

Charlotte Illingworth

Lives and Works in Bournemouth , UK

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www. <https://nicoarty.wixsite.com/website>

Education

2018-21 Arts University Bournemouth, Bournemouth, UK

- BA (Hons) Fine Art

2015-17 Thomas Alleyne's High School, Uttoxeter, Staffordshire, UK

- Applied Art and Design GCE/A: A
- Art and Design ADV (Photography) GCE/A: B
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Group Exhibitions;

2019 Ephemeral, Group Curated Exhibition, Arts University Bournemouth, Bournemouth, UK,

2017 TAHS Annual Art Exhibition, TAHS, Uttoxeter, Staffordshire, UK, July

2016 TAHS Annual Art Exhibition, TAHS, Uttoxeter, Staffordshire, UK, July

Commissions

2017 Wall Mural for Charity, Youth Emotional Support Service, Uttoxeter, Staffordshire, UK

Relevant Experiences

2017 Uttoxeter Rotary Club Young Photographers Competition Commendation – 'Self Portrait'

2017 Installation and Opening Day of YESS mural, Uttoxeter, Staffordshire, UK, October 10th

Skills

- Photoshop
- DSLR Photography
- Hand Crafting own pigments and oil paints for use
- Casting and mould making
- Canvas designing, making, and stretching
- Spinning and weaving
- Paper making
- Wood working

Artist Statement

My practice is mostly process based with finished works resembling small paintings and interactive installations around the size of a football; frequently utilising imagery based around the human form. I like my paintings to feel sculptural, often adding interactive elements such as hinged components and locking mechanisms to engage the viewer more strongly and create a sense of intrigue, making them stop and look again at what they're handling.

I find working in traditionally visual and aesthetic art styles (such as realistic oil painting or sculpting), as well as learning the original processes used to make the materials themselves (such as grinding and mulling pigments or making a loom to weave canvas) a way to ensure I am understanding and finding my own methods of using and making. This also ensures I understand my materials and their value and potential in a more balanced way. The term Materiality lends itself to modern consumerism, but I like to view materiality as a lens of understanding to view the relativity of the materials and process' in front of us and apply this to my work. Looking back to traditional methods feels key to my practice as I am inspired by the ability of historic craftsmen to learn about a material from scratch and in understanding it find new ways to use it.

Using paints and materials handmade from natural matter is not only interesting in the process of making them but also in the process of using them; largely due to the unique warmth the colours and textures have, which lend themselves to the fleshy skin tones that often occur in my work.

The body imagery I work with relates to human perception and understanding, focusing principally on the senses - the hands and eyes in particular due to touch and sight being for me the primary way of interacting and connecting with the world around me. Exploring the relationship between sight and touch on multiple levels in my works - visual imagery, conceptual understanding, and material process – allows me to really develop and think about how each aspect is reading in conjunction together. This allows me to ensure that they all harmonise to a coherent concept, which for me helps a piece feel it has a valid and strong enough voice to stand on its own.