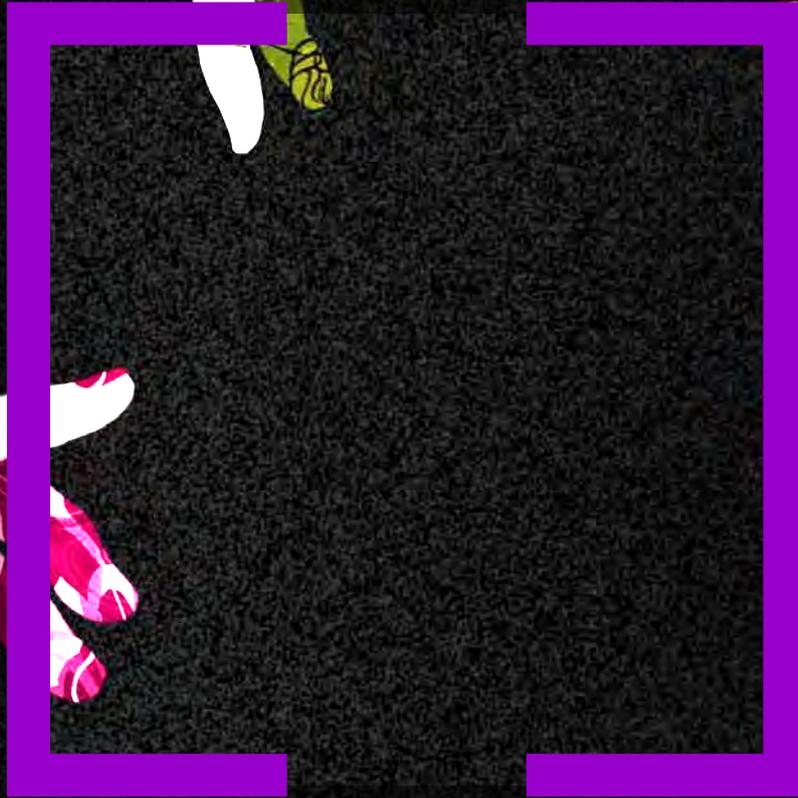


ART FOUNDRY



First
Edition
June 2020

LETTER FROM THE EDITORS

Welcome to the first edition of Art Foundry Magazine. We, the editors, are excited to bring to you an inside look at this year's Summer Exhibition.

In this issue, we bring you interviews with artists from all different countries, disciplines, and walks of life that are involved in our exhibition. Here, we would like to also give fellow students the opportunity to showcase themselves and their work.

COVID-19 has massively influenced and changed the format and content of every individual artist, which, therefore, has impacted this year's Summer Exhibition and the work put forward for it. We hope that by showcasing work affected by this, we have created something aspirational and positive in the face of this pandemic.

We sincerely wish you find this magazine enjoyable, and we leave the next issue to future students with high hopes.

Many thanks, the Art Foundry Magazine editorial team.

FOOTNOTE FROM VICE PRINCIPAL

June 2020, we have been challenged in ways we had never imagined. Over the past months our existence has altered profoundly; locally, nationally and globally.

Many things have changed, some will return, some are lost forever.

Creativity drives us forward and out of adversity comes innovation. This year's exhibition has moved into a virtual place and together with our new Art Foundry Magazine we are creating the new normal.

Foundry celebrates innovation, striking and moulding metal while hot, quick to respond; the melting pot of ideas and forms leads to regeneration and the creation of something new.

On behalf of the College I would like to thank all collaborators, both those represented here and those working behind the scenes. To our excellent students, good luck with the next chapter of your creative journey! To our ex-students, thank you for coming back to share your success and take part in Foundry. Thank you too, to the practicing artists who have contributed to Foundry, your work adds a professional and global dimension to this exciting exhibition and magazine. Thank you to the families who have supported our students and finally thank you to the team of committed and talented staff who have worked to support the development of our students over the past year.

Please enjoy Foundry, our new innovative format of exhibition that blends together the imagination of South Devon College students with artists from all over the globe in the context of a pandemic.

Matthew Harbour
Vice Principal and Deputy CEO

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RICHARD WILSON

Richard Wilson's world-renowned reputation precedes him, some of his most famous works include 'Hang on a minute lads, I've got a great idea', a performance-come sculpture of an accurate size Harrington bus from the movie 'Italian Job'; suspended 20 meters above the streets of Turin. His "20:50" installation; huge gallery rooms filled with used motor oil, as well as a plethora of architecturally-inspired drawings, sculptures and installations that frequently jut out, bend and warp reality with mechanical ingenuity.



I was graciously given the fantastic opportunity to speak with Mr. Wilson, his insight is particularly poignant considering his experience in the art world and the fact that he is such a celebrated artist. Very little people are suggesting embracing your feelings at this time, much of the 'advice' given are half-hearted distractions, ways to bury your true feelings about lockdown or responses to the virus to avoid discontent. And the fact that someone of Richard Wilson's artistic chops is saying "Why not test feeling your worst, enter your misery, and observe how you cope," I feel speaks with a more intense voice. As some of the most wonderful creations are birthed by dire circumstances and real world consequences. This is a time of creation and passion, not repression.

How has the pandemic and ensuing lockdown affected your practice?

"Yes Lockdown...this has not really had any significant effect as I have spent over 40 years in semi isolation at the studio. Today I am still managing to drive to the workshop and busy myself, but mainly on researching ideas from notes and sketches. Client-wise it's quiet. The phone is usually ringing with requests or invitations but currently all that is dead. Fortunately I have an outstanding show invite for Istanbul that I am tentatively working on but keep reading they are in a dire Covid situation so cancellation is a very real thought in my head. It's in circumstances like we all are experiencing that I can take the time to be a bit more reflective and look at my recent past to see what worked as a show, a sculpture, a career decision, a use of specific time."

How would you say you use visual language to communicate your ideas?

"The practice of looking for and noticing sculptural ideas is a complex one. I tend to rely on two fundamentals: being a strong thought or concept that then needs translating to a dynamic or captivating form to show its existence. You could call that "concept driven. Or, to spot or discover through looking at your world, a form or a material or a situation that is so visually striking that you take that looking experience and try to emulate it in some way as a sculpture. Ask me what all my work is about and I would say that I take forms from the real world that we think we know and understand. I then will tweak them in some way so as to knock our viewpoint off kilter so that we would need to look again. I suppose I am challenging our preconceptions of our built world and making us look again, deeper, as to what it all is. You could even say a sort of visual mapping of "other" possibilities not seen."

What is your message to artists, particularly students, at this time?

"Patience would be the obvious one but then again, the rebel in me shouts, "I don't like the idea of this damn virus holding us all to ransom. Why not enter the inversion of the whitewashing, the rationing of our range of emotions - Where is the magic... the real focus. All this reading of non stop good advice about how to cope in isolation so as not to contact how you actually may feel. Why not test feeling your worst, enter your misery, and observe how you cope. Let us feel as we need - the joy of mistakes of illegal gatherings for meals, sipping and contact!"

richardwilsonsculptor.com



What has your artistic journey been like from studying in Madrid to where you are now?

“The University I attended was very attached to traditional techniques (it’s more modern now). There, I learned the fundamentals such as colour theory, composition, and I very much appreciate all the skills I learned. I kind of regret not taking enough advantage of all that practice time. The photorealism movement very much ruled over there, and there were two bubbles: the realism or conceptual side of art. It was very rare for these to be combined.

When I left, I was lucky enough to be accepted onto an MFA program at The School of the Museum of Fine Arts of Boston which broadened my vision of what the contemporary art scene was like. Previously, I hadn’t had much chance to experiment, and so this is where I first began working with different mediums like sculpture and developed my own, personal style.

Afterwards, I worked as a flight attendant for a little bit, and also on a project called ‘Polifacetics’. Within this, I interviewed different artists about how they were sustaining themselves with their artwork and realized that I couldn’t sustain myself with this project. I’d have to find a parallel job and earn an income to be able to continue working with such creative freedom.

That’s how I landed my current role working with user experience and voice design, a very young technology which requires great creativity and has much potential for innovation and creating meaningful experiences. You’re presented with a problem and must consider the stakeholders, empathize with them and then solve the problem within the frame you’re given to create the right interaction between the system and user. “

We’d be interested in learning more about your sculpture project, DUONO, can you tell us about what these sculptures represented?

“These three sculptures were about many things: trauma, disembodiment, disengagement, darkness, the unknown, and our perception of reality. We think that our very limited view represents true ‘reality’ but there is so much beyond our imagination that escapes our senses.

The two interactive dome structures (Konkhe - the origin of the word ‘shell’) create a strange sensation in which your head is in one context of a reduced and dark space and your body’s in another, creating a sense of disengagement. The metal one contains transducers, allowing unusual sounds, too high or low frequency for us to hear, to vibrate through it. We require machines to translate these noises for us, otherwise, we would never be able to experience them.

The third (UGO - Unidentified Ground Object) is a standing sculpture that you can go inside mentally, but never physically. Outside it appears geometric, meanwhile, through the three ‘windows’ you can see a cavern-like interior. Cedarwood infuses the ‘cavern’ with an earthy smell, and a pico projector was installed which shone a moving, amoeba-like shape that changed size and colour. You’re entering a world of fear, and the experience differs for everyone. “

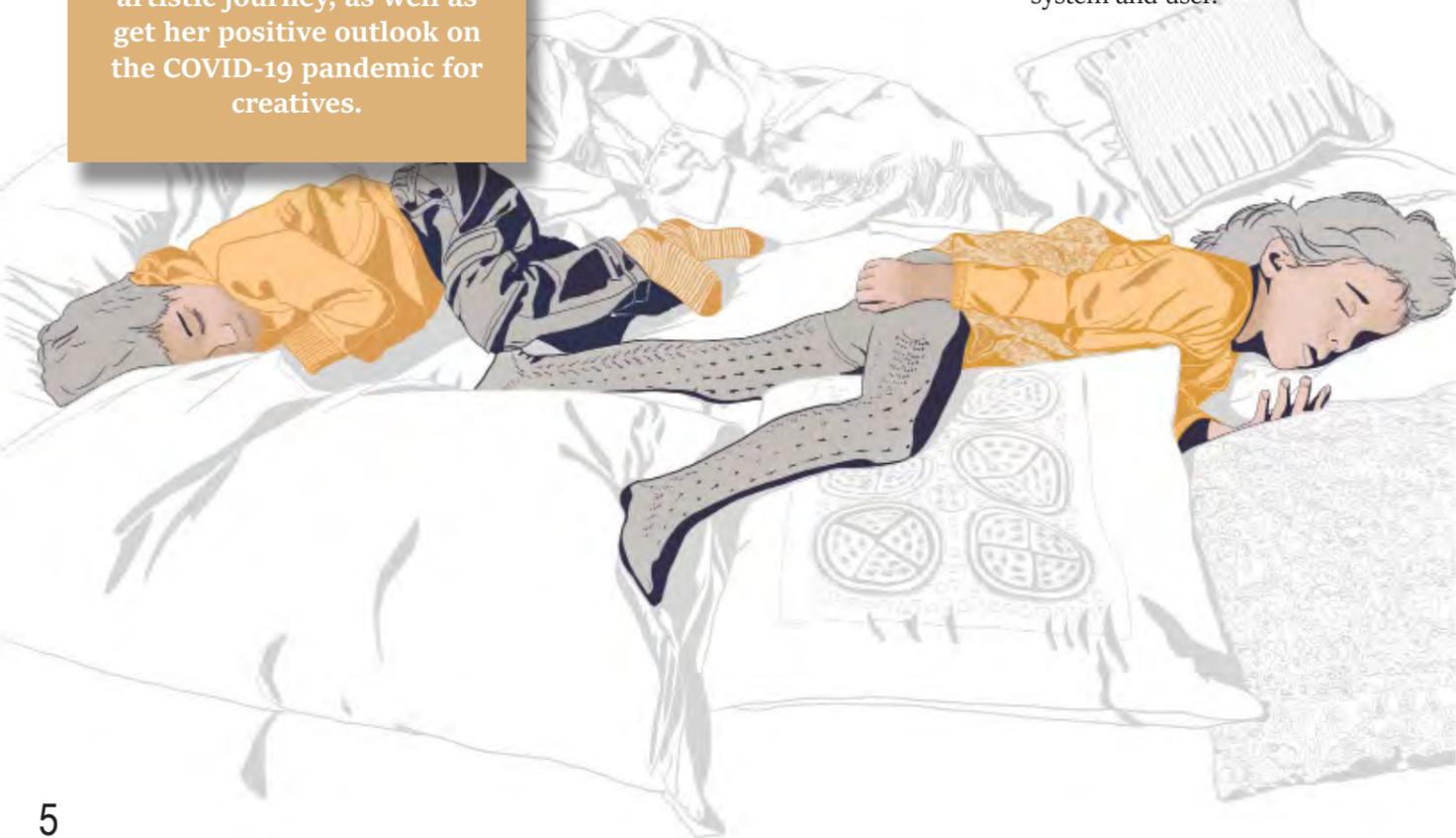


What has your response been to COVID-19 as an artist? Has it affected your practice or how you operate?

Yes, however I feel this has been positive in many ways. Despite many being confined at home, I see this as a rare opportunity for our lives to slow down a little. It’s like the world has asked us to stop and reconsider ourselves. This is especially useful for creatives, as I’m sure many of us have forgotten old skills while we were so busy.

Therefore, I’ve spent my time gaining back my skills, playing around, having fun and in no way putting pressure on myself to create something conceptual or meaningful. Instead, I’ve taken time to experiment and just be with myself. I’ve been drawing things which bring me comfort, such as my dog and my niece and nephew sleeping. They look so calm while sleeping, and in a way, their stillness mirrors the world at the moment. Honestly, I feel I would have benefitted from a time like this as a young artist.

Sara Oliver is a multidisciplinary artist based in Madrid, Spain. With a fine art background, she’s worked with some unique concepts in her previous projects, however also has worked in voice design and user experience. We were able to get some insight on two of her fascinating projects, her artistic journey, as well as get her positive outlook on the COVID-19 pandemic for creatives.



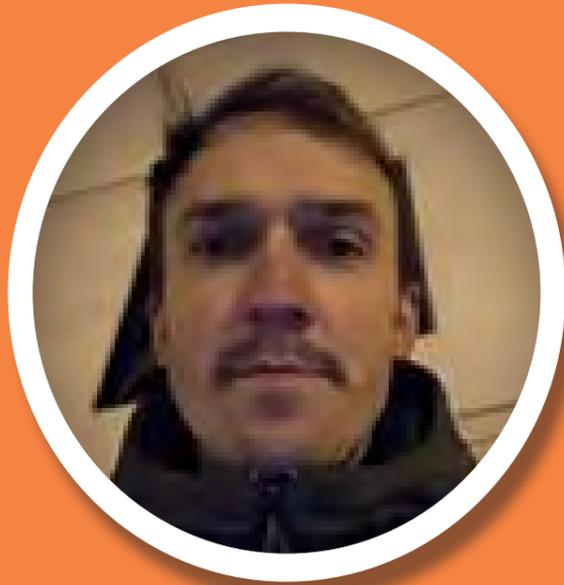
What would you say is the role of an artist during this pandemic?

“I don’t think our role should be different from when there is no pandemic. I also believe everyone should define their own role, as art has many different purposes such as reflecting on our world and society, communicating, educating, showing beauty, healing and many more. The wonder of art is therefore in its diversity. I only think an artist should be empathetic and a critical thinker. We must be in touch with our internal, creative energy, express our passions and not to take for granted everything we’re told.

Perhaps industry standards and trends can compromise the essence of our creativity and lead to us creating art without genuine intentions. Despite this, we should learn to be at peace with this part of the art world, because if your goal is to live from your art, you must understand the hidden protocols in order to play by them or transgress them.

Historically, artists were treated like Gods to be admired (to find out why I’d recommend the TED talk ‘Your Elusive Creative Genius by Elizabeth Gilbert) but in the age of the internet, art is more accessible, making it less ‘precious’ and I think this is good for taking the pressure off of artists. It shouldn’t be considered exclusive, but instead, a skill anyone can and should learn whether that’s through visual art or perhaps writing or music. Maybe when robots take all of our jobs we can all focus on creativity!”

ANDY KRZYSTEK



What drove you to create your exhibition pieces?

“The work I intend to submit reflects the change in physical and mental parameters I have experienced during this pandemic. The biggest change I have experienced in my art-making has been moving out of my studio and working in my home while life adjusts to Covid-19 sensibilities. With less Physical space I have really focused on smaller-scale gouache paintings that have a central theme of the human figure integrating with homes, buildings, and other types of architecture.”

Has lockdown affected your work at all?

“As an artist, I have always valued restrictions and applied parameters for their ability to spur creativity: forcing you to deal with what you have to work within a novel way, and in many ways, we are living with very real and interesting restrictions and parameters brought on because of Covid-19.”

Andy Krzystek is an American illustrator. His surreal style of expression is rich and dynamic, taking influence from his imagination as much as the concepts behind the pieces. His latest series, ‘builders’, has people and their surrounding architecture fused together as his reaction to the current lockdown situation.

How has the role of the artist changed in recent times? What would your message be to others during this time?

“I feel like the role of an artist is (and this holds true even more so during a global phenomenon like we are going through right now) to capture, emote, relate and ultimately create a conversation about the experiences (both inner and outer) they are living through on a personal level, with the understanding that others out there are also experiencing things in a similar way. For me, the goal is to process what is going on around me and display those thoughts, emotions and vantage points in a way that will hopefully have the audience open up to the people in their life. My message to other artists during this time is to acknowledge just how Interesting this experience is, for better or worse this is wild and uncharted territory. Take this time to push yourself out of your comfort zone.”

Do you think through the statement you would like to make with the piece before making the image, or do the concepts and images emerge in parallel with each other?

“I have that mindset in my approach on the making of the images that also doubles as an added layer of meaning, an acceptance of the humanity of the work, working with and through the mistakes as they happen instead of robotically being able to create something flawless. I like to think that’s what robots are for, I usually have a direction or inking of a concept but I do allow it to evolve if I discover something along the way during the creation process.”





LOUISE MURPHY

Louise Murphy is a fine artist. Her work focuses on the relationship between humans and nature, discussing the reliance that both have on each other. With captivating photographs of her experiments in growing fungi in artificial light, she shows this reliance in it's full capacity.

What is your contribution to the Virtual Summer Exhibition 2020 and what has motivated you to create this body of work?

“My contribution for the South Devon College Virtual Summer Show will be a series of still photographs from the work ‘New Nature’. New Nature is a stop motion animation. Showing the life cycle of artificially grown organics, that I created in my final year at university. In contrast to the moving animation, I believe the photographs used to make the stop motion will exhibit well as pieces themselves, allowing an audience to admire the different stages of the peculiar organics life cycle at a their own pace. Driven by the theory of the Anthropocene (where human activity has become a part of geological time), my work attempts to communicate a state of nature collaborated with human influence. All the organics used in my work are grown in a completely artificial environment using a combination of organic and manufactured materials. The organics are therefore reliant on me for survival due to there being no natural sunlight or water available to them. Alongside this I am equally reliant on the success of the organics for the success of my work. If the plants could not survive and thrive in these artificial conditions, my work would not be possible creating a delicate ecosystem between the organics and myself. “

What has your response been to COVID-19 as an artist? Has it affected your practice or how you operate?

“Luckily for me, most of my work is based around organics being grown indoors so the matter of restriction is not too much of a problem. However Covid-19 has made me think about my work in a different way. I have often asked the question, when in the process of creating ‘am I manipulating nature or is she manipulating me?’. In these uncertain times the world has had a chance to heal and nature is slowly reclaiming its space. We believe humanity is in control and that we are infinite however nature will continue long after us. I now no longer perceive nature as helpless or sublime. “

What would you say is the role of an artist during this pandemic? Furthermore, what would your message be to other artists during this time?

“I believe an artists’ role through out this pandemic is to adapt and rethink how they would usually work and allow themselves to create something very unique and special to represent this time. Whether that’s making something completely new or rethinking previous works and what you want it to communicate. “

How would you describe yourself as an artist?

“As an artist I like to take time when producing work. The projects I have done have continued on throughout my whole degree and after, still. I like to think I’m very controlled and regulated as an artist but with most of my work involving plants it’s really quite spontaneous and reliant on chance. I always have a specific vision of what I want my work to look like at the end of a project and it always ends up looking different but I like how the work evolves, especially when using plants, the plants end up becoming the directors of the work most of the time.”

What concepts in art interest you?

“Through the practise of growing organics, artificially and indoors described as the ‘future of gardening’ I am attempting to visually predict the results of a human-nature relationship by creating what organics may visually look like in future times. Concepts of futuristic plants explored by artist such as Hito Steyerl in her work ‘Power plant’ that predicts what her surrounding environment may look like in future times through using a type of artificial intelligence; and Suzanne Treisters ‘HFT Botanical prints’ collaborating organic formulas with software algorithms have both influenced my works visual aesthetic and has helped me imagine what it is I am trying to predict.”

JOSIE BIRCH



Josephine Birch is an illustrator and talented art educational assistant at South Devon College.

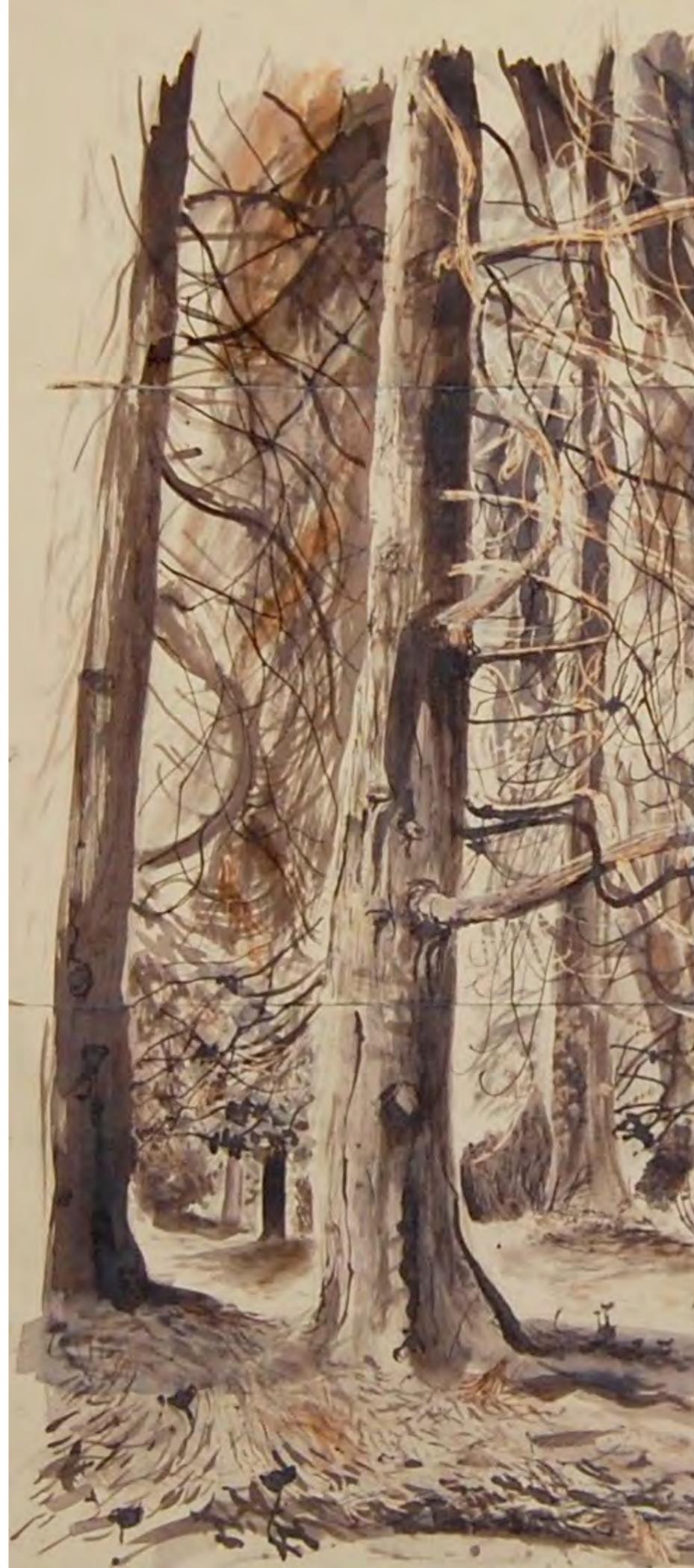
Mostly her work involves printmaking, drawing and other traditional media. The themes are quite traditional as well, often containing quintessential English countryside wildlife and landscapes, her art is also regularly featured in charming picture books that are brilliantly imaginative and wonderfully illustrated.

On a personal note, being taught by Josie has been a fantastic experience. She is brilliantly knowledgeable and fosters a clear love of printmaking that inspires students. It is great to see a celebration of the local landscape and storytelling such as is found in her artwork. Also her Instagram often features Maggie, the dog, so I think you should follow it.

What is your contribution to the exhibition and what drove you to create this?

"I'm going to submit two short animations of drawings I have made during lockdown. The first, is a selection of portraits made over video call, in an attempt to capture the fleeting, slightly unsatisfactory, moments of a virtual meet up, whilst showing the beauty of seeing the faces of those you miss, love, or just see in normal life. The comforting feeling staying connected, offering words of support or simply sharing experiences is wonderful. The drawings were made quickly in pencil and watercolour and then printed blind as offset monotypes hand burnished at home, so that they had a buzzy, crumbly texture. It also meant I had limited control over each image which echoes the way video calls flicker, stammer and pixelate. Initially I made the drawings thinking of a traditional gallery type experience, but realised quickly that the images needed to be viewed on a screen, quickly and easily, and that I needed to make them in a simple, homemade manner, so I put them together with an animation app on my phone. I then accompanied it with snippets of conversation, sounds of time spent at home, radios, kettles boiling, children doing homework. In a way the sound became more moving and important than the imagery.

The second is a collection of drawings of a local 300 yr old oak tree. Initially I started by making my usual large scale drawings, but after making the video call animation I saw that I could create something that could be in anyone's home; art for all, on a phone screen, on a computer. For me, this isn't necessarily satisfying; as a drawer and printmaker the physicality of the work is extremely important, the shine of ink, or texture of pastel, slight embossing or scratching into the surface of the paper, but right now, it is essential to find ways to convert works into a format that can be viewed in different ways. In some aspects this makes it more dynamic and connects with the history of traditional printmaking in its ability to disseminate information to the masses."



What would you say is the role of an artist during this pandemic, furthermore, what would your message be to other artists during this time?

"I think anytime in which people, society, is put under considerable strain through life threatening situations and experiences that change everyday norms it's a time of both incredible creativity and also difficulty for artists. The usual routes for working/making may be closed; studio spaces, etc so firstly you immediately have to change the way you're used to making work. Not to mention the fact that artists are among the self employed who have lost considerable income and opportunities which take years of organising.

And secondly there's a pressure to BE CREATIVE in these times. It's been the tag word, "Get Creative" which is both wonderful and also difficult because most artists need some form of routine or conditions to put them in the right frame of mind to make. There's this concept that we've suddenly got more time, but most of us have children, animals, jobs, responsibilities, which are taking up that time too, the days go so fast, you can't necessarily devote them to making. So I think for some it could be fantastically productive and for others it could impact negatively on their creative impulse. I've spoken to many friends, artists, musicians, producers and the biggest impact is stress, and not having space. So I'd say, give yourself a break, take the pressure off doing something amazing, but also keep making, when you can. And if you can't make it, if this situation is not conducive to work, take the time to do some research, read, go back to basics. I would like to see the government giving more support to creatives (not least because the arts are one of the countries most lucrative and innovative sectors) to create work specific to Lockdown, much like the war artists of WW2, which was one of the largest and broadest government funding of new art in British history. After the war the shows were toured around the country, from galleries, to churches and schools, so that everyone could see the work. That is an amazing example of how art can help us make sense of a collective experience and I feel it will be very important to how we all deal with our situation, and how we document it historically."



BOB HOLLAS

Los Angeles based artist, Bob Hollas, is a man who specializes in photography. His stunning, monochromatic works feature a wide range of subjects and explore what is happening in the world around him through documenting the scenes in his home city and beyond. In our interview, we were able to learn more about his creative process and the intentions behind his work inspired by the pandemic.



What is your contribution to the exhibition, what drove you to create this?

“My contribution is photography. The driving motivation was perspective, just taking in what I see from society. I’m very analytical and look for themes that depict our current social climate in photographs that I’ve taken.

I’d like for people to receive the message; absorb as much knowledge as possible, create with deep passion and capture the moments of your lifetime with a sense of style and grace. Be accepting of change and understand the inevitability of it all. Love your life and happily live each moment to the fullest.”

What has your response been to COVID-19 as an artist? Has it affected your practice or how you operate?

“My personal response to COVID-19 has been social distancing, keeping the health workers and family members in good thought and documenting my neighbourhood of North Hollywood.

As a photographer, it is my responsibility to document what is occurring. It has definitely changed how I go about photography shoots. I encourage the social distancing so I have not shot with anyone recently, all my work has come from observation and solace. Taking walks wearing my mask and getting fresh air. As bad as I want to carry out projects and shoot with models and subjects to create and execute ideas, that will have to wait until COVID-19 is treated and we are better as a people in society.”

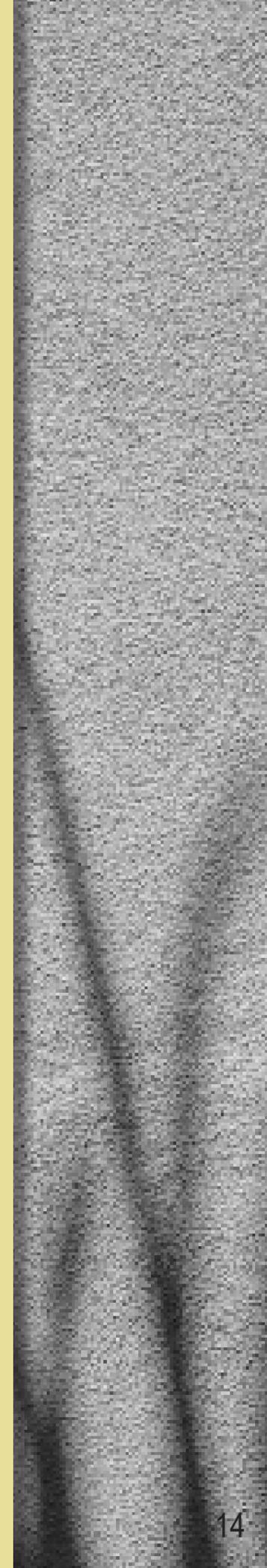
What is your process of choosing subjects to photograph?

“My process is very instinctual, I truly feel a poignant sensation when it’s time, and it’s strengthened overtime. I’ve also passed on taking photographs that have kept me up at night. So within that, I always return to my shooter’s instinct, envision the aesthetics and just go!”

What would you say is the role of an artist during this pandemic, furthermore, what would your message be to other artists during this time?

“My role as an artist during this pandemic is being a creative fly on the wall who observes things and shares observations like clouds with silver linings. It is important to ease people with visual logs of life.

My message to other artists is; “Hey there is a lot happening across the world right now. Take whatever emotion you were feeling and embrace it with open arms and let it fuel you to the next level and put all that energy into your craft with passion. Then let it go and control what you can control. It’s all about staying the course and being consistent with everything down to the smallest detail. This too shall pass. Stay creative, stay peaceful, and always keep learning”.”



DOMINIC VONBERN

Swiss artist, designer and author, Dominic Vonbern is a man whose work explores issues which nobody wants to talk about. His pop-art and street-art inspired style features subjects bursting out from beautiful backgrounds of abstract colour, however, despite his vivid palette these pieces tend to discuss much darker subjects such as the war on terror and the concept of a fake human history. In our interview, we were able to uncover about his process behind these stunning canvases, as well as his unique take on the COVID-19 pandemic and how he believes it isn't quite as it seems...



What is your contribution to the exhibition, what drove you to create this?

“My contribution and what drove me is to raise awareness of the masses regarding the communist takeover that is happening right now! Knowing that science has never proved viruses to exist in the first place, my response to the fake ‘COVID-19 virus’ is trying to spread awareness about this before all of our liberties are gone.”

What would you say is the role of an artist during this pandemic, furthermore, what would your message be to other artists during this time?

“An artist should be going against the dominant ideology. They should be transgressive. However, as a human being more than an artist, I would like to take some time to tell everyone to do their own research. The time we live in is of major importance to spread what's real. Doctors from around the world are being banned from social media, and even arrested for spreading this truth. Check the work of Dr. Andrew Kaufman and check what the ‘Koch Postulate’ is. Information is still available online despite the censorship. You must wake up before it is too late, we have been fooled! The UK is NOT the most impacted country. I repeat, viruses have never been proven by science. It is a coup against all of us. “

In your unique style, you mix street art with colourful, digital work. Would you mind telling us more about your process?

“It all starts with spraying a bunch of canvases, then I digitally modify the images. When the canvases and the digital artworks are done, I take photographs of the canvases and overlap them with the modified images. After having chosen which ones will go together, I rework each canvas and digital image individually. When I'm eventually satisfied with the result, I send the images to UV print on acrylic panels. Finally, everything goes to the framer.”

How do you decide on the subject matter for your pieces?

“Mainly, it's just the crushes I have on some pictures.”

As someone with many years of artistic experience under your belt, do you have any advice for young artists?

“Yes, I do have a few pieces of advice. Firstly, you need to make something that they don't have in commercial galleries yet. Find a concept that is original and people will love to talk about it.

Second, make something quite big. Do not sell cheap art. Make it unique. Be professional and look at what other artists are doing and then do it better in terms of presentation. Check what your favourite artists are creating and do something that could fit in the same galleries as them.

Then, make a new collection of a dozen large artworks and present them to commercial galleries. You'll need a website as well.

If you have a unique concept that is well presented, it will work and the price you ask for won't be an issue. If people like what you are doing, they will buy your stuff.”



THE SPANISH FLU

Amidst the drama of recent events, the better part of humanity have experienced disruptions to their daily life, began to miss things they never thought they would, and paid a lot more attention than usual to the news. While we've been huddled close to our televisions, we've also likely found our anxious minds drifting to previous pandemics - perhaps one in particular: a pandemic widely regarded as the worst in modern history.

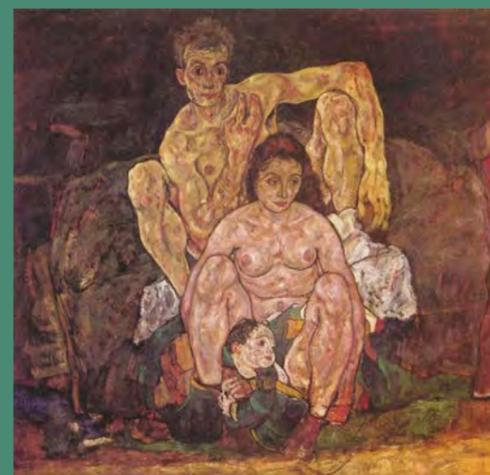
Between 1918 and 1920, a devastating strain of influenza known as the Spanish Flu swept across the world, infecting one third of the world's population at the time and killing around 10% of its hosts, resulting in a total death toll of up to 50 million people. That's more deaths than there were during World War One! Many artists today are expressing their feelings towards the current pandemic through their work, but how exactly do our creations compare to those produced during the infamous Spanish Flu?



One such artist who caught the virus and survived was Norwegian expressionist Edvard Munch, a man who's most famous for painting *The Scream*. The topic of diseases was no stranger to this artist, whose many early works focus around the consideration of his own frailty and mortality through morbid portraiture, including 'Self Portrait with a Skeleton Arm' and 'Self Portrait on the Operating Table'. Munch experienced several early deaths in his life (the death of his mother who was claimed by tuberculosis when he was 5 and the loss of his sister to the same illness when he was 14) which then led on to deeply influence his career. Edvard dedicated his early artistic efforts to depicting the pains of his loss through paintings such as 'The Dead Mother'.

He documented his experience with the illness visually, in a dyad of oil self-portraits representing himself during and after the flu. In his first piece we see him in the isolation of a messy room, enveloped in a black gown, his mouth hung open lifelessly and his eyes glazed and white as though nobody is present from the other side. The black of his clothing has connotations of death, meanwhile lurid orange and yellow hues surround him.

The second painting shows him in better health and with the colour returning to his face, however the effect of the virus is clear. He leans in uneasily towards the viewer with a look of pure exhaustion. The dark circles hanging beneath his eyes are especially noticeable in his rough and expressive style.



Other artists were not so lucky. Austrian artist, Egon Schiele, was working on a new piece during the pandemic. His work focused around the imperfections of the human body and, lately, his methods of portraying people in such an unusual way had been helping him to gain popularity. Sometime earlier in the year, Schiele's work was featured in and even sold at a solo show with the Vienna Secession artists' association. As well as this, his wife, Edith, was six months pregnant. Unfortunately, it was at this very time when everything was looking up for Schiele that his life took a tragic turn.

His oil painting titled, 'The Family' was sadly never completed. It represented him, his wife and his future, unborn child. His child was never born. The entire family perished in the 1918 flu pandemic. During the final hours spent with his wife, Egon produced a haunting sketch of her pained expression as she lay on her death bed, unto which he followed her only 3 days later.

Surprisingly, there was a relatively low amount of artwork created for such a culturally turbulent time. Why? Multiple reasons are cited, including but not limited to the severe symptoms of the flu. The flu was aggressive and, unlike COVID-19 did not discriminate against the young. In fact, the vast majority of those who died were under 65, with an estimated half of those taken being between 20 and 40 years old. The flu drained both the mental and physical the energy of those it infected, causing immense difficulty breathing and overwhelming pain. Some even reported experiencing hallucinations, all of which would make creating anything near-impossible.

Furthermore, World War One was still in progress. Many artists would have fought and died in this deadly conflict which stole away millions of civilian lives and altered the daily lives of everyone to the extreme. The war's profound impact on society meant a lot more people were making work inspired by this instead of the apparently unimportant pandemic. In an effort to focus people's minds on the war, many media outlets downplayed the significance of the virus. "Do not worry too much about the disease," wrote the Times of India, in a country where 6% of the population ended up dying from the illness.

In protest of this perceived madness, Geogre Grosz painted 'The Funeral'. "In a strange street by night, a hellish procession of dehumanized figures mills, their faces reflecting alcohol, syphilis, plague ... I painted this protest against a humanity that had gone insane," Grosz later explained.

KARYN EASTON



Devon-based photographer, Karyn Easton, is a photography lecturer and class tutor at South Devon College. After graduating from Cleveland College of Art and Design in 1989, she's had a long career involving graphic design and has even had the opportunity to work on card designs for huge brands such as Woolworths and Littlewoods. In our interview, we were able to discover what she's learned from her long, creative career and more.

What is your contribution to the exhibition, what drove you to create this?

"My contribution is a series of images which I subsequently turned into funny bird memes with the help of my friends. It became quite boring at home so I began searching through some of my old bird images. I then posed the question to myself: "What do all the birds think about the lack of human activity?" I'm not particularly good at captioning photos, so I involved all of my Facebook friends. The best suggestions were turned into memes."

What has your response been to COVID-19 as an artist? Has it affected your practice or how you operate?

"My response as an artist to COVID-19 has been to reassess my work and see what direction I would like to take it. I have since resurrected my website and blog which explores the beauty of materials that do not mix. I have experimented with this kind of imagery before, but in the words of Dorothea Lange "Pick a theme and work it to exhaustion...the subject must be something you truly love or truly hate." I love my subject and I took her advice and produced many similar images exploring oil bubbles on water."

What would you say is the role of an artist during this pandemic, furthermore, what would your message be to other artists during this time?

"I think a great role for artists during this time is to help document in some way what is currently happening. Personally, I decided to produce something humorous with my bird memes. However, they also serve as a reminder of how we were, when locked down. I think it's great if artists can bring a smile to people's faces during such a challenging time. I know many have been running crafting classes which is fantastic! My message to other artists during this time is: "Use your time wisely, expand your mind, your creativity and your art practice. It's not often life affords us a lot of free time, so use it well!"

What is your process for choosing subjects to photograph?

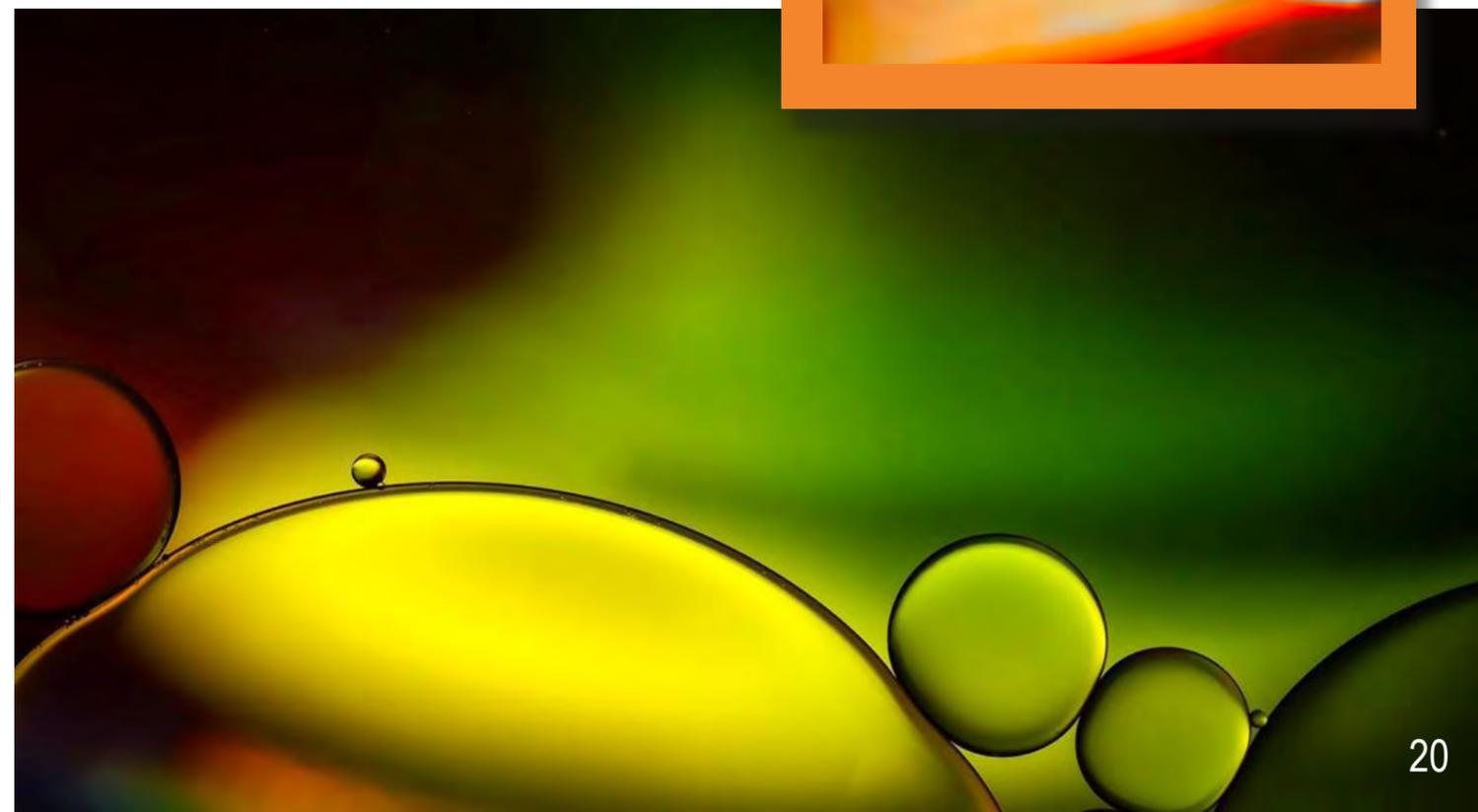
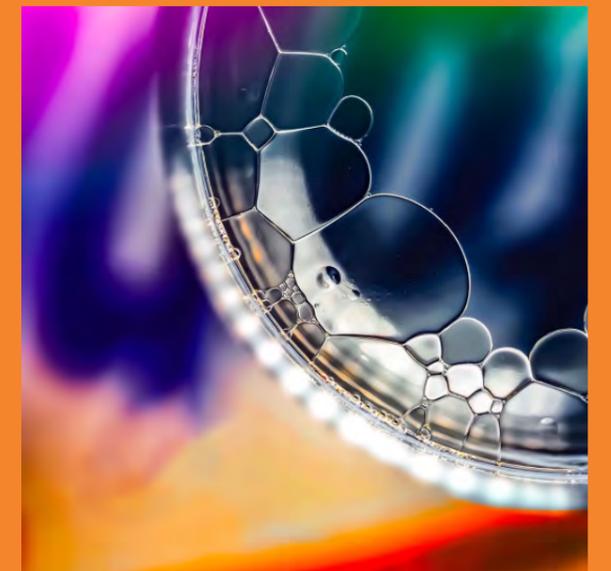
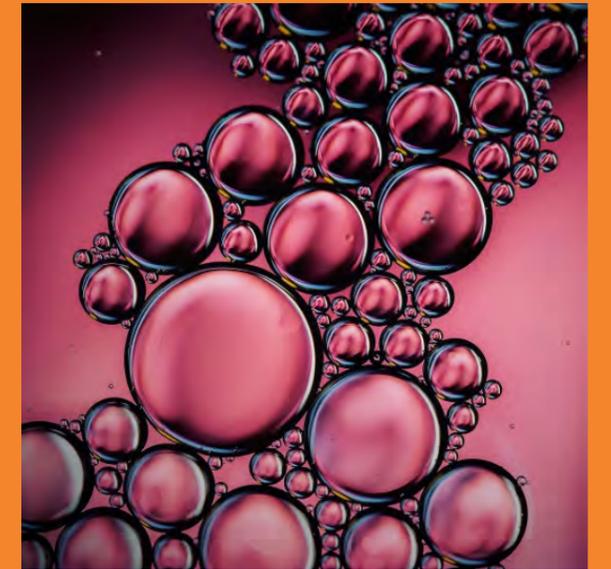
"When working as a commercial photographer my choice of subject is often dictated to me by my clients. However, my passion is choosing my own subjects. I have learned over the years that the best photographic images have meaning. They do not tend to be random. The most powerful images of our time often have much thought behind them even if they were spontaneous. Therefore my process of choosing objects to photograph involves quite a lot of thought."

I am currently working on a series of bubble images. Although these images may seem arbitrary and random, quite a lot of thought and skill goes into producing each one. The theme that I am exploring is looking at materials that do not mix. I chose oil and water because the water repels the oil and vice versa. However, with the addition of light, these ordinary bubbles can be coloured using just directional white light. No coloured gels are used just white light. Technically, there are a number of challenges with this type of photography and perfecting my technique is something that I'm currently working on. Once I have produced a set of images that I'm happy with, I will move on to another set of materials that repel each other."

As someone who has spent a lot of time experimenting with photography, do you have any advice for young photographers?

"My advice to any young photographers out there is to develop your own style! This has almost become the Holy Grail in terms of becoming recognised. For example, Jordi Koaltic has really taken this idea to the next level to achieve fame. He has over 2.6 million followers on Instagram and his work is instantly recognisable. He took a simple idea (shooting objects through tunnels created by other objects) and he made it his own. He also gives an insight into how his images are created, which I think has helped his popularity."

However, it is important to recognise that before you can begin to develop your own style you must know your camera basics really well. Begin to understand what all of the knobs and dials mean on your camera as they are all there for a reason. Once you have nailed the exposure triangle, understand your camera and have a good appreciation of light, you can then go on to develop your own style. In my opinion knowledge and experimentation are the keys to unlocking success."





PAV SZYMANSKI

Pav Szymanski is a Devon-based artist, focusing in Fine Art. He works as a programme coordinator for Art and Design at South Devon College and has been hard at work to make sure this year's Summer Exhibition can function in a digital world. His main focus in recent art projects is the struggle that people have with their existence in the context of survival, and he has travelled around the globe to document this.

What is your contribution to the Virtual Summer Exhibition 2020 and what has motivated you to create this body of work?

"Normally, we hold an end-of-the-year exhibition at the Gallery at South Devon College. Due to the pandemic, we were forced to move to the online learning environment. To make this event even more meaningful and exciting, I have reached out to a wide range of artists from all-over-the-world and a selection of former students. This has helped to elevate the prestige of this event and enable it to be viewed by many more people across different international boundaries, locations and time zones. All staff have also been invited to exhibit their work to create a sense of cohesive artistic community.

I will be taking part in the Virtual Summer Show and present my recent paintings and video work. These pieces were developed in response to my long-term research project based on exploring human responses to hypnotic repetition. I have gathered a broad range of primary sources from my travels. The most significant work was produced in consequence of my experiences in Haiti, Azerbaijan, Thailand and Myanmar."

What has your response been to COVID-19 as an artist? Has it affected your practice or how you operate?

"The current lockdown has given me a chance to reflect on both my practice and the research findings. Subsequently, my present observations contradict the former status quo. The repetitive and mundane existence of people, who genuinely struggle with their survival has become something they yearn for. The nightmare of the past is now a desired dream for the future.

Paradoxically, the crisis has had a very positive and broadening impact on my visual exploration, journey of thought and understanding of the human tragedy and challenges."

What would you say is the role of an artist during this pandemic? Furthermore, what would your message be to other artists during this time?

"The role of an artist is to develop a response to the broader contexts and visualise a subjective interpretation of the world. The pandemic encourages everyone to become creative and substitute access to unlimited resources with ideas, invention and a deep reflection. Therefore, 'the artist' should be seen as a commentator and a sensitive observer of the dynamics within the turbulent and ever-changing contemporary society.

We are all very privileged to be able to watch history being made and recorded for posterity.

This exhibition will be an authentic document of a unique set of circumstances, hopefully not to be repeated anytime soon. "



TIZ CREEL

Tiz Creel is an artist who creates a lot of what she refers to as 'play arts'- pieces which are interactive: huge inflatable environments or her 'Deptford quest' series, which consists of ten large floor stickers placed along Deptford high street which all contain a mini-game. Playful and with shocks of colour throughout. Even her virtual gallery, a medium which is often accused of being devoid of humanity and touch, is bursting with surrealist personality and geometrical silliness. Tiz's creations range from sombre to childlike fantasia, never once straying from the innate weirdness that brilliantly punctuates the entire Creel experience.



What is your contribution to the exhibition, what drove you to create this?

"Gallery that does not exist", virtual cultural space that I created to be able to show my work after the effects of the COVID-19 epidemic. The first exhibition, "Nevermind Today" is a series of digital works created randomly while being at home. Perhaps as a representation of open-ended absurdity, a mere act of creation without partialities. Because reality is relative, I use fiction to see invisible things. Art is the highest form of hope and darkness alike."

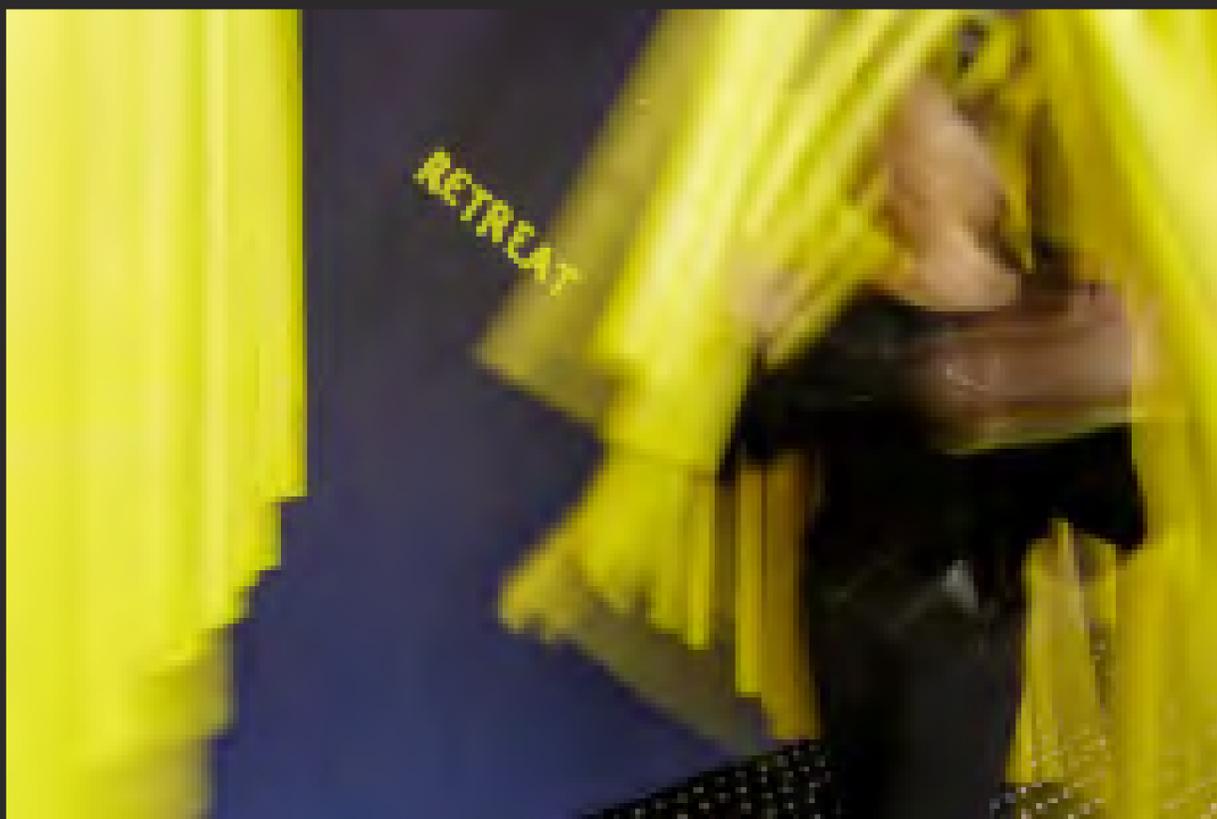
What has your response been to COVID-19 as an artist?

"I have to be doing something that I enjoy. Usually I spend a significant amount of time writing applications and doing boring admin stuff. It feels unbearable to engage with that right now. On the other hand, In two weeks, I created five different digital works and a virtual gallery space to show them in a live private view. I can spend hours doing my thing with no interruption when I'm enjoying what I'm doing. I also try to do some exercise and generate some good "habits", but I have been too inconsistent lately to make that claim.

I created a gallery that "does not exist" to be able to show my work during this time. I will continue to develop and explore ways to digital interactive experiences by using video games engines similar frameworks because right now is what is accessible to me and I finally have the time to learn complicated skills."

What would you say is the role of an artist during this pandemic, furthermore, what would your message be to other artists during this time?

" I do believe that the isolation and the general situation will make many people start creating art that will later define this era. The work that is created during this time will be part of history in one way or the other. Art will always continue to thrive, evolve and challenge the world. The industry, though, that is different. I have no hopes or expectations. The only way the industry will change is by changing the entire way we live and operate. I do believe that we have a golden opportunity to rethink and recreate the structures that reign our lives. Honestly, if something like this won't make us change, nothing will. "



TOMAS FREZZA



Tomas Frezza is an Argentinian filmmaker/photographer whose portfolio ranges from music videos and short films to high-end photography, visual effects and animation. His latest short film endeavour- 'Melt' is a fantastic work of creative creepiness and intrigue, mixing poetry and visual effects to create a truly unique viewing experience.

Merging many different disciplines together can often create something messy and unfocused, however Tomas Frezza manages to graft together many forms of expression into smooth, stylish and interesting works. His photographic compositions often look better than real life, and his videography is of a very high calibre, Frezza's aesthetic is very wide ranging, consistently clean and recently has been a testament to his ability as a creative to work within his given restrictions.

How has COVID-19 impacted your work and creative process?

“COVID-19 had a strong impact on my work and creative process for obvious reasons, you just can't go out, so instead of looking for locations and a big production infrastructure I had to pause and think “What do I have at my reach? What Tools for filmmaking and photography do I have at home?”. So primarily I went back to animation, photomontage and using my only location available: home. It's been two months since the lock down started in Argentina, and Buenos Aires, where I live, is the most affected city.

During these two months I have discovered hundreds of great photos I had on my old hard drives that had never seen the light, most of them I am posting on my Instagram feed. I participated in a “One minute short film challenge” that led me to create “Melt”. The interesting thing about Melt is that I had the script before COVID19 started, but the original story included several locations mostly outdoors, and I had to take the story to the most elemental state, right to the bone, right to the concept I wanted to explore, and I made it real in a 1 minute short, starring my girlfriend, shot in 1 hour, inside my living room. I had always found myself shortening stories, and just leaving the “important” parts, but now I was forced to exaggerate this, and I am happy with the result. You can find Melt on my website. I am also working on an animated video essay about movement and dancing, as a form of expression and fighting depression.

My goal has always been to motivate people and “blow their minds”, take them out of their comfort zone, that didn't change during COVID19. The only things that changed are the tools.”



to wait for what is coming or leave what is already gone.

What would your advice be to photographers and videographers during this time?

“My advice to creatives during this time would be “paremos la pelota”. This is a known football phrase here in Argentina, it's literal translation would be “stop the ball”, meaning calm down, make some adjustments and think about what you have been doing before the lockdown started, and analyse what do you want to change, what do you need to improve. Ask yourself if all the things you thought that were important, still are or maybe you just had it wrong all this time. In other words, I think it is a good time to rebuild yourself as a human being and as a creator. Think about your methods, your process and your message.”

What has been your driving force for creation at this time?

“I think every creator has something inside that is constantly asking to be creative, to experiment. For the most part artists are creators and this exceeds your speciality. I mean you might be a painter or a writer or a photographer, but in essence it's all the same, we just speak different languages. For me personally it is all about challenging myself to create and be my better self against all odds and difficulties.”

PABLO LOPEZ

Pablo Lopez is an illustrator from Colombia. A heavily linear style of drawing and traditional approach to media contrasts interestingly with his use of modern influences. There are plenty of still life drawings and portraits but his internet-based works, the clash between fast, consumable contemporary media and the still, considered approach of his drawing and painting style was what initially drew me to Pablo's work.

What is your contribution to the exhibition, what drove you to create this?

"My work has many variables, and I'm interested in various subjects, the sentimental attachment I have to my grandmother's house in which I live now, the daily life and mundane objects around me, and the way the Internet creates culture in these globalized times. Especially the last one I think is best fit for this exhibition, being it an online one. So, based on some art blogs and internet sources I check periodically; I make drawings that are like a collage of all the images I find interesting in those articles, this creates a holistic view of what the internet has given me for a given period of time, so it becomes like a portrait of my personal usage of the web, which is, of course, different for everyone and it changes with every drawing I make. This work also reflects a paradoxical matter of trying to apprehend the Internet and make a "still image" of it, obviously an impossible thing, because it is always changing. And because the drawings are made with analogue materials, it also functions as kind of a resistance to the digital world."

What has your response been to COVID-19 as an artist? Has it affected your practice or how you operate?

"I have been working at my home for a long time so the isolation is not so much a problem for me, I recognize the troubles that the pandemic is posing to the arts and culture fields but I think for us artists, working alone and undisturbed is basically the dream. Right now I'm working on an exhibition about my grandmother's house so I haven't been able to really reflect and put onto paper the situation we are going through, but for sure it may appear in some of my future 'Internet drawings'."

What would you say is the role of an artist during this pandemic, furthermore, what would your message be to other artists during this time?

"Art is fundamental in times of crises, when the tangible world becomes threatened is up to us artists to come up with creative ideas and ways to see things differently, especially when we are in the same room day after day, doing something with our hands is a critical psychological advantage. We also give people hope by giving them new things to look after so they can forget that something terrible is happening for a little bit, obviously without ignoring the facts, but it is important to have a little bit of respite every now and then. My message for other artists and to people in general is to keep doing what you're doing, if you already have a practice keep honing it and create something special, if you want to learn how to draw, or to dance, or to write, now is the chance, do something with your hands, with your body, with your mind instead of watching a television screen, mental health is important and art can help us overcome any fear we have."

How is art viewed as an occupation in Colombia?

"Even as a high end profession (i.e.) galleries and museums, the pay for arts and culture is very low compared to the military for example, so we are already at a disadvantage. But a more personal note, I think although people view some of the figurative arts (drawing, painting, and the like) as something beautiful, most of the time they are not willing to pay the actual price of making them (a commission for example). That's where side jobs come in and then you lose track of what you used to do and everything gets harder. That's what happened for me but now I am more focused on making stuff and making it in my own way."



KATIE BRUNT



Katie Brunt is a former student of South Devon College who is now undergoing her third year of Fine Art at university. Her work focuses on spaces, both public and private, as well as the intricate exploration of mundane objects from many different perspectives. Our interview covers the drastic changes to her latest project as well as some insight into her artistic journey as a student.

What is your contribution to the exhibition, what drove you to create this?

“For this exhibition, I will be contributing a series of images from my current project at university. It involves a methodical investigation of a public bench which spans across 242 days.

However, due to COVID-19, 68 days of this investigation has been from isolation. I have lost access to the bench which has been very interesting. These images will illustrate a series of objects and displays I have created which demonstrate the scope of my investigation and the linguistic and sculptural language I have used to reduce the bench to its elements and parts.

The reason I investigate is that I desire to possess spaces and objects and use them as a catalyst for thoughts. I create archives, and I need to find something I can archive well, something which has depth. For this bench, I wanted to explore the space between the public and the private and an object which has specific values. I did not comprehend what a walk through the park on my way home from university would inspire and lead me to.

What I would like to present to the viewer is the possibility of mundane objects to become very intricate and deep. I step away from my usual viewpoint and reconsider the different kinds of information and values of spaces and objects. My investigation aims to show that you can be critical and expressive during your making and creating and form an environment which evolves from a study. It concerns belonging and place, being part of somewhere and not, and inviting the viewer towards a place of speculation.”

How do you decide which subjects to explore in your work?

“I am very interested in the spaces where I live, where others live and where objects live. I like to visualise the non-visuals and evidence the flux in events. So I search for spaces which I feel I can extract, split up and study. I have investigated my bedroom, my grandmother’s house and now I am exploring public spaces. I try not to overthink the subject and let it surface naturally. I feel my investigation of the bench demonstrates how seemingly nothing at the start can eventually become everything in a project.”

What has your response been to COVID-19 as an artist? Has it affected your practice or how you operate?

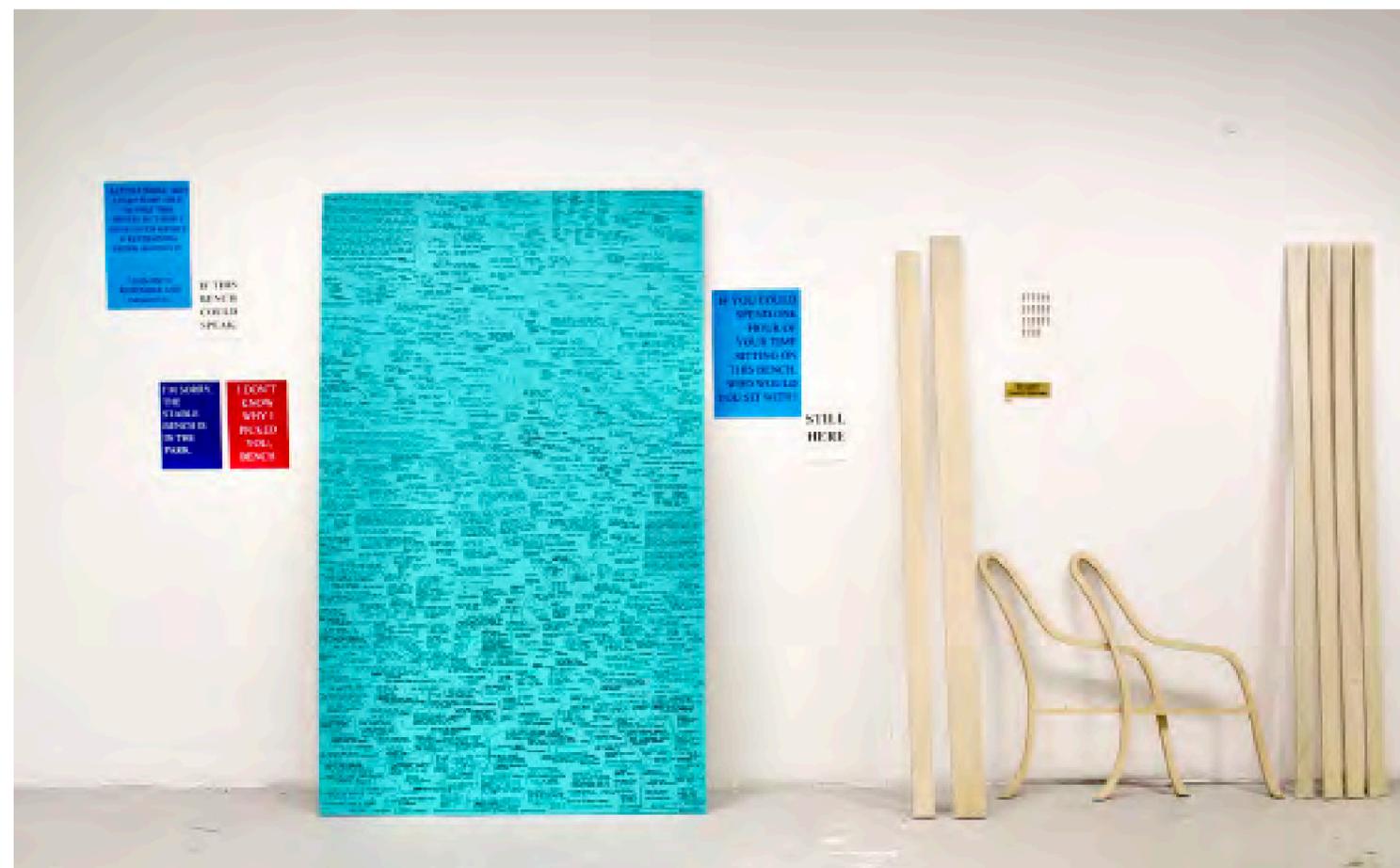
“For me, I had to reflect on the things I could access from the investigation of the public bench and let it continually unfold. I have focused on what I have got instead of what I have lost and searched for leads that I might have missed or overlooked before. I would normally create large-scale installations and use different media to present ideas. In the accommodation I am currently isolating in, I do not have space or material to pursue this.

Therefore, this investigation has not reached the outcome I anticipated, but I think a break between me and the bench has been good. I was getting overly obsessed in my own decline to know everything about it, and the distance has invited new works. I have become more attuned to digital opportunities, like creating virtual archives, short films and photographic series, which only require a camera and a laptop.”

What would you say is the role of an artist during this pandemic, furthermore, what would your message be to other artists during this time?

“I feel the role of an artist is to demonstrate our ability to continue creativity under the most unprecedented and unusual circumstances. I know for myself; it is under restrictions such as time, space, and money which encourage ideas that exist outside the box and produce something remarkable.

My message to other artists would be to create artwork which reflects the time that we are in that shows integrity and resilience. Some of the most influential pieces of art have been inspired in a state of flux, uncertainty and insanity.”



STUDENT SHOWCASE

ALEX FORD

What was the inspiration for your exhibition contribution?

“Being frustrated at the lock down, and having to change my project focus.”

How do you feel COVID-19 has affected the way you and others create art?

“Originally I had to switch from digital to traditional media, which was a complete flip on my style preference. However, now I can work more or less the way I like.”

What are your plans for the future?

“To study Animation and Visual Effects at Falmouth University.”



LEO TUROCZY

What was the inspiration for your exhibition contribution?

“Memory”

How do you feel COVID-19 has affected the way you and others create art?

“I’ve found that being distanced from a creatively stimulating environment, and being more immersed in the reality of covid-19 has been a difficult experience in terms of motivation. It also lends the feeling of being suspended in time. Like we’re in a period of stasis- the dynamic world that we know has been replaced with an unprecedented static one.”

What are your plans for the future?

“Hopefully to produce art that makes me happy.”



ANGEL GRAHAM

How do you feel COVID-19 has affected the way you and others create art?

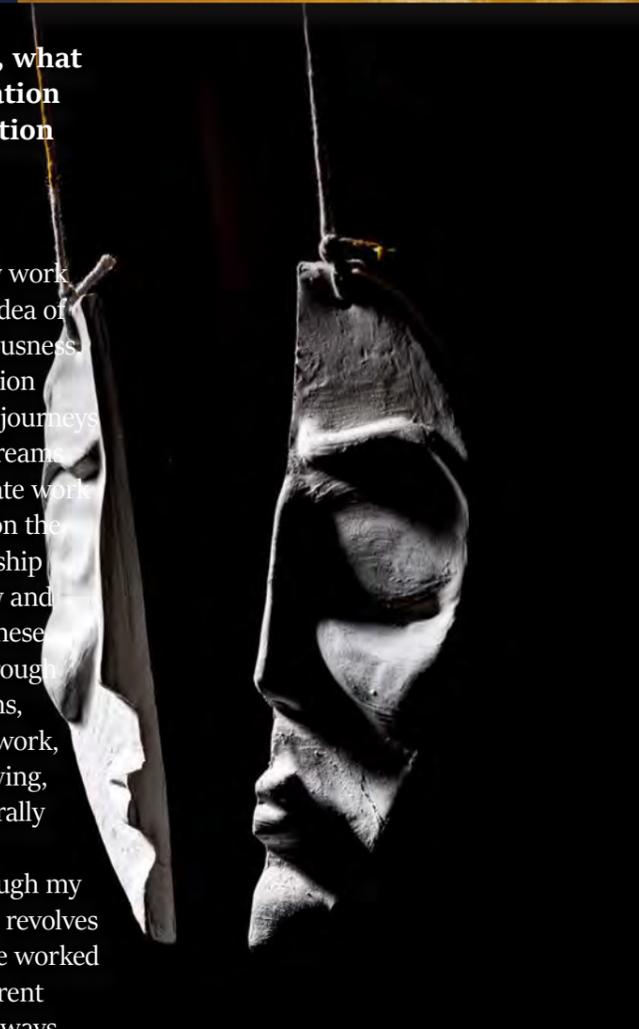
“I feel as a result of COVID-19, our relationship with nature has been intensified, bringing more relevance to my own work. I’ve had to become more creative in order to adapt to these new circumstances, for example, creating Mud sculptures rather than clay. Our inability to go out has benefited the environment- meaning we can no longer hold ignorance towards our destructive ways, we’ve been forced to see life through a ghost perspective. Could this be a warning? A realisation of our place? We are not superior against nature.”

What are your plans for the future?

“I’m excited to attend The Contemporary Arts course at the University of South Devon. Here I plan to develop both personally and professionally. I wish to create work which is not only visually satisfying but evokes the mind in some way. I feel my past study experience with Psychology, Sociology and Criminology will help me achieve these goals.”

In a few words, what was the inspiration for your exhibition contribution?

“My main area of exploration for my work is nature and the idea of it having a consciousness. Gathering inspiration from my own life, journeys outside, friends, dreams etc. I aspire to create work which puts focus on the symbiotic relationship between humanity and nature. I portray these ideas/concepts through a range of mediums, such as sculpture work, photography, drawing, painting and generally elevating nature’s importance. Although my main area of work revolves around nature, I’ve worked on a range of different projects and I’m always eager to take on new topics and challenges!”



ELLIOT YATES



What was the inspiration for your exhibition contribution?

“I based my art on the story and character Icarus. Icarus is a character which hits on subjects such as: body dysphoria, sexual orientation, beliefs, and also the struggle that these people go through in society. My main theme used to be Atypical Behaviour and is based on art of phobias, which I have sent examples of.”

How do you feel COVID-19 has affected the way you and others create art?

“It has been harder to make art as I don’t have the endless resources that I did at college, especially for bigger pieces of art, so I have had to evolve my art to something new, and my work became more personal as I don’t have access to the outside world so I have used my own experiences to help fuel my inspiration and art.”

What are your plans for the future?

“I plan to go to university this year to hone my skills and develop my art so that I can sell it and become a professional artist in the future.”



What is the inspiration for your exhibition contribution?

“I re-read Peter Pan and really enjoyed the story, then looked more into the grey areas of the book. Then I branched out from there to look at liminal space.”

How has COVID-19 affected the way you create art?

“I definitely had to rethink a lot of planned shoots, but I’m one of the lucky ones in that it wasn’t impossible for me to shoot and edit each photo set at home.”

It wasn’t ideal by any means but I managed to work with what I’ve got.”

What are your plans for the future?

“To move up to London and study at UAL, see what happens from there.”

EZGI SISMAN



In a few words, what was the inspiration for your exhibition contribution?

“Myths and legends (focused on narcissism).”

How do you feel COVID-19 has affected the way you and others create art?

“I think it is really important to find inspiration during this pandemic and everybody showed that you can find that inspiration and desire for art even when you are under strict circumstances. It is about finding the will to create art and your inspiration. A lot of people started making art challenges on social media and that encouraged other people to make art. It is just like a domino effect, one artist triggers another artist and then another until there is a cascade.”

What are your plans for the future?

“My specialty is stage and costume design and after I finish University I want to design for theatres, movies and tv shows. My biggest plan is probably to create a revolution of reusable stage design. It’s all about finding more possible ways to use a small stage and match them with the plays or shows that they fit. I also want to create my own brand of clothing and costume. I also write plays so I definitely see myself writing plays for theatre or maybe for tv shows, who knows?”

HANNAH VETTERLEIN



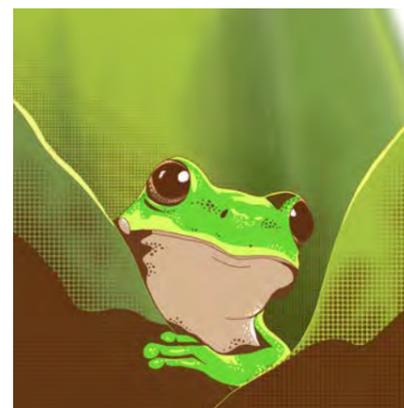
The work I am exhibiting is made up of pieces from my final major project at college as well as a personal side project exploring my experiences during the pandemic. For me, the lockdown has been testing when it comes to my motivation for creative output. Without the rigid structure of my weeks, days began to blur together and I struggled to focus on my final major project, thus the creation of this side project to give me another outlet.

My main project focuses on ‘The Supernatural’. I was looking at its uses and how it is perceived both today and in the past with a large focus on witchcraft. The research for this has been very interesting, and I’ve learnt a lot about the rise and fall of witch-hunting social outliers, folklore from around the world and its role in explaining what science could not, modern witchcraft including the religion Wicca, and other practices such as palm and tarot readings.

I have also been interested in the supernatural’s role as a form of escapism from the stresses of our mundane reality, such as in media books and movie featuring magic, and how the protagonist’s struggles with navigating their new magical world could mirror the struggle of navigating puberty for teenage readers.

My biggest inspirations are artists who create highly graphic work, therefore my art tends to be vibrant and makes use of bold shapes. I also admire those able to capture a very immersive atmosphere (such as my favourite artist, Atey Ghailan) and so I hope I can learn to combine these things in the future as I improve.

I don’t know where my art will lead me in the future, but whatever I end up doing, I know that I will continue making and developing it throughout my life even if it’s just a hobby. Currently, my biggest personal ambition is to combine my writing with my art. I have worked on and plan to work on some novellas (mainly in the fantasy genre) which I would love to illustrate. I’m especially excited about this because I ended up creating a lot of character concept art during my project, which I found I really enjoyed.



LIAM EDWARDS



This magazine has been a brilliant opportunity for me to communicate with actual artists, industry professionals and talented creatives whose work I admire and who's insight I feel is incredibly useful to me and other young people aiming at a creative career.

I am ambitious to develop indefinitely and look towards emulating the skill level of the people featured in this magazine, some of my work has definitely been successful in conveying what I wanted to convey. Largely though, the most important parts of my portfolio are the 'failures', the undeveloped and unfinished projects. However speaking with artists for this publication, I've realised that this is normal, even important. No-one creates a masterpiece first time, or second, or hundredth.

So the thing to watch is progress, and the person to compare yourself against is your former you. You of five minutes or five years ago.

The experience of this academic year, especially this exhibition and magazine, has resulted in plenty of progress. Not necessarily on the page, but progress nonetheless. It's made me realise where my ambitions and priorities lie, and what exactly I want to improve at and develop. Most importantly, unprecedented exposure to imaginative people who bring their ideas into reality, prompting my creative process.

The unforeseen events of this year have brought some immutable changes to the world in which we now live. The new reality of things requires more creativity, more industriousness and inspiration in order to maintain our fragile state of being.

JASMINE MEEKINGS



I'm hiding in the cracks of your skin,
You're mottle and grey,
Washed away,
And beneath all the chipped paint,
All you are is me

At the time that I am writing this, I still haven't put my exhibition up because of how busy I've been, working on this magazine. I have certain pieces that I want to put up, but I don't actually know yet if I will be putting them up. So, I suppose that I'll leave my exhibition as a surprise - for both myself and everyone else.

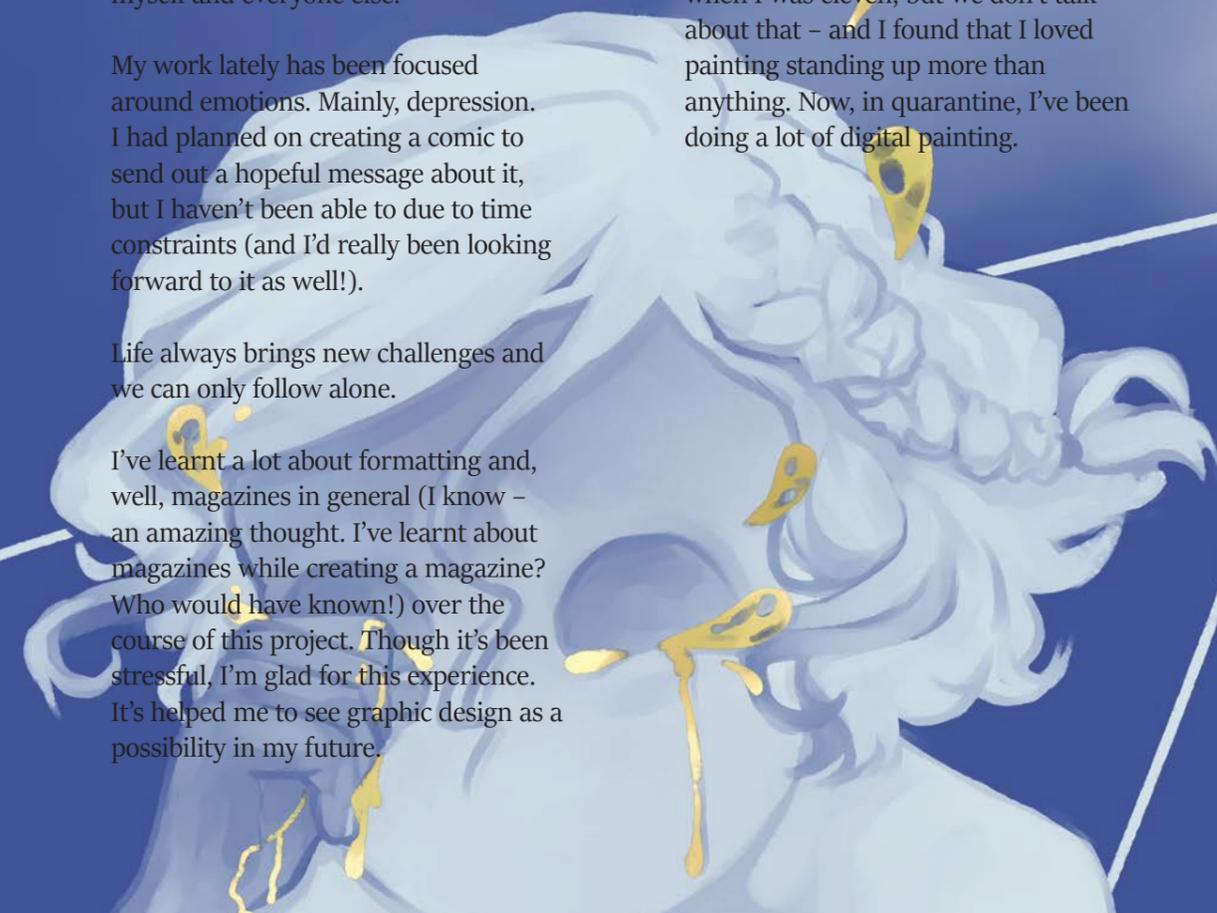
My work lately has been focused around emotions. Mainly, depression. I had planned on creating a comic to send out a hopeful message about it, but I haven't been able to due to time constraints (and I'd really been looking forward to it as well!).

Life always brings new challenges and we can only follow alone.

I've learnt a lot about formatting and, well, magazines in general (I know - an amazing thought. I've learnt about magazines while creating a magazine? Who would have known!) over the course of this project. Though it's been stressful, I'm glad for this experience. It's helped me to see graphic design as a possibility in my future.

I think illustration is what I ultimately want to get into but, hey, might as well keep my options open.

Before quarantine, most of my art was done on canvas. I hadn't ever used a canvas before this school year - except for a really awful painting of my cat when I was eleven, but we don't talk about that - and I found that I loved painting standing up more than anything. Now, in quarantine, I've been doing a lot of digital painting.





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