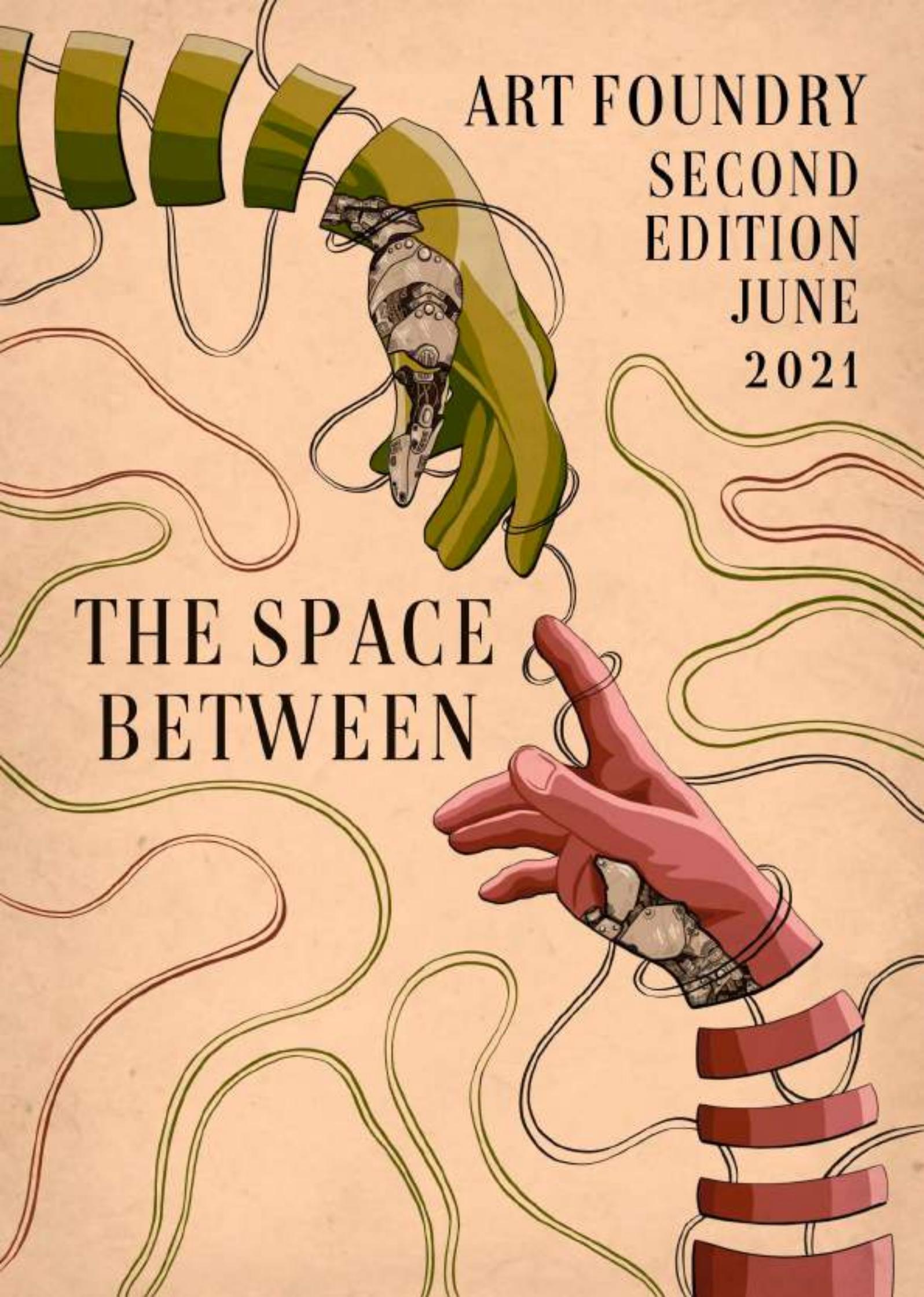


ART FOUNDRY
SECOND
EDITION
JUNE
2021

THE SPACE
BETWEEN







SOCIAL CLIMATE

ATLAS
instead of being based
with participation
from City Hall
working up the area

THE SPACE BETWEEN

We warmly welcome you to the second edition of the Art Foundry Magazine. This was our opportunity to showcase the way artists have responded to the pandemic. We have passed the hurdle of the beginning, but aren't quite at the end, which is why we are looking at the art made in 'The Space Between'. The importance of art is often underestimated, yet remains a significant place in everyone's life. It is not seen as a necessity but is the first thing people will use to escape, whether it's music, paintings, sculptures, film, photography etc. We hope this magazine gives you some insight into where the mind goes during a time of isolation, and how these artists have responded to these events.

Many thanks, the Art Foundry Editorial Team.

FOOTNOTE FROM PROGRAMME CO- ORDINATOR FOR ART & DESIGN

20 21

Welcome to the second edition of the Art Foundry magazine. This year provided our students with new challenges and completely different learning experiences.

The academic calendar was divided into periods of physical, online learning and blended learning which was substantially affected by an extended lockdown.

The enthusiasm to come back to college for a real and authentic art education was apparent, and resulted in the production of innovative, dynamic and an exciting range of personal projects.

We were thrilled to celebrate this publication of Art Foundry, the efforts and achievements of our hard working and committed students, who deserve to be congratulated on their tenacity in these difficult times.

Please, join with us to enjoy the new Art Foundry Magazine and all credits go to the editors - Chloe Gunbie and Emily Bradley.

Best wishes,
PAWEL.





A N D R E W P A Y N E



A N D R E W P A Y N E



A N D R E W P A Y N E



A N D R E W P A Y N E

B R U C E C H I V E R S



BRUCE CHIVERS

Art and Design Lecturer at South Devon College and practicing Studio Potter. I am a member of both The Craftsmen Potters Association of Great Britain and the Devon Guild of Craftsmen. I exhibit throughout the UK and internationally. My work is included in Public National Art collections of British Art and numerous private collections.

B R U C E C H I V E R S



SCAN HERE
TO SEE MORE
OF BRUCE'S
WORK



HOW DO YOU DECIDE ON THE SUBJECT OF YOUR ARTWORK?

The subject matter of my artwork is the creation of finely scalloped pots or sculptural pieces with an emphasis on random patterns and striking shading or simple forms.

DO YOU HAVE ANY ADVICE FOR YOUNG ARTISTS?

My advice to young artists is to develop skills and then ask as many questions of as many people who are willing to answer in pursuit of your own vision.

WHAT ARE YOUR PLANS FOR THE FUTURE?

My plans for the immediate future are to complete an MA and work towards my PhD thesis programme. I also plan to create a new sculptural body of work in Britain based on some of my ceramic forms.

WHAT DOES YOUR WORK SAY?

I hope to create beautiful things that will hopefully inspire an example of craftsmanship, design and devotion. I have a performance quality – can a simple pot have a performance quality? – yes if you if it is good enough.



BRUCE CHIVERS



WHAT HAS YOUR RESPONSE BEEN TO COVID-19 AS AN ARTIST?

My response to Covid 19 was to continue to create even though exhibition opportunities were affected adversely. I managed one major exhibition in London but had to cancel participation in 4 others which was disappointing.

WHAT DRIVES YOU TO CREATE?

What drives me to create is the desire to invent my own personal visual language. The pottery process of 'Raku' allows me the opportunity to embrace the accidental and then "seeing and knowing becomes as important as the making".

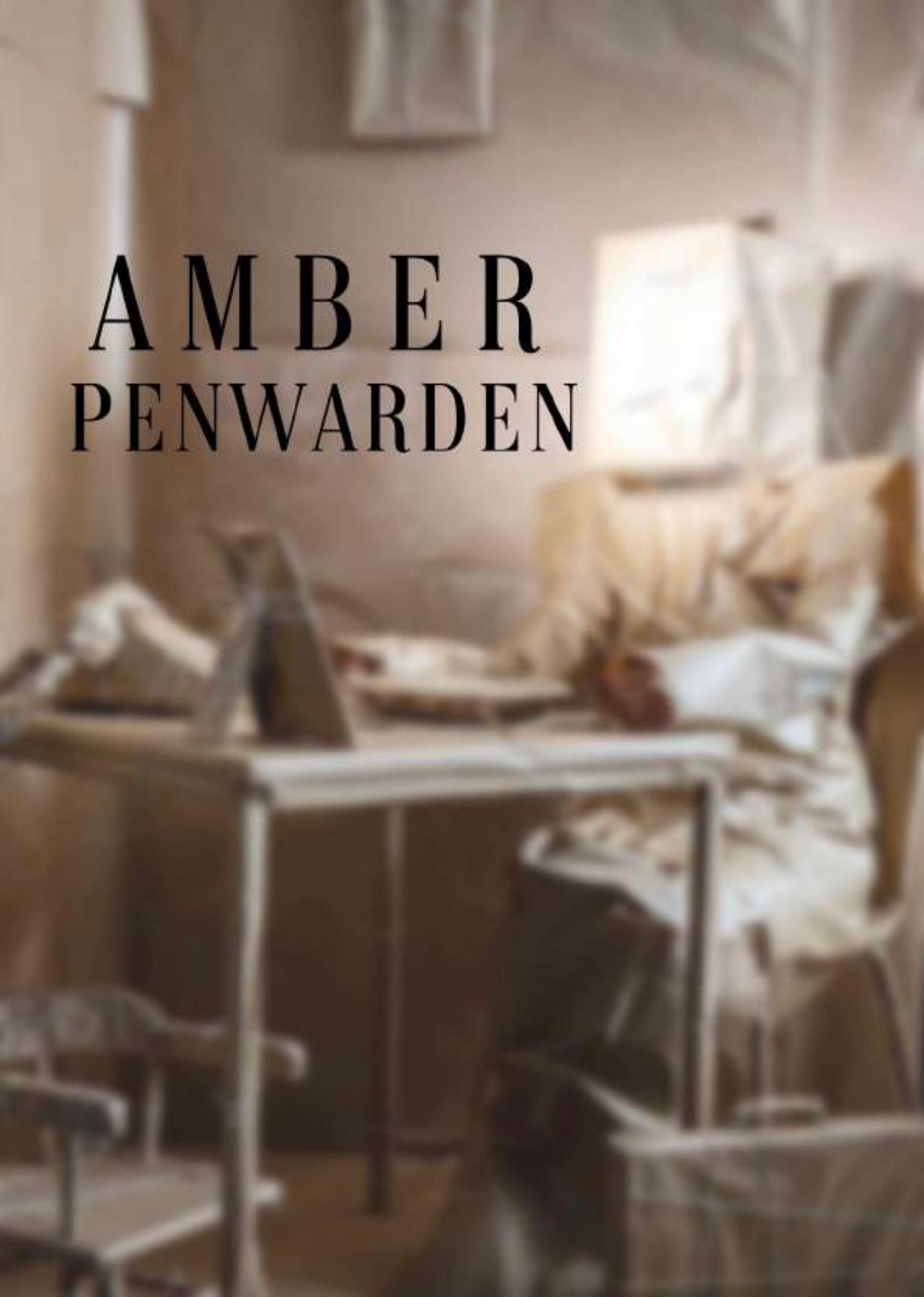
HAS YOUR PERSPECTIVE ON ART CHANGED?

My perspective on art has not changed - my philosophy of "when in doubt - make something", still endures.

HOW WOULD YOU DESCRIBE YOURSELF AS AN ARTIST?

I would describe myself as a studio potter creating pots as 3 dimensional canvases. They have been described as post 'abstract expressionist' compositions. But you can still eat out of them though, so the question of form and function, object and use, are always a keen ongoing debate.





**AMBER
PENWARDEN**



AMBER PENWARDEN

WHAT DROVE YOU TO CREATE?

I feel like the thing that drove me to create was struggling with knowing how to find myself with an ongoing illness. This illness taught me to turn my weakness into a strength. During harder days, I created art pieces as a source of personal expression. Throughout this period, I spent a lot of it understanding colour. I enjoyed using lots of colour at this time because it brought me positive emotion, when I didn't have a lot of that.

WHAT DOES YOUR PROCESS OF CREATING LOOK LIKE?

I would describe my process of creating in a way of using very basic materials. In terms of basic I mean simply just the colour black and that coloured paint only. I feel like this love of style came from my obsessive amount of colour I used in the past. Now, currently exploring using only black paint in my work, I feel like this allows me to explore with different shades and textures and to be impressed with the outcome of one coloured paint only.

AMBER PENWARDEN

HOW WOULD YOU DESCRIBE YOURSELF AS AN ARTIST?

I would overall describe myself as an artist that is very diverse. I love to work with all types of media, from project to project, I try to open myself up to new ways of expressing myself. I also try to revisit techniques I have tried in the past, I am an artist that always wants to better their work.



SCAN TO
SEE MORE OF
AMBER'S
WORK





HARRY NEWTON



"I feel like the first covid lockdown did a lot for me. I became very inspired by my surroundings that had previously only demotivated me. Being stuck in a small village for months on end gave me a lot of time to develop. It made me really see the beauty in everything."

EZGI

SISMAN



E Z G I S I S M A N



My name is Ezgi Sisman and I study Contemporary Arts Practice in South Devon University. My specialism is costume and stage design. My desire for designing costumes started around age 7-8. My grandmother was a tailor and she used to teach me how to use the sewing machine and how to knit. As a Turkish girl with two liberal parents, I like to make political points on my art works. I always see fashion as a communication between society and morality. In Turkey just in 2020, 409 women got killed by men, their lives were taken away from them by the people they once trusted. I had to do something about it. They frequently give us the same stupid excuses "she was wearing shorts", "I got jealous", "she put makeup on", "I thought she was cheating on me", this hierarchical macho insecurity takes all the rights from women's hands and makes them think that they rule the world. But they are not aware of the fact that they cannot rule the world, if they can't even be bothered to move their ass and make their own cup of tea.

This Pandemic effected my work more than anything. At the first lockdown, I was a bit more confident about my work than the last one. Being home brings advantages and disadvantages. It was hard to find the materials I needed for my artwork, such as marbling (takes quite a lot of paint) and it was also hard to get technical help from tutors, because it can be difficult to show how to sew a zip on a dress when you can only see them on teams.

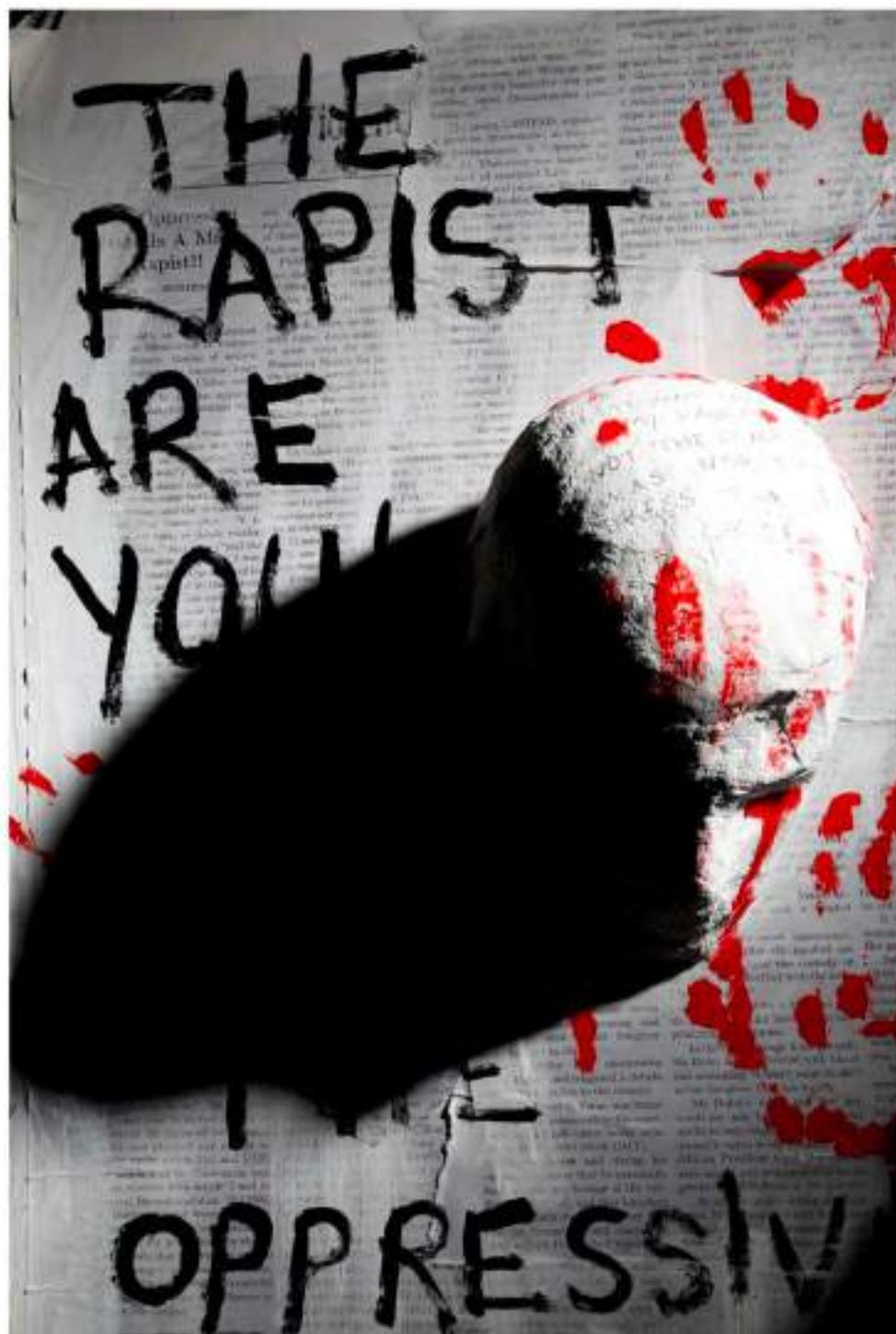
HOW HAS YOUR WORK ADAPTED TO THE PANDEMIC AND WHAT ADVICE WOULD YOU GIVE TO OTHER ARTISTS?

As an artist I find it quite hard to adapt to the difficulties of the pandemic. I liked to see what people think about my work, what can be changed, what can be added, and as far as everybody knows, it was not that easy to achieve that during lockdown.

What I would advise to the other artists is, there is always light at the end of the tunnel. Do not lose your passion and your desire like I did, because even when I failed to get my inspiration together, I still believed that there will be a light at the end.

HAS YOUR PERSPECTIVE ON ART CHANGED BECAUSE OF THE PANDEMIC?

Yes; it did change my perspective of art, because it showed me that even when we don't have the inspiration and support we need, we can still produce art from nothing and everybody should be aware of their talent.



WHAT ARE YOUR PLANS FOR THE FUTURE?

After I finish my course, I want to work behind the stage for theatre and the film industry. I also want to open my own business selling my paintings and my art work. I would like to help students by providing materials for their art and do workshops to encourage them to show their precious art works.

WHAT DO YOU THINK OUR ROLE AS AN ARTIST IS DURING A PANDEMIC?

Our role as an artist is to encourage and help those who are struggling to produce their art during this pandemic. Especially to students because I know from myself how hard it is to provide all the materials and how hard it is to encourage yourself to produce work.

WHAT CONCEPTS INTEREST AND INSPIRE YOU?

My main inspiration is what is going on worldwide and I like to make political points with my work, even if it's a simple dress design I know how to turn it into something exciting.

As I said I like turning my art into something that gives a big message to everyone and I am trying to be the voice of people who struggle.

WHAT DOES YOUR PROCESS OF CREATING LOOK LIKE?

I usually start with one idea and my process starts with a simple drawing or a painting maybe. I make timetables to improve my artwork and keep the process going.

DO YOU HAVE ANY ADVICE FOR YOUNG ARTISTS?

My advice for the young artist is to keep their passion and power in a bottle and release it when it's the right time. Sometimes when I have inspiration, I just can't find the motivation to produce that idea and the best thing to do is just to wait a little longer to find that courage.

WHAT WOULD YOU LIKE YOUR YOUNG ARTIST SELF TO KNOW?

If I could go back in time and give myself advice, I would tell myself that everything is going to be okay and there is light at the end of the tunnel.

SCAN HERE



A N T H O N Y



R E A D



N I K O J A M E S





"My name is Niko James on the level 2 Creative Digital Design course, attending the university of South Devon. I am currently both a physical and digital artist exploring humans as a whole from the physical anatomy, to fashion, to the history and meaning of us all."

HOW HAS YOUR CREATIVITY CHANGED SINCE THE FIRST LOCKDOWN UNTIL NOW?

My creativity has greatly changed since the first lockdown as it has given me more time to explore as well as a chance to make mistakes and adapt. It gave me a chance to teach myself so many new techniques and try them out which lead on to me creating more articulate things.

WHAT HAS YOUR RESPONSE BEEN TO COVID-19 AS AN ARTIST? HOW HAVE YOU ADAPTED?

COVID has been a struggle for us all, as an artist it limited my resources and work space as I live at home. I adapted by working with what I had on hand and allowed me to appreciate general tools a lot more, giving me a better appreciation for art and therefore more emotion to feed into my work.

WHAT ADVICE WOULD YOU GIVE TO OTHER ARTISTS DURING TIMES LIKE THIS?

My advice for other artists during this time is to never let restrictions stop you. Use this time to create and to learn and keep at it, who knows where your work may lead.

HAS YOUR PERSPECTIVE ON ART CHANGED?

Art used to be this crazy world to me, a place I could never understand and even now I still don't understand any of it. What has changed is my outlook, I see the beauty in the simple complexion of art, once I found this beauty, my whole mindset and life changed. I view everything and everyone as art, where individuality becomes the most precious thing to me.



**IF YOU COULD SPEAK TO YOUR OLD
ARTIST SELF, WHAT WOULD YOU LIKE
THEM TO KNOW?**

I would say to not care what others say, improve on what you struggle with and to strive in what you are interested in. I would try to inspire and be a role model for my younger self and to give myself a love for art, instead of being afraid of it. I would want them to know that the world isn't as scary as you think and is full of beauty. You just need to find it and cherish every moment. I would say push past all that fear and keep trying because failure doesn't mean the end, it means a new beginning and a new fun challenge to smash through.

**SCAN TO SEE MORE
OF NIKO'S WORK**



WHAT DRIVES YOU TO CREATE?

I was driven by the barriers the world set me, I hate being told I can't do something, so stubbornness was my drive. I love overcoming problems and soon stubbornness became passion which lead me to produce art that made people react and converse.

HOW WOULD YOU DESCRIBE YOURSELF AS AN ARTIST?

I would describe myself as a 3D artist. I view every idea in 3D from every angle and from every shape. This is how I work and this is how I imagine everything.

WHAT CONCEPTS INTEREST YOU AND INSPIRE YOU TO CREATE?

Many pieces of work I see on Instagram helps me to become inspired as you get to see all skill levels from all mediums from all ways of life. Viewing other people's progression from beginning to now helps keep me on track in my mind. A direct inspiration for me are quotes and words, something that evokes strong emotion helps me to go down the endless rabbit hole called art. The quote that inspires me the most is "We all change if you think about it, we are all different in all through our lives and that's good, keep moving as long as you remember all the people you used to be." This evokes so much raw random emotion and has always been a quote I go back to in order to become inspired.

WHAT DOES YOUR PROCESS OF CREATING LOOK LIKE?

My process is pure chaos. I begin at the end, setting my goal to create emotion or an inner dialog, is what helps me move forward. I don't care how I do it, as long as a conversation or reaction is created otherwise, to me art is pointless if it doesn't create some sort of reaction.

DO YOU HAVE ANY ADVICE FOR YOUNG ARTISTS?

My advice to younger or older artists that feel like they are stuck, is to ignore all comments, find what you like and surround yourself with it. Make sure you keep going and try and keep refining what you want to do. Fail and then fail again because that's how you get better. If you are stuck then start again and it will take you down a different path.

Don't give up.

WHAT MOTIVATES YOU TO CREATE?

Motivation for me is weird, it strikes when you least expect it and disappears when you most want it. What causes me to persevere in my art is the knowledge that people will have some sort of reaction to it. Hearing the vast amount of different responses makes me chuckle and further motivate me to do it again.

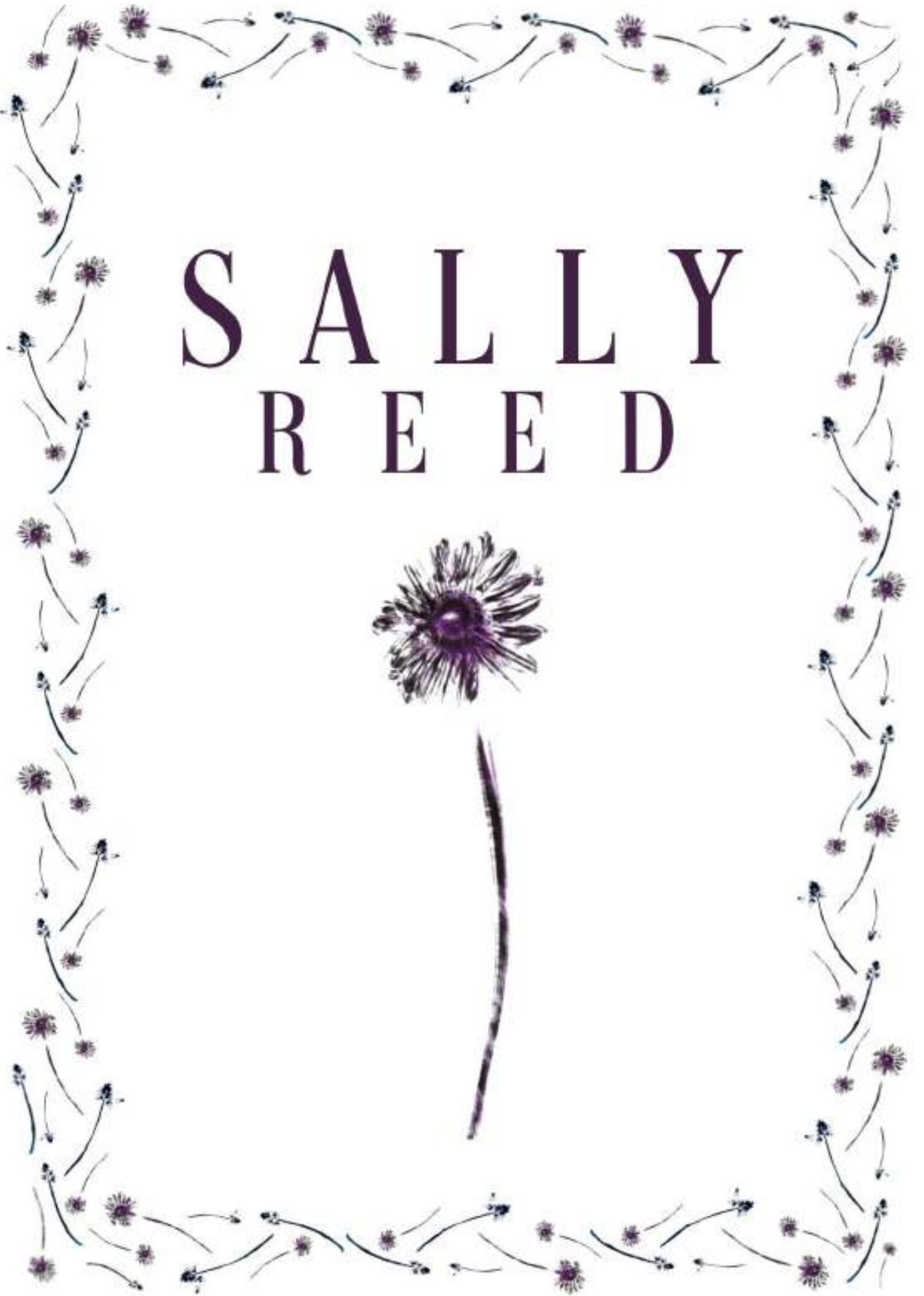
WHAT ARE YOUR PLANS FOR THE FUTURE?

My future goals is to pursue human anatomy and continue to become a miniature sculptor or character creator. After getting experience and traveling the world to gain new experiences, I plan to go into teaching to help others reach their goals and help people to not be afraid of their own potential. If I can do it then anyone can.

WHAT DOES YOUR WORK AIM TO SAY?

My work always aims to make people question, to make people converse, to bring people together despite their differences in opinion and to break down social barriers. My current work with the pillars, is someone's history, they are all beautiful and they are all different and they all are made of wood. You do not know any details of any person, each pillar represents and unifies us with something we all have which is a history.





SALLY
REED





SCAN TO SEE
MORE OF
SALLY'S WORK





B E L L A
N E A L E

Through lockdown I have had to completely change how I view art and how I can personally create my own artwork without the usual resources and help. Being interested in photography has proved a difficult task. However, this allowed me to broaden my understanding of photography in general through taking a more theoretical approach and I was able to experiment with using equipment available to me, such as my phone and old film cameras.

When I create my artwork, I tend to assess the environment and use it to my advantage. For example, if I see an object which might make the photo more interesting, I will try to include it in a shoot. I also tend to work into my photoshoots by using other materials to take them to the next level as well as editing using photoshop and lightroom. I am a perfectionist when it comes to my work and can be sat editing them for hours to get them the way I want. I still sometimes find myself editing them after a few days.

When it comes to the future, the answer is I don't know, however I want to improve my photography and to continue to create more artwork. Doing this course has allowed me to become more aware of my surroundings and has allowed me to become more passionate about my interests.



KENNETH ISAKS



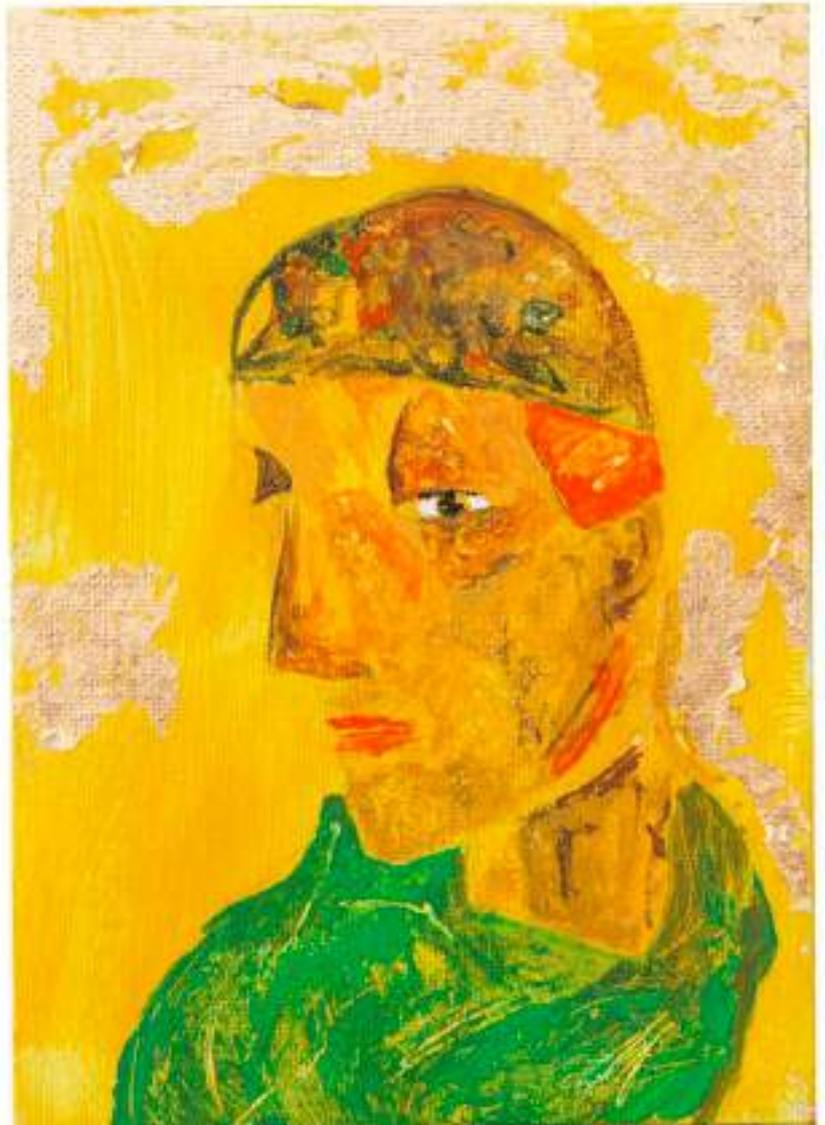
"I BELIEVE IN TIME. THE WORK PRODUCED DURING THIS PANDEMIC WILL INFORM THE NEXT GENERATION HOW WE RESPONDED TO IT AS INDIVIDUALS, RATHER THAN JUST STATISTICS."



WHAT CONCEPTS INTEREST YOU?

"I have been questioning belief, this covers a lot of areas but seems to come back to religion. So, religion, rituals and behaviour."

"I LIKE THE
FREEDOM
OF
CREATING,
THAT, AND
THE FACT
THAT I DO IT
FOR
MYSELF."



K E N N E T H I S A A K S



ANGEL GRAHAM

ANGEL GRAHAM





A N G E L G R A H A M



SCAN HERE





My names Angel Graham and I am a developing Artist, studying on the Contemporary Arts Course at South Devon University. My creative journey began when I discovered the ability to study a subject matter and express a meaning far beyond its physical properties.

The beauty of art is that it is unprecedented in its unique ability to unite communities around the world. Art possesses no given language, allowing the artist to channel an exclusive spectrum of emotions open to intimate interpretation. The subtle nuances of art outline our perspective, shape our society, and create shared experiences.

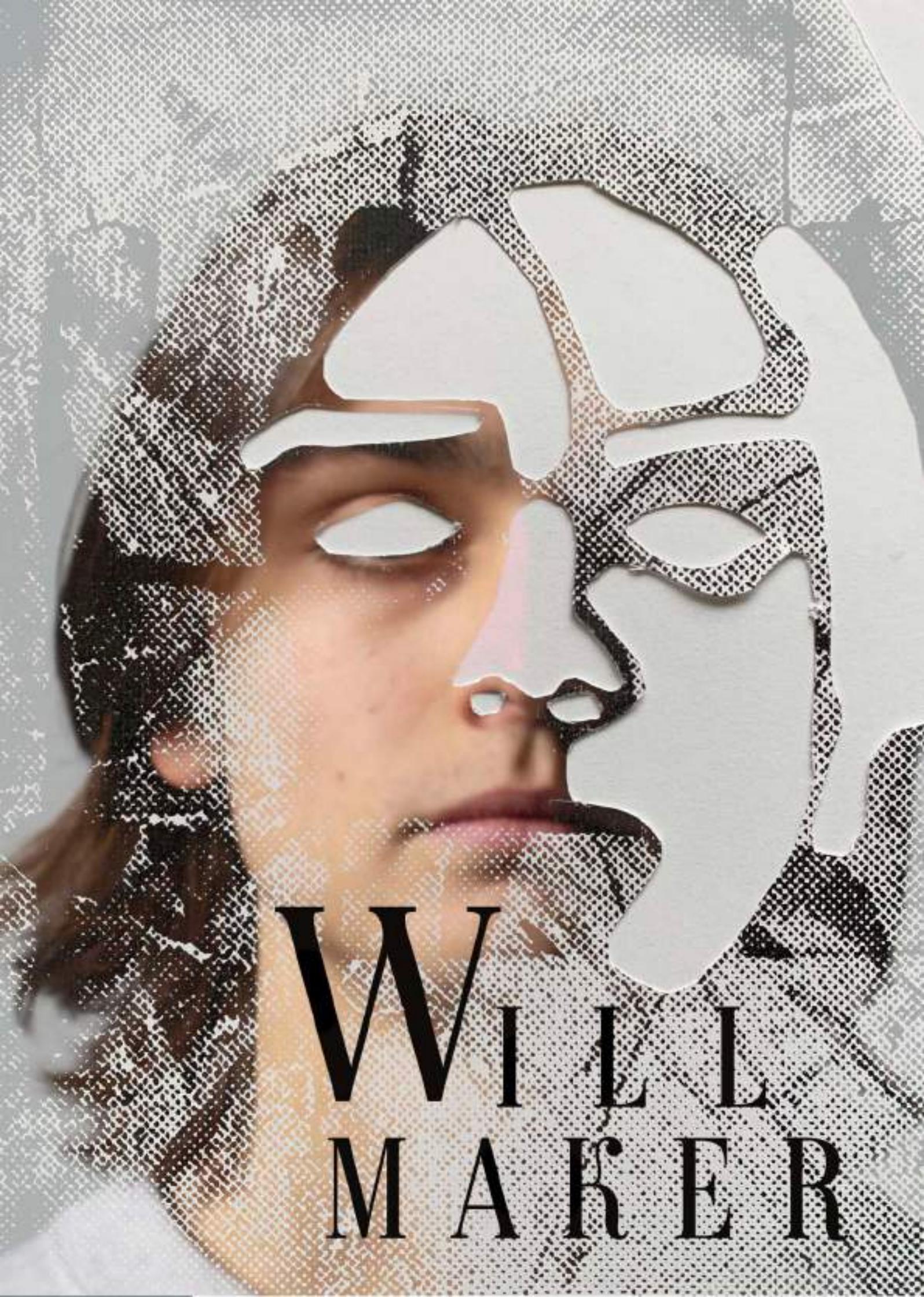
I take inspiration from all aspects of life, including my dreams, fellow artist's TV, and current social struggles, such as this COVID-19 pandemic. Since the first lockdown, my art has taken on a more personal and gritty approach, as I've been exploring the Negative affects lockdown and captivity has on one's Mental Health. This lockdown has taught me the power and happiness which comes in hand with having freedom, as well as the frustration which follows when isolated from other's and routine. Throughout this lockdown I have used art as a method of escapism and expression, using all these negative emotions associated with lockdown, such as frustration, to fuel my art rather than hinder me.

I want to use my art as a way to visualise the feeling of being 'caged', reaching out to other's and highlighting the impact this pandemic has had on mental health. I believe that art encourages a positive mentality, which in turn leads to good health. Art therapy has therefore become a particular interest of mine, as I have personally experienced the benefits of expressing myself externally. As an artist experiencing lockdown, I feel a sense of responsibility in depicting these shared experiences and promoting positive mental health. I would advise anyone struggling to pursue art, whether its scribbles on a page, stamp making or highly skilled craft work and so on... for I honestly believe there is a place for everyone within the art world and that the benefits it has on our mental health are incredible!

I enjoy utilising shock factors and contradicting colours within my art, as I believe this not only draws greater attention from viewers, but it's also more thought provoking. It leaves people questioning the work further, thus, creating their own personalised interpretations.

My most recent works include a variety of wacky, unusual sculptures staged together in conceptual ways. I have called this series 'CAGED'. I wanted to communicate how lockdown has negatively impacted my mental health.





WILL
MAKER



SCAN TO
WATCH VIDEO



WHAT HAS YOUR RESPONSE TO COVID-19 BEEN AS AN ARTIST?

Throughout lockdown I had very low levels of motivation and struggled to do any kind of art. Not only did I not do much art, I also stopped enjoying the things I was creating and why in the first place. I ended up not finishing my project and failed to do any fulfilling work.

Although when going back to school I decided to make a conscious effort to ease into my work more, and try new things as a way of finding new motivation. So far this has been quite successful, and I have started enjoying creating art a lot more and have new motivation, and I'm currently working on a project that is my strongest yet.

SAM BAILEY





PAWEL SZYMANSKI

PAWEL
SZYMANSKI

PAWEL
SZYMANSKI



ONE LEGGED POOL PLAYER

"I HAVE SPENT MY LIFE TRAVELLING, IN ORDER TO
GATHER VALUABLE INSIGHT..."

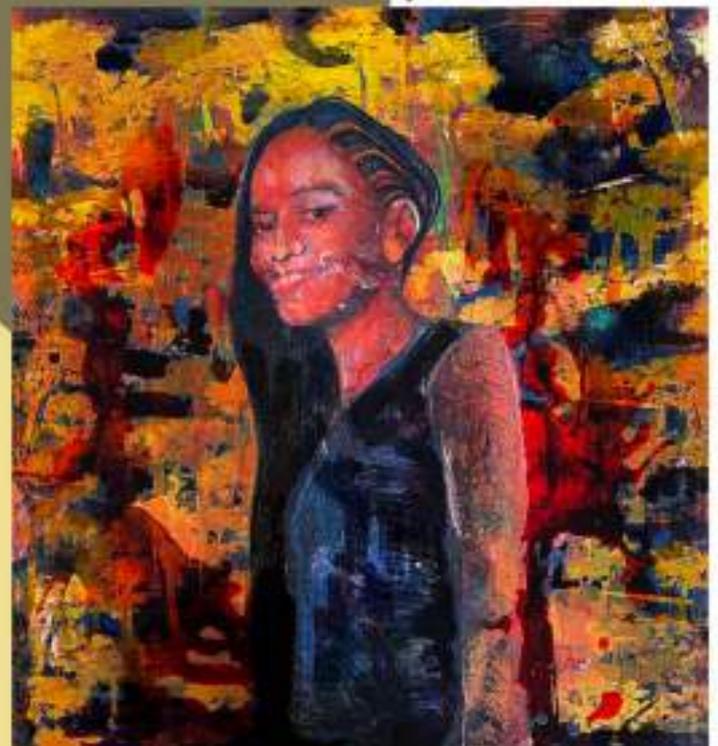
HOW WOULD YOU DESCRIBE YOURSELF AS AN ARTIST?

I am a fine art painter with some interest in video and digital work. I started showing passion for art and culture during my teens and progressed to study painting, and then, fine art digital at postgraduate level. I have spent my life travelling, in order to gather valuable insight into the human condition and our common predicaments. My research focuses on uncertainty, which makes us vulnerable and fragile. My most recent works look also at coping mechanisms and how suspension in the vacuum of hypnotic repetition can help us to deal with pointlessness of existence.

HAITIAN GIRL WITH BUTTERFLIES



MALAGASY QUEEN



WHAT CONCEPTS INTEREST AND INSPIRE YOU?

I am particularly interested in exploring people, who are suspended in the vacuum of hypnotic repetition. I am intrigued by a variety of predicaments and uncertainty as a key human condition. I want to reflect on how, despite their challenging existence, people maintain their drive and motivation to persevere.

"MY WORK IS A MULTI-LAYERED, METAPHORICAL AND INTERPRETIVE PORTRAYAL OF MY OBSERVATIONS."

I have thoroughly enjoyed an exciting, life-changing and broad-ranging research journey during the last 25 years. As a result of my world travels, I had a wealth of resources and unique observations of the dynamics of life across humanity. However, I was oblivious to a universal truth, which reveals a common link across nations, cultures and races. My initial research was concerned with the clarification of my creative intentions and learning to understand the potential and value of my learning process. During reviewing my primary resources and research findings, I noticed reoccurring characteristics across the different data. Therefore, my focus began to be placed on investigating and questioning the concept on 'waiting for change' in a hope of improvement. I recorded numerous people entrapped in poverty, who were suspended in a vacuum of detachment, frozen in a bizarre inactivity without any chances for progress, development and achievement. My work is multi-layered, metaphorical and interpretative portrayal of my observations.



BURMESE CAPTAIN

DO YOU HAVE ANY ADVICE FOR YOUNG ARTISTS?

Devote yourself to authentic research and formulate a meaningful creative intention before making any commitments to one particular subject or idea. Keep reinventing yourself and allow your work to develop and evolve.

WHAT ARE YOUR PLANS FOR THE FUTURE?

I am travelling back to Africa to continue my project in Tanzania. I started with an extensive body of work there during the summer and feel that I need to learn more to discuss the changing world and status quo, in the context of the pandemic. The next planned destination for July and August this year is Madagascar.

P A W E L



COACH TO MYER

WHAT DOES YOUR PROCESS OF CREATING LOOK LIKE?

I start with establishing a concept for each piece in relation to the experience and rapport with the model. This makes my work very personal and subjected to several ethical considerations. After all, I paint real people with challenging lives, full of feelings and emotions. My key intention is not to paint their superficial obvious conditions, but to go deeper and focus on their strength, positivity and optimism

TO SEE MORE FROM PAWEL
SCAN BELOW

YOUTUBE



WEBSITE



INSTAGRAM



CHARLOTTE



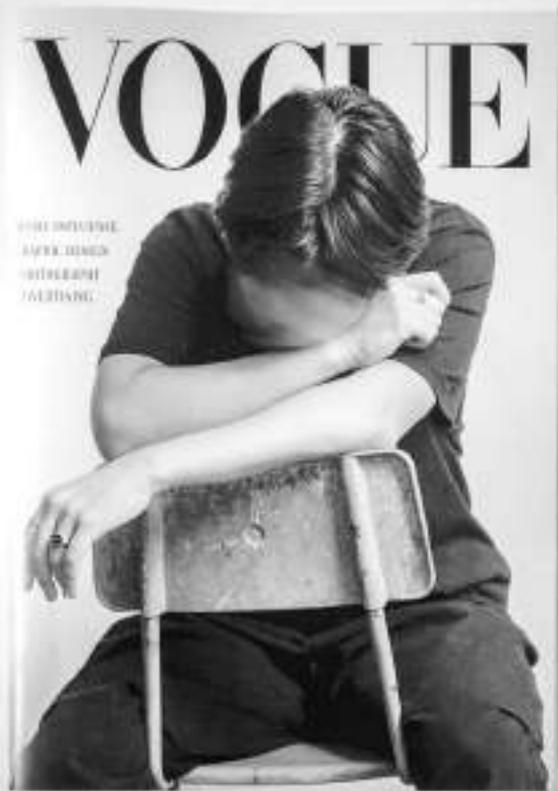
TYNE



SCAN TO SEE
MORE OF
CHARLOTTE'S
WORK



HANS ADRIAN



VOGUE

THE ISSUE
APRIL 2000
INTERVIEW
VALERIE



HANS ADRIAN

HANS ADRIAN

HANS ADRIAN

HANS ADRIAN

HANS ADRIAN



HAS YOUR PERSPECTIVE ON ART CHANGED?

The perspective I have on art has changed significantly throughout the past years in comparison with my first impressions on art. I had the opportunity to cross paths with many incredible people from different fields with different perspectives in art. As I continued to develop my viewpoint on art, the craving for more knowledge began and I started to research and study art by myself to understand better pieces that attracted me. I think that was a big point in my artistic perspective change.



WHAT DOES YOUR PROCESS OF CREATING LOOK LIKE?

Personally, my creative process is mainly about taking notes and doing mind maps with some rough sketches. I was never the type of person to make a colourful and pretty sketchbook, as my ideas have a certain form in my head and I don't want to ruin them with a sketch that can't do justice to the real idea. Instead I write it down with the main details and then create better outcomes throughout my process.

DO YOU HAVE ANY ADVICE FOR YOUNG ARTISTS?

The advice I would give would be to mainly trust yourself and embrace failure. Whatever you are doing you will always eventually fail. That is not negativity. It is a fact, and a skill I advise you learn. I am currently trying to not feel unhappy by mistakes or negative outcomes, but accept them, learn from them, and get the most out of it.

EXPECTATIONS



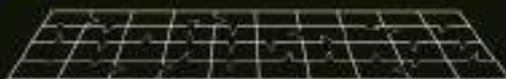
no expectations no disappointments

PRESSURE
PRESSURE
PRESSURE
PRESSURE



ATLAS

Instead of being banished to Tartarus, Zeus ordered Atlas to hold up the earth on his shoulders for all eternity. This was because Zeus wanted Atlas to keep Gaia from forming the primordial bond with Tartarus. Atlas did not like holding up the earth on his shoulders, and he tried to get out of it many times.



EFFORT
EFFORT
EFFORT
EFFORT
EFFORT
EFFORT

/ˈɛfət/

Physical or mental activity needed to achieve something; a vigorous or determined attempt; the result of an attempt; strenuous physical or mental exertion

**CONNOR
MADDUX**



Generally, my creativity since the first lockdown has stagnated, because no new event has occurred. The world has become more predictable.

I will start with a quote, "Do what you believe is right, not what others decide for you."

The times are a critique of this statement, but is Art? Art can be dangerous in production and display and our current lives are modelling this. (Art imitates life and life imitates art.)

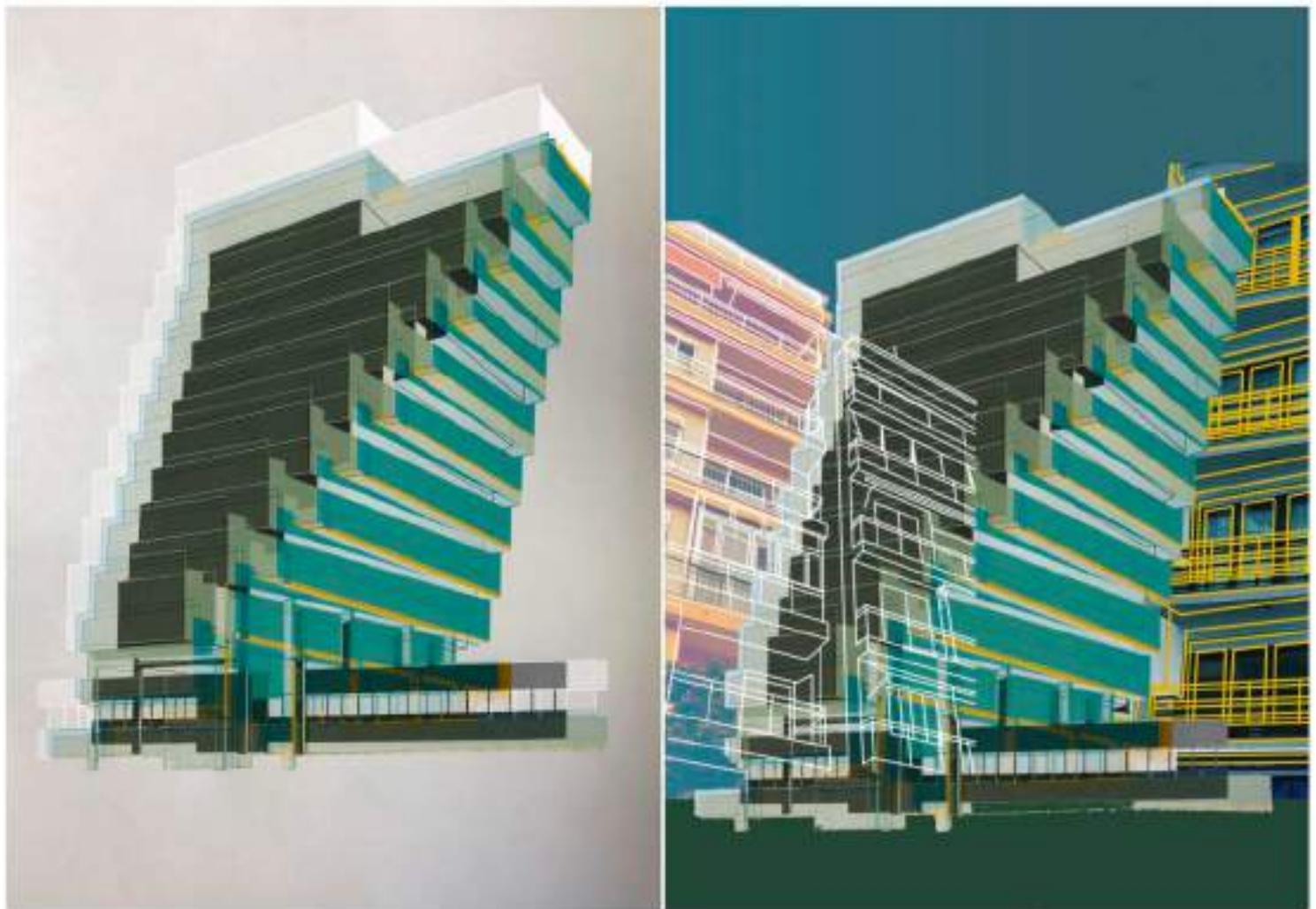
Art is our form of release from the danger found in life.

My piece is unique and unexpected, screaming against predictability of the modern world, as well as our lives currently. This is an act of rebellion.



NIXIE GREEN





HOW HAS YOUR CREATIVITY CHANGED SINCE THE FIRST LOCKDOWN AND HOW HAVE YOU ADAPTED TO THE CHANGE?

Over the course of the first and second lockdown, it has been hard to find the motivation to create, as most have. Because I couldn't find ways to inspire or motivate myself, I didn't really practice much. I prefer to be around people who can inspire me with their work, which is very unproductive but it's the only way that works for me.

WHAT DO YOU THINK OUR ROLE AS AN ARTIST IS DURING A PANDEMIC?

Throughout lockdown and COVID-19 in general, I think people rejoiced in their freedom through art when they couldn't go out. I think we as artists, have so much power to inspire people.

HOW WOULD YOU DESCRIBE YOURSELF AS AN ARTIST?

An artist who has the ability to create good art but doesn't have the motivation to start it.

DO YOU HAVE ANY ADVICE FOR YOUNG ARTISTS?

Don't stop practicing, you may think it looks bad right now but drawing persistently and frequently helps a lot more than you think.

WHAT MOTIVATES YOU TO CREATE?

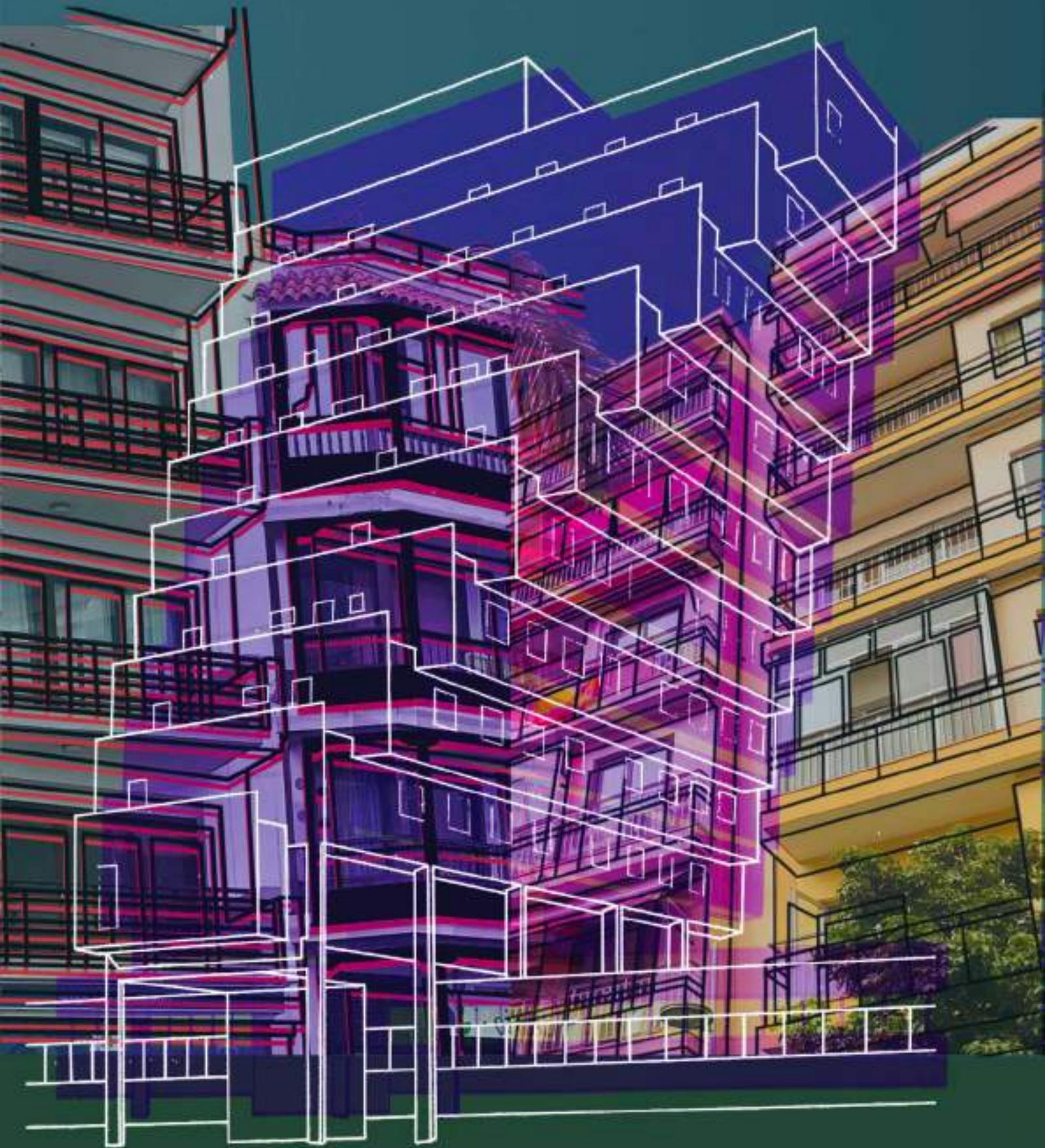
Being around other artists that are working hard. The environment I'm in helps big time.

WHAT ARE YOUR PLANS FOR THE FUTURE?

I hope to one day to work in architecture or interior design but for now I'd like to work towards getting an apprenticeship.

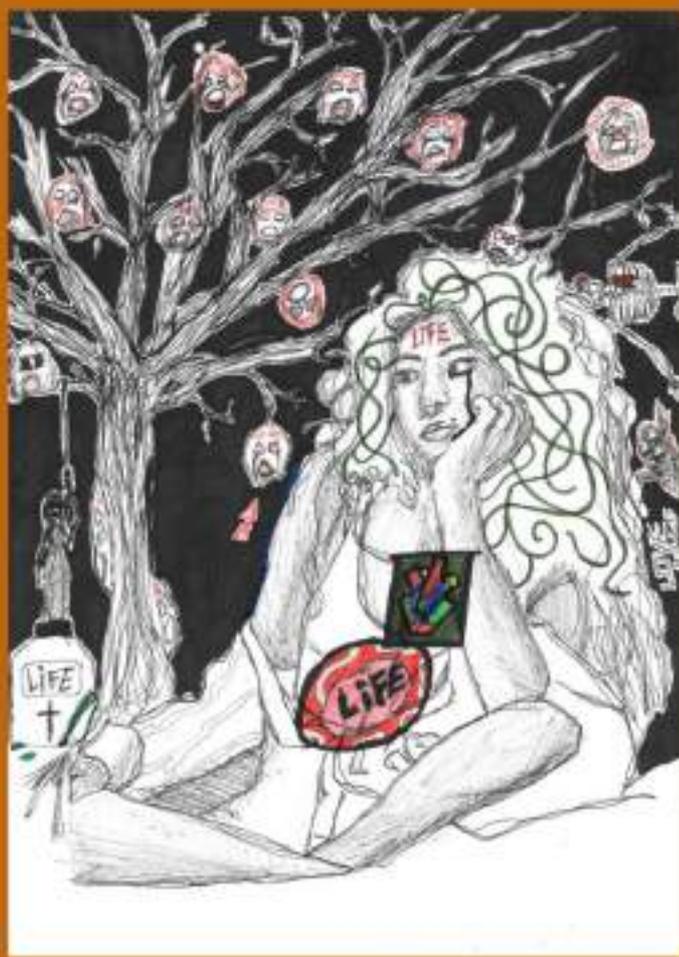


NIXIE GREEN





NICCOLÒ TURCHET



WHAT ADVICE WOULD YOU GIVE TO OTHER ARTISTS DURING A TIME LIKE THIS?

One piece of advice I would give to other artists, is to use art as an expression of what's going on inside your mind, no matter what is going on outside. It will help with your mental health and it will help to keep yourself together during hard times: it will also improve the quality of your art.

HAS YOUR PERSPECTIVE ON ART CHANGED SINCE THE FIRST LOCKDOWN?

My perspective on art has changed a lot. I wasn't used to being able to express myself and having so many possibilities to do so has been great, thanks to the school opportunities. This made me realize how important art actually is. Everybody needs to express themselves in life.

WHAT DRIVES YOU TO CREATE?

Mainly the ability to express most of my problems in a way that was relatable to other people, minimizing the feeling of being judged by people who, in normal circumstances, wouldn't understand.

WHAT CONCEPTS INTEREST AND INSPIRE YOU?

I really enjoy expressing inner thoughts because I feel like a lot of people struggle with being unable to do so and having something they can relate to makes it easier. I found myself in the same position and being someone who is able to express my thoughts, for me not only helped me but inspired me to do so even more.

WHAT DOES YOUR PROCESS OF CREATING LOOK LIKE?

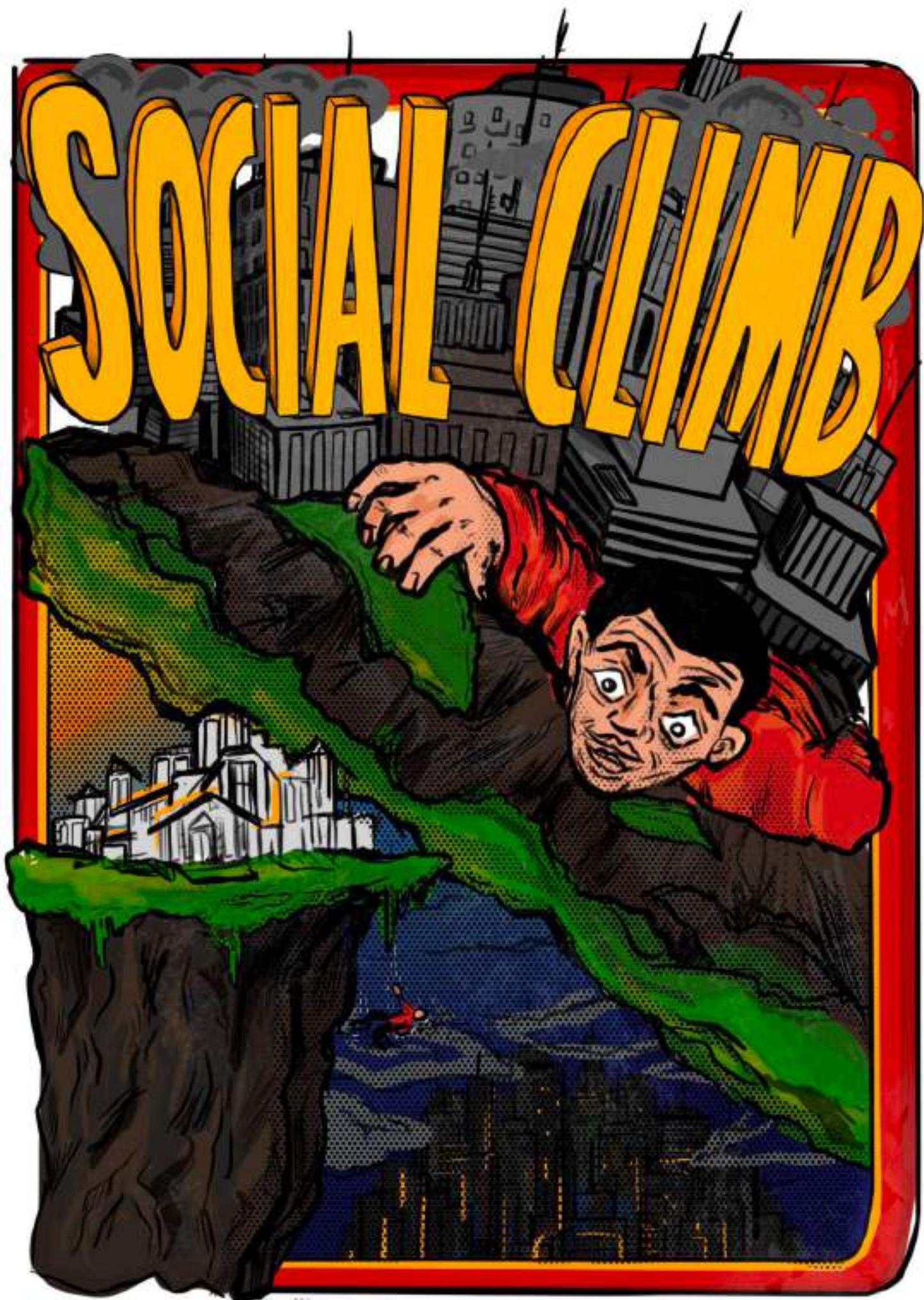
It's just like dropping your thoughts on a sheet of paper, the only difference is the darkness and distortion of the images I draw. This makes it easier for everyone to understand as my artwork is filled with extreme, but really effective images.

HOW DO YOU DECIDE ON THE SUBJECT OF YOUR WORK?

I only work on things I feel are mine or things that touch me deep inside. I think that every emotion could be expressed as art, but I also think that there's a right time for everything and that if I had to force what I feel just for my work, they wouldn't have the same strength and effectiveness.

MOLLY LUSCOMBE





MOLLY LUSCOMBE

Time to treat
Yourself to a **Distressing**
Experience!



MOLLY LUSCOMBE



D I A N E
H A L K E S



SCAN TO SEE
MORE OF
DIANE'S
WORK

DIANE HALKES

Diversity and detail are the threads I have chosen to investigate this year. I have spent time paying attention to the detail of the world around us. This was partly due to lockdown when we were forced to stay local. My daily walks were an opportunity to take time to consider the natural flora and its structure and form. I created a series of prints of dried plant material.

I have been experimenting with printing processes to capture the detail of the plant material on paper and fabric.

The other thread of my work this year has been a continuation of noticing the detail and an exploration of diversity. I cast slip moulds in clay, so that the basic structure was uniform. I adapted these using tools, glazes, adding material and making minor changes. The aim of the project was to demonstrate under the surface we are all made of the same material. This was in response to the refugee crisis and Black Lives Matter.





CONNOR - JOE
BRIDGEMAN

"MY PROCESS OF CREATING
LOOKS LIKE..."

A MESS OF MISTAKES"

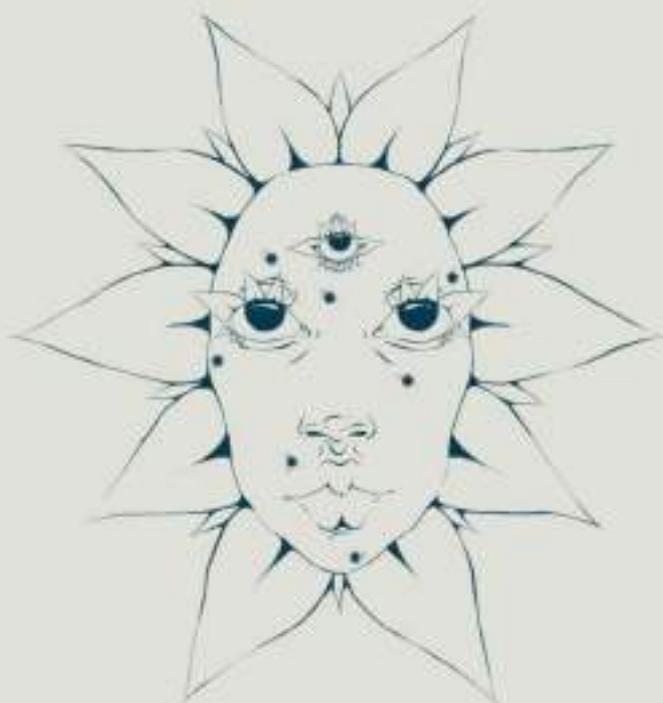


L U C Y

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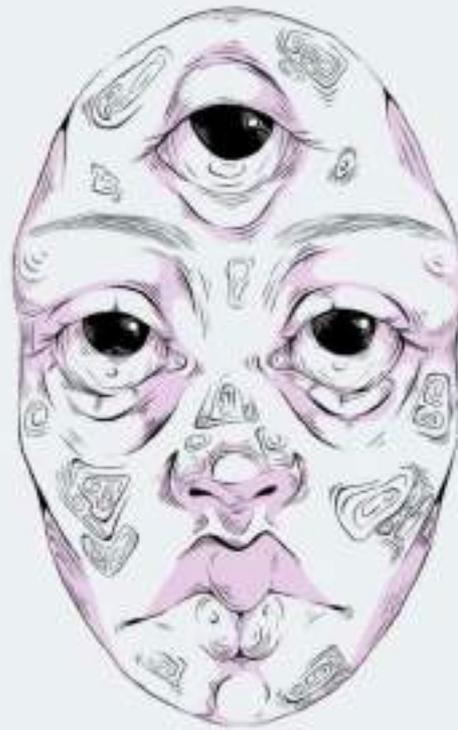
CAIG





WHAT DO YOU AIM TO SAY WITH YOUR WORK?

My work aims to say that 'unusual looks' are just as valid as any other. They are just as beautiful and just as special as every other person's facial features you see. It's almost a message of self love, because those rare looks are what draws people in – it's what makes you who you are. This is what makes inspirational pieces of art. I hope that I can make more art in the future involving different features as I'm always looking to improve the message of my artwork, and make it more accessible to my audience.



HOW HAS YOUR CREATIVITY CHANGED SINCE THE FIRST LOCKDOWN UNTIL NOW?

Since the first lockdown I have been experimenting with more of the digital side of art. Where as I used to be more of the graphite on paper kind of person I'm happy I was able to branch out and change my style . I also now focus more on faces , as I enjoy the way I can create something with my own hands – make my own person almost. Where as I used to focus more on other things . I'm still expanding my horizons and changing my style constantly but maybe that's the special thing about my artwork – it's never the same .

HOW DO YOU DECIDE ON THE SUBJECT OF YOUR ARTWORK?

The way in which I decide the subject of my art is when I have seen something that has inspired me - anything that I can change and make my own. I like to think that I can take something ordinary and make it beautiful . Yet usually the subject lies within mixing a face with something else I see as ordinary and adding something strange, such as a feature or look that makes it strange looking , but I hope to start experimenting with involving different objects within my work to add a new look .



HOW DO YOU DECIDE ON THE SUBJECT OF YOUR ARTWORK?

To choose my subject I always look around me and I let what's around me inspire my work. In this case, where my project was about "being a teenager in 2020", I had a lot to be inspired by: the two subjects I chose were social media and Covid19. These are contemporary to us all and everyone can relate to. I think that art must arouse emotions in those who see it, and for this to be possible people have to know what the artist is "talking about".

WHAT DOES YOUR WORK AIM TO SAY?

With my project I wanted to show how challenging it is to be a teenager. It's always been difficult but I think it's specifically hard nowadays for us, due to social media pressure and the pandemic's consequences. I am going to be honest and say that I couldn't live without my phone for more than 10 minutes, and the social media. I mostly use Instagram, which I strongly believe is toxic. We live our lives in order to make it public but we never show everything that happens to us. Only the good and happy things; therefore people who see it are led to believe that others' lives are perfect while theirs' sucks. This vicious circle has a huge impact on our mental health. Furthermore, due to the pandemic we've been forced to stay locked in our houses for ages, which had serious consequences on our lives. Teenagers in particular should just go out with friends, socialise, meet new people and have the best time of their lives now. This has been stolen from all of us and for the more sensitive ones it's been a terribly hard challenge, this is the message I wanted to transmit.

PATRICK CAUSLEY





PATRICK CAUSLEY

For as long as I could remember, I have been a creative person and I always loved art lessons, which made it a given to pick art as my GCSE choice. After completing my GCSEs, I realised my passion was in the more technical, 3D side of creativity, so when given the opportunity to decide what course to choose in Sixth Form, I chose Product Design which was perfect for my passion. After succeeding Sixth Form and reaching my full potential, I wasn't sure on going to university. I wasn't certain what to choose next in my path. This was also when the coronavirus pandemic started which made me reluctant to go to university at all. I knew I wanted to still be in education, and wanted something as a steppingstone before I finally decided what I wanted to do in university. Again, I found the perfect option to study an Art & Design Foundation Course at South Devon, which not only was what I needed, but would continue in my path of creativity. I have found my time on Foundation has been very useful and I've enjoyed every second, as well as confirming my place with an unconditional offer at Bath Spa University, studying: Film, Television and Digital Production. Over this year I discovered that I've enjoyed using film in my work and wanted to explore it next in my path of creativity.

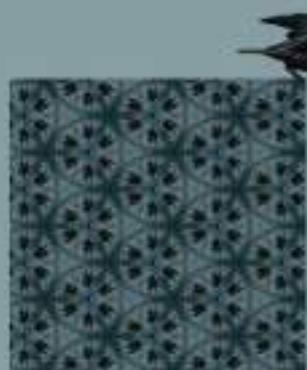
BLOOD HANDS

This video is one of my newer pieces of work, which is a part of my current Final Major Project which I titled 'Manipulation, Translation and Impact within Film'. The video represents the idea that our minds can be conditioned to feel or react in a certain way. Furthermore, it also represents the idea that during the pandemic, our minds were conditioned to wash our hands on a regular basis. I referenced the idea of Lady Macbeth washing her hands to remove her sins, which in a religious context is shown by the Gregorian chants in the background. The sound also includes Latin speech, which translates to: "stay at home, save lives". This has subtle meaning of the repeated quote given by the government during the pandemic which was thought to keep us safe if said.

SCAN TO
WATCH VIDEO



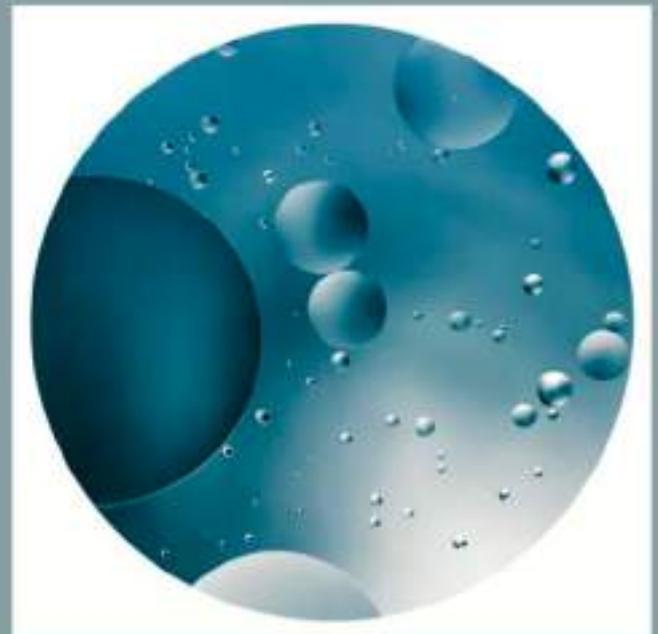
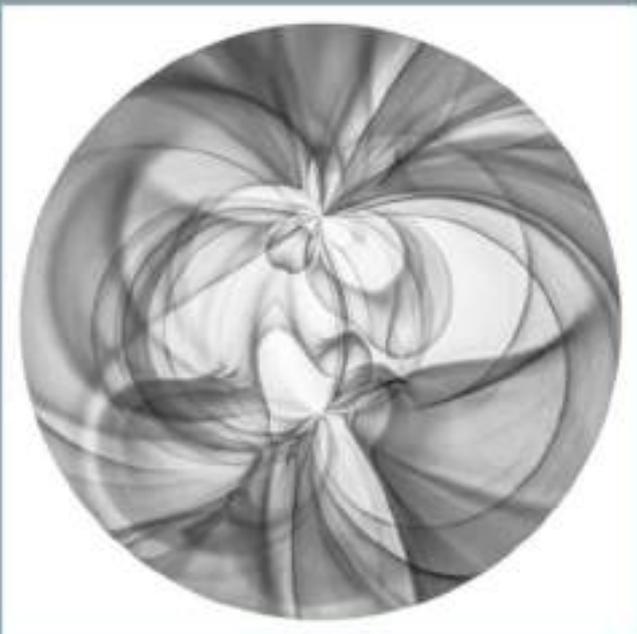
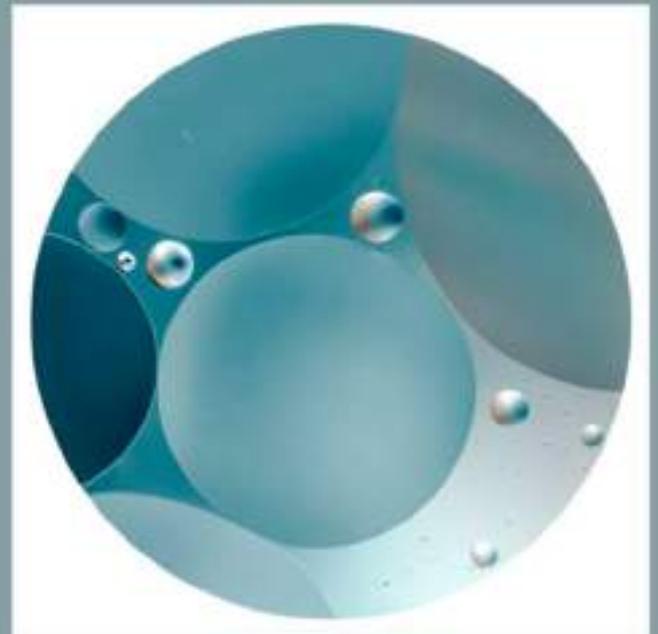
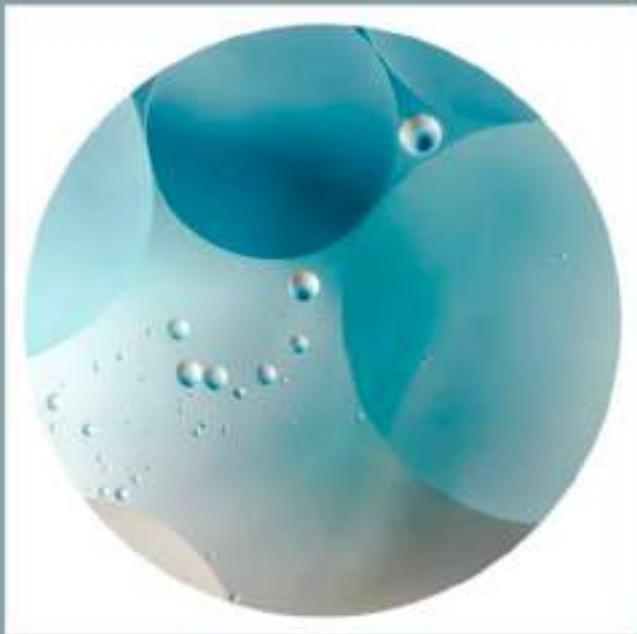
K A R Y N
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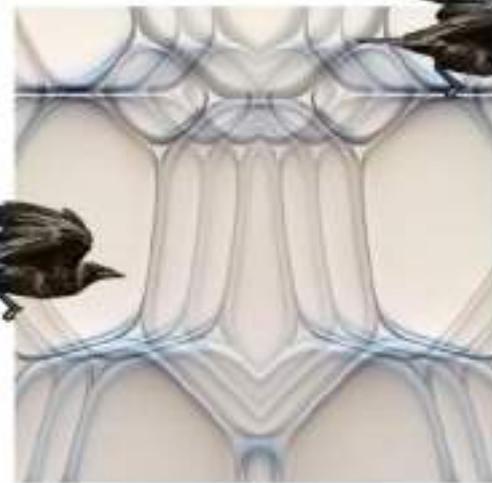
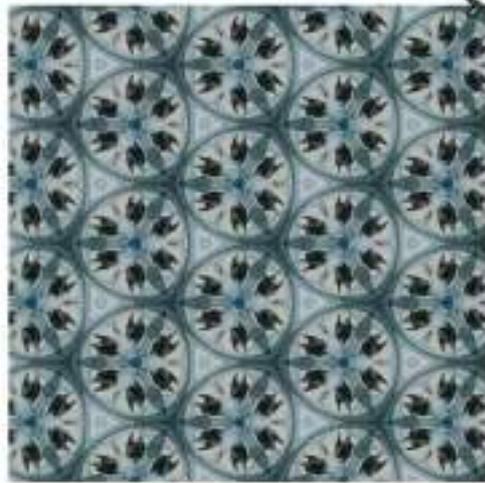


SCAN TO SEE
MORE OF
KARYN'S WORK



KARYN EASTON





I am currently a lecturer in photography at South Devon College. Over the years I have worked in graphic design, PR and marketing. However my main love is photography. I manage my own website www.onlyhere.co.uk where you can find some of my latest work. I am particularly interested in abstract photography and also photographing things in such a way that the boring becomes beautiful. I think that I'm best known for my work photographing oil on water, which I use to create bright abstract bubble images.

HOW HAS YOUR CREATIVITY CHANGED SINCE THE FIRST LOCKDOWN?

I spent my time in lockdown learning new digital skills. I was already quite proficient with applications such as Adobe Photoshop and Adobe Premiere Pro but during lockdown I wanted to increase my knowledge of film making and animation. Lockdown was a great opportunity to try out both film making and animation.

WHAT HAS YOUR RESPONSE BEEN TO COVID-19 AND HOW HAVE YOU ADAPTED?

Overall my response to Covid was to use my time productively – I was able to shoot little instructional Youtube videos for my students whilst learning new skills. It also allowed me time to indulge my creativity and find new ways of working.

WHAT ADVICE WOULD YOU GIVE TO OTHER ARTISTS DURING TIMES LIKE THESE?

My advice to other artists during times like these, is to use your time wisely. It is far too tempting to sit around doing nothing. Unusual times can afford unusual opportunities which you may never have again. For example I found myself shooting empty streets that under normal circumstances would have been full to the brim with tourists as I live close to the sea.

HAS YOUR PERSPECTIVE ON ART CHANGED?

Lockdown hasn't really changed my perspective on art but it has broadened my horizons in terms of creating it. Once upon a time most of my work involved just using a camera but now I reach for every available tool, particularly digital tools such as editing apps and creative digital software.

WHAT DO YOU OUR ROLE AS ARTISTS IS DURING A PANDEMIC?

I believe that artists have no single role. Indeed I think that the art they produce should fulfil a multitude of functions including, but not limited to: informing, thought provoking, being aesthetically pleasing and being a talking point. However I think that during lockdown artists had a unique opportunity to help uplift and inspire their audience. I think for some, lockdown has been a miserable time, so any funny or uplifting art is immensely helpful.

WHAT DRIVES YOU TO CREATE?

In terms of what drives me to create, I can honestly say that I have no idea. I think that it is something that comes from within. I've found that as I've got older this drive has increased. I enjoy creating images and I hope this doesn't change.



HOW WOULD YOU DESCRIBE YOURSELF AS AN ARTIST?

I have never really thought of myself as an artist even though I have exhibited work and some of it has been bought by large advertising agencies. I suppose this is because I teach. I tend to think of myself as a teacher. Two of my students previously won awards in a very prestigious national photography competition. I guess that if my students are inspired and doing well then hopefully I'm doing something right.

WHAT DO YOU AIM TO SAY WITH YOUR WORK?

At the moment I am enjoying learning more about the process of creating moving images and animation, so any meaning to my art is driven by current circumstances, for example lockdown. This time last year I created a whole series of funny memes linked to some wildlife images that I shot. I captioned the animals as to what I thought they might be saying during lock down with regards to the lack of humans on the streets. People seemed to enjoy the funny captions and the memes were shared about quite a bit.

WHAT CONCEPTS INTEREST AND INSPIRE YOU?

In terms of what inspires me, I love the concept that you can take something really mundane and use digital photography, light and post processing to transform it into something absolutely beautiful.

WHAT DOES YOUR PROCESS OF CREATING LOOK LIKE?

Creating for me takes many forms but generally it starts with an idea, then a quick photo and then into a phase of experimentation until I produce something that I am satisfied with.

HOW DO YOU DECIDE ON THE SUBJECT OF YOUR ARTWORK?

My choice of subject is often very random. I could be responding to a client's needs, or a brief supplied by a stock agency or it could simply be something that interests me. I have lots of shiny and refractive objects that I would love to photograph as soon as I can.

DO YOU HAVE ANY ADVICE FOR YOUNG ARTISTS?

My advice to young artists is to never ever give up on following your dreams. Perhaps one of my strongest pieces of advice is to love what you create. Never ever judge your work by someone else's highlights because the bottom line is, if you like your images does it really matter what anyone else thinks?

WHAT MOTIVATES YOU TO CREATE?

Currently my love of photography motivates me to create.

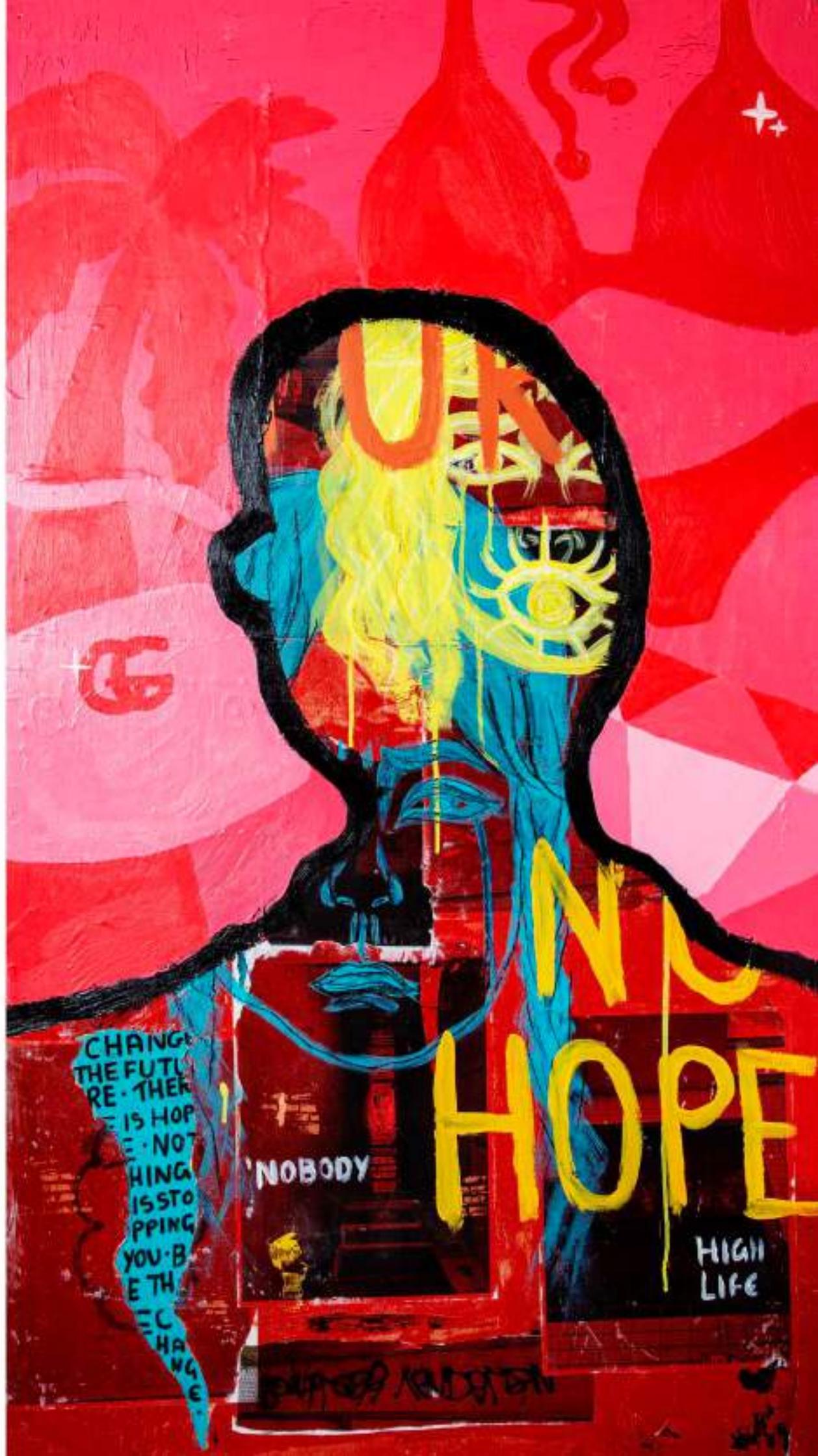
WHAT ARE YOUR PLANS FOR THE FUTURE?

Moving forward I would really like to explore film making further. It has always been my intention to study for an MA in photography and hopefully I will be able to make that happen at some point.

IF YOU COULD SPEAK TO YOUR OLD ARTIST SELF WHAT WOULD YOU LIKE THEM TO KNOW?

If I could speak to my old artist self I'd like them to know that I actually did the right thing in doing what made me happy back then, because I'm still smiling now.

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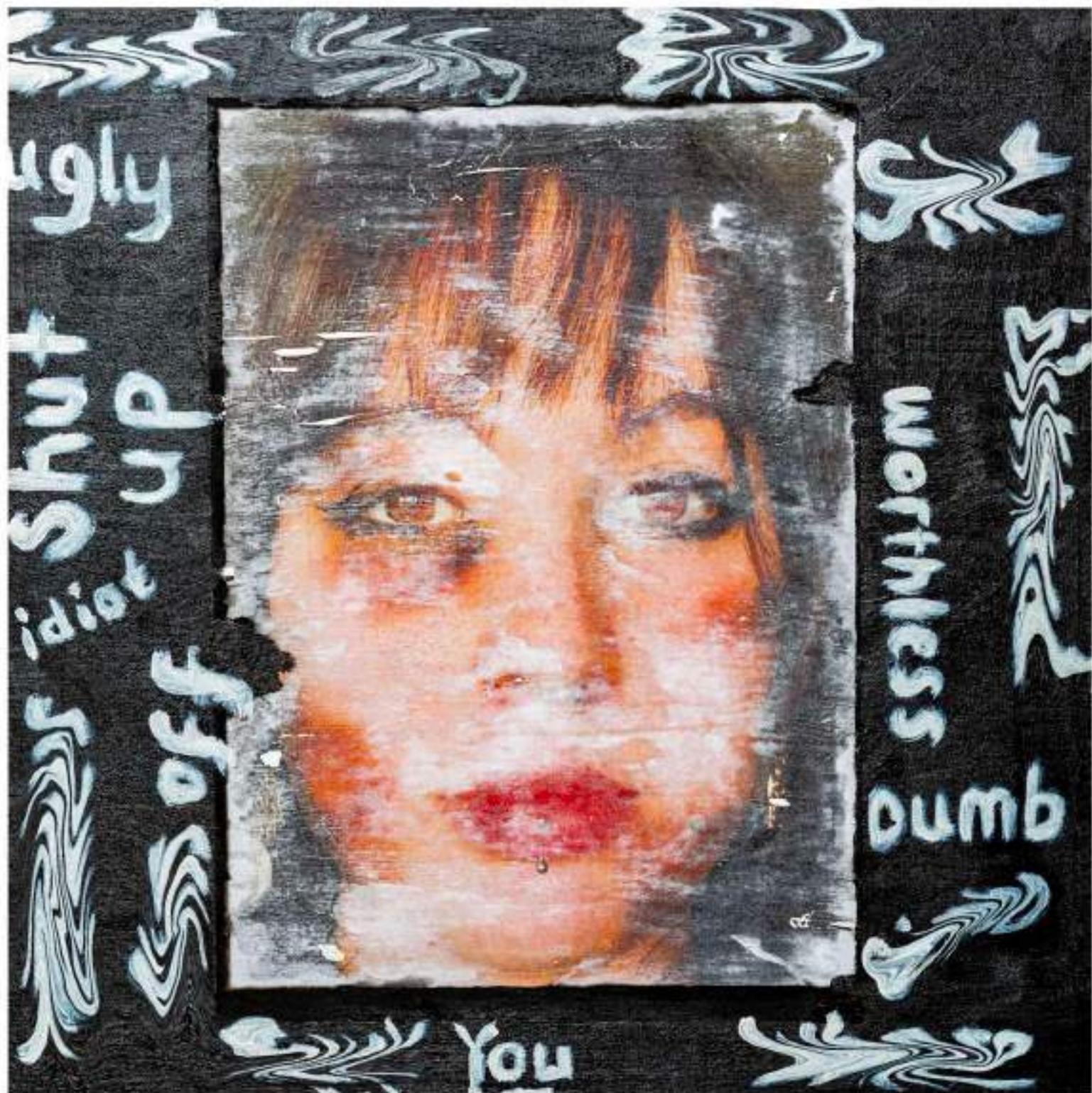
KEELEY GRAHAM

HOW HAS YOUR
CREATIVITY CHANGED
SINCE THE FIRST
LOCKDOWN?

My creativity has increased dramatically, I have become more focused, more creative and more productive.



MOLLY PAIK



Since lockdown I have experimented more with items e.g kitchen items, and using doodling to express how I felt during the lockdown. I would also go outside and pick up different colours of things such as twigs or leaves. As I live on a farm, I would go on walks and draw the fields etc.

The advice I would give to other artists would be to take your mind off the pandemic and focus more on your work and expand your knowledge.

I think where I live drove me to create. I doodle a lot and this inspires me to expand and improve as I go on.

I would describe myself as an artist, creative, realistic and modest.

Realism inspires me and makes me challenge myself and push myself to the limit.

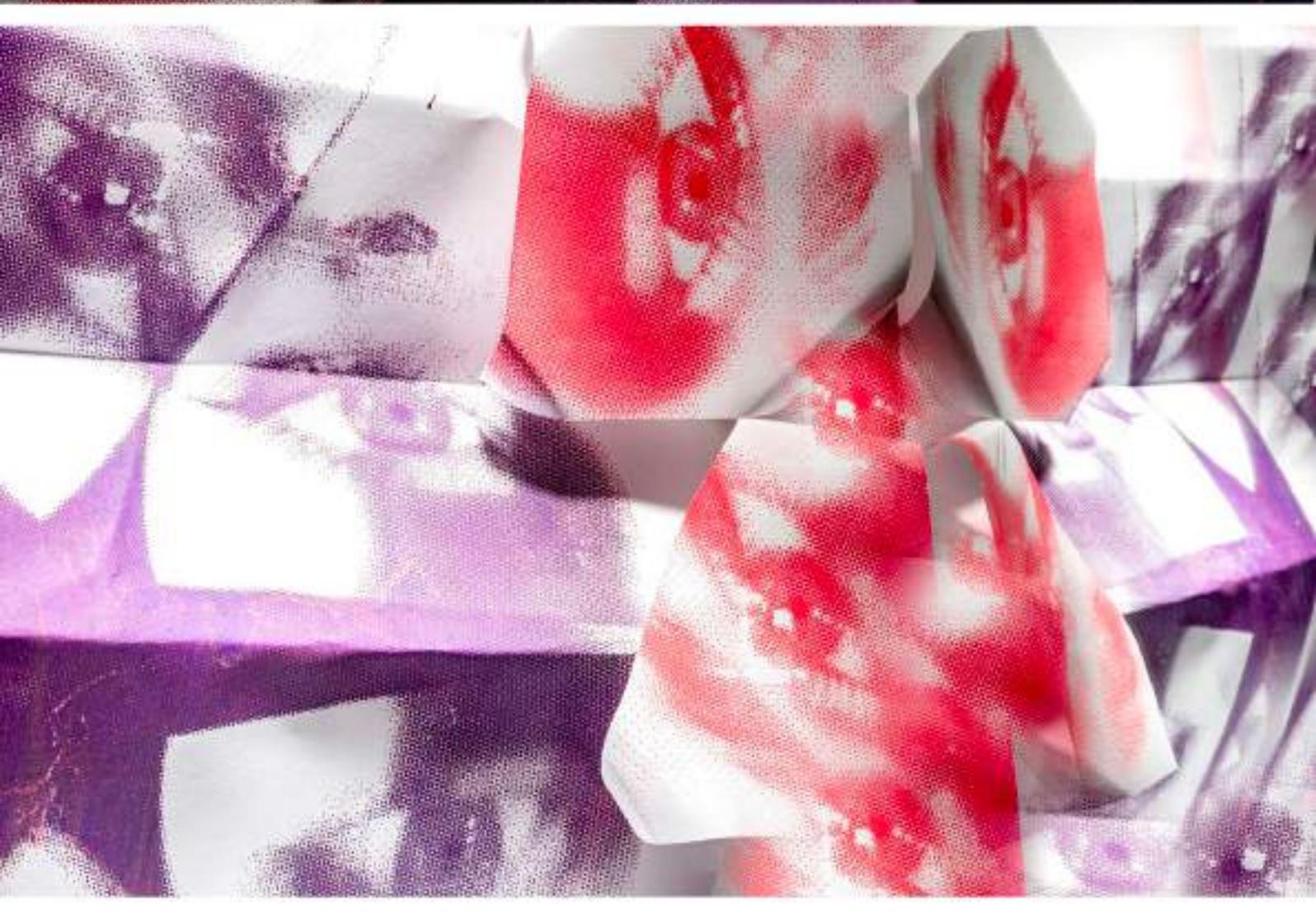
If I have nothing to do and I feel in the creative mood, it motivates me to create something. If I feel sad or depressed I would create something completely different to what I usually create. Then I would look at other artists' work and compare my work to theirs.

I take art more as a hobby than a profession, however I would like to go to university and study art.

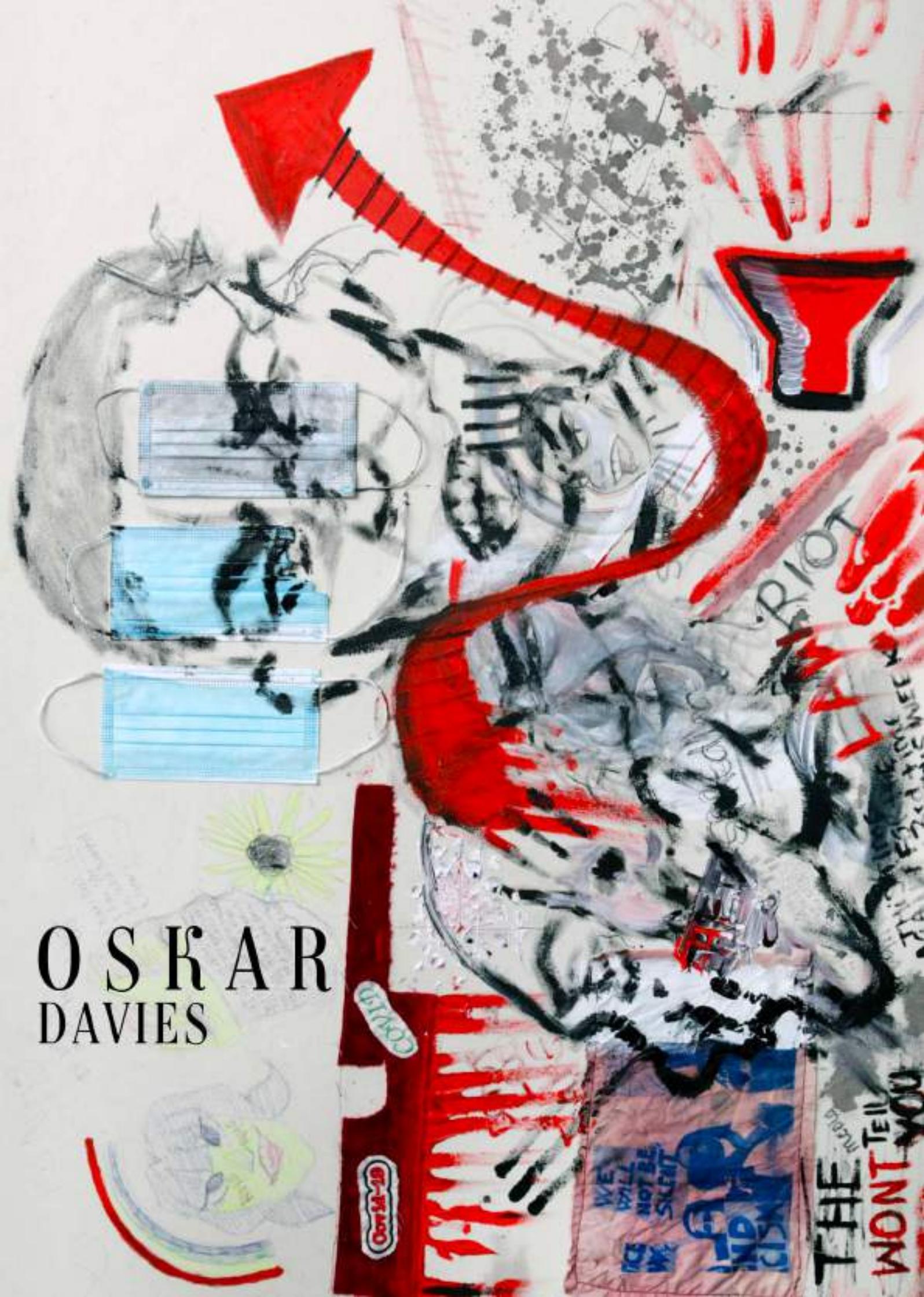
If I could speak to my old artist self, I would say challenge yourself but don't give up. Do not be afraid to ask for help. Be confident in what you have created and don't doubt yourself.

MOLLY PALK

HATTY FITZSIMONS



OSKAR
DAVIES



MOLLY CREE



HOW HAS YOUR CREATIVITY CHANGED SINCE THE FIRST LOCKDOWN UNTIL NOW?

I am on this course as a result of the first lock down. It was an uncertain time and I felt I had a new appreciation for life and what makes me truly happy which is being creative.

WHAT CONCEPTS INTEREST YOU AND INSPIRE YOU TO CREATE?

Concepts that relate to female empowerment inspire me. Art work that celebrates women and the miracles our bodies create, through childbirth.

WHAT DOES YOUR PROCESS OF CREATING LOOK LIKE?

I have found a new love for sculpting, it relaxes me. I love to sit for hours sculpting whilst watching the TV. It sounds hard to do but I like multi tasking.

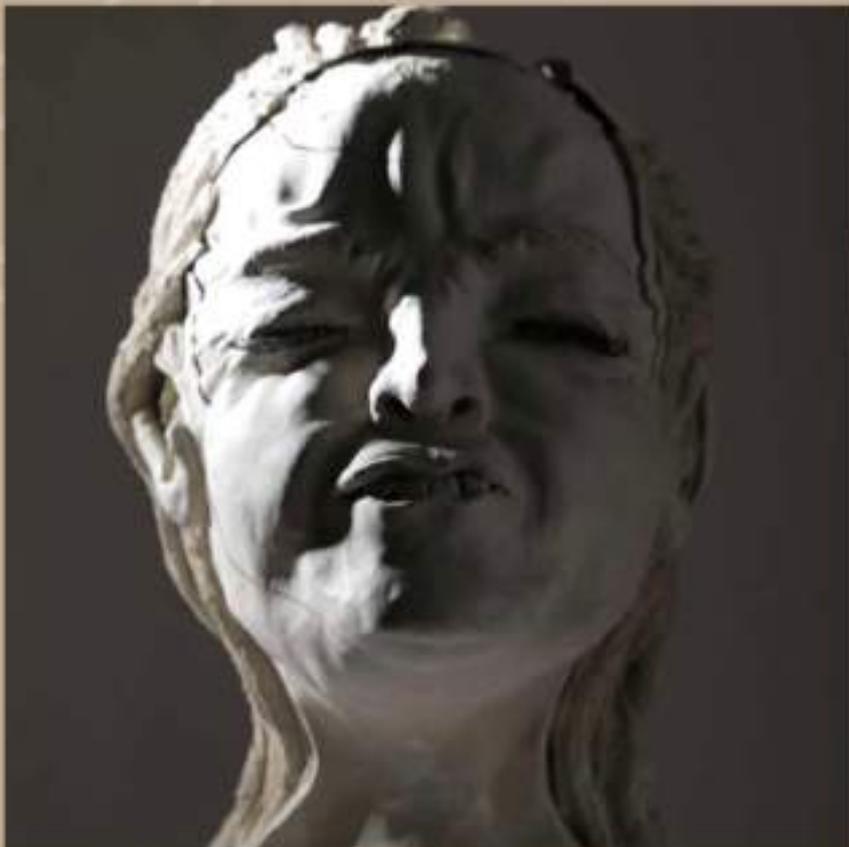
HOW DO YOU DECIDE ON THE SUBJECT OF YOUR ARTWORK?

I decide on a subject by how I feel personally about it. I feel I work best when I strongly agree on a topic as I'm more invested in validating it.

IF YOU COULD SPEAK TO YOUR OLD ARTIST SELF, WHAT WOULD YOU LIKE THEM TO KNOW?

Create what you believe in and not to worry about censorship.

MOLLY CREE



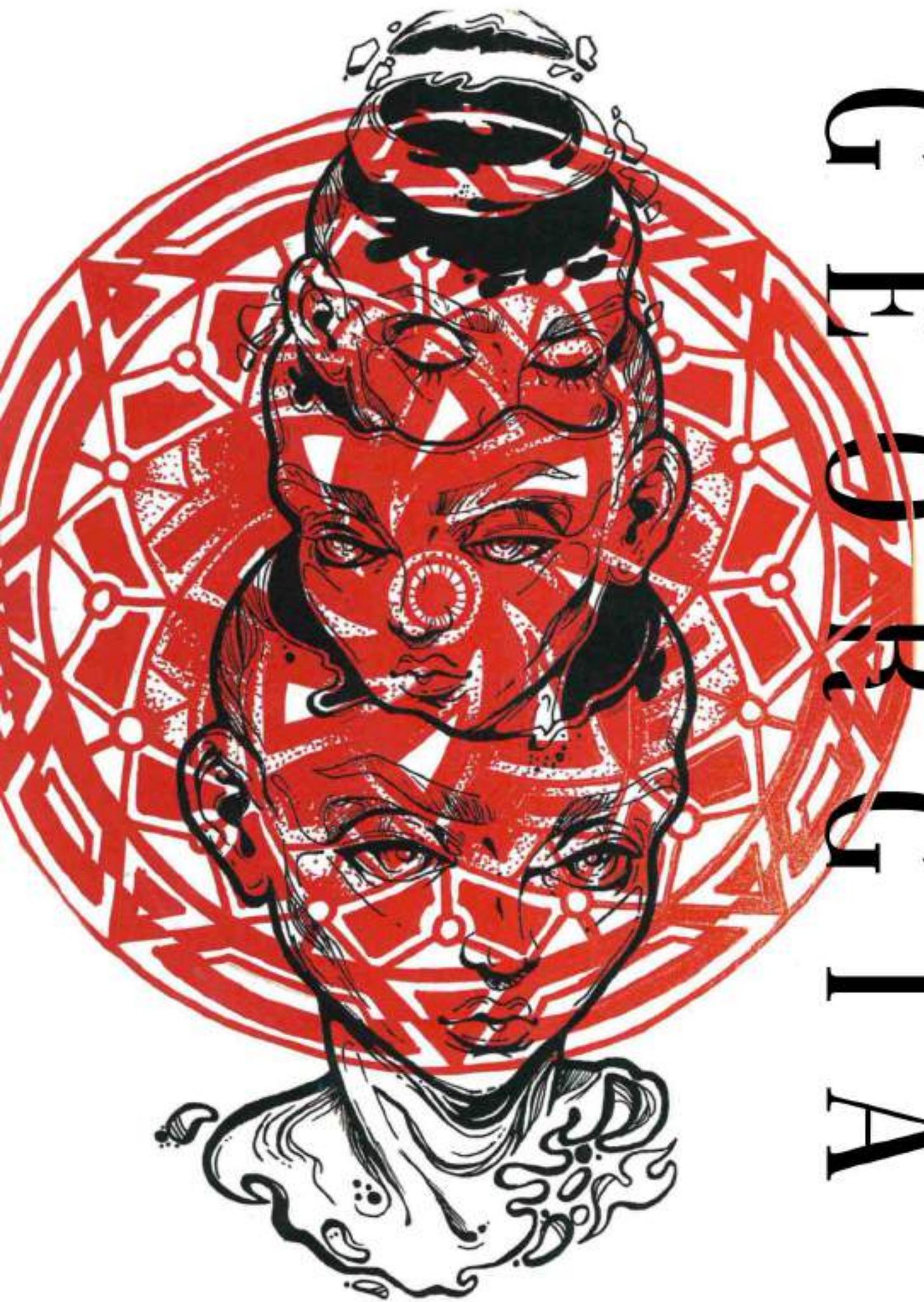
SCAN TO
SEE MORE
OF MOLLY'S
WORK



GEORGIA WARRINGTON-HOWARD



GEORGINA



HOW HAS YOUR CREATIVITY CHANGED SINCE THE FIRST LOCKDOWN?

During the first lockdown my creativity had completely gone. I suffer from multiple mental health problems like depression and PTSD and live in a toxic house hold where my parents don't believe in mental health. It was hard to find motivation to get out of bed, so trying to find motivation to commit to art work was something I could only wish for. I went weeks being at my lowest where even the simple things like picking up a pencil made me feel unbearable pain but on top of that I was so stressed because anything I created wasn't up to my personal standard. I felt like my creative spark was gone forever. Art is not only my passion but it is the foundation of who I am as a person. like a house .. without the foundation I would surely fall apart. That is exactly what happened. I felt like I had fallen out of the love I once had for art and it sent me down a rabbit hole where if I wasn't an artist then who am I? I started to question if I was going to ever feel that passion for art again and if not, then will I find that passion for anything at all?

Now everything has gone "back to normal" I have restored my passion for art again. My creativity is now bigger and better than it ever has been. Being in that dark place for all those months has given me inspiration for my projects and even though I suffered so bad for all those months, it has been one of the best things to have happened to me.

WHAT ADVICE WOULD YOU GIVE TO OTHER ARTISTS?

To all artists or people who just like to draw and are going through bad times and have no creativity or motivation, just write everything down. Don't create anything just write down that thought you have, no matter how dark they are. Write down all emotions you feel, in as much detail as possible because when you get through this and come out the other side you now have something to draw about. You can now draw how you feel with a fresh mind and this way it is easier to put your message across to others.

WHAT DROVE YOU TO CREATE?

To say something drove me to create, I feel would make people think I decided to get into art late in life when really that's not what happened. I was drawing before I learnt how to write, I always doodled on walls, doors, other kids or myself. As I grew up I experimented to see what other kind of drawings I could do, I tried doing water colour, clay, pens, pencil, cartoons, manga, realistic drawings or even copying cartoon logos I see on the breakfast box and all of them I was pretty good at but by the time I was 8 my great grandma heard about me having a talent for art and so I would go to her house and she gave me lessons on how to do pallet knife paintings. After a few lessons I recreated paintings done by Bob Ross and I couldn't have been prouder of myself. As I grew up my grandma had multiple strokes and told me that apart from her and I, there hasn't been a single artist in our family for almost 6 generations.

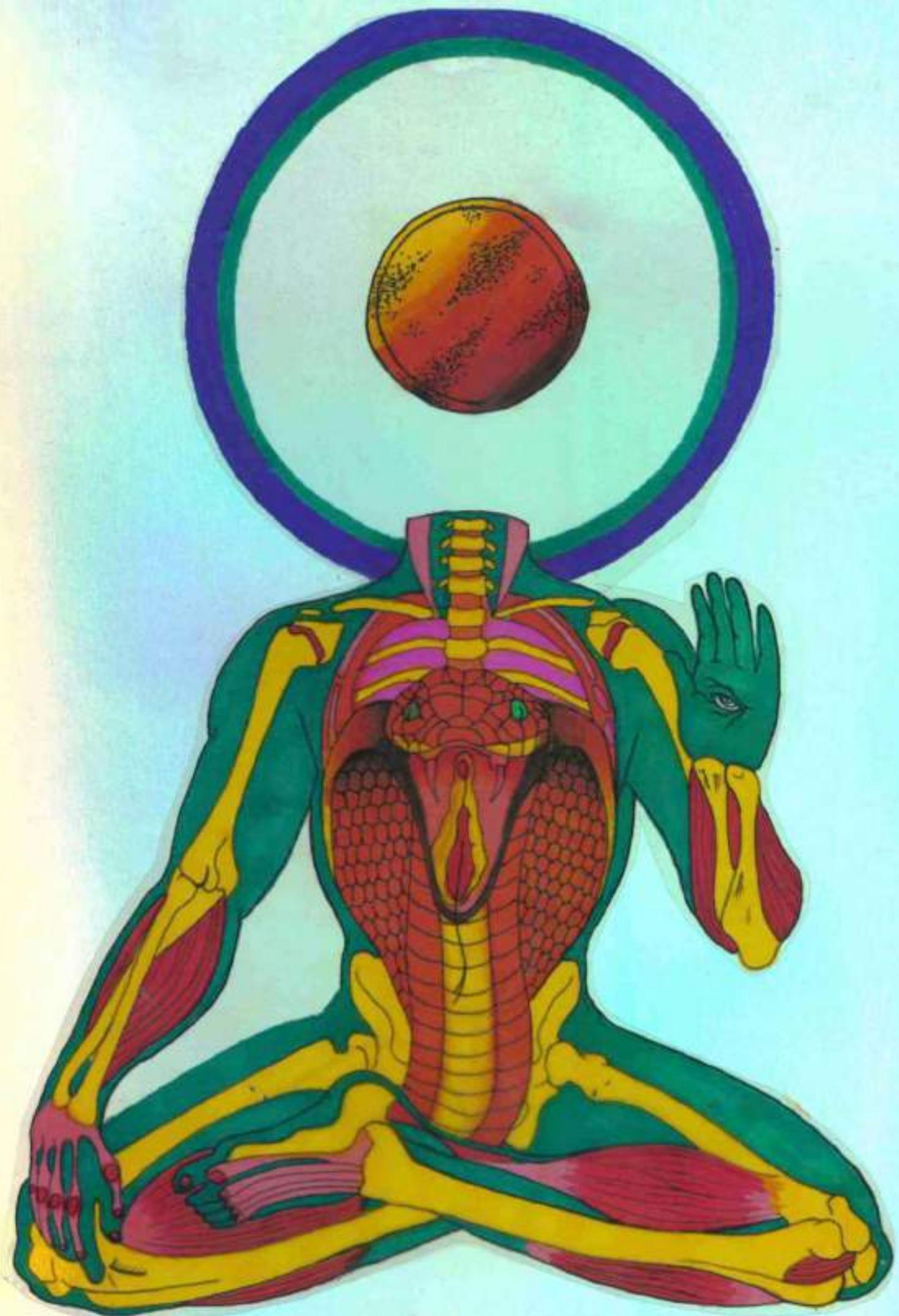
Now it is not only my passion, it is my responsibility to carry on with art, not only for myself but for my great grandma and my family. If I am lucky I will make my family proud of me and be the first big artist in my family.

HOW DO YOU DECIDE ON THE SUBJECT OF YOUR WORK?

All my work is biased towards psychology. It started off when I was younger and I watched my mum have a fit, I was then told its because her brain is "damaged" and she has epilepsy. I grew up learning what it is and how it effects people in their lives and body. The brain is so fascinating to me. When I grew up and started showing signs of depression I had no one to turn to, so I looked up what depression is and how it started, in the hope I could fix it. There's different parts that do different things. How each section hold sounds, smell, faces and emotions and all put together and moved to a different section which makes a memory like organised boxes or a maze and maybe that's why we always feel lost in our own minds. People who are into psychology as well, are amazing. Their brain is interested in the mind, our brain is learning about itself. Our brain has 2 different beings in our shell of skin and maybe that's why people don't like themselves. My work is all about how our brain and us are different people who sometimes don't get along. I have done work on how drugs can help with mental health and how it can also make it worse .. I've done things we think could make us happy but really they don't. It's really a mental health condition. Hurting or "punishing" each other during intimate times with partners isn't just a "kink" but, really a type of mental disorder. Humans are never meant to evolve to love pain let alone get sexual satisfaction from it.

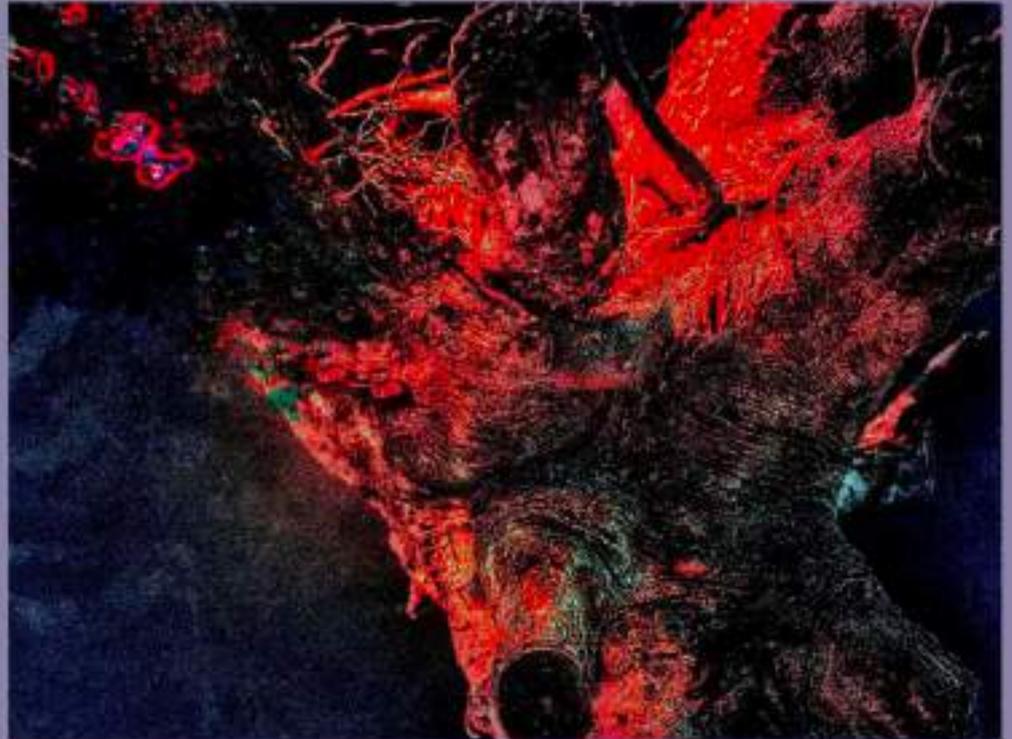
WHAT DO YOU AIM TO SAY WITH YOUR WORK?

My work doesn't have "a message". It's to expose feelings and situations people hide. I show the dark side of everything, to expose and highlight different perspectives of life and this world. For example, how we see a man hit a woman and run to her defence but if we see it from a different hidden perspective .. he only hit her because she has been abusing him behind closed doors and he decided to stand up and defend himself. My work doesn't have a message, it's more about exposing hidden things we might never notice in every day life. I hope that people can open their minds and expand their thinking. Life is like veins in our body, each choice we make leads us down different paths, so we should be more careful of the choices we make, because if we chose the wrong path, this life will end differently to how we wished it would.





CHRIS
CAWTHORNE



HOW HAS YOUR CREATIVITY CHANGED SINCE THE FIRST LOCKDOWN?

I've found myself being more creative since the first lockdown and have started using the app Snapseed & Photoshop to manipulate my photographs. I have been playing with colour, texture and reflection to show the effects of climate change on the environment, focusing on deforestation, forest fires and flooding. I really like how the images have turned out and the impact they have on the viewer.



CATHERINE
ROGERS



CATHERINE
ROGERS

ART AND DESIGN LECTURER AT SOUTH DEVON COLLEGE AND
PRACTICING CERAMIC DESIGNER MAKER.



SCAN TO SEE
MORE OF
CATHERINE'S
WORK



"My Ceramic forms are inspired by the natural environment, mainly walks around the Devon coast and countryside. I like to capture elements of nature, hopefully making things that will give people pleasure."



"During COVID I had an opportunity to review my works to date, refine develop and redesign, pattern, size and form. My perspective on Art has not changed. I enjoy the making process, especially when I can combine both my loves, clay and print making."

A L E X

A L E X W H A R T O N



W H A R T O N



HOW HAS YOUR CREATIVITY CHANGED SINCE THE FIRST LOCKDOWN?

My creativity has changed quite a bit since the first lockdown. I used to be very set in my ways of what I liked to create, where as now, I really enjoy experimenting with all sorts of different material and processes.

WHAT ADVICE WOULD YOU GIVE TO OTHER ARTISTS DURING TIMES LIKE THESE?

The advice I'd give to other artists during these times, is to not force yourself to be creative. I've never created good work when I haven't been feeling in the mood and found when I forced myself, it never came out how I wanted and I found the process hard.

HAS YOUR PERSPECTIVE ON ART CHANGED?

My perspective on art has heavily changed throughout these times. I've found myself being drawn more to impressionism and expressionism. I find it so liberating creating gorgeous textures and presenting an emotional response within each piece.

WHAT CONCEPTS INTEREST YOU?

I particularly like concepts that effect society or subjects that haven't really been spoken about in the past, due to it being a taboo topic. I find it interesting, challenging societies norms and expectations through my work and projects.

WHAT DO YOU THINK OUR ROLE AS ARTISTS IS DURING A PANDEMIC?

Our role as artists during the pandemic I feel, has been to give people some escapism from dreary daily life. I think before the pandemic our role had been similar, as people still require some escapism and creativity.

Recently it's been even more prominent as people have been deprived of a lot of activities and social interaction.

IF YOU COULD SPEAK TO YOUR OLD ARTIST SELF, WHAT WOULD YOU LIKE THEM TO KNOW?

If I could speak to my old artist self I'd like to let them know to stop being such a perfectionist. Nothing is going to come out perfect and instead enjoy the process. Don't worry about always being creative it comes and goes, allow yourself time away.



E M I L Y
B R A D L E Y



E M I L Y
B R A D L E Y



E M I L Y
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T H E E D I T O R S



E M I L Y
B R A D L E Y

THE EDITORS

CHLOE

GUNBIE



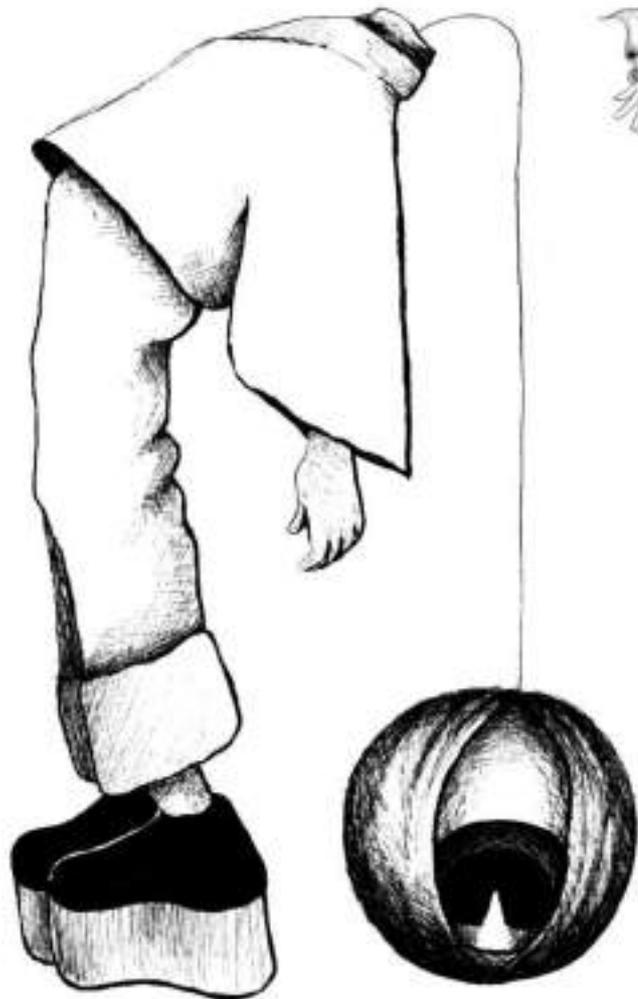
"I ILLUSTRATE
HOW IT FEELS,
NOT HOW IT
LOOKS"

SCAN TO SEE
MORE OF
GUNBIE'S
WORK













ISBN 978-1-5272-9466-0



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