

THE RED MANSION ART PRIZE

The Red Mansion Art Prize was established in 2002 to promote artistic exchange between China and the UK.

In 2012 one student was picked from each of seven of the UK's foremost art colleges: Royal Academy Schools, Royal College of Art, Chelsea College of Art, Central Saint Martins College of Arts and Design, Slade School of Fine Art, Goldsmiths College, and The Ruskin School of Drawing and Fine Art.

The winners were invited to travel to China during the summer for a period of one month where they lived and worked alongside local artists and were given a studio space. Flights, accommodation and living expenses were provided.

This year's judging panel will include Tessa Jackson (Chief Executive of INIVA), Stephanie Rosenthal (Chief Curator at the Hayward Gallery), Alison Turnbull (Artist) and Nicolette Kwok (Director of The Red Mansion Foundation).

THE RED MANSION ART PRIZE EXHIBITION

Exhibition of 2012 Red Mansion Prize winners:

- Martin Cordiano** – Central Saint Martins College of Arts and Design
- Hana Janečková** – Chelsea College of Art
- Choterina Freer** – Goldsmiths College
- Andrew Mealor** – Royal Academy Schools
- Elizabeth Gossling** – Royal College of Art
- Shakya Campbell** – The Ruskin School of Drawing and Fine Art
- Teo Ormond-Skeaping** – Slade School of Fine Art

Exhibition open to public:
15 – 23 April
Monday to Friday: 10am – 6pm
Saturday: 10am – 4pm

Nearest tube: King's Cross

THE RED MANSION FOUNDATION

The Red Mansion Foundation is a not-for-profit organisation, which promotes artistic exchange between China and the UK. Our mission is to increase knowledge and appreciation of contemporary Chinese art in the UK whilst encouraging and understanding.

For more information visit:
www.redmansion.co.uk

Central Saint Martins would like to thank Nicolette Kwok (Director of The Red Mansion Foundation), the exhibition curators Mark Dunhill (Dean of the School of Art) and Stephen Williams (Course Leader for MA Fine Art), and exhibition co-curator Sarah Campbell. Special thanks also go to Madeleine King and Peter Cleak for their support.

Lethaby Gallery
Central Saint Martins
College of Arts and Design
Granary Building
1 Granary Square
King's Cross
London, N1C 4AA
www.csm.arts.ac.uk

T H E D I M E N S I O N A L P E R I O D I C A L A R T P R I Z E 2 0 1 3

Martin Cordiano

– Central Saint Martins College of Arts and Design

Beijing city walls

Photography, 2012

During my residency in Beijing I based my research on the streets and layers of activities that you could perceive on them. A particular way of advertisement especially caught my attention.

These provisional advertisements are black ink marks left on the city's walls by workers to promote (illegally) their activities using rubber stamps that specify their trade and their phone number. These advertisements are subsequently covered with grey paint by the Chinese government, leaving the city's walls covered by grey patches. I decided to produce something as a gesture that allowed me, using the same visual language, to introduce my mark in this endless socio-economic circuit generated by these two antagonistic forces.



Hana Janečková

– Chelsea College of Art

Soft Power

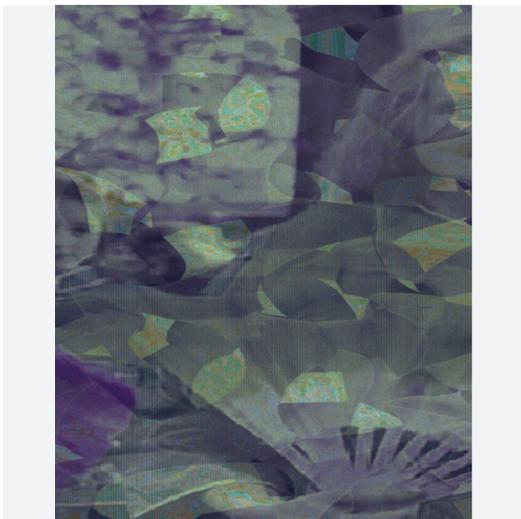
Installation, 2013

LindYan posted 5 months ago

*'Dear Lee Kit,
We're sorry to leave House M exactly as it had been when we arrived two nights ago. It's midday now and I'm leaving, having noticed we've hardly moved a single object. Even chairs remain exactly where you placed them-viewing platforms for your paintings. When I was packing, thoughtlessly I've arranged multi-coloured shampoo bottles exactly as they had been on our arrival.'*

(House M, Vitamine Creative Space, Beijing)

Hana Janečková's practice draws on the imagination of fictional meetings, online posts and consumerist objects materialising in works posed between the robust autonomy and fragile presence. 'Soft Power' is a constructed as a series of 'encounters' in the near future inspired by bright coloured street screens around Beijing; staged as a propaganda and camouflage at the same time.



Choterina Freer

– Goldsmiths College

You Have the Right to Your Attention

Video and Installation, 2012



<http://youhavetherighttoyourattention.tumblr.com>



Andrew Mealor

– Royal Academy Schools

Untitled (Mercedes)

Digital Print, 2012

Often I would sit in Starbucks, something I would never do in London. The young Chinese employees all wore badges that had generic Western names on them such as Peter, Anne, Michael and Sarah. They would speak English to the Western customers. Starbucks was situated in the courtyard of the Sanlitun Village Shopping & Lifestyle Centre. The cynical feeling I would get being inside the SVS&LC was familiar and comforting. Sometimes I would walk into Uni Qlo and just stare at all the coloured socks.



Elizabeth Gossling

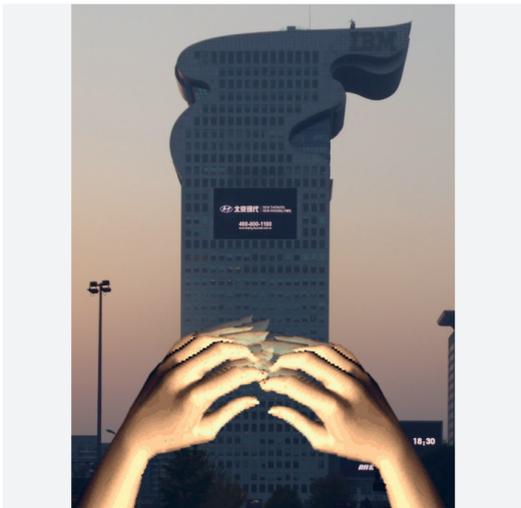
– Royal College of Art

Inside Outside The Dragon Head

Large Format Digital Print, 2013

In Beijing, I experienced restiveness between the city's traditional and modern identities. A traditional Chinese system of display 'the scroll', has become 'scroll bar' - hand icons grab images, slide images, pan across, drag them up and down.

I spent time scanning, filming and photographing public and domestic LCD screens and generated a small archive of digital ephemera. These transitory images accumulated a sensation of the city's visual culture. Inspired by J.G Ballard sci-fi Four Dimensional Nightmare and Retro-Futurism, I wanted to explore the rapid flow and life cycle of these digital images. Futuristic visions of the unknowable, incomprehensible and mysterious, evaporate from screens and condense into nostalgia. Sepia extends into Luminescence. 'Output' quickly becomes 'Outmode'.



Shakya Campbell

– The Ruskin School of Drawing and Fine Art

Crossing (You don't love me)

Video/Installation, 03:12, 2013

Performance at The Temple of Heaven (originally a Temple now a prime tourist spot)

Intrigued by Beijing's fast paced environment through the infrastructure that is continuously modified and rebuilt, which almost buries its population. I was faced with the paradox of being enclosed, confined and yet feeling a sense of freedom as I wondered around identified as the unknown. I played on these feelings and entered territories of worship an atmosphere unlike no other in Beijing, where humans connected with a greater power that I could not fathom. But what happens when one comes not to worship and instead reacts to the paradox that they first encountered...I present Crossing (You don't love me).



Teo Ormond-Skeaping

– Slade School of Fine Art

Earth of the Night

HD Video 16x9 Stereo, 2012

I feel that the experience has given me a very different insight into the nature of developing global culture and its pitfalls, I no longer feel bound by race or origin but part of a global community. It allowed me to experience both human and geological landscapes that I could never have imagined, evoking a certain awareness of the privilege position within which I exist. And yet the beauty and simplicity of self-sufficiency still practiced by many of the rural communities I saw seemed to suggest a long lost sense of purpose. I now have much to think about as an artist.

