

Artist ID: 0022

Artist Name: John Williams

Website: [www.johnwilliamssculpture.com](http://www.johnwilliamssculpture.com)

IG: <https://www.instagram.com/jahw67/>

Artist Statement: I am intrigued by the idea that we have a sense of self; a self based upon memories of the experiences of life. Simultaneously and distinct from that, a self that is able to observe thoughts from a separate objective perspective. Philosophically perception of pasts and futures exist cerebrally which is at odds with the experience of a reality that dwells only in the present moment.

My intention is to create work that is a series of visual meditations. These take the form of mute fragments of the physical body that activate the viewer to complete the image. Strict classical Greek depiction of the ideal figure together with visual references to fossils, are competing aesthetics which fascinate me. I interpret fossils as ancient statements or documents of a then present moment, frozen in time; perfect geometric forms emerging from amorphous rock, rich in metaphor. Broken and clean white surfaces in my work refer to the fragmented remains of marble classical and neoclassical sculpture.

In a world that is preoccupied with the human condition I make art that addresses the fundamental questions of who we are and why we are here, exploring the foundation of human essence and spirituality.

Notes:

Artwork 1 Title: 'Internal Dialogue'

Artwork 1 Dimensions: 63 X 24 X 29 (with plinth)

Artwork 1 Medium: Jesmonite, steel and wood (oak). Also available in bronze.

Artwork 1 Commentary: A featureless, mute head; a universal person. Beneath a broken surface are revealed the workings of a complex machine. Made from parts of time pieces from George Bissack who owned a jewellers shop in Penarth, South Wales. He and his wife could not have children. They saved a large proportion of their earnings for retirement. He died, intestate, from a sudden heart attack before spending any of what had become quite a large sum of money.

We spend so much time reflecting on memories of the past or becoming anxious about imagined, projections of the future. A perpetual internal dialogue preventing us dwelling in the present moment.

Artwork 1 Image:



Artwork 2 Title: 'Shell'

Artwork 2 Dimensions: 53 X 23 X 22

Artwork 2 Medium: Jesmonite and silver leaf. Also available in bronze.

Artwork 2 Commentary: Pain is the shell of our knowledge and understanding. Just as the stone of the fruit must break for it's heart to stand in the sun, so must we experience pain. Every cloud has a silver lining. Even the most painful problems have gifts. Sometimes the gift can be perspective.

Artwork 2 Image:



Artwork 3 Title: 'Metamorphoman'

Artwork 3 Dimensions: 81 X 112 X 95 (excluding plinth)

Artwork 3 Medium: white marble resin. also available in bronze.

Artwork 3 Commentary: An invented term derived from the word "metamorphosis".

Metamorphoman: a person who transforms his destiny through his own efforts. Pulling himself 'out of a hole'. This piece was designed for a local comprehensive school.

Artwork 3 Image:



Artwork 4 Title: 'Many Hands'

Artwork 4 Dimensions: 100X60X60

Artwork 4 Medium: white marble resin

Artwork 4 Commentary: This photo is Image 5 on my original submission. Title, Commentary, Dimensions & Medium already uploaded and paid for.

(sorry if I had realised it would be so burdensome - I would have foregone feedback)

Artwork 4 Image:



Artwork 5 Title: 'Retired Steel Worker'

Artwork 5 Dimensions: 0

Artwork 5 Medium: 0

Artwork 5 Commentary: This photo is Image 4 on my original submission. Title, Commentary, Dimensions & Medium already uploaded and paid for.

Artwork 5 Image:



Artist ID: 0029

Artist Name: Barbara Gittings

Website: [www.barbaragittingsceramics.com](http://www.barbaragittingsceramics.com)

IG: @barbaragittings

Artist Statement: /Users/Barbara/Desktop/Barbara Gittings Ceramics.docx

Notes:

Artwork 1 Title: BG500 Pod#16

Artwork 1 Dimensions: H20cmxW47cmxD22cm

Artwork 1 Medium: Ceramic

Artwork 1 Commentary: Nerikomi paperclay Porcelain, smokefired

Artwork 1 Image:



Artwork 2 Title: BG434 Pod#2

Artwork 2 Dimensions: H20cmxW21.5cmxD24cm

Artwork 2 Medium: Ceramic

Artwork 2 Commentary: Nerikomi Porcelain with Bronze Kintsugi, smokefired

Artwork 2 Image:



Artwork 3 Title: BG448 Pod#10

Artwork 3 Dimensions: H15cmxW25cmxD20cm

Artwork 3 Medium: Ceramic

Artwork 3 Commentary: Nerikomi Porcelain, smokefired

Artwork 3 Image:



Artwork 4 Title: BG487 Bowl#7

Artwork 4 Dimensions: H14cmxW14cmxD16cm

Artwork 4 Medium: Ceramic

Artwork 4 Commentary: Nerikomi Porcelain, smokefired

Artwork 4 Image:



Artwork 5 Title: BG490 Bowl#10

Artwork 5 Dimensions: H14cmxW14cmxD16cm

Artwork 5 Medium: Ceramic

Artwork 5 Commentary: Nerikomi Porcelain, smokefired

Artwork 5 Image:



Artist ID: 0031

Artist Name: Nina Mankin

Website: [www.ninamankin.tumblr.com](http://www.ninamankin.tumblr.com)

IG: ninamankin

Artist Statement:

Nina Mankin's work explores a forgotten and clandestine world of dreams, memories and stories.

Inhabited by a silent discourse & internal language of unseen protagonists, misfits & outsiders of society, she examines themes of identity, gender role play, female sexuality, and childhood.

Drawing upon the wide resource of old fairy tales, psychology & dreams, she explores these elements within a modern context.

Collecting symbolic and found objects is at the core of her work. Fascinated by the mystery of these displaced objects, they become catalysts to unfolding narratives.

Her use of objects & images often take on fetishistic qualities, relating to the poetry how objects "speak" to one another & their tactile, sensory & psychological nature.

Her choice of materials, (essentially found and discarded), is a direct response to the throwaway society that we live in. The attempt to salvage what has been abandoned and labelled as useless, becomes renewed in a search for beauty and deeper meaning.

There is a sense of familiarity & childlike quality to her work, but beneath the surface lies a conflicting adult world of fear, loss, unease, tension & sexually charged desire.

Nina's conceptions depict vignettes of the past & visions of dystopian futures.

At times they present beautiful, sensory, hypnagogic, opium fuelled imaginings, while others reveal macabre, perverse & often haunting realities.

Full of dark humour, they contain subtle sardonic & feminist overtones.

Ultimately Nina's Sculptures are an attempt to uncover the lost parts of our psyche! Our secret shadow selves.

Notes:

Artwork 1 Title: "Lucile's love and confusion of beautiful & strange perversions"

Artwork 1 Dimensions: 22cm x 15.5 (actual tin size) 140cm plinth

Artwork 1 Medium: Vintage tin, plinth, objects, drawing, fabric, glass, mirror, photographs, feathers, wire.

Artwork 1 Commentary: This is one of a series of 'Camera Illuminata' works. These small scale sculptures can only be seen via small keyholes, which draw the viewer into fully realised miniature environments.

The works are experiential, and are for the most part to be interacted with, by one person at a time, creating an intensely personal & private experience.

(Because the works are three dimensional & contained within a closed space full of mirrors, it's difficult to capture the sense of space and infinite perspectives.

Therefore they are best seen as three dimensional objects, rather than via a photograph.

The image is a detail inside one of the peepholes.

Artwork 1 Image:



Artwork 2 Title: "Lucile's love and confusion of beautiful & strange perversions"

Artwork 2 Dimensions: 22cm x 15.5 (actual tin size) 140cm plinth

Artwork 2 Medium: Vintage tin, plinth, objects, drawing, fabric, glass, mirror, photographs, feathers, wire.

Artwork 2 Commentary: More details from different viewing holes inside the sculpture

Artwork 2 Image:



Artwork 3 Title: Behind the mask of "Those Who Do Good"™

Artwork 3 Dimensions: 48cm x 20 x 20

Artwork 3 Medium: Mixed media " cast iron, tin, glass, mirror, objects, photographs, toys, wood, metal, speaker

Artwork 3 Commentary:

This piece is about control, power and abuse, and the hidden hypocrisy that is so prevalent in society. What appears to be one thing, in fact reveals a much darker and disturbing reality.

Artwork 3 Image:



Artwork 4 Title: 'Displaced'

Artwork 4 Dimensions: 30 x 30 x 1.5cm

Artwork 4 Medium: Digital print

Artwork 4 Commentary: The starting point for the initial collage, is collecting old glass slides, which are then lit and photographed and manipulated, collage is then added and turned into a digital print.

The piece is about migration, and the search for a home. It's a subtle hint at the issues of immigration and homelessness, and being completely at odds with one's environment.

Artwork 4 Image:



Artwork 5 Title: The Animal's Took to the streets

Artwork 5 Dimensions: 43 x 33 x 2.5cm

Artwork 5 Medium: Digital print & collage (on archival paper)

Artwork 5 Commentary: Inspired by a recent trip to Lisbon, this piece explores one of my lifelong continued obsessions with old derelict buildings, and the desire to bring beauty to the otherwise left and abandoned.

The animals and flowers are in search of a new habitat, their homes have been destroyed – Nature is taking over the streets!

Artwork 5 Image:



Artist ID: 0081

Artist Name: Daisy Harris-Burland

Website: [www.daisyharrisburland.com](http://www.daisyharrisburland.com)

IG: @daisyharrisburland

Artist Statement: I specialise in the design and creation of wearable art- bespoke couture gowns made entirely from recycled materials. Each piece is hand crafted and brings new life and beauty to materials that might otherwise be thrown away. They can be exhibited on the mannequin as a 'sculpture', worn on the catwalk to create a show stopping headliner, or photographed to create striking pictures sometimes even sardonic posters highlighting today's throwaway society.

When I'm working with my hands, that's my happy place, that's where I can breathe! My calm. I'm obsessed with what I do and I believe in it. The technical process involves me working straight onto the mannequin. The shape and silhouette of the dress come together as the build progresses. I rarely draw a design; and have no idea what the end result will look like when I first start. It's all about how a material folds/bends/tears, seeing what works and what doesn't. It's addictive and anarchic, instinctive almost.

The constant challenge is turning three-dimensional materials into something beautiful and wearable without losing the origins of the source. I believe anything is possible with any material, you just have to push it to the absolute limits. This means trying things that have never been done before and finding a way to make it work. It's beautifully chaotic, from start to finish.

I see rubbish as more than a nuisance. It is an abundant material of which I will create intricate, precise, stunning, wearable pieces of art.

Notes:

Artwork 1 Title: cardboard queen

Artwork 1 Dimensions: 60x60x60

Artwork 1 Medium: sculpture

Artwork 1 Commentary: A wearable art piece made entirely from 100% recyclable and locally sourced materials. The bottom consists of over 200 loo rolls and poster kitchen roll tubes, with a woven cardboard lattice breast plate. The sides of the bodice have been created from meters of intricately pleated brown paper.

The creation comes as a sculpture on a mannequin bust. however works best when displayed with an image of someone wearing the dress together.

Artwork 1 Image:



Artwork 2 Title: Handle with care

Artwork 2 Dimensions: 84x95x95

Artwork 2 Medium: Photograph

Artwork 2 Commentary: The image highlights the world's consumption patterns exponentially increasing. The dress is made entirely from packaging materials with the FRAGILE tape drawing light to the detriment our fast paced consumerism is casting on the planet. I believe in sustaining the Earth's prosperity and have pushed to create awareness around the subject by fostering more sustainable practices. Creating art out of things that other people may deem as rubbish.

This is of course an image, however the creation also comes as a sculpture on a mannequin bust and work best when displayed together. Oh by the way the dimensions I have given are of the piece not the photograph... that can be any size. hope that makes sense!

Artwork 2 Image:



Artwork 3 Title: Cereal Killer

Artwork 3 Dimensions: 70x100x40

Artwork 3 Medium: Photograph

Artwork 3 Commentary: Cereal killer is a bespoke dress hand crafted, bringing new life and beauty to materials that might otherwise be thrown away. We go through 1000s of cereal and food packaging a year and this picture highlights that rubbish can be more than a nuisance. It is an abundant material of which I will create intricate, precise, stunning, wearable pieces of art.

This is of course an image, however the creation also comes as a sculpture on a mannequin bust and work best when displayed together. Oh by the way the dimensions I have given are of the piece not the photograph... that can be any size. hope that makes sense!

Artwork 3 Image:



Artwork 4 Title: Simply complicated

Artwork 4 Dimensions: 60x60x60

Artwork 4 Medium: sculpture

Artwork 4 Commentary: As simple as black and white...A wearable art piece made entirely from 100% recyclable and locally sourced materials. This structured optical illusion is formed from individual 3D boxes interlinked with each other. Out of chaos comes order with no endings and no beginnings.

The creation comes as a sculpture on a mannequin bust. however works best when displayed with an image of someone wearing the dress together.

Artwork 4 Image:



Artwork 5 Title: Plenty of Brexit

Artwork 5 Dimensions: 100x60x60

Artwork 5 Medium: sculpture

Artwork 5 Commentary: A wearable art piece made entirely from 100% recyclable materials. Formed from over 40 rolls of discarded 'Plenty' kitchen roll. Whether you are a remainer or a leaver, Brexit is a croc of S\*\*T and this dress signifies the throw away society we have all created. You can attempt to wipe away the mess, with paper towels, or you can wear them. Red, white and blue has never seemed so apposite just now.

The creation comes as a sculpture on a mannequin bust. But work best when displayed with pictures of the dress being worn.

Artwork 5 Image:



Artist ID: 0211

Artist Name: Noa Pane

Website:

IG: [https://www.instagram.com/noa\\_pane/](https://www.instagram.com/noa_pane/)

Artist Statement: My work often consists of sculptures and on-site installations, it is created in the given space but can also be reconfigured during its exhibition, adapted and developed for the next context. I often work with recycled materials, if possible I rent the structures that I need to realise it and this allows me to work on a bigger scale saving materials and storage's costs. Whenever is not possible to rent them I prefer to use materials that can be used in a normal workshop, like clamps, straps and scaffolding which return to their ordinary use after the exhibition. I often combine those materials with inflatable elements like balloons.

“There is nothing between the inside and outside of a bubble but a thin membrane, flexible, semitransparent, semipermeable and extremely fragile. The bubble defines a transitory space whose volume dissolves at the moment the bubble bursts” (1)

Balloons are forms without volume, fragile but provocative, expanded and overbearing. I can bring them with me everywhere and install them in any architectural structure, in holes, interstices that I find. It is a balloon. It is not illegal to carry a balloon. It creates itself into a space that didn't exist before and doesn't last for long. It seems to be a playful object but it can also explode and disappear. It's a tense object.

Analysing my work from an outside perspective I would like to observe which material I am interested in: Air, Water, Balloons

Air is a mixture of gases that compose the Earth's atmosphere, it contains 78.09% Nitrogen, 20.95% Oxygen, 0.93% Argon, 0.03% and Carbon Dioxide. Air is a material which none of us pays attention to until it becomes unbreathable. Air can be compressed, water cannot so easily. Water is more subject to gravity. Gravity allows us to keep the Earth's atmosphere and all the elements within it. Water cover the 71% of Earth surface and its weight consists of 88.8% of bonded oxygen. Neither air and water have a preconstituted form, they keep the form of the container that hosts them.

(1) Roland Nachtigaller, introduction of Hans Hemmert cat. “Allerheiligen”, Mercedes Druck, Berlin 2007

Notes:

Artwork 1 Title: Precarious Balances

Artwork 1 Dimensions: 160x150x150

Artwork 1 Medium: air, inflatable, clamps

Artwork 1 Commentary: An inflated balloon is caught by three clamps which are kept stable by other three clamps on the floor.

The pressure encapsulate inside the balloon keeps all the elements together.

When the balloon deflate the structure collapse.

The title "Precarious Balances" refers of a serie of artworks which are part of one singol installation.

Artwork 1 Image:



Artwork 2 Title: Precarious Balances

Artwork 2 Dimensions: 60x50x60

Artwork 2 Medium: air, inflatable, rubber strap

Artwork 2 Commentary:

Artwork 2 Image:



Artwork 3 Title: Waterland

Artwork 3 Dimensions: 30x150x80

Artwork 3 Medium: water, inflatable, found object

Artwork 3 Commentary: The weight of water create the form of the sculpture.

Artwork 3 Image:



Artwork 4 Title: Travel Sculpture  
Artwork 4 Dimensions: 13x9x10  
Artwork 4 Medium: water, strap, found brick  
Artwork 4 Commentary:  
Artwork 4 Image:



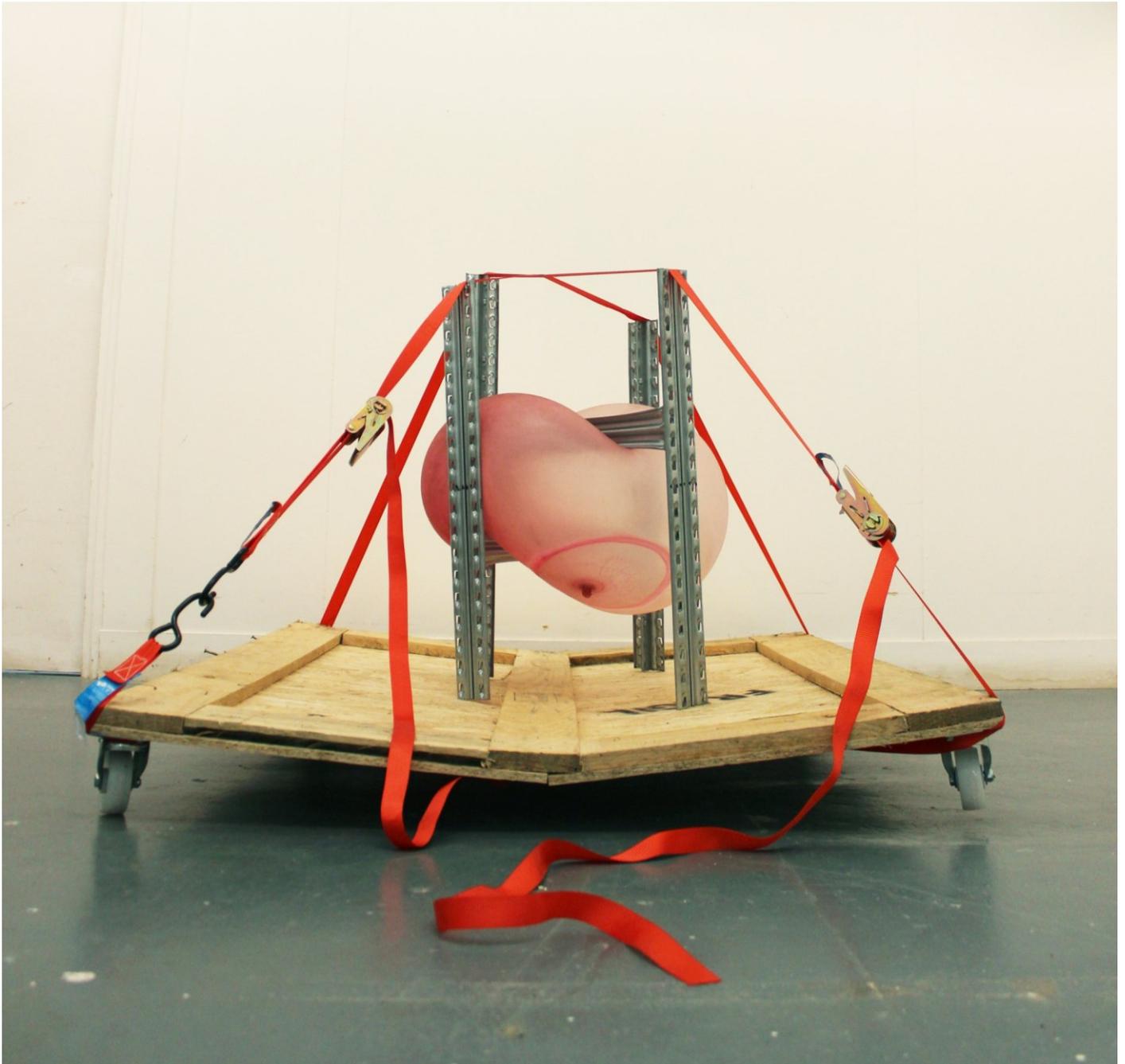
Artwork 5 Title: The Raft

Artwork 5 Dimensions: 100x150x120

Artwork 5 Medium: air, inflatable, castors, straps, found object

Artwork 5 Commentary:

Artwork 5 Image:



Artist ID: 0301

Artist Name: Daniel Worth

Website: [www.danielworthart.com](http://www.danielworthart.com)

IG: @danielworthart

Artist Statement: By writing in stone in the digital age I am creating a physical record of how we communicate when most communication is electronic and ephemeral. Most letter carving in stone is of a serious nature and it is my intention to go against this tradition by focusing on ways we communicate via text with our family and friends using acronyms, emojis and the less serious side of modern life. Stone is used to carry messages through time, so this record of our digital age may be rediscovered some time in the future by an archaeologist giving future generations a glimpse into our culture and way of life.

Notes:

Artwork 1 Title: Stone Phone

Artwork 1 Dimensions: 63H x 33W x 6.5D cm

Artwork 1 Medium: Sandstone

Artwork 1 Commentary: Smartphones have made our lives easier through ways of communicating and organisation, but being in constant contact/demand and with distractions from notifications, this technology has come to change and dominate most moments of our lives. The size and weight of this "Stone Phone" shows us how burdensome this technology has become. Because of such rapid technological advances I have used stone to question how long it will take this technology to become redundant and be considered a relic of the past.

Artwork 1 Image:



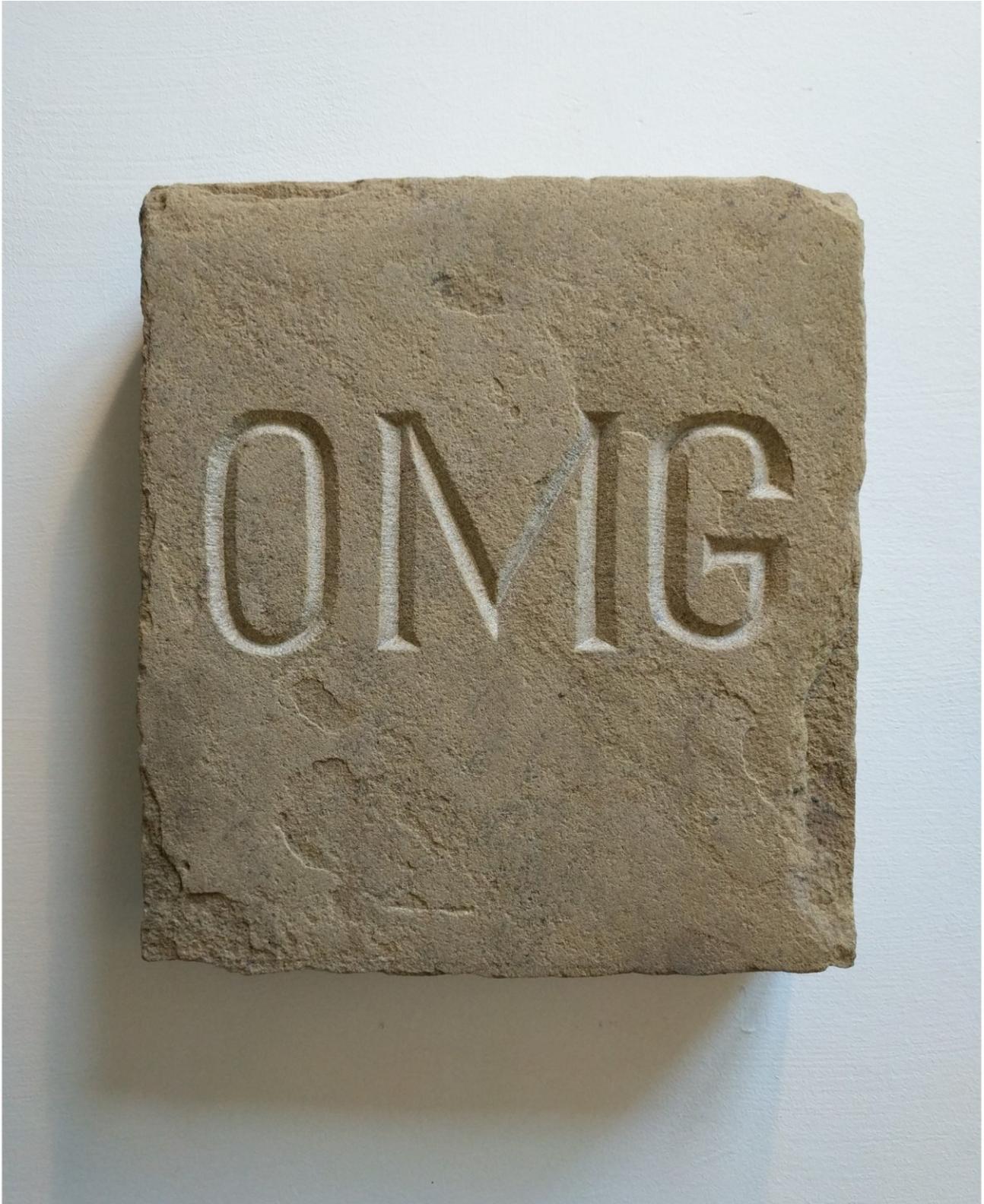
Artwork 2 Title: OMG

Artwork 2 Dimensions: 21H x 19W x 3.5D cm

Artwork 2 Medium: Sandstone

Artwork 2 Commentary: Historically, carving letters into stone conveyed a serious, often religious meaning. Using roman-style lettering, I have carved OMG, the lighthearted acronym ubiquitous since the early days of the internet, to draw attention to it as a relic of religiousness that has all but lost its meaning.

Artwork 2 Image:



Artwork 3 Title: The Sign of Saint WiFi

Artwork 3 Dimensions: 30H x 24W x 3.5D cm

Artwork 3 Medium: Sandstone

Artwork 3 Commentary: In modern times one of the seemingly worst things that can happen is having your wifi signal disrupted. So when your wifi signal becomes disconnected and you can't seem to fix it, I suggest we should try praying to "Saint WiFi" to ward off those evil spirits who wish to wreak havoc with our wifi signal.

Artwork 3 Image:



Artwork 4 Title: Double Laugh Cry

Artwork 4 Dimensions: 30.5H x 47.5W x 6D cm

Artwork 4 Medium: Sandstone

Artwork 4 Commentary: This emoji™s meaning has already shifted since it was added to our visual lexicon in 2015. While it started as a way to convey laughter, it has already developed a meaning of crying and laughing simultaneously, and is a reaction to a situation so terrible you can only laugh. Carving it in stone creates a permanent record of this impermanent symbol. The textured stone with the rough edge makes the work look like the work could have been done some time ago or a fragment from a larger message, making it a sign of our time and a thing of the past simultaneously.

Artwork 4 Image:



Artist ID: 0348

Artist Name: Julian Camilo

Website: [juliancamilo.com](http://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: 0412

Artist Name: Kazuki Nishinaga

Website: <https://kazuki-nishinaga.jimdo.com/>

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

Artist Statement: Kazuki Nishinaga was born in 1993 in Tokyo, graduated from the Department of Sculpture, Musashino Art University (Tokyo) with a Bachelor of Arts in 2016. He currently lives in London and is studying MFA Sculpture at the Slade School of Fine Art as a 47th The Ezo Memorial Foundation scholarship student.

Kazuki Nishinaga works mainly in the field of sculpture, considering the human's primordial activity which is to understand the world. Although he is aware the notion of "sculpture" can be seen as outdated within a contemporary context, he is still strongly interested in this term and those ideas which relate to it, such as three-dimensionality, durability, gravity and materiality. The tradition of sculpture, which is a sense of making by hands, plays a significant role in his practice. Nishinaga positions sculpture among those activities which consider a structure of the universe such as science and philosophy. He explores the potential of sculpture and how to materialise armchair imagination, using a variety of approaches including traditional wood carving and the making of machines. His works aim to give both the joy of craft and intellectual stimulation.

Notes:

Artwork 1 Title: Ouroboros

Artwork 1 Dimensions: 170x90x90

Artwork 1 Medium: mixed-media

Artwork 1 Commentary: This is a wooden frame with plaster ornamentation, connected by a water circulation system. All parts, except some metal components, were made by the artist's hands. The work contrasts precise craftsmanship with an instinctive approach to sculpting. The sculpture evokes a historical discussion about decoration that spans from Vitruvius, Cochin and Loos; lying behind this discussion is an exploration of rationality and irrationality.

Artwork 1 Image:



Artwork 2 Title: Asteroid

Artwork 2 Dimensions: 30x30x50

Artwork 2 Medium: limewood, chain

Artwork 2 Commentary: I made this work because I was fascinated by the dynamic transformation which happens when something is turned into a sculpture. In an actual gun and smoke, the cannon is a massive chunk of heavy iron; then the smoke is an untouchable fluid existence in the air. On the contrary, in sculpture, the former is a tiny, fragile part of the piece, whereas the smoke is a big chunk of wood with a sense of mass.

Artwork 2 Image:



Artwork 3 Title: Sculpting Machine

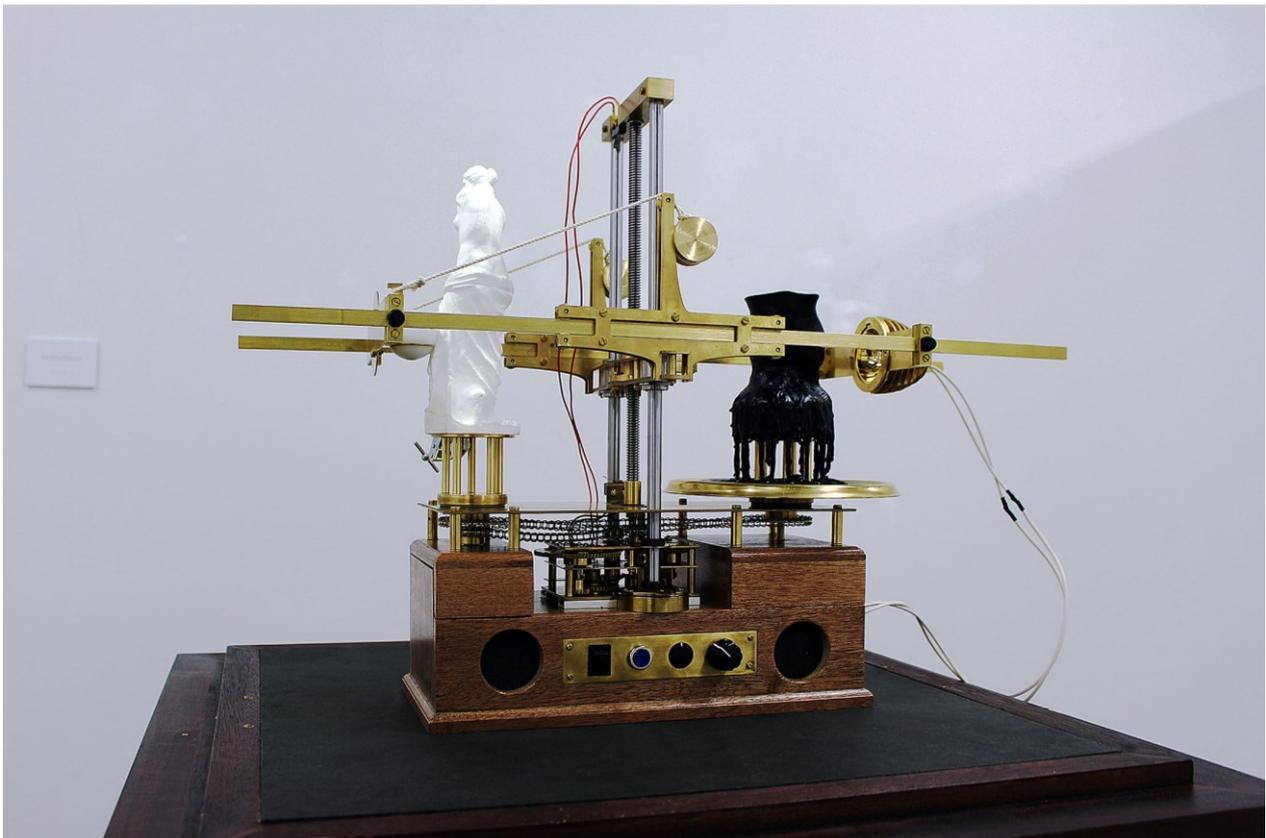
Artwork 3 Dimensions: 45x60x20

Artwork 3 Medium: mixed-media

Artwork 3 Commentary: This is a machine for making sculpture. The machine reads a surface of a figure on the left turntable with the sphere shaped sensor, which converts a shape into a sliding movement of the bars. This movement changes the distance between the halogen light and a chunk of wax on the right turntable. Consequently, a completely new figure is created.

The structure of the machine is devised as a cognition model of a sculptor who observes an object and creates works, but it also can be a model of viewer who appreciates sculpture and understand it as a reconstruction of three-dimensional information.

Artwork 3 Image:



Artist ID: 0444

Artist Name: Kira Phoenix K'Inan

Website: [www.kpkinan.com](http://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:



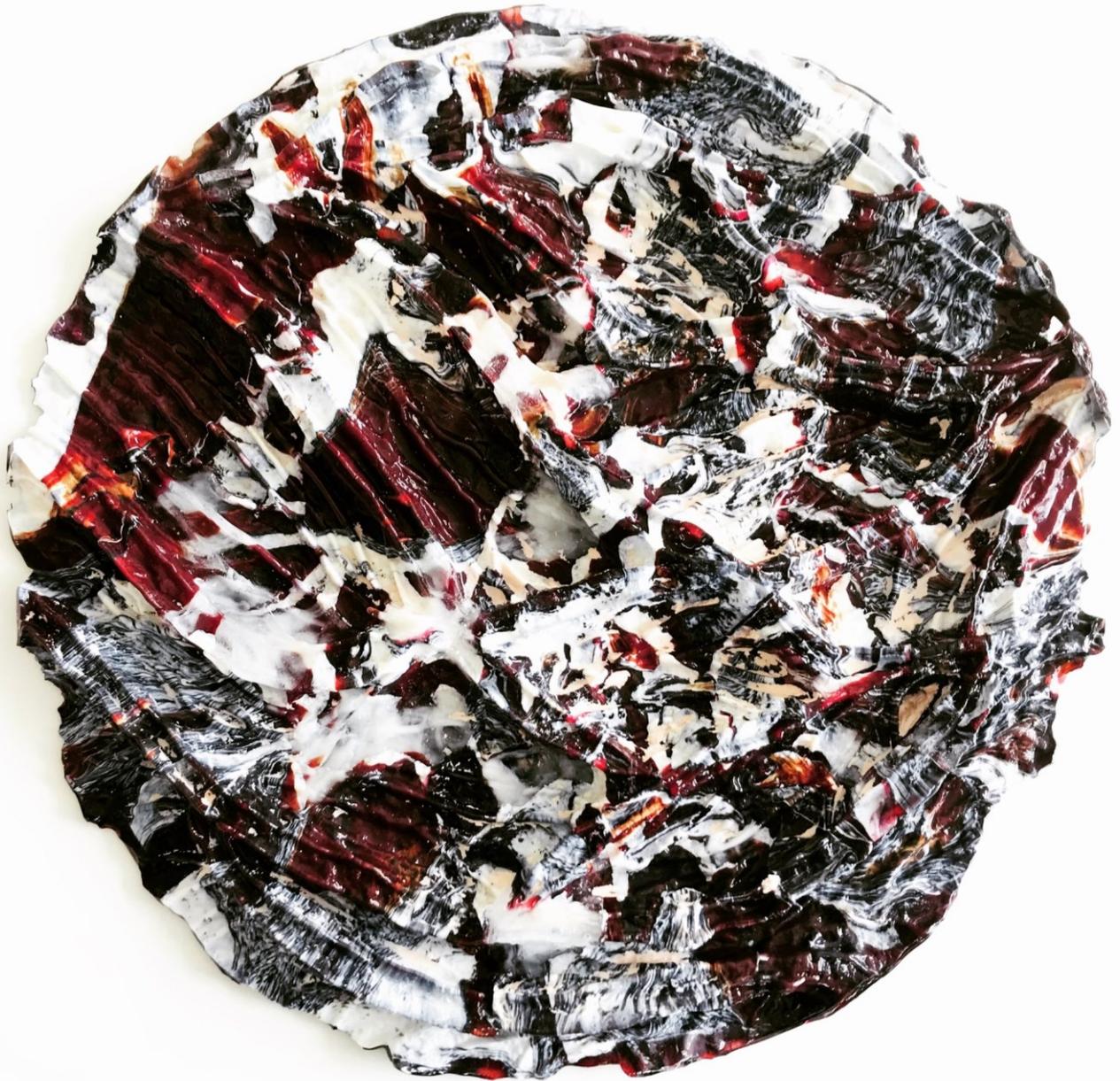
Artwork 2 Title: Collateral Beauty In Red

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: 0491

Artist Name: Alexandra Harley

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

IG: harleysculpture

Artist Statement: My sculptures seek to capture a fleeting moment and engage with the suspension of movement by making a physical interpretation of a brief and transitory fragment in time. I had worked predominantly with wood until I was awarded the Brian Mercer residency, generously enabling me to work in an Italian foundry. The strength of bronze enables me to explore the fragility of a particular moment by opening up the space and creating an additional rhythm through the sculpture. Principally based on the human figure and what is happening beneath the skin. I investigate and interpret different moments with varied scales, such as passages of large, whole body movements to, very recently, the unseen connections and changes in the brain. This has been extended to include the choreography of the movement and how the area under investigation "muscles, body parts brain for example, - is affected by the changes that are taking place.

Notes:

Artwork 1 Title: Bitan

Artwork 1 Dimensions: 26x19x28

Artwork 1 Medium: bronze

Artwork 1 Commentary: Bitan is one of the bronzes sculpture I made during my three month Brian Mercer fellowship. The strength of the bronze creates the possibility of opening up the sculpture with more airways through the work and smaller, more delicate cross sections. thus opening up and allowing access to the interior of my sculpture. Metal offers the ability to make more tantalizingly nebulous and, as a contradiction, seemingly less physical sculpture which nonetheless has an active and dynamic energy. The resulting space between the elements and the airways that are created through the sculpture have become significant and play a huge physically active role in the sculpture.

Artwork 1 Image:



Artwork 2 Title: Boltio

Artwork 2 Dimensions: 13x16x9

Artwork 2 Medium: painted ceramic, bolts

Artwork 2 Commentary: The ceramic sculpture has warped, folded, squeezed and buckled fired clay held in tension by bolts. Each move captured in clay is restrained, made still by bolting the move to its neighbour and the metal is taut against the organic and more fluid clay. The bolts compress the space between the clay elements and pull the pieces together. Each unique piece of clay is brought alongside its neighbours, jostling for position and both cradled against each other, held in place by the bolt but still wanting to break free from the constraints. The compressed space becomes an active and significant component with a taut physical presence and a significantly physical role in the sculpture.

Artwork 2 Image:



Artwork 3 Title: Vinculum

Artwork 3 Dimensions: 15x13x11

Artwork 3 Medium: painted ceramic, thread, on wood

Artwork 3 Commentary: This is a sculpture produced during my AA2A year. It is a constructed sculpture with complex airways through the sculpture making multiple connections. The space has been compressed and is animated throughout the sculpture. Each ceramic element is pulled in to position with the ties which create both a bond as well as each indicating a direction of movement. The ties or string compress the space between the clay elements as it encases the clay and pulls the pieces together. Each unique piece of clay is brought alongside its neighbours, jostling for position and both cradled against each other, held in place by the binding but still wanting to break free from the constraints. The compressed space becomes an active and significant component with a taut physical presence and a significantly physical role in the sculpture.

Artwork 3 Image:



Artist ID: 0568

Artist Name: Dorothy Mcguinness

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

IG:

Artist Statement: After exploring the woven form, I have mastered the art of diagonal twill, with which I create forms and structures not normally found in the basketry world. My medium for this unique work is watercolor paper, which I've painted and cut into very narrow uniform strips to achieve the precision I seek.

Approaching my work as a puzzle drives me to discover new shapes and weaving innovations. I often think, "How will it work out if I try this, or how can I get this shape or pattern combination? What if I use these colors in this combination in this order? What if...?"

I am also very much interested in the math and geometric constraints of the work. Using hundreds of strips of paper at a time, I explore new structural forms: multiple woven units, asymmetrical corners, weaving opposite corners together, multiple-stepped corners in tandem that add structure to the work. This creates a singular look to the pieces, building unique and intriguing forms that are encoded with energy and elegance.

I am intrigued by the potential outcome of any new design. The evolution of my body of work is built on taking risks, and avoiding the "known". The risks offer challenges, which often lead to new directions. This is the excitement that keeps me working in a repetitive medium: it is an on-going meditation on improvisation, a continual experiment through which my work can progress and develop.

Notes:

Artwork 1 Title: Zig Zag 2

Artwork 1 Dimensions: 23 x 36 x 20

Artwork 1 Medium: Watercolor paper, acrylic paint, waxed linen thread

Artwork 1 Commentary: This is the 2nd sculpture in the Zig Zag series, where I am experimenting with using more than one woven start in the piece. This piece was woven with 5 starts with several different patterns in the sections which interact in different ways in the finished sculpture. I was interested in how the geometry and the patterning would resolve itself as it was woven.

Artwork 1 Image:



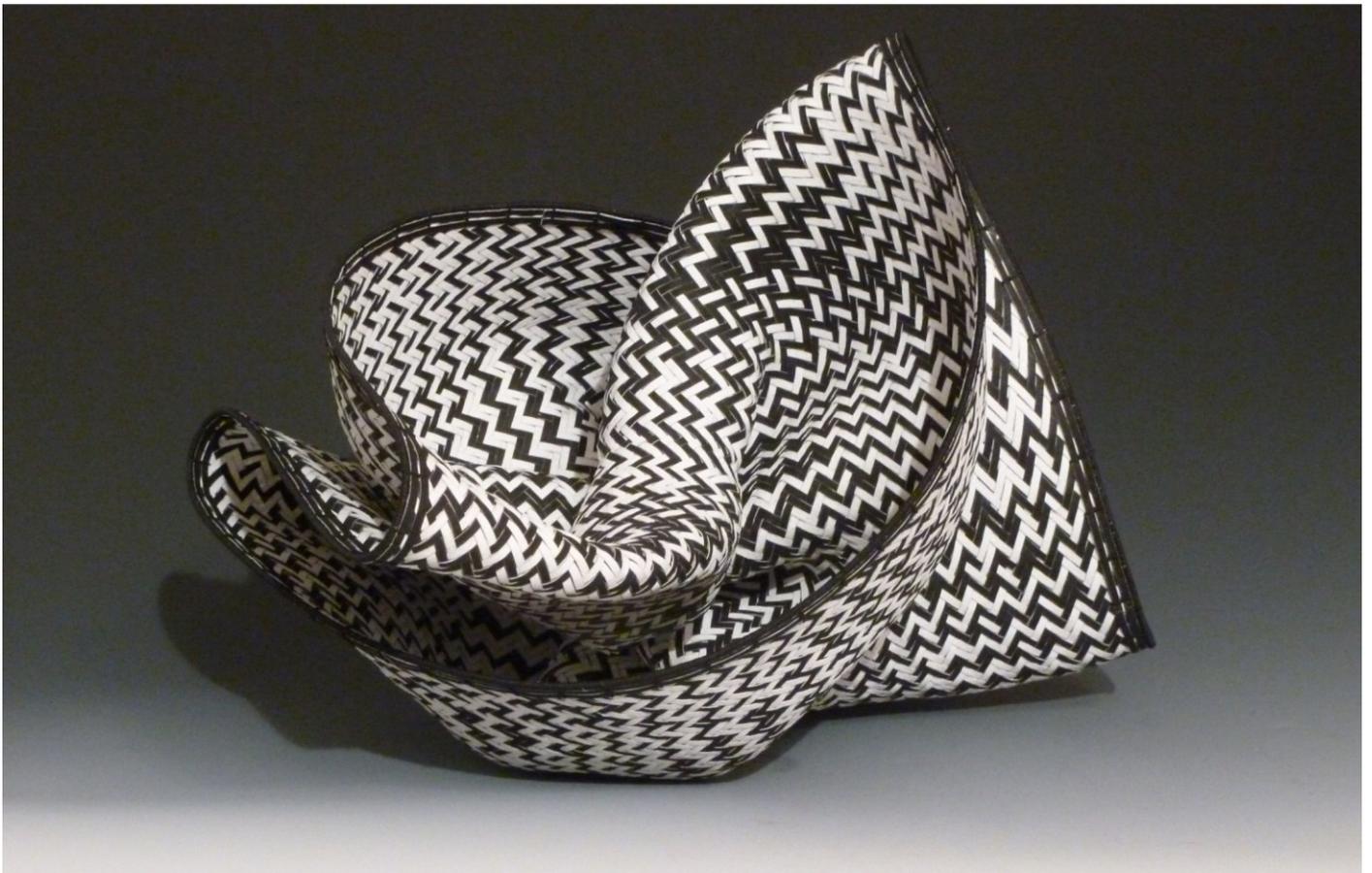
Artwork 2 Title: Zig Zag 4

Artwork 2 Dimensions: 25 x 33 x 28

Artwork 2 Medium: Watercolor paper, acrylic paint, waxed linen thread

Artwork 2 Commentary: This is the 4th sculpture in the Zig Zag series, where I am experimenting with using more than one woven start and patterning in the piece. This piece was woven with 9 starts which created even more complexity. I continued to explore how the various patterns interacted and how the increased woven sections changed the finished geometry of the piece.

Artwork 2 Image:



Artwork 3 Title: Zig Zag 5

Artwork 3 Dimensions: 28 x 33 x 30

Artwork 3 Medium: Watercolor paper, acrylic paint, waxed linen thread

Artwork 3 Commentary: This is the 5th sculpture, so far, and the most complex, in the Zig Zag series, where I am experimenting with using more than one woven start in the piece. This piece was woven with 11 sections and was quite complicated to keep track of all the weavers. It looked like a pile of random weavers in the beginning. I was continuing explorations of how increasing the complexity of the weaving informed the finished sculpture.

Artwork 3 Image:



Artist ID: 0603

Artist Name: Almudena Torrã³

Website:

IG: <https://www.instagram.com/almudena.torro/?hl=es>

Artist Statement: My beginning in art was given with the search for the expressiveness of emptiness, for instance creating from a solid body which is then manipulated to show essence of the emptiness, together with a personal language in order to simplify and synthesize forms in a proportional and purified way, with the sole purposes of discovering the volume's essence in behind.

It has aroused my curiosity, leading me to experiment with other materials and to develop the concept of the incidence of light in aluminum and in steel and to work in the essentialist search for formal simplicity, without losing the focus on the technical simplicity. My creation is built around the ethics and aesthetics of diversity, in the search for beauty, geometry, the essentialist minimalism of volume and the reflectance of aluminum/steel to shape my inner feelings.

What I want to express with the abstraction and with my creation in general are my sensations and emotions through an expressionist language, as process where the spontaneity, the intuition and the artist-creation link play a significant and decisive role in a dynamic self-expression action.

It is all about creating a self-explanatory art work, where the audience feels affected and integrated, and a communication flow is set in a perceptive game, and as a final result the audience become co-creator.

Notes:

Artwork 1 Title: Way V

Artwork 1 Dimensions: 120 x 100 x 45 cm

Artwork 1 Medium: Mixed Technique

Artwork 1 Commentary: Path that you choose to feel free, without ties. Moment of expansion.

Artwork 1 Image:



Artwork 2 Title: Tale I

Artwork 2 Dimensions: 37 x 37 x37 cm

Artwork 2 Medium: Mixed Technique

Artwork 2 Commentary: Moment of life in which you do not know where to go, what to do ..., subject to life by tangled threads.

Artwork 2 Image:



Artwork 3 Title: Way VII

Artwork 3 Dimensions: 97 x 97 x 8 cm

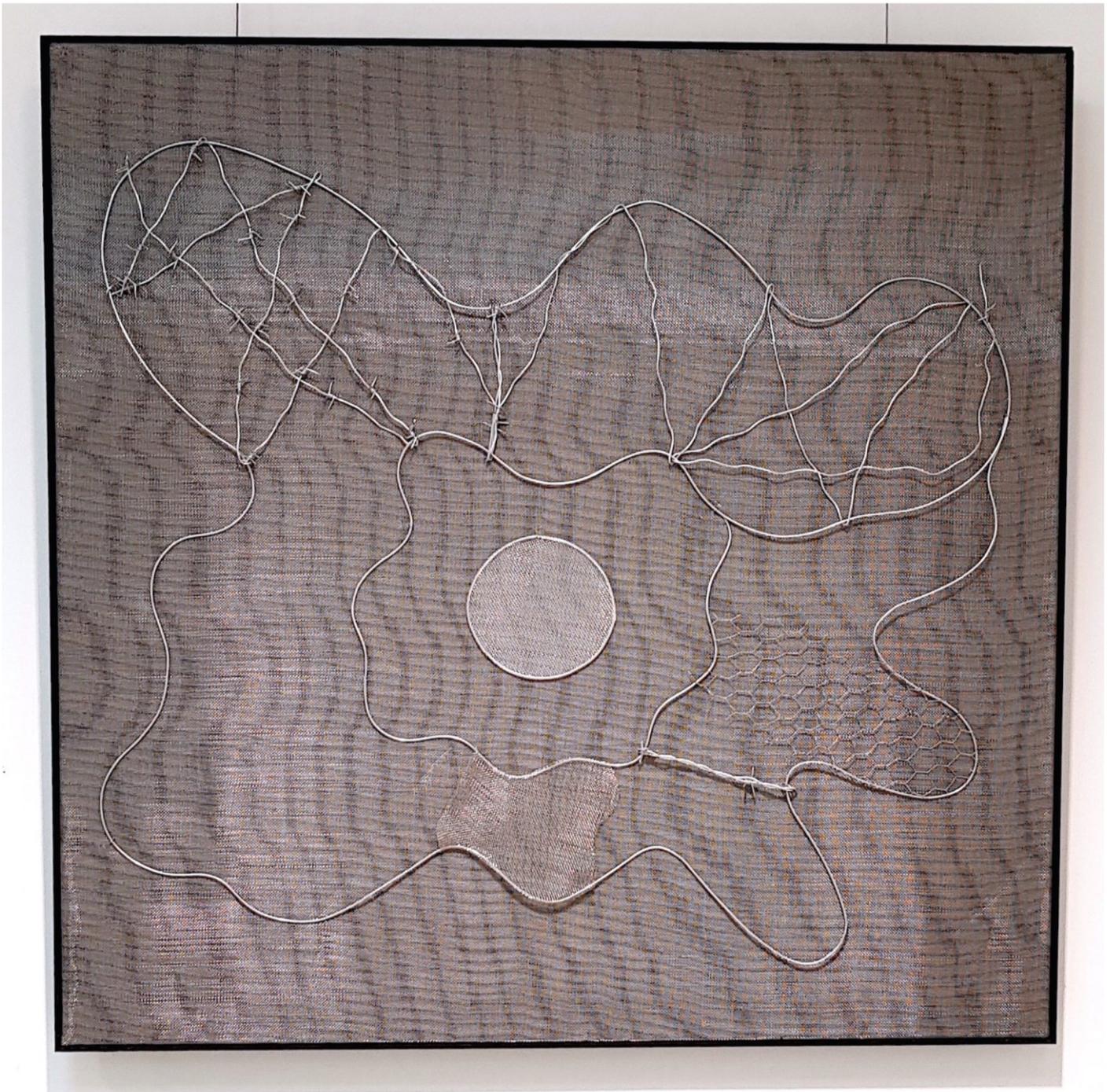
Artwork 3 Medium: 0

Artwork 3 Commentary: Point in life you have to choose a path, the one on the right is flat, but at the end of it, you find a hawthorn. The one on the left is a path of thorns.

Ease, emptiness, difficulty, loneliness, overcoming, strength.

Which one do you want to choose?

Artwork 3 Image:



Artist ID: 0688

Artist Name: Elena Gileva

Website: elena-gileva.com

IG: elena\_gilev\_ceramics

Artist Statement: Fascination with history and culture contained in objects is expressed throughout my work. Observing and studying formal aspects of artifacts as well as learning their meanings and histories drives me to create their contemporary renderings. I am interested in the material culture, in its expression and interpretation. Decoration and surface are my main basis for the transmission of a concept. Abandoning current trends of minimal, modern/postmodern and purely conceptual, I take ORNAMENTAL as a subject and symbol of the old and new - the spiral movement of history.

Acting as a "collector" of surfaces, ideas and shapes I seek to assemble an eternal universe of my own.

Notes:

Artwork 1 Title: Drenched  
Artwork 1 Dimensions: 50x40x40  
Artwork 1 Medium: Sculpture  
Artwork 1 Commentary:  
Artwork 1 Image:



Artwork 2 Title: After Jomon N2  
Artwork 2 Dimensions: 25x50x7  
Artwork 2 Medium: Painting, sculpture  
Artwork 2 Commentary:  
Artwork 2 Image:



Artwork 3 Title: Playing House  
Artwork 3 Dimensions: 75x60x40  
Artwork 3 Medium: Sculpture  
Artwork 3 Commentary:  
Artwork 3 Image:



Artist ID: 0731

Artist Name: Katie Mcguire

Website: [www.katiemcguireart.com](http://www.katiemcguireart.com)

IG: [https://www.instagram.com/katiemcguire\\_art/](https://www.instagram.com/katiemcguire_art/)

Artist Statement: I am a sculptor working in fibre/textiles. I experiment with the traditional techniques of weaving, crocheting and knitting. I explore traditional handmade techniques “weaving, crochet, and knitting” but contrast traditional fibre/yarns/thread with a contemporary material: Polycord. Polycord is a building/construction material “an extruded cord used as a backing rod for filling gaps/insulation in the construction industry.

Polycord is not a traditional material for creating sculptures involving techniques of traditional handicraft. It is industrially created which juxtaposes a digital production process with a hand crafted one. I create sculptures by hand not only to embrace traditional techniques, but to add an element of personal character in the work. Each individual sculpture experiments with the element of interior and exterior, bringing a material usually hidden from view into an exterior presentation.

I explore the idea of restrictions and boundaries, experimenting with the ideas of weight, tension and form throughout the process. This has developed from personal feelings of being set boundaries and restrictions in life and being unsure how to, or whether we are able to pass through these boundaries or accept we cannot overcome them. I aim to reflect this through the use of hand manipulated organic sculptures and how they take form in a specifically created, or self-found space, and acknowledge whether the sculpture will take on or reject its set boundaries. It is crucial for me to explore how a sculpture can react in the environment which it has been placed in.

Notes:

Artwork 1 Title: Limbo

Artwork 1 Dimensions: 110 x 95 x 44

Artwork 1 Medium: Polystyrene Backer Rod, Wooden Oak Frame

Artwork 1 Commentary: 'Limbo' is an exploration of the point I feel I am currently at in my life, and a point I feel I will cross many more times. To be in limbo is to feel stuck in the present, debating whether to progress forward into the unknown or remain where you are.

This piece explores the way an organic sculpture is placed into a restrictive frame but still has the option to pass through the boundary of limbo and venture into the unknown. The sculpture built within the frame expresses a theme of exploration and working its way throughout the frame to find its way.

Artwork 1 Image:



Artwork 2 Title: Grow Up

Artwork 2 Dimensions: 81 x 46 x 69

Artwork 2 Medium: Polystyrene Backer Rod, Found Crate

Artwork 2 Commentary: 'Grow Up' is an exploration of escaping boundaries. A found crate is used, an object which could easily have been used for the sculpture to be inserted into or built up within the slats of the crate, the weight could have been used to sit on a sculpture and remodel the form of the sculpture. However, from an old and used object rises a new, contemporary sculpture, built from traditional techniques with a digitally produced material. It grows optimistically vertically from something which could have easily been a restriction, it finds itself in a new light.

Artwork 2 Image:



Artist ID: 0732

Artist Name: Anna Perach

Website: [annaperach.com](http://annaperach.com)

IG: [https://www.instagram.com/anna\\_perach/](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: 0824

Artist Name: Tom Waugh

Website: [www.tomwaugh.com](http://www.tomwaugh.com)

IG: tomwaughsculptor

Artist Statement: In my work I seek to blur the boundary between contemporary and classical art and question pre-conceived ideas about material value. I use salvaged pieces of stone and marble to carve hyper-realistic depictions of waste and rubbish, highlighting modern concerns about our environment using the traditional materials and techniques of stone sculpture. I draw on a diverse range of influences from Baroque and classical sculpture to Urban art, Pop Art and "Objet Trouve".

In my sculptures Echoes of the veiled and draped figures of classical statuary provide contrast to the modern materials that the works depict. On the surface of these artworks I document the minute imprints of human use. Plastic bags, cardboard boxes and tin cans are squashed, crushed and wrinkled whilst still displaying the traces of mass production. The objects represented are made from the modern materials that define the "Anthropocene". This is the current geological era marked by the mankind's negative influence on the Earth's geology and ecosystems. These discarded vessels, frozen in time and rendered in stone could be seen to represent the fossils of the future but ultimately the work seeks to make people look again at the objects that we take for granted.

Notes:

Artwork 1 Title: 'Bag For Life'

Artwork 1 Dimensions: 45x28x10

Artwork 1 Medium: Carrera marble. aluminium hook.

Artwork 1 Commentary: This work is carved from a single piece of Italian Carrera marble. It is wall mounted and appears to be hanging from an aluminium hook but it is, in fact, fixed to the wall by two hidden screws and the hook is attached to the sculpture.

The piece is intended to bring to mind the drapery of classical and Baroque Statuary. This is in conflict with the fact that it depicts a throwaway plastic bag and raises questions about how we perceive material value. The title 'Bag for Life'™ a comical on one level but it is also a comment on the transience of human life in contrast to the permanence of what we leave behind.

Artwork 1 Image:



Artwork 2 Title: Takeaway.

Artwork 2 Dimensions: 25x18x18

Artwork 2 Medium: Caen Limestone.

Artwork 2 Commentary: This piece is carved from French Caen Limestone. It depicts a crumpled takeaway bag containing the remnants of someone's takeaway lunch. This is a familiar sight on the streets of our towns and cities and something people don't really like to see. Carefully studied and re-produced in stone there is something satisfying and appealing in the forms of this piece which belies the un-appealing subject matter and, again, raises questions about material value and the environment.

Artwork 2 Image:



Artist ID: 0832

Artist Name: Dawid Stroyny

Website: dawid-stroyny.co.uk

IG: dawidstroyny

Artist Statement: Dawid grew up in Poland in the 1980s. Determined to find his own unique creative expression, Dawid drew inspiration from the art, design and architecture of a Poland in transition, turning away from Eastern and orienting itself towards the West.

Working with diverse forms, materials and finishes in order to have the widest possible vocabulary to express his ideas, Dawid has found himself returning time and again to the subject of the individual's struggle for freedom from oppression. He identifies as an "outsider", and his art aims to make a connection with an audience which may have its own experience of being on the periphery of society.

Dawid's work concerns itself with themes of sexuality, death, religion, body, and the correlation and relationship between all of them. The majority of his pieces are inspired by autobiographical memories.

Dawid works mainly with the cast glass technique. He completed his BA (Hons) in Glass and Ceramics in 2017, with the MA following in 2018. His work has been exhibited nationally and internationally in museums and galleries including: National Liberty Museum (Philadelphia), Centre for Contemporary Art (Prague), National Glass Centre (Sunderland) and Business Design Centre (London).

Notes:

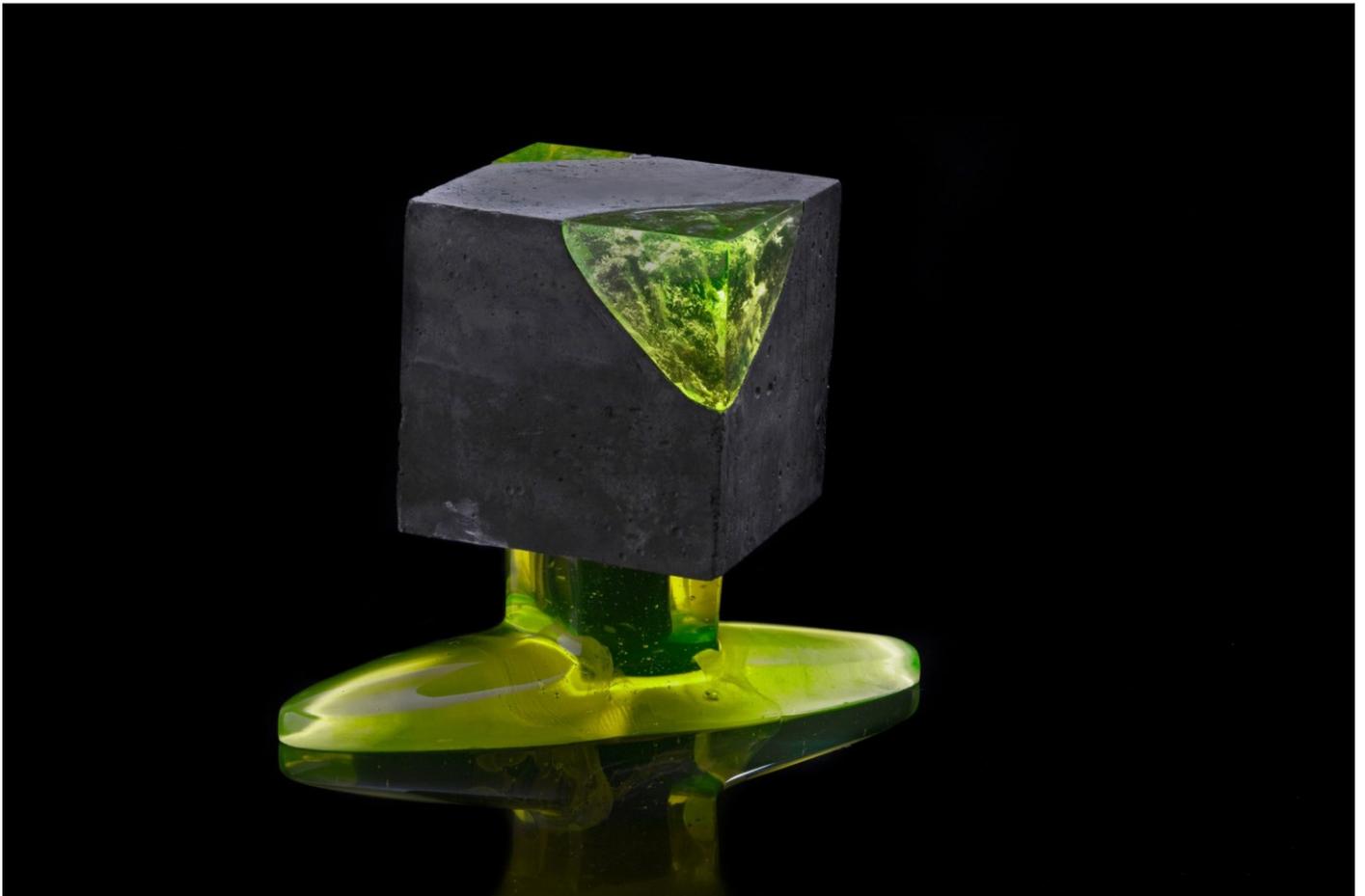
Artwork 1 Title: Keeping Counsel

Artwork 1 Dimensions: 36x46x30

Artwork 1 Medium: Concrete, uranium glass

Artwork 1 Commentary: "Keeping Counsel" mixes concrete and uranium glass to express the fortitude and enigma of the human mind.

Artwork 1 Image:



Artwork 2 Title: "Survivor"

Artwork 2 Dimensions: 46x45x10

Artwork 2 Medium: Glass

Artwork 2 Commentary: "Survivor" traces the human spirit's flexibility along the gentle arcs, curves and falls of its form and its entrancing colour, which changes according to the light through a spectrum from cool blue to warm hyacinth to deep blue.

Artwork 2 Image:



Artist ID: 0945

Artist Name: Alison Lam

Website: [www.alisonlam.art](http://www.alisonlam.art)

IG: @alisonlamart

Artist Statement: My art is cathartic, drawn from a well of personal experience and the rollercoaster of daily challenges bringing up two autistic boys with complex and mental health needs. I intend to create a platform of communication for the "unspoken" and a dialogue between combat and collaboration in "complex" relationships. I reach out beyond the myriad of clinical and social labels, which define and influence how we view people, objects, and how in turn we are viewed by society.

Beauty can make us stop to reflect and take a "second look" but sometimes we need a bit of encouragement when it is not so obvious.

The definition of "Rubbish" is: waste material, refuse, litter, discarded things considered unimportant and valueless. It is easy to turn a blind eye to what we consider "rubbish" we glance once and look away or simply turn a blind eye. I am like a Magpie I pick up shiny things amongst litter I scour workshops and foundry floors for scrap metal. I recognise beauty in things discarded and I want to give things a chance to be seen out of context, looked at in detail, to entice people to look beyond a first impression upon which often sets a label.

I am seeking to create work which makes the viewer think about what captures our interests to investigate further and are the feelings this evokes uncomfortably beautiful. Exploring the notion of the beautifully discarded.....

Notes:

Artwork 1 Title: Language

Artwork 1 Dimensions: 52x52x5

Artwork 1 Medium: Brass

Artwork 1 Commentary: Representing many noises and sounds made by Oscar who is a selective mute. He chose pieces of discarded brass pieces laid around my studio and made a sound and noise corresponding to letters of the alphabet. He said this is what some words sound like to me like language that is droplets of rain.

Artwork 1 Image:



Artwork 2 Title: Dialogue

Artwork 2 Dimensions: 52x72x8.5

Artwork 2 Medium: Mixed media in cabinet

Artwork 2 Commentary: The conversation that is enclosed within this case shows order and containment as well as fragments and discarded objects. I want to make you look again to give this conversation a second chance, the same way I want you to give my boys a second chance.

Artwork 2 Image:



Artist ID: 1059

Artist Name: Ed Murray

Website:

IG: edwardmurraysculpture

Artist Statement: The work seeks to find life and humour in areas of neglect. The assemblages use scavenged materials, used once and destined for recycling.

Notes:

Artwork 1 Title: Single use 1

Artwork 1 Dimensions: 45x30x28

Artwork 1 Medium: Wire, plastic, cardboard, rubber, wax

Artwork 1 Commentary: Single use 1 is part of an ongoing series playfully exploring the theme of recycling. The work seeks to subscribe personality to discarded matter.

Artwork 1 Image:



Artwork 2 Title: Single use 2

Artwork 2 Dimensions: 140x25x22

Artwork 2 Medium: Wire, cardboard, wax, rubber.

Artwork 2 Commentary: This piece continues the exploration of living form emerging from discarded matter.

Artwork 2 Image:



Artist ID: 1236

Artist Name: Shaheen Ahmed

Website: [www.shaheenahmed.com](http://www.shaheenahmed.com)

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

Artist Statement: I have a National Diploma in art, a BA (Hons) in Art and Design, and a Foundation in Textile studies. As resident artist for the National Trust, I studied gestural mark making and book binding in Italy. I was awarded the Alhambra award for artist of the year in 2007 London, and had my artwork selected by the United Nations Art for Peace exhibit in 2005. I was employed as a designer by Mosaic West Midlands, a Paste Up Artist for Prontaprint, a Design Assistant by Kall Kwik Printing, a Creative Practitioner for Ikon Gallery Birmingham and Mentor to three artists in Karachi where she delivered a Masterclass at Indus Valley School of Art and Architecture. Ahmed has exhibited at Qube Gallery, Birmingham Museum, Soni Gallery London, Bilston Craft Gallery, Archives West Midlands and Folkstone Fringe Festival to name but a few.

Through my artwork, I respond to the world around me engaging with the less fortunate, especially those close to home. A continuing theme within her artwork is the exploration of patterns, signs and motifs. This process of contemplation and repetitive rhythm evokes childhood memories of play and reading, along with constructing and connecting.

Currently I exploring minimalism in mark making combined with geometry. Global issues of displacement, migration identity, earth ruptures and climate migration are a key focus within my practise.

I am preparing for a solo show in 2019, where I sew up maps, borders and boundaries to address issues of sanctuary, refuge, connectedness and hope.

Notes:

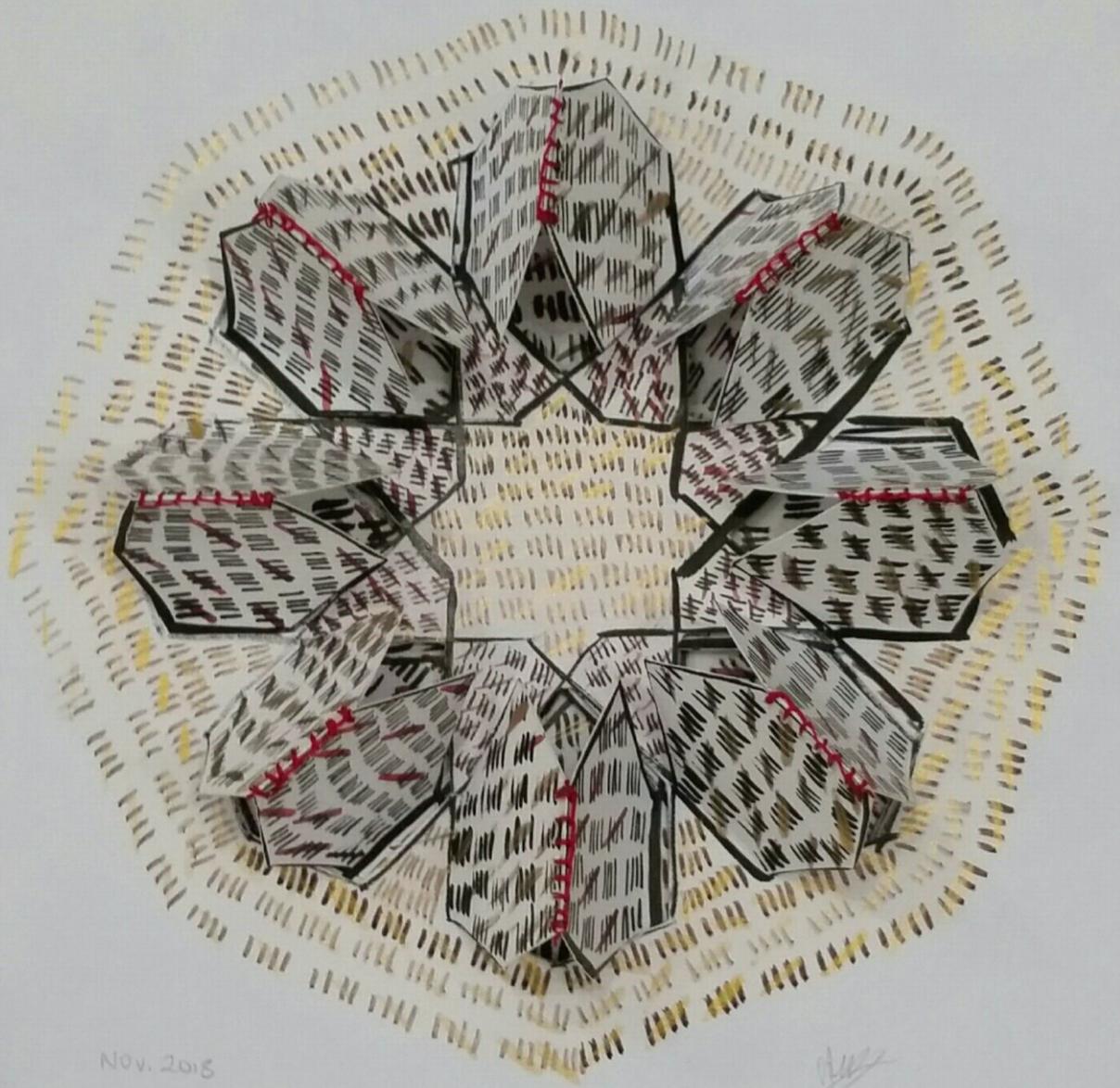
Artwork 1 Title: Sanctuary

Artwork 1 Dimensions: 63.5cm x 63.5cm x 6.5cm

Artwork 1 Medium: Paper, silk thread, Japanese Sumi Ink, Acrylic Inks

Artwork 1 Commentary: By taking inspiration from the Alhambra in Granada Spain, I create a geometric pattern. This pattern reflects my belonging within Europe, a continent that at times seems to be struggling to reach out to the destitute and displaced. The marks I add to my structure help me meditate for those less fortunate than myself. Having spent several years developing my practise, I have turned my geometric pattern into a 3D structure. My time spent in Italy studying bookbinding and gestural mark making has had a profound impact on my artwork. By adding a simple blanket stitch to my 3D tent like structures I am metaphorically adding comfort to those you need sanctuary, those who need shelter. This binding stitch is similar to a japanese stab bind, linking in to the japanese ink I use within my practise. The dense black japanese sumi ink I introduced arose through my studying Japanese wood cut prints on Impressionist Painters in my home town at Burnely College of Arts and Technology.

Artwork 1 Image:



Artist ID: 1340

Artist Name: Monica Perez Vega

Website: [www.monicaperezvega.com](http://www.monicaperezvega.com)

IG: @monicaperezvega

Artist Statement: Working within a process reflective of life experiences, I embrace accidental and incidental moments; allowing myself to be guided by material. In doing so, I have come to realise that I am always seeking the catalyst or disruption. My decisions are therefore an adaptation or acquiescence to circumstance as I navigate between anxiety and optimism; chaos and control. In nature, all things must adapt to the uncontrollable elements forced upon them, and Iâ€™ve embraced the transformative nature of the elements as potential collaborators in my practice.

Notes:

Artwork 1 Title: While It Lasts

Artwork 1 Dimensions: 60x10x3 cm

Artwork 1 Medium: heat-formed acrylic off-cut with spray paint

Artwork 1 Commentary: I enjoy the spontaneous nature of working with plastic in which one must respond quickly with a presence of mind and openness to chance. I am also intrigued by the problematic medium; it is taboo yet permeates every aspect of our culture.

Artwork 1 Image:



Artist ID: 1356

Artist Name: Tara Kennedy

Website: [www.tarakennedy.co.uk](http://www.tarakennedy.co.uk)

IG: Taarakennedytextileart

Artist Statement: The painful suffering from cultural conflict could transform and develop into hope through unity and empathy

My textile work started from a need to express the unity of my mixed cultural heritage. The despair I feel of different cultures and religions suffering in conflict drives me to communicate important messages of acceptance, empathy and hope in my work. It is possible through understanding these messages there could be more harmonious outcomes.

My work is about creating expressions of hope emerging from this pain. It is essential to me to that the context of my work leaves an impression on the viewer, leaving them to contemplate and consider.

The materials I use are chosen for their tactile quality, seeking to create a comforting feeling. They include yarns, threads and fabrics and involve techniques of knitting, wrapping, felting, knotting and stitch. Process is also significant and references therapeutic, meditative and calming practices.

I create soft sculptures and wall hangings as well as detailed drawings. These drawings provide an alternative viewpoint and compliment my 3D work.

To encourage the viewer to engage with my work, I use the imagery of cages, bundles and wrapped forms. The coloured yarns provide a metaphor to show the transformation from the blood spilt and pain of suffering through graduated tones to ivory conveying hope. Knots express tension, wrapped bundles convey unity and cages suggest protection.

My practice as an artist will continue to evolve with new areas of interest leading to the next body of work.

Notes:

Artwork 1 Title: Becoming

Artwork 1 Dimensions: height: 30-50cm (depending on what size plinth its on) width: 30cm

Artwork 1 Medium: mixed yarns, mixed fabrics, wire, nails, acrylic paint, polystyrene ball, pva glue

Artwork 1 Commentary: A tension ball of blood coloured yarn wrapped pieces, knotted and pierced with nails is an expression of suffering. Emerging from this are yarn bound lengths that wrap around conveying protection and empathy. They cascade down becoming ivory buds expressing the desire for hope to spread.

Artwork 1 Image:



Artist ID: 1406

Artist Name: Emilie Coste

Website: [www.emiliecostedesigns.com](http://www.emiliecostedesigns.com)

IG: @emiliecostedesigns

Artist Statement: Emilie's practice combines sculpture and furniture design to produce pieces that are both functional and aesthetic.

From the human body to the colours and textures of Mediterranean France, her work references the familiar as she seeks inspiration in her everyday surroundings. The playful functional sculptures of animals and vegetation by Francois Xavier and Claude Lalanne as well as the naive and bulbous forms of Niki de Saint Phalle have been formative influences.

Her recent project, Take a Seat (2018), is a collection of ceramic stools that have been inspired by food. Her renderings of the shape and feel of foods including clotted cream, pomegranates, scotch bonnets, sugar cubes and banana leaves playfully explores the dynamic between function and art.

Born in London, Emilie Coste graduated from Central St Martins in 2018, with a degree in Ceramic Design. She currently lives and works in London.

Notes:

Artwork 1 Title: Blue Metabolism

Artwork 1 Dimensions: Seat : 60 x 54 cm Full height: 91 x 54 cm

Artwork 1 Medium: Ceramic Seat with Silk Cushion

Artwork 1 Commentary: Blue Metabolism, the sculptural ceramic seat, truly exemplifies Emilie's work process. Emilie discovered this tubular technique through the early stages of her making process. Typically she pinches her coils together to form a structure and then manipulates it by smoothing it out to create her desired form. However, it was the unfinished crudeness of the thick and curvaceous coils, combined with the tactility they offered that most appealed to her. Emilie intends to give the user this tactile desire to squeeze and grab the bursting tubular lumps, creating the urge to to almost prevent them from popping out of place.

Blue Metabolism is the aftermath of Emilie's previous collection called "Take a Seat" which was made of ceramic stools based on a selection of "Foods". We have now entered the digestive process of the food in the body once it has been eaten. Emilie has attempted to capture a natural process that can be seen as quite repulsive, but has instead translated it into something endearing and aesthetically pleasing to the viewers eye. The strong blue versatile glaze is used to enhance the striking form of the seat. Whereas we all may be picky about the food we eat

We all have a metabolism. So why not sit on it ?

Artwork 1 Image:



Artist ID: 1502

Artist Name: Daniela Galan

Website: [www.danielagalan.com](http://www.danielagalan.com)

IG: @danielagalanl

Artist Statement: Daniela Galan is a Colombian artist and art historian from Goldsmiths University. She situates herself at the intersection of contemporary art practice, sculpture, and philosophy. Her research as a philosopher and art historian has concentrated on exploring the concept of nature and understanding how this concept has been constructed through historical and political influences. This research has informed her visual practice mastering how to print images into objects with liquid light (silver gelatine) and exploring industrial materials such as concrete, metal, mercury to challenge our understanding of natural landscape.

Notes:

Artwork 1 Title: Devil's landscape

Artwork 1 Dimensions: 160 \* 60 \* 300 cm

Artwork 1 Medium: concrete and metal

Artwork 1 Commentary: Landscapes that have been made by nature, or so we would assume, but that somehow do not look natural at all. Many of the devil's works can be seen throughout the world. In California, Ireland and Colombia different rock formations have been made in an eerie and unusual way, to the point that it would not have made any sense that nature could have actually produced them at all! they actually looked manmade! thus, the devil enters the picture. But as Adorno argued, nature becomes history and history becomes nature, the two are so entangled that trying to separate them would prevent us from realizing how much of our "second nature" we give to "first nature" and vice versa. Even now entering the Anthropocene era, the power of humanity's geological monster has grown to surpass the cultural towards the natural in most of the corners of the world (for not to say all). Thus, without wanting it to, we became the devil. A monster that no longer recognizes its own work in nature and cannot distinguish itself from the fiction he created as nature.

Artwork 1 Image:

