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ALASTAIR GORDON (b. 1978, Edinburgh)



Alastair Gordon (b. 1978, Edinburgh) is an artist working with painting and drawing, based in London. Gordon received his BA from Glasgow School of Art and his MA from Wimbledon School of Art, London. His work has been shown this year at An Lanntair in Stornoway, his first solo exhibition in public museum and Cynthia Corbett Gallery, London. Other recent solo exhibitions include Cynthia Corbett Gallery (2025), Ahmanson Gallery in Irvine, California (2017) and Aleph Contemporary, London (2020 and 2021).

After graduating from Wimbledon MA in 2010, Gordon was awarded first prize in the inaugural Shoosmiths painting prize. He

went on to receive the Departure Arts residency in east London where he later established Husk Gallery. Other shortlisted awards include shortlisted including Griffin Art Prize, Threadneedle Painting Prize, The Open West and co-recipient of the Denton Art Prize in 2019.

He is course leader for the professional practice graduate programme at the Leith School of Art in Edinburgh where he has taught painting for 12 years. Gordon is also co-founder of the Morphē Arts Trust who build studios and run residencies for early career artists.

Last year, the first major monograph of the artist's career was published by Anomie, including over 160 paintings, drawings and documentary photographs, along with notes by Gordon himself. Gordon's paintings bring the historic languages of genre painting and the quodlibet into a contemporary discourse that pushes the boundaries of realism, figuration and illusionism to focus on everyday moments. He presents meticulously illusionistic landscapes shaped by en plein air expeditions in the Scottish Highlands and Lake District, where hyperreal wilderness meets the studio's marks and residue, reframing landscape as both artifact and "painting about painting."

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CAROLYN TRIPP (b. England)



Carolyn graduated from Camberwell Collage of arts in 1998 with a degree in ceramics. Whilst raising her family Carolyn taught ceramics within a mental health setting and became lead tutor for Studio 306 Collective an organisation that supports mental health recovery through creativity. In 2018 Carolyn returned to her own practice and currently works out of a studio at Wimbledon Arts Studios in South London.

Carolyn loves to create stories and on first observation her work sits within the blue and white ceramic tradition with the surface pattern and recurring curves, necks and bellies all thrown in porcelain. Up close the jewel like surface reveals the hidden visual diary that she collects. Overheard phrases, lyrics, flowers, patterns and memory, are recorded in photography and drawings, leading to the creation of sheets of story. Printed onto paper and then torn or cut to disguise them (so that she retains ownership and privacy of some very personal memories,) each piece is placed individually onto the surface of the vessel. This creates a new “story” each time, full of references that may connect with the viewer, so sparking imagination and memory.

In 2020 Carolyn was selected for the Hot House programme with the Crafts Council and she has gone on to show her work in galleries throughout the UK as well as selling work overseas.

Carolyn has completed several commissions including a series of works for the Norwegian Cruises newest ships Prima, Viva and Aqua

CHRISTOPHE DONOT (b. 1986, France)

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Christophe Donot, known professionally as Christophe Ceramics, is a French ceramic artist and former architect based in London. His practice explores themes of memory, transformation, visibility, and collective experience through ceramic form, using vessels, sculptural structures, and tile-based compositions to investigate how meaning is constructed, disrupted, and reassembled.

Originally trained as an architect at the École Nationale Supérieure d'Architecture Paris-Val de Seine, Donot spent over fifteen years working in architecture before discovering ceramics in 2021. Although new to the medium, he quickly recognised parallels between architecture and clay: both involve an understanding of structure, material behaviour, and the relationship between control and unpredictability.

What began as experimentation during the pandemic evolved into a dedicated artistic practice, allowing him to explore ideas through direct engagement with materials and processes.

At the core of Donot's practice is an investigation into fragmentation and reconstruction. Working with vessels, sculptural forms, and modular ceramic elements, he introduces deliberate tension into the material through cracking, deformation, interruption, and structural disruption. These interventions are not treated as defects but as ways of examining how objects, images, and narratives evolve through processes of change.

His work explores how histories, identities, and collective memories are assembled from partial information. Recent projects employ fragmented and pixelated forms that oscillate between legibility and abstraction, creating a dynamic relationship between distance and perception. Through repetition and disruption, the work examines how visibility is constructed, how meaning shifts according to perspective, and how cultural narratives are continually reinterpreted over time.

By bridging ceramic object, architectural structure, and digital image, Donot investigates the relationship between material processes and contemporary visual culture, creating works that invite reflection rather than fixed interpretation.

Donot's practice is grounded in the physical behaviour of clay. He approaches ceramics as a dialogue between art and science, where moisture content, shrinkage, gravity, and firing temperatures actively shape the final outcome.

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Often combining different clay bodies and manipulating forms at precise stages of drying, he works against the material's natural stability to create conditions for movement, distortion, and transformation. Timing plays a crucial role, as small interventions can significantly influence how a work evolves throughout the firing process.

Rather than resisting uncertainty, Donot embraces it as an essential component of making. Clay retains the memory of every action, recording pressure, movement, and stress within its surface. The finished works become documents of negotiation between intention and material response, preserving traces of both human intervention and material agency.

Donot became widely known after appearing as a contestant on the sixth series of The Great Pottery Throw Down in 2023. Since then, his work has been exhibited through organisations including London Potters, Art in Clay Farnham, Paris Design Week, and New Designers Selects. His practice has also been recognised through the London Potters Makers Award programme and featured in specialist ceramics publications.

Working under the name Christophe Ceramics, Donot continues to develop a body of work that bridges contemporary ceramics, material research, and cultural inquiry. Drawing on both architectural thinking and experimental making, he uses clay to explore questions of perception, memory, collective histories, and the systems through which meaning is constructed. Through exhibitions, commissions, and research-led projects, his work invites audiences to consider how objects, images, and narratives are continually shaped by processes of fragmentation, transformation, and reconstruction.

CRISTINA SCHEK (b. Romania)

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Cristina Schek is a London-based Transylvanian Surrealist working across photography, digital montage, textile and installation. Her practice begins with self-portraiture, but rarely remains fixed within the image. She prints on , uses the body as support, thinks sculpturally, and destabilises the boundary between portrait, object and staged apparition.

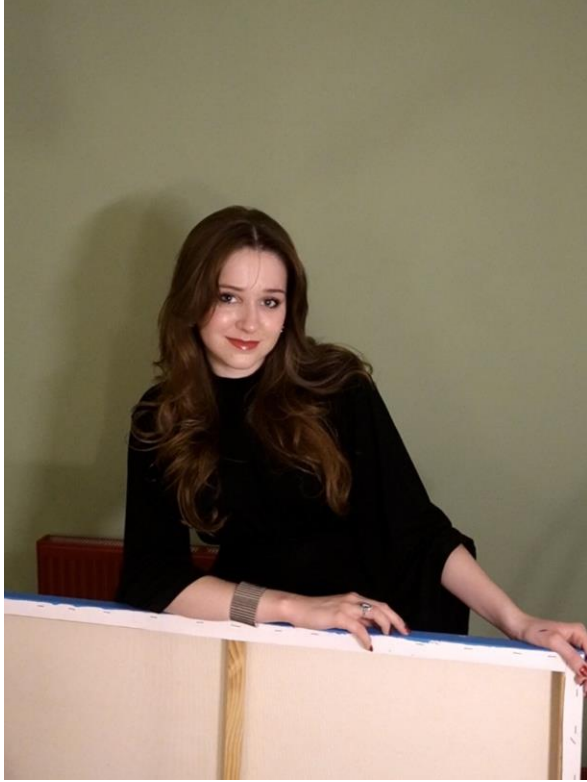
Drawing from literature, cinema, art history and the subconscious, Schek constructs layered visual worlds where identity is performed, fractured and reimagined. Her work moves between the whimsical and the psychological, translating digital photographic compositions into surfaces,

objects and site-responsive forms.

Her work has been exhibited internationally at major art fairs and museums, including Elmbridge Museum and Kingston Museum. She has received multiple Young Masters distinctions, including First Prize in the 2025 People's Choice Award, Highly Commended for the Rudolph Blume Foundation Acquisition Award, and the 2021 Focus on the Female Award. She also has three auction records, including two with Phillips London, and won the W4th Plinth in 2023 with *The Ceiling In The Sky*, a monumental 4 x 4 metre public artwork installed in West London.

ELIZABETH O'FARELLY (b. 2002, England)

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Elizabeth O'Farrelly is a London-based artist who has a multi-media practice, having studied BA (Hons) Fine Art at Chelsea College of Arts and completed a Foundation diploma in Animation at Camberwell College of Arts.

Her practice spans painting, 2D and 3D animation, sculpture, installation and miniature model making and she uses these mediums to explore ideas of memory, nostalgia and home.

These concepts arise in the mural, 'The Gift of Life' that she and three fellow students designed for King's College Hospital and also in her work created at her recent residency at the Muse Gallery, London.

Her installation, 'Are We There Yet?' was recently exhibited at The Sotheby's Institute of Art, New York and her miniature sculpture, 'Shrinking, Shrinking' was included in the 16th East Wing Biennial and is currently on show at the Courtauld Institute.

Elizabeth is also a professional miniature maker and creates models for advertising campaigns and short films. Her recent work includes stop motion animated adverts for Boots UK and Boots Opticians.

JO HOLDSWORTH (b. England)

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Jo Holdsworth is an award-winning contemporary British artist known for her paintings of elongated and reflected figures often in blue and grey tones. Represented by galleries in the UK and the USA, Jo's work has featured on book, album and magazine covers and is held in public and private collections.

Often embracing themes such as hope and loyalty, Jo's life-affirming paintings

attract a strong following and are collected throughout the world. Her striking and unique paintings have bold, cinematic appeal as well as being admired for their distinct colour palette and loose, spontaneous brush work.

Jo exhibits regularly at the Affordable Art Fair in London. Her highly successful Solo Show at 60 Threadneedle Street in the City of London finished at the end of January 2024. Jo also had an incredible Solo Show at stunning Neptune Wimbledon in July 2024 and her paintings were also on display at Farrow & Ball in 2025 where Jo gave a talk about her work and on the impact of art on interiors. Jo was honoured to have been shortlisted for the Young Masters Art Prize 'For the Love of Art History' with the Cynthia Corbett Gallery in 2025.

Jo paintings in public and private collections include Cambridge University. Her painting in the Young Masters 'For the Love of Art History' exhibition was highly commended and acquired by the Rudolph Blume Foundation in Houston, Texas.

'It's the mixture of calm beauty and ambiguity throughout all of Jo Holdsworth's paintings that mesmerises the viewer.' London art critic Tabish Khan writing about Jo Holdsworth's work in World of FAD.

LAURA DZELZYTĖ (b. 1991, Lithuania)

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LaDzelzytė is a Lithuanian multidisciplinary artist based in London. She studied at the University of Cambridge and received an MA in Painting from the Royal College of Art.

Working across painting, sculpture, installation, writing, and research-based practice, Dzelzytė investigates how cultural, political, and technological systems shape personal identity, memory, and belief. Drawing on philosophy, anthropology, feminist theory, and art history, she reimagines familiar narratives, objects, and symbols to examine questions of migration,

domesticity, freedom, and power. Her paintings engage with the visual language of the Old Masters, while her sculptural practice uses repetition, material transformation, and archival research to explore the relationship between objects and lived experience.

A recurring material in her work is wax, which she employs as a medium that records time, touch, memory, and ritual. Recent projects have transformed domestic furniture, architectural fragments, religious icons, and found objects into luminous sculptural forms that consider how histories are carried across generations. Her immersive installation *500 Opportunities to Be Unequal* (2024) examined fertility, technology, and choice, while *The Next Day Delivery*, selected for the Royal Academy Summer Exhibition, reimagines Botticelli's *Annunciation* through the aesthetics of contemporary consumer culture.

In 2025 Dzelzytė relaunched and edited the Royal College of Art journal *ARK* in collaboration with Ryan Gander, presenting the publication as a participatory exhibition. The publication is held in the National Art Library. She is currently developing *Philosophy of Home*, a long-term research and sculpture collaboration in Bhutan exploring women's domestic knowledge, architecture, and memory.

LESLEY BOERIO (b. 1983, United Kingdom)

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Lesley Boerio is a British ceramicist based in Margate specialising in hand-built work; moulds and sculpting. After a weekly ceramics class at Deptford's Ceramics Co-op and with over 20 year's experience in Fashion E-commerce, Lesley felt drawn to launching her own website and brand and channelling her retail and marketing know-how into her own creative passion; clay.

Her work is a collection of colourful ceramic vases adorned with carefully selected words and lyrics. Each piece is a fusion of visual and literary art, creating a unique synergy between form and expression which aims to evoke emotions and connections through the powerful combination of language and visual aesthetics. Exploring the intersection of language and art, each piece

celebrates the beauty of communication through the medium of ceramics. Each vase tells a story, conveying emotions, memories, and reflections through the carefully chosen words and lyrics that adorn its surface. Designed for art enthusiasts, language lovers, and anyone who appreciates the fusion of creativity and craftsmanship. The colourful and expressive nature of the ceramic vessel appeals to a diverse audience, making them an engaging experience for viewers of all ages. By blending the beauty of colourful ceramics with the power of words and lyrics Boerio's pieces promise to be captivating and thought-provoking for art enthusiasts and language aficionados alike.

Boerio works under the brand name L&Clay Ceramics where her ceramic homeware is stocked in some of the world's most prestigious stores and websites; Glassette, Masion Flaneur, Wolf & Badger, La Bon Marche and Liberty with new stockists coming soon for Christmas 2026.

Her larger pieces can be seen at Brighton's George Gallery as a resident artist and the Margate based gallery Kill Me Now with vessels currently on show as well at Annoushka, Sloane Square, curated by Mauro Durant.

Bespoke commissions have gone to Matthew Williamson's new store in Deia, Majorca and the Queen's Park restaurant Don't Tell Dad.

L&Clay was named as one Stylist's Magazine's top 30 brands to shop from and has also featured in Elle Decoration, Home and Country Magazine and Sunday Times Style.

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LORAIN RUTT (b. 1962, Wimbledon)

Loraine's background as a map maker informs her ceramics practice. Clay provides a tangible connection to the earth's surface, through which her work explores how maps shape our sense of place and belonging. By playing with scale and volume—whether through a pocket globe that places the world in the palm of the hand, or topography with

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amplified relief— her work addresses specific themes, including environmental and social inequality, and monumental journeys.

Her practice is honed through three decades of intimate engagement with clay. Relief maps and domestic scale vessels are decorated with cartographically accurate drawings. Many works begin as sculpted, topographically accurate porcelain models, which are then translated— primarily in porcelain—as handmade variable editions.

Fine line work is carved into the surface of the clay with custom-made needle tools, creating precise, map-like definition.

Loraine is fascinated by the liminal traces of geographical experience revealed through maps, and by ceramics as a commemorative medium. Drawing on traditions of souvenirs, domestic ware, and studio pottery, her work functions as a means of sharing stories of place. Her work is in the collections of The Royal Museum Greenwich, The London Museum, The Royal Geographical Society, and has been commissioned by an Apollo Astronaut and as gifts for world leaders.

LOUISE BROOKE (b. 1991, Scotland)

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Louise Brooke is a textile artist, based in Newcastle upon Tyne. Graduating in 2015 with a Fashion Design degree, and following a 10 year career in ecommerce, Louise returned to creative practice in 2025, following her partner's diagnosis with Becker Muscular Dystrophy.

With an empathetic approach and love of words and stories, Louise expresses lived or imagined perspectives, through her word-based textile work.

Inspired by the rich heritage of women's work, Louise creates contemporary banners to celebrate personal stories, tenderness and vulnerability.

Louise is interested in the intimate relationship we have with textiles, instinctively knowing how

a fabric will feel, its weight and texture. She is particularly drawn to silk and velvet for their relationship with light.

Louise exhibits across the UK and is a member of the Collective Studio 25-26 at The NewBridge Project and NEEDLE North East Textile Artists

NTIENSE ENO-AMOOQUAYE (b. 1985, United Kingdom)

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Ntiense Eno-Amooquaye's practice integrates the visual, written and spoken word through print, text, image and live performance. 'I am a writer, performer and maker of artwork. I explore the relationships between words and images, the artist as someone who listens, recording to collect the writing as well as the drawings. I want to present what I am doing in performance and reading in performance but also ask *-where do people find me in the exhibition when I am not there?*' Ntiense Eno-Amooquaye

She received the Paul Hamlyn Foundation Award for Artists in 2022. A number of significant works by

Ntiense Eno-Amooquaye have been exhibited and performed in major contemporary art galleries and museums in the UK and internationally.

Ntiense Eno-Amooquaye's dress 'Jewellery Becomes Law' from her exhibition 'Crashing the Glass Slippers' features in Design and Disability at V&A Kensington in 2025 touring to V&A Dundee in 2026.

'Crashing the Glass Slippers' (2024) at Chapter, Cardiff is Ntiense Eno-Amooquaye's largest solo exhibition to date, presenting her collection of sculptural garments including dresses, capes and trouser suits. Referencing historic costume and avant-garde couture, they feature her kaleidoscopic drawings. Worn and embodied by her in a striking series of photographic self-portraits and filmed performances, they become portals of transformation.

'Art Deco Zebra Crossing' (2021) was developed and exhibited at Flat Time House, archive and artist's residency space in the former home and studio of John Latham (1921—2006). The performance explores the intersections of writing, scenography and performance within the domestic setting of Flat Time House and in conversation with the John Latham archive.

'African Bird Dynasty' (2022) at White Columns, New York builds on the central elements of 'Art Deco Zebra Crossing' with a group of four new large-scale silk wall hangings that combine Shibori tie dyeing and hand screen printing. For 1000 Patterns at Texture Museum Kortrijk, Belgium (2017) Eno-Amooquaye developed hand screen printed works on linen and printed silk garments from poems referencing themes from the history of fashion and textile shown alongside works by an international group of artists including Louise Bourgeois, Kimsooja, Emmanuella Flandre and Morton Feldman.

ROBERT HODGE (b. 1979, United States)

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Robert Hodge is an interdisciplinary artist, curator, and cultural strategist based in Houston, Texas. Working across collage, painting, sculpture, installation, music, and public art, his practice examines the intersections of memory, place, and African American cultural production. Through a process of collecting, cutting, sewing, scorching, layering, and painting, Hodge transforms reclaimed materials—including record sleeves, maps, posters, found imagery, and urban ephemera—into complex visual compositions that investigate the ways history is preserved, transmitted, and reimagined.

Rooted in the traditions of assemblage, sampling, and improvisation, Hodge's work celebrates resilience, self-determination, and cultural stewardship while honoring the individuals, communities, and histories that have shaped Black life in America. His compositions function as both archives and acts of reclamation, weaving together fragments of popular culture, personal memory, historical narratives, and contemporary experience. By collapsing distinctions between fine art and vernacular culture, Hodge creates works that illuminate the layered and ongoing continuum of African American history and expression.

As a curator, Hodge's practice extends beyond the studio to encompass community engagement, historical preservation, and the cultivation of cultural ecosystems. In 2026, he curated *Collect It Forever*, the fourth iteration of *Collect It for the Culture*, presented at StudioEIGHT08. He is also the curator of *Bayou City Stewards: Celebrating America From Our Perspective*, opening at the Houston Museum of African American Culture on Juneteenth 2026, an exhibition exploring 250 years of African American art through works drawn from Houston-based collections.

Hodge's work has been exhibited nationally and internationally at institutions including the SCHIRN Kunsthalle Frankfurt, the Baltimore Museum of Art, the Contemporary Arts Museum Houston, the Carnegie Museum of Art, Ruby City, Artpace, and the August Wilson African American Cultural Center. His work is currently featured in *The Culture: Hip Hop*

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and Contemporary Art in the 21st Century, a traveling exhibition that has appeared at major museums across the United States, Europe, and Canada.

SARAH MCALISTER (b. 1964, United Kingdom)

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Sarah approaches her making in a meaningful way that adopts a number of intuitive methods which are highly considered and committed to the use of sustainable materials that are often embedded with narrative.

Her ethos as a textile artist is to recycle, re-use and re-purpose existing resources. Her works are made entirely from found objects including cloth that take on different forms depending on the materials' properties.

'Place' and heritage are important to Sarah's work which responds to an event or a visit to a particular location. Her works aim to transform our invisible emotions experienced in that place into tangible artworks.

In her practice, she explores tradition and how textiles resonate with a particular place or the time they were made and used.

Her focus is to re-imagine new potential uses for discarded materials. "The point is the beginning of everything and also the end. If you can really understand it you will feel indeed the great life of the universe and the value of your existence." Li Yuan-chia 1929-1994

STEPHANIE JAFFE (b. 1958, Brooklyn, NY)

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Stephanie Jaffe is a mixed-media artist, mosaicist, and public artist whose work explores memory, identity, history, and the transformative power of reclaimed materials. Born in Brooklyn, New York, and raised on Long Island, Jaffe developed an early passion for art through childhood studies in ceramics, sculpture, painting, and drawing.

She earned a Bachelor of Fine Arts in Glass and Ceramics from Temple University's Tyler School of Art in Philadelphia in 1980. A formative period of study at Tyler's Rome campus sparked her lifelong interest in assemblage and mixed-media construction, establishing a foundation that continues to shape her work today.

After graduation, Jaffe became immersed in New York City's studio glass movement, working at the New York Experimental Glass Studio while drawing inspiration from Manhattan's garment district. The abundance of beads, buttons, trims, and decorative objects found there helped shape her distinctive visual language. During this period, she began combining blown glass, ceramics, found objects, doll parts, textiles, and collectibles into whimsical and often surreal narratives celebrating womanhood. In 1982, Bergdorf Goodman commissioned three mixed-media sculptures for its Fifth Avenue holiday window displays.

In 1984, Jaffe co-founded Germantown Glassworks in Philadelphia, producing functional and sculptural blown glass exhibited through galleries and American Craft Council shows nationwide. Her early integration of glass, textiles, and found materials anticipated the interdisciplinary direction her practice would continue to pursue.

After relocating to South Florida in 1988, Jaffe expanded her focus to mosaic and large-scale public art. As a resident artist at Miami's renowned Bakehouse Art Complex for thirteen years, she developed an increasingly ambitious body of mosaic painting and sculpture. Since receiving her first public art commission in 2005, she has completed numerous permanent installations throughout Florida, including commissions for Florida Art in State Buildings, the City of Boynton Beach, the Town of Miami Lakes, and the City of Fort Pierce.

Throughout her career, Jaffe has explored themes of women, popular culture, and overlooked histories. Her work has included mixed-media mermaids, candy-inspired assemblages, mosaic topiary sculptures, and, more recently, richly layered sculptural

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portraits celebrating strong, iconic women who have left an indelible mark on society. Constructed from vintage ceramics, buttons, beads, glass, figurines, and other reclaimed materials, these works transform objects traditionally associated with domestic life into powerful narratives of resilience, achievement, and cultural memory.

Jaffe's work has been exhibited in galleries and museums throughout the United States. She divides her time between Miami, Florida, and the Berkshires of Massachusetts, where she continues to create mixed-media portraiture and assemblage that blends historical research, storytelling, and sustainable practices. Her portrait of Eleanor Roosevelt is currently on loan to the Roosevelt House Public Policy Institute at Hunter College in New York City. Through her ongoing work, Jaffe seeks to inspire dialogue about leadership, perseverance, and the lasting impact individuals can have on the world.