

Student Statement Examples

I'm not going to comment on these individually. They were all written by students that, overall, wrote good documents (not in any particular order). I would however like to draw your attention to a few important considerations:

1. Check for typos. I have not corrected these (except in one case when changing a first name to second - see below).
2. As with any writing, read it back to yourself aloud, or get someone else to read it aloud. Does it sound like you, authentic, accurate, economical etc. If not, revise.
3. When writing in the third person, you start, usually, by stating the whole name, then you use the second name (surname), not the first name. You could also just the surname all the way through.

So, 'Betty Shin is an artist...'; then, 'Shin's art explores the ephemeral hinterland between ontological praxis and Foucauldian power dynamics. (IAE ALERT!)' not 'Betty's art explores the ephemeral hinterland between ontological praxis and Foucauldian power dynamics.'

4. Avoid mentioning other artists, either as a direct comparison or reference point. This is about your art.
5. These examples show several different methods. Consider how they are different and the similarities they have. How does this sit with how you want to write?
6. Consider writing both a first- and third-person version. What works best for you?
7. Consider how a single statement of 300-400 words can be compressed into a short version, 80-120 words; a statement that could go on your CV.

I am a Photographer based in Carmarthenshire, Wales. A young artist currently studying a BA within Photography in the Arts at Swansea College of Arts. Exploring the traditional alternative methods of photography, experimenting with 35mm black and white film, and Acetate Photographic paper. I am working around the idea of combining natural texture of space and surroundings. My practice is devoted to the beauty within the finer aspects of memory, responding to the transcendency into the visual and verbal context of desire and lust. The aesthetics of transformation collapse into past and present, a representation of a red night space, a liquid, unstable morality of time, forming the intent to destabilise the audience allowing them to contextualise their own emotions within the atmosphere.

Focusing on the mental concept of space, I look for wisdom within the text of photographers, Henri Cartier Bresson, Walter Benjamin, John Berger, and Esther Teichmann, theorists who explore the aspect of photography, how the camera is your sketchbook and instrument used to capture the spontaneity, question the meaning of the world, feeling the atmosphere that surrounds you both mentally and physically. The mind is a powerful tool as well as a camera, it takes concentration, discipline, sensitivity, and a sensibility.

Artist statement

An authentic sentimental artist covering a wide range of mediums. Focusing mainly on mixed media, often using the spoken word. Curious about the world, people and nature. Contemplative of the bigger picture. Passionate about oppression and unafraid to speak out of terms.

I'm a Welsh artist studying Fine Art in Trinity St David's. My process normally begins with photography, text or drawing. This reminds me that my conceptual aim is better presented in a powerful, simplistic manner. However, I gravitate towards conceptual film and sound as a means of expression. I am fascinated by how much you can portray through a clip; movement and body language. I am drawn to immersive art as I believe art is most effective when it utilises the senses. In light of the growing capitalist mindset in this country, my art began to reflect these negative, fearful energies. After careful contemplation, bubbling anger and anxiety. I began drawing, in a way I haven't drawn before. I was not copying, only feeling my anger, injustice and worry for the future. I used compressed charcoal so that the movement could be fluid. I often draw with charcoal as I find it freeing and expressive.

Statement

I have made three versions of my statement; one in the first person and another in the third and the last as a condensed short version, which I have used and adapted for my bio/statement in my CV.

First Person Version

I'm a multidisciplinary artist exploring the complexities and contradictions of femininity with an underlying theme of self-discovery. I find inspiration through growing research into history, old photography and film. I'm interested in the idea of taking elements of the past and placing them in a current context, showing how we got here.

I gravitate towards working with found images and film creating physical as well as digital collages and editing. I also produce my own photographs turning the camera on myself which develops the personal side of my work, with these photographs informing recent experiments with painting. Writing has become a crucial part of my creative process as well as having a place in of itself in my work. My writing comprises research notes, thoughts as well as it being diaristic and personal at times. It's often the heart and the foundation of my practice that I build upon. I have a fascination with connections, mind mapping and curation that I'm beginning to explore. Layering techniques have played a significant role in creating and presenting work, by distorting, revealing and hiding different aspects, mirroring thematic complexities.

History and story-telling fuel my research into the Victorian and Edwardian era and being inspired by late Romanticism, the Pre-Raphaelites, Pictorialism and the Aesthetic movement's focus on beauty and nature, and how in my practice this interacts with femininity as well as my own and it situated in the current context. I want my work to provide an honest feminist interpretation and representation of self and self-exploration and discovery.

Third Person Version

Betty Shin is a multidisciplinary artist exploring the complexities and contradictions of femininity with an underlying theme of self-discovery. She finds inspiration through growing research into history, old photography and film. She is interested in the idea of taking elements of the past and placing them in a current context, showing how we got here.

Betty gravitates towards working with found images and film creating physical as well as digital collages and editing. She also produces her own photographs turning the camera on herself which develops the personal side of her work, with these photographs informing recent experiments with painting. Writing has become a crucial part of her creative process as well as having a place in of itself in her work. Her writing comprises of research, thoughts as well as it being diaristic and personal at times. It's often the heart and the foundation of her practice that she builds upon. Shin has a fascination with connections, mind mapping and curation that she's beginning to explore. Layering techniques have played a significant role in creating and presenting work, by distorting, revealing and hiding different aspects, mirroring thematic complexities.

History and story-telling fuel Shin's research into the Victorian and Edwardian era and being inspired by late Romanticism, the Pre-Raphaelites, Pictorialism and the Aesthetic movement's focus on beauty and nature, and how in her practice this interacts with femininity as well as her own and it situated in the current context. She wants her work to provide an honest feminist interpretation and representation of self and self-exploration and discovery.

Short Version

I'm a multidisciplinary artist exploring the complexities and contradictions of femininity with an underlying theme of self-discovery and historical influences. I work with found film and photography as well as producing my own, with writing being the heart and the foundation of my practice that I build upon.

Statement about my work Word count-385

Statement (600-word equivalent) Write a 300-500-word statement about your work. This might be the kind of statement that you would put on a website, send to a gallery, or in covering documentation if applying for a residency or similar project.

When I set out on an art education it was my aim to become more visually literate. I wanted to appreciate, contextualise and understand the world of art in a more informed, meaningful and fulfilling manner.

It has taken a long time but I now feel that I am beginning to engage with pictures and work that do indeed fascinate and absorb. I particularly like the work of many of the New Topographics and I am currently enthused by artists like Fay Godwin, Raymond Moore, John Davies, The Dusseldorf School and many others. Reluctantly and despite the global cultural pollution associated with the United States of America, I also have to admire Robert Adams, Stephen Shore and Nan Goldin, among many others.

I see my future engaging with the landscape, be it rural or urban. I am fascinated by the traces of humanity but keen to avoid having to interact with it.

At present, I like to work with the living tradition of film and to print in the dark room as this process forces a slower pace. I consider more carefully what I am doing and what I am trying to achieve. It demands a level of concentration that is seemingly less present in other media such as the digital. I believe that the pictures carry with them an aura and deserve to exist in a material realm.

I am drawn to the outdoors, to nature, to the land, the coast, to history, to ideas but also open to any setting. I am inspired by inspiring people, places and things. I want to be active, to move about, to wander and peruse. I want to smell the air, to see with active attention and engage with all my senses.

I am still learning and want to learn more. I feel ill equipped at present to successfully achieve my visions but there are the stirrings of understanding and a growing enthusiasm to delve more and more deeply into photographic practice.

I believe my work should seek to contain and display elements of an intellectual and emotional journey. I wish to communicate firstly with myself and then to others through my creativity.

Statement

Write a 300-500-word statement about your work. This might be the kind of statement that you would put on a website, send to a gallery, or in covering documentation if applying for a residency or similar project.

I am a Swansea based Fine Art student. My artwork is an expressionistic view of my own perception of reality. Not only do I love the work of surrealist and expressionist paintings, where I feel I can distort reality and mess with imagery, allowing me to be a facetious painter, mimicking reality with satire. This also means I am a conscious thinker. I focus a large proportion of my work on sustainability and nature, how I envision and become more aware of my environment and health. In this I consider myself a conservationist.

My artwork has been diverse, and now find myself gradually progressing and finding my feet in speciality. In recent sculptural works from clay and resin, I have covered the likes of death and time, the correlation between the two and the scars they leave on the landscape. An ongoing interest of mine, hints of which pop up in art works now and then. Venturing briefly into the discussion of history and music, the correlation between the two, particularly the likes of Rastafari and reggae. This in the form of sculpture and sound. My current preferred medium is painting and sculpture, with my ongoing venture to perfect natural pigments, most of which I attempt to forage for. Creating earth pigments and natural dyes which can eventually be turned into useful forms of paints, similar to watercolours or gouache. My ongoing goal to create a sustainable supply of natural, ethically made paints that work as well as what we are commercially used to. There is a beauty within this. Meaning that my work I choose to not live beyond my lifespan, as the paints and mediums I encourage to use will decay back into the earth, just as I will. It has an expiration date. I encourage others to question this and therefore question their own practices. I choose to classify this process as part of my practice in itself. It is such an intricate and time consuming process, which allows us all to learn from. Alongside this, I find great interest in my personal relationship with the seascape, feeling a pull towards painting the ocean regularly. I have created my own observations and interpretations of movement of water, venturing closer in raising awareness of pollution of the earth's lungs.

Collecting washed up plastics and waste products along the coastline, attempting to not hoard and create something meaningful one day.

Sculpture, has been a strong standing point of my practice. While I use a variety of materials and processes in each project my methodology is consistent. The goal is often an educational or awareness standpoint, which is something I really didn't consider nor realise until now.

Previous work has raised my own discussion of health and mental wellbeing. It incorporated textile, writing as well as film. Mesmerising imagery, in an attempt to generate discussion and questioning about the impact we have on our personal and shared spaces. Another pertinent questioning process, where I wish for the audience to engage with challenging topics. The mind as we know it is easily moulded. People are easily persuaded by everything, from advertisement to the people we have confidence in and admire. People trust blindly with credulous faith. Does my work ever make someone question this? I take inspiration from others, particularly the comparisons and personal experiences. A lot of thoughts hold greater meaning and power than you may first encounter. I believe your mind knows more than your conscience has been trained to access. For this is where my dreamscape work is formed. Beside my passionate urge for sustainability, my mind needs nurture too. Where I compile my self- portraiture, internal debates, spoken and written words and imagination. I hope for these to allow others to listen to their inner selves more, trusting that inner child and creative processes.

ARTIST'S STATEMENT

Jessica Knee is a visual artist specialising in areas of photography and performance. Her work is a mix of self-documentation and candid documentary work of life living on an eco-farm in South West Wales. She subtly explores the politics of modern society and her own feelings about being a woman.

Jessica uses many experimental techniques, exploring paint, movement, sound, digital photography and performance. The resulting work is an eclectic mix of video, still image and installation, interlinking through themes of tone, composition and personal honesty. Drawing on memory and imagination, Jessica's stop motion work cleverly looks at contemporary society as if through a lens from the future, reminding us of the precious moments we often miss but which one day may not be at all.

She plays on this magical feeling a lot in her work, by creating surreal, dream like scenarios and characters. The importance of imagination as a tool for social change is very important to Jessica: she distorts, changes and manipulates herself, becoming magical or horrific creatures. These manipulations are representations of living in modern society and reactions to the documentary work she does. Jessica believes that by igniting people's imaginations she might encourage them to imagine themselves transformed, living in a different World.

Having such a strong community ethic in her work, Jessica tries to find new ways to make her art more accessible to people. Presenting her work in public places rather than only galleries, and giving work away, are ways in which she hopes to reach a more diverse public. Forming a bridge between photography and fine art painting, Jessica pushes the boundaries of documentary photography, viewing her self-portraiture work as the ultimate form of documentation. She shares her intimate reactions to the World around her, creating a body of work that is raw, real and completely relatable.

Jessica Knee is studying Documentary Photography and Visual Activism at UWTSD Swansea College of Art.

Artist Statement

I am a Fine Art student at Swansea College of Art in the second year of education. I am a versatile artist passionate about painting, drawing, sculpture and installation. Colour and movement are a dominated aspects in my practice. Those two elements are my reflection and language that crosses boundaries but also help me to connect with people. Follow the theme of Alain de Botton that art encodes with unusual clarity the essence of our good qualities and holds them up before us, in a variety of media, to help rebalance our nature and direct us towards our best possibilities.

I believe in the substantial therapeutic role of art. I am experiencing deep healing of my mind and soul every time I use alcohol inks in my paintings. This non-traditional technique allows me to push the medium to its limits by layering and blending them on a flat, smooth surface. As a result, I get an astonishing creation of movement, flow and play of the vibrant colours in diverse style remained natural movement of smoke, waves or fire. Looking at the wispy-effects paintings evokes feelings like calmness, relaxation, and satisfaction. They also bring back and evoke good memories of the past, healing our souls.

My installations have more political and socio-political contexts and refer to the current events in the world like a pandemic. They touch more sensitive but present issues such as isolation, identity, social division, migration, ignorance of authorities, freedom and social change. Every piece is created from found objects and aims to invite the viewers to be a part of it, to evoke questions, conversations that they have their own voices in a particular matter and as a result, inspire people to take action. Tania Bruguera named this concept a 'useful art', which is about transforming people's lives, giving them the ability to create meaningful change unprecedentedly.

Artist statement

Eleanor Femur (b.2000) is an artist currently based in Swansea. She is in her second year at Swansea College of Art, where she is studying Photography in the Arts. Her practice explores a range of media within the realms of film and digital photography.

Throughout her studies at university, Eleanor has been interested in issues of feminine nature- questioning the male gaze and using research into the history of society's view of women to create outcomes which took a mixed media approach.

At the end of her first year at Swansea College of Art, Eleanor questioned the link between portraits and objects, creating a project which followed her relationship with her father in their home in Northern Ireland. This project was largely influenced by the artists Larry Sultan and Sophie Gabrielle. Studying Barthe's *Camera Lucida* influenced the way that Eleanor saw her parent's archive, and the project began to evolve into an inquiry of place and nostalgia.

In the summer of 2021, Eleanor's work featured in Elysium Gallery's *Without borders* – project which was celebrated as an exhibition in College Street Gallery. Now in book form, the work is travelling throughout Europe and Japan. Her project entitled *The Safe Place*, sparked an interest in the historic past of Northern-Irish land. Now, in her second year at Swansea College of Art, Eleanor is researching links between Northern Irish issues of land and politics within religious boundaries. She has been working on a project themed around her home which will be produced as a book in April of 2022. Eleanor continues to pull from her family heritage and childhood in Ireland as an influence on her ongoing photographic outlook.