

Artist ID: 0005

Artist Name: Elva Mulchrone

Website: www.elvamulchrone.com

IG: <https://www.instagram.com/elvamulchrone>

Artist Statement:

Conceptually driven, my practice examines the role of mathematics, game theory and abstraction in contextualising and recontextualising an understanding of who and where we are, repeat pattern and of aesthetics.

My practice to date has been informed by my first primary degree in Economics, analysis of data and is continually inspired by lectures in TCD's Department of Economics and the Hamilton Mathematics Institute and LSE. I am inspired by research undertaken at WZB Berlin, Columbia University NYC and studio experimentation at the RCA, where I am completing my MA in painting.

Analysis of numbers/ data increasingly determines the manner in which many aspects of our life is structured, managed and understood - not only at a macro/organisational level but also in a private domain. Numbers succinctly represent a synopsis of our understanding of events, time, emotion and history- the years 1945, 9/11, "feeling" 100%.

My work reflects on the notion of balance as an ideal, from a personal and socio economic perspective. I present layers of information, and through paint, colour, movement and video question what information is pertinent, accurate or real. In a world where we are presented with an abundance of information in a multiplicity of contexts, personal, professional, written, digital...I invite the viewer to ask themselves what really matters.

I seek to operate within a time-lag between argument and interpretation, between the objective and the subjective so that another sort of meaning, and another sort of understanding can arise.

Elva Mulchrone

Notes:

Youtube = <https://youtu.be/xt0XuL4YmaY>

Artwork 1 Title: Game on (agbadja)
Artwork 1 Dimensions: 04.26 min
Artwork 1 Medium: HD video
Artwork 1 Commentary:

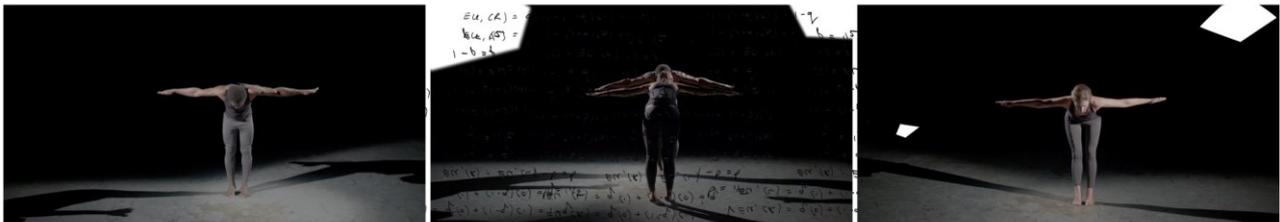
Link to video: <https://youtu.be/xt0XuL4YmaY>

Game on (agbadja) is a video piece. I created a pure correlation game which described a symmetrical movement. The piece is a reflection and presentation on game theory and examines the notion of balance and symmetry as an ideal.

The equation which is seen overlaying the video was developed in conjunction with Dr Tara Mitchell of Trinity college Dublin.

Plaza Haloumi, choreographer and performer assisted in the choreography and performs the game with me in the video

Artwork 1 Image:



Artwork 2 Title: In the Thick of it

Artwork 2 Dimensions: Dimensions variable(image shown 220cm Length x 150cm Height x 150 Width)

Artwork 2 Medium: Steel and fish wire

Artwork 2 Commentary: In the Thick of it is a steel and wish wire installation.

It represents an abstraction and extension of my research on the data of the Paris School of Economics and its particular Thomas Piketty and his landmark work Capital in the Twenty-First Century.

I analysed the inequality in income patterns on 12 countries and created drawings and then created the steel pieces to represent the pattern in 3 D form, with the dips and curves in the steel reflective of the graphs which inspired the work.

Artwork 2 Image:



Artwork 3 Title: Those who gave up and became the police, 2016

Artwork 3 Dimensions: 178cm x 115cm

Artwork 3 Medium: Oil and acrylic on canvas

Artwork 3 Commentary: Those who gave up and became the police is an abstract reflection of the functioning of structures in society and the nature of cyclical pattern within those structures and within our own lives.

It examines the multiplicity of information we are presented with on a daily basis and presents a reflection of this, utilising data which is correct and additional data which is simply superfluous

Artwork 3 Image:



Artwork 4 Title: Continuum IV

Artwork 4 Dimensions: 87 x 94 cm

Artwork 4 Medium: Oil, acrylic and ink on linen

Artwork 4 Commentary: Continuum IV is an abstract reflection on the movement in information and the confusion in information presentation.

It is informed by the income inequality analysis of Thomas Piketty in economies where there are extremes.

What is true and real and what is there for aesthetic reflection...

Artwork 4 Image:



Artwork 5 Title: Continuum Triptych

Artwork 5 Dimensions: 46 x 61cm (x3)

Artwork 5 Medium: Oil, oilstick, ink and acrylic on canvas

Artwork 5 Commentary:

Continuum Triptych is an examination of cyclical movement and repeat pattern in an aesthetic context.

It is inspired by economic data but essentially takes on the form of almost a landscape painting. However the landscape depicted is an economic landscape and the background is the grounding data, juxtaposed and re configured in different ways

Artwork 5 Image:



Artist ID: 0007

Artist Name: Emma Lilly

Website: see instagram

IG: emma_lilly100

Artist Statement: I am a painter based in east London, working in acrylics on canvas and paper. I'm interested in exploring ideas of the 'intelligent hand' and 'embodied thinking' in relation to painting, how a mix of intuition and a more considered approach can help me work out what a painting can be and do. I use a collage-like technique in paint: I obsessively layer, erase, repaint and juxtapose a variety of styles and tropes of modern art alongside a freer, low-art or doodling kind of mark-making. I wonder how a painting could trigger an embodied response in the viewer and access new connections between the psychological and the physical, the conscious and the unconscious. In part the work is my response to the visual overload of contemporary life – how does the excess of information bombarding us affect us, how do we process and deal with it, can a painting be an antidote or does it just add to the cacophony?

Notes:

Artwork 1 Title: Untitled 01C (2018)

Artwork 1 Dimensions: 100cm x80 cm

Artwork 1 Medium: Acrylic on canvas

Artwork 1 Commentary: See statement above. These works are all part of the same series.

Artwork 1 Image:



Artwork 2 Title: Untitled 03C (2018)
Artwork 2 Dimensions: 95x75cm
Artwork 2 Medium: Acrylic on canvas
Artwork 2 Commentary: See statement above.
Artwork 2 Image:



Artwork 3 Title: Untitled 06SC (2018)

Artwork 3 Dimensions: 46x36cm

Artwork 3 Medium: Acrylic on canvas

Artwork 3 Commentary: See statement above.

Artwork 3 Image:



Artwork 4 Title: Untitled 05SC (2018)
Artwork 4 Dimensions: 46x36cm
Artwork 4 Medium: Acrylic on canvas
Artwork 4 Commentary: As above
Artwork 4 Image:



Artwork 5 Title: Untitled 02C (2018)
Artwork 5 Dimensions: 100x80cm
Artwork 5 Medium: Acrylic on canvas
Artwork 5 Commentary: As above
Artwork 5 Image:



Artist ID: 0008

Artist Name: Matthew Mifsud

Website: 7935978802

IG: m_mifs_art

Artist Statement: I work in advertising - which is a crazy, chaotic industry. Images and messages are continually bombarding us. It can be overwhelming. Then there is London. I love this city, but sometimes the busyness and the crowds of people, noises and emotions can get a bit too much and drain you of your energy. So I set out to create these worlds. Buildings, spaces, where my mind would go to have a moment of solace and quiet. The bright colours, because of their nature, re-energise me. In a way, they are like an oasis for the mind. The other aspect of my work is also rooted in what my background is. I always wondered what it would look like if someone painted graphic design pieces. So I did it - and created this series of work.

Notes:

Artwork 1 Title: Blue Looming (shade)

Artwork 1 Dimensions: 76 x 60 x 1

Artwork 1 Medium: Acrylic on Canvas

Artwork 1 Commentary: I wanted to create a piece where the colour palette was very complimentary and then use reflective copper streaks to break that. The darker tones and the angles help give this building size and magnitude as if it's looming over you.

There are so many sharp edges to this piece. Whereas usually, I paint large flat coloured surface, this time I broke it up, with different shades. All of the colours moving towards a strong point.

Artwork 1 Image:



Artwork 2 Title: Lamp Post 2.5

Artwork 2 Dimensions: 113 x 65 x 1

Artwork 2 Medium: 113 x 65 x 1

Artwork 2 Commentary: This is part of my Lamp post series. There was a previous version to this piece which I had sold (it was the first painting I sold), so I decided to create a bit of a homage to it.

As with any from this series, these paintings represent a bit of an oasis for me. They allow me to transform the world around me, from grey, dirty concrete into colourful spaces. The flash of fluorescent red helps give it a slight sci-fi feel too. The teal is often my go-to colour in these paintings as it further creates a world different from my reality.

Artwork 2 Image:



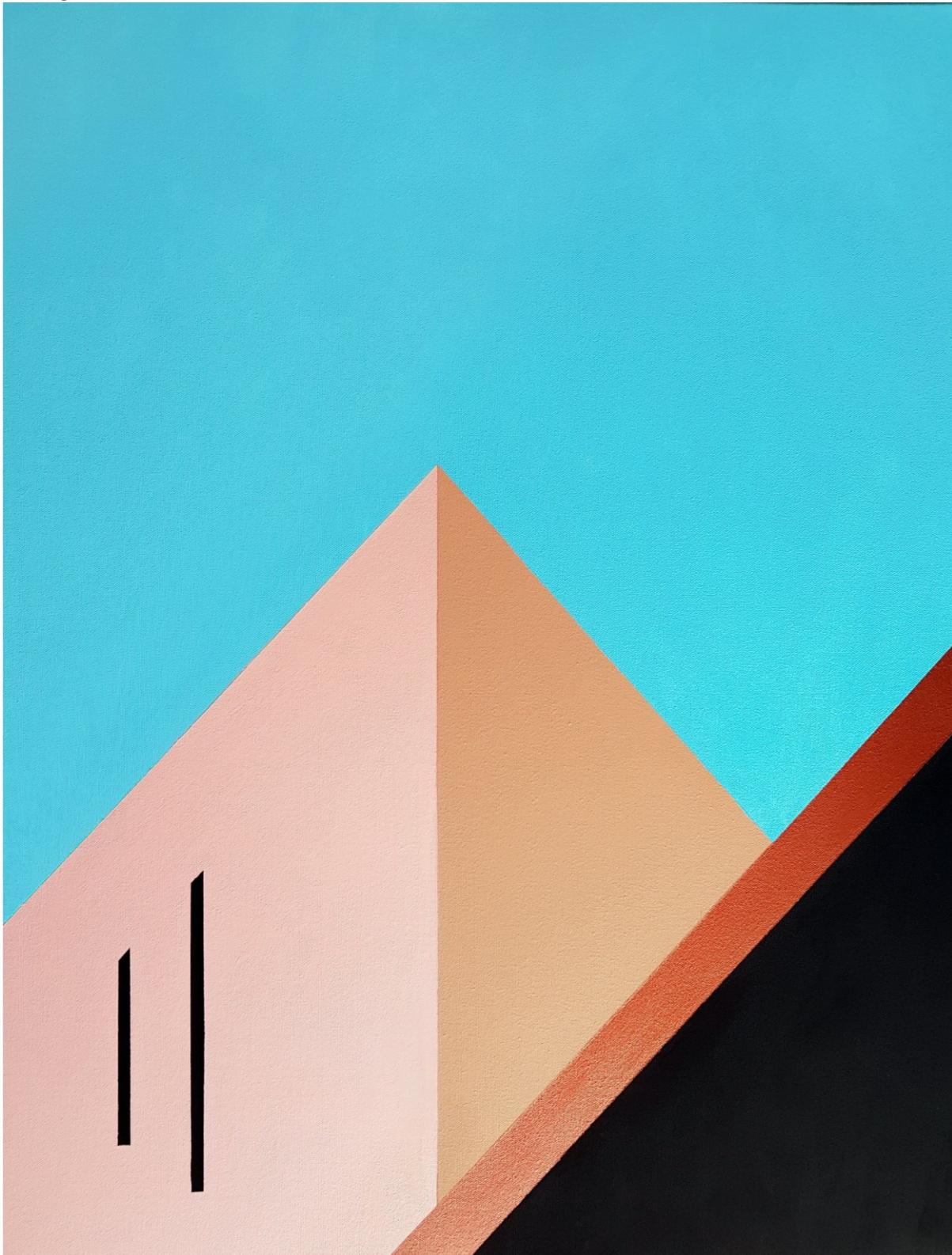
Artwork 3 Title: Copper Edge

Artwork 3 Dimensions: 60 x 80 x 1

Artwork 3 Medium: Acrylic on Canvas

Artwork 3 Commentary: This was inspired by a friend of mine who sent me a picture last week while he was travelling. What I find compelling about this piece is the copper strip that creates a sharp angle, as does the shiny metallic surface in contrast with the matte black. The black also signifies darkness that lurks under a polished surface and contrasts with the lighter colours in the image.

Artwork 3 Image:



Artwork 4 Title: Looming 2

Artwork 4 Dimensions: 80 x 30 x 1

Artwork 4 Medium: Acrylic on Canvas

Artwork 4 Commentary: This piece came to me when I was having a stroll at Canary Wharf as the sun was setting. It was amazing how the colour of the sky turned into this vanilla like the colour, and the building just reflected this fantastic light blue hue.

It's about creating another version of the cold city. This version of the colours makes me feel less stressed about the looming financial buildings over me.

Artwork 4 Image:



Artwork 5 Title: Balconies (At Gran Canaria)

Artwork 5 Dimensions: 70 x 110 x 1

Artwork 5 Medium: Acrylic on Canvas

Artwork 5 Commentary: The inspiration for this piece happened on a trip to the Canary Islands. I was having a wine, and a cigarette on my balcony (of the hotel I was staying at) and just was amazed at the architectural landscape of Maspalomas.

It seemed like the entire town was stuck in the 70s. Their choices of colours, when it came to the buildings, felt representative of the vibe of the place and the city. Made me appreciate the effect a splash of colour can do on an otherwise functional building style.

Artwork 5 Image:



Artist ID: 0026

Artist Name: Alessandra Bettolo

Website: www.krop.com/alessandrabetto

IG: www.instagram.com/alessandrabetto

Artist Statement: The intention of my work is to portray the under represented people to challenge discrimination and stereotypes in contemporary society. I subvert the image of people of African descent, too often represented in museum as slaves, maids, servants or concubines, with the purpose of opening a dialogue and to claim their place as protagonists in the western history of portraiture. Having lived in Milan, Johannesburg, New York, Kuala Lumpur and London, I consider myself a local in each city. My work deals with the social issues I encountered in my nomadic lifestyle across four continents and is a synergy between my life as a woman, mother, wife, architect and artist. I paint what is related to me.

My projects always begin with a concept carefully thought through with regards to narrative and philosophical intention. The compositions are balanced with the use of geometry, shapes, figures and symbolism to become a projection of what I want to achieve. What may seem to be spontaneous has gone through a deep process of consideration, drawing upon the analytical skills I use in architecture. In my most recent paintings bold shapes and strong colours, the chief elements at the core of design, combine with the figurative concerns.

My thematic intentions are underscored by the use of a reduced palette of monochrome for the figures'™ complexion, a choice made to remove the most discriminatory element used for categorization and the division of people. I aspire to paint portraits without social boundaries or geographic borders.

Notes:

Artwork 1 Title: We should all be feminists

Artwork 1 Dimensions: 150x120x2

Artwork 1 Medium: oil and acrylic on canvas

Artwork 1 Commentary: 'We should all be feminists' is a painting against pre-determined gender role in classical portrait of couples, where the woman sits and the man stands with a protective attitude. It is inspired by a small book by Chimamanda Ngozi Adichie 'We should all be feminists'. I placed the couple, my kids, inside the book cover, swapping the traditional position of the two figures whose aim is equality, now. The reduced palette of monochrome for the figures' complexion means that the portrayed couple might be any couple and the choice of having them barefoot is because they are not linked to any particular place or culture. The geometric construction of the painting is a point-up triangle, a structure I took from the classic painting tradition of the Renaissance for a sense of perspective and symbolic meaning.

Artwork 1 Image:



Artwork 2 Title: Chain-saw

Artwork 2 Dimensions: 150x120x2

Artwork 2 Medium: oil and acrylic on canvas

Artwork 2 Commentary: In the painting 'Chain-saw' I used my self-portrait to subvert the image of women still seen as fragile and less than men. The silk kimono is femininity and timeless elegance, the chainsaw is hard work, the two extreme roles, with all the others in between, I'm expected to perform as a woman. The two abstract, elongated, organic shapes hanging from the top are borrowed from the Italian artist Alberto Burri. They are dark like the rest of the background but textured: heaviness and beauty like our breast. I portrayed myself from the back, because I can be any woman. The pyramidal shape of the composition is found in the Italian Renaissance tradition of the Sacred Art of the Madonna, here it is flipped, pointing down, meaning something terrestrial, heavy to keep balanced. The horizontal bright orange band defines a plane to balance the darkness.

Artwork 2 Image:



Artwork 3 Title: Le smoking

Artwork 3 Dimensions: 130x99x5

Artwork 3 Medium: oil on canvas

Artwork 3 Commentary: Le smoking is a portrait commission painting where I used elements like the pose of the body, symbolism, the geometric simplification of compositions and volumes to work against stereotypes linked to pre-determined gender role and exoticism. I tried to decolonize the image of women of African descent too often represented in museum as slaves, maids, servants or concubines. The reclining pose used in the western portrait tradition to capture the whole beauty of the body, too often ends up in its objectification, highlighting sensuality and suggesting the idea of pleasure. In my painting the reclining/seated pose has a completely different connotation: the subject is defying the glance of the viewer looking straight in front of her, showing confidence and her proud attitude. "Le smoking" shows a woman of the 21st century, a professional from Paris, proud of her African descent, confident, with a strong personality, a protagonist.

Artwork 3 Image:



Artwork 5 Title: Wild souls

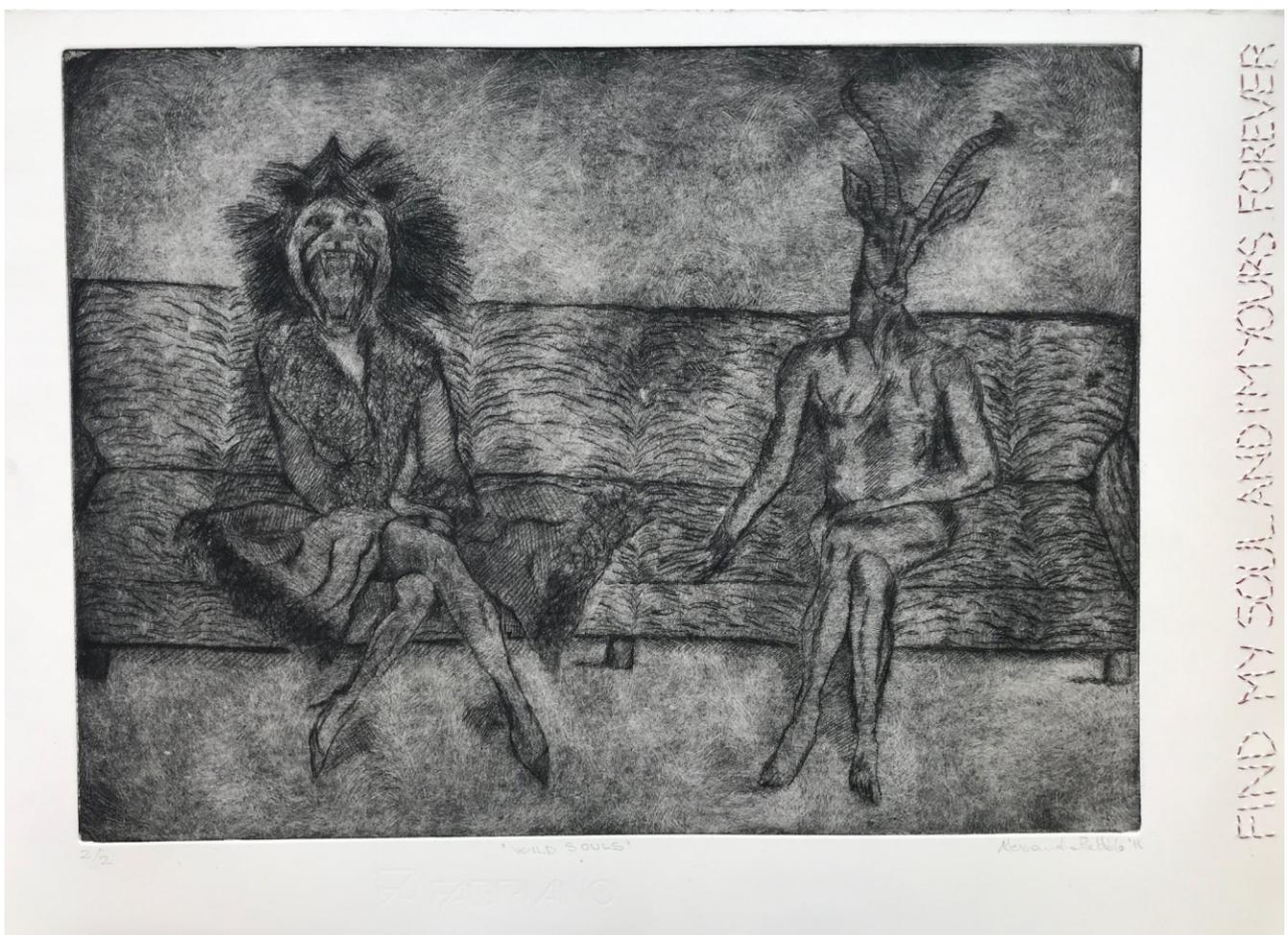
Artwork 5 Dimensions: 35x50

Artwork 5 Medium: dry point etching with hand sewn red thread stitches sentence on Fabriano paper

Artwork 5 Commentary: 'Wild souls' is a dry point etching with hand sewn red thread stitches sentence on Fabriano paper.

It is a work against pre-determined gender role in classical portrait painting of couples where the man is represented strong and powerful and the woman delicate and submissive. In this etching I borrowed two animal heads from my dad's taxidermy collection, the lion and the grant gazelle, to place them on human bodies sitting on the sofa. The image contradicts the usual, stereotyped idea of gender characteristics. The red stitch sentence "find my soul and I'm yours forever" is what the two souls say to each other to find themselves on an equal level of passion, knowledge and love.

Artwork 5 Image:



Artist ID: 0027

Artist Name: David Smith

Website: davidsmithartist.net

IG: david_smith-artist

Artist Statement: I make abstract work - usually drawing, often minimalist and repetitive - inspired by the patterns and processes of Nature and our landscape, especially the interplay between chaos and order. I am increasingly interested in what is unseen, hidden, erased or yet to be revealed, so erasure and redaction have become a recurring theme in my work. I am exploring the notion that nothing is ever completely eradicated: barely perceptible traces of every action remain like DNA signatures capable of being read by those with the knowledge and technology. These traces affect what follows, whether we know it or not.

My aim is to gently challenge the viewer's perceptions, to prompt you to question what is it we really see " or don't see " when we look at the world around us or peer at an artwork, mainly I just want to make things of simple beauty that invite contemplation, induce calm or gently excite the intellect

I am a full-time artist living and working on the Dorset Jurassic Coast where the landscape eternally delights and inspires me. I am an Artist Network member at RWA and an Artist Member of the SSA. I exhibit across Wessex and further afield.

Notes:

Artwork 1 Title: "Triple Double" Nothing Lost On Me

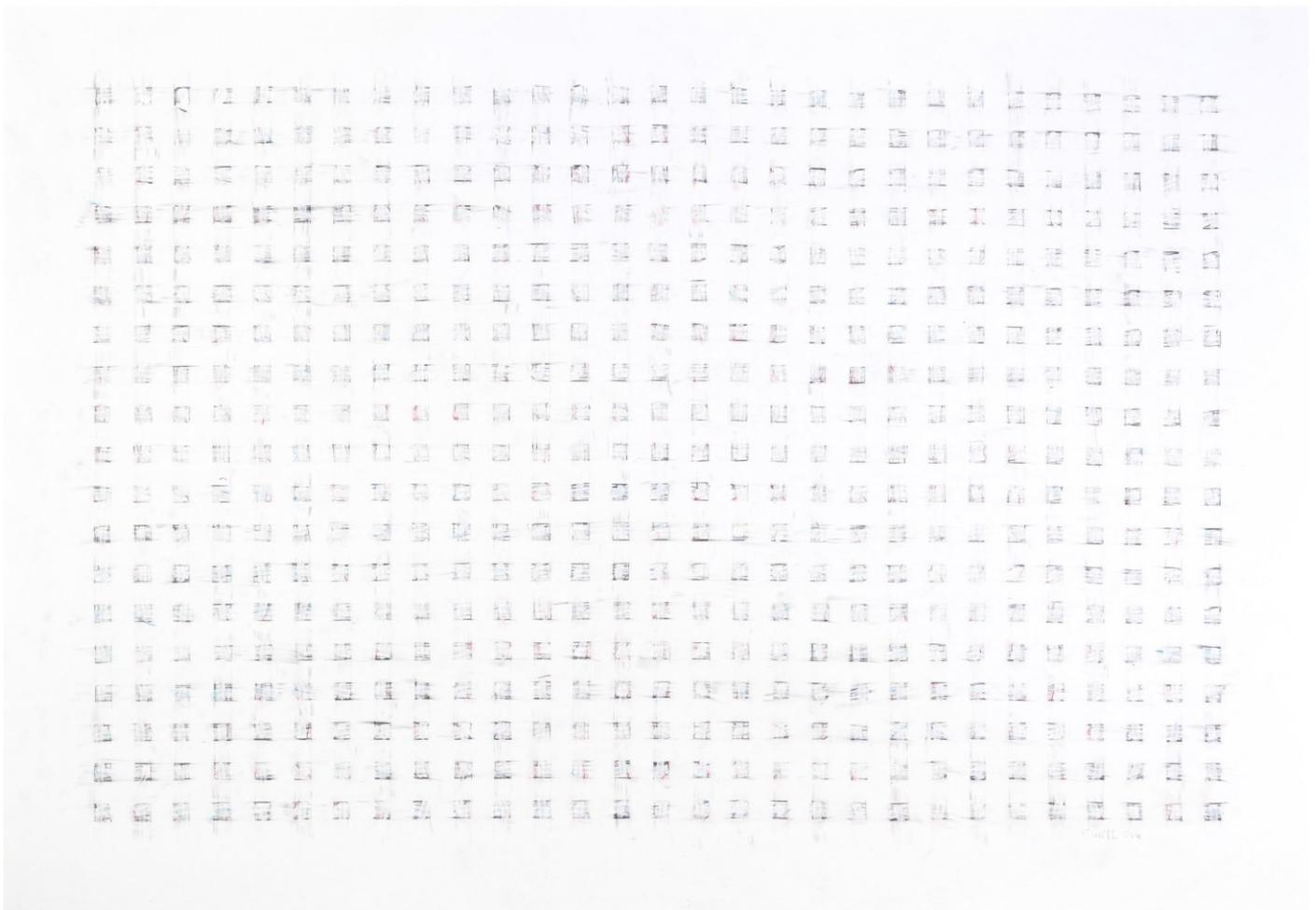
Artwork 1 Dimensions: 56 x 76 x 1

Artwork 1 Medium: Graphite, Inktense pencil and acrylic on paper 560mm x 760mm

Artwork 1 Commentary: The initial grid of pencil marks pressed hard into the paper was meant to be impossible to completely erase. The next layer of marks on the same grid was equally hard but in a different direction. I drew over these with Inktense pencil and tried to wash it out; then repeated in a different colour. Finally, I placed two redacting layers of white acrylic on each set of marks. The course of all the drawing activity can still be read in the right light, like the remains of ancient sites can be made out in crop marks on parched earth or in low sun.

"Triple Double" Nothing Lost On Me, was selected for the Bath Society of Artists Open Exhibition 2017

Artwork 1 Image:



Artwork 2 Title: Complicit I

Artwork 2 Dimensions: 59 x 84 x 1

Artwork 2 Medium: Monoprint of plant extract stains on Snowdon Cartridge

Artwork 2 Commentary: This abstract monoprint is from my "Complicit" series which addresses the conflicted relationship I have with coffee and ethics. Despite years of boycotting Nestle products we somehow managed to buy a Nespresso machine! We enjoy the coffee but the pleasure is tinged with shame and remorse. Using the spent capsules in my familiar grid format is a way to "express" my feelings and try to balance the chaos and control, making something ugly into something more beautiful. "Complicit I" was selected for the Black Swan Arts Open 2018

Artwork 2 Image:



Artwork 3 Title: Double Erasure: Winter Field

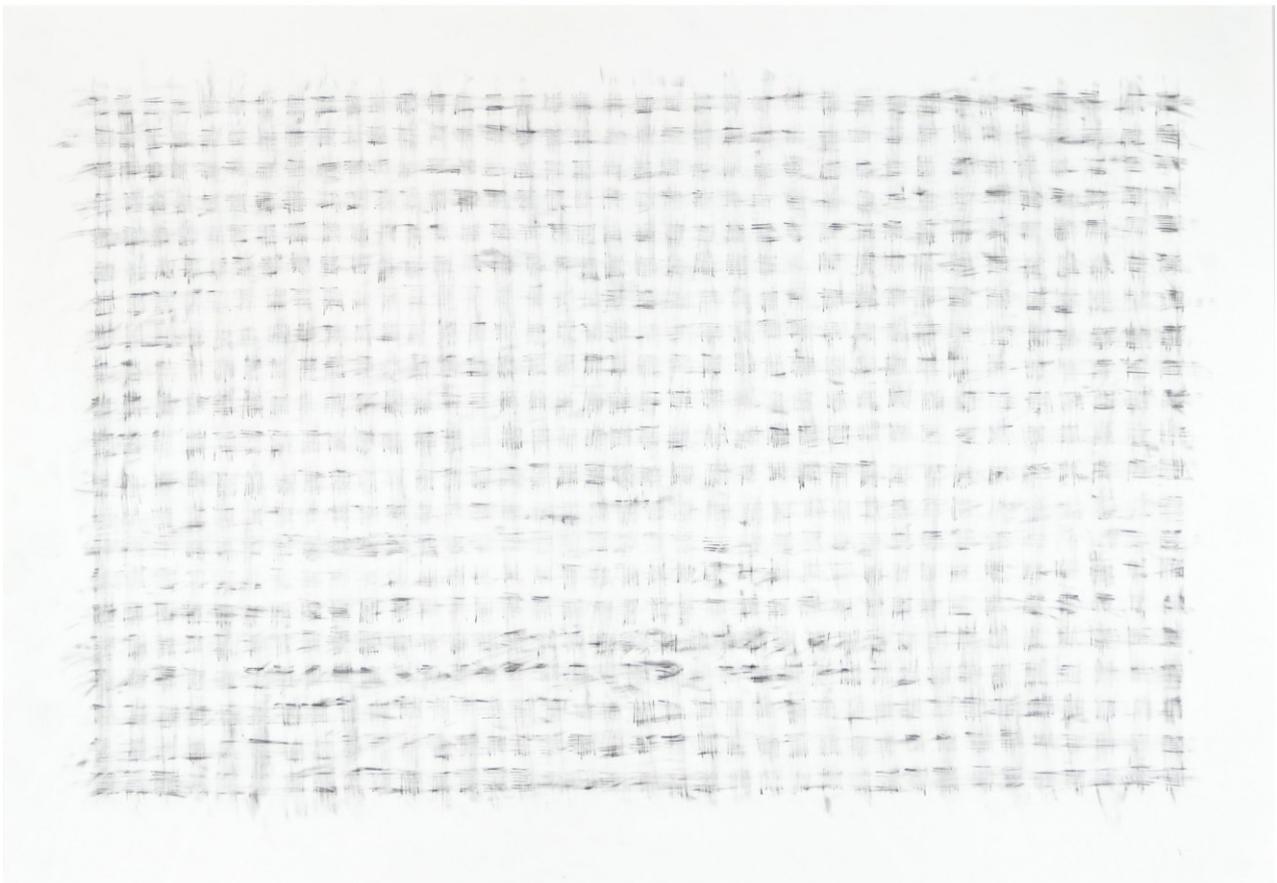
Artwork 3 Dimensions: 50 x 70 x 1

Artwork 3 Medium: Multiply erased graphite on Canaletto paper

Artwork 3 Commentary: One of a long series of multiply-erased or redacted drawings that explore my interest in the changes over time in our landscapes - both external and internal. I cover the chosen area with a pattern of marks, often a grid, then erase it before making a similar pattern of marks over the erased surface. I may do this a number of times, sometimes using different materials for each erasure or redaction. The resulting image is often difficult to focus on or make sense of. Every time we access a memory we alter it a little and re-save it yet believe it unchanging. Every time we save a jpeg it loses something; it was only a computer's guess at what was there anyway. So, what is it we see when we look at the world or an artwork or a photograph?

"Double Erasure: Winter Field" is specifically about my childhood memories of the Essex marshes overlain with my adult memories of North Norfolk. It was shortlisted for the Wells Art Contemporary Awards 2016 (Somerset) and "Connections" at Wells Maltings (Norfolk) in 2018

Artwork 3 Image:



Artwork 4 Title: This Is Where The Party Ends

Artwork 4 Dimensions: 59 x 84

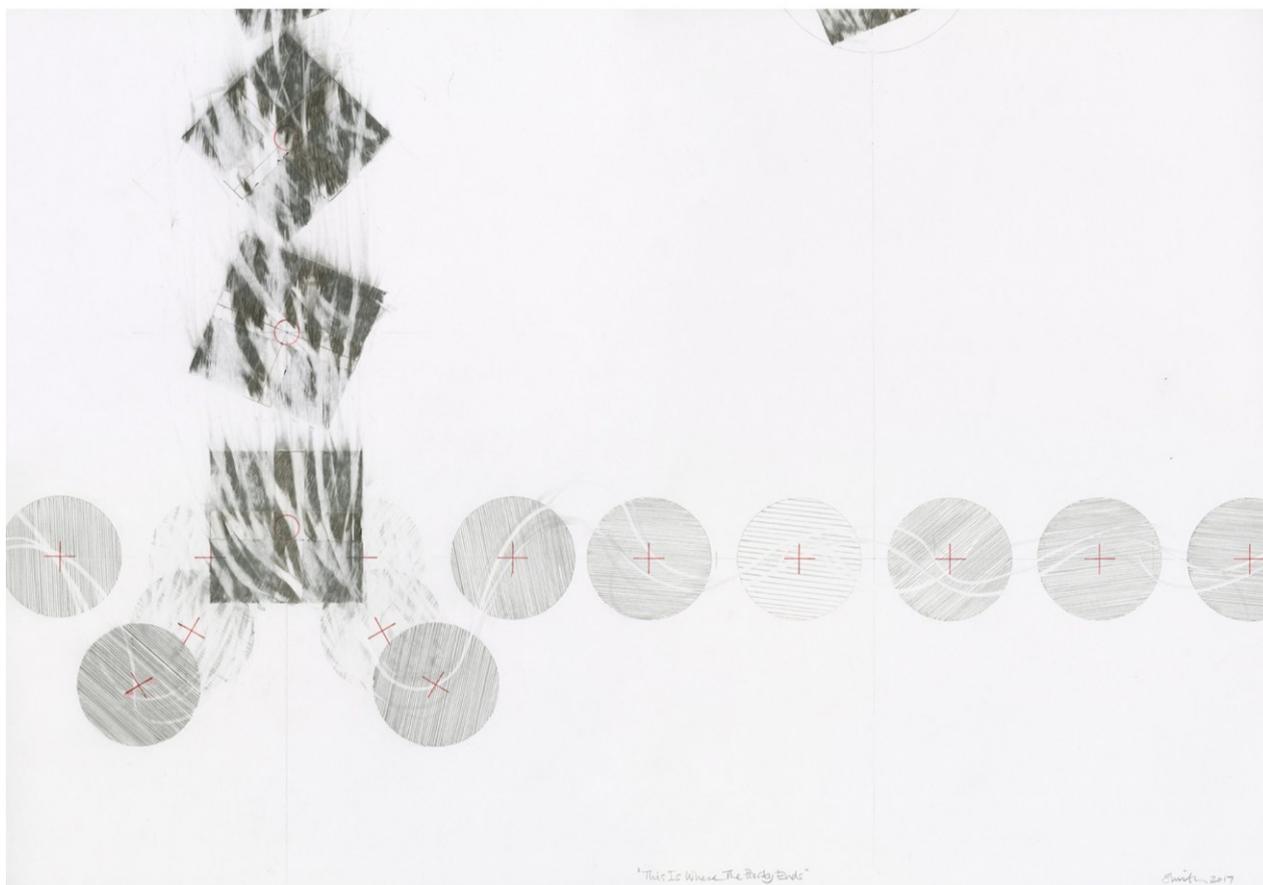
Artwork 4 Medium: Graphite, ink & collage on Snowdon cartridge paper

Artwork 4 Commentary: This piece is from my X Marks The Spot series which started as a fairly light-hearted exploration of the ideas of archaeological digs and buried treasure but gradually the work moved into the area of conflict, confusion and misdirection, so it is no surprise that I continued the theme when asked to exhibit at The Soldiers of Oxfordshire Museum, Woodstock, in Art On Conflict to tie in with Jenny Holzer's SOFTER installation at Blenheim Palace.

Ironic titles; the use of "Magic Tape" like oversized sticking plaster; and part-erased forms, all point to the fact there is no magic solution to conflict. Wars will always flare up again and the causes can never be covered up or eradicated.

The piece was also shortlisted for the 2018 Bath Open Art Prize and selected for the RWA Open Exhibition 2018

Artwork 4 Image:



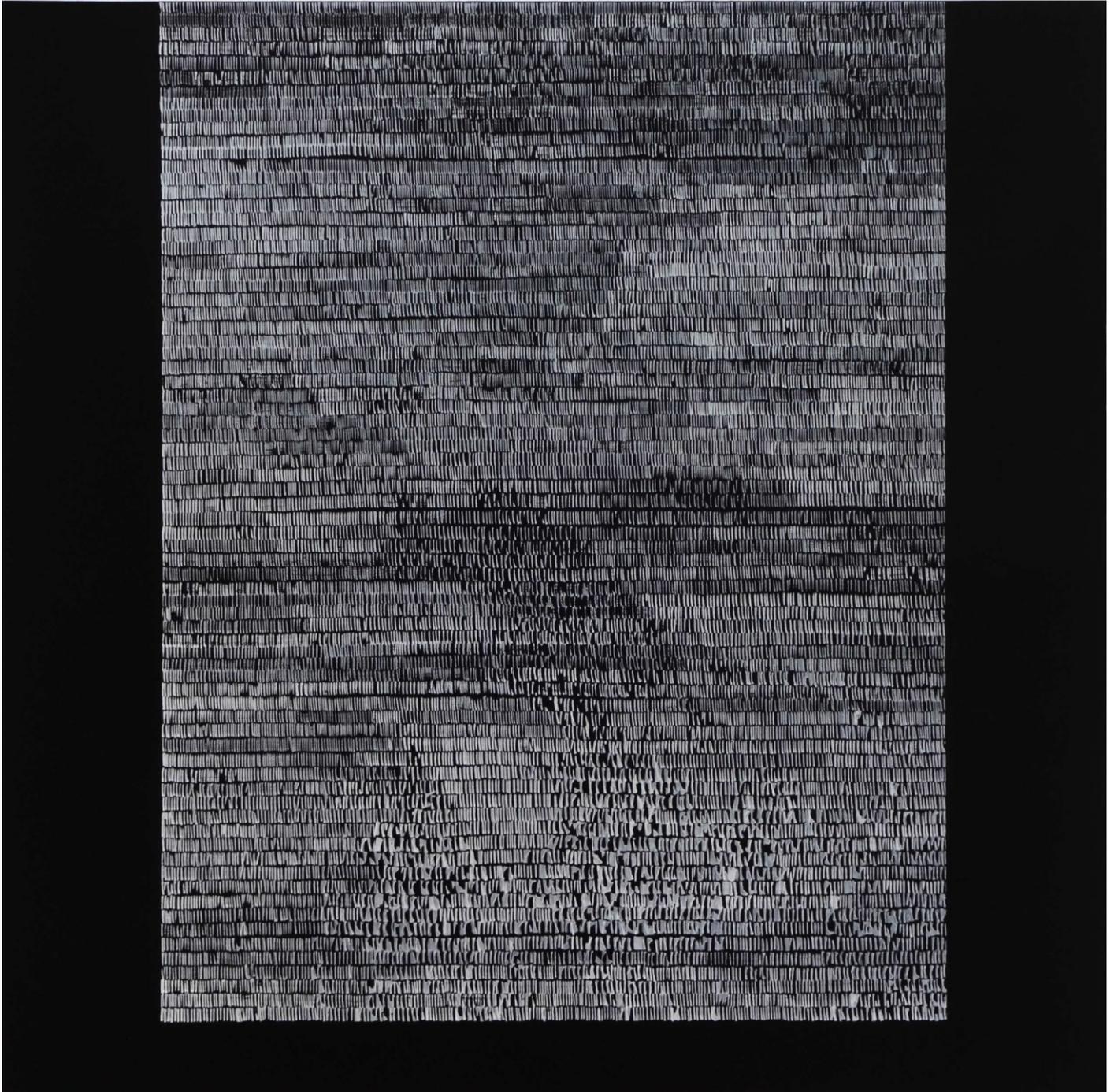
Artwork 5 Title: From The Bone Dark Earth

Artwork 5 Dimensions: 122 x 122 x5

Artwork 5 Medium: Acrylic on canvas

Artwork 5 Commentary: Another recurring theme in my work is the Black Square. In this case my grid-based layout and repetitive mark making have grown from my usual Imperial sheet of paper to and fine pen to a sizeable canvas and paint marker. "From The Bone Dark Earth" is one of five large square pieces made specifically for and inspired by the space in the Round Tower at Black Swan Arts, Frome, where I had a solo show and residency.

Artwork 5 Image:



Artist ID: 0075

Artist Name: Nigel Howlett

Website: www.nigelhowlett.co.uk

IG: nigelhowlett

Artist Statement: Nigel Howlett is an artist from London. His work depicts a fragmented amalgamation of cartoony narratives that form social commentaries exploring what it is to be human right now.

Notes:

Artwork 1 Title: Thanks Very Much

Artwork 1 Dimensions: 80cm by 60cm by 2.5cm

Artwork 1 Medium: Acrylic on canvas

Artwork 1 Commentary: Using a clay sculpture with a message scratched into its surface as his subject, Howlett's painting reminds us of our need to adjust and conform to the social environment we have collectively created.

Surrounding this painted bust - that appears like an ancient ruin from a lost civilisation - are icons from the modern day creating a scene of whimsical comedy and impending catastrophe.

Artwork 1 Image:



Artwork 2 Title: Dreamworld

Artwork 2 Dimensions: 80cm by 60cm by 2.5cm

Artwork 2 Medium: Acrylic on canvas

Artwork 2 Commentary: An illuminati dog wears a VR headset and plays a video game, a cartoon character rides the crest of a wave and an airplane disappears into Bermuda triangle. These elements sit like stickers over a strangely dissected and glum looking log face, exasperated by the leisure activities surrounding it.

Artwork 2 Image:



Artwork 3 Title: Balance

Artwork 3 Dimensions: 80cm by 60cm by 2.5cm

Artwork 3 Medium: Acrylic on canvas

Artwork 3 Commentary: Surrounded by creeping vines and exotic flora, this filing cabinet - a symbol of work, order and conformity - stands like an ancient ruin from a once powerful civilisation. Buzz words we associate with self-help and emotional growth label the draws of the cabinet which features a "Picasso-esque" face drunk on the information it contains.

Artwork 3 Image:



Artwork 4 Title: Blackmail

Artwork 4 Dimensions: 120cm by 100cm by 2.5cm

Artwork 4 Medium: Acrylic on canvas

Artwork 4 Commentary: A tree has a phone imbedded into its trunk, a dissected log floats unnaturally in space, a cardboard box is infested with a strange leaf growth. Text that might or might not be an actual language punctuates the composition creating a clash of cultures and loss of purpose or meaning.

Artwork 4 Image:



Artwork 5 Title: Pet Magazine

Artwork 5 Dimensions: 120cm by 100cm by 2.5cm

Artwork 5 Medium: Acrylic on canvas

Artwork 5 Commentary: An energetic grid of technology related imagery and strange creatures surround a deranged smoker on what looks to be the cover of an Asian magazine. One can't quite be sure if she is the centre of attention or the victim of all this confusion. "Freedom", "self" and "normal" are some of the words written in English, yet rather than be aspirational they read more like unattainable states of being in Howlett's madcap world of organised chaos.

Artwork 5 Image:



Artist ID: 0094

Artist Name: Andreas Papanastasiu

Website: www.andreaspapanastasiu.com

IG: @andreaspapanastasiu

Artist Statement: My current work is a response to my preoccupation about the human condition in conjunction with my ever existing fascination about AI.

In my search for my identity as an artist and for my role as opposed to an art producing software, I wanted to go back to basics, break down my practise to the bare essentials and inspired by arte povera and minimalism to build my work with the simplest units; lines and dots.

Actively seeking to strip myself down from the need to control, I follow my hand which inevitably works bound to human imperfection. Ultimately, 'error' becomes my medium; allowing it to happen, watching it unfold, celebrating it, giving it the chance to unveil what lies beyond representation.

Notes:

Artwork 1 Title: Learning to Accept VI

Artwork 1 Dimensions: 80x64x1 cm

Artwork 1 Medium: ink on paper

Artwork 1 Commentary: This piece belongs to the very first strand of my current body of work. This is how I started focusing on the concept of human error. Always starting from a straight line and following the inevitable mistakes when trying to replicate it.

Artwork 1 Image:



Artwork 2 Title: Learning to Draw IV

Artwork 2 Dimensions: 119x84x1 cm

Artwork 2 Medium: ink on paper

Artwork 2 Commentary: This piece was the natural next step of the previous artwork; here I'm exploring new territory by using a bigger surface and a thicker marker.

Artwork 2 Image:



Artwork 3 Title: Singularity

Artwork 3 Dimensions: 200x150x1 cm

Artwork 3 Medium: ink on paper

Artwork 3 Commentary: In my attempt to develop my work further, I needed a really big marker - bigger than anything I could find on the market. So, I decided to build it myself. For this reason, this drawing makes me twice as proud. The specific marker has a round nib with a diameter of 10cm.

Artwork 3 Image:



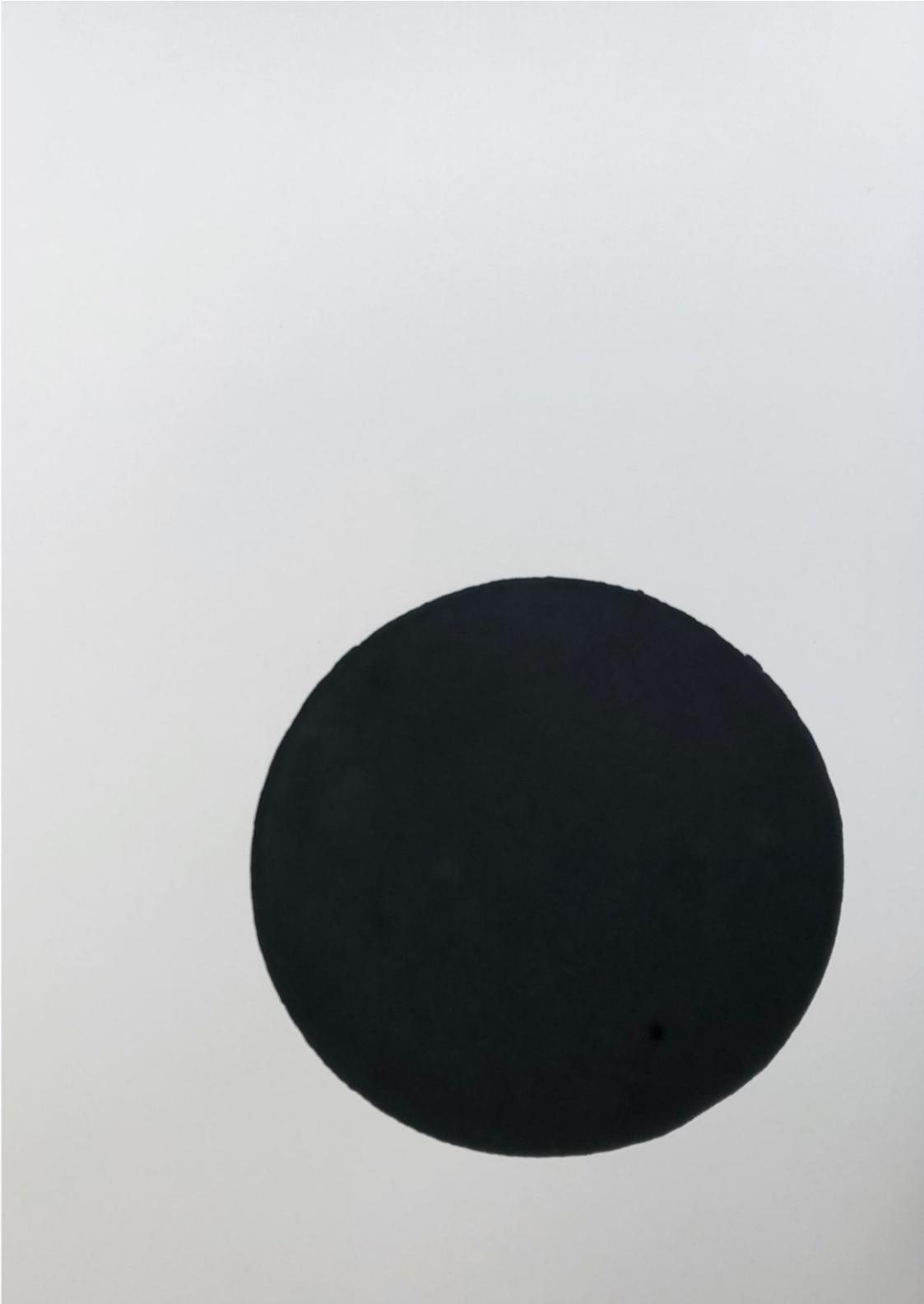
Artwork 4 Title: Therefore I Am

Artwork 4 Dimensions: 119x84x1 cm

Artwork 4 Medium: ink on paper

Artwork 4 Commentary: I was so pleased with my home made big marker that I decided to take it as further as I could - I thought, what's the biggest marker I can make? Turns out a marker with a 54cm nib. So far..

Artwork 4 Image:



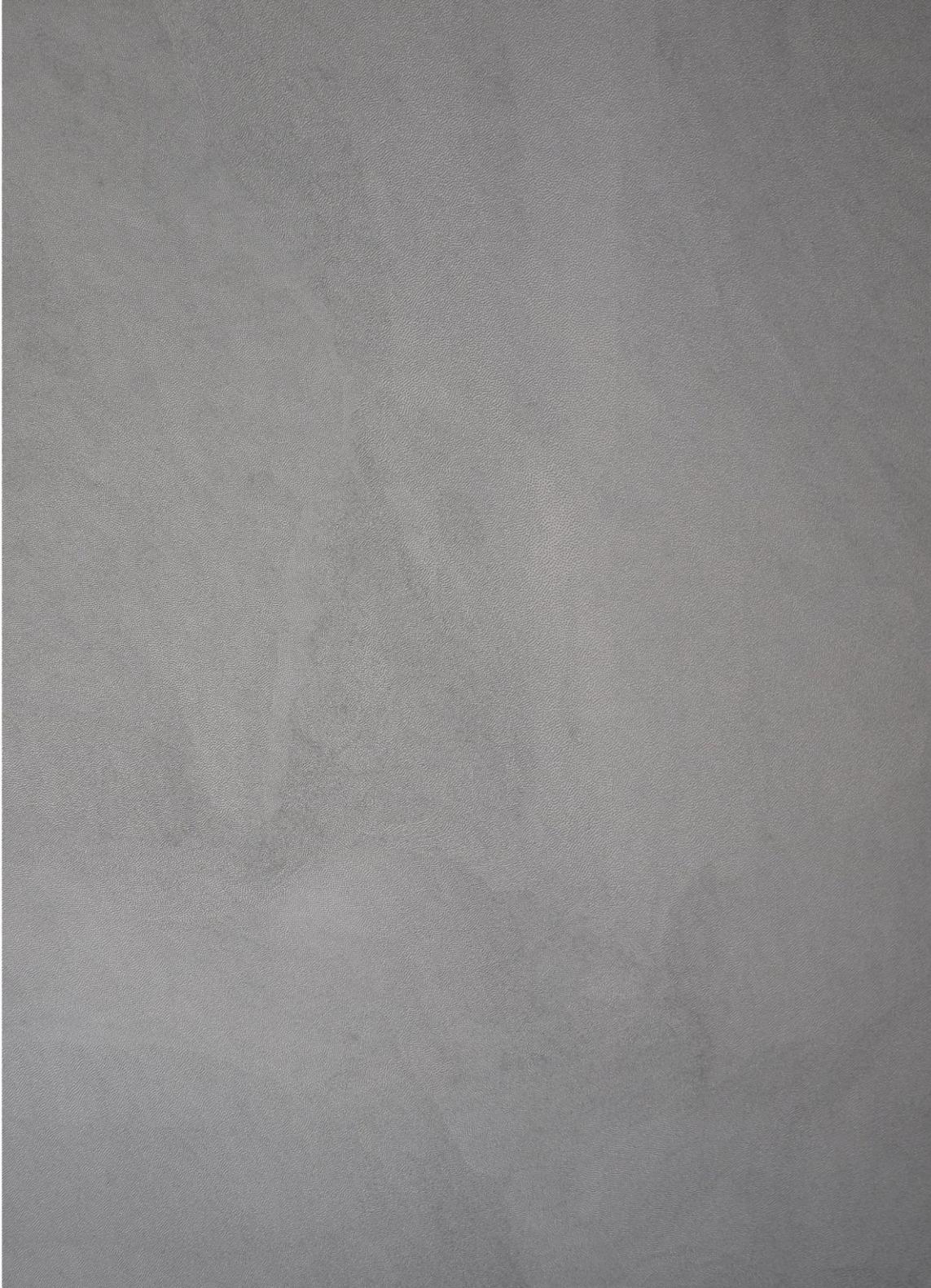
Artwork 5 Title: Therefore I Am II

Artwork 5 Dimensions: ink on paper

Artwork 5 Medium: 119x84x1 cm

Artwork 5 Commentary: After completing the previous piece with the single big dot I simply had to go to the other end of the spectrum and work with tiny dots. An artwork that gently took me back to where I started from - the thin lines; working with a simple fine unit, repeating it free hand while letting the fallibility of my hand and chance be the only factors that affect the pattern.

Artwork 5 Image:



Artist ID: 0100

Artist Name: Charles Inge

Website: charlesinge.com

IG: @charles.inge

Artist Statement:

Charles Inge's recent paintings explore the depiction of the female figure and male gaze in art, advertising, manuscript and film. His work intends to be both reverential and questioning.

Notes:

Artwork 1 Title: Dishabille

Artwork 1 Dimensions: 160x120x4

Artwork 1 Medium: acrylic and oil on canvas

Artwork 1 Commentary: A fusion of references from film stars, pin-ups and art history construct this life-sized painting.

Artwork 1 Image:



Artwork 2 Title: Redux

Artwork 2 Dimensions: 160x120x4

Artwork 2 Medium: Acrylic and oil on canvas

Artwork 2 Commentary: Quotations from art history bring back to life a female figure for modern times.

Artwork 2 Image:



Artwork 3 Title: Atomic Beach

Artwork 3 Dimensions: 160x120x4

Artwork 3 Medium: acrylic and oil on canvas

Artwork 3 Commentary: Advertising slams into abstraction in this apocalyptic beach scene

Artwork 3 Image:



Artwork 4 Title: Truth and beauty

Artwork 4 Dimensions: 120x100x4

Artwork 4 Medium: Oil and copper tape on canvas

Artwork 4 Commentary: A romanticised painting of a nun and the depiction circuitry of a polygraph machine combine. Both seek 'truth' but what is truth these days?

Artwork 4 Image:



Artwork 5 Title: Worshipped

Artwork 5 Dimensions: 160x120x4

Artwork 5 Medium: acrylic and oil on canvas

Artwork 5 Commentary: Indian and western art references combine in this adoration of the feminine.

Artwork 5 Image:



Artist ID: 0106

Artist Name: Jane Lee

Website: Janeleeart

IG: Janieelee_art

Artist Statement: I am fascinated by the movement of the human body and groups of people and the intent, forces and emotion in movement and how this can be expressed through line and more recently color. I have explored themes of innocence, power and destruction.

Notes:

Artwork 1 Title: Emerging

Artwork 1 Dimensions: 55cm x 38cm

Artwork 1 Medium: Conte and watercolour

Artwork 1 Commentary: January 2019 from original sketch of human figure

Artwork 1 Image:



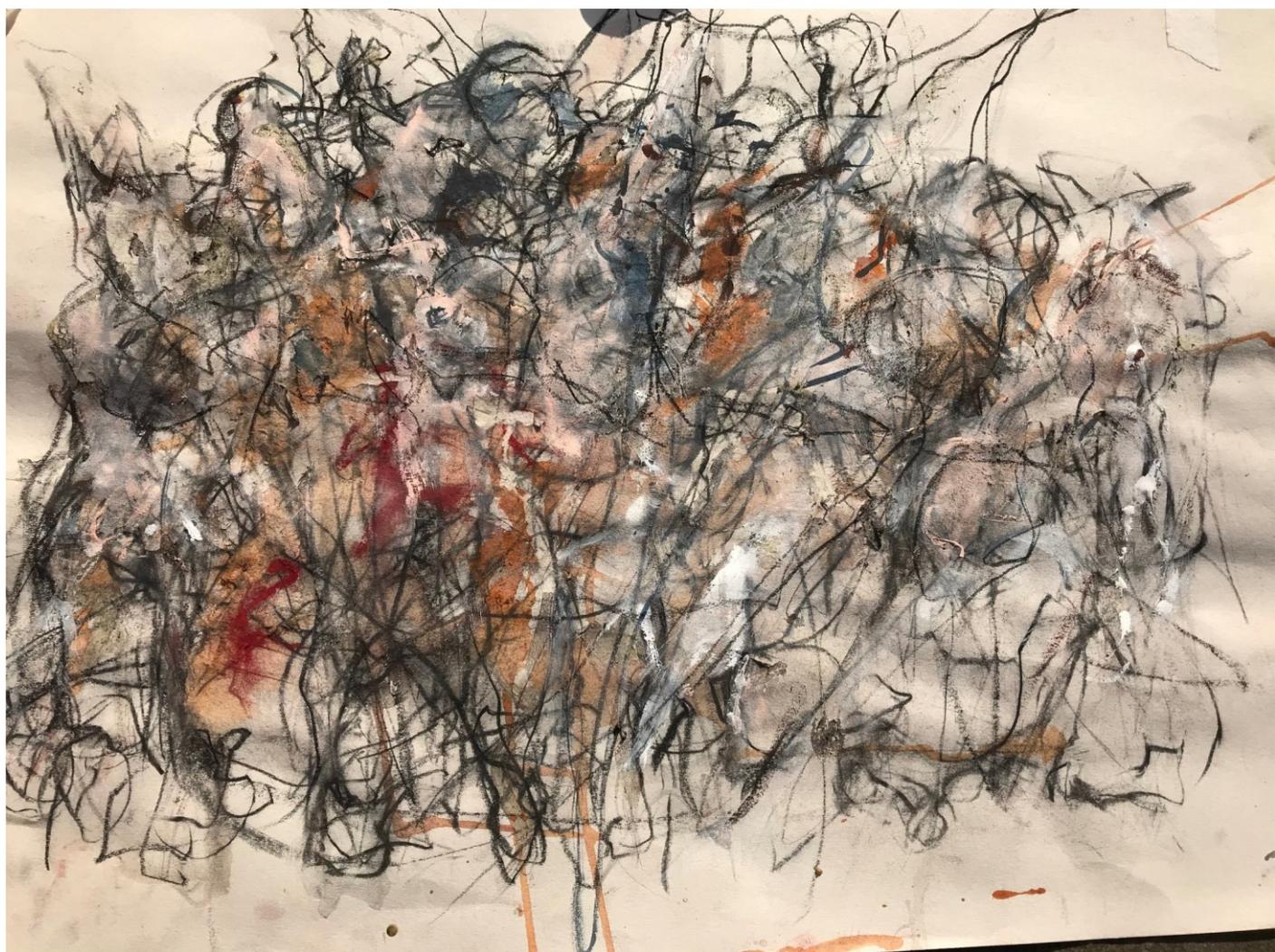
Artwork 2 Title: Frenzied

Artwork 2 Dimensions: 42cm x 58cm

Artwork 2 Medium: Conte, chalk pastel and watercolour

Artwork 2 Commentary: 43497

Artwork 2 Image:



Artwork 3 Title: Reaching for light
Artwork 3 Dimensions: 42cm x 30cm
Artwork 3 Medium: Pencil and chalk pastel
Artwork 3 Commentary: 43466
Artwork 3 Image:



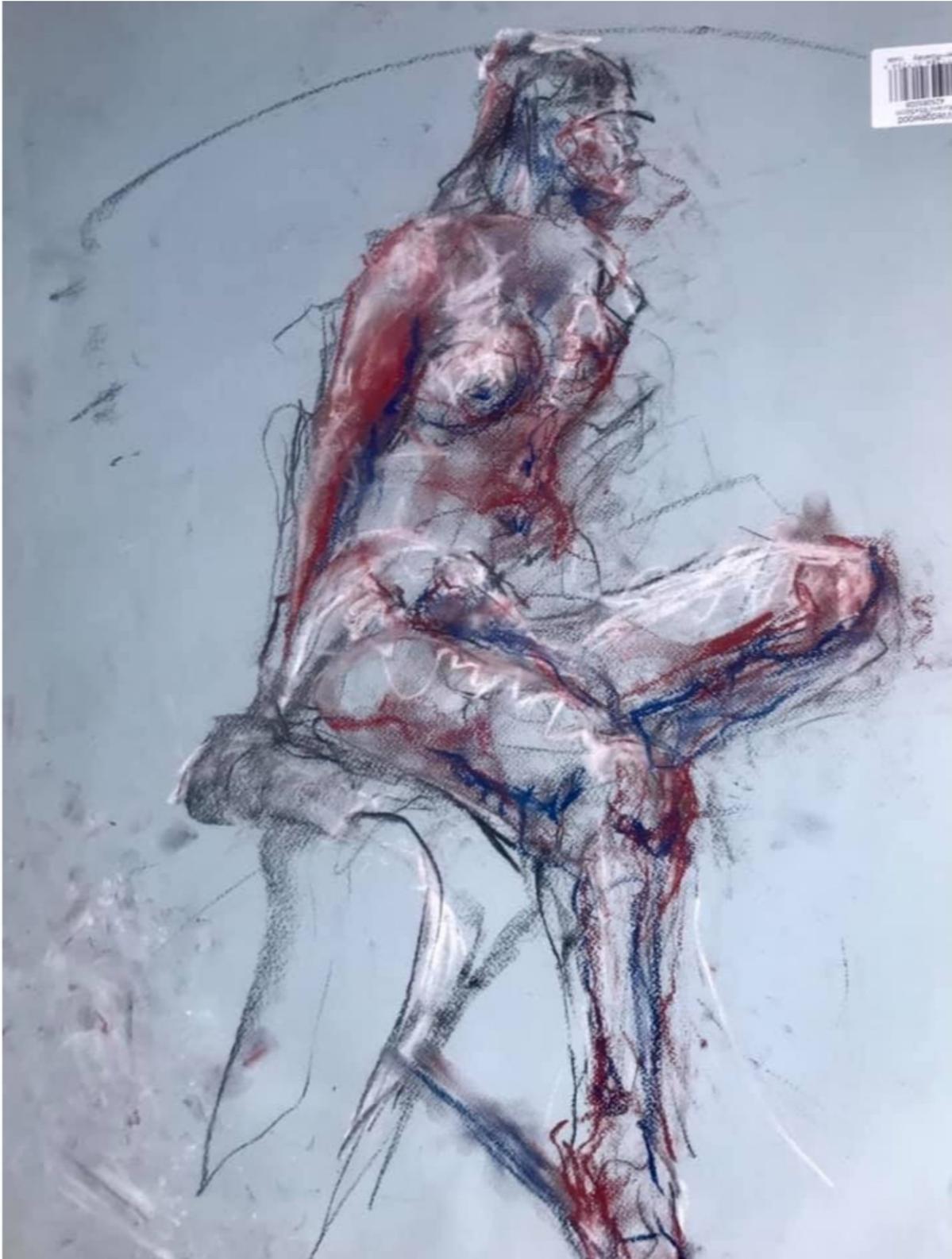
Artwork 4 Title: Today what

Artwork 4 Dimensions: 50cm x 64cm

Artwork 4 Medium: Conte and chalk pastel

Artwork 4 Commentary: December 2018 From life

Artwork 4 Image:



Artwork 5 Title: Contemplating
Artwork 5 Dimensions: 50cm x 64cm
Artwork 5 Medium: Conte and chalk pastel
Artwork 5 Commentary: January 2019 from life.
Artwork 5 Image:



Artist ID: 0122

Artist Name: Thomas Cameron

Website: <https://thomascameronart.co.uk/>

IG: <https://www.instagram.com/thomascameronart/>

Artist Statement: My paintings stem from an interest in the scenes and moments that often go overlooked due to their familiarity. I collect numerous potential reference images from a wide range of subjects. These are gathered intuitively, and often involve taking snapshots on my mobile phone or making quick sketches from life.

I am drawn to the urban landscape, domestic interiors and candid moments, particularly the fleeting moments of beauty found in these.

I have also used found images as references for paintings. I am drawn to their anonymity and sometimes unexpected subjects, as well as their compositions and understated quality, all which contribute to an often unintentionally artistic image. These elements give the images a certain appeal, which I have embraced in my work.

Film is another important influence in my practice, I often think of my paintings as stills from a film “small parts of a bigger story with the suggestion of narrative.

Notes:

Artwork 1 Title: Tam Shepherds Trick Shop

Artwork 1 Dimensions: 60x74x3

Artwork 1 Medium: Oil on canvas

Artwork 1 Commentary: This painting is the interior of one of the oldest shops in Glasgow, opening in 1886, Tam Shepherds Trick Shop. The shop is run by world-renowned card magician Roy Walton, who can be seen at the door leading to the back of the shop. This painting is part of a project exploring places of importance to the city of Glasgow. As shops are closing all the time I wanted to make a painting celebrating this unique shop, full of magic trick, costumes, wigs and jokes.

Artwork 1 Image:



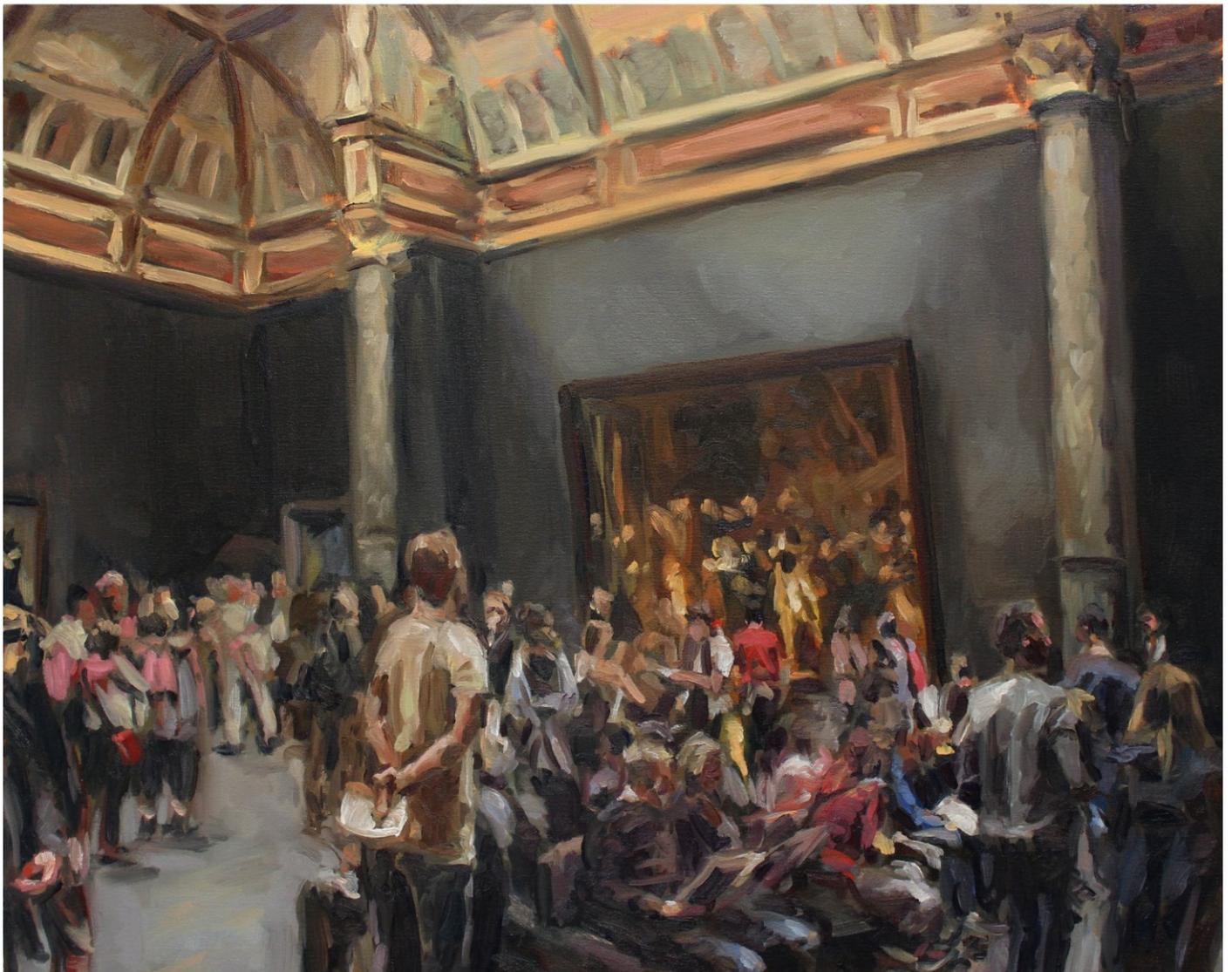
Artwork 2 Title: The Night Watch

Artwork 2 Dimensions: 60x74x3

Artwork 2 Medium: Oil on canvas

Artwork 2 Commentary: This painting shows Rembrandt's 'The Night Watch' in Amsterdam being admired by a large crowd of people. The painting has recently undergone restoration and displayed as part of an exhibition with 'all the Rembrandt paintings', celebrating his 350th year. This painting is a homage to Rembrandt and the museum. I wanted to capture a sense of energy in the painting, which was completed from life in one sitting to achieve this. The people in the crowd are depicted with daubs of paint, blending into 'The Night Watch' were they become almost indistinguishable. I used a limited palette of 4 or 5 colours.

Artwork 2 Image:



Artwork 3 Title: The Barbican Conservatory

Artwork 3 Dimensions: 60x74x3

Artwork 3 Medium: Oil on canvas

Artwork 3 Commentary: The painting shows people having afternoon tea at the Barbican Conservatory in London.

Artwork 3 Image:



Artwork 4 Title: The Night Swimmers

Artwork 4 Dimensions: 60x80x3

Artwork 4 Medium: Oil on canvas

Artwork 4 Commentary: This painting is of an outdoor swimming pool by the River Clyde during one of the midnight swims that take place during the summer. The reference for this image comes from a snapshot taken on my mobile phone. I work with a wide range of reference materials and subjects, often of the seemingly ordinary - places and situations that are often overlooked.

A keen sense of narrative and cinematic imagery inform my approach, lending an element of mystery and intrigue. I invite the viewer to question the image selection, the story behind it and around this moment in time.

I painted quickly and in one go, to ensure the fluidity of the oil paint, and to capture a sense of movement and energy of the water and swimmers.

Artwork 4 Image:



Artwork 5 Title: Glasgow Botanic Gardens

Artwork 5 Dimensions: 88x64x3

Artwork 5 Medium: Oil on canvas

Artwork 5 Commentary: This painting of the Glasgow Botanic Gardens came from a desire to focus on composition, colour and mark making, whilst creating a painting that was still representational. The plants behind the glass lend themselves well to depicting abstraction in realism, as well as subtle colour changes.

Artwork 5 Image:



Artist ID: 0164

Artist Name: Noga Shatz

Website: <https://www.nogashatz.com/>

IG:

Artist Statement: In my practice, I deal with a body in a state of conflict. This body is both physical and metaphorical. From a personal, autobiographical perspective, I try to shed light and explore wider environments controlled by notions of loss and alienation. These subjects come to light through articulating struggles between movement and stillness- trying to capture fragmented moments where movement and stillness co-exist.

In my latest series; "The handkerchiefs", I am depicting memories, then folding them back into themselves, transforming the 2 dimensional image into an actual object- a memento. Each handkerchief holds a memory of an actual physical place, depicted as I remember/ then re- remember it through the material, which restore and reinvent, a new narrative.

Parallel to my visual art practice, I am an active professional musician - I have released several albums of my music ;writing, composing, playing guitar & lead vocals(Glass horses 2016-2019,Echo-bench from 2009) and participated in many collaborations. My visual practice and my musical practice are connected. They are in an on-going dialog which creates new platforms and lines of investigations.

The term "distortion" is a key element in both of my practices. By definition* (Cambridge dictionary), to distort- is to change the shape of something so that it looks strange or unnatural. The images in my works are distorted and twisted. They represent a lack of physical, spiritual and emotional perfection. The images are created from a meeting point between the material I work with and the idea I start from.

Notes:

Artwork 1 Title: Disorderly orderly

Artwork 1 Dimensions: 100h X 110w x 1d cm

Artwork 1 Medium: Printmaking- ink on paper

Artwork 1 Commentary: The work is composed out of 5 layers of Monotype prints, using ink on tissue papers.

The title of the work is taken from the title of the American comedy film "The Disorderly Orderly" released in 1964 by Paramount Pictures, and starring Jerry Lewis. The film focuses on Jerome Littlefield, who suffers from "neurotic identification empathy" – a psychosomatic problem that causes him to suffer the symptoms of others and interferes with his ability to function effectively.

The idea behind my work was to create order out of a chaotic situation. I re-created five different moments of myself walking in the park with my dog. I created them based on fragments from memory and glimpses of my eye through the duration of one specific walk.

Artwork 1 Image:



Artwork 2 Title: The road trip hankey

Artwork 2 Dimensions: 26H X 25W X 18D cm

Artwork 2 Medium: Printmaking-Ink on paper

Artwork 2 Commentary: The handkerchiefs series;

Traced back to the 14th century, a handkerchief, also called a hankie, was an object that had a practical purpose, mainly for hygienic use, but it also had many symbolic uses.

The handkerchiefs series originated from my desire to visually depict a memory. Each handkerchief holds a memory of an actual physical place, depicted as I remember/ re- remember it.

The process of printmaking follows the mechanism of the act of remembering - the retention of information over time for the purpose of influencing a future action.

I am painting an image of a place as I remember it, or the feeling I have while bringing back the memory of the specific place. Then, when the ink is still wet, I'm holding the paper up, folding it into the shape of the handkerchief- transforming it into a unique one off, 3 dimensional memento-decorative object.

** In this work: "the Road trip handkerchief", I depicted a memory, looking through the car window, driving in the Somerset countryside. The image is trying to trace the moving landscape and the inner feeling that accompanied this specific view.

Artwork 2 Image:



Artwork 3 Title: The other side of the mountain hankey

Artwork 3 Dimensions: 35H X 20W X 15D

Artwork 3 Medium: Printmaking-Ink on paper

Artwork 3 Commentary: "The other side of the mountain handkerchief" is depicting a Somerset landscape, (from the same trip as in work 2)

We took a walk and was looking at one side of a hill (In my restored memory it turned out to be a mountain). I remember that when I was looking at this hill I was extremely aware that I am only seeing it from one side, from one specific angle.

For some reason, in my mind, I thought and felt like I was seeing it from the back. Although of course the hill doesn't have a front and a back side, but something about the light and even more so, the shades made me feel like I'm looking on "the dark side of the mountain". I remember being excited by the thought that I am seeing the more interesting part. The work itself is 3 dimensional and you can see it from any side.

Artwork 3 Image:



Artwork 4 Title: Forgive me

Artwork 4 Dimensions: 110H X 75W X 0.2 cm

Artwork 4 Medium: Printmaking-Ink on paper

Artwork 4 Commentary: "Forgive me" is a Monotype print. The subject of this work is guilt. I was interested in finding a way to transfer and represent a physical feeling of guilt through a range of brush marks, textures and rhythms. Using only black and avoiding colours, often allows me to focus on the contrasts and drama of the situation. I have made several prints relating to this subject in the last year. As a remote reference I thought about the Lithography print "Jealousy" by Edvard Munch-The man in the background of this print, is Munch's friend, the Polish writer Stanislaw Przybyszewski. Munch had an affair with his friend's wife, which is a complex situation that may create a lot of feelings of guilt.

When used in speech; "Forgive me" is a polite way of starting to say something that may be rude or unpleasant. I found it textually interesting that the same text can relate to a deep feeling of remorse, but at the same time can be served as an introduction for a future "crime".

Artwork 4 Image:



Artwork 5 Title: Voices

Artwork 5 Dimensions: 110H X 75W X 0.1 cm

Artwork 5 Medium: Printmaking- ink on paper

Artwork 5 Commentary: Through the use of brush marks, hand marks, and rhythms, this print is a visualization describing several voices talking/ screaming/ singing simultaneously, inside your head.

When I was making this print I thought a lot about the close connection between music, sound and painting. I thought about the element of time and duration a visual work secretly holds.

Artwork 5 Image:



Artist ID: 0174

Artist Name: Frederic Aranda

Website: www.fredericaranda.com

IG: fredericaranda

Artist Statement:

Notes:

Artwork 1 Title: Resist! Persist! And vote!

Artwork 1 Dimensions: Variable

Artwork 1 Medium: Photography

Artwork 1 Commentary: Actor Alan Cumming, June 2018.

Artwork 1 Image:



Artwork 2 Title: Fumi Kaneko and Julia Roscoe minutes before Swan Lake

Artwork 2 Dimensions: Variable

Artwork 2 Medium: Photography

Artwork 2 Commentary: Swan Lake by The Royal Ballet, Royal Opera House, London, June 2018.

Artwork 2 Image:



Artwork 3 Title: A bevy of swans

Artwork 3 Dimensions: Variable

Artwork 3 Medium: Photography

Artwork 3 Commentary: Backstage at Swan Lake by The Royal Ballet, Royal Opera House, London, June 2018.

Artwork 3 Image:



Artwork 4 Title: Curtain Call

Artwork 4 Dimensions: Variable

Artwork 4 Medium: Photography

Artwork 4 Commentary: Backstage at Swan Lake by The Royal Ballet, Royal Opera House, London, June 2018.

Artwork 4 Image:



Artwork 5 Title: Dancer Calvin Richardson coming off the stage

Artwork 5 Dimensions: Variable

Artwork 5 Medium: Photography

Artwork 5 Commentary: Immediately after his performance in "Infra" by Wayne MacGregor at Royal Opera House, London, November 2018.

Artwork 5 Image:



Artist ID: 0226

Artist Name: Sam Rahamin

Website: www.samrachamin.com

IG: https://www.instagram.com/sam_rachamin/

Artist Statement: I am a painter, and always have been. I see the world in visual terms. For me, painting is seeing. I see the world as beautiful, yet dangerously merciless and violent.

Painting and drawing are as crucial to me as breathing. It is the language through which I am able to transmit messages better than by using other languages. I love the challenge of creating something as real as what I see. I like searching and traveling in order to find beauty. I like the struggle and difficulty of producing a work of art. My work needs to consist of sensory and tactile values. My visual world is built out of a geometrical structure as linear as the skeleton of a living body, a tonal value structure as real as the muscles and the skin.

Painting is, for me, the answer to the riddle of seeing. I use painting as a tool towards understanding the world that I live in, and as a kind of diary. It is a form of experimentation, testing the encounters and interactions between mind and matter, in a kind of meditation which reveals something new about reality.

I am a figurative, realistic and perceptual painter, working from observation, painting landscapes, still life, and the model.

Notes:

Artwork 1 Title: Emperor of the cats

Artwork 1 Dimensions: 80x90

Artwork 1 Medium: oil on linen mounted on board

Artwork 1 Commentary:

Artwork 1 Image:



Artwork 2 Title: sacrifice of the virgins at gie ben hinom

Artwork 2 Dimensions: 60x120

Artwork 2 Medium: oil on linen

Artwork 2 Commentary:

Artwork 2 Image:



Artwork 3 Title: half full/empty glass of water

Artwork 3 Dimensions: 30x40

Artwork 3 Medium: oil on linen

Artwork 3 Commentary:

Artwork 3 Image:



Artwork 4 Title: Jocasta's overdose
Artwork 4 Dimensions: 65x162
Artwork 4 Medium: oil on linen
Artwork 4 Commentary:
Artwork 4 Image:



Artwork 5 Title: auto portrait paris 2019

Artwork 5 Dimensions: 87x103

Artwork 5 Medium: oil on wood

Artwork 5 Commentary:

Artwork 5 Image:



Artist ID: 0284

Artist Name: Marie Lenclos

Website: www.marielenclos.com

IG: https://www.instagram.com/marielenclos_painting/

Artist Statement: Marie Lenclos is a French painter who lives and works in South London. Lenclos came back to painting recently, after a break of over 17 years. She is currently developing a series of urban paintings called "Moments". They are highly detailed figurative representations of mundane or domestic scenes from London streets and buildings. As a documentary video maker for over ten years, Lenclos got into the habit of 'framing' things all the time, even without a camera. Cycling or walking to and from work, she would suddenly see something and think: 'this would make a good shot'. Now, no longer a filmmaker, Lenclos captures these moments of seeing in her paintings. Sudden impressions where lines, light and colours come together at the same time, her subjects present a unique stillness in urban spaces and architecture. The paintings work like long exposure photographs, intensifying colours and removing traces of people and activity, allowing both artist and observer to contemplate the interplay of colour, light and lines in the physical environments we inhabit.

Notes:

Artwork 1 Title: Hello

Artwork 1 Dimensions: 90x70x3

Artwork 1 Medium: oil on linen

Artwork 1 Commentary: I attended the 5th Year Celebration and Launch of the Art Prize at Ashurst Emerging Artists Gallery in the Autumn of 2018. It was my first 'physical' contact with the Art Prize and I arrived at the venue full of anticipation and slightly nervous too, having little experience of these sorts of events. As I entered the building and was directed to go upstairs, I came across the impressive entrance hall of Ashurst's offices. I was struck by the space, its lines, its colours, its glossy yet warm atmosphere. I loved the wood panelling, present everywhere, and felt instantly in love with the symmetry and order of the place. I decided there and then that this would be my entry for the prize. It fully represents a 'moment of seeing', where I get struck by a visual composition I could not have expected or imagined before.

Artwork 1 Image:



Artwork 2 Title: The bridge by the studio

Artwork 2 Dimensions: 61x46x3

Artwork 2 Medium: Oil on linen

Artwork 2 Commentary: This is another 'moment of seeing'. This bridge cuts the road I go down everyday on my way to the studio, but also to the shops, train station, school, doctors, everywhere I go, basically. I must have walked under this bridge thousands of times in the fifteen years I have lived in Loughborough Junction. I never looked at it, really, until that day, when I noticed that the bridge was exactly the same colour as the sky. I suddenly saw the beauty of it, its lines, projected shadows, colours.

Artwork 2 Image:



Artwork 3 Title: Lunch break

Artwork 3 Dimensions: 90x70x3

Artwork 3 Medium: Oil on linen

Artwork 3 Commentary: Last December, I was summoned to Jury Service at Blackfriars Crown Court. I spent a long morning in a dull waiting room, surrounded by grey carpets and public space furniture. I was cold, bored, listless. I wasn't called to be part of a trial. I waited and waited, sitting next to other people, from all walks of life, also waiting, also bored. At last, we were released for lunch and I decided to walk to the nearby Tate Modern for a bit of air and beauty. This sight caught me by surprise as I neared the River. Its vibrant colours, perfect composition and shapes was like an antidote to a dull morning.

Artwork 3 Image:



Artwork 4 Title: Welcome 8

Artwork 4 Dimensions: 50x60x3

Artwork 4 Medium: Oil on linen

Artwork 4 Commentary: One winter morning, I was sent by my doctor to attend a pre-diabetes workshop at my local health centre. I had never been there. The day was grey and cold. I cycled there, and passively entered the space, registered my attendance and was told to wait. I sat down. I did not look forward to this workshop. I felt I was wasting my time. I felt disempowered, despondent, anxious. I waited. Suddenly, I looked up, and I saw the space in front of me. Its perspective, warm tones, shiny surfaces and the window at the back looked magical, like a promise. I covertly took a couple of photos from the height of my knees, feeling slightly stupid as I did so. And was called into the workshop. That afternoon, or the next day, I made the big step to trust myself and what I had seen, and decided to paint this space. It was the beginning of a repetitive exercise in trusting my vision and creating paintings from sudden 'moments of seeing'.

Artwork 4 Image:



Artist ID: 0293

Artist Name: Philip Gurrey

Website: www.philipgurrey.com

IG: @philipgurrey

Artist Statement: My current work stems from a need to find a position for painting after 1969. By seeking to contest the myths of high art I endeavor to create work contingent upon the real, historical world. By asking the question: Is painting, after Conceptual Art, capable of interrogating current political and philosophical concerns? I wish to champion a position for painting which sees it connected to the social and political present.

My most recent work has sought to express these sociological issues through material, colour and an approach to working as closely connected to free improvisation as possible. By confining gesture to an internal dialogue within the boundary of the art object, by making no reference to anything outside of the picture plane I am seeking to engender a greater sense of responsibility in the spectator. Colour in its most visceral form helps deliver a powerful visual pulse leading to an uncompromising art underpinned by visual perception. Plastic as a material, substance and readymade challenges our responsibility not only as spectators but as consumers. The acrylic paint and plastic wrap which make up the works submitted here ask as many questions of us as we can possibly ask of it.

Notes:

Artwork 1 Title: Red, Black, Grey 1.11.2018

Artwork 1 Dimensions: 150x150x4

Artwork 1 Medium: Acrylic on Canvas

Artwork 1 Commentary: Made by first staining the canvas with pigment, the proceeding gestures enter into a form of obligation with these initial marks. Redolent of Theodor Adorno's theory of "homeostasis" originally espoused in relation to the composer Arnold Schoenberg's work, Adorno's theory denotes the manner in which Schoenberg's music responds to its first bar: never finding consonance, the complete work is heard as a collection of individual elements, all of which respond to the preceding phrase. The improvised gestures within this work are seen in relation to one another. They offer up harmonic and dissonant gestures of colour and form that seen together find an equilibrium. There is a demand for the human experience here as these dissonant tones are often lost through reproduction.

Artwork 1 Image:



Artwork 2 Title: Grey, Black, Green 2.11.2018

Artwork 2 Dimensions: 150x150x4

Artwork 2 Medium: Acrylic on Canvas

Artwork 2 Commentary: Made by first staining the canvas with pigment, the proceeding gestures enter into a form of obligation with these initial marks. Redolent of Theodor Adorno's theory of "homeostasis" originally espoused in relation to the composer Arnold Schoenberg's work, Adorno's theory denotes the manner in which Schoenberg's music responds to its first bar: never finding consonance, the complete work is heard as a collection of individual elements, all of which respond to the preceding phrase. The improvised gestures within this work are seen in relation to one another. They offer up harmonic and dissonant gestures of colour and form that seen together find an equilibrium. There is a demand for the human experience here as these dissonant tones are often lost through reproduction.

Artwork 2 Image:



Artwork 3 Title: Horizon

Artwork 3 Dimensions: 150x150x4

Artwork 3 Medium: Stretched Plastic Wrap over Aluminium Stretcher Bars

Artwork 3 Commentary: These stretched plastic works employ their material as a vehicle for meaning. Their visual vernacular is indebted to the colour field painters of the 1960s however these works depict form, weight and gesture by use of light and the material alone through its opacity and transparency. The plastic wrap utilised here is single use and inorganic.

Artwork 3 Image:



Artwork 4 Title: Plastic See

Artwork 4 Dimensions: 150x150x4

Artwork 4 Medium: Stretched Plastic Wrap over Aluminium Stretcher Bars

Artwork 4 Commentary: These stretched plastic works employ their material as a vehicle for meaning. Their visual vernacular is indebted to the colour field painters of the 1960s however these works depict form, weight and gesture by use of light and the material alone through its opacity and transparency. The plastic wrap utilised here is single use and inorganic.

Artwork 4 Image:



Artist ID: 0317

Artist Name: Susan Wright

Website: suegrantwright.co.uk

IG: suegrantwright2

Artist Statement: After many years working as a teacher of deaf children, Susan recently completed an MA in Creative Practice at Leeds Arts University and now works as an experimental artist/printmaker.

Her practice reflects a continuing interest in visual language and storytelling, a concern with the temporal materiality of landscapes and the way that, over time, they are constantly in a state of flux; transformed and recast by human intervention. Drawn and printed imagery using discarded and eroding books develop a palimpsest of layers organic, temporal, physical which question the reality of the past, present and future. The vibrancy between object and environment creates tension as the fragile landscape seeks to assert itself above the increasingly overwhelming impact of humanity.

Books were imprinted with and reflected the landscape in which they were found, becoming records of change.

During transformation, they reinvent themselves and develop new fictional and temporal stories.

The forces present in the environment are represented by the physicality of the printing process -pressure, erasure, erosion and regrowth. The new narrative evolves, increasingly incorporating ideas evoked by topographical features. The images become map-like creating new imaginary and impossible landscapes. Elements of the books emerge through the layers, hints of what was written or drawn remain, urban fossils giving tantalising cues to that what was there before.

The cyclic process of transformation is completed as the prints are read, describing new topographies seeking to find their own history and sense of place.

Notes:

Artwork 1 Title: Topography Reconsidered

Artwork 1 Dimensions: 90cm x 65cm x 30cm

Artwork 1 Medium: Etchings on hand made paper

Artwork 1 Commentary: This 3 dimensional work was created on hand made paper, over printed several times using three large etching plates. The paper was re wetted and dried over rock like shapes so that it could find its own geology. The imagery was created from the pages of eroded books and the original flat, map like etchings acted as diagrammatic images for the new metamorphing landscape. Temporally uncertain, maps for a new place, a new fiction.

Artwork 1 Image:



Artwork 2 Title: Northern Topography

Artwork 2 Dimensions: 90cm x 55cm x 30cm

Artwork 2 Medium: Etched prints on hand made paper

Artwork 2 Commentary: As with the above work, this was created on hand made paper which incorporated fragments of the book, over printed several times using two large etching plates. The paper was re wetted and hung up to dry. The paper formed it own shape. Small elements of the book show, the word 'northern' is unintentional but welcomed. The imagery was drawn using the pages of eroded books and the original flat, map like etchings acted as diagrammatic images for this new metamorphing landscape.

Artwork 2 Image:



Artwork 3 Title: Contours 2

Artwork 3 Dimensions: 65cm x 65cm x 5cm

Artwork 3 Medium: Cut etchings on Somerset Satin paper

Artwork 3 Commentary: This work consists of three etched prints, cut and layered to form a geological map, allowing the viewer to see through to what was there before. It is a fictional geology of a place that temporally shifts as the viewer interprets it and adds their experience to its story.

Artwork 3 Image:



Artwork 4 Title: Novel Landscape

Artwork 4 Dimensions: 46cm x 51cm x 3cm

Artwork 4 Medium: Graphite, gesso, charcoal on Heritage woodfree paper mounted on board

Artwork 4 Commentary: This drawing evolved from a simple carbon trace drawings based on the edges of pages. areas were erased, hidden, removed and the landscape built up in graphite. It incorporates stand OS features alongside less traditional mapping imagery, reflecting a fiction and non fictional account.

Artwork 4 Image:



Artist ID: 0319

Artist Name: Margaret Scott

Website: www.maggiescottonline.com

IG: maggiescottonline

Artist Statement: As a Visual Artist, my work is created from the particularity of who I am: a black woman, a feminist, a daughter, a mother, an activist and a British Textile Artist.

My large-scale works draw on the aesthetic and symbolic potential of the laborious process of felting. The hand-felted re-interpretations of photographic images often explore the politics of the representation and tensions and contradictions of a Black British or Black European identity.

Notes:

Artwork 1 Title: I see you Zwarte Piet

Artwork 1 Dimensions: 127 x 200 x 1

Artwork 1 Medium: Printed Silk Chiffon, hand felted with Merino wool then hand stitched.

Artwork 1 Commentary: The catalyst for this work is the phenomenon of "Zwarte Piet"™- the black servant/slave who accompanies Saint Nicolas at Christmas in the Netherlands. It is one of a set of large felted portraits in a series that includes a short film and photomontage prints all of which are direct critiques of this quaint (and offensive) Dutch ritual.

"Teddy"™ was inspired by an interview with a Dutch parent who defended the practice of "blacking up"™ as Zwarte Piet as a great way for young white children to get used to black people!

Artwork 1 Image:



Artwork 2 Title: No One came here to hide //5

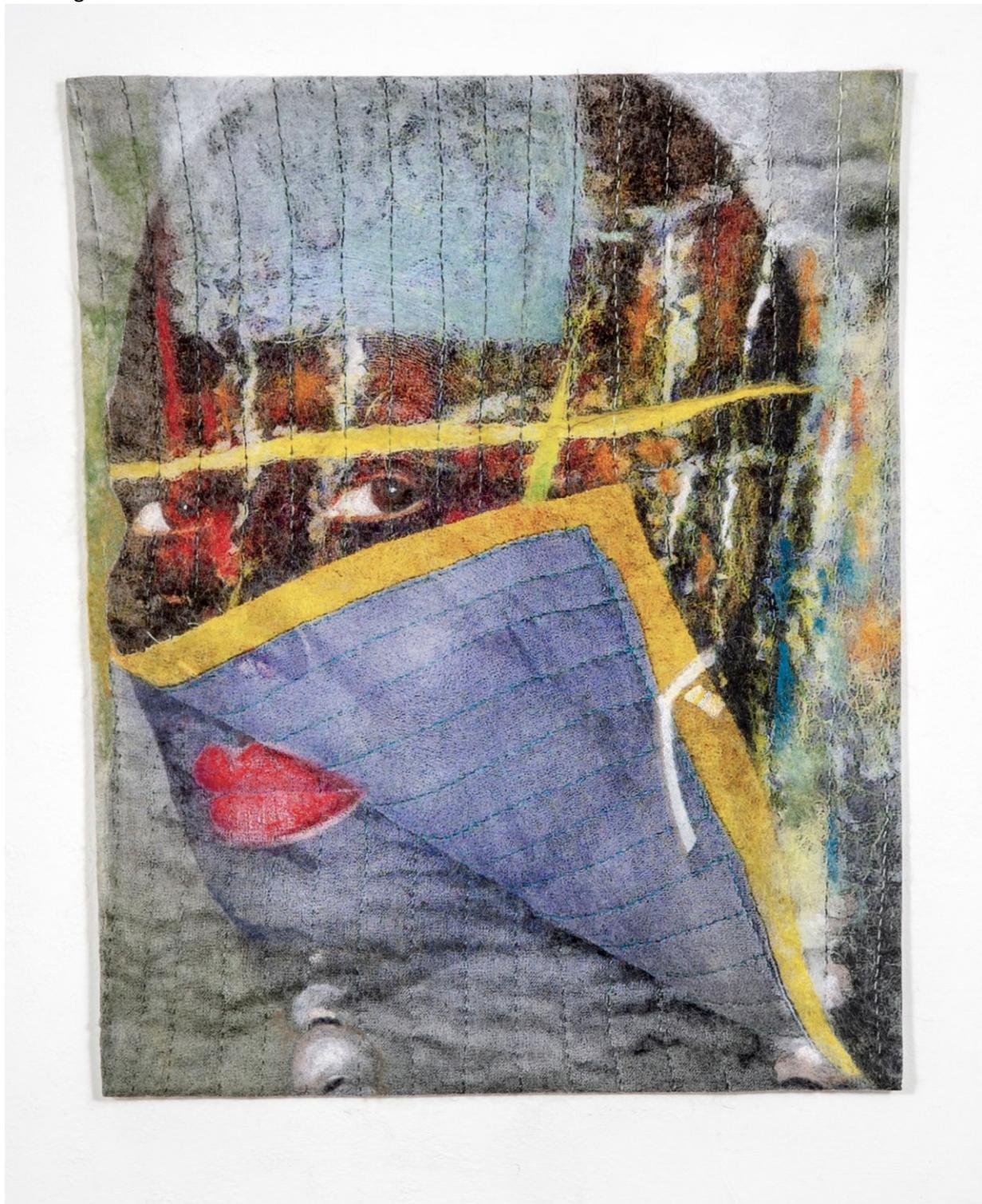
Artwork 2 Dimensions: 80 x 60 x 1

Artwork 2 Medium: Textile print, Felt, stitch

Artwork 2 Commentary: This textile is part series of works called "No One came here to hide". The title is a quote by the writer and performer Bill Withers in a recent radio interview. The portraits were a natural progression from my previous work investigating black face and Zwarte piet and had a working title of "I see you - but do you see me". While my initial focus was on capturing certain regard, the juxtaposition of layers allows me to explore the tension and possible

Conflicting narratives "escaping or hiding? Opening up or closing down? Object or subject?"

Artwork 2 Image:



Artwork 3 Title: ICU//2

Artwork 3 Dimensions: 65 x 65 x 0

Artwork 3 Medium: Mixed Media - Textile, Felt, Stitch

Artwork 3 Commentary: ICU //2 is one a group of Textile that continue the exploration of conflicting narratives; the softness and flexibility of the textures contrasting with the uncompromising expression.

Artwork 3 Image:



Artwork 4 Title: ICU PRINT //1

Artwork 4 Dimensions: 60 x 40 x0

Artwork 4 Medium: Photographic print

Artwork 4 Commentary: For many years Photography and specifically self-portraiture has played a key role in all my work. While many of the manipulated images become textiles, each series of work always generate "stand alone" photographs.

ICU is a set of limited edition photographic prints. Like the Textile images, the prints continue my exploration of conflicting narratives; the softness and flexibility of the textures contrasting with the uncompromising expression.

Artwork 4 Image:



Artist ID: 0348

Artist Name: Julian Camilo

Website: juliancamilo.com

IG:

Artist Statement: My work is focused on transitions and state changes, such as rebirth, growth, decay and death. I'm also interested in using organic materials and incorporating natural processes in production of the work.

Notes:

Artwork 1 Title: This Too Shall Pass 02

Artwork 1 Dimensions: 23x15x3

Artwork 1 Medium: Paper, fungus, insects

Artwork 1 Commentary: This piece is part of an on-going series which uses books and literature as a starting point to explore ideas of decay, entropy and breakdown of communication. It was created by influencing fungus and insects to decompose and consume the pages of books. As they destroy and delete information, so the piece is created and new meaning arises; as such it is a product of a constant dialogue. I like to think of it as a wordless dialogue, a collaboration between destructive natural forces and the creative impulse of the artist.

Artwork 1 Image:



Artwork 2 Title: This Too Shall Pass 01

Artwork 2 Dimensions: 23x15x3

Artwork 2 Medium: Paper, fungus, insects

Artwork 2 Commentary: This piece is part of an on-going series which uses books and literature as a starting point to explore ideas of decay, entropy and breakdown of communication. It was created by influencing fungus and insects to decompose and consume the pages of books. As they destroy and delete information, so the piece is created and new meaning arises; as such it is a product of a constant dialogue. I like to think of it as a wordless dialogue, a collaboration between destructive natural forces and the creative impulse of the artist.

Artwork 2 Image:



Artwork 3 Title: Stop Motion 02 (Calliphora vomitoria)

Artwork 3 Dimensions: 23x14x10

Artwork 3 Medium: Glass storage jars, formalin, flies

Artwork 3 Commentary: My Stop Motion series of works focuses on state changes and the process of transition between one form and another. This particular piece looks at the metamorphosis of a blowfly (Calliphora vomitoria). The process of a maggot becoming a fly can take weeks, and I have tried to show this process as a timeline, a series of slices of time, each layer of maggots consisting of those that lived for a slightly longer period of time than those below, progressing slightly further in their life transition but now dead and fixed in this in-between state forever.

Artwork 3 Image:



Artwork 4 Title: Action At A Distance (Red, Yellow, Black)

Artwork 4 Dimensions: 40x40

Artwork 4 Medium: Flyspeck on paper

Artwork 4 Commentary: Every mark that makes up this piece was made by flies, and all the marks are fly excrement. It is part of a series which explores the possibility of removing the artist's hand from the work's production, by designing a process which both works within strict frameworks of colour, shape and texture, but also embraces the inherent chance and chaos of organic materials and natural processes. In this way the works can be seen as collaborations with nature.

Artwork 4 Image:



Artist ID: 0370

Artist Name: Elliot Nehra

Website: www.elliottnehra.co.uk

IG: @elliottnehra

Artist Statement: Elliot Nehra, a reclusive character, invites you into the safety of his home. Paintings are the home for the artist, a fabricated space that is at once surreal and perfectly ordinary. The everyday inspires the work; the paintings materialise as an instinctive response to the world, commenting on Nehra's life, experiences, feelings, memories and background. There is a pining for the old, simpler times, and this nostalgic reflection is coupled with the reality of life today for the 24-year-old Brighton based painter. The multifaceted, complicated nature of masculinity, of being and becoming a man is explored.

The painter creates a reality they can get lost in, where paint is celebrated and colour is enjoyed, and yet despite the vibrancy his current work is some of the darkest paintings Nehra has made, filled with absence.

The viewer is invited to step into the ambiguous scenes and question the significance of the simple objects Nehra depicts which are loaded with iconography and metaphor by the artist. Nehra paints "badly" with the intention of focusing on these symbols without the concern for recreating physical space. He is therefore free to assemble a cacophony of marks, imagining a realm which allows escape from the mundanity of everyday life, whilst reflecting on and drawing from it. As the artist finds himself growing more introverted, painting allows for a voice and a home for exploration and discovery.

Notes:

Artwork 1 Title: Drinks Spilled

Artwork 1 Dimensions: Height: 123.5cm Width: 93.5cm Depth:3.5cm

Artwork 1 Medium: Oil on Canvas

Artwork 1 Commentary:

Artwork 1 Image:



Artwork 2 Title: Mairs Painting

Artwork 2 Dimensions: Height: 121.5cm Width: 91.5cm Depth:3.5cm

Artwork 2 Medium: Oil and House paint on canvas

Artwork 2 Commentary:

Artwork 2 Image:



Artwork 3 Title: Resting

Artwork 3 Dimensions: Height: 39.5cm Width: 61.5cm Depth:3.5cm

Artwork 3 Medium: Oil on Canvas

Artwork 3 Commentary:

Artwork 3 Image:



Artwork 4 Title: The Morning After

Artwork 4 Dimensions: Height: 52cm Width: 43cm Depth:3.5cm

Artwork 4 Medium: Oil on canvas

Artwork 4 Commentary:

Artwork 4 Image:



Artist ID: 0387

Artist Name: Kate Huang

Website:

IG: https://www.instagram.com/p/BuPR8G6A7LN/?utm_source=ig_share_sheet&igshid=4ughljeoctq

Artist Statement: Kate Huang's work revolves around the way individuals exist in different social-cultural contexts and natural environments. Reference with the idea of Psychogeography, her practices relate to time lapse and environments reminiscent. At present, Kate is mainly experimenting painting, video, installation and text to explore the construction of our subjective realities and its developing meaning-making.

Notes:

Artwork 1 Title: PARADISE 1

Artwork 1 Dimensions: 60*80cm

Artwork 1 Medium: acrylic painting

Artwork 1 Commentary:

Artwork 1 Image:



Artwork 2 Title: PARADISE 2
Artwork 2 Dimensions: 140*150cm
Artwork 2 Medium: acrylic painting
Artwork 2 Commentary:
Artwork 2 Image:



Artwork 3 Title: NO ONE IS HERE 1
Artwork 3 Dimensions: 190*190cm
Artwork 3 Medium: acrylic painting
Artwork 3 Commentary:
Artwork 3 Image:



Artwork 4 Title: NO ONE IS HERE 2
Artwork 4 Dimensions: 190*190cm
Artwork 4 Medium: acrylic painting
Artwork 4 Commentary:
Artwork 4 Image:



Artist ID: 0396

Artist Name: Sophie Peters

Website: www.sophiepetersartwork.com

IG: @sophie_peache

Artist Statement: Peters explores use of paint to disrupt conventional narratives and discourses surrounding identity and environmentalism. Her practice investigates post-structuralist concepts and draws upon visual and literary references including Jericho Brown, Virginia Woolf, Francis Bacon, Dali and Bohemian symbolism as well as themes from biological science. Their most recent explorations investigate inter-sectional environmentalism and the communication of empirical information through creative mediums. Sophie practices a rhizomic understanding of art, whereby disparate aspects of a socio-political landscape are entangled within a composition to describe networks of power. They are interested in societal binaries and existence outside of identity politics. Sophie is currently studying Biology as part of a Liberal arts and Sciences program at the University of Birmingham (UK).Â

Notes:

Artwork 1 Title: SKIN

Artwork 1 Dimensions: 100x100x10 depth

Artwork 1 Medium: Oil on Stretched Canvas

Artwork 1 Commentary: A detailed map of North and South America is described using the imagery of flesh and skin. Borders and divisions of the land are situated upon a fleshy and sexually vibrant sea. This tumultuous but beautiful ocean is red and pink, indicative of the years of violence between different cultures, genders and groups. The piece reflects on the earth's troubled past but simultaneously brings all skin tones together in one image and further unites them with the pink of the flesh shared by every human. The piece was created using fluid and feminine shapes and imagery to represent the sexuality and power of a group repressed for centuries.

Artwork 1 Image:



Artwork 2 Title: THEO'S PLASTIC BEACH

Artwork 2 Dimensions: 150X100X6

Artwork 2 Medium: Oil and Acrylic on unframed stretched canvas

Artwork 2 Commentary: The artists student kitchen is full of plastic. It makes up the chairs, window linings, cupboard surfaces, bottles and even the clothes of the sitter. As viewers see this piece they are encouraged to observe each part of the scene as a unique element and consider what it is comprised of. The bright flat acrylic tones reflect the artificial nature of modern living, with the oil painted reflections, trousers and skin of the subject displaying a sense of the natural life. Peters is fascinated by human overuse of plastic in everyday life and with the textures and shifts of tone that each plastic material brings. The piece is designed to subtly remind viewers of their dependency on a vastly overused material, whilst simultaneously celebrating its vibrancy and uses.

Artwork 2 Image:



Artwork 3 Title: The Kiss

Artwork 3 Dimensions: 66.2x 90x 3

Artwork 3 Medium: Oil on Canvas

Artwork 3 Commentary: The artist's friend and her lover are depicted tenderly displaying their love for one another. Created in reaction to current worldwide tensions between different groups, the image highlights the need for unity and understanding between cultures, races men and women (and non identified genders). The painting is a symbol of hope.

Artwork 3 Image:



Artist ID: 0444

Artist Name: Kira Phoenix K'Inan

Website: www.kpkinan.com

IG: <https://www.instagram.com/kpkinan/?hl=en>

Artist Statement: Over the past five years I have developed several "glass drawing"™ techniques that stemmed from translating the language of a two-dimensional abstract line drawing on paper into three-dimensional glass sculptures. Each "glass drawing"™ is unique and spontaneously created in the moment. Thus far I have developed fourteen drawing techniques with glass, including Relief Drawing, Spike Drawing, Panel Drawing, Blown Glass Drawing, Hot Glass Drawing, Carve Drawing, Plaster Expression, Scratch Drawing, Chisel Drawing, Constructure Drawing, Magneta Type, Kinetic Drawing, Encased Glass Painting and Encased Drawing. Each technique enables me the ability to tell stories through the forms each piece takes, express a feeling through physical gesture or interpret my surroundings with the use of line and colour.

Within some of my work I explore the sense of catharsis. I recycle previously broken glass works that are beyond repair to create something new and sublime out of the shattered.

In other instances, I explore the sense of place, how important this connection is, and hard it can be to leave. Within several of my works I have attempted to bring the landscape, or ocean, with me through reimaging the location through abstract glass forms.

I am also fascinated by the vastness of the universe and how it's unexpected nature has influenced the science fiction genre, from the planets visited to the cellular life forms. I also take many references from Ancient Mythology, including the stories to the characters names, as they still hold strong in our story telling today.

Notes:

Artwork 1 Title: Collateral Beauty In Black

Artwork 1 Dimensions: 50 x 50 x 4 cm

Artwork 1 Medium: Glass

Artwork 1 Commentary: 'Collateral Beauty in Black'™ is part of a series of wall based glass sculptures. Each work in the series contains several shards of the 28 glass sculptures that were broken beyond repair in 2017. Creating the 'Collateral Beauty'™ series was a cathartic experience for me to transform the destruction of so many glass sculptures into a series of new works that hold the sublime beauty of damage.

Artwork 1 Image:



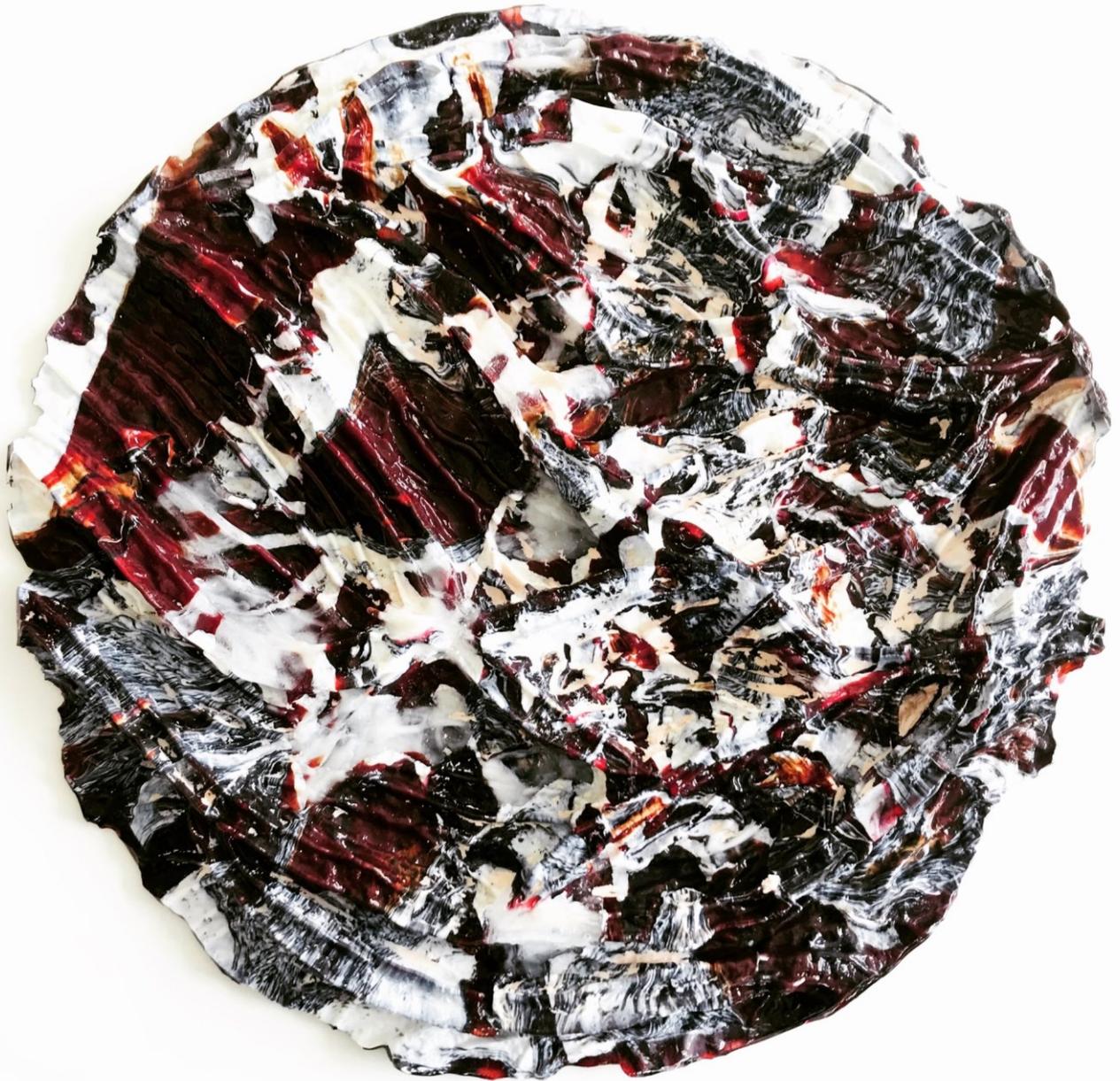
Artwork 2 Title: Collateral Beauty In Red

Artwork 2 Dimensions: 50 x 50 x 4 cm

Artwork 2 Medium: Glass

Artwork 2 Commentary: 'Collateral Beauty in Red™' is part of a series of wall based glass sculptures. Each work in the series contains several shards of the 28 glass sculptures that were broken beyond repair in 2017. Creating the 'Collateral Beauty' series was a cathartic experience for me to transform the destruction of so many glass sculptures into a series of new works that hold the sublime beauty of damage.

Artwork 2 Image:



Artwork 3 Title: Collateral Beauty In White

Artwork 3 Dimensions: 50 x 50 x 4 cm

Artwork 3 Medium: Glass

Artwork 3 Commentary: 'Collateral Beauty in White'™ is part of a series of wall based glass sculptures. Each work in the series contains several shards of the 28 glass sculptures that were broken beyond repair in 2017. Creating the 'Collateral Beauty'™ series was a cathartic experience for me to transform the destruction of so many glass sculptures into a series of new works that hold the sublime beauty of damage.

Artwork 3 Image:



Artist ID: 0487

Artist Name: Grace Green

Website: <http://www.gracegreenartist.co.uk/>

IG: <https://www.instagram.com/graceellengreen/>

Artist Statement: Grace Green, British, studied painting at Falmouth School of Art 2013-2016. Grace has exhibited in London, (Brick Lane Gallery, May 2018) Bristol (The Other Art Fair 2017 and 2018) and Somerset (Somerset Arts Week 2016 and 2018). Has also worked with artist led projects such as Carolyn Lefley's "Water, Meadow, Wood" Residency with MIND and Alexa de Ferranti's "Harvest Film Festival" in Somerset. Upcoming painting workshop in Calais Community Centre with refugees.

These paintings focus on the fruitfulness and fecundity of life in all its forms but principally the absorption in organic growth. Considering the idea of a glasshouse acting as an incubator to the plants, protecting them from harsher climates, creating safe place to enable plants to nourish and grow, much like the mother's womb. The vulnerability of plants and the natural world is ever increasing and these paintings are trying to convey that sense of beauty yet remind us of the anxieties that accompany them.

Sometimes the abstracted plant forms represent in my mind the microscopic cell structures in nature. Occasionally less organic forms such as chicken-wire have been introduced as a reminder of constraints that are placed by man over nature. But throughout the primary desire is for focusing on growth, nurture and transformation. More recently a figure is present, introducing the relationship between human and nature. The question "How can humans co-exist with nature?" is something strong within these pieces. Colour is paramount both referentially and in its pure, abstract state.

Notes:

Artwork 1 Title: The Largest Rainforest in Captivity 2

Artwork 1 Dimensions: (127x86x3.5)

Artwork 1 Medium: Acrylic on wood

Artwork 1 Commentary: This piece was painted after a visit to The Eden Project in Cornwall.

It is a response to the beauty of the array of tropical plants on show.

The plants are held in captivity, the gardeners tend to them and therefore they are dependant on humans to survive.

A reminder of the fragility of these plants that would not survive beyond the walls of the Biomes.

Framed

Artwork 1 Image:



Artwork 2 Title: Juggling in Nature.

Artwork 2 Dimensions: (60.5x50 x 3.5)

Artwork 2 Medium: Acrylic and Indian ink on paper

Artwork 2 Commentary:

This painting expresses a feeling of being in nature, with a sense of narrative the figure painted is juggling. She manages to keep space around her head whilst being surrounded by plants and foliage.

The homes painted are huts where the residents rely on their habitat to survive unlike myself.

There are surreal aspects and a vivid use of colour.

Glazed and Framed.

Artwork 2 Image:



Artwork 3 Title: "It's a large very large garden".

Artwork 3 Dimensions: (63x48x35)

Artwork 3 Medium: Acrylic on wood

Artwork 3 Commentary: A blue figure leaps into the landscape. Surreal elements create playfulness and colour introduces something different beyond familiarity.

Framed.

Artwork 3 Image:



Artist ID: 0559

Artist Name: Anna Stevenson

Website: www.annastevensonart.com

IG: annamstevenson

Artist Statement: Void of figures, my painting still deeply centres on people. In abstaining from the human form, instead I depict their creations and habitat. Through colour, shape and line I aim to transform the mystical ambience found in a city to the visual. I immerse myself in a process of layering and rearranging the landscape in attempts to understand and unlock this psyche. Ultimately my canvas becomes a map and reflection of this process, documenting my journey to the answer as oppose than being an endpoint itself. Through making some areas of the canvas instantly recognisable, others impossible to decipher in their origins, the work becomes an unfinished tapestry of colour; the viewer imperative for the work to be complete.

Notes:

Artwork 1 Title: No8

Artwork 1 Dimensions: 151 x 100

Artwork 1 Medium: Oil on Canvas

Artwork 1 Commentary: Abstracted Urban Landscape I

Artwork 1 Image:



Artwork 2 Title: No7

Artwork 2 Dimensions: 151 x 100

Artwork 2 Medium: Oil on Canvas

Artwork 2 Commentary: Abstracted Urban Landscape II

Artwork 2 Image:



Artwork 3 Title: No2

Artwork 3 Dimensions: 102 x 76

Artwork 3 Medium: Oil on Canvas

Artwork 3 Commentary: Abstracted Urban Landscape III

Artwork 3 Image:



Artist ID: 0585

Artist Name: Tom Harforth

Website: www.tomharforth.com

IG:

Artist Statement: I am an artist printmaker who predominantly works with screen printing and collage, my subject matter revolves around the textures of decaying landscapes. Through my work I focus on the fragile, weathered and ageing characteristics of abandoned structures, natural form and surfaces. I work with scale and composition, often in contrasting modes; this is to affirm the feel and impact from the original locations.

Notes:

Artwork 1 Title: Oozing Texture 18

Artwork 1 Dimensions: 71x51x0.1

Artwork 1 Medium: Collage - Mixed Media

Artwork 1 Commentary: Movement, organic and structure, all these have been the driving concepts that have gone into the compositions of these collages, using a range of natural and manmade textures to produce fluid and molten styled shapes that aesthetically give a pleasing and continuous effect. The colours and layering of these pieces are aimed at giving depth and form to the collages.

Artwork 1 Image:



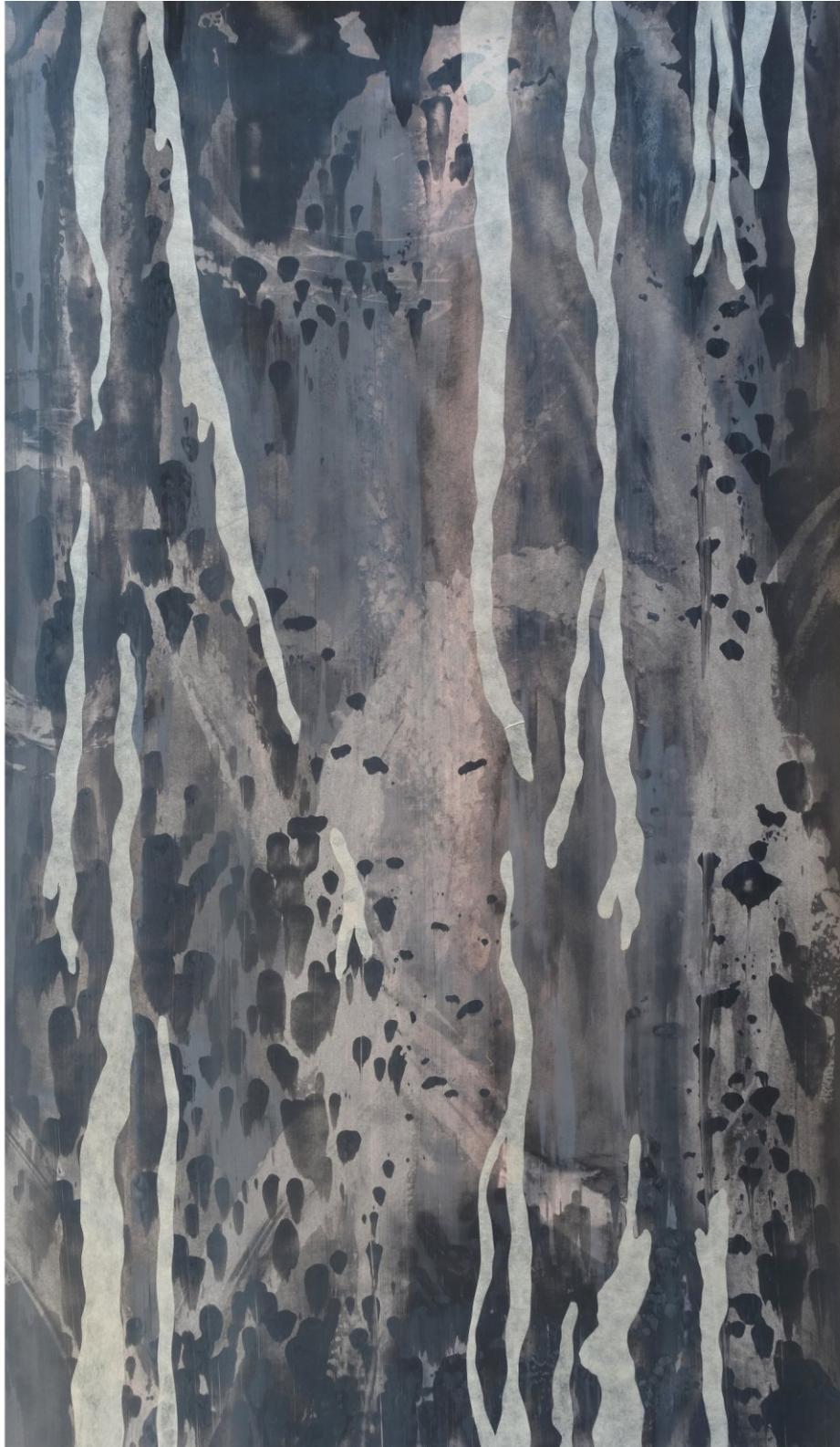
Artwork 2 Title: Oozing Texture 15

Artwork 2 Dimensions: 86x51x0.1

Artwork 2 Medium: Collage - Mixed Media

Artwork 2 Commentary: Movement, organic and structure, all these have been the driving concepts that have gone into the compositions of these collages, using a range of natural and manmade textures to produce fluid and molten styled shapes that aesthetically give a pleasing and continuous effect. The colours and layering of these pieces are aimed at giving depth and form to the collages.

Artwork 2 Image:



Artwork 3 Title: Oozing Texture 7

Artwork 3 Dimensions: 71x51x0.1

Artwork 3 Medium: Collage - Mixed Media

Artwork 3 Commentary: Movement, organic and structure, all these have been the driving concepts that have gone into the compositions of these collages, using a range of natural and manmade textures to produce fluid and molten styled shapes that aesthetically give a pleasing and continuous effect. The colours and layering of these pieces are aimed at giving depth and form to the collages.

Artwork 3 Image:



Artist ID: 0645

Artist Name: Charlotte Brisland

Website: www.charlottebrisland.com

IG: www.instagram.com/charlotte.brisland

Artist Statement: Throughout her career Brisland has used the snapshot to record the landscapes she has lived in, often for months and years, yet sometimes they are made within a fraction of a second on a train or in a car. Fragments of these snapshots are collaged in the studio to retain an essential element of fiction. At once part of the displacement the Artist feels in the world, the spaces become overlapped by past and present. There is a sense of performative story-telling within the painterly description of the image as broad brushwork structures scenes that echo genres within the painting tradition and create a majestic tension which transcends the figurative content. A single building in space, lit from without and concealing what is within is no literal object in this work. What is hidden, remains so, nothing and nobody emerges, the scenes promise human presence and permanently banishes it. Familiarity is omnipresent while the absence of so many possible elements is comparable to a stage, paused and vacant.

Notes:

Artwork 1 Title: Static

Artwork 1 Dimensions: 150x120x2cm

Artwork 1 Medium: oil on canvas

Artwork 1 Commentary: Static was composed of parts and evolved on the canvas. I was considering the current political climate and the sense of something ominous and imminent unfolding. I didn't want to paint something direct and obvious, just a space where something might happen or might have happened off screen.

Artwork 1 Image:



Artwork 2 Title: Hideaway

Artwork 2 Dimensions: 100x120x2cm

Artwork 2 Medium: oil on canvas

Artwork 2 Commentary: I found this building in east London and then exaggerated parts of it. I wanted it to join up with 'Static' as a possible other place in some kind of journey. I was considering the interior space and the things which might happen there. The light was really important to get right and to suggest yet block the interior space.

Artwork 2 Image:



Artwork 3 Title: White and red tent
Artwork 3 Dimensions: 120x150x2cm
Artwork 3 Medium: oil on canvas
Artwork 3 Commentary:
Artwork 3 Image:



Artist ID: 0683

Artist Name: Lydia Pettit

Website: <http://www.lydiapettit.com>

IG: @lydiapettit

Artist Statement: Since moving to London, I have found my reflection everywhere around me. To start somewhere new makes one very conscious of your environment, and most intensely, yourself. In my current paintings I examine the moments in which I catch myself in the middle of a PTSD flashback, the moments in which my body is set on autopilot while my brain is sent to the past. Color and perspective distort the living room, bathroom, the underground; my hands and gaze invite the viewer to understand the fractured experience of returning to the real world after a dissociative episode from my own eyes. The work also explores the circumstance of being the other, being alone in a new city - focusing on the elevated importance of typically mundane actions. Rituals like making breakfast and bathing become an act of self-care rather than a forgettable moment, and locking eyes in the mirror becomes a confrontation of self. Through these paintings I explore the ebb and flow of recovery, of new beginnings, and what it means to see yourself as you are.

Notes:

Artwork 1 Title: Interruption

Artwork 1 Dimensions: 140 x 170 cm

Artwork 1 Medium: Oil and Oil Pastel on Canvas

Artwork 1 Commentary:

Artwork 1 Image:



Artwork 2 Title: But I Do This Every Day

Artwork 2 Dimensions: 110 x 140 cm

Artwork 2 Medium: Oil on Canvas

Artwork 2 Commentary:

Artwork 2 Image:



Artwork 3 Title: 3am

Artwork 3 Dimensions: 55 x 70 x 8

Artwork 3 Medium: oil on canvas

Artwork 3 Commentary:

Artwork 3 Image:



Artist ID: 0689

Artist Name: Edmond Brooks-Beckman

Website:

IG: edmondbrooks1

Artist Statement: The work I am showing comes out of a series that started by looking into Jewish Mythology. The forms I use are a mixture of Hebrew letters and biomorphic forms. There is a point at which my process takes off and the ideas that initiated them take a back seat whilst the forms build towards their own understanding of place.

Notes:

Artwork 1 Title: haKeilim

Artwork 1 Dimensions: 92x122x2 cm

Artwork 1 Medium: Oil and acrylic on linen

Artwork 1 Commentary: These translucent bodies of light contained within the walls of blue, boldly testify to their existence.

Artwork 1 Image:



Artwork 2 Title: Ilia

Artwork 2 Dimensions: 65x50x2 cm

Artwork 2 Medium: Oil and acrylic on linen

Artwork 2 Commentary:

Artwork 2 Image:



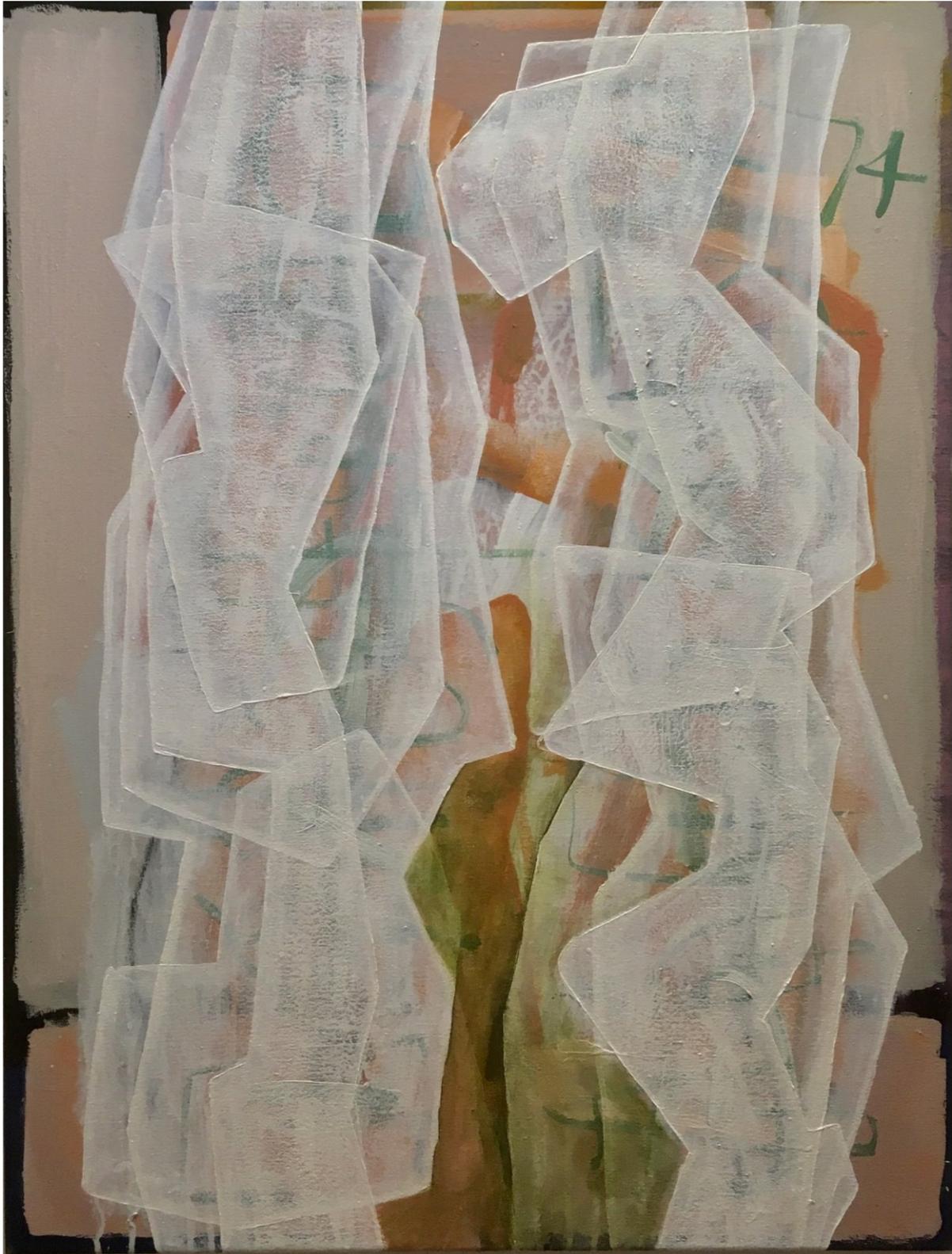
Artwork 3 Title: Tzaddik

Artwork 3 Dimensions: 80x50x2

Artwork 3 Medium: Oil and acrylic on canvas

Artwork 3 Commentary:

Artwork 3 Image:



Artist ID: 0690

Artist Name: Mark Lloyd

Website: <https://lloyd-fineart.com/>

IG: @LLOYDFINEART

Artist Statement: Mark David Lloyd is a British contemporary artist who exhibits internationally. He works predominantly in painting but also in other disciplines. His work has been described as; meta-modernist, post post-modernist, and nascent.

1971 born Birmingham England

1984-1994 graffiti artist

1992 graduated Falmouth School of art BA fine art

2009 graduated Southampton University DTTL Cert. Ed

2012 graduated Winchester School of art MA fine art

H.E. lecturer in art and academic research

Notes:

Artwork 1 Title: American graces
Artwork 1 Dimensions: 80 x 80 x 3
Artwork 1 Medium: oil and ash on canvas
Artwork 1 Commentary:
Artwork 1 Image:



Artwork 2 Title: Sotheby's May 2017

Artwork 2 Dimensions: 30 x 30 x 3

Artwork 2 Medium: 0

Artwork 2 Commentary:

Artwork 2 Image:



Artwork 3 Title: I am not broken
Artwork 3 Dimensions: 200 x 150 x 4
Artwork 3 Medium: oil and ash on canvas
Artwork 3 Commentary:
Artwork 3 Image:



Artist ID: 0706

Artist Name: Shauna Chapman

Website: <https://www.shaunachapman.co.uk/>

IG:

Artist Statement: My work explores the practice of painting in the digital age, challenging how abstract painting can be pursued when this narrative - as a consequence of technology - can be faked or non-assignable. Compositions are informed by digitally manipulated imagery and methods that ask the viewer to engage with and question the marks made on the surface.

Multiple painterly techniques and a diverse matter of materials are entwined to produce imagery that asks us to appreciate the real layers within painting in a time when we are confronted and consumed by the ruling of screens, as painting has a new urgency and purpose in providing a space away from them.

There is a particular focus on the contemporary artists' relationship to the digital world whereby style, methods and ideas from any era are now free for sampling and reenactment. The painted surface has become a realm in which paintings traditions and approaches are reinterpreted and paintings metaphysical questions on subjects as originality, subjectivity and spiritual transcendence are being tested. â€œ

Notes:

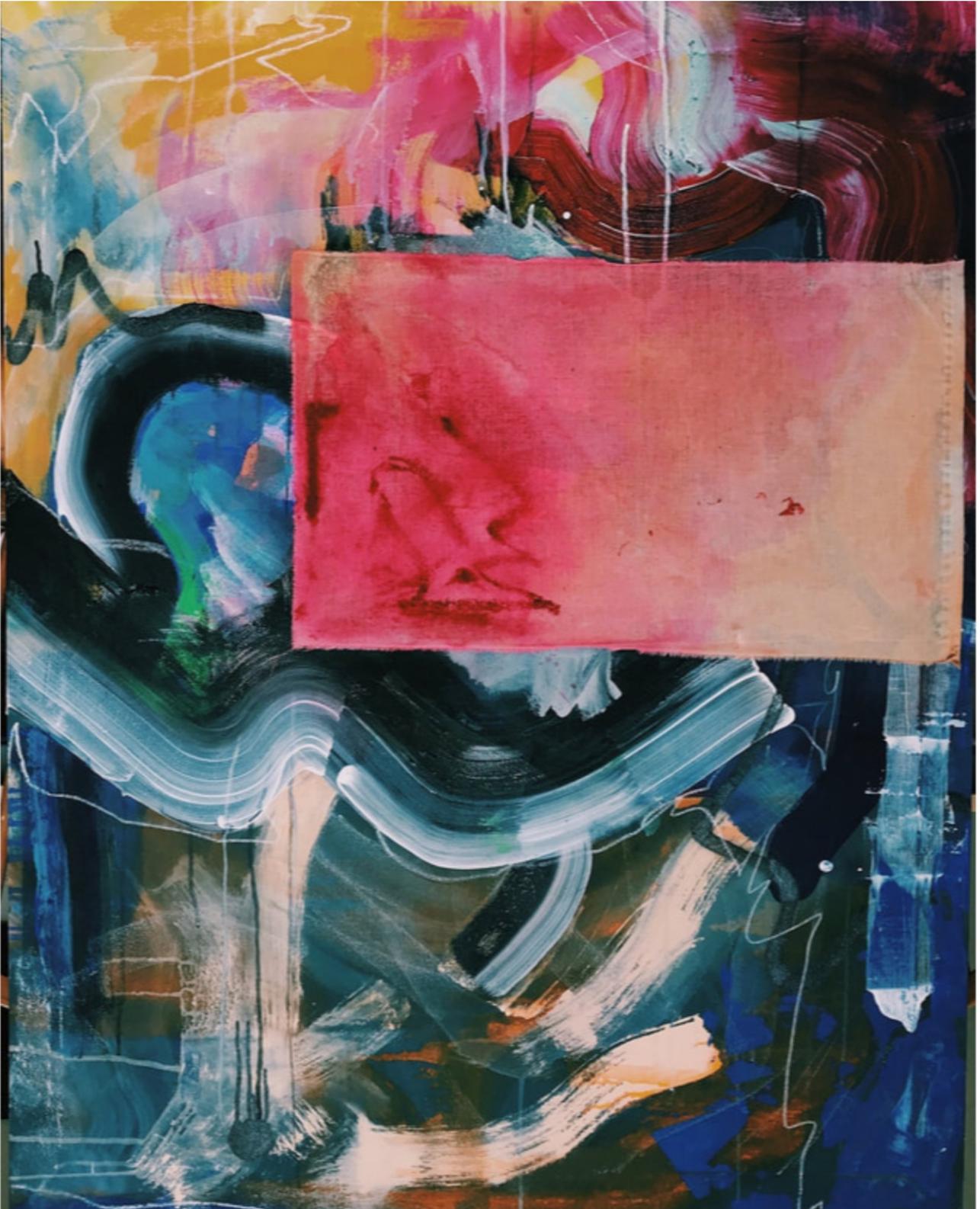
Artwork 1 Title: 'Supernova'

Artwork 1 Dimensions: 109x85x2cm

Artwork 1 Medium: Mixed media

Artwork 1 Commentary:

Artwork 1 Image:



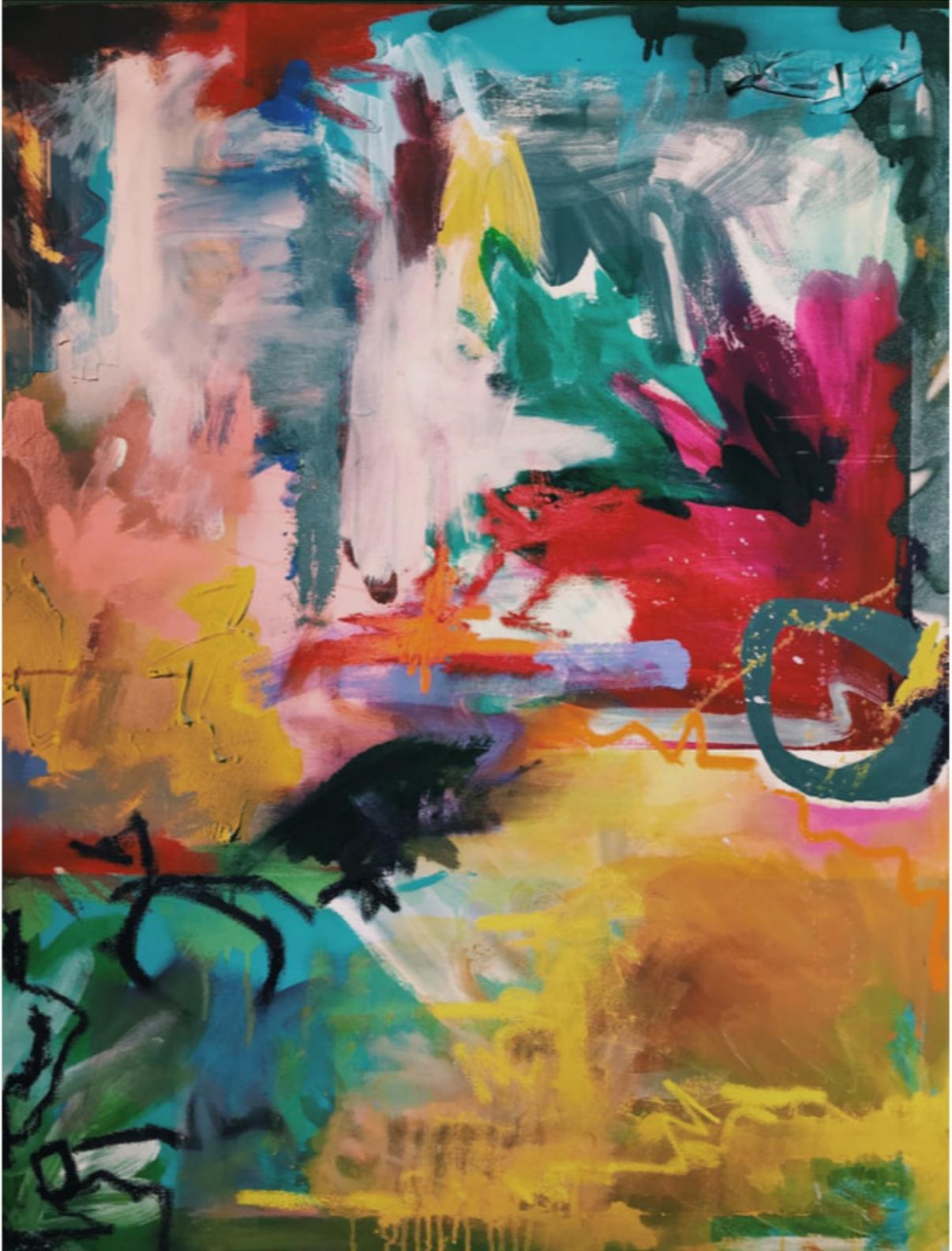
Artwork 2 Title: 'Dance Fever'

Artwork 2 Dimensions: 117x90x2cm

Artwork 2 Medium: Mixed media

Artwork 2 Commentary:

Artwork 2 Image:



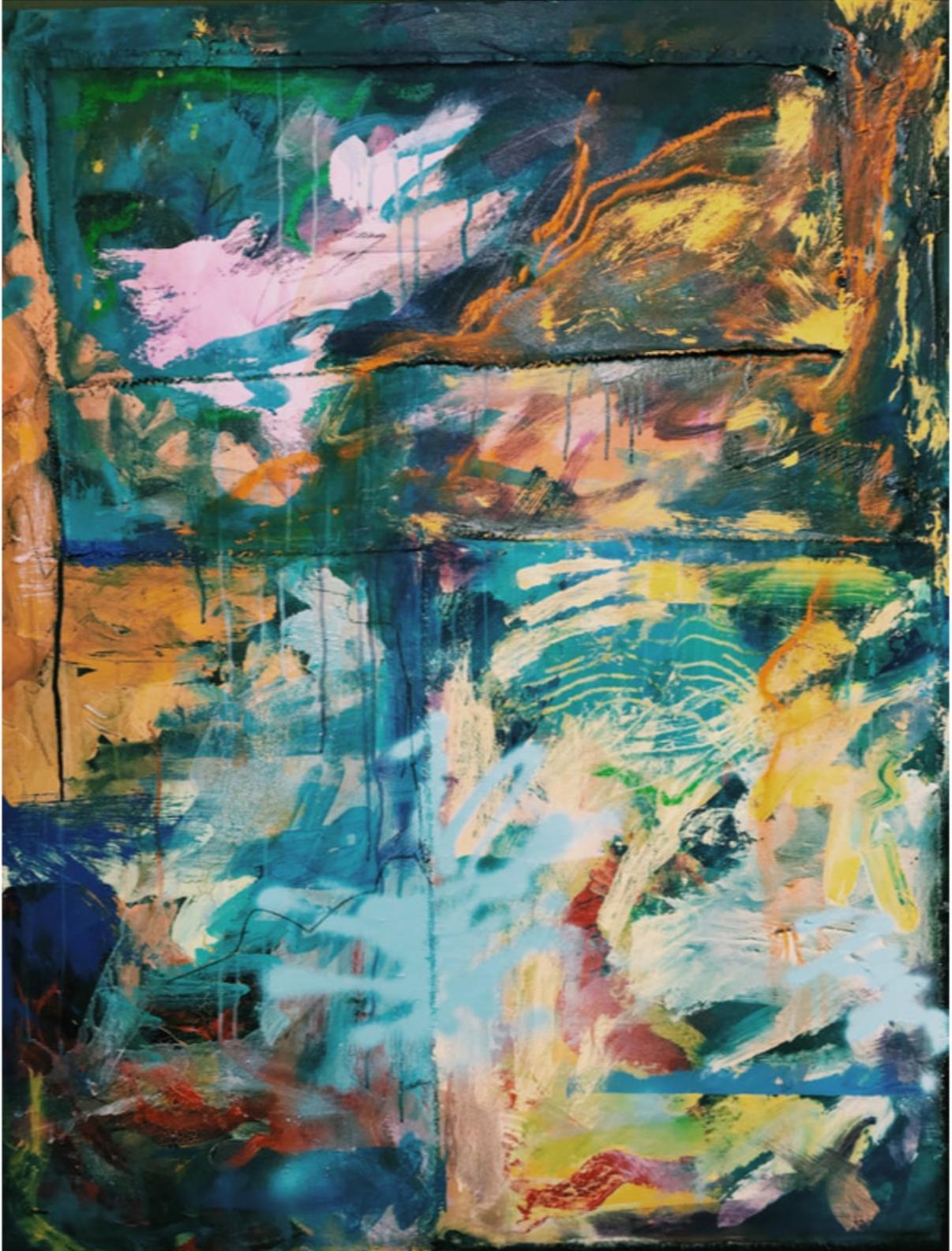
Artwork 3 Title: 'Tropics'

Artwork 3 Dimensions: 117x90x2cm

Artwork 3 Medium: Mixed media

Artwork 3 Commentary:

Artwork 3 Image:



Artist ID: 0732

Artist Name: Anna Perach

Website: annaperach.com

IG: https://www.instagram.com/anna_perach/

Artist Statement: Anna's practice draws on personal experiences and memories of Soviet domestic environment and their encounter with Israeli culture. She explores how cultural transitions influence the formation of one's sense of self as well the dynamics of relationships in the domestic sphere. She is also interested in pagan rituals and their role in the community.

Her work integrates these ideas and explores how the domestic space can become a ritualistic setting.

Working with mixed media techniques, Anna creates two- and three-dimensional objects inspired by Slavic pagan rituals and folkloric craft patterns and ornaments such as Khokhloma and Zhostovo. These are then juxtaposed with the late Soviet aesthetic of decorative wall papers, rugs, and porcelain figurines. She also incorporates contemporary art techniques such as machine tufting or digital embroidery. The materials in her work are assembled together abruptly to exaggerate their contradictory essence and charge the objects with estrangement to their surroundings.

In recent projects, Anna has been creating masks inspired by Slavic ritual traditions and by the Soviet practice of hanging carpets on the wall as means of protection from the cold, isolation from neighbours, and decoration. In this project, she explores the past as an ongoing experience which is both external and internal.

Anna is living and working in Tel Aviv and London.

Notes:

Artwork 1 Title: Birth Mark

Artwork 1 Dimensions: 80x120 cm

Artwork 1 Medium: Tufting

Artwork 1 Commentary: The work is a 3d sculpted garment. Made with gun tufting go yarn.

*Tufting is a modern way of making carpets.

Artwork 1 Image:



Artwork 2 Title: The Red House Lord

Artwork 2 Dimensions: 115x140 cm

Artwork 2 Medium: Tufting

Artwork 2 Commentary: The work is made of hand and gun tufted yarn and artificial hair.

Artwork 2 Image:



Artist ID: 0733

Artist Name: Timothy Layden

Website: www.tblayden.com

IG: [timothyblayden](https://www.instagram.com/timothyblayden)

Artist Statement: I have lived and worked as an artist in Spain, Italy, Japan, Mexico, the USA and now England, having worked with many different artists in a range of fields. This has broken down my understanding of concepts such as borders and cultural demarcations, suggesting that life exists within ever changing chaotic flows. I allow myself to be led by inspiration and curiosity. I have developed an interdisciplinary practice working with sound, drawing, painting, writing and digital art. I am fundamentally experimental in my way of working. I constantly seek out new ways to play with different media to explore diverse themes, often rooted in self-reflection on my personal, as well as more general, aspects of human experience from the point of view of artist and art educator. I interpret and reinterpret ideas. I am interested in the transformative quality of art: the artist who takes materials and transforms them; the interaction with the art that can have a transformative affect on those who come into contact with it; the fundamental expression within the artistic message acknowledging the incessant flux of all things. I experience a form of synaesthesia where sound appears to me as moving shapes. This has had a strong influence on my work, filling the spaces that are commonly perceived to be the invisible realms between those things that we assume to visually perceive. This visualisation of the normally nonvisual helps to highlight the fluidity of ideas within the vitality of nature.

Notes:

Artwork 1 Title: Lucidity

Artwork 1 Dimensions: 100x70x3cm

Artwork 1 Medium: mixed media on canvas

Artwork 1 Commentary: Produced alongside sixth form students using the materials left over after their catch up sessions during their exam period. The image shows a group of students taking an English exam; I had drawn the students while invigilating their exam. Earlier that week I had been to a drawing session at the Royal Veterinary College. I used the images from my drawings there, developed further with automatism techniques, to illustrate the chaotic flows of ideas in juxtapositions between problem solving, daydreaming and anxieties that may have been going on in the minds of my students as they attempted to find solutions for the questions they were facing.

Artwork 1 Image:



Artwork 2 Title: Meeting of Minds

Artwork 2 Dimensions: 100x100x3cm

Artwork 2 Medium: Oil on Canvas

Artwork 2 Commentary: This work is a synthesis of synaesthetic perceptions that I experienced at the Private View for an exhibition on art inspired in synaesthesia. The sounds of voices in celebration laughing and calling out collide with digital music, pianos, harmonicas, rustling bodies and the din of the street outside the East London Gallery where the exhibition was held.

Artwork 2 Image:



Artist ID: 0739

Artist Name: Chris Shaw Hughes

Website: www.chris-shaw-hughes.com

IG: <https://www.instagram.com/chrisshawhughes/>

Artist Statement: I completed my BA and MFA at the University of Brighton (2005-2010) and currently work in Lancing, UK. Through painstakingly crafted paintings and drawings, I attempt to document important geographical terrains and significant historical snapshots that are at once both visually arresting and thought provoking. The highly detailed work captures moments of tension that are often overexposed in the news media, and asks us to reflect on their meaning in greater depth.

My practice is heavily engaged with methods of mechanical reproduction- using both photography and carbon paper in my current practice. Although I have previously worked using a diversity of media, the employment of carbon paper has allowed me to investigate a kind of 'negative' aesthetic. In 2010, my work was selected to be part of the Bloomberg New Contemporaries exhibition, which was shown at the 'A' Foundation as part of the Liverpool biennial, and at the ICA in London in 2011.

Notes:

Artwork 1 Title: Gaza/Syria 2016

Artwork 1 Dimensions: 50x86x1

Artwork 1 Medium: Carbon Drawing

Artwork 1 Commentary: This work is made using many photographs of the destruction by bombing of Syria and Gaza to create an overall collage image. I then draw through the collage and carbon paper to reproduce the final image on paper. This image is one of a large series of drawings depicting cities whose civilian populations have experienced massive bombing.

Artwork 1 Image:



Artwork 2 Title: Dresden 1945

Artwork 2 Dimensions: 42x60x1

Artwork 2 Medium: Carbon Drawing

Artwork 2 Commentary: This work was made from an archive anonymous photograph of the destruction by bombing of Dresden and is one of a large series of drawings depicting cities whose civilian populations have experienced massive bombing.

Artwork 2 Image:



Artist ID: 0758

Artist Name: Sarah Spencer

Website: www.saraspencerartist.co.uk

IG: <https://www.instagram.com/sarah.spencer72/>

Artist Statement: My work is an exploration into the passage of time and the memories associated with the transition of one stage of life to another. The distortion evident in the paintings echoes the way such memories might become coloured by emotions and imagination over time - rather than seeing things as they actually are, we might see things as we are.

I have focussed on developing my use of colour and composition in my recent work. My compositional influences include Renaissance artist Piero della Francesca and film directors David Lynch and Stanley Kubrick.

Colour is important compositionally, in that it leads the eye through the image, and I choose my palette to generate an emotional response. In viewing these depictions of interior spaces, devoid of obvious human presence, I aim to evoke a sense that something has just happened “ or is about to happen, leaving the final interpretation to the viewer.

Notes:

Artwork 1 Title: The Transition III

Artwork 1 Dimensions: 40 x 40 x 2

Artwork 1 Medium: Oil on board

Artwork 1 Commentary: The interior space that this painting depicts is somewhere between illusion and reality. Somewhere that is drawn from memory but is distorted by not being able to recall all the information. Some elements are very clear for example the fabric on the chair. I can remember how it felt and how it smelt whilst other areas are blurred and eroded giving a suggestion that something has just happened.

The first layers of this painting were painted earlier in the year and then put aside, it was taken out again in August and reworked adding more layers and glazes. Pattern is also an important process in making my artwork as certain patterns have strong connections to periods of history. The pattern in Transition III relate to chair fabric that takes me back to my childhood

Artwork 1 Image:



Artwork 2 Title: Presence II

Artwork 2 Dimensions: 40 x40 x 2

Artwork 2 Medium: Oil on board

Artwork 2 Commentary: As with The Transition III, this painting was created at two different times, this process of painting initial layers then leaving a few months before returning and reworking is beneficial to my way of working as I can see clearly the way the painting needs to evolve. Whilst painting I discovered something taking shape in the layers of glazes that appeared to look like a rucksack, which made me think how sinister a bag without human presence in a public space is. A painting which was initially about light turned to dark in an instant.

Artwork 2 Image:



Artist ID: 0772

Artist Name: Anna Kenneally

Website: annakenneally.com

IG: [@annakenneallystudio](https://www.instagram.com/annakenneallystudio)

Artist Statement: I construct utopian worlds, flaunting excess and opulence through reanimating familiar subjects. My paintings often re-evaluate the historical tableau, presenting the female figure as artist, rather than the more traditional muse. This creates a counter narrative of women as both subject and author of the artwork. The image of the artist is dissected, as symbols of wealth, status and belief are placed within the studio setting, highlighting to the misconception of the artists "champagne life", while reinforcing its elitist and exclusive nature. I offset traditional modes of painting with more spontaneous methods of mark making, striking a balance between the historical and contemporary. I reshape and skew preconceived archetypal forms through a meticulous process of handmade collage. The works strike a balance between abstraction and realism, as the initial photographic reference is transformed by the application of paint.

Notes:

Artwork 1 Title: The ballad of hippie John

Artwork 1 Dimensions: 135x175x5

Artwork 1 Medium: Oil on canvas

Artwork 1 Commentary: In this painting, fashion masquerades as meaningful political discourse. A Ladder of inopportunity goes nowhere, whilst the tank has been repurposed, no longer an object of war. Symbols of wealth seamlessly embellish the setting of this painting. These recognizable objects of value allow us to question our definitions of status. Original imagery is collaged and cannibalized in order to reflect references of both art and fashion within western culture. Collaging together different styles of painting ranging from realism to expressive modes of working. Shadow and highlight devices reference painting back to the photographic collage, creating depth within the flat construction of imagery.

Artwork 1 Image:



Artwork 2 Title: Portrait of Lagoon Femshayma

Artwork 2 Dimensions: 160x110x5

Artwork 2 Medium: Oil on canvas

Artwork 2 Commentary: Portrait of performance artist Zooley Gleaves at his home in South London. This painting works within the format of traditional portraiture, yet the palette reflects the creativity of the distinctive sitter.

Artwork 2 Image:



Artist ID: 0817

Artist Name: Mahlia Amatina

Website: www.mahliaamatina.com

IG: www.instagram.com/mahliaamatina

Artist Statement: Visionary artist Mahlia Amatina invites you into a multi-sensory experience of colour, line, shape, and form through tactile art that explores the creative side of neurodiversity. Drawing inspiration from the varied landscapes and rich flavours of her international roots, Amatina's visual vocabulary creates a narrative through abstraction. Acrylic paint, oil sticks, India ink, and mixed media combine on canvas and paper in order to push the traditional boundaries of style and purpose.

After being diagnosed with Asperger's Syndrome in 2015, Amatina was inspired to share the unique sensory experiences of life on the autism spectrum through her art. Working around the theme of neurodiversity, Amatina has transformed her signature style of abstract colourism into a unique, interactive, multi-sensory experience that invites viewers to engage on a level that works for them.

For Amatina, art heals and transforms, and expands the experience of living. Her mission includes creating communities through the combination of art and advocacy around the globe. She has volunteered with children's arts organizations, served residencies, and had her works displayed in both fine art and community venues in seven countries, and has been awarded Arts Council of England funding twice.

“My vision is colour. My heartbeat is rhyme. My mind expands with bursts of line, shape, and form. Art imbues each moment of our lives, every cell of our beings. My hands tell my stories as I connect with humanity and explore meaning through creativity and art. The voyage continues.”

Notes:

Artwork 1 Title: Autismo 25 (I)

Artwork 1 Dimensions: 41.5 x 29.5 x 0.1 cm (unframed)

Artwork 1 Medium: Mixed Media on Paper (Framed)

Artwork 1 Commentary: "Autismo 25" is a new body of mixed media works on paper. The work is a continuation of the "On a Spectrum" an exploration of Asperger's syndrome collection and highlights my continued reflections and journaling of my Asperger's diagnosis and perceptions around this.

The collection uses the Spanish word for autism; "autismo" as it was created while taking part in Hannacc artist residency in Spain, but also acts as a reminder that autism is a global condition and something that affects people regardless of where we are in the world.

Artwork 1 Image:



Artwork 2 Title: Autismo 25 (II)

Artwork 2 Dimensions: 41.5 x 29.5 x 0.1 cm (unframed)

Artwork 2 Medium: Mixed Media on Paper (Framed)

Artwork 2 Commentary: "Autismo 25" is a new body of mixed media works on paper. The work is a continuation of the "On a Spectrum" an exploration of Asperger's syndrome collection and highlights my continued reflections and journaling of my Asperger's diagnosis and perceptions around this.

The collection uses the Spanish word for autism; "autismo" as it was created while taking part in Hannacc artist residency in Spain, but also acts as a reminder that autism is a global condition and something that affects people regardless of where we are in the world.

Artwork 2 Image:



Artist ID: 0827

Artist Name: Elizabeth Power

Website: <http://www.elizabeth-power.com/>

IG: <https://www.instagram.com/elizabethpowerart/>

Artist Statement: Elizabeth graduated from the University of the Arts London in 2010 but has long since explored an expressive use of bold colour with thick brush strokes. Elizabeth uses abstract mark-making full of colour to capture the movement and compelling beauty of flowers and plants. The daughter of an art therapist, Elizabeth adopts a fast and impulsive approach to painting which captures her mood. Having worked in the arts for many years in various trades, Elizabeth now focuses on producing her own work, inspired by the likes of Cy Twombly, Joan Mitchell, Willem de Kooning, Frank Auerbach, Paul Cezanne and Claude Monet.

Elizabeth exhibited in the Royal Academy of Arts Summer Exhibition 2018, with her work being selected by the RA for use on posters and gift cards. She is exhibiting at various London art fairs in 2019.

Notes:

Artwork 1 Title: Pink Panther

Artwork 1 Dimensions: 122 x 91 x 2 cm

Artwork 1 Medium: Acrylic and oil pastel on canvas

Artwork 1 Commentary: This is a recent painting painted in Jan 2019 focusing on the cheese plant as a subject. I have also made a limited print edition of 50 from this painting which is soon to be released.

Artwork 1 Image:



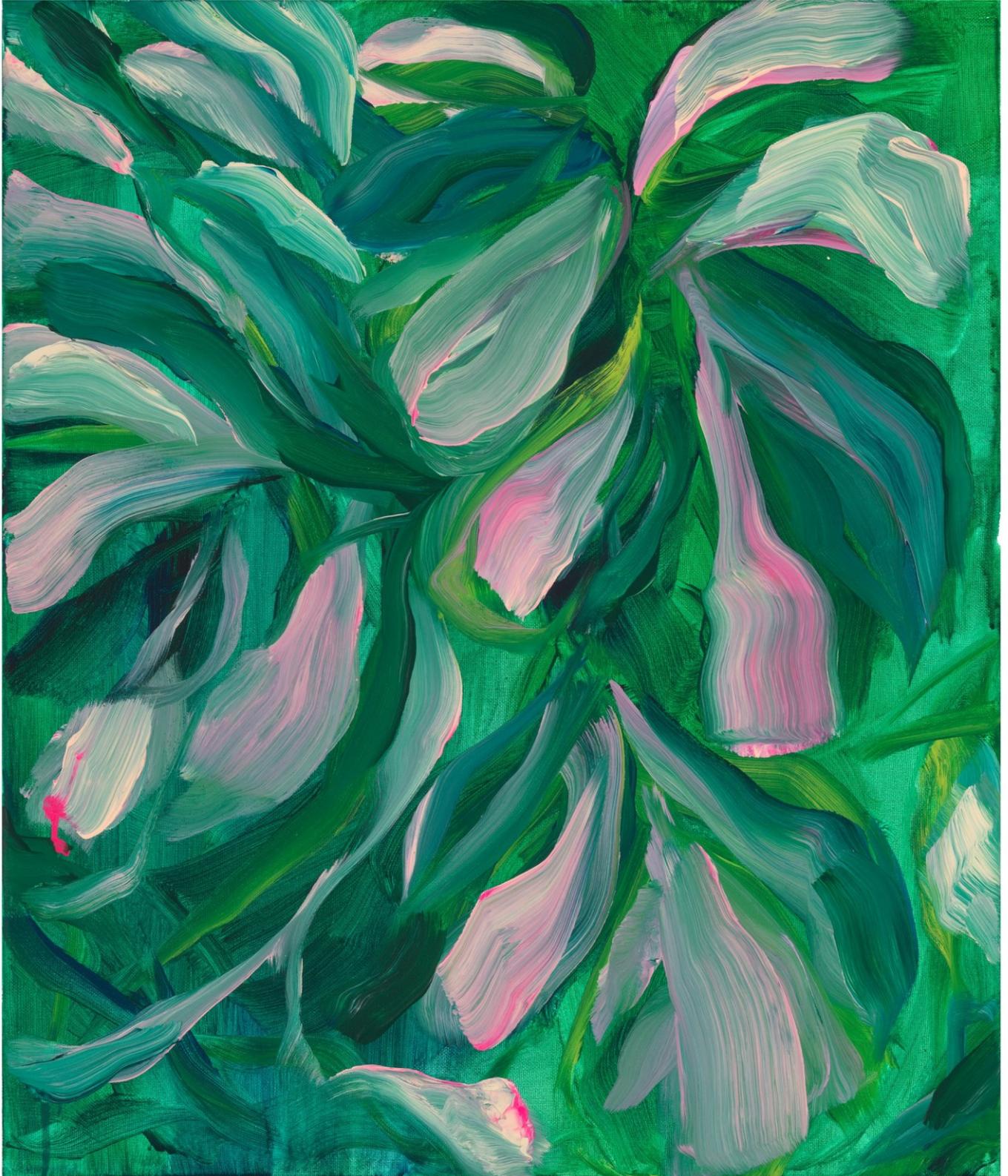
Artwork 2 Title: Lenu

Artwork 2 Dimensions: 50 x 60 x 2 cm

Artwork 2 Medium: Acrylic on canvas

Artwork 2 Commentary: Another recent painting from 2019, I really enjoyed working in a fast and abstract way to create this piece.

Artwork 2 Image:



Artist ID: 0880

Artist Name: Amber Arifeen

Website: www.amberarifeen.com

IG: https://www.instagram.com/amber_arifeen/?hl=en

Artist Statement: The self is a construct. It is an amalgamation of all the things in the environment that have influenced it. A space is also a construct. If unused, it does not hold any meaning. Only when occupied does it change and come to life. As such, the relationship between space and the self is one of reciprocity. We bring to an environment all the meaning that we have derived from it. In a way, we are blended in the place and the place is blended with in us.

With the world becoming more complicated, our relationship with our surroundings has begun to contort. Technological transformations, migration, climate change, globalization, and capitalism have led us into to a world that is rapidly changing. We are now juggling multiple identities that inform our interactions with a place. Amber's work explores and problematizes this dynamic.

For Amber, layering and blending in portraits is a process of deconstruction and reconstruction. Inspired by imagery, objects, and patterns present in spaces, she uses these techniques to juxtapose, enhance, and retract elements that allude to a narrative about the female protagonist and her stories of a space.

This kind of illustration stems from Amber's desire to understand people "not as individuals but as products of environments and a dynamic force in flux. While it is introspective, it is also extrospective. In that, it challenges our notions about the self and our environments and begs the question of whether there can ever be complete harmony between the two.

Notes:

Artwork 1 Title: The Flight Attendant

Artwork 1 Dimensions: 94 cm x 143 cm

Artwork 1 Medium: Acrylics, Oils, Charcoal, and image transfer on Canvas

Artwork 1 Commentary: Identity, in today's context, no longer follows singularity. Instead, identities are more fragmented than ever in the face of fast changing globalization and unresolved histories. This portrait of a PIA (Pakistan International Airlines) flight attendant alludes to a number of differing and contradicting identities that she carries within her. The bright colored pattern is commonly used in Sindh and represents her ethnic heritage. The black and white image of two women in the center is a PIA poster ad from the 1960s, when PIA was considered at the forefront of airlines. The uniforms worn were designed by French designer Pierre Cardin. To be associated with PIA was a matter of pride and honor. Since this time PIA has consistently declined in quality, is fraught with corruption, and is considered a dying organization. Consequently, she identifies with a glorified past and a disgraced present. This analogy also represents her relationship with her country Pakistan, which was once a part of a glorious Muslim empire but has in recent history been stripped off that and been left with a tormented and disintegrated present. The picture on the bottom right is symbolic of this constant reminder "one that is not blatantly present but always lurking on the sidelines. It was taken by Margaret Bourke White, who documented the subcontinent Partition in 1947. The bride to the right represents her female identity, her desire to be married, and aspirations of prosperity. However, what this also means is perpetuation of a patriarchal future as marriage for many women in Pakistan is a double-edged sword. The poem, *Aurat aur Namak*, written by Sara Shagufta, describes just that. Sara was a liberal and free-spirited poet who was shunned by the South Asian literati for being too provocative and subsequently killed herself at the age of 29.

Artwork 1 Image:



Artwork 2 Title: A House

Artwork 2 Dimensions: 68 cm x 120 cm

Artwork 2 Medium: Acrylic, Oils, and Image Transfer on Wood Panel

Artwork 2 Commentary: Identity, in today's context, no longer follows singularity. Instead, identities are more fragmented than ever in the face of fast changing globalization and unresolved histories. This portrait of a British Pakistani woman explores her contradictory notions about a "home" or "house". The iconic London red door and the checkered pathway represents the quintessential idea of a home - open and secure. However, the different patterns in and around the door symbolize the opposite. They represent fences, barbed wire, high walls, and gates that are common to homes in Pakistan owing to security issues. She identifies with both. How she carries these opposing ideas within her is also an analogy for how she views herself as a Pakistani and a British, which at times can be contradictory owing to their history.

Artwork 2 Image:



Artist ID: 0976

Artist Name: Susan Coussens

Website: www.susan-coussens.com www.susie-coussens.com

IG:

Artist Statement: I am a Fellow of the Digswell Arts Trust which is a long standing Charity who help emerging artists by providing affordable studio space for up to 5 years.

As a graduate of the University of Bedfordshire with a BA (Hons) in Fine Art (2015) I am a figurative artist with the philosophy of "the more I paint the more I learn". I am still finding my voice and mastering the craft of painting. I also believe that as artists we hold a unique position in society in that through our art we can reflect on current issues and take a view of what is happening around us.

My current work shows a keen interest in the Renaissance with a modern twist and merges the modern with the traditional to create a painting that reflects both of realism and graphic images.

Susan Coussens

2018

Notes:

Artwork 1 Title: PIETA 2018 (part A)

Artwork 1 Dimensions: 183x122x5

Artwork 1 Medium: Acrylic and Oil Bar

Artwork 1 Commentary: "Pieta 2018" (Oil and Acrylic on canvas, 183 x 122cm) was triggered by the unprecedented amount of murders that currently have occurred in London this year half of which are of young men and girls aged 30 years and under and are almost certainly gang members or the victims of gang culture. Taking reference from the Renaissance religious paintings and the incomparable Michelangelo's Pieta's, Pieta 2018 shows a mother mourning the senseless death of her son. She is dressed in a vibrant green dress while her son lies dead in her arms and to reinforce this narrative I have used the "dead colours" technique. Although this work takes its reference from the past it represents a very modern problem. With this painting comes a Murder Map which lists the names of those who have been murdered in London this year and with those under 30 years of age marked in red to help put this painting in context. (which is still being added to sadly)

Artwork 1 Image:



Artwork 2 Title: PIETA 2018 MURDER MAP

Artwork 2 Dimensions: 76X100

Artwork 2 Medium: 0

Artwork 2 Commentary: As part of the Pieta 2018 artwork this Murder Map accompanies the painting which lists the names of those who have been murdered in London this year and with those under 30 years of age marked in red who are all black and probably gang members) to help put this painting in context and which is still being added to sadly.

Artwork 2 Image:



Artist ID: 1192

Artist Name: Raoul Orzabal

Website: <http://raoulorzabalfineart.moonfruit.com/>

IG: https://www.instagram.com/raoulorzabartist_/?hl=en

Artist Statement: After finishing my university degree in 2016, my post graduation paintings have explored many forms of imagery consisting of an abstract arrangement of objects and textures. To build up these images, I collected and painted a series of different textures and built them into organised compositions to fill the canvas or board. What I learnt was that this style could imitate almost anything ranging from architecture to natural formation. More recently, I had been building my own collage like references via Photoshop and deleting large sections of the photos to allow other images to appear behind them. This resulted in pixelated effects, which I interpreted into my own oil paintings. This technique allowed me to produce a new series of works and I have also continued to produce abstracted geometric painting influenced largely by early 20th century avant-garde works. My work usually ranges from minimal to highly decorative in appearance with strong contrasts and movement.

Notes:

Artwork 1 Title: Carbon Deck

Artwork 1 Dimensions: 152.4 x 102.4

Artwork 1 Medium: Oil on Canvas

Artwork 1 Commentary: I had painted, Carbon Deck between June and October 2018. The process in which I created originated in a collage I had built on the computer. The collage featured overlapping photographs I had taken while on top viewing decks in many high-rise cities. This resulted in a fictional viewpoint with cubo-futurist outcomes and even reference to many classical landscape paintings which viewpoints are merged and disguised together. The overlapping photos had so much detail that I was determined to copy every inch of it with oil paint, including parts where many buildings had sections missing to make way for hints of the images behind such as the frequently polluted sky colours.

The painting took three and a half months to complete and obtains sharp brushwork and attention to detail.

With the colour of the sky influenced by the frequent release of CO2 emissions, I was eager to create a narrative out of the composition in reference to climate change. The left side of the painting shows the manmade structures floating upwards from the skyline and merging with the polluted layers of cloud as if they are staining them with debris. The floating sections on the right side of the skyline appear clearer as they wait for the westerly winds to bring the clouds towards them before staining them with even more pollution. The floating manmade structures emerging from the skyline resemble the frequent carbon dioxide output from the cityscape and the horizon featured these colours on my visit to these cities. This phenomenon is apart of everyday life and I wanted the image to look like it is caught in action. Many of the building facades are painted to look like they are lit up after dark while most still resemble a daytime appearance, which represents night and day both at once as if a distorted time-lapse.

The floating sections of the right side also form a pathway, which leads diagonally down, towards the middle left edge of the painting. The objects begin to shrink rapidly as they are followed and represent hints of low-rise suburbia in the background, which poke through the foreground.

Artwork 1 Image:

