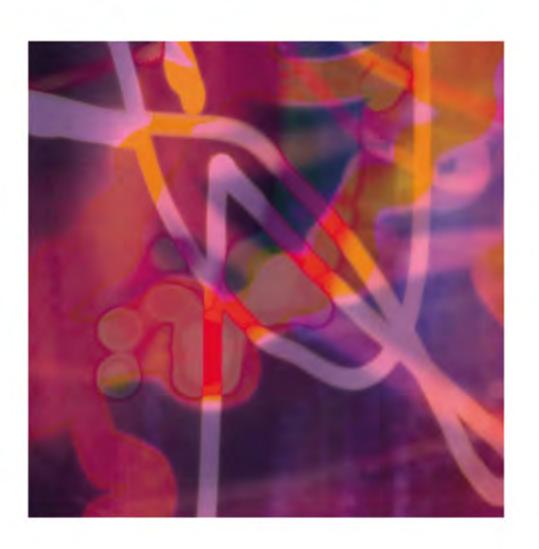
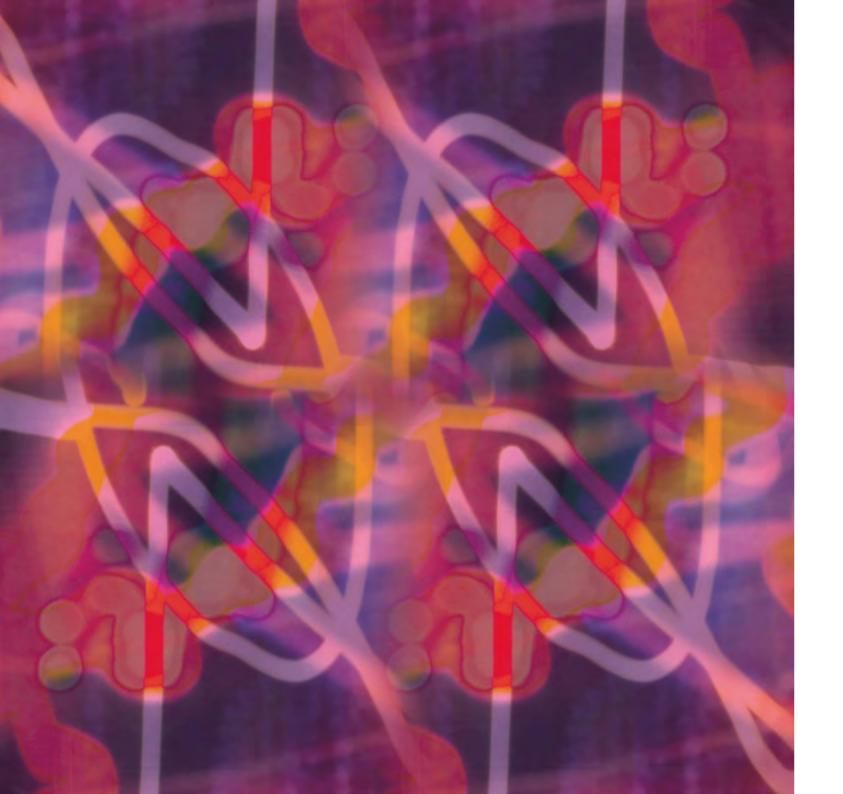
Can we start again?



Can we start again?

Gawn ni ddechrau eto?



Ellie Day

Emily Eeles

Belinda Golding

Karen Golding

Isabella Horrillo Bula

Sarah Matthews

Zoë Mills

Rachel Norman

Àfrica ollé

Phoebe Taylor

Megan Rogers

Lottie Rowlands

Owain Sparnon

Casey Stewart

Ariel Tunay Jr

Lucy Woodrow

www.swansea.art

Wedi ei llunio gan fyfyrwyr trydedd flwyddyn o Goleg Celf Abertawe, sioe radd yn arddangos gwaith sy'n cynrychioli crynhoad 3 blynedd o ymarfer 16 o fyfyrwyr yw 'Gawn ni ddechrau eto?' Mae'r arddangosfa hon yn tynnu sylw at y gwahaniaethau a'r tebygrwydd eclectig rhwng nifer o weithiau celf amrywiol sy'n cael eu creu o fewn grŵp blwyddyn unigol. Gellid ystyried yr enw 'Gawn ni ddechrau eto?' fel disgrifiad annelwig o ddigwyddiadau cyfredol, ond gall gynrychioli hefyd amrywiaeth o ystyron nad ydynt i'w priodoli i'r cyfnod presennol yn unig.

Mae'r gweithiau sydd wedi eu cynnwys yn yr arddangosfa yn ymdrin ag ystod o gyfryngau sy'n cwmpasu cerflunwaith, ffotograffiaeth a phaentio. Mae'r gwaith yn grynhoad o syniadau a grëwyd mewn gwahanol leoliadau ymarfer – gartref ac yn y stiwdio. O unigedd corfforol i gydberthynas ar-lein, mae'r arddangosfa hon yn llywio cyfnod rhyfedd trwy orlif o syniadau a chyd-destun artistig. Mae'r sioe hon yn dangos odrwydd nawr a hynodrwydd cymysgfa o weithiau celf.

Composed by third year students from Swansea College of Art, 'Can we start again?' is a final year degree show that features work by 16 students representing the accumulation of 3 years of practice. This exhibition highlights the eclectic differences and similarities between many varying artworks that are created within one singular year group. The name 'Can we start again?' could be considered as a vague portraying of current events, yet also represents a variety of meanings that aren't just attributed to contemporary days.

Works that are included within the exhibition span from a range of media extending from sculpture, photography & painting. The work formed is an amassment of ideas that have built up from different locations of practice; home and studio. From physical solitude to online togetherness this exhibition navigates a strange time with an overflow of artistic ideas and context. This show truly illustrates the weirdness of now and the eccentricity of an assortment of artworks.



The public acts as the driving force for my practice as I provide a spotlight to moments in conversation that would otherwise go overlooked. I present phrases derived from the different situations we individually find ourselves in, by using a range of mediums. A recent experimentation being the combination of traditional painting methods with digital additions. I hope to pull focus towards the mundane and the every-day within conversation.

www.elliedayart.com
IG: linesbyday

SHE'S HAD NOTHING BUT GRIEF



Emily Eeles

I use the medium of drawing to isolate and capture elements of the world around me, particularly from nature. This intimate gesture elevates and immortalises the subject, allowing it to hold greater significance. I seek out subjects with visual complexity which I replicate with a certain stylised realism. This, I feel celebrates the inherent beauty of organic form but offers a charm and romanticism lacking without artistic intervention.

The monochromatic nature of my graphite works leads me to rely solely on structure to create a sense of depth and presence. As a result, much of my organic inspired works use decayed plant life for reference. I enjoy the spontaneity of decay and its ability to contort, wrinkle and shrink the biological forms it envelops. This intricacy of form is replicated only through meticulous process. I believe the nature of the rendering process itself is part of the work and equal to subject matter in importance.

In re-representing a decayed and discarded bouquet, I hope to grant it another moment of triumph. There is an innate tragedy to these cut flowers, they are sombre tokens of impermanence that will soon cease to exist. I wish for my drawings to be a tender gesture of their preservation.

My most recent body of work is inspired by the female form and the notion of feminine identity, or lack thereof that it can embody. Inspired by the flowers' universal feminine connotations, I intend to unify floral imagery with that of the female body. The dead flowers contradict the clinical ideal of the bouquet as the creature-like female nudes contradict superficial conventions that have defined

womanhood throughout history.

www.emilyeelesfineartist.wixsite.com IG: emilyeelesfineart





Belinda Golding

I am a multi-disciplinary artist crossing performance, drawing, video, and sculpture, playing between each medium to create a dialogue and connection between the inner and the natural landscape. The core of my practice is immersion with nature, exploring the phenomena and poetics of natural elements. I work between the studio and the potent mystery of the South Wales landscape where the experience of the journey is a fundamental element and central thread of my practice.

When out in the landscape I work in silence and solitude, using natural materials such as water and mud, placing large scale canvases directly onto and in the earth allowing the natural materials to create their own marks and traces, recording time, place, history, and memory.

The works in the landscape are measured by distance and time with an inquiry and intrigue into light, reflections, and perceptions. Investigating how these can be captured, heightened, and transmuted through the medium of video.

www.belindagolding.com

IG: belinda golding art



Karen Golding

I am an artist who makes use of the objects and materials that I find in the internal and external environment, that I am both attracted to and repulsed by. I explore the psychological interaction I have with these items and create pieces that express this fleeting relationship.

I encourage an organic process to take place working with the chaos, this forces me to accept and develop mistakes incorporating and embracing them, rather than covering or avoiding them. The imperfections are what I seek.

I adopt an eclectic approach using mediums like print, photography, mark making, writing, sowing sewing, whatever comes to mind in the moment. I express and impress the item and the psychological dance I have with it, exposing the narrative of the interaction.

My work is transient and once the process of expressing the relationship has been projected into a piece then the relationship ends. My work and the objects are then destroyed or passed on.





Isabella Horrillo Bula

My work is centred around different themes that cover a wide range of numerous topics that drive my work. The works use the themes of fantasy, time and pop culture. I enjoy it like that because I am not limited to any one thing. TV shows are part of my inspiration along with different photos and pictures that I have found on the internet. Other inspirations are different books and programs that have built worlds in their work.

The part of fantasy that I use in my work is mainly about the supernatural and how it goes in the modern period rather than in a period in history. My work that is linked to time tends to be about the fact that humans will not be around forever. I use pop culture when I want to draw people, so I draw couples from different shows, games and other entertainment modes.

There is not any meaning behind most of my work because it tends to be impulsive and, in the moment, similar to my personality. However, the work that does have meaning is my work to do with time and it is about the ephemeral and how humans are just a dot in a world that is everlasting. Another part of my work that has a meaningful component is part of the world where I am slowly creating and continuing to add things over time. There are other projects

that have nothing to do with any of my themes and that do not have any meaning, with others having a more functional objective in mind.

There are successes to be working like this. The first one is that there are no limits to the work that I can create. The second one is that any idea you get is going to end up being made. However, there are difficulties as the fact that every idea that can be made will be made means it can get hard, because it stays in your head, and it will not go away until it has been completed. Another reason that this way of working can be hard is that if one of my projects goes over the allotted time, the next project and the others will also be behind.

www.artstation.com/yasminjames2011/profile

IG: @isabella h bula

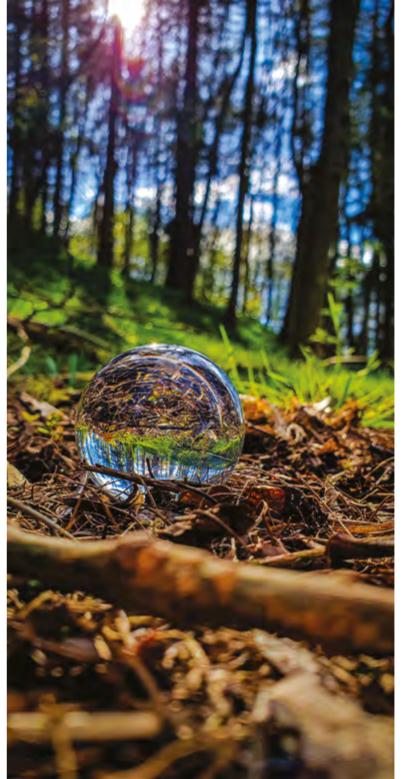
Sarah Matthews

My practice focuses on the constructs between the narrative, the metaphor, and a play on symbolic interpretation within the visual.

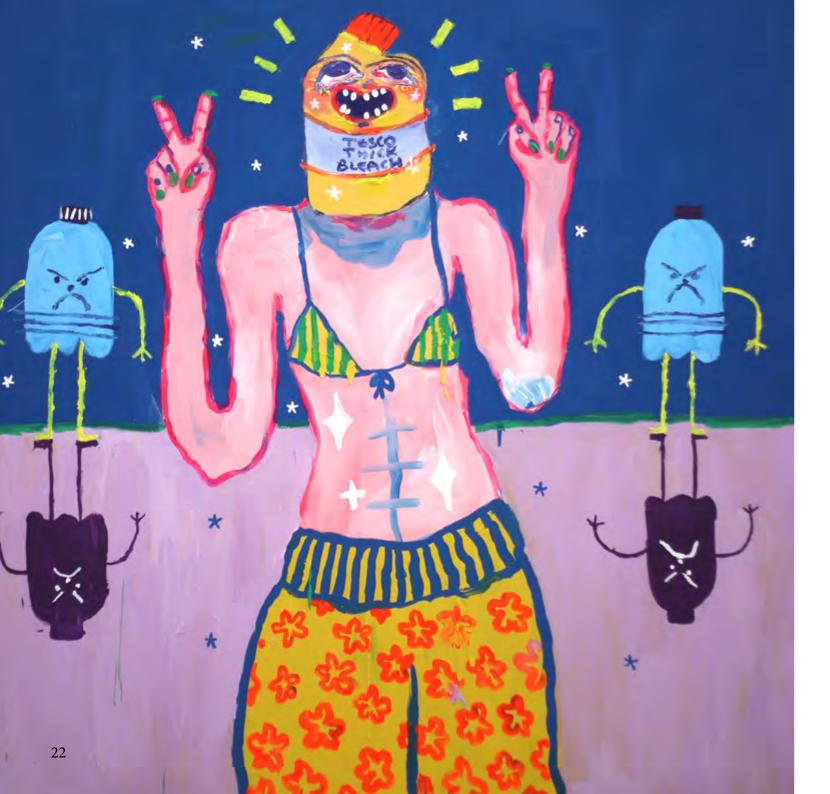
Based on real life experiences and perspectives instilled within the implied image with various means of expression to infer a response within the audience.

During this past year, my art practice has been adapted due to lockdown isolation, and hence has diverted my creativity from being a 3 dimensional sculptor to a more digitalised artist and photographer.

www.sarahmatthews.org
IG: Sarah matthewsartxphotography



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Zoë Mills

Working predominantly as a painter, my work seeks to highlight the negative effect humanity has had on the planet, plastic pollution being an example. This is suggested within paintings through symbols like cows and fish, which are the very animals that are victims to our contemporary world.

Symbols of rubbish and litter are also used to highlight human consumption, which has a direct negative impact on the environment. Focusing essentially on painting optimistic, fun paintings that focus on underlying environmental problems in society. A large portion of work is focused on making an environmental narrative in order to bring about awareness, yet to also highlight many issues in modern society.

Using illustrative, almost "cartoonish" aesthetics in my work, I paint scenes using images of animals or litter to call attention to the weight of climate change.

zoemills.art IG: bigz zo





Rachel Norman

My practice tends to be multidisciplinary but with a focus on installation and performance. The main recurring theme is to explore ideas surrounding self-reflection, identity and the internalised world. These are all important aspects of my work as the way we see the world around us and internalise it alongside how we perceive our identities impact the ways we act towards the surrounding environment and our relationships to other people. Therefore impacting the creative process.

Currently my practice is focusing on the physical repurposing and restructuring of space to reflect changes to the inner world.

The building of installations allows to physically manipulate the space while the performance aspect allows me to use my presence to interact with the structures. By using site specific installation and recording performances within these spaces to challenge how we view areas and how it can change the viewers' relationship with the work.

As an artist I am highly collaborative, working with other performance artists so I can take on more directorial/viewing roles to understand the desired relationship work has with an audience. With the focus of creating being upon the process, rather than the end result it means that there is not much planning of final outcomes but framing each stage as important in its own right.

Alongside my personal practice I run a collaboration group called 'The Exquisite Cadaver Project'. This aims to encourage experimenting with the perception of what art is and isn't.

www.rachelnormanartist.com IG: rachelkatenorman





Àfrica Ollé

I am a multidisciplinary artist. My practice spans a range of media including performance, sculpture, photography, installation art, poetry and essay.

The main subjects I explore within my works are: discrimination, gender inequality, gender issues, intersectional feminism, patriarchy, ableism, racism, LGBTQ+ issues, intersection of identities and the full set of -isms and their role in the system of hierarchies.

My practice is rooted in research, enquiry, self-reflection and critique. Understanding how the effects of social, cultural and institutionalized conditioning affect our perception and judgement through information or therefore lack of. Through my art practice and research, I aim to question what is given and look for what is not seen. To understand my own privilege, dismantle hierarchies. To be an ally. To never stop questioning and educating myself.

Very often my pieces emerge from personal experiences which then get decontextualized into broader issues as well as my ongoing research.

One of my ongoing projects is On your face, a collective created by and for queer artists with a connection to Wales.

The aim is to create a space to showcase the LGBTQ+ talents of the area, through the website, social media, zine, podcast, interviews and more.

'These processes arise from a feeling, a need for expression, a call for change, the necessity to express unconformity with the system, to level hierarchies, break with the established canon, and the urgency to create a platform for the people whose voices aren't heard because of discrimination or because they are excluded from the master narratives'.

www.africaolle.com
IG: africa.olle

www.onyourfacecollective.org

IG: onyourfacecollective













Phoebe Taylor

My current practice tends to explore the relationship between politics and art, with a focus on satirical impact. I try to experiment with various ways of creating art to come up with unusual ways of making social and political commentary. Alongside this, being able to capture a moment of chaos and transform it into something amusing for most to enjoy or at the very least question is a focal point for my work.

IG: phoebedoesthings



Megan Rogers

Over the last three years my practice has developed to focus on the interaction of colour. I've found the most joy in investigating the relationship between the artist and the audience in relation to how both parties are affected by combinations of colours.

In my most recent works I've tried to use a common object to present reason to the audience for my actions. Creating a completely abstract piece, the narrative and response will be self-imposed but using an object proposes a common theme to link an audience to the artist.

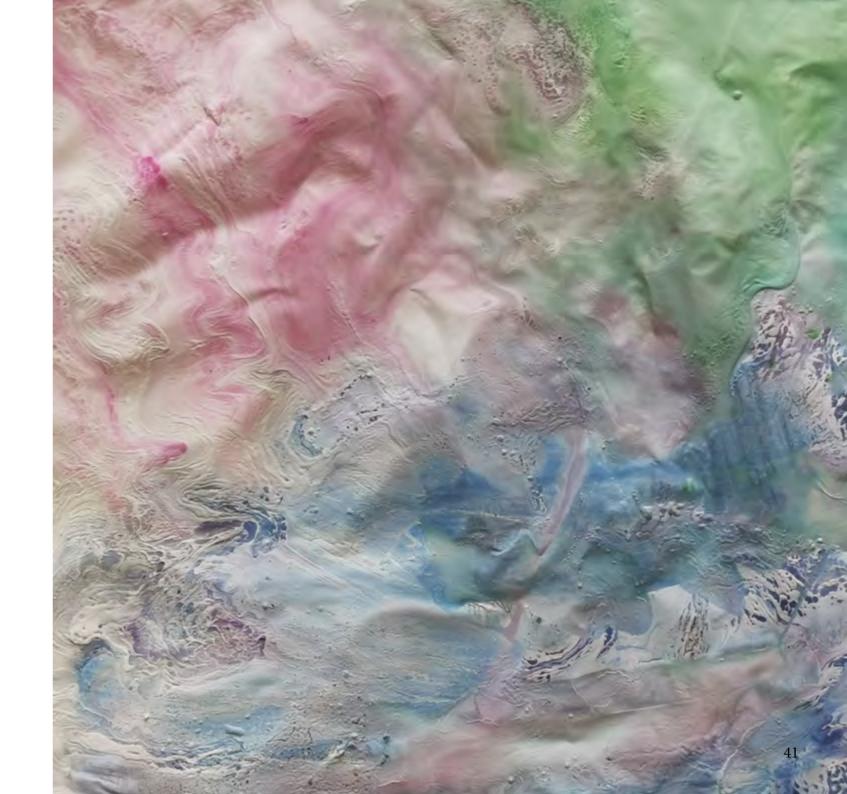
I have enjoyed investigating the reasoning behind opinions, what influences a person to form differing meanings of colour. Personal experiences, culture, history, location and education shape a person's view. I have also thought about my personal opinions as well, as an audience member my reaction to an artwork is, at first, instinctual. I'm led by my likes and dislikes of colour even before I consider the context of the work. Already a face value opinion is formed without in depth thought.

The acknowledgement of this response and self-reflection is what I wish to invoke in my audience. To have why be at the front of the thought, why I think that bright yellow colour is pretty, it reminds me of drawing a sun at the corner of the page or why I dislike that shade of orange, because it's too close to red and looks like rust. I've found stories I had previously forgotten to be linked to colours.

www.meganrogers.art
IG: meganrogers986









Lottie Rowlands

Family is a vital aspect of my work as I choose this as a leading theme the majority of the time. Painting those whom I am closest to, I feel a great connection to the portraits, which I hope can be seen in the final works. Portraits in general are always extremely personal, they challenge the viewer to contemplate the existence of another, transporting us to a different mindset of contemplation and empathy. Portraits often leave very little physical information about the subject; as viewers, we are encouraged to almost fill in the gaps ourselves. Is the person's grin one of sincerity or of a demeaning manner? Are they more open or guarded? What path of life are they coming from?

All these questions are left to us as viewers to contemplate upon. This is why art fascinates me, as we are in a constant collaboration with the viewer and what they see. What you see will become a part of my works, making it no longer my own, it is now a shared piece.

Through my work I continue to try to understand humans and our emotions more. Therefore, I choose to paint children frequently. Children have a far less guarded outlook on life, their emotions showing themselves truer and more vulnerable. I hope we can all learn from them, and that my paintings help to guide us in this way of thinking.

IG: rowlandslottie

Email: Imrowlands@btinternet.com



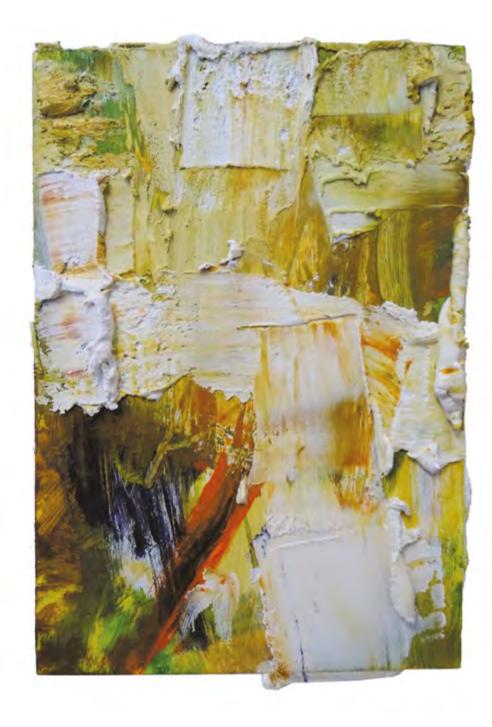
Owain Sparnon

Through paint, collage, sculpture and digital media, I create work in response to things I come across on a daily basis. These can include photographs, landscapes, reflective lighting, sounds and shapes and forms of everyday objects. I'm intrigued by the idea of layering, unravelling and decontextualising an image, and the boundary between painting and sculpture. The pieces reveal the ideas, thoughts, secrets and experiences of my subconscious through colour, material, texture and mark making.

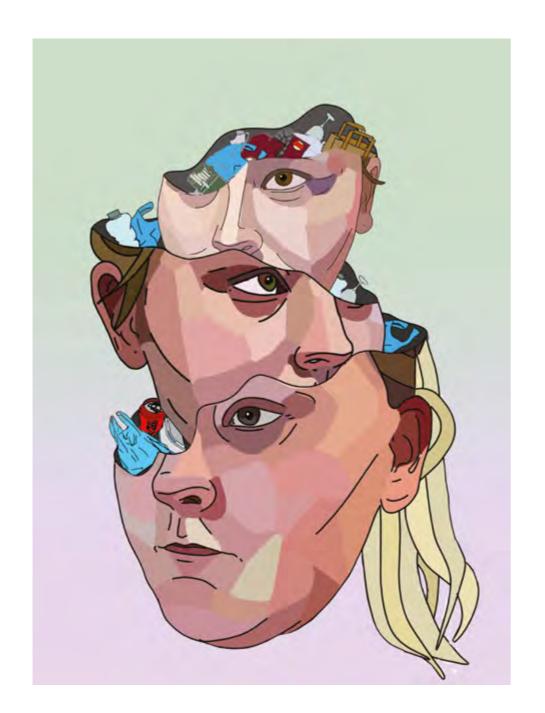
Trwy baent, collage, cerflunio a chyfryngau digidol, rwy'n creu gwaith mewn ymateb i bethau rwy'n dod ar eu traws yn ddyddiol. Gall y rhain gynnwys ffotograffau, tirluniau, golau adlewyrchol, sain a siapiau a ffurfiau gwrthrychau bob dydd. Rwy'n ymddiddori yn y syniad o haenu, datgelu a newid cyd-destun delweddau, a'r ffin rhwng paentiad a cherflunwaith. Mae'r darnau'n datgelu syniadau, meddyliau, cyfrinachau a phrofiadau fy isymwybod trwy liw, deunydd, gwead a marciau.

www.owainsparnon.com
IG: OwainSparnon









Casey Stewart

Art is a form of expression with endless possibilities. Art represents me as a person whether that's through subject matter or materials. I consider myself a maker, who thinks by materials and an artist who likes to inform and educate the viewer on everyday environmental problems caused by human behaviour.

I explore the boundaries of the ever-evolving pollutant dilemma. I have an interest in the industrial revolution and try to introduce it into my work as it created the extravagant shift in everyday life, it altered the way we live, and the actions future generations will take. My work provides a juxtaposition between the natural beauty of nature and man-made destruction. Often including informative elements usually referencing pollution, plastic, waste and mass production. I want to make a difference to how people see and understand world topics, whether that's through a beautiful painting or a memorable sculpture.

I have a particular interest in painting, I feel as though it's a very free material and I can create

and express myself through my work. I also enjoy sculpture and relief work because it lets me bring my ideas out of a page and can form a whole new feeling and transform the look of my art.

I believe material is a primal aspect of a thought-provoking, developmental process. The importance of materials is one of the most fundamental aspects of art. When I think of art, the first thing that comes to mind for me, is material because materials affect the creative process. Absence of material will play a role in losing importance in the work. I also like to create digital art as a way to create multiple works in a more sustainable way.

My main source of inspiration comes from questioning anything in our society that tends to harm or impact nature or the environment.

I like to work fast paced, as seeing a final result is what excites me. Having a physical object that I made from scratch is unique, one of a kind, not something that has been mass produced like everything else in today's society.

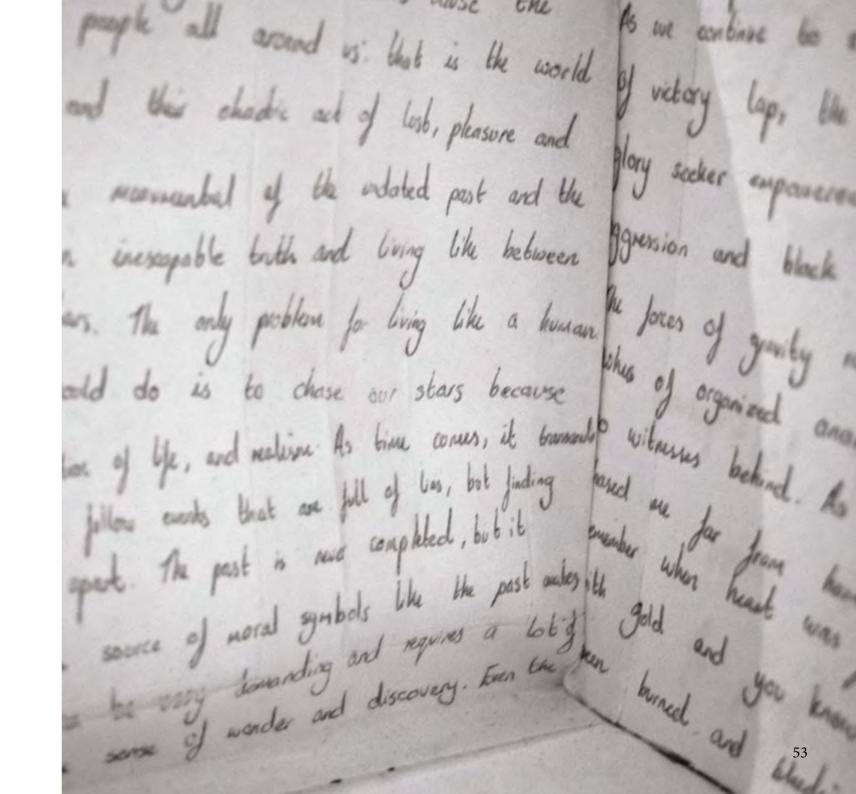
www.caseystewart28.wixsite.com
IG: artbycasey28

Ariel Tunay Jr

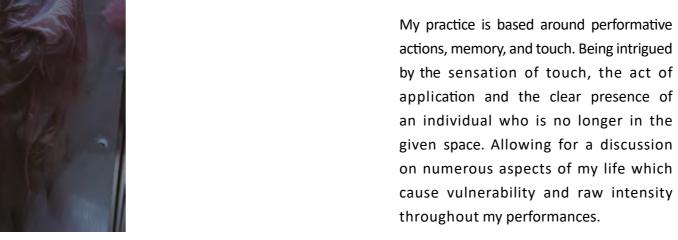
In my practice I interpret a combination of Art and Poetry. By reconstructing the ideas to form a phenomenal component to recapture the visual moment of time and things. For me, poetry is everywhere just like art is everything. What we become is poetry. It is still alive in every word we say but still dies in our pounding flesh, and our blood coursing through our veins. I also change a new completely, different subject. But still, continuing the path of poetics of space as it feels a thousand heartbeats and thus, creates a thousand words. No matter where we go, the words are already there. No matter how we should feel, our hearts set in one place. As chapter begins, a newborn storyline commences and the red dawn awaits.

www.ajtunay17.wixsite.com

IG: aj mythical art



Lucy Woodrow



I have admiration for what has been left behind, a hand mark on a dusty surface or a pile of clothes left on the floor to crease over time, is interesting to me. The sensation is important to me and my practice.

I would allow water to run down my arm, becoming affectionate with water droplets

hitting my skin, cherishing the sharp crisp burn from boiling hot water, whilst also becoming affectionate with soft and light materials. Becoming sentimental with a variety of materials allows for a vulnerable approach within a space.

Developing an attraction to mark-making, showing the existence and a moment. The simple gestures create an atmosphere that is emotionally captivating.

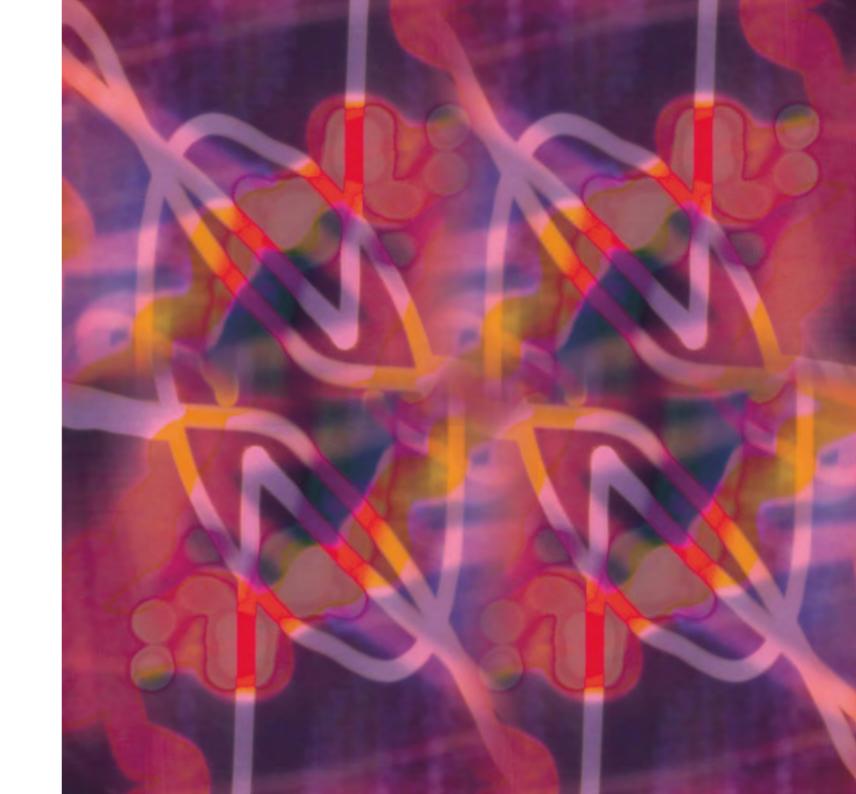
As a performance artist, I want to acknowledge the moment in which the performance has been created in. Throughout my practice, there is both an emotional and physical connection.

www.lucywoodrowart.com lG:canvasoverload

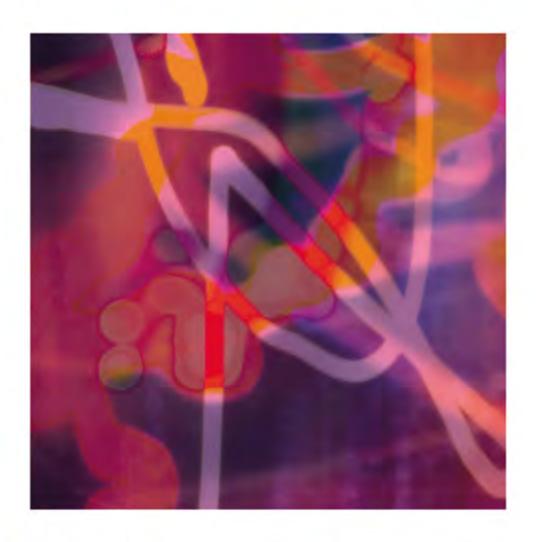


The class of 2021 would like to make a special thanks to all the lecturers and tutors that we had the pleasure of working with over the last three years; Professor Sue Williams, Professor Tim Davies, Craig Wood and Alex Duncan.

We would also like to thank the technicians Lyndon Davies, Dan Butler and Adam Shailer for all their support and patience. Lastly we also want to thank artist Holly Slingsby for her support and advice given towards the performance based practices.



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Swansea College of Art Founded 1853