

City&Guilds
of London
Art School



2018
REVIEW



City & Guilds of London Art School

Review 2018

ART SCHOOL

Opening Remarks	2
Material Matters	3
From Earth to Canvas	4
Protecting an Endangered Craft Skill	5
Summer School Opens	6
Dick Onians: "A Thread of Continuity"	7
Professor Roger Kneebone Honorary Fellow	8
New Studios in The BT Building	9

FINE ART

Three Artists in Residence	10
Two New Awards for MA Fine Art	11
Artist-led Magazine	11
Practicing what they Preach	12

CONSERVATION

First Year of Conservation MA	13
Marie Corelli's Memorial	13
Regaining their Splendour	14
A Wealth of Opportunity	15

HISTORIC CARVING

Carving at Southward Cathedral	16
Live Woodcarving Commissions	17
The Great Pagoda at Kew	18
Roman Research Inspires Stone Carving	19

FOUNDATION

The Foundation of Specialist Skills	20
-------------------------------------	----

ART HISTORIES

Encouraging Critical Thought	22
------------------------------	----

DRAWING

Plaster Casts Integral to Drawing Skills	23
--	----

PRINT ROOM & WORKSHOPS

Workshop Fellows Enhance Learning	24
Highly-Skilled Technicians	24
Masterplan: Phase 3 Begins	25
Alumni Highlights	26
Bursaries and Scholarships	28

Opening Remarks

In his 1974 lecture at the Royal Society of Literature, 'Feeling into Words' - Seamus Heaney suggests that the craft of writing is like turning the winch at the top of a well: "Usually you begin by dropping the bucket halfway down the shaft and winding up a taking of air. You are miming the real thing until one day the chain draws unexpectedly tight and you have dipped into waters that will continue to entice you back."

Heaney highlights the stage of learning that necessarily involves mimicry and repetition. But, as he makes clear, this is not enough. To really develop one's individual 'voice' as a writer, artist or craft practitioner requires the courage to go beyond expectation to unknown depths and, crucially, to recognise when the bucket has more than just air.

Recently I had the great pleasure along with [Tim Crawley](#) (Head of Historic Carving) of interviewing [Dick Onians](#) following his retirement after 40 years teaching woodcarving at the Art School. Dick, an eminent master carver and sculptor, originally studied carving at the Art School with [William Wheeler](#) who established the carving courses in 1946.

We asked Dick if he thought that students had changed over the years and in what ways. It was surprising when he stated, quite emphatically, that they are just the same. Dick then explained that while he had found that students are extraordinary and unique individuals, they have been completely consistent in sharing some certain qualities: curiosity, tenacity and the willingness to 'get stuck in'.

Inevitably this conversation made me think about our tutors and the act of teaching. I believe it was Michel de Montaigne who reflected that a student is fortunate if their tutor is an expert in the subject, but much more fortunate if their tutor is still actively learning. At the Art School our students are taught by practising professional artists, master carvers, specialist conservators, materials' scientists and designers; they are all experts in their subjects, but they are also engaged in learning by interrogating their subjects through their practice. The curiosity and willingness to 'get stuck in' that our students arrive with is met in equal measure by the generosity, openness and curiosity of our tutors who recognise that the process of learning is essentially collaborative.

The UK is currently going through a rapid period of change in Higher Education with the new Office for Students replacing the Higher Education Funding

Council for England and positioning itself as a Market Regulator. The OfS' emphasis on transparency, value for money and fair access are all clearly relevant and timely. But the potential underlying message, that students are only consumers in the HE market place, does not ring true in our experience. As Dick Onians rightly noted, our students are a wonderful mix of individuals from all backgrounds, each bringing their own fascinations, preoccupations and skills to join the Art School's creative community. Due to our small scale and conviction that every individual counts, this eclectic and rather fabulous community extends beyond our walls to include our busy and prolific alumni ([see pages 26 & 27](#)) as well as our tutors, present and past.

This year we look forward to extending our community still further with our first Summer School. This new range of 1 week courses for adults provides hands-on introductions and insights into our specialist subjects ([see page 6](#)). Meanwhile our continuing work with the Creative Dimension Trust enables young people to explore their creativity through free courses taught by specialist art and craft experts. So far this has included Intaglio Printmaking Saturday Schools and 1 week courses in Gilding & Verre Églomisé and Gesso & Trompe l'oeil.

These initiatives and others mentioned in the Review (see MA Art & Material Histories [page 22](#)) champion the too often overlooked dialogue between the eye, hand, intellect and material. [Professor Roger Kneebone](#), the Art School's first Honorary Fellow has written most eloquently, on [pages 8 & 9](#), about this dialogue and his research work, foregrounding the important role that embodied knowledge plays in science and art. Working with Roger has been inspirational and we look forward to continuing our collaborations in the years ahead.

As we go to print we are delighted to announce that Rosy Greenlees OBE, Executive Director of the Crafts Council, has accepted our invitation to join our extended community as Honorary Fellow in June 2018.

[Tamiko O'Brien](#)
Principal

Material Matters

MATERIAL MATTERS

The Art School's biannual programme, Material Matters, sets out to explore a specific material through a range of approaches: from exhibitions to discussions, lectures, symposia and conferences. At this critical time when, according to Crafts Council research, specialist craft education at University level is at serious risk in the UK, the Art School sets out to champion approaches to art and craft that focus on material enquiry and embodied knowledge.

MATERIAL MATTERS: WOOD

In 2017, the first year of the programme, we chose to focus on 'wood' with a number of events including a 10 day visit from Tokyo University of the Arts' Sculpture Restoration Research Laboratory. Led by acclaimed master carver, Professor Yabuuchi Satoshi, this world-leading Lab researches Japanese Buddhist carving, employing digital technologies alongside traditional art and craft techniques to closely follow the making 'footsteps' of the original artists. With their exceptional levels of craft skill and deep contextual knowledge, their work supports the integrity, vitality and continued relevance of woodcarving in Japan.

The visit from Professor Yabuuchi and his colleagues Dr Kojima Hisanori, Lee Pin Yee and Hohi Ikeda was carefully planned to provide a balance of activities, including public facing events with presentations of specialist carving and gilding techniques during London Craft Week, as well as events tailored for specialists and students, such as a Symposium at the V& A and a Round Table Discussion involving experts from the Art School, Crafts Council, British Museum, Japan House London and the V&A. Visits were also organised for Lab members to conservation



Top: Dr Kojima Hisanori from Tokyo University of the Arts
Bottom: Research into colour variation of copper sulphate for egg tempera paint dependant upon the feed/breed of hens, Catalina Christensen (BA (Hons) Fine Art 2016)

departments at the British Museum, V&A, Royal Palaces and National Trust, introducing them to UK approaches to conservation, museology of historical artefacts and carving. Alongside these activities the Lab gave a number of highly inspirational master classes to Art School Historic Carving and Conservation students.

The Art School is hugely grateful to the Lab team for their fantastic contributions and to all of the specialists and institutions who engaged with this project that was financially supported by the Daiwa Anglo Japanese Foundation, the Great Britain Sasakawa Foundation and Toshiba International Foundation. We look forward to continuing our dialogue with the Lab with a trip to Tokyo by our own carving, gilding and conservation specialists planned for 2018.

MATERIAL MATTERS: PIGMENT

Following 'wood' we will be focusing on 'pigment' from 2018 through to 2020. As essential key material for artists, designers, craft specialists, conservators and restorers, pigments have been used through millennia to image and ornate, from the most domestic object to the most ritually significant. With thousands of known pigments available across the world, their historic impact is profound and enduring. A full programme and further information can be found on our website.





Woad, produces a blue colour

From Earth to Canvas – the Life Cycle of Pigment

The garden area at the back of the Art School has naturally evolved over many years. In summer 2017 it was re-landscaped as part of Phase 2 of our Masterplan, a building and refurbishment scheme to develop and upgrade the Art School. (For news about Phase 3 of our Masterplan go to page 25) The landscaping work set out to uphold the special atmosphere that the courtyard garden provides while offering a more useable outdoor terrace and level access for the stone yard area. This work provided an opportunity for a new planting scheme linking with our Material Matters theme of pigment.

Ed Adlington, (BA(Hons) Fine Art 2007) Print Room Research Fellow 2014-16 and gardener, was invited to conceive and implement a new planting scheme incorporating a variety of plants that have one thing in common. They are all integral to the process of creating art, whether that's being used to form charcoal or to provide design motifs in historic architectural carving.

Many of the plants now featuring in the garden are the traditional source of a range of colour pigments. As they become more established, Art School students will have the opportunity to experience the life cycle of pigments and other art materials, from their horticultural beginnings to the colourful paints they create, with harvesting and pigment-making demonstrations planned next year.

PIGMENTS AND DYES GROWING IN OUR GARDEN

- Rubia Tinctorium “Madder” – a red pigment extracted from the roots
- Alchemilla Mollis “Lady’s Mantle” – a mustard-green dye
- Rudbeckia Fulgida “Black-eyed Susan” – an olive green and gold dye
- Isatis Tinctoria “Woad” – A blue dye extracted from the leaves
- Reseda Luteola “Weld” – a yellow dye from the leaves, flowers and seeds
- Anthemis Tinctoria “Dyer’s Chamomile” – a yellow dye from the flowers
- Vitis Vinifera “Grape Vine” – vine black pigment from charred stems

Ed says, “With the new planting scheme I wanted to engage the students with their garden by showing the direct link between plants and their practice of art and making. As time goes on I look forward to watching the garden bloom and mature and I plan to add more relevant plants into the space over the next few years.”



Our recently landscaped garden and terrace

Protecting an Endangered Craft Skill

Japanning, a 17th century form of lacquering, is one of a number of craft skills we teach that is listed on the Radcliffe Red List of Endangered Crafts.

The Art School, is one of very few places where Japanning is still taught. Students learn this craft skill as part of our BA (Hons) Conservation Studies. We teach students Japanning, alongside other historic craft skills, to ensure that as future Conservation practitioners they understand materials and their properties not only from the perspective of conserving but from the perspective of the maker too. Significant attention was brought to the skill of Japanning by Margaret Ballardie, who was associated with the Art School from the early 1970s until the 1990s.

Margaret, who sadly passed away in September 2017 aged 90, was the Head of the Restoration Diploma Course which then encompassed both what is now BA (Hons) Conservation Studies and Diploma Historic Carving. Her passion for lacquer, both Urushi and Japanning, as well as other techniques, has been inspirational for many of her students over the years and has helped maintain this endangered craft skill in the UK.

JAPANESE LIVING NATIONAL TREASURE

In November, the Art School was honoured by a visit from Kazumi Murose, a Japanese Living National Treasure and one of the most esteemed Urushi artists working in Japan today. Organised by the Victoria & Albert Museum, Kazumi Murose delivered a fascinating lecture to Conservation students and staff based on his extensive research and practice detailing the

history of Urushi as well as its physical properties and harvesting techniques. His son, Tomoya Murose, demonstrated Maki-e techniques (involving fine drawing with lacquer, on top of an already prepared lacquered surface, dusted with very fine gold and silver powders).

The lecture and presentation to Historic Carving and Conservation students, provided a unique insight into this ancient art form.



Tomoya Murose demonstrating maki-e techniques

JAPANNING TECHNIQUES IN FINE ART

It's not only our Conservation Department where Japanning is taught at the Art School. Tuesday Riddell (BA (Hons) Fine Art 2015) this year's Painters-Stainers Decorative Surfaces Fellow, has learnt the technique as part of the specialist training she is receiving during her fellowship. Tuesday has been working with oil on canvas and sculpture, producing luscious and intriguing works that explore our attitudes to nature and artifice. About Japanning, Tuesday says, "I instantly fell in love with the process and became interested in exploring its place in the contemporary landscape. I have especially enjoyed working with the traditional flower and plant designs. To me, the technique creates an atmosphere that evokes a sense of 'the magical'."



Summer School Opens

It has been a long-held ambition of ours to open up the Art School to those who have an interest, or existing skills, in one of our disciplines, but don't feel able to commit to studying on a full time undergraduate or postgraduate course.

We are, therefore, very excited to be hosting our first portfolio of summer short courses during July 2018!

We have created an eclectic range of nine, one-week courses, each focussing on one of our specialisms. Our Summer School gives participants the opportunity to try their hand at bass relief modelling in clay, wood and stone carving, drawing and painting or gilding. We're also offering an opportunity to gain insight into the world of the conservator, by visiting the conservation departments

of the V&A, the National Gallery and National Trust's Knole House in Kent with our specialist team. There is even an opportunity to learn about London's historic architecture with a series of peripatetic lectures around specific sites.

Our expert tutors will be delivering the short courses, and as with our degree and postgraduate courses, our class sizes will be small, with a focus on individual teaching.

We are looking forward to welcoming a diverse range of participants and sharing our passion for art and craft skills with a wider audience. Maybe we'll see you there!

You can find more information about our summer short courses on our website at www.cityandguildsart-school.ac.uk/london-art-summer-school



SUMMER SHORT COURSES

16-20 July 2018

- Behind the Scenes with the Conservators
- Observational Drawing: Focus on the Figure
- Bas Relief Modelling in Clay
- Lettering in Stone

23-27 July 2018

- The Buildings of Britain: AD 600 to 2018
- Exploring Still Life: the Old and the New
- Stone Carving for Beginners
- Introduction to Ornamental Woodcarving
- Gilding for Glass, Plaster, Wood and Stone



Above: Lettering in Stone, 16-20 July 2018
Left: Gilding for Glass, Plaster, Wood and Stone, 23-27 July 2018

Dick Onians: “A Thread of Continuity” for 40 Years

In February 2018, Dick Onians, Senior Woodcarving Tutor, retired after working at the Art School for 40 years! Dick has been an inspirational tutor to our Woodcarving students since 1978 and the whole Art School community will miss him tremendously. He has become synonymous with the Art School.

At his retirement party, attended by current and former students and colleagues, friends and family Tim Crawley, Head of Historic Carving, gave a warm-hearted speech about Dick and his contribution to the Art School. Here are some extracts:

“I was the first to hear of Dick’s decision to retire, and this came as a real surprise; somehow I had never thought I would see this day. After all, he was here when I arrived at the Art School myself to study carving in 1979, so I couldn’t quite believe that he was still here when I returned in 2012 and apparently UNCHANGED!”

“... aged 26 and with a safe and secure career already established, Dick stepped off the academic straight and narrow, and into the studios of the Art School to study Woodcarving for 2 years under William Wheeler. What the catalyst was that led to this sudden change I don’t know, other than to develop the creative urge that had manifested itself in a childhood spent ‘whittling wood, constructing model aeroplanes and carving in chalk’ as Dick describes it.

In 1968 he started his career as a teacher of Woodcarving, as well as making his own work, eventually returning to the Art School in 1978 to take on the role of senior Woodcarving Tutor. So began the long and fruitful career we are celebrating today. Since that time Dick has been a thread of continuity running through the carving course. The quality of his practise has led to the award of a gold medal from the City & Guilds Institute, and to being the first recipient of the President’s Award for a City & Guilds teacher, presented to him personally by the Duke of Edinburgh in 2003.”

“His knowledge is both broad and deep. The depth comes from his many years of experience carving wood. He has passed this on through teaching and writing, having written two books on the subject as well as contributing regularly to the woodcarving press and also writing for the Grove Dictionary of Arts. Dick knows wood ‘inside out’, quite literally, as anyone who has attended his encyclopaedic series of lectures on Wood Technology will tell you.

The breadth comes from that classical education. When taught Woodcarving by Dick, you don’t just get Woodcarving, you get a whole lot more, encompassing the Greek and Roman worlds, as well as the correct usage of the English language! Museum visits to the British Museum and V&A with Dick are always a revelation.

Dick is a natural teacher. He has an enthusiasm for the subject which is infectious and inspirational, and he approaches each and every student with the same intent; to draw their very best from them. His personal qualities means he is always approachable – he’s unfailingly cheerful and always friendly and humorous with a slightly mischievous twinkle in his eye. He’s open minded and highly inquisitive.”

Tim Crawley and Tamiko O’Brien interviewed Dick recently and his reminiscences will be published on the Art School website.



Dick teaching at the Art School

Professor Roger Kneebone Honorary Fellow

Professor Roger Kneebone was inaugurated as the Art School's first Honorary Fellow at the Prize Giving Ceremony for the MA Fine Art students in September 2017. Professor Kneebone is a clinician and educationalist who leads a multidisciplinary research group at Imperial College London, where he is Professor of Surgical Education. He believes in the importance of cross-disciplinary dialogue in fostering new and innovative ways of thinking and approaches to disciplines, in the arts, science and beyond.

Here he explains how the focus on fine hand skills fostered in the arts has a synergy with the medical world he inhabits.

CRAFTSMANSHIP IN ART, SCIENCE AND MEDICINE

In 2017 I was invited to become the first Honorary Fellow of the City & Guilds of London Art School. This honour prompted me to think how the values and traditions of the Art School might intersect with my own experience and concerns as a clinician, a teacher and an academic. In particular it has challenged me to think how excellence in the practices of art and science may be shared.

When I was a surgeon in training, I believed that I could learn everything I needed from those already in the world of surgery. Surgeons, anaesthetists, nurses and technicians all provided examples of excellence and it wasn't until much later that I realised the richness and diversity of expertise outside medicine. Of course, I had to learn my craft from masters in my own field. Like all apprentices I had to focus intently on my chosen domain, spending years mastering skills, becoming familiar with materials and techniques, acquiring factual knowledge and building experience. There is no substitute for those years of practice. But single-mindedness can have a funneling effect, causing people to focus narrowly and miss out on wider possibilities for developing their expertise.

I am now an academic at Imperial College London, a university that specialises in science, engineering and medicine. Although no longer practising medically myself, I work closely with scientists and clinicians.

I have been struck by the extraordinary levels of dexterity and precision these experts show in their laboratories, their workshops and their operating theatres. I've also been struck by how they disregard this 'embodied knowing', taking it for granted and allowing it to pass unnoticed. A focus on the results of their work overshadows the work itself. All of these experts have spent years - often decades - perfecting their experimental or clinical skills. Yet they too are affected by funneling, they too stay within the confines of their own discipline.

Coming to the City & Guilds of London Art School was a revelation. There I saw people learning to perform work of astonishing complexity and beauty. I saw stone carvers, wood carvers, conservators, fine artists - the list goes on. I saw teachers and students, experts and novices, sharing insights into the 'embodied knowing' that underpins their work. I saw people who recognised and placed high value on these skills and who admired them in others. And I started to wonder why there is so little dialogue between the craftsmanship of art and the craftsmanship of science.

This is a pressing issue for us and our society. A fundamental misconception - that art and science are separate, and that there is no art in science or science in art - is endangering our educational system. A systematic filleting of the school curriculum in this country means that young people are no longer developing those crucial hand skills which used to be taken for granted. This myopic policy is already having



Roger Kneebone performance with Laura Coates
of live simulated trauma surgery at Block 336

a toxic impact on universities. This is not only a threat for so-called 'creative' subjects. It is equally perilous in science subjects. My colleagues in chemistry and physics at Imperial have noticed a worrying trend, where students come to university with hardly any laboratory skills. Despite excellent exam results, these

young people have not acquired basic principles of good science, such as close observation, precise measurement, dexterity and the ability to work safely with others in a potentially hazardous environment. Seeing all these skills (and more) at the Art School has prompted me to think how we might join these apparently separate worlds of art, science and medicine.

Soon after receiving my Honorary Fellowship last year I curated a Symposium at Imperial which I called 'The Art of Performing Science'. This brought together over 60 expert scientists, clinicians, performers and craftsmen - including many from the Art School and the Art Workers Guild. Our focus was on embodied knowing and the skills of the hand. Every participant brought examples of the materials they work on and the tools they use. In groups of six or seven they shared their knowledge and perspectives, meeting people they would not usually encounter and showing what their work involves. Letter cutters worked with orthopaedic and periodontal surgeons; astrophysicists with woodcarvers and embroiderers; synthetic chemists with chefs and molecular biologists; taxidermists with plastic surgeons and with curators and conservators at leading museums. In some ways these experts were worlds apart, yet in others they were uncannily similar. Their tools, their techniques, their ways of approach-

ing work showed similarities and differences, and all shed light on what it is to be excellent.

These are perilous and uncertain times. Embodied knowing is especially vulnerable - once lost, such expertise is difficult to regain. The Art School is in a unique position, with highly talented students and some of the foremost craftsmen in the world as their teachers. Equally importantly, the Art School is committed to a generous-minded exchange of perspectives between experts from apparently unrelated areas. Many scientists and clinicians, at my own university and beyond, hold similar values. Yet bringing people together to share insights across disciplinary boundaries remains a challenge. My Honorary Fellowship is a unique opportunity to integrate ideas around excellence in the practices of craftsmanship, science and medicine. Such cross-fertilisation has never been needed more.

Professor Roger Kneebone,
Imperial College London

We look forward to working with Professor Kneebone, and we welcome him to the Art School as a highly-valued member of our extended community of artists, craft specialists and creative thinkers.



New Studios in the BT Building

We were excited when talks with British Telecom about access to another floor of the old Vauxhall Telephone Exchange in nearby Kennings Way became

a reality in Summer 2017. In the run-up to the Autumn term, 200 square meters of the floor below the Foundation Studies space have been converted into wonderful fine art studio spaces, affirming the Art School's commitment to a high end teaching and learning environment with enviable studio spaces. A further 350 square metres of space await future plans for conversion.



A Dream Deferred by Jamie Shovlin. Installation view, Haunch of Venison London

Three Artists in Residence

With an overwhelming number of applicants for the Artists in Residence 2018, it's clear that the Art School is now on the radar of a wider network of contemporary fine art professionals and practitioners. In January, with the opportunity our additional studio spaces provided, we were able to welcome three new Artists in Residence: John Greenwood, Katie Pratt and Jamie Shovlin. They work within the Art School where their engagement in our community acts as a great source of inspiration and professional experience for our students.

John Greenwood has had solo exhibitions in the UK, Germany and China and was awarded the Bronze Award at the 2nd Nanjing International Festival. He is inspired, in part, by 17th century Spanish and Dutch still life paintings. Taking inspiration from others' art, he believes that artworks from the past should be used to augment creativity.

Katie Pratt has held solo exhibitions internationally gaining a series of awards and prizes including the Jerwood Painting Prize. Her process-based work, where paint is liberally applied and rules are developed, focuses on the journey from chaotic beginnings towards a meticulous, systemic order, reflecting the societal balance between regulation and individual freedom.

Jamie Shovlin first came to recognition when he exhibited at New Contemporaries in 2003. His work is held and shown in important collections and galleries, including Tate Britain. He explores the tension between imagination and reality within issues of identity, history and memory as expressed through the seemingly objective experience of the archive and the institution.



John Greenwood in his Art School studio



Katie Pratt working on a current piece

We look forward to seeing their 'work in progress' during the BA shows and their final works during the MA show in September.

Two New Awards for MA Fine Art

In 2017 we established two new prestigious prizes for our MA Fine Art graduates.

The **Tony Carter Award** was created in memory of the late Tony Carter (1943-2016), Principal of the Art School from 2000-2014, and an admired artist, teacher and thinker. The award recognises Tony's belief that tactile visual knowledge operates at the heart of all creative practices. The first **Tony Carter Award** was presented to **Gwenyth Fugard** (MA Fine Art 2017).



Gwenyth Fugard's award-winning artworks

Gwenyth was selected by Tony's wife, artist Wendy Smith, for her work that demonstrated a deep commitment to material research and a sensitivity to

the way that materials and processes could be used as a refined and pared down creative language. This focus on materiality remains central to the Art School's ethos and is an aspect of Tony's legacy.

Flora Yukhnovich was named the first recipient of the **Artists' Collecting Society, City & Guilds of London Art School Studio Award**. The prize comprises £7,000 towards establishing a studio in the year following graduation, as well as membership to the Artists' Collecting Society (ACS) and a one-year subscription to Bridgeman Studio.

The award was presented by Viscountess Bridgeman CBE, Founder and Managing Director of ACS, who said of Flora: 'I love the reference to the rococo period, her masterful use of wonderful roseate colours and her experimentation with the triptych design, her ambitious counterbalance between light and shade and the detail in her work.'



Viscountess Bridgeman CBE and Flora Yukhnovich

Artist-Led Magazine

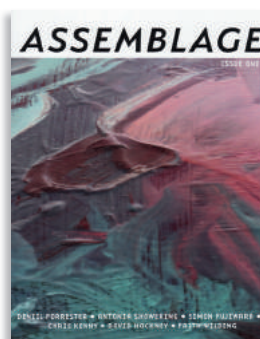
Last year a group of Fine Art students embarked on an ambitious project to produce their own art magazine. Now in its second year, **Assemblage** is available both online and in hard copy.

Run by artists (current students and alumni), **Assemblage** does not adopt one position, style or attitude. Its aim is to create a dialogue with the Fine Art courses at the Art School and the wider contemporary fine art industries, across mediums, genres and concepts.

"It has allowed me to explore my studio interests further. For example, I was researching and exploring social media in the studio, so I decided to write a piece on Simon Fujiwara's film 'Joanne' for the first issue of **Assemblage**. This helped me to think critically about the topic of social media and the portrayal of women online and study how other artists are exploring this in their work.

I recently published an interview with Rosalind Davis. Not only did we discuss her artistic practice, but we spoke about the other branches of her career as a curator, writer, teacher, consultant. She offered some really useful advice for emerging artists." Megan Elliott, BA (Hons) Fine Art student, Editor **Assemblage**

The magazine has been supported by the Student Initiated Project prize.



Practicing what they Preach

Alongside their ongoing commitment to teaching, as usual the Fine Art team have been busy in their own studios, participating in and initiating intriguing projects and exhibitions. **Andrew Grassie's** one-person show at Maureen Paley London reflected on his studio activity and practice, with a new series of his exquisite small-scale egg tempera works. Referencing photography, he utilized compositionally dynamic props that transformed his working space into a dialogue with the traditions and current thoughts on painting.

Frances Richardson won two major prizes for sculpture culminating in a critically acclaimed one person show at The London Art Fair as well as a one-person show at Standpoint Gallery.

Jane Hayes Greenwood, artist, tutor and gallery director, constructed an extraordinary installation of paintings and sculptural elements at Block 336, London. 'Lead me not into Temptation' explored the role of the erotic and food both from historic and contemporary contexts referencing art history alongside current concerns and discoveries.

Reece Jones participated in a group exhibition and discussions at Norwich Castle. 'We Came to Conquer' brought the artists into dialogue with the castle's collection of historic art works through transcription.

Robin Mason (Head of Fine Art) Produced a new body of work for his exhibition Constellation:Konstellation at Gig Munich, a project space directed by Magdalena Wisniowska. **Andy Bannister** was selected for the Jertwood Drawing Prize while **Kate Palmer** and Wood Workshop Technician, **David MacDiarmid** produced an interwoven two person show at ARTHOUSE1 titled Collapse, which explored the elemental relationships between their practices, interrogating and revealing the processes engaged in during the making of the art objects.

As well as exhibiting with Hugh Mendes at Volta NY, **Kiera Bennett** presented her new body of paintings in her one-person show at Charlie Smith

London. And in addition to founding the Woolwich Contemporary Print Fair, now in its third year, **Jack Bullen** (BA (Hons) Fine Art 2013) had a one person show at Brocket Gallery, London.

FINE ART PRIZES & AWARDS 2017

Acme C&GLAS Studio Award

Lucas Dupuy

Artichoke Printmaking Prize

Natalia Gonzalez Martin

Hannah Hill

The Artists Collecting Society & C&GLAS Studio Award

Flora Yukhnovic

The Artists Collecting Society Undergraduate Prize

Andrew Loggie

David Ballardie Memorial Award for a Project

William Hopkins

The Tony Carter Award

Gwenyth Fugard

Chadwyck-Healey Prize for Painting

Jeanette Gunnarsson

C&GLAS Sculpture Prize

Jordan Heighes

C&GLAS The Board of Trustees Prize

Oliver Epp

Sir Roger de Grey Prize for Drawing

Sandra Micciche

The Fishmongers' Company Menu Cover Design Prize

Justine Formentelli

Inter Esse Prize

Hannah Hill

Lucas Dupuy

The Merlin Entertainments - Madame Tussauds'

Project Fund Award for a Continuing student

Maria Positano

The Merlin Entertainments - Madame Tussauds'

Merit Award for a Graduating Student

Kirsty Armstrong

The Painter-Stainers Scholarship Prize

Coco Morris

Printmaking Prize for Technical Excellence

Clementine Hanbury

Idun Ravndall Travel Award

Nell Nicholas

Skinnners' Company Stephen Gooden Prize for Engraving

Polly Bennett

Giulia Lodigiani

Slaughterhaus Printmaking Prize

Natalia Gonzalez Martin

Andrew Vass Prize for Experimental Drawing

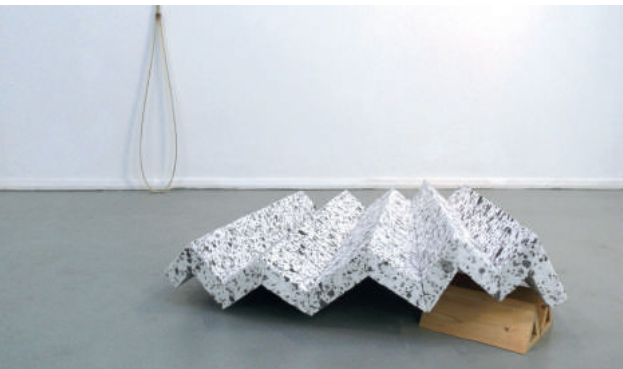
Lucas Dupuy

Fishmongers' Company Beckwith Scholarship Prize for Sculpture

Polly Bennett

Skinnners' Company Philip Connard Travel Prize

Polly Bennett



David MacDiarmid's Duck and Cover (foreground). Polystyrene, wood. Bent Over (background). Brass, thread. From his exhibition 'Collapse' with Kate Palmer

First Year of Conservation MA

This is the first year of our MA Conservation, developed after many years of successfully running a Postgraduate Diploma in Conservation. The MA Conservation focusses on high level conservation projects, advanced conservation science, research, ethics and professional practice and culminates in the completion of an ambitious practical conservation project.

Jeanne de Guardiola Callanan is taking the MA and comes to the course with an impressive academic and professional background. Jeanne has a BA in Classical and Near Eastern Archaeology and an MA in History of Art and Archaeology.

She has worked for Sotheby's New York as a specialist in the Indian, Himalayan and Southeast Asian Art department, as the Director of an Asian art gallery in Manhattan, as well as for a Restoration specialist, the National Gallery and the V&A Museum.

Jeanne's MA project, is a Chinese 19th century exquisitely-carved ivory basket from the Portland Collection. Jeanne's conservation of this complex and fragile object involves cleaning and re-attaching separately carved pieces that have become detached.

As part of this process, Jeanne is investigating the use of lasers for cleaning ivory, comparing the results



Jeanne uses a Q-switched Nd:YAG laser to clean the surface of the ivory basket

from using a Q-switched Nd:YAG laser (1064 nm) at the Art School with those from an Er:YAG laser (2940 nm) at the British Museum. The objectives of her research are to establish safe cleaning parameters and damage thresholds for both lasers, and to analyse their effects on the colour, surface topography, micro-cracking, and chemical composition of ivory, using FTIR, SEM, optical colour spectrometry and optical microscopy. Long term effects on the way ivory ages and the effect of relative humidity will also be considered.



Marie Corelli's Memorial

2017 graduate Anais Vlahakis, chose the Angel from Marie Corelli's grave from Stratford-upon-Avon for her final year project. Marie Corelli (1855-1924) was an English novelist and mystic who enjoyed great literary success with the publication of her first novel, *A Romance of Two Worlds*, in 1886. The vandalised statue was incomplete, having been broken in several places.

Anais began the project by researching not only the most appropriate adhesives and doweling methods, but also the life and achievements of Marie Corelli to fully understand the artist's intentions when the statue was carved.

After putting the fragments of the statue together using clamps and ratchet straps, Anais in-filled the seam lines, tinted with lime and pigments, and replaced missing pieces with newly-carved Carrara marble that she toned to match the surrounding stone. The statue has now been reinstated onto Corelli's grave and will continue to be admired by visitors to the site.

The restored Marie Corelli's memorial statue



Meredith works on a piece of the heraldic cartouche

Regaining their Splendour

There are two approaches to the conservation of historic objects. The Institute of Conservation, ICON, describes the two strains as preventative conservation and remedial conservation. “The purpose of preventive conservation is to maintain, and where possible enhance, the condition of an object, as well as managing deterioration risks, such as handling and environmental conditions... Remedial conservation varies from the smallest repair to full-blown replacement or restoration.”

When our Conservation students work on an historic object, the owner’s objectives define the parameters of the student’s project, alongside the requirements of the ethics of conservation.

A plaster cast taken from a marble bust from the Vatican featuring Menelaus, King of Sparta, is one of the objects receiving attention from **Olivia McIlvenny**, in her third year on the BA (Hons) Conservation Studies course. The cast is loaned to the Art School by the Royal Academy who were given it in 1824 by Thomas Lawrence PRA. Olivia will clean layers of dust, dirt and grease off the bust, consolidate and smooth the plaster before in-painting to restore the surface and replace several segments of the bust that have been lost. Olivia explains, “I’m aiming to match the losses exactly, this involves modelling the losses on the bust in wax, removing the wax and casting a 3D replica in plaster, meaning no fill material is required



Olivia carefully cleans the surface of the bust

as the break surface and new piece should match up exactly. The fresh plaster will then be painted to match the bronze effect of the bust.”

Other objects currently being analysed and restored by BA (Hons) Conservation Studies students include a heraldic cartouche loaned to the Art School by the Worshipful Company of Skinners, a mid-19th century Chinese Lacquer Sewing Kit and a plaster bust of Queen Victoria.

A Wealth of Opportunity

For our Conservation Studies students, working on a variety of historic objects is key to their development and learning. Each object brings with it a unique history. Its origins, its purpose, how it was used and treated throughout its lifetime and the materials and processes that created it all influence the investigative and, where appropriate, remedial processes our Conservation students apply to it. We therefore continually seek a rich and diverse source of historic objects with which to work.

"I have been particularly impressed by the quality of recording provided as part of reports, particularly photographic and schematic drawings, which has made understanding of structural issues clear. The range of analytical techniques available to the students has been very helpful in identifying original adhesives and old repairs, and in formulating the most appropriate conservation approaches, a level of information that would otherwise not be available to a private client."

– Gareth Hughes,
Head Curator, Portland Collection

For many years, we have been entrusted with artefacts from major collections and projects in sites such as Westminster Abbey, V&A and the Foundling Museum. This year, our Conservation students have also been working on some exceptional historic objects from the Portland Collection at Welbeck Abbey.

Welbeck Abbey, part of the Welbeck Estate, was founded as a monastery in 1153 and purchased by Sir Charles Cavendish in 1607. Since then it has passed down through successive generations of the family – Cavendish, Dukes of Newcastle, Harley; Earl and Countess of Oxford, and then through marriage in 1734, to the Bentincks, Dukes of Portland. It remains the family home of a direct descendent of Sir Charles Cavendish

Sayuri Morio, in the third year of her BA (Hons) Conservation Studies, is currently working with a 19th century, boulle-work Stationery Tray from the Portland Collection. The exquisite tray is made from turtle shell, brass, pewter, oak and ebony. Describing the project, Sayuri says, "It is a great opportunity to deal with



Sayuri uses a Shimbari box to stabilise the boulle-work tray

complex conservation issues, as organic and inorganic materials are used on the same surface." Cleaning, relaying the lifted pieces and replacement of some elements are all required.

Tina Kenward, also in her third year on the Conservation Studies course, is working on another piece from the Collection – an early 19th century, Vizagapatam Sewing Box adorned with ivory and black horn. The box was presented in an unstable state with some warping of the wood and loose feet and hinges. Tina is meticulously cleaning this delicate box, rectifying the distorted wooden lid and straightening and replacing the ivory veneer. She has been investigating historic sources of ivory and other materials used in order to compile a full report about the object and has discovered that saliva is one of the best cleaning agents for ivory as it is PH neutral!

CONSERVATION PRIZES & AWARDS 2017

C&GLAS Gilding and Decorative Surfaces Prize
for a Conservation student

Harriet Lewars

C&GLAS Prize for Best Practical Conservation Project

Ines Bravo

C&GLAS Prize for Best Research Project

India Carpenter

The Honourable Knights of the Round Table Award

Melaney Gibson-Davies

Michael Legg Prize

Tina Kenward

Venice in Peril Internship for a Graduating
Conversation Student

Jasmin Mackenzie

Anais Vlahakis



Carving at Southwark Cathedral

Summer 2017 saw the start of an exciting new collaboration between the Art School's Historic Carving Department and Southwark Cathedral.

The south churchyard, adjacent to the famous Borough Market, became the site of a temporary mason's lodge in the medieval tradition and the base for a group of students and recent alumni from our Architectural Stone Carving Diploma.

As part of the current restoration programme on the Cathedral's Quire, most of the gothic style bosses on the upper parapets need to be replaced. Originally

carved in the 1830s as part of an earlier restoration programme under the architect Gwilt, these were severely deteriorated and were starting to fall away from the building.

This presented a great opportunity for our students and recent alumni to experience working on a major church building, learning to carve in this distinctive and quintessentially English 13th century style of medieval foliage, known as Stiff-Leaf. Over an 8-week period in August and September, they carved 43 new bosses and in the process were able to interact with visitors who enjoyed watching the work develop, talking to the carvers and learning about this ancient craft. The event reached a wider audience when BBC TV London News visited the site and ran a piece in the evening bulletins.

Over the autumn period the old bosses were cut out of the building and replaced with the 43 new ones. Then in January, the students returned to the scaffold to trim in the mouldings so that the bosses would fit seamlessly in the string course.

Tim Crawley, Head of Historic Carving, says of the project, "I'm really thrilled about our association with the Cathedral. This kind of experience is invaluable for the students, and we noticed a tangible increase in their confidence in carving skills on their return to the studios. Not only that; the whole project was a lot of fun for all involved. Southwark Cathedral is something of a hidden gem in the heart of the City, and we were all conscious of the privilege of having close and prolonged contact with a building so rich in atmosphere and history. I've always regarded site work on Cathedrals as one of the 'perks' of our trade, as it allows close access to parts of the building never seen by the public."

Top: Students trimming the masonry in situ
Bottom: Art School Tutor Paul Jakeman with one of the newly-carved bosses



Live Woodcarving Commissions

A feature of the historic carving courses are the commissions that regularly come through the department. These are often undertaken in the third year, when students put into practice what they have learned in the past two years of study. Here are two third-year Diploma Woodcarving and Gilding students who are undertaking live commissions.



Borys offers up a trial section of his frame to the Van Dyck portrait of Olivia Boteler Porter

A FRAME FOR A REDISCOVERED VAN DYCK
Borys Burrough chose to take up a commission to carve a frame for a Van Dyck portrait in the possession of the Bowes Museum near Durham.

The painting depicts Olivia Boteler Porter, lady-in-waiting to Charles I's wife, Henrietta Maria. Although in the possession of the museum since its foundation in the 19th century, it was not exhibited due to its bad condition and assumed lack of significance. However, after being investigated by BBC Two's Culture Show the painting was verified as an authentic Van Dyck by expert Dr Christopher Brown and subsequently restored.

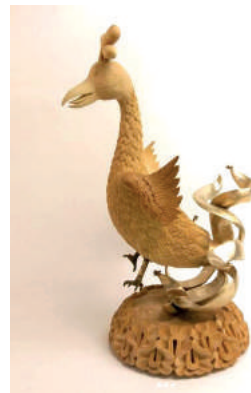
Borys's design, whilst true to the Auricular style, also makes subtle reference to the life of the sitter portrayed, as well as to the north eastern location of the museum. The carving is now complete, and after gilding, and exhibition in the forthcoming Degree Show at the Art School, will be in use displaying the painting at the main entrance to the museum for public viewing in September 2018.

Borys says, "This dream commission has really tested all of the skills I have developed whilst studying here at the Art School. The challenge of designing a historically faithful Auricular frame whilst at the same time giving it a contemporary perspective has been one that I have really enjoyed. There are even a few hidden references to the story of Olivia Porter in the frame which I hope the viewer will have fun spotting! I feel honoured to have been given this opportunity and can't wait to see my frame hanging in the Bowes Museum becoming part of the life of this remarkable painting."

ROALD DAHL'S MAGNIFICENT ROLY-POLY BIRD

Will Barsley, in his final year of the Ornamental Woodcarving & Gilding diploma, has been working on an unconventional private heraldic commission for Mr Ned Donovan, grandson of Roald Dahl, the much-loved children's writer. The carving is in the form of the Roly-Poly Bird, who appears in *The Enormous Crocodile*, *The Twits*, and *Dirty Beasts*, looking like a cross between a flamingo, a turkey and a football supporter! Referencing the illustrations of Quentin Blake, Will's carving is brightly coloured and full of energy, featuring cast bronze tail-feathers connecting the body to the base of the carving, which takes the form of a circlet of medieval style clouds.

Will, who has been writing a regular article for Woodcarving magazine on his experience as a student carver, has enjoyed the project enormously. "It's been a privilege carving such an exciting commission as this, and one which I will never forget. Capturing the playful character of the Roly-Poly Bird, as well as the technical difficulties of making the bird appear as if flying, has been a fun challenge."



Will Barsley's Roly-Poly Bird



Great Pagoda at Kew. A 1763 watercolour of the Pagoda as originally built

Art School Network in Action; the Great Pagoda at Kew

One of the special characteristics of the Art school is our commitment to materiality and making and the dialogue between the eye, hand, material and intellect. For this reason all of our academic staff are practising professionals working in their specialist fields when not teaching with us. This can at times lead to unique opportunities for our students and recent alumni and also provides an important professional network on graduation.

This year, Art School alumni have played a critical role in one of the most significant restoration projects of recent years - that of the Great Pagoda in Kew Gardens. Constructed in 1763, and designed by the architect William Chambers, it's one of the most significant examples of the vogue for the exotic and picturesque in the late 18th century.

Modelled on the porcelain Pagoda at Nanjing,

now lost, the building is an octagonal tower, ten storeys high, and when originally built each corner of the eaves was adorned with highly polychromed dragons varying in length from around five feet at the top of the tapering tower, to around eight feet at the bottom. In the 1780's the dragons were removed. As part of the current programme of restoration the dragons are being replaced, and Art School alumni are playing a major role in this exciting contract.

Tim Crawley, the Art School's Head of Historic Carving, was selected for the task of designing the new dragons, due to his projects restoring the architectural sculpture on such buildings as Temple Bar, St George's Bloomsbury and King's College Chapel, Cambridge.

Researching the original dragon designs via engravings and paintings from the time of the construction the design process also involved analysis of similar works from the period. Tim then modelled prototypes in clay that were translated into full-size carvings by alumnus Paul Jewby in his workshop in Suffolk.

The carvings were then 3D scanned, with 72 of the 80 dragons being 3D printed whilst the eight that feature on the lower storey carved in the traditional manner, and more City & Guilds of London Art School alumni have been involved in this. **John Shield** assisted by **David White**, **Robert Randall** assisted by **Ashley Sands**, and **David Mendieta** (all Art School alumni) were the team involved in carving the dragons. It's an example of the Art School's carving network in action.

In summer 2018, the fully restored pagoda will be officially opened and is likely to attract considerable attention as the original colour scheme of the building will be reinstated, with the dragons painted in iridescent glazes with gilded highlights.

Short films of the different stages of this unusual project can be found online at:

– www.youtube.com/historicroyalpalaces



Clay design model of the Kew Pagoda Dragons by Tim Crawley



George and his carving of the Wineskin Bearer

Roman Research Inspires Stone Carving

Every year one of the second-year carving students is selected for the Brinsley Ford Award. Now in its fourth year, it funds an extensive period of drawing research in Rome and other Italian cities focusing on the study of historic sculpture. Last summer Architectural Stone Carving student **George Edwards** received the award, and here he reports on his experience.

"The time I spent in Rome was one of the best experiences of my life, and having never been to the city before, it was really overwhelming. I spent five weeks inspired by an abundance of art and architecture, getting to understand my subject much more clearly. Having the time to look was so valuable and has without a doubt had an enormously positive impact on my knowledge and skill.

Drawing is very important to me, and I intend to use the drawings to create clay sketch models which to fire or cast in another material. The award also gave me the opportunity to visit the Sperlonga National Archaeological Museum, housing an impressive group of Hellenistic sculptures. They depict scenes from Homer's 'Odyssey' in which the sculptors were said to have taken direct inspiration from the Pergamene School.

I was very taken by one figure in particular named 'the wineskin bearer', a friend of Odysseus present at the blinding of Polyphemus the Cyclops. Another version of the head of the wineskin bearer exists in the British Museum, and was originally found at Tivoli within the grounds of Hadrian's villa.

"I have chosen to carve the head of the wineskin bearer for my final year project, working from my drawings and a plaster cast of a copy from the British

Museum. My aim is to add some of the Hellenistic character that has been lost in the Roman copy.

Spending time drawing the sculptures in Sperlonga has really helped me with my carving. I have a much more personal connection to the project, and I am reminded of the inspiring time I had in Italy."

HISTORIC CARVING PRIZES & AWARDS 2017

Artichoke Printmaking Prize

Liz Middleton

C&GLAS Lettering Prize

Sam Elgar

Brinsley Ford Travel Award

George Edwards

The Honourable Knights of the Round Table Award

Richard Barnes

Sarah Davis

Inter Esse Prize

Liz Middleton

Masons' Company Prize for Outstanding Work by a Graduating Student

Liz Middleton

Masons' Company Prize for Studentship and Commitment for a Continuing Student

Richard Barnes

Master Carvers Carving Prize for a Final Year Student

Sam Elgar

Taylor Pearce Drawing Prize for Conservation & Carving Students

Wilfe Gorlin

Idun Ravndall Travel Award

Silje Jorgensen

Neil Shannon Memorial Award for Stone carving

Thomas Clarke-Collins

Surveyors' Club Drawing Prize

Sarah Davis

Sydney Mason Award

Sam Elgar

William Wheeler Woodcarving Prize for Outstanding Work

Kristy Flood



Clockwise from top left: Kate Williams, Miles Mader and Arthur Boothby

The Foundation of Specialist Skills

The Foundation Diploma in Art and Design gives students the foundation skills on which they can build in a broad range of specialisms including painting, sculpture, textiles, jewellery design, glass and illustration among numerous other creative disciplines. Here is an introduction to some of our current Foundation students and the projects they've found most stimulating and informative.

MILES MADER

"For one of my favourite projects I was inspired after a trip to the Wellcome Collection and looking at my Grandmother's pill cabinet. I learned this technique called slashing and I thought it went well with the theme I was exploring. I started painting and ended up making a garment that is a combination of my love for painting and fashion. I want to continue creating Textiles and exploring new techniques."

ARTHUR BOOTHBY

"I have been working on a painting triptych based on the extraordinary story of St Guinefort a 13th Century Dog that became a Folk Saint after miracles apparently

took place on his grave. I was also inspired by the Rose Wylie exhibition at the Serpentine Gallery and learned about painting on unprimed canvas, which was something I had never tried before."

KATE WILLIAMS

"Materiality is key to my practise. I wanted to challenge myself with a larger more ambitious scale and to use durable materials, manipulating them to change their original properties. I was able to familiarise myself with the wood-working machinery and hand tools in the Wood Workshop. It was interesting to get to grips with how the material reacted to each tool. I've learned that to commit to a larger or more difficult piece with unfamiliar materials, will inspire so much more creativity."

HANNAH CHANEY

"I was inspired by the concept of making the familiar unfamiliar and so I chose to begin working with an object that was very recognisable. Before beginning this project I had never cut or welded metal, used vacuum form plastic and certainly didn't know what two-part filler was! I have begun to work much more sculpturally and as this has progressed I've found that this way of making has made me a much more curious artist."



Clockwise from top left: Hannah Chaney,
Charlotte Ooi, Samuel Hanson and Sari King

CHARLOTTE OOI

"I'm merging Malaysian/Chinese culture with my interest in 3D Design. I call my two structures the 'land warrior' and the 'sea warrior', basing them on Chinese Calligraphy. I've used aluminium wire which is a softer metal that gives the structure a feminine look. Through this project, I have also experimented with UV lights. Adding bleach cloth on the top will allow the structure to glow. Hence, the final pieces will be presented in the dark as well as in the light."

SARI KING

"One of my favourite contemporary architects is Tadao Ando. For my project I was highly inspired by his philosophy and how he uses light as a strong component for architecture. Apart from Ando I took my main Inspiration from my daily surroundings and how I perceive light. I used concrete and glass for the whole object. Before coming to the course, I had never worked with such materials before which is why I learned everything I could about the techniques and their characteristics. It was definitely challenging moulding both concrete and glass, because of the bigger scale and weight, but the process taught me a lot."

SAMUEL HANSON

"With this project, my aim was to challenge the idea that jewellery is small and an accessory. With this in mind I created jewellery for the whole body using a discarded bath tub. I wanted to achieve a piece that challenged scale. I really enjoyed the processes around making jewellery and those new skills have been useful in my other work. I want to continue exploring the limitations of materials (such as cardboard and wood) while incorporating different mediums."

FOUNDATION PRIZES & AWARDS 2017

Principal's Prize for Outstanding Work at the Foundation Show

Hannah Gorlizki

Print Tutors Foundation Prize

Ella Kotecha

Prize for an Outstanding Foundation 2D Fine-Art Student

Faith Hughes-Stevenson

Prize for an Outstanding Foundation 3D Fine-Art Student

Olivia Dobson

The Andrew Simpson Prize for Studentship

Iona Lim

Conrad Morson

Alice Leyland

Fadhel Mourali

The Skinners' Company Vargas Eyres Design Prize

Jessica Chowdry



Students accessing the library's considerable resources

Encouraging Critical Thought

Current critical debates within Fine Art, Conservation and Historic Carving are central to the way we think about art objects and practices at the Art School. Whether in lectures, galleries and museums, or within the intimate setting of our seminars, our thinking about art always begins and ends with the materiality – the thingness – of the art objects we study. Paintings, sculptures, photographs, furniture, videos and jpegs all have particular material qualities, histories and implications and as Carvers, Conservators or Fine Artists, we take these things seriously.

The Art School's Sackler Library, with its collection of around 9,000 books, journals and rare manuscripts provides a unique and outstanding resource for the study of art's many things. From quiet and peaceful study rooms to lively round-table discussions and debates, the Art School's librarian, Harriet Lam, is an essential part of the library, as one student says, "she somehow knows the book you're looking for even before you do".

For many of our students, one of the highlights of the year is the day they (finally) submit their essays, theses or dissertations. Below are short extracts from conversations between just a few of our final year students and the Head of the Art Histories Department, Tom Groves.

NELL NICHOLAS: BA (HONS) FINE ART

"My thesis, which I titled Exploring the Significance of Site in Michael Rakowitz's 'The Invisible Enemy Should Not Exist', focussed on the 'imbricated' relationship between public artworks and their sites of display. Reading Edward Said, I became concerned by how the shadows of our Imperialist past colour our visions of the future and how even the best-intentioned of public artworks struggle to free themselves from the dark legacies of Power. I wanted to write something that had real socio-political significance today; for me, Art History has to engage with political issues if it's going to be relevant and useful."

CLARE FRENCH: BA (HONS) FINE ART

"I've always been fascinated by the much-debated issue of 'artisan labour', and here at the Art School, those issues are played out and 'materialised' on a daily basis. My thesis, entitled, Glitches, Gaps and Glimpses: Isabelle Graw and The Work of Contemporary Painting, applied Graw's thoughts on painting in the expanded field to three artworks that have inspired my own practice. Her ideas around painting as a 'personalised semiotics' feel really important to me; they've helped me understand the various processes within my own practice better and the extent to which these contribute to the theoretical space it occupies. Graw's questions around how the perception of artistic."

RICHARD BARNES: DIPLOMA HISTORIC CARVING: ARCHITECTURAL STONE CARVING

"My thesis, Footfalls on the Boundary of Another World, investigated the imagery and symbolic meaning of Tarot cards, specifically the Death card from the Smith-Waite deck of 1909. I have an on-going fascination with Dante's Inferno, the Occult and Christian Mysticism and the many ways esoteric themes are articulated in historic and contemporary sculpture. My tutors encouraged me to explore how critical writing could also be expressive and they gave me the freedom to explore the boundaries of what was possible."

The Art School is grateful for recent donations to the Library collection from the following galleries and organisations: ArtAngel, Blain|Southern, David Zwirner, Henry Moore Institute, Lisson Gallery, Newark Museum, Newport Street Gallery, Other Criteria, Parasol Unit, the Whitworth Art Gallery and Yorkshire Sculpture Park.

NEW POSTGRADUATE COURSE

In Summer 2018 we will be validating a new MA Art & Material Histories with our partner Ravensbourne. This 12 month full time or 24 month part-time course, due to run from January 2019, will investigate Art Histories through the lens of materials and will be unique in the UK with its focus on material, critical and historical enquiry. We will be recruiting for this course from September 2018. If you are interested in hearing more, please email admissions@cityandguildsartschool.ac.uk

ART HISTORIES PRIZES & AWARDS 2017

C&GLAS Prize for Best Contributor to Art Histories
Natalia Gonzalez Martin
Brian Till Prize for Art History Thesis
Sam Elgar



Two disgruntled casts from our new collection

Plaster Casts Integral to Developing Drawing Skills

The last year has seen some exciting enhancements to our precious plaster cast collection. In the past, all art schools possessed a collection of plaster casts of famous sculpture and carving which was critical to the teaching of drawing and sculpture. In the 20th century much of this material was discarded as teaching methods changed. But for our Historic Carving courses the plaster cast remains a key element of our teaching resources, and the Art School collection is a highly valued resource which we continually strive to expand.

We were thrilled this year to have negotiated a new arrangement with the V&A Museum to take a small number casts from their reserve collection on a rolling two-year programme. The casts provide two important functions. They are accessible to carving students who can make drawings and clay models of them, going on to transcribe them in wood or stone carvings. They

also become projects for conservation students who will thoroughly research and conserve them before they are returned to the Museum. In this way the arrangement is of genuine benefit both to the Art School and the V&A.

Third year stone carver Tom Clark-Collins has chosen to make a carving based on a cast of a 13th century roof boss from the choir of Lincoln Cathedral as his major final project. Tom was able to examine the work in-situ, but from the ground, whilst participating in the Lincoln Cathedral Heritage Craft Festival in June. Access to the cast has allowed him to closely examine and measure the piece in order to make his own model in clay. This is a highly complex carving, in which two Gothic figures are depicted at the intersection of deeply moulded vaulting ribs, surrounded by stiff-leaf foliage and Tom's finished carving will be on show in the 2018 Summer Show.

Further enhancement of our collection occurred in November when we were able to acquire a large number of casts from the British Museum Company, ranging from classical and renaissance busts to candelabra ornament panels. This has considerably enlarged our well used collection to the delight of students, and staff, who are enjoying working with the range and quality of this new material.



Tom Clark-Collins reproducing a cast roof boss from Lincoln Cathedral

Workshop Fellows Enhance Learning

The Art School's two-year Fellowship programme in the Print Room and Wood Workshop facilitates early career artists to work with our technicians and engage with students. Having said a fond farewell to our outgoing Fellows, we have welcomed four new practitioners to the Art School.

New Print Fellow, **Matthew Beach**'s art making has so far been couched in his time-based media studies background and takes the form of prints and videos with a strong material focus that include silkscreens printed with gelatine and silver.

The Print Fellowship has given **Catherine Greenwood** the opportunity to share her love of printmaking with students and colleagues.

James Boman, Artist Woodwork Fellow, creates machines and objects that are self-defeating made mostly from found objects, merged together to create unique and dysfunctional assemblages.



Ana Kazaroff, Pipeline Installation

The second Artist Woodwork Fellow, **Ana Kazaroff** (MA Fine Art 2016), makes painted wooden sculptures informed by the processes of hybridisation and mistranslations that happen when elements from one culture travel and adapt to a new one.



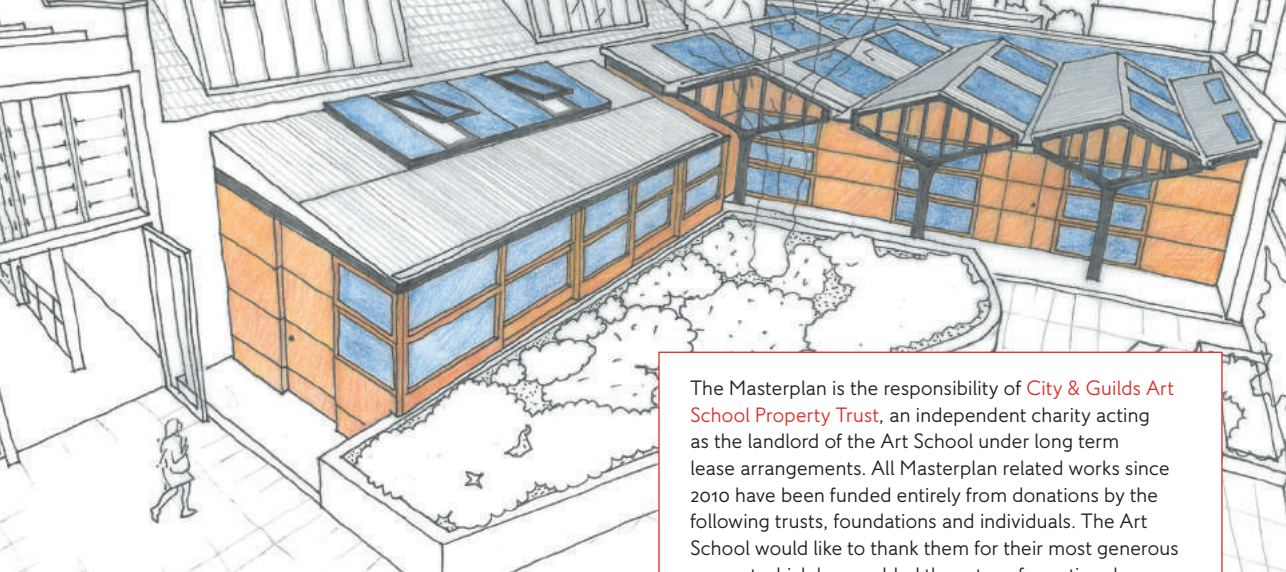
Eva Mastermann supporting Fine Art student, Polly Bennett

Highly-Skilled Technicians

Our students have access to a wide range of workshops and facilities, which allows them to experiment with different materials and techniques. Glass, casting and wood workshops, a print room and foundry are just some of the facilities available. We employ highly-skilled technicians who are all practitioners in their own right.

Eva Mastermann is our Casting Technician. Having gained an MA in Ceramics and Glass from the Royal College of Art in 2016, she has exhibited her work around the world with two solo-shows at the William Bennington Gallery, London. She has received prizes and bursary awards and in spring last year took part in an exchange residency between the Camden Arts Centre, London and Arts Initiative, Tokyo. This year her work is included in a cultural exchange exhibition at the Clayarch Gimhae Museum in South Korea and in NOVA, Welsh Biennial Prize, a touring exhibition.

Glass Technician, **Anne Petters**, is also an accomplished artist. As well as an MFA in Sculpture/ Dimensional Studies, Anne has a Diploma Fine Arts/ Sculpture/Glass from the Institute for Ceramic and Glass Art in Germany. She has won numerous awards and residencies and been included in shows around the world. Her work was recently featured in the Craft Council's exhibition, 'Collect', at the Saatchi Gallery and she has recently completed a residency at S12 Gallery in Bergen, Norway. Anne's incredibly fine and delicate glass cast of a leaf has been on display in our Material's Foyer this year and has been an object of wonder to Art School visitors.



Alan Higgs Architects' plans for the proposed renovated stone yard and new woodcarving studios

Masterplan: Phase 3 Begins

Since 2008, the Art School has worked with Alan Higgs Architects (AHA) on a masterplan to both renovate and develop our buildings and facilities. A substantial upgrade of the Georgian terrace between 2010 and 2014 provided, amongst other things, much enhanced Fine Art Studios, fully upgraded specialist facilities for Conservation and a significantly expanded library. Phase 2 was delivered in 2015-16 creating a striking new entrance with a covered atrium and level access. This was followed by the re-landscaping of the adjoining outdoor area and garden in Summer 2017. These projects have transformed the experience of working at the Art School for both students and staff and also made our site more legible and welcoming for visitors at our annual public events. Working closely with our Heads of Department and specialist tutors, AHA have been sensitive to the special atmosphere of our buildings, where focused creativity has been at work for many decades.

As the only university sector college providing carving courses at undergraduate and postgraduate level, we look forward to the start of the next phase of work in summer 2018, with a substantial upgrade of our stone carving studios. This project will also provide a new woodcarving studio and specialist working spaces, including a sound-proofed, stone-cutting workshop.

Meanwhile, planning work is also progressing on the final masterplan phase - the renovation and partial redevelopment of the Victorian studio buildings. This

The Masterplan is the responsibility of **City & Guilds Art School Property Trust**, an independent charity acting as the landlord of the Art School under long term lease arrangements. All Masterplan related works since 2010 have been funded entirely from donations by the following trusts, foundations and individuals. The Art School would like to thank them for their most generous support which has enabled these transformative changes.

Hamish Parker Charitable Trust
 Garfield Weston Foundation
 Sackler Trust
 Linbury Trust
 Foyle Foundation
 Wolfson Foundation
 Fishmongers' Company
 Fidelity UK Foundation
 HB Allen Charitable Trust
 J Paul Getty Junior Charitable Trust
 Monument Trust
 Sheepdrove Trust
 CHK Charities
 Pilgrim Trust
 Sir Siegmund Warburg's Voluntary Settlement
 Band Trust
 de Laszlo Foundation
 Clothworkers' Foundation
 Drapers' Company
 Goldsmiths' Company
 Hintze Family Charitable Foundation
 Kirby Laing Foundation
 Lord Phillimore's Charitable Trust
 PF Charitable Trust
 Carpenters' Company
 Cadogan Trust
 Leche Trust
 Schroder Charity Trust
 Girdlers' Company
 Ironmongers' Company

project will provide additional fine art studios, expand and relocate our workshop facilities and create a lecture space and public-facing gallery.

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

Alumni Highlights

From across the Art School, our alumni are achieving great successes in their chosen fields and we would like to extend our congratulations to all. We have chosen just a small selection to celebrate and share here.

SUCCESS AT THE CLYDE & CO ART AWARD PRIZE

The Art School's graduates were successful at the 2017 Clyde & Co Art Award Prize which showcases 40 recent alumni from five leading art schools. **Lucas Dupuy** (BA (Hons) Fine Art 2017) won the first prize and the work of seven other 2017 City & Guilds of London Art School graduates featured in the exhibition - **Jeanette Gunnarsson, Kirsty Armstrong, Luc Nonga, Seth Stewart-Brown, Amelia Kate Sampson, Liz Middleton** and **Sam Elgar**.

BLOOMBERG NEW CONTEMPORARIES

Hosted in Block 336, the studio space run by BA (Hons) Fine Art alumna and Fine Art Tutor, **Jane Hayes Greenwood**, this year's Bloomberg New Contemporaries in February and March 2018 featured the work of two Art School alumni, **Amanda Moström** (BA (Hons) Fine Art 2016) and **Tom Platt** (MA Fine Art 2016). They were chosen to be amongst the 47 artists from around the UK exhibiting their work. Amanda Moström was interviewed in the Spring 2018 issue of South East London Journal. In this special Art School edition, Amanda discussed her time at the Art School, her sculpture practice and her exhibition, 'Doing it in the park, doing it after dark', at Castor Projects in February.

"ARTIST OF EXTRAORDINARY STATURE"

Also in October, **Harrison Pearce** (MA Fine Art 2016), Alumnus and Foundation Tutor, opened a solo show at Dulwich College. He went on to win the Ingram Collection Young Contemporary Talent Purchase Prize for his piece 'Interview (prototype)' which was accompanied by music composed by the award-winning Nico Muhly. High acclaim came from the esteemed Richard Dormant in online art magazine Artlyst, who compared Pearce to Eva Hesse as an "artist of extraordinary stature".

THE RISE OF BROCKET GALLERY

Founded and run by alumnus and Art School Technician, **Jack Bullen** (BA (Hons) Fine Art 2013),

the Brocket Gallery London, is going from strength to strength. The second year of The Woolwich Contemporary Print Fair, which is run by Brocket Gallery, took place in October and featured the work of dozens of Art School staff, students and graduates. The Gallery also introduced their first in-house residency in August. One of the two artists chosen was **Ashleigh May Thompson** (BA (Hons) Fine Art 2016). **Tamsin Relly** (MA Fine Art 2011) also showed a selection of recent paintings, drawings and monotypes entitled 'Forest Memory' at the gallery in September 2017.

DISCUSSION TIME

Ines Bravo, (BA (Hons) Conservation 2017) was a special guest for A Slice of Time in Conservation discussion, part of an exhibition at By Other Means, in October 2017. The exhibition considered our perception of time. Ines's early career as a plastic artist who focussed on the exploration and questioning of the concept of time and her current career in conservation, partly concerned with the effects of time, made her the ideal speaker.

FBA FUTURES

Diane Chappalley (BA (Hons) Fine Art 2016) and **Liz Middleton** (PGDip Stone Carving 2017) were featured in this year's FBA Futures at the Mall Galleries, which showcases outstanding art school graduates from around the country. Liz was awarded the 'Be Smart About Art' award for professional development.

CHARITABLE CONTRIBUTION

Raising funds towards last year's tragic events at Grenfell Tower, **Charlie Warde** (MA Fine Art 2012) sold editions of his work HELP, donating part of the proceeds directly to the victims of the fire. Charlie has also recently had one of his works, 'Memorandum (Robin Hood Gardens)' acquired by the V&A and showed his work at Lubomirov | Angus-Hughes in November.

AWARDS AND PRIZES

Alice Irwin (BA (Hons) Fine Art 2016) won the Contemporary Art Fund Prize at the NOPE, Bankside Gallery, in September 2017 with her work entitled 'AYE'. AYE is 12 etchings, oil and ink on hand-painted paper. **Natalia Glinoe** (BA (Hons) Fine Art 2016) won the Royal Society of British Artists' 2017 Marianne von Werther Memorial Award. **Odilia Suanzes** (BA (Hons) Fine Art 2016) was the JOPP 2018 winner of the Abstract/Non-representational Award. Two 2017

BA (Hons) Fine Art Graduates, **Oli Epp** and **Jeanette Gunnarsson**, were selected to be part of twenty artists chosen from over 350 applicants for the long-list of the Griffin Art Prize 2017. **Amelia Kate Sampson** (BA (Hons) Fine Art 2017) was nominated for the National Art Open. Her photograph 'Is this Peace' documents an unusual and rare sight of a police man hugging a protester.

GOING SOLO

Bridget Swann (BA (Hons) Fine Art 2014) exhibited at artFix in September 2017 and also held a residency there. **Anna Jung Seo** (BA (Hons) Fine Art 2011) held her solo show 'Unfinished Street Magic' at The Stone Space also in September. **Emmanuelle Loisel** (BA (Hons) Fine Art 2016) had her first solo show 'A Woman's Work is Never Done' at Subsidiary Projects in February 2018. Another first solo show, 'Young Boy's Journey', was held by **Abigail Phang** (BA (Hons) Fine Art 2017) at St Catherine's Church in Neasden. **Arthur Laidlaw** (MA Fine Art 2015) marked the end of his artist residency with coGalleries in Berlin with his show 'Fassaden' in February this year. **Flora Yukhnovich** (MA Fine Art 2017) is signed with Parafin gallery with a solo show planned for 2019.

REVERED MODERNIST ARCHITECT

Neave Brown (BA (Hons) Fine Art 2004 and PG Fine Art 2005) sadly passed away on 9th January 2018, aged 88. Neave was a revered Modernist architect, who was recently awarded RIBA's Royal Gold Medal, and turned to Fine Art later in life, enjoying a successful second career.

IN PRINT

Forum, the journal of the Letter Exchange, featured a great article in their September issue about our 2017 Stone Carving graduates. The Editor visited the 2017 Degree Show and interviewed two of the graduates, including **Liz Middleton** and **Akira Inman** about their work. Liz said her piece entitled Inheritance and Heritage, was inspired by her Grandparents, also Art School alumni, who were troubled by the possible loss of carving skill in London and who's concerns Liz's work helps to assuage.

Historic Carving alumni were in print again in the March 2018 issue House and Garden magazine. **Felix Handley** (dip Stone Carving 2016) and **Clunie Fretton** (dip Woodcarving 2015) are photographed in opulent surroundings in a piece about the Georgian Group.

JOURNEYMAN CERTIFICATE

Clunie Fretton also had the quality of her work recognized with the award of a Journeyman Certificate from The Worshipful Company of Joiners and Ceilers. The company supported Clunie with bursary funding during her course, and she has remained in close contact, having been made a yeoman member in 2016.

NORWEGIAN KRYSSBLOMS

Akira Inman is now working on the restoration of Stavanger Cathedral in Norway in a programme due to run until 2025. Currently the work involves the recarving of stiff-leaf finials (in Norwegian, kryssbloms or cross flowers) in a local soapstone, very similar to the work she undertook on our Historic Stone Carving course.

WILLIAM MORRIS

Laura Anderson (DipWoodcarving 2017) has been selected to be one of the 2018 artists in residence at the William Morris Gallery in London.

CONSERVATION NEWS FROM RECENT GRADUATES

Our BA (Hons) Conservation Studies alumni continue to achieve great success in securing positions in their chosen industry. In late 2017, **Alex Owen** (BA (Hons) Conservation Studies 2014) started work at the British Museum as an objects conservator with special focus on wooden objects, his dream job. **Ffion Howells** (BA (Hons) Conservation Studies 2014) secured a position at the Wallace Collection in February 2018 as a conservator of frames and gilt-wood and **Garry Gronnestad** (BA (Hons) Conservation Studies 2007) has been very successful at the Royal Collection Trust as a gilding conservator. **Jasmin Mackenzie** (BA (Hons) Conservation Studies 2017) is flying high as Objects Conservator at The Royal Air Force Museum in London. **Mark Searle** (PG Dip Conservation 2015) has worked at the National Maritime Museum, Houses of Parliament and the National Trust's Knole, specialising in the conservation of frames. He is currently a frame conservator at Tate and the Guildhall Art Gallery.

KEEP IN TOUCH!

We always like to hear what our alumni are achieving. Feel free to get in touch with our new Development & External Relations Manager, Hannah Travers at h.travers@cityandguildsartschool.ac.uk.

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

Bursaries and Scholarships

The Art School would like to thank the following trusts and foundations who currently provide invaluable fee support through bursaries and scholarships, making a huge difference for 60 students each year who might not otherwise be able to follow their ambitions and study on a full time undergraduate or postgraduate course.

Art Scholars' Company	Derek Hill Foundation
The Arts Society	Honourable Society of
Behrens Foundation	Knights of the Round Table
The British Australia Society	Joiners & Ceilers' Company
Education Trust	Leche Trust
Charlotte Bonham-Carter	Merchant Taylors' Company
Charitable Trust	Mr Philip Le Cras
Carpenters' Company /	Leverhulme Trust
Norton Folgate Charitable Trust	Masons' Company
City & Guilds of London Institute	Painter-Stainers' Company
Clothworkers' Foundation	Stanley Picker Trust
Ernest Cook Trust	Anna Plowden Trust
D'Oyly Carte Charitable Trust	Queen Elizabeth Scholarship Trust
Roger de Grey	Radcliffe Trust
Memorial Fund / Royal Academy	Royal Female School of
de Laszlo Foundation	Art Foundation
Drake Trust	Sheepdrove Trust
Drapers' Company	Skinners' Company /
Dulverton Trust	Art Memorial Trust
Dyers' Company	Skinners' Company /
Educators' Company	Lawrence Atwell's Charity
Fishmongers' Company	South Square Trust
Gabo Trust	Vandervell Foundation
Grocers' Company	Venice in Peril
HB Allen Charitable Trust	Barbara Whatmore Charitable Trust
Headley Trust	

The Art School has a mission to provide specialist art education through intensive courses, with high levels of contact time with practising experts. As an independent, not-for-profit organisation, without direct government funding, we are continuously seeking ways to support our activities.

Donations of all sizes make a difference. To find out how you can help support our work, please contact our Development & External Relations Manager, Hannah Travers on: +44(0)20 7091 1689, or email h.travers@cityandguildsartschool.ac.uk



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.

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

Validated by Birmingham City University, from September 2018 these courses will be validated by Ravensbourne

DIPLOMA HISTORIC CARVING:

Ornamental Woodcarving & Gilding

DIPLOMA HISTORIC CARVING:

Architectural Stone Carving

POSTGRADUATE DIPLOMA HISTORIC CARVING

Accredited by City & Guilds Institute

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

Companies House Registration number 7817519

Editor & Project Manager: Clare Denton

Graphic Design: work-form



@cglartschool #cglartschool

Cover: Detail of the Georgian Terrace on the main campus Kennington Park Lane

Inside Cover: Works by Flora Yukhnovich from the MA Fine Art Show September 2017

