

MA SHOW 2019

PRICELIST

Please contact the Artist or the Art School for current availability.

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MA FINE ART
GRADUATES 2019
&
MA PART TIME
YEAR 1 STUDENTS

Raen Barnsley

Raen Barnsley is a multidisciplinary artist who produces visual representations of how her dyslexia behaves when faced with sequential information and stimuli. Creating physical manifestations of her experiences of processing written and verbal language, Barnsley exploits the illustrative metanarrative of Greek mythology. With an analytical approach to these written stories, she selects words that embed in her mind and that defy her lack of working memory.

She depicts her fluctuating cognitive understanding of narratives by using motifs, signs, and an alphabet of shapes that move in and out a structure's clasp. These shapes hint at broken and suspended connections, existing as lively, floating silhouettes that create illusionary depth. The different colours, textures, and shapes in her work are acknowledgements of different streams of information, entering the brain via sensory means.

Barnsley is heavily influenced by the possibilities of contemporary imaging software, hard-edged abstraction, and cartography's subjective depictions of space. Spanning print, painting, collage, and sculpture, her works are produced in a similar method to the production of digital images; using multiple layers, areas of indicated transparency, and highly saturated, screen-type colours. Exploring how digital image making can portray her thought processes, Barnsley aligns the virtual into the non-virtual, with hand-produced work made with traditional techniques.

	Title of work	Dimensions	Media	Price	Studio
1	Composition 1	42 x 29.7 x 1.8 cm	unique screenprint, MDF	£350	FA7
2	Composition 2	42 x 29.7 x 1.8 cm	unique screenprint, MDF	£350	FA7
3	Composition 3	42 x 29.7 x 1.8 cm	unique screenprint, MDF	£350	FA7
4	Composition 4	42 x 29.7 x 1.8 cm	unique screenprint, MDF	£350	FA7
5	Composition 5	42 x 29.7 x 1.8 cm	unique screenprint, MDF	£350	FA7
6	Composition 6	42 x 29.7 x 1.8 cm	unique screenprint, MDF	£350	FA7
7	Composition 7	42 x 29.7 x 1.8 cm	unique screenprint, MDF	£350	FA7
8	Composition 8	42 x 29.7 x 1.8 cm	unique screenprint, MDF	£350	FA7
9	Composition 9	42 x 29.7 x 1.8 cm	unique screenprint, MDF	£350	FA7
10	Composition 10	42 x 29.7 x 1.8 cm	unique screenprint, MDF	£350	FA7
11	Composition 11	42 x 29.7 x 1.8 cm	unique screenprint, MDF	£350	FA7
12	Composition 12	42 x 29.7 x 1.8 cm	unique screenprint, MDF	£350	FA7
13	Composition 13	42 x 29.7 x 1.8 cm	unique screenprint, MDF	£350	FA7
14	Composition 14	42 x 29.7 x 1.8 cm	unique screenprint, MDF	£350	FA7
15	Composition 15	42 x 29.7 x 1.8 cm	unique screenprint, MDF	£350	FA7
16	Composition 16	42 x 29.7 x 1.8 cm	unique screenprint, MDF	£350	FA7
17	Composition 17	42 x 29.7 x 1.8 cm	unique screenprint, MDF	£350	FA7
18	Composition 18	42 x 29.7 x 1.8 cm	unique screenprint, MDF	£350	FA7

Raen Barnsley

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	Title of work	Dimensions	Media	Price	Studio
20	The Shapes of Understanding	303 x 576 cm	mixed media	POA	FA7
21	Hera (Juno)	51 x 43 cm	acrylic & fabric on wood	POA	FA7
22	Acceleration	30 x 30 x 4 cm	acrylic on wood	POA	FA7
23	Milk Splash	125 x 28 cm	acrylic & plaster on wood	POA	FA7
24	Zeus	53 x 40 cm	acrylic & collage on wood	POA	FA7
25	Hercules	88 x 64 cm	acrylic on wood	POA	FA7
26	IRL Pink	42 x 29.7 cm	acrylic & collage on paper	£250	FA16
27	IRL Yellow	42 x 29.7 cm	acrylic & collage on paper	£250	FA16
28	IRL Peach	42 x 29.7 cm	acrylic & collage on paper	£250	FA16
29	IRL Mauve	42 x 29.7 cm	acrylic & collage on paper	£250	FA16

Stephen Bell

My practice involves a variety of media including painting, installation and photography. My works often refer to absence and presence. These themes are addressed through the portrayal of removed objects, the consideration of the theft of artworks and acts of censorship. The experience of absence is explored through paintings, tableaux and material works. Usually, this is achieved through the use of trompe l'oeil. Facades, both literal and metaphorical, have long been a fascination. I like to celebrate the overlooked or unseen.

The paraphernalia connected to art and artworks – the frame, the support and the means of making – are of great interest. The desire is to portray objects and subjects that wouldn't normally be considered and to present them so that one is made aware of their objecthood. In terms of paint application there is a critical balance between the gestural and the graphic. Playing with scale is also important; this reflects a heightened sense of spatial awareness and a strong interest in architecture.

In my photographic work the composition of the image is vital. Central and peripheral elements within the frame play an equal role in creating a complete experience. Surreal juxtapositions of contrasting elements emphasise a sense of playfulness and a delight in the subject matter.

	Title of work	Dimensions	Media	Price	Studio
1	Picture	140 x 140 cm	oil & acrylic on canvas	POA	FA10
2	Socket #1	14.5 x 8.5 cm	acrylic on plastic	POA	FA10
3	Cross-head	40.5 x 30.5 x 3.5 cm	oil & gold leaf on board	POA	FA10

Jyoti Bharwani

Jyoti Bharwani's paintings depict the indeterminate and myriad influences which surround us and connect us to the world. By tampering with the balance of pigment-to-binder (rock and water) in finely sprayed layers, these paintings mimic the countless layers of sensory data which any human encounters over an extended period of time. By focusing on tiny fragments of natural ground rock and synthetic material, the imagery evokes a feeling of awe in the face of the scale and complexity of our contemporary world.

Jyoti's work reflects an interest in the writer Jane Bennett, whose lectures address the greater influence that inanimate objects have over the environment we live in. For instance it is possible for a waste or landfill site to emit toxic gases; this has consequences which are out of human control. A large proportion of any population living today has a deep intuitive connection with the natural world. This suggests an awareness of (and an inexplicable connection to) the cosmos, which goes beyond the senses and can, perhaps, be tapped into through the consideration of the 'vibrant' properties of matter and how this corresponds to the nature of mind.

Jyoti Bharwani

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	Title of work	Dimensions	Media	Price	Studio
1	Earthen Space I	165 x 111 cm	oil on canvas	£1950	FA11
2	Earthen Space II	165 x 111 cm	oil on canvas	£1950	FA11
3	Invisible Dialogues IV	25 x 25 cm	cast glass relief, custom wooden shelf	£345	FA11 corridor
4	Invisible Dialogues V	25 x 25 cm	cast glass relief, custom wooden shelf	£345	FA11 corridor

Joseph Bucklow

My recent work explores the modern British landscape through the use of painting, photography and collage. I am primarily concerned with the experience of being within a landscape, or perhaps a zone or an area, particularly those which are desolate, forgotten, eerie or depopulated.

Having initially worked from the imagination, I have gone on to gather photographic source material from the landscapes I observe – primarily the disused heavy industrial sites and surrounding wastelands of the North East and the coast of East Yorkshire. Once printed, the images are manipulated in a variety of ways. The material process and painterly interventions to the photographic images reflect a greater degree of authorship; the resulting images form a dialogue between the archival truth of the photograph and my own tainted recollections and experience.

My approach to landscape does not aim to frame one single vista in a traditional manner but rather hoards small fragments of reality and experiences gathered on site, reassembling them as a storyboard, or as a series of coveted and forgotten images. These precious fragments bear witness to areas not typically anointed as naturally beautiful and focus on the aftermath of human action.

This particular body of work is based upon photographs taken at Spurn Point on the coast of the East Riding of Yorkshire. This narrow tidal island reaches out into the North Sea like a large finger of sand. Upon it remain two Victorian lighthouses, a nature reserve and what remains of a military base and gun batteries that quietly endure the elements and inevitable erosion. The titles of the work reference the 1961 poem 'Here' by Philip Larkin who lived and worked in nearby Hull until his death in 1985. The poem is a geographical and metaphysical exploration of this unique land and perfectly encapsulates the sense of escapism, loneliness and contemplative rapture that can be felt at this location.

Joseph Bucklow

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	Title of work	Dimensions	Media	Price	Editions	Studio
1	Here is Unfenced Existence	230 x 120 cm	mixed media on canvas	£1500 unframed	available upon request	FA1
2	Loneliness clarifies	230 x 120 cm	mixed media on canvas	£1500 unframed	available upon request	FA1
3	Facing the sun, untalkative, out of reach	230 x 200 cm	mixed media on canvas	£2200 unframed	available upon request	FA1
	From the series <i>Spurn Point</i>					
4	Untitled 1	27.9 x 40 cm	digital C-type print	£250 framed	available upon request	FA1
5	Untitled 2	27.9 x 40 cm	digital C-type print	£250 framed	available upon request	FA1
6	Untitled 3	27.9 x 40 cm	digital C-type print	£250 framed	available upon request	FA1
7	Untitled 4	27.9 x 40 cm	digital C-type print	£250 framed	available upon request	FA1
8	Untitled 5	27.9 x 40 cm	digital C-type print	£250 framed	available upon request	FA1
9	Here Silence Stands Like Heat	230 x 200 cm	mixed media on canvas	£2200 unframed	available upon request	FA1
	From the series <i>Redcar and the East Riding</i>					
10	Untitled 1	28 x 40.5 cm	digital C-type print	£125 unframed	available upon request	FA14
11	Untitled 2	28 x 40.5 cm	digital C-type print	£125 unframed	available upon request	FA14
12	Untitled 3	28 x 40.5 cm	digital C-type print	£125 unframed	available upon request	FA14
13	Untitled 4	28 x 40.5 cm	digital C-type print	£125 unframed	available upon request	FA14
14	Untitled 5	28 x 40.5 cm	digital C-type print	£125 unframed	available upon request	FA14
15	Untitled 6	28 x 40.5 cm	digital C-type print	£125 unframed	available upon request	FA14
16	Untitled 7	28 x 40.5 cm	digital C-type print	£125 unframed	available upon request	FA14
17	Untitled 8	28 x 40.5 cm	digital C-type print	£125 unframed	available upon request	FA14
18	Untitled 9	28 x 40.5 cm	digital C-type print	£125 unframed	available upon request	FA14

EDREV / Verde Cordero di Montezemolo

Forming a dialogue between reality and imagination, I recall and interpret famous images from Italian religious art. The motifs which I represent relate to feelings and situations that are universally experienced; as people, we are connected with each other by these.

The childlike visual language employed in my work hides a deeper seriousness, similar to the idea of the rules behind a game. Lightness becomes an engaging way through which bring out the real truth of a situation, without the burden of its actual experience.

The central painting represents the Annunciation, according to a free interpretation of the masterpiece by Fra Angelico. I explore the meaning of *waiting* as an interval in which to understand one's own desires and their peculiar projection onto reality. On the right of the installation there is the expulsion of Adam and Eve from Paradise. From an initial reference to Masaccio's fresco, I take the two characters towards an unreal emergency exit. The focus on the emotion of shame highlights the misunderstandings which come from the enjoyment of something that is considered inappropriate.

The Madonna and Child, on the left, is one of several compositions that I have made about this theme. The intimate relationship between the two figures, following Freudian thinking, helps the child to become an individual but at the same time places limitation on its own freedom.

Everyone in this chapel is naked and without a face. This is to underline the power of sexuality, which is the engine that develops personality and curiosity from the time of puberty. This is the moment in life when we become aware of ourselves within the world.

There is a playful tension between seriousness and lightness which I like to bring out. This is reflected in the ceremony of communion that is staged in the installation, which aims to create a direct bond between the work and the viewer. Through this relationship, viewers can find their place within the work and develop their own understanding of it. This makes them part of the event, which takes place within this specific space and time.

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	Title of work	Dimensions	Media	Price	Studio
1	You're the Mother, I'm the Child	200 x 130 cm	acrylic, oil, & oil pastel on canvas	£1250 unframed	FA8
2	Play with me while you wait	230 x 180 cm	acrylic & oil pastel on canvas	£1400 unframed	FA8
3	The Emergency Exit from Paradise	200 x 130 cm	acrylic & oil pastel on canvas	£1250 unframed	FA8
4	You know, it's okay to get wrong sometimes	59 x 40 cm	pencil on paper	£250	FA8
5	My dear Mother	41 x 29 cm	pencil on paper	£200	FA8 corridor
6	Not just a Playground	41 x 29 cm	pencil on paper	£200	FA8 corridor
7	My dear Mother	29 x 20 cm	pencil on paper	£100	FA8 corridor
8	What about The Last Supper?	20 x 29 cm	pencil & marker on paper	£100	FA8 corridor
9	We are many	29 x 20 cm	pencil & watercolour on paper	£100	FA8 corridor
10	What about The Last Supper?	20 x 29 cm	pencil & watercolour on paper	£150	FA8 corridor
11	Play with me, if you have time	29 x 20 cm	marker & watercolour on paper	£100	FA8 corridor
12	Flying in an empty space	29 x 20 cm	pencil on paper	£100	FA13
13	The Mailbox	29 x 20 cm	pencil & oil pastel on paper	£100	FA13
14	The Mailbox	41 x 29 cm	pencil & oil pastel on paper	£150	FA13
15	Do we have to leave now?	59 x 40 cm	pencil on paper	£200	FA13
16	You promised to be there	59 x 41 cm	pencil, marker & oil pastel on paper	£150	FA13
17	You promised to be there	41 x 29 cm	pencil, watercolour & oil pastel on paper	£100	FA13

Clare Davidson

My work aims to depict space through colour and line. Rather than straightforwardly depicting a specific place or thing the work emerges through the haptic experience of making; it develops during the process of creation. Most of my work starts with drawing and extrapolating from something seen and experienced first hand. It then progresses towards a more abstracted image. I work across a range of media, from printmaking and collage to painting, producing both small scale and far larger immersive works.

Recently I've been exploring openings, windows, doorways; in-between spaces. My intention is to create images that pull the viewer in and let the eye linger. The work addresses the relationship between the maker, the image, and the suggested world beyond the canvas or piece of paper. I want to convey a sense of time – the time taken to make a work and the time that is required to experience it. It is about both looking and seeing. I want to create pictorial spaces that can be inhabited and lingered within.

Clare Davidson

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	Title of work	Dimensions	Media	Price	Studio
1	Yellow Studio ii	170 x 150 cm	household paint on canvas, charcoal, spray paint	£1900	FA11
2	Pink motherboard or The Green Window	20 x 25 cm	household paint & water soluble crayon on wood	£220	FA11
3	Yellow view	20 x 25 cm	household paint & charcoal on wood	£220	FA11

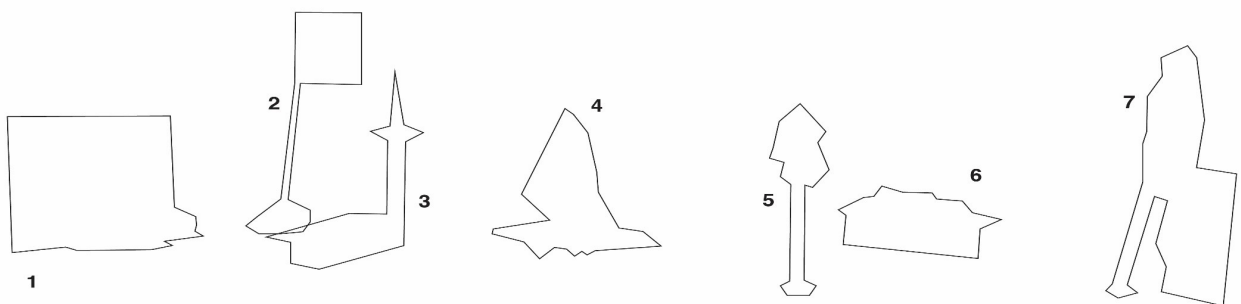
Ema Mano Epps

Ema Mano Epps works strategically, researching and practically exploring material processes that relate to experiences which make an impression on the human body, with a focus on the skin. Through her consideration of the emotional resonances of physical experience, Ema draws out the associative properties of the materials that she employs, including glass, cloth, paper, metal, earth pigment and plaster.

The choice of materials is determined by their ability to take multiple states; for example, metal and glass can be both liquid and solid in their appearance, while paper and cloth can take two and three-dimensional form. These properties allow Ema to play with dualities such as ephemerality and permanence, fragility and strength. The ways in which the physical properties of the chosen materials are emphasised echoes the ways in which human behaviour affects the human body, mind and the environment. Tensions between different materials and forms – like contradictions within and amongst ourselves – are played out in relation to architectural space.

As such, the constellation of paradoxical dialogues between them forms a haptic environment, striving towards a notional balance and sense of calm. The ambition is to create a harmonious ambience that is open to subjective interpretation by the viewer.

The dialogues that are performed within and through the work aim to defy rational logic, with a view to placing the beholder in an enchanted physical and mental space. While the form of the work is sculptural, the artist refers to her art practice as three-dimensional painting.



Ema Mano Epps

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	Title of work	Dimensions	Media	Price	Studio
	Premonition <i>Seven Seasons</i>	940 x 480 x 500 cm	mixed media installation	POA	FA6
1	Premonition I	Dimensions variable	aluminium, glass, canvas, gesso, polythene	POA	FA6
2	Premonition II	Dimensions variable	rice paper, iron oxide Mavrovo, North Macedonia earth copper, oil, aluminium, varnish	POA	FA6
3	Premonition III	Dimensions variable	glass, ceramic, plaster, iron, wood, vinyl	POA	FA6
4	Premonition IV	Dimensions variable	canvas, Mavrovo earth, iron oxide, oil paint, wood, rose tinted glass	POA	FA6
5	Premonition V	Dimensions variable	copper, organza, ink, aluminium	POA	FA6
6	Premonition VI	Dimensions variable	butter paper, vinyl paint, plaster, wood, iron, glass, bronze	POA	FA6
7	Premonition VII	Dimensions variable	aluminium, oil, iron oxide, paper, vinyl paint, steel, copper	POA	FA6
8	Muse	Dimensions variable	wood, 18C gesso, copper, iron, iron oxide, ceramic powder	£350	FA13
9	Space of being II	Dimensions variable	canvas, glass, acrylic, gesso, wood	£1250	FA13
10	Emerging	Dimensions variable	paper, aluminium, steel	£465	FA13

Hugo Flores

Bergson wrote in *Time and Free Will* (1889), “What I ought to say is that every sensation is altered by repetition, and that if it does not seem to me to change from day to day, it is because I perceive it through the object which is its cause, through the word which translates it.” According to the philosopher, the past acts on the present and our “cumulative experience” changes every event, sensation and knowledge of the environment.

This also applies to memories – every updated memory suffers from the existence of time that reshapes its existence. The intention of my work is to address the fragility and physicality of memory, the presence of repetition in the act of remembering and the sequence of involuntary memories.

My practice encompasses painting, printmaking, image and object appropriation, video and sculpture. With regards to the image within the work this is addressed through a variety of material and technical means.

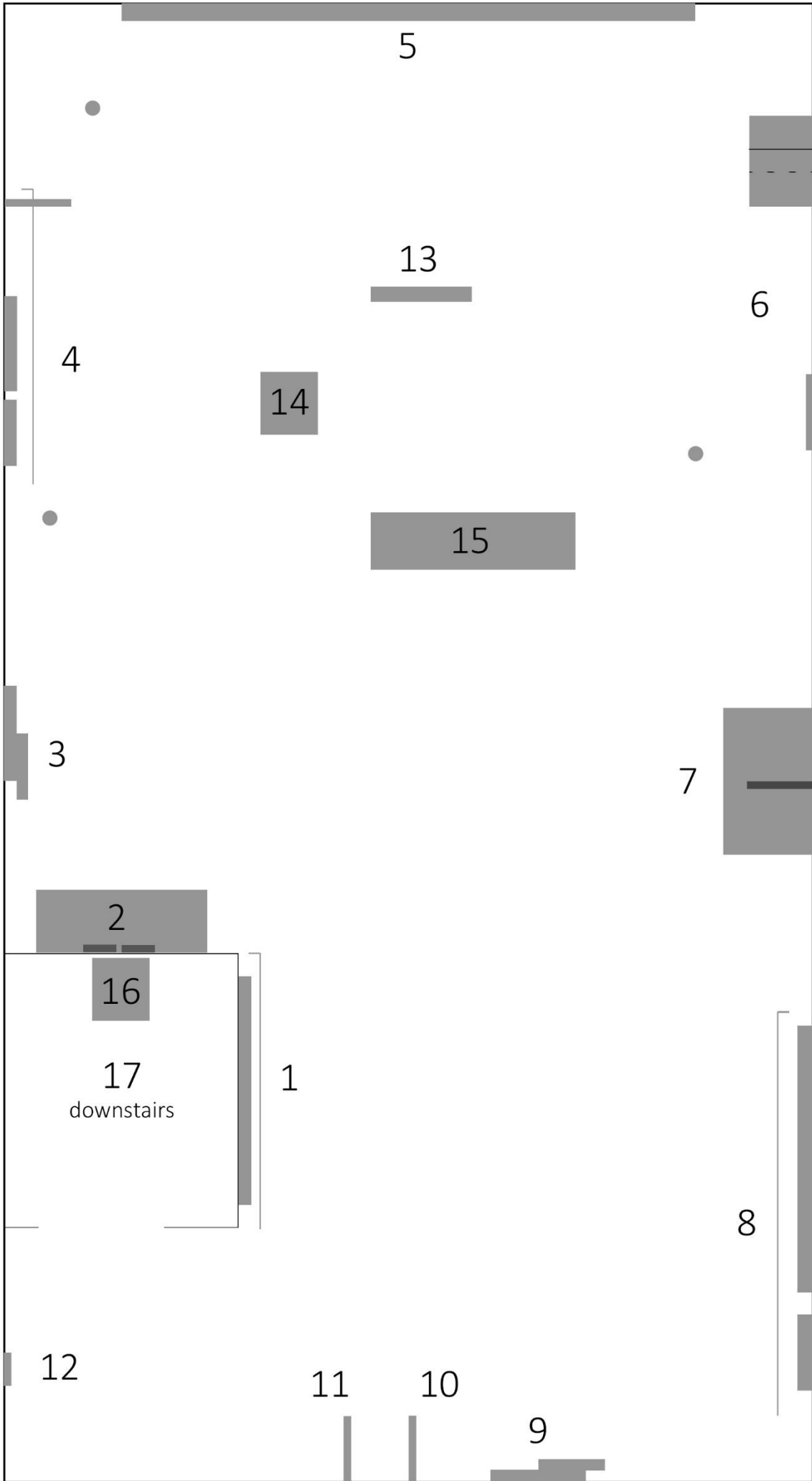
While the focus of my practice is primarily myself and my past, it does not aim to be autobiographical. In my practice I have no preconceptions about the materials I use; rather, there is a commitment to testing and exploring the potential relationships between materials and images. All the techniques, materials and processes seem to be parts of a continuous search, and a failed or incomplete attempt to reach or to complete something intangible.

Hugo Flores

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	Title of work	Dimensions	Media	Price	Studio
1	Little by little, it emerges	130 x 150 x 30 cm	acrylic & oil on canvas, metal barrier	£1600	FA5
2	Duo, a system of images	164 x 90 x 38 cm	laser print on paper, fabric blankets	£700	FA5
3	Where? Where? Where?	49 x 52 cm	acrylic & oil on canvas	£700	FA5
4	Don't go there	Dimensions variable	acrylic & oil on canvas, solvent transfer, Perspex, wood, metal barrier, steel balls	£1200	FA5
5	Dissimilar Eternal Return	237 x 299 cm	solvent transfer on Japanese paper, black iron oxide, black screws	£1500	FA5
6	Darker than a tea biscuit	Dimensions variable	black iron oxide on canvas, metal ball, fabric blankets, wood shelf	£1100	FA5
7	Until It comes again	292 x 77 x 46.5 cm	solvent transfer, Perspex, battery-powered LED strip, wood, ceramic tiles	£1300	FA5
8	Holes	133 x 230 x 26 cm	oil on canvas, metal barrier	£1600	FA5
9	Where? Where? Where?	49 x 52 cm	acrylic & oil on canvas	£700	FA5
10	Until it Comes Again (single)	30 x 39 x 2 cm	solvent transfer, Perspex, battery-powered LED strip, wood	£250	FA5
11	Until it Comes Again (single)	30 x 39 x 2 cm	solvent transfer, Perspex, battery-powered LED strip, wood	£250	FA5
12	Where?	9.5 x 2.5 cm	LED scrolling sign	NFS	FA5
13	Mae	142 x 40 x 34 cm	video, colour, sound, 5:00 mins	NFS	FA5
14	Untitled	33 x 30 x 38 cm	fabric blankets, wood	NFS	FA5
15	Untitled	107.5 x 30 x 46 cm	fabric blankets, ceramic tiles	NFS	FA5
16	Untitled	30 x 40 x 45 cm	fabric blankets, wooden shelf	NFS	FA5
17	Tiago	51 x 31 cm	video, colour, sound, 8:13 mins	NFS	FA5
18	Scorpion	12 x 15 cm	oil on canvas, black screws	£100	FA13
19	Scorpion	12 x 15 cm	oil on canvas, black screws	£100	FA13
20	Hole	40 x 30 cm	oil on canvas	£250	FA13



Rachel Goodison

My practice is rooted in the figurative. My aim is to create an atmosphere at once exuberant and humorous but at the same time, one of disquiet, playing with the ideas of presence and absence, fantasy and reality.

I am also fascinated by play, in particular the free play of a young child. This playfulness can be imaginative, and joyful; it can be utterly absorbing, it can dispel anxiety and have healing qualities. To me, the free play of a child is also very close to the creative process of an artist, as the paediatrician and psychoanalyst D.W. Winnicott stated in his seminal book *Playing and Reality* (1971), 'It is in playing and only in playing that the individual child or adult is able to be creative and to use the whole personality.'

Child's play can also be quite dark. It is this contrast between playfulness and disquiet that, to me, embodies what it is to be human – at once absurd, joyful, light and dark. In recent work, I have focused on three-dimensional objects, working with everyday materials and found objects, such as knitting, sweets and pins, encouraging people to see familiar things in a fresh light.

Rachel Goodison

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	Title of work	Dimensions	Media	Price	Studio
1	The crumb thief	62.5 x 50 cm	Monoprint - watercolour on paper	NFS	FA3
2	Send out the feelers	62.5 x 50 cm	Monoprint - watercolour on paper	NFS	FA3
3	The crumb thief	dimensions variable	Sculpture, wool	NFS	FA3
4	Flight of fancy	62.5 x 50 cm	Monoprint - watercolour on paper	NFS	FA3
5	Assemblage: The feelers	dimensions variable	Wool, stuffing, wire, wood	NFS	FA3
6	Assemblage: Look how neatly she's twirling her tail	dimensions variable	Mixed media	NFS	FA3
7	Assemblage: One Eye, Two Eyes, Three Eyes	dimensions variable	Mixed media	NFS	FA3
8	Will-o'-the-wisp	62.5 x 50 cm	Monoprint - watercolour on paper	£430 framed £320 unframed	FA16
9	The yarn slips through your fingers	62.5 x 50 cm	Monoprint - watercolour on paper	£430 framed £320 unframed	FA16
10	Casting on, casting off	62.5 x 50 cm	Monoprint - watercolour on paper	£430 framed £320 unframed	FA16
11	Breathing in	62.5 x 50 cm	Monoprint - watercolour on paper	£430 framed £320 unframed	FA16

Geraldine van Heemstra

Connecting to the wild elements of the Scottish Isles, my work takes as its starting point the activity of walking. Central to the installation of works are sound producing devices and 'drawing machines' that incorporate found natural materials. These function as conduits of the unseen, in that you can only 'see' the wind through what it touches; the presence of the walker, the rain and the sea are made visible in works that employ drawing, audio and video. I see these pieces as the result of the interactions between human and non-human agencies.

By transporting artefacts that offer a record of the elements of the natural world into an exhibition space, I invite the viewer to contemplate our position in, and our connection to the environment.

It is that what you cannot see, the infinite you can sense all around, that touches to the core of our being.

Geraldine van Heemstra

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	Title of work	Dimensions	Media	Price	Editions	Studio
1	Daedalus' Wings	8 x 10 x 8 cm	shell, dried heather & nylon string	NFS		FA9
2	Aeolian Harp I	14 x 5.2 x 6.8 cm	mahogany, wenge, babunga, pine, nylon, metal tuning pegs	NFS		FA9
3	Video recording Brogaig Bay harp	1:33 min	video	NFS		FA9
4	Brogaig Harp	15 x 11 x 30 cm	driftwood, nylon string	NFS		FA9
5	Q.L. Sequence I	75 x 56 cm	crayon & graphite on Somerset paper	£500		FA9
6	Q.L. Sequence II	75 x 56 cm	crayon & graphite on Somerset paper	£500		FA9
7	Q.L. Sequence III	75 x 56 cm	crayon & graphite on Somerset paper	£500		FA9
8	Q.L. Sequence IV	75 x 56 cm	crayon & graphite on Somerset paper	£500		FA9
9	Q.L. Sequence V	75 x 56 cm	crayon & graphite on Somerset paper	£500		FA9
10	Seismopolygraph IV	dimensions variable	mixed media: branches, graphite, crayons, masking tape, stones	NFS		FA9
11	The Bride of Brother's Point	dimensions variable	raw canvas, wooden stick, rope, mud, sheep dung, water, grass	POA		FA9
12	Seismopolygraph VII	dimensions variable	dried heather, crayon, masking tape	POA		FA9
13	Sanctuary memories series # cga I—XXXV *	19 x 19 cm each	etching	£150		FA9
14	Seismopolygraph VI	dimensions variable	mixed media: dried heather, branches, stones, masking tape	NFS		FA9
15	Myriad of Memories	52 x 114 cm	etching on kozo paper	£700	1/25	FA15
16	Sanctuary memories series # cgs I—II—III—IV—V VI—VII—VIII—IX—X	19 x 19 cm	etching	£250 framed		FA15

*see plan of prints at the sales desk

Laura Hudson

Painting provides me with a filter, a means to sift through the mess of our times. It is an analogue strategy to deal with the malevolent digital overloading affecting 21st-century societies. A slow resistance to conditions of technological control and commodified attention, to the corruption of memory both personal and collective.

Drawing is central to my practice. I draw from memory or through a process of unconscious doodling in order to find the edges of things, the fissures, slippages and punctures that sharpen attention and cause a reaction in me. The line represents an outline of things encountered while moving through the world. Lines are visible and leave traces. They can serve as containers, but between the lines, there is something of the unknown, duplicitous, and something trying to take root elsewhere.

Drawings provide triggers for paintings. Moving between drawing and painting, metamemorial images evolve that cannot help but reference previous knowledge and the current social-political context in which we exist amid 'alternative truths' 'fake news' and histories being re-written. Disruption and duplicity are essential, one thing might resemble or mirror something but is never entirely fixed to it. In my work, masks, headgear, helmets and goggles feature as augmentations to human faces while composite creatures relieve the humans of duty.

Paint plays with the resemblance of things leaving an open narrative that is porous and contingent, darkly humorous and scripted with political intent. While the surface acts as a palimpsest for the survival of images so that they cannot simply be forgotten.

	Title of work	Dimensions	Media	Price	Studio
It's All About The Others					
1	Hazmat Head Series 1	41 x 36 cm	mixed media on canvas	£380	FA4
2	Hazmat Head Series 2	41 x 36 cm	mixed media on canvas	£380	FA4
3	Hazmat Head Series 3	41 x 36 cm	mixed media on canvas	£380	FA4
4	Hazmat Head Series 4	41 x 36 cm	mixed media on canvas	£380	FA4
5	Hazmat Head Series 5	41 x 36 cm	mixed media on canvas	£380	FA4
6	Hazmat Head Series 6	41 x 36 cm	mixed media on canvas	£380	FA4
7	Hazmat Head Series 7	41 x 36 cm	mixed media on canvas	£380	FA4
8	Hazmat Head Series 8	41 x 36 cm	mixed media on canvas	£380	FA4
9	Hazmat Head Series 9	41 x 36 cm	mixed media on canvas	£380	FA4
10	Hazmat Head Series 10	41 x 36 cm	mixed media on canvas	£380	FA4
11	Hazmat Head Series 11	41 x 36 cm	mixed media on canvas	£380	FA4
12	Hazmat Head Series 12	41 x 36 cm	mixed media on canvas	£380	FA4
13	Hazmat Head Series 13	41 x 36 cm	mixed media on canvas	£380	FA4
14	Hazmat Head Series 14	41 x 36 cm	mixed media on canvas	£380	FA4
15	Hazmat Head Series 15	41 x 36 cm	mixed media on canvas	£380	FA4
16	Study for The Baby Jesus in a Hazmat Suit	45 x 35 cm	charcoal sealed on canvas	£350	FA4
17	I Can No Longer Tell Which Way is Up	75 x 100 cm	oil on canvas	£800	FA4

The White Night is Talking Backwards
(triptych)

The Baby Jesus in a Hazmat Suit

18	The Bombardier is Telling a Story	200 x 450 cm	mixed media on canvas	POA	FA4
	One Pill Makes You Larger and One Pill Makes You Small and the Ones that Mother Gives You Don't Do Anything at All				

Laura Hudson

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	Title of work	Dimensions	Media	Price	Editions	Studio
19	Grinder	100 x 80 cm	oil on canvas	£750		FA4
20	Google Eyed	22 x 17 cm	etching (AP) on Somerset smooth 300g paper, mounted on MDF	£280	3	FA4
21	Modesty Rebellion	22 x 17cm	etching (AP) on Somerset smooth 300g paper, mounted on MDF	£280	3	FA4
22	The Bombardier	22 x 17 cm	etching (AP) on Somerset smooth 300g paper, mounted on MDF	£280	3	FA4
23	Hazmat Head	22 x 17 cm	etching (AP) on Somerset smooth 300g paper, mounted on MDF	£280	3	FA4
24	Kenny	22 x 17 cm	etching (AP) on Somerset smooth 300g paper, mounted on MDF	£280	3	FA4
25	Brexit Boots	22 x 17 cm	etching (AP) on Somerset smooth 300g paper, mounted on MDF	£280	3	on request
26	The Bombardier, Hazmat Head, Modesty Rebellion, Google Eyed, Kenny	30 x 25 cm	etching on Somerset smooth 300g paper, mounted on MDF	£220 each £800 for set of 5	20	on request
27	Taking Care of It	90 x 55 cm	mixed media on canvas	£650		FA4
28	Catch 22 [II]	150 x 110 cm	oil on canvas	£1150		FA10 corridor
29	Mother Earth and the Nasty Little Fucker	110 x 85 cm	oil on canvas	£950		FA13

Suki Jobson

Through my practice I explore the primal urge to make marks and the question of whether gestures are innate or learned. Just as our ancestors scratched charcoal by candlelight across entire cave walls, I do not restrict my gestures to the page. Covering vast areas of paper equivalent in scale to my own body, or filling unlikely spaces with found and reconfigured objects, my process is both carefully researched and intuitively physical. The work is less concerned with the refinement of any particular mark than with how they are placed in relation to others, and how they activate space. My working process places equal importance on the presence and absence of marks. Both the spaces that they create and the intervals between them give each piece its specific cadence and flow. Balanced between the figurative and the abstract, my work seeks to trace a line between the internal and the external, the past and the present. My subject matter is largely concerned with deep time and the primordial landscape. I have exhibited in Dublin, London, Marseille and Miami.

The single work submitted for the Interim Show considers terrain and time in the context of deep time – geological time – and is inspired by Serpents Rock in the County of Sligo lying off the Northwest coast of Ireland. These fossil covered slabs of rock jutting out into the Atlantic Ocean on the edge of Europe have long held a fascination for me. 450 million years old – they are remnants of the first Atlantic seabed – primordial markers in time. This work is an ongoing musing and a representation, a starting point for a much larger body of work that I am currently undertaking. It is a layering of time - a place, a moment in the present from which to connect to the primordial, and it is through this process that I have connected to 'Lilith', the first woman, the divine feminine. For me she is the unfettered fecundity of nature, acting as metaphor for the primordial versus Eve, the second woman, the subordinated, the civilised nature. As such these primordial landscapes, this genesis may be deemed Lilith's wilds, her gardens. These fossils remnants of those wilds; deep time markers unearthed in the present, created in a moment long before our dominant destructive civilising force separated man from nature. In an age of unprecedented environmental destruction, I want to look again at these two opposing feminines, these two different natures, one buried, demonised and forgotten, the other civilised, unquestioned. By musing on and taking from these landscapes these primordial markers of time – representing them, casting and combining them, even disrupting them – I am seeking to possibly witness a further understanding of our innate relationship to their and our deep time origins. The aim of which to conceive of work that better represents our connection to and separation from 'nature'. As a geographer and artist this is a subject that I have long been interested in. The work in the Interim show, *Serpents Rock: Time and Terrain*, is a foundation to this musing, this process both in myself and in my work.

Suki Jobson

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	Title of work	Dimensions	Media	Price	Studio
1	Serpents Rock	122 x 122 cm	Oil, acrylic, gesso & chalk on board	POA	FA10

Ru Knox

In making my paintings, the objective is to create an immersive world that represents a space between imagination and reality, evoking the sensation of weaving in and out of consciousness. The works employ methods drawn from different traditions, times and genres, such as intricate draughtsmanship (employed in historic portraiture) and large-scale abstraction.

My intention is to confront the observer with the raw materiality of painting; there is a balance between intentional control and processes of making in which chance and the innate properties of the materials are given free rein. In places, the paint is vigorously applied, built up and scraped back laboriously, while in other areas it is allowed to trickle and bleed.

The aim is for the work to offer a sense of harmony and dissonance, cadence and rhythm, focus and disorientation. The works are populated with figures whose identities and roles are ambiguous, hinting at untold narratives whilst also leaving space for the viewer's own interpretation.

Ru Knox

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	Title of work	Dimensions	Media	Price	Studio
1	Untitled 1	300 x 220 cm	oil on canvas	£3800	FA2
2	Untitled 2	300 x 220 cm	oil on canvas	£3800	FA2
3	Untitled 3	300 x 220 cm	oil on canvas	£3800	FA2
4	Untitled 4	50 x 35 cm	oil on canvas	£420	FA16
5	Untitled 5	50 x 35 cm	oil on canvas	£420	FA16

Lucienne O'Mara

Through my paintings I explore the impossibility of being separate from what we encounter, both as a body in an environment and when seeing. It could be said that never 'just' see something- visual perception is always a case of you looking at something and that something looking back at you. Also, the way in which we approach any object or situation is largely dependent on whatever pre-existing knowledge or 'angle on the world' that we already possess. In a sense, both the act of looking and one's own assumptions determine what an object, a thing, or a space is.

My practice is informed by the activity of looking closely at the gaps between things; at where one thing ends and the next begins and asking whether that interval or space is something that can be defined. Borders and meeting points have become of particular significance for me as a consequence of the current political climate.

For me, painting stems from a kind of uncertainty about the nature of the real, and a desire to highlight the fractured way in which we receive visual information; it involves a rethinking and questioning of what is taken for granted in terms of seeing.

Lucienne O'Mara

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	Title of work	Dimensions	Media	Price	Studio
1	Front Line Facing	120 x 172 cm	oil on wood	£1400	FA6
2	Line Up The Targets	200 x 208 cm	oil on wood	£1400	FA6
3	Border Control (1)	55 x 30 cm	oil on wood	£800	FA6
4	Border Control (2)	55 x 30 cm	oil on wood	£800	FA6
5	Border Control (3)	55 x 30 cm	oil on wood	£800	FA6
6	Border Control (4)	55 x 30 cm	oil on wood	£800	FA6
7	I Keep The Ends Out For The Tie That Binds	40 x 30 cm	oil on wood	£800	FA6 corridor
8	Split Cream	130 x 90 cm	oil on wood	£1000	FA14

Charlotte Osborne

I am entranced by the sensory and transformative qualities of viscous materials, ones which are constantly changing, evolving and resisting control. Wax and toffee are emblems for a form of non-binary thinking for they exist in an in-between state, shifting from solid to liquid and back again. The intelligence of the animated material world and its dense network of relations is advocated in contemporary material studies theories, which forms my research. These yielding substances are alluded to in my graphic, cartoon-like works on paper that resemble a 1980's analogue cinema approach to gore, which embraces artifice in its use of sticky and slimy matter to evoke bodily fluids. Forms are transmuted to produce hybrid beings, advocating for the dissolution of the boundaries between the human and the non-human. The idealised image of the body that dominates visual culture is critiqued by presenting it in its wonderfully raw, alluring and disturbing state.

The museological aspect to my practice reflects my interest in the fantastical nature of curiosity cabinets of the 16th and 17th centuries and the desire to fuse the clinical with the carnal. The nod to science fiction in my choice of garish colours blurs the distinction between the organic and the synthetic, propelling these sculptural pieces further into a bizarre terrain. Dark humour is used to deal with the compelling issues that the body faces in times of rapid technological change, and the absurd need we have as humans to contain, preserve and categorise nature.

Charlotte Osborne

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	Title of work	Dimensions	Media	Price	Studio
1	Sticky Vines & Angel Delight	62 x 48 cm	ink & oil on cartridge paper	£360 unframed	FA2
2	Shining Necessity of the Wet & Drippy	61 x 48 cm	ink & oil on cartridge paper	£360 unframed	FA2
3	Toffee Limbs	76 x 56 cm each	ink & oil on cartridge paper	£720 unframed	FA2
4	Untitled (I)	76 x 56 cm	ink & oil on cartridge paper	£360 unframed	FA2
5	Untitled (II)	76 x 56 cm	ink & oil on cartridge paper	£360 unframed	FA2
6	Small Specimen Jar	21 x 13 x 13 cm	sugar, glucose, vegetable oil, glass jar (to be displayed in a cool, dry place)	POA	FA2
7	Large Specimen Jar	27 x 14 x 14 cm	sugar, glucose, vegetable oil, glass jar (to be displayed in a cool, dry place)	POA	FA2
8	Untitled (III)	100 x 70 cm	Ink, pastel & oil on cartridge paper	£540 unframed	FA2
9	Bronze objects (various)	dimensions variable	patinated cast bronze	POA	FA2
10	A Perilous Plant	76 x 56 cm	ink & oil on cartridge paper	£360 unframed	FA15

Nick Paton

The research carried out accumulates in the forms of a mass of material objects and a variety of critical ideas. Through my investigations I intend to open up a wider discussion around the purpose of studio time and about what is made in such a space. Essentially, I see my practice as a form of self-driven-labour that reflects an interest in the nature of industry and the environment.

Embedded in the processes through which I make and think is a fascination with the material properties of things. I pursue a tactile, affective, object-driven process, methodically exploring the material itself while also flirting with language and investigating what things are in essence, or what they might become. The works are like material propositions; they occupy a physical space in the process of becoming something else.

It is within this body of work that I explore ideas of natural and man-made processes; driven by a desire to understand the methodologies that relate to both. I am interested in what a boundary is and how territories develop; my practice involves placing objects in scenarios and configurations that reflect a sense of spatial awareness, and a concern with the character of ecosystems and the purpose of an object.

Nick Paton

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	Title of work	Dimensions	Media	Price	Studio
1	Elephants weighting	Dimensions variable	mixed media installation	POA	FA1
2	silent whisper	Dimensions variable	mixed media installation	POA	FA1
3	Mushroom iv	4 x 4 x 2 cm	bronze	£120	FA1
4	Mushroom xi	4 x 4 x 2 cm	bronze	£120	FA1
5	Mushroom xx	4 x 4 x 2 cm	bronze	£120	FA1
6	Mushroom xxii	4 x 4 x 2 cm	bronze	£120	FA1
7	Float	20 x 18 x 3 cm	ceramic	£400	FA1
8	Fisherman's friend	20 x 18 x 3 cm	ceramic, bronze	£750	FA1
9	Caught, not forgotten	20 x 18 x 3 cm	ceramic, bronze	£750	FA1
10	Pours deeper	190 x 106 x 10 cm	ceramic, bronze, manta, unfired clay	£350	FA1 corridor
11	(h)ankles tight	60 x 60 x 50 cm	steel, porcelain	£600	FA14

Lindsay Pickett

My own work presents visions of an 'upside down' world in which hybrid creatures are let loose and luring their creators to their doom. The animals in my work resemble monsters from other worlds; this reflects my interest in the works of science fiction illustrators such as Rodney Matthews and Wayne Barlowe who have explored ideas of what alien animals may look like on distant worlds.

I am currently endeavoring to explore the idea of otherness. I have always been fascinated by the idea of what might exist beyond our own planet. My work also reflects on the potential consequences of our messing with 'Mother Nature'.

What I am endeavoring to explore in my art, is the idea that the existence of extra terrestrial life could be science fact rather than fiction. We as human beings face two great terrifying possibilities – that we are not alone or that we are *totally* alone, both of which are unsettling to say the least.

In my work, the theme of hybridity covers a range of meanings. It can suggest the idea of genetic engineering and animal experimentation gone totally wrong; the selfish idea that genetic hybridizing can bring cures for diseases that only benefit humans; and it can also relate to the notion of 'the survival of the fittest' whereby animals can be rejected for being 'different' from the rest of the pack, which is something that I can relate to personally. Difference is something that can be celebrated but for the most part it is something feared and rejected.

The origins of my work are in historical movements such as Surrealism and early Renaissance art in northern Europe, particularly the fantastical artworks of Hieronymus Bosch. More recently I have explored and researched the work of contemporary fine artists such as Charles Avery, Kate Clark and John Stark.

Lindsay Pickett

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	Title of work	Dimensions	Media	Price	Studio
1	Future of The Pachiderms	40 x 50 cm	oil & clay relief on linen	£800	FA10
2	We Must Pay 2	50 x 100 cm	oil ,card & clay relief on linen	£1000	FA10

Ian Ryan

Ian Ryan's painting practice is concerned with exploring the nature of the human condition as experienced via the self and the other. His paintings aim to stage a face-to-face encounter between the viewer and the image.

The intentions behind these works are at times clear and at others obscure. Raw personal content is often conveyed through the use of humorous or absurd imagery and is at times hinted at by the use of titles which assist the viewer's reading of the work.

Finished paintings frequently swing between the extremes of figurative representation and abstraction. Whilst acknowledging the difficulty, or even the futility of this endeavour, his overall intention is to explore the space between these two poles. The relationship between the painting medium, support and image are of great interest to Ian. He combines this concern with his knowledge of paintings' histories to produce works that employ a variety of visual languages.

Ian Ryan

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	Title of work	Dimensions	Media	Price	Studio
1	He was not one	40 x 33 cm	acrylic & oil on panel	£500	FA12
2	Masquerade 7	40 x 33 cm	acrylic & oil on panel	£500	FA12
3	Masquerade 10	40 x 33 cm	acrylic & oil on panel	£500	FA12
4	The guy from no.38	66 x 56 cm	oil on canvas	£750	FA12
5	Bird / Cage	30 x 30 cm	acrylic on canvas	NFS	FA10 corridor

Wendy Saunders (1959-2019)

Wendy's paintings are predominantly series of abstracted heads, experimenting in and exploring formal aspects of painting.

Her latest series seeks out abstraction; partially stripping back figures to the underlying shapes, the paintings are a contrasting mix of strong forms and increasingly understated figuration. Of these works, she said:

"I have been constructing these new painting supports specifically to act as carriers for a number of ideas relating to the reading of human countenance and emotion... I make the stretchers to represent a head shape. They are an evolved, abstracted representation of the human form but are they portraits? Using a combination of surface and materials I then attempt to evoke visual ideas of character, states of emotion or some form of human expression.

Sometimes they work well and activate a psychological reading merely with the addition of coloured paint which taps into our memory or acts as a trigger about a person or people more generally. I experiment with ways that the materials can be used to drive these anthropomorphic representations and where that can go in terms of representing either a state of mind, some form of behaviour or ideas about the human condition."

Wendy expected her work to stand on its' own two feet and so it must. Some context is appropriate, however; she started painting mid-life with trademark drive and questioning vigour. Initially a figurative painter, there began a move towards abstraction. Excited and nervous in equal measure, she commenced the MA Fine Art course in autumn 2017. The next year saw her practice evolve significantly. Both the course and its tutors were an important influence, playing their part in helping her unlock and inform the direction of her painting. Always and very strongly her own person, she was at the same time avid for input. The result is the works shown here. A restless traveller, her journey came to a premature end in April 2019.

Wendy Saunders

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	Title of work	Dimensions	Media	Price	Studio
1	Abstracted head (cosmetic)	23 x 23 x 5 cm	oil on herringbone	£1140	FA4
2	Abstracted head (cosmetic 2)	26 x 28 x 6 cm	oil on linen	£1235	FA4
3	Abstracted head (cosmetic 1)	25 x 23.5 x 5 cm	oil on linen with padding	£1140	FA4
4	Abstracted head (roseate)	23 x 22.5 x 8 cm	oil on dry oilcloth	£1625	FA4
5	Abstracted head (veil)	24.5 x 21 x 10 cm	oil on dry oilcloth	£1625	FA4
6	Abstracted head (two)	46 x 29 x 3.5 cm	household gloss paint on linen	£1625	FA4
7	Abstracted head (gloss)	30 x 25 x 3 cm	spray paint & household gloss paint on nylon	NFS Matthew Ashby & Paula MacArthur collection	FA4
8	Abstracted head (gloss 1)	30 x 25 x 3 cm	household gloss paint on linen	NFS Matthew Ashby & Paula MacArthur collection	FA4
9	Abstracted head (gloss 2)	30 x 25 x 3 cm	household gloss paint on linen	NFS Matthew Ashby & Paula MacArthur collection	FA4
10	Abstracted head (pink ear)	28 x 23.5 x 4 cm	oil on linen	£1140	FA4 corridor

Alexandra Sivov

Often, I find myself in situations in which I am culturally and linguistically different to those around me. Getting messages across is not easy. Being understood is an everyday challenge. Reading newspapers, I have realised that many conflicts are due to misunderstandings and miscommunication. This gave me the idea to take photographs of newspapers as a starting point for my work.

My practice involves a complex process. I translate the elements of the chosen photographs that I find the most striking into abstract shapes. I then transfer these images to a small wood block that I carve and print. I take pictures of these and make a new composition on a computer by overlapping two prints and playing with transparent layers. Finally, I project my image onto a very large sheet of paper that I paint in monochromatic greys, often overlaying up to 7 layers of one hue in order to achieve the desired result.

My finished paintings give the illusion of large-scale abstract prints. My aim is that they suggest messages that have been transformed by their recipients whilst retaining some traces of their history, proof of the process that they endured.

My practice reflects the works of by a number of artists, including Kara Walker, Paul Morrison and Peter MacDonald, in terms of their working methods and use of imagery.

Alexandra Sivov

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	Title of work	Dimensions	Media	Price	Studio
1	An Impossible Job	203 x 147 cm	acrylic on Fabriano paper	£1200	FA12
2	Out of Her Depth	30 x 30 cm	acrylic on Japanese paper	£150	FA12

Graham Treadwell

For Graham Treadwell painting is a devotional ritual, one that creates a sense of purpose through a search for meaning. Drawing from the mania of contemporary culture's visual saturation, Graham translates 'dead' photographic imagery into a sensual handmade object, one that will probably outlive its maker. This is an attempt at living a more considered life, free from mindless consumption. It is also about the transience of life and the environment.

Graham's practice promotes the view of the dispassionate observer – one who is intimately involved in the scene, yet consciously withholding involvement. As such, it is about relationships; with the photograph, with the people, places and times depicted. The images are processed into paint, the image incorporating its own aging and eventual degradation. The paintings include visual 'glitches', jolts intended to conflate desire and repulsion, a reminder that truth is a matter of perception, and hinges on context, nuance and intent.

Graham Treadwell

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	Title of work	Dimensions	Media	Price	Studio
1	Fill your belly and sleep like an animal	100 x 80 cm	acrylic & oil on linen	£800	FA11
2	Tell me of your home world	80 x 100 cm	acrylic & oil on linen	£800	FA12

Eleanor Watson

At the heart of my practice lies an indulgence in- and concurrent ambivalence towards- the very spaces and objects that my work depicts. Recurring motifs of heritage and tradition are represented in an elegiac tone, in order to suggest a whimsical escape into the English stately home. Dealing with forms of commonplace, middle-class aspiration and desire, the work reflects upon what these spaces symbolise. The inescapable presence of the histories of Empire and the colonial past is starkly at odds with the romantic enjoyment of the works' ornate images and surface.

In the work in the exhibition I have created a space from monoprints, made with oil-based ink on lengths of Japanese calligraphy paper. This forms a backdrop on which I have hung smaller oil paintings on wood, which function as cyphers. The chosen subjects of these paintings –the unlit candle, a Chinese vase and a pocket watch– symbolise romantic escape as well as suggesting narratives of the Imperial age.

By layering images and materials, I aim to create works that explore my ambivalence towards my chosen subject matter. I want the viewer to be initially seduced by what they encounter, and for this attention to become more uncertain as they engage more deeply with the different layers – and meanings – of the work.

Working from photographs found in catalogues of historical houses my work maintains a clear relationship to its photographic source material through detached observation and selective reduction. Information is carefully revealed *and* concealed, and spatial relationships are disrupted in order to activate and implicate the viewer.

Eleanor Watson

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	Title of work	Dimensions	Media	Price	Studio
1	Case: Vases	89 x 65 cm	monoprint on Japanese paper, oil on grey board & frame	£1200	FA3
2	Case: Candle	89 x 65 cm	monoprint on Japanese paper, oil on grey board & frame	£1200	FA3
3	Case: Pocket Watch	89 x 65 cm	monoprint on Japanese paper, oil on grey board & frame	£1200	FA3
4	On the Pearl River	15 x 12 x 3.5 cm	oil on zebrano wood	£650	FA3
5	Light of day	33 x 15.5 x 2 cm	oil on wood	£900	FA3
6	Spoonful	13.5 x 6 x 2.4 cm	oil on wood	£600	FA3
7	Casket	20 x 18.5 x 2 cm	oil on oak	£800	FA3
8	Painted like a Vase	16.2 x 18 x 2 cm	oil on oak	£800	FA3
9	Indoor Silences. Dis- tant Noise	430 x 400 cm	monoprint on Japanese paper	POA	FA3
10	Behind Dark Curtains	26.5 x 16 x 13.5 cm	oil on wood	£800	FA3
11	Purchased Pattern	22 x 14 x 3.3 cm	oil on pine wood	£800	FA3
12	Hold	15 x 20.9 x 2.5 cm	oil on oak	£800	FA3
13	Witness	20 x 18.4 x 2 cm	oil on oak	£800	FA3
14	Remote Shadows	20 x 18.4 x 2 cm	oil on oak	£800	FA14
15	Case: Candlestick	89 x 65 cm	monoprint on Japanese paper, oil on grey board & frame	£1200	FA14
16	Expectant	16 x 11 x 5 cm	oil on lace wood	£750	FA14

Tracy Whitehead

There is an everyday slick sophistication to the digital image; it offers up a bewitchingly flat lack of complexity. Here, through the use of digital photography two original objects (a small fragment of a painting and a tiny scrunched Bible paper sculpture) are transformed through reproductive process, into new physical form. They are re-made as analogue artefacts, their haptic qualities reinstated; they are printed into a new space of being.

Abstracted from the original through alteration, enlargement and obfuscation, a fascination with the copy is explored. Multiple reproductive techniques are employed, with the noise generated through these processes becoming part of the finished work. This interest in the copy is multifaceted; it represents an insistence or affirmation of those hidden but unforgotten things that persist in us all, an attempt to understand that which cannot be understood, to see what cannot be seen and a kind of excess, or jouissance.












In the installation, physical representations of data are situated on a black surface. The viewer is invited to consider whether this black strip is the fallacious, shiny void of the computer screen, or is it the darkness within, our inner world, boundless and primordial? Bringing to mind the conventions of cinema, the objects and the surface on which they are positioned on resemble cosmic space, with strange flying and floating forms standing in for celestial bodies.

Apertures, both physical and representational, have consistently featured in Tracy's work. They are both dark and seductive, allowing for slippage, the diversion of the gaze and the creation of interstices, as well as the formation of points of contact between different realms.

Tracy Whitehead

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	Title of work	Dimensions	Media	Price	Editions	Studio
1	the queen has left the castle	dimensions variable	mixed media	POA		FA7
2	l'd rather be flying 1 	35 x 25 x 5 cm	acrylic block & print	£560	4	FA7
3	l'd rather be flying 2 	35 x 25 x 5 cm	acrylic block & print	£560	4	FA7
4	masked queen 	29 x 20 x 5 cm	acrylic block & print	£390	4	FA7
5	masked queen 2 	29 x 20 x 5 cm	acrylic block & print	£390	4	FA7
6	the nyctophilic's hole 	29 x 20 x 5 cm	acrylic block & collage	£430		FA15
7	the nyctophilic's nightmare 	29 x 20 x 5 cm	acrylic block & collage	£430		FA15
8	sweet horizon 	15 x 15 x 5 cm	acrylic block & photo	£290	4	FA15
9	the queen's disguise 	10 x 14.5 x 4 cm	acrylic block & photo	£240	4	FA7
10	in disguise 	10 x 14.5 x 5 cm	acrylic block & photo	£240	4	FA7
11	double purple 	10 x 14.5 x 3 cm	acrylic block & photo	£240	4	FA7
12	and more purple 	10 x 14.5 x 5 cm	acrylic block & photo	£240		FA7

PTO

	Title of work	Dimensions	Media	Price	Editions	Studio
13	and the queen wore purple 	10 x 10 x 5 cm	acrylic block & photo	£180	4	FA7
14	and then white 	10 x 10 x 5 cm	acrylic block & photo	£180		FA15
15	queen of holes 2 	10 x 10 x 5 cm	acrylic block & photo	£180	4	FA7
16	sweet event 	10 x 10 x 5 cm	acrylic block & photo	£180	4	FA7
17	queen of holes 	5 x 10 x 5 cm	acrylic block & photo	£120	4	FA7
18	waiting latent 	5 x 10 x 5 cm	acrylic block & photo	£120	4	FA7
19	untitled 	5 x 10 x 5 cm	acrylic block & photo	£120	4	FA7
20	lilac queen 	10 x 14.5 x 5 cm	acrylic block & photo	£240	4	FA7
21	white queen 	14.5. x 10 x 5 cm	acrylic block & photo	£240	4	FA7
22	faded event 	10 x 14.5 x 5 cm	acrylic block & photo	£240	4	FA15
23		4 x 4 x 4 cm	bronze	£90 each	4	FA7
24		4 x 4 x 4 cm	lead	£70 each	4	FA7
25		4 x 4 x 4 cm	wax, lilac	POA		FA7
26		4 x 4 x 4 cm	white wax & pastel	POA		FA7 / FA11

Maddie Yuille

Maddie Yuille's paintings are of interior spaces devoid of people, in which she explores the interaction between the architecture of the space and the light falling within. Working from her own photographs, she translates these fragmentary 'noticings' into paintings, where something glimpsed is slowly contemplated and given permanence.

Through the process of painting, a new space is created in which the ordinary appears momentarily strange; the agency of the inanimate and the immaterial is illuminated. A beauty is revealed, paradoxically tinged with boredom; each painting held in a space of prolonged time between events, where there is an expectancy that something has just happened, or may be just about to occur. The timeless space of the motel is hinted at – an uncanny 'non-place', where the generic interior offers the viewer a sense of pleasant anonymity. Alone, gazing, they could be anyone, anywhere.

Thin, translucent paint is applied in layers, reminiscent of the material of a curtain that is transformed as light filters through. A heightened colour palette recreates a moment at which the senses are similarly heightened – temporarily more alert to how the world appears. Playing with illusion, the paintings oscillate between the depiction of a recognisable space and a simple collection of brush marks on a flat surface. Applied in a deadpan manner, and with a speed and immediacy, they are reflective of the ordinary subject matter, and allude to the transitory nature of the 'non-place'. There is a tension held in the simplicity of each brush mark that has to be placed 'just so'.

A world beyond the interior space is hinted at, revealed by the curtain as a thin slither of blue. Ultimately it is unknowable, just a single brush stroke sitting on the surface of the canvas. Even when the curtain is drawn wide to reveal a landscape beyond, the lights of the interior obscure what can be seen.

Maddie Yuille

MA Fine Art

City&Guilds
of London
Art School

	Title of work	Dimensions	Media	Price	Studio
1	She has the golden eyes of the Woodland Queen	140 x 220 cm	acrylic on canvas	£1500	FA7
2	It did not fall to my lot to give you everything as I ought	140 x 220 cm	acrylic on canvas	£1500	FA7
3	We were together, all else has long been forgotten by me	140 x 140 cm	acrylic on canvas	£1500	FA7
4	I love you so much and we are not used to separations	140 x 220 cm	acrylic on canvas	£1500	FA7
5	Night swimming	120 x 172.5 cm	acrylic on canvas	£1200	FA15
6	A clean, well-lighted place III	27.3 x 26 cm	acrylic on board	£350	FA15
7	A clean, well-lighted place IV	17.9 x 55.56 cm	acrylic on board	NFS	FA15
8	A clean, well-lighted place V	26.3 x 40.8 cm	acrylic on board	NFS	FA15
9	A clean, well-lighted place VI	19 x 12.7 cm	acrylic on board	£250	FA15

FELLOWS,
ARTISTS IN RESIDENCE &
CHAIR OF STUDENTS
2018/19

James Boman

Artist Woodwork Fellow

City&Guilds
of London
Art School

	Title of work	Dimensions	Media	Price	Studio
1	Bone relic 1	7 x 11 x 23 cm	plywood, animal bone	£120	Fellow 2
2	Bone Relic 2	8 x 7 x 18 cm	plywood, animal bone	£120	Fellow 2
3	Bone Relic 3	8 x 10 x 33 cm	plywood, animal bone	£200	Fellow 2
4	Pipe 1	6 x 5 x 23 cm	lime, cherry wood	NFS	Fellow 2
5	Pipe 2	5 x 14 x 11 cm	ebony, mahogany, lime, spalted beech wood	NFS	Fellow 2
6	Troll	17 x 8 x 9 cm	dark oak	NFS	Fellow 2
7	Horse	11 x 3 x 9 cm	stained lime wood	NFS	Fellow 2
8	Kandilakia	33 x 30 x 14 cm	stained birch	£350	Fellow 2
9	Spoon and display box	9 x 9 x 29 cm	lime wood, plywood box	NFS	Fellow 2
10	Spoon Mahogany spine 1	2 x 5 x 31 cm	birch ply, mahogany, string	£35	Fellow 2
11	Spoon Mahogany spine 2	2 x 5 x 28 cm	birch ply, mahogany, string	£35	Fellow 2
12	Birch ply spoon	2 x 7 x 25 cm	birch ply	£30	Fellow 2
13	Cherub	17 x 14 x 6 cm	resin plaster, acrylic paint	£120	Fellow 2
14	Painting machine 1	21 x 31 x 31 cm	mixed media	£400	Fellow 2
15	Painting machine 2	23 x 10 x 15 cm	mixed media	£280	Fellow 2
16	Painting machine 3	35 x 24 x 17 cm	mixed media	£380	Fellow 2

PTO

James Boman

Artist Woodwork Fellow

City&Guilds
of London
Art School

	Title of work	Dimensions	Media	Price	Studio
17	Axe	88 x 26 x 7 cm	pine	£200	Fellow 2
18	Staff	117 x 13 x 13 cm	pine, mahogany, bronze	£250	Fellow 2
19	Bow 1	65 x 46 x 13 cm	birch plywood	£250	Fellow 2
20	Bow 2	81 x 43 x 18 cm	birch plywood	NFS	Fellow 2
21	Lyre	52 x 20 x 8 cm	birch, mahogany	NFS	Fellow 2
22	Dagger	44 x 9 x 4 cm	pine	£50	Fellow 2
23	Hand	99 x 15 x 8 cm	resin, ash wood	£250	Fellow 2
24	Khopesh	76 x 20 x 2 cm	pine	£200	Fellow 2
25	Tooth Brushing Station	29 x 63 x 28 cm	found objects, birch, rope	£900	Fellow 2
26	Artillery	47 x 35 x 4 cm	ink, found objects.	£600	Fellow 2
27	Module	44 x 50 x 15 cm	found objects, birch, black paint	£900	Fellow 2
28	Stick Horn	103 x 26 x 23 cm	birch plywood, rams horn	£500	Fellow 2
29	Stick	75 x 18 x 6 cm	birch plywood	£125	Fellow 2
30	Paint dip relic 1	31 x 14 x 6 cm	pine, steel, acrylic paint	£150	Fellow 2 corridor
31	Paint dip relic 2	16 x 12 x 12 cm	mahogany, steel, acrylic paint	£100	Fellow 2 corridor
32	Paint dip relic 3	12 x 14 x 13 cm	mahogany, iron nails, acrylic paint	£100	Fellow 2 corridor
33	Paint dip relic 4	16 x 16 x 12 cm	brass, mahogany, acrylic paint	£100	Fellow 2 corridor
34	Church	50 x 22 x 38 cm	birch, found objects	£1250	Fellow 2 corridor

Ana Kazaroff

Artist Woodwork Fellow

City&Guilds
of London
Art School

	Title of work	Dimensions	Media	Price	Studio
1	Querer es poder	50 x 30 cm	acrylic & oil on wood	£900	Fellow 2
2	Amor de lejos	24 x 50 cm	acrylic & oil on wood	£1000	Fellow 2
3	Chuck Norris' arm trophy	60 x 50 x 21 cm	plaster, wood, vinyl, paint	£1700	Fellow 2
4	La tortuga y el ladrillo	228 x 110 x 160 cm	polystyrene, wood, fabric, paint	£2500	Fellow 2
5	Amuleto	18 x 18 cm	acrylic on wood	£350	Fellow 2
6	Hechizo de amor	48 x 33 cm	acrylic & oil on wood	£900	Fellow 2
7	Chuck Norris' watch	43 x 25 cm	acrylic on wood	£800	Fellow 2
8	Copa de poder	80 x 50 cm	acrylic on wood	£1800	Fellow 2
9	Cake	133 x 30 x 30 cm	lime & acrylic on wood	£4000	Fellow 2
10	Amulet 1	22 x 8 x 4 cm	oak	NFS	Fellow 2 corridor
11	Amulet 2	6 x 12 x 13 cm	lime	£350	Fellow 2 corridor
12	Amulet 3	33 x 68 cm each	acrylic on wood	£600	Fellow 2 corridor

Polly Bennett

Decorative Surfaces Fellow

City&Guilds
of London
Art School

	Title of work	Dimensions	Media	Price	Editions	Studio
1	Slovakia Spruce	1000 x 56 cm	woodblock print on paper	POA		Fellow 1
2	Fungi I (Yellow Crackle)	3.5 x 10 x 5 cm	charred plywood, Plaka, crackle paste, acrylic, clay, shellac, ink, pen, pigment	£40		Fellow 1
3	Dried Fungi I (Crane Valley Double)	2.5 x 7.5 x 4 cm	dried fungi, gold leaf, dried Slovakian bark beetle	£45		Fellow 1
4	Fungi II (Gold & Black)	3 x 7 x 7.5 cm	charred plywood, shellac, mica pigment, gold leaf	£35		Fellow 1
5	Dried Fungi II (Garden)	8 x 17.5 x 8 cm	dried fungi, gold leaf	£60		Fellow 1
6	Turkey Tail Fungi (small)	dimensions variable	dried fungi, gold leaf, shellac, pigment	£5	15	Fellow 1
7	Fungi III (Stripes)	4 x 10 x 7 cm	charred plywood, Plaka, acrylic, clay, shellac, ink, azurite, chrysocolla, malachite	£50		Fellow 1
8	Fungi IV (Plywood)	3.5 x 20 x 6.5 cm	plywood, shellac, gold leaf	£60		Fellow 1
9	Turkey Tail Fungi (medium)	dimensions variable	dried fungi, gold leaf, shellac, pigment	£10	2	Fellow 1
10	Dried Fungi III (White, Blue & Red)	4.5 x 10 x 5.5 cm	dried fungi, gold leaf, ink	£40		Fellow 1
11	Turkey Tail Fungi (large)	dimensions variable	dried fungi, gold leaf, shellac, pigment	£15	2	Fellow 1
12	Fungi V (Corner)	4 x 9 x 6.5 cm	charred MDF, shellac, azurite, chrysocolla, malachite	£45		Fellow 1
13	Dried Fungi IV (Medium Red)	5.5 x 13 x 8 cm	dried fungi, RSG, gesso, gold leaf, shellac, pigment	£60		Fellow 1
14	Fungi VI (Multi)	7.5 x 18 x 12 cm	plywood, shellac, glaze, ink, pigment	£65		Fellow 1
15	Fungi VII (Big Yellow)	5 x 24 x 15 cm	plywood, RSG, gesso, bole, gold leaf, Plaka, ink, pigment	£85		Fellow 1
16	Dried Fungi V (Brixton)	5 x 10 x 4 cm	dried fungi, gold leaf	£40		Fellow 1
17	Dried Fungi VI (Norfolk)	6 x 11.5 x 7 cm	dried fungi, acrylic, shellac, mica pigment, azurite, chrysocolla, malachite	£35		Fellow 1
18	Fungi VIII (Crackle Paste)	7 x 9 x 7.5 cm	MDF, shellac, crackle paste, acrylic, pigment	£40		Fellow 1
19	Fungi IX (Azurite, Chrysocolla, Malachite)	5 x 11 x 7 cm	plywood, shellac, Flugel, gold leaf, azurite, chrysocolla, malachite pigment	£75		Fellow 1
20	Fungi X (Pastiglia/Drip)	3.5 x 14 x 11 cm	MDF, RSG, gesso, bole, gold leaf	£75		Fellow 1
21	Wallpaper Woodblock	45.5 x 56 cm	Japanese wood, oil-based printmaking ink	NFS		Fellow 1
22	Below The Tattras	9.5 x 14.5 cm	linoprint on wallpaper	£65 framed £40 unframed	3	Fellow 1
23	Lichen Covered Spruce	9.5 x 14.5 cm	linoprint on paper	£70 framed £45 unframed	25	Fellow 1
24	Woodland Triptych	9.7 x 30.3 cm	RSG, gesso, bole, gold leaf, Plaka, twigs, MDF, hinges	£130		Fellow 1

Polly Bennett

Decorative Surfaces Fellow

City&Guilds
of London
Art School

	Title of work	Dimensions	Media	Price	Studio
25	Fungi on Bark	5.5 x 14 x 2.5 cm	bark, Flugler, gold leaf, ink	£30	Fellow 1
26	Blue Red-Banded Polypore	9.7 x 9.9 cm	RSG, gesso, bole, white-gold leaf, Plaka, MDF	£80	Fellow 1
27	P	10 x 9.8 cm	RSG, gesso, acrylic, pen, clear lacquer, shellac, MDF	£85	Fellow 1
28	Medieval Design	9.8 x 9.8 cm	RSG, gesso, acrylic, pen, shellac, MDF	£80	Fellow 1
29	Woodland Scene	9.6 x 9.4 cm	RSG, gesso, acrylic, pen, clear lacquer, shellac, MDF	£80	Fellow 1
30	Spruce Woodland	9.8 x 9.8 cm	RSG, gesso, bole, abalone shell, pigment, shellac, silver leaf, MDF	£110	Fellow 1
31	The Fallen Wing	9.6 x 9.8 cm	RSG, gesso, bole, pigment, shellac, gold leaf, dragonfly wings, MDF	£90	Fellow 1
32	High Tatra Mountain Range	17.5 x 35.5 x 10.5 cm	glass, gold leaf, sandstone	£250	Fellow 1
33	Trompe L'oeil Shelf I	60 x 50 cm	emulsion, glaze, varnish, acrylic, MDF	£200	Fellow 1
34	Mint Chinoiserie Motif	60 x 50 cm	emulsion, glaze, varnish, acrylic, MDF	£160	Fellow 1
35	Trompe L'oeil Shelf II	50 x 60 cm	emulsion, glaze, varnish, acrylic, MDF	£200	Fellow 1
36	Blue Fungi	20 x 30 cm	RSG, gesso, bole, pigment, shellac, gold leaf, mica, pigment, acrylic, MDF	£450	Fellow 1
37	Japanned Corner Cabinet	30 x 20 cm	RSG, gesso, bole, pigment, shellac, gold and silver leaf, mica pigment, acrylic, MDF	£500	Fellow 1
38	Slovakian Napkin	30 x 20 cm	RSG, gesso, bole, pigment, shellac, gold & silver leaf, mica pigment, acrylic, MDF	£400	Fellow 1
39	Granite I	17 x 32.5 cm	emulsion, glaze, acrylic, pigment, MDF	£60	Fellow 1
40	Granite II	22.5 x 19.5 cm	emulsion, glaze, acrylic, pigment, mica flakes, MDF	£70	Fellow 1
41	Sandstone I	23 x 29 cm	emulsion, glaze, sand, acrylic, MDF	£60	Fellow 1
42	Sandstone II	21 x 29.5 cm	emulsion, glaze, sand, acrylic, MDF	£60	Fellow 1
43	Limestone I	23.5 x 27.5 cm	emulsion, glaze, sand, acrylic, MDF	£60	Fellow 1
44	Limestone II	21 x 30 cm	emulsion, glaze, sand, acrylic, MDF	£60	Fellow 1
45	Dolomite I	21.5 x 29 cm	emulsion, glaze, acrylic, pigment, nail varnish, mica flakes, MDF	£70	Fellow 1
46	Dolomite II	19 x 28.5 cm	emulsion, glaze, acrylic, pigment, nail varnish, silver leaf, mica flakes, MDF	£80	Fellow 1
47	Gneiss I	20 x 30 cm	emulsion, glaze, sand, acrylic, pigment, MDF	£60	Fellow 1
48	Gneiss II	22.5 x 29.5 cm	emulsion, glaze, sand, acrylic, pigment, MDF	£60	Fellow 1
49	Bole & Gold Leaf Test Panel	21 x 8 cm	RSG, gesso, bole, gold leaf, MDF	NFS	Fellow 1
50	Pastiglia Plant Panel	21 x 8 cm	RSG, gesso, bole, acrylic, gold leaf, ink, MDF	£100	Fellow 1
51	Punchwork & Sgraffito Panel	21 x 8 cm	RSG, gesso, bole, acrylic, gold leaf, egg tempera, MDF	£100	Fellow 1

Alastair Gordon

Artist in Residence

City&Guilds
of London
Art School

	Title of work	Dimensions	Media	Price	Studio
1	All That Was Hidden	floor & wall painting	oil & acrylic	POA	AIR 2
2	Yet Grace Abounds	140 x 120 cm	oil on canvas	£4850 unframed	AIR 2
3	You Can't Take Them With You	40 x 30 cm	oil & acrylic on gaboon marine ply	£1900 unframed	AIR 2
4	Remains of the Day	four canvases: 160 x 160 cm	oil on canvas	£4850 unframed	AIR 2
5	The Ones We Lost	140 x 120 cm	oil on canvas	£4850 unframed	AIR 2

Gray Wielebinski, Artist in Residence

City&Guilds
of London
Art School



Scorpion-Sphinx 2019
denim, fur, leather, jersey, motorcycle pants
20 x 14 ft
NFS



Maverick, 2019
Mixed media soft sculpture (sewn leather, plastic,
denim, jersey, fur), metal locker
6.3 x 3.5 feet
POA



Hook, 2018
Mixed media soft sculpture (leather, fur,
jersey, crocodile hand)
2.5 x 3 feet
POA



Revenge Fantasy, 2019
Woven acrylic football scarves
4 x 5 ft
POA



Minnie, 2018
Mixed media soft sculpture (perforated
lamb's leather, curly lamb skin, red embroidery
thread)
3.5 x 3 ft
POA



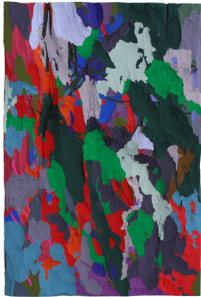
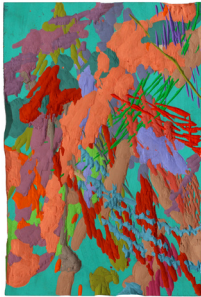
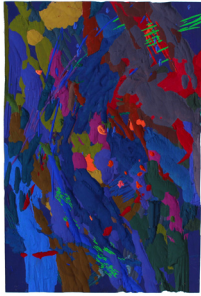


Centipede Chair (Teammates), 2018
denim, fur, leather, baseball cards, sports tape,
plastic, poppers
6.5 x 1.5 ft
POA

Name: Clare Dudeney

Chair of Students 2018/19

Studio: CoS

City&Guilds
of London
Art School

Artwork image	Title	Details	Price
	<i>That colossal wreck</i>	Gouache on carved wood 31 x 21 cm 2019	£1400
	<i>These lifeless things</i>	Gouache on carved wood 31 x 21 cm 2019	£1400
	<i>Boundless and bare</i>	Gouache on carved wood 31 x 21 cm 2019	£1400
	<i>We cannot be what we recall</i>	Carved oak 100 x 77 cm 2019	£3000
	<i>Dare not think on who we are</i>	Carved oak 100 x 77 cm 2019	£3000

6.



Constrained desire

Woven cotton and linen
130 x 65 cm
2019

NFS*

7.



Melted into memory

Woven cotton and linen
140 x 68 cm
2019

NFS*

8.



Shattered

Gouache on carved wood
31 x 21 cm
2019

£1400


9.




Lived this way

Gouache on paper, chine
collé
80 x 70 cm
(framed: 108 x 83 cm)
2019

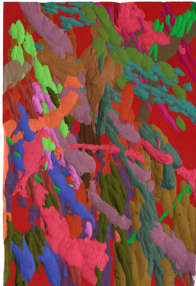
£1100


10.		<i>Punctuated</i>	Gouache on paper, chine collé 80 x 70 cm (framed: 108 x 83 cm) 2019	£1100
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11.		<i>A great hope fell</i>	Gouache on paper, chine collé 80 x 70 cm (framed: 108 x 83 cm) 2019	£1100
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* The weavings are not currently on sale as they will be part of a larger series but if you are interested in them and/or commissions please contact claredudeney@gmail.com

Further works available:

12.		<i>The hand that mocked</i>	Gouache on carved wood 31 x 21 cm 2019	£1400
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13.		<i>Uncovered years</i>	Gouache on carved wood 31 x 21 cm 2019	£1400
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14.		<i>Bearing witness</i>	Gouache on carved wood 31 x 21 cm 2019	£1400
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15.



Wrinkled lip

Gouache on carved wood
31 x 21 cm
2019

£1400

16.



The encounter

Gouache on paper, chine
collé
80 x 70 cm
(framed: 108 x 83 cm)
2019

£1100

17.



An insistent gaze

Gouache on paper, chine
collé
80 x 70 cm
2019

£950

18.



Utterly unmoved

Gouache on paper, chine
collé
80 x 70 cm
(framed: 108 x 83 cm)
2019

£1100

19.



Touches of solitude

Gouache on paper, chine
collé
80 x 70 cm
(framed: 108 x 83 cm)
2019

£1100

20.



Motionless gesture

Gouache on paper, chine
collé
80 x 70 cm
(framed: 108 x 83 cm)
2019

£1100
