

THE
CLYDE & CO
ART AWARD
SUPPORTING THE NEXT GENERATION

ART

AWARD

2019 - 2020

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

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

The Clyde & Co Art Committee would like to thank **newplatform.art** for its invaluable support and assistance in delivering this project.

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

ual: university
of the arts
london

City&Guilds
of London
Art School



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

www.artawards.clydeco.com

www.newplatform.art



@artclydeco

@newplatformart

THE
CLYDE & Co
ART AWARD
SUPPORTING THE NEXT GENERATION

Disclaimer: The views, thoughts, and options expressed in the text belong solely to the author and are not endorsed by and do not in any way represent the views of Clyde & Co and its management.



W E L C O M E T O T H E A R T A W A R D

Now in its ninth year, the Clyde & Co Art Award continues to support a diverse array of emerging talent in the visual arts. This year, Clyde & Co has appointed newplatform.art to deliver the project, a not-for profit organisation that supports early career artists by providing grants, education, and skills development as well as the opportunity to display their art.

For recent graduates, the transition from art school to the commercial art world can be a daunting process. The Award provides a stepping stone to a professional career for final year graduates by providing a paid year-long grant to showcase their work, business skills assistance and pro bono legal advice from Clyde & Co colleagues, and a professional development programme.

The programme includes workshops on copyright, contracts, and studio leases, as well as artist-led masterclasses on navigating the art world, articulating their practice, exhibiting, curation, residencies, and pricing artworks.

Additionally, Clyde & Co and newplatform.art have partnered with award-winning charity Outside In and Pallant House Gallery, funded by the John Booth Charitable Foundation, to feature one of their touring exhibitions for the annual Blank Canvas Wall commission, reflecting the firm's focus on mental health and wellbeing. Alongside this, Clyde & Co have also launched a three-year partnership with Place2Be, a charity which seeks to address mental health issues in young people at schools. More information on the work of Outside In and Place2Be can be found at:

outsidein.org.uk **place2be.org.uk**



NEW

PLATFORM .ART

For this year's Art Awards, the firm has worked with [newplatform.art](#), a not-for-profit organisation dedicated to supporting artists in the early stages of their careers by providing grants, education, and opportunities to develop their skills, aiming to reduce the likelihood of unemployment after graduation.

Newplatform.art recognises that while many graduates from the creative arts and design field do move into arts related jobs, a significant number with the ambition to become independent, self-sustaining artists struggle to make their way into the art world. Having focused on their development as artists during their studies, they often need help to learn business and other skills in order to establish their practice and avoid unfair exploitation. The organisation aims to address this by providing grants to cover basic necessities, as well as education through seminars, workshops and mentoring for artists.

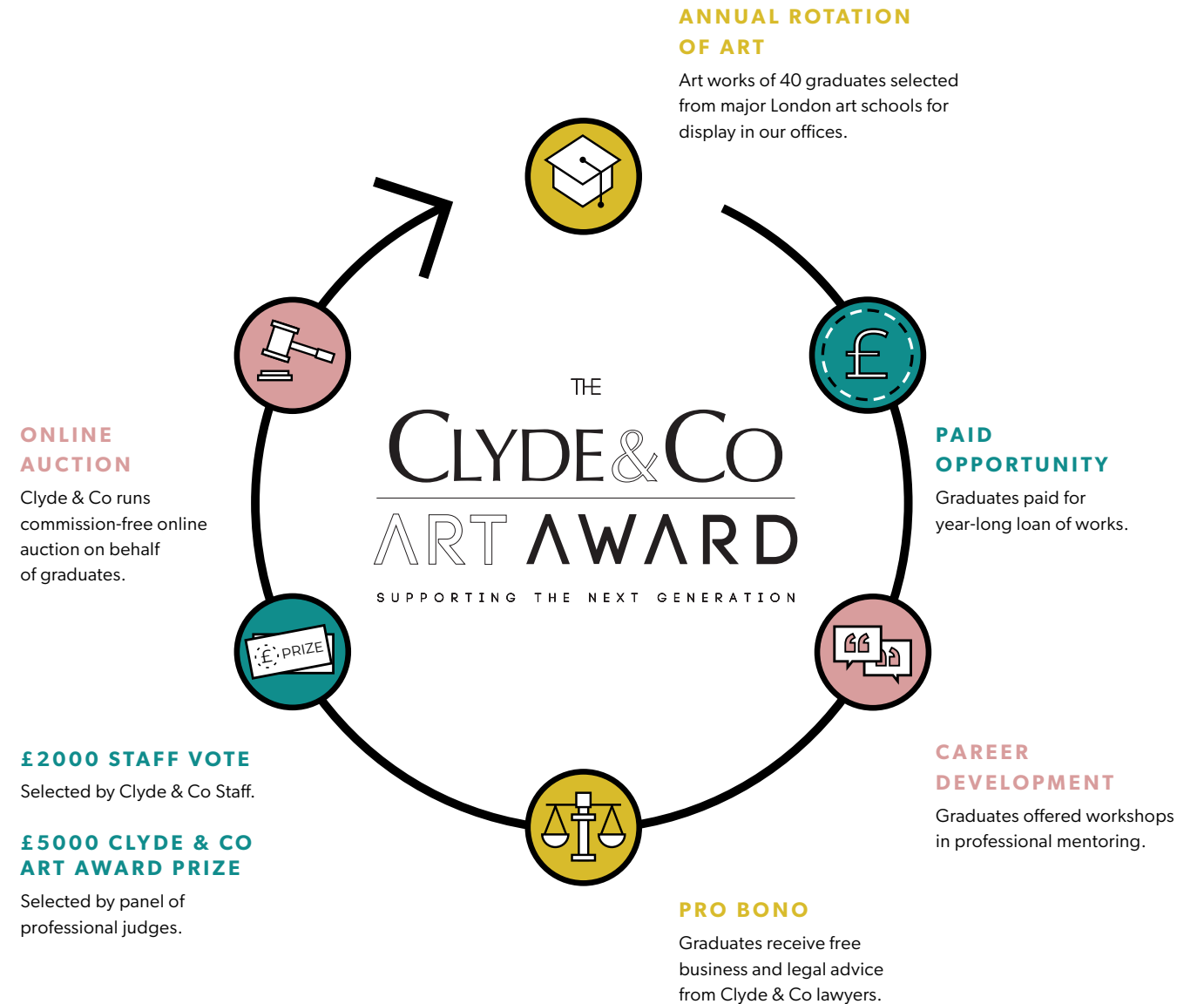
This is partially funded by its trading company providing commercial organisations with diverse, vibrant, and changing artwork from emerging artists. This provides an ideal corporate social responsibility (CSR) opportunity for organisations to nurture creative talent and support emerging artists from a diverse range of backgrounds, whilst proving both staff and client engagement. The scheme benefits emerging artists and allows commercial organisations and their clients to develop cross-sector relationships and encourages a knowledge exchange between the corporate and creative worlds.

To find out more about [newplatform.art](#) please visit:

 [newplatform.art](#)  [@newplatformart](#)



THE ANNUAL CYCLE



PROFESSIONAL DEVELOPMENT

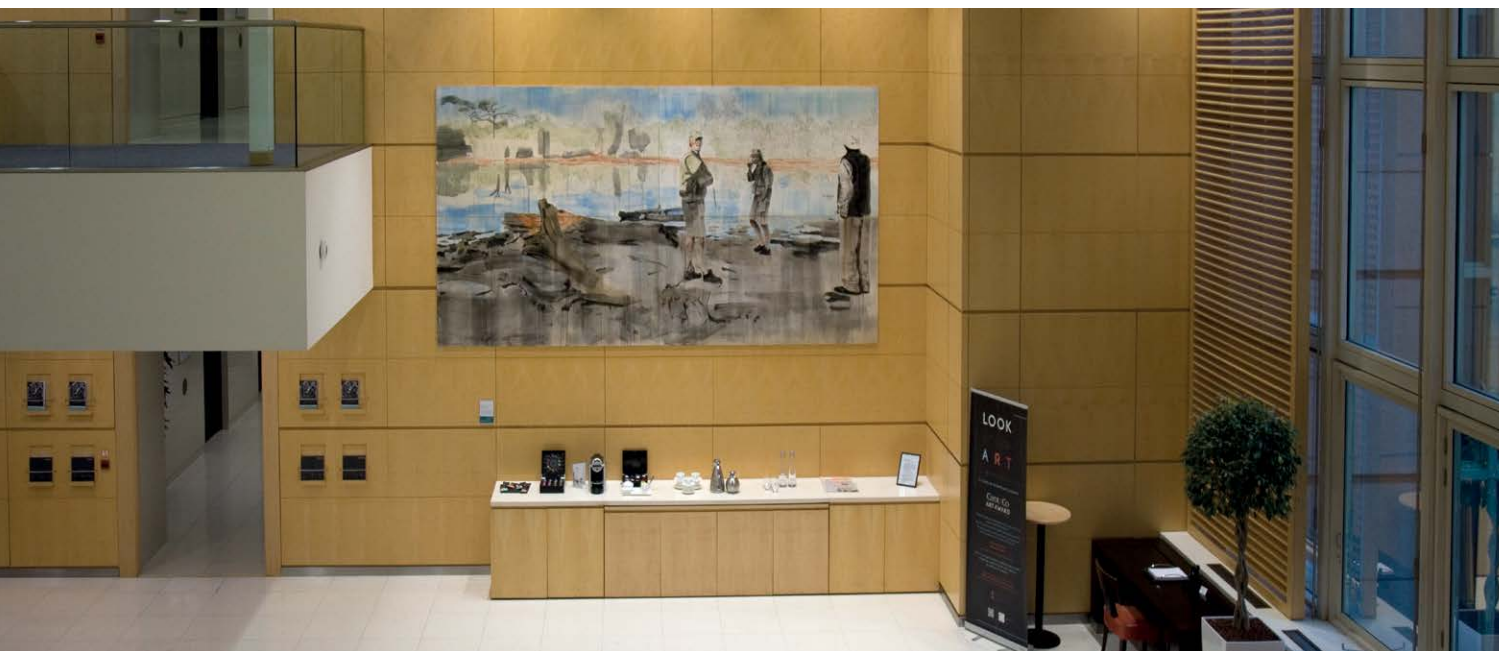
A key feature of the Clyde & Co Art Award is the career and business advice offered to every participant. Emerging artists, unlike other professions, receive very little support after graduation and may have had only a couple of tutorials on the business aspects of being an artist while at art school.

As part of Clyde & Co's partnership with newplatform.art, artists featured in this year's Art Awards will benefit from an enhanced professional development programme, featuring practical business advice from both lawyers and business service colleagues in the firm, regular gallery and studio visits and talks, mentoring sessions and workshops, and monthly artist socials at Elephant West. In addition to this, artists will have an opportunity to be part of a one week show at Elephant West in May 2020, with workshops throughout the week on funding, networks, communities, social media and platforms for sales.



WE ARE VERY PLEASED TO HAVE DEVELOPED A SIGNIFICANT PROFESSIONAL DEVELOPMENT PROGRAMME JOINTLY WITH CLYDE & CO AND LIBERTY SPECIALTY MARKETS (LSM) IN LONDON THIS YEAR. WITH THE SUPPORT OF BOTH ORGANISATIONS. A DYNAMIC PROGRAMME, LED BY PROMINENT FIGURES IN THE ART WORLD, PROVIDES ESSENTIAL LEARNING AND IMPORTANT TOOLS TO A LARGE COHORT OF NEWLY GRADUATED ARTISTS. THROUGH OUR PARTNERSHIP WITH COL ART AND ELEPHANT WEST, THE GRADUATES THIS YEAR ARE BROUGHT INTO A COMMUNITY OF MORE EXPERIENCED ARTISTS, ALL ALUMNI OF THE CLYDE & CO AND LSM ART AWARDS, TO GIVE ESSENTIAL HELP AND GUIDANCE IN THEIR EARLY YEARS AS PROFESSIONAL ARTISTS.

EMMA PARKER FOUNDING TRUSTEE



PRO BONO SUPPORT

Another key element of the Art Award is the free business and legal advice provided by Clyde & Co lawyers. It may take the form of reviewing the terms of gallery contracts, art agency agreements, intellectual property such as copyright and use of images, property legal advice regarding studio tenancies and visa applications for international artists.



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

MATTHIAS KUZNIK ASSOCIATE AT CLYDE & CO

B L A N K C A N V A S

“

LARGE LAW FIRMS COMMONLY HAVE HUGE NUMBERS OF MEETING ROOMS TO ACCOMMODATE CLIENTS WHERE ART IS HUNG TO ENHANCE WHAT ARE OTHERWISE BLAND SPACES. THE ART IN MANY OTHER LAW FIRMS IS NOT CHANGED FOR YEARS (OR EVEN DECADES!) AND BECOMES PART OF THE FURNITURE. CHANGING THE ARTWORK IN THE CLYDE & CO MEETING ROOMS ON AN ANNUAL BASIS OFFERS SOMETHING DIFFERENT FOR EVERYONE TO LOOK AT AND REINVIGORATES THE SPACE. THE FACT THAT THE ART IS COMMISSIONED FROM GRADUATE ARTISTS – GIVING MANY THEIR FIRST BREAK SINCE LEAVING ART SCHOOL - MAKES THIS ALL THE MORE WORTHWHILE. THE ART AWARD GIVES ASPIRING ARTISTS GREAT EXPOSURE AND ALSO GIVES PEOPLE WHO ARE NOT SO INTERESTED IN ART THE CHANCE TO APPRECIATE WORKS WHICH THEY WOULD NOT ORDINARILY COME ACROSS.

WHO KNOWS, AS YOU GAZE AT THE NEW PIECE OF ARTWORK, YOU MAY WELL BE LOOKING AT THE NEXT DAMIEN HIRST!

AMY WONG ASSOCIATE AT CLYDE & CO

Clyde & Co and newplatform.art have partnered with award-winning charity Outside In and Pallant House Gallery to feature one of their touring exhibitions for the annual Blank Canvas Wall commission, reflecting the firm’s focus on mental health and wellbeing. Funded by the John Booth Charitable Foundation, this year’s commission features two artists, Laila Kassab and Greg Bromley, who use art to overcome the barriers that they have encountered - whether mental, societal or physical.

These works are a response to the work of ‘outsider artist’ Scottie Wilson (1871-1972) who found his passion for drawing at the end of the First World War. The imaginative subjects in his drawings were based on birds, fish, trees, flowers, heads and faces – motifs echoed in these artists’ works. Wilson exhibited at the Arcade Gallery and a Surrealist group exhibition in Paris. Jean Dubuffet became a collector of his work and would later introduce Scottie to Picasso, who also admired his work. This appreciation by influential artists led to the promotion of Wilson’s art, enabling him to make a living from it.

O U T S I D E I N



Outside In is a national charity that aims to provide a platform for artists who face significant barriers to the art world due to health, disability, social circumstance or isolation. Outside In’s work covers three main areas: artist development, exhibitions, and training. These activities aim to create a fairer art world by supporting artists, creating opportunities and influencing arts organisations. Since its inception, Outside In has reached a quarter of million audience members and gained more than 80 partner organisations nationally. It has held more than 50 exhibitions to date and now provides opportunities and support for more than 3,000 artists.

To find out more information and how you could support Outside In’s pioneering work, please visit

outsidein.org.uk



G R E G B R O M L E Y

Like Scottie Wilson, Yorkshire – based artist Greg Bromley started making his artwork later in life: “I too had a psychological eureka moment and realised art was my life obsession,” he explains.

“Approximately three years ago, I had a bout of anxiety and depression. I picked up the pen and haven’t looked back.”

A mixed media artist, Greg works mainly with acrylic paints and ink, homemade collage, oil pastel and pencil on canvas. He takes inspiration from a love of science fiction and world mythology, while also attempting to draw on his fractured understanding of quantum physics and cosmology. This results in work, which in Greg’s words, “considers the internal battle between ego and self, depression and anxiety.” Many of Greg’s creations illustrate both humour and darkness; his painted creatures are recognisable, yet warped.



L A I L A K A S S A B

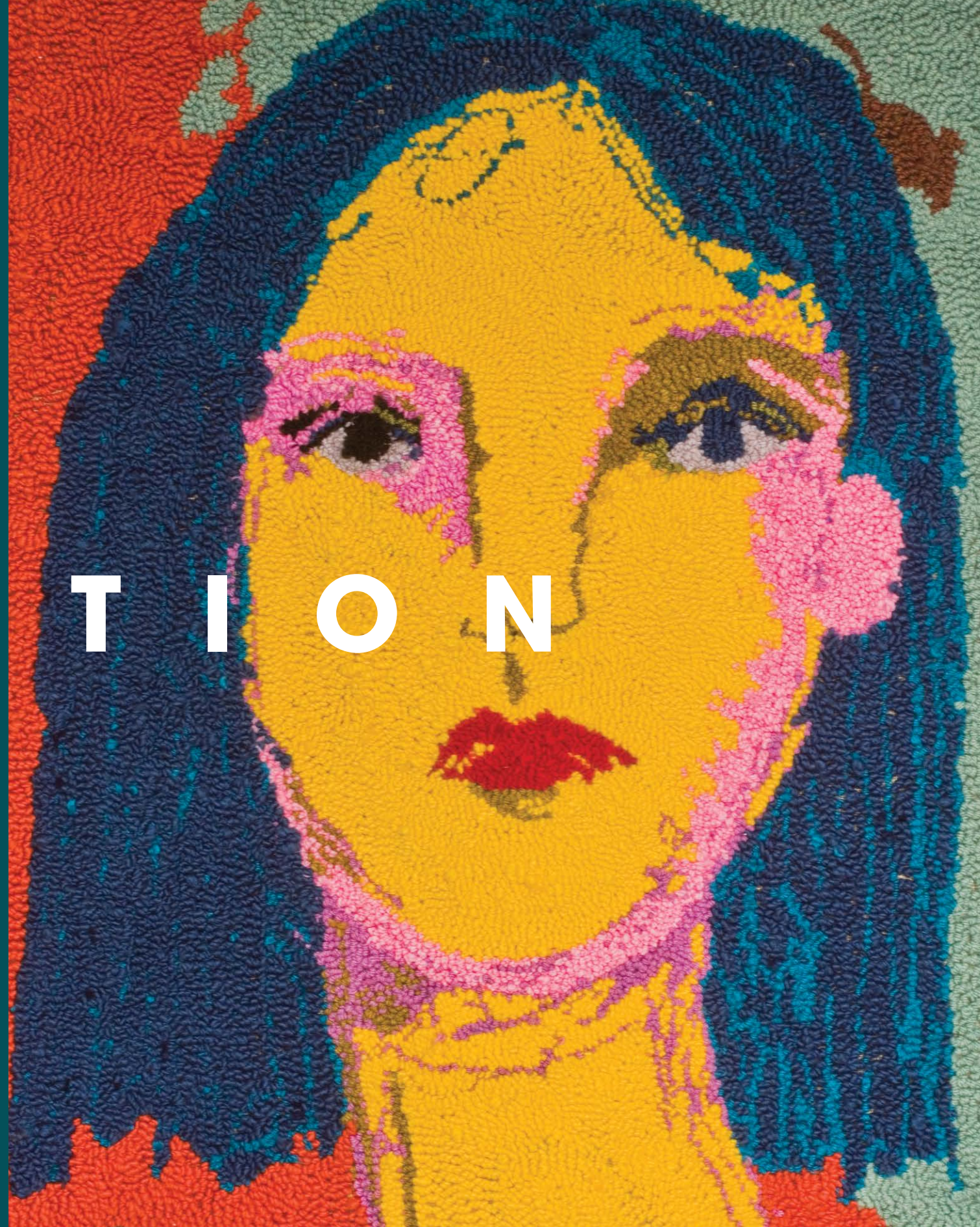
Like Greg Bromley, Laila Kassab was drawn to the commission after seeing many similarities between herself and Scottie Wilson; “Scottie and I share the urge to express our art in the face of a life of poverty, personal hardship and painful memories of war.”

For Kassab, life in Gaza did not provide her with what she needed to pursue a career as an artist. She grew up in a poor family in inadequate living conditions and felt that the events surrounding her led her to what she calls “a dismal life.” It was through art, which began by using charcoal to draw directly onto the walls of her home, that Kassab explains how she was able to express her feelings inside; turning her unhappiness into hope for herself and those around her.



THIS
YEAR'S
COLLECTION
2019 -
2020

COLLECTION



THE ARTS STARTS HERE

ART COMMITTEE

A crucial part of the Clyde & Co Art Award is the Art Committee which is made up of members from across Clyde & Co, from legal to business services. Not only does this bring together colleagues from across the firm, it allows committee members to have a direct input into the art works which line the walls of their working environment and to interact with the artists selected. This Art Committee means that opposing tastes and opinions provoke conversations about the artists and artworks included in the Art Award.

THIS YEAR'S COMMITTEE

Georgia Amos, Trainee solicitor

Rebecca Armstrong, Partner

Paul Beattie, Global Head of Business Development Function

Clare Bell, Associate

Max Braslavsky, Trainee solicitor

Sabina Cehajic, Senior Associate

Clare Cotterill, Associate

Tim Crockford, Partner

Caroline Hedley, Associate

Will Land, Associate

Wynne Lawrence, Associate

Ashleigh Miles, Associate

Susan Pemberton, Head of Legal Risk, Risk and Compliance

Alexia Prakas, Associate

David Tubman, Associate

Amy Wong, Associate

FEEDBACK FROM THE COMMITTEE



IT HAS BEEN A PRIVILEGE TO BE PART OF THE CLYDE & CO ART COMMITTEE AND TO SUPPORT EMERGING ARTISTS AS THEY COMMENCE THEIR CAREERS. WHAT IS UNIQUE ABOUT CLYDE & CO'S ART AWARD, IN PARTNERSHIP WITH NEW PLATFORM, IS THAT EACH ARTIST IS PAID TO DISPLAY THEIR WORK AND IS OFFERED THE OPPORTUNITY TO BE PART OF THE PROFESSIONAL DEVELOPMENT PROGRAMME... THE CONVERSATIONS THE ART PROVOKES AMONG STAFF AND CLIENTS, OFTEN WITH ACUTE DIFFERENCES OF OPINION, ARE ALWAYS INTERESTING TO HEAR ABOUT TOO!

GEORGIA AMOS TRAINEE SOLICITOR



BEING A MEMBER OF THE ART COMMITTEE ENABLES US TO ENGAGE WITH A WEALTH OF COLOURS, TEXTURES AND MEDIA, WHICH WOULD NOT OTHERWISE FEATURE IN OUR DAILY CORPORATE ROUTINES. IT ALSO ALLOWS US TO MEET INSPIRING YOUNG MINDS, WHOSE CREATIVITY AND POTENTIAL THE FIRM CAN SUPPORT AS THEY NAVIGATE A CAREER OUTSIDE OF ART SCHOOL.

ALEXIA PRAKAS ASSOCIATE

FELIX ALLEN

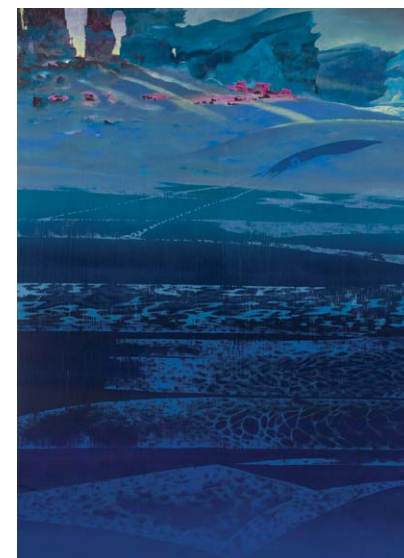
Wimbledon College of Arts

Colossus

Acrylic and undercoat on board
170 x 122 cm

Allen's abstract paintings are made through processes involving using acrylic as undercoat, before finishing with oils. By choosing to paint on board he can work 'roughly' without damaging the surface. His painting Colossus is one of four pieces based on unique ocean creatures in which he aims to depict in unconventional ways. His mixture of paint captures the eerie illumination of the environment these animals inhabit, this piece in particular shows a colossal squid lying dead on the surface of a frozen sea.

Location: St Botolph's, Corridor adjacent to Meeting Room 13



JOE RICHARD BAGNALL

Chelsea College of Arts

Disquiet Harmonic Tempest / Light Wave Ascension

Acrylic on canvas / 110 x 90 cm

Bagnall's practice centres on the manipulation of paint. His works are often developed in groups of three or more which are connected by themes that arise out of the process of painting. These themes include emergence and deterioration, balancing of conflicting energies, momentum and stillness within pictorial space and the transitions between elements. Bagnall gradually layers paint to draw attention to the materiality of paint, creating illuminating and kinetic abstract works.

Location:

Left image - St Botolph's, Meeting Room 18

Right image - St Botolph's, Meeting Room 8



Buy the next big thing www.artawards.clydeco.com

ELENA BARBER

Chelsea College of Arts

Untitled I / Untitled II

Oil paint, chalk and graphite on canvas /
Oil paint, white pen and chalk on linen
240 x 240 cm / 160 x 120 cm

Barber has developed a visual language of marks that are informed by personal experiences and memory. These gestures are gathered together in her archive of drawings, images and collages. To produce her paintings, she recycles the marks from her archive, exploring their form, materiality and placement.

Location: St Botolph's, Corridor, adjacent to Meeting Room 15



MILS BRIDGEWATER

City & Guilds of London Art School

Glass and Bone / Slip / Float

Glass and bone
30 x 30 cm / 30 x 30 cm / 63 x 21 cm

Bridgewater examines ideas around death and seeks to open up a conversation about issues not often discussed in society. Her work is constructed from bones and glass because of their qualities, inherent properties and symbolism of loss and memory. For example, glass is strong yet fragile, smooth when whole, sharp and dangerous when broken. It has the ability to encase and preserve, while remaining transparent. Bones, too, are remarkably strong and resilient, but become vulnerable, brittle and crumble with age. She transforms these materials; the glass and bone, into tactile sculptures that encourage the viewer to consider these themes both consciously through the corporeal motif or unconsciously, through the medium's qualities.

Location: St Botolph's, Meeting Room 18



FUNGAI BENHURA

Camberwell College of Arts

SOLITUDE

Leaflets, foil paper, wall paper, acrylic paint and Indian ink on metal panel
180 x 70 x 2 cm

Benhura's work is made up of multiple layers of different materials. Each layer is important as it represents a history that is being buried and rediscovered. Benhura pictures his work like the process of buildings being constructed and destroyed; revealing the various materials that have been used in the process of them being erected. To reveal his "organised chaos", Benhura begins the process of collage and layering; building up layer by layer. Then he will go on a "frenzied tour of the painting; spreading paint all over it."

Location: St Botolph's, Corridor, adjacent to Meeting Room 14



KIM BURNS

Wimbledon College of Arts

Hekate / Lady Amby

Oil on canvas
78 x 64 cm / 84 x 64 cm

Burns's takes "a very traditional approach to oil painting". By choosing to produce work that combines figurative painting and surrealism, she aims to create work that is "believable". Her current work is inspired by Victorian themes, animal symbolism and the idea of witchcraft and how this is related to feminist ideas of reclamation. Anthropomorphism is a prevalent feature of her work; she chooses to paint animals that are symbolic in historical texts and mythology. She attempts to give each figure an individual narrative.

Location: St Botolph's, Meeting Room 9

ALICIA-PEARL CATO

Wimbledon College of Arts

**Cato [Kay-Toe] / Muchechetere
[Mu-Che-Che-The-Reh] / Alicia-Pearl Cato
[Uh-Lee-Shuh Purl Kay-Toe]**

Oils on African wax print over board
84 x 120 cm / 84 x 120 cm / 84 x 120 cm

Cato’s experience of battling discrimination has been the main catalyst for her work. Her experience of moving from a state school in London to a boarding school in Norfolk, and the contrast in city and rural life, propelled her to search for an outlet around experiencing racial discrimination. With a strong focus on the celebration of black culture, and by using her Afro-Caribbean heritage as an underlying stimulus, she uses her paintings to provoke conversations about race with those around her.

Location: St Botolph’s, Meeting Room 23



CHARLIE CHESTERMAN

Central Saint Martins

Piñata Britannia

Oil, collage, wood, spray paint, airbrush, cardboard,
and wet-pour rubber play on board
150 x 245 x 8 cm

Chesterman approaches paintings as reliefs. He uses collage to explore the hierarchy of layering, theatricality and a delusion of perspective. He envisages the painting as a “main stage”; a lot of the work happens outside of the spotlight. Chesterman has always been captivated by the drama of visual art. He is preoccupied by a pictorial plot; multiple scenes taking place at different times. His work is similar to a comic strip with borderless vignettes and a kinetic graphic quality. The subject matter aims to satirise contemporary rituals and popular culture. For Chesterman, satire is a coping mechanism that helps us tackle and understand sensitive issues.

Location: Beaufort House



THOMAS CORMACK

Wimbledon College of Arts

Dulce et Decorum est (After Sir David Wilkie)

Oil on linen
215 x 130 cm

Cormack looks to tradition, literature, history and culture as forces that shape identity. Through expressive use of materials when painting and sculpting, he seeks to unsettle and engage the viewer. He questions what we may learn from history to shape our future, by understanding today as entirely dependent on the developments of the past.

Location: St Botolph’s, Corridor adjacent to Meeting Room 9



LAURIANE DEMOLLIENS

Camberwell College of Arts

18 Mountains / 36 Mountains

Glazed ceramic tiles
140 x 31 cm / 140 x 62 cm

Born in Grenoble in the south east of France, considered the capital city of the French Alps, Demolliens grew up surrounded by this mountainous landscape, historical mining industries and mountain sports. This pastoral influence shaped Demollien’s visual interests and beliefs, such as the idea that landscapes are mirrors. By drawing mountains, she continuously returns to a constantly evolving and changing subject to explore drawing and the act of making. By using tiles, the work evokes thoughts about human interactions with nature whilst creating a contrast between the fired natural material of clay and the domestic connotations of tiles, as if suggesting the integral importance of mountains in daily life that finds its way into people’s homes.

Location: St Botolph’s, Meeting Room 7

DAISY EMBURY

Wimbledon College of Arts

Portrait of Olivia

MDF board, rabbit skin glue, alkyd and oil paint
135 x 90 cm

Embury is heavily invested in the process of her painting. She researches and experiments with Old Master painting techniques and practices. This includes underdrawings, underpaintings, overpainting and playing with transparent and opaque paints. Engaging with historic technical processes is important to Embury who sees a need to keep traditional craftsmanship alive. Portrait of Olivia is inspired by Edouard Manet's The Bar at Folies-Bergere (1882). Like Manet's work, the portrait explores the relationship between the sitter and their reflection. For Embury, her interplay between figurative representation and reflection considers a transition between childhood and adulthood and the discomfort of growth.

Location: St Botolph's, Meeting Room 10



ISOBEL FINLAY

Camberwell College of Arts

Hanging I / Hanging II

Plaster, synthetic fibres / Plaster, synthetic fibres
80 x 40 x 40 cm / 35 x 35 x 20 cm

Finlay has been exploring practical craft methods, focusing on the hand's knowledge of a material, including processes such as knitting, crochet and weaving. She is interested in fabric and its distinct materiality. Recently, she has explored the possibility of preserving these formless, malleable shapes in solid sculptures. She often combines fabrics with materials like plaster to solidify the fabric's natural shape. She soaks plaster into knitted fibres and weaves metal loops into the fabric until it is solid. These abstracted and almost biomorphic artworks transform the viewers expectations of these materials.

Location: St Botolph's, Meeting Room 24



EMILIE FITZGERALD

City & Guilds of London Art School

Eat Me / Breakfast at Dali's

Oil and acrylic on canvas
190 x 170 cm / 190 x 170 cm

Fitzgerald uses motifs of food and landscapes to explore themes of temptation, seduction and deception. Her work links nostalgic and kitsch food with landscape imagery, drawn from fairy tales and children's stories. She describes her paintings as pastiches that combine archetypal images from artists like Salvador Dali and with contemporary digital styles. Through using found imagery, she creates a visual ambiguity that questions what is real and what is artificial; what is found and what is created. She aims to remind the viewer that even the photographic elements are still just paint and creates sumptuous rich landscapes whose fantasy elements are blurred by the skill of her painting.



Location:

Left image - St Botolph's, Corridor adjacent to Meeting Room 5

Right image - St Botolph's, Corridor adjacent to Meeting Room 11

MACYLAJAIN FULTON-ISAACS

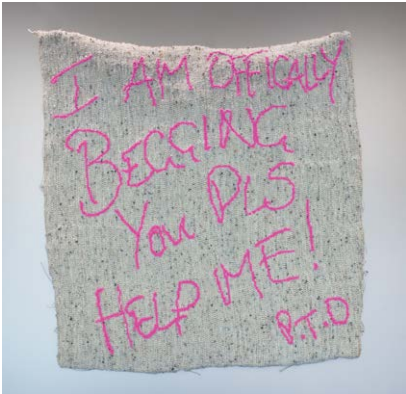
Chelsea College of Arts

"I am officially begging you."

Synthetic and natural wool on hessian / 90 x 90 cm

Fulton-Isaacs work aims to act as a soft vehicle against the hierarchies and assumptions of craft and class whilst presenting the correlation between the two. The artists upbringing and social class are central to and directly inform her work as she presents her frustrations regarding the distinction and subservience of craft to fine art through tufted rug installations and wall hangings. This work is from a series sharing the story and suicide notes of Mark Barber. Barber took his life upon learning that his benefits would be cut by £20 a week. The works seek to show Barber's story in a sensitive and well-informed way, of which the origins stem from the artists own working class background and upbringing as a child of a family in recipient of benefits. The works remain personal to the artist who feels informed and comfortable enough to comment on these sensitive topics.

Location: St Botolph's, Meeting Room 3





ALAN GOODMAN

Central Saint Martins

Dürer's Sakura Byobu

Tree bark, spray paint, expanding foam, acrylic paint, cicada shells, primer, oil-based wall paint, MDF and hinges

244 x 190 x 53 cm

Goodman's art is informed by sci-fi themes, such as aliens; a species with their own cultures and texts of ambiguous existence. His experiments with colour, texture and pattern evoke sensory experiences. Attempting to find the experiential sublime through sensual immersion, his influences stem from ancient monolithic structures and places of worship.

Location: St Botolph's, adjacent to Meeting Room 16



SELBY HURST INGLEFIELD

Central Saint Martins

I only cut my hair short and died it blue because you made me grow it long and leave it mousey brown

Wool on hessian

134 x 188 cm

Originating from Brighton, Hurst-Inglefield is a fine art textiles artist. She uses the technique of rug punching and rug hooking to create wall tapestries, as well as, experimenting with drawing and writing. The writings and drawings are an outlet for her to explore themes of comfort and safety, storytelling, autobiography and fantasy. The process of making is important to her practice; the technique of rug punching is repetitive and time-consuming, acting as a meditative "healing practice."

Location: St Botolph's, Meeting Room 11

MIRIAM JOHNSON

City & Guilds of London Art School

Draped boxes – Inside, Outside

Leche Limestone

31.5 x 54 x 54 cm / 32 x 54 x 47 cm

Johnson is a trained stonemason and stone carver who creates pieces that are tactile and to invite curiosity and touch from the viewer. Her works encourage people to interact with the sculptures, peer inside and question the purpose and contents of their empty space. Johnson explores different techniques and the challenge of making one material look like another. To Johnson, it is the process and intention of replicating other materials in stone that create a sculptures' tension and movement; "the two most important things in achieving a successful carving."

Location: St Botolph's, Reception



CALYPSO KEANE

Chelsea College of Arts

Like Water in Water (#4)

Oil and inkjet transfer on canvas

135 x 135 cm

Keane has been developing a technique that uses paint and inkjet-photo-transfer to suggest characteristics of water, such as reflection, refraction, fluidity and illusion. She feels that "in this continuously moving way, water is nothing more than the reflections and refractions of its surroundings; it knows no boundary between the trees and the sky, or you and the person standing next to you." Keane is drawn to textures that suggest water and is influenced by how water is digitally simulated. She states; "we can learn from water's reflections to see the world from a different, more fluid and continuous perspective. To moisten the way we think and lubricate those tight structures that construct our reality."

Location: St Botolph's, Meeting Room 13



LILY KEMP

Wimbledon College of Arts

Vertigo

Acrylic on canvas

100 x 120 cm

Kemp's work focuses on the importance of representation. She explores art history and visual culture's representation of women, in particular of those from a Black, Asian and Minority Ethnic background. Her desire to contribute to the visual culture of marginalised and underrepresented narratives drives her work. Kemp sources her figures from contemporary mass media. She creates multiple layers in her paintings using visual suggestions of drapery and holes within the painting to conceal and reveal new spaces. By presenting the women in her work as self-possessed individuals with ownership of their environment, Kemp is "reaffirming to my audience that it is ok to be seen and to take up space."

Location: St Botolph's, Meeting Room 12



MIRO KING

Wimbledon College of Arts

Just One Pint

Oil on canvas

150 x 200 cm

Miro King's paintings depict scenes that highlight society's relationship with consumerism, vanity and desire. An essential part of King's paintings is his representation of masks, which appear throughout his work. He uses masks to explore mythological and satirical narratives. King will be completing an MA in painting at the Royal College of Art.

Location: St Botolph's, Arbitration Lobby

DU LIU

Central Saint Martins

1996

Oil on canvas

100 x 70 cm

Du Liu's ambiguous and intriguing portraits combine religious imagery, influences of historical painting and contemporary motifs. The title refers to the birth date of the subject, a friend of the artist who wished for Liu to design her tattoo. The combination of the painterly brushstrokes and tattoo culture influences give the work a humorous tone that subverts the expectations of traditional painting and conventional pictorial references.

Location: St Botolph's, Meeting Room 19



EMILIO MARTIN

City & Guilds of London Art School

Head Chef / George Making Lunch

Oil on canvas over board / Graphite on paper

100 x 70 cm / 42 x 30 cm

Martin's paintings depict life in a restaurant kitchen; the relationships of the chefs and porters and the nocturnal world of masculinity that it still represents. His voyeuristic viewpoint invites the audience into the heat and intensity of the kitchen with a sensitive intimacy. These works explore the fleeting moments and social and professional hierarchy within a fast-paced, clandestine community. The images grew from Martin's love of Baroque artwork. He is interested in late sixteenth and early eighteenth century artworks as seen in his dramatically lit restaurant-kitchen scenes and the use of evocative motifs, particularly the depiction of meat as "memento mori".

Location: St Botolph's, Meeting Room 17



Buy the next big thing www.artawards.clydeco.com



TOM MEAD

Wimbledon College of Arts

Working / Not Working 25 and Counting

Acrylic on canvas / Acrylic on board

76.2 x 101.6 cm / 80 x 122 cm

Through portraiture, Mead explores the relationship between traditional painting and technology through depicting 'glitches'. Mead works by building layer upon layer in fast-drying acrylic paint. He likes the often dull effect that acrylic paint emits, mimicking the quality of basic photography or the effect of natural lighting on film. Film has a huge influence on Mead. In his practice he becomes the 'director' of his paintings; planning a scene, composing the shot and deciding what would happen over a length of time.

Location: St Botolph's, Meeting Room 20



CARLA NORONHA

Camberwell College of Arts

Dorme com Deus e Jesus Cristo / Nascemos nas Estradas

Acrylic paint and graphite on birch plywood /
Acrylic paint and oil pastel on plywood

120 x 182 cm / 120 x 182 cm

Noronha's work explores the notion of home; the things we deem familiar and safe. Her work is extremely personal. For Noronha, home is "a need for a constant connection to my family and culture. When I was 5 years old moving from Portugal to England left me confused and disconnected from the things that I grew up with." She creates distorted, collage like paintings representing certain spaces or objects connected to her home or family, such as earthy rich tones representative of nature or heat. The works abstract ambiguity seems both familiar and removed.

Location: St Botolph's, Meeting Room 21



MIA PAATELAINEN

Central Saint Martins

Syvän Sinisen Kohtalo / Syvän Sinuses Menetys / Hanging Yellow

Photography print on canvas / 70 x 100 cm

Paatelainen's work is based on creating abstract landscape scenes in photography and painting. She focuses on colour, form, light and abstraction with close attention to detail to build fluid and inviting abstract artworks. Her works looks at nature, specifically the vast beauty of the oceans, while considering the dangers of plastic consumption. These interests inform Paatelainen's chosen colour palette.

Location:

Orange image - St Botolph's, Meeting Room 5

Yellow image - St Botolph's, Meeting Room 6

Black image - St Botolph's, Meeting Room 4



CHARLOTTE PARIS

Chelsea College of Arts

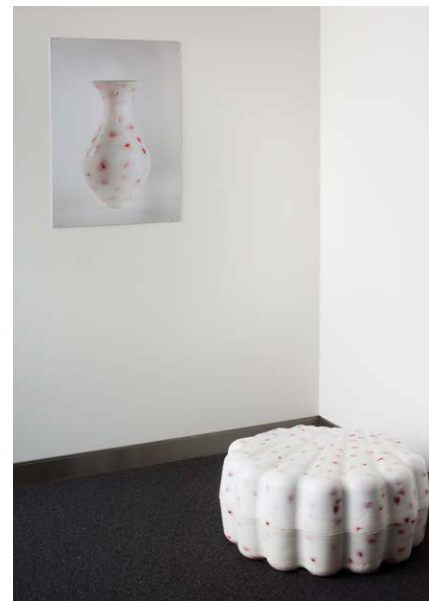
V Vase / Venus II

Paper on foam board, steel plated L brackets /
Paraffin wax, polystyrene, steel plated hinges

84.1 x 59.4 cm / 36 x 76 x 66 cm

Paris' process-based practice fills the void of an object with fluid materials to give birth to new forms. Her playful experiments respond to her interest in foetal development and transitions that take place in the maternal body and through birth outside of the human body. Initially the transitions take place during Paris' process of making - through her absorbing contradictory materials into one and other. However, her intention is that the finished work continuously presents states of transition; "the materials held in a pause and actively living."

Location: St Botolph's, Arbitration Lobby



JIM PATRICK

City & Guilds London School of Art

Birth Totem / Death Totem

Birch wood, slate chippings, zinc planter / Yew wood, slate chippings, zinc planter
90 x 30 x 30 cm / 90 x 30 x 30 cm

Patrick has a strong background in drawing and graphic design, which offers a unique, stylistic approach to his carved, sculptural pieces. Patrick revels in looking backwards to art forms and practices of old, to see how they can not only endure, but also inform our rapidly advancing technologies. These two totems are inspired by the ancient Celtic alphabet of Ogham, in which the druids assigned different symbolic connotations to our various native timbers.

Location: Beaufort House



IMOGEN PRADO

City & Guilds of London Art School

The Reverie / The Womb, The Earth, The Egg

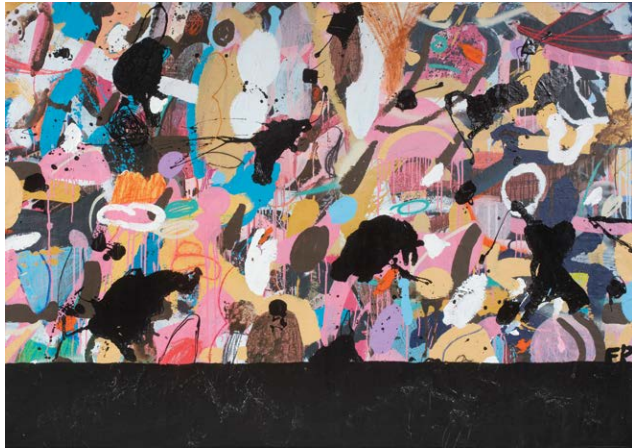
Oil on board / Oil on board
100 x 134 cm / 100 x 134 cm

Imogen Prado grew up in Sydney, Australia, in the ethereal surroundings of the Blue Mountains. The vibrant landscapes of her youth inspire and enrich the fantastical landscapes she paints. Prado's work is concerned with revealing the connection between nature, psychology, evolution and spiritualism. Her work led her to investigate esoteric illustrated texts in early twentieth-century Theosophy, such as Annie Besant and Charles Leadbeater's Thought Forms (1901). This book attempted to illustrate the formless world of thoughts as witnessed by Hindu, Buddhist, and Christian spiritual teachers.

Location:

Top image - St Botolph's, Meeting Room 14

Bottom image - St Botolph's, Meeting Room 15



FERGUS POLGLASE

Central Saint Martins

Road Trip

Acrylic, gloss paint, oil bar, pin badges, a seed, oil pastel and chalk on canvas
230 x 160 cm

Polglase aims to slow the viewer down and appreciate mark making, texture, colour and scale that "you won't get on a screen." He focuses on constructing layers of paint through a laborious process that is violent, fast and instinctive. He throws paint onto unstretched canvas on the floor. Inspired by Fear and Loathing in Las Vegas by Hunter S Thompson and other themes such as masculinity, sports players and motorcycle gangs, Road Trip is based on an imagined motorcycle ride down a long stretch of road in the American desert.

Location: St Botolph's, Meeting Room 16



JAMES PRAPAITHONG

Wimbledon College of Arts

Interior with Bright Light / Open Windows Open Door

Oil painting on canvas
200 x 300 cm / 200 x 300 cm

Born in Thailand, James is now an artist currently living and studying in London. He is currently studying for a master's degree in painting at the Royal College of Art. His work explores the narrative created by interiors and the imprint of memories and movement a room may hold. Prapaithong's paintings focus on memories and the absence of human figures creating a subtle sense of nostalgia and longing, leading the viewer to question the history of the interior they are seeing. Prapaithong's cinematic composition and scale, combined with his photorealist rendering of these spaces, creates the effect of voyeuristically viewing a real space, intensifying the audience's engagement with his paintings.

Location:

Top image - St Botolph's, adjacent to Meeting Room 3

Bottom image - St Botolph's, adjacent to Meeting Room 7

TROY ROSEWELL

Central Saint Martins

Handbag / Orange Formations 03731 / Clenched Fists

Acrylic paint, spray paint, oil pastel and charcoal
on canvas / Inkjet print on canvas / Laser engraved canvas
180 x 120 cm / 180 x 100 cm / 180 x 120 m

Rosewell’s paintings are developed in partnership with digital technology. The collection of paintings explores the relationship between the digital and analogue. Each painting is created through a methodical process of scanning in a drawing, manipulating, extracting and reinterpreting this data through painting practices. These manipulated forms and compositions are extracted and worked back onto the canvas. Rosewell describes his paintings as translating this journey of information. Through this process, errors and discrepancies become the essence of the creation.

Location:
Left images - St Botolph’s, adjacent to Meeting Room 6
Right image - St Botolph’s, adjacent to Meeting Room 15



HARRY RUDHAM

Central Saint Martins

Swimming

Oil and acrylic on canvas
120 x 160 cm

Rudham’s use of paper and oil pastels exploits the immediacy of these materials. He begins by drawing a scene in oil pastel. Then, he rips and re-assembles photographs of daily life into overlaying planes of colour. His paintings form a stylised observation of contemporary life. He would like his work to be understood as more than a simple snapshot of the cities where he lives. He is interested in the relationship between the city and rest; whether a space of rest is a park, “biergarten” or lake. His meditative paintings encourage the audience to pause and immerse themselves in the colours and mixed abstract and figurative forms, as if encouraging rest within the viewing of his work.

Location: St Botolph’s, Arbitration Lobby



SEBASTIAN SLOMKOWSKI

Wimbledon College of Arts

You Only Live Twice

Acrylic paint, oil pastel and resin
216 x 240 cm

Slomkowski’s paintings stem from an interpretation of historical retrospectives that repeat themselves in today’s culture. His painting themes highlight cyclical patterns of human nature and cast a critical eye at human consumption in all forms. He works mainly with acrylic and oil paint, and uses bold brushwork to convey an urgency of the subject matter. Slomkowski’s combination of historical motifs and loud contemporary visual symbols create a kinetic energy that confronts the viewer of his paintings.

Location: St Botolph’s, Meeting Room 22





RANULPH STEIGER

Camberwell College of Arts

Greg, Walter, Bolipi

Egg tempera on plywood panel, graphite, handmade chalk and rabbit-skin glue gesso, clear acrylic gesso

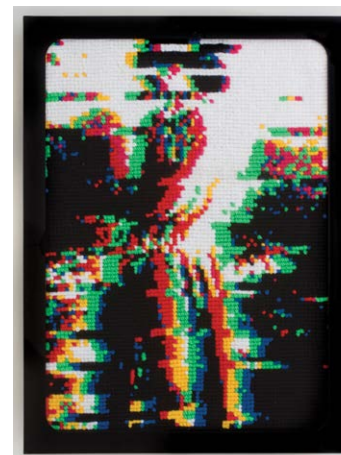
244 x 488 cm

Steiger is a London-based artist who grew up in Zimbabwe and moved to England at the age of 7. The image for Greg, Walter, Bolipi was taken in the Okavango Delta, Botswana with an old Motorola phone. Steiger intentionally uses this nostalgic imagery because of homesickness for the early years of his life. As a result, he makes paintings that act as a way to embody his own desire for warmth, familiarity and closeness. He believes the egg tempera medium allows him to visually precipitate a dream-like state where memory and time come into conflict. He works in a confident and free painting process, where all layers of transparent paint are in suspense at once to the viewer.

Location: Beaufort House



Buy the next big thing www.artawards.clydeco.com



GENEVIEVE STRONG

Central Saint Martins

Hand Stitched Pixel Screens

Acrylic wool on rug canvas, wooden frame, Perspex frame, clear Perspex rods, battery-operated neon lighting strip

68 x 51 x 12 cm

Strong reclaims textiles as a working-class material stemming from and respecting the rich history of Bradford, her hometown, and its nineteenth-century textile mills. Her practice investigates the value of traditional craft in the digital age through an examination of archival photography, digital intervention and textile processes. The image used for her Pixel Screens is an analogue photograph of her great-great-grandmother, who was a gifted needlewoman. Her use of cross-stitch represents pixels to celebrate the skill, time and labour in textile craft and the innovation of a matrilineal tradition.

Location: St Botolph's, Restaurant

EDEN SWEENEY

Central Saint Martins

In my bed

Digital drawing on aluminium
118 x 84 cm

Sweeney’s practice concerns the personal and mundane. She creates detailed digital self-portraits, printing them on a large-scale which invites the viewer in. She also creates fictional characters and alternate personas, which she depicts in text, mostly letters. Often, she takes on the persona of someone who is a ‘super fan’; one who feels so much for someone, yet the feelings are not reciprocated. She situates herself in the scenario she has created in the text, blurring the lines between apparent self-portraiture and the representation of fiction.

Location: St Botolph’s, Corridor Recess



TANYA WILSON

Camberwell College of Art

Resurrection / Gazing Down into the Valley

Wood, yarn, macramé cord
160 x 71 x 50 cm / 167 x 60 x 50 cm

Every component of Wilson’s work is handmade. The outcome of making something by hand exposes and presents to the audience the battle of making by hand. Traditionally, weaving has been considered as fragile. By balancing with a combination of manual work and artist creativity, she plays with the audiences’ perception and subverts the expectation of what a weaving can be.

Location: St Botolph’s, Corridor Recess



ART

WE
ENCOURAGE
TALENT

BUY THE
NEXT
BIG THING



Clyde & Co is delighted to be showcasing emerging talent from five leading art schools in London. As part of the support provided, the firm offers to sell these works on behalf of the graduating artists through an annual online auction.

Clyde & Co does not take any commission and the full value of the successful bids will go directly to the artist, with any unsold work returned to them.

Purchasing a work is a wonderful way to support the careers of new artists.

Details of all the artworks available are listed here. Please refer to the **GUIDE PRICE BOOKLET** for further information.

BIDS MAY BE PLACED AT
ANY TIME, VIA THE WEBSITE

www.artawards.clydeco.com

THE AUCTION WILL END ON
31ST JULY 2020

(The artworks will be taken down from display at the end of August 2020 and will be available from September 2020).

A R O U N D T H E W O R L D

Since the launch of the Art Award in London (2010), it has been established across our international offices. Each office partners with its local art schools, supporting the next generation of visual artists across the globe.

We are proud to partner with the following art schools:

SAN FRANCISCO:

Academy of Art University and California College of Art

LONDON:

University of Arts London - Camberwell, Central Saint Martins, Chelsea and Wimbledon Art Schools, and City & Guilds of London Art School

DUBAI:

Dubai Community Theatre and Arts Centre

PERTH:

Curtin University, Edith Cowan University and Central Institute of Technology

SYDNEY:

Sydney College of the Arts, National Art School and University of New South Wales Art and Design

MELBOURNE:

La Trobe, RMIT and Melbourne University / Victorian College of Arts



ART AWARD

THE
CLYDE & CO

ART AWARD
SUPPORTING THE NEXT GENERATION

© Clyde & Co LLP

www.artawards.clydeco.com