



Georgia Miller

An Exhibition at Assembly House by



Georgia Miller

Toby Kilby-Pollard

Alexandra Hayter

Isobel Poxon

Rachel Markies

Alice Ashley

Tatyana Rutherford



"Finding Both Your Hands presents 8 young artists working with video, painting, photography and sculpture. The show represents a broad coming together of independent practices as they find their feet, using their hands."

Finding Both Your Hands

"Finding both your hands is about the process of discovering what it means to be a practicing artist.

As emerging artists we are still learning what inspires us while developing ideas and techniques. We wanted to host an exhibition which would act as a diary to document our progression as artists up until our most contemporary and resolved work.

All working within different mediums and themes we aimed to create a critical, well curated, engaging and thought provoking body of work with the hope that the exhibition will speak to us as to who we are as individual artists."

_Georgia Miller

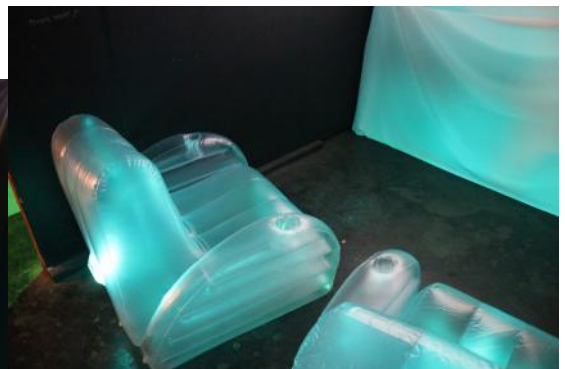


Sarah Danaher

"Surfing Safari: The endless internet scrolling cycle saturates the everyday in trivial information. An exploration of the conflict between IRL and URL life, investigating the boundary between surfing and drowning in this digital age."

www.sarahdanaher.wixsite.com/sarahdanaher

Instagram: @sarahdanaher





Alice Ashley

"My practice is portrait based, the work I have created for this exhibition has been influenced by youth culture, the cult image and society's obsession with the 'like.' I was very influenced by Renaissance imagery in reflecting the cult image, and later became inspired by more contemporary sources including I-d magazine, Vice, Supreme, Gosha Rubchinskiy, Ray Turner and Antony Micallef. Finding both my hands has been about realising that my digital hand, and my creative hand are both essential to my practice and the development of my composition. Using Perspex to reflect the digital screen, not only maintains my exploration into social media profiles, which is also supported by the titles of my work. But secondly, is suggestive of my search for my digital hand in my practice, which is fundamental to me realising a final composition."

www.aliceashleyart.com

Instagram: @_aliceashleyart_

Toby Kilby-Pollard

"Born out of an engagement with the surface in sculpture and painting, the work references the physicality of attempts to make a 'gesture' in a post-capitalist age. Disparate materials urge discussion of the dichotomies of the physical and digital, trivial and vital whilst the marks connote swipes, struggles or attempts to reconnect amidst the stifling, cyclical nature of everyday life."

www.tobykilby-pollard.wixsite.com/tobykilby-pollard

Instagram: @tobykilbypollard

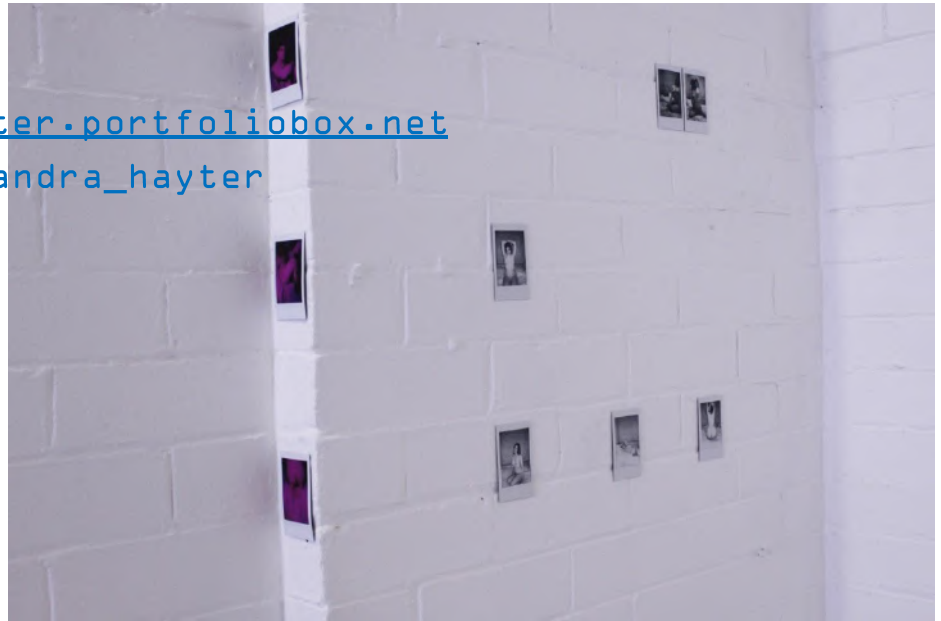


Alexandra Hayter

“Instant images depicting intimacy. Different relationships can be observed, and visual links can be faithful or misleading within this. In some images the portrayer becomes the portrayed, in others a purely studious approach is visible. The collection hails from an ongoing series, constantly developing and thinking about intimacy as physical as well as emotional.”

www.alexandrahayter.portfoliobox.net

Instagram: @alexandra_hayter





Tatyana Rutherford

"I have been looking at Japan to try and find a way to reconnect myself to my Japanese heritage. I was drawn to the symbol of the origami crane, which for me, represents so many qualities found in Japanese culture. The delicate, fragile nature of paper, combined with the methodological, rigorous process involved in folding to produce a beautiful sculptural form is extremely compelling to me. As a child I had learnt how to do origami and whenever I have scraps of paper, I obsessively fold these little creatures. Having visited Hiroshima, I also learnt how the origami crane had become a symbol for peace. It was a combination of these reasons that inspired me to create this piece."

<http://ta-chan-tales.tumblr.com/>

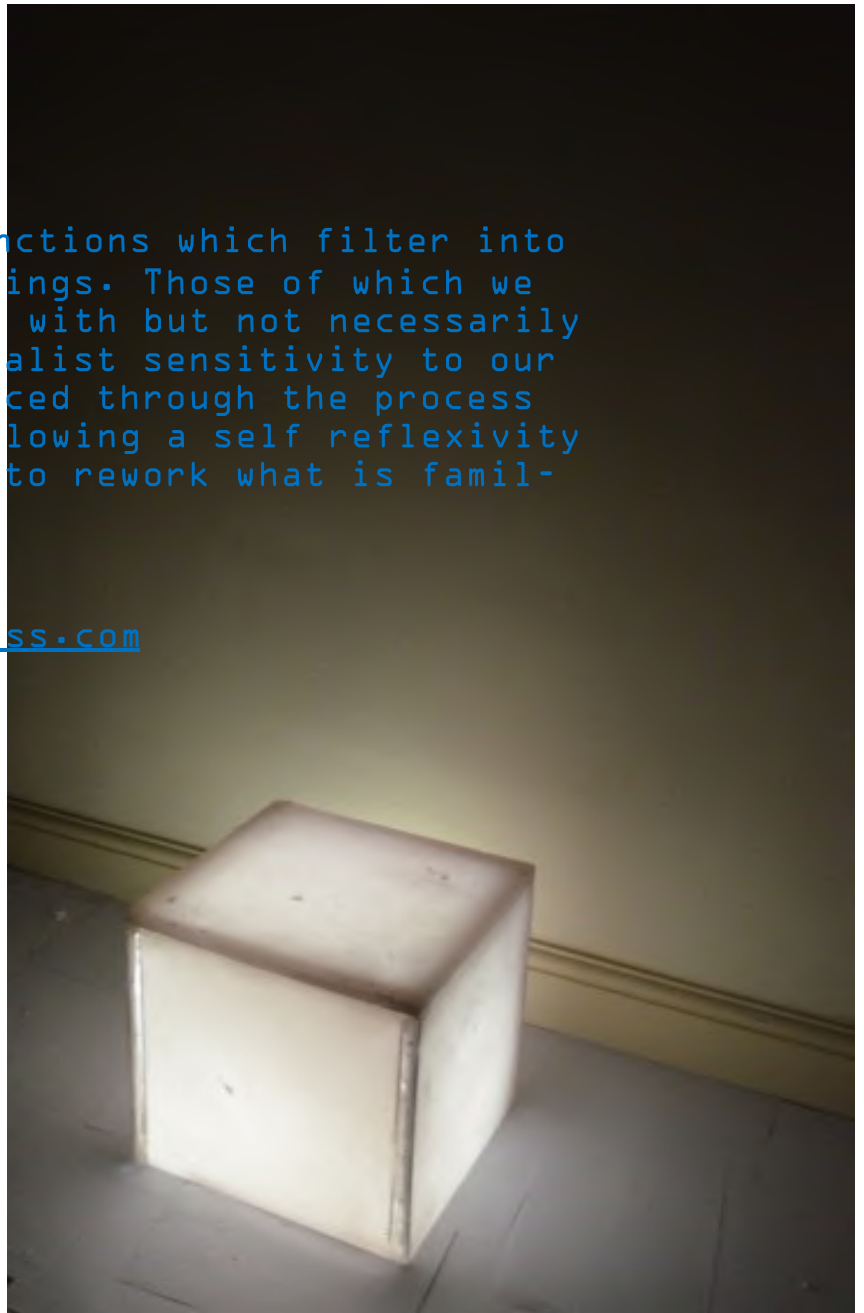
Instagram: @tatyana_chan



Isobel Poxon

"Highlighting the functions which filter into our everyday surroundings. Those of which we are actively engaging with but not necessarily conscious of. A minimalist sensitivity to our environments is produced through the process of making my work, allowing a self reflexivity to be shown in order to rework what is familiar to us."

www.issypoxon.wordpress.com





Rachel Markies

"My practice is concerned with issues surrounding waste, the environment and the micro-politics of my personal disposability. This piece developed through collecting, selecting, re-organising and recycling things that I was disposing of in order to make visible the waste an individual can accumulate. Using sculpture as a medium to present these issues is not only an opportunity for me to reflect on the traces I leave behind, but to intervene in the journey of a discarded object. By assimilating this into a new form and through transporting this form into an exhibition space, it can be viewed differently. It is no longer solely waste but a unit of utility."

Instagram: @rjuliana_fineart





Georgia Miller

“Historically within art, fruit has had a long standing relationship to the feminine figure, often resembling torsos and bums. This is in contrast to hard metallic objects which are considered to reflect masculinity, strength and construction. Through the relationship and strain between masculine and feminine objects, metal and textiles, a temptation to touch emerges from the tactility of contrasting materials. The female figure is highly desirable yet tension exists between the cultural expectations that women should cover their bodies yet reveal themselves at the request of men.”

Instagram: @georgiamillerartist



What kind of work do you make?

I enjoy making work within the theme of fetishism within fashion using tactile materials like PVC, velvet, fur coats, fishnet tights, hair and cast fruit. In my practice I hope to illuminate the sexualisation of women but also to subtly incorporate feminist notions such as women keeping their natural body hair or feeling empowered by their sexuality. I use casts of fruit within my installations as representations of the art historical links women have with fruit and associated figurative qualities.

What medium do you like to use?

Sculpture and installation are my favourite medium to work in but as my work tends to resemble 3D collages, I also use photography to capture my progress and ideas but I wouldn't consider it my main focus.

Why are you part of the Finding Both Your Hands exhibition?

I wanted to be part of a group of people who are motivated and really committed to creating an exciting exhibition while working with my friends. All of our work is very different but in the exhibition space it felt very cohesive.

Why have you decided to show the piece you have at the exhibition?

I wanted to show the fruit with 'skin' stretched over it as it was the most recent thing I've made in my project so far. I also feel it's the most mature work I've made and could be interpreted in different ways. I love the way it entices touch.

What does finding both your hands mean to you/ have you found both your hands?

Before the exhibition I think we felt unsure as to how our work would all slot together seeing as we all work in different mediums and themes. However, once we curated the exhibition and set up I realised that I've definitely started to feel resolved within my own project. I'm still finding both my hands due to the exhibition as I've learnt new curatorial skills and how to host an exhibition: everything really fell into place on the night but I don't feel like I'm a fully fledged artist yet and still have a lot to learn.

_Georgia Miller

What inspires your practice?

I've used lots of materials which I wear and love myself. If I like the texture of something it's probably going to feature in my artwork! I've tried to incorporate elements of myself into the project more this term and draw from personal experience. Topics which inspire me are feminism, gender, textiles and fetishism (in both the object symbolism sense and sexual fetishism). I am primarily interested in the culture of how fetishism has infiltrated fashion industries. In terms of artists I love the work of Julie Verhoeven, Cathy de Manchaux, Sarah Lucas, Rona Pondick, Hannah Wnorowski and Stephanie Sarley

As a group you all work in different mediums and themes, what is it that gave the exhibition cohesion and brought you together?

It all came together really naturally once we got to Assembly House, before then we were unsure as to how to curate the exhibition but we managed to draw out themes within our work creating a strong cohesion between our work. Themes I've made between the works are figurative works ranging from public and online personas to intimacy and sex, sculptures which comment on specific cultural traits and work which produces its own source of light.

How did you decide how to curate the exhibition? How did you slot in?

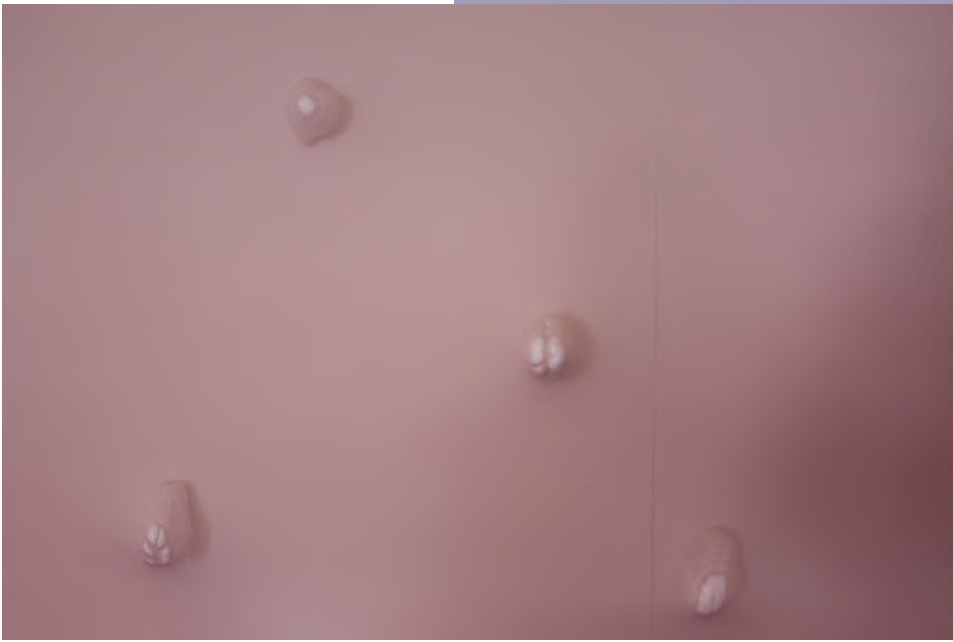
My work is both sculptural yet painterly. It works well in between Alex and Alice's work as Alex's work focuses on intimacy within different kinds of relationships, while my work portrays an abstracted form of intimacy and representation of women's bodies. Alice on the other hand is interested in the public image people project of themselves on social media. I think my work slots between these two themes as my work is both figurative and sexy yet plays upon 'idealised' traits of femininity and social expectations of women's bodies (represented by fruit casts) which is often perpetuated by the media.

_Georgia Miller









Curatorial Notes

Works hung on the wall are themed upon the body with an increasing sense of intimacy as the view walks around the right hand side of the gallery.



The transition of subject matter starts with portraiture, concerned with youth culture, social media and contemporary cultural obsessions with likes and branding and the public presentation of self.

My work represents a midpoint between body expectation and intimacy . As the piece reveals expected cultural standards and appearance of the female body. Juxtaposed against the desire for it to be simultaneously constantly seen and yet concealed. The abstraction and ambiguity of the piece conveys an illusion of sexiness while seeming intimate.

The nature of polaroid photos are usually personal to photographer and the significance that the image retains. Photographs demonstrating the contrasting intimacies within relationships from friendship, mother and daughter or romantic relationships.



Sculptural pieces occupying floor and wall space of the in the main exhibition room are representations of how the artists are reflecting upon their relationship with specific aspects of contemporary culture.



Although my work is wall based it occupies a liminal space between painterly appearance and sculpture. This offers linkage to the other sculptures as they too have a strong compositional presence.

Concerned with issues contemporary issues of femininity, body type expectations and gendered materials my work is cohesive with the two other floor sculptures which both draw upon contemporary issues such a waste and recycling and gestures and repetition within in a digital age.









