

**THE 7TH
JOHN
RUSKIN
PRIZE**

FROM THE EYE

TO THE HAND



THE 7TH JOHN RUSKIN PRIZE

About the prize

The John Ruskin Prize is a multi-disciplinary art prize in the UK. With the values of the radical 19th century polymath John Ruskin at its core, the prize has a reputation for supporting and promoting artists, designers and makers whose work defies easy categorisation.

Founded in 2012 by The Guild of St. George, under the administrative umbrella of The Big Draw, the Prize aims to reflect a central thread of John Ruskin's thought. As a writer and artist - and as an impassioned critic, not only of art but of society and life - Ruskin believed that art has the power to reveal and celebrate universal truths, and that a good artist and maker in any medium should always be guided by that search.

This year's theme

The theme '*From the Eye to the Hand*' invites a deep exploration of the relationship between perception and creation, the journey from what we see to what we make.

The theme asks us to consider how our observations of the world are translated through the act of making, and what stories emerge when the hand interprets what the eye sees. For Ruskin, this process was not merely technical but deeply ethical, spiritual, and connected to the truth of nature. He believed that the artist's task is to observe the world with sincerity and humility and to translate that observation into art with skill and integrity.

"The greatest thing a human soul ever does in this world is to see something, and tell what it saw in a plain way... To see clearly is poetry, prophecy and religion, all in one."

- John Ruskin

THE PRIZES

First Prize: £3000

Made possible by support from The Guild of St George

Second Prize: £2000

Made possible by support from The Guild of St George

The Alan Davidson Under 26 Prize: £1000

This prize is kindly sponsored by The Alan Davidson Foundation.

The International Prize: £1000

Submissions digital in format and exhibited digitally.

The Innovation Prize: £500

This prize celebrates innovation and creativity for all artists, designers and makers.

EXHIBITION DETAILS

15th January: Private view and judging ceremony

16th January - 2nd February: Exhibition open to the public

The Buoy Store, Trinity Buoy Wharf, 64 Orchard Place, London, E14 OJW

See the full event programme on ruskinprize.co.uk

“The Guild of Saint George, an educational charity established by Ruskin in 1871, was the founding partner of this prize with our friends at The Big Draw and we have been delighted to partner with them for all seven iterations of The John Ruskin Prize.

It is a joy to see the inspirational range of responses to this year’s theme: “From the Eye to the Hand”. Challenged to take a very Ruskinian approach of really looking in order to see clearly and then ‘respond[ing] creatively to that sight’, artists from diverse regions and backgrounds – and working in a range of media – have risen to that challenge. The resulting exhibition and catalogue collectively form a truly polymathic response, challenging each of us to see our world more clearly and better understand what we might do to help change it for the better, moving from eye to hand through the heart.

Congratulations to all of the short-listed artists, each of whom reflects Ruskin’s declaration that ‘fine art is that in which the hand, the head and the heart of man go together’.”

- Dr Rachel Dickinson

Master of John Ruskin’s educational charity The Guild of St George, funders of the 1st and 2nd Prize.



MEET THE JUDGES

The selection panel for this year's John Ruskin Prize brings together a distinguished group of experts from diverse fields in the arts, design, and cultural sectors. Thank you to the panel for their expertise and dedication in thoughtfully considering the many brilliant submissions and interpretations of this year's theme, *From the Eye to the Hand*.



Professor Anita Taylor
Dean of Duncan of Jordanstone College of Art & Design at the University of Dundee

Anita is the founding Director of the Trinity Buoy Wharf Drawing Prize and established Drawing Projects UK in 2009. With extensive experience in leadership, teaching, and research in the arts, both in the UK and internationally, drawing is at the core of her practice - as an artist, educator, curator, and advocate.



Charles O. Job
Architect and Designer

Charles' work spans architecture, interior design, furniture, and product design, characterised by a focus on simple innovation and resourceful creativity. Charles approaches his practice with a spirit of playful experimentation, and his iconic plywood armchair, SKETCH, is part of the Vitra Design Museum's permanent collection.



Andrew Nairne OBE
Director, Kettles Yard

Andrew Nairne has been Director of Kettle's Yard since 2011, following leadership roles including Executive Director, Arts at Arts Council England and Director of Modern Art Oxford. He has curated major exhibitions, championed emerging artists, and played a pivotal role in shaping UK arts strategy. A Fellow of the RSA, Andrew contributes to numerous cultural and academic initiatives in Cambridge and beyond, emphasising public art and engagement.



Emma Stibbon RA
Artist & Royal Academician

Emma Stibbon is an artist renowned for her large-scale drawings and prints of landscapes that are rapidly changing. Her work, informed by field research and collaboration with scientists, explores the impact of human activity and the forces of nature. A Senior Lecturer at the University of Brighton and Patron of The Big Draw, she has received numerous awards and was elected a Royal Academician in 2013.



Nichola Johnson OBE FSA
a Director of the Guild of St George

Nichola is a former academic and museum curator who directed the Sainsbury Centre for Visual Art at UEA, where she launched an MA in Museology and a Museum Leadership Programme. A Director of Ruskin's Guild of St George, her interest in Ruskin began as a student, curating a display titled "Ruskin and Luxury." She has chaired the Ruskin Foundation, served on boards for Pallant House and Dulwich Picture Gallery, and currently chairs the East Anglia Art Fund management board.

William Alexander	Cicely Creswell	Karen Lorenz
Viv Allen	Aleksandra Czuja	Hannah MacCaig
Steven Anderson	Gerry Davies	Shona Macdonald
David Atkinson	Bryn Davies	Ian Malhotra
Andrew Baldwin	Sarah Duncan	Siobhan Martin
Sally Baldwin	Angela Eames	Lyndsay Martin
Jeanette Barnes	Elisha Enfield	Carali McCall
Kate Birss	Miriam Escofet	Rosemarie McGoldrick
Chris Blackburn	Michael Geddis	Harriet Mena Hill
Vera Boele-Keimer	Alice Goehrs	Myrna Mitchell
Sarah Bold	Melanie Goemans	James Moore
Duncan Brown	Emilia Gonzalez Salgado	David Mumby
Chris Bruce	Arina Gordienko	Jenene Nagy
Kurt Buckley	Nick Grellier	Hormazd Narielwalla
Duncan Bullen	Lydia Halcrow	Robyn Neild
Lesley Bunch	Hanfei	Nancy Nightingale
Diana Burch	Paul Hart	Eamon O'Kane
Caroline Burraway	Julie Heaton	Samuel Owusu Achiaw
Eric Butcher	Sara Heywood	Tim Parry-Williams
Hermione Carline	Meg Huby	Julie Pereira
Sarah Casey	Jo Israel	Catherine Pink
David Cass	Dr. Owen Johnson	Kathryn Poole
Francesca Centioni	Oli Kellett	Klaudyna Rajchel
Jack Clare	Joanne Lamb	Sandra Richard
Victoria Clare Bernie	Anthony Lau	Carole Romaya
Julia Complin	CJ Lim	Jin Suk Kim
David Connearn	Madeleine Lohrum	Laura White
Katy Cook	Strancari	Pippa Young
Emma Coop	Imogen Long	

SHORTLISTED ARTISTS

William Alexander

williamalexander.uk
@williamalexanderstudio



Magic Carpet
oil on canvas

William Alexander strives for an openness in the painting process. A composition evolves through premeditation, and a journey of discovery. The artist's vision has to be found in the painting process. The paintings develop through a circular evolution

of abstract mark-making, magical realist description, and painterly expression.

A balance between Flow and Disruption is crucial. Disruption of one type of painting with another provides a catalyst for a new element of flow. The results are personal. Mental explorations and emotional terrains left on the physical space of the canvas.

Viv Allen

@viv_allen

Fret work
porcelain

Viv Allen's work is driven by experimentation and research. Initially trained in 3D design, she has worked with various media, including ceramics, photography, and moving image, to create sculpture and immersive installations. Currently, she uses processed and locally found clays to produce ideas-based work. Her composite installations of ceramic forms aim to provoke reflections on our relationships with rhythms, cycles, and forces.



Steven Anderson

www.stevenanderson.info
@documentsfragments



Inner Gate Point
oil on linen

This painting is part of a series exploring the coexistence of care and violence, inspired by anatomy classes at Edinburgh University during a residency with Talbot Rice Gallery. Eliminating colour for tonal depth, the compositions emphasise drama and focus, with cropped imagery that anonymises subjects while intensifying their medical and aesthetic significance. Framed in a red ochre tray frame symbolising life, the work reflects on corporeal narratives and the balance between fragmentation and connection.

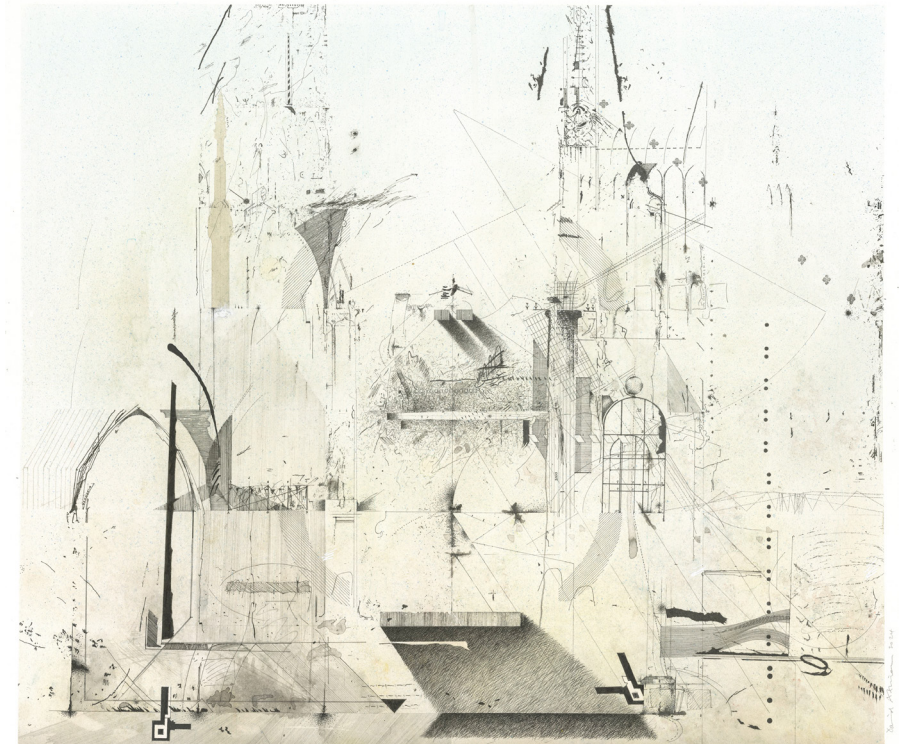
David Atkinson

www.davidatkinson.info
@david.atkinson.drawing

Il Duomo di Milano 1386 - 1965

ink, pencil, watercolour

“Drawn images that once completed say more than was initially hoped for (or they are abandoned). All manner of mark-making from highly rendered to the accidental. First step is stretching the paper, then masking a border, fine watercolour spray all over and then pen and ink are the usual starting point. The idea is not to know what is going to happen... But that’s the chance element in being ‘creative’!”



Andrew Baldwin

www.stevenanderson.info
@Baldwinsculptor

Despair steel weld

Andrew Baldwin trained as a Master Blacksmith and Welder and worked as such for 28 years. His interest in Victorian engineering, his limitless imagination and his aptitude for working metal are what motivates him to create his outlandish mechanical sculptures.



Sally Baldwin

www.sallybaldwin.co.uk
@sallybaldwin.art



Disasters of War stitched, embroidered and deconstructed paper

Sally Baldwin is a textile artist known for her two and three-dimensional installations, collages, and sculptural pieces. Using stitch, moulding, and collage techniques, she works with materials like handmade paper, silk, and silk fibres. Initially inspired by botanical forms, her recent work explores fragility, particularly in relation to ecosystems and species. Her textile creations, often lacelike and delicate, use stitched and deconstructed paper to evoke contemporary lace. After a career in fashion and teaching, Sally now focuses entirely on her artistic practice, exhibiting both nationally and internationally.

Jeanette Barnes

www.jeanettebarnesart.co.uk
@jeanettebarnesart

Pulse - Hong Kong, Yee Wo Street compressed charcoal

Jeanette Barnes places drawing at the core of her artistic practice, focusing on the ever-changing dynamics of the urban environment. Her process comprises two key components: sketching directly on location to capture experiences, perspectives, and potential subject matter, and constructing larger drawings in the studio through an iterative process of trial and error over several months. The bridge between these activities involves a planning stage, where compositions are carefully explored and refined before the larger work takes shape. The marks in her drawings convey a vibrant energy, serving as a metaphor for the life and movement of the city itself.



Kate Birss

www.katebirss.com
@katebirss



Landscape and Memory / Connected

forms I & II industry off-cut walnut wood, turned on lathe, hand carved & finished with wood oil

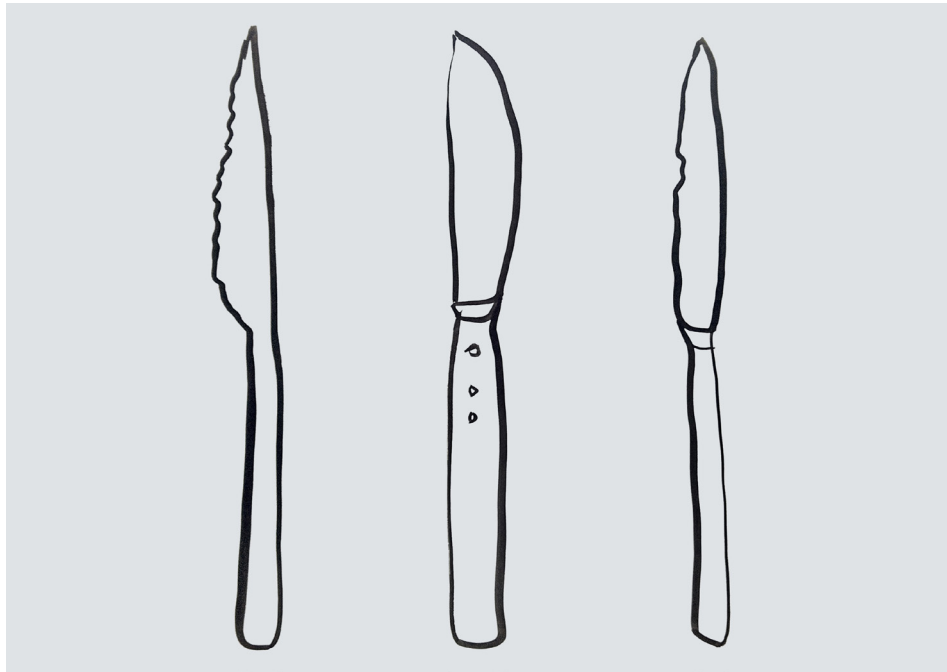
Kate Birss, originally from New Zealand, draws inspiration from her dual experiences of place, blending childhood landmarks with the landscapes she now inhabits. Her work explores the significance of memory embedded in objects.

Wood is central to her practice, valued for its warmth and inherent narrative. Kate views each piece as a collaborator, engaging in a dialogue shaped by its unique life and history.

Through material, form, texture, and finish, she communicates these stories, using a blend of traditional and contemporary tools to honour both the wood's past and its transformation.

Chris Blackburn

@xtineblackburn



Three Blunt Knives

ink on paper

“At the moment my process is very direct: I see something and then I draw with as much immediacy as I can muster. The space between the eye seeing and the hand drawing has a tension – it’s both restrained and free at the same time. There is an element of observation but that often disappears and it becomes more about meaning or feeling: of the medium, the object, or the moment.”

Vera Boele-Keimer

www.veraboele-keimer.co.uk

@veraboelekeimer

Untitled

zerkall paper, acrylic, cotton thread

Vera Boele-Keimer is interested in the relationship between textiles, drawing, and painting. Her grid-based compositions follow a repetitive, semi-systematic process of working across a surface. This methodical approach is linked to her reflections on weaving, where a fabric is slowly constructed one line at a time. The materiality of the support becomes an active constituent of her work.



Sarah Bold

www.sarahbold.com
@sarahabold

Scab

oil on cradled panel

Originally from Australia, Sarah Bold lives in the Western Isles of Scotland. Sarah is a landscape painter interested in the significant impact of human activity upon the planet's ecosystems, geology and climate, and more specifically how this relates to the rural environment. Her paintings are in oil paint and hover between figurative and abstraction.



Duncan Brown

www.duncanbrown.studio
@duncanbrown.studio



The Reveal

acrylic, ink, pencil, dry transfers, adhesive elements on wooden panel

Duncan Brown's practice explores the spaces between digital and analogue, the human-made and the natural world. He gathers source material by observing unknowing collaborations and contrasts in his environment, using photography and digital painting as starting points before blending them with mixed media on a physical surface.

Through experimentation and iteration, Duncan balances gestural marks with clean design and bold manufactured colours with natural tones, building layers that reveal depth and relief. His work strives to confront the polarities within contemporary culture and to prove to himself that competing forces can work together.

Chris Bruce

@bruce_works15



Top Table

acrylic on canvas

Chris Bruce's work is driven by his feelings about the moment we are living through; one in which we see the triumph of Story, in its many forms (news, box sets, games, personal narratives curated on social media), over empirical discourse.

His drawings and paintings emerge from an orchestrated sequence of random manoeuvres, which permit the discovery of resonances between traditional story-telling and the narrative tropes of the present political conversation. Meanwhile, followers on Instagram will be familiar with the cartoons that he regularly posts there in reaction to events in the news.

Kurt Buckley

www.kurtbuckleyart.com

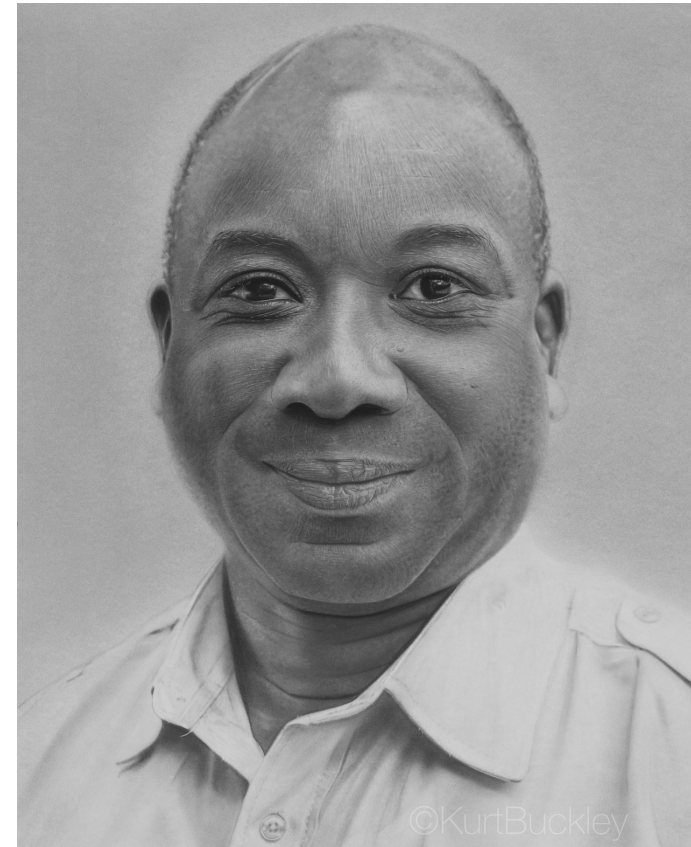
@kurtbuckley

Lovely Jubbly

pencil & charcoal

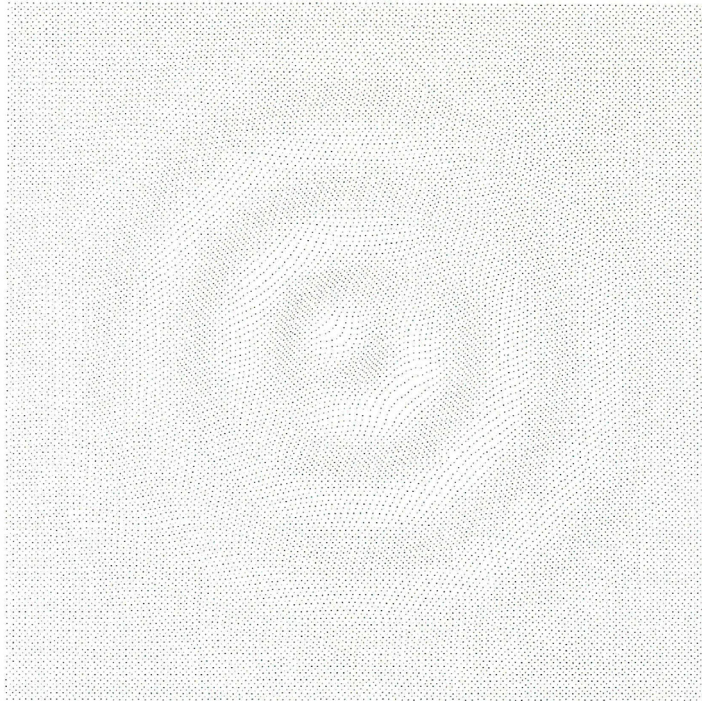
Working with graphite and charcoal, Kurt Buckley manipulates these mediums to achieve authentic textures and marks. Traditionally used for exploration rather than final works, these tools embrace vulnerability, allowing mistakes and experimentation. His portraits tell stories, with each blemish

marking time and life experiences. Through obsessive attention to detail, Kurt aims to capture emotional resonance, inviting intimate encounters with the subjects. In a world saturated with distractions, he seeks to restore human connection through art. Motivated by romanticised ideals of human identity, his work encourages viewers to reflect on the intricacies of another's face and what it truly means to be human.



Duncan Bullen

www.duncanbullen.com
@duncanbullenstudio



Still Way no 6
pencil on drawing board

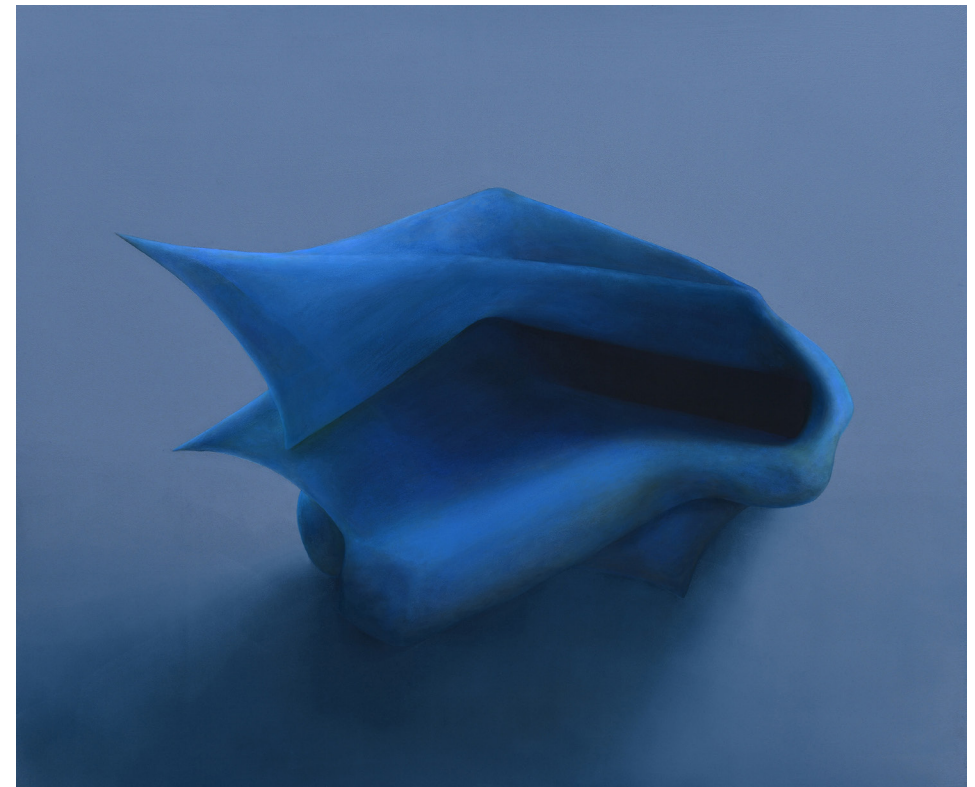
Duncan Bullen's practice is rooted in drawing. For him, this involves dwelling close to and moving slowly across the drawing surface, being attentive to the singularity of every drawn gesture. Each drawing is composed by reconfiguring underlying grids and realized through the fluctuations of touch of hand and pencil, calculated to create a tactile and visual synthesis that operates on thresholds of sight. Characterised by repetition and stasis, his work explores and develops a deceleration of visual acuity. Through drawing, Duncan seeks qualities of stillness as a way of being in the here and now of the perceptual, perpetual present.

Lesley Bunch

www.lesleybunch.com
@lesley.bunch

Shadow Sculpture 33
oil on aluminium

Lesley Bunch's paintings form a visual language that resists verbal interpretation and detaches from literal meaning, embodying an absented presence. Her work exists quietly within the globalised, unanchored landscape of over-information that increasingly defines modern life.



Diana Burch

www.dianaburch.co.uk
@dianaburch



Thames Lock

graphite on canvas

Drawing is at the heart of Diana Burch's practice. Informed by personally significant landscapes, ever-changing environments are a metaphor for the cause and effect of life experiences. In nature, the seemingly constant is always in a state of transformation. These ideas are realised in two and three-dimensional works that frequently hover between drawing and sculpture.

Line may be rendered with traditional methods, translated into stitch, or developed with more experimental materials. Processes are meditative, and time can stand still as she makes—and reflects upon—experiences she aims to suggest to the viewer.

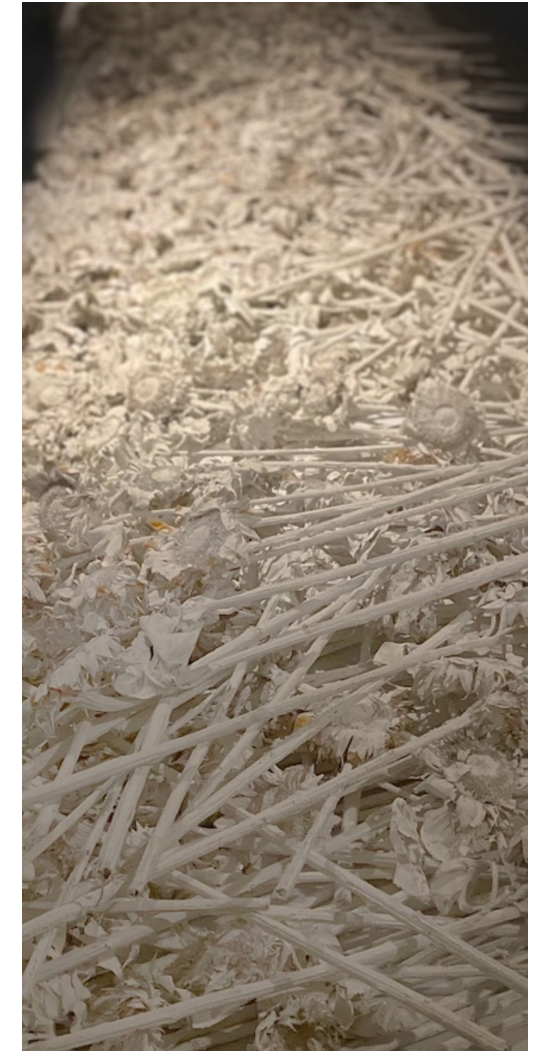
Caroline Burraway

www.cburraway.co.uk
@carolineburraway

SONIASHNYK

1,000 sunflowers dipped in plaster

Caroline Burraway is a multidisciplinary artist whose work confronts socio-political conflicts and cultural ruptures within and between communities. Focusing on the lived experience of the displaced and disenfranchised, she explores the intersection of everyday life and the political conditions of their precarious existence. Since 2015, Caroline has responded to the refugee crisis, gathering research from camps across Europe to create mixed-media installations, large-scale drawings, sculptures, soundscapes, and videos. Her work aims to provoke a humanistic response to the twin issues of displacement and dispossession in a compassion-fatigued world.



Eric Butcher

www.ericbutcher.com
@studioericbutcher



T/R.1031

recycled paint fragments: graphite, bronze, acrylic & acrylic gel on glass

Eric Butcher's current work is made exclusively by destroying his own previous work. He takes the skins of paint meticulously peeled from their original support and reconfigures them sandwiched between sheets of glass like specimens. These works provide a record or index of his past creative endeavours, a 'natural history' of his creative self. In response to profound environmental anxiety, all his future work will be made exclusively by using materials already available in the studio—using up, repurposing, and recycling what he already has without consuming more. When he has used all available materials, he will simply stop making art.

Hermione Carline

www.hermionecarline.co.uk
@hermione.carline

Golden Shine

oil on wood

The power of colour and its ability to transform mood or induce feelings of calm and happiness is at the heart of Hermione Carline's work. She is interested in the transcendental and metaphysical worlds, which allow space for imagination and

moments to pause. A sense of serendipity emerges, like magic, when a shaft of sunlight falls across a familiar wall, only to disappear moments later. These fleeting instances are the subjects of her paintings, portrayed as physical light from a window or light source, and the shadows cast by the sun falling across their surface.



Sarah Casey

www.sarahcasey.co.uk
@drawingthedelicate

Weather Eye drawing

Sarah Casey is a visual artist and researcher working at the cusp of drawing and sculpture. She typically works through collaboration with researchers from different disciplines - from astrophysics to archaeology - to develop new methods of drawing that reflect on ideas of precarity. Her drawings test the limits of visibility and material existence and are contingent on time and environmental conditions. Her recent work with glacial archaeologists in Switzerland will be the focus of an exhibition at Henry Moore Institute Leeds, opening April 2025. She is based in Scotland and is Professor of Fine Art at Lancaster University, UK.



David Cass

www.davidcass.art
@davidcass.art

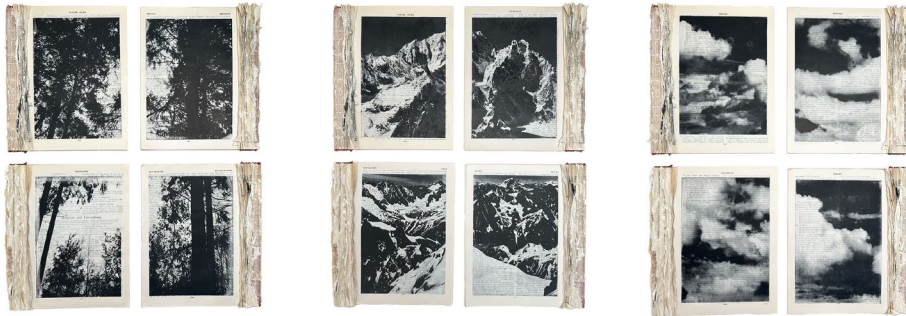


September 2020 – April 2024, Norfolk gouache on C18th solid oak plank door

Since graduating from Edinburgh College of Art in 2010, David Cass has worked with a limited range of new materials, instead transforming everyday surfaces such as tabletops, matchboxes, pulleys, and doors. Over time, his focus has narrowed, and he now exclusively paints, draws, writes about, and photographs water. His work contributes to conversations about pollution, sustainability, and the state of our waters as the planet warms. Through his approach, David aims to prompt reflection on our oceans and the need to protect them, as they continue to protect us.

Francesca Centioni

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@francesca_centioni



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polymer gravure on found books

London based artist practitioner Francesca Centioni believes in encapsulating her philosophy through maintaining a sense of freedom. Francesca's practice is based on the use of printmaking, alternative photographic processes and collage. She explores themes of ecology, identity and specifically the interrelationship between reality and the imagined. Francesca's work investigates the potential that can be experienced by extending creative dialogues through a process-based trajectory. Her instinctual approach to palimpsest printmaking and use of collected substrates allows room for non-linear associations to be made.

Jack Clare

@jackclare6875



The Presence of Light

graphite

Jack Clare likes to draw from natural forms with graphite or charcoal. He finds that these media allow for a wide tonal range that really suits his monochromatic work. His current work explores the effect of autumnal decomposition of plants. Jack likes to feel his work captures the spirit of the subject and of the medium he is using. He would like his work to be thought contemplative and true to nature and follow the principles of John Ruskin.

Victoria Clare Bernie

www.victoriacclarebernie.squarespace.com

Fossil Fish of the "Old Red" from the Collection of Eliza Maria Gordon-Cumming of Altyre (1798-1842)

pencil on paper

Victoria Clare Bernie's practice is concerned with landscape and representation. She works in the landscape and in private collections, archives, and museums. She is fascinated by the relationship between landscape, architecture, and things, and how knowledge about places and people is constructed, as well as how power affects the ways in which we picture and inhabit the world. Victoria looks for strange tales and curious juxtapositions, gaps in the order of things that allow her to think and make differently. She draws to observe, to understand, and ultimately, to invent. She works with pencil—graphite and colour—on paper or board, film, photography, and installation.

[detail]



Julia Complin

www.juliacomplin-textiles.com

@juliacomplin



The Return of Spring

handwoven textile wall hanging

Julia Complin is a handwoven textile artist based in Fife, Scotland. Her designs are inspired by the colours and shapes of wild and ancient landscapes, which she explores on foot.

The relationships between Scotland's rugged mountains, ancient woodlands, and tiny flora fascinate her. She interprets this complex interconnected natural world in an abstract way, using small weave patterns designed in larger blocks of colour. Julia's weaving technique incorporates small 8-shaft patterns with hand-manipulated tapestry techniques that she has developed to create the flowing shapes of mountains, rivers, and woodlands.

David Connearn

www.patrickheide.com/artists/david-connearn

Five Drawings 2021-4 Number Five

Five Drawings 2021-4 Number Three

black ink on 300gsm heritage rag paper

David Connearn is a contemporary British artist whose work is known for his meticulous and meditative drawings which explore the relationship of error, precision, repetition and time. His practice centres on drawing lines that form dense, textured surfaces, often using ink on paper. David's work is rooted in process and discipline, reflecting his deep engagement with ideas about impermanence and the passage of time. By embracing imperfections that arise during the act of drawing, his work challenges notions of control and perfection. David's practice is as much about the act of drawing itself as it is about the finished work, emphasizing the processes of contemplation and mindfulness.



Katy Cook

www.katycookart.com

@katycookart



Mineralise

wall mounted drawing: graphite, acrylic & coloured pencil on paper

Katy Cook's work is rooted in drawing as a mode of creating and as a way to respond to an object, idea, experience or to recall a memory. Not purely confined to two dimensions (or traditional drawing materials), she is interested in the relationships between drawing and sculpture, and between shape, memory and language. Her approach is to observe, gather, research and assemble in various ways.

Katy graduated from The Art Academy in 2023 and is a Fellow at Digswell Arts Trust. She has led art workshops in schools and museums.

Emma Coop

www.emmacoop.com
@eemmmaaccooop

Come Closer

graphite on paper roll

Emma Coop was born in 1976 in Manchester, she undertook her BA in Interactive Arts at MMU graduating in 2000. She moved to London in 2002 to study Fine Art at Chelsea College of Art, completing her PG Dip in 2003, & MA in 2004. Recent solo exhibitions: HULME HABITATS, The Modernist, Manchester 2024 & I LIVE ANOTHER LIFE, Studio 1.1 London, 2022. Group exhibitions include: 68th RWA Open 2021, Expanded Drawing, Air Gallery 2020, Creekside Open 2019 & Until it Makes Sense at Thaddeus Ropac 2006. Work is held in private collections in the UK, France, Germany & USA.



Cicely Creswell

www.cicelycreswell.com
@cicelycreswell



Prospect

ink on paper

Cicely Creswell's work invites careful exploration, encouraging viewers to slow down and contemplate both the larger picture and intricate details. Her art examines the connections between people, health, humanity, and the ecosystem. Through her landscapes and rock formations, she portrays bodies shaping the land, turning hills into living, breathing entities. The complexity in her pieces serves a purpose, urging reflection on the process of looking itself. Cicely's deliberate storytelling highlights the beauty in the connections between us and the world we shape, offering a space for pause, discovery, and deeper understanding.

Aleksandra Czuja

www.aleksandraczuja.com
@aleksandraczuja



DISAPPEAR

fineliner on paper

"I trace time by drawing. But drawing goes beyond reflection. The act of drawing has an urgency that makes me forget time - somehow it stops for me. I catch it. I live in another dimension when I work. Each drawing is a battle, taking me at least 3 weeks to complete. The process is long, especially with the technique I use. The tool is simple (a fineliner) but its use, influenced by the fresco technique that I practiced, requires patience and the mastery of working in superimposed layers.

"My approach to drawing is centred on life. Philip Roth said it well: 'What else should I write about if not what I know best - my life. The backyard. And the space in which I grew up.' I am like that too."

Gerry Davies

www.gerrydavies.co.uk
@gerrydrawing

Artwork Title

powdered graphite & gum dammar on mylar drafting film

Gerry Davies' drawings address the climate crisis, particularly ice melt, floods, and sea level rise. To see climate change, he has drawn melting Swiss glaciers and their empty, rubble-filled valleys. On-site drawing, visual research, and ecological reading inform a long sequence of drawings—Flood Story. These speculative fictions depict inundated environments, with a scuba diver swimming through each scene, an archaeologist, or someone returning to visit their lost home. The diver symbolises past, present, and future collapsed into one timescale. While the images are fictional, they also pay attention to truths and the climate crisis we face today.



Bryn Davies

@_moir



Ynysig
charcoal

Bryn Davies explores how the human eye perceives darkness through the medium of charcoal. He uses the landscape of the human face as a base to explore the shadows and details within. His work reveals a starkly isolated presence emerging from the page, with the eyes conveying a profound depth of emotion that shifts with the smallest change. Translating this through his hand onto the page is both a liberating and constraining process, capturing the delicate interplay of light, shadow, and human expression.

Sarah Duncan

www.print.sarahduncan.net
@sarahduncanprint

Poltaa
burnt drawing

Sarah Duncan's practice is based on the natural world, and her most recent work has focused on our relationship with the remote and inaccessible, notably the ocean and the

cosmos. She is drawn to phenomena that appear on the surface to be constant and uniform but, upon further inspection, reveal themselves to be unique, constantly in flux, and ever-changing—an observation that may also apply to forms and light that are invisible to the naked eye.



Angela Eames

www.angelaeames.com
@angela.eames

GRAVURE

video (drawings in all formats)

"I use the computer to do something, which it can do and I cannot, which I can propose and it can provide, which I cannot see - until I can... My work reflects on anthropocentric factors, our culpability for environmental imbalance and our ever-readiness to believe that we are in control. Aspects of the familiar

(time/place/space/object) are extracted and transformed through photographic/filmic/hand-drawn means to fabricate outcomes which unsettle in their refusal for classification. My visual manipulation of colour, placement, size, scale, light and timing forges a re-choreographed world wherein the viewer might experience moments of both clarity and uncertainty."



Elisha Enfield

www.elishaenfield.co.uk
@elishaenfield



Gleaning

oil on aluminium composite panel

Elisha Enfield's work explores the divided history of burnings - from ancient funeral pyres, through witch hysteria, to modern community celebrations. Simple, joyful, yet macabre. These practices overlap and imprint across time and place. For Enfield, sometimes this thread is tangible; moments where we feel, rather than see the presence of something, or someone. Her work often

explores these blurred boundaries, inviting the viewer to linger in that betwixt and between.

Elisha studied painting at the University of Brighton, graduating in 2011. Recent work has been selected for the BEEP Painting Biennial, Manchester Contemporary and ING Discerning Eye, where it was awarded the Landscape and Midlands Prizes. She is the winner of Sky Arts Landscape Artist of the Year 2022.

Miriam Escofet

www.miriamescofet.com
[@miriam.escofet.artist](https://www.instagram.com/miriam.escofet.artist)

What will survive of us...
mixed media on linen over panel

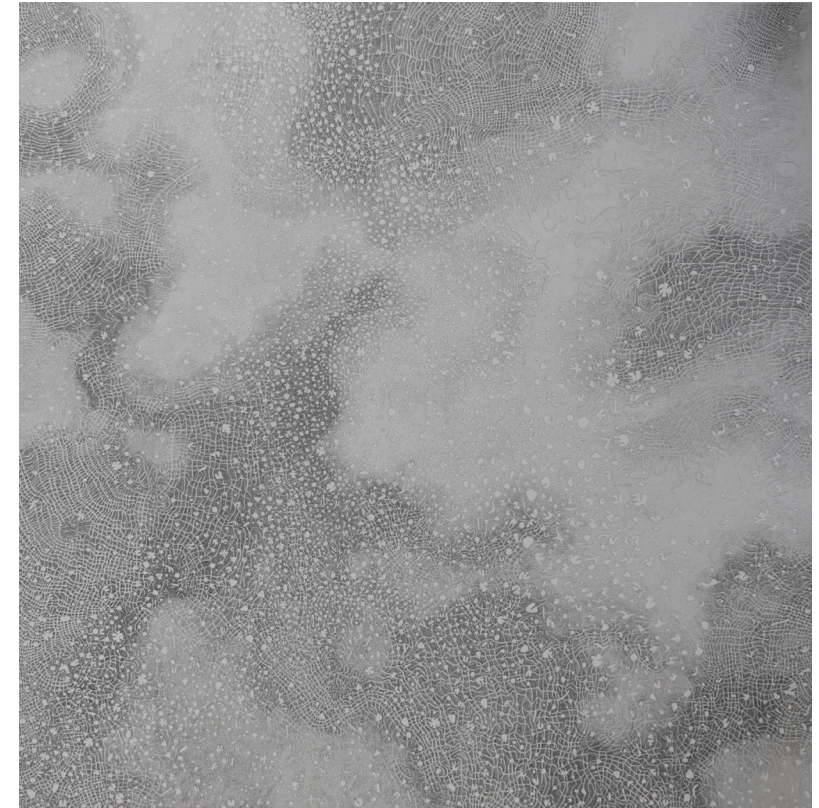
Miriam Escofet's work explores themes such as still life, allegory, portraiture, and imaginary composition, with a strong focus on process and technique. Classically inspired, her approach often involves constructing props, dioramas, or maquettes and employing complex perspectives. She

primarily works in oils, meticulously applying layers and glazes to create a sense of depth and atmosphere. Each piece is developed to convey palpable space and mood. Currently, Miriam is focused on portraiture, delving into its narrative and allegorical possibilities. Her work bridges keen observation with imaginative elements, blending reality and creativity to produce compelling and thought-provoking art.



Michael Geddis

www.michaelgeddisart.co.uk
[@michaelgeddisart](https://www.instagram.com/michaelgeddisart)



Microplastic Shroud I
graphite pencil on Fabriano paper

Michael Geddis has been making drawings since graduating from Belfast Art School in 2013. He previously worked as a veterinary surgeon for over 25 years before ill health retirement. His practice has developed steadily through a series of Irish artist residencies and projects involving re-purposed scientific materials and equipment. Finely detailed patterns are key features of his intuitively made drawings that hover between figuration and abstraction. For him, there is immense beauty in nature's most complex forms and patterns. He is particularly drawn to the delicacy of tiny microscopic structures, which often prompt him to ponder the fragility of life.

Alice Goehrs

@alicegoehrs

120 m² de geste dans le vaste (120 m² of gesture in the vastness) video

Alice Goehrs is fascinated by a powerful, crystalline, and flamboyant material. She sculpts landscapes she dreams of exploring, shapes objects she fantasises about discovering, and provokes phenomena she aspires to contemplate. Scrutinizing matter takes her to the edge of an imaginary and

metaphysical world, which she explores and attempts to bring back fragments of.

Goehrs seeks spaces that engender the sublime, that deliciously hybrid emotion blending admiration, desire, and fear, while questioning humanity's place in nature and the environment. In this pursuit, she manipulates, moves, photographs, and films singularities to extract their evocative power.



Melanie Goemans

www.melaniegoemans.com

@melaniegoemansartist



Dog Rose (diptych)

oil, acrylic & 22ct rose gold leaf on canvas

“Wandering in my local landscape, I notice small seasonal shifts and variations; the quiet beauty in natural commonplace things, rarely celebrated. My paintings are inspired by what I see around me, the transient and the temporary: the form of a tree, the lines of stems, the intricacies of birds in flight, and how they enchant the space around. The constantly changing architecture of these familiar things is remarkable. Back in my studio, working from photographs, the paintings take on other significances about transience and memory, and the traditional materials and composition draw attention to the enduring value of the subject.”

Emilia Gonzalez Salgado

www.egonzalezsalgado.com
@emilia.g.s

Suelo de Páramo [Ground Studies]

*merino wool, mercerised cotton, elastic, vapour distilled essence of Antisana highland ground
4336m above sea level*

“As an Ecuadorian artist in the UK, I work to understand identity as body and place; situating the weight of the work upon the sensory experience of the audience. Through gesture and scent, I make sculptures that need you to lean, touch and ingest, that give way for you to activate and occupy them.

“I’ve developed a growing archive of scents, capturing everything from my mother’s neck to ground or used bed sheets. By combining digital knit, 3D clay-printing, and scent, I reframe female labour and craft, creating a unique epistemology that emphasises the significance of process in the objects themselves.”



Arina Gordienko

www.arina-gordienko.com
@arina_gordienko_art



Life in Crimson Flame

oil on Belgian linen

Arina Gordienko's paintings can be perceived as a performance of humans' soul movements. The fragile magic of life mesmerises her. She sees humans' souls as fragile lights of fireflies in the dark—so easily destroyed. As an artist, she hopes to imprint and save the wonder of this light in her works. Creating a new painting is, for her, a kind of magical ritual, almost alchemy—she tries to capture and visually express the quintessence of humans' emotions and feelings. Human emotions don't depend on any boundaries, such as countries, languages, mentalities. Arina believes that pure emotions visually depicted in artworks can be perceived and understood by everyone in the world, as a universal language.

Nick Grellier

www.nickgrellier.com
@nick_grellier

Small Hours

video animation projection with woollen blanket installation

"I make semi-autobiographical drawings, video performance and text works, examining themes of every day aggression and poignant tenderness where the gap between seriousness and absurdity is very slim. The works examine the multiple layers of meanings that simple, familiar materials and methods evoke. I am one half of (both laughing) Collaborative with Emily Lucas and make video installations with film maker Anna Cady."



Lydia Halcrow

www.lydiahalcrow.com
@lydiahalcrow



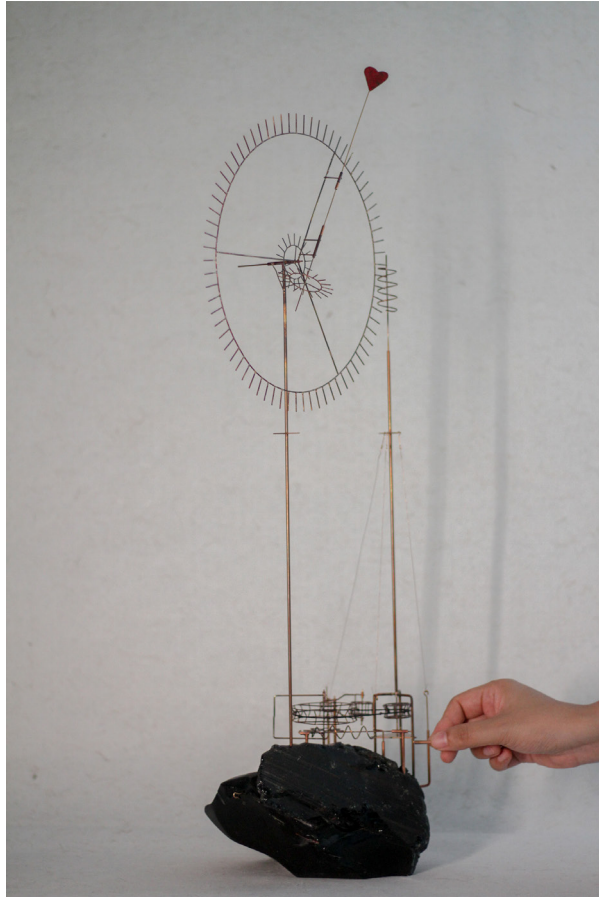
Artwork Title
graphite on OS Explorer 139

Lydia Halcrow's work holds a deep engagement with materiality. It is formed in response to a close observation of human traces in our landscapes and the gradual decay of post-industrial structures and

debris through the passage of time. The work explores alternative modes of mapping through repetition, spanning print, drawing, installation and painting. It is made through repeated walks in often fragile environments, rapidly flooding and eroding into rivers and seas.

Hanfei

www.hanfei.co.uk
@hanfei_519



LOVE

copper wire, obsidian

“We are an Art Collective Group called Hanfei. Our main practice is in Kinetic Art and sculptures. Our work connects and combines Kinetic Art with early/ historic mechanics often influenced by traditional inventions that we have modernized and reinvented. Most of our work involves mechanical engineering and movements. The aim of our work is to provoke audiences of varying ages to transcend back in time to child-like playfulness and curiosity. We try to create pieces that initially capture their attention, through the aesthetic (how it looks), kinetics (the movement) and mechanics (how it moves).”

Paul Hart

www.paulhartphotography.com
@paulhartartist

January I [from the series FRAGILE]

selenium toned gelatin silver print

The natural world has been Paul Hart's primary subject for over thirty years. He is interested in our relationship with the landscape from both a cultural and an environmental perspective and makes contemplative landscape photographs of familiar subjects in often overlooked places. He works in the classic photographic tradition, employing analogue film cameras and traditional darkroom techniques to enhance his visual narrative.



Julie Heaton

www.julieheaton.com
@julieheatonartist



It Had to Be So embroidery

Julie Heaton is a UK artist who uses creativity to navigate traumatic loss. In 2009, her husband Carl ended his life through suicide. He was 43 and the father of their young sons.

Using stitch, Julie creates photorealistic drawings with free machine embroidery on

water-soluble fabric. Working obsessively, Julie stitches meticulously until all control is lost in the final stage of the making when the supporting canvas is washed away.

And whilst she stitches, Julie embodies in thread words that can be hard to say. Creating intimately personal stories, she offers up conversation that might be difficult for some but compelling for others.

Sara Heywood

www.saraheywood.net
@sara.heywood

Camera Obscura - Hertford Union Canal Ilford MGRC Deluxe Pearl Paper

Sara Heywood is a multi-disciplinary visual artist based in London, UK. Her work often harnesses analogue and digital photography, video and sound installation in response to site. Intrinsic to her practice is a collaborative dialogue between people, objects and place, the layers that make up the identity of a given space, and the point where natural and man-made environments and materials converge or butt up and impact one another.



Meg Huby

@Megsterart

Great Grandmother Sleeping

oil paint on paper

"I've been thinking a lot about the circularity of things. It began with seasonal rhythms in nature and cycles of death, decay and renewal. More recently, I've been relating this circularity to portraiture in my artwork, often using layering to evoke ideas of continuity in the midst of change. Old photographs, particularly those with personal connections, provide reference material for work that is infused with memory. Landscape and interiors, while still interesting to paint, are relegated to a contextual role."



Jo Israel

www.jo-israel.com

@jo_israel_art



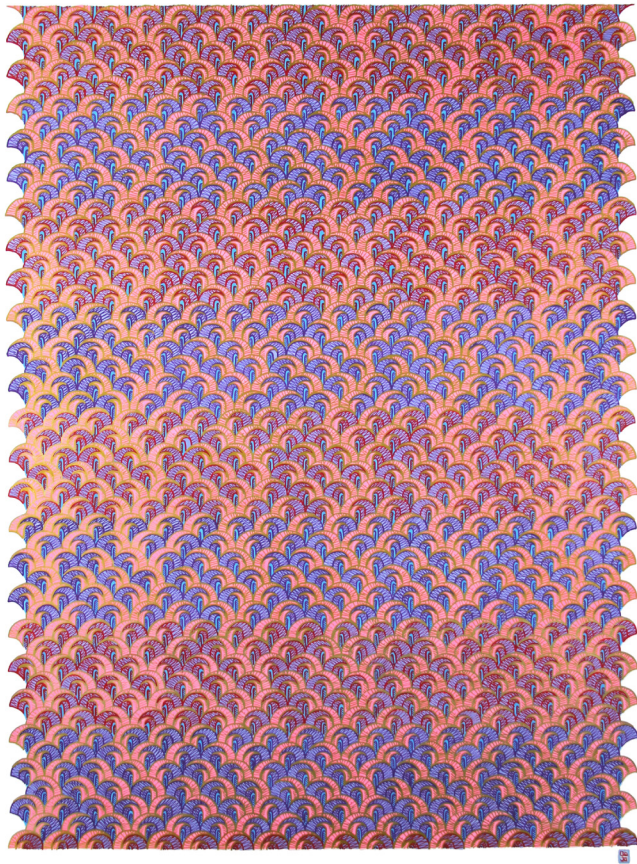
After Image

acid migration print onto tissue guard

Jo Israel's practice explores the space between and beyond the image, using found imagery from antiquated books and proto-photographic material, including magic lantern slides and glass plate negatives. Jo lives and works in Hastings, U.K.

Dr. Owen Johnson

www.owenjohnsonart.com
@owenjohnsonart



One Love

graffiti markers, drafting pencil & Bristol paper

“I am a maker of lyrical expressions of ‘the infinite’, not an infinity in an astronomical or mathematical sense, but ‘the infinite’ as an internal human space or as a spiritual otherworldly place. In the sculptures and drawings I create, pattern is a metaphor for the never ending, while architectural history, archetypal form and colour, are the personal symbolic language of my expression. Language is important in my practice. In a way the work is hieroglyphic, the individual elements, and the combinations of elements – are the sentences in each semi-completed story or effort at grasping the unimaginable.”

Oli Kellett

www.olikellett.com
@oli_kellett

Soap Drawing No. 30

graphite on paper

Began in 2019, ‘Soap Drawings’ is a daily drawing practice of documenting a bar of soap on a soap dish, watching and recording the minute day-to-day changes as it gets smaller until eventually it disappears. Once gone, the process begins again with a different soap on a different soap dish. Inspired by ‘serial’ conceptual artists On Karawa, Peter Dreher, Hanne Darboven and Roman Opalka, this exercise is an observation into time passing and how repetition, ritual and discipline can shape a life.



Joanne Lamb

www.joannelambstudio.co.uk
@joannelambstudio



Lúnasa Group

five tatami paper woven vessels with natural yarns including wool, mohair and silk

Joanne Lamb is an Irish artist based in London who specialises in woven textiles to create unique artworks. Her work is driven by a desire to connect with and preserve the beauty of nature, drawing inspiration from its cycles and seasons to inspire a deeper appreciation of the natural world.

Her delicate baskets, inspired by impressions and memories of the landscape, combine natural materials with textile techniques to create intimate yet evocative vessels. These artworks reflect Joanne's experiences in nature, where colour and texture serve as tangible references to memory, blending creativity with a profound connection to the environment.

Anthony Lau

www.anthonylauphoto.com
@anthonylauphoto

Prayer

ChromaLuxe HD Metal Print

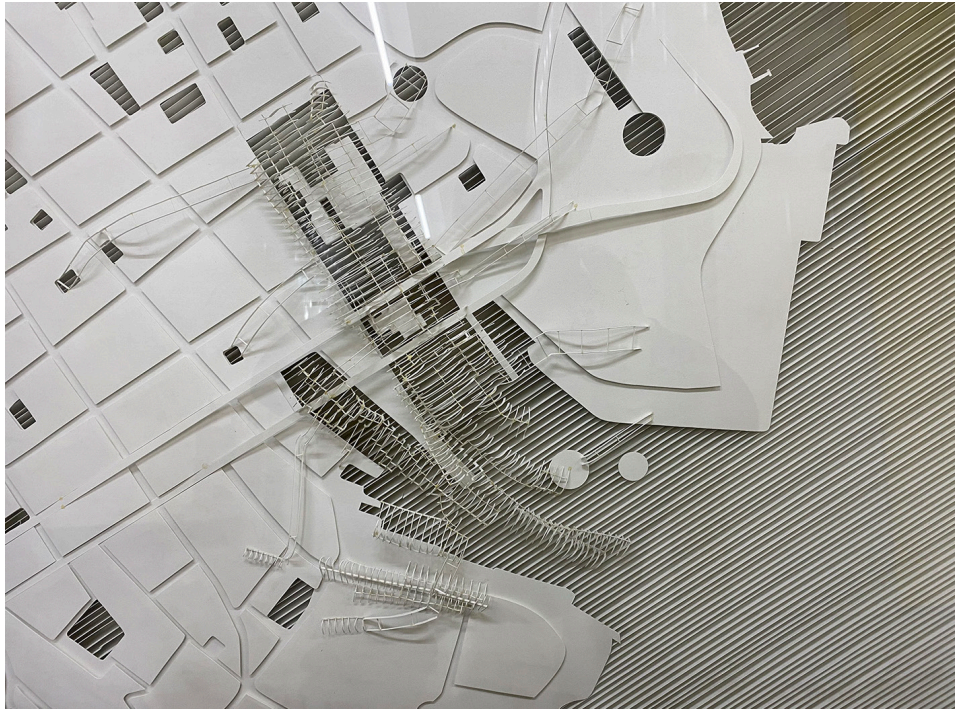
Anthony Lau is a landscape and travel photographer who seeks to capture the profound beauty of our natural world and its quiet moments of connection. His work is driven by a passion for exploration and storytelling, blending technical precision

with deep emotional resonance. Whether photographing the raw grandeur of remote landscapes or fleeting moments of light and shadow, he strives to reveal perspectives that inspire curiosity and wonder. Through his images, Anthony aims to evoke a sense of place and time, inviting viewers to pause, reflect, and appreciate the extraordinary world we inhabit.



CJ Lim

www.cjlimimaginarium.com
@cjlimimaginarium



Resilience Landscape Harvesting Wind Energy
hand-made card assemblage

A spatial observation translated into a handmade card abstract assemblage.

Madeleine Lohrum Strancari

www.mlohrum.com
@m.lohrum

Rule of Three
participative performative drawing: moving image

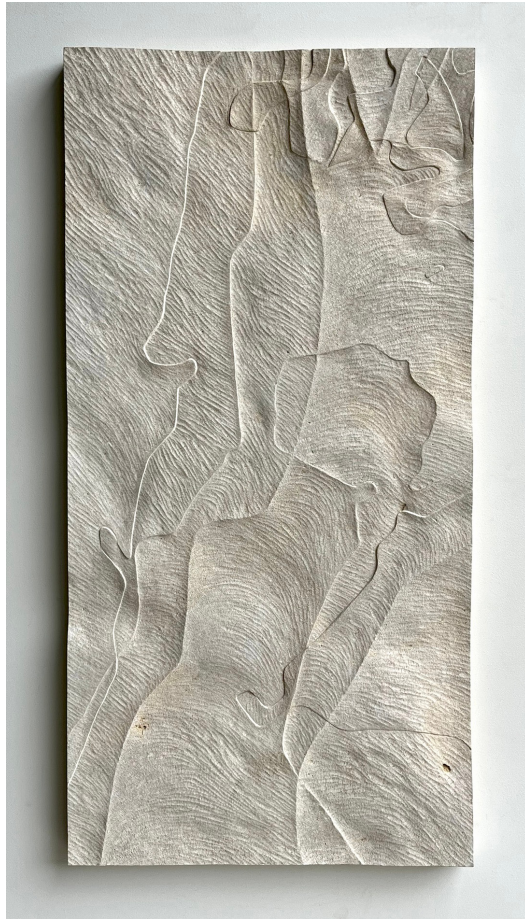
Madeleine Lohrum Strancari explores drawing as a result of performative processes, focusing on the act of drawing and the role the body plays in it. Her performative drawings often involve audience participation. She seeks to challenge the

notion of individual 'authorship' by making participative performances. In these, she sets rules for the process, but it is the audience who creates performative drawings by tracing their interactions while working as a team. These works aim to act as a statement against individualism, emphasising cooperation and collaboration, reflecting her strong belief in art and drawing as tools for building community.



Imogen Long

www.imogenlong.com



Arrival
limestone

Imogen Long primarily explores the visual and tactile qualities of different stones through highly textured relief carving, with compositions related to human experience in the natural world. She carves by hand, working in conversation with each piece of stone, knowing that both its influence and hers will be apparent in the final sculpture. Her practice also includes other forms of stone carving, such as designing and carving lettering, working from life, and creating pieces in historic styles. At the centre of all her work is the material and the way it holds and communicates stories, experiences, and possibilities.

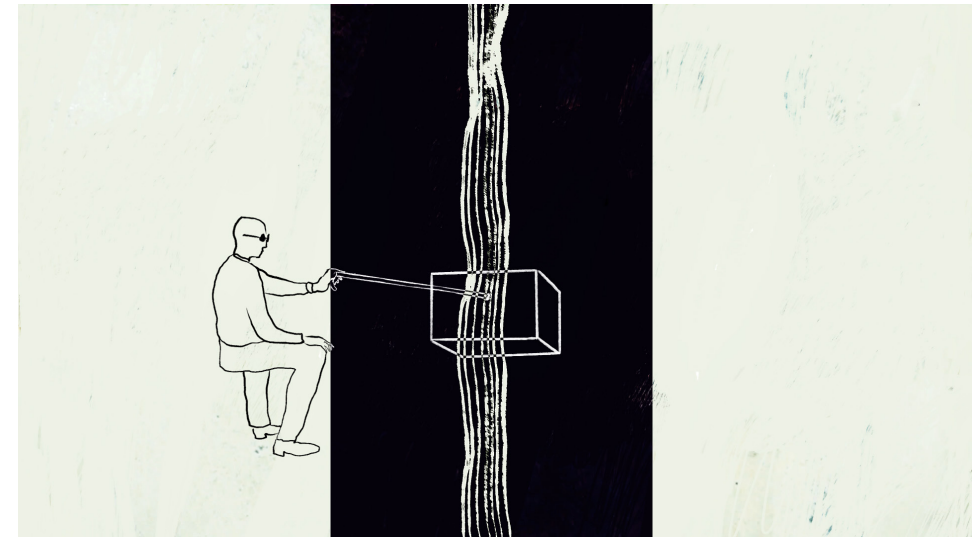
Karen Lorenz

www.karenlorenz.co.uk
@karenjudithlorenz

Who Sees....
digital and analogue hand-drawn animation

Karen Lorenz is an artist whose work explores the human predisposition to animism through a hybrid practice of painting, drawing, stop-frame animation, and installations. She is interested in science and philosophy that goes beyond the dominant

Western focus on logic and analysis, embracing intuition and feeling. Karen is inspired by non-Western philosophies that regard nature as alive, believing that every natural system—from geographic features to plants and rocks—has a soul or consciousness. Her work reflects her belief in the interconnectedness and inner life of the natural world.



Hannah MacCaig

@hannah.maccaig

Redwood

screen print

Hannah MacCaig is a textile designer and artist specialising in print. Her work is heavily led by the process of drawing and the translation of artworks onto fabric, with a focus on design for interiors. Often inspired by nature and travel, her work currently explores themes of relative time, perspective and scale through explorations into human nature relationships. Her work seeks to mirror the reflective response felt in the presence of a landscape, serving as a contemplative exploration of time and scale within the natural world as well as an inquiry into the nature of beauty, the sublime and the human experience.



Shona Macdonald

www.shonamacdonald.com

@shonaisles



Forecast #7

linen, canvas, oil, archival PVA, collage,
metallic & interference acrylic, pencil,
thread, wool

Shona Macdonald's recent work explores the everyday effects of weather as well as an overarching, longer timespan of climate. She incorporates traditional painting (linen, acrylic, oil) with more craft-based materials, such as thread and wool. The laborious hand-made nature of the works leads to a more embodied experience of what the weather means and how it affects us physically and imaginatively.

Ian Malhotra

www.ianmalhotra.com
@ian.malhotra



Thursday (Midnight)

white ink etching on Somerset Velvet Black paper

Ian Malhotra's work, rooted in drawing and printmaking, explores the transmission of visual information through traditional disciplines. His paper works parody digital reproduction methods using labour-intensive analogue processes. The imagery often depicts natural elements in flux—skies, mountains, and oceans—chosen for their unsuitability to digital reproduction and their significance in the history of picture-making. By reinterpreting this imagery by hand through self-designed systems, Ian seeks to understand how we perceive the world today.

Siobhan Martin

www.siobhanmartin.org
@siobhanmartin10

Devon Lane

charcoal

Siobhan Martin's charcoal work is created in response to the landscape beneath our feet; a record of the constant changing light that gives rise to shifting shadow patterns, ultimately recording small moments in time.



Lyndsay Martin



Untraced Land 10 / 11 / 12. Triptych deluxe Hahnemühle photo rag

Lyndsay Martin is a London-based artist exploring the intricate physical and emotional consequences of human relationships, employing a mixture of photography, found objects and film.

Her work has been exhibited nationally and internationally at notable venues such as York Art Gallery for the Aesthetica Art Prize Anthology: Future Now 2023, Scope Miami Art Fair, Brighton Photo Fringe and the Japan Media Arts Festival. She has also showcased her art in the Saatchi Suite at the Hyatt Hotel and on Nick Knight's SHOWstudio blog.

The artwork is in private collections both in Europe and Canada.

Carali McCall

www.caralimccall.com
[@caralimccall](https://www.instagram.com/caralimccall)

Running Restraint performance & video

Carali McCall is an artist whose practice is focused on drawing and an understanding of the body and what it means to be human. Interested in physicality and the thresholds of materials, recent artworks have been made by either carving through the landscape while running, drawing a continuous line (in the

shape of a circle) for as long as possible, or holding a bit of the landscape (a rock) as an act of endurance. Through movement and stillness, sound and image, Carali's work aims to explore a universal experience and challenges traditional fine art structures to expand a conceptual and performance-based art practice.



Rosemarie McGoldrick

www.rosiemcgoldrick.art
@rosie_mcgoldrick

Animalcule II

ink, paper & self-adhesive felt

Rosemarie McGoldrick's abstract art practice heads towards the 'total work of art' idea: sculptures, drawings, prints, photographs and videos working together in

the same space. She often uses the regular conventions of drawing (line, black-and-white, and negative space) across 2D, 3D and virtual. In her studio, Rosemarie has a long-held preoccupation with art and animal-human studies, with the 'zoo' of zoology and what other animals' lives are about.



Harriet Mena Hill

www.harrietmenahill.com
@harrietmena_hill



[left] Lord Trapy Enterprise Centre : The Aylesbury Fragments

[right] Place of Dreams : The Aylesbury Fragments

acrylic on salvaged concrete

Since 2018, Harriet Mena Hill has worked on the Aylesbury Estate in South East London, researching the connection between memory and place with residents as they await the demolition of their homes as part of a large regeneration project. These paintings are part of her ongoing series, "The Aylesbury Fragments," created to articulate the transition from being to unbeing, as described by residents coming to terms with the erasure of their community's existence on the site. Her work explores themes of displacement, loss, and the emotional impact of such dramatic changes on the residents.

Myrna Mitchell

www.myrnatracyceramics.org
@myrnatracyceramics

Good Thanks *ceramic, black stoneware*

Myrna Mitchell's art explores themes of identity, community, and the human experience. Primarily working with clay, along with fabric, metal, wood, and found objects, she creates simplified sculptural forms that invite physical interaction and

reflection. Using traditional techniques, she builds pieces over time, often incorporating rich liquid slip or burnishing to create soft, skin-like surfaces. Her works subtly reference heritage, gender, and identity, often produced in multiples to explore variations on a theme. The emphasis on repetition and groupings enhances the impact of her art, encouraging connection and contemplation.



James Moore

www.moorepainting.co.uk
@j.c_moore



You Can Enter Entirely *oil on canvas*

"There's something about moving through a landscape, being embodied within it. My paintings focus on negotiating this connection. They are dreamlike images with hazy light, strange colours, and the image you see isn't what's objectively 'out there'. Made using layers of oil paint and smooth colours that are glazed over the surface, they sometimes veer towards photorealism or computer rendering, and at other times expose the qualities of the materials. The pictures are usually from my own excursions into the natural world, though they sometimes represent simulated spaces, such as a film still or the landscape from a game."

David Mumby

www.davidmumby.com
@mumbyart

A Walk in Winter Woods

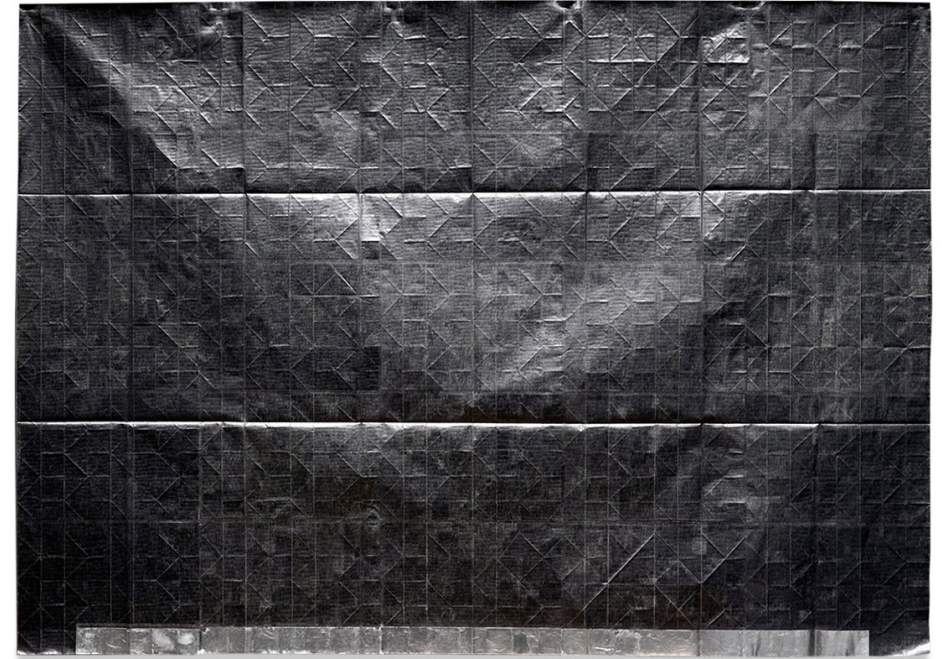
ink & wash

David Mumby's artistic practice is deeply intertwined with his writing, often blurring the boundaries between word and image, merging poetry with painting. His drawn and painted works are created almost exclusively in situ, responding intimately to a place's textures, sounds, colours, and light. Constantly recording across seasons, he works in sketchbooks, concertina books, and individual pieces. Some works are richly detailed and luscious, while others aim to convey a sense of longing and belonging. David employs a range of creative media, including print and stained glass, and has recently focused on creating artist books.



Jenene Nagy

www.jenenenagy.com



Untitled 5 From Stars

graphite & silver on folded paper

In her studio, Jenene Nagy practices what she considers a simple alchemy. She engages in an act similar to an incantation, where each mark she makes builds on the one previous, culminating in something greater than our physical understanding of the world. Her hope is that through the relationship between her making and active viewer-ship, something enhanced, other, or enlightened will form. At the centre of this process lies a claim to a new reality or truth.

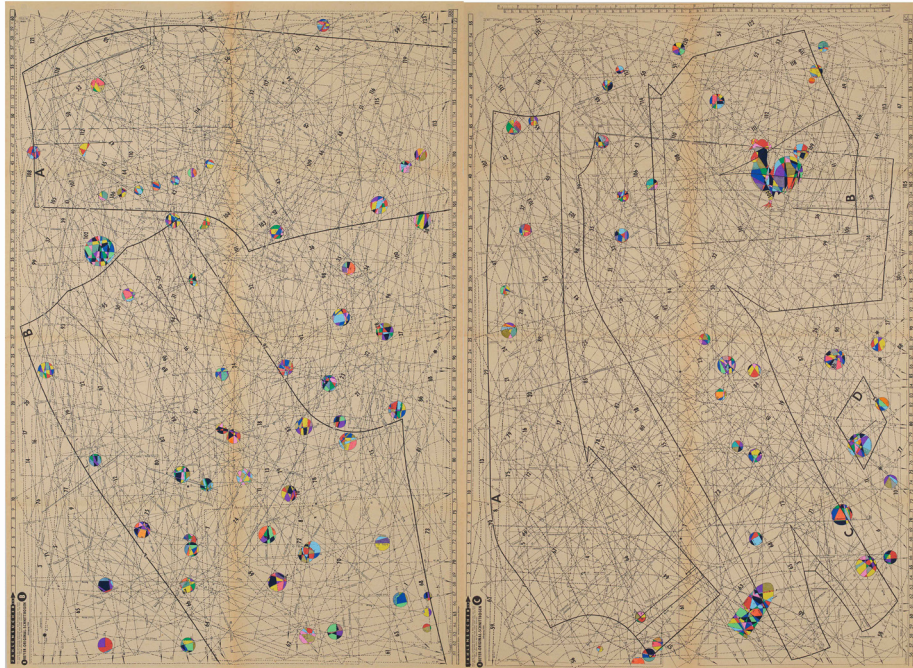
Hormazd Narielwalla

www.narielwalla.com
@narielwalla

The Awakening

acrylic painting on paper

Hormazd Narielwalla's work originates from found vintage sewing and tailoring patterns. These patterns incorporate the past and provide an armature upon which he constructs abstract images that explore ideas about the body, memory, and space. Working intuitively, the compositions recall Cubist arrangements, with imposed visual fragments laid out over the picture surface. The poised juxtapositions of line and plane can suggest the body as sculpture, or as icon. Elsewhere, they describe three-dimensional sculptural forms shown in relation to space. His recent work explores the patterns as a form of map, extending their locus to speak of abstract solar systems.



Robyn Neild

www.robynneildsculpture.com
@robynneild



Sanctuary

solid bronze with black & grey patina

Robyn Neild views the human body as a fluctuating vessel, carrying narratives and potential for transformation. After studying Fashion Design at Middlesex University, she worked as a fashion illustrator for magazines like Vogue and Glamour. Later, she moved to the Kent coast and collaborated with

a foundry, shifting her focus to three-dimensional art. Robyn emphasises texture and form, with fingerprints and fluid hand movements guiding her process. Using the 'lost wax' casting technique, she creates delicate metal structures, capturing moments of absence and pause in her intricate figures, inviting contemplation of the body's role as an art object.

Nancy Nightingale

www.nancynightingale.com
@nanight_art



At a Glimpse I and II

water soluble wax crayon on raw plywood panel

Nancy Nightingale is an Edinburgh-based artist, originally from Kent. She graduated from Edinburgh College of Art in 2018, specialising in painting and completed her foundation year at the Royal Drawing School, formerly known as the Prince's Drawing School, in 2015. Within her practice, Nancy observes how changing daylight transforms space. Within her work, she translates cinematic-like lighting of architectural environments into blocks of textured marks. Having been diagnosed with Irlen Syndrome at 16, a condition which causes visual stress, Nancy recognised her ability to process light, text and images differed to those around her.

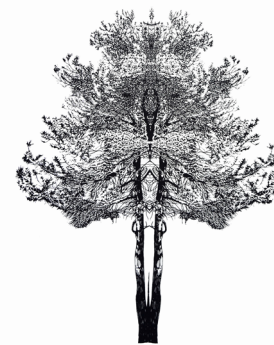
Eamon O'Kane

www.eamonokane.com
@okaneeamon

Baum Test Series [3 works]

silkscreen print on Somerset paper

Eamon O'Kane's work is rooted in storytelling and place. Growing up on the border in Northern Ireland during the Troubles, he experienced the complexities of identity, conflict, and resilience, which inform his practice. Through drawing, painting, sculpture, printmaking, and interdisciplinary projects, he explores how physical and psychological spaces shape human experience. Passionate about collaboration and education, Eamon connects history, community, and artistic innovation. His studio serves as a space for exploring time, materials, and ideas, creating work that resonates across boundaries.



Samuel Owusu Achiaw

www.samuelachiaw.com
@sammi__o

Citrus in Manibus

graphite, charcoal & carbon on grained paper

Samuel Owusu Achiaw (b.1993 Accra, Ghana) is a pencil artist who specialises in portraiture and hyperrealism. A professionally trained medical doctor, Samuel rediscovered his passion for art and started on a journey as a self-taught artist. His media include graphite, charcoal, carbon, and coloured pencils. His works focus on highlighting the intricate details of his subjects and representing the fine and interesting details that are often overlooked. He employs the contrast between shadow and light to create the perfect illusion of realism. With a background in medical anatomy, Samuel is curious about the human face, which drives his passion for portraiture. He is also interested in environmental themes around pollution and climate change, as seen through his series "Mort de la Mer". He is further interested in African art, culture and iconography which has inspired a research-led art series, the "Akan series" which explores the philosophies of the Akan people from Ghana.



Tim Parry-Williams

@timparry_williams_projects



Dinner Service

unbleached linen - handwoven (digital) 'damask'

Tim Parry-Williams (b. 1974, Gloucester) trained in woven textiles in England and Japan. With a primary interest in materials, practice is centred on hand and industrial weaving and embodies a range of interests from analogue and digital craft, provenance and sustainability, material culture, archives, and a strong attention to the languages of history and tradition. Recent works have built on core values in utilitarian cloth, combining the nature and aesthetics of the 'linen cupboard' with the subjects and narratives of wider culture and society. He is currently Professor of Art: Textiles at the University of Bergen, Norway.

Julie Pereira

www.julie-pereira.work



Below the Horizon

pencil & digital painting

Julie Pereira is an illustrator and motion designer currently working at the AFP, where she frequently engages with social and political subjects. These themes also inform and inspire all aspects of her artistic practice. Her work spans drawing, illustration, and animation, and she places particular emphasis on maintaining a sensitive and textured quality in her creations, even when working digitally.

Catherine Pink

www.cathypink.co.uk

@cathy_pink1

Winter Jasmine

egg tempera on gesso panel

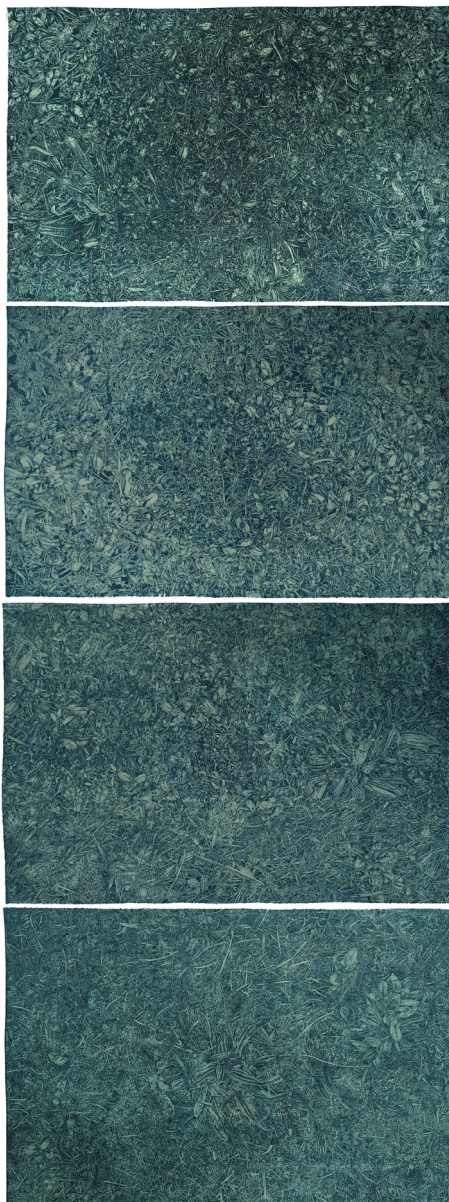
Catherine Pink's practice is concerned with still life. Single flowers, collections of music ephemera, or plastic toys are carefully arranged, observed, and analysed. A simple daisy or a plastic toy recovered from a junk shop provides inspiration for her next

painting, and she continually returns to these overlooked or discarded objects. By painting them with reverence and setting them in a grander backdrop, the objects take on a new status. The practice of egg tempera, requiring the meticulous building up of paint layers, adds a strong element of spirituality and meditation to her process of seeing.



Kathryn Poole

www.kathrynpole.co.uk
@kathrynpoleart



Ford

4 panel etching on japanese paper

Kathryn Poole is a visual artist and researcher at the Artlab Contemporary Print Studios at UCLan. Using observational drawing, Kathryn dissects the boundaries between life and death and is particularly interested in the transmigration of the soul and how life and memories can be preserved through intimate observations of death. Her current research project, 'Grave/Grebh/Græf', explores the potential for renewal and rebirth and the human practice of ritual. She uses printmaking, drawing and painting to record both a metaphysical and physical renewal of life, preserving both the memory of those lost and location of the grave itself.

Klaudyna Rajchel

@klaudynarajchel



Smooth Jazz oil painting

"For almost my entire life, I have been fascinated by impressionism and abstraction, but four years ago I decided to train in classical painting and it felt like coming home. Now I paint exclusively from life and focus on portraiture. Working usually

over multiple sessions allows me to build a connection with the sitter and capture some of the emotional resonance I feel with the subject. I see art as an escape into quietude and contemplation so rare in our fast-paced world. I am a London based artist working in oil and have exhibited in the UK, Poland and Russia."

Sandra Richard

www.sandrarichard-artiste.com
@sandra.richard.artiste



If the leaf falls or remains (n°5)
drawing / sculpture / installation

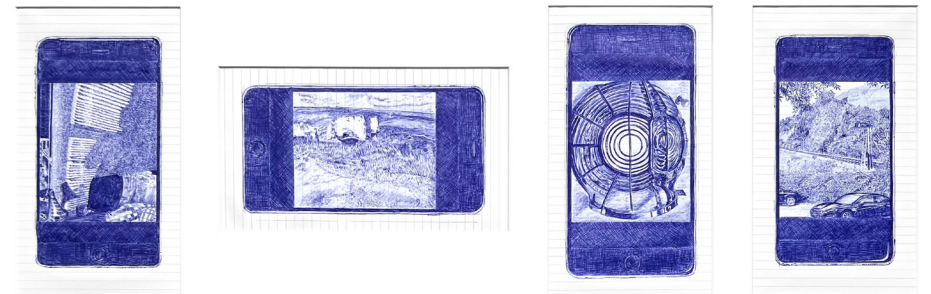
“During my first visit to London last summer, I took a lot of photographs of the city. I particularly liked one of my photographic images. It was my view of this country and I wanted to transcribe it into paper cut-outs, a technique that takes a long time to create by hand. From a snapshot of a look, a long time in the hand.”

Carole Romaya

@tortoiseandcamel

Untitled (Shadow, Chalk, Light, Signal)
biro on paper

Carole Romaya has always taken an exploratory approach, working across print, sculpture, drawing, camera-less photography, and textiles. She finds that a subject or focus often emerges while developing technical experience in a particular medium. Carole tends to work with familiar, everyday objects, both as material and theme, with drawing becoming an important means of opening a productive working space. For instance, her biro drawings of iPhones create an interesting formal tension between the tactile and the transitory, allowing her to negotiate and explore the different ways we pay attention and frame our encounters with the world.



Jin Suk Kim

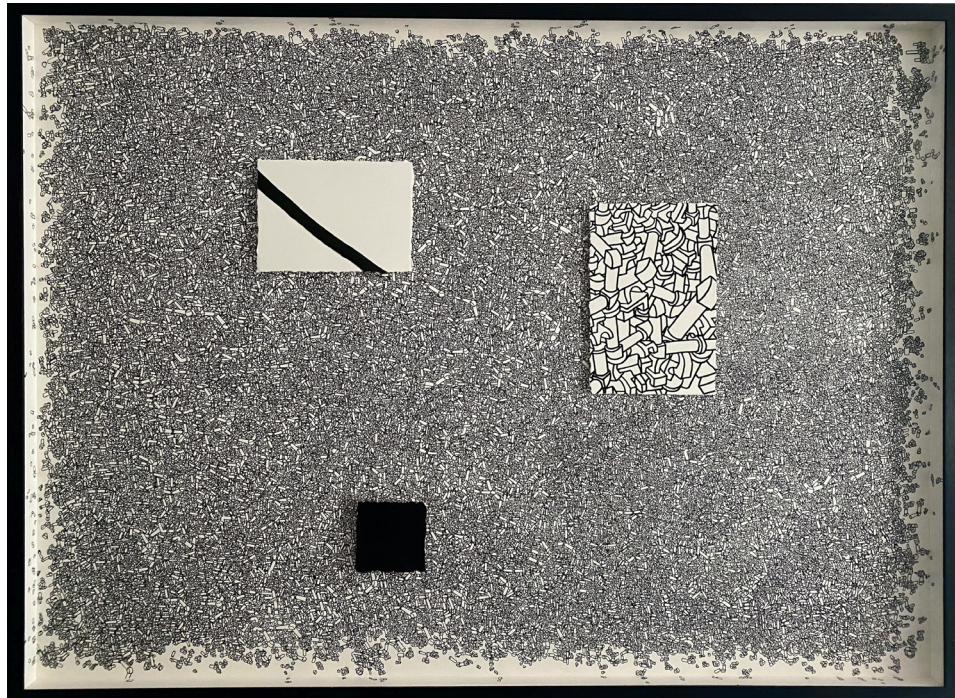
www.jinsukkim.co.uk
@jinsukkim.art

Glitch

acrylic & ink on paper

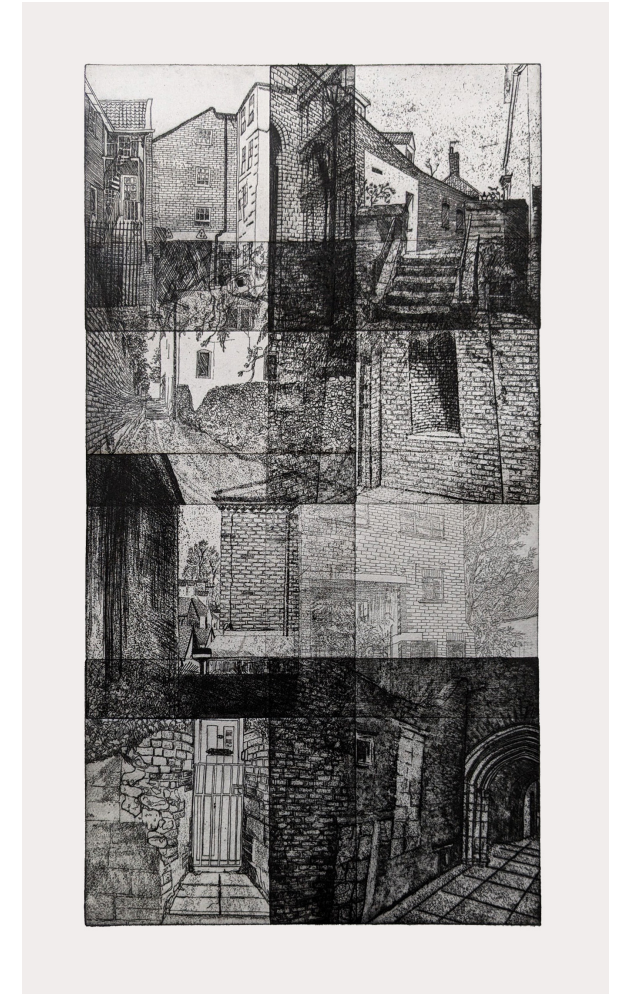
“Started taking this habitual doodling as a serious form of art; I began to realise it could be a potential remedy for my perfectionism (which otherwise impairs my broader outlook). I tend to listen to complex topics

whereby, I am in an instinctive state of mind to enable mindless scribbling. This ensures the process is effortless, without having to control thoughts or reducing the agony of decision making. The strokes spontaneously chart the next moves; whilst the activity is omnipresent, the outcome is desirable and exclusive to each individual.”



Laura White

www.lwhiteprints.com
@lwhiteprints



To Amble

multiple plate etching

Laura White is a printmaker and analogue photographer exploring the tactile and experimental nature of image-making. She works with copper etching, using techniques like re-etching and burnishing to create layered textures, challenging traditional ideas of limited editions. Inspired by psychogeography, Laura's recent work reflects on urban spaces, architectural details, and the act of wandering. Her practice highlights the contrast between physical environments and the increasingly digital world, fostering a mindful connection to place.

Pippa Young

www.pippayoung.com

@pippayoungartist



Perspective 1

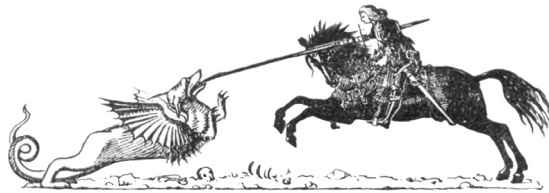
oil on panel

Pippa Young's work explores the psychological aspects of being human. The figures in her paintings are a hook on which the work's central concerns hang: the slipperiness of truth and meaning; the constructed nature of identity; how

juxtaposition of visual language can alter interpretation; the place of painting in a digital world. The act of painting can be both cathartic and a source of anxiety; the canvas acts as a repository of psychological explorations – small deceptively simple acts accrue over time, transforming the surface into a device through which to communicate about the world.

Discover more about the prize and the shortlisted artists on ruskinprize.co.uk or on [instagram.com/thebigdraw](https://www.instagram.com/thebigdraw)

THE BIG DRAW & THE GUILD OF ST GEORGE



GUILD of St GEORGE



The Guild of St George is the charity for arts, crafts and the rural economy founded in 1871 by the Victorian art and social critic, John Ruskin (1819-1900). Directed by a Master and a dozen Directors, all of whom are voluntary, it employs an Administrator and one or two other officers to run its daily affairs. There are now more than 300 members, who are known as Companions. Almost a fifth of these Companions live overseas, so the Guild is now becoming international.

Ruskin's aims and aspirations for the Guild are contained in the ninety-six letters he published 'to the workmen and labourers of Great Britain' under the title, Fors Clavigera (1871-84). His principal purpose in founding the Guild was to make Britain a happier place to live in.

Now a charitable Education Trust, the Guild tries to put Ruskin's ideas into practice in the modern world. It owns and supports the Ruskin Collection, a collection of works of art and other precious objects given by Ruskin in 1875 to the City of Sheffield so that working people could see and handle beautiful objects and now in Sheffield's Millennium Gallery. The Collection has been the basis for three major Triennial Exhibitions at the Gallery, all funded by the Guild. A fourth exhibition, The Power of Seeing, was shown in both London and Sheffield in 2019, to celebrate Ruskin's bicentenary.

Founded in 2000 by The Guild of St George, The Big Draw is a visual literacy charity dedicated to raising the profile of drawing as a tool for well-being, thought, creativity, social and cultural engagement. The charity leads a diverse programme of advocacy, empowerment and engagement, and is the founder and driving force behind The Big Draw Festival – the world's biggest drawing festival.

The Big Draw manages collaborative research projects, campaigns and educational conferences on visual literacy, digital technology and STEAM. The charity supports professional and emerging artists through its national contemporary art prize, The John Ruskin Prize and exhibition, and through events, awards, and competitions, creating platforms for each and everyone who wants to draw. The Big Draw believes that drawing is an essential human skill important in all walks of life, and their work has won support from leading practitioners within the arts, sciences and education. With educational policies increasingly de-valuing the role of creative subjects and careers in our society and economy, The Big Draw strives to ensure access for all to creative events, training and resources.

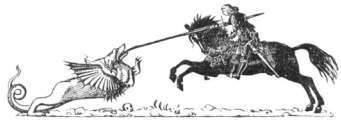
The Big Draw's continued development is made possible by the support of many organisations and individuals who share their vision. Without them and the commitment of hundreds of venues across the UK and beyond, The Big Draw's mission would be unachievable.

ACKNOWLEDGEMENTS AND THANK YOU'S

The John Ruskin prize is organised by its founder, The Guild of St George, charity no. 231758, as well as visual literacy charity The Big Draw, charity no.1114811.

We want to extend a great big thank you to the team at Parker Harris, to this year's brilliant selectors, and to all of the Patrons and Ambassadors of The Big Draw for your ongoing support.

With special thanks to:



GUILD of St GEORGE

The Guild of St George

The John Ruskin Prize founders
and core supporters



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