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# Fine Art FortyTwo Greestone

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# To Our Visitors.

*The BA fine art degree show represents the culmination of a huge journey of discovery for each and every graduating student. As staff it is always a pleasure to bear witness to this journey, and to see students become artists. The diversity of artworks, produced in an expansive range of media and subjects, is reflective of how our students embed their personal and individually creative voices into their artwork. The success of the show is a testament to their engagement with the programme and I applaud all those that completed the BA fine art journey.*

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# To Our Students.

*This degree show is just the start. You depart us to make new journeys, to become artists, curators, teachers, and post-graduate students, amongst others. I hope the creativity that is within all of you continues throughout the rest of your lives. To conclude the undergraduate stage of creative development I give you some wise advice by artists Fischli and Weiss. I hope the experience of your three years with us has taught you this already, and I suggest you keep it in your minds as you continue your creative discovery. Bon Voyage.*

*Andrew Bracey, Level 3 BA fine art co-ordinator*

## How to Work Better.

*by Fischli and Weiss.*

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- |                                    |                                |
|------------------------------------|--------------------------------|
| 1. Do one thing at a time          | 6. Accept change as inevitable |
| 2. Know the problem                | 7. Admit mistakes              |
| 3. Learn to listen                 | 8. Say it simple               |
| 4. Learn to ask questions          | 9. Be calm                     |
| 5. Distinguish sense from nonsense | 10. Smile                      |
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## Toni Hankinson.

I work with notions of the abject, constructing fabrics from human hair, creating a response of avid disgust and intrigue. In displacement from the body the hair changes drastically from soft, feminine, sexual, sensual, to something that entices a disturbed reaction. The material and the process become integral

entwined components, I work, weaving, spinning, stitching; labouring with the hair until I find it twisting. Tickling. Itching. Scratching. Disconcertingly c r e e p i n g. ghost like, across my skin, over my eyes, onto my lips (I flinch and shudder), into my mouth (I cringe), catching my throat, (I gag).

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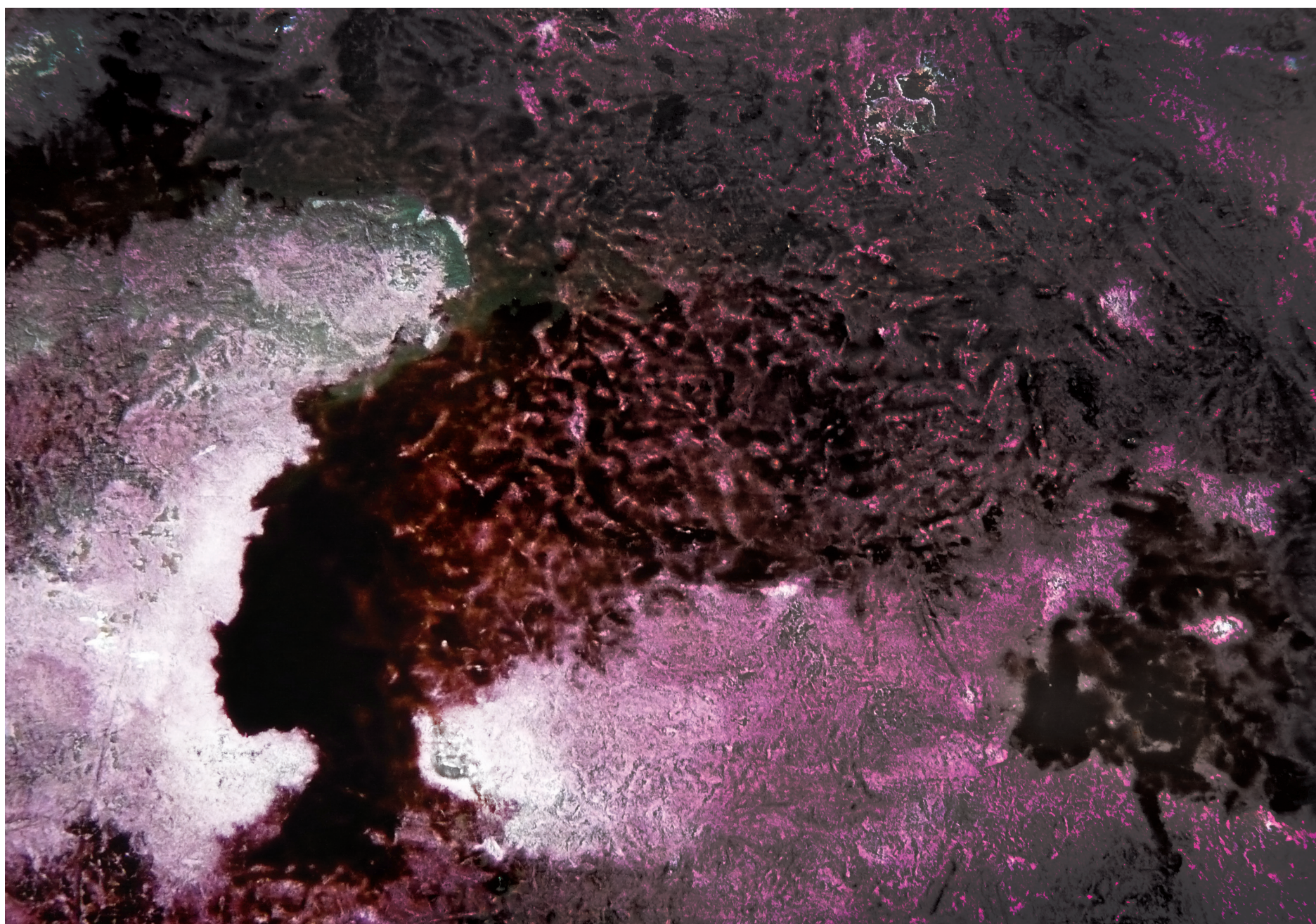
## Ross Cummings.

I find an imperfect or untreated surface far more aesthetically interesting than an intentionally created or treated subject. Colours engage; from deep oranges, dirty yellows, burnt reds, and dense blacks to rough ochre's. But not only the colours, their textures are of interest too; rough, coarse, crumbling, rusty and brittle. The focus on the beauty of imperfect or used materials and objects is a main influence on my work. This appreciation of the damaged, imperfect, unobvious and unnatural links closely to the ideologies of Wabi-Sabi a Japanese traditional Buddhist aesthetic. Which celebrates the imperfections and profundity found in nature.



The process and method of making the work is just as important as the outcome. Best described as a building process, I begin with one layer that is steadily covered again and again; leaving the repeated layered colour bleeding through. The viewer does not see the raw product in a state of process, only the finished article. I use my work as a means to amplify the past histories and uses of the material I work with. The fact that the material has history and has had wear is the reason it gains a sense of character.

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## James Oliver.

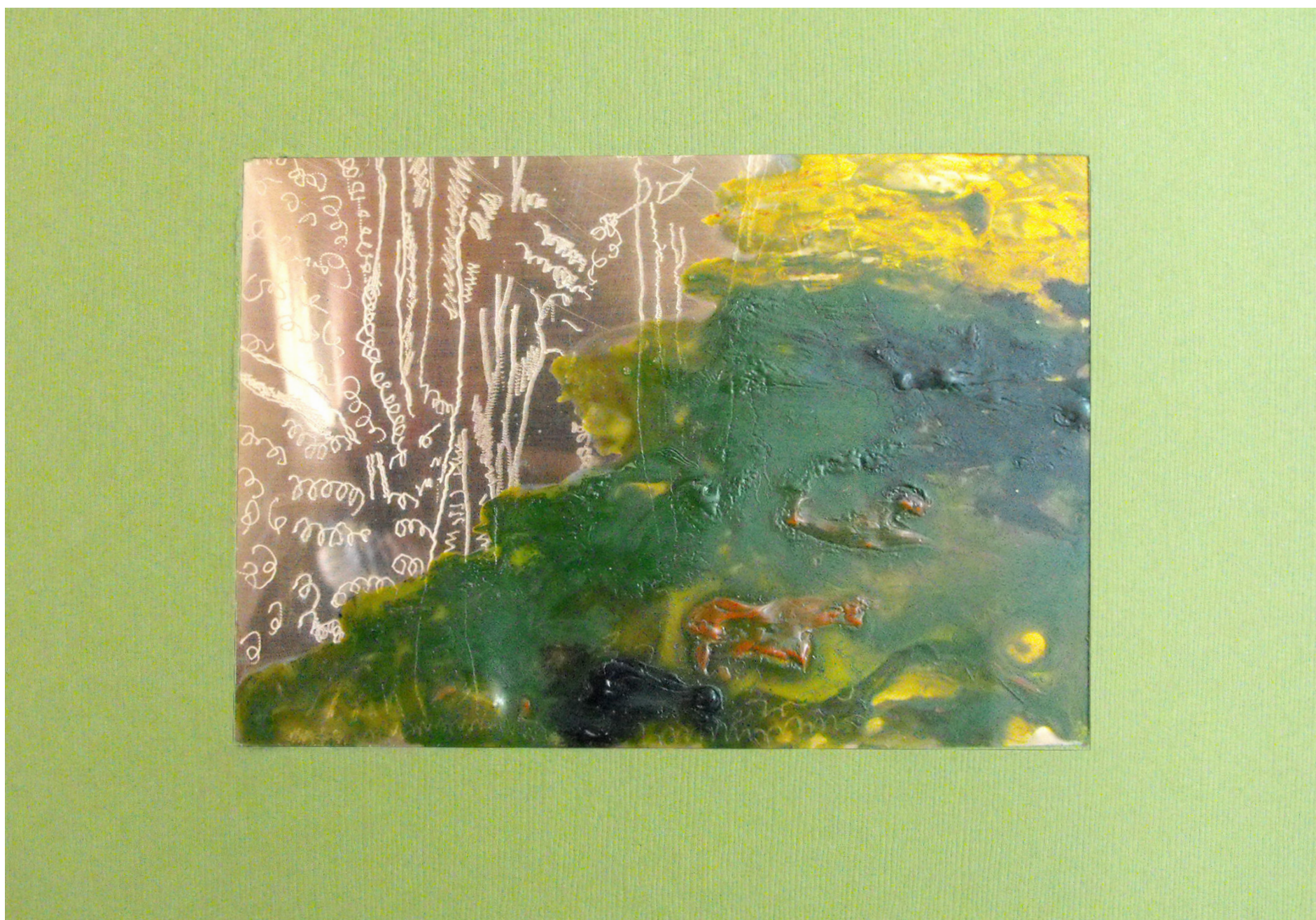
My work explores the use of imagination to interpret shapes and patterns of an unintentional origin. Working on boards with materials such as paint, ink, oil and acrylic sealant or photographs from nature such as clouds and dirt, the purpose is to use the materials and media's own physical properties to define its form. A familiar representation

such as a human form or recognisable object is then found and accentuated through digital manipulation. The importance of the textures used being of an unintentional origin being that the work intends to inspire the use of imagination and to see things for more than they appear, to not just see a wall as a wall but to see it as a canvas of infinite possibilities.



**Lacey Jenney.**

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# Sarah Lamprell-Jarrett.

My current work investigates declining eyesight through the use of paint and images, which emphasize the symbiotic nature of perception. Working on copper and canvas I explore architectural and flowing scenery as motifs to describe the idea of imaginary reality. Using mixed media, a mutation and variation of colour and interactive images as patterns, I create meditative environments.





## Chloe Jones.

My work is simply autobiographical. Through the use of Imagery I create self portraits inspired by Places, events and objects of interest. Works incorporate an eclectic mix of imagery from antique furniture to wild animals juxtaposed with floral patterns and painterly marks. I work with a variety of different mediums sometimes working with mix media and at times choosing only one.

My current series of work is about contrast and juxtaposition of drawings, photographs, flowing colour, block line and textures. The final pieces, printed onto material resemble idyllic fantasy like story boards each with their own narrative.

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## Chloe Warren.

To dream, to recall memory and to experience the spiritual is to encounter the mysterious boundaries of consciousness. These mysteries have been a source of fascination throughout human history, investigated particularly in the work of Freud and Jung, and subsequently explored in the art world as Surrealism. The way video transports conscious ideas into imaginative moving depictions proves highly effective in creating a sense of the surreal. My aim is to evoke qualities of the unconscious through pictorial display in video, taking direct inspiration from the work of Bill Viola and Rosie Ward.



Recent investigations have led to the elderly generation as the subject for my work, who hold a treasure trove of knowledge, memory and experience. Just an elderly face alone suggests experience – lines and wrinkles becoming a map of life expression. The fragility and fallibility of memory is also a source of interest in my work, relating to the decline of memory through aging.



## Fouzia Miah.

For the past three years I have been researching and producing work based around the use of music and sound as a visual form of inspiration in art. I have always had a great deal of interest into the way music can be influential. Thus my research began producing work that was my own interpretation of music and sound in forms of paintings and video performance pieces. The aim of the work is to get across to the viewers a visual sensation from an auditory piece.

This form of work can be found in sound art,

performance art as well as paintings, taking inspiration from Kandinsky and his theory of music and colour. As well as inspiration from John Cage and the way he used found objects to produce sound art pieces, though I have yet to produce any work that creates sound. He was not only an artist but also a musician, composer and many other things amongst those. Gillian Wearing piece of dancing in Peckham shopping centre has also been a source of inspiration in which Wearing dances to music in her head.

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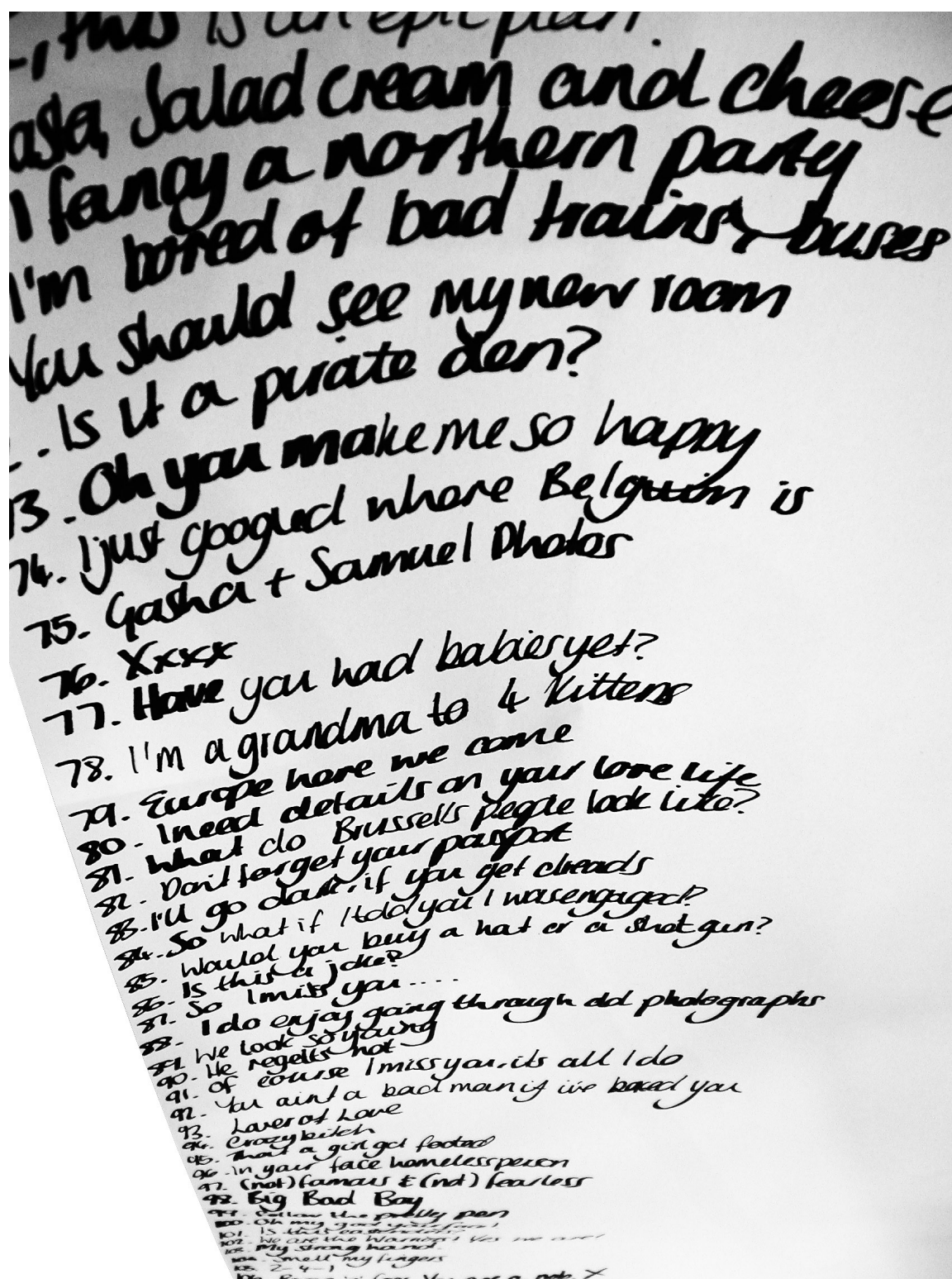
## Daniel Sharpe.

My current series of paintings are an exploration of the relationship between an object and its viewer through the depiction of this onto canvas using J,Gibsons theory of “ every perception is formed from a unique stimulus”.

Throughout the work comes a refinement of emotional outcomes brought down to their stimulus. For the purpose of the current body of work my study is based within the confines of socially determined interpretation where

a modern society perceives its world. Such a simple object can be loaded with emotion and history, telling all about its subject. Acting as a visual metaphor to convey the notion of invasiveness. The relationship formed by the viewer and the work becomes almost instinctive, engaging with recognition and the perceptual process.

Recognised Joot (series within process)  
Oil on Canvas (300 x 400 mm)



## Tasha Hall.

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