

Press Release - November 2015

EMBARGOED UNTIL 6 NOVEMBER 2015, 7PM

The London Group Open 2015 Prizewinners announced

The UK's longest-running and most prestigious artists' collective, The London Group, is delighted to announce the prizewinners of its 82nd London Group Open. Following a very successful exhibition held in two parts at The Cello Factory, London, ten non-member artists are presented with a generous selection of cash and material prizes.

The **Ingram Collection of Modern British & Contemporary Art** purchase prize has been awarded to **Karolina Magnusson-Murray** for her video *Commanding Content* (<https://vimeo.com/138853182>). Recent graduate Karolina talks about the work in terms of an attempt *"to use situation as material and to actively question/confront the boundary between representation, content and experience, playing with ideas surrounding classical conditioning and commanding content."* The video will go on show at The Lightbox, Woking, as part of an exhibition of The Ingram Collection.



Sculptors **Cadi Froelich** and **Martin Heron**, and photographer **Darren Nisbett** have been chosen to take part in a **three-person exhibition** at **The Cello Factory**. **Cadi's** work, *AQI*, was made following a month's residency in Beijing last year after she won the Red Mansion Prize: *"The abundance of telecoms cables I saw there actually served to conjure feelings of disconnection and isolation. The structure of this work begins to form a representational group, whilst at the same time it resembles the Air Quality Index rating of the levels of pollution in the city."*

Martin, a member of the Royal British Society of Sculptors, regularly works with paint on galvanized steel: *"My work is a process of combative actions, considered incidents and chance occurrences. This particular piece is part of a series that hovers on the edge of drawing, painting and sculpture, loitering with intent."* **Darren's** haunting photograph is a composite digital taken this year in Southern California. *"I had just driven through an area which is home to a community living off the grid, and this was partially a reflection of that. The image encapsulates the themes of isolation, stillness and melancholy which run through a lot of my work and I think if I had a place where my mind goes to escape and think, then it would look a bit like this"*.



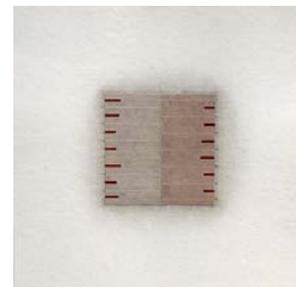
Jessie Sheffield's *Magnaparva Pair no. 3* receives the **Chelsea Arts Club Trust Stan Smith Award** for an artist under 35 (£1,500). *"Magnaparva is an exploration of perception and our trust in our own as a subjective reading of the world. In this piece the origin of the red and orange internal colour becomes increasingly elusive the deeper you look. You can only see the colour when looking at the work from an angle; it disperses when you bend down to look more closely."*



The **sculpture prize**, awarded by Jeff Lowe (£500), goes to **Almuth Tebbenhoff**, for her wall-mounted piece *Full Disclosure*. The piece is carefully and meticulously cut and welded, but suggests unintentional damage. Almuth, whose work is inspired primarily by 'process', discusses this aspect: *"Angle iron used the way I do creates a container full of emptiness. Nobody is perfect (as Osgood Fielding III said) so I lovingly construct, file and polish my distortions."*



Eleanor Wood is offered the **Winsor & Newton Materials Prize for Painting and Drawing** (£500) for *Realignments #5*. The horizontal bands that straddle each half of the vertically divided image, fail to line up at the expected junctures in the picture's centre. *"The failure to align challenges what writer David Olivant aptly called 'the gently insistent geometry'",* explains Eleanor. *"The soft-edged watercolour stain bleeding out from behind makes the central image appear to float at an implied but unmeasurable distance in front of the paper surface."*



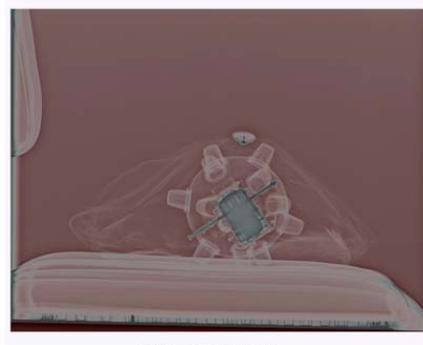
The **GX Gallery Annual prize** (£300) is awarded to street, travel and fine-art photographer **Judith Jones**, for her haunting image *Rendezvous*. The image is part of a body of photographic work exploring twilight: *"this 'blue hour' takes us through the transition between day and night with an uncanny sense of unease",* she states. Her images *"examine the dialectic between the outside & inside, conflicts of private & public spaces & concepts of fear & uncertainty"*.



Kristian Evju's *Punchcard IV* receives the **Worshipful Company of Painter-Stainers Prize for Drawing** (£300). His *Punchcard* series of 50x50 cm circular pencil drawings illustrate human interactions with devices; they are *"informed by re-contextualised photographic material in a mirroring of how we constantly reconstruct our narration of reality and sense of self."* Kristian describes how he uses his *"interest in browsing-culture and social constructs to make associative assemblages as drawings"*.



£300 worth of **photographic services** from **Patrick Gorman** are awarded to Sue Ridge. Her piece for the Open, *Rudolph Nureyev's Hat with toy on a chair*, is a digital X-Ray image of Nureyev's velvet hat, *"sitting on a chair like a ghost. The X-Ray exposes a child's toy hidden under the hat - when switched on the toy lights up, plays strange music and dances around. I created the work as part of a commission for Northwick Park Hospital Radiology Department Waiting Areas, working with the radiographers in the hospital."*



Rudolph Nureyev's hat with toy on a chair

NOTES TO EDITORS:

Image credits, from top:

Karolina Magnusson-Murray, *Commanding Content* (still detail). Video/Performance, duration: 7.35mins

From left to right: Cadi Froelich, *AQI*, Salvaged copper, 200 x 150 x 30 cm; Martin Heron, *Loitering with intent no.15*, Painted Galvanised Steel, 20 x 40 x 15 cm; Darren Nisbett, *Spirit of the nomad*. Giclee Print, 70 x 70 x 5 cm

Jessie Sheffield, *Magnaparva Pair No.3*. Concrete, stainless steel, plaster, acrylic and glass, 14 x 35 x 35 cm

Almuth Tebbenhoff, *Full Disclosure*. Steel, paint, 125 x 65 x 37 cm

Eleanor Wood, *Realignment Series 5*. Watercolour, waxed paper, oil, & pencil on cotton paper, 33 x 33 cm

Judith Jones, *Rendezvous*. Digital Baryta Photograph, 40 x 60 cm

Kristian Evju, *Punchcard IV*. Pencil on paper, 50 x 50cm

Sue Ridge, *Rudolph Nureyev's Hat with toy on a chair*. Digital print, 50 x 50 cm

The London Group was formed in 1913 by thirty-two artists from The Camden Town Group and English Vorticists, including Jacob Epstein, Wyndham Lewis, and Walter Sickert, with the aim of creating an independent artist-led exhibiting body to counterbalance the power of institutions such as the Royal Academy. Since its foundation, the organisation has been an integral force in the growing and supporting of diverse and emerging artistic talent across Britain. The group's mentoring and exhibiting programme has gone on to support the careers of many of Britain's best-known artists. Frank Auerbach, Frank Bowling, Mary Fedden, Barbara Hepworth, David Hockney, L.S. Lowry, Henry Moore and Graham Sutherland are among those who have benefitted from membership to The London Group throughout their careers. www.thelondongroup.com

The Cello Factory has been The London Group's exhibiting base for 6 years. It is a stunning double-height gallery in central London with copious natural light and a blacked-out video space. As well as having numerous London Group shows it has a very busy UK and international exhibiting programme and is shortly to host an installation for the Fine Art Society. The Cello Factory is also a popular venue for concerts, particularly in showcasing young musicians, and the London Ear Festival of contemporary music took place in March. It is located paces from Waterloo Station.

PARKER HARRIS

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GXGALLERY

