

THE MARMITE PRIZE

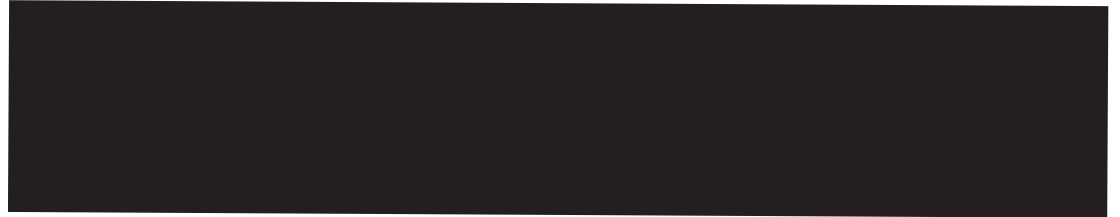
2008



I AM A SLAVE
TO ART...
I LOVE IT

ESSAY THAT GOES AT THE

Celeste, John Moores, Threadneedle, Jerwood (in no particular order of course). The rumours of the demise of the Turner prize have been greatly exaggerated. The black-bordered half-page ads in the press have been taken out in costly error.



The spirit of competition has definitively survived the Sixties' wan efforts at egalitarianism; first-past-the-post rules, OK? A silver medal provides a photo-opportunity for a moment of touchy-feeliness: eyes the prize has been torn away from, red with the tears of humiliation and disappointment. As with today's Olympics, to have taken part is never quite enough.

Zoo, Frieze - (we've been waiting so long and in vain for the Anti-frieze - presumably lawyers are stymying that one). Bridge, Scope, Red Dot, Miami, Milan, Amsterdam, New York, Basel, Shanghai: the sales opportunities euphemistically known as fairs sprout faster than mung beans, as the international art community forms and reforms like the evil mutations of the Andromeda Strain, its annual collective carbon footprint enough to light Manhattan for at least ten days, photos of the rent-a-crowd celebs at its opening bashes indistinguishable from anonymous nobs at Annabel's, or the latest re-hash/re-fashion at some East End bingo-theque.

But while the rude health of the world's top-bracket art market threatens to keep the bubble flying high out of reach of this credit crunch and the one beyond, down here on street level a ruder contender steps back into the ring. And so now in its second incarnation we welcome The Marmite Prize for Painting. A temporary community exists in embryo; members mostly strangers to each other, but all of them present already in the heads of Marcus and Stephanie; names on the same list, with unseen links stretching out in all directions, of friendship, admiration, let's not discount dislike and envy: the art world is a world, a real one, peopled with living artists and their real emotions; and these diverse strands of connectivity make it, all cynicism aside, a functioning community. It is these strands that for a moment the Marmite pulls together. All have won, and all shall have prizes. Well, actually they won't, it's a competition after all - but that's another story.

The prize thrives on a huge subtlety. Somewhere in Marcus and Stephanie's heads there's a glimmer of the Sardonic Muse, if not the Satiric one. Any addition to the ranks of prize competitions defines itself as Not-what-exists-already, and in the Age of Corporate Unaccountability the institutional competitions (aren't they all?) are stained by the air they live in. They have become conservative, conformist, defined by their acquiescence in the last status quo but one and, worst of all in a world of art whose reason for existing is to surprise, excite, and/or terrify us, they have become predictable to the point of exclusion: would it surprise any of the Prizegivers to hear so many artists saying they won't enter work for prize A, B or C on the grounds that the jury, whatever their mix-and-match make-up this year, won't like it. The parade of the long - or shortlisted has turned into a queue of lookalikes, as if a police line-up was to consist of a wide(ish) selection of types that don't resemble each other, but form instead a one-on-one replica of all the different types on parade last time and all the other times. What the J____ or J____ M____ expects. Whatever has the fortune to coincide - or at least not conflict - in some tenuous way with the current brand identity.

Being a new entry to the list helps enormously, of course: what the Marmite expects, nobody knows. Second-guessing it isn't going to work; but then that's precisely its point. That's what it's there for, and its future success is going to depend on its ability to float free of expectation. Institutions are, it hardly needs saying, different from us. Their brand identity is - well, it's their identity, who they are, - and, as sponsors, whether they like it or not (probably they do, they paid for it) it throws a shadow over any activity they foster. But at what cost to the range and variety of the prize itself? And, not to pick on the Jerwood for a personal attack - but exactly how many times do we need to take the safe, pleasant-tasting, not-tested-on-animals mixture as before?

All prizes of course are democratic, just as we're all of us entitled to eat at the Ritz. But some are more democratic than others. Whatever extra weight is piled on top of the work by a variety-packed cv, (MA from a college in zone 1 followed by a residency in China), a button-pushing statement (let's hear it for Bourdieu), and in some cases a winning studio manner, the fact remains that almost the defining factor for the Marmite is that none of the above are needed. Rather, that none of them will get you anywhere. What's needed, provocatively, is just a painting (any size - and 'however you define it') and a drawing. And, as it happens, £10 - but that's more democracy in action, a contribution to the printing costs of the catalogue with every applying artist's drawing included, a comprehensive record of this year's entries. Certainly a more durable one than a lingering resentment and an entry-fee-sized hole in your pocket. Plus a feeling that that's yet another rung on the career ladder you've slipped off.

The lightness of touch that Marcus and Stephanie have brought to the concept of prize-giving informs the whole process. The notion of giving the prize a dedicatee, for instance. In the first year the consequence was intrinsic to the procedure, when in honour of Baselitz the shortlisted entries were all hung upside down. (This year, engaging with that in any case engaging notion, one of the submitted works was an upside down figure. Sadly, this year, to be hung the normal way up. In this case, upside-down. No second-guessing, as we've said.)

START OF THE CATALOGUE

Dedicating the prize this year to a more personal choice, the Leipzig-based painter Oliver Kossack, his work seen and admired in Budapest, had a different, and more personal, outcome. First a phone message from a man saying 'My name is Oliver Kossack and I've been told the Marmite prize has been dedicated to me. Or my namesake. Do you know the reason for that?' Right. Is he going to ask for his name to be removed from this questionable enterprise?

Here's his follow-up email -

'I herewith embrace to the utmost the honour of having this year's Marmite Prize dedicated to me. That's quite good.

I think we should meet, for I am dedicated.

How about I come to the opening?

Even if you don't mean me, I would love to meet my namesake(s) on that occasion.

Best from Leipzig, German Democracy Republik.

Oliver Kossack'

Finally, (perhaps) the Marmite is a competition for painting. While both the cinema and the theatre have toyed through the century with composition outside the frame - theatre's equivalent being theatre-in-the-round, no-composition-to-speak-of, an idea whose time has thankfully come and gone - it can't be done with painting. Painting thrives on the (apparently) fixed viewpoint. The painting is what is there, there's no pan or dolly-shot to follow, we can't see round the back or into the wings; and what each of us sees will be the same. Or rather, from one spot we all see the same image, barring colour-blindness or fuzzy vision. And maybe it's precisely this basic uncool inflexibility that has led to the rumour, emerging blinking from its burrow every now and then, that painting might have died; until, like unforeseen deposits of oil, new lodes are struck and the rumour slinks back into the earth. Where it is today - frightened off by the monstrous shadow (think the bold Disneyish graphics in 'Watership Down') darkening the ground: thousands of Chinese on the one hand, brushes at the ready, novelty-crazy oligarchs on the other, and, on the third one, a new Saatchi gallery.

To the cynic, painting is portable cash. From the opposite angle, still the same physical item, it's an object of contemplation - it's possible to ask profound questions within a painting precisely because the parameters are so sharply defined. While it's true that definitions as fluid as bathwater can slip around one and the same art object and make it painting/sculpture/installation according to whim or fashion, painting's the most resistant to the process. Painting has a basic shape, a fixed point of departure, most paintings after all these centuries still being rectilinear and hanging vertically on the wall; so that painting, assuming it's not dead, can be alive in a way that other forms can't - because it's part of a long living tradition. What we do today is not exactly - in certain senses not remotely - what Duccio or Veronese were doing, let alone the Lascaux hunter-gatherers; but it can be understood with reference to them. Witness, though, the way that sculpture has slipped its moorings, cast adrift in the intentionally rubbish-choked seas of 'installation' and assemblage/bricolage. Not to speak of the subversion (the creation of a 'sub-version') of media that have become all too mixed, 'new', but no longer new enough; so mixed and so 'new' and revolutionary that they can only be sustained by the rickety life-support system of authority: always the same back-up from the same grim retinue of the canonized few, justification not by faith but by footnote. Their ultimate paradox being that the weakness of their immune-systems, their susceptibility to the easiest of reactionary rants, is all that defines their newness.

I seem to have strayed a little away from my point... *

£40,000 and a studio of one's own - how does an artist succeed in this craven new world? What is critical is either fiscal mass or luck - the backing of privilege (check it out) or a critic who needs something to fill a page at the right moment. That these two are dependent as ever on who you know/who knows you closes the circle to the rest. The market is after all lazy, a machine not remotely interested in working outside its normal narrow scope.

How is an artist's success measured? A great body (of work?) and high production values - the equivalent of gym membership. A lifestyle choice? A bandana from D&G?

For the Marmite Prize and Marcus and Stephanie however It is not who you know - the market finds itself thwarted by their wayward seriousness. By submitting works for the Prize you are sending it to people with a real interest in seeing it. And there's still some fit art here.

"It's all a game, with new rules every season - It's about redesigning a point of view, ... molto sexy."
Felix Guattari (sorry, Stefano Gabbano)

* 'On the Harmfulness of Tobacco' Anton Chekhov

TINSEL EDWARDS

«KUNST KUNTS» 59cm x 84cm, charcoal and acrylic on watercolour paper, 2008

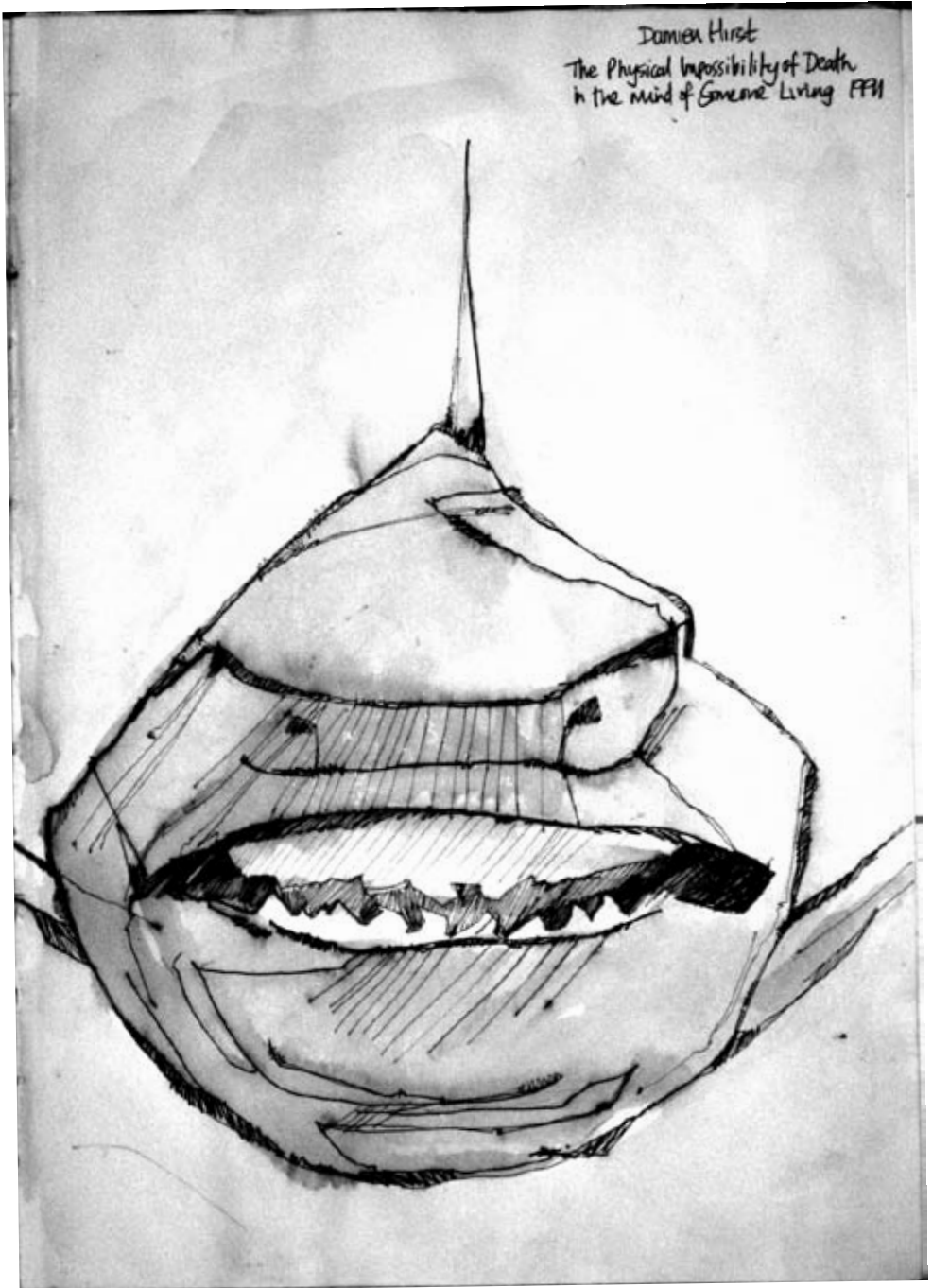
KUNSTKUNTS
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EDMUND ENSTONE

«Samurai On Horse» 60cm x 84cm, charcoal on paper, 2008

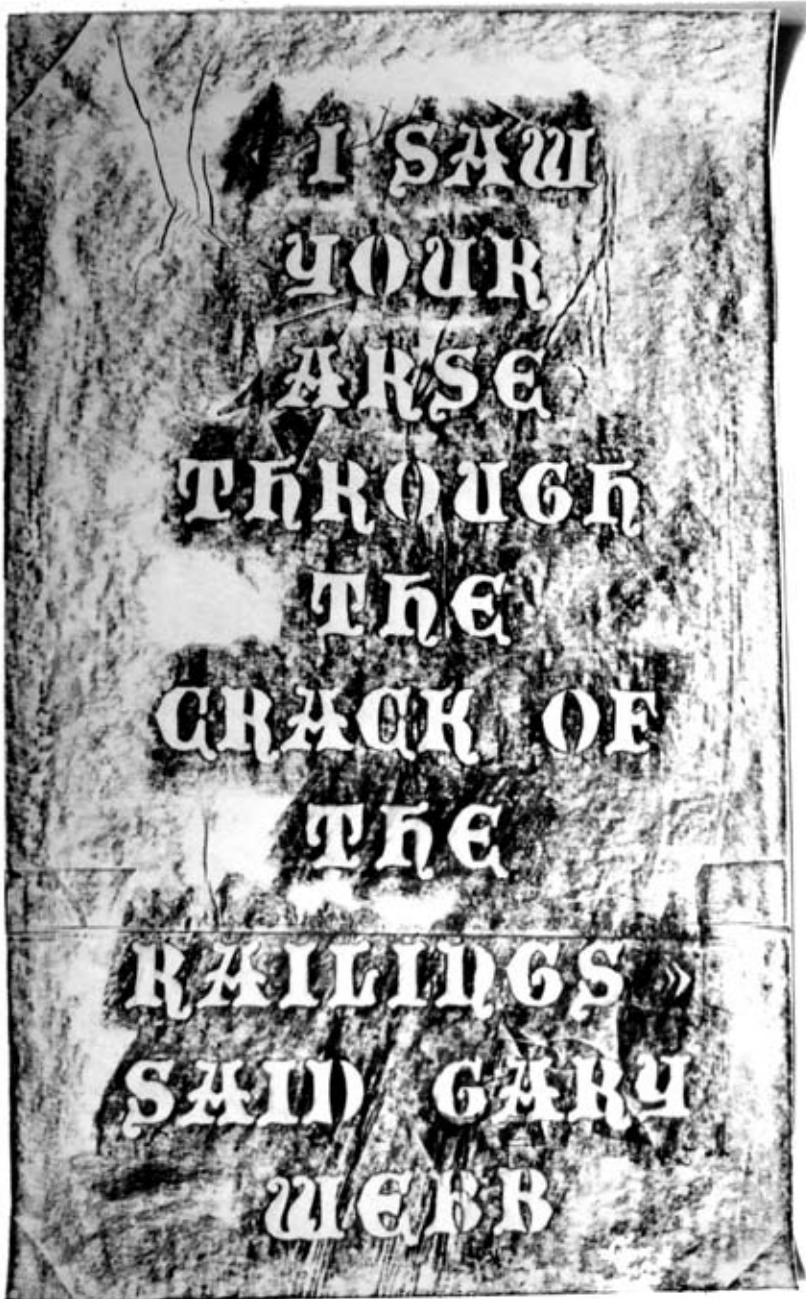




SLAWEK GORA

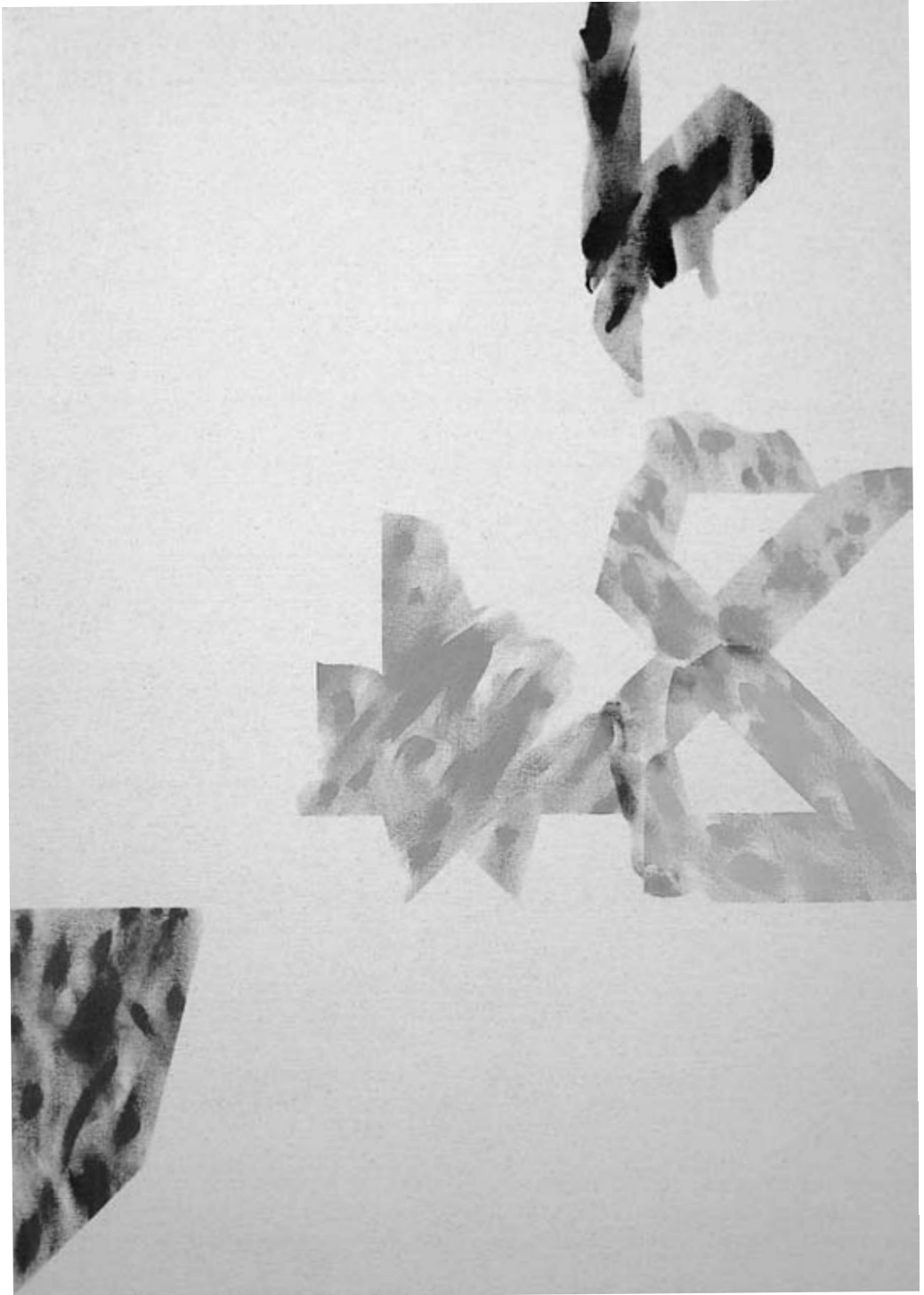
«Husband and Wife» 30cm x 21cm, pencil on paper, 2008





STUART ELLIOT

«Untitled 2» 86cm x 61cm, acrylic on canvas, 2008



MARGUERITE HORNER

«Study for 'Among Thorns'» 35cm x 25cm, pencil and watercolour on paper, 2008



MICHAL TKACHENKO

«I Felt Sick (at heart)» 18cm x 18cm, charcoal and oil on mylar, 2008

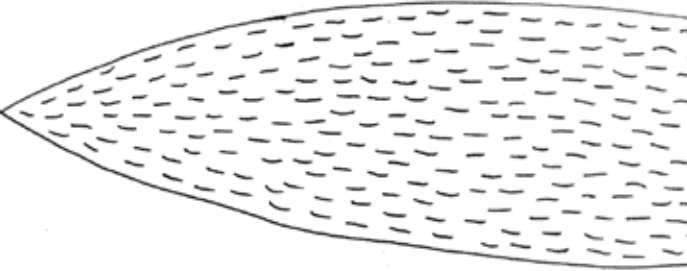




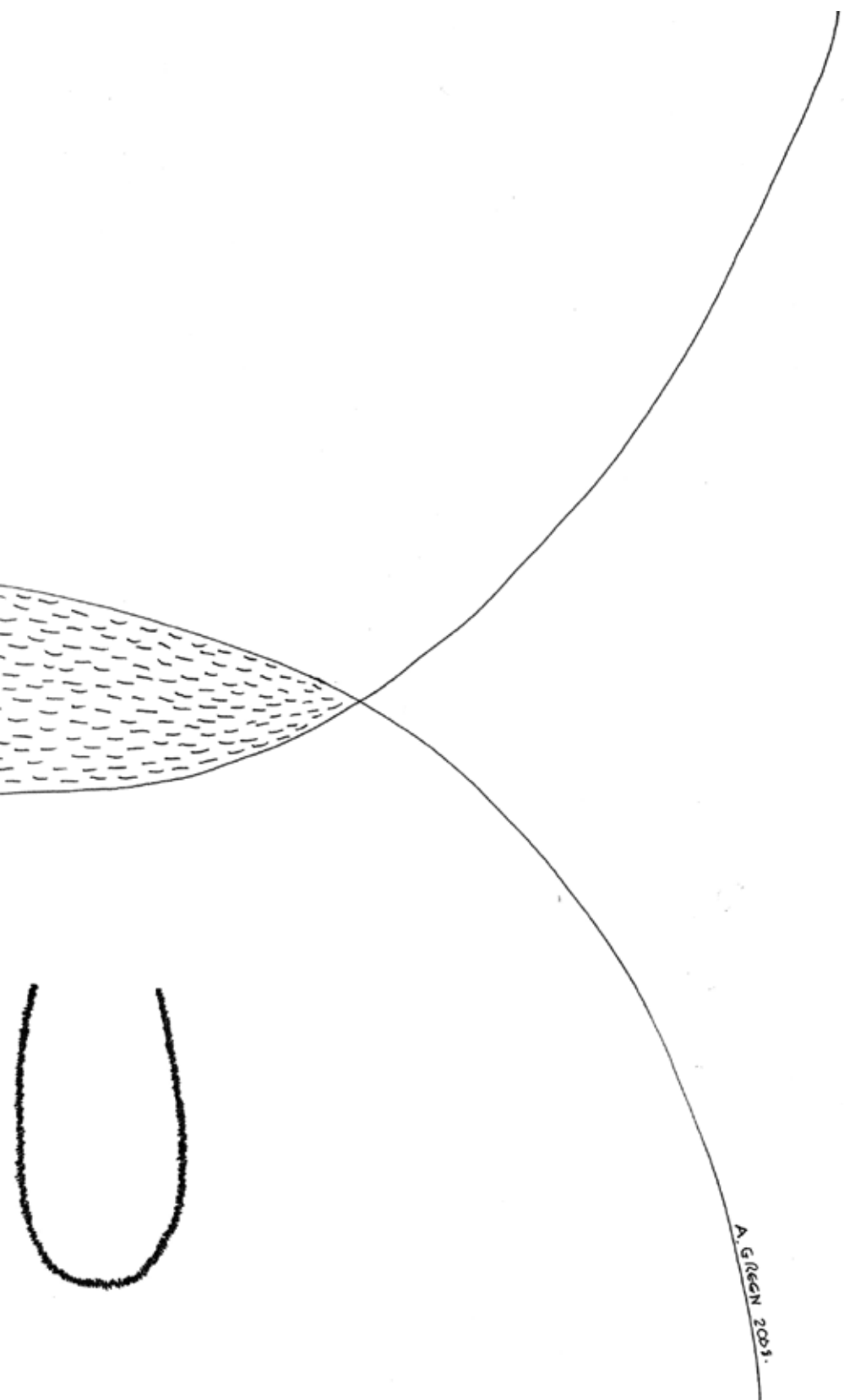
ADAM GREEN

«Me You» pen on paper, 28cm x 20cm, 2008

MME



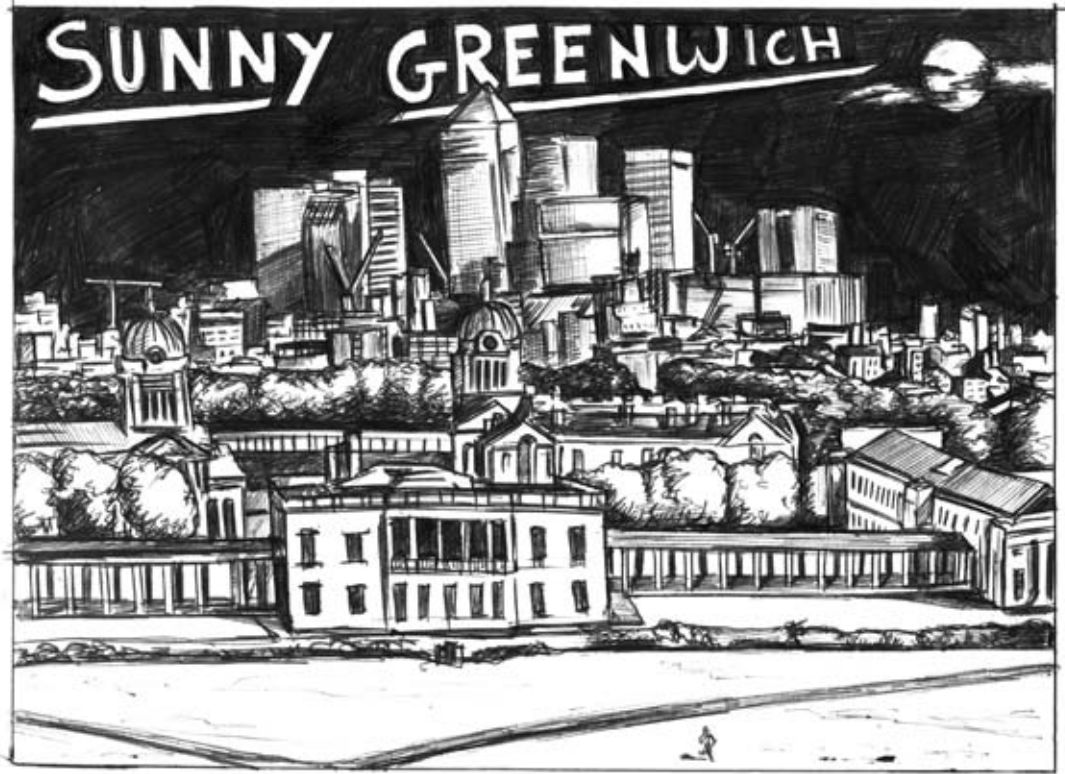
YO



A. GREEN 2003.

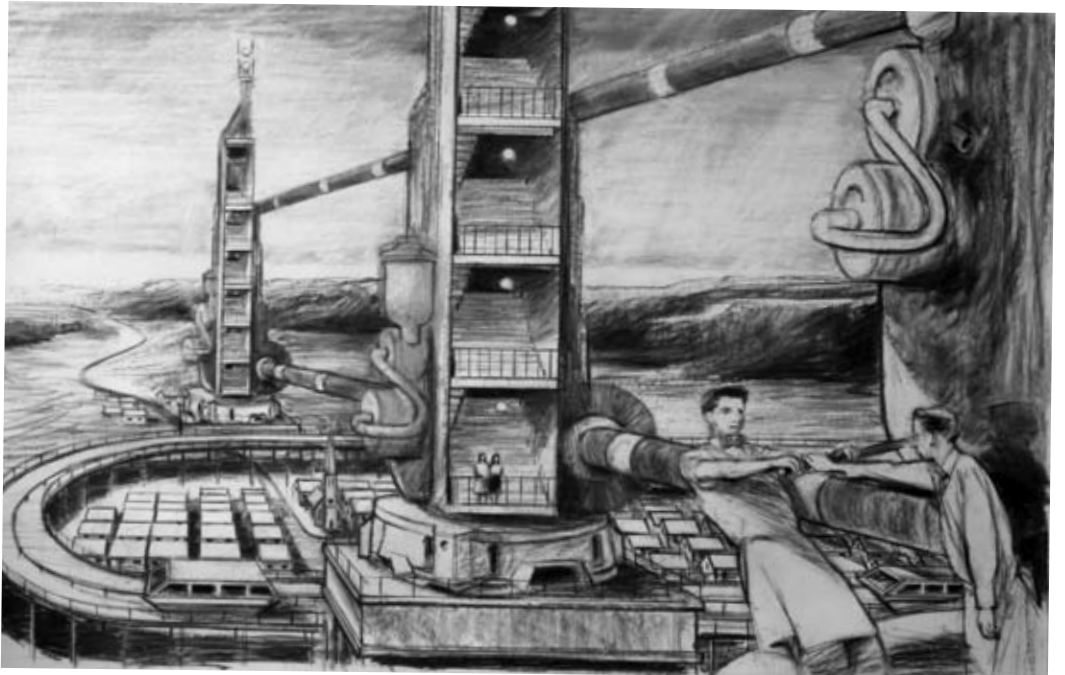
GEMMA CUMMING

«Sunny Greenwich» 17cm x 23cm, biro on paper, 2008



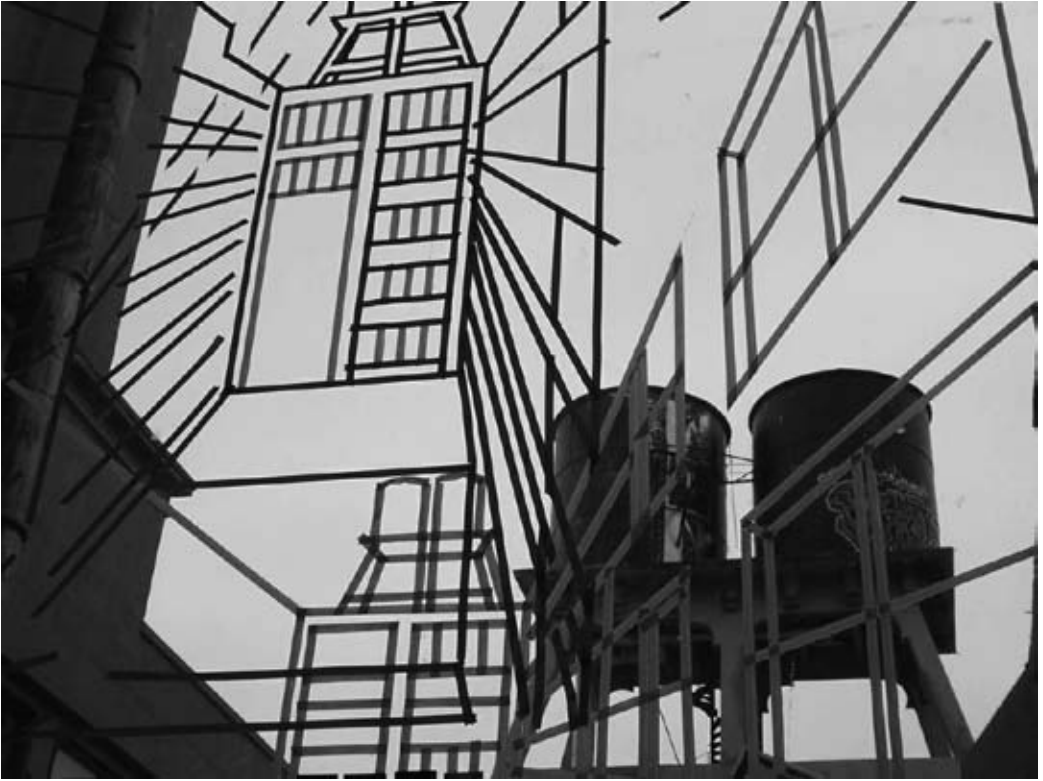
ADAM DIX

«Everytown» charcoal on paper, 125cm x 86cm, 2008



VINETA KAULACA

«Spatial Drawing V» 120cm x 125cm, glass, tape, mirror, 2004



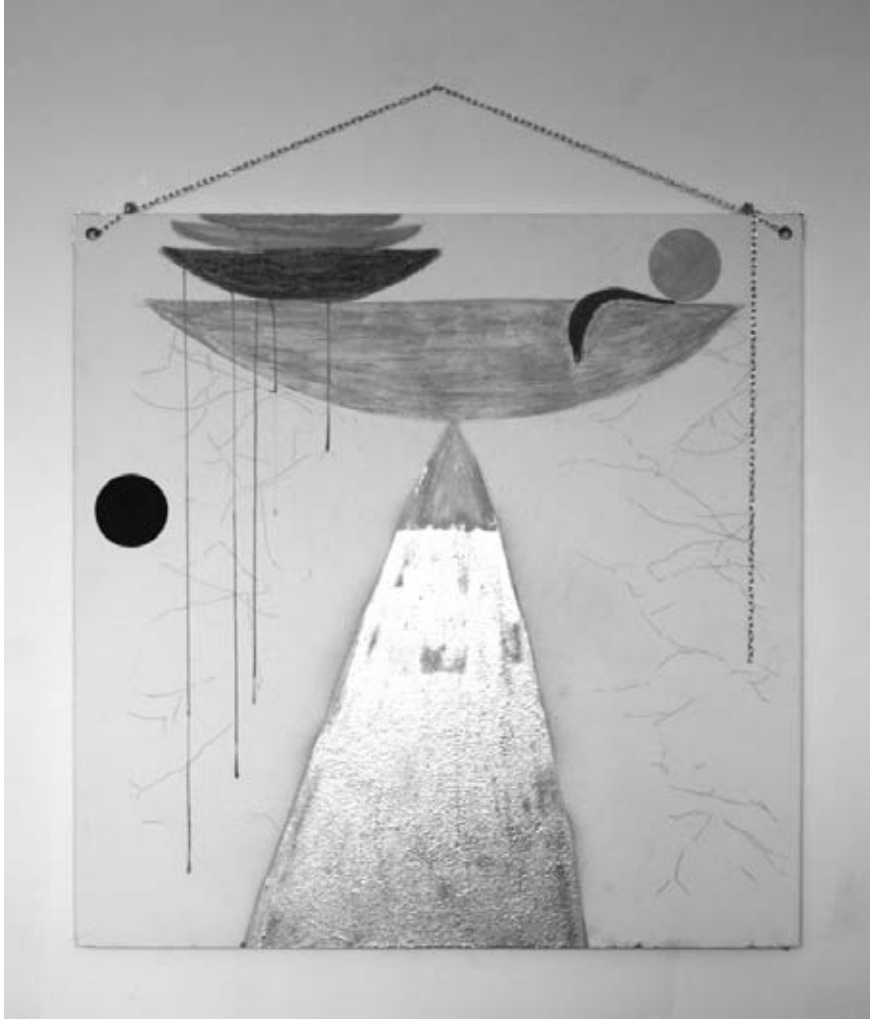
ROSALIND DAVIS

«Survival.Part 2,» 0.5cm x 60.5cm, acrylic and mixed media on cotton, 2008



AYA FUKAMI

«One Way» 115cm x 100cm, mixed media, 2008



CHRISTOPHER BOND

«No.2» 9.4cm x 9.8cm, oil and ink on paint tube label, 2008



BELDAN SEZEN

«My Own Sex In The City» 21cm x 30cm, charcoal on paper, 2006



BEN NEWTON

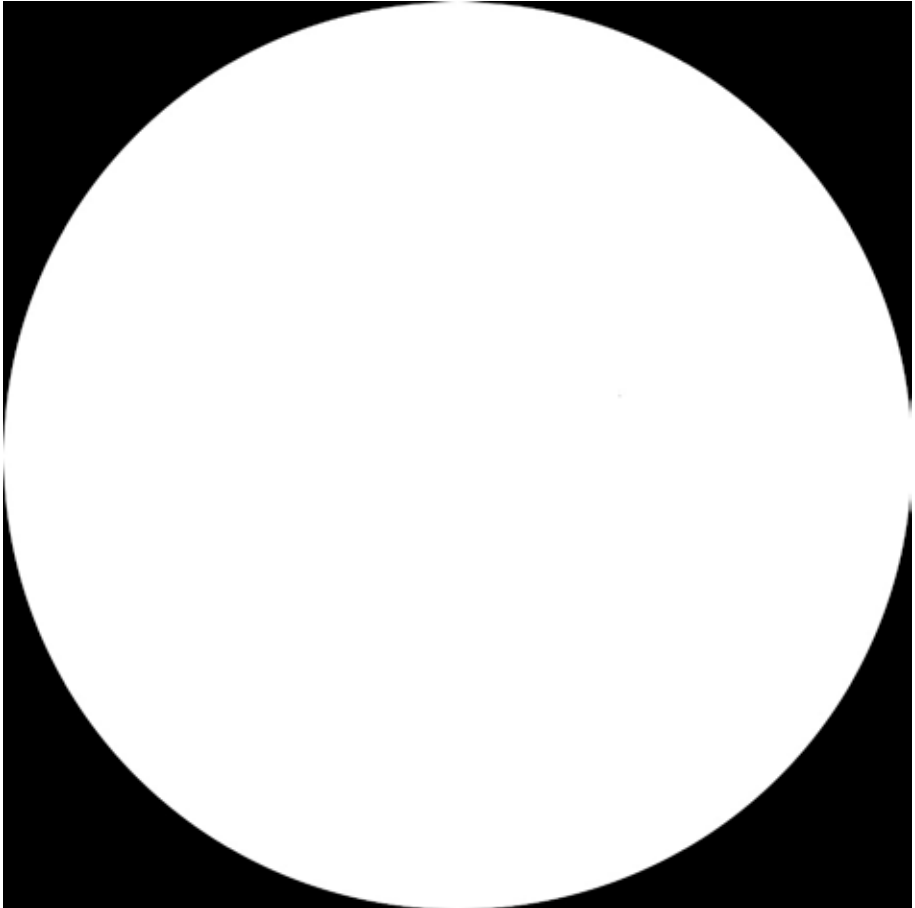
«The Cardinal» 32cm x 23 cm, fake blood and holy water on paper, 2008



DAVID DREY

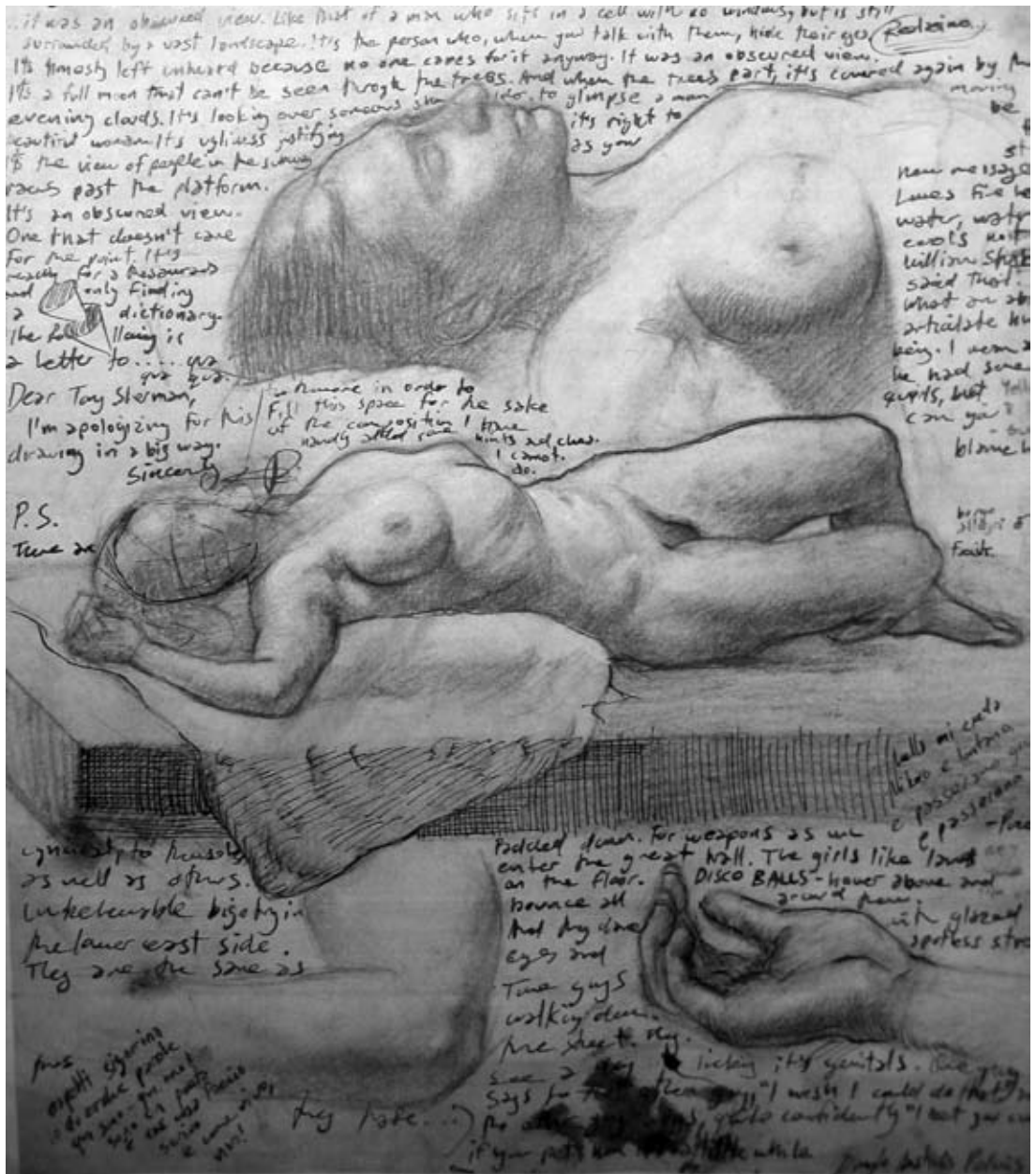
«Two Wheels» 21cm x26.5cm, indian ink on paper, 2007





DANYLO PELONIS

«Story Telling» 20cm x 22cm, graphite and ink on paper, 2006



ALBERTO GARCIA GRILLASCA

«Cahngo Aguila» ink on paper 70cm x 100cm, 2007/8

«Vetore Tag» ink on paper bag, 16.5cm x 40cm, 2004



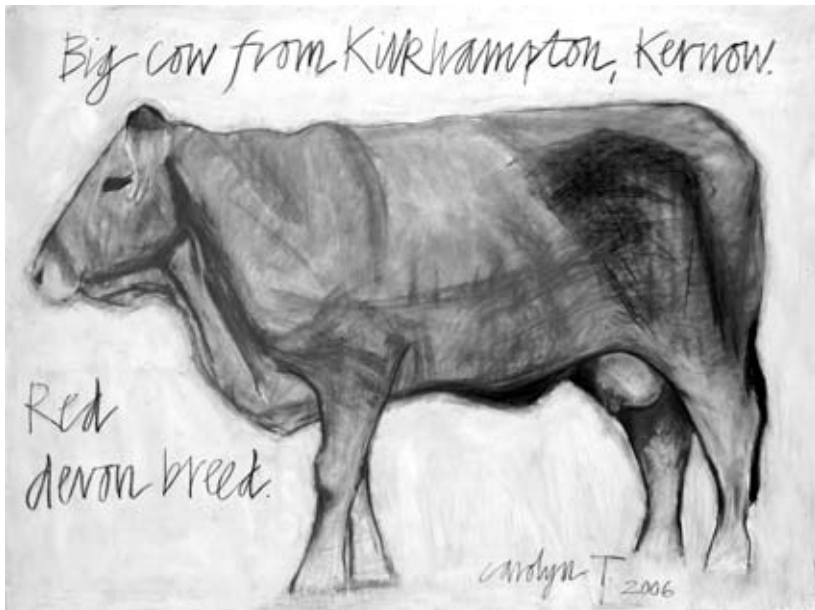
FIONA MACDONALD

«Idol No.1» 42cm x 30cm, watercolour on paper, 2008



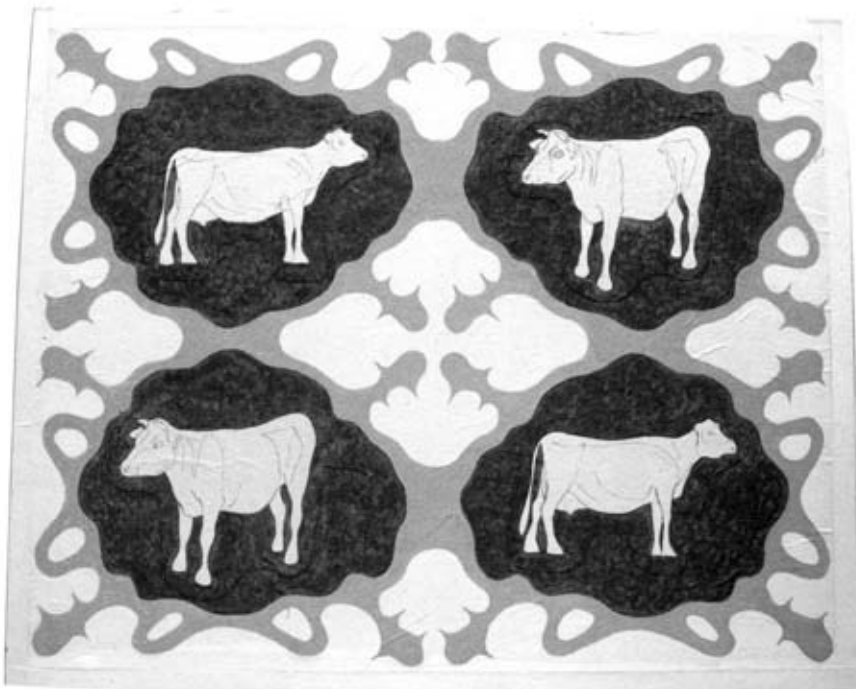
CAROLYN THOMPSON

«Big RED Cow» 106.7cm x 152.4cm, charcoal and conte, 2007



ANDERS RINDOM

«Cow Quartet» 13.5cm x 15cm, casein tempera and pencil on paper-mdf, 2008



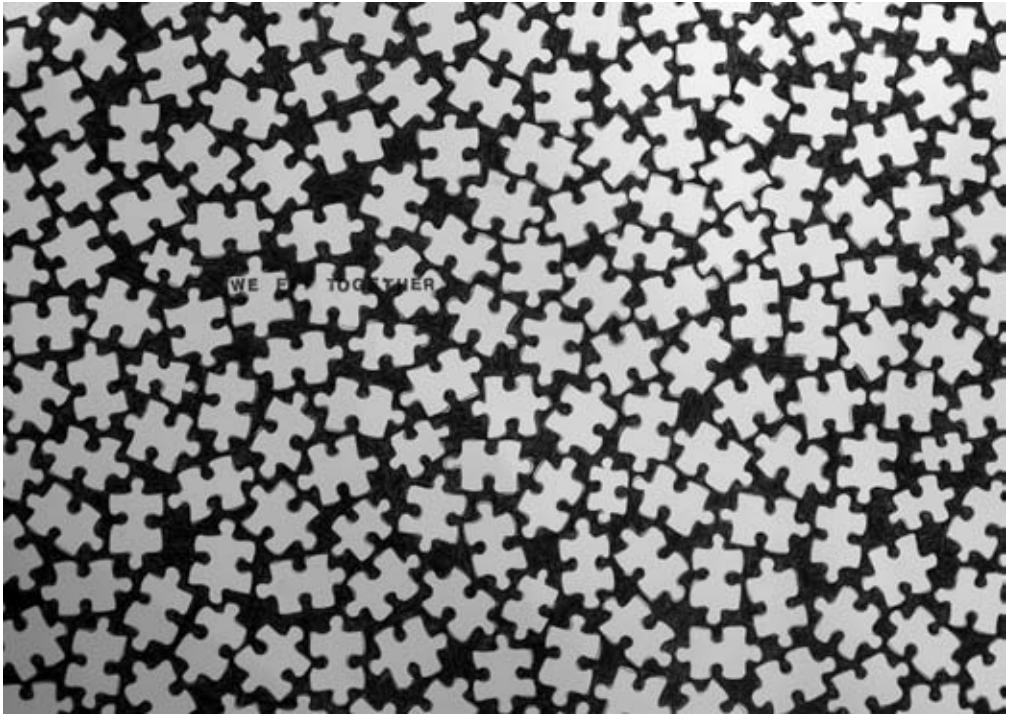
LORENZO BELENGUER

«Drawing 111» 30cm x 40cm, oil on paper, 2007



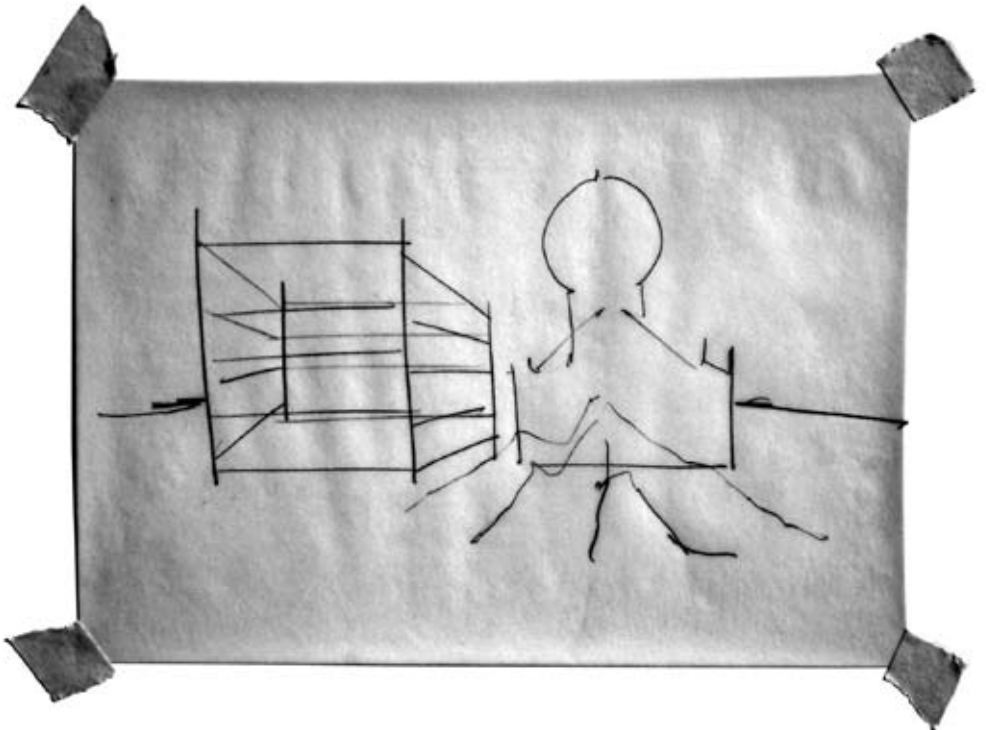
LENE BLADJBERG

«We Fit Together» 29.7cm x 42cm, ballpoint pen and ink on paper, 2008



FREYA DOUGLAS-MORRIS

«Untitled» 30cm x 21cm, pencil on tracing paper, 2008



CLAIRE DORSET

«Study of an Elevator» 15cm x 21cm, graphite on fluorescent card, 2008



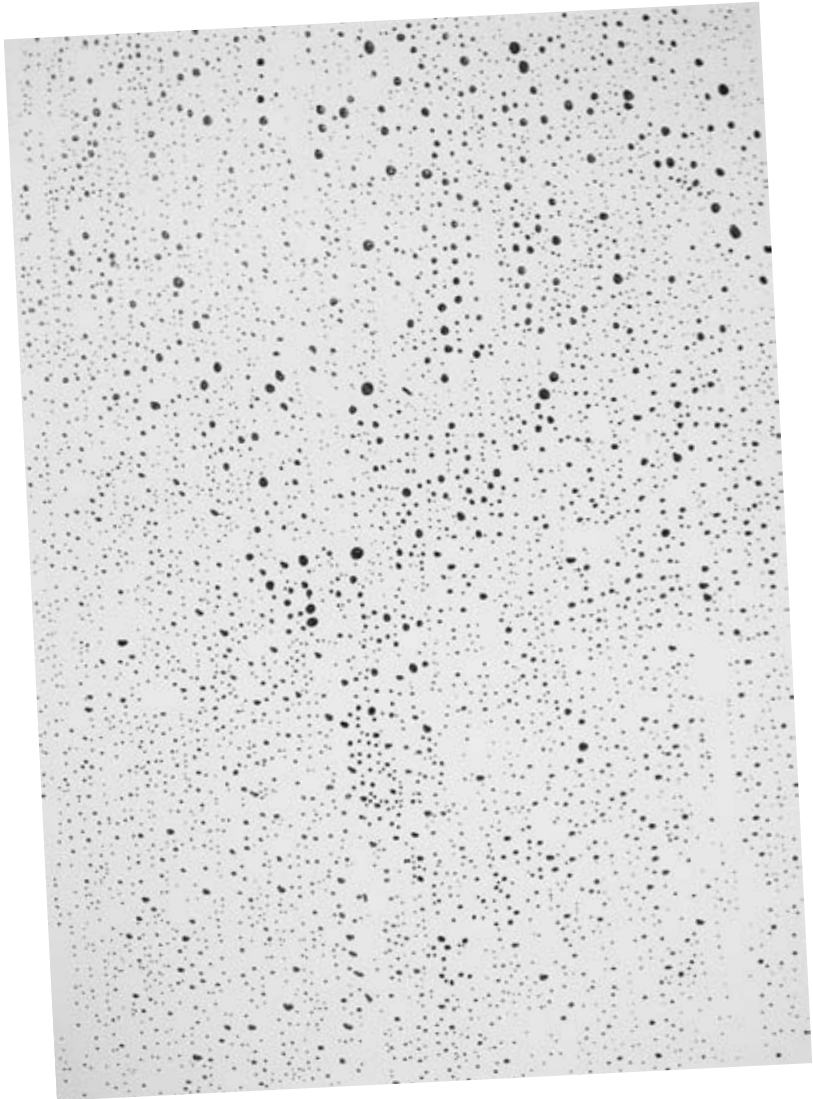
CHARLOTTE BRACEGIRDLE

«Untitled» paper, ink, newspaper cutting, 2007



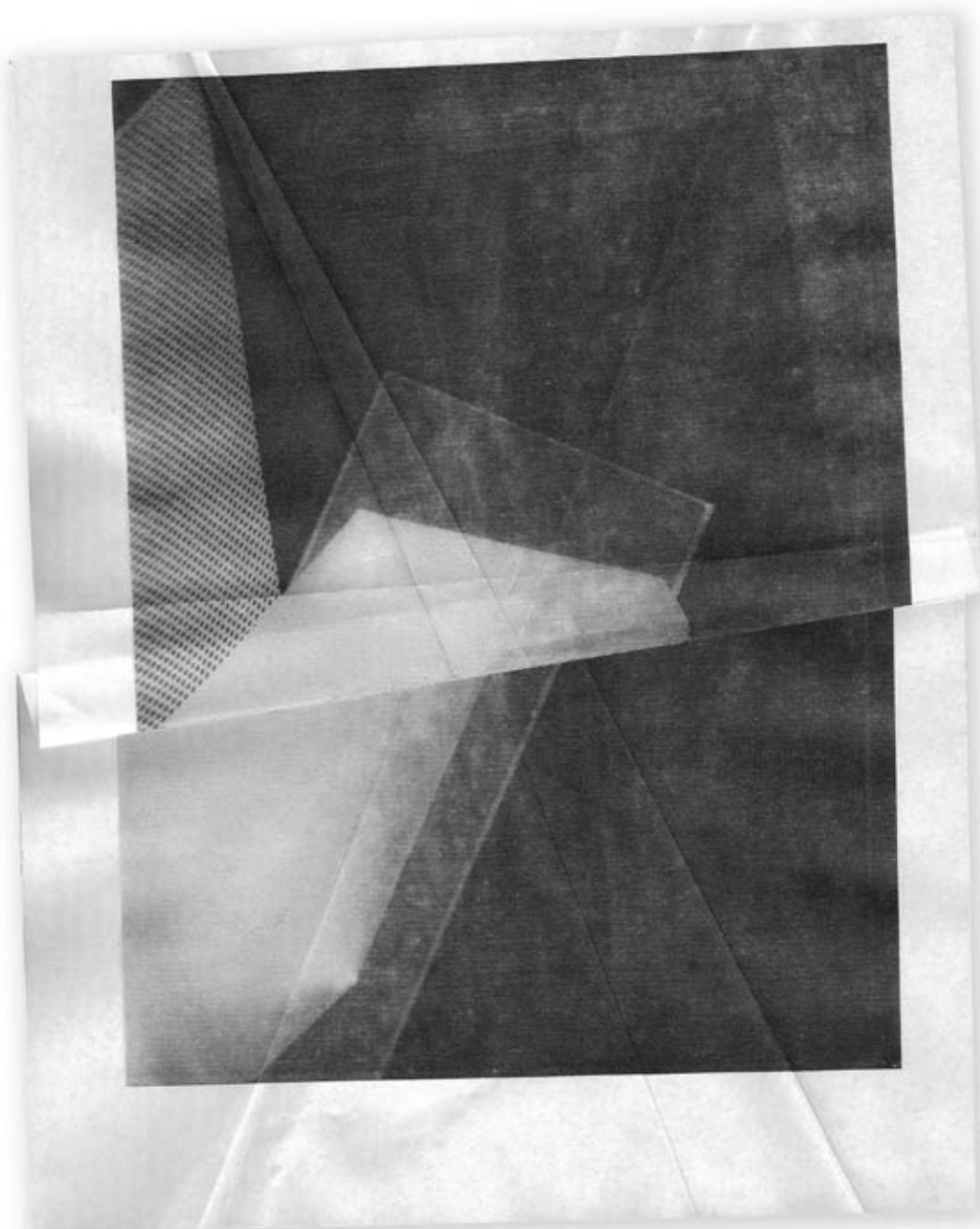
PAUL HARPER

«Untitled (rain 1)» 60cm x 42cm, gel pen on layout paper, 2007



CAROLINE McCAMBRIDGE

«Intercept» 21cm x 29cm, photocopy and folding paper, 2008



ALEX BOWEN

«Study For Shoes (Rage, Rage Against The Dying Of The Light)» 31cm x 21.5cm, pencil on paper, 2008





NICK JEFFREY

«Hi Jinks (invert)» dimensions variable, mixed media, 2008



NICOLA WILLIAMS

«Untitled» 21.5cm x 29.5cm, felt tip on paper, 2008



RICHARD LIVINGSTON

«Hang» 30cm x 50cm, paper, ink and pencil, 2007



PHILLIP REEVES

«The Shipping Forecast» 29.5cm x 21cm, pencil and ink on paper, 2008



REBECCA MEANLY EYRE

«Scattagorical 1» 42cm x 29cm, pencil on paper, 2008



TOM LEVY

«Self Distortion sketch,» 20cm x 10cm, pen, 2008

The Sun
just he looking
directly at the
bottle. As if
looking at us distorted
reflection... looking
at it distorted self
he looks at the reflection
in the tank of the
distortion!

Ex Dots now
seen with
Can i put like stars
They like is going on
at present nearly not
Society

Use like Sun for daylight
by red candle. Distortion.

I use alcohol when people
since this day the reduced
are getting -
the Sun will regress to fragile
human like D. The center (copy) is the
cause of his transition.

low using instruments people can by
this directly drug. Not last " can
mix project sheet.





CHRISTOPHER STEVENS

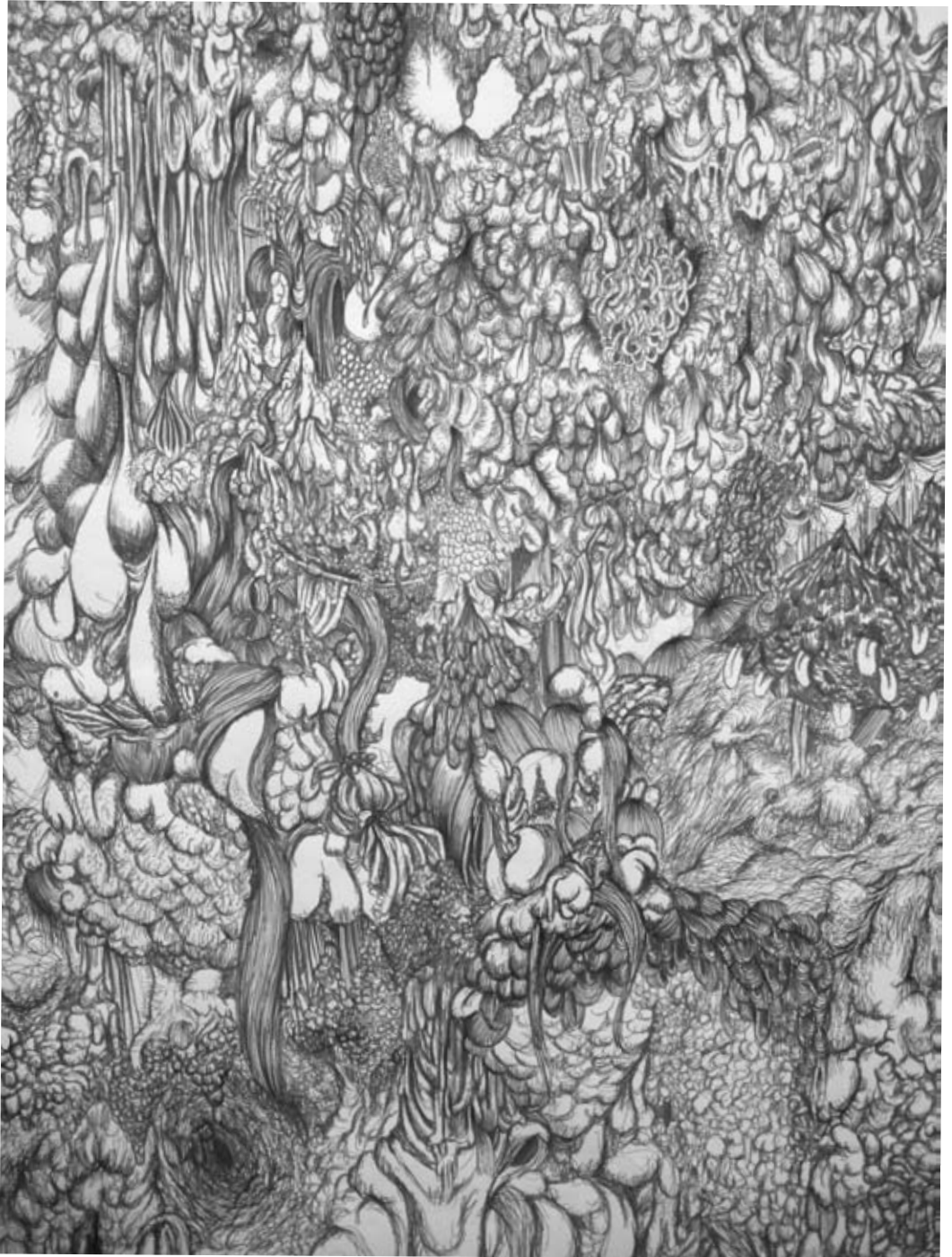
«Sleeper» 30cm x 22cm, pencil on paper, 2008

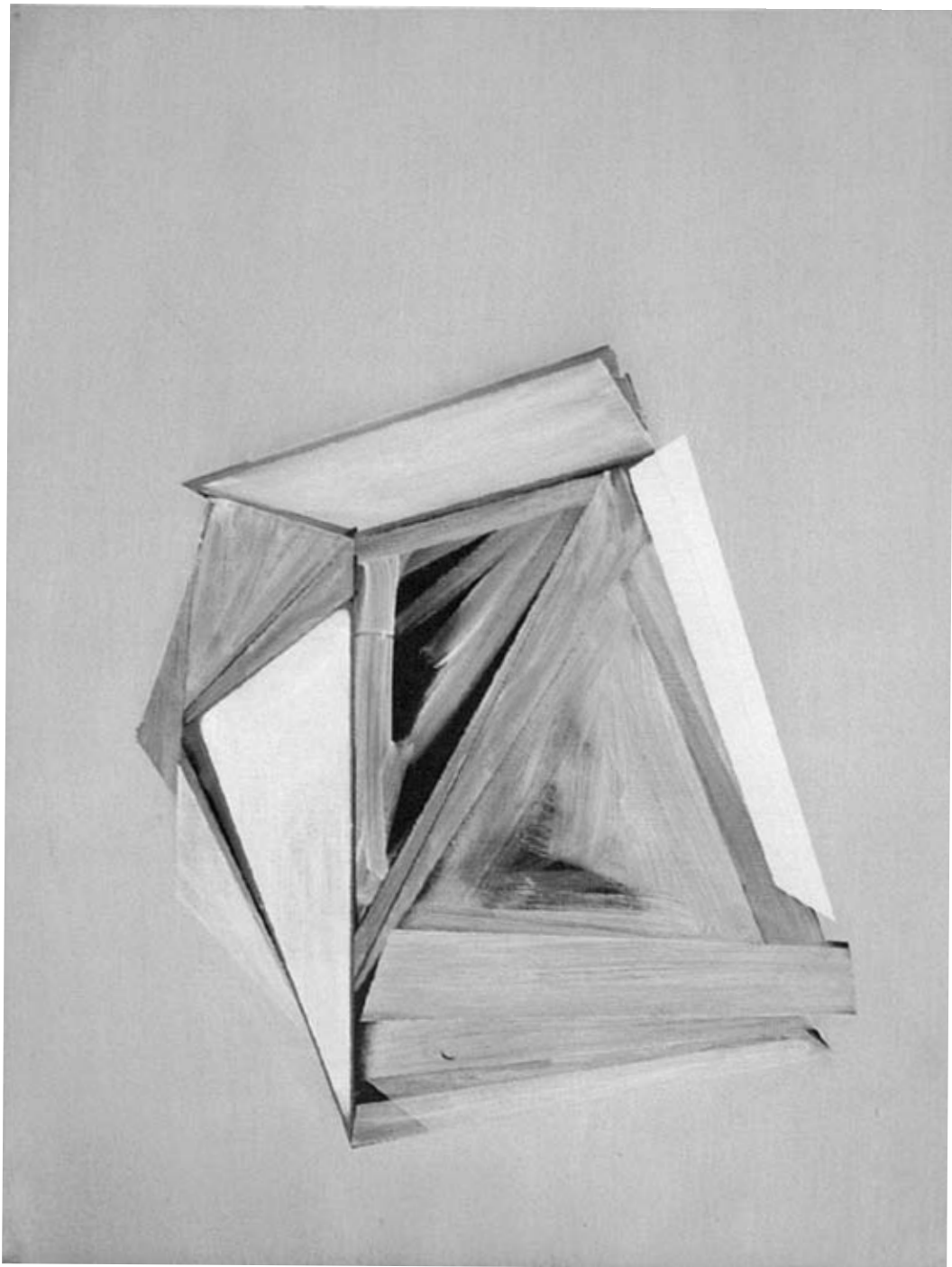




SCOTT O'ROURKE

«Inferno (Detail)» 300cm x 150cm, ink on paper, 2007





DAI ROBERTS

«Quest 38(8) Part 5» 20cm x 25.5cm, folding and light, 2008



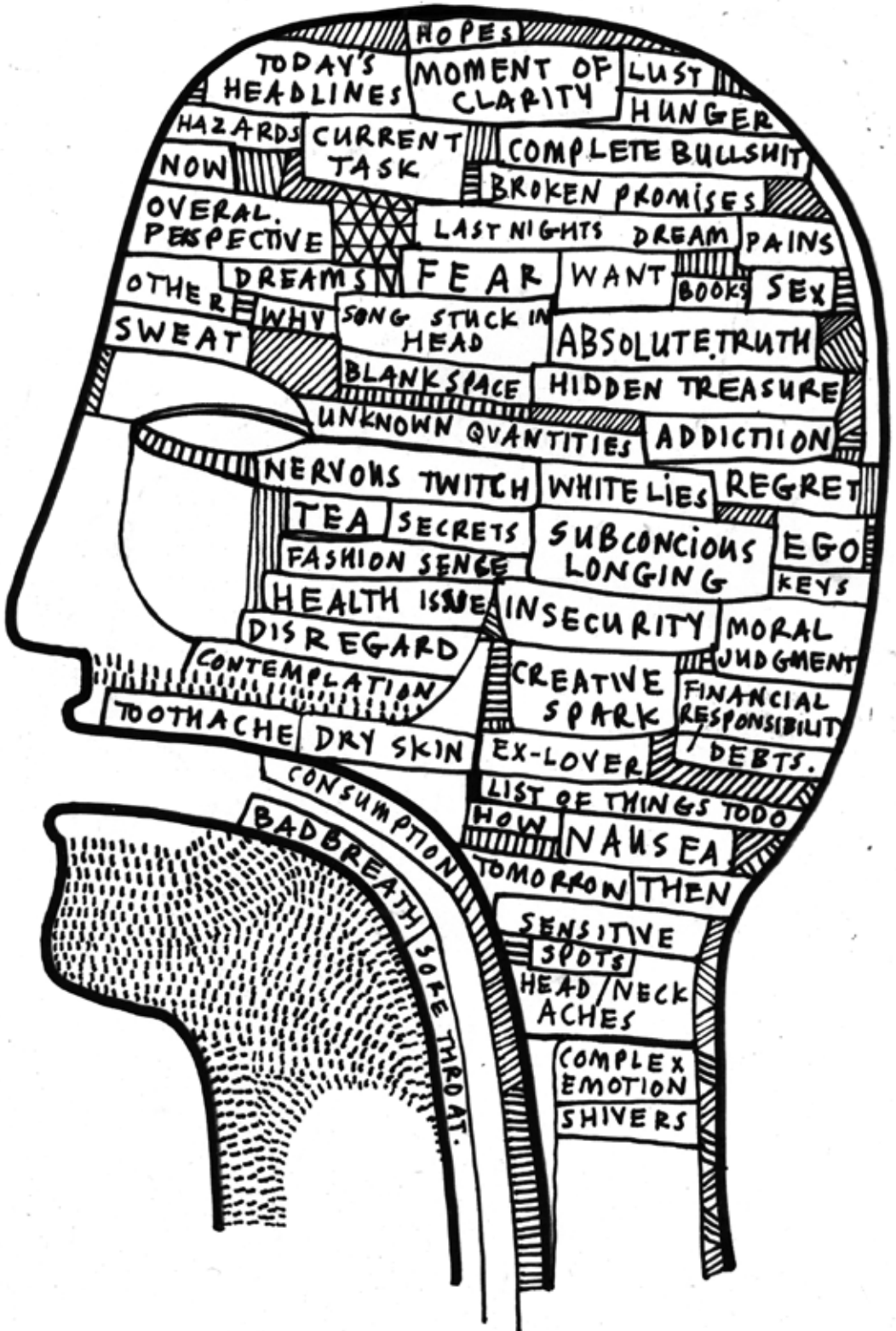


Because he had read that "the universe was a unity making itself manifest through an infinite number of relative phenomena, in part only accessible to consciousness by way of a rather limited number of senses" - he decided to grow bigger ears, eyes, nostrils, hands and feet: but it blew his tiny mind! zx

FLORE NOVE-JOSSERAND

«The Nudists Front» 13cm x 17.5cm, vinyl tape on perspex, 2005

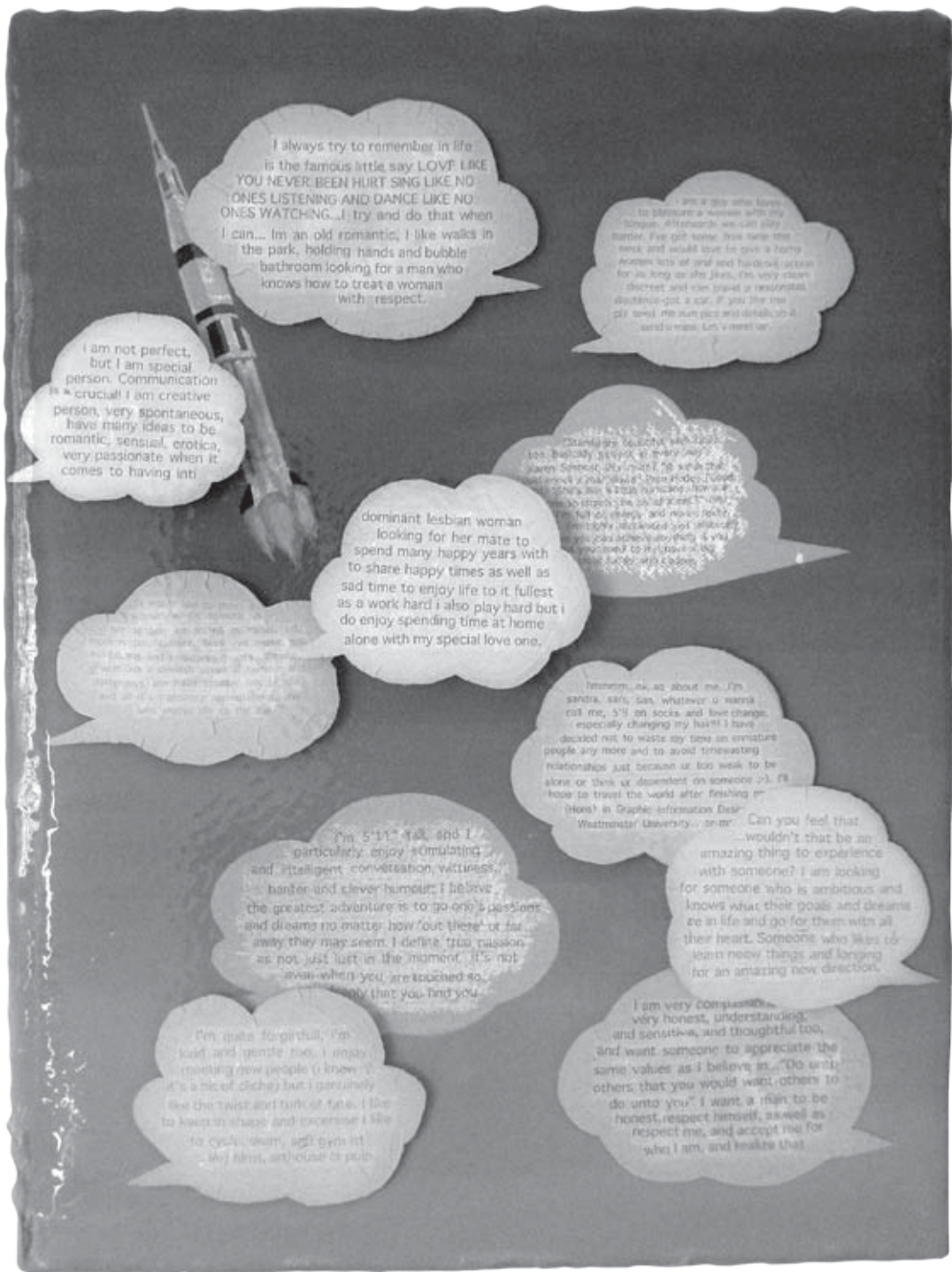




BLODWYN THOMAS

«Black Man In Aberystwyth» 18cm x 13cm, pencil on paper, 2008





BENJAMIN SENIOR

«Beach Scene» 15cm x 30cm, ink on paper, 2008



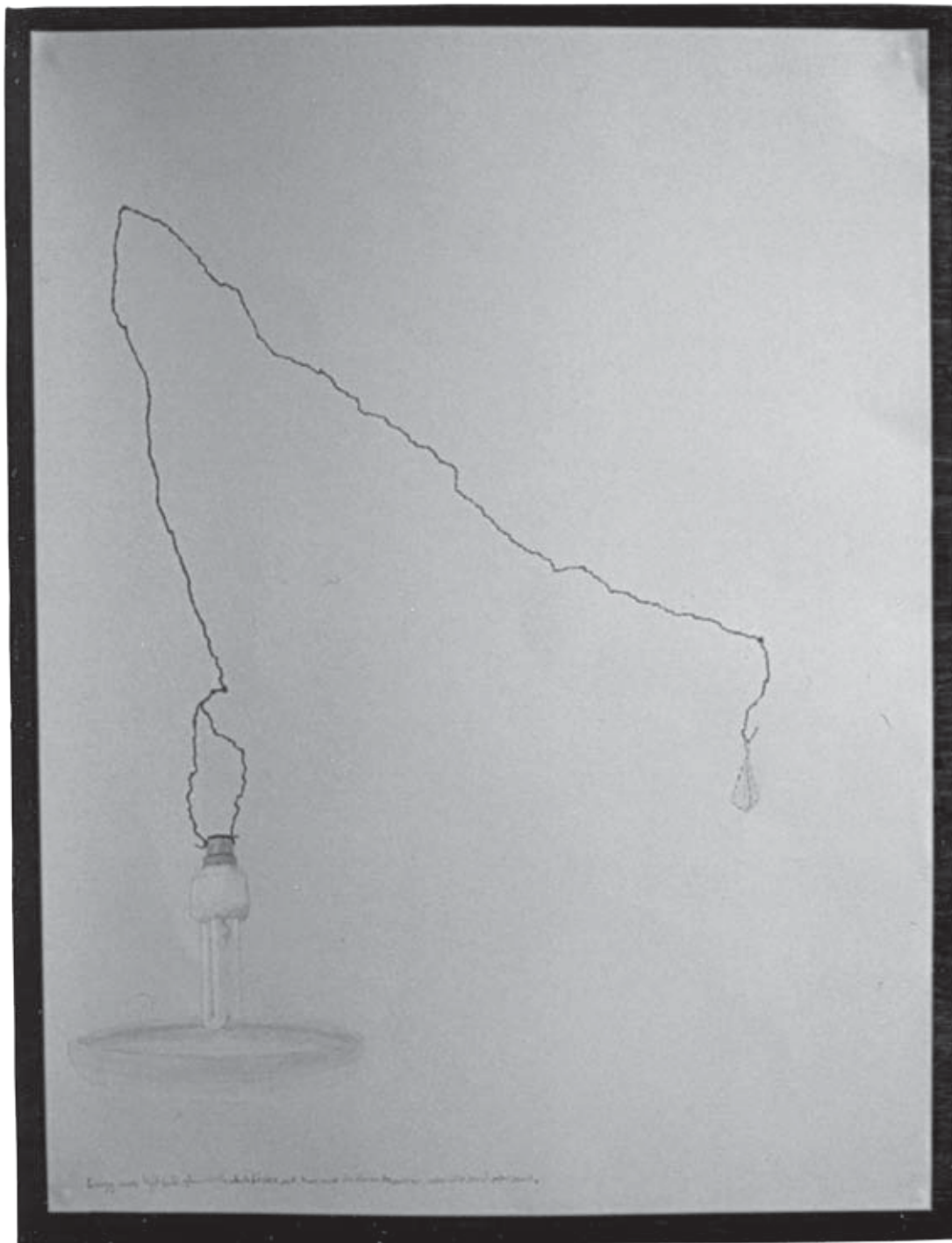


DAVID BEN WHITE

«Installation 1» dimensions variable, mixed media, 2008



«Energy Saver Light-Bulb, Glow-in-the-Dark Frisbee, Root, Home-made Christmas Decoration, Pencil, Watercolour, Pen, Paper, Board»
56cm x 73cm, pencil, pen, watercolour on paper on board, 2008



CLARE HEARNE

«Summertime Shadows» 29cm x 42cm, watercolour, 2006



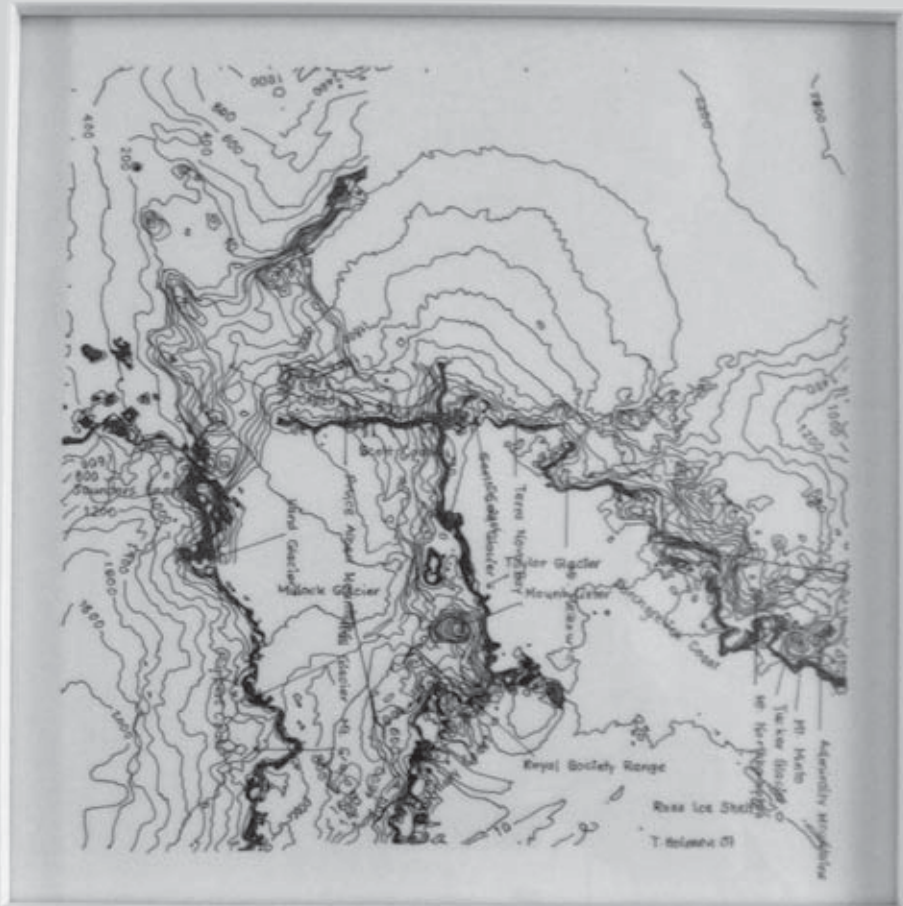
ADAM HOLMES DAVIES

«Untitled» oil pastel and ink on paper, 30cm x 22cm, 2008



STONE HOLMEN

«Antarctica Glaciers IX» 24cm x 24cm, pen on tracing paper, 2007



CAROLINE THOMSON

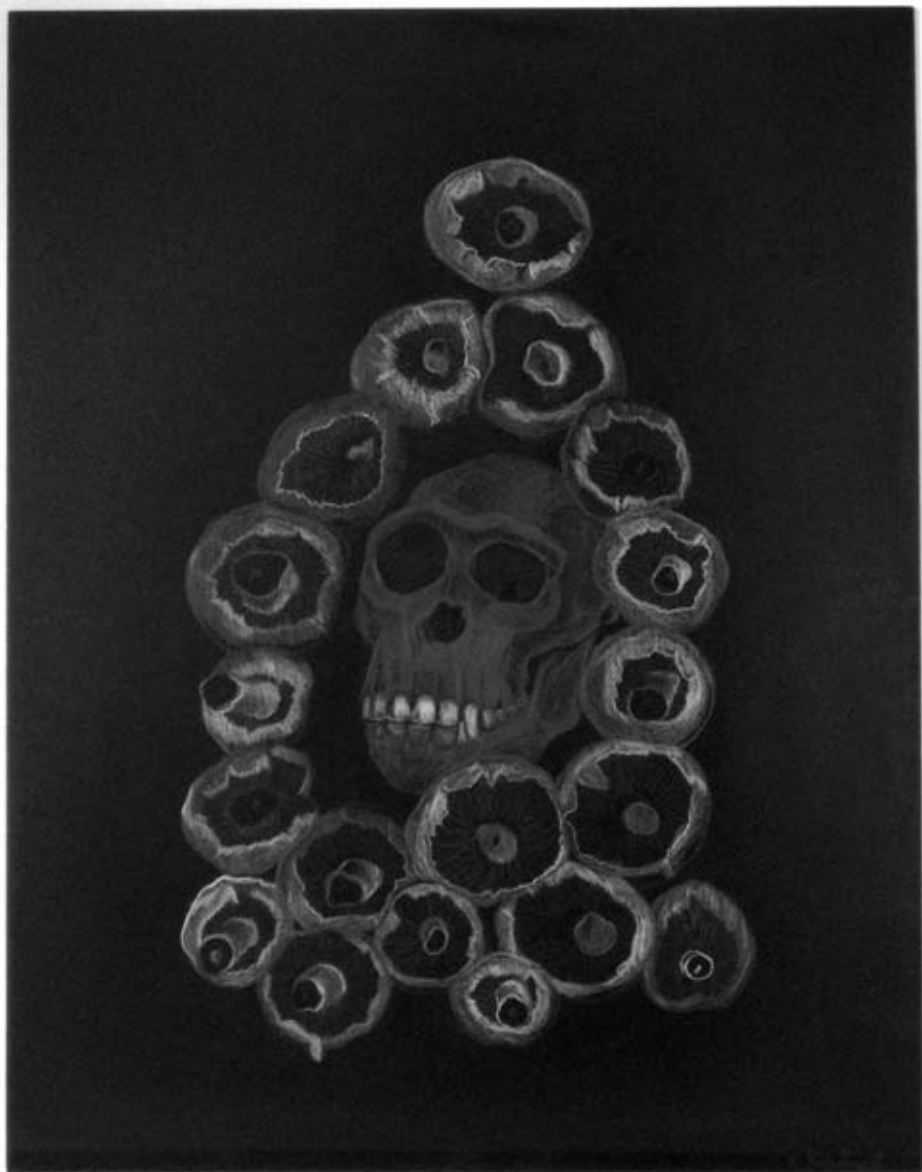
«Burning Effigy of Kim Jong Il» 42cm x 59.4cm, charcoal on paper, 2006



ALICE JANE ROBERTS

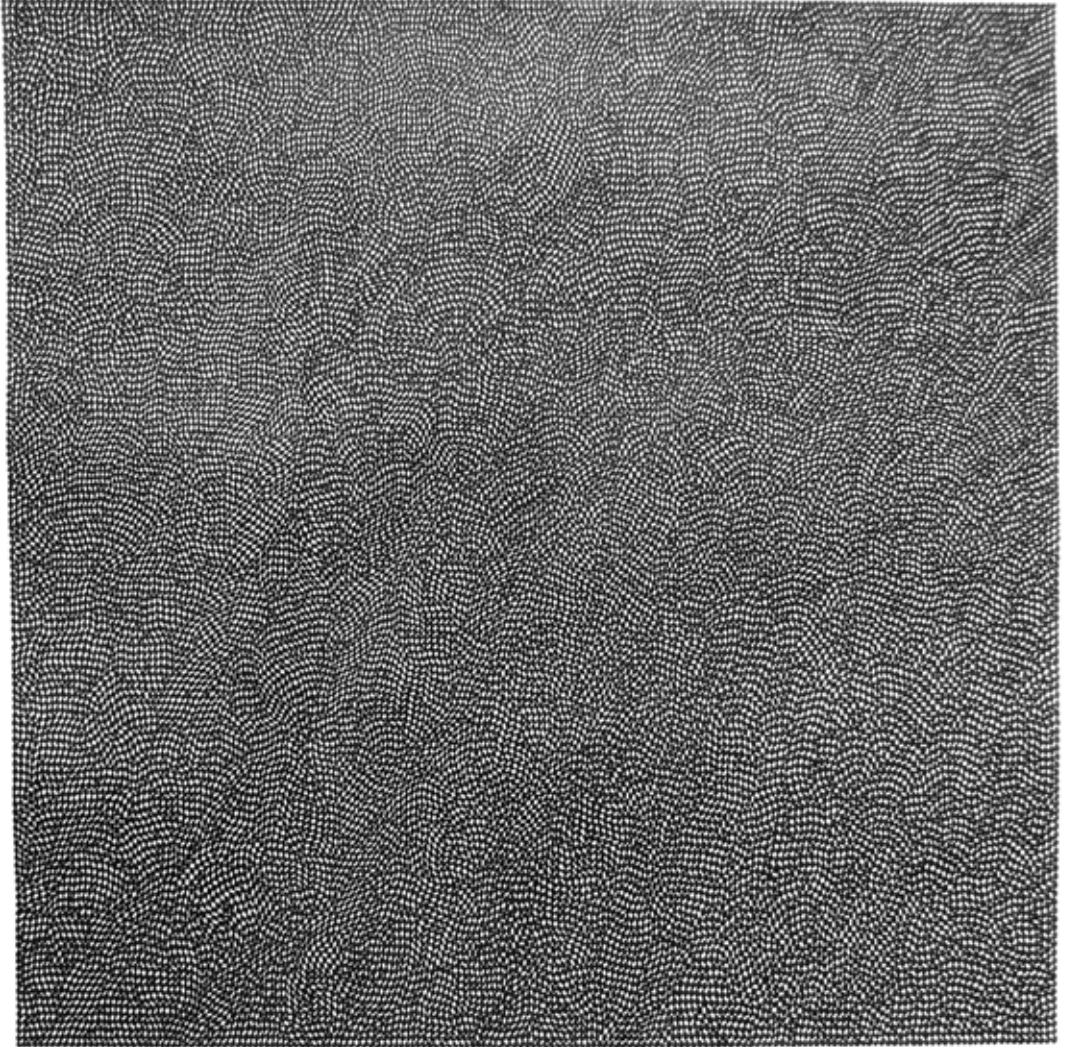
«Ally & BMX» 20cm x 20cm, pencil on paper, 2007

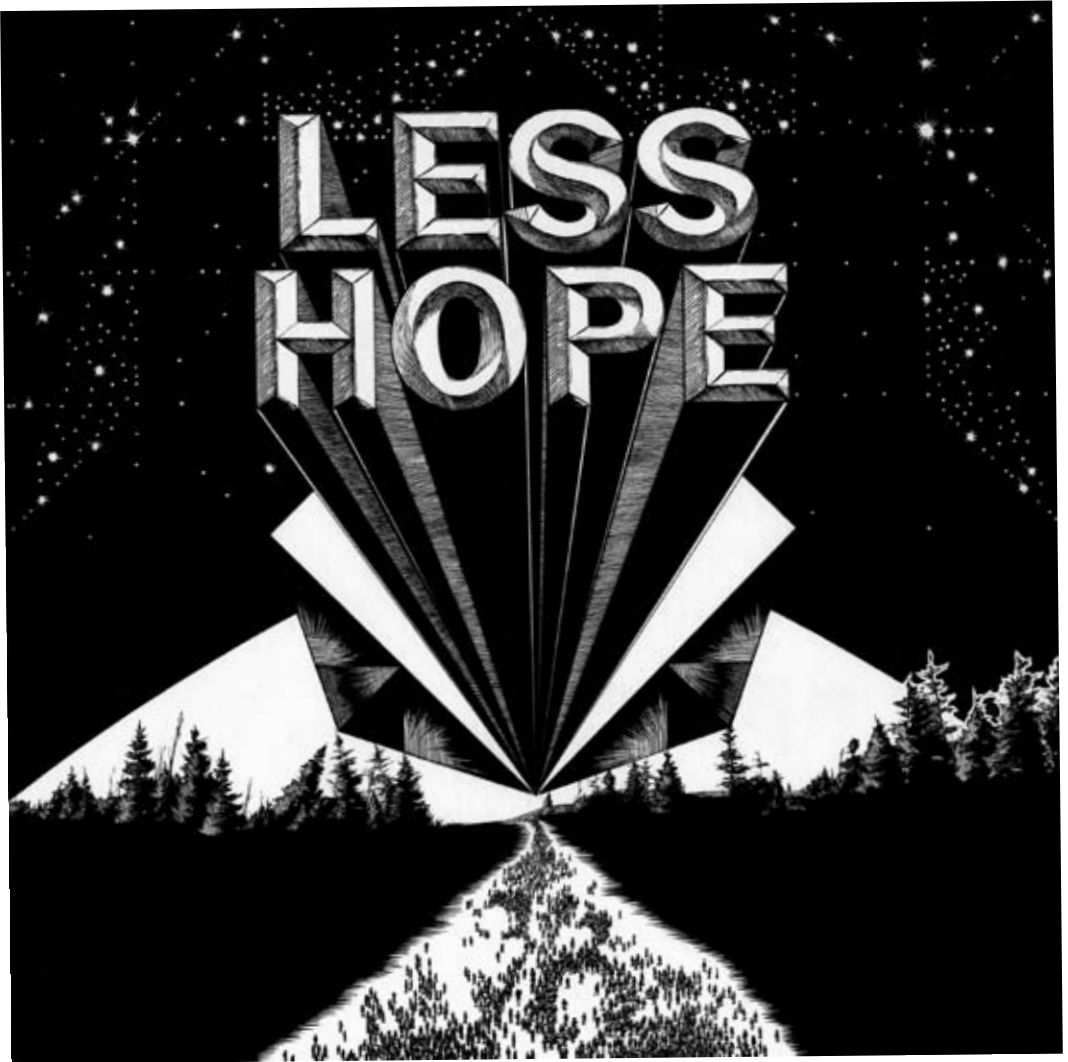




CAROLINE DE LANNOY

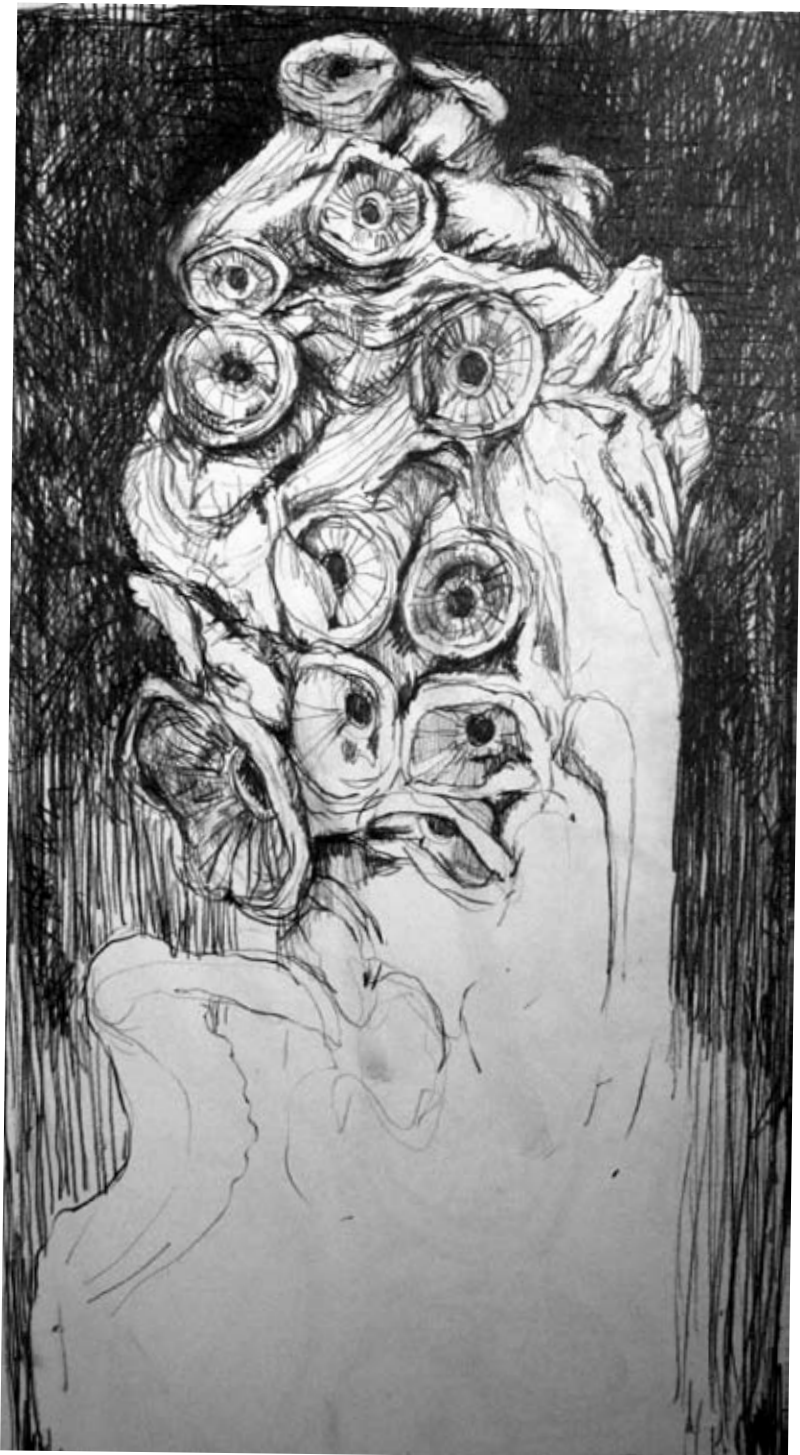
«Looks Like Sound» 51cm x 51cm, ink on paper, 2007





ANTONIA MANOCHEHRI

«Chop Top» 30cm x 40cm, pencil on paper, 2008



KIRSTY HARRIS

«The Gift» 20cm x 30cm, pencil on paper, 2008





GILES ELDRIDGE

«Power and Violence are Opposites» 100cm x 150cm, various on paper, 2007



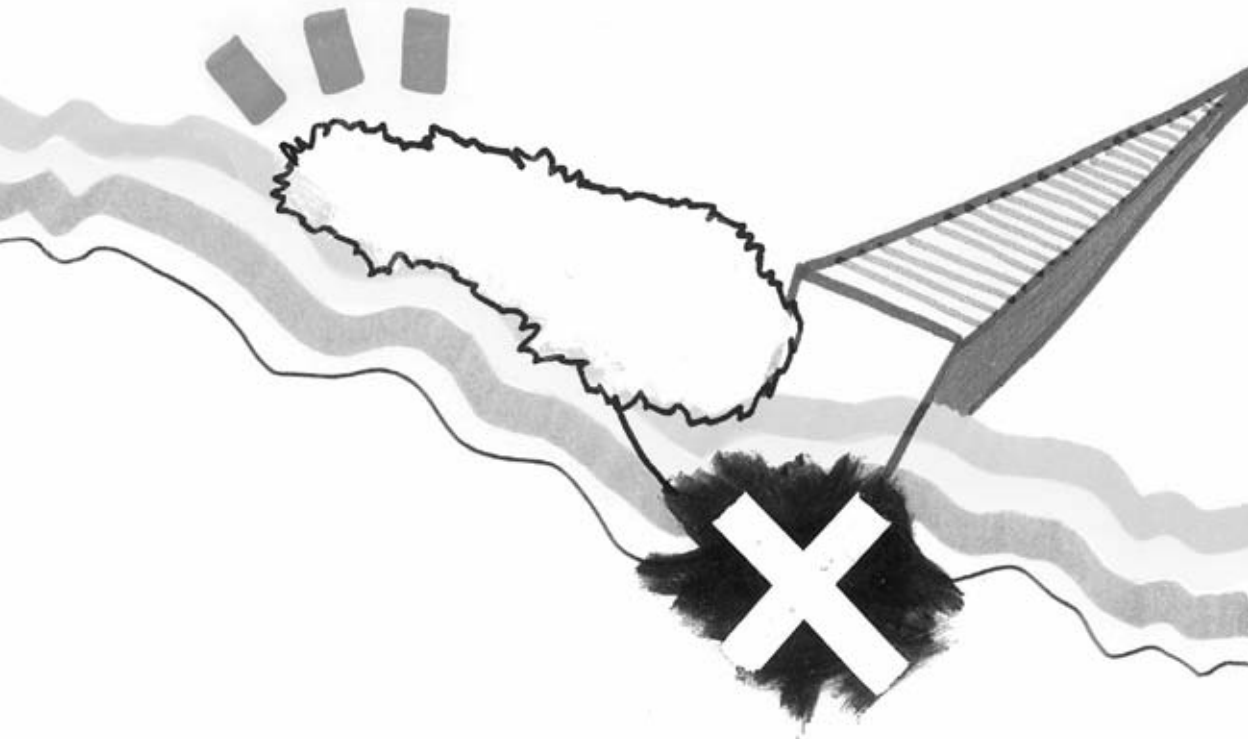
ELENI BAGAKI

«Christos» 30cm x 40cm, acrylic on paper, 2007



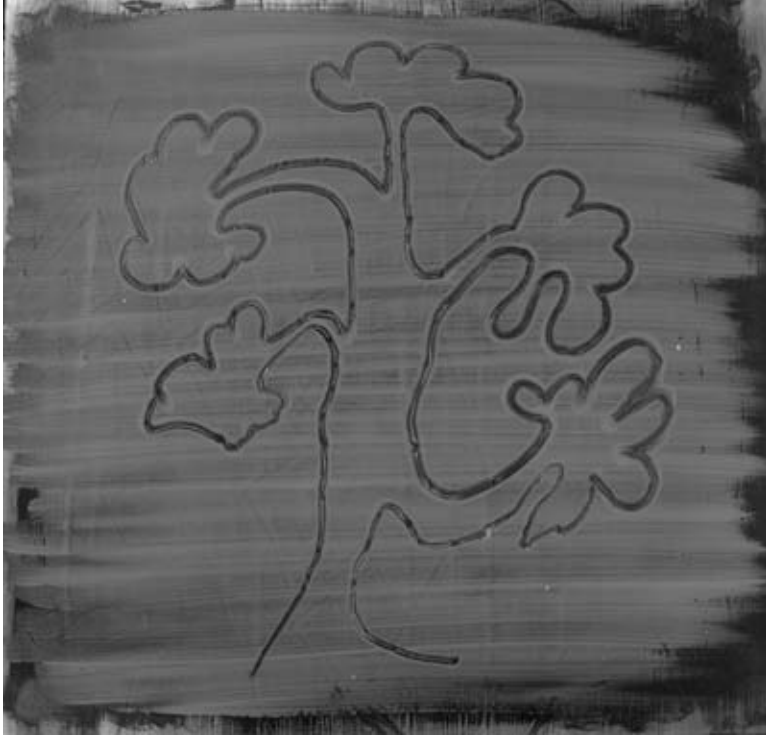
PEDRO PARICIO

«Untitled» 15cm x 21cm, mixed media on paper, 2008



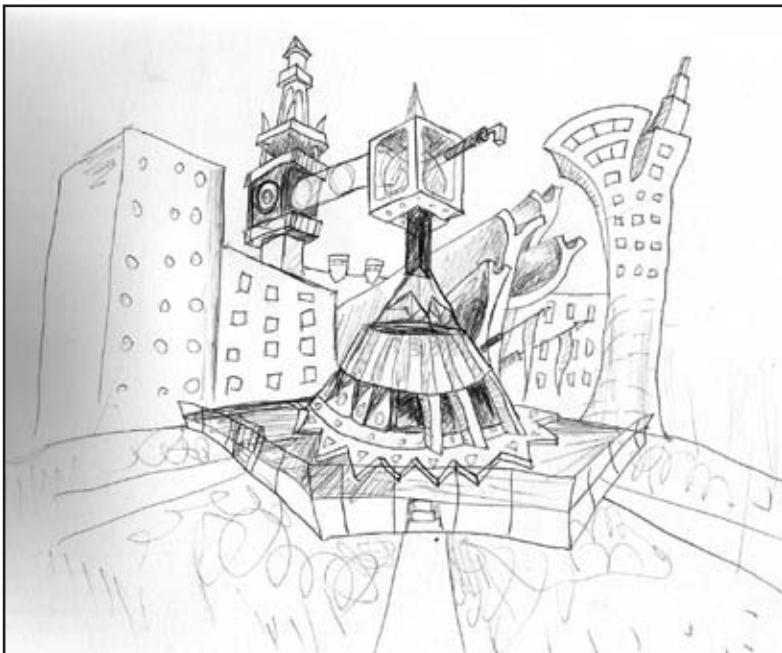
ALISTAIR BAXENDALE

«Organic Complex» 40cm x 41cm, acrylic on acrylic sheet, 2008



EDWARD TODD

«Untitled» 15cm x 20cm, pen on paper, 2005



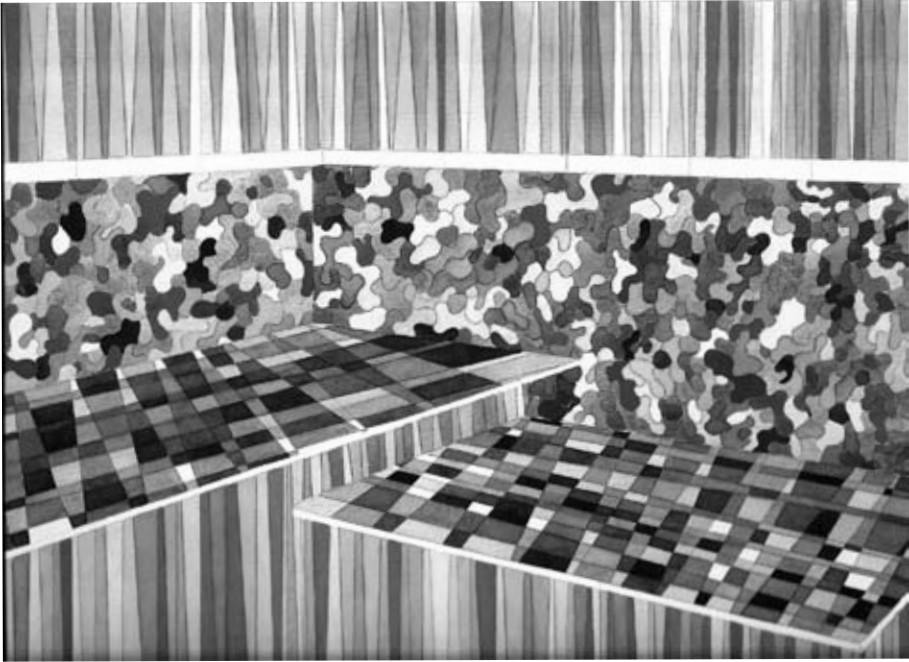
MARISOL MALATESTA

«Artefact Series 1» 21cm x 29.5cm, coloured pencil on paper, 2008



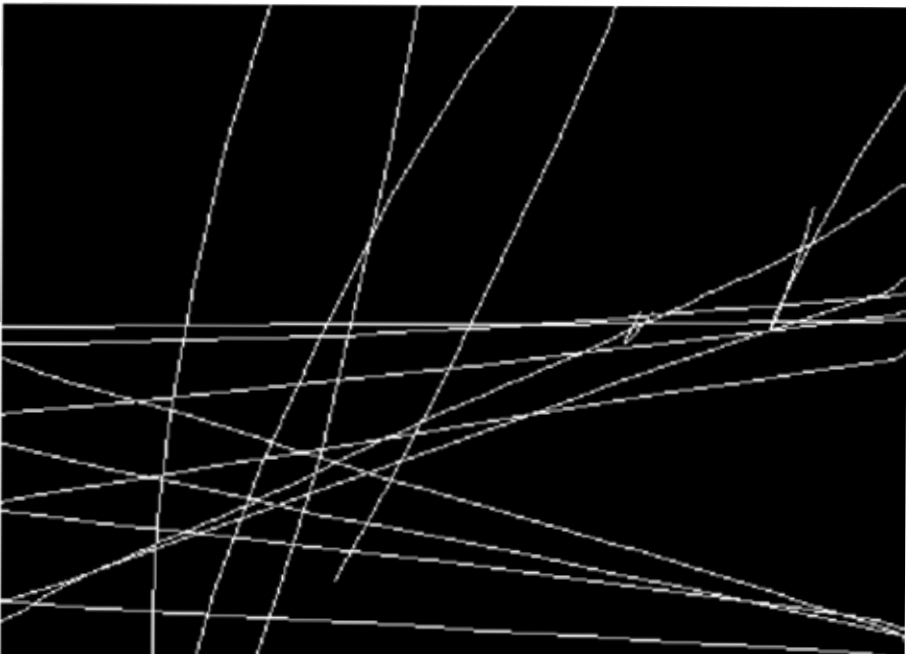
CLARE GOODWIN

«Kitchen» 24cm x 30cm, watercolour on paper, 2007



CLARE PRICE

«Kynance» 29.5cm x 21cm, inkjet on acetate, 2008



DYLAN ATKINS

«Gaza Strip» 90cm x 70cm, felt tip and darts, 2007





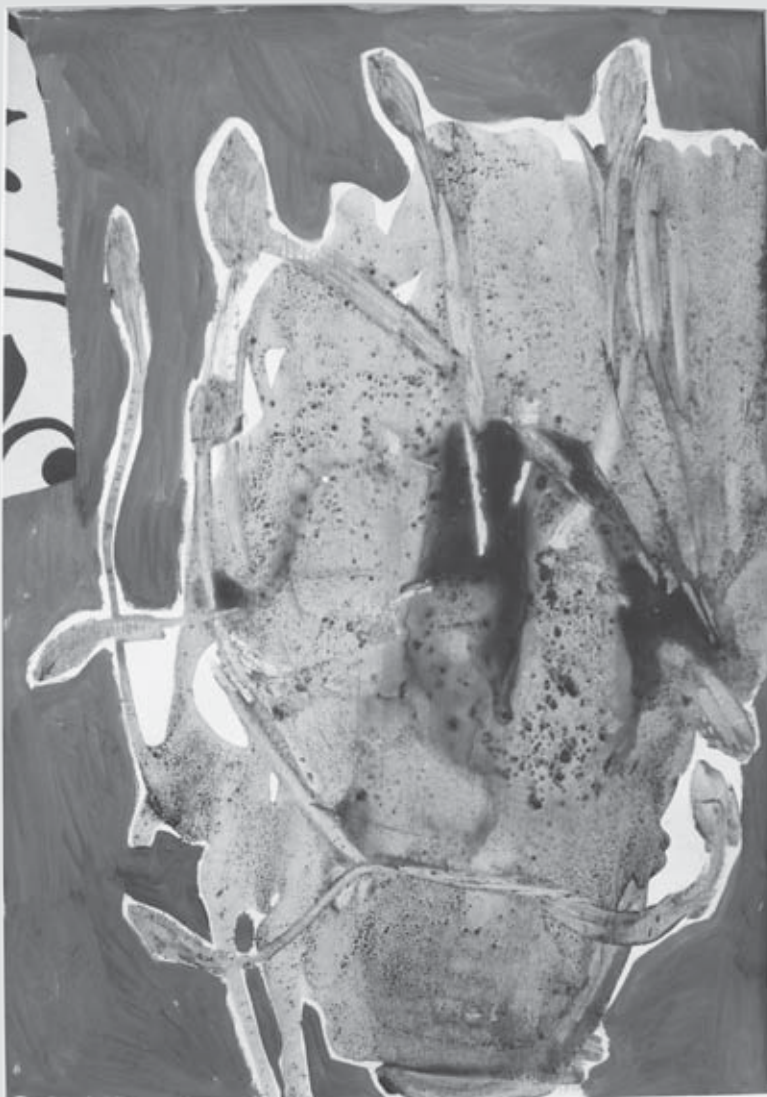
MARTYN CROSS

«Lydia» 23cm x 18cm, biro on found knitting pattern, 2008



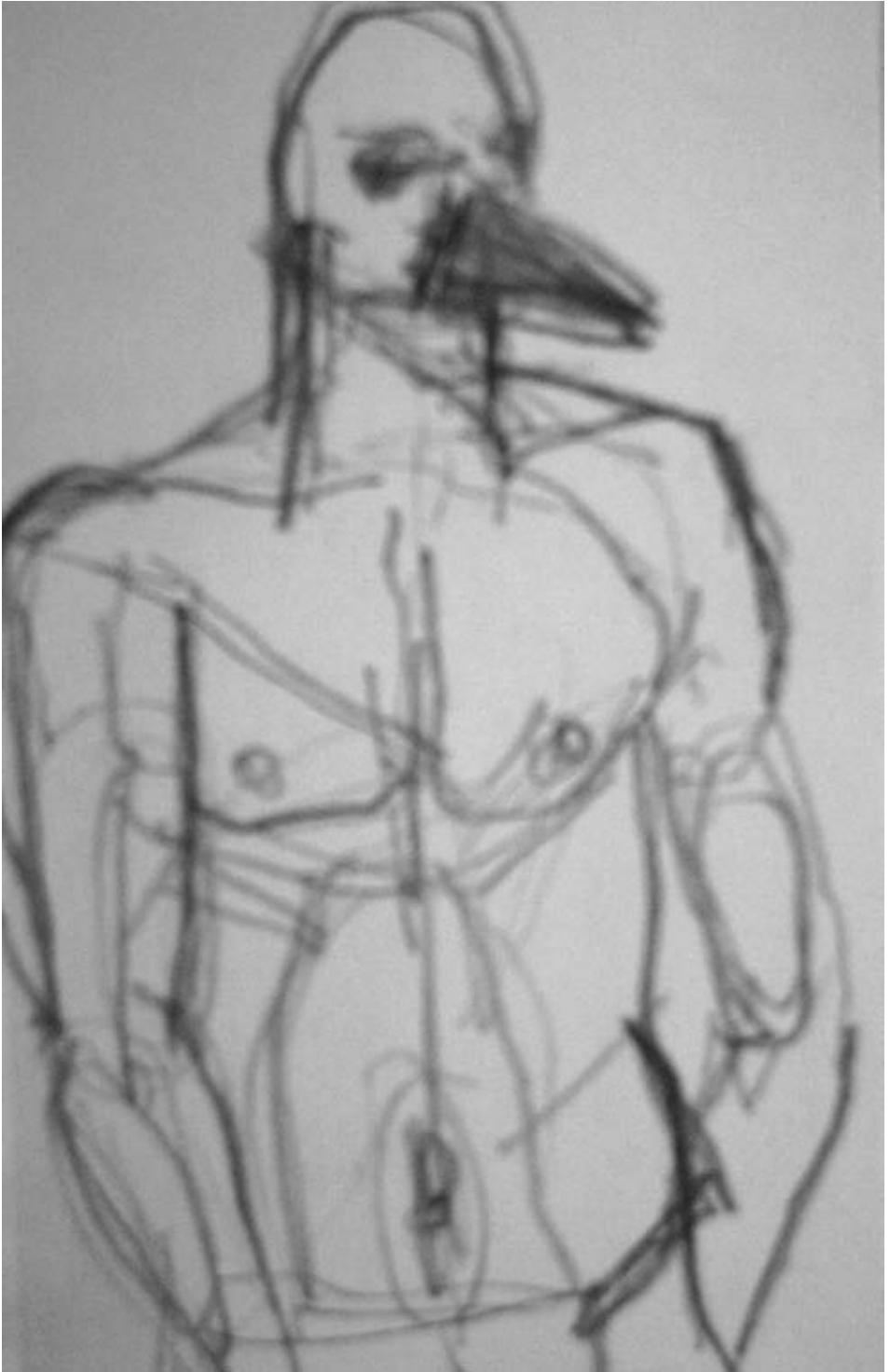
CAROLINE ELLIOTT

«Untitled» 59cm x 42cm, acrylic on paper, 2007



ENZO MARRA

«Birdman» 11.5cm x 8.3cm, graphite on paper, 2008





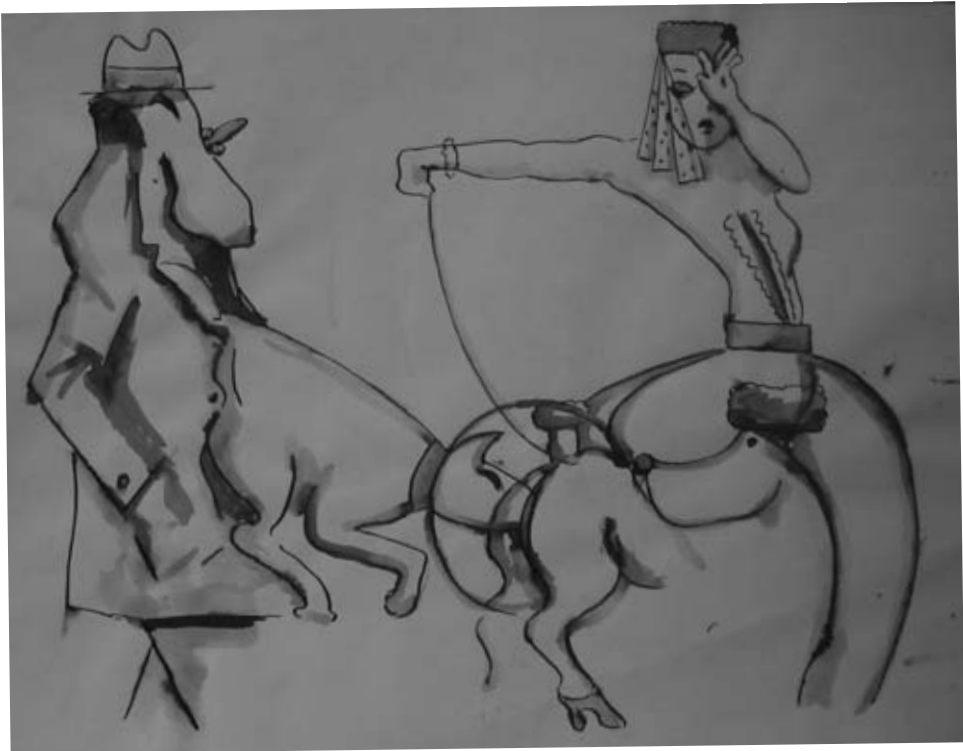
MIKE RYDER

«Gazza and Bully» 20cm x 30cm, inkjet and pencil, 2008



ADRIAN ECKERSLEY

«Dr Freud Exercises his Canine Companion» ink and wash on paper, 2000



NINA GEHL

«No Matter how many Cocks you Suck they'll Realise you're a Fraud, from the series *And She Had Such Potential*»
29cm x 42cm, graphite on paper 2008



CAROLINE HALL

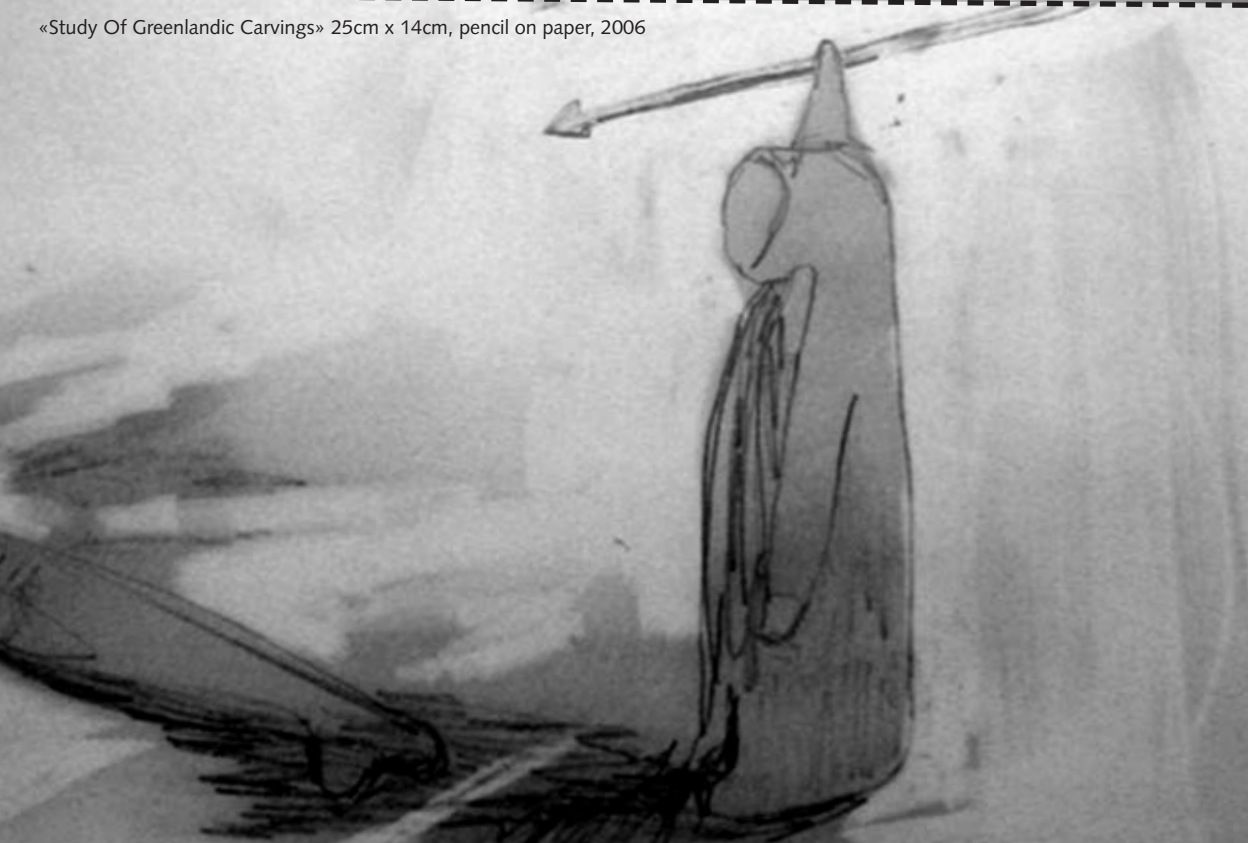
«Oman Car Journey. Once through» 33cm x 48cm, pencil on paper, 2008



Oman car journey, - once through

CLARE CARTER

«Study Of Greenlandic Carvings» 25cm x 14cm, pencil on paper, 2006



ALEXIS SOUL-GRAY

«Karen» 60cm x 120cm, pencil on paper, 2007



MAJED ASLAM

«Deterritorialization of the Flesh» 42cm x 59cm, ink on paper, 2008





GRAHAM CARRICK

«Anytime Now» 10cm x 10cm, pen, ink and computer, 2008





ELEANOR MORETON

«A Romantic Drawing (the thinker)» 40cm x 40cm, ink on paper, 2008



ISOBEL DAVY

«Face Lines» 38cm x 53cm, conte on paper, 2008



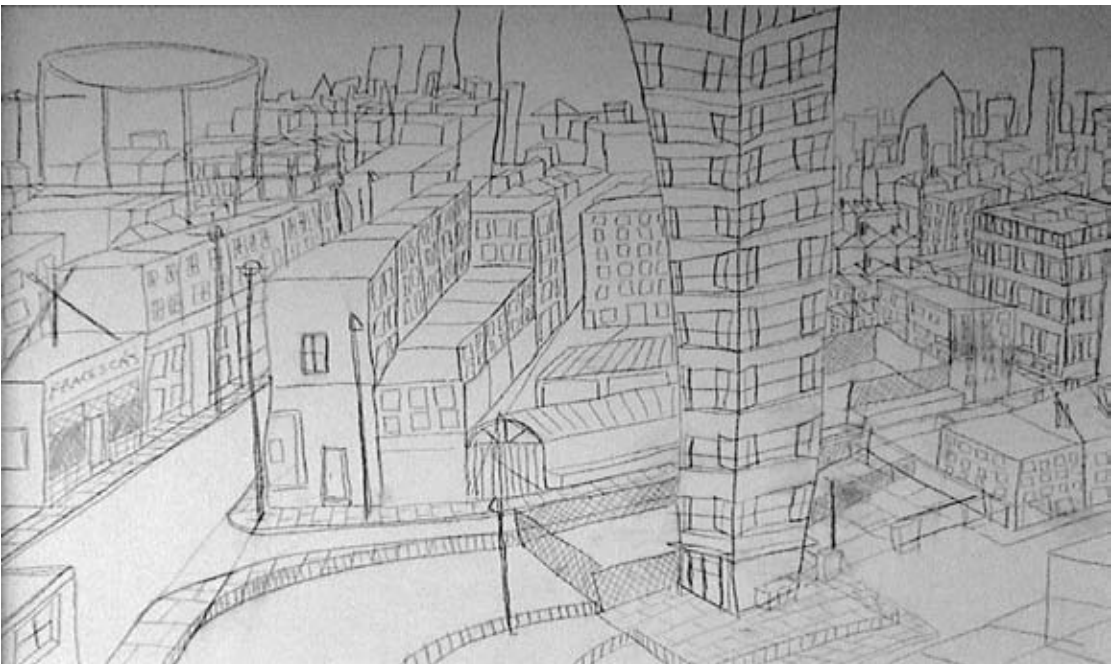
IAIN ANDREWS

«The Curious Incident of Matthias Grunewald» 19.5cm x 19.5cm, pencil and acrylic on paper, 2008



GERALDINE RYAN

«Hot Property» 97cm x 122cm, graphite on paper, 2007



JANE ARCHER

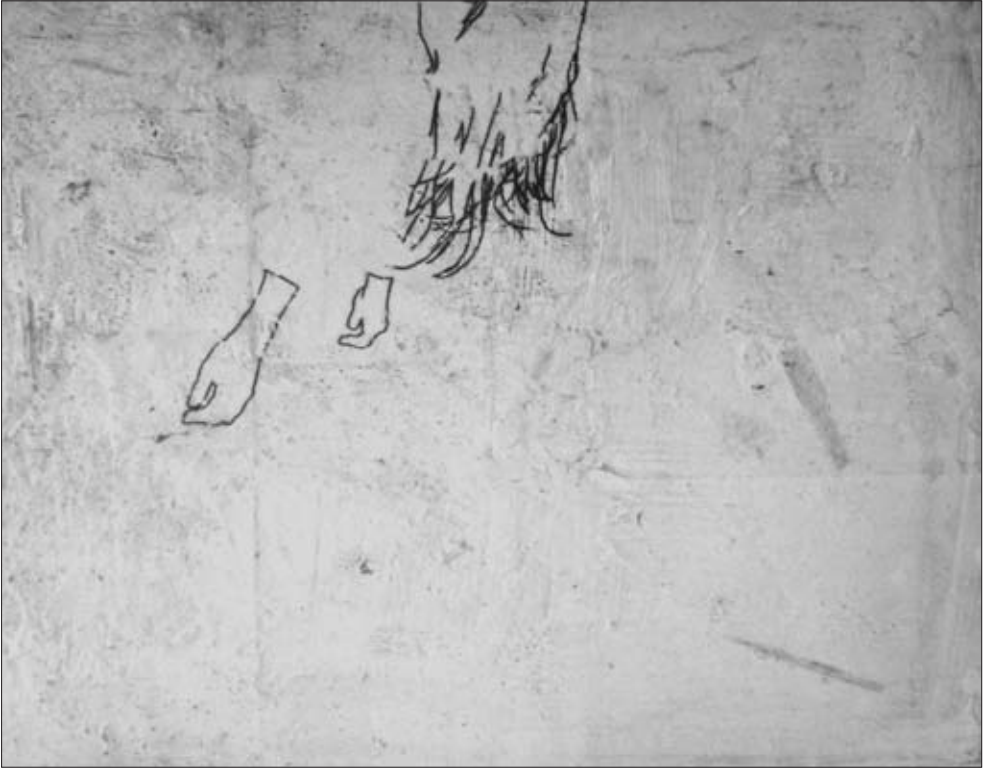
«Miss Ruby Hood Takes Matters into her Own Hands» 41cm x 30cm, pencil and watercolour on paper, 2008





KARL ENGLAND

«Grey Hope» 18cm x 23cm, graphite with wax on painted board, 2008



MAT ROCHFORD

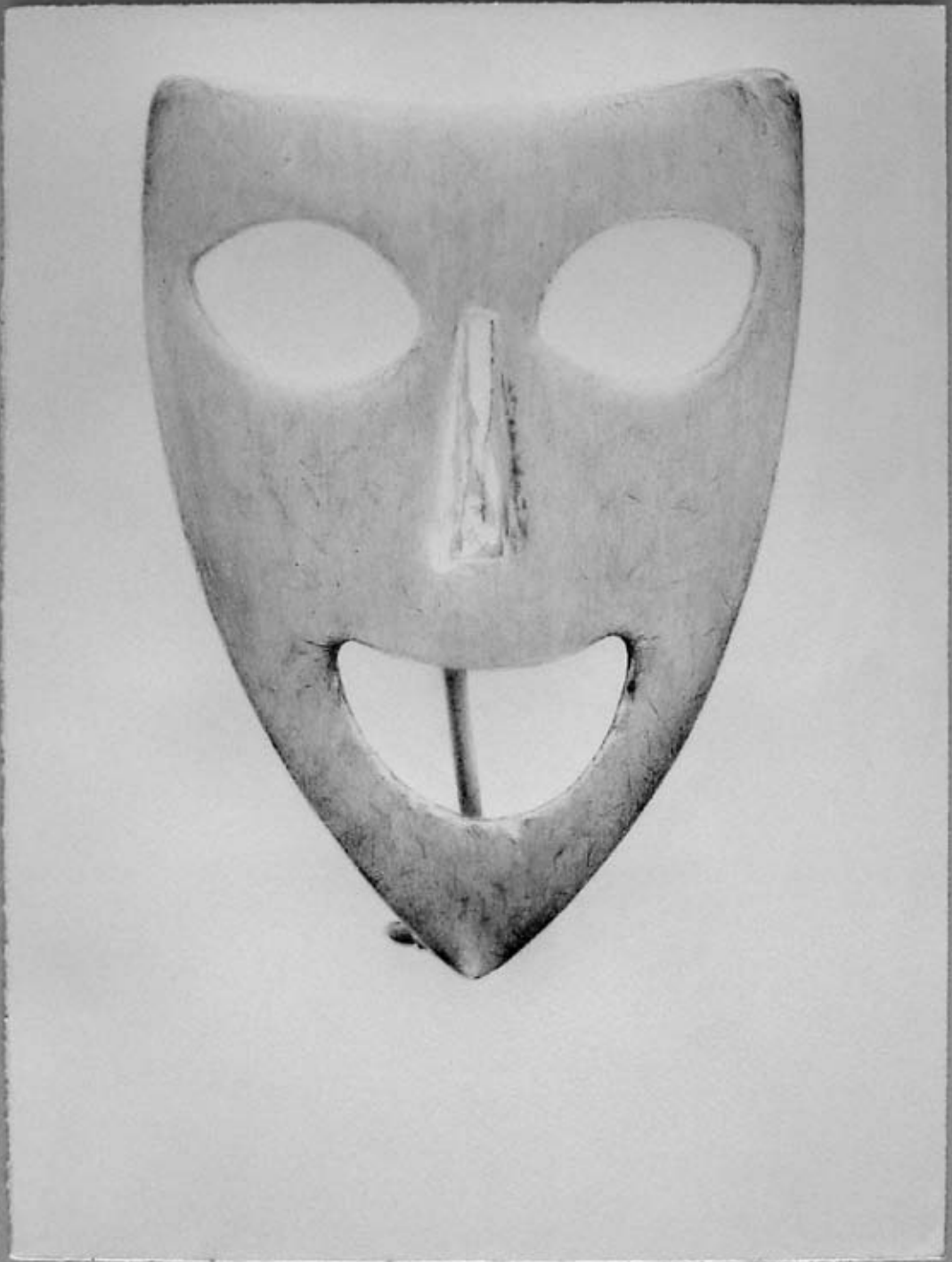
«283» 12cm x 15cm, oil, acrylic and chalk on paper, 2008





KASIA KWIATKOWSKA

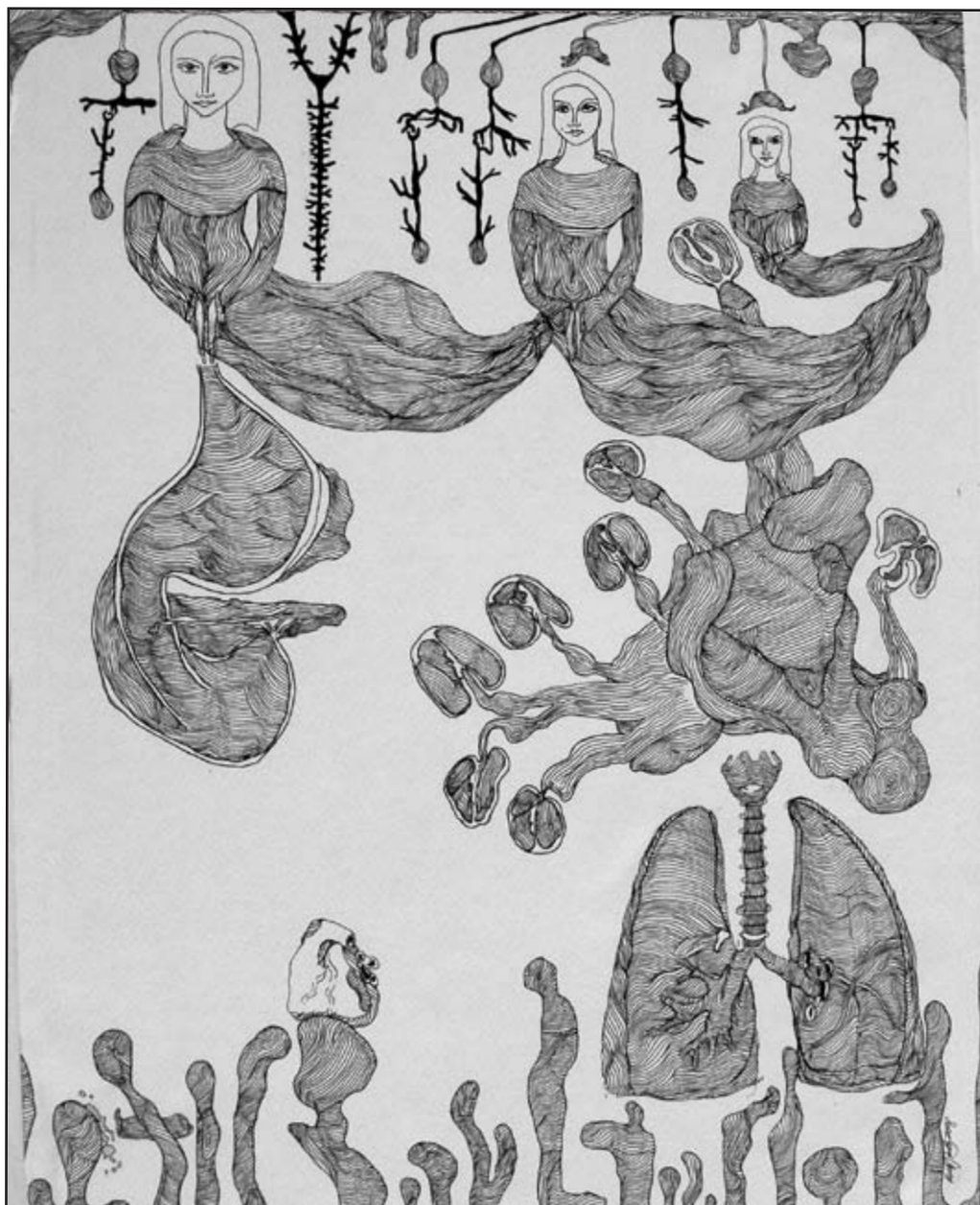
«Mask I» 37cm x 27.5cm, pencil on paper, 2008





KELLY PRETTY

«The Chronic» 39cm x 49cm, ink on paper, 2008

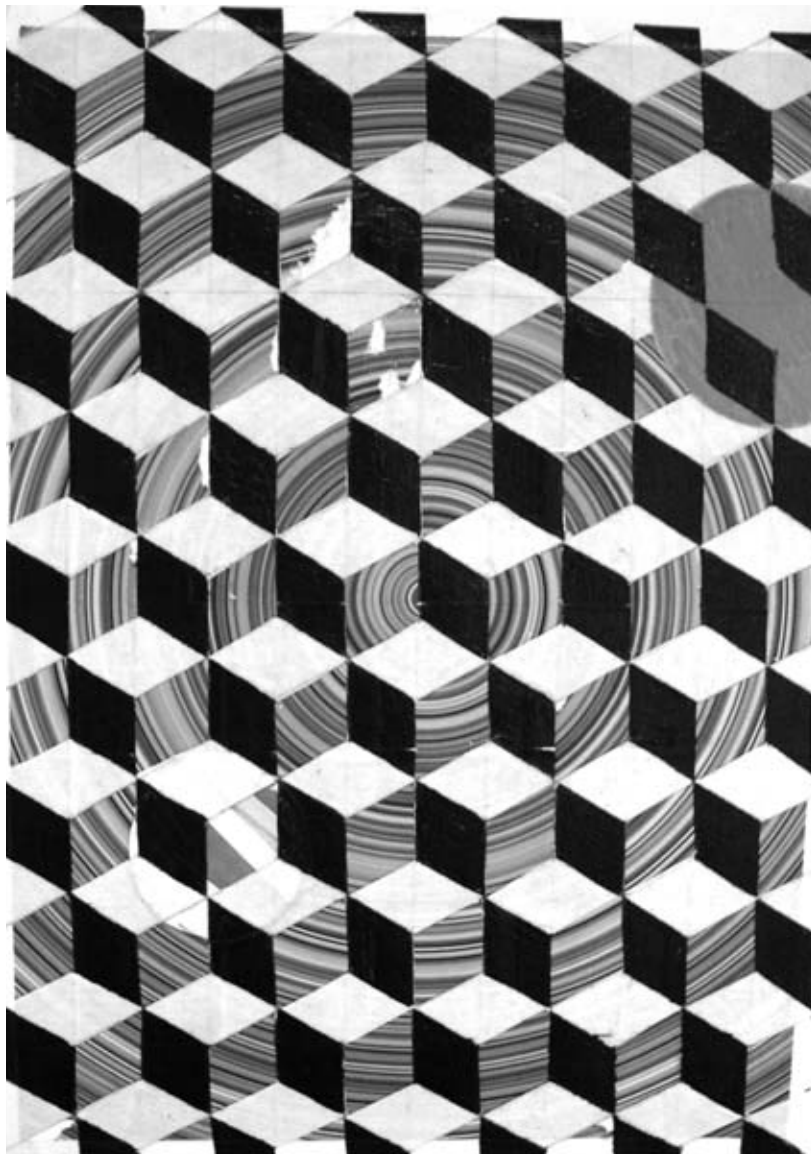




LAWRENCE CHILES

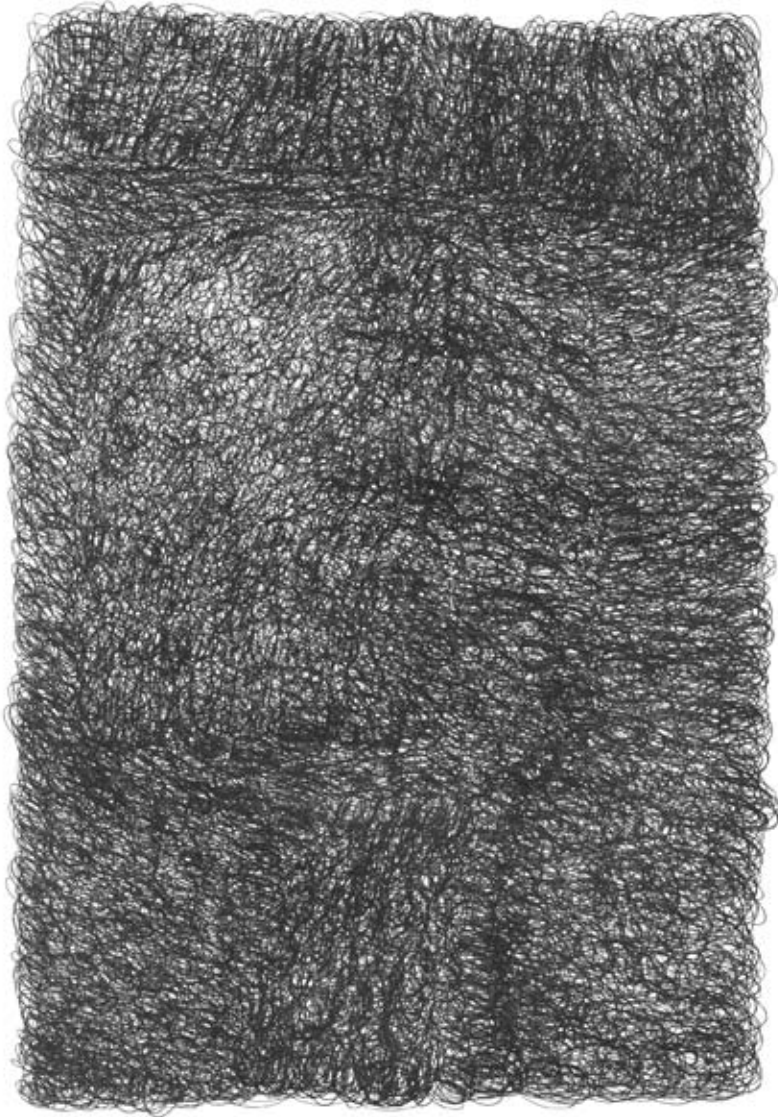
«Trampoline 1» 84cm x 59cm, charcoal on paper, 2007





PAUL ROBINSON

«Shadows» 29.7cm x 21cm, pencil on paper, 2008



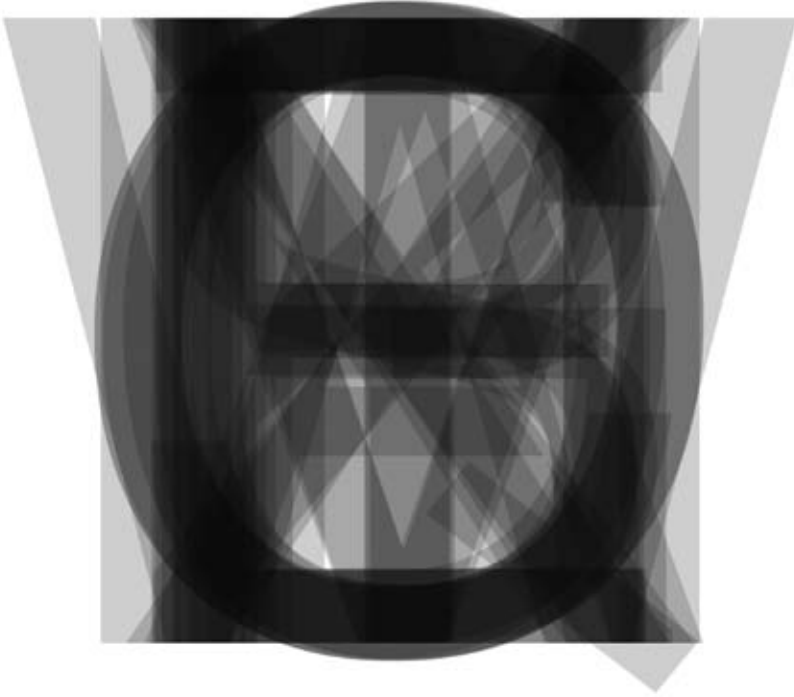
KOUNOSUKE KAWAKAMI

«Resort 6» 83cm x 55cm, mixed media on canvas, 2008



LUKE RUDOLPH

«A-Z» size variable, helvetica font, digital file, 2008



LEX THOMAS

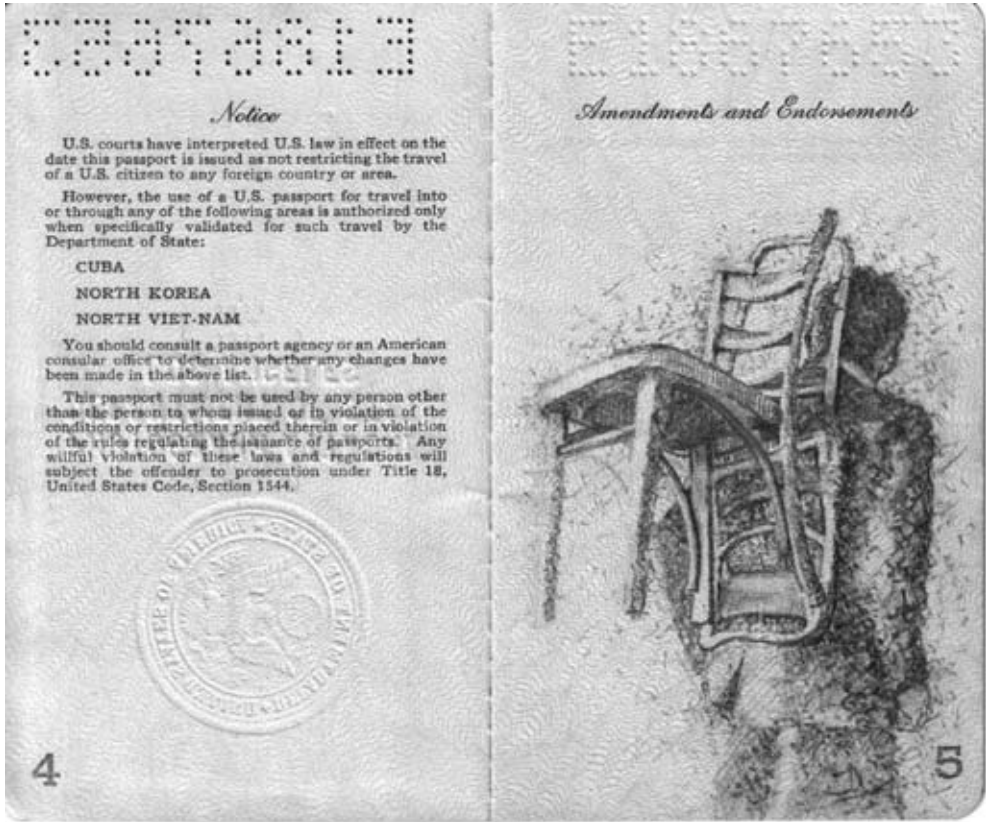
«Lizbat (from 'natural history' series)» 115cm x 125cm, pencil and carbon on paper,2007





SOHEILA SOKHANVARI

«Passport Drawing» 18.5cm x 15.5cm, pencil on paper, passport, 2007



DANA SUCKLING

«Trail» 35cm x 27cm, pencil on vellum, 2008





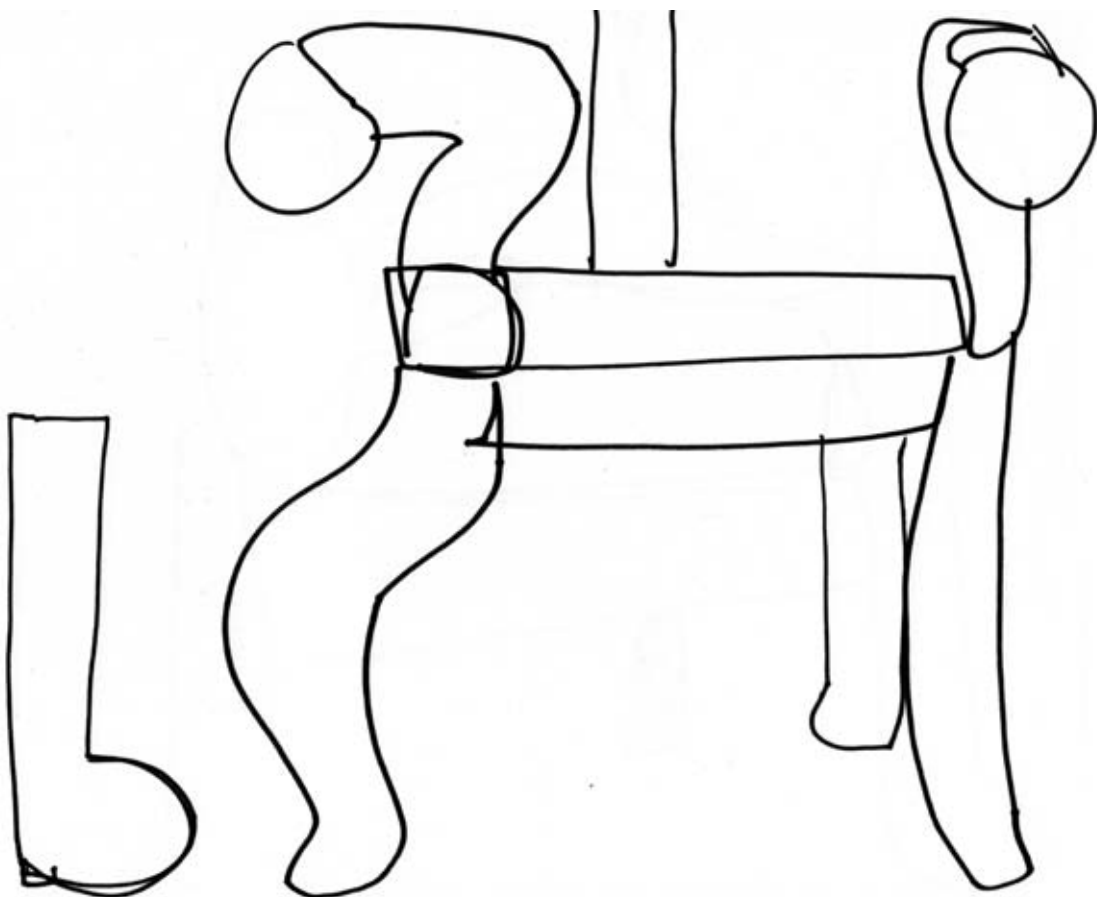
YELENA POPOVA

«A_Musing» 9cm x 18cm, pencil on note paper, 2008



KES RICHARDSON

«Armchair (after cezanne)» 21cm x 26.3cm, marker pen on paper, 2008



«Glowing White Fabergé Egg of Evil» 12cm x 14cm, photocopymontage of drawing, 2005

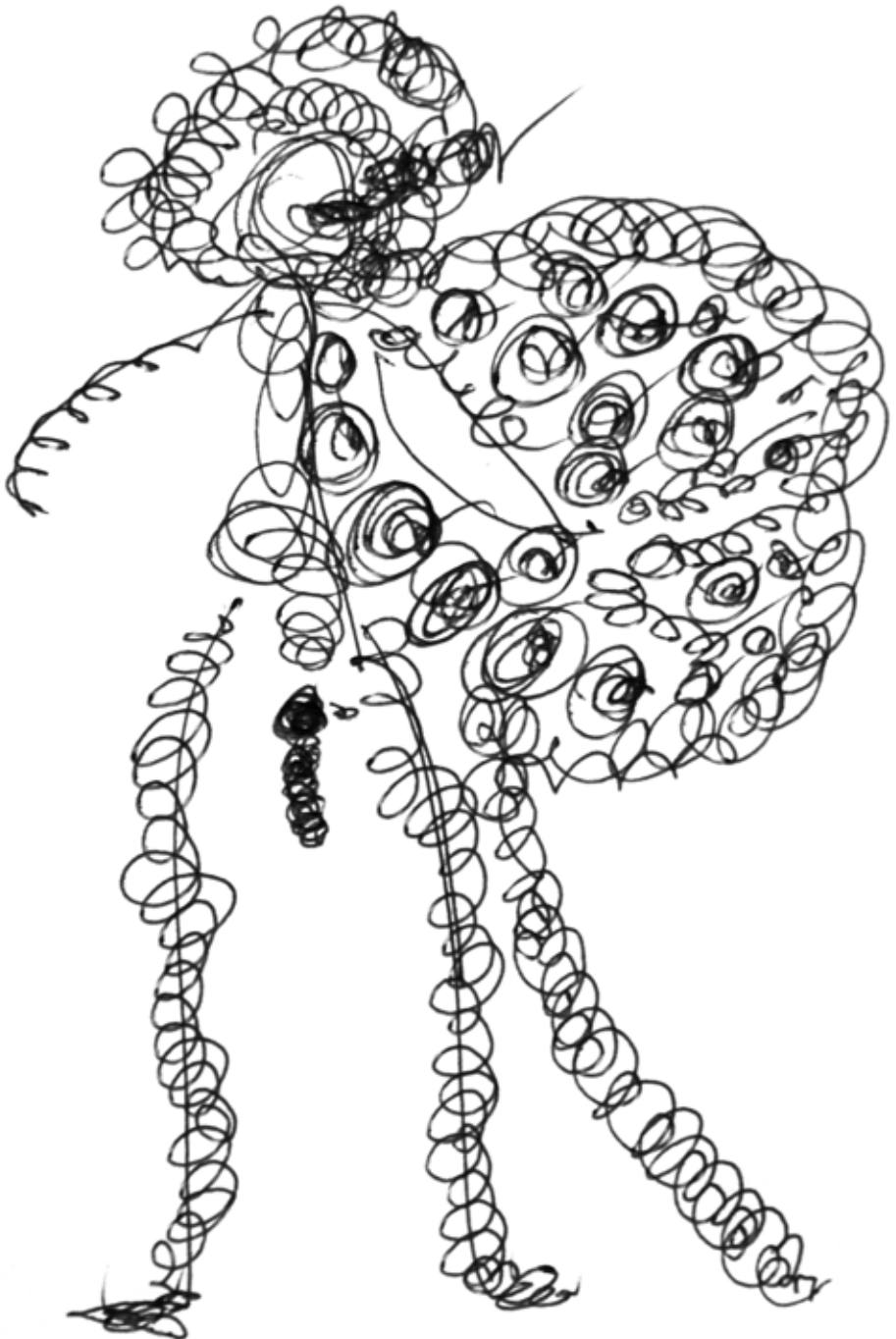


ORTELIUS DREW

«The Dell, Serpentine, Hyde Park» 24cm x 32cm, ink on paper, 2008



12.3.08



«A MESSAGE FROM HERZOG DELLAFIORE TO YOU NEO-FORMALISTS WHO MAKE THINGS THAT LOOK LIKE ART» pencil on paper, 2008

TO THOSE ^{TO YOU} ~~NEO-FORMALISTS~~
NEO-FORMALISTS

WHO MAKE THINGS THAT
LOOK LIKE ART:

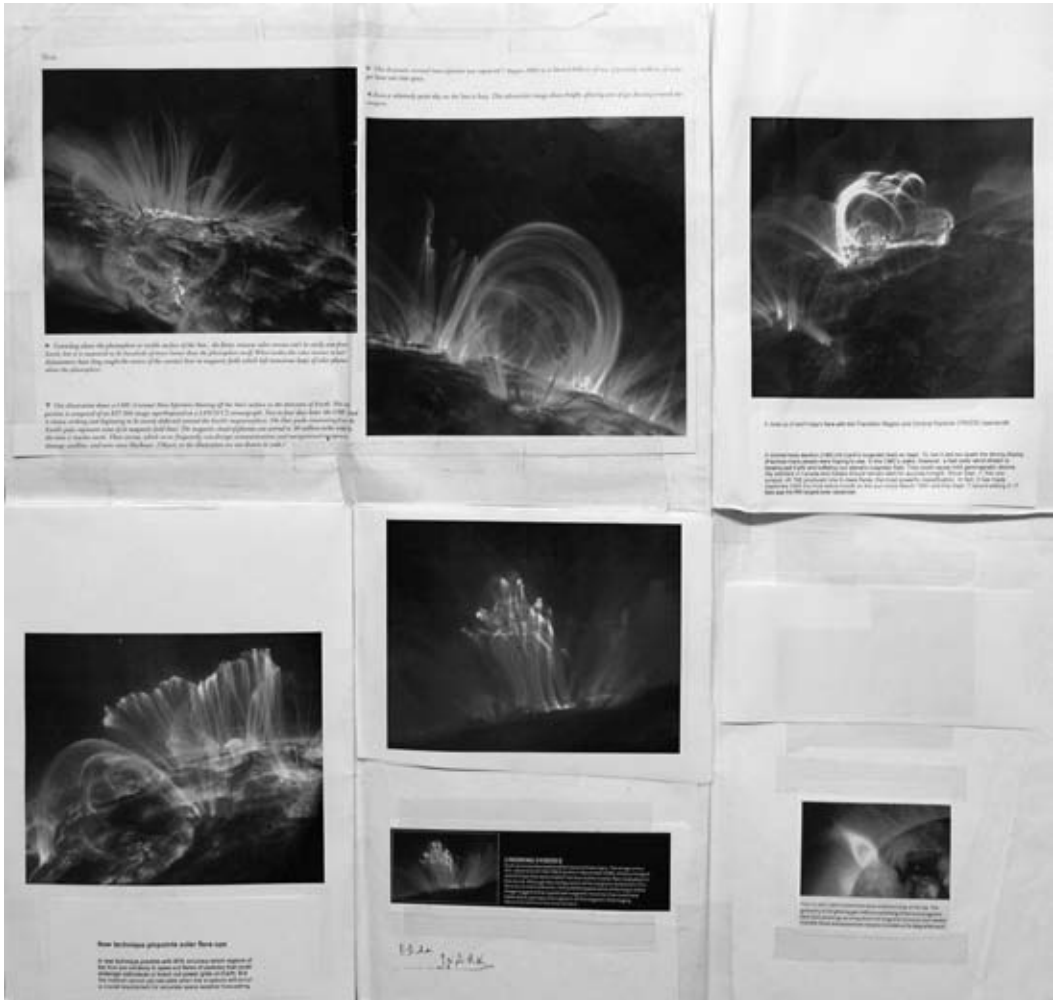
“FUCK

frieze,

GO MARMITE!”

INES REBELO

«Untitled» 60cm x 63cm, book illustrations, injet prints, masking tape and pen on paper, 2008



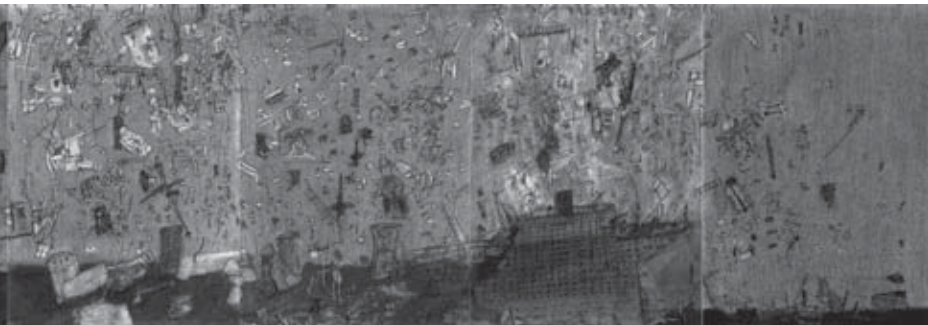
STEPH GOODGER

«The Debris Field Panorama» 30cm x 189cm, pastel, charcoal and pencil on paper, 2007



HENNY ACLOQUE

«Untitled» 7.5cm x 5cm, watercolour and ink on paper, 2008



STEPHEN BUCKERIDGE

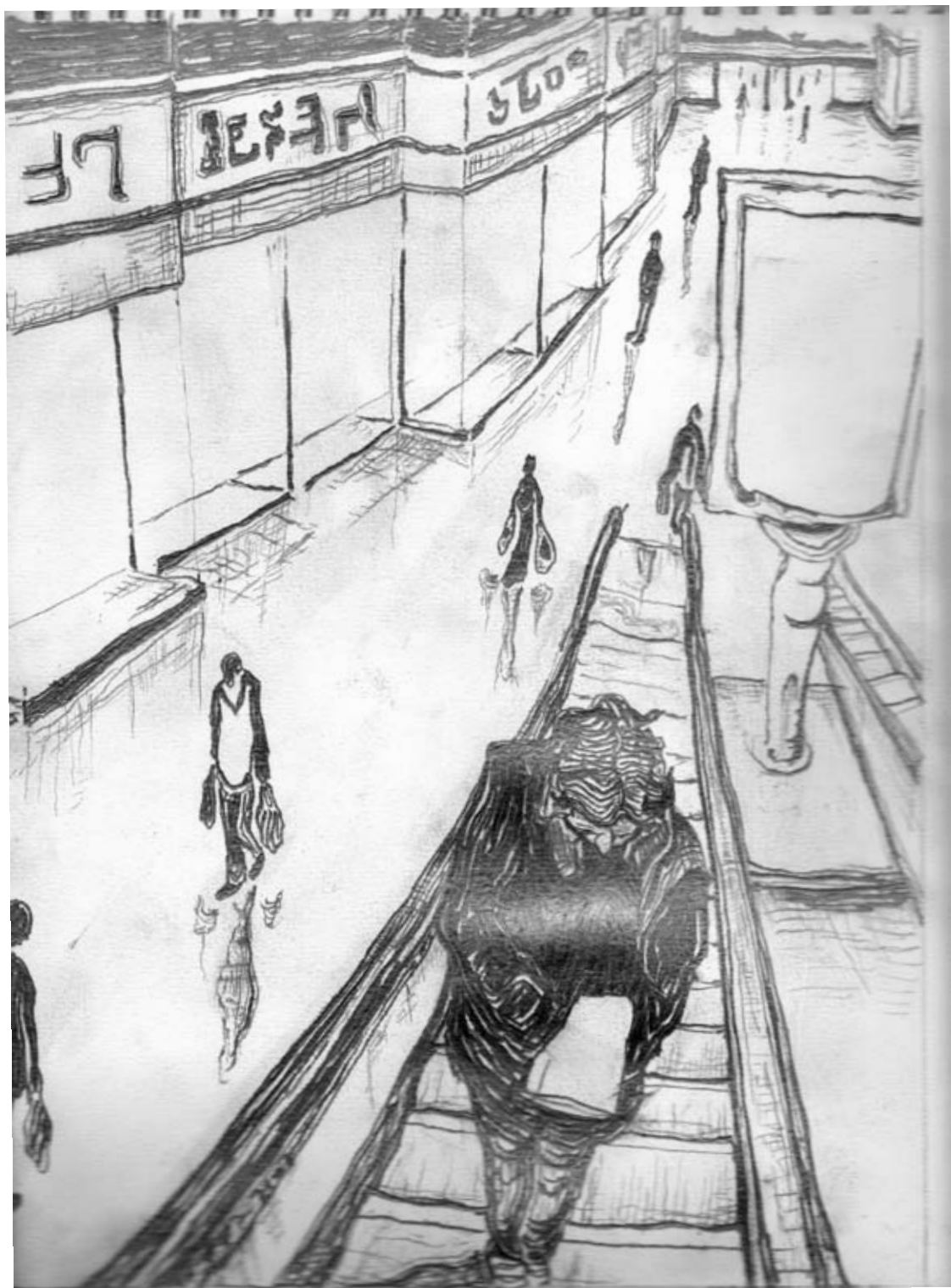
«Untitled» 30cm x 21cm, pencil and acrylic on paper, 2008





STEPHEN WESTBURY

«Blue Water» 30cm x 21cm, pencil on paper, 2008





TORIE WILKINSON

«Pop Down the Shops» 29.5cm x 21cm, pencil and ink on paper, 2008





SUSANNAH DOUGLAS

«Untitled» 85cm x 120cm, ink and charcoal on paper, 2008



Jayspar and the Man in the Painting

The man drew his furs around him and tentatively stepped forward onto the path. His footfalls left puddles in the dull grey dust and his hot breath broke flight before him. With each exhalation the air seemed to veer away seeking refuge from this barren place, towards the trees that rose in the distance. They crashed against the glassy barks and shattered into endless papery puffs amidst the rising rocks and hanging moons on the horizon.

The man closed his mouth and continued to shuffle forward. Beneath his feet bricks cracked like crisps with his every step, shivering and forming into little coppery heaps of ice which stained the edges of the dusty hair. He stumbled upon them holding out his arms for balance and skated against the thick warm air. A sickly sweet smell rose from the ground, filling his lungs and fogging his mind till his eyes rolled and he spun softly round in circles amongst the honeysuckle night.

Jayspar, his dog, trotted peaceably in front of him, sweeping away the ashen flakes with his thick wormy tail. He glanced back at his master and saw him struggling to keep his senses against the potent smells rising all around them. He snorted and turned, fixing his gaze at the horizon as he sat down. His eyes glowed like two hot coals reflecting and absorbing the fire ahead, drawing the heat into his giant paws. Wave after wave of fiery heat swept through Jayspar's eyes, down his long legs and out onto the ice beneath them. The bricks on the path cracked, collapsed and melted amongst the dust and the smell instantly evaporated.

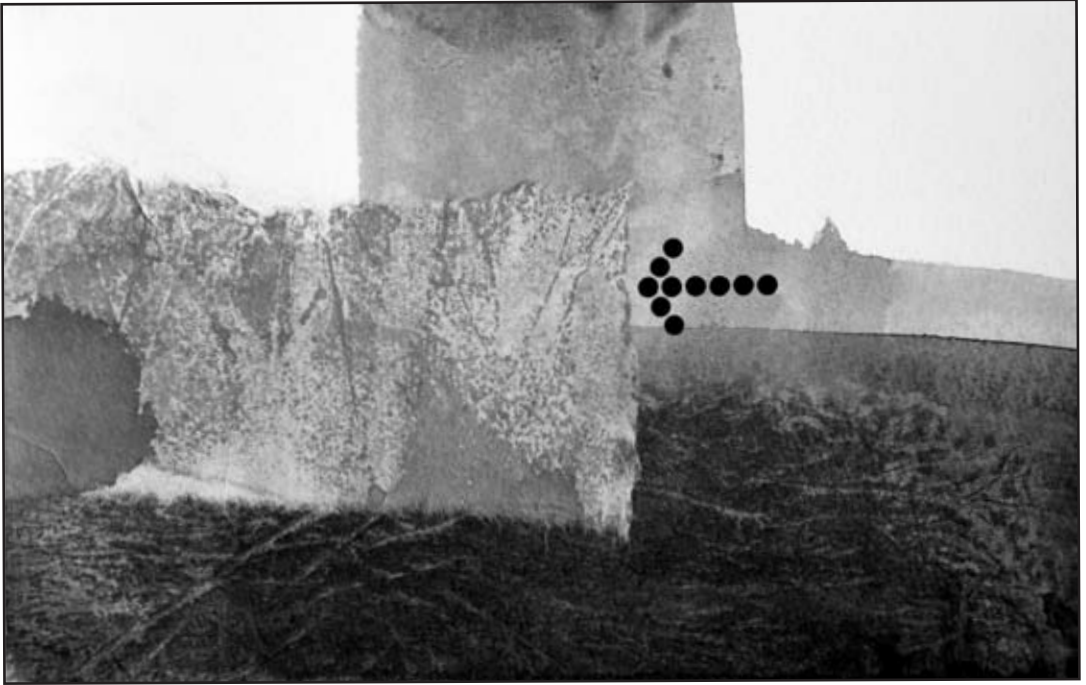
The man stopped to regain his senses. His eyes gave up rolling in his head and he placed his arms back at his sides. He smiled at Jayspar and then scanned the horizon. He felt he had travelled many miles without taking a single step, and still the lands seemed to stretch out before him, underneath him and inside of him. Above him clouds had formed, lying menacingly low to the land and as he looked up tiny shards of glass began to fall, pricking and tickling his weather beaten skin. They collected in his eyelashes, but he turned and looked, unblinking onwards.

“Come Jayspar,” he said, turning his wings upon his dog, “We rest here tonight.”

Jayspar nodded and bowed at the floor. He opened his mouth and from his fangs dripped silvery midnight dew, which turned the dust into silky threads of wool. It infected and spread for many metres and the world became soft and pungent with Jayspars breath. Out of the ground the threads grew and thickened, creating a cocoon of crisp grey walls around them. The man lay down on his itchy bed and closed his eyes. Jayspar then walked in circles, grinding rubies out of his path, till he whimpered and turned once more to stone.

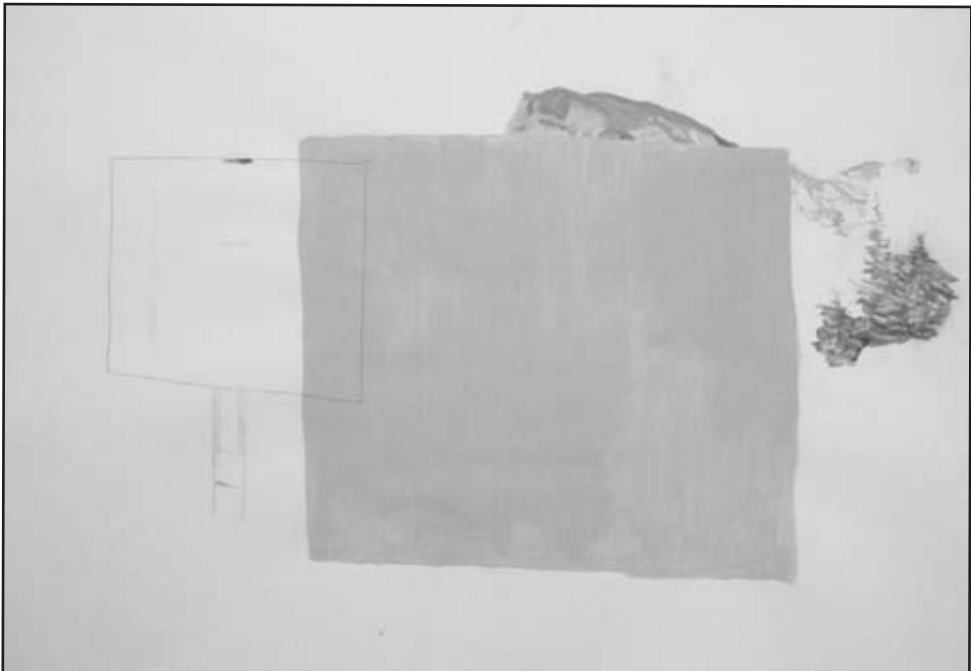
ALISON BICKMORE

«Going in the Wrong Direction» 23cm x 15cm, aquacryll and letreset on paper, 2008



DANIELLA NORTON

«Abyrne» 81cm x 57cm, pencil and acrylic on paper, 2008



ALISON JONES

«Helmut Newton Opening» 22cm x 30cm, ink on paper, 2008



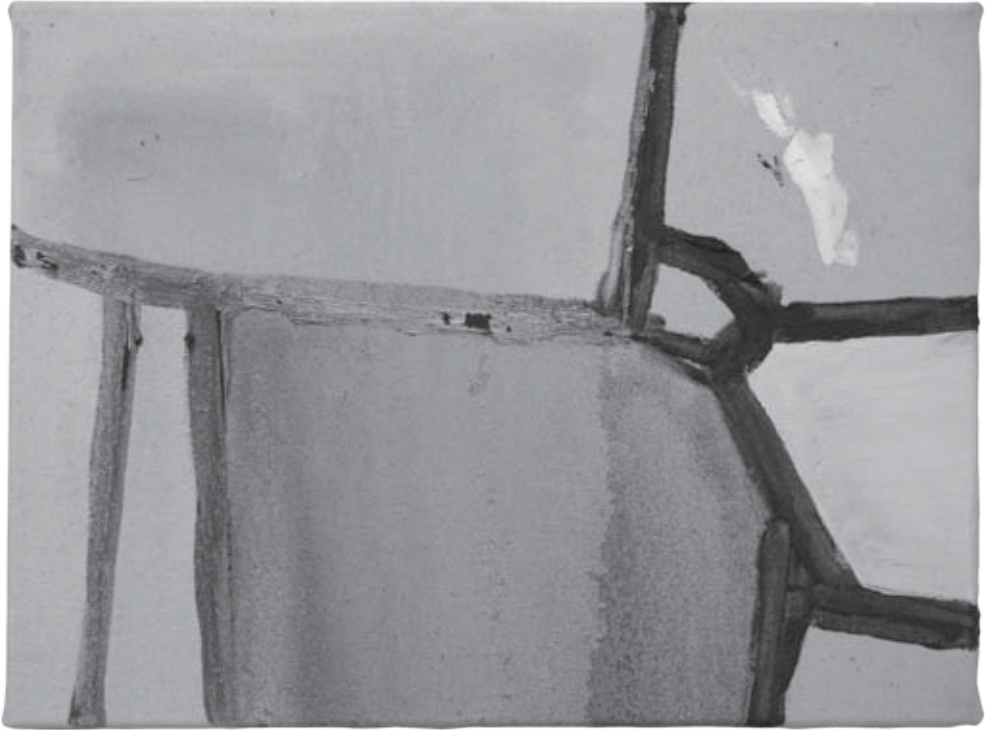
DAVID J. BATCHELOR

«Untitled» 21cm x 26cm, acrylic and collage on paper, 2008



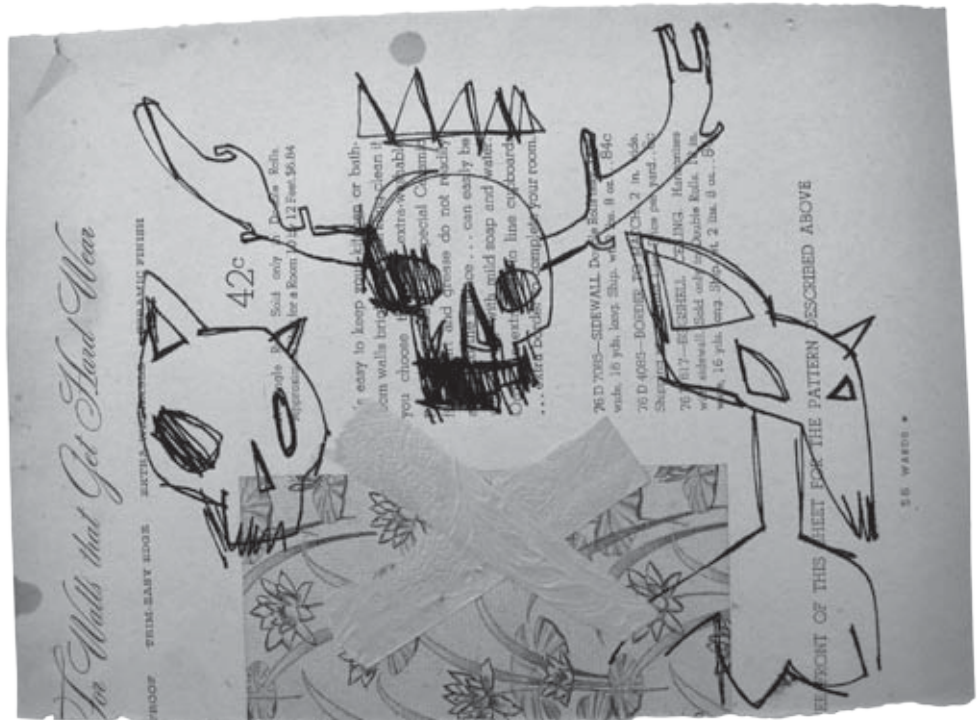
KARL BIELIK

«Wall» 30cm x 40cm, oil on canvas, 2008

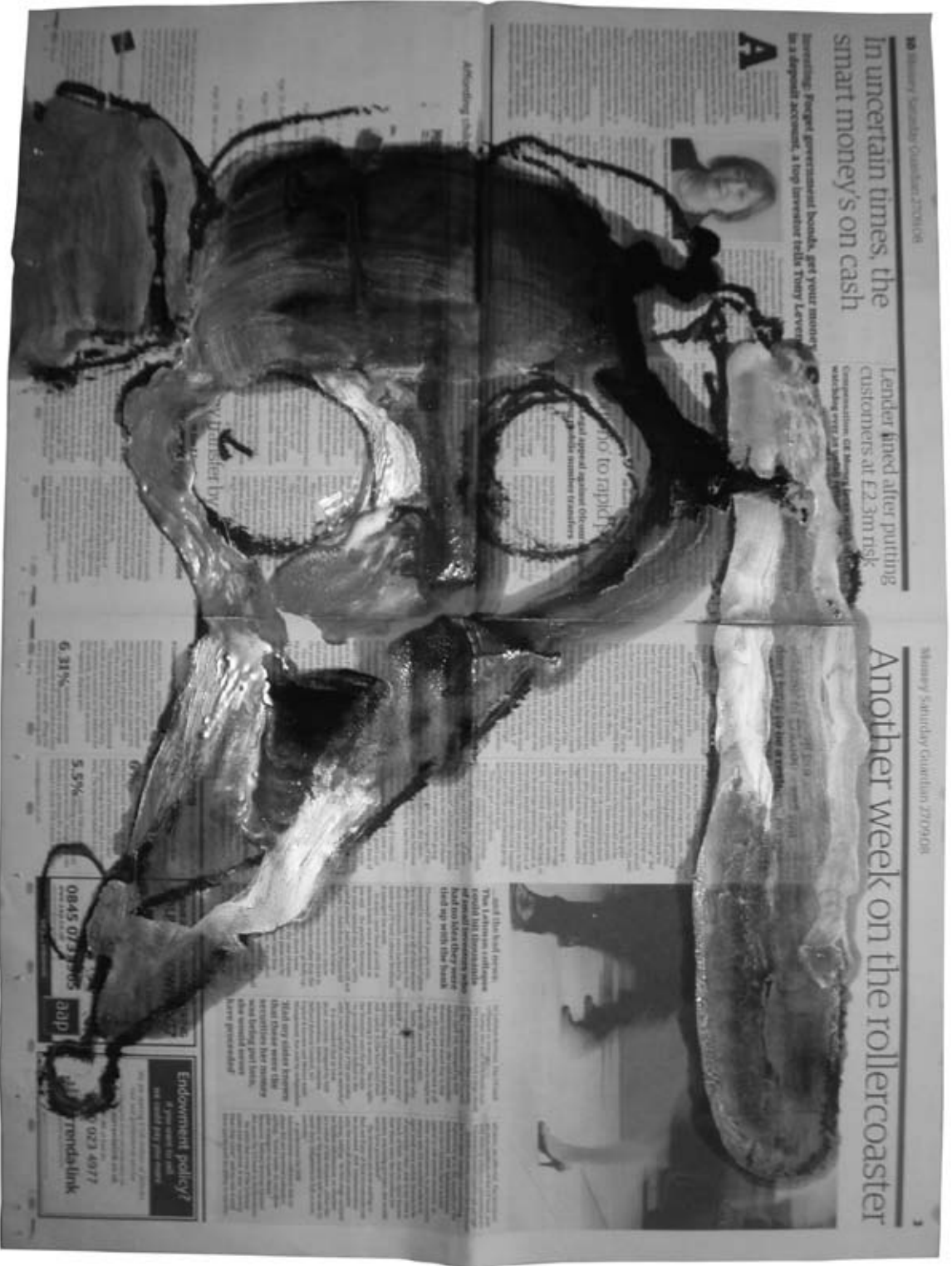


PETRA HAYNES

«Jackal Girl and her Sainted Friends» 23cm x 15cm, ink on printed paper, 2008



«In Uncertain Times» Page of Guardian Newspaper, gloss, paint stick on newsprint, 2008



10 Money Saturday Guardian 27/01/08

In uncertain times, the smart money's on cash

Investing. Forget government bonds, get your money in a deposit account, a top investor tells Tony Lever



A top investor says that in uncertain times, the smart money is on cash. Tony Lever, a former investment manager at the Royal Bank of Scotland, says that investors should be looking for a return on their money that is not too far from the return on a deposit account. He says that the return on a deposit account is currently around 5.5%, which is higher than the return on a government bond. He also says that investors should be looking for a return on their money that is not too far from the return on a deposit account.

Lender fined after putting customers at £2.3m risk

Compensation of £2.3m for customers who watched over an interest rate rise

...to rapidly

Money Saturday Guardian 27/09/08

Another week on the rollercoaster

...of £1.9



The Labour Party's... of annual spending... had to rise they were... the 1990s...

Had my older brother... that share some like... executives after money... was being put into... also would never... have proceeded...

6.31%

5.5%

0845 073 3005

app

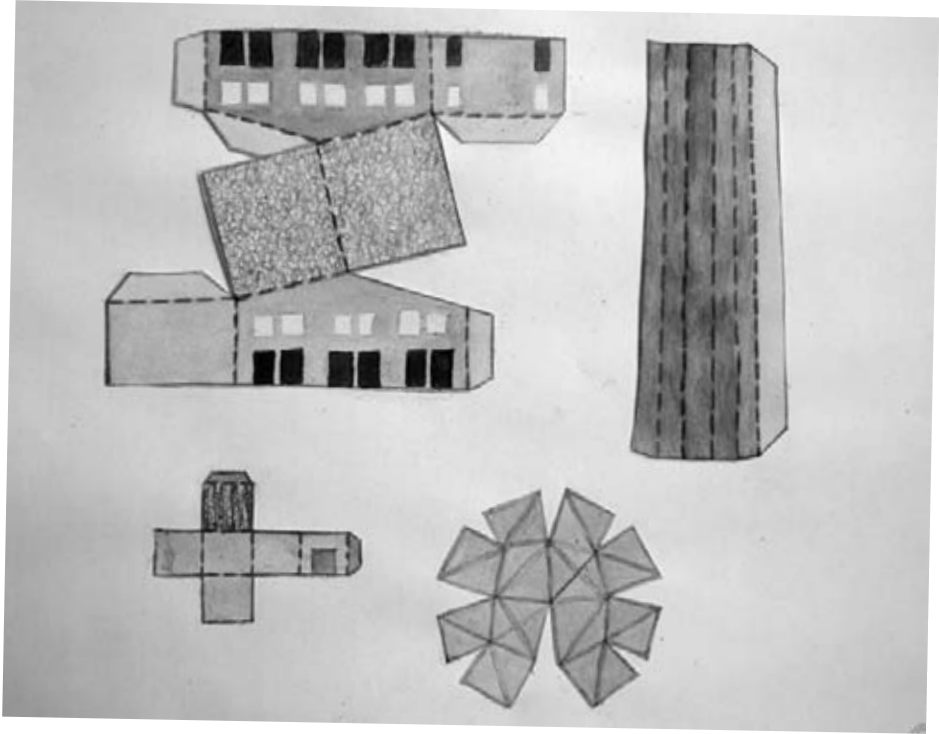
trendalink

0223 4977

Endowment policy? If you want to will, we could help you.

GRACE ADAM

«How to Make a Factory» 59cm x 84cm, pencil and watercolour on paper, 2008



PAULINE THOMAS

«Tsunami» 38cm x 28cm, lightfast ink on 100% cotton archival paper, 2006



SARAH McNULTY

«Cotton Wandermude» 48cm x 46.5cm, pencil and oil on panel, 2007



AMY PETRA WOODWARD

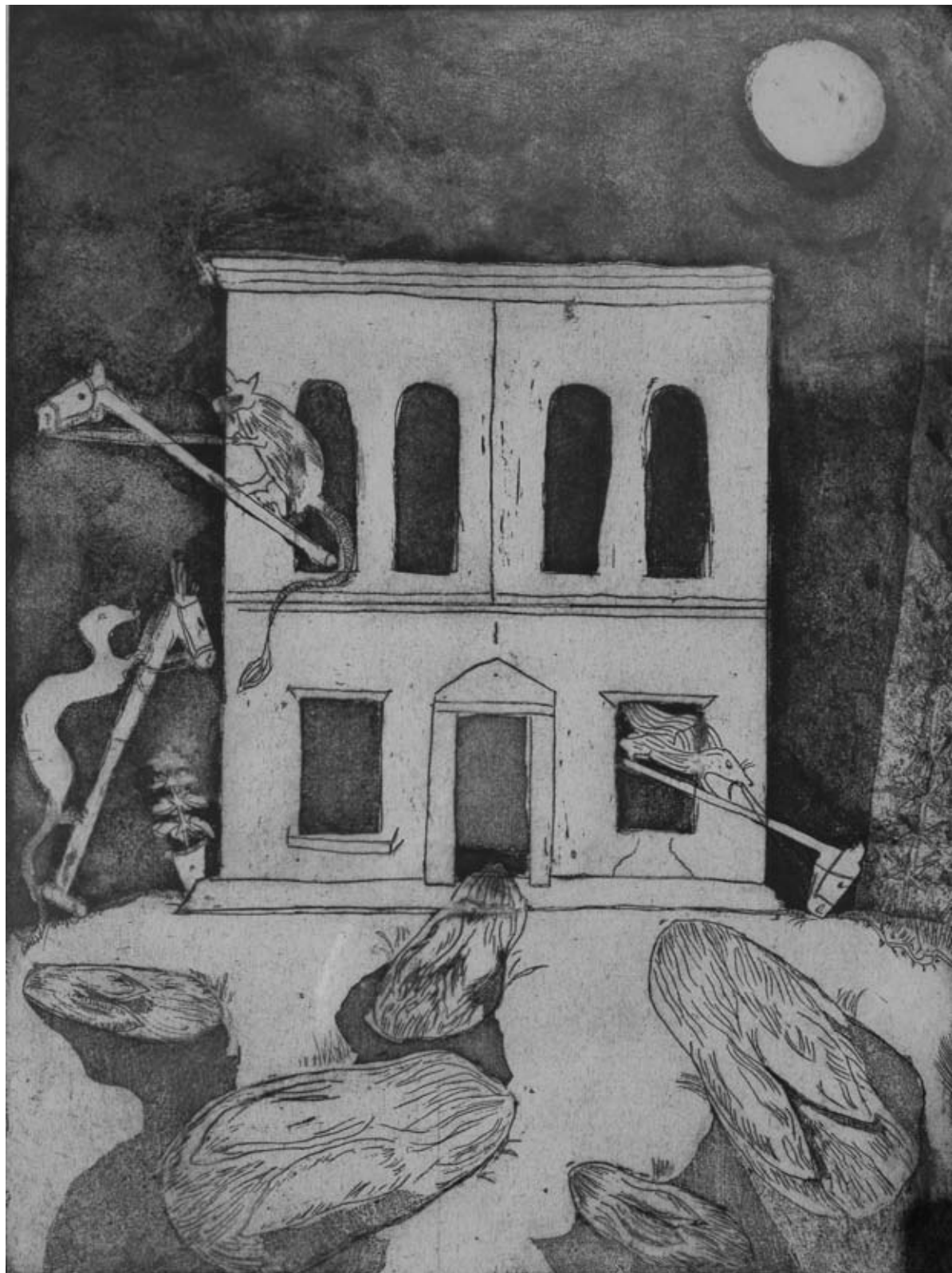
«Spectre» 30cm x 21cm, oil on canvas and oil pastel, 2008



STEPHEN HARWOOD

«Mother's Dentistry, Cold Morning (2006)» 30cm x 22cm, pencil 2006





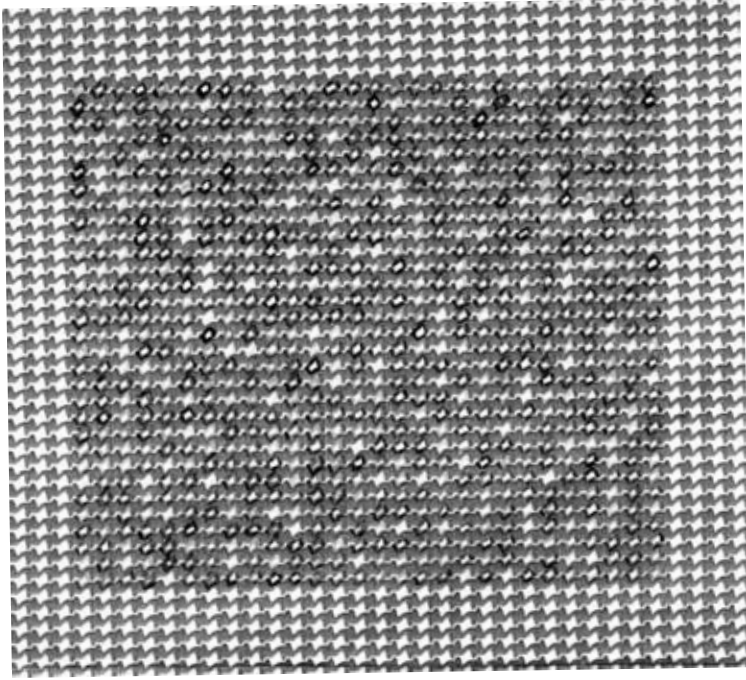
SARAH WOODBURN

«Embryo» 21cm x 14.4cm, pen on paper, 2008



KATE RUSSO

«From Kinnaird» 8cm x 8cm, coloured pencil on envelope, 2007



FELIX BARHAM

«Somewhere in the Past» 40cm x 35cm, mixed media, 2008



ELENI ZAGKALI

«Sitting Face to the Wall» 25cm x 27cm, pencil, graphite and pastel on paper, 2008



BENET SPENCER

«Lepanto» 21cm x 29.5cm, acrylic, pencil and computer print on paper, 2007

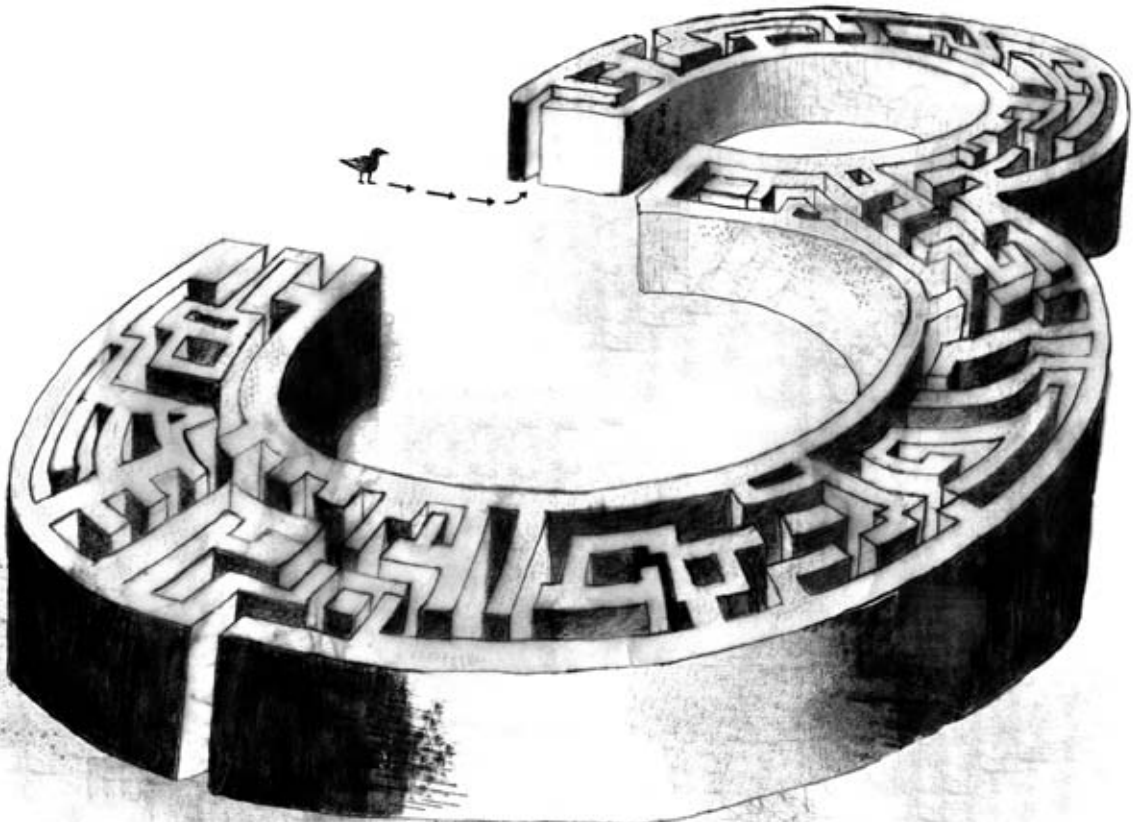




LIZ DAWSON

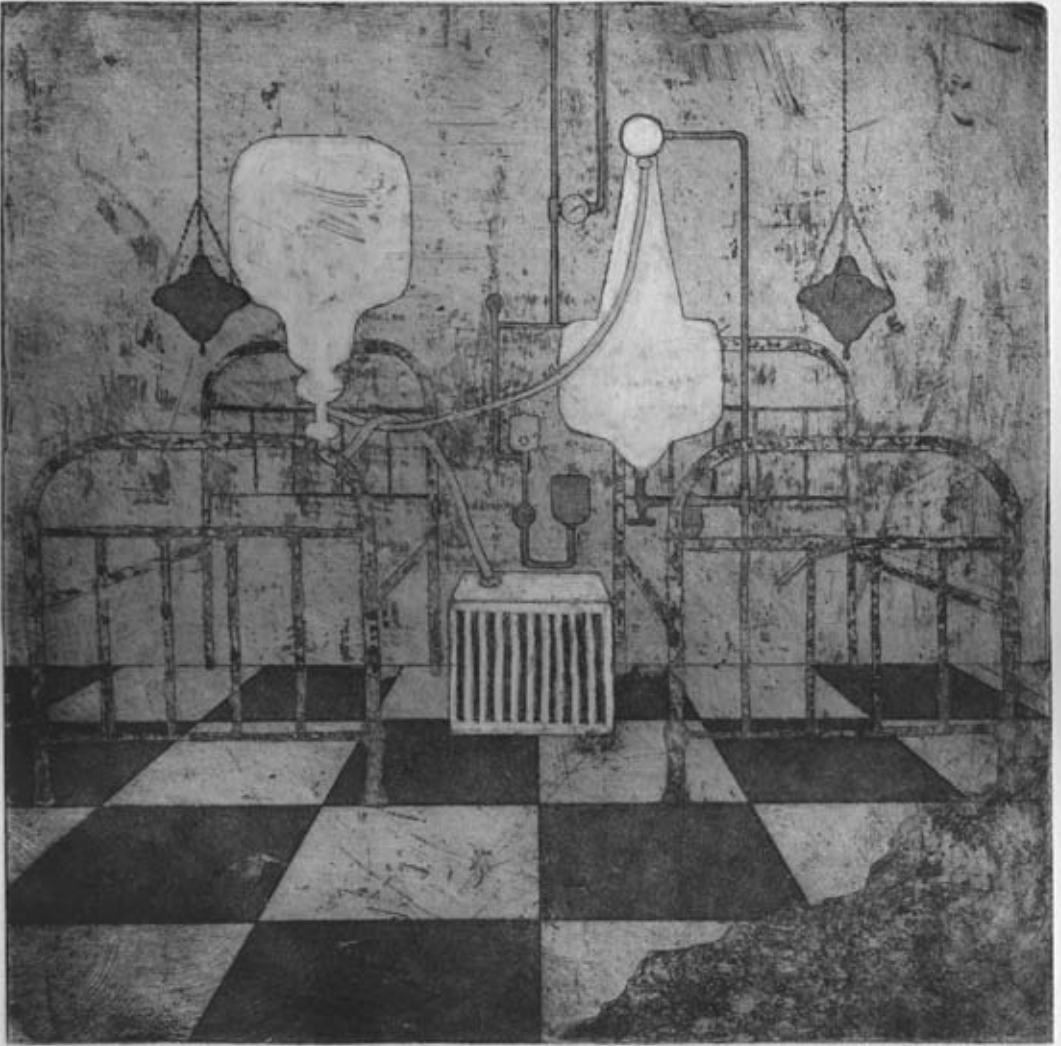
«The passage» 30cm x 30cm, oil on board, 2008





JEMMA WATTS

«Myomectomy» 21cm x 21cm, pencil on paper, 2008



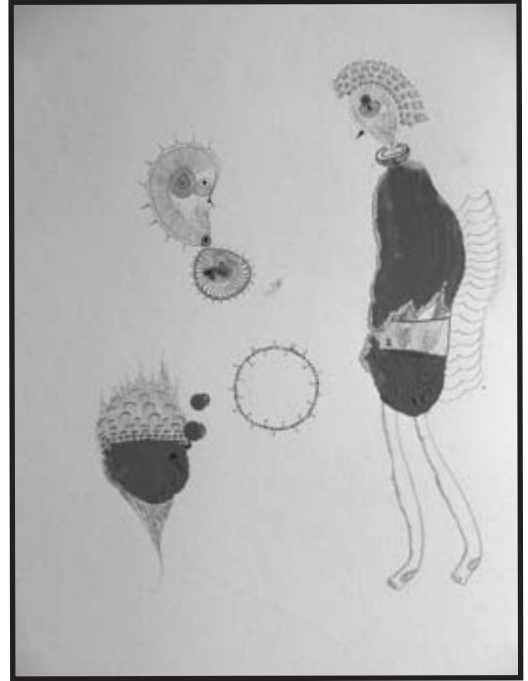
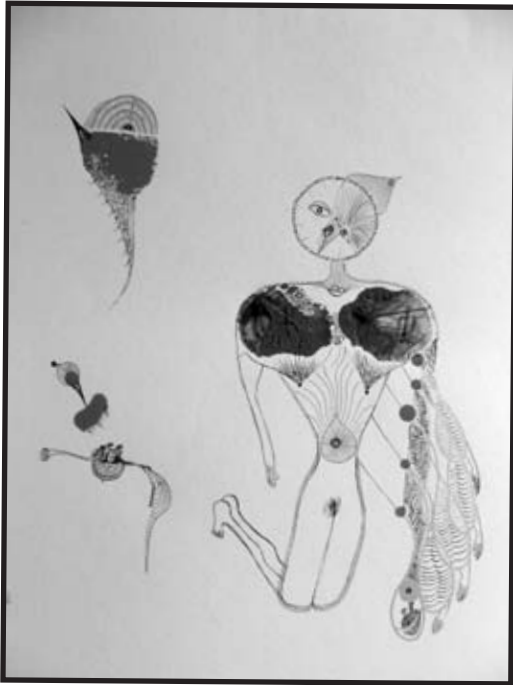
AW

Myomectomy 11 [Signature]



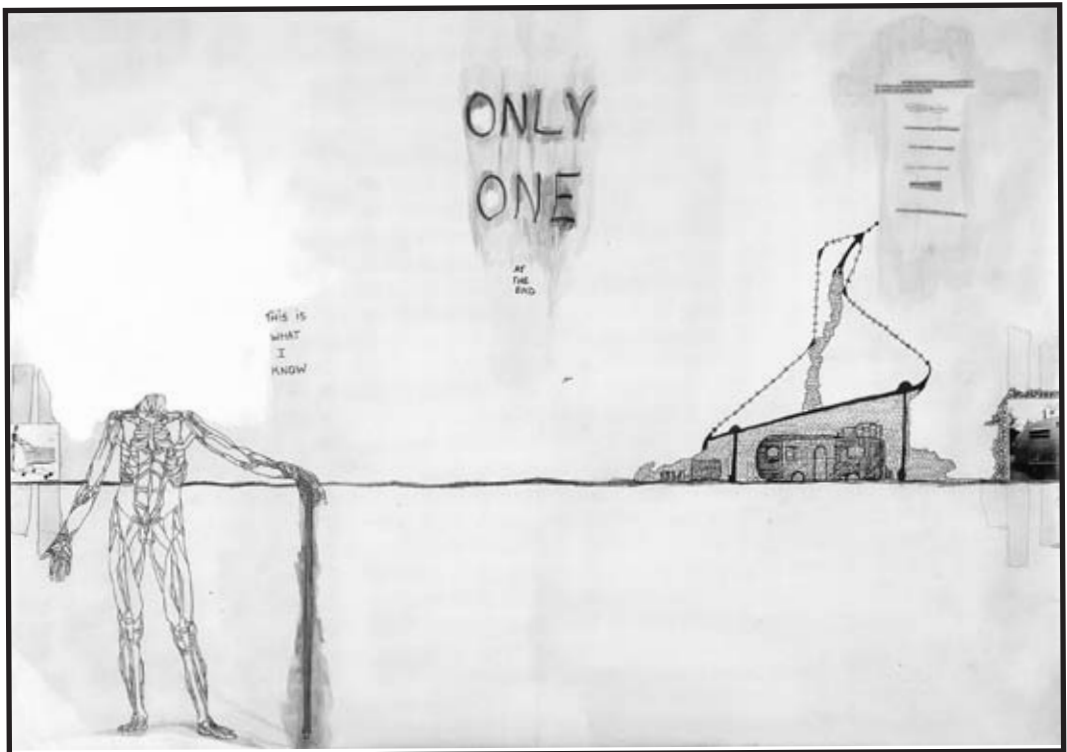
LUZ VALENCIA

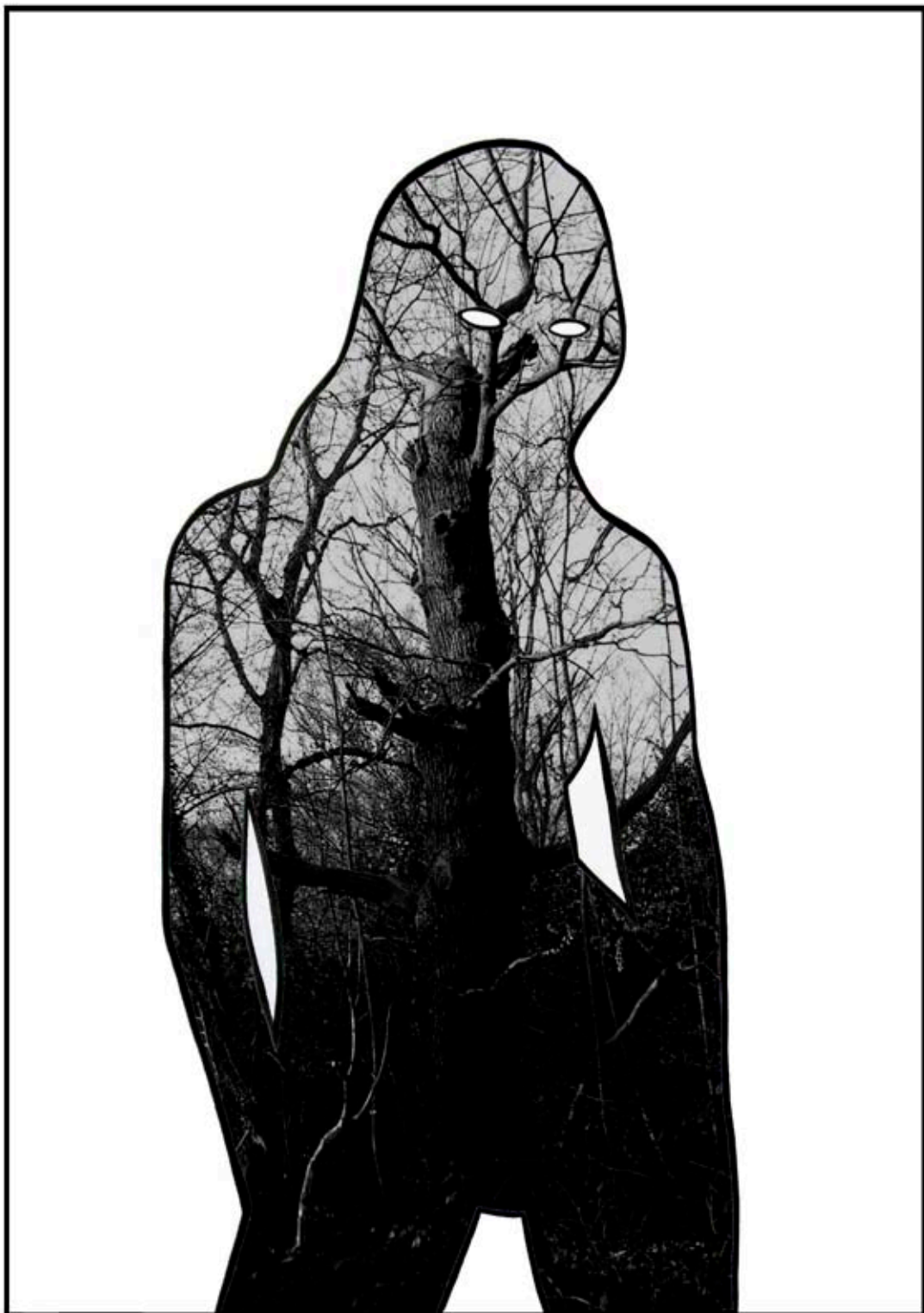
«Keep on Walking» 2 x 29cm x 21.5cm, gouache and pencil on paper, 2008



BRYAN McCORMACK

«Everything That is in the Place That it Is, no.6a» 150cm x 100cm, photo, pen, crayon and watercolour on canvas, 2008





LIBBY SHEARON

«Untitled» 21cm x 9cm, pencil and gouache on paper, 2008



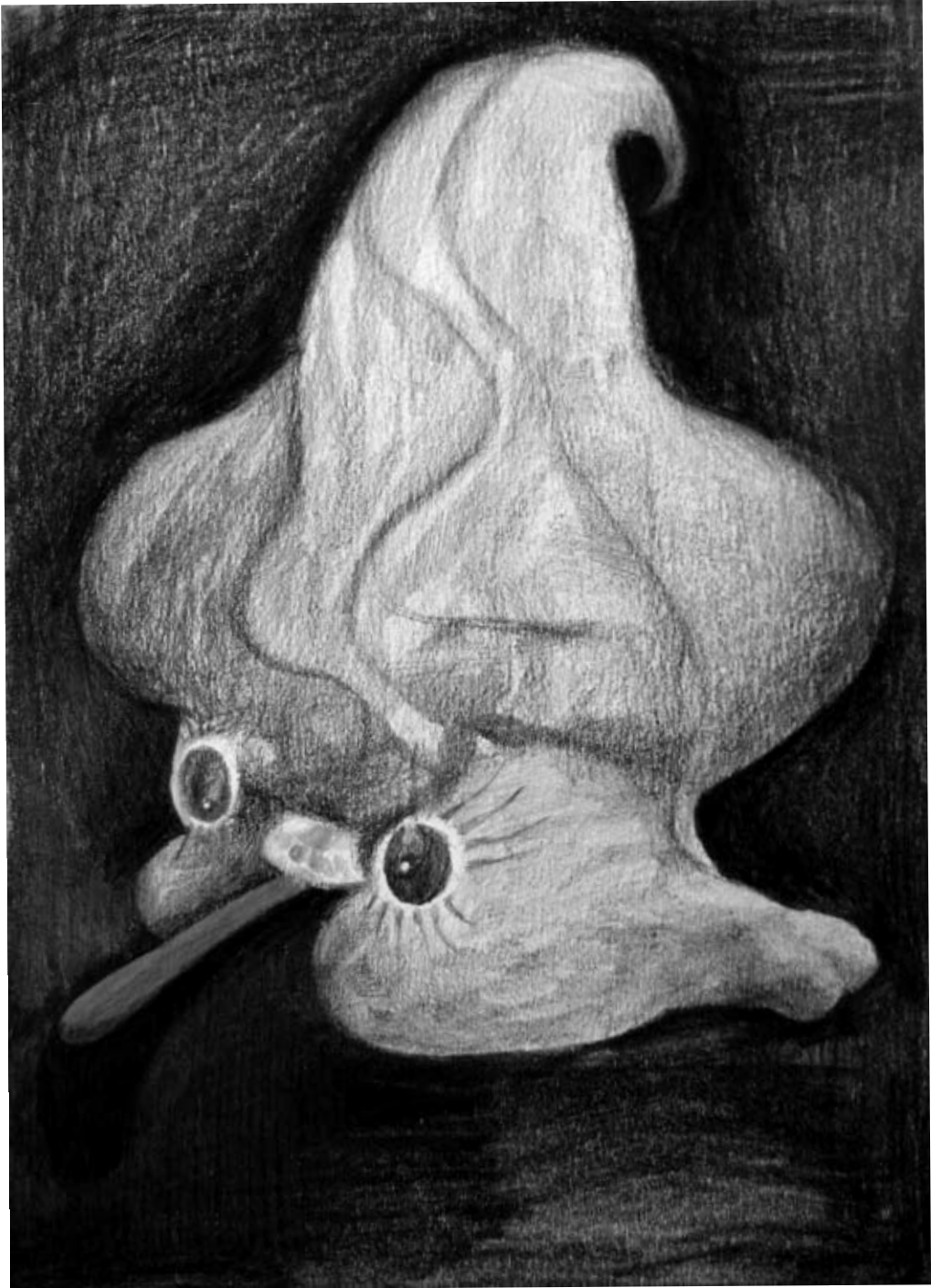
LEIGH CHORLTON

«Form 2» 44cm x 62cm, oil and shellac on paper, 2008



JOE SCHNEIDER

«Sweet Eruptions» 25cm x 17.5cm, graphite and coloured pencil on paper, 2008



DAVID MANLEY

«This Drawing was not Made in a Cafe» 31cm x 41cm, charcoal on paper, 2008



ALLI SHARMA

«Pendelfin Rabbit» 22cm x 30cm, pen on paper, 2008



IAN GONCZAROW

«Them» 9cm x 21cm, photocopy and acrylic on paper, 2008



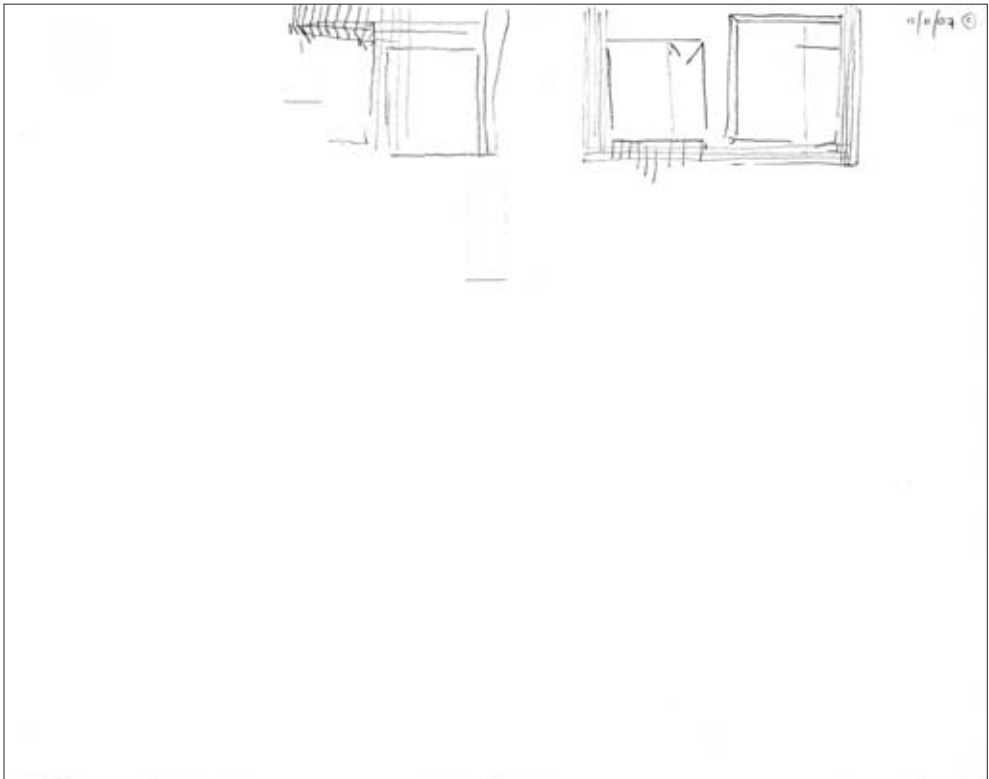
ZOE PETERSEN

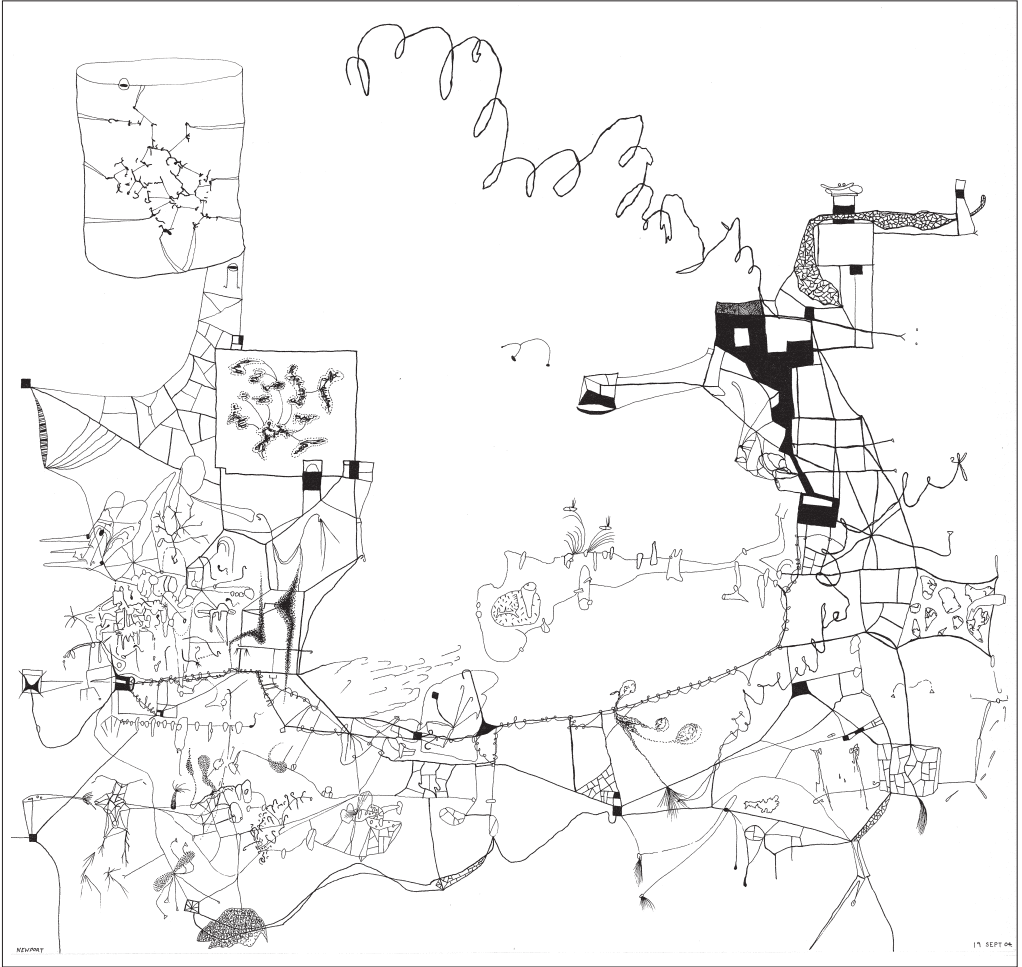
«Flat H» 13cm x 21cm, graphite incisions, paper, 2008



RICHARD BATEMAN

«Military Macaw 12/11/07 C» 27cm x 35cm, lead pencil and paper on paper, 2007





VICENTE GRONDONA

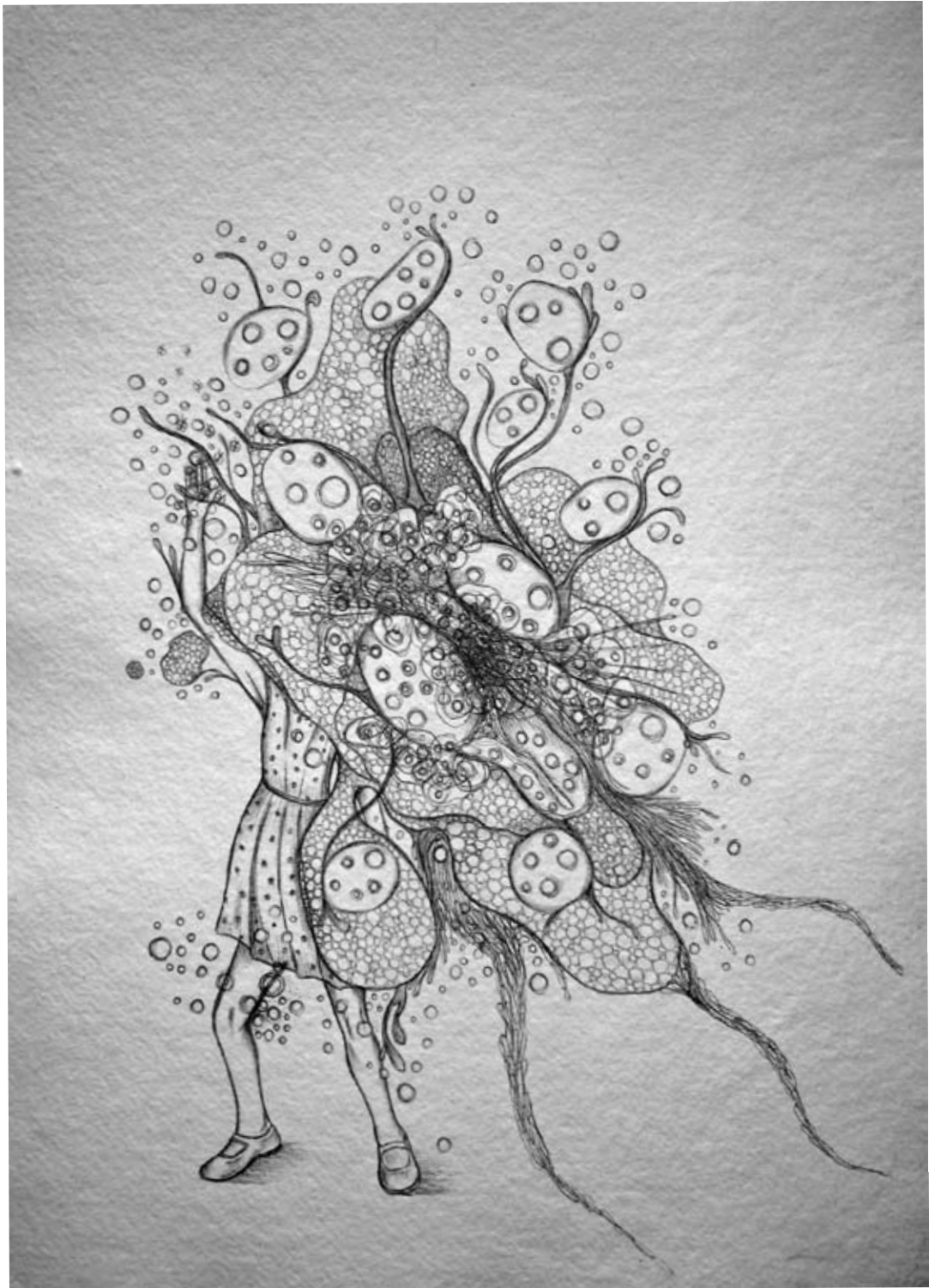
«Attention!, Serpents Venimeux en Libertes» 100cm x 100cm, charcoal on paper, 2008



GAIL OLDING

«Untitled» 84cm x 59cm, pencil on paper, 2008





WILLIAM WRIGHT

«Batman» 73cm x 56.5cm, charcoal and chalk on paper, 2008



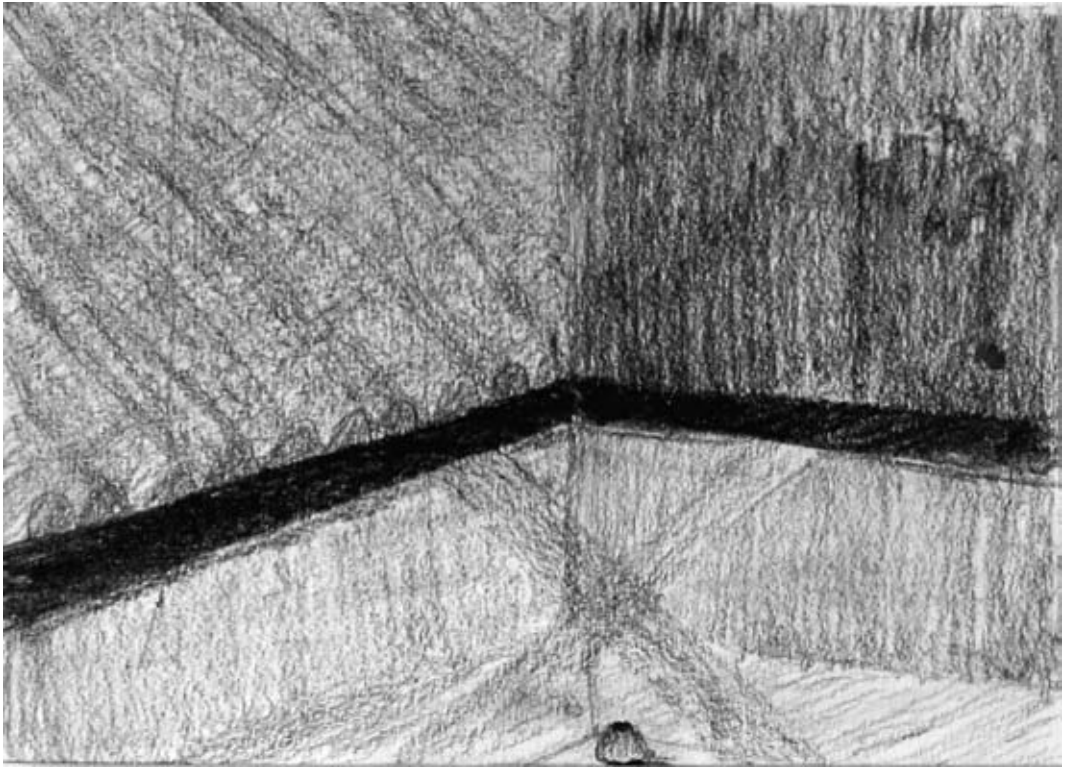
J.A. NICHOLLS

«Girl» 30cm x 21cm, wax crayon on paper, 2008



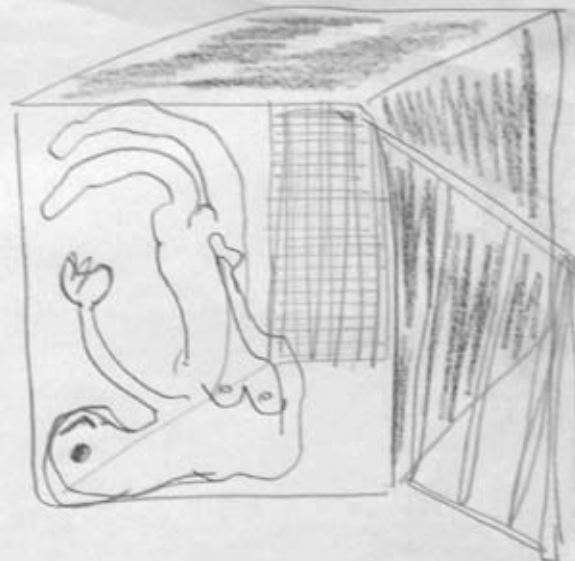
LAURA MOUSAVI ZADEH

«Untitled (Drawing for The Lighted)» 12cm x 15cm, pencil on paper, 2008



DAVID RODRIGUES

«Untitled» Drawing, 34cm x x 44cm, 2008



PAULINA HORTYNSKA

«Paulinka is Grounded» 35cm x 25cm, pencil, 2007



NINA GARSTANG

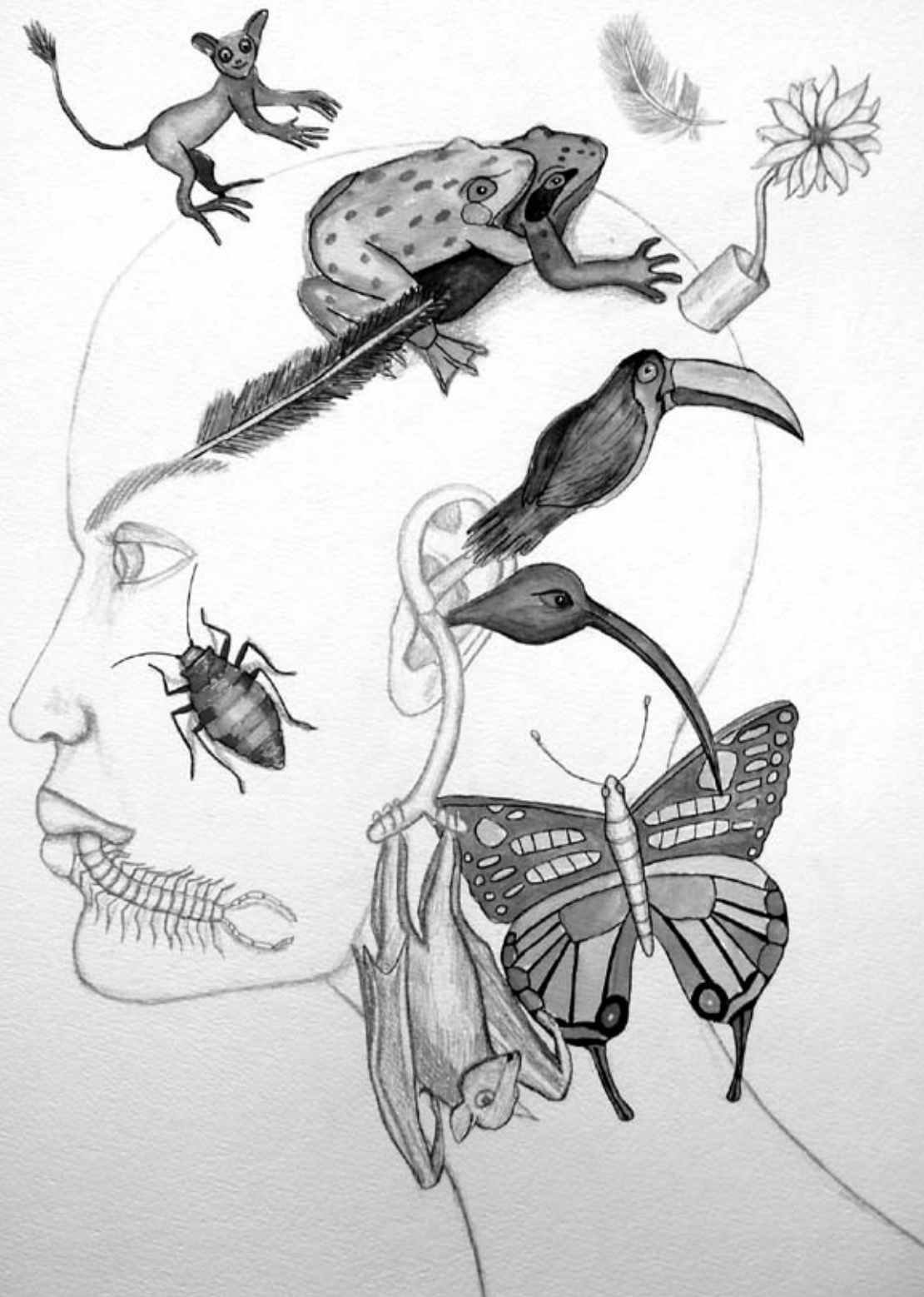
«Cherrilious» 21cm x 29.7cm, pencil on paper, 2008



LOUISA CHAMBERS

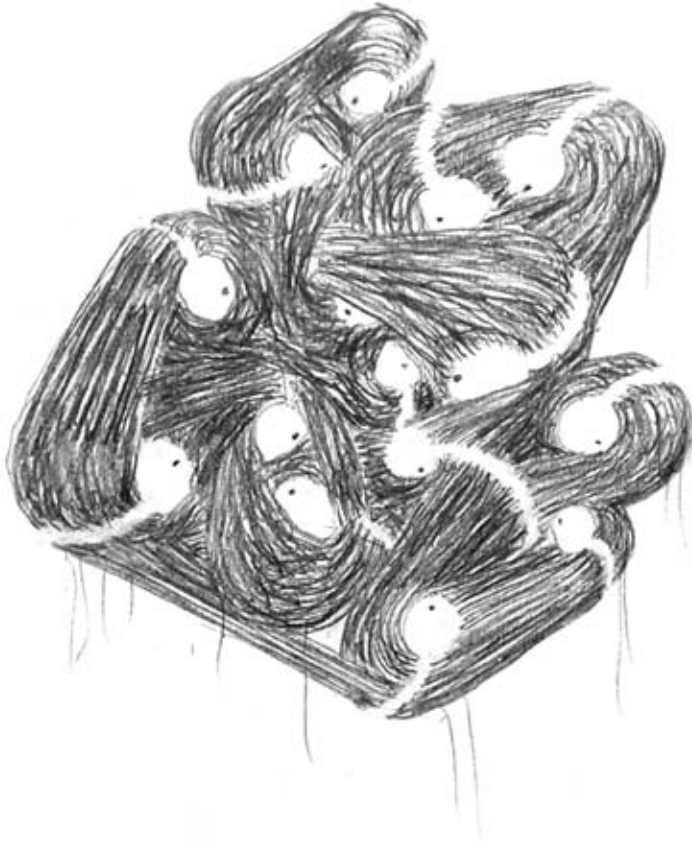
«City Tracking» 14cm x 21cm, acrylic on paper, 2008





EMILIA HOLT

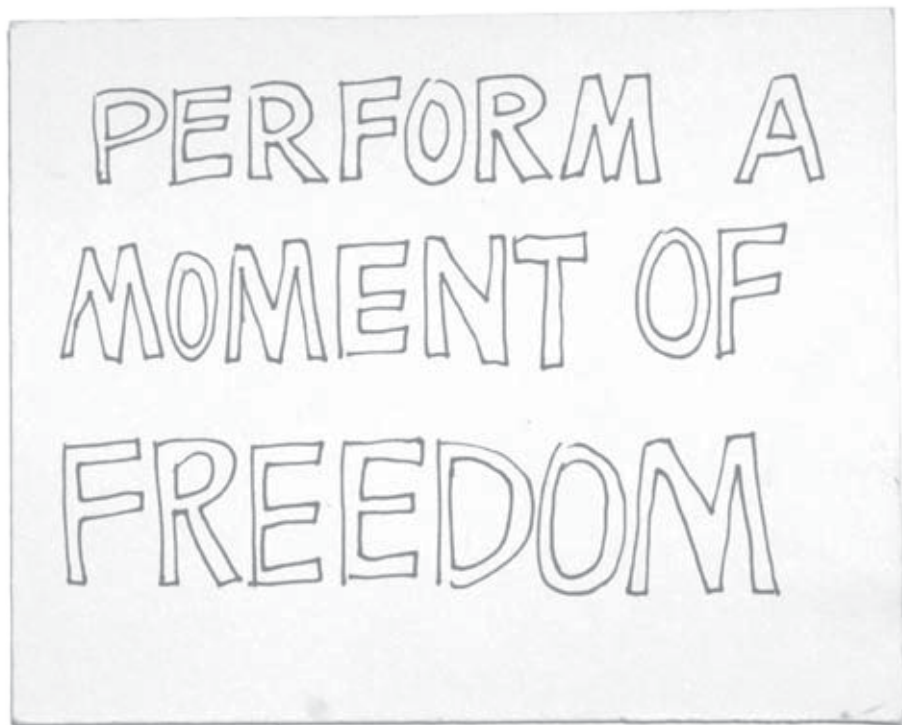
«Caught Up» 12cm x 13.5cm, pencil on paper, 2008





JANICE MACAULEY

«Perform a Moment of Freedom» 10cm x 15cm, pen on paper, 2008



KATE GROOBEY

«Untitled» photoshop image, 2008



DREW MALCOLM

«Miscellaneous Coffee Cup» 27.9cm x 35.6cm, graphite and acrylic on bristol paper, 2008



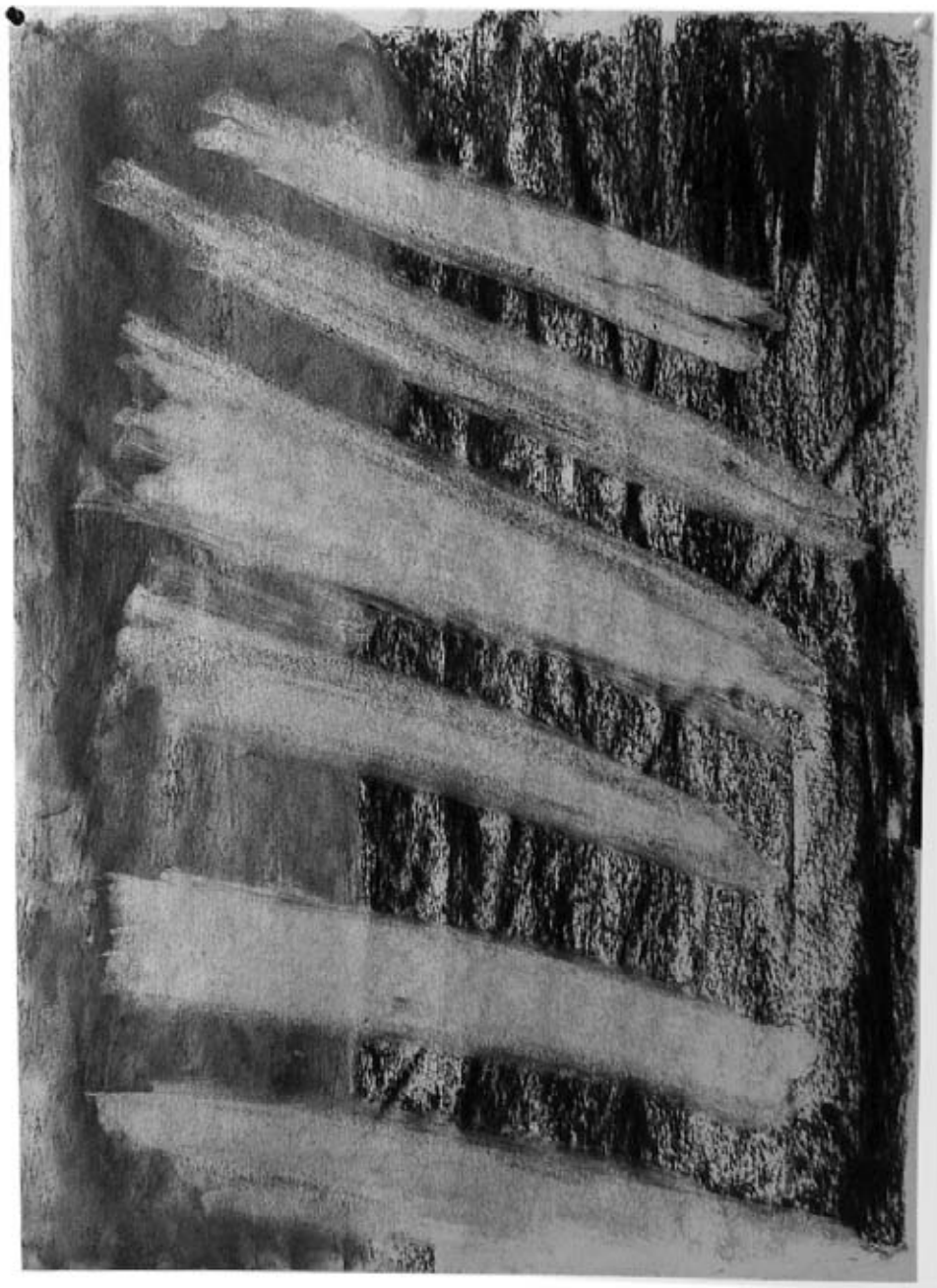
ELLIE HOWITT

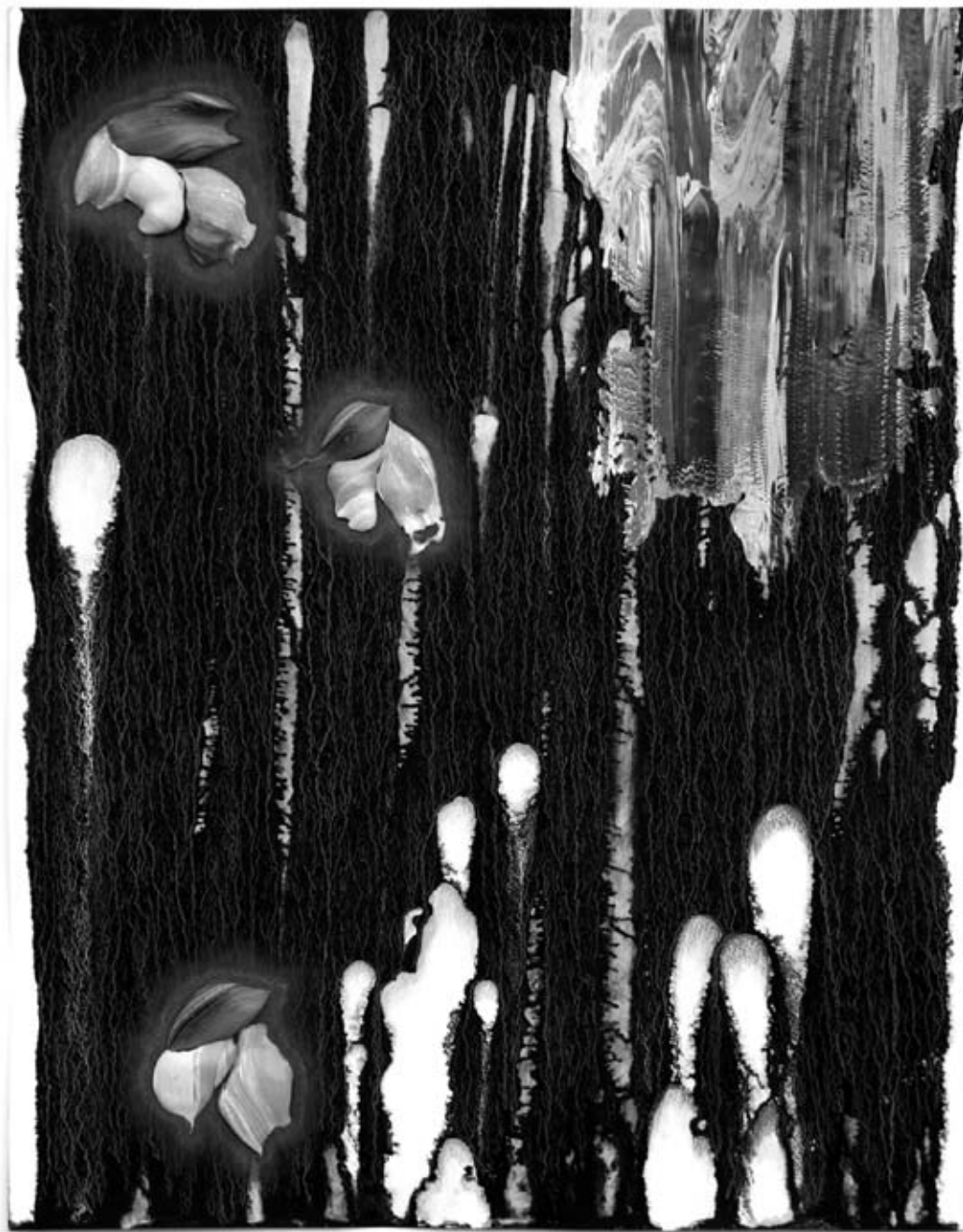
«The Death of Me» 56cm x 42cm, pencil crayon on paper, 2007



LIAM SCULLY

«My Thin Willy» 68.5cm x 50cm, charcoal on paper, 2008





SUZANNE HOLTOM

«Untitled» 30cm x 25cm, pen and inkwash on paper, 2008



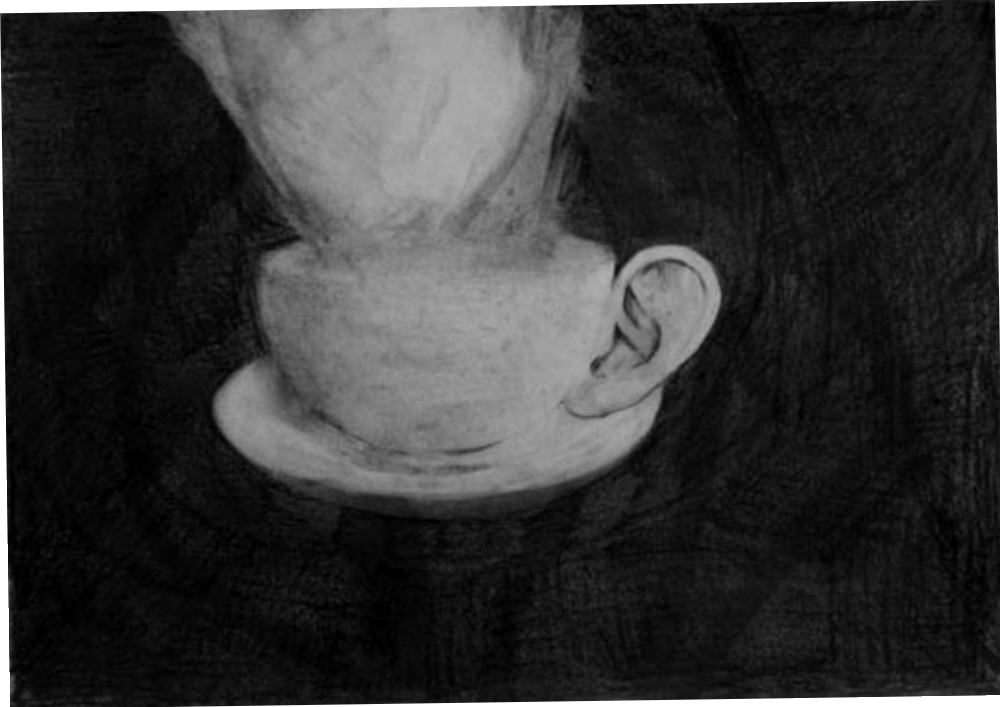
SOPHIE HENDER

«Hollywoodland» 21cm x 29cm, oil, pencil and pen on paper, 2008



SALLY KINDBERG

«Tear» 26.6cm x 38cm, pencil on paper, 2008



SUE KENNINGTON

«Trailer Eight» 18cm x 20cm, oil on paper, 2008



RUSSELL HERRON

«Large Drawing» 120cm x 75cm, digital print, 2008

**RUSSELL
HERRON**

**LARGE
DRAWING**

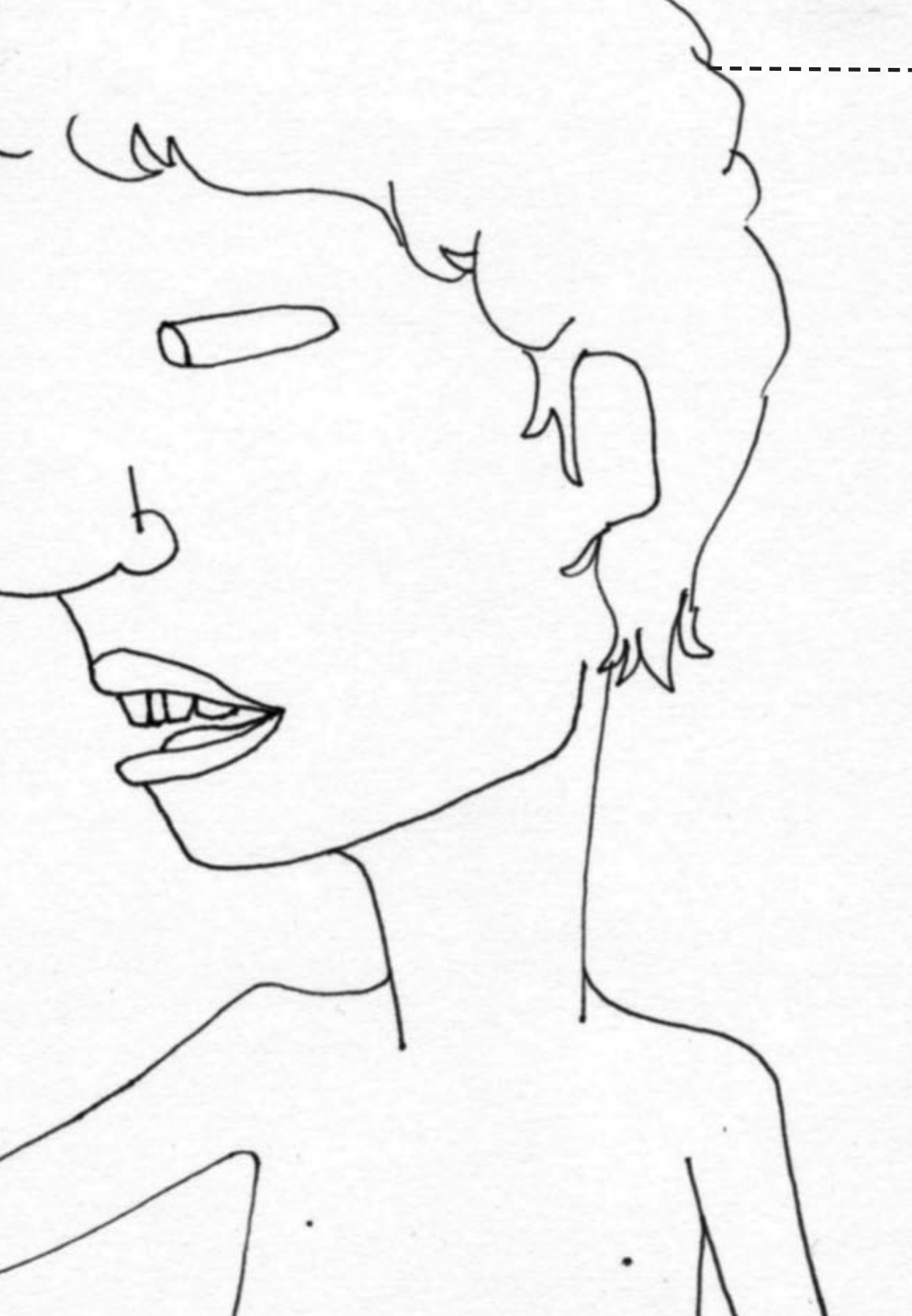
(2008)



ANGELA RANDALL

«Prod» 21cm x 15cm, fine liner on paper, 2007





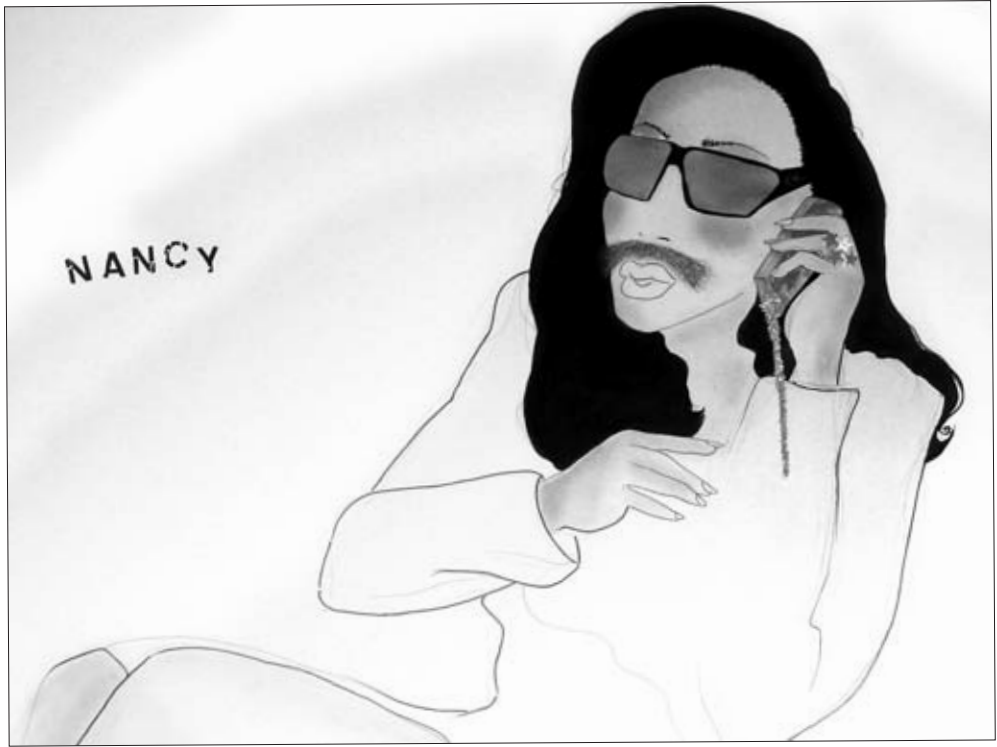
MARTIN WHARMBY

«Virginie» 68cm x 52cm, pastel, 2008



ANTONIO GIANASI

«Is that you?» 82cm x 60cm, ink and pencil on paper with glitter and stars, 2008



DAN McDERMOTT

«Untitled» 29cm x 42cm, ink on paper, 2007



LUCY JOHNSTON

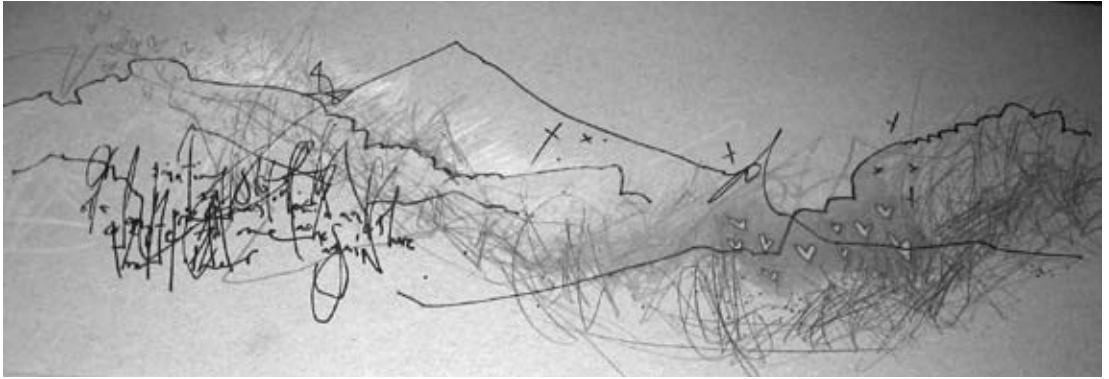
«Drinking Myself Beautiful» 52cm x 52cm, pencil and ink on paper, 2008





GEORGINA VINSUN

«Cardi» 25cm x 70cm, marker pen, pencil and crayon on card, 2008



SIAN HISLOP

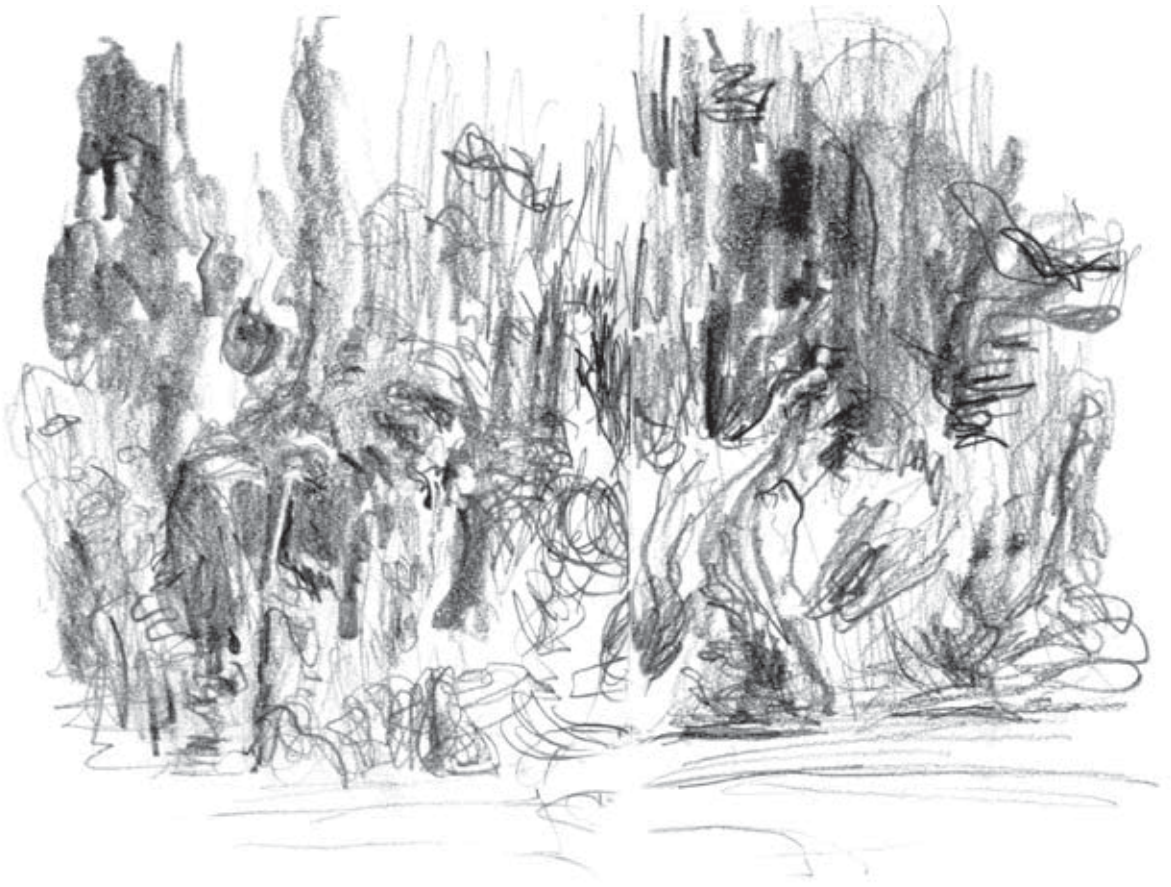
«Fugazi» 14.5cm x 21cm, ink on paper, 2008





KAREN DOUGLAS

«Weeds» 15cm x 21cm, pencil on paper, 2008



LIZZY FORRESTER

«Wooden Door and Earthenware Pot» 32.5cm x 46cm, pencil on paper



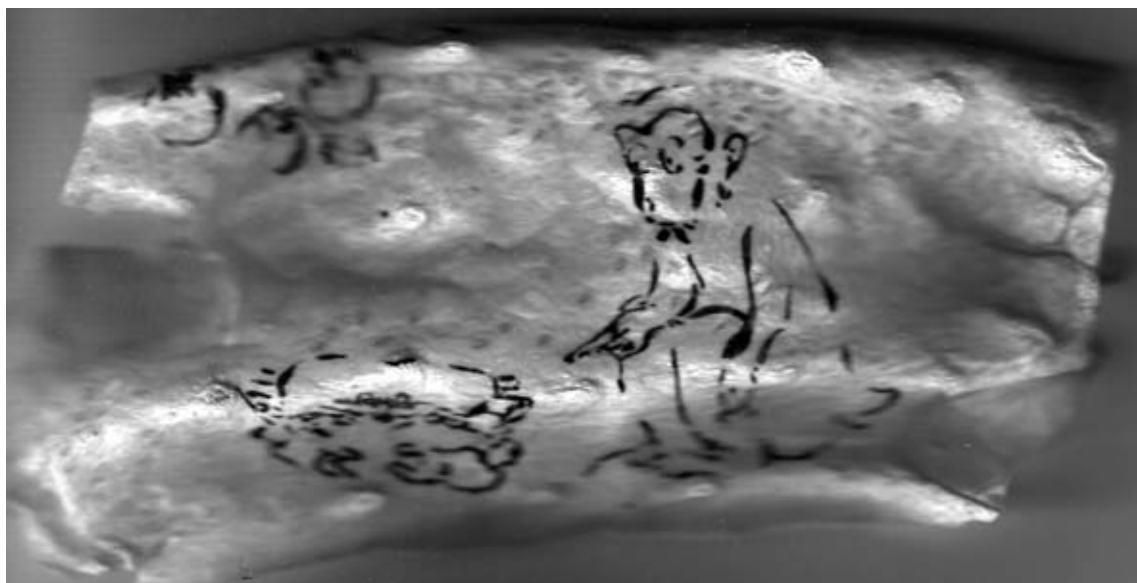
LUCY NICHOLSON

«Hare's Behind You» 70cm x 60cm, mixed media on canvas, 2008



HARUTO TOYODA

«It's the Crabs that's done that» 14cm x 19cm approx, indian ink on crabshell, 2008



HENRY WHYSALL

«Black and White Study, Square» 36cm x 36cm, scored metal paint and plaster of paris on plaster panel, 2008



MAT HUMPHREY

«The Hills of Whatever» 7.5cm x 5cm, pastel on paper, 2008



ALEX HEATON

«The Tannhauser Gate» 45cm x 20cm, digital montage, 2007





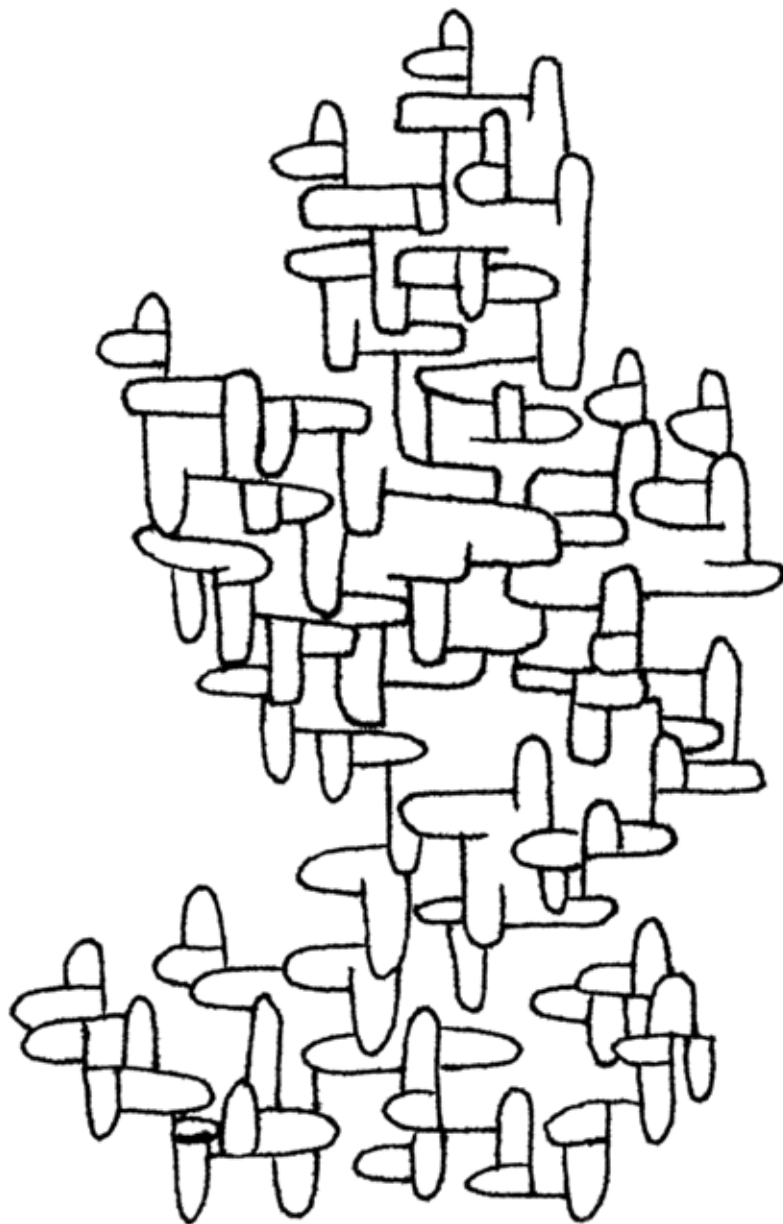
DAVID PORTER

«I hate Self Pity, Pity Me» 29.5cm x 21cm, biro on paper, 2008

YOU'RE FUCKING MAD

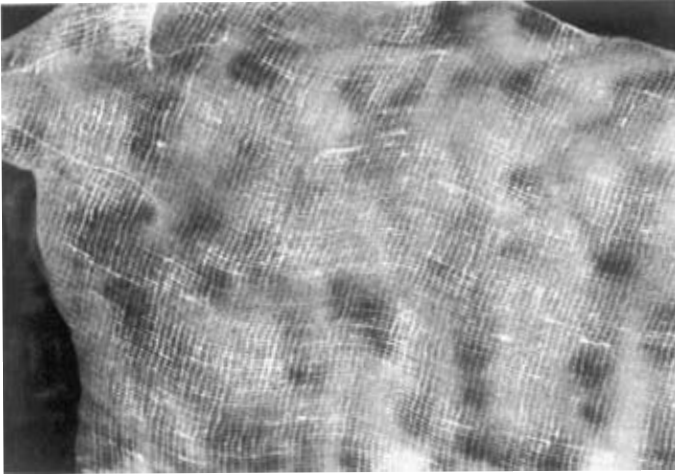
A SAD KESTREL





SNEH MEHTA

«Torso» 84cm x 59.5cm, cellulose acrylic paint on paper, 2007



NAOKI KOYAMA

«Memories of Paris» 30cm x 40cm, mixed media, 2008



EVY JOKHOVA

«Sore Throat» 70cm x 100cm, pen on paper, 2007



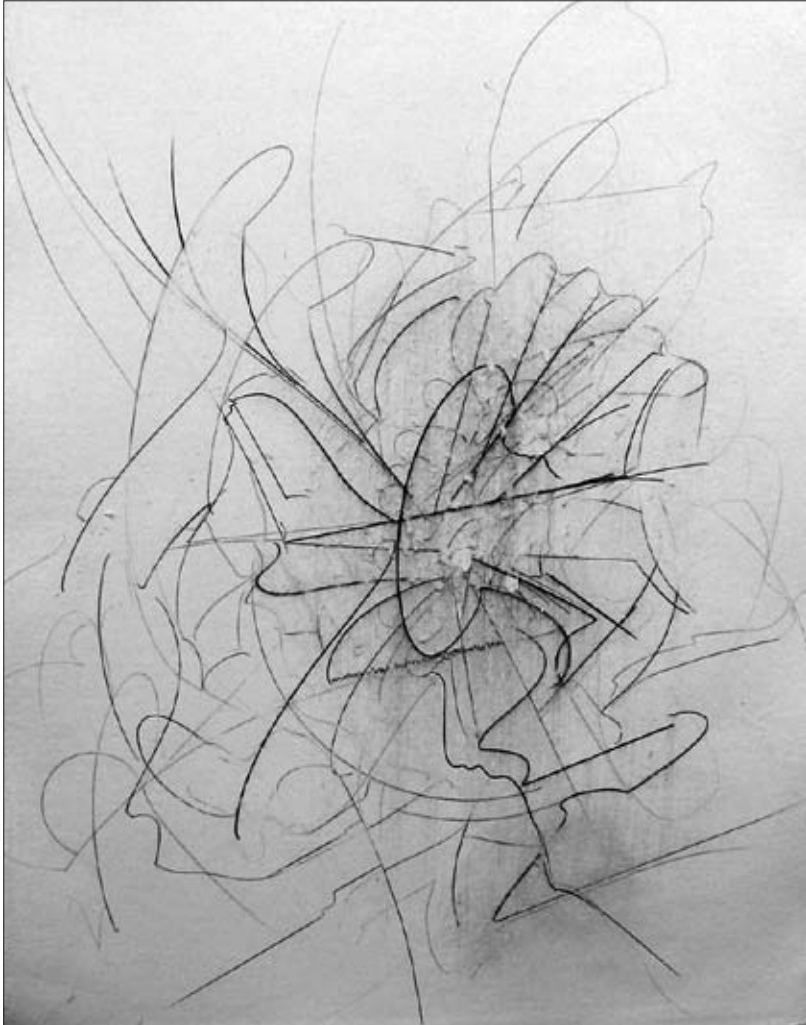
FABIENNE JACQUET

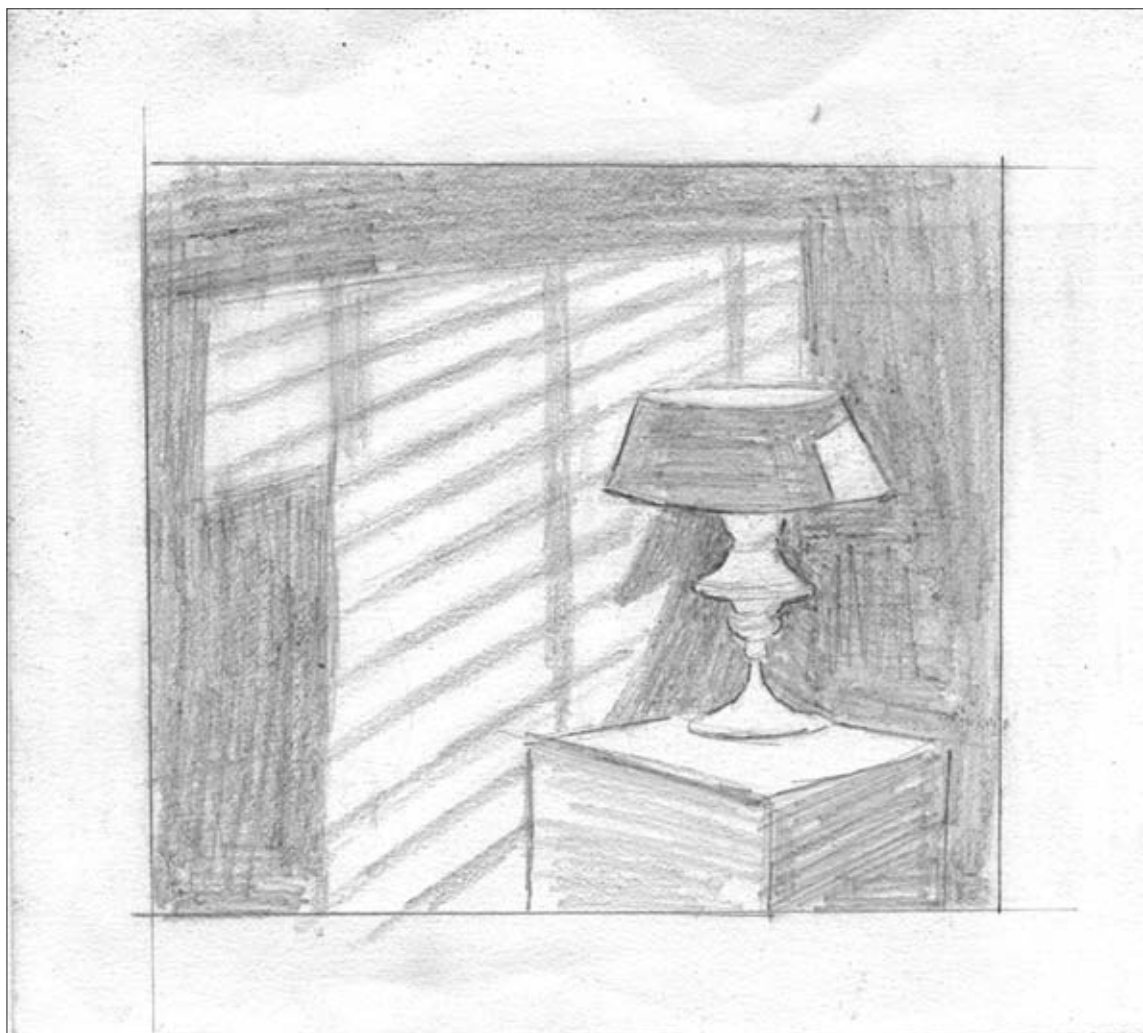
«Asleep in a Mouse Hole»
40cm x 60cm, ink, pencil, pastels and pen on paper, 2008



DAVID SMALL

«Untitled» 76cm x 56cm, pencil on paper, 2008







ALEX HAMILTON

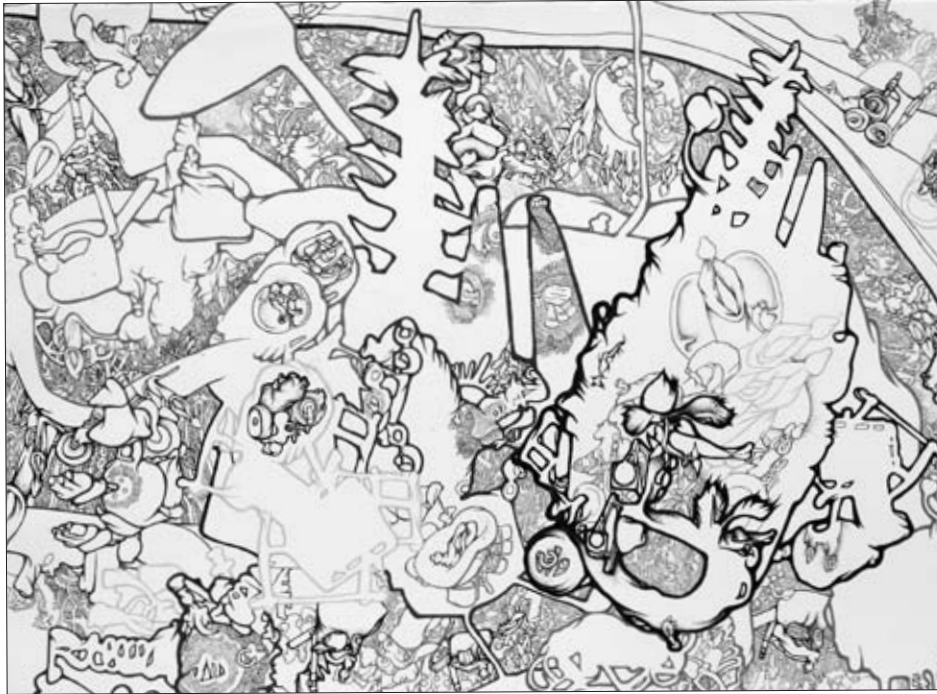
«4th Plinth 3»

4.4cm x 116.2cm, pastel, gouache, pen and ink, airbrush, watercolour, photocopy on 165gm Canson watercolour paper, 2008



YUTAKA INAGAWA

«Ovoidmaudlin4» 77cm x 57cm, ink on paper, 2008



PAUL CATON

«British Birds of the Wild Places» 66cm x 51cm, pencil on paper, 2008



YORGO MANIS

«Warning» 20cm x 30cm, pencil on paper, 2008



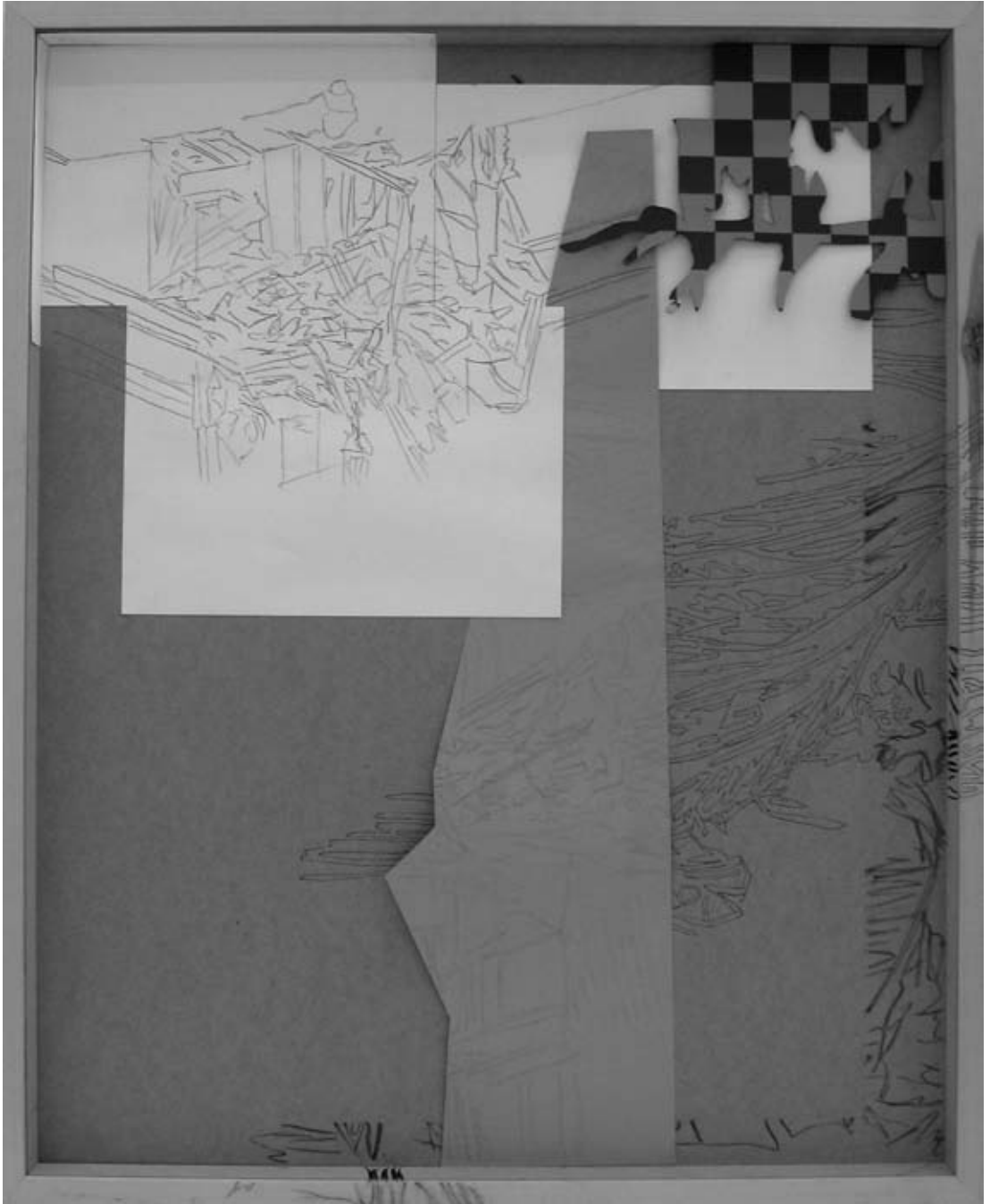
TIM BETJEMAN

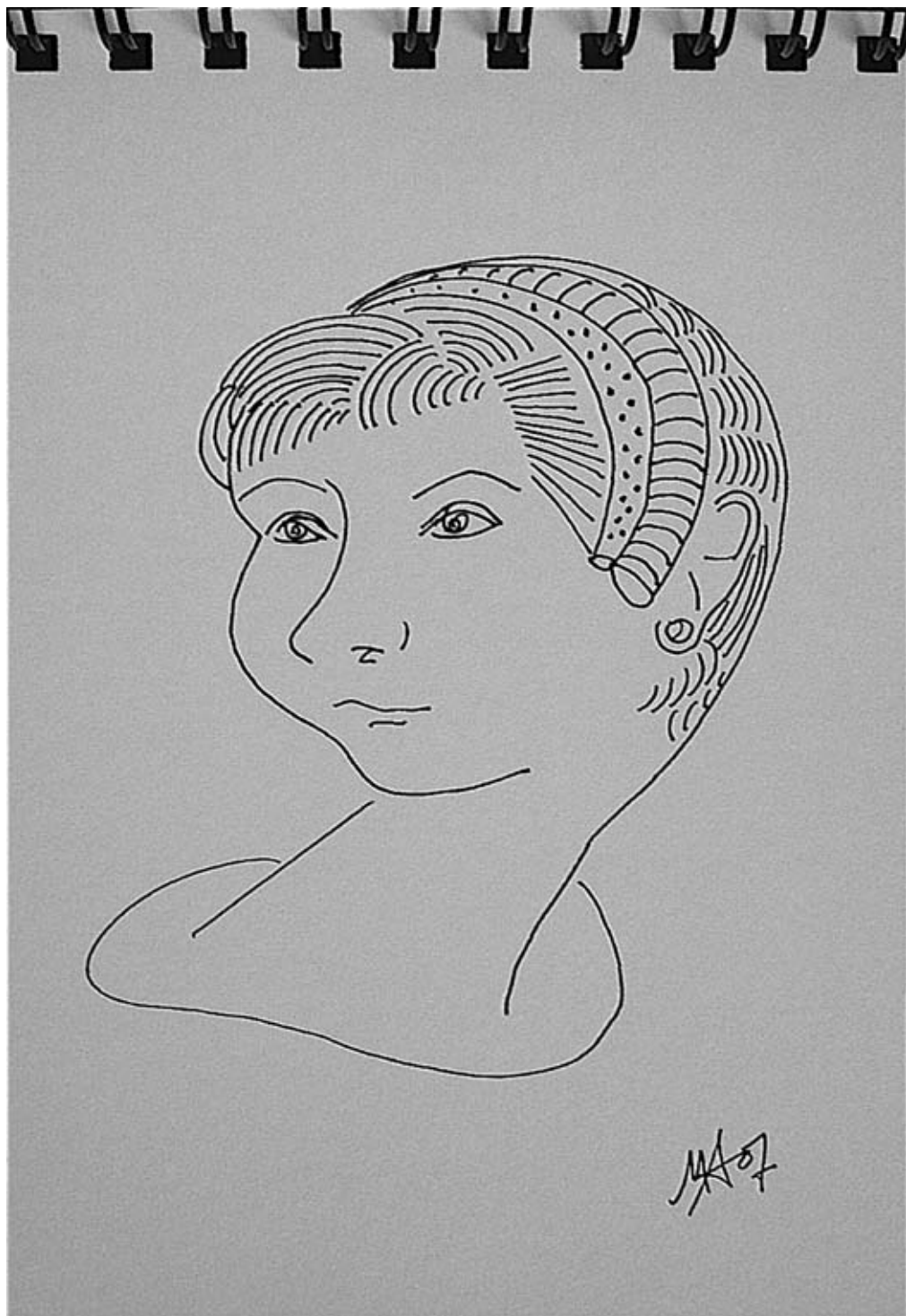
«McDonald's Whitechapel» 30cm x 21cm, felt tip and coloured markers on paper, 2008



TREVOR KIERNANDER

«Landscape 1» 81cm x 66cm, ink, charcoal, graphite, on wood and paper, 2008

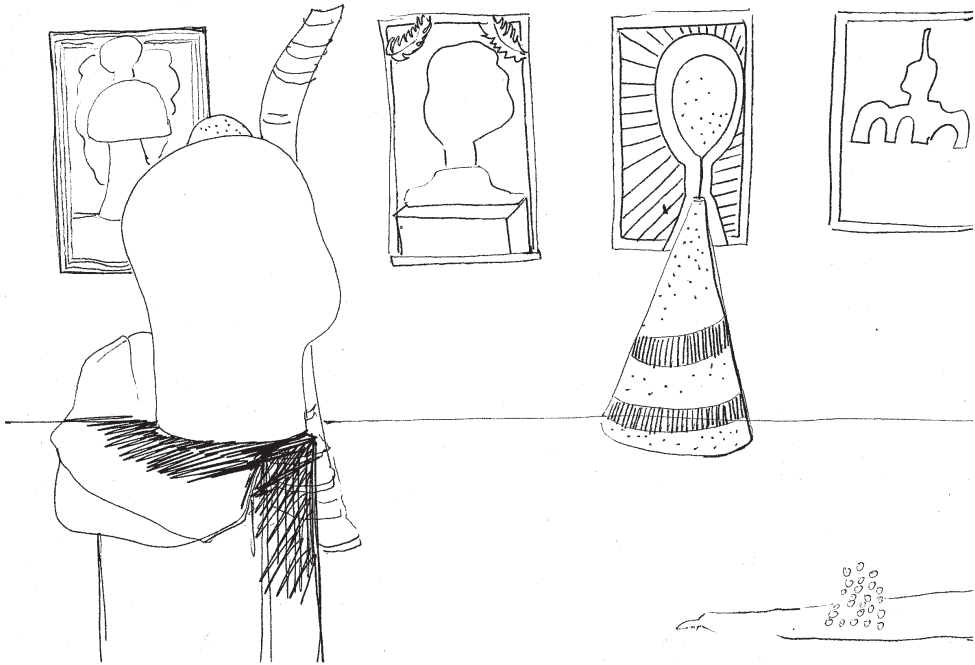




MAREK TOBLEWSKI

«2LC 04 Study no.6» 21cm x 19cm, pencil on paper, 2004



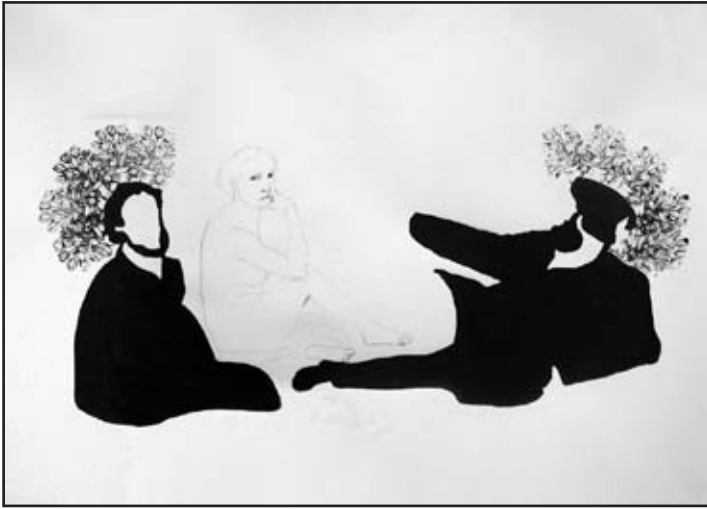


JONAS RANSON

«Fruits of the Earth, Working Drawing» 27cm x 35cm, screen print and pencil, 2007



«Open Air» 60cm x 84cm, ink and pencil on paper, 2005



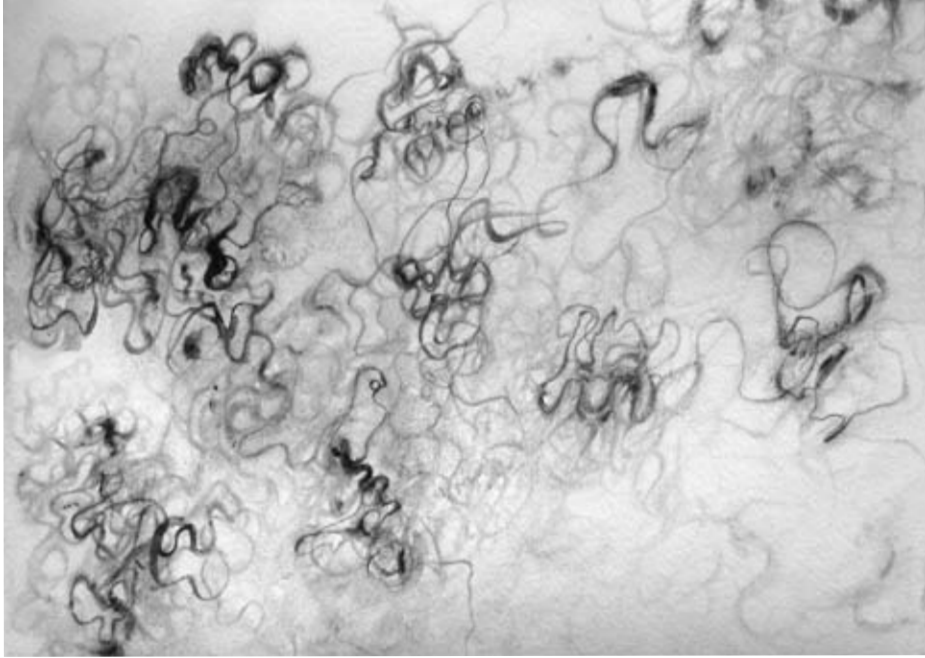
NIC PRICE

«Sweet girls» 67cm x 57cm, pencil and sweet wrappers, 2008



MARINA KASSIANIDOU

«Flaky» 35cm x 35cm, acrylic on paper, 2008



JO BROWN

«Backyard» 57cm x 74cm, charcoal, 2008





MIKE BARTLETT



JORGEN ROSENGAARD

«Prince to Come» 21cm x 26cm, ink, pencil and watercolour on paper, 2008



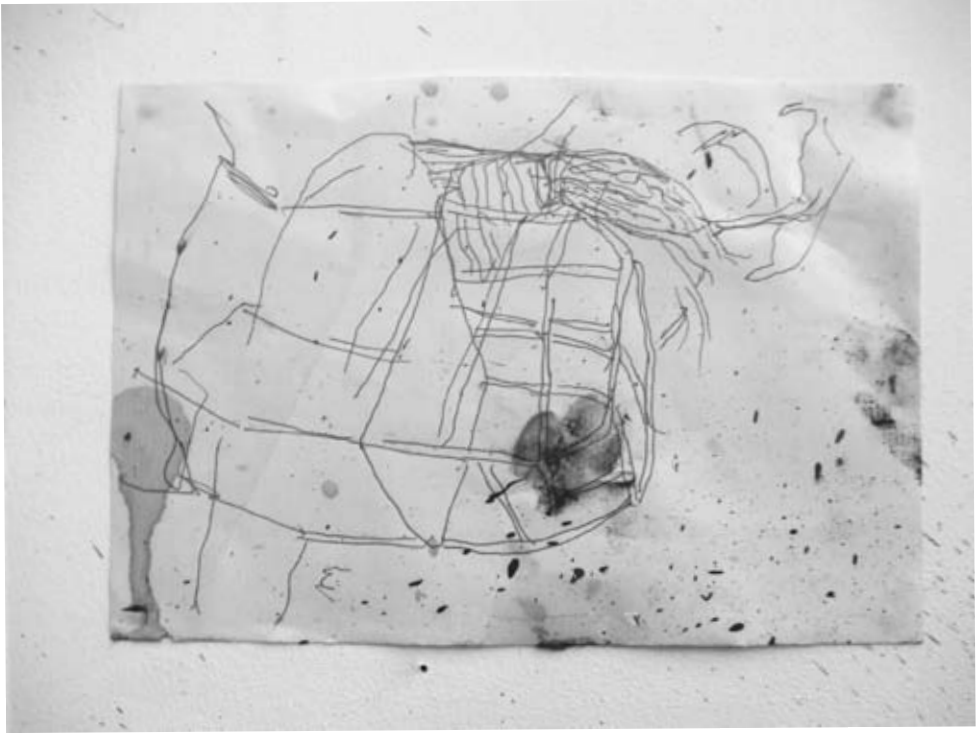
JEFF ASAN

«Untitled» 36cm x 43cm, pencil and crayon on paper, 2007



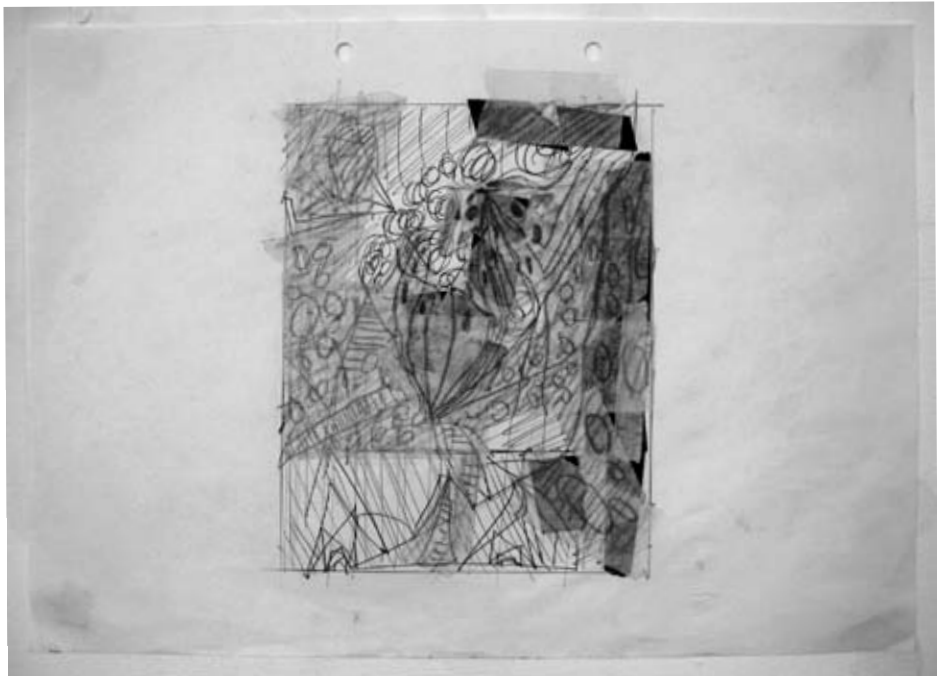
NICK CARRICK

«Misadventure Playground» 7cm x 11cm, pen on paper, 2008



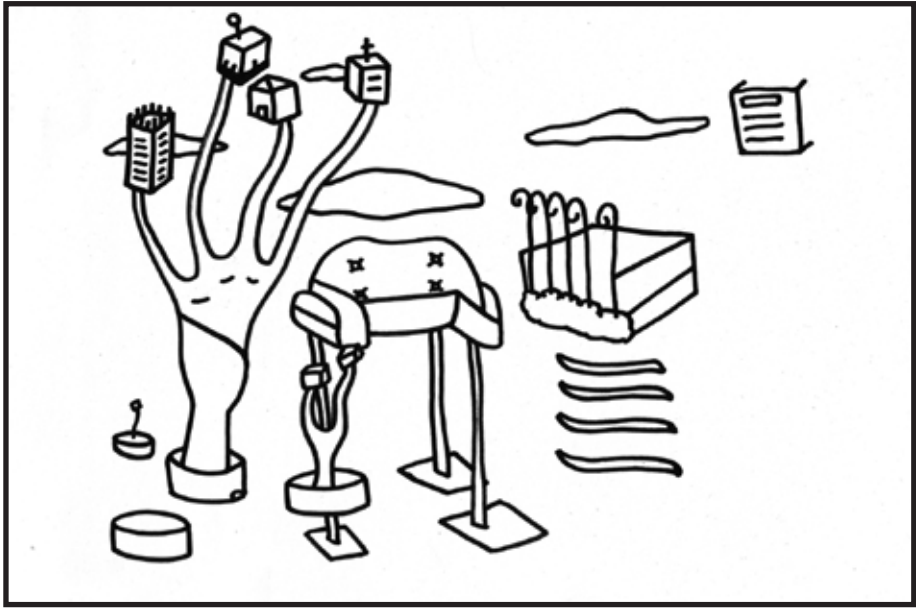
TOMOYA MATSUZAKI

«Doodle with Masking Tape» 21cm x 29.7cm, ink and masking tape on paper, 2008



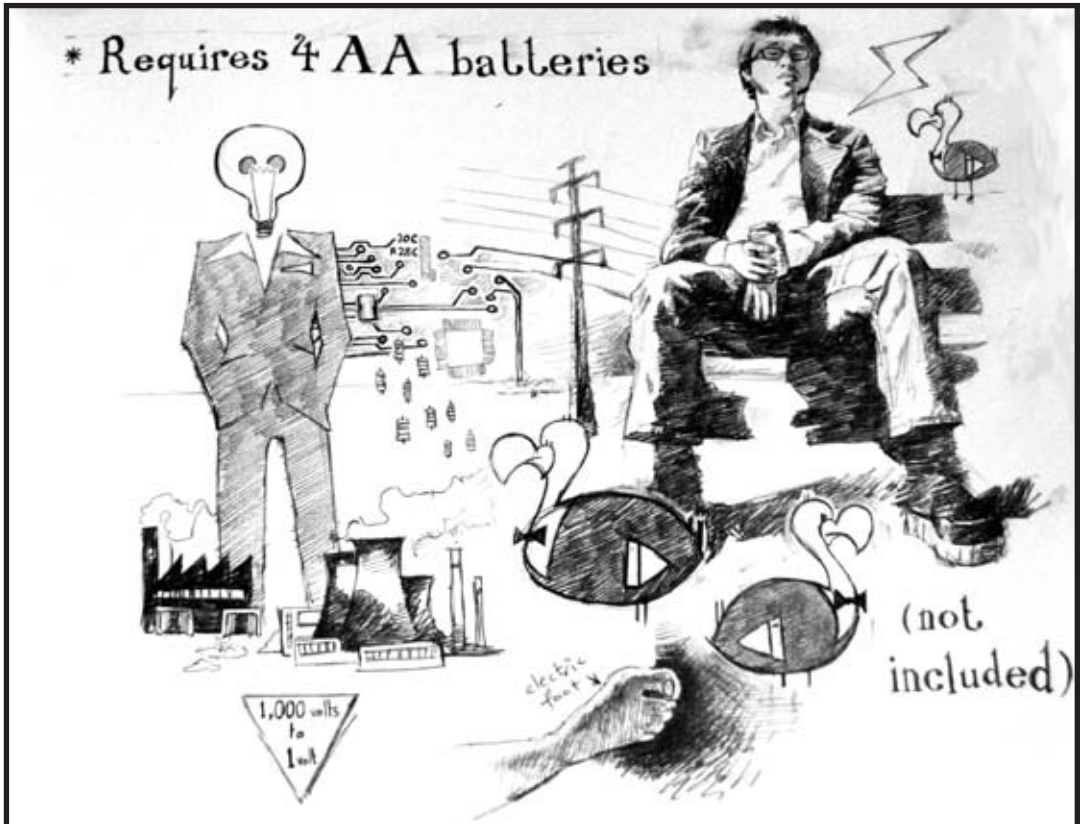
PATRICIA PISANELLI

«Save Some for Later» 21cm x 29cm, marker on paper, 2008



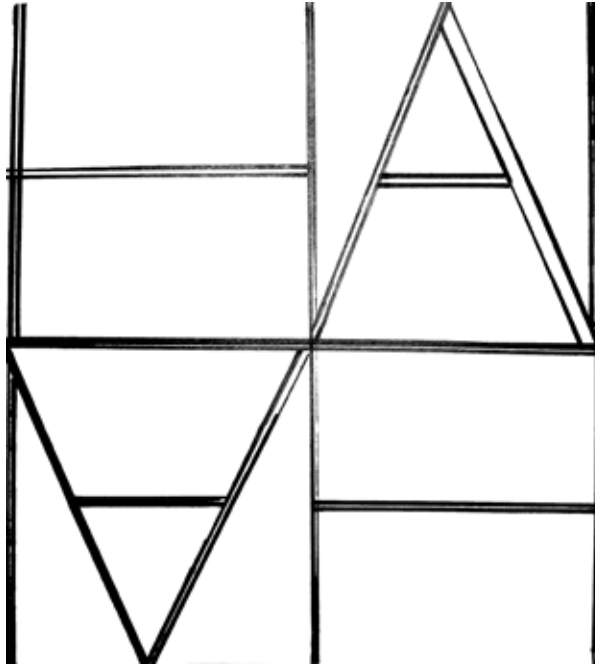
RICHARD LAMY

«Youth is About Electricity» 30cm x 35cm, pencil on paper, 2008



VANYA BALLOGH

«HAHA Marmite * B&W» 26cm x 29cm, pencil and ink on paper, 2008



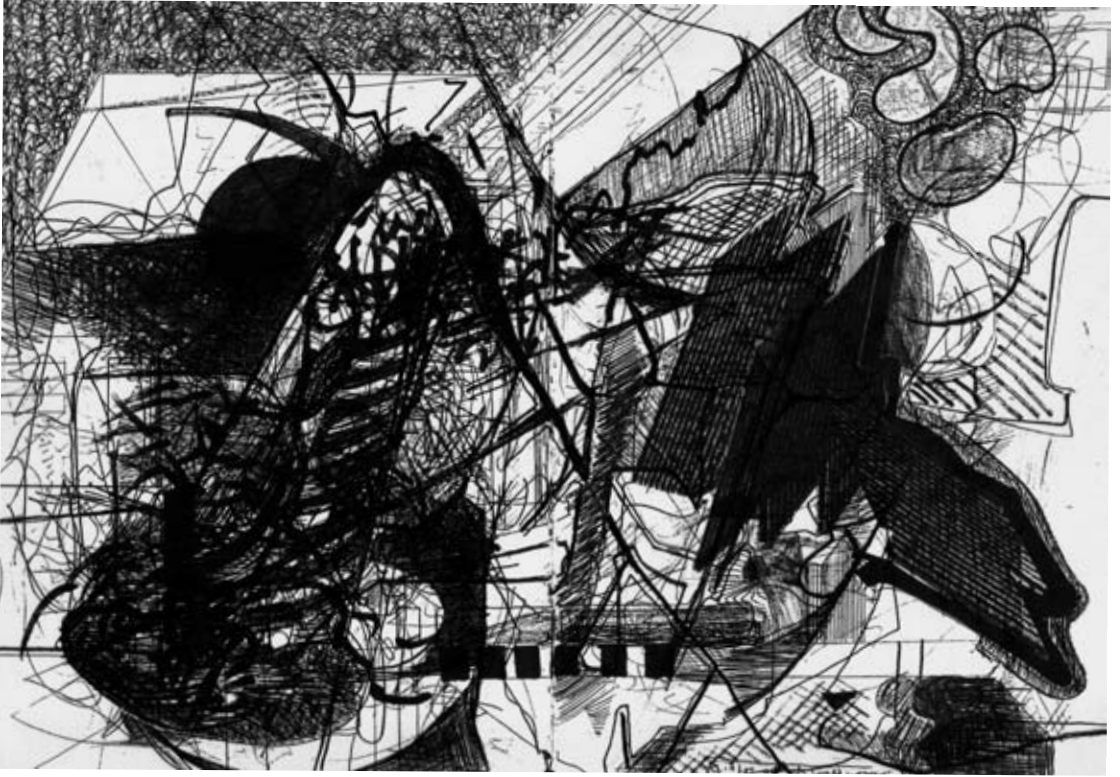
JESSICA HOLMES

«Today's Slipping By 1» 10cm x 10cm, pencil on paper, 2008



PAUL JONES

«Interface 1.5» dimensions variable, projection, 2007



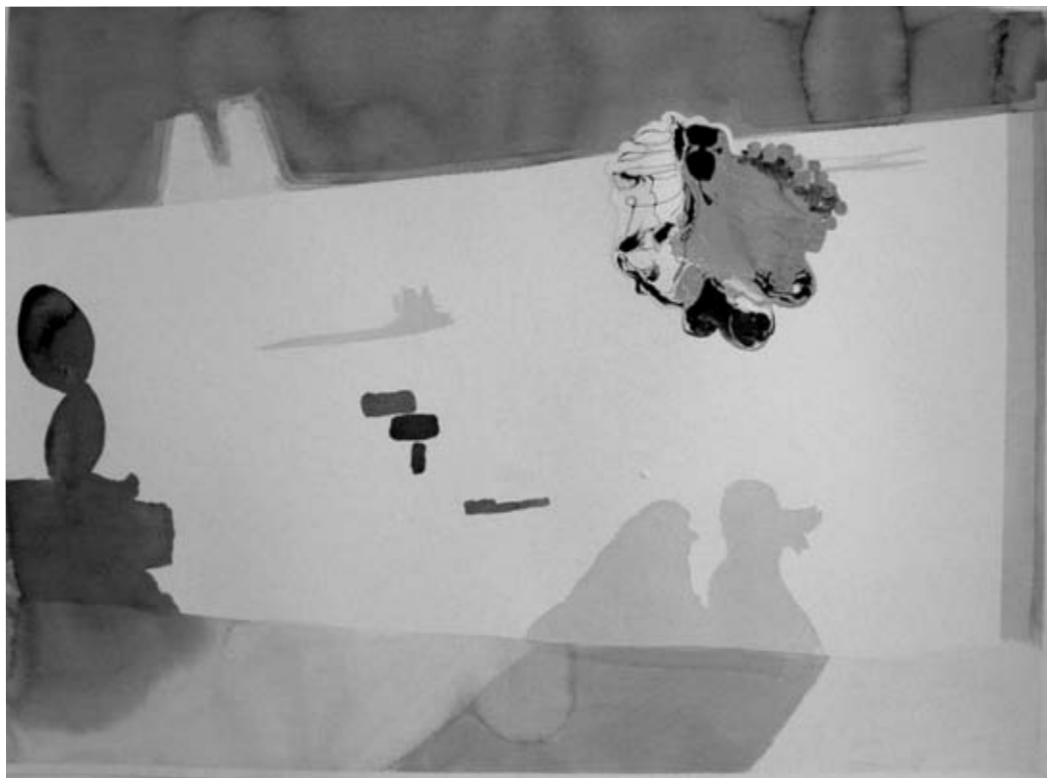
CORRINA SPENCER

«Black & White Series 3» 60cm x 40cm, ink on paper, 2008



ANDREA DETTMAR

«BW3» 58.4cm x 83.8cm, watercolour and gloss on paper, 2008



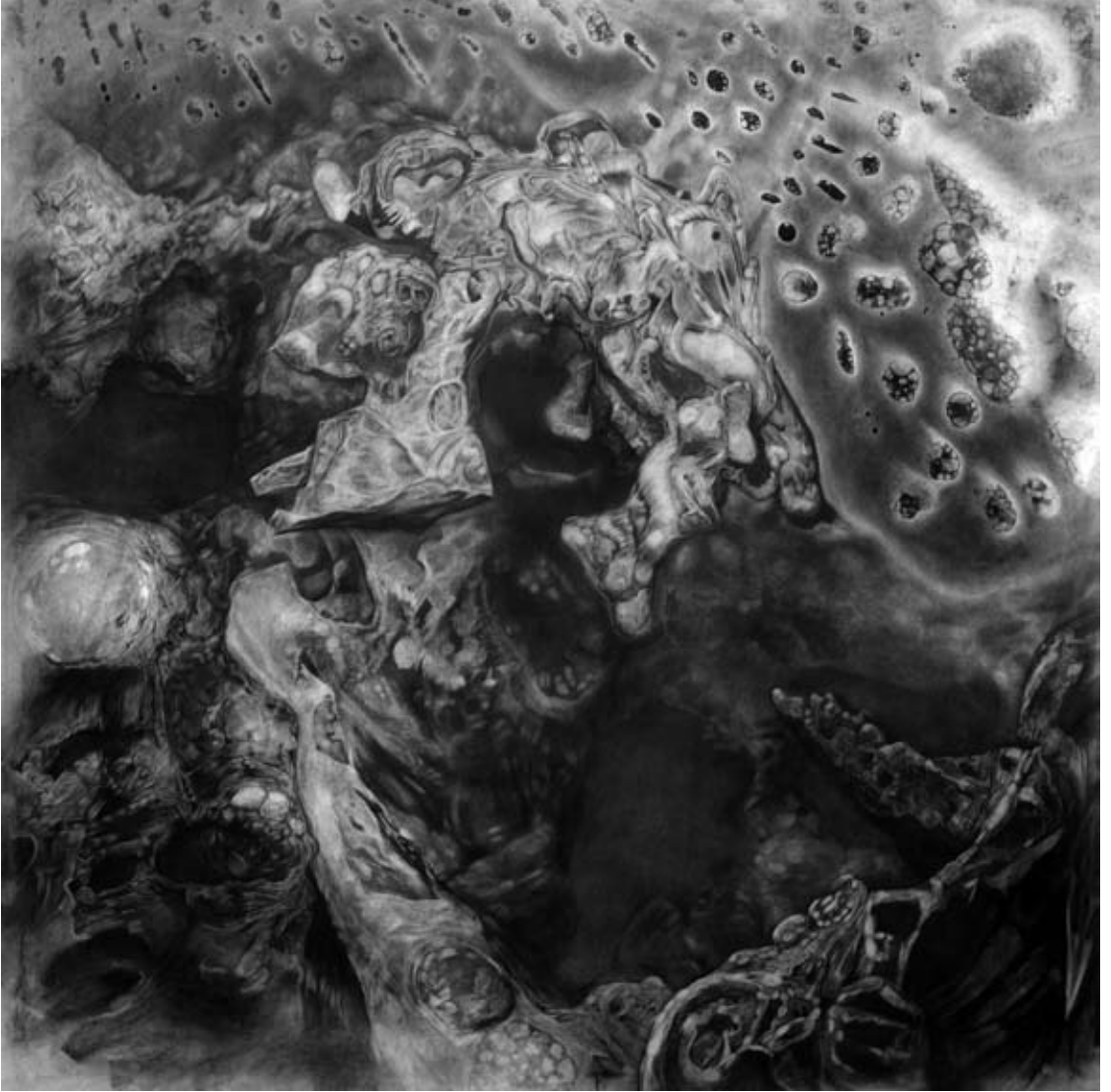
BRIAN CHEESEWRIGHT

«Mother and Child» 21cm x 29cm, pencil on paper, 2007



ROBERT LOGAN

«Hit» 128cm x 129cm, charcoal, pencil crayon and ink on paper, 2008





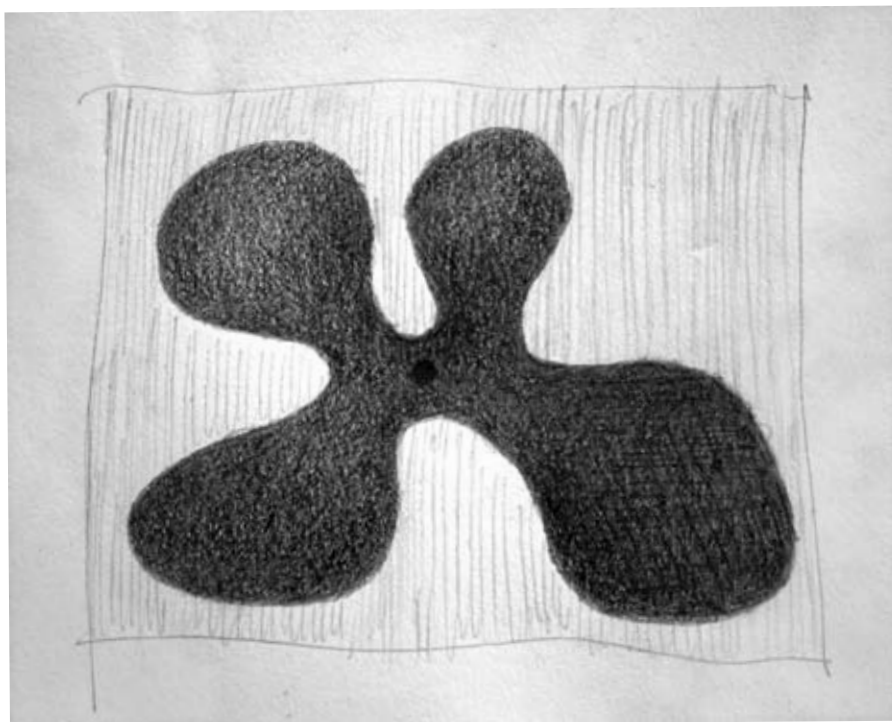
IJING HE

«Untitled» 28cm x 19cm, pencil on paper, 2007



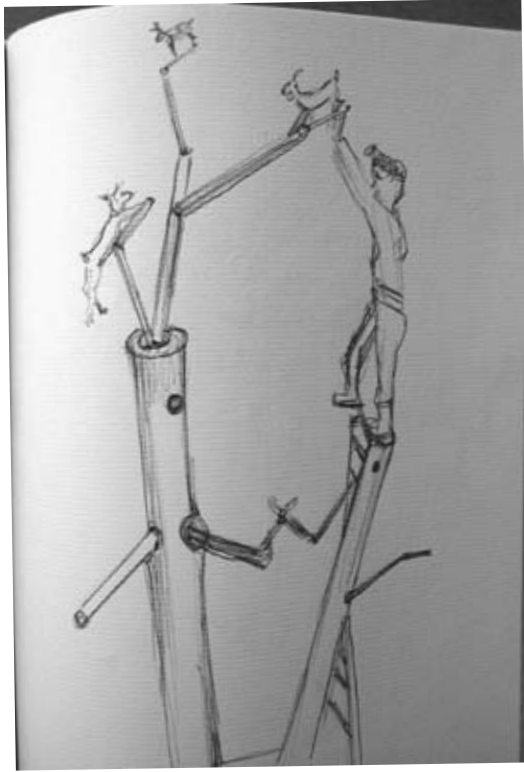
RAGNA BERLIN

«Flower» 11cm x 14cm, graphite on paper, 2008



VELIKA JANČEVA

«Untitled» 25cm x 20cm, biro on paper, 2007



COLIN CROTTY

«You May Never Bring Back This Day» 12cm x 20cm, graphite and watercolour on paper in found frame, 2008



HUGH MCCARTHY

«Atari Sunset» 20cm x 20cm, mixed media on canvas, 2008



DEBORAH RIGBY

«Drawing» 29.5cm x 21cm, pencil on paper, 2008





Michele Fletcher

The honoured winner of the inaugural Marmite Prize for Painting, Canadian artist Michele Fletcher studied at Chelsea College of Art and Design and Goldsmiths. Recent exhibitions include a solo show at Sarah Myerscough Fine Art and From Dusk Till Dawn, and a group show at The Arts Gallery, University of the Arts. She was recently awarded the ROSL Visual Arts Travel Scholarship.

Liz Neal

Liz Neal has got it going on.

Milly Thompson

Milly Thompson was a member of BANK until 2003 when she left to pursue a solo career. Her work takes a similarly analytical approach towards making art, and the artworld generally, but turns it on its head by dealing instead with the puff and propaganda of the solo artists' relationship to career-building.

THE MARMITE



PRIZE

2 plus 8

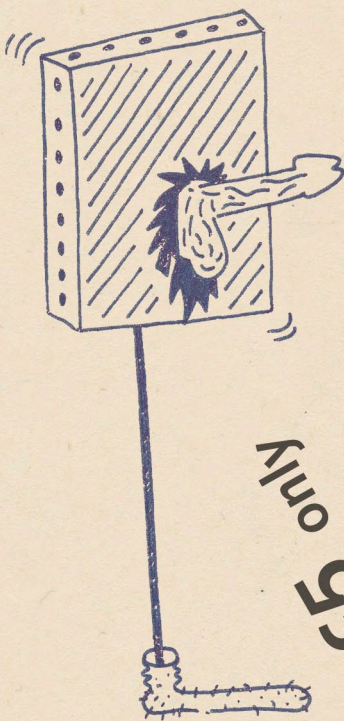
The Marmite Prize for painting was conceived and curated by Marcus Cope and Stephanie Moran.

Marcus and Stephanie would like to thank Michael Keenan and Keran James at studio1.1 for understanding them. Michele Fletcher, Liz Neal and Milly Thompson for judging the prize. Daniel Devlin and Alex Bowen for their time and expertise. Ingrid Z at Residence for letting this thing flourish initially, and everyone who has entered the prize past and present.

Special thanks go to our dedicatee Oliver Kossack who says, "This is great."



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 KNABBLE COLLOQUIALITY
 UPTEARING LEADSTONE, PROBABLY SHOPWIFE
 BLOWIRON MOODE OVERFALL
 UNMASKED:
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 HASTEFULLY!!

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