

OLD SENNOCKIAN ARTISTS



I was making similar drawings when I was a student at Sevenoaks School, so that's where the roots of these drawings stem from. I realise too that they remind me of learning to make windings for weavings. Lesley Millar taught weaving at Sevenoaks and the weaving studio was one of my favourite places to be when I was there. I joined Sevenoaks School in the Sixth Form. I really wanted to go to Sevenoaks because of their Art department, which looked messy and exciting to me. Ollie Barratt was Head of Art and a brilliant teacher. Discovering the weaving studio and Lesley was an amazing and added bonus. What both Lesley and Ollie modelled was a way of living as an artist. You could work late, play music, do life drawing and I learnt that you can work in a serious but playful way.

I went on to study sculpture and then completed an MA in textiles at the RCA. I loved my time at Sevenoaks, and have maintained close relationships with both Ollie and Lesley, and continue to feel supported by them. Some of my work was included in a remarkable exhibition Lesley curated last year, Cloth & Memory {2}.

www.celiapym.com

CELIA PYM

Celia Pym (OS 1996) is an artist working with knitting, darning and embroidery. She recently exhibited in No Excuse For What I Do In Private at Delicious Spectacle in Washington DC, Cloth & Memory {2} at Salts Mill, Saltaire and in UFO: Unfinished Object Project Administration at Prick Your Finger in Bethnal Green. She teaches part-time and runs workshops with ReachOutRCA at the Royal College of Art.

I am making a series of plaid drawings at the moment. These are daily drawings, made with Tria Marker felt pens (a lovely brand from Japan that produce really saturated colour). I make them by laying down horizontal lines and then vertical lines on top, looking for the colour combinations that occur when the colours cross. They are quite slow to make, deceptively easy and really fun. They are an excellent exercise for seeing and feeling colour.



Top left: Vermont (2011), wool; top right: Mended Norwegian Sweater (2010), damaged sweater from Annemor Sundbo's Ragpile Collection, wool darning, (photograph by Michele Panzeri).

GOING ON TO STUDY ART: JOSHUA HENSHAW



Joshua left Sevenoaks in 2010. He studied Art History at Nottingham University from 2011 to 2014 and has begun an MSc in Entrepreneurship.

LEONARDO VINCI
His 50 greatest ideas and inventions, each explained in half a minute



When I left Sevenoaks I feared that I would never again receive such imaginative and inspiring teaching; I was wrong. You may read in the press about the lack of interest that university teachers have in their undergraduates, but the University of Nottingham, and specifically their Art History Department, gave me the three greatest years of my academic life. There are perhaps many suppositions about what a degree in Art History is. What it is not is a degree that simply looks at pretty paintings, as some detractors would have it. Granted we are exposed to some magnificent works of art, but it is also a degree that equips all its participants with a rigorously analytical approach to thinking and creative problem-solving, with a focus on the value of written and spoken communication. The strength of the Art History Department at Nottingham University is its lecturers, who are not only highly regarded in their academic field but also exceptional teachers who understand how to bridge the gap between school and university.

Alongside my passion for the Italian Renaissance I have been introduced to a variety of periods, mediums and artistic theories, all of which have added to my knowledge and stretched my intellect. In a world where students are required to pay such large tuition fees it is tempting to pursue a more obviously vocational route, or to assume that a degree in Art History will only lead to work in a gallery or museum. While for some art historians this is the case, others of us have chosen to use the skills that the degree has offered us in a wide range of ways. I therefore have decided to stay at Nottingham and to read for an MSc in Entrepreneurship. I can already see many ways in which I can synthesise my interest in Art History, and the skills it has taught me, with my forthcoming MSc.

Joshua Henshaw