

Opem

OPEN EAST MIDLANDS

5 February - 3 May 2011

The **Collection**
Art and Archaeology in Lincolnshire

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EXHIBITING ARTISTS

Adrian Baynes
Jackie Berridge
Paula Briggs
David Crowe
Tracey Edges
Peter Ellis
Cora Glasser
Julie Gough
Patrick Holley
Anna Collette Hunt
Steven Ingman
Sarah R Key
Victoria Lawson
Feng-Ru Lee
Danica Maier
Peter Matthews
Charlotte Moulis
Justine Nettleton
Rennie Parker
Jodie Paterson
John Plowman
Alexis Rago
Marc Renshaw
Michael Sanders
Beth Shapeero
Gill Smith
Jo Smith
Kate Smith
Lesley Stableford
Sharon Steingold
Helena Stylianides
Michael Thacker
Kate Tyler
Tina Waller
Moir West
Thomas M Wright

THE NEW OPEN EXHIBITION FOR ARTISTS IN THE EAST MIDLANDS AND HUMBERSIDE 5 FEBRUARY TO 3 MAY 2011

Thirty six artists have been selected from one hundred and fifty entrants from across the region to show their work in the first of what will be a biennial exhibition. By bringing together artists from diverse cities and counties the exhibition aims to showcase the region's flourishing contemporary visual arts scene. Emerging artists are showing alongside those with established reputations.

The show's selectors were, Alan Parker, Chairman of Lincolnshire Artists Association, Deanna Petherbridge, writer, artist and curator and the sculptor Richard Wilson.

Works were chosen for their individual qualities with consideration for the balance of the show as a whole. While the exhibition has no pre-determined theme, during the selection several common strands emerged including; response to place, play and playfulness and layering of meanings.

The Collection would like to thank The Heslam Trust for sponsoring a Purchase Prize or Commission of £3,000 to purchase a work for the Gallery's collections and G.O.D. for their sponsorship of the £250 Prize for Drawing.

The exhibition has been supported by Arts Council England
Most importantly we would like to thank all the artists who entered their work for Opem.



The Wall of Eyes, 2009
Steel with glass eyes
180 x 127 x 25 cm

ADRIAN BAYNES

I think it was Claes Oldenberg who said “anyone who listens to an artist needs his eyes examining”. The Wall of Eyes is a Kinetic sculpture intended as a prototype for a larger public art piece. Working with eyes is a tricky business, we are ‘hard wired’ in our responses, even to glass ones. 225 glass eyes are operated by motion sensors and servos, to allow them to follow the movements of the viewer.

Adrian Baynes works in design, architecture and public art. His public art commissions include The Coventry Wall of Light, The Rochford Wall of Light and the Paul Morgan Fountain.

adrian@baynesandco.com
www.baynesandco.com



Coast, 2010
Oil on canvas

JACKIE BERRIDGE

The current work focuses on the many aspects of play. Paintings in this series are based on playground politics and personal memories of primary school. They focus on group dynamics and isolation.

These experiences are further developed in ‘Coast’ where the playground becomes more theatrical and allows the imagination to transport one to another world. The characters wear masks to hide/reveal identity. These are narrative paintings but they also allow the viewer to interpret them according to their own experiences.

As the artist I can interpret the work and understand its ambiguity. Other viewers will interpret it according to their own perceptions and experiences. Whilst each picture can be viewed as a puzzle, it is for each viewer to unlock it and arrive at his or her own conclusions.

Jackie Berridge studied Fine Art at Nottingham Trent University and has an MA in Children’s Book Illustration from Anglian Ruskin University.

Solo exhibitions include Playtime, Millgate Museum and Art Gallery, Newark, Notts 2010, Play or Not to Play, DEDA, Derby 2009 and Play, Harrington Mill Studios Exhibition Space, Long Eaton, Nottingham 2009
Group shows in 2010 include At Play South Hill Park, Bracknell Berkshire, the Royal Academy Summer Show, Supermarket, Kulturhuset, Stockholm, Sweden and The Annual Nottingham Castle Open.

07891 262202
www.jackieberridge.co.uk
Jackie@jackieberridge.co.uk



Collection
June 2010
Ceramic, MDF
100 x 100 x 15 cm

PAULA BRIGGS

Habits of Collecting;
Our pointless pursuit of order, control & perfection
contrasts with the beauty found in the imperfect.

These are the thoughts and ideas which run through my current work.

Led by a combination of ideas and material process, I enjoy pushing my chosen material to the limits using a simple form. The female torso, although rarely as literal translation, leads to a simple, pared down shape. A strong personal desire to create process samples adds to my obsession with thoughts of collecting and archiving. Quotes and the written word describe meaning to the viewer.

I make porcelain pieces, some with glass inclusions others with coloured grog inclusions, glazed interiors and a hand polished exterior. The occasional piece of black stoneware makes an appearance.

Paula Briggs

Paula recently graduated from Nottingham Trent University with a first class honours degree in Decorative Arts, having previously worked in sales and administration.

07941 319 716
www.paulabriggs.co.uk
info@paulabriggs.co.uk



Coney Island
2010
Oil on Canvas
51 x 41 cm



Third Avenue
2010
Oil on canvas
51 x 41 cm



Madison
2010
Oil on canvas
51 x 41 cm

DAVID CROWE

These paintings are an ongoing body of work based on anonymous photo booth photographs from the 1930's. These were a form of portraiture which freed the sitter from formalities of the studio and enabled them to present themselves privately and unselfconsciously as they wished to be seen. For me, as a portrait painter these found objects hold a fascination in their social history and the sitters' imagined personal history. The paintings are reinterpreted not only in medium, scale and colour but a personal long-gone moment becomes the subject for public gaze. This use of the found photograph as source for the painted portrait can be seen in the work of Marlene Dumas, Gerhard Richter and Michael Borremans.
David Crowe

David Crowe was born in Lincoln, studying at Lincoln College of Art then De Montfort University from where he graduated in 2000 with a BA in Fine Art.

David sells his work commercially, undertakes private commissions and has exhibited in solo and group shows including at Lincoln, Swineshead, Kings Lynn, Spalding, Newark, Scunthorpe and Skegness. His work has featured in periodicals.

01522 579 360
davidcrowe@talk21.com

TRACEY EDGES

My paintings are abstracts with a hint of realism. I like to take a subject, which is based in the reality of my personal experience, and play with it until I extract my feelings, impressions and expressions.

The result is, at first glance, an abstract work composed of layers of colours which are, primarily, optically mixed on the canvas rather than physically on the palette.

Sometimes it is only with the addition of a descriptive title that the subject starts to become apparent and this can add a further element of interest.

I have lived in Lincolnshire, Oxfordshire and Cornwall, all very different places, but it is the sea which most inspires me. One small segment of coast can alter dramatically depending on the weather, the time of day or transient objects.

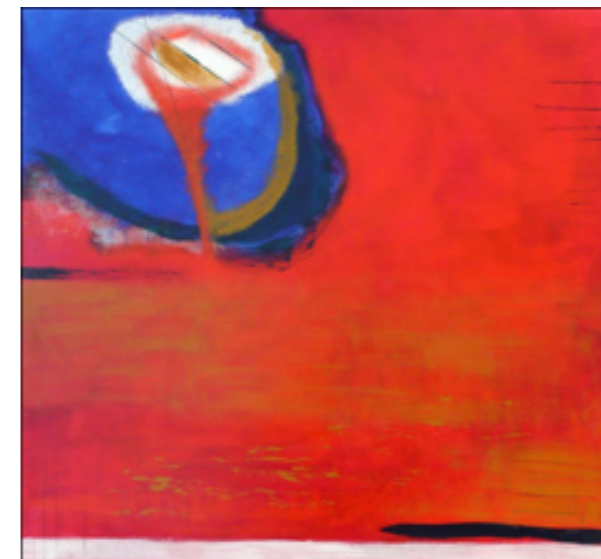
I am also fascinated by the concept of the horizon – a conceptual actuality and a visual illusion at the same time. It can be hidden from view or totally unbroken. A straight line caused by the curve of the earth – a line we can never see over or get close to – immovable in our vista of a split second and movable with ourselves. The horizon plays a major part in my work.

I use a digital camera to capture a moment and then use a computer, as my sketchbook, to play around with ideas, compositions, crops, colours etc. to create my own personal interpretation.

I find that I need to experience the reality of an environment to be able to fully immerse myself in my final piece of work. A landscape is not just a visual – it is a feeling, a smell, a noise even a taste – like the salt on your lips from a walk by the sea. I need the validity of the experience to be able to feel that my work has the same validity.

Tracey Edges trained in Graphic Design before studying Art and Design at North Oxfordshire School of Art and Design and Art History(BA) with the Open University. Tracey has exhibited extensively in North and NE Lincolnshire. She is resident studio artist at Abbey Walk Gallery, Grimsby.

www.traceyedges.co.uk
info@traceyedges.co.uk
Facebook; Tracey Edges



Shaft, 2010
Mixed media
76 x 76 cm
Steel with glass eyes
180 x 127 x 25 cm

PETER ELLIS

I work with everyday stuff, excavating ironic and formal relationships between their functions, histories and metaphoric shadows. The use of "found" objects in making art presupposes that they were "lost" in the first place. The idea of "recouping the outmoded", a term used by Hal Foster in his book *Compulsive Beauty*, allows the object, with artistic intervention, to lose one identity and gain a number of others, creating layers of allegorical and symbolic meaning to reach for a fusion of creative coincidence.

I collide plastic, verbal and conceptual allusions, and develop situations where meaning and content slip and slide through the poetic, emotional and remembered spaces that we move through daily, often to unpredictable and humorous effect.

Situating objects in contradictory contexts reveals the unexpectedly baroque nature of the discarded - *Jurassic Lark*, was one of a number of bronzes situated within the collection at the Lady Lever Museum, Liverpool, 2005-6.

The materials and processes I employ are not defined by convention or habit, nor by a hierarchy of form, but are dictated by the idea. I use the tradition of bronze casting and cast everyday objects such as sausages and socks. I am more interested in what I don't know than in what I do and am particularly intrigued by the often transgressive overlap between various visual disciplines where demarcation and contention make new changes.

Peter Ellis trained in Manchester, Wolverhampton and Chelsea Fine Art Departments. He now lives and maintains a studio in Nottingham. He is Associate Senior Lecturer in Fine Art at Leeds Metropolitan University. Peter competed residencies in Stuttgart, 1981 and Lugansk, Ukraine, 1990. He was Junior Lecturer Fellow at Cardiff, 1974-75 and Miles Meehan Fellow, Darlington, 1991. He has a long track record of exhibitions and awards.

Recent solo exhibitions are:

2009 *Hidden Agendas*, Howard Gardens Gallery, Cardiff.

2007 *It's a Squid Thing*, Gallery MXXXII-XII, curated by Harry Meadley, Leeds Metropolitan University

2005-6 *Pulling the Lever*, Lady Lever Gallery and Walker Art Gallery, Liverpool.

2004 *Pinboard Gallery*, curated by Les Coleman, bookartbookshop, London.

2003 *Doodah Days*, Derby Museum and Art Gallery

2002 *Gallery M*, Angela Flowers, London.

2000 *Close Up and Far Away*, Q Gallery, Derby.



Jurassic Lark
2005
Bronze, mixed media
120 x 80 x 60

CORA GLASSER

The Starting point for my work has always been an endeavour to react and respond to internal and external spaces, known or unknown. Objects found within these spaces offer a canvas onto which to project my memories and feelings, a way to interpret and understand a space. If I find a room or particular space beautiful I might respond by filming it, I might revisit it or if I can no longer go there I will produce a maquette of that space. This will not be an exact replica but will reflect how I felt about that space at that particular time of viewing it. I will try to express the intimate quality of what I have seen and what I have remembered.

Transient events, fleeting situations and delicate shifts of light are some of the areas of interest in my work. I use drawing, photography, film and installation to record and reflect those impossible-to-touch glimpses of beauty we all experience in everyday life.

Cora Glasser was born in Luton and gained a BA and MA in Fine Art at Norwich School of Art and Design. She was a Lecturer in Fine Art and Photography at Leek College and is a founding member of Glassball Art Projects, UK.

She had a solo exhibition, Focal Solo, Festival of Contemporary Art and Light, Ruthin 2005 and took part in group exhibitions Visoins in the Nunnery, Nunnery Gallery, Bow Arts, London 2002 and The Times of Our Lives- Beginnings, the Whitworth Art Gallery, Manchester 2000.

Her films screenings include: Siberia International Film, Siberia Project Space London 2007, Pojektor, Cafe Gallery projects London 2006 and Max5, Cafe Gallery Projects, London 2005.

www.coraglasser.com



Motorway
July 2010
DVD film, 5 minutes



Estuary
June 2010
DVD film silent, 6 minutes



Sunlight
July 2010
DVD film, 5 minutes

JULIE ANNE GOUGH

After my divorce my brother Martin took me under his wing. He insisted that I move into his flat in York. The flat was rarely occupied as Martin was usually abroad, working in different parts of the world in his role as a driver for Médecins Sans Frontières. He also decided that what I needed was “plenty of sun, some feta cheese and lots of decent tomatoes”, so he took me on holiday. It was then that I met Alexander Rainhart. In truth I didn't get to know him very well. He occupied the next room to Martin and me, and we exchanged pleasantries while leaning out from our balconies. I was in the habit of retiring to bed early to read and it was then that Martin and 'Alex', as Martin came to call him, would sit out on Alex's balcony and talk until the early hours. I must confess that I showed little interest, being absorbed in my own problems at the time, and somewhat 'off' men.

Six months later Martin was tragically killed when a lorry he was driving was lost in a mud slide in the Coatepeque region of Guatemala. Being his sole heir I inherited the flat, and continued to live there. Two years passed by and then, out of the blue, a large parcel arrived addressed to Martin. On opening the package I realised to my astonishment that it had been sent by Alexander Rainhart. It appeared to have been packed in a hurry and a scribbled note had been enclosed. 'Guard these specimens from my collection for me – tell no one – I'll be in touch –Alex R.'

Feeling, somewhat irrationally, that the specimens might suddenly disappear as mysteriously as they arrived I took photographs of the specimens. Beyond that I did not know what to do.

It has been almost four years now and there has been no word, and so after much consideration, I have decided to defy Rainhart's instruction to 'tell no one' and to display some of the contents of the parcel in the hope that someone will be able to shed light on the nature of these items, or on the whereabouts of Alexander Rainhart.

I would be most grateful to anyone who can give me any information on the whereabouts of Alexander Rainhart. I believe that he holds a doctorate of some kind, but unfortunately I have no further information.
Julie Anne Gough

Julie Gough lives and works in the Lincolnshire Wolds.

She has a First Class Honours degree in Fine Art and Contemporary Craft, and an MA in Fine Art.

Contact details
Julie.gough2@btinternet.com
01472 825027



Specimen 2, Specimen 3, Specimen 4
Specimens from the Collection of Alexander Rainhart
October 2010
Multimedia
33 x 13 cm, 30 x 8 cm, 30 x 14 cm

PATRICK HOLLEY

Patrick Holley studied Fine Art at Kingston. He has worked as a costume designer for TV commercials and film and as a fashion stylist for bands and entertainers, working with people as diverse as Eddie Izzard and Beyonce. He has also been art director and director of several pop videos.

Recently he has returned to his home town of Grimsby and runs the BA Design Programme at Grimsby Institute.

Recent exhibitions include a solo show at The Gate Gallery, Grimsby and 20-21 Open, prize-winner. Patrick Holley founded of Lightworks, Grimsby's annual light and media festival in 2010.



This is not what I was promised
2009
Mixed media
120 x 85cm



This is not a number
2009
Mixed media
120 x 85cm

ANNA COLLETTE HUNT

I work with ceramics to create objects of contemporary fine craft that rekindle a forgotten, childlike sense of curiosity and delight. Viewers are compelled to investigate the ceramics, as they search for the hidden elements and text on the vessels, or investigate the glazed illustrations with their hands. The scenes and compositions captured upon the surfaces speak of historic grandeur and past traditions, whilst on closer inspection whisper darker sentiments delicately into your ear.

The curiously odd ceramics radiate my preoccupation with historic houses for their excessive decoration, opulence, and obsessive natural history collections and specimens. Drawings of these elements are playfully translated onto the clay. Scale and setting is often distorted to keep the images fresh and stimulating. Visual depth is achieved through the many layers of colours, markings and transfers that are fired upon the ceramic surface. The resulting objects exert a rich and captivating presence that delights, intrigues and is sometimes haunting to the eye.

Anna Collette Hunt

Anna Collette Hunt graduated from Nottingham Trent in 2006 with a First Class Honours Degree in Decorative Art. She has since exhibited extensively in group exhibitions throughout the UK including in the Nottingham Castle Annual Open Exhibition 2010, where she was nominated for the grand prize and awarded the Castle Solo Exhibition Prize.

Anna Collette Hunt is a member of Design Factory and is a guest lecturer at Nottingham Trent University.

07906 091 748

www.annacollettehunt.blogspot.com

anna.hunt@ntlworld.com



The Small Green Child
2010
Ceramic, glazed
33 x 5 cm

STEVEN JAMES INGMAN

Department Store, 2010 is one of four paintings by Steven Ingman that are based on the new John Lewis department store extension to the Highcross Shopping complex in Leicester. On first impact, the building is impressive as it dominates the city skyline with its highly reflective sleek contemporary design.

The building opened in late 2008 just as the world was waking up to the realisation of one of the worst economic crises of our time. This gave Ingman the idea of a political and social comment that would entwine with his visual interest in the building, creating a pictorial interpretation of modern Britain within the city environment.

This consumer driven society; indoctrinated by the media has placed these buildings and their corporate branding at a central point within the cityscape. Representing a shift in ideology where once castles, cathedrals and universities or latterly art galleries and museums enjoyed such iconic status.

Commercially, a city profits from a department store far more than any cultural or spiritual hub. Public appeal is also more focused on a place where you can buy the latest in fashion, upgrade your mobile or grab lunch in one of many fast food coffee shops. This drive and easy access to the high street has increased the spending nature of many consumers, some putting themselves into financial hardship by taking out extensive loans or running up extortionate credit card bills. Dependent upon the spending power of the individual, these cathedrals of consumerism have arguably played a key role in kick starting the credit crunch which led to a fully blown recession. Ironically, the retail industry have played their part in destroying the very source of income they are reliant upon, as individuals and organisations alike take increasingly austere measures.

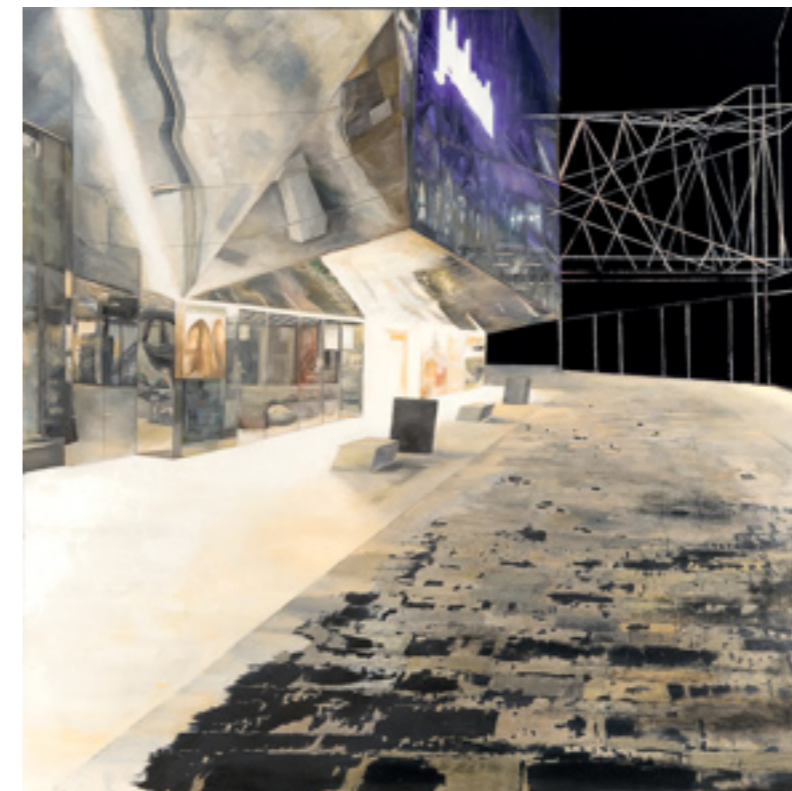
Ingman's critical engagement with the subject and medium offers the viewer a representational composition with a strong sense of perspective and layout that splits the painting into three designated surface areas. Ingman's intuitive play with the canvas surface offers three different approaches to his visual understanding of the structural and aesthetic material qualities of the building. This he achieves through a multitude of different mediums and techniques using paint, sandpaper and gloss varnish.

The high gloss finish is inspired by the buildings' reflective outer skin which mirrors its surroundings, this is mimicked in the painting as the viewer can observe themselves and the gallery backdrop. The gloss finish overlays his appreciation of the structure and design behind the buildings construction. The lines beneath can be interpreted as a layout from a Computer Aided Design program used by Architects.

In this painting, this Department Store, a decorative contemporary designed building is captured in a defiant monumental stance signifying humanity's achievement and yet the apparent 'almost architectural' structural outlines of stripped back busy streets raises the question of mass consumerism and the decline of the financial climate; resulting in a rise in liquidations, bankruptcies and unemployment. It is the intention of this painting to ask questions, allowing the viewer to glance a reflection of themselves and stop and think.

Steven James Ingman, born in 1984, spent his childhood growing up in the small farming village of Misson situated on the border between Nottinghamshire and South Yorkshire. He discovered his love for art at the Elizabethan High School in Retford, progressing to the University of Lincoln, gaining an Honours degree in Fine Art. Steven Ingman lives and works in Nottingham.

www.steveningman.co.uk
steve@steveningman.co.uk



Department Store
2010
Oil, chinagraph, pencil and gloss varnish on board
100 x 100 cm

SARAH R KEY

Museum of no fixed agenda

As with prior work these new pictures attempt to absorb and transform some of life's absurdities, but fundamentally the paintings do not trust humans to deliver their message. The idea here is that of an ostensibly human ethical code being transplanted onto the beings that inhabit the paintings, staring out of the pictures through different eyes – in varying states of confusion, accusation and guilt, sometimes obscuring their activity from the viewer. The dreamlike quality of the paintings also has a political foundation that underpins and motivates their making. The suggestive narrative potential of the work is played out through the mistrustful and potentially misanthropic creatures that inhabit the paintings: And the strange and particular references they may occasionally point to (from images of colonial game hunting to obscure Victoriana). These creatures may well be travelling through memories, imagined and real, to reveal a bemused and dangerous legacy. They do not obey rules, they have no identifiable history; they have no fixed agenda.

Sarah has been working in contemporary painting since completing her first degree at the University of Derby, with First Class Honours (1999). Since then she has completed an MA in painting at Wimbledon School of Art (2001) and a PhD in painting at Loughborough University (2008). Sarah is currently a Senior Lecturer in Fine Art at Staffordshire University. Her practice is based at Harrington Mill Studios in Long Eaton, Notts.

Sarah's recent work has won several art prizes including a New Art Exchange Prize and The Attenborough Award.

Selected recent solo exhibitions:

2010-The Archaeology of Warren's and Other Habitats, Tarpey Gallery, Derbyshire
2009-Walters Attic, Leicester City Gallery
2008- Painting in a Dialogue with the Digital, Harrington Mill Studios Space
Grids: Painting in a Dialogue with the Digital, Doctoral Exhibition, The Gallery, LUSAD (Loughborough University School of Art & design)

Selected group exhibitions in 2010

Nottingham Studios Presents: Because I Can, (British Art Show Sideshow) The Exchange, Nottingham.
Curated by Michael Forbes.
Royal Academy Summer Exhibition, London
Supermarket, Kulturhuset, Stockholm, Sweden

Selected recent publications

fringemk Annual Painting Prize 2009
Walter's Attic, 2009, ISBN 978-0-9554095-6-1
Ostrale '09, 2009
Digitalis, 2008, ISBN 978-0-901437-09-9
Grids: Painting in a Dialogue with the Digital (PhD, Loughborough University) 2008

www.sarahrkey.co.uk
sarahrkey@hotmail.com



Black Swan Patch
2010
Acrylic on canvas
160 x 130 cm



A Mental State of Something
2010
Acrylic on canvas
151 x 122 cm

VICTORIA LAWSON

My Paintings are a visual representation of my imagination. The organic forms, leading lines, drips, runs, smudges and glitter decals are all part of an ever changing and developmental formal language through which I aim to create aesthetic, escapist, surreal, imagined dreamscapes.

Influenced by the world around me, by colour and design, by contemporary illustration, fashion trends, fiction and fantasy, film and magazines, I adapt imagery from life to form hybrid worlds, never representational, which take these experiences, and by a process of combining, editing, squashing and compiling create a sense of escapism and utopia.

I place firm emphasis on surface texture, layering and visual depth and openly embrace elements of chance and risk, rather than adhering to prescribed styles or genres, I prefer to let the element of surprise articulate the layers of paint and the colour harmonies and clashes in my work. Due to this, the paintings always develop through a natural, evolutionary process thereby avoiding the manifestos and imperatives of expectation that could stem the flow from the imagination to the canvas.

I hold process, execution and outcome in higher regard than meaning, feeling that to add my own meaning limits interpretation. Part of the meaning for me, is the meaning applied by others.

Victoria Lawson

Victoria Lawson gained a BA in Fine Art: Practice and Theory, and an MA in Fine Art at Lancaster University. She was a member of Tether Studios, Nottingham 2008-2010 and is currently a member of Backlit Studios, Nottingham.

Exhibitions:

2010 Solo Show, The Lace Market Gallery, Nottingham

2009 Nottingham Castle Open exhibition, Nottingham – Selected Artist

2008 Open House, Manchester

2006 Working Space – Peter Scott Gallery, Lancaster

2005 Red Carpet - Peter Scott Gallery, Lancaster



2010
Blue Lagoon
Mixed media on canvas
90 x 90 cm

FENG-RU LEE

Celebration is a revisit of an ancient Chinese embroidery depicting a birthday celebration of the gods. Lee's reworking of the piece refers to her residency at The New Art Gallery Walsall (2008) whilst exploring Eastern philosophy and beliefs in relation to her own artistic interests and influences.

The text caption accompanying the piece, linked to The New Art Gallery Walsall's tenth anniversary, has universal relevance.

'If you think in terms of a year, plant a seed; if in terms of ten years, plant trees; if in terms of one hundred years, teach the people' Confucius.

I am a Taiwanese artist currently living and working in Nottingham, UK.

I have a keen interest in the juxtaposition of Eastern and western cultures and systems. My work is concerned with the change and regeneration that occurs within modern society; specifically focussing on genetic engineering, cross cultural studies, identity and post-human futures.

I work across a range of different media, often incorporating wall based work, performance, installation and video, in addition to participatory and playful methods.

My series of works related to the adventures of Milee the The Sheep started from an experiment, by putting myself into the work and seeing things objectively following in the footsteps of Britain's world famous celebrity 'Dolly The Sheep'.

Since 2008 during a residency with the New art Gallery, Walsall, I started to document my performances through simple drawings; the Clip/Frame drawings. These drawings are sometimes depictions of performances that have occurred and sometimes visions of performances that have not yet been realised.
Feng-Ru Lee

Feng-Ru Lee has exhibited throughout Taiwan, the UK and internationally including USA, Middle East, Japan and across Europe.

She has been artist in residence in Jerusalem 2001, at Siftung Satarke, Berlin and New Art Gallery Walsall 2008. Recent performances include 'British Summer Time' for the Darwin 200 celebrations in Shrewsbury 2008, Milee the Sheep and her Animal Orchestra at The Collection commissioned by the Lincoln Art Programme 2009 and 'Secret Recipe' commissioned by VIVID and performed in Birmingham 2008, touring to London, Walsall and Derby.

www.fengrulee.co.uk



Celebration
2010
Ink and pencil on paper
42 x 29.7 cm
The Permanent Collection,
The New Art Gallery Walsall



Clip/Frame (1)
2009
Chinese ink on paper
68 x 98 cm (framed)
Courtesy of the artist



Clip/Frame (2)
2009
Chinese ink on paper
68 x 98 cm (framed)
Courtesy of the artist



Untitled
2010
Pencil, mylar, aluminium, cotton, silk

DANICA MAIER

Danica Maier's work deploys and subverts repetitive pattern, thereby the comfortable meets the uncomfortable. A soothing and familiar repeat is overlaid by contradictory imagery that is in conflict with the expectation of the medium. Sexual, pornographic imagery and slang bring what is expected to be mere decoration into question.

Meticulously embroidered dot matrix images are produced on canvas and colour pencil floral word patterns cover the surface of Mylar sheets. Initially, the work appears pretty and decorative, yet once the viewer begins to experience the work from various distances within the space the imagery reveals its true self.

Maier's embroidered dot matrix's images are taken from pornography. Up close the viewer sees only the elaborate surface texture of labour intensive embroidered knots, only when they move away from the work is the image understood. The colour pencil floral drawings work in the opposite way, creating an apparently empty decorative pattern from a distance. Only as the viewer goes in for a closer look, do they understand that the decorative structure is created from repeated slang words for female genitalia.

Maier's practice employs craft based techniques normally used to decorate and adorn but not to comment. Maier is corrupting the security of craft, object and technique by making something that is ostensibly benign have the ability to confound your expectations in a potentially shocking way. The conflict is symptomatic of Maier's hankering after the idealized lifestyle of a fifties American housewife baking cakes, cooking roast dinners, knitting socks and embroidering.

Within Maier's act of creation is an ideal of tradition and family life, a past that never existed or if it did, can never be recreated. In the mere act of trying to recreate it, a simulation of the ideal is formed. Re-contextualizing against the 'ideal' is Maier's way of making it 'more real' - giving it substance and life.

Originally from Philadelphia, Danica Maier lives and works between Nottingham and Lincolnshire. She recently had a solo show, Midlands & Tooraloorals at the GEDOK Gallery in Karlsruhe, Germany. Maier co-curated and exhibited in a major exhibition of British artwork, Unpicked and Dismantled, for the Kaunas Art Biennale: Textile 07 in Lithuania.

Maier has participated in numerous residency programs worldwide. She has also exhibited and curated exhibitions in London, Glasgow, Pakistan, Asuncion, Lithuania, Santiago, Chicago and New York. Maier is currently a Senior Lecturer in Fine Art at Nottingham Trent University.

www.danicamaier.com
danica.maier@ntu.ac.uk

8 Hours in the Atlantic Ocean
2010
Pen and rust on paper
33 x 103 cm

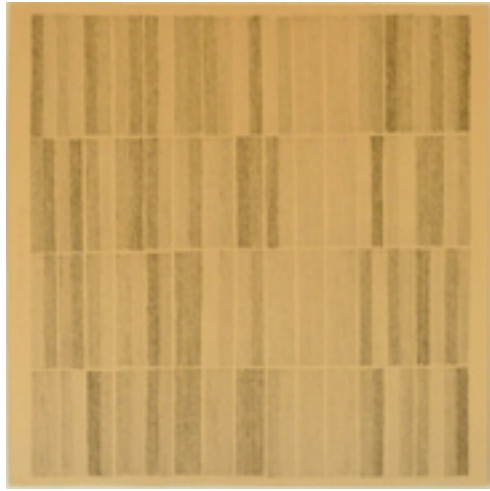
PETER MATTHEWS

You can find me working chest deep in the Atlantic or Pacific Ocean. In solitude, but never alone (seagulls, wind, light, stars, etc), I draw for hours and hours holding a long piece of plywood, looking out at the ocean, the distant horizon. Nailed on to the plywood is piece of paper. Using a range of pens, and observing the multiple spectrums of reality as it is perceived in the present moment, I record and write what is happening around me in the oceanic environment.

Every mark in the paper is made while being immersed in the ocean. My practice over the last three years has been challenging and questioning how a drawing, and an image is made. I am concerned with pushing the medium and act of drawing to its limits, and in doing so, discovering new territory and space. I am particularly intrigued by the moments of 'hesitation' and 'pausing', time, space and actions occurring simultaneously. An example of this might be rapidly drawing the uprising of a thousand bubbles as they collapse at the surface of the water, then observing the slow, distant path of a seagull out in the open ocean- between these two observations, there are pauses and hesitations, I become lost in the drawing, fragments of reality occur. The drawings have no predetermined aesthetic. They seek the authentic once again, especially in a dazzling age of digital and rapid immediate visual responses and outcomes.

Peter Matthews was born in Derby. He studied a BA Honours Fine Art degree and then an MA in Fine Art at Nottingham Trent University. He currently lives and works in Nottingham.

Peter has recently showed work in a three person show at the Drawing Centre, New York, in the ING Discerning Eye Drawing Bursary exhibition at the Mall Galleries London and at the James Cohan Gallery, New York.



Salad Landscapes: Lettuce Land #1
2010
Pencil on paper
51 x 51cm

CHARLOTTE MOULIS

I am a small-farmer's daughter and have grown up surrounded with traditional crafts, hard work and the landscape. These themes have become the inspiration for my work as an artist.

Patterns, process, labour, repetition, monotony and the incidental excite and intrigue me. These may seem differing ideas but in my eyes they become part of the same themes: from nature's relentless organisation to the crops strategically sown for ease of harvesting which shape our British landscape, or the skills and knowledge which are fast being lost or taken for granted. The small, unassuming actions are essential for the whole.

The making of my work is repetitive and intense. The pieces I hope intrruigue the viewer enough to zoom in to them: just as I do at the initial stages.

The titles of my work are a way for me to categorise a particular thread/series. I do not have in mind a 'finished piece' pre-production, indeed a piece may well be an informant for the next step, an ongoing process of development.

Charlotte Moulis graduated with a BA Honours, Fine Art in 2002. She has exhibited extensively in the Eastern Region and was a prize-winner in the Eastern Open, South Holland Open Arts, and the PE Open exhibitions.

Charlottesmoulis@aol.com



Path near the undercover tennis courts
March 2010
Paint, pastel and charcoal on paper
77 x 57 cm

JUSTINE NETTLETON

I moved to Long Eaton, Nottingham in 2003 and began making a daily bike ride around West Park to keep fit and unwind. I quickly realised that the park can be the most beautiful place in the world. Throughout the year the colours and light change on a daily basis. The shapes and shadows vary as the season's progress.

In 2009 I became enchanted by the park in the early evening. I wanted to capture the mysterious relationship between the trees and the artificial lights that line the park. This time of day offers a unusual range of colours to play with; purple grass, orange leaves, deep blue puddles.

In 2010 I started an ongoing project to produce a large collection of charcoal drawings. My aim was to capture the dark mystery of my evening bike rides. These pictures often have a hint of colour and have a dark and lightly sinister quality reflecting my trepidation as I cycled round in the dark on my own.

Justine Nettleton

Justine Nettleton studied a BA (Hons) in Fine Art at The University of Northumbria, Newcastle (1988-1991) and gained a Postgraduate Certificate in Education from Nottingham Trent University in 1992. Justine worked in education, and now in design and publishing.

Nettleton has exhibited extensively in solo and group shows throughout the East Midlands, most recently in a solo exhibition at The D H Lawrence Heritage Centre, Eastwood, Nottingham, November- December 2010.

07711 997701
www.justinenettleton.com
info@justinenettleton.com

RENNIE PARKER

Text-based imagery is important to me because I've been publishing poetry for a number of years. As a medieval arts enthusiast, I love the altered perspectives and bright colours found in early painting, and I hope the same freshness gets into whatever I make.

The traditions of concrete poetry and surrealism, as well as interesting typographical arrangements, all make the fusion of text and image a powerful stimulus. I'm lucky to be living in Lincolnshire where the landscape is highly influential on my work; place-names and geographical features often appear as icons, or as nameless 'recycled' images which the viewer can invest with their own ideas.

Printmaking and letter-cutting is a natural extension of the writing process for me, each discipline enhancing the other.

Rennie Parker was born in Leeds. She studied for a BA in History of Art and English at Oxford Polytechnic, gained an MA in Medieval Studies at York University and a PhD in Literature at Birmingham University. Rennie joined Leicester Print Workshop in 2004 and regularly exhibits her work in the East Midlands. As a result of training in letter-cutting in stone in 2007 Rennie has works sited at Walesby Old Church near Market Rasen, Ryton near Ledbury (Dymock Poets Paths) and a piece to be installed at The Nettles, Sleaford.

Rennie Parker is published by Flambard Press (Secret Villages, 2001) and Shoestring Press (Newborough County, 2001). Her next collection, Borderville, is to be published in 2011.

www.petrypf.co.uk, look for Rennie Parker
parlyn@tiscali.co.uk



Rattling Jack
2010
Linocut
33.5 x 29.5 cm



The Tree Tent
2010
Linocut
33.5 x 29.5 cm



Slaughterpike
2010
Linocut
48 x 37.5 cm



Ebb
2010
Black ink applied to wall

JODIE PATTERSON

Through indulging my own curiosity in the understanding of an image, I endeavour to create abstractions of the natural world that both question and confuse our understanding of animal anatomy. By using collected images of commonly known animals I am distorting the originals so that deer, bears, foxes and birds each in turn evolve into monster-esque mutants. Symmetry is certainly not something natural in the facial features of any living creature, so by mirroring the images my aim is to create a new creature that is odd and uncomfortable to look at, questioning whether it could be a creature of mythical origin.

Jodie Paterson

Jodie Paterson is studying for a BA in Fine art at Nottingham Trent University.

She has recently exhibited in 'Sideshow'- Chameleon- a one night event exploring the nature of 'Freaks' through the eyes of a 1930s sideshow and at Vision Ink Studios- Tattoo based works as part of a permanent collection.

j-paterson@hotmail.co.uk



100 Drawings
2009
Wood, acrylic on paper, projection

JOHN PLOWMAN

100 Hundred Drawings, 2009

The hundred drawings to which the title refers are trapped within the wooden storage box, unable to be retrieved. The drawings are made visible through a continuous slide projection of each drawing from 1-100.

John Plowman exhibits nationally and internationally.

Selected Recent Solo Exhibitions

2009- Thought For The Day, The Broadcaster, Wellingore + Waddington, Lincolnshire

2008- The Reading Room, Handel Street Projects, London

2005- Twilight Shift, Shillam + Smith 3, London

Selected recent Group Exhibitions

2010- All Over The Place, Stanley + Audrey Burton Gallery, Leeds University, Leeds, UK

2010- Profusion, Calke Abbey, Derbyshire

2010- Pebbles and Avalanches, Dean Clough Gallery, Halifax, UK

ALEXIS RAGO

At the core of what I do lies an exploration of origins. In a world that has moved so far from where we started, I feel there is always a need to reappraise this journey. I draw together evolutionary biology, archaeology and ethnology with tribal and religious iconography in an exploration that is influenced by museum collections and sacred art. The result is a visual response to a sense of the numinous derived from the consideration of natural forms.

Trained as an artist and biologist I explore the connections between art and science through themes from biology, palaeontology, anthropology and archaeology. Rather than comment on or respond to the life sciences through illustration or representation, I work from within biological concepts towards a visual aesthetic that moves around the boundaries between analogy and metaphor. This process results in a fascinating tension between the alien and the familiar by virtue of the ideas that run subliminally through our framework of perception and being. As J.G. Ballard put it, "Each one of us is as old as the entire biological kingdom, and our bloodstreams are tributaries of the great sea of its total memory."

Alexis Rago

Alexis Rago was born in Rome. He studied Biology at Manchester University. Many of his interests during this period, including taxonomy and paleontology, inform much of his current work. He subsequently studied Fine Art in Florence at the Institute for Art and Restoration, remaining to work in Italy for a decade. Alexis Rago exhibits in the UK and internationally.

Recent work has been shown at the Dissenter's Gallery and Blackheath Gallery, London, Weekend Gallery, Hastings, 20-21 Visual Arts Centre and the Joseph Banks Conservatory.

Recent work was showcased at the Museums Association Annual Conference in Manchester continuing to further venues both in U.K. and abroad as An Artificial Natural History.

Alexis Rago is a Fellow of the Linnean Society of London.

www.alexisrago.com

http://www.expositionis.com/alexis_rago.shtml

www.axisweb.org/seCVPG.aspx?ARTISTID=6588



I Tremble at the Sound of Your Footsteps
2009
Fired clay



Persephone
2009
Fired clay
Height 52 cm

MARC RENSHAW

'Bayerns', 'Tranquilayers', 'Delta' and 'Olby' may sound like international football teams but in fact belong to a fictional super league. When aged six, Renshaw developed an interest in producing league tables and statistics. These autonomous lists and complex sketches such as 'Sporting City' reflect a lifelong archive of hopes, fears and ambitions based on the rules of 'the beautiful game'.

Born in Douglas, Isle of Man, Marc Renshaw lives and works in North Lincolnshire, UK. He studied painting, BA Honours Fine Art at the University of Wolverhampton and gained an MA in Illustration at The University of Lincoln.

Solo Exhibitions:

2009- Non-Places: The University Of Lincoln Final Show, Lincoln

2008- Storybored: 20:21 Visual Arts Centre, Scunthorpe

Group Exhibitions include:

2009- Annual Ropewalk Artist Show, Barton Upon Humber

2009- The Beermat show, Temporary Artspace, Halifax

2008- A Thousand Words Illustration Show, Hebden Bridge

07935 361 341

www.marcrenshaw.com

marcrenshaw@yahoo.com



Athletico Stadium
2008
Pen on paper



Novia Logo
2009
Pen on paper
90 x 60 cm



Olby Stadium
2009
Pen on paper
90 x 60 cm



Sporting Table
2010
Pen on paper
90 x 60 cm
The Sporting League has existed since 1985.
Through the act of documentation, the leagues are currently situated in 2006-7

MICHAEL SANDERS

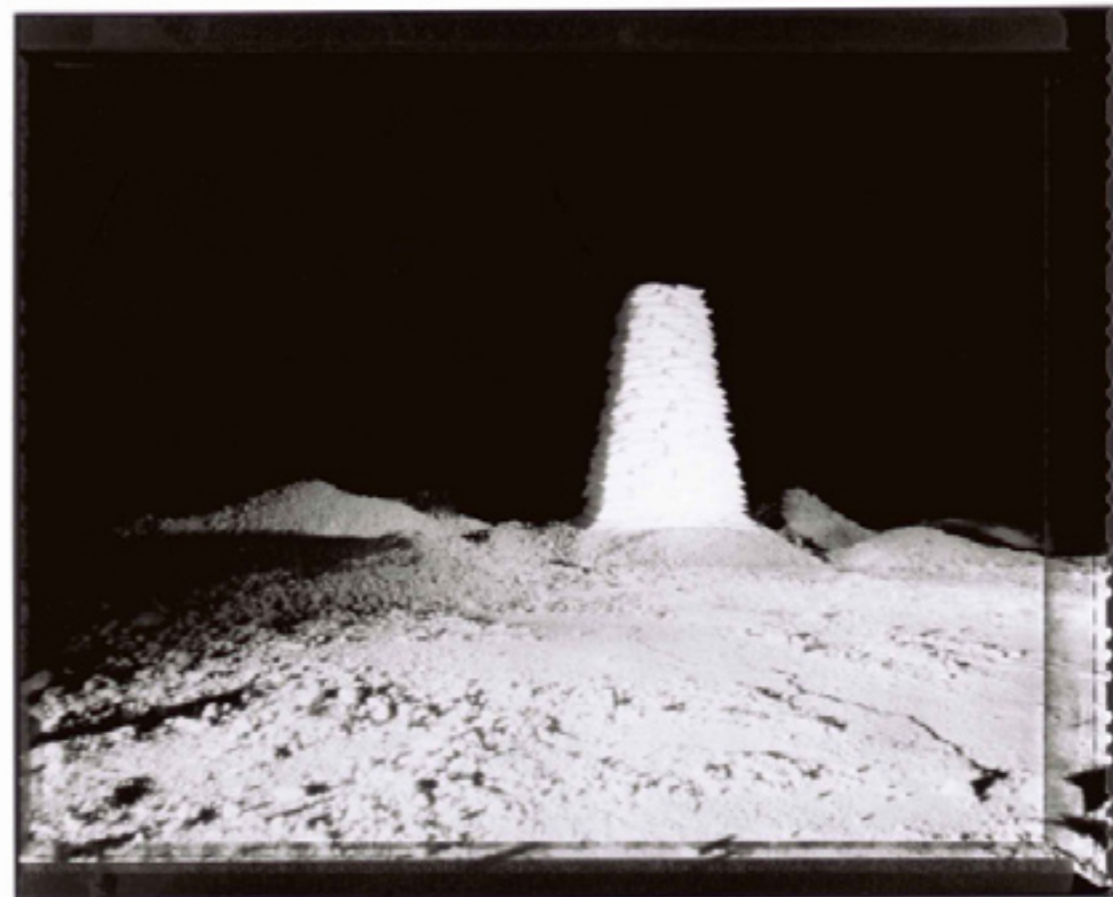
My work in engineering has given me a particular insight into the good and bad sides of technology, a prominent theme throughout my artistic practice.

'The Sand Bag Memorial' is inspired by an event in 2003 when military forces occupied the ancient site of Babylon for a major camp. In the course of the occupation US Marines, civilian contractors and Polish forces damaged the archaeology at the site and at nearby Etemenanki (the ziggurat) by building fortifications using sandbags filled with archaeological remains. The site was to be designated a World Heritage Site. 'The Sand Bag Memorial' formed part of a series of proposals to build a sandbag memorial to ruined archaeology at Camp Pemberton, California (home base of the US Marines) as a reversal of the process that occurred in Babylon, Iraq.

The nuclear age and its lasting effects on the landscape fascinate me. I try to picture the world as a future archaeologist might interpret it, sifting through the jumbled layers of conflict and habitation. The Thor missile launch site at Ludford Magna, 12 miles East of Lincoln, was the scene of a nuclear near accident on 7 December 1960. If a leak of liquid oxygen had caused a fire and explosion, a large area of Lincolnshire would have contaminated with radiation. Most of the concrete on the site has now been ground up to make aggregate for road building but some traces remain.

Sculptor and photographer, Michael studied 3-Dimensional Design at Manchester Polytechnic. He has exhibited his work both in Britain and America.

His most recent work includes 'Target Practice', a programme for BBC Radio 4 (April 2010) made in collaboration with producer Kate Burningham; 'The Receiving End', a site specific performance at RAF Wainfleet Air Weapons Range during the SEAS Festival in 2009, and 'Ruin-investigations into future archaeology' Kruglak Gallery, Oceanside, California – a collaborative exhibition with Walter Cotten in 2008.



Sand Bag Marker, a memorial to ruined archaeology
2008
'c' type print pinhole photography
76 x 101 cm

Vandenberg AFB Thor Missile Site and Polaris Tartan Suit
2009
'c' type print pinhole photography
30 x 40 cm
Photograph: Jane Wright
Suit made by Trevor Lewis

BETH SHAPEERO

Experimenting with liquids (paint, varnish and oils) I work to challenge the viewer's perception of these materials and exploit their beauty and behaviour; their seductive movement, sublime textures and unique personalities.

Recently taking my work in a sculptural direction I have been able to harness this experimentation on a much larger scale than previously, creating vast pools of glossy, seductive colour. Responding to the architecture of the space I exhibit in has allowed this playful experimentation to grow into purposeful installations.

The suspended sculptures I first created for Fishmarket Gallery, *Gloss Paint Suspended in Plastic Sheeting* are a response to the space; the weight bearing beams beg to be used with the vast open spaces that the building contains. By using sheet plastic as a support for a pool of paint, suspended from above I hope to exploit every aspect of the substance. Not only the visual but the physical weight and behavior of the paint, the way it grips and pulls the surface of the plastic, shaping it.
Beth Shapeero

In 2008 Beth Shapeero graduated from Nottingham Trent University with a first class degree in Fine Art. She then became one of the founders and directors of Backlit Gallery and Studios, an artist led, grass roots experimental hub for artists in Nottingham. Shapeero has recently completed a Post Graduate Certificate in Arts Practise 'Connect' run by The University of Derby.

Since graduating Shapeero has taken part in a number of exhibitions across the UK including 'We Are Here' at The Wallner Gallery, Lakeside, Nottingham in 2010, Wirksworth Festival 2010 and most recently 'Scale' at The Fishmarket in Northampton, September 2010.

www.bethshapeero.com
bethlushka@yahoo.co.uk



Saucer (Cream)
January 2010
Saucer, gloss paint
14 x 2 cm



Gloss Paint Suspended in Plastic Sheeting
February 2011
Gloss paint, polythene sheeting, twine
120 x 120 x 250 cm Approx.
(image: Fishmarket Gallery Northampton September 2010)

GILL SMITH

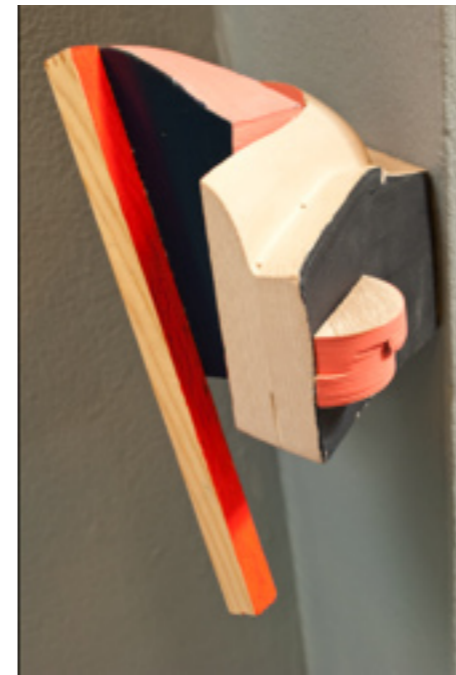
A two dimensional painting is essentially flat, addressing the viewer on a frontal plane. Forms are evoked in the mind of the viewer through illusion. In my three dimensional objects, colour and its relationship to the readability of form is of central importance. The clear perception of three dimensional form depends upon the combination of surface features, and the angle and intensity of the light in which it is seen. It is light and shadow that lend legibility to the 3d form. Most challenging for me has been to create a dialogue between colour and form, responding to each structural nuance.

I design the forms by combining discarded pieces of wood, altering pieces, using add-ons and covering most of the surfaces with paint, all done specifically with the intention of creating objects that have a quirky feel about them.

The philosophy behind my work is to create pieces that instil enjoyment, with an element of intrigue emphasised in the presentation. The hanging of the pieces is very dependant on the space they are in, so much so that this space becomes a part of the presentation, the abstract 'framing' of it. I deliberately hang the pieces below or above eye level, at floor level, in corners or around edges so that the whole piece is not immediately visible.

Gill Smith is studying for an MA at the University of Leicester. She has taken part in a number of exhibitions in the Midlands and Yorkshire including in 2010: Promising Young Contemporaries Exhibition, Creative Hinckley, The Atkins, Hinckley, Des Pardes: The Challenge of the Glocal Exhibition, Indo British Exchange Exhibition and Synapse Festival 2010.

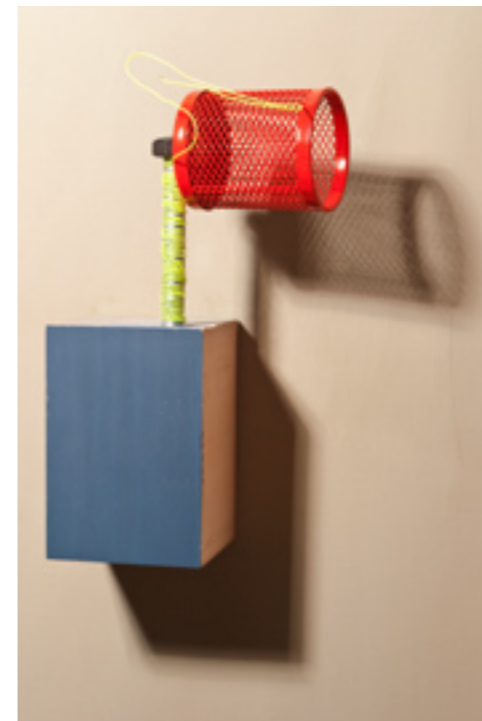
01858 465 801
07805 787 589
gillesmith@talktalk.net



Series 2: Untitled No. 2
2010
Mixed media
20 x 16 x 9 cm



Series 4: Untitled No. 5
2010
Mixed media
13 x 8 x 6 cm



Series 3: Untitled No. 2
2010
Mixed media
24 x 14 x 12 cm



Series 3: Untitled No. 8
2010
Mixed media
27 x 10 x 9 cm

JO SMITH

Much of my work is concerned with the human condition and how we treat each other, I have looked at domestic violence, concentration camps during WW2, and street violence. Wanting to make people look at and think about these issues, I have drawn people in with safe, homely looking fabrics and objects that are associated with comfort and security, so at first they may not realize what they are viewing.

My most recent work considered death and memory on a personal level, regarding memories of my father, looking at what details are remembered and the feel of those memories. I produced a triptych of portraits of Dad, from his youth to how he looked weeks before his death to lung cancer in 2000.

Jo Smith

Jo Smith is studying BA Hons Fine & Applied Art at The Grimsby Institute, East Coast School of Art & Design. She previously trained in Fashion Design at Loughborough College of Art & Design and Epsom School of Art & Design.

01472 317 317
07835 361 405
josmithtextiles@googlegmail.com



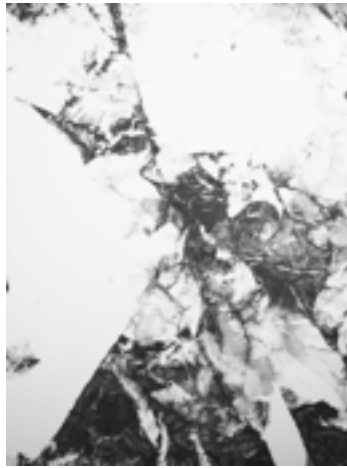
Dad # 1
2010
Machine embroidery
85 x 80 cm



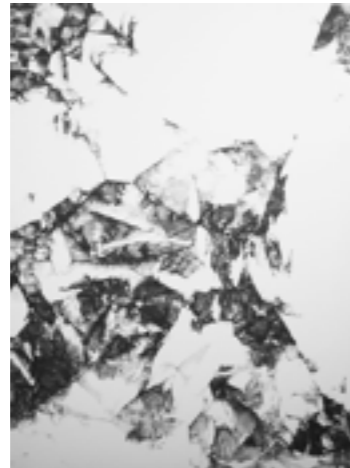
Dad # 3 (detail)
2010
Machine embroidery
53 x 62 cm



Domestic Violence
2009
Hand embroidery
61 x 51 cm
Screen printed image taken from 2007 Women's Aid Campaign



Squeeze 1
2008
Ballpoint pen on aluminium panel
1372 cm x 102 cm



Squeeze 3
2010
Ballpoint pen on aluminium panel
1372 cm x 102 cm

KATE SMITH

I have always drawn, but my current practice is exclusively drawing based, with recurring references to printmaking. I am particularly interested in the physical contact of the drawing hand with the drawing surface, in the multitude of ways in which the activity and gesture of drawing can result in marks and imprints. I am interested in indicators of human presence—a worn piece of fabric, a footprint in the sand, or a furrow in a field—as well as marks and residues left behind as the result of conscious and unconscious actions or gestures. I explore the idea of drawing as a form of contact between artist and medium, artist and audience and audience and work.

My current body of work, which began in 2002, deals with the marks and residues we leave behind as we move through spaces and investigate drawing as an expression of gesture, mark and imprint or trace. Work explores questions such as the difference between a mark consciously made, for example a pinch and a mark resulting from spontaneous movements such as feet dancing and hand holding.

Work ranges from large, meticulously rendered drawings such as *Squeeze 1* and *3*, which can take up to 350 – 400 hours to complete, to collections of accidental, intentional and found marks. I am also experimenting with the hand-drawn digital - using a pressure sensitive digital pen and tablet.

Kate Smith

Kate Smith gained a degree in Painting at Leicester Polytechnic and completed an M.A. (with distinction) in Printmaking at University College Northampton. Since 2002 her work has been exclusively drawing based and she has exhibited nationally and internationally including the Manifest Creative Research Gallery and Drawing Center, Ohio in 2006 and the Drawing Center in New York in 2008.

<http://www.kate-smith.co.uk>
www.kate-smith.co.uk



I Once Sat Next to Dawn French
2000 & 2010
Video installation

LESLEY STABLEFORD

'I once sat next to Dawn French' playfully involves the public both as subject and audience, not only during the making of the artwork, but also during its exhibition. Like much of my previous work, it has a political edge, concerning itself with current issues based on the premise that art has crucial opinions to express about the structures of society.

On the TV, in the tabloids and magazines the lives of film, TV, and pop stars, the royals, sportsmen and women, even reality game show participants are dissected and examined daily. Media celebrities can be created and then publically annihilated overnight. It is interesting to examine the importance and effect of the popular media in our own lives. Everyone has some event to refer to. We live in a culture of celebrity.

Lesley Stableford works in film, video, installation and sculpture. Through her work she seeks to develop a dialogue with her audience, where the viewer and artist meet on equal terms.

Lesley's work has been exhibited and screened throughout the UK including at the ICA, London and Edinburgh Fringe Film Festival where she won Best in the Fest Programme. Lesley is Artistic Director of Transitions Media Arts, based in Lincoln.

07860 828 226
transitionmedia@ntlworld.com

SHARON STEINGOLD

For several years, the initial stimulus for creative activity has been the sensations and perceptions of experience, of which the natural world remains a primary source. There is no stasis; one second overlaps another and the series of drawings 'Fleeting Moments' captures something of the flux.

Spontaneous drawings are made whilst walking through a rural environment, not to represent but as a visual notation in response to the sights, sounds and sensations of natural phenomena. It is through the act of making that something of the 'lived experience' of engaging physically with the natural environment is discovered.

Large drawings are made in the studio. The activity is physical, lying across the paper, eye and hand working simultaneously in close proximity, tapping the surface with non-traditional tools without consideration for the final outcomes.

Sharon Steingold is based in Leicestershire. She recently completed a PhD in Fine Art at De Montfort University, Leicester.

Sharonm8485@hotmail.com
0781 845 3003



Fleeting Moments 1
2010
Ink, glue on Fabriano paper
100 x 70 cm



Fleeting Moments 2
2010
Ink, glue on Fabriano paper
100 x 70 cm



Fleeting Moments 3
2010
Ink, glue on Fabriano paper
100 x 70 cm

HELENA STYLIANIDES

I work mainly in wood, producing small to large scale carved artworks. Plain and coloured sculptures emerge from a reductive/constructive process based on animal and plant forms.

The challenge lies in making the most of materials to hand.

In developing a relationship with the material, the sculpture evolves organically as a growing thing- by experimenting and improvising.

Inspired by the search for the essential in nature, the journey of the work takes shape through the familiar figurative and the strangeness of abstraction.

Helena trained in Fine Art Sculpture at Brighton Polytechnic and Chelsea School of Art where she gained an MA.

She has exhibited her work at outdoor events and in gallery group exhibitions. Her major work has been realised through public art commissions and community projects in London, Essex and Greece. Recently she has completed two community carving projects and two commissions for Lincoln.

01522 568 658

Flickr [helena.stylianides](https://www.flickr.com/photos/helena.stylianides/)

Helenastyli@yahoo.co.uk



Bowed Pod
2009
Limewood
84 x 61 x 37 cm

MICHAEL THACKER

The primary reference points for my sculptures are natural forms such as seedpods, shells, fossils and plant buds, combining this with the geometric construction found in architectural elements and the principles of devices such as pediments and arch-ways.

The idea of an inner form plays an important part in my work, a form developing and growing within a hard outer casing to burst forth, revealing a new form, unbalancing the original, juxtaposing taut polished geometric forms against roughly textured organic forms emerging from within.

Michael Thacker studied Fine Art (Sculpture) at Loughborough University, going on to study Stonemasonry at York College, where he was awarded the S and J Whitehead award for stonemasonry. Michael Thacker is a stonemason and stone carver at Lincoln Cathedral.

He was awarded Associate membership of the Royal British Society of Sculptors in 2003. Michael exhibits extensively in the UK.

07786 574 428

www.artonthemap.org.uk/artists/lincoln/michael-thacker

mjt91@hotmail.com



Endless
June 2010
Ancaster Weatherbed limestone
35 x 35 x 20 cm

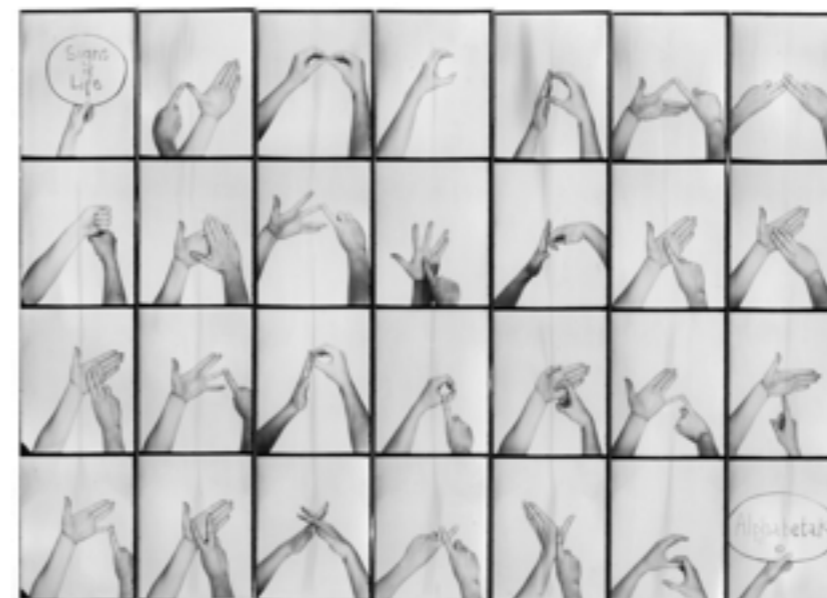
KATE TYLER

I am a photographer and photobooth fanatic based in Nottingham. I have collected passport photos since 1991 and now have over a thousand different images. I also create my own work using the photobooth medium. My art work celebrates the limited space of the booth and I especially enjoy utilising the restrictions that a strip of four standard-format images imposes.

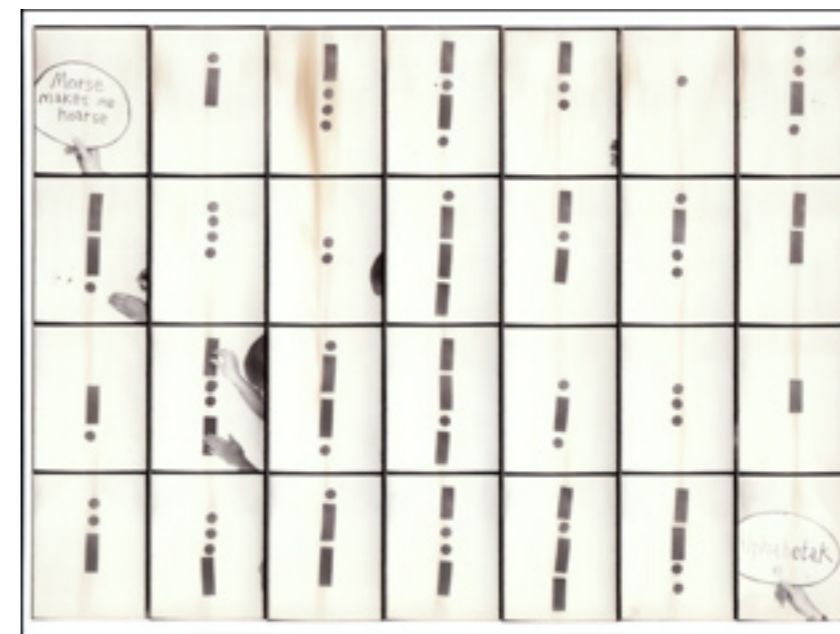
My fascination was born when, as a child from a Lincolnshire village, a trip to the city of Lincoln always seemed exciting, with its glorious cathedral, oh-so-steep hill, multiple shops and outdoor photoboos. My recent photobooth work uses both the immense collection and my own antics in the photobooth to create a range of pieces. I have made a series of alphabets that follow a 4 x 7 grid, with rows comprising A-F, G-M, N-T and U-Z respectively. This alphabet series is composed of a range of alphabets including Arabic, various calligraphies and Morse code and sign language, these last two appearing in 'Morse Makes Me Hoarse' and 'Signs of Life'.

Kate Tyler has exhibited in Nottingham, most recently at the NCN Lace Market Gallery and at Nottingham City Artists Gallery. She has shown regularly in Christchurch New Zealand where she lived prior to moving to Nottingham. Kate Tyler's work is included in Photobooth – The Art of the Automatic Portrait by Raynal Pellicer, due to be published late this year. She teaches photography and media studies in Nottingham.

07854 475 288
www.katetyler.co.uk
katetyler@iname.com



Signs of Life
May 2009
Photography
34 x 44 cm
Part of the Alphabetak Series of A-Zs in the photobooth



Morse Makes Me Hoarse
August 2009
Photography
34 x 44 cm
Part of the Alphabetak Series of A-Zs in the photobooth

TINA WALLER

I am passionate about the buildings that were once part of our thriving economy and I want to bring their stagnant facades to the attention of the viewer. In contrast I am drawn to the modern glass buildings that create a division of power. These towers allow the viewer to feast their eyes upon the aesthetically pleasing geometric forms that separate them from whatever lies behind the facades. Post recession they stand as totems to an almost obscene wealth and prosperity.

I make comparison between the overtly powerful buildings and the gentle beauty that often lies just around the corner, in the neglected disused buildings that once served our needs. I sense an emptiness while exploring the new modern structures which impinge on the established traditional brick buildings. As a photographic artist I examine cultural issues and comment on societal structures using stills photography. I use a photo documentary approach over several sessions to produce images that are often heavily cropped to prompt the viewer to question what is seen.

Tina Waller recently graduated with a First Class BA Honours degree in Fine and Applied Arts majoring in photography. She teaches Fine and Applied Art at East Coast School of Art.

She has exhibited extensively in Lincolnshire and N E Lincolnshire.

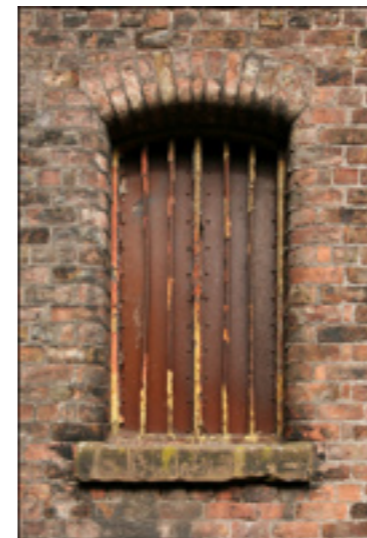
01472 238562
0795 499 8222
Tina.waller3@ntlworld.com



Isolate – Empty – Unseen 1
May 2010
Digital photography
81 x 56 cm



Isolate – Empty – Unseen 3
May 2010
Digital photography
81 x 56 cm



Isolate – Empty – Unseen 2
May 2010
Digital photography
81 x 56 cm

MOIRA WEST

Working with felt I am keen to introduce this amazing material to a wider audience. Recently I read about and was inspired by 'Sarah's Story', about a Motor Neurone Disease sufferer. This resulted in my considering how the public relate to and understand what life is like for those living with a neurological disorder. Emphasis is on creating texture through the structure of surface and felt work, showing the variety of felting techniques- the versatility of fibres providing the viewer through interaction with knowledge and information of life with sensory problems.

3D structures and wall structures evolve from recycled materials as I try to limit my impact on the environment, incorporating locally sourced animal, cellulose, and plant fibres.

The seamless felt vessel 'Tigued' incorporates a seamed jute leaf sack, a contradiction representing life for a person with a sensory dysfunction. The vessel can be left in a collapsed state or be hung from the small loop formerly used to pull the sack closed and left loose during the felting process. This is an example of how fatigue is a symptom which leaves the sufferer worn out, unsettled, weak and exhausted. Viewers are invited to change the shape of this felt, to look and feel inside. Materials used are jute sacking, Merino, Blue Faced Leicester, Swaledale, Mulberry silk waste and yarn.

Moira West graduated with a BA Honours in Creative Arts from New Buckinghamshire University in 2010. She has exhibited in Lincolnshire and is active member of arts and crafts organisations in the county.

www.moirawestfelt.com



Tigued
2010
Jute & wool
50 x 30 cm

Thomas M Wright

My work is concerned with the genre of portraiture. Sometimes fantastical, sometimes familiar, the paintings question the validity of representation in a context where modern mass production and instant reproducibility are the ruling order. By keying the work into the history and language of portrait painting they, ultimately, question notions of authorship and originality. How much of the work is me and how much is the work of history?

I like to think of the works as martyrs to portraiture, approaching the generic mythology in order to allow for a contemporary re-evaluation of their function within a critical context. By making paintings which are derived from an exhausted starting point, I am able to invade the history of the work with my own manifesto. They become a sort of Frankenstein's monster, reinvigorated by a fresh perspective that, subsequently asks the viewer to reconsider notions of what was previously taken for granted. Each individual work is a confrontation between matter and metamorphosis, between paint as a raw material and painting as imaginative transformation.

My work hints at a recognisable present but it does so by emphasising the contemporary as being a result of the overt accumulation of the it's revered past.

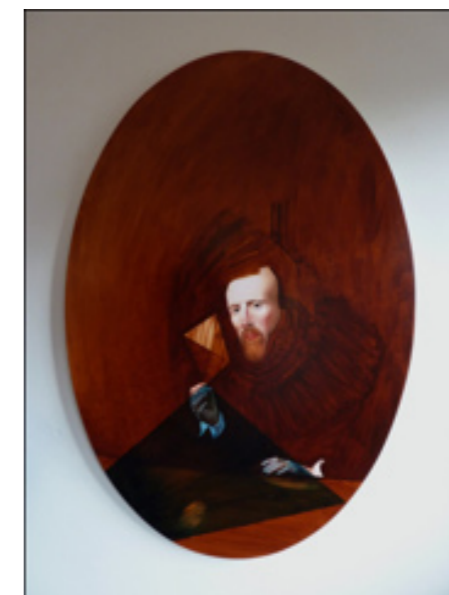
Thomas Wright lives and works in Nottingham. He studied at Liverpool John Moores University, BA Honours Fine Art and Goldsmiths College, University of London, Postgraduate Diploma in Fine Art.

He has exhibited in London, Manchester and Nottingham, winning the Grand Prize in the Nottingham Castle Annual Open 2010.

tom.m.wright@googlemail.com
www.thomasmwright.co.uk



Psyence Fiction
2010
Oil on board
56 x 38cm



Relics of Vanity
2010
Oil on board
56 x 38 cm



Untitled
2010
Gloss on board
33cm



Untitled
2010
Oil on found image
32 x 32 cm

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