Published to accompany
Jerwood Drawing Prize
2015 exhibition

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JERWOOD DRAWING PRIZE 2015
EXHIBITION AND TOUR

16 September – 25 October 2015
Jerwood Space
171 Union Street
London SE1 0LN
jerwoodvisualarts.org

21 November – 31 January 2016
Cheltenham Art Gallery and Museum: The Wilson
Clarence Street
Cheltenham
Gloucestershire GL50 3JT
cheltenhammuseum.org.uk

11 February – 9 April 2016
Sidney Cooper Gallery
Canterbury Christ Church University
St Peter’s Street
Canterbury
Kent CT1 2BQ
canterbury.ac.uk/Sidney-Cooper

23 April – 25 June 2016
Falmouth Art Gallery
Municipal Buildings
The Moor
Falmouth
Cornwall TR11 2RT
falmouthartgallery.com
Last year, Jerwood Drawing Prize celebrated its 20th annual exhibition; 20 important years as a clarion call for the support and development of drawing in the contemporary landscape of art and culture.

This year, we are also proud to mark the 15th year of Jerwood Charitable Foundation’s support for the project. As an organisation which is still a teenager itself, we have been supporting Jerwood Drawing Prize for nearly as long as we have been constituted. It remains a singular experience from year to year, as new selectors take up the challenge of circumnavigating their own definitions of drawing, as new artists submit their works to the changing conversation. It is this renewed sense of dialogue, year on year, and the continuation of the project’s advocacy for the importance of drawing as a practice and activity that reinforce our belief in the project.

The quality of the exhibition is again this year outstanding, and with its plethora and diversity of work it allows plentiful room for critical discussion about the nature and status of drawing. In this show we meet familiar friends and new faces; we see joy and geometry, reflections taken from reality and vistas lifted straight from the imagination. Lines, marks and images are made using different methods and materials, including with words in selector John-Paul Stonard’s poetic response to the experience of selection.

This is a project on a truly national scale, and each year this publication sets out to recognise and thank the many individuals and teams involved. On behalf of Jerwood Charitable Foundation, whose core purpose is to support and nurture artists and their work, I would like to congratulate all the 2015 exhibitors, and thank each and every artist who submitted their work. I would also express the heartfelt thanks of our Trustees to all who have made it possible, particularly to co-founders of Jerwood Drawing Prize Professor Anita Taylor and Paul Thomas, our own gallery team at Jerwood Visual Arts, project managers Parker Harris and the important touring venues for the exhibition.

**Shonagh Manson**
Director, Jerwood Charitable Foundation
August 2015
INTRODUCTION

The annual Jerwood Drawing Prize exhibition continues to provide a forum to test, evaluate and disseminate current drawing practice. The exhibition aims to promote and reward excellence in contemporary drawing through the support and recognition of the work of established and emerging artists working in the field of drawing and who reside in the UK. This annual open submission exhibition enables us to gain knowledge and understanding about current drawing practice and about those working within the discipline in the UK.

Drawings are considered for inclusion in the exhibition by a panel of three selectors who represent the perspectives of practitioner, curator and writer, with expertise in the field of drawing. Each year the selection panel changes. The resultant annual exhibitions reflect the differing priorities and focus for each panel, which emerge in response to the work presented for their consideration. The selectors act as independent arbiters of the works submitted, and are tasked to identify and choose drawings that represent their combined interests and values in drawing. The panel select the works for the exhibition first, and then collectively choose the drawings that will receive the awards. The selection process and the outcomes then act as a catalyst to stimulating debate about drawing, through drawing, all set within this framework.

Our distinguished panel members in 2015 were artist and professor, Dexter Dalwood; artist, curator, educator and writer, Salima Hashmi; and art historian, John-Paul Stonard. We are immensely grateful to them for their remarkable energy, stamina and rigorous approach to the selection of the exhibition. Their further contributions to this publication reflect on their responses to this intensive and demanding process from their individual perspectives.

Works were submitted throughout the country via ten collection centres, which in 2015 were located in Bath, Belfast, Cardiff, Cheltenham, Edinburgh, Leeds, London, Newcastle-upon-Tyne, Norwich and Plymouth. The quality and scope of the overall 2015 submission demonstrated the attention to the role of drawing within the practice of both established and emerging artists, designers and makers. The 2015 selection panel saw each of the 3072 works submitted by 1592 entrants over two days in the studios at Wimbledon College of Art in July in London. Of these submissions 515 were by 264 applicants qualifying as students. As a result of this highly intensive selection process, 60 drawings by 58 artists were selected, including 6 student works from across the UK for the 2015 exhibition.

This exhibition marks 15 years of generous support from Jerwood Charitable Foundation for Jerwood Drawing Prize. This sustained support is truly remarkable and has enabled the project to develop and mature in the wider context of Jerwood Visual Arts under the successive leaderships of Roanne Dods and Shonagh Manson, the Director; Tim Eyles, the Chairman; and the Trustees. To work with Jerwood Charitable Foundation, and the wider Jerwood ‘family’ of organisations, with their inspirational vision, leadership and investment in supporting creativity, culture and the arts in the UK is an enormous privilege and honour.
The Jerwood Drawing Prize project is enabled by an extensive group of individuals, and thanks are due to everyone who contributes to the origination of this project. This includes the collection centres and their staff; the students of Bath School of Art and Design and Wimbledon College of Art, University of the Arts London who work as handlers and administrators; Parker Harris who manage the administration of the project; Marc Thomas, chief technician; the Jerwood Space and Jerwood Visual Arts teams; the tour venue partners; those who work on the transportation, handling, website, design and print; Paul Thomas, co-founder and selection coordinator; Bath Spa University who support my involvement as director of the project; and our distinguished selection panel. Our most important thanks go to each individual who submitted works for consideration within the context of an open submission exhibition.

Congratulations to everyone with a drawing included in this exhibition – and especially to the award winners of Jerwood Drawing Prize 2015.

Professor Anita Taylor
Director, Jerwood Drawing Prize project
Dean of Bath School of Art & Design at Bath Spa University
Adjunct Professor, University of Sydney affiliated to Sydney College of the Arts
August 2015
SELECTION PANEL

L-R: Salima Hashmi, Dexter Dalwood and John-Paul Stonard

Dexter Dalwood
Artist

Salima Hashmi
Artist, Curator & Writer

John-Paul Stonard
Art Historian
If I was to select a drawing show, I wanted to look for drawings that had energy and a sense of application – whether they were working drawings or drawings which have a singularity in purpose, an actual work on paper, or a work that develops the idea of drawing as an activity in itself.

It is quite rare these days to find observational drawings in pencil or charcoal in a secondary school art department. I do not think that drawing should be a reactionary activity but, frankly, if you are not given the opportunity to sit and draw what is in front of you between the ages of 11 and 15 it’s unlikely you will have the confidence to try again later. Drawing – as an intellectual activity which extends visual thinking – has been downgraded in secondary school education – and been replaced with a more user-friendly activity where personal expressionism is paramount. As a result, drawing as an observational skill is less a function of art in schools these days.

While I was a first year painting student at St Martins in the early 1980’s students were asked to go to the National Gallery, choose a painting, make drawings from it and return to the studio to produce a painted version. I wasn’t particularly proud of my clumsy version of El Greco’s Christ Throwing Out The Money Lenders but the experience of being required to draw from an existing painting was a revelation – years later I was able to make a connection between the strangely constructed interior of the El Greco and analytical Cubist paintings which only revealed themselves through the act of drawing it.

An important condition of drawing is that it doesn’t always have a specific intention, it is explorative, it can bear the evidence of correction and exploration of ideas and yet remained unformed. I would have liked to have seen more such rough drawings – I think Francis Crick’s sketch of what DNA might look like is one of the most beautiful drawings made in the 20th century.

As the judging progressed over two days, interesting trends which emerged:
1. Repetition as a drawing activity – obsessive small mark making, filling huge sheets of paper or tiny circles to make up an image.
2. Drawings of trees – glades, forests, either photo-rendered or expressive and fantastical.
3. Countless drawings of birds – more popular than any other creature.
4. Big drawings – a surprising number of works were on rolls of paper – it’s interesting to consider this trend, in view of how few large contemporary drawings I have ever liked.
5. Photo-realist drawings with varying degrees of detail.
6. Drawing projects with an internal logic of their own, sometimes with copious notes attached.

In fact, most of the works in the final cut didn’t fit into the categories above. The majority of the works we selected were on paper but there are also two excellent video works that seriously consider drawing as an activity.

Dexter Dalwood
Artist
August 2015
**Jerwood Jury Experience**

The mere recollection of the jury experience of the Jerwood Drawing Prize is daunting. Did we really evaluate 3000 drawings in 48 hours? Did we do justice to the diverse visual feast presented? Were our responses appropriate? How heavily did we rely upon intuitive ‘readings’?

Coming from a vastly different part of the world, I was concerned about the relevance of my rather chequered history of teaching and evaluating drawings. After all, one had lived through times when life drawing was fraught with problems under a stifling military dictatorship, and had to be defended through devious ploys.

I regaled my colleagues on the Jerwood jury with one such anecdote. Vigilantes of a religious student group burst into my teaching studio, and strutted around glowering at the hapless male model in loincloth being studied by the students. I had to convince them I was a very reluctant instructor, simply complying with the ‘Government sanctioned syllabus’. There ensued a brief but serious discussion on how best to Islamicise life drawing.

Various useful suggestions were presented. One proposal was for a portrait of King Faisal of Saudi Arabia, which was summarily discarded because the King happened to be dead. The chat finally concluded on an amiable note after we agreed that the matter needed to be taken up by the Medical College next door, who could advise us on how to teach ‘Islamic Anatomy’. The vigilantes left, happy at having settled the matter of morality and life drawing in my studio.

Looking forward to pondering such questions at the Jerwood jury meeting, I was surprised at the noticeable absence of the nude as a subject. In general, the figurative was less favoured among the drawings than the built environment or the proverbial English landscape. Had the unclothed human body become too overburdened with the connotations of art history, or the feminist critique?

There was greater evidence of a delight in materials and fertile mark-making. One also sensed a withdrawal from the narrative as a reason for drawing, except for some memorable works selected for exhibition. The simplicity of spatial organisation of shape, value and space set some of the works apart in terms of pure visual economy.

One is occasionally intrigued by an image and the way it is rendered. It refuses to give up its meaning or its intention, lingering with the viewer to a point that one is compelled to test it by presenting it to a wider audience. Some of the drawings selected for exhibition were mysterious, beguiling, haunting. One hopes the conversations and criticisms they instigate will make it a worthwhile experience for the audiences they encounter.

**Salima Hashmi**

Artist, Curator & Writer
August 2015
Lines
I am the shadow of a wing-tip
Drawn, rising, across a screen;
A blue slow-moving contour,
Bloodline of a king and queen.

I am a sketch of summer gardens,
The barest note of bygone days;
Or the curlicues of custard creams,
Biscuitfully arranged.

I am a continental drift of swifts,
A snaking line of beating hearts;
A shivering square of static wings as
Swallows wheel and swerve the air;

I am the feathered vision of
A maiden’s flight along the Thames;
And a dark oxblood silhouette,
With shadow half-submerged:

I am knowledge of things. A
Skeleton, the bones of vision,
I am function, underlying form,
A circuit of stairways in space;

I am a dedication carved in
Marble: true love, true friends.
Or an epitome of greyness
Scratched and rubbed, to no end.

John-Paul Stonard
Art Historian
August 2015
This video drawing explores a line across the skies and recreates it on a screen. As the piece takes off we move with it on a journey. The lines on the ground speak their own foreign language of order and safety that should not be compromised. The video is a reminder of the experiences of our own journeys, and the viewer completes the image though his or her memories. This particular trip belongs to a continuum of invisible lines drawn between London and Luusua in Finnish Lapland. Score improvised on the cello by Vera Leppanen.
The diagram and the depiction, 2015
Ink on tissue paper, loose-leaf book, 53 x 78cm

One of a series of 14 hand-drawn books entitled *The Circulation of the Sign* developed from a range of sources including…

A diagram made to reconstruct the “Babelling” collaboration at the Sluice Art Fair.

*The Picasso Papers* by Rosalind E Krauss, in which she explores the dislocation between the sign and what it depicts and the continually flexible and provisional relationship that exists between them.

My continuing interest in how the mind builds, stores and loses memory. Inspired by my epileptic seizures and my mother’s struggle with dementia.
I respond to issues surrounding the relationship of technology, art and society and our place within a constructed virtual and physical environment. I try to question our relationship to the undefined, ambiguous and dehumanising space that we inhabit, asking what we consider to be real and the conditions that create this reality. *Space for redevelopment* is a sprawling rhizomatic structure. It is a transitional section of a larger, unpredictable landscape, devoid of presence, scale or location, referring to both physical and virtual topographies and structures.
Friend Susie, 2015
Pencil and graphite, 57 x 46cm

Friend Susie is the first of a group of observed drawings made with pencil and graphite. I usually work with charcoal and my subject matter is abstract, so it was a change seeing the cutting line and silvery sheen of pencil rather than smudge of charcoal. More like a razor blade. A sharp edge to tone and define. It was refreshing to focus on someone I was watching, rather than looking inwards. I was reminded of my late life-drawing tutor, Tom Norris, at The Slade saying ‘Don’t draw what you think, draw what you see’.
One minute, 2015  
Clear perspex and steel plinth, 152 x 28 x 24cm

Can you ever truly see your self? When you look at your reflection, what do you see? What is essential to our being?

Art is in the seeing... Our vision is constantly active, reacting to the present surroundings, informing each moment of our lives. We are not static or fixed forms but in constant transit, alongside the world we live in. I am tussling with the components that impact and inform a person, as I endeavour to visually offer the viewer an experience with the phenomenon of being human.
Carmen in the Grass, 2015
Ink on paper, 22 x 27cm

Burst into a Juicy Fluff, 2015
Ink on paper, 17 x 22cm

Butter Point, 2015
Ink on paper, 17 x 22cm

These blue ink drawings were made using pens, brushes, memory and imagination. From the many small drawings made during this summer these three seemed to share an affinity, though they are not intended as a series. Each drawing seems to be a small part of a bigger thing.
The drawings I’m working on at the moment are a physical realisation of a perception of London held within my memory, embedded through layers of experience and familiarity. They incorporate materials, which convey a sense of their own history whilst relating to my day job as an art courier, and the repeated navigations that work entails.

They also act as threads connecting the locations of photographs I have been taking since 2009 of brownfield building site peepholes.
Dalston: Battle of the Lapiths and Centaurs, 2015
Charcoal on paper, 155 x 125cm

My inspiration is the Parthenon Metopes at the British Museum, based on a Greek mythological conflict of cultures. This version is in Dalston, my place of birth in the London Borough of Hackney. The process of gentrification has put a new, affluent class amongst struggling local communities – perhaps varying forces have pushed this area of London into its own battle of tribes.

I wanted to use drawing to show fighting, as it is experienced in inner city life; the sporadic street violence and pathetic brawling where there is never any triumph of good over bad, no heroic valour, only desperate people trapped in an internecine cycle.
The Mother Ship is the latest in a series of altered found photographs where I question, play with, and respond to the original image. I am compelled to interrupt the picture plane, stitching, hole punching and making childlike marks onto the flat, photographic finish. I want to get under the skin of these pictures, both metaphorically and physically. The slick surface, however patinated, invites excavation and graffiti. Once I had completed this work, the glasshouse loomed larger, brighter and had more definition than before. It looked like it was about to take off and fly out of the garden; vandalised, fluorescent, modern and full of hope.
Moonshine, 2014
Nail on found object, 41 x 26cm

The idea for this drawing really came out of nowhere. A pan, hanging in my studio for years having survived numerous camping trips and inattentive fry-ups, presented itself as a surface for something else. It’s accumulated scuffs and scratches lured my eye into an imagined space.

I usually explore the concept of the ‘sublime’ through painting, asking how is it possible to capture feelings of awe and longing for remote landscapes. On reflection Moonshine is a direct, intimate attempt to connect the mundane material world with a distant, fleeting aspiration.
Murmuring Deep, 2015
Ink on paper, 60 x 60cm

Murmuring Deep began as notebook drawings made underground in a cave system in Yorkshire. I’m not a caver and rely on experienced guides to access extraordinary and little known environments. Drawing in the dark, with compromised vision, means employing other senses – particularly touch and temperature. In the studio the challenge is to find graphic equivalents for qualities not easily drawn – the weight of rock and deep time. The methodical process of making the drawing reflects the erosion of limestone (alkali) and its trillions of marine skeletons and the acidic water which continues to carve through it passages and chambers.
Morning Meditations or Yellow Ball Point Pen on Paper, 2014
Ball point pen on paper, 61 x 61cm

Morning Meditations or Yellow Ball Point Pen on Paper is part of a series of drawings in which the element of repetition is always present. Repetition is also used to relate to automatic writing or automatism. It is utilised extensively on the same drawing; tracing forms composed of minimal abstract units, mantra-like gestures to reach a point of deep dissociation from conscious thought. This process of unfolding is an investigation of drawing without a visual reference as opposed to working from a predetermined composition.
King and Queen, 2014  
Bitumen, whiting and oil bar on plywood, 122 x 82cm

Inspired by Henry Moore’s King and Queen statue seen at Glen Kiln, this drawing came about after a long day in the studio, as a final last breath. Unconsciously drawn, on the found plywood I’d prepared, it was the result of an accumulation of looking, thinking and drawing but without much pre-meditation. The plywood is patinated, and leathery looking just as the statue is weathered in its resting place in the glen.
My work is conceptual.

I have always been attracted to the graffiti you see carved into park benches, and I always fantasise about the lives of the people who put it there.

When my son, Cato, died suddenly at the age of twenty-one, we were building a kitchen for him. This piece of marble was cut out to make room for the stove.

The marks on the marble are part of his story, my graffiti about him.
After Joseph Beuys’ ‘Wirtschaftswerte’ (“Economic Values”), 2015
Pencil on paper, 128.5 x 128.5cm

I make drawings of art works by others. This was made after Wirtschaftswerte was shown at the Graves Art Gallery during Art Sheffield 2013. The multi-panel format allowed me to make it at home while half-watching favourite films, or listening to podcasts or the cricket.

I saw my first Joseph Beuys – Plight – installed at the Anthony d’Offay gallery in Dering Street in 1985. It had a profound effect on me but when I saw it again at the Centre Pompidou in 2011, I was disappointed that a perspex barrier had been added to keep the public at bay.
Beam, 2015
Paint, graphite, ink, 190 x 20cm

This piece of found wood was the beginning of a dialogue, could the fragility and beauty of the decayed surface be preserved and be the recipient of drawn marks? My drawings are always about how mark making can convey an idea of place or feeling, working directly on to a found object was a new and liberating experience, the complexity of the decayed surface and its relationship to the flatness of the reverse side was paramount, using the fluidity of the ink as a drawing tool seemed to allow the contradictory nature of the surfaces to keep their independence and yet remain connected.
Old age and dementia pre-occupy one half of my work, with particular reference to family members. One in three people in this country will suffer from some sort of dementia. This drawing is one of a series. My family history is closely linked with the Lancashire cotton industry and the ‘thread’ running through all the work, connects that productive Northern work ethic, a ‘make do and mend’ attitude, and the gradual unravelling of a mind and life. This hairnet is worn every night by my Mother, holding in her anxieties, while the connections unwind.
EXCHANGE + DRAW

Crank Call, 2015
Pencil, mixed media on digital print, 57 x 57cm

“Clov: What is there to keep me here?
Hamm: The dialogue”
Samuel Beckett, Endgame

Crank Call began as a digital print; uniting four drawings to harness the experiences/ideas from a surplus of unwanted calls.

Caller – receiver, speaker? Listener? Like ordinary conversation, drawing conversation transports one in an instant to another world through the dialectics of the encounter. The process sees the manoeuvres of exchange as impetus to stimulate possibilities that might both question and enhance the dynamics of any given drawing engagement.

Exchange + Draw are Richard Lloyd and Alan Parsons
I’m very interested in using processes of working that detach me from a conscious action, that allow randomness and mistakes, so that I can produce indirectly what is too obscured to express directly. What grows visually is a record of these individual random convoluted thoughts, ideas, interpretations and how they might be connected. I use various (elaborate and obsessive) techniques when constructing these drawings, juxtapositioning assemblage, pattern making, mirroring, and playing with illusions of three-dimensional surfaces. The processes create improvised drawings that are simultaneously, energetic, harmonious, complex, and naive.
I collect and employ images of violence and its aftermath from film, TV and the media as source material for the production of works such as Explosion Banner. Considering the potency of such representations and their potential to be subverted, images of explosion clouds become simplified cartoon motifs, exploring the decorative through my use of patterned fabrics. Craft techniques specifically associated with textiles and the seductive nature and materiality of the artwork comments on our seduction and desensitization of violent images.
Small II, 2014
Pencil on paper, carborundum, wood, 12 x 25 x 5cm

This freestanding work depicts fourteen year-old Cheryl Crane on the night she killed her mother’s lover. She was subjected to overwhelming media attention, her mother being the actress Lana Turner. The piece, which appears as an ornamental accessory, comprises two drawings. On one side, under the unforgiving glare of flash photography, police question Cheryl. On the other, we see only the back of a head as she is whisked by. The frame – covered in carborundum, typically used for abrasive semi-industrial purposes – is here a metaphor for endurance and conversely something of delicate beauty when spot lit.
THOMAS GOSEBRUCH

Untitled 2, 2015
Oil paint on paper, 46.5 x 75.5cm

Notes from the underground.
During a recent trip to Singapore I was highly stimulated by the lush green jungle offset against the lines of the architecture. My initial pull for the drawing was seeing all of this from an elevated position; an abstract pattern of the buildings jostling for space with the jungle becoming even more apparent.

Finding it hard to select a starting point, I just looked. After ten minutes some movement on a balcony to the right alerted me to an interesting combination of pattern, abstract shapes and geometry, which then became my overarching idea.
The This And The That, 2015
Pencil, coloured pencil, gouache, PVA on gesso panel, 25 x 20cm

My drawing The This And The That recreates the scattered remains from the bottom of a tipped out pencil case, preserved under a strip of sellotape.

I could try and claim some affinity here with 17th century Dutch trompe l’oeil painting, also with Arte Povera and Minimalism. Or, maybe I could mention Post-Duchampian re-made readymades (and it seems I now have done). But perhaps it’s more important to say it is a small, quiet thing, slightly amplified.
This piece, *open (one liner)* is taken from an on-going series in which images are appropriated from a variety of sources and rendered against a grey background. Through this consistent method of production each image becomes dislocated from original context, the absence of which is heightened due to the sparse treatment of the subject. Whilst some are chosen arbitrarily and more for their ambiguous potentiality or tendency towards the enigmatic, most are biographical at their core. However in each case, the initial impetus driving the creation of the work dissipates, remaining only as a residual force, if at all.
This drawing is one from an on-going series that started as a direct response to observing the pathway of sunlight through my studio window. Making visible the invisible is ever present in my work.

The intimacy and directness of the burnt line acts as a physical record of my observation and experience of the passing of ‘burning light’.

The drawing process evolved alongside research into our changing climate and analysing burnt record cards from the Met Office, used to calculate hours of sunshine.

Drawing is a central daily practice, forming a bridge to print, photography, painting and bookmaking.
Shell I, 2014
Perforated paper, 118.5 x 140.5cm

Shell I references a Rorschach-like abstract symmetrical pattern. The paper surface is meticulously perforated by hand to create meandering, intersecting lines and broken flat planes. This process allows the paper to take on a porous, skin-like characteristic, enhancing its associative and tactile qualities. As a result, the viewing experience is immersive, meditative and sensual. In an intimate viewing such as this, eyes begin to act as organs of touch.
In the last few years I have moved away from the traditional drawing board to the use of a computer and technical drawing and CAD programs. I have also spent the last 3 years experimenting on how to output the digital drawing as a more tactile object using conventional materials. A typical preliminary drawing for any painting is now taking approximately 9-12 months and the piece selected is a partial study from a 2-year project.
When I was living in Los Angeles, migrating swifts would come swooping through the city each autumn, echoing the Pacific coastline as they made their way home to Mexico. These swifts live, eat and couple in the air, barely ceasing their journey until they arrive home, spent. I had been making a piece of work about the routes taken by Mexican migrant labourers, and the parallels between the birds, tiny specks in the sky, and the people on the ground, themselves tiny specks, led to this work, *Buen Vencejo* – Fair Swift.
NIGEL KINGSBURY

Untitled, 2014
Pencil on paper, 110 x 90cm

Nigel’s main inspiration is the female form; he draws occasionally from life often from memory. This is one of Nigel’s memory drawings. Nigel frequently draws the figure naked first, then adding clothes and folds of fabric with layers of finely sketched lines. This is a unique piece where the figure remains nude.
Pelvis, 2015
8 spools of thread, 40 x 60cm

Pelvis is a contemporary reaction to the depiction of women’s bodies as ‘weak’ throughout historical medical texts. Despite medical texts being more accurate now, the attitudes surrounding women’s physical abilities remains. The pelvis is a symbol to remind us of the strength of women’s bodies.

The process of layering stitching took many days of women’s work; framed, the piece appears is a curious medical specimen that explores parallels between medical nursing and women sewing and repairing. Pelvis explores and questions the archaic representation of women; presenting tension between feminine and private pastimes and the darker, political problems present today.
I was given a large roll of shiny photo-like paper, which I put aside to use later. Meanwhile, on holiday on a boat in Greece, I saw someone use a Polaroid Instamatic camera (I thought they were not around anymore). This person’s instant photo was slipped out of his hand by the breeze and it landed by my feet. I noticed the wide white border and shiny surface of the Polaroid photo.

This Greek polaroid memory gave me the reason to then use my large roll of paper, to make a large polaroid photo type of drawing (with shiny surface and wide border) using my Greek holiday and travel magazine imagery as subject and inspiration.
I depict liminal landscapes hovering at the edges of a symbolic clearing, where wilderness and chaos oppose civilization and order. I allude to the English ‘Gothic’ of the eighteenth and nineteenth centuries, typified by fragmented narratives relating mysterious incidents, and scenes charged with a real or imagined menace. Working over the surface repetitively, I create multiple layers, which simultaneously obscure and reveal those beneath, incorporating imagery derived from various sources including Victorian newspaper illustrations and horror films. In this series of works rococo imagery infiltrates the landscape, so that the eye hovers between stylised natural forms and realistically rendered ones, and is confronted both by the excess of nature and the excesses of these forms.
I created a geometric digital pattern based on a hive, referencing a personal utopia.
Back of Agnese’s Head, 2015
Drawing on digital print, 130 x 100cm

*Back of Agnese’s Head* presents an ant’s size view of being in the back of someone’s hair. This work is from an on-going series of portraits of the top, back and sides of people’s heads. The interest lies in documenting this part of the body that cannot be seen directly by the Self. The work begins as a photographic image, shot close up and larger than life, after which I take a needle and scratch out each individual hair. The act of cutting into hair pays attention to hair’s fragile and shifting nature, a part of us that can be quickly lost.
Cleaning Up, 2014  
Video, duration 1min 6sec (still illustrated)

The video piece Cleaning Up was made during a six-month artists residency at the Verein in Akku Künstler Atelier Uster in Switzerland. Like many of my video works it is a direct and visceral response to the place, objects and materials at hand. It turned out, like many of my videos to be a piece of drawing work. As a single line was raked across three types of terrain it simultaneously dredged up a number of art historical references.
Route des Lindarets – Une Cascade, 2015
Graphite on paper, 60 x 50cm

Route des Lindarets – Une Cascade is a detailed graphite drawing informed by the artist’s extensive collection of early postcards and photographs of classic Alpine scenes. Presenting an elusive beauty spot and waterfall, this work is from an on-going series exploring traditional, idealised representations of Nature, as celebrated by late 19th/early 20th century tourists and audiences.

Influenced by Romanticism and the Sublime, the melancholic scene echoes a timeless yearning for escapism through the portrayal of a beautiful ideal, whilst also teasing out and questioning the mysterious, the abysmal and the uncanny that often lurk behind idylls.
View from Tate Modern, 2015
Pencil and coloured pencil on paper, 34.4 x 34.2cm

A drawing of a dream.
Ink pen set free on a piece of paper, I have had a habit of drawing non-existing space since I was a child. Images of a city expressed onto a flat surface created illusion, a virtual space and the objects within that satisfied both the visual and tactile senses.

The origin of this contentment came from having accomplished representing such construction that absorbed my reverence on a relatively small picture building occupying our city do not merely serve as residential or commercial purpose but a gigantic space made by ourselves worthy of praise.
This drawing forms part of an on-going series of works on paper, each one explores a simple structure as a basis for pictorial invention. The work is built using deliberately basic components and follows a particular compositional impulse. Whilst enjoying the straightforward nature of their manufacture, the evolutionary process allows for and often actively encourages improvisation.

I relish emergent complexities and the potential to discover and create unforeseen forms and readings through such modest and immediate means.
I am in the process of creating an illustrated inventory of the entire contents of my late grandfather’s tool shed. I will draw and number every single item, including all multiples, and reference them in a catalogue upon completion.

As well as an exercise of discipline, the sketchbooks will exist as a record of my own cultural and industrial heritage, reflecting on a social ethos I feel is being sadly eroded. To date I have illustrated over 4,000 items – I estimate the total content to be over 80,000.
Darker Part of the Weather I, 2014
Acrylic, gesso, graphite on linen, 25 x 30cm

This is one of a series of pieces concerning weather, both physically and emotionally. A sensate experience conveyed through elements of abstraction – colour, surface and mark, using paint, gesso and graphite. Erasing boundaries between painting and drawing, this draws on elements of uncertainty, time and place, the seen and the unconscious, condensed into an intimate canvas.
Order/Disruption no.71, 2014
Indian Ink brush pen on paper, 43 x 44cm

Order/Disruption no.71 is part of a series of drawings exploring disruptions within patterns composed of right-angled triangles. I started this series of works in 2010 and each piece is characterised by the fact that it can be seen from close up and from a distance, providing two diverse kinds of experiences with different tactile and spatial implications.
Someone recently called me a private flamboyant. At the heart of all the work I make is a tension between quiet gesture and bold movement. This drawing sits amongst the quiet gestures whilst, being part of a body of work that reflects an on-going interest in the dynamics between the mechanical and the freely formed.
As a life model, I experience the setup from a unique perspective: from within, as a dynamic part of it. Being invited to draw whilst being drawn by others provided an opportunity to explore this. My writing often informs my work and my thoughts. When creating images, I examine aspects of the narratives that I create.
I’m fascinated, and at times apprehensive, with the way technology, information, communication and consumerism are increasingly shaping our lives. In Blog I was working strictly from observation and on location, afterwards sharing each ‘post’ on Facebook to be ‘liked’. Thus I created a pictorial diary where not only the successful drawings remain – unlike social media where we try to project the most favourable images of ourselves. Engaging in the act of drawing seems more important than ever in these fast moving times which are dominated by an impatient continuum of information.
Impending: storm clouds, 2015
Charcoal, pastel, carborundum, 75 x 95cm

This piece has a figurative and an emotional source. The starting point is the Romney Marsh area and Dungeness, where I live, with its sometimes bleak but always inspirational dramatic skies. Through depicting the dark and ominous clouds I want to convey a personal response to a pervasive unease to situations outside my control. The textures are symbolic of the complexity of the turbulence and confusion I feel.
Press Mould, 2015
Graphite and varnish on card, 32 x 24cm

*Press Mould* is one of a series of moulds, which have been made for relief casting in plaster and for embossing paper.

The graphite pencil marks remain visible as part of the drawing and development prior to construction of the mould. The varnish is a practical measure against damp or other substances that may damage the card during the pressing process. Using a tinted glaze allows the amount being applied to vulnerable edges to be gauged.

The object depicted is imaginary. Its form continues to evolve over time.
Two serious ladies, 2015
Egg tempera on calf vellum, 43 x 32cm

Two serious ladies is based on a 1953 photograph marking the presence of American expatriates in Iran, the year of the US assisted coup d’état in Iran. The work deals with ideas of fascism, concepts of “anaesthetized aesthetics” and “phantasmagoria” that aestheticizes society through art, architecture and political manoeuvres creating an illusory world without pain and producing an alienation of senses.

Subjects become cool detached observers who are pinned down like butterflies by their overburdening background symbolically criticizing the structures of society by dispassionately and uncompromisingly depicting every detail of the subjects and their surroundings, and by revealing the distance and emptiness between them.
Poison Tree, 2014
Charcoal and chalk, 35 x 29cm

I am interested in how pictures, feelings and stories relate to one another.

Here the Poison Tree is destroying its own creator (unlike Blake’s poem, where his rival eats the poisoned fruit). The sentiment is, I think the same.
Me (self portrait) I, 2015
Pencil on tracing paper, 89 x 64cm

The drill drawings combine concept and experimental process. The ‘Me’ self portraits are contemplative and the process of drawing on transparent paper feels like inscribing or tattooing life’s experience into skin.
You CHEAT, 2015
Ink, graphite, envelope, bag, card, 31.8 x 48.6cm

In creating an image I treat the composition as a system – a body in which individual parts lend themselves to a much larger whole. Textures and forms are often reminiscent of the body, and are a way of making the interior the exterior, each part being connected. Figures, too, often operate in a similar way, becoming part of the compositional structure or of each other within a theatrical space. You CHEAT uses these elements and also highlights its own materials, their former functions and history of usage.
The drawing is my interaction with the subject. First my eye is drawn to an image, secondly an idea of empathy to the image, then my imagination responds to my idea. I am sharing what I feel the image is saying. When I look back at a drawing, I feel it can mean anything or is simply a drawing.
This picture was one of a number of works resulting from an archival study of translations of Akhmatova’s poems into English. During this time I became particularly interested in her *Poem Without a Hero* and the importance she placed on the mirror and on the observation of the self.
Custard Creams, 2014
Conte, 50 x 48cm

Custard Creams is a drawing that perhaps belongs to a number of works I have made examining the phenomenon of pareidolia. There is also a song I have written to go with it:

“Give me a French kiss in the back seat of your car. Take my pants off and hang them from the aerial. But don’t forget to get the tea, the milk and the custard creams…”
There is a welcome tension between drawing from my imagination and observation.

My Mind has nestled itself into what I am looking at, sitting next to my Sight reminding me that it is there. They both spend so much time together that they start to blur into one being.

*A Part of me, Apart from me* took place in a life drawing studio, after a full day of drawing from observation, my imagination leaked out on to the paper and the link between my mind and hand matted together.
Grid-Schema-Nebbia, 2015
Gouache, collage and silverpoint on board, 25 x 31cm

*Grid-Schema-Nebbia* is about place; the space, the flatness of the paper against the depth of perspective, ways of describing without perspective, combining different views together. It wants to be classical and modern at the same time. It is about the contrasting qualities of the materials; the delicacy of the silverpoint and the flatness of the gouache, the way they lie over and disappear under and even deceive by illusion. It is the balance of heavy shapes and soft lines, how to draw the eye around the rectangle and how to achieve a satisfying overall harmony – and still be a place.
Performance Line, 2015  
Watercolour and pencil on paper, 55 x 75cm  

Performance Line belongs to a series of drawings depicting human figures caught amidst a performed act, an undefined thus ambiguous ritual. The drawing acts as a recording device of the ritual, which is a drawing in space itself. The architecture, a confined space, increases the awareness of the bodily moves and partly dictates the movement. The thread, a key element, is a line in space and embodies the problem and its very solution. It draws from the myth of Ariadne, where the thread becomes the path to an end. In a confining space, like a labyrinth, the thread-line becomes the progress, a metaphor for the very nature of the drawing process.
ARTISTS’ BIOGRAPHIES

ELISA ALALUUSUA (b. 1970 Rovaniemi, Finland) studied MA Art as Environment at Manchester Metropolitan University (1994-95) and completed her second MA at University of Lapland (1999). She is currently conducting part-time PhD research at University of the Arts London on Sketchbooks. Selected group shows include: POOL, CGP London (2015); The Fire Sermon with Dale Inglis, the blackShed Gallery, Robertsbridge (2014); Driven to Draw: Twentieth-Century Drawings and Sketchbooks from the Royal Academy’s Collection at the Royal Academy of Arts, London (2011/12). Selected solo shows include: Sketching Sketchbooks, Westminster School, London (2014); 24h DRAWING IV – 22nd to 23rd Oct 2013, Horace Mann, New York (2013); 24h DRAWING II – 29th to 30th Nov 2012, Pullens Yards, London (2012). She lives and works in London but regularly visits the reindeer farm in Lapland where she grew up.


ROBERT BATTAMS (b. 1981 Perth, Western Australia) studied BA Fine Art Sculpture at University of the Arts London (2003-06). He was shortlisted for the Royal Academy Summer Show (2015) and Jerwood Drawing Prize (2011). He has produced work for Vanity Fair (2011) and his work Grid featured on the Jerwood Visual Arts programme of events (2012). He lives and works in Sheffield.


include Who am I, Balcony Space, Bath (2014). Recent prizes include: The Kenneth Armitage Foundation Student Sculpture Prize (2015); Highly Commended, Beep International Painting Prize (2014); Highly commended, Victoria Art Gallery, Bath Summer Show (2014). She lives and works in Bath and Bristol.


CINZIA DELNEVO (b. 1982 San Secondo Parmense, Italy) studied BA Fine Art at Accademia di Belle Arti, Bologna, Italy (2001-07) and MA in Planning and Production of Visual Arts, Faculty of Arts and Design: IUAV – University of Venice, Italy (2008-10). Selected groups exhibitions include: Disseminazione, Casabianca, Zola Predosa, Italy (2015); “Passato Prossimo” Art in the age of post-tradition, Rocca Estense, XXII Roncaglia Biennal, San Felice sul Panaro, Italy (2012); Here we are | Il luogo è sempre specifico, Contemporary Art Pavillon, Ferrara, Italy (2010). Solo exhibitions include: Legami Deboli (Weak Ties), Amedeo Abello & Cinzia Delnevo, Galleria Cinica, Palazzo Lucarini, Trevi, Italy (2013/2014); Dodici (Twelve), Esperienze non lineari del tempo (Non linear experiences of time), Museum House of Ludovico Ariosto, Ferrara, Italy (2011). She lives and works in London.


MARK FARHALL (b. 1968 Crawley, UK) studied BA Illustration at the University of Middlesex (1994-97) and MA Illustration at Central St Martins College of Art and Design (1999-01). Exhibitions include: 2013 Project. Drawings, Hanover Project UCL, Preston (2013); International Drawing Project, PR1 Gallery, UCL, Preston (2012). He lives and works in London.


**TOM HARRISON** (b.1982 Bath, UK) is currently studying at The Royal Drawing School (2015-onwards). Lives and works in London.


**WILLIAM HUGHES** (b. 1991 London, UK) studied BA Fine Art at Manchester Metropolitan University (2011-14). Selected groups exhibitions include: The Other Side of the Door is Red, TAGallery, Manchester (2015); Saltaire Arts Trail, Bradford (2015); Inosculation, Manchester (2013). Recent prizes include: Melbourne Festival Emerging Talent Award, First Prize (2015); The Blacktown City Art Prize (finalist), Sydney (2012); Hobart Drawing Prize (finalist), Tasmanian Museum and Art Gallery, Tasmania (2011). She lives and works in Newcastle-upon-Tyne.


**BEN JOHNSON** (b. 1946 Llandudno, Wales) studied at Wrexham and Chester Art Schools (1961-65) and MA Royal College of Art (1965-69). Selected group exhibitions include: the travelling exhibition Photorealism, Kunsthalle, Tübingen, Germany; Museo Thyssen-Bornemisza, Madrid, Spain; Saarland Museum, Germany; Birmingham Museum & Art Gallery, UK; Museo de Bellas Artes, Bilbao, Spain; Art Museum of Estonia, Tallinn; Musée d’Ixelles, Brussels; Osthhaus Museum Hagen, Germany (2012-17); Photorealism: The Sydney and Walda Besthoff Collection, New Orleans Museum of Art, USA (2014-15); Beyond Reality, British Painting Today, Galerie Rudolfinum, Prague (2012). Selected solo exhibitions include: Spirit of Place – Ben Johnson Paintings 1969 to the Present, Southampton City Art Gallery, UK (2015-16);


GRACE MCMURRAY (b. 1985 Rathfriland, Northern Ireland) studied BA (Hons) Fine Art Sculpture (First Class), Wimbledon College of Art (2005-08). Selected Group Exhibitions include: The Reverberatory, QSS Bedford Street Belfast (2013); Synthetic Aesthetics, Leitrim Sculpture Centre, Manorhamilton (2012); Watershed, Hong Kong Visual Arts Centre, Hong Kong (2010). Recent Awards include: David Todd/Landmark Fine Art Prize, Second Prize (2008). She lives and works in Belfast.


SEAN MALTBY (b. 1961 Luton, UK) studied BA Fine Art, University of Plymouth (2007-10) and MFA in Fine Art, Newcastle University (2010-12). Selected group exhibitions include: Drei Tage – Drei Künstler, Winikon Switzerland (2014); Field Broadcast, Institute of Contemporary Art (ICA) London, and Festival Gallery Riga (Latvia) and Baltic 39 Newcastle upon Tyne (2011); Jenwood Drawing Prize, London (2009). Solo exhibitions include: Over the Hills & Far Away, Akku Kunstkiste, Uster Switzerland (2014); Aktionen in Uster (video screening), Turbinen Halle, Im Lot, Uster Switzerland (2014). Awards & Prizes include; Award from the Oppenheim-John Downes Memorial Trust (2013) and the Natalie Sitar Memorial Prize, University of Plymouth (2010). He works in Hackney, London.


**Hanna Ten Doornkaat** (b. 1949 Heidelberg, Germany) studied BA Sculpture, Kingston University (1995-98) and MA Fine Art at Wimbledon School of Art (2000-02). Selected group exhibitions include: Rebecca Hossack Gallery, London (2014); Gallery 8, Sydney (2014); Nassau 42, Antwerp, Belgium (2015). Solo exhibitions: Cable Street Gallery, London (1999); Raum2, Mannheim, Germany (2002). She was shortlisted for National Open (2011, 2014), and was awarded the Cork Street Open Drawing Prize (2011). She lives and works in Kingston upon Thames.


ALAN TURNBULL (b. 1954 County Durham, UK) studied BA Fine Art at University of Newcastle (1973-76), and MA Painting, Chelsea School of Art (1976-77). Solo exhibitions include: The Translated Image, Pázmány University, Budapest (2013); The Dresden Archive Project, The German Historical Institute, London (2012-13); The Poet in Exile, Vladimir Nabokov Museum, St Petersburg (2009). He lives and works in North Yorkshire.


ABOUT JERWOOD DRAWING PRIZE 2015

Jerwood Drawing Prize is an annual exhibition that is open to submission by all artists resident in the UK. It is selected from original art works made since January 2014. The Jerwood Drawing Prize 2015 awards are announced at the Private View at Jerwood Space London, on Tuesday 15 September 2015.

PRIZES

First Prize – £8000
Second Prize – £5000
Two Student Awards – £2000 each

AWARD WINNERS AND SELECTORS 1994-2014

1994
Selectors: Graham Crowley, Anthony Green RA, Estelle Thompson
Award Winners: Sharon Beavan (Rexel Derwent Prize)
Louise Cattrell (Cheltenham Prize)
Ken Lowe (Student Prize)
Gerry Davies (Highly Commended)
David Oates (Highly Commended)
Judith Tucker (Highly Commended)
Angela Weyersberg (Highly Commended)

1996
Selectors: Peter de Francia, Deanna Petherbridge, Anita Taylor
Award Winners: Kenny Lowe (Purchase Prize)
Jane Dixon (Prizewinner)
Barry Kemp (Prizewinner)
Peter John (Prizewinner)
David Oates (Prizewinner)
Kay Pont (Prizewinner)
Irrum Ahmed (Student Prize)

1997
Selectors: Timothy Hyman, Felicity Lunn, Nick Tite
Award Winners: Rebecca Salter (Major Award)
Peter Darach (Award)
Caroline Frood (Award)
Andrea Mclean (Award)
Milda Gudelyte (Student Award)
Matthew Watkins (Student Award)
Gerry Davies (Commendation)
Alison Harper (Commendation)
Judy Inglis (Commendation)
Yoko Omoni (Commendation)
David Prentice (Commendation)
Mandy Pritchard (Commendation)
Angela Rogers (Commendation)
1998
Selectors: David Alston, Eileen Cooper RA, Nicola Shane
Award Winners: Wynne Jones (Major Award)
Michael Grimshaw (Award)
Jane Joseph (Award)
Joyce Gunn Cairns (Award)
Alison Harper (Award)
Mia Fernandez (Student award)
Mark Harris (Student Award)
Jeanette Barnes (Comendation)
David Conneann (Commendation)
Tam Inglis (Commendation)
Sophie Knight (Commendation)
Debbie Lee (Student Commendation)
Robin Mason (Commendation)
Mary Nelson (Commendation)
Christopher Nurse (Commendation)
Alan Stones (Commendation)
Sarah Woodfine (Commendation)

1999
Selectors: Angela Flowers, Alexander Moffat
Award Winners: Anna Mazzotta (Major Award)
Frances Aviva Blane (Award)
Joanna Greenhill (Award)
Anita Taylor (Award)
Martina Schmid (Student Award)

2000
Selectors: Andrew Brighton, Mel Gooding, Isobel Johnstone, Doris Lockhart Saatchi
Award Winners: David Conneann (Major Award)
Jane Harris (Award)
Anne Howeson (Award)
Lorraine Robbins (Award)
Emma Oldridge (Student Award)
Nina Troitsky (Student Award)

2001
Selectors: Frances Carey, Richard Cork, Angela Kingston
Award Winners: Kate Davis (1st Prize)
Sian Bowen (2nd Prize)
Paul Ryan (3rd Prize)
Lisa Cathro (Student Prize)
Jen-Wei Kuo (Student Prize)

2002
Selectors: Marco Livingstone, Cornelia Parker, Marina Warner
Award Winners: Adam Dant (1st Prize)
Ansel Krut (2nd Prize)
Jane Harris (3rd Prize)
Susan Collis (Student Prize)
Chie Konishi (Student Prize)
2003
Selectors: Ken Currie, William Feaver, Anita Taylor
Award Winners: Paul Brandford (1st prize)
                Jeanette Barnes (2nd Prize)
                Bryan Biggs (3rd Prize)
                Caroline Edwards (Student Prize)
                Joshua Thomson (Student Prize)

2004
Selectors: Basil Beattie, Mary Doyle, Tony Godfrey
Award Winners: Sarah Woodfine (1st Prize)
                Stephen Walter (2nd Prize)
                Tom Hammick (3rd Prize)
                Ailbhe Ni Bhriain (Student Prize)
                Conrad Frankel (Student Prize)

2005
Selectors: Stephen Farthing RA, Martin Kemp, Sarah Simblet
Award Winners: Juliette Losq (1st Prize)
                Katie Cuddon (2nd Prize)
                Amanda Couch (Student Prize)
                Linda Meakin (Student Prize)

2006
Selectors: Jason Brooks, Yvonne Crossley, Paul Thomas
Award Winners: Charlotte Hodes (1st prize)
                James McLellan (2nd Prize)
                Zoe Anderson (Student Prize)
                James Wright (Student Prize)

2007
Selectors: Paul Bonaventura, Avis Newman, Catherine de Zegher
Award Winners: Melanie Jackson (1st Prize)
                Brighid Lowe (2nd Prize)
                Minho Kwon (Student Prize)
                Daisy Richardson (Student Prize)

2008
Selectors: Tony Bevan, Emma Dexter, John McDonald
Award Winners: Warren Baldwin (1st prize)
                Lia Anna Hennig (2nd Prize)
                Tobias Teschner (Student Prize)
                Aline von der Assen (Student Prize)

2009
Selectors: Tania Kovats, Roger Malbert, Nicholas Usherwood
Award Winners: Mit Senoj (1st prize)
                George Chapman (2nd Prize)
                Frances Stacey (Student Prize)
                Roxanne Goffin (Student Prize)
2010
Selectors: Charles Darwent, Jenni Lomax, Emma Talbot
Award Winners: Virginia Verran (1st Prize)
               Cadi Froehlich (2nd Prize)
               Warren Andrews (Student Prize)
               James Eden & Olly Rooks (Student Prize)

2011
Selectors: Iwona Blazwick, Tim Marlow, Rachel Whiteread
Award Winners: Gary Lawrence (1st Prize)
               Jessie Brennan (2nd Prize)
               Nicki Rolls (Student Prize)
               Kristian Fletcher (Student Prize)

2012
Selectors: Stephen Coppel, Kate Macfarlane, Lisa Milroy RA
Award Winners: Karolina Glusiec (1st prize)
               Bada Song (2nd Prize)
               Katie Agett (Student Prize)
               Min Kim (Student Prize)
               Jane Dixon (Highly Commended)

2013
Selectors: Kate Brindley, Michael Craig-Martin RA, Charlotte Mullins
Award Winners: Svetlana Fialova (1st Prize)
               Marie von Heyl (2nd Prize)
               Kristian Fletcher (Student Award)
               Tamsin Nagel (Student Award)
               Neville Gabie (Special Commendation)
               Gary Lawrence (Special Commendation)

2014
Selectors: Gavin Delahunty, Janet McKenzie, Alison Wilding RA
Award Winners: Alison Carlier (1st Prize)
               Sigrid Mullier (2nd Prize)
               Ara Choi (Student Prize)
               Annette Fernando (Student Prize)
               Sally Taylor (Special Commendation)
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The 2015 Regional Collection Centres, their Representatives and the Transportation Team
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The 2015 Tour Partners and their Representatives
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