

# Level

Taking art to another level

Showing at

**one**

6th Form College

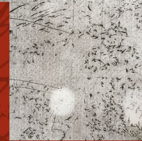
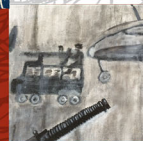
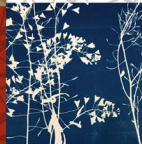
6th - 24th March 2015

Private View 6- 8pm on  
Monday 16th March 2015

General public view 4 - 6pm  
on Wednesday 18th March 2015

One 6th Form College is located on Scrivener Drive, Ipswich IP8 3SU.  
Close to the Copdock Roundabout, Tel 01473 556600.

A progressive art show  
by level five  
undergraduates  
in fine art  
at UCS



PREVIEW

Introducing a progressive art show by level five undergraduate students studying fine art at UCS. This is a collection by nineteen students, each exhibiting a number of pieces. Shown here is a detail section of one of their exhibited works. Come to the show to see the work in full.

1. Naomi Barrell.

2. Gerard Dutton.

3. Emily Godden.

4. Jenny Butcher.

5. Fern Hillen.

6. Lorraine MacDonald Griffin.

7. Mollie Hart.

8. Peta Hillier.

9. Gill Lock - Bowen.

10. Deanna Miles.

11. Marcus Gilbert.

12. Jamie Limond.

13. Joshua MacNamee.

14. Harry Osborne.

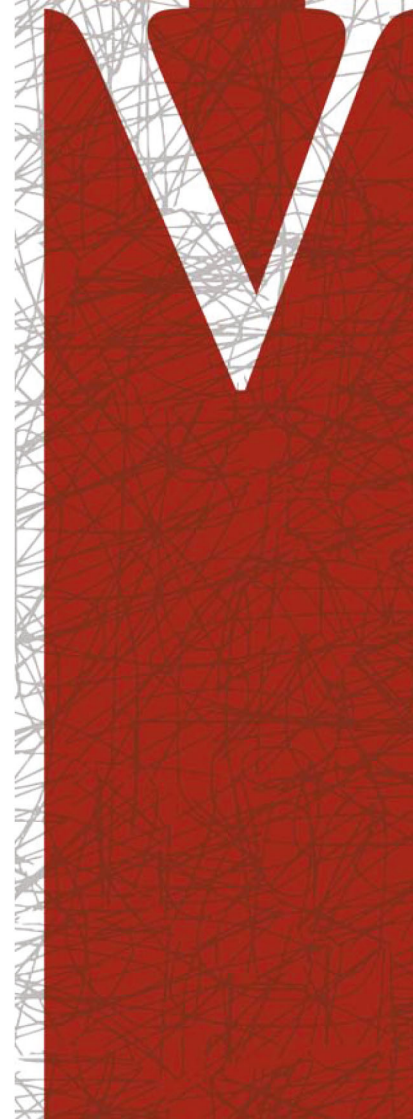
15. Glen Gerrard.

16. Charlie Snowing.

17. Jane Stocks.

18. Adam Riches.

19. Zoe Joy.





## Naomi Barrell

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Title - Untitled.

Cyanotype.

Dimensions - 32cm wide x 40cm high.

My work is influenced but nature, focusing on weeds and wildflowers. I chose to make work on weeds as I like how they come through urban areas even though we try so hard to get rid of them and some of them are quite beautiful. I was first interesting in making work about weeds when Michael Landy came to UCS and did a presentation and I saw his 'weed' drawings and found them really interesting. I am now starting to look at life-cycles of plants and I've been to the Herbarium at Ipswich Museum looking at the pressed plants that John Henslow collected.





## Gerard Dutton

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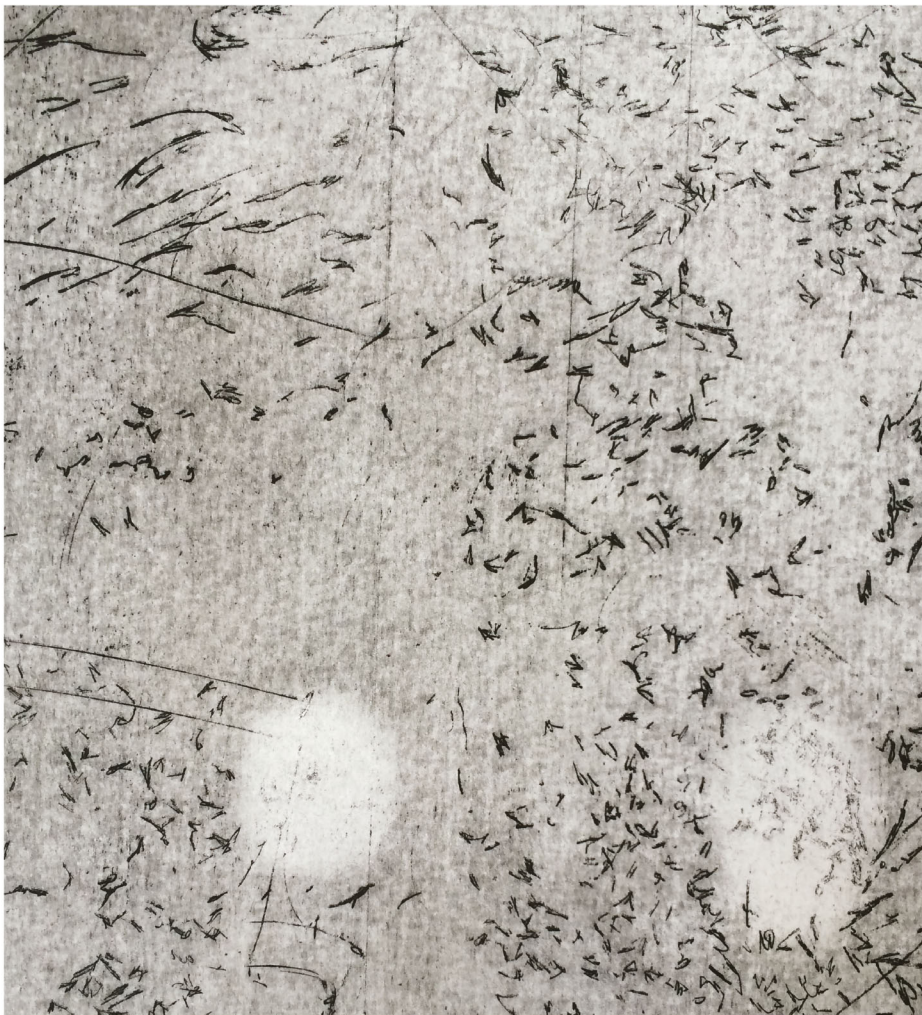
Title - Number 9.

Plaster and paint.

Dimensions - 34cm wide x 51cm high

As a mature student, I have come to UCS as a mentally under-nourished sculptor. My work since joining UCS has opened up my artistic practice. Mainly working in wood, clay and plaster, I have moved away from the ordinary.





## Emily Godden (Audit Chaos)

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Title - Surface Feedback (Comet 67P).

Etching on paper, and untreated timber.

Dimensions - 84cm wide x 117cm high.

I enjoy the challenges of site specific work as well creating works outside of the typical studio environment. Currently I am excited by the potential of drawing live in public spaces. My current practice centres around printmaking, however I stretch printmaking into its broadest sense of existence. At the moment my work focuses around traces to explore, document and translate both physical and naturally occurring traces.



## Jenny Butcher

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Title - Cubist Whelk.

Mixed media on canvas.

Dimensions - 75cm wide x 50cm high.

As a mixed media artist I am particularly interested in 'process and effect'. By utilising found materials, both natural and man-made, I explore and manipulate them to create thought-provoking painting and sculpture.

In my recent paintings, and particularly with 'Emerge' I have manipulated coloured acrylic paint and oil pastels on a black canvas surface. By combining these with a creased tissue paper surface I have created texture and diverse 'mark making'.

My 'Cubist Whelk', also on a black background, is a continuation of an earlier theme where I studied the shape of seashells, in relation to the 'Cubist Movement'.





## Fern Hillen

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Title - Mountains.

Mud on canvas.

Dimensions - 61cm wide x 61cm high.

I have always loved painting, especially the local landscape in Sudbury and the surrounding villages, as this is where I have spent most of my life.

For my work I use the soil from Sudbury. The reason I chose this material was because I wanted to incorporate the physicality of the land and put it into my work, thereby making the paintings themselves a part of the land. The process of making my work is just as important as the end product. Using soil can be an unpredictable material to use so I am never sure what the outcome might be.



## Lorraine MacDonald Griffin

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Title - Notches in my headboard (1980 - 2014)  
Carved oak, oil, screws, bolts and washers.  
Dimensions - 110cm wide x 80cm high.

My work explores humanitarian issues, and in particular those affecting 'the female' in society, here in the UK and on a globally level. Autobiographical and confessional themes are entwined with larger issues. Using mixed media and 3D materials and objects to make bold statements.

'Notches on my headboard', detail shown here, is a confessional piece of work on female promiscuity. Using the innocent graffiti markings often used by young lovers, and incorporating the headboard of a typical single person's bed, to etch out all the lovers of one female to date.

'War trophy 2013' is a symbolic piece of work on the trophies and sacrifices of war. A royal stag is the ultimate accolade of the deer hunter, and as a trophy they would keep the head and antlers, which would be displayed on a trophy shield. It is documented that war soldiers have been known to take the skulls, and other bones of their victims as trophies of war? The human mask wearing a barbed crown signifies the sacrifices of mankind.





## Mollie Hart

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Title - Mirror Reflection.

Pencil on paper.

Dimensions - 42cm wide x60cm high.

My artwork consists mainly of portraiture; photographs, drawings and paintings. This piece is called 'Mirror Reflections'. The work came from a series of photographs I took of family members and friends acting out mundane everyday tasks, as if they were looking into a mirror. I reproduced those images into drawings using pencils. Even though they are drawings of everyday routines, I find them to be very intimate as if they are captured private moments. I always try to capture a true likeness to the subjects of my drawings, through fine detail and shading.



## Peta Hillier

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Title - Scale.

Acrylic on canvas.

Dimensions - 65cm wide x 65cm high.

The moth paintings represent the interface between humans and nature. The perceived threat of climate change and human impact on insect species are symbolised by the scale of each moth and the artefact against which they are painted. The technology of Roman Armour and the underside of the spy plane, the Blackbird, in Duxford, symbolise aspects of this relationship. If art is to be meaningful then what is more important than the threat to earth posed by immeasurable human actions? The tiny moth is paradoxically large and vulnerable yet representative of biodiversity'- this art aims to capture a fleeting moment.





## Gill Lock-Bowen

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Title - Child Soldier.

Acrylic on canvas.

Dimensions - 76cm wide x 100cm high.

These works are about human courage. When I decided to explore figurative painting and acrylic paint, I wanted to concentrate on subject matter which engaged me emotionally. In addition to learning about constructing images using paint, my research taught me much about the need for ethical consumerism (e.g. the metal components in your phones and computers may have been mined by children).

These two paintings were conceived of as part of series of images of children from across the globe who do not have the idealised lives often portrayed in the media in the UK. Both images show children whose energy is totally focused on survival. Within their enslavement, they demonstrate the potential for radical change.



## Deanna Miles

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Title - Mother.

Pen, ink, acrylic, and PVA glue on canvas.

Dimensions - 41cm wide x 51cm high.

I enjoy exploring the parameters of media and how they can be applied to surfaces; in particular I enjoy using a variety of paints and Indian ink. I am currently exploring ways in which paint can be applied to create texture and how different textures cooperate with paint with reference to portraiture.

I am hoping to engage more with raw materials within my work to create interesting textures. As well as working with different materials I am interested in portraiture and capturing a true likeness of the person as opposed to a realistic, accurate depiction. I am aiming to capture this likeness through the use of texture and mimicking a person's features.





## Marcus Gilbert

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Title - The Journey Begins.

Acrylic on ground-cover material.

Dimensions - 57cm wide x 8235cm high.

These artworks have been created on the theme of my identity. 'Unraveling The Self' was inspired by self reflection up to this point in my life. The four principle colours are presentative of: creativity (red); self (yellow); love (green) and communication (blue).

'Fragmented Self' also continues the colour representation and is based on looking at the aspects that make me who I am. 'The Journey Begins', containing an interpretation of my finger-prints, refers to this next phase in my life with my fine art degree at university. This is a new and exciting journey and it begins here.



## Jamie Limond

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Title - Repatriated (2013).

Encaustic Paint (non-toxic) newsprint, bees wax, acrylic varnish on canvas.

Dimensions - 60cm wide x 190cm high.

My work investigates political and social issues, through materiality, association, pastiche and simulacrum. Employing both the decorative and evocative, the suggestive and critical. My work has been shortlisted in several national Fine Art competitions, and explores conflict using binary opposites and semiotics. I work in many fields including photography, painting, sculpture and print, with no particular preference for one, enjoying the freedom of them all.



## Joshua MacNamee

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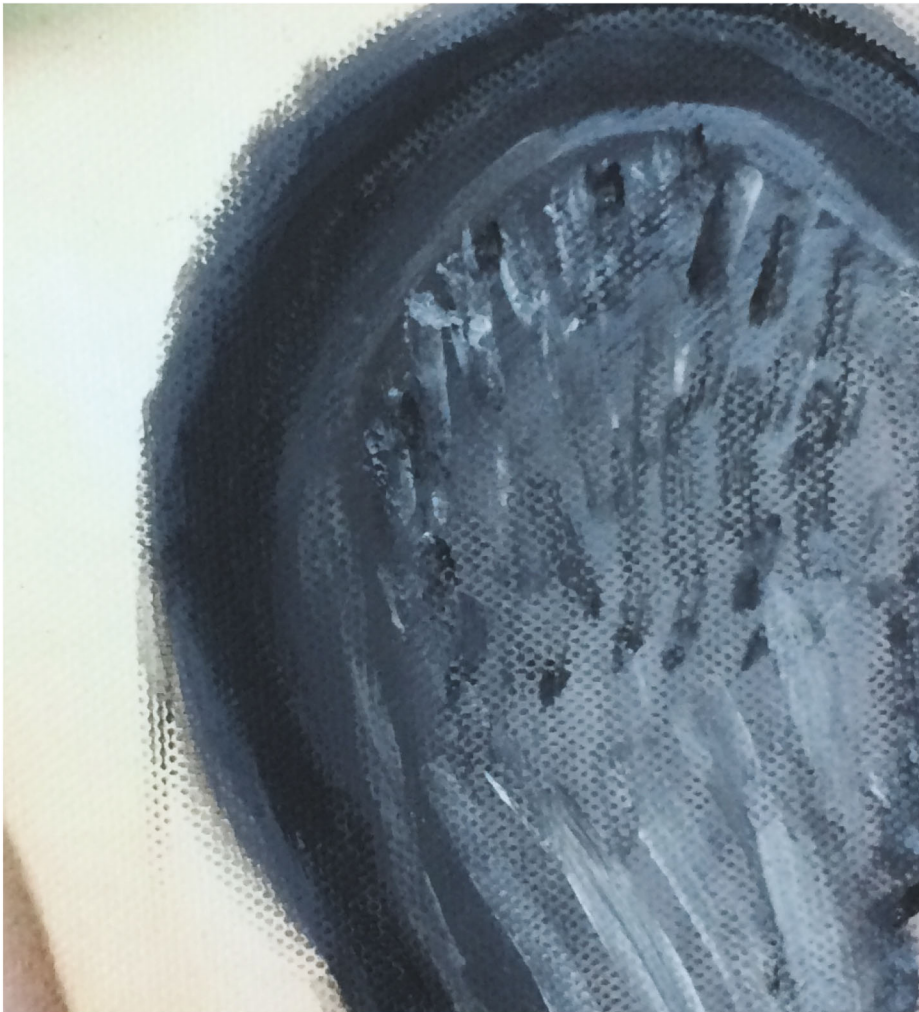
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Lino-cut print on paper.

Dimensions - 31cm wide x 38.5cm high.

During my second year I realised that I had the perfect subjects to develop how I do a portrait; My twin brother and sister. I wanted to convey the innocence they bare in a different way and so I looked towards print making and stencils for this series of work.





## Harry Osborne

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Title - Wings

Oil and acrylic on printed canvas.

Dimensions - 30cm wide x 40cm high.

My work is exploring the notion of identity, beauty and the effect that society has on what is and what is not deemed acceptable, referring to the human body.

Influenced by artists such as Marcus Harvey, Francis Bacon and Josef Shoeffman.

What starts out as an elegant symbol of beauty and innocence portrayed within the angel wings soon becomes tainted and soiled by plucking and tearing out the feathers leaving only blood seeping from the wounds of her torn off wings; leaving only a sense of disgrace, sorrow and despair.





## Glen Gerrard

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Title - Pussy Riot.

Textiles.

Dimensions - 35cm wide x 55cm high.

My recent work concerns the dialogue between vulnerability and power. I am interested in the contradictions between seizing control even in the act of submission.

I often use textiles in my 3D work, which for me, contrasts the softness of the fibre and stitching with the usual expectations of sculptural materials, and all the gender tensions it reflects.

I crocheted the Pussy Riot balaclava to emphasise the traditions of female durability and resistance.

The fabric of Silent Scream is generally used as mattress covering, but in this form reminds of concentration camp uniforms.



## Charlie Snowling

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Title - Pop Culture.

Digital print and collage.

Dimensions - 300cm wide x 42cm high.

My work is an experiment with pop culture using inspiration from images in magazines and from social media with influences from visual brand language and communication.





## Jane Stocks

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Title - Old Lace.

Acrylic and collage on canvas.

Dimensions - 120cm wide x 51cm high.

Much of my work is based on memory and childhood. As a tailor's daughter I have a lot of memories based on sewing, fabric and textiles. I am currently working on a series of paintings that are heavily textured using acrylic paints and antique lace which I use as a stencil and then polish with tinted wax to bring out the detail.



## Adam Riches

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Title - Large Blue.

Oil on canvas.

Dimensions - 100cm wide x 126cm high.

My work is concerned primarily with replicating the human form, exploring portraiture through the expressive application of paint, using a mainly monochromatic palette.





## Zoe Joy

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Untitled

Biro pen on paper

Dimensions - 21cm wide x 30cm high.

I love to explore the boundaries of the human form and its complexities using Biro. The work of Danny O'Connor is a significant source of contextual inspiration for my practice. Often my Biro drawings will lead onto experimentations of ink and watercolour and in some instances are the basis of a planned sculpture. I choose to focus my inspirations on the human form, our genetic makeup and obsession with metamorphism in its broadest of contexts