

JERWOOD **DRAWING PRIZE** **2011**

JERWOOD **VISUAL ARTS**

JERWOOD
**DRAWING
PRIZE**

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.

Partner

DRAWING
PROJECTS UK

CONTENTS

Jerwood Drawing Prize 2011 Exhibition Tour	4
Foreword, Shonagh Manson	5
Introduction, Professor Anita Taylor	6
The Selection Panel	8
Iwona Blazwick OBE	9
Tim Marlow	10
Rachel Whiteread CBE	11
Catalogue of Works	12
Artists Biographies	84
Acknowledgements	96

Jerwood Visual Arts
171 Union Street
London SE1 0LN
United Kingdom

Published to accompany the Jerwood Drawing Prize 2011 touring exhibition.

Copyright © Drawing Projects UK & Jerwood Charitable Foundation.

All or part of this publication may not be reproduced, stored in retrieval systems or transmitted in any form or by any means, whether electronic or mechanical, including photocopying, recording or otherwise, without the prior permission in writing from the publisher.

Catalogue Publication

Editors: Anita Taylor, Siobhán Kneale
Photography: Ben Gurney, Nick Manser
Design: Turnbull Grey
Printed in the UK by Alpine Press

ISBN 978-1-908331-01-4

14 September – 30 October 2011

JVA at Jerwood Space
171 Union Street
London SE1 0LN
www.jerwoodvisualarts.org

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

BayArt

54B/C Bute Street
Cardiff Bay
Cardiff CF10 5AF
www.bayart.org

Burton Museum & Art Gallery

Kingsley Road
Bideford
Devon EX39 2QQ
www.burtonartgallery.co.uk

To say we were bowled over by the response to this year's Jerwood Drawing Prize would be an understatement. Last year we received the highest number of entries to date for this exhibition. By close of the deadline in June 2011, artists from across the UK had left these figures far behind. 1,779 artists from students to established practitioners submitted work for consideration. Our selection panel had an enviable and challenging task, physically reviewing 3,354 works across the two day process. As in previous years it was an impressive opportunity to survey a broad variety of ways of thinking, seeing and discovering through drawing, from a range of perspectives and practices. The selection of works this year runs from the abstract, conceptual, experimental and four-dimensional to the draughtsman's drawing, plan or sketch. It reminds us time and again that the act and object of drawing can be a thinking space, a space for recording memory or a place for resolving or exploding ideas. The subjects explored through these selected works range from the fantastical to the aesthetically mundane, taking in jokes, philosophical observations and practical solutions along the way.

I would like to thank every artist who took the time and energy to submit to this year's Prize; and of course to congratulate the winners of the Prizes and each of the 60 artists in the exhibition. Significant thanks go to our panel: Iwona Blazwick OBE, Director, Whitechapel Gallery; Tim Marlow, writer, broadcaster and Director of Exhibitions, White Cube; and Rachel Whiteread CBE, artist. The concentration, context and instinct they brought to the selection process were fascinating to observe. They were supported by a handling team of students from Wimbledon College of Art who seemed to work magic in ensuring the process ran like clockwork. This magic was in fact expertly marshalled by Drawing Projects UK and Parker Harris who, once again, have risen to the increasing challenge of project managing a growing interest in the exhibition. In particular, I would like to thank Anita Taylor and Paul Thomas, who founded the Jerwood Drawing Prize and Drawing Projects UK, and Siobhán Kneale at Parker Harris, who manages the project and its tour tirelessly and astutely, and always with an eye on making it the best opportunity possible for those exhibiting.

We are fortunate to continue strong relationships with exhibition venues through the Jerwood Drawing Prize and are thankful for those continuing and valued partnerships. The exhibition opens at Jerwood Space, with the support of Sarah Williams and the gallery team, and we look forward to touring the exhibition regionally throughout 2011/12.

The Jerwood Drawing Prize is a key exhibition within Jerwood Visual Arts, a contemporary gallery programme of awards, exhibitions and events run by the Jerwood Charitable Foundation. The openness and ambition of those who enter the Prize provides a huge amount of pleasure and provocation for us, for its audiences, for the selectors of the Prize and above all, I hope, for those artists whose outstanding work has been selected to exhibit.

Shonagh Manson
Director, Jerwood Charitable Foundation
August 2011

INTRODUCTION

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 annual exhibition project provides a forum to test, evaluate and disseminate current drawing practice, and to gain knowledge and understanding about the field through the artists currently making work within the discipline. The exhibition is open to all artists resident or domiciled in the UK, and works are submitted from throughout the country via the collections centres, which in 2011 were located in Cardiff, Cheltenham, Durham, Edinburgh, Exeter, Liverpool, London, Norwich, Penzance and Southampton.

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. Each year the selection panel changes, and the resultant exhibitions reflect the differing priorities and focus of each panel in response to the work submitted for deliberation as drawings. The selectors for each Jerwood Drawing Prize are tasked, as independent arbiters of the submitted works, to identify and select drawings that are distinctive and that represent their combined prerogatives and values in response to the submission. The first aim for the panel is to select the drawings for the exhibition and then, from this shortlist, to nominate and collectively select the drawings to receive the awards.

The quality of the distinguished selection panels each year continues to ensure a lively and vigorous debate about and through drawing. This year we are immensely grateful to Iwona Blazwick OBE, Tim Marlow and Rachel Whiteread CBE for their concerted and concentrated engagement in carefully selecting their choices for the Jerwood Drawing Prize 2011 exhibition from an exceptionally large submission of works. The totally extraordinary scale and quality of the 2011 submission continues to testify to the focus and enthusiasm of many established and emerging artists for the role of drawing within their practice, evidenced by the 3,354 works submitted for consideration by 1,779 artists.

As a result of the intensive selection process, held over two days in the sculpture studios at Wimbledon College of Art, 73 drawings by 58 individual artists and a collaborative duo were selected for the 2011 exhibition and, of these, 13 works were included by 10 artists qualifying for student entry. Notably, there was also an increase in regional entries this year. The exhibition is launched at the Jerwood Space, London in September 2011 and will tour within the UK into 2012.

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. Since 1994, the Jerwood Drawing Prize

project was originated within the heart of art school education, where the research and academic ethos provided an immediate forum for this enquiry about the value of drawing today, and dialogue and debate around the subject that, through this exhibition and the associated education events, we aim to share with a wider public. We are delighted that the Jerwood Drawing Prize continues to provide the opportunity for students at the University of the Arts London to work as interns on the practical aspects of the project. The students, all emerging artists, gain significant experience as art handlers and administrators, which provides them in turn with valuable professional experience and insight into the processes of the open submission exhibition as they witness, and engage with, this particular process.

The Jerwood Charitable Foundation has been the principal benefactor of this project since 2001, and the commitment and support the field of drawing receives through the Foundation – at every level – is highly significant. We are grateful to the Director, Shonagh Manson, for her unstinting support and enthusiasm, the Chair, Trustees and all of the Jerwood Visual Arts and Jerwood Space team who sustain an exceptional support for the delivery of the annual exhibition. The Jerwood Drawing Prize project is enabled by an extensive group of individuals, and thanks are due to everyone who contributes to the origination of this complex exhibition project, from the beginning of the process to fruition. This includes the collection centres and their staff; the students and staff of Wimbledon College of Art at the University of the Arts London; the team at Parker Harris who manage the administration of the project; the exhibition venue partners; those who work with the project on the transportation, handling, website, design and print; Paul Thomas, co-founder and coordinator of the selection process; and the National Art School in Sydney, who support my continuing research involvement as director of the project.

Of course, the most important thanks go to those whose dedication and endeavour form the Jerwood Drawing Prize 2011 exhibition – the selectors, and the artists who submit their work for consideration. The artists provide the substantive foundation for the annual exhibition and this exploration of current drawing practice in the UK. The work included collectively characterises an overview of the approaches to drawing in the UK in 2011. These approaches are diverse and varied, in form and function, individually purposeful and yet affirming the nature and all-encompassing relevance of the act of drawing.

Congratulations are due to each of the artists whose works are included in the exhibition and especially to the award winners of the Jerwood Drawing Prize 2011.

Professor Anita Taylor
Director, Jerwood Drawing Prize
Director, National Art School, Sydney, Australia
July 2011

THE SELECTION PANEL

Iwona Blazwick OBE
Director, Whitechapel Gallery

Tim Marlow
Writer, Broadcaster & Director of Exhibitions, White Cube

Rachel Whiteread CBE
Artist



JERWOOD DRAWING PRIZE 2011

Because it is selected from an open submission, the Jerwood Drawing Prize provides a panoramic view of the state of drawing today. In 2011 every kind of method is in evidence, from painstaking mimesis, to gestural mark-making, to drawing by machine. Style is equally eclectic. We saw classical portraiture, geometric abstraction, drawing as diagram or map, even as automatic writing. Medium could encompass a hand made book, a piece of embroidery or a film.

Whether attempting to capture reality, give shape to fantasy or to pursue pure form, no one tendency prevails. With hindsight we may regard this heterogeneity as symptomatic of chaos or superficiality. When artists pursue a shared project as with the 'isms' of the avant-garde, there can be a deep investment and cross-fertilisation that refines and enriches one way of making art. At the same time it can lead to academicism and ossification, the creation of a canon that excludes dissonant voices. I think we will celebrate 2011 as a time of unprecedented freedom and experimentation.

Common to every artist who submitted work however is a shared cultural context, that is, a society awash with images. Photography has saturated our visual world through advertising, social networking and the media. The sheer ubiquity of the photographic image makes both making and looking at drawing all the more intense.

For some, drawing is like making a calculation in a complex experiment, a way of figuring something out. For others it is an act of love, an attempt to capture a face or a scene.

As judges we entered a multitude of complex worlds, by turns beguiling, confounding, funny, even abhorrent. We had to select just 70 leaving behind, with great regret, some 3,000 works. The experience was exhausting but exhilarating. It is clear that the state of the art is in extremely rude health.

Iwona Blazwick OBE
August 2011

JERWOOD DRAWING PRIZE 2011

The history of drawing is a complex one but has always felt graspable, comprehensible. Spending two days confronted by thousands of contemporary drawings I was no longer sure of anything. The museum taxonomy that a drawing is anything on paper seemed almost too restrictive and instead I felt assaulted by drawing as an almost uncontrollable force. I don't wish in any way to sound melodramatic, nor use violent metaphors for so varied and frequently delicate an art form, but it seemed that drawing has assumed a convulsive aspect – certainly in the range and ambition of what was submitted to this year's Jerwood Drawing Prize. Perhaps it was ever thus but I'm not so certain.

The most unifying idea among the works encountered was that drawing is a means of thinking visually. It is clearly many other things too: a fleeting thought or fully-fledged idea; a beginning and an end; a mark of potential or a finished work; an expression of love or hate; an experiment in process for process's sake or sometimes just drawing for drawing's sake.

As we emerged out of the airy gallery at Wimbledon and into the sunlight after the rain had subsided I felt intoxicated, nourished and battered all at once and for some reason was reminded of William Blake's remark: 'I am really drunk with intellectual vision whenever I take a pencil or graver in my hand'. As you walk around the exhibition we've selected and engage with the work that pressed itself upon us, bear this in mind. Drawing – however playful, however experimental, however whimsical on first sight – is a serious business.

Tim Marlow
August 2011

JERWOOD DRAWING PRIZE 2011

Turning up to Wimbledon College of Art for the selection days and being confronted by approximately 3,500 'drawings' was a daunting experience.

There were drawings of every shape, size, colour and subject imaginable – looking at and forming an opinion on each individual one was truly exhausting.

Luckily for the selectors it rained so heavily on the second day a leak sprung in the main viewing area, so we got to sit down and a diligent group of students passed works by our eyes and ears as we happily sat there. After many hours of fluid discussion and pontification we eventually chose our 60 exhibitors.

The experience had a profound effect on me. I dreamt of 'drawings' in the broadest sense for days after.

Congratulations to all those who got through the rigorous selection process and have their artworks displayed, and commiserations to those who didn't.

Keep the faith and above all keep drawing.

Rachel Whiteread CBE
July 2011



Tribute 2
2011
Pencil on paper
50 cm x 70 cm

Part of a series considering ideas of legacy and identity, *Tribute 2* focuses on the memory of aspirations or beliefs. A state separate from habitual circumstances and conditions, the tribute becomes an epitaph.

REGINALD S. ALOYSIUS



25A – GF067

2011

Graphite pencil and enamel paint on primed MDF

106.6 cm x 130.5 cm

Aloysius' work explores themes of globalization, emigration, and destruction of tradition – intentionally or otherwise – through development and modernisation.

His detailed pencil drawings of Indian Hindu temples coupled with a sensuous and delicate use of enamel paint creates an alluring relationship between drawing and painting.

Each work is embellished with intricate carvings of modernist architectural shapes and airline route plans; a scarring that mirrors the irreparable change that an evolving society can have on ancient tradition.

GILLIAN ANDERSON



Ebb

2011

Oil and pencil on paper

44 cm x 56 cm

My work takes a psychoanalytic approach to transience and human existence. I am particularly interested in the workings of the psyche through the conscious/unconscious, memory and dream.

Ebb is a comment on repressed memory as a result of childhood trauma exposure. Fragmented memories and dreams are reconstructed as a complete whole, thus becoming a visual translation of the co-existence of absence and presence. Ambiguous, partially hidden imagery, and your uncovering of it, is metaphor for the revelation and vulnerability associated with innocence and sexual awakening.



Patterns of Faerie Tales
2010
Pen and wash on card
27.5 cm x 13 cm

"Faerie is a perilous land, and in it are pitfalls for the unwary and dungeons for the overbold. The realm of fairy story is wide and deep and high and filled with many things: all manner of birds and beasts are found there; shoreless seas and stars uncounted; beauty that is an enchantment, and an ever-present peril: both joy and sorrow as sharp as swords. In that realm a man may, perhaps, count himself fortunate to have wandered, but its very richness and strangeness tie the tongue of a traveller who would report them."

Tree and Leaf – J.R.R.Tolkien



Bonsai.....
2011
Pencil on paper
203 cm x 135 cm

This drawing continues my exploration into the fluid junctures between nature and culture. A Bonsai tree is a culturally manipulated work of art that can be handed down through generations but so tenuous is its life that with a few days of neglect it could die. In drawing this dead Bonsai, liberating it from its small size and its roots from a cramped container it asks possible questions of fragility, cultural difference, insecurity, liberation, mortality. Drawing, as a way of thinking, allows me to allude to such issues occurring in the world today.

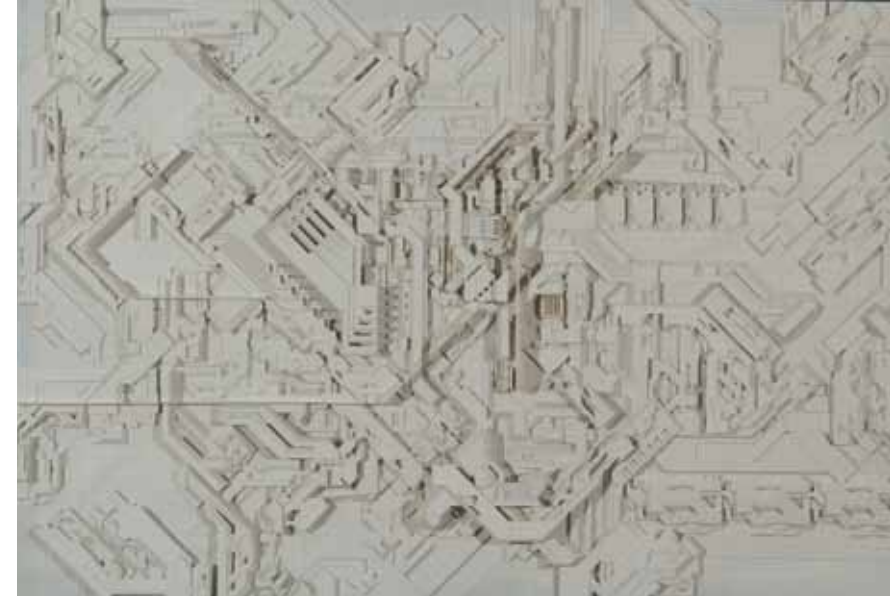
ADAM BAINBRIDGE



Interior
2011
Pencil on paper
73.5 cm x 73 cm

Using model making as a starting point, my recent drawings have combined memories with absurd imaginings through the making of elaborate clay ornaments. These ornaments never reach a stage of completion but are morphed into new configurations. As the model changed I made drawings at various stages in its evolution, a record of its history, which is also what drawing is to itself.

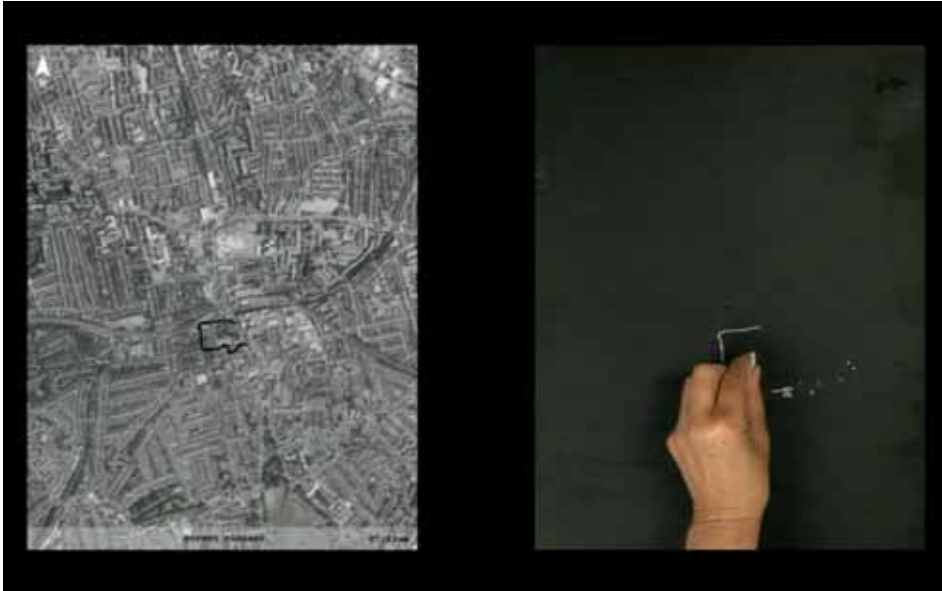
ROBERT BATTAMS



Untitled (Grid)
2010
Collaged graph paper
90 cm x 120 cm

Our perception of the real world is increasingly becoming compartmentalised and fractured. Digital recording simulates what is seen, and by this becomes another step removed from the real. This piece explores the influence of the virtual space on our experience of our environment, utilising traditional materials to allude to the intangible space that compliments the physical place that we occupy, and the structural interdependence of both.

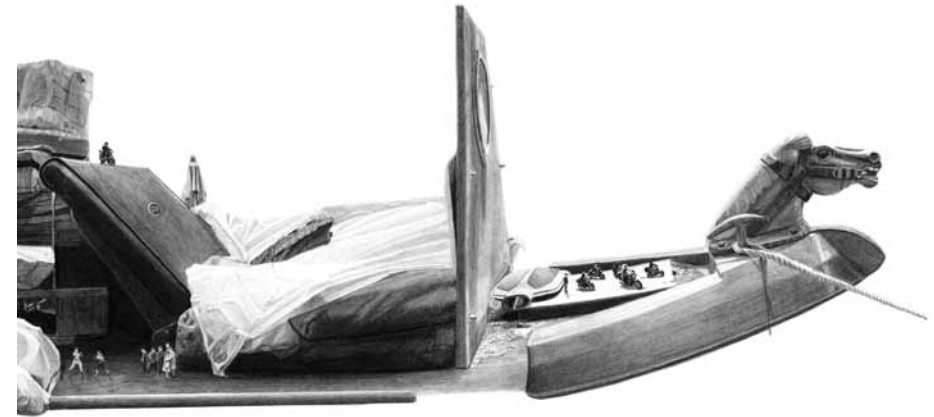
KAREN BLAKE



Working Classes
2011
Digital media
6 mins

Walking is innately human. So is tracking. With GPS tracking devices you can turn walks into virtual lines. For *Walking Classes*, Blake sought out anyone who walked for work in Peckham, London. From traffic warden to postman, she accompanied them round the clock. Daily activities leave no footprints but *Walking Classes* etches patterns of activity into a landscape. Realising correlations of time and space, the 'to and fro' between actual and virtual space agitates and alters our reality.

JESSIE BRENNAN



The Cut (detail illustrated above)
2011
Pencil on paper
29.7 cm x 506 cm

The Cut is the culmination of an artist project about the Lea River Navigation Canal commissioned by SPACE, (2011). Working from local oral histories, a 5-metre long pencil drawing inspired by *The Cut*, local stories and memories that originate along the canal, was constructed. Taking as a starting point the geographically and socially cut off 'island' of Hackney Wick (by railway, road and water) the work explores the social history of the area. Part of an ongoing investigation into our psychological and physical interpretation of place and time, it explores the nature of local mythologies constructed by our collective memory.



43 Strangers
2010
Video installation (DVD and drawings)
9mins: 15 secs / 86 drawings, each at 21 cm x 16 cm

43 Strangers is a video and drawing installation derived from a drawing performance at a market location in London, in which the encounter between artist and 'sitter' is explored. During the performance I invite members of the public to draw my portrait while I draw theirs, looking directly at each other and without looking at our paper. The work investigates the nature of public and private social space and our capacity to trust. More specifically, it explores intimacy and exchange between strangers, occurring as a result of the drawing process.



Stack
2011
Oil on paper
50 cm x 40 cm

A *Stack* can be a space for either production or storage of goods, industrial or private. The motif is quite unspectacular. In its simplicity and with its reduced forms the work leaves room for different possibilities of interpretation. The drawing remains a draft. The focus lies on rhythm and structure instead of message and meaning. However, the work suggests an interplay between content and form: the room shown can be seen as a scenery or stage where drawing is performed.

RUTH CHAMBERS



Niceday
2011
Pencil on found envelope
24 cm x 21 cm

An ongoing and voracious exploration,
drawing, at stolen moments every day.
Containers for a meditative process,
thinking and not thinking,
losing track
of beginning or end.
Opened out,
seductive interiors: a new landscape
to explore and transform,
a tactile dialogue with marks
already on their surfaces.
Compulsion as the drawing unfolds,
Once throwaway and transitory,
Now halted and transformed,
Behind glass, on display.

RUTH CHAMBERS



Neopost
2011
Pencil on found envelope
23.5 cm x 23 cm



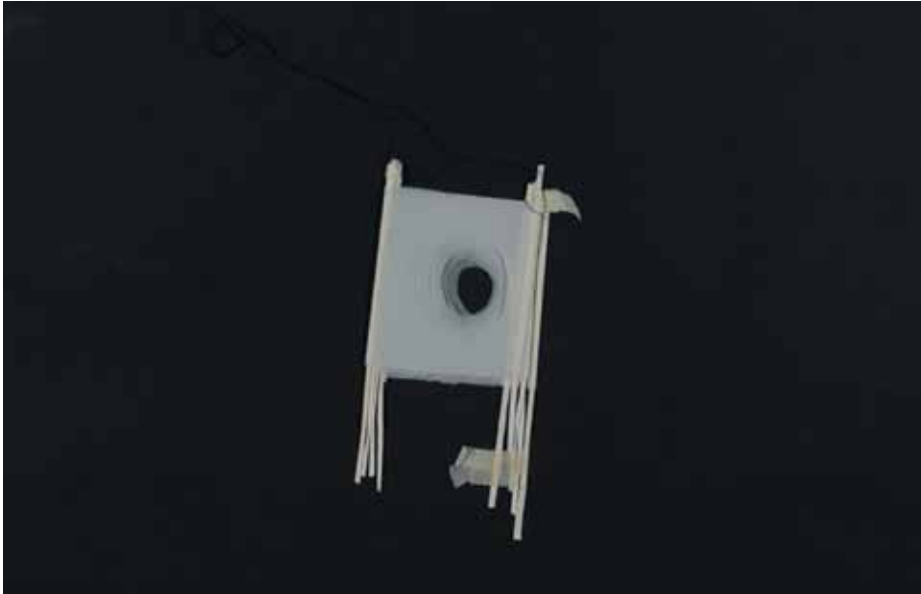
Harald Szeemann (from *Ausstellungsmacher / A History of Exhibitions & Spaces* series)
2011
Pencil on paper
25 cm x 34 cm

Walter Hopps and *Harald Szeemann* are portraits from *Ausstellungsmacher / A History of Exhibitions & Spaces*, a new series of pencil drawings developed from a personal collection of found and archival images. The series looks at the history of exhibition making over the last century; key protagonists – curators, critics, architects, and galleries – that have shaped and informed the display and presentation of art and the spaces it inhabits.



Walter Hopps (From *Ausstellungsmacher / A History of Exhibitions & Spaces* series)
2011
Pencil on paper
25 cm x 34 cm

KASIA DEPTA-GARAPICH



Organic Structure, Animation Still
2011

Paper, tracing paper, pencil, tape, thread
73 cm x 53 cm

My practice aims at merging drawing, sculpture and animation; capturing the moment a surface becomes an object and a two dimensional work turns into a three dimensional one. It therefore takes into account the temporal aspect of art focusing on the process of creation rather than state of being, with the work remaining slightly undone and undefined. This animation still is part of a larger project where drawings and paper cuts are set into repetitive motion taking various forms, demonstrating the fragility of both the material and our perception of it.

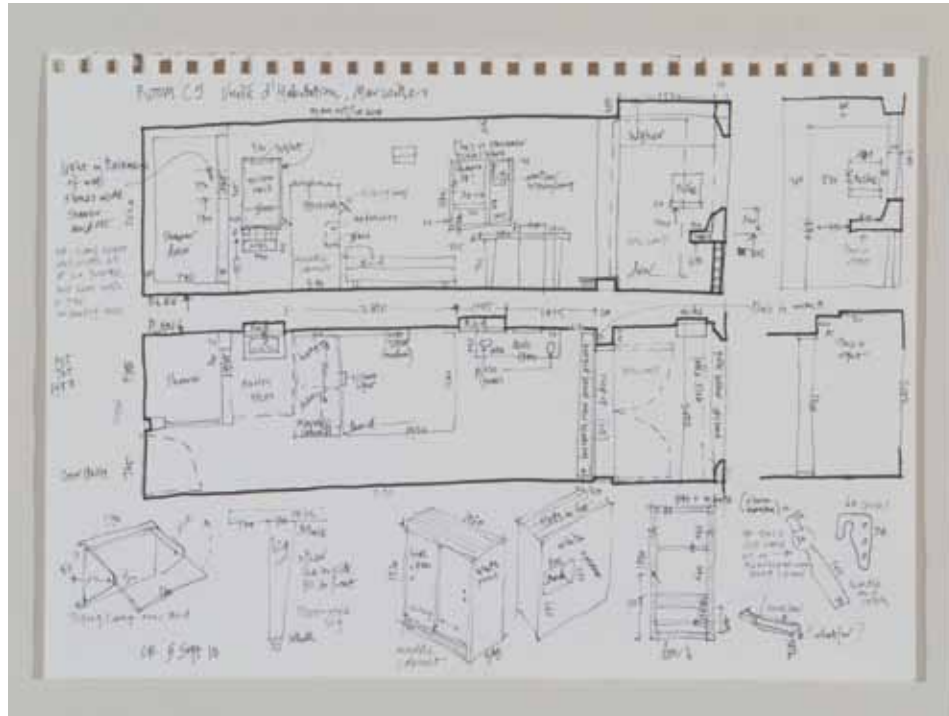
CLARA DRUMMOND



The Architect's Daughter
2011

Shellac and pencil on paper
92 cm x 122 cm

This drawing was inspired by a sketch of the *Ship of the Church* in the British Museum Prints and Drawings Room, by the German artist known as the Master of the Drapery Studies (1470– 90). This pictorial representation of the idea of human life as a voyage towards a spiritual goal would have been familiar in the 15th Century. My father is an architect and my maternal uncle was a ships draftsman so as the drawing emerged I became increasingly aware of inheritance and how it forms us, both within one's family and from artist to artist across the centuries.



Room C5 at the Unité D Habitation, Marseilles
2010
Edding pen on paper
43 cm x 53 cm

'5th September 2010last time I was here I remember being woken early by the traffic noise on Boulevard Michelet, but that was a weekday, today is Sunday. Woke instead by the radiant sunlight streaming in; a view of the mountains silhouetted in the distance. The room is beautifully proportioned, and so modest. A small amount of space but it makes you feel wonderful. After breakfast made a drawing with measurements. Corb has considered every detail, but of course the man who creates the Modulor is not going to use just any old light fitting, or any old door handle.....'

Excerpt from artist's diary.



Penance 1
2011
Mixed media (bleach, ink, beads, thread)
94 cm x 94 cm

My work reflects my pre-occupation with ritual and repetition and the subtle differences that emerge within the repetition process. Using a limited vocabulary of mark making and deliberately subdued colour, I rely on the disruption of the surface to create texture and interest.

Penance 1 is part of a series in which I explore the interplay between random marks overlaid by a superimposed grid. The grid can be seen as a restraint, an attempt to impose order. The repetition of the production process leads to the inevitable establishment of a ritualistic approach, which becomes an integral part of the work.

KRISTIAN EVJU



Girl Bag
2011
Pencil on paper
23.2 cm x 32 cm

I am currently researching the terms *limbo* and *suspense* through the act of painting and drawing. I see myself as a director, or an assembler of conversations wherein the participants – be it animals, objects or persons – are frozen in a state of limbo; leaving it up to the viewer to infuse meaning or narrative. My drawings are like screenplays without scripts – epic dramas without action or movement. The moments they depict do not exist, and have never existed, yet they are not untrue. They are not mere documentations, but emerge as validations of time and self through the arduous process of making.

LOUISA FAIRCLOUGH



Ground Truth
2011
Pencil and watercolour on gesso board
21 cm x 29 cm

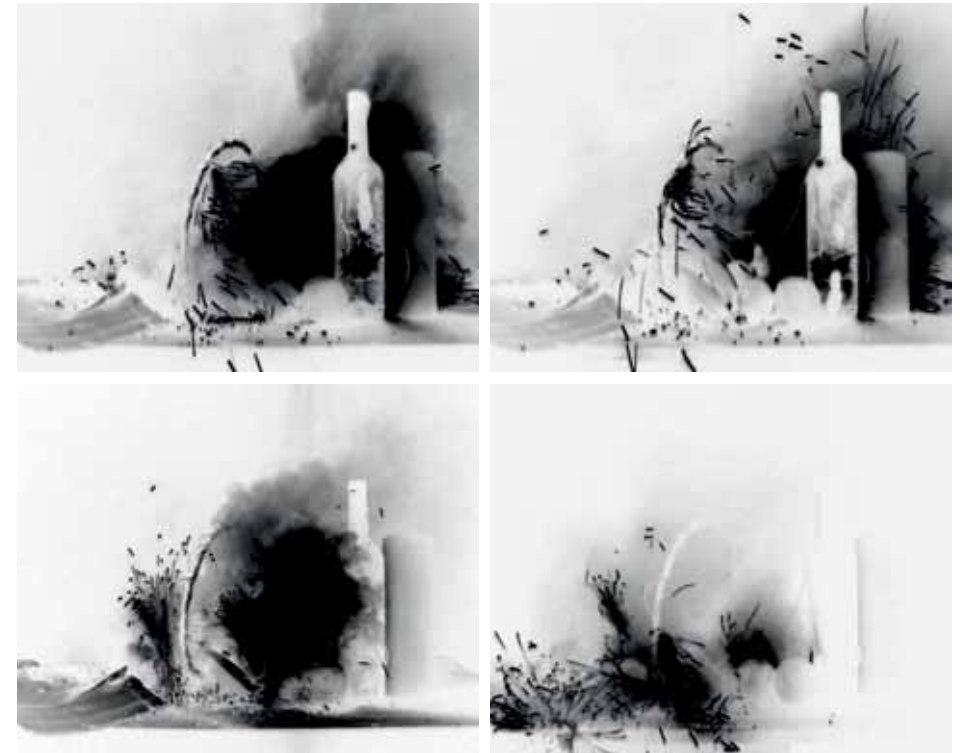
Often at the time of the full moon, I cycle to the Severn to sleep on the edge of the river. There's something compelling about the place, about the act of sleeping on the ground, and feeling the energy from the earth and the pull of the tidal river. I make the drawings in my studio at night. One of these drawings is called *Ground Truth*, a cartographic term for a type of field research: going to a point located on a satellite image in order to verify and come to know that place.

LOUISA FAIRCLOUGH



Deep Grief
2011
Watercolour on gesso board
17.5 cm x 23 cm

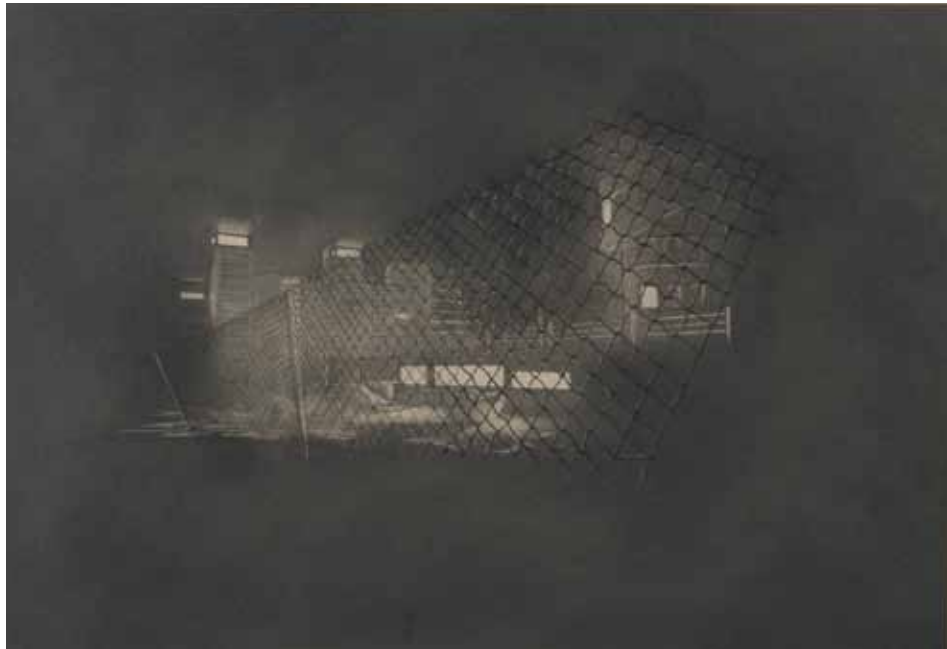
DAVE FARNHAM



Still Life with Fruit, Book, Basket, Blue Bottle and Candle (video stills illustrated above)
2011
Video (DVD)
1 min: 33 secs

This work is an investigation into mark-making, where I try to revise and rethink the 'traditional' approaches to mark-making generally associated with painting and drawing. In this case, I have used pyrotechnic fuse-wire as a means of depicting light and shade within the compositions.

This work involves a form of indirect mark-making whereby, in using fuse-wire, I relinquish overall control of the final composition – meaning the actual event or instance of 'burning' plays an integral part in creating the image. This work functions as a drawing, in the way that it is perceived, regardless of the medium used.



Lake
2010
Pencil, pen and graphite on paper
72 cm x 100 cm

light ¹llitl
noun
¹ the natural agent that stimulates sight and makes things visible: the light of the sun | [in sing.]
the street lamps shed a faint light into the room.

hope ¹lhōpl lhoəpl lhəəpl
noun
¹ a feeling of expectation and desire for a certain thing to happen.

fence ¹lfensl
noun
¹ a barrier, railing, or other upright structure, typically of wood or wire, enclosing an area of ground to mark a boundary, control access, or prevent escape.



Protest Crowd 1, Tahrir Square
2011
Pencil and ink on paper
43 cm x 56 cm

These two drawings are part of a three-year project funded by the Irish Arts Council, entitled *One hundred drawings of the Protest Crowd*. All of similar scale, this series of monochrome ink and pencil drawings re-images a selection of contemporary media photographs. In each, the crowd is contained within the built environment and overviewed consistently from above. Through repeated visual description of a contained, politicised human multiplicity, the artist seeks to foreground uncomfortably ambiguous tensions between witnessing and participation, spectacle and event, media imagery and artistic representation.

JOY GERRARD



Shelter Seeking Crowd, New Orleans
2009/10
Pencil
43 cm x 56 cm

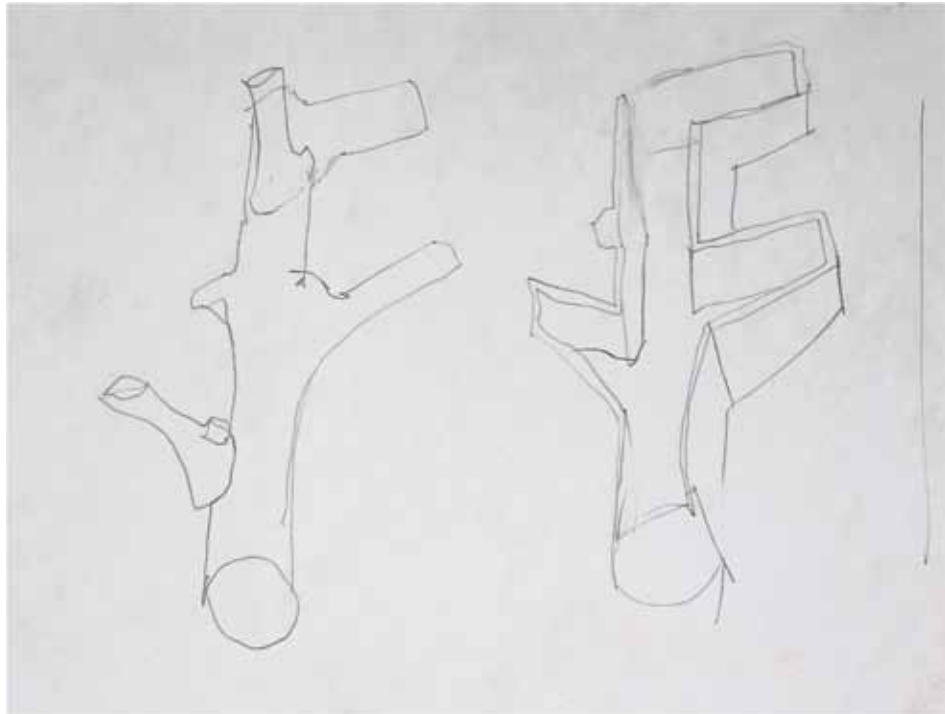
THOMAS GOSEBRUCH



Untitled 1
2011
Oil, pigment, pencil
91 cm x 76.3 cm

Head and hand along one tight string.

DAVID HAMILTON



Object and Box
2010
Pencil on paper
42 cm x 52 cm

Object and Box is a working drawing: part of the process of making, in this case, a series of Geomancy and Other Boxes.

The object is a branch of a tree, a memory, a souvenir, a token from the garden where we used to live. The box could be a violin case, a jewel box, or a sarcophagus. If I'm lucky, while I am thinking about and planning what might come next, the drawing takes on a life of its own and makes itself.

LOTTIE JACKSON-EELES



Imagery Imaginary – Volume 1
2010
Mixed media (concertina sketchbook)
14 cm x 9 cm

Imagery Imaginary – Volume 1 is the first in an ongoing series of concertina books mapping the spaces in which I encounter 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.



Interventional Drawing (Graphite and Wax)
2011
Video/performance DVD
3 mins: 7secs

To collaborate is to work in unity; we are exploring both this and its contradiction. Through unified drawings and those with a competitive element, we create indeterminate marks that are governed by either the other person or forces of the environment such as gravity and space.

Interventional Drawing (Graphite and Wax) for us is a means to test ourselves. We do not draw with the intention of recreating; we draw to challenge, to challenge our abilities, our physicality and to challenge what it means to work in a collaborative relationship.



Homage to Anonymous
2011
Ballpoint pen on paper
115 cm x 175 cm

Homage to Anonymous began as a simple view of Pothea (the main town on the Greek island of Kalymnos). While working on it I began thinking of other artist's views of towns, especially El Greco's *View and Plan of Toledo* (1608 – 14). While checking my El Greco book, I saw *View of Candia*, (1582) and *View of Toledo* (1582), both drawings I initially thought to be by El Greco. These references, plus my own holiday snapshots, were combined over many months. The title, *Homage to Anonymous*, is a tribute to all the anonymous artists through history who made work but are unrecognised (as in the El Greco book).

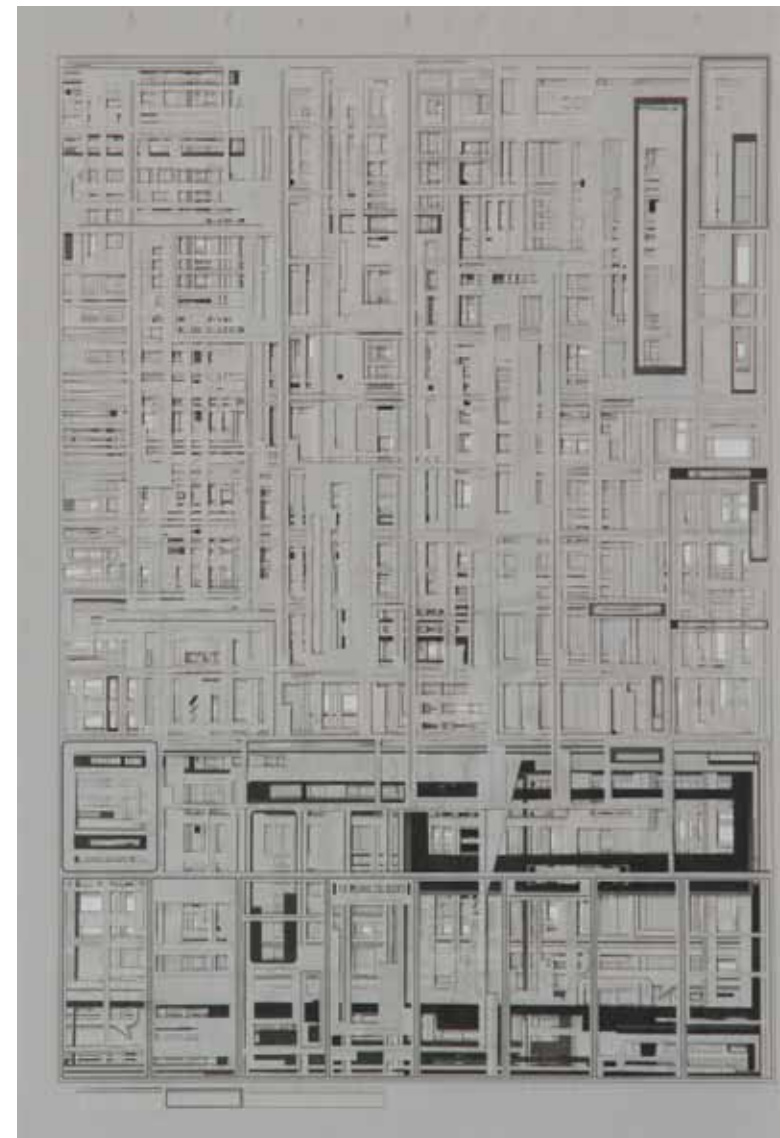
MARK LAWRENCE



Untitled 1
2010
Ink on discarded etching newsprint
62 cm x 46.5 cm

This drawing was unexpected. The paper used was discovered by chance in the print room where vague resemblances were noticed in the ink marks upon it; these were then worked with, added to and this is the result. The final image is one of an ongoing series derived from random marks formed by the machine process of the etching press. Using such a method enables me to create works, which I might never have otherwise contemplated.

SIMON LEAHY-CLARK



Untitled (TN14411)
2011
Newspaper
57.5 cm x 39.5 cm

During life drawing class while on art foundation course, we were taught how to create form by drawing the negative space. The solid body was defined by the absences surrounding it. In my newspaper cut-out works, the removal of content creates the negative space by which the overall composition is formed, with the previously overlooked marks and lines, as well as the blank paper, now becoming the focus.



Floating Creature, Secret Joy 1
2011
Ink and pigment on glass
42 cm x 32 cm

Floating Creatures are drawn by sailing the pigment back and forth on the lake of ink, situated on the surface of glass. I might be the sailor, I might be the wind. The work is indeed a living creature struggling to change its form within the confrontation of the two elements. The restless creature is sprawled and scattered to take its shape. I draw to bring forth the process, I draw in the stirring of life, I draw with nature.



Floating Creature, Secret Joy 2
(illustrated above)
2011
Ink and pigment on glass
42 cm x 32 cm

Floating Creature, Secret Joy 3
2011
Ink and pigment on glass
42 cm x 32 cm

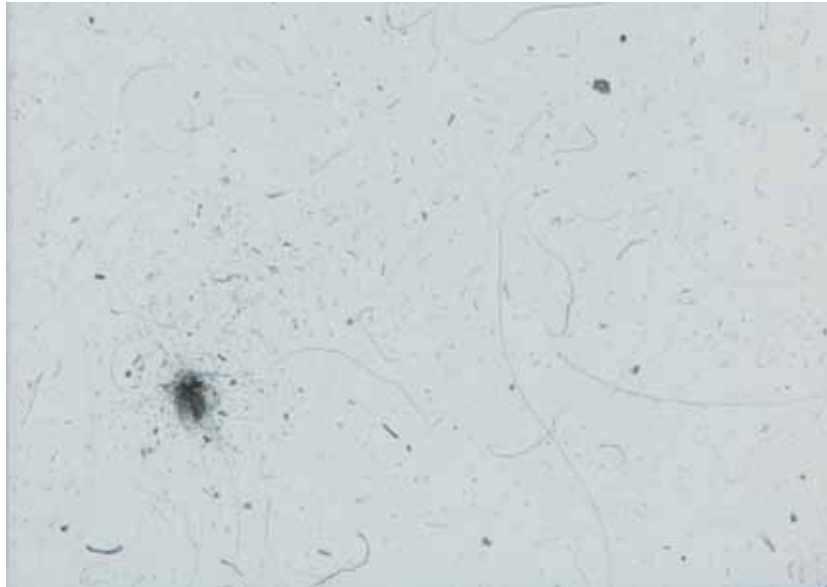


Woodchop #1
2011
Pencil, watercolour, gouache
28.3 cm x 33.5 cm

The saw horse was hobbled a year or more ago. My eyes can't settle on it – each corner directs toward the next in a static pivot. Key junctions were omitted by the midwinter snow. *Woodchop #1* and *#2* are part of an ongoing interest in intimate means of tooling up for dealings with the wild outside us. Discreteness and connection; bleakness and detail; wonder, utility, and threat.



Woodchop # 2
2011
Pencil, watercolour, gouache
28.3 cm x 33.5 cm



Gefallener Staub (Fallen Dust)
2011
Pencil on gesso coated copper
29 cm x 33 cm

"If absence is the most compelling form of presence, then emptiness is pregnant with fullness"
(Paul.W. Ashton, *Evocations of Absence*, *Spring Journal Inc*, 2007 back cover).

The work *Gefallener Staub (Fallen Dust)* comes from my current body of research, which explores surface, materiality and time, through the presence of dust. The drawing of dust attempts to provide a key aesthetic reference to physical matter, to touch and human presence within an era saturated by digital imaging technologies. I am interested in how the presence of dust generates dualities of presence and absence, of both something and nothing.



Shepherd's Fry Up
2010
Mixed media on paper
43.5 cm x 33.5 cm

My rant-strewn drawings made on lined note paper with cut price stationery, obsessively crammed with scattershot words and images, are fuelled by a desperate dissatisfaction with the omnipresent annoyances and blatant hindrances to people's imaginations and social interaction, i.e. hate-fostering tabloids, stifling celeb gossip mags, listless reality TV...

In conjunction with a great zest for and ongoing immersion in music, especially jazz, blues, soul, garage, punk and free improv, unquantifiable inspiration is taken from the primal immediacy and feral aliveness of such musics.

My work is definitely made as a protest against the former and a celebration of the latter.

BRENDAN LYONS



Untitled
2011
Pencil on paper
65 cm x 80 cm

All elements of this drawing are made of pencil and paper only, no other material is used. What may appear to be staples are made of pencil and paper alone and inserted directly into the backing board of the frame.

RUBY MANSON



Soft Geometry
2011
Watercolour on paper
44 cm x 33 cm

Soft Geometry is part of a series of watercolour drawings that appear as ambiguous, organic forms which are in fact studies of moss. Other works in the series illustrate surviving plant life growing between paving slabs, creating geometric shapes – hence the title. Graph paper filled in with different tones of green suggest a space lying between two and three dimensions and evokes plotting and mapping of land.

LORNA MCINTOSH



Roter Faden
2011
Oil on board
77.5 cm x 88 cm

Roter Faden: the red thread of connectedness – or the thin red line of alchemical mercury – as described by Goethe. This drawing is part of a body of work relating to ideology from the 17th, 18th and 19th centuries, encompassing: emblematics; alchemy; early meteorology; and geology.

PAUL MCLOUGHLIN



Untitled
2011
Pencil on paper
62.5 cm x 45 cm

This work is part of a series of drawings of trees I have seen in urban and suburban spaces. I have chosen trees where a particular line of sight allows an unobstructed view of the entire tree. The drawings use this distinct view, showing only the tree and eliminating all reference to its surroundings. The complexity of the tree's structure is described with exactitude and attention. In this way each drawing becomes a kind of portrait of a tree, an exact rendering of all that can be seen from one aspect.



Grey with Orange Spot
2010
Embroidered wool, plastic
30 cm x 24 cm

This piece is part of a series of sketches that explore the single line and the continuity of the line, hidden beyond the limits of the fabric surface, its interaction with space and its ability to organise spontaneously.



Caravan
2010
Graphite on paper
110 cm x 80 cm

I have long been fascinated with the idea of the fluke, and the unpredictability of life. This drawing is a little anecdote on human endeavour. I like the metaphor of a dwelling built on an impossible scaffold. It's a laborious and spectacular choice, with unclear motive and likely failure. Despite this, on paper at least, it exists.

I enjoy finding these ironies and tensions in life. Sometimes the endeavour succeeds despite utter negligence, other times rigid efficiency results in disaster. Nothing in life is certain, but a desire to make sense of it persists.



Lady (Forget Me) Knot
2011
Pencil on paper
30 cm x 25 cm

Following the traditions of portraiture *Lady (Forget Me) Knot* captures the transience of time and the impermanence of beauty. The portrait attempts to seduce through the allure of femininity, but its ability to immortalise the illusion of perfection falls away as the rotting wooden face smiles back at us. Its expression of frenzied panic evokes horror rather than charm.

The drawing questions the genre of portraiture and its function to preserve images through time. Even the worm eaten paper continues towards ruin as it disintegrates through the elements of sunlight and oxygen, the components essential for life itself.



Orange Line
2011
DVD (PAL)
1 min: 15 secs

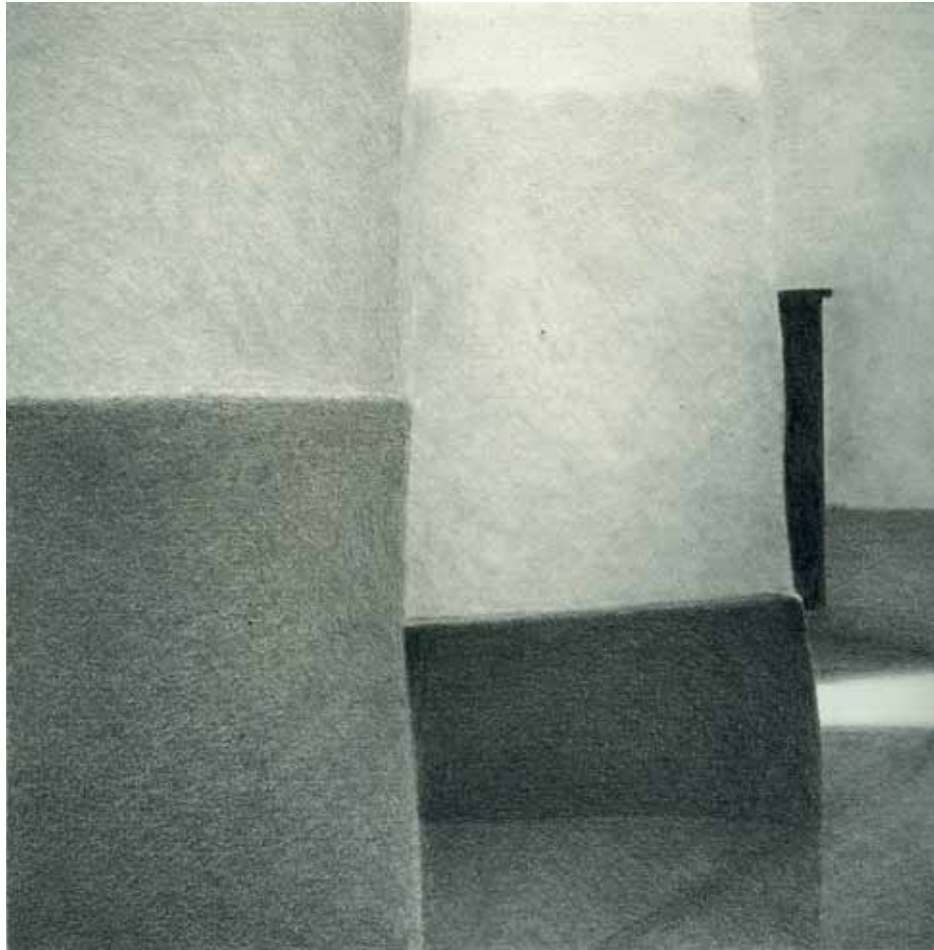


Point One! (from the series *The Drawings of Ridiculous People*)
2010
Gouache on paper
41 cm x 53 cm

These drawings are part of a series of 100 drawings that focus on the structural forms that emerge through the visualization of the psyche. The psyche, as such, is not profound or clear in its ability to express its character. It contradicts and twists the very definitions of its existence; the portrayal of which becomes the ridiculous spectacle of primal energies.

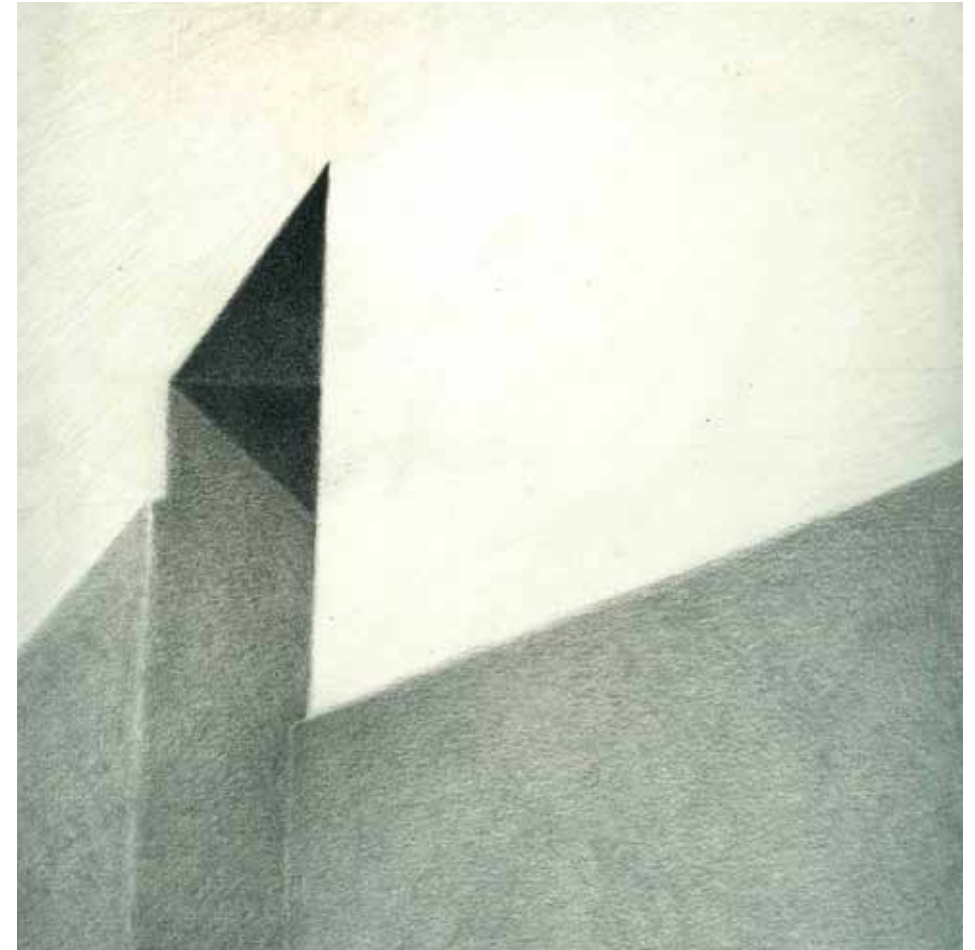


Vanessa (from the series *The Drawings of Ridiculous People*)
2010
Gouache on paper
41 cm x 53 cm



Esquinas De Gaucín 1
2011
Pencil on Fabriano paper
53.5 cm x 53.5 cm

The drawing series is inspired by observations of streets in the 'Pueblo Blanco' of Gaucín in Andalucía, Spain. Layered graphite shading is used to evoke the deepest black and the illuminated surface and the subtle gradations in between. Strong sunlight falling on white walls bounces across narrow spaces giving endless complexity to the tonality of the subject matter. The square drawing format emphasizes the construction of the composition in the plane of the paper. This is set in opposition to a detailed realism in the depiction of three-dimensional form, in order to achieve a fluctuating indeterminacy to the perceived space.



Esquinas De Gaucín 2
2011
Pencil on Fabriano paper
53.5 cm x 53.5 cm

FRANK PUDNEY

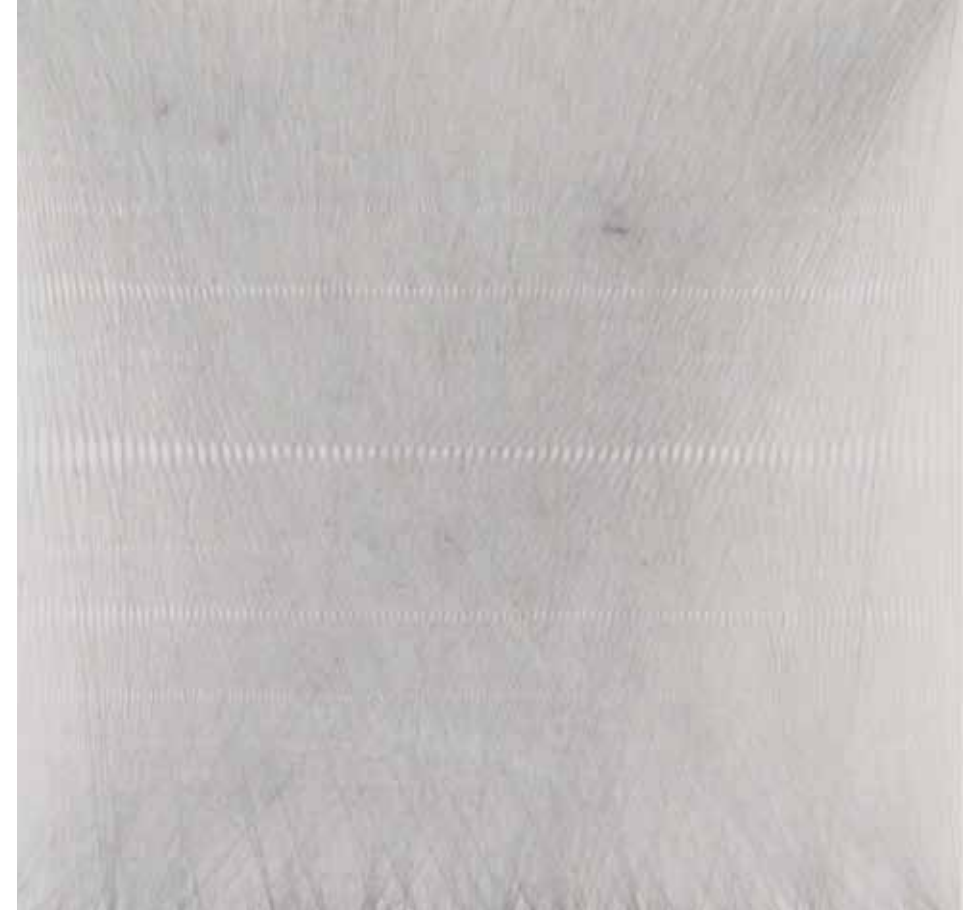


People
2011
Pencil on gesso board
127 cm x 82 cm

People is the first of a growing sequence of drawings and paintings depicting crowds in a moment of shared experience. Witnessing an event or force greater than ourselves, we are open to appreciate our insignificance, despite our great and ever increasing number. Showing both the comfort and safety felt in unity the image also suggests our alienation from one another, our vulnerability and singularity.

The viewer is invited to become 'lost' in the texture and pattern of the image, despite the human subject matter, challenging how we are able to view ourselves: as one, or as many.

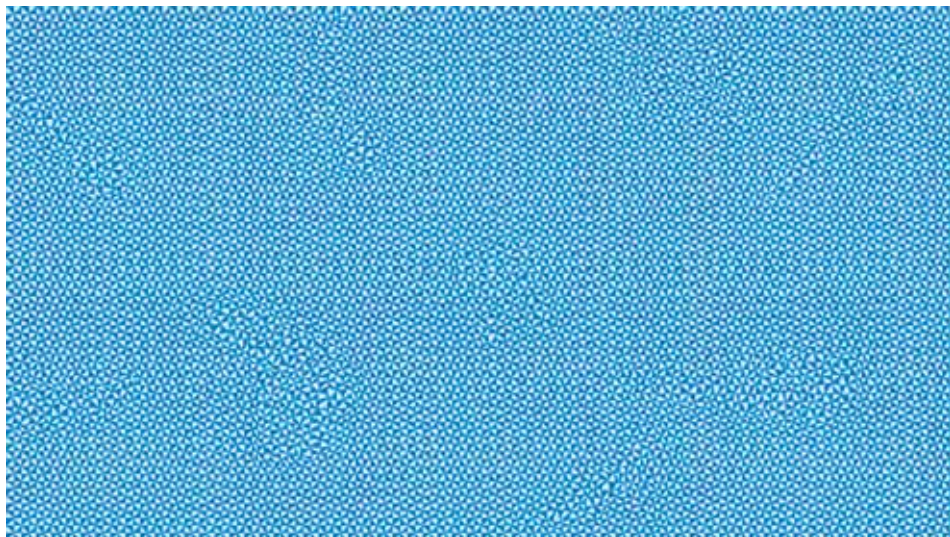
ALASTAIR RECH



Geometric Study
2011
Pencil on paper
44 cm x 54 cm

Geometric Study is the result of a process-led exploration of form and space; of construction and concomitant deconstruction – Marco Polo may have had something similar in mind when he described the fictional city of Ersilia as, "spider-webs of intricate relationships seeking form." ¹

¹ Italo Calvino, "Trading Cities. 4" in *Invisible Cities*, (London: Vintage Classics, 1997), p. 68



Order/Disruption

2010

High definition animation on DVD (PAL) ratio 16:9

4 mins: 24 secs

Order/Disruption is part of a series of works exploring disruptions within ordered geometrical patterns, including several hand-made drawings, moving image and installation pieces inspired by aspects of science and mathematics, such as chaos theory and pattern formation, and the tactility of weaving, tiling and mosaics. This animation was developed in the summer of 2010 while I was research artist in residence at the Estorick Collection (London); I set out to create relationships between my work and some Futurists artworks from the permanent collection. *Order/Disruption* was created and installed 'in conversation' with Giacomo Balla's *Hand of the violinist* (1915).



Drawing Room

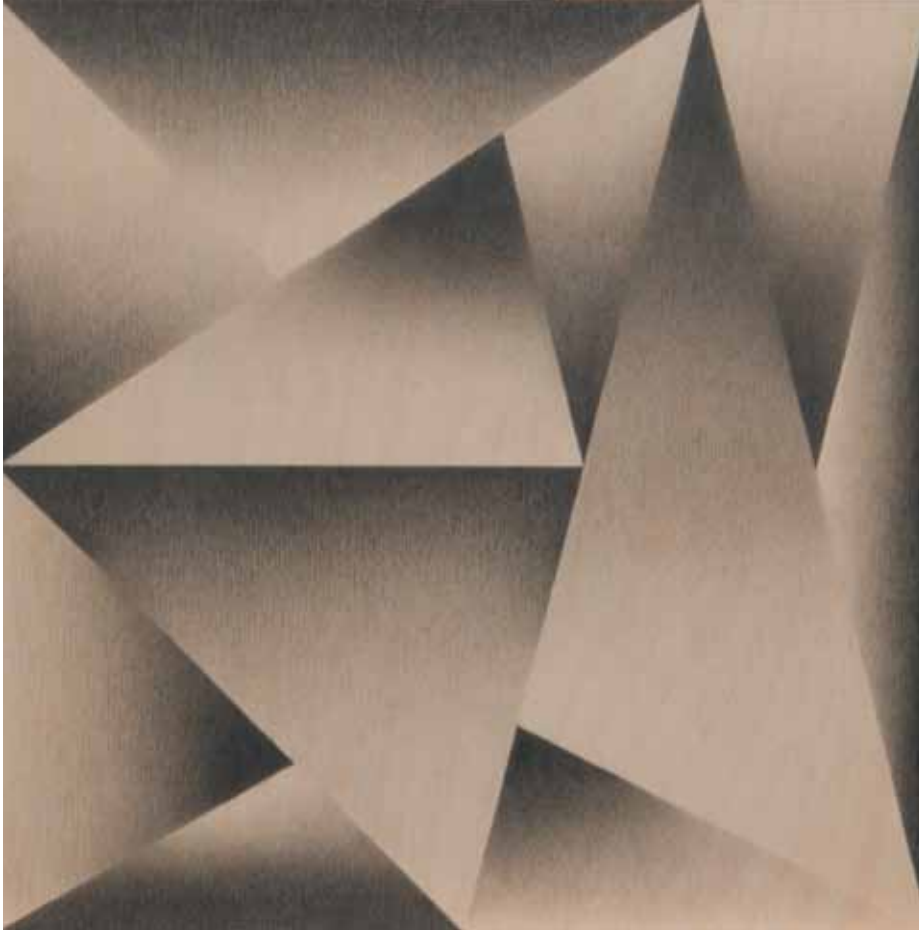
2011

Charcoal on paper

176.5 cm x 119.5 cm

This drawing is from a series that proposes a visual contemplation on perception, memory, and the symbolic nature of interior space. The work explores the opulent splendour of the various rooms in an imaginary castle and we are invited as voyeurs to enter a private world of intimate spaces imbued with hidden meaning and complex emotions. Building on previous series of interiors, Richardson continues to explore the representation of psychological space by blending architecture and furniture from different sources through a process of appropriation, selection, collage, and re-presentation. For Richardson drawing is a primary activity and a stand-alone medium.

ARTHUR ROBERTS

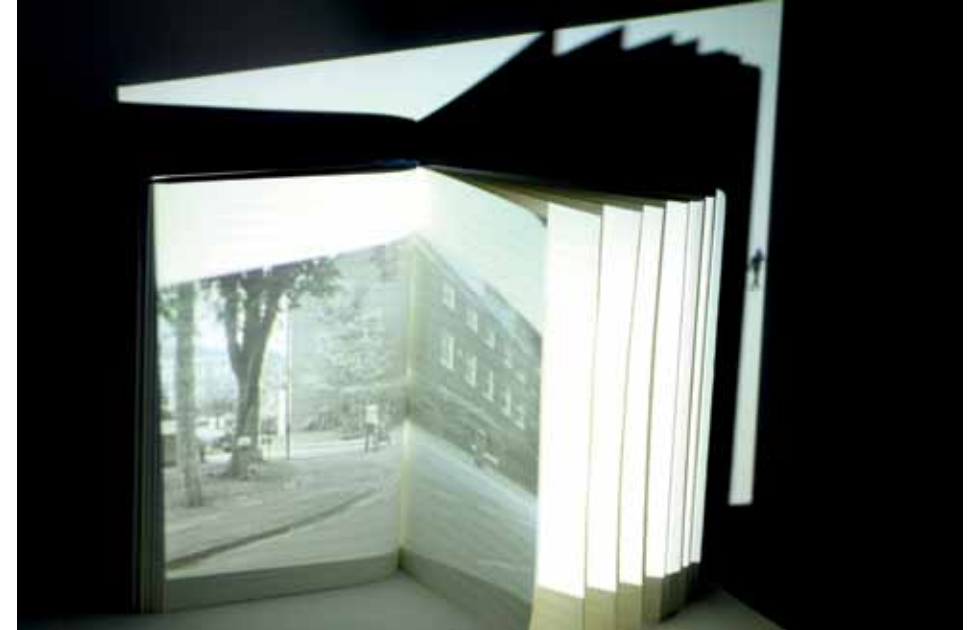


Summer 2011 (Euclidean)
2011
Pencil on wood
30 cm x 30 cm

Time is a crucial element of my process. The drawings take months to execute while being reduced to the most basic of media, graphite on wood. The magical geometry explores synthetic environments, taking inspiration from the machine, landscape, celestial skies and the microscopic world.

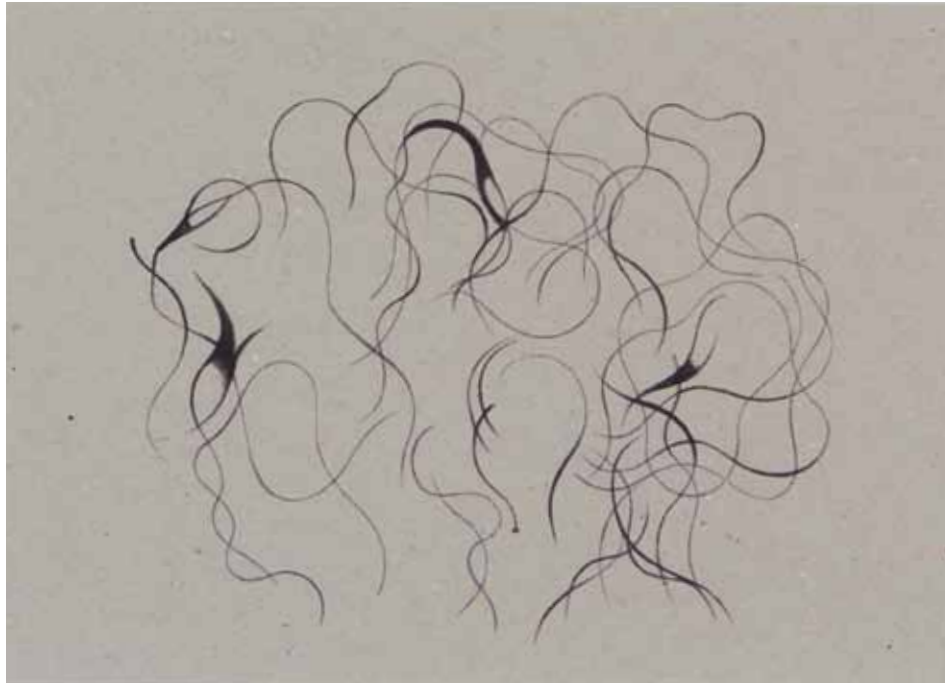
Extracting fragments of the past and striking an arc from the ancient to the digital age, I make artwork that speaks of the here and now. The layers of graphite dust, the thousands of handmade scratches against the grain, are equal to the layers of time, which have travelled before us.

NICKI ROLLS



Sketch
2011
Video projection/sketch book
70 cm x 50 cm x 70 cm
1 min

Sketch is a short 16mm black and white film, which has been digitally animated. The dimensions of the film were reduced in order to make space outside the film's boundaries, and the figures were then animated through copying and then repeating them across the empty area of the frame. The work explores the idea of writing movement with light and the relationship between film, animation and drawing.



Untitled 1
2011
Biro on recycled card
33 cm x 43 cm

The formal elements of line and space within the drawings investigate concepts of chance, consequence and interchange.

Shifting formations facilitate intimate abstract dialogues, confined or enclosed within the perimeter of the surface, where the idea of mistake is improbable and the search for meaning an experience.



Untitled 2
2011
Biro, charcoal on recycled card
33 cm x 43 cm

Untitled 3 (illustrated above)
2011
Biro, acrylic on recycled card
33 cm x 43 cm



Polaroid
2011
Coloured masking tape on Polaroid
30 cm x 20 cm

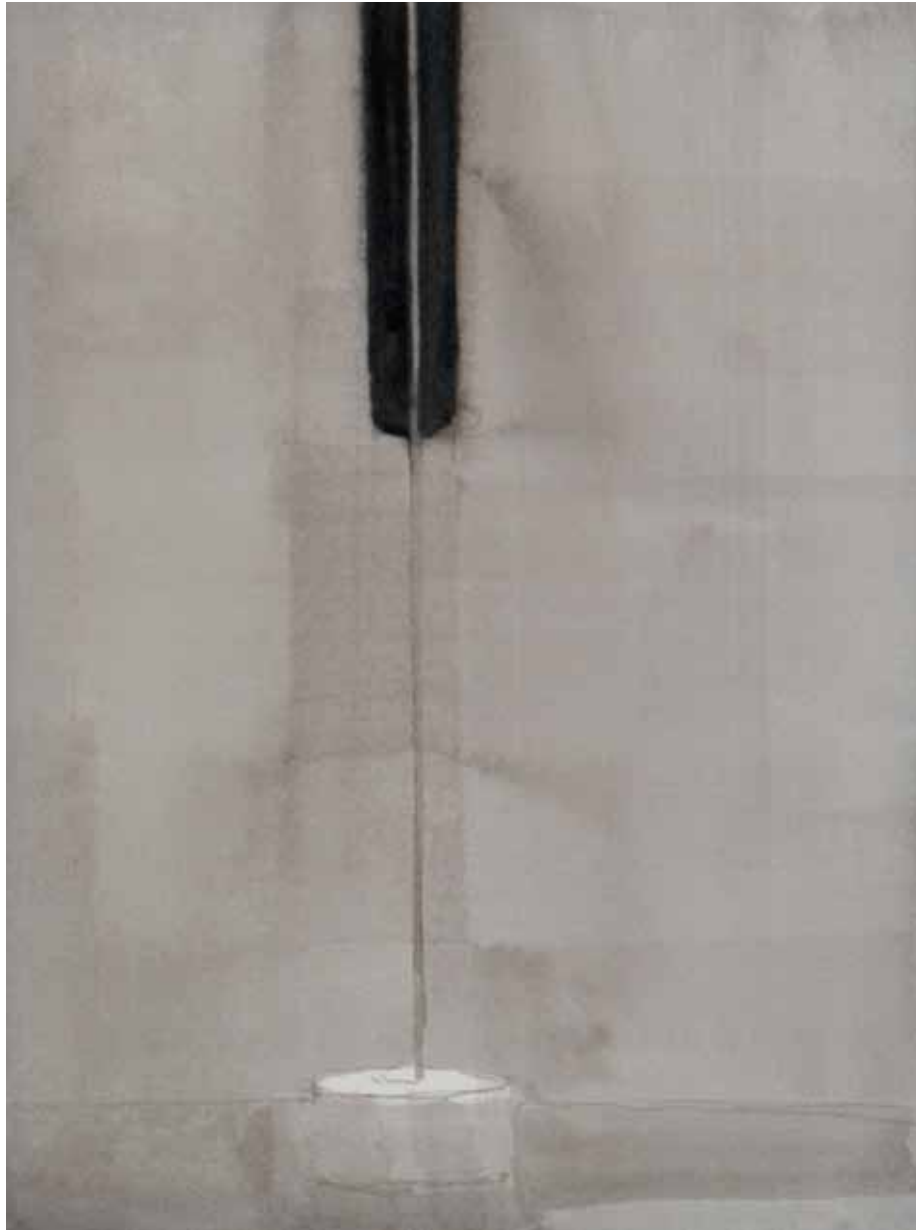
Often my drawings incorporate elements that I recollect from my own archive of notes, materials and marks. Most of the time all these elements set themselves in the realm of the everyday experience, and work as a starting point for paintings or arrangements of objects in space, as a reflection on my surroundings.

Polaroid is from a series of drawings made using coloured masking tape on photographic paper and instant photos found in my personal collection of old pictures and images. I am interested in the physicality of the photographic material juxtaposed to a repetitive drawing activity, and the possibilities of the abstract composition.



Untitled 1
2011
Ink on paper
38 cm x 32 cm

These drawings are about the tension created in the interaction of two objects and how that might be emotive. The double viewpoints come through an examination of both the directness and subtlety of the subject.



Untitled 2
2011
Ink on paper
38 cm x 34.5 cm



Tree (Catocala)
2011
Pencil on paper
67 cm x 88 cm

Tree (Catocala) is one of a series of drawings to evolve in the aftermath of work made with close reference to photographic sources. Applying a technique I have discovered using simple doodle like marks and remembering my surroundings, I create drawings from images inside my head, which can then evoke further images or thought while the drawing is being made. The second part of the title, *Catocala*, arrived from a moth that flew through my window after finishing the work. The tree is hidden within the landscape. A moth hides itself by resting on a tree.



Mouth Full of Triangles 4
2011
Pencil, paper collage on book cover
40 cm x 40 cm

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.

While issues, thoughts and feelings – which often evoke memory, personal history, fear and isolation – are central concerns, it is their exploration through the specific language of drawing that shapes meaning. Through mark-making, I engage with humanistic themes as intimate or public dialogues are played out on the paper in an attempt to challenge the efficacy of language in articulating aspects of human experience.



Last Drawing
2010
Card and metal spiral
79.5 cm x 54 cm

Sketches, notes and drawings were made, used, dispatched or archived.

The remains of the drawing pad can now be thrown away...but not before a last drawing is done.

Part of the metal spiral is released from its anchored card, as it moves upwards, it mimics its former shape.



Dupp'd
2010
Oil on paper
30 cm x 21 cm

This was created in one of my many sessions of drawing, where I work in a fast, spontaneous way, trying out ideas. I feel I can try anything in these periods, which gives an incredible sense of freedom that seems harder to maintain when working on canvas. This came through one of those times when I was inspired by the action of particular marks and their relationship to the shimmering surface.



A Correspondence with V
2010
Oil on paper
30 cm x 21 cm



Untitled 1
2011
Ink on paper (monoprint drawing)
85 cm x 69 cm

Monoprint drawing of a home destroyed by fire. Its isolated skeletal frame remains leaving only clues to its original form. Taken from an ongoing series of drawings of ruined buildings.



Untitled
2010
Technical pen on monoprinted paper
62.4 cm x 87 cm

This drawing is part of a larger body of work with the overarching title of *200 lengths per year*. This title refers to the distance of lines drawn in a year while working on the series, which was 5 kilometres (or 200 lengths in a 25 metre swimming pool).

This work is part of an ongoing exploration about limiting subjective decisions in the process of making drawings. Decisions are made before drawing commences and variations only occur due to human error.

ROANNA WELLS

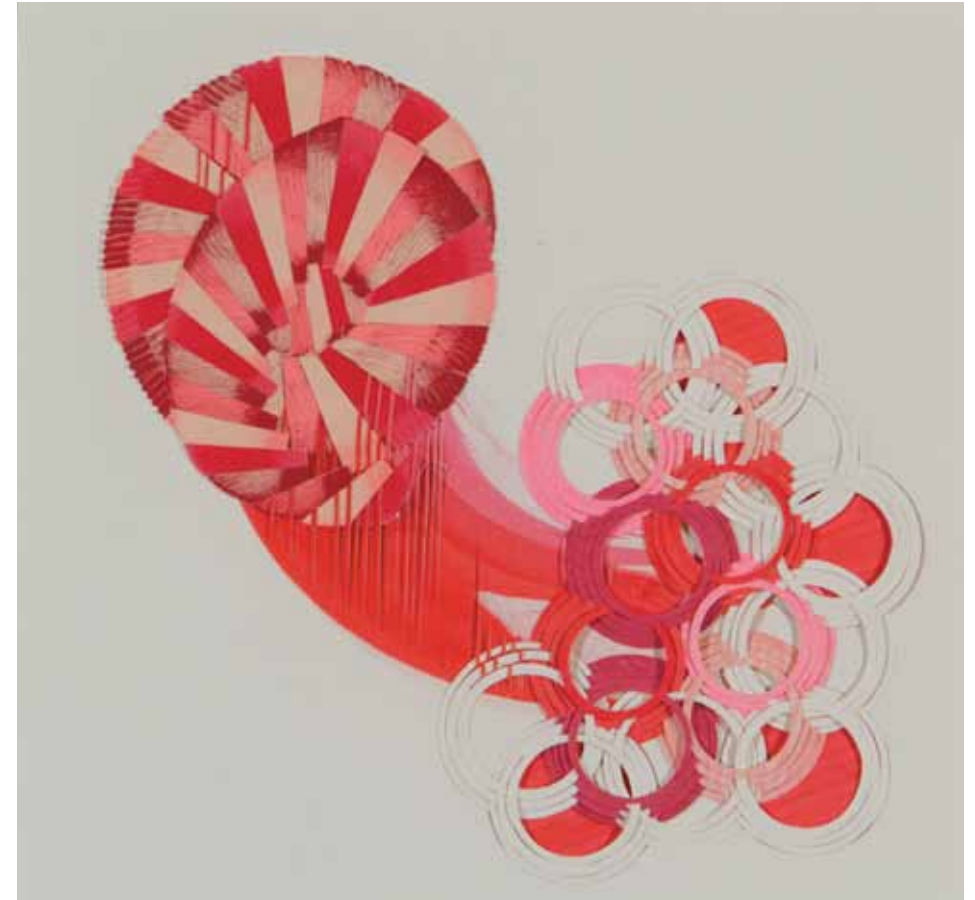


Withdrawn (illustrated bottom left, with details)
2011
Found garment
88 cm x 88 cm

A garment can be produced with such speed and autonomy. A pattern created by a machine and so fleetingly appreciated. Give this time and attention, and another language can start to emerge from the cloth.

Withdrawn explores the act of reversal and the unveiling of hidden marks created by another. It steps back from the familiar process of applying marks directly to a surface, and contradicts this with a quiet removal, leaving a hint of what once was. A trace of someone's doing, created by another's undoing.

POLLY YATES



Untitled (Folds)
2011
Screenprint collage, ink and felt tip on paper
40.5 cm x 42.5 cm

In my drawings, wholes are fragmented and reconstructed differently. Forms spin, repeat or bleed into one another. The background is pulled to the fore and the foreground sinks behind: although I work with paper I think of myself as a weaver.

LIAM ALLAN

Liam Allan (b. 1987 Dunfermline, UK) studied BA(Hons) Drawing and Painting at Edinburgh College of Art (2005–09). Selected exhibitions include: *Liam Allan*, The Old Ambulance Depot, Edinburgh (2011); *Salon Vert*, The Embassy Gallery, Edinburgh (2011); *The Royal Scottish Academy Open Exhibition*, The Royal Scottish Academy, Edinburgh (2010). He lives and works in Edinburgh.

REGINALD S. ALOYSIUS

Reginald S. Aloysius (b. 1970 London, UK) studied a BA in Fine Art at The Ruskin School of Drawing and Fine Art, Oxford University (1994–97); and MA Drawing at Kingston University (2005–07). Aloysius had his first solo show in 2010 at Master Piper Gallery, London. Selected group shows include: *12months*, Master Piper, London, UK (2010); *Living Room*, Pearl Gallery, Las Vegas, USA (2005); *Visitors*, The Third Floor, Brooklyn, NY, USA (2004); *House*, Christ Church Picture Gallery (Biennale), Oxford, UK (1996). Aloysius is a British born Sri Lankan Tamil; he currently lives and works in London.

GILLIAN ANDERSON

Gillian Anderson (b. 1969 Glasgow, UK) studied at Glasgow School of Art (2007–11); Tramway Visual Arts Studio, Glasgow (2006–07); and Langside College, Glasgow (2005–06). Selected group exhibitions include: *Members Exhibition*, IRONBBRATZ, Glasgow (2011); *Caravan*, Edinburgh (2011); *Best of the New Graduates*, Six Foot Gallery, Glasgow (2011); *New Graduates*, RGI, Glasgow (2011); *Members Show*, Transmission Gallery, Glasgow (2011); *Versus*, Market Gallery, Glasgow (2010); and *Extolart* Gallery, Glasgow (2007). She currently lives and works in Glasgow.

IAIN ANDREWS

Iain Andrews (b. 1974 Birmingham, UK) studied MA Fine Art at Aberystwyth School of Art and PG Dip. Art Psychotherapy at Sheffield, under the tutelage of the wizard Torthelm. Selected exhibitions include: *The Borrowed Loop*, Man and Eve, London; *Polemically Small*, Garboushian Gallery, Los Angeles; *Contemporary Approaches to Watercolour*, Mall Galleries, London and *The Marmite Painting Prize 2011*, The Nunnery, London, which he won through blackmail and trickery. He lives and works in Manchester.

LIZ BAILEY

Liz Bailey (b. 1951 Hertfordshire, UK) studied MA Visual Anthropology (film) at Goldsmiths, University of London (2007–08); BA Fine Art at Byam Shaw School of Art (1999–2002); and BSc Anthropology at UCL, London (1978–1981). She also undertook a residency at The Florence Trust, UK (2002–03). Her solo show, *On the Road*, was exhibited at the Tricycle Gallery (2006) and selected group exhibitions include: *The Secret of England's Greatness*, Salzburg, Austria (2010); *Summer Exhibition*, Royal Academy of Arts, London (2010, 2008, 2005, 2004); *Miniscule*, Oblong Gallery, London (2010); *1984 Exhibition*, Kowalsky Gallery, London (2009); *The London Group Open Exhibition*, Menier Gallery, London (2007); *Lynn Painter–Stainers Prize*, Painters' Hall, London (2007); *ArtSway Open* (2006); *The Discerning Eye*, Mall Galleries, London (2005); *Re-Union*, APT Gallery, London (2004); *30x30 Vertigo* Gallery, London (2004, 06); *Art London* (2004, 2007); *Common Fields*, Studio Voltaire, London (2003) and *Fresh Art*, London (2003, 02). She has also screened a film in festivals in the USA, South Africa and the UK (2010, 2011). She lives and works in London.

ADAM BAINBRIDGE

Adam Bainbridge (b. 1982 Boston, UK) studied MA Painting at the Royal College of Art (2008–10), and BA Fine Art at the Slade School of Fine Art (2003–07). Selected Group exhibitions include: *Bloomberg New Contemporaries*, A Foundation, London and Cornerhouse, Manchester (2009); *WUNDERBAR*, Galerie Kollaborativ, Berlin (2009); and *Threshold*, Blyth Gallery, London (2010). He currently lives and works in London.

ROBERT BATTAMS

Robert Battams (b. 1981 Perth, Western Australia) studied Fine Art Sculpture at Camberwell College of Arts, University of the Arts London (2003–06). He was short-listed for the *Celeste Art Prize* (2006) and this year contributed to *On Time*, a Vanity Fair supplement. He will be exhibiting in the Brick Lane Gallery, London in September 2011 as part of the *Art in Mind* group show. He currently lives and works in Sheffield.

KAREN BLAKE

Karen Blake (b. 1952 East Sussex, UK) studied BA Fine Art Drawing at Camberwell College of Arts, University of the Arts London (2008–11). Group

exhibitions include *A Lesser Event*, Flat Time House, London (2010). She currently lives and works in London.

JESSIE BRENNAN

Jessie Brennan (b. 1982 Plymouth, UK) studied at Falmouth College of Arts (2000– 01); Cardiff School of Art and Design (2001– 04); and the Royal College of Art, London (2005– 07). Recent solo exhibitions and projects include: *Grey Hope*, Queen's Hall Gallery, Wales (2011); *The Cut*, SPACE, London (2011); *Hesters Way Project*, The Open West, Cheltenham (2011); *Impossible Buildings: Interpreting Place*, Art on the Underground, London (2009); and *Black Light*, Brook Gallery, Devon (2009). Recent group exhibitions include; *Jerwood Drawing Prize 2010*, Jerwood Space, London and UK tour (2010– 11); *And Then Again*, Lisbon City Museum, Portugal (2010); *The Big Rip Off!* Camden Arts Centre, London (2010); *BEARSPACE*, London Art Fair (2010); *Summer Exhibition*, Royal Academy of Arts, London (2010); *10*, Royal College of Art, London (2008); and *Kunstwurst*, Café Gallery Projects, London (2007). Awards include: *Grundtvig Visits and Exchanges* (2010); *Augustus Martin Prize* (2007); *Leverhulme Trust Bursary* (2006); *MAN Group Drawing Prize* (2006). Residencies include: CPS – Centro Português de Serigrafia, Portugal (2011); WARP Artist Village, Belgium (2010); St Michael's Printshop Visiting Artist, Newfoundland (2010); VK Jonynas Artist in Residence, Lithuania (2004). Jessie is also a university Visiting Lecturer, and artist educator at several galleries in London. She lives and works in London.

TOBIAS BUCKEL

Tobias Buckel (b. 1978 Ansbach, Germany) studied MA Fine Art (supported by a DAAD scholarship) at Chelsea College of Art and Design, London (2010– 11) and Painting at the Academy of Fine Arts, Nuremberg (2006–2011). Recent group exhibitions include: *Räume*, Galerie Bernsteinzimmer, Nuremberg (2011) and *Oriel Mostyn Open*, Llandudno (2011). He currently lives and works in London and Nuremberg.

RUTH CHAMBERS

Ruth Chambers (b. 1983 Maidstone, UK) studied History of Art at the University of Oxford (2006– 07) and Combined Honours and History of Art, History, English and Philosophy at the University

of Durham (2003– 06), where she was awarded the *Mary Charnot Award for Outstanding Research in the History of Art*. Whilst studying for a Diploma in Fine Art at the University of Gloucestershire (2002– 03) she was also awarded the Newby Scholarship for Excellence. Recent group exhibitions include: *Pre.Sense*, curated by Susan Projects, Oxford (2011); *Foundation Retrospective: A Commemorative Exhibition*, University of Gloucestershire (2011); *RCA Secret*, Royal College of Art, London (2010); and *Oxford University Art Society Group Show*, The Jam Factory, Oxford (2007). She contributed to the publication *Drawing Projects: An Exploration of the Language of Drawing* (Maslen, M and Southern, J, Black Dog Publishing, 2011). She lives and works in London.

SOPHIA CRILLY

Sophia Crilly (b. 1977 Manchester, UK) studied MA Visual Culture (2002– 03) and BA Fine Art at Manchester School of Art, Manchester Metropolitan University (1996– 99). Selected exhibitions and projects include: *We Are All In This Together*, Bureau, Manchester (2011); *Industry & Idleness*, curated for Contemporary Art Society, London (2010– 11); *PrintROOM*, Rotterdam; *Kosmetiksalon Babette*, Berlin (2010); *Stille Nacht*, Outlet, Manchester; *The Kiss of a Lifetime*, Rogue Project Space, Manchester, touring to BEARSPACE, London, and VANE, Newcastle (2009); *Swap/Vaihto*, The Cable Factory, Helsinki (2008); *Anonymous Drawings 5 and 6*, blutenweiss, and Meinblau e.V., Berlin (2007); *Social Work*, Cornerhouse, Manchester; and *Works on Paper*, Flux Factory, New York (2006). She has undertaken residencies in Helsinki and Rotterdam and has works in a number of private collections internationally. Sophia is currently undertaking a practice-based PhD in Curating at the University of Salford, where she is a part-time Lecturer in Critical & Contextual Studies. She lives and works in Manchester.

KASIA DEPTA-GARAPICH

Kasia Depta-Garapich (b. 1973 Katowice, Poland) graduated in History of Art from Jagiellonian University Krakow, Poland (1999); studied Painting at the Accademia di Belle Arti in Venice, Italy (2004– 05); BA(Hons) Fine Art Sculpture, Wimbledon College of Art, University of the Arts London (2007– 10); and is currently studying MA Sculpture at Slade School of Art, UCL, London. Shows include: *Taking line for a walk*, Sculpture Project Space Wimbledon College of Art (2010);

YPA, Metal Gallery, Southend-on-Sea (2010), *Deep cuts last measures*, Stephen Lawrence Gallery, Greenwich (2011) and *Print and design now!* SW1 Gallery, London (2011). She currently lives and works in London.

CLARA DRUMMOND

Clara Drummond (b. 1977 Edinburgh, Scotland) studied Modern Languages at Newnham College, Cambridge before moving to London to study MA Drawing at The Prince's Drawing School, London. In addition to painting and drawing, Drummond has designed and built sets for theatrical productions in Rome and Cambridge; run drawing projects in partnership with A-Foundation at the Liverpool Biennale; and undertaken a painting residency in the Lake District National Park in collaboration with Grizedale Arts, curating the subsequent exhibition, *Hinterland* at Thomas Williams Art Gallery, London. Recent exhibitions include a solo show entitled *Kingdom* in Iceland and Edell Assanti Project Space, London. Group shows include: *Found* in collaboration with Kettles Yard, Cambridge and *Call me Ishmael* at the Parfitt Gallery, London. She lives and works in London.

CHRIS ECKERSLEY

Chris Eckersley (b. 1952 Birmingham, UK) studied Fine Art Sculpture at Gloucestershire College of Art and Design (1971– 74) and MA Design Studies at Central Saint Martins College, London (1994– 97). His practice is diverse but is centred on making things – encompassing drawing, sculpture, furniture and three-dimensional design. Recent work includes shows for *Designersblock* at the Salone del Mobile, Milan; bird house sculptures for the *Vogelschau* exhibition in Hamburg and a showcase at Yorkshire Sculpture Park; a sideboard for Liberty & Co; a timber garden pavilion for the Contemporary Craft Fair; *The Note 'C'* – a sound sculpture for Gloucester Cathedral; and *25 Pyramids* – a light installation for Scarborough Castle. In 2010 Chris instigated *Bodging Milano*, a back-to-basics chair-making project involving several British designers, which has been widely exhibited. He was awarded *The Prince's Medal* for design at the V&A in 2002 and is a Fellow of the Royal Society of Arts. He is currently working on a series of painted colour charts for an exhibition at Winterbourne Botanical Garden, University of Birmingham.

HILARY ELLIS

Hilary Ellis (b. 1948, London) studied MA Printmaking at Camberwell College of Art (2005– 07) and BA(Hons) Fine Art at Liverpool John Moores University (1993– 96). Her recent solo exhibition, *A Whiter Shade of Pale*, Summaria Lunn, was shown at Frameless Gallery, London (2010). Selected group exhibitions include: *ING Discerning Eye Exhibition*, Mall Galleries, London (2009, 2010); *Jerwood Drawing Prize*, Jerwood Space, London and UK tour (2009– 10, 2008– 09); *London Group Open Exhibition*, Menier Gallery, London (2009, 2007); *National Open Art Exhibition*, Minerva Theatre, Chichester (2009, 2008, 2007). Selected awards include: *The Edward Ardizzone Prize*; *The Artichoke Print Workshop Prize*; *The St. Cuthbert's Paper Mill Award*; and the *Intaglio Printmakers Award*. Her work is held in a number of private collections both in the UK and abroad. She lives and works in Canterbury, Kent.

KRISTIAN EVJU

Kristian Evju (b. 1980 Kongsberg, Norway) studied at Edinburgh College of Art (2003– 07) and is currently studying at Chelsea College of Art and Design, University of the Arts London (2010 – present). Selected solo exhibitions include: *Limbus*, Gulden Kundverk, Steinberg (2010); *Primal Relations*, Ramfjord Gallery, Oslo (2010); *Faber-Castell and the Years of Distraction*, The Drawing Centre of Norway (2009). Recent group exhibitions include: *The Eastland Exhibition*, Larvik Art Society, Oslo Art Society (2011); *The Eastland Exhibition*, Palais am Festungsgraben Berlin (2010); *The Aspect Prize*, Paisley Art Gallery and Museum (2010); *Spring Open*, Royal Scottish Academy, Edinburgh (2009); *New Faces*, The Leith Gallery (2008); *The Scottish Show*, Thompson's Marylebone Gallery, London (2008); *The Annual National Exhibition of the Visual Arts*, Trondheim Museum of Modern Art, Norway (2007); and *The Next Step*, Bill Cliffe Gallery, Glasgow (2007). Awards and nominations include: *Brenda Landon Pye Prize* (nominated 2011); *Flesberg Municipality Award* (2007); *Winner of Juvenarte* (2007); *KEM Debutante Award* (2007); *Andrew Grant Bequest* (2007); *Winner of Norskart* (2007); and was shortlisted for the *RMJM Award for Art and Architecture* (2005). His work is included in private and public collections in the UK, Norway, Italy, Germany, Sweden, and the USA. He currently lives and studies in London.

LOUISA FAIRCLOUGH

Louisa Fairclough (b. 1972, UK) studied at Bath College of Higher Education (1991–94) and Slade School of Fine Art, UCL, London (1998–2000) graduating with an MFA (Distinction). Solo shows include: *Ground Truth*, Danielle Arnaud, London (2011); *Song of Grief*, Meantime Project Space, Cheltenham (2011); *Meet, R O O M*, Bristol (2006); *Meet*, Bath Film Festival (2006); *Looking for the Ideal Place to Pitch a Tent*, Mid Pennine Gallery, Burnley (2001). Selected group shows/film screenings include: *Super 8 Station*, Arnolfini, Bristol (2010); *New Work UK: The Sensible Stage*, Whitechapel Gallery, London (2008); *Freeze Frame*, Stephen Lawrence Gallery, London (2005); *Nowhere Else But Here*, Danielle Arnaud, London (2005); *Picturesque*, Tullie House Museum, Carlisle (2003); *Square of Ground*, Jerwood Gallery, London (2001); *DarkLight*, Galerie Martin Kudlek, Cologne (2001). She has received awards from the UK Film Council; Elephant Trust; Arts Council England (2006/7); *ACME Sugarhouse Studio Residency* (2002); *Boise Travel Scholarship* (2002); *Slade Duveen Travel Award* (2000); and *ACAVA First Base Studio Award* (2000). She lives and works in Stroud, Gloucestershire.

DAVE FARNHAM

Dave Farnham (b. 1979 London, UK) studied MA Fine Art Practice and Theory at Middlesex University (2002–03) and BA Fine Art at BCUC, Buckinghamshire (1998–02). His solo exhibition, *Dulce et Decorum est*, was shown at SevenSeven Gallery, London (2008). Selected group exhibitions include: *Connection Point London*, The Nunnery Gallery, London (2011); *Scope Basel*, Guillochon Gallery, Basel, Switzerland (2011); *Supermarket 2010*, Stockholm Art Fair, SevenSeven Gallery, Sweden (2010); *Fault Line: Art in the Age of Anxiety*, The Nunnery Gallery, London (2009); *Deviant*, Art Festival, Sweden (2007); *You'll Never Know: Drawing and Random Interference*, Hayward Gallery Touring (2006); *XS, FA Projects*, London (2004); *Viva Las Lime*, Limehouse Arts, London (2003); *Notably*, Pump House Gallery, London (2002); and *ISCA*, Hanger 4, Lisbon, Portugal (2002). Selected, co-curatorial exhibitions include: *No-ship*, SevenSeven Gallery, co-curated with Jay Patel, London (2006) and *Halbes Haus*, Three Colts Gallery, co-curated with Boo Ritson, London (2004). In 2004, Dave won the *Prospects Drawing Competition*. He currently lives and works in London.

KRISTIAN FLETCHER

Kristian Fletcher (b. 1979 London, UK) is currently studying Drawing & Applied Arts at the University of the West of England (2009– present), and previously studied Foundation Art & Design at City of Bristol College (2008–09). Short-listed for the *Clarke Willmott Young Artist of the Year Award* (2011) and various regional competitions in the South West, Kristian's interest in architecture, space and geometry was born from ten years' experience within the construction industry

JOY GERRARD

Joy Gerrard (b. 1971, Dublin, Ireland), studied BA Fine Art Printmaking, National College of Art and Design, Dublin; MA Fine Art Printmaking (2001) and a practice based Fine Art Research M.Phil (2007) at the Royal College of Art, London. Selected solo exhibitions include the Millenium Court Arts Centre, Portadown (2009); and selected group exhibitions include shows at Temple Bar Gallery, Dublin and Glucksman Gallery, Cork. She won the *Man Group Drawing Prize* at the RCA, London in 2007 and was shortlisted for the *Allied Irish Bank, Artist Award* in 2008. She received an Irish Arts Council Bursary in 2011 to fund her studio practice, which researches multiple ways to image the politicized 'crowd'. Gerrard's second strand of practice is in the realm of Public Art. Recent projects include a major sculptural installation for the London School of Economics in 2008 and currently, a combined photographic and sculptural commission for Chelsea and Westminster Hospital, to be completed in late 2011. She currently lives and works in London.

THOMAS GOSEBRUCH

Thomas Gosebruch (b. 1951 Munich, Germany) studied Painting at Hochschule für Bildende Künste, Hamburg (1976–79); MA Printmaking at Hochschule für Bildende Künste in Braunschweig (1980–81); Painting at the Royal College of Art (1984–85); and Ceramics at The City Lit (1999–01). He has held solo shows at Galerie Kleindienst, Leipzig (1999, 2004); Allgemeiner Konsumverein, Braunschweig (2003); Christopher Hull Gallery, London (1997); and Square Gallery, London (1992). Group exhibitions include: *Jerwood Drawing Prize 2010*, Jerwood Space London and UK tour (2010–11); *Wall Contemporary Art*, London (2009); *Barrett-Marsden Gallery*, London (2009); *Drawn Together*, The Prince's Drawing School, London (2008); *Eagle Gallery*, Emma Hill, London (1999) and

The International Print Biennale, Ljubiana (1993). His work is held in the collections of the British Museum, London; Victoria & Albert Museum, London; and a number of German museums. He currently lives and works in London.

DAVID HAMILTON

David Hamilton (b 1940 Leeds, UK) studied NDD at Bradford College of Art (1957–61) and ATC Goldsmiths College (1961–62). Recent selected group shows include: *Chichester Open* (2006); *The ING Discerning Eye*, Mall Galleries, London (2007); *Open West*, Gloucester (2009); *1984*, Kowalski Gallery London (2009); *Ludlow Summer Exhibition* (2009, 2010); *London Group Open*, Menier Gallery, London (2009); and *57th Autumn Exhibition*, Royal West of England Academy, Bristol (2009). He is Professor Emeritus and Senior Fellow at the Royal College of Art and has taught in the Fine Art Departments of Lancaster and Portsmouth Colleges of Art (1963–74), followed by the Royal College of Art, Department of Ceramics and Glass, becoming Professor and then Pro-Rector (1974–2000). He currently lives and works in Chichester, West Sussex.

LOTTIE JACKSON-EELES

Lottie Jackson-Eeles (b. 1988 Surrey, UK) studied both Art Foundation and Fine Art BA(Hons) at the University of the Creative Arts, Farnham (2006–10). Recent group exhibitions include: *Workshop of hereafter – diagrams, models and prototypes*, Blythe Gallery (2009); *Little and often*, 242 Gallery, London (2010); *Fruition*, Bargehouse, London (2010); *6by4*, Art Space, Portsmouth (2010); and *Sacred Space Gallery*, London as part of Notting Hill Mayfest (2011). She lives and works in Surrey.

JESSICA KILLEEN & SAMUEL TAYLOR

Jessica Killeen (b. 1989 Gosport, UK) and Samuel Taylor (b. 1987 Taunton, UK) both studied at Plymouth University where they each gained First Class (Hons) Degree in Fine Art (2008–11). They have been working collaboratively since September 2010. Exhibitions include *Medium*, Plymouth (2011) where they exhibited collaboratively; and *Cut and Paste*, Plymouth (2010) where they exhibited individual works. Jessica currently lives and works in Gosport, Hampshire, and Samuel is currently living and working in Porlock, Somerset.

GARY LAWRENCE

Gary Lawrence (b. 1959, Braintree, Essex) studied at Braintree College (1976–78) before undertaking a BA in Fine Art at Portsmouth Polytechnic (1978–81); MA at Eastern Illinois University, USA (1981–82); and an MFA at Southern Illinois University, USA (1990–92). Selected groups shows include: *Eastern Open*, Kings Lynn (2010, 2011) where he was winner of the First Prize in both years; *Beechcroft Gallery*, Southend (2010, 2009, 2007) where he won First Prize in 2010 and the Drawing Prize in 2009; *Kettles Yard Open*, Cambridge (2006, 1999); *Hunting Art Prize*, Royal College of Art in London (2002); *Pacesetters*, Peterborough Museum (1997); *Evensville Museum*, Indiana, USA (1991) winner of the First Prize Purchase Award; *Illinois State Fair*, Springfield, USA (1991), winner of the First Prize; *'Here and Now' Four Essex Artists*, Minories, Colchester; *Camden Annual*, London (1986, 1984); *Cleveland International Drawing Biennale* (1985–86); *Summer Exhibition*, Royal Academy of Art, London (1984); *Art Heritage*, Mattoon Illinois (1981); *Biennale 2*, Portsmouth Museum (1980); *Wethersfield Chapel Exhibition* (1974, 1975). Recent Prizes include the *Pollock Krasner Foundation* and the *New York Major Award* (2001). He lives and works in Essex.

MARK LAWRENCE

Mark Lawrence (b. 1968 Edinburgh, Scotland) studied MA Fine Art at University of East London (2009–10); BA(Hons) Fine Art, Grays School of Art, Aberdeen (1990–94). Group exhibitions include *Persona Art Festival*, The Rag Factory, London (2011); *North Woolwich Old Station Exhibition*, London (2011); *A Moving Exhibition*, Vynar Street Gallery, London (2010). Curated group exhibitions include *This That One Another*, Dockside Gallery, London (2010); *Circus Art*, Stratford Circus, London (2009), *The New Generation Show*, Compass Gallery, Glasgow (1994); *Royal Scottish Academy Annual Student Exhibition* (Robert Gordon Memorial Prize Winner), Royal Scottish Academy Galleries, Edinburgh (1994). As an Arts Outreach Worker he has supported disabled and homeless adults in sound art *White Noise Black Shadows* (2005) and the film *I'm Forever Blowing Bubbles* (2004), in partnership with and exhibited at Whitechapel Art Gallery, London. Commissioned by *Refugee Week* to film and direct documentaries for *The Sierra Leone War Trust* and *Hammersmith & Fulham Refugee Forum*, shown in various London venues (2006). His film documenting social care users' lives *Newham Supported Living* was

screened at Whitechapel Art Gallery, London (2005). He currently lives and works in London.

SIMON LEAHY-CLARK

Simon Leahy-Clark (b. 1973, Cardiff, UK) studied at Gwent College of Higher Education (1993–94) and Middlesex University (1996–99). Selected solo exhibitions include CAS Gallery, Osaka, Japan, (2005) supported by the British Council; 13th Yoshihara Jiro Memorial Exhibition at Osaka Contemporary Arts Centre, (2005), winning the Gutai Group Prize; CAS Gallery, Osaka, Japan, (2005). Selected group exhibitions include: *Oriel Mostyn 12*, Llandudno (2002); *Aftershock*, 1A Space, Hong Kong (2005); *Creekside Open*, London (2007); *Re:Drawing*, Oriel Davies Gallery, Newtown (2008); *Jerwood Drawing Prize 2008*, London and UK tour (2008–09); *40 Artists 40 Drawings*, The Drawing Gallery, Shropshire and touring (2009); *Crash*, Charlie Dutton Gallery, London (2010); *So What's Different Today*, Globe Gallery, Newcastle (2010); *Core Gallery Open*, London, (2010); *Artworks Open*, Barbican Arts Trust, London, (2010); and *Summer Exhibition*, Royal Academy of Arts, London (2011). He currently lives and works in London.

KA WAH LIU

Ka Wah Liu (b. 1982 Hong Kong) studied MA Fine Art at Wimbledon College of Art, University of the Arts London (2010–11); and BA(Hons) in Design, The Hong Kong Polytechnic University (2002–05). Selected group exhibitions include: *Print & Design Now! 2011*, SW1 Gallery, London (2011); *Futura Bold/ Futura Oblique*, The Nunnery Gallery, London (2011); and *Unexpected/ Unexplored*, Acquire Arts Gallery, London (2011). She currently lives and works in London.

BETHAN LLOYD-WORTHINGTON

Bethan Lloyd Worthington (b. 1982 Birmingham, UK) studied at the Blaker College, Norway (2002); Manchester Metropolitan University (2001–04 & 2005–06); and Royal College of Art, London (2008–10). Selected group shows include: *Oberon Illustration Awards*, RCA, London (2008, 2009); *Postcards From Europe*, Wem Town Hall, Shropshire (2011); *Fresh*, Former Spode Factory, Stoke-on-Trent (2011); and *Einfall*, The Freud Museum, London (2009). She has also shown collaborative work at HotShoe Gallery, London (2010) and Galleria Uno Pia Uno, Milan (2011). Awards and bursaries include:

Highly Commended in the *John Norris Wood Natural Forms Drawing Prize*, RCA (2010); *QEST* (2008); a CPA Charitable Trust research visit to St. Petersburg (2006); and in 2011 she was shortlisted for the 2011 Town Hall Hotel artist commissions, Bethnal Green. She currently lives and works in London.

JOHANNA LOVE

Johanna Love (b. 1974, Staffordshire, UK) studied BA(Hons), Loughborough College of Art & Design (1993–96); MA Fine Art Printmaking, Camberwell College of Arts, London (1997–98); Fellowship in Print, Royal Academy Schools, London (2001–05); and is currently studying for a PhD at Chelsea College of Art & Design, University of the Arts London (2007–present). Recent selected exhibitions include: *Works On Paper*, Library Gallery, London (2009); *2nd Penang International Print Exhibition*, Penang State Museum and Art Gallery, Malaysia (2010); *Grey Matters*, Aqffin Gallery London (2010); and *Viewfinder*, Artspacech Gallery, Seoul, South Korea (2011). She received a Digital Print Award at the 6th *Graphic Biennial*, Novosibirsk State Museum, Russia (2009) and currently lives and works in London.

STEVEN LOWERY

Steven Lowery (b. 1980, Newcastle-upon-Tyne, UK) studied BA Fine Art at Northumbria University (1999–02) and MFA Fine Art at Slade School of Art, UCL, London (2003–05). Selected group exhibitions include: *New Contemporaries 2004*, The Curve Gallery, Barbican, London and The Coach Shed, Liverpool (2004); *Young Gods*, Clapham Art Gallery, London (2005); *The Loneliness of The Long Distance Snooker Player*, Bookville @ Waygood Gallery, Newcastle-upon-Tyne (2005); *Sugar-Coated*, ArtSway, New Forest (2006); *Non-Declarative Drawing*, The Drawing Center, New York, USA (2007); *Quantity Street* (performance art event), Red Rose Comedy Club, Finsbury Park (2007); *Narcissus*, Geoffrey Young Gallery, Great Barrington, MA, USA (2008); *National Open Art Competition*, Chichester, regional prize winner (2009); *Fringe MK Painting Prize*, Milton Keynes, runner-up prize winner (2009); *Garish*, Geoffrey Young Gallery, Great Barrington, MA, USA (2009); *Champagne & Baloney*, Jeff Bailey Gallery, New York, USA (2009); *Citizen Art*, Geoffrey Young Gallery, Great Barrington, MA, USA (2010); and *James Siena: From The Studio*, Herbert F. Johnson Museum of Art, Ithaca, N.Y, USA (2010). He has also been selected to take part in *The Power Of Paper* at

Saatchi Gallery in 2012. He lives and works in Newcastle-upon-Tyne.

BRENDAN LYONS

Brendan Lyons (b. 1966 Liverpool, UK) studied at Sir John Cass School of Art, London (1993–96). Selected Solo shows include: *Seven Seven*, London (2004); *Holloway Salon 2005*, Hollow Contemporary Art, London (2005); *Liverpool Biennial Independents* (2006); *The Bluecoat*, Liverpool (2010). Selected group shows include: *Next Up*, The Bluecoat, Liverpool (2008); *Superscope*, Lounge, London (2008); *One Can Be Thwarted*, Gallery Primo Alonso, London (2009); *Hole in the Wall*, Open Empty Spaces, Cardiff (2009); *Pile*, Chapter Arts, Cardiff and Surface Gallery, Nottingham (2010–11); and *Being Lost*, Rogue Project Space, Manchester (2011). Prizes and awards include Runner-up at *CUBE 09*, Manchester; First Prize (Joint) at *Fringe MK Painting Prize 2010*, Milton Keynes; and *Visitors' Choice* at Liverpool Art Prize 2011. He was selected for the *Sovereign European Art Prize 2007*; *Celeste Art Prize 2006*; and the *Jerwood Drawing Prize 2004*. He lives and works in Liverpool.

RUBY MANSON

Ruby Manson (b. 1987 Kent, UK) studied BA(Hons) Fine Art at Farnham University for the Creative Arts (2006–09). Selected group exhibitions include, *Revised Teaching Notes or Remember I'm going to Mark You*, Portman Village Galleries, London (2009) and *Omnicasus*, Five Years, London (2010). She lives and works in Kent.

LORNA MCINTOSH

Lorna McIntosh (b. 1974 Inverness, Scotland) studied BA(Hons) Painting and MFA Painting at Edinburgh College of Art (1991–97), during which time she won several awards including: *John Kinross Scholarship*, Royal Scottish Academy; *Richard Ford Award*, Royal Academy; and the *Catriona White Drawing Prize*, Edinburgh College of Art. Recent group and solo exhibitions include: *The Secret Confession: Edinburgh College of Art 250th Anniversary Alumni Exhibition*, Edinburgh (2010); *1989–09: Celebrating 20 Years of the Alastair Salvesen Scholarship*, Dovecot Studios, Edinburgh (2009); *Deep Retreats*, Open Eye Gallery, Edinburgh (2009); *Breaking the Renaissance Code*, Hunterian Gallery, Glasgow

(2011); *Royal Scottish Academy Annual Exhibition* (featured artist), Edinburgh (2011); and the *Fleming Collection Scottish Summer Exhibition*, London (2011). In 2011 she was artist in residence at the Barns-Graham Charitable Trust near St. Andrews, funded by a Residencies for Scotland Award from the Royal Scottish Academy in association with Creative Scotland and the Barns-Graham Charitable Trust. She lives and works in Edinburgh.

PAUL MCLOUGHLIN

Paul McLoughlin (b. 1975 Salford, UK) studied at the University of Lincolnshire and Humberside (1995–98) and Slade School of Art, UCL, London (2001–03). Solo exhibitions include *Same again?* Atrium Gallery, London (2004) and selected group exhibitions include: *Northern Graduates*, New Academy Gallery, London (1998); *Teeth and Trousers*, Cell Gallery, London (2001); *Flawed Idyll*, Ashley Gardens Gallery, London (2002); *Red Mansion Art Prize*, London Institute Gallery (2003); *3D and Installation Open*, Surface Gallery, Nottingham (2004); *Paperworks*, Bury Art Gallery, Greater Manchester (2006); and *The law of large numbers*, Cell Project Space, London (2006). He currently lives and works in London.

RICHARD MCVETIS

Richard McVetis (b. 1983 South Africa) studied MA Constructed Textiles, Royal College of Art, London (2006–08) and BA(Hons) Embroidery, Manchester Metropolitan University (2002–05). Group exhibitions include: *18 Modern Originals*, The Cube Gallery, Manchester (2005); *Global Cities*, 'Mixtacity' mini-project with Nigel Coates, Tate Modern, London (2007); *Art of the Stitch*, The Hub National Centre for Craft & Design, Sleaford, The Williamson Art Gallery and Museum, Birkenhead and Royal West of England Academy in Bristol (2007); and *Men only*, The Beetroot Gallery, Derby (2008). He currently lives and works in London.

LIAM MURRAY

Liam Murray (b. 1981 Guildford, UK) studied BA Fine Art: Drawing & Painting, Glasgow School of Art (2004). Selected group exhibitions include *Preparing the Ground*, ACA Dovetail, Newcastle-upon-Tyne (2010). He currently lives and works in Newcastle-upon-Tyne and Gateshead.

RAKSHA PATEL

Raksha Patel (b. 1972, Leicester, UK) studied MFA Fine Art at Slade School of Art, UCL, London (1996–98) and BA(Hons) Illustration at Norwich School of Art (1991–94). Selected exhibitions include: *Labour Intensive*, The City Gallery, Leicester (2000); *Slow Spin*, The Century Gallery, London (2000); *Art-Tube-01*, Platform For Art, The London Underground (2001); *Self Assembly*, Rugby Museum & Art Gallery and touring (2001); *Stellatus*, Projection Space, Site Gallery, Sheffield (2004); *Creative Connections*, The Whitechapel Gallery, London (2005); *Closing the Door?* The Jewish Museum, London (2005); *Visions in the Nunnery*, The Nunnery Gallery, London (2006); *The Redemptive Beauty of Life After Death*, The Bonnington Gallery, Nottingham (2007); *The Mausoleum of Lost Objects*, iniva, Rivington Place, London (2008); *Postcards from Dystopia*, Noli Gallery, London (2009); *Paint*, Beldham Gallery, Brunel University, London (2010). Residencies and projects include: *Creative Connections*, Whitechapel Gallery and Bethnal Green Technology College (2005); *Garden and Cosmos*, British Museum and Millbank School, London (2009); *Making Spaces*, Kettle's Yard, Cambridge (2011). Awards and Commissions include: ACAA - *First Base Studio Award* (1998); The *Apthorp Young Artist Award* (2003); and Guangzhou Triennial, *Pool of Possibilities* (2008). She currently lives and works in London.

TRACEY PAYNE

Tracey Payne (b. Pembury, UK) studied BA Moral and Political Philosophy at Lancaster University and MA Fine Art at Camberwell College of Arts, University of the Arts (2011). Selected group exhibitions include: *Creekside Open*, APT Gallery, London (2010); *Flash in the Pan*, Beaconsfield Contemporary Art, London (2011); and *Curatorial Workshop*, Gasworks Gallery, London (2011). She currently lives and works in London.

ANDREW PENKETH

Andrew Penketh (b. 1966 Grimsby, UK) studied BA(Hons), Camberwell School of Art, London (1985–88) and MA, Chelsea School of Art, London (1988–89). He won First Prize in the prestigious *Nuremburg Kunstthalle's Drawing Triennial* in 1989, and in 2009 two of his early paintings where accepted into the *Public Catalogue Foundation* as works of special significance. Exhibitions include: *Jerwood Drawing Prize*, Jerwood Space, London and UK tour (2010; 2009); *Mystery Portraits*,

National Portrait Gallery, London (2009; 2006); *Independence*, South London Gallery (2003); *A Bit of Skirt*, Air Studios, London (1999); *New Contemporaries*, ICA, London (1988). He has also exhibited at Lowe Lintas, Advertising Agency Gallery (2003) and Publicis, Advertising Agency Gallery (2002). He is currently working on a Central Saint Martins funded research project titled 'Received Architecture'. He lives and works in London.

TOONEY PHILLIPS

Tooney Phillips (b. 1967 London UK) studied Fine Art at City and Guilds of London Art School (2008–10) where she was awarded the *Norman Ackroyd Prize for Etching* (2010) and the *Harriet Anstruther MA Prize for Artistic Excellence* (2010). Previously she studied Architecture at Manchester University (1987–90) and The Bartlett School of Architecture, UCL (1992–4), qualifying as an architect in 2001. Solo exhibitions include *Excavations in Space and Time*, Norden Farm Centre for the Arts, Maidenhead (2009), and group shows include: *Postgraduate Printmaking in London*, Clifford Chance, London (2010); *Postgraduate Exhibition*, Atkinson Gallery, Millfield (2011); and *Spirit Level*, Go Modern, London (2011). She is a director of MPH Architects (London and Eton) and currently lives and works in London.

FRANK PUDNEY

Frank Pudney (b. 1981, Bedford, UK) studied BA(Hons) at Norwich School of Art & Design (2000–03). He has exhibited at a number of galleries in the UK and abroad, including: European Illustration Collection, EICH Gallery, Hull (2005); New Zealand Academy of Fine Arts, Wellington (2005); ICETWICE Gallery, Buckinghamshire (2006); Vegas Gallery, London (2007); Mall Galleries, London (2007); Zentai Museum of Modern Art, Shanghai (2008); Drena Castle Museum, Italy (2008); Philadelphia Institute of Technology, USA (2008); Fantasmus Gallery, Saeby, Denmark (2008); Brick Lane Gallery, London (2008); Pennsylvania Institute of Technology, USA (2010); Knapp Gallery, London (2010). He created the concept and artwork for an animated short *Marvin* in 2011 and to date has shown in, or has been selected for upcoming film festivals in: Dresden; Stuttgart; Toronto; San Diego; London; New York; Michigan; Seattle; and Ottawa. He currently lives in Brighton.

ALASTAIR RECH

Alastair Rech (b. 1988 Doncaster, UK) is currently studying Fine Art at the University of Newcastle (2008–present). Selected group exhibitions include: *Stop/Look*, *Die Akademie der Bildenden Künste*, Munich (2011) and *Conflict*, BALTIC Centre for Contemporary Art, Gateshead (2009). He currently lives and works in Newcastle-upon-Tyne.

GIULIA RICCI

Giulia Ricci (b. 1976 Bagnacavallo, Italy) studied BA Fine Art Painting at the Accademia di Belle Arti of Bologna, Italy (1995–99); BA Visual Arts / History of Art (part-time), University of Bologna in (1996–2003); and MFA Fine Art Sculpture at the Slade School of Fine Art, UCL, London (2005–07). Recent group shows include: *Summer Exhibition*, Royal Academy of Arts, London (2011); *Creekside Open 2011*, APT Gallery, London (2011); *London–Berlin*, Fruehsorge Contemporary Drawings, Berlin (2011); and video screenings at *Athens Video Art Festival*, Greece (2010) and *ArcheTime*, WIX Lounge, New York City (2011). She has also exhibited regularly in Italy since 1997 in public spaces and commercial galleries, most recently in Milan at *Satus*, Spazio Morris (2010) and in Tuscany at *La Polverosa* (2011). Selected solo shows include *Total Recorder*, Amste Arte Contemporanea, Milan (2004) and *Finestre Prospettiche*, Graffio, Bologna (2001). Solo projects in London include *Connecting Threads*, Estorick Collection (2010) and the upcoming exhibition *Order / Disruption*, Ring Here Project Space, London (2011). She has been living in London since 2004 and is currently artist in residence at Middlesex University.

FRAN RICHARDSON

Fran Richardson (b. 1974 Dewsbury, UK) studied MA and BA Fine Art at City & Guilds of London Art School (2002–06). Solo shows include *Interior Castle*, Long & Ryle, London (2011) and *Drawing Interiors*, Bristol Drawing School, Bristol (2008). Richardson was awarded the Drawing Prize at the *National Open Art Competition* (2009) and *The Brian Sinfield Fine Arts Award at Pastels Today* (2009). Selected group exhibitions include: *National Open Art Competition Winners*, Pallant House Gallery, Chichester (2009); *New Contemporaries*, The Bristol Gallery, Bristol (2009); *Manifest International Drawing Annual IV* (2009); *Drawing Room II*, Royal West of England Academy, Bristol (2009); *Acquire*, Aspex Gallery, Portsmouth (2008); and *Notting Heaven*, Sartorial

Contemporary Art, London (2007). She is a Visiting Lecturer at City & Guilds of London Art School, London and currently lives and works near Chichester.

ARTHUR ROBERTS

Arthur Roberts (b. 1966 Liverpool, UK) studied Fine Art at Liverpool Polytechnic, School of Art (1988–1992.) Selected solo shows include: *Wave*, Merseyside Maritime Museum, Liverpool (2002); *Retro 94–04*, Loop Gallery, Liverpool (2004); and *Space and Time*, Cornerstone Gallery, Liverpool Hope University (2008). Selected group shows include: *Ten*, Loop Gallery, Liverpool (2004); *loop Overview07* (2007); and *Quartered, Drawn and Hung* (2010), Cornerstone Gallery, Hope University, Liverpool; and *Line and Form* (2010), Chapel Gallery, Ormskirk. In addition to his art practice he has devised and curated several exhibitions of abstract art on behalf of Loop Gallery, including *Ten* Liverpool Biennial (2004). As an original board member for the Liverpool Independents Biennial, he contributed to the delivery of a successful arts festival during Liverpool's Year as Capital of Culture in 2008. He lives and works in Liverpool.

NICKI ROLLS

Nicki Rolls (b. 1959 Welwyn Garden City, UK) studied BA(Hons) Fine Art in Central Saint Martins College of Art & Design, University of the Arts London (2005) and is currently studying MA Fine Art at Wimbledon College of Art, University of the Arts London (2011). Her recent exhibitions include: *London Underground Film Festival*, Horse Hospital, London (2011); *Wimbledon MA Interim Show*, The Nunnery Gallery, London (2011); *One*, National Museum of Contemporary Art (MNAC), Romania (2011); *Moving Image South*, HMV Curzon, Wimbledon (2010–11); and *One Minute Vol. 4*, Stew Gallery, Norwich (2010). She was also shortlisted for *The Jerwood Moving Images Award* in 2008. She currently lives in Teddington.

JANINE ROOK

Janine Rook (b. 1959 London, UK) studied BA(Hons) Fine Art at Central Saint Martins, London (1977–1980) and Higher Diploma, Fine Art at the Slade School of Fine Art, UCL, London (1984–6). She has participated in a number of group exhibitions including shows at: *Death*, Kettles Yard, Cambridge (1988); *Passing Glances*, Artangel Trust, New British Library, London

(1990); *Thurston Moore, Root Project*, Chisenhale Gallery, London (1998); *Colour and Chemistry*, Sherborne House, Dorset (2006); and *Lost and Stolen*, Mall Galleries, London (2004). She currently lives and works in Cornwall.

DANIELA SARIGU

Daniela Sarigu (b. 1982 Cagliari, Italy) studied BA(Hons) Fine Art, Sir John Cass Department of Art and Design, London Metropolitan University (2007–10), and is commencing an MFA Fine Art at the Slade School of Fine Art, UCL, London in September 2011. She has exhibited in various group shows around London, including: *Marmite Prize for Painting 2010*, The Nunnery, London and on tour; *14 Artists from London*, Ada Street Gallery, London (2009); and *Turbulence*, The Foundry, London (2009). She currently lives and works in London.

LAURA SMITH

Laura Smith (b. 1980 Surrey, UK) studied BA Fine Art at the Slade School of Fine Art, UCL, London (1999–2003) and is currently studying MFA Fine Art at the Slade School of Fine Art, UCL, London (2010–present). Selected group exhibitions include: *Threadneedle Prize*, Mall Galleries, London (2009, 2011); *Annual Exhibition*, Thompson's Gallery, Aldeburgh (2008); and *ING Discerning Eye*, Mall Galleries, London (2005). She currently lives and works in Wiltshire and London.

ASH SUMMERS

Ash Summers (b. 1988 Bury St. Edmunds, UK) studied BA(Hons) Fine Art, University College Falmouth (2008–11). Exhibitions include: *Nevertheless*, Falmouth, Cornwall (2010); and *Elastic Bang*, Falmouth, Cornwall (2009). He currently lives and works in Bury St. Edmunds.

SALLY TAYLOR

Sally Taylor (b. 1977, Bury, Lancashire) studied both BA(Hons) Fine Art: Practice and Theory (1995–98) and MA Studio Practice (1998–99) at Lancaster University. Selected solo exhibitions include: *Marks and Mouths*, PS2 MIMA, Middlesbrough (2010–11); *Mouths with Triangles*, Duckett & Jeffreys, Malton (2010); *Raising Voices*, South Bank Arts Centre, BCA Gallery, Bedford

(2009); *aaa*, The Bowery, Leeds (2009); *Duologue*, Michael West Gallery, Quay Arts, Newport, Isle of Wight, Hampshire (2007). Recent group exhibitions include: *Afternoon Tea*, WW Gallery, London at the 54th Venice Biennale, Italy (2011); *Twelve Constellations*, Vulpes Vulpes Gallery, London (2010); *Personally Political: Contemporary Drawing*, Tacheles, Berlin (2009); *800feet*, Space, Portsmouth University, Hampshire (2009); and *Jerwood Drawing Prize*, Jerwood Space, London and UK tour (2009, 2004). She currently lives and works in York, North Yorkshire.

AMIKAM TOREN

Amikam Toren (b. 1945, Israel) studied in Tel Aviv. He has exhibited extensively since the 1960s. Recent solo exhibitions include: *Amikam Toren – Carrots & Refreshments*, Noga Gallery, Tel Aviv (2009); *Carrots*, Anthony Reynolds Gallery, London (2008); and *Narrative painting #1*, A61, Köln (2006). Recent group exhibitions include: *Smokefall*, Tintype, London (2011); *No New Thing Under the Sun*, Royal Academy of Arts, London (2010); *Re-make/Re-model*, The National Glass Centre, Sunderland (2010) *Inside Outsider Language*, Waterside Project Space, London (2010); *Face History*, Anthony Reynolds Gallery, London (2010); *The Way We Do Art Now*, selected by Pavel Büchler, Tanya Leighton Gallery, Berlin (2010). He lives and works in London and is represented by Anthony Reynolds Gallery.

AVIS UNDERWOOD

Avis Underwood (b. 1969, UK) studied BA(Hons) Painting, University of East London (1992) and MA Painting, Royal College of Art, London (2010). She was awarded the *Outset Contemporary Art Fund Studio Prize* on leaving the Royal College of Art and in July 2010 was shortlisted for Saatchi's *New Sensations*. She currently lives and works in London.

FELICITY WARBRICK

Felicity Warbrick (b. 1971 North Yorkshire, UK) studied at Chelsea School of Art (1991–94). Selected exhibitions include shows at Great Western Studios, London (2001–09); Bloc Projects Sheffield (2005); Tricycle Gallery (2006); Studio 1:1 Gallery, London (2006); and *Still Another Place*, St Pancras Crypt, London (2008). She has exhibited at a number of art fairs, including the London Art Fair (2007–11); Scope Art Fair Miami

(2010); and Scope Basel (2011.) She won the *Ludlow Contemporary Art Competition* in 2010 and currently lives and works in Shropshire.

MICK WELBOURN

Mick Welbourn (b. 1967 Huddersfield, UK) studied BEng Mechanical Engineering at Huddersfield Polytechnic (1985–89); BA Fine Art at Leeds Metropolitan University (1995–98); Postgraduate Certificate in Education at the University of Leeds (2004–6); and was recently awarded a *Wilhelmina Barnes Graham Scholarship* to study MFA Fine Art at the University of Leeds (2011–13). Solo exhibitions include: *How to swim the English Channel...*, Leeds College of Art (2011); *200 Lengths Per Year*, York College and Leeds College of Art (2011); *Geometries Of Power*, Armley Library, Leeds (2011). Group Exhibitions include: *Next to Nothing*, The Light, Leeds (2011); *Members Show*, Transmission, Glasgow (2011); *Wife Drawing*, 38b Peckham Rye, London (2010); *Approximate Running Time*, Green Sands, Leeds (2010); *Final Days*, Temple works, Leeds (2009); *Eggs, Flower, Milk, Cheese*, 42 New Briggate Gallery, Leeds (2008); *V– Five Artists*, Design Innovation Centre, Leeds (2007). He has been a member of the Collective Black Dogs since 2008 and has collaborated on a range of exhibitions, performances and events including *MK2morrow: One Small Step for Milton Keynes*, MK Gallery, Milton Keynes (2010–11); *How Not To Sell Your Soul at No Soul For Sale*, Tate Modern, London (2010); *Bankside Views*, event for Tate Modern and Bankside Residents Forum, London (2010); *Tower Works Interventions*, Holbeck and Leeds (Jan– Sept 2009). He teaches Fine Art and Printmaking at Leeds College of Art. He lives, swims and works in Leeds.

ROANNA WELLS

Roanna Wells (b. 1987 Sheffield, UK) studied BA(Hons) Embroidery at Manchester Metropolitan University (2006–09). Selected group exhibitions include: *Collective Consciousness*, Artspace, Galway, Ireland (2011); *Art in Action*, Oxford (2009, 2010, 2011); *Dialogue*, Electric Works, Sheffield (2011); *South Yorkshire Open Art*, Barnsley (2010); *Knitting and Stitching Show Graduate Showcase*, Harrogate and London (2009). Awards include *Best of the Best*, Art in Action (2009) and *Emerging Artist*, South Yorkshire Open Art (2010). Her work has been featured in a number of publications, including *Drawing Paper 3* (2011); *Drawn to Stitch* by

Gwen Hedley (2010); and *Embroidery Magazine* (Nov/Dec 2009). She is currently represented by Sheffield-based online gallery Moonko, with which she has participated in several group exhibitions in Sheffield and London. She currently lives and works in Sheffield.

POLLY YATES

Polly Yates (b. 1979 Stockport, UK) studied BA(Hons) Fine Art Sculpture, Wimbledon School of Art and Design, London (2000–03) and is currently completing an MA at Central Saint Martins College of Art, University of the Arts London (2010–11). Her work has been shown nationally and internationally. She was shortlisted for the *Chadwell Art Prize* (2011) and currently lives and works in London.

ACKNOWLEDGEMENTS

The Jerwood Charitable Foundation and Drawing Projects UK would like to thank everyone who has contributed to the origination of the Jerwood Drawing Prize 2011 exhibition.

In particular:

Exhibition Organisers – Parker Harris

Penny Harris, Siobhán Kneale, Emma Parker

Selection Panel Coordinator & Co-founder

Paul Thomas

Chief Technician

Marc Thomas

Jerwood Visual Arts Coordinator

Sarah Williams

The 2011 Team of Handlers and Administrators:

Warren Andrews, Syeda Begum, Lianne Chan, Chung Ching, Lok-Yi Fan, Oliver Fuke, Dominic Head, Henrik Heinonen, Tom Howse, Chris Ilankovan, Rebecca Jennings, Rebecca Kunzi, Darius Lambert, Anna Litchfield, Andrea Macario Oliveria, Chris Mayer, Helen Newhouse, Samantha Penn, Rebecca Smith, Ruth Taylor, Gwennan Thomas, Charles Tomlinson, Lily Tristram, Demelza Watts.

The 2011 Regional Collection Centres, their Representatives and the Transportation Team:

The staff at Wimbledon College of Art, University of the Arts London; Ian Wilkins and Gay Hedani at Cardiff School of Art and Design; Paul Rosenbloom, Dan Young and team at the University of Gloucestershire; Tony Haines, AJH Van Lines who collected in Cornwall, Devon & Southampton; James Lowther and colleagues at DLI Museum & Durham Art Gallery; Mark Powell at WASPS Studios, Patriot Hall, Edinburgh; Andrew Hooper and colleagues at the Art & Design Academy, John Moore's University, Liverpool; Norwich: Chris & Sharon Baker, Art Moves of Chelsea who collected at Norwich; and Steve Allen and colleagues who transported work to and from the London Collection Centre.

The 2011 Tour Partners and their Representatives:

Miranda Clarke & Warren Collum, Burton Museum & Art Gallery, Bideford

Philip Nichol & Maggie James, BayArt, Cardiff