The exhibition can be viewed on our Art website at www.soaksart.com
You can read more about the Art department and contact us on the school website at www.sevenoaksschool.org/art
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Welcome to Sevenoaks School’s IB Art Exhibition 2021

Max White (OS 2016)

My time at Sevenoaks School has been incredibly influential in my career within the arts so far. I joined Sevenoaks School in 2014 for the Sixth Form and I was also awarded an art scholarship. During this period, my art really took off. I was keen to go onto study Fine Art after completing the IB. I think that whilst at Sevenoaks School, I really fell in love with art as a subject but also as a future. I remember spending every spare moment in my studio space experimenting with ideas and making work.

In 2017 I started my undergraduate degree at City and Guilds of London Art School where I studied Fine Art. I joined City and Guilds of London Art School as an incredibly unique and traditional institution which offers so much support to emerging, early-career stage artists. Within my work, I am investigating the contemporary abstraction of classical paintings depicting Greek mythology. I am interested in the Greek mythological through its drama, iconography and the teachings of human behaviours. When looking at classical paintings depicting the Greek myths, they are often beautiful paintings, rich in colour and figure, yet sometimes hide the dark truths in the literature. I find that classical paintings often become beautiful and decoratively works.

I take a series of classical paintings focusing on one myth or theme and use Photoshop to create a digital collage, bringing the different paintings together. When creating a collage, I look to create contrast in scale, colour and orientation and to abstract the figures and forms. I then use the collage as a reference when making my abstract oil paintings. I build up colour and form through the use of layering. As the paintings develop, they start to become more about the application of mark making and colour. They move away from the classical reference collage. I want the work to draw the viewer into the way the colours work on top of each other and the more you study the painting the further you see into it.

At the start of 2020 I also set up the Instagram platform ‘The Artists Contemporary’, a page that focuses on championing emerging contemporary artists. The page has now expanded into exhibitions, a website, podcasts, written interviews and an online gallery. The running of The Artists Contemporary really supports my own artistic practice through engaging in conversations with other artists and curators, while learning from their own work and experiences.

Anna Woodward (OS 2016)

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Anna Batchelor
My work has always focused on humans – their physicality, psychology and lived experience. This manifests in many ways throughout my work, and my work provides a method of understanding myself and others. My work is a raw, unflinching examination of the human condition. I have explored and emphasised a visceral corporeality through links to flesh and its primal connotations, as well as examining the tensions between these ideas and the structures of human existence. I have become particularly interested in these links between humans and surrounding structures, and so much of my recent work has explored the connections between the body and architecture, both in the ways the body influences architecture, and in how the body can act as architecture. This intertwining of the physical and the built environment is echoed through recent works which aim to explore the ways in which the human condition is reflected through architecture and the ways in which architecture can become reorientated and imbued with meaning.

I am often drawn to oil paint for the emotive and physical way it can represent my ideas, although I have begun to explore these ideas in three dimensions, and to further delve into the relationship between the human and its space.

Valery Bogdanova
My pieces revolve around the notion of alternate perspectives, from the influence of colour and abstracted techniques, to manipulating linear or spherical forms to build up portraits. The colours I choose to include within my work reflect the contrasting emotions, which I attempt to relay through the expressions and gestures of my figures. I took my main inspirations from Paul Signac, who used pointillism, and Nikos Gyftakis, with his linear approach. I was encouraged by my teacher to manipulate both of their techniques into my works, which I demonstrated on self-portraits. In my analogy, every person is unique within the way that they relay their true experiences, so my project flips that perspective and almost radiates hidden expressions in an opposite outside emotion. My communicative nature allows me to gain an insight to the true emotions of a person, which I have based my projects upon, as many don’t fully recognize the importance of expressing inner feelings, or mask them. I use art as an escape, so by relieving myself of the perfectional normalities of portraiture, I created illusions and various perceptions to embrace an unusual approach to creating and exhibiting portraits.
Isabella Branson-Hammond
My artwork focuses on lines and pathways that create and form an image or distortion. The themes of my work are centred on how perception of an image can be changed through the slightest distortion, but I am also intrigued by the continuous line as I feel that it reflects a personal interpretation of spaces which cannot be exactly replicated, reminding me of handwriting. I find the intricate shapes formed by mediums that cannot be precisely controlled, such as plastics and ink, fascinating and aim to create this in my outcomes.

My work was originally inspired by lines and reflections, and how water can alter the way in which we see certain images. Our perception can be further changed by adding mediums that alter the image and create shadows which can be viewed differently at different angles. I found this interesting and included this in my work as I feel it reflects how different people view the world and interpret situations. Along my journey I have been inspired by artists such as El Anatsui, Guy Catling, Ben Nicholson and many which have all led my art in a certain direction to form my outcomes.

Lucy Bullock
My work explores pointillism, and the effects that a series of small stimuli can cause. As I developed this theme, I wanted to use different mediums to achieve the best outcome. I began small, exploring how light and colour created shadows using oil paints. These paintings evolved into a series of lithographs, in which I reduced the clarity of each piece to distort the flow of the image. My style became more ambitious as I began my main piece, where I decided to incorporate both a large-scale and an unusual medium. After researching several artists who worked with the technique of pointillism, from Georges Seurat to Toru Kn, I finally found an artist that resonated with me: Bradley Hart. He inspired me to use the ambitious approach of creating an abstract form of the human face out of bubble wrap. The process of creating this piece involved a lot of experimentation, trying several techniques, for example painting the outside of the bubble wrap. Through trial and error I discovered the way that produced the best outcome was actually injecting each bubble with a syringe, and then sealing the bubble afterwards to prevent the paint escaping.
Jemima Chambers

My work is centred on the relationship between organic and geometric structures, driven by my interest in architecture. Each piece in my exhibition has been a development from the previous one, taking some element, whether organic or geometric, and expanding it further using another medium.

I began experimenting on a 2D scale using colours and layering, gradually developing into 3D responses, enabling a stronger presence of structure and growth in my work. This evolution also allowed a translation back into 2D media in the final pieces while seeing how the viewing could be enhanced if presented together. When I discuss the coexistence of organic and geometric structures, the first image I see, which was my initial inspiration for this theme, is some of the temples in Cambodia I visited a few years ago. Here, the roots of the surrounding nature weave between the ancient architecture working both for and against the support system. It is this interconnected and co-dependent relationship that I was trying to express. In broader terms, I was looking at elaboration versus restraint, which is demonstrated in the contrasts present throughout my work. Through innovation of both strict, clean lines and fluid, natural shapes.

Ryan Chan

My journey has always been heavily orientated around physical and emotional abstractions, perceiving observations of both nature and urban environments in ways that distort reality and logic. Tinkering with the planar and sculptural has enabled me to express the transitional dynamic between contrasting abstract elements through different media and techniques, and convey their significance in our daily lives. I was able to materialise my concepts through the recurring development and practices of such techniques, which demonstrates the communication between myself and the medium as I develop a deeper understanding of materials. As a result, this material process has allowed me to feel relationships between order and chaos, solid and void, and how the compositional imbalances and distortions challenge the perception and interpretation of the viewer. Being able to explore a common concept in a multitude of avenues regardless of the limitations presented by different media or techniques has allowed me to embrace a sense of freedom in a constrained environment. With the liberty of perspective being my main means of communicating ideas, my artworks and their significance are left for interpretation of the viewers, as is architecture and art.
Josie Clyne

My exhibition work throughout the past year was mainly focused around the manipulation of photographs and the impact it has on the eye of the viewer. I tried the more physical interpretations of this by weaving the photographs in real life to really create the physical contrast as well as creating a new image to work with. As well as this I used other physical processes to create textures to use in a monochromatic portrait that gave the piece extra depth and effect when mounted on a wall.

Freddie Davies

My work has evolved throughout my time at Sevenoaks School. With this, I find the purpose of my art evolves as well. On reflection, my art produced before the IB was lacking in responsibilities, meandering to processes and clothes of things I liked. The rise of Covid-19 and quarantine completely shifted the meaning of my work, turning my artwork into a physical response to my thoughts and feelings throughout the coronavirus pandemic. As my relationship with basic feelings, both physical and emotional, changed, I found myself doing art as a way to quietly communicate the struggle that I feel, which is shared by many. My relationship with intimacy has impacted my work greatly, as proximity between ourselves creates anger and fear. I have explored this through my use of prints, alluding to my emotional journey with my body throughout 2020. I also reflect on the psychological journey of 2020, exploring productivity and completion, through my mixed media sinkholes and my tapestry. Finally, I explored the human relationship with nature through my bacteria textile, trying to explore the change in human relationship with bacteria through 2020.
Sasha Ecclestone

When I chose to focus on the personal response to distortion, I didn’t think it would present itself in so many different forms. I began with an accidental picture taken of a crowd in Covent Garden and decided to explore the potential of blurred imagery, in which I was most inspired by Gerhard Richter. When the exploration of the distortion of crowds became an impossible task, I adapted to consider the possibility of individual portraiture distortion and the different ways of portrayal. Initially, my work was influenced by the use of striking tones in the presentational style of Rankin. I represented distortion by way of finger painting, after enjoying the ease of blending which it allowed. I combined the simplicity of the blurred techniques with the complexity of the detailed portraiture in which Jenny Saville was instrumental in the decision to depict every flaw and deficiency through shading and refining. I explored these ideas through mediums such as plastic, glass, canvas, rubber and oil to ensure a free expedition into the extent of distortion methods. My work should embody the sense of accepted and encouraged imperfection, as an interpreted distorted portrait provides a perspective lens that shows a distinct and diverse artistry.

Danny Fisher

The underlining concept of my artwork is to capture emotions of the subject and the deeper meaning behind them. I have found that I can express my own emotions in my artwork through the pieces I make, capturing different sensations with the range of mediums. It’s interesting to see how my expressive artwork can influence people differently depending on their own experiences. The aim of my artwork was to show the complexities of human emotions, yet highlighting the humaneness of being emotional, as emotions have always been a way for the artists to connect with the viewers.

Many of my pieces have an unfinished element, from the sculpture piece to the mixed media painting, which allows the viewer’s own interpretation of the piece to govern its impact. I began with the life model linoprint, capturing the emotional subtlety of the female form, which evolved into the pieces based on important events. I feel art is a tool to teach and educate people on certain problems, and I think it’s important as an artist to do so.
George Fisher

My artwork consists of sculptures and prints. These are responses to urban environments, depicting skylines and different building forms, both inside and out. I was inspired by contemporary artists, including David Nash (a sculptor) and Mark Bradford (an abstract artist). My artwork comprises sharp lines, angles and simplistic, minimal forms. Each new piece takes inspiration from an aspect of the work that came before it, creating a common thread throughout the collection. For example, the prints I created use images of previous sculptures, as well as floorplans I designed based on buildings which inspired earlier sculptures. I wanted to explore minimalist, modern forms with clean lines, creating a wide range of art, from pieces you can hold in your hand to those that would fill a large wall.

Darcey Friend

My artwork began with a consideration of the surrealist movement and artists such as John Stezaker, whose use of collage I found particularly interesting. I adopted this technique within my work, combining elements of nature-based photography and portraiture. As my exploration of surrealism deepened, I shifted my focus towards the work of more contemporary artists, such as Mark Powell, who predominantly utilises portraiture printing on a variety of background materials. My analysis and understanding of the work of these artists is reflected through my collages, as I explore both the interaction between man and nature and the potential of printing repeat images on diverse mediums.
Meagan Fung

As an artist, I believe that art allows me to combine my creativity with personal experiences to express my emotions and thoughts. Heritage and culture are very important aspects to my growth and evolution as a person. Growing up in Hong Kong, I have always been mesmerised by the fusion of Chinese culture and the growing influence of Western culture in this small yet bustling city. Keeping this in mind, I wanted to showcase the urban landscape of Hong Kong as well as the everyday lives of citizens through my art as a way to highlight the influence my culture has on my life.

This series of works is quite personal and raw: reflecting my emotional connection to my cultural background as well as meaningful events in my life. In this exhibition, I was able to freely express myself through various mediums such as painting, printmaking and sculpting. Through experimentation, I have come to love combining different mediums when creating art. Incorporating more traditional art practices with modern day technology reflects Hong Kong: the merging of many cultures. Revolving around the theme of urban landscape and everyday life in Hong Kong, I hope to capture the beauty of my hometown through this exhibition.

Aryan Goenka

My work reflects my fascination with strong visual impact through colour, size and texture. The idea is to create something physical, something that interacts through its concrete presence in the world, communicating in the different ways in which we perceive. On one level, it’s about the different visual dimensions, the contrast, and the movement. On another level, it’s about reflecting the world the art is a part of, creating something that is impactful because of how it stands for its time.

My inspiration comes from a range of artists, drawing visual elements from contemporary creators like Barbara Kruger, Michael Bierut, and Mike Mignola, while also pulling from more traditional artists such as Michelangelo and Francisco Goya; a melding of the past and the present, of clean graphic design and textured traditional techniques. Yet the pieces are representative of more than just the visual, they have elements from literary giants, world history and American politics. These ideas are brought together through pieces that combine detail with scale, calling the viewer to follow the pieces and draw their own stories.

At its core, my art is about the relationship between the viewer, the piece and me, an attempt to inspire emotion through the evocation of the larger cultural fabric we are all a part of.
Hugo Lagergren

The unlikely connection between emotion, memory and architectural environments created an integral framework for my work to develop. Like urban structures, the lines and shapes that constitute my prints and physical structures interweave to generate individual responses to the same environment. What triggers these responses is personal, and therefore ambiguous. To encourage these personal responses, I maintain a certain generic element to my portrayal of environments.

Artificial environments play such a large role in human existence that, hopefully, people will be able to connect intimately with the work I produced. However, these environments have begun to create division in our society due to over-arching issues which encompass us all. I therefore found it interesting to explore the structural integrity of urban environments, in relation to its capacity to cause strong psychological reactions. I did this by using disruptive urban textures such as white spirit and wax.

Many of the emotions driving the creation of my work are personal memories to which I associate significant emotion. I hope others will be able to experience my work in a similar fashion.

Rex Lee

My body of work documents my responses to the urban environment. Notably, it investigates the geometrical interactions found in the constructed landscape we occupy. My work, too, can be described as constructions, which is the title of my series. My explorations in such geometry are done through multiple methods including formal observations, reduction and abstraction of the found forms. Similarly, my work is not restricted to any one medium, from sculptures to painting to printmaking.

Some of the time I would turn the rigid lines we often see in buildings into linear forms filled with energy. Or the other geometrical elements I saw around us inspire me to make my own constructions as I overlapped these images in my own head or physically on paper. I can then generate new forms through the process of disintegrating, overlapping and finally reconstructing. Although my work may not be done using the same medium, I apply the same methodology consistently throughout my constructions. This is how I perceive and try to make sense of the world I live in.
Sandy Milligan

My artwork began through my love of photography, looking through photos that I have been fortunate enough to have taken in cities such as Paris, New York and London, and deciding on an architectural basis for my projects. Then, through discussion with my teachers, I began developing ideas through a variety of mediums that would allow me to portray the different ideas that the photos had suggested to me. Using printing, woodwork and painting I devised a portfolio that encompassed a variety of techniques and approaches, and began working.

The pieces that resulted were primarily sculptures, however both paintings and prints also appeared in the portfolio. Wood became a primary constituent of a lot of my sculptures and became a highlighted feature of many pieces. This process has been enormously rewarding and enjoyable and has acted as an avenue in which my creativity has been supported and materialised.

Carys Newsome

I have found that my work is centred on the emotion of discomfort, explored through the destruction of perfection. I am captivated by the relationship between a work of art and the feelings it can evoke. Another aspect of this fascination is with the human figure, and the variety of media that I have explored to display the body in differing manners. As time has progressed, I feel that my art has done the same, venturing out of the confines of the general artistic world, leaping over personal boundaries.

I have worked in multiple media, including painting, sculpture and photography, extrapolating varying emotions from the elements, enjoying the freedom that these processes offered me. I have been heavily inspired by artists such as Jenny Saville and Mike Dargas, who took the normal and manipulated it to their liking. I believe that art has the potential to affect emotions to a great extent, and the viewer is the most important in this practice. I wished to exploit the beauty in naturalistic features to draw the attention of others.
Kate Nicholls

My artwork explores the expressive potential of mark making – specifically, how changes made to marks on a surface can affect meaning from different viewpoints. As my project evolved, I wanted to develop the potential for individual interpretations of my art by finding innovative ways to alter the effect a painting or a drawing might have, so that every viewer might experience something unique. I began by creating a painting using a grid method inspired by Chuck Close but added a sculptural element to bring a further dimension to the concept. Works by Lucio Fontana and Frank Auerbach furthered my interest in shaping some sculptured pieces, and Henry Moore’s Family Group especially led me to focus on the family unit as my inspiration and, in particular, on the visual connection between generations. Much of the effect of my work relies on perspective: the geometric design yielding the creative secrets of process and materials upon close inspection, with tonal shifts leading to the gradual announcement of form from distance.

Oscar Petter

My work seeks to explore and define the interaction between structure and emotion. Through a wide range of processes and materials I hope to encourage the viewer to reconsider how they absorb and engage with art and to scrutinise their definition of fine art. Moreover, I hope to showcase the dying art of craftsmanship. This project has strong connections to the work of artist Joseph Beuys who, through his felt suits and installation sculptures, often seeks to blur the boundaries between art and application. In addition, Cuban artist Wifredo Lam has had a big influence on my style of work. His unique blending of the surrealistic style with more ancient forms of artistic expression from the ancestral roots in Africa and Cuba is something I have channelled in this project. I have sought to explore modern themes through mediums as ancient as humans themselves such as working with clay and fibres.

My work is heavily autobiographical. My external experience is channelled into the curvature of a pot or the twists of felt. I owe much of my inspiration to the farm where I live, whose barns provide endless pieces of scrap metal and old agricultural machinery needed in different works. Alongside this I have had the privilege of being able to learn from some of the best craftpeople in their respective fields, who have taught me off on my own experimentation.
Edie Sackville-West

Throughout my IB Art course, I have focused on how repeating structure is used to communicate ideas. As well as focusing on the beauty of art, I also seek to ask questions when looking at art - what were the feelings of the artists when doing this; what was the context at the time this was created? I wanted to evoke the same feeling in those who viewed my art. I concentrate on organic patterns, exploring ideas through textiles, paintings, pottery, printing and more. I explore ideas such as the power of nature and the impact that individual objects can have when they come together to form something bigger. I was particularly inspired by Cody Holt’s exploration of structure and pattern, and how structural shapes can be contrasted by textural ones. I was also inspired by the complexity of the world around us - nature, buildings and society, drawing some of my pieces of art from photos that I have taken.

Ellie Vowell

Fascinated by the contrast between the sensuality and intimacy of the vulnerable nude and the disconnection from this as we go about our daily lives, I have explored portraiture and figure-based artworks throughout the course. These ideas were the foundational themes within my work, subsequently leading me to investigate links with mark making. Inspired by unapologetically confrontational figurative pieces by the likes of Jenny Saville and Paul Seaga, as well as participation in life drawing sessions, I have focused on the depiction of the human form and how to convey sensuality through refinement and precision. As a result, I found that the technical detailing can strongly connote intimacy. Consequently, I have analysed dynamic and chaotic impressionist works by the likes of Jeremy Mann and Brett Amory to investigate the creation of more expressive pieces in an attempt to communicate the daily chaos of normal living and general human interaction. Using various mediums including oil paint, photography and charcoal, I began to understand the significance of stylistic choices and artistic technique as they enabled me to influence the meaning and interpretation of my works. Working with various mediums also highlighted how colour works with mark making. This showed my experimentation with monochromes in addition to fully pigmented pieces to learn about the atmospheric impacts of colour palettes and tonal ranges. I drew from artists like Rembrandt to refine and develop my own take on these dramatic qualities.
Isobel Wild

The theme which runs through most of my work is the elements and the natural world. I explore the interaction between the elements and animals, and ways of representing these and using techniques such as fumage to create my pieces. The fashion element in my art is an important one — many of the pieces are also inspired by nature and creating impact or emotion. I experimented with using different materials, inspired by many different designers from Alexander McQueen and costume designers to designers from the 18th century. The fashion pieces served as a way of creating wearable art, using the prints and other art I had made beforehand to make the clothes.

Sophie Wilkinson

Movement and dynamism of different materials and substances has been an overriding theme for my work. I have explored how the intertwining of materials and techniques can abstract and distort the natural and artificial world. Utilising mixed media techniques has helped me to create more expressive pieces, which contrast to the somewhat ordinary images they represent.

Inspired by artists such as Karen Benedict, I have found experimenting with new materials and not having complete control over the outcome gives a new sense of freedom which enhances the meaning behind the piece. Inspired by Emily Trueblood, I intended for my linoprint to create a bridge between the somewhat chaotic nature of mixed media and the distinctly clear outlines of unmerging shape and colour, which the strict process of incising lends itself to. Inspired by Keiko Mukaide, the combination of light and sculpture has allowed me to further explore perspective and movement. The image of a lake and trees being extended and illuminated by sculpture adds to a distinct perspective, which further creates a sense of dynamism within a seemingly anchored piece. Partial abstraction is intriguing to me, as a piece needs to be interpreted individually by its audience.
Karoline Woggon
My artwork is centred on the theme of depth and perspective. I was drawn to this by my interest in how ordinary sights can be manipulated to look completely different through a change in perspective or depth perception. Throughout my work, I explored various mediums that each impacted my theme differently. I was initially inspired by a photo I took of a New York street which seemed almost to draw the viewer into the photo. This prompted me to explore depth and how it can mislead you. I first did this by creating a sculptural wire piece within a picture frame. Another medium that I chose for its interesting effect on my theme was clear acrylic layers. These distort the engraved buildings when looked at from the sides. From the front, the layers add depth to my two-dimensional drawings. My interest in architecture also inspired me to create a series of prints that layered images of a building I had photographed. I found this to be an effective medium to play with perspective. Overall, focusing on depth and perspective allowed me to explore various different mediums, and it was fascinating to see how each process opened up a different side to my theme.

Lucy Zuo
My works evolve from dynamic rhythms in nature – the tensions between skeletons and connective tissues, the weaving process of silkworms and the interaction of light and water. I weave introspective spaces by stretching elastic fabrics and folding paper to explore the multidimensional interface of human sensorial experience and the material world and how I perceive it psychologically – the intersection of my imagination, senses and the physical world.

We live in permeable envelopes. Perforated membranes both divide and connect the internal and external environment through a fluid and communicable interface. Constructing dynamic spatial experience and framing a perceptual interface is about determining the selective movement of particles – light and air – in and out of the interior of the cell. My sculptures represent the complex world we dwell in – one that is constantly morphing and growing like living organisms.
Rebecca Warren is largely known for her exuberant, over-the-top, feminist-style sculptures. The sculptures imply a sense of struggle. By emphasizing the muscles, I was able to replicate and intensify the concept of struggle which was previously defined in order to create an effect. For example, in my work, I use detail to highlight the figure's legs and the muscles on it.

When creating his work, Radu Belcin was focusing on the identity of the characters he was creating and experimenting with his own material. Belcin drew inspiration from Belcin, using this material to mimic the human form, in some cases Tb lithe and much more, helping me tell a story. Since both heavily rely on materials, I think it brings more consideration to the viewer. Since both heavily rely on materials, I think it brings more consideration to the viewer. Since both heavily rely on materials, I think it brings more consideration to the viewer. Since both heavily rely on materials, I think it brings more consideration to the viewer. Since both heavily rely on materials, I think it brings more consideration to the viewer.
Life drawing in ink

Karoline Woggon

Ellie Vowell

Still life's by me

very calming feel which is the opposite to my more caotic life drawings.

of deep blue and grey and done with long sweeping brush strokes. This still follows the theme of reflection and meditation as

this theme of meditative spirituality is shown in the title 'Negative/Positive' which links to the idea of the yin yang and even

the figures has a calming effect on the viewer and this is emphasised by the seemingly meditative pose of the figure and finally

just the figure and shape of the body in the left and to show the shadows and tone of the flesh on the right. The simplicity of

as the one on the left is the opposite. The artist has used this contrast to express the different forms of the model - to show

are opposite, the one on the left is done in ink pen and have a very scratchy instinctive feel, the one on the right is done also

Negatiev/positive - Tim Baker

used much darker aggressive line. Where the

than the first as it is more complex and I have

however I think it portrays much more energy

of that so there are three sketches in three different positions in total. The composition is

main seated pose in front.

hue and is much more detailed, this one is done in charcoal and includes line and tone. The

very simplistic and light done with light ink. The second form over the top is of a darker

My first piece has the ghostly outline of the model in a standing positing  which is

with the charcoal and then adding the ink to add tone and shadow. Finally I then drew the

especially those of the same tone and it was hard to resist the temptation to outline the

we focused on just tones this time, I found it a challenge to distinguish between limbs

proportions of her limbs and head. I then did another quick study using light grey ink and

stroke, the first piece focused of the line of the model and I tried to get the accurate

the form and shape. I started off by just using charcoal to give a very free and expressive

garments or outfit. I started the session with a few warm up sketches to get to grips with

human form in its most raw and natural form - the shape of the figure not warped by any

Life drawing was a new experience for me, and I found it a very interesting to study the

Isobel Wild

Lucy Zuo

Isobel Wild

Sophie Wilkinson

The animal skull seems to be screaming with its mouth open and

way, it is brought to life by the expression on its face, but this is one of pain,

Furthermore, in the piece to the bottom right, the skull is once again on a deep

the skull is such that there is a good line of visibility on the eye and the teeth and I think these two qualities help to bring

background and some light grey ink I could create a mottled midtone which had a good resemblance to the texture of

in the lighter bits. In the very lightest bits I even added some white chalk. I found that with a mixture of the yellow

To create my final piece I started on yellow card and built up the ink on the top of it - letting the yellow shine through

lightest part and I found that this created a warmer feel to the piece and the flash of colour that is so contrasting with the

adding lots of ink and water so that it would spread could create an interesting shadow effect. I then did a more extended

the tone. I placed a skull of a sheep under a lamp so that it would cast some interesting shadows on the skull. I found that

colour pallet gives the painting a real senses of depth and

background - it is done in oils. The main skull seems to have a

the pieces to the top right depicts a skull on a deep red

In Brooke Walker's collection 'Bone paintings' one of

Sketches in Ink