

Camden Art Centre
 Arkwright Road
 London NW3
 Winner announcement

Marina Xenofontos
 Camden Art Centre
 Emerging Art Prize
 with Frieze 2022



Image credit: Marina Xenofontos, *Twice upon a while*, 2020.
 MDF wood, metal, mirror, 154 x 140 x 206 cm.
 Courtesy of the artist and Hot Wheels, Athens

Today, Camden Art Centre and Frieze announce Marina Xenofontos as the recipient of the 2022 Camden Art Centre Emerging Artist Prize with Frieze. Xenofontos, who is represented by Hot Wheels Athens, will realise a solo exhibition at Camden Art Centre in 2023.

The annual Emerging Artist Prize – unveiled for the first time at Frieze London 2018 and now in its fourth year – offers invaluable critical exposure to an emerging artist, concurrent with their first show at a London institution. The prize winner will be supported by the experienced Camden Art Centre curatorial team, and the show will be underpinned by an extensive programme of public talks and events.

Hot Wheels, Athens was selected from the 35 galleries from 21 countries in the Focus section of Frieze, London, the fair's celebrated section supporting younger galleries and artists in earlier stages of their careers.

The 2022 Prize was selected by a panel chaired by Martin Clark (Director, Camden Art Centre), with Kiera Blakey (Exhibition Curator, Camden Art Centre) and Hammad Nasar (Curator, writer, and strategic advisor). A group of UK and international patrons have generously supported the Prize, including Lead Supporters Alexandra Economou, Noach Vander Beken and supporters Nicola Blake, Anne-Pierre d'Albis, Suling Mead, Ralph Segreti, Sophie and Ronald Sofer, Batia Ofer and Alma Zevi. These patrons share an interest in supporting the work of emerging artists and the economy of younger galleries within the contemporary art scene.

Martin Clark, Director, Camden Art Centre said of the winner: "We are delighted to award this years prize to Marina Xenofontos. An artist who was new to all of us on the panel, but whose work immediately resonated in its compelling strangeness, elegance and depth. We are so pleased to be able to continue to support young and emerging practice in this way, at a time when it feels even more urgent to create these kinds of opportunities for artists, as well as spaces of risk and experimentation within our institutions."

Speaking about the award, Hugo Wheeler, Gallery Owner, Hot Wheels, Athens said: "We are thrilled that Marina Xenofontos will be the 2022 winner of the Camden Arts Award at Frieze London. It's such an honor for Marina to have her first institutional solo exhibition at such a prestigious institution in London. After years of belief in Marina's work, we are so happy that others are seeing the same and we look forward to the future."

For over 25 years Camden Art Centre has been committed to supporting and nurturing artists in the formative stages of their careers. The Camden Art Centre Emerging Artist Prize at Frieze continues this work, building on the gallery's previous collaborations with artists including Walter Price, Christian Nyampeta, Ruth Ewan, Jennifer Tee and Haroon Mirza. The 2018 Prize was awarded to Wong Ping (Eduoard Malingue Gallery, Hong Kong) whose exhibition *Heart Digger* was realised to critical acclaim at Camden Art Centre and an off-site space at Cork St Galleries in 2019. The 2019 winner, Julien Creuzet (High Art Paris) showcased *Too blue, too dark, too deep we sank...* in January 2022 and Tenant of Culture (Soft Opening, London), the 2020 winner, realised *Soft Acid*, in Gallery 3 at Camden Art Centre.

Notes to editors

For further information, interviews and images please contact:
Sam Talbot, sam@sam-talbot.com // +44 (0) 772 5184 630

Camden Art Centre

Camden Art Centre is a place for world-class contemporary art exhibitions and education. Situated in Hampstead, North London (charity number 1065829) Camden Art Centre is a place for art and artists; a place for the curious, the novice and the expert alike. It's a place to see, to make, to learn and to talk about contemporary art, whether in our building, attending off-site projects or via our digital forums. Founded by artists in 1965, the Centre continues to be a space for the most vital and diverse mix of practices and ideas and is dedicated to supporting artists at every stage of their careers.

Supporters

Camden Art Centre is indebted to the generosity and expertise of its Prize Supporters. Supporters of the Prize includes Alexandra Economou, Noach Vander Beken and supporters Nicola Blake, Anne-Pierre d'Albis, Suling Mead, Ralph Segreti, Sophie and Ronald Sofer, Batia Ofer and Alma Zevi, and all those who wish to remain anonymous.

Whilst all final decisions on the shortlist and choice of winning artist remain the responsibility of the selection panel, chaired by Camden Art Centre Director, Martin Clark this panel draws on the knowledge and experience of the Prize Supporters in reviewing and discussing all prize submissions, including the shortlist.

Frieze

Frieze was founded in 1991 by Amanda Sharp, Matthew Slotover and Tom Gidley with the launch of frieze magazine, a leading magazine of contemporary art and culture. Sharp and Slotover established Frieze London in 2003, one of the world's most influential contemporary art fairs which takes place each October in The Regent's Park, London. In 2012, Frieze launched Frieze New York taking place in May; and Frieze Masters, which coincides with Frieze London in October and is dedicated to art from ancient to modern. In 2019, Frieze opened its first edition in Los Angeles at Paramount Pictures Studios, taking place in February. In September 2022, Frieze Seoul will launch in South Korea.

The winner

Marina Xenofontos (1988) was born in Limassol, Cyprus and works between Athens, Greece and Paris, France. She is a sculptor-for working through installation, painting, photography, and vid-eo, and was one of the founding members of the collective and artist-run project space Neoterismoï Toumazou. Her practice involves reforming found objects and material she then pairs with novel constructions - kinetic sculptures, light installations, digital avatars and their analogue representations. These elements are not necessarily connected on a formal level, but are entangled by their idiosyncratic ties in history and politics. Consisting of physical objects, but also of written words and fragmented narratives, her practice acts as a poetic declaration. Xenofontos often documents and exhibits what could be considered malfunctions from the manufacturing of products, history, and her own practice; affirming them as breeding ground for further invention. Viewing cultural and political symbols through an intimate gaze, Xenofontos' work captures methods for recovering the fantastical, imaginary aspects of culture obscured through historical/ideological recording.