nothing else I’ve done, or probably will do again. It’s the nearest I can imagine to a curatorial endurance test. Seeing so much art work in such a short time is only part of that challenge, the other part of the test is to be matched with two other judges and be required to work out how you will complete the test in the allotted time and to the desired quality!

I was extremely honoured to be in a trio with a hero of mine, Michael Craig-Martin, and the wonderful Charlotte Mullins. All nervousness melted away within the first hour as we commenced the task in hand with good humour and good grace. Charlotte and Michael made the two days such fun, I particularly enjoyed listening to the lively discussions between them, and horse-trading to achieve, what I hope, is an inspiring selection for our visitors.

It’s said every year and I make no apologies for saying it again, that the experienced team who run the prize really do make the whole project possible, they so excellently manage all aspects of the logistics and look after us judges so well.

The quality and volume of submissions to the Jerwood Drawing Prize is a testimony to the interest there is in drawing in this country. I find this particularly gratifying as the director of mima, an contemporary and modern art museum which has drawing at its heart, in the collections we develop and the programmes we promote. On a weekly basis local people come into mima to participate in and appreciate drawing in all its wondrous variety, I am sure that the work we do at mima, alongside the work of the Jerwood Drawing Prize, will continue to help foster this interest in drawing in generations to come.

Kate Brindley
Director of Middlesbrough Institute of Modern Art (mima)
July 2013
Drawings are not by their nature competitive, and therefore drawing competitions — like all art competitions — should not be taken too seriously. One of the unique characteristics of art is that we do not find it difficult to ascribe equal and high status to works that differ in every obvious way — even to the point of contradicting each other’s values. More than any other art form drawing relishes the possibility of being both modest and grand at the same time. Qualities of immediacy and spontaneity seem to characterize all good drawing, even those that have required slow and painstaking realization.

Competitions do serve an important service as a way of focusing attention on drawing, both for those who make them and those who are interested in them. Drawings are seldom included in exhibitions centered on painting or sculpture or other forms of work, because they are thought of as ‘minor’ or ‘studies’. I hope that this exhibition will show how misleading these preconceptions can be.

The number and range of works submitted for the Jerwood Drawing Prize is a reflection of the unprecedented increase in interest in drawing that has emerged over the past 20 years. As this was an open submission the works ranged from professional to amateur, from accomplished and confident to sincere but modest efforts. Our task as a panel of 3 judges to select in the end only 76 out of 3080 submissions made the odds for inclusion extremely long, and those selected are to be congratulated.

We worked well as a panel of judges. Naturally we each came to the task with quite different interests, experience, and taste, but it was striking the degree to which our choices overall coincided. Working as a team we often had an impact on one another’s final decisions, each of us sometimes needing to convince the others that there was real quality in a work that had been rejected. When one of us emphatically dug our heels in, the others usually conceded. No one viewing the exhibition will learn as much from it as we did.

Confronted as we were with many hundreds of drawings, each had only seconds to capture our eye or interest or curiosity or imagination. Naturally those drawings that state their purpose and presence directly and clearly had a better chance of further consideration. Amongst the submission were some works — principally paintings but also some prints and photoworks - that made us question if they could truly be considered as drawings. There is drawing in one form or another in most works of art regardless of medium, but not all artworks are drawings. I see drawing, particularly in an exhibition of this kind, as a context. Where I felt the primary context for a work was clearly not drawing, I did not feel able to consider it. On the other hand there were a few works that sought to challenge the boundaries of conventional ideas about drawing, for instance through film or unusual materials or methodologies. I felt that these greatly enriched the range of our choices.

I never approach the selection of works with an agenda in mind — I do not set out looking for any particular types of work. I hope to be surprised and pleased, possibly excited by what I see. My approach is instinctive, I trust my hunches, I like things I find difficult to place, I am won over by works that refuse to let go.

Many drawings seem to me to be quite similar, and their differences are comparatively marginal. Naturally it is not easy to be won over by a work that in essence is simply a good example of something. At any one time there are types or approaches to drawing which are widely favoured — I’m sure such a submission made 25 years ago would have been very different. Some of the works submitted were very large, and some very obsessive. Both characteristics can be seen amongst the prize-winners but they are not the reasons for the works’ success.

What I find I am looking for when seeing someone’s work for the first time is evidence of an “individual voice”. I like the term ‘voice’ because, not being a visually descriptive term, it has no implicit subtexts of preference or hierarchy of style, taste, process, content, subject matter, etc. in a visual context. It is open-ended, able to adjust to any type of work. I sense this ‘voice’ when I feel the individual character of the artist is inescapably present and evident in the work and that the work engages with the world beyond art. I found this to be clearly the case with the great majority of the works we selected, and triumphantly so with the prize-winners.

Michael Craig-Martin RA
Artist
July 2013
At the end of the two-day selection process for the Jerwood Drawing Prize, I sat down with my fellow selectors Michael Craig-Martin and Kate Brindley to talk to the twenty or so students who had been facilitating the judging process. Professionally, efficiently, carefully the students had laid out room after room of work for us to consider, and observed our deliberations. They were silent witnesses to the process of what it takes to select only 76 works from over 3,000 entries. All artists themselves, they saw work after work be chalked with a cross. The students — many of whom had seen their own work rejected in this blind selection process — now asked questions. What were the parameters of drawing, how did we make our selection and what did we look for?

Drawing is the most direct form of mark-making, and it allows for a strong connection between artist and viewer. Interestingly, the parameters of this once discrete genre were tested by many of the submissions. There were of course traditional drawings made using pencil on paper, the strongest examples of which are in the show. But there were also sculptural lines in space, animated sketches, atmospheric watercolours, architectonic lines, obsessive penmanship, confident ink works, and drawings that were barely there. Before the selection process, I had not considered that we would select five films for the final show, but they interrogated drawing in new and exciting ways. On the other hand, works made from oil or acrylic on canvas did not make the cut (they were paintings).

As we observed every single drawing, from a tiny gesso roundel to a scroll four-and-a-half metres long (and therefore too big to be considered, sadly), we rapidly discounted some works only to spend extended periods of time engaging — sometimes discordantly — with others. In the end, making the final cut came down to two things. As Michael Craig-Martin noted at the discussion with the students, it was essential to sense the voice of the artist in the work. This is undeniably the single most important thing — to experience the artist’s unique voice, the singularity of their view and their need to communicate it. But for me the role of the viewer must also be considered. Art is made to be seen, and to be a great work it has to interest and intrigue me, to connect with me, the viewer. The artist has to have something to say and I have to want to look and listen, and ask questions. This is what makes me return to works again and again, and with each work I selected for the final show I felt I could develop a relationship with it, that it spoke to me, in my world, in some way. So, despite only 76 works making the final selection, I for one am looking forward to seeing them again as they tour the UK, and to continue the dialogue.

Charlotte Mullins
Art Critic, Writer, Broadcaster and Editor of Art Quarterly
July 2013
Old Broad Street promotes the notion of activity from the human form accentuating outside Liverpool Street Station, where the persistent ebb and flow of fluidity is thrust upon the viewer. A dramatic theatricality is exposed, through the concept of the figure occupying an environment that demonstrates compelling repetition. The material then heightens the tension, marks furiously laid down, only to be removed and replaced with fresh values to exploit direction, space and structure.

Reflection was created along with 17 other graphite works to form a series based upon my discovery of my now deceased grandfather’s photographs and letters, taken and written, whilst he was serving in the RAF abroad in World War II. These photographs are a window to the mind of a past observer of life and in my work I am attempting to both honour memory and give new life to a now fading photograph in the form of a contemporary drawing.
My drawing is part of a series of explorations into the interactions of light on surface, soft pastel and image. I'm interested in the ambiguity of this elliptical, scalloped shape, which is drawn from an old aluminium jelly mould. By honing down elements, testing out the behaviour of papers, colours and scale relations, I discovered I could make an image that changes according to the light and the viewer's position. Like a mirage, it can come into and disappear from view.

Carnival, 2013
Watercolour and pen, 200 x 250cm

My drawing is about the antique tradition of Carnival. In the Greek Dionysia it represented a time of celebration but also a symbolic renewal during which the chaos replaced the established order: once the festive period ended, the cosmos was re-emerging new and guaranteed valid until the beginning of the next carnival. In order to re-enact this primordial chaos, the world was turned upside down: slaves were masters for the day, and masters their servants, there were orgies, feasts and fornication and the dead were returning as the barriers between the underworld and the living land broke, borrowing provisional bodies as known as ‘masks’. My works try to recreate this anarchic catharsis where social relationships were dismounted by the absurd.
Increasingly we are surrounded by a proliferation of words and symbols that inform and direct us. The sheer volume of these graphics becomes evident when all other visual information has been removed. Their placement within a space describes its dimensions. Places and scenes can still be recognised. These are graphic landscapes.

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I sketched the day-to-day construction of the Olympic site for four years; I was fascinated by the radical re-development of this part of London. From a large body of work this is a drawing of the Arcelor Mittal Orbit on the verge of completion, it’s not about one moment in time, but a visual diary of the Orbit’s construction. The drawing took many months to complete, its content constantly evolving; its physical size allows room for me to translate the excitement of its actual creation into visual energy on paper.
I make drawings of imagined spaces using an alphabet of forms. Some of these forms are objects from the landscape — trees, bushes, rocks or mountains. Other forms are reminiscent of topiary or architecture. Some are sharp-edged and geometric, others more amorphous and blobby. The forms are plotted into a ‘perspectival’ space so that we have an aerial viewpoint over a territory that recedes deep into the distance. Increasingly I think of these drawings as gardens. Some are systematically planned with formal, abstract patterns. Others are allowed to become overgrown where the forms, like weeds, multiply and compete for space.

I have always been interested in encapsulating personal observations of escapism in art that would usually be overlooked. Through painting and drawing I solidify moments of human emotion or expressions, to allow an audience to reflect on frozen fragments of time. Drawing is central to my art practice; it is through drawing that one can form the technical basis to realising your imagination. Study of a pianist is one of several studies that were created whilst in the process of producing a large ambitious oil painting of a fictitious orchestra.
Tokyo Underground Encrypted, 2013
Pencil and gouache, 82 x 62cm

Tokyo Underground Encrypted is one of a series of drawings based on interviews with the survivors of the Tokyo Metropolitan Subway Gas Attack from Haruki Murakami’s book Underground. Each artwork starts with a subway map of the lines and stations of the gas attack; this information is then translated into an abstract image using different codes and sequences. This work and its wider series is an exercise in transforming a sequence of events, an attack in a modern city perpetrated eighteen years ago, into an abstract drawing through the process of encryption.

Pimp My Corpse, 2013
Ink and acrylic on salvaged MDF wood, 36 x 45cm

Pimp My Corpse explores our obsession with perfection, and our desire to keep ‘the beautiful’ in a permanent state of the ideal sense of the word. It is meant to unsettle and challenge the viewer to question their own reasoning for finding death mixed with ‘pimped’ extravagant embellishments, so repulsive. Death should be left alone to rot in peace, not looked at, and made pretty. Shouldn’t it?
The word ‘public’ generally denotes an idea of mass population in association with a matter of common interest. A market is one of many varieties of systems, institutions, procedures and infrastructures whereby parties engage in exchange. Public Market represents both these ideologies but also alludes to a more sinister, Orwellian idea of ‘commodification’. This drawing was made as a part of City (2010–2013).

The process of photography can record the passive act of looking, but does the camera actually see? It records directly, accurately, and (outwardly at least) portrays Sontag’s ‘truth’, however the camera also frames, confines and flattens; creating novel compositions and arrangements particular to its’ familiar rectangular view. How might the act of drawing relate? The principles of the photographic image are almost completely antithetical to the subjective and fallible act of drawing, yet drawings’ worth is time and again measured against it. In attempting photorealist accuracy, drawing becomes a means to explore and question this visual paradigm.
Christina, 2013
Lead, pastel and acrylic on elm wood, 7 x 35cm

*Christina* refers to the mythic story of St Christina the Astonishing. It is part of an ongoing series of works that use various mediums and materials to reflect both physically and metaphysically on the notion of the relic.

Remaining, 2013
Coloured pencil, paper and wood, 42 x 29cm

*Remaining* depicts the remains of an architectural structure, no longer functional, sitting in abandoned parkland. The drawing combines my interest in the banality of fringe landscapes but also the legacy of the depiction of the landscape. The motif of the ruin within the landscape has a long history within the traditions of landscape painting and the circular composition references the Claude Glass, a black mirror used by picturesque painters to reflect and frame the landscape in order for nature to appear more painterly.
Important, Act Now, 2013
Scalpel drawing on found envelope, 32 x 23cm

*Important, Act Now* is one of a series of delicate scalpel drawings on discarded window envelopes, often bearing officious slogans and serious news. The painstaking process of altering the envelope subverts its original function and urgency. Instead it offers a portal through which to daydream and escape, whilst highlighting the intricate and often overlooked internal pattern of the envelope.

Lanugo, 2013
Graphite, 51 x 54.5cm

This drawing is from a series that focuses on the body’s largest organ: skin. I was interested in skin as a site of disruption rather than reassurance; traditionally skin is portrayed as a smooth, impenetrable facade, here it is a porous, uncertain boundary. Body hair and skin texture are magnified, raising questions about bodily perfection and idealised imagery in an era of obsessive scrutiny of the body. Skin, like drawing, is a site of imperfect memory and inscription. Both can function like a sheet or interface that records and encompasses time. Both highlight the contiguity between looking and touching.
Dance Wallpaper, 2013
Pencil on paper, 122 x 117cm
Eighty-one dancers freehand.

Inanimation, 2013
Moving image, charcoal on paper, continuous (still illustrated)
A Chinese cooking vessel from the Pitt Rivers Museum is reanimated. When charged with motion the artefact becomes an active spectacle. With the dimension of time a drawing has the ability to perform — with this, I think of animation as durational drawing, I explore slow motion and animated stillness. I find subtle movement draws one to look closer.
Wave II, 2013
Laser drawing, 53 x 72cm

A sequence of events. Regimented geometric shapes drawn onto the graph. A myriad of straight lines, which transform into lyrical curves. Not planned or preconceived but a surprise. If the sequence continued, how long before it would realigned itself? A mathematician could tell me the answer by a series of calculations but it is so much more exciting to explore the question visually and see the answer. From drawings in sketchbooks, to hand cut maquettes, to the elegance of the laser.

The Mast, 2013
Ink, florescent pigment and oil on paper, 60 x 80.5cm

The Mast is part of a recent body of works on paper that explores further the idea of community, custom and ritual as mediated by familiar devices of communication. The emphasis here is on our own compulsive desire to be connected, but is subsequently replaced by depictions of an infatuated, compliant society, re-interpreting the communication object’s status to that of idol or monument. Here the satellite dish and phone mast take on a totemic quality, linking past customs normally associated with celebrations of nature and fertility to that of a growth in connectivity.
Cato lived for 8025 days, 2012–13
Watercolour and pencil on paper, 152 x 152cm

I started this piece six months after the death of my son, Cato. I had no idea how large it would become or what it would look like. But I hoped it would be beautiful. It is a work in progress: I add the days as they pass since he died.

Birthday Party 3, 2013
Pencil on paper, 26 x 32cm

We all have an image of ourselves eating an ice cream at a birthday party, if not we recognise the form. The desire for these unique moments is powerful; we use these photographs to construct personal narratives. But what do we do with these desires, derived from the capture of something unique, when we live in a culture built upon the ability to repeat? A culture where (re)production guarantees consistency, where to cut, paste and copy is only two clicks away.

Birthday Party 3 is developed from photocopies of anonymous images, where repetitions and conventions of posed portraiture are exaggerated, whilst maintaining the nostalgic desire for the unique hand-crafted work.
**ROY EASTLAND**

“They looked like silver birds. The sun was shining on them...”, 2012
Silverpoint on gesso on board, 39 x 114cm

The title is a line taken from an eye witness account of The Great Folkestone Air Raid of May 25th 1917 and refers to the sight of German ‘Gotha’ bombers flying high up over head just moments before one of their bombs exploded next to a queue of people waiting in the road outside of Stokes greengrocers in Tontine Street, Folkestone. These drawings are about the people who died from injuries sustained from the explosion. Most of their faces were drawn from pictures published in a local newspaper soon after the raid. I hope it’s a respectful work of art.

**ANNETTE FERNANDO**

Frames of the Mind III, 2013
Pen on paper, 23.5 x 32.5

I catalogue my life through a series of film stills, utilising the movies’ protagonists to reinterpret autobiographical stories. In the context of pre-existing female stereotypes as portrayed by a number of male directors, I question my own experiences. While my choice of films are often set in different times and different places, the similarities between these movies highlight that I am not the only woman to have experienced these emotions, nor will I be the last.
In my practice, I usually get inspired by themes which draw on popular culture, the internet, TV, magazines or urban legends combined with invented characters. 

Apocalypse (My Boyfriend Doesn’t Care) is based on a more intimate and personal moment. It captures my boyfriend in an apathetic pose, pulling chewing gum out of his mouth. Background scenes including fragments from Albrecht Dürer’s Apocalypse series, an unhealthy amount of Crocs shoes and the apotheosis of the cats all make a fitting setting for his current mood.
Experiments in black and white VII, 2013
Video and chalk, 32 minutes: 47 seconds (still illustrated)

The video is part of an ongoing body of work exploring the qualities of three materials: Chalk, Ice and Crude Oil. Since spring 2012 Neville Gabie has been Artist in Residence with the Cabot Institute at Bristol University. Funded by the Leverhulme Trust, he has been working with scientists and academics involved with research into the effects of climate change. Cutting, splitting, pouring, drawing and melting these three materials, his ‘experiments’ are very much part of that ongoing dialogue.

Protest Crowd, Tokyo 2012 (No. 26, Version 3), 2013
Ink and pencil on paper, 43 x 56cm

This is no. 26 in a series of 100 drawings. It is an ink drawing on paper.

First comes the structure of the city; then the crowd starts to form at the back, the furthest distance from the eye of the camera, when each person is just a minute dot, or a blur of grey. Here is the fracturing, the edge of the crowd, where there is no containment, and no line of building. It is an uncertain space. As, I work through the crowd towards the centre; the image darkens, and becomes denser. There is a certainty here, a conviction, and an unrelenting energy. The image is stationary, but there is a sense of animation in the multiplicity of tiny brush marks.
Since my work explores the experience of being, exacting disciplines are imposed, such as the use of a particular scale of paper or a progression from left to right. By consciously pushing myself to the limits of my endurance, subtle variations occur in the way the marks appear on the paper, allowing me to bring into focus my perception of the world.

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Change takes place incrementally in a constant cycle of renewal and decay. Drawing is a way of holding on to these small changes, of becoming sentient whilst describing the intricacies and mystery found in fields and on pathways around my home.

The paper is prepared with a wash of mud, then covered with charcoal or ink and sealed. The image is drawn with a knife blade and improvised tools. This surface is central to the work. Scraping back, constantly refining the subject and exposing stains and imperfections over what can be long periods of time, embeds an image both in the paper and in my mind. The distance between lived experience and drawing is held within the medium.
A pause in the segue, 2012
Artificial grass, acrylic paint, bolts and washers, 200 x 76cm

I describe much of my work as experimentation, including this piece. I enjoy the idea of something being not-quite-familiar; a tip-of-the-tongue thing, or like a face that seems familiar but which I can’t quite place.

Imagery Imaginary, volume four, 2012
Mixed media concertina, 14 x 200cm (Variable)

Imagery Imaginary, volume four is part of an ongoing series of concertina books mapping the spaces in which I encounter in London, encouraging the viewer to navigate their way through the drawings and unravel the marks of a journey. Drawing upon my imagination and experiences of reality, my works aims to show the visionary potential of the urban environment and become an idealised concept of space.
Bernini and Other Studies: Book II, Plate XXIII, 2012
Ink on paper, 37.5 x 45.5cm

“These drawings might give the viewer some insight into the manner in which James works with image — literally describing the process of transformation from figuration to abstraction. On the one hand, the image becomes a figurative, representational depiction of a coherent object becoming an abstract form: a painting of an instant of metamorphoses. On the other, the ‘extrapolation’ of the form of the found image, with stretched, circular, enfolding, shrouding gestural forms, suggests the beginnings of a greater process: an eruption of visual meaning into lava-like flows and combustions.”

Vessel I, 2013
Laser engraving and pencil on paper, 68 x 98cm

Vessel I presents an intervention between structural and organic forms, focusing on elements of containment and the creation of intimate spaces. The geological form traverses the spatial plane of the digital vessel, occupying the interior terrain of the linear structure. The work stems from a preoccupation with aspects of architecture, geology, surveying and engineering and relates to our varying perceptions of structures within urban and natural landscapes.
I am concerned about, unconnected words, which lead onto a misunderstood story. This interest is visualized to drawings that are in-between the abstract and figurative images.

Camouflage is the subject of my drawings. A girl’s face is overlaid with a multitude of fairytale-like images: of woodlands, waterfalls, flowers, and patterned fabric. These multiple images resonate with each other; they convey the landscape of a portrait. Her expression is contained within the flow of images. The waterfall, which starts from her ribbon, covers her face and is transformed into her hair. There is a hallucinogenic element about her expression that gives us a glimpse into the many images that occupy her internal world.
Minho Kwon

The Neo Tower of Babel, 2013
Pencil, charcoal and mixed media, 160 x 240cm

Man set out to build the Tower of Babel, arrogantly assuming their technological skill would enable them to reach God. However, their construction infuriated God and to punish man he divided the language they spoke, so they could no longer communicate as one. Even though man’s first attempt failed, I think he has never given up the desire ‘to reach god’. Man began construction from where the myth ended, a construction that is forever in progress. This drawing visualises my interpretation of a new tower; the facade shows architecture from the Classical and Medieval to the Industrial and Modern periods. I wanted to provoke these questions by showing the traces of human civilization; man’s eternal drive.

Liz La Ke

Cut/Glazed, 2013
Monoprint, 94 x 129.7cm

Cut/Glazed is part of an ongoing series of prints that explore the movement and transformation of material. They act as drawings to help define and visualize certain ideas, actions and objects, providing a reference point for other sculptural and installation based works.
Continuing my on-going travel/going on holiday theme, using Stansted Airport as a setting and armed with biros (plus gel/felt pens) and vague thoughts in my mind, I started to make this work in April 2012. Unused thoughts which had built up included simply everyday things I like such as, pop music, other art/history of art/the 'art world' as well as what’s happening in the daily news/TV/radio. As the work progressed current news items and personal incidents, all of which I could not have known would occur at the beginning of the piece, were added as I went along. The airport/planes/flying led instantly to thoughts of sky/heaven/earth/angels/religious art/El Greco (and many other artists). I thought of the large airport interior space as being similar to a large Cathedral/Church space.

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I found this fragment (of unknown material) on the pavement near the Thames in Chelsea and immediately saw it as a portrait sketch.

Drawing is integral to my work. I am fascinated by the immediacy of mark making and, for me this can mean either actively using materials to draw or, understanding a puff of cloud, a stain, fold, or tear as a drawing. There is no boundary to drawing — it is ultimate freedom. The only intervention I have made in this work (bar placing it on ink on paper) is my belief that it is a portrait.
As an artist, I have been always intrigued by works of Hieronymus Bosch and Pieter Bruegel the Elder as they depicted biomorphic shapes of creatures which show primitive, sometimes grotesque yet visually arresting images and sensibilities to the viewer.

I see the possibility of finding connections in previous art history with my own contemporary practice, in that I would like to produce a fantasy based surrealistic view of the real world by combining historical painting traditions with my own inner imaginary world.

*Study of Pieter Bruegel*, 2012
Ink and acrylic on paper, 38 x 30cm

*Bitch*, 2013
Animation, 1 hour: 47 minutes (still illustrated)

*Bitch* moves in a performative moment in time, her body is caught as trace on film, her movements get stuck, framed via a series of pencil drawings on A4 writing paper. *Bitch* is brought back to life, digitalized, via the oxymoron of stop frame animation, which renders her inter-temporal (that which is in time). *Bitch*, now fixed, looping movement, lost object artifact of ‘liveness’, speaks via poem, nonsynchronous sound. *Bitch* is female: there, not there, present and absent, via language and materiality.
Samara, Zimmy and Sophie, 2013
Charcoal and paper, 156 x 131cm

This drawing is a study for a large painting I am working on. It is made from life and inspired by the angels in Piero della Francesca’s Baptism of Christ. I chose a low viewpoint, a device used by Piero, to give the figures presence. So I asked Samara (left), Zimmy (centre) and Sophie (right) to stand on a table. Sophie’s father became ill when I was drawing this picture. And I remember being amazed at the strength and exhaustion in Sophie’s face. I felt I was working for her father. But sadly he never saw the drawing.

Wastelands, 2012
Watercolour, pen and pencil on paper, 88 x 123cm

Wastelands was inspired by an abandoned plot of land I came across when visiting the war memorials in Berlin.

My focus was to try and create interest in this desolate open space, an eerie oasis in a concrete metropolis. The backdrop of intense urbanisation highlights the way nature takes over when man is not present.

Mark making is always key to my practice, building an image with shape and line. I aim to combine very fine detailing with areas of minimal working, the open spaces enabling the eye to focus on these marks.
Soldier, 2013
Pastel, 157 x 152cm

Soldiers are often portrayed as brave and courageous heroes. The majority of images portrayed through mainstream media disassociate the reality of the devastation and destruction caused in war.

My work explores the harrowing reality behind the scenes, based on studies of photojournalism; confronting the viewer with a vulnerable and scared soldier in the fetal position.

Basin, 2013
Indian ink on watercolour paper, 69 x 94cm

Basin is a direct response to the various interpretations surrounding the concept of ‘The Uncanny’, famously explored in Sigmund Freud’s 1919 essay of the same name. With a specific focus on objects shrouded in secrecy within the context of domestic or homely spaces of familiarity, Basin is an autobiographical still life drawing not about what is visible, but about what is concealed.
My work concerns how polemical use of the past is used to reshape the present. Since the trial of Spanish human rights magistrate Baltasar Garzón last year, in which the court declared that Garzón’s investigations into the murderous repression in Spain under fascist leader General Franco was wrong, questions have arisen concerning what is now called Spain’s “Pact of Forgetting”, which imposes through law, the investigation into atrocities under Franco. Under the current conservative Partido Popular government there has been a rewriting of the history of the Spanish Civil War and Franco dictatorship. Fascist terror has been omitted from the dictionary.

Air dies elsewhere, 2013
Graphite and graphite powder, 88 x 63cm

This image comes from a series made for the Granta Books edition of *The Age of Wire and String* by Ben Marcus. For the sequence of images that include Air dies elsewhere I took diagrams of industrial equipment found in encyclopaedias and re-imagined them as dark, brooding, landscapes with their own weather systems and populations. Air dies elsewhere inhabits a diagram of a boiler, instead of water it is filled with a hillside, the system surrounding the hillside is controlling weather and water flow. It is a landscape that is also a closed system.
City as an organism, 2013  
Charcoal, chalk on paper, tracing paper, 29.7 x 42.7cm

City as an organism is from an ongoing body of work exploring how a metropolis might translate into a living bodily organism. As humans, we consistently impose our bodily systems and attributes on everything we create. The city is not dissimilar. We project humanity both through construction and in our interpretation. Fluctuating, breathing and pulsating, the city is fuelled by volumes of volatile energy running through its veins. My drawings began as manifestations of crowd dynamics and mass human movement. It is through theories of Rhythmanalysis, that I came to question how a swarm of humans might translate into a singular, rhythmic density.

A Place in Mind, 2013  
Acrylic and ink on paper, 83 x 82cm

There is a place not far from here, somewhere in the in-between,  
Somewhere after the beginning before the end,  
Somewhere in the gaps between the letters in the words with which I try to describe it.  
Sometimes I go there and adventure across it.  
It is bigger than me and stretches back through me,  
Drawing my memories and tracing my thoughts.  
It tells me stories.  
I listen. And I build it.
Enclave (ii), 2013
Pencil on paper, 50 x 250cm

Adapted from a collection of short stories by the writers Donald Barthelme, John Collier, Daniil Kharms and Robert Walser, *Enclave (ii)* explores small-town notions of life, death, religion and the absurd.

Micrarium No. 3, 2013
Ink on paper, 31 x 43cm

This drawing is about The Micrarium which is a small space packed with a myriad of microscope slides at the Grant Museum of Zoology in London. The tiny specimens are dyed, back-lit and arranged in a grid structure. The thinly sliced pieces show intriguing shapes, patterns and structures: they are simply beautiful.
The feminine landscape seethed and buckled. Above abyssal black void cosmos yawned. The stones crackled and hummed. A figure in solitude beholds.

Over the last two years I have devoted my practice to the description of an imaginary ancient culture called ‘The Meiklians’, builders of the mysterious stone circles around my home in Aberdeenshire. Each work describes another facet of this contemporary myth and reflects experiences and research into mysteries of reality, Eastern perspectives, sublime nature, archaic man and our technological present. The dimensions of this work measure one archeologically unaccepted Megalithic Yard square.

This piece emerged from feeling fettered and frustrated. The soft, swirling motifs — created by stitching instinctively — express an idealised freedom, in direct contrast to the austerity of the tessellation layer. The stark barrier not only restricts the relationship between the viewer and the embroidery, it restricts the embroidery itself.

My practice is driven by the combination of traditional embroidery techniques and industrial materials. It is frequently a reaction against the traditional perceptions of embroidery as a female, domestic craft and its resulting devaluation as a creative medium.
**BEATRIZ OLABARRIETA**

*Bolas II*, 2013
Video, 25 minutes (still illustrated)

The series of videos *Bolas* are live recorded attempts to draw circles around marbles while these are continuously rolling over paper.

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**TIM PATRICK**

*Crown*, 2012
Charcoal on paper, 70 x 90cm

The drawing was made at dusk over several days. Through the growing half light, edges soften, shadows deepen and our eyes have to work to make sense of the shapes we see. This light gives things potential to fall out of our visual field and question the identity and perception of an object in space. Through the softness of charcoal and the predominantly vertical stroke, the table and chairs are caught disintegrating into the encroaching shadow. I wanted to reflect the act of trying to understand something in the visual world that hovers between two situations of light.
One of a series of drawings, the tidal pool fills and empties with cyclical predictability, yet factors such as the moon's gravitational pull on the tide and dramatic weather changes create many subtle variations.

Ravel's World Without Words, 2013
Charcoal, 30 x 40cm

I grew up with a beautiful recording of Ravel's Le Tombeau de Couperin by Philip Jenkins. When I was thinking of titles for this drawing, I learned that when Ravel was 57, he was in a bad car crash and subsequently suffered aphasia (a speech impediment caused by brain injury). As a result, Ravel could no longer write down the music in his head ('...the singing in my head'). This drawing was taken from a photo of Ravel; I invented a garden around him as an extension of his face. Ravel never notated his music again. He died five years later after experimental brain surgery.
Casper N, 2012
Drawing on textile, 25 x 25cm

Unrepresentative of genre — over-turned — resisting functionality — avoiding interaction with the body — transformed into a sign of disquiet. Caspar Neher went beyond the provision of the Scenographic. ‘Bühnenbild’ — simply to visualise stage action, he extended presence through objects.

“The war separated / Me, the writer of plays, from my friend the stage designer. / The cities where we worked are no longer there. / When I walk through the cities that still are / At times I say: that blue piece of washing / My friend would have placed it better.”

The Friends, Bertolt Brecht

Machine for Making Yellow (Part One), 2012
Wire, plastic, rubber, dowel and beads, 80 x 140 x 200cm

Machine For Making Yellow (Part One) is part of an extended project to explore some links between ecology, abstraction and architectural drawing. It is an experiment in drawing the ‘invisible’ ecological relations within a localised habitat. The relations are not those of the collage, the montage or the mechanism. They are spatial, dynamic, changing and material. Repeated but different. How can these productive repetitions be ‘abstracted’ through drawing? This investigation is an iterative process that uses both intuition and imagination.

This ‘machine’ is an assemblage of dynamic relationships and a producer of immanent space. It is a participatory, un-framed experience.
Apocalypse in Fragments (After AD 1511) No. 6, 2012
Monotype with pencil on reverse, 140 x 105cm

Apocalypse in Fragments (After AD 1511) No. 6 is a part of a series inspired by Albrecht Dürer’s *Apocalypsis cum Figuris* (book of woodcuts illustrating The Revelations of Saint John) from 1498. The second edition of the book was published in 1511. In my work I tried to embrace the Past and welcome it in the Present using a number of medium manipulations remembering that I am only able to see one small fragment at a time, a horse head that can become a story of its own.

Chin Up, 2013
HB pencil on paper, 30 x 21cm

Someone recently told me that my work always made him feel like he had to finish it off, and that it never even had the decency to ask. I can live with that.
I believe that drawing is kinetic and mobile. To stretch the boundaries of what drawing is, the work is a hybrid of new and traditional technology and the outcomes explore situationist practices, in the dérive. These recordings were then fused together to make the selected animation. Drawing is a map of time, recording the actions of the maker allows the viewer to move through the journey of ‘psychogeography’. Integral part in performing a dérive, as process, addresses both what meets the eye and what the eye constructs.

Using images from interior magazines I wanted to specifically draw out what was taking place in the moment of attraction. This was the intention in Ralph’s Room. However the drawing was to reveal another element. At the time of selecting the image I was thinking a lot about the possible break up of civilisation and within this context I was looking at interiors which seemed stable. The intention of the plant-like forms, was to indicate ruins however through the process of drawing with aquatint on copper, they turned into something more akin to antlers; the essence of Ralph Lauren’s drawing room.
The Round I, 2013
Graphite, pencil and olive oil, 33.5 x 41cm

The Round I is taken from a series of drawings inspired by an obsession with Victorian children’s books, combined with the distortion of childhood photographs as reference. As the images evolve, ambiguous symbols and forms continually appear providing a strange logic to the emerging world.

The ritualistic quality of the illustrations found in nursery rhyme books suggest a harmonious and simplified interpretation of human nature. I am interested in the rupture of this aesthetic when a darker context is introduced.

Heads Will Turn, 2012
Graphite and pencil on paper, 50 x 65cm

Heads Will Turn utilises a meticulous approach to drawing that explores the figure and its relationship with space and time. Through the layering of graphite pencil, a hyperrealist composition is formed that deals with illusion, perfection and perceptions of the body. Spatial dimensions, depth of field and surface tension are particular facets in Jonny Shaw’s work that form an ongoing inquiry into the border between physical and psychological domains.
I am interested in the idea of solidifying markmaking. In the past this has ranged from casting concrete shapes in drawings on the ground, to pouring coloured polyurethane. The spontaneity of drawing fascinates me. The drawing comes before words, even before thought, a direct action from the eye to hand.

This work started as a very quick, expressive drawing with a thick marker pen on a scrap of paper. It was then laser cut in steel to the same dimensions, therefore transforming the line-drawing into a tangible object.

Martin Sundram

My work explores the process-driven collision of two narrative forms, images selected through a combination of choice and serendipity together with hand-written text. Both are derived from electronically-reproduced sources, using subjective and human scanning processes delineating light and shade through a varying density of mark, echoing mechanical systems and the traditions of still-life or life-drawing classes. Other narratives emerge, exploring the nature of time. The image here represents a classroom photograph including a depiction of the artist, aged eight, in the year of his first publicly exhibited work, in a display of children's book jacket designs at his local library.
Emotional tension is the subject of my work and the spontaneous un-posed images of people captured on mobile phones particularly interest me. In this instance there is a moment of shock and outrage that I wanted to distil.

Silenziare (After Andrew Catlin) is one of a series of drawings that investigates the relationship between imagery and an inherent sense of ‘lack’ within the human psyche. Silent, painful and melancholic, the drawings in the series are homogenised around one unidentified protagonist, (a kind of secular ‘man of sorrows’.) caught in a moment of isolated despair. By arresting and puncturing the on-looker, Silenziare suggests that an artwork’s seductive appeal and greater futility derives from its unavailing promise to reunite the spectator with what he perceives to be already, irrevocably lost from himself.
**Simon Veis**

*Untitled I*, 2013  
Pencil on paper, 50 x 70cm  

The work *Untitled I* is a drawing where physical and virtual spaces are merged, proposing scenarios of dwelling and space exploration. Contemporary and past architectural structures, forms and techniques have been assembled and transformed to coexist and constitute a single imaginary construction without having any clear boundaries and identity. The deconstruction of any hegemonic notions of the aesthetic of functionality and dwelling might be a starting point for reconstructing and re-examining those notions and creating new connections between them.

**Emma Vidal**

*Anthropology I*, 2013  
Charcoal on paper, 121.4 x 90.7cm  

*Anthropology I*: "my children", an intriguing shamanic little people. Standing on a blank background, he is staring at us;  

First member of the inventory, *Anthropology I* depicts an icon of a utopian society — based on myths, believes and rituals; a dark and nightmarish world shared between a children playground and an apocalyptic reality: an uncanny ambiguity trapped within fairy utopia and nightmares.
**Interior (Utopia), 2012**
Video, 7 minutes: 25 seconds (still illustrated)

A small London flat is examined by the artist using her own body. Referencing the interior as a trope of art history as well as the modernist utopian ideal of the Modulor, Marie von Heyl discovers symmetries and interconnectivities between the human body and its artificial environment. A crinkled bed sheet serves as a canvas for geometrical drawings scribed into the soft surface and the kitchen wall disappears behind the grid of gaps between the tiles. The movements increase in intensity and in their otherworldliness become almost reminiscent of esoteric rituals.

**Reversed Portrait, 2013**
Graphite on paper, 42 x 29cm

This drawing is one of a series of 18 drawings, *Reversed portrait pencil series*. When you see the back of a stranger’s head, on the bus or out in public. Sometimes you might imagine what their face looks like. Perhaps you imagine them very beautiful... Then they turn around and are nothing like what you might have expected. People from the streets of London mainly inspire this series. What I find interesting about this subject is the viewer’s desire to know what the subject’s face looks like or what the viewer projects onto the subject in their mind. The moment they turn around, however, all those elements of curiosity, fantasy and intrigue vanish because the desire has been fulfilled or satisfied.
Fantasia, 2013
Pen on sheet music, 31 x 23.5cm

In October 2012, I visited the Bach Museum in Leipzig, and saw there, among the many interesting objects on display, examples of J.S. Bach’s manuscripts and writing implements. I came across the sheet music in January 2013, while browsing in a second-hand bookshop in Edinburgh. The paper was partly covered in small marks, which I wanted to respond to in some way. The drawing is in the spirit of the piece: a fantasia being a free, fanciful or improvisatory composition.

Notes Series “Liminal Space 22”, 2013
Mixed media, graphite on board, 38 x 38cm

My latest work has developed from 64 experimental collages inspired by rare Tantric images by anonymous modern painters in northwest India. Contemplating the nature of desire and longing and the possibility of the “numinous” experience in the context of a reductionist secular society; I started to reference historical images depicting the sublime in nature. Reinterpreting fragments in graphite served to emphasize the surreal contrast of surface reality with a place beyond; a dream-like form of transcendence; a twilight moment of consciousness. With this drawing I invite the viewer to dwell with pleasure in a liminal space; presenting the landscape as a certain state-of-mind rather than a specific location; a place of transition in-between thoughts — impossible to find and at the same time unavoidable.
ARTISTS’ BIOGRAPHIES

JAMES ALLEN

CLAIRE ANSCOMB
Claire Anscomb (b. 1992 Lincolnshire, UK) is currently studying BA Fine Art at University of Southampton. Jerwood Drawing Prize 2013, is her first public exhibition.

JANET BANZACA
Janet Banzaca (b. Coventry, UK) studied oboe at the Royal Academy of Music (1981–82) and BA (Hons) Literature and Philosophy at Middlesex (1982–86). She worked in advertising and marketing before qualifying with a PGCE (Primary) at the Institute of Education, London (1993). She has taught in schools in London and New York. She studied MA Museums and Galleries in Education at the Institute of Education, London (2001–2003). Currently she teaches part-time at Arnhem Wharf Primary School in Tower Hamlets, London where she leads on the arts and creativity in the curriculum. When she is not teaching she works in her studio. She has taken short courses at Central St Martins College of Arts and Design, The Prince’s Drawing School and the Slade School of Fine Art. This is her first exhibition. She lives and works in London.

AMELIE BARNATHAN
Amelie Barnathan (b. 1991 Paris, France) is studying Illustration and Visual Medias at London College of Communication. She has been exhibiting works with her collective Dîpsâlt London for the exhibition Killing It, Slam City Skate, Carnaby Street, London (since 2011).

Other groups exhibitions include: A Church Oddity, St Leonard Church, London. She lives and studies in London.

CHRIS BARNES
Chris Barnes (b. 1974 Wales, UK) studied BA Graphic Design at Nottingham Trent University (1993–96), Selected exhibitions include: SELF, Mall Galleries, London (2013). He is also a beekeeper. He lives and works in London.

JEANETTE BARNES

ANDY BLACK
Andy Black (b. 1975 North Wales, UK) studied BA Fine Art at Cardiff School of Art (1995–98) and MA Painting at the Royal College of Art, London (2000–02). Selected exhibitions include: Fields and Gardens, Duckett and Jeffreys, Malton (2012); Critical Impact, Hull University (2012); Forests, The Gallery at Ryedale Folk Museum, North Yorkshire (2010); Recent Drawings, Scarborough Art Gallery (2010); Testament,
Triton Gallery, Stedemere (2009); Something is Already Happening, Rosie Wilde, London (2004); Côr-a-ole, Oriel Mostyn, Llandudno (2004); Roadshow, Real Institute/Graziedale Arts, Bleanau Ffestiniog (2003); Mostyn Open 13, Oriel Mostyn, Llandudno (2003). He was also longlisted for the Northern Art Prize (2009) and received the Good Ideas Residency Award, Cywain Cymru/Artworks Wales (2003–04), He lives and works in Scarborough, North Yorkshire.

LUKE BRADDICK
Luke Braddock (b. 1992 Sheffield, UK) studied BA (Hons) Creative Practice at Sheffield Hallam University, 2009–13. Selected exhibitions include: The Conductor, Sheffield Hallam University, Owen Building (2012–13); Great Sheffield Art Show, The Octagon (2013); You Are Here, Millennium Gallery, Sheffield (2013); Operam VI, Bank Street Arts, Sheffield (2012); Art In the Gardens, Botanical Gardens, Sheffield (2010–12); Wortley Hall Remembrance Exhibition, Sheffield (2011). He lives and works in Sheffield.

PAUL BRADLEY

ALAN BROOKS

LUKE RUSSELL
Luke Russell (b. 1965, UK) studied at Reading University (1986–90). Solo shows include: Coax: Drawing, Maccalls Gallery, Paddock Wood (2013); Works on Paper, Trinity Arts Centre, Tunbridge Wells (2012); Pawl Hall Features V Residency, Paddock Wood (2012); Quotadecim, The Pie Factory, Margate: Re-Collections, response to Tunbridge Wells Museum Collection (2012); Intervention 1, Fowle Hall IV, collaborative site specific experiment with artist Nicola Campbell; Kalos, Site Specific Installation for Kaleidoscope Gallery, Sevencoas (2010); BA Graduate Show, Empress Gallery, Vyne Street, London; Dust Drawing, installation at the Panic Room Gallery, Tunbridge Wells (2008). He is a Lecturer of Art and Design, and Printmaking. She lives and works in Kent.

COLLEEN BREWER

ANTONY CROSSFIELD

BETSY DADD
Betsy Dadd (b. 1985 Aldershot, UK) studied MA Animation at the Royal College of Art (2011–13) and BA Fine Art at Edinburgh College of Art (1886–91). After a substantial time teaching children with complex needs, she had a short spell working at a school for pupils with autism. She then decided to return to drawing and painting, and is now working on a number of major painting projects, and is making a series of large wall murals. She lives and works in Devon.

EMMA DOUGLAS

Emma Douglas (b. 1956 London, UK) studied BA Fine Art at Middlesex Polytechnic (1976–79), Printmaking at Ecole des Art Decoratifs, Paris (1979–80) and MA in Printmaking at the Royal College of Art (1980–83). She has exhibited most recently in the Redchurch Street Gallery London (2012) and the SPACE Open Studios. Other exhibitions include: Royal Academy; Whitworth Gallery; Hayward Gallery Annual, London (2011); Whitechapel Open; Serpentine; Mulhouse Biennale; Barbican Gallery, London. She lives and works in London.

EMMA ROY EASTLAND

Joy Gerrard (b. Ireland) studied her MA at Royal College of Art, London (2001–03) and an MPhil (2008). Gerrard is known for multimedia work that investigates different systems of relations between crowds, architecture and the built environment. Her practice spans from film work to large public sculptures. Her current studio practice focuses on an ongoing project—Entanglements (2011–14) entitled Seasons/Spaces/Multitudes; BA Drawing and Painting: The Hague, Holland (1999–2006). Series of monochrome ink and pencil drawings reproduces a selection of contemporary media photographs. In each, the protesting crowd is contained within the built environment and


ANNE FERNANDO


Svetlana Fialova (b. 1985 Kosice, Slovakia) studied Fine Print at the Faculty of Arts in Kosice and then continued her studies, graduating from the Academy of Fine Arts in Prague with MA Painting. She is currently a PhD student at the Academy of Fine Arts and Design, Bratislava. Selected solo exhibitions include: Urban Legends, Meet Factory, Prague (2011); Vinoslavá Svravená, Gallery Enter, Bratislava (2011); Gallery By Night, Studio Gallery, Budapest (2010). Selected group shows: Foik – Recycling, TIC gallery, Galerie U Dubroho pastyre, Brno (2013); 6th Zin Youth Salon, Zlin House of Arts, Zlin (2012); Skuter III, Jan Koniarek Gallery, Tnice (2011); Home exhibition, Central College of Art Vsetina (2011). She was a finalist of the VUB Foundation Award for Painting for Young Artists, Slovakia (2012), a nominee for the Essl Art Award CEE representing Czech Republic (2011) and a finalist of the Art Critics’ Award for Young Painting in the Czech Republic (2011). She lives and works in London and Prague.

KRISTIAN FLETCHER


NEVILLE GABIE


ANNETTE FERNANDO

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Svetlana Fialova (b. 1985 Kosice, Slovakia) studied Fine Print at the Faculty of Arts in Kosice and then continued her studies, graduating from the Academy of Fine Arts in Prague with MA Painting. She is currently a PhD student at the Academy of Fine Arts and Design, Bratislava. Selected solo exhibitions include: Urban Legends, Meet Factory, Prague (2011); Vinoslavá Svravená, Gallery Enter, Bratislava (2011); Gallery By Night, Studio Gallery, Budapest (2010). Selected group shows: Foik – Recycling, TIC gallery, Galerie U Dubroho pastyre, Brno (2013); 6th Zin Youth Salon, Zlin House of Arts, Zlin (2012); Skuter III, Jan Koniarek Gallery, Tnice (2011); Home exhibition, Central College of Art Vsetina (2011). She was a finalist of the VUB Foundation Award for Painting for Young Artists, Slovakia (2012), a nominee for the Essl Art Award CEE representing Czech Republic (2011) and a finalist of the Art Critics’ Award for Young Painting in the Czech Republic (2011). She lives and works in London and Prague.

KRISTIAN FLETCHER

overviewed consistently from above. She lives and works in London.

ANDREA GIRLING
Andrea Girling (b. 1975 Hertfordshire, UK) studied BA Fine Art at Norwich University of the Arts (1999–2002). Selected group exhibitions include: Les Six, St Margaret’s Gallery, Norwich (2013). She lives and works in Norfolk.

FIONA HINGSTON

PHIL ILLINGWORTH

Lottie Jackson-Eeles
Lottie Jackson-Eeles (b. 1988 Surrey, UK) studied both her Foundation and Fine Art degree at the University of the Arts, Farnham (2006–10). Selected group exhibitions include: Blakeyre; 242 Gallery; Bargehouse, London; Notting Hill Mayfest, Sacred Space Gallery; Jerwood Drawing Prize (2011). More recently she has shown work with her art collective at Artspace, Portsmouth and the Old Police Station, Deptford. She lives and works in Surrey.

ANN-MARIE JAMES

OLIVIA JONES

JANGYEUN JUN

NANAKO KAWAGUCHI
Nanako Kawaguchi (b. 1978 Osaka, Japan) studied MA Fine Art at Middlesex University, London (2012–13); BA and MA Fine Art Painting at Kyoto City University of Art (1998–2005). Selected solo exhibitions include: The Seven Dwarfs Haven’t Come Yet, Yuka Sasahara Gallery, Tokyo, Japan (2009); Melting Point, Yuka Sasahara Gallery (2007); InAX Gallery 2, Tokyo, Japan (2006). Selected group exhibitions include: drawing, Gallery Tera Tokyo, Tokyo, Japan (2012); Arts Challenge 2011, Aichi Arts Center, Aichi, Japan (2011); Flatland, Kyoto City University of Arts art galleryBKUJA, Kyoto, Japan (2010); La musique de l’atelier, OZG Gallery, Osaka, Japan (2009); Voca — the vision of contemporary art, The Ueno Royal Museum, Tokyo, Japan (2008); Art Court Frontier #5, Art Court Gallery, Osaka, Japan (2007); Heyri Asia Project, Heyri Art Valley, Korea (2007); Selected Artists in Kyoto Culture Foundation, The Museum of Kyoto, Japan (2006). She lives and works in London.

MINHO KWON

LIZ LAKE
Liz Lake (b. 1986 Sussex, UK) recently graduated from MA Printmaking at the Royal College of Art, London (2011–13) and is currently moving her boat along the canals from London to Bristol via Oxford, where she will then live and work.

GARY LAWRENCE

SHARON LEAHY-CLARK
HYUNJEO LIM

CAYRIN MAPLE
Kayrin Maple (b. 1989 Kent, UK) studied BA Fine Art Printmaking, University of Brighton and is currently studying a postgraduate programme at the Prince’s Drawing School. She was awarded The Printmakers Council Prize (2009–11). Solo exhibitions include: The MUSE Gallery, Portobello Road, after a 6-month residency (2012). Selected group shows include: Derbyshire House Collection, Cumnock, Banksside Gallery (2013); The Roche Gallery, Rye (2011); Battle Art Fair, Powder Mills Hotel, Battle (2011); RK Burt Gallery, London (2011); Fine Art Printmaking Degree Show, Brighton (2011); Artists Residence Hotel, Brighton (2009); SW1 Gallery, London (2006). She lives and works in London.

MIGUEL MARTIN
Miguel Martin (b. 1985 Belfast, UK) studied BA Fine & Applied Art at the University of Ulster, Belfast (2005–08) where he was presented the Northern Bank Toradht Award for Drawing in his final year. Solo exhibitions include: All good in the Menhould, Abirons Arts Centre, New York (2011). Selected group shows include: Prizma, London (2013); You are now entering Liverpool, Derry, Londonderry (2012); London Art Fair, London (2012); Warning, Crescent Arts Centre, Belfast (2012); Hope is a thing with feathers, Golden Thread Gallery, Belfast (2011). His most recently released mini-comic Prison Pizza was published by Belly Kids, London. He lives and works in Belfast.

JUSTAR MISDEMEANOR
Justar Miskeino (b. 1988 Luton, UK) studied BA Interactive Arts at Manchester School of Art. Exhibitions include: The Link Gallery, Manchester Metropolitan University (2012); Group exhibitions include: Bury Museum, Manchester (2013); The People’s Museum, Wardown Park Museum, Luton (2013). She lives and works in Manchester.

CLaire MOORE
Claire Moore (b. 1983 Glasgow, Scotland) studied BA Painting and Printmaking (2007–08) and MFA Fine Art (2010–12) at Glasgow School of Art. Her work was exhibited at New Sensations, Saatchi Gallery, London (2012) and Extract It, GL Strand, Copenhagen, Denmark (2012). She was awarded the Richard Ford Award, a traveling scholarship to Spain. Her work has also been selected for Threadneedle Prize, Mall Galleries, London. Since graduating shows have included the Blue Factory, Glasgow (2012); Don’t Leave me this Way, Kunstquartier Bethanien, Berlin (2012); She lives and works in Kent.

CATRIN MORGAN
Catrin Morgan (b. 1979 Nottingham, UK) studied MA in Communication and Art at the Royal College of Art, London (2006–08). She has now returned to the Royal College of Art in order to undertake a practice based PhD in Visual Communication. She received funding from the Queen Elizabeth Scholarship Trust in support of her research (2011). Her first book, Phantom Settlements, a collaborative project with Mireille Fauchon was published by Ditto Press (2011) and her new book, an illustrated edition of The Age of Wine and String by Ben Marcus was published by Grant Books (2013). Selected exhibitions include: We are what we hide, IC A, Maine (2013); The Age of Wine and String, dalia Rosa Gallery, London (2013); Cross Section 02, dalia Rosa Gallery, London (2012); Ghost Stations, Bletchley Park, Milton Keynes (2012); Fieldwork, Regency House, Brighton (2011); Butterfly, Fullham Palace, London (2009). She lives and works in London.

GEORGIA MOTA

RIKA NEWCOMBE
Rika Newcombe (b. 1961 Tokyo, Japan) studied BA in History of Art and Architecture from the University of East Anglia, BA Fine Art Painting at Wimbledon College of Art and Postgraduate Diploma at The Prince’s Drawing School, London (2008–09). Selected group exhibitions include: Vagas Gallery (2012); Doggett Gallery, London W11 (2012); Heatherley School of Fine Art (2012); Morley Gallery (2011); Candid Arts Centre (2000); Recommendation, selected by critic Catrin Morgan of the ten best graduating artists from London Art Schools (2002). He lives and works in London.

EMMA MOXLEY
London (2001), Rika was awarded the Linklater's Printmaking Award at the Royal College of Art (2002) and Galleries Magazine Award and London Print Studio Award at the National Print Exhibition (2001). She lives and works in Cambridge.

**DRIE NOBLE**

Kyle Noble (b. 1987 Falkirk, UK) studied MFA in Fine Art at Edinburgh College of Art, Edinburgh University (2011–13) and BA in Fine Art at Duncan of Jordanstone, Dundee University (2005–09). He has received the RSA William Littlejohn Award (2013) and Edinburgh University Purchase Prize (2013); he was shortlisted for the Chaddow Award (2013) and the 108 Fine Art Inaugural Student Award (2013). Selected exhibitions include: Leave the Capitol, Fleming Collection, London (2013); Summer Show, John Martin Gallery, London (2013); The Meiklan Project, MFA Degree Show, Edinburgh College of Art, Edinburgh (2013); Animal Integrity, Roslyn Institute, East Lothian (2012); Doctrine of Signatures, Polar Cap, Dunbar (2012); Irvine and Noble, Cupar Arts Festival, Fife (2011); The Last Chapter, The Armoyne, Tainan, Taiwan (2011); Imagination, Tin Pan Alley, Tainan, Taiwan. He lives and works in Edinburgh.

**KATE NOLAN**

Kate Nolan (b. 1973 Lincolnshire, UK) graduated from the Royal School of Art, Silkeby, University of the Creative Arts (2013) with a degree in Hand Embroidery. She previously studied Classical Civilisation at Leeds University (1997–2000). She lives and works in Twickenham.

**BEATRIZ OLABARRIETA**

Beatriz Olabarrieta (b. 1979 Bilbao, Spain) graduated from BA (Hons) Fine Art Sculpture at Wimbledon School of Art, London (2001–04) and from MA Fine Art Sculpture at the Royal Academy of Art, London (2005–07). Recent solo shows include: Foliage, MOT International, Brussels (2012); Motor Motor, Praxis Programme, Artium Basque Museum-centre of Contemporary Art, Vitoria, Spain (2012/13); Scene 10 What happens when all the characters leave the stage, curated by Formcontent at The Royal Standard for the Liverpool Biennial (2012) and a Solo Presentation at the Opening Section of ARCO Art Fair Madrid curated by Manuel Segade (2013). She lives and works in London.

**NENIDE PINTO-DUSCHINKSY**

Nenide Pinto-Duschinsky (b. 1980 Oxford, UK) studied BA Fine Art at Chelsea College of Art, London (2000–03). Exhibitions and projects include: Derwent Art Prize (2013); Director of Lindsay Kemp’s Last Dance, Italy and Japan (2008–13); Visiting Drawing Tutor at Celo, North Carolina (2013); Publisher/Editor of The Cut Magazine, Issue 9 (2013); Group exhibitions include: 3FF Award for Urban Dialogues; Makeup As Devotion, Red Gallery (2012); Chess Tournament, with Garry Kasparov, Stowe Youth Centre (2008); Nought to Sixty, Artist in Residence, ICA (2008); I can’t live without... The Showroom (2007). Other projects include: Tate Loud, Tate Britain, London (2008); Hardcore is More Than Music, Fanzine, Issue 4 Launch, ICA (2008); Magic Lantern Slide Show, Sartorial Fine Art (2005); BEZERK, Whitechapel Gallery (2005); Finalist in Channel 4’s The Play The Thing With, her multimedia play Damases Has Disappeared (2005). Commissions include: BEST BOD, The Face Magazine, Texas, USA; Mobile Moshpit, UK. Nenide has also been a consultant for The Stephen Lawrence Centre, The ICA, Tate Britain, University of the Arts London, Dr Martens and The British Youth Council. She collaborated with artist Nina Manandhar on Hardcore Is More Than Music. They currently publish and edit The Cut Magazine, an arts magazine authored by disadvantaged young people (2008–ongoing). The magazine is winner of a Haymarket Publishing Prize (2011) and was included in The Observer’s Top 50 Creative Businesses in the UK (2010). She lives and works in London.

**JONATHAN POLKEST**


**CLARE PETHERICK**

Clare Petherick (b. 1969 Devon, UK) studied at Westminster University, Harrow (1987–90) and Royal College of Art, London (1990–92), where she was awarded the Daler Rowney Drawing Prize (1992). Selected groups exhibitions include: Salon Art Prize, Matt Roberts Arts, London (2011); Jerwood Drawing Prize (2010); ARTfuture, Bloomberg Space, London (2005); Jerwood Drawing Prize (2004); Trickett & Webbs/Augustus Martin Calendar Exhibition, Royal College of Art, London (2001); Spectator/Adam and Company Art Award, Christie’s, London (1992). She has held solo shows in London, in the windows of Brown’s, South Molton Street and Sloane Street stores (1996/97). She lives and works in London.

**JOLANTA REJS**


**SCOTT ROBERTSON**


**JORDAN L RODGERS**

Jordan L Rodgers (b. 1991 Liverpool, UK) studied BA Fine Art at Lancaster University (2009–12); Currently studying MA Architecture at University of Liverpool. He had his first solo show at Nancy Victor Gallery, London (2013). Selected group exhibitions include: canned International Film Festival, Cheshire (2013); Place No Place: Locality in the Digital Age, Venice Arts Gallery, Los Angeles (2013); Possible Possibilities, Liverpool Art Month, Bridgewater Studios & Gallery, Liverpool (2013); Fresh
Meat Gallery Open 2013 in collaboration with Cornflake, London (2013); Aesthetic Art Prize Exhibition 2013, York St Mary’s, York (2013); Art In Mind: Downtown, The Brick Lane Gallery, London (2013); Affordable Art Exhibition Vol.6, Vibe Gallery, London (2013); Maidstone Film Festival, Stepping Stone Studios, Kent (2012). Published articles include Aesthetics: Aesthetica Art Prize 2012, and 100 Contemporary Artists 2013 Anthology. He lives and works in Formby.

SARAH ROGERS

CATHERINE ROISSETTER

MARTIN SANDRUM
Martin Sandrum (b. 1955 London, UK) studied BA Fine Art at Glasgow College of Art (1975–78), Higher Diploma Fine Art Painting at Slade School of Fine Art, University College London (1978–80) and thereafter continued to study in a variety of disciplines and areas. He lives and works in London.

PATRICIA THORNTON

POPPY VEALE

SIMON VEIS

EMMA VIDAL

MARIE VON HEYL
Marie von Heyl (b. 1981 Stuttgart, Germany) studied BA Fine Art at Weìßensee School of Art in Berlin and Postgraduate Diploma at the Royal Academy Schools in London. She was awarded with the Deutsche Bank Award for Fine Art and the Glienichtid artist residency in Dufftown, Scotland (2013). Solo exhibitions include: Gallery Bartha & Senarclens, Geneva (2008); Museum of Art, Morschau (2010); Spinach London (2013). Group exhibitions include: Backlit Gallery, Nottingham; Royal Academy of Arts, London; Art Forum Ute Barth, Zurich; Nancy Margolis Gallery New York. She lives and works in London and Berlin.

NETTIE WAKEFIELD
Nettie Wakefield (b. 1987 London, UK) completed a BA (Hons) in Art History at Leeds University and is currently studying MA Drawing. Exhibitions include: New Contemporary Portraiture, Rook and Raven Gallery (2013); MA Interim Show, National Gallery (2013). Nettie has been working on independent projects since 2009, Commissioners of her work include Kristen Stewart, Robert Pattinson, Tracy Ullman; The Lyric Theatre and Edward Sharpe the Magnetic Zeros. She lives and works in London.

SALLY WEBBER

SUE WILLIAMS A’COURT
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