

COMPUTER CLUB

PREVIEW EVENING 5TH DECEMBER 5PM-8PM

EMILY ALLCHURCH

CHARLES HAYDN TAYLOR

RUSSELL LAYTON

CLAIRE HAITHWAITE

JACQUES LE BRETON

JAMES BEDDING

JANE DE LA HAYE

SANTIAGO MONTOYA



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EXHIBITION RUNS UNTIL 23 DECEMBER WEEKDAYS 12PM-6PM, SATURDAYS 10AM-3PM



Written by Chris Clifford BA (Hons)
MA, Gallery Director

**"the
computer
has become
more than
a tool."**

The title of the exhibition is meant purely as a nostalgic hook intended to drive an immediate connection between the artworks displayed by evoking feelings of comfort, security and happiness with a generation of collectors who gained their first experience of mass produced computers, such as the BBC Micro and ZX Spectrum, in British secondary school curriculums from the 1980's.

And whilst all of the artists showcased in this exhibition have adapted their creative skills to facilitate the ever growing use of computer software this is certainly not an exhibition that's concerned with exploring the technical ecosystems in which algorithms, networks, and computational processes influence how art is made, circulated, valued, and collected.

Instead what we are being asked to consider is how artists, in the traditional sense of those that made paintings and sculptures, have adapted their studio practice over time through the use of the home computer to expand and improve the creative possibilities for their art.

The integration of computers into contemporary art practice has not only reshaped artistic production but also reconfigured the structures of the global

art market. What began as experimentation in the mid twentieth century by groundbreaking artists such as Harold Cohen has evolved on the production side by using digital tools to expand their artistic language with a toolkit far beyond traditional methods such as paintbrushes and chisels.

The artists Emily Allchurch, Russell Layton and Charlie Haydn Taylor have all successfully adapted their studio practice using software such as Photoshop but what is essential to acknowledge is the careful, controlled and sophisticated way in which the work is produced, and repeatedly edited until it finds a form of perfection.

Making art in this way is not, as some may think, a means of speeding things up by using technology to reach a faster end result. In fact its quite the opposite whereby these artists spend hundreds of hours researching, making and editing their images. In many ways there are comparisons to be made with the highly detailed oil paintings of the 19th century which were prized for their technical brilliance and for the huge amount of time it would take to complete a canvass. This is the old Victorian concept of 'endeavour through labour' which is being played out in the 21st century.

The artist Jacques Le Breton has for many years felt as attracted to making iPad drawings as he has oil paintings and the results are striking. There is a fresh immediacy to his work which is also found in the sculptural ceramics made by Claire Haithwaite who initially studied Graphic Information Design for her art school degree.

Santiago Montoya is a contemporary Columbian multidisciplinary artist who's works are all conceived digitally as commentaries on political issues, conservation and the transmission of information from the digital to the real world and James Bedding's partnership with Jane De La Haye draws upon the digital nostalgia of 1980's and 90's phonecards to create an truly breathtaking image of our island home. Proceeds from the sale of this piece will go toward four Jersey based charities who play a vital role in supporting the wellbeing of people with disabilities.

At this special time of the year I would like to thank all of the artists who have kindly agreed to participate in this unique exhibition. For each of them the computer has become more than a tool; it is an active participant in reshaping how art is created and understood.

I wish you, your family and friends and very happy Christmas!

Emily Allchurch

Emily Allchurch, b.1974 in Jersey, received a First Class (Hons) degree in Fine Art from the Kent Institute of Art & Design in 1996 and an MA from the Royal College of Art in 1999. She uses her own photography to seamlessly collage hundreds of photographic elements to recreate Old Master paintings and prints with a contemporary narrative.

'The Six Seasons' re-imagines Bruegel the Elder's 1565 'Seasons', using photographs taken in the English landscape. With a central theme of man's relationship to the land, these works reflect on the fragility of nature and the seasons as we have known them. Allchurch exhibits regularly in the UK and internationally and her works are held in major permanent collections including the British Museum, Royal Academy of Arts, Museum of London, and Minneapolis Institute of Arts.





The Six Seasons – Winter (after Bruegel) 2024

Small size edition:

Archival C-type print: 38.4cm H x 52cm W
 Framed (Museum Glass): 42.4cm H x 56cm W
 Edition of 20 (+ 2 APs)
 £1,250 + GST

Large size edition:

Archival C-type print: 105cm H x 142cm W
 Framed (Museum Glass): 110.2cm H x 147.2cm W
 Edition of 15 (+ 2 APs)
 £8,250 + GST



The Six Seasons – Early Spring (after Bruegel) 2024

Small size edition:

Archival C-type print: 38.4cm H x 52cm W

Framed (Museum Glass): 42.4cm H x 56cm W

Edition of 20 (+ 2 APs)

£1,250 + GST

Also available in the large size edition



The Six Seasons – Late Spring (after Bruegel) 2024

Small size edition:

Archival C-type print: 38.4cm H x 52cm W
Framed (Museum Glass): 42.4cm H x 56cm W
Edition of 20 (+ 2 APs)
£1,250 + GST

Also available in the large size edition



The Six Seasons – Early Summer (after Bruegel) 2024

Small size edition:

Archival C-type print: 38.4cm H x 52cm W

Framed (Museum Glass): 42.4cm H x 56cm W

Edition of 20 (+ 2 APs)

£1,250 + GST

Also available in the large size edition



The Six Seasons – Late Summer (after Bruegel) 2024

Small size edition:

Archival C-type print: 38.4cm H x 52cm W

Framed (Museum Glass): 42.4cm H x 56cm W

Edition of 20 (+ 2 APs)

£1,250 + GST

Also available in the large size edition



The Six Seasons – Autumn (after Bruegel) 2024

Small size edition:

Archival C-type print: 38.4cm H x 52cm W

Framed (Museum Glass): 42.4cm H x 56cm W

Edition of 20 (+ 2 APs)

£1,250 + GST

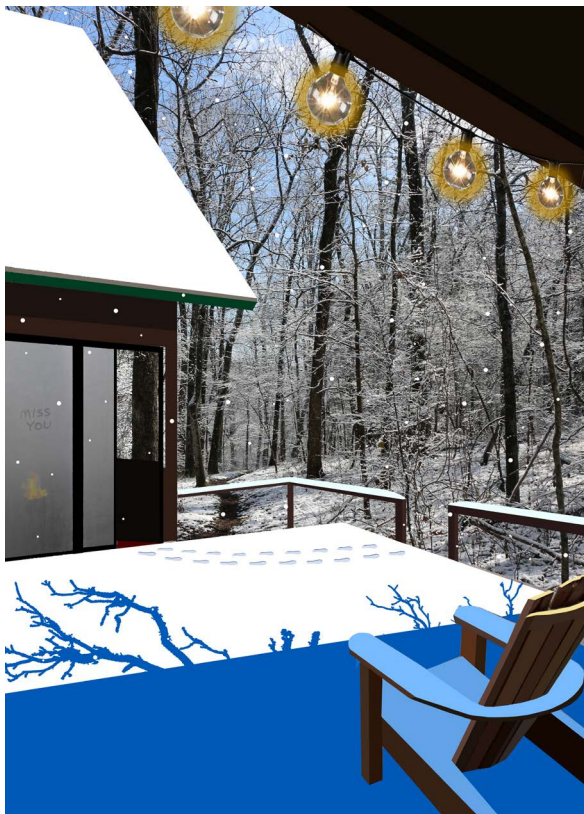
Also available in the large size edition

Charles Haydn Taylor

Charlie Haydn Taylor (b.1996) is a Jersey-born, London-based artist whose work explores contemplation, isolation, and the tension between public and private identity. His recent pieces reflect the emotional weight of urban loneliness, inviting viewers to see themselves as participants and observers. By combining photographic collage with flat blocks of colour, he constructs fictional yet recognisable interior spaces.

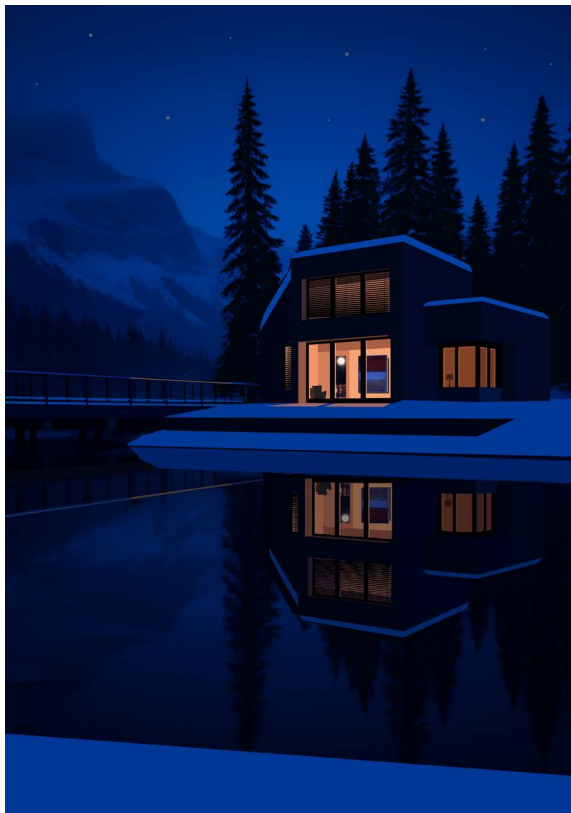
Since 2020, Haydn Taylor has exhibited widely in the UK and built a strong presence in Asia, with solo shows in Seoul and Beijing. His work is included in major private and royal collections.





**Footsteps Where I
Cannot Follow, 2025**
91 x 127cm
Acrylic paint and digital
collage on canvas
£5,500 +GST

Alone in the Night, 2025
107 x 152cm
Acrylic paint and digital
collage on canvas
£7,000 +GST





Sleep Waits For You, 2025

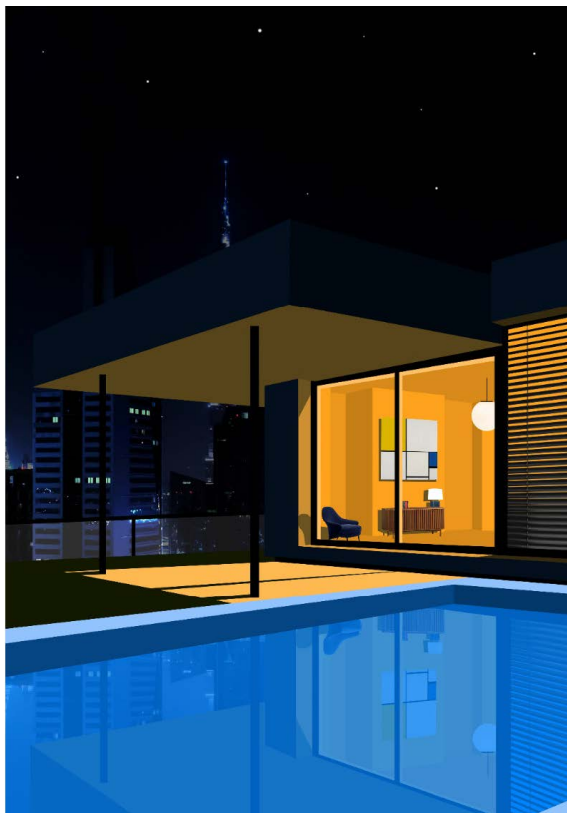
107 x 152cm

Acrylic paint and digital
collage on canvas

£7,000 +GST



Notes Left Behind, 2025
 81 x 112cm
 Acrylic paint and digital
 collage on canvas
 £5,000 +GST



**Sleepless in this City
of Dreamers, 2024**

85 x 60cm

Edition of 15

Hand signed and numbered
by the artist

£800 (unframed)

£1000 (framed)



Back and Forth From Love, 2024

85 x 68cm

Edition of 15

Hand signed and numbered by the artist

£850 (unframed)

£1,050 (framed)



Longing For Your Shade, 2025
53 x 75cm
Limited edition print of 15
Hand signed and numbered by
the artist
£780 (unframed)
£980 (framed)

Russell Layton



Russell was born in Jersey and was introduced to art by his father, the late Peter Layton, who was an established artist and teacher. Russell has had 6 solo exhibitions, the last at Private & Public in 2021.

His work is held in private collections in London, New York and Grouville. It is also held in the Jersey Heritage Art Collection.



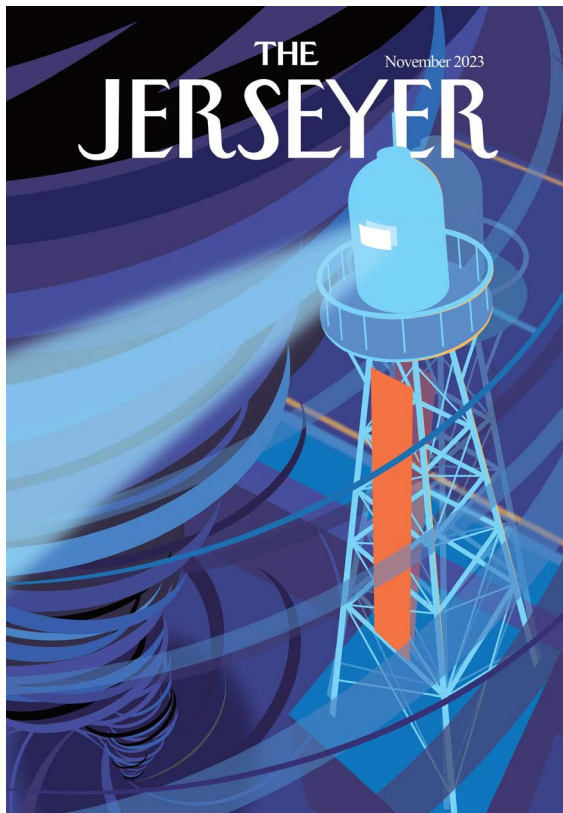
La Rocca Bottle Top
700mm x 700mm
Limited Edition of 10
Archival pigment print
£750 +GST



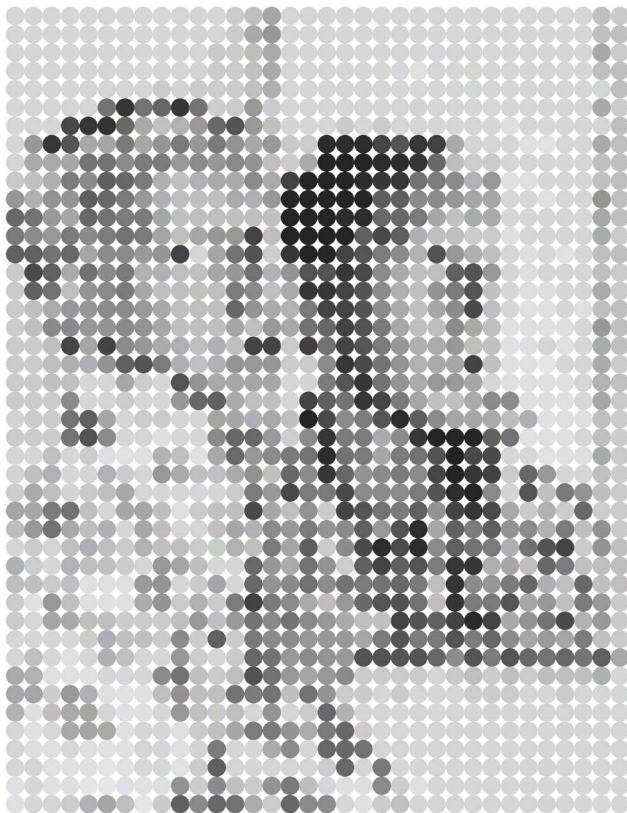
Diversion
700mm x 700mm
Limited Edition of 10
Archival pigment print
£750 +GST



The Jerseyer: Bergerac
800mm x 550mm
Limited Edition of 10
Archival pigment print
£750 +GST



The Jerseyer: Storm Ciarán
800mm x 550mm
Limited Edition of 10
Archival pigment print
£750 +GST



Claude Cahun
900mm x 690mm
Limited Edition of 10
Archival pigment print
£750 +GST



Axe, Torque, Key
700mm x 700mm
Limited Edition of 10
Archival pigment print
£750 +GST

Claire Haithwaite

After studying art & design at Kingston and then a BA at Falmouth Art College in Cornwall, I moved to London to pursue a career in design, publishing and retail design. Eventually I moved to Amsterdam where my husband and I renovated a number of Dutch canal houses in the centre of the city. It was during this period that my love of interior design flourished and my appreciation for design, function and the character of everyday objects developed into a passion that continues today.

Originally from Jersey, and after 25 years away, I returned to the Island with my family and began studying ceramics, and fell in love with pottery. I want to create objects that people can both display and use around the home. Making the everyday beautiful.





Bentonite I, 2025
48 x 51cm
Ceramic
£900 +GST



Bentonite II, 2025
57x58cm
Ceramic
£1,950 +GST



Gros Scolymus, 2025
30 x 22cm
Ceramic
£2,000 +GST



Grand Scolymus, 2025
35 x 22cm
Ceramic
£1,600 +GST

Jacques Le Breton

Jacques Le Breton is a Jersey born artist whose work celebrates the island's rich visual and cultural heritage. After studying Illustration at the University of Westminster, he developed a vibrant, expressive style that blends bold colour with atmospheric brushwork. Le Breton's landscapes often merge Jersey's historical landmarks with scenes of the modern world, creating evocative dialogues between past and present. Through his distinctive palette and imaginative interpretations, Le Breton continues to explore Jersey's evolving identity and timeless beauty.





Potato Fields at L'etacq, 2025

iPad drawing, Giclée print, edition of 10

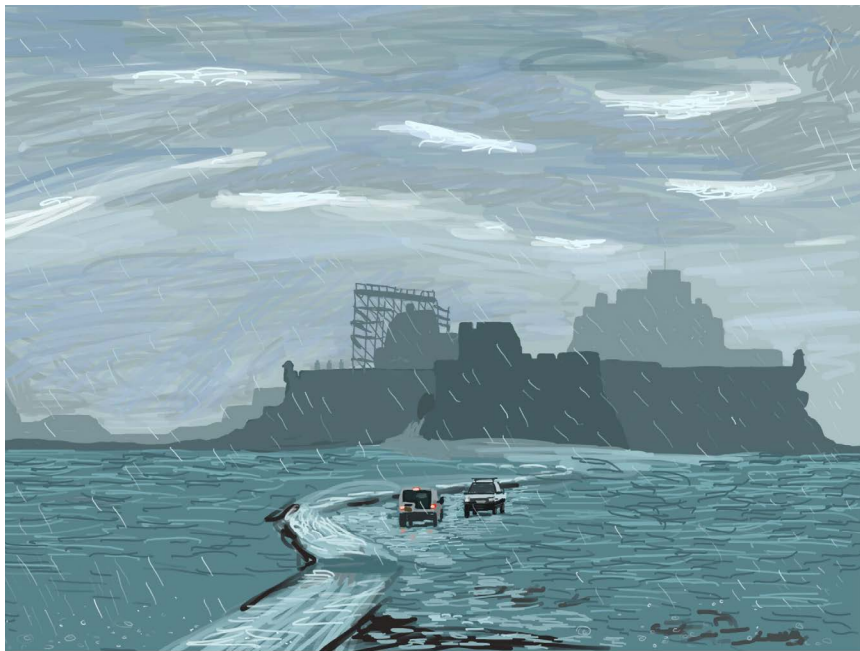
67cm x 50cm

£450 +GST

(£650 +GST framed)



Christmas in Gorey, 2025
iPad drawing, Giclée print, edition of 10
67cm x 50cm
£450 +GST
(£650 +GST framed)



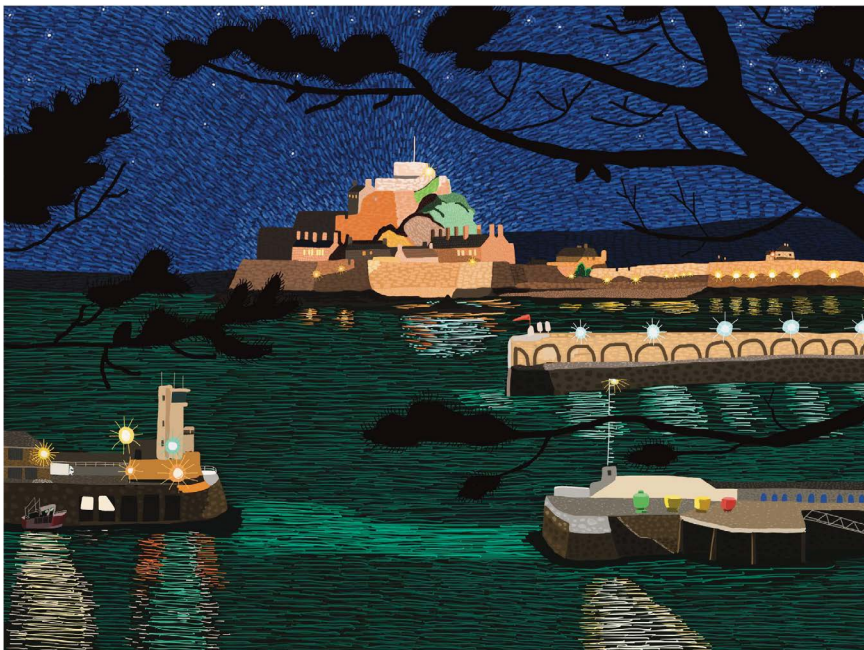
Castle Rain, 2024

iPad drawing, Giclée print, edition of 10

67cm × 50cm

£450 +GST

(£650 +GST framed)



Harbour Lights, 2024
iPad drawing, Giclée print, edition of 10
67cm x 50cm
£450 +GST
(£650 +GST framed)



Town at Night, 2025

iPad drawing, Giclée print, edition of 10

100cm x 75cm

£750 +GST

(£950 +GST framed)

James Bedding

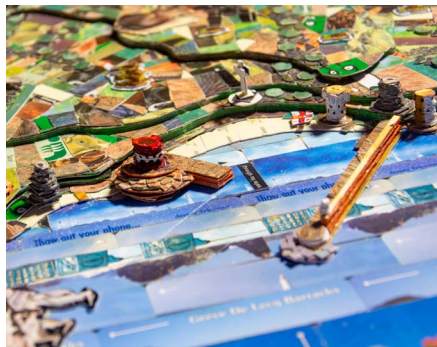
James Bedding is a Jersey-based quadriplegic drone photographer and creative founder of Quad Photography Jersey. Living with a full spinal cord injury, James has built a practice defined by innovation, resilience and a unique visual perspective shaped by navigating the world from his wheelchair. Using adapted mouth controls to fly his drones, he captures the island's landscapes from viewpoints many never see, transforming limitations into artistry. James conceived the idea for Connection, driven by his passion for storytelling, heritage and community. His vision, combined with his determination to push creative boundaries, formed the foundation of this ambitious collaborative artwork.

Jane De La Haye

Jane De La Haye, founder of Jane Style Art, is a Jersey artist celebrated for her meticulous craftsmanship, creative intuition, and ability to transform unconventional materials into meaningful visual narratives. Known for her precision and deep attention to detail, Jane was commissioned to bring the concept of Connection to life. Through hundreds of hours of patient, skilful work, she transformed more than 9,000 phone cards into a vivid topographical portrait of Jersey. Her dedication, artistry, and collaborative spirit were central to shaping the piece into the richly layered, sculptural artwork it is today.



Connection (2023–2024) is a one-of-a-kind topographical artwork created entirely from more than 9,000 original Jersey Telecom phone cards. Conceived by quadriplegic drone photographer James Bedding and realised by artist Jane De La Haye, the piece transforms fragments of Jersey’s communication history into a vivid 3D map of the island. Every landmark, road and coastline is meticulously crafted from the cards, celebrating Jersey’s heritage, community, and connection. With nearly 900 hours of hand-built detail, Connection stands as a collaboration of imagination, perseverance and artistry — a tribute to the island’s past and a symbol of unity and inclusion.





Connection, 2023–2024

Approximately 9,000 original Jersey Telecom phone cards, layered and sculpted by hand onto a plywood base with CNC-cut topography. Framed Dimensions: 184 × 124 cm
£120,000 +GST

Connection began in April 2023 and was completed in September 2024, taking just under 900 hours to create. It reimagines thousands of once-discarded phone cards into a vivid sculpted map of Jersey, celebrating both the island's landscape and its history of communication.

Charitable Contribution

A portion of the sale of 'Connection' will be donated to four local Jersey charities:



MAISON DES LANDES

ACCESSIBLE HOTEL & COMMUNITY HUB

Jersey's fully accessible hotel and community hub.



Providing all-terrain wheelchairs so everyone can enjoy Jersey's beaches.



Supporting disabled islanders by removing barriers and promoting inclusion.

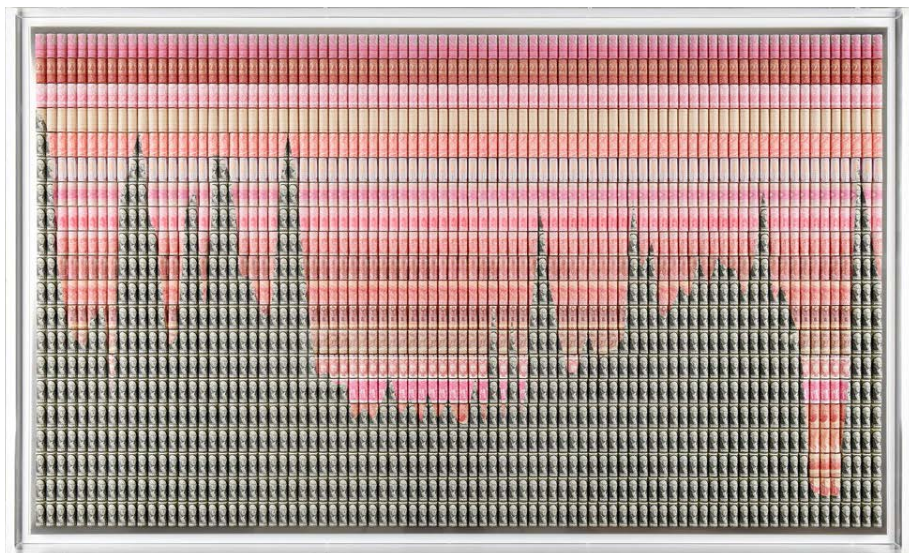


Offering ocean therapy and adapted surfing to support confidence and wellbeing.

Santiago Montoya

Santiago Montoya is a contemporary artist known for transforming global paper currencies into striking large-scale artworks. His practice explores the symbolism, politics, and hidden narratives embedded in money, using banknotes from around the world to create visually rich compositions. Works such as *Greatest Hits: World in Crisis II (GDP)* reveal his interest in global economies and collective cultural identity. Montoya's meticulous constructions challenge viewers to reconsider value, power, and the systems that shape everyday life. His innovative approach and international perspective have established him as a distinctive voice in contemporary art.





World in Crisis II, 2017

Paper money mounted on stainless steel

110.5 x 184 x 12.5 cm

£85,000 +GST





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