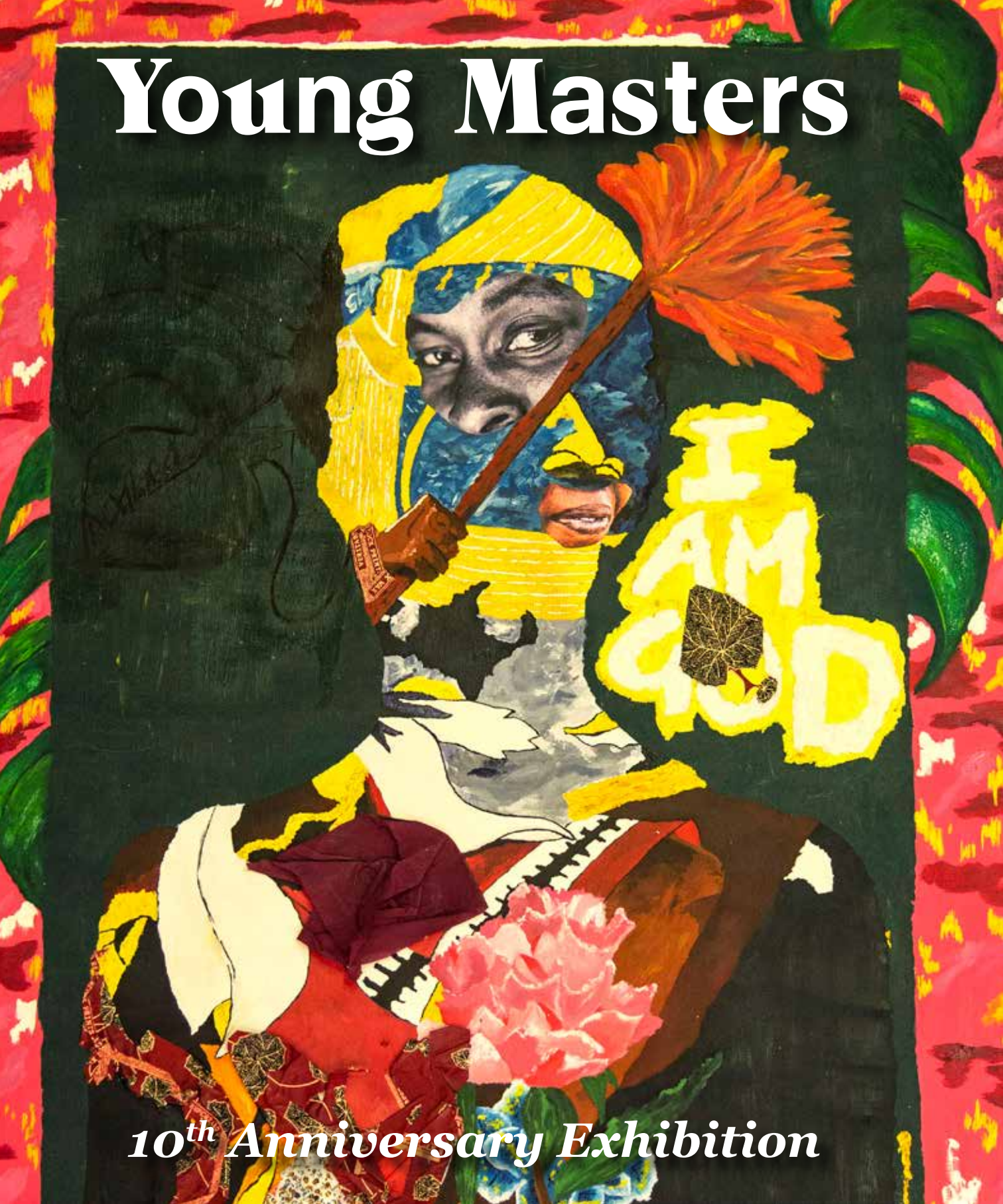


Young Masters



10th Anniversary Exhibition

Contents

03	Foreword by Prize Founder Cynthia Corbett
04	Ten Years of the Young Masters Art Prize
06	How Far is the Past
08	Fine Art Nominees
29	Young Masters Maylis Grand Ceramics Prize 2019
30	Ceramic Nominees
45	Curators & Judges
47	Sponsors

“One can imagine a world without computers, telephones, and technology – it is possible to see that in your mind. However, no one can imagine a world without art! It is as essential as food and water.”

- Cynthia Corbett

Young Masters

Young Masters Art Prize 2019

Young Masters Maylis Grand Ceramics Prize 2019
10th Anniversary Exhibition

Exhibition Dates: Monday 30 September - Saturday 5 October 2019
Awards Ceremony: Tuesday 1 October | 6.30 - 8.30 pm

La Galleria

Royal Opera Arcade, 5b Pall Mall, St. James's, London, SW1Y 4UY
Nearest Tubes: Green Park & Piccadilly (St. James's exit)
Hours: Daily 11am - 7pm or by appointment +44 (0)7939 085 076

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All images are Courtesy the Artist, unless otherwise stated.

Front Cover: Giggs Kgole, God Ke Mama, 2019

Back Cover: Kay Aplin, Fire & Water Toadfax Roundel, 2019

The illustrations in this catalogue are indicative of the work by each of the shortlisted and guest artists in the exhibition.

Foreword & Acknowledgements

For our tenth anniversary we are delighted to present a total of nine Prizes and Awards: The Young Masters Art Prize and the two ACS Awards; The Young Masters Maylis Grand Ceramics Prize and Highly Commended Prize; The Young Masters Emerging Woman Award; The People's Choice Award; The Lerouge Knight Art Award for Cross Cultural Recognition; and The Soshiro Residency Award. This year's shortlist is the most international to date, with applicants from 66 countries, and our final shortlist representing 21 countries. The diversity of backgrounds, cultures, ages, medium and themes is a true celebration and reflection of contemporary art practices today, with a serious recognition of historical artistic homage.

We would like to express our thanks to the all organisations and individuals who have made the Young Masters Art Prize 2019 possible.

Our thanks go to all our major corporate and private sponsors and partners. We are extremely grateful to the Artists' Collecting Society once again for their wonderful donation of prize money for two highly commended artists; to Dr Chris Blatchley for his generous gift for

the Young Masters Emerging Woman Award; to James and Maylis Grand for continuing their considerable funding of the The Young Masters Maylis Grand Ceramics Prize; to Gillian Henderson of Brownhill for her continued support and funding the inaugural People's Choice Award; to Dr Virginie Lerouge Knight for the new Award celebrating cross cultural recognition; to Shiro and her team at Soshiro for the inaugural Residency Award and finally to the wonderful philanthropist and art supporter Wendy Fisher for her incredibly generous donation to this year's Young Masters Art Prize. We would also like to thank our sponsors: Paul Norman and team at AirSea Packing, Jill Sheridan and team at Art Installation Services, Highbens Dunphy for their accounting services, Phil Dias at Karma Creative for their incredible creative expertise for the creating of our catalogue, to Cultural Agenda for their marketing support, and Hexio for providing our exhibition signage.

We are indebted to the following individuals for their dedicated support and expertise: Iliana Taliotis for her PR support; Cristina Schek for her management of our social media, website and digital campaigns; Godfrey Barker

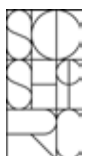
for chairing our judging panel and Jill Berelowitz for assisting with shortlisting; Jean Wainwright for her fabulous essay; Lindsay Dewar for overseeing the catalogue; Anastasia Lander and Lucia Iachetti for their curatorial statement; Daniella Wells, Stephen Feeke and Preston Fitzgerald for their dedication to the Young Masters Maylis Grand Ceramics Prize; and Preston Fitzgerald again for his curation and catalogue introduction.

We are extremely grateful to all our Judges, who give not only their time, but also bring their experience, expertise and knowledge to the process of finding a winner.

Thanks to our team including Anastasia Lander, Lindsay Dewar, Lucia Iachetti, Sandy Dewar, and our intern Naifa Rahbani; their dedication has ensured the success of this ambitious project.

Finally, thanks to the artists participating in Young Masters: it would not be possible without you.

Cynthia Corbett
Founder & Director
The Young Masters Art Prize
& The Cynthia Corbett Gallery



Ten years of the Young Masters Art Prize

***“The marble not
yet carved can
hold the form of
every thought
the greatest
artist has”***

- Michelangelo, Sonnet 15

Art is about great ideas, ones that communicate, provoke, move and inspire discussion. Like an archaeological dig, art can reveal itself to the viewer with complex layers of meaning. For the Old Masters, imagination, craftsmanship, materiality and time were embedded in their finished artworks. As valued treasures in National Museums, ‘masterpieces’ are iconic and tantalising, part of a long established canon of art history, but they are the past.

This is why Cynthia Corbett decided to found the Young Masters prize in 2009, now celebrating its tenth year and fifth edition. Her ambition was to encourage contemporary artists to reflect on the Old Masters, and to be inspired to make new relevant work that was not simply derivative or an empty appropriation.

Ten years ago, Corbett already had her gallery, so while she was aware of the art market, she wanted something that was ‘not for profit’; set apart from her gallery but with a distinct synergy with her interests. Having been a successful economist working in emerging markets and subsequently studying art history, she was very aware that any prize not only had to operate in a changing cultural and economic climate, while remaining current and relevant. Her questions were ‘Who might these new contemporary talents be? Where might they be from? What can I offer them in terms of a prize and an exhibition?’ She wanted vibrant new currents and visual lexicons. The Young Masters initiative was a way to uncover and expose contemporary artists who had the potential to be the ‘masters’ of the future. Would the Old Masters be using all the new techniques available to them if they were practicing today? ‘You bet they would’ is Corbett’s response.

The first edition in 2009 was successful, but did not have the global reach it has today. In 2012 Frieze Masters was launched alongside Frieze, which seemed apposite, and further proof for Corbett’s 2012 edition that she was in touch with the Zeitgeist. That edition included two guest artists Yinka Shonibare MBE and Lluís Barba, both successfully engaging with art history in completely different ways. In 2014 Corbett realised that with the high calibre of ceramics being submitted a separate prize needed to be established. This was the year that the number of entrants doubled with a marked increase in demographic diversity. Corbett was also determined to celebrate women artists and in 2017 there was a separate Emerging Woman’s prize. As a founding member of the Association of Women Art Dealers (AWAD) she was acutely aware of the opportunities that needed to be created for women artists. When the Iranian artist Azita Moradkhani won both the Young Masters Art Prize and the Emerging Woman Art Prize with her delicate drawings



Finalist 2009 - Lluís Barba, Santa Cena Leonardo (The Last Supper), 2009

of women's underwear covered with iconography from Michelangelo, Gericault and Monet, the bar had been set.

So how has the prize changed over the last ten years, in a decade that has seen huge turbulence on the world stage: civil unrest, concerns about climate change, rapid developments in social media and gender diversity.

Corbett explains that the entrants this year are the most diverse and international they have ever been. 'The network has definitely widened', she feels 'people do seem to turn to the past more in times of political unrest'. The influences have broadened too, from artists drawing in thread to create an immersive installation inspired by botanical embroidery to references of Japanese high art of the Edo period. There have been three new prizes added, for the first time there is a people's prize acknowledging the power of social media and in particular Instagram, an intriguing and clever decision. There is a mentorship scheme and the Young Masters Lerouge Knight Art Award to recognise artists exploring and embracing cross-cultural awareness through their work.

Would she have done anything differently? Looking back, Corbett states that perhaps she might have set up the prize as a Foundation or as an educational initiative. Now, however, she feels that that the prize has its own dynamic, its own identity. She loves challenging herself to find people to judge the prize or sponsor it, although she freely admits that the latter is very tough - at times she thought she would have a breakdown. But her biggest achievement she believes is to have created 'an international prestigious award that means something to the art world and to the artists involved'. A fact to be rousingly celebrated.

Jean Wainwright

***“You don’t
become an
artist because
you want to go
into business,
you become an
artist because
you ARE an
artist”***

- Cynthia Corbett

How Far Is The Past?

2019 celebrates the 10th anniversary of the Young Masters Art Prize, with the 5th edition of this international initiative. Throughout the years the Prize has developed and evolved, attracting an ever-growing number of artists with each edition, and an incredible diversity of participating countries, nationalities, mediums, and sources of inspiration. All shortlisted artists pay homage to the art of the past in their practice, drawing inspiration from the legacy of the Old Masters. As 2009 - the inaugural year of the Prize - retreats further into the past, we reflect on what the past means for the **20 artists** competing for the Main Fine Art Prize.

Canadian **Amanda McCavour** brings her mesmerising installation *Poppies* to the Prize. She marries the traditional craft of embroidery with the latest technology, embodying time in hundreds of ephemeral and fragile flowers. Flowers also bloom on the collages of Brazilian **Eduardo Recife**, and the tondos of German **Renata Kudlacek** where their multifaceted symbolism and traditional aesthetic enhance eternal conversations about the origins of life, the essence of love and complexity of a human soul. Similar complexity is evident in *Dramatis Personae*, a photo series by Israeli-born, American-based **Tami Bahat**, featuring a personalised history and deep nostalgia.

The photographs of British **Charlie Spot** depict controversial contemporary issues of gender and social inequalities in different cultures. Either staged or as snaps of the everyday, they are rendered

timeless through classical compositions. Inequalities are also scrutinised in **June August's** bold coloured screenprints. In them, disparate cultures, artists, and epochs are combined to create new associations of meaning. This American artist legitimates and offers a differing agency to minorities by placing them in institutionalised spaces of power, such as Presidential offices and museums.

Indian artist **Dipali Gupta** has taken the genre of still life from the male-dominated canon of the classical European painting, investigating female sexuality without the female body present in her video works. The antique art of taxidermy comes alive under the fingers of **Elle Kaye**, who pays homage to animals, glorifying their beauty in her British studio. American **Foster White** is fascinated by the play of light and studies this through his still photo portraits full of cross-cultural references. German **Susanne Kamps** makes homage to Modern artists a focal part of her practice. In her canvases, multiple layers of stylistical, conceptual and thematical reference are condensed into vivid, colour-rich pictorial surfaces.

American painter **Benjamin M Johnson** displays images as artefacts on a dissection table. Through inherited illusionistic representation, his oil paintings parade across the centuries handpicking and crafting with great artistry a concoction of fragments of Western visual culture. Religious imagery - utilised by Johnson as a narrative postcard, acquires a different meaning

in the brushstrokes of Spanish-born, UK-based **Alberto Torres Hernández**. He deconstructs and juxtaposes religious characters and turns a figurative scene into an almost abstract composition, revealing the artifice of painting. The artist challenges disciplinary boundaries when he references the Fine Art tradition of portraiture and recontextualises it in the so-called minor or decorative art of embroidery.

Collages are a dominant medium in this 5th edition of the Young Masters Art Prize. The 3D anaglyphs and textile-based collages of South-African **Giggs Kgole** bring to light the old legends and modern daily life of his Limpopo ancestors, family, and friends, showing his journey through life of everyday struggles and triumphs. Ghanaian **Larry Amponsah** also uses collages for his works, dissecting this medium to study the essence of image-making. The worlds of American **Keith Maddy** are grown from the pages of children books, where meticulous copying, cutting and pasting create peaceful setups where games, childhood and bliss collide.

The precious theatre-box perspectives constructed by Turkish **Yusa Yalçintas** in his drawings can be traced back to Giotto and even further to medieval manuscripts and miniatures. He places his child characters in enigmatic settings and plays with the domestic illusion of the architectural model. A depiction of an architectural space intertwined with domesticity can also be found in **Eliza Gosse's** gouaches of her native



Winner 2009 - *Ghost of a Dream, Dream Home, 2009*

Australian post-war suburbia. Her sunny Hockney-esque modernist houses hint nostalgia: they evoke not only truncated urban utopias but also childhood memories related to the home growing-up. Gosse's work strives to preserve this memory, constantly threatened in the name of progress.

Ruth Chambers envelope drawings present her perusal of her artistic predecessors: Anni and Josef Albers, Paul Klee, Agnes Martin. The British artist turns repetitive work into a conscious mark making exercise, a meticulous pattern of gel pen ink that explores the realms of communication in a fast-paced consumer culture. Everyday objects

become the site for art. Repetition and site specificity also concern Korean artist **Soojin Kim**, who skilfully employs a traditional woodblock printing technique to make narrative wallpapers, and by doing so problematises the intercultural connections of her personal history and the influence of US propaganda on South Korean traditional values. **Crystal Latimer**, born and raised in the US but of Costa Rican descent, also explores colonialism and present-day propaganda. Her canvases hold a conglomerate of indigenous traditions and inherited elements that mirror the complex hybridity of Latin American identity.

For the past ten years, the Young

Masters Art Prize has shown relentless commitment to innovation and a dynamic approach to history. The Prize aims to highlight how artistic production intertwines with different discourses throughout time and how we can use the past to understand and question the present, and in the same way, apply our contemporary mind-sets to discover overlooked cracks and crevasses in history and allow for the creation of new forms and ideas. We believe it is vital to support artists producing today, as they help us rethink and reshape what was handed to us by previous generations.

Anastasia Lander and Lucia Iachetti



San Esteban, 2018

Oil on Linen

152 x 136cm (59.8 x 53.5in)

Alberto Torres Hernandez

Born 1984, Spain

Alberto is predominantly a figurative painter who has felt the need to express through other techniques. Most of his paintings are done in a multi-step process of representation. He starts taking a photograph, then draws it onto the canvas. Finally, he paints it, leaving some parts similar to the original picture, whereas other parts are altered, blocked or added. There is a non-linear narrative, but it becomes cohesive through allegorical and personal aesthetic associations. Torres Hernandez tends to portray familiar sitters and objects. Thus, Painting has a function akin to self-analysis, and the likeness is an exercise for self-reflexion.

Recently, Torres Hernandez has been working on a series exploring the idea of identity, gender and society standards. In 2018 he created a two-piece embroidery installation titled *Nell'Atelier Dell'Artista*. He has reversed the role of the muse, traditionally female, and used a technique with a feminine connotation and a domestic aesthetic of drying bedlinen.

Amongst important shows in the UK and abroad, Torres Hernandez has been selected for the BP Portrait Award 2013 at the National Gallery and the Summer Exhibition 2013 at the Royal Academy, where he was awarded the British Institution Award.

Alberto has had three solo shows and his work forms part of the Soho House Collection, UK, Spain, Netherlands and other collections in Italy. He has also been shortlisted for the Trinity Buoy Wharf Drawing Prize 19.



Poppies, 2018 - ongoing

Thread

Dimensions Variable

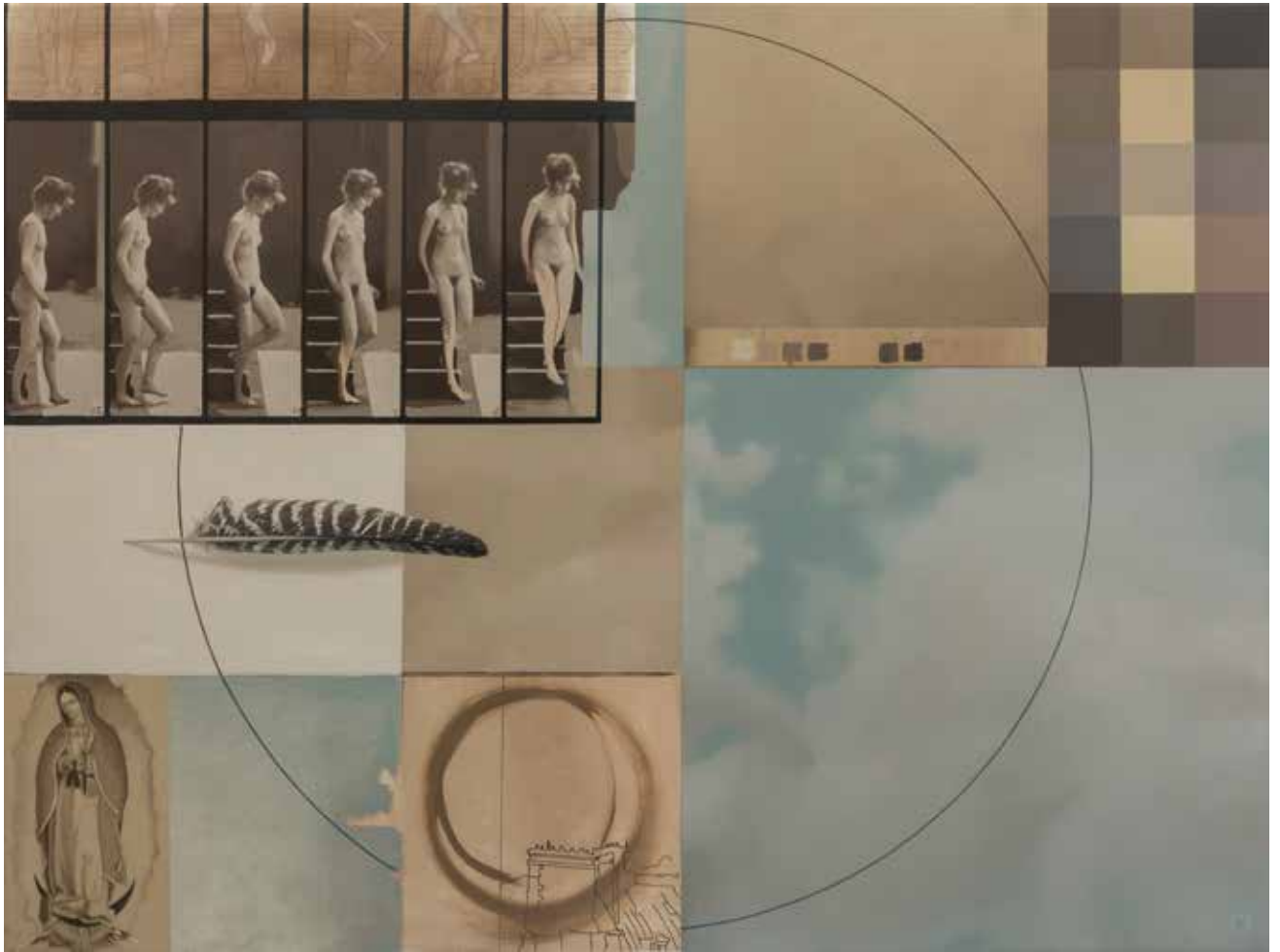
Amanda McCavour

Born 1985, Canada

Amanda McCavour works with stitch to create large-scale embroidered installations. She is interested in thread's assumed vulnerability, its ability to unravel, and its strength when it is sewn together.

Amanda holds a MFA from Tyler School of Art in Philadelphia, PA in Fibres and Material Studies (2014), and a BFA from York University, Toronto in Drawing and Installation Art (2007). She has exhibited her work in the United States and Canada with solo exhibitions, Stratford (ON)(2016), in Cornerbrook (NL), (2016), Roanoke (VA) (2015), Olympia (WA), Washington (PA), Smithville (TN) and Ruston (LA). A major commission from H&M was installed at Union Station in Toronto for Nuit Blanch in 2015.

Amanda completed residencies at Harbourfront Centre's Textile Studio in Toronto, at Maison des Metiers D'art de Quebec in Quebec City and the Klondike Institute of Art and Culture in Dawson City, Yukon. She has received numerous awards and scholarships from The Canada Council for the Arts, The Ontario Arts Council, The Toronto Arts Council, The Handweavers and Spinners Guild of America, Craft Ontario, The Ontario Society of Artists, The Surface Design Association and The Embroiderers Guild of America.



Nude Descending A Staircase No. 2, 2019

Oil on Canvas

91.4 x 121.9 cm (36 x 48in)

Benjamin M Johnson

Born 1976, USA

Everything is connected. Though we habitually think of ourselves as individuals, separate from each other and the world around us, we all are part of a larger story with shared worlds thriving within us. Benjamin M Johnson's work reminds us of that connection. His photorealistic paintings weave together a myriad of subjects, including the natural world, art history, science, spirituality, and culture. He refers to his paintings as visual poems, each intended to create a moment of expanded perspective for the viewer. A moment of shifting consciousness away from a small sense of self. A moment of affinity.

Classically trained as an oil painter at the Pennsylvania Academy of the Fine Arts, Benjamin uses time-honoured techniques of representation in a contemporary manner to nod to both the past and the present. The resulting works have shown in numerous gallery and museum exhibitions and are held in private collections throughout the US. He has been involved in a broad range of collaborative and curatorial projects, including 6&6, an art & science initiative based in the Sonoran Desert of the American Southwest where he lives and works.



Women Going Gold, 2019

Innova Fiba Print White Gloss mounted onto Aluminium

100 x 150cm (39.4 x 19.7in)

Charlie Spot

Born 1994, United Kingdom

Charlie Spot uses photography and people as his medium to give voice to his raw ideas. His style focuses intimately on his subjects, delving into many controversial and taboo subjects. He credits much of his inspiration and techniques from artists such as Elizabeth Gardner Bouguereau and Lavinia Fontana. In their work these artists discuss their subjects with emotional openness which Charlie endeavours to emulate in his photography. Inspired by the techniques of the Old Masters, he creates “the perfect moment” to encapsulate a statement in time.

Behind the pieces Charlie creates, lie many underlying themes of mental health, conflict and climate change. His pieces take on new meaning depending on the viewer, thus generating an ever-changing experience.

Many of his works draw parallels between his art and meditation. As his audiences see his subjects as centres of calmness surrounded by a more underlying mayhem. Through this thought process behind the image, Charlie challenges his audience and gives them an unwavering motivation to explore the image and the further meaning that it represents. For themselves and out of respect for the subjects.

At the start of his foray into public art showings, Charlie limits the works he puts out on display. *Women Going Gold* is his latest piece, which deliberates territorial struggles in the 21st century, whilst also focusing on the simplicity of human encounters.



Untitled with Parrots, 2019
Acrylic, wallpaper on panel
91.4 x 91.4 cm (36 x 36 in)

Crystal Latimer Born 1988, Costa Rica

She stood at a Wal-Mart in Escazú, Costa Rica, and felt like she was experiencing that moment in late autumn when you realize that all the fiery reds and oranges have faded and fallen to the ground.

In order to understand modern-day westernization, Crystal Latimer turns to its introduction in 1492 by Christopher Columbus. Her only visual records of this period are the grand historical paintings typically executed by European artists, whose bias and tendency for Western propaganda are evident in their collective artistic style. These narratives of conquest have been adapted to provide the structure of her work, while Latin American ethnology, as seen through the eyes of the local and the tourist, is embedded within this framework. Utilizing the connotations of mixed-media, Latimer recreates historical narratives that better represent the hybrid Latino identity caused by colonization and upheld by westernization.

Latimer is an emerging artist based out of Pittsburgh, Pennsylvania. Her work has been exhibited in the USA, UK, and China and resides in numerous private and corporate collections including those of Indiana State University of Pennsylvania, PNC Corporate, the Benter Foundation, and Wyndham Tryp Hotel.



Moving Still Life, 2018

Video

2.44 mins

Dipali Gupta

Born 1977, India

Contemporary perceptions of female sexuality are deeply influenced by Foucauldian biopolitics, religious habituations, socio-political constructs and psychosomatic effects. The pharmacopornographic regime of the 21st century further complicates this perspective due to an exaggerated tilt towards technocapitalism, global media and bio-technologies. It is amongst these Deleuzian societies of control that Dipali Gupta's art subverts notions of patriarchy, androcentricity and binarism, engaging the materiality of devices associated with sex, desire and pleasure. The concept of the assemblage and Donna Haraway's cyborg are at the heart of her explorations as she investigates the nexus of the sex toy and female sexuality in its constant state of becoming, regeneration and experimentation.

Layering concepts with artistic canons and appropriating the less significant genre of still life, Dipali's work comments on painting as a historically male dominated activity. She reconstructs a contemporary still life defying socio-political myths of reproduction, domestication, spectatorship, self and identity. Her videos further rupture signifiers of female sexuality with the absence of the female body which is traditionally defined to be sexual and objectified for the male gaze.

Dipali Gupta lives and works between Malaysia and Singapore and her work has been showcased across South East Asia exhibiting in Hong Kong, Kuala Lumpur, New Delhi, with collaborations, symposiums and performances in Portugal and Singapore.



Reaching Peaceful Waters II, 2018

Mineral Pigment on Hahnemühle Paper

110 x 77cm (43.3 x 30.3in)

Eduardo Recife

Born 1980, Brazil

The artist invites us to go on a journey through the human soul in which conversations, doubts and dreams merge in a search for love, happiness and truth.

Men's aspirations are present in complex and sensitive works of art, full of critical and revealing character. We are challenged to find out who we are, to open lost boxes, to see the darkest side of the human soul and, at the same time, to see the beauty that lies in the midst of the dirt that is within us.

Throughout this introspective adventure we seek but do not find, we come across pieces of ourselves, we dream within our own dreams, we visit the past in our memories, and we find ourselves lost in the wind of our minds that come and go unannounced. Surrounded by so many symbols that refer to tears and pain, shed in the process of letting go and finding ourselves, the artist colours our world with traces of joy, faith and love, leaving a message of hope.

Eduardo has exhibited his works worldwide and is part of private collections in Brazil, Japan, US and Europe. The artist had a solo show in New York last year at Diane Von Furstenberg and is currently represented in galleries in Brazil, Miami and New York.

Elle Kaye

Born 1992, United Kingdom

Elle does not see death, but instead, sees life. Her practice harmoniously blends what it is to be a sculptor, with the academic traditionalism of a taxidermist. With the art form transcending hundreds of decades, regenerated by the Victorians, but with its origins in the 16th century, it is a beautifully archaic and antique practice. Elle's work sensitively nods to the traditional, whilst reconceptualising and modernising the practice through her purist and feminine compositions and underpinned by its artistic context. There is a synonymy between Elle as a sculptor and an artisan, as her process hinges on both the deconstruction and reconstruction of the animal, both elements with their own technical and sculptural complexities.

For Elle, there is no truer way to pay homage to animals. To preserve them is a way to perpetuate life already lived, providing the glorification and appreciation of the aesthetic beauty of an animal. Elle believes there is no truer catalogue than taxidermy; an actual sentient record of a thing that is physical. Her practice also informs the timeline of taxonomy, providing a legacy for natural history and giving increased gravitas to her work.

Elle has shown work continuously and internationally over the past five years, including Frieze week exhibitions, and has taken corporate commissions in Switzerland and Austria. Her work is held in private collections in Belgium, Netherlands, France, Scotland and the USA and in luxury hotels in the heart of London.

Yellow Naped Amazon, 2019

Taxidermy





Butterfly House, 2019

Gouache on Paper

32 x 32 cm (12 5/8 x 12 5/8 in.)

Eliza Gosse

Born 1995, Australia

Eliza Gosse's paintings depict Australian Suburbia. Working within the canon of Australian artists who have debunked stereotypical suburbia through a "super flat" lens, Gosse comes to her painting from a design background having commenced architectural studies before transitioning to a Bachelor of Fine Art at the National Art School (2017).

Focusing upon post war architectural domesticity - Gosse's paintings flaunt blocks of colour, reduced geometric forms and play off utopian architectural ideals with a nostalgic inflection.

In a time of rapid gentrification, increasingly unaffordability and rising inequality Gosse turns focus to design history. With the majority of the houses depicted now gone she questions our value assessment of past culture through the built environment. Her depictions of these buildings is not merely a love letter to this period of design but moreso an attempt to posit such homes as an integral component of Australia and its national chronology.

Most recently, Gosse has been included as a finalist in some prestigious Art Prizes including the 2019 Ravenswood Female Art Awards and for the second year running in the Waverley Art Prize.

Gosse is currently undertaking her Masters at The National Art School and was one of the few students included in Sydney Contemporary Art Fair with them in 2018.



Foster White

Born 1993, USA

Philly born, Maryland raised, and based in D.C., Foster started his journey with still photography in high school. Being behind the camera, he was exposed to many experiences and perspectives, as well as a newfound appreciation for light and the process of capturing it. Portraiture forced him to find out what he thought was interesting about a subject, then devise a way to capture it honestly. This has captivated Foster from the very beginning. Currently, portraiture is his main form of expression. Each project is an attempt to push the artist's understanding of how light's interaction with a subject can shape the viewer's interpretation of the subject.

Foster's inspiration comes largely from photographers like Saul Leiter, Gordon Parks, Slim Aarons and Vivian Maier. Saul for his extensive studio work and unique lighting styles, Gordon and Slim for their ability to preserve the personality of the subject while still perfecting their frame down to the tiniest detail, and Vivian for her sheer skill in observing and stopping a moment.



Arfa Iqbal - A Modern Woman, 2019

35mm Photography

76.2 x 70cm (30 x 24in)



Giggs Kgonamotse Kgole

Born 1997, South Africa

Kgole's works are an exposition of the interplay between the identities of people living in rural Limpopo and the world which they inhabit. The artist grew up in a Limpopo village, South Africa and tells vivid human stories about the experiences of people who live there. They are stories that are untold to an urban audience, to whom rural South Africa is a hidden landscape. They tell tales of struggle, of abandonment, of promises broken and dreams deferred. They speak of resilience in the face of everyday injustice, of resistance through the simple act of living.

Kgole's work is typified by his use of Anaglyphs, whereby two versions of his composite photographic images are printed in different colours (typically blue and red) onto canvas. A technique called Anaglyphing of which was used in films in the 1850s, Kgole brings back to life in his masterpieces to tell Untold African Stories. Kgole is also a multi Award Winning young master who was recently named as one of the Mail & Guardian Top 200 Young South Africans, he is widely collected in Africa, Italy, France, London and Privately collected in Monaco. Completing his 6 month artist residency with Undiscovered-Canvas in France in 2019, he hopes to keep moving and inspiring people through his story journey through life.

God Ke Mama, 2019

Oil and Charcoal on Black Linen, collage with Fabric

140 x 250 cm (55.1 x 98.4in)



Oval Office and Justice Pink, 2017

Unique screenprint

120 x 80 cm (47.2 x 31.5in)

June August

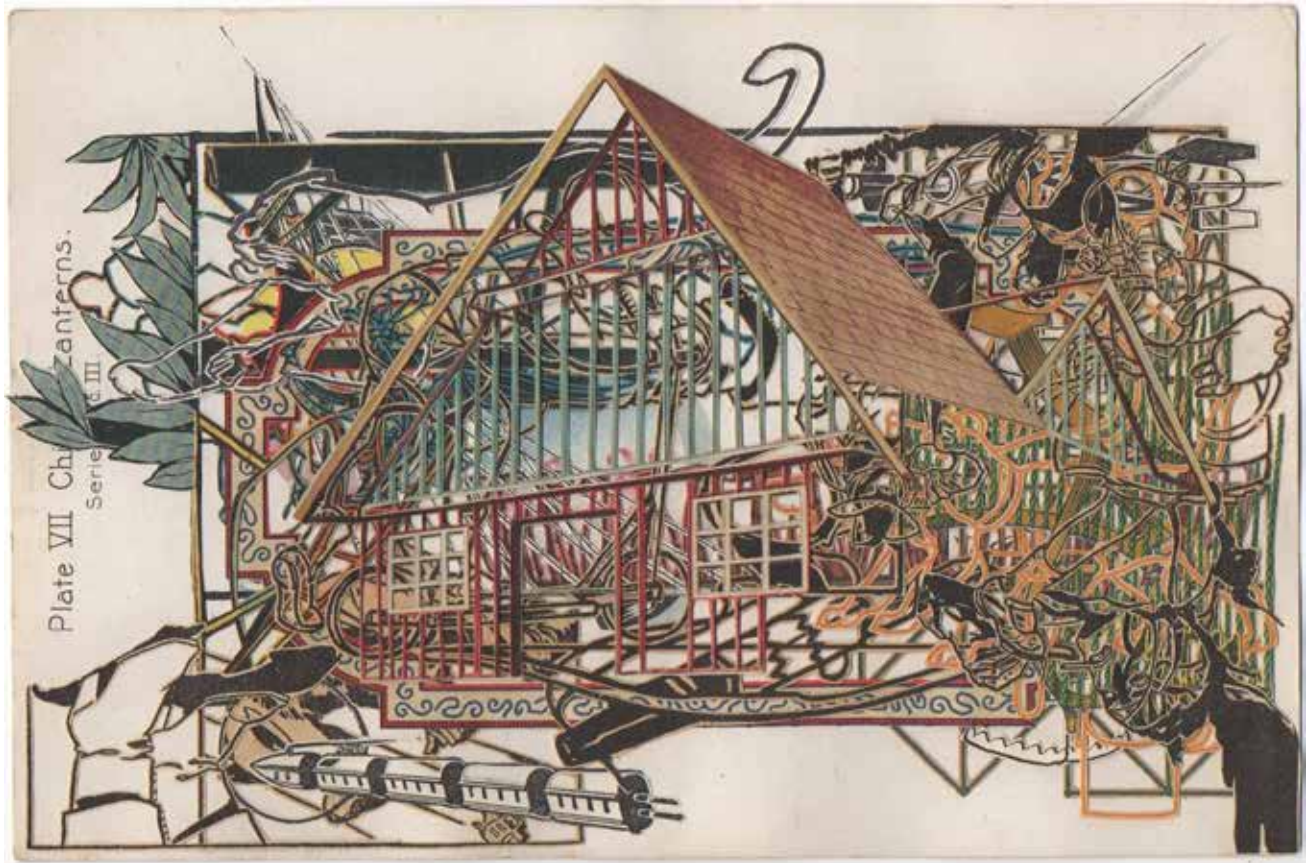
Born 1967, USA

June August's primary theme is Art about Art, which is largely informed by working as visiting artist in Europe and Asia, and particularly, time spent in Japan. This encouraged August to make connections among art works and artists of ostensibly disparate media and historical eras with different social, cultural and political concerns. One of her themes is also Art About Women.

As a research fellow at Tokyo National University of Arts and Music, she developed an appreciation for the complex relationship between high art of Japan's Edo period and popular contemporary art of manga and anime. Her colors, drawings, patterns could apply to Murakami, Warhol, Ingres, Renaissance art, Greek art, in a playful way. Her Blue Murakami and RBG Pink (on exhibition in 2019) are in the permanent collection of the Museum of Fine Arts Boston.

Irish Visiting Artists Grant: a printing in Cork suggested her switching to silkscreen. This path-changing encounter with European artists while August was working on Asian imagery is emblematic of the international connections of her work.

June August's works are in many private and public collections all over the world. Her last involvement in exhibitions and art fairs comprises: in 2017, "An American in Paris" - a solo exhibition of 15 works at the US Embassy in Paris; in 2019 - Museum of Fine Arts Boston, North American Print Biennial, NOPE at Bankside London.



Chinese Lanterns 2 (House), 2019

Collage/Works on Paper

20.3 x 27.9 x 2.5cm (8 x 11 x 1in)

Keith Maddy

Born 1964, USA

In our modern era of digital media there are endless possibilities for producing imagery of any kind. Maddy, meticulously cutting and pasting, is indifferent to all that. As a child, coloring books full of characters caught still in motion were a retreat from the outside world to an inner sanctuary of unfettered imagination where play, adventure, and the joyful act of coloring and mark making were intertwined. As an artist, this place inspires him to delve deeper, deconstructing and transforming the material into the creation of new work, equally exuberant and uniquely contemporary. In doing so, he humbly embraces previous generations of Masters inserting and challenging contemporary art of their time with the cutting edge of paper.

Maddy holds a Bachelor of Fine Arts w/Distinction from Massachusetts College of Art & Design and is represented in the USA by Howard Yezerski Gallery. He has been published internationally, recognized by the International Art Critics Association, won numerous grants recognizing his unique style and works out of the National Landmark, Fenway Studios in Boston. Maddy holds an extensive exhibition record and his work is in private collections internationally including Fidelity and Massachusetts Institute of Technology.



Into Utopia, 2017

Mixed Media - Ink Jet Print Collage with Oil Paint and Acrylic on Somerset Velvet Paper

200 x 120cm (78.7 x 47.2in)

Larry Amponsah

Born 1989, Ghana

Larry Amponsah received his Master of Art in Painting from the prestigious Royal College of Art in London, after partially studying for Master of Fine Art in Chinese Traditional Painting at Jiangsu University in China, as well as gaining his BFA in Painting at Kwame Nkrumah University of Science and Technology, Kumasi, Ghana. Larry is shortlisted for the 2019 Dentons Art Prize, he won the Be Smart About Art Award at the FBA Futures Exhibition in 2019 and currently holds a position as a Trustee for The Kuenyehia Art Trust in Ghana.

His practice investigates the traditional mode of image-making and yet borrows unconventional strategies of image production to look at the 'NOW' politics of imagery. Amponsah samples archival images and materials by intervening into private and public spaces to negotiate with the public and institutions to allow him to photograph images structured around the public's lived realities. Through the language of painting, Larry spends months to reworks the archival materials by physically collaging, weaving, scraping, painting and concealing in order to reveal what he calls "the now here, but nowhere and yet from everywhere". By doing so, Larry confronts the many unresolved questions of representation in the history of Art. He also experiments with moving image, installation and sound in order to discover dynamic systems through which to translate his ideas to an audience whose cultural experience of the world is increasingly changed by new inventions and technology.



Tales of Telomeres, 2017

Fine art print on Hahnemühle Photo Rag

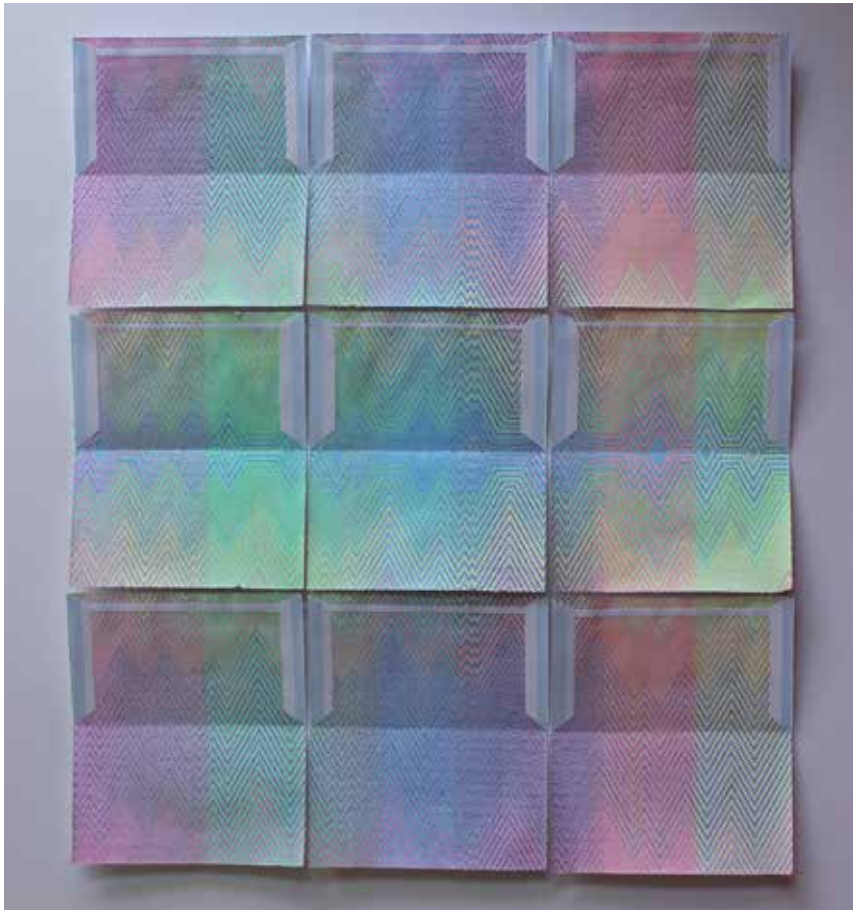
Diameter: 50 cm (each) (Diameter: 19 3/4 in. (each))

Renata Kudlacek

Born 1976, Germany

Renata Kudlacek is a mixed media artist, specializing in fine art photography and print media. Renata critically uses re-enactment, the aftermath of historic scenes in order to look back and make the construction of memory and storytelling visible. Much of her recent work relates to the centuries' old discussion, which raises the question of life and its origin - the constant challenge between old standards and the new science that requires constant revision. Aesthetic experience is closely related to ethical experience. The use of symbolic motives of flowers, butterflies, snakes etc. within traditional interpretation in art history and mythologies is integral to her work. Her work has been exhibited widely across Europe whilst working for art and education initiatives. She studied at the Royal College of Art London and is part of the Art and Ethics research group at the University of Edinburgh. Renata lives and works in Berlin, Germany.

Renata's art works are held in international art collections like Ernst and Young London, Deutsche Bank Frankfurt, Armenian and Russian Culture Institute. Her works was part of the Berlin science week and shown at the World Congress of Bioethics in Edinburgh in 2017. In 2018 Renata was shortlisted for the Ashurst Emerging Artist Prize London and her work was part of Art Dubai in 2019.



Soon, 2018

Gel pens on envelopes

47 x 53 x 3cm (18.5 x 20.9 x 1.2in)

Ruth Chambers

Born 1983, United Kingdom

Acts of endurance, labour and absorption in process, Ruth Chambers' drawings are invested with a nostalgia for the materiality of written communication against the backdrop of our fast-paced digital culture.

Chambers is inspired by the history of surface pattern; its form and function, whether decorative, protective or devotional. 20th century Modernism and its concerns also loom large: the grid, colour theory, minimalism, and the art object as self-reflexive rather than mimetic. Made onto envelopes - familiar everyday objects, pregnant with history and function - the drawings become vessels for imagination and personal narrative. Chambers aspires to a slow, introspective mode of making and looking, a means to explore and transcend the drawn surface.

Chambers studied at Durham University (BA in Combined Honours, specialising in History of Art, 2003-06), and at University of Oxford (Masters in History of Art, 2006-07). Recent exhibitions include Wells Art Contemporary (2019) where she won the Parker Harris Mentoring Prize; ING Discerning Eye (2018); and RCA Secret (2015 - 2018). She has been shortlisted for the Trinity Buoy Wharf Drawing Prize (formerly the Jerwood Drawing Prize) in 2011 and 2018; she was the winner of the Dark Yellow Dot Drawing Prize in 2019. An interview with her was published in *Interalia Magazine*, 2019.



38 Lines in the Middle, 2019

38 Unfolded Sugar Books and Wallpaper

Dimensions Variable

Soojin Kim

Born in 1976, South Korea

Soojin Kim is an interdisciplinary artist and educator whose research focuses on intercultural relations and interactive storytelling. Her most researched subject was started from the memory of her father on American sweets during the Korean War era in the 1950s. Her research has begun to transcend into the investigation on social and cultural meaning embedded over the years. She tells that American sweets are the indication of loss of her father personally and also the signal of the disappearance of traditional values of Korea due to the spreading of industrialism and pop culture influenced by the United States historically.

Kim came to Boston in 2000 to study Electrical Engineering. After receiving her Master degree she changed her focus and began studying at the School of the Museum of Fine Arts. She won the Dana Pond Award in painting and a highly-competitive Traveling Scholars Award from the School of the Museum of Fine Arts. She was selected as the Bupyeong Young Artist and the SHIFTS artist of Park Young Korea Foundation and Bupyeong Young Artist in South Korea. Most recently she was selected as a residency artist from MASS Moca Artist Residency and Munson-Williams-Proctor Arts Institute and PrattMWP in 2018. Her work is currently represented by Gallery BOM, Boston.

Behind the Screen, 2019

Oil on Canvas

80 x 200cm (31.5 x 78.7in)



Susanne Kamps

Born 1967, Germany

The paintings of Susanne Kamps are chromatic organisms, entirely of their own kind. On the one hand, they assert their obligation to tradition, on the other hand they celebrate individuality and boundless independence, as if they never heard of the great role models they evoke...’ wrote one art critic, adding: ‘And the beholder, the more he or she tries to grasp the tension, experiences *deja-vu* – the ‘aha’ effect. Who would not, while looking at the painting of Susanne Kamps, think of Matisse...’ - and indeed, her painting *Behind the screen*, shortlisted for the 5th Edition of the Young Master Prize, pays homage to *Matisse’s Interieur aux aubergines* (1911).

Susanne Kamps studied under the late Prof Herman-Josef Kuhna at the Academy of Art in Munster, Germany. She works in Dusseldorf, and has also worked in France during several extended stays in Paris (Cite des Arts) and at Roquebrune on the Cote d’Azur. She has also worked in Israel at the Ein Hod artists’ village. Her paintings have been shown in Germany, France and Israel and are in several collections, including the German Re-Insurance Company, WGZ Bank and the Heuking, Kühn law firm.

The Waterfowl, 2017

Framed archival pigment print

35.6 x 25.4cm (14 x 10in)



Tami Bahat

Born 1979, Israel

A deep love for imperfect beauty and the belief that art is in everyone fuel Bahat's portraiture. As a conduit to other lifetimes, she constructs stories of the past through the people of her present-day life. Inspired by the Old Masters, the series *Dramatis Personae* exhibits her personal connection to history and a deep longing for times that no longer exist.

She left school at the age of fifteen and was given guidance by her father who had taught at Bezalel Academy of Arts and Design in Jerusalem. He encouraged her independent study through workshops and seminars of art history, photography, sculpture and design, further enhancing her creative vision. A series of family trips around the world exposed her to humanity as a whole and the myriad ways that people live, providing her with a keen awareness of the beauty and loss that an earthly existence brings, an undertone in much of her work.

Most recently Bahat has had solo exhibitions in Los Angeles, Australia and Chicago, and her work has been shown in prominent photography events, including *Fotofever Paris*, *Scope NY*, *The Photography Show (AIPAD)*, as well as the *LA Art Show*.



Moving Day, 2019

Pencil and coloured pencil on paper

94 x 140cm (37 x 55.1in)

Yusa Yalçintas

Born 1985, Turkey

Yalçintas' works are inspired by architectural spaces and children figures. In a ritual-like action, his pencil and colored pencil drawings process a gnostic world with all its subtlety and transparency. Here faith, ritual, and play are fed from the same source.

Removing elements of time, space and identity, the artist detaches man from the history of civilization and belief systems. What left behind is sections of childhood without narrative, where children move in a secret of their own and in an illustrative sameness. As in the manuscripts and miniatures of the early Old Masters, in the West and the East, construction of the figure and space appears independent from perspective, proportion, and realism. Architectural space, very central to his work, is approached as mystical and staged with geometric elements. Thus, the artist works to create an art language with symbols, beyond logic and leaves the scene to the numinous essence.

Yalçintas' works are followed with great interest after his solo exhibitions *Causa Sui* (2016) and *Yuka* (2019) at Pi Artworks. In addition to his participation in group exhibitions at many prestigious local institutions, Yalçintas' works have been shown at *Circumstances* (2010) at Kaiku Gallery in Helsinki, *Destroy Istanbul* (2011) at Neurotitan Gallery in Berlin, and *Dialog: Art from Turkey* (2012) in Viennafair.



Winner 2014 - Matt Smith, Spout Group, 2018, Black Parian (six pieces)

Young Masters Maylis Grand Ceramics Prize 2019

The Young Masters Maylis Grand Ceramics Prize, now in its third iteration, is working to bridge the past Old Masters in ceramics to today's artists, challenging us to look at ceramics in a new way. Since its inception in 2014, the Prize has witnessed numerous milestones and events, for both the market for ceramics and ceramic artists.

Briefly focusing on our shortlisted artists for 2019, we are delighted to introduce artists of ten different nationalities from across the globe. All these artists have looked at traditional and past practices and make art that is modern and fresh. Some of the artists use the wheel to construct their work; others use slab construction to build their work. A few of the artists are adding materials other than clay to their work in new and innovative ways. Some works are functional and others challenge the very concepts of what ceramics are. I think you will enjoy the artists we have assembled for the prize. Each one deserves this recognition.

The applications for the Young Masters Maylis Grand Ceramics Prize in 2019, were the highest since the Prize's creation, with 205 dedicated ceramic entrants. This rise in the number of applicants mirrors the greater resurgence of ceramics in the art world. Notable recent events include the advent of dedicated and stand-alone contemporary ceramic sales at the London auction houses,

which in October 2018 had combined sales of over £5 million. It is clear the auction houses see an expanding market for modern and contemporary ceramics providing works for a new generation of collectors.

The growth in the ceramics market is matched by the rise in prominence of women working in ceramics, and art in general. The field of ceramics reflects women artists' success, both commercially and in museums, with growing numbers of solo exhibitions for women artists. Highlights of the past few years include, Betty Woodman's "Theatre of the Domestic" 2016 at the ICA, London, Kate Malone's "Inspired by Waddesdon", 2016 at Waddesdon Manor, and Carolein Smit's "Myth and Morality: the fairy-tale world of Carolein Smit" 2018 at The V & A Museum. Once again, our prize celebrates this trend as a dozen of our 15 shortlisted artists are women.

One final trend within the world of ceramics to consider, is the tenacious desire to continually push boundaries. The past winners of the Young Masters Maylis Grand Ceramics Prize have all challenged the boundaries of ceramics as both a material and subject matter. Matt Smith's (2014 winner) solo exhibition "Flux: Parian unpacked" was shown at The Fitzwilliam Museum, Cambridge last year and is represented again at this year's British Ceramics Biennial. Lucille Lewin (2017 winner) is exhibiting currently at

The V & A Museum exhibition "Blanc de Chine, a Continuous Conversation". I'm sure the winner of this year's Young Masters Maylis Grand Ceramics Prize will join them in expanding and challenging the medium of clay.

Preston Fitzgerald

"Are ceramicists inevitably historians of their own medium?"

- Apollo Magazine January 2019

Winter Jar, 2019

Thrown and Glazed Porcelain

49 x 51cm (19.3 x 20.1in)



Albert Montserrat

Born 1980, Spain

Montserrat is totally convinced that ceramics is the most noble, traditional and humanly attached material of all. Also, historically, what this material has allowed us, humanity, to achieve, in all aspects, from improving our health to a medium of expression, is immense. This makes him feel real veneration and respect to it. He shows a very particular interest for the highly technically demanding oriental glazes from the Old Masters, having inspired him to make an extensive research, giving the strong finish to Montserrat's work. Glazes are his passion. He is fascinated to see and endlessly test what the chemical elements around us bring to the surface of the vessels that he throws on the wheel. He has a special interest in the traditional vessels that the history of ceramics has brought to us. From the Egyptian canopic jars to the Roman amphoras or the Korean moon jars.

Montserrat has been intensively and continuously making ceramics for over ten years in Spain, Mexico and the UK. His work is held in public collections in Spain and the UK and in private collections in Qatar, USA, UK, Spain, Mexico, Australia, Belgium and France. He won the Barcelona's Ceramics Biennial in 2018.

Amberlea McNaught

Born 1990, United Kingdom

Amberlea creates tactile pieces that translate carved plaster surfaces in to sharp geometric ceramic forms.

Her work at first glance appears ancient. The carved surfaces of her pieces evoke the grandeur of an Andalusian palace, replete with carved architectural plaster, until you look a little closer...

Her contemporary vessels seem timeless, bridging past and present by subverting traditional techniques with modern materials. Her training with Master craftsmen in India and Morocco exposed her to the walls and floors of crumbling madrassas and mosques which has led her to develop her unique style. Amberlea has transcribed the principles of a traditional craft into an unexpected medium. In doing so, she has exploited the universal language of geometry to express her voice within the ceramics' world.

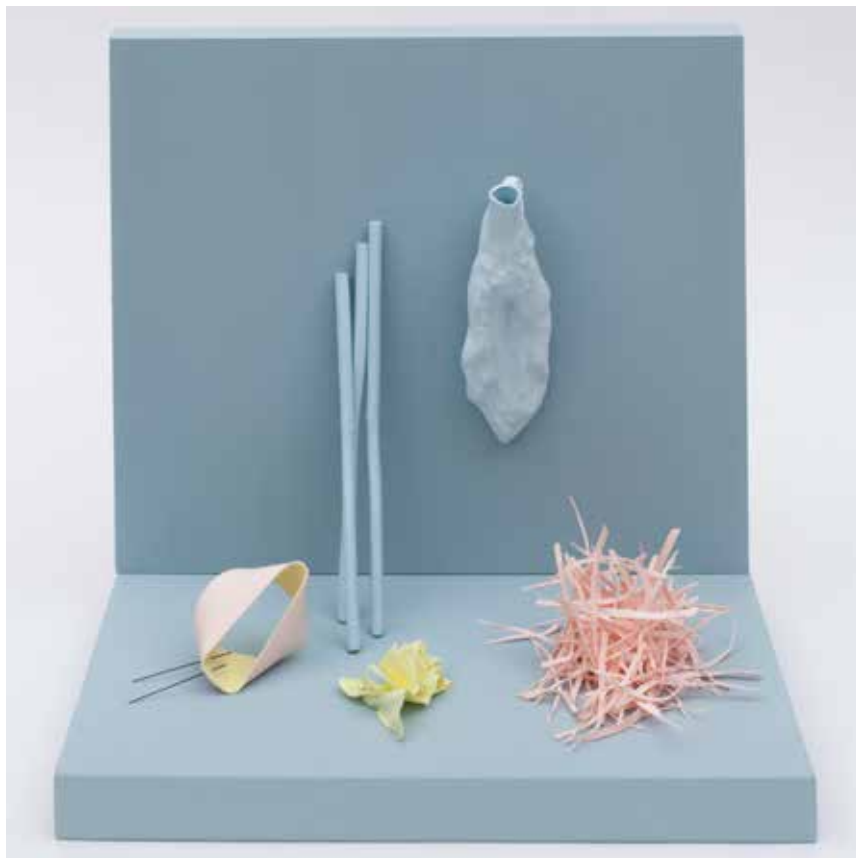
Amberlea graduated from Cardiff Metropolitan University in 2013 and now works from her studio based in Sheffield. Since then she has exhibited internationally in Fes and Delhi and regularly exhibits at established ceramics festivals in the UK. She is the 2018 winner of the prestigious Art in Clay Peers Award.

Reduction fired Urn, 2018

V9A Stoneware

34 x 28.5cm (13.4 x 11.2in)





Lets Suppose #1, 2019

Bone china and pins

35 x 21 x 33cm (13.8 x 8.3 x 13in)

Anne Athena

Born 1984, Denmark

Anne Athena's practice springs from her deep interest in human behavior, spirituality and psychology, human beings and the stories of their lives, the history of humanity and its development and habitation on this planet. She works within the realms of figurative, surrealism and symbolism to create narratives that opens a window to the unseen worlds of the human being. Her research method is autoethnographic, a concept that deals with collection meaning instead of data. Anne Athena's ceramic practice is her medium wherein she can materialize her studies and contemplations. This combined with her passion for historical art and design results in an esthetics that is heavily influenced by traditional ceramics; pattern, ornamentation, the figure and the vessel.

Before Anne Athena was a ceramicist, she was a painter and today she uses that skill in her making. She combines her two artistic languages to create a three-dimensional canvas for her to tell her stories on. The four greatest influences in her life are actually all painters: Frida Kahlo, Dali, Gustav Klimt and William Blake.

Anne Athena holds a BA in Ceramics from The Royal Danish Academy of Fine Arts (2014) and a MA in Ceramics from the Royal College of Art (2019).

Anne Gibbs

Born 1966, United Kingdom

Anne Gibbs' artistic practice is a fusion of influences stemming from still life painting, cabinets of curiosities and collage. Early experiences of play, growing up in the South Wales valleys instilled an instinct for make do and mend and staging scenarios. Her current assemblages are informed by these artistic sources and early childhood experiences.

She collects natural materials and man-made objects from a wide range of places, which are then transformed, altered and restaged. Informing these are the intimate still lifes by Adriaen Coorte (1665-1707) whose paintings of bound asparagus, wavy shells and soft fruits inspire the piling, piercing and tying seen in her work. Here, cast and handmade objects are playfully and precariously composed-contemporary still life assemblages, minimal, quiet and curious.

Anne Gibbs has exhibited nationally and internationally including Greece, Canada and USA. She has undertaken residencies in the UK and USA and received creative awards for travel and research. Recent exhibitions include, Still: The Language of Clay, solo national touring exhibition, Wales, Collect, Saatchi Gallery, London, with Ruthin Craft Centre and Award, British Ceramics Biennial, Stoke-on-Trent. Her work is held in public collections in Wales, USA and Korea.

The Guardians, 2019

Ceramic

50 x 30 x 18cm (19.7 x 11.9 x 7.1in)



Women's Portrait with Red Flowers, 2019

Stoneware, Porcelain and Glaze

28 x 24cm (11x 9.4in)

Catalina Vial Stange

Born 1978, Chile

Latin America is made up of native communities, mixed with the leftovers of the European conquest, immigrants and slaves. Throughout Latin American history, the presence of women has always been half-silent, in a land where men set the rules. Due to this and other factors such as the nature of reproduction, social causes, environmental effects, human relationships and historical events, Latin women have developed resilience and the ability to reinvent themselves to survive.

Catalina Vial's work is an ode to this mestizo woman, who from the earth is able to start over and over again, raising villages, houses and children without looking back, without forgetting who she is and regardless of who she was. By joining and composing different pieces of porcelain, paper clay and stoneware, Vial represents the courage, beauty and dignity of women in the act of destroying and rebuilding themselves infinitely. The organic circular, oval and container forms of her works embody the feminine energy in movement, the ability to contain and be a fundamental part of the cycle of life and death.

Vial began her artistic career in the world of engraving and book binding, two disciplines that greatly influence her current work as a ceramist aesthetically and in the way she assembles her pieces. In recent years Vial has dedicated herself completely to ceramics and has participated in numerous symposiums, exhibitions, exchanges and workshops in China, Turkey, Thailand, the Philippines, Peru and Chile.



ENGLAND TILL I DIE, 2019

Glazed Ceramic

31 x 21 x 12cm (12.2 x 8.3 x 4.7in)



Connor Coulston

Born 1992, United Kingdom

It has been argued that the fool as a social type is of great importance; so great, as a matter of fact, that it is to be considered equal in the stature to the hero and the villain.

Coulston plays to the notion of being the 'fool' in contemporary ceramic circles. He uses his craft to feed his fascination for the kitsch objects and ornaments that normally collect in his Nan's house. His seemingly fun and light-hearted work acts as a preface to lull his audience into a false sense of security with each object tackling much darker issues, from child poverty to sexuality and social status to class and identity. Autobiographical references can be seen throughout his work, with each piece offering an insight into an element of his personality; commenting on his Nan's love for Nigel Farage and UKIP as well as his mum's depression.

Coulston graduated from his MA at the Royal College of Art in 2017. Exhibiting his work nationally throughout the UK, his recent achievements include showcasing his installation 'Me, my Nan and Oldham' at the Baltic Centre for Contemporary Art and being included in a documentary produced by Sky Arts to explore what it means to be British, post-Brexit.



Elin Hughes

Born 1997, United Kingdom

Elin's sculptures are made through a cyclic process of fracturing and reconstructing the thrown vessel. By taking inspiration from British pottery traditions but removing the stable, functional nature of the pots as domestic objects, Elin draws our attention to the unpredictable material qualities of clay. Her glazes and forms reference back to Western traditions in the twentieth century including Bernard Leach's fusion of Eastern and European aesthetics and the macho, destructive nature of works by American artists like Peter Voulkos. Her work raises questions about the importance of skill and the role of the potter in today's society through combining throwing with sloppy craft's disregard for rules.

Elin graduated with a BA in Ceramics from Cardiff School of Art and Design in 2019 and was a recipient of the Potclays Award for innovations in clay. She was a student demonstrator at the 2019 International Ceramics Festival in Aberystwyth and has exhibited in both the UK and Sweden. Elin has recently displayed work at the Jane Phillips Award Graduate Showcase at the Mission Gallery, Swansea and the 25th Art in Clay at Hatfield House. She lives and works in Cardiff.

Anatomy of the Potter, 2019

Extruded and thrown stoneware and crank clay

86 x 109 x 26cm (33.9 x 42.9 x 10.2in)



Hanna Järlehed Hyving

Born 1970, Sweden

Hanna Järlehed Hyving obtained her MFA in Ceramics in the School of Design & Crafts at the University of Gothenburg. The artist's creative work evolves around her interest in the ceramic materials and their different expressions. Water has been a reoccurring theme and this is also to be seen in these creations. Hanna is using the china clay for the white colour giving her glazes the perfect backing and the stoneware for its strength and solidity. The thick layers of transparent glazes get their vibrant surfaces through a reduction firing process in a combined gas and electric kiln.

As during the Romantic era, in the late 19th century, it is the emotions that are in focus in Järlehed Hyving's ceramic works. Even though her work nowadays has the character of sculptures, she does not want to let go of the contact with the ceramic tradition. While the sculptural orientation marks a release from the traditional use of ceramics, the plate is preserved as a formal starting point. However, the plate does not get the character of a ceramic utensil, it rather becomes a container for a symbolic, personally coloured content.

The works of Järlehed Hyving have won numerous international prizes, notably, in Korea and Japan. She has been exhibiting extensively since 2000 all over the world, and takes active part in different international art fairs, prizes and exhibitions.

Frozen Land, 2019

Stoneware clay, iron and manganese oxide,
transparent stoneware and earthenware glaze

50cm x 10cm (19.7 x 4in)



Heidi Bjørgan

Born 1970, Norway

Like her self-proclaimed hero, the eccentric American potter George Ohr (1857-1918) Heidi Bjørgan challenges the notion of what a potter may be. One of Ohr's goals was to never make two identical works. As a consequence, terms like "perfect" and "uniform" became meaningless.

The Yellow Collection are parts of her series of consoles inspired by Dresden's Zwinger palace, Germany (built in Baroque style in 1709) and its architectural and inventory extravagancies. Smaller ceramic jars (inspired by George Ohr) in various states of deformity are resting on top of the consoles. Forming an extension to its base, the jars erase the distinction between the object and the console that carries them, whereas the marriage of the two become a sculptural work where errors and imperfections contribute to their distinctive expressions.

Heidi Bjørgan's work is represented in numerous of Museums such as the National Museum of Art, Oslo, KODE - Bergen Art Museum, The Museum of Decorative Arts, Trondheim, Sørlandets Art Museum, Norway, Collection of Queen Sonja of Norway, The Victoria and Albert Museum, London, well as in several private collections around the world.

She has also participated in International art fair like NADA, Collect, and artgenève.

The Yellow Wall, 2018

Lowfire Clay

200 x 300 x 30cm (78.7 x 118.1 11.8in)



Ikuko Iwamoto

Born 1971, Japan

Ikuko Iwamoto is best known for her sculptural often eccentric porcelain tabletop pieces, however, she has developed a new body of work exploring framed wall sculptures since 2012.

Her typical work involves using a slip-casting technique, a process that includes plaster model and mould-making to create a hollow body. Ornamental parts, such as spikes and piled-up dots are attached to create tension, fragility and flows.

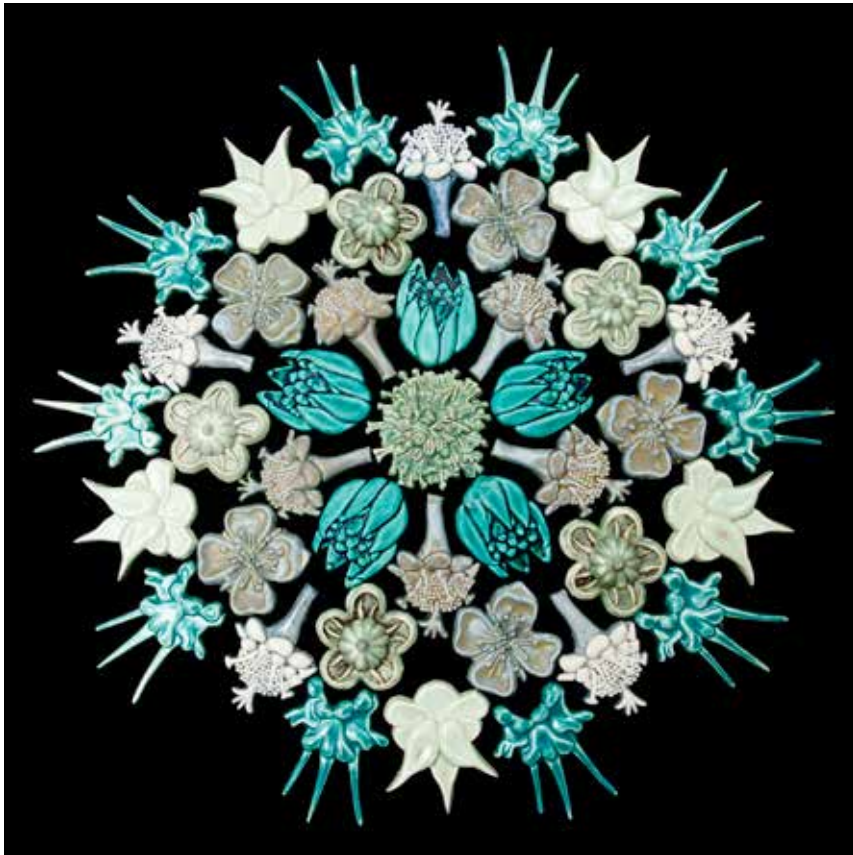
Her fundamental inspiration comes from “microscopic world”, however, she is also strongly inspired by the abstract paintings from the modern art era, especially by compositional works by Klee, Miro, and Victor Pasmore. Those imaginative or accidental shapes found in their abstract paintings give her a similar excitement to what she picks up from the images of organisms that are invisible to a naked eye. Also, additional materials such as coiled telephone cables, metal wires, and hypodermic needles are often incorporated into her porcelain forms.

Notable exhibitions include Collect at Saatchi Gallery, Royal Academy Summer Show, and her work is in several public collections including the V&A and Manchester Art Gallery.

A Crescent in Downs Park, 2019

Porcelain, Hypodermic Needle, Coiled Cable, Toothbrush, Tape Dispenser, metal wire, translucent beer tube

75 x 92 x 18cm (29.5 x 36.2 x 7.1in)



Fire & Water: Toadfax Roundel, 2019

Soda wood fired and oxidised porcelain

85cm diameter (33.5in)

Kay Aplin

Born 1971, United Kingdom

Kay Aplin graduated in 1995 from Chelsea College of Art, in Public Art and Design, specialising in ceramics and glass. For over twenty years, Kay has had a successful career as an architectural ceramist, producing a distinct range of site-specific commissions predominantly for the public realm around the UK and internationally. Since 2008 she has been based in Brighton.

In 2011, Kay initiated the award-winning project The Ceramic House, a pop-up gallery space, her home and a living showcase of her work, where she curates exhibitions of contemporary ceramics, featuring the work of emerging and leading international ceramists. Since 2016, The Ceramic House has become a centre for research into collaborative ceramic and sound art practice with an ongoing international residency and exhibition programme.

In recent years, Kay has been developing large-scale wall-based ceramic installations for exhibition and by commission. Her design process is informed by the use of a digital microscope to magnify botanical specimens and the use of soda wood firing techniques in porcelain to create flora-inspired work that responds to place.

Kay has exhibited internationally at Kogei Triennial Kanazawa, Japan, Seoul Artspace Mulla, Korea European Ceramic Context, Denmark, Elit-Tile Triennial, Dominican Republic, British Ceramics Biennial and Collect Open.

Multi-Tasking, 2019

Ceramics

25.4 x 20.3 x 15.2cm (10 x 8 x 6in)

Ling Chun

Born 1990, Hong Kong

Ling Chun is a Hong Kong-born ceramics artist who likes to play with hair. A beauty school dropout, she received her MFA in ceramics at Rhode Island School of Design in 2016 and has introduced hair into her ceramics instead of styling it. Her ceramic forms are “playgrounds for glaze,” and she likes to challenge the rules and roles of ceramics by disassociating the material from its stereotypical or culturally accepted uses. Removing still-hot pieces from the kiln, Chun applies liquid glazes to the surface creating a sizzling sound and a haze of steam until the glaze sticks. It is an intuitive process that emerges through multiple firings and layers of glaze. The work is born of the spontaneous dripping, sliding, running, climbing and crawling that occurs; the movement of the material is her medium.

Chun has been in several international renowned artist residency programs, including a long-term residency at Archie Bray Foundation in Helena, Montana (2016-18). She has also received a Matsutani Fellowship, Lilian Fellowship and travel grant for overseas residencies including c.r.e.t.a. Rome and Aquatopia in Puebla, Mexico. Recently, her achievement in the field of ceramics granted her extended stay in the United States on an O-1B Visa recognizing her extraordinary ability in the arts. She is now a long-term resident of Pottery Northwest in Seattle, Washington (2018-20), where she continues her studio practice.





Coral - HOLLOWED FORM, 2018

Unglazed, high-fired porcelain

58 x 47 x 24cm (22.8 x 18.5 x 9.4in)

Nuala O'Donovan

Born 1962, Ireland

Nuala O'Donovan makes sculptural pieces based on the geometry of natural forms by combining regular pattern with the characteristics of fractal forms from nature. The finished forms are a result of an intuitive response to the direction that the pattern takes as well as the irregularity in the handmade elements of the pattern. Her work explores the contrasts and similarities between traditional Western aesthetics, which sought to portray beauty through the use of classical geometry in the proportions of the work, and Eastern/Buddhist aesthetics of beauty, which celebrates the irregularities and transitory beauty of nature.

Both traditions aspire to portray the beauty of natural forms through the use of pattern and geometry and O'Donovan develops her work based on her research into these rich histories.

The sculptural forms are constructed slowly over a period of weeks or months and each piece is unique. The works are all based on drawings of living forms from nature and are named to refer to the source.

O'Donovan's work has been exhibited internationally since 2008 when she completed an MFA at the Crawford College of Art in Cork, Ireland. She has been the recipient of numerous awards including the Golden Fleece Award 2019. Her work has been included in International Art and Design books and periodicals and has been acquired for the Collections of the National Museum of Ireland and The Ulster Museum in Belfast as well as many private collections internationally. She lives and works in Cork City, Ireland and is an elected member of Visual Artists Ireland and the Royal Society of Sculptors, U.K.

Marks of Industry, 2019

Ceramic

60 x 55 x 48cm (23.6 x 21.7 x 18.9in)



Rebecca Appleby

Born 1979, United Kingdom

Examining the ever-present cohabitation and conflict between industry and nature, the work of artist Rebecca Appleby is a continual exploration of the contemporary urban landscape.

Her sculptural ceramics and abstract paintings are strongly defined by deft mark making and surface contusions, mimicking both the manufactured process of industry and the seemingly sporadic, yet calculated occurrences found in nature. Strong flat colour and linear steel additions are a new introduction to the ceramic works adding further energy & strength.

She is particularly inspired by Rodin's unique ability to model a complex, turbulent, deeply pocketed surface in clay. She finds his ceramic maquettes particularly engaging believing they retain a raw energy, conflict and compelling physicality.

Her current series of abstract vessels explore the concept of structure, order, control and the antithesis- nature, and organic expression. She focuses on the formal and aesthetic journey of material from a natural, organic existence to man's intervention and control for use in the urban environment.

Rebecca has work in many private and public collections and has shown continuously and internationally over the past ten years in galleries and established art fairs. She has just completed her first major large-scale public art sculpture in Leeds, commissioned by Leeds City Council.



Dependence, 2017

Ceramic

200 x 200cm (78.7 x 78.7in)

William Martin

Born 1988, South Africa

William Martin was born in Cape Town, South Africa, where he started making ceramics at age 9. He went on to study Art History, Anthropology and English Lit. at the university of Cape Town. In 2010 he was exhibited Nationally for the first time at the Spier Contemporary Biennale. In 2011 he moved to London to complete his Masters in Contemporary Art History at Christie's Education. Over the past 6 years William has exhibited consistently, working collaboratively with other artists, curators and gallerists. His continued interest in making immersive environments came to a peak in 2018 with '*Liam*' at The Smallest Gallery in Soho. He intends to continue this investigation into narrative installations.

Curators & Judges



Anastasia Lander



Cynthia Corbett



Lindsay Dewar



Lucia Iachetti



Daniella Wells



Davina Weir-Willats



Dr. Chris Blatchley



Dr. Virginie Lerouge Knight



Frances Hedges



Godfrey Barker



Maylis Grand



Jean Wainwright



Jill Berelowitz



*Lady Harriett Bridgeman,
CBE*



Marine Tanguy



Preston Fitzgerald



Shiro



Simon Martin



Stephen Feeke

Sponsors



AirSea is a global leader in white glove shipping and logistics. The three pillars to this great organization are care, handling and expertise. Established in 1966, AirSea is dedicated to serving their clients and passionate about building strong lasting relationships. AirSea is proud to have offices in Atlanta, London, Paris, New York, Miami, Dallas, Washington D.C, Chicago, Phoenix, and Los Angeles. A trusted network of fine art agents around the globe allows AirSea to offer a worldwide, white-glove shipping service.



Art Installation Services (AIS) has many years' experience of installing artwork in the public, private and commercial sectors throughout the UK and abroad. Their technicians work with discretion, quietly and quickly though with great care and are able to work at any time during the day or night. AIS are able to arrange framing, transportation, insurance and conservation of artworks as well as project management.



The Artists' Collecting Society (ACS) was set up in 2006 as a not-for-profit dedicated to the administration of the Artist's Resale Right and copyright. ACS represents over 1,000 artists and artists' estates including painters, sculptors, photographers, designers, and artists working in glass and ceramics. Their members range from well-known artists to estates of important artists and artists whose work has only recently started to sell regularly on the UK secondary market. Though its Community Interest Initiatives, ACS proudly supports a great variety of prizes, bursaries, community projects and charities, re-investing over £94,200 of financial support to students and recent graduates throughout the UK in the last three years.



The Love Art Insurance team at Brownhill Insurance Group specialise in insurance for collectors, dealers, galleries and artists as well as those associated with the art world. Being avid collectors themselves, the team appreciate the strong ties that collectors have to their prized possessions. Brownhill Insurance Group have a strong record of excellent customer service and take pride in offering expert cover and being able to offer clients competitive and comprehensive policies. The wider Brownhill family also cater for personal and business insurances.



Cultural Agenda is a specialist marketing communications consultancy and public relations agency, providing strategic planning and professional public relations programmes for clients in the field of design, culture and luxury lifestyle. Their client experience includes some of the most respected names in the industry, both in the UK and internationally. Founded by Davina Weir-Willats, Cultural Agenda is built on a solid reputation within the design, arts and interiors community and known for its creative and informed approach. The agency is proud to work with clients across multiple disciplines and who stand out in their field as representatives of the very best. Cultural Agenda present at every UK and international design show from London Design Festival to Salone del Mobile, Maison et Object and ICFF.



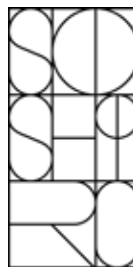
With 50 years' experience in the print industry, Hexio is better placed than most in being able to advise, adapt artwork and produce films for printers of all disciplines – whether it's their core of screeprint customers, or the wide variety of alternative printing techniques such as intaglio, cyanotype, gravure, or litho. Hexio's history of serving large format screenprinters requiring massive film positives has left the company with a legacy of unique, often bespoke equipment, that Hexio can use to produce top quality film work to quite unbelievable sizes.



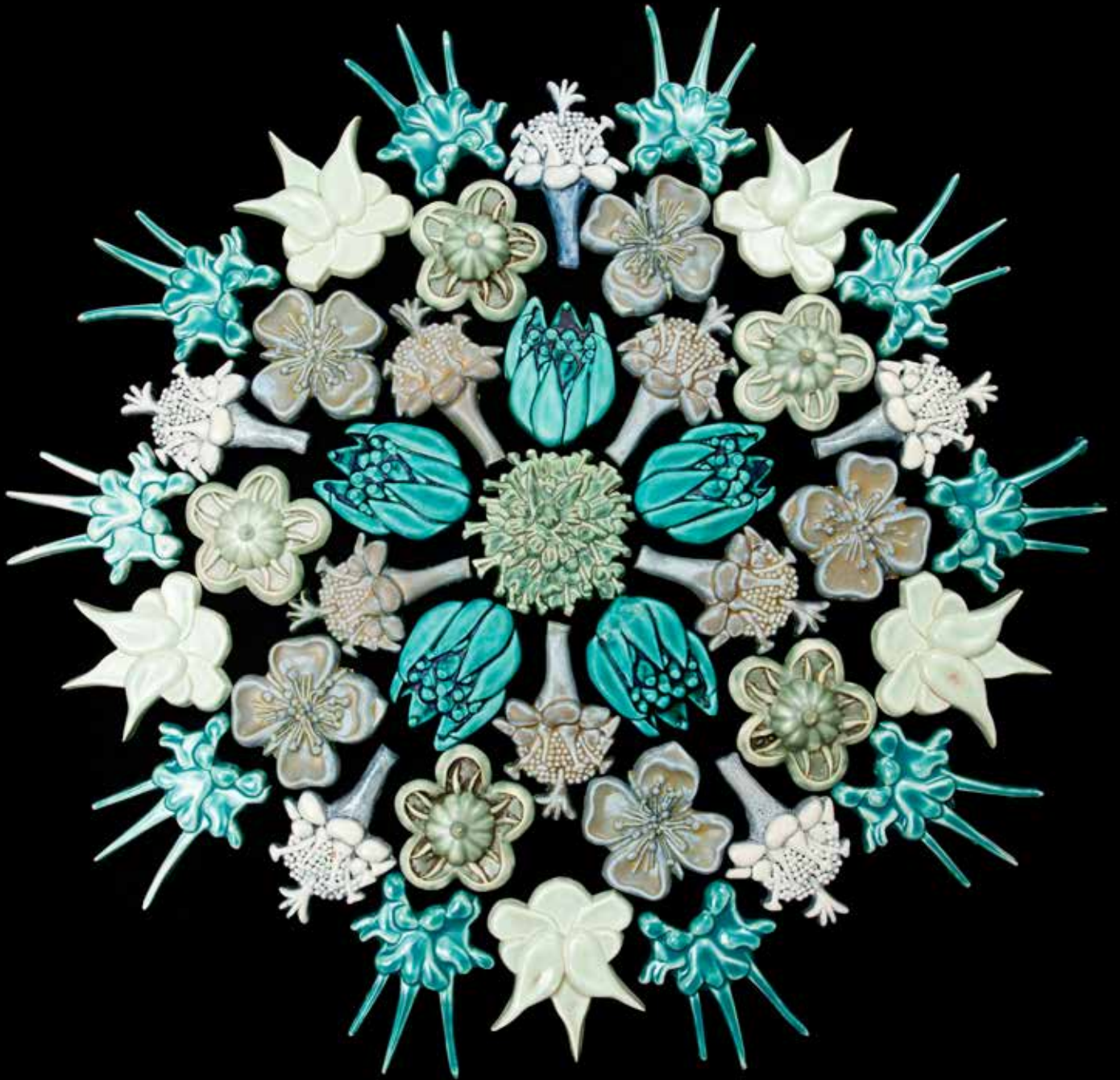
Hogbens Dunphy's passion is finding new ways to improve businesses. Established in 1921, they have over 90 years of success providing caring, professional accountancy for The Arts and creative industries, including galleries and public and private art institutions. The firm offers a wide range of services and specialist knowledge of the arts sector. Hogbens Dunphy provides vital accountancy advice including: preparation of projections, cash flow and business plans, arranging finance, bookkeeping tuition and implementing management procedures and systems, tax planning, and business software.



Established in 2007, Karma Creative is a multi disciplined design agency based in central London. Specialising in Graphic design, Websites, film production, Printing and large format graphic installations Our clients range from music and film industry companies to a whole range of corporates. and everything in between. We believe good design should be effective as well as creative. Karma has the imagination to come up with eye-catching designs, we also have the skills to bring them to life. Our creative thinking along with technical expertise ensures that Karma delivers beyond the client's expectations.



SoShiro explores the world for human heritage artistry as a rich and dynamic source of inspiration. We bring this artistry to life through contemporary lifestyle objects. The 'antidote' to an ever increasingly generic world, SoShiro celebrates skills, traditions and craftsmanship from different cultures through collections of furniture and accessories; drawing from a wide spectrum of artistic disciplines and through an amazing network of collaborations with emerging and established artists and – true – artisans. Our pieces are functional works of art that live to tell stories – bringing to life the heritage and spirit of cultural artistic endeavours – created to enrich contemporary lifestyles.



www.young-masters.co.uk