



THE SIGNATURE ART PRIZE

SHINING A LIGHT ON STUDENT & GRADUATE TALENT

JUNIOR SIGNATURE ART PRIZE 2019 FINALISTS

FINE ART | TEXTILES & GRAPHICS | PHOTOGRAPHY | FILM

FINE ART

Salma Kossari | Kensington Aldridge Academy

The Boy In The Durag

Oil paints, linseed oil, turpentine, liquin, MDF board

35 x 43 x 1.6 cm

2019

About the work:

This piece specifically hits close to home, the boy painted is a younger brother of my close friend, who is of Somali heritage. Born in London and being of Moroccan heritage, the area I live in consists of predominantly African backgrounds, with families of different cultures combining the differences to create a united community in White City Estate. The significance of the durag, is to defy the stereotypes behind this headpiece, associated with being criminalised. This is simply a 13 year year boy, wearing the durag as a fashion piece, representing his style and culture.



Nicole Sharples | DACA

Brother

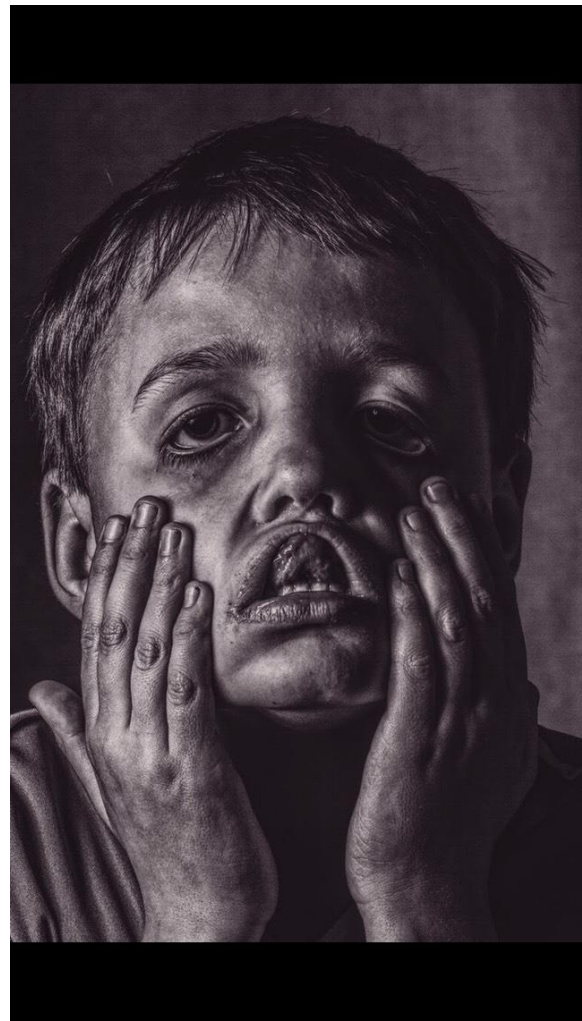
Pencil (6B-9B)

21 x 29.7 (A4 paper)

2019

About the work:

My dad has lots of tattoos -the most recent tattoo that he had done was of my brother. He asked my brother to pose for him but he was really restless and started pulling lots of funny faces. I love this photograph - it captures his personality and a moment in our family history.



Lauren Terry | Darwen Aldridge Community Academy

Doorway To Summer

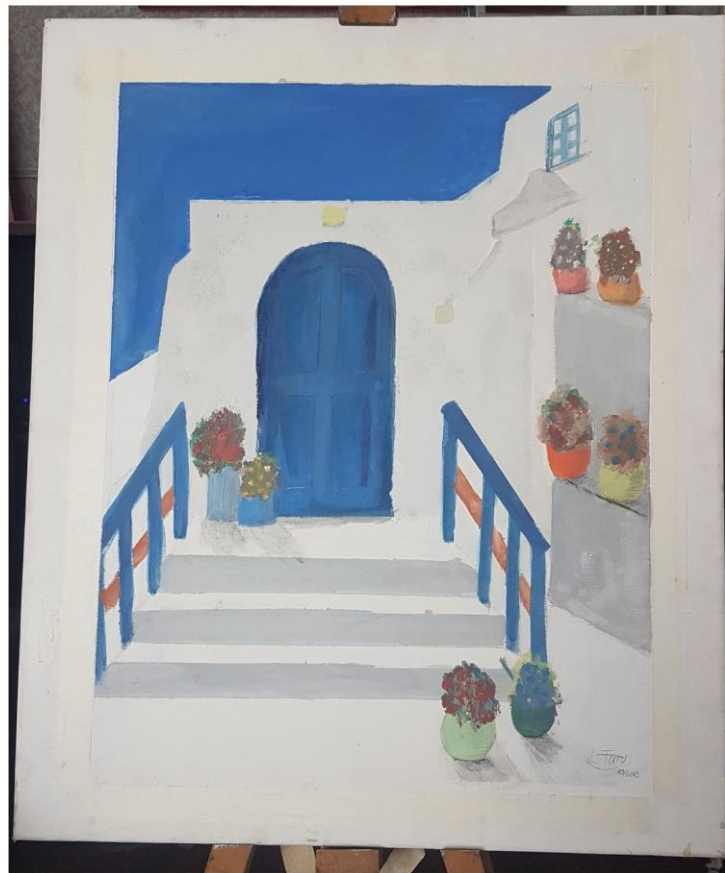
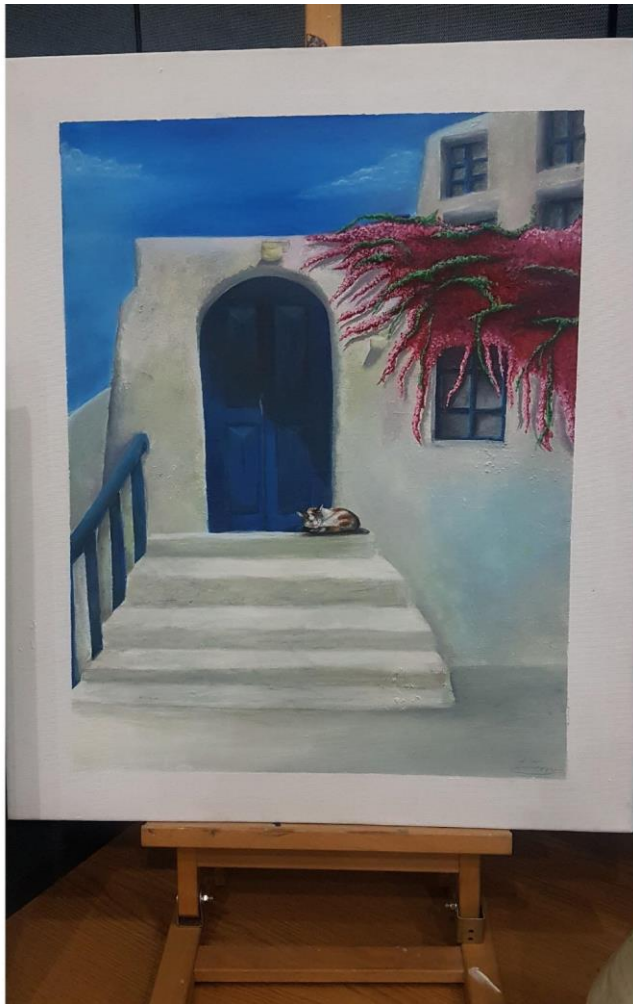
Canvas, Acrylic paint.

50cm x 60cm x 1.5 cm

2019

About the work:

A couple of months ago I found a painting that I had done when I was just 11 years old. I decided to see how my skills had changed and painted over it. Seeing how much i had grown in skill, I have decided to submit this very piece along with a picture of the original.



TEXTILES & GRAPHICS

Azel Davies | Darwen Aldridge Community Academy

Fight or Flight

Calico, laser cutting and photography

82 x 106 x 12

2019

About the work:

The Dalai Lama famous told us to 'give the ones you love wings to fly, roots to come back to and reasons to stay'. The notion of 'give them wings' was the premise for this piece. Family is important to me and I have been fortunate to have a supportive upbringing, however, not all children are so lucky. For those children, I wanted to consider the body's natural survival mechanism: Fight or Flight. Wings and flight can represent both the powerful bird of prey and the fragile garden bird – each with their own survival tactics of flying away or fighting it out. I wanted to give 'the ones I love' a choice – use your wings to fly away, or stay and fight.



Katie Moore | Darwen Aldridge Community Academy

Fragility of Infrastructure

Polycotton and laser cutting

40 x 155 x 34

2019

About the work:

Society is in a fragile state. Pockets of society can have a detrimental impact on the infrastructure of a place, whether it be the crime underworld of glamorous cities such as New York, or the pick-pocket crooks of tourist destinations such as Barcelona. Even more fragile are the places of civil unrest where civilians are paying the price like in Kabul. Then nature reminds us how fragile we are. Typhoons and tsunamis literal rip places apart, and earthquakes can shake a city on a fault line such as Los Angeles to the ground! I wanted to represent how all of this can leave us in a fragile world, and a very delicate state.



Tia Britcliffe | Darwen Aldridge Community Academy

Conflict

Calico and embroidery thread

65 x 146 x 42 cm

2019

About the work:

This piece represents conflict on different levels. From the Suffragettes to the Spice Girls, women throughout the ages have fought for equality and their rights. To challenge the viewer, I chose to represent these struggles through the traditional decorative technique of embroidery which was deemed a suitable pass time for women whilst 'the men went out to work.'



PHOTOGRAPHY

Connor Thomson | Darwen Aldridge Enterprise Studio

Frightful Fragments

Canon 700D / Adobe Photoshop

40 x 26.82 cm

2019

About the work:

For this piece I wanted to explore and delve deeper into the link between nightmares and how they obtain the power to take over our day to day lives. Usually, the idea of a nightmare can be seen as almost taboo, naturally leading us to subside the true fear and context of what a nightmare truly means. However, over time, the underlying constant fear left from the darkest places of our minds, eventually begins to fester subconsciously. As a result of this, our brain takes those elements of fear and manipulates them, therefore, teaching our brains to use that as fuel for our insecurities, and what we perceive as flaws. Through digital manipulation, i have tried to create a set of images that capture these frightful fragments of nightmares and how they can grow and morph overtime into them becoming the underlying foundation of all our negative thoughts and insecurities.





Aedan Clarke | Darwen Aldridge Enterprise Studio

A burnt engine

Zenza Bronica ETRS, 120 Portra 400 film

5.27 x 3.94 cm

2019

About the work:

For this photograph I have gotten into abandoned and derelict used car dealership that had burnt down a year prior to taking these photos. Because everything had rusted after the fire I knew I had to use the colour in my photography, and as I love film and analog photography I decided to use Kodak professional film. Which is a medium format colour film which I used in my Zenza Bronica ETRS, a medium format or 120 film camera.

Because I shot the photo on film it meant I had to develop the photos myself and spend more time and effort making sure these photos came out not just good, but usable. Unlike digital photos where you can shoot as many photos as you want and change the settings if needed. Whereas there is very little you can do to make a photo better after you have taken it with film.



Bryan Gomez Martinez | Darwen Aldridge Enterprise Studio

Alternate Space

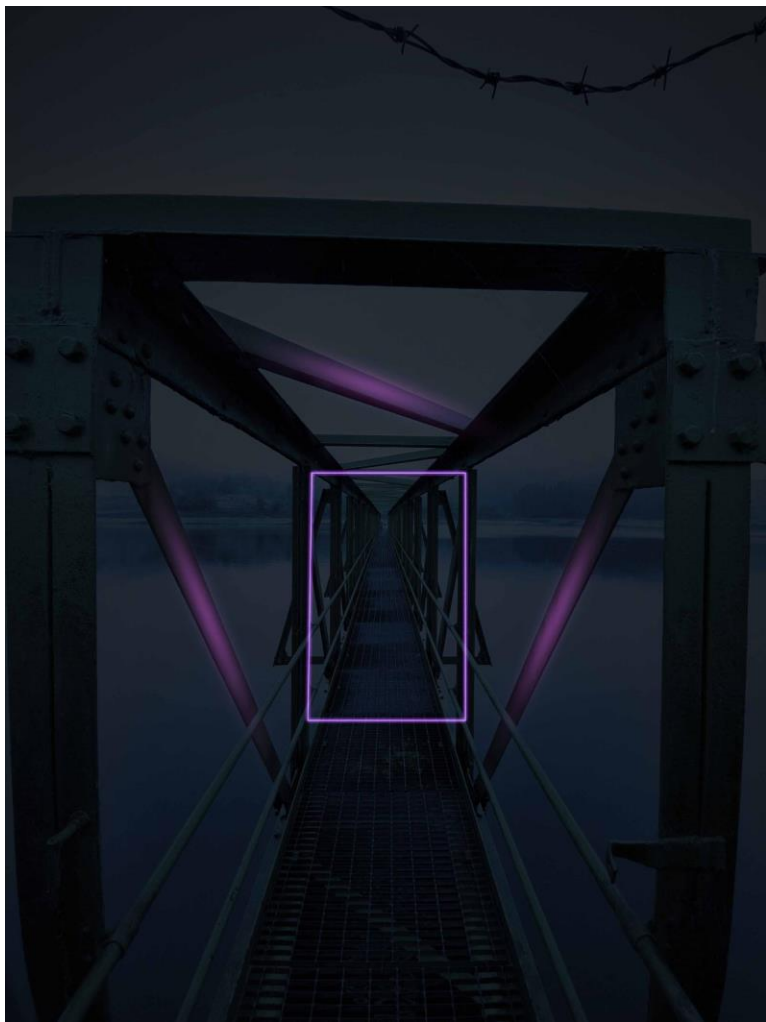
Samsung S10 / Adobe Photoshop

121.92 x 162.56 cm

2019

About the work:

The two pieces I am submitting are from a project I am developing looking into alternate realities. The project was inspired by the works of Benoit Paille and Ellen Jentzen, two artists who explore the classic landscape image through clever digital manipulations, changing the way we visualise space, time and the ever expanding universe.



Connor Zebedee Quayle | Darwen Aldridge Enterprise Studio

Jubilee

Nikon D3400 with a 18-55 Lens

50.8 x 33.87 cm

2019

About the work:

For this piece I decided to go to a well known local location, the Old Jubilee pub. A piece of Blackburn history that has been shut down for years and has become derelict and abandoned. With the first floor still being in original condition I ventured upstairs, this truly showed how time and the weather has affected this building.

I took close up macro shots of the rust and rotten wallpaper to truly highlight what time has done to this building and for the locals to see what has happened to one of their once regular places to visit. The detail, texture and colour of these photographs truly highlights the effects of weathering and abandonment.





FILM

Afroditi Themistokleous | Darwen Aldridge Enterprise Studio

The Hated President

Canon 5D

2019

About the work:

The film is inspired by the works of Fritz Lang, an influential figure in the German Expressionism movement. This mode of filmmaking often reflects the social and political unrest of society. I believe that my film provides a contemporary take on the current political crisis we are facing in this country. 'Hate' examines the disparity of the average person and the ignorance of the politicians who represent them. The film incorporates visual storytelling to explore these themes. The character of the politician metamorphosizes throughout the piece to reveal his true identity, a clown. I feel this translates not only topical themes, but incorporates the horror elements of the German Expressionism era. The people at the climax of the film applaud the removal of the politician, they have unmasked him and his lies and truly liberate themselves.



Film weblink:
<https://youtu.be/2V2aLVFCEKQ>



Rachel Angela Guest | Darwen Aldridge Enterprise Studio

Split Second

Canon 5D

2019

About the work:

Award winning docudrama short film about how knife crime can affect both the victim's and the perpetrator's families.

For more of a visual aesthetic, the video was edited in black & white with an added vignette to draw the viewer into the emotion of the person being filmed. Close up camera shots were used so the audience felt more up close and personal to the subject. Flashbacks were also used to make the film appear more intense and realistic as well as giving the audience an insight as to what happened contrasted with flashbacks of the life of the perpetrators childhood, showing that he wasn't a bad person but fell into the wrong crowd and made a drastic mistake.



Film weblink:
<https://youtu.be/fUb3kV-Puxo>

