



# Young Masters

# Young Masters

ART PRIZE | MAYLIS GRAND CERAMICS PRIZE

## **Young Masters Maylis Grand Ceramics Prize Exhibition**

3 – 8 October 2023

## **Young Masters Art Prize Exhibition**

10 - 15 October 2023

### **Venue**

Gallery 67, York Street, London, W1H 1QB

### **Hours**

Daily 11am - 7pm (4pm on Sunday), or by appointment +44 (0)7939 085 076

### **Nearest Tube**

Regents Park or Edgware Road

## **Young Masters Invitational Exhibition**

20 October 2023 - 28 Feb 2024

## **Young Masters Jazz Benefit Concert at The Exhibitionist**

14 December 6-9pm

rsvp beth@young-masters.co.uk

### **Venue**

The Exhibitionist Hotel, 10 Queensberry Place, London SW7 2DT

### **Hours**

11am - 11pm daily

### **Nearest Tube**

South Kensington

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Edited by Daisy McMullan

Produced by Young Masters Art Award LLP

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All images are Courtesy the Artist, unless otherwise stated.

Front and Back Cover: Alicia Paz, *Juntas (Together)*, 2021 - ongoing, oil and mixed media on canvas, dimensions variable as a polyptych installation. Photography credit: Julian Lister

Inside Back Cover: Ebony Russell, *Superfluous: Perforated Urn with Ribbons on Furbelow Pedestal with Ribbons*, 2023, lumina porcelain and stain, 46 x 16 cm

The reproductions in this catalogue are indicative of the work by each of the shortlisted artists.

# FOREWORD & THANKS

For 2023, we are incredibly proud to present the sixth edition of the Young Masters Art Prize, and the fourth iteration of the Young Masters Maylis Grand Ceramics Prize.

The diversity of this year's shortlist, of backgrounds, cultures, ages, medium and themes is a true celebration and reflection of contemporary art practices today, with a serious recognition of historical artistic homage.

Four years have passed since we presented our 10th anniversary edition in 2019, during which we have, like many others, navigated the tumultuous years of the pandemic and subsequent economic uncertainties. This edition has taken considerable tenacity, perseverance and belief to realise; we also have many people and organisations to thank for their support in bringing this new edition of the Prize to life.

We are delighted to offer twelve Prizes and Awards this year, more than ever before: The Young Masters Art Prize overall winner award is sponsored by Evelyn Partners, and the two highly commended prizes are once again supported by Lady Harriet Bridgeman and the Artists Collecting Society; The Young Masters Maylis Grand Ceramics Prize and Highly Commended Prize are supported by James and Maylis Grand; The Young Masters Emerging Woman Artist Award by Dr Chris Blatchley; The People's Choice Award by Gillian Henderson and Brownhill Insurance Group; and Dr Virginie Knight again generously supports the Lerouge Knight Art Award for Cross-Cultural Recognition.

This year, we are also excited to introduce new awards generously supported by Sandra Bruce-Gordon and Paintings in Hospitals; Brad Blume for initiating the new Randolph Blume Foundation acquisition award; and Cockpit Studios for supporting the Cockpit Prize for excellence in craft and making.

We are indebted to philanthropist and art supporter Wendy Fisher for her incredibly generous donation to this year's Young Masters Art Prize. We would like to acknowledge our patrons Claire Masterson, Alex Elizer, Alan Cargill, and in particular thank Cura Art and Henriane Mourgue d'Algue, for their enthusiastic support of the Young Masters Patrons Programme.

We would also like to thank our sponsors for in kind support: Michael Rauchwerger and Iryna Bondaruk at Art Logistics; Phil Dias at Karma Creative for their incredible creative expertise for the creating of our catalogue; to Cipriani Bellinis, Double Dutch and Fishers Gin for providing drinks for the private view; Leigh Gallery for supporting artists' framing; Hogbens Dunphy for accountancy support; and Hexio for providing our exhibition signage.

We would also like to thank Marianne Nicolau and the team at 67 York Street for providing a beautiful venue for the exhibition, and Vestalia Chilton for her continuing collaboration with Young Masters and The Exhibitionist Hotel.

We are indebted to the following individuals for their dedicated support and expertise: Henrietta Sitwell and Nicole Dearden of Sitwell Dearden PR for their press and communications support; Cristina Schek for her management of our social media, website and digital campaigns. We are also extremely grateful to all our Judges for generously giving their experience, expertise and knowledge to the process of finding a winner.

Thanks to our team including Beth Cargill, Daisy McMullan and Andrea van den Hoek Meijas for their dedication which has ensured the success of this ambitious project.

Finally, thanks to the artists participating in Young Masters: it would not be possible without you.

**Cynthia Valianti Corbett**  
**Founder & Director**  
**Young Masters Art Prize & Cynthia Corbett Gallery**

paintings in hospitals

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WEEK

# MATT SMITH

Installation view of *'Who Owns History'*, Hove Museum  
Photography credit: Matthew Andrews



# DIVERSE PERSPECTIVES: UNPACKING YOUNG MASTERS

Young Masters is now an established force; founded in 2009 by visionary gallerist *Cynthia Valianti Corbett* (in association with curator *Beth Colocci* and artist/curator *Constance Slaughter*) as a way to support emerging artists from across the world, it has since grown into a prestigious, recognised platform for discovering future talent. Beginning as a celebration of the conversation and connection between the Old Masters and contemporary art, Young Masters has blossomed into a wide-ranging, diverse dialogue that weaves its way between genres, themes, stories, techniques and exploration.

This most recent edition features a diverse range of artists from Africa, Asia, Australia, the Middle East, and South America, as well as the UK, Europe and North America. Each artist brings a dialogue with their visual culture and personal relationships to it. For example, *Dola Posh's* work examines motherhood through Nigerian Christian-symbolism, while *SaeRi Seo's* moon jars are a feminine rebellion against traditional South Korean gender stereotypes.

Now, with 14 years of this not-for-profit project behind us, we have explored and refined our definitions of a Young Master artist. Now seems to be a prescient moment to ask 'What makes a Young Master?'

Let's begin with 'Young'. 'Young' in this context is very much a state of mind than a numerical age; young master artists have ranged from *Giggs Kgole* aged 19 (winner of the People's Choice award in 2019), to *Red Saunders*, born 1945 (shortlisted in 2017). So, 'young' is about being in opposition to the Old Masters, in dialogue, or in contention, 'now' instead of 'then'.

Young also alludes to the dichotomy of Teacher and Student, a next generation learning from that which went before; sometimes lessons are learnt (or relearnt), and sometimes a complete change of direction is undertaken. Both of these positions are valuable exercises in driving forward creative learning in relation to art history.

Young Masters are not going back to the past with an agenda of either sincere preservation, or in an ironic pastiche of the past, but rather in curiosity, looking for things to learn from and to respond to. Rather, what has gone before offers richness of technique, media, ideas, themes and genres which can all be mined, and re-presented in new and innovative ways.

Similarly, 'Masters' is not just about the Old Masters of the Western Canon. While artists may reference the greats such as Titian, Caravaggio, Rembrandt, Michaelangelo, and of course many others, we have always attracted artists who look beyond the traditional western European story of art to what might be more broadly termed 'the art of the past'. The 'Art of the Past' is Art History in its widest, global sense, with winners looking to Africa, Asia, South America and the Middle East for inspiration, often blending cultures and fusing themes to create new work, reflecting our increasingly multicultural society and globalised world. This year's shortlist includes multiple artists from the African diaspora, and Asia, who each bring their knowledge and experience of different cultures.. Each adds further layers of complexity to the notion of being a global, Young Master artist.



KGOLE,  
*God Ke Mama, 2019*



RED SAUNDERS,  
*Dutch Kitchen*  
*Still Life with Flowers, 2013*





**GHOST OF A DREAM,**  
*Dream Home, 2009*

Young Masters has always championed women artists with initiatives such as 'Focus on the Female' and the Emerging Woman Artist Award. This is perhaps reflected in an increased interest among art historians in women artists of the past, with recent surveys of Berthe Morisot, Artemisia Gentileschi and Gwen John at major institutions. The gaps between acquisitions from male and female artists in public collections and for solo shows are still not equal though, and championing women artists is something Young Masters will continue to do. This year, an extraordinary 75% of submissions to the call for artists were made by female-identifying artists, showing the rise of women in today's art world.



**LOTTIE DAVIES,**  
*Viola as Twins, 2009*

Young Masters, with its previous five editions and three ceramics prizes, has now had nine winners, each of whom have taken the concept of a Young Master in a new, exciting direction.

In 2009, for the very first iteration of Young Masters, 16 artists were presented and an Overall Award shared by USA-based duo *Ghost of a Dream* and *Hector de Gregorio*; two contrasting styles and ideas, both closely linked to the art historical.

The 2012 edition was won by *Lottie Davies*, for her epic, history-painting inspired narrative photographs. These unsettling works of immersive scale had detail and symbolism use her personal memories to create vignettes that could rival an Old Master retelling of a Classical myth or Bible story.



**WIELAND PAYER,**  
*Tunnel (after Govaerts, deer hunt in the forest), 2011*

Two highly commended artists in 2012, *Wieland Payer* and *Georgia Dodson*, each paid homage to the beauty of nature and the landscape.

In 2014, the Young Masters Maylis Grand Ceramics Prize was incorporated into the Prize. The first winner, *Matt Smith*, has gone on to have a stellar career since winning this award. His achievements have included museum shows, acquisitions by institutional collections, and a residency at the V&A. Matt's work uses craft techniques to address the marginalisation of queer people in society and colonial narratives in institutional collections.



**MATT SMITH,**  
*The Gift, The Vyne National Trust Commission, 2013*

The Young Masters Art Prize Winner *Juergen Wolf* in 2014 again found richness in symbolism, this time with an ironic twist, with high and low brow icons combined to create a meditation on a perceived emptiness of modern life.

In 2017 we welcomed the Young Masters Emerging Woman Artist Award to our portfolio of awards. This signalled a more feminine shift in the winning artists, with all women winning the Fine Art and Ceramic Awards. Iranian-born artist *Azita Moradkhani* was the first non-Western winner of the Young Masters Art Prize, and also the inaugural winner of the Emerging Woman Artist Award. Her work has a feminine sensibility, delicacy with a decorative, Persian influence, expanding the idea of Old Masters to include the art of the past from across the world. Her erotic works of lingerie incorporate modern imagery into the lacy patterns, delicately rendered in coloured pencil.

In the same year, *Lucille Lewin* at the age of 69 won the second Young Masters Maylis Grand Ceramics Prize, showcasing an innovative technique to create work that is a subtle, organic exploration of the possibilities of clay. The judges were particularly impressed, not only by Lucille's creative output, but also by the fact that she had turned her attention to ceramics in her 60s, following a successful first career in the fashion industry.

The 10th Anniversary edition of Young Masters in 2019 included a cross-cultural award for the first time, highlighting the importance of dialogue with not only the past, but with other cultures



AZITA MORADKHANI,  
*Not Too Far Away*, (Victorious Secrets), 2016



## AMANDA MCCAVOUR,

*Poppies*, 2018 - Ongoing, with Young Masters Founder & Director Cynthia Corbett at COLLECT at Somerset House, image courtesy Associated Press

as well. This was won by Spanish ceramicist *Albert Montserrat* with his series of heavily glazed moon jars, inspired by the history and heritage of Asian and Mexican ceramics.

The Overall winner in 2019 was Turkish artist *Yusa Yalçintas*, whose works are inspired by architectural spaces and children's figures. In a ritual-like action, his pencil and coloured pencil drawings combine faith and ritual, reminiscent of a pre-Renaissance approach to perspective and allegory. London-based, Japanese-born artist *Ikuko Iwamoto's* eccentric porcelain table-top pieces with heavily ornamented casts of familiar yet surreal objects won the 2019 Young Masters Maylis Grand Ceramics Prize. The second edition of the Young Masters Emerging Woman Artist Award was won by Canadian artist *Amanda McCavour* whose epic installation of embroidered Poppies filled part of the gallery, and was later shown at COLLECT at Somerset House.

With a wonderful, rich and innovative history, Young Masters has time and again proven that the art of the past provides a fertile ground for exploration, artistic production, diverse ways of thinking and seeing, and pushing the boundaries of creative practice. We look forward to seeing this year's winners, whose work will add to this continuing cycle - of looking, learning, inventing, reinventing - to create the past anew.

## Daisy McMullan Artist & Curator



## ALBERT MONTSERRAT,

*Winter Jar*, 2019





## ALICIA PAZ

*Juntas (Together)*, 2021 - ongoing

Oil and mixed media on canvas  
dimensions variable as a polyptych installation

Born 1967, Mexico

Photography credit: Julian Lister

Alicia Paz's work is inspired by the decorative arts (tapestry, wallpaper, Delft plates, azulejos, jewellery and so on), history books, botanical drawings and geographical and maritime maps. She paints portraits of women on canvas. Who are they? Women who matter to Alicia Paz. Women she admires, who have supported her, who inspire her or who move her. They are her friends, members of her family, anonymous women and famous women (politicians, scientists, poets, authors, theoreticians, activists, singers, artists). From one portrait to the next there is Nina Simone, Virginia Woolf, Marie Curie, Sonia Delaunay, Elvia Carrillo Puerto, Berthe Morisot, Billie Holiday, Mary Shelley, Mary Seacole, and many others. Alicia Paz brings together women from different eras, cultures, social classes, and geographies. Together (*juntas*) they are the protagonists of their own history (*herstory*). Within an organic and localised visual reflection, Alicia Paz brings together the geographies, temporalities, experiences and struggles of the protagonists represented. Far from an eternal patriarchal representation where women are considered as objects, sensual, silent and docile, here women actively express themselves and claim a shared history.

Alicia Paz recently presented a solo exhibition titled 'Juntas' at the Maison de l'Amérique latine in Paris, and at FRAC Ile de France, Château de Renteilly, as part of the group exhibition 'Le Cabaret du Néant' (2020), 'Life Stories', a group exhibition at Chatsworth House, UK, (2021). An Arts Council-funded research and development project in 2021 culminated in two solo exhibitions in UK institutions: 'Río y Mar' ('River and Sea') at the Beecroft Gallery in Southend-on-Sea, and 'River Makers' at 20-21 Visual Arts Centre in North Lincolnshire, UK. In August 2017 Paz unveiled a public sculpture commission at Kunstmuseum Magdeburg, titled *Insel der Puppen* (Island of Dolls), in steel and enamel. Paz graduated from U.C. Berkeley, ENSBA-Paris, Goldsmiths College, and Royal College of Art, London.



## DAWN BECKLES

*We Did It, 2023*

Acrylic, collage and 24ct gold leaf  
120 x 120 cm  
47 1/4 x 47 1/4 in.

Dawn Beckles is a self-taught artist who seeks to weave threads of memory, emotion, and nostalgia into the fabric of her work. Her still life paintings are not merely representations, but rather, they are poignant narratives that echo with the reverberations of life lived and experienced. This work bridges two worlds – the vibrancy of Dawn’s Caribbean roots and the eclectic energy of her London life. This duality becomes a prism through which the familiar is seen in a new light, and the mundane is transformed into the extraordinary. She seeks to capture the often-overlooked beauty that resides within the everyday – the untold stories of objects, spaces, and moments that silently shape our existence.

Dawn Beckles was born in Barbados and currently lives in London. Her work is part of The Soho House Collections at Shoreditch House and Soho Farmhouse Receptions, at 180 The Strand and private collections worldwide. Her work has been exhibited at Hospital Rooms, Hauser & Wirth, London (2022), Inner Space, Sarah Wiseman Gallery (2022) and Wide Awake, KochxBos Amsterdam (2021). She has been shortlisted for the ING Discerning Eye and Sky Landscape Artist of the Year and longlisted for the BP Portrait Award.



# DOLA POSH

*Mother's Day 'Year 3', 2023*

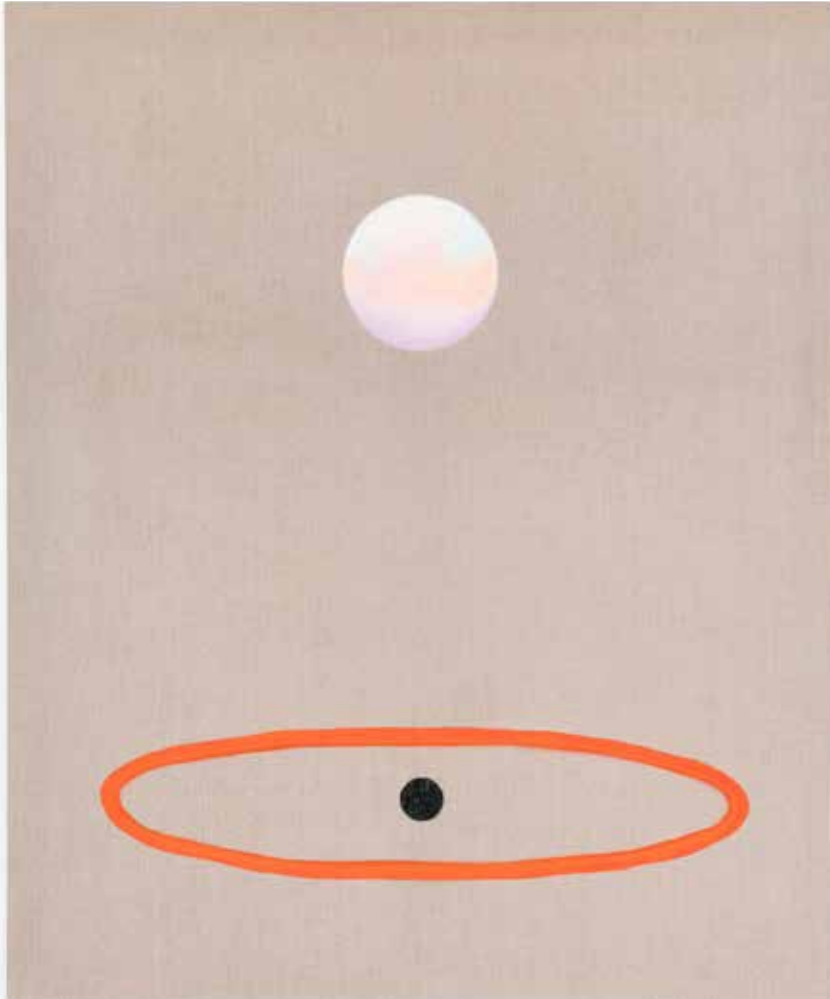
Print Hahnemuhle Bamboo paper, museum quality and archival.  
Frame Size 52 x 57 cm (20.5 x 22.5 inches)  
Photograph Size 35 x 40.5 cm (14 x 16 inches) It is signed, dated and embossed with the artist's seal. Certificate of Authenticity included.

40.5 x 35 cm  
16 x 13 3/4 in.

Born 1991, Nigeria

Dola's series, 'Omo mi' in Yoruba, meaning "my child", delves into the profound and transformative journey of becoming a new mother. Through this body of work, she captures the delicate and life-changing experience that motherhood brings. Reflecting on her own childhood, she developed an appreciation for the beauty inherent in her Nigerian tradition and culture. 'Omo mi' serves as a testament to the universal experiences of new mothers while embracing the distinct cultural influences that shape her identity. We are invited to join the artist on this intimate and transformative journey as we celebrate the strength, resilience, and love that define the delicate yet life-changing role of being a mother with inspirations from our past generations.

As a black Yoruba woman, Dola Posh finds inspiration in nature, culture, and tradition. She is passionate about capturing the essence of everyday life through photography and self-portraiture, and is committed to fostering creativity in others and sharing artistic ideas. Her exhibitions include Onwe Press 'Daughters of Nri' (2019), Tower Hamlets and Alternative Arts, 'Beauty and Power' (2021 and 2022), and Artichoke Trust 'The State We're In', #TheGallery Season 2 (2023).



## HANNAH LUXTON

*Sundown*, 2022

Oil, beeswax and black glass on linen  
150 x 125 cm  
59 x 49 1/4 in.

Born 1986, UK

Hannah Luxton's paintings are inspired by the late 18th Century Romantic notion that a divine power resides within raw nature. Symbolist and animistic currents run through the works, hinting towards a higher spiritual dimension. Animism intimates the attribution of a living soul to inanimate objects and natural phenomena, and belief in a supernatural power that organizes and animates the material universe. Luxton finds her subjects in her observations of the remote natural world - the sun, the moon, stars, mountain tops, waterfalls, craters and ice caverns - condensing and abstracting each referent into an archetypal version of itself. Luxton's studio process is one of contemporary manipulation of strictly traditional, age-old painting methods and materials, in which she has mastered oil paint to appear in a variety of guises. Luxton predominantly employs single pigment oils to demonstrate a colour's character and clarity, and often grinds her own semi precious and rare colours such as malachite and lapis lazuli.

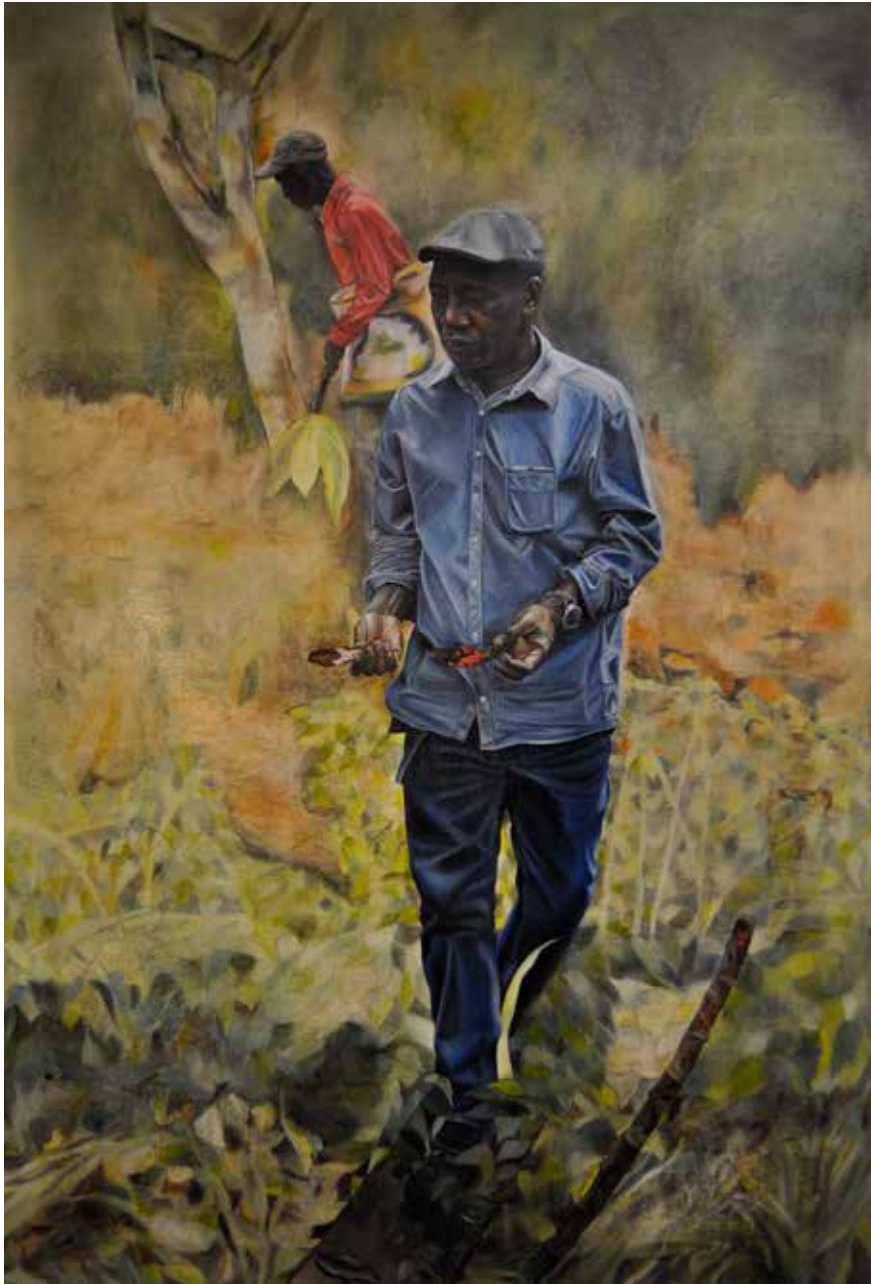
Hannah Luxton studied her Masters at the Slade School of Fine Art and her BA at Kingston University. In 2022, she was elected into the prestigious art collective, The London Group (est. 1913). Her UK solo and group exhibitions include: The Royal Academy (Summer Exhibition 2022 and 2021), The Herman Miller Showroom (solo, 2022), Brompton Cemetery Chapel (solo, 2021), JGM Gallery (2021), Lumen (2019), ArthouSE1 (2019), Drawing Room Gallery (2018). Awards and grants include Camden Council (2022, 2019), Arts Council England (2020, 2018), The British Painting Prize (2019), Dentons Art Prize (2019), The Creekside Open (2017), Betty Malcolm Scholarship, UCL (2012), and The Worshipful Company of Painter-Stainers/Lynn Foundation (2011). Her paintings are held in private collections in the UK, Iceland, the USA and Australia.



# JOSHUA DONKOR

*I have more souls than one. Reap what you sow.,*  
2023  
Oil paint, image transfers and graphite on canvas.  
120 x 100 cm  
47 1/4 x 39 1/4 in.

Born 1997, UK



Joshua Donkor is a Ghanaian-British painter whose work uses portraiture as a tool to subvert monolithic portrayals of Black identity. Donkor approaches portraiture as a collaborative exercise between him and his sitters. Although the subject matter of Donkor's paintings is deeply personal and completely idiosyncratic, often having to deal with specific African roots and the individual experiences specific people have had growing up Black in Western societies, everyone can respond deeply to the images. Somehow, widely relatable experiences are communicated through the specificity of the images.

Donkor's work has been exhibited at the Royal Society of Portrait Painters Exhibition (2023), RBA Rising Stars, (2023, Solo Show). *I have more souls than one*, Bankside Hotel, London (2023), *The Discerning Eye* (2022), *Skin and Masks*, The Kavi Gupta Gallery, Chicago, (2022), Bath Society of Artists Exhibition, The Victoria Gallery, (2022), *Souls and Spirits*, Voltz Clarke Gallery, New York (2022), and *Portrait Artist of the Year: The Exhibition*, The Compton Verney Gallery (2022). His commissions include Tate Collective and The National Library of Wales. He has been selected for the Holburne Artist Residency and The Signature Art Prize.



## LUCY SMALLBONE

*Pink Courtyard, 2022*

Oil on canvas  
160 x 125 cm  
63 x 49 1/4 in

Born 1988, USA

Nothing in our lives except big milestones are documented as much as holidays. Photos, film and other people's narrative often distorts them. So memories become an ever-changing truth, peppered with strong feelings and senses. You probably can't remember the entirety of a view, but you might remember the sunlight being so bright that you had to shield your eyes, or the smell of rain on hot terracotta. It is this interplay of sensual memory that Lucy explores in her work; over saturating colour or distorting marks to try and stir memories. There is also a beauty in trying to remember something and paint it, because at some point paint and the art of painting takes over. Like memory, in painting things continuously slip and change.

Lucy Smallbone studied painting at City and Guilds, followed by a Masters in Fine Art at The Slade School of Fine Art, London. Her work has been presented at solo exhibitions at Fiomano Clase, London (2018 and 2021), HSBC, London (2018), and The Space Station Gallery, London (2017). Notable group exhibitions include 'Wish You Were Here', Tag Fine Art (2023), 'A Slash of Blue', Gerald Moore Gallery (2023), 'Landscape Artist of the Year Exhibition', Clarendon Fine Art (2018), and the Ingram Purchase Prize, Cello Factory, London (2018). She has also received notable scholarships and awards, including the Duveen Travel Prize to Chernobyl (2015), The Haworth Trust Award for Painting (2010) and The David Ballardie Travel Award (2009).





# MEGAN BAKER

*The Light that Fades, 2023*

Oil on canvas  
120 x 110 cm  
47 1/4 x 43 1/4 in.

Born 1996, United Kingdom

Unfolding through layers of impasto, Megan Baker's oil paintings suggest an ever-changing state of being, where fragmented and gestural figures are continually interrupted by the immediacy of the paint. Focusing on the physicality of the medium itself, Baker's practice is centred on the way time can be experienced through painting. Baker uses paint as a way to expand and extend time in a world where everyday encounters feel so instant and condensed. In turn, the perception of time shifts and evolves as one is absorbed by the search and discovery of the next hidden detail. Multiple dualities collide in Baker's practice: abstraction and figuration, the real and the imagined, the hidden and found, all coexist in the pictorial surface. Paint continually moves back and forth, located in this in-between state where nothing seems fixed. This plurality of themes exhibited in Baker's work is reflective of the artist's wide array of references, spanning from the films of Andrei Tarkovsky to the writings of Joan Didion to the masterpieces of Tiepolo and Titian.

Megan Baker studied BA (Hons) Fine Art, Central Saint Martins. Exhibitions include 'Where the Ground Meets the Sky', solo exhibition at Gillian Jason Gallery, London (2022), 'Beyond Figuration: Then and Now', Gillian Jason Gallery, (2023), 'Homecoming', Gallery 2, Tel Aviv, (2023), 'Reclaiming the Nymph: A Force of Nature', Gillian Jason Gallery, (2022), 'A Land Where Other People Live', Sixty Six, London, (2022), Art on a Postcard Auction, All Bright Mayfair, London (2020), The Hix Award 2019, Hix Art, Tramshed, London, (2019), Clyde and Co Art Award, London (2018).



## NATASHA MULUSWELA

*I've Never Kissed A Black Girl Before, 2022*

Graphite on paper  
41 x 44 cm  
16 1/4 x 17 1/4 in.

Born 1995, Zimbabwe

Natasha's work takes a conceptual standpoint by integrating moving images, imagination and fine art, reflecting her keen interest on how these three things can intertwine together to tell a different narrative. She uses symbolism of faceless figures to challenge the viewers' preconceived perceptions and ideologies of what it means to occupy space as a migrant, shedding light on the deep-rooted realities of racism, discrimination and marginalisation in a post-colonial oppressive system. The work challenges views on not only Africa's political past and present but its potential and future.

Natasha Muluswela is a self-taught, Zimbabwean-born visual artist based in the United Kingdom. She graduated in 2017, obtaining a degree in French and Spanish at Nottingham Trent University. She has been selected for the ING Discerning Eye, Mall Galleries (2021), Threshold, D Contemporary Gallery, London (2021), The Ruth Borchard Self-Portrait Prize 2019, London, (2019), and Black History Month', at Uber, London (2019). In 2022 she was awarded the ACME Alternative Pathway Award, receiving a six-month long studio residency, materials, and a bursary from ACME.



# NOURINE HAMMAD

*Letter Zay in Arabic, Equivalent to Z in Latin,*  
2021

Pencil on paper  
84 x 60 cm  
33 x 23 1/2 in.

Born 1989, Northern Ireland



Nourine Hammad is a contemporary Egyptian-British artist currently living and working in London. Her work is characterised by meticulously crafted and highly detailed photo and hyper-realistic drawings that explore issues around representation, truth and deception. Referencing a range of sources, from popular cartoon figures such as Mickey Mouse and Pinocchio to inflatable balloon letters from the Arabic alphabet or Ancient Egyptian hieroglyphs, Hammad takes the icons of capitalist culture and historical belief systems and reflects them back at us with uncanny precision and satirical wit. Her pop and vivid images, which often employ trompe l'oeil techniques, are deceptive, and delightfully so. They are also deeply subversive with the effect of drawing into question many of the representational values and attachments to truth we all hold dear.



# OLGA MOROZOVA

*Kyiv Spring, 2022*

Oil on canvas  
140 x 60 cm  
55 x 23 1/2 in.

Born 1972, Ukraine

Olga Morozova deliberately chose the palette of Fauvism; all of her work is life in active colourism. Mysterious fusion with her native city of Kyiv creates a sublime energy that is transferred to the canvas. For Olga, the interaction of spots and dots, the movement of color plasticity, and the organisation of the flow of color are important

Since the beginning of the Ukraine War, texts have appeared in these works. Excerpts of the texts of the Radziwili Chronicle about the fortification of Kyiv in the 12th century, or the prayers chanted on the walls of Sophia of Kyiv intertwine with texts warning about air raids that we read every day on our smartphones. They were already reflected in the subconscious. In general, the canvas is a fabric of time where all times coexist.

Morozova has represented Ukraine at '100 Women Artists around the World' at Z-art Gallery, Dubai (2019), and at the 19th Art Asian Biennale, Bangladesh (2021). She has exhibited widely in Ukraine and across Europe. In the UK her work was presented as part of the exhibition 'Flowers from the Frontline' at the Garden Museum, London (2022). Her work is on display permanently at the National Academy of Arts and Architecture in Kyiv, and held in the collections of the National Reserve Sophia Kievskya, Museum of Kyiv History, Museum of Contemporary Art (Huesca, Spain), and private collections across the world.



# RAMON OMOLAJA ADEYEMI

*The View from a Window, 2023*

Oil on canvas  
40 x 50 cm  
15 3/4 x 19 3/4 in.

Born 1978, Nigeria

Through his painting, Ramon aims to make fleeting moments stand still through the strokes of brush and colour. *The View from a Window* is a landscape painting of enthusiasm born out of love for beautiful sceneries. It captured the essence of how far the eyes can see from a point of view. The significant feature of this painting is the interaction of nature with human settlement. There is no awkward interference in the structured settings of this settlement.

Ramon was born and educated in Nigeria, followed by a career working as Principal Technical Officer at the National Gallery of Art, Nigeria. He now lives and works in the UK. Recent exhibitions include the 19th Asian Art Biennale, Bangladesh, (2023), London Art Fair (2023), Manchester Art Fair (2022), Manchester Open Exhibition (2022), British Art Prize (2022), 'Young Masters Autumn Exhibition', The Exhibitionist, London (2022), 'Artbox', Projects Palma 1:0 (2022), Swiss Art Expo (2022), Sky Portrait Artist of the Year (2022), and 'Beyond Landscapes' curated by Cotton On Manchester at Saul Hay Gallery (2022).





## REBECCA STEVENSON

*Two Vessels (Splendour in Darkness)*, 2022

Bronze, gilded and patinated  
45 x 33 x 20 cm  
17 3/4 x 13 x 7 3/4 in.

Born 1971, UK

Photography credit: Marianne Wie

Rebecca Stevenson's work addresses the historic forms, mediums, and meanings of sculpture. Using materials that have specific resonances and associations - wax for mutability, bronze for stasis – she seeks to articulate the both the pleasure and the fragility of being flesh. Her work draws on numerous art historical references including Vanitas painting, Baroque sculpture and ornament, and the objects found in early modern wunderkammers. Her practice is grounded in traditional techniques such as figurative modelling and lost wax casting, but also encompasses other transformations, spontaneous or perverse acts of 'unmaking', the deliberate disruption of the sculpted form by means of cutting, opening or decoration.

Rebecca Stevenson graduated from Chelsea College of Art & Design in 1998 and the Royal College of Art in 2000. She was Artist-in-Residence at the V&A, London from October 2022 - July 2023. Her solo shows include 'In Transformation' at the V&A, London, 'Delicate Pleasures' at Fasanenschloessen Moritzburg, Dresden, 'Bacchanale' at Collect 2020 with James Freeman Gallery, London; 'Fantasia' at Van der Grinten, Cologne; 'Tempting Nature' at Mogadishni, Copenhagen; 'Exquisite Corpse' at DomoBaal, London. Group exhibitions include 'Centuries in the Making' at Bonhams, London and Compton Verney, Warwickshire, 'Artists' Conquest' at Schloss Pillnitz/Museum of Applied Arts, Dresden, and 'B.A.R.O.C.K' at Schloss Caputh, Potsdam. Stevenson's works are held in the Maramotti Collection, the Kraft Collection and the collection of the State Palaces and Gardens of Saxony as well as in numerous private collections internationally.





# ROSIE EMERSON

*Amora*, 2021

Original  
Cyanotype with 22-carat gold leaf on paper  
144 x 65cm  
56 3/4 x 25 1/2in

Born 1981, UK

Rosie Emerson creates unapologetically feminine works on paper. Her figures draw reference from archetypes old and new, from Artemis to the modern-day super model. She refuses to shy away from aesthetics and fully embraces arts ability to both transport and bring about a sense of wonder. Inspired by her love of theatre, performance, shrines and rituals, she uses lighting, costumes, set and prop making, alongside printmaking and painting to create other worldly one off pieces. Her photography is inspired by both the drama of the baroque, and ethereal qualities of Pre Raphaelites works. Other important influences include late medieval and renaissance paintings, artists Max Ernst and Joseph Cornell and magical realist writer Angela Carter.

Emerson's work is widely collected and exhibited both in the UK as well as internationally, through galleries, art fairs and museums. She recently created works for The Dorchester Vesper bar and created a Guinness world record by making the world's largest Cyanotype photograph, the final artwork measuring 46.8 sq metres. She has been awarded the Bridgeman Studio Award and took part in the Young Masters Art Prize, 2015 and 2022. Her work has also been featured in Vogue, Harpers Bazaar, Another Magazine, The Financial Times Magazine and The Sunday Times Style Magazine.



## SADIE LEE

*Sandy Powell Done Up I, 2021*

Oil on canvas  
121.9 x 91.4 cm  
48 x 36 in.

Born 1967, UK

Sadie Lee is an award-winning British figurative painter. Her realistic, challenging paintings focus on the representation of women, sexuality, gender and the aging body. Her paintings investigate and identify with the personal politics of vulnerability, defiance and notions of 'otherness', with a strong sense of solidarity for her subject. Her distinctive clear, linear style shares much with the heightened realism of German artists such as Rudolf Schlichter and Christian Schad from the Neue Sachlichkeit movement of the 1930s.

She has been selected to show work in many group shows including exhibitions at The ICA, Glasgow Gallery of Modern Art and the Museum of London. Solo shows include the National Portrait Gallery, London, Manchester City Art Gallery, Schwules Museum, Berlin, and the Town Hall Art Gallery, Slovenia. Her 1997 solo exhibition at the National Portrait Gallery 'A Dying Art: Ladies of the Burlesque' was a result of winning the prestigious BP Travel Award. Sadie Lee's paintings are in private collections including those of Oscar-winning costume designer Sandy Powell; Hugh Cornwell, lead singer of seminal Punk band The Stranglers, and the world-renowned American collector Candice B. Groot



## ZOE MOSS

*'Look Mum my painting got into the Royal Academy', 2020*

Oil paint on wood  
40 x 80 cm  
15 3/4 x 31 1/2 in.

After receiving a BA Hons in Fine art, Zoe has exhibited in shows such as the Royal Academy Summer exhibition, two years running, Cork street Gallery, Curwen and New academy Gallery and the National open art competition. She has been shortlisted for the BP portrait prize and John Moores Painting prize. Featured in publications such as 'Who's Who in Art', Moss is currently producing various private and commercial commissions. She has had three solo shows and curated two group shows.

Moss is predominantly a photo-realist oil painter and pop artist. Whether it's painting her piece into the Summer Exhibition or Warhol's Soup Can into a bell jar, she likes the idea of creating works that have such a photographic element to them that they invite the viewer take a closer look.



## ALISHA GENT

*Garden of Unearthly Delights*, 2023

Ceramics  
200 x 250 cm  
78 3/4 x 98 1/2 in.

Born 2000, UK

Alisha Gent's work accumulates references from art history and ceramic traditions, teasing influences from Renaissance iconography and composition. Her influences are far ranging; from Fra Angelico's 'The Annunciation' and Bosch's 'The Garden of Earthly Delights', to Abstract Expressionist mark making, Rococo architectural relief and Modernist sculpture. These inspirations are brought to life through traditional pottery techniques of throwing, and hand-building methods of coils and slabs, embodying a postmodernist mindset of collaging these different aspects whilst embracing contemporary aesthetics and technology. Thrown clay is stretched and torn, then stacked and collated in a curious, playful way. Expressive, vibrant, painterly glazes layered and splashed to enhance these experimental forms.

Alisha is a recent graduate, recently receiving a BA (Hons) Ceramics, Cardiff Metropolitan University. Group exhibitions include 'Transition 573', Llantarnum Grange, Cardiff (2023), 'With Oil and Water', Reddoor Rye (2019) and The Ashdown Gallery, Forest Row (2017). Awards include Female sculpture, 3rd in ceramics, Young Craftsman of the Year (2019), Hares, 1st in Ceramics, overall silver, Young Craftsman of the Year (2018), Young Arts Golden Jubilee Award, The Arts Society Sussex (2018).



# ANNE-LAURE CANO

*Ussade - 114, 2022*

Stoneware and porcelain  
62 x 23 cm  
24 1/2 x 9 in.

Born 1979, France



Anne-Laure Cano's practice is led by material, process and meaning. She explores the properties of clay through a process of breaking and reassembling; twisting, pulling and mixing clays with eclectic components. Her abstract sculptures create intrigue through a combination of familiar details with unexpected elements. A key theme of her recent series 'Ussade' is reinvention, adaptation and the relationship between destruction and creation. The lines of stress, cracks and distortion of the pieces are the result of pushing the material to its limits, as well as the unanticipated results from firings. These stresses and fractures illustrate the duality between fragility and resilience.

Recent Exhibitions include; Collect Art Fair, London (2023), Solo show at CERCO - International Contemporary Ceramics Festival, Zaragoza, Spain (2022), Post Creaciones - Associació Ceramistes de Catalunya, Barcelona, Spain (2022), International Ceramic Triennial Art Andenne, Belgium (2022), Teruel Museum, Spain (2022), International Ceramics Biennial of Esplugues, Barcelona, Spain (2021), Bath Society of Artists Annual Open Exhibition (2020), and Royal Birmingham Society of Artists Prize Exhibition (2020). Prizes and awards include: Brookfield Properties Craft Award, shortlist (2023), Wells Art Contemporary Awards shortlist (2019), and a Crafts Design Award nomination (2017). Residencies include Artist in Residence at La Rajoleta Ceramic Museums, Barcelona (2024), and Bernard Leach Residency, St Ives, Cornwall (2020).



## CAMILLA HANNEY

*Mother, Madonna, Monster*, 2023

Ceramic installation  
170 x 70 cm  
67 x 27 1/2 in.

Born 1992, Ireland

Working through ceramics, sculpture and installation Camilla's practice explores themes of time, sexuality, cultural identity and the corporeal, often referencing the body in both humorous and challenging ways. By subverting traditional, genteel crafts she attempts to transgress and contemplate conventional modes of femininity, deconstructing archaic identities and rebuilding new figures from detritus of the past. By materialising the familiar in an unfamiliar context her work stimulates our ability to rethink our relationship towards objects, threatening the natural order and toying with the tensions that lie between beauty and repulsion, curiosity and discomfort, desire and disgust.

Camilla Hanney is a Graduate of Goldsmiths University Masters of Fine Art programme (2017-2019) and also Dun Laoghaire Institute of Art, Design and Technology (Visual Arts Practice 2010-2015). Since moving to London, her work has been exhibited by a diverse range of galleries including the South London Gallery in conjunction with Bloomberg New Contemporaries, No. 20 Arts, Muse Gallery, Dora House, Messums, Cynthia Corbett Gallery, The Rosenfeld Gallery and Cromwell Place Gallery. *Hanney* was the 2019/20 recipient of the Sarabande foundation studio bursary. Awards include: UK Young Artist of the Year (runner up award), 'Committee's Choice' prize at 'Exceptional', Collyer Bristow Gallery, Zealous: Sculpture Stories Prize, Gilbert Bayes Sculpture Award winner (2020), Irish Visual Arts Bursary Award (2020), Glass Lab Award (2021), Newbury Trust Craft Excellence Award in conjunction with Cockpit Arts (2022). She was selected for the 2022 Artist initiated projects in conjunction with the Irish arts council, granting her a funded solo show at Pallas Project Gallery, Dublin. Her most recent exhibition 'A Common Thread' was held in Linenhall Arts Centre, Ireland.

# EBONY RUSSELL

*Superfluous: Perforated Urn with Ribbons on Furbelow Pedestal with Ribbons, 2023*

Lumina Porcelain and stain  
46 x 16 cm  
18 x 6 1/4 in.

Born 1980, Australia



Ebony Russell is an Australian ceramic artist who uses an unorthodox approach to construct ceramic sculptures. Her unique technique was developed out of an interest in gendered aesthetics, labour and traditional craft practices where Russell methodically pipes porcelain in series of intricate layers to build gravity-defying forms. Challenging the traditional making processes of decorative vessels; in her works the decoration becomes the structure, and the boundaries between the two are erased. Exploring established perceptions of cultural and artistic practices that were once exclusively coded as feminine and thus insignificant, Russell's work celebrates the decorative, promiscuous aesthetics and politics of purity; the superficial, excess and delight – with pleasure.

Russell completed a Bachelor of Applied Arts (Honours) at Monash University in 2003 and in 2019 graduated from The National Art School Sydney with a Masters of Fine Art. Russell has won many awards including the Franz International Rising Star Award in 2018 and the Meroogal Women's Art Prize in 2023. Major exhibitions include 'Think Pinker', Gavlak Gallery Los Angeles (2023), 'SABOTAJE ESTEITICO', Yusto Giner Gallery, Spain (2022), 'Halcyon Days', Modern Eden Gallery, San Francisco (2022), 'Clay Dynasty', The Powerhouse Museum (2022), 'Interconnected', NERAM (2022).

# EVELINE KIESKAMP

*Todo Sólo*, 2023

Ceramics, terra sigillata, glazepowder  
160 x 70 x 63 cm  
63 x 27 1/2 x 24 3/4 in.



Eveline Kieskamp's inspiration comes from various sources such as art history, literature and the Bible, and themes such as impermanence, vulnerability versus strength recur in her work. Her sculptures have a morbid sense of beauty, recontextualising historic images for the present by employing alienation and a restrained form of excess. This creates an idyllic surrealism that is both seductive and inaccessible. The sculptures in the series "Frozen Queen," and "Todo Sólo" are inspired by historical Queens from the 16th century, in which women were living in lavish costumes with suffocating lace collars. Using this theme in her sculptures, Eveline explores what it would be like to be trapped as a woman in a straitjacket of excess such as we often encounter in our Western world. The emphasis on appearance and exterior, for example in social media, gives her that sense of oppression.

Eveline Kieskamp is a recent graduate of the International Ceramic Center, Skaelskør, Denmark. Exhibitions include: Exhibition Maison Gramont, Fanjeaux, France (2023), Exhibition Vestingval, Elburg, (2023), PEK Ede, 'Back to the future', Galerie Cultura, Ede (2022) and 'Ode to Nature' in the Von Gimborn Arboretum, Doorn (2020). She was nominated for the Dutch Ceramics Award (2022), and was Artist-in-Residence at Guldagergaard International ceramic center, Denmark (2022).





# ISIS DOVE-EDWIN

*Scorched by the sun of the worlds, 2023*

Ceramic coiled terracotta layered underglaze/glaze  
43 x 32 cm  
17 x 12 1/2 in.

Isis Dove-Edwin's work is themed on the ethnographic object as a subject of decolonial making. The work explores the diaspora of objects. Her starting point is the 'traditional' domestic coiled terracotta pot, burnished, low fired and communally made by women in West Africa. Such pots travelled to colonial museums where they were decontextualised and classified as ethnographic objects to highlight otherness and remaining in these settings suggest a fixed tradition and creative stasis. Isis works expressively and gesturally, using the ceramic language of materiality, process, and form to create objects that evoke labour, landscapes, and the body. Colours insinuate fire, sun, vegetation, night, tropicality, joy, humour and pain. Always with the blue of the ocean, so fundamental to diasporic histories.

Dove-Edwin lives in London where she worked as a doctor for many years. After taking a break to look after her children, she decided to pursue her passion for clay, and in 2021 gained a First Class BA (Hons) degree in Ceramic Design at Central St Martins, before studying at the Royal College of Art. She is a member of the Pollen Collective of artists. Exhibitions include 'Now,Now', Tafeta Gallery, London (2023), 'Preface', Pumphouse Gallery, London (2022), 'Unmute', Bargehouse, London (2021).



# JEMMA GOWLAND

*The Way Home*, 2023

Porcelain, gold lustre, porcelain cast doll masks, fired dressmakers pins, whistles and compass

35 x 80 x 80 cm

13 3/4 x 31 1/2 x 31 1/2 in.

Born 1965, UK

Jemma Gowland's work explores the way that girls are constrained from birth to conform to an appearance and code of behaviour, to present a perfect face, and maintain the expectations of others. The use of porcelain, or of stoneware with layered disrupted surfaces, denote value yet describe the vulnerability beneath. Her most recent work draws on the traditional history of the figurine, from Meissen to the present; echoing the white unglazed finish with gold lustre. Current themes build on this tradition, with its symbolism of the female figure as ornament and object, to highlight issues of growing up female in the modern world.

Jemma Gowland trained for a BSc in Engineering Product Design, working in industrial design and architectural model making before becoming a teacher of Design and Technology, a career she followed for many years. Ceramics became first a hobby, and then a full-time occupation after leaving teaching in 2014. Her deepening interest in the immense possibilities of ceramics as a material led to further study, culminating in the City Lit Ceramics Diploma, London, graduating in 2019. Awards and exhibitions include: Royal Academy Summer Exhibition (2023), Royal Cambrian Academy of Art Open Exhibition (2023), Collect Open (2022), Bevere Graduate Award (2019-20), and Potclays student award, Art in Clay (2019).



## JESS RIVA COOPER

*Fruiting Bodies and Hellebores, 2023*

Ceramic  
43.2 x 17.8 x 22.9 cm  
17 x 7 x 9 in.

Born 1981, Canada

Jess Riva Cooper is an artist and educator based in Toronto, integrating colour, drawing, clay and numerous other materials to create sculptures and installation-based artworks. In many of Cooper's sculptures, the world sprouts plant matter. Colour and form burst forth from quiet gardens, bringing chaos to ordered spaces. Nature undergoes a reclamation process by creeping over structures, subverting past states and creating a preternatural transformation.

Cooper received her MFA in Ceramics from the Rhode Island School of Design. She widely exhibits her work and has participated in artist residencies such as Medalta, The Archie Bray Foundation, and The Kohler Arts/Industry Program. In her sculptural Viral Series: Fruiting Bodies, Cooper explores death and regeneration in deteriorating communities. Places and things, once bustling and animated, have succumbed to nature's intentions. Without intervention, nature takes over and breathes new life into objects and sculptures. Human busts, once pure and pristine, are hardly recognizable. They become tattooed with nature. Their heads grow leaves instead of hair. The faces scream out in pain—or perhaps pleasure—in the midst of transformation. Often used to represent life, nature instead becomes a parable for an alternative state where life and death intersect.



## KRISTEN STAIN

*Adorned Mugg #1, 2023*

Black Clay, Metallic Glaze

12.7 × 20.32 × 21.9 cm  
5.0 × 8.0 × 8.5 in

Kristen Stain makes work that focuses on exploring the concept of "both/and": this inquiry looks to provide equal parts of exploration through both their cultural roots [West Africa, Caribbean] and personal experience [Black American, formally taught illustrator].

Kristen was born in Pittsburgh, PA and grew up in Fresno, California. They started their undergrad work as a political science major and walk-on athlete at the University of Pittsburgh, and later graduated from the Art Center College of Design (BFA Illustration) with a strong interest in product design. Kristen worked in sportswear for three and a half years, which took them to Portland, Oregon, NYC, and Boston, MA. Early during this time on the east coast, Kristen began exploring ceramics as a tool for personal creativity and enjoyment. It quickly evolved into their primary medium while the lockdown gave an unprecedented opportunity to think.

Stain's work is not only informed from a practice of ancestral traditions, which center values like pleasure, community, and a reverence for the earth, but also a technical, research-based approach informed by prior industry experience as a colour-concept-material-finish designer. The combination of these perspectives allows for my objectives to intuitively bridge past and future. Coil building is the primary technique used to channel ancestral knowing and collective memories while making. Stain is building a relationship with a black clay body, thinking about topics such as beauty and adornment, identity and signifiers, as well as history. The clay body has asked them to take time to learn its nature; it has an ilmenite grog and absorbs many glaze materials, maintaining its dark color or not showing the glaze material at all.





## ORIEL ZINABURG

*ALI#363, 2023*

Stoneware  
56 x 46 x 45 cm  
22 x 18 x 17 3/4 in.

Born 1973, Israel

Oriel is inspired by nature, art history and the materiality of clay. The challenging characteristics of clay, as well as the processes of glazing and firing are inspirational, leading Oriel to constantly experiment and search for new forms.

After completing military service, Oriel studied fine art at the Bezalel Academy for Art & Design in Jerusalem for two years. In 1997 he moved to London to study architecture at the Architectural Association School of Architecture. He has since worked in London as an architect for 15 years (AA Dip RIBA Part 3 in 2012).

In 2018 he joined the Turning Earth Ceramic Studio, where he has worked with clay during his spare time. In 2020, due to the Covid pandemic, Oriel joined the Turning Earth 'In Production' program, which enabled him to work full time as a ceramist in a studio in Leytonstone.

Recent exhibitions include: 'When Feeling Out of Sight', Candida Stevens Gallery, UK (2023), Collect, London (2023), LOT Exhibition, Cromwell Place (2022), The Eye of the Collector (2022), and Ceramic British Biennial, Fresh, Stoke-on-Trent, UK, (2021).



## SAERI SEO

*Crooked Good Child, 2023*

Porcelain  
23 x 21 x 21 cm  
9 x 8 1/4 x 8 1/4 in.

Born 1992, South Korea

The 'Moon Jar' is a representative Korean traditional pottery of the Joseon Dynasty that has contributed the elevated reputation of Korean ceramics worldwide. Historically, the moon jar was associated only with male roles, as women were not allowed to produce or access the studio due to the belief that they brought bad luck. To overcome a childhood and adolescence coloured by this belief (and accompanying abuse), SaeRi began destroying her works to reveal her trauma, incorporating shapes from Korean representative ceramics as her cultural background influenced her mental struggles. By detonating the beautiful pottery, she stepped forward and started communicating with the world.

SaeRi Seo studied ceramics for her BA at Seoul Women's University, and went on to complete a Masters in Ceramics and Makers at Cardiff Metropolitan University in 2022. Recent exhibitions and awards include: NAE Open 2023, New Art Exchange (2023), RBA Rising Stars Exhibition, The Royal Over-Seas League (2023), and nominated as a finalist for the BADA Art Award (2022).



## SARA DODD

*Decipher, 2023*

Porcelain housed in circular Walnut frame  
Diameter 80 cm  
Diameter 31 1/2 in.

Born 1992, Wales

Sara Dodd paints intuitively with porcelain clay in its liquid form, slip, reimagining this traditional material into wafer-thin strata of beauty, delicacy and strength. Working intuitively and meditatively, these strata are layered to create a canvas of pattern, contrast and harmony. Pigments are added by hand to liquid clay, experimenting methodically to create the fluid palette of indistinguishable colour gradients that often feature in the work. Firing the clay itself is important tool - the extreme temperatures inside the kiln creates unpredictable moves and shifts. Embracing this dynamism, Sara's pieces capture a moment in time from the firing. Each outcome is a balance of design and chance, capturing freedom and individuality. Torn, uneven edges of porcelain catch the light, while simultaneously casting shadow to the layer behind. Through the use of layering paints these same themes of light and darkness have been explored extensively since the 17th century. Here, they are used to create intimacy, the play of light drawing the eye, directing it from one layer to the next

Sara Dodd is an award-winning ceramic artist living and working in London. She is a graduate of Cardiff Metropolitan University (2013) after which she held an assistant position with Katharine Morling. Her work 'Swell' was exhibited at the Royal Academy's Summer Exhibition (2017) where it enjoyed a highly successful run and went on to be featured in Elle Decoration (2019). She received an honourable mention at the International KOGEI Crafts Awards, Japan (2021), and her 'Monochrome Maquette' was awarded with a 3D Art Prize at the Wales Contemporary Open (2022). In 2021 Dodd joined the Craft Potters Association (CPA) and Contemporary Applied Arts (CAA), in recognition of the high quality of her craftsmanship. In 2022 she received the Rosalind Stracey Ceramics Award from Cockpit Arts and moved her studio to Deptford, South East London. Her work is exhibited regularly across the UK as well as internationally in Europe, USA and the Middle East.

# YOUNG MASTERS ART PRIZE

## JUDGING PANEL

### **BRAD BLUME**

#### **PRESIDENT OF THE RUDOLPH BLUME FOUNDATION**

Brad Blume is president of the Rudolph Blume Foundation that supports various arts programs and emerging artists in the visual arts. Recently, the Foundation has supported Houston's Theater Under the Stars as well as the Museum of Fine Arts Glassell Core Program. Over the last 30 years, Brad has collected over 850 works of contemporary art from artists all over the world. Brad is a Tony and Olivier winning theatre producer and is a tennis, art and theatre entrepreneur. As President of Tennis Express, Brad grew the business from a small start-up to one of the largest e-commerce tennis retailers in the world. Tennis Express proudly supports the Houston chapter of the National Junior Tennis & Learning program.

### **SADIE CLAYTON**

#### **SCULPTOR AND TELEVISION PRESENTER**

Sadie Clayton is a sculptor exploring the dynamic boundaries between art, spirituality and technology. She has worked with institutions such as the Royal Academy of Arts, Tate, and the London Design Biennale, and has created a series of large public works for the Ivy, Sky Arts 'Landmark' and as part of the Albertopolis Fantasy Project. Embraced by the art world as a creator and innovator unique to the UK scene, Sadie has been interviewed by BBC Radio 4 programme Only Artists about her perspective on what it means to be an artistic fusion with no creative boundaries. Her broadcasting projects include a Channel 4 documentary, in collaboration with Dove, 'Hair Power, Me and My Fro', and CBBC's 'Britain's Best Young Artists'.

### **ROLAND COWAN**

#### **ARCHITECT, COLLECTOR, TRUSTEE AND PATRON**

Educated at the AA school, his architecture & design firm is based in Notting Hill London. His preoccupations are contemporary art and architecture; and especially their intersection. Roland is a trustee of the Outset Contemporary Art charity and on advisory panels of The Eye of the Collector and AucArt. He is much travelled; meeting artists, curators, critics, thinkers, gallerists, institutions, fairs, and biennials. Roland is involved in many initiatives in art; helping artists, galleries, and institutions develop new ideas, and projects.

### **KIMATHI DONKOR**

#### **ARTIST AND ACADEMIC**

Kimathi Donkor's art re-imagines mythic, historical and everyday encounters across Africa and its global Diasporas, principally in painting and drawing. Prominent exhibitions include the 15th Sharjah Biennale (UAE, 2023), 'War Inna Babylon' at the ICA, (London 2021), the Diaspora Pavilion (57th Venice Biennale, 2017) and the 29th São Paulo Biennial (Brazil, 2010). Born in Bournemouth, England, Donkor is of Ghanaian, Anglo-Jewish and Jamaican family heritage, and as a child lived in rural Zambia and the English west country. He lives and works in London, where he is the Reader in Contemporary Painting and Black Art at the University of the Arts, London. Art by Donkor is held in collections including at The British Museum, the Sharjah Art Foundation, the Wolverhampton Art Gallery, the International Slavery Museum, the collection of CCH Pounder and the Sindika Dokolo Foundation, amongst others.

### **RUTH MILLINGTON**

#### **ART HISTORIAN, CURATOR AND AUTHOR**

After studying art history during an MA at the University of Oxford, Ruth Millington spent five years working for museums and galleries across the UK, including the Ashmolean Museum of Art and Archaeology, the Estorick Collection of Modern Italian Art and renowned modern art dealership Connaught Brown. She is an art expert on radio and TV, including BBC Breakfast, Woman's Hour, ITV News, Radio 4's Today programme and Sky Arts. Ruth has had writing in The Telegraph, the i, The Sunday Times, Daily Mail and Express. She has lectured on art history at Oxford Literary Festival, Dulwich Picture Gallery and Sotheby's Institute of Art. Her first book 'Muse' (Penguin, 2022) reframes the muse as an active agent in the making of masterpieces, and she curated an exhibition on this theme at London Art Fair 2023. She is currently writing a children's art book, which will be published by Nosy Crow in 2024.

### **JEAN WAINWRIGHT**

#### **ART HISTORIAN, CRITIC AND CURATOR**

Jean Wainwright is an art historian, critic and curator living in London. Her areas of expertise are in contemporary art and photography, with particular reference to Andy Warhol, on whose life and works she is an internationally recognised expert. As a writer and academic she has published extensively in the contemporary arts field, contributing to numerous catalogues and books. She also regularly appears on television and radio, most notably on Channel 4, the BBC, The Open University, Resonance FM and BBC Radio 4's Today programme.



# YOUNG MASTERS MAYLIS GRAND CERAMICS PRIZE JUDGING PANEL

## **CHRIS BRAMBLE**

### **ARTIST AND DIRECTOR OF KINGSGATE STUDIOS**

It was during college that Chris discovered his connection with clay as a medium for his art. Specialising in ceramics, Chris graduated from The Glasgow School of Art. The contrast of his African heritage and European upbringing led to Chris's warm, contemporary style, combining African forms and culture with modern techniques. In 1985, Chris moved to Zimbabwe where he was influenced by methods of colloquial stone sculpture; he learned processes of carving serpentine and verdite and translated these new forms and techniques to his ceramic work. Returning to London and gaining his masters in sculpture and multimedia at Westminster university, Chris then went on to set up his own studio in 1988. His ceramics are inspired by life, harmony, rhythm and dance and influenced by the people around him; their spirit and heartbeat are captured in his meditative process as he documents hidden aspects of today's black culture.

## **PRESTON FITZGERALD**

### **COLLECTOR & PATRON**

Preston has been a judge of The Young Masters Maylis Grand Ceramics Prize since its inception in 2014. For the past 11 years he has curated a Work in Progress exhibition with Royal College of Art students in the MA Ceramics and Glass department. He is on the Cockpit Ceramics Residency selection committee. He has curated ceramics exhibitions through London Craft Week and London Design Festival. Preston is the Chairman of The Crafts Council's Patrons group.

## **MAYLIS GRAND**

### **PHILANTHROPIST & COLLECTOR**

Originally from France Maylis moved to London aged 20 to study Economics & Business at the LSE. Maylis has been working in the cosmetic industry as a marketing director for LVMH, Coty, Estée Lauder and beauty incubators such as Maesa. She now specializes in helping beauty & wellbeing founders in optimizing their marketing & digital strategy as well as developing their product innovation pipeline. Parallel to her career she continued to develop her private ceramic collection as well as her interest in museums & galleries acquisition strategy and Art Education. She is a Collector and a Patron.

The Young Masters Maylis Grand Ceramics Prize is the result of a conversation between her husband and her on how to help young ceramicists.

## **BISILA NOHA**

### **ARTIST AND ART ADVISOR**

With her work, Bisila aims to challenge Western views on art and craft; to question what we understand as productive and worthy in capitalist societies; and to reflect upon the idea of home and oneness pulling from personal experiences in different pottery communities. Her work extends from wheel-thrown pieces with the distinctive addition of marbled slip decoration to create eye-catching abstract landscapes; to sculptural pieces mixing throwing, coiling and carving which connect Bisila to her roots, the makers that precede her and our past.

With a background in Translation and International Relations, Bisila is a passionate feminist activist. She leads the London LGBTQ+ Community Centre and co-directs Lon-art Creative, an arts and activism organisation that offers a platform for everyone to create, collaborate and reflect upon social issues through the arts. Lastly, she is part of Design Can, a campaign to make the design industry more inclusive and diverse.

## **ANNIE WARBURTON**

### **CEO OF COCKPIT ARTS**

At Cockpit, Annie has shaped a bold new vision. This year, a £3.2 million capital project backed by the Mayor of London, will refurbish and transform Cockpit's Deptford studios, creating more studios, a new learning centre, a public art commission by Amber Khokhar and new craft garden landscaped by Sebastian Cox. Prior to joining Cockpit, Annie was Creative Director at Crafts Council UK. Bringing contemporary craft to public audiences, she led three editions of Collect – the international fair for contemporary craft and design, and a portfolio of exhibitions including at the V&A, Cheongju Biennale, Design Miami/Basel and the Grayson Perry show 'Julie Cope's Grand Tour'. She is the author of Our Future is in the Making, the influential manifesto launched by Edmund de Waal and Tristram Hunt in the Palace of Westminster. Annie is a regular juror on prizes and awards, and she is a respected writer and presenter.

## **DANIELLA WELLS**

### **CONSULTANT WITH A FOCUS ON MUSEUM-QUALITY CRAFT**

Daniella works with art fairs and galleries, as well as contributing to panels and writing. Daniella is a judge for the Young Masters Maylis Grand Ceramics Prize presented by Cynthia Corbett Gallery, was a Ceramics judge on the Woman's Hour Craft Prize (a BBC, Crafts Council and V&A initiative) and is a regular contributor to Rue Pigalle and the Crafts Council's Collect Fair. After studying Ceramics at Central Saint Martins, she started her career working at Sotheby's on exhibitions of contemporary decorative arts in New York and London.

# EMERGING WOMAN ARTIST AWARD

## JUDGING PANEL

### **DR CHRIS BLATCHLEY** **PATRON OF THE ARTS**

Dr Chris has been generously supporting the Prize from 2017 and has again generously donated the money for the Young Masters Emerging Woman Artist Award (previously Emerging Woman Art Prize).

Dr Chris Blatchley is Director of The Glass House Opticians, founder of Capital Aesthetics, and Medical Director of The London Migraine Clinic.

### **CHARMAINE BENEYTO** **VISUAL ARTIST, DIRECTOR, WRITER AND CURATOR**

Charmaine is the founder of CB-Art Advisory where she works to build collections working with both established and emerging artists with a focus on Ultra Contemporary Female, BIPOC and non-binary artists. Charmaine graduated from The University of Kent with an MA in Film with Practice. She also studied at The University of the Arts London, graduating with a BA (Hons) in Media and Cultural Studies. Notable works include, *Dir: The Seagull* by Anton Chekhov (2014) and *Dir/Writer: Doves* screening at the Power of Women's Festival Margate and the Ramsgate Film Festival (2018). Selected shows: Spilt Milk Gallery; *Acting balance[d]* (2021) Spilt Milk Gallery; *Whose Story Is It?* (2022); Modern Art Oxford, PCP Archive (2023) She is currently working on the on-going research project *Mother* and curatorial project *Post-natal*. Charmaine is a professional member of Spilt Milk Gallery. She is also a member of the Association of Women Art Dealers. In 2023 she was resident at Mother House studios as part of the Procreate Project.

### **VESTALIA CHILTON** **DIRECTOR OF KENSINGTON + CHELSEA ART TRAIL & ART WEEK**

Vestalia Chilton is a Cultural Director lobbying for culture and the arts to be at the forefront of Placemaking and Urban Planning. Her recent projects include Kensington + Chelsea Festival, Kensington + Chelsea Art Week, the first of its kind KCAW Public Art Trail now in its 6th edition, High Street Windows (Art on Empty Stores), Love Kensington + Chelsea Street Art (Art on Temporary Hoardings), The Marrakech Biennale 6th Edition, Fine Art Sails marking the 2012 London Olympics, The Croydon Mural Project, Public Art Programme at The Exhibitionist Hotel in West London.

Vestalia is an AoU Academician (The Academy of Urbanism), in 2021 completed an MBA Essentials at The London School of Economics and Political Science, RSA Fellow, member of AWITA (Association for Women In The Arts), jury member Urbanism Awards, Young Masters Art Prize, Signature Art Prize and the Golden Unicorn Awards.

# CROSS-CULTURAL AWARD JUDGE

## **DR VIRGINIE LEROUGE KNIGHT**

Originally from France, Dr Virginie Lerouge Knight is an artist who has spent more than 25 years living and working in China. Dr Lerouge Knight has exhibited extensively in China, Hong Kong and France and specializes in public art projects and installations. She is also a performance artist, participating in several major theatre productions in both French and English, as well as co-designing and directing experimental theatre performances in various museums in China and at the Shanghai Biennale in 2016. Drawing on both her artistic and scientific background, Dr Lerouge Knight is passionate about pushing the boundaries of artistic innovation both conceptually and technically with a strong interest in cross-cultural themes, drawing on her personal experiences of living and travelling extensively overseas.

# PAINTINGS IN HOSPITALS AWARD JUDGING PANEL

## **SANDRA BRUCE-GORDON FRSA**

Sandra is Director & Chief Executive of Paintings in Hospitals and a leading figure in the development of arts, cultural and public services across the UK. Sandra began her career in Theatre Management before heading up Cultural Services for several Local Authorities where she was responsible for a variety of services including galleries and museums. Prior to joining Paintings in Hospitals she ran her own consultancy company working on the development of culture and creative industries. In 2017 Sandra was awarded Fellowship of the Royal Society of Arts for her work preserving cultural venues.

## **ANDREW HOCHHAUSER KC**

Andrew Hochhauser KC is a barrister at Essex Court Chambers, a Harmsworth scholar and Bencher of Middle Temple. A Deputy High Court Judge since 2013, he is a Trustee of the V&A Foundation, the Courtauld Institute of Art, Ballet Black, the National Aids Trust and Chair of the Samuel Courtauld Trust. Honorary Counsel to Westminster Abbey he is the former Chair of Paintings in Hospitals standing down after 10 years in January 2023. Andrew is now a Patron of the charity. He is an avid art collector.

## **IAN DAVENPORT**

Ian Davenport is an abstract painter recognised for his complex colour compositions and a deep understanding and enjoyment of paint. Davenport received early recognition participating in Freeze, a student-curated exhibition which exhibited the work of Goldsmiths' students who would later come to be loosely known as the 'YBA's' (Young British Artists). In 1991, he was nominated for the annual Turner Prize. Ian paints site-specific installations and his work is held in important museum collections throughout the world. Ian is a Patron of Paintings in Hospitals.

## **DR RICHARD CORK**

Dr Richard Cork is a distinguished British art historian, editor, critic, broadcaster and exhibition curator. Richard read art history at the University of Cambridge and was awarded his doctorate in 1978. Cork was Slade Professor of Fine Art at Cambridge from 1989–90, and the Henry Moore Senior Fellow at the Courtauld Institute of Art in London from 1992–95. He served as Chair of the Visual Arts Panel at the Arts Council of England until 1998. He has been an art critic for the Evening Standard, The Listener, The Times and the New Statesman. Cork was also editor for Studio International. He is a past Turner Prize judge and the author of multiple books including: The Healing Presence of Art: A History of Western Art in Hospitals. Richard is a Patron of Paintings in Hospitals.

# ABOUT

## **YOUNG MASTERS ART PRIZE**

Our mission is to support emerging artists from across the world, bringing their work to a wider audience through a triennial Art Prize and a regular programme of touring exhibitions and fairs as well as maintaining a vibrant online presence that showcases our wide network of hundreds of talented artists. This global visibility and support can be career-making and life-changing, with opportunities for sales, exhibitions, gallery representation, press, and much more.

**Young Masters** is a not-for-profit international initiative which was launched in 2009 by gallerist Cynthia Valianti Corbett, founder of Cynthia Corbett Gallery. This unique initiative highlights emerging artists of any gender, age, or nationality, working in any media, whose work responds to the art of the past.

In 2014 the **Young Masters Maylis Grand Ceramic Prize** was added to focus more attention on the growing interest in the collection of contemporary craft. 2017 saw the launch of the inaugural **Young Masters Emerging Women Award**. The fifth edition and 10th Anniversary Exhibition of the Prize took place in October 2019. Young Masters continued initiatives throughout the COVID pandemic; pioneering the curatorial platform **Focus on the Female** to recognise women artists' work in 2021, giving prizes and exposure to artists even in the most difficult circumstances.

## **CYNTHIA CORBETT GALLERY**

The Cynthia Corbett Gallery is an international contemporary art gallery, which has an annual exhibition programme and exhibits at contemporary art fairs worldwide. The Gallery represents both emerging and established artists whose careers have been nurtured since the Gallery's inception in 2004.

# TEAM

## **CYNTHIA VALIANTI CORBETT**

Founder & Director  
Young Masters Art Prize & Cynthia Corbett Gallery

## **BETH CARGILL**

Coordinator  
Young Masters Art Prize

## **DAISY MCMULLAN**

Curator  
Young Masters Art Prize

## **CRISTINA SCHEK**

Head of Marketing & Communications  
Cynthia Corbett Gallery

## **ANDREA VAN DEN HOEK MEJIAS**

Executive Director  
Cynthia Corbett Gallery



# SPONSORS

## **ARTISTS' COLLECTING SOCIETY (ACS)**

The Artists' Collecting Society (ACS) was set up in 2006 as a not-for-profit, Community Interest Company dedicated to the administration of the Artist's Resale Right (ARR) and copyright. ACS represents just under 2,000 artists and artists' estates including painters, sculptors, photographers, designers, and artists working in glass and ceramics. Through its Community Interest Initiatives, ACS proudly supports a great variety of prizes, bursaries, community projects and charities.

## **BROWNHILL INSURANCE GROUP**

The Love Art Insurance team at Brownhill Insurance Group specialise in insurance for collectors, dealers, galleries and artists as well as those associated with the art world. Being avid collectors themselves, the team appreciate the strong ties that collectors have to their prized possessions. Brownhill Insurance Group have a strong record of excellent customer service and take pride in offering expert cover and being able to offer clients competitive and comprehensive policies.

## **CIPRIANI BELLINI**

The Original Bellini cocktail is a gentle and easy-going blend of Italy's finest white Peach puree and Prosecco, invented by Giuseppe Cipriani at the renowned Harry's Bar in Venice in 1948.

## **COCKPIT**

Cockpit is a centre for excellence in craft, bridging the gap between talent and opportunity. An award-winning social enterprise, Cockpit is home to 160 independent creative businesses in London. Two shortlisted artists working within the expanded field of craft will receive the new Cockpit Prize from Cockpit, including four sessions with a Cockpit business coach, and participation in the Make It Count programme.

## **CURA ART**

CURA Art is committed to supporting collecting with purpose. We work with individuals to manage their collections and their interest in supporting artists and the arts eco-system. One such example is the collector Henriane Mourgue d'Algue who we work with to find appropriate artists and initiatives for her to support, centred around themes close to her heart. CURA Art and Henriane Mourgue d'Algue are proud supporters of the Young Masters Art Prize and the work of Cynthia Corbett Gallery to nurture artistic talent.

## **EVELYN PARTNERS**

Evelyn Partners is the UK's leading integrated wealth management and professional services group.

"We are particularly proud to be sponsoring The Young Masters Art Prize as it is unique in celebrating innovation, talent and creativity whilst acknowledging art from the past. No other competition gives young, talented and upcoming artists the chance to shine and to grasp a career-changing opportunity like this one. Evelyn Partners has a long history of sponsoring and supporting various galleries and exhibitions not only in London, but nationwide and we see this new partnership as a perfect addition to our suite of activities, welcoming and involving a whole new artistic generation." Christian Flackett, Partner, Evelyn Partners.

## **DOUBLE DUTCH**

Double Dutch offers a fresh, healthy and innovative tonic with flavours such as Cucumber & Watermelon and Pomegranate & Basil. The tonic is low in calories, made with no nasties and is 100% carbon neutral. The Young Masters Art Prize is proud to introduce Double Dutch as the tonic partner for its events.

### **FISHERS GIN**

Fishers Gin is inspired by the East Coast of England and its wild coastline. Hand foraged botanicals of native and coastal origin are selected for their herbaceous and savoury taste.

### **HEXIO**

Hexio is a specialist repro house based in London producing large format film positives for screen printers. Our large format services and products include: digital printing, large format printing, film positives, POS displays, scaffold signs, events banners, vinyl print and cut, bespoke wallpaper plus many more.

### **HOGBENS DUNPHY**

Hogbens Dunphy's passion is finding new ways to improve businesses. Established in 1921, they have over 90 years of success providing caring, professional accountancy for The Arts and creative industries, including galleries and public and private art institutions. The firm offers a wide range of services and specialist knowledge of the arts sector.

### **KARMA CREATIVE**

Established in 2007, Karma Creative is a multi disciplined design agency based in central London. Specialising in Graphic design, Websites, film production, Printing and large format graphic installations. Our clients range from music and film industry companies to a whole range of corporates. and everything in between. We believe good design should be effective as well as creative.

Karma has the imagination to come up with eyecatching designs, we also have the skills to bring them to life. Our creative thinking along with technical expertise ensures that Karma delivers beyond the client's expectations.

### **KENSINGTON + CHELSEA ART WEEK**

The KCAW is now in 7th edition. An Art trail extends over 3 months in the summer, with additional new sites including South Kensington and Knightsbridge, with over 1,000,000 visitors per WEEK!

### **PAINTINGS IN HOSPITALS**

Paintings in Hospitals is a charity aiming to transform the UK's wellbeing by using world-class art to inspire better health for patients, carers, and communities.

Paintings in Hospitals works across England, Wales and Northern Ireland. We care for 3,700 artworks in our collection, many by world-famous artists. We use our collection to inspire art walks, artist projects and creative activities. And we work side-by-side with patients and care staff to help create care spaces that are encouraging, enriching and empowering.

Paintings in Hospitals supports a new Young Masters Award in 2023 for an artist whose work responds to a health and wellbeing theme, with a prize of £500.

### **RUDOLPH BLUME FOUNDATION**

The Rudolph Blume Foundation was created to honor Sean Rudolph, whose passion for life and the arts was boundless. The mission of the Foundation is to continue Sean's legacy by encouraging, sponsoring and promoting emerging artists in the fields of Contemporary Art and Theater. The Foundation will support scholarships, as well as innovative, singular and pioneering exhibitions across a variety of media

### **THE EXHIBITIONIST HOTEL**

Nestled in a side street in South Kensington, and minutes from the Museum district, the Hotel was established with Art as its ethos. It has a regular revolving curatorial programme directed by Vestalia Chilton. The Hotel has generously hosted Young Masters in residence since 2020; 2023 will see our fourth exhibition.

# EBONY RUSSELL

*Superfluous: Perforated Urn with Ribbons on Furbelow  
Pedestal with Ribbons, 2023*

Lumina Porcelain and stain

46 x 16 cm

18 x 6 1/4 in.



