

WAREHOUSE ART SCHOOL AT OVADA
PRESENTS END OF YEAR SHOW

CASTING ABOUT



Introduction

This is the fifth year that OVADA has hosted the end of year show for the Warehouse Art School Continuing Practice Course.

An outstanding, and highly committed year group produced some very strong and exciting projects. There have been workshops and peer to peer presentations alongside a varied programme of Artists Talks. These have put the working methods of practising artists into focus, as well as giving insight and inspiration.

Our first trip of the year was to Hull where we enjoyed the Turner Prize and other exceptional shows that the Capital of Culture had to offer.

The longer study trip to Rome was another highlight. The contrast was marked between the wonderful Roman artifacts, frescos and ruins, and a fantastic Contemporary Art Gallery, MAXXI.

The group have also been working with Roger Pugh on a collaborative project based on made up words and Didi Baldwin has also contributed her skills and expertise to the Course this year.

In addition, a project that includes making concrete casts and collagraph printing (with Primary age children) has been a great experience for all involved.

Casting About will bring together the experiences, insights and skills this cohort have gained from the set projects on the Course. Their work for this show is self-directed with critique and support given by peers and tutors. They have followed their own interests whilst also responding to the size and nature of the OVADA Warehouse spaces.

The work on show is diverse both in process and outcome and includes a range of subject matter and materials.

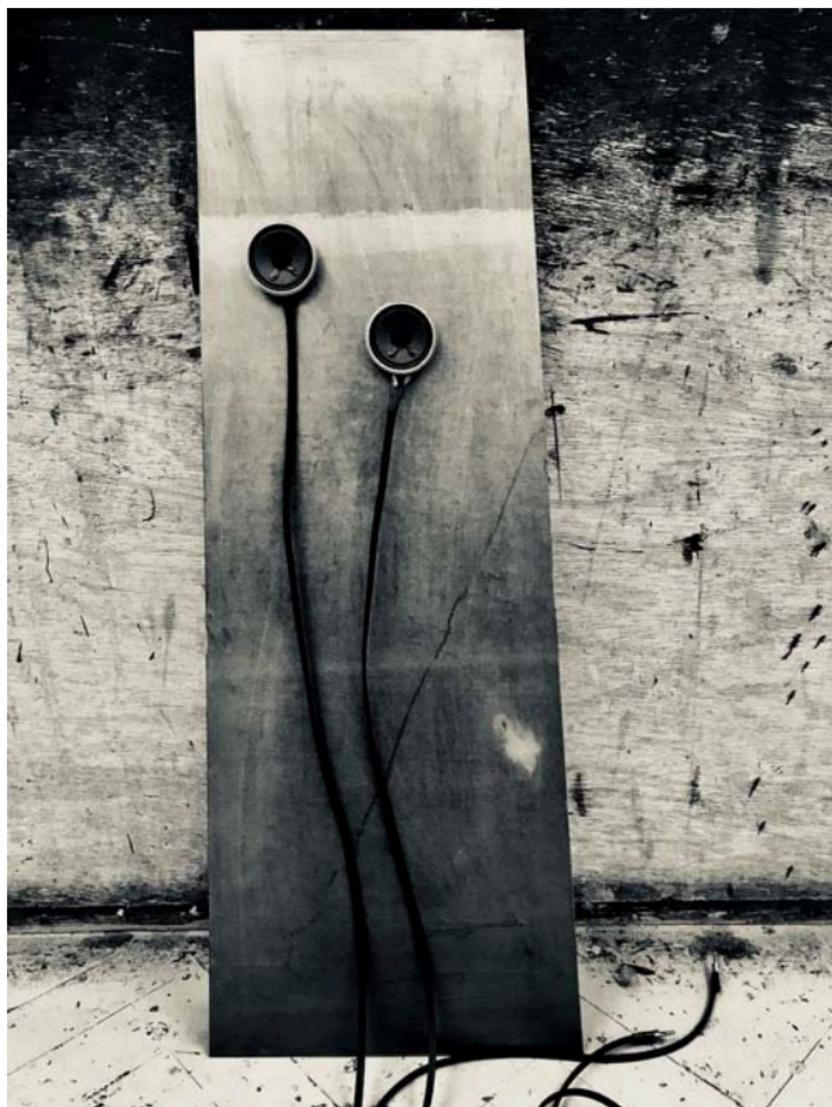
Juliet Bankes

Are you on my wavelength?

Absolute Radio softly transmits everyday throughout the studio, from morning to night. This gentle and constant reminder of the news, the weather, the travel conditions, the latest trends - and music - is a comforting and continuous background to the day.

I have embarked on a body of work that explores the medium of radio and broadcasting. The intangibility of the airwaves and the materiality of the small units of a radio are the component parts of this investigation; where on the one hand there are no haptic boundaries and on the other there is a small, powerful and magical box that informs and entertains us.

According to Angela Carter, because of the very fact that there's nothing to see, radio paradoxically becomes the most visual of media. The listener can enter a world of their own imagining and thus occupy two realities at once.



Lisa Bates

On the Way to 73

After several years focussing all creative energy into facilitating community arts projects, I wanted to regain a balance with my own practice. WAS offers me time, space and support to nurture a more sustainable and intuitive relationship to making.

However, outside the programme, it's also been a year of unexpected change, transition and feeling uprooted. I began subconsciously exploring the concept of *Heimat*: a sense of belonging, where one feels most content and rooted; nostalgia; community. I re-evaluated where I felt this, remembering it wasn't only the various physical homes I've lived in. It was also in the wider spaces I connect with - internal and external, architectural and natural, personal and political - as well as the people intrinsically part of my experience of them.

With the intention to preserve memories of these places and encapsulate their essence, my artworks layer found sounds and materials. Their ephemeral nature however, acknowledges that 'home' is a privilege, an unstable concept for many, and *Heimat* is often fleeting, ever-changing and precious.



Sue Chamberlin

On the Periphery

This is my second year at the Warehouse. My work has been about layering of experiences, memories and fleeting impressions, the feeling that time is slipping through one's fingers. I have enjoyed exploring mixed media: drawing, video, photography and casting.

Responses to accumulation and loss are motifs that have appeared perhaps due to the way I see things which relate to my environmental and design background. This can make the world seem a beautiful yet endangered place.

Sometimes I feel peripheral, in that I have an affinity with the transience of edge-lands and their unclaimed characteristics; places and ideas that are not quite in synchronization with the rest of the world.

This work has come from a series of investigations and journeys into peripheral places and states of all types both real and imagined; I have found ways to initiate chance happenings and direction changes which have taken me to an unpredictable result.

I hope you might see, hear or feel differently just for a few moments.



Clare Crombie

*'Why is Misogyny still a thing?' **

This is my second year of WAS and I have relished exploring many different media to give form to ideas evoked by the projects we have engaged with.

Important themes arose from my choice to use self-portrait in response to a photojournalism project. This led to thinking and researching about myth, allegory, feminism and misogyny. During our trip to Rome I began to wonder about monuments and the meanings connected to representation of the female and male form in public spaces.

I'm currently exploring - in various different materials including film, animation, photography, casting and mould making - my thoughts about what is ephemeral and what resists change, which stories get told and which remain undiscovered.

'A statement in words can be refused acceptance more easily than a statement represented by the human body, male or female. Our own identity as human beings has somehow been put at stake by the image's form, drawing us to consent to its meaning.'

(Marina Warner in *Monuments and Maidens: the Allegory of the Female*)

**Down Girl, The Logic of Misogyny* by Kate Manne



Gabriele Kern

*'Let me in – let me in!' **

When interviewed last summer for the WAS course, I expressed the wish to find out what my work is about. During the following months, working on set projects, it transpired that what I was searching for, had been there all the way along. I just hadn't been aware of the thread. Somehow at the core there's always been a story.

I use language as my source material. Words in their infinite variety, packaged to make tales, are the fuel for my imagination. I will take layers of meaning apart in search for something not seen yet, before eventually reordering my findings. Nothing during this process feels predictable, least of all the outcome.

For this project I am exploring the human quest for a spiritually and physically aligned (inner) landscape based on the gothic novel 'Wuthering Heights' by Emily Bronte, one of the three extraordinarily gifted sisters. The narrative deals with passion and revenge, depicting mental and physical abuse. The range of raw emotions presented, remains utterly timeless.

* Wuthering Heights by Emily Bronte



Nina Otter

Alter ego

I am a research mathematician, but I have been painting since before I can remember. A year ago, I decided that I wanted to be as serious about art as I am about mathematics, and so I applied to the Warehouse Art School. This past year has been life-changing in more ways than I could possibly mention here. Whilst I have been experimenting with media and new ways of making work, a common theme that has slowly emerged is the use of my own body, as well as my need to understand where I stand as a person and as an artist, to try to unify the seemingly different personalities and lives that I live.

For the final project I will be exploring the concept of the alter ego further, through a series of large format photographs of myself taken with multiple exposures, in which I explore the different transformations of the self, whether we are one or many, and what happens when we look at ourselves from the outside. Work that has a great influence in this project are the photographs by Francesca Woodman, Roger Ballen and Cindy Sherman.



Marina Price

Collaborative Imagination

Before my year at Warehouse Art School I considered myself as someone whose main interest lay in drawing and painting, but through different projects on the course, I have relished the opportunity to explore a variety of different media including 3D and video. This has challenged my previous perceptions about what constitutes 'art' whilst expanding my ideas and skills.

My final project was influenced by a collaborative painting activity I participated in recently. Working individually on a piece it is easy to become fastidious or stuck on a certain aspect which impacts the flow of the process and ultimately shapes the outcome of the work. This dynamic changes fundamentally when working alternately with another person on the same piece of work - spontaneity is encouraged and the opportunity to be precious is reduced. Predicting the next response and overall result becomes impossible. This is what appeals to me - my input will direct it only to a certain extent.

"I prefer images that are less specific, so there is room for everyone's imagination." Robert Rauschenberg.



Fiona Tracey

Ordinary Presence

A couple of years ago, I began painting. It seemed as though a light was switched on when I started looking at colour. At OVADA this year these explorations have expanded into video, photography and plaster. Working with people for most of my life, my earlier projects centred around documenting the lives of others. However, the fascination with paint, colour and form remains.

This project has taken me by surprise. Seemingly uninvited it has arisen out of a series of sketchbook self portraits, painted during Lent as part of my spiritual practice. This gave me freedom to visually record myself every couple of days. As a diary it reflected who I was and how I was feeling on that particular day. Seeing myself as a painter/artist has been very peculiar, particularly as I spent so many years not doing so. I feel a sense of vulnerability about it; something new yet relatively unknown. This is something I wanted to record in painting.

I am not sure where this project or my artistic journey will take me. However, these reflections feel important to record in this way at this time.



Gill White

Vote with your Feet

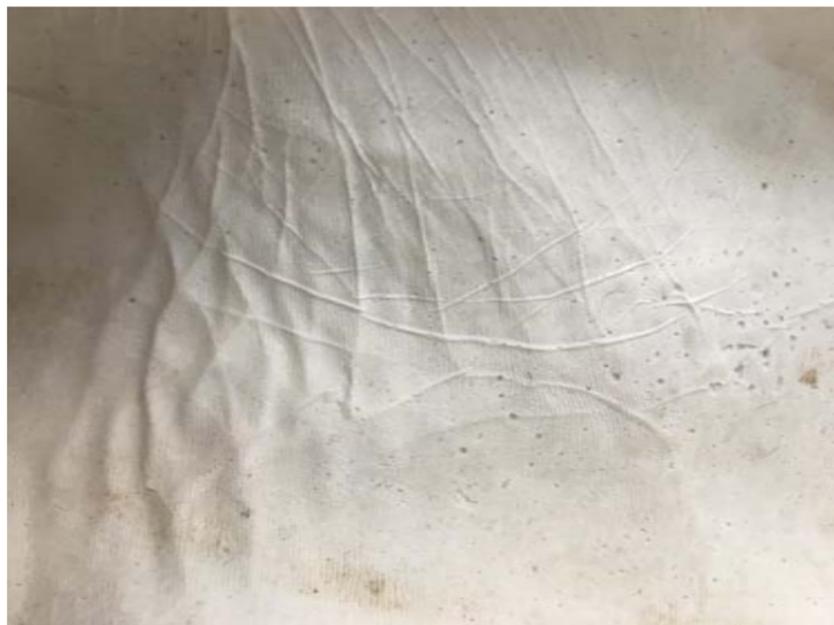
Having completed my Design Craft degree in 2013, I enrolled with WAS5, to maintain and broaden my practice.

I am a 3D mixed-media artist maker, and have been surprised to find my work being defined as 'conceptual', and even more surprised as 'socio-political'. No matter where I start, current themes, often disturbing, emerge in the making process. I'm ok with that. It has helped to consolidate my thinking and self-awareness, but hoped that at OVADA I would begin to lighten up a little. To an extent that has happened, with projects coming thick and fast, little time to go too deeply into ongoing issues, and tackling new technical skills.

Newspapers, sometimes pulped, have often been my medium of choice. They stimulate ideas plus providing readily available material. Being a war baby, I like to use what is to hand - my make do and mend mentality - the immediacy can give the work its own particular dynamic.

Centenary celebrations of the suffragette's fight for the right to vote have been ongoing this year. Women marched then, and they march now. The feminist struggle for rights and equality at home and abroad, in the private and the public arena, is ongoing.

It's a story that will run and run.



Roger Pugh and the WAS 5 Group

Pulp Fiction

One of the great strengths of the WAS course is the opportunity to work with others and build up a strong group identity. Students arrive with a wide range of skills and expertise and sharing that experience can be hugely valuable and enjoyable for students and tutors alike. In addition to their individual practice this year the group is engaged in a collaborative project to investigate some of the most minimal conditions for originating art work. Beginning with made-up nonsense words then seeking definitions, each member of the group then interprets their word in any way they choose.

The choice of medium can be an individual one or a group decision. A second stage of the project is to find a way to integrate the individual outputs into one combined piece. It is experimental. It is unpredictable. There are risks. It may challenge the audience as well as the artists.

BRIDD
Nirvanip
Doohootiha
Moutle
Booff
STOP
Tuzzy
SNARGLE
PERKLE

Casting About

WAS 5 Final Show Programme

Thursday 21st June 6pm - 9pm

Opening event

Friday 22nd to Sunday 24th June 12 noon - 6pm

Thursday 28th June to Sunday 1st July 12 noon - 6pm

Thursday 5th to Sunday 8th July 12 noon - 6pm

Thursday 12th to Sunday 15th July 12 noon - 6pm

Sunday 15th July

3pm Meet the artists - with tea and cakes

The artists involved will be invigilating during the show - there will be someone available during opening hours to answer any questions you may have about any of the work exhibited.

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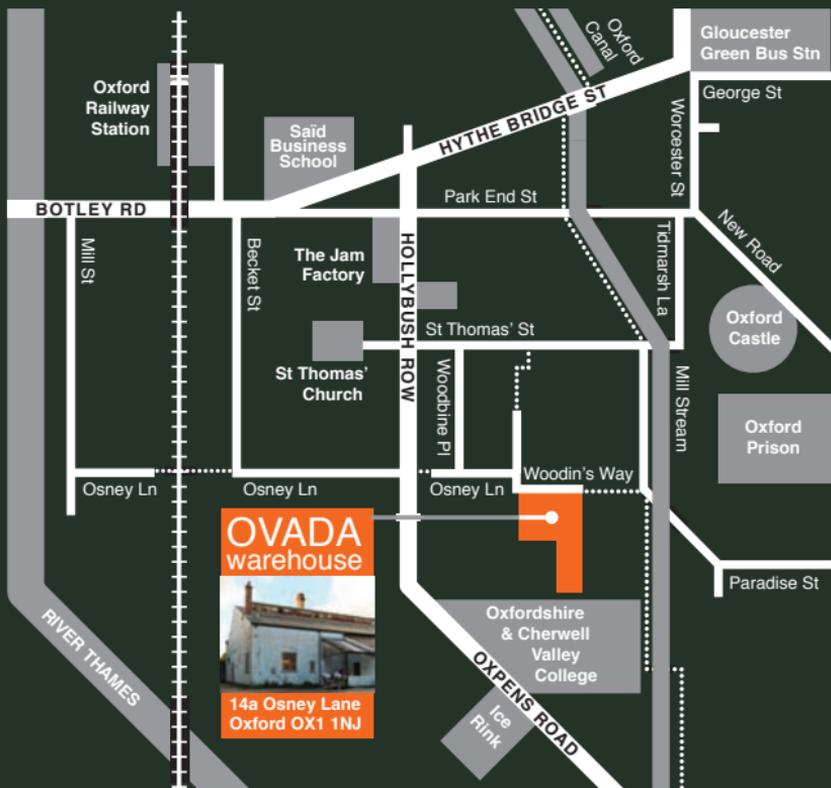
The WAS Continuing Practice Course is aimed at artists at any stage of their career wishing to consolidate, develop and professionalise their Fine Art Practice.

Students will benefit from the specialist tuition in the setting of a dynamic contemporary arts organisation.

More details: www.ovada.org.uk

Enquiries about the course for 2018 - 19
please email jan@ovada.org.uk

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