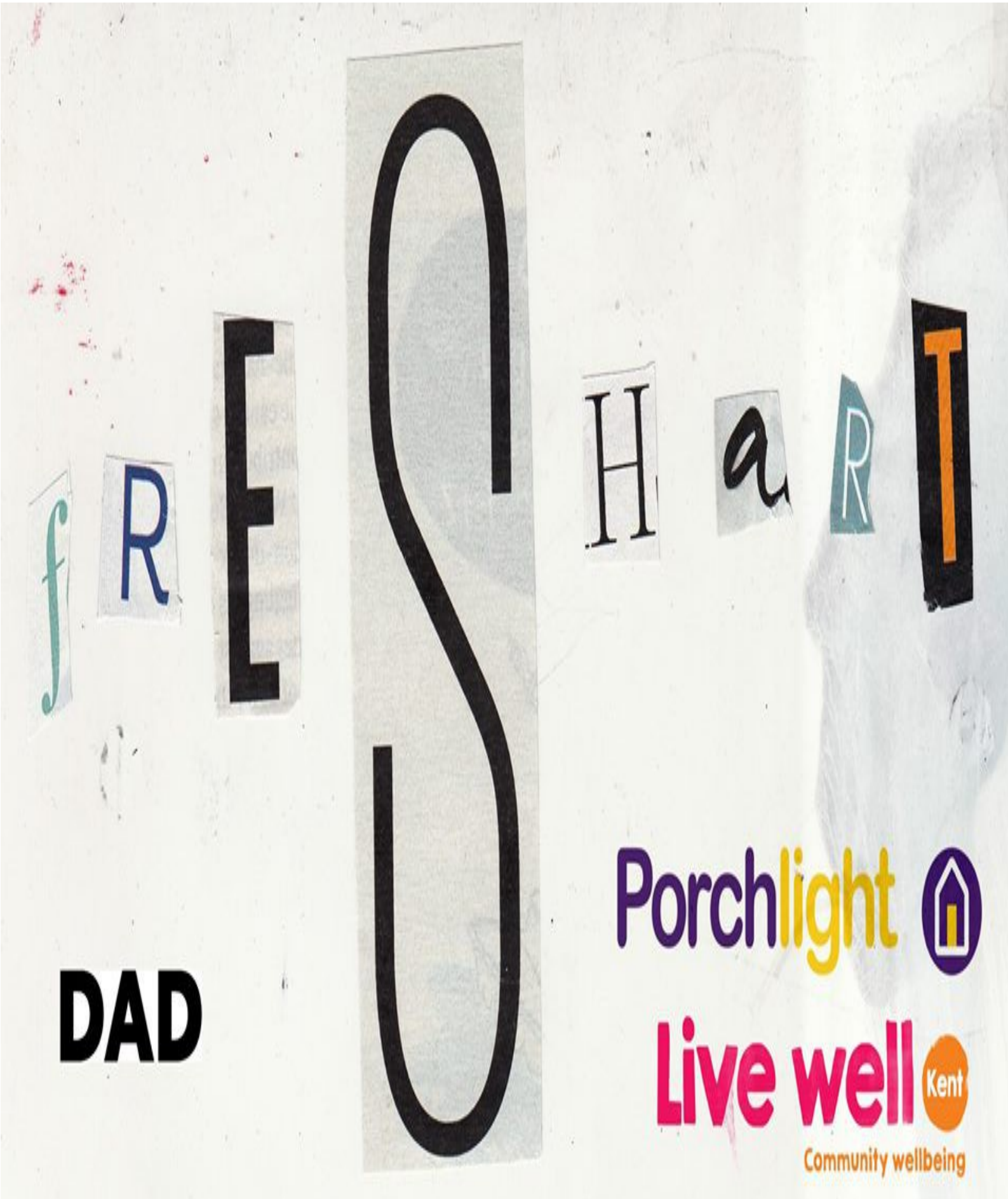

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FRESHART CONTRIBUTORS

Beth Garner
Chevonne Lane
Christian Venkatasamy
Freddy Woodard
Harry Arnold-Baldwin
Marlon Pendlebury
Nicola Dunsbee
Ruchia Bundy
Ellie Holliday

With special thanks to Clare Smith and Joanna Jones of Dover Arts Development for facilitating the project.

“Attending the FRESHART collaboration workshops with fellow artists was an opportunity one could not miss, sadly I missed a few. However, when I did attend, there was no shortage of creativity flowing around us, with painting, dancing, song writing and sculpturing. I would just like to give a huge thank you to everyone involved, it was a pleasure.”

- Marlon Pendlebury

Words from the FRESHART Creatives

How do you think FRESHART has impacted your independent work as a creative?
Chevonne Lane (CL): It was good to feed on some likeminded individuals energy and create work together. This has helped inspire some of my further independent work.
Christian Venkatasamy (CV): It's made me experiment with a different format and materials.

What have you gained from FRESHART?
CL: I have gained a couple of people that I'd consider friends who enjoy similar things that I do within art and music. We also gained insight into how other people work and how to mould myself to work around them.
CV: The knowledge that there are more young creatives in and around the local area.

How would you describe your work?
CL: Free-flowing and ever-changing.
CV: Illustrative, comic-book like, always trying to tell a story.

How important do you consider art and making in mental wellbeing?
CL: Very important, I believe there is a very thin line between having talent and experiencing mental illness, personally thinking that both go hand in hand. And in turn, one helps the other.
CV: Very.

In this booklet, you will find a poem, split into sections.
This poem was blind-written: we wrote a line of poetry each, with no idea as to what the line before it read.
We invite you to rip out a line of our poetry, and write a poetic response on the back.
This way, our words will be dispersed, and our poem can be infinite.

I know that my body is not being sucked into the ground, I know that the pinkness of my insides
is not slipping through my ribs, like egg between my fingers, jellied and cold, a smell that lingers on fingernails.

Bloody beasts with their dirty hands doth smell the sweet elixir.

Criticise the stars in a constellation with the correlation of the sky's colours.

They say that we are milk and honey, thick and viscous, but I am wine, I thicken
your mind with my redness, and I will drip into you.

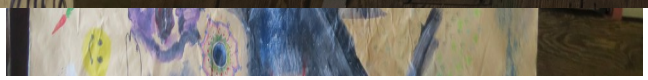
And the despair came a-knocking once again; in typical fashion the door was opened.

Planting my feet on the ground they make an exceptional sound, a feeling profound, dancing like a hound.


Fruit
Fruit







The Power of The Collective

The Collective: people collected together, with the ideas in their mind collected into collective works, collecting with each other to collect with the world around them. It is clear that the concept of an art collective is not just limited to the physical gathering of people in a space, or the gathering of their ideas. It is fundamentally about the collecting and gleaning of world views and how these become manifested in the works produced. It is about collecting with the world around them both through interaction with the people also in the collective, and with the viewers. What used to be the idea of artist as lone genius becomes the idea of an artist nestled in a network. This nestling, finding a space to feel comfortable, provides the artist with the freedom to experiment, and with the often much-needed push of their peers.

When we think of an artists' collective, we imagine a paint-splattered studio, containing paint-splattered artists, challenging each other's work and collaborating. But as much as the physical idea of the collective comes to mind, is it right to categorise a collective as something physical? In fact, can there ever not be a collective when an art work is produced? Perhaps it is not the idea of the collective that should be challenged, but rather the idea of the individal. Even if an individual is physically isolated, they will always (even subconsciously) compare their work to that of others before them or contemporary with them.

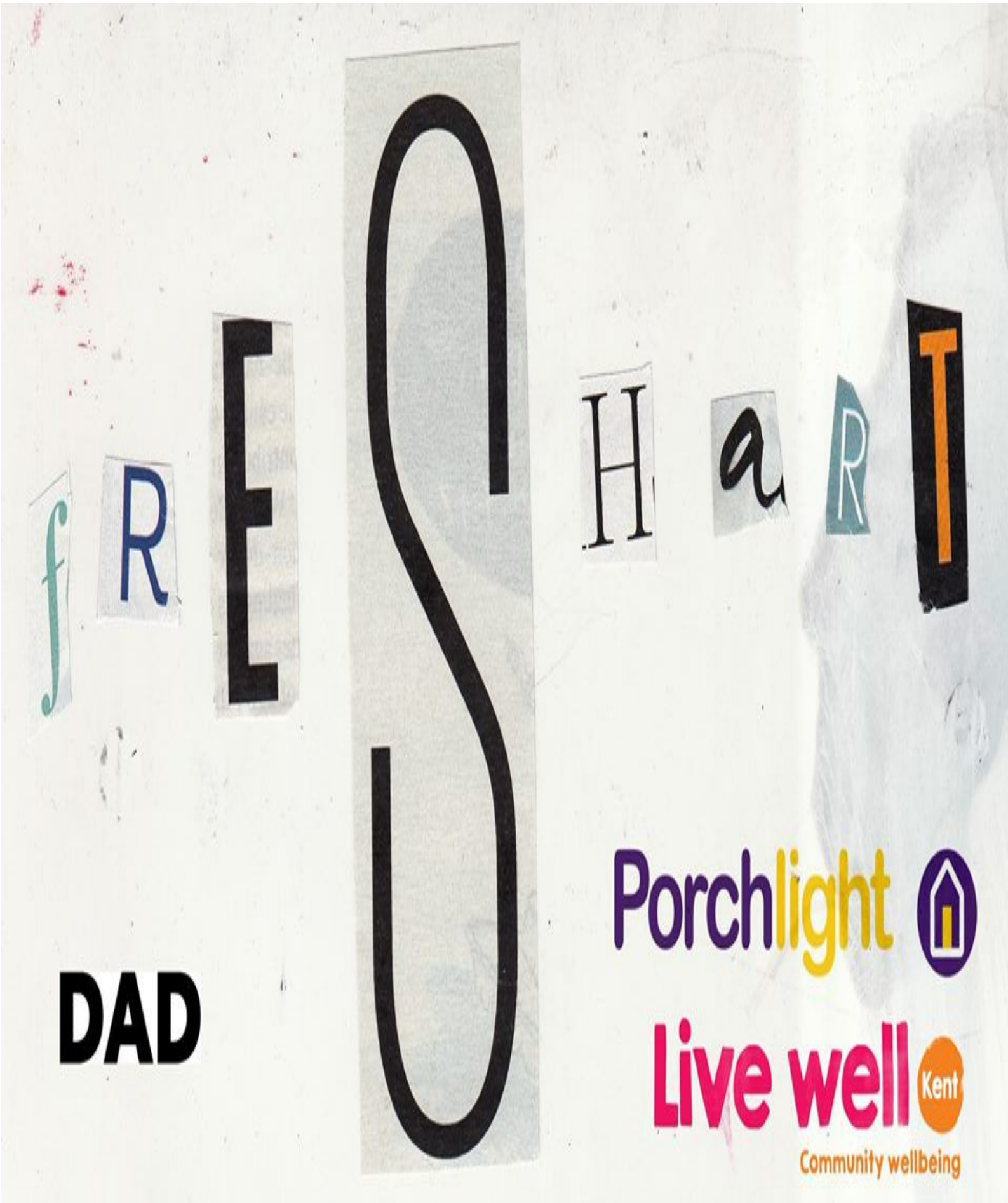
Collectives in art history have had conscious members; think of the Pre-Raphaelites creating a dialogue of artwork. However, entering into a collective can be unconscious; the ancient Greek sculptors could have never imagined their creations being painted hundreds of years later by artists such as Michaelangelo and Rubens. Artwork enters a situation in which it is responded to, and enters into a collective of that theme.

In FRESHART, the idea of the collective was at its heart. We physically placed ourselves in a group around a table, laid out a strip of paper, and created a moveable mural. We worked from all angles, with our creations spreading into the centre of the paper, dissolving into our peers' work, and at once creating individual panels and a collaborative expression. We spoke about mental health as our paint danced across our paper, almost Pollock-like in our exploration of inner worlds.

FRESHART provided us with space: physical studio space to come together as a collective of young creatives, physical paper space to manifest the goings-on of our minds, and a safe space to start the fundamentally important conversation about mental health.

We, as FRESHART, invite you to start your own discussion by responding to ours.




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