

# ARTS

If you have a story to tell, get in touch with Shaun Shackleton on 240210 or email [sshackleton@guernseypress.com](mailto:sshackleton@guernseypress.com)

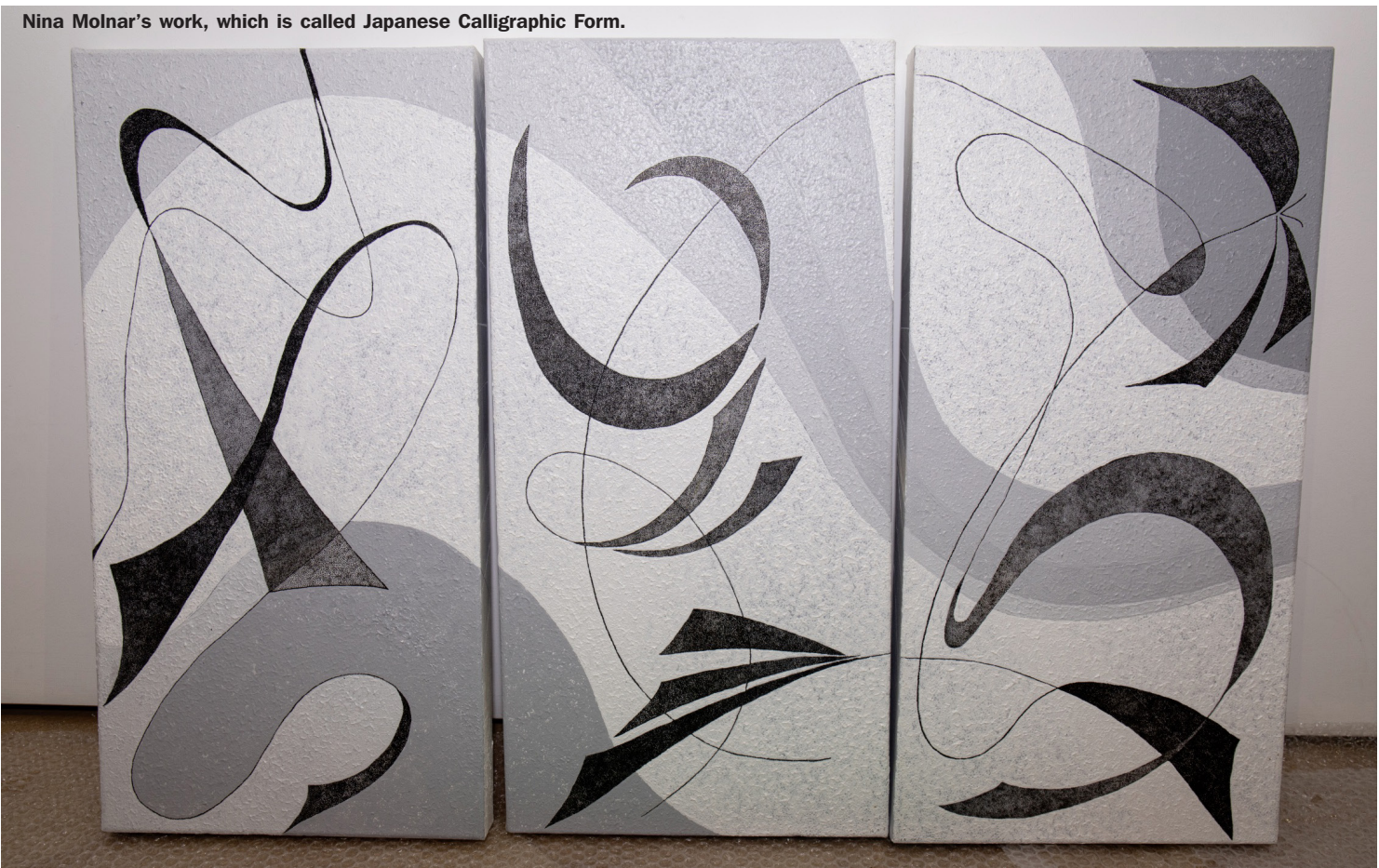
‘SELECT five publications of various genres, find the tenth page, the tenth line and then the tenth word of each. Employ these words as a framework on which to base research and subsequent artwork.’ That was the brief for 5x10, an artistic collaboration between Nina Molnar and Christine Shaw which began in 2016, and the latest exhibition at Guernsey Arts’ greenhouse gallery. Nina’s series of work is entitled Japanese Calligraphic Form. ‘The words that I generated by the set process were “her, latest, breeding, barren and separate”. One of my early, but unresolved, ideas was to use the word “barren”.’ An idea to create a central design of the word using Japanese calligraphic characters surrounded by abstracted forms which would represent the devastation caused by the 2011 Fukushima nuclear disaster in Japan, was abandoned. ‘Previously, in 2006, my painting and drawing techniques had been severely affected by an injury that had reduced the strength of my left arm. As I am left-handed I was unable to hold a pencil, pen or paint brush in the normal way. I developed a method of painting by holding a barbecue skewer in an upright position in my left hand, whilst supporting it with my right hand. I was then able to apply the paint in small dots rather like stippling. Thus I established a painting technique that I have been using ever since. I also used this stippling technique for the pen and ink work that features in most of the pieces in this exhibition.’ Nina said that the majority of the pieces have no bearing on realistic imagery. ‘My work aims to communicate with the viewer through the beauty and simplicity of form, flow, movement and texture,’ she said.

Christine’s words were Brecqhou, Scotland, write, get and was. ‘I researched Scotland and Brecqhou at the library. I found the tenth book on the shelf for Scotland, How the Scots Invented The Modern World by Arthur Herman and with the only book available for Brecqhou on the local studies shelf, A Very Private Island by Peter J. Rivett.’ Christine noted all historical, legendary and natural elements such as Brecqhou being bought by Sir Frederick and the late Sir David Barclay, who also owned The Scotsman newspaper. ‘This link led to thoughts of symmetry hence the Celtic pattern which evolves from rotated images. Scottish research led me to the illuminated Book Of Kells and the Celtic patterns contained within it. This style inspired my entire project. ‘La Tène style of Celtic pattern is more closely relevant to the Bailiwick of Guernsey and nature. ‘William Morris, who designed a series of windows in St Stephen’s Church, was of Scottish parentage and was inspired by the Book Of Kells and the Celtic influences that also led to Art Nouveau. ‘Morris went on to create wallpaper designs using elements of nature in symmetrical patterns without losing their integral form. ‘My earlier work on this project began primarily in the Celtic style with symmetrical patterns, but I too began to appreciate that nature’s own rich pattern was sometimes preferable and reverted to this. ‘I explored a new style of knot design by reinventing sketches of animals and birds which were later added to individual pieces. Some were taken further into abstraction and digital combinations as possible product design in the future.’

## OUT THERE

### Digital collections still available for free

THE Guille-Alles Library may be closed, home deliveries suspended and there’s no need to worry about bringing books back (there’ll be nothing to pay and you won’t receive any reminders). But that doesn’t mean you can’t take advantage of the library’s services. While you’re at home don’t forget about its huge digital collections of eBooks, audiobooks, newspapers, magazines and other resources, all available for free with your library card. Find out more at [www.library.gg](http://www.library.gg) and join online if you’re not already a member.




Nina Molnar’s work, which is called Japanese Calligraphic Form.

# Magic formula

5x10 was all set to open at the greenhouse gallery on Friday but for obvious reasons this has been postponed. However, Monika Drabot, Guernsey Arts’ communications administrator, was straight on the case and now the exhibition can be viewed digitally. ‘I turned the exhibition In Living Memory into a virtual exhibition during the first lockdown,’ she explained. ‘I’ve also done 7 Nocturnes East and the Jonathan G Skelton exhibition Brush Marks Heaven And Earth and the College of FE art shows.’ For 5x10 you can walk around a virtual greenhouse gallery, view the artworks and read the information about them, ‘It’s not a case of just refilling a template, I have to rebuild the gallery every time. The programme I’m using is still updating itself, making itself better. During the first lockdown everyone was using it but it has more flexibility this time. You can enlarge the artwork so you can see it better. And it’s still free.’ Luckily, Monika had photographed all of Nina and Christine’s work on the Friday before lockdown. ‘So that way I already had them digitally.’ Monika is working towards putting Rob Sweeney’s recent 366 exhibition online.





◆ To see 5x10, use the link <https://www.artsteps.com/view/5fb65744bb11013194865f53?currentUser>



Nina’s work, and above.



Christine Shaw with some of her work, above and right.