

City&Guilds
of London
Art School

2017
REVIEW



City & Guilds of London Art School

Review 2017

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Opening Remarks

With 24 billion selfies uploaded to Google photos last year, it is evident that a great number of us understand what it is to produce and manipulate photographic images. Perhaps that understanding and the habitual restless scanning of images which it promotes contribute to a 'post-truth' distrust and impatience. While the possibilities for creative play may have increased, distrust and impatience are not so helpful. Our students learn not to take things at face (selfie) value, but to look deeply, which requires openness, patience, imagination and a generous approach to critical questioning.

Miroslav Holub's assertion in 'Although' (1969) that poetry (and art) are 'not one of the last, but one of the first things of man' is particularly important and poignant now. Art and craft are not indulgences for those with the time or money: they are necessary. Art reveals to us who we are, what we are, what we could be and what we were. Among other things it reminds us that we are not so different from those who came before: those carvers who inserted their self-portraits as caryatids and grotesques into major buildings; those artists who chronicled and critiqued the big stories of the past in their history paintings; those makers who captured both the opulent and the everyday in their mosaics; or even in prehistory, those unknown artists that made cave paintings, leaving their own self-portraits in a single hand print.

While art may be considered a private internal activity (and space for quiet reflection is indeed very important), the Art School as an institution needs to be as open, creative and imaginative as our students. We need to reflect on and question our own assumptions, and sometimes we need to change.

Our new glazed entrance and covered walkway, generously funded entirely through private donations (see pg. 4) has literally opened us up so that those passing can see in, and in turn made us more aware of the outside world as we go about our daily business. This transformation has enabled us to think more about how we engage with our city, and over the past year we have been increasingly opening our doors and participating in initiatives such as London Craft Week (pg. 15) and Open House London, as well as inviting young people from local schools to work with us (pg. 23). These activities enable us to champion and raise the profile of our subjects and ensure that we are engaging in a dialogue with cultural partners,



re-imagining and building upon our mission and ethos.

I am also delighted to announce that as we go to press the Art School has received a very positive report from the Quality Assurance Agency following our Higher Education (Alternative Providers) Review in January 2017. The QAA highlighted three particular areas of good practice:

- The distinctive shared staff and student professional practice environment which delivers a high quality learning experience;
- The embedded, multi-tiered and responsive approach to student support, encompassing a range of methodologies to meet the pre- and on-course requirements of all students;
- The extensive arrangements for students to engage with industrial specialists to support their learning and preparation for future careers.

The Review involved the QAA panel in formal meetings with current students, teams of staff from all areas of the Art School, and alumni and professional partners from the Victoria & Albert Museum, Acme, Clyde & Co, ColArts, Westminster Abbey and Taylor Pearce Conservation. We are profoundly grateful for the support and time of everyone who engaged with this very comprehensive process.

As a not-for-profit, independent institution, many of the special and enriching experiences we are able to offer are only possible thanks to the generosity of individual donors and trusts and foundations and we are proud to acknowledge them on page 27. In 2016, we launched our new Principal's Fund, designed to facilitate support, at any level, to the areas of greatest need. We are tremendously grateful to the donors who helped this first appeal reach over £14,000, which is already supporting student travel hardship bursaries and other projects. We will be focusing on this year's appeal from May to September 2017, and hope that you will consider supporting the Art School's very particular mission and ethos.

Tamiko O'Brien
Principal

Material Matters

Across all our departments, a common thread is an emphasis on 'learning through making', and alongside this an appreciation for and exploration of material substances. To celebrate this focus, a new annual initiative, entitled 'Material Matters', investigates a specific material each year through a range of approaches that traverse our various disciplines.

For the inaugural 2016/17 year, the Art School selected wood as our material of choice. Wood is, of course, a hugely significant and valuable material for artists, designers, craft specialists, architects and beyond; with a use spanning millennia, its cultural and historical impact is both deep and broad.

To begin our exploration of why wood does indeed matter, we invited three of the Art School's expert practitioners to engage in a conversation chaired by Tamiko O'Brien. **Gerry Alabone**, Senior Tutor for Wood in the Conservation Department and a national expert in furniture and frames, discussed how the qualities of wood are both limiting and liberating, creating 'a battle between what you want to see and what you don't'. **David MacDiarmid**, who runs the Art School's wood workshop and trained in architectural design and Fine Art, revealed that his interest in wood began with a childhood interest in his great-aunt's trompe l'oeil door, while sculptor and woodcarving tutor **Dick Onians** revealed that in his illustrious 50-year career he has experience of working with over 70 types of wood and their unique properties.

Branching out from this fulsome conversation, David MacDiarmid and Robin Mason have created a 'What's the Matter' **Materials Foyer** in the Art School's Georgian buildings. It presents a sampling of the ways wood is used across the Art School – from



Top: Items from the What's the Matter Materials Foyer, including wood-based pigments and a gilded wooden frame
Bottom: Dr Kojima Hisanori from Tokyo University of the Arts

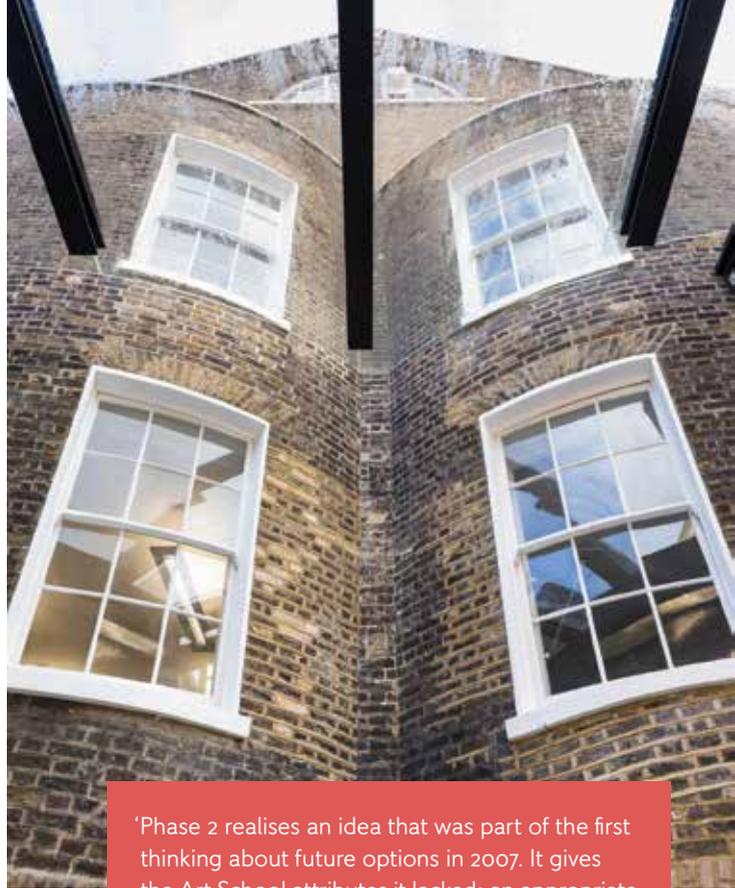
charcoal used by Fine Artists, to a pair of intricately carved bellows by a Historic Carving alumna, to gilding techniques learned by Conservation students, to the composition of paintbrushes generously loaned by Winsor & Newton, and much more. The objects have already sparked many interesting conversations among colleagues, students and visitors alike.

We are also thrilled to highlight wood with a special visit from **Tokyo University of the Arts' Sculpture Research Lab** in May 2017, which will again cross different departments. In their first visit to the UK, master woodcarvers and conservators **Professor Yabuuchi Satoshi**, **Dr Kojima Hisanori** and **Lee Pin-Yi** will be collaborating with the Art School's own experts on a number of events, including demonstrations during London Craft Week, a symposium at the V&A, and a roundtable discussion on the status of craft in Japan and the UK. The trio are leading specialists in the research, analysis, conservation and historic reconstruction of Buddhist carvings from the Nara to Edo periods, and work with Japan's leading museums and Buddhist temples on conservation projects and new commissions. This visit has been fully funded thanks to research grants from the Daiwa Anglo-Japanese Foundation, the Great Britain Sasakawa Foundation and the Toshiba International Foundation.

Looking ahead, we are excited about our plans for future investigations and how we may explore our selected materials. Watch this space and keep in touch to join in the conversation!

For a full transcript of the 'Material Matters: Wood' conversation, please visit our website, www.cityandguildsartschool.ac.uk, or contact j.catalano@cityandguildsartschool.ac.uk or +44(0)20 7091 1689 for a hard copy.





Above: Inside the new atrium, looking into the garden
Right: The new glass roof highlights the curves of the Georgian buildings

A New Face After Phase 2

Following a second series of works during summer 2016, stretching into the autumn, Phase 2 of the Art School's Masterplan was completed by Christmas with the door to our new entrance open for the first day of the spring term.

The result of this project has been transformative, as anyone entering the new space will witness for themselves. It allows the Art School to reveal itself to visitors (and passers-by) in a way it has never been able to in the 138 years we have been on our Kennington site, and to draw attention to the quality of our Grade 2-listed Georgian buildings from the rear.

Once inside, the new entrance creates improved orientation and DDA-compliant circulation around our compact site. The installation of a new lift connecting the basement to the ground and first floors of the terrace buildings make studios and key facilities, such as the Sackler Library and the main Art School offices, fully accessible, while also assisting with the transport of heavy and fragile objects in and out of the Conservation studios.

'Phase 2 realises an idea that was part of the first thinking about future options in 2007. It gives the Art School attributes it lacked: an appropriate entrance, a gathering space at its heart and a bringing together of the Georgian houses, rear studios and garden. The design developed into a composition that has a visual dialogue with the strong curving bays on one side and a high brick wall on the other. The design refers to the robust dark steel and glass architecture of open but covered Victorian structures: railway stations, markets, factories. In this way it refers to the Art School's period of establishment and its purpose of bringing art and design education to the booming industries of 19th-century London.'

– Alan Higgs

The project, which marks an important milestone for the Art School, has been fully funded through a substantial lead donation from the [Hamish Parker Charitable Trust](#), and with significant additional grants from the [Linbury Trust](#), the [HB Allen Charitable Trust](#), the [Monument Trust](#) and the [Band Trust](#) amounting to £1.15m in total. We are enormously grateful for this transformational support, and for the inspired and sensitive work of Alan Higgs Architects.



Left: A boss from Southwark Cathedral being transported in the new lift
 Right: A model of plans for Phase 3



Onto Phase 3

Alongside the completion of Phase 2, a design study has been underway since the autumn to review the proposals for the final Phase 3 of the Art School's Masterplan: the renovation and partial redevelopment of the Victorian and Edwardian studio buildings and the stoneyard area at the rear of the site. Again carried out under the direction of Alan Higgs Architects, this work is generously funded through a grant from the [Sackler Trust](#), taking the scheme designs to full feasibility and planning by summer 2017.

For further information about our plans and how you can support them, please contact Vice Principal Magnus von Wistinghausen on +44(0)20 7091 1680 or at m.v.wistinghausen@cityandguildsartschool.ac.uk.

Tony Carter 1943–2016

Everyone who knew Tony Carter, Principal of the Art School from 2000 to 2014, was enormously saddened by the news of his passing on Sunday 13 November 2016 at the age of 73. Tony was a man of profound integrity with an exceptional mind and a deep sense of custodianship. The Art School's stature and profile grew considerably during his years of leadership. Below is an edited version of an obituary by Art School Trustee Alister Warman, published in *Art Monthly's* Dec 2016/Jan 2017 issue.

After visiting the Imperial War Museum to see the exhibition 'Tony Carter – Sculptures and Reliefs 1984–91', Richard Hamilton expressed pride in the achievement of his former student, remarking on how the show had lingered in his mind. 'His work', Hamilton concluded, 'is very cerebral'.

Few would dispute this summary of how Tony Carter went about things. Whether making art or talking about art – his own or other people's – his approach was typically measured, deeply thoughtful and prolonged. His deliberations could be very extensive indeed; what one critic described as 'the ultra-painstaking nature of his procedures' could result in a work requiring three years to reach completion. On the one hand he was concerned with ensuring every component was exquisitely fashioned or engineered, while on the other he was 'loading the object with as much subjective energy as possible'. In introducing what, sadly, proved to be Tony's final exhibition in 2015, he wrote: 'Objects fascinate me, not because they stimulate the urge to possess but because of their capacity to reflect aspects of our sensory and psychological condition. My work typically incorporates

“found objects” and aims to represent the ways they exist within an extended context of associations. Some of these are obvious and others less direct but all are projections of the human mind and psyche. In this respect they dispel the idea of “innocence”, be it that of the “observer” or the “observed”.

Born and raised in Barnsley, and in his youth an accomplished musician, Tony moved further north to begin his life as an artist. From 1962 to 1966 he was a student in Fine Art at the University of Newcastle upon Tyne. This was the period when Hamilton was helping make Newcastle one of the most exciting places to study art. Engrossed in his reconstruction of Marcel Duchamp’s ‘Large Glass’, Hamilton used it as a vehicle for his teaching, in effect generously privileging students with insights into the sensibilities and minds of two pivotal artists. For Tony the experience was revelatory, proving a lasting influence in the development of his thinking.

Establishing himself in London, he found exposure for his work through exhibitions such as Young Contemporaries and the Serpentine Summer Show 3, but it was Anthony Stokes who brought him to wider notice. Tony’s sculpture and drawings featured in several group shows of the 1970s, the British Art Show among them, and in 1983 the Serpentine Gallery organised ‘Tony Carter – Images of subject-object duality 1968–82’. It was around this time that he was recruited by Jon Thompson to join the distinguished group who pioneered the Goldsmiths course. Tony’s work was included in the important 1986 exhibition ‘Falls the Shadow’ at the Hayward Gallery; there followed solo shows at Anthony Reynolds Gallery. In 1990 he was appointed Henry Moore Artist Fellow at Kettle’s Yard and Christ’s College, Cambridge, and in 1994 he became a Fellow of the British School at Rome.

As well as his involvement at Goldsmiths, Tony taught for many years at Norwich School of Art and together with his wife, the artist Wendy Smith, he was an important inspirational presence during their years at Camberwell. All this experience he brought to City & Guilds of London Art School where, after serving as Head of Fine Art, he was appointed Principal in 2000. In the fifteen years in this role, he devoted himself to securing the academic standing of the Art School and renewing its creative ambition, while always being sensitive to its special values and ethos; he is credited with having ‘refined, evolved and honed the core spirit’. At the same time as being Principal, he continued as leader of the MA Fine Art programme



Tony Carter in his studio, Summer 2016

and brought to his teaching a broad sympathy allied to scrupulous care. Few tutors in an art school can have thought so long and so hard about what an art education should entail.

Art, its meaning, its mysteries and epiphanies – its difficulties – absorbed most of Tony’s life. Always attracted to the vanitas theme in painting, he once exhibited at Anthony Reynolds Gallery a transcription of Hans Holbein’s ‘Ambassadors’. ‘My transcription’, he wrote, ‘is a declaration of faith; in the tradition of Art as tactile visual language, in a more holistic world view yet to come and, if we are lucky, in the power of imagination over death’.

Benedict Read 1945–2016

With sadness, we report the passing of Ben Read, who lectured on the Historic Carving courses since 2012, on 20 October 2016 at his home in London.

Ben was a renowned expert in British Victorian and 20th-century sculpture, but his interests were wide-ranging, embracing Christian art, British sculpture in India, the Cyprus School of Art and Arsenal FC. He taught at the Courtauld Institute of Art, where he was also the Deputy Witt Librarian until 1990, after which he moved to Leeds University as a Senior Lecturer in Art History and Director of the MA Sculpture Studies programme.

Other posts included Chair of the Leeds Art Collections Fund; a member of the Catholic Church's Historic Churches Committee; Chair of the editorial committee of the *Sculpture Journal*; and President of the Public Monuments and Sculpture Association.

At the Art School, Ben was a crucial contributor to the Historic Carving courses, teaching the History of Carving. Speaking on 19th- and 20th-century monumental sculpture, his measured and unassuming delivery belied the complexity and depth of scholarship communicated through his lectures. His modesty only added to the delight with which staff and students alike were able to learn from his decades of accumulated knowledge.

A Fitting Legacy for Idun Ravndall

In summer 2016, the Art School was informed of a legacy of NOK100,000 (£10k) to support the existing [Idun Ravndall Student Travel Award](#); this was generously provided in the will of Ms Gerd Anvik, an avid rose grower from Drammen, Norway.

The award, which funds an annual grant for a first or second year BA Fine Art student to travel to either Iceland or Norway, was established in 2003 by Atla Lund Hauge in memory of her daughter Idun Ravndall, a Norwegian artist who studied at the Art School from 1990–1994 and tragically died in Autumn 2002 from a sudden heart attack at the young age of 33, having recently completed an MA at Goldsmiths.

Robin Mason, Head of Fine Art, remembers Idun as a committed and talented painting student at the Art School. Idun fully embraced her Nordic heritage, referencing the objects, landscape and mythologies of her childhood homeland. 'She was a passionate painter who, before spending the full day in the studio, could be found in Cleaver Square practicing her daily tai chi with a wooden carved sword early each morning. Following her graduation and starting to teach, Idun returned to visit us; it was thrilling to hear that she had been using our projects to enthuse and inspire her own students.'

The award reflects Idun's own Nordic roots, the inspiration that she drew from her encounters with Iceland, and the importance of travel to her own



One of Idun Ravndall's paintings

practice at the Art School as the recipient of the Connard Travel Prize. Since its creation, the Idun Ravndall Award has been funded through ongoing generous contributions and this most recent legacy, from a close relative, will further enhance the value of the prize.

Atla Lund Hauge and her husband Martin Ravndall Hauge have also made further generous provision for a future legacy which will provide further, long term support of Fine Art students, and will permanently recognise the very happy years that Idun spent at the Art School – which, in their own words of 2003, 'gave insight and the basic rock on which to stand, to start from and to come back to'.

If you would like to consider supporting the long-term future of the Art School through a legacy or other form of support, please contact Vice-Principal Magnus von Wistinghausen at +44(0)20 7091 1680 or m.v.wistinghausen@cityandguildsartschool.ac.uk

German Travels

People often ask why, for the last 16 years, we have taken the Fine Art students to Cologne and Munich, alternately each year. Why not Barcelona, Madrid, or Paris? The usual response is that in these two cities we can navigate an abundance of accessible, incredible artwork, and explore the impacts of history on artists and makers from medieval times to the present day, whilst serving the requirement of our courses: to contextualise studio work alongside historic and contemporary practices.

Of course, these elements really are important. The result of this experience is evident in the presentations the students give of their discoveries on their return. But, like all events, there is something else at work during those five days spent searching, looking and discussing the intricacies of artistic endeavour – and it has little to do with the (great) dumplings,



Robin Mason, 'After the Dresden Journey', 2014

the coach playing films of the artists we are about to encounter, or the boxes of sweets and detailed maps we find in a neat pile on the tutors' seats behind the driver – and has everything to do with a dedicated painter, (secret poet) and Head of Fine Art, Robin Mason.

For more than 25 years Robin has been fascinated with Matthias Grunewald's Isenheim Altarpiece and Arnold Böcklins' 'Isle of the Dead'. The dynamic

transcriptions and compositions that comprise Robin's own paintings are full of signs and references, not only to these two paintings but also to the landscapes and forests of Germany and the great, winding, mysterious Rhine. His accounts of numerous journeys back and forth are rich with historical knowledge, peppered with intriguing anecdotes and laden with the fruits of his own research.

Walking through the museums and streets of Cologne or Munich when Art School students are in town, you might stumble across a group listening intently to an account of how a mouldy grain of rye might well have been the reason for the vision before us of a particularly gruesome crucifixion, or intently peering at a wall constructed entirely of bones, sequestered in the secluded cellar of a little-known church down a hidden side street, which you would struggle to ever find again on your own. You might also laugh, as you see a group trying to keep up as Robin winds through networks of busy streets to present the splendors of the cathedral in Cologne, where, pointing to its imposing façade, you will hear him describe how it seems to have been made from the material blackness of charcoal – and then, just as eyes become adjusted to the dizzying height and toppling turrets, he's off (followed by a posse of hungry students) to find the best Brauhaus for the evening meal.

Yes, it is true: we could take the students to any city in Europe and all our requirements and hopes for the student experience would no doubt be fulfilled. It's fairly certain that the student presentations would still demonstrate some wonderful new discoveries, and there would, of course, be many more hidden gems to seek and find in other unfamiliar winding alleyways. But The German Trip, as it is fondly known, is a great learning experience and is supported and led by a team of dedicated Fine Art tutors. It has been created and shaped by a lifetime of work and research, undertaken for the love of art and its histories and driven by a particular enchantment for what these cities both hide and reveal, alongside a genuine, passionate dedication to give our students the best experience possible. And it works.

'Prost, Robin, prost!'

Teresita Dennis,
Senior Fine Art Tutor



'Common Ground' by Amanda Moström, displayed at the 2016 Degree Show, with work in background by Max Wasinski

Bridging the Post-Graduation Gap

In our Fine Art department, the emphasis on professional practice and the employment of practising artists as tutors help to prepare students for life after graduation. Even so, the early years of an artist's career can be particularly challenging.

With this in mind, the Art School is increasingly engaging in collaborations that support students with their transition into the professional sphere. From participation in prestigious prizes to establishing a forthcoming studio residency for an MA graduate thanks to support from the Artists' Collecting Society, we are proud to offer assistance to members of the Art School community after their student days have ended. Below we look at two students who benefitted from two such new opportunities in 2016/17.

AMANDA MOSTRÖM: ACME STUDIOS GRADUATE AWARD

One of Amanda's overarching memories of her time at the Art School is of running. 'When I moved from Sweden to undertake the Foundation Diploma, I was determined to use the workshops from the very beginning', she says. 'I was constantly trying to make the most of my time, juggling all the workshops' opening hours, dabbling in stone, wood, metal, glass, ceramics, etching – everything on offer. I was like a kid in a candy store!'

Continuing onto her BA (Hons), Amanda's focus narrowed, but the workshops remained at the centre

of her practice, and helped her develop an interest in what she describes as 'the currency of usage': audience engagement with her work and the spaces in which it exists. Visitors to the 2016 Degree Show will surely remember Amanda's work 'Common Ground', a functioning set of swings built in the middle of the Victorian studios as part of her presentation which included bronze casting, gilding, rope splicing, etching and woodworking.

Based on this final show, Amanda was selected as the first recipient of the Acme Studios Award for a City & Guilds of London Art School graduate. This new partnership has provided Amanda with a studio in east London for a year, as part of a community of fellow graduate artists, as well as a stipend, professional mentoring and the opportunity to exhibit her work in a group show. 'The award and studio have really enabled me to be ambitious', she reflects. 'It's given me the confidence to make work straight after graduating – actually, it forces you to, because you're staging shows and participating in the active life of a studio.' The Art School has equally benefitted from this partnership, as current students have been able to visit Amanda's studio, understand the issues faced in a professional environment and speak to someone during this transitional period.

Amanda's success has been evident in the months since leaving the Art School, with shows at the Kennington Exchange and Castor Projects, inclusion in the Collyer Bristow 'Exceptional' show, and shortlisting for the prestigious New Contemporaries prize – and we are sure the future only holds more in store.



Amelia practising her scagliola marbling technique in her Art School studio

AMELIA CROWLEY ROTH: PAINTER-STAINERS FELLOWSHIP IN DECORATIVE SURFACES

Amelia will be a familiar figure to many recent graduates of the Art School. After completing her BA (Hons) Fine Art in 2013, she stayed on to undertake a Postgraduate Diploma in Ornamental Woodcarving and Gilding, finishing in 2015. Her experience of understanding art is one that she feels could only have been acquired at City & Guilds of London Art School: 'Side by side it nurtures forward-looking, complex and innovative Fine Art, and the intricate wisdom and skill of heritage craft.'

This combination of skills and her unique outlook on the interaction between art and craft made Amelia an ideal candidate for the first iteration of the Painter-Stainers Fellowship in Decorative Surfaces. Long supporters of the Art School, the Worshipful Company of Painter-Stainers launched this new opportunity in 2016 with the idea of providing specialist training in traditional processes for application in today's contemporary world. The recipient receives instruction in historic techniques, including gilding, fresco painting, woodgraining, moulding, trompe l'oeil and scagliola, under the expert aegis of the Painter-Stainers. Amelia has been provided with a studio at the Art School to use as her base for this year, which has not only enabled her to continue as part of the Art School community, but also allows current students to benefit both from her skills and from those of the visiting instructors she is working with. Amelia will participate in the MA Fine Art exhibition in September, alongside other fellows and artists in residence, and we look forward to seeing these new skills brought to light through her eyes.

Artists in Residence

The Art School is pleased to welcome our latest Artists in Residence, who work in studios on our Kennington site, deliver talks to current students and participate in the life of the Art School.

Jonny Green is a London-based artist with a career spanning nearly three decades. His work has recently been shown at the Saatchi Gallery, Blain|Southern, and the Royal Academy Summer Exhibition, among other venues. Green makes paintings of his own sculptures, rendered crudely in plasticine and electrical tape. In contrast to the gleeful, almost slapdash making and abject quality of the sculptures, their subsequent rendering in paint is quietly meticulous. The resulting paintings reference both still-life and portraiture and have an unsettling quality, being both animate and inanimate.

Jessie Mackinson studied at Edinburgh College of Art and the Prince's Drawing School, which led to a fully-funded residency in Tuscany and participation in the Edinburgh Arts Festival, among other numerous solo and group shows around the UK. In June 2016, she was named the winner of the Marmite Painting Prize V. Her practice investigates the representation of women in art history and celebrity pop culture. The paintings are dense with recollections and impressions, the figures often difficult to separate from the spaces they inhabit, and are visually rich and challenging.

The Artists in Residence will be exhibiting alongside the MA Fine Art graduates from 14–17 September 2017.



Jessie Mackinson and works in progress at the Art School



Isha Mukherjee taking gilding samples from a 17th-century bench at Raynham Hall

Investigations at Raynham Hall

The Conservation Department has started a partnership with Raynham Hall, the Norfolk seat of the Townshend family which is invariably described as one of the most beautiful houses in England. According to the cultural historian John Julius Norwich, it 'exemplifies all that is best of English domestic architecture in the first half of the 17th century'.

In October 2016, six second-year students spent a memorable week staying at Raynham Hall for an initial study visit and research project supervised by tutor Mary Greenacre. Generously hosted by the Marquess and Marchioness Townshend, the group was able to study in detail some of the house's renowned furniture, including important pieces designed by William Kent, who was responsible for much of the house's decorative scheme in the first half of the 18th century. Detailed condition reports were written for each of the chosen pieces.

The research included taking samples from the suite of gilded furniture which was commissioned

'We have read and enjoyed the excellent research documents presented by the students involved and now we are looking forward to seeing the physical start and progress of the restoration work needed on selected historic pieces at Raynham Hall.'

– The Marquess and Marchioness Townshend



The front of Raynham Hall with resident geese

on the occasion of King Charles II's visit to Raynham during his tour of Norfolk in 1671. The samples were analysed to establish the original gilding layers, and then brought back to the Art School's research lab where technical reports were produced to inform future decisions about conservation treatment.

This hands-on work was supplemented by contextual analysis of the history of the house and its decorative scheme, with access also provided to relevant samples from the extensive Townshend family archive. The results of the students' investigations were presented to the Marquess Townshend at a seminar held at the Art School in March 2017 and will now help to inform the next steps in the collaboration – likely to involve the treatment of individual pieces as well as further research visits.

This kind of in situ project provides an unparalleled opportunity for conservators-in-training. As Meredith Thomas, one of the participating students, remarks: 'As an education for our future careers as conservators, the experience of working in such a setting was invaluable and a great privilege, and I hope also helped to further the understanding of specific pieces which may aid future decisions about conservation and collection care.'



Jasmin Mackenzie conserving one of the reliefs loaned by the V&A

New Loans of V&A Plaster Casts for Historic Carving and Conservation

Working from plaster casts of historic architectural carvings has always been central to the teaching of wood and stone carving, both as objects for drawing study and for copy carving. These essential methods for learning period style and technique remain at the heart of the Historic Carving courses. While the Art School maintains its own collection of casts, many comparable collections owned by educational institutions have disappeared over the past century, making these casts' availability for study outside a museum context increasingly limited.

In light of these circumstances, a new agreement reached in summer 2016 between the Art School and the Victoria & Albert Museum for the loan of a selection of 19th-century plaster casts from the museum's reserve collections offers a significant expansion to the learning resources available to our students across departments. The first six casts, including that of a 15th-century panel relief from Santa Maria dei Miracoli in Venice and that of an architectural bracket from the Hotel de Ville in Brussels, arrived at the Art School in autumn 2016.



'The origins of the great collection of plaster casts at the V&A lie in the first half of the 19th century. Since then there has been a continuous history of displaying these exemplars at South Kensington. Equally importantly they have always acted as vital sources of inspiration for students and artists. This collaboration, allowing students at this renowned art school to copy and conserve the casts, epitomises the continuation of this fruitful exchange between the Museum and art education. We at the V&A are delighted to be part of this initiative.'

– Marjorie Trusted

Lead Curator of the V&A's Cast Courts

They initially underwent condition review by the Conservation Department in order to establish any necessary treatment. The casts are now being treated by second- and third-year Conservation students, providing crucial training on the care of historic objects. Following treatment, the casts will be made available to the Historic Carving students for study, drawing and copying on-site in Kennington.

The loans are intended for a period of 24 months, after which they will be returned to South Kensington in exchange for a new set of casts. This new agreement is a welcome extension of the Art School's long standing partnership with the V&A – benefiting the museum's collections as well as providing invaluable teaching resources in the true spirit of Henry Cole and the founding vision for the South Kensington museums.



India Carpenter photographing the Crystal Palace Iguanodon for digitisation

Conserving across Centuries

The Art School's Conservation Department is used to working on objects that are often centuries old – so how does contemporary sculptor Antony Gormley fit into the story?

For **India Carpenter**, a Postgraduate Diploma student, it was working in Gormley's studio for 12 years that catalysed her interest in the conservation of cultural artefacts. 'I was doing everything from fabrication to exhibition installation', India explains. 'But it was when I started working on his earlier pieces, made with materials such as bread and wax, that I became interested in the material science side, and also in the huge ethical decisions surrounding restoration and conservation.'

Realising she wanted to pursue these interests as a conservator of modern and contemporary sculpture, she began to research courses – and over and over again was told she should study at City & Guilds of

London Art School. 'Although its reputation may be for more historic objects, everyone told me that the practical skills taught at the Art School were unparalleled and also necessary to understand contemporary conservation work. I was also told that training here would teach me to be unafraid of working on objects, to respect them without being overly reverential, and I have certainly found that to be the case.'

During her course, India has developed a thorough appreciation for the traditional, while continuing to pursue her interest in the modern, as reflected in her final-year projects. She has been working on a 1960 plaster maquette for a sculpture by German artist and poet Egon Alddor. 'It's interesting to treat a working model that bears evidence of having been altered by the artist', India observes. 'For instance, there is detritus from the studio, such as candle wax spatters, that you might initially think should be removed, but actually form part of the object's story and should be preserved.' And while her other practical object, a 16th-century picture frame, is considerably older, she has loved working on it, and has been conserving it only with modern materials, including acrylic resins and new gel solvent delivery systems.

For her research thesis, India headed to Crystal Palace, where she worked collaboratively to create



India conserving a maquette by Egon Alddor

a forensically detailed three-dimensional digitisation of their Victorian iguanodon. Taking over 15,000 photos in the process, she has profiled every crack and imperfection. The resulting virtual model will be made completely accessible for free online, so that everyone from conservators and researchers to gamers will be able to use it. 'Conservation can have a reputation for being inward looking, and it need not be', says India. 'We should be working with other disciplines to share and spread knowledge.'

India also took her skills overseas during a summer internship at a conservation studio in New York City, working on pieces by Matthew Barney and Jeff Koons to great success. 'My historical training came in very

useful with the Koons in particular, as there was gilding on the object, and I turned out to have the most experience working with this technique!'

So what does India see as the biggest difference between historical and contemporary object conservation? 'I think most relevant is the involvement of the artist. Many artists are increasingly taking into consideration how their work will deteriorate both within and beyond their lifetimes. Particularly in working with artists pre-fabrication, I see the conservator playing a similar role that an engineer might: artists can choose to employ (or not employ) the expertise of these specialists to any degree in realising their work and securing its future.'



MA Conservation to start in Autumn 2017

After many successful years running a Postgraduate Diploma in Conservation, City & Guilds of London Art School is proud to announce our new MA Conservation that will run alongside our existing BA (Hons) Conservation Studies course from autumn 2017.

The course will focus on practical conservation and research that particularly explores conservation of three-dimensional cultural objects in wood, stone and related materials, including decorative surfaces. Closely related to the BA, the MA involves high level conservation projects, advanced conservation science, research, ethics and professional practice, and will culminate in the completion of an ambitious practical conservation project, accompanied by an extended research and treatment report. The department has strong links with major institutions including the V&A, English Heritage and the National Trust.

More information can be found at:
www.cityandguildsartschool.ac.uk/conservation



London Craft Week

In May 2016, the Art School participated in the second iteration of London Craft Week, an event that showcases exceptional craftsmanship around the capital.

The two-day **Historic Carving Open House** offered a behind-the-scenes look at the activities and output of this department, with an ambitious programme featuring open woodcarving studios, an exhibition of woodcarving by alumni and staff, demonstrations in gilding and a chance for visitors to 'try their hand' at stone carving. Central to the two days was the first ever City & Guilds of London Art School Carving

Competition. Fourteen stone carving students tackled the challenge of creating an original carving from bare block to completion in the span of 11 hours over two days on the subject of 'The Thames', as the public looked on. The competition provided an exciting climax to the weekend, with dozens of onlookers eagerly counting down the last seconds as they peered into the dusty stone yard and cheering when the winners were announced, including Richard Barnes, who won the overall prize, generously supported by the Worshipful Company of Masons.

In all, the Open House brought over 330 visitors to the Art School, many for the first time. At the same time it gave our students a valuable learning experience and an opportunity to engage with a wide audience interested in their talents.

Top: The carving competition in progress
Below: Rian Kanduth demonstrating gilding to some of our youngest visitors
Right: Richard Barnes and his prize-winning piece





Project in Progress: Will Ellyard

The third-year woodcarving student embarks on a project of biblical proportions

What have you chosen as your final-year project?

It's a recreation of a carved, water-gilded and polychromed Italian Renaissance tabernacle from Tuscany, made between 1475 and 1500, which is 1.02m wide and 1.49m high. The original is a mixture of poplar and oak; mine is made of lime with poplar for the structural sub-frame.

How did you come to work on this object?

The frame was on the cover of a book from the V&A, as it is in their collection, and when I first saw the frame, I thought it would be the ultimate test of the skills I've learned on my course. From the beginning, the curators and everyone at the V&A have been hugely helpful, generously giving me access to the object in storage and helping with my research.

What specifically does the frame entail?

From the carving angle, it has everything from repeated motifs to vines, faces, bunches of grapes, dolphins – and the predella at the bottom depicts every tool from the crucifixion. Skills-wise, I will

also be painting it with French ultramarine blue polychrome and gilding it with £300 worth of gold leaf. I have also used my drawing and clay-modelling skills in the preparatory stages of the project – so it really has covered all the bases.

In addition to the hands-on elements, what other work have you done on the object?

In order to gain a richer understanding of the legacy of this object, I wrote my thesis on meaning and perspective in these tabernacle frames and learned a huge amount. For instance, I came to understand how these frames were constructed by guilds, rather than by named individuals, and I also learned how the objects were constructed according to guidelines given in the Bible.

What has been the biggest challenge you've faced with this project?

To be honest, it's been being away from my family in Manchester for the past three years! It was a hard decision to leave my job as a joiner and relocate, but I was helped tremendously by bursary support and my wife and parents have been hugely supportive – and getting to spend so much time doing something I love and learning to such a high standard has been a privilege.

'The V&A's renaissance frame (museum no. 5893–1859) is an outstanding piece, being a high quality example of a rare type. Museum technical analysis and close examination has revealed a great deal about the materials and techniques used to create it, but the creation of a precise replica, properly documented, can expand our knowledge in other, complementary ways. As we've learned at the V&A through the creation of gallery replicas for interpretation, the process prompts many fundamental and very demanding questions about the original choices, processes and manual skills that often illuminate the innermost workings of historical art and design. We have been glad to support Will's project and look forward to the results and findings.'

– Nick Humphrey, Curator, Furniture, Textiles & Fashion Department, V&A

Roman (Working) Holiday

Even with the numerous resources of the Art School and the countless museum and gallery collections in London, learning from original objects in situ is an unparalleled opportunity. It is in this spirit that the **Brinsley Ford Travel Award** was founded through a generous donation in 2015, providing a grant of £2,500 to enable one of our Historic Carving students to travel to Rome and spend time drawing from the Eternal City's extraordinary range of sculpture.

Following in the successful footsteps of the first recipient Felix Handley, the second winner **John Sutcliffe** set off in June 2016 and spent five weeks drawing around the city's museums. He treated the opportunity very much like a job, spending five full days each week in front of objects in order to make the most of the opportunity. 'The wonderful thing about the award is that it allows you not just to visit museums, but to spend extended periods of time with individual objects, which is an entirely different experience', said John. 'In addition to their aesthetic properties, each object has a story to tell. By working from original ancient objects, some of which I only knew from copies in British museums – for instance, the famous discus thrower in the Palazzo Massimo – I gained a much deeper understanding of the spread of art through sculpture throughout history.'



John Sutcliffe (left) working up a clay model for his original carving



One of John's hundreds of drawings from Rome

John, who has a background in cathedral masonry in workshops including York Minster, saw this as an opportunity to expand further outside his comfort zone of the Gothic and into the realm of figurative drawing, a skill he had relished learning during his first year in the Art School with Drawing Studio Manager Diane Magee. He ultimately focused his attention on the Ludovisi Gaul in the Palazzo Altemps, which resulted, upon his return to the Art School in 2016/17, in a dissertation on the sculpture group, as well as his plan for his final-year project. 'Although my own interpretation is in high relief, while the sculpture itself is in the round, the similarities are very evident, and I certainly would not have had the inspiration or the ambition to tackle such a project without the experience in Rome.'

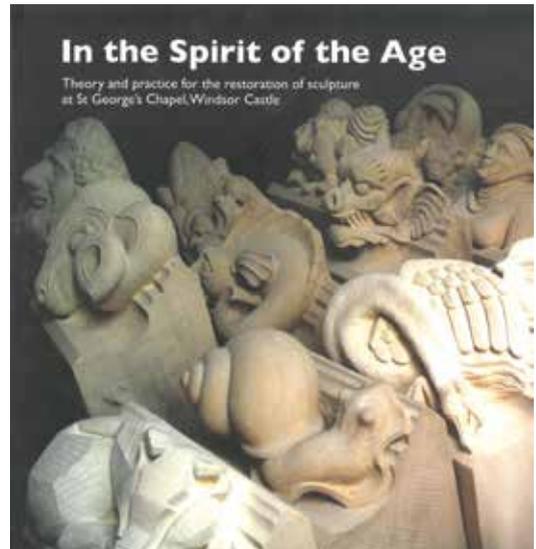
The Art School is grateful to all Travel Award donors for making these exceptional opportunities possible; a full list of the prizes offered and the 2016 winners can be seen on page 28. For more information about supporting students through extracurricular activities please contact Janine Catalano, Senior Development Manager, at j.catalano@cityandguildsartschool.ac.uk or +44 (0)20 7091 1689

Celebrating St George's Chapel

Late 2016 saw the release of a handsome 112-page publication chronicling a decade-long contemporary stone carving project.

In the Spirit of the Age: Theory and Practice for the Restoration of Sculpture at St George's Chapel, Windsor Castle is the account of the unique, ongoing collaboration between the Chapel and the Art School, which since 2005 has resulted in the commissioning of more than 40 pieces of original sculpture from student carvers as part of the restoration of the exterior of this historic building.

The book contains essays on the project's conception, development and future, as well as hundreds of images. It serves as a written and visual record of the project to date, providing a timely contribution to the ongoing debates on contemporary practices addressing the never-ending process of decay, refurbishment and renewal of the built environment. It is a fitting tribute to Tony Carter, the book's co-author under whose aegis the project was conceived.



We were also delighted that the ongoing collaboration was recognized at the [2016 Natural Stone Awards](#), receiving a commendation in the craftsmanship category. Alumnus Tom Nicholls (Stone Carving 2013), who himself has a grotesque installed at St George's, received a commendation for his recent gargoyle for Ripon Cathedral.

Georgian Splendour

This February, the Historic Carving Department collaborated with the Georgian Group in an exhibition entitled *Splendour*, which marked the 80th anniversary of the founding of the Group and was held in their elegant Fitzroy Square Georgian townhouse.

[Tim Crawley](#), Head of the Historic Carving Department, provided information about the training of carvers, both in a catalogue essay and in a keynote lecture, in which he compared and contrasted historical precedent with contemporary methods as currently practised at the Art School. Current and former students were also involved, with recent graduates [Felix Handley](#) and [Clunie Fretton](#) exhibiting in the show and participating in public events, while 2nd-year woodcarver [Will Barsley](#) and 3rd-year stone carver [Akira Inman](#) demonstrated their techniques and talked with visitors about their aspirations as young craft specialists.



Carving of a lion table leg by Felix Handley, displayed in the 'Splendour' exhibition



Clockwise from top left: Lea Rose-Kara;
Alice Leyland; Hedy Mowinckel

Experimentation in Foundation

Increasingly every year, students on the Foundation Diploma in Art & Design continue to impress with their creativity, innovation and variety. The addition of new staff with diverse areas of expertise has been complemented by enhanced workshop facilities – both within the Foundation Department’s adjacent premises in Kennings Way and in the Art School as a whole. In the course of the year, students have the opportunity to work across painting, sculpture, printmaking, textiles, jewellery design, glass, bronze, ceramics, metal and woodworking, photography, digital media and more, and are encouraged to pursue the areas that interest them most while also gaining a broad skills base. Here a few current students reflect on how the availability of these specialist tutors and resources have shaped their emerging practices:

LEA ROSE-KARA

‘Using bronze for the first time was exciting, as it allowed me to transform a fragile cabbage leaf into a sturdy and ageless form, which exemplified my project’s theme of ephemerality. Creating a bronze sculpture taught me about balance, patience and the possibilities

of using traditional materials to create contemporary artworks. Being able to work with bronze and other metals is something that’s quite unique about the Art School, and having learnt how to bronze cast, bronze pour and weld I am confident in using my newly attained knowledge to create big and exciting sculptures in the future.’

HEDY MOWINCKEL

‘The wide choice of workshops has allowed me to experiment with different materials and I have loved learning the slower processes of bronze and glass to make abstract sculptures for my final show.’

ALICE LEYLAND

‘In my current project, “Sliced and Fused”, I am exploring construction and the transition between two and three dimensions. I have investigated methods of creating sculptures from thin flat slices of different materials. I am exploring how these methods can be used to construct objects which question our familiarity with everyday materials and which are as important on the inside as they are on the outside. The availability of the workshops and all the technical staff, both in the Foundation building and in the Georgian buildings and Victorian studios, has been crucial in underpinning this project.’



Clockwise from left: Iona Lim; Fadhel Mourali;
Archie Fetherstone-Haugh; Conrad Morson

ARCHIE FETHERSTONE-HAUGH

'This year I have worked mainly with photography, having never picked up a camera other than a mobile phone before September – I have developed all my skills on the Foundation Course. The tutoring I received at the start of the year in using a camera and darkroom gave me the freedom to explore the medium to such an extent that it has become my main body of work. For my final project I have embarked on making a film using my photographs from the year and have learnt to film and edit using Premiere Pro.'

IONA LIM

'I've always loved the idea of building from my own designs and developing them further through construction. Having access to the wood workshop has allowed me to do this and turn my idea into 3D reality. The support which I've received along the way has been great in helping me solve the more complex problems that come with building. The things which I have learned through this making process have helped make me become more aware for future projects. It's given me a far better idea of how to use materials and build and therefore what aspects are more realistic than others when coming up with designs and ideas.'

FADHEL MOURALI

'I have used the glass workshop to get to know and to understand the material, to manipulate it and to combine glass with other materials. It has been great to be able to use all the resources and have the support and encouragement of the technical staff and tutors in order to realise my ideas.'

CONRAD MORSON

'At present, I am building a series of light sculptures. Every piece is unique, but each one also contains a copper pipe detail, intrinsic to the design – the idea being that one piece can work on its own, or form part of a collection. The Art School is a very special establishment, because of its student and tutor contact time, as well as the fact that each student receives such a generous amount of studio space to work in. There are many different specialist workshops such as glass and print making that are not offered by other universities. You are allowed to follow your own individual pathway, with the guidance and support of tutors to achieve your goals, and it feels like a family.'

The Role of Art History

No one said that writing about artwork would be easy. But, for many artists or craftspeople, writing about their work is perhaps more challenging still, for it requires of them a type of translation: the familiar immediacy of making must mutate into what can seem to be the slow and stubborn stuff of words.

Of course, through the written word, artists and craftspeople have provided us with some of the most useful and valuable information about art and art-making we have. Artists' texts though are even more interesting if we consider the extent to which the act of translation plays a part in their production. The materials of art are of course themselves translations, translations of ideas and affects into forms that require of us a sensitive acknowledgement of that very process. At their best, artists' writings on art approach something pure, something that Walter Benjamin in his

essay of 1921 describes as that which 'does not cover the original, does not block its light, [...] but shines upon the original all the more fully'. Artists' writing not only illuminates what art is all about, but also reveals how art and writing equally participate in the art of translation itself.

It seems to me that historically, at least, art history departments teaching students involved in the making of craft and fine art objects have failed to properly acknowledge just how vital the students' experience truly is. Rather than see the creative possibilities in our learners' ideas – or the linguistic idiosyncrasies of their prose as the new materials of thought, expression and change – many have all too frequently felt these to be fledgling threats to the order and authority of academic propriety.

Today, more than ever, we need to encourage our students to speak their minds, and be prepared to listen attentively to pretty much whatever language they choose to speak in. Our challenge as arts educators and arts institutions will be to resist the temptation to translate our students' ideas back into the ideas that we think we already know, and instead find the confidence to accept, take seriously and work with what feels challenging, unfamiliar, strange or even meaningless – after all, is that not exactly what we ask them to do?

Thomas Groves
Head of Art Histories

The thesis titles below are just a few examples of the many creative and critical works written by recent students:

The Equality of Things: An analysis of the Subject/Object relationships in the work of Ellen Altfest

Kimberly Harvey

"You don't look like Salami": Authenticity, Hybridity and (Mis)Translation

Ana Kazaroff

Dinosaurs Text: Painting as Practice, Creative Behavior in the Studio

Thomas Platt

The Paradox of Artistic Freedom in a Police State: The Russian Avant-Garde and the Bolshevik State

Giulia Lodigiani

What is it like not to know? Translating Information into Experience

Harrison Pearce

The Legacy of Humour, Morality and Satire. From Georgian Britain to the Teenies. Hogarth to Dale Lewis

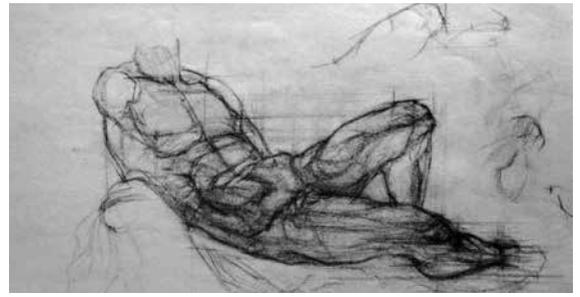
Oliver Epp



Rachel Letchford (MA Fine Art 2017), 'Curtains', 2017



Liz Middleton, V&A drapery study



Thomas Ball, drawing of a V&A mannerist terracotta model

Ten Years of the Taylor Pearce Drawing Prize

Both literally and metaphorically, the Drawing Studio sits at the heart of the Art School, forming a key component of the curriculum for our Historic Carving and Conservation students, as well as an essential area of practice for Fine Art and Foundation. However, until 2007, students' observational drawings were generally relegated to portfolios and too little displayed and appreciated. Recognising the abundance and quality of the observational drawings being produced, Senior Carving Tutor Simon Smith and Drawing Studio Manager Diane Magee felt that a combination of an exhibition and prize would provide an opportunity to review, reflect on and celebrate such drawings at the Art School.

To support this initiative, they looked to [Taylor Pearce Sculpture Conservation and Restoration Company](#), which had an existing relationship with the Art School going back nearly two decades. As someone who employs individuals with hands-on

practical knowledge of craft skills, Keith Taylor appreciated the importance of the work being produced: 'It is evident from the standard of observational drawing, exhibited over many years, that the close working relationship between the practising artists and craftspeople who work as tutors and the students has stimulated the fundamental approach of "thinking through looking" which makes the Art School such a unique place.' With this in mind, Keith offered a yearly cash prize to support and encourage the continuity of these skills, and thus the Taylor Pearce Drawing Prize was born.

Ten years on, the TP Prize continues to be an important event in the Art School calendar. Submissions from Conservation and Carving students form the basis of an exhibition in the Drawing Studio, which enables students, staff and visitors to view and appreciate these works. Keith Taylor and Simon Smith then judge the works, selecting a winner or, in years where it is particularly difficult to discern, awarding joint winners.

The Taylor Pearce Prize is a badge of honour for those who win and an enriching experience for all participants. We are grateful to Taylor Pearce for their continued endorsement of the importance of drawing, and look forward to the continuation of this collaboration into its second decade.

Winners of the Taylor Pearce Drawing Prize:

2007	Thomas Ball
2008	Thomas Merritt & Daniel Mundy
2009	Hugi Hicyilmaz
2010	John Ford & Roddy McDowall
2011	Florence Glasspool
2012	Takako Jin
2013	Molly Britten & Kirsty Walsh
2014	Bobbie Fenwick
2015	Clunie Fretton
2016	Akira Inman & Liz Middleton



Lucy Devenish, 'Skomer Island & The Bench Rocks from Marloes', 2017

Workshop Fellows

The Art School currently runs a two-year Fellowship programme in both the Print Room and Wood Workshop. Fellows, who are early career and recent graduate artists, assist staff one day a week and engage with the learning and development of current students, while also learning the practicalities of managing a specialist workshop. In return, the Fellows are offered free access to the Art School's comprehensive facilities and are supported by the valuable expertise and technical knowledge of our staff, as well as having an opportunity to exhibit alongside the MA Fine Art students in September. Current Print Fellow Lucy Devenish reflects, 'The Fellowship has afforded me the opportunity to begin to train as both a technician and as a tutor.'

Fellows bring a considerable amount of professional experience to the workshops. Woodwork Fellow **Zoe Schoenherr** has completed a Leverhulme-funded project at University College London and was recently shortlisted for the Mark Tanner Sculpture Award, while **Joshua Vaughan** has collaborated in running Exchange Residency and has shown as part of flux at the Truman Brewery, London. As for the Print Fellows, **Gabrielle Lockwood Estrin** recently completed residencies at Dumfries House in Scotland and Scuola Internazionale di Grafica in Venice, while **Caroline Jane Harris** is also a current resident artist at the Florence Trust. **Blaze Cyan** had a solo show of her prints at Wellington College, Berkshire, and in recent months **Lucy Devenish** co-curated and exhibited at the Mountain Arts Festival in Cumbria and at the Royal Geographical Society in London.

Bringing Young People to the Print Room

In spring 2017, we opened our doors for the second time to **The Creative Dimension**, a charity that runs fully-funded workshops for 14–18 year olds from schools across London who love working with their hands and enjoy experimenting with different materials and structures.

Nine students participated in a six-week Saturday School in the Print Room, where they worked closely with Print Tutor **Laura Clarke**, and were taught the fundamentals of etching. The workshops provided the students with an opportunity to learn techniques that are 500 years old, but still very much used by artists all over the world today. Of the experience **Laura** said, 'The students were an absolute pleasure and joy to teach: hard working, determined and very talented. Everything I threw at them they understood immediately, and the quality of work coming off the press was very high.' The Art School was delighted to have this opportunity to engage young people with our exceptional facilities and is pleased to be collaborating with **The Creative Dimension** on this initiative.



Above: students in and (below) work produced during **The Creative Dimension Saturday School**. Photos courtesy of **The Creative Dimension**

Alumni Highlights

'EXCEPTIONAL' SUCCESS IN 2017 COLLYER BRISTOW GRADUATE ART AWARDS

This spring, the Art School was proud to have 20 of our BA and MA Fine Art graduates from the past three years represented in 'Exceptional', the graduate art award and exhibition hosted by Collyer Bristow law firm in their Holborn headquarters. At the ceremony on 21 February 2017, judged by Iwona Blazwick, Director of the Whitechapel Gallery, the £2,000 first prize was awarded to **Emmanuelle Loiseau** (BA 2016), with the three special commendations going to **Kate Lennard** (BA 2016), **Graham Murtough** (MA 2016) and **Lorraine Fossi** (MA 2015).

CARRYING A TORCH

In September, **Rachel Gadsden** (Fine Art 2001) played a critical role in marking the 2016 Paralympic Games held in Rio de Janeiro, serving as the visual artist for the Heritage Torch Lighting Ceremony at Stoke Mandeville Stadium – the location recognised as hosting the first sporting competition for disabled people in 1948. Her expressionistic, visceral drawings were used to create a dynamic and powerful narrative animation that set the scene for this international ceremony.

MARKING A MILESTONE

As part of the extensive series of programmes which marked the opening of Tate Modern's new 'Switch House' building in June 2016, Dig Collective – which includes Art School alumni **Sophie Mason** and **Mark Morgan** (both MA Fine Art 2013) – participated in a sold-out talk entitled 'Future Spaces', where artists, curators and influencers discussed how they have broken away from traditional gallery spaces and created their own platforms in the creative industries.

COMING TOGETHER AT UNCOMMON GROUND

In February 2017, alumni **Lucinda Devenish** and **Luke M Walker** (both MA Fine Art 2014) curated the exhibition 'Uncommon Ground: New Art from the Landscape' at the historic Royal Geographic Society. The show explored the reciprocal, critical and often unresolvable relationship between artist and landscape and featured work by eleven artists, including the curators and five other Art School graduates: **Catalina Christensen** (BA Fine Art 2016), **Zanny Mellor** (MA Fine Art 2015), **Eigel**

Nordstrom (MA Fine Art 2014), **Jessica Oliver** (BA Fine Art 2014) and **Tamsin Relly** (MA Fine Art 2011).

'THE GOOD, THE BAD AND THE UGLY'

This group show, curated by Fine Art tutors **Kiera Bennett** and **Alex Gene Morrison**, staged in late 2016 at Charlie Smith London (run by alumnus **Zavier Ellis**, MA Fine Art 2005), showcased artists who all engage deeply with the material construction, history and ongoing vitality of painting as a contemporary medium. Other participants included Fine Art Lecturer **Teresita Dennis**, former Foundation tutor **Ben Spiers**, and MA Fine Art 2016 alumnus **Thomas Platt**.

STOP THE PRESSES

The first Woolwich Contemporary Print Fair, instigated and curated by Brocket Gallery (run by 2013 BA Fine Art graduate and Art School technician **Jack Bullen**), took place at the Royal Arsenal Riverside in November 2016. The fair included a wide range of our staff, students and alumni, proving an excellent testimony to the printmaking skills championed at the Art School.

BLOCK 336 CELEBRATES 5 YEARS

On 4 March 2017, project space Block 336 celebrated its fifth anniversary with a party and an exhibition that included works by, among others, Head of Fine Art **Robin Mason**. Since being founded in 2012 by **Jane Hayes Greenwood** (BA 2011, MA 2015) and **Xabier Basterra** (BA 2012), the Brixton space has presented 22 exhibitions, 40 events, worked with over 100 artists (many of them Art School graduates and tutors), provided studio space for 12 artists, and welcomed over 10,000 visitors.

A NEW HOME FOR PIPELINE

In November 2016, Pipeline Projects – an arts space run by alumni **Lorraine Fossi** (MA Fine Art 2015), **Flynn Murray** and **James Tabbush** (both BA Fine Art 2014) – opened the doors at its new space in Putney. The programme includes group and solo exhibitions, performances, film screenings, discussions and residencies, including 'Silent Auction', a site-specific installation staged in March 2017 by **Kate Lennard** (BA 2016) which reflected her research at the David Bowie estate auction at Sotheby's in 2016.

PHANTOM IN CAMBRIDGE

In January 2017, alumnae **Julia Court** (MA Fine Art 2016) and **Caroline Jane Harris** (MA Fine Art 2015),

as well as Fine Art Tutor **Kate Palmer**, participated in 'Phantom', an exhibition at the Ruskin Gallery in Cambridge. Ten artists were asked to make new work based on one chosen piece, with the idea of using a recursive look back in order to move forward.

SOLO SHOWS FOR HUGO WILSON

The 2016 holiday season saw two solo shows in London by the 2008 MA Fine Art graduate **Hugo Wilson**. At Parafin Gallery, 'The Rape of Europa' incorporated motifs and forms from a variety of cultural sources, from paintings by Stubbs and Rubens to Baroque sculpture to contemporary sci-fi movies. These influences were also seen in 'Chroma Hunt' at Shapero Modern, where a new series of nine hand-coloured etchings related to the primal human ritual of the hunt. In spring 2017, Hugo participated in Berlin Gallery Weekend with a show at Galerie Judin.

POETIC LICENCE

MA Fine Art alumna **Daphne Astor** (MA Fine Art 2004) was the curator of the first 'Poetry in Aldeburgh' festival from 3–5 November 2016. The three-day event featured workshops, readings, installations, book launches, and more, and boasted several links to the visual arts, including six pairings of poets and mosaic artists responding to one another's work.

LETTERING ARTS CENTRE

From August to November 2016, the Lettering Arts Centre in Snape Maltings staged an exhibition of carving and lettering by students and alumni of the Art School's Historic Carving department. The show demonstrated the range and quality of work produced at the Art School and offered a wonderful opportunity to showcase the department's efforts in conjunction with an institution championing lettering as an art form.

ON GOOD FORM

The Art School was well represented at 'on form 16', the only exhibition in the UK dedicated exclusively to stone sculpture. In addition to the Beakhead Arch carved collaboratively by current students, which held pride of place near the entrance to the exhibition, works by alumni **Steven Atkinson** (Dip Stone Carving 2015) and **Joshua Locksmith** (PGDip Stone Carving 2014) were also included. Held at Asthall Manor in the Windrush Valley for a month in summer 2016, the event welcomed over 7,000 visitors.

CONSERVATION: NEWS FROM RECENT GRADUATES

Our alumni from the Conservation Studies BA (Hons) have a remarkable track record of employment in the sector, and the 2016 graduates are no exception. **Valentina Gatto** has been taken on by the Old Royal Naval College, Greenwich, to work on their high-profile conservation of the Painted Hall. **Claudia Davies** and **Liisa Vesa** have both been employed by Knole House, a National Trust property in Sevenoaks, Kent. In a 'Where are they now?' update, the graduates of 2014 have an international answer, adding to their list of accomplishments since leaving the Art School: **Eliza Doherty** has been working on a project in Sudan; **Josh Dales** is a frame conservator in Canada; **Ffion Howell** is undertaking a wall painting and stone conservation internship in Sicily; and **Amanda McLeond** is completing an internship and MA in Conservation with the Smithsonian Institute. Closer to home but no less impressive, **Alex Owen** has been working in Furniture Conservation at the V&A, and since January 2016 has chaired the ICON furniture and wood group, while **Sam Bailey** has embarked on an MA in Collection Care.

VENICE IN PERIL INTERNSHIP

Continuing a longstanding collaboration, the most recent Venice in Peril Interns, **Coralie Lucia** and **Joseph Ward** (both Conservation 2015) spent the autumn of 2016 in Venice working on the altar at the Church of San Giorgio Maggiore. The pair carried out extensive analysis and provided a detailed condition report on the altar, before cleaning and retouching the altarpiece. This annual placement enables recent Art School graduates not only to work on an incredible historic building, but to live within the monastic community of San Giorgio, amounting to what Joseph and Coralie described as 'a unique and wonderful experience that we will remember always'.

KEEP IN TOUCH!

We always like to hear what our alumni are achieving. Feel free to get in touch with Janine Catalano at j.catalano@cityandguildsartschool.ac.uk.

You can also connect with us on Facebook, Instagram and Twitter to find out more and share your news: @cglartschool / #cglartschool

Prizes, Awards & Scholarships 2016

Norman Ackroyd Prize for Etching
Alice Irwin

Harriet Anstruther MA Fine Art Prize
for Artistic Excellence
Lorraine Fossi

Artichoke Printmaking Prize
Emmanuelle Loisel
Gabriel Carucci

David Ballardie Memorial Award for
a Project
India Carpenter

Geoffrey Bond Staff Travel Award
Hugh Mendes

Chadwyck-Healey Prize for Painting
Emmanuelle Loisel

C&GLAS Foundation Scholarship
Miyuki Kajiwara

C&GLAS Prize for Best Contributor to
the Humanities Programme
Janet Ward

C&GLAS Prize for Best Practical
Conservation Project
Liisa Vesa

C&GLAS Prize for Outstanding Critical
Engagement, MA Fine Art
Juliet Benini

C&GLAS Prize for Outstanding
MA Fine Art Exhibition
Harrison Pearce

C&GLAS Prize for Outstanding Work in
Print, MA Fine Art
Benjamin Hughes

C&GLAS Sculpture Prize
Kate Lennard

Sir Roger de Grey Prize for Drawing
Jasmin Mackenzie

Fishmongers' Company Beckwith
Scholarship for Sculpture
Kirsty Armstrong

Fishmongers' Company Menu Cover
Design Prize
Matteo Santacroce

Brinsley Ford Travel Award
John Sutcliffe

Gilding and Decorated Surfaces Prize
for a Carving Student
Oliver Phoenix

Gilding and Decorated Surfaces Prize
for a Conservation Student
Sayuri Morio

Honourable Society of Knights of
the Round Table Award
Sayuri Morio
William Ellyard
Sam Elgar

Michael Legg Prize
Amaris Dixon

Masons' Company Tool Prize
Lawrence Dennison
Adam Innes

Master Carvers Carving Prize for
a Final Year Student
Felix Handley

Merlin Entertainments' Group
Madame Tussauds' Merit Award for
a Graduating Student
Amanda Moström

Merlin Entertainments' Group
Madame Tussauds' Project Fund Award
for a Continuing Student
Kirsty Armstrong

NADFAS Prize for Conservation Research
Ilaria Cecchini

Outstanding Foundation 2D Fine Art
Student
Harry Rudham

Outstanding Foundation 3D Fine Art
Student
Sam Eedle

Painter-Stainers' Scholarship Prize
Eirik Stalheim

Principal's Prize for Outstanding Work
at the Foundation Show
Rose Shuckburgh

Printmaking Prize for Technical Excellence
Emmanuelle Loisel

Print Tutors' Foundation Prize
Amelie Peace

Idun Ravndall Travel Award
Oliver Epp
William Barsley

Neil Shannon Memorial Award
for Stonecarving
Natalie Hutton

Skinners' Company Vargas Eyres
Design Prize
Josephine Harrison Hall

Skinners' Company Philip Connard
Travel Prize
Seth Stewart-Brown
Oliver Epp

Skinners' Company Stephen Gooden
Prize for Engraving
Giulia Lodigiani

Andrew Simpson Prize for Foundation
Studentship
Josephine Harrison Hall
Sam Eedle
Theodore James
Ruth Styan

Slaughterhaus Printmaking Prize
Emmanuelle Loisel

Surveyors' Club Drawing Prize
Hayley Gibbs

Taylor Pearce Drawing Prize for
Conservation & Carving Students
Akira Inman
Liz Middleton

Brian Till Art History Prize for
Humanities Thesis
Christopher Stead

Trustees Prize for an Outstanding Piece
of Work in the Graduate Show
Odilia Suanzes

Venice in Peril Internship for a Graduating
Conversation Student
Coralie Lluica
Joseph Ward

William Wheeler Woodcarving Prize
for Outstanding Work
Tim Fielder

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Current Bursaries & Scholarships

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Venice in Peril
Barbara Whatmore Charitable Trust

Development Project

Phase 1: 2010–14
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The Sackler Trust
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Linbury Trust
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Phase 2: 2015-16

Hamish Parker Charitable Trust
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Phase 3: 2016-present

The Sackler Trust

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About City & Guilds of London Art School

City & Guilds of London Art School is a not-for-profit, specialist higher education institution dedicated to educating the artists, carvers and conservators of tomorrow. With a history dating back to 1854, we remain 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, conservators and related professionals as well as for further study and research.

Courses currently offered are:

Foundation Diploma in Art & Design

Awarded by University of the Arts London
Awarding Body

BA (Hons) Fine Art

MA Fine Art

BA (Hons) Conservation Studies

MA Conservation (from 2017/18)

Validated by Birmingham City University

Diploma Historic Carving:

Ornamental Woodcarving & Gilding

Diploma Historic Carving:

Architectural Stone Carving

Postgraduate Diploma Historic Carving

Accredited by City & Guilds Institute

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

We are proud to offer a significant number of bursaries and scholarship to help enable promising students to study at the Art School. Students on several of our courses may be eligible for government funded student loans.

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City & Guilds of London Art School Ltd
124 Kennington Park Road
London SE11 4DJ
+44 (0)20 7735 2306
info@cityandguildsartschool.ac.uk
cityandguildsartschool.ac.uk

Charity Registration number 1144708
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Editor & Project Manager: Janine Catalano
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Cover: A view inside the new atrium looking towards the Art School entrance, February 2017

Inside Cover: Work by Emmanuelle Loïselle (BA Fine Art) as installed in the 2016 Degree Show, June 2016

