

Jane Phillips Award

Graduate Showcase

2020



Apphia Ferguson

Apphia Ferguson, a Wales based Visual artist & Metalsmith; Exploring Sense of Place in the British Isles. A narrative pilgrim who is keenly aware of people and place, of how place can make a people and people can make place.

Her work spans over many different mediums using traditional and modern methods; working with whatever the materials the concept demands. Be it film, jewellery, objects, text or photography, the substance is most frequently centered around wearable collections of portable place. I'm enthralled by hidden meanings and how visual language can convey them. Shape, placement, texture, colour, all have a purpose, nothing is by accident.

Just as place was restricted during this pandemic so was my practise. The talisman collection was not complete, so uncast pieces were exchanged for the Golden Window brooch and the Locked Down caged cuff. The Talisman Collection intended to be a timeline, yet was not ended with a finished working bronze bell but instead in purple PVLA prototype fitted with a found object clanger which does not ring out as it should, rather producing a plastic, lacking crescendo. Other than the bell hanging in a gallery it was carried by people. Adjusted from static to fluid highlighting our need for people in order for the piece to be realised. Emphasising that "major events ring out like a bell".

BA (Hons) Ceramics & Jewellery
Carmarthen School of Art



Imogen Mills

Sublimity

Compelled to swim in the sea yet fearful of the deep dragging me under I am communicating the visceral experience of swimming the sublime. I have swum in seas, rivers and lakes, through the winter; articulated responses through extensive mark-making, photograms and print. Translation then into sculptures exploring scale, light, colour & texture through the surface of woven cloth.

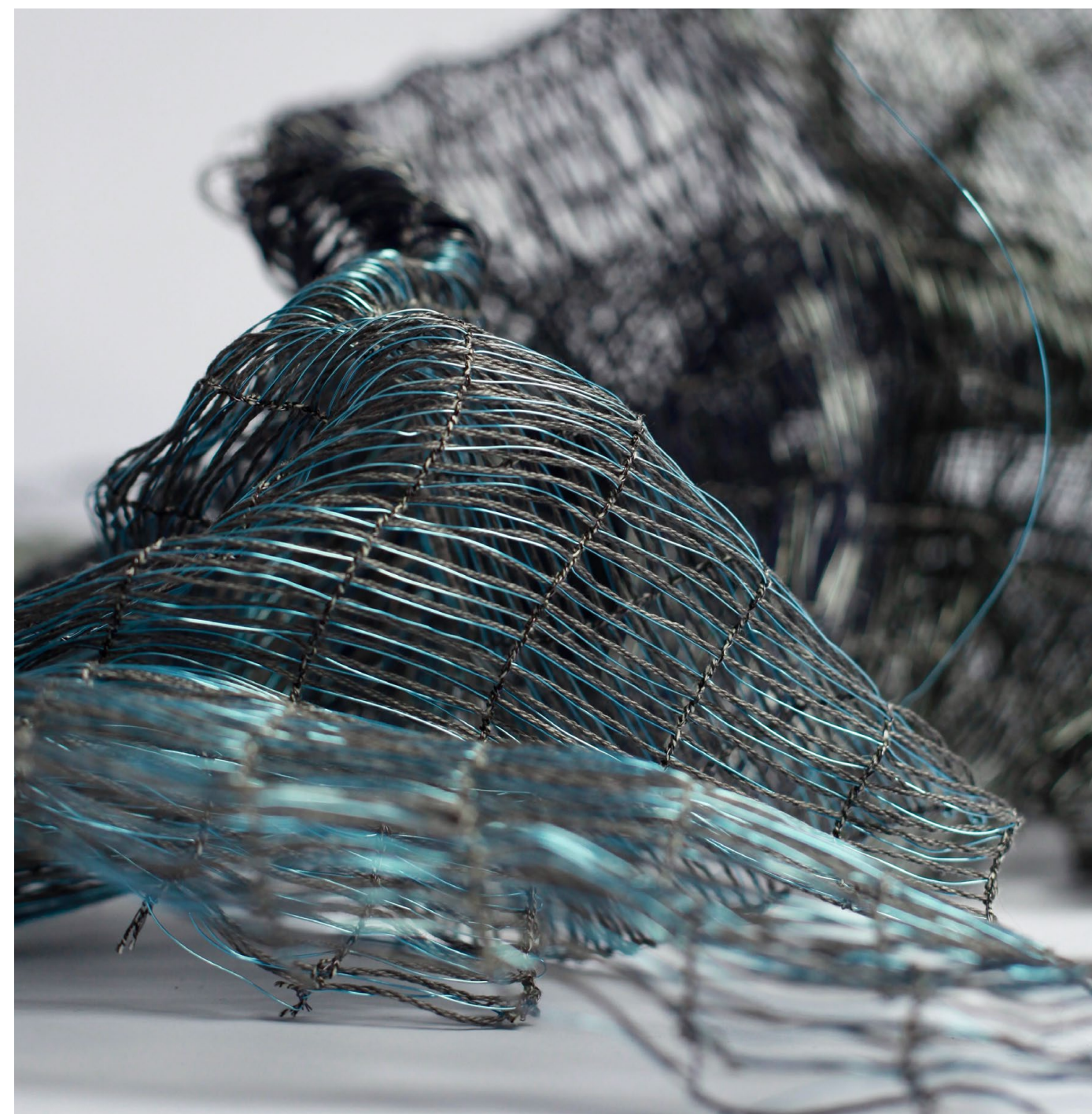
Leno wire and cotton weaves, wide stretches manipulated, contorted constructions. Tenuous placement of threads to express a guttural fear of the deep.

The complexity of cloth, its manufacture divorced from us; frail thread beginnings; considered sequenced placement forming cloth that covers us, as treasured memorial; our protector. Its construction takes tenacity, strength; testing the body, the thread. Yet through those deft fingers.. mind quieting... shuttles methodically passing. The cloth is built. Divine constructions. Language of ages. A tension exists here. Sublimity.

These are four separate hand woven sculptures, each with their own narrative relating to the experiences of cold water swimming through the winter.

Imogen Mills is a contemporary hand weaver and artist.

BA (Hons) Textiles, Knit, Weave & Mixed Media
Carmarthen School of Art



Jess Parry

IT'S NOTHING BUT FLESH.

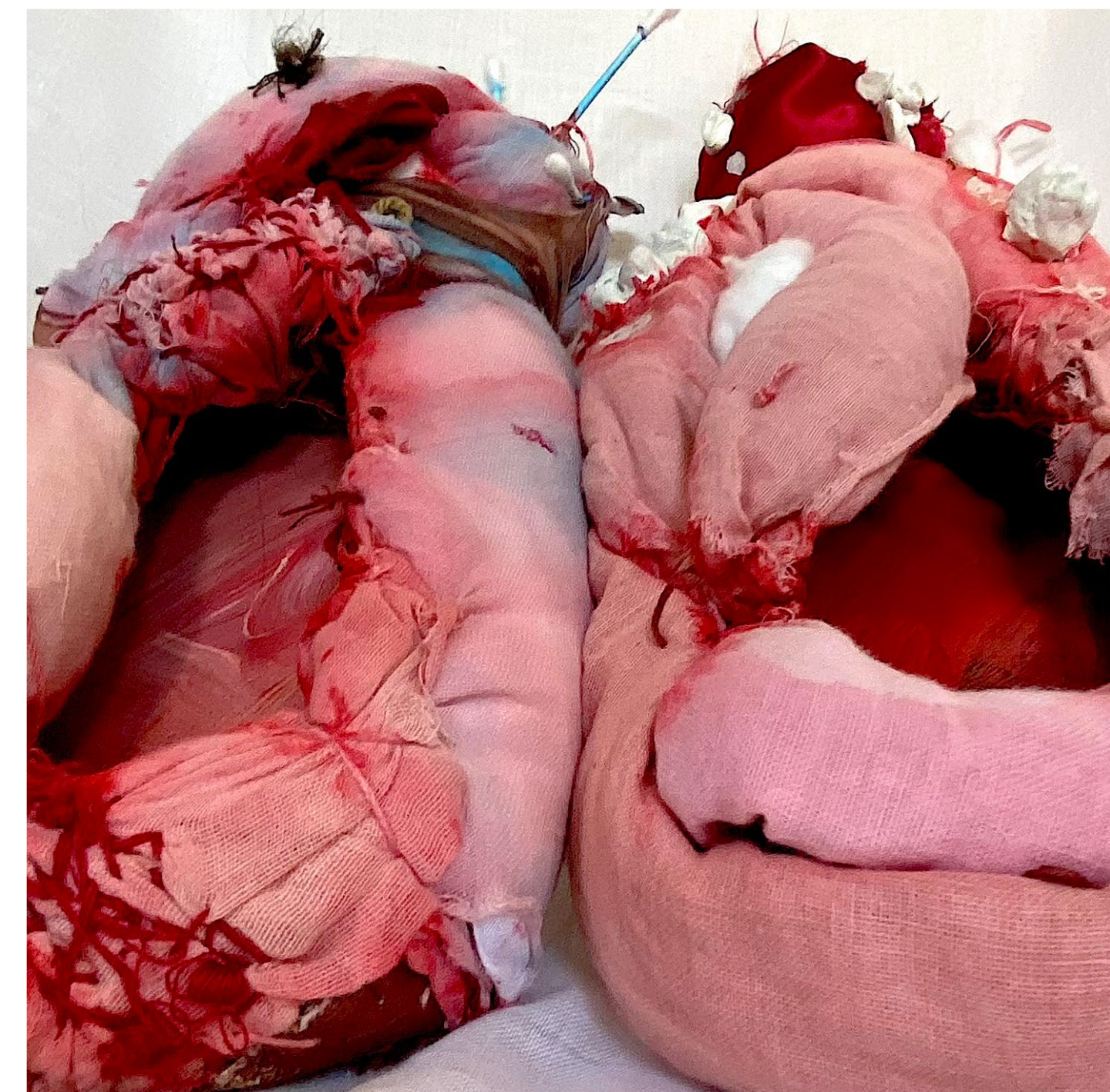
She feels that the hand of the artist is indeed as violent as the hand of the butcher. As delicate as the hand of a seamstress and as intimate as the hand of the surgeon.

All of the above can be identified within the sculptural piece stuffed full of viscerally tactile mixed media she has submitted.

Jess' work is the excess flesh she does not want on her body. It becomes an object that exploits the seductive and sinister boundary of being comfortable or uncomfortable within one's skin. These pieces can be physically worn by the artist. It becomes the point of where the literal skin, meets the lateral. A heavy and grotesque dead weight similar to that of a carcass.

Flesh to her is a malleable substance and she's utterly fascinated by its violent, grotesque carnality that fuels her work.

BA (Hons) in Fine Art: Studio, Site & Context
Swansea College of Art, UWTSD



Keziah Ferguson

Keziah Ferguson is a South Wales based visual artist whose work explores the theme of Home Culture; a nostalgic documentation of living in a post-industrial coastal town. Through a blend of textile manipulation, hot metal casting and traditional crafts, Keziah aims to illustrate her experience of comfort and familiarity; notions which have shifted dramatically in light of the past few months.

Her exploration of knowing the land and being known in the land was abruptly internalised during the recent pandemic. Potential journeys and connections postponed, it time to rest and recalibrate at home. Through the lens of practical and domestic living, Keziah rediscovered a softer sense of comfort and closeness within a more defined and immediate environment.



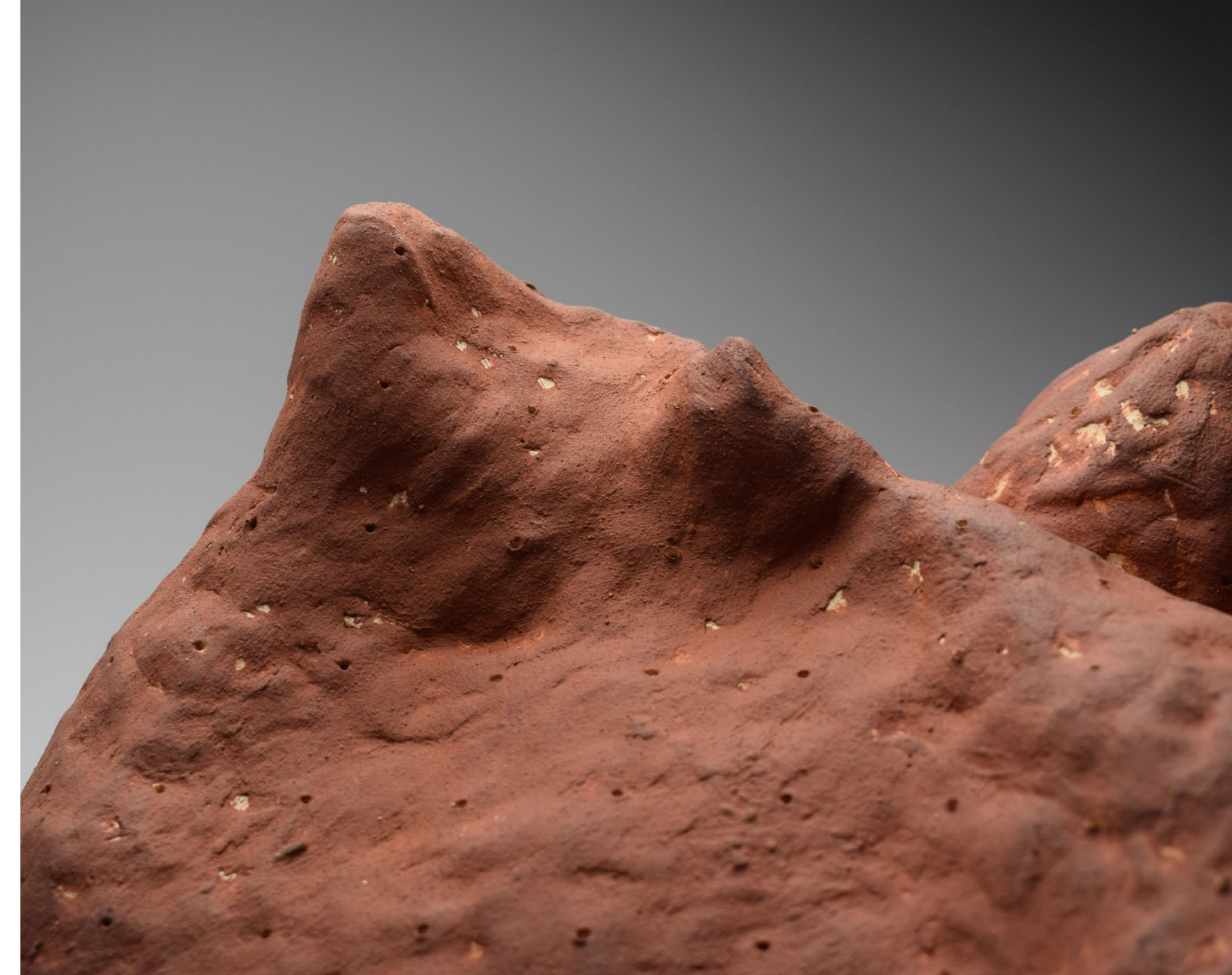
Mattie Amatt

To live in the world is a bodily experience; we are formed in part by the textures, sounds, smells and shapes that surround us as we grow. The laws of ecology tell us that everything is connected, and yet our physical relationship to the earth is becoming increasingly disembodied and fraught.

Martha works in order to reassert a tactile and sensual engagement with the world. Inspiration for the form comes from shapes in the land; the curve of a river bend, the swoop of the brow of a hill. The pieces are built through a slow and steady rhythmical coiling of clay, then covered with slip or inscribed with porcelain, a mesh of dots forming an awkwardly geometric counterpoint to the organic form. Firing to 1200°C reveals the rich colours of the raw clay, a minimal palette of earthy tones created through the blending of clay bodies.

Through the larger scale pieces she hopes to create engulfing environments; sculptures that fill your peripheral vision. They work to promote a convivial relationship between the viewer and the land, to reconnect the body with its wider environmental network. A reminder that all interaction is a bodily experience.

BA (Hons) Ceramics
Cardiff School of Art & Design



Zoë Noakes

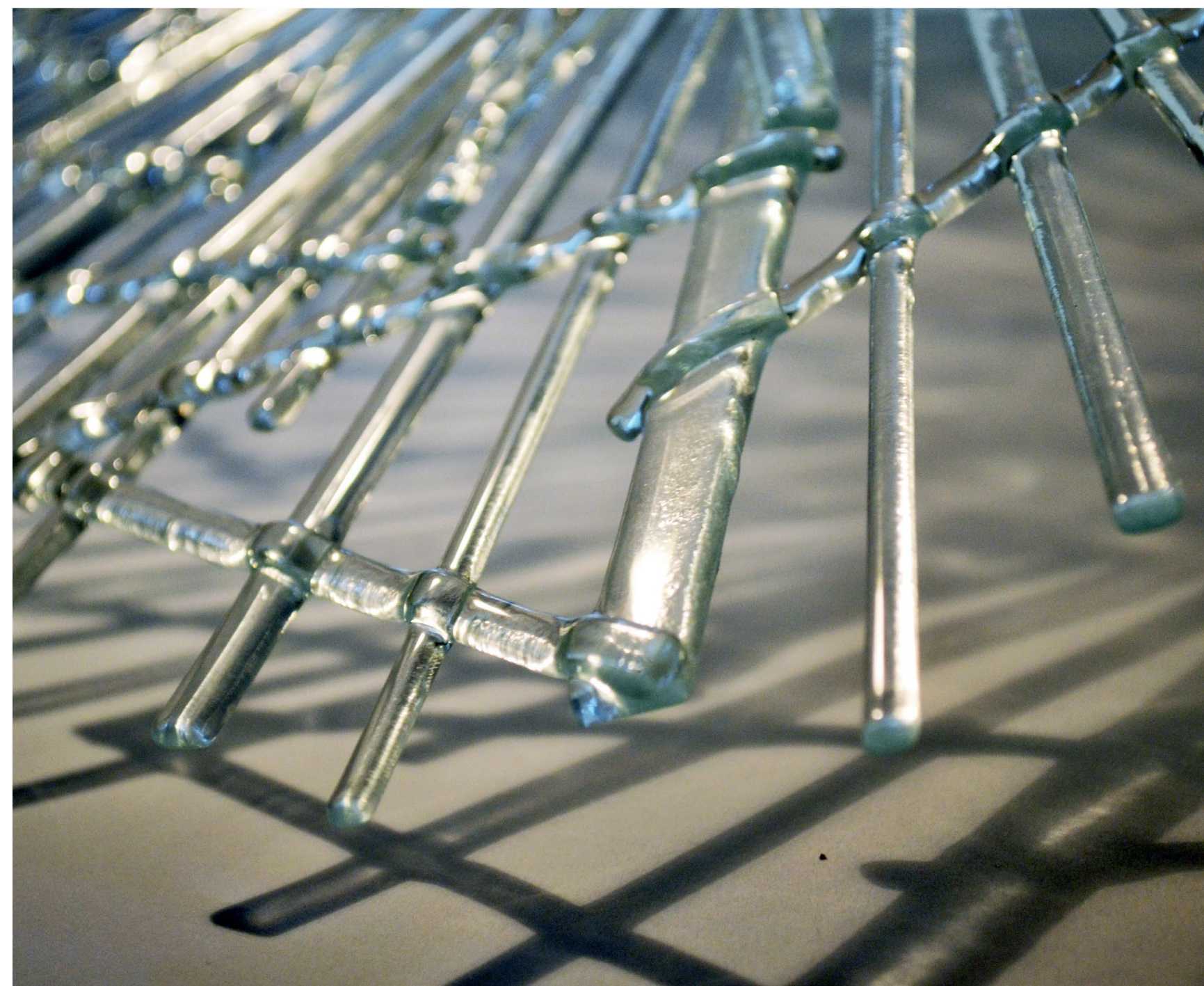
Zoe Noakes' studio practice is founded on broad theoretical and philosophical research into the trans-disciplinary nature of pattern, as itself. This body of work is an exploration, distortion & re-imagining of patterns and structures connected to growth and formation.

No pattern or structure in nature is static; they ebb and flow, eternally dancing around us and within us. Shifting forms choreographed by internal and external forces and fields of energy, moving like shadows. Everything is in flux, moving between states of being made, unmade and remade, forever spiralling...

Her final collection was designed as an immersive glass installation that would bring people together, to inspire them to ask questions and cultivate a curiosity about the magic of nature and its patterns. During lockdown, she was challenged to present her work digitally, resulting in a series of photographic lighting experiments; a glimpse of how the glass and shadows would be experienced within a space.

She aims to further research and explore the potential of pattern as a tool to reintegrate our knowledge and understanding of the sciences, arts and natural systems during her postgraduate studies on the MA Glass Programme at Swansea College of Art UWTSD.

BA (Hons) Surface Pattern Design
Swansea College of Art, UWTSD



Graduate Showcase

Focusing on artists, makers and designers who have showcased excellence within their specialised field; highlighting those that are pushing the boundaries of traditional concepts and ideas, blurring the lines between disciplines and celebrating art and craft in all its forms.

About The Jane Phillips Award

The Jane Phillips Award is a memorial to Jane Phillips (1957-2011) Mission Gallery's first Director. Launched at Mission Gallery in 2011, the award is intended as a legacy to Jane's passion for mentoring and nurturing talent, consistently supporting emerging and early career artists across the Visual and Applied Arts in Wales and beyond.

janephillipsaward.com

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Open 11am - 5pm, Tuesday - Saturday
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