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**JERWOOD DRAWING PRIZE 2014 EXHIBITION AND TOUR**

**16 September – 26 October 2014**
Jerwood Space  
171 Union Street  
London SE1 0LN  
jerwoodvisualarts.org

**22 November – 4 January 2015**
Cheltenham Art Gallery And Museum: The Wilson  
Clarence Street  
Cheltenham  
Gloucestershire GL50 3JT  
cheltenhammuseum.org.uk

**16 January – 1 March 2015**
The Tetley  
Hunslet Road  
Leeds LS10 1JQ  
thetetley.org

**13 March – 23 April 2015**
The Gallery  
The Arts University At Bournemouth  
Wallisdown  
Poole BH12 5HH  
aucb.ac.uk/about-Us/campus/gallery/

**9 May – 12 June 2015**
The Burton Art Gallery And Museum  
Kingsley Road  
Bideford  
Devon EX39 2QO  
burtonartgallery.co.uk
FOREWORD

It is a very special year for the Jerwood Drawing Prize in 2014, as it celebrates its 20th exhibition. In a world all too obsessed with the new, with working at speed and with change, it is an important and unusual thing to be involved in a project which has weathered two decades; growing, yes, but remaining true to its principles and as relevant as ever. It is a project which still, as this year’s exhibition shows, makes space for slower contemplation, more intimate communication and a different kind of language to be shared. It is an achievement to have continued to secure that space, and a pleasure to draw attention to that achievement through congratulating Jerwood Drawing Prize founders Professor Anita Taylor and Paul Thomas for all they have done for drawing.

The Jerwood Drawing Prize is not only embedded in a community of arts practitioners, it can take some responsibility for being the impetus or meeting point for such a community. As a funder, it is a proud moment for us to celebrate our involvement in a project which remains at the heart of artists and art education’s calendars and imaginations. As well as the significant prize monies for artists and its UK-wide touring exhibition, the vast physical submissions process also creates paid opportunities for students working alongside it across the UK. With some of them, I watched this year’s selection panel as they surveyed and considered the multitude of potential exhibitions held within such a submission, plumbing their instinct. There are many shows which could have been made from this, as always, and the exhibition we have is a tantalising reflection of the energy of works and selectors together.

There are many individuals and organisations who each year share in the mammoth task of getting this exhibition on the road. They are acknowledged in Professor Taylor’s introduction and I would like to add the sincere gratitude of the Trustees and team at the Jerwood Charitable Foundation to all who have made it possible, particularly our own gallery team at Jerwood Visual Arts, project managers Parker Harris and the touring venues for this anniversary exhibition.

**Shonagh Manson**
Director, Jerwood Charitable Foundation
August 2014
INTRODUCTION

The annual Jerwood Drawing Prize exhibition provides a forum to test, evaluate and disseminate current drawing practice, and to gain knowledge and understanding about the field of drawing and the artists currently making work within the discipline in the UK. It aims to promote and reward excellence in contemporary drawing through the support and recognition of the work of established and emerging artists in this field and is open to submission from those who reside in the UK, with works submitted from throughout the country via collections centres, which in 2014 were located in Bath, Cheltenham, Edinburgh, Leeds, London, Newcastle-upon-Tyne, Norwich and Plymouth.

Drawings are considered for inclusion in the exhibition by a panel of three selectors who represent the perspectives of practitioner, curator and writer all with expertise in the field of drawing. Each year the selection panel changes, and the resultant exhibitions reflect differing priorities and focus for each panel in response to the work submitted for their consideration. The selectors act as independent arbiters of the works presented, and are tasked to identify and choose drawings that represent their combined prerogatives and values in response to the submission. The panel first select the drawings for the exhibition, and then collectively choose the drawings that will receive the awards. The distinguished selection panels are the catalysts to the facilitation of a stimulating and vigorous debate about and through drawing, set within this framework. We are immensely grateful to our expert panel members – Gavin Delahunty, Dr Janet McKenzie and Alison Wilding RA – for their care, rigorous attention and intensive focus in their selection of the exhibition and for their essays for this catalogue.

The 2014 selection panel saw each of the 3,234 works submitted by 1,677 entrants over two days in the studios at Wimbledon College of Art in London. Of these submissions 512 were by 321 applicants qualifying as students. The scale and quality of the 2014 submission and resultant exhibition demonstrates the attention to the role of drawing within the practice of many established, emerging and student artists, designers and makers. As a result of this highly intensive selection process, 52 drawings by 46 artists were selected for the 2014 exhibition, with 8 individual student works included.

This is the twentieth open drawing exhibition organised under my directorship with co-founder Paul Thomas. 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 research and academic ethos provided an immediate forum for this enquiry about the value of drawing today, the project has aimed to engender and contribute to the dialogue and debate around the subject through the annual exhibition and the associated educational events. Since establishing the project in 1994, we have exhibited 1,795 drawings within the 20 open exhibitions held to date, and have
had the immense privilege of working with phenomenal artists, selectors and supporters to gain understanding of the wealth and diversity of contemporary drawing practice in the UK today. We look forward to presenting an overview of the project in a wider context; and a special exhibition *Drawn Together: Artist as Selector* on display at the Jerwood Gallery in Hastings from 19 July to 15 October 2014.

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 of organisations. The generous support for the project from the Jerwood Charitable Foundation since 2001 has been phenomenal and we are fortunate to have the sustained and passionate support of Shonagh Manson, the Director; Tim Eyles, the Chairman; and the Trustees.

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 project. This includes the Collection Centres and their staff; students of Wimbledon College of Art and Bath School of Art and Design; the team at Parker Harris who manage the administration of the project; Marc Thomas, lead technician; the Jerwood Space and Jerwood Visual Arts teams; tour venue partners; those who work on the transportation, handling, website, design and print; Paul Thomas, co-founder and selection coordinator; and Bath Spa University who support my involvement as director of the project. Of course, the most important thanks go to the selectors, and to all of the artists who submit for the exhibition.

Congratulations to each of the artists included in the exhibition, and especially to the award winners of the Jerwood Drawing Prize 2014.

**Professor Anita Taylor**  
Director, Jerwood Drawing Prize Project  
Dean of Bath School of Art & Design at Bath Spa University  
Adjunct Professor, University of Sydney affiliated to Sydney College of the Arts  
August 2014
SELECTION PANEL

L-R: Gavin Delahunty, Dr Janet McKenzie, Alison Wilding RA

**Gavin Delahunty**
Senior Curator of Contemporary Art, Dallas Museum of Art

**Dr Janet McKenzie**
Author and Co-editor of Studio International

**Alison Wilding RA**
Artist
It is well known that drawing directs the practice of many contemporary artists and that the Jerwood Drawing Prize is one of the best platforms for artists to showcase their work. Over the centuries, during its evolution, what was expected of the medium has been radically ignored by artists who have pushed its boundaries beyond its traditional definition. This interrogation of drawing’s parameters was at the forefront of my mind as I caught the first glimpses of the artworks submitted for the 2014 prize. As the excellent team at the Wimbledon College of Art brought out wave after wave of works for scrutiny it became clear that Alison, Janet and I needed to consider process and concept as much as skill and technique. Moreover, that the innovative use of digital media had the potential to expand the idea of what drawing might mean.

Collaborative judgment is a complex exercise. With limited time we had to put faith in prior knowledge, our collective expertise and the power of individual artworks. Over two days we discovered masterful draftspersons together with artists who eliminated precise delineation in favor of spatial incoherence. We were surprised by aggressive and disquieting renderings that were full of internal conflicts; we appreciated works that suggested a cerebral voyage and others that were simply about the joy of expression without interruption or modification. Overall, we were attracted to those artists who explored the field in both playful and sophisticated ways.

The shortlist is made up of those artists who knew how to embrace, or indeed reject, the manifold approaches to drawing that exist today. Naturally such a process of selection is always a subjective exercise grown out of the different visual and intellectual sensibilities of the jury. This vital tension between the judges ensured that the final selection went beyond any singular voice or tendency delivering a superb and surprising group of “drawings” for exhibition and commendation.

Gavin Delahunty
Senior Curator of Contemporary Art, Dallas Museum of Art
August 2014
The prospect of finding a winner from over 3,000 drawings was initially daunting and slightly anachronistic, for drawing in the present time is associated with the highly subjective response that one might argue, cannot be judged or categorised, as perceptual drawing traditionally was. Having written about drawing since my late twenties, and conscious of the vastly expanded definition since the 1980s to include multifarious materials, new media, sound, video, it seemed potentially an extremely difficult task. Yet, the process of choosing the works possessed a matter-of-factness that was very refreshing. In terms of materials used and methods employed, variety and innovation characterised the wide-ranging art practice represented. There were vast works that required a team of assistants, ritually to unroll them on to the floor; over 100 works were submitted on DVDs including poignant examples of sound art and video where sound ricocheted around or resonated through a gallery space that became the picture plane, and here hearing is another form of seeing. There were spatial drawings that assumed the exhibition area that sculpture previously had negotiated and dominated, and very many works in traditional materials such as paper, pencil, ink, and watercolour. As judges we complemented each other agreeing on the short listed works and unanimously on the winners. Indeed, it was a natural process characterised by instinct, close examination and reflection.

A shared aesthetic was identified in a significant number of artists employing minute ink lines defining the flux of life through abstracted forms on a relatively large picture plane; a shared mood was also discernible in many of the drawings submitted. We walked around each room “fill” (approximately 150 works each x 20) looking intently as if negotiating a crowd of strangers, looking for a perceptible quality or presence. The works that stood out in the main possessed the capacity to open the viewer up to another way of thinking, to open oneself to feelings, to enable the visualisation of one's place in the world. When examining the volume of works, I was mindful of the notion of authenticity in an artwork, of there being a discernible trueness to self; an appropriateness between a message and the language chosen; between idea and form. So what was it that we found ourselves drawn to? The term, ‘voice’ is used in this context; and also the notion that the shortlisted works in fact found us. Intuitive connections were made between the three judges and the works chosen in a very natural manner; each of those works chosen possessed a quality that stood out.

The selection process was extremely life enhancing. The degree of thoroughness and in turn certainty required came in direct response to the nature of drawing itself. Drawing has a great capacity to engage the viewer, as if meeting candid individuals for the first time. It was therefore a very great privilege to be invited to undertake such a task. At once private and portable, essentially preliminary or diaristic, drawings continue to provide an immediate form of expression, ideally suited to modern life, travel, allowing a greater independence of conventional studio spaces. The conceptual and the subjective, arguably the most vital components of contemporary art practice – connect in drawing more forcibly and more appropriately than in any other form of art.

Possessing an independent notion of self, and defining the method and the means to express it is one of the criteria for judging a good drawing. An obvious question perhaps is: why were certain works excluded, particularly those with manifest skill, such as a well-executed realistic portrait. To define the presence of the creator’s character, experience cannot easily be described in words, but it is palpable in the quality of the mark, the integrity of its application, the life force that has been infused into inert materials.

Dr Janet McKenzie
Author and Co-editor of Studio International
July 2014
The great pleasure of an open submission competition is the abundance of drawing in all its possibilities; and whilst every drawing is presented in its own right with its own voice, there will inevitably be connections and conversations between those selected to be in the exhibition.

To be a judge for the Jerwood Drawing Prize was to be at the very heart of this – making an exhibition from over 3,000 drawings with two other judges – (none of whom had previously met), and assisted by scores of efficient students who set up the works in batches of 200 for the judges to look at: and all this to be completed within two days.

At the outset, our criteria was that this was not a survey show, but a personal selection. From my perspective, the ability to recognise a drawing which stands out and immediately communicates is an instinctive response that I am totally confident with; it come from my own experience of making drawings and is undoubtedly subjective and particular.

I suspect that the students found many of our choices perplexing, as well as the speed with which we were able to select drawings and the relatively small number we finally chose (approximately 50). We conceded that we had been very tough with our selection from the beginning of the process, but with no regrets or recriminations. As judges we agreed there should be a consensus about which drawings would be included, and enormous enthusiasm from one judge could encourage one to re-appraise a drawing. By the end of the second day, we were in total agreement much to our surprise!

What makes a good drawing? A good drawing demands to be made and is never merely an exercise in technique or style. I think a drawing, in whatever shape or form – and drawing is now accepted as being an expanded field – should retain something of the eye, mind and hand of its maker. We were presented with three dimensional work, some of which was problematic to install and appraise in a confined space and in a short time, and a lot of video works of up to six minutes duration, some with tenuous connections to drawing as an activity. With some entries I had an immediate, almost visceral response, aware that I was in the presence of a totally new thing demanding my attention. As with all good art a drawing must be authentic, and I admit to being almost hoodwinked by some drawings! There is an aesthetic I lean towards which can be overly ‘knowing’ and from which I was rightly pulled back by my fellow judges.

Not surprisingly there was much serious discussion both in the presence of the drawings and around the lunch table, often sparked off by works which were not selected: ‘Is there such a thing as a ‘recession’ drawing?’ was one such question, concerning drawings which I would describe as obsessive, repetitive, all-over mark making in pencil or fine pen, which speak of a drawing expanding to fill the time. There were so many of this type of drawing that whilst one may have stood out, its impact was lessened by its similarity to others. ‘Is the send in mainly from a narrow tranche of artists?’ – ie mostly recent graduates located in the metropolis, and ideally ‘Should there be a much larger catchment area for the Jerwood Drawing Prize?’

And there was much excited discussion about the prize winners.

It was a huge privilege to take part in this intense, learning experience. For the exhibition we have selected some beautiful drawings and I anticipate that the prize winners will stand out. Whilst it is always disappointing to be unsuccessful in any competition (and I know all about this!) – rejection should not be seen as failure. It’s worth remembering that the judging process was totally subjective and you could say we simply chose other things.

**Alison Wilding RA**
Artist
2014
I try to make sense in pictures of that which eludes us in the space between human and (non-human) animal.

We seldom recognise that the anxiety in the relationship comes from both sides, because we take comfort from the false assumptions we make about our dominion and an equally false idea of their cooperation.

My Beast avoids a familiar form since it's not fur or skin or smell, but the particular intimacy of mutual need I wish to grasp intelligently.
My work is rooted in drawing, an activity that shows most directly the workings of the mind. Through its fluidity it creates a space for connections to be continually re-made.

To express this continuum, actual movement seemed necessary.

Recent drawings made on crumpled surfaces, flopped and twisted when handled, as I recorded this, associations started to reveal themselves, to breathing, as the piece bulged and contracted, echoing the inhaling and exhaling of air in the lungs. To the forces acting under the surface of the earth, the thin crust moving, sometimes violently, across the molten lubricant beneath.
The drawing amplifies the environment’s simplicity and purity with an aim of clarification. These clean minimal spaces offer little information yet have an authority to describe a magnitude. The non-narrative architectural spaces make enquiries of the memory, knowledge and experience of human space.
My drawing depicts a formation landing of Horsa gliders. Bulky, fragile and unarmed, these single use aircraft were used to deliver airborne troops in the Second World War. The drawing is a memorial and reflects how events fade from living memory to historical record within a lifetime.
Jessie Brennan’s practice explores the representation of places through drawing and dialogue, informed by their social histories and changing contexts. *Apostelstraat 20* is a site-responsive work developed during visits to Sint-Niklaas, Belgium, based on the dwelling of deceased occupant Jan Buytaert. The drawing was inspired by the title ‘attracted by another level’ for the triennial exhibition *Coup de Ville* curated by Stef Van Bellingen. The work was exhibited alongside a 19th century Sled (courtesy Huis Janssens) and a carillon sound recording (written by Anton Van Wilderode and composed by Ignace De Sutter). The project was supported using public funding by Arts Council England.
Adjectives, lines and marks, 2014
Audio, 1 min 15 seconds (sound waves illustrated)

Observational drawing.

An open-ended audio drawing, a spoken description of an unknown object.

Voice tracks as the eye casts over the form, translating to paper.

Adjectives, lines and marks.

Common grounds 3/52, 2014
Oil on paper, 51 x 40.5cm

Common Grounds is a current project with The Bowes Museum, using drawing to catalogue lace bonnets in the Blackborne Lace collection which were previously unstudied. Some of this lace is over 300 years old and remained buried in trunks since coming to the museum. The drawings are made with oil on paper; when held up to the light they appear like ghostly scans, portraits of long-forgotten people. This work contributes to a research project, Walking the Line, conceived in collaboration with Gerry Davies at Lancaster University, where drawing is utilized in challenging environments and in dialogue with other fields of research.
Drawing directly from nature has become the main focus of my practice. I work in chalk pastel or silver/gold markers on coloured paper. During the spring of 2012 and 2013 I was artist in residence at The Josef and Anni Albers Foundation in Connecticut, working in near isolation in the grounds of the estate. This allowed me to be immersed uninterrupted in the landscape, from dawn to drawing at night from a canoe on Anni’s pond. A total absorption in recording the shifting experience of light phenomena created an altered state of contemplation, an ecstatic sense of connectedness.
**Untitled (for Ian Welsh)**, 2014
Coloured pencil on paper, 68 x 101cm

*Untitled (for Ian Welsh)* is a drawing from an ongoing body of work that contemplates surface as landscape whilst refusing any reference to scale or position. The dogma of the grid is corrupted by willful glitches that resist the automaton-like potential of the drawing.

Ian Welsh (1944-2014) was an artist and friend, whose encouragement and enthusiasm was and remains a constant inspiration. Welsh made layered paintings of his detailed observations of water.
In my current practice, I question how an individual trauma can penetrate the levels of awareness within the structure of the unconscious. The condensation, displacement and organisation of psychical intensities occurs while dreaming. This process was described by Freud as ‘the dream work’. The dream work performs an obscure phenomenon with the distortion of images captured when we experience horror and anxiety emotions. I am interested in how and why the individual traumas are related physically and psychically. My work aims to display a symbolized form of the visual language found in dreams and reality.
Pre Info No.15, 2013
Xerox ink, packing paper, card, pencil, biro, marker pen and rubber tape, 42 x 33cm

This work – Pre Info No.15 – originates from a series of drawings informing the scenes for pre-existing or future sculptures by the artist. It is fundamental to the process, setting an intention in form, identity and technique. It is a statement of the negative spaces where the subjects (the sculptures) are absent, and yet overbear the atmosphere of the scene.

With an indulgent, greedy use of found media – Xerox inked paper, tape, biro, pencil, packing paper and cardboard – the work is bold in its use of value and primitive chiaroscuro, but is absolved of any deliberate agenda to reform the classical.
Last summer, after returning from a walk, I made watercolour studies of horse chestnuts and their cases. Five vanished hours later I stopped, picked up the spikey objects, closed my eyes and rotated them slowly and carefully in my hand. For the last ten years my dear friend Pavel has rung me on his mobile from his Ukrainian dacha (some ten miles from the Russian border) to invite me to listen to his local nightingales singing their hearts out, claiming their territory. This spring while watching the ominous and unfolding events near his home live on my laptop I was struggling to create images for a friend’s surreal, bizarre poetry. I had commissioned someone I’d known and worked with for decades to design the cover but his sudden unexpected death that day left me shocked and saddened. I thought about abandoning the project – when the celebrated zoologist Desmond Morris stepped in and submitted a collaged artwork. We now had a cover but as yet no images. I abandoned all my previous attempts, picked up my favourite, ridiculously broken Chinese brush, poured myself a glass of wine and freely started drawing and drawing and drawing… ZOO TIME…indeed.
Abstract carpet, 2014
Printing ink, 45 x 62cm

Abstract carpet is a monoprint from a series of drawings inspired by Eastern textiles.
Medicine bottle II, 2014
Charcoal on paper, 62.5 x 45cm

Medicine bottle II is taken from a series of experimental work exploring the boundaries of drawing. In this instance the focus was on a single continuous line representing a form, which was achieved by looking only at the object and at not the paper.
Ensemble, 2014
Pencil on paper, 22 x 27.5cm

Ensemble is a familiar situation, a group formation of costumed figures assembled and ordered by the conventions of the school portrait. The process of transcribing the image using three colours of ink and pencil references the image’s construction, separating and layering the colour print out. The drawing is a partial facsimile of the generic. Maybe I want this to be my history.
Ensemble diptych (part 1), 2014, Pencil on paper, 22 x 27.5cm
Ensemble diptych (part 2), 2014, Pencil on paper, 22 x 27.5cm

Ensemble diptych is a familiar situation, a group formation of costumed figures assembled and ordered by the conventions of the school portrait. The image is constructed from layered and reflected photocopies of the same image. The process of transcribing the image forms a unified surface. The drawing is a partial facsimile of the generic, repeated. Maybe this could be my history.
Central to Hannah Downing’s practice is a fascination with the way in which reality is presented to us in pictures. The drawing *Vertical panorama: Oak tree* is an attempt to explore an extended or unusual view whilst holding on to the formalistic markers of realistic representation. There is no set subject matter beyond the act of looking itself, and the process of attempting to express or give shape to that personal subjective experience.
Megalith I, 2014
Graphite, charcoal and gouache on paper, 90 x 85cm

Megalith I is the product of a deep immersion in the far westerly Cornish coastal environment. Permanence and impermanence are in balance. Megalith I is an enduring testament to human presence, belief and occupation. Present for centuries, yet now alien, removed from its context of belief and purpose it becomes timelessly fused to its environment. Using the intuitive, personal, interpretive possibilities of drawing yet derived from the immediacy and documentation of video, this drawing combines analysis and emotion. The drawing conveys a layering and compression of time, space and place. Boundaries exist between figuration and abstraction, expression, memory and reality.
There are no owls #1, 2014
Graphite on paper, 86 x 115cm

At a basic level my drawings are concerned with mark making. To some extent the composition is arbitrary. What concerns me is the patina, building up layers of graphite, working and reworking, adding and taking away, creating histories of mark making.

“‘Look at the owl,’ Rachael Rosen said. ‘Here, I’ll wake it up for you.’ She started toward a small, distant cage, in the center of which jutted up a branching dead tree. ‘There are no owls,’ he started to say. Or so we’ve been told.”

Do Androids Dream of Electric Sheep?
Philip K. Dick
This work reflects a pre-occupation with repetitive mark making and the subtle differences that emerge as part of that process.

The use of thread as a medium contributes to the individuality of the marks bringing another dimension to the repetitive process.
The drawing Quest evolved through an exploratory, searching process, which involved tapping into the subconscious using touch and surrealist-inspired blind and automatic drawing to access my creative impulses. It speaks of the intangible, of psychological and emotional responses to the uncertainties of life. The image raises doubts and questions rather than providing answers, hovering between dissolution and becoming, between presence and absence. Its meaning remains cryptic, elusive and unresolved.

Order and balance have been displaced and overcome by subversive forces, e.g. violence, despair and anxiety, leading to instability and chaos. Almost paradoxically, new possibilities emerge, leaving the image open-ended.
Through literature and film we make sense of our own lives. It is this notion that I explore within my artistic practice. The core of my work is biographical but I draw from appropriated mediated images, sourced primarily from archives, television and film. I select images, pinpointed moments, that resonated deeply with me but weren’t actually part of the reality of my own life. Relating to these stories exposes the way in which our desires, intimate relationships and the way we behave is all conditioned by culture. By selecting these images I re-expose them, calling them into question.
Study of caravan wallpaper, 2013
Ink on paper, 77 x 57cm

This drawing is a study of the wallpaper found pasted in an old caravan I lived in for a summer. I had wanted to track the symmetrical, repetitive arrangement of the pattern, yet knowing the error of my eye and the inadequacy of my hand would lead the flowers to deviate from their regimented alignment to cause fluctuation, animation and disorder: an approximation of life.
Heap, 2013
Charcoal pencil on gesso, 43 x 47cm

This drawing depicts the remains of a demolished building partially covered in fog. While drawing I repeatedly broke down the surface with sandpaper and eraser and built it up again with charcoal. This continual process slowly eroded the fragile gesso ground, echoing the ruined environment I was looking at. The sanded away areas became the parts of the scene obscured by the mist.
**Moment**, 2014
Charcoal and oil pastel on cardboard, 40 x 43cm

*Moment*, made on a piece of torn cardboard box, is a material layering of fragments of thoughts, partial words, “now” marks, which evolve into a physical presence over time. It is an off-shoot from a series of large pencil drawings which seek to trap through each moment by moment mark or thought or word or process, some residue or deposit: a time map that represents the experience of just being here.
ELAINE GRIFFIN

*Mementos*, 2014
Graphite, Variable 7 A3 sheets

A series of drawings, memories, mementoes, dreams; clothes seldom or sometimes worn; keepsakes from cluttered shelves around the house, catching dust and temporarily forgotten. Some are gifts, heirlooms from the past or for the future – some just bought on a whim, a bargain from a charity shop. All these items, the flotsam and jetsam of the family house, have a past and story – some are authentic, some imagined.
The content of my drawings is generated as abstract imagery but the forms and language of mark-making that develop are intended to be analogies for human dispositions and interaction. In short, people-watching can be illuminating and fun, or even shocking or nasty, depending on what they are doing; but whatever they are doing tends to reveal something of the human condition and it is that that interests me and informs my work.

I use drawing to pose questions, to explore possibilities and to make thinking visible.
Wallpapering the thoroughfares of Beijing, billboards advertising residential developments feature airbrushed renderings of luxury apartments and nature. ‘Let us build a cleaner living space’ is printed over a harmonious view of the area. Ubiquitous types of landscape imagery gloss over & promote the future of transitional sites, with an element of fantasy & idealism that often falls short due to reproduction glitches. I’m interested in staged experience & the limitations of imaging place.
I tend to draw very quickly, so I end up with lots of drawings, most of which I discard. I am happy for the drawings to ‘stand alone’ but the relationships that develop between them have become an increasingly important aspect of their making. They are just as much independent as they are connected to other things that I make.
I like the fact that there is an underlying complexity to these particular drawings, but that they appear simple and direct. Working in a very reductive way gives me a freedom to explore drawing, quite literally, as a way of thinking.
This drawing is one of a series thirty-seven papercuts which are informed by the 1856 publication, The Grammar of Ornament by architect and designer Owen Jones. The papercuts correspond to, and are numbered according to each of the original thirty-seven propositions which form the ‘general principles in the arrangement of form and colour in architecture and the decorative arts’. Each proposition provided a starting point, with Proposition 19 focusing on Field’s Chromatic Equivalents. Importantly the female figure appears as a protagonist serving to undermine and disrupt the rigidity of the hierarchical system as presented by Jones.
This drawing is one of a set, which started with me thinking about what drawing is and how I make a decision about making a mark on a surface.

It’s critical that art is useless. In a society based on profit and instrumentalism, there is something politically important about a human activity that records simple interactions between ourselves and the world.

As a child, I was always excited about receiving a new geometry set before the start of school. Instruments meant to measure the world became the start of drawings made for the pleasure of pressing pen on paper.
Breakdown appeared after covering the marks of a previously botched drawing.

In hiding my mistakes I dragged a grey screen over the affair and continued to fumble about with broken bits of charcoal and a rubber, waiting for something to happen.

First arrived a sort of oval white mark in the centre. It suggested an isolated vehicle. The hood popped open, or maybe the trunk. I say “trunk” because the vehicle had an American look but it was faint in the greyness. A slab of black for contrast became a figure. Somewhat lanky and bent. In attendance of what? A pick up? A drop off?

For counter balance another black mark revealed a second figure. Turned away. A break in communications?

A breakdown?
Position XVI is part of a series of works in which I explore the connection between history and memory. The architectural elements of my work function as a mnemonic device, a catalyst for remembrance, which investigates the metaphysical process of how fragmented memory can envelop and disorientate one’s reality. The structural forms point to architecture as a significant record of history and social development and speaks directly of our public awareness and aptitude towards political and social devices; interpretively drawing a transient place between private and public spaces.
Recording every detail of your life on digital gadgets could replace the need for biological memory. As an artist whose work considers the nature of recall, this possibility of saving every detail leaves me feeling ambivalent. Is it a positive or negative development? Is it desirable or just inevitable? Does more information bring clarity or, is our individual identity just as closely bound up with the selectivity of our naturally forgetful memory?

*Jetsam* is one of a series exploring what remains in the mind and what is “thrown overboard”. Random, repetitive images form a tide-line in the fluid process of remembering or forgetting.
I have been observing sparrows since my childhood and have a personal attachment with these little birds. Their recent population reduction made me ponder about the conditions which are leading to this decline.

The process involved encounters with dead sparrows in the British landscape, working with them intimately while sharing the same physical space.

The downfall in sparrow population provoked a feeling of loss and absence within. I used drawing as a medium to overcome this and also commemorate their valuable presence in this planet.
Homemade charcoal was produced from locally found driftwood, then powdered and sifted onto the giant Parnidžio sand dune during a residency at Nida Art Colony, Lithuania. The initially velvety-black charcoal sat on top of the undulating surface, forming a crisp black rectangle. Over the following few days the Baltic sea winds gradually removed the charcoal, revealing the patterned sand waves beneath. All that remains of the original drawing is photo-documentation.
The Absents Presence, Hair Drawing, 2014
Pencil drawing on Fabriano paper, 250 x 150cm

The Absents Presence, Hair Drawing is an articulation of the ephemeral presence. The indent you left on my bed, a hair on my pillow. My continuing practice investigates the reverberation of the unseen through documenting its evidence. Hair is a visceral reminder of a presence, provoking questions of the who or what it belonged to. Through giving these traces a human form we can finally acknowledge the presence, face to face.
A.V.M. 1954, Screenshot 2013-12-10 (1) is part of a series of drawings made for the solo exhibition *Pots before words* (2014), which engages with the life and work of British writer and archaeologist Jacquetta Hawkes. This body of work explores the tensions between the subjective and objective in the interpretation and display of archaeological evidence. Selected from a 1950s television panel show, a series of prehistoric objects are offered for silent analysis. The images highlight the performative gestures for display and interpretation created by the handler. The scientific lens of the clinical close-up is indicated by detailed drawing.
When I draw, I try to translate what I see into how it feels to the touch. It is purely emotional, something that resonates, stirs memories, often from childhood when judgment did not come before objects were thoroughly observed and experienced. The background is as important as the subjects themselves. It provides an imagined space where they can live – suspended with nothing to hold on to, or existing on seemingly firm ground. I choose intuitively, not searching, but coming upon, being stopped in my tracks by the promise in a closely furled bud or the dry rattle of a seed pod.
With a great interest in ethnography and ‘other’ cultures, being from an ‘other’ culture myself, I set out in this set of works to create objects of fictitious mythical symbolism and veneration. Such objects have always fascinated me on visits to the now defunct Museum of Mankind and more recently the British Museum, as well as many other ethnographic museums around the world.
I have tried to render these imaginary objects to reflect the ways and means of Ethnographic cultures such that if they were real objects they would be constructed in natural materials such as wood, shells, twine and animal skin for instance rather than marble or bronze. Ultimately, like much of my work, having lost touch with my own original ethnographic origins, being of Indian background, born in Africa and having lived in England since the age of 4 (with a recent 10 year stint in Australia), I am attempting to fill the void that this loss has left in me.
PETER OLE RASMUSSEN

4 bears, 3 standing, one bending down, 2013
Oil on paper, 79 x 66cm

4 bears, 3 standing, one bending down is part of an on-going series of drawings and paintings with the umbrella title Running bears that explores relationships: human, animal, abstract, figurative. The drawings set up visual dialogues through chance juxtaposition and recurring motifs. The series began at the end of 2008 with the memory of an original black and white drawing by Hanna and Barbera for the American television cartoon Yogi Bear. 4 bears takes its inspiration from images of street youth around the world.
Quantum life, 2014
Charcoal on paper, 49 x 59cm

I like to draw the stuff around me, the everyday, the things in my studio. Whilst drawing, I observe the character of the objects, and notice the spaces between them.
On the edge, 2014
Charcoal on paper, 49 x 57cm

Once drawn, certain objects in the drawing seem to vibrate, as if something has just happened, or is about to happen: a table and chair quiver as they meet, like dogs, tails alert; something balances, just about to fall. These are not quite still Still Lives.
Inspired by a 1970’s documentary, this image relates to an ongoing narrative, *The Vulnerable Party*. This is one of the many specious, fluid, personal fictions derived from interviews or imagination, through which I explore the complexity of our interactions with belief systems and processes of individuation.

*The Vulnerable Party* concerns the search for a supremely divine clown leader – humane, genuine and open, with strengths and weaknesses exposed. It’s also a personal journey, a process of individuation, which will ultimately atomise the political party, or movement, thus reducing it to a one-person campaign, without cabinet or voters.

Works created around such narratives may also eventually be ventriloquised. Light projection and sound can allow subjects or objects within my paintings to breathe, interact, sing and narrate tales individually or collectively, conveying concepts beyond language or imagery.
My drawings affirm a desire to understand more about human relationships, specifically my own interaction with others. They are equally about forming a balance between formal concerns in relation to the communication of emotional resonance. Recent work has developed into an investigation of the dynamics of social groups – particularly how hierarchies emerge, how roles are assumed and behaviours are managed. The work aims to investigate these processes that appear to be rooted simultaneously in latent predispositions; revealing ‘unknown’ and unpredictable subjective experiences. Recurring motifs of triangles and ‘smiling mouths’ aim to explore Louise Bourgeois’ statement ‘triangles mean danger’ alongside social constructs surrounding the unsaid and non-verbal interaction.
Crusade (rambergering)
Plaster and pigment, 15, 25cm

Crusade (rambergering) is part of an ongoing series of sculptural drawings which re-appropriate homoerotic and rebellious elements from historical prints and paintings. Based on the etching Swain with Two Nymphs and a Landscape by Johann Heinrich Ramberg.
Eavesdropper, 2014
Sunlight drawing, 38.5 x 31cm

Eavesdropper takes place in secret, listening into the private and unknown without gaining permission, taking with it newly acquired information that may never have come to light. Eavesdropper draws parallels with our ability to perceive things through a different state of awareness.
“…The present has become the more important, if not the more meaningful, because the future has lost its characteristic as a dimension different from the present...

Youth has been robbed, therefore, of the full experience of the dramatic transition from adolescence to adulthood and of the dramatisation of the difference between present and future.”

Archetypal Patterns of Youth (1956)
S. N. Eisenstadt
ARTISTS’ BIOGRAPHIES


ALISON CARLIER (b.1971 Epsom, UK) studied BA Fine Art at The University for the Creative Arts, formerly The Surrey Institute of Art and Design (1999-02); MA Drawing at Wimbledon College of Art (2011-13); and BSc in Occupational Therapy from Coventry University (1990-93). Selected group exhibitions include: Drawn on Site Pop Up Residency, Dorking (2013); Drawing Show, The National Gallery, London (2013); Stuff on Walls, Centre for Drawing, Wimbledon College of Arts (2011). Projects include: The Drawing Attitude (2013) and Lens on Life, with Ackroyd and Harvey (2014). She lives and works in Dorking.

SARAH CASEY (b. 1979 Cheshire, UK) studied Art Foundation at Liverpool Art School (1997-08); BA History of Art, History & Philosophy of Science at the University of Leeds (1998–01); MA Fine Art at Lancaster University (2007–08) and was awarded a PhD in Fine Art at Lancaster University (2012). Selected group exhibitions include: Darkness at the Edge, Propeller Visual Arts Centre, Toronto, Canada (2013); Sketch Drawing Prize, Rabley Drawing Centre, Marlborough (2013; 2011); Paperworks 3: British Artists working with paper, Bury Art Gallery and Museum, Bury, UK (2010). Solo exhibitions include: Common Grounds: Lace Drawn from the Everyday, The Bowes Museum, County Durham, UK (forthcoming 2015); Hidden Drawers, Kensington Palace, London (2013); Drawing the Delicate, Peter Scott Gallery, Lancaster (2012). Recent prizes include: AHRC Science in Context Award with Dr Rebecca Ellis and Dr Kostas Dimopoulos (2014); Public Award, 5th International Drawing Biennale, Australia (2010). She lives and works in Lancaster.


SHAUN DOLAN (b. 1969 Suffolk, UK) studied BA Hons Public Art & Design at Chelsea College of Art & Design (1993-95) and is currently studying MA Drawing at Wimbledon College of Art & Design (2013-15). Artist in Residence for Chelsea Community Hospital School (2004-present). Public art commissions include: Suffolk National Heritage, Chelsea and Westminster Hospital, Royal Brompton and Harefield Hospitals, London Red Cross Charity, Birmingham Heartlands Hospital, RB&Harts. International collaboration projects with The British Council in schools in Gaza, Finland, Italy, Iceland and Poland. He lives and works in London.


UTA FEINSTEIN (b. 1968 Cologne, Germany) currently studying BA Fine Art at the University of Nottingham (2010-present). Forthcoming exhibitions include: Carnival of Monsters 2014, Festival of Contemporary Art, Nottingham (2014). One of her drawings was recently shortlisted for the Cedric Ford Art Prize (2014). She lives and works in Nottingham.


STEPHEN HUNTER (b. 1964 Greenock, Scotland) studied Tapestry at Edinburgh College of Art (1982-86); Post Graduate Diploma at Edinburgh College of Art (1986-87). Selected group exhibitions include: Representing the UK at Lodz Textile Art Triennale, Poland (2010); In Perspective, Royal Scottish Academy Gallery, Edinburgh (2013); Land & Sjór, Gallerie Dynjani, Iceland (2010). He has had solo exhibitions in the UK, Lithuania and Ukraine. His work is in private and public collections in the UK, Poland, USA, Ukraine and Lithuania. Recent prizes include: 13 Międzynarodowego Triennale Tkaniny, Highly Commended (2010) and various awards from the Scottish Arts Council and Edinburgh Council. He lives and works in Edinburgh.


SHIVANGI LADHA (b. 1991 Gwalior, India) studied Bharatnatyam Classical Dance, Senior Grade Level 2 at Ahmedabad University, India (2003-08); BFA Painting at College of Art, Delhi University, India (2008-12); MFA Fine Art at Wimbledon College of Art, University of the Arts London, London (2012-14). Selected group exhibitions include: Threads, Rag Factory, London (2013); Chain Reaction, Menier Gallery, London (2013); Disrupted, Crypt Gallery, London (2014); She lives and works in London.


KATE MORRELL (b. 1983 Leeds, UK) graduated with an MA from the Royal College of Art (2010). Selected group exhibitions include: Pots before words, Gallery II, University of Bradford (2014); London Art Book Fair, Whitechapel Gallery,


**KATY WALLWORK** (b.1986 London, UK) studied BA Hons Sculpture and Environmental Art at the Glasgow School of Art (2007-11). Selected group exhibitions include: *CHANGE//ACTION*, Kingsgate Trust, London (2013); *PRISM 10 (Celebration)*, The Orchard Centre, Sheffield (2011); *NO FOOD NO DRINKS NO STICKY LOLLIES*, Statthbad Wedding, Berlin (2010). She lives and works in London.


**DANIEL WHEELER** (b. 1976 Pontefract, UK) studied BA Fine Art at Chelsea College of Art (2010-13). He lives and works in Southend.
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