



HERBERT  
SMITH  
FREEHILLS

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EXHIBITION CATALOGUE

ART GRADUATES' PRIZE 2013



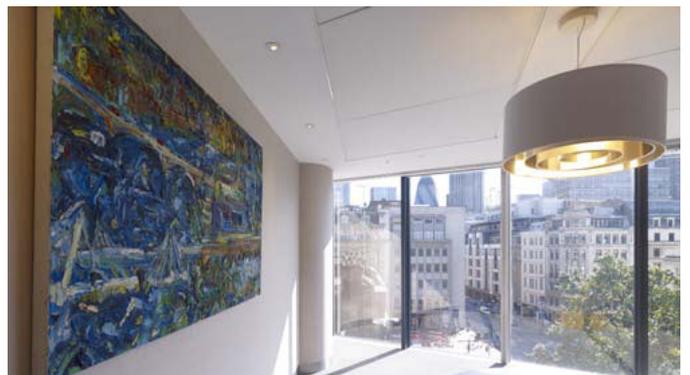
Works in Print provides an evolving collection of art available for rental or purchase from some of the most dynamic, exciting and relevant artists and global art collections today.

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# HERBERT SMITH FREEHILLS AND WORKS IN PRINT ART PRIZE 2013

We are proud to be sponsoring a unique exhibition and competition in conjunction with Works In Print, a London-based commercial art consultancy, to give 16 recent graduates from five of London's top fine art colleges (Goldsmith's, Central Saint Martins, Chelsea, Wimbledon, and Camberwell) a chance to exhibit and sell their works, build their CV, and win £1,000 to put towards developing their practice.

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# DAVID TEATHER

## CENTRAL SAINT MARTINS

**BLAST FURNACE (2013)**

**SIX POSTCARDS MOUNTED ON BOARD**

**84 X 59CM**

NOT FOR SALE

[www.csmfineart2013.com/#!/david-teather/c13z7](http://www.csmfineart2013.com/#!/david-teather/c13z7)





# JAMES MELLOY

GOLDSMITHS

**NORTH DAKOTA (2013)**

**SOUTH DAKOTA (2013)**

**BOTH GLOSS ON 9MM MDF, 120CM RADIUS**

**£500 EACH**

[jamesmelloy.wordpress.com](http://jamesmelloy.wordpress.com)



# JOHNNY HÖGLUND

GOLDSMITHS

**YAWN III AND I (2013)**

**200 X 150 CM**

**ACRYLIC, MASKING TAPE,**

**VARNISH ON CANVAS**

**£3,500 EACH**

## ARTIST STATEMENT:

It's in the landscape of the human face, in which I follow the geometrical patterns. I see the directions and angles that create form. Built up from many small sections that make an entity. I strive for an understanding of these formal features, achieved through the gesture of mark making, by adding and subtracting paint on canvas. I'm not attempting to make a portrayal in a traditional sense, but also not just an empty facade. I'm searching for an emotional response. Attained by working

towards a balance which is disrupted by moving around whole sections of the image. A rupture in the image, which creates a tension between the tangible and the obscure, but also leaves a presence of a personality within the image.

The technique I've developed is the result of observation and reflection of the yawn, and its imposed expression on the human face—not so much what's associated with the act of

yawning—but what it really is and what it does to our face. A yawn is an involuntary intake of breath through a wide open mouth—muscles stretch, and at once the face is forced in different directions for a few seconds, but within those seconds an animalistic expression show, reminding us of what we are... before returning to its civilised position.

[www.johnnyhoglund.com](http://www.johnnyhoglund.com)

# AMANDA LEE

GOLDSMITHS

[art.gold.ac.uk/exhibitions2013/bafa/pages/  
amanda\\_lee/01.html](http://art.gold.ac.uk/exhibitions2013/bafa/pages/amanda_lee/01.html)

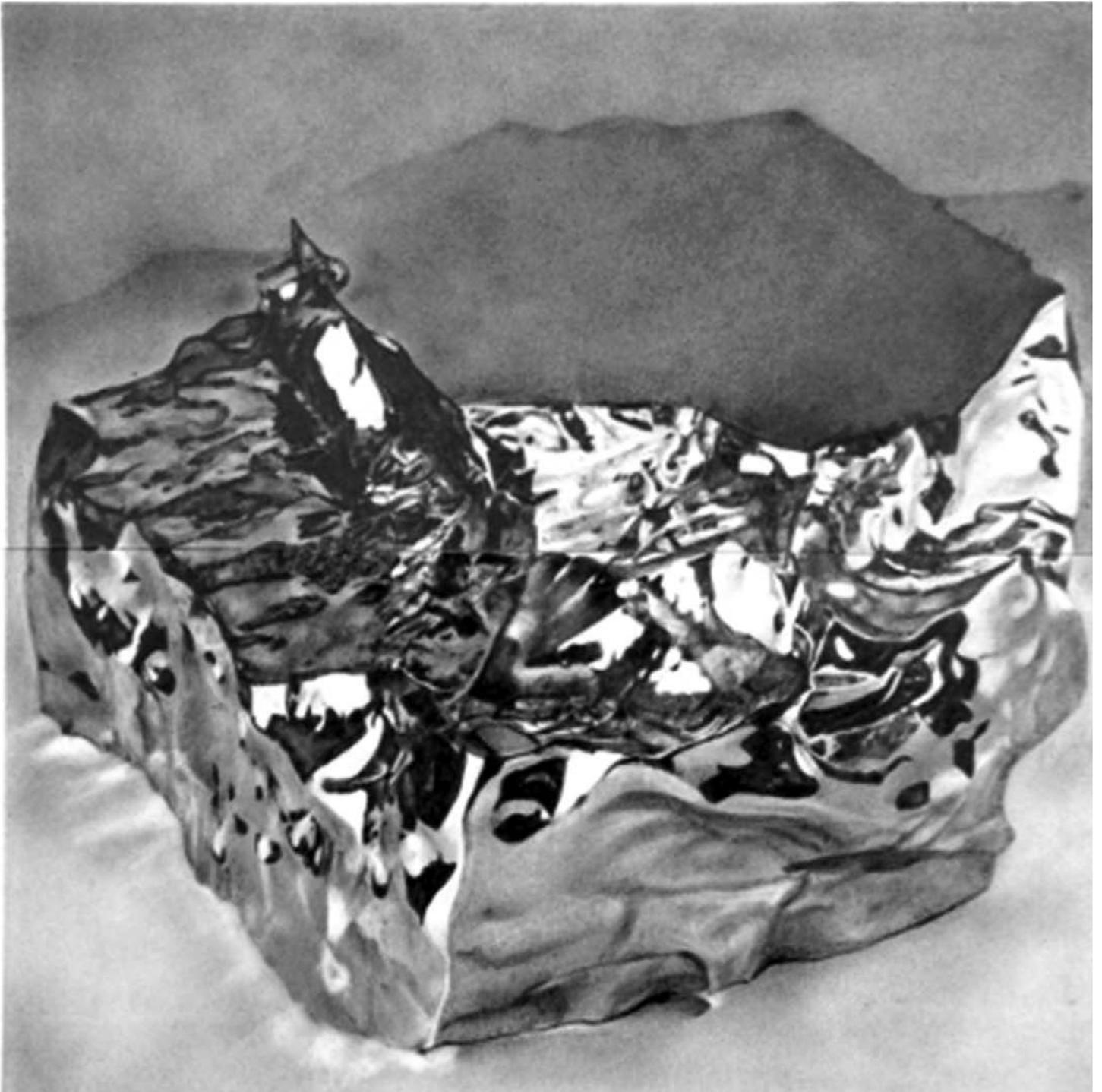
**KENYA/PARIS (2013)**

**C-TYPE PHOTOGRAPHIC PRINT MOUNTED ON  
ALUMINIUM**

**106 X 127CM**

**£500**





# CAITLIN STONE

GOLDSMITHS

**METAL ROCK (2013)**

**PENCIL ON PAPER**

**29 X 41CM**

**£500**

[www.caitlinstone.co.uk](http://www.caitlinstone.co.uk)

# MARCUS DOBBS

CAMBERWELL COLLEGE OF ARTS

**ABANDONED WATER TOWERS (2013)**

**DIGITAL PHOTOGRAPHIC PRINT ON FOAM BOARD**

**119 X 84CM**

**£500**

Marcus recently graduated from Camberwell College of Arts in London. He works in a number of different mediums such as drawing, sculpture, video, painting and print.

[marcusdobbs.com](http://marcusdobbs.com)





**CLJ.09.12.12.10.23**

**ACRYLIC ON BOARD**

**22 X 19CM**

**£500**



**NEM.28.11.12.13.44**

**ACRYLIC ON BOARD**

**22 X 19CM**

**£500**

# MICHAELA MANNING

UNIVERSITY OF THE ARTS LONDON (WIMBLEDON)

[www.michaelamanning.co.uk](http://www.michaelamanning.co.uk)

## ARTIST STATEMENT:

Involving myself in the role as an observer of the everyday; I paint urbanised public space, captivated primarily by what Marc Augé would describe as a 'non-place'. These public spaces are where there are many private trajectories, transpiring to be places of passing with strong sense of residue of what has gone before. Figures appear decidedly unmoving, detached

from the banal surrounding, gazing beyond the edge of the picture plane, a stance suggesting of inward reflection whereas the landscapes provide suggestions of context, devoid of detail, but with strong horizontal lines dividing up the canvas. The work comments on the sensation of personal experience and grapples with the notion of being confined to a given

body; in the encounter of another figure one can be overwhelmed in the knowledge that it is impossible to separate oneself from these restrictions and understand it is an unattainable feat to attempt to fully comprehend another's actuality. This feeling is ever more apparent when progressing within a non-place.



# HWA SEON YANG

CENTRAL SAINT MARTINS

I AM DIFFERENT (2013)

ACRYLIC ON CARDS, MOUNTED ON BOARD

£2500

## ARTIST STATEMENT:

I depict the playmobil I have collected one by one. They all have the same face: a signature face, dot-dot-dash, but they are slightly different with gender, age, occupation, era and so on. They are all standing in individual small frames and telling us, I am different, but they are not really different. Even though they are yelling, they look the same even though they appear to be a small army from a distance.

Toys are objects that have always inhabited an ambiguous zone and allow us to escape from reality. They can serve adults, as much as children, as a means of expressing anxieties, longing, fantasies and so on. Toy is unstable entity sometimes could be difficult to distinguish between adult uses of miniaturised objects and children's toys. The vague attribute of toys are very interesting as a child-like adult

myself, toy is not the objects I want to play with, they are just objects preferred to collect, remind me my childhood, the subject for my painting.

[mafineartcsm.blogspot.co.uk/2013/05/hwa-seon-yang.html](http://mafineartcsm.blogspot.co.uk/2013/05/hwa-seon-yang.html)



## ILZE KRUMINA

CHELSEA COLLEGE  
OF ART AND DESIGN

**LIGHT OBLITERATES SPACE (2013)**

**OIL ON CANVAS**

**122 X 96 CM**

**£3750**

This painting is part of a series of paintings and drawings I showed at my BA degree show at the Chelsea College of Art and Design

What I am currently interested in, which falls under the rubric of my larger themes, such as capturing atmosphere, the illusion of space, intuition, etc. is found in how light gives life to space, and simultaneously objects, people and things dissipate in light, as if light obliterates

forms and breaks them into fragments before they completely disappear. The process seems as if light engulfs all forms in the world, and the world becomes subsumed under it and drowns in it. When I observe people in museums, stations, and markets and light comes from behind them, they are all in shade, looking faceless and impersonal. The anonymity, the facelessness, observed in such situations is

precisely that which light creates by taking away their life and identity, which light has once given to them all.

What I am trying to achieve in my work therefore, is to capture the erosion of moving figures caused by the immersion of objects, figures and forms in light.

# SIOBHAN AUBERGE

CAMBERWELL COLLEGE OF ARTS

## JOYEUX ANNIVERSAIRE SIOBHAN (2013)

### OIL ON CANVAS

92 X 122 CM

### PRICE ON APPLICATION

#### ARTIST STATEMENT:

Fundamentally, the relation between art and the unconscious is at the core of my practice. Suffice it to say art has the capacity to express the artist's inner world but my interest lies in the process by which this can be achieved, and can be allegorically known. C.G. Jung advocated irrational symbols to consummate the fusion of the unconscious and the conscious, which I believe can be held together in a work of art. I see Jung's ubiquitous shadow archetype as the metaphorical creative force behind my work, which can evoke aspects of the artist's persona, dreams, and unveil a private mythology; the dark hidden away side of the unconscious mind. The Shadow should be always embraced, and brought to conscious light, on the surface of the canvas.

The surrealists advocated the technique of automatism as a gesture of the hand, I use it as a gesture of the mind, projecting free flowing thoughts on to the canvas in the form of

biomorphic abstract shapes intertwined with more recognisable symbols creating an ultimate configuration between abstraction and figuration.

My work embodies aesthetic darkness, reaching out to the viewer's wildest imagination whilst expressing my own subconscious mind in a phantasmagoric and ambivalent space. I like to play on composition, by creating unsettling pictorial strategies and layouts of elements within a piece, which help to maximise the level of uncertainty in my work, which is of paramount importance to all my paintings. I like to create my own imaginary internal cosmos, my own psychological landscapes, creating an underlying fusion of the real and the imaginary. I am strongly influenced by the dream like works of Max Ernst, and the raw emotion that exudes them. His alter-ego character Loplop that appears consecutively in his works is him putting his

mark on his work. I have developed my own repertoire of fantastical creatures I use in my paintings, but they are more like characters to me, personified aspects of myself. In a sense, I feel all my paintings are self-portraits, in their own way.

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I see the work of art as a synthesis between the exterior and interior world of the artist. Simultaneously letting the element of chance take its course in a painting whilst allowing one's own thoughts and personal memories infiltrate it forms a visual catalyst for the irrational symbols of the unconscious to surface. André Breton advocated the notion of a fluctuating identity as opposed to a more stable and consistent human self. I see painting as a means to express all the incoherent elements that make up the artist's identity, in order to unveil a narrative internally driven by the artist.

There is a strong primordial backdrop to my work; I draw inspiration from the elegant patterns of calligraphy in Islamic art, not to mention the metallic warm striking colours that help to reinforce the otherworldly aspect of my work. I am also fascinated by Egyptian mythology and like to use certain symbols,

such as Anubis, the god of the afterlife, and place them in a contemporary context, which make the overall climate of my work even more uncertain, triggering more questions for the viewers.

I like to exploit the flexibility of oil paintings to amplify the dream like, gothic qualities of my work. I feel drawn to the works of Francis Bacon, Henry Fuseli and, modern artist, Diann Bauer. All their work, in their own way, operates on the borderline between the concrete and the intangible reinforced by the visual contrasts of muted fleshy undertones with more vivid prussian blues and magentas creating a trompe l'oeil effect on the canvas.

In this painting, the artist leads us into an unmapped interior territory; an ambivalent space located on a misty frontier that cannot be defined. It speaks of the encounter between the Self, the Other and the Self as another, still connected and co-existing side by side within each other, half understood and fragmentary, overlapping and dissolving into a fortress of memories.



# JACK WILKINSON

CAMBERWELL COLLEGE OF ARTS

## GESTALT (2013)

139 X 165 CM (EACH PANEL)

SILKSCREEN ON FOUND MILD STEEL SHEETS

£3,500 FOR TRIPTYCH

### ARTIST STATEMENT

My practice questions materiality, authorship and censorship of information. Through an investigative approach to materials and found objects, a tension between the abstract and the analytical is raised.

By making interventions onto found materials I am questioning ideas of materiality and the importance of the autonomy of information, the information all ready held upon the found material, the pre-existing marks or imperfections.

Interventions are applied like a brand, mark or stamp, forcing the acknowledgement and consideration of the rest of the information all

ready held upon the found object or material. One doesn't see the reoccurring marks of paint or print that occupy the surface - this area of the material is rendered unreadable - one sees the rest of the piece, the rest of the information.

made an intervention are then in question. Forming a dialogue between areas of visible, pre-existing information and intervention.

Alongside painterly or printed intervention I am also working with assemblage, adding pieces of found material, wood, board, tabletops, shelves, bin-bags, and glass to one another. Implying this notion of rendering

areas of the found material un-viewable, shifting focus to the rest of the piece.

Ultimately I want the materials and structure of the works to speak for themselves, asking for the composition and materiality of the pieces to be questioned. Further still what is on the surface of the materials - the imperfections and blemishes of the found objects. The relationship between this and where I have made an intervention are then in question. Forming a dialogue between areas of visible, pre-existing information and intervention.

[www.jackwilkinson.co.uk](http://www.jackwilkinson.co.uk)

PETER RAYNOR  
CAMBERWELL COLLEGE OF ARTS

[showtime.arts.ac.uk/peterraynor125](http://showtime.arts.ac.uk/peterraynor125)

**ECSTASY OF GOLD (2013)**  
**ACRYLIC ON MASONITE BOARD**  
**120 X 150 CM**  
**£750**



# 100 REASONS WHY THIS IS NOT A GOOD PIECE OF ART

1. It is not consistent.
2. It is not a result of great effort.
3. It is not interesting enough to write about.
4. It is not aligned (*see Number 100*).
5. It is not sparing in its use of words.
6. It is not emotionally moving.
7. It is not ordered in any particular way.
8. It is not meaningful.
9. It is not edgy.
10. It is not playing to any preconceptions of art.
11. It is not a critique of an institution.
12. It is not stylistically distinctive.
13. It is not a video work.
14. It is not a result of discernable artistic talent.
15. It is not part of a series.
16. It is not deep.
17. It is not anger provoking.
18. It is not divisive.
19. It is not serious.
20. It is not signed.
21. It is not one-of-a-kind.
22. It is not environmentally friendly.
23. It is not exploitive.
24. It is not anything else.
25. It is not intrinsic.
26. It is not denouncing capitalism.
27. It is not truly loveable.
28. It is not passing comment on society.
29. It is not autobiographical.
30. It is not attention seeking.
31. It is not difficult to dismiss it.
32. It is not necessary to continue reading.
33. It is not a spectacle.
34. It is not controversial.
35. It is not simple.
36. It is not irrelevant.
37. It is not an optical illusion.
38. It is not representing a body of research.
39. It is not timeless.
40. It is not patterned.
41. It is not hiding a meaning.
42. It is not to do with the scale.
43. It is not immersive.
44. It is not confusing.
45. It is not thought provoking
46. It is not banal.
47. It is not a sculpture.
48. It is not a painting.
49. It is not about the discussion.
50. It is not engaging with contemporary artistic discourse.
51. It is not involving the public.
52. It is not a performance.
53. It is not appealing to a niche.
54. It is not a response.
55. It is not contradictory.
56. It is not a work of genius.
57. It is not contrasting.
58. It is not truthful.
59. It is not life changing.
60. It is not remarkable.
61. It is not demanding of the viewer.
62. It is not clever.
63. It is not an image.
64. It is not genuine.
65. It is not creatively skilful.
66. It is not valuable.
67. It is not denouncing communism.
68. It is not accessible to non-readers.
69. It is not interesting to the masses.
70. It is not subtle.
71. It is not offensive.
72. It is not a showstopper.
73. It is not the recipient of critical acclaim.
74. It is not topical.
75. It is not relational.
76. It is not witty.
77. It is not humorous.
78. It is not a one liner.
79. It is not referencing the future.
80. It is not referencing the present.
81. It is not referencing the past.
82. It is not art for art's sake.
83. It is not exhaustive.
84. It is not complex.
85. It is not personal.
86. It is not relevant.
87. It is not impactful on this room.
88. It is not using new technologies.
89. It is not making a political statement.
90. It is not about sex.
91. It is not dramatic.
92. **It is not about this one in particular.**
93. It is not aesthetically pleasing.
94. It is not attractive to the masses.
95. It is not using traditional methods.
96. It is not dynamic.
97. It is not in a triptych.
98. It is not expensive to reproduce.
99. It is not colourful.
100. It is not overtly influenced by any part of art history.

# DANIEL CHALLIS

## CENTRAL SAINT MARTINS

**100 REASONS WHY THIS IS NOT A GOOD  
PIECE OF ART (2013)**

**LASER JET PRINT ON A3 PAPER,  
EDITION OF 25**

**£200 (FRAMED)**

This print is taken from a larger body of work first exhibited at Central Saint Martins in June 2013. The first exhibition was a collection of works including a printed mug that read YOU CAN'T DRINK OUT OF GOOD ART, a set of six place mats that read YOU CAN'T EAT OFF OF GOOD ART and a t-shirt that read YOU CAN'T WEAR GOOD ART.

Taken out of it's original context, the viewer simultaneously engages, dismisses and then re-engages with the text causing a marriage of the contradictions found in art and the culture industry in general. Interrogating the values we assign to art - as individuals, as institutions and as a society on the whole.

[www.danielchallis.net](http://www.danielchallis.net)



# ALICE FREEMAN

CAMBERWELL COLLEGE OF ARTS

**CORROSIVE (2013)**

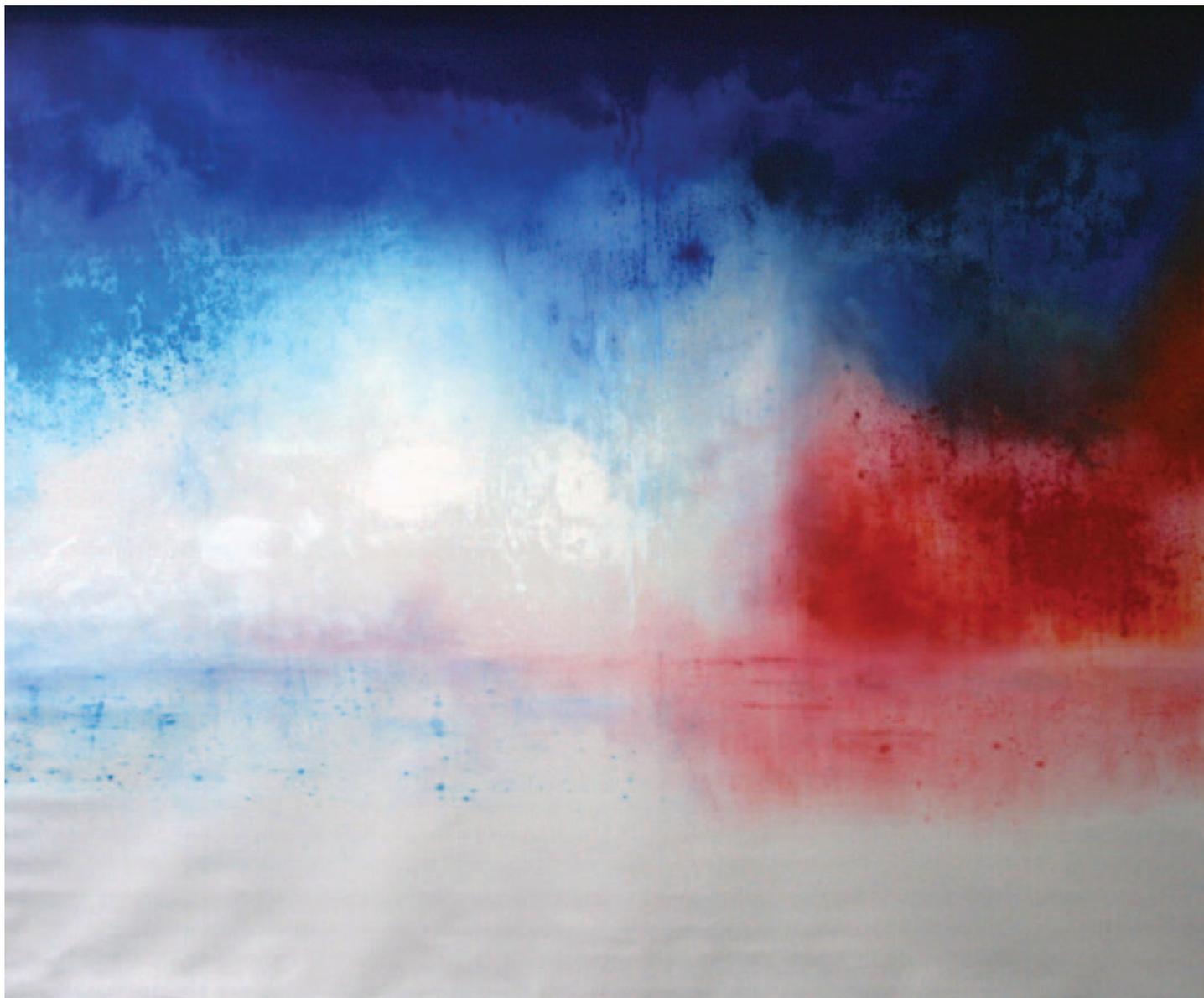
**ACID ETCHING**

**76 X 56CM**

**PART OF A SERIES**

**£400 EACH (FRAMED)**

[showtime.arts.ac.uk/AliceFreeman](http://showtime.arts.ac.uk/AliceFreeman)



# MARINE LEWIS

CENTRAL SAINT MARTINS

**DEDICATION (2013)**

**OIL ON BLACKOUT ROLLER BLIND**

**180 X 160CM**

NOT FOR SALE

## **ARTIST STATEMENT:**

I was born in Hackney, London, a middle child of five, my interests in art were installed at an early age as I always enjoyed experimenting and making art. Over the years I realised my interests were more an opportunity to reflect from my consciousness, with a medium that excites me; I continually discover through my gaze back into each depiction.

Attending CSM University of the Arts helped me to realise how to push the barriers and challenge my ideas in the way I use my chosen medium, (oils) and the benefits of expanding my practice.

My most recent works are oils on blackout roller blinds the nature of the depictions are centred

from my consciousness, they have depth, movement and simulated layers that depict the unseen. The function of the blinds are displaced as they are now objects of Art that omit light as opposed to just blocking it out.

[marinelewis.co.uk](http://marinelewis.co.uk)

# NOTES

A series of horizontal dotted lines for writing notes.



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