



**Live with it**

**The \ Artists House at Mura Ma Art Space, Marple**

**2 September - 21 October 2023**

**In partnership with Ashley Aspin decorating and colour consultancy**

**Thank you to our participating artists and designers, in their own words:**

**Rachael Addis**

**Following her degree in Fine art, Rachael Addis completed the three year postgraduate programme at the Royal Academy of Arts in London. She is a re-emerging artist, following a break from painting she began to paint seriously again in 2018.**

**As well as exhibiting UK wide, selling her paintings nationally and internationally, her work has been accepted into several exhibitions. This includes the Jackson's Open Painting Prize 2021, Ing Discerning Eye, Visual art Open and the Art Gemini Prize 2021 in which she won the People's choice award. Rachael was a featured artist in the BBC documentary about the Royal Academy summer exhibition 2020. Rachael also featured in Mura Ma's first exhibition in January 2023.**

**Anna Hill, Ardea Upholstery**

**Ardea is the place where art meets upholstery.**

**My goal is to create beautiful, limited edition chairs with unique fabrics showcasing the work of established and up-and-coming artists.**

**I believe these handmade chairs can be an alternative canvas, a new way for creatives to show their work and get their art into people's homes and venues.**

**Ashley Aspin – exhibition sponsor**

**I am a painter and decorator – and so much more. I'm passionate about turning houses into homes and offices into hubs of creativity and success. I'm truly invested in discovering what makes you tick to create a space that will inspire you to live and work at your best.**

**I am delighted to support Mura Ma gallery as sponsor of the Live with It installation this September.**

**The thought-provoking nature of the installation will allow us to see how the setting develops, as any living space does over time in relation to its occupants.**

**My own experience has taught me that if we are to make sense of our homes we need to better understand the connections and interactions we have with colour and design. Here is an opportunity to think about how we engage, to be present, observe and wonder. To bring colour and design from**

**the unconscious to a place of active consideration.**

**I hope that as many people as possible will have the opportunity to experience the Artists' House Installation and Art Take-Away and explore what this concept means to them.**

### **Matylda Augustynek**

**Matylda is an artist based in Greater Manchester. Associate with Cross Street Arts and Procreative Project.**

**She began her training as an artist at Art High School in Krakow, Poland age 14 and completed her BA in Fine Art Sculpture at UAL Wimbledon, in 2018. She is a versatile artist who enjoys learning and developing new skills. Working across a range of media, she sculpts, paints, makes lino prints and works with new media and film as a camera operator and with post-production. Augustynek is a successful gallery artist and a published photographer. She has made animations for advertisements in Poland and for British musician John Fairhurst.**

### **Kat Button**

**The nest pieces began life in 2010, at the time they were a playful exploration of colour, shape, form and materials, developed in an organic way taking inspiration from the natural world.**

**The nests have been in storage for some years and it was suggested that I revisit the works for the “Live With It” exhibition. Exhibiting the pieces in a fresh set up has meant the sculptures have taken on a new life, now reminiscent of a hanging garden in a courtyard. Having reconnected with the nests they now feel comforting and cocoon like; echoing the sense of home whilst being displayed within an artists’ house.**

**“Live with it’ has offered me the opportunity to participate in a visual conversation between artists surrounding the idea of an artist’s home. As an activator of the space it has been exciting to both start the process and be an observer of how the exhibition unfolds.**

**Kat is a Northwest based artist using a process led approach to create work that spans across several disciplines including drawing, sculpture, textiles and site-specific installation.**

**Focusing on colour relationships the work explores how a variety of diverse materials can be manipulated to create a visual response. Play and experimentation often lead the research, various items are accumulated and either folded, layered, overlapped, sewn, slotted together, tucked or painted to produce a finished piece. Anomalies are celebrated and often develop into part of the outcome.**

**Nerissa Cargill-Thompson**

**I originally trained in Theatre Design but through my community arts practice, my interest in fibre art grew and a desire to develop personal artwork led me to an MA in Textile Practice at Manchester School of Art. I am a member of Design Nation, Prism Contemporary Textiles Collective and ArtCan. I am an experienced workshop facilitator using a range of visual arts and crafts but with a general focus on the environment, sustainability and wellbeing using recycled and sustainable materials as much as possible.**

**My work explores environmental issues like climate crisis, plastic pollution and waste through textile art using recycled materials and mixed media sculptures of textiles and concrete cast in the plastic packaging that we use and discard on a daily basis; objects that are so lightweight and seem so insignificant.**

**My aim is to make people consider the world around them and their responsibility to the environment. I create my signature textiles using a combination of embellishing and embroidery; The embellisher distorts and blends the various fabrics together; assorted fabrics create an array of textures when put through the embellisher; the colours interweave to create subtle variations in tone to mimic lichen; a key indicator of environmental health.**

**The concrete gives a weight and presence more in-line with their legacy; naturally inspired textures emphasise the way our waste becomes subsumed into the environment.**

**As sustainability is a key concern, to minimise my waste, I developed a range of miniatures and wearable art.**

**Julie Cassels**

**During an initial career as a Systems Analyst, I worked in both England and New Zealand. After a career break, to raise a family, I studied Visual Arts (Salford University), graduating in 2004, then an M.A. in Textiles/Fashion (Manchester Metropolitan University) in 2005. I joined Suite Studio Group in 2011 but have recently moved to Rogue Artists' Studios CIC, Manchester.**

**I am a multi-disciplinary artist whose work is initiated by historical research and highlights in the aesthetics of textiles and clothing throughout art history. The photographic image is fundamental to the different facets of my practice, using it to explore the relationship between a still image, the photographic sequence and the moving image. The tension I find between the photograph and its eventual form has led me to return photographs back to three-dimensions, with work that is an amalgamation of sculpture, photography and textile. As a perpetual analyst I reflect on the individuality of seeing and visual perception, illuminating them with work that encompasses video installation, photographic collage, digital reconstructions and low relief canvasses.**

**My work has been exhibited widely in the UK and Europe and is held in private collections and museums. In 2019 I was a runner up in the Greater Manchester Art Prize and I received an Arts Council England DYCP grant in 2021 to pursue my project, 'We View Things Differently Now'.**

**'THE WAY I SEE IT' SERIES.**

**During a period of research, I read Aldous Huxley's 'Doors of Perception' in which he experienced an awakening to the meditative power of drapery during a monitored experimentation with Mescaline in the early 1950's. He commented that what he experienced had shown him into an artist's mind, captivated by the beauty of folds of cloth. The implication that this opening of his mind gave access to an otherwise unappreciated artist's viewpoint, made me aware of the individuality of focus when looking at art.**

**This realisation led directly to the 'Seeing Differently' body of work, exploring how I saw things. I adjusted art books, paintings and photographs by painting out, cutting away and masking everything except the drapery. It was during this research process that I came to understand that, for me, the other areas of an artwork are not blank but exists in pale low relief. The work in this series are representations of my view, literally 'The Way I See It'.**

**'THE WAY I SEE IT - NEW ENGLAND QUILT' is my reimagining of a photograph I took some years ago of a bedroom. The work is sculpted as a white, low relief canvas, the textile aspect of my original photograph is then digitally printed on to fabric and fabricated, then brought back into the work.**

## **Jo Clements**

**Jo Clements' work wrestles with common anxieties around incompleteness of knowledge, experience and achievements. Centred on the futile search for certainty of understanding and perceived hierarchies of knowledge, her humorous, reimaginings and reappropriations playfully explore the complex relationship between putative information and experiential understanding through sculpture, film and installation.**

**Frequently sensual and often tongue in cheek the work exudes an ambiguous mix of the serious and the absurd.**

**Jo was overall winner of the GM arts prize 2018.**

**She has a fine art, practice based PhD, lectured for many years at the University of Salford, and was previously the Educational Director of Artists and Education CIC. As well as her arts practice Clements also works nationally to support artists and arts professionals through specialist coaching.**

**Jo Clements lives and works in Manchester, UK.**

## **Nan Collantine (exhibition co-curator)**

**I am interested in how painting can be a way to interpret original sensation through the body.**

**These paintings are about my relationship to the sea, its energy, rhythm and movement, the pounding and the physical pull of the waves upon the body and the spirit. A powerful metaphor for life and death, redemption and renewal, it is the temporality and energy of the sea that I explore through painting.**

**I begin with drawings made over and over again to record the movement of the water. Working in the studio it's a physical process of washing the surface of barely primed canvas with thinned oil paint and medium, scrubbing and staining the canvas to build optical layers of colour. Weight, depth and space are the formal concerns I explore to convey this sensation of the sea as felt experience.**

**A self-taught painter, Nan is an alumni of alternative art school, the Islington Mill Art Academy (2018) and has this year exhibited in Unstuck in Manchester and Penzance, Rogue Women 2, A Generous Space 3 and a Edgelessness, a group painting exhibition. In 2002 Nan Collantine won the Castlefield Gallery Artist Professional Development Award at the Manchester Open, a finalist in the Beep Painting Prize and completed her second year of the Turps Banana Correspondence Course.**

**She works from her studio at Goyt Mill in Marple, Greater Manchester and she is curator and director of mura ma art space.**

## **Alison Edmonds**

**Alison Edmonds (born 1959) is a Fine Artist producing artwork from a studio in West Yorkshire. Working mainly in oil paint on canvas she produces mysterious and richly coloured paintings which are the contemplation of movement from one place to another**

**and the possibility of what could happen in the space between. The images explore unexpected phenomena, elemental interventions, destruction and renewal, often inspired by fragmentary memories and soundbites from everyday life. The artist chooses to stop every so often on this journey and explore elements on a minute or more extensive scale in an attempt to make some sense of our position in the great scheme of things.**

**Alison Edmonds work has been exhibited in both public and private galleries and is held in private collections both in the UK and abroad.**

### **Larissa Great-Rex**

**Dopamine is capsule furniture collection inspired by the Valentino PP Pink catwalk show, a love of Miami Beach prints and hot acidic tones, its the perfect Dopamine fix for your Fashion and Interior endorphins.**

**The collection is made up of carefully selected pre-loved frames that have been both reimagined and redesigned with catwalk influence and carefully considered runway colour palettes, curated into a small limited edition collection, This is Haute Couture with a difference. These one of kind pieces are created with a modern conscious lifestyle in mind. Each piece has been designed and hand crafted with the intention to be planet conscious and to change your view on pre-loved, recycling and reusing items in your home. Breathing new life into these pre-loved pieces reimagining them beyond their former beauty into new objects of stylish elegance.**

**“Connecting catwalk fashion with interior design is the inspiration behind my range of statement furniture, drawing influence from the most mesmerising catwalk collection of AW 2022, the show inspired a small capsule within the Dopamine collection of Pink monochromatic tone, the biggest statement being the Cosmos Club Chair - its sculpted curves, overindulgent lines and volume all depicted from the silhouettes and shapes of the Valentino runway. I often find furniture and its design to be tough and masculine, the new shape I’ve created focused on the beauty of the feminine form, the soft fluidity of the curves and lack of linear appeals to me. My designs are about being masculine yet feminine. Yes, Its a club chair - except now it doesn’t drink whiskey it drinks a cosmopolitan”. Larissa Great-Rex**

**Larissa Great-Rex is an Interior Designer and Upholsterer based in Ancoats, Manchester. Her Interior Design offers both a creative and responsible vision for a modern home and lifestyle, inspired by fashion with the intention to be planet conscious. Larissa connects catwalk fashion with interior design and upholstery to create the ultimate style curation. Having spent the last two decades in the creative industry she has worked in Fashion, Styling, Photography and Retail Design Concepts - fine tuning her signature style, creative vision and gaining a true understanding of how we all should live.**

**Before all of that she graduated Art School with First Class Honours in ‘Fashion Styling and Image Making’ at the The University of Salford. She started her creative career at a London based fashion Magazine. The fashion industry then took her career to a global scale where she spent five years travelling the world for a living. This adding an inherent**

**catalogue of culture, experiences and design genres to her internal scrapbook. Larissa based her career back in England over 10 years ago and turned her focus to creating a fashion influenced Interior Design Studio in 2021.**

**Jane Fairhurst (exhibition co-curator)**

**I work in series and research is integral to my practice. I focus upon a single subject for a sustained period before moving on to a new body of research and work. Subsequent work may follow at a later date as ideas re-surface over time.**

**Future Archaeology-Plastic Sculptures**

**For near on 50 years I've walked the same field paths near my home. I've been witness to the hedgerows shrinking and disappearing and more recently the arrival of plastic waste arriving in the compost the farmer adds to his fields.**

**In 2020, responding to a specific request to make work for an exhibition at Castlefield Gallery, Salford I began to collect shards of plastic and ceramic that I found on the footpaths and in those fields. I was reminded of collecting shards of Roman pottery whilst travelling in Turkey and further research took me to the work of Flinders Petrie, the 'Father of Egyptology'. I discovered his notebooks filled with paintings of ceramic shards he found in Egypt.**

**During subsequent years I too made paintings and then embroideries of individual shards and later I began to put the pieces together and, pre-empting the archaeology of the future I collected the discards of 21st century and put them together as contemporary sculpture.**

**Jane Fairhurst (b. Liverpool 1953), based in Greater Manchester, studied for her Diploma in Art and Design at Liverpool Art College in the early 1970's and continued as a practicing artist whilst raising her family and working as an artist educator and curating and exhibiting. She received her MFA with distinction from Liverpool John Moores Art and Design Academy in 2010.**

**She received 3D prize at Turnpike Gallery, Leigh 2005 and twice received first prize in Lancashire Art Prize 2005 and 2007. She was shortlisted for National Open Art Prize 2017, was a selected artist for Greater Manchester Art Prize 2016 and 2019 and selected for Beep International Painting Prize 2018 and 2022.**

**Jane was selected for the first Castlefield Gallery/GMCA funded bOlder Artist Development programme for older artists in 2019 and has since exhibited both individually and as part of Ten Obstructions artists' group.**

**Fairhurst established Cross Street Arts, a Greater Manchester based studio group from 1999 and has continued to work from her studio there and is currently chair of the group's trustees.**

**In a career spanning over forty years, and working across a range of media, she has exhibited solo and in mixed exhibitions across the UK and has worked with art galleries**

**and museums to develop multi media exhibitions.**

**Fairhurst is represented by Saul Hay Fine Art, an independent art gallery based in Manchester and is an alumni of Turps Art School, London.**

### **Textile works**

**Researching the belief systems of archaic cultures I discovered the objects of agency that people have worn, carried or used to keep themselves, their family members and their homes safe from harm. Known as amulets they are devices of protection using magical rather than physical means that come in many forms; asymmetrical patterns, shiny objects, bright colours, embroidered dots and wavy lines, buttons, coins and sparkling threads.**

**Following these principles of ancient magic I created my Protective Amulet textiles as contemporary protective devices in response to unsettling global politics and increasing fears of the consequences of climate change.**

**The materials used in my work are from recycled sources.**

### **Sarah Feinmann**

**Sarah is a contemporary artist who works across a range of disciplines including painting, collage printmaking, photography and assemblage. She originally qualified in 1981 from Manchester Polytechnic and after practicing as an artist for twenty years, took a break for other commitments. From 2018 – 2020 she studied at UCLan doing an MA in Projects for Places (Fine Art). She is based at Rogue Artists' Studios and was a founder member since 1995. Sarah is one of ten artists who was selected by Castlefield Gallery and GMCA for the first Older professional development programme in 2019. That group became Ten Obstructions and most recently at Rogue Artists' Studios in the Gladly Beyond exhibition.**

**Sarah's work investigates places, surfaces and artefacts that expose their materiality, revealing their history. Her documentary photography captures the out of place and the overlooked, exploring the ruined and the fragile in the world around her. Through an exploration of fragments of different media and layers of subtle colour, her collages emerge. By exploring edgeland spaces, she draws attention to the colour, surfaces and distinctive qualities that these places possess.**

### **Alison Friendly**

**Alison Friend graduated from Nottingham Trent University in 1996 with a degree in Fine Art specialising in Printmaking. This was also the same year she started an apprenticeship with Nottingham City Council becoming the first female stone mason to be employed by the city and studied for three years in part at Weymouth College.**

**Between the years 2001-2007 Alison lived in the US and it was here she realised her ambition to become a children's book illustrator and her first contract with Candlewick**



**Press was signed in 2007 when she had just arrived back in the UK.**

**Five years later Alison signed with her agent which was a significant turning point in her career and several more picture books were illustrated including contracts with Harper Colins US, Nosey Crow, Hodder Children's UK, Templar, Usbourne, Little Tiger Press and most recently Alfred Knopf US. However, the combination of the pandemic slowing down publishing and extra time to explore traditional painting methods saw many hours in front of an easel and painting became a fundamental and primary part of Alison's practice.**

**Her paintings are sold to collectors all over the world and she has exhibited both nationally and internationally including London, Manchester, Walsall, Scotland, and Los Angeles as well as several on-line exhibitions with international galleries.**

**Alison lives in the Lake District and has a deep routed desire to create characters, this combined with a love for animals has felt like a natural progression to painting animal portraits. The anthropomorphism of animals is a tool used in picture book illustration which helps bring the animals to life. The combination of this and drawing on the traditions of portraiture contributes to the development of the unique and different character of each one. Often familiar tropes are placed within the paintings establishing different narratives and can evoke feelings of nostalgia connecting the viewer to the work on many levels.**

### **Green Planet Candles**

**Candles and wax melts are made from biodegradable, eco-coconut & rapeseed wax, infused with British-made fragrance oils and high-quality essential oils. Made in Chorlton, Manchester.**

**Free from palm oil, GMOs, parabens, beeswax, soybean & mineral wax. Products do not contain animal derived materials\*, they are cruelty-free & not tested on animals.**

### **Erika Groeneveld**

**"Repeated"**

### **Erika Groeneveld**

**Sculpture, assemblage (wood, ivory, plastic, bird skull, wax, brass)**

**'Repeated' is about exploring how our repeated actions leave a footprint. It was inspired by limpet snails creating homing scars on the rocks. Another way of looking at Vanitas.**

### **Companion piece**

**"X marks the spot"**

**A glass dome on cork containing a few treasures found on beaches in the UK. (cork, glass, shark egg case, mystery object with brass)**

**In 2010 I moved from the Netherlands to Macclesfield, where I now share a studio space with a group of artists called twentysevenb. After mostly painting for a few years I've now arrived back at my first love, making sculptural work. I find inspiration with or in nature, resulting in a big hoard of treasures collected on my travels. I then assemble and sometimes alter these found objects. For me it opens up the possibility to weave in stories and meaning, by combining objects or materials with a previous life and existing connotations. I'm trying (like everyone else) to convey a sometimes intangible thought or feeling, working with objects or materials other people will have their own associations with.**

## **Lesley Halliwell**

**Lesley Halliwell's painting and drawing practice explores inter-relationships between surface, pattern and geometric form. Inspired by pattern-making from a range of cultural traditions and techniques, ranging from Southern Indian kolams, Islamic geometry, Celtic design, manuscript illumination and even the 1970s children's toy, the Spirograph, she finds underlying similarities and cross-overs. Her work often returns to simple and universal constructions based on the circle and the square with fine line and delicate nuance of surface. The importance of labour and the 'hand-made is central to her practice, as is the use and transformation of everyday materials or techniques. In this way, materials and processes are shifted into new territory, making the ordinary extraordinary.**

**Lesley Halliwell trained at Dartington College of Arts (1985-87), Nottingham Trent University (Fine Art BA (Hons) 1989), Goldsmith's College, University of London (MA Art History 1995) and Manchester Metropolitan University (MA Fine Art 2001). She completed her practice-based doctorate (NWCDTP award holder) at Manchester Metropolitan University in 2020 ('The Depth of Surface: A Practice-based Encounter').**

**Selected exhibitions include: The 9th Drawing Paper Show, Bridewell Studios, Liverpool; Drawing In Breathing Out, Rogue Artists Studios, Manchester; Artists' Camps, The Sidney Nolan Trust; Tilted Plane, Alexandria Library, Manchester ; (Re)configure, Manchester School of Art; Beauty is the First Test, Pumphouse Gallery, London; The Drawing Show, Castlefield Gallery, Manchester; Jerwood Drawing Prize; Superabundant, Turner Contemporary, Margate; Pattern Recognition, Leicester City Art Gallery; Bloombergs New Contemporaries. Lesley has also presented her research at numerous conferences and contributed to publications including Drawing: Research, Theory, Practice. 4:1. 'Drawing Pattern and Chaos' (March 2019) and Surface and Apparition: The Immateriality of Modern Surface (2021), Lee, Y. (ed.) London: Bloomsbury Visual Arts, pp. 62-76.**

## **Nicola Hood**

**I create abstract prints made up of many layers exploring different colour palettes, often starting from a basic shape and design and then layering with hand drawn patterns, mark making and found imagery. I have no fixed starting point and work intuitively attempting to create paintings through the process of screen printing.**

**The prints explore throw backs to different decades of fashion and interior design with colour blocking through to today. I'm a bit of a magpie. I'm always on the look out for new ideas and palettes that push me to experiment with new colours. I find myself constantly snapping photos of people's dress and murals from my travels. The streets provide constant inspiration for my art work. No print is the same, they are all one offs.**

#### **Exhibitions:**

**INGO Collective at Hot Bed Press, Salford, group exhibition, October 2021**

**Dez Rez Projects, Deansgate, Manchester, group exhibition, November 2021**

**As well as printmaking I work as a curator in the field of contemporary visual art. I'm currently the contemporary art curator at the Harris Museum and Art Gallery, Preston. Prior to this I was the director at Centre for Chinese Contemporary Art, Manchester. There I oversaw the curatorial programme and worked in partnership with the Liverpool Biennial and Manchester International Festival.**

**I completed an MA in Curating at Goldsmiths following a degree in Fine Art at the University of Wolverhampton and a Foundation course at University of Central Lancashire.**

#### **Emma Jackson**

**Born of a passion for theatre, the experience of an audience when viewing performance arts inspires my research, with a focus on dramatisation of the mundane. Absence, loss and memory are core themes during investigations into the elevation of the everyday into the theatrical.**

**My practice seeks to explore how, although the body of the viewer may be in one place, the mind is transported to another by the image - one personal to the individual and influenced by their own life experience and memories.**

**My work combines a network of interconnected threads of research with experimental image making. Often responding to personal archives, loaded objects serve as a physical manifestation of a moment in time - an extension of the 'self' now departed.**

**Concerned with the physical and metaphysical 'weight' of accumulation, I question the materiality of memory, with landscape playing an important role in my visual language. Leaning into production techniques across printmaking and collage provides a level of tension that I find vital to my artistic process.**

**I use the creation of my work as a way to make sense of my place in the world, through recataloguing the souvenirs of life's journey. Recent work responds to the words of Penelope Lively who suggested that we don't remember childhood, we imagine it.**

**Following completion of undergraduate studies with a BA in design from Blackpool, Emma worked in creative industries for almost 20 years. Returning to post graduate studies in 2017, Emma gained an MA in illustration from MMU in 2019.**

**Since completing postgraduate studies Emma has exhibited in group shows across the UK.**

## **Jane McKeating**

**'Musical chairs' is a composite work made up of multiples of small cut out waterless litho prints on paper and cloth which, when layered combine to make a new surface reflecting the artists daily life.**

### **The story:**

**Three chairs sit in the room at the top of the house she has lived in for thirty years. This 'room with a view' has cycled through many transformations. Artist's studio, marital bedroom, sick room, divorce room, lodgers' room, teenagers' room, lovers room, stepsons room, university returners room and finally back to artist's studio. The artist moves between these 3 chairs.**

**The office chair means business, she sits there on days when she needs to get her act together, answer emails, write reports, connect with the professional world, pretend to be proper; but it never works beyond the hour, the pencils and the inks take over and she draws instead from this chair, often covering the reports and the letters making a gorgeous mess.**

**The Singer chair - she acquired from work, not considered H and S appropriate any more it was being thrown out. It's her textile chair, for the world of stitch and cloth. Within it her head is in the mediative world of marks and shapes and colour, the chair spins round so nicely and connects her to a thready fibriery self and a past within a textile world.**

**The Armchair - Bought in Brixton for £3 in 1982 it has been her constant companion, the domestic chair; when the phone rings and it's needy kids, or friends to chat, she sinks into it. It's the one where she fed her babies, the one she cries and laughs and dreams in. What's it doing in the studio? She doesn't need to leave the room and it's perfectly placed for drinking coffee and reading the walls.**

**She decided to play with the triangulation of these 3 chairs to describe the home artist life, which switches minute by minute - always in demand, (on duty to family) - always working out ideas (that's where her head is) - always playing with materials and shapes, (she loves the physicality of making and drawing). The making process will shape this work, and maybe a piece will emerge that communicates a studio world.**

**1980-83 BA (Hons) Textiles Goldsmith college**

**1983-84 MA Textiles (Awarded Distinction) Manchester Polytechnic**

**1984-90 Freelance artist**

**1990-2005 Senior Lecturer Manchester School of Art /Artist**

**2005-14 Principal Lecturer Manchester school of Art /Artist**

**2014-20 Associate Head of Design Manchester School of Art /Artist**

**2020-Freelance artist**

**Member of 62 group of Textile Artists and the Textile Study Group**

## **Pete Kelly Furniture Designer**

**We build our unique one off designs, by creatively using high grade plywood salvaged from a manufacturing process. Plywood strips and CNC offcuts are glued and cut into bespoke desks, bookcases, dining tables, cabinets and coffee tables at our workshop in Goyt Mill, Marple.**

**We also buy quality steel frames at auction from Swoon or Made.com, where the delicate marble or glass shelf has broken and needs a skilled craftsman to shape new pieces to fit the frame, otherwise they would go to landfill.**

## **Emma Lloyd**

**Lloyd has a holistic approach to developing artwork. Everything is interwoven: an ongoing evolution of thoughts and societal observations.**

**Through a range of media, she probes the nature of communication, assesses how we comprehend and interrogates the accessibility of our chosen methods of sharing.**

**Investigating feelings of voicelessness and associated frustrations, she presents language through a divergent lens. This disconnect manifests itself through the reversal and disruption of processes, along with the degradation of structures, patterns or systems of organisation. Letters become fragmented, stripped of their meaning and power.**

**Drawn to materials promoting curiosity, Lloyd entices the viewer with tactile mediums, or employs objects and substances with a sensory memory attached. Often, she likes to form an automatic connection from prior experience. This could be through a recognisable structure or knowledge of a material's behaviour and connotations.**

**Much of her work has an element of physicality to it. Repetitive movements, actions and processes are exploratory and as much about communication as they are meditative or therapeutic. In this respect she highlights the meaning in materials. It could even be posited that the media is more crucial to communication than the language used as the premise (despite both playing a part).**

**For the show at Mura Ma, Lloyd presents a piece which was designed during a period of isolation. This is placed with a text which is yet to be sculpted, providing insight into Lloyd's processes. She collects items and stores them in the home environment with a view to make work when inspiration comes. Lloyd finds it better to be close to the material for planning purposes so she can refer to it periodically.**

**Born and brought up in Kent, Lloyd studied fine art at UWA before moving to Manchester in 2006. She has been based at Suite in Salford since October 2022.**

**Since graduating, she has exhibited widely both in the UK and abroad (including South Korea, South Africa, Belgium and the US). Most recently her work has been shown at Saul Hay Gallery in Manchester and the Turner Contemporary in Margate. Lloyd has also been featured in a number of publications (such as Typographic Universe on Thames and**

**Hudson and Out of the Box).** She has also been fortunate to win prizes for both her sculpting and printmaking over the years - notably from New Lights and also the National Open Art Competition.

#### **Eleanor Lovell – Assemblée**

**Working and teaching in the fashion industry for over 30 years led to inter-linking loops between the interfaces of fashion and art. Since graduating in 2013 from MA Textiles at Manchester School of Art, Eleanor’s Assemblée practice looks towards minimalism, studying how objects relate and the values of the spaces between, particularly texture and chromatics.**

**House Cote was a functional lockdown piece that outgrew it’s purpose, to keep warm and comfortable, and evolved into a dramatic Opera coat. The found double cloth has appealing fluidity and drape, as well as warmth. The reversed silk satin gives structure. No artificial facings have been used, instead the cloths are hand pad-stitched with cotton thread to compact and secure the edges.**

**Generous concealed pockets offer a safe place for objects and gestures and manifest the space between the lining and outer shell which has been filled with good intentions whilst sewing.**

**There is an association of invocations embedded into the manufacture, particularly during the hand-stitching, where thoughts and intentions become embodied into stitches; threads in the mind becoming physical stitches and looped threads, often invisible, a rhythm of breaths.**

#### **Tracy McGuinness**

**Tracy McGuinness is an artist, educator and public art advocate working across a wide range of disciplines and mediums. Her life's work has been about exploring the idea of the inner child.**

**A visual storyteller, her art is filled with whole worlds of characters, textures and patterns. Colorful, quirky and magical, her art draws the viewer in and takes them to a playful place.**

#### **Yuki McNeil**

**I am a Hand Throwing Studio Potter. I studied ceramics in Japan where I grew up. My tableware features Japanese characteristics, such as the recreation of shapes and colours from nature to celebrate the beauty in everyday life.**

#### **Michelle Olivier**

**I was sat on a coach in a mixed group, that included other South Asian people and activists, going from Sheffield to a London Coal Not Dole march in support of striking miners in 1984. Someone asked, “where are you from?” I thought “here we go” and,**

**explanation fatigue having already kicked in, just said that I was from an Indian background. Are you sure? they said.**

**Both pieces exhibited here, the Are You Sure? collage and the Spice Couple salt and pepper pots belong to the body of work I have called miscegeNation, which explores mixed race identities and relationships. They are both responses to my experience of “where are you from? type questions and assumptions, that many people of colour and immigrants and their children, including mixed-race people, will relate to.**

**I believe that these questions show an obsessive, often prurient, concern about racial purity, legitimacy and the classification of mixed-race people that demonstrates the enduring influence of eugenic ideas and lack of knowledge about the UK’s colonial history.**

**Are You Sure? borrows aspects of Van Eyck’s 1434 Arnolfini Portrait, which is sometimes described as a visual marriage contract. It shows the gold pagoda coin which was paid as an incentive by the East India Company in the 18th century to encourage British men to marry Indian women.**

**Spice Couple is a ceramic salt and pepper set, found in a charity shop, where one of the figures was painted over by me. This mass-produced object reminds me about the presence of “mass produced” ideas about racial purity and belonging.**

**Mishti/Michelle Olivier is a Manchester based UK born artist whose family emigrated from India in the 1950s. Her work explores how mixed-race people and relationships are represented, informed by her Anglo-Indian\* ancestry.**

**“Anglo Indian” here means those of Indian and European ancestry, a minority religious and ethnic South Asian community whose existence dates back to Vasco de Gama’s arrival in India in 1498.**

**She completed the MA course in Contemporary Fine Art at The University of Salford in 2018. A 2019 ACE award, for a project called Shibboleth Sari, enabled her to collaborate with a local, socially engaged arts organisation, which examined the sari as a symbol of Indian authenticity.**

**The title refers to a shibboleth as a device that alerts insiders to a perceived external threat. Michelle is a member of the South Asia Gallery Collective (SAGC) which developed the £15m South Asia Gallery at Manchester Museum in partnership with the British Museum and opened in February 2023. This summer she co-curated a film season at Manchester Museum for South Asian Heritage Month.**

**These projects have linked her research interests around the visibility of hybrid people and untold stories.**

**Jen Orpin**

**My current practice focuses on one of the fundamental elements of human relationships, connection. This connection can manifest itself emotionally, spiritually and physically. The latter requires us to come together, meet, see and touch each other. This cannot happen without one crucial act, the journey that takes us to them. This, in the most part**

**is achieved by various means and modes of transport. The one I focus on and have been investigating throughout my painting practice is the journey by car and the relationship we have with the motorway and its landmarks.**

**These visual representations of everyday topographies and the framed view from the car make up and form the basis of memories and nostalgia. The importance of these external landscapes is often mirrored by the internal dialogue of the driver and passenger with the confinements of the car at times offering an intimate confessional space.**

**The mundanity of these everyday actions often belies the truth of deep routed emotions that come with well-travelled routes to the people and places that mean the most to us. In these paintings I aim to portray this feeling, emotionalism is a key element in the success of each one and as a viewer you are forced to look down the road as its sole traveler and undertake each journey as your own. Each bridge or landmark acts as the sitter in the landscape's portrait, confronting you head on, holding your gaze as your mind travels under and beyond its concrete confinements.**

**The structures I focus on, often constructed from concrete and metal, brutal in nature, straddle well-travelled motorways and roads. Unchanged and built to last, they offer sturdiness and a consistent presence that spans decades. They may be accompanied by the addition of graffiti or nature might have taken hold where possible, only adding to this presence. By documenting and recording these structures using the language of painting and drawing on the traditions of landscape painting, I aim to expand our perceptions and viewpoints and challenge how we look at these structures in our everyday landscapes.**

**Jen Orpin graduated from Manchester Metropolitan University in 1996 with a degree in Fine Art. She lives in Manchester and joined Rogue Artists' Studios, Manchester in 2000. Her work is held in public and private collections both nationally and internationally and has been accepted into several Open Art exhibitions. Amongst these are the long list for the Jackson's Open Painting Prize, The New Light Art Prize, The ING discerning Eye Exhibition, The Wells Art Contemporary, Warrington Contemporary Arts Festival, Bankley Open, Contemporary Six Gallery, The Wales Open and the first and second HOME Exhibitions where she was shortlisted on both occasions. She's also exhibited in galleries in Bolton, Norfolk, Doncaster, Sheffield, Walsall, Liverpool and London. Jen has also been selected for the 2023 Royal Academy Summer Show.**

**In 2018 she appeared in Sky Arts Landscape Artist of the Year where the judges chose her in their top three for the heat. In November 2019 she co-founded Rogue Women and co-ordinated a group show of 45 female artists from Rogue including invited guest artists from all over the UK. The exhibition then returned in 2023 with Rogue Women II. In 2021 she had a ten week solo show at the Manchester Modernist Society and her paintings appeared in two publications in conjunction with them and a project called Landscapes of Post War Infrastructure.**

**In May 2021 her motorway paintings featured in the Guardian online and The Observer's New Review arts and culture magazine and again in Jan 2023 when one of her paintings appeared in the 'On My Radar' feature. In March 2023 she had a nearly sell out three week**



**solo show of 31 new paintings at Saul Hay Gallery Manchester, she took up residency painting there every weekend and gallery visitor numbers were broken.**

**Jen is an associate member of the Manchester Academy of Fine Arts (MAFA) and can be found on the artists platform Gertrude.**

**She is currently represented by Saul Hay Gallery Manchester.**

### **Sam Owen Hull**

**Sam Owen Hull is a contemporary artist working at the intersections of fine art, craft and more recently sculpture. Her work explores liminal spaces - the places in between - to reflect and make sense of our increasingly polarised society.**

**She uses the materials traditionally associated with painting - canvas stretched over a wooden frame and paint - and reconfigures them, pushing at edges and expectations. Painterly, gestural brushstrokes are given a sense of movement by shadows and drips, with colours pushing against each other form an illusion of space. These marks are constrained and controlled by embroidered stitches, bringing the material presence of the cotton warp and weft of the canvas back to the surface, pinning the marks down. The illusory qualities of painting are further contrasted with the transient play of light and shadow from matte, satin and reflected threads, and the unquestionable solidity of paint itself, cut from sheets and collaged to the surface. These contrasts - illusion and solidity, presence and absence, movement and stasis, flatness and texture, fast and slow - become mechanisms for her to think through tensions we face in contemporary society.**

**Sam Owen Hull's work has been exhibited in both public and independent galleries, and her work is in private collections in the UK and internationally. She is an Associate Artist at Manchester Art Gallery.**

### **Sophie Nixon**

**At the beginning of 2019 Sophie Nixon commenced an artist residency in the gallery of Comme Ca Art in Ancoats. Having spent many years painting the Manchester Cityscape this residency afforded an opportunity to paint the ever-changing skyline of the city. Once in situ however, Sophie surprised herself by being drawn to sketching and painting the light changing over the remote hills rather than the vivid bustling city. With 24-hour access to the building, Sophie quickly found that the sunset over both the city and the hills to the North were the perfect atmosphere and light for her painting.**

**Visiting family in the Southwest and many breaks in Pembrokeshire and South Wales during the pandemic offered car journeys returning to Manchester at dusk with the sun setting to the left of the motorway. Views across towards the West Coast, pylons, windfarms, oil refineries, petrol stations and towns silhouetted and above all else huge skies providing further source material for these new paintings. In many ways these are a return to and development of her earlier paintings of sulphuric lit car journeys and petrol stations from around 2009.**

**A visit to see one of her favourite artists and influences, Jock McFadyen's retrospective at the Lowry in Salford in 2021 was like a door opening for Sophie. Viewing Jock's confident, huge landscapes with emphasis given to weighty skies above a miniscule landscape opened her eyes to a new way of seeing the landscape and our place in the world. Whilst his works are meticulously and beautifully rendered, they veer away from traditional landscape painting, allowing loose brush work and impasto layers in the paint. Seeing them juxtaposed alongside LS Lowry's work was another eye opener.**

**After gaining a BA Hons in Fine Art from Newcastle University she worked in the commercial world for ten years before returning to painting in 2006.**

**She paints contemporary city and landscapes in oil paint both in the studio environment and 'en plein-air' Inspired by artists such as Edward Hopper and Ben Mclaughlin, Sophie takes the element of the scene that draws her in and creates a story around it. With strong composition and a vivid colour palette her paintings are filled with a sense of impending drama.**

**Working to commission, she has also recently completed a series of paintings on behalf of the Halle orchestra of their building at St Peters.**

**Her work is shown through Comme Ca Art and is held in collections across the UK and Europe.**

#### **Laura Pedley**

**Laura is an abstract landscape painter based in Manchester. Her paintings explore the deep emotional connection she feels to the natural landscape, and her experience of finding sanctuary and an internal peace there during stormy seasons of life. Laura is looking for the tensions between order and chaos, drawing inspiration from the transitions between different layers found within the landscape to create works that invite the viewer to share in her experiences.**

**Creating these atmospheric and peaceful paintings Laura layers rich blues and greens, bleeding into soft pinks and peaches, seeking to capture and abstract the essence of spacious landscapes, seascapes and skies. In mapping out the layers and rhythms that create beauty in the midst of uncertainty, her aim is to capture the delicate balance holding up the world around us.**

**Originally from Kent, Laura Pedley moved to the North West to undertake her BA in Embroidery at the Manchester School of Art (MMU) in 2001.**

**Laura's work has featured widely in exhibitions across the UK and at several prominent art fairs in London, and is held in private collections across the world. She continues to produce commissions for private clients and designers and to create new self-initiated pieces to explore the boundaries of her practice.**

#### **Recut Furniture**

**Our furniture is crafted using new and reclaimed wood with eco friendly, natural waxes and oils. We are always reviewing our processes and work to minimise waste.**

**Sandra Robinson**

**Visual Maps, visual memory, walking, travel, mapping, landscapes of the mind.**

**When I walk I think about life experiences, places I have been whilst absorbing the landscape I am walking through. My paintings are not traditional landscapes, they are about being in the land and what I am thinking and feeling as I walk, I like to call them headscapes.**

**The paintings begin with a linear drawn element using paint, pencil and charcoal. Followed by layering of paint trying not to think too much, losing myself in the process of painting a conversation develops between artist and canvas. As the painting progresses more control and precise decisions are made while still trying to maintain an element of expressive mark making and intuition.**

**I trained at Manchester School of Art graduating in 2005 with a BA Hons in Fine Art Painting. My work has been shown in galleries throughout the UK including The Bankside Gallery in London and The Royal West Academy (RWA) in Bristol.**

**Steve Talbot**

**Originally trained as a Stage Designer. A former Production Designer with over twenty years working with the BBC and a solid reputation for contributing an original and creative approach to film and television productions. BAFTA CYMRU Nomination Best Production Design 1992**

**A career change with a return to study (MA. Heritage Studies) led to a new role working in Museums and Galleries and a development of an art practice to fill a gap in leaving a primarily creative job.**

**Boxes fascinate me. Toys, often gifts received as a child, cowboys and Indians, model trains and aeroplanes came boxed in packages with plastic window fronts displaying the treasures inside.**

**In the museum where I worked objects are displayed in a vitrine, a glass panelled cabinet or case for displaying articles such as china, objects d'art or fine merchandise.**

**The idea of the box as receptacle derived originally from a desire for containment: a way of trapping those echoes of memory and atmosphere which are perhaps the springboard for my work.**

**My intimate boxes and assemblages are presented as treasured collections, fossils of memories, that begs the questions who, what, where?**

**My works are small. Usually, 250mm x 130mm x 70mm and are designed to work as wall hung works or objects for shelf display. The main challenge I face is. Can the concept and aesthetic of a small artwork that my boxes are, be as evocative and ambitious as those of much larger scale?**

**Assemblage allows me to explore simultaneously the mysterious spaces between high art and popular culture, text and image, figuration and abstraction, past and present, two**

**and three-dimensional space.**

**Assemblage and collage are challenging because anyone can do them. We all have a certain point of reference, and we might intuitively put odd things together to make a satisfying object. The minute you take different pieces and try and put them together into an entity, they are transformed.**

**My inspirations range from history, particularly the Age of Enlightenment and the Eighteenth Century and the ceramics I collect, to literature and fables, writers and their stories and characters. I often work in series.**

**Selected Recent Group and Solo Exhibitions.**

**2023 Liverpool Art Fair.**

**2023. Royal Cambrian Academy. Conwy**

**2022. Ty Pawb. Wrexham.**

**2022. Studio Cennen. Group Llandeilo.**

**2022. Kirkby Gallery. Solo Liverpool.**

**2022. Spode Museum. Solo Stoke on Trent.**

**2022. Royal Cambrian Academy. Highly Commended Conwy.**

**2022. Grosvenor Gallery. Chester.**

**2020. Great Northern Crafts. Online.**

**2019. Inspired by Alice. The Atkinson. Southport.**

**2019. Under the Weather. World of Glass. St. Helens.**

**2019. Crafted. Kirkby Gallery.**

**2018. Philosophical Toys. Solo Exhibition. Centre Space Gallery. Stoke.**

**2018. Byron's Bear and other Fables. Solo Exhibition. Kirkby Gallery.**

**2018. Waterside Gallery. Sale. Manchester.**

**2017. National Museum of Mexican Art. Chicago. USA.**

**2017. Solo Exhibition. Atkinson. Southport.**

**2017. Ferens Open. Capital of Culture Exhibition. Hull.**

**Michelle Taube**

**Michelle Taube graduated from Manchester Metropolitan University in 2004 with a degree in Illustration with animation, where she specialised in watercolour painting. She then**

went on to complete a PGCE, after which she spent many years teaching Art and Design in schools and colleges. Michelle continued to produce and sell her own work, winning the IJYA young artist of the year in 2005, where she had work at Christies. She continued to exhibit in and around Manchester and London and is part of the artist collective, 'A Small Space'. She exhibited at this year's Royal Academy Summer Exhibition and recently produced work for art on a postcard.

Michelle is best known for her architectural paintings of the city, but her latest 'flower collection' has seen a shift in her painting practice. Having always been interested in colour and observational painting and drawing, this new body of work homes in on these two elements. The act of painting flowers has given her more freedom within the brushstrokes, whilst still allowing her to record the detail within the objects. Michelle work adds an edge to the traditional still life painting, focusing on colour, pattern and mark-making.

### **Diana Terry**

My paintings, pots and prints are about the landscape. They consider the narrative between humanity and the environment by recording the impact of industry especially quarrying. My work is recently becoming more abstract and critically engaged moving away from a representational approach.

**Diana's recent exhibitions include:**

**New Light Exhibition Prize touring 5 galleries in UK (2023-24)**

**Collage Institute exhibition Sense of Sanquhar in New Orleans, USA, as part of the Kolaj Fest**

**UNSTUCK collage exhibition at Air Gallery, Altrincham and Penzance combining work from NW and SW England.**

**2023 April, collage residency at Merz, Sanquhar, Scotland.**

**2022-23 October-May Land Marks solo exhibition at Dean Clough, Halifax**

**2022 November - December group show at Air Gallery, Altrincham.**

**2022 October drawing residency Owlpen Manor with the Co-Lab [www.thecolab.art/body-and-place](http://www.thecolab.art/body-and-place)**

**2022 July-September LAND MARKS Solo exhibition, Gallery Oldham. 2022 May-June LAND MARKS Solo exhibition at The Civic, Barnsley, South Yorkshire.**

### **Jann Thorpe**

Wet weather walks happen throughout the year in this country. Seeing images through a wet pair of glasses changes what is known and what is expected, creating blurred images that I have translated into vertical pathways along the journey I take. Sometimes in a

**forest, on a beach, in a storm or in (Cornish) mizzle. I like to print on to textiles then spray with the relevant amount of water that I encountered on the walk.**

**Collecting objects on the way and filling pockets or discovering new ways to use old treasures, the path emerges through the wetness to a final remembered journey.**

**Jann Thorpe is based in Macclesfield and is proudly Cornish. She likes to explore, experiment and develop multi media art that can combine traditional and contemporary techniques using mainly repurposed textiles and found materials. Wrapping, weaving and exposing textiles to the elements, creating a landscape or expression open to interpretation. I like open ended questions. I like open ended images. I like open ended thinking.**

**Sarah Tong (the blonde upholsterer)**

**The Blonde Upholsterer - Sarah is a Chorlton based, modern upholsterer and soft furnishings creator. Sarah has a love of bold patterns, colours and interesting textures, she has a keen eye for a straight line and enjoys working on the finer details.**

**Stefanie Trow**

**I am a British painter, born 1982 in South Yorkshire, UK. After graduating from Salford University in 2004 with a degree in Visual Arts, I now live & work in Manchester, UK with my wife & two children.**

**Driven by a fascination of the natural world and human experience, I explore these themes through the act and process of painting. Often using my own connections with the landscape and my immediate surroundings, I seek out moments where nature meets human activity, creating paintings which are often large, textural works in Kodachrome tones. Drawing from theories and the visual language of magical realism, Les Nabis and abstract expressionism, I elevate colour over detail and embrace thick impasto brushstrokes balanced alongside delicate washes of colour.**

**Inspired from fleeting glimpses from my life, my paintings become a communion between drawing & painting from observation, Imagination & memory. Incorporating ink, oil and collage, these evocative layered scenes become less specific to time and place and hint more at the potential reality and emotion. Subjects and narratives shift in and out of focus, like memories overlapping and coalescing, ready for the viewer to unearth.**

**Recent exhibition highlights include public solo show 'Walk with You' at Warrington Museum & Art Gallery & past solo shows at Comme Ca Art, Dez Rez Projects & Cass Art (Manchester). I have exhibited in two person shows at Albemarle Gallery (London) and selected in group shows at Saul Hay Gallery & Contemporary Six (Manchester).**

**Most recently I have been longlisted for the Jackson Art Painting Prize, ING Discerning Eye Exhibition & elected as an associate member of MAFA. In 2021 I was selected to participate in STUDIOBOOK by Mark Devereux Projects.**

**Jude Wainwright**

**Self-portraiture frames the basis of Wainwrights work,**

**'I paint as a form of escape, releasing an idea, a dream or memory realised on canvas. Much like diary entries, the paintings serve as keep sakes, a space for reflection and rumination.'**

**Ideas are formed autonomously, often the result of dreams or flashes of thought, meaning is gathered retrospectively and offers a time to inspire my next steps.**

**Themes of loneliness, isolation, self-reflection & ritualistic behaviours are apparent. Solitary 'Jude's' exist in a world of her own making. Eyes pierce through the canvas at the viewer, each painting seeking conversation, understanding and ultimately validation.**

**The creation of the works themselves additionally provide the artist a form of meditation – A sense of control is gained with the repetition of the harlequin patterns (worn by some of the subjects) a ritual that features across many of Wainwrights works.**

**Jude Wainwright AMAFA, is an artist living and working in Manchester, having settled there after receiving a BA Hons in Fine Art from Manchester Metropolitan University in 2009.**

**Wainwright is currently based at AWOL studios in Ancoats and is also an active member of the artist collective 10STRONG.**

**Her work has been commissioned by both commercial and private collectors throughout the UK, including commissions for television dramas and film.**

**Wainwright was named 'Manc of The Month' in November 2022 by Cotton On MCR and she reached the semi-final of Sky Arts Portrait Artist of the Year in 2022. Jude is also an associate member of the Manchester Academy of Fine Artists.**

### **Saudina Wilson**

**My creative process is deeply influenced by topophilia, the emotional bond I feel with specific places. My muse often comes in the form of lichen, a humble yet resilient organism that is commonly overlooked. Its attributes of perseverance and adaptability are qualities that not only inspire me but also resonate deeply within my own artistic expression.**

**Saudina Wilson, a Philippine-born artist based in Wigan, England, is acclaimed for her focus on topophilia- the emotional bond between individuals and places. Educated at University Centre St. Helens, she specializes in highlighting the beauty of overlooked life forms like lichen. Using acrylic and oil paints, she magnifies these modest organisms, revealing intricate patterns and textures.**

**Her skill has garnered attention: she won an award at the esteemed World of Glass Open Art Competition in St Helens and was featured in her 2023 final degree exhibition. Additionally, her works have been long listed in the Freeland Foundation competition and exhibited at Feren's Art Gallery and Mura Ma Artspace. Her pieces also made the top 100 in the Network Rail Postcard Competition, appearing on UK railways. Through her art, Saudina urges viewers to contemplate the interconnectedness of all living things, seamlessly blending nature, art and human emotion.**

## **Hannah Wooll**

**I am interested in the domestic space and the objects and artworks made and used therein. As an artist working from a home studio, as well as at Rogue Studios, I am fascinated by the value given to objects and images associated with this interior life. My current practise utilises found media, locally sourced from charity shops. I have been working particularly with old books, and on cheap ceramics, mass produced objects envisioned to decorate, populate and personalise one's home, yet now discarded and forgotten on these shelves, hoping for a new owner.**

**I work on book pages that suggest or inspire what and how I choose to paint, giving new life to these images, letting them play a different role; yellowing books on house plants, flower pressing and needlepoint litter the shelves and suggest a semi redundant 1970's style of homemaking and taste, addressing outdated feminine pursuits and domestic crafts. I seek books that favour highly saturated photographs, from spectacular collections of gemstones to antique furniture, imagery that plays with scale and suggestion when combined with my painted incongruous figures, spliced and assembled, referencing what was originally there, working with the object, and against it, transforming and highlighting. The women that sparsely populate my collaged paintings appear sometimes insouciant, untroubled by their unfamiliar or unnatural surroundings, at other times awkward in the environments which they have been placed, but always exist with a nod not only to the style and era of the book which I am working with, but also to the women that have poured over these home craft books over the years, including myself.**

**I work mostly with ink on these chosen surfaces, and I like how you can be precise and exacting with a fine brush almost aping or melding with the existing printed page, yet also these glossy images provide a slippery surface for the ink so skid and drip and create surprises and pockets of inky, painted fallibility. My work has always been concerned with imagery that is slightly off kilter, exaggerated or fabricated, subverted from fashion magazine pages or my own photographs, and inspired by Technicolor film sets, or starkly lit deliberately contrived and manufactured environments which are oddly dreamlike and static.**

**I like the duplicity of unnatural lighting; the backlight quality that renders everything vaguely two dimensional and cut and pasted and fake, and working generally from a photograph and on top of an existing photographic image further heightens this lack of naturalism and quiet absurdity. I often regard my works as being a still from a story or film, caught up in a moment, the image paused; sometimes melodramatic, sometimes fragments of quiet and uneasy tension.**

**Hannah Wooll is an artist and educator based in Macclesfield. Hannah studied BA Fine Art at Manchester Metropolitan University,(1997–2000); and Postgraduate Fine Art Painting at The Royal Academy Schools, London (2000–03).**

**Selected groups exhibitions include: The Future Is Female- Love Letters, CODA Apeldoorn (2020); Like The Lines Of A Hand, Centre For Recent Drawing, London (2018); Artist First, Paper Only, Francis Boeske Projects, Amsterdam (2017) Solo exhibitions include:Interior World , Paper Gallery, Manchester (2018); Natural Habitat ,12 Gallery,**



**London, (2010); Contemplating Life and Stuff, Comme Ca Gallery at The Lowry Hotel, Manchester (2007).**

**Recent prizes include: the Trinity Buoy Wharf Drawing Prize, Shortlisted (2019); The GM Arts Prize, Shortlisted, (2019) and The Jerwood Drawing Prize, Shortlisted (2009 and 2010).**

**All copyright belongs with the artists. Please liaise with Mura Ma should you be interested in acquiring a piece of work by any of these artists.**

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