

Exceptional

The Collyer Bristow Award . 21 June - 3 October 2018

Collyer Bristow LLP and curator Rosalind Davis are delighted to announce the Collyer Bristow Graduate Art Award: Exceptional.

Jonathan Armour and Robert Taylor, Sophie Cero, Julia Court, Corinne Charton, Oli Epp, Lorraine Fossi, Gwenyth Fugard, Nicky Hodge, Katie Lennard, Karen Loader, Robyn Litchfield, Lucy McGeown, Abigail Phangungfook, Tom Platt and Amelia Kate Sampson

The winner of the £2000 award was Lorraine Fossi with two artists highly commended: Oli Epp and Robyn Litchfield. The staff prize was won by Robyn Litchfield.

Collyer Bristow Gallery, 4 Bedford Row, London, WC1R 4TR

www.collyerbristow.com Instagram: @collyer_bristow_gallery Twitter: @CBGallery1

“A fantastic opportunity for recent graduates and an exhibition of a high standard of both work and curation. Anna Bromwich

‘Opportunities such as this for new and recent graduates are crucial. The Collyer Bristow Award is an enlightened initiative and Martin Caiger-Smith

It’s exciting to see what the new generation of graduates are producing right now.” Robert Priseman, Priseman Seabrook Collection

The artists were selected from three leading art schools; Goldsmiths, Middlesex and City & Guilds of London Art School, graduating from their BA, MA & Post Graduate Diploma programmes between 2015 and 2017.

The guest judges for 2018 are:

Robert Priseman, Priseman Seabrook Collection

Anna Bromwich, Curator and Consultant, The Mall Galleries

Martin Caiger-Smith, Head of MA in curating at the Courtauld Gallery

Rosalind Davis, Collyer Bristow Gallery Curator, artist and writer

Steven Heffer, Head of the Gallery Committee and artist.

The Collyer Bristow Gallery, the firm’s in-house art gallery* has now been championing emerging talent in contemporary art for twenty-five years. This award and exhibition opportunity is aimed at supporting recent graduate artists in the challenging period post-graduation. Rosalind Davis, the Collyer Bristow Gallery’s independent curator and graduate of the RCA, explains: *“It can be difficult for new graduates to find a platform for their work, but this Award creates an environment where support is made available to emerging artists in the precarious initial years after graduation. It brings their work to new audiences, raising their profiles and helping them to create new professional networks.”*

Rosalind Davis' curatorial overview: *"the works in Exceptional 2018 are both diverse and divergent, however, the one thing that clearly links all these works together is a particular obsession; the way in which these 16 artists pore over their subject matter. There are works that are autobiographical, whether drawing on the everyday and transforming it into social and psychological narratives, others looking at historical and cultural biographies that are linked to identity. There are works about eradication –whether through the lens of colonialism and subsequent re-appropriation or the re-presentation of a bathroom where we cleanse and purify ourselves in daily ritual. There are constructions that refer to materiality or the body, the representation of re-imagined spaces, emotional terrain, spatial investigations, gravestones and climbing walls are also countenanced. Given such wide-ranging and layered themes Exceptional presents much to be considered from this promising group of recent graduate artists."*

Oli Epp's paintings are informed by his everyday experiences and observations. His paintings are autobiographical; sometimes confessional, sometimes irreverent and frequently handled with a humorous sense of pathos. They focus on situations that either involve him or others that he has witnessed, in public and private moments that pass by as unremarkable, at a glance. But documenting these unreported tragedies in paint is, for Epp, an act of discovery. He wants his imagery to feel familiar to as many people as possible; to draw out the ridiculous comedy of certain shared rituals and behaviours, creating simplified humanoid characters, which lend a sort of parody of the real world in the way that cartoons do. These avatars have oversized heads and are hermetically sealed by an absence of facial features, which is an exaggerated reflection on human interaction in the post digital age – these figures appear idiotically isolated, but adorned with earpieces, branded items of clothing and objects that are important to consumption and communication, echoing the way that our real and digital lives are merged.

The subject matter **Abigail Phangungfook** chooses is autobiographical and describes the multiplicity of her family life, describing a raft of emotions and the journeys she has undertaken linking to the representation of her domestic space; the everyday, stories and experiences we can all relate to. Humour and subjectivity in the paintings enables her to express feelings and experiences. *"I antagonize, I am irritated and exasperated with myself for allowing situations to prevail. I am holding on, I am grasping onto what I believe in and what I want to achieve. I am fighting with myself suppressing my feelings, allowing myself to be manipulated. I have a total lack of control, nothing is stable, everything is moving, nothing is solid everything is emotionally unsettled."*

Drawing from archival photographs and personal documents relating to the early exploration and colonisation of New Zealand, **Robyn Litchfield** reimagines and examines the experience of those early forays into a hitherto unknown space. Her paintings envisage how sublime encounters with places; pristine and untouched might induce a transitory state and encourage contemplation and self-reflexivity. Litchfield uses landscape as a ubiquitous template for investigating her personal history, notions of cultural identity and alienation. Wilderness can be seen as a transitional liminal space inducing disorientation and dissolution of order whilst offering an opportunity for reconfiguring our subjectivity and a reimagining of possibilities. Processes such as scraping into the paint, layering and erasure reference the destructive and constructive nature of being in a state of liminality. An alluring luminosity projects through the monochrome images of dense forest. Elements extracted from the documents of primeval landscapes intrude into the space. For Litchfield they are haunting symbols of loss and longing; for past lives left behind, the dispossessed and the primeval forest. This layer of amorphous red shapes acts like a semiotic screen casting its shadow on the gaze. Through the uncanny layering and the juxtaposition of images, the viewer is encouraged to form their own associations and interpretations of the work whilst engaging with the otherness of landscape through paint.

Corinne Charton lifts images from the margin of the art historical canon focusing on painting of women by women artists. Reflecting on her own mixed-race heritage and being removed from her original "backdrops" and "relocated" to new ones where she did not particularly fit in, Corinne Charton appropriated the woman in Marie-Guillemine Benoist, "Portrait d'une négresse" imagining her as a relative

from time long gone. The woman is similarly removed from her original “context” and could at first glance look out of place in her new surroundings where she is seated in front of a landscape reminiscent of where Corinne was herself brought up, or in front of an imagined landscape tentatively trying to emerge behind the seated subject. However contrary to Charton’s own experience, it does not prevent the woman in both paintings from sitting comfortably in these new never before occupied spaces, taking possession of her environment calmly staring back at the viewer with her “empty” eyes except for faint traces left behind, thus facilitating the refusal of an appropriating gaze.

Julia Court concerns are with human aspiration and how this is reflected in our behaviour, personal habits and the daily rituals of our lives; observing people, their possessions, the ways they dress and the “tribes” they belong to. Court researches the lifestyles which reflect and re-enforce our social and cultural standing. The work consists of drawings, photographs, prints, objects and installation. The media she uses celebrate domestic skills and materials. In the installation *‘The Myth of the White Collar Worker’* a sink with a pair of bathroom cabinets above it represents the liminal space of the bathroom where we prepare to ‘face the outside world’; on display are bars of transparent soap containing razor blades, hair pins, contraceptives and the personal detritus of personal grooming. They hover between the boundaries of public and private between intimate and fetish.

Gwenyth Fugard’s practice places an emphasis on the construction of paintings. Her works express an emphasis on process and construction as she brings together skills and knowledge from her background in fashion and textile. Paint and textiles are assembled and affixed as if dressing the canvas. Through the process of folding, stitching, tearing, collage, assemblage and paint the works evidence the mechanics of painting and each decision made during their construction, deconstruction and reconstruction. This process results in the paintings presenting themselves as object. The works are initiated within a system of constraints and proceed from the determined to improvisation as the constraints are broken. Interruptions are cultivated to occur during this process and these obstructions and interventions become integral to the shaping of the composition. With an emphasis on the periphery, the structure may weaken and fall away at the seams. Salvage and repair is employed to support and remedy its state. All incidents are left evident and she places equal value upon error, beauty and the unexpected, along with equal value on each material utilised. This application oscillates between excess and denial. The works are intended to slow down the viewer and expose an altered condition, requiring a different engagement, as they question what painting is.

Jonathan Armour’s practice is an experimental transmedia exploration of the body and the skin and involves probing the interfaces with which that body connects with the world. The projects are driven by interaction with others, jointly questioning aspects of our multiple selves, and are highly collaborative, progressing through stages, built on our shared sense of *otherness*. For Exceptional Jonathan presents a specific collaboration from a series created with Robert Taylor; *Fugita* evidences a physically creative expression that evades choreography and composition in search of a refreshed way of signalling the exquisitely complex dynamic of being in a mature yearning body. It occurred almost despite Jonathan and Robert’s deliberations about what they wanted to see and express - fighting its way into existence through an anguished attempt to conquer vanity and gravity, a wry take on the myriad discomforts of being vulnerably human. Perhaps from this moment of lived time, the fugitive nature and unpredictable behaviour of the pigment and casein celebrate the fleeting ephemeral nature of the body and its inhabitant. Robert’s personal work celebrates identity, desire, and the joys of sensuality and aesthetics. Although black and gay he is more interested in exploring beauty, connection and intimacy than the conflict and dystopia expected of ‘minority artists’.

Influenced by the concept of the Anthropocene, **Amelia Kate Sampson** creates artwork with the intention of communicating the degenerative effects on the biosphere resulting from the ‘Great Acceleration’ in human activity during this era. Concerned with both concept and form, Amelia meticulously creates artworks in both two and three dimensions. In her sculptural practice Amelia revels in the immortalisation of reclaimed materials, having always been attracted by the complex construction and visual appeal of

industrial objects. Amelia has, for example, encompassed reclaimed aircraft parts and expended military devices in her artwork. Amelia employs photography to reflect upon political developments and social changes taking place in our current epoch. Challenging the established order Amelia uses photography as a means of communication, to express her concerns and expand awareness of troubling social happenings.

Lucy McGeown creates sculptural installations that question the way in which we experience the act of looking. Her primary concern is to understand how something can be presented- how an object, image or sculpture can be made to be seen. Using a collection of found objects and material as her medium and often using this moment of collection, when the object 'appears' to me as a frame of reference for re-presenting them in the same improvised and intuitive way. McGeown achieves this by setting up the objects in a manner that references the apparatus of drawing conventions, such as sight lines, optical illusions and pictorial traditions of composition or the drawn mark itself. In this field of expanded drawing it is vital that the viewer is placed within the work and can be made aware of their agency within the act of interaction. As they do, the relationship between things change and as objects, colours and form fall into the line of sight they are rewarded and encouraged to follow the lead of their curious eye.

Our perception of place is formed not only by our visual observations of it, but also by the sensations we feel when moving through that place. In **Karen Loader's** work it is both a physical and psychological reading of place. The actions of looking and moving incorporate sensations of up and down, in and out, side to side. The atmosphere is shaped by the subtle similarities and differences of form and surface that emerge by noticing opposing qualities of light and dark, soft and smooth, near and far as well as variations in colour; constructing a rhythmic interpretation of what Loader experiences in relation to her surroundings. *INTERVAL* sets up a dialogue between perceptions of natural and man-made phenomena within the built environment and hints towards the possibility of a more harmonic approach to living in the city. Making work that is both sensual and conceptual encourages the viewer to engage physically as well as imaginatively and draws attention to how place and space interact, how we are shaped by the world around us, but also how we can shape *it* and operate within it.

Lorraine Fossi's work travels from reality to abstraction, but it also constructs a continuous bridge between the two states. Structures and details in the world become abstracted into diagrams, which can then be presented in other materials and in other contexts. *Climbing Wall* is a painting in which 'climbing' is the driving force, both the painting's object, its function and the logic of its organisation. It performs like a sculpture from a far distance and like painting from a closer view. The shaped canvas embodies the perspective lines of a wall/mountain seen from a very low position. The viewer is imagining moving, measuring, holding on to the green and pink volumes. It all seem very real and yet it is not: if we stay longer and closer to the painting, the mind wanders, attracted by implied depth – expanding its reverie within the surface, detached from any connection with matter.

Map of The Cemetery is a work of assemblage inspired by the artist's walk in the London cemeteries, especially by the regrouping of gravestones that have been displaced, re-assembled and aligned against the cemetery's fence. The paintings refer in colour, shapes and texture to the gravestones. Placed next to each other a phenomenon of sympathy occurs which absorbs the differences or allows ruptures. The alleys and drifting areas of the cemetery are translated onto the gallery walls, dislocating and relocating the viewer's perceptions. So, there is a loss of control over thought: diagrams fly over borders while the work's assemblage may transform and be resurrected as something entirely new, expanding its form and expression in other contexts, outside the gallery space.

Nicky Hodge makes small paintings that jostle together in pairs or small groups creating meaning through their interrelationships and their playful titles. She works on several paintings at once, with each painting bouncing off another. Some are produced quickly while others get worked on many times. All of the paintings emerge from the physical process itself – there are no preparatory drawings or preconceived ideas. Improvisation and spontaneity are key along with gesture and a palpable sense of touch. Neither wholly geometric or organic, some of the forms make an oblique reference to the real world while

exploring the traditional position of abstract painting and, in particular, through a pared down approach, its relationship to modernism and minimalism. In Hodge's paintings there's an allusive and unsystematic approach to making work that explores the complex and often-contradictory nature of feelings and emotion expressed through the visual language of paint. Hodge is interested in the relationship that paintings have to feeling and how this in turn is articulated in a medium that is generally perceived as being beyond the verbal.

Sophie Cero w/hole series considers the idea of the absurd object, that is the pothole, which is paradoxical as it is both object and non-object. In 'The Myth of Sisyphus' Camus describes the simultaneous 'negating on the one hand and magnifying on the other, is the way open to the absurd creator. He must give the void its colours' (*83). Here each perceived negative void becomes a positive object. When encountered in a journey this can become a moment of disruption (bump!) or pointer to destruction (crash!) and therefore can be used as notation and marker within a complete path. Here each void becomes a tangible plane through which to journey to the next as each pothole becomes portal in the sequence of a complete event. Each coloured point directly affecting the experience of the next. In these two printmaking versions of a single experience, that of traversing a treacherous path in Rockingham Forest, the whole event is viewed both as individual elements and as a single holistic moment, the point at which you pause defines the experience of the whole, positive or negative.

*Camus, Albert. 1942 *The Myth of Sisyphus*. Penguin.

Telephone cord, pebble dash, wood, leather, PVC, a missing shoe, an open box, rope. **Kate Lennard's** work is a tribute to the human condition; its surreality and ephemera. Lennard's process integrates performing to the camera within temporary, throwaway installations and costumes she crafts, as well as assembling objects into dioramas. As particular archetypes appear, she feels a fluid connection to a stream of silent voyeurs — an audience from a phantom future. Lennard is interested in work that both belongs and disassociates itself from naming; the uncanny, periphery spaces of human perception; the thresholds to a stage; the moments where a mistake develops a story, the discarded transforms the ugly, and the human hand connects with the unseen.

Tom Platt revels in his "antic disposition"; while flinging himself around and cavorting within visions, he obey's compulsions, exploring animalistic behaviour, "material empathy", and embodied cognition. Platt's work presents the brutal conceit of freedom and the seductive pull of primal urges; a pantomime of nonsense without ever really losing control. From one inevitable, liminal mark the work begins to grow; and it spreads, oozing, relentless, consuming and dividing, tumorous and rich. His activity, in amongst the studio stuff, presents itself, embodied on surfaces, on figures crafted out of cardboard and wood. Armatures pierced by metal bones, caked with plaster flesh, encrusted with scales of paint, they inhabit the space with me. The architecture of Lovecraft-ian mysteries, dystopian video games, conspiracy theories, and child-like misunderstandings of scale (vis-a-vis relevance and hierarchy) all mix and disrupt and fall up and out; the work grows in the tension between spontaneity and being contrived, and benefits from sometimes seeming to be precarious.

ABOUT THE ARTISTS, SELECTORS AND COLLYER BRISTOW GALLERY

Since **Jonathan Armour** finished his MA in 2015, at City and Guilds of Lonon Art School his film *Infinite Surface* was selected for 3 festivals in Australia. This film, a collaboration with Richard Sawdon Smith, challenges the stigma of living with HIV. In Madrid during ARCO, the atlas of the body *Mappa Corpo* was exhibited. Later the Guildhall Art Gallery choose works which confronted colonialism into the City of London Corporation's collection. *Mappa Mundi Inscribed* was shown in Exceptional 2017. At Collyer Bristow Gallery. Later, working with curator Michael Petry, Jonathan was lead organiser of *Now, where are we? 1967-2017*, a critical response to *Queer British Art* at the Tate. Jonathan was then asked to re-present the exhibition at Dartington Hall. In parallel, *Infinite Surface* was selected for Sadie Lee's show *In Your Face*.

In 2017 Jonathan was invited to show 7 new/existing works at *All Our Tomorrows*, during King's College Arts Festival.

www.TheArmourStudio.com Instagram & Twitter: @the.armour.studio

Jonathan's Collaborator is **Robert Taylor**, a portrait and art photographer who over the last 30 years has exhibited widely, with work in the National Portrait Gallery, V&A, and other permanent collections. His photographic career was triggered by a friendship with the late Nigerian photographer Rotimi Fani Kayode, with whom he collaborated closely.

www.taylor-photo.co.uk/ Instagram: @roberttaylor1958

Sophie Cero's multi-dimensional art practice includes film, photography, installation, performance, and the creation of participatory projects. Frequently employing untraditional media, such as discarded clothing and food, her work has been seen across UK at venues including Gasworks where she created an impossible language from hosiery, and Geddes Gallery where she opened a not-for-sale shop of ephemeral domestic dysfunction. Cero has also created interactive performances at Edinburgh Fringe Festival, Tempting Failure and Gnarlfest. She has created large scale, participatory projects for Tate and National Trust. Since graduating from Middlesex University with Distinction, where she built a small house for her installation *Still Life*, she has concentrated on the recording of event through the combination of sound, sculpture and print. She is currently undertaking postgraduate research into the Maternal *Unheimlich* as her PhD project at the Royal College of Art

Instagram: [sophie_cero](#) Twitter: @SophieCero

Corinne Charton was born in Paris and raised in Sweden Corinne Charton decided to pursue her interest in art following a career as a fashion model. She graduated from Central Saint Martins BA (Hons) Fine Art in 2003 and went on to complete her MA in Fine Art at Middlesex University in 2016 graduating with Distinction. She has held two solo shows, *The Muse* at 269, London (2004) and *Twin Obsession*, StART SPACE, London (2006). Selected group exhibitions include; *Venice Vending Machine* project, Venice, Italy, *West Virginia Mountaineer Short film Festival*, USA, *Exceptional Arts Award*, Collyer Bristow, all in 2017. *Vision* at The NUNNERY - Bow arts, *Heap of Language*, Gasworks, London and *Oriel Davies Open*, all in 2016, *Unmarked*, Rossi Gallery, London (2001) and *Canon Now Vision*, V&A, London (1999). Her work is in public and private collections, including Central St Martins, University of the Arts London.

www.corinnecharton.com Instagram: @cococharton

Julia Court graduated with an MA from City and Guilds of London Art School in 2016. The following year her work was selected for the post graduates show at the Atkinson Gallery (Millfield School) and 'Phantom' a group show at the Ruskin Gallery, Anglia Ruskin University. Throughout 2017 Julia mentored a young artist chosen by 'Outside In' (Pallant House Gallery Chichester) to produce a commission for Morgan Stanley Bank in response to the exhibition 'Pop to Present' at the British Museum. Julia has just completed a 'Radical Residency' at Unit1 Gallery alongside 9 other international art graduates. .

www.juliacourt.co.uk Instagram: @juliacourt08

Oli Epp (b.1994) graduated from City & Guilds of London Art School with First Class BA Honours (2017). Since graduating last year Epp has exhibited internationally across Europe and Australia. He has exhibited at two art fairs, 'Art Brussels' in Belgium and 'Galeristes' in Paris. He has been awarded the 'Jealous Art Prize', the 'Zsuzsi Roboz Scholarship' at Morley College, The 'Painter-Stainers Prize' at CGLAS as well as two travel awards. He has partaken in a 'one month' residency in Madrid with Espositivo and has two residencies coming up in Amsterdam and New York. He was a finalist for the Contemporary Visions exhibition at Beers Contemporary and shortlisted for the Griffin Art Prize. He recently had his first Solo Show 'Epiphanies' at Semiose Galerie in Paris and will be doing his first US solo show in LA at Richard Heller Gallery in March 2019.

www.oliepp.com Instagram: @oli.epp

Lorraine Fossi grew up in Paris and studied architecture in the Beaux Art in Paris. From that time she kept a particular way to encounter ideas and forms and the idea that architecture has the power to make people behave a certain way. Fossi moved to London in 2000 and switched to painting. In 2015 she completed an MA in Painting at City & Guilds of London Art School. Since her graduation her work has been exhibited at the Turps Gallery, Charlie Smith London, the Griffin Gallery, and the ASC Gallery. She had a solo show in November 2016 at Pipeline Project Space in Putney, where she also took on a directorial role. In 2017 she was selected for Exceptional at Collyer Bristow Gallery and her work was 'Highly Commended' by Iona Blawick, Director of the Whitechapel Gallery. In 2017 Lorraine Fossi created a new installation 'The Blurring of Art and Life' in a laundrette in South London, followed by a solo exhibition in *Red Door Project Space in South Kensington* – the two recent exhibitions have been curated by Russian curator Olga Pogasova.

www.lorrainefossi.net

Instagram & Twitter: @lorrainefossi

Gwenyth Fugard graduated from Central St Martins, BA and from City & Guilds London School of Art, MA, 2017. She has had two solo exhibitions in London and participated in several group shows. She won the 'Tony Carter Award' from City & Guilds, 2017 and 'The Signature Art Prize' for painting, 2014.

www.gwenythfugard.com

Instagram: @Gwenythfugard

Nicky Hodge graduated from Central St Martin's in 1992 and was awarded a post-graduate diploma from Goldsmiths MFA in 2015. In the early 2000s her paintings were exhibited at Danielle Arnaud Contemporary Art, including a solo exhibition in 2001. Recent exhibitions and projects include *Small World*, PS Mirabel, Manchester (2017), *away with the birds*, Deptford X (2017) and *Creekside Open*, selected by Alison Wilding, APT Gallery (2017). *Low plains drifter*, and a solo exhibition of her work at no format Gallery in Deptford in May 2018

www.nickyhodge.com

Instagram: @Nickyhodge4

After a career in television as a Production Manager, **Karen Loader** went on to study fine art at the University of East London and graduated with a first class BA (Hons) in 1999. Since then she has divided her time between her own art practice and working as a freelance administrator and curator for a charity arts organisation in Islington. In 2017 she completed her MA in Fine Art with Distinction at The City & Guilds of London Art School and has exhibited widely in London. Her work can be found in many private collections, both in the UK and abroad

www.karenloader.com

Instagram: @karenloader1 Twitter: @karenloaderart

Kate Lennard (b. 1994) is a multimedia artist based in North London. She received a first-class honours in Fine Art Sculpture from City and Guilds of London Art School (2016), where she was awarded with the sculpture prize for her installation *Sunny Day, Gold House*, as well as having her degree show supported by an award from Merlin Entertainments. Following her graduation, she was shortlisted for the *Exceptional Collyer Bristow Award* in 2016 and has had her first solo show *Silent Auction* (2017). Lennard is currently working towards an installation which will be exhibited at The Koppel Project Hive in June 2018

www.klennard.com

Instagram: @electric_warrior_

Lucy McGeown completed her foundation at Camberwell College of Arts before achieving a first class Ba(Hons) in Fine Art at the University of East London. Since graduating in 2011 she has exhibited regularly in both solo and group exhibitions. In 2013 she became the Arts Manager and Curator at Number57, managing the exhibition and event programme for two years which included a variety of solo and group shows as well as an annual art fair, Christmas fair and student shows from near by institutes. In 2014 she was awarded a bursary place at The Royal Drawing School for their 'Drawing Intensive' course.

In 2016 along with 2 other members founded 'London Drawing Group' and were awarded The Lewisham Arthouse inaugural 'Curatorial Award'. This consisted of a month-long residency of exhibitions, talks, community workshops, tours and kids workshops. In 2017 she achieved a MA in Fine Art from City and Guilds of London Art School.

www.lucymcgeown.com

Instagram: @lucymcgeown

Robyn Litchfield graduated from the City and Guilds of London Art School with an MA Fine Art (distinction) in 2017. Since graduation she has been short listed for the Clifford Chance Postgraduate Printmaking Award 2017 and selected for MA and Other Postgraduates 2018 exhibition at the Atkinson Gallery and Recent Graduates at the Affordable Art Fair.

www.robynlitchfield.com Instagram: [@robynlitchfield_studio](https://www.instagram.com/robynlitchfield_studio)

Tom Platt (b.1985, London) graduated with a Master of Fine Arts from City and Guilds of London Art School in 2016 and in 2017 was awarded a place in Bloomberg New Contemporaries graduate exhibition, showing work at BALTIC 39 in Newcastle and Block 336 in London. Platt has worked with curators at Griffin Gallery after taking part in The Fine Art Collective residency program; and developed a fringe exhibition space for Deptford X arts festival. Platt has also recently completed a site-specific commission for The Farnham Pottery group. In 2018 Tom is engaged in developing new collaborative projects with City and Guilds of London Art School alumni and fellow New Contemporaries.

www.tomplatt.studio Instagram [@tomshartk](https://www.instagram.com/tomshartk) Twitter: [@shartk](https://twitter.com/shartk)

Abigail Phangungfook was born in London, to parents migrated from the West Indies. Originally trained as a textile designer. She established a practice as a freelance designer, producing designs for the American home furnishings industry. As a designer Phangungfook exhibited worldwide. Following a career break as a stay at home mother she commenced study for a MA in painting at City and Guilds Art School, graduating September 2017.

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

Amelia Kate Sampson (b. Buckinghamshire, 1992) graduated from City and Guilds of London Art School in 2017 gaining a first BA Fine Art. Amelia exhibits in galleries and art fairs throughout the UK. Her artwork is included in private collections such as the Tim Sayer Collection, London. In 2017 Amelia received The Chelsea Arts Club Trust Stan Smith Award, the Clyde & Co Art Award, and the Beth Gotowski Award. In 2015 Amelia relocated to Dorset, with her partner and fellow sculptor [Philip Rae-Scott](https://www.instagram.com/philipraescott)

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

About the Gallery and Guest Judges for the Exceptional Award:

Anna Bromwich has a degree in Art History from SOAS and a Masters in Museums and Galleries in Education from the Institute of Education. She worked for a number of commercial galleries in London and Paris before joining Mall Galleries as an art consultant in 2015. Here she is responsible for sourcing and commissioning art for private and corporate clients and co-manages the gallery's online gallery, [Buy Art | Buy Now](#). Anna has curated exhibitions for Mall Galleries both in-house and off-site and forms part of the team behind [FBA Futures](#), Mall Galleries' annual showcase of recently graduated figurative artists. She has previously acted as a judge for Jackson's Open Painting Prize. [@mallgalleries](https://www.instagram.com/mallgalleries) [@annabromwich](https://www.instagram.com/annabromwich)

Over 200 works of art by **Robert Priseman** are held in art museum collections around the world including the V&A, MdM Salzburg, Art Gallery of New South Wales, Sydney, Musée de Louvain la Neuve, Guggenheim, New York, UMMA, Honolulu Museum of Art and The National Galleries of Scotland. He also collects paintings by British artists he admires and owns the Priseman Seabrook Collection of 21st Century British Painting which first went on museum display at Huddersfield Art Gallery in 2014. This has subsequently toured to Museums in Yantai, Tianjin, Hangzhou and Nanjing in China. Priseman is a Visiting Research Fellow at the University of Leeds and a Visiting Professor in Fine Arts Practice at the University of Suffolk and has given talks on painting at Wolfson College Oxford, Xian Academy of Fine Arts, Amherst College Massachusetts, Whitebox AC New York, The Sainsbury Centre for Visual Arts, The Tianjin Academy of Fine Arts and The China Academy of Art, Hangzhou.

www.priseman-seabrook.org

Martin Caiger-Smith has been Head of the MA Curating the Art Museum programme at the Courtauld Institute of Art since 2007. From 1990 to 2006 he worked at the Hayward Gallery in London, as Head of Exhibitions and as Acting Director in 2005/6. While at the Hayward he curated and organised a wide range of exhibitions and oversaw the shaping and delivery of a broad programme of exhibitions at the Hayward, many of which showed abroad, and National Touring Exhibitions in the UK. His interests include modern and contemporary museums and galleries and curatorship, and the modern and recent history of curating, exhibitions and display. He is a curator and consultant on art and exhibition projects and writes on contemporary art and photography. Since 2010 he has been Programme Advisor for the Winter Exhibition programme at Two Temple Place in London, an eclectic series of exhibitions that foregrounds the riches of collections across the UK. His major monograph on Antony Gormley was published by Rizzoli, New York in 2017.

www.courtauld.ac.uk

Rosalind Davis is an artist-curator and a graduate of The Royal College of Art (2005) and Chelsea College of Art (2003). Davis was appointed permanent Curator at Collyer Bristow Gallery in Summer 2016. Her exhibitions at the Gallery have been a great success and frequently reviewed by Art Top 10; *'Cracking Show. Superb Artists. Brilliantly curated.'* Previous curatorial projects have been at Standpoint Gallery, Geddes Gallery and with ZAP at Bond House Gallery (ASC). Davis has previously co-directed and developed two innovative artists' educational, membership and exhibition arts organizations; Zeitgeist Arts Projects (ZAP 2012-15) and Core Gallery (2009-11,) based in London. Davis lectures at universities, galleries and arts organisations across the country and is co-author of *'What they didn't teach you at art school'* commissioned by Octopus Books which was internationally published in 2016.

www.Rosalinddavis.co.uk

Instagram: @rosalindndavis Twitter: @rosalinddavis

Collyer Bristow Gallery is a bespoke gallery space with a dynamic and critical exhibition programme for 25 years. Collyer Bristow LLP is a leading UK law firm with offices in London and Geneva. The firm provides business and personal legal advice to a wide range of clients both in the UK and internationally. Collyer Bristow has been championing emerging talent in contemporary art for nearly twenty years. The Gallery Committee is made up of a selection of professionals from the firm including who are involved in the arts, as patrons and collectors. The head of the gallery committee is Steven Heffer who is also an artist and graduate of the Slade School of Art.

www.collyerbristow.com **Instagram: @collyer_bristow_gallery Twitter: @CBGallery1**

Collyer Bristow Gallery, 4 Bedford Row, London, WC1R 4TR

*The Collyer Bristow Gallery is cited in a law firm and as it is also a working space is open to the public by appointment so we can advise on the best viewing times of the exhibition.