



SUMMER 2021 ISSUE 26

# Et Cetera

THE NEWS MAGAZINE OF HOLLAND PARK SCHOOL

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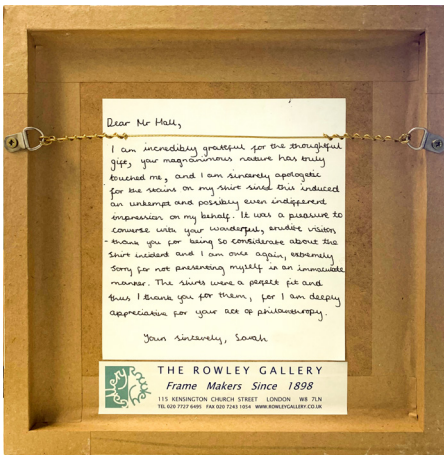
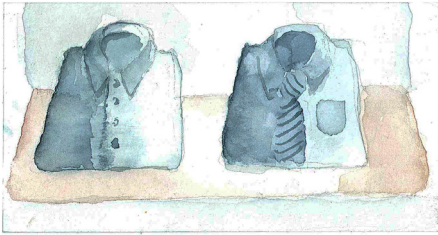
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## HEAD'S INTRODUCTION

If in the last edition we gave you 'age', then in this edition we give you, with their permission, 'youth'. More precisely, young creative talent. You can hear our musical talent in extracts on our website and you can doubtless see much scientific, mathematical and linguistic excellence in books. I confess our Year 13 mathematicians terrify me! If only they realised what mathematical punishment they could bestow upon my non-mathematical mind. But, back to creative talent. One of the very few joys of a COVID-19 year has been students' art and photography. All the way through last summer term came a weekly artist. I think I managed to write to most students (apology here if I failed in any week). Before we really do get 'back into the swing', I therefore thought that we might devote this edition to a celebration of young people's artistic ability. It seems timely as we really do hope that the late summer will see the completion of the renovation of Thorpe Lodge. The new addition to Thorpe Lodge is a gallery: a gallery designed by David Chappell, which I hope over the years to come will house the work of many students. We are looking forward to using Thorpe Lodge for the first time in twenty years. We look to it housing some Sixth Form teaching and to offer the Sixth Form its gardens in the right seasons. The building is now warm, has electricity and the profound damage done to its fabric prior to 2000 has been painstakingly – under strict guidance from English Heritage (it is a grade 2 listed building) – made good. Mr Chappell began his teaching life as a teacher of art and in 2015/2016 took a group of Year 10/11 students through 'A' level art two years early (they all gained 100% and an A\*). The front cover is a detail from an acrylic on canvas painting, measuring 6' x 3½', by one of those students, a self-portrait: a striking realisation of something deep in character from a fifteen-year-old. I am privileged to know much of the deeply private context for that painting. Sophia wrote of it at the time, *I suppose the greatest challenge faced in this painting is that it is an irrefutable, permanent depiction of myself and thus my self-imposed flaws.* I hope that it engages you. This summer, those students will be graduating: two of them went on to read History of Art at Cambridge and all the others to art school,

including The Slade and the Royal College. All of that came originally from my coming across a student whose shirt was covered in paint and untucked.



The trivia of school rules led to much. The gallery in Thorpe Lodge marks the next phase of the development of art. Ms Olivia Burley, our Leading Practitioner, is more than well-placed to lead this exciting new phase. Her gentle, unassuming and calm approach to a busy art and photography studio seems to lend itself to the production of some sensitively realised work and I trust that she will relish curating the gallery over the years to come. For nearly a quarter of a century I have consistently disappointed my colleague, the talented art teacher, Mr Chappell, with my preference for representational art. After so long I may as well continue the tradition and place below one of this year's most delicately realised paintings, Belinda Vojvoda's rendition of a cardigan. And, what of school life since our return from the second



'lockdown'? It has been hard work, is hard work, in a structure that remains constrained (staggered days, limited gatherings...). These nibble away at tone and ethos with the whole school community, but the remarkable thing about students has been their willingness to be nurtured back to the '*boringly predictable rules that teachers impose!*' Whilst very much living in the moment and making the best of it, our hopes and plans lie in a balmy September with words and pens (not tablets and iPads), communal refreshments, assemblies, events and gatherings of all kinds, Sixth Form seminars in the round and school as we once knew it. Like many privileges of living in the 21<sup>st</sup> century, our deprivations will hopefully have been temporary and our students may even be the wiser for the shock that COVID-19 created. Change is part of life and COVID-19 has, and will, wreak more change yet. Change is painful and awkward: sometimes it is better, sometimes it is not. Sometimes we see it coming, sometimes we do not. Sometimes other people see what we do not see. Much will return to school and it will be the same as before but if we have learnt (in the broadest sense) we will not be quite the same but wiser. To September... but first, enjoy your drift through some of our students' work.





## KITTY PREVEZER

ARTIST	KITTY   YEAR 13
TITLE	ABSTRACT BOTANICALS
MEDIUM	MIXED MEDIA ON PAPER
SELECTED BY	MS BURLEY

These eight large paintings explore the transition from Regionalism to Abstract Expressionism, and notably the bridge between the two. I became fascinated by the influence that landscapes and organic forms had upon such a revolutionary and distinctive era of art; one that diverged far from the conventions and safety of the contemporary art world. Helen Frankenthaler's work formed the basis of much of my exploration. Her approach to colour and scale is infectious and something I incorporated into my work thereafter. I examined the legacy Colour Field painters had left behind and turned to modern abstract painters. Vivian Suter's work was, to me, the next clear direction to explore; her elegant, yet bold, reduction of natural forms seems almost effortless. The pieces are undeniably abstract, and yet they are filled with subtle suggestions of organic shapes and marks. This was something I wanted to express within my own work because, for me, it visually symbolises the rediscovery and innate synergy of these two artistic movements. *KP*







## ALEX PEREZ

ARTIST ALEX | YEAR 13

TITLE FORGOTTEN VOICES

MEDIUM VARIOUS

SELECTED BY MS BURLEY

My work this year explores my interest in 'giving a voice' to the victims of the Spanish Civil War, a conflict which personally affected both my grandparents. Through this exploration I investigated grotesque visual imagery, intended to reflect the pain and suffering experienced by so many during the conflict, mirroring the alarming visual scenery of the military revolt against the Republican government of Spain. I was inspired by Picasso's *Guernica*, particularly the painting's focus on the suffering war inflicts on innocent civilians. My relief paintings utilise latex and fabric, to create a disturbing resonance with the fragility of skin. I have sought to evoke the suggestion of open wounds or exposed organs. This discomforting resemblance was originally inspired by the artist Anish Kapoor's '*controversial meat paintings*' in which he investigates the wider cultural reality of social and political upheaval, violence and trauma. Whilst the theme of my work is unapologetically disturbing, my paintings are intended to have an inherent visual beauty. **AP**





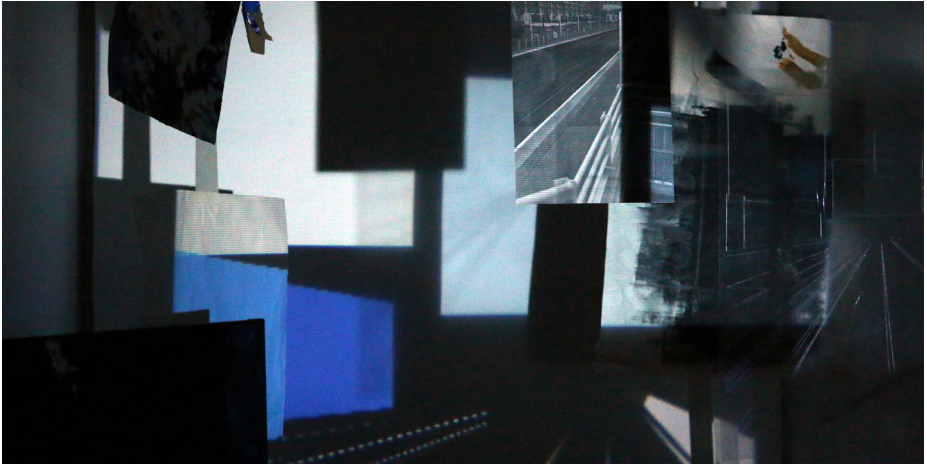
## SASHA PATTERSON

ARTIST	SASHA   YEAR 13
TITLE	ISOLATION
MEDIUM	ACRYLIC ON PAPER
SELECTED BY	MS BURLEY

My experience this year of spending significant periods of time in 'quarantine' with my family, led to an ever growing personal interest in the subject of isolation and social disconnection. My exploration into this theme resulted in a deep affection for the work of the contemporary Surrealist painters, Michael Borremans and Henrik Uldalen. Both artists explore elements of isolation and solitude, juxtaposing sombre figures, jarring close-ups, and unsettling still-lives that are strangely nostalgic and frequently disturbing. In response to their work, I created several large acrylic paintings on canvas, with the aim of portraying the isolated lives of all those who suffered, in varying degrees, from loneliness during the Covid-19 pandemic. The loneliness I experienced, despite being around close family, made me reflect on those who have spent significant time alone, those who have lost the people closest to them, and moreover, those who live, and continue to live, unwanted secluded lives as a matter of situation or circumstance. *SP*



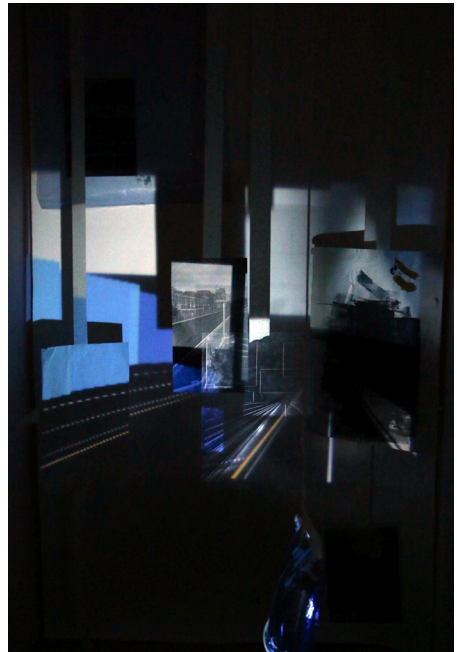




## CATCHIK JORDAN

ARTIST	CATCHIK   YEAR 12
TITLE	FRACTURE
MEDIUM	INSTALLATION / VARIOUS
SELECTED BY	MS HURN

If in art there is objectivity – that is, art which seeks to convey its subject matter in colours, proportions, compositions and shapes, in an attempt to strive to be true to reality – and there is non-objectivity – the rigorous simplification of the familiar to mere geometric shapes and blocks of colour – then what lies in between? My project, developed in response to the theme, *Inside / Outside*, attempts to express this delicate, undiscovered boundary between familiarity and disconnect. To fully explore this idea, I decided to migrate from the confines of a two dimensional surface, to a more holistic sensory approach, achieved through the construction of an installation. Merging illustrations, inspired by Kazimir Malevich, with installation work, inspired by Sarah Sze, I used the complexity of light within the structure of darkness, to immerse the viewer in a moving, visual explosion of different mediums – a multimedia landscape. Utilising everyday materials, I have explored the role of technology and information in contemporary life. *CJ*







# MARIA CASERTA DE ARRUNDA MACHADO

ARTIST	MARIA   YEAR 12
TITLE	THE OBSERVER
MEDIUM	ACRYLIC AND OIL ON PAPER
SELECTED BY	MS FITTON

In sculpting paint – a visceral and physically active process in itself – I have sought to animate the subject of my painting, imbuing her with a vivid physicality. The act of painting and ‘managing’ the medium of paint is complex in itself; but once I take control and the paint begins to ‘behave’ and move fluidly around the paper, it becomes not merely an interpretation of skin, but in itself a living flesh, packed with abundant human emotion and feeling. This provides the figure with an energy, reliant not on the superficiality of ‘likeness’, but rather charged with individuality and a distinctive presence (on the page and in life) that is brought to the foreground and placed in the path of the viewer. Of course, my account of the portrait’s personality and character can never be completely accurate (the artist will never truly know the sitter, no matter how intimate the relationship). Rather, the result is a figure born anew through her portrait; at source enigmatic and individual, yet fundamentally altered and reinterpreted by my external perspective. *MM*



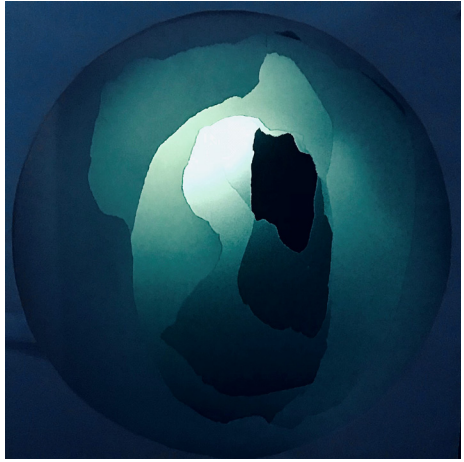


# MARGOT KRAMARCZYK

ARTIST	MARGOT   YEAR 10
TITLE	EXPANSE
MEDIUM	COLLAGE AND PAINT ON PAPER
SELECTED BY	MS FITTON

My final piece is a new angle on the long-established, traditional notion of a triptych, patently abstracted and intentionally and unashamedly modern. The three panels subconsciously amalgamate into one vast dimension in which the shapes are composed to flow and interweave, absorbing the viewer into a surreal world of colour, shape, rhythm and texture. This is my concept. Art need not have a set purpose, a set meaning – the viewer must create their own understanding of the piece, unrestrained, using their own experience, preferences and perspective to mould their view. The style that I am using allows for this freedom of interpretation, celebrating the untraditional, widening the opportunity for an emotional response rather than a literal understanding. So what is the purpose of this? To connect the work with the viewer, giving them something to interpret, making it visually appealing and immersible, so that they themselves can be drawn to it and fascinated by it. *MK*





## CARMEN SHENSTONE

ARTIST	CARMEN   YEAR 10
TITLE	ACCRETION
MEDIUM	TRACING PAPER & LIGHT INSTALLATION
SELECTED BY	MS FITTON

These images are from a series of photographs I captured in response to the project, *Growth and Evolution*. My work represents growth and emotional change over time. This is illustrated through the multiple layers of tracing paper which create graduated shades of blue. Each layer is intended to represent a different stage in a human's development. I have been inspired by the work of Zaha Hadid, Angela Glajcar and Anish Kapoor. Their influence is amplified in my response to Hadid's distinctive curved buildings and Glajcar's paper sculptures – both inspired the layering techniques used in my photographs to create voids and cave-like structures. My images represent an infinite space that gets deeper and darker. I created *Accretion* by hanging each layer on a pole and shining blue LED lights into the structure. I also used a torch to create the shadows and edited them to emphasise the ominous and mysterious atmosphere. I exaggerated this by adding light to the edges which helps draw the eye to the centre of the piece. **CS**





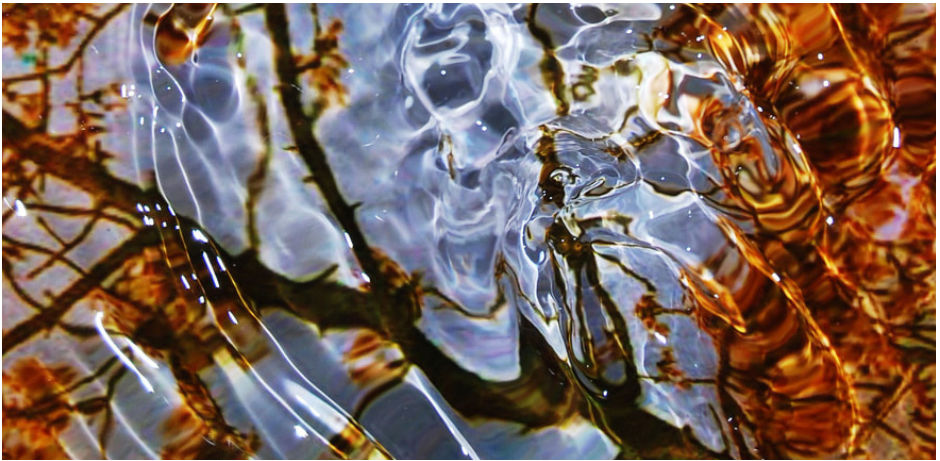


## ROSITA MOHAMMAD ZADEH

ARTIST	ROSITA   YEAR 10
TITLE	CORRUPT
MEDIUM	ACRYLIC AND PASTEL ON CARDBOARD
SELECTED BY	MS FITTON

I created a series of three large scale cardboard paintings in response to the theme of *Growth and Evolution*. The piece shown presents the repercussions caused by those in power on marginalised people in society. The scale of each figure reflects how much significance I see them to have as individuals in today's society. The piece is intentionally provocative and will undoubtedly draw mixed responses and potentially a division of opinion – in that sense it does exactly what I intended. The smallest figure represents an innocent person with its hands tied to show arrest – the subject of negligence and harm. Law and order, the largest figure, has devil horns and a tail to symbolize a miscarriage of justice and is prone to public suspicion; a concept I explored after recent international events. The largest figure on the far right depicts those in power who fail to make changes to our problematic society. 'He' is dressed as a thief and has a sack labelled with the scales of liberty. I wanted to portray 'him' as the 'real criminal'. *RZ*

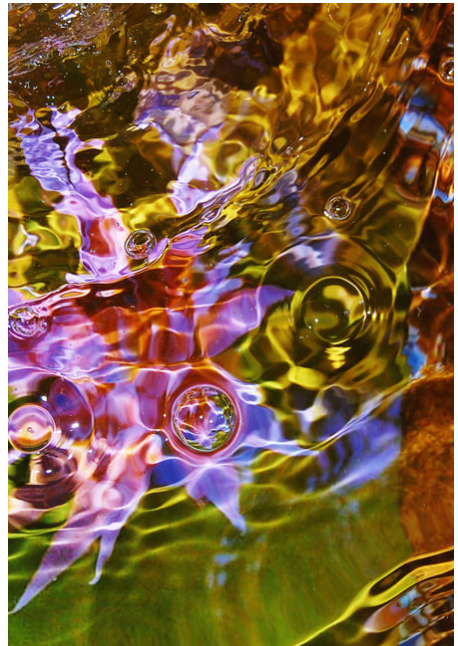




## MABEL SALKELD

ARTIST	MABEL   YEAR 11
TITLE	RIPPLES
MEDIUM	PHOTOGRAPHIC PRINT
SELECTED BY	MS BURLEY

This series of photographs is part of my *Harmony and Discord* portfolio and look into the modern exploration of Surrealism, with a particular focus on the interplay of shadows and colour and how these elements can, in a sense, alter reality. This series was inspired by the photographer Neil Krug. I chose to use a SLR film camera, rather than digital, so that I could experience the limitations of film when compared to the capacity to manipulate digital imagery. Krug also uses a film camera, applying techniques in the darkroom such as burning and double exposure. I used film beyond its expiry date and rephotographed my original images underwater. I created bubbles and ripples to distort the images and add further depth and texture to my photographs. I felt this allowed me to emphasise more abstracted elements, creating images that at first appear recognisable but become less so under scrutiny. By placing my images under water I was able to adapt and enhance my imagery without the need for digital software or 'trickery'. **MS**





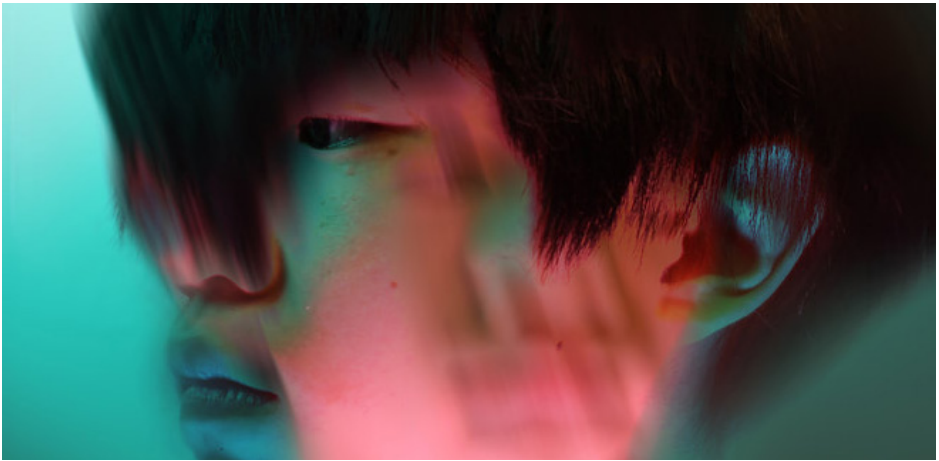
## LILI JOSUE

ARTIST	LILI   YEAR 10
TITLE	THE GIRL AND HER SHADOW
MEDIUM	PHOTOGRAPHIC PRINT
SELECTED BY	MS BURLEY

My photographs focus on the notions of hidden identity. I specifically wanted to look at how the pandemic had affected our relationship with the world, given the global requirement for us each to 'hide away'. An unprecedented worldwide incarceration. We were all isolated, in varying and sometimes extreme degrees, be this physically or emotionally – my photographs seek to mirror this and emphasise those moments of loneliness. I believe that *The Girl and Her Shadow* captures this theme very well by revealing only a fragment of the figure's true self with the rest obscured by the darkness of shadow and her unknown experiences within the unseen room. There was an inevitable feeling of being 'locked-up' in lockdown and the images also seek to convey such an imposed confinement. The inclusion of the window reveals a sliver of the world outside and thus enhances feelings of longing for a return to our own and individual 'normal'. The thick band of the white curtain creates a further visual step of separation and unwanted solitude. *LJ*



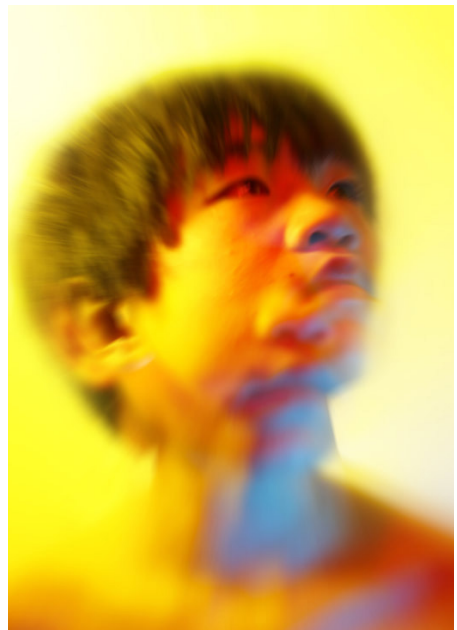




## HIKARU LALO

ARTIST	HIKARU   YEAR 10
TITLE	DREAMING IN COLOUR
MEDIUM	PHOTOGRAPHIC PRINT
SELECTED BY	MS BURLEY

My photographs were inspired by the work of Maciek Jasik and Bill Armstrong, both portrait photographers who manipulate light and colour to distort their portraits. I captured these photographs by placing my model in front of a white background and projected coloured lights onto the face. This had the effect of emphasising the facial contours and texture of the skin. Using post-production techniques in Photoshop, I blurred and distorted the images to achieve a hazy and mysterious surface that supported my concept of concealment and obscurity. During this project, I was also drawn to Bill Armstrong's strong use of colour, digital processes and physical manipulation – he often subjects his images to photocopying, repainting and re-photographing. I have sought to create a reality which is just beyond our grasp, where place may be suggested, but is never defined, and where the identity of the amorphous figure remains in question. It is a reality that might exist in memory, in dreams, or, perhaps, in an alternate universe. *HL*





## IVOR ELIAS

ARTIST	IVOR   YEAR 10
TITLE	LONDON LIGHT
MEDIUM	IMAGE TRANSFER ON WOOD
SELECTED BY	MS BURLEY

These pieces were inspired by the work of Idris Khan, a British artist who uses layering techniques to arrive at what might be considered the essence of an image. Like Khan my work relies on the medium of photography but seeks not to be defined as a photograph. In their realisation I captured a series of multiple images of the same building, shot from slightly differing vantage points, and then imported them into Photoshop, blending them together to create a new and unique texture. To further develop the surface, I transferred the images onto blocks of wood, which I had pre-painted with thick layers of black and white acrylic paint to create an organic texture. The process of transfer onto the painted blocks created a weathered and decayed appearance. The effect of this process also resulted in significant distortion. The finalised images investigate memory, creativity, and the layering of experience. In addition, by transferring my images onto a new surface, I wanted to mirror the raw elements of street photography. *IE*





# JOEL TALBOT

ARTIST	JOEL   YEAR 10
TITLE	KYOTO GARDEN
MEDIUM	BLACK & WHITE PHOTOGRAPHIC PRINT
SELECTED BY	MS BURLEY

My photographs have been captured throughout the seasons, as the year has unfolded. My focus has been, amongst the numerous complexities, the delicate, sometimes momentary, beauty that nature creates. I like to think that the images highlight how certain aspects of nature interact with one another - for example, the sun and earth are distant to each other but connected in similar orbits, interacting together to form a whole. I edited each image with monochromatic tones to create a timeless and otherworldly quality – maintaining the integrity of the original but altering the narrative and context. My work was also inspired by the photographer, Masao Yamamoto, who creates small photographic prints which, as a result of their size, require close observation. My imagery is marked by time, offering a glimpse into a harmonious world that is visible to everyone but unnoticed by most. For me, harmony is the constant interaction between humans and nature. My work is anchored in that direct relationship with our environment. *JT*



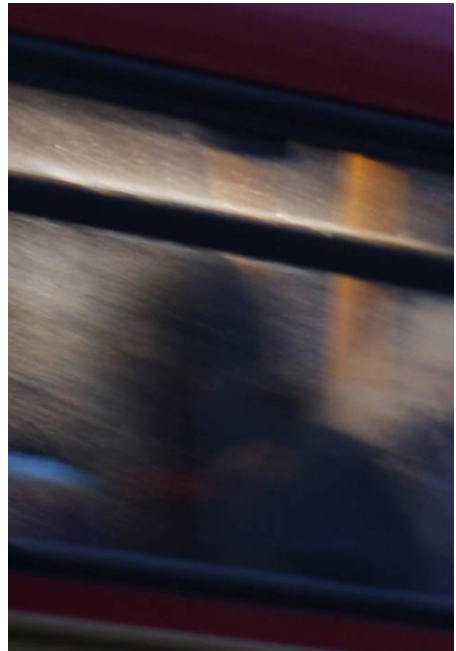


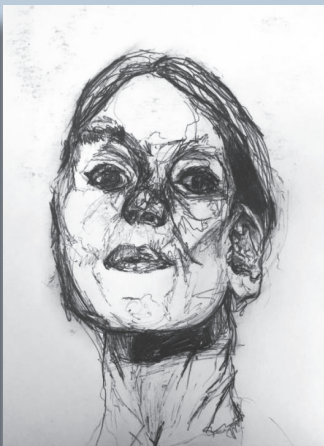


## DEXTER ABEYASEKERA

ARTIST	DEXTER   YEAR 10
TITLE	BUS STOP
MEDIUM	PHOTOGRAPHIC PRINT
SELECTED BY	MS BURLEY

In this series of images my interest has been primarily in the exploration and abstraction of cityscapes and the inhabitants within them. I have been inspired by the work of Dan Sully and Saul Leiter. Sully famously captures images of people through the windows of public transport. My photographs were taken in the early hours of the morning, in winter, when the world starts to wake and the condensation on the windows has not yet evaporated. I used a long shutter speed to create a blurred effect which further abstracted the portraits of the people commuting to work and emphasised a world starting to 'move'. I intentionally focussed on lone travellers to represent the isolation we have all experienced travelling to work or school during the pandemic. Using different post-production techniques on Photoshop, I altered the colour palette of the original images to create sombre and moody blue tones. This gives the impression of a melancholic atmosphere which further adds to my concept of 'aleness'. *DA*



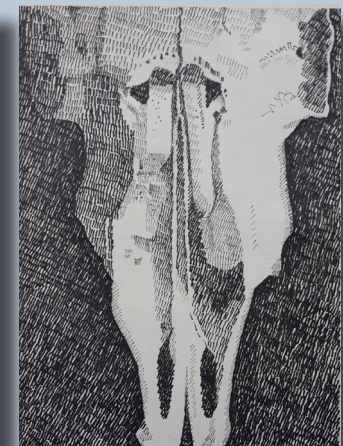
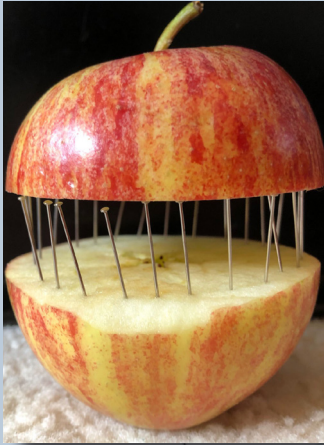




# ARTIST OF THE WEEK

Each artist (artwork) was 'discovered' last thing on a Friday afternoon – sometimes early evening, as the world began to fall silent. This is just a very small selection of the exceptional work created by our students during the two periods of school closure. Trawling through the Google art-rooms was a source of much joy for me after a busy working week and provided a wonderful opportunity to celebrate the talents of our young and skilled artists.

MR CHAPPELL





Designed and produced by  
HOLLAND PARK SCHOOL



Photographs

*Front cover: Sophia Ellis, The Unfeigned Self – 2016*

*Back cover: Manuela Brieva, Frozen – 2021*