

WARRINGTON CONTEMPORARY ARTS FESTIVAL  
**OPEN EXHIBITION 2020**



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**This is an interactive digital publication.**

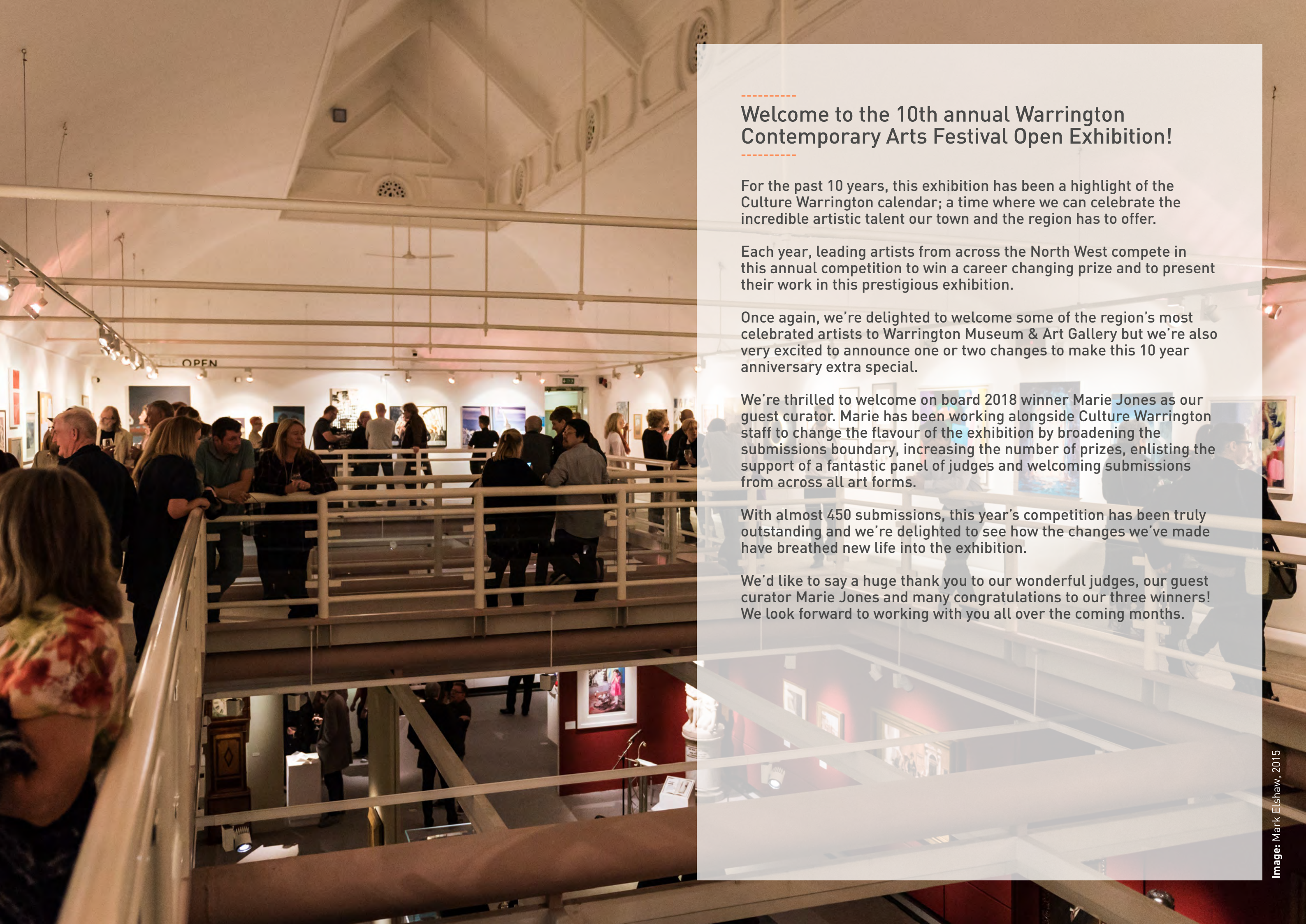
All URLs when clicked will take you to the relevant website.

Digital artworks such as films for example have a **Video link** alongside the description. Click on the **Video link** to watch the work online.



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## Welcome to the 10th annual Warrington Contemporary Arts Festival Open Exhibition!

For the past 10 years, this exhibition has been a highlight of the Culture Warrington calendar; a time where we can celebrate the incredible artistic talent our town and the region has to offer.

Each year, leading artists from across the North West compete in this annual competition to win a career changing prize and to present their work in this prestigious exhibition.

Once again, we're delighted to welcome some of the region's most celebrated artists to Warrington Museum & Art Gallery but we're also very excited to announce one or two changes to make this 10 year anniversary extra special.

We're thrilled to welcome on board 2018 winner Marie Jones as our guest curator. Marie has been working alongside Culture Warrington staff to change the flavour of the exhibition by broadening the submissions boundary, increasing the number of prizes, enlisting the support of a fantastic panel of judges and welcoming submissions from across all art forms.

With almost 450 submissions, this year's competition has been truly outstanding and we're delighted to see how the changes we've made have breathed new life into the exhibition.

We'd like to say a huge thank you to our wonderful judges, our guest curator Marie Jones and many congratulations to our three winners! We look forward to working with you all over the coming months.





### **Leah Biddle**

**Cultural Manager, Culture Warrington.**

After almost six months of solely consuming arts and culture via a computer screen, I am delighted to welcome back Warrington Contemporary Arts Festival's Open exhibition! To celebrate the exhibition's 10th year, we have introduced a new way of working and challenged ourselves to diversify the exhibition and I couldn't be happier with the result.

The stellar judging panel and the quality of work superbly curated by Marie Jones has really taken the annual exhibition to the next level. I am delighted to see that the inclusion of performance, animation and film submissions has been a welcome addition and has created a new opportunity for a wider variety of artists.

Due to ongoing Covid-19 restrictions, we are sadly unable to present any live performance, but I hope that the relationships we will develop with the exhibiting artists and performers will create new opportunities within Culture Warrington's programme in the future.

I would like to say a special thank you to Arts Council England for their financial support, as well as a personal thank you to Marie for her vision and energy. I would also like to thank the judges for their time and expertise, and our volunteer Derek Dick for working with Culture Warrington staff against the clock and Covid constraints to bring the show together.



## WCAF20: ART OF ITS TIME



From the town  
which was first  
to bring art to its people  
in a public museum  
and library combined  
Comes art from the best  
of the region's creatives  
contemporary.  
modern.  
Art of its time.

It's a visual feast:  
It's a festival open  
to challenging 'normal'  
raising the bar  
from paper to pixels  
performance to sculpture  
from street art graffiti  
to 3D AR.

Since 2011  
Nurturing talent  
providing a platform  
shaping careers;  
Creating debate  
provoking reaction  
dividing opinion  
Art of our years.

From Hill to McLeod  
To Jones the curator  
ever evolving  
adapting to change  
At a time when the world  
has put a curfew on culture  
Warrington brings you  
Art of its age.

For the year 2020  
We've ripped up the rule book  
step forward all art forms  
come - take a bow  
Abstract, aesthetic  
dynamic and fluid  
vibrant, absorbing  
Creations for now.

From the town  
which was first  
to bring art to its people  
in a public museum  
and library combined  
Comes art from the best  
of the Nation's creatives  
contemporary.  
modern.  
Art of its time.



### Video link

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To celebrate the 10th anniversary of the Warrington Contemporary Arts Festival we asked Darren Jeffries to write a poem to go alongside a video highlighting the past 10 years of the festival. Click the video link above to see the full video. **Image:** Evanescent by Jessica Goodson. On show as part of WCAF Open 2020.

Poem by Darren Jeffries



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A word from some of this year's judges...  
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**Mariama Attah**

Curator, Open Eye Gallery, Liverpool

Click here to listen to Mariama talk about one of the  
the winning pieces Home Soon Come by Hope Strickland.



Mariama Attah is a photography curator and editor with a particular interest in overlooked visual histories, and using photography and visual culture to amplify under and misrepresented voices. Mariama is curator of Open Eye Gallery, Liverpool. She was previously Assistant Editor of Foam Magazine. Prior to this, she was Curator of Photoworks, where was responsible for developing and curating programs and events including Brighton Photo Biennial and was Commissioning and Managing Editor of the yearly magazine Photoworks Annual.

<https://openeye.org.uk/>





## Chris Bailkoski

### PROFORMA & Soup Kitchen Director, Manchester

As an independent curator, my passion for art is in the introduction to new artists and their work, usually through studio visits and exhibitions. However, the current circumstantial shift to the digital experience of viewing art has uncovered a new creative landscape that is equally daunting and exciting. With artists embracing this shift, the quality of current North-West practices was evident in the strength of submissions to this year's WCAF20 Open.

In the selection process, there were works created directly in response to the issues of today and works created before these times. What resonated strongly through this process was artwork that explored timeless and universal subject matter; movement as a politically charged act, beauty in our everyday experience, the mundane as aspirational, the symbiosis between the real and the virtual worlds, humour in perseverance, and personal histories as living archives.

Usually working in non-traditional gallery spaces with a small number of artists, I am intrigued to view all the selected artworks in this expansive exhibition within the grand Warrington Museum and Art Gallery. This impressive feat, curated by Marie Jones, and I am thankful that Jones invited me to select these thought-provoking artworks alongside some of the North West's leading curators. After the enforced inability to meet artists in their studios or visit galleries, it has reignited not only my passion and excitement in viewing new artwork, it has reinforced the belief that Contemporary Art in the North-West is among the most relevant currently made in the UK.

Chris Bailkoski is a curator and arts venue operator who develops collaborative practices with artists to create dynamic exhibitions and events in both galleries and non-gallery spaces, predominantly focusing on grassroots visual and musical artists in the North-West UK region.

Establishing PROFORMA in 2017, a non-profit curating platform to support artists and curators, he has created a range of projects in Greater Manchester, London, Lancashire, Germany and Venice. This has included exhibitions and residency programmes at The Dancehouse Theatre, Manchester, The Manchester Contemporary, SET Space, Dalston, Abingdon Studios, Blackpool, an annual residency at Begehungen art festival in Chemnitz and 6 week residency programme at Corte Supernova during Venice Biennale 2019.

Since 2010 he has been Co-Founder and Director of Soup Kitchen, Manchester – a bar and multi-use event space, producing an extensive grassroots live music programme, artist-maker exhibitions and diverse clubbing events.

**[www.proforma.org.uk](http://www.proforma.org.uk)**  
**[www.soupkitchenmcr.co.uk](http://www.soupkitchenmcr.co.uk)**





## Paulette Terry Brien

Grundy Art Gallery Curator, Blackpool

Thank you to Marie and Leah and the team at Warrington Museum and Art Gallery for offering me the opportunity to be part of the selection of this year's Warrington Open. With over 280 visual art category applications for myself and my co-selectors to consider, it was no easy task. I was really impressed by the quality of thought and detail that had gone into the proposals; by the passion and commitment that the artists showed to their practice, and by the flexibility and innovation of their ideas. It has been encouraging to see that, even in these challenging times, art continues to be an important and necessary tool to share stories, ask questions and to help us make sense of the world around us. Thank you to all of the artists for their submissions.

Paulette has been Curator of Grundy Art Gallery, Blackpool since November 2017. Founded in 1911, Grundy Art Gallery draws on the contemporary context and heritage of Blackpool to deliver an ambitious exhibitions and events programme. Prior to commencing this post, Paulette was involved in the inception and delivery of several artist-led initiatives based in Manchester, including The International 3, of which she was co-founder and co-director. Over 17 years, The International 3; which ceased operating at the end of 2017, presented a year-round programme of exhibitions and events both on and off-site, as well as representing artists and participating in national and international art fairs. The International 3 was also the Curatorial Coordinator of The Manchester Contemporary art fair from 2010-2017.

Additionally, over the last 25 years, Paulette has worked part-time and as a freelancer for a range of other organisations including Arts Council England and Creative Industries Development Service. Paulette is regularly invited to deliver presentations within academic and professional development settings, has been a judge for several art prizes and open submission exhibitions, has acted as an artist's mentor, and is a steering group member for The Manchester Contemporary. She has written articles, critical texts and catalogue contributions for Axisweb, a-n, Manchester Art Gallery, Touchstones, Rochdale and Drawing Room, London, among others. In 2016 Paulette was awarded an MPhil from Manchester Metropolitan University for her Postgraduate study of the curatorial condition of the contemporary art fair.

[www.grundyartgallery.com](http://www.grundyartgallery.com)





## Jane McLean

### Cheshire Dance Creative Director

It has been a privilege to be part of the Warrington Open Contemporary in 2020. I was excited at the diverse and cross-art form nature of the applications and about the opportunity for dance and performing artists to be involved for the first time. At a time when dance artists are increasingly exploring different modes and venues of presentation for dance, the Warrington Open Contemporary offers a platform for experimentation and the development of new partnerships and opportunities. It's also a chance for new audiences to see dance in a place they might not expect it.

The quality of the work in the open and of the prize winners is excellent and I'm sure those who experience the pieces will be moved and provoked by them. 'Neverland' by Dance Artist Lauren Tucker is the winner of the residency this year and I very much look forward to seeing how the work develops with the support and space offered. The work is ambitious and relevant – exploring young people's relationship with technology and social media – and Lauren creates an alternate reality for us all to immerse and question ourselves within.

Creative Director Jane holds a first class BA(hons) in Dance with Nutrition, an MA Dance (Distinction) and is a former Bradbury Prize for Performing Arts and Mary Zempke prize holder.

Jane first engaged with Cheshire Dance as a student and freelancer in 2006, before becoming Dance Development Artist for Cheshire West and Chester in 2013. In September 2016 Jane became Creative Director.

Jane is passionate about inspiring people from all walks of life to create, learn and experience dance and particularly enjoys working collaboratively and in partnership with other artists and organisations. As a freelance dance artist and capoeira practitioner, Jane has taught, performed, created and played in London, France and the North West, and has enjoyed challenging projects and performance roles. Jane is also a visiting lecturer at the University of Chester. To get in touch with Jane, click here.

<http://www.cheshiredance.org>





## Matthew Pendergast

Curator and Deputy Director at Castlefield Gallery, Manchester

I'm writing this in lieu of being able to take part in the usual public launch where I may have been called upon to say a few words. It is customary on such occasions to say what a pleasure it has been to take part in things like this and I am well versed in the pleasantries that convention dictates. To the extent that it's sometimes hard to cut through such pleasantries, especially when you are not addressing people in person. It is harder to convey the nuance of your feeling in print, without the empathy and connection you immediately get when face to face with other people. So you will just have to believe me when I say, it was more than a pleasure... it was emotional!

Wading through several hundred entries giving each equal attention might at first seem to be a daunting and tedious task. Perhaps it's this global pandemic, perhaps it has something to do with being locked up for so long and not being able to 'see' any art works. Perhaps I'm going soft somehow but all I can say is that this has been an emotional experience.

Looking at entry after entry of intelligent, heartfelt, skilful and sincere work. Which in turn or sometimes simultaneously was thought provoking, humorous, nostalgic, weird, political and personal. In places there were references to people's personal situations, their mental health, their community, the domestic and the fantastic in this strange country of ours. There were repeatedly moments when emotion over took any distanced assessment of quality. Reminding me that one of arts great lessons is that our individual concerns and worries, no matter how trivial or tragic, can be shared.

Many of the works that moved me won't make it into the final exhibition - there simply isn't enough room. There are some people who might quite rightly argue that open calls are not the best way to judge or to be introduced to an artist's work, and there is some truth in that. It is in many ways better to get to know an artist and their work over a period of time, to visit their studio or their set up at home. To see the work in the flesh rather than via a few digital images and to talk at length, rather than trying to ascertain their thinking about their work from a short written statement. There are though, many positives to the open call format. You are always guaranteed a few surprises for one. There will no doubt be artists whose work you already know, but then there will also be many that you might not have otherwise got to know about.

Another interesting thing about an open call (well one that doesn't have any thematic criteria) is that the works are presented free of any predetermined theme or concept, the result is that you get a general snap-shot of what artists are doing and what their interest are. Whether directly or indirectly seen as a whole the entries form an expression of our shared time.

There will of course be recurring patterns and themes that emerge, threads that can be weaved through the works. Whenever art works are brought together for an exhibition they speak to each other. Guest curator Marie Jones will have had the pleasure of drawing out some of these narratives for visitors whilst working alongside operations manager Mike Roberts, and volunteer Derek Dick to install the exhibition at Warrington Museum & Art Gallery. Giving you ways to navigate the works on display. Ultimately though their meanings are multiple and it is up to you to have the final say. It's worth remembering though that the best works remain open somehow, never fully resolved. Viewing the works through the lens of recent events will also have an effect on how they are experienced. Whether conceived prior to it or in response to the restrictions imposed by Covid-19, seeing 'Tomorrow we go to Big Tesco' emblazoned on a banner by prize winner Tara Collette, takes on a new light when going to 'Big Tesco' truly is one of the most exciting things we get to do these days. Incorporating logos and phrases from everyday life into trade union style banners Collet's work speaks directly to us about the world we live in, with a particular humour and intelligence.

All the judges were struck immediately by the calm yet persistent beauty of Home Soon Come, (2019) by Hope Strickland. If not already clear, the recent Windrush scandal and the ongoing efforts of the Black Lives Matter movement add emphasis to the importance of artists telling stories like those found in Strickland's work. I look forward to seeing and learning more about the lives, memories, people and places that feature in Strickland's work in her solo exhibition which will be part of the festival next year.

It has also been exciting to be part of panel with such diverse knowledge and experience, selecting works from an increased number of categories including this year for the first time dance, spoken word and performance. I would like to wish Lauren Tucker the best of luck with her residency at Pyramid Arts Centre and I hope it will be an opportunity for her to continue to develop Neverland and her other projects and most of all I hope to get to experience some of her work first hand in the near future. I would also like to congratulate all of the selected artists in the exhibition but honestly the real lucky ones are you and I, who finally get to see the work in the flesh.

Matthew Pendergast is a curator based in Manchester, UK. He is curator and deputy director at Castlefield Gallery, established in 1984 as Manchester's first public art gallery dedicated to contemporary visual art, where he works with regional, national and international artists at all stages of their careers. He has delivered multiple self-initiated projects including: Hankering for Classification, New Art Spaces: Federation House (2014) co-curated with Elizabeth Wewiora; Rule of Three, Islington Mill (2013) co-curated with Jeni Holt Wright; and in 2011 he completed a Curatorial Residency at 501 Art Space, Chongqing, China. He previously worked for Centre for Chinese Contemporary Art (CFCCA), Manchester.

<https://www.castlefieldgallery.co.uk/>



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A word from this year's guest curator...  
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## Marie Jones

### Artist & Curator, Warrington

A massive thank you goes out to all of who entered this year's Warrington Contemporary Arts Festival Open Exhibition. In total we had over 400 submissions and I loved every minute of watching them roll in, getting to know all of the work in more detail and later the artists themselves. We were able to accept an amazing 115 works to include in the show and I wish we had room to squeeze in more!

A massive thank you also to the 6 wonderful judges who took their time on selection and in carefully choosing the 3 winners. These past few weeks have been busy for many of us with spaces re opening, people returning to work, some being part time due to furlough and I really appreciate everyone's time that has been put into this show whether you have applied to it, installed it, judged it, lit it or spread the word about it.

Throughout the whole process I have felt a little guilty using the term curator, especially when working alongside those who do it as their profession. It is not something I am trained in however I do often curate my own shows and several international group shows. There are many Artists who now take on this role of curator and I've been wondering whether it's time we assign a new name to those that do. Differing curators often place the term they specialise in-front of the word for instance, art curator, renaissance curator. In science they have biocurators. Curatist, a combination of the words Artist and Curator sounds a bit too elitist, perhaps it's a simple combination of the words to make Curartor, just slipping and extra 'r' in to give a small nod to those in the know!

It's a great experience to be on the other side of such an event and I have a deeper understanding of the whole process that will be helpful for myself and my peers going forward.

Congratulations to the 3 winners, Tara Collette, Hope Strickland and Lauren Tucker whose work the judges spoke very highly of. I'm very excited to see how your practices develop over the coming year with the help of these prizes and support from Warrington Museum & Art Gallery.

I hope you all enjoy the show and for those who can't make it in person, I hope this interactive publication in some way makes up for it during this strange time.

Marie Jones was the winner of the 2018 Warrington Contemporary Arts Festival Competition and in 2019 had her inaugural solo show at Warrington Museum & Art Gallery, 'Lets Get Stuck in Traffic!'

Jones works full time on her practice in her studio next door to the Museum & Gallery in Warrington and has recently been named winner of the 2020 Vlieseline Fine Art Textiles Award for the Innovative Use Of Textiles in Fine Art prize.

Jones has an ideas led practice and is interested in: the ephemerality of the vernacular and its interpretations; our relationships to one another and the process of translating to enable empathy and our ability to look beyond limitations, expectations and probable outcomes in order to create new systems with their own eventual limitations, expectations and probable outcomes.

By using a combination of scale, colour, humour and domestic craft techniques Jones creates works such as large scale site responsive installations, wall hangings, soft sculptures, art garments and performance. This use of commonplace materials and methods of making encourages play, connection, nostalgia and the desire to touch. It breaks down barriers between the work and the audience and allows for a more direct conversation between them and the concept.

<https://www.mariejones.info>  
@\_marie\_\_jones\_



## Participating artworks...





## Chris Alton

### **A Hollywood Film in which Climate Change is Averted**

2018

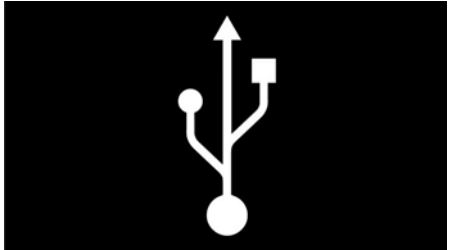
220 x 195 x 1cm W x H x D

£2500

“...A Hollywood Film in which Climate Change is Averted challenges Hollywood’s propensity towards dystopian science fiction, and suggests – as [George] Monbiot and [Rebecca] Solnit write – that we need to imagine a better tomorrow before we can start to improve our prospects.”

**NB:** Images of work are not to scale.  
Due to Coronavirus, no live performances will be taking place during the Open.





# Chris Alton

## What Mortals Henceforth Shall Our Power Adore

Film, 2020  
17:53 mins  
[Video link](#)

This video essay draws connections between; classical mythology, British colonialism, nuclear weapons and contemporary tax avoidance, via the symbol of the trident. The work frames the trident as “...a cypher for colonial intent, drawn upon by those who would subjugate others.”



# Chris Alton

## English Disco Lovers (EDL), 2012-15

Film, 2019  
14:18 mins  
[Video link](#)

A video essay on English Disco Lovers (EDL). I founded the protest group with the aim of reclaiming the EDL acronym of the English Defence League. I drew upon the history and etymology of disco as a site of musical resistance. This video essay describes the project’s trajectory.”





## Shy Bairns

### Things We Liked This Month

2020 - Present  
14.8 x 21cm W x H  
£35 each

Risograph print. TWLTM is an ongoing monthly zine project. Through these zines we publish the alternative sides of our creative practice - everything that might and does inform our practice subconsciously. This series of zines has never before been shown as a full collection. Things We Liked This Month February - July Issues. Through these zines we publish the alternative sides of our creative practice - everything that might and does inform our practice subconsciously. Content ranges from memes we've saved on our phone, exhibition reviews, television programmes that we've liked, and designs for accessible studio furniture. Each zine is printed in two colours Risograph. 28 pages approximately, staple bound.



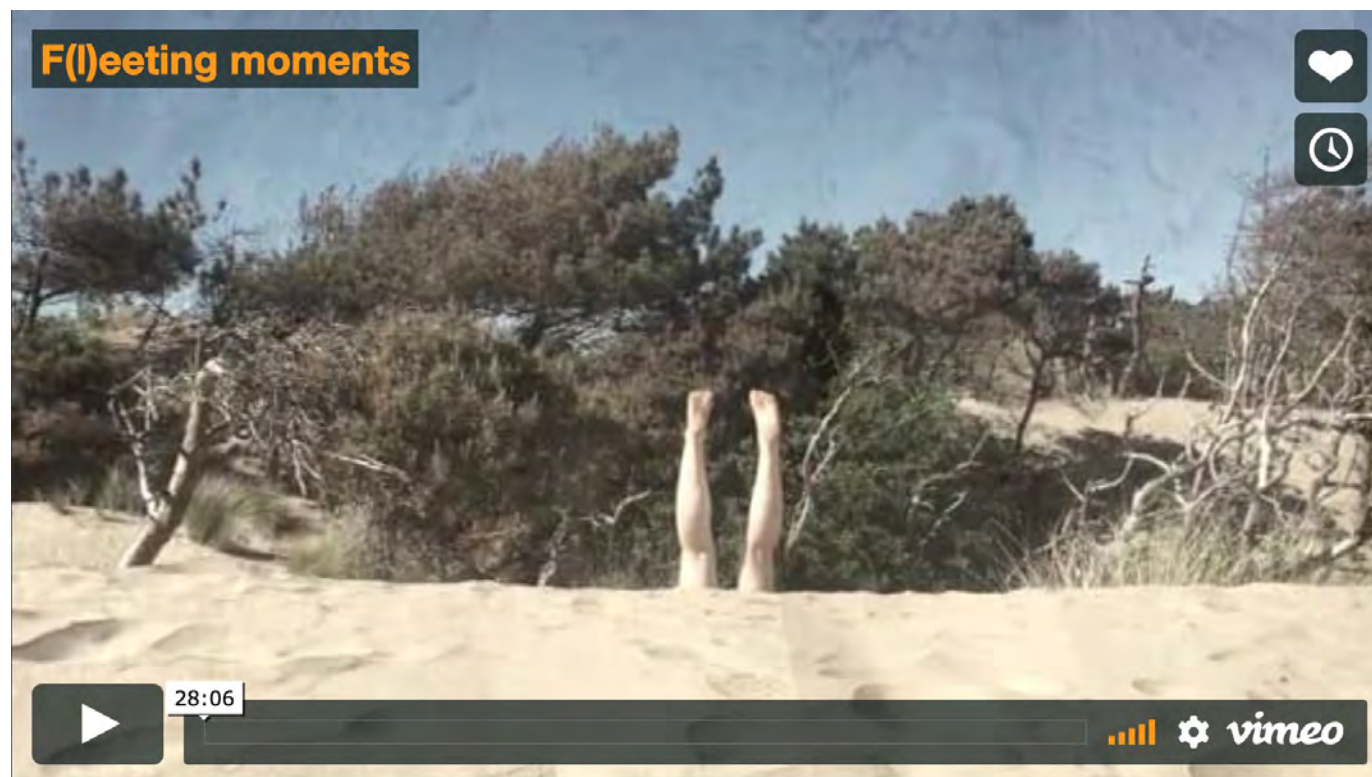
## Shy Bairns

### Shy Bairns Fill The Void

2019  
29.7 x 42 x 0.5cm W x H x D  
£100 each

Publication with supporting ephemera. Initially commissioned by Jerwood Arts, this installation looks at the often hidden process of artistic progression and makes it visible through documentation of development activities such as tutorials, workshops, group hugs and skill shares. Publication that includes documentation of the project. 64 pages, full colour print, staple bound.





## Hannah Ballard

### F(l)eeeting moments

Dance

28:06 mins

[Video Link](#)

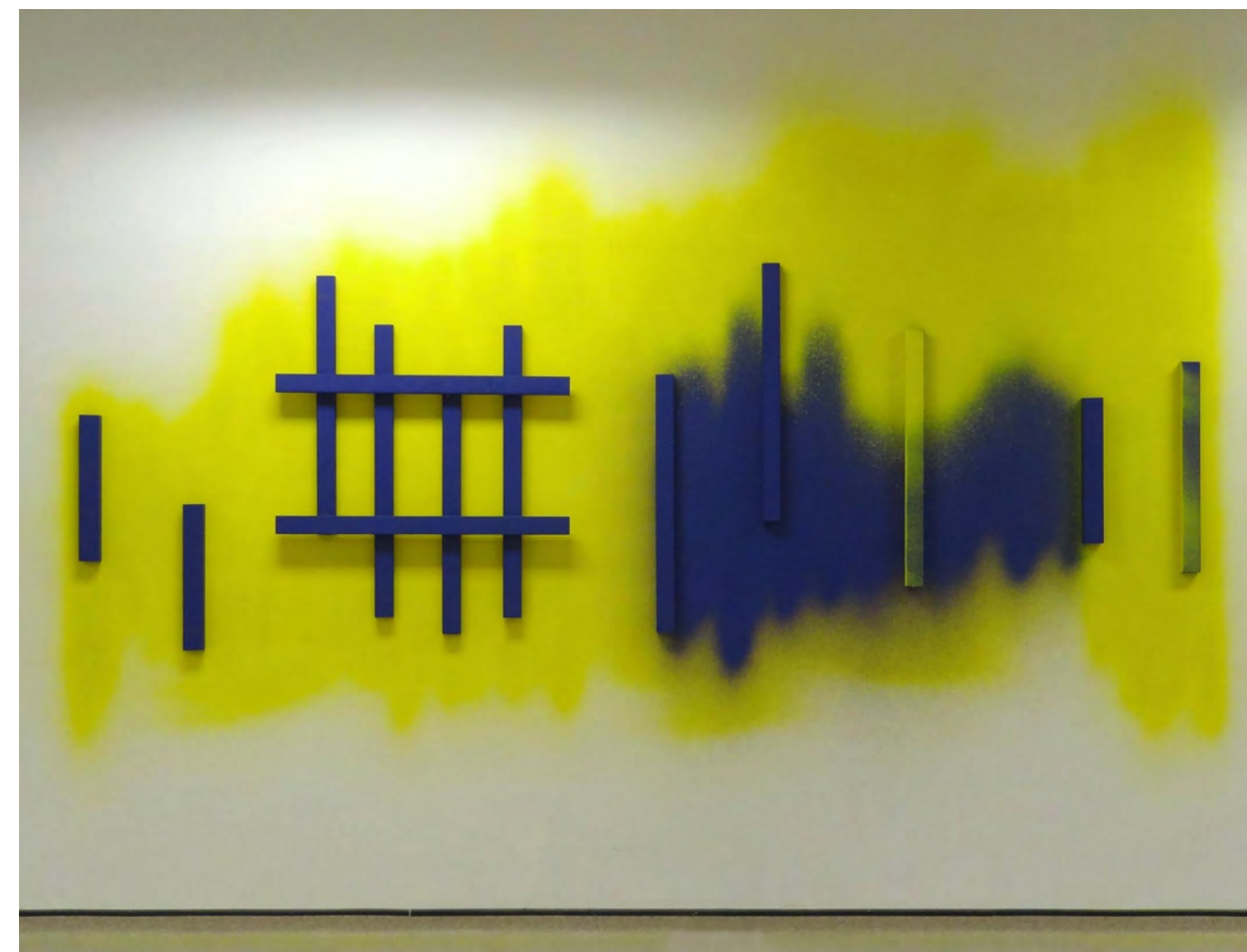
A screen dance, inspired by rhythm, time & our connection to nature & each other. Created in lockdown it emits; fastness, slowness, timewaiting, still and time gone. Time-moving, manipulating and pressuring. Time wasting, washing away, healing, loving, cherishing and time held.

Concept by Hannah Ballard

Music composed by Karen Wynne

Performed by Hannah Ballard & Greta Reynolds

With special thanks to Matt Reynolds and Anna Levin for help and support with filming.



## Mollie Balshaw

### Deconstruct Reconstruct

Painting, 2020

300 x 200 x 12cm W x H x D

£1200

This work delves into means of portraying a non-binary position in painting, finding grounds to visually explore gender outside of gender through abstraction. I am interested in questioning the very concept of the structures and surfaces on which paintings exist.





## Charlotte Barber

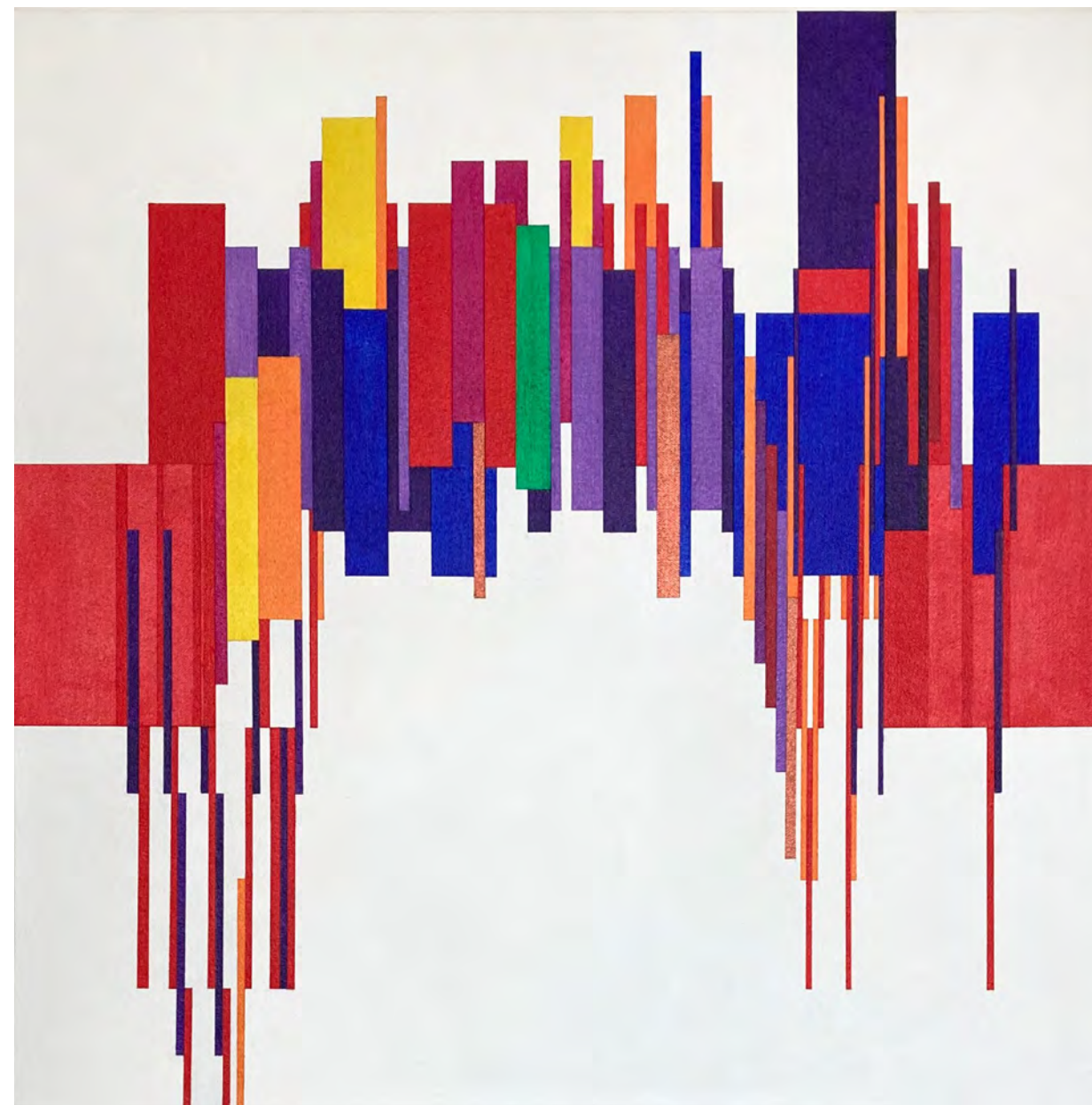
### Still Breathing

Film, 2020  
10:34 mins

[Video link](#)

An audio-visual short film made remotely and in lockdown in 2020. Exploring ambiguous grief through the seven stages of grief, at a time when COVID 19 brought the world to a standstill. All the creatives on this project worked in isolation during COVID 19, including a choir that was recorded remotely.

**Visuals:** Grace Maisiri  
**Choir leader:** Sarah Adams



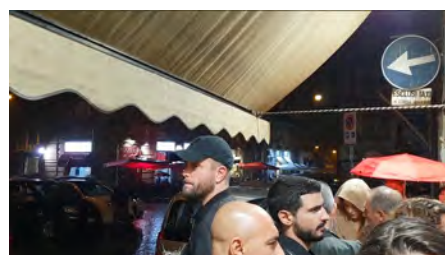
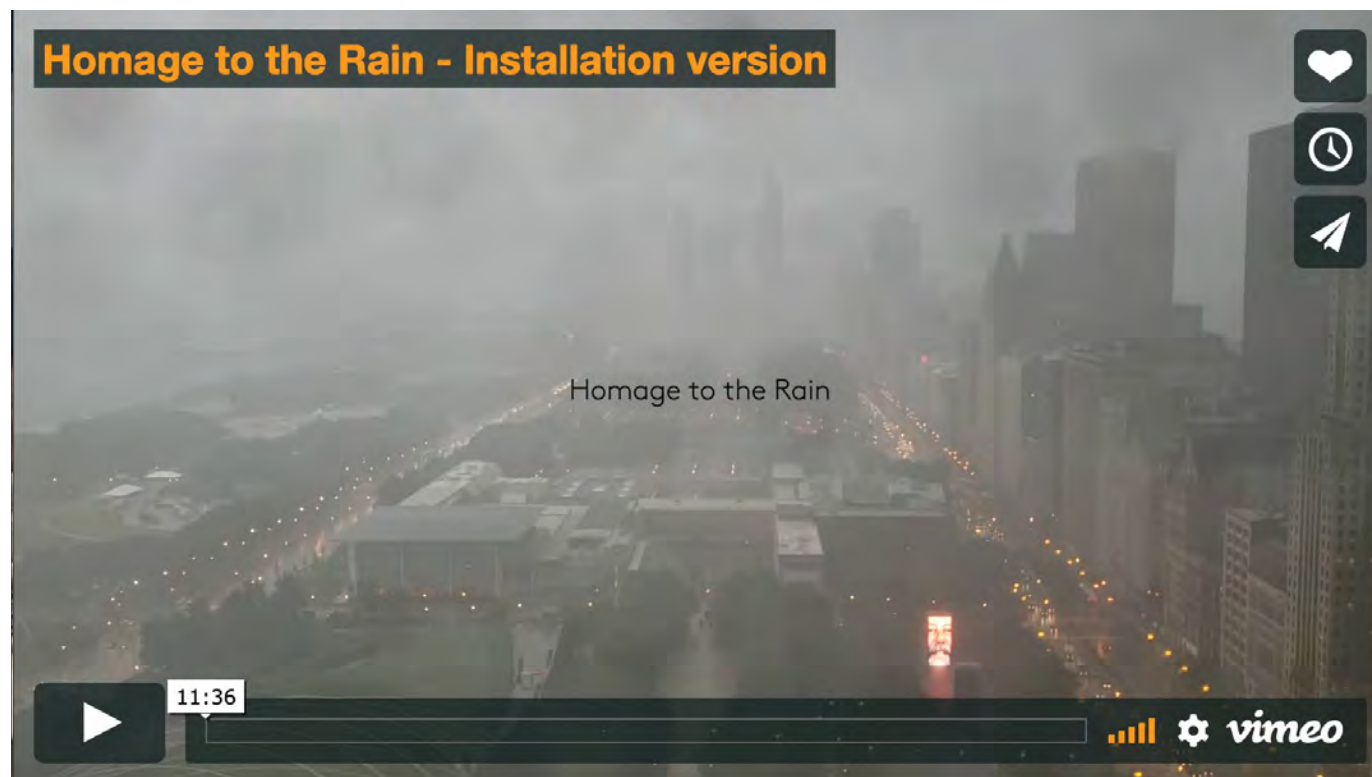
## Ali Barker

### Adagietto (Synaesthesia 176)

Painting, 2020  
51 x 51 x 4cm W x H x D  
£300

Acrylic on box canvas. My work expresses music and sound in colour, inspired by my synaesthesia (music to colour) and the music I play and listen to. This painting is my expression through colour of excerpts from Mahler's 'Adagietto' (Symphony No. 5, 4th movement).





## Antony Barkwoth-Knight, Rob Turner, Sam Healey, Conor Miller, Rebecca Rae- Evens

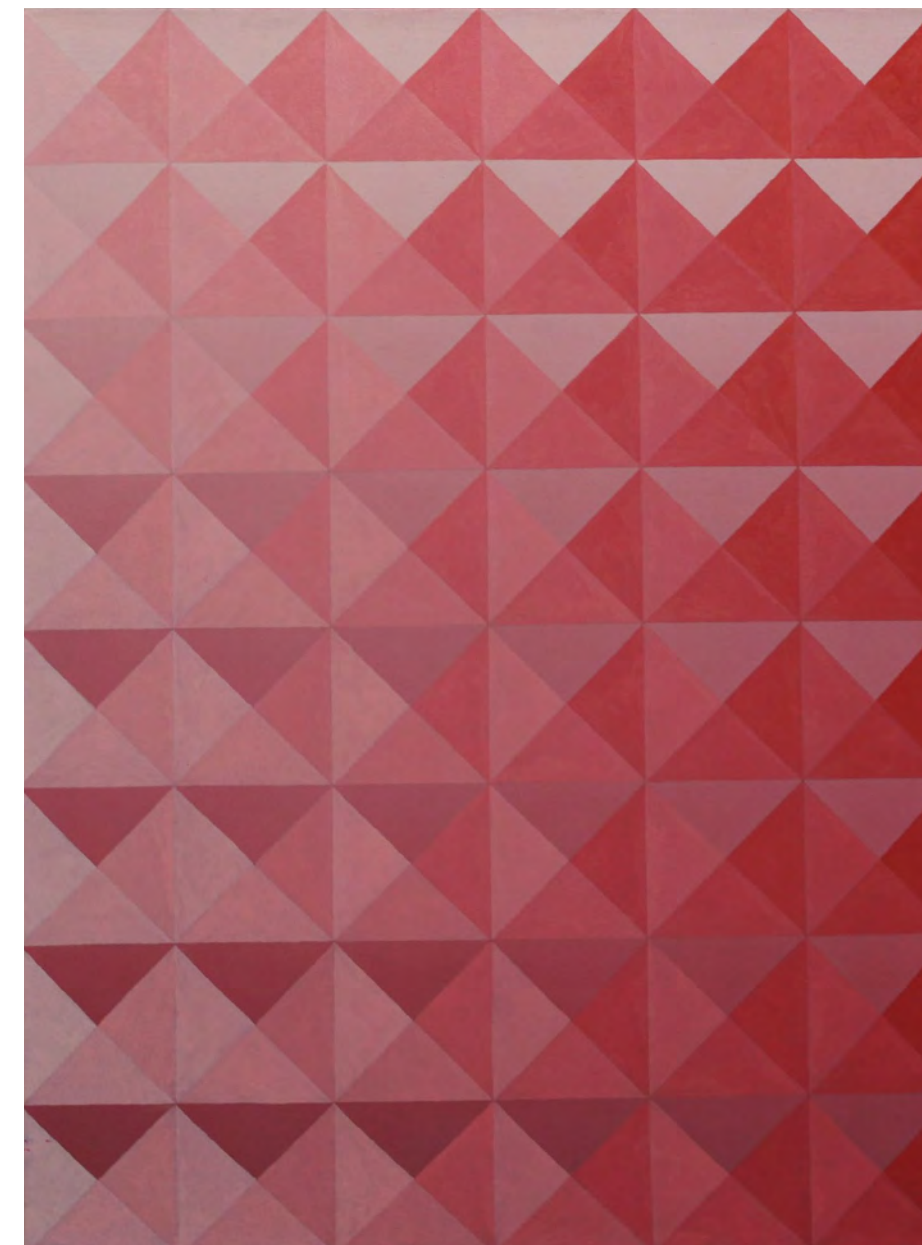
### Homage to the Rain

2019

11:36 mins

[Video link](#)

An audio visual installation celebrating rainfall around the world bringing together globally crowd-sourced footage of rain set to an original score. The piece premiered at Lightwaves Festival, Salford, in 2019.



## Stephen Barr

### Close

Painting, 2020

30 x 40 x 3.3cm W x H x D

£315

Oil on canvas. Made during Lockdown this work looks at the relationship between pattern and form, how painting uses colour and tone to represent light and shape. Shifting tones give a sense of structure on the surface creating the impression of closeness and solidity.





# Stephen Barr

## Inside

Painting, 2020  
60.5 x 45 x 3.3cm W x H x D  
£625

Oil on canvas. Made in the studio this work carries on the themes of recent Lockdown work and uses shifting pattern to create a sense of distorted form. Shapes both projects from the painting and folds in on themselves.



# Stephen Barr

## Outside

Painting, 2020  
60.5 x 45 x 3.3cm W x H x D  
£950

Oil on canvas. This work gives a sense of form and solidity whilst the ambiguous representation of scale leaves the nature of the subject open to question. Shifting light reflects and omits from the painted object and contrasted colour lends a sense of unease.





# Rebekah Beasley

## Construct

Tufted Textiles, 2019  
250 x 150 x 2cm W x H x D  
£1200

My practice draws heavily upon contrasting themes; the white cube gallery and domesticity, and femininity and masculinity. Embroidery processes have become codified as feminine. By contrast, the industrial pneumatic tufting-gun for rug making appears intrinsically masculine. Tufted Textiles using Axminster Yarns.



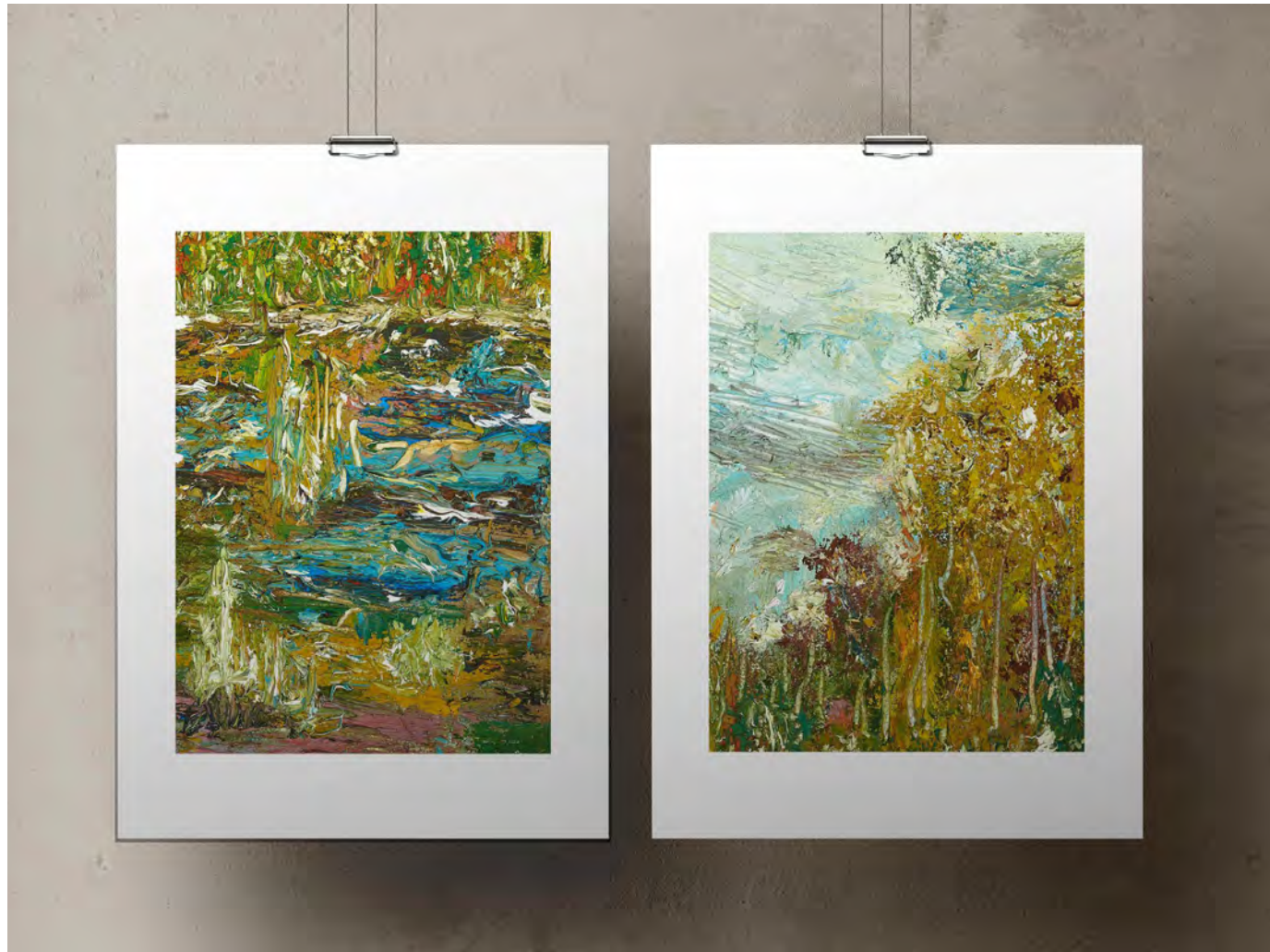
# Rebekah Beasley

## Segment

Tufted Textiles, 2018  
100 x 100 x 2cm W x H x D  
£900

Tufted Textiles using Axminster Yarns.



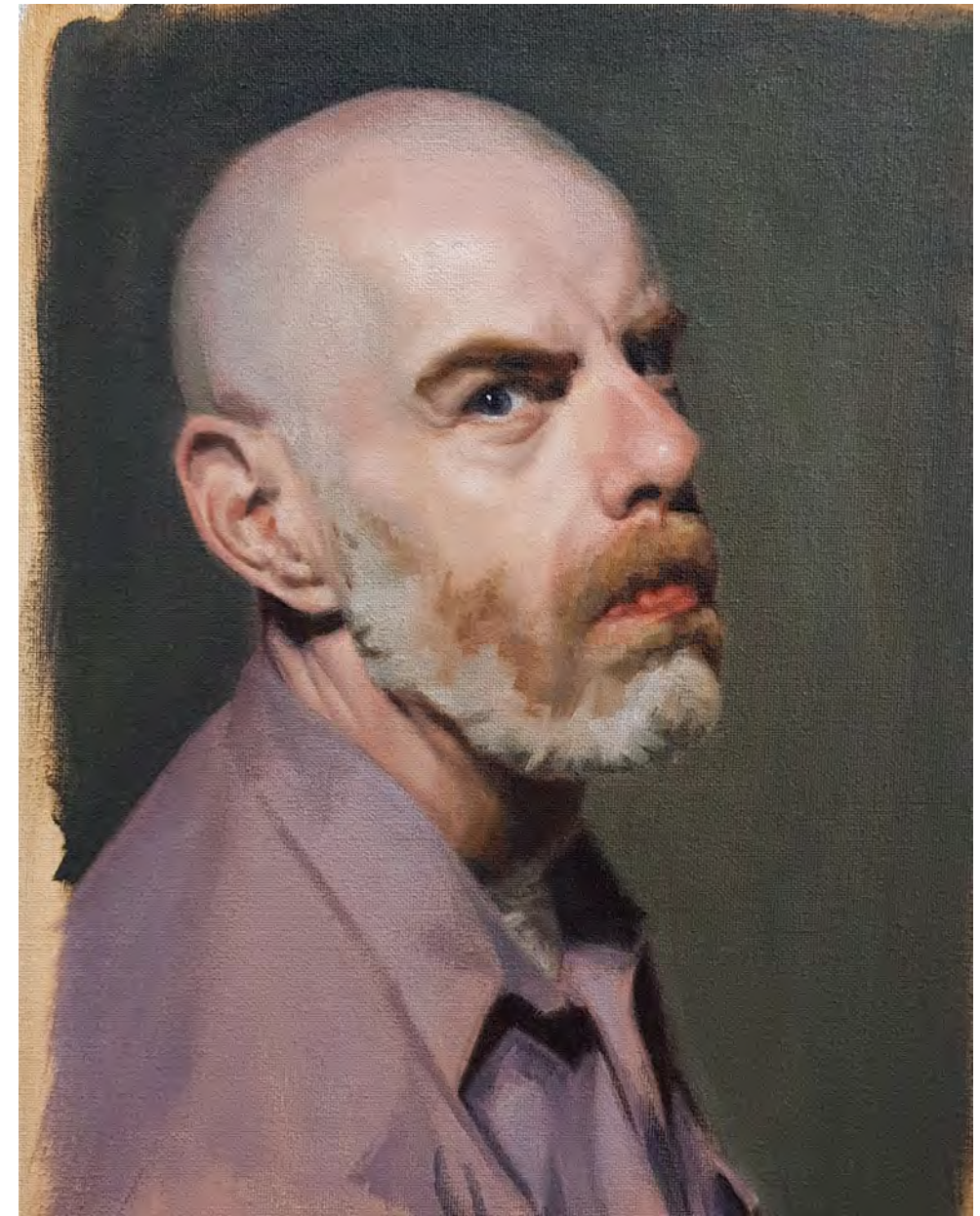


## Oliver Bennison

### An English Country Garden (diptych)

Print, 2020  
42 x 59 x 2cm W x H x D  
£200

Prints of original oil painting on canvas. Completed for a cross borders, farewell Brexit postcard project.



## Judith Booth

### Man With Beard

Painting, 2019  
30 x 40 x 2cm W x H x D  
£500

Oil on canvas. Painted using a limited colour palette in a realist style. I was drawn to the intense gaze which connects you to the sitter.





## Emily Bourne

### Grandad

2020

32.5 x 52 x 32.5cm W x H x D

3d structure 4 sides painted acrylic on bricks this piece is about the progression of my Grandads life. Each brick symbolises experiences and stages of his life and how each of these built his personality from childhood into adulthood.

## Marie Brenneis

### Fanfaron

Sculpture

125 x 150 x 125cm W x H x D

£1300

Polystyrene, plaster, urethane, sugar strands & wood.







Harrop Fold Secondary school Academy art room.

## Jack Brown Clock Covers

Installation, 2020  
100 x 100 x 20cm W x H x D

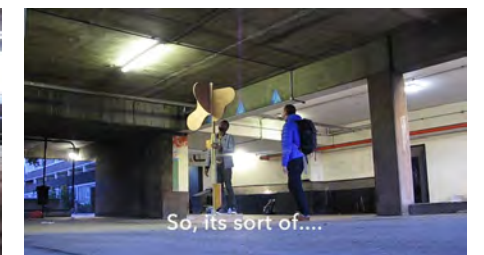
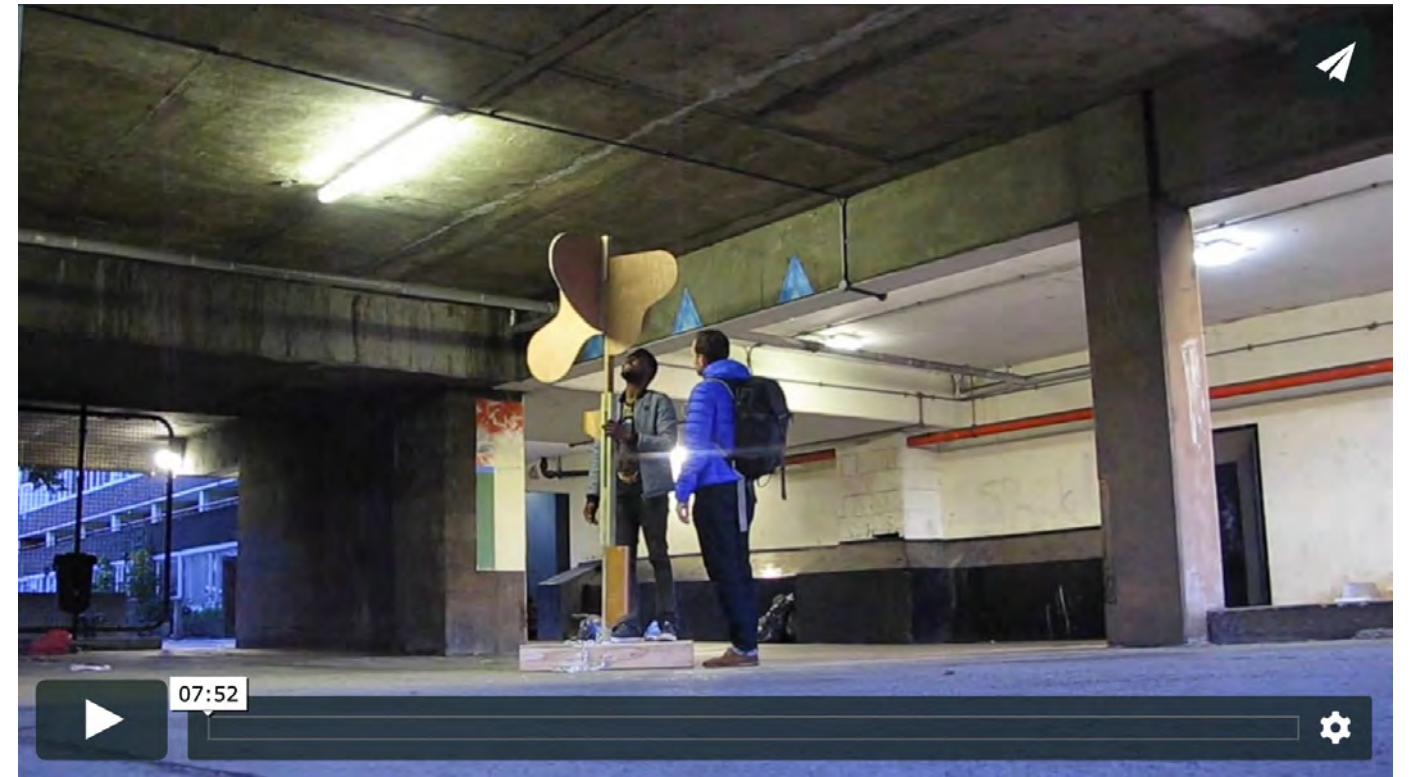
Three clock covers for three clocks. One clock is in a former Mill, one is in a classroom, one is in the office space of a museum. Once gifted, their new custodians can use them to mark occasions, remove measured time, reveal the clocks potency or listen to its tick.



Flat 405. Paragon Mull. Ancoats.



Manchester Art Museum office space.



## Jack Brown Standing Sculpture

Film, 2019  
7:52 mins  
[Video link](#)

This artwork was left in a car park for a weekend. It had a sign on its base that read 'pick me up, hold me for a while, put me down'. It was broken, repaired, held and put down, becoming a totem for exchanges and ideas around class, public space, play and abandonment.





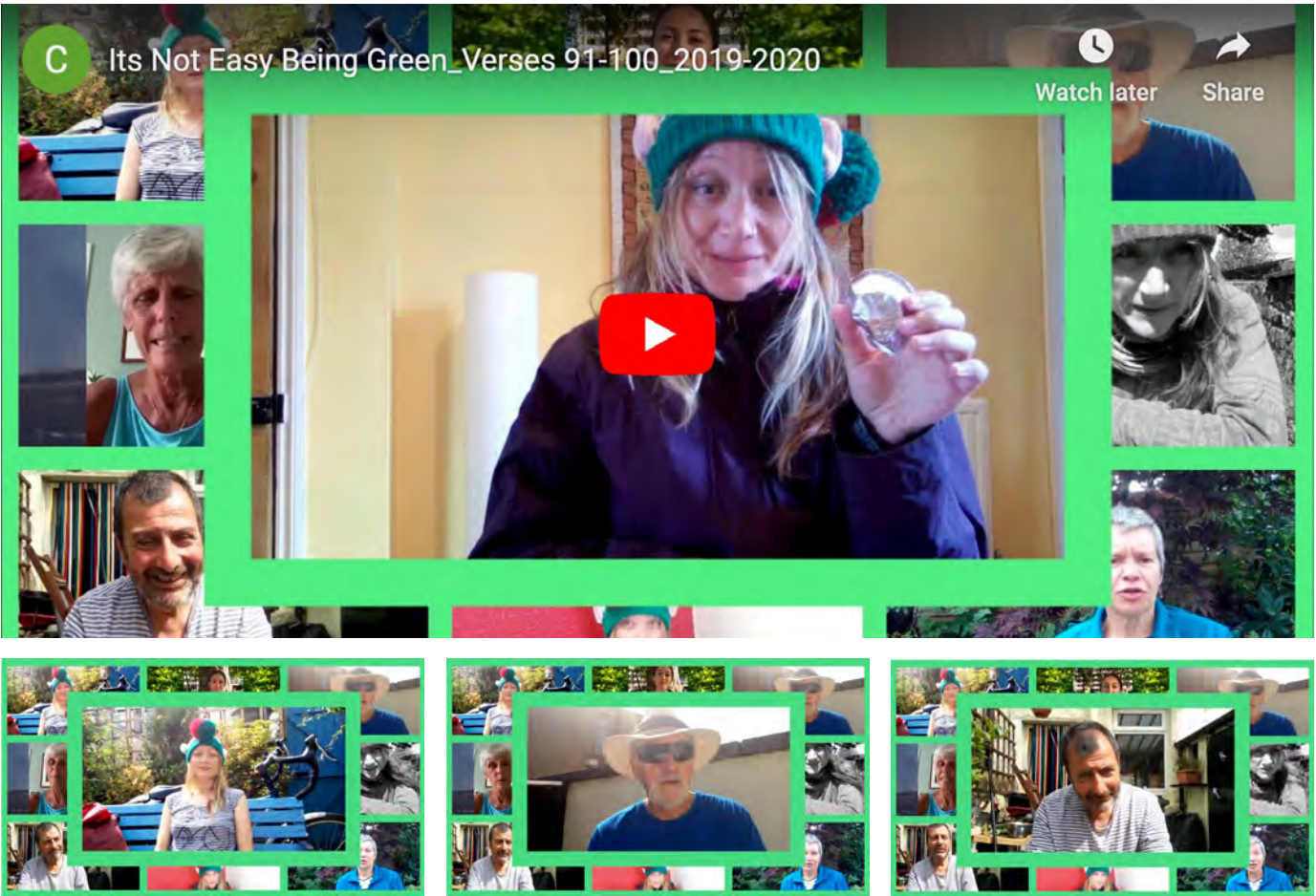
# Bruxism

## Ochten

Dance, 2020

[Video Link](#)

Ochten is a highly physical dance insight into the aspects of tension and collision. Two performers explore how it feels to fill themselves with palpable tension until they cannot contain their stillness and erupt into a whirlwind of physicality and sensitivity.



# Caroline Burrows

## A Year of Trying to be Environmentally Friendly: It's Not Easy Being Green' Verses 91-100

Spoken Word, 2020

3:34 mins

[Video link](#)

For a year, 16th Sept 2019-Sept 16th 2020, I've been writing a verse a day about leading a more environmentally-friendly lifestyle, documenting successes and failings on Twitter/IG. During lockdown I have created social engagement creating YouTube videos with guest speakers.





## Clinton Cahill

### Fetch

Painting, 2020  
75 x 105.5 x 1.5cm W x H x D  
£800

Oil, graphite, charcoal, crayon, gesso, canvas. Hung from a baton. A stick stuck in a dead tree by a track, 1979, Honesdale, Pennsylvania. Memory evoking feelings both of inhibition and ecstatic freedom. The image involves multiple acts of retrieval.



## Tony Carlton

### Winter Trees, Lost In a Forest

Print, 2020  
60 x 120 x 1cm W x H x D  
£360

Woodcut print on Japanese Shoji Natural Paper.

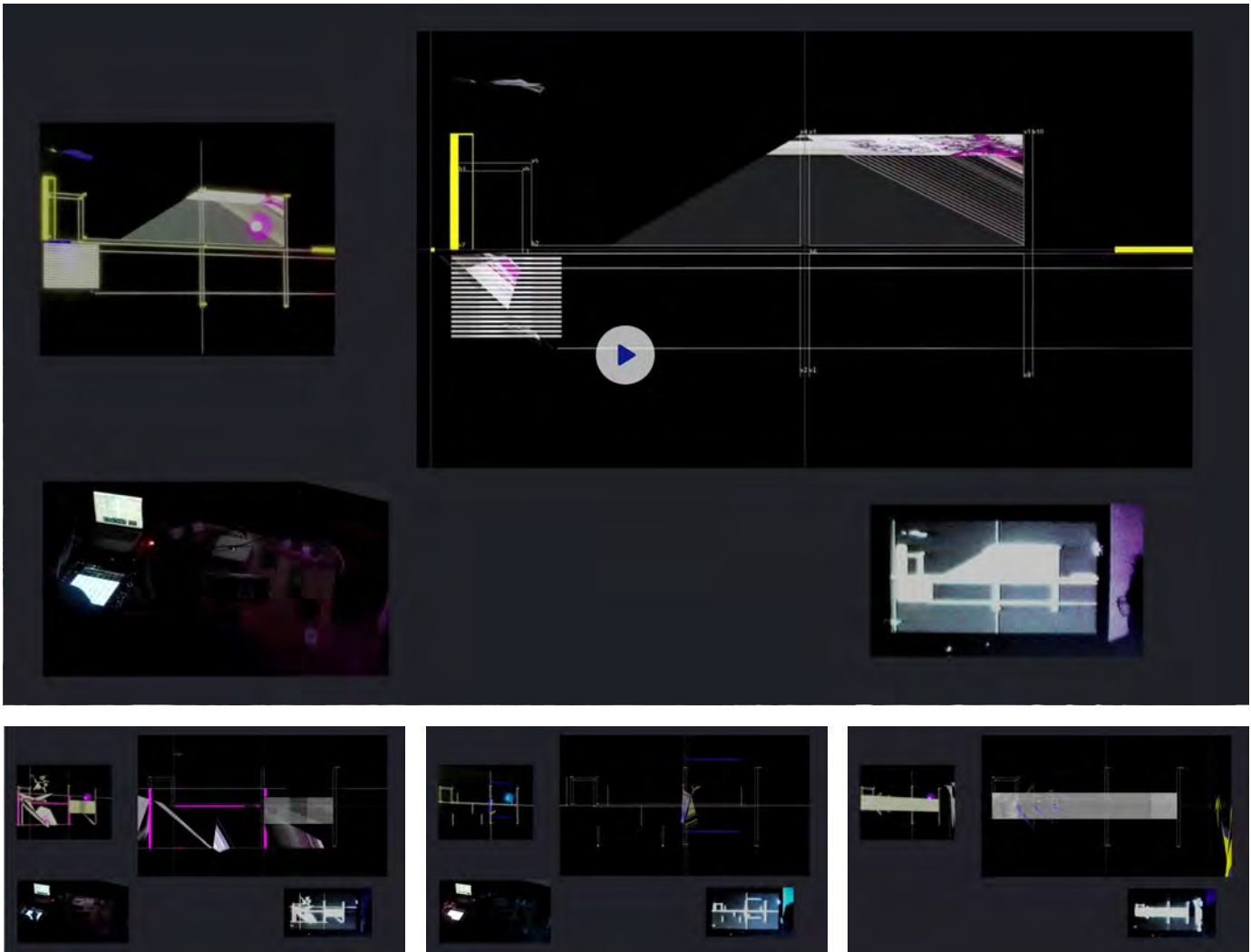




Tony Carlton  
**Summer Garden**

Print, 2020  
 95 x 65 x 1cm W x H x D  
 £340

Woodcut print on Japanese Shoji Natural Paper.



Oli Carman & Mark Pilkington  
**Synergies**

Performance, 2020  
 6:15 mins  
[Video Link](#)

Synergies (2020) is a collaborative work by Dr. Mark Pilkington and Dr. Oli Carman that investigates the integration of sound and images in the composition of electronic music. Code is used to form a graphic score in motion that is representative of the musical events.





## Oli Carman & Mark Pilkington

### Dialogues V2

Performance, 2019

9:23 mins

[Video Link](#)

Dialogues V2 is a collaborative audio visual work by Oli Carman and Mark Pilkington that investigates the integration of sound and images in the composition of electronic music. Code is used to form a graphic score in motion that represents the properties of electronic sounds.



## Tara Collette

### Greggs

2018

86 x 83 x 1.5cm W x H x D

£300

Cotton drill, satin & applique. My work is often highly associated with working class lifestyles, this banner is a glorification or even a shrine of the first ever job I had which I worked for 4 years.





Warrington Contemporary  
Arts Festival Open 2020 Prize

**Tara Collette**  
**Unhappy Meal**

2020  
58 x 83 x 0.2cm W x H x D  
£300

Cotton drill and applique.  
This banner was made during  
the coronavirus pandemic.  
I felt sad when McDonald's  
reopened as it had previously  
been a place I enjoyed visiting  
but since the pandemic it has  
lost the appeal to me.





## Tara Collette & Dave Bailey

### Big Tesco

2020  
58 x 83 x 0.3cm W x H x D  
£400

Cotton, satin and applique. This banner was made during the coronavirus pandemic in collaboration with illustration artist David Bailey (over e-mail). We wanted to show the idea of a Tesco shop becoming the highlight of the week, the thing to look forward to the most.



## Sarah Connell

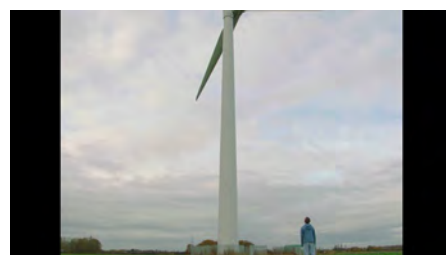
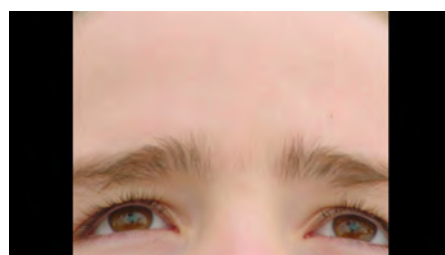
### Perennial

Photography, 2020  
30.5 x 40.5 x 2.5cm W x H x D  
£145

Perennial is a botanical study completed during Covid 19 lockdown (April – June 2020). I created negatives from specimens I collected during my morning walks. Unable to access my usual darkroom I utilised my negative scanner to examine the individual specimens photographically, resulting in a resolved body of work containing over 600 images. The series harnesses light to reveal the specimen's hidden truth, as incredible geometric patterns and shapes emerge from the darkness.

As nature emerges from the shadows, the series provides the audience with a contemplative space to question their relationship with nature and the natural world that has been overlooked and taken for granted.





## Alice Cornelia

### So Perfect It Frightens Me

Film, Director's cut, 2020  
7:48 mins

The film is a child-like processing of the world. It explores the intense nature of childhood obsessions and where they can transcend us. Through peculiar child landscapes, a young boy experiences a wrestle with anxious feelings, intensified by an obsession with a wind turbine that becomes a haunting metaphor for his psychological state. A space is created for a disconnected young person to move through emotionally, and for us to endure it with him. A recurrence of visual motifs creates a cyclical quality. There are trails of thought or reality, of processing sounds, marks, and touch.

The wind turbine plays a troubling power play role representing an amalgamation of fear and control. This, along with the film's cyclical quality, delves into undertones exploring anxieties surrounding our own and social existence. The relationship echoes traditional social power-plays in working class narratives in film. But here, the emphasis on internalised psychological emotions more so than any immediate turmoil, attempts to tap into us not as individuals, but as social entities. What does it mean to exist in a particular body and how does it affect your relationship with society, yourself and entitlement outside of this cycle? It is not what the boy shows us in the film but how he processes it and what he does not suspect of himself.

**Commissioned by** Tyneside Cinema. **Supported by** Arts Council England, New Creatives North  
**Written, directed by** Alice Cornelia



## Paul Cousins

### Coastal Lights

Painting, 2019  
100 x 100 x 4cm W x H x D  
£750

Coastal Lights, acrylic on canvas, is part of Paul Cousins' Thin Air series which explores the space between land, sea and sky through direct observation, memory, imagination and the painting process.





Hi, my name is ..... I am a visual artist based in the North West of England.

As an artist I am interested in the things that have a positive and negative effect on our wellbeing and, like many during the past 4 months, I've been feeling unsure about a lot of things!

At first, I thought of this uncertainty as a negative thing but realised that often it's more about curiosity, testing and problem solving rather than feeling that I'm being indecisive, doubtful or dithering.

*not sure* is part of a collaborative testing project that looks at both my own experience of being unsure and of the people I meet.

Below are a list of some of the things I'm currently unsure about and I would like to invite you to collaborate with me, anonymously, and share some of the things that you are 'not sure' about.

I'm not sure;

- About walking around in public with a painted placard
- Whether people will talk to me, especially carrying a painted placard!
- How this project will develop and what the outcomes will be
- As a freelance artist, how much work there will be this year, next year...
- Who's going to buy the house next door
- If I can ever eat as healthily as I should
- If I could have done more

If you would like to take part, please write your message on a piece of paper and post it into the box. Your responses will form part of the project as it develops.



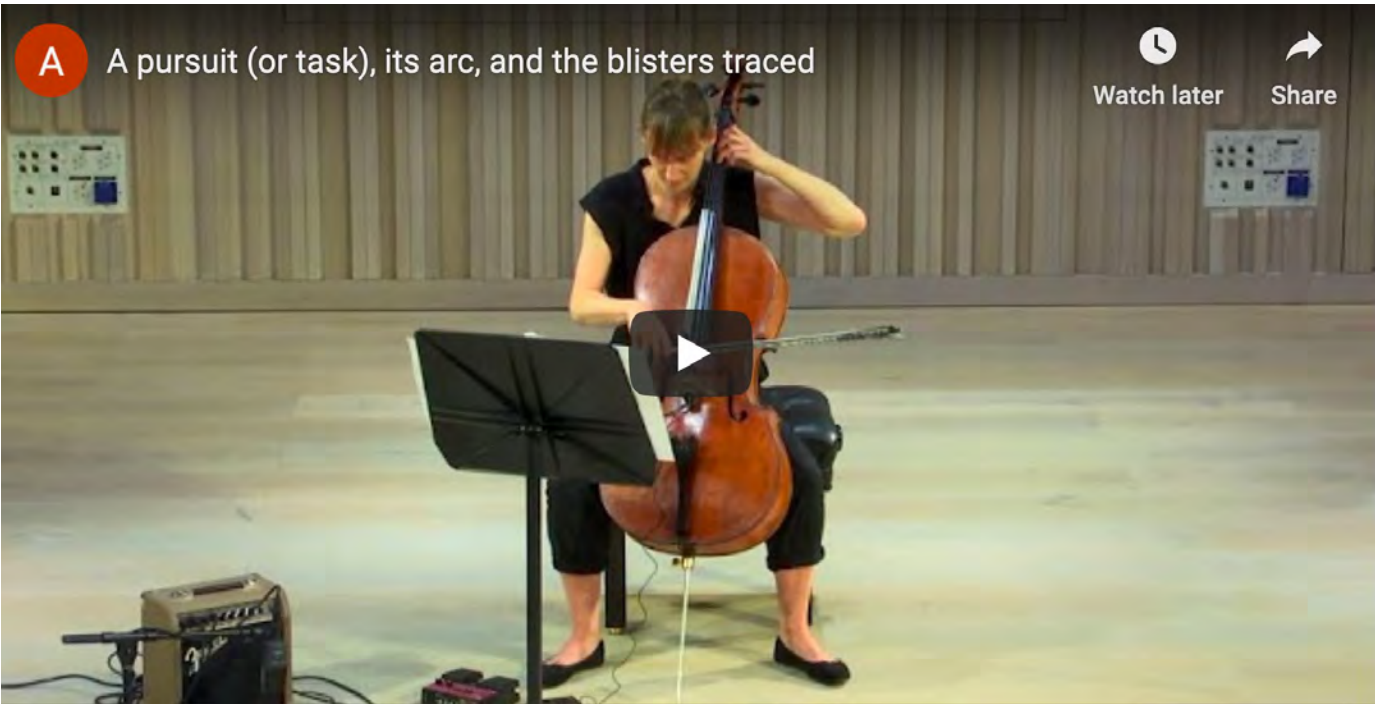
# Tina Dempsey

## Not Sure

[Click here to take part](#)

Installation, 2020  
 Print 42 x 159.4cm W x H  
 Plywood postbox 29 x 15 x 25cm W x H x D  
 Text on card 21 x 29.7cm W x H

Photograph, text & wooden post box. 'not sure' is a live project that explores and documents both the artists & the publics uncertainty. Viewers are invited to read what the artist is not sure about and submit their own messages in the post box of things they are unsure about.



# Mark Dyer & Amy Jolly

## A Pursuit (or Task), its Arc, and The Blisters Traced

Performance, 2019  
 10:18 mins  
[Video Link](#)  
 7:03 mins  
[Video Link](#)

Live piece for prepared cello and pre-recorded audio. Written for and with cellist Amy Jolly, this piece engages directly with Amy's relationship with a theme by Benjamin Britten. The established performance situation encourages instability, failure and personal catharsis. With two alternative endings, the piece reflects Amy's complicated feelings toward her ongoing commissioning project.





## Geraint Edwards

### Photo Opportunity

Installation, 2020  
122 x 189 x 122cm W x H x D  
£5000

An installation of the type commonly found around tourist hotspots and seaside towns where people stick their heads through a hole to have their photo taken against an unusual backdrop, in this case the “transparent” digital blank canvas that lies behind all physical space.



## Tina Ramos Ekongo

### Nyakim Gatwech

Painting, 2018  
24 x 39 x 5cm W x H x D  
£200

Portrait of Sudanese model Nyakim Gatwetch who attracted attention for her dark skin colour. Painting made on recycled cardboard with acrylic as sustainable art.





## Tina Ramos Ekongo

### Ella Mai

Painting, 2018  
25 x 28 x 5cm W x H x D  
£180

Portrait of English singer and songwriter Ella Mai. Painting made on recycled cardboard with acrylic as sustainable art.



## Gwen Evans

### Interrupted

Painting, 2019  
56 x 76 x 4cm W x H x D  
£340

Oil on canvas, inspired by Roco painter Jean Fragonard.





## Gwen Evans

### By The Seaside

Painting, 2019  
40 x 50 x 4cm W x H x D  
£540

Oil on Canvas. This piece references classical tropes within painting and manipulates the human form.



## Gwen Evans

### Feeling Green?

Painting, 2019  
20 x 20 x 1cm W x H x D  
£540

Oil on canvas. Central within this painting is the manipulation of the human form to create something a familiar yet alien at once.





## Gustavo Ferro

### Untitled

2018  
119 x 85 x 1cm W x H x D  
£680

Oil stick, pastel, graphite and tape on paper. The work is part of a series of drawings developed in a rented bedroom on Percy Street in Glasgow. It was snowing, the front door was broken and the walls were painted in red.



## Sarah Gallear

### Observing

2020  
31 x 39 x 3cm W x H x D  
£50

Medium format photographic negative printed as a cyanotype. This piece of work shows my observations from a walk alongside St Helens canal in Fiddlers Ferry, taken on film and printed onto created cyanotype paper this shows the ebb and flow of the landscape.



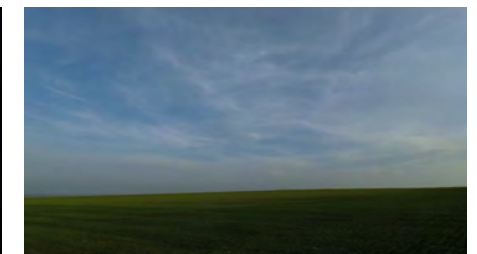
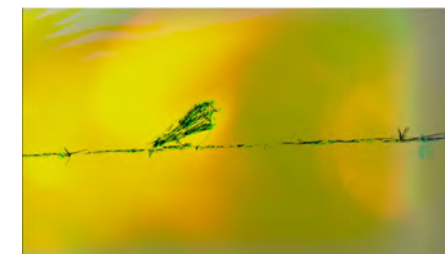


## Sarah Gallear

### Unseen

Photography, 2020  
55 x 24 x 4cm W x H x D

Triptych of cyanotype images. Created using stencil, drawing from photographs, natural and man made items found around my house and garden. My response to the pandemic and impact on my local area and the unseen effects it has left on the community in Penketh and wider.



## Parham Ghalamdar

### Birds or Borders

Film, 2020  
6:12 mins

[Video Link](#)

The film engages with socio-political subjects such as freedom of movement, in a poetic approach to depicting a state of suspension by an anti-narrative structure having no punchline to the scenes, a situation which most people have experienced during the Covid-19 disruptions.





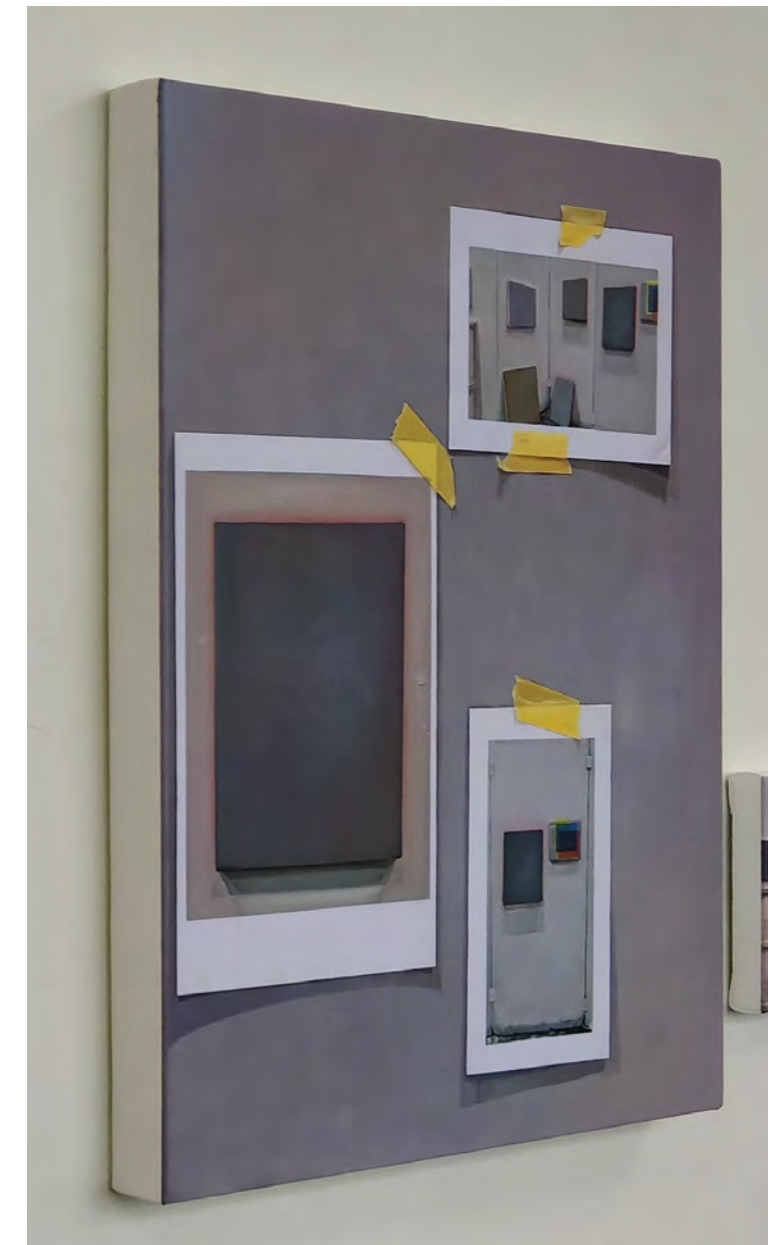
## Parham Ghalamdar & Kaveh Soory

### Situation Number One

Film, 2020  
15:34 mins

[Video Link](#)

This film is an anti-narrative attempt to tell stories one after another with no punch line, hoping that each epigrammatic scene had a good ending, anticipating to hold a situation of suspense through the film. This is a collaboration between Parham Ghalamdar and Kaveh Soory.



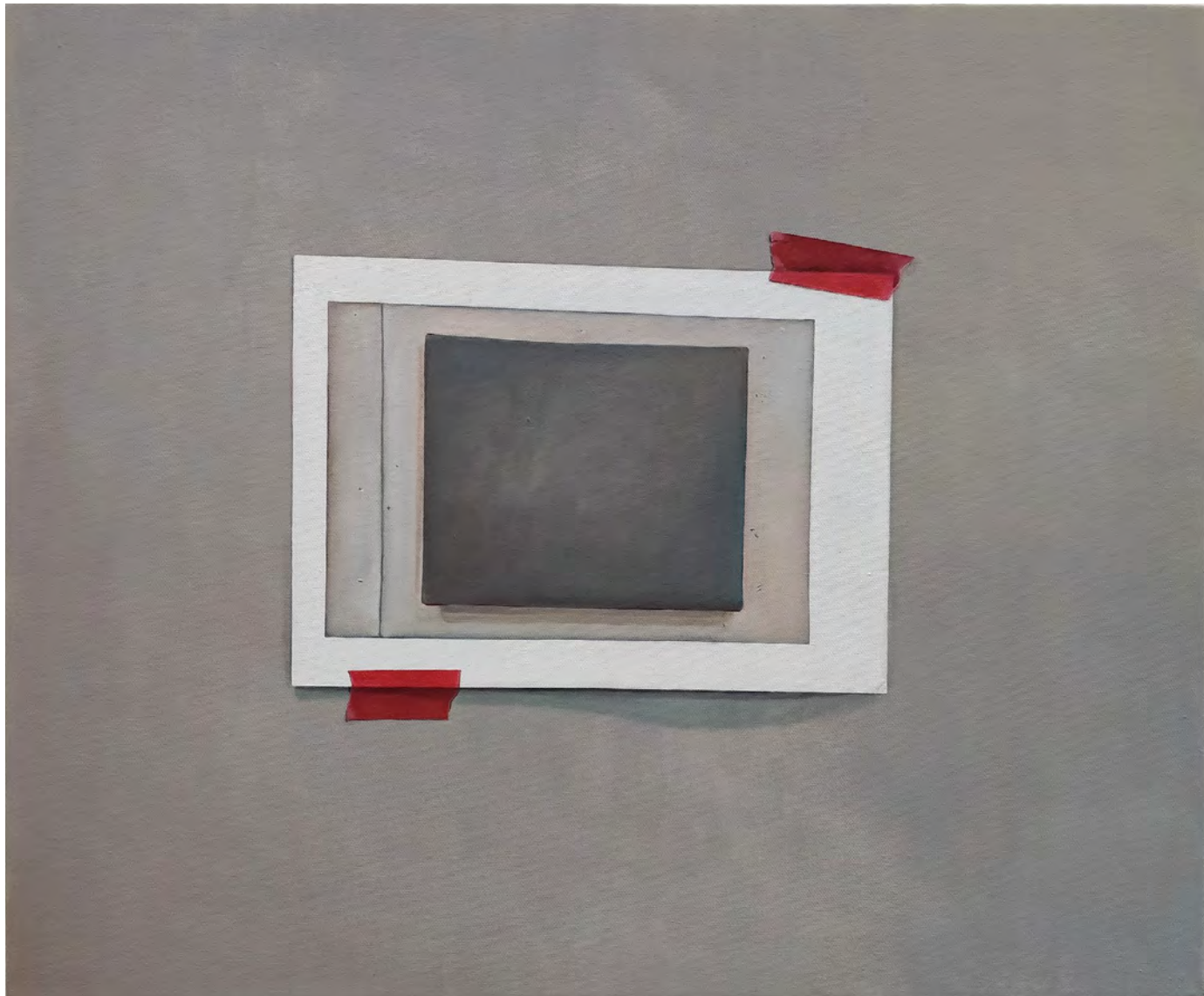
## Sarah Gilman

### Trompe L'oeil of Studio Images

Painting, 2019  
50 x 60 x 3cm W x H x D

Oil on canvas. Trompe l'oeil still-life painting of images taped to vertical surface. This painting is part of a meta series based on scenes from my painting studio.





Sarah Gilman  
**Meta Series: Self #4**

Painting, 2019  
 60 x 50 x 3cm W x H x D  
 £1150

Oil on canvas. Trompe l'oeil still-life painting of images taped to vertical surface. This painting is part of a meta series based on scenes from my painting studio. The background of this painting was photographed, printed and then the printed image was painted on top.

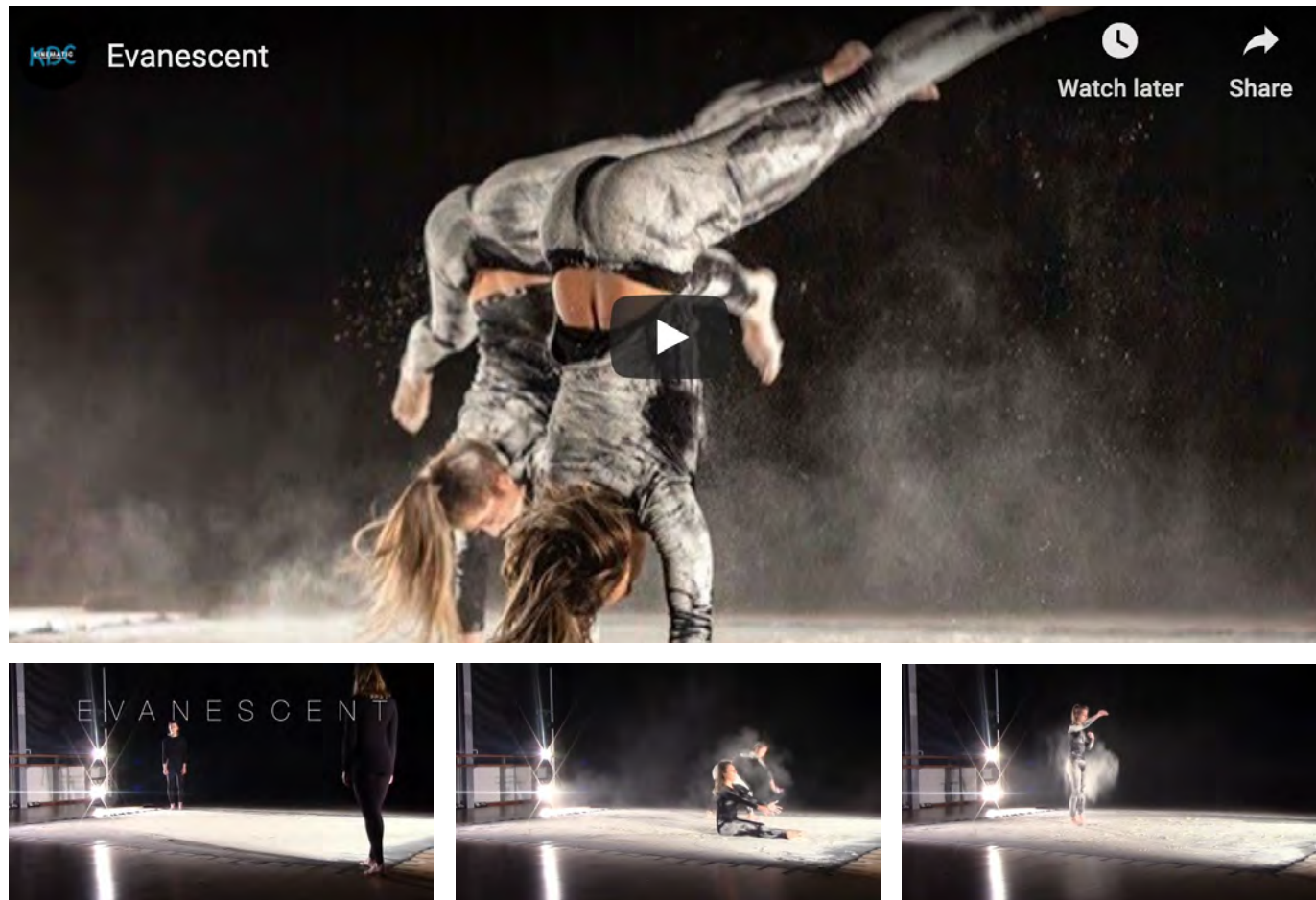


Sarah Gilman  
**Studio Series: Acetate**

Painting, 2019  
 15 x 20 x 2cm W x H x D  
 £450

Oil on canvas. This painting is part of a meta series based on scenes from my painting studio focusing on everyday processes.





## Jessica Goodson

### Evanescent

Dance, 2019  
24:15 mins

[Video Link](#)

Dance performance showing the ephemerality of movement through the use of powder.



## Molly Graham

### A Painting

Painting, 2020  
20 x 20 x 0.9cm W x H x D  
£500

Oil, emulsion and vinyl on MDF. My work depicts a duality of abstract and somewhat representational objects. The images and objects I choose are largely considered as mundane or disposable, most are sourced from bargain shops or are an influence from my Northern surroundings.





# Molly Graham

## No Place Like Home

Painting, 2020  
 20 x 20 x 1cm W x H x D  
 £500

Oil, emulsion, screen print and vinyl on MDF. My work depicts a duality of abstract and somewhat representational mundane, ordinary or disposable objects, most of which is sourced from bargain shops or an influence from my Northern surroundings.



Shy Girl Looks Radiant With A Nice Tan In Pursuit Of Happiness By The Seashore.



Shy Girl Wave Hello Beside The Seaside



Shy Girl Freshly Squeezed By The Seashore

# Garth Gratrix

## Freshly Squeezed, By The Seashore

2020  
 80 x 174 x 1cm W x H x D  
 £150 Each

A custom made beach towel comprising of my rule of 'nine inches apart, together, away repeat'. Manifesting in multiple outcomes, but on this occasion, exploring The Pink Triangle and The Stripe as motifs and symbols associated with LGBTQIA+ identities and coastal culture.



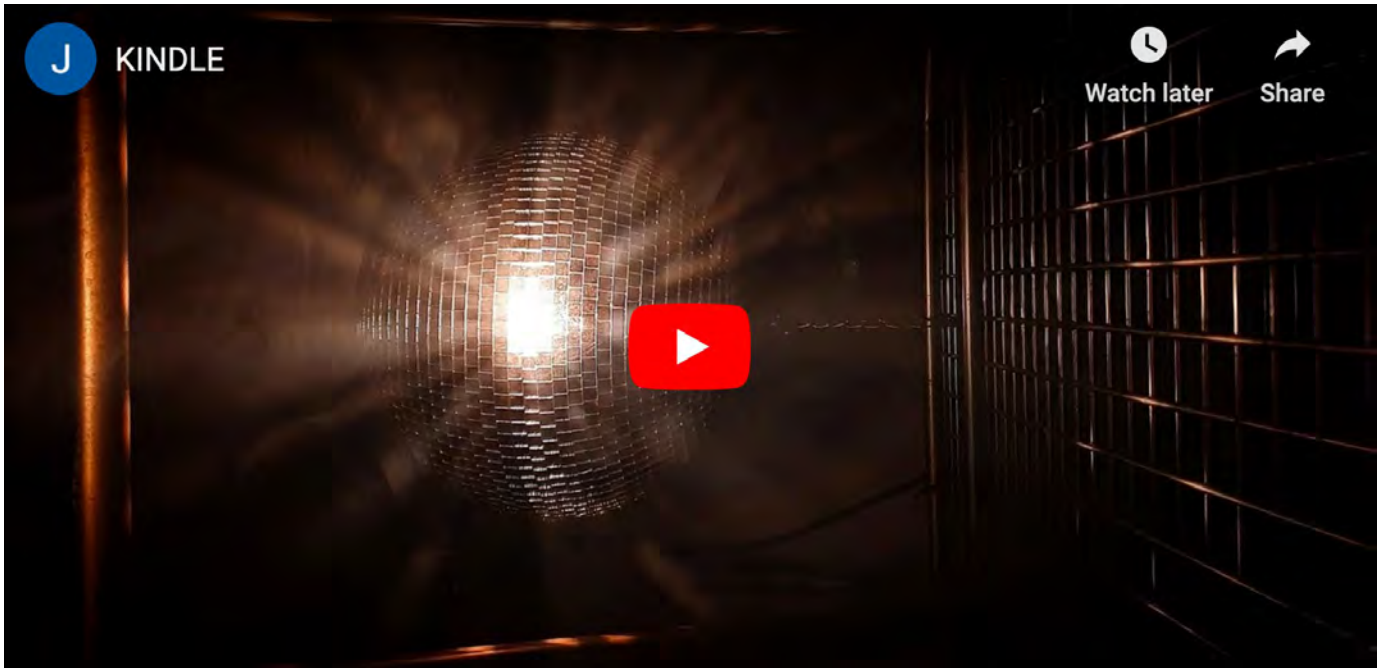


# Thomas Griffiths

## Blue Balls

Sculpture, 2019  
 50 x 22 x 30cm W x H x D  
 £125

A ball-bag composed of red, blue and white netting, containing two pale blue plaster cast balls.



# Joshua Harriette

## Kindle

Performance, 2020  
 7 mins  
[Video Link](#)

My expression, a commentary trying to articulate. A sense of comprehension. A therapeutic process I found myself going through during lockdown. A play with my obsession with lighting and experience as a dancer.





## Daisy James

### Tell Tales

Installation, 2019

150 x 1200 x 300cm W x H x D

£800

Textiles, digital print on georgette silk. Tell Tales is a collection of data driven diagrams investigating wellbeing. As a series of independent illustrated artworks, it is a piece of non-linear visual storytelling revealing ideas informed by society on ways to relax.



## Vincent James

### Bagged Up

Sculpture, 2019

82 x 260 x 120cm W x H x D

£1800

Fabric, toy stuffing and wood. A sculpture inspired by Charles Ray's Plank Piece I-II.





# Vincent James

## Media Intrusion

Digital, 2020

24:15 mins

[Video Link](#)

Stop motion animation. An animation made in Knotts Wood, Todmorden in West Yorkshire.



**\*\*AGE RATING 12** Contains some strong language, mild nudity and flashing images.

# Jack Jameson & Ruth Hewings

## Divine/Define Drag

Film, 2020

16:45 mins

[Video Link](#)

A documentary showcasing a glimpse of the world of drag and gender performance. Enter this vibrant world of costume, colour and character. Gender performance is everywhere although the limelight doesn't show the range of whats out there. It is a unique expression to each person.

Drag is "not simply perfect male to female impersonation", there are a whole range of performers out there from Queens, to Kings and the in-between. This film showcases a range of unique identities, in a stylistic and entertaining manner. DISCLAIMER: WE ARE IN NO WAY TRYING TO DEFINE DRAG! Thank you to everyone involved! A film by Jack Jameson and Ruth Hewings.



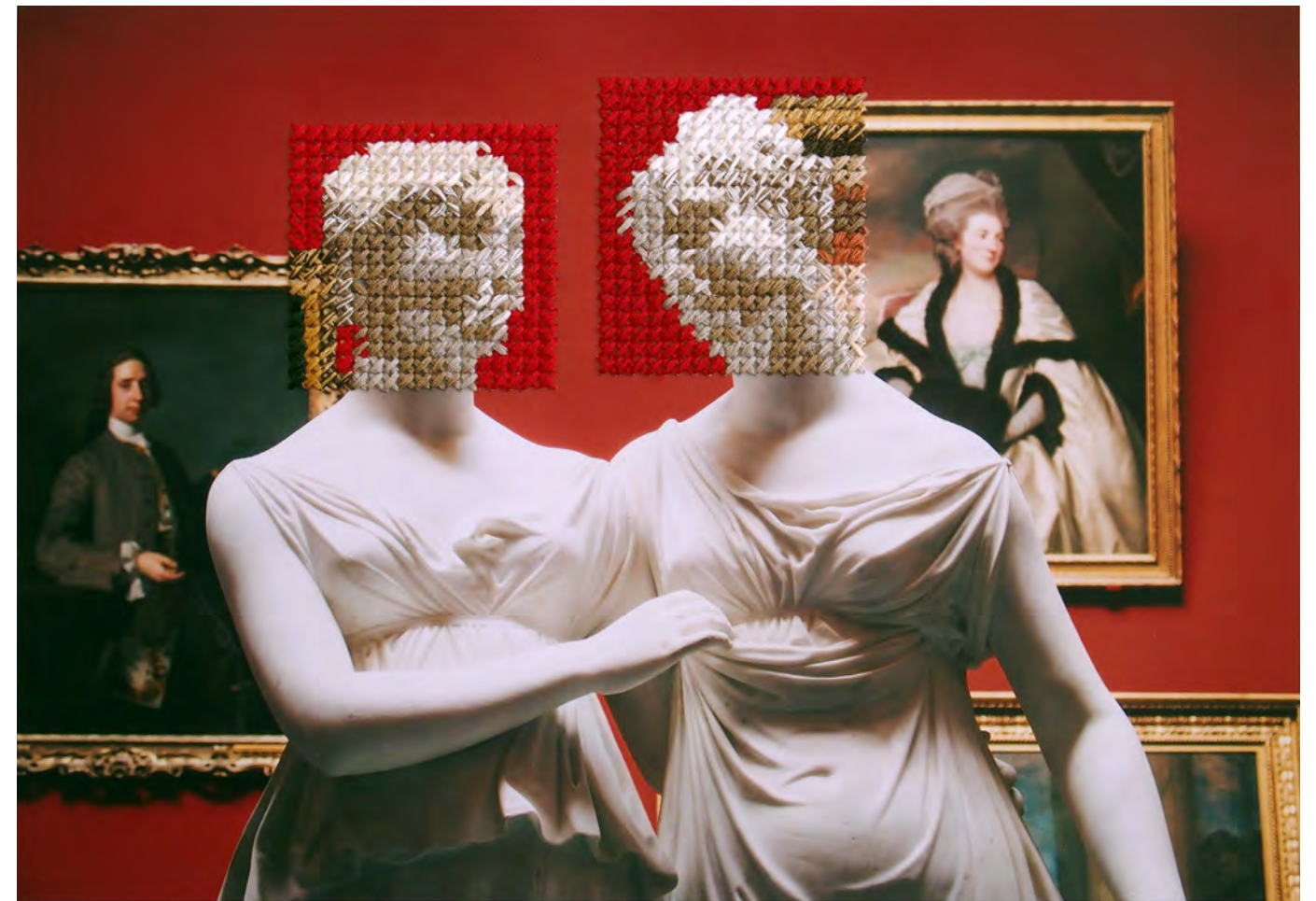


## Liz Jeary

### We Are Anonymous

Photography, 2019  
21 x 29.7 x 0.1cm W x H x D  
£350

Hand cross stitch on photographic print (A4) Facial and retinal recognition is heading towards a dystopian level of identification. Removing or obscuring the one part of our identity that is most apparent brings about a sense of self security, but can it make us anonymous?



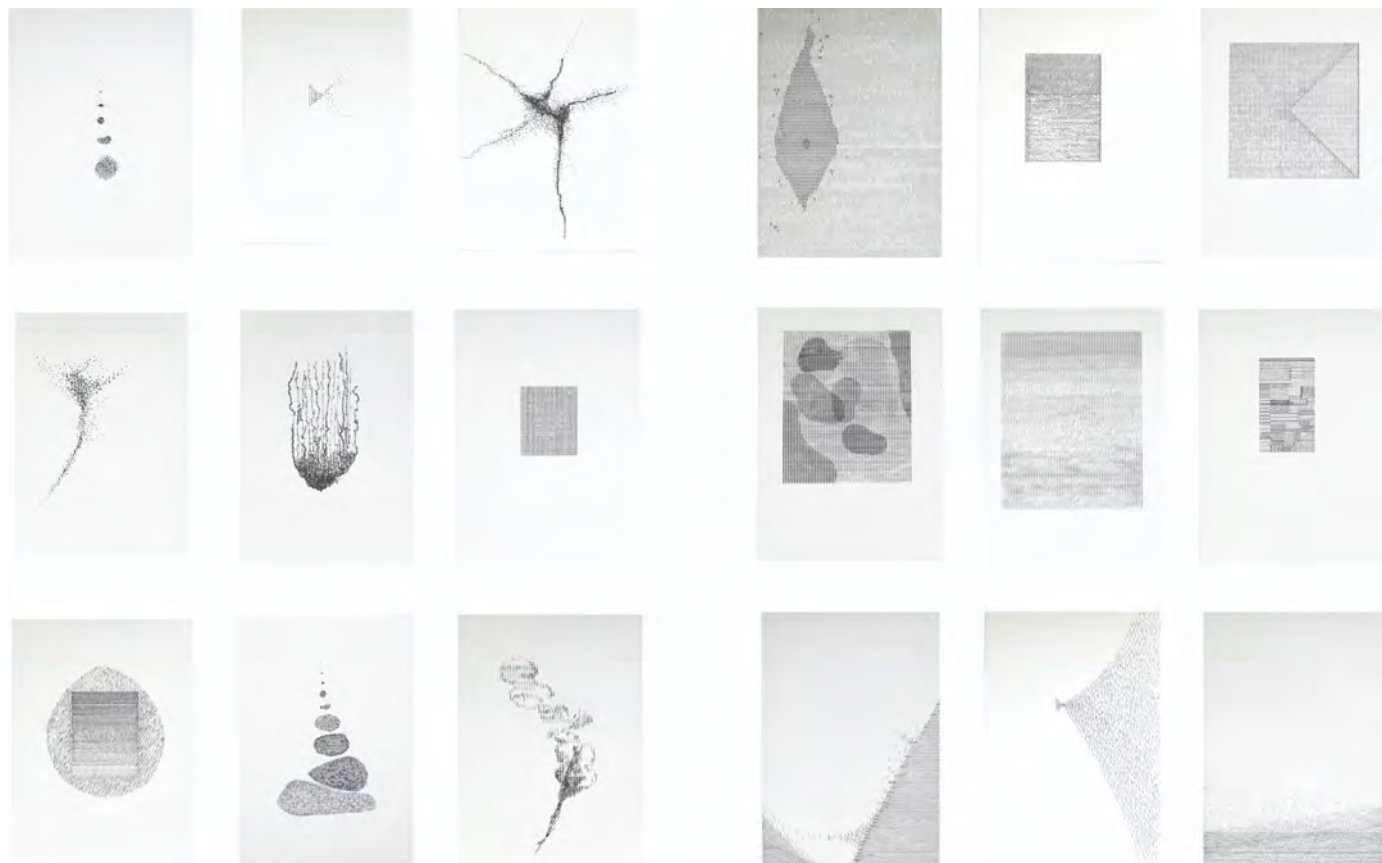
## Liz Jeary

### What Is Love, Anyway?

Photography, 2019  
42 x 29.7 x 0.1cm W x H x D  
£600

Hand cross stitch on photographic print (A3) The image is of a sculpture by Lorenzo Bartolini 'The Campbell Sisters dancing a Waltz'. The importance of the subjects apparent through the sculpture's existence, yet we are to know nothing more of them than their appearance.





## Hilary Judd & Lucy May Schofield

### [ Carriage Return ]

2018 - 2019  
200 x 150 x 0.5cm W x H x D

Carriage return is a postal exchange of typewriter drawings between 2 friends, corresponding with one another since 2018 between Manchester and Northumberland, celebrating the limitations of the typewriter. These 18 drawings are part of a larger body of work and ongoing projects. Two sets of 9 drawings presented as a collection of 18. Each original drawing is A4 and created on Zirkal paper 135 gsm.



## Hilary Judd & Lucy May Schofield

### Perfect For Handling Sensitive Materials

2019  
22.9 x 16.2 x 0.5cm W x H x D

Typewriter drawings created between 2 friends in Manchester and Northumberland, are brought together to create new collaborative narratives, all letterpress printed in 5 folios, housed in a handmade envelope. Made on a Bijou Model 5 Seidel & Naumann typewriter and a Beaucourt Script typewriter, letterpress printed with photo polymer plates in two colours printed on a Heidelberg platen press. Contents - GF Smith Colourplan Natural 175gsm Envelopes - Handmade in GF Smith Extract Moon 130gsm Edition of 77.





## Tony Knox

### Mothman Wanders Iceland

Photography, 2017  
40 x 60 x 3cm W x H x D  
£160

Legend of Mothman During my primary research of 'MothMan', I have discovered his legend to go back further than my own recent sighting. My objectives are to try to understand this phenomena and prove his actual existence.



Many More Families Are Going To Lose Loved Ones Before Their Time



Confide To The Ears Of The Future



But Then Shall We See Face To Face

## Chris Leach

### Many More Families Are Going To Lose Loved Ones..

2020  
Varied sizes  
£650 each

Our operations within the world are contained within certain strictures or particular environments – what the work seeks to clarify are the ways in which the world is very much a made social and political construct, it is a fabrication made by ourselves to suit our own ends.





## David Lunt

### Thousand Year Storm Part 1

2019  
55 x 55 x 5cm W x H x D  
£800

A drawing completed using pencil and ink based upon a close up/macro photograph, of a painting detail, but selected with the emphasis being on the chemical reaction of different materials and them being visually reminiscent of the layers of a 'Gas Giant' planet.



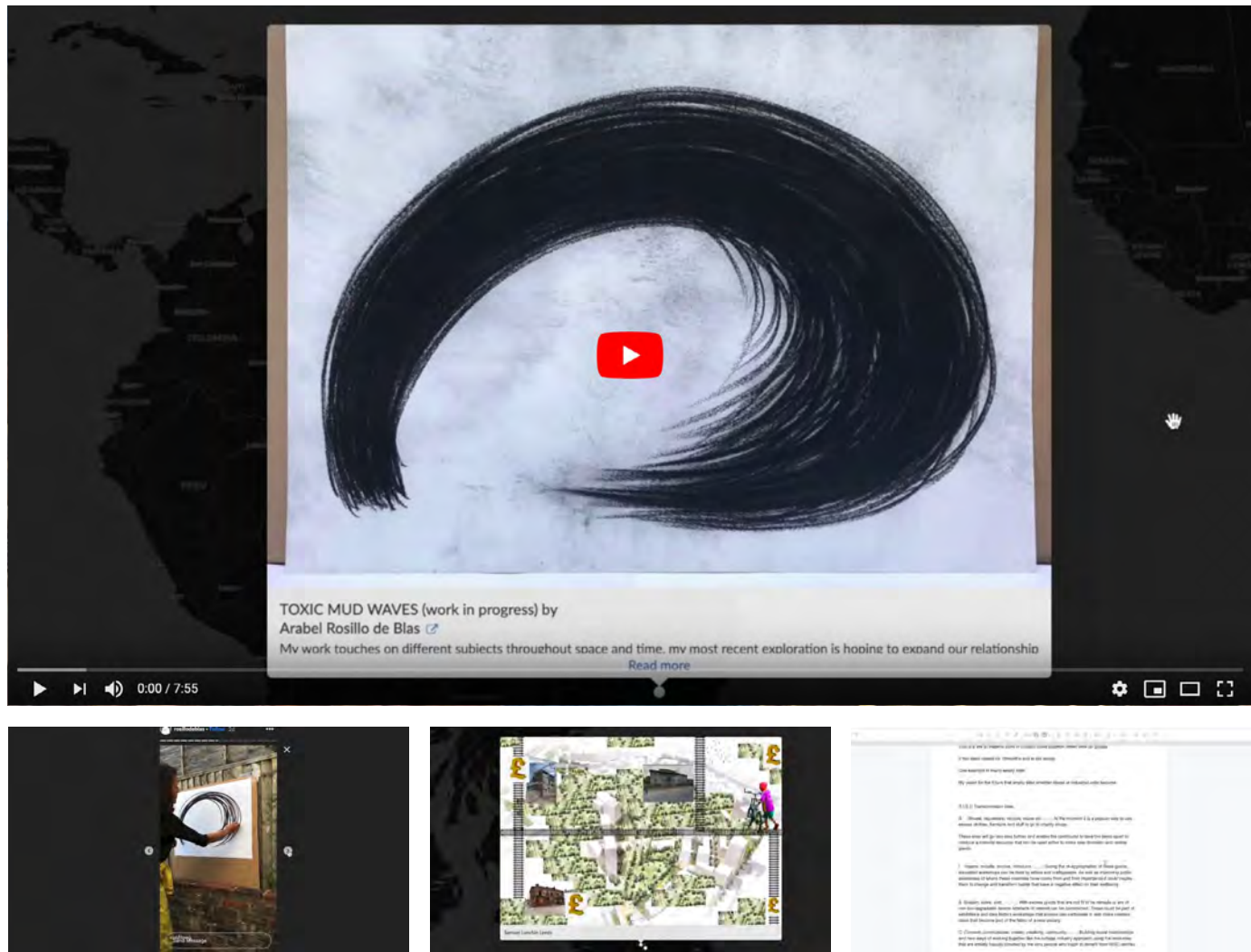
## Jessica El Mal

### Grounds For Concern

Installation, 2019  
139 x 300 x 0.5cm W x H x D  
£1200

Printed on chiffon, this digital collage diptych merges Google Maps and Google Earth satellite images of the Strait of Gibraltar to question the validity of man-made borders amidst ecological crisis.





# Jessica El Mal

## Visions of a Future

Digital, 2020  
7:55 mins  
[Video Link](#)

An online archive for Visions of a Future, a reimagining of the possibilities of space within our towns and cities. Using speculation as a mode of production and imagination not only as hope, but also as prophecy.



# Rhi Moxon

## High Above The Hakka Houses

Screenrint, 2019  
89 x 64cm W x H  
£440

Printed on location at the Guanlan Printmaking Base, Shenzhen, China. This work is born out of an appreciation of nature and a growing concern about the human relationship with it. Triggered by environmental movements and underpinned by the Chinese proverb 蜻蜓点水 (qīng tíng diǎn shuǐ), -“The Dragonfly Touches the Water Lightly” (a metaphor for a superficial contact), I explore how our interactions with nature often cause more harm than good. Whilst predominantly joyful and playful in tone, these prints contain an underlying layer of frustration towards mankind’s impact on the environment and the contradictory manner of this ‘love’ for nature. These prints present fleeting moments of playful curiosity, layered with a yearning for a deeper connection with our planet Earth. They interrogate the concept of Hiraeth (woeful longing of something already gone) as an environmentalist longing, for a natural landscape, pure and untouched by human hands, that feels increasingly out of reach.





## Rhi Moxon

### Whimsy And Woe

Screenrint, 2019  
89 x 64cm W x H  
£440

Printed on location at the Guanlan Printmaking Base, Shenzhen, China This work is born out of an appreciation of nature and a growing concern about the human relationship with it. Triggered by environmental movements and underpinned by the Chinese proverb 蜻蜓点水 (qīng tíng diǎn shuǐ), - "The Dragonfly Touches the Water Lightly" (a metaphor for a superficial contact), I explore how our interactions with nature often cause more harm than good. Whilst predominantly joyful and playful in tone, these prints contain an underlying layer of frustration towards mankind's impact on the environment and the contradictory manner of this 'love' for nature. These prints present fleeting moments of playful curiosity, layered with a yearning for a deeper connection with our planet Earth. They interrogate the concept of Hiraeth (woeful longing of something already gone) as an environmentalist longing, for a natural landscape, pure and untouched by human hands, that feels increasingly out of reach.



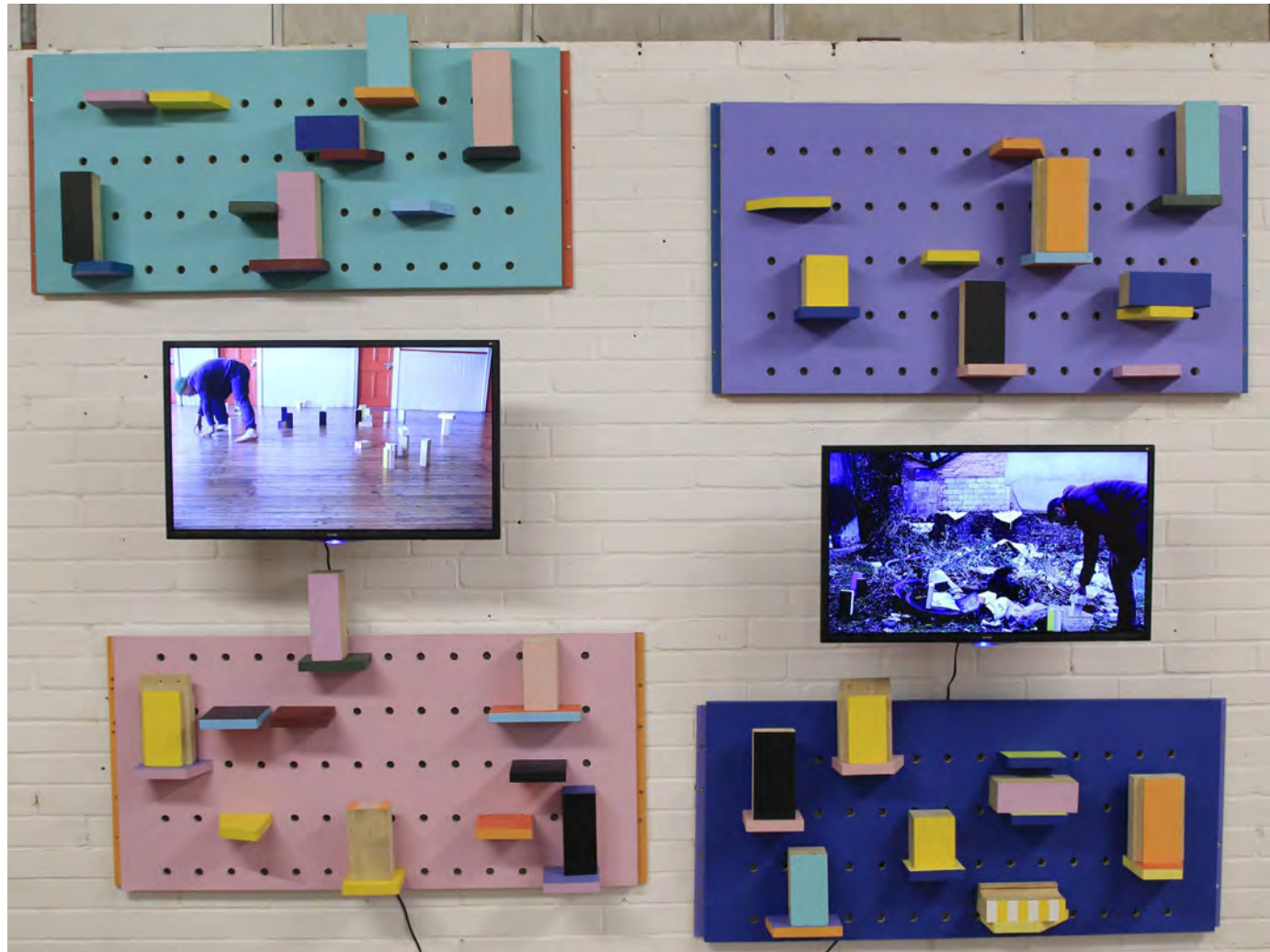
## Matt Mullins

### White Label

Painting, 2020  
60 x 40 x 2cm W x H x D  
£300

Oil on canvas painting inspired by Club Culture around the North West. My most recent body of work has been interested in the 'utopian potential' of spaces. Clubs have an inherently utopian potential where the crowd can become more than the sum of its parts.





# Darren Nixon

## Painting Is A Working Thing

Painting, 2020  
 300 x 250 x 40cm W x H x D  
 £2800

Floorwork emerged out of a set of investigations I undertook in 2019/20 with the same set of painted wooden blocks. First I travelled to Wainsgate Chapel in Hebden Bridge to work with dancer/choreographer Charlie Morrissey for two days in his dance studio. Several weeks later I took the blocks to various locations around central Manchester and Stockport, echoing some of what had happened at Charlie's studio. My work uses painting as a starting point to reach into other areas, looking at how various practices overlap and inform each other, as well as looking at how space and movement defines and is captured within objects.



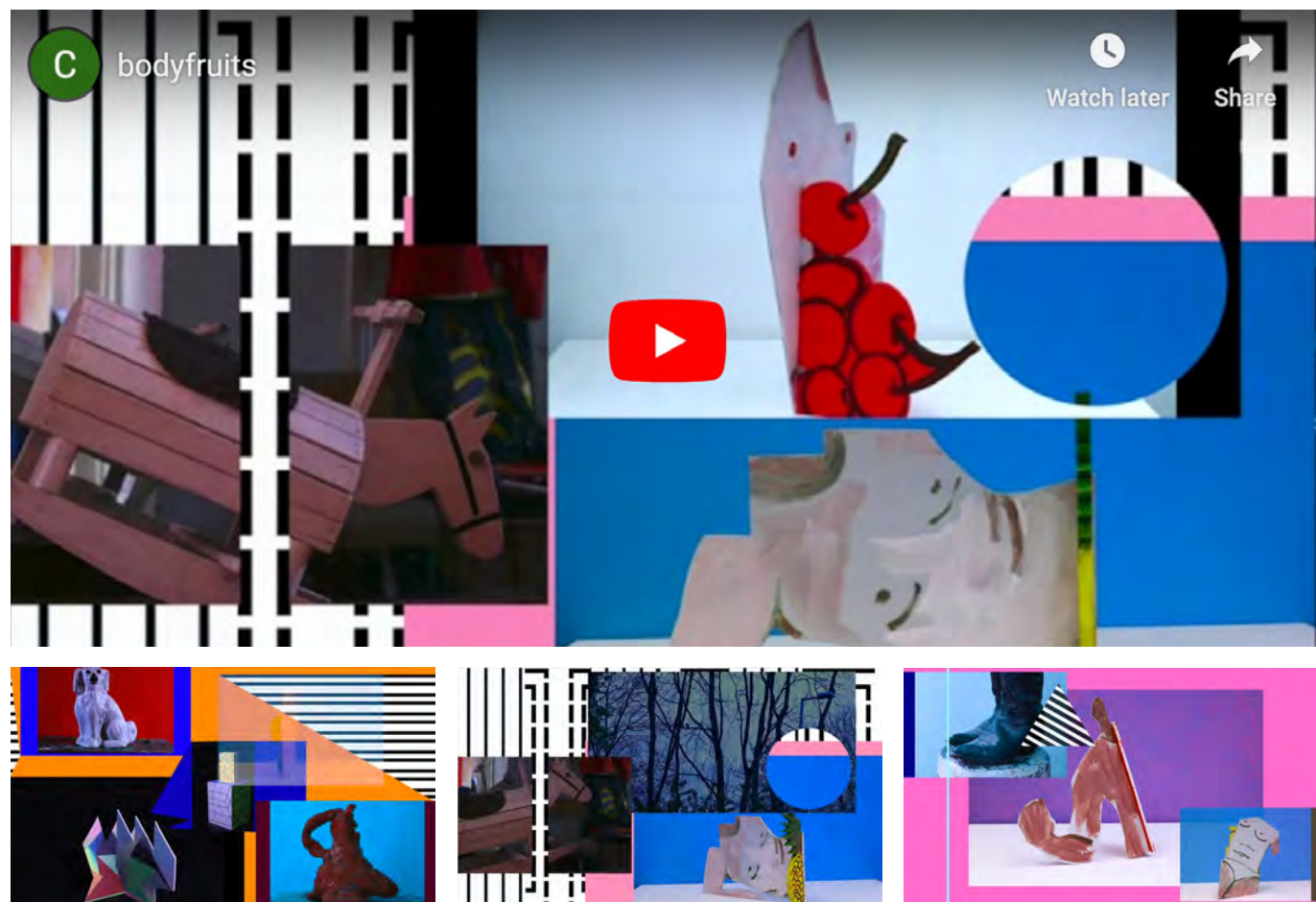
# Darren Nixon

## Ty

Digital  
 11:48 mins  
[Video Link](#)

TY was created during the first few months of lockdown in response to the shifts and feelings this new way of being in the world provoked. Without access to my studio or my usual materials I wanted to make something new that captured some of the strangeness I felt in relation to an outdoors environment which felt essential but increasingly strange and removed. The combination of stillness and restlessness felt throughout lockdown is echoed in the subjects I captured over a series of daily walks.





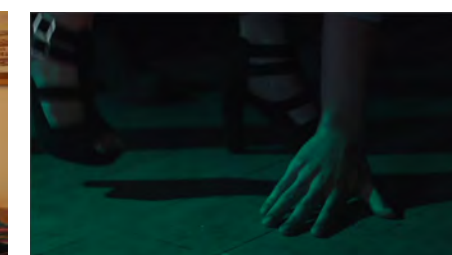
## Darren Nixon

### Bodyfruits

Digital  
2:06 mins

[Video Link](#)

Bodyfruits is a series of works created using film and photography of a set of objects from my surroundings at various points. They are made up of painted objects, as well as treasured items and scenes from the homes of friends I have stayed with over the past few years. Along with the sounds I composed which sit alongside the films, each part sits somewhere between painting and film. The piece normally functions as a multi screen work, with each part a fluctuating but unshifting thing which sits between painting and film. This version is an edit for one screen I put together for this show.



## Emily O'Shea

### First Encounters

Film, 2018  
12:08 mins

[Video Link](#)

First Encounters is a series of short dance films looking at the first moment of a potential romantic relationship or a first date situation. Each of the stories were taken from stories volunteered by the general public.





Jen Orpin

**The Grass Isn't Always Greener**

Painting, 2019  
122 x 61 x 5cm W x H x D  
£2995

Oil On Canvas. My road paintings explore the relationships we have to the journeys made to and from the places that hold significance in our lives, roads so well travelled, they spark memories of times past, nostalgia and a symbolic reference to the open road.

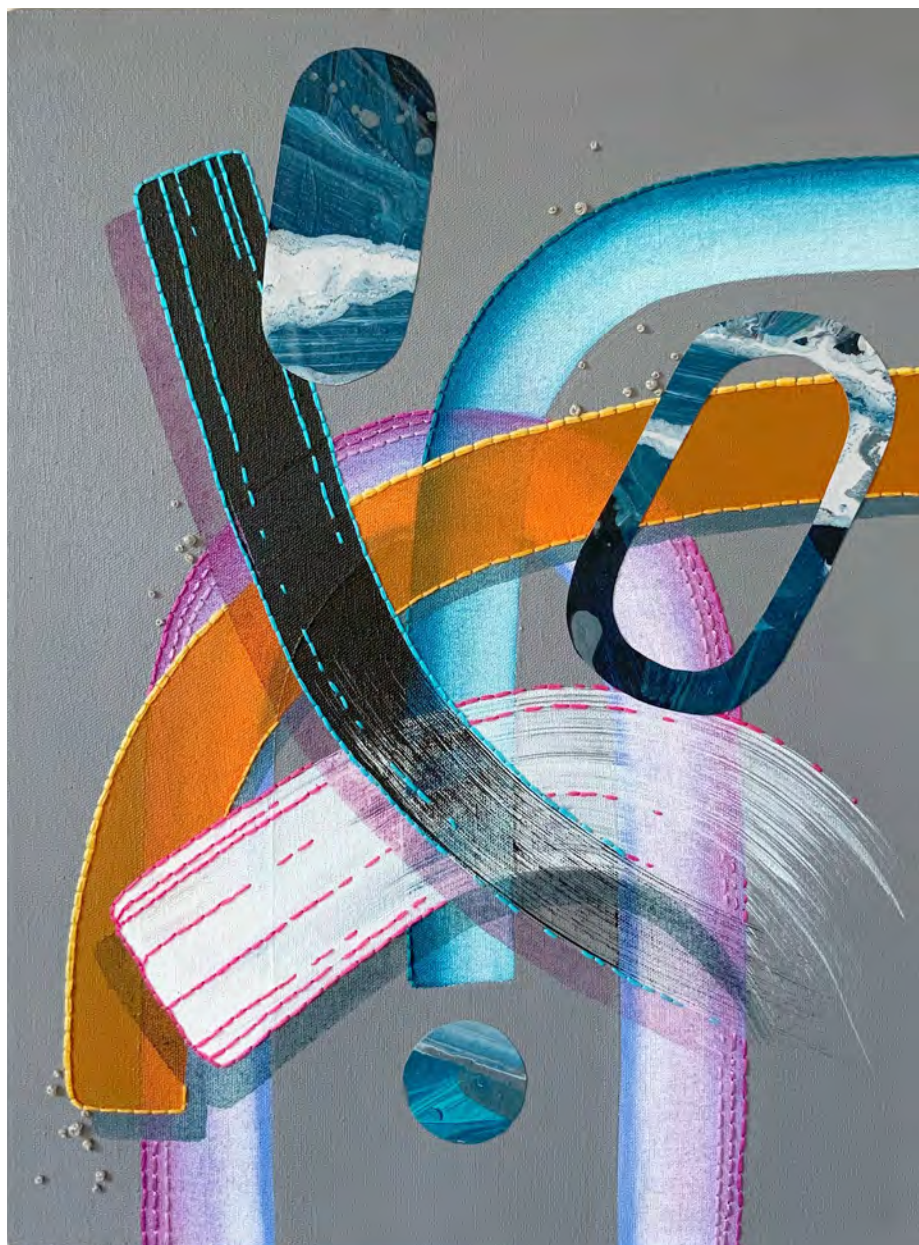


Jen Orpin

**This Storm Will Pass**

Painting, 2019  
25 x 20 x 2cm W x H x D  
£495



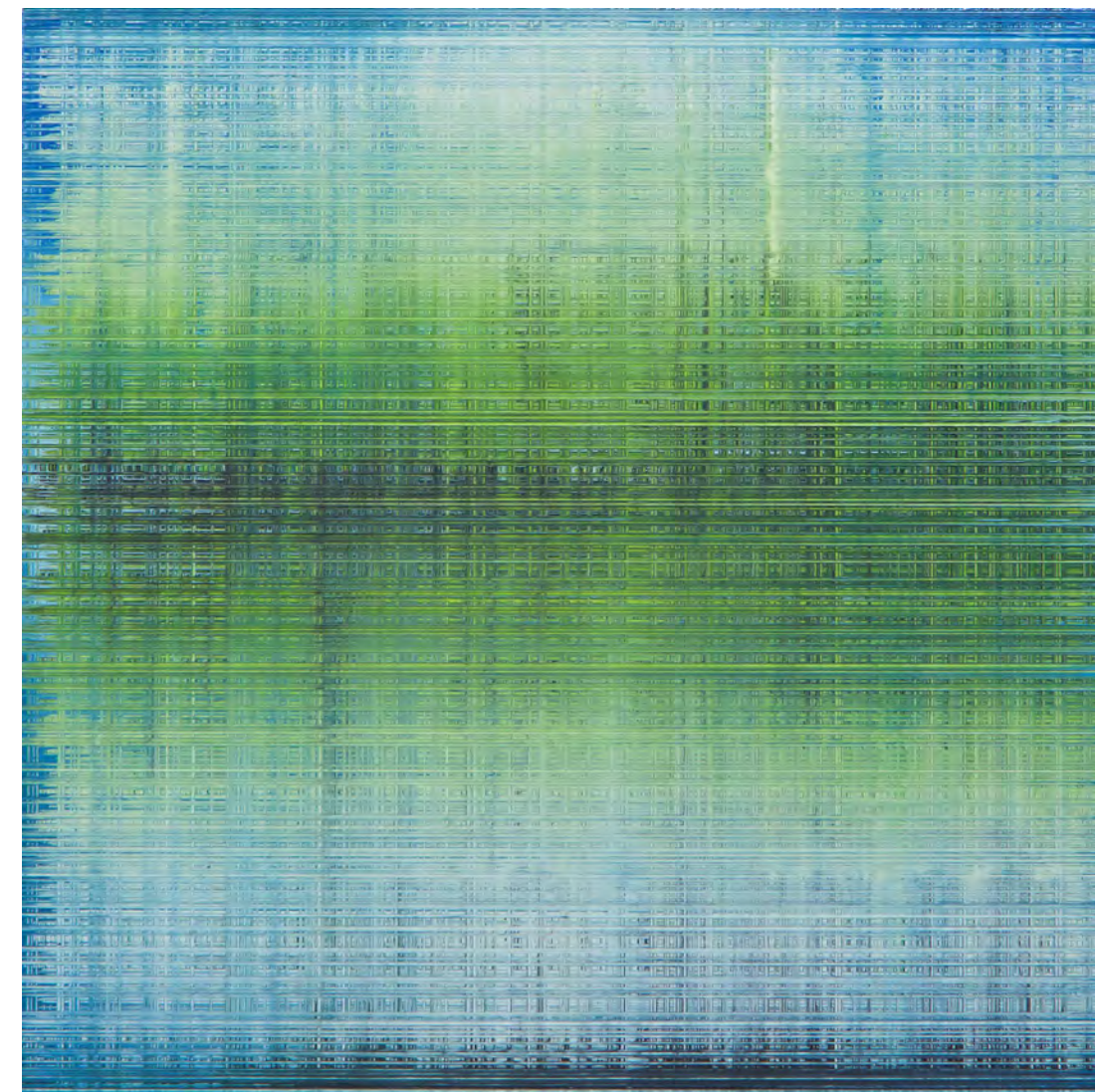


## Sam Owen Hull

### B Tc/20

Painting, 2020  
30.5 x 40.5 x 4cm W x H x D  
£500

Embroidered painting on canvas - Acrylic, embroidery thread.  
My work explores the spaces in between opposing ideas or states. This painting contrasts the immediacy of gesture against the slow precision of hand embroidery, the illusory qualities of paint grounded by thread.



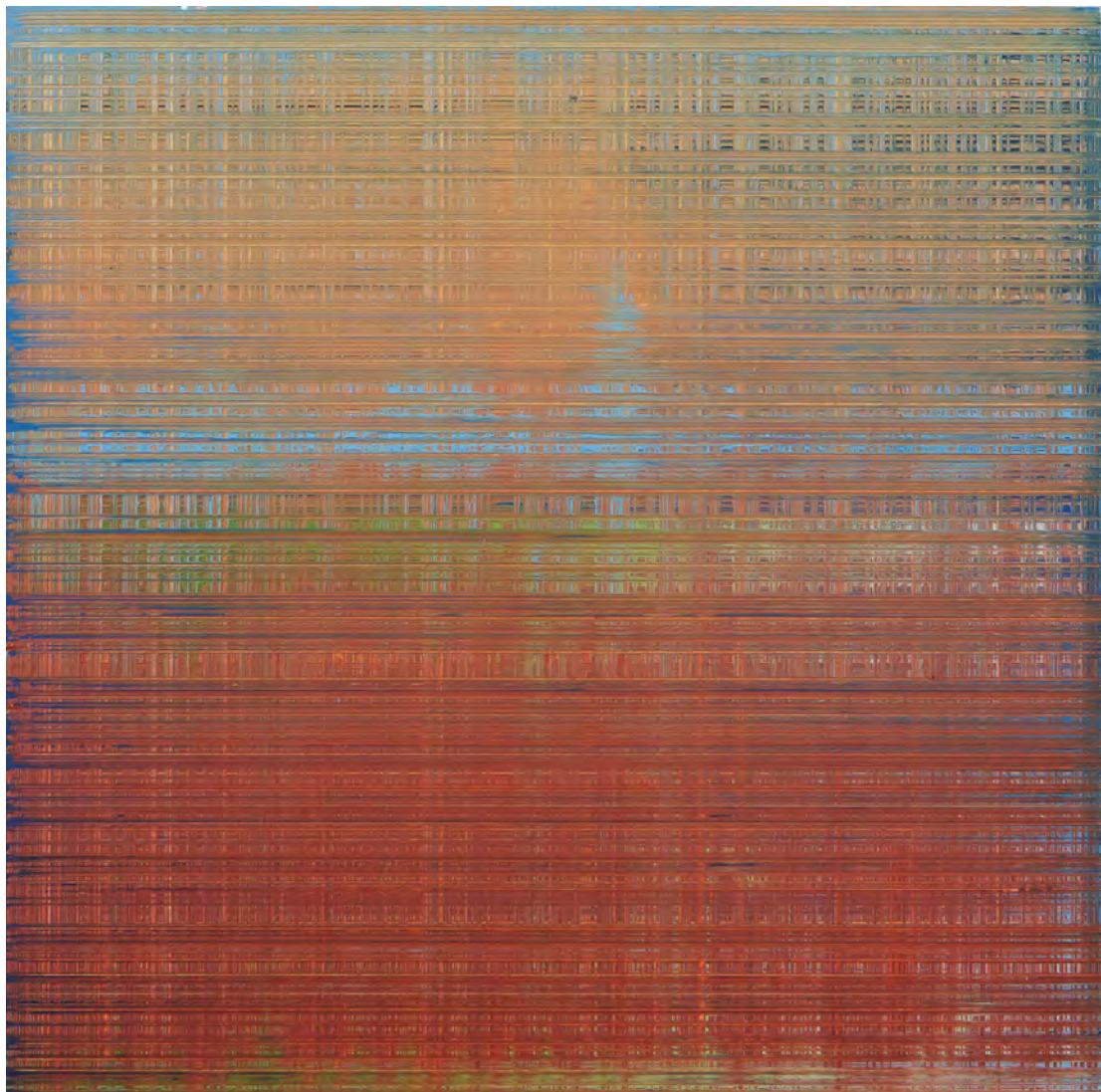
## Rob Padley

### Departure 20.3

Painting, 2020  
20 x 20 x 3cm W x H x D  
£380

Abstracted, minimal landscapes as viewed from a passing train or car. This series of paintings explores the relationship between oil paint and movement, involving many repetitive actions, intense concentration and a dedication to experimentation.



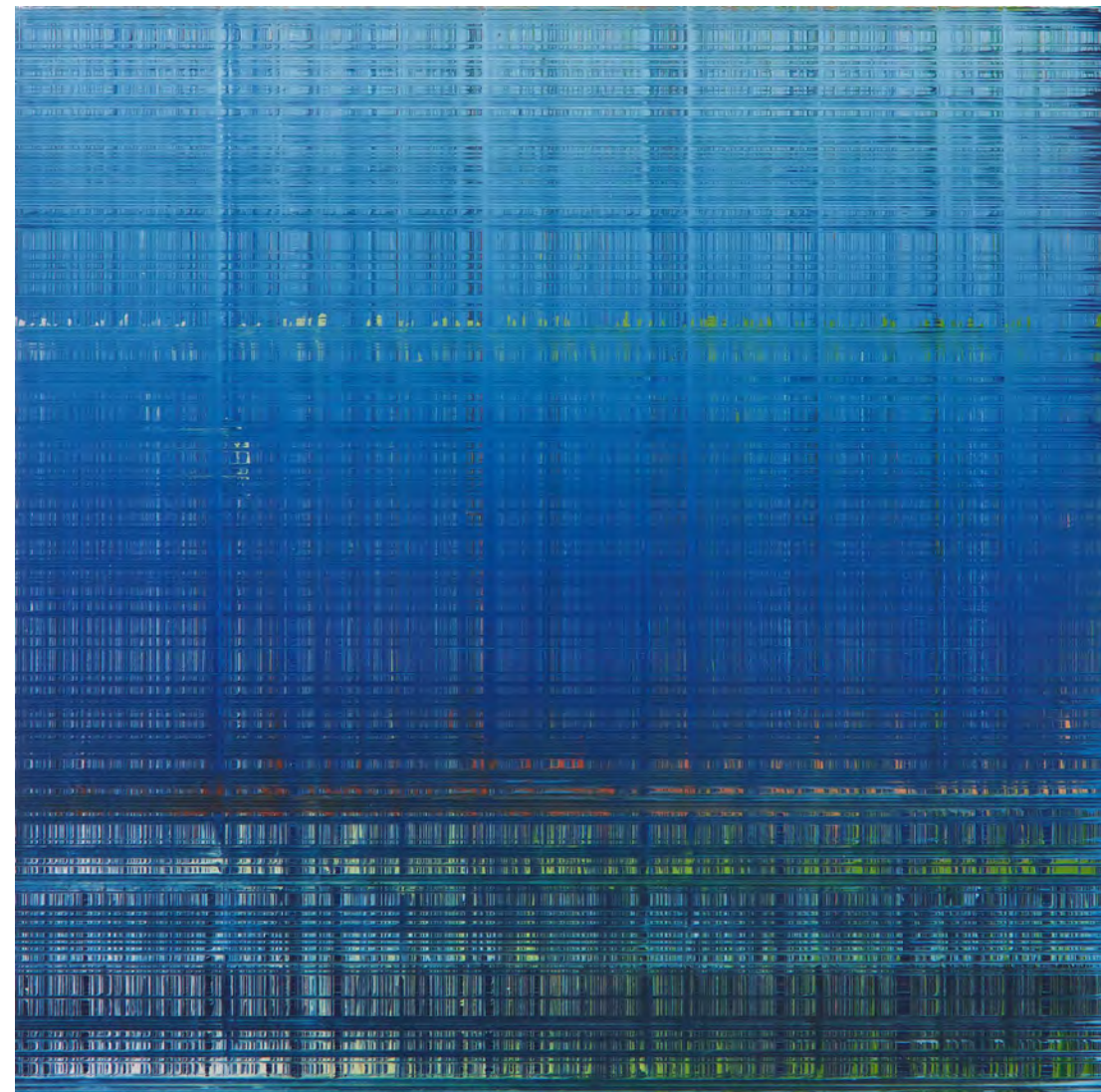


## Rob Padley

### Departure D20.21

Painting, 2020  
20 x 20 x 3cm W x H x D  
£380

Abstracted, minimal landscapes as viewed from a passing train or car. This series of paintings explores the relationship between oil paint and movement, involving many repetitive actions, intense concentration and a dedication to experimentation.



## Rob Padley

### Departure D20.30

Painting, 2020  
20 x 20 x 3cm W x H x D  
£380

Abstracted, minimal landscapes as viewed from a passing train or car. This series of paintings explores the relationship between oil paint and movement, involving many repetitive actions, intense concentration and a dedication to experimentation.





This film contains subtitles for those who don't know British Sign Language.

## Laura Parke

### I Don't Love Soccer But My Sister Does

Film, 2018

6:57 mins

[Video Link](#)

A documentary exploring the importance of football for individuals who are socially isolated. It's easy to have a negative opinion on something that you don't feel part of, so I interviewed my sister who is profoundly deaf and disabled to find out why she loves it.



## Amrit Randhawa

### No

Painting, 2020

30.5 x 40.6 x 5cm W x H x D

£2500

Acrylic on Canvas. A deadpan use of text and image, eliciting hyperbole.

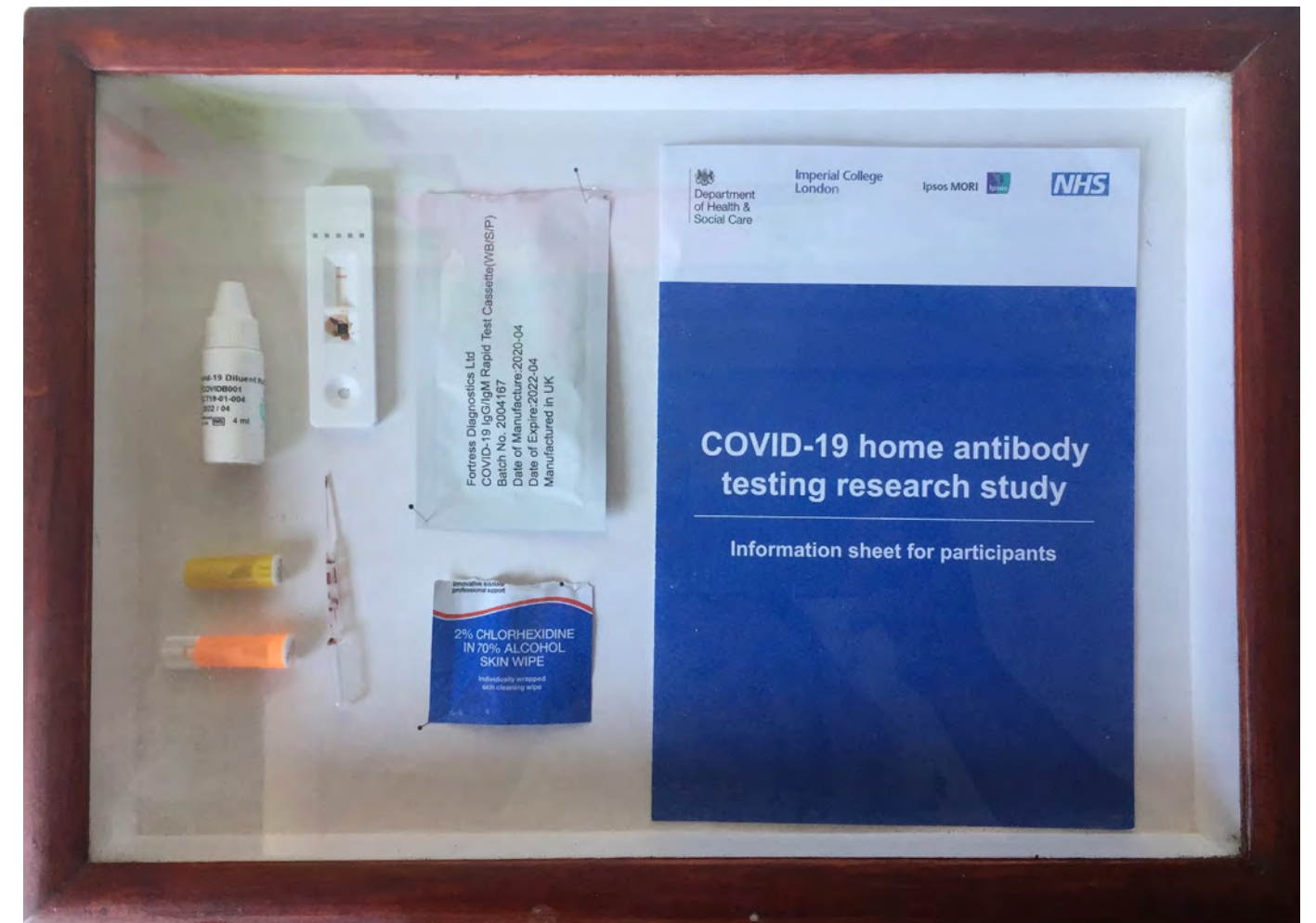




**Amrit Randhawa**  
**The Three Waves**

Painting, 2020  
 99 x 99 x 5cm W x H x D  
 £3500

Acrylic on Canvas. A response to the government's approach to the pandemic.



**Rebecca Rogers**  
**Archived**

Sculpture, 2020  
 36 x 26 x 5cm W x H x D

The piece explores the relationship between the audience, pandemic and the archive of the artefacts in museums and gallery over time. How the general public's medical trials will be a footnote in our own personal, social and cultural history.





## Libby Scarlett

### Touch Diary

Installation, 2019

6 x 600cm W x H

£300

A diary noting every time I was physically touched between 7th February and 28th May 2019. Digital print on Peregrina paper.



## Bel Shaw

### Nature's Work

Photography, 2020

42 x 41 x 3cm W x H x D

£175

A collection of headstones showing how, overtime nature takes hold. Gradually wearing away the surface until the words are illegible so no matter how important a person once was, the flaking headstones become a great leveller in making us all equals in the end.





# Gillian Sheath

## Lockdown Diary With Haiku

2020  
4:15 mins  
[Video Link](#)

A diary of many weeks of lockdown through daily cycles and photos taken. I added haiku for fun.



# Nicola Smith

## ADHD Studio Diaries

Dance, 2020  
2:47 mins  
[Video Link](#)

A short video montage of Nicola Smith in her studio Makaton gesturing and hand/chair dancing to music. In the subtitles feature the labelling of each visual special effect with her ADHD symptoms.





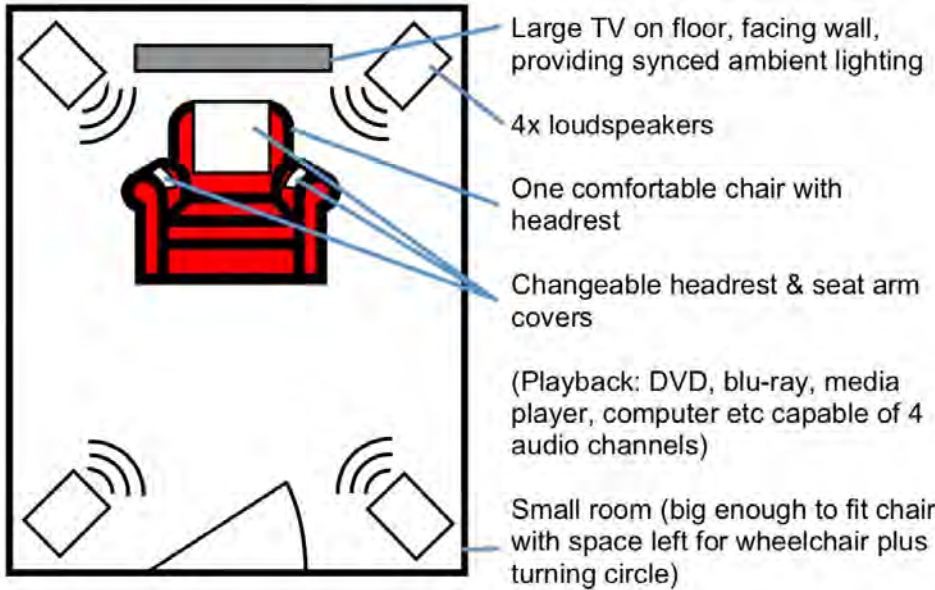
Anna FC Smith

**Cat In A Bowl**

Sculpture, 2020  
 24 x 23 x 38cm W x H x D  
 £200

Cat In A Bowl is from a series of ceramics which make tangible selected symbolic details from 18th Century satirical prints. Emblems have been chosen that convey mythic qualities that become enigmatic motifs when decontextualized from their original setting.

# Music for Sleeping 4: Socially Distanced Sleep Concert for One



Tom Rea Smith

**Music For Sleeping 4: Socially Distanced Sleep Concert For One**

Installation, 2020  
[Click here to find out more and book a slot](#)

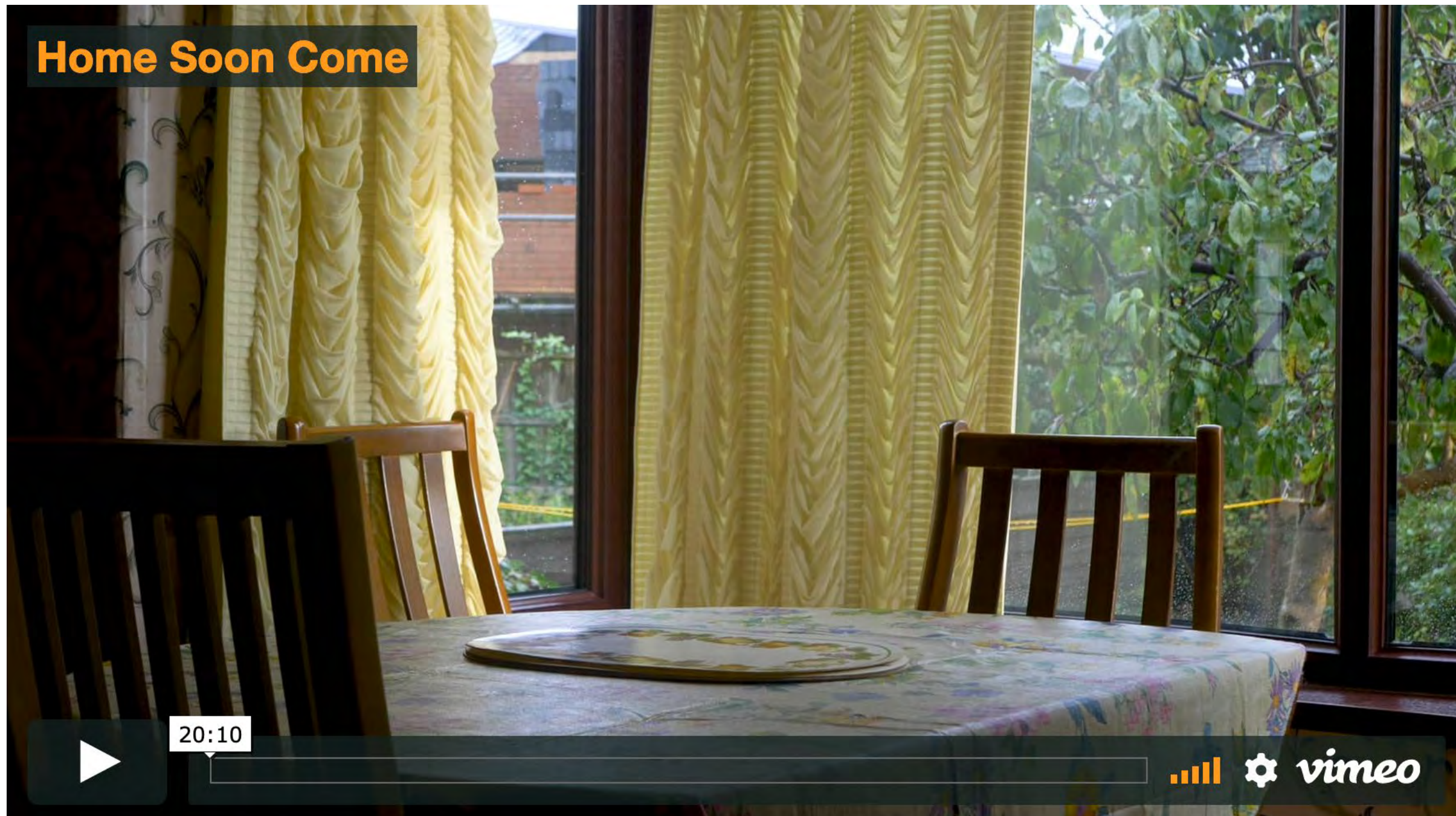
Snuggle up for a nap with a specially-created concert in surround of music composed to send you to sleep - redesigned as an installation for an audience of one, to fit the requirements of social distancing. Feel free to bring your own pillows and blankets.



# Home Soon Come

WINNER

Warrington Contemporary  
Arts Festival Open 2020  
Solo Show Prize



## Hope Strickland

### Home Soon Come

Film, 2019

20:10 mins

[Video Link](#)

Home Soon Come plays between archival footage of the Caribbean islands, domestic spaces in Manchester and scenes shot in a day centre for the Caribbean elderly. It explores diasporic movements, memoryplacing through domestic objects and what it means to find ourselves at home.





## Naked Socks

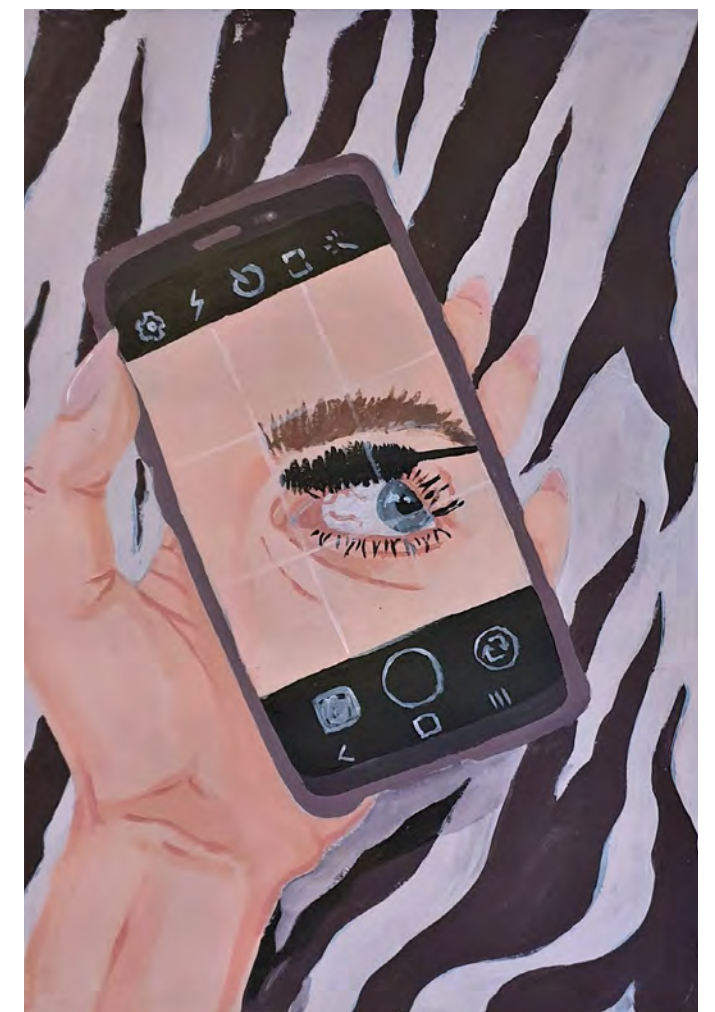
### Project: Women

Dance, 2020

4:07 mins

[Video Link](#)

This short film explores the female reproductive organs and the feeling of being trapped within a societal structure that is obsolete. Women are strong. Women are resilient. Women can be underestimated. No one really knows what goes on inside each individual body.



## Charlotte Southall

### Home (diptych)

Painting, 2020

24 x 32 x 2cm W x H x D

£120

Acrylic on paper. These paintings focus in on the close relationship we have with the digital realm. Our hands as gateways to both the IRL (real life) and the URL (digital life), offering a more positive portrayal of our closeness with technology.





## Angela Tait & Ian Clegg - ATIC Studios

### Covid Willow

2020  
16 x 16 x 7cm W x H x D  
£80

Fine porcelain cast of a disposable paper plate with original illustration based upon the traditional willow pattern. Made during lockdown and complete with socially distanced moths, closed factories and a tiny NHS sign in the window.



Van Gogh's Good Ear



The Mona Lisa From Memory

## Short Supply

### Distance Drawing

Performance, 2020

[Click here to leave a prompt or submit your own drawings](#)  
[Click here to ask any questions](#)

21 x 29cm W x H  
£50 each

This interactive performance was created after we broke our curtain rail at home, deciding instead to utilise it as a drawing tool by taping marker pens to the end of it. The name and idea are a play on the 2 metre distance rule. Drawings are created based on comedic prompts.

Above, Short Supply pose with the broken curtain rail and Distance Drawings "Keith Haring But Emo" and "Grayson Perry" Guests are encouraged to leave prompts for Short Supply to interpret and draw from a distance via the link above. Guests can also submit their own distance drawings via the link above.



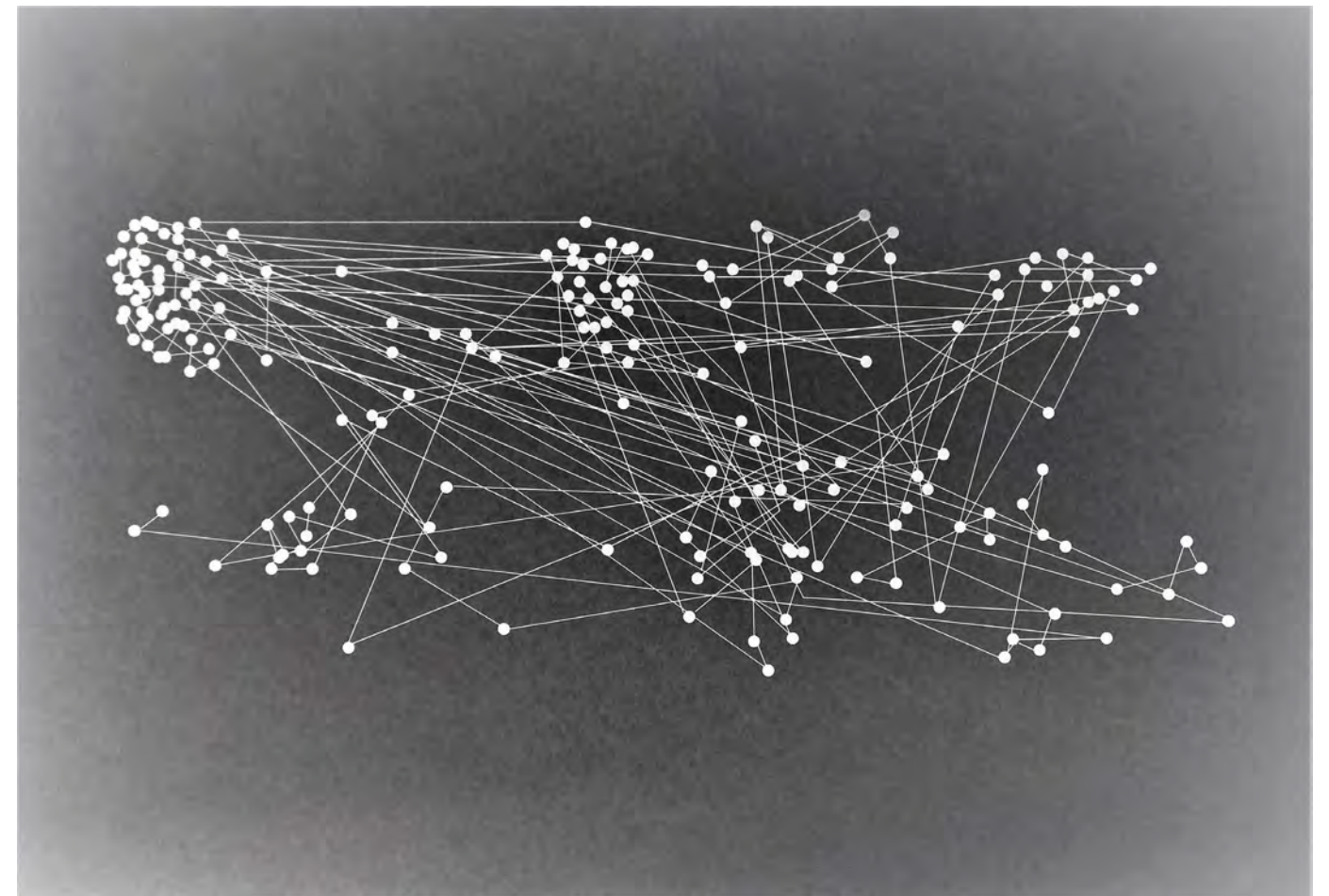


## Claire Tindale

### Box Room

Sculpture, 2017  
20 x 20 x 20cm W x H x D

This carefully balanced, assemblage of plastic dolls house furniture equates to an 8 ft square 'box room' at full scale. This correlation prompts us to consider our relationship with storage and living space, or the pressures and vulnerabilities of social housing.



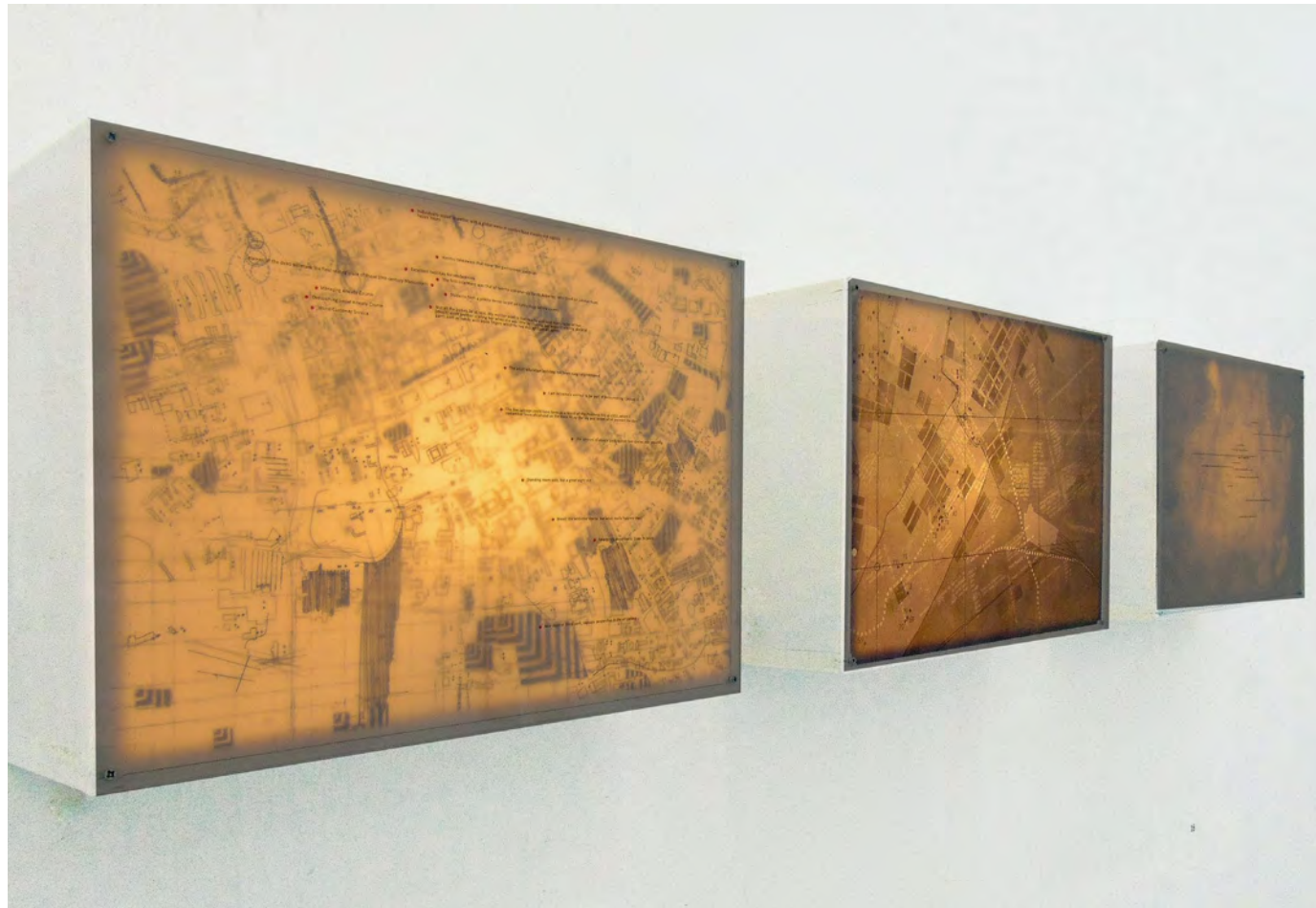
## Erin Sands Taylor

### Network #3

2019  
90 x 60 x 2cm W x H x D  
£250

Layered and mounted acetate digital print - Artist exploration of architectural movement.





## Erin Sands Taylor

### Journey

140 x 30 x 12cm W x H x D  
£250

3 lighboxes with digital layered prints on tracing film. Journey has stemmed from investigations into data diagrams as a means of revealing the hidden essence of places that traditional pictorial representations do not.

This work originally stemmed from investigations into mapping, tracking and tracing. The Artist is interested in the information that graphs and data can reveal in contrast to traditional means of representation. Data diagrams such as graphs can illustrate facts about the everyday that may not be apparent in other means of representation. Data and statistical analysis can reveal interesting trends, and patterns that pictures do not. The Artist's work looks for clues in the human the random, all within the theatre of the streets and the architecture of the city.



## Claire Tindale

### Information Trees: An Ontology

Sculpture, 2018  
18 x 25 x 24cm W x H x D

'Information Trees: An Ontology' is a sculptural object combining 3D digitally printed trees with a found book. It was produced in response to the Portico Library, Manchester and considers systems of communication and classification.





## Katie Tomlinson

### Painting Contains Large Parts

Painting, 2019  
125 x 160 x 4cm W x H x D  
£1275

Oil on Canvas This painting was originally inspired by my next-door neighbour and his questionable taste in T-shirts. As I past him on the stairs, I awkwardly complimented his top. It read 'Warning! Package contains large parts keep out of reach of women'...oh dear.



## Nerissa Cargill Thompson

### Time Bomb

Sculpture, 2020  
8 x 15 x 2.5cm W x H x D  
£125

Embellished recycled textiles cast with cement in found plastic bottle plus original straw. Highlighting issue of plastic pollution. Casting gives this waste a physical presence that mirrors the ecological impact. Embroidery shows it subsumed into the natural world.





# Nerissa Cargill Thompson

## Because The Straw Was The Problem

Sculpture, 2020  
22 x 10 x 10cm W x H x D  
£225

Embellished recycled textiles cast with cement in found plastic cup plus original paper straw. Highlighting issues of plastic pollution. Casting gives this waste a physical presence that mirrors the ecological impact. Embroidery shows it subsumed into the natural world around us.



# Ailish Treanor

## Mona

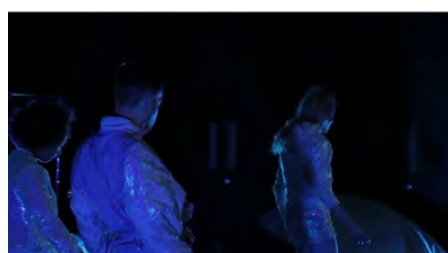
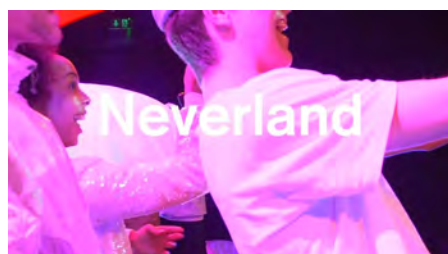
Sculpture, 2018  
50 x 70 x 50cm W x H x D  
£70

Fired terracotta and spray paint. This piece is inspired by the female body. It also references how clothing can be deployed as a self-protective mechanism.





Warrington Contemporary  
Arts Festival Open 2020  
Highly Commended Prize



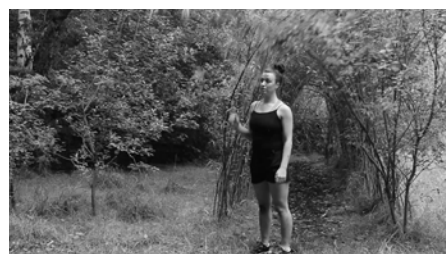
## Lauren Tucker

### Neverland

2019  
7:27 mins  
[Video Link](#)

Developing an Interactive Installation to capture growing up in a digital world. We call this world, Neverland. Shaped by the voices and minds of young people, for young people and their families. My practice interests are youth voice, activism, multi-disciplinary practice and place making. A live performance experience that lives on social media, and uses augmented reality effects, live feeds, real time voting to influence the outcomes of the show and visual projections. Currently looking for a partner to develop the future formats of Neverland, with a shared interest in co-creating digital content with young people to feed in to a shared experience for young people in a live physical setting and online audiences. This performance installation will celebrate young people, their digital identity, interactive story telling culture, and growing up in the age of images, connectivity and online shared experiences.





## Lauren Tucker

### Are We Out Of The Woods?

Dance, 2020

6:23 mins

[Video Link](#)

A dance film exploring Dibbinsdale Nature Reserve, Wirral, a feral exploration of the site. Music: Bill Ryder - Jones 'Enlace'.



## Brigitte Watkinson

### The New Normal Is Anything But

Collage, 2020

75 x 25 x 1cm W x H x D

£460

Collage and acrylic paint on OSB board. Colourful collage elements, print and paint on current news print I aim to weave a subtle narrative exploring feelings of despair, hope, endurance and optimism. Part of a series 'I'm still Alive'. This series is my own personal, emotional and direct response to the Covid-19 pandemic.



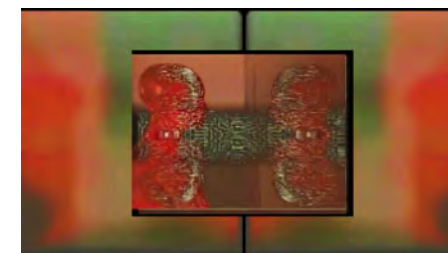
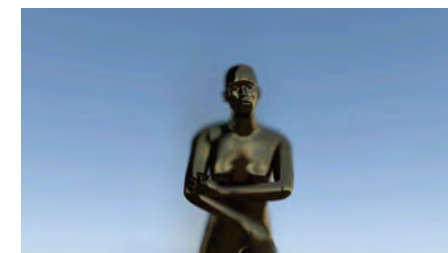
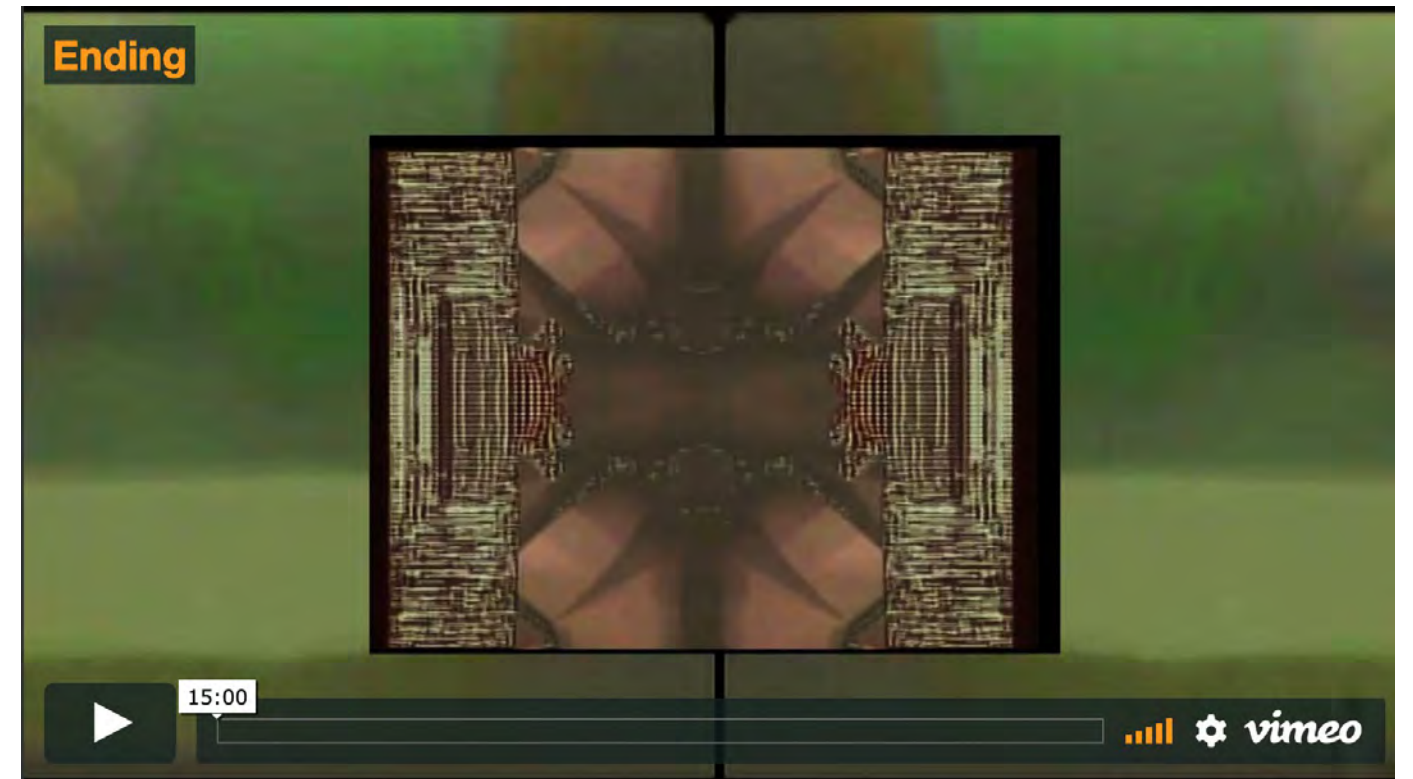


## Joseph Whitmore

### King

Sculpture, 2018  
40 x 15 x 3cm W x H x D  
£300

Laser-cut acrylic - wall mounted using double-sided foam pads. Created for an exhibition surrounding football's impact on society, KING is a replica of the logo for Puma King football boots, a popular shoe in the 1990s which has been stripped of its original gold lettering.



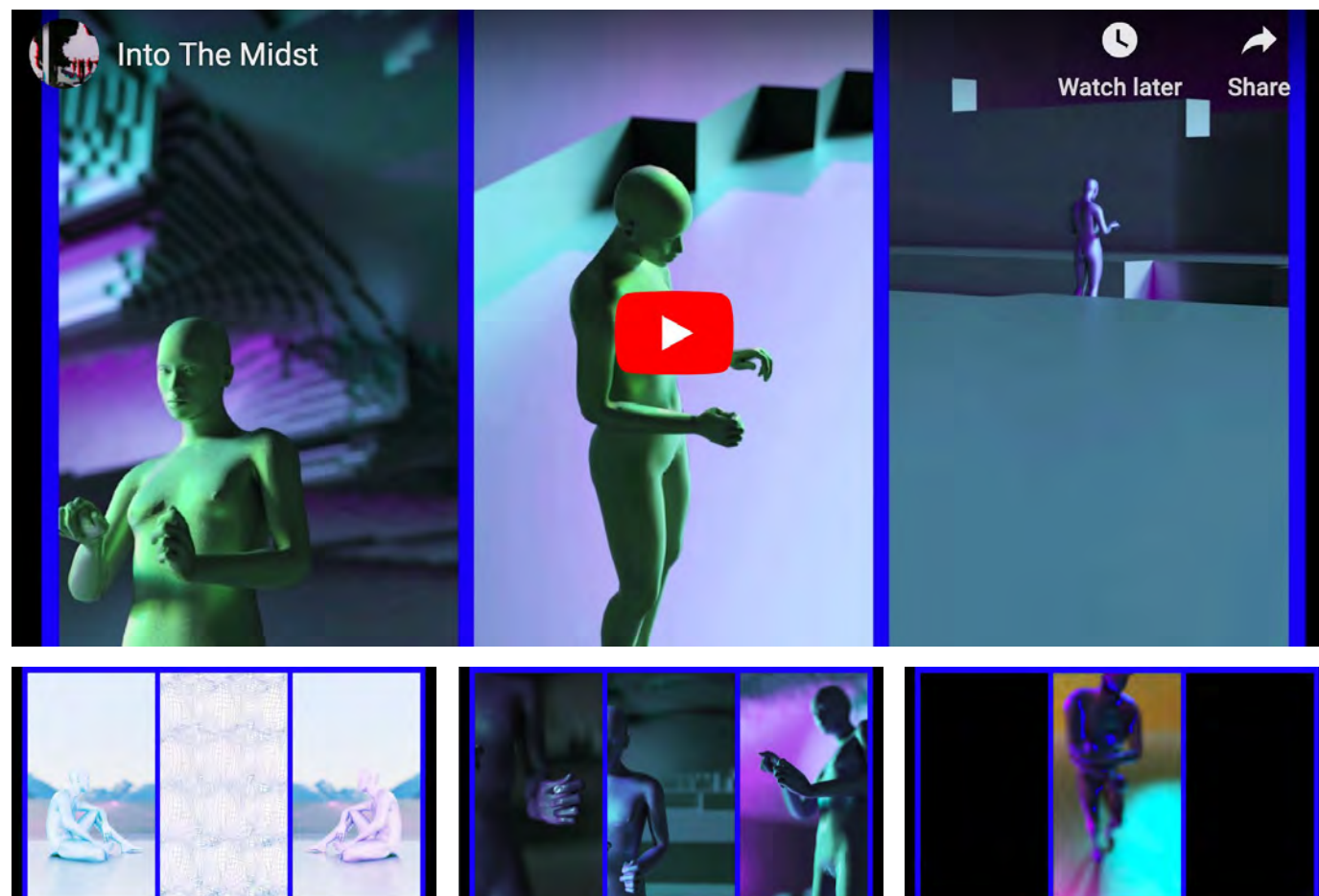
## Joseph Whitmore

### Ending

Film, 2020  
15:00 mins  
[Video Link](#)  
£1000

When ambiguity overwhelms our immediate perception of the world, interpersonal relationships and introspection are affected by moments of aberration. 'Ending' is an interpretation of this process, addressing internal matters of the psyche and acting as a tool for reflection.





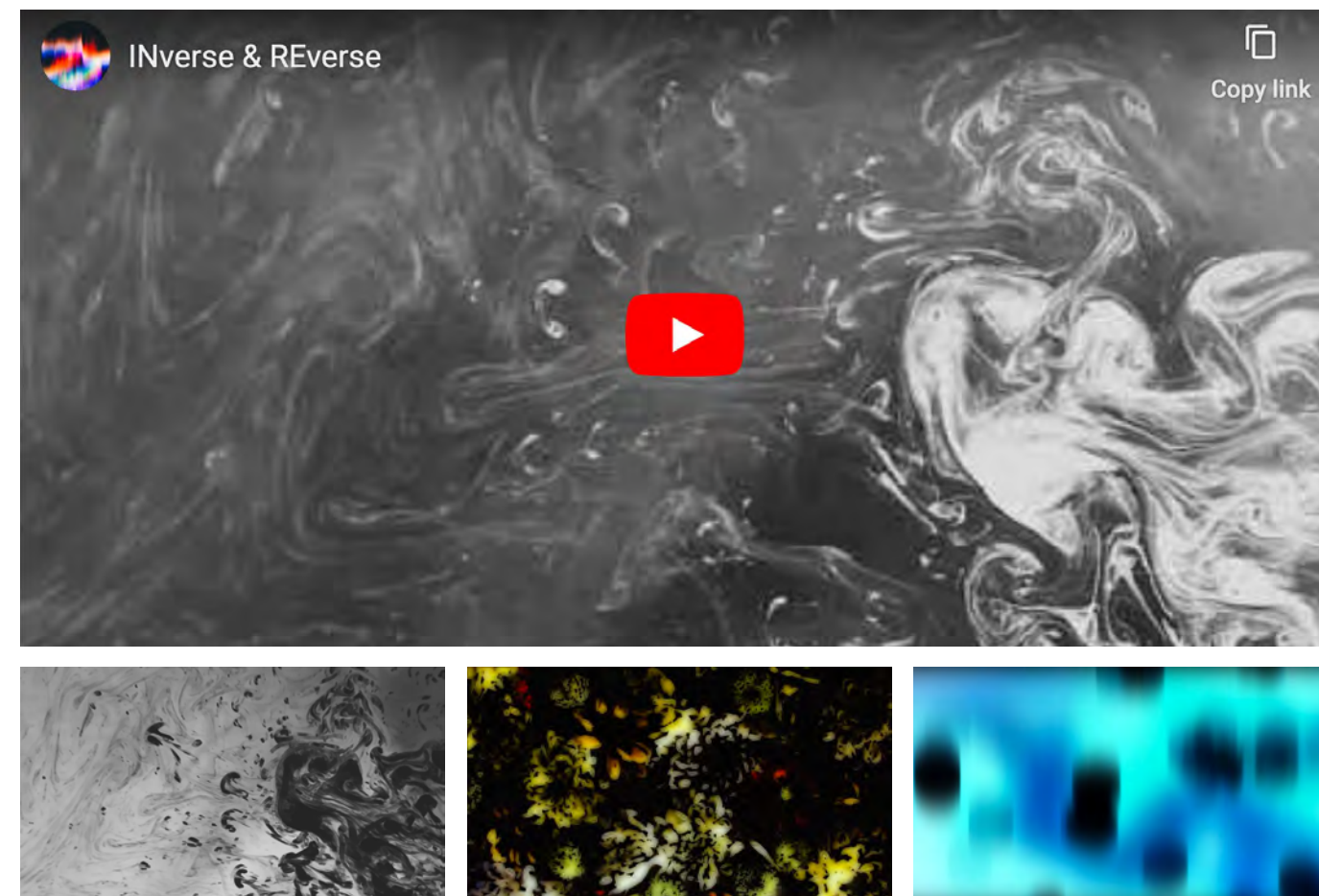
## Joseph Whitmore

### Into The Midst

Digital, 2019  
13:55 mins

[Video Link](#)

Computer Generated Animation with motion sensor. This film is triggered to play when the audience approaches a motion sensor. The film's opening sequence is set to blue, mimicking a digital screen that does not have an input, signifying an error.



## Kelsie Winch

### INverse & REverse

Film, 2020  
1:31 mins

[Video Link](#)

An experimental piece of film, looking at colour and motion. The main themes of the piece are inverting and reversing colour, motion and sound of footage and how this contrasts against the original edited footage. Music by Blue Dot Sessions - Lady Lupine





## Alistair Woods

### Jumpin' The Lights

Painting  
85.5 x 100.5 x 4cm W x H x D  
£800

Oil paint, spray paint, smoke, lighter and angle cut letters on linen. Referencing football fan culture, graffiti on a dual carriageway underpass, a Parisian pub toilet ceiling and the NHS with the use of everyday items that allows the viewer to connect with the painting.



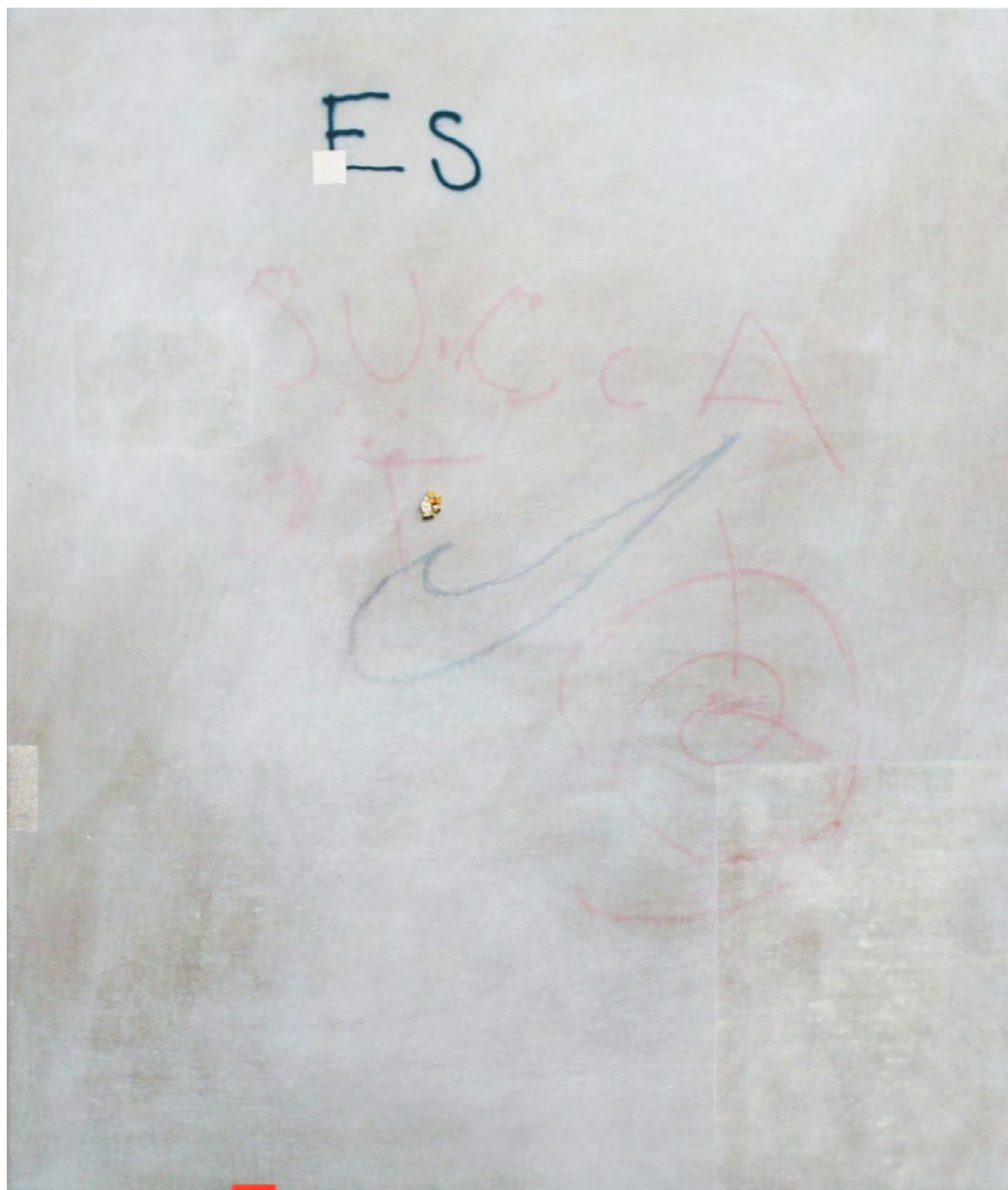
## Alistair Woods

### I'm Going To Get Lit Up

Painting, 2020  
45.7 x 60.1 x 2.2cm W x H x D  
£500

Oil paint, acrylic, laser cut engravings, lighter and angle cut letters on board. The laser cut engravings, scorch marks and angle cut letters all relate to concept of working-class aspirations. The composition is based upon sticker glue residue on a door and marks in wet paint.





## Alistair Woods

### **Strained Relations**

Painting, 2019

85.5 x 100.5 x 4cm W x H x D

£800

Oil paint, spray paint, pastel and enamel pin badge on linen.  
Based on a found composition, it responds to a Nike tick spray painted badly on a wall, likely by someone young who found a can. It references the idea of working class aspirations and a human desire to leave a mark.