



MADE IN BRADFIELD

COMMEMORATION EXHIBITION 2023

I welcome you, with great pride, to another fantastic annual exhibition - an ambitious and characterful expression of the excellent achievements of our A Level Art pupils. This group have been a particularly rewarding bunch to support and direct; the team and I have loved observing their individual growth as well as the culture of teamwork and collaboration they have all contributed to, and grown from, over the last two years.

Our A Level pupils all take a starting point of either architecture, the figure or landscape. From this, pupils draw inspiration from the work of artists, record their chosen subject independently and ultimately develop their own unique responses.

Materials and processes are introduced throughout the course, steadily building in complexity and refinement.

As that complexity and challenge grew over this course, so too did the pupils' responses, indicating not only core artistic talent, but also qualities of resilience, innovation and confidence. I fully anticipate that these skills will contribute to, and guide, strong future endeavours for this special group.

Marc Holmes
Head of Art and Director of Faculty



Amélie Marion

Through the course and subject of Art I have learnt the variation of art, understanding key movements along the way, and how all art, as simple as it may be shown, has an idea behind it which is almost as important as the final image you see. It is this understanding which bought me to the idea of my coursework final piece which is largely influenced by the work of conceptual artist, Sol LeWitt. I explored how an installation of a printers' workstation can interest the viewer and pose a series of questions. My exam final piece is a collection of figures which are depicted in a dynamic sense of movement, all placed within a range of wooden boxes and casted with a light set up. The key idea of my final piece was the distinct variation of shadows casted by these figures, each creating a daunting silhouette which contrasts against the happy free figures. Throughout my years of studying Art my teachers have been supportive and more than willing to help me along the way.





Beatrice Silcock



Throughout my A Level course I explored both genres of Architecture and Figure. In my coursework I studied the art form of lino printing, experimenting with colour and the effects of negative space and destruction. I really enjoyed experimenting with the use of such bold, saturated paint colours as they complimented each other so pleasingly. Throughout the course I studied a range of other mediums from the refined pencil drawings of Mark Poulter and simplistic, abstract bold lines of Franz Kline to the large-scale installations of Doris Salcedo. My final piece, however, is based on an artist called Maria Doyle.

To contrast to my coursework final piece, my exam book focused on the topic of 'Profile, Outline and Silhouette'. I predominantly focused my subjects on figure, drawing the curves of the figure and experimenting with the effect that these lines created. For my final piece I combined the artist Nester Formentera with one of my line drawings of a striped blouse. I found that the use of symmetrical vertical lines was effective, creating an almost three-dimensional effect. I decided to develop this idea further, adding another image and connecting the lines which I drew straight off the canvas and directly onto the floor of the Art Department from one figure to the other, directing and immersing the viewer. Overall, my experience over the last five years in Art has been nothing but positive and is one of the things I will miss the most about Bradfield.





Fleur Woodbridge



Throughout my Photography coursework I explored and experimented with numerous techniques that revolved around the realms of fashion and the environment. My favourite technique was image transfer which I explored further for my final piece. During my investigation I explored how photographers use the environment to create an image and how certain environments are more advantageous than others in marketing fashion apparel. For my final piece I decided I wanted to take this concept further and, rather than simply situating my model within a pre-existing environment and emphasising the clothing, I decided to integrate the model seamlessly into the surrounding environment. I then decided to remove these images from their traditional content of a magazine page and place them into a new one, an actual dress, which I then created using image transfer.



Contact sheet 2:





Florence Horsey



For my coursework project I decided to carry on with my figure book. I was very interested in portraiture, particularly in pencil and oil. During the first stages of the course I was taught the diamond gridding technique which I have used in my final piece and I feel as if I have really benefited from it.

For my exam project I decided to choose the topic of sleep. This was such a broad topic which I found exciting. To contrast my coursework I went more into sculpture than painting, experimenting mainly with plaster. My final piece depicts a room with two views; the view from above represents a lifeless and still sleep whereas when you look from below you can see a restless sleep. I wanted my sculpture to be interactive for the viewer with the action of looking over the top and below being uncomfortable for them, reflecting the uncomfortable sleep. The box idea was inspired by Cardiff and Miller.

This summer I will be going to study a portrait painting course at the Charles Cecil Institute in Florence before beginning a Foundation in Art, Design and Media Studies this September.





Carsten-Peter Wanda
Ingo F. Walter

PICASSO

Late Picasso

Ingo F. Walter: Picasso

Picasso

Picasso

POLLOCK

Abstract as Process



Cara Giulia,

figliuola amatissima tante cose vorremmo dirti,
adesso che sei venuta al mondo.

Vorremmo donarti la felicità ma purtroppo non esiste
modo per farlo.

Vorremmo dirti tante cose per poterti accompagnare
per mano per le difficili strade della vita ma
non le scieliresti perché vorrai fare tutto da te stessa.
Possiamo solo consigliarti in base al nostro vissuto.
Vivi con amore, perché l'amore che darai ti tornerà
sempre indietro e non smettere mai di amare perché
l'amore genera amore.

Non vivere nell'egoismo, sii sempre generosa, perché
dare rende felice non solo chi riceve, ma anche
chi dà.

Non avere mai fretta, di crescere, di avere,
raggiungere, conquistare, lascia che le cose arrivino
al momento giusto, perché c'è un tempo e un luogo
per ogni cosa e bruciare le tappe naturali della
vita, non ti renderebbe felice.

Non smettere mai di sperare, quando ti sembra
di non riuscire ad ottenere qualcosa, perché non bisogna
mai chiedere le porte alle speranze.

Segui le tue passioni, impegnati affinché siano le
tue passioni a diventare il tuo lavoro e non dove
lavorare per rincorrere le tue passioni.

Non invidiare chi ha più di te, non sapere mai
chi sembra avere di più, che storie porta sulle
sue spalle, ognuno di noi porta dentro di sé
un suo vissuto che gli altri non possono nemmeno
immaginare.

Non essere individualista, l'individualismo è
il male più grande dei nostri tempi, vivi con
bontà ed umanità e vedrai che ti saranno
ricongruenti.

Rispetta sempre tutti e sii paziente di pace, oramai
vorremmo che non facessi mai gli sbagli che abbia
fatto noi ma purtroppo non possiamo impedirte
sicuramente però, saranno sempre al tuo fianco
quando ne avrai bisogno.

Con tutto il nostro amore.



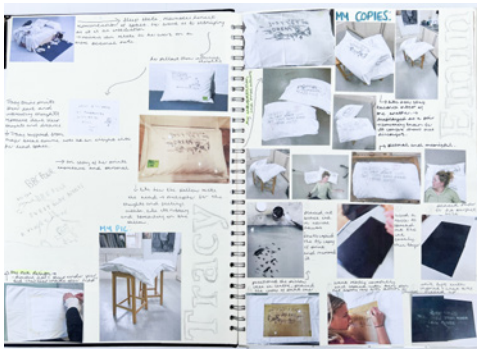
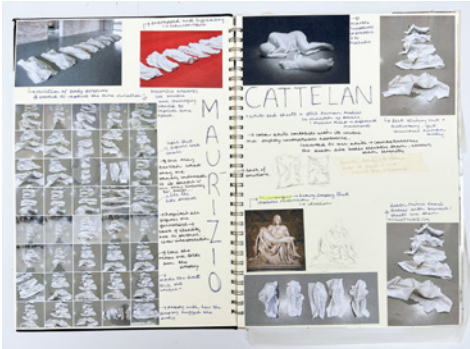


Imogen Wiggin

Throughout my A Level course I explored the all-round power of figurative art. In my coursework I wanted to explore the range of thoughts and feelings and the attempt to capture it. My final piece stemmed from the main ideas of identity, the nude female body and the combination of vibrant colours with the use of oil paint. I wanted my piece to attempt to liberate and celebrate the female body and even perhaps provoke emotions from the audience. The use of mirrors coming out of the frame, influenced by Jenny Saville, reflect my large-scale oil paint of the female skin. Saville insisted that this method further emphasises beauty and my mirrors enable viewers to be confronted by the female body. I have thoroughly enjoyed my time at Bradfield, bringing my ideas to life and working with both Mr Holmes and Mr Green. The combination of their ideas and help have allowed me to create exactly what I envisioned.

My exam piece completely contrasts my coursework. I focussed on the topic of sleep as I was fascinated by dreams and nightmares. For my final piece I decided to use pillows to express the dark side of an individual's sleep. By gathering over fifteen contrasting nightmares from subjects of all ages, I was able to showcase the darkest side of one's subconscious. They were projected and copied in the individual's own handwriting onto my cast pillows which are made from plaster. My final piece was definitely something I was worried about due to working with a huge amount of plaster which created such a heavy load. Yet again, with the support of the Art Department, I was able to bring my vision to life.

My two final pieces are extremely different from one another and resemble two opposing themes, yet this is something I am so grateful and pleased about. The help and freedom that the Art Department has provided me allowed for such creative and 'out there' ideas. I will hugely miss working down in Art block, especially the people whom I worked alongside.



Imogen Wych



For my coursework and exam final piece I chose to draw my sister, Milly, in chalk pastel. I find it makes the piece more sentimental to me to draw my sister as we no longer live together. Throughout my coursework I have developed my skill of drawing photorealism with chalk pastel. In my final piece I chose to leave the hair and straps unfinished in order to exaggerate the drawn nature of the piece. I continued to develop this medium in my exam piece, however, I added a background of old book pages inspired by Mark Powell and William Kentridge. I also used pen on areas of the face and hands to attempt a more mixed-medium piece. Like my coursework, the hair and straps are in an unfinished nature in my exam piece, which I feel makes the two pieces sit well together. I have found the atmosphere in the Art Department to be peaceful and it is a place where I always feel comfortable. Art at Bradfield has always been something that I have enjoyed and subsequently has led me to pursue the subject after Bradfield. Next year, I am doing a Foundation Art course where I will continue to develop my drawing skills, but I also hope to try more experimental techniques.





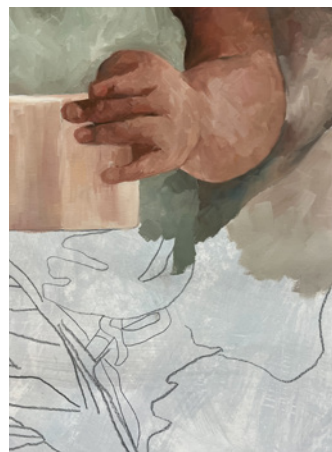
Isabel Gleasure



Both my coursework and exam projects focus on the presentation of figure in large, scaled oil paint portrayals. I chose to focus on the human form as it has a timeless appeal that continues to captivate and inspire artists, collectors and audiences alike, even with the changing attitudes of society.

A key theme throughout my artwork is to keep in touch with the dialogue of masterworks of the Italian renaissance, through artists such as Michaelangelo and Leonardo da Vinci, as well as incorporating 20th century artists such as Jenny Saville and Nikoleta Sekulovic. These artists evoked a deep fascination in the medium of oil, the palpability of the human body and the autonomy of the figure. I wanted my artwork to be photorealistic however, under time barriers, I was forced to look at alternative stylised painting methods of impasto and layering brushstrokes to create a piece that transcended the boundaries of classical figuration and modern abstraction like the work of Saville.

The development of all my pieces stemmed from connections, particularly focusing on my family, with the two main figures depicted being my Grandma and Grandad. This allowed me to create a sense of invitation to the themes of memories and nostalgia of my childhood, fostering a shared sentiment. The Art Department has played a major role in helping me develop my painting skills and challenged my use of scale through my creation of larger works. The teachers have enabled me to pursue my passion for creativity and given me confidence in my ability.







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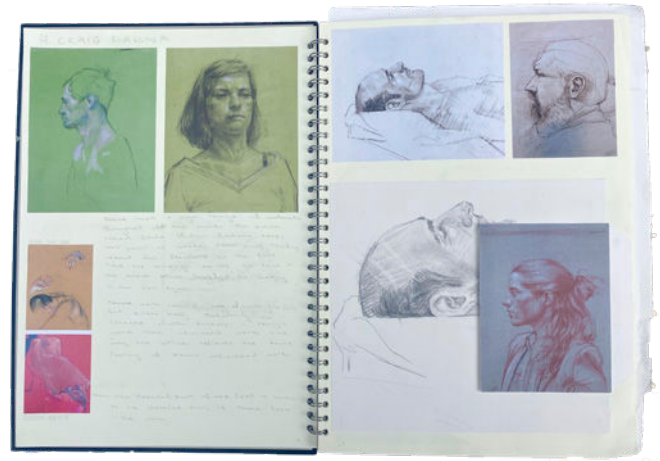
PROTECTIVE GLASS
DO NOT TOUCH WHEN
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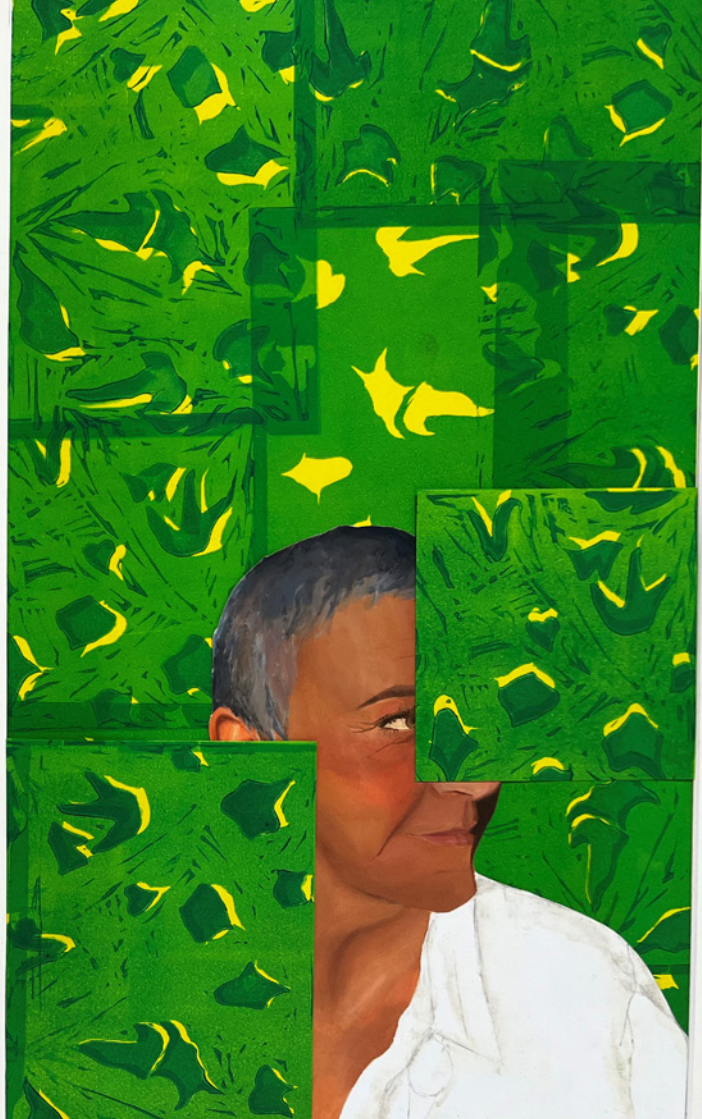
Keisha Farley



Throughout my Art A Level I have focused on figure and the experimentation of combining mediums like printing and traditional oil painting. I wanted to combine the rough nature of printing with precise, detailed oil studies, learning and developing skills in new areas while creating.

Throughout my time doing the course I have developed a passion which I will carry with me to my Art Foundation after I leave here. Art at Bradfield has been an amazing and creative opportunity which I will greatly miss. I urge anyone with an interest in Art to pursue their passion and continue to create.





Olivia Henman



Across my two years of A Level Art I was able to experiment with all aspects of the subject; whether studying architecture or portraiture, different materials or styles and scales, all of which was supported by the teachers and facilities. My coursework project focused on architecture, where I investigated the interior and exterior of buildings to develop my skills of dimensions, perspective, and accuracy. I have found with architecture that precision is crucial in the drawing of any building as the slightest wrong angle can change the whole perception. My book followed the process of a range of different architectural based artists which allowed for the exploration of a variety of materials and styles, aiding my idea for my final piece. It is a large-scale drawing completed in the style of Monica Domaszewska; a rough yet detailed pencil architectural depiction including tonal variations, fading from the darkest tones to a ghostly line, that almost imply a sort of disintegration. This continues into the presentation of the piece. The drawing deteriorates vertically as do the frame and paper, leaving a pile of materials used on the floor such as pencil shavings, excess chalk, pastel blue powder from the background and bits of the wood frame. For my exam project, my artwork differed in its subject which was portraiture. I was never set on studying people as my confidence lay with architecture, however, I naturally moved towards portraiture due to my artist research. My instinct was to have book pages as my background and I was open to a range of subjects. The idea of 'the process' sparked from the artist Ishmael Randell Weeks, in which I explored his sculpture of building books into a pillar. This led to the development of crushing and hiding my own artwork, resulting in my final idea of making a sculpture purely out of hundreds of copies of my drawing, all at different stages to represent the process of creating the 'perfect' drawing. I completed three pencil drawings of different portraits which I then printed onto three book pages while physical books were left with all the pages ripped to emphasise the extent of the process of drawing.



The atmosphere in the Art Department is unmatched anywhere else in Bradfield. My experiences with Art since the beginning of my Bradfield journey have been nothing but fun and enjoyable.

nightly humiliations on stage without her help for those long months in America.

And I had no Dolby to organise my reading-tour life. The one manager I hired to oversee the production of one of my plays in New York and Boston — one of several theatrical premieres I had arranged for my tour there — tried to rob me blind.

In February of 1874, in Boston and in other urban pimples on that blank white canvas of a map they call New England, I spent time with the leading lights of American literature and intellectual life — Longfellow, Mark Twain, Whittier, and Oliver Wendell Holmes — and I have to say that if these men were the “leading lights,” then the glow of literature and intellectual life in the United States was very dim indeed. (Although I did enjoy a verse tribute that Holmes wrote and performed in public for me.)

I realised then and still believe now that the majority of Americans in those crowds who jostled to see me or who paid to hear me read, did so just because *I had been a friend and collaborator of Charles Dickens*. Dickens was the ghost that I could not leave behind. Dickens was the smiling face on the envelope who greeted me every time I approached a new door.

I saw Dickens's old friend James T. Fields and his wife in Boston — they took me out for a fine dinner and then to the opera — but I could tell that Annie Fields thought little of me, and I was not surprised when, some time later, I read the following report she had made of me in private but which quickly found its way to public print —

A small man with an old nose and forehead and shoulders much too large for the rest of him. His talk was rapid and pleasant but not at all inspiring. . . . A man who has been a poet and a member of London society, who has overeaten and overdrunk, has worn ill-fitting clothes, and is short is no very wonderful specimen of a human being.

All in all, the only truly companionable and relaxed time I had during all those months in America was when I went down to stay with my old friend the French-English actor Fechter, he of Dickens's

having moved on from police work and not being available for our outing, and of Field having recommended Hatchery, but I had not paid much attention to the comment.

“No,” I said. “I don’t believe he did.”

Field nodded and his finger seemed to move of its own volition to a place alongside his beak of a nose even as his other hand removed the cigar from his mouth. “He is, sir. Hatchery is a good man. Not imaginative, perhaps, as the great inspectors and detectives must be, but a good man. A dependable man. But when Dickens contacted me about finding someone to escort him into the . . . ah . . . difficult parts of the city again, I assumed that it was another little slum-jant of his, of the sort I escorted him and you on and him and the American visitors on, sir. I was out of London for a while, in Private Enquiry Bureau business, and did not hear until I returned recently that Drood was the object of Mr Dickens’s pursuit.”

“I would hardly call it pursuit,” I said.

“Search, then,” said Inspector Field, breathing blue smoke out. “Enquiry. Investigation.”

“Is there something about Charles Dickens’s interests that concerns *you*?” I asked. My tone was not sharp, but it was meant to put a former policeman in his place when it came to the interests and actions of gentlemen.

“Oh, yes, sir. Yes, Mr Collins. Indeed there is,” said the inspector, sitting back in the chair until it creaked. He was inspecting his still-burning cigar and frowning slightly. “Everything about this Drood person concerns and interests me, Mr Collins. *Everything*.”

“Why is that, Inspector?”

He leaned forward. “Drood — or the monster that calls itself Drood — appeared and began its depredations upon my watch, Mr Collins. Quite literally upon my watch. I had just become Chief of the Detective Branch of Scotland Yard, taking over from Inspector Shackell. . . . It was 1840, sir. . . . When Drood’s reign of terror began.”

“Reign of terror?” I repeated. “I do not remember reading in the news papers about any such reign of terror.”

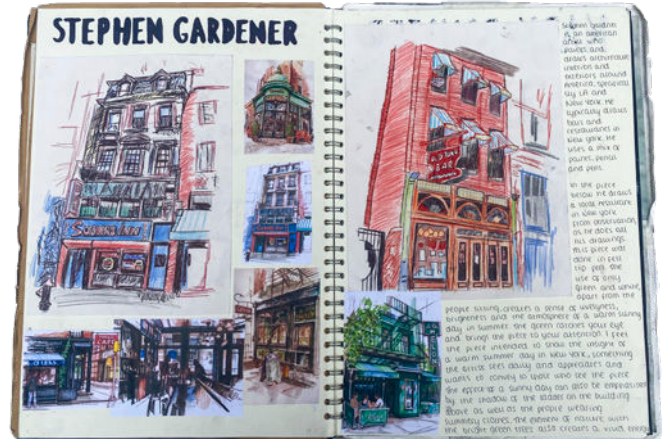
“Oh, there is a lot of legend that happens in those dark parts of town you and Mr Dickens went voyaging into in July that don’t end up in the newspapers, Mr Collins. You can be assured of that.”

Sinead O'Donohoe



Throughout my Art course I have looked at different types of architecture and how it is depicted through art. I experimented with abstract art inspired by Franz Kline's work. For my final piece I created a series of Monoprints from photos of the same street scene but from different angles. I then took influence from the childlike drawing of Frank Auerbach and used oil pastels to create a bright and vibrant drawing on top, contrasting with the precision of the monoprint. Finally, I sewed the outline of all the people in my piece to emphasise how we are all connected by travel.

I have enjoyed being able to experiment with a wide range of materials, topics and styles during my time in the Art Department.





Sofia Symington



This series of portraits explore themes of disguise and loss of identity. I wanted to challenge traditional portraiture by using different methods to selectively conceal and reveal identity through traditional paintings, mixed-media drawings, castings and sculptural paper work. I explore the use of light, style, text and destruction as means for creating ambiguity in the subjects.

CHRISTO

WRAPPING HEADS EXPERIMENTATIONS:

For these experimentalations, I explored various different combinations of fabrics and using these are photos of a few of the combinations which I used the most.

REFLECTION:
I think this is an interesting technique to use when exploring identity as it allows the viewer to explore the viewer to see a head without revealing identity. I used the brown paper as the base, as it is a neutral color and it is soft, as well as being a texture which allows me to mold the paper and combine facial features. I also found that glue was good to use as the fabric also expressed some flexibility. I quite liked the use of string as it allowed me to manipulate certain features such as the jawline, nose and mouth.

PROCESS:
First, I gathered fabrics of different colours, textures and patterns and a different type of string. I wanted to experiment with different materials to see which ones worked best together. I also used a different synthetic mesh so that I could create a structure which combinations may work well together.

I used the contrast of the stringy fabric with the brown string through the colour of the fabric didn't show the dimensions of the face clearly. I experimented using string all around the face to contour the features of the face and also string just behind the eyes to highlight only one eye feature, however I noticed the effect of wrapping the fabric piece.

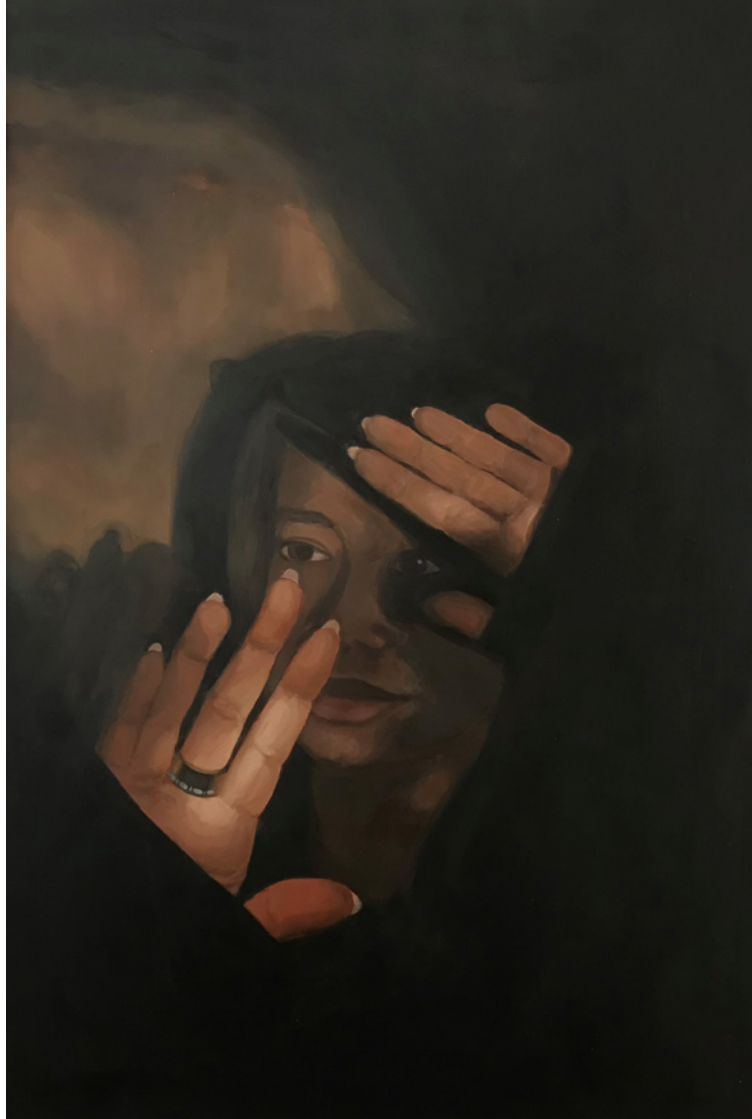
I also experimented with different patterns and quite liked the idea that patterns became distorted, revealing the contours of the face.

CASTING PROCESS

Wanting to explore portraiture through another medium, I decided to learn the process of casting as it allows me to capture a huge level of detail of the face.

STEP BY STEP:

- 1 Started by mixing a 2 part silicone mixture which would be used for the most mixing in equal amounts.
- 2 After preparing the model, I started applying the silicone mixture on the face quickly as it had a 10 minute setting time to work effectively.
- 3 Starting at the top, I worked my way down the face, avoiding the eyes, however as the silicone dried quickly the eyes to ensure the most detail.
- 4 After I had applied a thick layer of the silicone mask on the face, left it to set for 10 minutes.
- 5 Once it was cured, I removed the plaster bandage resulting on the mask. The coating was used to create the silicone to keep the silicone in place when creating the mesh.
- 6 When the plaster bandage was done, I made sure the edges were thick by reinforcing them with plaster to be able to take the mask out one piece.
- 7 When the plaster bandage dried, I was able to remove the mask and cast from the model and begin making the cast.
- 8 Mixing plaster with water, I then poured the plaster in the mold, using my hands to equally distribute the plaster to create even thickness of approximately 1cm, until it began drying.
- 9 Once the plaster had fully dried, I was able to remove the mask from the silicone mold. The coating was turned out successfully after about a few pieces were the silicone had set into the most prepared.
- 10 Using tools, I was able to remove the small deformities around the eyes and nose by gently rubbing away at the plaster mold and using sand paper to smooth it out.
- 11 The casting revealed our very successful and managed to capture many details, such as in the lips and eyebrows.





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