

The Derwent logo consists of the word "DERWENT" in white, uppercase, sans-serif font, centered within a red, horizontally-oriented oval. The background of the entire image is a dark gray with a pattern of vertical lines and large, stylized, light gray geometric shapes that resemble the letter 'V' or 'W' pointing downwards.

DERWENT

DRAWN TO PERFECTION

DERWENT ART PRIZE 2020



This catalogue is specially made to accompany the Derwent Art Prize virtual exhibition which can be found at [www.derwentart.com](http://www.derwentart.com)

Due to the unprecedented global health emergency we are facing we have had to take the decision to change the way we hold the Derwent Art Prize exhibition this year, showcasing the selected artworks across a variety of digital platforms - enabling us to reach audiences all over the world. We believe in the power of art to lift our spirits and bring joy and we hope that the fantastic work featured in this exhibition can do just that.

To keep up to date and view all aspects of this digital exhibition please subscribe to the Derwent newsletter and visit the links below:

[www.derwentart.com](http://www.derwentart.com)  
[www.derwent-artprize.com](http://www.derwent-artprize.com)



DRAWN TO PERFECTION

# FOREWORD

Welcome to the Derwent Art Prize Exhibition 2020. The Derwent Art Prize was established in 2012 and aims to reward excellence by showcasing the very best artworks created in pencil by artists from around the world.

Many congratulations to the shortlisted artists and to the prizewinners. The exhibition includes work by artists from 13 different countries – France, Ukraine, China, Hungary, Canada, the United States, Saudi Arabia, the Netherlands, Germany, New Zealand, Spain, India and the United Kingdom and highlights the broad spectrum of drawing methodologies being utilised by creative practitioners across the world. The 70 works, which range from gestural abstracts to brooding landscapes and three-dimensional pieces, were shortlisted from 4756 submissions from 72 different countries, the highest number of entries in the history of the Prize. 20% of submissions came from artists between the age of 18 and 25 and it is fantastic to see the work being created by students and young people today.

The diversity of the works displayed in the exhibition is a testament to the creativity of the pencil medium and the freedom it allows. The selected artworks demonstrate that the Derwent Art Prize continues to showcase one of the finest forms of expression within the visual arts.

We work in partnership with artists throughout all stages of the creative process and feel immensely privileged to be supporting those artists who have been shortlisted for this year's award. The Derwent Art Prize provides a platform for international artists to exhibit their artwork and we are proud of the exposure that the Prize offers and of the potential that it uncovers.

With a heritage dating back to 1832, quality, craftsmanship and innovation are key cornerstones of the Derwent brand. Perfecting the art of pencil manufacturing in the Lake District for generations, Derwent's wide range of pencils is synonymous with quality and craftsmanship. Artistry is threaded through the core of every Derwent product to deliver world-class art materials at every stage of the creative journey.

Thank you to all the entrants who invested the time to submit 4756 works of art. This is huge global engagement in the Derwent Art Prize and the level of competition is one of the reasons that it's such a prestigious art prize to win. A personal thank you also goes to the Derwent marketing team and the team at Parker Harris for organising another superb Derwent Art Prize, exhibition and overall event this year.

Congratulations once again to all those shortlisted and to the exemplary winners of the 2020 Derwent Art Prize for producing such fantastic works of art.

Mike Stranders

Vice President and General Manager Derwent

**Alice Rawsthorn** is an award-winning design critic and author of the critically acclaimed books *Design as an Attitude* and *Hello World: Where Design Meets Life*. Her weekly design column for *The New York Times* was syndicated worldwide for over a decade. A leading public speaker on design, Alice has spoken at important global events including TED and the World Economic Forum in Davos. Born in Manchester and based in London, Alice is chair of the boards of trustees of The Hepworth Wakefield art gallery in Yorkshire and Chisenhale Gallery in London.

A founding member of the Writers for Liberty campaign for human rights, she was awarded an Order of the British Empire (OBE) for services to design and the arts.

"Selecting the strongest works for the exhibition was hugely enjoyable and intensely difficult because so many people submitted entries for the prize, and the quality was so high. We were spoilt for choice in choosing the most compelling works, and were also very moved by the passion and dedication that the entrants had invested in drawing, which gives immense pleasure to a great many people."

**Victoria Pomery** has worked in the arts all her life. In 2002 she was appointed as the founding Director of Turner Contemporary to develop an arts organisation in Margate as part of a strategy of cultural-led regeneration. Since opening in 2011, Turner Contemporary has welcomed more than 3.5 million visits. Victoria is responsible for the artistic and strategic vision of the organisation. In 2019 Turner Contemporary hosted the Turner Prize exhibition and Victoria was on the jury. Victoria was awarded an OBE for services to the arts in 2012 and an Honorary Doctorate from Canterbury Christ Church University in 2020. Victoria is a trustee of the Bethlem Gallery and a Kent Ambassador.

"Judging the Derwent Art Prize has been a fascinating process. There were so many wonderful entries demonstrating the creativity of artists based in the UK and beyond. It has been a privilege to work with the panel and I'm only sorry that we haven't been able to include more works in the final exhibition."

**Charles Avery** (b. 1973, Oban, UK) lives and works in London and Mull. Since 2005 Avery has dedicated his practice to the description of a fictional island which he continually elaborates, describing its population, customs and philosophies, nature and architecture, expressed in the form of large-scale drawings, sculptures, installations and texts. Known only as 'The Island', Avery's wave-lapped realm is not only a vividly realised fiction, teeming with sights both strange and strangely familiar, it also operates as a petri dish in which the artist tests ideas from the fields of epistemology, aesthetics, mathematics, economics, anthropology, architecture, and beyond. Selected solo exhibitions include *The Tail of The One-Armed Snake*, GRIMM, Amsterdam (NL) (Current); *The Gates of Onomatopoeia*, Ingleby Gallery, Edinburgh (2019); *These Waters*, GRIMM, New York (2017); *Study #15: Charles Avery*, David Roberts Art Foundation, London (2017); *What's the matter with Idealism?*, Gemeentemuseum, The Hague (2015). Selected group exhibitions include *The Seventh Continent*, curated by Nicolas Bourriaud, 16th Istanbul Biennale (2019); *NOW*, Scottish National Gallery of Modern Art, Edinburgh (2019); *Pluriverse*, La Panacée, Montpellier (2017); *GLASSTRESS*, Palazzo Franchetti, 57th Venice Biennale (2017); *Art Night*, Whitechapel Gallery, London (2017). Avery represented Scotland at the 52nd Venice Biennale in 2007.

'I was struck, not only by the huge amount of entries, but the dedication and effort on display. Myself and my fellow judges looked at every one of the 4000+ submissions - the shortlist could have taken many shapes. Drawing and working on paper is the most accessible and direct means of expression for many people: those we have chosen reflect the great diversity of practice today. Thank you to Derwent for enabling this focal point for drawing: every one of the entrants are to be congratulated for participating, for their commitment, and for sharing their work with us.'

Oluwatobi Adewumi  
United States



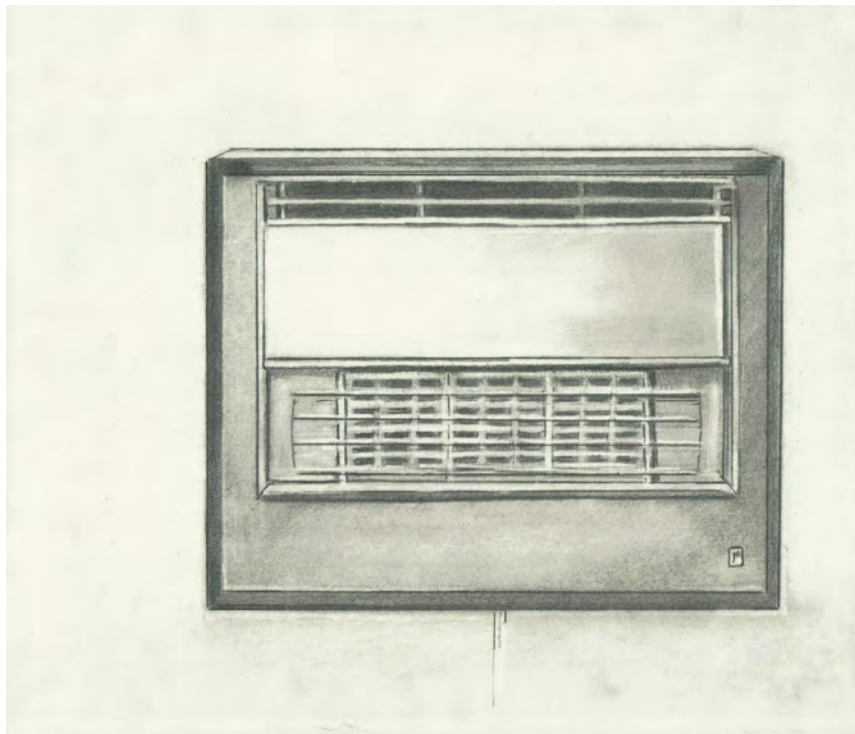
Double Sided  
Charcoal on paper  
56 x 71 cm

Jonny Atkinson  
United Kingdom



Elvis  
Graphite pencil on paper  
40 x 40cm

Richard Baker  
United Kingdom



Radiator  
Graphite on paper  
24 x 21 cm

Emily Ball  
United Kingdom



Sharon  
Charcoal on paper  
60 x 100cm



Sophie Bartlett  
United Kingdom



Cliff Drawing  
Mixed media  
93 x 68cm

Caryl Beach  
United Kingdom



Time: Memory  
Charcoal and pencil on paper  
30 x 42cm

Akash Bhatt  
United Kingdom



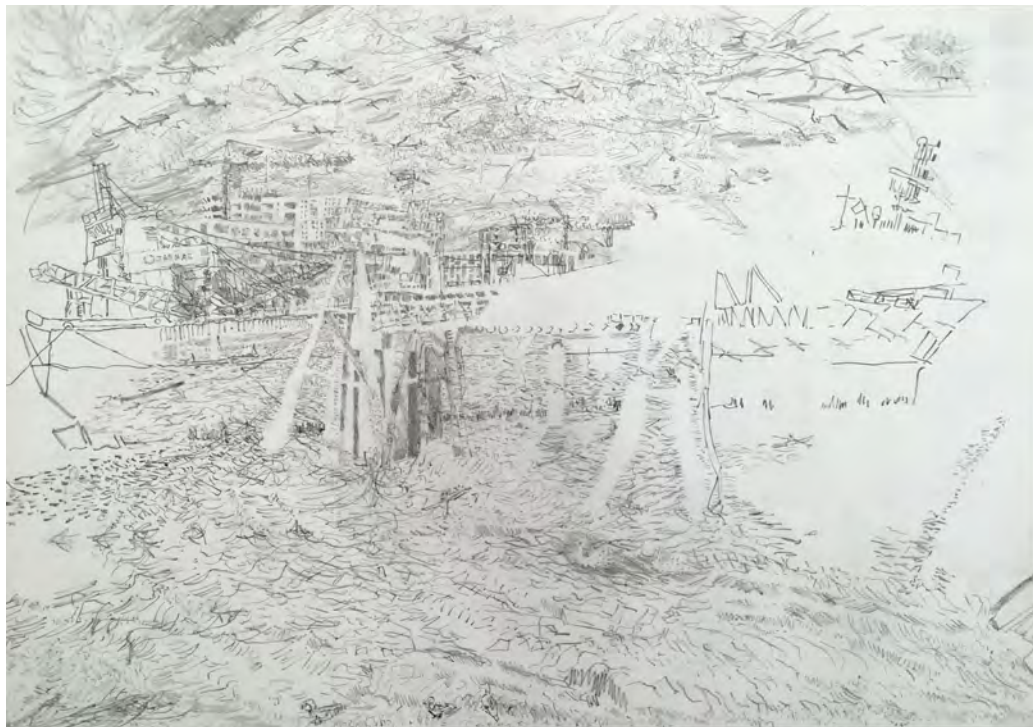
Living Room  
Charcoal on paper  
30 x 42cm

Kate Black  
United Kingdom



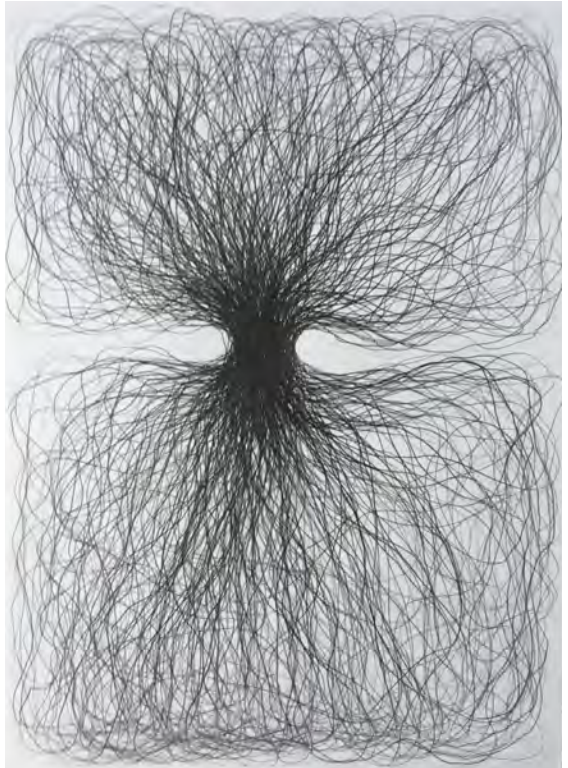
Final Score  
Collage, pencil crayon and watercolour on paper  
95 x 85cm

Alexandra Blum  
United Kingdom



Recurrence  
Graphite on paper  
60 x 42cm

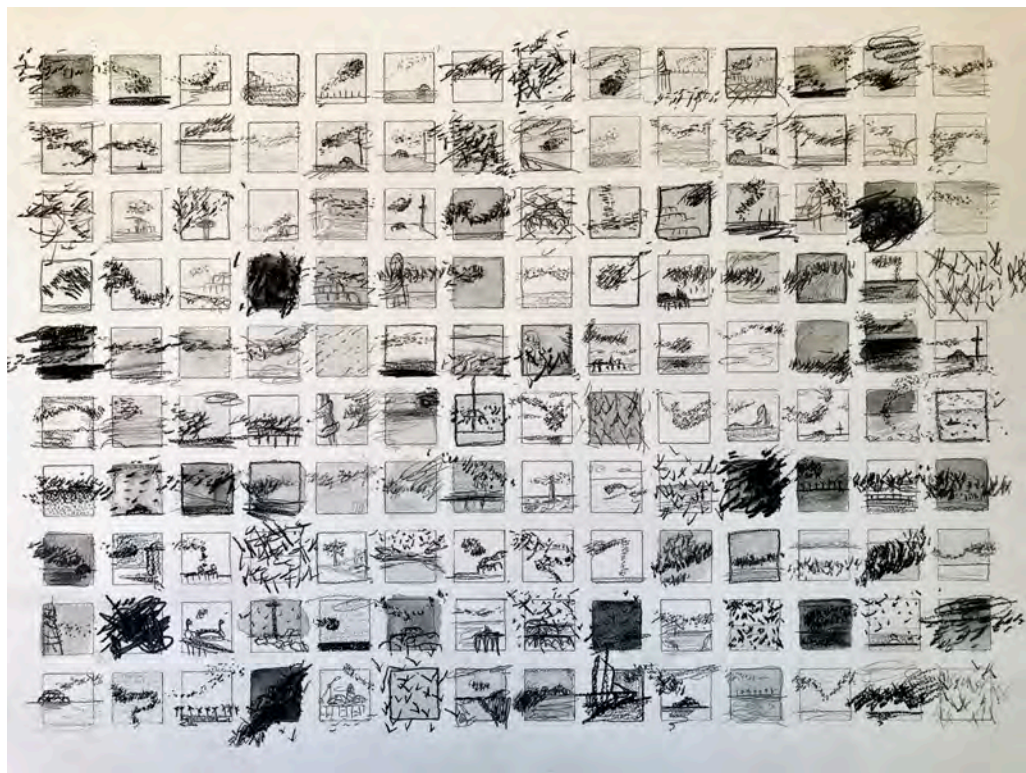
Rebecca Bramwell  
United Kingdom



Drawing  
Pencil on paper  
38 x 46cm

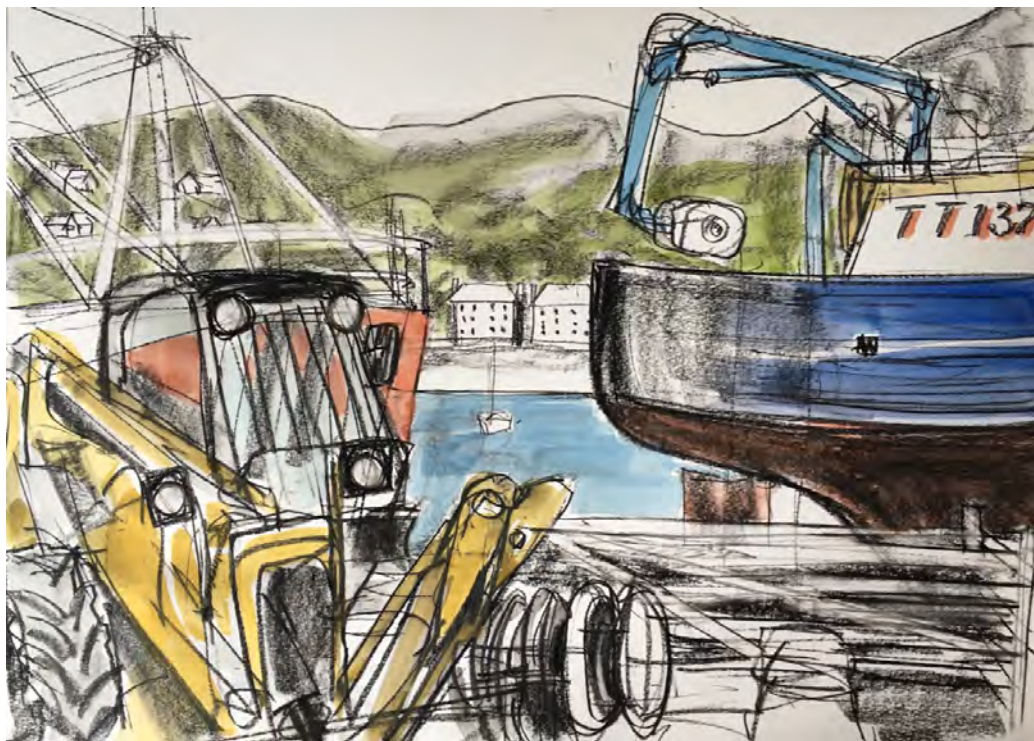


Faye Bridgwater  
United Kingdom



Studying Murmurations  
Pencil and graphite aquarelle on paper  
88 x 69cm

Wendy Brooke-Smith  
United Kingdom



Looking Through the Boatyard  
Charcoal and watercolour on paper  
40 x 30cm



Carole Bury  
United Kingdom



Goodrich  
Pencil on paper  
42 x 32cm

Charlie Calder-Potts  
United Kingdom



If You Command it to Rain  
Pencil, ink and gold leaf on vellum  
30 x 30cm

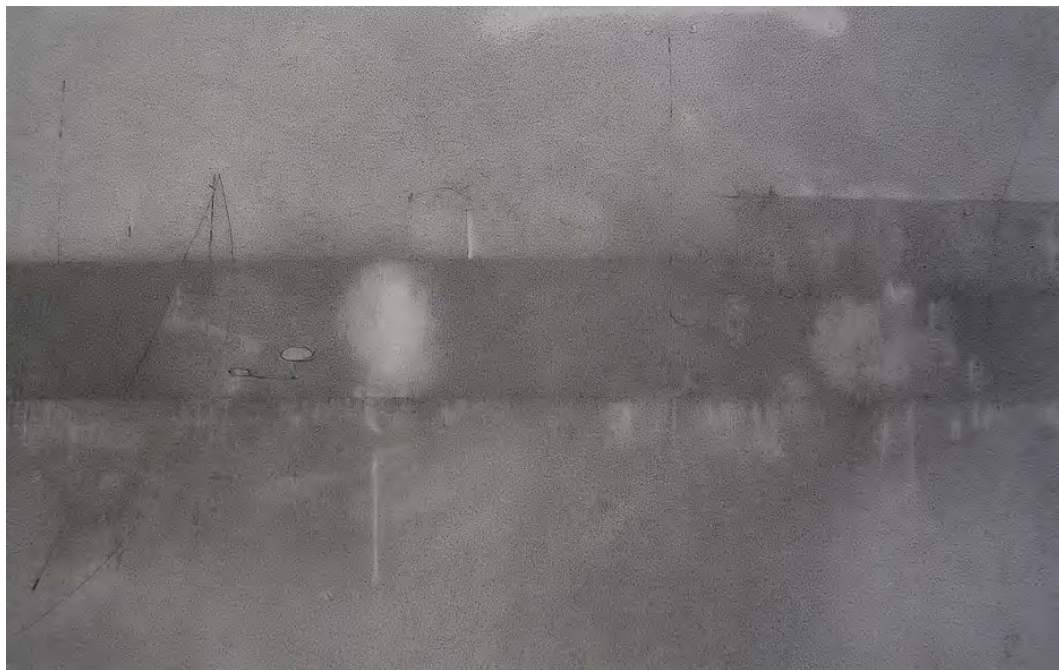


Soothsayer  
Pencil, ink and gold leaf on vellum  
30 x 30cm



Dreams Have Left Our Eyelids  
Pencil, ink and gold leaf on vellum  
18 x 18cm

Frances Chapman  
United Kingdom



Harbour Wall I  
Graphite pencil on paper  
21 x 13cm

Stephen Clifton  
United Kingdom



A Peckham Poet's Spring  
Pencil on paper  
42 x 42cm

Wayne Clough  
United Kingdom



Floodgate  
Charcoal and pastel on paper  
40 x 30cm

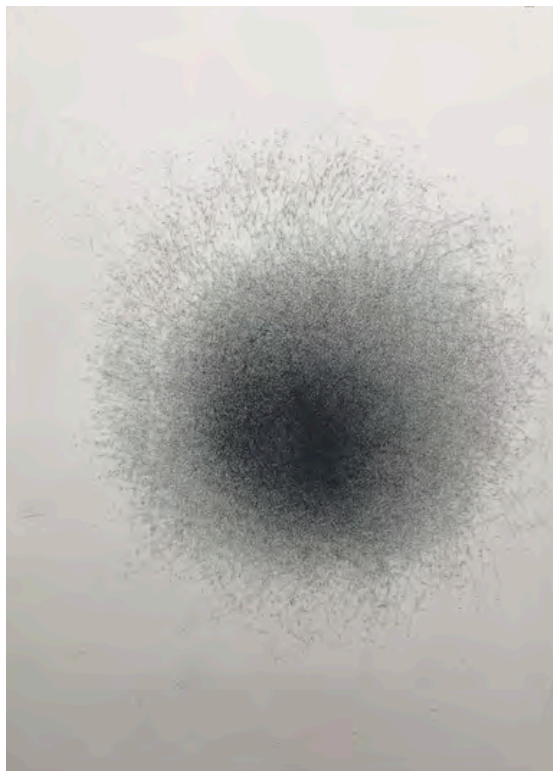


Daniel Crawshaw  
United Kingdom



Pineta II  
Pencil and pastel on tinted paper  
30 x 22cm

Emma Davis  
United Kingdom



Fan Drawing 8  
Charcoal on paper  
63 x 83cm

Paul Digby  
United Kingdom



Harehills Lane  
Pencil on paper  
45 x 35cm



Angela Edwards  
United Kingdom



End of the Day  
Charcoal and compressed charcoal on paper  
65 x 80cm

Adam Forman  
United Kingdom



Hackney Tower View 5  
Charcoal and pastel on paper  
46 x 39cm

Raizel Frankl-Slater  
United Kingdom



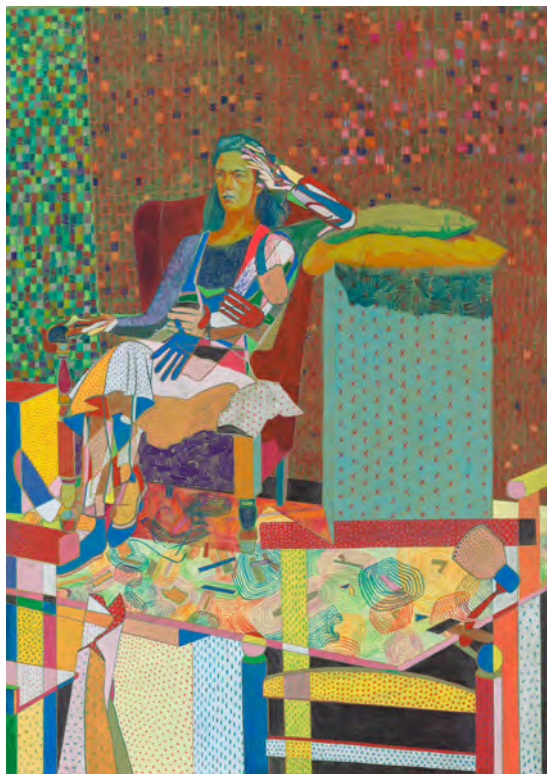
Water Light  
Pencil and ink on paper  
21x 15cm

Chunxiao Fu  
China



Autumn Language No. 1  
Charcoal on paper  
27 x 39cm

Greg Genestine-Charlton  
United Kingdom



Counting the Minutes  
Colour pencil and acrylic paint on acid free paper  
42 x 59cm



Hugh Gillan  
United Kingdom



Barrier  
Charcoal pencil on gesso board  
45 x 30cm

Helen Glover  
United States



Drumsticks  
Colour pencil on paper  
35 x 26cm

Simon Granel  
United Kingdom



Sept '19 - Oct '19  
Graphite and acrylic medium on linen  
40 x 40cm

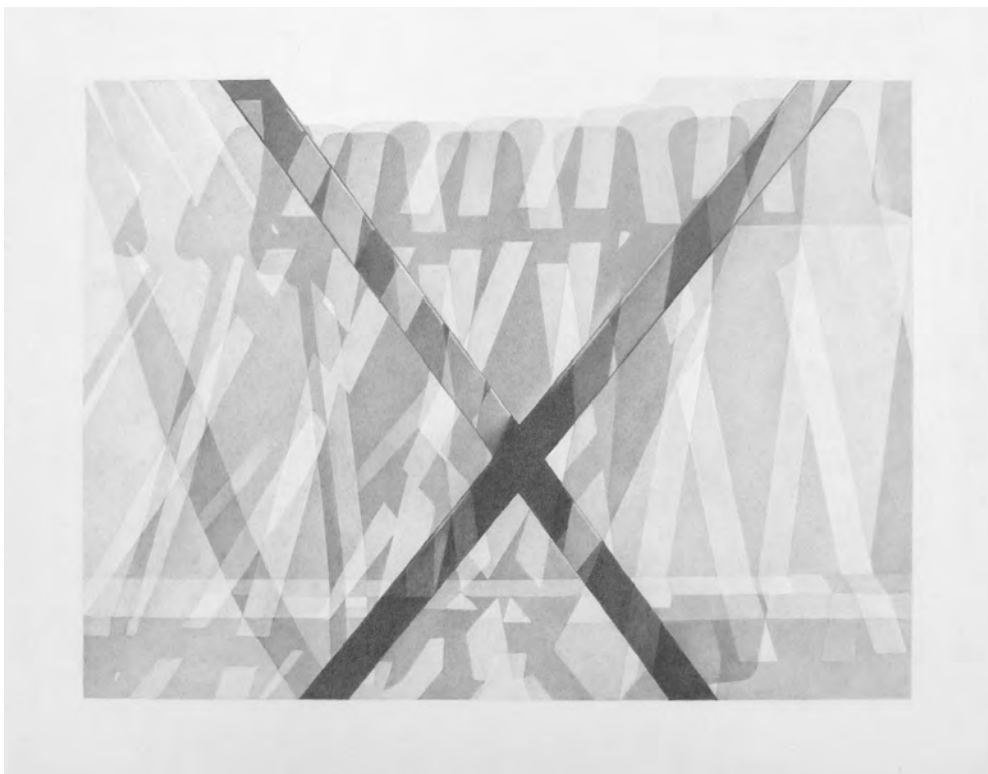


Sarinah Haba  
Canada



Back of Facade  
Graphite on paper  
23 x 30cm

Janine Hall  
United Kingdom



X (Cast Shadow of a Kitchen Chair on the Wall)  
Pencil on paper  
59 x 48cm

Susie Hamilton  
United Kingdom



Shopper  
Charcoal on paper  
38 x 28cm

Chris Haywood  
United Kingdom



2  
Mixed media on paper  
18 x 23cm

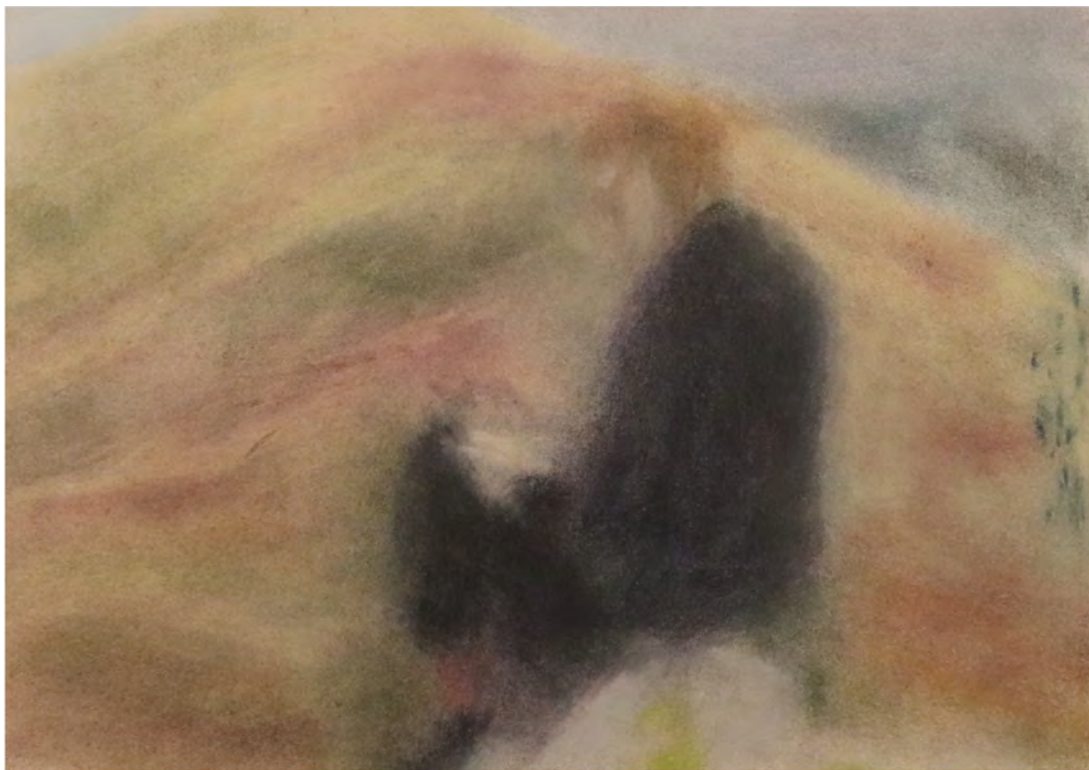
Tyga Helme  
United Kingdom



Errigal  
Chalk pastel on paper  
144 x 107cm



Mary Herbert  
United Kingdom



On the Hill Her Feet in the Moss  
Pastel on paper  
24 x 12cm

Russell Herron  
United Kingdom



Cardboard Portrait 19  
Pencil on paper  
30 x 33cm



15  
Charcoal pencil and ink on paper  
50 x 70cm



Divyuz  
Pastel, charcoal, coloured pencil, ink and watercolour on paper  
45 x 66cm



Hana Kanee  
Saudi Arabia



On Fire  
Charcoal, ink and oil paint mixed in gesso  
50 x 75cm

Csenge Kindli  
Germany



The Story of Szigeti Mária - Episode: Car ride in summer

Pencil on paper

30 x 10cm



The Story of Szigeti Mária - Episode: Local Supermarket Visit

Pencil on paper

30 x 10cm

Erzsebet Kis-Nagy  
Hungary

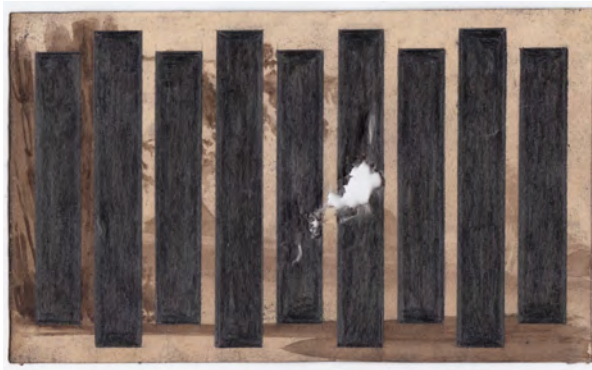


There's No End to It  
Pencil on a Pringles can  
8 x 21cm

Dene Leigh  
United Kingdom



Untitled  
Pencil on found paper  
8 x 12cm



Untitled  
Pencil and paint on found paper  
19 x 12cm

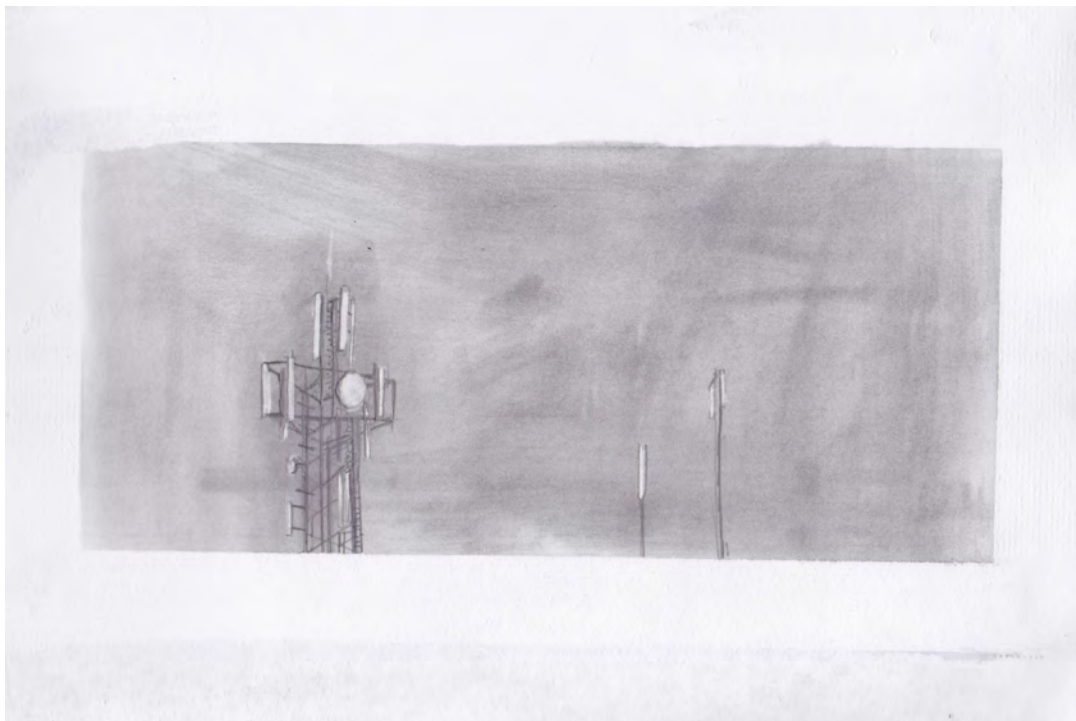
Harriet Mena Hill  
United Kingdom



Perpetual Drawings  
Pencil on paper  
110 x 75cm



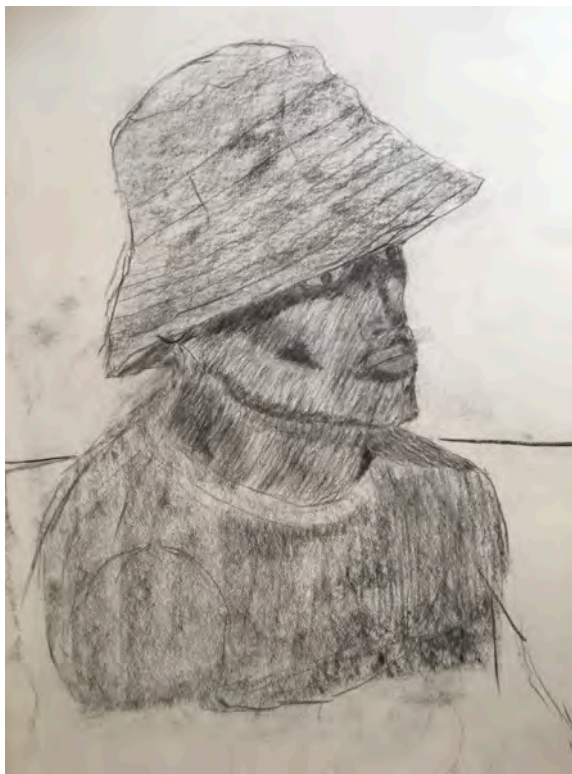
Liana Moran  
United Kingdom



New Monuments  
Graphite and pencil on paper  
29 x 21cm



Alice Motte-Muñoz  
United Kingdom



Decisiveness and Sleepiness  
Graphite and charcoal on paper  
70 x 95cm

Sally Muir  
United Kingdom



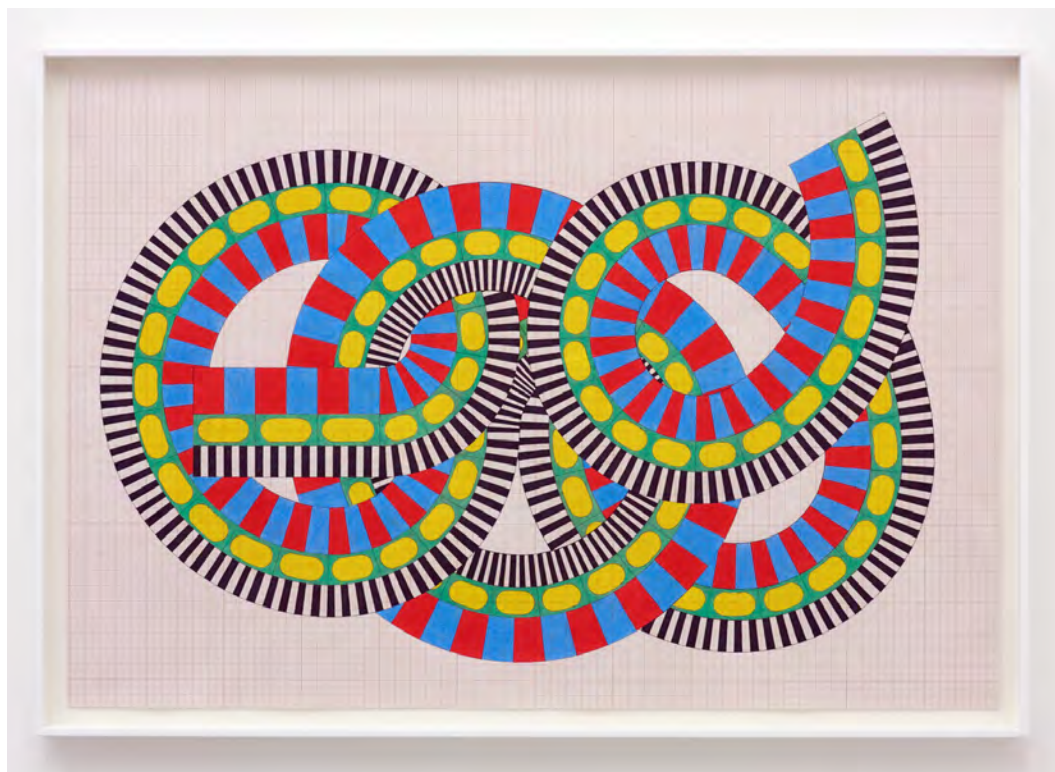
Park  
Charcoal on paper  
116 x 82cm

Illia Nesterov  
Ukraine



The Head #1  
Charcoal on cardboard  
40 x 58cm

Michael Page  
United Kingdom



Paroxysmal Object (Drawing #9)  
Colour pencil on paper  
60 x 50cm

Rosie Park  
New Zealand



Echeveria Pulvinata  
Colour pencil on paper  
21 x 29cm

Olivia Parsons  
United Kingdom



Untitled  
Graphite and gesso  
66 x 20cm



Alexandra Phillips  
Canada



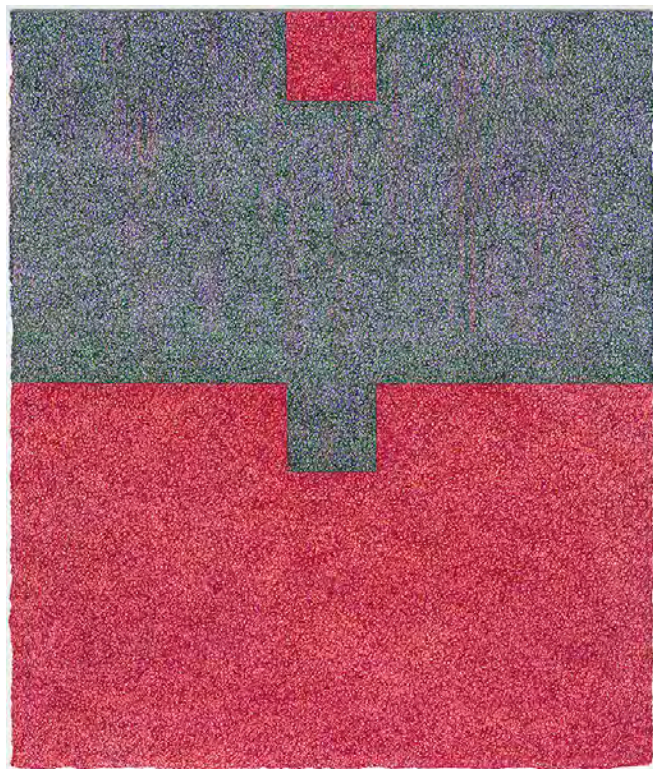
Suspended Drawing  
Graphite on paper  
152 x 182cm

Kevin John Pocock  
United Kingdom



Fear Factor  
Colour pencil on paper  
29 x 19cm

Sandra Porter  
United Kingdom



Caraid XXIII  
Conte pastel and felt tip pen on paper  
37 x 43cm

Olga Rocher  
France



Brown Dog  
Pastel pencils on paper  
70 x 100cm

Katie Sollohub  
United Kingdom



Blue Bedchamber (Strawberry Hill House)  
Charcoal on paper  
84 x 60cm

Mithil Thaker  
India



Master's Hope With his Camel  
Pencil on paper  
56 x 71 cm



Andy Thornley  
United Kingdom



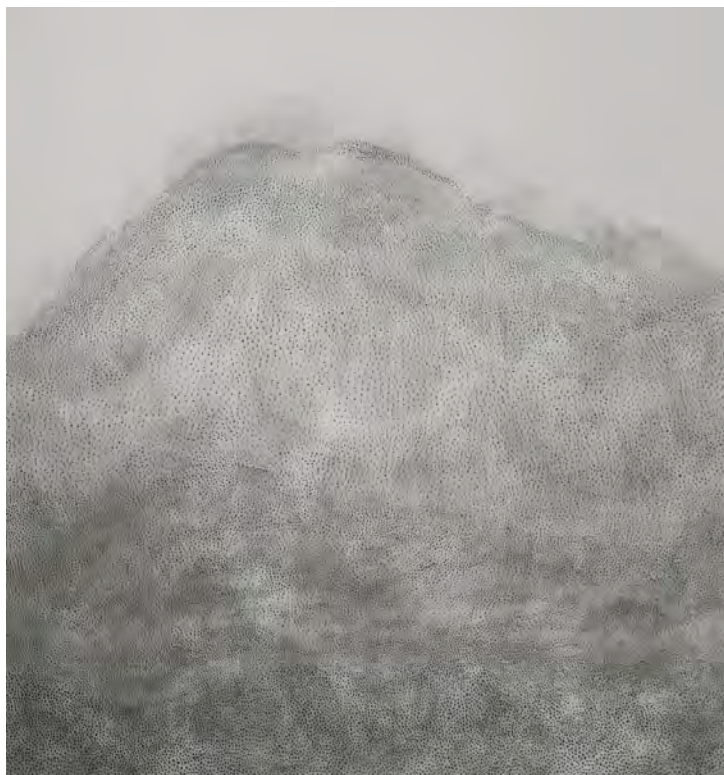
Dull Day at Port Talbot  
Charcoal and pastel on paper  
80 x 60cm

Agata Tkaczyk  
Netherlands



In Workplace  
Charcoal on paper  
75 x 100cm

Sophie Twiss  
Spain



32, 202 Honey buzzards 28/08/2017 - 03/09/2017 Cazalla, Tarifa  
Charcoal on paper  
112 x 112cm

Tijs Van Bakel  
Netherlands



Capitalism IV  
Charcoal on paper  
80 x 120cm

Steven Walker  
United Kingdom



Glasgow Central Station 5th August 2019  
Charcoal on paper  
84 x 70cm



Xuetong Wang  
United States



Dog Walker  
Colour pencil on paper  
34 x 17cm



Vintage Store in Vegas  
Colour pencil on paper  
34 x 17cm



Witte Wartena  
Germany



Łódź Pracownia  
Pencil and watercolour on paper  
76 x 28cm

Stephen West  
United Kingdom



X-Channel Ferry  
Charcoal on paper  
180 x 152cm

Kit Yan Chong  
United Kingdom



Transmission 2  
Graphite on paper  
30 x 21cm

Bai Yujia  
China



After Painting  
Pencil and watercolour on paper  
48 x 69cm

# CREDITS

Derwent would like to thank all those involved for their contribution to making this exhibition possible, in particular:

Our distinguished panel of judges, for their time and expertise.

All the team at Parker Harris  
[www.parkerharris.co.uk](http://www.parkerharris.co.uk)

Derwent

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Published to accompany the Derwent Art Prize 2020 exhibition.  
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Catalogue Publication  
Editors: Parker Harris  
Designed by: Sam Hipwell  
All images courtesy of the artists