

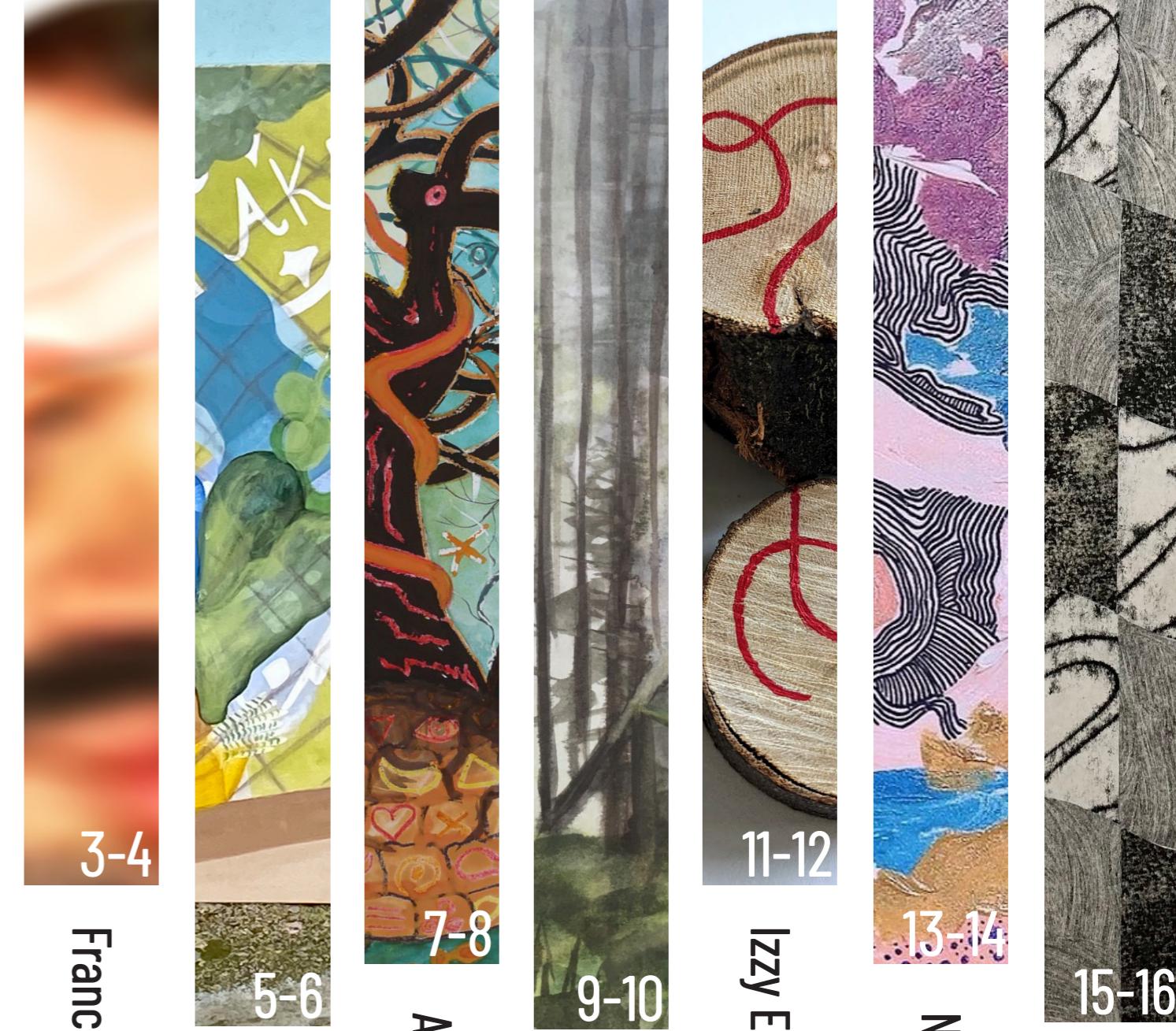


**OUT-TAKES**

**Falmouth Fine Arts  
Festival**

# What's Inside...

1



2

# Francisco De Freitas Rodrigues

As an artist, I have always had a need to question the status quo.

In theoretical terms, I link this to queerness and an opposition to the set rules opposed by heteronormative culture.

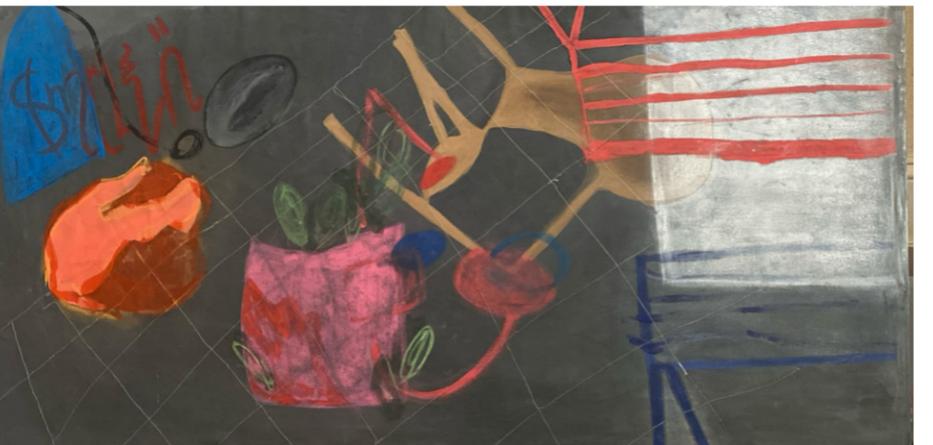
I understand queer can mean many things, so I will give my own very brief take on it. Queer should be read in this statement in direct opposition to straightness, in all known uses of the word.

Quite the non-definition, I am aware. My interests lie within challenging key pillars of straight identity and twisting them to then access my own queerness in turn. I also use it as a tool to disrupt that same culture I must admit. (What is often referred to as the bourgeois in academic terms). Technically my work has involved painting and photography in the past however, a conceptual presence has been growing in my work, so I have transitioned into digital mediums like image manipulation as well as Duchampian techniques like the ready-made. Ultimately, I would like to see my work as active in the sense that it does not just sit comfortably within an art/social context. Pulling the viewer out of seeing it as a passive, static object. Provocative or intrusive in that sense. Key inspirations range from artists like Sarah Lucas, Paul McCarthy to ai Weiwei and even Maurizio Cattelan. With a strong interest in pop culture present throughout.





# Paige Warrington

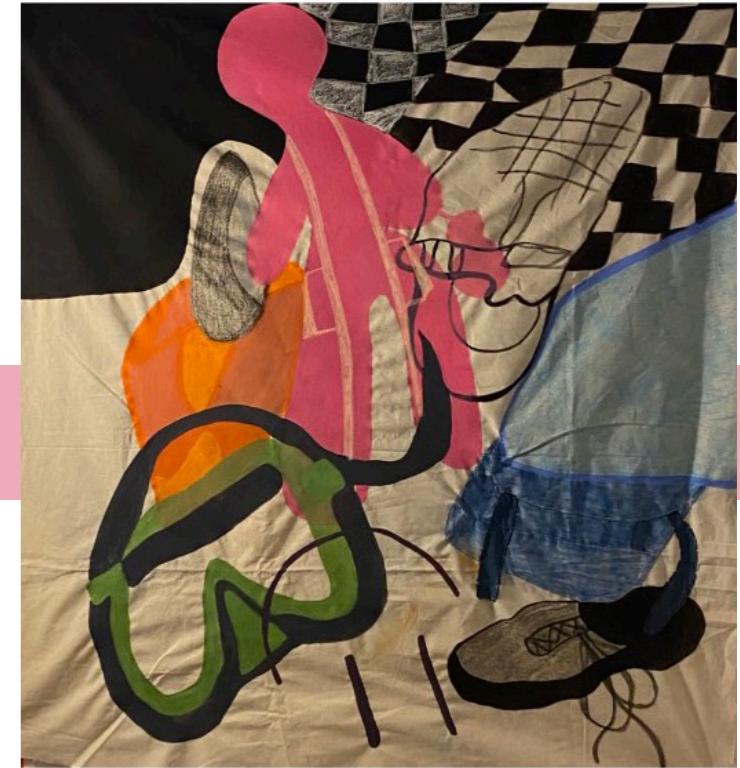


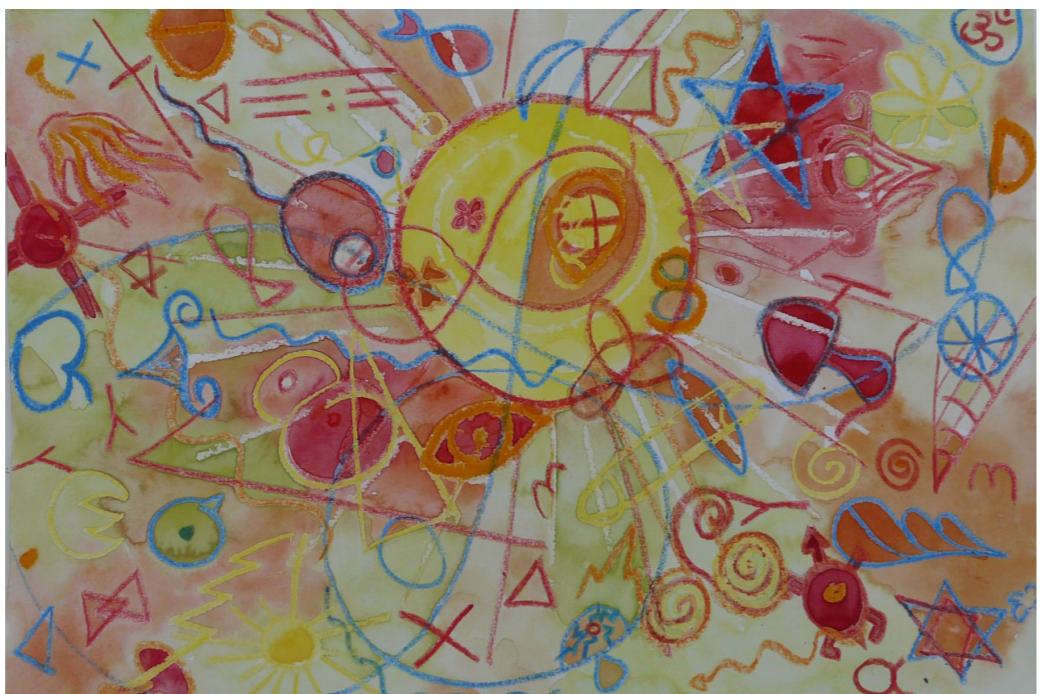
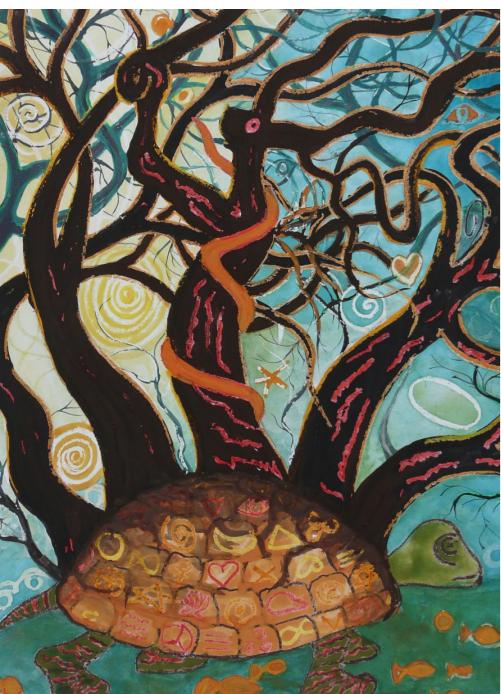
My current practice focusses on the Art of the Everyday, Everyday in the sense of found regular and well-known objects that I have noticed on my daily trajectories through the art of walking and simply noticing. I photograph the objects as I see them in an unaltered state. I am mainly highlighting objects that I perceive to be uncanny and bringing them to life for others to see and appreciate for an extended period of time through painting, which is a timely process and allows me to revisit the scene multiple times over as they are sometimes so ordinary to the human eye that they go unnoticed and unappreciated. I find the objects to be uncanny purely because of the way they have been placed, laid, dropped or forgotten because of their contextual environment or setting. Much of these objects are an extension of myself, things I have noticed in my life from past to present and also things friends

and family have seen and photographed. It is like a portrait of my life in some ways, through the walks I have taken, the people I have been around, the situations I have surrounded myself within. My focus is to indicate to others the beauty that can be found and appreciated in everyday objects that are often side-tracked or overlooked because of the fast-paced lives we live, being too engrossed in our quarrels and concerns and not taking the time to stand, sit, admire and notice for longer. I think it's become a sort of therapy for myself during these times, as my work is an extension of the art of walking, something of which we have all greatly appreciated as a means of relieving the stress and worry of uncertainty; it has allowed me to appreciate not only the people closest to me but also the significance of minor beauties that constantly surround us in daily life.

**Top left to right:**  
'A Grey summer'  
'We all Scream for Ice Cream'  
'Earth and Sky'  
**Bottom right:**  
'Lost, tossed, dropped, forgotten and found again'

**Materials:**  
Canvas fabric, acrylic paint, oil paint, watercolour, machine stitch, embroidery threads stitching, oil pastel, chalks, MDF board and hardboard





# Alda Gerchi



On my frequent walks through the lanes around my village, I meet incredible, stunted, tangled, beast-like, Cornish trees. They are the source of inspiration for my latest paintings.

I use anthropomorphization in my work because I believe that human and nonhuman bodies (plants, animals, supernatural beings) share the same "lively materiality", and this connectedness invokes empathy and respect, which consequently helps humans to tread more lightly on the earth. The basis of my thinking I find in New Materialisms which is searching for new ways of resolving geopolitical and socioeconomic problems of the 21st Century. Symbols and myths are helping me to bridge the two worlds of real and imaginary and give me permission to flow happily between abstraction and figuration.

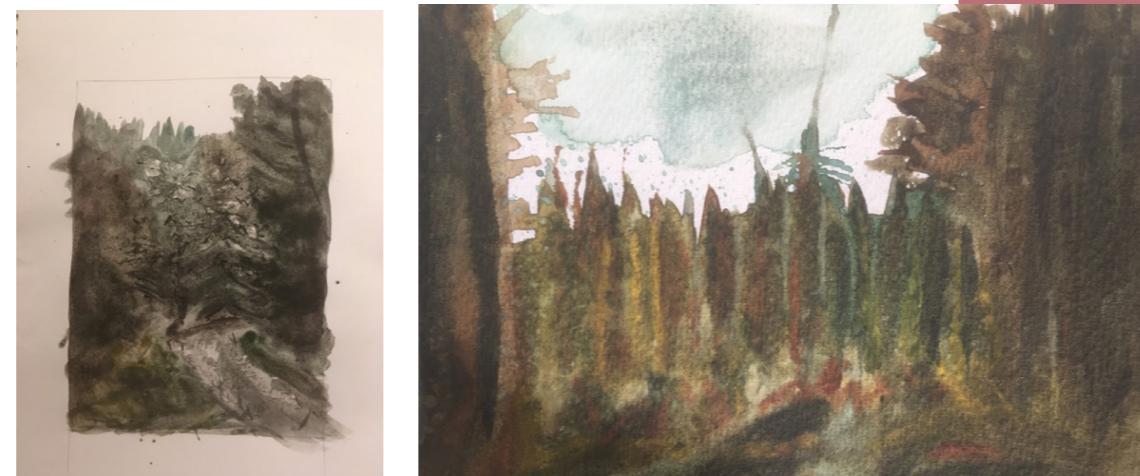
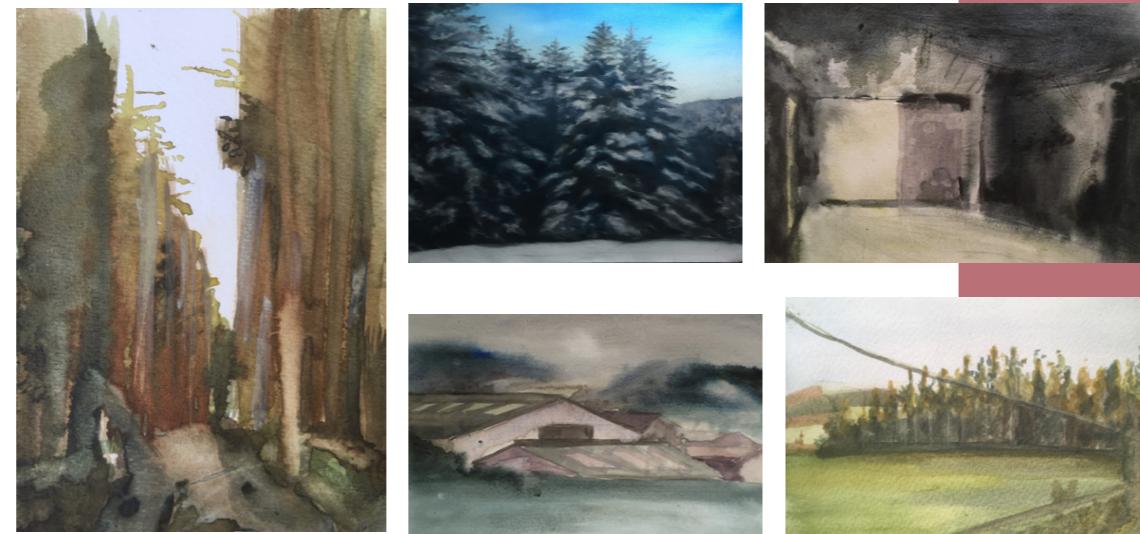
I firstly photograph the trees and then use the photographs to help me develop imagery via sketches on paper using watercolours, gouache and oil pastels. I then move on to oil paints to further explore my subject by building up colour on the surface of the canvas.





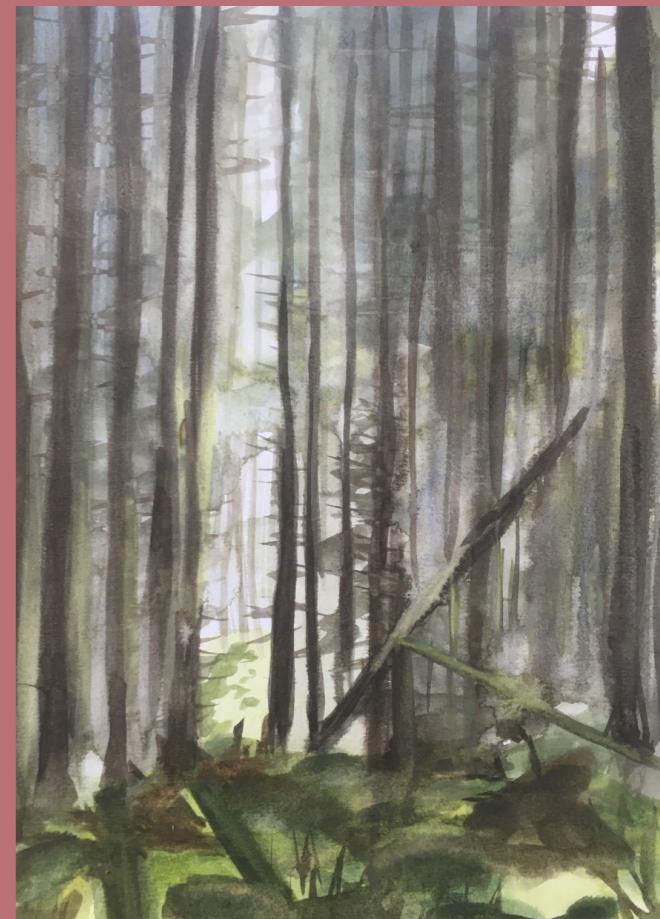
# Ifor Christie

I am an artist predominantly painting landscapes in Wales. Although previously painting mostly with oils and with an intention towards realism, I decided in this term to try the plein air method using watercolours with a looser style influenced by Michael Andrews' watercolours 'The Shoot (Grimsthorpe/Norfolk) I and II. This is because Andrews' accurate use of colour and composition convincingly conveys the unique landscape



of the United Kingdom, albeit with a sense of abstraction and freedom, which is essential when capturing the true essence of a landscape. I have intended to capture the true essence of the Welsh landscape, using colour to evoke an atmosphere that I feel within this landscape and to convey themes of change, Hiraeth (a Welsh word for the longing for this landscape), human intervention and landscape

identity. The themes are an exploration of my perception of the landscape and the way it has and continues to be shaped by the intervention of man. An important part of this is the clear-felling of soft wood plantations, which have always been an integral part of the Welsh landscape in my eyes and represent a change within the landscape and, importantly, the communities. I focus on the theme of Hiraeth because it is my ambition to capture the unique and varying essence of the Welsh landscape which has recently started to change dramatically.



# Izzy Eastick



**What are the main themes running through your work and what materials do you usually use?**

My previous work was focused on my own experiences with long term health conditions both diagnosed and undiagnosed, navigating the information around them and how it affected me. However, it has recently evolved to look more specifically at connection and how you fit within a wider picture of illness. I have a keen interest in nature, science, and mythology – all of which have started to play a larger part within my practice and influence the tone of my work.

I'm primarily a painter, usually switching between watercolour, gouache, and acrylic, but I also have a love for printing which is something I'm starting to bring back into my work in the form of lino. I use a variety of bases for my work – paper, natural wood slices, and animal bone.



**Can you tell us about the piece below with red paint on wood?**

The complexity of multiple health problems (some linked, some not) brought about this idea of connection and disconnection and led me to thinking of mythologies in which string or thread is used, namely the Moirai and the 'Red Thread of Fate'. I wanted to visualise what I was feeling and liked the idea that when brought together, this piece connected and formed one image, but could also be moved apart. The similar piece on bone (pictured bottom left) follows this same thought process, and marked the introduction of the red line in my work.



**In terms of process, how do you go about starting a piece of work?**

I don't usually start a piece until I have a clear idea in my head and can go straight into the 'final outcome', but I found it stopped me from experimenting and producing work in the past. I've now introduced a small sketchbook – somewhere to experiment with rough ideas, note down potential pieces, and work out compositions. I try to use that first and then develop larger and more detailed pieces, but I do still like just going for it sometimes.





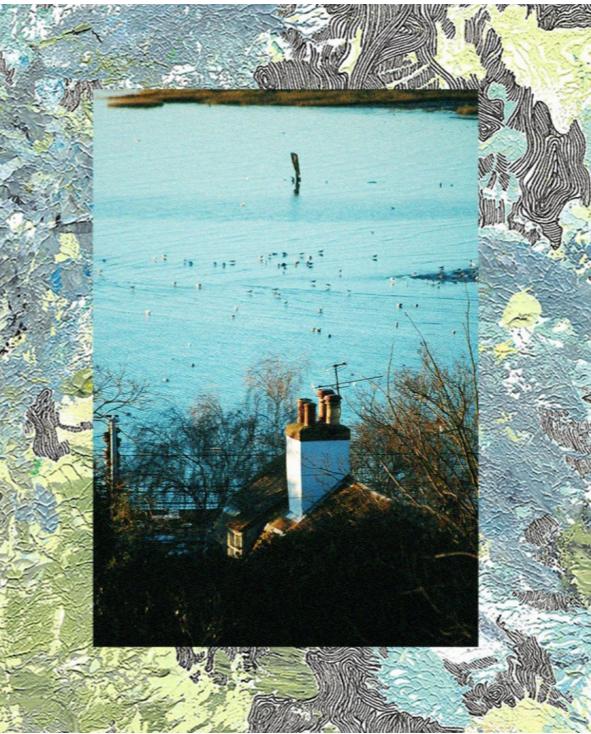
# Niamh Smith

**How has lockdown changed your approach to making?**

I think like most, lockdown definitely stunted my creativity and for a large amount of time saw the production of any artwork grind to a halt. Thankfully, I managed to get my hands on new materials and I found that helped pick up my creativity again. Now I'm back making, this lockdown has seen me make do with what I have around the house, for example using wine bottles as ink rollers - and it's been really fun to have to be creative with materials!

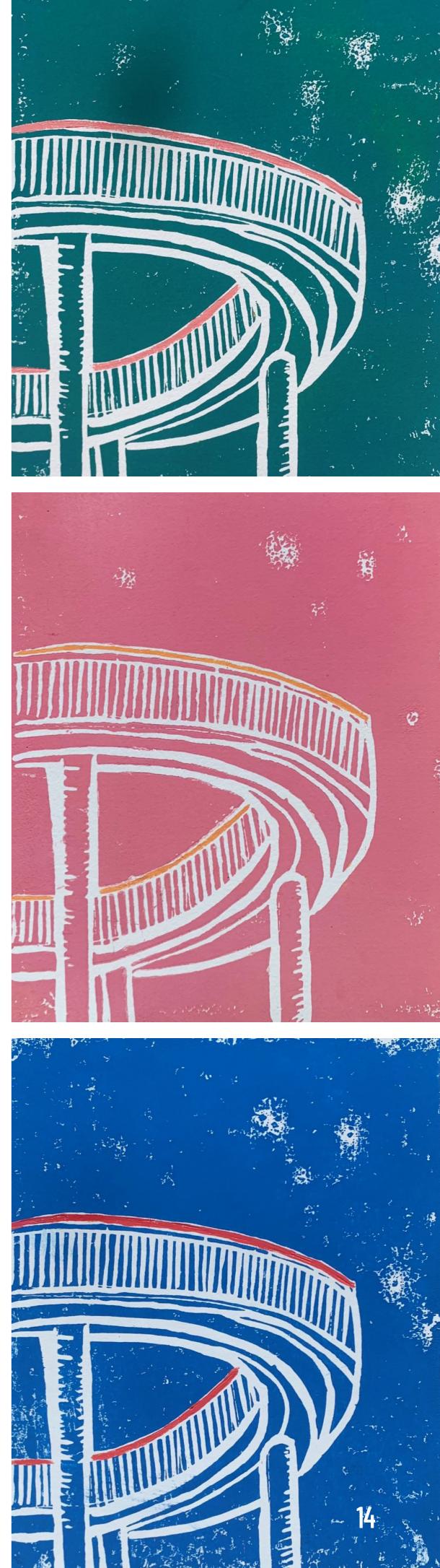
**In terms of process, how do you go about starting a piece of work?**

The majority of the time, I am inspired by photos I take that I am proud of but would like to take further, via collage. However, when creating art from scratch, I like to look for colour inspirations on old palettes/scraps of paper I have used for pieces in the past - they sometimes have some really nice and interesting patterns and forms.



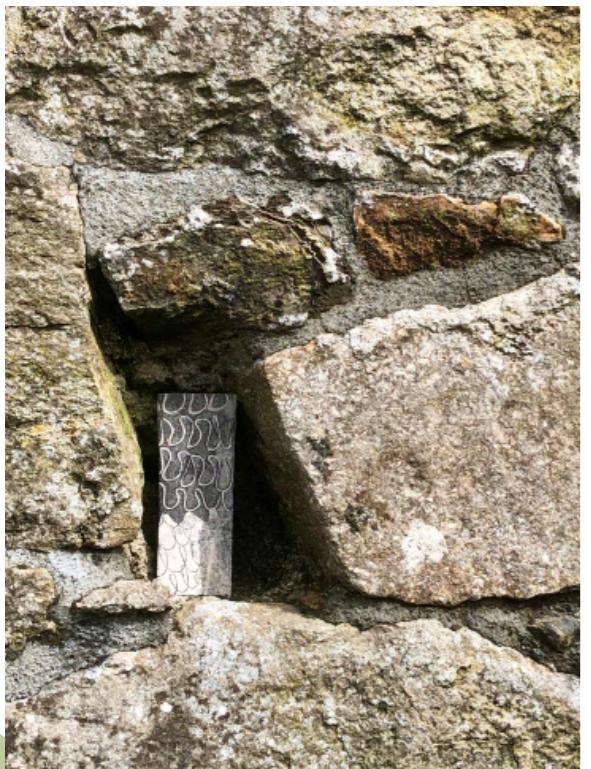
**Can you tell us about the idea behind the Gypsy Bridge Series on the right?**

Inspired by my love for linear patterns, nostalgia and complimentary colours, this lino print of a landmark from my hometown is one of my favourite pieces/series. The print comes from a photo I took whilst locked down at home, on a really quiet and peaceful day.

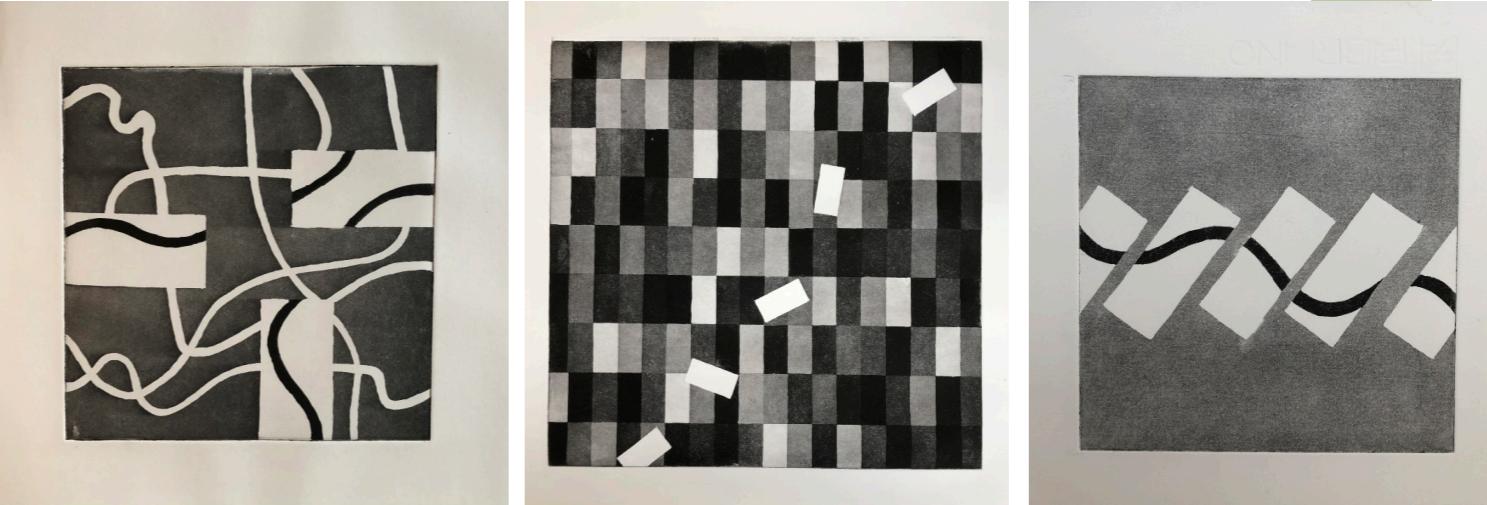




# Debbie Bunce



within my prints appear to have been in part subliminally inspired by those large stone structures I regularly pass.



My work looks at the repetition of line and broken rhythms echoing traces I see around me in natural and man made environments, exploring the fine balance between chaos and order.

I have enjoyed trying lots of different print processes at the university print studio including aquatint and etching. Although over lockdown I have had to re think this and started to work with lino and monotyped collage at home.





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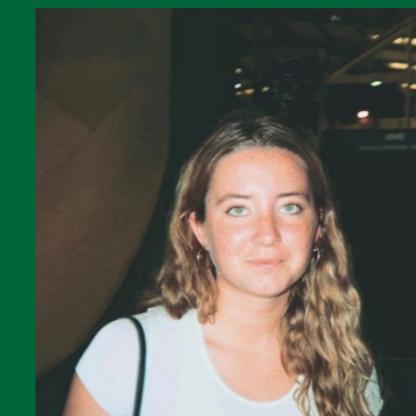
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