

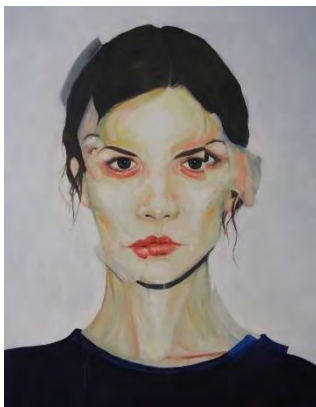


Farley Arts Trust
with education at our core

Farley Arts Trust Awards

A Celebration of East Sussex Schools and
Colleges Visual Arts at Farley Farm Gallery

October 2015



Acknowledgments

Farley Arts Trust gratefully acknowledges the support of:

Individuals and organisations who have
specifically funded the 2015 Farley Arts Trust
Awards

The Lord Fellows of West Stafford (Patron)
Police Property Act Fund (Sussex)
Heathfield Co-operative Society

**Farley Arts Trust is indebted to the generosity of the
following companies who have kindly provided prizes for
the 2015 Farley Arts Trust exhibition awards.**



Manufacturers of engineered timber framed structures, glue laminated beams, cladding and timber components in sustainable timber



Thames & Hudson

**Farley Arts Trust wishes to acknowledge the continued support of staff at
the Lee Miller Archive enabling the exhibition to take place in Farley Farm
Gallery.**



"If we are to move towards a wider consciousness we need constantly to experiment and to understand the experiments of others. That is why I am a surrealist. To experiment with reality"
Roland Penrose, 1938

Message from our Patron: The Lord Fellowes of Stafford

"This award ceremony represents so much that I feel is important, that I am very sorry not to be with you today. I am often struck by the need for ladders, for routes of access, a way for those who would like to work in the creative arts, but who do not come from backgrounds which could serve as a passport, to make progress in achieving their dreams. I did not come from a family much connected to the arts and when I wanted to be, first, an actor and later a writer, I had to forge my way through largely unknown territory so I do know what that means. But I was lucky in other ways, and there are many whom life has equipped far less for the fight than I was. They have a tough and often disheartening struggle ahead and so anything that helps them to explore their potential and get started on their chosen path has my unqualified support.

As some of you may know, I arrived in Chiddingfold as a boy of nine, already dreaming my unlikely dreams of fame and fortune in the world of television and film, and two of my greatest early supporters were Antony's parents, Roland and Lee. As we all know, it is the people who believe in you when there is no reason to that you remember with the greatest gratitude and I think of them both with tremendous affection to this day and I know that this ceremony would please them enormously. I send my best wishes for the event and I hope it helps to steer the contestants towards their chosen goals."

Julian Fellowes

Once again it is with great delight that we are holding the Schools Arts Award exhibition in the Farley Farm Gallery. The exhibition is a celebration of East Sussex Secondary Schools GCSE and A level art work over the past year. It gives pupils from participating schools an opportunity to showcase their considerable talent; to be appreciated by a much wider audience as their work will be on show in the gallery for 3 weeks.

Since 2006 we have been celebrating through the Arts Awards, the truly magnificent work of the pupils in East Sussex and also the dedication of the art teachers who inspire and enthuse the students. East Sussex would be a poorer place without their continuing commitment to drive up standards.

Farley Arts Trust was formed to promote art and education as benefits the legacy left by Lee Miller and Roland Penrose at Farley Farm House. It is our aim by working in with others to dedicate ourselves to promoting art to as wide an audience as possible. On behalf of the Trust I would thank you all for your continuing participation in what we know is a unique opportunity for the young blossoming art students of East Sussex.

Cllr Sylvia Tidy

Chairman, Farley Arts Trust

Welcome

Farley Arts Trust is committed to the dissemination and celebration of the creative legacy of the many distinguished artists that lived and collaborated at Farley Farm House, particularly Roland Penrose and Lee Miller. One of the most enlightened examples set by Roland Penrose was his support for young artists and this has become a main feature of the work of the Farley Arts Trust as realised through a series of educational projects and workshops. This approach has developed into many valued collaborations with schools and colleges in East Sussex over the past ten years, several through participation in the Farley Arts Awards since 2006. This key link to East Sussex schools and colleges has been the first step in developing many additional projects. The resulting achievements could not have been realized without the untiring work of the East Sussex Art teachers who have been generous with their time and inspiring in their collaboration. Rosemary Colebourn our Education Advisor and the Trustees join me in thanking them most sincerely for their support.

Among many outstanding projects several recent examples should be mentioned including a collaboration with Chailey School in exhibitions at Lewes Art Wave and at the Farley Barn Gallery. Students from Bexhill and Uckfield have sculpture exhibited in the Farley Farm House Gardens and imaginative Sculpture Trails have been created by students from Rye Studio School. Special visits to the House through the Arts Awards Heritage scheme have involved students from Chailey, Rye and Ringmer Schools. Further projects have included a memorable sculpture installation in the Gardens by James Rosesveare as a WW1 commemoration. The play 'The Angel and the Fiend' was performed in Hastings by the Trustees and friends plus workshops on surrealism in the arts for Hastings Academy, South Coast College and Christchurch Primary School. In addition our three touring exhibitions have been seen across the region. These feature three of the major artists linked to Farley Farm House in three exhibitions, 'Lee Miller at Farley Farm House', 'Roland Penrose's Surrealist Camera' and 'Picasso at Play'. All these exhibitions are specially adapted for small galleries and schools.

This year's Farley Arts Awards sees students exhibiting from 12 schools and colleges from across East Sussex, all listed in this catalogue demonstrating once more the outstanding creativity of the younger generation. The essence of the Farley Arts Trust Awards is to provide a unique opportunity for young people across East Sussex to show, for the first time, their creative work in public at a critical point in their lives and in their educational development. It shows that we in the wider community, outside the context of formal education, are interested in and care about what young people think and have to say for themselves. The resulting exhibition highlights creative talent across all academic abilities and provides a platform for the expression of intensely held ideas and feelings while providing further insight into the important work being undertaken in our local schools and colleges.

Ian Chance - Artistic Director, Farley Arts Trust



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**For further information about the Farley Arts Trust go to: www.farleyartstrust.co.uk.
For information on the hire of our exhibitions and developing projects please contact:
Rosemary Colebourn on rosemarycolebourn@btinternet.com or call 07552487695**

Patron: The Lord Fellows of West Stafford Trustees: Sylvia Tidy (Chairman); Guy Baigent; Mark Barrett; Griselda Bear; David Burrough; Antony Penrose. Director: Ian Chance; Education Advisor: Rosemary Colebourn
Farley Arts Trust registered office Farley Farm House, Muddles Green, Chiddingfold, Lewes, East Sussex, BN8 6HW
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"Greetings to the solitary. Friends, fellow beings, you are not strangers to us. We are closer to one another than we realise. Let us remember one another in the night, even though we do not know each others names."

David Gascoyne

GCSE/Level 2

Maisie Saunders. Joe Hisaishi

Oils. Bexhill Academy

The love of Japanese composer Joe Hisaishi's music from the Studio Ghibli films was my inspiration for this painting. I chose to paint his portrait in oils in the style of Lucien Freud. My brother made me the canvas and Lucien Freud is one of his favourite artists.



Maisie Saunders. Joe Hisaishi

Clara Beedell. Constraints on Women

Mixed media painting. Uplands Community College

I wanted to represent the constraints on Arab women. The woman is wearing a hijab made up of newspaper articles relating to feminism. The traditional wedding henna designs painted on the hands which have been cuffed together symbolise the sham marriages that are often forced on these women.

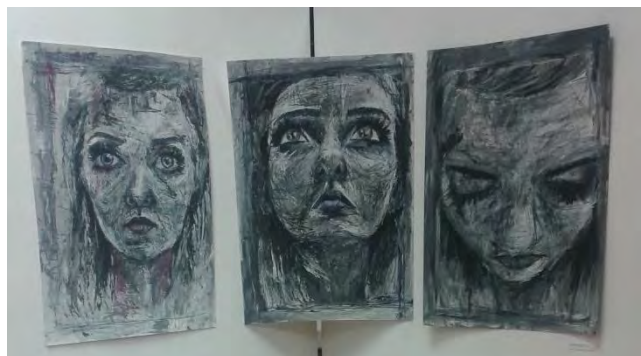


Clara Beedell.
Constraints on Women

Gina Ross. Freya

Acrylic and ink. Uckfield Community Technology College

These pieces were inspired by Giacometti, and Jenny Saville. The 'unflattering' angle of two of the paintings were taken in response to the 'ugly' pieces Jenny Saville creates. Giacometti's painting style influenced my pieces: with the rough, sketchy lines I explored texture, detail and the direction of the lines of the face.



Gina Ross. Freya

Mary Parker. Cubist Still Life

Acrylic. Seaford Head School

To create this artwork, I tried to use what I had learnt through my studies into Paul Cezanne and cubist painters such as Braque and Picasso, who wanted to show multiple view-points in a single picture. I also wanted to and to try and depict a deeper, more detailed picture of what I observed. I chose to use a more expressive colour scheme in order to create a contemporary look. Doing this has helped me to appreciate and understand the ideas and intentions of cubist artwork.



Mary Parker. Cubist Still Life

A Level/Level 3

Eilidh Delves. Fracture

Oil and Acrylic. Bexhill Sixth Form College

This piece explores disassociation between an individual's self-perception and how they are perceived socially, externally – and how both may differ from reality. Compromised structure on this scale asserts the uneasiness of an incoherent image, also relating the endeavour to form a concrete perception of the abstract self.



Eilidh Delves. Fracture

Lydia McKay. Everyday Object

Acrylic. Ringmer Community College

I created this piece depicting an antique chair which, through its neglected condition, muted tones and obscure, unconventional setting, is suggestive of the theme of abandonment. Despite its simplicity, and potentially as a result of it, it evokes emotion and curiosity from the viewer. Why is it there? Who has owned it? Where will it end up? Its desolate state highlights the negative effects and insignificance of the rotations of human fashions.



Lydia McKay. Everyday Object

Natalie Bain. Contrast

Oil on mirror. Sussex Downs College

The work demonstrates two contrasting painting styles, bringing together the two very different artistic approaches - abstract and representational.

Furthermore, although a self-portrait, the fact that it is on a mirror brings the viewer into the work, and so it can adapt to its surroundings.



Natalie Bain. Contrast

Juliet Harrison. Indifference through Portraiture

Oil. Uplands Community College

Through my series of portrait paintings I wanted to explore the portrayal of identity and character through application of paint, colours and expression.



Juliet Harrison. Indifference through Portraiture

Harry Allum. Is a Palace of memories a Homeland?

Oil. Rye Studio School

I thought perhaps to the poet, this place of memories they have created, is to them, a homeland, somewhere that was built and filled with the ideals of the owners of the memories. Or perhaps the opposite; a place to be rid of memories that upset or distress the person with the thoughts.



Harry Allum. Is a Palace of memories a Homeland?

2D/Mixed Media



"A poem or a picture has the quality of being like a window which opens out on a horizon and lets light into our consciousness." Roland Penrose

GCSE/Level 2

Autumn Woods. Abandoned Tiles

Mixed Media. Beacon Academy

This piece is meant to symbolise the decay of man-made objects and how this links with natural plant forms. The tiles are influenced by Victorian tiles and they represent how architecture often reflects the natural world. The branches coming from the frame show how powerful and overruling nature is.



Autumn Woods. Abandoned Tiles

Erin Long. Apart/Together - Journeys

Acrylic, pen, wool, pins. Chailey School

This portrait of my best friend, Corinne, uses aboriginal art, maps, expressive painting and ballpoint pen to show different life journeys. The four corkboards are presented separately showing the idea of "apart"; the four different techniques connect to show the idea of "together".



Erin Long. Apart/Together – Journeys

Issey Stallman. Cubist Music

Low relief assemblage – Mixed Media. Heathfield Community College

My Piece 'Cubist Music' is inspired by my research into how music had inspired Cubist artists. I researched the work of Picasso, Braque and Lichtenstein. Music is really important to me and I wanted to capture the mood and energy of my music in my sculpture. The colours, shapes and patterns that I have used work well on the sculptural shapes of the deconstructed guitar and the wooden panels.



Issey Stallman. Cubist Music



Philly Hunter. The Light Bulb Moment

Philly Hunter. The Light Bulb Moment

Mixed Media. Ringmer Community College

'The Light Bulb Moment' incorporates the elements of 'looking through' or 'peering into' an everyday object that then takes on a fantastic and strange significance all of its own. The universal themes of 'Death', 'Fear', 'Hope' and 'Life' are explored and a miniature world full of possibilities dangles and tantalises.

2D/Mixed Media

seawhite
OF BRIGHTON
The Artist's benchmark for quality

Abi Mann. Under the Microscope

Mixed Media. Seaford Head School

I created this piece after observing microscopic images of bacteria. I was interested in how cells divide and multiply and wanted to show how bacteria in our bodies split. I particularly liked the work of Ali Herman; textiles artist also inspired by microscopic cells. I used Modroc to create the cells in low-relief because I wanted them look 3D and for them to appear to be emerging from the surface.



Abi Mann. Under the Microscope

A Level/Level 3

Sophy James. New Money

Mixed Media. Beacon Academy

My project revolved around the importance of expressing national identity in a country's currency. My final creation is a brand new range of British banknotes. They aim to combine all of the graphical elements and knowledge that I have been accumulating, whilst also demonstrating originality and celebrating British culture and History.

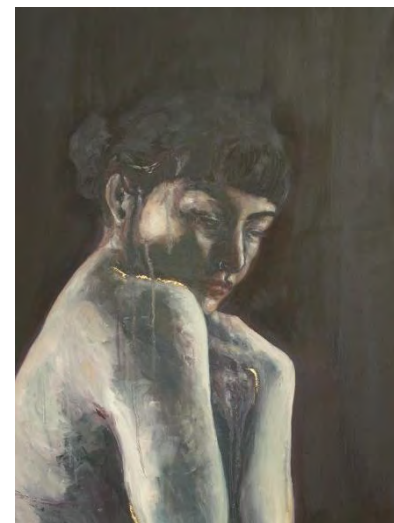


Sophy James. New Money

Autumn Dellaway. Exposure

Oil and Gold Leaf. Bexhill Sixth Form College

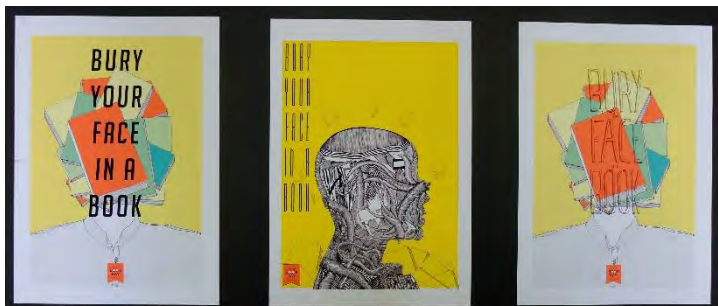
These works explore the notions of self-acceptance and self-expression. The effects of chiaroscuro, combined with dramatic mark making, reflect the significant psychological conflicts that result from self-consciousness and anxiety. The female form is glorified here through the qualities of gold leaf – a universal symbol of purity and beauty, and is thereby elevated from its darkened state. One of a series of 3 pictures.



Autumn Dellaway. Exposure

Rob Rattray. World Book Day Poster Series

Mixed Media and Digital Media. Beacon Academy



Rob Rattray. World Book Day Posters

The illustrations here were designed as a sort of literal description of the 'Bury your Face in a Book' strap line that features. The lines, shapes and objects represent the hold that a book can have over you and how one's mind interprets it in their own individual way.

3D/Sculpture



"All art should have a certain mystery and should make demands on the spectator. Giving a sculpture or a drawing too explicit a title takes away part of that mystery so that the spectator moves on to the next object, making no effort to ponder the meaning of what he has just seen. Everyone thinks that he or she looks but they don't really, you know"
Henry Moore

GCSE/Level 2

James Warren. Man-made/Organic

Alginate, plaster, acrylic. Chailey School College
It deeply concerns me how our leaders are encouraging fracking instead of moving on with technology and looking at green and renewable energy sources. I made numerous drawings of both primary and secondary observations which led to the idea of the world being crushed by a hand.

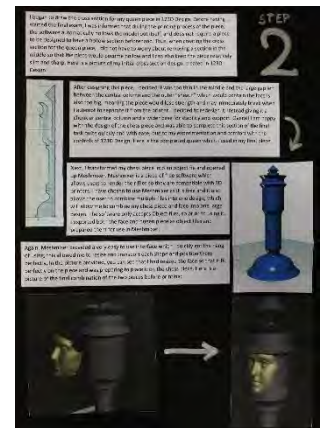


James Warren. Man-made/Organic

Rasa Sadoughi. Queen

3D Printer. Bishop Bell School

I am interested in chess, so I wanted to create a piece with a real person's face on it to represent how some people behave. I photographed a friend and rendered the photos in 3D. I then designed the chess piece and mixed the designs together and printed in 3D.



Rasa Sadoughi. Queen

Nathaniel Anscombe. The Brain

Found objects. Chailey School

I was inspired by Kate McGuire, who uses feathers to represent the combination of organic objects forming one large elegant man-made object. Similarly I wanted to show the complexity and uniqueness of the human brain. I used photos of my memories, actions and family and separated them into the different parts of the brain e.g. the frontal lobe deals with memory and concentration so I put the appropriate pictures there.



Nathaniel Anscombe. The Brain

Issy Edwards-Jones. Sheep's Skull

Glazed terracotta. Seaford Head School



With my 'Mexican Day of the Dead' inspired skull, I liked the natural curve of the ram's horns glazed with bold patterns and bright colours. Butterflies on the skull created a stronger meaning between cold hard death and beautiful vibrant life because everyone sees butterflies as one of the most beautiful creations. They were also inspired by the Mexican artist Alfonso Castillo. By putting these symbols together death seems more lifeless than it really is.

A Level/Level 3

Claudia Dunn. Astral Projection

Mixed Media. Heathfield Community College

I used astral projection as a way of exploring the hidden world of the subconscious. We are not just connected to an infinite and unknowable universe, we are part of it. I want the feeling of being sucked into a black hole to express this interface at the point when the body moves into another reality.



Claudia Dunn. Astral Projection

Syd Hynard. Contrast

Plaster bandage, plaster of paris, newspaper, cardboard

Sussex Downs College

I created this sculpture on the theme of Contrast. The two figures are my parents – the biggest contrast I know.



Alex von Barnholt. The Pod

Cocoa matting, tissue, willow, wire, rope, chair.

Heathfield Community College

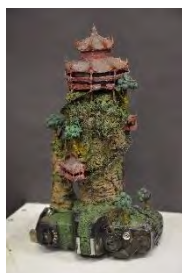
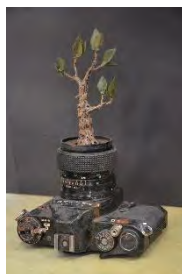
I wanted to create a retreat from the world. where you could take shelter and grow. Once inside you feel cut off from the outside world. Your legs become part of the sculpture and appear to be rooted to the ground, enhancing the connection to 'The Pod'.



Alex von Barnholt. The Pod

Elliot Hepworth. Urban Reform

Mixed Media. Uplands Community College



I wanted to use interesting and meaningful objects and combine them with miniature aged landscapes. I wanted to represent nature reclaiming the environment that man has gradually taken over.

Works on Paper



Thames & Hudson

"Never permit a dichotomy in your life, a dichotomy in which you hate what you do so that you can have pleasure in your spare time. Look for a solution in which your work will give you as much happiness as your spare time."
Pablo Picasso

GCSE/Level 2

Amy Streets. Together and/or Apart

Pencil. Bexhill Academy

My final piece consists of adult hands holding a pair of baby feet. The contrast of the age between the hands and the feet reflecting the "apart" aspect in the "Together and/or Apart" theme, showing how distant they are in the life cycle, whilst the cradling of the feet symbolises the "together" aspect, showing the close relationship.



Amalia Roberts. Self Portrait

Graphite. Seaford Head School

When I made this study, I worked directly from observation as I wanted to focus on realism and accuracy. This involved looking carefully at proportion, tone and detail. I used different mark-making techniques to create the textures of the hair and skin. Creating this work was an enjoyable process and I later developed this into a colour painting.

A Level/Level 3



Anastasia Maczaj-Cox

Self-Portrait

Graphite. Seaford Head School

My work explores the science of nature (especially insects) and music. Escher's Metamorphosis III, which depicts bees metamorphosing into doves, helped me create my metamorphosis of insects into birds. Bosch's The Last Judgment helped me with the layout of my work because of its chaotic and displaced nature.



Alex Stillwell

The Deforestation Business

Adobe Photoshop. Sussex Downs College

Deforestation is widespread and has global implications. I wanted to create a set of posters that challenge this heinous act. The impact is initially visual and emotional but by adding stark factual information it also has an underlying intellectual message. One of a series of 3 posters.



Hannah Sheriden John

Biro on brown paper. Uckfield

Community Technology College

I have been exploring portraiture and have been especially interested in the process of aging.

This portrait of John, a gentleman I met in a care home, his face is so expressive and warm.

Photography



"The thing that makes one man's work finer than others is his honesty." Lee Miller

GCSE/Level 2

Rhiannon Hooker. The Monsters Inside Us

Photography. Bishop Bell School

I read an article about a man whose wife was murdered and how surprised he was that the murderer looked like a normal person, not a crazed monster. We watch horror films but sometimes the real monsters are the people who we least expect.



Rhiannon Hooker. The Monsters Inside Us

Georgie Hart. Fantasy Couples

Photography. Uplands Community College

My work looks at the relationships we have with our bodies in nature and in fantasy. I have taken photos of female bodies in various positions which are then repeated and coloured to form natural elements such as butterflies and flowers. These were then carefully positioned onto photos of people dreaming or together in relationships. Three from a series of 6 photographs.



Georgie Hart. Fantasy Couples

A Level/Level 3

Charlie Wilkinson. Urban Ballet

Photography. Beacon Academy

I feel that many people's views on dance, ballet in particular, are stereotyped. My aim was to show another side to ballet, challenging some of these stereotypes, breaking out of comfort zones. I used imperfect backdrops to accentuate the beauty, grace and perfection of the dancer



Charlie Wilkinson. Urban Ballet

Ellen Kemp. The Open Road

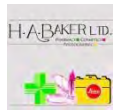
Photography. Beacon Academy

In this work I have explored the idea of journeys and the symbolism of the open road. I wanted to capture the sense of fear, uncertainty and intimidation, mixed with curiosity that confronts you as you look on to an incredible distance. The image is intended to draw the viewer in, while the sinister moorland in wet weather creates a certain tension.



Ellen Kemp. The Open Road

Photography



Fraser Barnes. The Takeaway

Photography. Ringmer Community College

This photograph was created as part of an investigation, 'Aspects of Landscapes'. How I think this photograph of the 'takeaway' relates to this project title, is that it takes on a British culture. It shows an 'aspect' of a culture we British can't get enough of.



Fraser Barnes. The Takeaway

Michael Whatley. Manmade Dominance

Photography. Ringmer Community College

This piece is the culmination of my Manmade Dominance work that depicts the sheer vastness and the controlling tendencies of mankind. It's a cohesion between text fragments and photography, which generalises the naively assumed "uncontested" greatness and dominance exerted by the human race, only to be upstaged by the natural world; a superior and insuppressible force.



Michael Whatley. Manmade Dominance

Lamiah Davey. Levitation

Photography. Sussex Downs College

My image demonstrates the use of levitation photography. The idea behind this image was that it would show death as a peaceful and tranquil occurrence. My aim was to pay homage to those who have or are dealing with loss. I have taken inspiration from the Russian photographer Ravshaniya.



Lamiah Davey. Levitation

Jack Simpson. Jail Birds

Photography. Uckfield Community Technology College

In this piece I have explored our relationship to food. It focuses on how we treat our livestock compared to how our prisoners are confined. This also reflects on austerity, that many in our society are having to visit food banks to feed their families while detainees are provided a healthy diet.

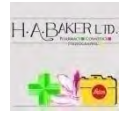


Jack Meacher. Head Space

Photography. Uckfield Community Technology College

My biggest inspirations were the artists Greg Sand and Gideon Rubin for the actual style of my work and then the environment around me for the content in the photos. The way that the places are shown in relationship to their people create a surreal theme throughout my work.

Photography



Carmen Simpson. My Family, My Past

Photography. Heathfield Community College

The light box expresses good memories shared in the past; bringing my images and memories back to life. I created the images in the dark room; so the tactile wet process provided an intimate connection with my past.

I added delicate holes to the images using a pin to allow the light to travel through, the light symbolises the happy times we once had and keeps the people alive in that moment in time.



Carmen Simpson. My Family, My Past

Chloe Field. Senses and Textures

Photography. Rye Studio School

My image is in answer to my essential question 'how does the relationship between our senses create a concept of texture?' The image sensual works with two layers of texture. Surface; you can imagine what it feels like to touch as well as the skin of the figure as they turn away from the camera. Sensual because the figure in the final image makes you question how he is. Where he is? What has happened? What is happening? What is about to happen?



Chloe Field. Senses and Textures

Morgan Wagg. Film Soup Decay

Photography. Uplands Community College

On the theme of 'flaws, imperfections and compromises' I explored a variety of processes that compromised the original state of negatives. I recorded old bike parts with macro lenses, then melted the negatives to add to the double definition of decay.



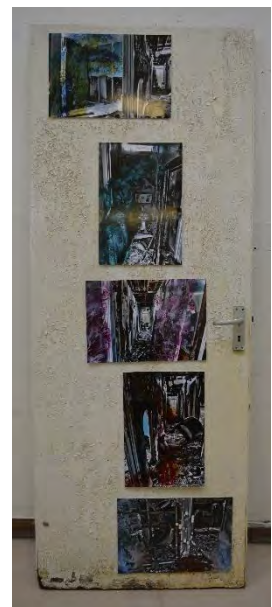
Morgan Wagg. Film Soup Decay

Toby Hacker.

Physical Flaws

Photography. Uckfield Community Technology College

My work has followed the theme of physical flaws in buildings. I have photographed an abandoned building, similar to the style of Niki Feijen's photos which use HDR to create dramatic details and textures. I incorporated encaustic wax as manual manipulation and displayed it on a door to add interest.



Toby Hacker. Physical Flaws

Textiles



"For me an object is something living. This box of matches contains a secret life much more intense than that of certain human beings." Joan Miro

GCSE/Level 2

Raphaela Winterton. Seascape and Armour

Textiles and Mixed Media. Heathfield Community College

For my garment I focused on the movement of seaweed and in particular coral and how it winds around things and takes over the sea bed. I represented this movement throughout my dress by winding the wired coral around my body and entwining and weaving it into the seaweed.



Raphaela Winterton. Seascape and Armour

Chelsea Nye. Everyday Rituals

Mixed media print textiles. Ringmer Community College



My triptych responds to the title 'Rituals'. I chose to look at everyday rituals; routines like drinking tea, applying make-up and bathing. My inspiration, were photographer Linnea Strid and textile artist, Ana Teresa Barboza. I transferred my photographs onto fabric using emulsion paint, and then used printing, machine stitch, embroidery and applique.

Chelsea Nye. Everyday Rituals

A Level/Level 3

Isabella Woodcock. Monsters

Textiles mixed media. Rye Studio School

My vision explores ideas surrounding waste materials and thrown away objects that are left to battle the elements in a context of decomposition and decay. The concept, that through decay, new possibilities and outcomes are created through nature. Does Mother Nature fight back as a monster that we, as a society, created?



Isabella Woodcock. Monsters

Sabrina Siotto.

Erosion and Decay

Paper, fabric, embroidery, batik.
Bexhill Sixth Form College



Abigail Izzard. Birds

Felt, embroidery, paper, knit.
Bexhill Sixth Form College

Through history artists and designers have taken inspiration from the beauty and character of birds. This can be seen within fashion, textiles and art, where birds have been used to convey symbols, wealth and splendour. I have used a variety of specialist textile techniques to create my own response to this theme.



Sabrina Siotto. Erosion and Decay

The inspiration for this piece came from photographs of crumbling and eroding walls as well focusing on the beauty of detail. I chose to use both paper and fabric to demonstrate the diverse textures of erosion.

Abigail Izzard. Birds

Elliot Hepworth. Bacci Bondage Hood

Elliot Hepworth.

Bacci Bondage Hood

Stitched fabrics.
Uplands Community College

A bondage hood made up of quilted tobacco pouches – the concept of the piece is to highlight how smoking for teenagers is still a big part of their identity – rightly or wrongly – it also looks at how smokers are confined by their addiction.



Louisa Knapp. Geometric Architectonics



Louisa Knapp. Geometric Architectonics

Mixed fabrics. South Downs College

This piece challenges how society is oblivious to the adroit nature of everyday architecture. With a growing culture of quick-builds and convenience, I felt compelled to show the beauty and femininity of structures. Disciplined yet flamboyant, smocking elegantly brings the sedateness of structure into the frenzy of fashion.

Sketchbooks



"Creativity is that marvellous capacity to grasp mutually distinct realities and draw a spark from their juxtaposition." Max Ernst

GCSE/Level 2

Charlotte Blythe. Surfaces Sketchbook

Beacon Academy

My surfaces sketchbook contains a variety of textures and themes which have been inspired by an array of artists and natural forms. My main theme is focused on snakes; their scaly skin and complex bone structures have provided me with endless ideas and projects which are found within my sketchbook.



Charlotte Blythe. Surfaces Sketchbook

Hennia Chowdhury. Apart/Together Sketchbook

Bexhill Academy

I have explored the term 'loneliness' and expressed the emotion through a scene where a girl is hiding behind the door that enters a deep dark forest which is creating a morbid atmosphere. I have linked Bolognesi style of eyes to create this tearful emotion, which is a warning for people not to follow these footsteps.

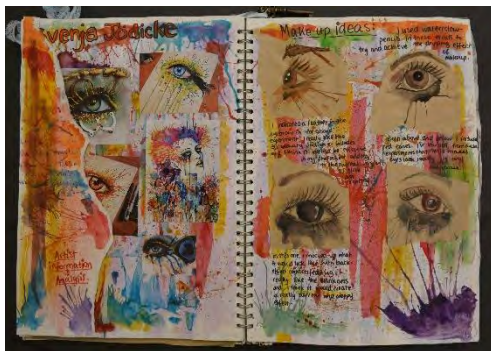


Hennia Chowdhury. Apart/Together

Freya Harris. Fantastic and Strange Sketchbook

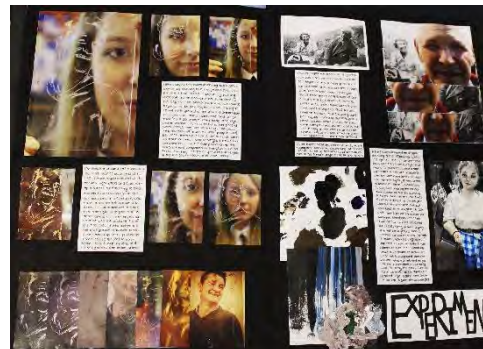
Uckfield Community Technology College

The theme "fantastic and strange" led me to focus on Surrealism and the iconic artist Salvador Dali. I became intrigued by his fascination with the state between awake and asleep and pursued this in my 'Alice in Wonderland'-inspired journey. I loved reinterpreting the traditional depictions of Carroll's characters.



Freya Harris. Fantastic and Strange

Keara Camacho. Ordinary/Extraordinary



Keara Camacho. Ordinary/Extraordinary Sketchbook Bishop Bell School

I wanted to explore extraordinary people and went to Brighton to photograph the diverse range of people that live there. I then tried to mirror the personalities through my explorations with media.

Sketchbooks



A Level/Level 3

Louisa Bishop. Natural Form

Bexhill Sixth Form College

I have explored the reoccurring theme of natural form; specifically looking at how this is interpreted into fashion. Within this sketchbook you can see how my ideas developed through this investigation. This includes my ideas from research into traditional and contemporary designers and my experimentation with specialist materials and techniques.



Louisa Bishop. Natural Form

Ellie-May O'Neill. Everyday Objects

Ringmer Community College

I chose the title "Everyday Objects" because I liked the fact that I was investigating things that we use every day and take for granted. I used different media to recreate the texture of the objects, hopefully giving life to these familiar things and showing the history they have.



Ellie –May O'Neill. Everyday Objects

Rebecca Palmer. Hastings Old Town

Bexhill Sixth Form College

This sketchbook was created with the aim of capturing Hastings Old Town and the lively uniqueness that this area has. I wanted to use a range of media to capture its most iconic aspects, so that someone who had never visited would get a sense of place from the impressions I have made from my observations and memory.



Rebecca Palmer. Hastings Old Town

Sketchbooks



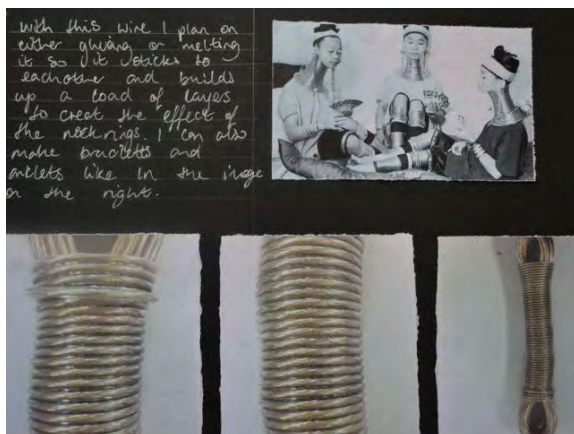
Olivia O'Sullivan. Unusual Portraiture

Sussex Downs College

I'm an individual motivated by creativity, so when this project arose it became an ideal opportunity to demonstrate my homage to certain artists that inspire me. Charlotte Caron who manages to make the unrealistic possible and Manny Robertson, who has endured personal battles that are relatable on many levels.



Olivia O'Sullivan. Unusual Portraiture



Jade Tate. Sketchbook

Jade Tate. Sketchbook

Rye Studio School



Thomas Dutton. Sketchbook

Thomas Dutton. Sketchbook

Rye Studio School

How plants change and adapt became an interest within the progression of my work and evolved into the topic of plant growth and plant life within the natural environment. The production of enlargements and photograms allowed me to portray translucency through the inner forms, layers and structure of plant specimens.

What We Do:

The Farley Arts Trust draws its inspiration from the artistic legacy created at Farley Farm House in East Sussex where many of the most significant Surrealist and Modernist artists lived, worked and associated. These comprised Roland Penrose, Lee Miller, Pablo Picasso, Joan Miro, Max Ernst, Man Ray, Paul Eluard, Henry Moore and other leading artists, poets and writers from the UK and Europe.

This outstanding cultural legacy provides meaningful links to many of the key figures and creative ideas of the 20th century and a valuable insight into one of the most momentous periods of our recent cultural history.

Extending an understanding and dissemination of this unique artistic legacy involves the Trust in developing enterprising programmes and Arts and Education projects to further public engagement and appreciation with cultural and artistic opportunities for young people, local communities and others in the South East Region and beyond.

For further information about the Farley Arts Trust go to: www.farleyartstrust.co.uk.
For information on the hire of our exhibitions and developing projects please contact: Rosemary Colebourn on rosemarycolebourn@btinternet.com or call 07552487695

Who We Are:



Cllr. Sylvia Tidy. *Chairman of the Farley Arts Trust and Trustee*



Ian Chance. *Artistic Director*



Antony Penrose. *Founding Trustee*

Son of Roland Penrose and Lee Miller and guardian of the artistic legacy of Farley Farm House



Rosemary Colebourn. *Education Advisor and Co-ordinator*

Contact for schools and communities engaging with Trust projects. (See above)



Guy Baigent. *Trustee*



David Burrough. *Trustee*



Griselda Bear. *Trustee*



Mark Barrett. *Trustee*

Participating Schools and Colleges



Beacon Academy ~ Petra Giffard (Head of Art)
East Beeches Road, Crowborough. TN6 2AS

Bexhill Academy ~ Quentin Carver-Carpenter (Head of Art)
Gunthers Lane, Bexhill on Sea. TN39 4BY

Bexhill Sixth Form College ~ Julie Clark (Course Manager Art & Design)
Penland Road, Bexhill on Sea. TN40 2JG

Bishop Bell School ~ Christina Bawden (Head of Art)
Priory Road, Eastbourne. BN23 7EJ

Chailey School ~ Dawn Johnson (Curriculum Leader for Art)
Mill Lane, South Chailey. BN8 4PU

Heathfield Community College ~ Francesca Ireland (Head of Art)
Cade Street, Old Heathfield. TN21 8RJ

Ringmer Community College ~ Mark Madriaga (Learning Leader: Visual & Media Arts)
Lewes Road, Ringmer. BN8 5NE

Rye Studio School ~ Jo Townsend (Principal)
The Grove, Rye. TN31 7NQ

Seaford Head School ~ James Grover (Subject Leader for Art)
Arundel Road, Seaford. BN25 4LX

Sussex Downs College ~ James DiBiase (Visual Arts Co-ordinator)
Mountfield Road, Lewes. BN7 2XH

Uckfield Community Technology College ~ Bethan Archer (Curriculum Leader for Art)
Downs View Crescent, Uckfield. TN22 3DJ

Uplands Community College ~ Julie Court (Head of Art)
Lower High Street, Wadhurst. TN5 6AZ

