

# Elfennau

## Artist Statement



### Kevin Branchflower

#### Bywyd Cofi - Cofi Life

My work is generally based around current events in everyday life and from my own experiences. I carry out my research in specific geographical areas and make work that is either specific to that area or is highlighted in the media.

I tend to work from photographic research and take time to visit and experience the locality to get the general feel for the environment.

My works involves mixed media such as pigmented beeswax, ink, watercolour, acrylic, metals and photography. I also work from sketch books and often use found objects such as litter from the streets to incorporate in my work.

For this piece of art-work I have spent some time in the area to observe the normal movement of the people of Caernarfon in and around the historical and everyday spaces within the town.

My aim is to try and produce work that evokes a response from the viewer weather positive or negative.

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### Tiffany Pierce

Fel Hêd y Fran

“A good work of art can never be read in one way. My work is full of contradictions. An artwork is open – it is spectators looking at the work who make the piece, using their own background. A lamp in my work might make you think of Police interrogation, but it’s also religious like a candle. At the same time, it alludes to a precious painting, with a single light shining on it. There are many ways of looking at the work. It has to be ‘unfocused’ somehow so that everyone can recognize something their own self when viewing it”

Christian Boltanski.

This particular quote is very influential to my practice; the aim is to allow the audience to make their own mind up regarding the narrative.

The work aims to be minimal but striking, repetition is an important element in the work and the smaller repeated elements are combined to make a large scale installation work suspended in the space.

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## Simone Williams

Llif / Flow

Transformation: A marked change in form, appearance or nature

Dealing with the theme of transformation in response to the on-going regeneration scheme in Caernarfon, specifically the waterfront - an installation has been created using raw materials sourced locally.

These raw materials are transformed through shape and form, by using a repetitive process, the work aims to highlight issues of mass production of items discarded by today's society, drawing attention to current problems in regards to recycling and landfill.

Where possible the artist works with raw materials which have been saved from landfill, working closely with nature as a source creating natural organic forms.

"When you work with nature, you may have a general idea of what you want to do, but nature will always surprise you with what actually happens"

Sjoerd Buisman

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### Gwenllian Griffith

Tua 30 Milltir - 30 Miles Approx.

This project focused on Caernarfon is based on Psychogeography and how peoples' behaviour, perspective and feelings can be affected by the environment and surroundings. This idea develops a previous project, and incorporates the journey and travel between Caernarfon and Llandudno, explored from the perspective of the bus route. This popular route is one which the artist frequently uses, this connection and journey is an important influence to the work.

The travel to and from Caernarfon, as well as the stops in between, are what form the basis and focus of the project.

The work intends to incorporate a variety of elements from the journey using mixed media. This involves using text, photography and a variety of materials to form an installation piece. The wide range of materials used in the outcome intends to promote questions and produce a variety of perspectives.

Predominantly working with installation and digital media, the artist often works with layers of ideas and key words to create project outcomes. The process is an important part of the work's development, and in terms of this project, the travel, journey and data collection form the outcome, mapping the journey between Caernarfon and Llandudno in a unique physical form.

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### Hannah Mudd

#### 4 Nautical Miles

The work is evolved from study of buildings, space, lighting, colour or texture.

Installations are created which involve the use of sound, scent, found objects, colour and narrative which endeavour to provoke a subliminal message or emotion, however subtle.

Personal narrative has informed recent works and I endeavour to echo a feeling of a building by using whichever materials bring forward the message I am trying to communicate to the viewer.

Often the work is monochromatic, especially in print and the print work is more often linear. My prints are based on preparatory drawings from sketchbooks, sketches of ideas or the thought process, working out the form which may be built and how.

Recent works have been inspired by artists such as James Turrel, Cornelia Parker, Bethan Huws, Grayson Perry.

“All really inhabited space bears the essence of the notion of home... the imagination functions in this direction whenever the human being has found the slightest shelter” Gaston Bachelard

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[hannahblog2blog.wordpress.com](http://hannahblog2blog.wordpress.com)

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### Hannah-Sarah Suddaby

#### **Pedwar swllt a cwe cheiniog - Four Shillings' Sixpence**

As a young, Dutch, female artist my interests are in representing the female form, not necessarily in an anatomically correct way but from an emotional, intuitive and female perspective. Being brought up and surrounded by free thinkers and feminists my work aims to explore sexuality, human rights or animal rights, but also the dark and emotional side of life, showing fragility and death.

I draw inspiration from the old masters, such as Rodin, Schiele and Klimt, but also more current figurative artists such as Lucian Freud, Jenny Saville, Marlene Dumas, Cicely Brown and Kiki Smith.

The title “ Pedwar swllt a chwe cheiniog” – “four shillings' sixpence” refers to the price of a room, a bottle of gin and the services of a prostitute for one night in one of the brothels in the late 1800's in Caernarfon

The method of working is often quick, fluent and spontaneous, catching the current feelings and emotions of myself and the personal relation to the subject. The need for the physical relationship with my work is very important, to feel and touch the textures and lines are necessary for me as an artist and my work.

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### Jasmine Pierce Dawson

#### Culture from the past

The work is often informed by personal and historical narratives, these are explored through printmaking in an intuitive way and developed to create dense and complex compositions.

The printmaking process allows the subconscious to inform the imagery with one work often informing the work in terms of content

I believe life is an ever changing challenge, and that it is possible to survive the impositions of an ever increasingly computer dominated world, by experimenting with mediums other than technological ones, art adapts far more successfully this way.

Art starts in the human imagination and working externally through the physical world.

To be a creator it starts from our dreams and thoughts and situations that occur amongst us as it always has done.

It has been scientifically proven that this is the case, it all started somewhere and that somewhere is in the atoms of the human brain.

"If I were called upon to define briefly the word Art, I should call it the reproduction of what the senses perceive in nature, seen through the veil of the soul."

Paul Cezanne

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### Michelle Wright

#### I'll Take That One

Pain is Inevitable. Suffering is Optional.

The Root of all Suffering is Attachment.

Buddha

Possessing an innate empathic ability, Michelle feels the suffering in the world on a very deep level, particularly towards those who are suffering because of hate, war, violence and bullying.

All people Suffer - we would not be human if we had not suffered. We are all living the same human existence, experiencing the same struggles, difficulties and challenges in our lives.

The words that Michelle hears when she sees images of suffering are...

"Imagine if that was me, imagine if that was my Child or Mother or Brother – How would I feel?"

Using props, collage, film and digital media, Michelle creates artwork that helps us to see the world through the eyes of those that suffer at the hands of others and to remember that deep down inside we are all the same.

Where there is Hate there is Love. Choose Love.

Where there is Conflict there is Peace. Choose Peace.

Where there is Suffering there is Strength. Choose Strength.

Could a greater miracle take place than for us to look through each other's eyes for an instant?

Henry David Thoreau

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### Sarah Ellen Burnell

#### Y Anrhydedd Amheus - The Dubious Honour

In my practice, I work with narrative themes and concepts, delving into the history of indigenous imagery or creating my own surreal world; using original characters I create work based on their experiences or I focus on a specific site, producing a response to the site and its history.

Using different materials and mediums to create an exciting body of work, ranging from mixed media collage, painting, photography, printmaking, film and sculpture, I incorporate found objects and imagery that produces more convincing, atmospheric and interesting compositions.

Style varies between projects depending on the subject matter, preferred style is working in an abstract way, creating thick brushstrokes and bold mark making that adds richness to an image.

Whilst researching into Caernarfon's old execution tower I found some information about the last person to be executed, a man named William Murphy, who found himself in the prison and then sentenced to death after murdering a woman in Holyhead. The title of the work is The Dubious Honour, in many of the articles I found they referred to the last execution as this. The aim of the work is to illuminate the forgotten dark past of a historic small town.

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### Glain Roberts

#### Ysbrydion

As a child, I remember being sat on my grandmother's lap as she read fairytales to me. I believe that this has impacted my artwork. Most of the time, there is a story or narrative behind the work that I produce; this isn't always recognizable to the audience.

although I am happy to experiment with other materials, I feel stronger when I paint, I have a physical relationship with the paintings as they are usually large scale, usually bigger than me. I feel there is more space to experiment on the canvas, and it's also a challenge to me.

My inspiration depends on what subject I'm working on, but I can often return to looking at James Ensor and Francis Bacon alongside contemporary artists such as Jenny Saville and Shani Rhys James.

The work that I produce is unique in the sense that I like to be imaginative and deal with subjects that are sensitive and difficult to absorb. I feel the need to do this as a young artist to push boundaries and also to communicate a message to the audience.

Fel plentyn, darllenodd fy nain sawl stori i mi wrth eistedd ar ei glin, ac mae hyn wedi cael effaith tuag at fy ngwaith i hyd heddiw. Rhan amlaf, mae hanes neu naratif tu ôl i'r gwaith rwyf yn ei gynhyrchu; nid ydyw hyn yn amlwg i'r gynulleidfa bob tro.

Rwyf yn teimlo'n gryfach wrth beintio nag wrth droi at gyfryngau eraill, ond tydw'i byth yn bryderus i arbrofi. Mae gennai berthynas corfforol gyda'r gwaith rwyf yn ei gynhyrchu am fy mod yn hoff iawn o beintio ar raddfa mawr. Fel arfer mae'r gwaith yn fwy na fi. Dwi'n teimlo bod mwy o lê i arbrofi pan mae'r cyfnas yn fwy ac mai'n fwy o her i mi.

Mae fy ysbrydoliaeth yn hollol dibynnu ar y pwnc yr wyf yn ei astudio, ond mae'r meistri celf fel James Ensor a Francis Bacon ynghyd â artistiaid cyfoes fel Jenny Saville a Shani Rhys James bob tro yn rhoi ysbrydoliaeth i mi.

Mae'r gwaith yr wyf yn ei gynhyrchu yn unigryw am fy mod yn hoff o fod yn ddychmygus. Rwyf yn delio gyda pynciau reit drwm ac sensitif, am fy mod yn teimlo bod rhaid gwthio'r ffiniau yn y byd celf er mwyn cael neges ar draws.