

City&Guilds of London Art School

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NEWSLETTER

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At approximately this time last year and mindful of the need to secure our 'Highly Trusted Status', I was writing about the serious challenge that a QAA 'Educational Oversight Review' represented to the School's institutional equilibrium. I had in mind the possible vulnerability of our mixed provision to an external inspectorate which for most of its history has been identified only with degree-level programmes and with standardised academic procedures. I was aware that across our own subject spectrum there were differences of 'style' in the management of quality assurance which might not be self-explanatory to an outside observer; this caused me real concern.

As a consequence, my colleagues and I worked particularly hard on the documentation; we were honest in our representation of strengths and limitations and of how we proposed to consolidate or amend as the case might be. In the event, perhaps I need not have worried so much, not because the stakes were any less high than I'd originally thought but because of what proved to be a sensitive and fair critical evaluation by the QAA team. We came through with flying colours. The continuance of our Highly Trusted Status has been duly confirmed by the UK Border Agency, but we will now be subject to regular QAA scrutiny and obliged to deliver exactly on all development proposals identified in our current and future action plans. In this regard, the QAA team's opinion was that among several 'desirable' initiatives should be the production of a generic 'teaching/learning' strategy for the School as a whole.

“ ... all our programmes are heavily invested in the informative value of the art-object past and present and in whatever part of the cultural infrastructure it is located

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In the QAA's view this would, not least, facilitate the dissemination through different study areas of what each had identified as its own good practice, hopefully with exponential benefit for all. From my point of view, it should also consolidate the School's unifying vision of where its academic distinctiveness resides, the clear projection of which is so important to our interests: all our specialist Degree and Diploma programmes are heavily invested in the informative value of the art-object past and present and in whatever part of the cultural infrastructure it is located; this might presume the gallery-based work of Fine Art reflecting on the human

condition as we experience it; the symbolic or ornamental interventions that extend both the material and metaphoric lives of great buildings or the intimate artefacts which variously record the shifts in our attitudes to faith and aesthetic value through cultural history. If, in all its different manifestations this 'object/image' is made

with conviction and a sufficient command of requisite skills, it can still be a measure of what we are, or for that matter, *'where we come from and where we're going.'*

Gauguin's metaphysical question is still a challenge requiring its creative act of faith from both 'artist' and audience, and we've tried to be equal to it; even after our exposure to the QAA's rigorous evaluative method, I'm still confident that we are uniquely placed to be as idealistic as that; some place has to be and we must not squander the opportunity.

Tony Carter, Principal



Royal visit

A buzz ran through the School on 24 January when the Prince of Wales and the Duchess of Cornwall made a tour of the Historic Carving and Conservation studios.

It took place as part of the Royal visit to Kennington, taking in St. Anselm's Church and the Oval cricket ground, and marked the School's connection with the Duchy of Cornwall, which owns the land upon which the BT building housing the new Foundation studios stands.

The visit also sprang from the well-known passion of Prince Charles for the traditional skills that are integral to the preservation of Britain's built heritage.

Extending the 45-minute schedule to an hour, the couple visited the drawing studio, stone carving, woodcarving and conservation studios – all of which had become miraculously clean and tidy in time for the visit.

The couple's questions to staff and students focused on the techniques used and planning involved in successfully approaching a project. Senior stone carving lecturer Nina Billbey said: "The question they kept asking over and over again was, 'How do you start to chisel into a block of stone... where on earth do you begin?' This gave the students the chance to talk about the technical processes involved in carving figures and architectural ornament – the drawing, modelling, transfer of three-dimensional form and the actual carving."

In the conservation department the couple saw a microscopy class and looked at students' projects in the final year studios. "They asked astute questions and wanted to know specific techniques," said student Lewis Robins-Grace, who showed her work on a marble memorial from Westminster Abbey.

Principal Tony Carter was relieved that the visit went smoothly, noting how the Prince of Wales, "clearly made his own decisions about who to speak to and how long to stay. Because of this the tour seemed to choreograph itself."



“ The question they kept asking over and over again was, 'How do you start to chisel into a block of stone... where on earth do you begin?' ”

New bursary support

The level of student support through bursaries has continued to grow thanks to further new additions to the long list of organisations and individual benefactors which generously support students in this way.

The **Lawrence Atwell charity**, administered by the **Worshipful Company of Skinners**, is providing new bursary funding of £15,000 specifically aimed at students up to the age of 26 most in need, with the stated aim to 'invest in their talents and aspirations to help them find their way'. The funds are supporting five students in 2012-13, two from painting, one from conservation and one foundation student. This is the first time that a foundation student has been eligible for one of the many bursaries given to the School by its generous benefactors.

New bursary funding for conservation students, totalling £27,000 per annum, has been forthcoming from the **Elizabeth Cayzer Charitable Trust**, the **Headley Trust** and the **Vandervell Foundation**.

Augmenting the pool of bursary funding and other forms of student support remains an important priority for the School considering straightened economic times and the substantial financial commitment that comes with studying and living in London.

School obtains Highly Trusted Status

The review of Educational Oversight (REO) visit took place on December 12 – 13 following months of intensive preparation by senior academic and administrative staff. Members of the Quality Assurance Agency for Higher Education (QAA) team met with staff and students and consulted copious documentation. The end result was a full endorsement of the

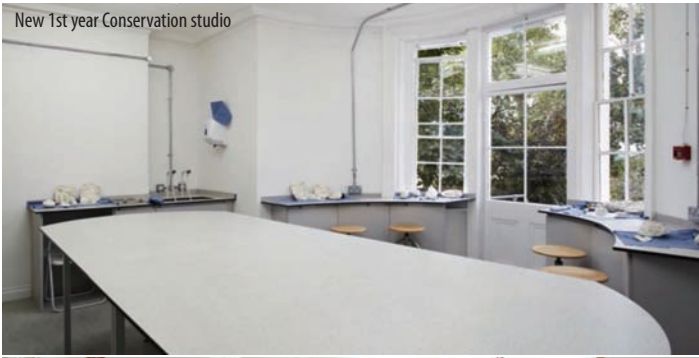
School's practices and policies.

The QAA team's final report (now published on the QAA website) states its 'confidence in the School's management of academic standards for which it is responsible... [and in its] management and enhancement of the quality of learning opportunities'. It affirms the accuracy and completeness of the School's representation of

itself as an institution and of the courses offered.

The report also draws attention to good practices, including: '**Consistent emphasis in the curriculum on current professional practice underpinned by strong industry links and experienced practitioner staff;**' and, '**Preparation for specialist practice tailored to the aspirations of individual students.'**

QAA's judgement secures Highly Trusted Status (HTS) for the School - a requirement of the UK Borders Agency for any educational institution wishing to admit overseas students. "This will allow us to continue to recruit students internationally across our programmes, thereby drawing from the widest pool of talent," says Deputy Director Magnus von Wistinghausen.



New 1st year Conservation studio



Renovated 2nd year Conservation studio



Refurbished and extended Wood Carving studio



The School Canteen has been enlarged and given a 'face lift'

Development Project - Update

The third tranche of Phase 1 of the Development Project took place over the summer of 2012, completing two-thirds of the work planned for the Georgian buildings on Kennington Park Road. For the third year running it was delivered on time by main contractors Mode Property Development, overseen by Alan Higgs Architects, and cost consultants and contract administrators Mitchell Price.

Energies were focused on ground floor and basement levels of the Georgian terrace, creating a new entrance directly from the courtyard as well as larger woodcarving studios and better canteen facilities. The Conservation department benefitted enormously. All studios, previously located over two levels, were all moved to raised ground floor level across four of the six

Georgian buildings. New, larger lateral openings between the rooms and buildings allowed for ease of circulation between all studios. The department was also re-equipped to professional standards (see Conservation, p.10-11)

This year's works were generously funded through grants totalling £400,000 from the **Fidelity UK Foundation, Linbury Trust, J. Paul Getty Jnr. Trust, Pilgrim Trust, Clothworkers' Foundation and the de Laszlo Foundation.** In addition the **Phillimore Trust, Leche Trust and the Ironmongers' Company** funded new signage and the re-instatement of railings outside the buildings on Kennington Park Road. Since 2012 the Development Project has been run by the **City & Guilds Art School Property Trust**, which now acts as landlord to the School.

Next Steps

Since starting works on Phase 1 of the Masterplan, two-thirds of the spaces in the Georgian buildings have now been fully refurbished (shaded red in the diagram below), through the investment of grants totalling £1.2 million to date.

Plans for 2013 look to complete as much of Phase I as possible, funding permitting.

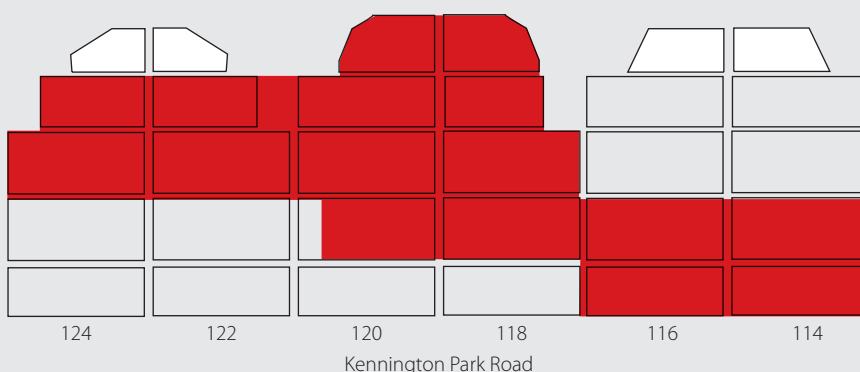
This will comprise:

- Refurbishing and extending the library
- Creating a new IT suite

- Moving the main School offices and meeting rooms
- Refurbishing vacated spaces into studios and academic offices
- Inserting a second connecting bridge at second floor level
- Relocating the wood and glass workshops.

To achieve this requires additional funding of £800k, for which the Property Trust is in the process of fundraising.

For additional information about the project and how it can be supported please contact: Deputy Director Magnus von Wistinghausen or email : development@cityandguildsartschool.ac.uk



New studios in BT Building

A major development over the last year was the acquisition of new space for the Foundation department through the conversion into studios of one floor of the former Vauxhall Telephone Exchange building on a site adjoining the School. The process of creating it was preceded by a long period of negotiation, supported by the Duchy of Cornwall as freehold owner of the site.

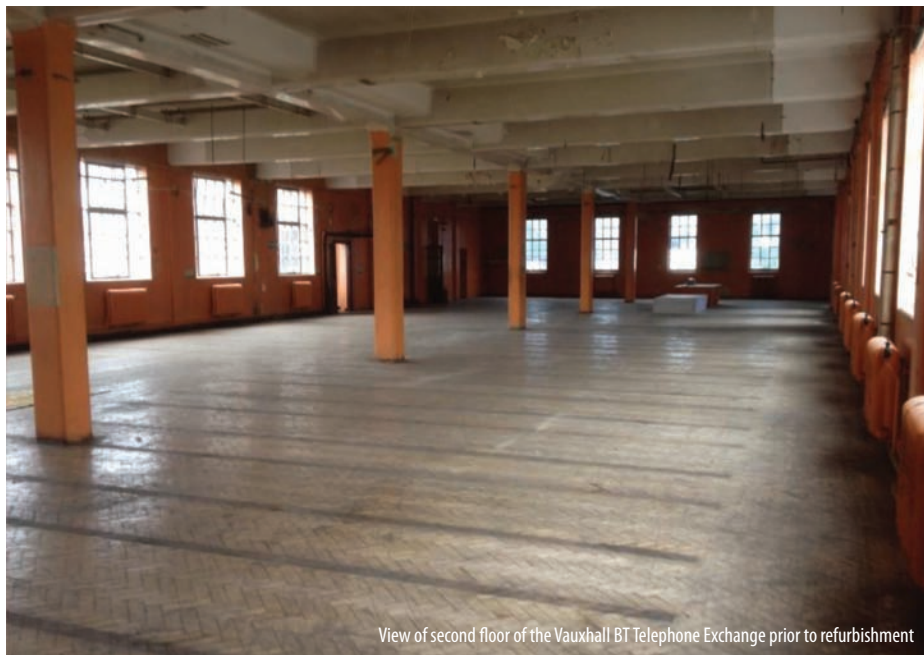
This culminated last September, as the arrival of the new influx of students was imminent, in an agreement between the School's Property Trust and British Telecom for the occupation of the second floor of the disused 1930s building for a 10-year period.

Over the summer break, 6,000 square feet of additional studio space was created to specifications drawn up by Head of Foundation Keith Price. Overseeing the project for BT was John McQuirk, Head of Operational Estates.

"When I first became involved in the project I did not believe we could complete the works by September 2012", says Mr McQuirk. "But we did, and we even managed to come in slightly under budget. It was achieved by working together as a team.

"I admire both the School and its team of contractors for their 'can-do' spirit and industry. It's a project and an outcome of which I am proud to have been a part. The end result is also rather superb!"

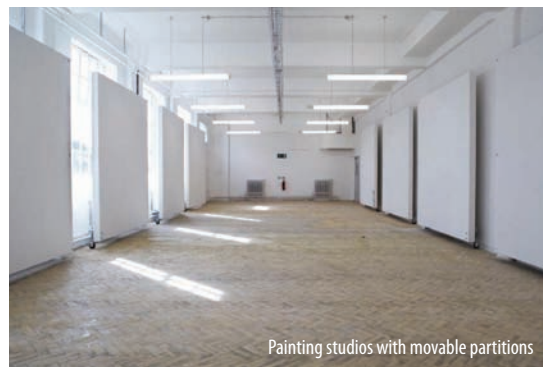
Over the course of the 10-year lease the extra space will allow flexibility in completing delivery of the School's Masterplan, allowing teaching to move from the main buildings should building work stretch beyond the summer period. When the Masterplan is completed the extra studio and facility space gained in our main site will be roughly equivalent to the area now occupied in the BT building.



View of second floor of the Vauxhall BT Telephone Exchange prior to refurbishment



Large open plan sculpture studio



Painting studios with movable partitions

“ I admire both the School and its team of contractors for their 'can-do' spirit and industry. It's a project and an outcome of which I am proud to have been a part - John McQuirk, BT ”



The conversion and fitting out of the new Foundation studios was finished just in time for the new intake of students in September. This provided the space to allow their numbers to rise from 59 to 84 for the 2012-13 academic year. However, other, less tangible, gains have been just as important: a dedicated space has cemented the identity of the course and the people who study on it.

Foundation course leader **Keith Price** oversaw the layout of the internal space, and the benefits of his understanding of students' needs are clear for all to see.

Tutor Ben Spiers highlights the new open plan arrangement: "Previously we occupied separate spaces in the various buildings within the School which divided people into groups. The new space means that the students can interact with and learn from each other, whatever pathways they choose to specialise in for their future degree courses." This interaction makes for a more vibrant and cohesive community, while students still enjoy the same access to all the facilities in the School as before.

“ The new space means that the students can interact with and learn from each other ”

It's not only the Foundations studios that are new: the course now has its own dedicated technician for the first time. **Emma Simpson**, familiar to many through her years working in the School's reception and shop, began her role in the autumn term. A former student (Sculpture P-G Dip, 2008), Emma is thoroughly enjoying her work: "I feel like I'm where I'm meant to be", she says.



Emma Simpson



Takayuki Hara, *Our Hearts Unravel in Unison in the Midst of Shapeshifting*, 2010

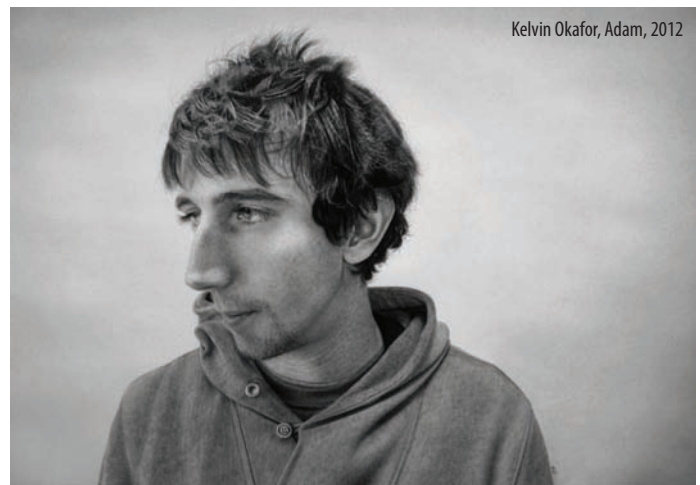
Staff News

Tutor and MA alumnus **Takayuki Hara's** solo show, *A Shapeshifting World*, took place at Unit 24, Southwark (Feb – March 2013) as part of J400, an international celebration of the 400th anniversary of Japan's relations with the UK. It was the culmination of three years' work for Takayuki, in which he explored the metamorphosis of our identities. It was accompanied by a talk from Professor Timon Screech of SOAS, University of London.

Award-winning **Nick Middleton** (John Moores Visitors' Choice Prize 2006 and 2010), painting tutor and computer supremo, is part of a five-person group show, *New East Anglian Painting*, which runs until May 2013 at the Ipswich Art School Gallery. The

UALAB approval for Foundation Diploma

The other big change for the department is the approval of the course by the **University of the Arts London Awarding Body (UALAB)**, which came into effect for the new academic year. No changes to course content were required to meet its exacting standards. Approval means that the department now awards a Level 3/4 Foundation Diploma in Art and Design. "This will have a significant impact on applications from the next academic year onwards", says Keith Price. "The credit points for the course are recognised throughout the university system both nationally and internationally, putting us on an equal footing with every other high quality provider."



Kelvin Okafor, Adam, 2012

Student and Alumni News

Current student **Hannah Winn**, who may join the School's Conservation BA course in October, has been awarded the Silver Medal at the Oxford Maths Olympiad after taking second place in the competition. The winner, who was only a few points ahead of her, won a scholarship to study mathematics at Oxford.

Kelvin Okafor (2005) has won the Catherine Petitgas Visitors' Choice Prize in the National Open Art Competition (NOAC) 2012 for his photorealist drawing, *Adam*. His work was represented on the NOAC's stand at the Watercolours and Works on Paper Fair at the Science Museum in February 2013.



Katie New, Time Capsule, 2012

eponymously titled exhibition catalogue, edited by Simon Carter, is available from Amazon.

Jeweller **Katie New** was invited to design silver containers for a time capsule that will be buried on the site of the new Design Museum at the former Commonwealth Institute, Kensington. The museum is due to open in 2015.

Katie engraved the sterling silver containers with the Design Museum logo, which were then plated in the white metal palladium and filled with a microfiche of the blueprints for the new museum.

Painting

During a busy Autumn term dominated by preparations for the QAA review, the biennial fine art trip to Germany took place. Students and staff visited a wide range of museums and galleries in Cologne, Bonn and Düsseldorf, Germany's heartland for modern and contemporary art collecting. The highlight for most students, says head of department **Robin Mason**, was the visit to Kolumba, a museum and gallery designed by Peter Zumthor that exhibits, "Cutting-edge art works alongside historic artefacts in an environment that unfolds itself as you wander through its many and varied gallery rooms and corridors."

The group's return heralded the QAA visit, much of the success of which Robin puts down to, "The alumni, students and staff, who all played their part in presenting the quality of the

The Philip Connard Travel Prize, which has been presented to the School by the Skinners Company for over 25 years, was awarded in 2012 to second year painting student **Felicity Davis**. She travelled to Paris over the summer, where she immersed herself in Christian Boltanski's works at the Pompidou Centre, and in the displays of the Musée de la Chasse (Hunting) Museum and La Maison Européenne de la Photographie. "The impact of these works was incredible", she says.

Chair of the Skinners committee that awards the prize, architect and new trustee Aidan Crawshaw, says: "The presentations for the prizes are always fascinating; the free and candid discussions that follow between the committee members and the artists are usually in-depth and interesting. Over the last three years that I have been involved our committee has had huge admiration for the work that the students have produced, and for the evident thoughtfulness and care of the teaching staff."

Staff News

Robin Mason is having his first large-scale UK solo show for a decade at Block 336 (see Alumni News, p.7), opening on 26 April.

The exhibition, *The Deepest Darkness*, will feature new paintings, drawings, prints and objects installed within the cavernous space in Brixton.

Robin has spent a number of years researching, reflecting on and developing this as yet unseen body of work that draws from deeply personal experiences woven into a complex dialogue with a range of art historical narratives.

The show will present a number of themes that have been gathering together over the years: a fascination with the art critic Charles Marriot's book *The Romance of the Rhine* (1911), the route of which Robin followed on the hundredth anniversary of its publication; frequent visits to Germany and France, taking in the Black Forest and the Vosges mountains, which themselves stem from a formative childhood visit to Germany; an obsession

teaching and learning in the department.

"The activity in the studios continues to be at a very high level, as will be seen at the degree and interim shows later in the year. Looking at achievements of alumni it is clear that we are doing things right: their exhibitions continue to impress both in their quantity and, of course, their quality, of which we are so proud.

"I have been reflecting on the many students that I am lucky enough to have been in touch with over the years, and how

fortunate I am to work with such a dedicated team of artist-teachers, whose commitments make the School the special place that it is."

“ The activity in the studios continues to be at a high level, as will be seen in the degree shows and interim year one and two shows later this year ”

Visiting Artists Programme

Tutor **Reece Jones** this year instituted a new visiting artists' lecture and seminar programme for Fine Art BA and MA students. Visitors so far have included internationally acclaimed painters Colin Smith, Robert Holyhead and Matt Calderwood, the latter of whom spent an entire day with students and spoke about his recent solo show at the Baltic, Gateshead. MA students were offered an opportunity to hear the thoughts of gallerist Andrew Mummery who Reece says, "responded to their work in an intensive, day long studio critique". The programme also included gallery visits: the Timothy Taylor Gallery hosted students at an exclusive talk by Lucy Williams during her recent solo show; and over two one-day sessions there were inductions into London's gallery network. "We were given a warm welcome from a wide range of well-known galleries – Gagolian, David Zwirner, Karsten Schubert and Stuart Shave Modern Art", says Reece. There was also an enthusiastic introduction by Robin Klassnik to the work of Mike Nelson and Susan Hiller at Matt's Gallery for the MA students.



with Grunewald's Isenheim Altarpiece, c.1515; and memories of the Coney Beach funfair in Porthcawl, where Robin grew up.

Sublimating the initial reading of the Isenheim Altarpiece into something more playful, he says that the exhibition will reflect on metaphor and transformation, the funfair and *The Passion*, and light out of darkness.

A limited edition artist's book of works and texts, supported by the School, will be published by Block 336 to coincide with the show.

Senior lecturer **Kate Palmer** was guest

artist at the atelier of Galerie Maste 4 at Saas Fee Switzerland, from December to January 2013. Sitting at an altitude of 2,750m, the space is only accessible by ski, snowboard or cable car. She produced *Riding Switch*, a series of works based on what she describes as the "performativity of snowboarding – where my goal is to achieve rhythm, flow and an aesthetic line while traveling sideways at speed".

Keira Bennett is her first exhibition, *The Making of an Anthropologist*, at Hoxton Gallery CHARLIE SMITH in April 2013. The solo show features paintings that filter through experience and reflection her wry observations of everyday life.

Hugh Mendes is having a one-man show of paintings at the Gusford Gallery in Los Angeles (April-May 2013). *D.O.A: The Good, The Bad and The Beautiful*. He is showing a selection of works from his ongoing trompe l'oeil series *Obituaries*, memorialising Hollywood icons in a meditation upon mortality.

Sculpture

Metal Workshop Facilities upgraded

Last year the Montgomery Sculpture Trust made a generous £25,000 donation to the school to cover the costs of upgrading the metal workshop, bronze casting and ceramic kiln facilities. Since the start of the 2012-13 academic year **Andy Bannister** has been overseeing the acquisition of new tools, foundry and kiln equipment in anticipation of the complete redecoration of the metal workshop over the Easter break in order for everything to be in place for the summer term. "The upgraded facilities

“ The upgraded facilities will be a big bonus for the school, allowing students to create larger and more complex sculptural works in metal and bronze ”

will be a big bonus for the school, allowing students to create larger and more complex sculptural works in metal and bronze”, says Andy. The provision of a new kiln also expands the scope for ambitious, large-scale ceramic works. “An increasing number of students



Second year sculpture student Charlotte Doe at the metalworkshop bench

have been creating sculptural works in ceramics over the last few years and it's our aim to develop this aspect of technical provision within the School”.

Amikam Toren and the Tate

After a quarter of a century of on-off negotiations with Tate, Fine Art tutor Amikam Toren saw five of his works enter the gallery's permanent collections. Tate curators chose pieces made in the 1970s through to the 1990s, which were selected from series of works Amikam developed over extended periods: *Simple Fraction*, 1975, made of a found, broken milk bottle reconstructed as an archeological find; *Of The Times*, 1989, a painting made from pages from The Times newspaper; and three 'ready mades' from the *Armchair Paintings* series of the 1990s, created out of paintings bought from small auction houses and junk shops, into which Amikam cut holes to reveal the walls behind.



Armchair Painting - Untitled (Wallbound), 1991

This level of national institutional recognition is life changing, says Amikam, whose work is represented in many smaller and regional institutions as well as private collections around the world. “This is an important event in the life of a living artist. It confirms an artist's contribution to art and their relevance in the historical context.”

It is also a sobering illustration of the sheer hard work and perseverance necessary, in general, to achieve this level of recognition. After a fifty-year career it is the first time that Amikam's work has entered a national collection, although he is represented in many smaller galleries and museums, as well as in private collections worldwide.

Alumni News (Painting)

Jane Hayes Greenwood (2011) and **Xabier Basterra** (2012) launched Block 336 in Brixton in March 2012, as reported in last year's newsletter. They were joined by **Alex Gough** (MA 2011) and **Robert Bell** (MA 2011), and most recently by Head of Humanities **Tom Groves** and Mark Jackson (MA Fine Art Chelsea, 2006).

The project aims to promote critical dialogue about contemporary artistic practice, curating exhibitions by emerging British and international artists. The fourth and most recent show was a series of wooden sculptural installations *Chrine* by British artist Morley Hill (aka Nik Taylor, b. 1973).

Block 336 achieved charitable

status in February 2013, having demonstrated the benefit to the wider public in terms of arts education through exhibitions and events. This means they can now apply for government and other funding to develop further the programme.

Two trustees have joined the project: MA Fine Art Painting tutor **Reece Jones** and David Kefford from Aid & Abet, an artist-run gallery in Cambridge.

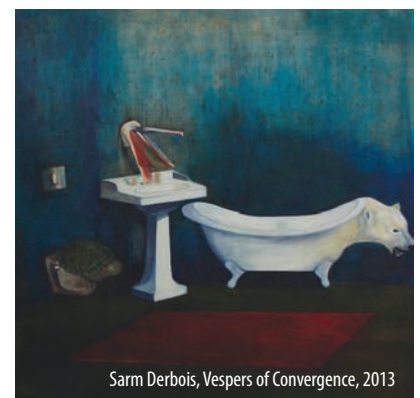
A collective of 2012 BA painting graduates held their first show, *Surface Revive*, at Rook & Raven, Fitzrovia (Jan – Feb 2013). **Gala Bell**, **India Dewar**, **Madeleine Fenwick** and **Alex Stavrou** banded together to form the collective with a shared

belief in the primacy of mark-making in artistic practice.

Individually they have been active too: Gala held an exhibition with her artist mother, Jasna, at the ROA Gallery, Pall Mall, in August 2012; and India travelled to atomic agency CERN in Switzerland to work with particle physicists to follow her interest in astrophysical and cosmological discoveries.

Sandra Micciche (2012), aka **Sarm Derbois**, will also be showing at Rook & Raven in a solo show in March 2013.

Jemma Appleby (2009) was one of the ten short-listed finalists for the inaugural Griffin



Sarm Derbois, Vespers of Convergence, 2013

Art Prize, sponsored by the Griffin Gallery in West London, in November 2012.

Nicholas McLeod (2009) is now represented by EB & Flow Gallery, Shoreditch. He was interviewed in the quarterly contemporary visual arts magazine *Elephant* in October 2012.

Sculpture

Staff News

Richard Ducker recently had a solo show at the Dalla Rosa gallery in Clerkenwell, London. In June 2012 he showed work New works by casting technician **Eva Masterman** were exhibited at Sculptural, which took place at the William Bennington Gallery, Devon (June-Aug 2012), and at Plan. Open. Formation. in the Arbeit Gallery, London (June 2012).

Frances Richardson recently showed work at Art13 (March), which took place at Olympia, London, and in Art Paris, France. In April she will start a month long residency in Oyster Bay, Long Island, New York, organised by DM Contemporary, NYC. In the same month she will show work in Postcard Narratives at Room Art Space, London.

David Snoo Wilson, who provides metalwork technical support, had a solo show at Trinity Buoy Wharf entitled Sub Series and Slug Submarines (June 2012), in which he reconfigured reclaimed materials from



David Snoo Wilson, Slugmarine, 2012

decommissioned military objects as a critique of past warfare. Over the summer David also organised the Tower of Nowhere live casting event at Burning Man in Nevada, creating a 20-foot high bell tower and casting several bells over the course of two nights as a celebration of the bell founding tradition in the UK.

Following his one person show, *Moving in the Right Direction*, at Anthony Reynolds gallery (March – May 2012), **Amikam Toren** exhibited works in a number of group exhibitions including the 4th Guangzhou Triennial in China, the theme of which was 'The Unseen', and the London Open at the Whitechapel Gallery (July – September). In November,

he and fellow sculpture tutor **John Clayman** showed their collaborative film work *Kourva 47* – which documented over 108 hours the refurbishment of a Victorian London townhouse – as part of 'A Better World', a project for the 13th Venice Architecture Biennale.

In April 2012 **Elaine Wilson** showed work at the Brussels Art Fair. In the same month she was part of the group exhibition 'Blue' at the Devon Guilds of Craftsmen Jubilee Gallery in Bovey Tracey, Devon. This coming September, Elaine will show work in the group exhibition 'IntoLACE' at the Thelma Hulbert gallery in Honiton, Devon.

Alumni News

Video works by **Sarah Rose Allen** (2009) were shown in a number of exhibitions during 2012-13, including *Surface II* at St. Pancras Church, London (July 2012) and *Bring Your Own Beamer* at VIVID, Birmingham, as part of the Flatpack Festival. Sarah's work was also shown at the City Gallery Collegium Artisticum in Sarajevo, Bosnia, as part of the XXIX International Sarajevo Winter Festival 2013, the theme of which was 'The Art of Touch'.

In September 2012, **Ted Litchfield** (2006) exhibited work in the group exhibition 3 in Chocolate at the Menier Chocolate Factory, London.

Hektor Mamet (2006) was part of the group exhibition *Memory and Place Disclosed*, at the Cittadellarte-Fondazione Pistoletto in Biella, northern Italy (Oct-Nov 2012). He recently showed work at the Forum Vebikus Kulturzentrum Kammgarn, Schaffhausen, near Zurich, Switzerland (March-April 2013).



Chloe Leaper, The Murmuring Corner, MA Degree Show, 2012



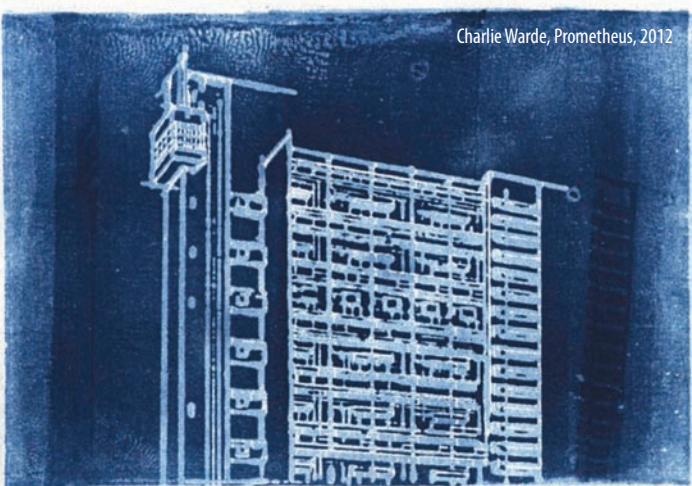
Chloe Leaper receives her prize from GAM's Christian Flackett

MA Fine Art Graduate news

The **GAM MA Fine Art Prize**, now in its second year, was won in September by **Chloe Leaper**, whose wire sculptures resembling nery sketches in the air drew lots of attention in the MA show in September. The judging panel consisted of art critic Richard Cork, gallerist Alan Cristea, artist and alumnus Alistair Mackie and art collector Cathy Wills. Chloe had an outstanding year, also winning the ZMAF Sculpture Award and the MA Pear Tree Prize, which is anonymously sponsored by three MA alumni. "This was undoubtedly the most challenging and satisfying year of my academic career", says Chloe.

2012 also marked the third consecutive year of the **Harriet Anstruther MA Fine Art Prize**, which went to **Jatinder Gill**. A practicing architect, Jatinder's degree show was an installation of 'Urbaglyphics' – found objects on city streets that spike childhood memories of urban life.

The 2012 graduates enjoyed much success since graduation. **Charlie Warde's** participation in the School's stand at the London Print Fair 2012 led to his *Prometheus*, a stop-frame animation of Ernö Goldfinger's Trellick Tower, North Kensington, being acquired by the V&A and later being selected by the National Trust for exhibition at Goldfinger's Willow Road, Hampstead. A subsequent residency at Willow Road began in March, with an accompanying



Charlie Warde, Prometheus, 2012

MA Alumni News

Carolyn Blake (2009) has had four solo shows in the last year, the most recent of which was *Not So Happy, Yet Much Happier*, held at the New Hall Art Collection, Murray Edwards College, Cambridge University in August – September 2012.

Scott Blaser (2010) was artist in residence at the Caroline Wiseman Gallery, Aldeburgh (August 2012), producing a body of work entitled *Undulating Lives*. Looking ahead to the summer, he will have a solo show at the Badami Gallery in the Kimball Art Center, Utah (June-July).

CHARLIE SMITH, the London gallery founded by **Zavier Ellis** (2005) has exhibited at two art fairs so far in 2013: the London Art Fair in Islington in January and Volta, New York, in March. Xavier's other project, *THE FUTURE CAN WAIT* (founded with film director Simon Rumley) joined with the Saatchi Gallery and Channel 4's *New Sensations* in October 2012 to present work by over 50 artists during Frieze Week. It took place at Victoria House in Bloomsbury Square.

As the only British national among 70 Israeli artists **Camilla Emson** (2011) found herself warmly embraced when she contributed to a fundraising project in Caesarea, Israel in December. A friend's house that was about to be demolished was turned into a museum of art and an auction of works held to raise money for the Misholim and Ha Lev Projects, which provide therapy and



care for babies, children and young adults struggling with emotional and mental health difficulties in Jerusalem and Tel Aviv.

"It was one of the most exuberant, dynamic and exciting times I've experienced! I was swept up in the intense passion, focus and overriding creative spirit of the project", says Camilla.

Face: An Exploration of Social Media, a one-person exhibition by **Barbara van Hoogeweegen** (2011), took place at the Rebecca Hossack Gallery in Fitzrovia, London in October last year. Barbara examined self-representation through the medium of Facebook, looking at the liberation of the individual in public cyberspace through the images he or she chooses to show on social networking sites.

Adeline de Monseignat has kept busy since she graduated in 2011. Having won the Public Vote for her work *Mother HEB/ Loleta*, 2012 at the Catlin Prize (May 2012) – in her trademark materials of vintage fur packed within glass domes – she has continued to

exhibit regularly. She was shortlisted for the Threadneedle Prize (Sept-Oct 2012) and most recently was one half of a two-person show, *Uncanny*, at the Ronchini Gallery, Mayfair (Jan-Feb 2013). The Ronchini Gallery also exhibited her work at Art 13, Olympia, in March.

An eponymously-titled exhibition of new works by **Osita Nwankwo** (2011), who won the School's Harriet Anstruther prize in 2011, took place in December. It was presented by The Sunday Gallery at the Livingstone Studio in Hampstead.

Tamsin Relly (2011) showed a series of new paintings, *Tipping Point*, in the ASC Window Space at her studio in Blackfriars Road, Southwark, in December. She describes the works as exploring "the relationship between contemporary Western lifestyles and the balance of the earth's ecosystem," using images of bleak industrial landscapes and deserted coastal towns to suggest the urgent alarm of "a planet on fire".

Jack Spencer Ashworth (2011) was part of a large group exhibition, *Start 13: The New Industrialists*, which took place at the Bermondsey Project. The south London-based Project describes itself as 'London's newest creative hub', and comprises *Crisis Skylight Bermondsey*, *Bow Arts*, *SE1 Studios*, *London Sculpture Workshop*, *London Community Furniture* and *Outside Puppets Collective*.

exhibition entitled *This Must Be The Place*.

Charlie's degree show also included a collaboration with veteran architect Neave Brown (P-G Dip. Painting, 2005), who regularly uses the print room facilities, on a drawing of Brown's 1968 Alexandra Road estate in Camden.

David McDiarmid's background as an architect came to the fore in his degree show, where his hand-stitched, fabric-covered sculptures of geometric matrices showed where architecture meets sculpture.

David was selected for MASTars 2012, run by Axis, an online resource for contemporary art. He was chosen by Debra Wilson and Chiara Williams of the WW Gallery, an artist run space in Hackney founded in 2008. We'll see a lot more of him at the School: in October he started his role as the new woodwork technician.

Julia Hamilton has taken part in several shows and events since graduation: Long and Ryle Gallery showed three of her new portraits at the London Art Fair, Islington, in January; and she contributed to *About Town* at St. Anne's Galleries, Lewes, East Sussex, where works by contemporary artists were shown alongside 20th century British works from the Towner Collection, Eastbourne. In the same period she took part in the annual *MA & Other Post-Graduates* exhibition at the Atkinson Gallery, Street, Somerset (Feb – March 2013). Also represented at the exhibition were fellow graduates **Nancy Cogswell** and **Richard Hoey**.

David McDiarmid, *Super Cosy Cosmos*, 2012



Alex Virji is represented by Man & Eve gallery, which recently moved from Kennington to a new permanent space in Lower Marsh, SE1. The gallery showcased Alex's work in March at Art13 and he has a solo show, *Entropical Paradise*, from April-June 2013.

CONSERVATION

As part of last Summer's refurbishment works the Conservation department benefited from a significant upgrade – with tangible results: "I'm so happy that we have managed, with the help of many benefactors, to improve the conditions and facilities of the department so dramatically", says Head of Department **Marina Sokhan**.

The new arrangement of studios over a single level on the first floor of the Georgian buildings has allowed large and heavy objects to be moved more easily and the studios have all been re-equipped: there are tailor-made laboratory benches with chemical-resistant coatings and covers, which are easy to clean and maintain; and there are new fume cabinets

that allow students to work with chemicals safely.

"We now have thoroughly professional conservation labs of a standard that matches those of conservation studios within museums. The money has been extremely well spent," says

“ We now have thoroughly professional conservation labs of a standard that matches those of conservation studios within museums. The money has been extremely well spent

Marina. "It has also created a proper sense of community now that the students can easily talk to the staff and each other."

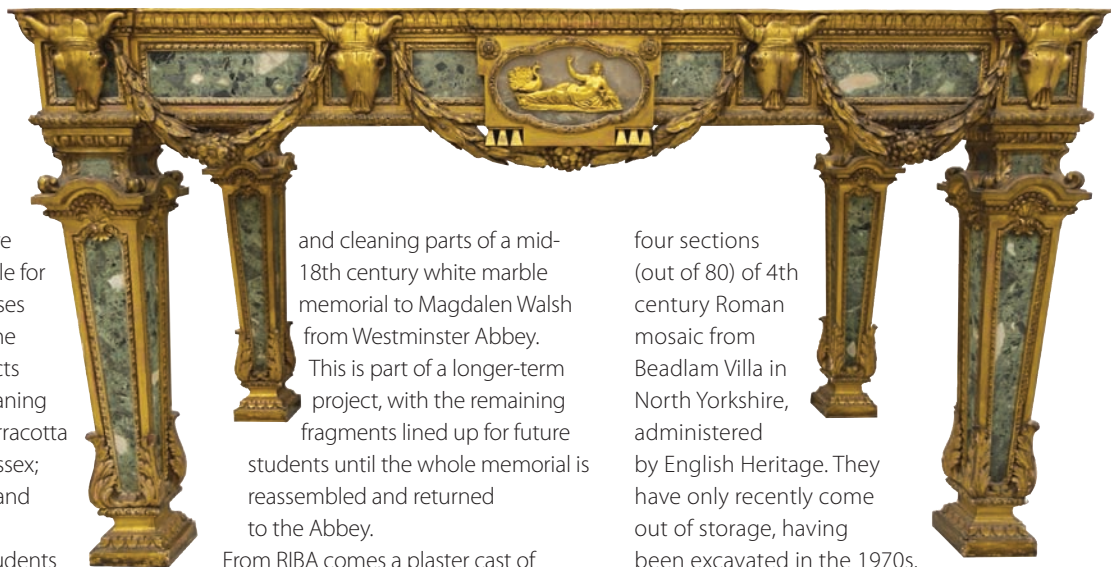
In addition, student numbers in the department have remained steady at nine per year, while applications have held firm

against the prolonged effects of the recession. "The quality of applicants is very high for 2013-14 start, with strong interviews, tests and supporting letters."

Final Year Research and Conservation Projects

Several high-profile institutions have provided a range of subjects suitable for current final year students' final theses (graduating 2013). These include: the effect of light degradation on objects at the Natural History Museum; cleaning techniques at the National Trust; terracotta technology in the Watts Gallery, Sussex; bronze gilding technology at Tate; and plaster cast coatings in the V&A.

The hugely varied objects the students are working on for the degree show in June have equally good provenance. From the Wallace Collection comes a c.1770 marble and gilded wood pier table (above, right), made in Rome, which **Hans Thompson** is consolidating and cleaning to a finished state. One of a pair – the other example is being conserved at West Dean College – it will be displayed in the Wallace's great gallery in the summer of 2014. **Lewis Robins-Grace** is stabilising



and cleaning parts of a mid-18th century white marble memorial to Magdalen Walsh from Westminster Abbey.

This is part of a longer-term project, with the remaining fragments lined up for future students until the whole memorial is reassembled and returned to the Abbey.

From RIBA comes a plaster cast of architect William Tite by William Theed (1804-91), whom **Elanor King** is treating to a nose job – rebuilding the missing proboscis and removing surface staining all over the bust. The cast is believed to be the working model for the carved marble version located in Bath's Guildhall. Meanwhile **Sian Pirnie** is cleaning and repairing the rigging of a large ship model from the Horniman Museum in Forest Hill.

At the other end of the date scale are

four sections (out of 80) of 4th century Roman mosaic from Beadlam Villa in North Yorkshire, administered by English Heritage. They have only recently come out of storage, having been excavated in the 1970s.

William Gilbert (PG final year) is re-backing them with a rigid support so they can be displayed as a full mosaic one day, pending plans for a new visitor centre at the site.

Catarina Malho is working closer to home on a cast from the School's own collection. It is a late 19th century Brucciani plaster cast of Hermes, the original of which is a Roman copy of the Greek original by Lysippus, now in the Louvre. She is removing ten layers of overpaint, one of which is a 'tasteful duck-egg', remodelling some missing parts and building a new plinth.

Current postgraduate diploma student **Rebecca Seedhouse**, recently completed a gilding project for eminent British sculptor Terry New FRBS. Rebecca was tasked with gilding the inner surface of his wood and steel sculpture *Between*, 2012. With an inner diameter of 1.5 metres, she first had to experiment to find a sealing layer that best suited its porous acrylic surface layer, which turned out to be a glass medium. The entire area was then sized and painstakingly covered in 23.5-carat gold leaf. It is now sited in a Glasgow hospice.



Catarina Malho laser cleaning a 19th century plaster cast of Hermes

Watts Gallery Partnership

The School's relationship with the Watts Gallery in Surrey – the museum dedicated to Victorian artist George Frederick Watts – is now in its second year. Students cleaned the artist's monument in 2011 and last summer they repaired the terracotta bust of the goddess Clytie (the first sculpture Watts made), which had recently been recovered following its theft.

There are several versions of Clytie, including a marble version at Tate Britain, and **Christian Kile**, as part of his final year degree project, is now working on a contemporaneous plaster cast of the sculpture. He is removing surface salts and applying a layer of bronze powder in medium, which will be polished to make the sculpture look like bronze. The work will be displayed in the gallery when finished.



Christian Kile works on the Watts bust of Clytie

Venice Internship moves to San Giorgio Maggiore

Winner of the third Venice internship was **Maxwell Malden** (2012). This year the project moved to the Abbey of San Giorgio Maggiore as part of a new collaboration between the Abbey and the School. Living in the small community of Benedictine monks, Maxwell worked for two months in the last of Palladio's great church buildings, cleaning marble elements of the high altar by Girolamo Campagna (1549-1625). Max first had to produce an extensive conservation report and perform detailed spectroscopy analysis of a discoloured surface coating on the marble before obtaining permission for final treatment from the Venetian *Soprintendenza*, the local heritage authority. Max was looked after by the Abbey's curator

Carmelo Grassi, and met a number of conservation and museum professionals – as well as running the Venice Marathon. The project, instigated by Venice in Peril, is supported by its trustee Marina Morrison Atwater, who came to see the works in progress. As a result of this partnership a number of possible conservation projects inside the church and the abbey have now been identified for future cohorts of interns.



Maxwell Malden with (right to left) Marina Morrison Atwater, Don Diaggio and Lady Clarke

Conservation Fellowship

The 2012-13 Conservation Fellowship was jointly awarded to 2010 graduates **Albert Traby** and **Hugi Hicyilmaz**. The fellows mentor students and assist with the day-to-day management of the Conservation studios, as well as working on their own projects using the School's facilities. This is part of our commitment to assisting young professionals on their first steps into their careers upon graduation. A fundraising event to support the position was held at Malplaquet House on 6 November 2012, hosted by Sir John Soane Museum (now Fitzwilliam Museum) director Tim Knox and landscape architect/historian Todd Longstaffe-Gowan. £6000 was raised on the night.

Summer Placements

Second year students had internships at some of the best-known institutions in the country over the summer. New to the roster was Knole House, the Sevenoaks home of the Sackvilles. In addition to the annual placements at Westminster Abbey and a return visit to the Watts Museum, students also worked in the Natural History Museum, British Museum, the V&A, Museum of London and English Heritage.

New Collaboration

Starting in the summer of 2013, Charterhouse, the almshouse and chapel complex adjacent to St. Bart's Hospital in the City, will see second year students writing the conservation proposal and treating the 17th century fireplace in the Great Hall.

The carved wood and Caen stone

fireplace by Edmund Kinsman was installed in 1614 and features the arms of Charterhouse founder Thomas Sutton, a Stuart era financial genius whose trust continues to provide lodgings for 'gentlemen pensioners' nearly four hundred years after his death.

Staff News

Senior stone conservation tutor **Jennifer Dinsmore** developed and delivered training in conservation housekeeping for the cleaning staff at the Palace of Westminster.

Jonathan Kemp, who also specialises in stone conservation, recently completed his PhD in computational materiality at the

School of Media, Arts and Design, University of Westminster.

Wood conservation tutor **David Luard** has been redecorating the 1735 Richard Bridge organ case at Christ Church in Spitalfields, an instrument of international importance. This follows an ongoing appeal by the Friends of Christ Church for funds to restore

the organ fully so that it can be played again after 50 years in storage.

New to the department this year is **Shayne Rivers**, who leads the wood conservation module. Before coming to the School he was senior conservator at the V&A Museum for 14 years, specialising in furniture, Asian and European lacquer and decorative surfaces

on wood. During this time he also founded and ran an eight-year international collaborative project on the conservation of Japanese lacquer.

In 2012 history of pigments tutor **Alison Stock**, who joined the department in January 2011, was commissioned to appraise the condition of the Coronation Chair at Westminster Abbey.

Tim Crawley appointed head of department



This academic year the School welcomed its new Head of Historic Carving, **Tim Crawley**, who took on former head Alan Lamb's mantle in September. Tim has designed and made work for stone buildings for 30 years, working on commissions for clients as diverse as Westminster Abbey, the Soane

Museum, Ely Cathedral and Cambridge Colleges. He is currently the President of the Master Carvers Association.

Tim is an alumnus of the School, his time here succeeding his original training as an art historian specialising in medieval architecture. His academic interests are informing his plans for the development of the wood and stone carving diplomas at both undergraduate and post-graduate level.

"My aim is to ensure that each practical project the students undertake will also contribute to their understanding of the development of the style of carved ornament and sculpture. It's important that the students are well equipped intellectually to inform

their practical skills, so that they can not only make replacement carvings in the historic styles so often needed in the heritage industry, but also be able to carve new imagery in any period style", he says.

To achieve this he has developed detailed project briefs that clearly explain nuances of style, technique and the often-unfamiliar vocabulary of tools, methods and ornament. "The technical terminology is so important – the students all need to speak the same language. It makes learning easier and it's what you need in a professional context".

He is also focusing on integrating the modelling and drawing modules of the course more closely with the carving and hopes to introduce a new short stucco course in the next academic

year. "The techniques required in the production of decorative schemes in lime and plaster for heritage work as well as for contemporary classical buildings demand the kind of training in drawing, modelling and design we already provide. So a course in stucco would sit well within our current provision and give our students further opportunities for employment when they embark on their careers."

“ It's important that the students are well equipped intellectually to inform their practical skills ”



Prow Sculpture for the Royal Barge on 3 June 2012

Diamond Jubilee Royal Barge Commission

“ This was an exceptional recurrence in modern times of something that was the mainstay of the careers of so many great artists of the past - temporary sculptures for great ceremonial occasions. I doubt whether any other art school could have risen so magnificently to this challenge. ”

Trustee Jonathan Marsden, Director of the Royal Collection

St. George's Commission update

The partnership with St. George's Chapel, Windsor, continues apace. The number of grotesques completed is 33 with six installed.

Under the terms of the School's agreement with the Dean and Chapter, the commission will extend for another five years, during which period three grotesques will be produced per annum. Client side the project is now overseen by Canon James Woodward following the retirement of Canon John White who will continue to work with the school and deliver lectures on medieval iconography.



Sarah Liptrot (2011) Seahorse grotesque for St. George's Chapel, Windsor

A new History of Carving Course for 2nd

Year carving students was launched in the 2013 Spring Term. Devised by humanities tutor **Viv Lawes**, the series of six lectures were presented by three experts: Dr. John Goodall, architectural editor at *Country Life* covered the medieval period; Professor Nigel Llewellyn, head of Research at Tate, lectured on 17th and 18th century carving with site visits to Charterhouse and Westminster Abbey; and Ben Read, retired senior lecturer at Leeds University, talked about 19th and 20th century public sculpture.



Edward Stein (2012), foliated finial

Student Updates

Shaun Bradley was last year commissioned to carve an inscription to the existing Jubilee Stone monument in King's Stairs Garden, Rotherhithe, to commemorate Her Majesty The Queen's Diamond Jubilee. It was a joint venture between Southwark Council and The Friends of King's Stairs Garden.

Former Taylor Pearce restorer **Tom Nicholls** is carving a life-sized Green Man sculpture for a client who knew of his existing monumental work. "I'm referencing the foliage carving at the church in Sutton Benger,

Wiltshire, and mixing it with my own preference for a sinuous style with lots of movement". It will be erected in the client's garden in Oxfordshire.

Nicholas Thompson has won the Belle Shenkman Award for the Arts prize from the Maple Leaf Trust, a charitable body set up in Britain by ex-pat Canadian scholars, which supports Canadian nationals studying in the UK. The criteria for the prize is that the winner has to have an academic background and must demonstrate how study in Britain will add skills

Staff News

Senior stonecarving tutor **Nina Bilbey** has been commissioned to carve a new sculpture of George Bell, the Dean of Canterbury in the 1920s, for the West front of the cathedral. Bell founded the Canterbury Arts Festival and later became Bishop of Chichester. He led the ecumenical movement in the 1930s and had connections with German resistance against Hitler.

Senior letter carving tutor **James Salisbury** carved the headstone for our former trustee, Andrew Dalton, who died in 2011.

Stone Carving Fellow **Emma Broughton** worked over the summer for the Arts Council of England's Cultural Olympiad programme, instituted to celebrate the London Olympics. She worked with artist Katharine Morling on ten half-scale ceramic figures inspired by the celebrated Staffordshire Hoard, discovered in 2009. The ceramics are now part of the permanent collections, along with the hoard itself, at the Potteries Museum in Stoke-on-Trent.

Emma was also one of five artists shortlisted for the 2012 V&A

Founder's Prize, a figurative sculpture prize funded by the museum's Gilbert Bayes Gallery. She will be showing three maquettes "inspired by the human obsession with flight", she says, alongside the other finalists' entries at the Guildhall in the summer of 2013.

Robert Randall, senior wood carving tutor, has been working with clients from both the heritage and fine art sectors. He recently completed a pine capital for the front of Kenwood House, London, for the National Trust, and is currently engaged in restoration work in the library of the Reform Club, Pall Mall. He will shortly begin carving hardwood sculptures for the Brazilian artist Tonico Lemos Auaud for the Stephen Friedman Gallery, London, and is preparing exhibits for the show *From Around Here*, which opens in Tottenham High Road in May. The charity Movember has commissioned him to carve 110 moustaches on to whisky barrels for the London Whisky Distillery Company, to help raise funds for male cancer research.



Saber Khetthbi (PG Dip.),
Baroque scroll

Giving Something Back

Postgraduate woodcarvers **Saber Khetthbi** and **David Mendieta** are both donating works to their respective sponsors this summer to help raise money for charitable funds. The Drapers' Company has supported Saber, who says, "I'm incredibly grateful that they allowed me this luxury of concentrating on my carving for a year". For David the prospect of being able to give something back to the Grocers' Company and the Joiners and Sealers' Company "is a privilege".



Alison Morris (PG Dip.)
Regency style convex mirror
with entwined serpent
frame

and expertise to Canada: stone carving is not available as tertiary study in Canada. Nicholas possesses Masters' Degrees in both History and Town Planning. The prize money is used towards the costs of tuition and living expenses. He has also won the annual travel scholarship by Adam Architecture, London, which funded a journey to Malta to study baroque architecture and stone carving over last summer.

Specialist letter carver **Rob Hiley** has been asked by St. George's Chapel, Windsor, to

carve a ledger stone memorial to the late Dean of the Chapel, Michael Mann KCVO (1976-89). This follows an earlier commission for a small cross that was inset into a floor slab to mark the entrance to the columbarium at St. George's.

Final year students have been busy too. Stonecarver **Louis Russell** is carving a commemorative slate plaque for the Yorke Trust – a music charity that organises opera recitals and music festivals at a former chapel in South Creake, Norfolk – which will be installed

at the chapel entrance in July in time for the start of the Trust's annual summer festival. **Sam Kelly** has been given the Sydney Mason Award by the Worshipful Company of Masons, the body that has funded his entire three years of study at the School. Sam plans to use the £2,500 prize to buy new tools and materials to help him set

up in business after graduation in June. Woodcarvers **Takako Jin** and **Michael Leal** are in the final stages of carving heraldic shields for two Past Prime Wardens of the Fishmongers' Company: Takako is making hers for Julian Cotterell and Michael's is for Robin Holland-Martin, the School's Chairman of the Trustees.

HUMANITIES

Tom Groves was appointed as the new Head of Humanities in September 2012 after the retirement of Helen Wilks who had held the post since 1996. Using funding from GAM, Tom has instituted a programme of guest lectures, with subjects ranging from the illustrious history of art in hospitals by Richard Cork, and an exploration of the image by Lacanian psychologist Darian Leader.

Alice Andrews, who joined the department in October 2011, travelled to Irvine University, California, last July to deliver a conference paper on autoimmune illness. She is presently on maternity leave following the birth of her son, Felix, on 2 March 2013.

Viv Lawes curated *Romancing Indonesia: Modern and Contemporary Southeast Asian Paintings*, as part of *Asian Art in London 2012*, at the ROA Gallery, Pall Mall, in November 2013. She started her PhD on *Maurice de Sausmarez (1915-1969): Basic Design and Postwar British Art Education* at the University of East Anglia in September 2012.

Matthew Rowe, now in his second year in the department, has expanded his History of Ideas programme to incorporate the "challenges to the autonomy and authority of art throughout the 19th and 20th centuries". His essay, *The Spiritual and the Aesthetic* will be published this year in *Reflections*



Gabriel Gbadamosi

on the Spiritual in Art.

Our 2012-13 Writing Fellow, **Gabriel Gbadamosi**, has a new novel, *Vauxhall* (Telegram Books, London), out in May 2013. Prior to publication the novel was the winning entry at the inaugural Tibor Jones Pageturner Prize at the London Book Fair 2011.

His current play, *African Moon*, has, since June 2012, been on show at the Krefeld Theatre near Dusseldorf.

DRAWING STUDIO

At the core of the School is the Drawing Studio, which is used by students from all disciplines. This is reflected in provision made for different groups by Head of the Drawing Studio **Diane Magee**. Over the last year she has extended the offering of lectures specifically geared towards Historic Carving and Conservation students with a series of evening lectures on anatomy presented by **David West**, a Chartered Physiotherapist who has worked with international track athletes, dancers from the Royal Ballet and professional footballers from Fulham and Crystal Palace FC.

An important resource for the School is the 19th century cast collection, an inventory of which has just been completed by **Lou Ashon** (Conservation, 2010); this will be used as a basis for adding new casts to fill gaps in the collection. Conservation students will also be repairing and stabilising damaged casts.

This year's prize winners aptly demonstrate the broad nature of drawing provision in the School. Winner of the Roger de Grey Prize was painter **Flynn Murray**, then in his first year, with commendations for **Emily Barker** (Foundation) and **Lottie Hughes** (Painting). The Taylor Pierce Drawing Prize for carving and conservation students was won by woodcarver **Takako Jin**, now in her final year at the School.



Anatomy lecturer David West, a chartered physiotherapist, teaching an evening class for conservation and carving students.

PRINTROOM

After the School's success at last year's London Original Print Fair, once again the Printroom is taking a stand to show a range of work from more than 25 artists at the event in April 2013.

"We're stepping up a gear", says Head of the Printroom **Jason Hicklin**. "We're showing the very best of what's made here, from staff, current students and alumni, some of whom have been coming in for years", adds tutor **Chris Roantree**.

This annual event has now become a major focus of the year for staff and users of the print room. The School's



Laura Clarke teaching at the Watercolour & Works on Paper Fair

presence alongside only two other educational institutions – the Royal Academy and the Royal College – and a host of commercial print dealers has put the printroom's activities firmly in the spotlight of the contemporary print scene. "We pitch ourselves as

part-way between the educational and commercial worlds", says Jason. "We're a print room that teaches and a service area for the whole School".

The School also took part in the Watercolour and Works on Paper Fair at the Science Museum in February 2013, with Print Fellow **Laura Clarke** demonstrating and teaching dry point etching throughout the event.

Current MA student **Fouzia Zafar** was shortlisted for the 2012 Clifford Chance Postgraduate Printmaking prize, which was judged by Anna Wilkinson, director of Northern Print.

Trustees

Several new trustees have been appointed in the last year, drawn from different sectors of the arts community. Artist **Mark Cazalet** was recently artist in residence at the Josef and Anni Albers Foundation, Connecticut. Mark is a liveryman and member of the Heritage Committee of the Drapers' Company. **James Roundell** is Director at Dickinson gallery and Chairman of the Society of London Art Dealers (SLAD); he is a member of the Court of the Grocers' Company. We also welcome **Lady Susan Hussey** who joined the board in January 2013. Joining the School's Property Trust board is **Aidan Crawshaw**, a member of the Skinners' Company and director of London-based practice Mowbray Crawshaw Architects.

In memoriam: Alexander Stirling

'It was with sadness that we learned of the death of our retired trustee Alexander (Sandy) Stirling on 17 September 2012. He had been a strong advocate and supporter of the School for many years, having contributed wise and encouraging advice all through his time as a Trustee between 1991 and 2009. The Stirling family's contribution has been material for the School over the last 40 years: his father, Duncan A. Stirling, had been a Trustee for twenty years until 1990, and his brother, Sir Angus Stirling, was on the Board between 2003 and 2011.'

Robin Holland-Martin,
Chairman of the Trustees

Student Art Pass

Students at the School have benefited from 101 free art passes that were donated by the Art Fund in October 2012. They were offered to all Fine Art students in addition to those in their 1st year of Historic Carving and Conservation courses. The passes entitle students to: free entry into over 200 museums, galleries and historic houses; half price entry to many major temporary exhibitions; a copy of *Art Quarterly*; discounts and offers for special events. Carolyn Young, Marketing Director at the Art Fund says: "We are delighted that the School is part of our Student National Art Pass pilot scheme, which aims to encourage art students to make the most of all there is to see in London and across the UK."



Comings & Goings

Chris Poulton retired as Site Manager and moved to Exeter, fulfilling a long-held plan to devote more time to his art practice. Chris was a student at the School in the 1980s and started teaching here in late 1990s, later taking on the mantle of site manager. He was responsible for all aspects of health and safety, as well as the day-to-day maintenance of the School buildings. Head of Painting Robin Mason says: "Chris's dedication to the School over the years is well known. He will be returning here as a visiting artist but for now, on behalf of everyone, I wish him all the best for the future."

Development Manager **Ursula Faure Romanelli** leaves us after five years to go to her new job in the Development department at the National Gallery. Deputy Director Magnus von Wistinghausen says: "Ursula made a huge contribution to the School's achievement in building up our base of donors and benefactors in recent years. We are proud to see her move to such a prestigious institution, and one which is much used by our students."

Outreach

Increasing numbers of our students and alumni are becoming involved with community projects. These arm graduates with valuable additional experience which can often help them secure future employment.

The School's outreach coordinator, fine art tutor **Jane Langley**, founded Cool it Schools in 2009 to encourage children

to understand and look after the environment and each year our students volunteer on a number of her initiatives. Several have found permanent work within the organisation: **Amanda Callis** (BA Painting, 2009) and **Pernilla Iggstrom** (BA Painting, 2011) were joined recently by 2012 BA Painting graduates **Alice Turner** and **Tom Davies**.

Among the several projects over the last year was Garden

Party to Make a Difference at Clarence House and regular favourite, the Zoological Society of London (ZSL) Big Hairy Draw. Run by Amanda Callis, there were over 1500 drawings.

Ashley Fitzgerald (MA 2011) worked at The Vale, a resource

centre for chronically brain-damaged children, making a city from 100 kilos of clay. He also entered the Saatchi Gallery's New Sensations 2012, along with **Polly Bagnall** (MA, 2012) and **Juliette Mahieux** (MA 2012).

Carrick's Corner

Allan is often asked the secrets behind his freshly made fares at the café. So far we've unearthed the recipes for flapjack and banana bread, so this year Allan has decided to give us a savoury recipe: his gorgeous Carrot and Coconut Soup.

He is keen to emphasise the healthiness of this year's recipe: "As with all our soups it is fully vegetarian and very good for the health conscious and dieters. All our soups are freshly made with plenty of vegetables and form at least one of your five a day". [Does carrot cake count then? – Ed.]

Carrot and Coconut Soup Serves four to six people

2 onions, roughly chopped
8 good-sized carrots, peeled and chopped
2 medium potatoes
70g coconut cream
Vegetable stock cubes
Sunflower oil for frying

Add a little sunflower oil to a pan. Sauté the onions and carrots for 5 minutes. Make up 1 litre of vegetable stock according to the instructions. Add stock, potatoes and coconut cream. Simmer for 30 minutes, blend and serve with a sprig of fresh herbs.



Youngsters enjoying themselves at Garden Party to Make a Difference, Clarence House

DONORS AND BENEFACTORS

City & Guilds of London Art School operates without public subsidy. Support from trusts and foundations, individuals and corporate partners is critical in order to sustain the School's commitment to a teaching ethos and environment that nurtures traditional, craft-based skills of making at the highest level. We are most grateful to all donors, past and present, for their generosity. Bursaries are vital to

the creation of a diverse and vibrant student body; prizes and travel grants allow us to reward and support student achievement.

Funds towards special projects, our long-term development plans, and ongoing investment in teaching and equipment are essential to help the School preserve the exceptional quality of the educational experience and build for the future.

BURSARIES, SCHOLARSHIPS & FELLOWSHIPS

Behrens Foundation	Kennington Association
Charlotte Bonham-Carter Charitable Trust	Lawrence Atwell's Charity
Michael Buhler Memorial Award	Simon and Alexandra Lethbridge
Carpenters' Company	Frank Longford Charitable Trust
Elizabeth Cayzer Charitable Trust	Masons' Company
City & Guilds of London Institute	mode PD Ltd
Clothworkers' Company	Mr and Mrs Peter Frankopan
D'Oyly Carte Charitable Trust	Mr and Mrs Philip Le Cras
De Laszlo Foundation	National Association of Decorative and Fine Arts Societies (NADFAS) - National
Drapers' Company	Group and London Area Group
Dyers' Company	Newby Trust
Fenton Arts Trust	Painter-Stainers' Company
Fishmongers' Company	Anna Plowden Trust
Gabo Trust	Queen Elizabeth Scholarship Trust (QEST)
GAM UK Limited	Radcliffe Trust
Grocers' Company	Royal Literary Fund
Haberdashers' Company	Savoy Educational Trust
Hedley Foundation	Sheepdrove Trust
Headley Trust	Skinner's Company / Art Memorial Trust
Honourable Society of Knights of the Round Table	Snowdon Award Scheme
International Trust for Croatian Monuments (ITCM)	South Square Trust
Jeremy Haworth Trust	Stuart Heath Charitable Settlement
Joiners & Ceilers' Company	Thomas Wall Trust
	United Grand Lodge of England
	Vandervell Foundation
	Barbara Whatmore Charitable Trust

CITY & GUILDS ART SCHOOL PROPERTY TRUST DEVELOPMENT PROJECT

DONATIONS SINCE 2007

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Fidelity UK Foundation	Schroder Charity Trust
Fishmongers' Company	de Laszlo Foundation
Sheepdrove Trust	Ironmongers' Company
J Paul Getty Junior Trust	Girdlers' Company
Pilgrim Trust	World Traders' Company
Sir Siegmund Warburg Voluntary Settlement	

SPECIAL PROJECTS

Bryan Montgomery Sculpture Trust	Ironmongers' Company
Builders Merchants' Company	Leche Trust
Elizabeth Cayzer Charitable Trust	Mercers' Company
Esmée Fairbairn Foundation	Mr Ed Teppo
Foyle Foundation	Pilgrim Trust
Gabo Trust	Sheepdrove Trust
Goldsmiths' Company	Barbara Whatmore Charitable Trust
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**DONATIONS OF ALL SIZES MAKE A DIFFERENCE. TO FIND OUT HOW YOU CAN HELP, PLEASE CONTACT:
LUCREZIA SERRISTORI ON 020 7091 1689, OR EMAIL DEVELOPMENT@CITYANDGUILDSARTSCHOOL.AC.UK**

PRIZES & AWARDS 2012

Norman Ackroyd Prize for Etching - Julia Hamilton	Merlin Entertainments Group - Madame Tussauds' Project Fund Award - Charlotte Doe	Board of Trustees Prize for an Outstanding Piece of Work in the Graduate Show - Sandra Micciche
Harriet Anstruther MA Prize for Artistic Excellence - Jatinder Gill	NADFAS Prize for Conservation Research - Deborah Ault	Gilding and Decorated Surfaces Prize for a Carving Student - Alison Morris
David Ballardie Memorial Award for a Project - Takako Jin	Neil Shannon Memorial Award for Stonecarving - Louis Russell	Gilding and Decorated Surfaces Prize for a Conservation Student - Sally Aumonier
Chadwyck-Healey Prize for Painting - Alexander Stavrou	Painter-Stainers Scholarship Prize - Jack Prendergast	The City & Guilds Art School Prize for Best Practical Conservation Project - Maxwell Malden
Fishmongers' Company Menu Cover Design Prize - Anastasya Martynova	Idun Ravndal Travel Award for a Project - Catherine Ladd	Prize for an Outstanding Foundation Fine-Art Student - Penelope Anstruther; Jesse Burke-Edwards; Saskia Payne
Fishmongers' Company Beckwith Scholarship for Sculpture - Katarina Glew	Skinner's Company Philip Connard Travel Prize - Felicity Davis; Anna McDowell; Jack Bullen; Nicole O'Riordan; Charlotte Hughes	Prize for Outstanding Work at the Foundation Show - Sam Gough-Yates
GAM MA Fine Art Prize - Chloe Leaper	Skinner's Company Stephen Gooden Prize for Engraving - Jeroen Vercrusse	Lettercarving Prize - Florence Glasspool
Sir Roger de Grey Prize for Drawing - Flynn Murray; Charlotte Hughes; Emily Barker	Skinner's Company Vargas Eyres Design Prize - Laura Moran-Morris	Printmaking Prize for Technical Excellence - Aamir Saigol
Honourable Society of Knights of the Round Table Award - Simon Bannard; Michael Leal; Hans Thompson	Taylor Pearce Drawing Prize for Conservation and Carving Students - Takako Jin	Prize for the Best Contributor to the Humanities Programme - Alice Turner
Joiners & Ceilers/C&G Institute Prize for Woodcarving - Saber Khetabbi	Brian Till Art History Prize for Humanities Thesis - Emily Hall; Teresa Dybisz	Sculpture Prize for a Graduating Student - Lauren Minchington
Masons' Company - Tool Prize - Jeroen Vercrusse	William Wheeler Woodcarving Prize for Outstanding Work - Alice Ziebell	ZMAF - Zahra Modern Art Foundries Prize - Chloe Leaper
Masons' Company Prize for Stonecarving - Teresa Dybisz	Venice in Peril Internship for a Conservation Student - Simon Hawkins; Maxwell Malden	Pear Tree MA Prize - Chloe Leaper
Masons' Company Sidney Mason Scholarship Prize for Stonecarving - Catherine Ladd	Vintners' Company Wine Label Award - Celia Bannerman	
Merlin Entertainments Group - Madame Tussauds' Merit Award - Emily Hall		

CONGRATULATIONS TO EVERYONE!