

City&Guilds
of London
Art School

NEWS
20
16





PRINCIPAL'S WELCOME

TAMIKO O'BRIEN



We live in complicated and sometimes paradoxical times where, too often, our tactile experience of the world can seem to be of low significance in relation to the overarching concerns of daily life in our fast paced, globalised and networked society. Have we ever been more bombarded by notions of success and failure? Or offered so many opportunities to make quick judgements of what we like and what we condemn?

Art is as important now as ever, both as witness and as a counter-balance. At City & Guilds of London Art School our particular focus on the invention, making and care of material culture and the interrogation of art through its histories and practice is increasingly recognised as an important contribution to this counter-balance.

The Art School's intensive approach to art education offers our students a rare opportunity to immerse themselves in their practice: whether that is Foundation-level Art and Design or more specialist undergraduate and postgraduate contemporary Fine Art, Historic Carving or the Conservation of cultural artefacts. Each of these subjects requires focus and commitment and we enable this by providing full and supportive curricula, teaching by a wide range of exceptional professional artists and practitioners and individual working spaces among other resources. Of course there is a lot more that we do to enrich and deepen our students' experiences of their time with us. Some of that work, on 'live projects' for example, is evidenced in this annual newsletter, but we should not forget that the less glamorous everyday reality involves a great deal of hard work by individual students and an ambitious and supportive community, including all of the staff team, pulling together in numerous ways, to support excellence.

Over the past year and a half as Principal it has been a great privilege to participate in the full annual cycle of the Art School and to play my part in supporting our ethos and mission. From the anticipation of the intake of new students and welcome return to those continuing in the autumn to the excitement and achievement of the various end-of-year shows, the Art School is always a most gratifying hive of energy, creative focus and making.

As ever, our staff team are at the heart of what we do, and we are delighted to welcome several new members to the Art School community. New technicians have joined us in our workshops (page 25), and a number of new tutors

joining our excellent Foundation team (page 20) has ensured that this course continues to thrive and expand in various areas of art and design.

The pages ahead highlight some of the prestigious prizes and partnerships in which our students, Heads of Department and tutors are participating, from winning national commissions such as the Clyde & Co Art Awards (page 5), to collaborating with important cultural organisations and initiatives including Acme Studios (page 10), Southwark Cathedral (page 13) and London Craft Week (page 17), among many others. Our reach continues to expand internationally as well, with a growing number of overseas partnerships, including a range of projects with leading Japanese institutions (page 7).

We are pleased that the accomplishments of the Art School itself have gained recognition. Following the recent Quality Assurance Agency (QAA) Annual Monitoring of Educational Oversight our progress was given the highest ranking of 'commendable', for continuing to monitor, review and enhance our higher education provision since their last visit in 2014. This gives us great momentum as we prepare to have our degree courses revalidated by our partner institution, Birmingham City University – and at the same time, to validate an important new course, an MA in Conservation, which will support graduates to undertake more complex projects and higher level research, enhancing their opportunities for international employment as professional conservators. The validation of this course recognises the exceptional standard of teaching and student work from this excellent department.

Finally, as reported in the last issue of the News, we were fortunate to be chosen by the Lord Mayor Sir Alan Yarrow as a recipient of the 2015 Lord Mayor's Appeal. Due to the Lord Mayor and his wife's inspired fundraising work over his year, the contributions exceeded expectations. These funds are important in supporting us with seed funding for some new initiatives as well as the purchase of some larger pieces of equipment that will be of benefit to all of our students.

I encourage you to keep connected with our activities through our new website www.cityandguildsartschool.ac.uk (launched in December 2015) that gives details of our latest developments with new material being uploaded regularly. And of course, we look forward to seeing you here in Kennington for our Degree Show and at other events during the year.



The first part of the courtyard refurbishment, including a ramp for step-free access

It has now been six years since the Art School embarked on a major programme of works designed to ensure that our buildings and facilities are best fit for the range of work and match the quality of the teaching that takes place here.

After the completion of Phase 1 in 2014, which saw the complete refurbishment of the Grade 2 listed Georgian terraces, we were able to move seamlessly on to Phase 2. This stage of the project centres on the space between the terrace and Victorian blocks, improving the point of entry into the Art School both aesthetically and practically, by creating step free access from street level into the front and rear buildings.

Thanks to an extremely generous donation from the **Hamish Parker Charitable Trust**, work began in the summer of 2015, planned as previously to minimise impact upon teaching. This first tranche of works involved major foundational work in the courtyard area, including the creation of a ramp and the groundwork for a new entrance. This alone has already made a marked improvement to circulation between and around our buildings, as well as creating much enhanced outdoor space outside of the canteen.

During the summer of 2016, an even more striking transformation will take place as we erect a custom-built glass and steel canopy over the courtyard. This atrium will act as a new covered point of access to the school buildings and to our garden, as well as presenting a more open and welcoming front onto Cleaver Square. The final element of Phase 2 – the installation of a lift to access the first floor – is the last step in ensuring step-free access to our essential facilities. The project is also being funded through generous support from the **Band Trust, Linbury Trust and Monument Trust**.

With the end of Phase 2 in sight, we are already looking forward to Phase 3. Continuing to work with Alan Higgs Architects we will be developing a transformational plan for our Victorian studio buildings, which will both preserve the unique character of the Art School's spaces while creating improved studio, workshop and other facilities for students, staff and visitors. Watch out for more exciting developments ahead!

The Development Project is made possible entirely thanks to generous donations and grants from individuals, trusts and foundations. To find out more and learn about how you can help, please contact Vice Principal Magnus von Wistinghausen at m.v.wistinghausen@cityandguildsartschool.ac.uk.



A working model of the Phase 2 design of the new roof structure, to be constructed in Summer 2016

Designs by Alan Higgs Architects;
Maquettes by David MacDiarmid



René González, *To My One, Sole Desire*, 2015.
Installed in the Clyde & Co Headquarters,
St Botolph's Building, London

CLYDE & CO ART AWARD

2015/16 marked City & Guilds of London Art School's first year of participation in the **Clyde & Co Art Award**, an initiative by the international law firm to support emerging artists.

Alongside graduates from Camberwell, Central Saint Martins, Chelsea and Wimbledon, the Art School was well represented, with work by seven alumni selected from the 2015 Degree Show. Participants included **Oliver Dorman, Anne-Marie Hanlon, Kim Harvey, Maria Macc, Alice McVicker** and **Tuesday Riddell**. And at the prize-giving ceremony on 9 March, **Steven John Atkinson** was awarded the Staff Favourite prize

for his piece *Emotional Scale*, which juxtaposed lifelike bronze masks with cast emoticons.

We are particularly proud of **René González** who won the national Blank Canvas Competition. Open to final year undergraduate artists from across the UK, the competition winner is commissioned to create an artwork for a highly visible, 18-metre wall space in Clyde & Co's London headquarters in the St Botolph's Building. René's winning piece, entitled *To My One, Sole Desire*, depicts contemporary public thinkers such as Neil DeGrasse, Jennifer Doudna and Lawrence Krauss. As René put it, 'I wanted to paint a large wooded area occupying the

space for the project, to give an inviting sense of serenity, and I thought the work should be almost at ground level, for viewers to feel they could walk into the painting and join the "conversation" with the characters.'

The Clyde & Co Art Award provides graduating artists with an opportunity to showcase and sell their work in a commercial setting, as well as receiving pro bono legal advice and business mentoring from Clyde & Co staff and other art professionals. Since launching the Award in London in 2010, Clyde & Co has expanded the scheme to their other international offices, including Dubai, Perth, San Francisco, Singapore and Sydney.

BURSARIES SUPPORTING STUDENTS

Several major new and renewed donations are expanding the pool of scholarship and bursary funding available to current and incoming students, helping to ensure that the most talented students are able to attend the Art School regardless of financial means.

A major new grant by the **Leverhulme Trust** will help two incoming MA Fine Art students fund their studies in the 2016/17 academic year. The donation has come through the Leverhulme's Art Scholarship programme, which allocates funds once every three years to deserving institutions; other beneficiaries for this cycle include the Guildhall School of Music and Drama, the Royal College of Art, and the Royal Drawing School. The two awards – one of £10,000 and one of £5,000 – are the first scholarships available for MA students at this level of funding, and will be available for UK, EU and international students for the next three academic years.

Thanks to a generous £36,000 grant from the **Dulverton Trust**, students from outside London have a greater incentive to come and study Historic Carving and Conservation at the Art School. Two scholarships for students resident beyond the M25 will be offered for the first time in the 2016/17 academic year to help



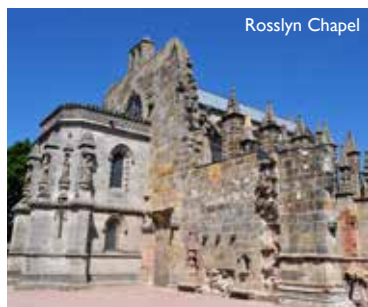
support the cost of living and studying in the capital for three years.

The **Leche Trust** are in their first year of support for a student in the Historic Carving department. Further support for carving students comes from the **Headley Trust**, which recently renewed their support with a generous two-year further commitment to bursaries for carving students. The **Clothworkers' Foundation**, through a new five-year grant matched by the **City & Guilds Institute**, is supporting our conservation students, and the **Vandervell Foundation** has also renewed its support with a grant for the Art School to provide discretionary support to

conservation and carving students over three years. We are also tremendously grateful for a very generous anonymous gift that greatly enhances our hardship funds and other student support.

Thanks to these and our many other existing supporters, the Art School is able to help in excess of 60 students a year with bursary and scholarship funding, so that students are able to enrol regardless of their financial circumstances.

To learn more about supporting our students through bursaries, please contact Janine Catalano at j.catalano@cityandguildsartschool.ac.uk or 020 7091 1689.



CONSERVATORS AND CARVERS AT ROSSLYN CHAPEL

Rosslyn Chapel is one of the most fascinating and intriguing of the Gothic

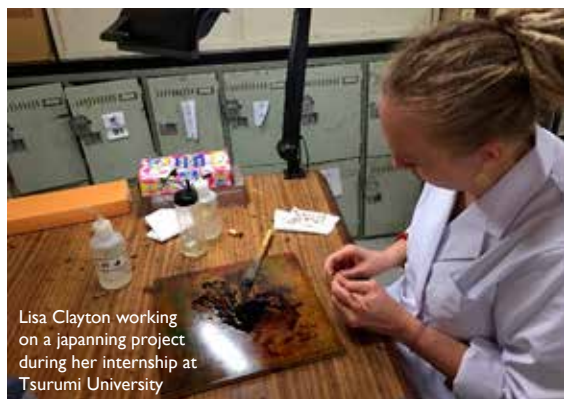
Monuments in the British Isles. For many years it was known only to architectural historians and enthusiasts, but since featuring in the book and film *The Da Vinci Code*, it has become known to millions worldwide.

Following on from the success of joint travel trips to Venice (see the 2015 News for more information), the Art School's conservation and historic carving students have again united this year for a visit to this national treasure, thanks to support from the Rosslyn Chapel Trust. For the carving students, the profusion, extravagance, originality

and curious and arcane symbolism of its carvings make it something of a legend; for the conservators, the problems of how to preserve its delicate fabric for the future make it an exceptional case study.

To make the most of the journey to and from Scotland, the trip includes visits to the Cathedral and workshops of Durham, Lincoln and York en route. Thus students benefit from an intensive three-day study experience of some of the key examples of Britain's glorious medieval architecture and carving that relates closely to their curricula.

COLLABORATIONS WITH JAPAN



Lisa Clayton working on a japanning project during her internship at Tsurumi University

Over the past several months, the Art School has engaged in a number of ways with a range of Japanese artists and technicians in a series of fruitful collaborations.

During the summer of 2015, after her second year of her Conservation BA, **Lisa Clayton** undertook a practical internship in Japan at the Department of Cultural Properties at Tsurumi University in Tokyo. Under the tutelage of Professor Tomio Koike, the course provided hands-on tuition of the practical skills required for use and application of urushi, a lacquer native to Japan, and a foundation module on the behaviour and characteristics of decorative Japanese urushi in varying contexts. In addition to her time in the studio and at lectures and conferences, Lisa also travelled to Ninohe to understand the specific environmental requirements and sap collection involved in the production of Fudoki, a particular type of lacquer. She was also invited to attend and observe a workshop led by Udaka Michishige, a Noh actor and mask carver; to understand the nuances of this art form and the significance of urushi in crafting these subtly inflected carvings.



Demonstration of ukiyo-e printing at the Art School



Dunhill and O'Brien, video still from *Stone Appreciation 2*

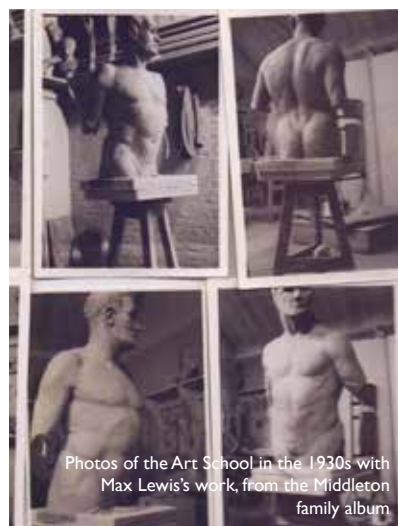
Lisa's travels were supported by the David Ballardie Memorial Award and the Zibby Garnett Travel Fund.

Closer to home, in the autumn the Art School hosted two extraordinary opportunities to learn about traditional ukiyo-e printing. In September, the Print Room organised a masterclass with Master Carver **Motoharu Asaka** (see page 25 for further details). In November, a larger group of students got a taster of this traditional art from publisher **Yukiko Takahashi**, woodcarver **Saeko Baba**, and printer **Takuya Okada**, who visited from the Traditional Woodcut Print Craft Co-operative of Tokyo, thanks to the culture department of the Japanese embassy. The twenty participants first heard a lecture about the history and process of this art form – which included a chance to taste the various papers used as a means of understanding their different textures and properties! Students then saw a demonstration by Okada, which was followed by a chance to print their own bookmarks and notebook covers using the traditional printing medium, a combination of pigment mixed with glue and water. We are looking forward to a further Japanese printmaking collaboration in the 2016/17 academic year.

In addition, the Japanese connection has been furthered this spring by our Principal, Tamiko O'Brien, and her own artistic output. In March and April, Tamiko as one half of the artist duo **Dunhill and O'Brien** staged an exhibition, *Rockery*, at White Conduit projects in Islington. This assembly of 'rocks' and collection of videos was largely based on the pair's interest, developed during residences in Japan, in the cultural phenomena of *Suiseki*, often referred to as the 'Art of Stone Appreciation', and *Fujikaza*, surrogates of Mt Fuji constructed by groups of Fuji devotees during the Edo period. Their residencies were funded by the Daiwa Anglo Japanese Foundation, Great Britain Sasakawa Foundation, and the Japanese Agency for Culture Affairs.



Liz Middleton carving her grotesque for St George's Chapel, Windsor



Photos of the Art School in the 1930s with Max Lewis's work, from the Middleton family album

FROM THE ART SCHOOL ARCHIVES

Postgraduate stone carving student **Liz Middleton** inadvertently stepped into her grandparents' footsteps when she applied to study at the Art School. On receiving an offer of a place here and discussing the news with her mother, she discovered that this was the very school where both her grandfather Max Lewis and grandmother Marjorie Lewis studied in the 1930s.

Drawing Studio Manager Diane Magee recommended that Liz look

at the Art School's archive material, and after a visit to the library she found annotated photographs of her grandfather's work from his time at the Art School.

Max was a trained craftsman before attending art school, having worked on major stone carving projects such as the Mersey Tunnel entrance, and was a distinguished student during his time here, winning various prizes including a student travel prize to visit Rome in

1939 for his *Horrors of War* sculpture. Sadly unable to take up this travelling studentship after the breakout of the war, he did go on to work at the esteemed ornament makers George Jackson & Sons in 1947.

On seeing the legacy of her family's work at the Art School in the archive, and looking at the original features that have remained since their day, Liz feels a connection with her family that transcends time.

JON THOMPSON 1936-2016



Professor Jon Thompson speaking at Tony Carter's retirement

It is with great sadness that we received news of the passing of **Professor Jon Thompson**, a longstanding Trustee of City & Guilds of London Art School. A brilliant artist, insightful writer and beloved teacher, Jon's progressive attitudes towards the teaching of art led

to debates on and revolution in the nature of art education in this country. He was very fond of the Art School, which he described in 2014 as 'a loving institution, a real institution, where students matter'.

Among his many achievements, Jon was perhaps best known for his time as the Head of the Art Department at Goldsmiths in the 1980s, where he helped to dissolve the longstanding rigid barriers between various media and art forms. He was involved in the curation of the 1988 landmark exhibition *Freeze*, which gave rise of the careers of many of his students, including Damien Hirst and fellow YBAs. His influence continued to be felt by students including Richard Deacon, Mark Wallinger and Steve McQueen, while at the same time his innumerable curatorial projects

shaped the landscape of London and beyond.

According to fellow Art School Trustee and President of AICA UK Marjorie Allthorpe-Guyton: 'Jon Thompson was an artist who brought the rigour and fine sensibility of his work to his other roles, as curator, writer and teacher. Jon lent his inspirational vision for art schools, which he honed at Goldsmiths, to City & Guilds of London Art School. Over many years he offered strong support to the Principal, fiercely protecting the student-centred educational experience and the Art School's ethos of the centrality of making and the object. Jon made an exceptional contribution to British art and to the life of the Art School. He will be hard to follow.'



Jelena Bulajic's
work at the Saatchi
Gallery

FINE ART ALUMNI REPRESENTED IN MAJOR EXHIBITIONS

The Art School is proud to celebrate the inclusion of three recent Fine Art graduates in major national exhibitions.

Jelena Bulajic (MA 2013) was one of the 14 artists shown in the first all-female exhibition at the Saatchi Gallery, entitled *Champagne Life*, on show from January to March 2016. Jelena's works are oversized lifelike faces, based on photographs but then redrawn in a technique involving marble dust, ground granite, limestone and kaolin.

Alumna **Jane Hayes Greenwood** (BA Fine Art 2011, MA 2015) was chosen for the 2016 XL Catlin Art Guide, a limited edition collection of artist profiles, including the most promising new graduate artists in the UK. The book was launched at the London Art Fair in January 2016, where Jane was included in an exhibition that accompanied the publication. 'It's great to be included on the shortlist for the

XL Catlin Art Prize. I am making the largest painting I have ever made and a related installation. The prize has allowed me to develop new work in a concentrated way: it's a great opportunity and I am pleased to be in very good company this year,' said Jane.



Jane Hayes Greenwood,
Hooked, 2016,
acrylic and oil on linen

Pandora Lavender (MA 2014) was one of 38 artists selected for Bloomberg New Contemporaries 2015, chosen from over 1,600 submissions from artists emerging from UK art schools. Her work was featured in an exhibition at the ICA London from November 2015 to January 2016. Previous New Contemporaries include Tacita Dean, Mona Hatoum, Damien Hirst, David Hockney and Mike Nelson, as well as more recent emerging artists including Ed Atkins, Haroon Mirza and Laure Prouvost, so Pandora is among exceptional company in receiving this honour.

WINSOR & NEWTON PARTNERSHIP

The Art School has recently embarked on a new partnership with **Winsor & Newton**, one of the top providers of high-quality artist materials for nearly two centuries.

Following Winsor & Newton's ongoing sponsorship of the MA exhibition catalogue, we are delighted that the relationship has continued to expand. The company is now supplying a range of in-kind support for Art School students, including: discounted supplies of paint for first year BA students; a donation of materials for second year BA students in need of support in their practice; and a materials prize for a student from both the BA Fine Art and MA



Fine Art courses. Additionally, Winsor & Newton facilitates visits to the Art School by practising artists, who come

in for guest tutorials with students to demonstrate various techniques and materials.

Another exciting component of this collaboration is the opportunity for two students – **Odilia Martinez-Falero Suanzes**, in her final BA year and **Tom Platt** undertaking the MA Fine Art – to take up a two-month residency at London's Griffin Gallery. This will provide them with an opportunity to make work in a new environment over the course of several weeks, using a 'wish list' of top-quality artist materials. We look forward to reporting on their experience of these awards in the next issue.



Gilding at the Art School

GRADUATE RESEDENCIES

Two new residency partnerships are set to provide exciting new opportunities for recent Fine Art graduates.

The **ACME** graduate scheme provides a one-year residency at ACME, the leading artist studio providers in

London, for one of our Fine Art BA graduates, as well as a £7,000 grant. The winner, who will be selected at the Degree Show by a panel, will join artists from other select institutions, including Goldsmiths, Chelsea, the Slade, and Central Saint Martins. Along with studio space, there will be opportunities to show work and to receive mentoring support from Parasol Unit foundation for contemporary art.

Following from their scholarship support of two painting undergraduate students, the **Worshipful Company of Painter-Stainers** will be funding a new painting fellowship for an Art School Fine Art graduate from the past three years who has shown a particular interest in decorative surfaces. The Fellow will be given studio space and training in various surface treatments, such as gilding, trompe l'oeil and grisaille. As part of this collaboration, current Fine Art students at the Art School will have access to some of these small specialist classes.

According to the Company, 'We are delighted to support the City & Guilds of London Art School with the development of a new specialist one year Decorative Surface Fellowship for fine art graduates. As a Company committed to supporting education in the Decorative and Fine Arts we endeavour to continue to provide innovative ways in which "endangered" decorative craft techniques can be kept alive throughout education and into contemporary practice. We look forward to awarding the first fellowship commencing in September and collaborating with City & Guilds of London Art School throughout the year ahead.'

ARTIST IN RESIDENCE

After the successful launch of the Artist in Residence programme last year, **Alex Frost** joined the Art School in February as the latest holder of the position. He will continue his sculptural practice while giving talks and holding workshops, and will exhibit alongside the MA students at their show this September.

Of his appointment, Alex says: 'I have recently relocated to London after 20 years living in Glasgow, and so this residency offers me an exciting opportunity to develop a whole new body of work. I plan to focus on print and sculptural process and I'm hoping to try out a few new techniques whilst I'm at the Art School.'



Alex Frost,
BBQ, ArtSway,
Hampshire, 2007

BEYOND THE STUDIO SERIES

The combination of an increasingly competitive graduate job market coupled with higher university tuition fees has raised the importance of professional practice provision within the higher education agenda.

Unlike the more linear paths of law or medicine, the creative industries, and the visual art world in particular, is a notoriously challenging sector for young graduates to navigate. Properly equipping students with the

knowledge and skills they need to engage effectively with the professional dimension of the art world has increasingly become a crucial part of the art school experience.

The Fine Art department is addressing these issues with the 'Beyond the Studio' series, a programme of study for third-year BA and MA students delivered by **Sarah Douglas**. Students leave their Kennington studios to visit different art professionals in their

workplaces and hear first-hand about what their careers entail, not only highlighting the important transferable skills of a practising artist – including writing press releases, making grant applications, and finding alternative funding streams – but also expanding their own professional networks.

Now in its second year, the 2016 programme consisted of a range of behind-the-scenes visits, including: a visit to SPACE studios, a multifaceted arts organization that combines studios, exhibitions and education; a tour of the Simmons & Simmons corporate art collection; an exploration of the Wellcome Collection's extensive public programme; and a look at the business of the art world at Victoria Miro Gallery.

Sarah has proved to be an ideal person to deliver this initiative, as she combines her own artistic practice with creative consultancy through her business The Liminal Space. This March, the organisation staged a pop-up exhibition in Old Street Station, *Timeless*, which presented a fictional beauty brand as a learning and engagement opportunity on the subject of egg freezing.



Victoria Miro Sales Director
Jelena Seng speaking
to students about the
commercial art world



Graham Murtough introducing the micro-conference at the Wellcome Collection;

'P.E.N.D.U.L.U.M.' MICRO-CONFERENCE AT THE WELLCOME COLLECTION

On 17 September 2015, a group of students from the MA Fine Art course at City & Guilds of London Art School (**Julia Court**, **Graham Murtough** and **Julia Kubik**) and the MA courses at Birmingham City University's School of Art (Ally Standing, Keeley Usher and Rebekah Bainbridge) presented a specially devised 'live' evening event to a public audience at the Reading Room of the Wellcome Collection in Euston Road, London.

The starting point for the project – an hour long 'micro-conference' presented by a fictional think-tank organisation – was proposed by Fine Art tutor **Andy Bannister** (who

oversaw the project with BCU tutor Beth Derbyshire) and developed by the students working in collaboration with each other over the months leading up to the event.

Through discussion, the students came up with the name of the imaginary organisation 'P.E.N.D.U.L.U.M.', an acronym standing for 'People's Everyday Needs Democratically Understood and Linked by Universal Mediation' and defined its visual identity. The event was both serious and light-hearted, poised somewhere between a 'spoof' performance and a 'real' academic conference. A number of

the participating students (dressed in conference attire, and posing as academic researchers) gave a series of short presentations, exploring some of the themes that the displays in the Reading Room are based around and the overlooked history and character of the surrounding geographic area. A series of specially made props – display boards, conference banner, and specially designed 'amulets', handed out to the audience as mementos of the occasion – were used during the event.

Reflecting on the project, Andy Bannister said: 'The project was a great experience for our students who gained a lot from developing both the visual identity of the micro-conference and its content, as well as from working with fellow students from Birmingham City University, our partner institution. The event itself went very well, and the informal audience feedback we received suggests that it was as stimulating, informative and engaging as we aimed it to be.'

The visual elements and props used during the event were presented (alongside documentation of the project) at the BCU 'LIVE+LOUD' platform exhibition at Selfridges, Birmingham in October.



Conference amulets by Julia Kubik MA



Gyril Horn examining one of the medieval bosses in Southwark Cathedral

COLLABORATION WITH SOUTHWARK CATHEDRAL

As part of their professional training, conservation students regularly collaborate with high-profile organisations to gain real-world experience. Over the course of several months, second year conservation students partnered with **Southwark Cathedral** as part of their studies. One of their projects involved comparative research between items in the Cathedral

and similar objects in the V&A, such as Southwark's altarpiece and the Hereford altarpiece designed by Gilbert Scott. Students also conducted a monitoring exercise into areas of the Cathedral of particular historic significance that were in danger of deterioration. The research and reports were presented to tutors from City & Guilds of London Art School and members

of the Cathedral staff, who were all impressed by the students' work.

This fruitful collaboration paved the way for a third-year project for **Gyril Horn**. Gyril has been examining and conserving one of the medieval wooden bosses from the Cathedral's ceiling, attempting to stabilise its structure and consolidate some of the remaining flakes of paint. One of the main issues faced is that the boss has long been stored above desirable humidity levels. As part of Gyril's treatment, she has designed and created a humidity-controlled vessel which is slowly bringing the object's environment back to optimal humidity.

According to the Southwark Cathedral team, 'The partnership with the Art School is incredibly significant for us. We continue to learn more about our historic monuments through the enthusiastic involvement of the second year conservation students who also recently held a seminar on conservation-led cleaning for the Cathedral's Vergers and Works Team, as well as through the efforts of third-year students who are consolidating and conserving two of the Cathedral's treasures. Thanks must also go to Jennifer Dinsmore and Eric Miller for their invaluable help and enthusiasm.'

STUDENT SYMPOSIUM

We are delighted to announce that this year's third-year Conservation Student Symposium is hosted by the **Victoria & Albert Museum**, which regularly offers placements and internships to students and graduates on our conservation course. This collaboration provides our students with a public forum in which to discuss their cutting-edge specialist research. Topics covered at this year's Symposium include: synthesis of a particle modified consolidant and comparison of methods on application on porous stones; investigation

into the efficacy of crushed oyster shell powder in the removal of acetic acid from museum display cabinets; and a comparison study of the properties of select adhesives on unglazed porcelain tiles, among others.

Much of this research came out of the students' volunteer work during the summer of 2015 at institutions including the **National Portrait Gallery**, the **Palace of Westminster**, the **National Maritime Museum**, the **Royal Collection**, and the **V&A** itself, as well as private conservation studios.





Claudia Davies using the Er:YAG laser

NEW ER:YAG LASER

Conservation students are benefitting from one of the most cutting-edge technologies in the industry during their studies.

The department is currently in possession of a state-of-the-art Er:YAG laser, loaned thanks to the generosity of **Ed Teppo** who spent a career manufacturing and developing

lasers. The laser, which is being shared with the British Museum and the Victoria & Albert Museum, works on a low frequency, penetrating to three microns under the surface. This enables a wider range of applications than the Nd:YAG laser, already owned by the Art School, and facilitates more intricate work.

Although the Er:YAG laser was originally developed for use in cosmetic surgery, its precision has proven particularly useful for removing bronze overpaint from gilded surfaces, a material that was commonly used to 'restore' picture frames and ornamental objects. Third-year student **Claudia Davies** is currently working on a project with this very issue: a pair of candlesticks from the Church of St Andrew by the Wardrobe. Using the Er:YAG laser, she is able to painstakingly remove the thick bronze paint without harming the original gilding beneath.

Of his support, Ed Teppo cited the dedication and talent of Dr Marina Sokhan, Head of Conservation, who has been key to his involvement. 'She has done an incredible job,' says Ed. 'I am very impressed too with her terrific students, their commitment to learning, their challenging and worthwhile projects, their enthusiasm and their can-do attitude. I am very pleased that students are given the opportunity to experience laser cleaning and now Er:YAG which, alongside Nd:YAG, offers the prospect for conservation of even more surface types.'

ROYAL COLLEGE OF PHYSICIANS

The Art School is delighted to count the Royal College of Physicians among its partners for the conservation department. This year, RCP has provided two remarkable objects for third-year students to conserve. These large-scale round plaques depict profiles of various luminaries – in the case of the Art School's objects, James Ormiston MacWilliam (1807-1862) and John Howard (1726-1790).

Student **Ilaria Cecchini** is working on the piece depicting John Howard, and has learned a great deal about the figure portrayed in her object. 'He was one of the first prison reformers in England during the 1700s,' she says. Howard saw first-hand both the misery and the corruption occurring in prisons, by which people could pay their way to better conditions and treatment. He introduced the individual prison cell, which influenced prison reform in America as well. As a result of his efforts, Ilaria says, 'Howard was the first civilian to have a statue of him erected in St Paul's Cathedral', a testament to his impact.

Ilaria is learning more about the object itself as she treats



The plaque of James Ormiston MacWilliam

it. The plaster plaque has been stored in the College's painting store for many years, and relatively little is known about its history. However, from her analysis during cleaning, she surmises that the plaque would have been hung just over head-height in quite a smoky room, as the bottom half of the object was covered in what she believes to be tobacco residue.

CONSERVATION FOR A COLLECTION

One of the most satisfying moments of being a conservator is surely seeing an object back in situ after a course of treatment has been completed. 2015 Conservation graduates **Liza Nathan** and **Anna Don** had the chance to share this experience with a group of Art School supporters in east London.

For their third-year final project, Liza and Anna had the opportunity to work on a remarkable pair of life-size Spanish carved and polychrome figures of the Blessed Virgin and an Angel Annunciate. The objects were loaned by **Tim Knox**, Director of the Fitzwilliam Museum, and **Todd Longstaffe-Gowan**, renowned landscape architect and gardener, who for many years have generously allowed City & Guilds of London Art School students to work on pieces from their private collection in order to gain live project experience.

To thank Anna and Liza for their splendid research and sensitive conservation work, and to recognise the mentorship of the City & Guilds of London Art School, Tim and Todd hosted a reception in their London residence, Malplaquet House, 'to raise funds for the Conservation Department, so they can continue in their good work.' So it happened that Liza and Anna had a chance to speak about the experience of working on the objects with a group of Art School supporters this January, in this amazing



Liza Nathan working on one of the Spanish mannequins from Malplaquet House

setting, which acts as home to an idiosyncratic collection. The evening helped to raise nearly £4,500 to support the Conservation department and served as a model of the multiple ways in which individuals can support the Art School's efforts and celebrate our students' talents.

STAFF UPDATES

We are pleased to welcome new tutor **David Pegg** to the Conservation team. David, who is teaching chemistry as part of one of the Foundation Modules in Conservation for first-year students, is a member of the Scientific

Department at the National Gallery, with particular expertise in analytical chemistry, spectroscopy and material chemistry. His main research interests include the analysis of natural products (such as oils, varnishes and dyestuffs) and the investigation of

their deterioration products.

Albert Traby (2009 PG Conservation), stone conservation tutor, recently participated in a three-month stone conservation professional development course in Rome, run by ICCROM, the International Centre for the Study of the Preservation and Restoration of Cultural Property. His work on the Wallace Tomb in the Non-Catholic Cemetery in Rome, as part of an international team involving colleagues from Georgia, Turkey and Tanzania, is proving particularly relevant for a project he is co-ordinating between the Art School and Kensal Green Cemetery in London. Albert's participation was made possible thanks to support from the Geoffrey Bond Award from the Worshipful Company of Educators.



David Pegg at work in the lab. Photo courtesy of The National Gallery, London.



PROFILE OF FIRST-YEAR CONSERVATION STUDENTS

Our conservation students always hail from a wide range of backgrounds, but the 2015 intake brings a particularly intriguing range of experience to the Art School.

Jeanne Callanan has a background in Middle Eastern and Asian art and architecture, including time spent working in Thailand on a postgraduate Luce Foundation fellowship. After several years working as a Specialist at Sotheby's New York in the Indian, Himalayan and Southeast Asian Department and then as Director at Carlton Rochell Asian Art Gallery, she moved to London with her husband and four children. Alongside her work on the course, she is involved in a variety of London institutions, including serving as a Fellow at the Royal Geographic Society.

Londoner **Amaris Dixon** was a participant in the Young Graduates for Museums and Galleries programme at school. A two-week internship at the Imperial War Museum sparked an interest in paper conservation.

After studying English Literature and Philosophy in Aberdeen, she moved back to London and worked at Tate, organising events for young people, before deciding to pursue a career in conservation.

Mel Gibson-Davies has a background as a make-up artist. She spent time working in film and television before deciding to make the switch into conservation.

Catherine Gray, the youngest member of the group, came straight from A-levels. With an education combining strong chemistry training with an interest in photorealist drawing, conservation seemed to her the perfect combination of art and science.

Loli McIlvenny worked for six years as a professional sugar artist, with a particular expertise in creating flowers. 'I didn't think Marina [Sokhan] would look at me given my background,' she admitted. 'But she said that my manual dexterity and precision were transferrable to the

work of conservation and accepted me!'

Japanese native **Sayuri Morio** has a background as a glass artist. After studying at Central Saint Martins, she got a job at the Mosaic Workshop. During her five years there, she became interested in mosaic repair, and decided to further those interests on the Art School course.

Isha Mukherjee has come from India, where she had a year-long internship in ancient Indian art before coming on the course.

Meredith Thomas spent many years working at the National Trust following a degree in Curation from Central Saint Martins. Wishing to pursue conservation, she emailed Marina, whom she greatly admired as a leader in the field, for advice about progressing her career – to be told that the best thing to do would be to come on the Art School course! She is very happy to have followed that advice and to be working with Marina and the other tutors now.

PARTNERSHIPS

Two historic carving partnerships this year provide the public with opportunities to experience the accomplishments of our carving students both here in Kennington and further afield on the Suffolk coast.

On 6 and 7 May, the Art School is participating in **London Craft Week**, an annual event that showcases exceptional craftsmanship through a programme featuring hidden workshops and unknown makers alongside celebrated masters, famous studios, galleries, shops and luxury brands.

The Art School opens its doors to the public and invites them to learn more about the wood and stone carving education on offer. The two-day celebration includes an exhibition of alumni and tutor carvings; gilding demonstrations; open workshops and chances to engage with second and third year students; and a carving competition to be held in the garden, in which



Oliver Phoenix
wood carving
student

selected students respond to a brief of 'The Thames' and carve an object over the two days of the event, before judging takes place on the Saturday afternoon. The weekend also features an opportunity for Historic Carving alumni to come back to the Art School to re-connect with one another.

Later this year, from 25 August to 6 November, graduating stonecarvers and recent alumni will participate in an exhibition at the **Lettering Arts Centre at Snape Maltings** in Suffolk. Hosted by the Lettering and Commemorative Arts Trust and curated by the tutors of the Historic Carving Department, the exhibition, entitled *Making It*, will highlight

varied examples of lettering design. Given the carving course's ongoing emphasis on historic and contemporary lettering, as well as tutorials from visiting lecturers, this will be a prime occasion to celebrate this particular craft and the Art School's centrality in ensuring its future.

AT WORK ON THE BERLINER SCHLOSS

The reconstruction of the **Berliner Schloss**, the former residence of the Prussian monarchs that was destroyed by fire during WWII and subsequently torn down by the East German regime in 1950, is the largest of its kind in the world today.

This controversial project, approved by a resolution voted by the German Bundestag in 2004, involves the faithful reconstruction of the three baroque façades and one of the inner courtyards of the palace. They were designed mainly by the 18th-century architect and

sculptor Andreas Schlüter and are being remodelled based entirely on historic photographs. The task of carving the works in stone – involving thousands of pieces of decorative sculpture – combines mechanical carving using advanced robotic technology and traditional hand carving techniques on an unprecedented scale. This is a prime opportunity for our graduates to put their skills to work.

Following initial conversations with the Förderverein Berliner Schloss, the organisation responsible for the fundraising campaign for the project, the Art School was introduced to stone sculptor Andreas Hoferich, one of the specialist contractors

tasked with both modelling and carving some of the more intricate façade elements. As he runs a small workshop which employs mostly young carvers from across Europe, this felt like a very fitting environment for Art School graduates. Further arrangements resulted in **Michael Cooper** (Stone Carving Diploma 2015) going to Berlin following his graduation, shortly followed by fellow alumnus and Art School tutor **John Shield**.

Michael and John spent the autumn and winter in Hoferich's workshop, with excellent feedback praising the quality of their work. According to Hoferich, the level of training provided by City & Guilds of London Art School is no longer available in Germany, making carvers recruited from abroad that much more invaluable. With the whole project due to be completed before 2020, the pipeline of work over the next few years will be very significant, and we look forward to further Art School graduates participating in this momentous and historic undertaking.



Michael Cooper and
John Shield at work on
the Berliner Schloss

MERCER'S HALL

Under the expert supervision of lettering tutor and stone carving alumnus **Philip Surey** (Stone Carving Diploma 1996), a major gilding project is being carried out at the historic home of the Mercers' Company in the City of London.

The Hall was destroyed in the Blitz in 1941, and was rebuilt in the 1950s. As it is thought that the main halls hadn't been redecorated since, there was quite a lot of work to be done! The six-meter-high ceilings were repainted in six shades of white and the bosses re-gilded, with the Dining Hall completed in the summer of 2015 and the Court Room in December of 2015 and January of 2016. Each hall used around 450 books of 23.5 carat gold leaf, which during application was kept in the Mercers' strong room alongside 700 years' worth of treasures, gifts and ceremonial items. The main Livery Hall, which is even bigger than the previous two, is scheduled to be refurbished this coming summer.

Phil assembled a team of eight City & Guilds of London Art School alumni and current students to help with this ambitious undertaking. The



At work at the Mercers' Hall



A detail of the newly-gilded ceiling in the Mercers' Hall Court Room

group members – **Clunie Fretton, Simon Hawkins, Hugi Hicyilmaz, Takako Jin, Rian Kanduth, Saena Ku, Michael Leal, and Kirsten Walsh** – were selected for their range of skill sets, which include conservation, woodcarving and scene painting, and for their varied levels of expertise.

'I knew I could trust Art School students and alumni to have the high standards of craftsmanship required, people who would enjoy the process and have the desire and discipline to do a good job and who would be a pleasure to work with!'

Philip Surey

IN PRAISE OF WINDSOR

On 22 October 2015, the Art School was proud to discover that our ongoing collaboration with Martin Ashley Architects to produce new grotesques for **Saint George's Chapel, Windsor**, was deemed Highly Commended in the Best Design Innovation Project or Product category of the 2015 Blueprint Design Awards. Judges of these prestigious awards include such luminaries as Thomas Heatherwick, Eva Jiricna, Phil Hutchison and Chris Wilkinson, among others. We were delighted to be placed second in this very competitive category, which included projects by the likes of Zaha Hadid, Jason Bruges and Tangerine.



There was further praise for the project last year, when the grotesques were the featured cover story in the Autumn 2015 issue of the magazine for the Society for the Protection of Ancient Buildings. In the article, the endeavour is praised as 'remarkable, as...a medieval bestiary has given way to a 21st-century menagerie including a cobra, coelacanth, phoenix, elephant, and an octopus.... Familiar beasts such as a lion or a chameleon are given a somewhat Cubist makeover, while powerful

new images – such as a lab rat growing an artificial human ear on its back – join the cavalcade, and have already been installed on the chapel.'

PROJECT IN PROGRESS: TIM FIELDER

Following his Diploma in Woodcarving, completed in 2015, **Tim Fielder** has stayed on at the Art School for a year-long Postgraduate Diploma.

Q: What is your postgraduate project?

A: It's a recreation of a Sansovino picture frame.

Q: What was the seed behind this ambitious project?

A: It started from a conversation at last year's Degree Show. I was approached by an Art School supporter who liked my work and commissioned me to make a Renaissance-style frame for a picture in his collection, which I created with fellow graduate Joseph Murphy. We made an original design after researching a variety of different frames. I was particularly interested in the examples in the exhibition *Frames in Focus: Sansovino Frames*, held at the National Gallery. This project sparked my interest in frames from this particular period and it



Tim Fielder at work on the sides of his frame

went from there.

Q: Can you say a bit more about this particular object?

A: What I'm working on now is a replica of one of the frames from the National Gallery show. It's owned by a private collector, who has generously given me access to the original object in his home. The frame is a 16th-century Venetian design, and dates from a time when many frames were actually carved first, and paintings then created specifically for those frames – a very enviable

situation for current carving students!

Q: How does this project relate to your three years of training on the Diploma?

A: This is an elaborate walnut piece – it features two caryatids on top of rams' heads, alongside decorative swags, putti, masks, and moulding. The whole thing will ultimately be stained and gilded like the 500-year-old object it is based on. So essentially, it's putting almost all the skills from my previous three years of training into one object, and that's really satisfying.



William on his Asian journey

WILLIAM BARSLEY'S BLOG

When **William Barsley** (First Year Woodcarving) wanted to learn more about eastern woodcarving, he decided to go straight to the source. After four years of carving as a hobby, he departed Britain in November 2014 for a bicycle journey around Asia.

His trip took him to more than ten countries, from the islands of Indonesia to the foothills of the Himalayas, and he met with hundreds of woodcarvers along the way. As he travelled, William documented his discoveries on his blog, www.carvingcountries.com, which is a

rich collection of videos, texts, photos and profiles of many of the makers he met along the way.

In William's words, 'On my return, I had two realisations: that I knew more about woodcarving in Asia than I did about carving in my own country, and that I desperately wanted to develop my own woodcarving skills with the hope of one day becoming a professional woodcarver myself.' After careful research, he decided to apply for and was accepted onto the Ornamental Woodcarving and Gilding Diploma, which he began in October 2015. Continuing his interest in documenting his education in words and images, William is publishing a series of articles, entitled 'The Student Woodcarver', that chronicle his studies here at the Art School, and provide a wonderful resource for others interested in knowing more about what it means to train as a woodcarver.



Tim Ellis
(right) in a
tutorial

'The establishment of new teaching positions on the Foundation team has proved to be of enormous benefit to the course and has enhanced the richness and diversity of the creative and progression possibilities for our students. All the staff possess impressive background experience in their respective professional fields and have been chosen not only because of the range of their skills but also because of their ability to fulfil specific roles in relation to the breadth of the programme requirements.'

Keith Price, Head of Foundation

NEW STAFF ENHANCE THE FOUNDATION COURSE

The Foundation department is delighted to welcome several new members of staff, who are contributing to the growing range and depth of expert tutelage available to students on the course.

Tim Ellis joins the Art School as Foundation Course Coordinator, supporting Head of Foundation **Keith Price** in the day-to-day running of the department as well as providing tutorial input. His work has been shown at galleries and museums including the Saatchi Gallery, the Whitechapel Gallery, Furini Contemporary in Rome, and many others. Tim was selected by an esteemed panel for inclusion in the 2014 Thames & Hudson publication *100 Painters of Tomorrow* and brings his experience in this and other media to the Art School. Tim says: 'This is a fascinating and incredibly interesting place to work and watch students fully utilise the unique facilities and know-how on offer. For me it represents what an art school should be, offering a supportive environment with time, space, workshop facilities and technical support to explore a full range of Art and Design practises.'

Phil Ashcroft and **Gareth Brookes** both help to support teaching in illustration and fine art. Phil, who has created designs for stamps and posters for the British Film Institute, also brings experience in graphic design – as does fellow new tutor **Alex Hough**, a partner and graphic designer with the graphic design studio work-form – while Gareth has a particular focus on Zine and DIY Publishing.

Although not new to the department, **Katie New** has taken on a revised role as Lead Design Tutor, supporting the Foundation course's increased emphasis on this area. Katie is a jeweller who also has extensive teaching experience in jewellery and metalwork, 3D design, interior and spatial design, fashion, textiles and mixed media. Her work is material led and celebrates an affinity with nature, translating texture, line, shape, colour and form into precious metals and gems. Also teaching in this area is **Emma Montague**, an accomplished designer who has worked in the fields of luxury interiors, textiles, jewellery, eye-wear and accessories, as well as **Sage Townsend**, a fine artist who has translated her skills into fashion, textiles and millinery, and who is currently designing ambitious head pieces for the forthcoming West End production of *Aladdin*.

Ian McIntyre brings a background in product design and applied art to his teaching in industrial design and ceramics, having been highlighted by the Crafts Council in 2008 as being 'amongst some of the most promising makers who are applying their training and skills in new and exciting ways'. Finally, **Nick Mortimer**, as the founder of Studio Scenomatic, will teach students about elements of production design and coordination for film, as well as bringing his experience as a sculptor to his teaching.

We are happy to welcome these new staff who join our already outstanding team of artists and designers.



FOUNDATION STUDENTS AT WORK

Each year, the students on the Art School's Foundation in Art & Design create an impressive range of inspired work under the guidance of our staff, making full use of all of the workshops and resources at the Art School. This page offers a behind-the-scenes look at their studios as they prepare for their end-of-year show:



A NEW NAME FOR A LONGSTANDING DEPARTMENT

As the Art School moves forward, we have taken the decision to rename the Humanities Department the Department of Art Histories.

Under the leadership of Head of Department **Thomas Groves**, the department has over the past several years gained a distinct identity within the Art School and is establishing an excellent reputation for the quality of its work more widely. It currently supports the academic aspect of all courses, and a strong programme of external speakers now enriches lectures, seminars and tutorials, educational visits and independent study projects.

'Humanities' is generally understood as a collective term for

a range of academic disciplines that involve the critical study of culture, including history, modern language, philosophy, anthropology, media studies, and the history of art. While useful as a catch-all, the term arguably lacked the specificity to describe the kind of learning taking place at City & Guilds of London Art School, and the critical study of the art object, which is firmly embedded within the curriculum.

By adopting the name 'Art Histories', rather than the more widespread singular label of 'Art History', the Art School is, according to Thomas, 'recognising both the merits of the history of the discipline as well as the plurality of its contemporary forms and theoretical positions.'



Researching in the Sackler Library

PMSA CONFERENCE

On 26 and 27 May 2016, the Art School hosts the annual **Public Monuments & Sculpture Association (PMSA)** conference. The PMSA aims to heighten public appreciation of Britain's public sculpture, and to contribute to its preservation, protection and promotion. This year's conference focuses on Émigré Sculptors in Britain from 1540-2016, investigating the impact, reception and legacy of foreign born sculptors who made their homes in Britain, with discussion on the stylistic

impact of the new arrivals, technical innovations they often brought with them, and the influence they had on the British art scene. The conference is a chance to discover the place of City & Guilds of London Art School in the history of émigré sculptors in Britain, with the French sculptor Jules Dalou finding a home amongst the teaching staff at the Art School when he came to Britain in 1871 after the fall of the Paris Commune with which he identified himself too publicly.

THE BRIAN TILL HUMANITIES PRIZE

As a way of celebrating the art historical work done by our students, the Art Histories staff awards the annual Brian Till Prize for Best Thesis. The 2015 winner was **Ellen King**, whose third-year thesis was an exploration of issues raised within the work of Joëlle Tuerlinckx, with a particular focus on the artist's engagement with institutional critique. Ellen examined this work in relation to autobiographical material and developed a critique of certain patriarchal discourses within recent art and art writing. Throughout her thesis, Ellen used a personal and self-reflective approach in order to explore her own

experience of researching and writing the essay, and this adds a further layer of reflexivity.

The essay combined an acute critical awareness of the context of the artist's work and an unusually open and honest tone that makes for a thoughtful, sensitive piece. The assessors found it an engaging and refreshing read both for its style and its uncompromising argument, and a worthy winner of the Brian Till prize. Ellen has continued her academic work alongside her sculptural practice and is participating in the PMSA Conference at the Art School (see page 22), delivering a paper on Susan Hiller:

OBSERVATIONS FROM THE ROYAL LITERARY FUND FELLOW



John Farndon

City & Guilds of London Art School is fortunate to participate in the Royal Literary Fund Fellows programme, an initiative which funds professional writers to work in universities and share their expertise with students. The Fellow serves as a resource for students across the Art School to develop their writing skills. This year's fellow, John Farndon, has a varied career which spans everything from children's reference books to Kazakh poetry translation. Here he offers his personal perspective on his eight months working at the Art School:

'City & Guilds of London Art School is a place for discovering secrets. Behind a row of eight Georgian houses is hidden a magic

kingdom of creative talent. You step in through the door to an extraordinary and seemingly undiscovered world of art, nurtured away from prying eyes. Blind passages and stairways weave in and out of myriad rooms in which you glimpse all kinds of artists at work – painters, installation artists, sculptors, stone carvers, wood carvers, artworks being meticulously conserved... A miraculous, mysterious hive of artistic production. Every corner you turn, every room you enter affords a new surprise and delight.

And it's like that for my role here, too. I'm tucked away myself here, in my own perfect room – the room kept aside for the Royal Literary Fellow. And I'm in some ways like a

secret, too, waiting for the students to discover. Fortunately, they have found me. I have been so blessed that so many of the students have sought me out for help with their writing – and thereby I have stumbled upon the Art School's greatest secret treasure: its brilliant students.

As each of them has come to see me, it has been a privilege to see revealed the hidden depth of artistic talent that has made its temporary home here. The work the students do, from simple sketches to grand paintings, from carving to conserving, is quite remarkable, and it's been really exciting being allowed to see some of it.

But the secret most apt to me,

perhaps, and so most thrilling, is a secret that so many of the students have found themselves, with only a little nudge from me: that they can write after all, and write well. That maybe they can be as much themselves in the apparently alien world of words as in a studio with a brush in hand. It's a secret I hope to go on sharing for the remainder of my all too brief time here.'



A selection of John's books

DRAWING AWARDS

The Art School is delighted to celebrate students who have recently been awarded a range of prizes related to drawing, a fundamental skill taught to students on all courses. As the



Felix's sketches made at the Doria Pamphilj Gallery

first recipient of the Brinsley Ford Award, open to Carving students, stone carver **Felix Handley** received a grant to spend three weeks drawing in Rome following his second year. Conducting a grand tour of the capital's museums and galleries, Felix channelled the lessons from the Drawing Studio and filled two sketchbooks with his observations of the historic city. His travels inspired his third-year projects, including an imposing lion caryatid modelled on a sketch made at the Doria Pamphilj Gallery, as well as an original ornamental frieze adapted from a decorative doorway design.

Other 2015 Drawing Prize winners included **Natalie Hutton**, a first-year stone carver who won the Surveyors' Club Drawing Prize for Carving students; **Clunie Fretton**, awarded



Felix Handley working on his lion carving

the Taylor Pearce Drawing Prize for Carving and Conservation Students; and MA student **Caroline Harris**, winner of the Roger de Grey A5 Drawing Prize, a competition open to all Art School students.

MEMORIAL ANDREW VASS DRAWING PRIZE



Andrew Vass

Summer 2016 will see a new Drawing Prize for a student from our Foundation or BA Fine Art courses. The prize is intended to celebrate the life and work of artist **Andrew Vass**, who sadly passed away in 2015, and who contributed a great deal to the Art School through his

inspiring and generous approach to teaching. The prize winner will be selected by Kate Palmer (Senior Tutor in Fine Art) and Diane Magee (Drawing Studio Manager) who both worked closely with Andrew and will be based upon drawing that demonstrates an experimental and sensitive use of materials and that positions itself between observation and construction.

According to Kate Palmer and Hephzibah Rendle-Short: 'Andrew was a dear personal friend, artist and colleague. He will be remembered for his contribution to the Drawing Studio, Foundation and Fine Art departments at City & Guilds of London Art School. He treasured all artistic communities where with an open mind he could effortlessly search for links between his vision of the world and that of others. Embedded in

his driven curiosity was a question: how could his probing eye, recast as a bodily gesture, make a mark on a material surface to give rise to sensation? This constant enquiry was developed around ways to render his experience on a two-dimensional surface, sometimes working on paper, canvas or etching plate, and sometimes on less obvious surfaces, walls, fences and sheds. He worked with great energy and passion to break down conventional ways of thinking of what is termed 'drawing' including all the inherent possibilities and difficulties that such an activity could mean. He had a seemingly bottomless resource of energy from which he found fresh, exciting and challenging ways to transmit his ideas to students and his inspiring presence is greatly missed but also affectionately remembered by the Art School community.'



Motoharu Asaka
with students in the Art
School's Print Room

MASTER CLASS WITH MOTOHARU ASAKA

Adding to the impressive range of techniques taught in the Print Room, last September the Art School welcomed Master Woodblock Carver **Motoharu Asaka** of Temple University, Kyoto, Japan, for a two-day woodblock carving and printing workshop weekend.

Asaka is one of the last remaining Master Woodblock Carvers in Japan, with more than 45 years of experience and commissions from national museums and world-renowned contemporary artists. He champions the 400-year-old process of ukiyo-e Japanese Woodblock carving and printing, and is currently on a European tour teaching these skills at various institutions to ensure this art does not die out.

Over the course of two days, the dozen participants had a chance to learn from the great artist, first carving their images and then printing them under the tutelage of Asaka. Asaka began by giving a short lecture and showing some of his extensive portfolio of prints, followed by an intensive weekend of carving and printing three-colour wood cuts. According to Print Room Tutor **Laura Clarke**, 'Given that we offer a Historic Woodcarving course, this visit seemed like a natural collaboration, but what was so wonderful was that the workshop brought students from all disciplines and areas of the school, which is something we strive to do in the Print Room on a daily basis.'

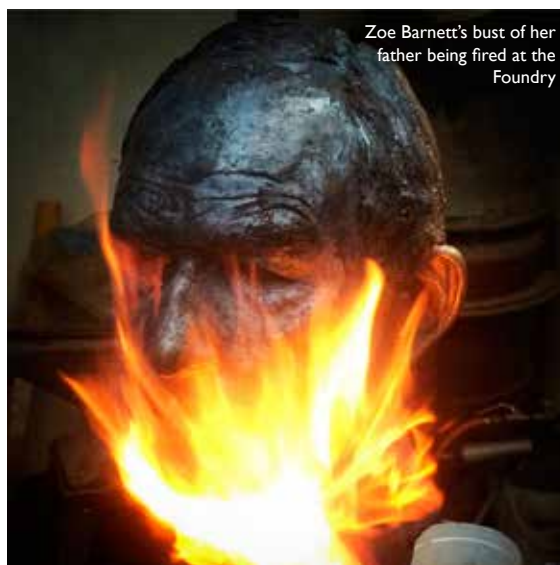
09 WORKSHOPS

ART SCHOOL WORKSHOPS

One of the most important aspects of learning at City & Guilds of London Art School, and one which crosses all of our courses, are our various workshops. These facilities enable students to work with expert technicians to learn specialist techniques and skills.

In January, **Anne Petters** started as our new Glass and Casting Workshop Technician. Hailing from Germany, Anne's work is held in international collections and she has taught in numerous institutions across Germany, the UK and the US. Last autumn she was a Visiting Scholar at Southern Illinois University, and recently undertook an Artist in Residency at the Edinburgh College of Art.

The Metal Workshop continues to grow in scope. Under the supervision of **Drew Cole**, our most recent Foundry Technician, students had the opportunity to create casts in bronze and metal. This facilitated the transformation of many of their projects; for example, third-year carver **Zoe Barnett** was able to translate the head-modelling skills learned in her first year into a cast bust of her father, which was put forward for the annual Society of Portrait Sculptors competition. This January we were also pleased to welcome **Eyal Edelman**, who assists students in welding, metal cutting,



Zoe Barnett's bust of her
father being fired at the
Foundry

and other aspects of metal construction.

Zoe Schoenherr and **Joshua Vaughan** (BA Fine Art 2014) have joined the Wood Workshop as Wood Fellows. They join artist and Wood Workshop Technician **David MacDiarmid**, who has been supporting students with various wood projects over the past several years, as well as contributing to other cross-school endeavours.

POLLY BAGNALL: SHEDDING NEW LIGHT ON FERGUSON'S GANG

Alongside her continued painting practice, **Polly Bagnall** (MA Fine Art 2012) has recently published a book, co-authored with Sally Beck, entitled *Ferguson's Gang: The Remarkable Story of the National Trust Gangsters*, published by Pavilion and National Trust Books. The book was commissioned after Polly curated an exhibition in 2012 about Ferguson's Gang, a group of tenacious women supporting the National Trust in the years prior to World War II. Polly was featured on Radio 4's *Midweek with Libby Purves*, and spoke about the book at the Oxford Literary Festival in April.

A DANCE COLLABORATION AT BROCKET GALLERY

From September to October 2015, Brocket Gallery, a project space, hosted the exhibition *Totentanz: A Work in Progress*. Featuring Brocket co-founder and artist **Jack Bullen** (BA Fine Art 2013), the project was a presentation of an ongoing collaboration with contemporary dancer Agnese Lanza, through which they have been developing and interpreting the theories of German Movement Analyst Rudolph Laban, exploring how to transfer his principles onto canvas.

CURATORIAL PROJECTS: ADELINE DE MONSEIGNAT

In addition to continuing to create her own original artwork, **Adeline de Monseignat** (MA Fine Art 2011) recently embarked on her first curatorial project at Ronchini Gallery in London. Entitled *Whispers* and running from December 2015 to January 2016, the show was an experimental project and exhibition of works by twelve contemporary international artists, which involved them responding

to one work by another artist in the exhibition. She presented on this exhibition as well as her own work in a seminar to Art School MA students in February 2016.

ALUMNI INVOLVEMENT AT BLOCK 336

Archie Franks (BA Fine Art 2009) was both curator of and participant in the exhibition *Carnival Glass*, staged from December 2015 to January 2016. The show, which contained contemporary works in a wide range of media, was held at Block 336, a project space which has many connections to the Art School: run by Executive Director and Co-founder **Jane Hayes Greenwood** (BA 2011) and Co-founder and Chairman **Xabier Basterra** (BA 2012) the space also counts Fine Art tutor **Reece Jones** among its Trustees and employs **Thomas Groves**, Head of Art Histories, as its academic and education co-ordinator.

THE COURTAULD EAST WING BIENNIAL: SAM GOUGH-YATES

Sam Gough-Yates (BA Fine Art 2015) is currently featured in the East Wing Biennial *Artificial Realities*, on show at the Courtauld Institute of Art through 2017. In addition to an animation, Sam made a site-specific sound sculpture using, and shown in, a scaffold in the Courtauld's main spiral staircase, which ran during the opening weekend of the exhibition. Sam participated in an Artist Talk about his involvement in the exhibition in February 2016.

SOLO SHOW IN POLAND FOR TAKAYUKI HARA

Foundation tutor and Fine Art graduate **Takayuki Hara** (MA Fine Art 2010) had his first museum show, *Before We Fall Again*, at the Manggha Museum of Japanese Art and Technology in Krakow, Poland from January to March 2016.

Takayuki said that he found the whole process 'quite surreal but I was proud to have been selected to display my work in this historic space, designed by Arata Isozaki, which blends Polish and Japanese cultures'.

KLARI REIS AT INTERNATIONAL ART FAIRS

San Francisco-based artist **Klari Reis** (MA Fine Art 2004), who shows with The Cynthia Corbett Gallery, has recently had her work, which employs the tools and techniques of science in the creative process, displayed at several major international art fairs, including the Palm Springs Fine Art Fair, Art Miami, and the London Art Fair. In addition, she was selected to participate in the Young Masters exhibition, also organised by The Cynthia Corbett Gallery, on New York's Lower East Side in November 2015.

AN ARCHITECTURAL TWIST FOR ALUMNI

The exhibition *Charrette* at Turps Banana Gallery, curated by Fine Art graduate **James Tabbush** (BA Fine Art 2014), featured the work of two fellow Art School graduates: **Lorraine Fossi** (MA Fine Art 2015) and **Celia Scott** (MA Fine Art 2015). The two artists are united in their shared interest in architectural discourse, having both studied architecture before turning to painting. The show addressed the legacy of International Modernism as complicated by material sensitivities, memory, narrative and perceptual ambiguity.

REVIVING SOVIET ICONOGRAPHY

Joshua Vaughan (BA Fine Art 2014), a current technician at the Art School, is involved in an ongoing commission recreating Soviet iconography for a private patron's collection through

ELX Art. Having already created a 3D-printed replica of Stalin's boots and an architectural sculpture inspired by a drawing of a Soviet mining scene, Josh's latest project is a screw stamped with the Soviet hammer and sickle symbol. While the inspiration is taken from a Gorbachev-era magazine cover, the final piece will be cast in bronze.

POSTGRADUATE SUCCESSES FOR ART SCHOOL ALUMNI

We are delighted that a number of recent BA Fine Art alumni and graduating students will be progressing on to some of the country's most prestigious postgraduate courses this autumn. Three graduating students have been offered places on the postgraduate course at the Slade School of Art. In addition, four City & Guilds of Art School alumni and students have received offers to attend the MA at the RCA – two in painting, one in sculpture and one in printmaking. We are also always pleased to keep our talented students and alumni on for study here at the Art School, and have offered three students places on the Fine Art MA. We congratulate all those going on to further study and encourage you to keep in touch!

COMMISSION FOR GUILDFORD CATHEDRAL: NICHOLAS THOMPSON

Nicholas Thompson (Stone Carving 2014) was selected as the winner of the Guildford Cathedral Sculpture Competition, and has recently completed his commission. This collaboration is an initiative between Guildford Cathedral and the Carving department alumni and tutors, and is for new figurative carvings for the Cathedral.

GARGOYLES AT RIPON CATHEDRAL

As the Art School's nominee to participate in the Ripon Cathedral Gargoyle Competition, **Tom Nicholls** (Stone Carving 2013) certainly made

his mark by coming in as one of the two winners. His design was inspired by a bat species that live at Fountains Abbey, which was originally founded by monks from Ripon Minster in West Yorkshire.

LONDON STONE CARVING

Stone Carving alumni **Tom Brown** (2009), **Sam Lee** (2014), **Josh Locksmith** (2014) and **Tom Nicholls** (2013) have joined forces to found the London Stone Carving company (www.londonstonecarving.com). Started in October 2014, the group has undertaken several ambitious projects. They are currently undertaking restoration for Gunnersbury House, as well as carving a plinth for the Charlie Chaplin statue in Leicester Square (for which **Tom Young**, current letter carving tutor, is completing the lettering).

CONSERVATION CLASS OF 2015

We are delighted to report that, once again, all of our most recent Conservation BA graduates are currently employed in the industry on a range of interesting projects. **Rebecca Davidson** has been taken on by Taylor Pearce specialist conservators and restorers on a long-term project and, along with **Liza Nathan**, has been doing a project for the Art School, conserving the doorways at 120 and 122 Kennington Park Road to reveal their original brick and Coade stones. Liza has also been privately commissioned to write condition reports for collectors and work on frame restorations. **Anna Don** has been appointed the Stubbs Conservation Intern at the National Maritime Museum, and has also been accepted onto the Hamilton Kerr painting conservation MA in Cambridge. **Coralie Llucia**, whose third-year project involved working on a piece for an individual, has been further employed by the client to continue working on his collection. **Robert Mitchell** came to the Art School with the purpose of training to join his family business,

Arabesque Restoration, where he is now the Workshop Manager. The Guildhall has taken on **Mark Searle** as an intern in frame conservation, working on their significant collection, while **Joseph Ward** is employed full-time on a portfolio of freelance conservation projects. Last but not least, **Kirsten Walsh** divides her time between freelance projects and a part-time position at Orbis Conservation, which takes on major commissions for both public and private clients around the UK and Europe; since April, she is the new Conservation Technician at the Art School.

CALLING ALL ALUMNI

The Art School was sad to bid farewell to **Lucrezia Serristori**, who left in January 2016 after three very successful years as Development Manager. Lucrezia did a huge amount to engage alumni of the Art School during her time here, including conducting a major survey of alumni interests and expanding the programme of graduate reunions. She has gone on to the V&A to work as Development Manager for Acquisition Funds and we wish her all the best in her new role.

Janine Catalano has since joined as Senior Manager, Development, Alumni and External Relations, following many years building the alumni programme at the Courtauld Institute of Art and time spent working for the Royal Academy of Art's American supporters in New York City. Janine is very much looking forward to continuing engagement for alumni at the Art School. This will include an increased programme of reunions and events; further ways for alumni to work with current students; opportunities for graduates to present and promote their own projects; and more.

We are hoping to connect with as many graduates from over the years as possible. If you are interested in knowing more and keeping in touch, please contact Janine at j.catalano@cityandguildsartschool.ac.uk or on 020 7091 1689.

PRIZES, AWARDS & SCHOLARSHIPS 2015

PRIZE

Norman Ackroyd Prize for Etching
 Harriet Anstruther MA Fine Art Prize for Artistic Excellence
 David Ballardie Memorial Award for a Project
 Best Contributor to the Humanities Programme
 Chadwyck-Healey Prize for Painting
 City & Guilds of London Art School Foundation Scholarship
 City & Guilds of London Art School Prize for the Best Practical Conservation Project
 City & Guilds of London Art School Sculpture Prize
 Sir Roger de Grey Prize for Drawing
 Fishmongers' Company Beckwith Scholarship and Travel Award for Sculpture
 Fishmongers' Company Menu Cover Design Prize
 Brinsley Ford Travel Award
 Richard Ford Travel Award
 Phyllis Francis' Prize for Conservation Problem-Solving
 Gilding and Decorated Surfaces Prize for a Carving Student
 Gilding and Decorated Surfaces Prize for a Conservation Student
 Honourable Society of Knights of the Round Table Awards
 Idun Ravndal Travel Award
 Joiners & Ceilers' Prize for Woodcarving
 Michael Legg Prize
 MA Fine Art Prize for Outstanding Work
 Masons' Company Prize for Stone Carving
 Masons' Company Tool Prize
 Masons' Company Sydney Mason Scholarship
 Master Carvers Carving Prize for Final Year Student
 Merlin Entertainments' Group Madame Tussauds' Merit Award for a Graduating Student
 Merlin Entertainments' Group Madame Tussauds' Fund Award for a Continuing Student
 NADFAS Prize for Conservation Research
 Outstanding Foundation 2D Fine Art Student
 Outstanding Foundation 3D Fine Art Student
 Painter-Stainers' Scholarship Prize
 Principal's Prize for Outstanding Work at the Foundation Show
 Printmaking Prize for Technical Excellence
 Neil Shannon Memorial Award for Stone Carving
 Print Tutors' Foundation Prize
 Andrew Simpson Prize for Foundation Studentship

 Skinners' Company Philip Connard Travel Prize
 Skinners' Company Stephen Gooden Prize for Engraving
 Skinners' Company Vargas Eyres Design Prize
 Slaughterhaus Prize (Membership and Printmaking Sessions)
 Surveyors' Club Drawing Prize
 Taylor Pearce Drawing Prize
 Brian Till Art History Prize for Humanities Thesis
 Board of Trustees Prize for an Outstanding Piece of Work in the Graduate Show
 Venice in Peril Internship for Conservation Students
 William Wheeler Woodcarving Prize for Outstanding Work

WINNER

Caroline Harris
 Celia Scott
 Amanda Moström; Lisa Clayton
 Cassidie Alder
 Diane Chappalley
 Edgar Ward
 Kirsten Walsh
 Ellen King
 Caroline Harris
 Amanda Mostrom
 Maria Inês Bravo
 Felix Handley
 Dawn Whittle
 Joseph Ward
 Oliver Dorman
 Anais Vlahakis
 Costas Constantinou; Oliver Phoenix; Felix Handley
 Akira Inman
 Joseph Murphy
 Trevor Boyd
 Lorraine Fossi
 Sam Flintham
 Hayley Gibbs
 Akira Inman
 Amelia Crowley-Roth
 Sam Gough-Yates

 Katie Lennard; Anouska Leyens
 Mark Searle; Kirsten Walsh
 Helen Davy
 Thomas Hudson; Sabine Denat
 Oliver Epp
 Aikaterini Fani; Cecilia Tyrrell; Hannah Eccles
 Maria McCullough
 Lawrence Dennison
 Tom Lines; Alice Howard; Amber Guinness
 Sara McMullan; Edgar Ward; Eliot Willicombe-Lang; Madeleine Haslam
 Natalia Glinor
 Isabelle Johnston
 Sara McMullen
 Tuesday Riddell
 Natalie Hutton
 Clunie Fretton
 Ellen King
 Thomas Elliott
 Liza Nathan; Kirsten Walsh
 Amelia Crowley-Roth

City & Guilds of London Art School operates without direct public subsidy. Support from trusts and foundations, individuals and corporate partners is critical. Bursaries are vital to the creation of a diverse and vibrant student body; prizes and travel grants provide opportunities 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 to preserve the exceptional quality of the educational experience and build for the future. We are most grateful to all donors, past and present, for their generosity, including all those who wish to remain anonymous.

CURRENT BURSARIES & SCHOLARSHIPS

Art Scholars' Company
Behrens Foundation
Charlotte Bonham-Carter Charitable Trust
Carpenters' Company / Norton Folgate Charitable Trust
Elizabeth Cayzer Charitable Trust
Ernest Cook Trust
City & Guilds Institute
Clothworkers' Company
D'Oyly Carte Charitable Trust
Roger de Grey Memorial Fund / Royal Academy
de Laszlo Foundation
Drapers' Company
Dulverton Trust
Dyers' Company
Educators' Company
Fishmongers' Company
Gabo Trust
Grocers' Company
HB Allen Charitable Trust
Headley Trust
Friends of the Historic Houses Association, South-East Region
Honourable Society of Knights of the Round Table
Joiners & Ceilers' Company
Leche Trust
Mr & Mrs Philip Le Cras
Leverhulme Trust
Masons' Company
Merchant Taylors' Company
National Association of Decorative and Fine Arts Societies (NADFAS) – National Group and Greater London Area Group
Painter-Stainers' Company

Stanley Picker Trust
Anna Plowden Trust
Queen Elizabeth Scholarship Trust (QEST)
Radcliffe Trust
Royal Female School of Art Foundation
Leche Trust
Sheepdrove Trust
Skinners' Company / Art Memorial Trust
Skinners' Company / Lawrence Atwell's Charity
South Square Trust
Vandervell Foundation
Venice in Peril
Barbara Whatmore Charitable Trust

DEVELOPMENT PROJECT – PHASE 1 (2010 – 2014)

Garfield Weston Foundation
The Sackler Trust
Foyle Foundation
Wolfson Foundation
Fishmongers' Company
Fidelity UK Foundation
J Paul Getty Junior Charitable Trust
Sheepdrove Trust
Linbury Trust
Anonymous donation
CHK Charities
Pilgrim Trust
Sir Siegmund Warburg's Voluntary Settlement
de Laszlo Foundation
HB Allen Charitable Trust
Clothworkers' Foundation
Drapers' Company
Goldsmiths' Company

Hintze Family Charitable Foundation
Kirby Laing Foundation
Lord Phillimore's Charitable Trust
PF Charitable Trust
Carpenters' Company
Schroder Charity Trust
Girdlers' Company
Ironmongers' Company
Chartered Surveyors' Company
World Traders' Company

DEVELOPMENT PROJECT – PHASE 2 (FROM 2015)

Hamish Parker Charitable Trust
Linbury Trust
Monument Trust
Band Trust

SPECIAL PROJECTS & OTHER SUPPORT

Bryan Montgomery Sculpture Trust
Builders Merchants' Company
Elizabeth Cayzer Charitable Trust
Paul & Louise Cooke Endowment
Esmée Fairbairn Foundation
Foyle Foundation
Gabo Trust
Goldsmiths' Company
Grocers' Company
Leche Trust
Mercers' Company
Pilgrim Trust
Royal Literary Fund
Sheepdrove Trust
Ed & Anne Teppo
Barbara Whatmore Charitable Trust

**DONATIONS OF ALL SIZES MAKE A DIFFERENCE. To find out how you can help, please contact:
Janine Catalano on 020 7091 1689 or at j.catalano@cityandguildsartschool.ac.uk**



ABOUT CITY & GUILDS OF LONDON ART SCHOOL

City & Guilds of London Art School is a not-for-profit, specialist higher education institution, located in the heart of Kennington since 1879 and dedicated to educating the artists, carvers and conservators of tomorrow. We are committed to the idea of 'learning through making'. An emphasis on material understanding, traditional skills, experimentation and research, combined with contextual art historical education, underpins our teaching.

Our courses prepare students for careers as contemporary artists, carvers and conservators as well as for further study and research.

Courses include:

- UAL AB Award Foundation Diploma in Art & Design

Courses validated by Birmingham City University

- BA (Hons) Fine Art
- MA Fine Art
- BA (Hons) Conservation Studies
- MA Conservation (from 2016/17)

Courses accredited by City & Guilds Institute

- Diploma Historic Carving:
Ornamental Woodcarving & Gilding
- Diploma Historic Carving: Architectural Stone Carving
- Postgraduate Diploma Historic Carving

Students benefit from working in a small community with a generous tutor-to-student ratio and teaching by artists and practitioners at the top of their professional fields. We recognise the centrality of the studio as a place for creative endeavour; exploration of skills and embodied knowledge. Students have access to their own dedicated workspaces, as well as specialist technicians and workshops in drawing, woodwork, etching, casting, and glass-working

We are proud to offer a significant number of bursaries and scholarships to help individuals with talent and the appetite to learn study on one of our courses. Students on our BA (Hons) courses may be eligible for government funded student loans.

Our end-of-year exhibitions demonstrate the high standards and levels of ambition that our graduating students achieve and are open to the public. The Foundation Show is in mid-May, the Degree Show in late June, and the MA Show in mid-September.

For further information about City & Guilds of London Art School please visit:

www.cityandguildsartschool.ac.uk

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Sam Flinham in
the stone carving yard.



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