

# Catalogue



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Heslam Trust



## Opem 2

### Open East Midlands

The biennial open exhibition for artists in the East Midlands and South Humberside  
29 September 2012 to 6 January 2013 at The Collection, Lincoln

Leila Al-Yousuf, Holly Christian, Sean Cummins, Dale Fearnley, Dug, Michael Forbes, Lynn Fulton, Scarlett Homeshaw, Frank Kent, Thomas Lamb, Yuki Lamb, Melanie Langton, Laura Mahony, Nick Mobbs, Krystina Naylor, Emma Osbourn, Lottie Parlabeau, Yelena Popova, Terry Shave, Jodie Thompson, Andrew Weekes, Rachel Wing

Opem 2 is a curated showcase for contemporary art in the East Midlands.

Twenty two artists and artists' groups have been selected from entrants from across the region to show their work in this second biennial exhibition of contemporary art.

The selector/curators are, Edward Allington, sculptor, curator and Head of Graduate Sculpture at The Slade School of Fine Art and Hayley Newman, performance artist, writer and lecturer.

The exhibition includes painting, sculpture, film, photography, print, performance and site-specific installation. Emerging artists are showing alongside those already exhibiting nationally and internationally.

The artists were chosen on their individual merit so while there is no overarching theme, during the selection loose connections emerged, clustering around landscape/place/identity, abstraction/illusion and performance/spoof.

A number of artists have produced new work in response to the context of the gallery's architectural spaces or been challenged to present work in new ways for Opem 2.

### **Acknowledgements**

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 sponsorship of the £250 prize for drawing. There is also £2,000 residency award or development opportunity for a performance artist.

The exhibition has kindly been supported by Arts Council England.

We would like to thank our volunteers and interns who have helped so much in the realisation of this project.

One last thank you goes to all the artists who entered their work for Opem 2.

Leila Al-Yousuf

*Unfolded Length*

2012

Wood, Steel, Clay paint

600 x 43 x 43 cm

'I make art that responds to the space around it, physically and structurally relying on the site. Forms that weave the shapes of the architecture into the room and divide space; altering the way that people physically move through it.

The works look outward; markers to make the viewer pause and notice perspective, scale and light. While relying on the dimensions of the space to dictate their scale, they in turn offer a clue of scale to the viewer as they encounter the space.

I am interested in the way that people engage with space; the placing of an object makes us aware of the landscape which we would usually navigate unconsciously. By altering or blocking the viewer's natural movement, I hope to bring an awareness of themselves as part of their environment.'

I see these pieces (Unfolded Length) almost as sketches – I stand in the space and imagine the sculptural lines drawn across it, a quick process which I then work at making into a reality. I suppose I am making the room into an abstract painting where each person that steps into it becomes part of the composition.'

Leila is a Nottingham based artist who makes sculptural interventions specific to each space she encounters. Her interest lies in working with raw materials and the exhibition space to bring the viewer into a three dimensional composition of forms and textures deployed across a space in a painterly way. Leila graduated from Nottingham Trent University in 2010 and has continued to pursue a Fine Art and curatorial practice since then as one of the directors of Backlit Gallery. Recent Shows include World Event Young Artists at Nottingham Castle, Regrouping at BendInTheRiver, Gainsborough, and a solo show at Gonzo Unit, Nottingham.

Holly Christian

*Untitled*

2012

DVD

My practise orientates around narrative, responding to real places, archiving, collecting, blending fact and fiction, the deception of photography and a sense of past or history. Taking found imagery and exploring the tension between narrative and function I took the image from its original context and reinstating it in an environment where the work is considered as art, it not only alters its function but as all the images I work with are obsolete in their original function, it allows me to rejuvenate the original narrative as well as creating a new one.

These works have culminated in a series of landscapes which consist of two or more landscape images conjoined. The intention is to create fictional environments and situations that people will stand and look at because they can relate to them as the imagery looks so familiar; hopefully reminding the viewer of a past experience. The images are taken from my personal archive of several thousand slides. These slides contain mainly amateur photographs, from trips or holidays, recreational activities.

Holly currently specialises in conceptual photography, archiving and book making, her practice having evolved over six years of art and design education. Currently in her third year at Leeds Metropolitan University studying BA (Hons) in Graphic Arts and Design, Holly previously studied National and Foundation Diploma in Art and Design at Lincoln College of Art and Design.

Sean Cummins

*Drawing with instructions No. 3*

2012

Emulsion on wall with drawing on paper

243.8 x 132 cm

'To work with a plan which is pre-set is one way to avoid subjectivity.'

Sol LeWitt, *Paragraphs on Conceptual Art*, Sept. 1967

I use pre-set instructions to make drawings. This is an attempt to make so-called 'expressive' work outside of an individual subjectivity. A typical set of instructions for a drawing has 5 operations to be performed in sequence with variations from expressive to ruler straight lines. A team operates on each drawing so that more than one person's 'expressive' hand can be seen in the work. At the centre of my enquiry is a questioning of subjectivity and authorship. I am interested in how drawings can represent and/ or be a state of spatial immersion. By this I mean the collapse of space between subject (myself) and object (the drawing). I am fascinated by the relationship between an edge and a form.

This collapse can occur between the maker and the art object through a meditative form of fabrication. In his 'Lecture on Nothing' (1949), John Cage said 'I have nothing to say/ and I am saying it/ and that is poetry/ as I need it'. For me it is within this 'nothing' that the distance between the object and the fabricator collapses. Through a series of operating instructions my work attempts to convey the condition of aphasia, of someone who is unable to prioritise the language that surrounds them as they attempt to draw an interior. In making my drawings also I start with a set of operating instructions or conditions. The conditions control and make the work releasing it from the anxiety of its own creation.

Twenty years ago I had a studio critique of my work with Clement Greenberg who described the drawing with my painting as 'doo-hickey'. I think that he found in my work un-necessary and overly complicated drawing. I have embraced this 'doo-hickey' ness as a kind of perverse act.

# Dug

## *Huaca*

2012

Performance

Dug Collective – (Joana Cifre Cerda, Kate Buckley, Ross Oliver)

'Huaca' is the Peruvian term for all that is sacred and may refer to one who has ability to locate buried, sacred treasure.

The notion of a sanctified activity, object or place tends to be at odds with contemporary culture; practices set apart from everyday reality may be viewed with suspicion, however the need for an individual to embark on periods of withdrawal and reflection is universal and requires no script to guide it.

'Huaca' has been developed as a site-specific performance for the Collection, drawing on the sense of the place as a location for digging beneath the surface, uncovering the past and throwing light onto the present. The piece enquires into the nature of the intuitive self under the gaze of the socially conditioned self.

The piece evolves throughout the period of the exhibition. Even without the presence of the performers, the subtle yet constant motion shown on the screen creates a strong sense of uneasy expectancy.

The three artists have worked collaboratively since November 2011 and formed as the Dug collective in June this year. Their work shares an experimental approach and together has generated hybrid pieces that straddle disciplines of performance, assemblage, soundwork and video installation.

Dale Fearnley

*Doom on Brother*

2012

Film

2 mins 24 secs

'Reacting to false ideology, multi-media, popular culture and politics, I explore the power of narrative, in particular, that which can be obtained un-staged and in the moment.

In this increasingly fluctuant and diverse era, I explore documentary filmmaking as a method and catalyst to address humble idiosyncrasy juxtaposed against social anxiety.

Some manifest exposing 'genuine' instances, others not so, in an attempt to obscure fact with fiction and challenge conceptions of reality that morph freely from the screen to situation. In this age's underwhelmed pursuit of success, I endeavor to interrogate and celebrate character, fearful for loss or the lacking of our 'genuine' individual and social identity.'

Born of humble origins *doom on brother!!* has quickly become one of the most influential and respected performers of the 21st century for their probing and exploration into the limitations of their indistinguishable sound. The band's drummer, also an emerging visual artist offers an insight into the world of doom on brother, a trailer from the bands 'work in progress' documentary of the same name, following their rise to rights both on and off stage, depicting a vivid and honest portrayal of their experiences along with interviews from themselves and their peers.

Fearnley graduated from the University of Lincoln in 2009 with a degree in Fine Art, and currently resides and works in Lincoln. Fearnley is a co-director of over+out, a not-for-profit exhibition and project space in Lincoln. In recent years, Fearnley's work has been exhibited widely throughout Lincoln, in a variety spaces such as Greestone Gallery, The Monks Gallery, Wellingore Reading room and Chapel, and over+out.

## Michael Forbes

### *Souls of the Diaspora 1*

2012

Photography/ House paint/ MDF

150 x 100 cm

### *Souls of the Diaspora 2*

2012

Photography/ House paint/ MDF

150 x 100 cm

Michael Forbes is inspired to make art which explores his individual and cultural existence and its relationship with history. His work is influenced by the relationship between Europe and Africa and the affect this has had on world history and contemporary life.

The Black Diaspora plays an important part in his everyday thinking in many arenas, such as social and political issues around education, poverty, race, masculinity, fashion, wealth and the nature of success. These issues are embedded in his work. 'Souls of the Diaspora' started life as a photo documentary project on teenagers focusing on their interactions, peer pressure, fashion and their bodies, but evolved into a project that explores the Black Diaspora and the migration of cultural roots and human DNA. The visual representation of DNA (the double helix) is used as an aesthetic tool to create abstract layers to the final images.

Forbes re-appropriates images and objects to help him discuss areas of interest, such as diversity and difference, whilst acknowledging history for all its foibles and achievements. The work he presents celebrates the results of our collective histories, whilst being very much about the here and now. His artistic practice is complimented by curating contemporary exhibitions and events, which includes developing projects that reflect his visual, intellectual and aesthetic values and support his ethos that good art comes from talent and rigor.

Forbes has exhibited internationally, in cities including Zagreb, New York, Munich and Nottingham. He is a founding member of Nottingham Studios Group, the trading name for Primary, and has recently completed a year-long residency at the International Studio and Curatorial Program (ISCP), New York. Following this residency, Forbes' work will be included in the exhibition, *Next Generation: Contemporary American Photography* at Pasinger Fabrik and Amerika Haus in Munich later this year.

## Lynn Fulton

### *Pelt*

2012

Plywood

240 x 240 cm

### *Bath with Mountains*

2009

Plywood, plaster's bath, electric light

240 x 240 cm

Lynn Fulton's work is concerned with an exploration of objects, both made and found, and the situations set up between them. She is interested in making work through the landscape; in its broadest definition. The term landscape is used to describe something real that we look out onto, but also a representation of something at the same time. In its many complex guises landscape contains intimacy and distance, and signifies a journey. While at the same time it can be the particular place that you are standing on looking at the view, observing a detail. Fulton uses a combination of pictorial, narrative and formal elements, employing different materials and techniques. The pieces often involve construction referring to building practices and temporary structures. The work is an exploration of the qualities of physical stuff, the relationships between fabricated elements and DIY materials.

Lynn Fulton received her MFA in Sculpture at the Slade School of Fine Art in 1997. Over the last 15 years she has shown her work internationally including galleries in New York, Budapest, Netherlands, Germany, Wales and England. Her work has been seen in Battersea Arts Centre, The Gasworks, London, The Whitechapel gallery, Pierogi 2000, Brooklyn NY, and most recently at Chapter gallery in Cardiff as part of the exhibition 'Pile'. She has also been a participant in ART OMI, upstate NY, and Braziers international workshop. She currently teaches on the Fine Art course at Nottingham Trent University and lives in Southwell, Nottinghamshire.

## Scarlette Homeshaw

### *Cage (Ne 10)*

2012

Reductive lino-cut

81 x 66 cm

### *Inside & Out*

2012

Reductive lino-cut

66 x 81 cm

### *White February*

2012

Reductive lino-cut

81 x 66 cm

'The exploration of, and personal attachment to, specific interior and exterior spaces are the driving force behind this work. Every piece finds its origin within the shell of the building that I will eventually call home. This space, though currently uninhabitable, has been in the making for ten years and under construction for the past three. Evidence of this family undertaking permeates all aspects of my life, and the static building has become fascinating to me.

I create reductive linocuts from hours of observations. The prints are snap-shots of interior spaces. Colours vary from print to print because I approach each space individually, as these prints bring forth half a life time's worth of emotional involvement. The prints represent a journey through layers of process.

Within the composition of every print there is at least one window. The new build is inundated with them; they act as a means of culminating the inside and outside worlds. The same is implied within the prints: merging an internal space with the landscape it adorns. Even the mark-making feels organic, as most of the prints show skeletal wooden wall structures interfering with the space and obscuring the window views. The wooden structures feel like areas of living forest, your eye moves through the woodland in search of natural light and the outside environment.'

In 2012, Scarlette Homeshaw gained a BA (Hons) degree in Fine Art from De Montfort University. Homeshaw's work has been shown at the Independent Arts Centre, Leicester, in the group exhibition, *Friction*, 2011; and in London at the printmaking and photography exhibition, *3 Degrees*, 2011.

Frank Kent

*Latex Screen*

2012

Beech, Latex

218 x 218 x 5 cm

'My paintings come from an instant reaction that is informed by my unstable, developing taste. Whether it be an idea, an action, an instinct or contemplation they may find their place according to what I'm doing at the time.

**It is what it is, but it is never the same;** moment by moment this 'fixed object' adjusts under the conditions of its own existence. Free of a fixed appearance and title, embracing every current situation. As well as being an object in its own right.

My paintings travel between sites gathering their content along the way, paintings that have long since been involved in an ideal setup now face the task of being adapted and re-arranged again and again.

Why?

My paintings don't project another realm or represent ours.

They accept their existence in this one.

They celebrate it.'

In 2010, Frank Kent earned a First Class Honours degree in Fine Art from Nottingham Trent University. In recent years, Kent's work has been shown throughout Nottingham and more widely, in galleries including Surface Gallery, Nottingham; Fishmarket Gallery, Milton Keynes; and BendInTheRiver, Gainsborough. He also held a 3 month residency in the Surface Gallery during 2011. In the same year, Kent won the Grand Prize from Nottingham Castle Open.

Yuki Lamb

*Moonlight*

2011

Oil on canvas

97 x 107 cm

'The work 'Moonlight' is from observation of trees at night and how the moon illuminates the surroundings transforming both light and shadow. The source imagery for the paintings is of a trees canopy in leaf. My painting takes this motif, and undertakes a dissection of branches and leaves.

My work is for the most part abstract, however it is often generated by images that suggest specific underlying content. For example my recent work derived its imagery from the canopy of a tree in leaf. My painting takes this motif, and undertakes a dissection of branches and leaves.

Through my personal and immediate intuition I want to get closer to the realm of beauty that I have experienced. My intention is to evoke emotional and psychological states of mind through suggested imagery, interact with the subject, finding the patterns, rhythms and relationships between order/disorder, simplicity/complexity.'

Yuki Lamb was born in Japan in 1977. In 2000, Lamb gained a BA in Fine Art Painting from the University of the Arts London, Wimbledon College of Art, followed by an MA in Fine Art from the University of the Arts London, Chelsea College of Art and Design in 2001. In 2003, she was a UK finalist of Lexmark European Art Prize. Lamb has exhibited globally, including the Annual Exhibition, The British School at Rome, Italy, the Three Persons Exhibition, Fukuoka Asian Art Museum, Japan, and various venues in the UK.

Thomas Lamb

*Blossom Trees in spring at Night*

2010

Oil on linen

94 x 116 cm

'*Blossom Trees in Spring at Night* is one in a group of pictures made in response to visits I have made to Japan in the Spring and viewing cherry trees at night during this time.

The cherry tree has been an important cultural symbol in Japan for many centuries. The tree flowers for a short period of approximately one week, during which many festivals take place across the country celebrating the transient beauty of the cherry tree.

With the paintings I have attempted to make images that engage with the universal and transient nature of the Japanese cherry tree.

Working from both the observation and memory of a subject the work resides with my visual and tactile perceptions. I believe in a strong relationship between both drawing and painting and see both disciplines as unified in the process of depiction. I am interested in the observation of nature and attempt to make work that is universal in meaning and interpretation.'

Thomas Lamb was born in 1978 in the UK. He gained a BA in Fine Art Painting and an MA in Drawing from the Wimbledon College of Art, London (1997 – 2001). From 2001-2003, Lamb received the Sainsbury Scholarship in Painting and Sculpture from the British School at Rome, and in 2006 he received the Prince of Wales Bursary for the Arts, Athens. His group exhibitions include *Responding to Rome* at the Estorick Collection of Modern Art, London and *Hyogo International Competition of Painting*, Hyogo Museum of Art, Kobe, Japan. His work is currently represented by Browse & Darby, London.

## Melanie Langton

### *Rollergirl Skateboard*

2012

Acrylic Ink on wood

80 x 20 cm

Tattooed ladies, Roller Girls, nuns with a secret desire to become Playboy Bunnies and a grumpy Dominatrix called Maude, are just some of colourful themes that interweave Melanie Langton's artwork.

Lincoln based designer and Illustrator Langton produces a variety of work, including canvasses, custom hand painted skateboard decks, printed t-shirts and limited edition prints of her digital artwork. Having moved to Lincoln from Leicester in 1998 to study Graphic Design and Illustration, Langton has remained in Lincoln working on numerous projects.

Melanie Langton has also been skating with the Lincolnshire Bombers Roller Girls for the past three and a half years, and has built up a body of work, creating their posters, bout flyers and other promotional material, the themes of which are threaded throughout her other artwork.

In April 2012 Langton had her first solo exhibition at The Gallery at St Martin's, Lincoln.

Langton regularly creates editorial artwork for Lead Jammer magazine, along with producing privately commissioned works, and is currently working on a collaborative t-shirt design with Queens of the Sin Bin and is also to co-curate a further exhibition at the Gallery at St Martin's planned for July 2012.

Laura Mahony

*For the Enlightened: A Phonic for the Epitome of the Optical*

2012

Audio guide

4 mins 30 secs

'My work is characterized by elaborate, subversive jargon and idiomatic phraseology. An analytical approach to certain etiquettes and procedures is scrutinized, dismantled, and re-assembled.

Juxtaposing elitist formalities with a hint of asteism, the audience is invited on a journey of insurrectionary locution and apocryphal harangue.

Drawing influences from institutional critique and modernist anti-art works, I appropriate cultural avocations through performative lectures and audio guides.'

'For the Enlightened: *A Phonic for the Epitome of the Optical*', is an audio tour specifically designed for OPEM 2 to clarify optimum comprehension of selected works.

Laura Mahony graduated from the University of Lincoln with a BA (Hons) degree in Fine Art in 2011. In this past year, Mahony has worked as Project Assistant for Beacon Art Project, Lincoln, and Research Assistant for the Greyfriars exhibition, *Mistaken Presence*. Recently, her work has been shown across various venues in Lincoln, including Monks Gallery, *6 Degrees; Monks Gallery 4*; Greestone Gallery, *Greestone 42*; and Milton Street Warehouse, *Over and Out* and *Crocodiles with a Second Skin Thrash*.

Nick Mobbs

*Game*

2011

Screenprint

61 x 54 cm

*Hiding Figure 1*

2011

Screenprint

28 x 35 cm

*Hiding Figure 2*

2011

Screenprint

28 x 35 cm

'My work subverts the methods and rituals of childhood play to create images that conjure feelings of both nostalgia and anxiety.

This series of works draws inspiration from children's tendency to 'hide' in a very visible way under blankets and towels. I am interested in how this childhood desire to cover ourselves to find 'protection' from being viewed is mirrored in society.

For the *Hiding Figure* screen print series, of which there are five editions, I worked with googled 'found' photographs of celebrities, athletes, suspects, and party-goers etc., all covering their faces. I blurred or replaced the original backgrounds. Removed from context, the figures' reasons for concealing their faces become unclear and the characters become comic, menacing or uncanny.

*Game*, another screen print of which there are five editions, is a staged scene. It is deliberately ambiguous, leaving us uncertain of the nature or purpose of what confronts us - does the scene depict a game or something more sinister?'

Nick Mobbs graduated from a Masters course in Printmaking from the Royal College of Art in 2009. Mobbs' work has been widely exhibited, including exhibitions in London, Leicester, Newcastle and Nottingham. Mobbs was the Artist in Residence for the Leicester Print Workshop in 2010. In 2011, *In Hiding*, Mobbs' solo exhibition, was shown at the Lakeside Art Centre, Nottingham.

Krystina Naylor

*Untitled (open box)*

2012

MDF/ emulsion

20 x 20 x 20 cm

*Untitled (oblivion)*

2012

Card/paper

30 x 20 x 10 cm

*'The use of camouflage, no matter what the specific application, has certain basic requirements that must be met. First, the camouflage must be tailored to the observer. Second, the camouflage must deceive the observer into making a false judgment about the camouflaged object. The strategies of camouflage can be broken down into up to four categories, which are cryptic, disruptive, mimicry, and countershading.'*

D. Godfrey, J. N. Lythgoe, D. A. Rumball, *Biological Journal of the Linnean Society*, 1987

'I tend to work in sculpture as its initial function is to inhabit the third dimension, as do you, the viewer. Either the object itself or its situation should feel slightly odd. A paradoxical and circular concept aims to contradict the original object's purpose. Some sculptures refer back to trompe l'oeil while others become abstracted through placement (of you/it). They aim for dimensional disruption and ask for particular viewpoints. Ultimately, the works attempt to dissolve space through surface but still anchor themselves within a conceptual language; which in some way or another connects them to their predecessors as well as their immediate environment.'

Krystiana Naylor gained a First Class Honours in Fine Art from Nottingham Trent University in 2011. Her work has been exhibited in shows such as, 'Saatchi New Sensations', London, 2011; 'Thoresby Street Thursdays', Nottingham 2012; and 'No Shway Man!', Nottingham, 2011. Naylor held an internship in 2009 with Craig Fisher, at Nottingham Trent University.

Emma Osbourn

*Arachne's Thread*

2011

Video

4 mins 41 secs

'My practice as a visual artist seeks to question the blurred and contentious borders between art and craft, whilst redrawing the boundaries between analogue and digital. I use and subvert materials and processes to evoke a sense of the strange or of the familiar-made-strange; exploring the idea of defamiliarisation or 'ostranenie'. The work is created in such a way that the perception of what it is reality is impeded. This forces the viewer to see the small strangeness of the process.

I work primarily in video; using textile techniques. Using decorative craft-based techniques as commentary plays with the relationship between art and craft: the processes of craft and the language of art. I have combined traditional textile techniques with video, old cine film, photographic processes, and slides. These processes were traditionally more associated with men than women. I make my own slides and have sewn into them, so that the black thread interacts with the heat of the projector bulb. I have also sewn into cine film, which I then re-projected and videoed. The work explores the relationship between masculine and feminine, hand and machine work and exposes the process of sewing. Combining stitch with moving image adds another layer of meaning.

As well as the video work I also work installation. I make small, almost unfinished objects that I then arrange, as if a person had just walked away, the unfinished textile exposes its process, leaves a rawness that defies commodity.

In 2010 Osbourn graduated from the University of Lincoln with an MA in Fine Art, specialising in Textiles. In the last year, she exhibited work in Frequency Digital Festival, Lincoln (presenting knitted binary code) and the Alchemy Film Festival, Hawick, Scotland, (drawing parallels between textiles and landscape). Last month she presented a video piece at an international Conference held at the University of Lincoln, organised by East Midlands History and Philosophy Network.'

Lottie Parlabean

*Submerged Silence Series, Untitled 2*

2011

Photograph

A3 print, edition of 10

'My love of creating images, focused on the notion of the subconscious and conscious, of different worlds and how they interplay between each other, is my life. When I work with underwater photography all of my senses come alive, and my ideas of using elements such as dreams and imagination to create an image are possible. The reason I wanted to create such an image was to help myself understand these concepts and, as an artist, show my findings in a visual approach. These ideas have made me think about what type of art I produce and who I want to be recognised for in the future.

The works of Bill Viola are very influential for me in the making of this work; my ideas about life are very similar to his. I use water to illustrate these ideas and produce images taken with an underwater camera. Water and all its elements help expose the perception of being between two worlds and show the connection perfectly. I want my work to engage the audience, allowing them to bring out their emotions and experiences. When people see my work I'd like them to be able to let their imagination run wild and be able to venture deep into their own personal thoughts and life experiences.'

Lottie Parlabean graduated in 2011 with a BA (Hons) in Fine Art from the University of Derby, having previously gained a National Diploma of Art and Design from Giles Academy of Art, Old Leake. Parlabean has exhibited at Room 52 Gallery, Boston and Park Farm shopping centre, Derby.

## Yelena Popova

*Shan Shui*

2012

Painting

97 x 150 cm

*Collection of Granddad Hill's Paintings,*

*Pye Hill no 2*

1970s-1990s

Painting

*Particulate Matter*

2012

Video

8 minutes

*Collection of Granddad Hill's Paintings,*

*Two Dale Farm, Salmon Lane*

1970s-1990s

Painting

*Particulate Matter*, 2012, consists of a video that was conceived during Yelena's Red Mansion residency in Beijing and a collection of paintings by local amateur artist, J.W Hill (Granddad Bill Hill). The project reflects on our industrial past and the uneasy interrelationship between both East and West and Capitalism and Communism in today's global economy. Granddad Hill's painting of collieries and lone cottages represent a familiar local industrial history – a personal account of his life in the Nottinghamshire landscape. Bill Hill was born in 1920. His paintings were found one morning at the Cattle Market in Nottingham and were acquired for a small sum.

After her month long residency in China in September 2011, Popova also produced a series of Shan Sui paintings:

*'The painting Shan Shui is a translation of traditional Chinese vertical landscape painting, Shan Shui, into the Western language of abstract painting with a reference to the Beijing polluted haze, which I witnessed in September.'*

Yelena Popova is a Russian born artist, living and working in Nottingham, England, at Primary Studios. She was awarded the Red Mansion Prize and residency in Beijing, China, in September 2011. Popova's painting installation was in New Sensations 2011; her film 'Unnamed' took part in New Contemporaries 2011; she also took part in Moscow Young Artists' Biennale in 2008 and 2010.

## Terry Shave

*Taboo Series: (Milk in its Time)*

2010-12

Acrylics with photo + resin on board

'My recent painting, all triptychs and produced in series of three, involve inspections of place, particularly places that I know well and revisit time and again. These places include real and imagined locations, and other artists work. They also include reinventions of my own work destroyed in a major studio fire in 2000. These 'places' are a negotiation of who we are and how we deal with our own personal identity defined by place.

I attempt to deal with identity, loss, memory and notions of choice or fate. I am interested in those liminal moments where we are on the threshold of moving into another place, those sensory thresholds that are at a point of intellectual and visual negotiation with ourselves. The three part works offer options and potential narratives. They stem from my early film-making career combined with my interest in early medieval painting. The triptych format provides a possibility of 'moving on' through visual negotiation or 'test' as well as recognition of visual 'pollution' clouding our way. The material is significant too. I use photography with painting, concluding with layers of tinted resin. The high gloss finish seduces but also offers a visceral challenge to the viewer.'

Terry Shave studied at Loughborough College of Art and the Slade School, London. He now exhibits regularly in the UK and abroad. His solo exhibitions include, 'Loaded' at the Ikon Gallery, Birmingham; 'Reloading' at Real Gallery, New York and 'Closer than you Think' at the Bonnington Gallery, Nottingham. He has won prizes in the John Moores painting exhibition in Liverpool and the Unilever Award in London.

Shave is currently Professor of Fine Art at Nottingham Trent University. He was a founder member and is currently Chair of UK Young Artists, a young artists support agency based in the East Midlands.

## Jodie Thompson

### *Keep on Running*

Performance

2012

30 mins

As a critically acclaimed and internationally renowned personality, Jodie attempts to answer her burgeoning need for truth and honesty in the currently impenetrable, pseudo-intellectual and exclusive field of contemporary art.

Here is an artist who is weary of her own undeserved success and exhausted by her public persona of nauseating, self-satisfied delusion. Confronting the reality of a one-man-band performance artist from Hull, this appearance is a chaotic collage that is tragically anticlimactic and disappointingly low-fi.

It obstructs and insults the audience whilst the artist simultaneously self-destructs to join them in the mire she has created. By dismantling any illusions of grandeur achieved through use of impenetrable language or vague documentation, Jodie challenges an audience to enjoy a piece of work at face value.

This time she explores the story of an artist's day-to-day life and the journey of transformation into her increasingly false and undecided personality. Employing popular and familiar music to exploit pre-conditioned emotional responses, this story relies on the undeniable importance music has on her life and how it eventually replaced her stories and emotions when real life words simply became too boring and too much effort.

As a result, music, basic lighting and props are utilised to provoke and tease out moments of emotional response. Don't think, feel.

**I'll sing to you, show off my figure, speak in luscious, intellectual rhetoric and be everything you asked for in an artist, and now realise it wasn't exactly what you'd imagined.**

Andrew Weekes

*The English Sea*

2011

Photograph

100 x 180 cm

'*The English Sea* is taken from a dual series of images of the southern coast line of England during storms, together with close-up portraits of strong faces. The series called the *Brutal Truth* tries to capture the raw power, strength and beauty of both the sea and the people.

My personal work explores the brutal landscape of the human face, forces of nature and sculpture, through the medium of photography. This project, the *Brutal Truth*, began with a series of black and white portraits, where I tried to capture the hidden landscape of the human face. As this progressed, I started to see similar patterns in the landscape and the actions of the sea. I then tried to bring out the hidden in man-made sculptures. I feel this is my personal rebellion against the clean, commercial imagery that I produce for my professional life.'

Andrew Weekes began his career as a photographer for the Royal Air Force in 1983. In 1992 he became a professional photographer. His work has been included in many photography books, such as, *Diana, The Portrait Book*, and *Unseen*, comprising of photographs by British Press photographers. Weekes has exhibited in various shows, such as *Five Thousand Days*, Bradford Museum; and *Wolds to the World*, Goulceby in Lincolnshire. In 2002, Weekes entered the John Kobal Photographic Portraits Award from the National Portrait Gallery.

Rachel Wing

*A Linear Walk- 19.35 km*

2012

Vinyl Lettering

Size variable

*Lincoln – Washingborough*

2012

Digital print on paper

*".....the walk itself may have no lasting physical attributes but the work could not exist if the walk had not happened."*

*Paul Moorhouse*

I have been hiking around Great Britain since I was a child. One of my earliest memories is of me traipsing along a coastal path with my family, when all I really wanted to do was go down onto the beach below and build sandcastles.

It took me many more years and miles walked until I began to take pleasure in the simple act of walking; now the days I can escape from the pressures of city life into the remoteness of a landscape are the days I savour the most.

Each walk undertaken provides a new experience; an unawareness of where the path may lead and what I may see or encounter along the way. Each walk holds a new landscape to be inspired by, freedom to gain, time to get lost in and fresh air to breathe in. For me, it's not the destination that's important but the journey.'

Rachel Wing has exhibited at The Surface Gallery, Nottingham; View Art Gallery, Bristol; and The Crocus Gallery, Nottingham, amongst many others. Wing graduated from Fine Art at Nottingham Trent University in 2011.