



FIGURATIVELY SPEAKING

2020

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FIGURATIVELY SPEAKING brings together artists from all over the world to celebrate a shared fascination with the human form.

The contributing artists pay homage to the physicality and presence of the body, they recognise the body as a vehicle for narrative, they revel in the poetry of its senses and observe the connection between our somatic and mental selves.

In this exhibition the body is more than flesh and blood and shapely curves. It is a catalyst for activism, it is a diary of our experience of the pandemic, it is a form of escapism and equally it is what brings us back to reality, grounding us in embodied experiences.

It times of isolation and social disance, our relationship with our bodies, and the bodies of others, has shifted. Defined by the negative space between us, our connection has changed. Our touch has digitized, but it's sentiment remains.

This exhibition explores the needs for figurative artwork as a connective thread of humanity in a period defined by seperation.

Claire Kidd

ABIGAIL HARDING

Montparnasse focuses on a moment of transition, using the motif of a train and the ambiguity of its destination. I wanted to contrast this with the quiet atmosphere within the train and the figure's lack of movement. I was inspired a year spent in France and long periods of time spent between destinations with nothing to do other than be still and reflect.

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MONTPARNASSE
2020
OIL ON CANVAS
23.5 X 30.5CM

ANAHI GONZALEZ

Anahí González (Saltillo, Coahuila, México. 1993) is a Mexican photographer based in London, Ontario, Canada and is currently pursuing a Master's Degree in Visual Arts at Western University. González explores alternative visual narratives related to Mexican migrants. Her practice is concerned with the colonial subject as the *other* and the politics within Mexican body representation on imagery.

As a *norteña*, she treats *música norteña* and *corridos* as record and narrative evidence of the migrant experience, providing an in-depth history of Mexican border-migrant culture. With this information and connecting with Mexican migrants in Canada through social media, González contextualizes it in Canada—the other neighbor of *el otro lado*—using the medium of photography.

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EXPORACIONES
2020
PIGMENTED ARCHIVAL
INKJET PRINT
119.38 x 78.74 CM

ANGELO TROILO

The artist's intent is to depict the astronauts as witnesses of the conquest of a void, considered for him "explorers of the unknown". I have always observed the universe trying to understand its dynamics and with his works he wants to look for ideas for the future. The possibility of representing hypotheses, predictions of what man will be. Frozen moments of history, "foreseeing exactly or tragically wrong".

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S.W.A.T
2019
OIL ON CANVAS
64x4x81 cm



BARRY WOLFRYD

The work's focus is on the conciliation of different dichotomies that get their strength from everyday life. The work shows an interest to analyze objects as symbols and displace the context so to expand my semantic field. I appropriate the objects and personages from popular culture, whether local or foreign and reinvent them in a way to create reflection.

It is my pursuit that my work becomes an “absurd” narrative for us. The icons and objects in my work are part of a larger internalization, which catapults us to what is both evident and unpredictable. Even though I explore distinctive themes, the basis for all of my work is the portrayal of elaborate symbols, icons and objects that we recognize consciously or intuitively across the globe. We are all inextricably linked in a chain of popular images that identifies “culture.” Human history is a common story, and because of this, we share the ability to interpret symbolic elements that represent our heritage.

As an artist, I want to “awaken minds” to fleeting governing laws by playing pictorial detective, challenging the social norms of world cultures, bringing to attention the complexities of our humanity.

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AN INSTAGRAM MOMENT
2018
OIL, ENCAUSTIC ON CANVAS
150 X 150

CAITIE KOHL

Caitie Kohl's hypersexualized mixed media paintings combine the anatomies of human and matriarchal nonhuman females, exploring and playing with the clout of the male libido in our society.

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BETH DISHES DRAMA IN THE DOG
PARK
2020
MIXED MEDIA ON PAPER
45 X 60 CM

CAITLIN DICK

My practice takes a curious and experimental look into examining the boundaries between our ecosystem and the negative impact created by the human race. I question whether the damage created is reversible or will the flora and fauna evolve to survive in the toxic environment we have created.

In my relief print, *Lust for Life*, I have worked with inks which I have made using natural materials sourced from the city of Aberdeen. Within these natural inks I have included fern seeds as part of an idyllic fantasy of the degradation of the work and the propagation of new plant growth.

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LUST FOR LIFE
2020

RELIEF PRINT, NATURAL HANDMADE
INKS, FERN SEEDS, COLLAGE
45 X 60 CM

CAROLINE HENDRY

I am a painting student studying at Grays School of Art. My interests lie in exploring the themes of comfort and nostalgia through depictions of cats, plush toys and duvets with occasional bursts of outlandish imagery. My main influences come from my childhood on the internet, plush toys and my own bed.

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LAYERS
2020
BALL POINT PEN ON PAPER
59.4 X 42CM

CHERIE LEE

Cherie Lee is a self-taught artist who utilizes high speed rotary equipment to reduce genuine Ostrich Eggshells to small-scale, subtractive sculptures appreciating, and testing, the limits of faculty and frailty. She unites substance and subject, gingerly evoking one basic concept: what you have is fragile, no matter it's strength.

Her earliest materials were found objects in nature and readily available household items and resulted in two distinct styles: each notable for what they lack, or what's been taken away; a concept she hopes might foster a more solid appreciation for what *is* there.

She soon saw where those styles merged, and the intersection created a new path. By 2018 she was focused solely on her preferred medium, the thick and sturdy ostrich eggshell. Her current body of work explores *how much* can be taken away from something without removing it's *integrity*.

“However,” she cautions, “if the strength of an eggshell allows me to push it to it's furthest limits, it's fragility reminds me not to.”

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FETAL
2020
HAND CARVED RHEA EGGSHELLS
13 x 18 cm

CLAIRE KIDD

I have spent much of this year lost and I quite like where I have found myself. My practice seeks to explore the surreality and magic found in travel and in the disorientation that the pandemic has brought to all of our lives. Farming saline crops in the remote Glenshiel area during the pandemic was the source of my own discombobulation.

I have spent this year tip-toeing between reality and absurdity, between familiarity and the foreign, between myself and others. I have never fully committed myself to any side, instead finding compassion in the space between polarities. Through the painting of vivid, complex and uncanny compositions, I engage others in moments of reverie and compassion. I welcome them into unreal places and help them “vault the mere blue air” that Toni Morrison suggests to be between ourselves and others.

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LEFT:
TIMES OF ENTANGLEMENT
2020
OIL ON CANVAS
152 X 92 X 3 CM

ABOVE:
SELF PORTRAIT WITH
MULLET SHEEP
2020
OIL ON CANVAS
60 X 80 CM

DAVID PATON

Through my practice I like to capture a sense of what is going on in the streets of urban centers local to me. I am interested in the streets as they act as the melting pot for the many different people that inhabit cities or come to visit them. I am intrigued by the little things that make particular cities unique and aim to capture the essence of the city through my paintings.

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THE CLOCKWORK ORANGE
2020
MIXED MEDIA ON CANVAS
195 X 110 X 4CM

EMMA STEINKRAUS

Emma Steinkraus is an artist, editor of *Company Editions*, and Assistant Professor of Fine Art at Hampden-Sydney College. Her paintings and installations use strategies of juxtaposition and layering to explore ecology, gender, and the history of science. Her current project, *Impossible Garden*, casts a spotlight on the contributions of pre-20th century women to scientific art through an immersive wallpaper collaged from reproductions of their work.

Steinkraus's work has been exhibited at 21C, the Susquehanna Museum of Art, Target Gallery, and the Williams College Museum of Art. She has been awarded artist residencies at MASS MoCA, the Wassaic Project, the Blue Mountain Center, and Cow House Studios Ireland, amongst others. She recently received the 2020 Eliza Moore Fellowship for Artistic Excellence through the Oak Spring Garden Foundation and a Helen Frankenthaler Full Fellowship through the Vermont Studio Center.

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CATALPA
2016
OIL ON CANVAS
48 X 62 INCHES

ERHAN US

Conceptual artist and author. 1987, Ankara. After Bilkent University TH Management; he was granted to 25+ local and international / honorary awards, with respect to his eleven NGO presidency and marketing projects. Participated in 70+ exhibitions in 20+ countries. He continues his studies on Sociology & Philosophy at Istanbul and Anadolu Universities. Us is a member of Photographic & Visual Arts Federations, whose book Digital Prestige was published in '18.

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MUMMY
2019
PHOTOGRAPHY
37x45 CM

EUGENE V BYRD III

I'm an artist that draws inspiration from life experiences and people around me. Influenced by the realism art movement, combined with bold colors, patterns, typography, printmaking, graphite, paint, collage, among other mediums. I enjoy exploring and pushing the boundaries to maintain fluidity within my style. I aim to create something new, yet familiar, that generates curiosity for viewers of all demographics.

A few years ago, I stepped back and really looked at my body of work and I realized that I wasn't telling my own story as a Black man just trying to make it. I was addressing civil rights issues and things that were very important to me, but it wasn't MY story. I realized that I was being guarded within my art. I wasn't letting anyone in. For the last couple of years my work has organically become more personal. Some paintings are like dairy entries, while others I'm directly speaking to someone or the viewer.

I want my art to provoke emotion. I want the viewer to sit within my art; I want it to stick with you. I want you to walk away changed somehow. Art has power, I tend to use it.

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WE DIG OURSELVES INTO A DITCH,
HOW MANY OF US HAVE DIED
AND PRETENDED TO LIVE?

2019

ACRYLIC AND INK ON CANVAS
99 x 7.62 x 99CM

FAYE WOODS

I stand solidly in a space of using painting as a portal to otherworldly places. A bridge between a soul world and our outward existence, art being a translation of this space. As if to say 'here, I have made my intuitive knowing of this 'other', and without words I hope you feel that sense and acknowledge it'.

Through a mixture of layered watery stains of distemper, and thick sinking oils, i try to use the form given to me through the emerging marks as a basis for my figures. Pulling a tension between that which is solid and in our reality, and that which has come from the other place. My work helps me to pinpoint an emotional plane of existence where our senses act on behalf of our earthly bodies. Animals, humanlike beings and water become interchangeable as characters in an arch of emotional narrative. Finding true self and softness through an owning of vulnerability.

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THE WATER/SHE IS LONELY
2020
OIL AND PASTEL ON CANVAS
120 X 120 X 3.8CM

GABRIELA LESNIEWSKA

I frankly despise Gauguin and his artistic career, but women in his paintings are something quite different. It seems like the artist's filthy brushstroke and a need to eroticize the 'exotic' did not deprive them of their strong characters. In 'Nevermore' painted in 1897 Pahura was portrayed laying nude on her bed in a dark room. She is not stretched out exposing all of her body as per usual in paintings of that time. She's clearly captured thinking with a hint of sadness in her expression. Her gaze is full of sorrow, that she experienced after losing her child. When I look at this painting, I don't see the figures behind her or even think about Gauguin. What I see is sorrow and mourning in her eyes.

Her grief spoke to me when I myself for the first time in my life lost someone close to me. It is hard to describe the mixture of feelings that holds onto grief, but when I look at her in this painting, I find myself understanding it a bit better.

Raven in Gauguin's painting symbolises evil, but I certainly do not agree with that. In my culture's mythology ravens were believed to be the ones who carry 'nawie' (souls of the dead) to Nav, the underworld. In my painting the raven waits patiently behind our back and lets us finish our journey in this lucid dream that is life.

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NEVERMORE
2020
GOUACHE ON PANEL
70.5 x 1 x 41.9 CM

GAIL McMILLAN

My work in the past 12 months has been increasingly figurative in attempt to capture a moment, a point in time related to a specific human narrative. These works represent time spent in Art School studios and in the oil construction industry of the early 1980s, disparate environments but both solidly embody personal and craft-based application of skills, both cultures contain and express unique oral traditions including use of tools, judgement and storytelling.

Experimenting with diverse mediums such as plaster, ink, distemper, oil paint and acrylic, I hope to create textural and surface differences, layers and contrasts. The melding of surface marks engaging both solid structural lines and more organic features as well as pattern, is an attempt to add compositional and tonal tension within overall flatness of perspective.

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FOUR YOUNG PAINTERS

2020

MIXED MEDIA ON CANVAS

109 X 116 CM

GRAU

I began to wonder if I was disappearing. I became afraid of what would be left of me.

The narrator of this video, too, is afraid of fading away. They try to hold the world in place by naming it, but unfortunately, the world can only stay still for so long.

The narrator's body is absent. The viewer is beside them, seeing what they see. It is a portrait from inside of a body that is evaporating.

Close your eyes and pay attention to what your body is doing. The speed of your breath. How would it feel for that breath to leave you? This is being embodied, too.

"The History of Light" is part of an ongoing series of videos titled Forgiveness.



THE HISTORY OF LIGHT
2020
MOVING IMAGE AND SOUND

HARRIET ORREY - GODDEN

This artwork is part of a developing body of work exploring the corporeal experience of humanness, of existence in a physical sense and how this shapes us and connects us. The feeling, functioning, and reproducing body is my focus, and the notion of the body on a continuum with the land. This work is informed by a feminist perspective, focusing on women and reproductive labour as central to our economic survival and organisation of life on this planet. When making work, I am motivated by emotion, accessed through an intuitive exploration of materials and processes.

Working in the traditional medium of oil paint, I develop a visual language, made of form, colour and movement. I use expressive brushwork and cartoon lines, intended to connect with the viewer on an emotional level, through humour. The body I want to represent in these paintings is not the individual, private body, but a collective body of the people. I articulate this by deconstructing the form, simplifying shapes to develop symbolic motifs and rhythmic patterns that suggest bodies in motion, united in struggle and dance.

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GLORIOUS PILE
2020
ACRYLIC AND OIL ON CANVAS
34 x 30 x 2 CM

HAYLEY HARMAN

Volcano eggs for breakfast and melon for tea there is a lot to see, a purple sea lion with hair like Madonna, the clown fish with nails sharp and green, from them they sprout Brussel sprouts. A roast dinner is not allowed they are illegal instead people have to balance on two hands and coast along the current along the metropolis of discarded belongings and feelings people are also discarded down here and in a life of solitude clothed in plastic and sodden nets of newspaper netting.

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BANGING MY NOSE ON THE WALL
2019
OIL ON CANVAS
140 X 120CM

INGA LINEVICIUTE

In my creative practice I use drawing as my main tool to create 'a world' that unfolds within a process. In the form of animation and image, I explore areas such as loss of identity, ethics, behavior both in private and public places, as well as values and traditions. I focus on current events, drawing an inspiration from the surroundings; observing physical places and 'scrolling' through social media feed.

I am an observer and I collect experiences; whether I was involved in a situation or I was just a spectator. I collect strangers' conversations, images of their looks, facial expressions and other visually appealing details. I pick situations that are raising questions what is good and appropriate, and what isn't. I question people's morals and values, affects of consumerism and identity crisis. Using humor such situations are brought to 'life' in either fragmented version or with a new meaning. Rather than trying to understand the world, the narrative itself relies on a process and letting 'a world' to unfold itself.

Using modern methods, I am looking for ways to exploit traditional media and create an overall experience; whether it is in a digital form or in terms of presentation. Animation isn't just a method to tell a story, but also a way to create an illusion of moving drawing. I am interested in digitalizing the materiality and looking for aliveness in materials that are meant to be still. Having a playful approach, I aim my works to be entertaining and engaging with an audience. Animation works are often presented as projection-installations that fill the space with light and movement and are easy to navigate through. The physical drawings are also important and become a part of the installation and experience.

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STILL FROM DEAD END
HAND-DRAWN ANIMATION
2020
2M 54S

JETPACK DINOSAUR

Jetpack Dinosaur is the working name I've been using as a graphic artist for 4 years, primarily as an illustrator and printmaker. The majority of my work features detailed sketches and linework, sticking to a strict palette of black, white and red - however recently I've been indulging in more full colour pieces through digital painting and risograph printing. My fondness for Japanese artwork and aesthetics is strongly reflected in my drawings and prints, taking inspiration from both the old woodblock print masters and contemporary illustrators.

'Runner' is a 4 layer Risograph print, the masked figure drawn late Summer 2020 as we tentatively returned to work during the pandemic. The figure was taken from an ink drawing in a continuing concept series affectionately entitled the "Domotech Jet-Heads". The Runner's futuristic helmet finding new meaning with face coverings becoming an everyday precaution. Additionally, it hints at technical platform convergence - the idea that as masks become a widespread necessity, they combine with other head-gear and accessories like headphones and eyewear.

Aside from the relevance of the face covering, I couldn't help but be struck by the new relevance of the not-too-distant-future neon-bathed aesthetic, particularly as the empty streets of early lockdown Aberdeen loomed under metal and glass, the granite continuing to be pushed into hiding.

The process itself of risograph printing I also thought was especially appropriate 'Figurative Speaking', given that it involves deconstructing and reproducing layers of an image, both digitally and physically.

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RUNNER
2020
RISOGRAPH
30X43 CM

KATHRYN JOHNSON

The powerful sensations of being in nature are what my paintings explore. The quiet moments of restoration and peace that can come from being lost in the old world, the natural world. Living more connected to nature and bringing its effects to life is my effort to communicate what is at stake with our natural environments. Our empathy and memories need to be stirred in order for us to realise the consequences of our actions. I strive for a balance between the actuality of the landscape we see in front of us and the one we feel and remember. By using restricted close palettes, I aim for the image to go in and out of focus - for you to be caught looking deeper and deeper for its meaning. It is why my work is often accompanied by poems; a series of clues and directions of what the viewer should focus on, within the painting and within themselves.

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ABSORB
2020
OIL ON LINEN
65 X 80 CM



MEDITATE
2020
OIL ON LINEN
80 X 100 CM

LAURENCE ELLIOT

Encompassing drawing, print making, painting, song and soon a book & album by his band They Theory called 'PureAvoidableGriefAndNeglectSociety', Elliott calls his work as 'sigh aid'.

Making & keeping certain kinds of rules as new year's resolution's in the drawings and paintings. Told on being diagnosed with type one diabetes in 1991 that there was BOUND TO BE A CURE by the time he turned 20, Larry is understandably livid & depicts injustices through 20 year's worth of new year's resolution logic's that get applied or not.

As the victim of a knife gang's serious assault in Glasgow in 2007, he has grown dubious of the identification abilities of the head and shoulders portrait format used by police (& feels like the seemingly encouraged anonymity look is used to generate more avoidable crime, on feeling the full ineptitude of the law. He applies expressions of psychic assault and defence & chemical & now viral processes of soft kill & permawarfare for soul's.

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LIEBENSRAUM OR
SPACE IS AT A PREMIUM
2020
OIL AND MIXED MEDIA
ON BOARD
90 X 60

LAURENE SOUTHE

I spend most of the time studying my reflection, searching for a glimmer of light to the core of darkness. Perhaps I'm just searching for a way to the otherwise.

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STUDIED
REFLECTION NO.4
2020
COLLAGE AND
PHOTOGRAPHY

MAJA ZECO

I am an interdisciplinary artist whose practice spans performance art, sound, moving image, and installation. My work is research driven and relational, and I present the work in gallery settings and public spaces.

Performativity is important in my practice and it is used in the uncovering of tensions between our public and private personas, personal and group identities. This interest in the body, oral histories and intensity of personal experience draws from my childhood in wartime and post-conflict Sarajevo (Bosnia and Herzegovina).

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JUST AS LONG THERE IS
NO SHOOTING
2020
PHOTOGRAPHY
20 X 30 CM

MARISSA GIAMPIETRO

Through paper mache, Marissa Giampietro construct's lifesize figurative sculptures, which work to create a fun, eclectic, mismatched environment. Her work investigates the comfort of home and that which is unseen from the outside world. She is interested in the way we behave at home versus how we may present ourselves in public. Marissa explores narratives based on feminine aesthetics, media, and personal experiences. Through mixed media collage and sculpture, she desires to push the boundaries between sculpture and painting.

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I WAS SUPPOSED TO
CLEAN THE TOILET LAST
TUESDAY
2020
INSTALLATION
LIFE SIZE



MEG GALLAGHER

For these two pieces I wanted to convey a rare moment woman get to just be quiet and just still within their body. For me, painting these pieces was my quiet moment to retreat from the world and recharge myself . As a really busy mother and creative I find myself using my body as a “machine “ as if it’s a tool to get me through the relentless day of ever building “to do’s” . I have to consciously stop and let myself actually FEEL my body, to connect my brain back up with my breast, butt and toes to know they are there. I am forever painting the female figure so to ensure other highly functioning and busy women around me remember to take that moment to be STILL.

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SACRED SOAK
2020
MIXED MEDIA ON DENIM
175 X 165 CM

MICHAEL AND CHIYAN HO

The triptych “Two rascals and a whole lot of behind” examines the history of Chinese erotic art and the notions of sexuality, identity and political suppression. Ever since the communist’s “cultural cleansing” in China, erotic art expressions are considered to be a form of “Spiritual Pollution” and is strictly prohibited and banned.

The triptych offers a rebuttal to these claims offering an impish solution. The method of which the paintings are made are integral to the premise behind them. These paintings are quite literally double sided. Using unconventional canvas that is significantly thinner than traditional canvas, the artist duo begins to paint a depiction of ancient Chinese homo-erotic art. While they paint on the one side, the thin canvas allows for the paint to bleed through to the back. The canvas acting as a filter abstracts these graphic paintings into one of suggestive marks, where the figure’s gender and sexuality begin to blend and fade. They then go on to reverse these paintings and paint from the other side, collaging themselves using various antiques and objects synonymous with Chinese erotic art. Together, they reveal a range of identities and stories, from the playful to the political and from the erotic to the domestic.

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TWO RASCALS AND A
WHOLE LOT OF BEHIND
2020
OIL ON CANVAS
120 X 150

MICHAEL CLARENCE

My work explores contemporary figuration and ideas of representation within painting. Throughout a loose and not exclusive strategy of including people, tables, things, rooms, and pools, I am very much engaged with the act of painting to explore and exploit its material potential and the nature and form of the medium.

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THE MEAL
2020
MIXED MEDIA ON BOARD
43 X 43 X 1.1 CM

MICHELE PAU

Michele Pau is an Italian painter born in 1983, trained in the workshop of the Italian-Argentine painter Norma Trogu. Michele started painting in 2014, focusing mainly on the human figure, and especially in the face, and in urban landscapes characterized by street art.

STATEMENT:

My research focuses mainly on the loss of identity, in this sense my narration is intentionally hidden and left to the spectator's interpretation.

The figures show an interpretation, altered and disrupted, tending to be unrecognizable, in an attempt to highlight the difficulties of the contemporary individual in knowing how to recognize and characterize himself.

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PORTRAIT OF A PAINTER
2020
OIL ON BOARD
35 X 35 X 1 CM

MONICA MARSHALL

Monica Marshall (also known as Clownchic) is a multidisciplinary artist who has recently completed her BA in Fine Art at York St John University. She favours painting, drawing and printmaking in various scales and works with motifs to respond to a world she sometimes struggles to navigate as a neurodivergent. The impact of COVID-19 as well as her Asperger Syndrome often comes up in her practice through her obsessive motifs and prolific making, representing her thoughts, feelings and experiences through text, cartoonish self-portraits, visual diaries, and ugly/cute characters.

Marshall is currently studying a Master of Letters in Fine Art Practice with a specialism in Print Media at The Glasgow School of Art.

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INADEQUECY
2020
MONOPRINT
A5

NAOMI SIMMS

In Scotland we have a wealth of folklore, legends and superstitions that have shaped our culture. Ones that are still taught and celebrated to this day across the country, playing a vital role in our identity.

I explore the deep connections we have with our folklore, fuelled by my curiosity in the characters of these stories and the collection of superstitious objects. The simplest item can hold so much meaning for us as humans, who will form a connection with these through beliefs in luck and health. Objects and symbols themselves carry a rich amount of myths showcasing this lands spirit which I see as a great importance we have with our past and so feel the need to keep this fascination with Scotland's tales alive. I take influences from old traditions, tales and literature such as Shakespeare who was known for his use of symbolism in nature, working with the themes of identity and femininity.

Natural fabrics, stitching and traditional practices are how I visually portray these subjects to focus purely on texture and symbolism. Created through repetitive objects representing obsessive collections of such objects. This allows the themes and narratives behind my work to really be sought out and appear through an atmosphere that surrounds the pieces and releases a calm thoughtfulness.

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A CAILLEACH'S WATER LILIES

2019

OIL ON LINEN

156 X 116 X 5 CM

NEFELI CHRYSANTHOU

Through the medium of Painting I attempt to communicate my keen curiosity in the human condition as I create visual metaphors for what could be described as hopeful nihilism.

One of the methods I employ in my work is the substitution of the physical world with an inner landscape. The images serve as projections of the characters' mental frameworks which are strictly shaped by accidental circumstances. The body, our corporeal selves, are therefore depicted as a prison out of which there is no escape unless we face the absurdity of existence.

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CAROL'S PARTY
2019
OIL ON CANVAS
134 X 85 X 4 CM

OLGA GOLDINA HIRSCH

The third part is an epilogue. Something very good has recently happened in her life. I had a plan to paint my mother in an image like Vrubel's painting "The Lilac" revealing undiscovered aspects of her personality: it would have been late in the evening with her sitting surrounded by blooming lilacs. But as I was doing a painting, I learned that she had become a grandmother for the first time. I know that she would be the happiest woman in the world if she understood what has happened, but this is my chance to let her be happy. This work is light but very emotional. It is spring time and petals are everywhere, petals from my mother's poetry. Her granddaughter's summer name is Margarita, so besides lilacs I painted my mother's favourite spring flowers, Marguerites. This painting is almost in white as a symbol of new hope.

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ALL ABOUT MY MOTHER:
MARGARITA
OIL ON CANVAS
125 X 155 X 3.8 CM

POPPY MERCEDES PEARCE

The work I am submitting is a large oil painting of two lovers inter-twined under a sycamore tree. The seeds imitate the lovers, two pods, their bodies connected until broken. A painting from memory and experience, relevant now more than ever in a time where we are physically disconnected from loved ones and all craving where we came from and the thing we will always be part of: nature

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SYCAMORE LOVERS
2020
OIL ON WOOD
100 X 120 X 2 CM

RAFA ARROCHA

Manicure For A Zoom Party is part of *Fleeting Objects*, a series of photographs of ephemeral sculptures made with household items during quarantine in Panama City, Panama. A story of mixed emotions and fading memories coming together in times of social distancing.

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MANICURE FOR A ZOOM PARTY
2020
PHOTOGRAPHY OF SCULPTURE
20 X 30 CM

ROBERT McCORMACK

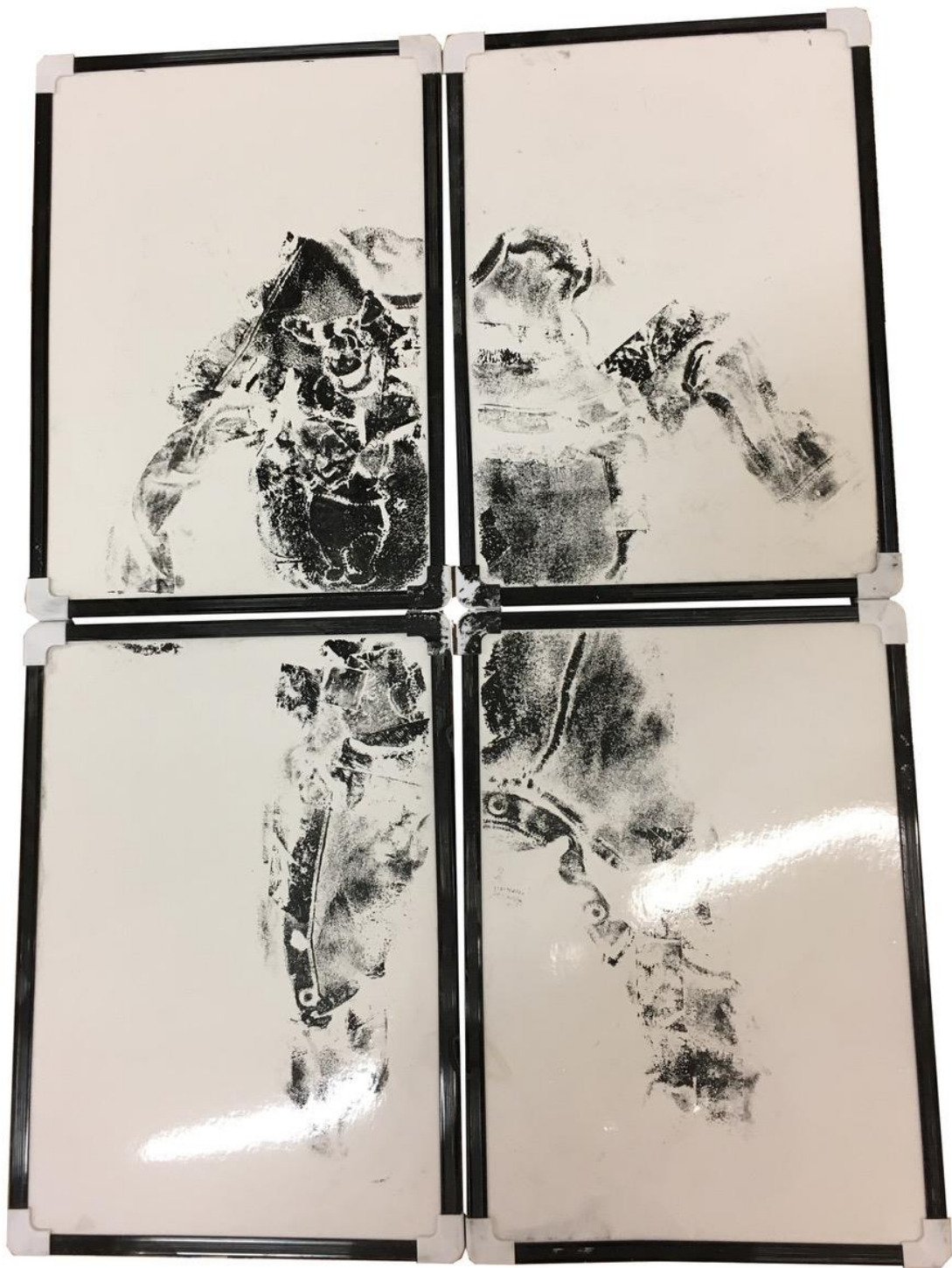
I made the first series 'Neonate' in 2019 and I have consistently returned to them ever since. I make these soft garments cold by turning them inside out and filling them with plaster. After the fabric is cut away and removed, the inside space is captured, a kind of surrogate or stand in for a child is left. There is something about robbing the onesie of its original function and insisting on containing something new in its place. These works are made in small groups almost like siblings. The plaster picks up the colour, staining the casts. Stitching, zips and traces of branding, are mirrored in the plaster body, acting as a reflection or double.

PLEASE NOTE THIS CATALOGUE WORK IS DIFFERENT TO THE WORK DISPLAYED IN THE SHOW, BY REQUEST OF THE ARTIST.

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WHITEBOARD
2020
PRINT

SHAUN LOWNDES

Shaun Lowndes is a painter and illustrator working out of Manchester England. He studied Fine Art in Leeds in the 1980s and has been producing artwork ever since.

The work sits in two camps, painting and illustration. The world he creates is a strange one, inhabited by a cast of unorthodox characters. The work itself asks questions of the viewer sometimes uncomfortable ones and the answers are never truly clear. So be prepared to be intrigued and astonished by his imagery and left wondering.

In interview he has stated that the work explores thwarted idealism and lost hopes. Often rooted in the 1950s the work has a vintage look and echoes of Americana, while touching on British and American figurative art, it is a style all of its own.

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VISITATION
2020
ACRYLIC ON CANVAS
120 X 100 CM

SOFYA TAGOR

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Мистерии (MYSTERIES)
2020
PENCIL ON PAPER
21 X 41.5

THOMAS THORES HYMAN

My work centres around the human form, examining subtleties of shape and light in an attempt to convey the underlying emotional nuance observable in the body - the vehicle which simultaneously governs our experience of the world and dictates the way in which we perceive and interact with others.

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TWO HANDS III
2020
OIL ON CANVAS
30 X 40 X 1.7 CM

WILLIAM SHERVAL

I am a painter based in Edinburgh. My work is inspired by my immediate environment, found photography and popular culture. Portraiture is my main interest; I find people's faces to be the most compelling. I take inspiration from the work of Alice Neel, Marlene Dumas and Edvard Munch in particular. I graduated from Gray's school of Art in 2019.

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UNTITLED (GRASS
MARKET)
2020
INK AND GOUACHE
A3

YASMIN MOORE MILNE

My practice explores Human activity, social behaviours and our relationship with the body. I am fascinated with finding links between figures, objects and spaces. I often collage and move about pieces of visual information until I find some similarity or opposite. I usually discover an image or narrative through the making and painting process. There is often a rhetorical reference to the everyday, a trace of a human presence with an element of absurdity.

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GRASSY SOCKS
2020

WATER COLOUR PENCIL,
GOUACHE, COLLAGE
30 X 42 CM

ZUZANNA SALAMON

Because of its immediacy, mark-making, and tonality, charcoal is currently my primary medium, which I use to build up large-scale drawings. Its natural origin and predisposition allows me to deeply participate in the drawing process, using my hands directly on the surface to smudge and form shapes. It is an intimate action that allows me to be close and get involved with the subject on a very practical and personal level.

The medium of drawing helps me to break down language barriers and enables me to create works on this theme of dislocation which many people can relate to. The reality of my works falls between the boundary of the real and imaginary world and fuses elements from both. This creates a poetic sensibility that often feels dreamlike. I am often staging, or adding to, already existing scenes to create my compositions. The metaphors and symbols that appear in my works come from my own experience of longing for a homeland and Slavic culture which consists of rituals involving worshipping the elemental grandeur of nature. I often use dramatic lighting to suggest profound emotional disorientation, which is influenced by classical Eastern literature of writers such as Fyodor Dostoevsky and Adam Mickiewicz.

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REHERSAL II
2019
CHARCOAL ON PAPER
100 X 70 CM

I HOPE YOU HAVE ENJOYED THE EXHIBITION AND CATALOGUE, AND THAT IT BROUGHT YOU CLOSER TO OTHERS, ALBEIT IN A DIGITAL AND SOCIALLY DISTANCED MANNER. I WANT TO THANK ALL OF THE CONTRIBUTING ARTISTS, INCLUDING THOSE WHOSE WORK WAS NOT FEATURED THIS TIME AROUND. YOU'RE ALL INCREDIBLY TALENTED AND RESILIENT.

AS THIS WAS AN UNPAID AND SELF FUNDED VENTURE, ALL DONATIONS ARE APPRECIATED TO ASSIST IN FUNDING FURTHER OPPORTUNITIES FOR ARTISTS OF ALL BACKGROUNDS, REGARDLESS OF FINANCIAL STATUS.

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<https://www.buymeacoffee.com/ClaireKiddArt>

STAY SAFE, STAY CREATIVE.

CLAIRE KIDD



FIGURATIVELY SPEAKING

2020