

WORKPLACE

Ocula

'Royal College of Art Graduate Exhibition Highlights'

By Rory Mitchell

July 2022

OCULA

Royal College of Art Graduate Exhibition Highlights



The Royal College of Art's graduate painting exhibition brings together works by a group of extremely talented artists.

Among just a few of our favourites, we spotted an atmospheric, moonlit scene by James Prapaithong. Earlier this year, we spoke to the artist on the occasion of his solo exhibition with WORKPLACE gallery in London, where he discussed the draw of the

moon: 'For me, the moon is an object of inner peace. Sometimes I look up at it and it takes my mind off things. In my paintings, I try to render a feeling of yearning by using this motif.'

We also loved Oda Iselin Sønnerland's surreal, pink-hued dinner scene in *Unnskyld Meg* (2022). The Norwegian-Irish artist creates magical scenes in watercolour with features that sometimes draw from Japanese anime.

Surrealistic elements are present in *Three Princes* (2022) by Ding Shilun, who was included in two group exhibitions at The Artist Room in London this year, and at ACROSSS, in an exhibition curated by Amanda Ba.

Among the more abstract work on view, we were drawn to Pam Evelyn's huge, textured canvas. We visited the artist's studio earlier this year, when her first U.K. solo exhibition opened at The Approach and she spoke about the influence of Helen Frankenthaler on her work. 'I admire the way that she could make paint sit on the canvas in a way that's not restrained by the square. That ability to be that direct and fluid is just really extraordinary, and I am constantly trying to tap into that, but when I try it's almost as if I get further away,' she mused.

Graltuixer (2022) by Katarina Caserman comes together as an ethereal, all-encompassing mass of luscious colours—one could stand before it for hours.