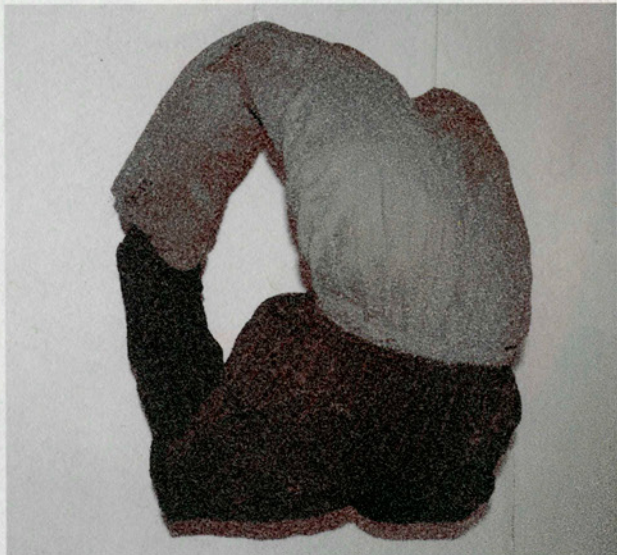




EAST MIDLANDS
EMERGING & YOUNG
ARTISTS

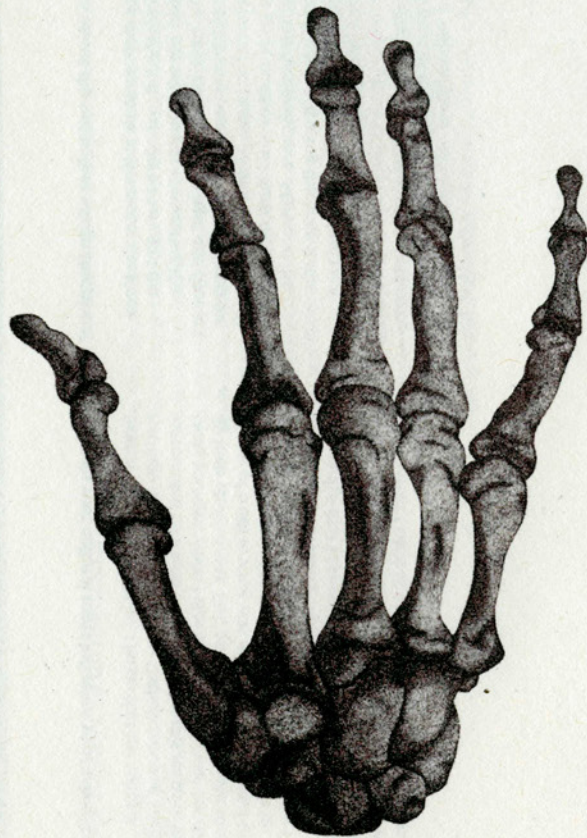
**NO JOBS
IN THE ARTS**

#003



Legs Eleven, Baby
Beth Michel

Sculpture / Femininity / Distortion
bethmichel.wixsite.com/bethmichel



Anatomia Manus
Daisy Birch

Drawing / Structure / Remnants
daisybirchart.co.uk

Q&A

An Interview with Joe Westley

@joe_westley_photo

What prompted your project and where do you see it going next?

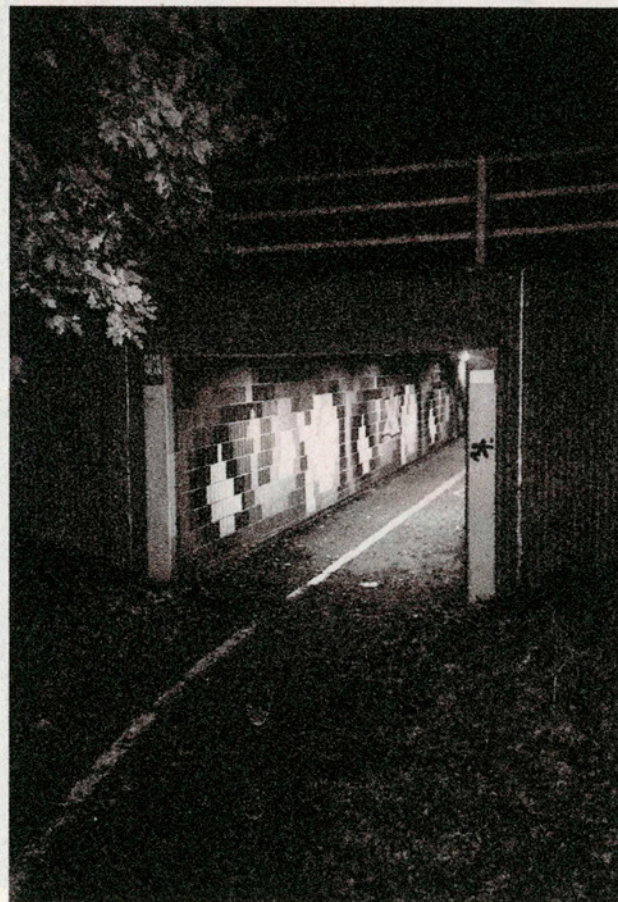
The work came into existence fairly intuitively. I'd just finished shooting for the 'Hometown Project X Suede Launch Party' and had a few shots left on the roll, so I used them up on the walk home and really liked the results. It just became a matter of shooting on walks home from the train station or the pub. I think the next stage for the work is to start going out to places beyond my route home.

Can you tell us about your creative process and any challenges you've encountered?

It's simple really, a cheap point and shoot with a flash. I just shoot what intrigues me, especially if I get a sense of what happened for this to be here or if wonder 'how did this get broken?' And as for challenges, I haven't had many in terms of creating the work; Northampton's right on my doorstep and I have no expectations for it, so whatever images I come home with I'm satisfied.

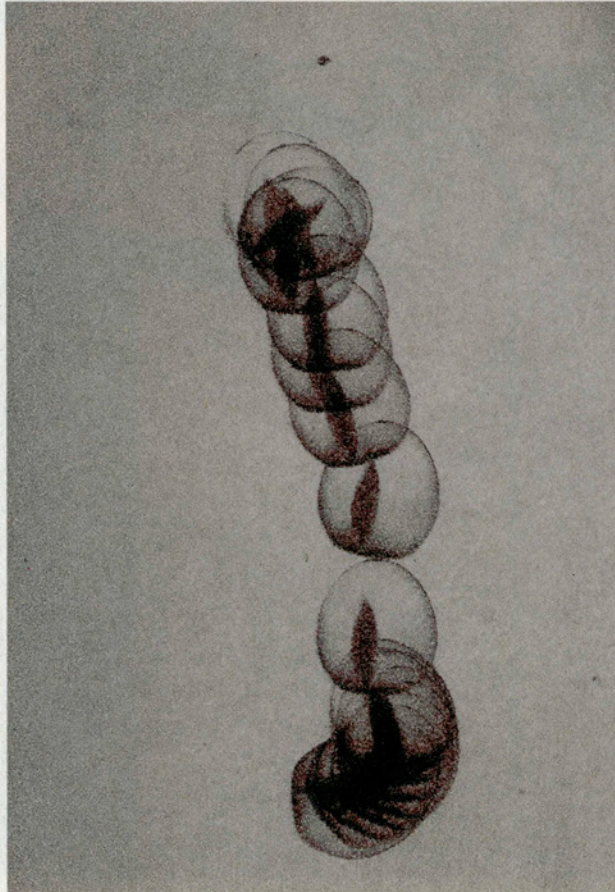
How have you found your experience as a young and emerging artist in Northampton?

Northampton's great for creative people right now, there's a thriving youth culture, everyone's doing something interesting and they're all stoked for others doing stuff too. I think it's only going to grow over the next few years and we're going to see more breakout artists, particularly in the music scene. It's quite a strange place though, a lot of people I grew up with didn't really like the town and some students feel like they're stuck here but for those who really know Northampton know we have it better than most.



WASTELANND
Joe Westley

Photography / Forensic / Left behind
@joe_westley_photo



Cadendo
Valeria Medici

Printmaking / Egg / Conceptual
www.valeriamedici.com

The Shocking Truth

Inconceivable Actions

Is your partner making you ILL? Is he up to no good?

Those girls deserve justice

Being in a heterosexual relationship doesn't just harm our minds — it's bad for our bodies too...

I've been there and done that

You must think I'm stupid!

I WAS JUST 13 WHEN HE ATTACKED ME

Controlling ex ruined my health

MY MAN'S NOT scary

He stabbed her then calmly phoned the police

MONSTER Killed His Wife And Children...

Crazed hubby skewered me like a kebab

My husband was constantly running me down. When I finally fought back, things turned really nasty.

SLASHED BY HER EX

Could you claim compensation for your trauma?

Is your partner making you ill?
Morris Euphoria Scargill

Collage / Domestic Violence / True Story
@live_ex_dream

We are creating space for a new generation of artists in the East Midlands

Recently, we've struggled to do one of our favourite things: travelling across the region to see the amazing work young and emerging artists are creating. So, we have tried to recreate that experience for the reader. For this issue, we have brought Northampton's art scene to you. We collaborated with Northampton University's Art Society to share a selection of their visual artists with the East Midlands.

Issue #3 is a bit different to our normal print run, it's a special digital issue ensuring we continue to: create opportunities, promote collaboration, engage new audiences, showcase artists, link creatives, and re-write visual arts in the East Midlands. Things may be slightly disrupted now, but that doesn't mean we will stop thinking about the next generation of artists.

@nojobsinthearts
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Cover: 'She'
Rebecca Charles
@bexologie
beccacharlesartist.com

Insert:
Allegra Fanti
Featuring:
Beth Michel
Daisy Birch
Joe Westley
Valeria Medici
Morris Euphoria Scargill

Editors:
Charlie Collins
Ryan Lee Boutbee



Exotic Flowers, or an Annunciation

Allegra Fanti
 @allegra.fanti
 Acrylic / Spirituality / Symbolism

How does the title relate to the painting?

The title, 'Exotic Flowers, or an Annunciation' tries to rekindle the growing interest of our days in Eastern traditions. For example, the practice of yoga, or simply the aesthetic of Tao: the infamous Yin and Yang, a symbol that today can even be found on a doormat. Thus, those exotic flowers I am talking about represent the customs that come from other cultures. The Annunciation is a reminder that all can be combined (West and East), but only if truly understood. It also reminds us, for those interested in symbolism, that if you look closely at sacred words and images, you find that many symbols have the same roots; only religions keep these symbols apart. That is why I am interested in religions, but only for their spiritual meaning and not for their practices and beliefs. Religion may have spirituality – but spirituality need not be religious.

Can you tell us about the symbolism within this piece?

There are three main symbols in the piece: the three rays coming from the left; a modern Mary and the flower she holds; the wild outside contrasting the floor inside. The three rays represent light and they are coming from the left, the receptive side, the Feminine side; they represent the Logos, what is purely rational. Also, three is a great number and I think most people should know about its significance. Mary and the flower suggest an approach using the brain (rationalism) and the heart (emotions). The floor represents our civilization, ruled by the Masculine, what is right, straight and definite. It depicts the world of technology. While the outside represents nature, what is obscure, unknown and volatile. It symbolizes the world that you cannot capture with words or mathematic formulae; the side of us that for centuries, especially in the West, has been denied.

How do your cultural roots influence your artworks?

Even if I am not a believer, I know that my cultural heritage is greatly affected by Catholicism, and I lived surrounded by a kind of art made for this religion. When I was younger, when I was unconscious, I was annoyed by their obviousness. But, as I got older, I found some pieces of truth in what was represented. I started to become fascinated by religious pictures. I began to understand their allegorical (hidden) meanings. So, I started to reintroduce these icons in my work. I recognize that I cannot disagree with Jesus' - not the Church's - words. At this point, I am not interested if he was real or not because, for me, he is a tool for growth. This is what I want to say with my art: not to idolize, but to reshape.