

JERWOOD
DRAWING
PRIZE
2016

JERWOOD DRAWING PRIZE 2016

JERWOOD CHARITABLE
FOUNDATION



BATH SCHOOL
OF ART & DESIGN

JERWOOD SPACE

EDGE
ARTS



TheGallery



Published to accompany the Jerwood Drawing Prize 2016 exhibition

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JERWOOD DRAWING PRIZE 2016 EXHIBITION AND TOUR

14 September – 23 October 2016
Jerwood Space
171 Union Street
London SE1 0LN
jerwoodvisualarts.org

4 November – 17 December 2016
The Edge
University of Bath
Claverton Down
Bath BA2 7AY
edgearts.org

14 January – 12 March 2017
Turnpike Arts Centre
Civic Square
Leigh WN7 1EB
creativeleigh.org

30 March – 19 April 2017
TheGallery
The Arts University at Bournemouth
Wallisdown
Poole
Dorset BH12 5HH
aub.ac.uk

FOREWORD

This year the Jerwood Drawing Prize Project celebrates its 22nd exhibition, which represents an unusual attainment in the support for drawing in the contemporary landscape of art and culture in the UK.

Jerwood Charitable Foundation has proudly supported the project since 2001, and each year the exhibition presents a different and distinctive experience of drawing, as new selectors take up the challenge of choosing works that reflect their collective interests and engage in dialogue with each other about this new yield of drawings.

The works chosen for Jerwood Drawing Prize 2016 represent the diversity of drawing and the wider possibilities of the discipline, with drawing seen as a vital practice with multiple applications and myriad modes of representation.

On behalf of Jerwood Visual Arts and Jerwood Charitable Foundation, whose core purpose is to support and nurture artists and their work, I would like to congratulate all the 2016 exhibitors, and to thank each and every artist who submitted their work. I also wish to thank the many individuals and teams involved, and to express the heartfelt thanks of the Trustees to all who have made it possible, particularly the co-founders of Jerwood Drawing Prize Professor Anita Taylor and Paul Thomas, the selectors Glenn Brown, Stephanie Buck and Paul Hobson, all those who facilitated the selection process, project managers Parker Harris, our own gallery team at Jerwood Space and the touring venues for the 2016 exhibition.

Sarah Williams

Head of Programme, Jerwood Visual Arts
August 2016

INTRODUCTION

The annual Jerwood Drawing Prize exhibition provides a forum to test, evaluate and disseminate current drawing practice through an open submission and selection process. The exhibition aims to promote and reward excellence in contemporary drawing through the support and recognition of the work of established and emerging artists working in the field who reside in the UK. Consideration for the exhibition is open to all who wish to submit works and this process enables us to gain knowledge and a wider understanding about the breadth of current drawing practice and those working within the discipline in the UK.

Drawings are considered for inclusion in the exhibition by a panel of three selectors who are distinguished in their fields and have a vital interest in drawing. Each year the selection panel changes, and the exhibitions reflect the differing priorities and focus of each panel. This collective view emerges in response to the work presented for their consideration. The selectors act as independent arbiters, and are tasked to identify and choose drawings that represent their combined interests and values. The selection panels are the catalysts to a stimulating debate about drawing, through drawing, set within this framework. The panel first select the drawings for the exhibition, and then identify the drawings selected for the awards.

The illustrious selectors for the 2016 exhibition were the artist, Glenn Brown; Director of the Director of Kupferstich-Kabinett at Staatliche Kunstsammlungen Dresden, Stephanie Buck; and Director of Modern Art Oxford, Paul Hobson. We are immensely grateful for their remarkable energy, good humour and rigour in the selection of this exhibition. Their contributions to this publication reflect on their individual responses to the intensive and challenging process, and their reflections on this experience reveal the value that this encounter with drawing through the selection process has also brought personally and professionally.

The selectors viewed 2,537 works submitted by 1,187 entrants in the studios at Wimbledon College of Art in London over a two-day period in July. Works were submitted via collections centres in Aberystwyth, Bath, Belfast, Cheltenham, Glasgow, Leeds, London, Newcastle-upon-Tyne, Norwich and Plymouth. As a result of the selection process, 61 drawings by 55 artists were selected for the 2016 exhibition, and 16 student works included. The 2016 submission and resultant exhibition continues to demonstrate the attention to the role of drawing within the practice of many established, emerging and student artists, designers and makers across the UK. The ensuing exhibition and tour will lead to much dialogue and discussion about drawing through the educational programmes and by its numerous visitors.

We are enormously grateful for the continued commitment and support for the Jerwood Drawing Prize project from Jerwood Charitable Foundation, and the wider Jerwood 'family' of organisations. The generous support for the project from Jerwood Charitable Foundation since 2001 has been truly remarkable and has facilitated the project to champion and promote the role of drawing in creative practice through this significant and longstanding collaboration

in producing the annual exhibitions. We are particularly grateful to Shonagh Manson, Director of Jerwood Charitable Foundation, the Chairman, Tim Eyles and the Trustees for their support, and to Sarah Williams, Head of Programme at Jerwood Visual Arts.

The Jerwood Drawing Prize project is enabled by an extensive group of people, and heartfelt thanks are due to everyone who contributes to the origination of this project. This includes the Collection Centres and their staff; staff and students of Bath School of Art and Design and Wimbledon College of Art, University of the Arts London; the team at Parker Harris who manage the administration of the project; Marc Thomas, chief technician; the Jerwood Space and Jerwood Visual Arts teams; the tour venue partners; those who work on the transportation, handling, website, design and print; Paul Thomas, co-founder and selection coordinator; and Bath Spa University who support the administration and my involvement as director of the project.

We particularly thank the selectors who are faced with numerous and difficult choices given the multitude and quality of drawings proffered by each of the artists who submit their work for consideration. It is these artists, who make and value drawing as part of their practice and who commit to testing their work in this context, that deserve the greatest thanks. The full range and rich variety of works submitted each year is extraordinary, and we are mindful that many different exhibitions could potentially be made each year.

Many congratulations to each and everyone who has a drawing included in this exhibition – especially the award winners of the *Jerwood Drawing Prize 2016*.

Professor Anita Taylor

Director, Jerwood Drawing Prize Project &

Dean of Bath School of Art & Design at Bath Spa University

August 2016

SELECTION PANEL

L-R: Paul Hobson, Stephanie Buck, Glenn Brown

Glenn Brown
Artist

Stephanie Buck
Director of Kupferstich-Kabinett at
Staatliche Kunstsammlungen Dresden

Paul Hobson
Director of Modern Art Oxford

SELECTION PANEL PERSPECTIVES

Jerwood Drawing Prize 2016

I enjoyed the process of judging this year's Drawing Prize. I like looking at art and I particularly like looking at drawing. The two days in Wimbledon made me feel like a kid in a sweet shop. Perhaps a good drawing is not like a full meal, but a precise and clever confection, simple and not overblown.

Nearly as much as I like looking at art I enjoy talking about it. I liked being challenged by Stephanie and Paul to look at work I might have not been drawn to at first. When a particular drawing was discussed and was given a context I had not thought of, or we considered the drawing in a new way, my opinions were challenged, and new ways of perceiving the quality of a drawing were opened up. We talked at great length about what constituted a great drawing (and sometimes, of course, what made a bad one). There was laughter aplenty. Human ingenuity knows few boundaries. Many entries were meant to surprise us, and they did. It was a great pleasure discussing such a diverse range of art with such knowledgeable people.

Nevertheless, there was one aspect I didn't appreciate: we had to choose so few for the final list of works. There were many drawings that didn't make the final list that I still remember well, and would dearly like to see again. Drawings that were really beautiful, or disturbingly strange, or had parts that were so beguiling that they made my head swim. I could go on at great length about the ones that didn't make it.

Sometimes we were given a magnificent drawing, but with passages that were perplexing. It was like reading a book with a great start, an intriguing middle, but with an ending that disappointed. For these I wanted to write little notes to say how much we loved the drawing, but felt a little change could have driven it to greatness.

We always looked at the drawings themselves, fairly unconcerned with who had made them. Contemporary art relies so much on context, but the nature of an open submission prize is not having a context. The work had to speak for itself. You have to look very hard to make sure some quiet but beautiful aspect of the work is not being overlooked. In many cases we had to probe meticulously to understand how something was made, because the making was part of the work's narrative, just as much as the drawing's actual subject.

Usually we had consensus when a work qualified for the exhibition, which is strange because there is so much in art that is personal and subjective. I am sure another set of three judges would have picked a very different exhibition to the one we have put together, though I'd like to think certain drawings have an almost universal appeal.

One thing that troubled me repeatedly throughout the discussion and selection was wondering whether one of my drawings would qualify if it was put into this rigorous and cruel competition? How would my drawing measure up? So, since being judge, I always try to mentally place the drawings I am making into the context of the prize. Which so far leaves me feeling: no, that wouldn't make it, it's not good enough, it's not relevant and it's too stuck in the past. The major effect the prize has had on me is to greatly improve my own drawings by giving me new critical faculties in judging them.

So it's back to the drawing board for me.

Glenn Brown
Artist

Being with Drawings

Drawings are special. They mark and they outline, but they can also make us aware of the spaces between these defining borders. For me, they embody core human experiences that might be described as a wish for definition and a wish for openness. As a medium, drawing is open to a large variety of approaches, from a careful or immediate capture of the closely observed outer world, to the spontaneous exploration of personal experience and the declaration of conceptual ideas. Drawings can speak about process, about results, and about the search for them. They often let us feel we are close to the artist's mind, close to creation itself. Even today, drawings are still mostly executed on paper, a material we are surrounded by every day without being aware of it – until the moment it is drawn or written on. Drawings remind us of our own handwriting. They can set our imaginations free and restore forgotten links to our childhood, a time when we drew but said we were painting. Drawings have conquered the digital world, which is as much our real world as what we call the real world. Drawing is a way of thinking.

Focussing for two days fully on drawings has been a rare privilege, an extraordinary and energising feast: diving into the process of selection, looking closely, staying concentrated and excited, and striving to encounter each individual artwork with the respect it deserves. Not judging too quickly. Staying open. Expanding one's views and struggling with the hard task of choosing. Being challenged and surprised by the many imaginative ways of interpreting DRAWING. Finding ambition, urgency and integrity. Being with drawings.

Stephanie Buck

Director of Kupferstich-Kabinett at
Staatliche Kunstsammlungen Dresden

Acting as a judge for the Jerwood Drawing Prize is not for the faint of heart. Two solid days of looking at thousands of entries in order to select a coherent exhibition of exceptional drawings, and to then select winning submissions is 'character-building' to say the least. Embarking on the process, already somewhat overwhelmed, I suggested that our selection should be contained to drawings with cats in them, which did not garner the support of my fellow judges who were quite rightly keen to have more rigorous criteria.

I was fortunate to be a selector with Stephanie Buck, Director of the Kupferstich-Kabinett at Staatliche Kunstsammlungen Dresden and artist, Glenn Brown and the discussions we had about the works submitted were fascinating and illuminating. What became evident early in the process was the extraordinary diversity of submissions. There were drawings of almost every type and level of ability, from conventional still-life and life-model drawings, to landscapes, portraits and animals, abstract, geometric, architectural, as well as fantastical scenes drawn from the imagination. I recall that there were very many works which position drawing as a durational performance: obsessive mark making and compulsively detailed schemes, as well as conceptual works that aim to push the idea of drawing to its limits. We must have spent several hours while large drawings on rolls of paper meters long were carefully unraveled in front of us. These ranged from large abstract patterns so minutely detailed that they strained vision in a man of my middle age, to landscapes, scenes and figures. Drawings of cross sections of tea-trunks seemed to punctuate the selection for some reason, along with clouds, textile and text works, rubbings, graffiti, and quite a lot of photo-realist drawings almost all of which were produced with great technical ability. There were sculptural submissions that stressed linear forms, and 'readymade' objects that played with the idea of the drawn line. These works were supplemented by digital and moving image works that focused on documenting drawing as an action or again, took the idea of line in space and in motion as a point of departure.

The sheer number, quality and diversity of the submissions attest to the enduring vitality and centrality of drawing in visual arts practices today. This is in no small part due to the sustained investment and promotion of the Jerwood Drawing Prize, now approaching its twentieth year. For this commitment, and for the prize itself as an initiative, Anita Taylor and her fantastic team who guide the process should be highly commended. I offer to them, and to all the artists whose work I had the privilege of viewing over two extraordinary days, my most sincere thanks.

Paul Hobson

Director of Modern Art Oxford



City Of London
110 x 140cm

Using needle as my pen, the colorful threads as the ink, joined pieces of self-textured cotton cloths as the surface for my drawing of the *City of London* - a city, which I find highly phenomenal, mesmerizing, addictive, seductive, an international hotspot with incomparable absorbency and full of hybrid identities. The anomalousness of this drawing itself represents the city's extraordinary materiality, ever-changing beautiful complex structure, its original-artificiality, unpredictability, transiency of existences and simultaneously intensified sensuousness through the addition of the fourth dimension (the smell of alcohol) to the piece, trying to satisfy the olfactory sense of the locals.

THOMAS TREHERNE (b. 1988 Pembury, UK) studied MA History of Art at University of St Andrews (2006-2010); BFA at Ruskin School of Drawing and Fine Art, University of Oxford (2010-2013); and The Drawing Year at the Royal Drawing School (2014-2015). Selected group exhibitions include: *Open Studio*, The TEA Building, Shoreditch (2015); *The Drawing Year*, Royal Drawing School, Shoreditch (2015). Solo exhibitions include: The Kendrew Quad Gallery, Oxford (2013), Dolphin Gallery, St John's College, Oxford, (2012); Recent prizes include: *Felix and Katie Robyns Prize* (2015). He lives and works in East Sussex.

KAZUYA TSUJI (b. 1974 Tokyo, Japan) studied BA Fine Art at Tama Art University (Japan) (1994-1999); MA Fine Art at Chelsea College of Arts (2009-2010). Selected group exhibitions include: *Artworks Open 2015*, Barbican Arts Group Trust, London (2015); *Two truths*, Griffin Gallery, London (2015); *Curing Nostalgia 01: Remedies for a Historical Emotion*, the Brukenthal National Museum, Sibiu, Romania (2012). Solo exhibitions include: /, Schwartz Gallery, London (2014). Recent prizes include: Grange Gardens Public Sculpture Commission Prize from GALERIE 8 (2010); *The Cecil Lewis Sculpture Scholarship* from University of the Arts London (2009). He lives and works in London.

VANDANA (b. 1983 Haryana, India) studied BA at Maharshi Dayanand University, Rohtak, India (2000-2003); MA English at IGNO University, New Delhi, India (2003-2007); Fine Art Diploma at Rachana Sansad Academy of Fine Arts & Craft, Mumbai, India (2008-2011) and an MFA Fine Art at Kingston University, London, UK (2015-Present). Selected groups exhibitions include: *Iust alien*, Naming Rights, London (2016); *Greenathon*, Romain Rolland Gallery, New Delhi (2015); *Aqua Aegis Fete*, IGNOA Gallery, New Delhi (2014). Solo exhibitions include: *rituals of self*, Kunst Museum, Rapperswil, Switzerland (2013). Recent prizes include: *GREAT Scholarship*

Award, From Kingston University (2015); *Creative Artist Award*, From Gallery Sree Arts (2014) and *Rachana Sansad Academy of Fine Arts & Craft Excellence Award*, First Prize (2011). She lives and works in London/Surrey.

DAVID WINTHROP (b.1948 New Jersey, USA). Studied Graphic Design at Colchester School of Art (1965-1967). Selected Group Exhibitions include: *The Royal Society of British Artists Annual Exhibition*, The Mall Galleries, London (2015 & 2016); *The Royal Academy Summer Exhibition*, London (2012); *The Royal Watercolour Society's Contemporary Watercolour Competition*, Bankside Gallery, London (2015 & 2016). Solo Exhibition: *Notebooks by David Winthrop*. He lives and works in Ramsgate.

AISHAN YU (b. 1981 Chongqing, China) studied BA Oil Painting at Sichuan Fine Art Institute, Chongqing (2000-2004); MFA Fine Art at Slade School of Fine Art, London (2006-2008). Selected groups exhibitions include: *Paper Publication Performance*, Lychee One, London (2016); *A Zoo For Chris Marker*, Tenderbooks, London (2015); *Dog Days I*, MOT INTERNATIONAL, London (2013). Solo exhibitions include: *Aishan Yu*, MOT INTERNATIONAL, Brussels (2013); *Out Of The Blue*, ROOM London (2010). She lives and works in London.

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