

I work with different media and formats, incorporating elements of sculpture, installation, photography, painting and performance.

Working with a range of materials including plaster, steel, wood, plastic and fabric, I engage with ideas that relate to semiotics of space and spatial relations. Size, distance and order are some of the components I employ to reconstruct and deconstruct the space in relation to things in and around it.

In particular I explore the functioning, identity and the language of materials and objects, at times in site specific, isolating or isolated spatial arrangements. The surfaces of made objects or materials often remain raw and/or reflective. Focusing on spatial and visual memory, I investigate the connecting fragments between space, spatial context of the material/object, and the individual and collective understanding of them.

In my work I aim to enforce the sometimes not so immediately visible relations between the organisation of space, the elements of power and control, meaning, and our perception of it. By delocalising object/ material identity, hence the perceived codes of meaning, I attempt to reinforce, replace, or reverse these relations, changing assumed perceptions to form new communications and representations. With this, I invite the viewer to reconsider these relations through their potentially diverse cultural sensors, and perhaps re-establish their own relation to them.

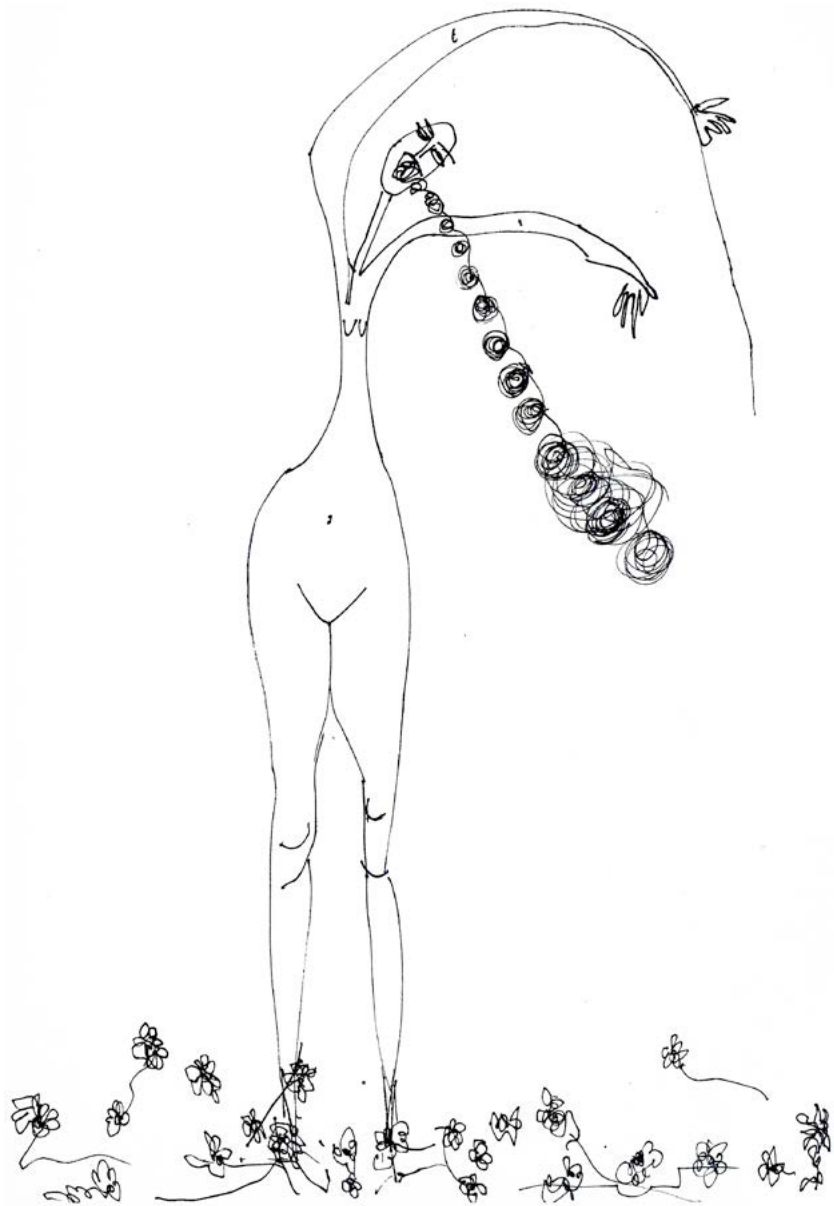
I consider the properties and energy of the maker and the viewer, the materials used and the spatial setting in which they will be displayed as crucial to the process of my practice. Establishing a strong physical connection with the work is an important part of what I do.

As Elliot Gaines puts it, 'The frontiers of space begin with the body of an individual subject.'

ARZU ALTIN

Goldsmiths, University of London, 2015

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LEENA CHAUHAN

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JENNIFER FARROW MOORE LIMITED \*

Thematically my practice is concerned with ideas surrounding work and time. I explore these universal ideas and encounters through my own personal experiences, utilising primarily photography and handcrafts as mediums, alongside drawing, printmaking and book arts, to explore self-portraiture and ideas around labour, specifically in relation to women.

My practice critiques both the distinction and overlap between work and leisure, and how they influence and create identity. In particular I am concerned with how clothing is a signifier of identity and how the formal suit and office attire symbolises the regulated regime of corporate culture and capitalism. I am aware of my place within the capitalist regime and play with the placement of myself directly in the work, whether through photographing personal objects, self-portraiture, and in a more conceptual manner by incorporating myself as a limited company.

I utilise the grid as a way of presenting multiple images as a collection in its role of being analogous with completeness, and in the format of a cumulative framework to order and contain aspects of reality, separate events and points of origin, with the intention that the work is read in an informational way that reflects the autobiographical subject matter and the 'punctum' effect. I aim to combine two Modernist photographic orders in my formal arrangement of my photographic work within a grid; the traditionally crafted single image and the concept of the serial image. Through juxtaposing separate but associated images it is my intention to provide not only a nexus but also a new way of seeing and a better understanding through looking, as each individual image is compared to those around it.

I am interested in differing modes of presentation within my practice. For example, I photograph personal items in line with the concept of materialistic historiography, show both sides of handcrafted pieces to reference phenomenology of perception, playing with the concept of parataxis to explore chaotic chance both within the regimented subject matter and also my systematic practice.

**JENNIFER FARROW MOORE**

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Outside it's cold, probably at a temperature where you have to wear a coat, jumper and an under garment to stay warm.

It's raining a little bit as well, and slightly windy.

Where you are, is the street.

Just a regular street- not Carnaby Street, not Broadway, and not Champs-Elysees;  
The street your on is something more like Drakefield Av, or Walker Rd, or Highfield Av.

There are similarities between these places; their made of similar materials, they have windows, and people walk on them.

Although there are some differences in the locations of these streets, for example Broadway is full of shiny lights, theaters, birthplace to stars, and is in the heart of New York City... Walker Rd on the other hand is a street where there are approximately 15 streetlights, entertainment circling from satellite dishes/Freeview boxes/BT TV, and is in the suburbs of Leicestershire.

From this location if you walk westwards for approximately 2 hours, you will come to an area called Bradgate Park, once here you can climb up the hill and look back on your journey:

It is in this skyline of pitched roofs with terracotta roof tiles, unused TV antennas attached to disused chimneys, and green hills separating towns- this is known as suburbia.

It's in the boundaries of suburbia that I find the characters for my narratives.

These characters aren't people, the characters are the objects that build up the place: the fence panels, the chimneys, the guttering, old satellite dishes, and those patches of grass outside the 3-bedroom semi-detached houses.

These *things* don't normally get a chance to have a stage, they quietly exist.

My role is to let them have a chance, to let them be the symbols of aspiration, hope, and achievement in the bedrooms and the living rooms of homes-no longer posters of Broadway and Champs Elysees.

I am not trying to ridicule, or mock suburbia.

All I am doing is showing it again, with gestures of comedy.

JOHN WILLIAM FLETCHER

Goldsmiths, University of London, 2013

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I'm a writer, self-publisher and artist. I create publishing projects from the ground up, that try to help people imagine different places, structures and ways of living.

I've produced fanzines about cities; run heroic-but-doomed campaigns to reuse a pair of abandoned cooling towers as spaces for public art; and set up dream tourist boards. I'm currently working on a DIY guide to surviving and thriving in the bitter, barren world we're creating for ourselves and our children.

My current work revolves around the future, and climate change, with a particular focus on the weird state of limbo we're in, in which we know climate change is coming, yet don't seem that bothered about doing anything about it. I'm interested in exploring the ambiguity of that future vision too: whether climate change represents a disaster or an opportunity to live simpler lives. Whether it's a nightmare or a dream.

My work has been featured across the national media, in the Guardian, the Observer and on BBC Radio 4; and my fanzine, Go, is part of the permanent collection of the V&A. I've recently been awarded a major commission, in collaboration with the artist Alex Hartley, to create a new, future-themed folly in the grounds of Compton Verney, Warwickshire.

TOM JAMES

University of Sheffield, 2003

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My current practice examines the superficial as a site for invention. Drawing upon inorganic structures found in Black Metal logos, B-Movie blood splatters and computer simulations my paintings appear synthetic and terrain-like. These monochromatic works present meshes of fluid strokes as a result of rhythmic bodily gestures. I utilise blurring as a repetitive action across glassy surfaces to destabilise the painted image. As a consequence of these directed actions my works toy with a sense of surface immediacy and conventions of illusionary space. Transparent pigments allow the wet-sanded gesso surfaces to shine through them like a backlit screen.

My paintings are records of orchestrated and laboured movements undertaken at varying speeds that act like passages to something or somewhere: constant screen wipes in flux. Particularly informed by the use of tracking shots in Peter Greenaway's enticingly carnal *The Cook, The Thief, His Wife and Her Lover* (1989) in some works I manipulate the paint continuously, constrained only by the duration of the acrylic paint: the dragging action leaves more complex details as the paint dries until the brush can no longer affect it. In other paintings gestural marks are unedited and left in high-definition. Whilst atmospheric lighting, set design and other theatrical conventions influence my decision-making there is anti-romanticism here and a heavy emphasis on the hand made or DIY. I'm interested in the relationship between theatrical artifice and actual corporeality: how do we view prosthetic and cosmetic devices used in B-Movie Horrors or corpse paint on the faces of Metal bands? How can the superficial and the artificial affect our understanding of events?

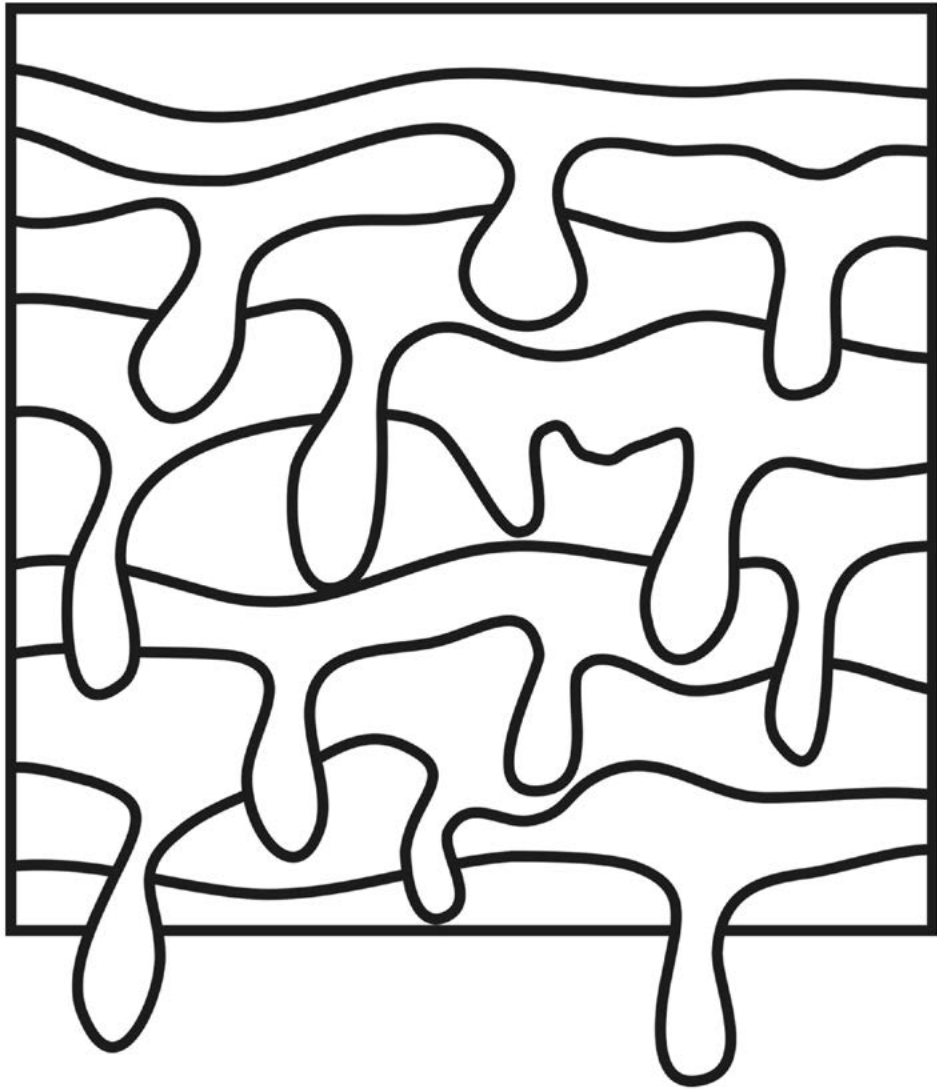
JACK OTWAY

University of Leeds, 2015

(Jan Matejko Academy of Fine Arts, Krakow 2014)

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Cut to the end scene of a Scooby Doo episode: the swamp monster is sitting in a chair in the centre of a nondescript room with Shaggy, Scooby, Velma, Daphne, Fred and various other town officials or native American chiefs or scientist etc standing around. The monster is tied – the ropes are visible despite the material texture of the monster’s skin – it is dripping, moving: a viscous liquid in a constant path from the monster’s head to toe. The source of the liquid is indiscernible but it is continually replenished.

Fred says something and reaches with both hands towards the swamp monster’s head. He grabs it and lifts up; his fingers disappear under the brown surface, his face contorts from a smug smile into a terrified mask, the swamp monster gives an angry growl. Fred’s hands disappear deeper into the swamp monster’s head, up to the wrists now. The swamp monster doesn’t seem affected by this intrusion, but the swampy, gloopy dripping of its outer layer has become more vital. Its restraining ropes are now also submerged, the brown liquid is falling from the swamp monster on to the floor with a sequence of plopping noises and making a sticky thick puddle around the chair. The gang watch, horrified as the swamp monster rises, Fred pulls himself loose with a huge effort and falls back, he is rolling and scrambling backwards through the viscous brown liquid. Scooby jumps into Shaggy’s arms.

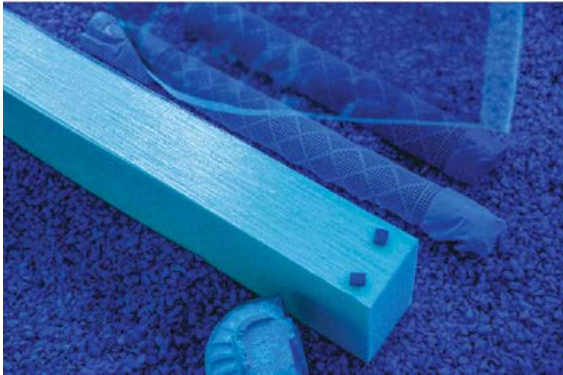
Using text, sculpture and video, my current body of work is drawn towards an exploration of matter: when material is dubious of its function, it can become anything.

I am interested in the use of a wide range of materials, drawing together images and objects from across disparate domains in order to create a world in which connections and signs are held up and then refuted. The viewer is led to believe that there is something to understand, half-baked narratives to be followed, before they are encouraged to doubt themselves wholeheartedly.

KARANJIT PANESAR

UWE, Bristol - 2014

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I'm interested in our capacity for momentary encounters with the actuality of the world – primarily with visible surfaces of architecture, landscape and body. Moments in which quotidian surfaces are seen as collisions in form and colour, reverberated into 'matter' that invite us to encounter the thingness of objects and the power of visually driven connections.

These Surfaces are ripe to be peeled away and poured or smoothed into something unexpectedly reflexive, like some essential recycling of the world's materials. PLACES// people//things, become pastel beached bungalows and terraces in Technicolor, walls drip off and crumble into whites and pinks; SAND slips into grains of matter; and FLESH is smoothed over bones as if painted on.

The work itself is an accumulation of rigorous research and playful experimentation resulting in Excessive sculptural installations/objects and surfaces that offer a dialogue between cultural reference, drawing, and spatial consideration, that explore all aspects of materiality, shape, and surface both formally and critically.

My works collide disciplines and spaces, becoming something new, whilst maintaining a materiality and capacity for flux that questions the very matter of the place of provenance, the site of making, the gallery, and all their surfaces in mutual collision. I believe this allows the work to keep itself rooted in the actuality of its matter, and maintain a sense of potentiality for the viewer rather than offering a foregone conclusion. These renderings are non-representational representations.

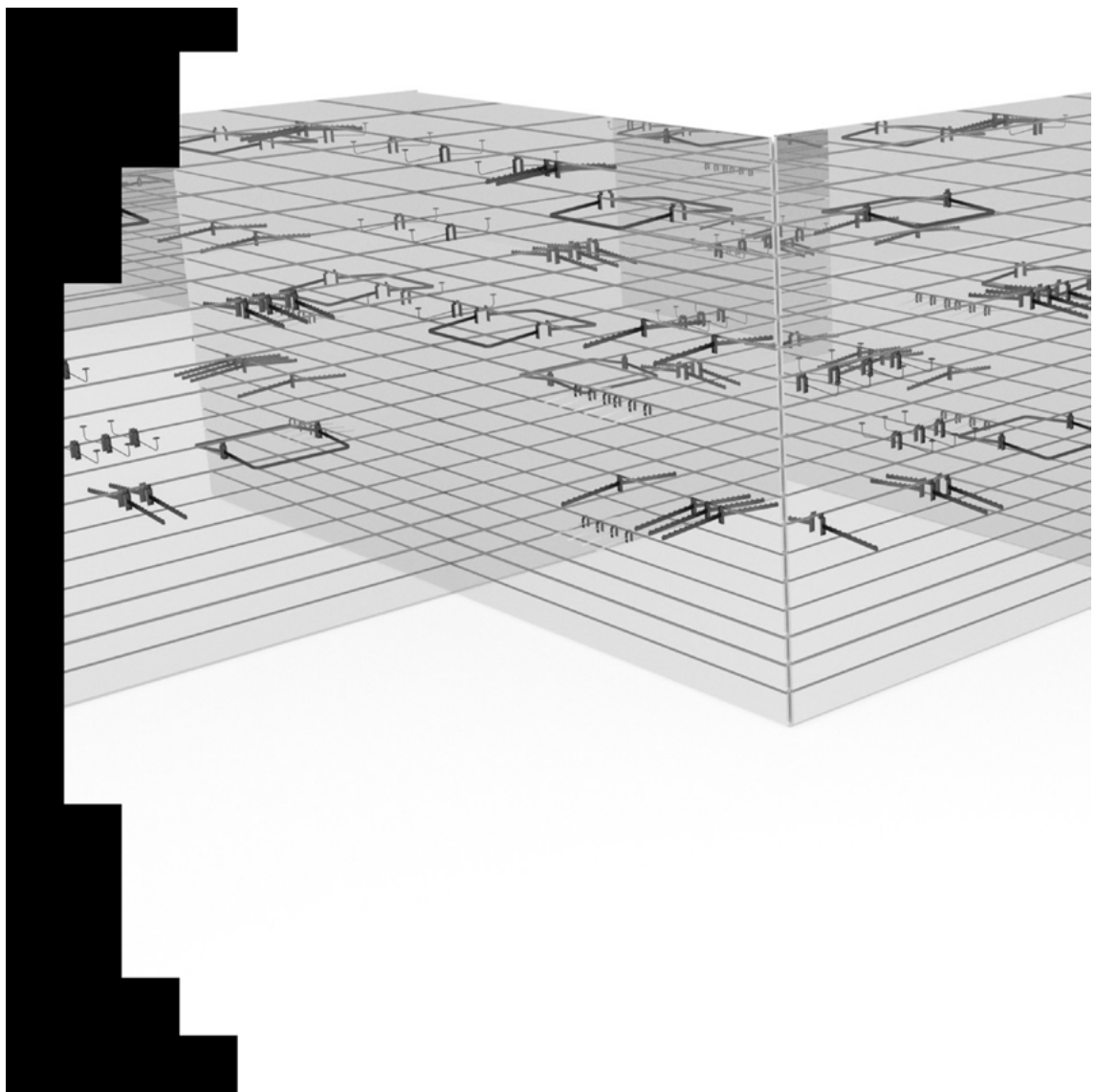
SARAH ROBERTS

Chelsea School of Art, 2014

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My work engages with the gaps between designs and their manifestation as mass-produced objects, display structures and environments. Through mimicking these digitally generated materials and generic forms, I point out the failings inherent in the design process and bring them to a physical conclusion.

Typical modes of display and arrangement are broken down and remade, creating new forms that disrupt the journey between intended use and material presence. My work draws attention to the slippages in the translation between design and outcome, input and output, and presents what happens in the shortfalls. My work is gestural and painterly. Sometimes it remains as cold and abstract as the generically designed imagery that was its starting point, other times the surface is agitated, making it beautiful, unnerving or intrusive. Often it is full of potential that is never realised, or that is turned on its head. Objects are made with a sense of importance, but they often lean lazily across the floor or against a wall, a feeble finality compared to their original intention.

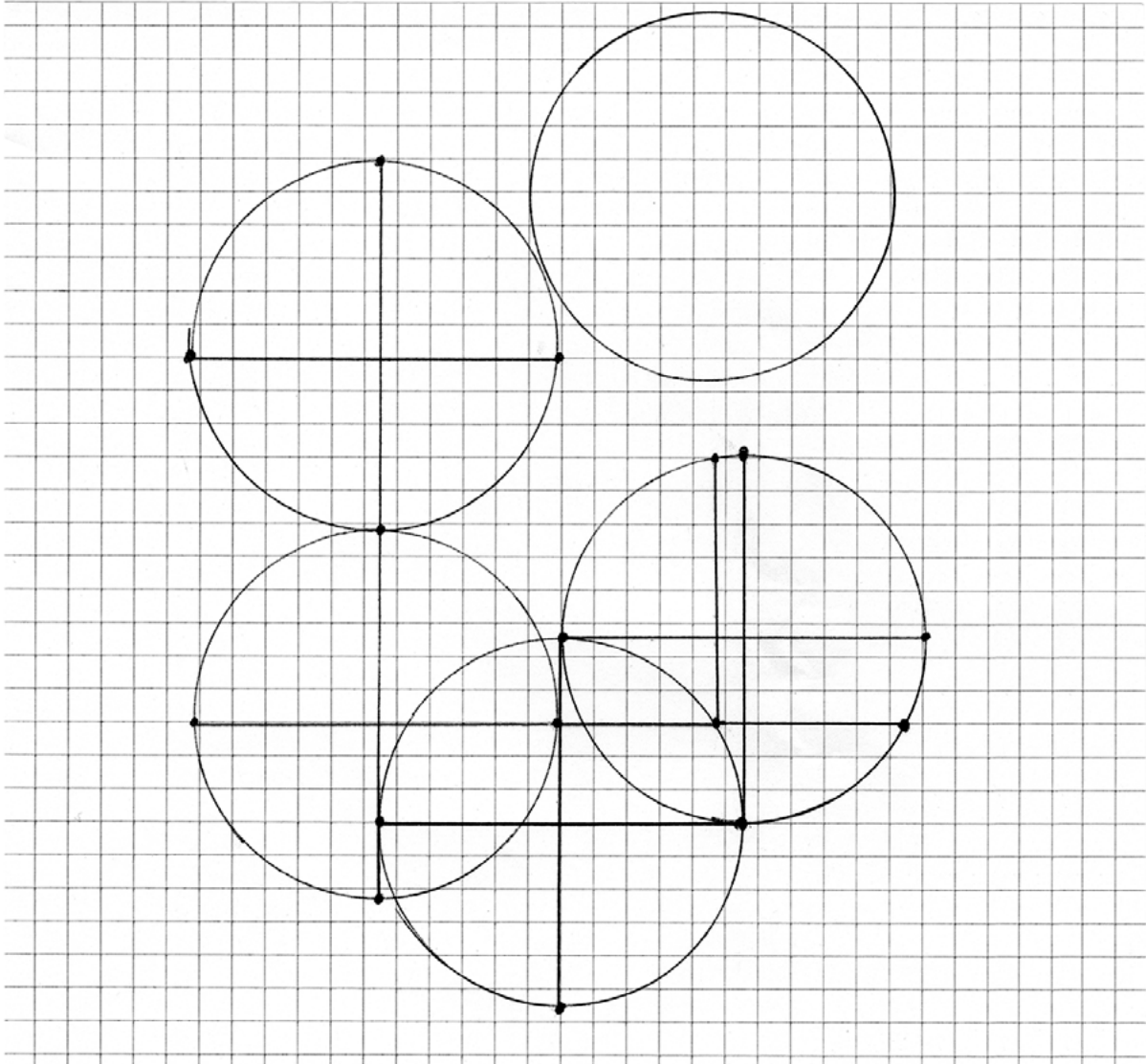
The movement, arrangement, and constantly changing hierarchy of objects and materials sustains the momentum of my studio practice. Resolved artworks are the result of these materials feeling like they've reached some finality and contentment in their finished arrangement.

REBECCA SANGSTER

Camberwell College, UAL, 2014

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The construction of identity is deeply influenced by our social environment. My work engages with social spaces, psychological forces and its influence on the individual. Placing the subject of the self into question I use this as an entry point into the social psychology of human behaviour; looking at the role of power and the subtle ways it is used.

How much of our identity is beyond our control and driven by others occurs unconsciously in our innate capacity to imitate and mirror those in our domain. We become who we are partly through becoming like others. It cannot be resisted and lays deeply into our biological and social development. We are designed outside of ourselves and I give this form through the intersecting points of a circle. The basic geometric shape of a circle focuses energy into a centripetal manner but also expands and emanates it. The circle is a representational form of the self, giving an image to the psyche.

Built with fixed axis points, these lines continue to reflect and intersect into other circles. Captured in their environment these bodies are composed to form multiple bonds and links between others. It applies the mapping of space and appears to be engineered through a somewhat mathematical design. Yet each circle is an abstract of the self which cannot be predicted. It is something that starts from the outside and intrudes into our social body.

NIKITA SHERGILL

University for the Creative Arts, 2014

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Presently my creative endeavours stretching beyond the realm of education in the arts were born out of the selection process of the 'Into the Wild' residency at the Chisenhale studios. My practice is primarily a physical research process in the figurative form under limitations of time. The project #venusaday uses the parameters in place to remove any precious notions of how she is meant to look. She simply is. As the process has gone on, the figures and my own skills have invariably become technically better.

I hold the position of Technical Assistant for the 3D Large Department at Central Saint Martins College of Art, a rewarding role that engages with students to realise their material ambitions. It is this post and my experience of engaging with young people through the Widening Participation department at the University that has consolidated into my work with Tate Families and Early Years Learning programmes as visiting artist over a two-month period. (April – May 2016)

#venusaday started in October 2015. Carving the figure of a woman in a day, these objects are based on the oldest found sculpture depicting the female form. Discovered in 2008 in the upper Paleolithic Venus of Hohle Fels found in Schelklingen, Germany is dated at around 45,000 years old and carved from a single piece of ivory. Thought to be a symbol of fertility, the venus has been said to been made by a woman and worn on the body or held. Returning to the original carving of the Venus of Hohle Fels as a source from which to build on my ongoing research of making and form at its essence, I hope to expand the investigation by focusing on the material the figure is made from and where that material is found. Using basic carving tools (steel blade and sandpaper) the #venusaday project has been realised in walnut, oak, beech, pine, mahogany, panga panga, polystyrene and plastic. For more images and video documentation, keep updated on the #venusaday project take a look at my instagram: yngnts

NATASCHA YOUNG

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Dickie Webb is somewhat of a nomad alternating between hemispheres throughout his adult life. This migration has created a sense of dislocation from society and place; this peripatetic lifestyle feeds an art practice not bound by medium. Webb uses objects, materials and sites to create sound, text, digital, sculptural and photographic works. Drawn to familiar objects, specifically those that possess an ability to control or protect space, he explores their anthropomorphic characteristics to reflect on current issues within the individual and collective. He uses various processes that either alter or deconstruct a material introducing uncertainty and removing premeditated control over a final outcome. Certain works are documented or installed outside, heterotopic environments are chosen for their familiar yet imaginary backdrop. The uncertainty within these transient spaces feed back into the various processes Webb employs within his studio work, seeking to remove complete control of the material. Allowing the various nuances of a medium to be displayed, broken glass or glitch sounds can be seen as working whilst still evidently being broken their functionality is examined. The liminality of both the sites for installations and the studio process works relate closely to Webbs' transient life, one where continuous movement creates a platform from where nothing is quite concrete, although possible.

Since graduating Webb has participated in artist residencies in SNEHTA - Greece, ACSL - Armenia and most recently at the Edinburgh Sculpture Workshops, Scotland. He has exhibited work internationally, recent exhibitions included; Early Warning - & Model Paradigm - Summerhall, Edinburgh, PNEM – Sound Art Festival, Netherlands, Beyond Tinted - Modern Art Museum Yerevan, Armenia and Things Are Different Now - Art Athina, Greece.

**DICKIE WEBB**

Edinburgh College of Art, 2013

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