IB ART EXHIBITION
2022
More student work 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
Follow the department on sevenoaks_art
This brochure documents the creative output of 24 International Baccalaureate Visual Arts students at Sevenoaks School. We have approached two recent Old Sennockians, both former IB Art students, to write introductions. This year, they are connected through their common pursuit of Architecture at universities in the USA. They distinguished themselves with notable bodies of personal work while at Sevenoaks and write a little here about how their creativity has evolved since leaving. We thank them both for their time and insight and wish them well for the remainder of their studies and beyond.

Charley Openshaw, Head of Art
What is the Sevenoaks School Art department?

Those who have been fortunate enough to spend time there, even just a few minutes during a school tour, will agree that this is a genuinely valid question. To me, it isn’t about students fulfilling course requirements or developing particular skills. In fact, there isn’t much teaching in the traditional sense of ‘sketch this, sketch that’ to be found in the department. Rather, it is an incubator for ideas, for pushing boundaries in creative aptitude. The Sevenoaks art education is ambitious in elevating the practice from being a mechanical activity to a rigorous intellectual pursuit. The highly experimental nature of the work produced is the result of this daring approach. My classmates and I always considered our relationship with our tutors as one based more on mentorship, transcending that of merely providing instruction, as we sought guidance to develop not only as artists but as thinkers. I myself still return for advice, despite having left the school. Hopefully the Bursar doesn’t bill me!

The foundation for my passion for art was laid at Sevenoaks. The thought-provoking exchanges with my friends and mentors were the girders while every little failure or success from my experimentations were the building blocks. The art rooms at Sevenoaks would easily be the envy of some of the best universities. This is not only because of how well equipped the department is, from its printing press to its dark rooms, but because it is a place where we can dare to dream, where imagination can be translated into realised vision. I’m indebted to the staff for their constant encouragement and unwavering support, especially at times when I doubted my own ideas. I once wanted to build an outdoor sculpture without realising the complexity of the production process and was on the verge of scrapping the idea. A few months on, engineers enlisted by the department were busy ensuring the sculpture was structurally sound. A summer later, the work eventually became a permanent fixture on our idyllic campus. Another time, I... the list goes on and on and on.

Whenever I get asked the question ‘Why Sevenoaks?’, you may have guessed by now that the Art department is in itself a compelling enough reason. Though realistically, the same can be said about any other aspect of the Sevenoaks experience. I might be too young to say this. Here it is anyways. For the lucky ones still roaming the art rooms, it is too easy to take what has been made available to us at Sevenoaks for granted, so I ask that you seize, or even create, as many opportunities as possible for yourself, your peers and your community. As for artists from the Class of 2022, I ask that you never stop experimenting, never stop creating and most importantly, never stop inspiring. Finally, congratulations for producing this exhibition, sharing your ideas and works publicly in a display of exceptional courage.

Sean Lee (OS 2019)
Studying Architecture

I am delighted to have been asked to share my experience studying Architecture at university. Continuing from my artistic explorations in Sevenoaks, I dived into philosophical and historical investigations of what constitute architecture and ‘the city’ at Yale. Familiarising myself with architectural movements, I began to conceive urban environment through metaphors of biology, language and sociology. I translated these insights into pieces that are rooted in complex sensorial experiences and social context. The collage *Transient City* seeks to illustrate the city as experienced in time and mediated by technology. Neon lights, signs and high-rise buildings penetrate each other in a simultaneity of shifting scenes as the viewer zooms through the city on a vehicle. Using the collage form, I present a space that evolves through time as physical structures grow, decompose and reborn in constant life cycles. I also get to step into New Haven, where I am currently living, to hunt for people’s stories, and capture the city experienced in the scale of human body in *Exquisite Corpse*. University has broadened my knowledge on what the study of Architecture encompasses and how I can incorporate my theoretical discoveries into my own works.

Lucy Zuo (OS 2021)
Sofia Abdulazizova

My theme for this exhibition was conveying emotions through portraiture, specifically through colour. I am fascinated with how much you can find out about a person by patiently studying their face. Through the expression of the eyes you could see unrelenting sorrow or through the curve of the mouth you could catch glimpses of mischief. Before the IB I was most comfortable with pencil drawing and painting with oil paints. I was inspired to challenge myself so I tried lino printing, mono printing with one colour, mono printing with two colours, drawing with pastels and the biggest painting I've ever made. Making art using images of my friends was very important to me as I know these people; hopefully I could tell the truth of their character with my brushstrokes.

The big painting is based on a fun, joyous photo of my friend. I wanted to represent the joys and troubles of the teenage experience hence the use of bright colours and unexpected textures. With the one-colour mono prints, I explored emotions through the background colours. The purple symbolised being lost in your own thoughts and dreams, while the bright blue signified hope and dreaming of the bright future and the brick red symbolised passion and determination. The most intimate undertaking was the series of small portraits. I always wanted to make a series like that because having the face tell the story of a person is very moving and powerful.
Teni Asade

All my pieces contain stories of sorts. As a writer as well as an artist, I have always been fascinated with narrative and have aimed to incorporate this in all my artwork, from my sketchbook-like installation detailing the journey of a piece of art from a collection of thoughts to a full-colour painting to my large-scale collage portrait exploring the formation and development of a personality.

This narrative is not one-dimensional. While only some pieces physically depict stories, all of them have their own tale. Much of my work looks wildly different from the original plans, and I have embraced this dynamic experience.

Hand imagery is prominent in my work, and this too has a story. I found myself facing off against a creative block and decided to draw what I found most familiar and comforting: hands. Through this slump, my collection of pieces grew to what it is now: an assembly of pieces detailing the expressive and relational essence of hands. My body of work explores the significance our hands have in everyday life, as with my wheel piece, which to me represents whimsy as well as familiarity. I also played around with the tactile nature of touch, combining 2D paintings and 3D elements to create a mind-bending, thought-provoking image.

Of course, not all my work is centred around hands. Nevertheless, the main themes of identity, emotion, and sensation are central to each piece, and all my art is, in a sense, fundamentally interactive, allowing you, the viewer, to feel like you have interrupted the process of creation or, rather, stepped inside the journey of creating a piece of art. I hope you enjoy the ride!
Gaétan Bauné

My journey through visual art has been heavily orientated around the exploration of recurring structures within urban environments and their reconstruction as abstract compositions. I felt my response to urban environments was based on the conveyed aesthetics held within architecture. I was also interested in the connection between object and colour. The contrast of unfamiliar shapes with colours taken from assimilated landscapes was explored through a series of acetate collages layered above screens of imprecise ink compositions. Photography allowed me to reinstate the link urban environments make with emotion. The use of plaster sculpture allowed me to convert two-dimensional perspectives into three-dimensional utopic city topographies. Still inciting personal engagement, these plaster moulds approach structure from a wider perspective, focusing on the formation of our current cities and how altitude is used to define class.
Tom Broome

The concept that encompasses my work is the monotone colour scheme and the way this lends itself to creating a deeper and more personal connection with the viewer and the piece. These tones intrigued me as they create a deep atmosphere of surrounding mystery – it is this mystery that leaves the piece totally up to individual interpretation. These unique interpretations are derived from the unconscious relaying of the viewers’ experiences onto the unknown parts of the piece.

I ‘discovered’ this effect through researching Michael Goro’s series of prints and his use of expressive mark making in order to create a chaotic mystery that allowed my mind to fill the unknown void. I also drew inspiration from John Virtue’s acrylic on canvas pieces which heavily echoed the effect of a monoprint. I created an acrylic on wood piece that resembled the effect of a monoprint, and, in conjunction with paint I used a metal scribe that helped create a sense of distance and mystery. On my final piece I used a base layer of an etching and then combined it with charcoal and oil paint to create a multidimensional atmosphere which helped reveal a combination of interpretations.
Kennedy Chee

My boredom and mental fatigue were converted into artistic inspiration through my experience in quarantine. Coming to the UK, I struggled with homesickness and decided to make the focus of my art a form of self-expression. I then went through a depressive period in my 21-day quarantine. My hotel gave me a view of the beautiful Hong Kong skyline, which under my mental condition faded to monotone and boredom.

I focused my work on recreating the sensation I felt viewing the cityscape, which had morphed into an abstract scatter of forms vaguely resembling a coherent skyline. I approached my idea by dealing with form, colour and texture, removing these fundamental aspects gradually, seeing how far I could do this before the skyline became unrecognisable. While exploring this idea of abstraction, I delved into more philosophical enquiries. Using previous experiences in photography, I created a series of sculptures deconstructing a cityscape to illustrate the thematic construct of a skyline. I also reflected on decay being an important factor in the city’s personality.

My initial goal was to express my psyche and experiences, and I returned to this later. I recognised that all the ideas stemmed from a sensation of confinement. I created a final installation piece of the broken hotel room, symbolising my departure from this phase of my creative endeavours.
The passing of time, in its inevitability, is the origin of growth and life. I have chosen to explore its adverse effects, deterioration and decay, as the underlying themes behind my work. These are reflected through my textural portrayals of urban architectural structures, the subjects of my pieces. The intention was to represent the characteristics of ageing and to create the sense of atmosphere that accompanies those characteristics.

I was initially inspired by the work of artists such as David Tress, Lori Sokoluk and Ralph Fleck, adopting their methods of exploiting the properties of their respective mediums or mixed media approaches. Through the inspiration drawn from each of these artists, I created elements reflecting the physical properties of decay in its organic irregularities, creating a distinct contrast to the linearity of human construction. The process of ageing is one that evokes the impermanence of even our greatest creations. My fascination with this process has led to an avenue of exploration, culminating in work that produces resonance between the viewer and the theme.
Jennifer Funnell

Individual identity is a concept I pay homage to in my creative work. John Bratby has been a huge influence with his depictions of space and the way that someone’s identity can be expressed in the places they inhabit. Bratby’s use of structure and texture and the domestic and societal themes that he and other artists express in the kitchen sink realism genre have inspired me to express my own perspectives through the use of bolder media.

Drawing still life has reconnected me to the subtle and intimate compositions that often become blurred and overlooked in the everyday. I have become increasingly fascinated with the naturally occurring relationships between objects and their environments, such as the way the light from a desk lamp interacts with a mug, as it forms shadows and highlights.

Throughout the course, I have learnt to confidently veer from the path of what I previously thought was acceptable. I have found empowerment in celebrating the ‘imperfections’ that may arise, and can now appreciate that creation is not a linear process.

In its purest form, my work emulates my own identity. By reacting to scenes around me, with techniques that I enjoy using, I gain creative freedom. I find that every time I add something new or spend an afternoon stressing over the subtle details, my work slowly becomes more and more autobiographical, letting others experience my own perception of this world in which we all reside.
Light is often overlooked. Being exposed to it so regularly, we become unaware of its significance. Inspired by this idea, I aimed to explore the properties of light through photography, painting and sculpture. This interlinks with my work as a Physics student; here I have investigated wave properties and different light phenomena, some examples of which are thin film interference and internal reflection.

An artist who has significantly influenced my work is Patrick Caulfield. Like him, I used vibrant block colours to highlight how light can interact with its environment. One way in which I achieved this is through documenting coloured shadows made by a wire sculpture with watercolour pencils to materialise the light. More recently, I have been reflecting on the work of Olafur Eliasson. In light of his innovative pieces, I began to focus more significantly on reflection and refraction. For this, I have been using holographic vinyl in a multitude of ways. I started by taking photographs of the infinite ways that the vinyl can distort light. I then documented this by painting my observations onto clear acrylic blocks – by leaving areas bare, I have emphasised the ways in which light can interact with materials to create beautiful reflections. Finally, I have been working on a sculpture which uses the vinyl itself to shine light around its environment, this being both the exhibition space and the viewer.
Megan Handy

My journey began with a portrait in which I used a palette knife to create a highly textured surface which contributed to a disjointed atmosphere. This inspired me to explore how manipulation and experimentation of surface could impact meaning. Overall, my work displays a relationship between the natural and the human, presented through abstract sculpture and portraiture.

For the sculptures I wanted to explore the expressive potential of organic forms, employing an abstract style to portray movement and fluidity within the natural world, and experimenting with surfaces to develop texture. I created a juxtaposition between industrial man-made elements and natural forms, mirroring the style of my initial clay sculptures but using acetate; the pattern, melting and crinkling developed the surface. While the forms had similar qualities, the different materials created a contrasting atmosphere. In my next piece, industrial and organic were fused to express a connection: I used expanding foam within my acetate sculptures and then constructed it together to create a texturised surface, contrasting the bubbling rigid foam alongside delicate coloured plastic.

I also explored portraiture in the style of organic forms, using techniques employed in my sculptures alongside relief work. This resulted in a 3D portrait made of plaster fragments, utilising the surface to emphasise the structural elements of the face and the subject’s complexity. For the final piece I moved away from sculptural elements, using visible brush strokes and a perception of merging with the background to portray a relationship with its own surface.
The relationships and conflicts between perfection and imperfection are themes I’ve sought to examine through my artworks for this exhibition. My usual style has been realism, so I wanted to stray from my comfort zone a little.

My fascination with the natural world drove me to explore natural forms, but also the nature of humanity, and how we are inherently an imperfect species but, concurrently, there is perfection in our imperfection. I started examining this through contrasts in techniques, predominantly using layering; for example, expressive backgrounds with realism overlaid to shift the meaning. The layering could also be symbolic, representing the complexity and the depth of the human experience. Although I experimented with a range of mediums, the techniques of etching and painting resonated with me, particularly the distinctions between them. Etching is precise and delicate, whereas painting is fluid, mutable and uncertain, but these polar qualities further reinforce the ideas of the incongruity and intricacy of life.

Many of my works are highly personal. I attempted to represent some of the important women in my life, my mother and grandmother. My adoration of culture and colour played a complementary role. My vibrant Ghanaian heritage is something that inspires me in my daily life, and this was something I wanted to subtly pay respect to. I’m proud to be able to display my hard work, and can’t wait to take more risks through art in the future!
Hebe Marr-Johnson

My work explores the enticing movement and fluidity in folded, creased and draped materials. I was inspired by traditional depictions of fabric in paintings, my initial work therefore focusing on classic still life and portraiture. This exploration developed as I began to experiment with depicting more contemporary materials, such as plastics, in my paintings. These paintings also included more abstract elements, as I tried distorting my previously realistic approach to create a fractured, more imperfect outcome. Moving further away from my more confined techniques, I made dramatic sculptures using swathes of frozen fabric. My sculptures capture moments in time, creating the illusion of uncontainable, free-flowing movement, with the material bursting out of its frames. In some pieces, I combined traditional painting techniques with unconventional sculptural elements, creating lively results that pay homage to several aspects of my investigation in this exhibition.

An area I explore here is the idea of timelessness, encompassed by my depiction of materials. The fascination with how materials are presented can be dated back centuries in art. For me personally, I have always been drawn to the captivating appearance of fabrics in paintings, their bewitching quality being reflected through many artistic periods. The connecting theme of timelessness is demonstrated in my work, by my consistent depiction of materials through varying time periods of inspiration, styles and media used.
Ciaran McCarthy

My work in this exhibition originated from the opportunity to explore a diverse range of media and discover the different ways I can express my perspective of the world. I have found that my art tries to convey an aspect of my perspective of the subject matter: what I truly see which cannot be expressed verbally to people with different perspectives. Through an exploration of media, I gradually focused my work on architecture, not on its structure and creation, but rather how it appears, its character and its effect on how we experience life around us. I became enamoured with printing, which is the most prominent medium in the exhibition, as the techniques allowed me to draw onto the canvas and show the lines and texture of the buildings and other subject matter in a way that expressed my perception of the building's character.

As I continued to create pieces for this exhibition, I developed my work into more three-dimensional pieces which use minute differences in levels to express the buildings' form. I also focused on revisiting the idea of creating pieces in parts, combining sections to create a larger presence. These sections allowed me the freedom to have multiple subjects in one piece, and also to allow the illusion of the building carrying on outside of each part, creating the effect of my art expanding outside of the canvas.
Anna Mindlina

Anna’s work explores the idea of building a creative practice around a response to the artist’s own experiences and surroundings. Her work can celebrate the intricacies of the built environment, for example through celebrating the awesome power of gothic architecture or simply by looking in the mirror and developing the expressive potential of the self-portrait. Throughout, her work has been underpinned by an excitement for materials and process. In recent months she has dived deeply into printmaking, making a series of intaglio works that she later extends through finely wrought drawing. These sensitive, playful interventions with concept and technique distinguish her output.
Madelyn Morris

Most recently, I have been generating work in keeping with the concept of decay and preservation, exploring how the decay of memory can be conveyed visually, and how art can serve as a means to preserve experiences representationally. Through my photography, paintings, drawings and film I aim to spark intrigue in the viewer, surreptitiously making them question how they view their own past, whether this is a passive, involved, vivid or melancholy experience.

The work I create is often a blend of art with my other interests. Performance is a key theme for my pieces conceptually; I have been inspired by images from stage productions I have been in, or I have sought to dramatise a composition that may be stagnant or more distant as a photograph.

I value the process that is undertaken to create a piece of work. My pieces often begin with photographs I have taken or archival images from my family. I develop these into more conceptual and experimental pieces, sometimes imbuing a desaturated image with bright and vivid colours, other times taking a more angular approach to capturing shape and form. If a piece I create is not visually recognisable as mixed media in its fully realised form, it has still been developed through an involved intermedia process.

Being part of the Art department at Sevenoaks has been incredibly valuable. Working with other students in the studio spaces, sharing ideas and advice, has motivated me to create the most engaging, creative and original pieces of work that I can.
Rhea Nelson

Texture and natural forms, more specifically the variety of textures found in nature, have been the unifying theme in my art. My work predominantly features textures found on the beach, like on shells, crustaceans and rocks, as well as on skulls and bones of animals such as deer. I have strived to capture the minute details of these natural forms, using both three-dimensional and two-dimensional work to emphasise different aspects which make them so complex, layered and fascinating.

I explored different mediums including sculpture, painting and printmaking to develop my artwork from different perspectives, focusing on structure and shape in some pieces, and the individual textures which cover the forms in others. Etching allowed me to delve into the detail of a tiger shrimp and deer skull respectively, engaging especially with how the texture varies and the highlights and shadows in the forms. I also enjoyed contrasting and joining distinct textures together in my artwork, primarily in three dimensions. Combining textures and forms together created compositions that were visually and materially interesting. I hoped to bring attention with my art to the subtle nuances in variation of the natural environment, the forms of animals and the patterns of landscapes.
For my exhibition, I originally planned an exploration into built environments and structure, given a lifelong interest in the buildings around me. However, along this route I discovered a love for the experience of sensation. This was sparked after learning about how sensory deprivation was used as a torture device, leading people slowly to insanity. This led me to an epiphany where I discovered comfort in what was around me, from sun shining through a forest canopy, or the soft roughness of terracotta bricks or even the gentle threading of my clothes. These small details led me into a deep fascination for the world around me along with the deep textures within it, seemingly chaotic in their complexity. This was a world that was often ignored. What ordinarily seemed like any old room became something unique to explore through my senses, to feel, to hear, to smell as well as see. These sensory explorations led me to draw comfort from my surroundings, no matter how mundane. I therefore looked to create an exhibition that would give more the longer you look at a piece, even if you just look at the ink playing across the subtle pattern of the paper. I hope that my art can provide a rewarding experience when looked at deeply.
Using my exhibition as a diary throughout the last two years, I have developed my personal expressionist style and established a deep interest in photography. My artistic journey has been a spontaneous one; I didn’t really have any sort of aim or idea about how my work would turn out.

I have expressed my desire to return to childhood through acetone-decayed photographs which represent the nostalgic, empty, blurred recall of memories. Emotion is conveyed through thick, loaded brushstrokes. Experiences are photographed with dull tones and vague subjects. I look to the hopeful future by portraying subjects and experiences with focus, detail and bright colours. My single vacation to Cornwall has been a constant message of escapism in my artwork; this is displayed by the fact I constantly return to these images when considering new artworks. I have also weaved my interest in philosophy into my artwork – my depiction of Saturn devouring his son is meant to represent the way our capitalist society will devour you. Ultimately, my artwork has been an outlook into my life, into the way I see things, and a way for me to express my emotions.
Ife Olarewaju

For this exhibition I aimed to reflect the sensation of blackness; the intergenerational and present political site that has become race and the feeling that has brought for me. I began in my comfort zone with photography and digital art. I aimed to broaden my media and imagery, taking inspiration from films, songs and even political theory. I looked through past work which inspired me to try different processes such as paint on glass, or monoprinting. I experimented with colours doing vibrant, dark and monochromatic pieces. However, I think my biggest struggle was thematically.

In aiming to transcribe a black experience, I realised that I had centred violence. I had essentialised the experience to one of dispossession, vitriol and displacement. While I believe the artist has a responsibility to be an interlocutor of the issues of the time, I also believe that images birth our reality. Looking at artists like Kerry James Marshall, Tyler Mitchell and others who make it a constant practice to depict black joy as well as struggles inspired me to take new directions.

I started making pieces about potentially neutral states of being, the magnitude of legacy and others that became some of my favourite pieces in the exhibition. I don’t have any less of an affinity to the pieces about violence. I think if anything making my exhibition has taught me that joy and violence are often intertwined; that the black experience is often joy despite violence. As Fela Kuti critically put it, we are constantly shuffering and shmiling.
Max Pham

My exhibition focuses on my journey of pushing past my comfort zone, in refining conventional means of encapsulating form and tones in an artwork. I had a perfectionist approach to my pieces, refining lines and colour until satisfied, so I sought to free myself from that tedious cycle and look for more ways of artistic expression. My first real breakthrough was with my liberal use of card in my etching work, with minimal fixes or adjustments to a line or detail, and letting the card do most of the work, with how the texture of each scrape differs, mirroring an almost spontaneous mentality I had when doing the prints, with only a semblance of what I had initially imagined. This developed into a new compositional method, which was to release all brief – almost fleeting – permutations of detail in an artwork onto the canvas in one go. As a result, my journey follows a consistent theme – direct or underlying – of discovering order in the chaotic and convoluted nature of one’s mind, as one tries to make sense amidst the stream of consciousness. I explored different artists that would follow this theme – such as Kurt Jackson and his loose brushwork, or Nina Murdoch’s expertise in controlling the flow of light in a scene – along with experimenting with a diverse range of media to find the most effective in expressive mark making.
Alice Reeve

My art draws inspiration from nature, particularly butterflies and moths. I centred my pieces around this idea of natural forms, and the different ways you can display movement. Starting with taking macro photographs of butterfly wings, I explored turning these into digital drawings, and this evolved into exposure photography in the dark room, and eventually metal and wire work, creating 3D sculptures. Looking at how these could be manipulated led me to create prints and etchings, where you have less control over the outcomes. The use of different mediums let me appreciate the simplicity of nature, and the sensations they evoke. Layering and using different colours to create an unnatural finish to these pieces was the next step, and that led into using Photoshop to transform my pieces. I knew I wanted to make something physical and wearable, so I wanted to fully immerse myself in the process of that. Being able to fully express what I wanted to create into tangible pieces was really exciting, and in its entirety, it shows a journey of emotion and expression.

I was inspired by a plethora of different artists, who each explored something completely unique and in-depth, allowing me to emulate the techniques needed to best bring out something different in each of my pieces.
Responding to the prompt ‘Sensations’, I aimed to explore the sensation of ageing, as a constantly moving and intimate process. Initially inspired by the works of Mark Powell, Jenny Saville and Rosanna Jones, I sought to mirror the folded landscape of the skin through mixed media processes, primarily using biro to focus on fine wrinkles. As my exploration progressed, I homed in on the idea of detaching personal identity from the body and skin, using photography to manipulate and hide external bodily outlines. I focused on how the lines on skin could be autobiographical reflection of a person’s experiences, over time. This developing texture of skin was explored through my layering of mixed media, using ink, biro, paint and charcoal to imitate the depth of skin.

In my later pieces, I focused on abstracting the human form onto zoom-ins on flesh, to focus on the intimacy harboured within the lines etched into skin. By displaying the intricacy behind wrinkles, I hoped to challenge the fear of ageing; of old bodies decaying and deteriorating, and show the beauty and intimacy of the ageing process. Marlene Dumas’s use of ink inspired my later work; I applied her technique of allowing the ink to bleed in gradients on the shadows of the body parts I captured. This free nature of ink aided my abstraction of a recognisable human form.
Phoebe Strutt

The underlying theme of my artwork is perception. Perception as a child, perception after trauma, perception of faces through the study of portraiture and perception itself – through the study of the eyes. I was fascinated by the idea of someone being able to remember how they drew themself as a child, as there is a classic technique of a children’s self-portrait... that it does not look remotely like themselves, the features are comprised of squiggly lines and monster-like arms and legs. So to be able to create a huge collaborative piece where everyone drew their remembered childhood self-portrait was incredible. I created a lot of follow-up work from this piece, taking inspiration from the drawings for a huge colourful piece. After completing my collection of eye paintings, I had a newfound love and skill for realism and surrealism. This is when I created my self-portrait; after the precise study of one feature, it allowed me to understand the human face at a much more detailed level. I am definitely more interested in portraiture or images of people or beings than landscapes, as they produce far more emotion, something which is very important for me when creating my artwork.
The basis of my work is an exploration into fabric and texture. I have enjoyed investigating the tactile qualities of fabric in isolation for their aesthetic qualities as well as how they relate to one's environment and the human figure. I hope my work provides the viewer not only with a soothing image but an appreciation for the beauty in everyday materials.

In earlier pieces I explored texture in local indoor versus outdoor environments, aiming to capture one's emotional response to that particular environment through print and paint. Through this I became fascinated with drapery and the intricate folds of fabric, which became the key theme of my work. I drew inspiration particularly from the drapery of clothes and curtains in neoclassical portraiture as well as the paintings of current artists such as Alix Bailey. Following this, I began photographing close-up images of fabric strips, exploring how light falls between the crevices of folds. I embarked on a larger piece, combining painting with embroidery. The embroidery was important not only to depict the floral patterns on fabrics I had photographed, but also thematically as a representation of the thread that holds fabric together. In later work I used etching to encapsulate how the draping of fabric is distorted by the human form.
Rosina White-Belchere

That familiar, yet direful ringtone of upcoming online lessons during lockdown pushed me out of the house often. This led me to observe the natural world, something which was easy to become distanced from when indoors almost all of the time. Through my work, I intend to connect the audience with nature on the most intimate level, and through my process, I have found that natural decay and destruction have provided the richest source of personality in nature.

Taking advantage of the natural changes of my surroundings, I have taken countless photographs. Namely the autumn sunrise, and a frozen lake, placing my camera on the surface and capturing the nature unseen below; even tiny bubbles are visible, inside the ice. While some may find my choice of a decaying swan and goose in a few of my pieces (which I came across by chance) morbid, these represent a branch between plant and animal, undergrowth and flight. Having been inspired by artists such as JMW Turner, Hokusai and Tacita Dean, my work is a combination of regal, fiery oranges and frosty blues; vast landscapes with hidden moods, and intimate close-ups of the bricks that build them. I hope the audience will appreciate the beauty and power of the natural forces through my work and discover a closer connection with it.
Freshly started as a Visual Arts student in the early weeks of the course, Lower Sixth students often talk about feeling daunted by seeing the Upper Sixth attack enormous canvases or construct sophisticated sculpture, not realising that those very same students felt exactly the same a year previously. The course fosters a period of structured teaching of skills: life classes, printmaking workshops, photography and ceramics all play a part. Often students find that some or all of these practices are not completely in sympathy with their natural strengths, however, this grounding provides fertile ground for the sowing of the seeds for creative problem solving.

These skills break into the open in the second term of the course, when an open-ended theme is offered to encourage independence and innovation. Students take time to find their way through investigation, experiment and research. The pace varies but invariably, students identify areas of personal interest for creative investigation. From this point, it is anybody’s guess where the work might go. Sometimes students just want to paint while others fuse traditional processes with digital approaches. What matters is the student voice and that an authentic body of work emerges that is agonised over, pushed and moulded by the creative visions of these young and exciting artists.

Charley Openshaw
REFLECTION ON TECHNIQUE

Although using the monoprint technique, I was able to create these dramatic prints. I used tools such as a paintbrush and an etching needle. I also used a paintbrush to add back ink in places I desired. The time pressure on me to finish before the ink dried had its benefits. The monoprint allowed me to explore different mark-making techniques using the monoprint medium. The monoprint technique requires a deliberate and expressive approach to the strokes, which I found to be a beneficial challenge.

THE EXPRESSIVE POTENTIAL OF MONOPRINTS

Derek Jarman has an artistic style that uses rough, textural marks to give a sense of irregularity and turbulence. With his monoprints, he creates dramatic and contrasting pieces with a unique edge. Although his style has less of a rough edge compared to mine, I think mine has a more defined and precise feel.

Monoprints are a versatile medium for capturing details and creating dynamic compositions. In my inspired piece, I adopted pointillism as opposed to photography as my chosen medium. Using fine point pens in combination with grey and green watercolours, I started initially by creating a background. The choice of grey and green tones allowed me to capture the abundance of detail in the process of aging. The use of greyscale and contrast between different techniques which could conceal or exacerbate parts of the landscapes, so that I can bring out the emotivity of the piece.

The irregular edges and the contrast between darker and lighter tones allowed me to capture the flaking paint, the flaking of paint is emphasized by the irregularity of the paper. The continuous nature of it as the paint peels and flakes off piece by piece. The contrast between the grey tones of the background and the lightness of the paint develops the sense that fragments of life and the continuous nature of it as the paint peels and flakes off piece by piece. The contrastive shadows outlining its fragmentation into asymmetrical geometric shapes.

The irregular edges of the paper allow the piece to capture the abundance of detail in the process of aging. The use of greyscale and contrast between different techniques which could conceal or exacerbate parts of the landscapes, so that I can bring out the emotivity of the piece.

In my inspired piece, I adopted pointillism as opposed to photography as my chosen medium. Using fine point pens in combination with grey and green watercolours. I started initially by creating a background. The choice of grey and green tones allowed me to capture the abundance of detail in the process of aging. The use of greyscale and contrast between different techniques which could conceal or exacerbate parts of the landscapes, so that I can bring out the emotivity of the piece.

I opted to approach my piece using organic coloration as opposed to photography as my chosen medium. Using fine point pens in combination with grey and green watercolours, I started initially by creating a background. The choice of grey and green tones allowed me to capture the abundance of detail in the process of aging. The use of greyscale and contrast between different techniques which could conceal or exacerbate parts of the landscapes, so that I can bring out the emotivity of the piece.

In my inspired piece, I adopted pointillism as opposed to photography as my chosen medium. Using fine point pens in combination with grey and green watercolours. I started initially by creating a background. The choice of grey and green tones allowed me to capture the abundance of detail in the process of aging. The use of greyscale and contrast between different techniques which could conceal or exacerbate parts of the landscapes, so that I can bring out the emotivity of the piece.

COMMUNICATION OF IDEAS:

Communication of Ideas & Intentions

Adam Chen

Overall, I feel that Mathew Brandt inspired me to think about the effect of smaller eroded areas created, which help to obscure the piece in terms of physical objects removed/hidden or a change in platitude, and calm. Whereas in my PP2, I aimed to craft a more dystopian and futuristic sense of yellow adds a harsh and confrontative tone to the piece, and develops the emotivity of the piece, as well as allowing the piece to capture the abundance of detail in the process of aging. The use of greyscale and contrast between different techniques which could conceal or exacerbate parts of the landscapes, so that I can bring out the emotivity of the piece.

In my inspired piece, I adopted pointillism as opposed to photography as my chosen medium. Using fine point pens in combination with grey and green watercolours. I started initially by creating a background. The choice of grey and green tones allowed me to capture the abundance of detail in the process of aging. The use of greyscale and contrast between different techniques which could conceal or exacerbate parts of the landscapes, so that I can bring out the emotivity of the piece.

In my inspired piece, I adopted pointillism as opposed to photography as my chosen medium. Using fine point pens in combination with grey and green watercolours. I started initially by creating a background. The choice of grey and green tones allowed me to capture the abundance of detail in the process of aging. The use of greyscale and contrast between different techniques which could conceal or exacerbate parts of the landscapes, so that I can bring out the emotivity of the piece.

Adam Chen

Tom Broome

Tom Broome

Within these pieces I aimed to create works which obscured the landscape, through different methods, in order to enhance the emotions which the photographs bring out. I wanted to explore the patches of red tones, complement the white, sparse areas, adding depth as well as contributing to the emotivity of the piece. The patches of red tones signify a sense of blood or redness, which can be associated with a sense of danger, urgency, and intensity. The contrast between the red tones and the white, sparse areas develops the emotivity of the piece, as well as adding depth and dimension to the photograph.

I feel that in his first work, Brandt tries to reflect and convey the magical, mystical nature of the location, as well as the sense of wonder and awe that it evokes. The use of red tones in the later works, I feel, bring out a more ominous and foreboding sense, as if the location is being overshadowed by an impending doom. The use of different techniques, such as pointillism and greyscale, allows Brandt to create a sense of three-dimensionality and depth, as well as capturing the flaking paint, which is emphasized by the irregularity of the paper. The comparison between the two works allows us to see how different techniques and approaches can be used to convey different emotions and ideas, and how these can be explored and developed in different works.

Adam Chen

I feel that these three methods of editing the photograph, work well in cohesion, and even whilst obscuring the lens with acetate, to create differences in contrast, clarity and motion blur. After this, I used Lightroom to obscure the lens with acetate, to create differences in contrast, clarity and motion blur. Overall, I feel that Mathew Brandt inspired me to think about the effect of smaller eroded areas created, which help to obscure the piece in terms of physical objects removed/hidden or a change in platitude, and calm. Whereas in my PP2, I aimed to craft a more dystopian and futuristic sense of yellow adds a harsh and confrontative tone to the piece, and develops the emotivity of the piece, as well as allowing the piece to capture the abundance of detail in the process of aging. The use of greyscale and contrast between different techniques which could conceal or exacerbate parts of the landscapes, so that I can bring out the emotivity of the piece.

Adam Chen

Adam Chen

Within these pieces I aimed to create works which obscured the landscape, through different methods, in order to enhance the emotions which the photographs bring out. I wanted to explore the patches of red tones, complement the white, sparse areas, adding depth as well as contributing to the emotivity of the piece. The patches of red tones signify a sense of blood or redness, which can be associated with a sense of danger, urgency, and intensity. The contrast between the red tones and the white, sparse areas develops the emotivity of the piece, as well as adding depth and dimension to the photograph.

In my inspired piece, I adopted pointillism as opposed to photography as my chosen medium. Using fine point pens in combination with grey and green watercolours. I started initially by creating a background. The choice of grey and green tones allowed me to capture the abundance of detail in the process of aging. The use of greyscale and contrast between different techniques which could conceal or exacerbate parts of the landscapes, so that I can bring out the emotivity of the piece. In my inspired piece, I adopted pointillism as opposed to photography as my chosen medium. Using fine point pens in combination with grey and green watercolours. I started initially by creating a background. The choice of grey and green tones allowed me to capture the abundance of detail in the process of aging. The use of greyscale and contrast between different techniques which could conceal or exacerbate parts of the landscapes, so that I can bring out the emotivity of the piece.

Adam Chen

I feel that in his first work, Brandt tries to reflect and convey the magical, mystical nature of the location, as well as the sense of wonder and awe that it evokes. The use of red tones in the later works, I feel, bring out a more ominous and foreboding sense, as if the location is being overshadowed by an impending doom. The use of different techniques, such as pointillism and greyscale, allows Brandt to create a sense of three-dimensionality and depth, as well as capturing the flaking paint, which is emphasized by the irregularity of the paper. The comparison between the two works allows us to see how different techniques and approaches can be used to convey different emotions and ideas, and how these can be explored and developed in different works.

Adam Chen

I feel that these three methods of editing the photograph, work well in cohesion, and even whilst obscuring the lens with acetate, to create differences in contrast, clarity and motion blur. After this, I used Lightroom to obscure the lens with acetate, to create differences in contrast, clarity and motion blur. Overall, I feel that Mathew Brandt inspired me to think about the effect of smaller eroded areas created, which help to obscure the piece in terms of physical objects removed/hidden or a change in platitude, and calm. Whereas in my PP2, I aimed to craft a more dystopian and futuristic sense of yellow adds a harsh and confrontative tone to the piece, and develops the emotivity of the piece, as well as allowing the piece to capture the abundance of detail in the process of aging. The use of greyscale and contrast between different techniques which could conceal or exacerbate parts of the landscapes, so that I can bring out the emotivity of the piece.

Adam Chen

I feel that these three methods of editing the photograph, work well in cohesion, and even whilst obscuring the lens with acetate, to create differences in contrast, clarity and motion blur. After this, I used Lightroom to obscure the lens with acetate, to create differences in contrast, clarity and motion blur. Overall, I feel that Mathew Brandt inspired me to think about the effect of smaller eroded areas created, which help to obscure the piece in terms of physical objects removed/hidden or a change in platitude, and calm. Whereas in my PP2, I aimed to craft a more dystopian and futuristic sense of yellow adds a harsh and confrontative tone to the piece, and develops the emotivity of the piece, as well as allowing the piece to capture the abundance of detail in the process of aging. The use of greyscale and contrast between different techniques which could conceal or exacerbate parts of the landscapes, so that I can bring out the emotivity of the piece.

Adam Chen

I feel that these three methods of editing the photograph, work well in cohesion, and even whilst obscuring the lens with acetate, to create differences in contrast, clarity and motion blur. After this, I used Lightroom to obscure the lens with acetate, to create differences in contrast, clarity and motion blur. Overall, I feel that Mathew Brandt inspired me to think about the effect of smaller eroded areas created, which help to obscure the piece in terms of physical objects removed/hidden or a change in platitude, and calm. Whereas in my PP2, I aimed to craft a more dystopian and futuristic sense of yellow adds a harsh and confrontative tone to the piece, and develops the emotivity of the piece, as well as allowing the piece to capture the abundance of detail in the process of aging. The use of greyscale and contrast between different techniques which could conceal or exacerbate parts of the landscapes, so that I can bring out the emotivity of the piece.
Reflection on Technique:

I found that the process of creating relief sculptures, especially using clay, was very challenging. I was able to capture the melancholy look in the face and the definition of his muscles. I focused on the details of the sculpture and the dramatic elements and contrast. I used clay to make this relief and mainly used my hands as tools, at times I needed a clay shaping tool to create more intricate details.

Michelangelo’s drawings are very closely focused on the subject with high amounts of detail, overlapping of shapes and a busy composition. However, when creating the relief sculpture from Michelangelo’s drawings, I found it challenging to add detail and emotion. The final result was a ghostlike state of the subject.

Donatello’s intentions in my opinion were to tell a story. He chose scenes from the gospels of the New Testament and focused on the story of Jesus Christ, the relief process makes this idea more substantial and concentrated. The facial expressions of the figures contrast with the unfortunate situation such as the crucifixion of Jesus with their heads in their hands, slightly slouched, dismayed at the foolishness of the people who rejected him.

Michelangelo’s drawings are very closely focused on the subject with high amounts of detail, overlapping of shapes and a busy composition. However, when creating the relief sculpture from Michelangelo’s drawings, I found it challenging to add detail and emotion. The final result was a ghostlike state of the subject.

The relief process makes this process feel more real and sad because he has created relief sculptures from.

I believe that Michelangelo was trying to get the correct proportions and angles of the head and body and I would say he succeeded. I think the transfer from drawing to sculpture was successful and resulted in easy to identify rises and drops.

In conclusion, I believe that relief sculpture is a great technique to use. It allows artists to create a sense of depth and emotion in their work. I would recommend it to anyone who wants to create a more realistic and emotional piece of art.