



DOWNING COLLEGE CAMBRIDGE

Twining Egginton Prize in Fine Arts 2020

Exhibition Catalogue

Entry 1 - Wisbech

"Wisbech has a diverse yet segregated community. However, they all share a sense of place: the historical Georgian streets, the River Nene, the fertile fields - it is the rich environment of Wisbech that forms communal sentimentality, regardless of origin or background."

Entry 2 - Halcyon

"I came into 'art' as an observer to how difficult intangibles - such as emotionality, pain, joy, euphoria - could be made into tangible pieces of visuals. Painting specifically was mainly a self-instructed practice for me, made outside of the fine formal studio and instead, a private meditative practice that I took on. This was crucial for my mental health as each painting was a moment of therapy, a token captured in a psychological pigment of time. In this piece - part of the collection "Sensory" - the word 'halcyon' refers to a period of time in the past that was idyllically happy or peaceful. This painting captures the memories, or more specifically, how I feel when I recall the soft waves, sun-kissed earth, endless time - my best parts of childhood."

Entry 3 – Swan

"A soft pastel drawing of a swan on fabric cut from an old jumper and stretched over card."

Entry 4 – Freshwater Solitaire

"A quarantine portrait, inspired by the Statler Brothers' song 'Flowers on the Wall' and exploring disconnect from the world and stagnant time. The figure plays solitaire with a missing card (in the larger fishtank), smokes a cigarette with his head behind glass. Hands have fallen off the clock; a print of Hopper's 'Night Windows' hangs in the background."

Entry 5 – Edges

“A photograph taken in my back garden during lockdown.”

Entry 6, Scene 1, Scene 2, Scene 3, Appendix – A Lonely Tour Through the Friendly College

“The panoramic collection shows an exploration tour on the Downing College main site by some sole visitor, presumably. This work tries to address the public health circumstances at the time of its compilation - and to picture the effects of that (unprecedented) situation on the experienced atmosphere and sentiment within the main site of the college. Indeed, in normal times, it might be unusual to feel or even to be lonely on the college site - also, it might be unusual to not encounter or even to not behold any cliques of students around on site; however, these times of physical "Social Distancing" from each other requires that loneliness of the blue person. The blue person could actually also be some current student member, though, who had to leave - but who might now be wallowing in reminiscences on their time at college. Nonetheless, the paintings shall show that the blue person is not alone, in fact - but actually there is some accompany by some red spirit throughout the whole panorama. Does that spirit belong to Downing College - and is it friendly or hostile?? In reference to an original watercolour and pastel painting (by the same artist entered, cf. Annex), in which a red individual puts an arm over the shoulder of the blue person - the interpretation of some friendly and supporting red entity is highly suggested. Indeed, even when one might feel lonely during these times, one probably should not miss to see the community spirit at Downing - either if still on site or if in remembrance on the site. To achieve this affective interpretation, the painting style of the original painting has been transferred to the canvases for the different perspectives and sceneries at Downing College.”

Entry 7 – Theia Voula

“No Description Provided.”

Entry 8 – Time for Reflection

“I came across this patch of calm in a nearby village whilst out cycling; a complete contrast to the current COVID-19 situation.”

Entry 9 – Bubble Wrap

“A super close-up sketch of a scrap of bubble wrap.”

Entry 10 – Boats at Wooton Creek

“Boats moored at Wooton Creek on a calm summer’s day. Painted in oil on canvas board. 30 x 20 inches.”

Entry 11 – Life Drawing

“A drawing of a reclining muscular man.”

Entry 12 – May Ball Punts

“Punting back from watching the Trinity May Ball fireworks. Approaching Clare Bridge, lit up from the Clare May Ball. Painted in oil on canvas. 15.5 x 15.5 inches.”

Entry 13 – Meridian

“I came into 'art' as an observer to how difficult intangibles - such as emotionality, pain, joy, euphoria - could be made into tangible pieces of visuals. Painting specifically was mainly a self-instructed practice for me, made outside of the fine formal studio and instead, a private meditative practice that I took on. This was crucial for my mental health as each painting was a moment of therapy, a token captured in a psychological pigment of time. In this piece - part of the collection "Sensory" - Meridian dances lightly between both abstract form as well as the portrayal of the realistic imaginary. It can infer of the constant longitude that passes through a given place on the earth's surface or perhaps the set of pathways from which vital energy is said to flow within the body. For me, this painting meant a minimalistic, yet complex approach to the balance of heat, cold, life, and the unknown.”

Entry 14 – The Conception of Summer

“It's a cold day but the brilliant green lawns and bright blue sky truly bring out the beauty of Downing College. A beauty that appears effortless but simultaneously a testament to the hard work and brilliance of those involved in the planning and maintenance of Downing College grounds and buildings.”

Entry 15 – Evening Shadows

“I have always loved the light in the evening. This picture captures the long shadows cast by the setting sun and the fleeting illumination of the clouds.”

Entry 16 – Sheltering Cambridge

“Exploring the threshold between the inside and the outside. What does it mean to be sheltered?”

Entry 17 – Isolation Station

“A painting from the beginning of quarantine attempting to capture the monotony and simultaneous surreal feeling of isolation.”

Entry 18 – Athens, Zografou

“I painted this on a visit to see my grandmother earlier in the year. It was a quick piece, done in a hurry as the light was fading. But I keep coming back to it as I think of her now, alone in the apartment with nothing to see but this view, and the transient beauty of the sunset takes on new meaning.”

Entry 19 – Dependence

“Dependence was produced in response to the horrifying devastation suffered by koalas during the Australian wildfires earlier this year. The work speaks both to the dependence of the baby koala on its mother, and the dependence of koalas as a whole on the human race in protecting their habitat. The soft subject of the work is subverted by the bold black lines and stark detail, a reminder of the harsh reality the species faced.”