

Paul Hamlyn Foundation

Awards for Artists 2019

Celebrating 25 years



“There is a sweetness to the air, when it rains for the first time after a dry spell. The dust is washed away, your heart is lifted, this award from Paul Hamlyn Foundation feels like that, sweet.”

Terry Smith
Visual Artist, 2008

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Foreword

Jane Hamlyn

A great deal has changed in the arts in the UK over the past 25 years. We have seen the emergence of exceptional new arts spaces and projects, the engagement of new audiences and a troubling regression in provision for the arts in schools.

Alongside this, however, the situation for artists of all kinds has not changed much at all. For all but the most successful, it remains precarious. Most artists face an uphill struggle to find the time and space – physical, intellectual and emotional – to make their work. This was why we set up the Awards for Artists 25 years ago and extended the scheme to composers in 2007, and why we continue to believe they are important now.

The awards remain distinct; they are offered with ‘no strings attached’. Each artist is trusted to decide for themselves how the award will make the most difference to their personal and professional circumstances: keeping or finding a work space, taking time out from other commitments, working towards the realisation of a dream project.

The list of artists supported by the Foundation over the past 25 years speaks for itself. Many names may be familiar now but, at the time of their award, the artists were often less known and were at a moment in their career when support to enable them to work on their own terms came at a critical time.

It is the Foundation's intention for the awards to continue as an unequivocal expression of our belief in artists and the vital contribution they make to their art forms and to our culture. I would like to take this opportunity to thank everyone involved in the awards over the past 25 years – the individuals around the UK whom we ask to act as nominators, the artists whose names they put forward, the judges who help us with the selection process and the team at the Foundation who run the awards with such care.

Most artists face an uphill struggle to find the time and space – physical, intellectual and emotional – to make their work.



Gustav Metzger (1926–2017)
Visual Artist, 2006
Liquid Crystal Environment,
1965, remade 2005.
Photo credit: © Tate

About the Awards

Initially, the Awards celebrated artists working in different art forms each year: composers in 1994, choreographers in 1995, visual artists in 1996 and poets in 1997.

But, in 1998, the Foundation tightened the focus, building a network of expertise to support visual artists for whom working conditions could be particularly challenging. In 2007, awards for composers were introduced, recognising that many of the same issues applied – for example a lack of commissioning opportunities, paid teaching or other work biting into time to create.

Now the Awards are a key feature of the Foundation's wider commitment to supporting talented individuals, and its belief in the importance of the arts. Recipients say that the value of the award far exceeds the financial contribution they receive, offering the precious opportunity to choose how they spend their time and to consider the best direction for their artistic practice.



Jim Lambie
Visual Artist, 2000
Zobop, 1999.
© Jim Lambie. All rights reserved, DACS/Artimage 2019. Image: © National Galleries of Scotland

“The Hamlyn award is the holy grail for artists, with no strings attached support over three years. ‘The award that keeps giving’ we used to call it.”

Martin Boyce
Visual Artist, 2003

“Paul Hamlyn’s original determination to bring quality books to a mass audience and thus bring culture to all, feels somewhat heroic in these divisive and divided times. The award that bears his name carries on this tradition: providing meaningful funds to artists at a time when they really need them. Enabling people at all stages of their careers and from all different backgrounds to create work. Work that then enriches the lives of all of us. It’s a rat race out there, maybe it always has been, but art (and artists) can make it all a little more bearable.”

Jarvis Cocker

Musician and Broadcaster
Speaker – Awards for Artists 2017



Philippe Bradshaw (1965–2005)
Visual Artist, 2000
Photo credit: Courtesy Galerie
Thaddaeus Ropac, London ·
Paris · Salzburg © Philippe
Bradshaw, Photo: Charles Duprat

The awards programme is unique for the type and level of support it offers and is highly valued for the unparalleled ways in which it allows recipients to develop their practice and careers.

A special award

From the very start, and unlike any other scheme, there were no expectations or obligations attached to the award, something recipients find hard to believe. The only interest the Foundation has is in celebrating the work of the artist and supporting its continuation.

The principle is the awards are made at a 'timely moment' in an artist's career. The diversity of artists recognised is notable: the youngest ever recipient was Nick Relph who was 24 when he received a visual arts award with Oliver Payne in 2003, and the oldest was Gustav Metzger, who was 80 when he received an award in 2006. And because of the wide pool of nominators who have brought their experience to the programme, all genres, including jazz, folk and classical composers, video artists and sculptors, have been represented over the years.

“These defining characteristics combine to demonstrate a powerful commitment to and track record of support for individual artists that is unmatched by any other funder in the public or philanthropic sectors in the UK...”

Kate Tyndall

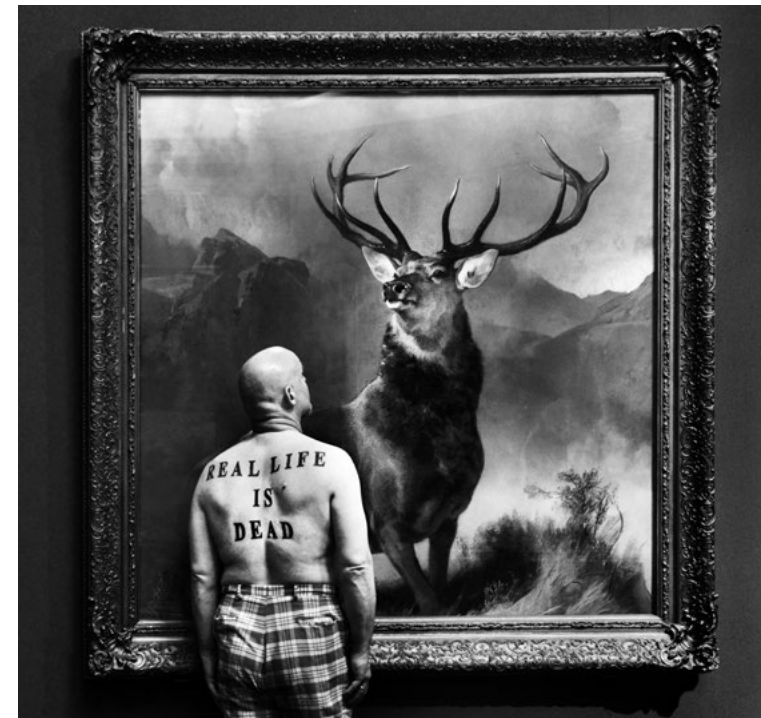
Independent Consultant
Awards for Artists Review 2011

“People become artists because of a complicated web of interconnecting threads. What happens in your school is hugely important. What happens in your university or conservatoire or art school is hugely important – and we are hearing terrible intimations of what might happen to funding for the arts in higher education. What happens in your town – the local museum, the library, the theatre – is hugely important. Our Government is happy to celebrate our great national institutions, but it needs to protect the delicate network that supports them. It needs to provide the solid framework around which enlightened philanthropy can work.”

Charlotte Higgins

Writer and Journalist

Speaker – Awards for Artists 2010



Ross Sinclair
Visual Artist, 1998
*After, After, After, After,
The Monarch of the Glen:
Real Life is Dead*
(detail), 2018.
Courtesy the artist.
Photo credit: Alan Dimmick

Charlotte Prodger
Visual Artist, 2017
Northern Dancer, 2014.
Installation view, Inverleith
House, Edinburgh.
Commissioned by The Block.
Photo credit: John McKenzie

An award not a prize

The awards are not prizes in any conventional sense, but are instead given on the basis of a mix of factors – talent, promise, tenacity and need, as well as achievement to date.

The absence of categories, typical of many prizes, means that the awards have offered the opportunity for a breadth of practice and artists across both visual arts and music to be recognised over the years.

The quiet nature of the awards has been appreciated as a special quality, related to the process of identifying and making the award, and is what separates them from traditional ‘prizes’ with prescribed media exposure, a competitive element and an eventual validation of only one winner.

“The Paul Hamlyn Award has very much been a lifeline for me. It is allowing me invaluable breathing space to think about open-ended methods of research and experimentation beyond the in-and-out constraints of project by project funding. It also means a lot to have the opportunity to nominate others for the award.”

Charlotte Prodger
Visual Artist, 2017



A visual history 1994–2018

Since the inception of the awards in 1994, over £7.2 million has been awarded to 175 artists. We are as proud today as we were in 1994 of the programme, and still as sure that Awards for Artists has an important part to play in supporting the UK's astonishing, rich cultural life.

“I won the Award in 1994. It is not an exaggeration to say it was life-changing. This wonderful gift gave me space to breathe and enabled me to concentrate on my work, by removing anxiety. It was an important affirmation.”

Sally Beamish
Composer, 1994



Top: Wendy Houstoun
Choreographer, 1995
Photo credit:
Hugo Glendinning

Left: Sally Beamish
Composer, 1994
Photo credit:
Ashley Coombes

Right: John Agard
Poet, 1997
Photo credit:
Andrew Hasson







Anya Gallaccio
Visual Artist, 1999
Blessed, 1999 ©
Anya Gallaccio.
Courtesy the artist,
Thomas Dane Gallery and
Blum & Poe, Los Angeles/
New York/Tokyo.

Top: Yinka Shonibare CBE
Visual Artist, 1998
*Diary of a Victorian
Dandy: 14.00 hrs*, 1998.
Courtesy of the artist
and Stephen Friedman
Gallery, London

Bottom: Jeremy Deller
Visual Artist, 2001
The Battle of Orgreave,
2001. The battlefield
on the day before the
performance.
Courtesy the artist
and The Modern
Institute/Toby Webster
Ltd., Glasgow.
Photo: Jeremy Deller





Gary Stevens
Visual Artist, 1998
Ape, 2008. Molten States,
GSK Contemporary at the
Royal Academy, London, UK.
Photo credit: Hugo Glendinning

Top: Gerard Byrne
Visual Artist, 2006
*A country road. A tree.
Evening. Cruagh, on the
road between Kilakee
and Tibbradden, Dublin
Mountains, 2006.*
Image © Gerard Byrne,
courtesy Lisson Gallery.



Bottom: Phyllida Barlow
Visual Artist, 2007
*Underover – untitled hoops
and hoardings, 2007.*
Photo credit: Fabian Peake



Top: Horace Ové CBE
Visual Artist, 2006
*Windrush Generation,
1970s.*
Image courtesy the artist



Bottom: Jason Yarde
Composer, 2010
Photo credit: Q Blakelock



Rose Wylie
Visual Artist, 2011
Photo credit:
© Mary McCartney





“The gap between having an idea and executing the idea is a grand canyon of time and a slow gradual loss of confidence in that idea. I think that is where an award like this benefits any artist, it has the potential to turn an artist into a wildebeest.”

Ryan Gander
Visual Artist, 2007

Top: Shabaka Hutchings
Composer, 2014
Photo credit:
Yvonne Schmedemann

Bottom: Peter Kennard
Visual Artist, 2017
Photo credit: Emile Holba



Top: Serafina Steer
Composer, 2017
Photo credit: Emile Holba

Bottom: Anne Tallentire
Visual Artist, 2018
Shelter Day 1pm
(detail), 2016
Photo credit:
Paola Bernardelli



Anthea Hamilton
Visual Artist, 2018
Kar-a-Sutra (After Mario Bellini).
Performance documentation,
Frieze Projects, New York,
2016. © Anthea Hamilton.
Courtesy of the artist and
Thomas Dane Gallery.
Photo credit: Timothy Schneck



Nominators and judges

Visual Arts Judges

Jane Hamlyn, Chair,
Paul Hamlyn Foundation
and Visual Arts judging panel

Sarah Brown, Principal Keeper,
Leeds Art Gallery

Noor Afshan Mirza, 2015 award
recipient as one half of Mirza
and Butler

Gavin Wade, Director,
Eastside Projects

Zoé Whitley, Senior Curator,
Hayward Gallery

Composer Judges

Joanna MacGregor, pianist,
conductor, composer and Chair
of Composers judging panel

Kuljit Bhamra, composer,
producer and musician

Belle Chen, pianist
and sound artist

Martin Green, musician,
composer and 2014
award recipient

Huw Warren, pianist
and composer

We are grateful for the consistently high quality of nominations, year after year, which reflects the time and thought that each nominator puts into their selections.

And we are in awe of the contribution of the judges for the care, diligence and discretion they bring to bear. Without them, the awards simply would not be what they are today – the quiet, but vital celebration of artists, their need for time and space and their unique contribution.

“The nominators and judges now have a much tougher job than even a decade ago, because they are looking at an incredibly broad spectrum of work, of proposals and activities, crossing not just a wide range of media, of attitudes and definitions of what art might be, but also crossing generations.”

Adrian Searle

Art Critic, Writer and Journalist
Speaker – Awards for Artists 2005

“It’s a completely unique award for composers, supporting musicians from a fantastic range of genres, ages and backgrounds. We work with wonderful nominators and judges, who understand – and have practical experience of – a multiplicity of styles and substance. Their task increases every year, as does the brilliance and boldness of the composers we’re celebrating.”

Joanna MacGregor CBE

Chair
Composer Panel



Jane Hamlyn and
Joanna MacGregor
Photo credit: Emile Holba

2019 — Visual Artists



Larry Achiampong

Larry Achiampong combines imagery, aural and visual archives, live performance and sound to explore ideas surrounding class, cross-cultural and post-digital identity in his practice. Examining his communal and personal heritage, Achiampong investigates constructions of 'the self' by splicing the audible and visual materials of personal and interpersonal archives, offering multiple perspectives that reveal entrenched socio-political contradictions in contemporary society.



Phoebe Boswell

Phoebe Boswell's work is anchored to a restless state of diasporic consciousness. She combines traditional drawing with digital technology, creating powerful images, animations and immersive installations in an effort to find new languages to house and amplify voices and histories which, like her own, are often marginalised as 'other'.



Adam Christensen

Adam Christensen is a multidisciplinary artist who makes performance, video, fabric and text works, blurring the boundaries between everyday life and fiction. Based on his immediate surroundings, recent experiences and acquaintances, he creates intimate works that explore the daily emotional dramas that we all take part in.



Harold Offeh

Harold Offeh works in a range of media including performance, video, photography, learning and social arts practice. Offeh often employs humour as a means to confront the viewer with historical narratives and contemporary culture and is interested in the space created by the inhabiting or embodying of history.



Ingrid Pollard

Ingrid Pollard is a photographer, media artist and researcher. She has developed a practice concerned with representation, history and landscape through a photographic background in theatre, cinema and narrative. Through interrogating the histories of photography and the materiality of lens-based media, Pollard makes reference to history, popular culture and Britishness.

2019 — Composers



Eleanor Alberga

Eleanor Alberga incorporates a spectrum of genres into her work, from Eurocentric contemporary to Afro-Caribbean elements. The emotional range of her language and her structural clarity and technique as an orchestrator are renowned. Chamber music is a key feature of her work but she revels in working with large vocal and orchestral forces.



Laura Jurd

Laura Jurd is a composer and trumpet player working in improvised and contemporary music. With a background in jazz and classical music, Jurd brings varied musical elements into the realm of the jazz ensemble in a way that is her own. She strives to create distinctive environments for improvisation, and her fascination with folk music is woven throughout her work.



Mark Lockheart

Mark Lockheart holds improvisation at the heart of his compositional practice. He takes ideas that appear through the natural process of playing his primary instrument, the saxophone, and develops these into more substantial forms. He often uses existing material as inspiration. Taking fragments of music and manipulating and deconstructing the harmony, melody and rhythm, he then reconstructs them into new compositions.



Nathaniel Mann

Nathaniel Mann is an experimental composer, performer and sound designer. He takes on many roles in his practice, resisting established formats and frameworks for creating music. Mann's compositions are grounded in research, context and collaboration, often developed with professionals and enthusiasts from varied fields and in response to specific settings. He is also a member of experimental trio Dead Rat Orchestra.

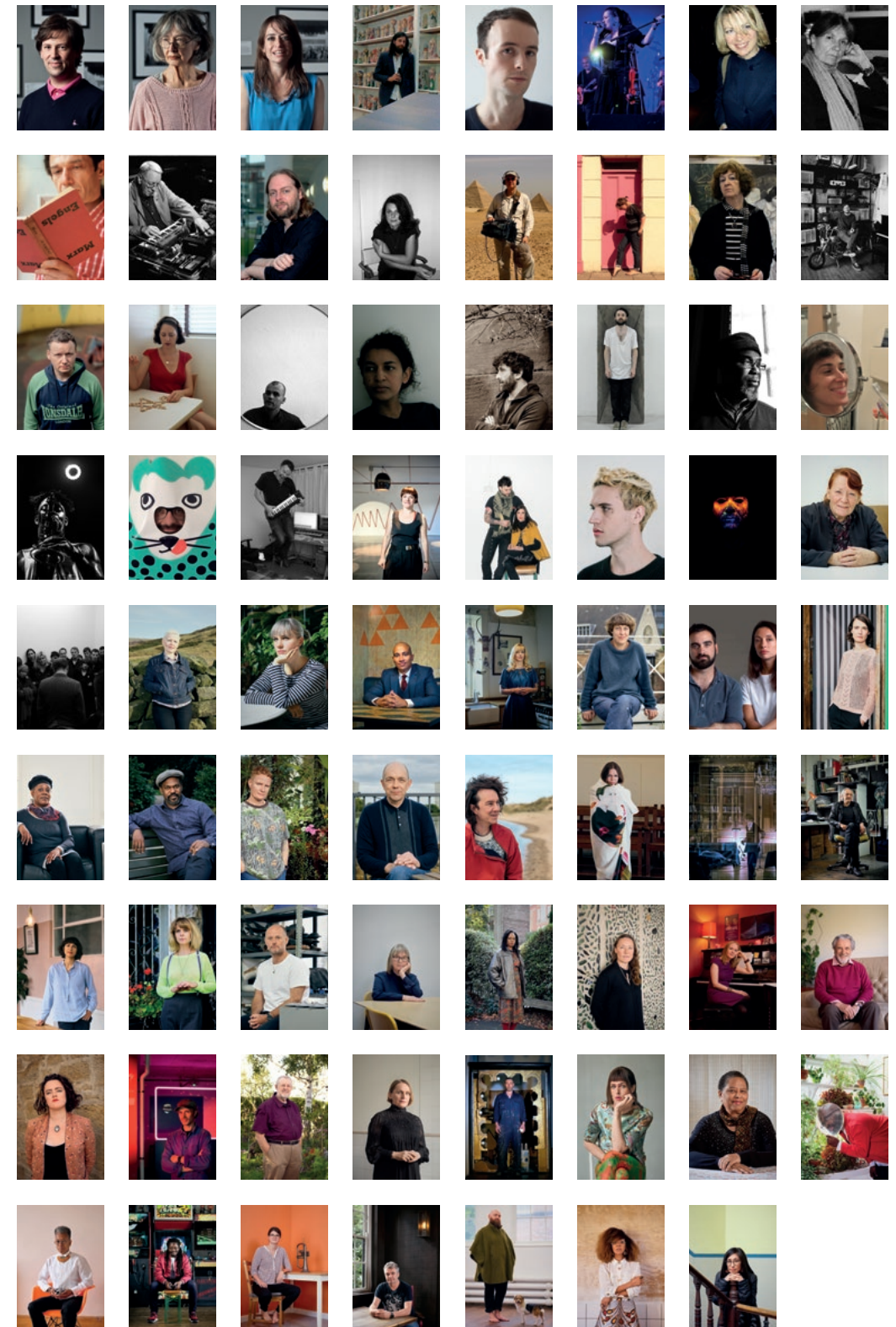
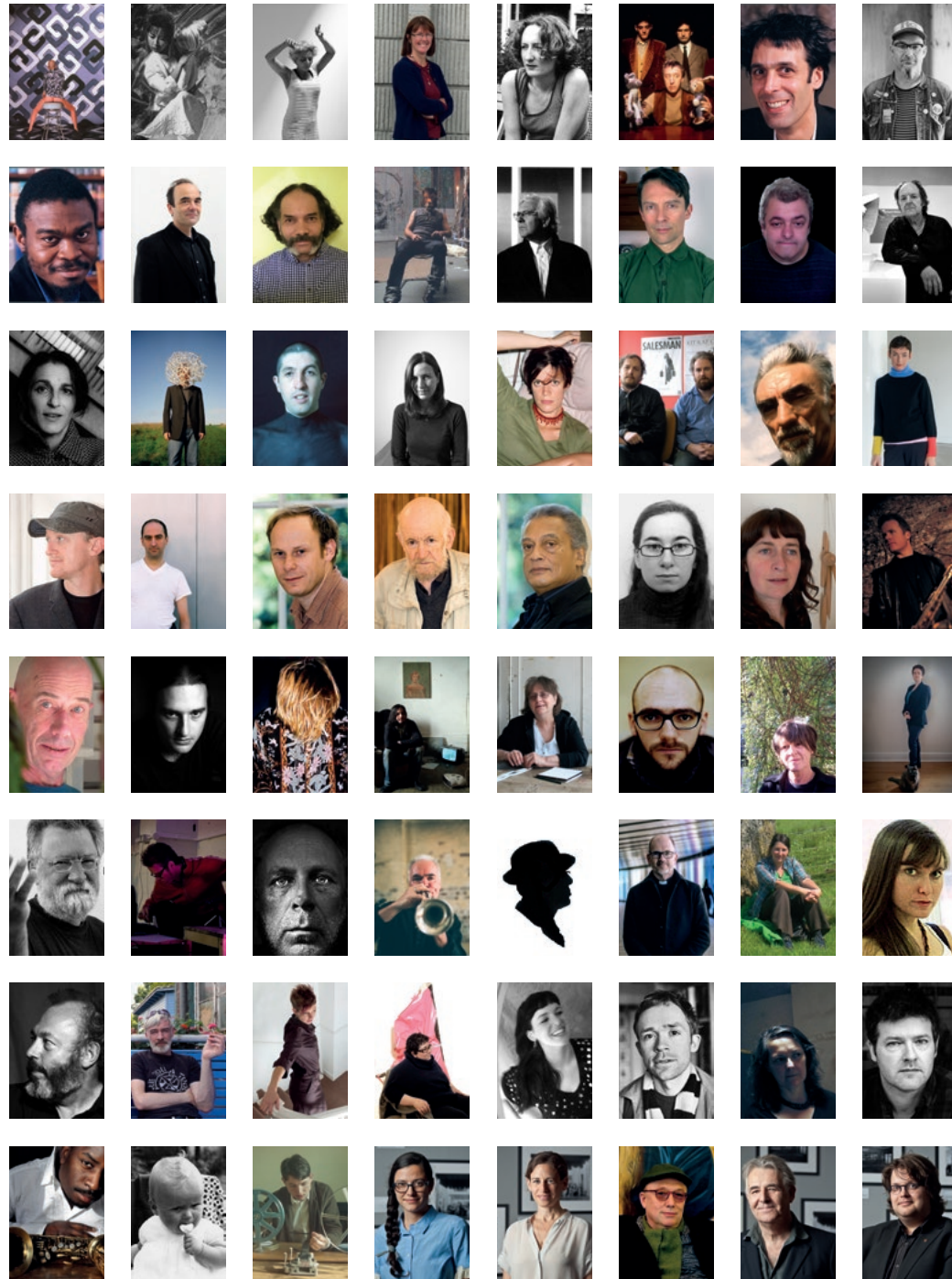


Shiori Usui

Shiori Usui's works are inspired by human anatomy, its gestures and reflexes, and by other living creatures and ecologies. She draws from experiences which see the human body as instrument – one of her works is based on the sound, action and damages caused by scratching skin, and another uses biophysical technology to capture the acoustics and data of musicians' blood flow and muscle movements.

Photo credits: Emile Holba

Award recipients over the last 25 years...



Timeline

The awards aim to give artists the freedom to develop their creative ideas and to grow both personally and professionally, reflecting the Foundation's strong belief in the value of artists to society.



“Beyond the economic benefits of this award there is also the honour it gives (forever!), calmly signalling a belief in an artist's practice; a wonderful kick up the arse to keep going!”

Adam Chodzko
Visual Artist, 2002



“To be given this award with no hidden agenda equates to artistic freedom and for a composer there is no greater privilege. It is a life-changing event.”

Emily Howard
Composer, 2008



“This award has cleared out a corner of my mind, where creativity will now flourish.”

Daniel Kidane
Composer, 2016



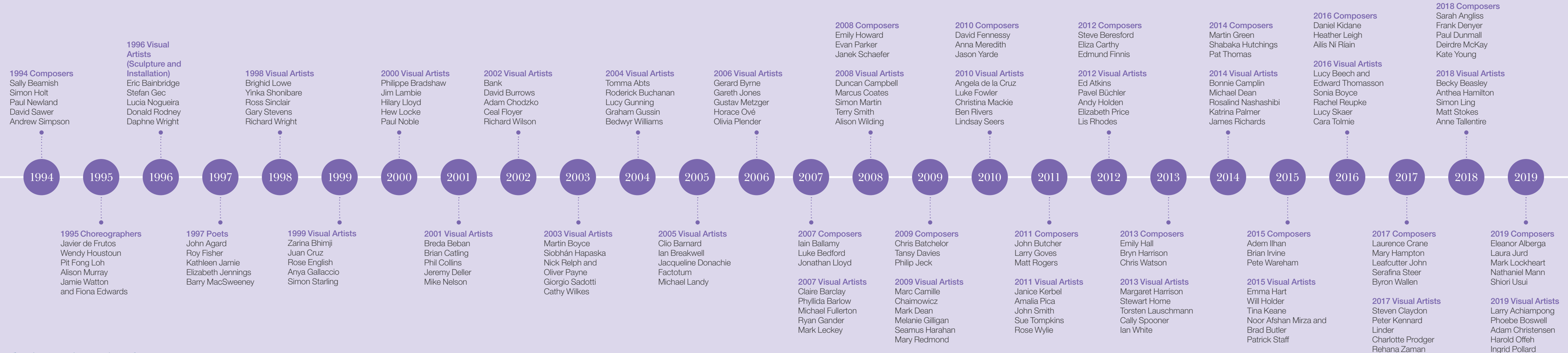
“I can't say enough what an important thing that was for me at a time when making art often had to give way to many other commitments.”

Jacqueline Donachie
Visual Artist, 2005



“Numerous, previously precarious ideas and projects now become possible, and I particularly look forward to the ones I haven't even thought of yet.”

John Butcher
Composer, 2011



*“Paul Hamlyn Foundation’s Awards
for Artists really does make what has
felt at times like the impossible, possible.”*

Anne Tallentire
Visual Artist, 2018

**For more information about Awards for Artists,
visit phf.org.uk/awards-for-artists**

Design: red-stone.com

Paul Hamlyn Foundation

5–11 Leeke Street
London WC1X 9HY

Tel: 020 7812 3300

Email: awards@phf.org.uk

Web: phf.org.uk

Twitter: [@phf_uk](https://twitter.com/phf_uk)

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