

Artwork Summaries

Ronak Amrish Parikh

The Framed Allegory (2017 - 2022)

The Framed Allegory stands as a testament to the power of visual storytelling; unveiling allegorical narratives that lie concealed within the everyday. In each frame a different part of the world is depicted. Here, we are presented with the Adalaj Ni Vav in Gujarat, India, an historic Indian stepwell that functions to provide water for local communities; a Volkswagen in a narrow street in Cusco, Peru; a staircase from inside Antoni Gaudí's Casa Batlló in Barcelona, Spain and a sunset view from right here in Oakland's Rise. Each frame asks to be decoded as an individual vessel brimming with cryptic significance. In the pursuit of layered meaning, Parikh goes beyond the superficial to forge an intimate connection between visual artistry and the visceral emotions it can evoke.

The work actively invites the audience to interpret and craft their own story around each picture through the fusion of light, shadow, hues, emotion and compositional prowess. The absence of any living being in the imagery allows space for the viewer to situate themselves within the frame. The act of contemplation becomes a bridge between the observer and the observed. As the audience decodes the mysteries concealed within the frames, Parikh hopes they find themselves not just as passive spectators, but active participants in a shared journey of interpretation.

The Framed Allegory transcends the confines of traditional photography through nurturing a heightened engagement with visual artistry and beckoning its audience to embrace the art of deciphering. Through this

approach the work asks its' audience to partake in the unravelling of the enigmatic tales that dangle within each frozen moment.

Laura Grinberga

Everything is Out There You Just Need to See it (2022-2023)

Everything is Out There You Just Need to See it (2022 - 2023) presents Grinberga's experience of the world at a turning point in her life when she moved to the UK from Italy. Throughout this immense shift in her life she sought release by working intuitively. Driven by a feeling and an urge rather than rationality, Grinberga created a piece which explores the familiar process of finding a path in one's life through difficulty. Beginning as a typographic work, Grinberga started by writing words and sketching icons of personal significance on the large canvas. Phrases in Latvian, Italian, and English reflect her time in these countries; musical notes arc back to her time at music school, and other elements such as the molecular symbol for serotonin, social media icons, lists of daily tasks, and recollections of people in her life are found within the layers upon the canvas. Washed over with a blue paint, the overall piece evokes moving clouds against a blue sky. For Grinberga, the sky becomes a central metaphor for life itself, representing an entertaining show of constantly shifting scenes for humans to find, see and experience.

Grinberga's work must be analyzed through the spectator's own experiences, life views, psychology, philosophy, and spirituality. For her, the physical painting is just a small part of the art, the rest you have to uncover through introspection - to connect the not-yet connected.

Edward Tagg

Eighty-five, Race to Ruins, Bangers and Mash (2023)

Eighty-five, Race to Ruins, Bangers and Mash is a documentation of the grit and beauty within the everyday life of banger racer James Ellis. Digital and expired medium format film is utilised to document a very real portrayal of the life and hard work behind the highlighted moments of glorified crashes in the sport of banger racing. The use of expired film intertwines the unpredicted possibilities of races and outcomes with the uncertainties of the medium. The book paints a more detailed picture of the banger racing community, illustrating the chaotic persistence of their scrapyard soldier-like mentality to those unfamiliar with the sport.

Tagg extracts moments of conversation with Ellis to invoke insight into the determination of banger racing and the mentality of repair for the sake of destruction. The contemporary full-bleed compositions in the book immerse the viewer in the scene and propel them to interact with the world of the sport.

The collection is accompanied by a photo book:

Eighty-five, Race to Ruins, Bangers and Mash, December-May 2023

Millie Adkins

And We're all Doomed (2022)

And We're all Doomed (2022) reflects Adkin's ongoing exploration and investigation into conspiracy theories and the relationship she has with them.

The artist re-tells:

"Throughout my childhood my dad was fascinated by conspiracies, and he

continues to be so. Over the years he has gathered more and more theories such as 'Flat Earth', 'The Reptilian Theory' and 'The Plandemic' which he attempts to explain to my family and me. Many of us have struggled to understand his ideas..."

In the struggle to understand, Adkins has used her art practice to explore such conspiracies for herself. Adkins' practice is usually grounded in crochet, installations, collages and sculptures based on political or environmental issues in a comedic way. This chaotic collage was created in the hope that it will cause the viewer to question the world we live in. Adkins considers that conspiracy theories will never be true or false, as a result the work reflects the confusion and uncertainty that surrounds the subject.

Ginevra D'Urso Cunsolo

ALTERNA ESSENTIA (2018 - 2022)

ALTERNA ESSENTIA (2018 - 2022) is a collection of connected works made at different points of D'Urso Cunsolo's life. Concerned with self-generative vitality, malleability of form and the relationship between denim and metal, the collection consists of aluminium sculptures and a transformative garment. Although separate works, the sculptures and the garment are presented together to highlight the artists' introspection into her own personal history and the morphing trajectory of her own practice and pieces.

Created at the age of 17, the sculptures mark D'Urso Cunsolo's first foray into the realm of three-dimensional artistry. Sharp, complex and abstract, the pieces were created by pouring molten aluminium into large buckets of ice. The process itself produced completely unpredictable and unique forms representing the notion of taking control of one's own life, whilst navigating the world around us.

Five years after the sculptures' creation, whilst at the University of Westminster studying fashion, D'Urso Cunsolo was tasked with creating a pair of jeans. In

this project, she explored the interplay between denim and metal during the punk era. Her sculptures became a touchstone. Influencing not only the silhouettes of the garment but its transformative nature. The outcome was a transformative garment: jeans that seamlessly morph into a dress, paying homage to the malleable qualities of the sculpture collection.