



TRANSFORMING

7 OF THE BEST EXHIBITION

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Transforming: Seven of the Best

This is the fourth in an annual series of exhibitions where the Guernsey Arts Commission showcases students' work from this summer's end-of-year shows. The GAC is delighted that NatWest is once again supporting the exhibition in the greenhouse at Guernsey Museum, Candie Gardens.



Transforming: Seven of the Best

Guernsey Arts Commission encourages young people to develop their creative potential across a range of art forms in various contexts around the island. Public events such as Art on the Beach and Arts Sunday capture the imagination of both young and old, while the community arts team offers outreach activities with schools and youth groups, as well as working in the hospital's children's ward and other community settings.

This exhibition represents the high quality and expressive imagination of the many young students at the start of their artistic careers, who have developed their talent with the help of excellent teachers at Guernsey's schools and colleges.

I was delighted to be asked to curate this show, the fourth in

a series of annual exhibitions sponsored by NatWest. It was a real pleasure to attend the end-of-year art and design student shows at Elizabeth College, Ladies' College, the Grammar School and College of Further Education to select work and talk to the students and their tutors. It has been difficult to whittle down my long list to the final seven students chosen here, as the quality of work was extremely high and I could have filled at least two galleries with paintings, photography, mobiles and installations.

My choices were made on the basis that each piece could both stand alone in a commercial setting and the work developed a train of thought or artistic consciousness which I had not encountered before. I always hope

to learn something from art or to be entranced and challenged. The final selections of work all have integrity in their own right, often tackling difficult areas of concern with a thoughtful response. I set out without preconceptions and arrived at the exhibition's title of 'Transforming' as the work that spoke most forcefully to me illustrated change, transformation and evolution in one way or another. The artists also used media in fresh ways or technology to a high standard.

Eleanor Atkinson uses photography, Petri dishes and text to explore the juxtaposition between the affluence of the West and poverty elsewhere. Sensual images of rich, ripe food are set against sharp, poignant facts about obesity and malnutrition. Eleanor's colourful work has a strong message to an overindulgent culture.

Jake Bishop's photography develops techniques explored by Slinkachu to create his own worlds of Shrunken Reality. With humour and playfulness, Jake touches on themes of self-image, gender relationships and pleasure-seeking. Jake developed the digital image of his isometric floating world by experimenting with software that he will be using on his animation degree course, building up the forms on the computer to create an integrated system.

Alice Hudson's pastels explore movement with a strong sense of

colour and composition. The human form is distilled and captured in a split second of time.

Kaya Ozard tackles the taboo of death through an ambiguous installation recreated especially for this show with the accompanying text describing the final act.

Daniel Ray, the youngest exhibitor, paints a devastating scene of Syrian buildings blasted by bombs. With an interesting mix of toy soldiers, card and paint, he builds a powerful, rich and raw picture of life on the front line.

Oliver Rowe, meanwhile, draws on more local inspiration, using a Guernsey greenhouse to illustrate the decline of horticulture on island. His perspective and use of bold but muted colours heighten the feeling of decay.

Karl Simpkin set up a memorable installation for his end-of-year show at the College of Further Education called 'Construction:Deconstruction'. A quiet, motorised wheel slowly tightened string that intertwined with furniture and objects in his old studio causing books and chairs to collapse at random through the long cycle. Unfortunately, we were unable to recreate this without the capacity of someone to reset it regularly. Instead, you will find his line drawing that won the best drawing prize at College this year, imaginatively created using string, tools and shadows.

I hope you enjoy their work as much as I have done, and wish the students all the best in the next stage of their artistic careers.

Caroline Corfe
General Manager
Guernsey Arts Commission





Eleanor Atkinson

Under the microscope
Petri dishes, photographs, text

Food is a passion of mine; the shapes, the colours, the symbolism are all captivating. Many of us have a complex relationship with food. It is vital for survival yet can be toxic; it has positive and negative connotations; it is both denied and over-consumed. Food can be the centre of bonding experiences and fond memories, while also being a source of conflict.

My journey began by exploring the relationship between food and the female form, influenced by Sarah Lucas and Helen Chadwick. In some societies women are regarded as objects, like food, to be consumed

and discarded, while other women are under pressure to control their body image through food to a destructive extent.

I later focused on the mouth and its role as a functional organ and a societal symbol for sex and gluttony. This led me to consider the Seven Deadly Sins and how they can be represented through food imagery.

By presenting modern civilisation's diverse associations with food in a myriad Petri dishes, our love affair with food can be dissected and scrutinised 'under the microscope'.

Jake Bishop

Shrunken Reality
Photography



I chose 'close up' as my Photography A-level exam topic as I was heavily influenced by the London-based artist called Slinkachu, who puts miniature people into urban landscapes, along with local photographer David Gilliver who takes a more studio-based approach.

I started off with putting miniature people in random places like planes and university settings and then moved on to the studio-based photography as I felt they produced stronger images. The final images shown in this

exhibition have been manipulated in Photoshop to create these clean-looking pictures which I hope are fresh and fun.

The digital piece was also created for my Art A-level exam and was partly inspired by a British Gas TV advertisement called My World. I was playing with some software called Cinema 4D which I will be using at university and, gradually, the individual pieces came together to make a floating cube world. You can see from the video that the final printed digital piece is just one facet of the environment I created.



Alice Hudson

Motion
Pastels

These pieces are inspired by the work of Simon Birch. I liked that he combined defined and detailed paintwork of faces and figures with blurred, long strokes capturing the movement of their bodies as a transition from their start to end position; linking the initiation and conclusion and all that happens in-between. I found I preferred working with pastels to oils so I chose to recreate and translate Birch's work using my own technique.

The first step was taking photos of my friends. I used a low shutter speed to create the blurriness within the image while still keeping

the strong characteristics of the face and hair. I edited the pictures on Photoshop, playing with exposure and colour gradients to make the skin more vibrant and dynamic against the white. I further enhanced the brightness and contrasted the darker shades to finish with the surreal photographs having a similar style and colour scheme to Birch's paintings. I chose the three best pictures to draw from; the pictures that had the most contrast between blurriness and definition of the figure. I also felt these had captured the most movement and were the most energetic and animated.

Kaya Ozard

23.11.01
Chicken wire, plaster, scrim, text



The title of my project for my college course was Censorship as I have found that the majority of my work cannot be produced or has to be censored, as it might offend people or break health and safety regulations. I therefore aimed to create an installation piece that tackled a taboo subject that the viewer has to interpret themselves, rather than making the piece incredibly direct and the viewer being told what I am trying to portray.

I visited galleries and museums in London, including the Tate, Tate Britain, the Haywood Gallery, the V&A, the Courtauld Gallery, the

British Museum and the National Portrait Gallery to see how artists dealt with difficult topics, both directly and indirectly and the subsequent censorship. I explored work by Antony Gormley and Joseph Kosuth, alongside Yoko Ono's fashion pieces, The Hays Code, Mary Whitehouse, Gilbert and George, as well as music and political issues.

I made the shrouded figure using casts of people, chicken wire and finally scrim and plaster in situ in the gallery. Inspired by Philip Larkin amongst others, I developed the text for the wall.



Daniel Ray

A Sense of Place
Mixed media



Buildings show power and wealth within communities and stand tall above the people to show how great human development is. However, in Syria they represent the opposite. These buildings were built with that purpose in mind and if it wasn't for the Syrian war, they would continue in that way. The war has left buildings deserted, broken and begging to be knocked down or rebuilt. These buildings really demonstrated the loss of power and the loss of a home for many of these people.

I am trying to express my social and humanitarian views through my work. I was influenced by a

number of multi-media artists, including Swoon, who uses different source materials such as wood, cardboard, paper or even litter to create her art. She also uses this source material to express her ideas and values, which is exactly what I wanted to do.

I have also been influenced in this piece by: Valery Koshlyakov, who graduated as a decorator in a local theatre of musical comedy, and found his interest in realistic art by joining a group involved in radical actions called 'Art and Death'; and Rauschenberg, a graphic pop artist who explores politics and war through mixed media.

Oliver Rowe

The Greenhouse
Ink, charcoal, paint

I drew this as my final piece for my Art A-level. The theme was 'Growth and Evolution'. Many ideas were going through my mind at the time but one thing was certain, I would keep it local. I decided to try to express the dying evolution of Guernsey's agriculture and where better to do that than in some of the island's original, famous tomato-growing greenhouses. The piece was designed to show the progression from working order to derelict. I chose the big scale so that I could use harsh tones and expressive lines, similar to the works of Anselm Kiefer and the French artist lemza but with the detail seen in the work of artists like Liam Spencer. I was also excited about the idea of making

people feel as though they were standing in the greenhouse where I took the photo. Believe it or not, this piece is actually a scaled-down version of the original size!

I painted this using Indian drawing Ink and charcoal and added some white emulsion paint. I chose the emulsion because this really makes the structure of the framework stand out, creating a more realistic painting.

The thing I love about this piece is how when you stand back, the bold lines and colours come together to create a detailed piece of work, which I felt expressed my theme perfectly.



Karl Simpkin

Line on a leash
String, tools



This idea came from my obsession with finding objects and their unique purposes. An object has different properties that can be used to achieve various outcomes.

When I pick up an object, I don't feel the weight; instead I feel the balance and form. From this, I proceed to make use of the object's strengths and abilities. By using a single length of string, I can manipulate the way the string moves and use the properties of the string to react with the objects and create tension and balance in the string.

I remain true to the materials by only using them in their original form, without tampering. This makes the piece mean something as I'm showing what purpose the items can fulfil and what I have come to understand about the objects. This is when curiosity takes over and I have a playground of items to mess around with.

I make the string go on a journey that changes with each item I use. I draw in 3D not 2D, 'taking the line for a walk' as my lecturer would say.

Progression

Eleanor Atkinson

Eleanor will be attending Kingston University in September to complete a one-year foundation course in Art and Design and hopes to then study for a degree. Currently, she is particularly interested in graphic design and art therapy but is also open to exploring many other creative disciplines, including Illustration, Fine Art and Fashion.

Jake Bishop

Jake Bishop will be studying Computer Animation Arts at Bournemouth University, then hopes to work on special effects in the film industry in America.

Alice Hudson

Alice aspires to be a vet after finishing college. While studying at university, she would also like to continue developing her artistic skills and knowledge by joining art societies, attending exhibitions and making time to continue to draw and paint.

Kaya Ozard

'I love a challenge! Knowing something will be difficult to achieve spurs me on.' Kaya is going to Central St Martins College to study a degree in Fine Art. Her determination will help her achieve her ambition to successfully complete her degree and become a professional artist.

Kaya would like to take this opportunity to thank her tutors on the Art and Design course at College for their support.

Daniel Ray

Pending Daniel's GCSE results, he has a place at Magdalen College School in Oxford to study A-level Art, Chemistry, Biology and Physics. Daniel is considering a career in medicine but will make a decision over the next year.

Oliver Rowe

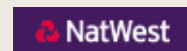
Following Oliver's A-levels in Art, Psychology and English, he plans to study International Hospitality Management at Oxford Brookes University. Oliver hopes to continue pursuing his art as a recreational activity while at university.

Karl Simpkin

Karl is looking forward to studying Fine Art and Sculpture at the University of West of England in Bristol this autumn. He wants to continue developing his skills to create bigger and better installations.

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Many thanks to NatWest, sponsors of the fourth year of Pick of the Best



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