

# **The Catlin Guide 2015**

## **New Artists in the UK**

Selected by  
Justin Hammond

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**Insurance**



This book presents a collection of outstanding recent graduate and postgraduate artists from UK art schools





## Interview with Justin Hammond

by Freire Barnes

Deputy Visual Arts Editor

*Time Out London*

Artists are a resilient breed. In these challenging times, it takes determination to pursue a career as an artist. After you've fought off the competition to get a place at art school, tackled working with limited studio space, sought the critical guidance of tutors and juggled living with limited funds, you hope you'll be able to create work long after the degree show bubble has burst.

And to achieve that takes more than willpower. You need to be championed; to be encouraged and supported. Now in its sixth year, this book does exactly that. It provides a platform for emerging talent to reach a wider audience than their degree shows ever could. It stimulates discourse between dealers, collectors, curators, critics and fellow artists. It acts as an indicator of the next generation.

Justin Hammond sees a hell of a lot of art every year to compile this limited edition publication. Travelling the UK, he engages with a range of practices, extensively researching to make his final selection of forty artists. We discussed the process, importance and legacy of this essential creative barometer.

**How do you keep your selection criteria fresh each year, especially when you'll see work by thousands of artists?** It's about locating potential. I'm looking for artists who are in it because they couldn't possibly imagine ever doing anything else. Avoiding a precise criterion keeps the process exciting. Looking back through previous years, I can trace how my own taste has developed. There's a lot of painting in the first book, but sometimes it just works out that way. There were a lot of talented painters that year – why leave some out? What I'm not looking to do is fill quotas.

**Do you actually know how many artists' work you see each year?** That's a good question, I really should keep track. I went to over fifty degree shows between May and November. Some of the busier courses accommodate over sixty artists: there's just shy of a hundred students on the Goldsmiths Fine Art BA and the same at Chelsea. So a conservative estimate is around 2500 artists; that's in the flesh. I'll research hundreds more online.

**What distinctions or similarities have you noticed over the years?**

Unfortunately, there's less diversity in art schools now because enormous tuition fees scare off students from less privileged backgrounds. I touched on this in last year's book. A dwindling demographic is obviously going to have an effect on the range of art being made. Shared themes and motifs crop up all over the country: usually frivolous things that certainly don't constitute a movement. You couldn't move for potted plants at the last round of degree shows and the year before that it was rocks. Paintings of rocks, photographs of rocks, installations filled with rocks, rocks on plinths. You end up playing degree show bingo: spider plant – tick, lump of granite – tick.

**Why do you shortlist forty artists?** It just happened like that in the first year and I've kept it that way. It seemed natural. I think if I'd rounded it up to fifty it would have felt gratuitous.

**And how do you then whittle your selection down for the *Catlin Art Prize* exhibition?** By the time the book is published I've got a pretty good idea of who I want to show in the *Catlin Art Prize*. Small groups of artists with shared sentiments become apparent during the selection process for the book and I try to tap into that. I don't see the *Catlin Art Prize* as a survey show: I always hope for it to be more cohesive and focused than that.

**You openly acknowledge the help of gallerists, curators and lecturers. Can you divulge who is part of the special insider gang?** I wish there was a special gang of helpers – some sort of secret society – unfortunately, it's not so formal. I'm more or less always researching the next book, so whenever I bump into a course tutor or curator working with early-career artists, I'll ask for their opinion. People are invariably forthcoming, probably because the book is actively promoting the artists and not trying to lay claim to them. Artists from previous books will often get in touch to recommend a fellow artist, perhaps someone they've just been in a show with. Someone like Joe Fletcher Orr, who runs Cactus at The Royal Standard in Liverpool, is clearly going to have a more informed opinion on emerging artists in the north-west than I'm likely to have. So there's a degree of trust. Having said that, if I don't recognise merit in the work, the artist won't make the cut.

**What sets the *Catlin Art Prize* apart from other award initiatives?**

There's no formal application process for the *Catlin Art Prize*, so it stands apart from other awards in that respect. Also, each artist selected for the prize is commissioned to create a brand new body of work and is given a substantial space in which to exhibit. Even though the Londonewcastle Project Space – home to the *Catlin Art Prize* for the last few years – is a large venue, I only show a handful of artists. Often the work is site-specific and we're able to manipulate the architecture to accommodate the projects.

**What do you hope *The Catlin Guide* and *Catlin Art Prize* will offer artists?** Selection for the book can be a springboard, especially for graduates from the smaller schools, outside of the major cities. Perhaps they stand to gain the most from making the final forty. *The Catlin Guide* will introduce their work to a new audience and help facilitate partnerships with curators and collectors. The exhibition is another showcase held a year on from graduation, so it's a chance to demonstrate progress and create something truly ambitious. Both have become part of that curious notion of artist endorsement.

**What impact do you think *The Catlin Guide* and *Catlin Art Prize* have on the terrain of emerging artistic practices?** When the *Catlin Art Prize* started in 2007, artists were selected for their potential to help shape the dynamic of contemporary art over the next decade and beyond, and that has remained our maxim. Defining success with regards to early-career artists is problematic, but look at someone like Jasmina Cibic from that first show: she's moved on to the next level by representing Slovenia at the *55th Venice Biennial* and has established herself as a respected international artist. So many more have managed to carve out careers as full-time practising artists: that's a real achievement in itself. It's something artists are proud to have been a part of. We have an excellent hit-rate, but perhaps the real legacy should be measured once we move beyond that ten-year marker.



## Catlin Group Limited

Catlin Group Limited, one of the world's leading fine art insurers, is pleased to sponsor *The Catlin Guide* and the *Catlin Art Prize*.

Catlin's relationship with art can be traced back over two decades. Today, our Fine Art and Specie team insures private art collections owned by individuals, businesses and public bodies, commercial galleries and dealers, museums, exhibitions and auction houses.

Under the umbrella of Art Catlin, the *Catlin Art Prize* and *The Catlin Guide* help to demonstrate our expert knowledge of the art industry. Again this year, we were a sponsor at Pulse Miami, allowing us to support the galleries representing new talent. We were also lucky enough to see last year's *Catlin Art Prize* winner, Neil Raitt exhibiting at NADA. Supporting emerging artists reflects Catlin's ethos. We aim to forge long-term relationships with our clients, facing new challenges together.

I am really proud of *The Catlin Guide*, its popularity and the esteem with which it is held by those in the industry. This year's artists are fantastic and I very much look forward to meeting the finalists of the *Catlin Art Prize* later this year.

Charlotte Wilson  
Catlin Fine Art and Specie  
London

Chris Alton  
Jon Baker  
Simeon Barclay  
Jennifer Caroline Campbell  
Jisun Choi  
Lauren Cohen  
Patrick Cole  
Emma Corrall  
Sophie Dixon  
Hannah Farrell  
Alexander Glass  
Felicity Hammond  
Alexander Haukrogh Jensen  
Dominic Hawgood  
Liam Healy  
Oliver Hickmet  
Tina Jenkins  
Nicholas William Johnson  
Piotr Karpinski  
Holger Kilumets

Alex Kuusik  
Rosamund Lakin  
Roderick Laperdrix  
Ellen Macdonald  
Lou Macnamara  
Jonathan Meira  
Sean Patrick Mullan  
Mandy Niewöhner  
Charles Richardson  
Rebecca Scheinberg  
Paul Schneider  
Sisters From Another Mister  
Mette Sterre  
Lexi Strauss  
James Tailor  
Dominic Watson  
Fanny Wickström  
Alice May Williams  
Helen Wilson  
Zhu Tian

Chris Alton

Middlesex University

BA (Hons) Fine Art

**Did *English Disco Lovers* begin as an artwork and evolve into a form of activism or vice versa?** *English Disco Lovers* was initiated as an artwork and has since oscillated between audiences who perceive it in different ways. For me it's simultaneously a piece of art, a political movement and a socially engaged project. It's the context that emphasises certain aspects at different times. Winning the *Collyer Bristow Student Award* affirmed its status as art, but it remains many other things as well, such as a club night where profits are donated to charities that work to tackle issues such as racism, hate-crime and HIV. **Why choose disco to reappropriate the EDL acronym?** The choice of disco is fundamental to the ideology of *English Disco Lovers*, not only because of the genre's positive sound, but due to the history of disco. In the 1970s discotheques were havens for minorities: they brought together people of every colour and sexuality to listen to music that celebrated unity and self-expression. In 1979 there was an anti-disco rally called Disco Demolition Night, which involved the destruction of disco records. It has been said that the event had racist and homophobic undertones and that it played a significant role in the decline of disco's popularity. I wanted to redeploy this history in opposition to contemporary intolerance and the recent rise of right-wing extremism in the UK. **What are you currently working on?** As part of a collective called The Common, I'm planning an event at ArtLacuna to celebrate the launch of *QUIET!*, a political arts magazine. I've been on an emerging artists programme – Into The Wild – organised by Chisenhale Studios and now I'm working with the other artists on ideas for events and exhibitions. There will be a group show in March to mark the end of the programme. I'm also researching my next project, looking at the history of chewing gum and the possible ties it has to capitalism and other exported ideologies. The results will be shown at a new artist-run space in Soho, which I'm currently setting up with a friend.

chrisalton.com





*English Disco Lovers, Birmingham*  
Archival inkjet print  
40 x 50cm  
2013

**Jon Baker**

Chelsea College of Arts, University of the Arts London  
BA (Hons) Fine Art

**What are your photographs about?** The work I made for the series *Gape* is about sex. I want people to consider the masculine sexual drive that separates emotion from sex, turning it into a conquest. I want people to consider physical display, power and status. The objects in the images can be described as representations of male and female bodies. The manipulation of the objects and the photographs themselves are partial substitutes for a male sexual drive: a celebration and a warning against power. To be clear, I believe that art should be critical of the society in which it plays a role. I have not made this work to praise masculinity, but rather to ask questions. **What kind of response did the series receive?**

I have had a very positive response to the photographs. What has been interesting though is the reaction to the subject matter and my use of it. Perhaps naively, I thought it would excite, but I quickly found out that homogeneous art and thinking is celebrated more than I previously imagined. I think the photographs are inviting – you almost want to lick them – but some people found them too controversial. **Did you make new work for the EXPOSURE**

**14 Award at Parasol Unit?** Yes, I wanted to expand on the *Gape* series and create new photographs for the exhibition, which the organisers were very supportive of, even though time was limited. Again, it was surprising to hear what different people took from the images. Showing to a wider audience has led me to focus on the ideas I am trying to convey and helped me prepare for my next body of work. **Where are you exhibiting next?** My first solo show will be in February at the Photofusion Gallery in Brixton.



*Gape (58)*  
C-type print  
223 x 183cm  
2014

Overleaf:  
BA Fine Art final show install  
Chelsea College of Arts, University of the Arts London  
Dimensions variable  
2014







**Simeon Barclay**

Goldsmiths, University of London

MFA Fine Art

**What is your work about?** Constructions of masculinity and the heroic are simultaneously 'bigged up' or debunked in my work. This agitation allows me to draw upon humour and its subversive qualities, facilitating an understanding of the way individuals' use projection and performance to reinvent themselves. The exploration of desire, rejection, fear and ambition allow me to understand the mechanisms used for both coming to terms with and masking the psychological implications that go towards forming the perception of self in society. **Justin Fashanu crops up in *Isabella is My Muse Fash Broke All The Rules*; does he embody a version of masculinity and the heroic?** Fashanu is a flawed hero: I guess I'm intrigued by the idea of the maverick and anti-establishment figures. We could be talking about Michael X, Alex Higgins, Beau Brummell or Brian Clough. Even Princess Diana before her untimely death posed a threat to ideas of British values. I'm attracted by their ability to perform themselves; like Tommy Cooper, they play with perceptions whilst introducing an elusiveness that lends itself to myth-making. The danger occurs when these same myths become the shorthand for easy assumptions, overlooking a richer complexity; they have the potential to exacerbate doubt and vulnerability within the protagonist. **Is self-mythologisation part of the attraction of becoming an artist?** In the sense that I'm not really interested in simply making art – that's just mass production – instead, I want to make everything. An artist has the potential to re-imagine the world and turn it upside down; all ideas need the initial energy of 'speculation', the fuel that provides the impulse to improvise, hybridise and mythologise. **What are you currently working towards?** A summer solo exhibition at Dam Projects, which will provide the opportunity to work in collaboration with the writer and curator Morgan Quaintance.

[simeonbarclay.co.uk](http://simeonbarclay.co.uk)



*Isabella is My Muse Fash Broke All The Rules*  
Black acrylic, vinyl adhesive, aluminium frame  
119 x 90cm  
2014

## Jennifer Caroline Campbell

Slade School of Fine Art, University College London  
MFA Fine Art

**How do you decide what to make?** My work is shaped by London. Its rich collection of artefacts, buildings, images and people make it the perfect illustration of the modern world as a place of excessive information. The imagery, which I regurgitate and rearrange, is absorbed from an expansive variety of sources: from people I draw on the tube to Egyptian figurines in the British Museum. These sources are developed into the final form via a process of both exaggeration and simplification, resulting in an almost cartoonish abbreviation that verges on abstract painting. **You describe your work as painting, but shape and materiality suggest something else...** I studied sculpture on my BA and became more interested in the painted image during the four years that followed. In the Slade painting department I was able to spend time with painters and to develop my personal definition of a painting: a self-contained painted space, where objects, figures and matter do not have to obey the laws of reality, such as gravity. My work spills out of this definition. Yet a physical flimsiness denies the work any sort of real body; it falls short of being sculpture, as it does of being painting. Calling the work painting is an obvious lie. In reality it sits in limbo between sculpture and painting. But it's the paint on the surface that lends the forms a sense of charisma; they're aware of the gaze of the audience and pose like performers on stage. **What are your aims for 2015?** My general aim for life after art school is to achieve a situation where I have a studio, time to be in the studio, and an audience. It's simple but tricky. Time is the hardest factor because of its relationship to money, but I'm closer to this situation than I thought I'd be by this point. More specifically I would like to further explore fired clay. I'm always looking to use new materials, some traditional and some less conventional. I've been painting on a lot of polystyrene lately. **Where are you exhibiting next?** I have a solo exhibition with Marcelle Joseph Projects in a temporary space in Knightsbridge scheduled for March. I'm also planning a collaborative show with painter and video artist Chloë Manasseh for the spring.

[jennifercarolinecampbell.co.uk](http://jennifercarolinecampbell.co.uk)





*Lola*

Plastic, acrylic paint, clay, household emulsion  
200 x 200cm / dimensions variable  
2014

Overleaf:

*Lather*

Acrylic paint, household emulsion, paper, plaster, chalk, fired clay  
25 x 250 x 150cm / dimensions variable  
2014





**Jisun Choi**

London College Of Communication,  
University of the Arts London  
MA Photography

**Can you tell me about *In Case*?** My recent work is an installation of suitcases and photographs that explores human anxiety. Devoid of functionality, the presented objects are suggested as means of dealing with and surviving the symptoms of anxiety provoked by our daily environment. Our journeying on public transport or through public buildings questions the relationship of the individual to collective space. At the same time, the depicted hands point, grip, hold and take – engaging with the world through the prophylactic object. **In relation to *In Case* and previous work like *My Home* you talk about anxiety; did the physical process of making the labour-intensive and often repetitive installations help in dealing with your own apprehensions?** Well, it depends on the situation. Sometimes people ask me whether the idea of self-healing played a role when making the works, but in fact the process could aggravate the anxiety because of the pressure to make the sets absolutely perfect. Ironically, some people say they became anxious only after seeing *In Case*. ***My Home* is very much the private space made public and *In Case* could be seen as making the public space private...** Private things become public things by gathering. Public space and private space are only valid when they are separate, but have a symbiotic relationship; there's a similarity with the duality of human anxiety. **What are you currently working towards?** *In Case* will be published as a photography book and there will be an exhibition with One Elephant Two in Shanghai, opening in May.



*In Case #1*  
Media suitcase with objects  
30 x 42 x 40cm  
2014







*In Case #2*  
Media suitcase with objects  
26 x 36 x 35cm  
2014

**Lauren Cohen**

Royal College of Art, London

MA Painting

**What is your work about?** In thinking about the theatrical facades of historical events, I've been creating my own realities in the form of painted stage sets. I populate landscapes with re-appropriated artefacts from various cultures, rendering the scenes ambiguous in time and context. **Fire is a recurring motif; do these scenes refer to specific incidents?**

It's more about using fire to represent change. There is an aspect of control in making the decision to burn something within the image but I feel it becomes lost when the viewer interprets the reasoning. Just as in nature, there will be re-growth after a forest fire, I enjoy the cyclical possibilities that fire enables within my work. In the painting *Man On Fire*, my intentions were to create a stage set much like the designs found on movie lots, and add a figure on fire. I hope there's a tension in the ambiguity of the scene. The composition mimics a still image from a movie, but the stillness creates a strange voyeuristic feeling, perhaps causing the viewer to consider how we've become desensitised to looking at this kind of imagery in the media. **Having grown up and studied in the United States, why was it important for you to complete your education in London?**

I wanted to have a global perspective and London felt absolutely central. It allowed for me to travel to numerous countries and visit hundreds of museums and galleries. I feel privileged to have seen so much art in the last two years and now I want to secure a number of foreign residencies in order to develop my knowledge and research. **What are you currently working towards?** My goal is to continue to expand my practice into multi-media by working with cameras, computers and sound to create large, cohesive installations. While at the RCA I knew that I wanted to make my paintings move and I'm currently experimenting with stop-motion animation.

laurencohen.net





*Man On Fire*  
Oil on canvas  
70 x 76cm  
2014

**Patrick Cole**

The Glasgow School of Art  
MFA Fine Art

**How would you describe what you do?** I like the definition of bard: in the latter part of the seventeenth century it came to mean an epic author or singer or narrator. The bard's stories would often satirise society, acting as a social cleanser and as a kind of relief for the general public. **Do the objects you make have sculptural properties or meaning outside of your performance, or are they essentially props?** In my making process the props influence the performance and vice versa. I guess you could say the objects take on both the role of props and that of sculpture. Seeing the performance combined with the set does add an extra layer, but I still feel that you can have an experience outside of the performance. It might be a feeling of anticipation, or the sense that you just missed something. A static set can play with the human desire to want to understand and to make sense: to put the pieces together. I fill the sets with recognisable symbols that act as clues to the narrative: a beehive, a gravestone, altar, bell, potatoes and gallows. These symbols force the viewer to start formulating their own logic. **What are you planning for 2015?** To function as an artist in the real world again and be selective about what I do. I'm currently preparing a play about bees, to be held at Plaza Plaza in London while also working towards a solo show at Neoterismo! Toumazo in Nicosia, Cyprus.



*Salad Talk (Searching For Faith)*  
Plaster, wood, artificial turf, papier-mâché, stickers  
Dimensions variable  
2014

## Emma Corrall

Central Saint Martins, University of the Arts London  
MA Fine Art

**You began as a painter...** My undergraduate degree was in painting. I used to spend a lot of time with the materiality of the painting surface, building up gesso so it would have a memory, sanding back and reworking the plaster-like surface. There would then be an interest in the expanded field of this materiality, for example, cast plaster objects or etched glass that would mimic the scratch of a pencil on the gesso. These objects always felt like they were fighting for attention and, as they all clung to the wall, painting was always the dominant force and the three-dimensional work seemed to struggle to find a voice. Video has now taken over the role of painting and sculpture has become a central focus. **How do you select the objects for your installations?** They're low value everyday items, deliberately chosen and assembled to remind the viewer of the expected gestural actions inherent in all of them. The sum of the installations' parts contain a sense of theatre as the objects, such as mops, have a simplicity of purpose yet when combined with a sense of the exotic many over-rhetorical gestures are created. **What's going on in *Bamboolino*?** It's an absurd take on an 80s keep fit video and perhaps, less comfortably, a portrayal of an individual going through a breakdown of sorts. **What are you planning for 2015?** At the time of graduation I was lucky to be awarded the *Helen Scott Lidgett Studio Award* in collaboration with Acme, so I have a wonderfully large and bright rent-free studio for a year. To mark the end of the residency in September, I'll have a solo show in the Acme Project Space.



*Bamboolino*  
Video  
4 mins 5 secs  
2014

Overleaf:  
*Robust*  
Digital print  
42 x 59.4cm  
2014







**Sophie Dixon**  
University of Kent  
BA (Hons) Fine Art

**What kind of art do you make?** I work across various disciplines, including painting, drawing and sound but my current focus is film and writing. I'm interested in the role of narrative in our retelling of the past, particularly the different ways in which we remember - both as individuals and groups. My films use split screens to represent the space that exists between our structured memories and the uncontrollable nature of our surrounding environment. Unlike the stories in documentaries and cinema, our own narratives change constantly and are seldom resolved. It's this truth that I try to deal with and find a way to represent.

**You won the *Platform Graduate Award* for the film**

***Wünschendorf*; can you identify what distinguishes that piece from the documentary genre?** When I started making

*Wünschendorf*, I described it as a documentary. Visually it has similarities to a documentary, but the construction, the unresolved narrative and the physical structuring of the film are designed to illustrate the constantly shifting spaces between memory and place. This is what makes it different. I'm not trying to assemble a narrative; I'm trying to explore and expand upon narratives which are already in place. **You have a background in**

**music; do you compose the soundtracks to your films?** I wrote a score for my short film, *Ghosts*, and my latest work, *The Shore*, used hydrophones to record sounds from within the sea. Audio is incredibly important to film and is often overlooked. When I started making films I saw audio as secondary to image, now my opinion is reversed. **What are you working on?** This is an exciting year because it feels like there's nothing to lose. My aim is to work hard and take risks. I have a number of projects in development, including a new film, a series of audio pieces, and exhibitions with the thirteen other recent graduates selected for the Chisenhale Studios programme, *Into The Wild*.





*Scholtz's House*

Photograph from *AndOnlyFineThreadsHoldUsToEach* (1/1 book)  
2014

Overleaf:

*Wünschendorf*

HD video

35 mins

2014





**Hannah Farrell**

Blackpool and the Fylde College

BA (Hons) Photography

**What's the meaning behind the title of your degree show series?**

The title of my graduate body of work refers to the old expression: 'close your eyes and think of England'. People are welcome to read the series as a direct interpretation of the saying, but for me, the images address a more general feeling of detachment from cyber-influenced experiences of sex and modern-day perceptions of the female body. **There's a strong sculptural element to your photographs...** I use found images and natural materials to create seductive, sculptural performances for the lens. Flat spaces merge into three-dimensional spaces and back again. I then construct another layer through various modes of display. The interplay between image and object is what underpins my practice. **What are you planning for 2015?** Experimentation and collaboration. I've been commissioned by Castlefield Gallery, Manchester, to create a large-scale piece for an exhibition entitled *Superior Goods* and *Household Gods*, which opens in March.

[hannahfarrell.com](http://hannahfarrell.com)



*Close Your Eyes and Think of England No. 7*  
C-type print  
30 x 40cm  
2014

## Alexander Glass

University of Brighton

BA (Hons) Fine Art Sculpture

**What are you aiming to achieve in your work?** The seductiveness of simplicity. I aim to make work as if I was making an advertisement, drawing a viewer into the glossy, appetising and immediately visually satisfying. The work then becomes a discussion of why these qualities are so desirable, in order to critique a culture of commercialism. **Was that the intention for *The Gateway*?** There was that idea of drawing the viewer in. I had a strong image of the 1994 film *Stargate*, thinking that the sculpture could suggest a narrative of transportation and other worlds through its simple form. I proposed *The Gateway* for the *Broomhill National Sculpture Prize* and placed it two metres away from a small stream. It functioned as a lens with which to view its surroundings. **What kind of reaction did it receive?** The work's interaction with its surroundings and relationship with light led visitors to be intrigued by the half-reflective, half-transparent nature of the Perspex. I received several photos of visitors with the work, in which they are reaching into the perceived portal. It was awarded a Special Commendation by the judges and was voted the *Public Speaks* winner. **What are your current projects?** I've just released the first issue of *There Is No Plan*. The idea came from the questions I was constantly asked as an art student, like: 'What are you going to do with your degree?' The publication aims to follow several recent graduates and discuss the opportunities they have created for themselves. I'm also part of a communication-themed sculpture show called *Correspondence*, taking place in February at Prestamex House in Brighton.

[alexanderglasssculpture.com](http://alexanderglasssculpture.com)

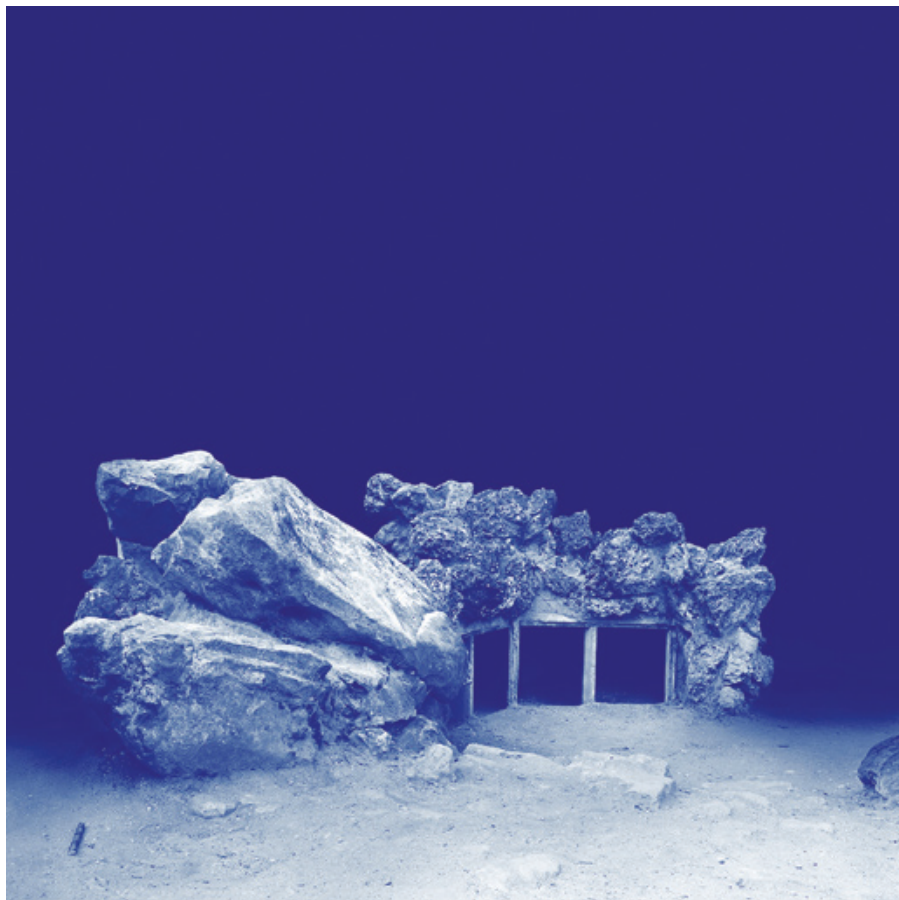


*The Gateway*  
Timber, Perspex, gloss paint  
200 x 150 x 20cm  
2014

**Felicity Hammond**  
Royal College of Art, London  
MA Photography

**What is the significance of the colour blue in your photographic collages?** *Restore to Factory Settings* uses the blue of the error report, of future planning and of factory settings. **Is there a sense of nostalgia or mourning?** They engage with ideas of restoration, longing and homesickness. The unattainability of the past is engulfed by the materiality of the structure of the ruin, where human intervention appears to have been reabsorbed into the landscape. This body of work stands for both progression and error. **Do you plan to revisit these themes in future work?** I'm ready to begin new projects, but *Restore to Factory Settings* will remain ongoing because it reflects the transformation of the urban landscape. As the cityscape is never complete, I feel that I will always be developing this work. **Where are you exhibiting next?** I'm showing with South Kiosk Gallery at the London Art Fair in January and then at Beers Lambert for *Contemporary Visions V*.





*Restore to Factory Settings (folly 02)*

C-type print

45 x 45cm

2014

Overleaf:

*Restore to Factory Settings*

C-type print

245 x 375cm

2014





## Alexander Haukrogh Jensen

The Glasgow School of Art

BA (Hons) Fine Art: Painting & Printmaking

**What inspires your work?** Inspiration stems from Surrealism and Dada. I read a lot – the dictionary provides some of the best material – and I play around with language, illustrating phrases and sentences in unusual ways. I might exploit an image by employing an analogy or spoonerism, or maybe use direct translations from multiple languages. Because I know a few different languages it sort of comes naturally. **There's a lot of humour in what you do;**

**are the objects purely one-liners?** As well as being amusing, I see the work as being informative and engaging. I want to make the audience think, ponder, emancipate, reduce or ultimately resolve dissimilarities between reason and madness. The title is often the key to something, though not always to understanding. **What are**

**you planning for 2015?** This is shaping up to be a nomadic year.

I'm currently living in Leipzig, where I've been granted a placement as a guest student at the Hochschule für Grafik und Buchkunst.

This was made possible by the Phoenix Bursary, set up in the aftermath of the fire at the GSA. There will be an exhibition back in Glasgow in the spring. I'm also heading to Carrara, Italy, to work alongside Usama Alnassar, an accomplished marble sculptor.

**What excites you about the opportunity to work with a marble**

**sculptor?** My appetite and curiosity for new materials and ways of working are undying. I'll embark on a project that has its roots in the examination of my colour blindness and general interest in the mechanisms of the eye and how the blind perceive their surroundings. The slight surface translucency of the marble – comparable to human skin – will play its role, combined with braille and work that has to be touched.





*Close but no Banan*  
Oil on cigar box  
11 x 15 x 4cm  
2014

**Dominic Hawgood**  
Royal College of Art, London  
MA Photography

**What kind of art do you make?** I am a digital artist working with photography, CGI and lighting design. I take inspiration from things I observe and investigate topics that inhabit the imaginary spaces of people's minds. I have a desire to connect with feelings I've not experienced and look towards technology to explore subject matter that's intangible. ***Under the Influence* explores evangelism in a series of highly stylised photographs; how did you approach the project?** I spent a considerable amount of time speaking with pastors based all around London, via meetings and church visits but mostly over the phone. It was a frustrating experience, but similarly interesting as the reaction was overwhelmingly one of suspicion, concern and scepticism. Conversations ended abruptly, people became permanently unreachable and questions were met with silence. I can only speculate about the reasoning for this response that seemed to contrast with the very public promotion of deliverance. In the end it was a specific church that I found most inspiring and this became the focus for *Under the Influence*. **Were specific scenarios restaged in your studio?** This is something I don't want to answer directly. I feel that by exposing the process, too much is revealed and the images lose their ambiguity, which is the very thing I carefully attempt to create. I want viewers to make up their own minds. **You have solo exhibitions lined-up with TJ Boulting, South Kiosk and Photolreland. What should we expect in terms of new work?** I anticipate a shift into moving image. I'm working tirelessly to learn new 3D software skills to take my work further into the world of renders. **Why the switch?** I feel that my practice could benefit from exposure to other forms of image making. I no longer aim to create a photograph. I'm starting to experiment with collaborations in order to strengthen my work and take it in new directions. Moving image and installation will be a part of this. I want to include new technologies into the way I make art.

[dominichawgood.com](http://dominichawgood.com)



*I command you to get out*

LED light panel, duratran (Diasac mounted),  
aluminium frame, Arduino controlled LED strip (backlight)  
102 x 76cm  
2014







*This is where the darkness lies*  
Self-adhesive fabric vinyl  
152 x 103cm  
2014

**Liam Healy**

Manchester School of Art, Manchester Metropolitan University  
MA Fine Art

**What is your work about?** I make videos using digital and analogue equipment; from iPhone cameras to VHS. By capturing people and objects in warped and staged environments, I aim to initiate feelings of discomfort, uncertainty and shock. **You've made a number of music videos; is there a clear line of division between these projects and your fine art practice?** The only real division is that I try to capture the spirit or atmosphere of the band within a music video, whereas my fine art practice takes a more personal approach.

**Who or what inspires your work?** I have a tendency to daydream or lose concentration in something banal. Imagining an alternative narrative taking place conjures ideas. I'm a fan of Jesper Just, Chris Burden and Kenneth Anger. **Was leaving art school an intimidating prospect?** Initially, yes, but if you're not afraid to put your work into the wider sphere, you will do okay. I think a post-art school struggle has a strong hand in defining your work and character. You wouldn't want everything to immediately fall into place. The aim now is to undertake a period of experimentation and secure a studio in London where I can focus on larger exhibitions. **Why do you feel it's necessary to move to London?** I love Manchester, especially the hedonism of the city, but I sometimes feel it's a small and limiting place. London is more diverse and it's unknown to me; that will have a positive effect on making new art.



*De-mist*  
Artificial flowers, Perspex box, smoke machine  
60 x 50 x 50cm  
2014

## Oliver Hickmet

City & Guilds of London Art School  
BA (Hons) Fine Art

**What are you working on?** I'm currently completing a new series of works, which look at how we are remaking the world – where the identity of places is branded by this global content that flows through them. They are packaged as destination concepts, existing as images that we've cultivated. The works function as both images and objects: they can be self-referential and also relate to their situation. My recent focus has been into the methods and structures we use to produce space conceptually. **Does the process always begin with painting?** The process for me starts with a set of questions that develop into a project. The media I work with depend on what I feel functions best in discussing those questions. Recently painting has been a key medium to carry my ideas. **Where will you be showing new work?** I've been selected for *Contemporary Visions V* at Beers Contemporary, the director of GSL Projekt in Berlin asked me to take part in the group show and I'm also working on a curatorial project in collaboration with Hand That Feeds. **Is being an artist-curator essential in retaining control of how your work is perceived?** I prefer to act as a guide on both sides, to allow people to navigate that territory in their own way. I want to create a situation for the viewer to enter and interpret their own thoughts and reflections on what they are seeing. I try to open up a space to experience a reformed condition of where we are today. In my mind it's a negotiation between knowing and not knowing; looking for that response that can suddenly reveal how the game works and what rules it plays by.



*A Foreboding Scene of Impending Happiness* (detail)  
Acrylic and varnish on canvas, masonry screws,  
photographic billboard print  
280 x 520cm  
2014

**Tina Jenkins**  
University of Reading  
MFA Fine Art

**You seem to produce a variety of work at an unusually rapid pace; how do you sustain this level of output and what unites your practice?** I try to paint quickly and intuitively so the gestures occur naturally. I don't have any preconceived ideas about how a painting should behave and because of that the work can often appear disparate. I try to eradicate myself in the work but more often than not this only serves to create new habits and ticks that are both of me and not of me. My desire to transcend myself and my ego as a painter coupled with the desire of the painting to re-perform a variety of prescribed moves and counter moves – along with my clumsy attempts to articulate that in an original way – mobilises a kind of hysteria that I play out again and again. But certainly what unites it all is the process.

**That concept of hysteria is integral to your current research...**

I'm currently studying for a PhD in Fine Art at the University of Reading. I'm suggesting that the necessity for painting to continually reassert and redefine its position in order to retain its visibility as a progressive medium has rendered it hysterical. I'm interested in the subject of hysteria as a means to critique and circumvent historically pre-configured ideas within contemporary painting. In my own work, mannerisms, gestures and marks are repeated, removed and reinstated in an attempt to both affirm and destabilise the hysterical tendencies that embed themselves at the site of each new painting. **What else are you working on?**

I have a solo show opening at the end of March at the Mall Galleries, which is a result of winning *The Threadneedle Prize*. That experience has proved invaluable and triggered so much more interest in my painting. As a result I feel that the work is beginning to find its own voice outside of my research. It's very easy to be self-contained as an artist but it's important to keep in mind that it's the wider interest in the work that ultimately determines its success.

[tinajenkinspaintings.tumblr.com](http://tinajenkinspaintings.tumblr.com)





*Bed Head*  
Acrylic and gloss paint on plastic sheeting  
170 x 170cm  
2014



Nicholas William Johnson  
Royal College of Art, London  
MA Painting

**How do you describe your work?** I tend to say I paint flowers. I know it can come off as naive to say that, but I like the dissonance it can create around current discourses in art. For me the concept of decay is important; the idea that anything, if abandoned, will ultimately be reclaimed and repurposed. Perhaps more accurately, my work is about finding a way to chart a whole host of influences and cultural and historical references within a painting. In other words, a method of mapping. **Despite your choice of subject matter and your interest in decay, your work doesn't follow the tradition of *memento mori*. Is there a tradition or genre with which you feel an affiliation?** I lean towards abstraction. I'm interested in textures, rather than saying something lyrical. *Memento mori* is too strongly allegorical and I don't like explicit narratives or quick readings. I prefer painting that can be returned to without a set understanding. **You've published a book containing an encyclopedia of your influences and an essay about The Rings of Saturn and Sans Soleil. Why is it important to support your painting with academic texts?** It's about presenting an accumulation of study around a subject: an index that can sit alongside the more intuitive work of making paintings. It's a way of staking out territory, of claiming all your points of reference and describing a new domain that exists between them all. I'm currently working on a new publication to accompany *Until the desired constellation appears*, my solo exhibition at Lychee One, scheduled for September.



*Mildew Swoosh*

Acrylic, gloss, string, floor sweepings on panel  
110 x 200cm  
2014

Overleaf:

*A Punk Smelling Flowers at the End of His Life:  
Simple Pleasures, Lesser Pleasures, Base Pleasures*  
Acrylic, string, canvas scraps, floor sweepings,  
collage on paper  
140 x 220cm  
2014







Piotr Karpinski  
Middlesex University  
BA (Hons) Photography

**Why do you choose to work with film as opposed to making digital images?** I fell in love with using film as a boy, it was just magical. Being able to take a sample of a world which is in front of your eyes, recording it on a negative and having it in your hands later: touching it; possessing this coded information which is light recorded on a piece of material. **So the prolonged process is crucial for you?** The quality of pictures is better too, but I love working on negatives. That point where it's not yet a photograph, but a kind of cipher with the potential to be something great. Photography is absolutely genius. **Much of your subject matter is distinctly at odds with your positive approach to making art...** My work is about life and death. I use photography to record fears and concerns relating to existence and its termination. I like to construct short narratives; they're more like poems. I aim to make enigmatic work with a strong message; sometimes it's a positive message. **Why do you frequently crop the eyes of your subjects?** I crop the eyes and blow them up because they're usually the most important part. The eyes are one of the main elements that convey a message or communicate an idea. At first glance, my contact sheet might look like it contains multiple repetitive images, but a slight change in the model's eyes can produce a uniquely significant picture. It's about being a very close observer. The eyes I select and crop are about me and what I feel. I want people to pay attention to that.

[mynameispandyouwilldiesoon.tumblr.com](http://mynameispandyouwilldiesoon.tumblr.com)



*Katarimukha Mudra as Death*  
C-Type print  
88.6 x 110cm  
2013







*D. Before a Birth*  
C-Type print  
88.6cm x 116.8cm  
2014

**Holger Kilumets**

University of Bedfordshire

BA (Hons) Photography and Video Art

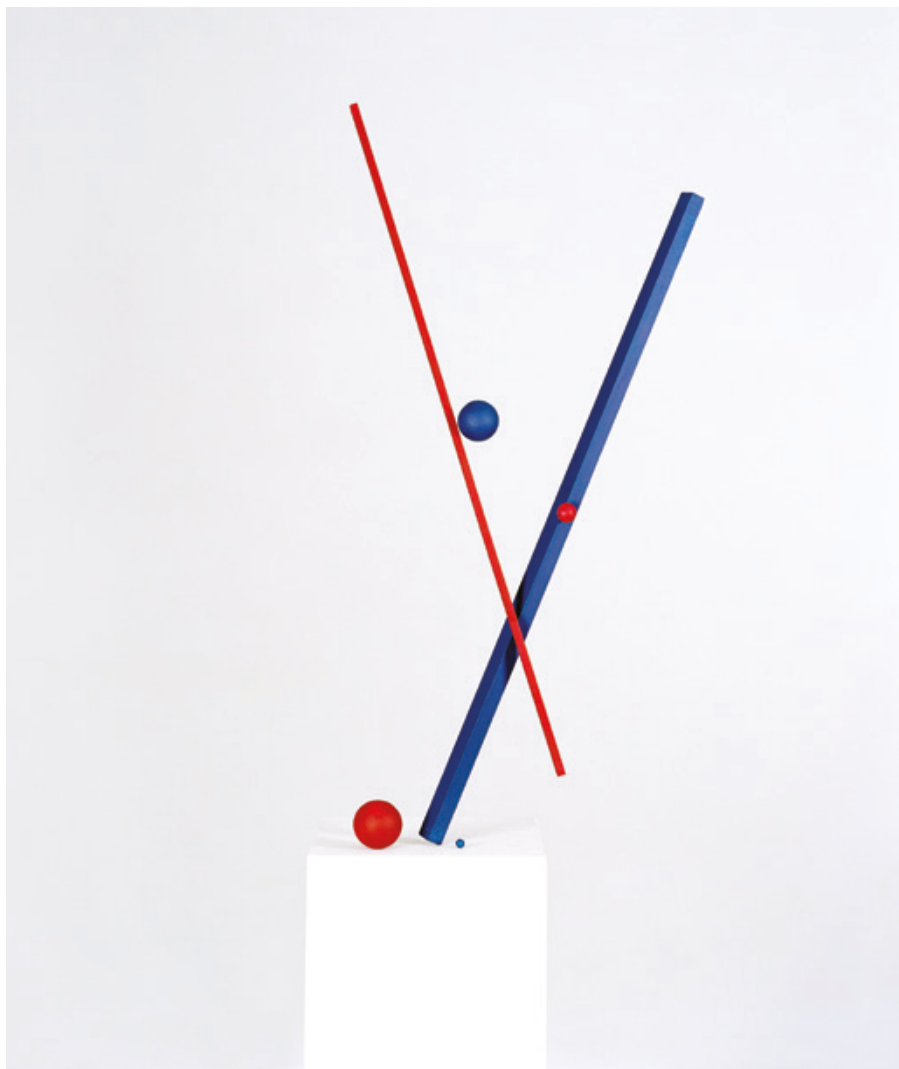
**You were selected for *The Platform Graduate Award* and made the shortlist for *The Source-Cord Prize*; how important were these in helping to expose your work to a wider audience?**

I think programmes like this are especially vital for graduates from art schools outside of London as the degree shows aren't generally something you can count on in terms of getting your work seen. The online presence of *The Source-Cord Prize* certainly contributed to a noticeable increase in interest in my work. **What were you aiming to achieve with *Maps & Territories*?**

I was looking to confront questions relating to the underlying mechanisms of photographic representation and how images influence our perception and understanding of the world. My practice is an investigation of photography as a medium and, in particular, its role as a representational device. **Which aspects of image making do you most enjoy?** I enjoy the mixture between conducting theory-heavy research and converting those ideas into playful visual forms in my studio. I find the shifting between intellect and intuition fascinating and my artistic practice – as a sort of research in the form of a spectacle – allows me to do exactly that. **You produced a limited edition publication to accompany *Maps & Territories*. With regards to self-publishing, how can artists secure attention in an increasingly crowded space?**

There's a danger of works being buried beneath all the noise and not getting any attention, but the high-quality projects will receive the attention they deserve in time. The increasing ease of self-publishing has given birth to many unnecessary books and devalued its form, but perhaps the current popularity of self-publishing is just a phase that will pass. Certainly I think there are signs of the initial enthusiasm being replaced with doubts and more critical awareness.

[holgerkilumets.com](http://holgerkilumets.com)



*Suprematist Composition*  
C-Type print  
76 x 61cm  
2014

Overleaf:  
*Pruning*  
C-Type print  
61 x 76cm  
2014





## Alex Kuusik

The Glasgow School of Art

BA (Hons) Fine Art: Painting & Printmaking

### **What did you lose in the fire at The Glasgow School of Art?**

I was in studio 44 which was one of the worst affected sections of the building. I lost my whole installation, which I'd documented the previous evening. At first, it was difficult but in many ways it has become a positive. It has been a good opportunity to start again and rebuild a new body of work with tremendous support that would not have been available otherwise.

### **Who or what has inspired your current work?**

My current research is focused on Ned Ludd, a quasi-fictional weaver who led a series of machine breaking incidents in Nottinghamshire between 1811 and 1816. During a recent production residency in Chicago I used a digital Jacquard loom to produce a series of woven paintings which will be shown alongside garments made in collaboration with the menswear designer Rob Newman. I am also working on a research project about the Kibbo Kift, which was an English camping society – bordering on a cult – active between 1920 and 1951. I'm focusing specifically on the futurist robes and printed canvas tents it produced, now kept in an archive in London.

**Why is clothing so prominent in your work?** References to clothing imply multiple, competing agents within the work and question my own authority as 'producer'. Whilst contemporary art often regards itself as aloofly resistant to trends or fads, clothing decisions can be unashamedly shallow. Through a deliberately contradictory aesthetic, I hope to identify an indecisive producer or producers.

**Where are you exhibiting next?** I've been selected for *RSA New Contemporaries* in March and I'll also exhibit new work at the GSA in a showcase for the Phoenix Bursaries scheme.



*Totentanz XLIV*

Screenprint on hand tailored 12oz canvas shirt, painted steel,  
brass rod, deer antler tip, screenprinted wooden plinth  
Dimensions variable  
2014



**Rosamund Lakin**

The Ruskin School of Art, University of Oxford  
BFA (Hons) Fine Art

**What is your work about?** The role of technology in our lives is something that I have been focusing on recently. More specifically, how it has progressed rapidly and dramatically from work-based number-crunching and straightforward entertainment, to something that is central to our existence. My subject matter is quite varied: I recently exhibited two video installations at Modern Art Oxford and also produced an Internet-based event that was a live and automated Google search to accumulate a fragmented online form of Mary Shelley's *Frankenstein*. That was conceived more as a performance, but I always use digital imagery in order to mediate material - a formal device that allows a point of departure, intervention, aggregation or transformation. **What are your aims and aspirations as an artist for 2015?** The challenge now is to find a way of working and engaging with new audiences to counteract the isolation of working apart from the art school environment. I'm motivated to keep producing moving image installations and to use the Internet as the central forum for my practice: an ongoing documentation of the creative processes which, in itself, functions as the end piece. **Are you concerned that the immediacy of certain projects will cause them to instantly date or appear out of context?** I've been grappling with that. I want to be specific about my subject or argument and I'm not interested in making something that does not have a context in which it is grounded. I don't set out to make art about the latest Internet meme but I would hope that my work is considered relevant for revealing the preoccupations of a specific period, however fleeting.

rosamundlakin.com



*First Opinion*  
Video  
9 mins 52 secs  
2014

## Roderick Laperdrix

Central Saint Martins, University of the Arts London  
MA Fine Art

**What is *The Myth of Absence* about?** The concept of the recluse living a secluded life in natural surroundings. Taking inspiration from survival guide books, I make drawings and small sculpted figures that perform eccentric rituals. *The Myth of Absence* sees one figure raising his arms, opening his jacket and scaring a mountain lion, but the object of danger is not present. Without that context these images become absurd. **Do these works**

**romanticise pre-industrial society?** My work oscillates between romanticism and criticism. It plays with the fantasy of living a secluded life in natural surroundings but unwillingly admits that such a life can not be. In our highly digitalised world there's a general fatigue, an overload of information that exceeds our processing capacity. Our bodies and minds might subconsciously long for a period where everything moved slower but I question if we would actually still be capable of returning to such a life.

**What's happened since you left CSM?** Shortly after graduation I started a short-term placement as a studio assistant for Antony Gormley and was subsequently asked to continue on a part-time basis. This gives me the luxury of financial stability while allowing time to work on my own practice. I was also shortlisted for *New Sensations 2014*. The exhibition provided a lot of publicity and generated other exhibition opportunities. **What does the work**

**with Antony Gormley entail?** At first I was mainly preparing and perfecting models before they would be sent off to the foundry to be cast in metal. After that I moved on to projects where I would build the models from beginning to end. I recently started working on a bigger project, helping to construct a 3.5 metre high sitting figure out of steel plates, weighing over four tonnes.



*If alone, use Heimlich manoeuvre*

Polyurethane  
48 x 13 x 20cm  
2014

Overleaf:

*How to escape from a mountain lion (detail)*

Polyurethane  
38 x 29 x 15cm  
2014





**Ellen Macdonald**

Royal Academy Schools, London

PG Dip Fine Art

**What is your work about?** My work focuses on the process of mediation that occurs in painting, to examine the relationships between objects, actions and representations. I'm interested in painting's potential to move between being and doing. In this way, some paintings stop short of becoming recognisable, and it's important that representation exists at various stages in order to locate the paintings somewhere between verb and noun. I think of the paintings as images that are also documents, because they simultaneously represent and also act as evidence of the activity of their own recording. **Was leaving the RA an intimidating prospect?** With hindsight it's easier to recognise some of the emotions felt before leaving an institution that supported a prolonged period of work. In this context, intimidation is probably best understood as an aspect of excitement, since the RA helped to facilitate ideas and friendships that endure outside the institution. These friendships are founded on ongoing conversations about the work and our position towards it, and help form a critical environment for us in the long-term. **What are you planning for 2015?** Thanks to having been awarded a studio residency at Bow Arts, I'm looking forward to a productive year making new work. As well as painting and drawing, I'm also writing and working on some sculptures, which have always formed an important part of my practice but have never been exhibited.

[ellenmacdonald.com](http://ellenmacdonald.com)





*Sensible Heat (untitled)*  
Oil on canvas  
61 x 71cm  
2014

## Lou Macnamara

Central Saint Martins, University of the Arts London  
BA (Hons) Fine Art

### **Can you tell me about #WatchingTheWar? #WatchingTheWar**

was the culmination of a number of different strands of research. I became interested in how the role of the contemporary photojournalist has been affected by smart phones and social media allowing for an immediate form of global communication. Fred Ritchin's book *Bending The Frame* introduced me to the idea of the metaphotographer; collecting, curating and communicating the work of citizen journalists. I collaborated with Yasmin Al Tellawy, a photojournalist working in Syria, to make the piece; her photo from Aleppo of children playing in the rubble of their former school was the basis for my installation. I built a set and lit it cinematically in order to create a subject to be photographed. **What was the audience reaction?** Viewers took lots of pictures of the installation, some even posing in front of the war scene, or taking selfies. Many turned up under the hashtag #WatchingTheWar on Twitter and Instagram. Some people told me they were very moved by the scene: I believe the large scale of the piece allowed some to gauge a sense of reality from the photograph. Others saw it as a backdrop and I was approached by a fashion designer and later by a jewellery designer wishing to shoot their collections in the installation.

### **Do you make a distinction between your journalistic work and your fine art practice?**

No, not really. I see it all as 'art-related practice' – Stephen Wright's term, not mine. I look to use tools and techniques borrowed from art practice in a variety of contexts and never admit which projects – if any – fall into the art category. **What are you**

**currently working on?** I'm co-directing a short documentary called *Working Illegally*. It's about the use of immigration controls, raids and detention centres to exploit the labour of migrant people in the UK. In February I'll be curating an exhibition by a group of sixth formers at the Portman Gallery, and I intend to continue working on collaborative projects with a research group called Cultures of Resilience. My individual photographic practice will draw on these experiences and continue to develop through reading and watching.

[loumacnamara.com](http://loumacnamara.com)



*#WatchingTheWar*  
Mixed media installation  
300 x 565 x 285cm  
2014

**Jonathan Meira**

University of Wolverhampton

BA (Hons) Fine Art

**What is your work about?** Entropy, performance, ephemerality and the blurring of authorship are consistent themes. I want to encourage viewers to question their environment and the objects they engage with; indeed, works are often activated through the viewer's engagement or presence. **Is that the case with *Castle*?** Particularly with *Castle*. I was interested in creating something which was not commodifiable because I wanted to emphasise the value of experiencing the work: of seeing, thinking about, discussing and being present with the work at a particular moment. On a basic level, I believe that the work cannot justify its existence as art, without the viewer's presence. Viewers have to create their own meaning through looking. Without the viewer, *Castle* would be absolutely self-referential and removed from all social narratives or questioning. ***Castle* was selected for *Bloomberg New Contemporaries 2014*; how has that experience benefited the transition from art school to a studio practice?** It's helped in several ways. Making and re-making *Castle* for the two separate spaces in Liverpool and London has developed my confidence in the performative aspect of what I do. The nature of this group show has allowed me the chance to view my work in a different context and understand how it may contain multiple readings. It can be easy to fall into a bit of a rut after leaving art school, but this has made me aware of how my work might sit within contemporary art. **What else could be done to avoid that rut?** Stronger dialogue between art schools and artist-run spaces outside of London and the major cities. I experienced very little advice in terms of self-promotion and I feel this needs to be acknowledged and built into fine art courses.

jonathanmeira.com



*Castle*  
Sand, water  
Dimensions variable  
2014

## Sean Patrick Mullan

Wimbledon College of Arts, University of the Arts London  
BA (Hons) Fine Art: Sculpture

**How do you describe your work?** My work brings attention to the interruptions of whatever day it is. The moments of enquiry, the daydreams or the 'huh, wonder why that does that?' thoughts. I use video, sculpture, sound and their combined associations to observe language and landscapes. I enjoy intimately fumbling about with awkward repetitive motions, always attempting to preserve a spontaneous disposition. Working this way can reveal a range of contingent and potent connections that I was previously unaware of. I like to consider the re-evaluation of concepts like comfort, frustration, fragility, humour and self-consciousness. I am also interested in the variables of a work reviewed: how one can have a self-critical opinion the second time round. **What are your aims and aspirations for 2015?** To keep on my toes. 2015 presents some great opportunities. I'll continue collaborating with my fellow selected artists from the Chisenhale Studios emerging artist programme, Into The Wild. There will be a group show when the programme comes to an end in March. I'll then take up a one-month residency and present a solo exhibition at Nice Gallery. I've also been invited to take part in a residency and group exhibition at Grizedale Sculpture in Cumbria. **Why was it so important for you to secure this series of residencies?** I feel everybody is involved in a strange rat race. We're shot out of this post-graduation cannon and we're all immediately scrambling. Like my peers, I wanted to continue making, although I felt I was in no way ready to fully utilise an MA. Artist residencies are perfect for what I want at the moment: they're an excellent route to reach an understanding of what is required to progress as an artist.





*Fanksbeadigawd*  
Single channel video  
15 mins 37 secs  
2014



**Mandy Niewöhner**

Goldsmiths, University of London  
MFA Fine Art

**What did you aim to achieve with *Man for a Day*?** The aim for participating in and filming the *Man for a Day* workshop, hosted by performance artist Diane Torr, was to challenge the perceptions of gender and how it affects the creation of one's identity. I created the identity of Gerrit and I can take it away again. The struggles that come with losing one's own identity by gaining another one is captured on camera and shown to the viewer. **How did people react to Gerrit?** Reactions were mixed. Some people took me more seriously as a man and treated me with respect. Others were confused about not being able to put me in a box and label me as male or female and that showed in aggressive remarks and violent gestures. **You've exhibited in Moscow on a number of occasions; how was your work received there?** I wasn't sure what to expect when I was asked to exhibit in Moscow because of the political situation. I was afraid that I would be censored and that I wouldn't be able to show my work but almost the opposite happened and I got a lot of positive reactions from the gay community. There is an urge to talk about the politics in Moscow, including the anti-gay propaganda law. I believe there is an absolute difference in how my work is received in London, because in Russia it instantly becomes heavily loaded, but the fear of censorship and not knowing what will happen makes it even more important to show it there. **Will future work follow similar themes?** My current research continues to look at the two radical oppositions that society presents to us and the lack of room between these definitions. By claiming that there is male or female, or private or public, there is already an assumption that there are only two possibilities. I aim to question this assumption and provide a voice for the wasteland between oppositions that we have to deal with in our everyday lives.

[mandyniewohner.com](http://mandyniewohner.com)



*Untitled 3*  
Photograph  
20 x 20cm  
2014

## Charles Richardson

Slade School of Fine Art, University College London  
MA Fine Art Media

**What is your work about?** It's about the symptoms of contemporary life, which I attempt to describe in a spontaneous and unconscious way. My practice is generally performative and visceral with intermittent periods of slow post-production editing and processing. Using installation and film, I present things I find exciting and visually attractive, juxtaposing absurdity and dignity: portraying an experience that is in someway autobiographical.

**You won *New Sensations 2014* with *Rehearsal*; did you set out to make a self-portrait?** At first I worked on other people's heads because it was easier for me to refine the technology when I had control of all aspects of the process. Then there came a point where it felt too photographic and I wanted to bring a performative aspect back into it, hence the strapping on of objects and fooling around. I realised that no one else around the studio would put up with having rubbish strapped to their heads and besides, I couldn't afford a model. I knew I was willing to do anything to myself and keep very still at the same time for the photos, so I got friends to operate the camera and I became the subject. **Where are you currently showing?** *Rehearsal* was selected for *Bloomberg New Contemporaries 2014*, currently at the ICA, and I've made a new video installation for a show called *Rehearsal After Dark* at CABIN Gallery. For this I've worked with my teenage nephew and incorporated the torso and arms to produce theatrical gestures. It has a dramatic quality and is more challenging in nature than *Rehearsal*. **What are you planning for the rest of 2015?** I would like to do more installation work and experiment with alternative ways of showing. The *Zabludowicz Collection Invites* exhibition in October will grant me the freedom to work in a much bigger space.



*Rehearsal*  
Video / 3D animation  
11 mins 47 secs  
2014

## **Rebecca Scheinberg**

London College of Communication,  
University of the Arts London  
BA (Hons) Photography

**What is your work about?** My work is about the absurdity of consumer desire and the role the image plays within this, both digitally and within consumer spaces. On the surface, the work presents the facade of a slick and well-rehearsed advertisement. Each piece, however, contains the trace of something more sinister, a hint that behind the veil of commercial charm, there is something darker at play. **You were selected for Into the Wild at Chisenhale Art Place...** It's a really valuable programme with a fantastic collective of really inspiring participants. Guest speakers are invited to offer first-hand knowledge, laying the inner workings of the art world on the table. Nothing is taboo and everything is challenged. I think it's particularly relevant at a time when university fees are soaring and the validity of postgraduate study is being questioned. **Where are you exhibiting next?** There's a group show scheduled for March as part of Into the Wild. I'm also collaborating with a composer and working towards a large-scale moving image commission. **Is moving image the next step for you?** It's already very much a part of my practice, albeit not in its conventional form. I am interested in the possibilities of contradiction when pairing visual image and sound, and the potential for an uncomfortable, static quality within the moving image.



*Glass Pill* (from *Tohu va Bohu* series)  
Digital C-type print  
21 x 14.8cm  
2014

Overleaf:  
*Flowers* (from *Tohu va Bohu* series)  
Giclee print  
79 x 119cm  
2014







**Paul Schneider**

Royal Academy of Arts, London

PG Dip Fine Art

**What are you aiming to achieve in your work?** I want to create work that's like walking into a cartoon, computer screen or collage. Pre-existing images and familiar languages of efficient communication – the graphic, the sign – become my vocabulary and subject matter. In the studio, through continuous translations and changes in scale, form and materials, the works shift from images to objects, objects to images, posters to books, collages to vinyl stickers. **Emoticons seem to be everywhere in**

**contemporary art at the moment; why do you think the smiley has become ubiquitous?** The smiley has never really gone anywhere, and no one can truly lay claim to it. It's the perfect graphic for reinterpretation, from Harvey Ball's 1960s classic, its association with drugs, Nirvana's ironic reinterpretation and now its prevalence with emojis. It's like the corporate logo for everyone.

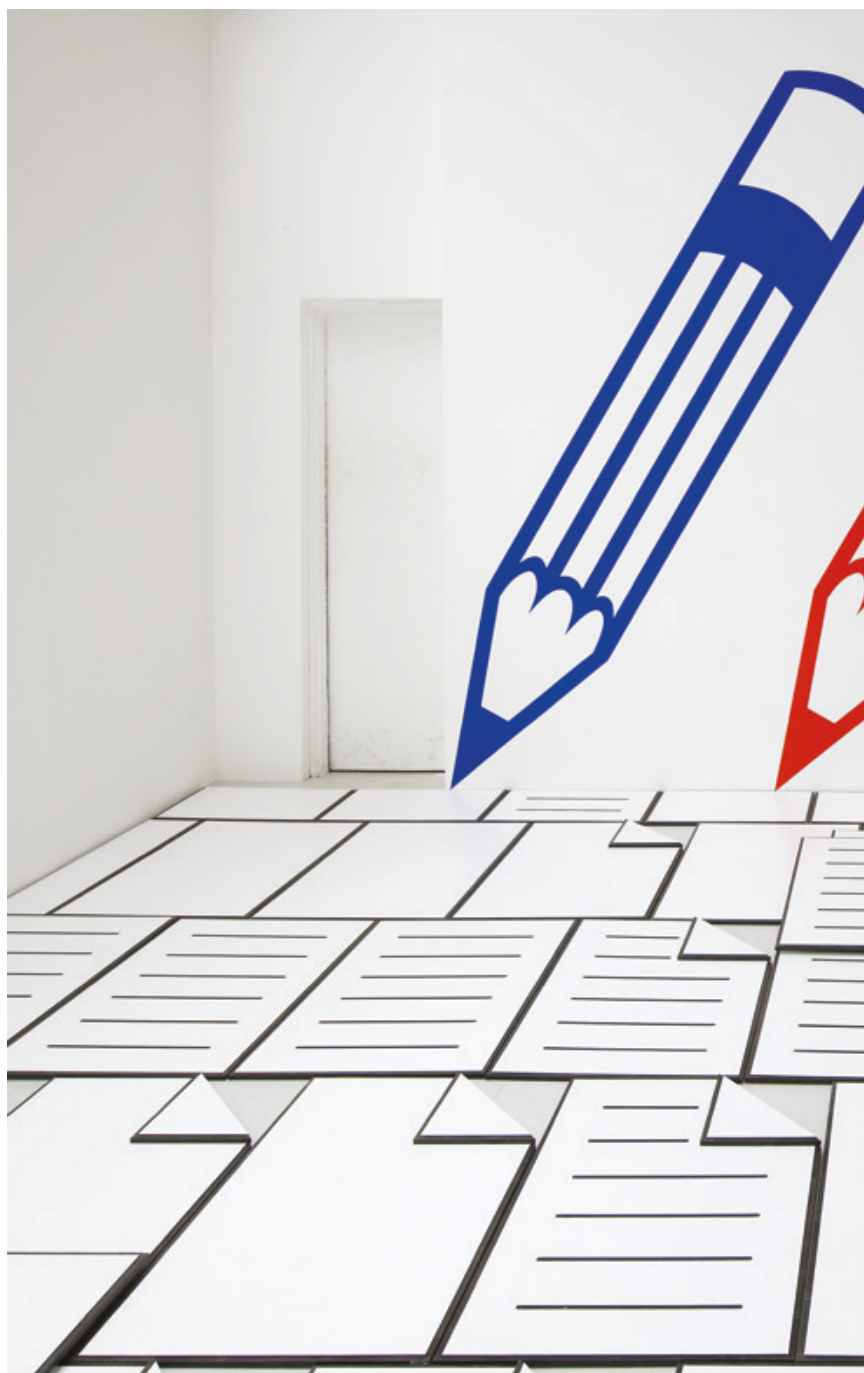
**Your piece *Provocations* includes references to performance and conceptual art; do you consider your own work to be part of similar traditions?** *Provocations* was an exercise in simplification:

summarising art works in a few words. Although conceptual artists are referenced within my practice and I do make live interventions, I don't see my practice as conceptual or performance. I'm more of an editor or a poorly trained graphic artist, or a sculptor who makes flat things. **What are your current projects?** I have a new installation, *Hanging Out to Dry*, at Jerwood Project Space until the start of April. In March I'll be included in a publication chronicling *Weekends*, a series of shows curated by Millington | Marriott that were held in Sean Millington's flat.

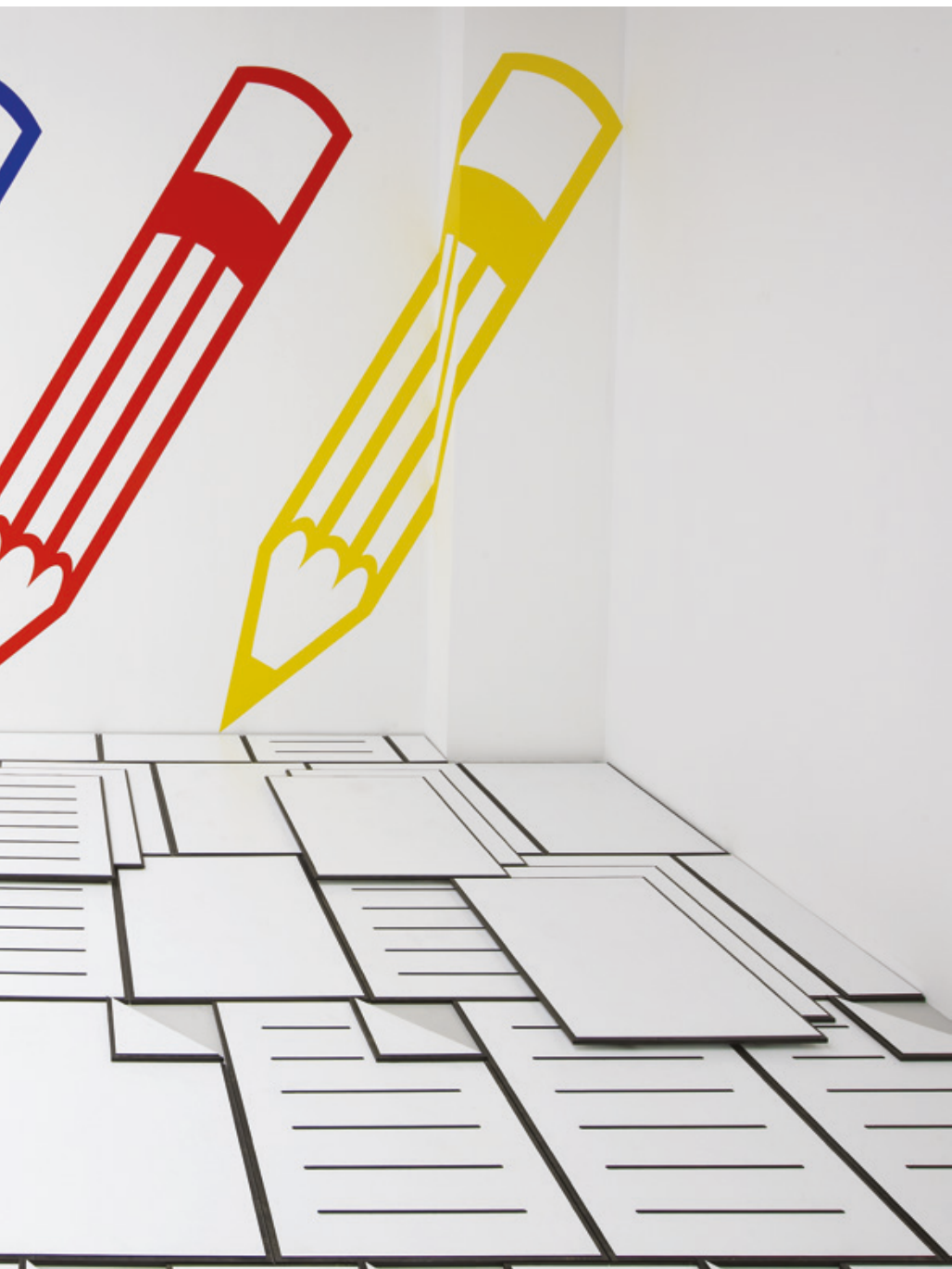


*Quiet Applause and Inflatable Smiles*  
Paper, paint marker, magnets, tailored beach balls  
Dimensions variable  
2014

Overleaf:  
*Office Party & Blue, Red, Yellow*  
Mixed media  
Dimensions variable  
2014







## **Sisters From Another Mister**

Chelsea College of Arts, University of the Arts London  
MA Fine Art

**Why did you originally decide to work together?** We met at Central Saint Martins in 2008 and we've since lost sight of the dividing line between friend, collaborator, flatmate, companion. Working together allows for instability and surprises. We do not know what is waiting for us around the corner but we plan to retire together. **What kind of art do you make?** We have a free-wheeling practice, which embraces absurd scenarios, humorous sculptural forms and musical interludes. The decision to collaborate derives from a mutual rejection of formalism in theatre, yet a theatrical quality is now the foundation of our work. **Do you have separate solo practices outside of the collective?** Yes, while sleeping, dating and before finishing drinking the morning coffee. **What are you currently working on?** *Anthias*, a video and sculptural installation for Hotel Pullman London St Pancras.





*Fish Fight*  
C-type print  
120 x 175cm  
2014

## Mette Sterre

Central Saint Martins, University of the Arts London  
MA Performance Design & Practice

**Can you describe the type of art you make?** My work deals with the grotesque: the world of topsy-turvy, the uncanny and the paradox. I'm inspired by Fibonacci numbers in nature, sociology and the cultural history of horror movies. Like a Dr. Frankenstein, I sew body parts together, creating sculptural costumes, questioning the social construction of society. Performances are based on these costumes, where I blur the boundaries of the animate and inanimate, gender, nature and artifice, object and subject. **What's the link between your work and Fibonacci numbers?** It's remarkable, there's a hidden truth in nature's algorithm; maybe we live in a rendered reality. The dunes have the same rhythm as the sea and in the deep sea there're structures identical to mountain tops. There's a force in the repetitive elements of the earth and I relate to them in my works like *Structurealist*, for which I studied crystals in the National History Museum as well as sea creatures in the beautiful movies of Surrealist filmmaker Jean Painlevé. **At what point does your work become a piece of theatre or crossover into fashion design?**

I think it's interesting when these elements meet and form a synergy, creating something new. Fashion is an influence in the way that I try to convey something other-worldly. This is how I feel about the costumes I make; I want to create something that is live and existing in the same world as the audience, but there's a real challenge in keeping up the suspension of disbelief: this world of pretend. I think that's where fashion and theatre kicks in.

**Where are you performing next?** Marres House for Contemporary Culture, Maastricht in February, then Bernier/Eliades Gallery, Athens in April. In June I'll be taking part in *Tribes* at Prague Quadrennial of Performance Design and Space.



*Hummelmania*  
Performance documentation  
2014

**Lexi Strauss**

Royal College of Art, London

MA Painting

**You use light and sound technology to allow your paintings to talk and sing. Are they always made with these permutations in mind?** Certain paintings are ventriloquised in retrospect, while some narratives may pre-empt the image. I treat the separate elements in my work like Lego bricks. I construct new scenarios or configurations, both with bricks stolen from former bodies of work and with freshly created bricks. I guess the connected images, the music and the narratives reify one another. **Do you see yourself as a storyteller?** Yes, one of the more prominent fictions woven throughout my work is *The Twelve Apostles as Babies*, which tells of the infant apostles' arrival for the second coming, without Christ. Dressing up as Ghandi, Johnny Rotten and others, they learn the good deeds of those who came both before and after them. Eventually, they manage to spread their good news through their various lives and careers. **Choral music is often used as a narrative device; what's the relevance of that?** As with the found imagery I paint, I use music with a strong, personal resonance. My son has sung and narrated stories in my work several times now; he's a chorister at Worcester Cathedral. **What are you planning for 2015?** I want to create intense, humorous work that affords a fresh perspective. I'm enjoying working on a collaborative project at the moment with artists Tom Nash and James H Robertson and I'm also preparing for a solo exhibition.

lexistrauss.com



*The Debutants sing the traditional Coventry Carol*  
Installation, paintings, projection, film, music  
Dimensions variable / 13 mins  
2014

## James Tailor

Sir John Cass Faculty of Art, Architecture and Design,  
London Metropolitan University  
BA (Hons) Fine Art

### **What are you aiming to achieve with your most recent paintings?**

I believe that there are many different possibilities left to explore within painting and I want to challenge the perceived notions of what a painting should look like. I often replicate overlooked objects in paint because I feel the unnoticed nature of these objects has an affinity with modern attitudes towards painting. I restructure the prototypical elements of a painting in the process, resulting in work that is three-dimensional. **Do you mean that you feel contemporary painting is no longer regarded in high esteem, or that it is overlooked in favour of other art forms?** Not so much that painting is overshadowed by contemporary art forms, as I believe painting is the backbone of art, but the majority of viewers see painting without really taking the time to step back and consider other possibilities. This is reflected in the choice of objects I replicate. To me, painting isn't just paint on canvas, in a frame, on a wall. **Are you referring to the awning paintings?** They're good examples, because they're made from acrylic paint, there's no canvas and the awning itself is the stretcher. People don't really think something that large or that shape can be made of paint. The awnings are my way of both literally and metaphorically bringing the painting away from the wall. **You're currently studying for an MA at Central Saint Martins...** After finishing my BA I felt that I was at a crucial point in the contextualisation of my practice and didn't want to lose momentum. Given that my work is quite unusual, I knew it was important for me to invest the time to continue exploring and by staying in an academic environment I hope to encourage critical engagement.



*Acrylic Paint On Awning Stretcher No1*  
Acrylic paint on awning stretcher  
227 x 80 x 73cm  
2014



**Dominic Watson**

The Glasgow School of Art  
MFA Fine Art

**What do you think of the label 'performance artist'?** I think those categorisations are somewhat inevitable. They establish a context in which we as viewers can begin to understand and interpret artworks and they fast-track us to a certain point. Whether or not this is useful is a different question. Generally speaking, the work I make will categorise me, rather than the other way round. It's not something I think about during the making process. Ideas usually come first to me. It just so happens that a lot of work recently has been performative, which is a term I feel more comfortable with than say, 'filmmaker'. **What about your degree show piece, *Bootcut Renaissance*?** That was probably the first actual film piece, where the camera was used as an active material. In previous work the camera was always very static, it acted like an arbitrary surface to paint on. It's more intimate and specific functions were never that important for me, as long as it captured what I was doing. I'm definitely more interested in performance as a concept than I am with video as a material. **What themes consistently surface in your work?** Fundamentally I'm interested in the idea of value and the parameters under which it is determined and defined. But within that there are particular areas I choose to focus on: entertainment is a reoccurring theme. The idea of masculinity, or at least a failed version of it, interests me. Concepts that are quite immediate and act as a direct point of contact with a shared culture. **What are you currently working on?** I have a solo show coming up with Hutt Collective in Nottingham. What I'm aiming to make is inspired by a residency in Florence, where I began doing a lot of drawing. Printed PVC mesh is everywhere in Florence. As a material it works as a metaphor for how history is presented to us because it's always slightly distorted. I'm working on ways to incorporate that type of imagery.

dominicwatson.net



*Bootcut Renaissance*  
HD video  
5 mins 13 secs  
2014

**Fanny Wickström**

The Glasgow School of Art

MFA Fine Art

**What is your work about?** My practice revolves around gendered behaviour and imagery, and how it manifests itself and influences us in everyday life. I am interested in what rooms – social rather than architectural – one feels comfortable inhabiting and how we allow ourselves to behave in those rooms depending on who we are and where we come from. Some people could fit an entire family of cats between their legs while riding the subway.

**What are you currently working on?** Recently I've begun using stock imagery as a starting point for my work. They function as modern day archetypes – despite entirely lacking in substantial content – working to maintain socially constructed truths: white, western and patriarchal. However innocent they may seem, the messages they convey are still deeply ingrained in *our* collective imagination.

**How do you see your work developing?** One of my friends had an undergraduate professor who once told her that if you are a woman you should never make small paintings. And if you do decide to make small paintings, god forbid, don't ever paint on board, it has to be canvas. Despite, or perhaps because of the silliness of this statement, I still sometimes think about it when I make sculptures. My work usually ends up being roughly the size that one person can produce and handle. It's probably due to a combination of lack of space, money and imagination, but scale is something that I want to consider more. Perhaps being truly subversive would be making only miniatures, like Detective Freamon from *The Wire*.



*Portrait of thinking businessman, isolated on white*  
Chicken wire, papier-mâché, plaster strips, clay, acrylic, filing cabinet  
75 x 35 x 30cm / 71 x 47 x 62cm (filing cabinet)  
2014

Overleaf:  
*Frances*  
Chicken wire, papier-mâché, clay, acrylic, fabric, fake hair  
65 x 22 x 20cm  
2014







Alice May Williams

Goldsmiths, University of London

MFA Fine Art

**What inspires you to make art?** When I become obsessed by something or a series of things, it is my urge to map out the relationship between them and show that to other people. This is the simplest way I can think of to describe why I do what I do. I want to tell stories. **What do you set out to achieve when approaching a new project?** In a practice spanning video, drawing, text, music and installation, I like to dip in and out of different social groups, finding the gaps and overlaps in their identifying gestures, genres, colours, codes and languages. I aim to identify what it means to be part of a group: who 'we' and 'us' might be, from reds, blues, workers, artists, sandwich ladies, and the *We Can Do It!* women. The work effectively wobbles between a longing for a belonging and a critical cynicism towards the seductive rhetoric which attempts to invoke our community into being. **Is it part of an artist's job to be politically engaged?** I don't think it's specifically the job of an artist, but it is a human's job, and I find it hard to keep myself out of the art I make. Hence my interests, loves, problems, frustrations and jokes find their way into my work. **What are you currently working towards?** I'm just beginning to make the work I really want to make, armed with the knowledge and confidence gained from the past few years of being in a highly critical but rewarding environment. I'm taking my time, conducting research for a solo presentation at the Jerwood Project Space in May. Looking further ahead, I'm involved in a project called *A Woman's Place*, curated by Day+Gluckman.

[alicemaywilliams.com](http://alicemaywilliams.com)





*We Can Do It! (v.3)*

HD video

8 mins 33 secs

2014

Overleaf:

MFA final show install

Goldsmiths, University of London

Dimensions variable

2014





**Helen Wilson**

Camberwell College of Arts, University of the Arts London  
BA (Hons) Sculpture

**Can you describe your approach to making art?** My approach to art making involves a lot of waiting around for things to happen. I become a rambling observer, seeing and documenting human idiosyncrasies. The piece *Carol*, exhibited at my final year show, is based around audio I stumbled upon whilst standing in galleries pretending to be an employed invigilator. **Tell me more about Carol...** *Carol* is a video of myself projected onto a wooden cutout in the format of a Tensator Virtual Assistant seen – and usually ignored – at airports and train stations. I mime over recorded audio of a gallery assistant called Carol as she rants about the art world and how she is saddened by the system she's found herself in. Carol says that the gallery warden is 'just like a pot plant in the corner'; I wanted to bring the usually-ignored back into the art establishment for Carol to speak for herself. **What are you planning next?** My new work, building on the idea of waiting and observing, sees me walking the streets of London with a fully functioning studio on my shoulders. Lugging art around: the tools, materials and inspiration at hand. Maybe I'll develop this by incorporating a guided tour that could lead to the formation of a Travelling Studio Society. **What would that entail?** A collection of artists walking the streets, tables, bookcases and easels attached. Meeting up, sharing our portable stuff, drinking on-the-go tea and starting a revolution whilst collecting anti-social behaviour orders.

[helenhelen.co.uk](http://helenhelen.co.uk)





*Travelling Studio: Carol on Tour*  
Performance documentation  
2014

**Zhu Tian**

Royal College of Art, London  
MA Sculpture

**I've heard you describe your work as a 'hiccup'. What do you mean by that?** It means my work is an interruption: something to disturb the automated behaviour of robotic individuals. I'm always attempting to interrupt spectators' life routines. I want to shift their attention and rupture their ideological habits. Part of that motivation is derived from my general frustration with how modern society is far too explicitly categorised. **How does this approach relate to *Dear Boss*?** *Dear Boss* is a reminder and provocation to the controlled lives of hypnotised individuals in contemporary society. The galloping mechanical movement is the motif of the work, reflecting a state of repetition and fixation. The whole installation illustrates different stages of a process, which open up a narrative for these obscure objects and their absent author. The title is taken from Jack the Ripper's first letter to the police, expressing a confrontational attitude to the inviolable status quo. **You recently won the *Broomhill National Sculpture Prize*; what did you make for the competition?** The outdoor sculpture I made was a section of a large-scale Victorian teacup, seemingly sinking into the ground. Tea drinking is an almost fetishistic part of British culture and I used a fine bone china teacup as a symbol of the upper classes. The visible half of the teacup invites the viewer to imagine the absent half, below the surface, beyond the daily grind. **Where are you exhibiting next?** I'm currently part of *Young Gods 2015* at Griffin Gallery, curated by Xavier Ellis. I'm also planning a solo show at The Assembly Rooms in London for the end of the year.

zhutian.co.uk



*Dear Boss*  
Sheep skin, neon sign, motor, metal, LED strip, rubber,  
rope, cable tie, leather, Perspex sheet, wood, paint  
Dimensions variable  
2014



The Catlin Art Prize will return to the  
Landonewcastle Project Space in May 2015

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