

TRANSITION.1

11th July to 31st August 9.30 am - 5.00pm

2020

George Crossan Gallery

Market Place, St Peter Port
Admission free



Exhibiting Artists

Aaron Yeandle

Adam Stephens

Bozena Pollock

Lou Stephens

Maryjane Orley

Monika Drabot

Art work by Maryjane Orley

Transition

Welcome to Transition, a two-part exhibition, taking place at the George Crossan Gallery and Gate House Gallery during July and August 2020.

When we came together as a group of artists, we had two ideas, the theme 'Transition' that would be a catalyst for our individual projects, and that we would, all adopt an experimental approach to the development of our work. We had no idea of what was to come, and that we would be making this work during a global pandemic and under the restrictions of lockdown.

Every artist is to some degree, influenced and inspired by the times in which they live and in this show, you will undoubtedly discern some evidence of the stresses and concerns of life during the days of the Covid 19 virus. For many it was a time of anxiety, but in the quiet that came with the suspension of much of 'normal life', we were able to hear the birds more clearly and perhaps wonder if a subtle shift might be taking place within society, that all of life was somehow in 'Transition'. We hope you will enjoy both exhibitions that the work is the starting point for further discussion and speculation.

Adam Stephens
29.06.2020



a.stephens7@icloud.com
01481 241086

● — Lou Stephens —

Louise trained in Fine Art / Tapestry at Heriot-Watt University in Edinburgh (1985-89) and went on to train in art education at Goldsmith's College, University of London. She works using the Gobelin tapestry method which first originated in Paris 1662 and is still used to create contemporary fine art tapestries.

Louise creates her designs on paper using a range of media including drawing, painting and collage. They begin with observation and are developed through experimental processes. She is interested in colour and how painterly effects can be explored through the technique of weaving. The scale of work varies enormously from very large scale to fine miniatures.



Adam Stephens studied sculpture at Brighton Polytechnic in the late 1980's where he was taught by Phyllida Barlow, Alison Wilding and Peter Randall-Page. He completed post-graduate training in Art Education at Goldsmiths College London in 1990. He is currently Head of the Creative Arts Faculty at Elizabeth College and director at Gate House Gallery.

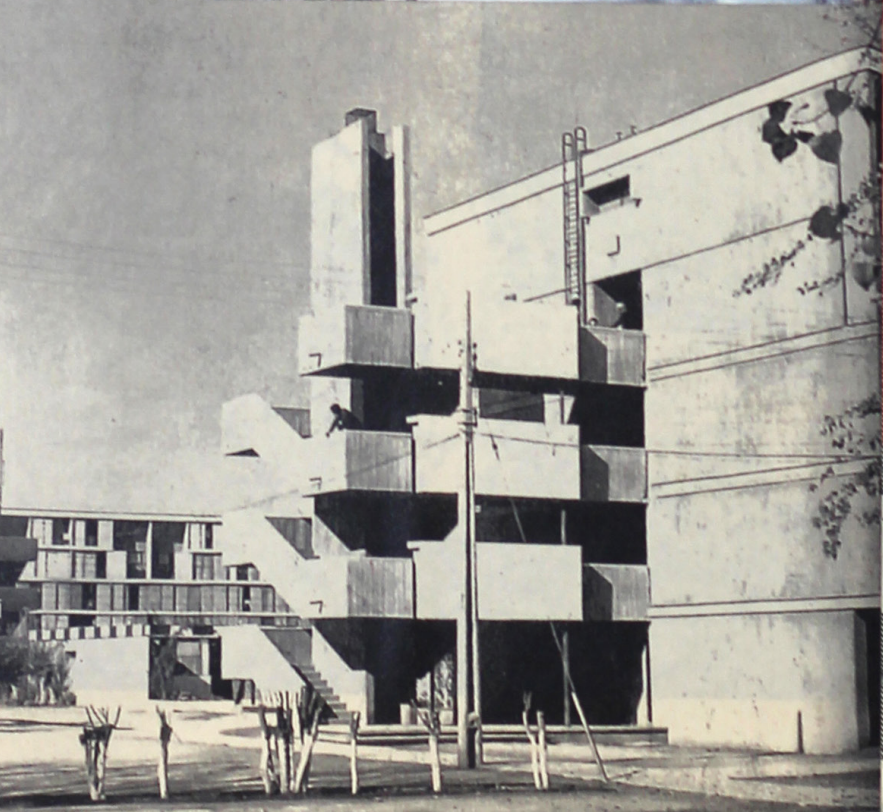
My art practice is focused on sculpture, but I also make related work in drawing, painting and mixed media. Collage/assemblage is central to my creative process. Found objects retain a memory of past life that can create 'poetic resonance', triggering associations both within and beyond the work. I am fascinated by the potential for everyday materials to evoke feelings of transcendence or otherworldliness.

I deliberately introduce elements of chance into the making process. By giving up a degree of control, the work begins to take on a life of its own and to exist more fully in the world. I navigate my way forward more by intuition than intellect and remain open to new possibilities as they become apparent.

I am interested in the way that we live together and how we occupy the surface of the earth; what we build and the traces that we leave; the consequences of globalisation and what the geopolitical landscape might look like from some point in the future. I try to make objects that can stand for themselves and that encourage speculation.

Adam Stephens





AStephens@elizabethcollege.gg
www.adamstephensart.com



Bozena Pollock is a locally based artist and painter. Her paintings are focused on the panoramic landscape of the beautiful Island of Guernsey, the second largest of the Channel Islands, where she lives. She has a sensual touch and joyously expansive way with colour. The paintings are genuine expressions of flowing, informal, atmospheric tones which carries an almost autonomous abstraction of mark. The paintings celebrate the looming vastness of the surrounding oceanic environment with its large skies and dramatic ever-changing seas.

Trained at Krakow and Chelsea, Pollock also gained a BSc (Honours) degree in Restoration and Conservation whilst in London. She worked in the National Portrait Gallery and Hampton Court Palace among other places and developed an important and useful art history awareness as well as intimacy with the physical nature of old, modern and contemporary art.

Bozena Pollock

As an artist I'm constantly exposed to the landscape and that presents itself, consciously or unconsciously, in my works which are largely based on Guernsey scenery. My paintings are an extension of my soul where thoughts about the sea, tides, beach and rock play continuous games of shape, colour and line in my head. Walking in the Guernsey landscape is always vibrant and full of surprises - the colours are breathtaking from the west coast to the cliffs. This is how the paintings "Tide in" and "Tide out" came about. In Guernsey we are surrounded by water, the tide goes in and out, always transitioning the view, providing constant inspiration.



www.bozenapollock.com
bozenapollock@gmail.com



Aaron Yeandle

PPE or Personal Protective Equipment is specialist equipment health professionals wear to protect themselves from germs and viruses. COVID-19 virus has now been declared a pandemic by the World Health Organisation. Images of medical professionals in hazmat suits are inundating the media and society. The sight of so many people wearing these outfits makes many of us feel anxious.

There is presently a global face mask shortage due to an unprecedented need by health services. Contributing to the mask shortage has also occurred because of people outside the medical profession purchasing PPE masks.

Humans have been wearing masks for a millennium and are deeply ingrained in our primal psyche. Masks have been used since antiquity for both ceremonial, martial, magical, PPE purposes and are deeply rooted in our folk law.

During the bubonic plague epidemic that swept through western Europe. Plague doctors who treated the infected wore Personal Protective Equipment to protect them from infections such as miasma, or “bad air”. This menacing suit typically consisted of animal-like masks.

These photographs are my contemporary interpretation of the historical and modern fusion of Personal Protective Equipment. These images have all been produced throughout lockdown and were all created in my flat.

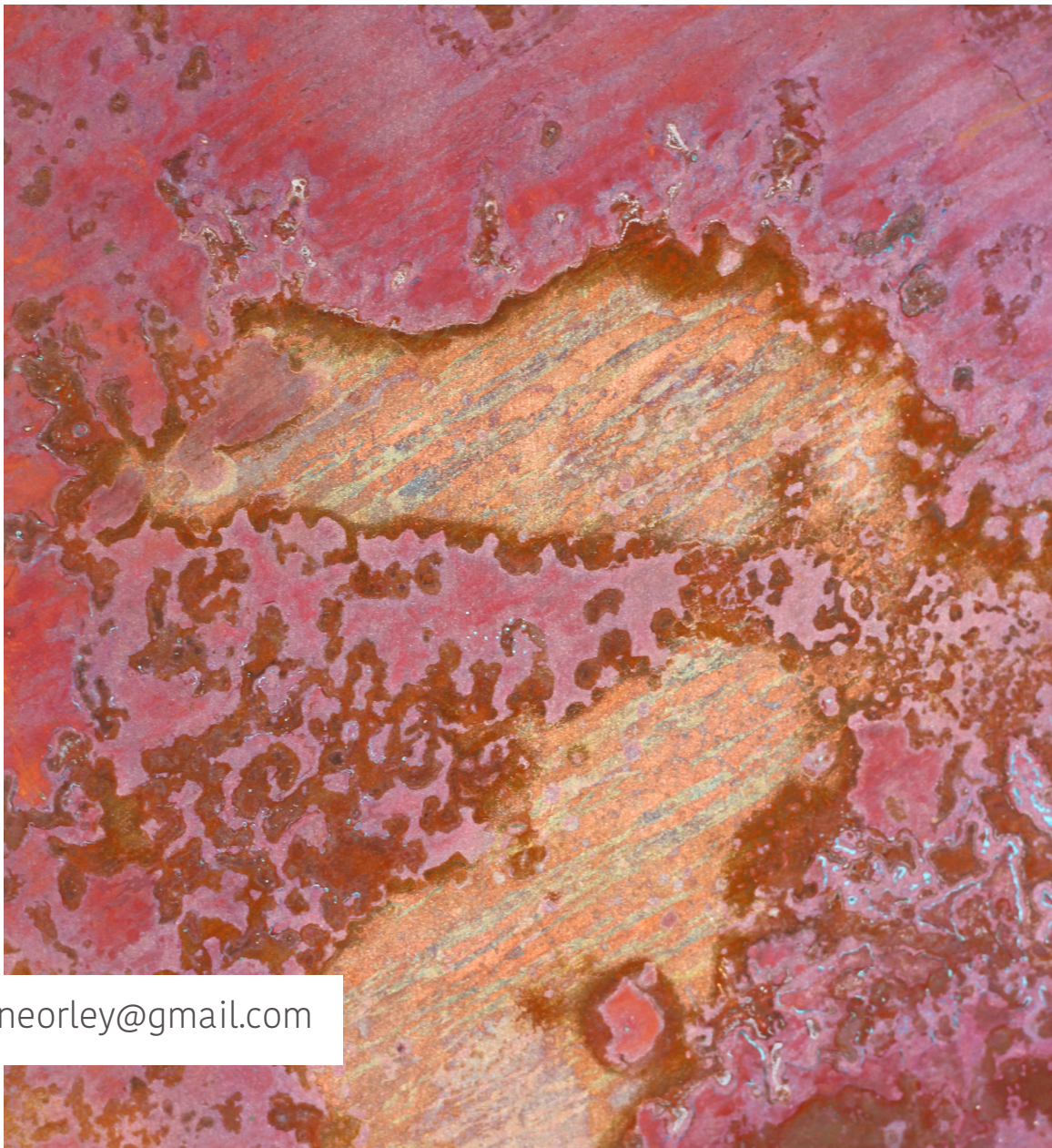
aaronyeandle@gmail.com
www.aaronyeandle.com

Maryjane Orley



Maryjane Orley is an interdisciplinary artist whose work involves drawing, painting, etching, conceptual sculpture and installation. Over the last several years, she has been exploring ways of perceiving and defining emptiness, erosion and regeneration.

For the Transition Exhibition, the work delves into the fact that life is never still but is a dynamic movement of change. It experiments with a variety of materials – and materials themselves are not static but respond to their environments.



maryjaneorley@gmail.com





monikadrabot@outlook.com
www.monikadrabot.com



● — Monika Drabot —

Monika Drabot is a Polish artist living in the British Channel Islands. She graduated with a First Class Honours Degree in Photography, winning the Anne Corkett Prize and the Source Magazine Graduate Photobook Award. This, along with her time as an Artist in Residence at a local private school and taking part in local exhibitions has allowed her to explore different aspects of life through use of light.

Her work 'Hyperphantasia' focuses on the transition from normality to lockdown during COVID-19 by looking at what is important in life through the four elements of earth, air, water and fire. She connects these natural outdoor elements with the forms they take within our homes – for example bringing plants (earth element) inside our homes, represents the freedom of the outdoors brought indoors. Contrasting the wilder untamed forms of elements with the tamer restricted forms they take within our homes; literally projecting the memories of outside onto the interiors that remind us of them.

The human element is also represented in her work at the Gatehouse Gallery using the pixilated images that served as the only physical interactions we could have with others during the lockdown period.

ELIZABETH COLLEGE

17th July - 31st July

TRANSITION



GateHouse
Gallery





