

Whitney-Anne Baker

Textiles

Intrigued by how different clothes can make us feel, my new work uses clothing, constructed and deconstructed, to portray emotional states.

'Fighting Pants' (2017)

"I've gotta put my fighting pants on!" This chance remark from an American friend (for whom pants mean trousers) set off a train of thought that included superhero costumes, the kind of underwear women wear when they want to feel special and the wish that 'fighting pants' really did exist ... for those days when you need to kickass.

Beyonce, The Queen of Kickass, provided the soundtrack while I worked and the perfect quote "I Slay, OK" from her track Formation.



'Feel it like Hunger' (2017)

An eviscerated jacket provided the perfect metaphor for a creative drought. An extended period of illness left me physically weakened, emotionally flattened and unable to create. The need for creativity, however, remained a constant drive ... I felt it like a hunger, like a desert without rain.



'The Immaculate Mountain' (2017)

The Immaculate Mountain represents the face of challenge with the snowy peak far out of sight overhead. Every now and then I haul myself up to the next plateau of achievement where I stand admiring the scenery, gosh, just look at the view. But I am not given any mountain I cannot climb because I am the mountain; any challenge I face is shaped exactly to me and to what I am capable of. My choice to keep climbing or not but then my insatiable curiosity would, sooner or later, make me eye up the next peak ...
hmm, I wonder?

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Karen Tarr

'The Mushroom Hunters' (2017)

Mixed Media

Inspired by Neil Gaiman's poem of the same name, 'The Mushroom Hunters' explores the role of women in science-

'The scientists walk more slowly, over to the brow of the hill
and down to the water's edge and past the place where the red clay runs.
They are carrying their babies in the slings they made,
freeing their hands to pick the mushrooms'.



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Angela Hilton

'Anamnesis' (2017)

Mixed media

My practice is motivated by the 'stuff' of life: Personal, overlooked, discarded materials. Using the ritual collection and processing of these materials I reflect on and document the passing of time, and the materials' associated personal narratives.

I am intrigued by anamnesis: The importance of the old, what has made us who we are, remembrance, the collection/recollection of what might be lost, effaced or forgotten, I seek to discover the inherent 'magic' or narrative within specific personal, discarded, materials.

I explore the possibilities of alchemy, mythological significance and chance in my materials' transformation to a new form; a form which retains the essence of what they once were, but which becomes something other, possibly exceeding every relation in to which they might enter.



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Cress de la Fosse

'Sane in Insane Places' (2017)

Mixed media

Cress de la Fosse's work focuses on institutionalisation and repetition.

Inspiration is taken from Rosenhan's 'Sane in Insane Places', experiments and the concepts of physical restraint, chemical restraint, institutionalisation and the validation of insanity are explored.

Through performance, a repetitive and personal system is created. Projection and installation are incorporated which enables both physical and invisible entities to be merged. This pertains to a confusing yet mundane environment.

The outcome is non-determinable but enables a personal perspective where individuality and creativity are not encouraged but subservience is sought.

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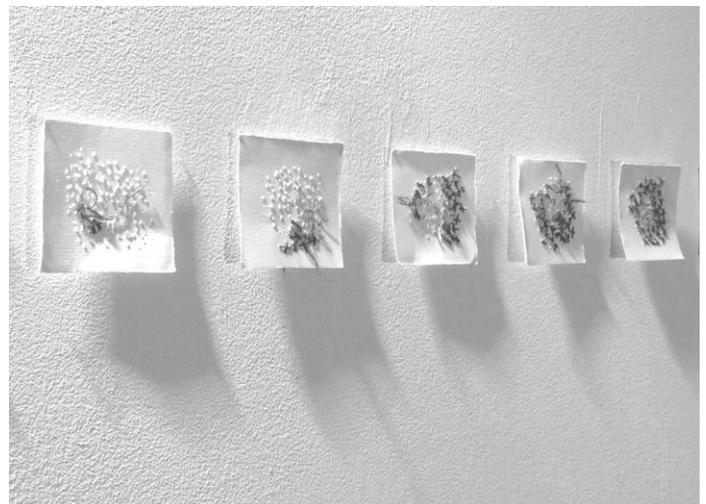
Katie Scott-Hamilton

'I've been counting the days' (2017)

Mixed media

You left me on the 49th day; and when the cherry tree offers its red, swollen fruits.

I'll sit in the silence you left behind and think of you.



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Clare Heaton

'The Reckoning' (2017)

Latex, lace fabric, thread, fleece

'The Unveiling' (2017)

Latex casts, found objects, hand-made doll and bird

'Our Shameful Complicity' (2017)

Blackthorn, velvet, tiger moths

'Inner Child' (2017)

Latex, doll's clothes

I use latex to capture the root and soul of living matter, its quiddity, its essence, catching an impression, shape, gesture like the fragments and memories of former selves. A collection of spirits, totems, power animals and of small things, a flittering lightly between worlds.



I am intrigued by latex, its immediate, repellent and visceral qualities. Like old skin, worn, wrinkled, decaying and dying with shed skins, vacated bodies, empty seed pods reflecting loss of fertility, menopause and beyond. The backward glancing, revisiting of past lives, truth, fact, fiction, merging and re-emerging, dreams and aspirations are tempered or abandoned. The latex itself perishes, things get ripped, torn, damaged - I stitch them together, battling with the impossibility of keeping things the same.

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David Harbott

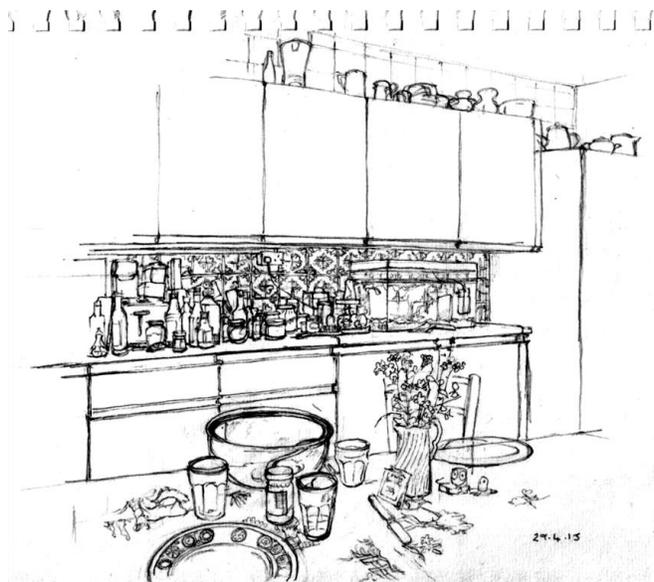
'... from the kitchen' (2017)

Drawings

David has made a drawn enquiry into the nature of the everyday objects and spaces he lives with in his kitchen.

During the first two years after moving into this house David made detailed representational studies of the kitchen. A longitudinal study of unnamed arrangements of the material culture of everyday life.

It is commonplace to think that we discuss our actions with those with whom we share our lives, from tiny details like washing-up to life changing actions like having kids or moving house. Less common is the idea that this process of discussion extends in to ourselves, the negotiated becomes us. Less common still is the view that this place has creative depth. The drawings in this show emerge from such negotiations and are conditional upon the happen-stance of the everyday lives of the artist and those 'others' in his life.



I have used two-point linear perspective, first discovered in c1420 by Filippo Brunelleschi, one of the foremost architects and engineers of the Italian Renaissance. The impact on the graphic arts was, and continues to be, profound. Linear perspective remains the basis for rendering three dimensional geometric objects on flat surface.

This series of drawings represents a collision between this 500 year old graphic system, and the vagaries of contemporary family life. Plastic bottles and food packaging are the fleeting evidence of the material culture of the everyday, while perspective is a timeless idea that will outlive both the artist and his children.

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Steve Brown

'Buy one, Get one free (Tribute to Brian Haw)'
(2017)

'Visiting Mum' (2016)

'TV Life' (2017)

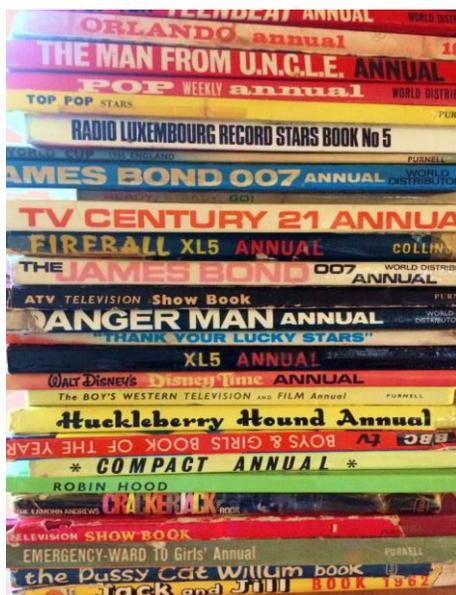
'Whistle Blowers' (2015-17)

Mixed media

My practice mainly combines photo collage and text to comment on what is happening in the world. I am interested in the relationship between art, politics and activism.

'Buy One, Get One Free (Tribute to Brian Haw)' is about our mindless consumption of material goods and information. The housewife, from 1950s advertising, is a proxy for neoliberal capitalism and the multinationals' global economy. The boxes are home to those for whom the system has no use. Brian Haw was a protester and peace campaigner who, until his death in 2011, camped for almost ten years in Parliament Square, protesting the foreign policy of UK and US governments.

'Visiting Mum' is about visiting my mother in hospital after a stroke.



**Buy one,
Get one free**



'TV Life' views life through the distorting lens of the TV annual and pop culture. It evokes nostalgia but also poses questions about the control being exercised over us via the media – whether it be popular culture, 'news' media or, increasingly, social media.

'Whistle Blowers', and what they've revealed, have been the subjects of my work for several years. Julian Assange and Edward Snowden are still unable to travel outside the Ecuadorean embassy and Russia respectively, without being threatened by the USA. We should not let them be forgotten.

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Front cover: 'Absolutely Everything' - Steve Brown