

## **CV**

**Bio:** Tobias Francis (**b.1998**) reconciles both his trickster and straight-shooting ways through painting.

### **Education**

Royal College of Art, Painting MA (2024)  
Edinburgh College of Art, Painting BA (2018-2021) 1<sup>st</sup> Class Honours

### **Prizes and Residencies**

RSA John Kinross Scholarship Award 2021-2022  
Longlisted for Robert Walters Group UK New Artist of The Year Award 2021  
Edinburgh College of Art Outstanding Achievement in Art Award, Graduate Award 2021  
Longlisted for John Moores Painting Prize, 2020

### **Exhibitions**

#### **2024**

*Upcoming Degree Show (June)*, Royal College of Art, London  
*Group Show (June)*, Hew Hood Gallery, London  
*Caper (May)*, Greatorex Street, London

*Palimpsestic Impressions*, Arusha Gallery, London

#### **2022**

*Slip/Stump/Jump*, Gallery 333, Exeter Phoenix  
*Football Art Prize*, (Touring Exhibition) Touchstones Rochdale, The Millennium Gallery Sheffield, and Sunderland Museum

#### **2021**

*Graduate Art Exhibition*, Hidden Door Festival, Edinburgh  
*Correspondence*, Broadway Gallery, Letchworth  
*Correspondence*, Exeter Phoenix, Exeter  
*TSDAP's New Graduates: 2021 Edition* | Hosted by SHIM Art Network on Artsy  
*Graduate Showcase*, Edinburgh College of Art

### **Publications**

Featured in Saatchi Art's 2022 Rising Stars Catalogue  
Featured in TSDAP's New Graduates Catalogue: 2021 Edition  
Featured in Defaced Zine Issue #3: Red Zone, 2020

### **Employment and Teaching Experiences**

*Turps Art School*, 2024- Artist talk and Q&A with MA Painting students.  
*Anglia Ruskin University*, 2024- Artist talk and tutorials given with BA Fine art students.  
*Goldsmiths University*, 2024- led tutorials and crits with BA Fine art students.  
*Graduate Art Resident at Bryanston School*, 2022/23 – both teaching and developing practice at the same time (secondary school level).

**Artist Statement**- April 2024

When I paint, I reconcile both the trickster and straight shooter in me.

I'm drawn to the slipperiness of paint (like language) to elucidate and veil; to interrogate my own generosity, and question how withholding information can inform more, not less. Kinship then is felt with OuLiPo writers such as Raymond Queneau and artists Forrest Bess and Giorgio Morandi. Their uses of limitation engender greater seriality and repetition in my recent paintings, often small-scale and uniform in size.

I play with compositional trickery and visual artifice. Wordplay and paint are lyrically employed. Illuminated manuscripts inform sequenced or mirrored forms. Linework weaves, space distorts, layers of glazed oil paint fluctuate in close tonalities. No hierarchy of object or action -- from a hammer to a slithering snake -- holds precedence for use.

Collaged reference material uses drawings, digital ephemera and 1800s wood engravings; it is met with a transcribing left eye and translating right eye throughout the painting process. This interpretation of material allows for multiple pictorial interests of mine -- from materiality, notation, appropriation, flatness, and edge -- to percolate into each finished painting.

Painting is a joy; may trickster Tobias live long.



*Studio Shot, 2024*