

**THE 8TH
JOHN
RUSKIN
PRIZE**

**PATIENCE IN LOOKING
TRUTH IN MAKING**



PARKER HARRIS



THE 8TH JOHN RUSKIN PRIZE

About the prize

The John Ruskin Prize is a multi-disciplinary art prize in the UK. With the values of the radical 19th century polymath John Ruskin at its core, the prize has a reputation for supporting and promoting artists, designers and makers whose work defies easy categorisation.

Founded in 2012 by The Guild of St. George, under the administrative umbrella of The Big Draw, the Prize aims to reflect a central thread of John Ruskin's thought. As a writer and artist - and as an impassioned critic, not only of art but of society and life - Ruskin believed that art has the power to reveal and celebrate universal truths, and that a good artist and maker in any medium should always be guided by that search.

This year's theme

The theme *Patience in Looking, Truth in Making* invites a deep exploration into the relationship between the acts of perception and creation and the journey from what we see to what we make. The selected works reveal how our careful observations of the world can be captured in the art we make and the objects we create.

For Ruskin, the process of making was not merely technical but deeply ethical, spiritual, and connected to the truth of nature. He believed the artist's task is to observe the world with sincerity and humility and to translate that observation with skill and integrity. This perspective elevates the act of artistic creation to a moral and spiritual endeavour, where the connection between seeing and making becomes sacred.

THE PRIZES

First Prize: £3000

Made possible by support from The Guild of St George

The Alan Davidson Under 26 Prize: £1000

This prize is kindly sponsored by The Alan Davidson Foundation.

Ruskin Mill Trust Prize: £3,000

Awarded for a beautifully crafted functional object.

Chelsea Arts Club Trust Prize for mid-career: £2,500

Awarded to a mid-career artist who has been dedicated to their practice for a significant number of years and is not currently under gallery representation.

EXHIBITION DETAILS

28th January: Private view and awards ceremony

29th January - 21st February: Exhibition open to the public

The Buoy Store, Trinity Buoy Wharf, 64 Orchard Place,
London, E14 0JW

See the full event programme on ruskinprize.co.uk/events

“Everyone at the Guild is delighted to see the John Ruskin Prize continuing to develop in strength and scope, and we are indebted to our friends at The Big Draw and the Trinity Buoy Wharf Trust for enabling this to happen, so ably managed by Parker Harris.

It is heartening to think of the sheer range of artists and makers around the world who have the opportunity to engage with Ruskinian ideas embedded in each year’s Prize, and the theme this year ‘Patience in Looking, Truth in Making’ is no exception. Above all else, Ruskin believed that until we could see the world clearly, be it a mossy stone, an Alpine landscape, or for that matter the social and political injustices in our society, we could not accurately understand or respond to what we see. He knew that what we are willing to look at, slowly and with care, will have a huge impact on the integrity of what we do and make in the world. It is fascinating to see how this truth is expressed in the final selection of work chosen for the Prize exhibition in 2026 by our distinguished panel of selectors.

From the outset, our ambition for the John Ruskin Prize, reflecting Ruskin’s own views, was that the 1st Prize would make no distinction between art and craft; that what mattered was excellence of thought and of creation, whatever the medium. But Ruskin did also have a reverence for makers, for good design and for the well-made useful object (it was his admiration for the toolmakers of Sheffield that led him to open his museum on the edge of that city 150 years ago), and so it is particularly pleasing to me that, at the instigation of two Guild Companions, Aonghus Gordon and Janine Christley, the Ruskin Mill Trust (founded by Aonghus), has enhanced this 8th John Ruskin Prize by sponsoring a new prize to be awarded for a beautifully-crafted functional object. Ruskin would, I think, be pleased.”

- Dr Rachel Dickinson

Master of John Ruskin’s educational charity The Guild of St George, funders of the 1st Prize.



MEET THE JUDGES

The selection panel for this year's John Ruskin Prize brings together a distinguished group of experts from diverse fields in the arts, design, and cultural sectors. Thank you to the panel for their expertise and dedication in thoughtfully considering the many brilliant submissions responding to this year's theme, *Patience in Looking, Truth in Making*.



Julian Wild
Artist

Julian is a sculptor whose work explores gesture, colour and structure, challenging the boundaries of minimalism. He has exhibited extensively in the UK and internationally, and his commissions include projects for major institutions and private collectors. A Fellow and former Vice President of the Royal Society of Sculptors, he co-directs Cement Art School in Sussex and serves as a trustee of the Discerning Eye and the Chelsea Arts Club Trust.



Victoria Pomery OBE
CEO, The Box

Victoria is CEO of The Box in Plymouth, a major cultural venue combining museum, gallery, and archive spaces. She was previously the founding Director of Turner Contemporary in Margate, where she led the development of the landmark building and oversaw its highly successful first decade. Her earlier roles include senior curatorial positions at Tate Liverpool and Angel Row Gallery. She has been awarded an OBE and several honorary degrees in recognition of her contribution to the arts.



Neal Shasore Hon FRIBA
Historian & Writer

Neal Shasore is an architectural historian, writer and advocate for heritage and craft in the built environment. He has published widely on architecture and design in Imperial Britain and served as Chief Executive and Head of School at the London School of Architecture. He is an Associate Brother of the Art Workers' Guild, a trustee of the Architectural Heritage Fund, and a member of Historic England's London Advisory Committee.



Mary Evans
Artist & Director at UCL Slade

Mary Evans is a British-Nigerian artist whose large-scale installations explore themes of diaspora, migration, and identity. Her practice uses humble materials like kraft paper and the silhouette form to centre narratives around Black histories and global mobility. She is currently Director of Fine Art at the Slade School of Fine Art, UCL, and was previously course leader at Chelsea College of Arts. She is committed to inclusive education and widening access to the arts.



Nichola Johnson OBE FSA
a Director of the Guild of St George

Nichola is a former academic and museum curator who directed the Sainsbury Centre for Visual Art at UEA, where she launched an MA in Museology and a Museum Leadership Programme. A Director of Ruskin's Guild of St George, her interest in Ruskin began as a student, curating a display titled "Ruskin and Luxury." She has chaired the Ruskin Foundation, served on boards for Pallant House and Dulwich Picture Gallery, and currently chairs the East Anglia Art Fund management board.

Elisa Alaluusua
Luke Alen-Buckley
Katie Allen
Kim Anderson
John Angus
Abigail Asher
Grace Ayson
Rachel Bacon
Russell Bamber
Jacqui Barrowcliffe
Camila Barvo
Jacob van der Beugel
Sharon Bolister
Jim Bond
James Bristow
Rogan Brown
Camilla Brueton
Henry Burnett
Mark Butler
Andrada Calin
Duncan Cameron
Cas Campbell
Fiona Campbell
Birch & Casey
Charlotte Chisholm
Benet Dalmau Alsina
Nikki Davidson-Bowman
Belinda Downing

Karen Downing
Beverley Duckworth
Jacqueline Duncan
Keith Dymond
Izaak Elliott
Tzion Essel
Francis Evans
Hannah Fray
Jan Frith Johnston
Frankie Gao
Jill Gibson
James Gosling
Mary Griffiths
David Grinaway
Jo Guile
Lena Heinrich
Brian D Hodgson
Ellie Howitt
Zeha Imran
Wenjun Jiang
Emily Jo Gibbs
Rose Jones
James Kessell
Kishwar Kiani
Benxing Liang
Claire Louise Davies
Tessa Maiden
Tracy McBride

Donna McLean
Matthew Merttens
Ravi Modi
Tom Mole
Stephanie Nebbia
Melissa Newbery Welcome
Peter Newell-Price
Anna Ólafsson
Kanmi Olukanni
Anne Petters
Robert Radcliffe
Fiona Roberts
Emily Rose Saunders
Minty Sainsbury
Rita Sarafian
Chris Shaw Hughes
Tomohiro Shibuki
Cathryn Shilling
Alison Stott
Bridget Tennent
Felicity Warbrick
Helen Ward
Jenny Wiggins
Eleanor Wood
Oliver Zephyr Chard
Youyang Zhao

SHORTLISTED ARTISTS

Elisa Alaluusua

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@artalaluusua

25.000 Circles in Nov 2025

graphite on Fabriano 200 gsm paper & video

“Looking and seeing extends beyond my vision as my whole body explores a particular place through the protective surface of paper. I count the marks as I make them staying fully present in the moment of drawing. I need to trust the process and allow it to guide me through. It is nerve-racking as I never know how the drawing will develop in a new space, yet I am willing to challenge myself, my body and mind. Architectural details of the place where the drawing is made are recorded on the marks on paper as well as on video. Together they truthfully capture a particular moment in time at a particular place. ‘25.000 Circles in Nov 2025’ was created with graphite sticks and rubbers on Fabriano 200gsm rollpaper at Coleman Project Space in London in November 2025.”



Luke Alen-Buckley

www.lukealenbuckley.com
@labartstudio



Doors of Perception XX

Kilkeny marble & stainless steel

‘Doors of Perception XX’ is an anatomically derived pierced relief, hand-carved into a slab of Kilkeny marble. Hovering between representation and abstraction, the work emerges through prolonged tactile engagement with the stone. It marks a pivotal juncture in the artist’s life, but resists

narration, favouring attention instead. Carving becomes an act of destructive discovery: fossils surface, stretching perception across deep time and human continuum, while holes admit light and the unknown. On the verso, forms invert, rendering hindsight literal. Rooted in a lineage of carved thresholds, the work asks how moments of passage are met and endured through making.

Katie Allen

www.katiecotmarsh.co.uk
@katiecotmarsh



Give Her A Voice

knit - 100% native breed wool spun at the Natural Fibre Company, Cornwall

These cardigans tell the story of nature unfolding in artist Katie Allen's pastures. Through the careful management of her flock of heritage sheep, their grazing helps to regenerate the grassland on her farm. Together, they create a habitat abundant with life.

Through the journey of the seasons, Katie's sheep thrive: rams parading their strong horns and ewes growing a lustrous fibre that envelops their bodies. This cycle is driven by natural systems and echoed in the steadily

flourishing blooms she grows in her dye garden. Cultivating colour from tiny seed ensures her work remains rooted in the landscape.

As she knits each thread into a garment and sews on a button made from horn, Katie offers the wearer an opportunity to connect deeply to the land, and to question the damage caused by industrial agriculture and a voracious fashion industry.

Each day she asks what nature needs from her. She understands that they are interdependent. Throughout the making journey, she keeps asking. Her intention is always to give nature a voice.

Kim Anderson

www.kim-anderson.com.au
@kim_anderson_artist

All the Beauty and the Terror

ink, graphite, charcoal & cold wax on paper, mounted on board

At first glance, this drawing offers an almost sublime experience: the sun's rays piercing through eucalyptus on a winter's morning. Look closer, and notice the trees are only young saplings, regrowth on a landscape ravaged by the 1850s goldrush – which in turn reflects the traumatic history of the stolen land Kim Anderson lives on, that of the Djaara First Nations people. This eerily beautiful place has a complicated history, and now faces the terrifying reality of catastrophic climate change. The thickened air might not be cool morning mist after all, but in fact smoke from an advancing bushfire.



John Angus

www.john-angus.com | www.landedland.uk
@johnanguspics

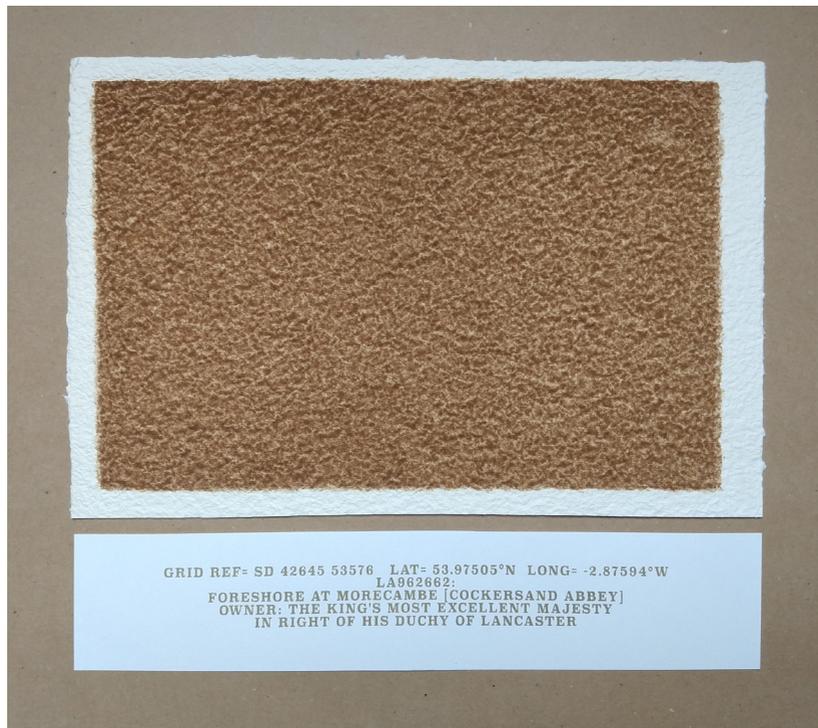
Foreshore Cockersand Abbey

screen-print on paper in soil collected from the site, & screen-print on paper in gold acrylic

John Angus has been researching the history of landownership of a west to east geographic slice of north Lancashire, from the sea coast to the moorland.

The work in the exhibition is one of a set of eight, based on this research. It is in two parts: a screen-print on paper, printed with soil which he collected from one of eight sites across the study area; a second screen-printed with gold text, giving the exact geographic location of the collection site, its Land Registry reference number, its description, and the owner of the site.

The soil print is itself a tiny plot of land.



Abigail Asher

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@gonzostudioltd



Kiln Series

copper, oxidised & copper, silver plated

The Kiln series is a reflective response to my paradoxical relationship to Stoke-On-Trent, 'the city Britain forgot' and the place of my birth. The series includes a pair of matching yet distinctly opposing vessels- their shape informed by the iconic bottle kiln structure. These kilns once littered the landscape of Stoke, lending itself to the colloquial name 'the Potteries'. In response to the crossroads that Stoke on Trent and its community find itself in, the Kiln Series stand as both mirror and shadow of the other, simultaneously grieving what could have been and hopeful for what remains.

Grace Ayson

www.graceayson.com
@graceayson_artandglass



[left] Drapery Study in Glass (I)

[right] Drapery Study in Glass (II)

hand painted, silver stained mouthblown glass, kiln fired, lead, rope

As sculptors carve the illusion of drapery into hard stone, this series of glass work aims to translate the tactile softness of fabric into the inherently rigid and fragile medium of glass. 'Drapery Studies' is a series of works that observe and examine the fall, weight, and subtle surface detail of cloth. The project draws inspiration from the carved drapery of classical sculpture as well as the stylised drapery depicted in traditional stained-glass windows.

Working with the traditions of stained glass but innovating them with contemporary techniques, Grace Ayson gently sculpts the glass to create a fold where the piece hangs, while also creating the illusion of softness through painted detail techniques and lead lines. By working into the surface of the glass, she builds painted tonal variation, pattern, and texture that evoke the look and sense of fabric. These processes allow the glass to function simultaneously as a three-dimensional object and a painted image.

Rachel Bacon

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@rachelbacon9313

Dysinclination

graphite on paper on foil

Rachel Bacon makes large scale, semi-sculptural drawings with graphite on damaged paper, in which she explores the relationship between mark-making in drawing and mining. Extensive site visits to open-pit coal mining regions form the starting points for an exploration of the role of drawing within larger issues concerning landscape, geology and the ecological crisis. Her drawing practice is based on a painstaking manual process that becomes a means of slowing down time, allowing the audience an opportunity for an embodied, sensory experience. In the drawings she draws around the crumple lines in the paper, in a form of "reverse excavation", meticulously replacing the raw material graphite back onto the damaged surface. In doing so, a vein appears, comparable to a vein of coal or precious ore. This vein is composed of blank paper, however, suggesting that value may lie within a space of imaginative potential, as opposed to the finite depletion associated with excavation practices.



Russell Bamber

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It Is With Great Pleasure

fabricated sheet wood, painted

Russell Bamber's work sits in a playful position between sculpture, painting, design and architecture. Through his process simple forms are extruded, distorted and butted together to expand the space they occupy; size and configuration are exaggerated and misconstrued by colour and reflection; planes and form interplay to confuse the eye.

'It Is With Great Pleasure' extrudes a simple form to suggest an architectural edifice, a surprisingly simple form pushed through planes to joyously and awkwardly redefine the space.



Jacqui Barrowcliffe

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@littleboxoflightandstories



Following the Line From Me to You

giclée photograph, cyanotype, clay, eroded brick

Combining digital photography, cyanotype, clay and an eroded brick found on the beach, the work meditates on the processes that shape and change landforms over time. It takes inspiration from the Jacqui Barrowcliffe's daily walks along the North Yorkshire coast, observing clay trickling down the cliffs towards the sea. Each element of the artwork reflects a different pace of erosion, inviting us as the fourth element to consider where we fit within these rhythms. The piece forms part of the ongoing project "Aqua, terra, (f)lux" which explores the meeting point of land, water and light through experimental photographic processes.

Camila Barvo

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@barvotextil



Ode to the Braid *fibre soft sculpture*

By translating hair gestures into wool fibres, this piece grows as a cascade of plaits that echoes natural growth. The braid becomes the medium and structure, formed by weaving three strands together. Made with wool commonly used for doll hair, the work

responds to gravity and movement. Inspired by the memory of her father braiding my hair, Camila Barvo captures a ritual of care where the feminine and masculine are gently intertwined in the delicate act of braiding. As the plaits extend through space, the sculpture recalls the way a plant or tree grows from the ground upward, unfolding with a sense of calm strength.

Jacob van der Beugel

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De-polarisumab 3

self-healing concrete, handmade ceramics & recycled aggregates

De-polarisumab 3 describes a medicine capsule required to embrace the messy and challenging idea of compromise and centre ground. It depicts the poles of the capsule as easy on the eye, then grading to a messy but colourful centre. This should be the focus of our attention, opposed to the polarising divisions that are often fuelled by complex human-made algorithms. The work is made in self-healing concrete, which creates calcite when micro fractures start to occur. It suggests there is the possibility of healing but it is a difficult pill to swallow.



Sharon Bolister

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@shazza_does_prints

[top] *Hollow*

[bottom] *Hollow #2*

photopolymer etching

Hollow #1 and Hollow #2 depict the co-dependent stems of a veteran oak in Epping Forest. Smoothed by the hands and feet of children and charred by fire, over 400 years of growth and decay has created unique forms and textures, documenting the passing seasons.

In order to take the original photographs, Sharon Bolister had to crouch inside, as she had often done in childhood, surrounded by roots and cradled in the dark. Only vague forms were visible in the gloom. The details were revealed in the process of combining the exposures, others only came to light in etching, inking and wiping the plate and after pulling the final proofs from the press.



Jim Bond

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@sculptorjim



Vortex

chalk on blackboard, steel, brass, motors, electronics

Vortex produces a continuously evolving drawing as a piece of chalk is dragged across a rotating blackboard. The dense orbital patterns are broken when the counter movements sets up a rhythm vibrating the chalk. This unplanned idiosyncrasy allows the machine to produce a series of random marks with the imperfection of a hand drawn line. Patience is the hall mark of this sculpture as a series of scrolling ellipses build up around a dark nucleus. There is truth in the making of every element of this hand built machine constructed in the spirit of the clockmakers who crafted instruments to measure time.

James Bristow

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WE (float on)
screenprint on tulle

This work is part of the 'WE' series, which celebrates unity in difference; a reaction to increasingly tumultuous times when divisions between race, religion, gender and wealth are being exploited and polarised. The Seneca phrase "we are waves of the same sea" chimes loudly, informing a recurring theme and motif.

The process involves screenprinting repeatable wave patterns onto multiple pieces of tulle, then overlaying and connecting the pieces. The ethereal, translucent tulle becomes increasingly intense as multiple layers overlap. Layers are pulled in different directions, encouraging distortions and tensions which draw the eye deeper, pushing and pulling in different directions.

Rogan Brown

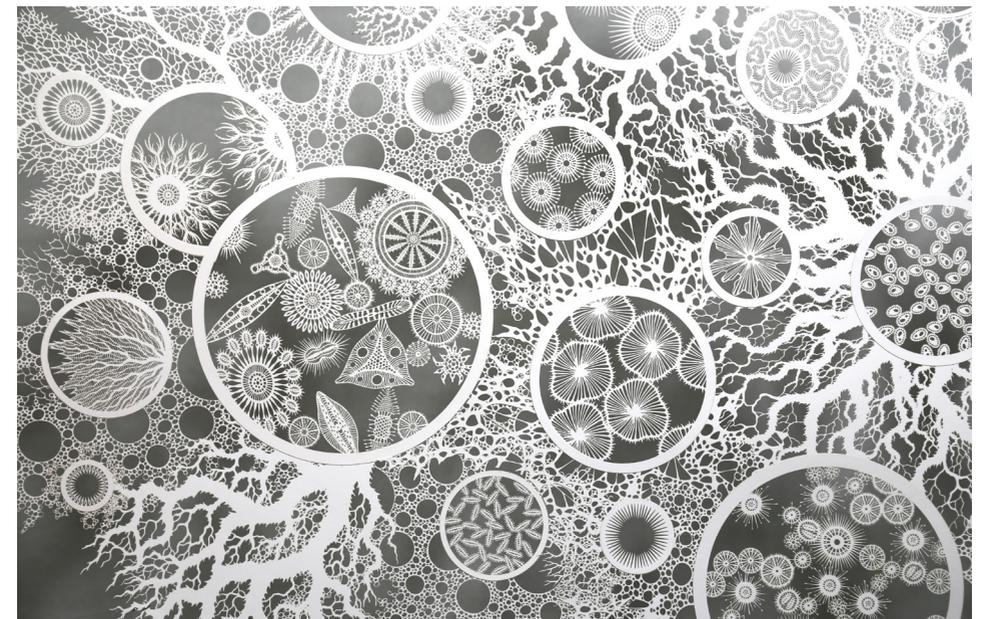
www.roganbrown.com
@rogan_brown_

Cornucopia [detail]
cut paper collage

Rogan Brown's artistic practice is rooted in close observation of nature and the meticulous making of paper relief sculptures and suspended installations.

While his work shares Ruskin's reverence for 'seeing and creating', it also acknowledges the role of technology in shaping how we visualise the natural world. Scientific imaging - microscopes, satellites, telescopes - extends our vision from the microscopic to the cosmic, revealing what the naked eye cannot. This expanded gaze underpins his exploration of form, structure and complexity.

Each piece begins as observational drawing, then becomes vector form, laser-cut paper and finally hand-collaged sculpture. Paper, fragile yet enduring, mirrors the tension between resilience and vulnerability in nature. In its delicacy, Cornucopia evokes both the beauty and fragility of the ecosystems we seek to understand and protect.



Camilla Brueton

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Tax Office Series Selection 1

pencil, coloured pencil, chalk, used envelopes

The Tax Office Series documents the demolition of an 18 storey tower block. Built in the 1960s it was a hub of administration - part of a large HMRC site in North Cardiff. The tower was demolished very slowly over 5 months in 2024. One of the few high-rise buildings outside central Cardiff, it stuck out on the skyline; its windows shimmering in morning and evening light. As Camilla Brueton drew in the street, people spoke to her about their affection for the building and for some, their pride in working there. This quiet landmark has disappeared, along with its grey, gold, concrete geometry.



Henny Burnett

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Sponge Tower & Corrugated Tower cast bronze

“These small scale sculptures demand close inspection and patience in looking. ‘Small sculptures are not for the lazy eye’. Is an apt phrase I heard used recently by sculptor Olivia Bax. The title informs the viewer of

the domestic origins of the work: sponge and corrugated card. These temporary and throwaway materials are transformed into a permanent state through casting. The work uses the weighty characteristics of bronze to create tension by being balanced on scarcely-adequate legs.”

Mark Butler

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@msbutlersculptor

Landscape Profile [detail] bronze & corten steel

This piece captures the essence of a walk: the shifting horizon as we move through the landscape, and the subtle changes in height our feet navigate. These experiences are pared back to a single shining line, snaking its way across the background and allowing the materials to speak for themselves.



Andrada Calin

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Think Twice: A Public Installation Made from Textile Waste mixed media (reclaimed plywood, Fabreco textile composite panels, hemp panels, planting)

'Think Twice' is a sculptural public bench made from reclaimed plywood and Fabreco - a bio-resin composite produced from local textile waste - for the London Festival of Architecture 2025 in Fitzrovia. The piece was created in collaboration with textile designer Tabby Bunyan of RE_CONSIDERED and furniture maker Mark Smith of Isokon Plus.

Inspired by the Bloomsbury Group and the Omega Workshops, the bench merges art, architecture, and fashion through bold colour and tactile surfaces, blurring art and everyday life while foregrounding women artists central to these movements.

'Think Twice' addresses the UK's textile-waste crisis by transforming 70 kilograms of discarded fabric into durable Fabreco panels, framing design as a moral practice that respects resources, resists waste, and embeds environmental responsibility in the public realm.

Duncan Cameron

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@brokensharkcage

Stratigraphy

mixed media assemblage: glass, wood, peat, antique cabinet, reeds, owl pellet mouse, shrew & vole bones & rhyme water

This work is the result of long observation and experience of the Somerset levels that surround Duncan Cameron's home. This is a landscape of layers, of sediments and materials in the wetlands as experienced now and from our collective human past and earlier. Duncan tells a story with these West Country floodland components; the rhyme water, reeds and peat that collectively

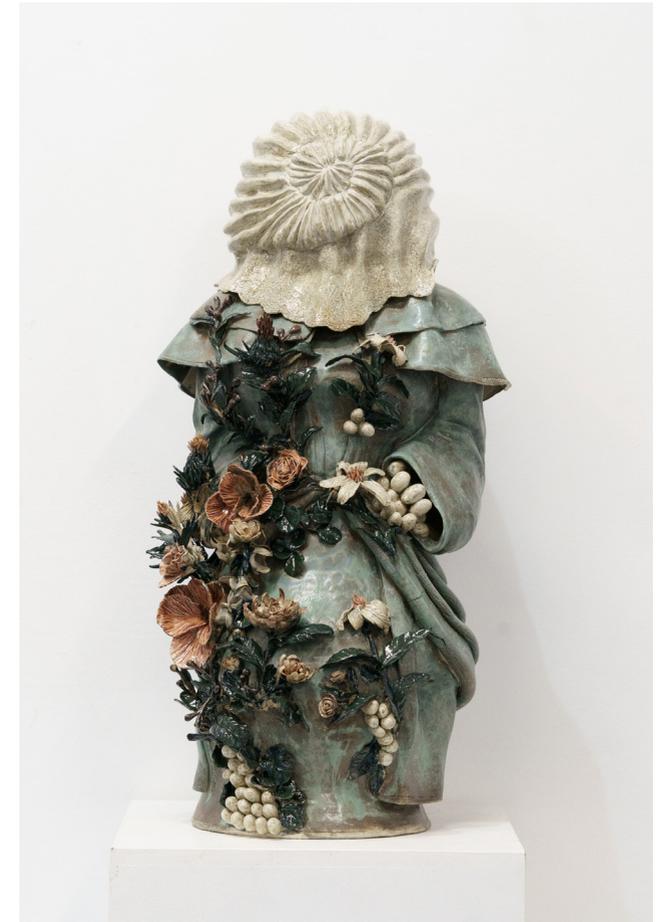
define our experience of the landscape.

The cabinet form acts as a museum frame and is underpinned by an ethical fieldwork collection methodology and the sustainably retrieved elements are then assembled in the studio. The bones are of mice, shrews and voles, periodically flooded out by shifting water levels, and are the prey species of the owls that hunt over the peatlands. The assembly of the collected bones, from found owl pellets, are arranged under a reedbed skyline referencing the often-unseen non-human lives that are lived out around us.



Cas Campbell

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@hcascampbell



Camerae

glazed stoneware

'Camerae' explores the human connection to nature through the lens of evolutionary history. It brings together nature, deep time, ecology, and queer culture, and asks what the 'natural order' means when humans share the same origins as all other life on earth. Seen in this way, nature becomes strange and wondrous, like the ammonites and Cambrian creatures that inspired the work. The figure's clothing is based on Mary

Anning, whose fossil discoveries as a young girl helped reveal deep time and changed how we understand the natural world. The ammonite transforming into a lace veil links the natural world to the sacred. The flowers, thistles, and eggs are hand-formed and chosen for symbolism: endurance, resilience, birth, and renewal. The title refers to the chambers of the ammonite shell, added one by one as the animal grows, mirroring human growth and the continual evolution of the world.

Fiona Campbell

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@fionacampbellartist



Stilt Structure II

found, discarded, recycled materials

Labour-intensive processes showing the eye and hand of maker, and a truth to materials are key in this work. Fabric remnants, collected over time, have been slowly, lovingly hand-stitched into patchwork layers, built onto an intentionally precarious structure.

The work is about adaptability, resilience, and treading the earth lightly. Stilt dwellings, raised high on make-do scaffolding to avoid floods and other threats, exist on the edges of safety in slums around the world; fragile structures in unstable environments that might collapse. Somali nomads carry their homes - elaborate bundles - on overladen camels. Growing up in Kenya, Fiona Campbell has vivid memories of elderly African women walking many miles home bent over with heavy loads piled high on their backs.

Fiona sourced materials from marshes, rivers and beaches, and harvested local plants to dye fabric remnants. Bound, wrapped and hand-stitched, the bundles carry politics of textiles.

Birch and Casey

Rebecca Birch and Sarah Casey
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@drawingthedelicate | @birch_rebecca | @rockyclimates

Les Vestiges *digital video*

Les Vestiges is a short film about patient attention to subtle changes in the environment. The film explores the precarity of glacial archaeology using hand-made heat-sensitive drawings as devices to amplify environmental conditions that are typically unseen in lived experience. Filmed over time, these drawings reveal incremental effects of invisible elements that affect the ice and archaeology, such as heat, wind, erosion. Shot in Valais and Bern, drawings melt, decay and change at (post) glacial

sites including at the archaeological site at the Loetschenpass where artefacts as old as 3000 years have melted out of retreating ice. Narrated using excerpts of interviews with archaeologists Pierre-Yves Nicod and Regula Gubler, 'Les Vestiges' uses synergies between the precarity of drawing, archaeology and the ice in which it has been preserved to reflect on human entanglements in stories of geological and environmental change in high mountain areas. The making of these drawings reveals a truth that the environment is changing in ways that are normally undetectable in lived time.



Charlotte Chisholm

www.charlotttechisholm.com



A Film of Dust - Ruskin's Chair *digital video (H.264)*

This film began as a response to Ruskin's Lakeland home, Brantwood, and was heavily influenced by his passion for simplicity of form. 'Say all you have to say in the fewest possible words...'. In an attempt to cut through the clutter of 'things', in this film the last words belong to dust and light, caught in a symbiotic spiral of chaos and revelation. Sound designer Patch Morrison has overlaid a bed of slowly fluctuating textures amplifying a sense of 'break down' - imbuing it with a touch of inevitability as we find ourselves drawn towards the light.

Benet Dalmau Alsina

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[@benetdalsina](https://twitter.com/benetdalsina)

Atocha

oil on canvas

This series of realistic paintings focuses on urban landscapes defined by hard structures, graffiti, and surfaces saturated with human interventions. These are spaces where visual noise is constant and immediate reading is difficult.

Through slow observation, this noise transforms into white noise: a state of perceptual continuity that allows a connection with nature, not as representation, but as experience. Urban structures become fields of rhythm, repetition, and vibration.

The paintings do not aim to organise or beautify these spaces, but to listen to them until they reveal a silent truth: that even in the harshest urban landscapes, sustained looking and time allow for a natural experience.



Nikki Davidson-Bowman

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@nikkidbartist



Outside of Myself
glazed stoneware

‘Outside of myself’ has been developed over 2 years as Nikki Davidson-Bowman explored a new material, clay, mindfully experimenting to develop metaphors for disease and decay. Each object, a simple tube, stands alone as a single painting, whilst acting as an accomplice to its neighbours, in a catalogue of alchemic findings.

The predictability of repetitively making the same form acted as both a grounding and leaping off point for the work, supporting healing and renewal after a long period of navigating a terminal illness (MND) and a period of loss - experiences which send shockwaves through your life plans, leading you elsewhere.

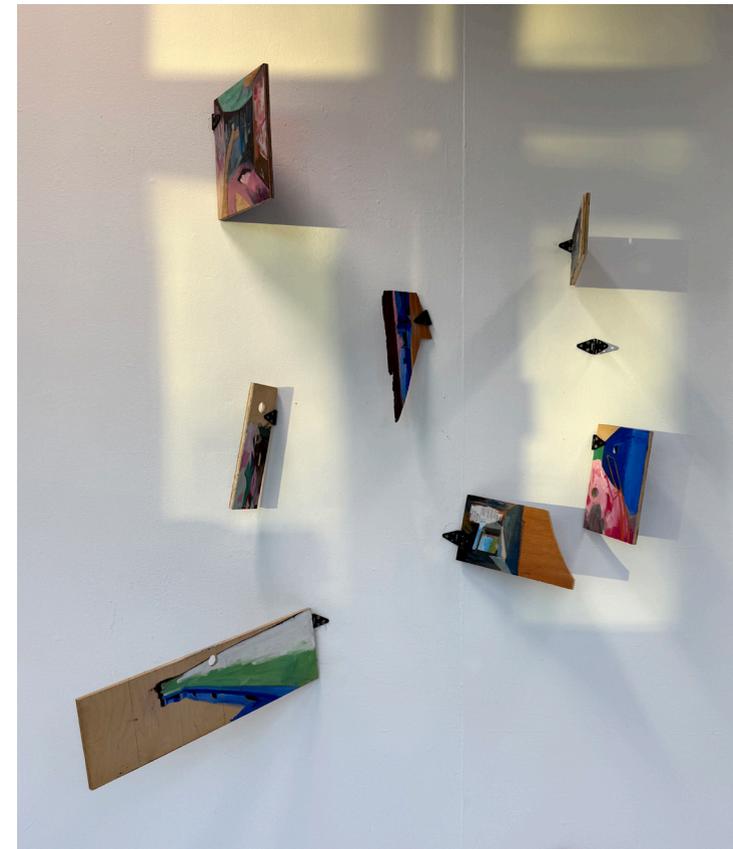
Belinda Downing

@belindaadowning

Fragments (East Lane)
oil on found board, metal hinges

This installation depicts the memory of a place through fragments, using the viewers' actions to see both sides of the hinged pieces. The images are from the ruined WWII gun emplacements of East Lane, Bawdsey. On one level each building required close

investigation, but there is also 'Patience in Looking' at the site as a whole, the layers of history. These are built up by natural decay and disintegration, and by human interaction. There is a duality in the internal/external views, the two-sided panels and the beauty of the graffiti and brutalist architecture contrasted with its abandonment and decay.



Karen Downing

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[@karendowning.porcelain](https://www.instagram.com/karendowning.porcelain)

Five Nesting Bowls *hand thrown porcelain*

The work consists of five hand thrown porcelain bowls, graduated proportionally, nesting one inside the other. They are precisely thrown yet show the traces of Karen Downing's hands in the throwing rings and undulations. There is no applied decoration or alterations, allowing the nature of the material to be revealed. They are not made to be decorative yet can become so when at rest, in the centre of the table or stacked on a shelf. The subtleties of the bowls are revealed in the play between light and shadow, the harmony of the proportions and in the line of the rims.



Beverley Duckworth

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[@bev.duckworth](https://www.instagram.com/bev.duckworth)



Anthesis III *seeds, muslin, water, copper, irrigation system*

Working with living sculpture and installation, Beverley Duckworth creates spaces and moments which connect the smallest, poetic actions of plants with precarious issues facing humanity. Her background as an activist and campaigner on social and environmental justice issues informs her thinking and making. Her practice is rooted in small acts of reparation - sewing scraps together, watering fragile seedlings and nurturing the regenerative power of composting from waste materials.

'Anthesis III' is a living drawing created by sowing seeds onto cloth in intricate, ornamental patterns. Referencing the botanical aesthetics of William Morris, the work functions as both homage and critique, reflecting on the human desire to aestheticise, order, and commodify nature. As the seeds germinate and grow, the artist's carefully composed design is gradually obscured through nature writing its own form. The work becomes a site of slow transformation, where authorship gradually shifts from artist to living matter.

Jacqueline Duncan

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Relationship
wood & steel

'Relationship' explores patience as the labour of remaining connected. Thousands of spent matches are individually placed into stainless-steel mesh without adhesive, forming an interdependent surface held only by friction and tension. A tensile steel structure responds, each element shaping and supporting the other. The slow, attentive making reflects Ruskin's emphasis on truth to materials and careful observation. Stability emerges through continual adjustment, revealing patience as resilience and care. The work asks for slow viewing, inviting reflection on how fragile connections persist through attention and time.

Keith Dymond

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[@keith_dymond_glass_artist](https://twitter.com/keith_dymond_glass_artist)

Crushed and Boiled

crushed Zygote glass blended in grain size & tone

'Crushed and Boiled' tests the belief that art transforms the mundane into the meaningful. Beauty is found where fragility and resilience meet and exquisite detail can be created by patience and knowledge.



Izaak Elliott

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@izaac_elliott

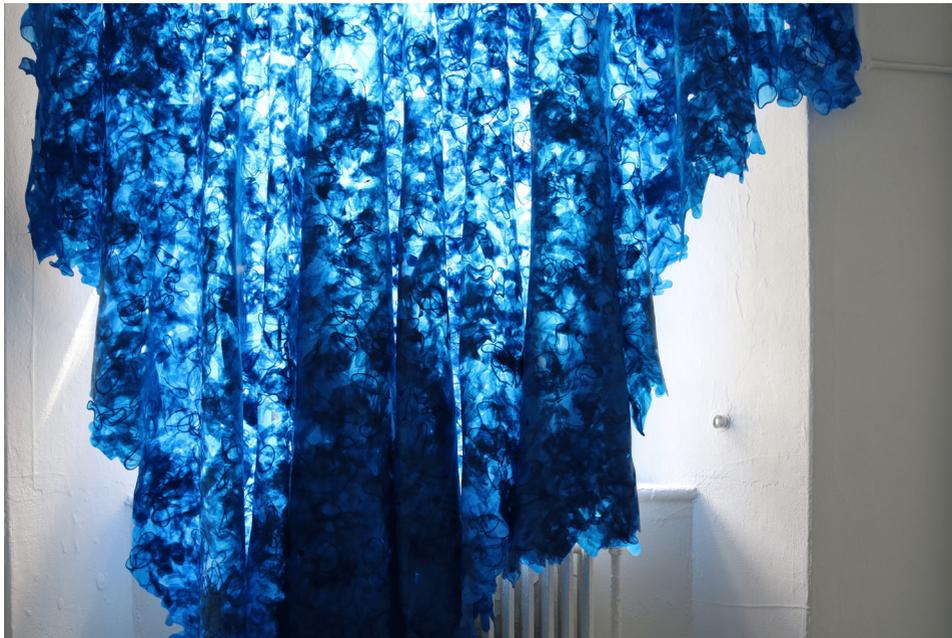
Nothing Happens, Everything Happens

3000 ironed vinyl medical gloves

“Anonymised care, care en-masse, depersonalised care, imagined care, care detritus. I wanted something cold and sterile to become deeply caring, everything and nothing, real and imagined.

“An institutional material forming the soft furnishings of a house?”

“This isn’t really care, there’s only a potentiality for care.”



Tzion Essel

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@tzionesseel



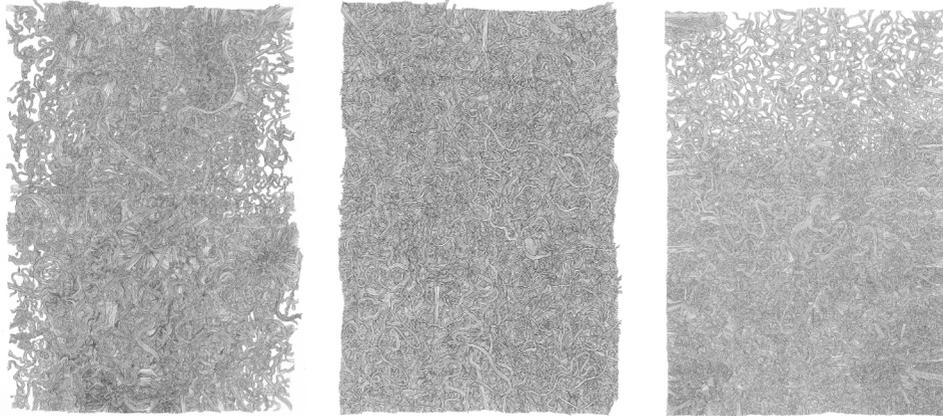
To Where Does This Lead?

photography

A lone figure pauses on his journey, caught in a moment of reflection. The path stretches ahead, yet he hesitates. The vast sky beyond the hill is his only companion. Beautiful, but silent. As part of the series, ‘An Internal Odyssey’, this piece captures a universal human moment - the hesitation and wonder that accompany any search for meaning.

Francis Evans

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@mxddypablo



Tension, Precision, Release *black ink on paper, triptych*

“My work is a triptych of line drawings that traces a journey of thought, neural connectivity, and becoming. It is created using 0.5 fine liner pen representing a visually abstract narrative. As I imagine words roll from a writer’s tongue, these lines flow from my thoughts to my artist pen - unfiltered, intuitive, and honest. Each drawing slowly meanders through patterns

of my thoughts, gradually building strength, focus, and self-assurance. Created over many months, this trilogy moves from inner tension towards release, building to a final state of mental cohesion. The evolving patterns mirror my neurological connectivity, including the rhythms and auras of my epileptic consciousness. These works are deeply personal, made with integrity, revealing resilience through repetition, movement, and mindful attention.”

Hannah Fray

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Forgotten Neighbourhoods *mixed media artist book*

‘Forgotten Neighbourhoods’ is a mixed-media concertina book that weaves together screen printing, cyanotype, spray paint, etching, drawing, and collage into a series of hybrid cityscapes. Drawing from an amalgamation of locations Hannah Fray has visited, the work explores the intricate intersection of memory, place, and urbanisation. By juxtaposing architectural forms with the biodiversity of insects, the piece examines the hidden relationships within our built environments. Its foldable, sculptural format allows it to be displayed in diverse configurations or tucked away entirely - a physical metaphor for the unseen elements concealed within our urban landscapes.



Jan Frith

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Sewing Memories

*vintage sewing machine with embedded
Raspberry Pi and mini-LCD screen*

'Sewing Memories' explores the space between seeing and making, restoring attention to a tool once central to everyday life. Using a vintage Singer machine embedded with an archive of over two hundred recollections of sewing, the work invites viewers to turn the handle and reveal memories line by line. This patient, manual action echoes the rhythm of stitching and honours the quiet labour, skill,

and knowledge held - often invisibly - by generations who sewed. In an age defined by speed, disembodiment, and industrial overproduction, the piece reasserts the dignity of the hand and the ethics of production. Each revolution of the wheel becomes a careful, deliberate encounter with stories that might otherwise fade, and a reminder of our connectedness to people, materials, and histories that fashion us. The encounter is paced by hand; unlike digital scrolling, the memories cannot be fast-forwarded and must be met with time, patience, and presence.



Frankie Gao

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Metamorphosis XIII

charcoal & pencil on paper

This work is part of 'Metamorphosis', an ongoing drawing series representing a pivotal transition in Frankie Gao's artistic practice. Following years of meticulous drawing, this body of work necessitated a deliberate, unhurried re-examination of both subject and material capabilities. The "metamorphosis" is a process of deep observation, allowing a new form to emerge organically rather than imposing a rushed, predetermined outcome. This series serves as an integrity check, ensuring the process truthfully embodies the idea of transformation and change.

Jill Gibson

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Surveillez votre Langage

ceramic silenced door knocker with metal spiked tongue

The work is emblematic, informed by our historical and current climate, where women are often silenced, to refrain from comment and to keep their mouths shut. "Quiet, Quiet Piggy".

Women have gone unacknowledged for their contributions to society, specifically in the fields of science, ecology, geology, astronomy and art. There is a prevailing trend to silence women in the 21st Century and, as Arundhati Roy says, "There is really no such thing as the voiceless. There are only the deliberately silenced or the preferably unheard". The piece, a ceramic door knocker is an appropriate metaphor for representing those who are silenced, who speak out and are ostracised, tortured, imprisoned or sentenced to death.



James Gosling

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@theartistinthegalleryhall



Eva Holds Court

retractor pencil on Surrey cartridge

James Gosling's practice is to create drawings within a single sitting combining loose and accurate mark-making. Consequently a final drawing stands as a reliable yet visceral record of his relationship with all aspects of the gallery hall spanning a specific moment of time - fleeting figures, visitor tableau, and the vast interiors - while in addition, and as importantly, assisting as a vital and rewarding aide memoire to the exhibits within a particular gallery.

Mary Griffiths

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@mary_griffiths__



Prophet 1

inscribed aluminium leaf on coloured gesso on panel

'Prophet 1' connects themes of domestic architecture, dwelling, memory and place which have emerged from a collaboration with a linguist, and stem from thinking together about individual and shared experiences of working-class terraced houses. Referencing Prophet Street in the Dingle, Liverpool, the drawing invokes the half-remembered and half-imagined psycho-architecture of stairs, doorways, windows, bookcases, alcoves and cupboards. With the panel cut from a bookcase from such a house in Liverpool, the artistic message is held within the very material of the art.

David Grinaway

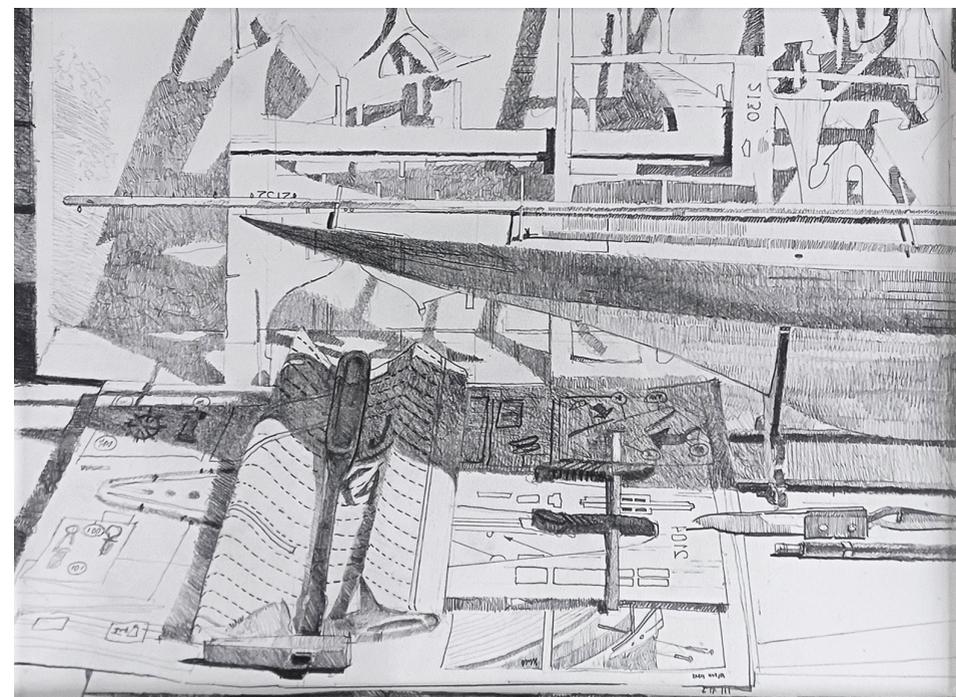
@david_grinaway_artist

Where Plans Take Shape

graphite on paper

'Patience in Looking, Truth in Making' becomes a single approach when building a J-class yacht from a model kit. It means taking time to study the plans carefully, understanding the sweep of the hull, the layout of the deck, and the balance of the rig before beginning any construction. By

looking closely, you build a clear mental picture of the yacht's true form. From this understanding comes precise, honest work. Each shaping, alignment, and assembly choice is guided by what the plans and references actually show, not by assumptions or shortcuts. The careful attention given at the start becomes accuracy in the final model, allowing the finished yacht to reflect the elegance and proportions of the original.



Jo Guile

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[left] Negative Ground VIII

[right] Negative Ground X

blown glass

These works explore how glass can register, reflect, and reconfigure overlooked spaces, beginning with moulds taken directly from cracked pavements and weathered ground. Translated into blow-moulds and formed in glass, the impressions carry distortions and shifts that become integral to the mirrored surface. The resulting blown-glass reliefs act as lenses that refract, invert, and multiply the surrounding space. As viewers approach, their own image merges with the index of the ground, creating a layered encounter between past trace, present perception, and embodied looking. This interplay between index and illusion, imprint and image, highlights that seeing is neither instantaneous nor fixed.

Lena Heinrich

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Taxonomy of a Straw Bundle

rye straw, pine wood

'Taxonomy of a Straw Bundle' is a material-led investigation into rye straw as a local, regenerative material. The project begins with the straw bundle, drawing on traditional thatching techniques to explore its structural capacity when worked collectively rather than as individual fibres. Overlooked

elements such as the basal ends and nodes are placed at the centre of the work, revealing both structural strength - where approximately 2,500 fibres safely carry 70 kg - and beautiful, natural patterning. The restrained pine seat references vernacular farmhouse furniture. The work reflects on honest making, material responsibility, and how traditional craft knowledge can inform contemporary, responsible design.



Brian D Hodgson

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@briandhodgson

In Remnants of Old Caledonian Forest etching

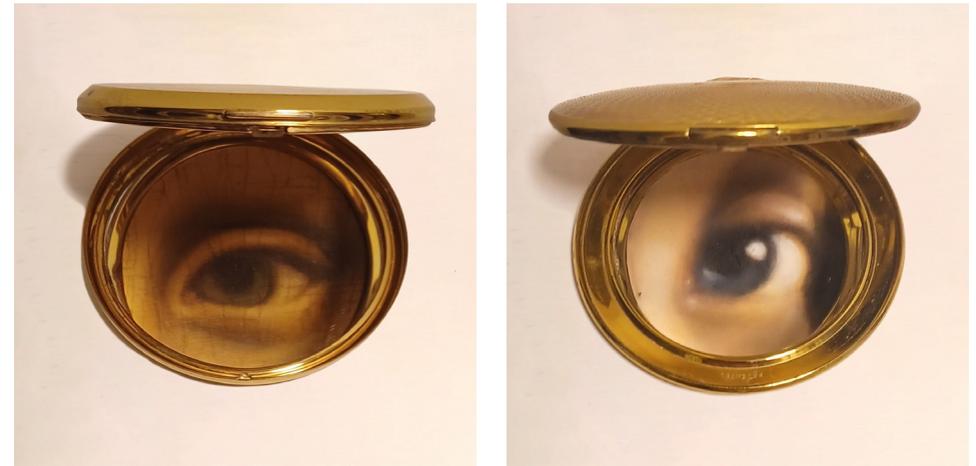
Brian D Hodgson seeks out wild places, making work on location, often remote mountains, forests, and coastlines.

This image was drawn into a grounded copper plate during a series of solitary residencies in Glen Derry, deep in the Cairngorms. In a world of ever-increasing speed we can feel disconnected from nature; but something of the ancient primal environments that we come from still exist if we look for them. Finding them can induce a feeling of recognition and returning.



Ellie Howitt

@elliehowitt



[left] Birds Eye View After DaVinci
[right] Birds Eye View After Vermeer
oil paint & mixed media

These two works, *Birds Eye View After Da Vinci* and *Birds Eye View After Vermeer*, reimagine iconic figures - Mona Lisa and the Girl with a Pearl Earring - seen from their own perspective as they look at themselves in a mirror. The viewer becomes each subject in an intimate moment of connection and reflection.

Ellie Howitt gives voice to figures who have been endlessly observed, imagining their quiet awareness of the countless gazes that pass over them, and their enduring stillness in contrast to the fleeting lives of those who look.

“Today was like any other day over the years; I felt countless eyes settle on me - curious, searching, hopeful. They study the curve of my lips, musing about what secrets I could tell, but I keep my thoughts to myself. In their gaze, I sense wonder, impatience, joy, and even disappointment, but they don’t know me, so I just let their fascination wash over me. They are always changing, ageing, passing, whereas, after centuries of stillness, I remain poised, as patient as ever for my turn in the looking glass.”

Zeha Imran

@zeha_imran



Limbo (Accordion diptych)
oil & inks on canvas

This work develops through an ongoing conversation between myself and the canvas, informed by photographic references, memory, and intuition. As the painting unfolds, layers of action and erasure record moments of instability and pause. Bright colour, fluid gesture, and shifting horizon

evoke emotional and environmental tensions, capturing states of limbo between grounding and drift. The surface reflects sustained looking and material response, where perception transforms through making. The work embraces sincerity and attentiveness, allowing the act of painting to reveal truths shaped by both inner experience and the world beyond the frame.

Wenjun Jiang

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Bon Appétit!

performance documentary with a toilet sculpture made of sugar

“Throughout the past year, I ate like an overworked digestive system—chewing in the mouth, peristalsis in the esophagus, the stomach churning, the intestines silently absorbing the residue of every emotion. I binged as if I were swallowing anxiety piece by piece, only to excrete it again, slowly. In those moments, I felt happy, like a child tasting sugar for the first time. But in truth, it was my body digesting feelings, my mouth carrying out a secret form of emotional elimination. ‘Bon Appétit’ is both regurgitation and ritual-licking a toilet made of sugar, simulating the most shameful exit in the sweetest possible way.”



Emily Jo Gibbs

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A Procession of Makers

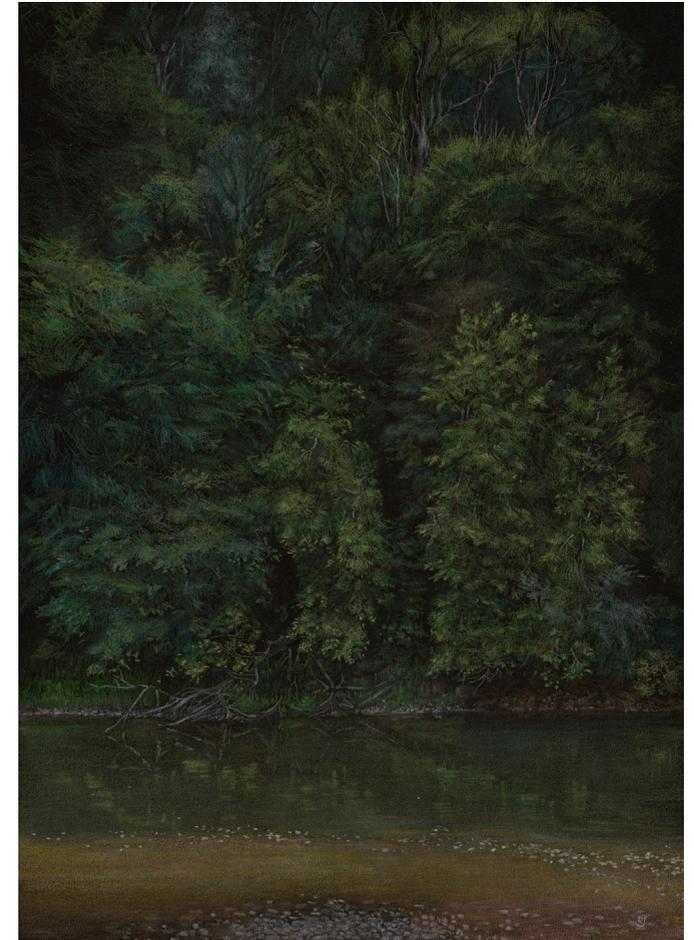
hand-stitched silk organza appliqué on linen

Made whilst Artist in Residence, the 6m-long work celebrates the Makers of Trinity Buoy Wharf, in London's Docklands. Delicately hand stitched in Emily's signature style, the appliqué features many people

working at the Wharf including the SS Robin restoration crew, English National Opera prop makers, and apprentice engineers on Thames Clippers, offering a unique glimpse into the area's creative community. In places lively tacking stitches remain speaking to the many layers of hidden work Craftspeople undertake.



Rose Jones



River Severn Trees

polychromos coloured pencils

“River Severn Trees’, a coloured pencil drawing, depicts a spot in the Shropshire town of Ironbridge. I can’t help but spend time watching the River Severn pass by as there is a stillness and a power there.

“I have always loved to draw. Finding ways to describe the complex tapestry of green with the river beneath was a challenge and a joy.”

James Kessell

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Places Been [detail] rusted corten steel

This work is a conversation between material, language and perception. Formed from rusted corten steel, the work presents Joe Hedinger's poem 'Places Been' as absence: each letter has been excised, leaving a perforated field that evokes memory, presence and loss. The surface continues to change over time, while the removed letterforms, fallen beneath the panel, have at times been rearranged, taken and dispersed by visitors. Their loss becomes integral to the work's meaning, as the poem exists simultaneously in absence, environment and multiple unseen locations.

Slow material processes - corrosion, weathering and the evolving pattern of missing letters - invite sustained attention. Meaning emerges not through representation but through attunement, requiring close observation of what remains and what has vanished. Drawing on long conversations with the poet about memory, interconnectedness and the quantum behaviour of matter, the work proposes truth not as a fixed state but a condition revealed through careful observation and disciplined making.



Kishwar Kiani

www.kishwarkiani.com
@kishwarkiani



Airbnb stainless steel

This sculpture grew out of slow observation and even slower making. Kishwar Kiani studied how tumbleweeds twist, catch, and gather through movement, translating those gestures into hand-welded metal lines, each carrying weight, heat, and consequence.

In nature, a tumbleweed survives by moving, keeping its circular form as it tumbles and spreads its seeds. Held in one place, that logic collapses. The form leans toward the outline of a house, reflecting Kishwar's experience of working within a conservative environment, where growth is possible but shaped by confinement, resilience, and quiet adaptation.

Benxing Liang

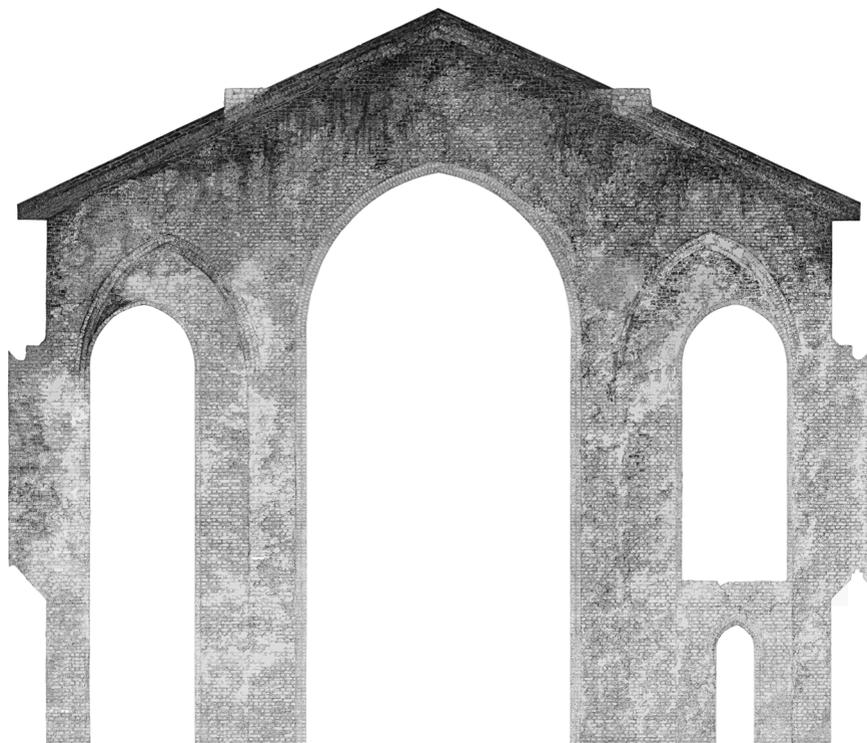
@ben_notebook

Facade of St Mark's Hamilton Terrace *mixed media, hand drawing on a printing*

This drawing shows 4,000-6,000 London Stock Bricks, no two the same. It is the elevation of St Mark's, Hamilton Terrace, London, built in 1846-47 and damaged by fire in 2023. When plaster and decoration were removed from the walls, the blemishes, seepage and traces of change in the bricks

were revealed. Their tactile materiality and craftsmanship are recorded in close detail.

After consulting specialists, a draft was created in Rhino and printed on an A1 sheet. Fine pens and mechanical pencils were then used to build texture. Around 150 hours were spent creating a work that offers a unique architectural experience: monumental and simple in form, 'gothic' and complex in detail.



Claire Louise Davies

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@cldaviesartist



Void

21 blown glass forms on concrete slabs

A series of organic, hand-blown glass forms is arranged across concrete slabs, creating a quiet installation. Each piece is irregular and asymmetrical, recalling natural processes of accumulation, erosion, and flow. The work draws on liminal spaces, where land meets water and time appears suspended. Glass operates as both material and metaphor: once molten and fluid, now fixed, holding traces of breath, heat, and movement. These forms echo water caught between states, reflective and unstable. Read together, they suggest moments gathered rather than sequenced, capturing a timeless space where transformation, memory, and presence briefly coexist within a shared contemplative field here.

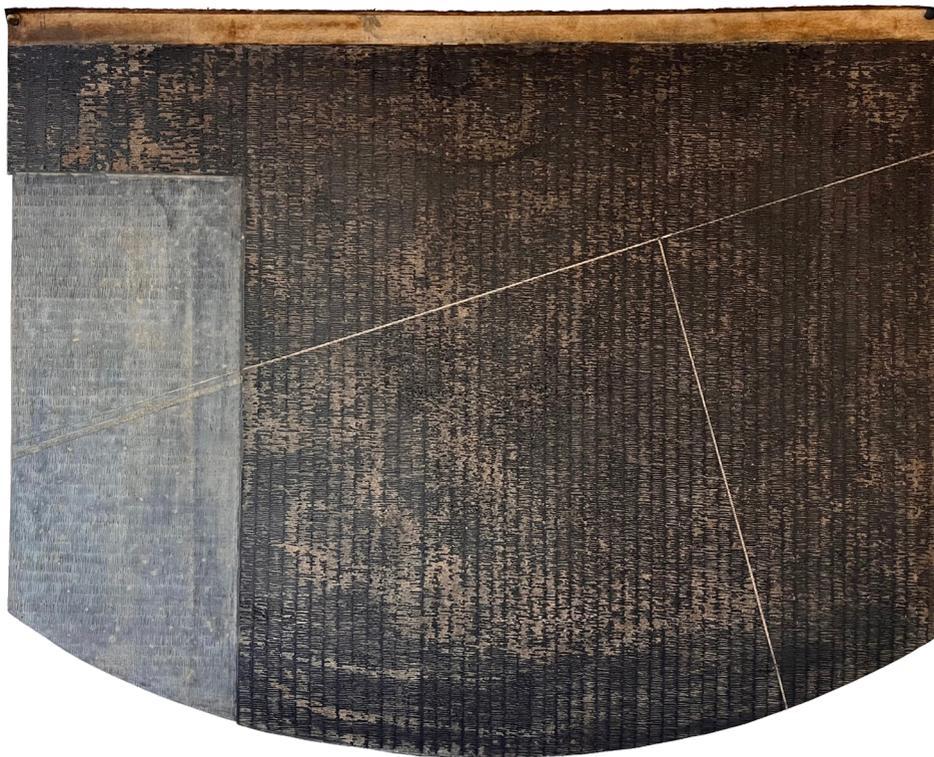
Tessa Maiden

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

Survey Series No5

graphite & pigment on paper

'Survey Series No5' is composed through a slow accumulation of precise, repetitive marks using graphite and oil pigment. The surface is built, altered and reworked through a combination of time invested processes. The work invites close viewing, evoking the same level of curiosity and engagement Tessa Maiden experienced out in the field.



Tracy McBride

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



The Passage of Time Diptych

oil & cold wax

'The Passage of Time' presents a semi-abstract landscape in a restrained, monochromatic palette. Layers of oil paint and cold wax are scratched and scored, holding traces of presence and absence, concealment and emergence. The surface evokes terrain shaped by time, touch, and human intervention - what was once fluid now interrupted or erased.

The work invites slow, attentive looking. Meaning is not documentary but felt, arising through acts of making and unmaking. As a diptych, it oscillates between cohesion and fragmentation, reflecting on how land remembers and how marks endure.

Donna McLean

@mcleanpaintings

ATOMIC

oil on board

The atomic bomb.

A chilling symbol of mans endless capacity to inflict suffering on himself and an example of his achievement because alongside the horror is its astonishing beauty and terrible efficiency.

Donna McLean found archive footage and watched it shape-shift into different forms...trees, jellyfish, icebergs, landscapes, flowers. Often mimicking the very things from the natural world it destroys.

As these miniature works evolved and increased they became something more substantial than when viewed alone. Donna began to see them as a whole piece - a diary of the atomic bombs compelling diversity.



Matthew Merttens

@matthewmerttens



Scorched Craft sculpture

A lament and a call to action - to change our education system. Responding to Matthew Merttens' award-winning research, its urgent provocation asks: what future do we risk if craft is diminished within education? Education is a site for change - where truth, identity and belonging can be cultivated through making.

In collaboration with Len Hayward, a master wainwright, the piece contrasts the symbolism of this endangered craft with a school desk, a symbol of education. Its scorched form speaks of loss, yet patient looking reveals the dialogue between maker and material - the carved Ash represents revival.

Ravi Modi

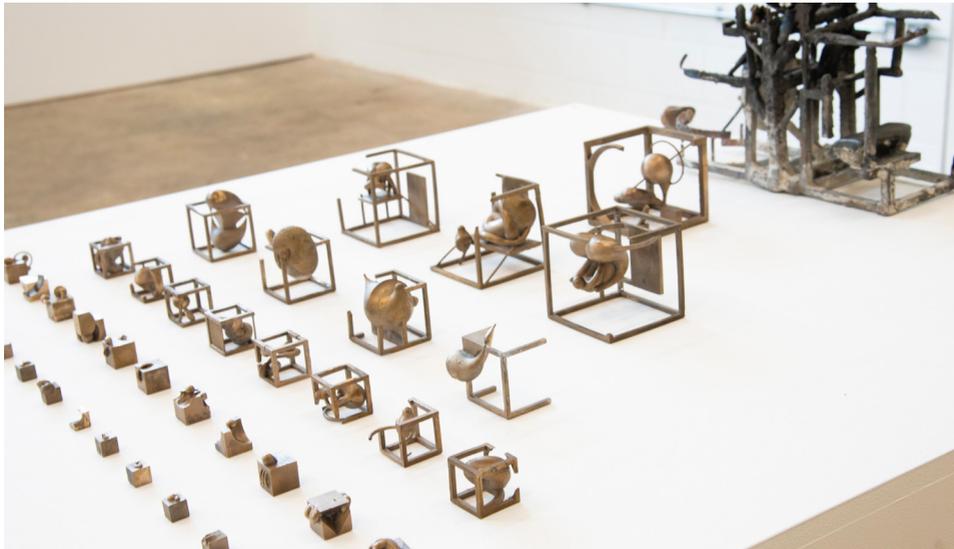
@ravianartist

Snellen Chart

cast in bronze

“What do you see?” It echoed not only from ophthalmologists but from everyone around him after Ravi Modi lost an eye.

It took over a year to create this Snellen Chart; it revisits the 1862 diagnostic tool, built on standardisation and the “normal” body. The chart doesn’t ask what one sees, but how closely one conforms. Each fractured cubic frame records a fleeting vision and memory, as the eye reshapes perception before it fully registers, translating fluid vision into an unusual solidity of Bronze. Taken from Ravi’s archaeological hometown, the bronze carries the weight of history. Its broken and unfinished artefacts teaches us that memory endures not through wholeness, but through what remains.



Tom Mole

www.tommole.com

@tom_mole_art



[top] Haematite

graphite on paper

[bottom] Malachite

colour pencil on paper

A close and detailed study of a mineral sample. Responding to the individual characteristics of the minerals while also referencing the historical tradition of collecting, and the development of a drawn cabinet of curiosities.

Stephanie Nebbia

www.stephanienebbia.com
@stephanielpartistcurator



[left] *Flawed*
[right] *Aligned*
etching

Stephanie Nebbia's practice spans painting, printmaking, sculpture, ceramics and photography. Her work evolves through process and explores relationships and how we occupy space, considering different perspectives, referencing culture, history and nature in varying scales.

'Flawed' and 'Aligned' begin with ceramic forms made in the studio, where ideas are tested through making and material. Working with porcelain and vulcan clay, Stephanie allows process and surface to shape the outcome, gradually distilling the original forms into etchings. Each work reflects an interest in how material, space and perspective influence the way we see, and how meaning emerges through slow, attentive making.

Melissa Newbery Welcome

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Euro21

phototransfer

In 2021, England made it to the men's Euros final. In the hours before the match, Melissa Newbery Welcome documented the street celebrations through photography, starting on Clapham Common and following the crowds and chants to Leicester Square.

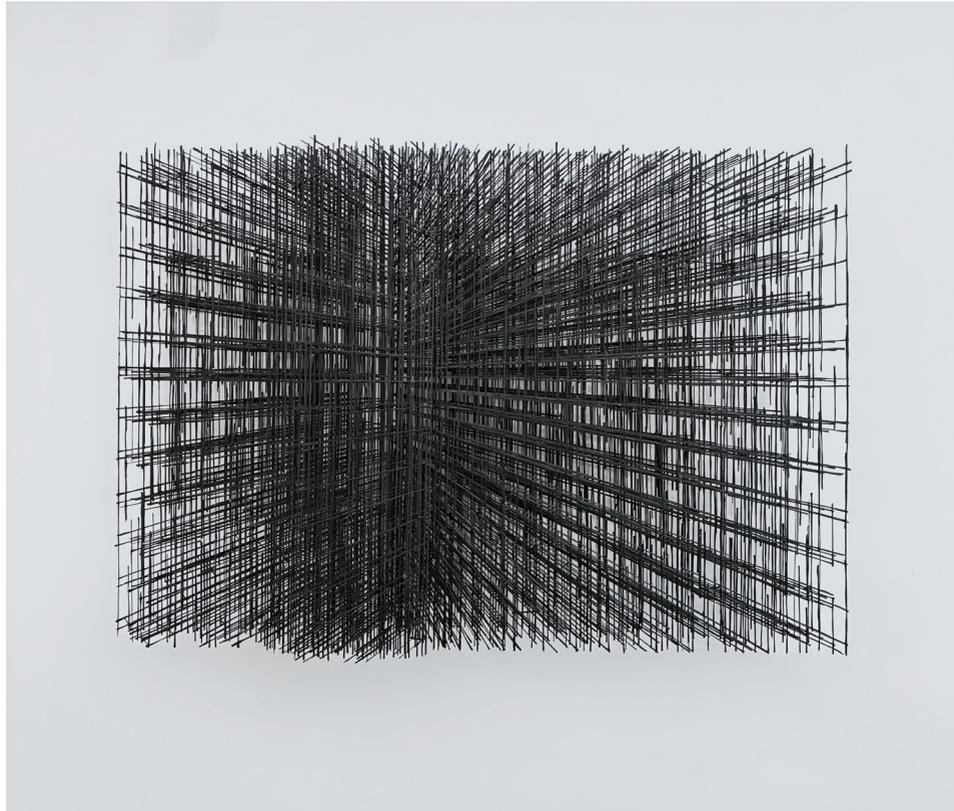
This phototransfer comes from one of those images, which has repeatedly returned in her practice and prompted a dedicated piece. Captured in a moment of pure joy, its meaning has continued to shift after the penalty shoot-out and amid rising tensions in the UK.

She restarted the piece four times, driven to give 'Euro21' patience and integrity through repeated hand transfers. The truth it reflects - literal, experiential, or emotional - remains fluid, evolving with external events and personal response.



Peter Newell-Price

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@peternewellprice



Flag

carbon fibre

The idea of a flag is to represent a signal or identification which traditionally is waved or flies in the wind. In this case the flag is rigid and is made from two opposing lines of perspective, which create movement, as is the case with a conventional flag. The piece

is either abstracted as the lines conflict with each other or become clearer as you view the work from different angles. In the centre there is a split which gives a moment of absolute clarity that the piece has two distinct different sides and that this flag is separated. However, it is the separation which gives the piece unity and sense of a complete identity.

Anna Ólafsson

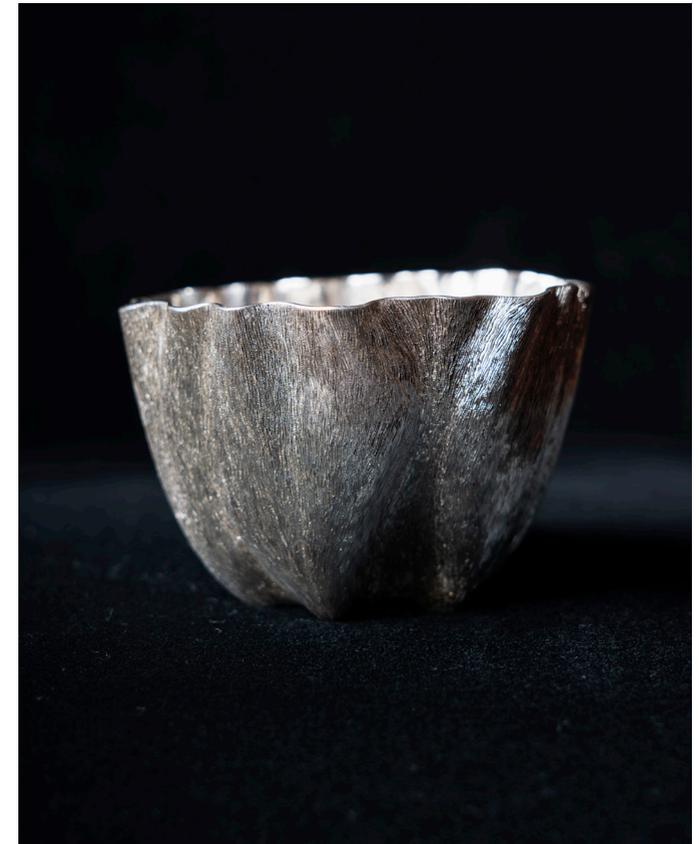
www.annaolafsson.com
@anna_olafsson_engraver

Anemone Cup

fine silver

Here the softness and subtle metallic sheen of the Japanese anemone flower is represented through intensely worked, very finely engraved lines. Engraving is an extremely meticulous art form; a single thoughtless line will unbalance the delicate

interplay of shadow and light. The cup stands on the points of the curving petals, allowing the engraved lines to slip underneath the form, just as the base of the flower disappears into the stem of the plant in nature. Through this functional, ceremonial object one can perceive the origin of myth in the natural world; a faerie drinking vessel, formed by human imaginings.



Kanmi Olukanni

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@kamz_art

Me, Myself and I charcoal on paper

Kanmi Downing's drawings investigate the tension between seeing and understanding, questioning what it means to perceive truthfully in a world shaped by internal conflict. Fragmented and overlapping figures suggest shifting states of awareness - outwardly searching, inwardly reflective, or guarded and alert - revealing how perception is continually altered by memory, fear, and desire. The frequent use of blank or obscured eyes underscores the difficulty of truly seeing oneself or the world with clarity.



While his imagery presents vision as uncertain and unstable, Downing's commitment to careful observation and truthful rendering offers a counterbalance.

Through patience, discipline, and close engagement with his materials, his work suggests that clarity can emerge from honest looking. Ultimately, his practice seeks to evoke emotional and psychological reflection in the viewer, inviting them to confront uncomfortable truths and consider how perception shapes both inner experience and outward reality.

Anne Petters

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@annepetters



Books of Disquiet glass sculpture

'Books of Disquiet' is a series of works reflecting the desire to control and freeze moments of the ever moving space of thought. The writings are thought fragments that seem to contain information and that draw the viewer into a secret while at the same time they elude themselves back into the ephemeral space they came from. The marks are subtle and mystified, and although they are very personal, they function as a visual comment on imagination rather than a source of information. The book as an object is a universal symbol for eternalising one's ideas. Anne Petters takes this object out of its function as a source of information and turns it into a poetic image that pictures our innate desire to control time and fleetingness.

Robert Radcliffe

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Cleft Craft Chair wood

The 'Cleft Craft Chair' was created to tell the truth in the material of wood, split and shaped by hand to form a chair. Telling the true story of creation. With this piece, patience was essential to watching, listening and exerting force to split a wild cherry tree to create components brought together through honest and robust furniture making practices.



Fiona Roberts

@fffi_joy_72



Material Memory jute, wire, spool

The body contorts with jute fibre to reveal the entanglement between women's labour and industrial machinery in Dundee's mills. The jute simultaneously protects and constrains, echoing bonds passed through generations. Emerging from or merging with a spinning spool, the figure shows how women's bodies

were absorbed into production rhythms, the body becoming an extension of the machine. Through sustained attention to inherited histories, the work explores how class experience embeds itself across generations. Rather than romantic narratives about resilience, the sculpture exposes mechanisation's violence: bodies bent and twisted until the boundary between person and machine dissolves.

Emily Rose

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Sculpted by Nature: the SWOOP cap
the hemp braid, deadstock wool melton,
buckram, deadstock brushed wool twill cloth,
interfacing, wire

Rooted in craftsmanship and slow, intentional making, the Swoop Cap reflects Ruskin's ideals of integrity, material honesty and beauty. Part of Emily Rose's millinery collection 'Sculpted by Nature', this piece draws inspiration from how wind and water

slowly sculpt our earth into raw, striking forms. These landscapes reveal truth through continual reshaping - calligraphic lines slowly etched over time. The Swoop Cap is crafted from natural hemp braid using a heritage craft sewn straw technique on a 17 Guinea machine (from the late 1800s), integrated with graphic wool melton contrast. The cap is finished with a six-panel crown and headfitting.



Minty Sainsbury

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@minty_sainsbury



Under the Surface
graphite pencil

The surface of this drawing appears almost black, dense and opaque at first glance. Only when the paper is moved and the light shifts does the image begin to reveal itself.

The work asks for patience in looking. The viewer must spend time adjusting their position, allowing light to skim across the graphite before form and depth emerge.

The process embraces the true nature of graphite as a material. Its sheen and reflectiveness are not resisted but used deliberately, becoming the means through which the image is disclosed. What lies under the surface is revealed slowly, through attention and time.

Rita Sarafian

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To Make Room

sterling silver, oxidised

“Several times a year the ground gets covered with small pieces of bark underneath the surrounding trees.

“These tiny pieces of nature go largely un-noticed, yet I find their shapes and textures very beautiful. Each fragment is unique, never to be replicated by nature, or chance.

“This ring is sand-cast from one of these pieces, chosen for the way it can be made to sit in the interstice between the fingers and the hand itself.

“The natural process of trees shedding their old skin in order to grow is, to me, symbolic of the necessity of letting go, and it is the inspiration behind this piece.”

Chris Shaw Hughes

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Gaza - Welcome Home

carbon drawing on paper

A photograph of a news event is viewed quickly, we see them every day in the newspapers and on the TV. A drawing of the same event slows the viewing process down. The viewer looks harder and may ask more questions which link with part two of the submission requirements. “Why has the

artist made this drawing? Why not just show the photograph? How is this drawing made?” This drawing, which is part of a large series of works showing ‘sites of trauma’, took a long time and a lot of patience to make. The drawings in this series are not amended or adjusted from the original photographs. They are 100% true to the original and yet they are not the original. Every mark is made by hand to create what becomes a new original.



Tomohiro Shibuki

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Ambiguous Wraps

wool, clothes, product packages

This series is composed by gently wrapping garments and commercial packages - objects whose value often lies in their differentiation - within a thin layer of felt. The felt subtly preserves the contours and presence of what it encloses, while softening and blurring their individual identities into a more uniform surface.

Fashion and packaging are domains built on distinction and assertion. By placing these inherently conflicting symbols and functions under a single tactile membrane, the work flattens and abstracts them, seeking new possibilities for harmony.

Between things that collide, fail to assimilate, or hold dissonance within them, a small space of coexistence emerges. Felt becomes a mediating layer that softly envelops these disparate elements, quietly proposing a form of togetherness.

Cathryn Shilling

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Diorama - Morimarusa

glass & dichroic on a bespoke raku fired ceramic base

Cathryn Shilling is inspired by traditional dioramas which sought to imitate the beauty and grandeur of nature. They offered a glimpse of the world before the impact of human intervention.

This modern diorama celebrates the remarkable colour and shifting beauty of the sea off Caithness. The ancient people who lived along this coast called it Morimarusa, meaning 'dead sea', the term used to describe the still patches of water formed when a layer of freshwater settles above denser saltwater.

Today, the name carries a more urgent resonance. Rising sea temperatures are disrupting marine ecosystems, degrading habitats, and pushing species toward extinction.



Alison Stott

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Naturally Focused

hand blown glass, waterjet cut and hand polished, brass, stainless steel, LED, braided electrical cable, carbon fibre reinforced composite

'Naturally Focused' continues Alison Stott's exploration of how glass gathers light and how attentive looking reveals its behaviour. Echoing Ruskin's call to honour a material's "peculiar qualities", the lens is shaped by glass's ductility when hot and its near-perfect transparency when cold. Positioned on a tripod reminiscent of scientific instruments, it invites slow, deliberate engagement. Tilting the lens allows light to form shifting caustics - patterns arising not from invention but from the truthful interaction of material, geometry and illumination. The viewer's patient observation completes the work, revealing meaning through the evolving relationship between eye, hand, material and light.

Bridget Tennent

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[left] Burial box (round). (BtS58)

[right] Burial Jar (BtS53)
stoneware

'Burial Box' and 'Burial Jar' are ritual art referencing ancient civilisations. Bridget Tennent explores the practice of housing significant personal items with the dead in special receptacles, a tradition that transcends cultures and reflects a deep spiritual connection often absent in modern life.

Earth, fire, stone, and human touch are central to her process, alongside the vital role of storytelling. She combines ancient techniques and natural materials with time-honoured practices: rhythmic mark-making, soft layers of colour, fine slips, and a smokey infusion that lend originality and depth to the surfaces.

Her sgraffito carving is a contemporary interpretation of marks found on Bronze Age cups. Slightly abstract, her designs allow the smoke to blur the layers of colour and carved lines, creating a hazy, layered surface that feels both ancient and contemporary.



Felicity Warbrick

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



HEATH

woodcut on prepared Japanese paper

'Heath' is a large woodcut that captures the movement, colour, and sculptural quality of heathland grass. The time spent carving the wood mirrors the time spent observing nature. The results are not perfect, reflecting the imperfect, ever-changing qualities of the natural world itself.

The marks of the human hand, along with the happy accidents that arise as materials interact with the process, are at the heart of the work, embodying the essence of making.

Helen Ward

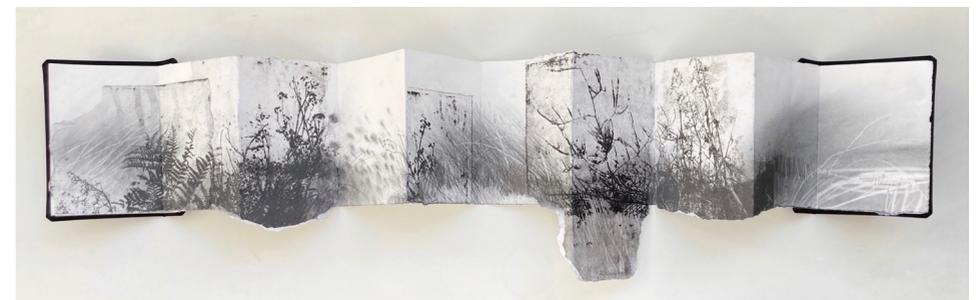
www.helenwardartist.com
[@helenward_artist](https://www.instagram.com/helenward_artist)

Landwalk 15

paper lithography print collage and graphite on paper with wired hardback covers

Wundervie, the quiet reflective moments that arise during a solo walk in nature, where the silence invites you to turn inward and listen to your own thoughts and feelings. 'Landwalk 15' investigates this quiet sense of connection when the busy world fades away leaving only the sounds of the wind in the grasses and the rhythm of the distant sea. In these moments we pause and reflect, listening to the sounds and rhythms of nature but also connect to the hidden truths within ourselves.

Helen Ward uses an 'open page' format of printmaking and drawing working together to record a collection of moments and qualities as they happen over time. The invitation is to travel through the work, gradually unfolding the story like a long walk, or a good day dream. The intention is to inspire the viewer to experience time, place and story gradually and to provoke their own recollections and introspection.



Jenny Wiggins

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Safe House

bronze, lead & metal

Jenny Wiggins reflects on how we commemorate cultural heroes in bronze on plinths, while the lives of plants and animals are often taken for granted. The 19th-century belief that these creatures exist solely for our use or enjoyment persists, contributing to our current lack of care for the natural world.

Her piece 'Safe House' is part of a body of work that honours the ordinary creatures around us. Lead - a soft, dense, and historically protective material - forms a small house balanced on a thin metal structure. Jenny cast the lead from a bronze model of a bee that died in her garden, creating a fragile, contemplative monument that questions ideas of safety, protection, and human responsibility.

Eleanor Wood

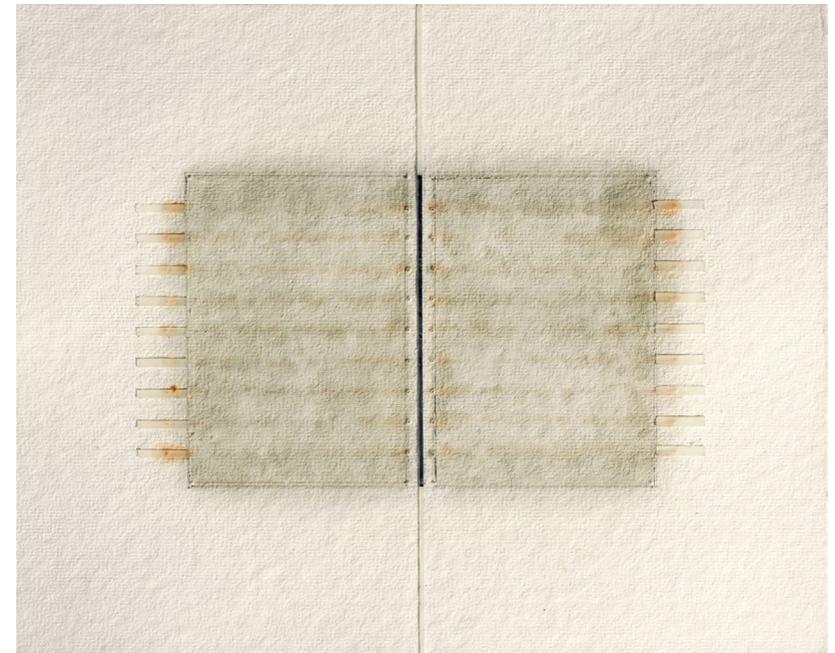
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Pages 6

watercolour, pencil, oil on wax & cotton paper

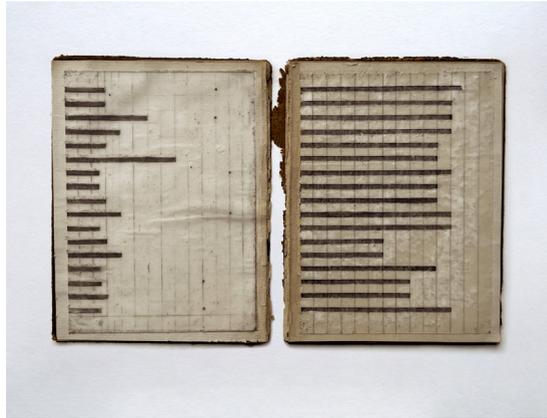
Colour is applied in a highly diluted form 6 or more times on the back of the paper. Because of the highly absorbent nature of the particular paper used, it soaks through to appear on the front, forming a soft blurred edge around the central geometric form.

In 'Pages 6' there is a gradual process of accumulation. Layers like strata in rock, are testimony to the work's history, and suggestive of wear and tear. Pinpricks and horizontal lines are repeated in rows causing pause and inviting us to count.



Eleanor Wood

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[left] Weather Diary 6
early 20th century book, waxed
paper, pencil & oil

This series celebrates the weather records kept by an East Anglian nurserywoman Betty Mann near Cambridge. For 55 years from 1962-2018 she recorded temperatures and conditions.

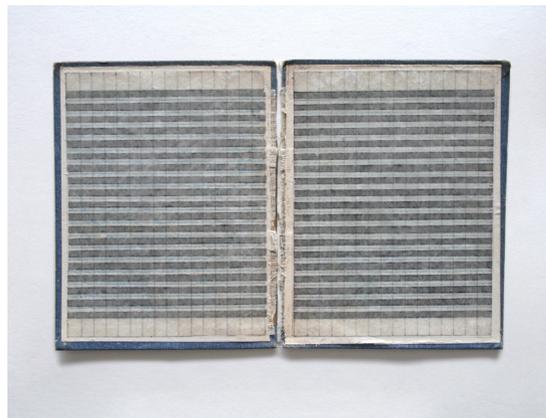
'Weather Diary 6' is made on the front and back inside covers of a small book. The text and spine of the book has been removed; the book being treated as an archeological find. Sheets of waxed paper are added in the place of the material taken away. This is worked on with oil, pencil and coloured pencil with a measured approach. The time taken lends the work a quiet but subtle authority.

[right] Cipher series: Stories of King Arthur's Knights

early 20th century book, waxed rice paper, pencil, coloured pencil & oil

Focused examination of early 20th century books originally owned by Eleanor Wood's family members, enables potential to be unearthed. Annotations, underlinings, marked margins and inscriptions reveal details of the book's previous owners.

'Cipher' is made on the front and back inside covers of a small book. The text and spine of the books have been removed and sheets of waxed paper added in their place. This is worked on with oil, pencil and coloured pencil using a measured approach.



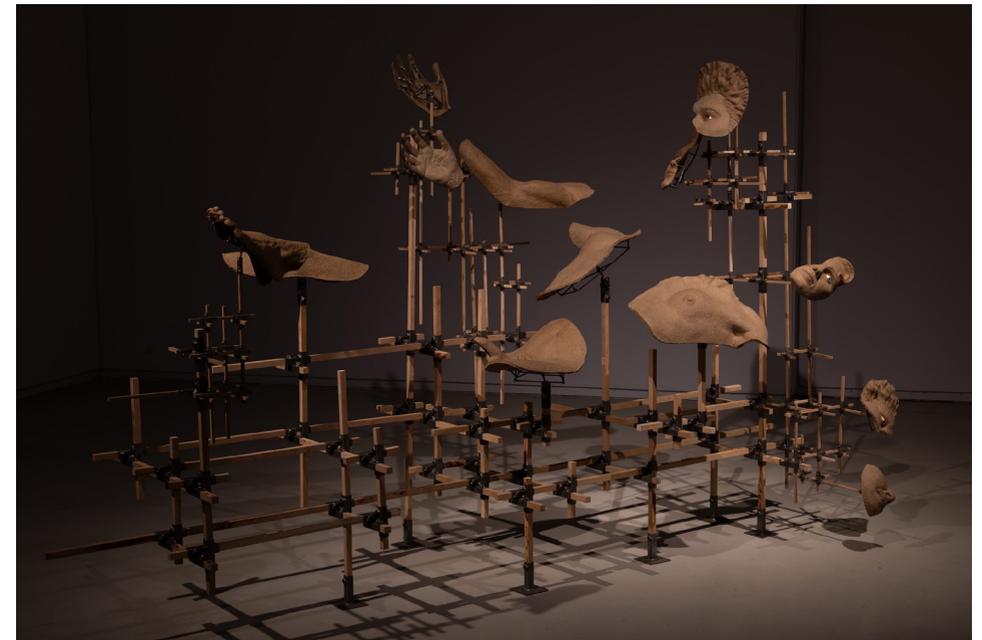
Oliver Zephyr Chard

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Somebody pulp, cherry, steel, shellac, watercolour

'Somebody' is composed of thirteen fragments of different people, held together by a matrix armature. The fragments depict individuals waking up from a dream of falling. The work investigates the state of psychological turbulence that arises from being suspended between two grounding

points, in this case between consciousness and unconsciousness. All of the figures occupy the same space with little overlap, raising questions of whether or not the fragments represent a single individual or multiple. The matrix armature, constructed from sticks of wood held together by steel connectors, exists on a separate dimensional plane, unaffected by time.



Youyang Zhao

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Sake Set

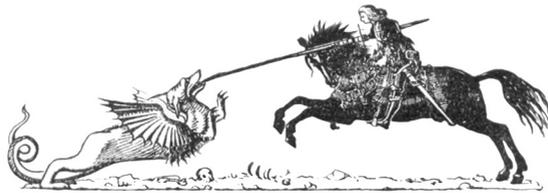
copper, silver

This set of sake vessels investigates the structural contrast between copper and silver through a dialogue of geometric forms. The design juxtaposes organic curves with sharp, linear elements, creating a deliberate tension within the silhouette. By utilizing the distinct colors and properties of mixed metals, the work explores how opposing materials can be integrated into a unified whole. Through the hand-hammering process, these conflicting geometries are resolved into a minimalist composition that emphasizes the precise relationship between form and material.



Discover more about the prize and the shortlisted artists on ruskinprize.co.uk or on Instagram: [@thebigdraw](https://www.instagram.com/thebigdraw)

THE BIG DRAW & THE GUILD OF ST GEORGE



GUILD of St GEORGE



The Guild of St George is the charity for arts, crafts and the rural economy founded in 1871 by the Victorian art and social critic, John Ruskin (1819-1900). Directed by a Master and a dozen Directors, all of whom are voluntary, it employs an Administrator and one or two other officers to run its daily affairs. There are now more than 300 members, who are known as Companions. Almost a fifth of these Companions live overseas, so the Guild is now becoming international.

Ruskin's aims and aspirations for the Guild are contained in the ninety-six letters he published 'to the workmen and labourers of Great Britain' under the title, Fors Clavigera (1871-84). His principal purpose in founding the Guild was to make Britain a happier place to live in.

Now a charitable Education Trust, the Guild tries to put Ruskin's ideas into practice in the modern world. It owns and supports the Ruskin Collection, a collection of works of art and other precious objects given by Ruskin in 1875 to the City of Sheffield so that working people could see and handle beautiful objects and now in Sheffield's Millennium Gallery. The Collection has been the basis for three major Triennial Exhibitions at the Gallery, all funded by the Guild. A fourth exhibition, The Power of Seeing, was shown in both London and Sheffield in 2019, to celebrate Ruskin's bicentenary.

Founded in 2000 by The Guild of St George, The Big Draw (originally the Campaign for Drawing) is an arts education charity dedicated to raising the profile of drawing as a tool for well-being, thought, creativity, social and cultural engagement. 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 drawing festival.

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 a number of different projects and initiatives, including The John Ruskin Prize, the Trinity Buoy Wharf Drawing Prize, and through events, awards, and competitions, creating platforms for each and everyone who wants to draw. The Big Draw believes that drawing is an essential human skill important in all walks of life, and their work has won support from leading practitioners within the arts, sciences and education. With educational policies increasingly de-valuing the role of creative subjects and careers in our society and economy, The Big Draw strives to ensure access for all to creative events, training and resources.

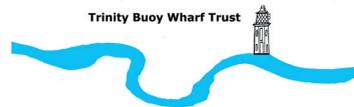
Based in Trinity Buoy Wharf, London, The Big Draw's continued development is made possible by the support of the Trinity Buoy Wharf Trust. Without them and the commitment of hundreds of organisations and individuals worldwide, The Big Draw's mission would be unachievable.

ACKNOWLEDGEMENTS AND THANK YOUS

The John Ruskin prize is organised by its founder, The Guild of St George, charity no. 231758, as well as arts education charity The Big Draw, charity no.1114811.

We want to extend a great big thank you to the team at Parker Harris, to this year's brilliant selectors, and to all of the Patrons and Ambassadors of The Big Draw for your ongoing support.

With special thanks to:



PARKER HARRIS



