

THE  
JOHN  
RUSKIN  
PRIZE  
2019

THE 5<sup>TH</sup>  
JOHN RUSKIN PRIZE

AGENT OF CHANGE



# THE 5<sup>TH</sup> JOHN RUSKIN PRIZE FINALISTS

Balal Aquil	Juliette Losq
Omid Asadi	Pinkie Maclure
Lucy Burscough	Farwa Moledina
Tracey Bush	Julie Moss
Duncan Cameron	Fronc Ng
Faye Claridge	Kazuki Nishinaga
Judy Clarkson	Shanti Panchal
Wayne Clough	Lucy Pass
Connor Coulston	Lee John Phillips
Sarah Craske	Hilary Powell
Smout Allen Design Research	Mike S Redmond &
Sarah Duncan	Faye Coral Johnson
Lisa Earley	Gabrielle Roberts-Dalton
Kate Genever	Conor Rogers
Nigel Goldsmith	Katrin Spranger
Evagelia Hagikalfa	Emilia Symis
Martin Hearne	Kathy Taylor
Michelle Heron	Danny Treacy
Harriet Mena Hill	Chao Wang
Marguerite Homer	Pip Woolf
Benedict Hughes	Colin Yates

## EXHIBITION

**The Holden Gallery, Manchester**  
Manchester Metropolitan University, Grosvenor Building,  
Cavendish St, Manchester M15 6BR

**Thursday, July 11, 2019**  
Preview and prize giving 6:30 - 8:30pm

**Prizes**  
1st Prize £3000 | 2nd Prize £1000 | Student Prize £1000

**Exhibition open**  
12 July - 24 August 2019  
Wednesday to Saturday 12 - 6pm  
(Open until 7pm on Thursdays)

*"The way so many artists responded to the 2019 John Ruskin Prize theme 'Agents of Change' was very moving. It was really tough narrowing over 1,000 artists down to just 41. Ruskin would have been pleased by the number of entries that captured key concerns now - including the environment, mental health, racial equality, economic justice, the plight of migrants, the schism that is Brexit. This exhibition is really about the power of art to help us see the world around us, and inspire us to make it better. It is very John Ruskin."*

**Rachel Dickinson**  
Director for Education of the Guild of St George

# ABOUT THE PRIZE

The **John Ruskin Prize** was initiated in 2012 by the Guild of St George and The Big Draw. It has established itself as a showcase for emerging talent as well as for more established artists across the UK. This year's prize coincides with the bicentenary of Ruskin's birth *#Ruskin200*. The John Ruskin Prize 2019 '*Agent of Change*' challenged the nations creatives to consider their roles as catalysts of change, critics, social and political commentators and material innovators.

The 1st John Ruskin Prize exhibition, '*A New Look at Nature*', was successfully shown in Brantwood, Ruskin's Lake District home. The 2nd, '*Recording Britain Now*', was shown in Sheffield's Millennium Gallery for five months accompanying the V&A tour of '*Recording Britain*'. In November 2014 it had a second showing at London's Trinity Buoy Wharf, now the home of The Big Draw. That exhibition focused on cityscapes and rural landscapes. The 3rd John Ruskin Prize, by contrast, was planned to make us take another look at ourselves. This exhibition was shown in The New Art Gallery, Walsall, and had a second showing at London's Trinity Buoy Wharf. The 4th John Ruskin Prize took place in the Millennium Gallery, Sheffield, and placed the artist centre stage as a modern-day Polymath.

**John Ruskin** (1819-1900) was a writer, artist and philanthropist. He championed many of the tenets of the welfare state, and inspired the founders of the National Health Service, the formation of Public Libraries, the National Trust and many other cornerstones of civil society in the last one hundred years. His influence reached abroad in such areas as women's education, the minimum wage, child labour, and environmental protection and has served both as a restraining influence on unbridled capitalism and a moral conscience for the nations of the world.

He wrote on many things: art and architecture, nature and craftsmanship, literature and religion, political economy and social justice —a dizzying variety of subjects. He also worked tirelessly for a better society; the depth and range of his thinking, his often fierce critique of industrial society and its impact on both people and their environment, and his passionate advocacy of a sustainable relationship between people, craft and nature, remain as pertinent today as they were in his own lifetime.



The 3rd John Ruskin Prize exhibition  
The New Art Gallery Walsall (2015/16).  
Far left: 1st Prize Winner, Laura Oldfield Ford

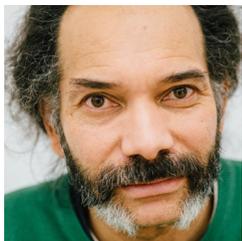


The 4th John Ruskin Prize exhibition  
The Millennium Gallery Sheffield (2017).  
Far left: 2nd Prize Winner, Bethan Lloyd Worthington. Centre: 1st Prize Winner, Rosa Nguyen.

# MEET THE SELECTION PANEL



**Barbara Walker** is a British artist who lives and works in Birmingham. Her paintings and drawings of the human figure open up a dialogue with viewers concerning the notions about race identity, belonging, class, power and the politics of how we look at others. Working in a range of media and formats, from works on paper and canvas to large-scale wall installations, Walker is particularly concerned with social and political issues with particular reference to history and cultural differences in contemporary life. Her work often looks at the world around her, particularly what she sees reflected in surrounding communities.



**Hew Locke** was born in Edinburgh in 1959, lived in Guyana for his formative years, and returned to the UK to study in Falmouth and the RCA. He explores how nations fashion their identities through visual symbols of authority. His fusing of historic sources with his own political or cultural concerns, via visual juxtapositions or through the re-working of a pre-existing object or photograph, leads to witty and innovative amalgamations of history and modernity. The merging of influences from The Caribbean and the UK leads to richly textured, vibrant pieces that stand on a crossroad of histories, cultures and media.



**Jessie Brennan** is a London-based artist who graduated from the Royal College of Art in 2007. Her practice explores the inter-relationships between people and places, informed by their social and political contexts and a direct engagement with the individuals who occupy them. She uses ethnography and drawing as critical methodologies for revealing urban social and spatial injustices, towards their productive political use in the form of exhibitions, publications and large-scale installations in the public realm. This has led her to become involved in projects, for example, with people on public housing estates and community gardens.



**Dr Rachel Dickinson** is the Director for Education of the Guild of St George. A Principal Lecturer at Manchester Metropolitan University, she teaches English literature from an interdisciplinary perspective. In addition to publishing on Ruskin, she has given many lectures on him, and been interviewed about him. Her current research is in Ruskin and textiles, and in Ruskin's vision for sustainable living during the nineteenth century and how this can be reinterpreted for the twenty-first century in areas such as art, business management, crafts, ethical consumerism, museum curation, and even farming and land management.



**Dr Jonathan Foyle** illustrates his numerous books on the histories of English cathedrals with drawings as records, reconstructions, and reasoning. A graduate of Lincoln Art College, he believes graphic arts are essential educational tools that cultivate observation, analysis, appreciation, creativity and memory, while finished work conveys personality as well as mere information. Jonathan now lives near Bath and his consultancy work includes research on historic buildings, cultural tourism initiatives and writing features for the Financial Times Weekend. His own sketches have featured in many television programmes abroad and at home.



**Tim Brennan** has exhibited for 30 years. His concerns lie in the area of art's politicized relationship to space, place, writing, photography, archives and performance. Brennan's doctorate focused upon the methodology he developed surrounding the use of the guided walk to investigate our relations to place and history in new and imaginative ways. In the 1990's he established BA Visual Performance at the influential English art school Dartington and then MA Curating at Goldsmiths, London. Brennan is Professor of Art and Head of the Department of Art at Manchester School of Art, Manchester Metropolitan University.



**Kate Mason** currently works as Director for The Big Draw, channelling her personal passions in neat alignment in support of their visual literacy agenda. She recently also became a Companion of the Guild of St George. For over 20 years, Kate has worked consistently in a variety of roles across the arts, heritage, community, cultural and creative industries sectors. A strategist, persuader and cultural broker, she is a passionate advocate for the value of the arts as one of the key pillars of a balanced education and supports the belief that we all - regardless of age or background - have an entitlement to quality cultural learning.

# AGENT OF CHANGE

A challenge, an observation, a protest, a suggestion, a material innovation, a small shift in perception can affect seismic change.

Now in its 5th year, The John Ruskin Prize 2019 aims to uphold Ruskin's beliefs whilst challenging the nation's creatives to consider their role as catalysts of change, critics, social and political commentators and material innovators. Open to a broad range of interpretations, the prize organisers are inviting entries from a range of creative practitioners in response to the theme: 'Agent of Change'.

John Ruskin, an impassioned and influential critic of art, society and life, believed that art has the power to expose universal truths. Ruskin was a writer, artist, social critic, polymath and aesthete who fiercely opposed the social, political and environmental injustices of his day. These injustices – the 'haves' and the 'have nots', social and economic uncertainty, rapid environmental change and a complex ever shifting political landscape remain issues that are as pertinent today as they were in Ruskin's day.

The Prize also embraces Ruskin's polymathic sensibilities, focusing on the strengths of multidisciplinary practice and inviting submissions from creatives whose work defies easy categorisation. In this bicentenary year, the Prize organisers are encouraging submissions that address change through observation, innovation, protest and that force us to see old problems in a new light.

“**WHAT WE THINK, OR WHAT WE KNOW, OR WHAT WE BELIEVE IS, IN THE END, OF LITTLE CONSEQUENCE. THE ONLY CONSEQUENCE IS WHAT WE DO.**”

— John Ruskin

*“With the values of the radical Victorian polymath and social reformer John Ruskin at its core, and with his legacy in the spotlight in the bicentenary year of his birth, we are proud that the often challenging themes explored through The John Ruskin Prize resonate so strongly with contemporary artists and designers across the nation.*

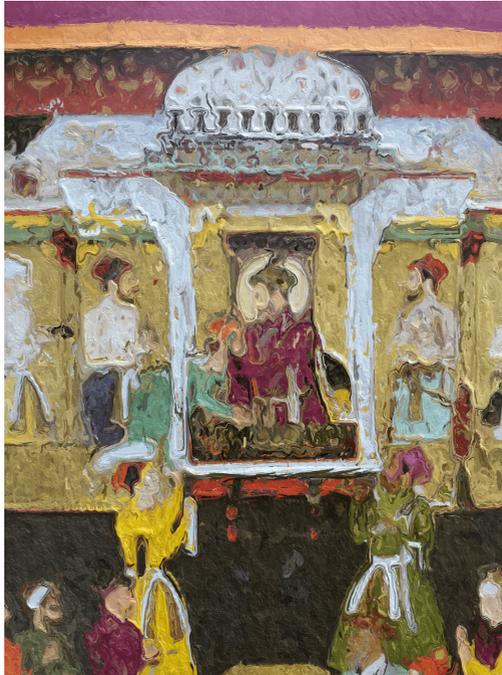
*The overwhelming response to this year's theme 'Agent of Change' highlights the active role of artists as perception shifters and catalysts of positive change in our society. The selected artists' concerns are as diverse as their material approaches with works that are teeming with passion, dedication and wit. As Ruskin did some 150 years ago, the selected artists shed new light and innovative perspectives on societal, political and environmental issues - the collective voice from the 2019 shortlist is a refreshing antidote to apathy - with a stark and sometimes satirical reminder that sitting on the fence never changed a thing.”*

**Rachel Price**  
Managing Director, The John Ruskin Prize

“ The Mughal Empire, which stretched current day India, Pakistan and Afghanistan, was once one of the world’s most magnificent empires. That was until the rise of the East India Company in the late eighteenth century which captured the Mughal emperor and subsequently changed from a trading business to an aggressive colonial power.

*Fallen Kingdom* refers to the fall of this Kingdom which disintegrated and came to be replaced by a dangerously unregulated global corporate power. The past cultural traditions are now viewed as a blurred past – an abstraction – as shown of what was once very rich with grandeur. This work is intended to raise questions about the past and act as an agent to procure changes to this potential fall of the Kingdom in light of the current social political climate.

— Balal Aquil



**Balal Aquil**  
*Fallen Kingdom* (2019)  
 133 x 100cm  
 Acrylic, pencil and Giclee print on canvas.

1

”

“ I practice different disciplines through my art to investigate complex issues concerning identity. My works deal with tangled emotions of self-alienation, loss and frustration as a result of immigration, conflict and childhood memories. My recent works are very much inspired by Michel Foucault and study the different aspects of control and human identity through different disciplines. Even though my work can be traced from specific socio-political situations, it is expandable to a global context, concerning the current human condition.

“Pure capitalism inevitably leads to pure exploitation”. According to Foucault, *Heterotopia*, 1987, P.6), Persian Carpets symbolise the world, and four geometric corners represent the four corners of the earth.

— Omid Asadi

**Omid Asadi**  
*Four Corners* (2018)  
 170 x 120cm  
 Persian Rug (polypropylene), cut throat razor and razor blades



2

Single panel detail from 'Graeme 1-5'. Final image of Graeme which includes his prosthetic.

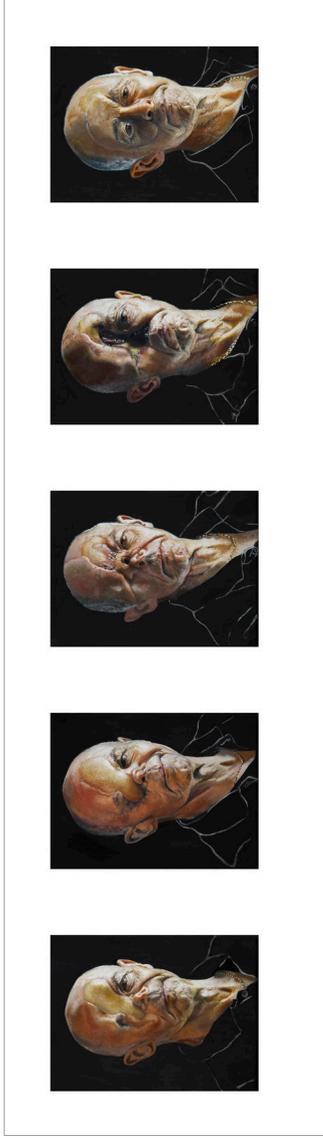


**Lucy Burscough**  
*Graeme 1-5 (2017 - 2018)*  
24 x 18cm each (pentaptych)  
Oil on canvas

3

“As someone whose art practice focuses on the human face, I am interested in what happens when someone experiences cancer and surgery that alters his or her appearance. If the face changes, how does that affect one’s sense of self? My subjects speak of being acutely aware of the gaze of others, in the street or at their work, and they recognise that people’s eyes can naturally be drawn to people whose faces are unusual. Becoming the subject of a portrait under these circumstances is an empowering act of defiance, and welcoming people to look at one’s face, scars and all, is an invitation to acknowledge a shared humanity and triumph over this indiscriminate illness.”

Lucy Burscough



**Tracey Bush**  
*Primroses and Bird's Nest (after William Henry Hunt) (2016)*  
49 x 31 X 21cm  
Paper packaging, plastic, foam, wire, modelling materials, pigment in a glass taxidermy case.

4

“My ongoing ‘Nine Wild Plants’ project was inspired by the observation that the average Western adult can recognise over 1000 brand names or logos, but fewer than ten local, indigenous plants. I have created three-dimensional sculptures from hand cut paper packaging. The delicate leaves and stalks of my recreated pressed plants are cut from hundreds of brands and logos. Bright colours and anthropomorphic cartoon characters combine with the precision of carefully observed botanical constructions, emphasising the deeply embedded brand-awareness within our culture. These curious wild plants highlight our diminishing knowledge of indigenous flora and fauna whilst encouraging us consider our growing excess of consumerism.”

Tracey Bush

Duncan Cameron

The Seaweeds of Devils Point (2018)

320 x 110 x 110cm

Wood, roof-tiles, pressed seaweeds, glass, electric light.

5



“

My work explores themes of collecting and display and includes a cross disciplinary practice that draws on methodologies used in natural history and museum presentation as a device to shine a light on changing societal sensibilities. Mounting expeditions and collecting trips I return to the studio with finds that are then archived and presented within installations and vitrines. The work frequently draws on an established cultural legacy of natural history collecting, the retrieval of evidence and organic specimens from 'the wild' and their arrangement and presentation. Exploiting established tropes for the mounting and organisation of found natural history materials I impose an order on the specimens as a way to convey our perceived control and dominion over these materials.

”

Duncan Cameron



Faye Claridge

Notice Locals (2018)

197 x 11 x 105cm

Freestanding wooden noticeboard containing enlargement from OK! Magazine

6

“

A village noticeboard, freestanding on an almost gallows-like structure, stuffed with an enlargement from OK! Magazine: "Harry dances with traditionally dressed locals" on an official trip to the former British colony of St Kitts in the Caribbean. The royal is deliberately obscured by the locked doors of the noticeboard, though all the dancers' performing eyes are on the space his occupies.

The work is part of ongoing research responding to increasing tensions around the use of black-face 'disguise' in traditional morris dancing (a form of ritual group dance often used to epitomise ideals about traditional rural England). My practice-based research explores the social, personal and political background for, and implications of, decisions to ban, adapt or defend blacking-up as part of performance that lays claim to symbolising English national identity.

”

Faye Claridge



**Judy Clarkson**  
*Seated Woman* (2017)  
 124 x 108cm  
 Oil on canvas.

7

“ This painting considers how an individual is viewed. In this age of ‘selfies’ and plastic surgery, we are obsessed and burdened by the pressure to look perfect, to live the ideal life. The awful truth is something we endeavour to hide - that we age and suffer. I wanted to confront the viewer with one woman’s truth. Her surgery is evident. She looks into an uncertain future. However, I also wanted to portray the strength and nobility of the human spirit. The model for the painting does not hide her condition: she presents herself as she is. She is monumental because of her authenticity. This is the message I aim to convey: that we must not hide or pretend, but be human. ”

— **Judy Clarkson**



a.



b.



c.

**Wayne Clough**  
 a. *Itinerant Child* (2019), b. *Critical Mass* (2019), c. *Common Ground* (2019)  
 40 x 50cm each  
 Oil on linen on board.

8

“ Originally perceived as a triptych, my shortlisted works look specifically at social freedoms and rights that have been won through direct action and protest. In light of the current political and cultural crises many of these rights now seem under threat and I feel strongly that it is my responsibility as an artist to address this. The images I work from are often local and specific and form an examination of past events which I see as invariably sharing similar traits with those of today. ”

— **Wayne Clough**

“ I personally might not like it, but it's okay for my nan to like Nigel Farage and UKIP. ”

Connor Coulston

Connor Coulston

a. ENGLAND TILL I DIE (2019), b. Youth of Today Tureen (2019), c. Nan <3 Nigel Farage (2018)  
 a. 31 x 21 x 12cm, b. 51 x 33 x 26cm, c. 51 x 33 x 26cm  
 a. Glazed Ceramic, b. Glazed Ceramic, 22 Carat Gold, c. Glazed Ceramic, Wood, Steel, Paint.  
 Photos: Tania Dolvers Photography.

9



a.



b.



c.

“ Artists are recognised for inhabiting and challenging from ‘the margins’, for taking risks and being catalysts for positive change. Working in the space between art and science can often be a lonely and challenging place, however it can also lead from material and methodological innovation to truly new thinking. In the context of the social and environmental challenges we now face, it’s the exploration of this unknown site and the results it yields, that excites me and drives my practice. ”

It is wonderful being included in the John Ruskin Prize Shortlist, as I now feel part of a collective voice and action; I am reminded that there are many others within the cultural sector who are striving for and enacting essential change that our society desperately needs.

Sarah Craske



a.



b.

\* Sarah Craske in collaboration with Dr Irene Wüthrich & Dr Steven Schmitt.  
 \*\* Created whilst Biofaction's Artist in Residence at the Department of Biosystems Science and Engineering at ETH Zurich (D-BSSE), with support from Prof. Dr. Sven Panke, the Basel Pharmacy Museum and SPACER.

Sarah Craske

a. THERIAK | The Peptide (2018), b. THERIAK | The Disease Map (2018)\*  
 A synthetic peptide made of 7 amino acids, plastic and bronze, Bronze pot: 11 x 4cm.  
 Peptide Pot: 5 x 1cm, b. Projection of Time-lapse Film of Vibrio Cholerae Interacting With Synthetic Peptides Across a Map of Basel by Matthäus Merian, Dimensions Variable.\*\*

10

“

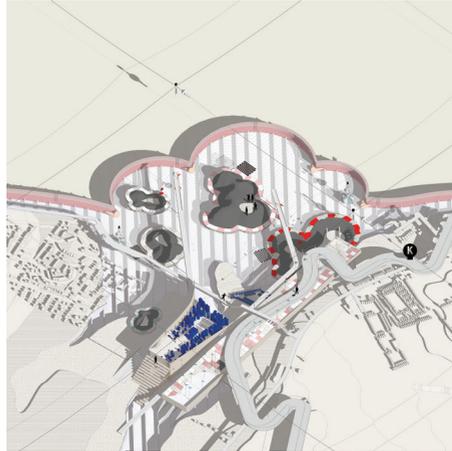
Liquid Kingdom is a speculative design proposal for an environmental ‘proving ground’ of landscape and architectural installations, sited on the Isle of Sheppey in the Thames Estuary. The project responds to the Isle’s unique character... and prepares it for the future demands of society and climate change. Part sincere architectural landscape proposal, part whimsy, the project talks of the British relationship with landscape, the seaside, our nostalgic tendencies, and the anthropogenic impacts of recent times.

”

## Smout Allen

**Smout Allen** Design Research (Laura Allen & Mark Smout)  
 a. *Liquid Kingdom - Flood Town* (2017), b. *Liquid Kingdom - The Sheppey Droneport* (2017)  
 100 x 100cm each  
 Framed Giclee Print

11



a.



b.



**Sarah Duncan**  
*Precipice* (2019)  
 70 x 70cm  
 Pen on paper.

12

“

My practice is not obviously engaged with worldly issues, working directly to transform the global scale of climate change into a human narrative. But more to have it subtly resonate within my work. Subject matters are introduced as key elements that make up the natural world – water, stars, ice and snow. But underlying are the activities that affect the planet’s fragile equilibrium. Which is what I want to capture within my drawings. While the grandeur of the subject matter is apparent, so too is its vulnerability

I am interested in how the element of water can absorb and reflect light in a variety of forms. The starting point for this work, was me wondering how I could capture the “dark” within so much whiteness. By using small amounts of dark, I want it to be apparent that I am focusing on the positive rather than the negative.

”

## Sarah Duncan



**Lisa Earley**  
*Vanitas* (2018)  
 74 x 62cm  
 Linen and thread.  
 Photo: Jonathan Dredge.

13

“ Having long admired the 17th C Dutch masters who specialized in creating stylized floral portraiture, it became evident that these sumptuous displays were a fiction, an oil painted equivalent to Photoshop, where different seasonal plants species jostled for prominence in the view finder.

Referencing the existential installations of Annette Messager, my still life draws parallels as a horticultural impossibility, with specimens collected from holidays and bouquets over the last few years. Wild blooms from Devon rub shoulders with hot house exotics and an agapanthus from a Swedish Palace. The assemblage considers an antidote to modern consumerism, where everything is available on demand, whilst acting as a reference to the original message: as a reminder of our own mortality.

— Lisa Earley



“ Over extended periods and through a variety of formal means I consider how individuals and communities care, respond and improvise in relation to a natural and/or societal stress. A desire to bear witness and reveal how we resist, imagine and acclimatise underpins this practice.

*I am burnt but not yet consumed'* were made deep in the large marshy estuary of The Wash, Lincolnshire. The 2 drawings hung as a pair reveal a strange vulnerable place where land and water question the status of each other. The few plants that survive the salty conditions mirror the people who live and work here.

By working at the edges the individuals and communities at both sites offer us a perspective to consider power, freedom, human-ness and a way of going on. I therefore celebrate them, who in spite of overwhelming forces and often limited resources continue to try again and again.

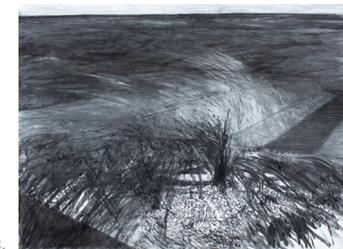
— Kate Genever



a.



b.



c.

**Kate Genever**

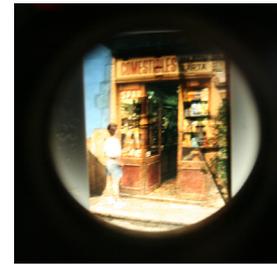
a. *Eulogy to those who lost their lives at sea* (2019).  
 b/c. *I am burnt but not yet consumed* (2018)  
 a. 150cm x 100cm (comprising x8 drawings), b/c. 100 x 70cm each.  
 a. Pencil on Paper, b/c. Charcoal, conte crayon on paper.

14



“ Modern economies are largely based on consumption. Economies are often measured by ‘consumer confidence’. Struggling economies depend on a ‘consumer led recovery’ to pull them back into growth... The video ‘14,000 Metal Boxes’ is part of an ongoing project aimed at raising awareness of the scale of consumer culture. The ship in the video carries up to 14,000 twenty foot shipping containers, the largest vessels currently at sea can carry over 21,000 twenty foot containers. These ships normally exist over the horizon and out of sight. The aim of the video is to confront the audience with the enormous size of the vessels that make consumer culture possible. The ship appears to swallow itself at the end of the video this could be interpreted as global trade consuming itself. ”

— Nigel Goldsmith



Evagelia Hagikalfa

Microcosmos (2018)  
Installation dimensions vary.  
Assemblage of wooden lightboxes with camera lenses and 35mm photographic slides.  
Photo: John Tyrrell.

“ The work presents an alternative cosmos, that explores human understanding through 3 categories of perception: Spirit, Soul and Material. The 3-Dimensional worlds only accessed through viewing portals, are created with commercial souvenirs and amateur tourists’ photographic slides collected from various sources. ‘Microcosmos’ looks at memory and documentation of human experience over 40 years, similarly to looking through a microscope at bacteria colonies. ”

This body of work portrays our environment as an ideal world. The subjective choices we make through photography, represent the awe and wonder we experience when we observe our environment and the memories we choose to collect as moments of pleasure.

— Evagelia Hagikalfa

**Martin Hearne**  
A Very British Suburbia (2018)  
100 x 80cm  
Oil on canvas.

17



“ A Very British Suburbia’ is an attempt to show just that, a picture of a very British suburbia in the north of Bradford. A man dressed in a celebratory outfit (maybe dressed for a family celebration) carries out some car repairs against the backdrop of bay windowed house with a caravan in the garden.

— **Martin Hearne**



“ My work has always been interested in the spaces that are unused or forgotten, the traces where people have been and the pockets of life that we ignore. To me they invoke an air of mystery or foreboding. Be it the changing use of buildings, faded shop signs, graffiti on overlooked street furniture or places on the verge of being lost. They are all things that I want to be recorded before being cleaned away, I think it’s important that I am recording something which is vanishing. They are reminders of the past but also survivors struggling to find a place in the modern world.



— **Michelle Heron**

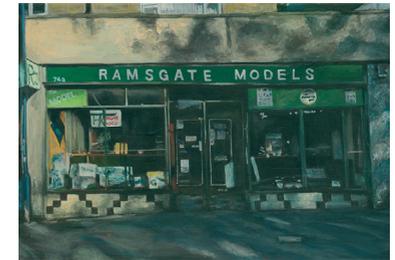
**Michelle Heron**

a. Woollies, Margate (2019), b. Ramsgate Models (2019), c. Busy B’s, Ramsgate (2019)  
a. 60 x 50cm, b. 30 x 40cm, c. 30 x 40cm  
a/b. Acrylic on canvas, c. Acrylic and pastel on canvas.

18



a.



b.



c.

“

Soft Concrete is an ongoing project which seeks to challenge public perception of so called 'sink' housing estates in an area of South East London where I live by presenting an alternative interpretation. It is an area undergoing vast 'regeneration' which at times has looked dangerously like social cleansing. These estates have been used repeatedly in the media to illustrate all that is hopeless in society; an easy, irresponsible cliché which disregards the immensely destructive psychological impact such portrayals have on the resident communities.

”

— Harriet Mena Hill

Harriet Mena Hill

Soft Concrete Series. a. Oterburn House (2019), b. Empress Street (2019), c. Wendover Aylesbury Estate (2019)  
 a. 97 x 67 cm, b. 45 x 61cm, c. 80 x 77cm  
 Felt. Courtesy Eagle Gallery, EMH ARTS, London.

19



a.

b.

c.

“

Primark Coat' was inspired by my visit to the first Calais Jungle around Christmas 2014 with a group gathered together by the Comboni nuns. They were going there on a humanitarian basis bringing donated clothes and food. We went into the jungle wearing two coats so that they were able take one off and give it away to anyone looking cold or in need. I gave mine to a young boy hiding his face under a red scarf; it was a girls Primark coat, it was too small but still kept him warm.

”

— Marguerite Horner



Marguerite Horner

Primark Coat (2017)  
 50 x 50cm  
 Oil on linen.

20



**Benedict Hughes**  
*50 Famous Vegetarians (2018)*  
 400 x 200cm  
 Ceramic installation dimensions.

21

“

*This body of new work depicts fifty famous vegetarians from history. The transhistorical group encompasses vegetarians from the realms of Ancient Greece to present celebrity figures. It is a humorous documentation highlighting the diversity of vegetarians and vegans that cross race, culture and vocation with some interesting and surprising figures.*

*The recent rise in popularity in plant based diets has many factors including environmental, health and animal welfare. Just as Grant and Bell were foreseeing the parity of woman in society one hundred years ago this series of painted plates aims to showcase and celebrate people from history that have held these ethical values that are becoming more prominent in our current society.*

”

— **Benedict Hughes**

“

*Proscenium is a large-scale, immersive installation based on an optical device called a Teleorama – a recessed paper structure comprising up to six layers. [The subject of the piece is] a wooden structure found along a disused railway line in North London. This has now become a designated graffiti trail – an open-air theatre in which painted performances and battles are staged as the tags and designs replace each other on a weekly basis.*

*Whereas the ruins of previous eras have been designated as heritage sites, post-industrial sites are often perceived as eyesores or sites of potential real estate in need of redevelopment. Through the process of making very detailed, large-scale interpretations of these sites I am in a sense preserving something that is considered unworthy of preservation. I am drawing attention to their ephemerality whilst at the same time ‘fixing’ them at a particular moment of collapse / decay / decline.*

”

— **Juliette Losq**

**Juliette Losq**

*Proscenium (2018)*  
 280 x 280 x 300cm  
 Ink and watercolor on paper.

22



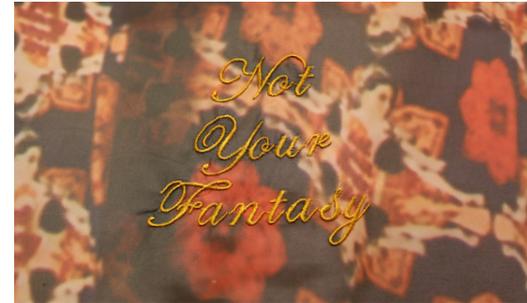


“

*I want to challenge notions both of stained glass and of beauty, by using this seductive medium to explore the effects the contemporary beauty industry has upon us... It's surprising to most people to see a pictorial stained glass window that's not religious or conservative in content. The central figure is an archetypal blonde, fair-skinned Madonna, whose halo is made up of scalpels and hypodermic needles and whose torso is marked in preparation for cosmetic surgery. Above her is a kindly grandmother knitting an endless web of Barbie dolls and a stretched, bulimic Rapunzel.*

”

— Pinkie Maclure



Farwa Moledina  
Not Your Fantasy II, (2018)  
300 x 80cm (per panel)  
Sublimation print on polyester, digital embroidery.

“

*Not Your Fantasy is a series of textile prints concerned with re-appropriating and reclaiming Orientalist imagery of Muslim Women. The aim of the work is to unveil the voyeuristic tradition of Western male painters, whilst inviting viewers to question Orientalist stereotypes, and the prevalence of Orientalism in current society.*

”

— Farwa Moledina

**Julie Moss**  
*Plantation House (2017)*  
123 x 123cm  
Oil on canvas.

25



“ *The plantation house was situated unseen in the rainforest not far from an idyllic beach on the island of St Lucia. Nature had reclaimed the site but the memories still lingered in the air.* ”

— Julie Moss

“ *Another day in the sun watching colours bleed, momentarily pondering the consequences. Perhaps a slight hint of guilt lingers for a moment, but washes away; as ephemeral as liquid swirls down a drain. We are immoderate.* ”

— Fronc Ng

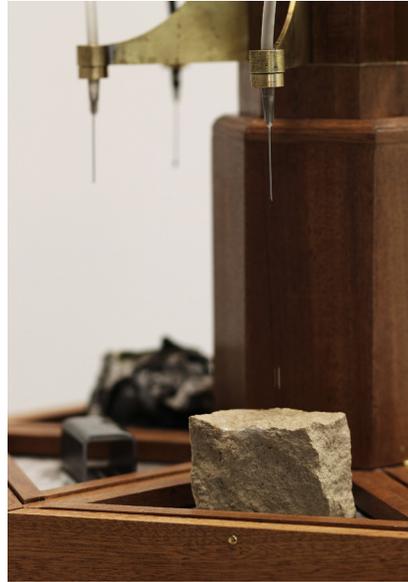


**Fronc Ng**  
*Be Sure To Use Gloves*  
76 x 50.5 cm  
Oil on Board.

26

**Kazuki Nishinaga**  
*Erosion Machine (2018)*  
80 x 42 x 36cm  
Mixed media.

27



“ The function of the machine is to simulate the erosive action by dripping liquid on specimens at a constant interval. With a combination of liquid, specimen and rate, the operator can compose a variety of situations. As erosion is an extremely slow phenomenon, which happens on a geological time scale, in most cases it is impossible to observe changes in real time. Change is not always dramatic and obvious. However, the visual limitations of the experiment are supplemented by the viewer’s imagination, which Ruskin regarded as essential to art. ”

— Kazuki Nishinaga



**Shanti Panchal**  
*Brexit (2018)*  
100 x 80cm  
Watercolour on paper.

28

“ My work is rarely political, occasionally it may have influenced. This Brexit has gone on for such a long time that it has now become so toxic. It has divided opinions and touched almost every person one way or the other in this country. I was compelled to work on this intuitively and it will bring definitive change for ever. ”

— Shanti Panchal

“ I’m interested in creating multiple meanings in my work, either stirring ambiguous emotions or inviting more specific questions. By holding back visual information I invite the viewer to fill in the blanks with their emotional responses. The anonymous eyes and mouth of the subject suggest a balaclava, an item which has many connotations associated with conflict - Activist, militia, rebel, change-maker, gang-member, protester, villain, superhero... this piece looks at the power of individuals to ultimately make change and in turn the effects we feel. The crown is used as a symbol of power, but the question here is who holds the power and was the power awarded or was it taken by force? What happens next? ”

— Lucy Pass



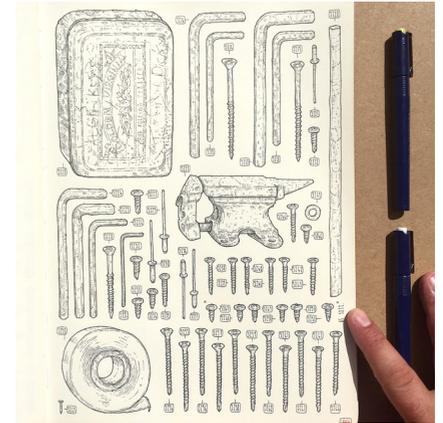
**Lucy Pass**  
*The Power And The Glory (2018)*  
 66 x 66cm  
 Oil on board.

29

“ I am cataloguing every last item in my late grandfather’s toolshed. To date I have drawn over 7,300 items - I estimate there to be close to 100,000 in total.

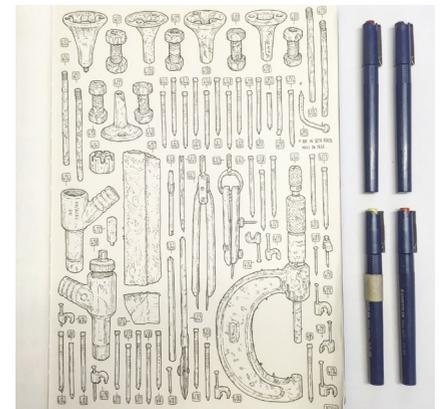
Handel Jones was a coal miner and engineer and that 9ft x 9ft shed encompasses my post industrial, South Wales mining heritage. It embodies the post war ethos of ‘make do and mend’. The patience to fix, make and modify goods was a necessity. Now we are happy to retire objects to landfill without hesitation. This trait to me, accompanied by or resulting in a sense of fierce independence, is the biggest influence on my notion of masculinity. I feel proud to have inherited these traits.

— Lee John Phillips



**Lee John Phillips**  
*The Shed Project (2016)*  
 29.7 X 21cm (sketchbook)  
 Ink on Paper.

30



“

These are banknotes from the Rebel Bank. In March 2018 Hoe Street Central Bank (HSCB) opened on a high street in Walthamstow. It's mission is inspired by the legacy of William Morris and a combined power of art and social activism - to bring together a community to examine how money and debt are made in our current economic system and look for alternatives that work more in the public's favour. Hoe Street Central Bank has been the centre of an act of citizen money creation.

”

Hilary Powell

**Hilary Powell and The Bank Job Team**

Banknotes from *The Rebel Bank (2018)*, *Explosive Bonds from the Rebel Bank (2018 - 2019)*, *Laundered Money from the Rebel Bank (2018)*  
 51.5 x 68.5cm - framed set, 51.5 x 68.5cm - framed set, 40 x 50cm  
 Paper, foil block, letterpress, screenprint, Paper, letterpress, foilblock, screen print leading to explosives.  
 Ex-Bank of England tender (shredded £10 notes) metal and coins. Photo credit: Lior Zilberstein.



32



Mike S Redmond & Faye Coral Johnson  
*Moon Room (2018)*

119cm x 119cm  
 Acrylic, Mixed Media on Canvas.  
 Photo credit: Lior Zilberstein.

32

“

'Moon Room' displays the inter-zone between space and figure and how they react to one and other. It represents transition and transformation, creeping out of the sewers; the frog stands bold bathing in the beam of light. The doorway filled with pipes and rubbish mimics the complication of self. The step out is a hint of change. Shadows lay discarded on the floor a reminder of our past and what follows. The milky yellow hue fills the room, symbolising the glow of a moon, an eternal rotation of life. 'Moon Room' highlights an alternative narrative of reality, reflecting people's relations with each other and with their changing environment. The identity crisis of the protagonist mirrors the identity crisis of the moment in itself.

”

Mike S Redmond & Faye Coral Johnson

\* Courtesy of MSR FCJ and V1 Gallery as part of the Bum Steer Heap Collection.

“ This drawing is part of a visual diary about the physical and emotional journey of a woman’s Menopause.

This is a wonderful opportunity to exhibit my work alongside other talented artists. The John Ruskin Prize ‘Agent of Change’ will give me chance to present my thoughts about the Menopause in visual form.

— Gabrielle Roberts-Dalton ”



**Gabrielle Roberts-Dalton**

*The Arduous Perch Of The Sitting Sigh - Menopause Series (2019)*  
70 x 50cm  
Indian Ink on Paper.

33

“ The initial idea for using a drug baggie as a substrate to paint onto was based on my own personal interest in the symbolism of found objects. I tend to see these discarded empty baggies on journeys home from work on a daily basis. To me they carry a very loaded symbolic meaning, in a nature that I associate with flashbacks/ memories, experiences or with thoughts of northern drug culture and social escapism. The baggie was at one time to somebody an object of desire, then it was left discarded on a street as remnant of that time and place. Through painting this object it transforms it into another time, it changes it into something precious or even desirable again. There are many connections that can be made between the changes in perspective towards the material object and the subject’s visual symbolism. I aimed to highlight these relationships by combining image and object to work together.

— **Conor Rogers** ”

**Conor Rogers**  
*Sticky Fingers (2018)*

111 x 63cm  
Acrylic on 264 glued together plastic baggies.

34



**Katrin Spranger**

*Aquatopia Bath (2018)*

59 x 191 x 76 cm

Victorian bath with electroformed taps, plunger, waste and bath rack, copper, brass, plants, cast iron, steel, rubber, patina. Photo, credit: Will Cooper.\*

35



“

*Aquatopia takes a critical view on our fresh water supplies, its increasing demand and pollution. In the UK, we may not recognise the urgency to rethink water consumption, yet our choices in food, materials and lifestyle tie into a global issue of increasing water scarcity. According to the United Nations, two-thirds of the world's population will face water shortages by 2025.*

*In the dystopian narrative of Aquatopia, pure water is on the verge of depletion and the precious resource is venerated by keeping consumption and waste to the bare minimum.*

**Katrin Spranger**

”

\* Bath tub provided by company Chadder & Co.



**Emilia Symis**

*Nostalgia (2019)*

40 x 50cm

Acrylic and fragrance oils on canvas.

36

“

*This diptych is inspired by the strange combinations found in childhood sweets. The 'eggs and cherries' painting is scented of sour cherry sweets and the 'shrimps and bananas' painting is scented of foamy banana sweets. The idea is that the sickly, but pleasant smells remind the viewer of their childhood, but when combined with the off-putting imagery, they create a confusing and uncomfortable atmosphere for the viewer.*

**Emilia Symis**

”



**Kathy Taylor**  
*States of Dismemberment* (2016 - 2019)  
 Installation 44 x 200 x 70 cm  
 Mixed media and wax.

37

“

*This work is concerned with the impact of colonialism and the process of decolonisation. Thermos flasks are used as plinths for key figures from British imperial history and some of those instrumental in the ‘wind of change’. The Thermos or vacuum flask is associated with a certain kind of British habit: the comfort and convenience of a hot drink when travelling. It is used in this work as a symbol of the resilience required to create an Empire so far from home, and that needed to overthrow a powerful one, making new States from the residues. Wax is a traditional but fragile modelling medium, stable in the cold but subject to change in the heat.*

”

— Kathy Taylor

“

*I create works that challenge our preconceptions regarding the social value of space, particularly areas of land in physical and social flux, central to this are notions of collective memory, social invisibility and vulnerability.*

*The materials that form the basis of my practice are constantly in flux and gradual disintegration, this erosion and movement is connected to notions of identity and the politics of space... As I develop parallels with archaeology and anthropology, I seek to question the nature of the found, discarded object and ultimately to assert their status as contemporary artefacts.*

”

— Danny Treacy

**Danny Treacy**  
*Rituals (river) fig. 1* (2019)  
 180 x 150cm  
 Found shoes, found clothes, wood.

38



“

As a contemporary flaneur, the act of walking is my monument of pursuing freedom of access and movement in metropolis, which then enables a philosophical suicide with blasé attitude.

”

— Chao Wang



Chao Wang  
Walk With Me (2019)  
Digital video.

39

Pip Woolf

Woollenline (2010 - 2014) / Drawing Woollenline (2015) | filmed drawing  
Photo: 120 x 170cm. Spooled drawing: 100 x 500cm  
Wool, wooden pegs, string nails, seed, plants and peat /

40



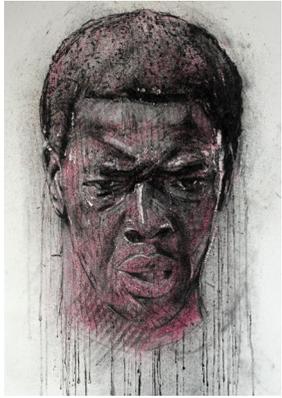
“

Woollenline is a drawing. An artistic response to climate change made as a unique piece of time-based social sculpture and installed in the Welsh mountains using felted wool to heal scarred earth and human relationships.

People frequently feel powerless in the face of huge issues but history shows that attention to small things can change the world. Witness Ghandi's challenge to British authority in India using salt! Woollenline is yet to have such an impact, but, when lines of white wool were placed across a blackened scar creating a massive land drawing, the lines became animated by nature and by the effort and new understanding of the hundreds of people involved in drawing them.

”

— Pip Woolf



a.



b.



c.

**Colin Yates**

a. Justin Fashanu 'in the Pink!' (2018), b. Raheem Sterling - Manchester (2018), c. Eni Aluko 'Me and my shadow' (2018)  
 a. 48 x 64cm, b. 50 x 68cm, c. 48 x 64cm  
 Charcoal/Mixed media.

41

“

*Over the past twenty years my artistic practise has focused on the areas of anti-racism and anti -discrimination in sport and wider society. In 1996, I started the 'Black Looks' anti-racist football exhibition, which traces over a century of professional Black and Asian footballers in Britain (1863-onwards) through a series of fine-art portraits. The scheme of work also includes player biographies and information outlining the 'hidden-history' of ethnic football.*

”

Colin Yates

# WITH THANKS TO THE TEAM

The John Ruskin Prize is organised by visual literacy charity The Big Draw, charity no. 1114811 and was founded by The Guild of St George, charity no. 231758. The John Ruskin Prize 2019 has been made possible with the generous support of The Guild of St George and Manchester Metropolitan University.

**Rachel Price;** The John Ruskin Prize Managing-Director

**Zoe Watson;** Curator, The Holden Gallery

**Kate Mason;** Director, The Big Draw

**Matilda Barratt;** Marketing & Content Assistant, The Big Draw and the team, trustees and ambassadors of The Big Draw

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The Holden Gallery Technical Team: **Adam Butler** (Technical Team Leader), **Robin Broadley Owen Ramsey** and **Jim Sutherden.**

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Catalogue Design: **Matilda Barratt** | Editor: **Rachel Price**

# BEHIND THE PRIZE: ABOUT THE GUILD OF ST GEORGE

The Guild of St George is the charity for arts, crafts and the rural economy founded by John Ruskin in 1871. The name refers to the medieval guilds and Venetian scuole that Ruskin admired for bringing creative individuals together. Members of the Guild are called 'Companions', a term chosen to suggest a sense of common mission and shared interest. Ruskin intended that the Guild would represent a utopian challenge to nineteenth-century society and hoped that a body symbolised by St George could slay the dragon of modern industrial capitalism.

In Ruskin's life-time, the Guild was given houses in Barmouth, Wales, which it rented out to local fishermen at modest rates. It established small but short-lived agricultural communities in Topley and Cloughton Moor, both in Yorkshire. A larger community grew up in the farmland and woodland of the Wyre Forest. That still thrives today and is at present developing an ambitious creative and cultural programme.

Most significantly, Ruskin established an exemplary, educational collection of art and artefacts (paintings, drawings, prints, textiles, architectural casts, books, manuscripts, and coins). Opened to the

public in 1875, St George's Museum was based in Walkley, on a hill away from the smoke of industrial Sheffield, whose artisans and craftsmen Ruskin sought to inspire. The Collection moved to Meersbrook Hall in 1890 and later to Norfolk Street in the city centre. Today, the Ruskin Collection (as it is now called) is free to view at the Millennium Gallery. In 2015, the Guild initiated a project, *Ruskin in Sheffield*, to re-invigorate the relationships between Ruskin, the Guild, and Sheffield's communities.

In the 20th Century, the Guild was given a wildflower meadow in Sheepscombe, Gloucestershire, which is managed for it today by Natural England. The Guild also provides cheap, good-quality housing in its arts-and-craft style properties in Westmill, Hertfordshire. In recent years it has held a series of symposia that seek to debate issues of contemporary concern from a Ruskinian Perspective. It hosts two annual lectures, one of them in collaboration with Whitelands College, Roehampton University. In the 1880s, when Whitelands was a teacher training college, Ruskin initiated a May Queen Festival there which survives in modern form today. The Guild has also become an active publisher with a strong online presence and a global reach.

## Ruskin in Manchester

In the year that marks the 200th anniversary of the birth of this visionary thinker, Ruskin in Manchester will celebrate the legacy of John Ruskin in Manchester, with a programme of public events taking place across the summer of 2019. As an artist, writer, social reformer, philanthropist and ecologist, Ruskin's is a legacy that shapes our world and lives in so many ways. Whilst Ruskin was troubled by the pollution and poor working conditions he found in 19th century Manchester, he would come to have a strong association with the city and influence the changes that took place to address such issues.

Supported by the Guild of St George and Manchester Metropolitan University, Ruskin in Manchester will see cultural organisations across the city partnering to explore the world of Ruskin through exhibitions, talks and activities.

[www.guildofstgeorge.org.uk](http://www.guildofstgeorge.org.uk)

[secretary@guildofstgeorge.org.uk](mailto:secretary@guildofstgeorge.org.uk)

## The Big Draw | Charity no. 1114811

Founded in 2000 by The Guild of St George, The Big Draw is a visual literacy charity that promotes the universal language of drawing as a tool for learning, expression and invention. The charity leads a diverse programme of advocacy, empowerment and engagement, and is the founder and driving force behind The Big Draw Festival – the world's biggest celebration of drawing. The Big Draw manages collaborative research projects, campaigns and educational conferences on visual literacy, digital technology and STEAM. The charity supports professional and emerging artists through its national multidisciplinary art prize, The John Ruskin Prize and exhibition, and through events, awards, and competitions, creates platforms for each and everyone who wants to draw as well as those who think they can't.

## The Big Draw Festival

Launched in October 2000, The Big Draw Festival has encouraged over four million people back to the drawing board. It has notched up two world records – for the longest drawing in the world (one kilometre) and the greatest number of people drawing simultaneously (over 7,000). The first Big Draw Festival in 2000 attracted 180 partner organisations. Since then, the number had risen to over 1,400, with over 500,000 people participating each year. What began as a one day celebration of drawing in October 2000 in the UK, is now an annual festival of drawing across the world.

[www.thebigdraw.org](http://www.thebigdraw.org) | [www.ruskinprize.co.uk](http://www.ruskinprize.co.uk)

Read more here:

[www.thebigdraw.org/ruskinprize](http://www.thebigdraw.org/ruskinprize)



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