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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, Amsterdarm, 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 nobles 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 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.)
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 Democrazy 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 rectlineal 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
RUTH CALLAND

«study» God’s Tongue series, 30cm x 20cm, oil on paper, 2008
EDMUND ENSTONE

«Samurai On Horse» 60cm x 84cm, charcoal on paper, 2008
«Husband and Wife» 30cm x 21cm, pencil on paper, 2008
I saw your arse through the crack of the railings.

said Gary Webb
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
MIMEI THOMPSON

«Liquid Portrait 4» 50cm x 71cm, ballpoint pen on paper, 2008
ADAM GREEN

«Me You» pen on paper, 28cm x 20cm, 2008
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 × 30cm, charcoal on paper, 2006
«The Cardinal» 32cm x 23 cm, fake blood and holy water on paper, 2008
Two Wheels 21cm x 26.5cm, indian ink on paper, 2007
DAVID WIGHTMAN

«Sketch for a Target» digital image, 2008
...it was an observed view. Like that of a man who sits in a cell with no windows, but is still surrounded by a vast landscape. It's the person who, when you talk with them, hide their eyes. It's almost left unheard because no one cares for it anyway. It was an observed view.

It's a full moon that can't be seen through the trees. And when the trees part, it's covered again by the evening clouds. It's looking over somebody's house in order to glimpse a man.

It's right to see a view of people in the scene races past the platform.

It's an observed view. One that doesn't care for the print. Only finding a dictionary.

Dear Tony Sherman,

I'm apologizing for his drawing in a big way.

Sincerely,

P.S.

This space for the sake of the composition I have a word settled on.

I know.

There is a letter to say.

There is a sense in order to fill.

The girls like being on the floor. DISCO BALLS - hour glass, and round. In glazed search for.

I wish I could do this.

If you feel better, while.

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
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 flourescent 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
PAUL COOMBS

«Sanguine Bullshit Drawing» 59cm x 70cm, 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 flower must be lovely directly on the bottle. As if adjusted looking out of lovely reflection. It’s distorted self in its distorted reflection. Why look at it? The inside of the distortion.

DE DEPHER
From 1932
Can I paint like this?
Though mine is only on me
of person nearly not Society

I lose sadness when people
cause it’s why the original
are using
The flower will remain less fragile
when I see the bones (crazy)

I wish during the internment
people can by
this disgusting thing. Not feel not the
in memory whole.
«Poet, Schoolmaster, and Mountaineer of Tenacity» 28cm x 30cm, ink on paper and tape, 2008
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!
FLORE NOVE-JOSSE RAND

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

«Headspace(4)» 29cm x 21cm, ink on paper, 2008
BLODWYN THOMAS

«Black Man In Aberystwyth» 18cm x 13cm, pencil on paper, 2008
I always try to remember in life is the famous little saying: (OW) LIKE YOU, NEVER BEEN HURT, SING LIKE NO ONES LISTENING AND DANCE LIKE NO ONE'S WATCHING... I try and do that when I can. I'm an old romantic; I like walking in the park, holding hands and bubble bathroom looking for a man who knows how to treat a woman with respect.

I am not perfect, but I am a special person. Communication is crucial! I am creative person, very spontaneous, have many ideas to be romantic, sensual, erotic, very passionate when it comes to having in.

dominant lesbian woman looking for her mate to spend many happy years with to share happy times as well as sad time to enjoy life to fullest as a work hard I also play hard but I do enjoy spending time at home alone with my special love one.

I'm 5'11' tall and I particularly enjoy stimulating and intelligent conversation, wisdom, humor and clever humor. I believe the greatest adventure is to be one's partner and dreams no matter how far there be far away, they may seem. I define true passion as not just lust in the moment, it is not even when you are hooked to... he that you find you.

I'm quite forgetful, I'm kind and gentle too. I enjoy meeting new people (I know it's a bit cliché) but I genuinely like the taste and smell of tea, like to hike the beach and cook. I like to cycle, climb, and swim. I also film, write, and listen to music, and thinking of music.

I am very compassionate, very honest, understanding and sensitive, and thoughtful too. And want someone to appreciate the same values as I believe in... Do unto others, that you would want, others to do same you? I want a man to be honest, respect himself, as well as respect me, and accept me for who I am, and makes that...
BENJAMIN SENIOR

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

Installation 1 dimensions variable, mixed media, 2008
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
TONE 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
CHRISTINA MITRENSE

«Blackboard Drawing Skull on Magic Mushrooms» 60cm x 45cm, pencil, graphite and pastel on blackboard, 2008
CAROLINE DE LANNOY

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

«Less Hope» 30cm x 30cm, pen on paper, 2008
«Chop Top» 30cm x 40cm, pencil on paper, 2008
KIRSTY HARRIS

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

«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
DYLAN ATKINS

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

«Untitled» size variable, digital image from soviet era postcards, 2008
MARTYN CROSS

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

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

«Weird Sisters» 103cm x 73.5cm, charcoal, pastel and colouring crayon on paper, 2008
MIKE RYDER
«Gazza and Bully» 20cm x 30cm, inkjet and pencil, 2008

ADRIAN ECKERSLEY
«Dr Freud Excercises his Canine Companion» ink and wash on paper, 2000
«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

CLARE CARTER

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

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

«Extra Time» 21cm x 30cm, graphite on paper, 2008
GRAHAM CARRICK

«Anytime Now» 10cm x 10cm, pen, ink and computer, 2008
«Dancer» 30cm x 21cm, oil on inkjet, 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
PAUL HALLIWELL

«American Wildlife» 203cm x 173cm, acrylic and oil on canvas, 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
Joel Ely

"Thinking Bear Outfit" 48cm x 25cm, pencil on paper, 2008
KASIA KWIAKOWSKA

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

«Slide it Across the Floor With Your Foot» 42cm x 30cm, ink, acrylic and stickers. 2008
KELLY PRETTY

«The Chronic» 39cm x 49cm, ink on paper, 2008
"I'm Ready to go" 20.9cm x 29.7cm, pencil and collage on paper, 2008
LAWRENCE CHILES

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

«Penchant Four» 29.5cm x 21.5cm, mixed media on paper, 2008
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


LEX THOMAS

«Lizbat (from 'natural history' series)» 115cm x 125cm, pencil and carbon on paper, 2007
NEIL KILBY
«DC22» 25cm x 29.5cm, oil on pallet paper, 2006
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
GAVIN TOYE

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

ORTELIUS DREW

«The Dell, Serpentine, Hyde Park» 24cm x 32cm, ink on paper, 2008
«I Need Six Years of Refried Beans and Little Confidence of Better to Come» 8cm x 4.5cm, ink on paper, 2008
"A MESSAGE FROM HERZOG DELLA FIORE TO YOU NEO-FORMALISTS WHO MAKE THINGS THAT LOOK LIKE ART"

To you Neo-Formalists who make things that look like art:

"Fuck frieze, go Marmite!"

www.herzogdellafiore.com
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
LOUISA DUROSE

«We Know That You Know That We Know» 104cm x76cm, charcoal on paper, 2008
STEPHEN WESTBURY

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

«Exterior Window at Night» 25.5cm x 21.5cm, ink, paint, and combined process on styrene, 2008
TORIE WILKINSON

«Pop Down the Shops» 29.5cm x 21cm, pencil and ink on paper, 2008
PAUL COLE
«Bar-B-Q» 103cm x 72cm, charcoal & pastel on paper, 2007
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 letraset on paper, 2008

DANIELLA NORTON
«Abyme» 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, the smart money's on cash.
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
AMY PETRA WOODWARD

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

SARAH McNULTY

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

«One Thought Fills Immensity» 42cm x 29.7cm, inkjet collage and acrylic on bristol board, 2008
REIKO ASAI
«Maze of Three» 14cm x 18cm, pencil on paper, 2008
JEMMA WATTS

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

«Dead Black Dahlia» 21.5cm x 29cm, pen and ink on paper, 2007
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
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
SOHRAB CREWS
«Sobek, Crocodile God» 40cm x 40cm, ink on paper, 2008

ZOE HUTCHISON
«Acension» 120cm x 100cm, pencil and indian ink, 2008
VICENTE GRONDONA
«Attention!, Serpents Venimeux en Libertes» 100cm x 100cm, charcoal on paper, 2008

GAIL OLDING
«Untitled» 84cm x 59cm, pencil on paper, 2008
SHELLY WYN-DE-BANK

«Big Ideas for a Small Girl» 45cm x 35cm, ink on paper, 2008
WILLIAM WRIGHT
«Batman» 73cm x 56.5cm, charcoal and chalk on paper, 2008
«Girl» 30cm x 21cm, wax crayon on paper, 2008
LAURA MOUSAVID ZADEH
«Untitled (Drawing for The Lighted)» 12cm x 15cm, pencil on paper, 2008

DAVID RODRIGUES
«Untitled» Drawing, 34cm x 44cm, 2008
PAULINA HORTYNSSKA
«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
CELINA TEAGUE

«In a Manner of Speaking» 42cm x 59cm, pencil and gouache on paper, 2008
EMILIA HOLT

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

«080601Z» 40cm x 30cm, charcoal on paper, 2008.
PERFORM A MOMENT OF FREEDOM
DREW MALCOLM

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

“My Thin Willy” 68.5cm x 50cm, charcoal on paper, 2008
«Halloween Headquarters» 58.1cm x 45.4cm, acrylic, gouache, pastel and watercolour pencil 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
RUSSELL HERRON

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

LARGE DRAWING

(2008)
IAN JARVIS

«Team Grime» 59cm x 42cm, pencil and chalk on paper, 2007
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
«Nana (sketch)» 5.5cm x 25.5cm, pencil and chalk 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
GEORGE WILLIAMS

«Liverpool Street Station» 14.5cm x 21cm, pencil on paper, 2007
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
SOOZ BELNAVIS

«On My Knees» 64cm x 45cm, charcoal on cartridge paper, 2007
I hate Self Pity, Pity Me 29.5cm x 21cm, biro on paper, 2008
MIKEL A TELLERIA
«elkarketa» 28cm x 22cm, ink on paper, 2007
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
KATHERINE LUBAR

«sketch for After Dark» 13.5cm x 15cm, pencil on paper, 2006
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» 81 cm x 66 cm, ink, charcoal, graphite, on wood and paper, 2008
MARGARET ATKINSON

«Girl» 21cm x 15cm, ink on paper, 2007
MAREK TOBOLEWSKI
«2LC 04 Study no.6» 21cm x 19cm, pencil on paper, 2004
LOUISA MAHONY

«Maybe Show Monday» 15cm x 21cm, pen on paper, 2008
JONAS RANSON

"Fruits of the Earth, Working Drawing" 27cm x 35cm, screen print and pencil, 2007
ULLI KNALL

“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
J. D. LEWIS
«Alpujarras Drawing» 57cm x 76cm, charcoal on paper, 2008

MIKE BARTLETT
«School Dinners at Nan Saville» 42cm x 40cm, mixed media, 2008
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
ESTHER WANJIE

«Sisters» 47cm x 57cm, ink and bleach on paper, 2006
IJING HE

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

RAGNA BERLIN

«Flower» 11cm x 14cm, graphite on paper, 2008
VELIKA JANCEVA
«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 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.”