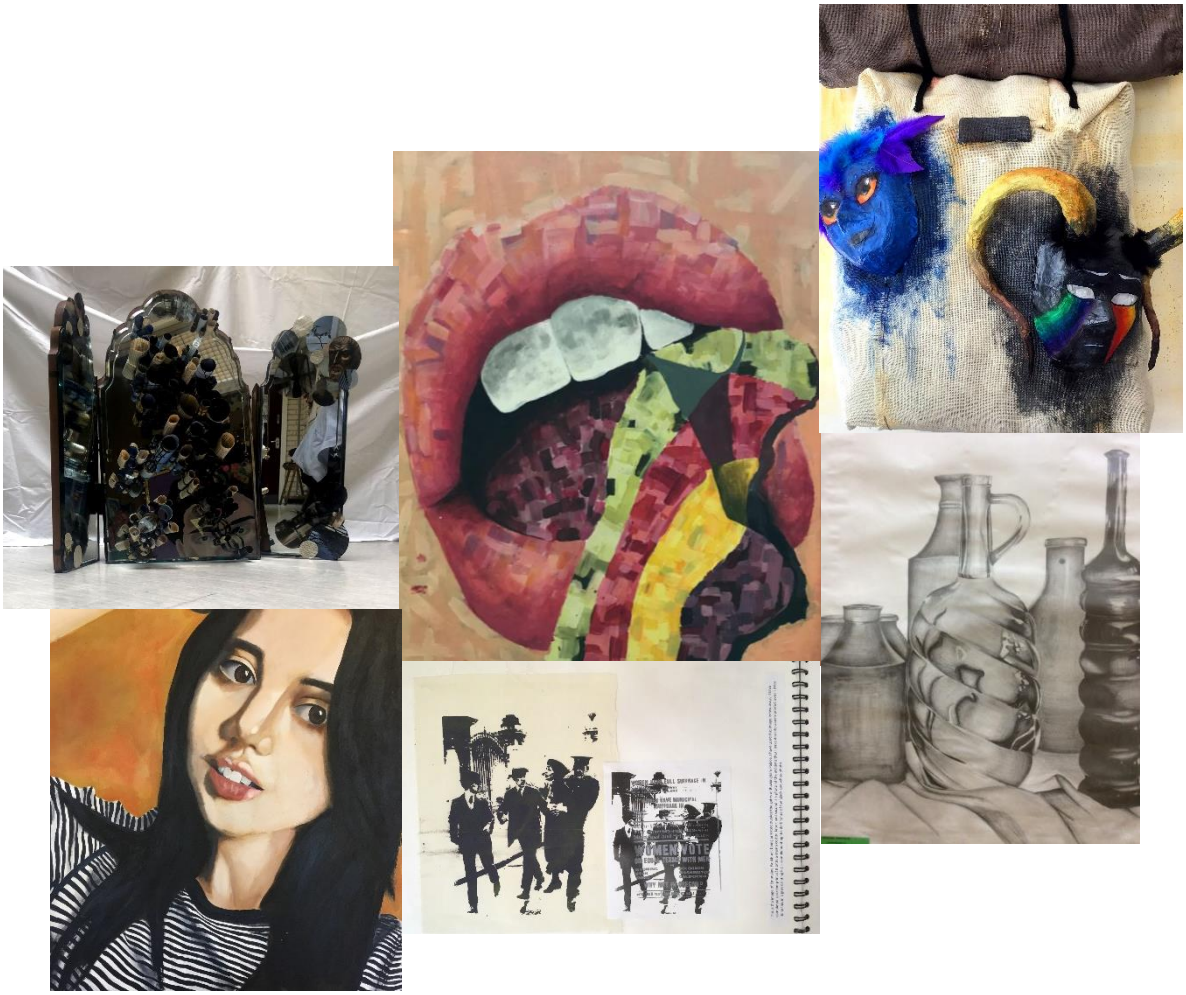
Farley Arts Trust
with education at our core

Farley Arts Trust Awards

A Celebration of East Sussex Schools and Colleges Visual Arts at Farleys Gallery

October 2019



Acknowledgments

Farley Arts Trust gratefully acknowledges the following organisations who have supported and helped to fund the 2019 Farley Arts Trust Awards:

The Band Trust

The Arts Society Eastbourne

Farley Arts Trust is indebted to the generosity of the following companies who have kindly provided prizes for the 2019 Farley Arts Trust exhibition awards. Equally the Trust wishes to thank individuals who have supported the Awards financially or with their time and expertise. These include:

Diana Hitchin, Ian Chance, Carol Havard

seawhite OF BRIGHTON
The Artist's benchmark for quality

PRESTEL

lee miller Roland Penrose
FARLEYS HOUSE & GALLERY
HOME OF THE SURREALISTS

inwood
Manufacturers of engineered timber framed structures, glue laminated beams, cladding and timber components in sustainable timber

abigail's drapery
19 HIGH STREET
LEWES • BN7 2LN
ENGLAND
01273 472211
Be Inspired.

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Farley Arts Trust wishes to acknowledge the continued support of staff at Farleys House and Gallery enabling the exhibition to take place in Farleys Gallery.

lee miller Roland Penrose
FARLEYS HOUSE & GALLERY
HOME OF THE SURREALISTS

Introduction

"A poem or a picture have the quality of being like a window which opens out on a horizon and lets light into our consciousness." **Roland Penrose.**

Over the past months we are very pleased that the Farley Arts Trust has developed some great plans for our future development. We must first extend sincere thanks to **The Band Trust** without whose funding these 2019 awards would have not taken place. **The Arts Society Eastbourne** (formerly DFAS Eastbourne) have continued their partnership with the Farley Arts Trust as part of their national Young Artist scheme. This year they are supporting young artists from Gildredge House School, Eastbourne not only by presenting their own award to one of this school's entries in these Farley Arts Trust Awards but also by providing additional resources for their art department.

After the 2017 Awards we trialled with winners of the A level categories an award generously donated by **Charlotte Jennings** who wished to support the career development of a selection of three students intending to continue their studies in the creative arts. This is now to be expanded, with funding from **The Band Trust**, with the A level students in this exhibition being invited to apply for six further awards of bursaries to support their career development and art studies. Additionally all nine students will be contributing to, and helping to curate, a joint exhibition held in a local gallery in the Summer of 2020, which will be mentored by expert Trustees from the Farley Arts Trust.

The Farley Arts Trust looks forward to the future with confidence and has many further plans for these awards in 2021 and other new projects with students in schools and colleges.
Cllr Sylvia Tidy Chair, Farley Arts Trust

"Confidence in nonsense is essential for creativity." Burt Rutan. Aviation pioneer, 2004.

Once again the burst of colour, originality and vitality which is the Farley Arts Trust Awards exhibition fills Farleys Gallery and delights all who see it. Among the works we see an amazing diversity of style appearing in many different mediums all showing talent that is at times both enviable and awesome. It shows us the value of the unfettered imagination when given to an application, a way of solving problems we hope will stay with these students and benefit them through their creative and working lives.

Every piece of art that engages our attention is a communications challenge solved by an artist. It embodies the transfer of a privately held idea or an emotion that the artist makes accessible to us. It may be a deeply held sense or a frivolous notion but both have a similar importance. Nonsense has its own value. Burt Rutan, the aviation pioneer who designed Space Ship One in 2004, stated '*Confidence in nonsense is essential for creativity*'. Rutan is clearly the kind of person who had his own brilliance but also respected other people's ideas - he was not afraid of things that on the surface looked like nonsense. He explored their validity and came up with a historic result.

Last year in this gallery we showed the work of Roger Penrose, the quantum mathematician. He makes beautiful and elegant line drawings of his theorems. They are engrossing and instructive, even for non-maths people who love the shapes. Penrose, Rutan and many others like him always acknowledge the irreducible contribution the arts make to engineering and science and this is something we hope will remain with these students whose work comprises this brilliant exhibition.

My parents, Lee Miller and Roland Penrose, whose work forms much of the inspiration for the Farley Arts Trust were both surrealist artists and, as such, had a deep understanding of the importance of the nonsensical and the absurd. In the Dada movement nonsense was the language of protest against the oppressive regimes that sent millions to die in the trenches of World War 1. In the early 1920's Dada evolved into Surrealism but the nonsense remained like a secret code directed against the fascist regimes that were the cause of World War 2. Peace, freedom, justice and equality were the objectives of the surrealists as well as a mind-expanding process that remains with us today. It can be seen in many of the works in this exhibition as proof that we still need art, artists and their original ideas to provoke us into thinking and acting in uniquely innovative ways. We need new solutions for old problems and the artists have a role in providing them.
Antony Penrose Founding Trustee

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Painting

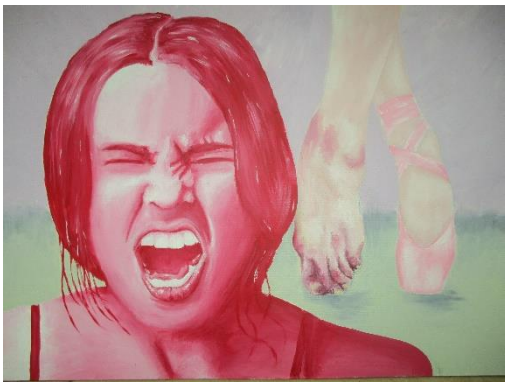
"It has never been my object to record my dreams, just the determination to realise them." **Man Ray**

GCSE/Level 2

Hollie Cooper. The Joy and the Pain

Acrylic. Chailey School

Inspired by Jenny Saville, I wanted to compose a confronting piece that would reflect on the truths of life and fragmented society. The elegant ballet shoe in the background represents perfection which contrasts to the portrait in the foreground which shows the raw expression of pain and love.



Hollie Cooper. The Joy and the Pain

Sophia Lederman. Anemones

Acrylic. Beacon Academy

Sophia has been inspired by observing the way daylight falls on natural forms. Her photographic skills have captured particular moments of sunlight; informing meticulous colour mixing on the painting. Experimentation with background colours has led to using the blue/black to fully accentuate the glow of the flowers.

Sophia Lederman. Anemones

Aleezah Lopena. Ambivalent

Acrylic. St Richard's Catholic College

This piece is a self-portrait. There is not a particular facial expression that has been emphasised, not is there an empowering emotion that has been expressed. The contrast between light and dark; black and white and the background, showcases the simplicity as well as the mixed facial expression.

Aleezah Lopena. Ambivalent

Painting

seawhite OF BRIGHTON
The Artist's benchmark for quality

Amelie Ali. A Celestial Meeting
Water colour, lino print, fine liner.
Gildredge House School
This work attempts to portray a celestial meeting of the Gods within a landscape inspired by the monuments I have visited in Greece. It shows the power and beauty they possessed and the control they could exert on the land below.

Amelie Ali. A Celestial Meeting

Beatrice Millett. Factions
Acrylic. Heathfield Community College
My painting is inspired but issues with obsessive technology use in today's society. It aims to target those who priorities mobile phone use instead of socialising In the real world. I included pastel colours when painting the skin to give a slightly more abstract look. I'm really happy with the outcome as I was concerned at first as to how the gaps in the painting would turn out.

Beatrice Millett. Factions

Mia Tambellini. Portrait in the Wind
Oil. Heathfield Community College
It was essential I captured the intense look of the model. After experimenting with different techniques and materials I decided that oil paint would give the most textural effect. This allowed me to add the pattern detail into the scarf and movement into the hair as it's blown by the wind.

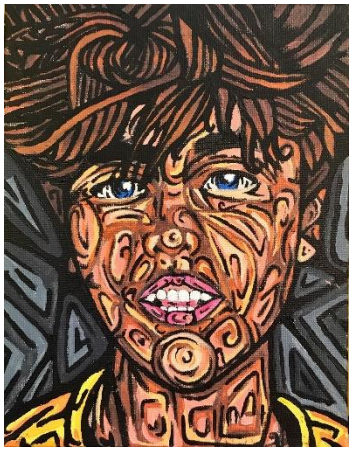
Mia Tambellini. **Portrait in the Wind**

Painting

Molly Maltby. Untitled
Acrylic. Uckfield College

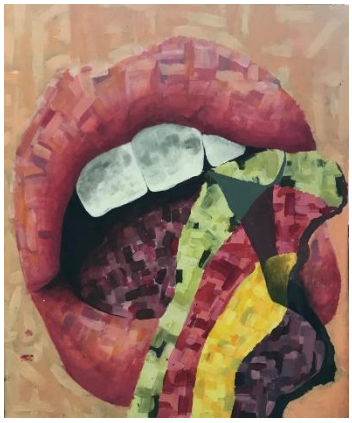
Molly Maltby. Untitled

Eleanor Leaver. Self Portrait
Acrylic. St Catherine's College
This piece is representative of how complex people are and that no matter how hard we try to be like someone else, no two people are the same.



Eleanor Leaver. Self Portrait

Alexandra Adam. Untold
Acrylic. Uckfield College
This piece was a response to a year long study on the topic of Food. I was inspired by the work of Edie Nadelhaft with her close-up compositions of mouths and food, alongside Nicola King, whose brush strokes and use of colour I found really interesting.



Alexandra Adam. Untold

Painting

seawhite OF BRIGHTON
The Artist's benchmark for quality

A Level/Level 3

Ethan-Lee Harmsworth-Causer.

A Play in Shadows

Acrylic. Uckfield College

These two paintings are the culmination of a year's research based on the topic of "Shadows". I took care with the composition, aiming to create something loud amidst the dark shades, bright figures emerging from the foliage and deeper blue tones emulate thoughtful postures, white flames in the gloom.

Ethan-Lee Harmsworth-Causer.
A Play in Shadows

Katarzyna Fedor. Chairs

Water soluble oil.

East Sussex College Lewes

My work is a representation of the current societal situation regarding immigration and domesticity specifically in the home; the relationships between immigrants and natives, and most importantly the collapse caused by this pressure. Why does this piece mean a lot to me? It is not only omnipresent in my life, but an 'issue' which must be recognised by our society as a whole.

Katarzyna Fedor. Chairs

2D/Mixed Media

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"Try to apply colours like words that shape poems, like notes that shape music." **Joan Miró**

GCSE/Level 2

Esme Holman. Memory Boxes

Mixed media. Beacon Academy

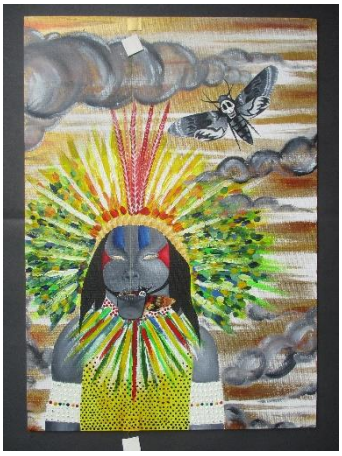
A mixed media piece taking inspiration from objects associated with memory and the past. Esme explored the importance we place on treasured possessions within our lives. Old photographs, letters and bric-a-brac were used in small, individual compositions to reflect the lives of those people long since gone. .

Esme Holman. Memory Boxes

Echo Goddard. Moth Boy

Acrylic paint, thread, card. Chailey School

My work was made to represent how horror films are a reflection of society's fears which is what lead me to making 'Moth Boy'. The moving mouth of the boy adds a multidimensional element to the piece to show that to fully understand such films and stories you must look deeper than the surface to reveal the true horrors.



Echo Goddard. Moth Boy

Ella Briggs. Reflections

Acrylic, collage. Seaford Head School

I made this piece for my GCSE Art exam on the theme of 'Reflections'. It is a portrait of myself and my mother, where I wanted to show our closeness and similarities, as well as our individuality. I have used collage overlaid with acrylic paints.

Ella Briggs. Reflections

2D/Mixed Media

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Iryna Askirka. Conflict
Pencil, lino print, paint, charcoal.
Gildredge House School
This work attempts to portray the emotional conflicts of pressures surrounding growing up. I try to capture the fight between savagery and civilisation by juxtaposing feline and beetle imagery with more natural features. I have also tried to use colour to portray the raw impressionistic emotion.

Iryna Askirka. Conflict

Amelia Hinkinson. The Traveller
Fabric, papier-mâché, acrylic.
Gildredge House School
The work portrays the masks we travel round with on our journeys, the way they can affect our personalities, and the effect they have on the environment around us..

Amelia Hinkinson. The Traveller

A Level/Level 3

Ruby Dean. Growth and Decay
Flowers, bark, polyfilla, wire, tissue paper, acrylic.
Uplands Community College
This piece is inspired by the title 'Growth and Decay'. The materials used include; flowers, bark, polyfilla, wire, tissue paper and acrylic paints. These materials have been layered into each other to create texture. The use of real flowers is to show the process of growth and decay in nature.

Ruby Dean. Growth and Decay

2D/Mixed Media

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Charlie Legh-Smith. Untitled
Mixed media on canvas
Uckfield College

Charlie Legh-Smith. Untitled

Fray Mortimer. Portraits
Mixed media. Uplands Community College
These mixed media portraits are based on prompt inside, outside, in between. Inspired by the human personality, each of the portraits explores different aspects which make us ourselves. This can be culture, interests, or features. They're drawn on a iPad Pro with the Apple Pencil using the app sketch book.

Fray Mortimer. Portraits

Phoebe Poole. Percy and Me
Oil, plastic sheet on canvas.
Bexhill College
When I was 9, my father gifted my brother and I two cats. A few weeks after adopting these two my father became ill and within months passed away. I have finally felt comfortable to talk about how I grieved for him. For a long time I felt alone and secluded from everyone else however, my cats helped me through some of the toughest times in my life. Through my paintings I wanted to symbolise this and portray the comfort and security I found in them. Percy in particular has been the most supportive. Everyday he sits with me, from the moment I get home till I go to sleep. .

Phoebe Poole. Percy and Me

3D/Sculpture

"All good ideas arrive by chance." **Max Ernst**

GCSE/Level 2

Charlotte Cullen. Mirror of Reflection

Mirror, rolled printed acetate.
Beacon Academy
Charlotte explored the theme Reflection for her exam unit final piece for her GCSE photography. She explored a range of photographers using different reflection techniques. The free standing mirror was used to show the use of light and the elements of reflections used in her detailed shots. Charlotte used a selection of different shots rolled in printed acetate to create an intense sense of multiple reflections.
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Charlotte Cullen. Mirror of Reflection

Nadia Carroll-Parry. Fragments

Foam Board. Chailey School
I created this piece to highlight the fragments in someone's personality that can be made apparent due to social construct and expectations. The yellow circles intertwined between the layers symbolise a sense of hope and stability, this being achieved by the connotations of the colour yellow and a circle being the logo for the #iamwhole mental health campaign. .

Nadia Carroll-Parry. Fragments

A Level/Level 3

Molly Ceseras. The Ash Can

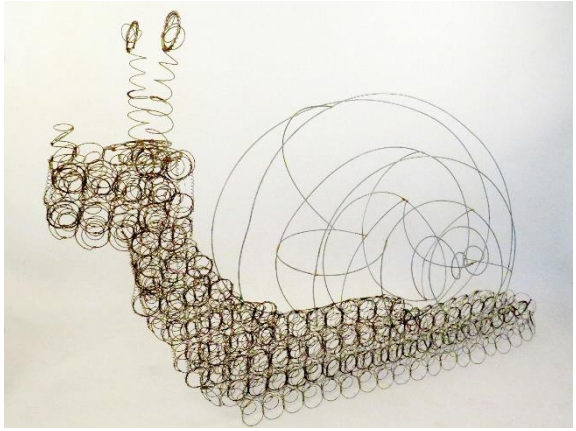
Found objects.
East Sussex College Hastings
"You were never anything but a hard-working drummer who landed in the Ash Can like all the rest of them".
A critique of the principles of the America Dream. This found object represents the metaphorical 'ash can' that so many fell into blindly, in the name of achieving the abstract of success. The title uses a quote from 'Death of a Salesman', the 1940's play by Arthur Miller..

Molly Ceseras. The Ash Can

3D/Sculpture

inwood

Gus Baldwin. Sanctuary
Metal and wire mattress.
East Sussex College Lewes
This sculpture illustrates the slow, numb feelings of anxiety and vulnerability that we all can feel, and that our beds are in fact the place of sanctuary that we often return to and when we are in this state of mind. We, all at times, need to retreat back into our shell.



Gus Baldwin. Sanctuary

Emily Coates. Foodbanks
Shop display. East Sussex College Eastbourne

Emily Coates. Foodbanks

Works on Paper

GCSE/Level 2

Esther Pulford Shoosmith. A Sense of Place
Pencil, ink and watercolour
Gildredge House School
This work is a response to my place within my environment. It has been influenced by the artists I have looked at as well as my own personal experimentation with art media.

Works on Paper

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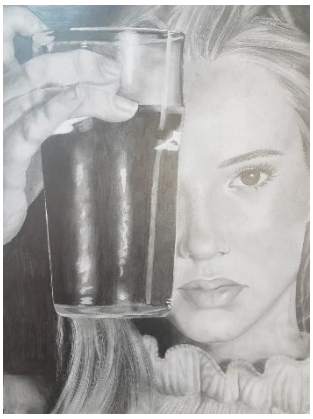
God is really only another artist, he made the elephant, the giraffe and cat. He has no style but keeps trying new ideas." **Pablo Picasso**

GCSE/Level 2

Emily Griffiths. Girl Drinking

Graphite pencil. Kings Academy Ringmer

The photo I took for this drawing was to fit the theme of telling a story, and the story I wanted to tell was one of perspective. The glass distorts the image of the girl and by removing the distortion, it can change the effect of the piece making it more ambiguous.



Emily Griffiths. Girl Drinking

Isabella Anderson. Still Life

Graphite. Seaford Head School

.I wanted to convey the realism and beauty of the still-life arrangement in front of me, so I used the grid method to make sure the proportions were correct. By using graphite pencil, I built up tones with layering crosshatching and a used rubber to create highlights and overall contrast

Isabella Anderson. Still Life

Scarlett Chalk. Contemplation

Pencil, Graphite

Reflections - The literal reflection is conveyed through the light reflecting off of the glasses and in the eye, whilst the metaphorical is demonstrated through the pose of my face. The look of contemplation insinuates reflection and could suggest different things to each individual, one suggestion being reflection on life.

Owen Seamons. War and Conflict

Biro. Kings Academy Ringmer

This Art piece consists of an old World-War-2 navy solider who served in Asia. I captured his sad facial expressions firstly to show the slow long duration of war and the painful duty. But also because ink represents the permanent statement of war. The Chinese characters are words of emotions which represent my nationality and reflects his memories in Asia. Lastly the black speckled background represents the gunpowder.

Owen Seamons. War and Conflict

Works on Paper

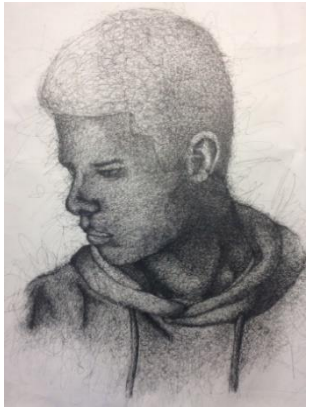
Farley Arts Trust
with education at our core

A Level/Level 3

Zhen Liu. Family Home
Ink. Bexhill College
My project is about the symbolism of calligraphy characters used within Asian culture. I am Chinese and I used the close bond I have with my family to develop prints using the characters of their names. I wanted to build an idea of 'home' through my symbols in my prints for wallpaper designs.

Zhen Liu. Family Home

Harvey Dickens. Self Portrait
Graphite. Seaford Head School
I made this self-portrait as part of my 'Autobiography' project. I had looked at the works' of Alberto Giacometti and a contemporary Malaysian artist Vince Low. Both have a similar 'scribble' technique that fascinated me. To make this process more effective, I chose to work on a large scale.



Harvey Dickens. Self Portrait

Thomas Barling-Gasson. Water Flow
Photogram. East Sussex College Lewes
This typeface was created in response to sea pollution and how the shapes water produces when it naturally ripples and moves are affected. .

Thomas Barling-Gasson. Water Flow

Jessica Miles. Order and Organisation

Prints on hangers (18 in total). East Sussex College Eastbourne
This project is to do with order and how it creates the feeling of being satisfied. I have presented my work in the form of prints which have been printed through a press using real clothes. The starting point of this project was looking at synaesthesia, a neurological trait that results in the merging of two or more senses that aren't normally connected. The project lead me to take an organised space (my wardrobe) and create prints to replicate how I order things.

Photography

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"Perhaps you haven't noticed. This is how it is." **Lee Miller**

GCSE/Level 2

Jack Gorringe. Seven Sisters

Digital Photography. St Catherine's College

Our theme was Reflections so I blended the images on the side of the cliff to represent daydreaming. Landscape photography is probably my favourite type of photography. I took the photos on two different days. This was so that the conditions were different.

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Jack Gorringe. Seven Sisters

Ella Hatfield. Reflections in Nature

Photography. Heathfield Community College

My piece 'Reflections In Nature' portrays the links between humans and nature, exploring how humans once were and the possibilities of what we could have become. The prism is an ode to Japanese mythology and the belief that everyone has three faces that they show to different people.

Ella Hatfield. Reflections in Nature

Isabel Warriner. Floating

Photography and mixed media. Uckfield College

I wanted to explore levitation photography as I liked the way it created a surreal style image. I wanted both the images to be connected; I created a 'through the looking glass' image and one where the pages were falling out of the frame so they were both more interactive.

Isabel Warriner. Floating

Photography

FARLEYS HOUSE & GALLERY
HOME OF THE SURREALISTS

A level/Level 3

Sophie Holland. Landscapes
Photography and ink. Seaford Head School
I created this work as I wanted people to look at landscape photography differently, to see that photographs can be edited to make the work more effective whilst still capturing the beauty of nature. The editing seen in the photographs was completed using Photoshop; mainly steps included flipping and transforming.

Sophie Holland. Landscapes

Mia Dadswell. Variation and Similarity
Photography. Uckfield College

Mia Dadswell. Variation and Similarity

Textiles

"Beauty will be convulsive or will not be at all." **André Breton**

A Level/Level 3

Lorna Keighron. 80's Music

Fabric and ink. Bexhill College

My work is about the Music of the 1980's and in particular David Bowie's influence on fashion, style and design. Kandinsky has inspired me as I like how he reflected music using colour and shape. I created three fabrics for interior which reflects the style and feel of 1980's music.

Lorna Keighron. 80's Music

Bea Tippayanasa. Identity Jacket

Textiles.

East Sussex College Hastings

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Bea Tippayanasa. **Identity Jacket**

Annie Cottingham. Flow

Fabric. Heathfield Community College

My textiles panel was inspired by the movement and texture of water. The main focus for the piece was manipulating the different fabrics to replicate the foamy sea texture and flowing of the water.

Annie Cottingham. Flow

Textiles

abigail's drapery

Isaac Wall. Life Jacket
Textiles.
East Sussex College Hastings
.

Isaac Wall. Life Jacket

Izzy Patterson. Inland Waters
Photography
East Sussex College Eastbourne
I chose to study inland waters and more specifically on life. My research was centered around the life inside the ponds from the bed to the surface. It led me to create a series of printed textiles for fashion that I have translated into a swimwear collection..

Izzy Patterson. Inland Waters

India John. Self Actualisation Headdresses
Various textiles and materials.
East Sussex College Hastings
.

India John. Self Actualisation Headdresses

Textiles

abigail's drapery

Imogen Jolliffe. Wearable Art

Textiles. Uplands Community College

This wearable-art garment aims to present futuristic fashion contrasted against, and employing, traditional skills and techniques. The garment is composed of different components: two pleated structures (including boning and wire); a pressed and folded section; and three layers of wire and sheer fabric 'lines' inspired by modern architecture.

Imogen Jolliffe. Wearable Art

Mia Evoy. Wall Hanging

Textiles.

East Sussex College Hastings

Mia Evoy. Wall Hanging

Lola Chambers. Jellyfish

Lola Chambers. Jellyfish

Textiles. East Sussex College Lewes

My dress is inspired by jellyfish. I am fascinated by the semi-transparent nature of these living organisms that float on the ocean currents. I have mimicked the delicate surface qualities with layers of light organza and embroidery. My interest in marine conservation and plastic pollution has drawn my attention to these fascinating sea creatures that have been around for millions of years.

Sketchbooks

PRESTEL

"On my notebooks from school. On my desk and the trees. On the sand, on the snow, I write your name." **Paul Éluard**

GCSE/Level 2

Pamela Busego.

Reflections sketchbook

Mixed media. St. Richard's Catholic College

A mixed media coursework sketchbook based on the title Fragments. Looking at Samantha French, Manuela Thames, Alex Garrant. Developing to a final canvas.

Pamela Busego. Reflections sketchbook

Esther Pulford Shoosmith.

Untitled

Mixed media. Gildredge House School

This Sketchbook is the record of my responses to the work of other artists that have informed my own art practices. I have really enjoyed experimenting with a variety of contexts and medias and feel it is an extension of my interests and personality.

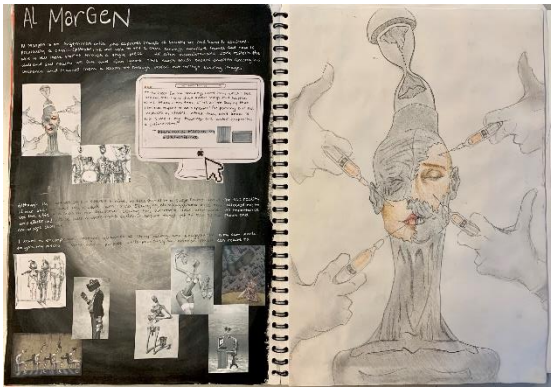
Esther Pulford Shoosmith. Untitled

Amelie Wray.

Reflection sketchbook

Mixed media. Uplands Community College

This book is based on the theme of reflection; specifically through people of our generation. I wanted to focus largely on the effect technology has on us today and how people can change their identity online, as well as the impact this has on mental health and social issues.



Amelie Wray. Reflection sketchbook

Sketchbooks

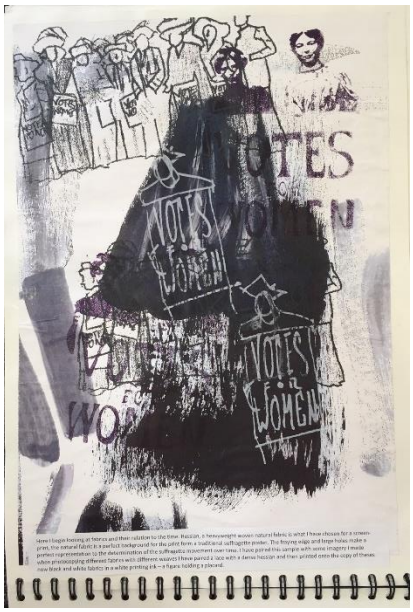
PRESTEL

A Level/Level 3

Aidan Fincham. The Suffragette Movement

Mixed media. Bexhill College

My project is about the suffragette movement and how it has influenced and empowered women in the 4th wave Feminism movement today. My sketchbook shows the development of my ideas and my practical experimentation with imagery form the past and the present day.

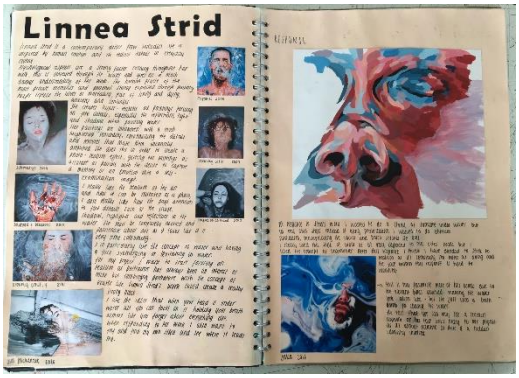


Aidan Fincham. The Suffragette Movement

Shannon Townsend. Architecture

Mixed media. East Sussex College Lewes

This sketchbook is a visual exploration of the relationship between Architecture and the atmosphere a built environment or structure is presented in. Artist's use of line, perspective, dimension and medium have been analysed in detail, and followed by my own experimentation which developed into ideas and resulted in two final outcomes.



Ebony Organ. Secret Codes and conventions

Ebony Organ. Secret codes and conventions

Mixed media. Heathfield Community College

The project title for this book was Secrets, Codes and Conventions during this project I wanted to focus on observations of people and the secrets that lie beneath. My main focus was to do with water: when you are underwater you are left with your own thoughts and secrets.

Maya Warren. Emotion

Maya Warren. Emotion

Mixed media. Heathfield Community College

Playing with the experimentation of media has driven my ambition for showing expressive and dynamic portraiture. I consistently try to show off ways emotion can be emphasised by the strength of colour and mark making, and through the mixing of materials I think I can create something exciting and new.

Farley Arts Trust

What We Do:

The Farley Arts Trust draws its inspiration from the artistic legacy created at Farleys House in East Sussex where many of the most significant Surrealist and Modernist artists lived, worked and visited. These comprised Roland Penrose, Lee Miller, Pablo Picasso, Joan Miró, Max Ernst, Man Ray, Paul Éluard, Henry Moore and other leading artists, poets and writers from the UK and Europe.

This outstanding cultural legacy provides meaningful links to many of the key figures and creative ideas of the 20th century and a valuable insight into one of the most momentous periods of our recent cultural history.

Extending an understanding and dissemination of this unique artistic legacy involves the Trust in developing enterprising programmes and arts and education projects to further public engagement and appreciation. These focus on cultural and artistic opportunities for young people, local communities and others in the South East Region and beyond.

For further information about the Farley Arts Trust go to: www.farleyartstrust.co.uk.
For information on our exhibitions and developing projects please contact: Rosemary Colebourn on rosemarycolebourn@btinternet.com or call 07552487695

Who We Are:

Cllr. Sylvia Tidy. *Chair of the Farley Arts Trust and Trustee*

Antony Penrose. *Founding Trustee*
Son of Roland Penrose and Lee Miller and guardian of the artistic legacy of Farleys House and Garden.

Rosemary Colebourn. *Education Advisor and Co-ordinator*
Contact for schools and communities engaging with Trust projects. (See above)

Mark Barrett. *Trustee*

Griselda Bear. *Trustee*

Margaret Sweatman. *Trustee*

Participating Schools and Colleges

Farley Arts Trust
with education at our core

Beacon Academy ~ Graham Earl (Head of Art)
East Beeches Road, Crowborough. TN6 2AS

Bexhill College ~ Julie Clark (Subject Leader Art & Design)
Penland Road, Bexhill on Sea. TN40 2JG

Chailey School ~ Natalie Katona (Teacher I/C Art)
Mill Lane, South Chailey. BN8 4PU

East Sussex College Eastbourne ~ Mike Shepherd (Course Co-ordinator)
Cross levels Way, Eastbourne. BN21 2UF

East Sussex College Hastings ~ Catherine Bell (Head of Curriculum)
Station Approach, Hastings. TN34 1BA

East Sussex College Lewes ~ Meg Sullivan (Photography Co-ordinator)
Mountfield Road, Lewes, BN7 2XH

Gildredge House School ~ Liz Edwards (Head of Art)
Compton Place Road, Eastbourne. BN20 8AB

Heathfield Community College ~ Francesca Ireland (Head of Visual Arts)
Cade Street, Old Heathfield. TN21 8RJ

Kings Academy Ringmer ~ Mark Madriaga (Head of Art)
Lewes Road, Ringmer. BN8 5NE

St Catherine's College ~ Christina Bawden (Head of Art)
Priory Road, Eastbourne. BN23 7EJ

St Richard's Catholic College ~ Miranda Pennington (Art Teacher)
Ashdown Road, Bexhill-on-Sea. TN40 1SE

Seaford Head School ~ James Grover (Head of Art)
Arundel Road, Seaford. BN25 4LX

Uckfield College ~ Bethan Archer (Curriculum Leader for Art)
Downs View Crescent, Uckfield. TN22 3DJ

Uplands Community College ~ Megan Miles (Head of Arts)
Lower High Street, Wadhurst. TN5 6AZ

Farley Arts Trust registered office: Farley Farm, Muddles Green,
Chiddingly, East Sussex, BN8 6HW
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