The Hari Art Prize Shortlisted Artists

A SPACE FOR ART

008 TOM BULL

TOM BULL MAKES SCULPTURES IN THE ABSURD ATTEMPT TO CAPTURE THE LIVED EXPERIENCE WITHIN THESE STRANGE, DARK AND UNTRUSTWORTHY TIMES. THROUGH A LANDSCAPE OF FOLK HORROR, THE RURAL AND MODERNITY, BULL INVESTIGATES THE TENSION AND SLIPPAGE BETWEEN FICTION AND REPRESENTATION, VIOLENCE AND SENSITIVITY, TRUTH AND MYTHOLOGY. WITH A WIDE RANGE OF TOOLS AND MATERIALS BORROWED FROM ARCHITECTURE, MODEL MAKING, CARPENTRY, INTERIOR DESIGN, FILM, FARMING AND FORESTRY, BULL EMPLOYS A PERFORMATIVE PRACTICE THAT QUESTIONS AND EXPERIMENTS WITH TRADITIONS, TIME PERIODS, AUTHENTICITY, MORALS, ENVIRONMENTS, LORE AND GENRE. IN HIS MOST RECENT WORK, BULL INVESTIGATES AND QUESTIONS ‘COUNTRY LIFE’, BY CONFRONTING PERSONAL AND COLLECTIVE ISSUES AROUND LAND, NOSTALGIA, COMMUNITY, WEALTH, LABOUR, VIOLENCE AS WELL AS BOUNDARIES.

PLACE OF STUDY: GOLDSMITHS UNIVERSITY

YEAR OF GRADUATION:2022

And All That Haunted Nigh Had Sought their Household Fires,
Polystyrene, expanding foam, soil, clay, hay, straw, glue, plumber's putty bitumen, plaster, PVC, interior varnish,
290 x 100 x 75 cm

043 BARBARA NATI

OVER THE LAST DECADE I HAVE PUSHED THE PHYSICALITY OF THE TWO-DIMENSIONAL CONSTRUCT OF PHOTOGRAPHY, ALLOWING IT TO EXIST ON ITS OWN.
MY WORK HAS SINCE ADDRESSED THE IMPACT OF ANTHROPOGENIC CLIMATE CHANGE FROM A PERSONAL PERSPECTIVE WHERE HISTORY, VISUAL ART AND ADVERTISING LANGUAGE MERGE INTO A NEW FORMULA IN WHICH ART FULFILS ITS PURPOSE BY BECOMING A PLAYFUL TOOL, SPEAKING IN A VERSATILE AND UNIVERSAL ALPHABET.
BELIEVING FIRMLY IN THE TRANSFORMATIVE POWER OF THE PHOTOGRAPHIC IMAGE, I CREATE IMAGES THAT LIE BEYOND WHAT IS COMMONLY INTENDED AS PHOTOGRAPHY, MOSTLY STANDING OUT FOR THEIR ALIENATING EFFECT.

PLACE OF STUDY: PARSON SCHOOL OF DESIGN IN NEW YORK

YEAR OF GRADUATION: 2003+

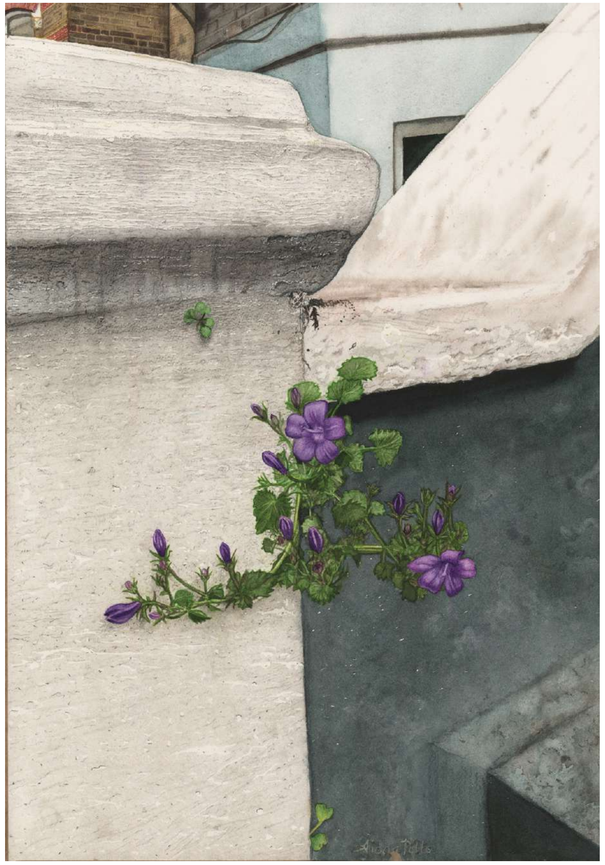
Briny Chronicles #1,
Digital photographic collage,
100 x 70 cm

047 AIDAN POTTS

PORTRAITS OF URBAN EXTREMOPHILES OR CHASMOPHYTES AND CHOMOPHYTES, INSPIRING EVIDENCE OF NATURE'S WILL TO SURVIVE, TO REJECT THE VOID WE HAVE BUILT.
WATERCOLOUR RENDERS GRAINS AND MINERAL TEXTURES PERFECTLY. MANY MULTIPLE LAYERS OF SPATTER, MASKING FLUIDS, SALT REACTIONS AND SOLUBLE PENCILS GIVE A VERY COMPLEX, ABSTRACT, RHYTHMICAL DEPTH. I WANT TO ACHIEVE DIFFERENT EFFECTS AT DIFFERENT VIEWING DISTANCES TO DRAW AN AUDIENCE BACKWARDS AND FORWARDS TO QUESTION WHAT THEY ARE VIEWING.

SELF-TAUGHT

Daisy O,
2021,
Watercolour,
47 x 62 cm framed



Purple Paynes,
2021,
Watercolour,
47 x 62 cm framed

074 HELEN JOHANNESSEN

ALWAYS NOTICING DETAILS AND HOW THINGS ALTER IN LIGHT SHIFT OR WITH MOVEMENT – BE THAT A SHADOW APPEARING OR PHYSICAL POSITION THAT CHANGES THE VIEW.
LINEAR AND GEOMETRIC IMAGERY FORM THE BASIS OF MY MARK MAKING, THEY BECOME DISTORTED OR DISTRESSED WITH THE MATERIAL CHOICE AND METHODS.
BY CONSOLIDATING MY THINKING INTO CERAMICS ALLOWS ME TO DEVELOP AND THINK THROUGH A SYSTEMATIC PROCESS TO CREATE ONE-OFF PIECES. THE WORK THAT EMERGES HAS A STILLNESS YET SUBTLE VISUAL MOVEMENT. MY ARTWORKS OFFER VISUAL REVELATIONS AND DISTRACTION; TO ENCOURAGE REVERIE AND THE IMAGINATION TO FLOURISH – AWAY FROM SCREENS AND DEVICES.

PLACE OF STUDY: ROYAL COLLEGE OF ART, MA CERAMICS & GLASS

YEAR OF GRADUATION: 2017

Breathe In. Breathe Out,
2021,
Porcelain x 3, lightbox
Installation,
100 x 40 cm

085 JUKKA VIRKKUNEN

VIRKKUNEN WORKS IN VARIOUS MEDIUMS, INCLUDING PAINTING, DRAWING, VIDEO, PERFORMANCE, AND INSTALLATION. IN ALL MEDIUMS VIRKKUNEN'S APPROACHES MAKING WITH PHYSICALITY, INTUITION, AND SPONTANEITY OFTEN MORE THAN ACTUAL CRAFT SKILLS.
VIRKKUNEN'S PRACTICE ENGAGES WITH CONCEPTS DRAWN FROM AUTOBIOGRAPHICAL, ART HISTORICAL AND FROM THE NORDIC MYTHOLOGY. HIS PRACTICE INVOLVES A COMBINATION OF SPIRITUAL, PHILOSOPHICAL AND MATERIAL INVESTIGATION. VIRKKUNEN'S MATERIAL INVESTIGATION IS PROCESS OF AN ENDLESS REPURPOSING AND COMBINING OF DIFFERENT MATERIALS AND TECHNIQUES.

PLACE OF STUDY: MA IN PAINTING FROM THE ROYAL COLLEGE OF ART

YEAR OF GRADUATION: 2020

Ilmatar Magenta,
2021-2022
Acrylic paint, Indian ink, dye and debris from
the studio and street on drop cloth, staples,
woo and thread,
200 x 145 cm

092 PAOLA ESTRELLA CONTRERAS

AUTO-FICTION AND SELF-DISCOVERY ARE CENTRAL TO HER PRACTICE, THROUGH WHICH SHE CONVEYS NOTIONS OF INTIMACY, DESIRE, AND BECOMING. ESTRELLA EXPLORES HOW NEW TECHNOLOGIES IMPACT THE PUBLIC AND THE PRIVATE SPHERES AND REFLECTS ON HOW THE IMAGINARY INFLUENCES SOCIAL CONVENTIONS, GENDER, IDENTITY, AND OUR NOTION OF REALITY.

PLACE OF STUDY: MA CONTEMPORARY ART, ROYAL COLLEGE OF ART, LONDON

YEAR OF GRADUATION: 2021

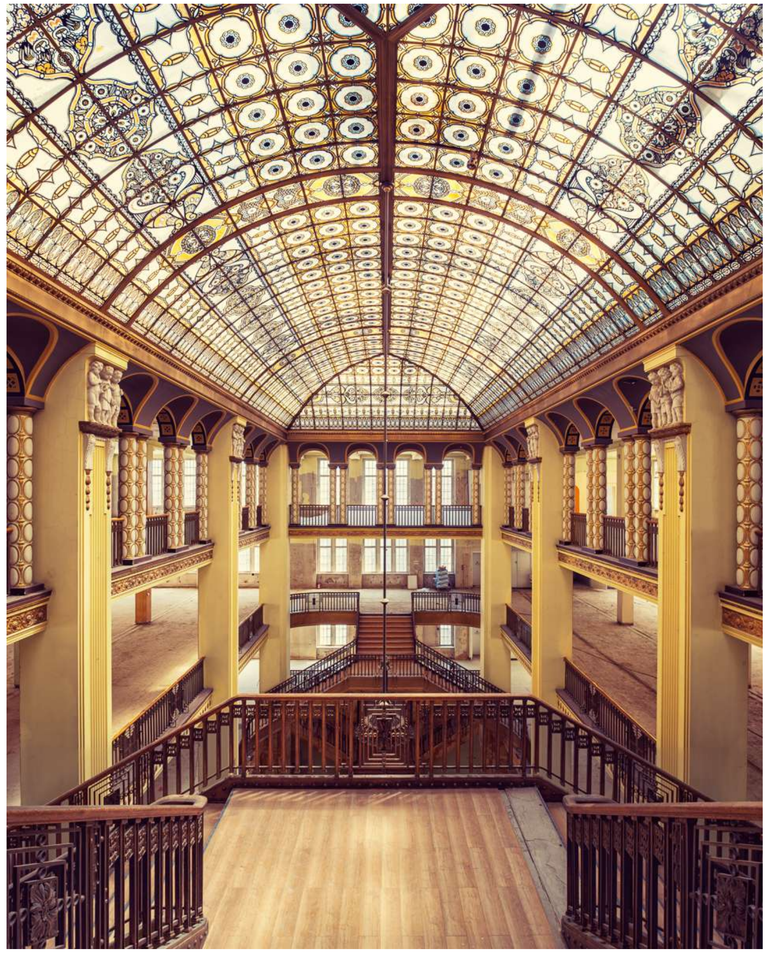
Brujas,
Mixed media,
80 x 100 cm

114 GINA SODEN

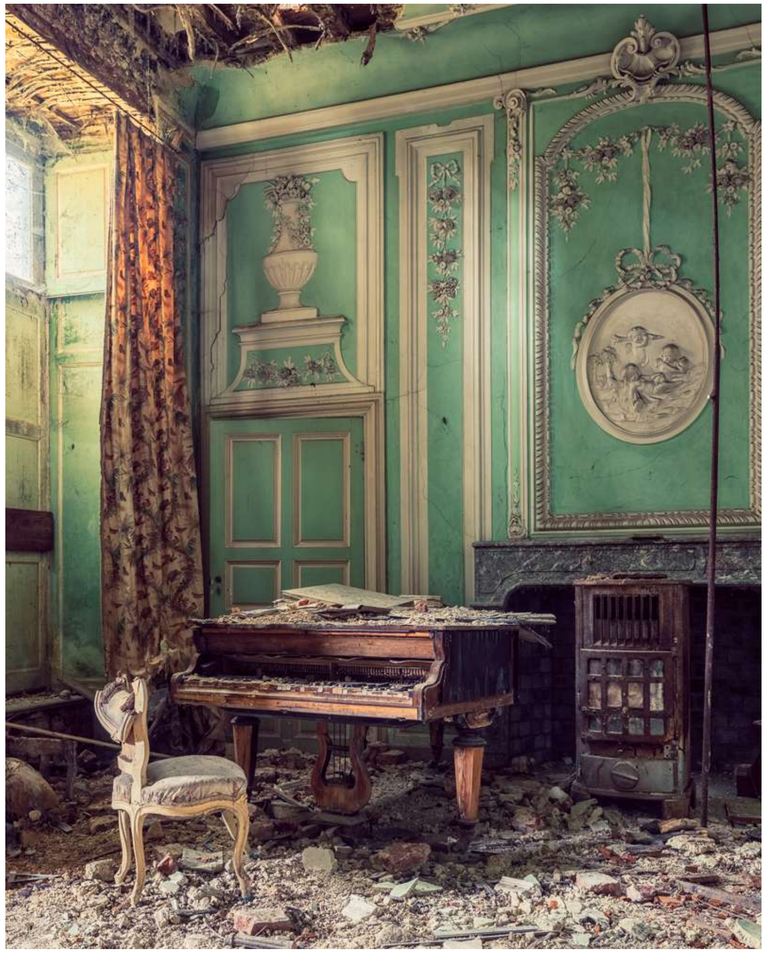
AT THE HEART OF GINA SODEN'S PHOTOGRAPHY IS A PREOCCUPATION WITH ABANDONED STRUCTURES AND LOCATIONS. BASED IN LONDON, SHE TRAVELS WIDELY TO UNDISCLOSED SITES THROUGHOUT EUROPE AND EXPLORES THE BOUNDARIES OF BEAUTY, DECAY, NOSTALGIA AND NEGLECT. THE GENESIS OF EACH PIECE IS OFTEN THE UNIQUE ARCHITECTURAL CHARACTER OF EACH LOCATION, HEIGHTENED BY THEIR PAINFULLY SLOW TRANSFORMATION AFTER YEARS OF ABANDONMENT. RATHER THAN TAKING A DOCUMENTARY APPROACH, SODEN BREATHES A SENSE OF LIFE INTO THE SCENES, HINTING AT NARRATIVE WITH STUDIED COMPOSITIONS. SODEN'S APPROACH IS LYRICAL AND DIRECTS THE VIEWER TO EXPLORE THE CONCEPTS OF TIME AND MEMORY.

PLACE OF STUDY: PHOTOGRAPHY AND MULTIMEDIA AT THE THAMES VALLEY UNIVERSITY IN LONDON

YEAR OF GRADUATION: 2007



Atrium,
Framed photograph,
105.5 x 88 cm



Cadenza,
Framed photograph,
105.5 x 88 cm

122 WOO JIN JOO

WOO JIN IS A MIXED MEDIA ARTIST SPECIALISING IN SOFT SCULPTURE AND TEXTILE ART. INFLUENCED BY ASIAN PHILOSOPHIES, TRADITIONS AND FOLK CULTURE, WOO JIN'S WORK INVESTIGATES THE RELATIONSHIP WE HAVE WITH THE ORDINARY OBJECTS IN OUR DAILY LIVES.EXPLORING HOW WE PERCEIVE VALUE IN OUR MODERN SOCIETY, HER PRACTICE SEEKS TO RE-ENCHANT AND RECOVER A LOST POETRY IN THE EVERYDAY OBJECTS THAT ARE OFTEN OVERLOOKED, UNNOTICED, REPLACEABLE OR DISPOSABLE. TRANSFORMING THESE ITEMS BY WORKING DIRECTLY INTO AND ONTO THEM, WOO JIN BRINGS THESE ORDINARY OBJECTS TO LIFE, GIVES THEM THEIR OWN CHARACTER AND VOICE, AND IN DOING SO, ENCOURAGES VIEWERS TO REASSESS THEIR OWN DAILY ENCOUNTERS AND INTERACTIONS.

PLACE OF STUDY: ROYAL COLLEGE OF ART POST GRAD

YEAR OF GRADUATION: 2021

A Long Long Time Ago,
2022,
Embroidery, old socks, wire,
120 x 48 x 37 cm

139 CATHERINE LETTE

LETTE'S PRACTICE QUESTIONS THE IMPACT OF CONTEMPORARY LIVING UPON BODY AND MIND AND HOW THAT MIGHT BE MANIFESTED IN A PORTRAYAL OF THE FIGURE. INSPIRED BY CURRENT EVENTS, LETTE COMPOSES FIGURES DIS-ASSEMBLED IN RELATION TO HER GAZE, FRAMED BY THE REAL AND VIRTUAL SPACES WE OCCUPY. PAINTING PROPOSES AN ALTERNATIVE PLANE TO WORK THROUGH THE QUESTIONS OF THIS WORLD ON THE SCREEN OF ANOTHER GROUND, TRANSFORMING THE BANALITY AND ABSURDITY OF EVERYDAY LIFE INTO SOMETHING TRANSCENDENT THROUGH ART. WITH THIS IN MIND LETTE APPROACHES THE IMAGES SHE CREATES WITH A BELIEF IN THEIR REALITY IN WHICH THE SURREAL, CONCRETE, ILLUSTRATIVE AND SUBVERSIVE SIT ALONGSIDE ONE ANOTHER CREATING THEIR OWN CONVERSATIONS.

PLACE OF STUDY:TURPS OFF-SITE PAINTING PROGRAMME
CENTRAL SAINT MARTINS COLLEGE OF ART & DESIGN, BA FINE ART

YEAR OF GRADUATION: 2012 + 2022

Humpty Dumpty,
2022,
Acrylic on canvas,
80 x 100 cm

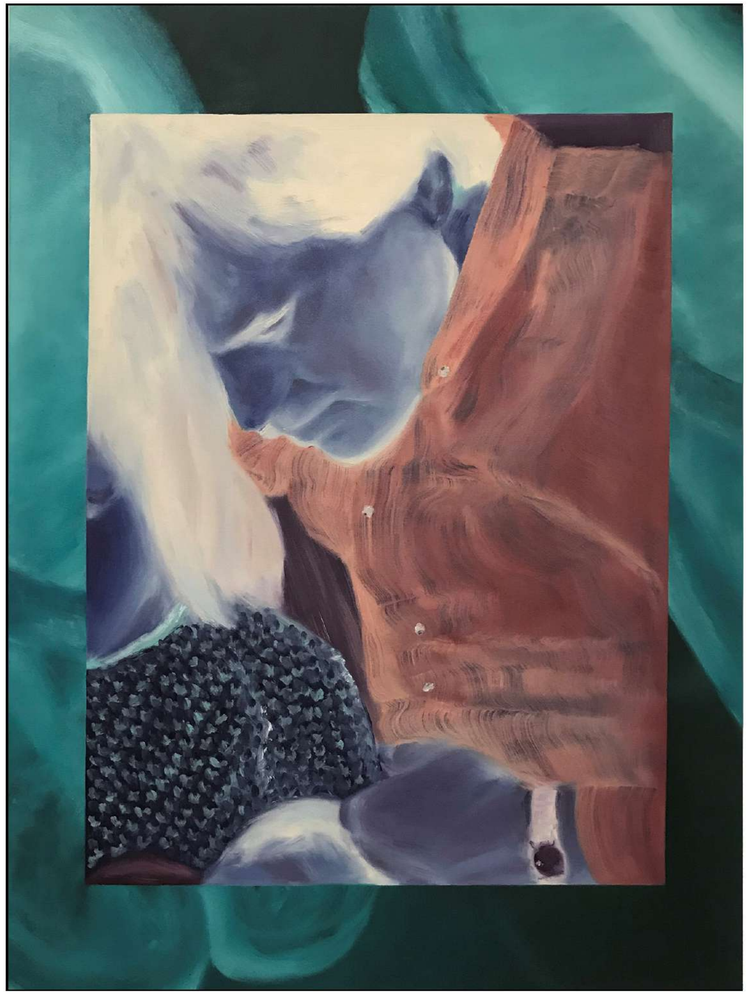
168 KAJA LONNKVIST STUMPF

MY RECENT WORK EXAMINES MEMORY AND DISTORTED PERCEPTIONS. THROUGH PAINTING, I REVISIT PAST EXPERIENCES, IN AN ATTEMPT TO UNDERSTAND WHAT SHAPES SELF-IMAGE AND BEHAVIOUR. UTILISING STAGED IMAGES AND THE PHOTOGRAPHIC FAMILY ARCHIVE, I ALTER THE COLOURS TO CREATE A SENSE OF DELAYED FAMILIARITY.
I'M INTERESTED IN THE NON-VERBAL COPING MECHANISMS WE APPLY IN AN ATTEMPT TO DEAL WITH EMOTIONAL NEEDS AND WHY WE USE OUR BODIES AS CURRENCY TO COMMUNICATE IN A VISUAL LANGUAGE TO THE OUTSIDE WORLD WHAT WE VALUE AND HOW WE FEEL ON THE INSIDE.

PLACE OF STUDY: MA FINE ART PROGRAMME AT CENTRAL SAINT MARTINS

YEAR OF GRADUATION: 2022

Water under the bridge,
2022,
Oil on canvas,
100 cm x 100 cm



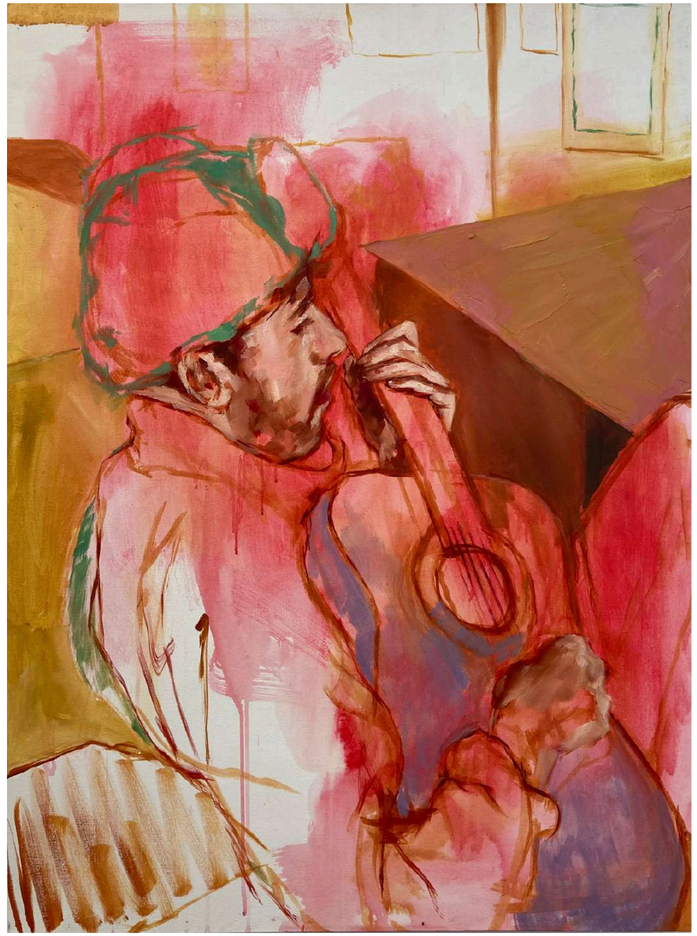
Walking in borrowed shoes,
2022,
Oil on canvas,
92 x 122 cm

209 KATIE KAUR

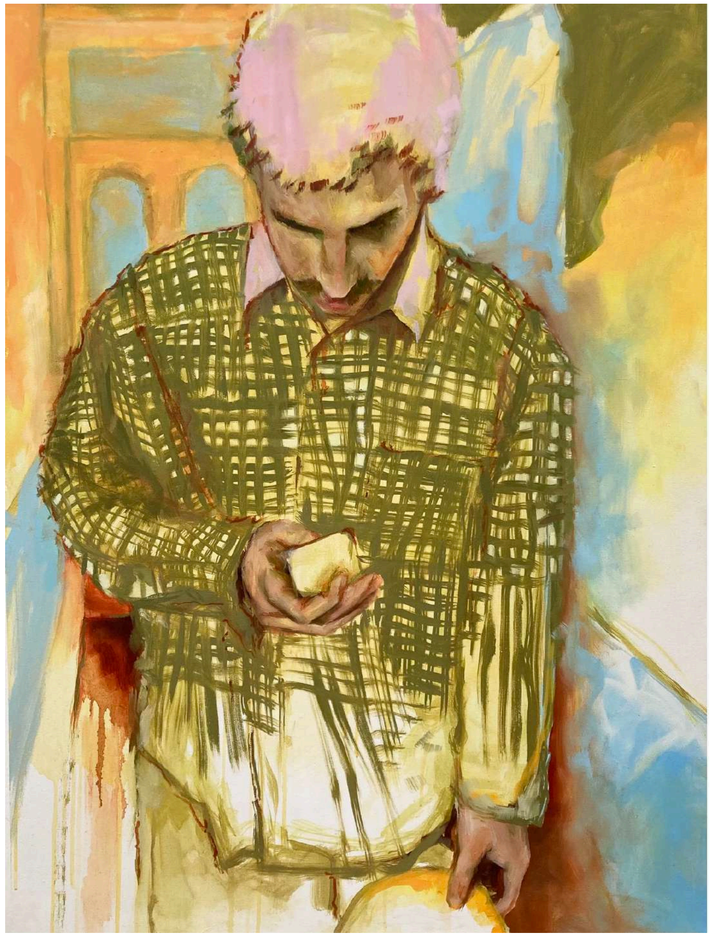
MY PRACTICE DOCUMENTS FRAGILE, FLEETING MOMENTS OF A GENERATION'S DAILY AFFAIRS, MERGING FIGURATION WITH ABSTRACTION TO COMMUNICATE A TANGIBLE SENSE OF HUMAN EXPERIENCE.
CONCERNED WITH AUTHENTICALLY REFLECTING WHAT IT IS TO BE ALIVE IN THIS TIME, THIS BODY OF WORK APPROACHES PORTRAITURE IN A MULTIFACETED NATURE. EXPRESSIVE, FIGURATIVE DEPICTIONS ARE PORTRAYED AMIDST LITTERED REPETITIONS AND MUTATIONS - PULLING TOGETHER THE FAMILIAR PORTRAIT ALONGSIDE DETACHED, DIAGRAMMATIC REPRESENTATIONS WHICH ARE REFLECTIVE OF DOCUMENTATION BY SOCIAL MEDIA AND SURVEILLANCE. THE AMALGAMATION OF VISUAL LANGUAGES IS INTENDED TO BLUR THE FOUNDATIONS OF THE REAL, THE DIGITAL AND THE DREAMLIKE; ECHOING THE COMMOTION OF THE PRESENT DAY.

PLACE OF STUDY: UNIVERSITY OF LEEDS WITH A BA IN ART AND DESIGN

YEAR OF GRADUATION: 2022



I've Been Getting into My Spanish Music,
Oil on canvas,
100 x 75 cm



I Like to Make Big Portions of Spaghetti Bolognese,
Oil on canvas,
100 x 75 cm

300 RAFAEL D'ALO

INVESTIGATING IS AT THE HEART OF MY PRACTICE. SCULPTURES, PAINTINGS AND INSTALLATIONS ARE COMPOSED OF BITS OF FOUND INFORMATION THAT COME TOGETHER TO RETELL STORIES AND ESTABLISH NEW RELATIONSHIPS BETWEEN FACT AND FICTION.
MY WORKS ARE ARTICULATED THROUGH JUXTAPOSING MATERIALS, COLOURS AND FOUND IMAGES, REMNANTS OF OUR LIFE IN THE CITY AND POINT TOWARDS CONSUMERISM IN RELATION TO THE LOGISTICS OF PRODUCTION AND OUR 'URBANISED' RELATIONSHIP WITH ONE ANOTHER ON A GLOBAL SCALE.

PLACE OF STUDY: MFA DEGREE FROM GOLDSMITHS

YEAR OF GRADUATION: 2020

An honest dog is hard to find,
2022,
Woven cane, wool, twine, nets, felt, cork,
moving blanket, rubber sheet, chains, canvas,
190 x 145 cm x 40 cm

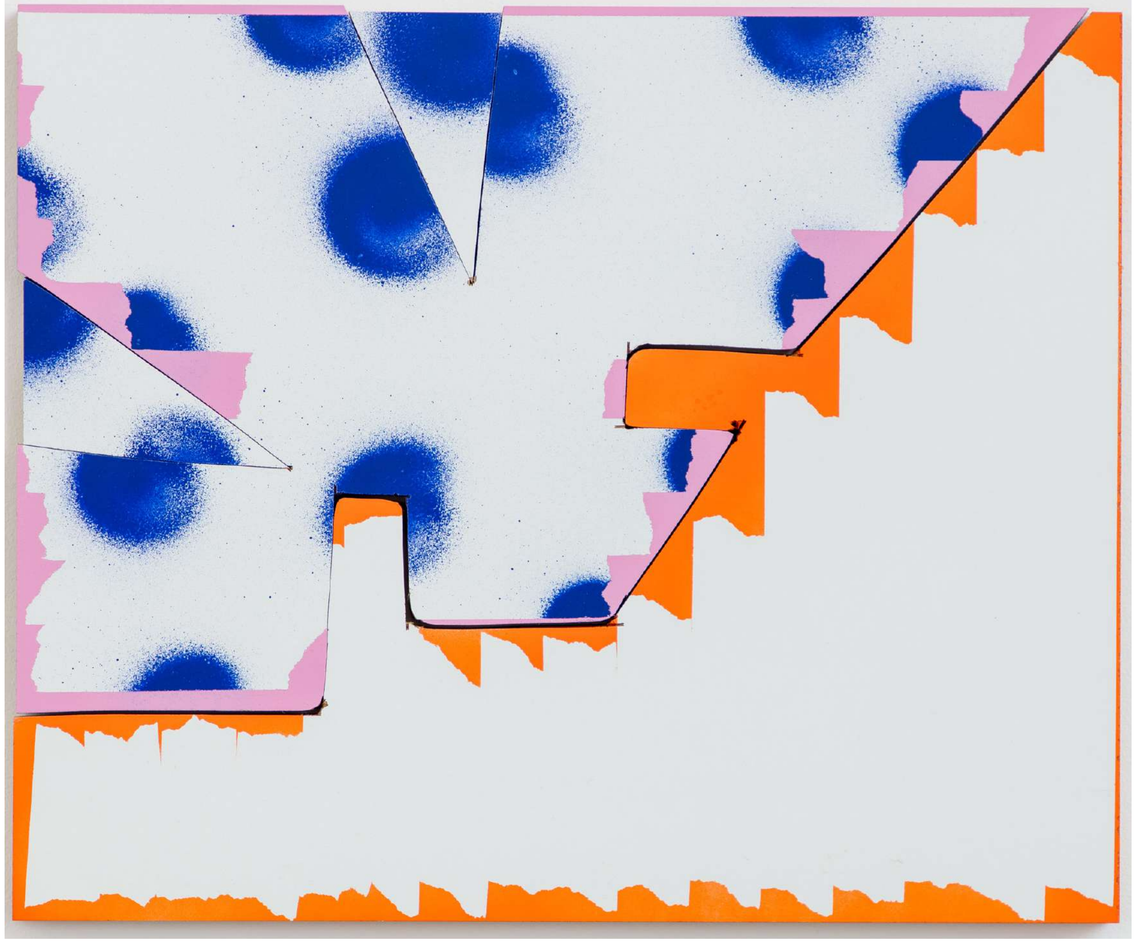
311 ALEXANDRE CANONICO

DRAWING IS AT THE CORE OF CANONICO'S PRACTICE. SCULPTURES, WALL RELIEFS AND INSTALLATIONS PLAY WITH THE RELATIONSHIP BETWEEN THE *DRAWING OF THE THING* AND THE *THING ITSELF*. HIS WORKS ARE CONSTRUCTED THROUGH THE ARTICULATION OF LINES, VOIDS, SHAPES AND COLOURS WHICH ARE DISTINCTLY ABSTRACT, WITH THE INTERPLAY BETWEEN THEM SOMETIMES MORPHING INTO ALLUSIVE FORMS. THE INTERDEPENDENCY BETWEEN THE DIFFERENT PARTS THAT CONSTITUTE THE WORKS AND THE MATERIAL TRACES OF THE GESTURES INVOLVED IN THEIR MAKING REINFORCE THEIR ANTI-ILLUSIONISTIC CHARACTER AND ADD A SENSE OF FRAGILITY AND IMPERMANENCE, MAKING THE WORKS EXIST IN THE PRESENT MOMENT OF THEIR EXPERIENCE.

PLACE OF STUDY: POSTGRADUATE PROGRAMME, ROYAL ACADEMY SCHOOLS

YEAR OF GRADUATION: 2021

Tickle,
2022,
Spray paint on white melamine MDF,
122 x 104 cm



Cold Corner,
2021,
Spray paint on white melamine MDF,
31 x 37.5 cm

320 ANTREA TZOUROVITS

RECENTLY, I HAVE BEEN FASCINATED WITH THE QUALITIES AND MECHANISMS OF MEMORY AS WELL AS THE ROLE OF PERSONAL AND COLLECTIVE TRAUMA.
I AM INTERESTED IN THE RELATIONSHIP BETWEEN ‘PLAY’ AND ‘CONFLICT’ AND THE DIFFERENT WAYS THE TWO ACTIONS CAN CREATE A FEELING OF BOTH HUMOUR AND UNCERTAINTY IN THE WORK.
I ADOPT FAMILIAR MATERIAL AND POPULAR SYMBOLS WITHIN THE TECHNICAL HANDLING OF THE WORK SO THAT THE IMAGERY ITSELF CAN RESONATE WITH THE VIEWER, EMPHASIZING THE POETIC-PHILOSOPHICAL CONTENT OF OBJECTS AND SITUATIONS.

PLACE OF STUDY: MASTERS AS PART OF THE SCULPTURE PROGRAMME AT THE SLADE SCHOOL OF FINE ART

YEAR OF GRADUATION: 2022

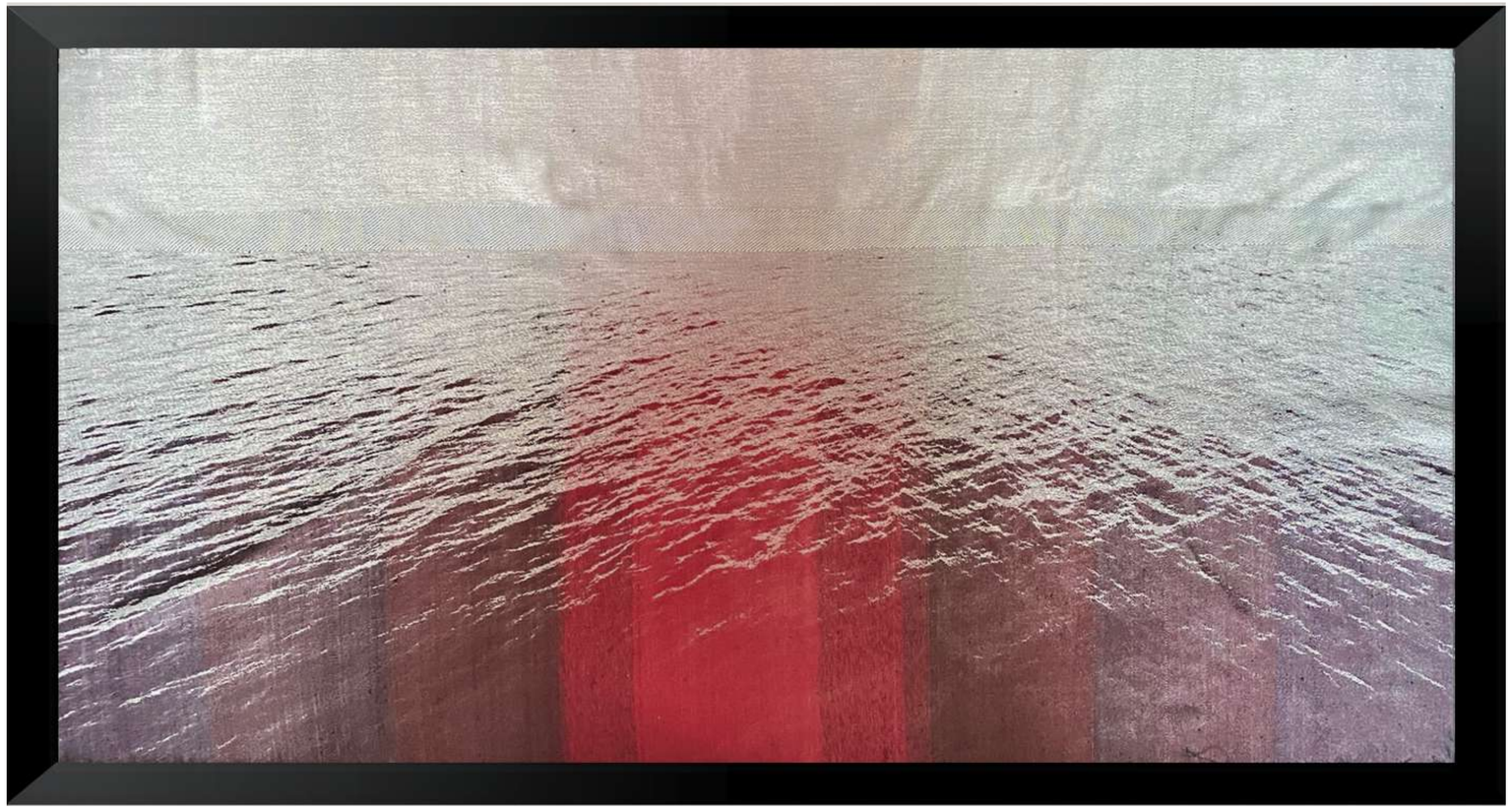
Untitled,
2022,
Walnut wood, spruce wood, gold leaf and
wood varnish
24 x 24 x 24 cm

334 MH SΛRKIS

THROUGH A BLEND OF MEDIUMS — INCLUDING TEXTILES, CGI, FILM, RESPONSIVE ROBOTICS, AND MACHINE LEARNING — MY WORK EXPLORES RELATIONAL DYNAMICS, FEMALE EXPERIENCE AND SOFT POWER WITHIN FRAMEWORKS OF POTENTIAL POSTHUMANISMS AND TECHNO-PROTOPIAS.

PLACE OF STUDY: GOLDSMITHS MFA

YEAR OF GRADUATION: 2021



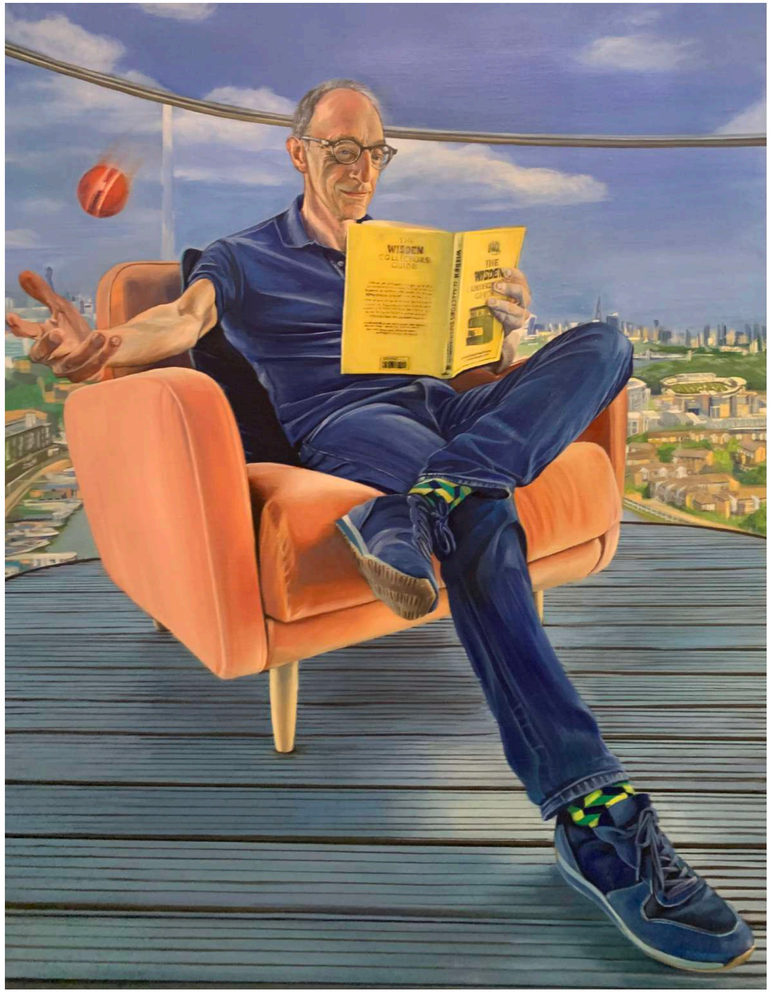
Mediterranean,
2022,
Jacquard Tapestry,
240 x 120 cm

353 RUTH SWAIN

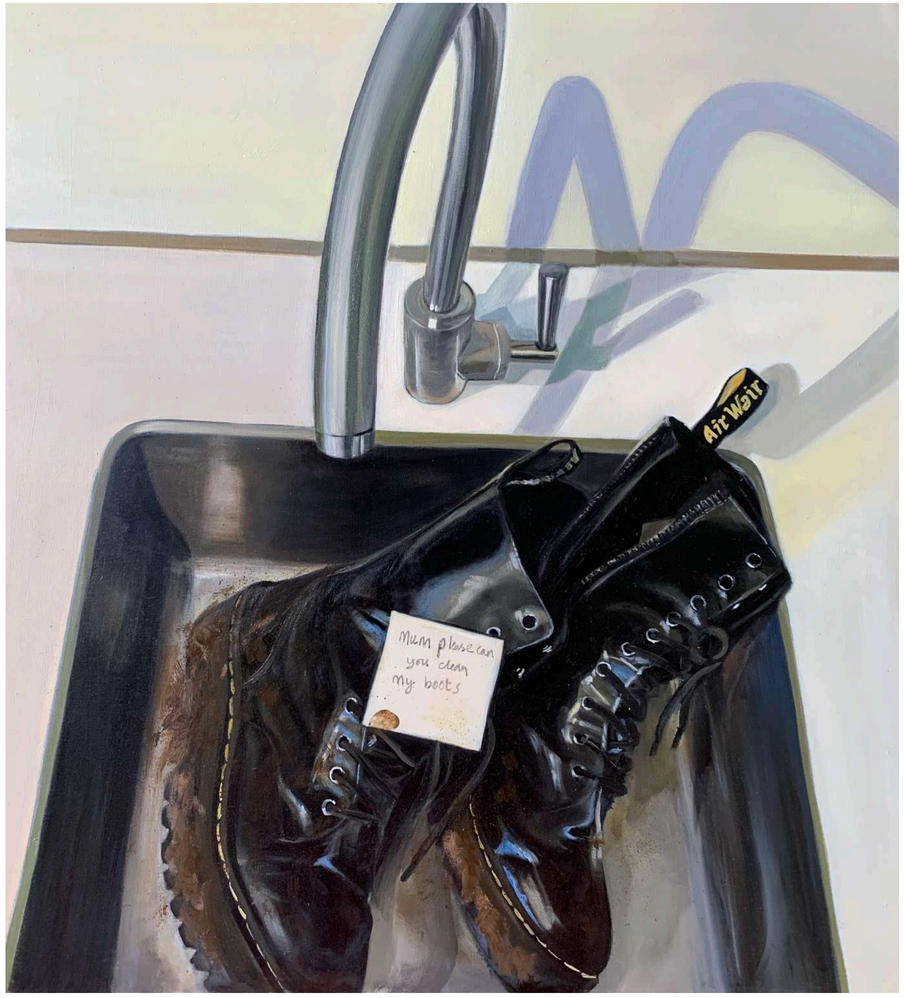
‘I REFUSE TO BE INVISIBLE. I AM A 50 SOMETHING WOMAN, AN ARTIST AND I PAINT. IT’S WHAT I DO. THERE ARE PEOPLE AND OBJECTS OUT THERE THAT GO UNNOTICED, I WANT TO MAKE YOU SEE THEM. THEIR EVERYDAY BEAUTY THAT WE TAKE FOR GRANTED, I WANT TO ELEVATE THEIR STATUS TO PORTRAY THEM IN A NEW LIGHT.”

PLACE OF STUDY: ART ACADEMY LONDON, FOUNDATION DEGREE IN CONTEMPORARY PORTRAITURE

YEAR OF GRADUATION: 2020



Howzat,
2022,
Oil on canvas,
92 x 85 cm



That sinking feeling,
2020,
Oil on board,
46 x 60 cm

354 IRAH SOLOMON STEWART

I PRIMARILY CONSIDER MYSELF A PAINTER, MY METHODS DERIVE FROM THOSE OF THE FLEMISH AND ITALIAN OLD MASTERS. I FIND IN THESE TECHNIQUES THE PERFECT BALANCE BETWEEN PRAXIS AND POETRY. FOR ME PAINTING IS A WAY OF REPRESENTING THE INNER, SUBJECTIVE, INTUITIVE, IMAGINATIVE EXPERIENCE IN AN ARTEFACT, THE ARTWORK ITSELF MAY BECOME A REPRESENTATIVE EMBODIMENT OF A WAY OF SEEING AND RELATING TO THE WORLD.

PLACE OF STUDY: OXFORD BROOKES UNIVERSITY WITH A BACHELOR OF FINE ART DEGREE

YEAR OF GRADUATION: 2022

Elixir Rubea,
2022,
Oil on panel,
60 x 70 cm

Spiritum Aeris,
2022,
Oil on panel,
60 x 70 cm

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