CURATING FUTURES

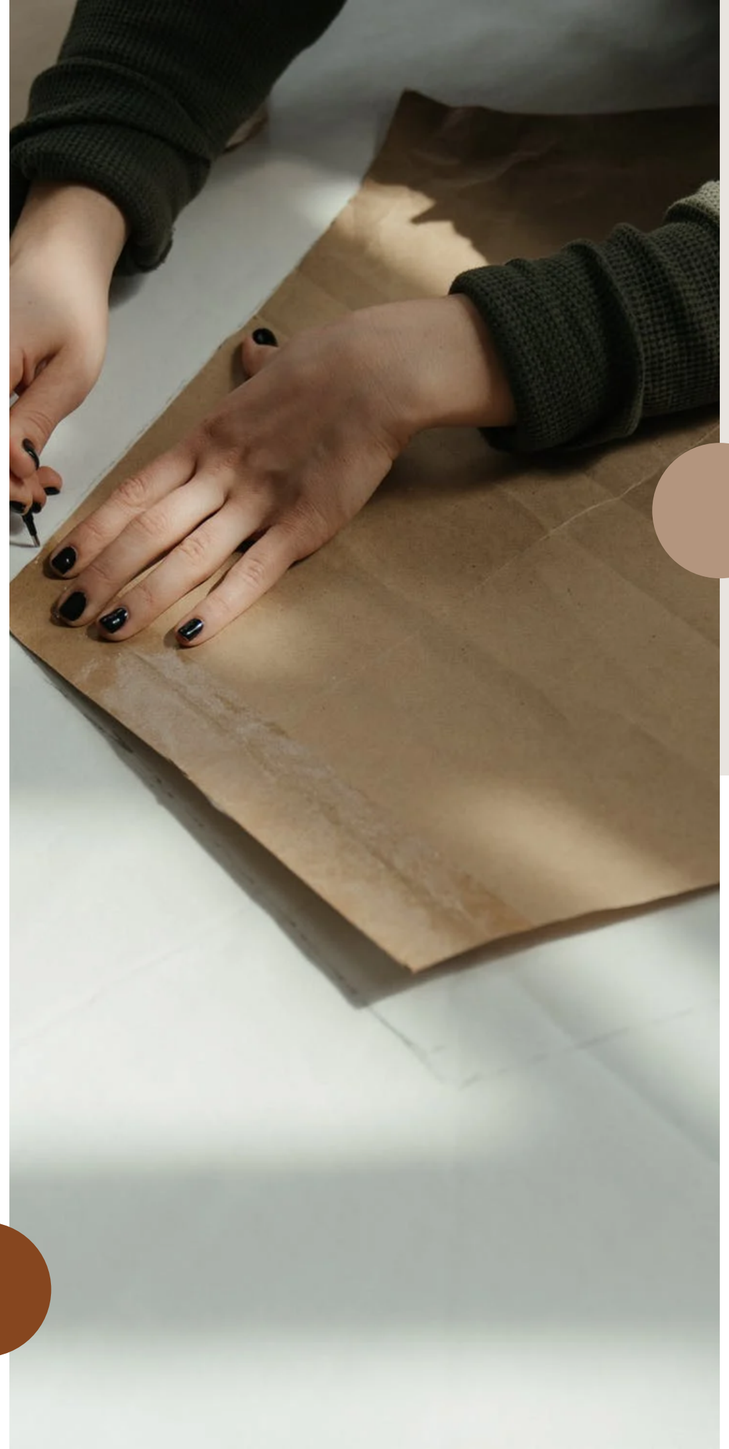
ONLINE CREATIVE COMMUNITY

We are dedicated to the development of the arts and the connectivity of communities.

ABOUT US

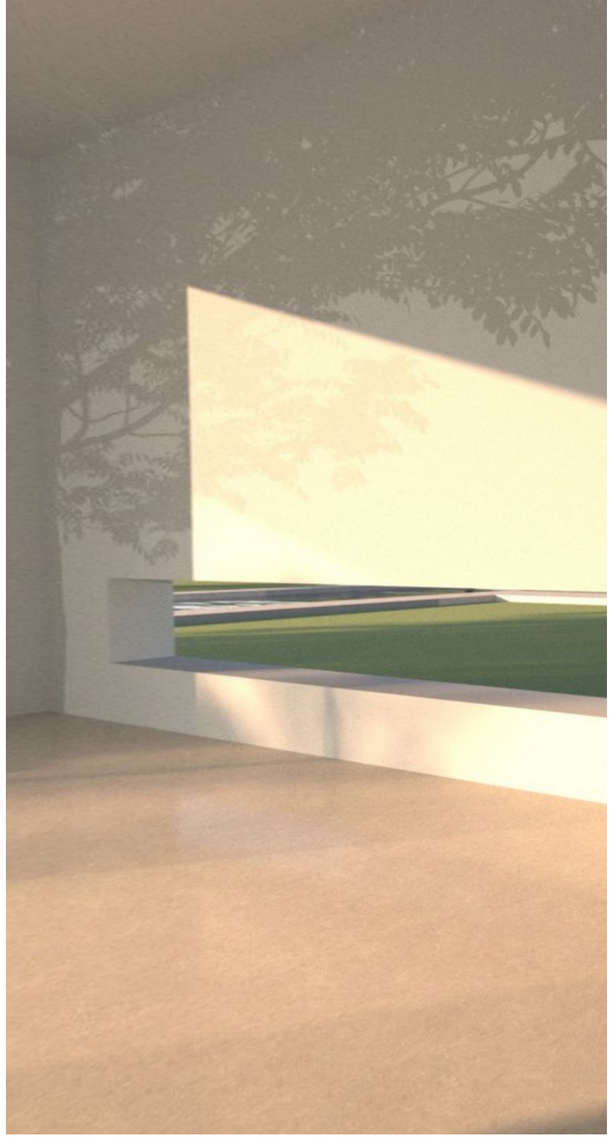
Curating Futures is an online creative platform dedicated to bringing artists together, creating a supportive network of like-minded individuals, and generating an inspirational environment for creatives- and their practices- to grow.

We are a multi-disciplinary group of creative individuals from around the world. Together, we work to learn new skills, gain new experiences, and seek new inspiration.



WHAT WE DO

- Collaborate
- Inspire
- Represent



Arcadia -

Virtual Exhibition

PREVIOUS WORK

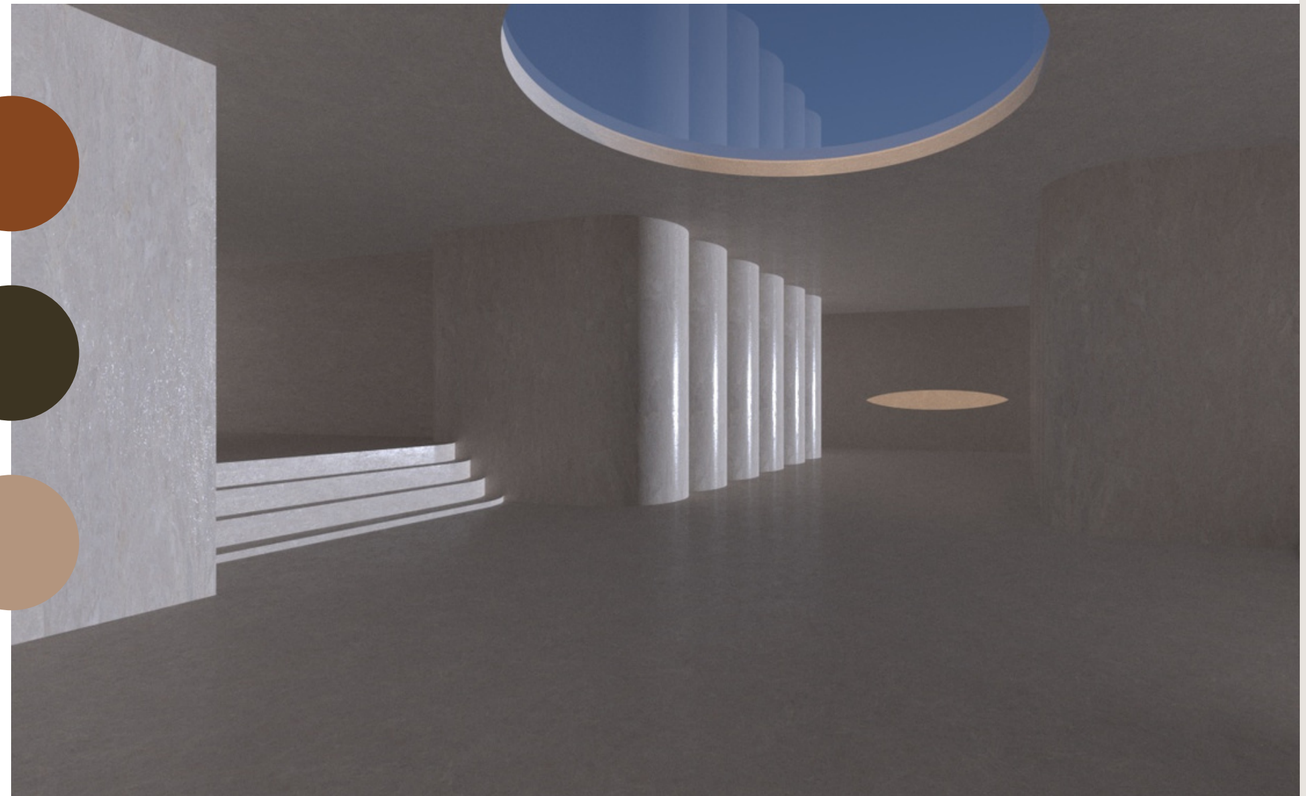
This exhibition explored the human connection to nature through art through four sections: thoughts, feelings, experiences, and a contemplation area.

2022 PROJECT

(IM)MATERIAL

Artists choose materials because of their particular qualities. The same material can be used in very different ways to achieve very different results. The twentieth century saw artists experimenting with unexpected materials. Everyday objects, textiles, industrial substances, natural phenomena and even things we can't touch or see (such as sound) found their way into art. Materials can be used in different ways to create very different effects. Artists often experiment with the qualities of materials, pushing them to the limits of what they can do.

(IM)MATERIAL



Through group discussions, workshops and interviews, we have been able to collaborate with our community to explore this theme in detail. The publication is an exploration of our findings, the workshops were there to inspire and the exhibition is to showcase. Together, we have unpicked the meaning of 'material' and deepened our practice and perspective because of it.

MEET THE COMMUNITY

(Im)Material explores tangible and intangible concepts surrounding materials. It asks our community to question what 'material' means to them and their practice.

Alice Karveli
Anum Farooq
Aurelie Crisetig
Cameron Lings
Catherine Hill
Catherine Jacobs
Catherine Ross
Celina Lage
Ciro Di Fiore
Daura Campos
David Ian Bickley
Dawn Langley
Ellie Hawkes
Ema Atelier
Jyoti Atelier
Gamma DC
Gray Jordan
Ina Kaur
Isabela Castelan
Janet Stafford
Josie Purcell
Kate Rossini
Katie Hallam
Kellie Everton
Laurence Morgan
Lewis Andrews
Liza Gas
Lottie Reay
Miguel Sopena
Natalia Millman
Parker Shatkin
Peter Mountford
Rachel Rea
Sally Gatie
Sonia Ben Achoura
Sue Nicholas
Susan Francis
Susan Kistner
Ursula Troche

ARTIST:

Alice Karveli

About

Alice Karveli (originally from Athens and based in London since 2014) is is an interdisciplinary mixed media artist, with a Mixed Media Fine Art BA from the University of Westminster.

She works with and combines many mediums (painting, drawing, collage, photography, installation, poetry, music, sound and dance), focusing on performance, live and particularly through film, laboriously edited into hypnotic visions with immersive, experimental soundscapes.

'Reader of Bones, Weaver of Lifelines'

"The name denotes two of the manyfold sides of this character I embody along with the evolution of this project, that is however not the main character of the piece...

The main character is a chimeric dragon creature I created out of scavenged animal bones that wash up at the banks or the river Thames. There is more still to do, some of which may be done soon since they are meant for the outdoors.

Other sculptural elements function as wearable percussion I perform in different ways, as part of an invocation-ritual-dance that brings forth the Creature... As it is assembling itself out of the unceremoniously discarded bones from butcher shops that have fed the voracious appetite of this beloved Monstro-City of ours... To slither out of the murky river, up the sewage pipeline that leads into the bowels of the city, back up the waterlines and straight into the darkened corners of our collective subconscious."

ARTWORK

Reader of Bones,
Weaver of Lifelines

Selected Artwork

ARTIST:

Anum Farooq

About

Anum Farooq is an autodidactic artist. She graduated from Imperial College London after studying Biochemistry with Management, alongside being an Associate of the Royal College of Science, after which she completed her PGCE (QTS). An internationally published artist, global educator and mentor, Anum is fond of the creative links between the Sciences and the Arts.

"This artwork focuses on utilising natural, tangible materials such as a tree branch, sand and water to focus on intangible meaningful concepts. The photograph speaks out about a 'dead branch' holding the water of 'life'. How both co-exist and in the cycle between degeneration and renewal, darkness and light, that everything will be alright. I took this image astounded at how many lessons there are in our journey of life, of how nature speaks to us daily....if only we care to listen."

ARTWORK

Dead Branch Holding
The Water of Life

Selected Artwork

ARTIST:

Aurelie Crisetig

About

Aurelie Crisetig (b. 1992, Vevey, Switzerland) is a visual artist and photographer from Switzerland. She uses photography as a tool to explore the alteration of human memory in a world overwhelmed by digital entities. Her works reflect on the constant use of visual mechanical recordings in everyday life. Working with film and digital photography as well as mixed media art, her practice also revolves around the (re)discovery of urban landscapes and (re)collections of daily life elements.

"If you don't share, were you really there?' questions the behaviour of visitors in art museums through their use of mobile phone photography.

Capturing and sharing a social media souvenir has become a priority for museum visitors, whose behaviour expresses their wish to see the most by spending the least amount of time in a specific space. This fast viewing experience generates an act of looking that prevents contemplation and is mostly encouraged by mass-consumptive, contemporary tourism that offers visits to countries, cultural institutions or sightseeing attractions the quickest way possible: with their mobile phones.

Museum visitors do not look at a painting with their eyes anymore, Or maybe it is a sort of instant souvenir that we will keep and look at in the future in the hope to find inspiration?
This performative behaviour of museum photography is supported and developed by society, social media and exhibitions."

ARTWORK

If you don't share, were you really there?

Selected Artwork

ARTIST:

Cameron Lings

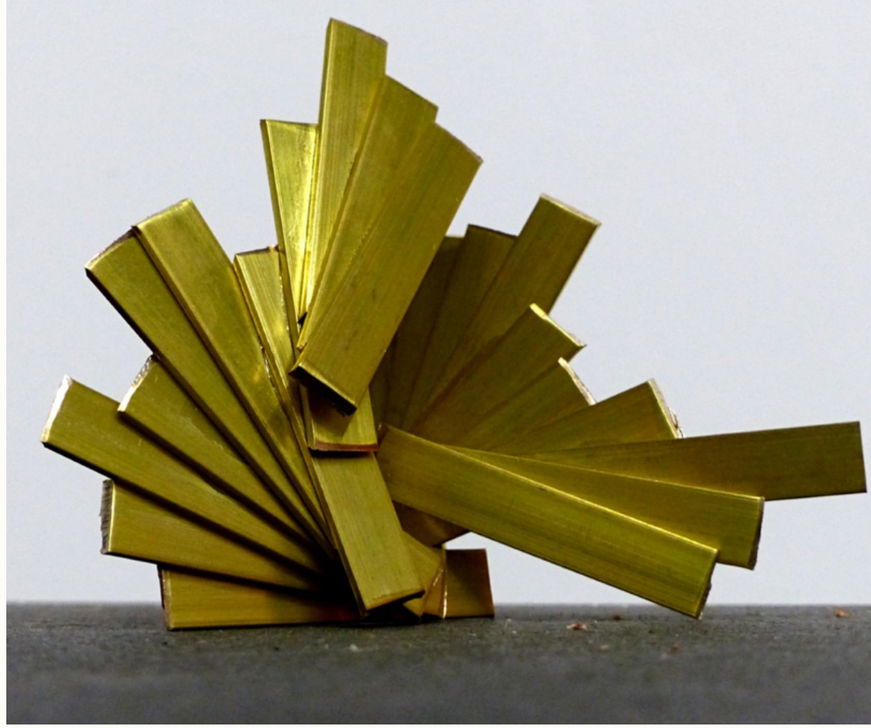
About

Cameron Lings is from the industrial-known town of Scunthorpe, UK. After an early-set career in engineering, he studied Art and Design at NorthLindsey College, before graduating from The MIMA School of Art and Design, with a First Class Degree with Honors in Fine Art. His practice consists of 2 and 3-Dimensional works. His work has appeared in over 30 exhibitions across the United Kingdom, and has been recognized internationally through several publications and awards. Cameron is currently based in North Yorkshire, where his vastly experimental practice often questions elements of space, time, environment and statistics; whilst combining and forever re-inventing aspects of site-specific Modernism, Brutalism and Minimalism.

"The 10-year price fluctuations of the raw materials Copper (Cu) and Zinc (Zn) [that when combined create the alloy Brass], are responsible for the formational outcome of this sculpture.

Materiality is the sole contextual factor within this piece. The history of its material value is documented and can be interpreted, through examining the growth and evolution of the sculpture. The mapping of its value develops further, to introduce secondary factors, as the materials sourcing, application, convenience and worth impact the economy and industry of which it inhibits. Here, we can explore and question how the value and importance of material impact our perception of it, beyond a physical state.

My recent practice has centred around generating sculptural formations from bodies of information. I involve symbolic concepts of material within every piece I create. In this submission, the work entirely revolves around the external, non-physical properties of a material, and how these properties can be significant on their own."



ARTWORK

Alloy Value: Brass

Selected Artwork

ARTIST:

Catherine Jacobs

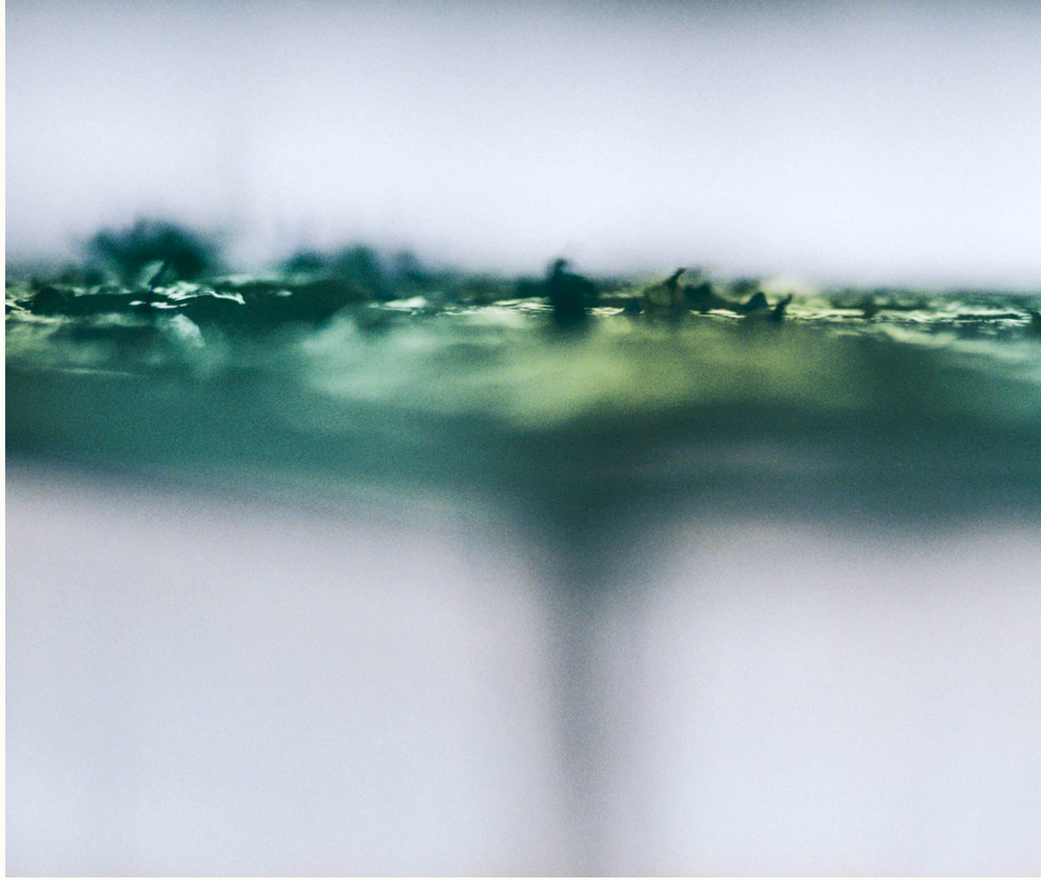
About

I'm a freelance research psychologist, educator, artist and mother, living and working in East London. I am a researcher through and through and my art thinking and making take place within an overarching framework of psychology and resilience, what is known and unknown.
I make work inside and outside the studio. Often taking a macro perspective, I use household substances and materials due to being recycled and work with them onto boards for mixed media works or make them into small sculptures, which only exist to be lit and captured by the camera.

Mostly still shot on film, the resulting photographic prints, are shown large-scale and unframed, mounted on aluminium to enhance the intimacy of their viewing.

"For over twenty years I've run an experiential practice making open-ended photographic and mixed media art that celebrate states of indeterminacy. The work is informed by my parallel career in research psychology and hopes to offer encounters with positive ambiguity within a strong formal aesthetic of light and space.

My studio practice is playful, physical and process led, using every day, often sticky, malleable materials that are smeared and poured to make small temporary sculptures for the camera. I'm interested in trying to give the agency of the material using their essence, rather than containing or controlling them too much. I like making forms from substances that formless to manifest feelings of change and flux and so I focus on the mundane, or the micro to open up the macro, to make works as prompts for thought."



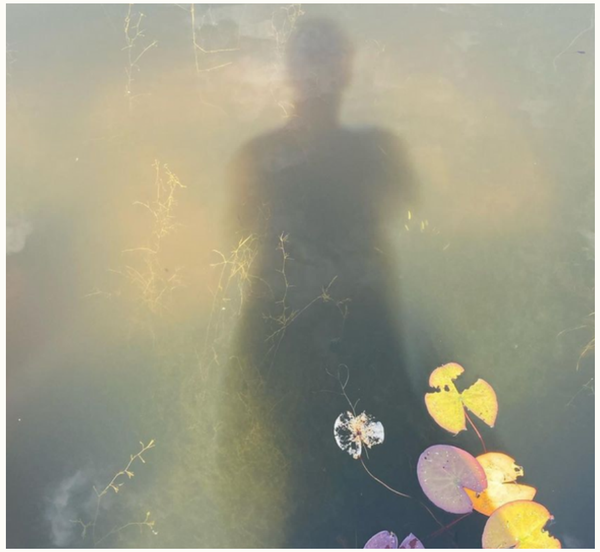
ARTWORK

In Wonderment

Selected Artwork

ARTIST:

Catherine Ross



About

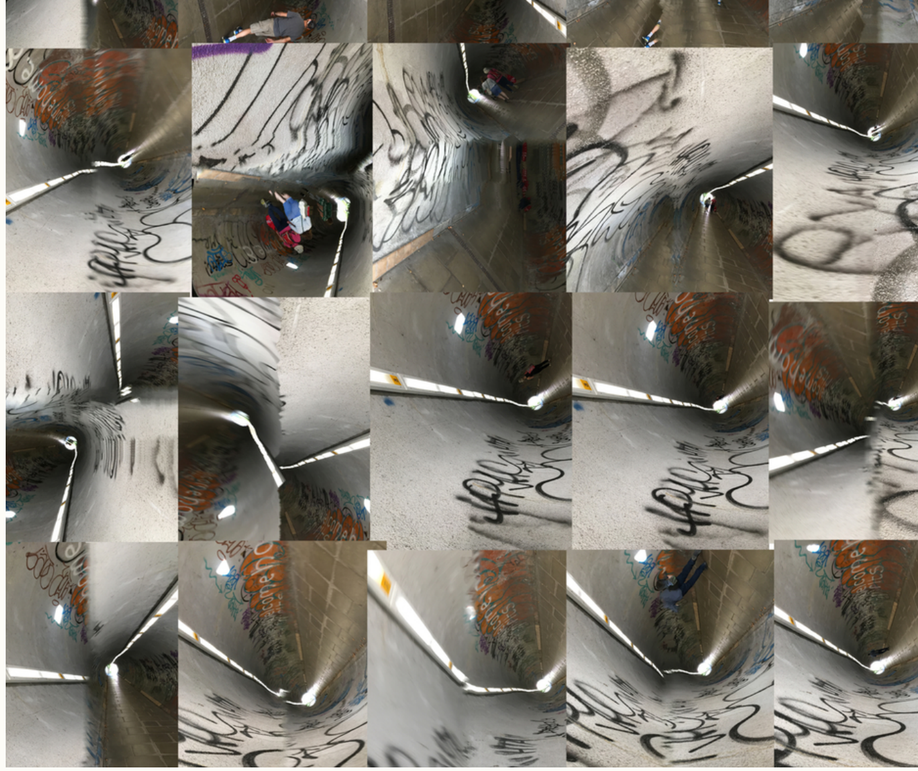
"My work is a direct response to site-specific spaces. Through photographic close-ups, frottages and photopolymer etchings of physical fabrics, I am searching for incidental signs of human activity. Who made these marks? When? Why? I am playing detective – speculating on supposed stories and hidden histories. The meaning and metamorphosis of material fascinate me.

This fascination is played out in the blog's potential as a shapeshifter. Hovering between different states, planes and experiences have the power to transform thought. I wish to explore signifiers of time and change in liminal locations 'to make the familiar strange and the strange familiar'."

"By utilising pano, control, chance, rhythm and repetition I am seeking the liminal space of the intangible, tangible, non-normative and the everyday. I experience the liminal through the digital, physical threshold and this constant cycle of becoming is elemental to my being (Beyer 2018). I have garbed myself ' ... in this tissue of the living, of the every day (Lefebvre 2004:21). ' The void' of the subway 'is not silent' as this 'in-between' space is a metaphor for self-transformation (Kapoor 1998:37, Beaumont 2018). It is an affective meaning maker and fertile ground for my creativity (Gorner 2007:69)

.

As stated by the media art pioneer, Fred Forest the digital creates new, liminal realms of space and time. Conventional cognition is dissolved, the sense of present increases and spatial temporality is renewed. Using digital technology I am exploring the liminal interface of self, camera and environment. 'A utopia of the in-between – a terra incognita, in the hollows between lands we know' (Kraucauer 1969:216-217 cited in Beyer 2018:7)."



ARTWORK

Chaos

Selected Artwork

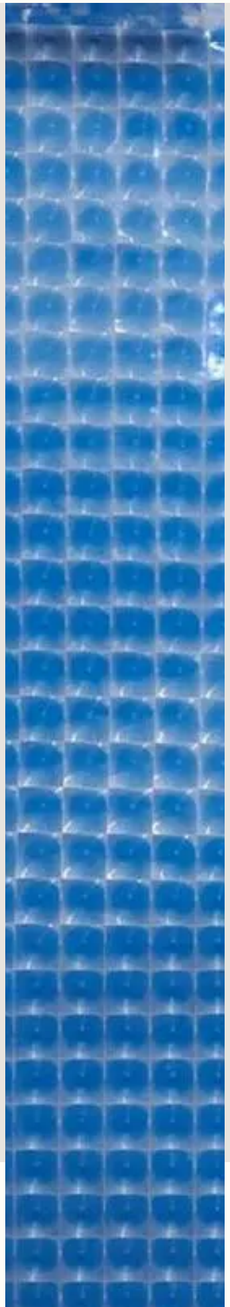
ARTIST:

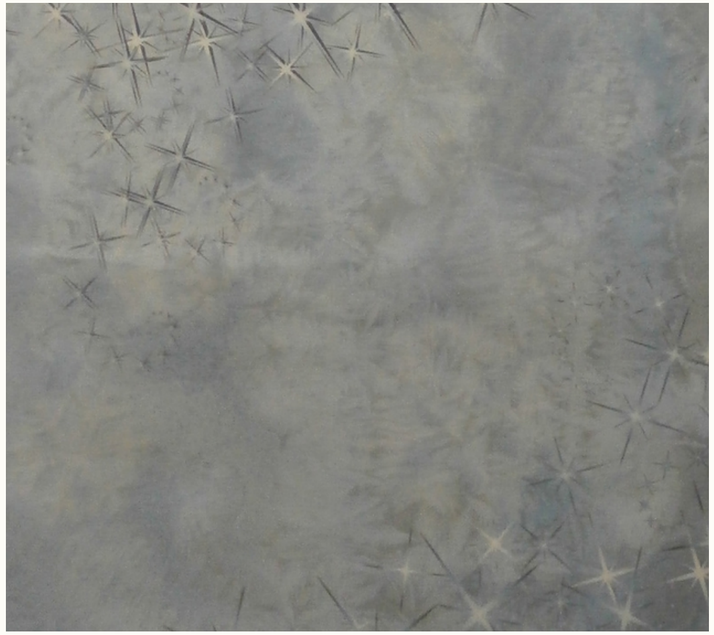
Ciro Di Fiore

About

Ciro Di Fiore has the pseudonym of Daniel, his creative journey began from "First Alternative Winter" of Rimini. Daniel is an emerging creative, he has exhibited his stylistic paintings with his fashion samples because he is also an emerging stylist.

In fact, since 2007 he has participated in fairs, in Italy and in Europe like Paris, with mini-lines of clothing for men and for children (now he goes on taking care about the realization in addition to planning) that are combined from his artistic/stylistic works and from the paintings of international cultural movement Esaperatismo 's exponent's artists.





"In this artistic work, the cells and the fibres become examined in all their forms and typologies to the microscope support of life respectively inside and outside of the human body without upsettings of nature and man."

ARTWORK

Cells of Life (and Natural Fibres)

Selected Artwork

ARTIST:

Daura Campos

About

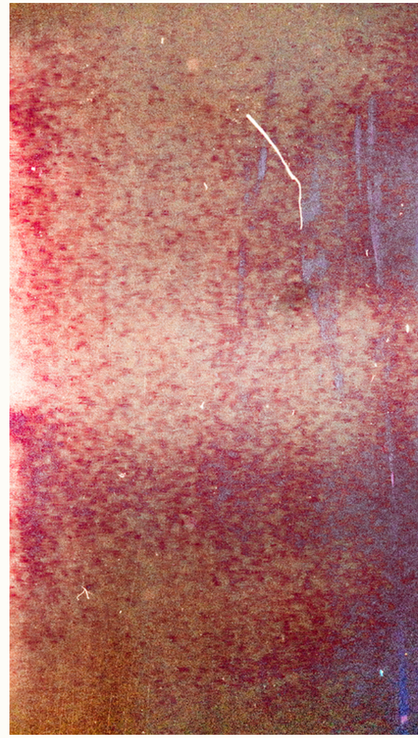
Daura Campos is a Latinx, self-taught, lens-based artist based in Belo Horizonte, Brazil. Her photographic practice challenges traditional image-making processes, revealing itself as more than a meta-commentary with a subtext that prompts broader conversations on the implications of existing in a dissident body.

Her most recent project "Secret Visibility" has been exhibited at Whippersnapper Gallery, Angelica Kauffman Gallery, Geis Gallery and shortly will be shown at Gallery 44. This project was also awarded the CuratorSpace Artist Bursary #13.

"Henry Fox Talbot defined photography as "writing in light." Unlike painting, where brush strokes translate subjects into images, photography directs itself. Photographers, unlike other artists, were designated to mimic reality. However, I would like to explore photography free to express itself through abstraction.

This project aims to challenge traditional art-making techniques and hegemonic belief structures as they relate to gender and sexuality. I photograph mainly domestic spaces on 35mm film, which gets soaked in different site-specific ingredients, is dried, and processed. This culminates in a series of painterly, abstract images in a bruise colour palette to highlight domestic violence.

Domestic spaces have been canonically both safe and violent for dissident people. Social distancing has accentuated this relationship. For some, home is the site of violent experiences, while others can only express themselves freely away from the public eye and potential violence. How liberating can a space be if it is the only one where you can exist without fear?"



ARTWORK

Secret Visibility

Selected Artwork

ARTIST:

David Ian Bickley

About

Anglo Irish artist, filmmaker and musician David Bickley (b. 1961) audiovisual works/installations are abstracted, largely process led adventures mainly on themes of nature/landscape but also with points of reference to mythology and symbolism. They rely heavily on texture and mood and tend to sacrifice the topographical in an attempt to capture the spirit of the places depicted using memory or feeling. Other works are digitally manipulated landscapes designed to evoke a sense of animation and accelerated time scale. His practice incorporates film, music, video, immersive environments and sound art.

"I aimed to realise a project that I have been slowly developing over the last 30 years, that of moving seamlessly through the landscape to capture "the sprit of place".

TORRENT is part two of a seven-part film based on the idea of a spiritual line drawn across the Irish landscape. MATERIALS uses various cinematographic techniques to play with time and space, presenting us with an impression of the common Earth elements that are at once alien yet strangely familiar.

This film was shot by David Bickley and Enda O'Loony mainly in and around Glengariffe on the Cork/Kerry border in South West Ireland.

The score was produced by David in conjunction with ambient music and sound art producers Tom Green (The Orb, Another Fine Day) and Dare Mason (Noctorum) with special contributions from Steve Bayfield."

ARTWORK

Materials

Selected Artwork

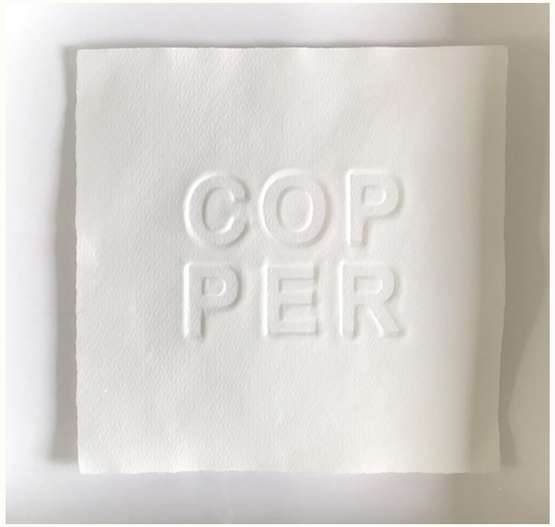
ARTIST:

Dawn Langley

About

I am a mixed media artist, and my practice includes painting, collage, bookmaking and digital art. I have a particular fascination for works based on a collaborative relationship between artist and technology, such as the use of neural networks.

My subject matter is informed by the realisation of how deeply embedded technology has become in our everyday lives and that this is altering the way we communicate, interact and understand our world. Informed by personal experience of loss this work examines the concept of digital assets and our awareness of what might become of our digital footprints after we die. Imagining an afterlife where my digital archive may degrade, distort or be appropriated I use machine algorithms to interact with my work, allowing a degree of randomness and spontaneity to emerge in the finished pieces.



Four debossed prints: The four prints pick up and develop the approach taken by the concertina book. Each print refers to a natural resource that is used in the production and usage of digital technology yet remains out of sight. The prints are mounted behind glass 'screens' echoing our increasingly screen-based lives, they are intended to be exhibited horizontally on a shelf or table, alluding to them as museum artefacts rather than images on a wall.

ARTWORK

The Myth of Immateriality

Selected Artwork

ARTIST:

Ellie Hawkes

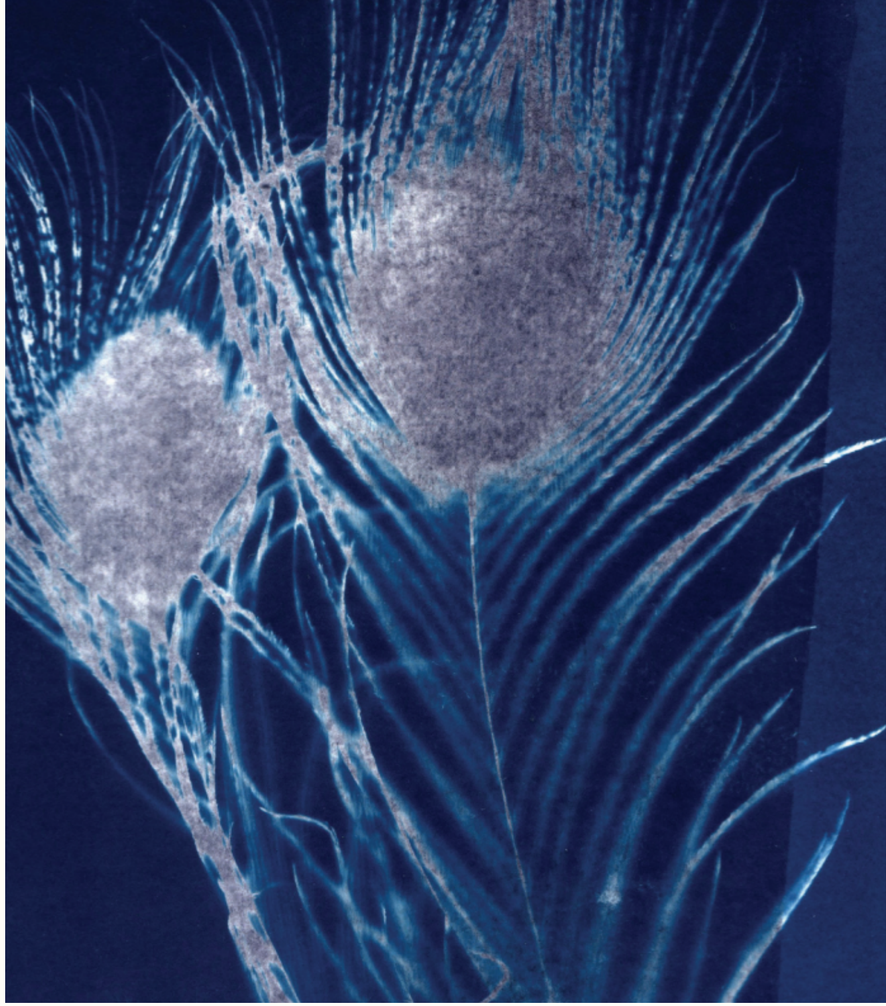
About

"From a very small age, I felt completely absorbed by our beautiful surroundings, leading nature to be the forefront of my practice.

The subjects I use have primary references to environmental matter and can be perceived as physical samples of nature. Recent works have been focused on digital image manipulation, exploring seasonal colours and shapes. The designs respond to periodic changes and appear three dimensional in form.

Circular shapes are a repetitive theme within my practice, used to magnify specific areas of a scanned image. Perspex and vinyl materials are used to produce the circular discs I create. The translucent material enables alluring light and colour to infiltrate through the work, creating depth and obscurities."

Selected Artwork



ARTWORK

Graceful

"'Graceful' is my first experimental work which is a Cyanotype print, that has been reprinted onto fabric. Graceful explores the use of found materials and how they can be represented through creative means and serve a new purpose in our environment. The beautiful process of Cyanotype prints is that no two prints can ever be made the same, as they are made using chemicals and UV light, with the final image completely dependent on how the object is placed onto the printing paper, later developed in a water bath."

ARTIST:

Ema & Jyoti Atelier

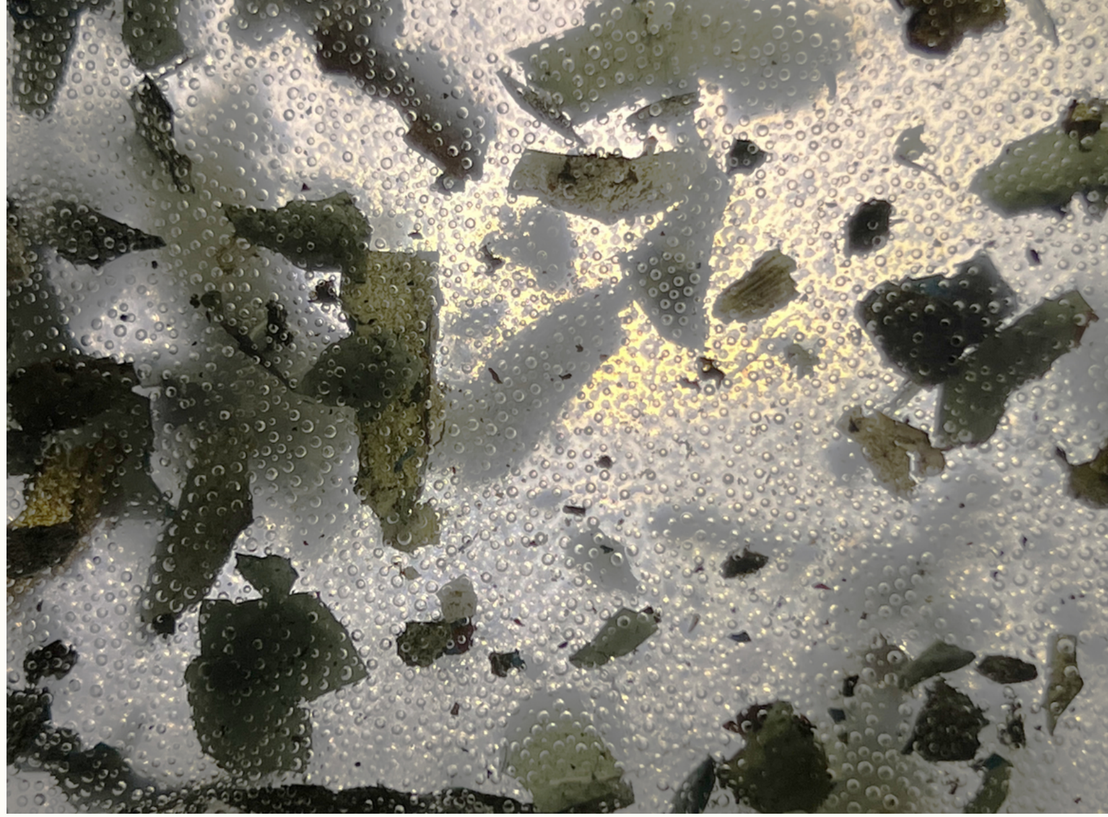
About

"For both of us, the sustainability of home-cooked pigments, foraged and recycled materials represent the immediate environment. Our collaborative works celebrate the balance between the natural and manmade. The alchemy of making results in an unapologetic effeminate aesthetic with notes of impermanence.' - Ema mano Epps & Jyoti Bhawani

The versatility of materials includes homemade eco inks, recycled glass, paper, marble, sand, clay, plants, cotton and foraged foliage. Sugar lift and monotype are layered on canvas and somerset paper merging with dripped and collapsed glass sculptures, imprinted clay slices and multi-layered silkscreened paintings and scrolls of natural calico and canvas."

"Through material dialogue in connecting with the environment, engaging with the elements, a record of the environmental impact from human behaviour is captured in a ' memory iceberg' - museum glass.

Habits are reassessed and revised, carefully considering found materials and processes they introduce. This work is the outcome of an observation on the Thames made onboard a weathering human shelter exposed to the elements. Natural organic growth thrives in areas of decay, reversing manmade materials to raw resources. This cyclical moment in time is 'fossilised' - immortalised in museum glass."



ARTWORK

River Tidings

Selected Artwork

ARTIST:

Gray Jordan

About

"I create my work from pigments created from rock, soils and plants primarily gathered from the landscape near my home in Norfolk, UK. I combine these with either cherry tree gum or casein that I make from locally produced calf-at-foot milk. I experiment with upcycled and biodegradable surfaces such as mycelium panels. I work this way as I feel that my work should nurture the land in the way that place and the natural world nurture us.

In the early stages of my practice, I was primarily concerned with narratives of identity as manifested through personal objects. This led to a distinct overlap between the acts of creation and curation and many of my photographic and performance works at the earliest stages of my work reference curatorial practices by, for example, cataloguing domestic furnishings or items of clothing. This led very naturally to more actual curatorial type work but I strove to always reference the narrative creating acts within the curation itself."

"This is one of two pieces which are abstract landscapes created using paint made from soils, rocks and plant dyes applied to dried mycelium. They embody my fascination with how the common factor of growth and the eternal presence of energy is often manifested in organic lines that mirror each other at different scales."

ARTWORK

Mountain Horizon

Selected Artwork

ARTIST:

Ina Kaur

About

Ina Kaur is a driven maker. As an active practitioner, she engages with materials and communities to make artwork and connections. She is trained as a printmaker and over time has grown to include various interdisciplinary works to explore mark-making and expanding the material boundaries. Her studio practice continues to be grounded in the tradition of rigorous studio engagement.

Living in these heightened global, political, ecological imbalanced and socially unequal and unjust environments, the need to locate, decode, and connect with one's inner self and the exterior world is central to her oeuvre. Kaur's work is essentially an amalgamation of many influences. Kaur's work abstractly expresses the essence of daily existence, alternating between competing realities and concerns.

"Living: Once or Never" is a collection of material traces of everyday essentials shaping our ecosystem. The project is a reflective study dealing with our changing nature and our loss of connection with it. Local, domestic, ritualistic archiving of non-living & once-living things from everyday walks and once immediate environment makes for private yet our shared reality.

The process has been of being mindful and empathic while slowing down and focusing on seeing. A reflective and responsive practice, which extended to engage with meaningful exchange through conversational around archiving, food, ecology, art, and gender."

ARTWORK

Living: Once or Never

Selected Artwork

ARTIST:

Isabela Castelan

About

"For artist Isabela Castelan, the work of art is intimately imbricated with the body. Her paintings explore the process of motor sensorial automatism in her work, foregrounding the subjective and inter-objective experience, for both artist and viewer.

What at first appear to be painterly impressions are transient recordings of the perceptive body and mind. These marks reveal the convergence of the subconscious mind with the interactive body, allowing the creative process to happen within a specific space and moment in time. In her paintings, she is working her way through the intersections of consciousness and the subconscious mind."

"I am interested in exploring the journey between the conscious and subconscious mind, the momentary period in which time becomes an element of materiality.

My work is primarily based on the automatism of the psyche. Automatism refers to the performance of actions without conscious thought or premeditated actions, especially through the use of mechanical techniques or subconscious associations. Through this process, I explore spaces of the mind that reflect a gestural automatism. Through this process, I try to build spaces in my work with a few gestures that reflect landscapes of the mind.

This is a simple process but only possible if there is a contemplation of a very momentary space and time.
To achieve this, I make my painting tools, these are accessories that I make to create lines that overlap with textures, undulations. In this sense, I am exploring suggestions of spaces that are extensions (or corruptions) of the body and the mind."

ARTWORK

Naufragados

Selected Artwork

ARTIST:

Janet Stafford

About

"I am a painter living and working in New York City.

I have always worked in series—streams of thoughts and desires common to us all, represented by images. I see the images as signs of the material world, intimations of the nonmaterial.

At first, my series was narrative, encompassing quotidian aspects such as romantic love and building construction. And I considered ideas—enlightenment, science, memory. Now I am thinking about nature and our planet, as so many of us are. I intend to paint about life and the inevitable beauty, portal to the sublime."

"The Natural History series of paintings is inspired by my thoughts about the beauty of Earth. My thoughts about taking care of nature. My thoughts about wanting everyone to please take care of nature. My thoughts about showing something beautiful. My thoughts about showing something."

ARTWORK

Natural History 20

Selected Artwork

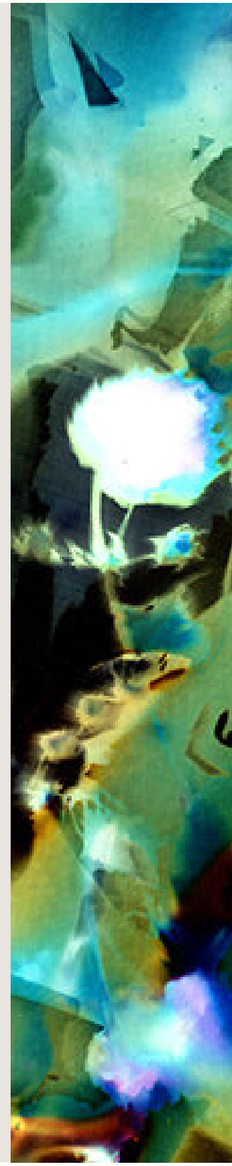
ARTIST:

Josie Purcell

About

"Josie's creativity is driven by our place within the natural world and our connections to natural resources such as water, soil, and sand. She is intrigued by the vastness of space and our relationship with our sun, moon, and stars, the potency of science, and the mystery of fables and folklore.

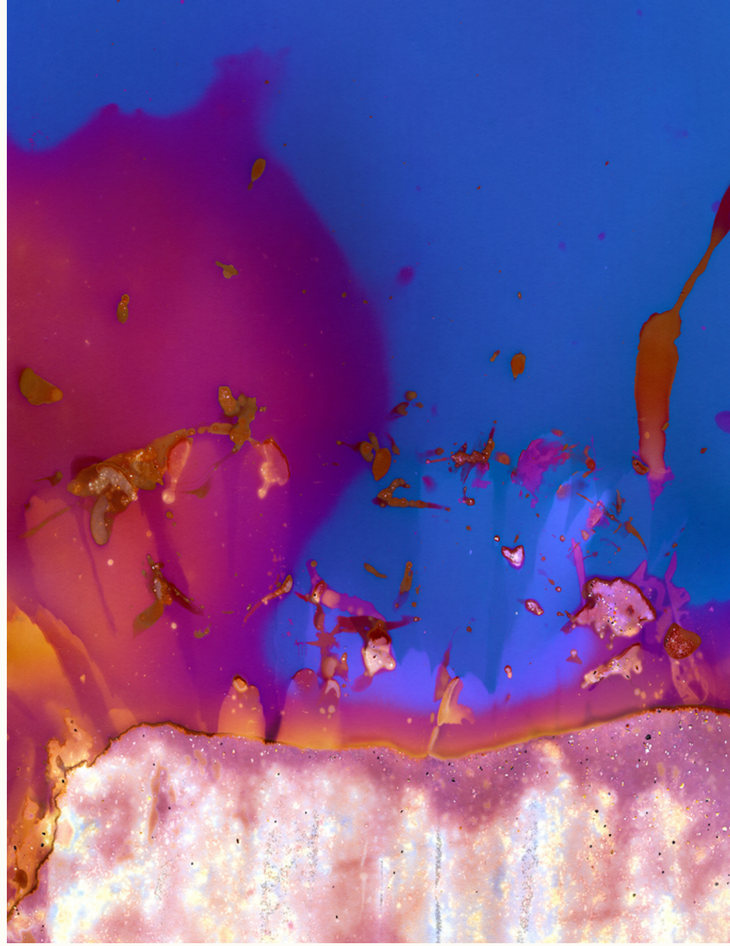
Her work is often rooted in abstract forms and she is fascinated by the psychology of aesthetics, with a particular interest in how non-documentary images provoke a response in the viewer.
Her coastal and rural surroundings are her artist's palette. She can often be found making work in-situ near the ocean or by the rivers, fields, and woodlands where she lives.
Predominantly using alternative photographic processes, Josie looks to create curiosity and spark conversation about diverse environments and the human impact on them."



"This work predominantly aims to raise the profile of a lesser-known environmental issue that is having dire consequences not only on eco-systems but human life too, the global sand crisis.
It does so through the use of abstract imagery created with the very material in peril.

Some experts predict that due to the booming demand for sand in industries such as construction and beach re-nourishment, sand may run out. It seems impossible for such a ubiquitous material.
It also seems unimaginable that our extraction of sand has led to a growth in sand mafias, and people have lost their homes, livelihoods, and even their lives.

Harena is the Latin word for sand. It also symbolises sandy places such as the seashore but also an arena/place of contest. As the developing environmental/humanitarian issues surrounding our use of sand is most definitely a battle, for those trying to survive and make a living, for the wildlife and habitats caught up in the process, and for those trying to determine a solution, it is apt that Harena signifies the material (sand) and implies conflict."



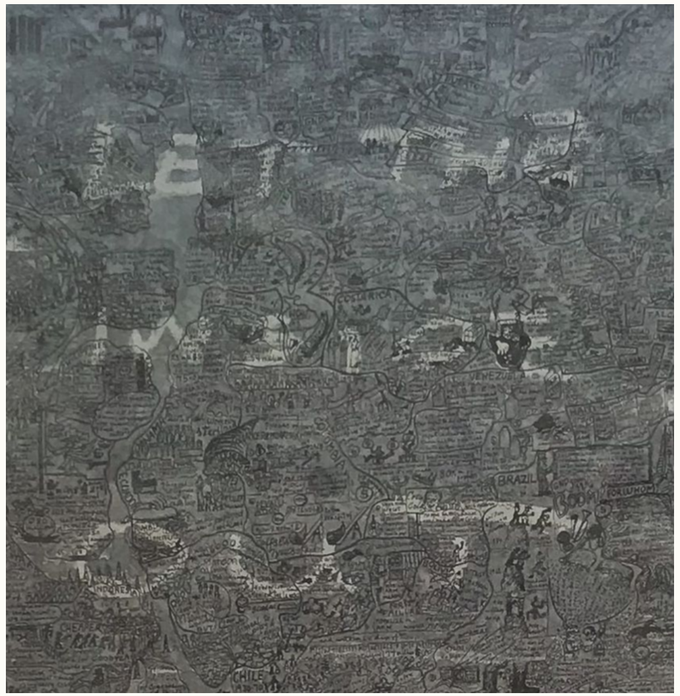
ARTWORK

Harena Now

Selected Artwork

ARTIST:

Kate Rossini

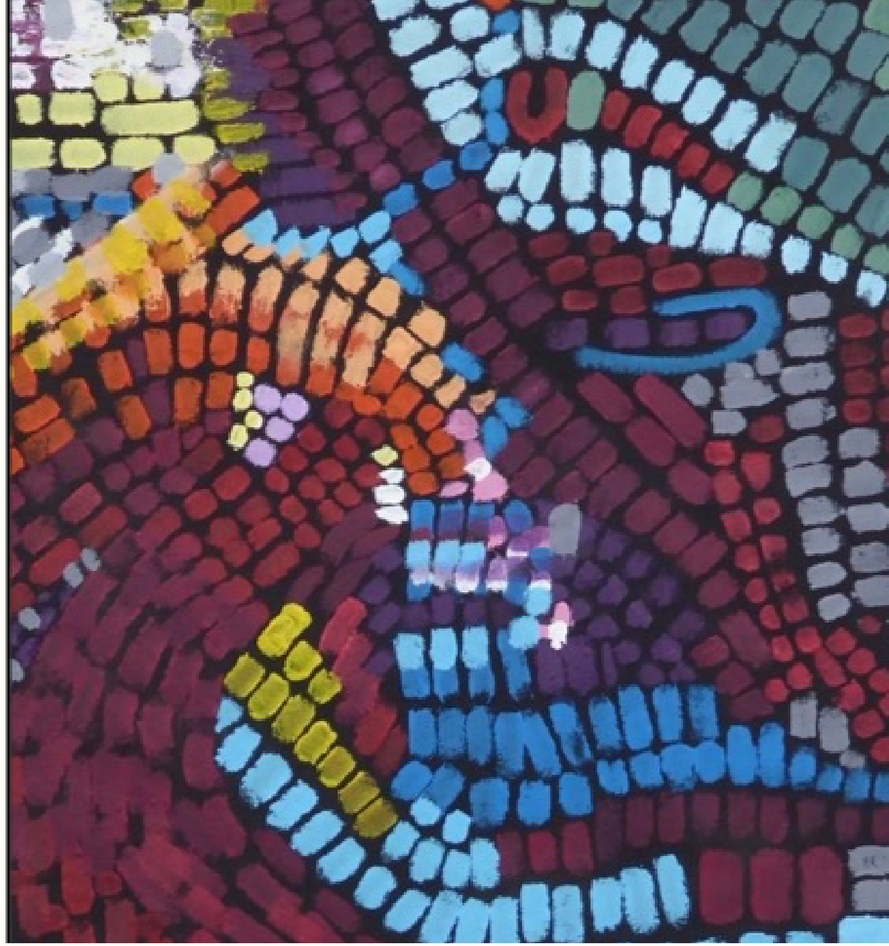


About

My work is about exploring aspects of my own identity using surrealist techniques to access the subconscious mind - looking inwards to mine what is hidden - exploring the juxtaposition between methodologies that impose rules & elements of chance in creating work and those freed from rational control. Themes running through my work include otherness, the feminine & totemic, the mask as a metaphor for identity, emblems, symbols and underlying meaning/subversion and optical effects. I often work in repetition for its meditative and spiritual quality, using music as a soundtrack & personal colour combinations that speak to my identity and interpretation of the world – all centred around my own story, personal mythology and childhood memories.

Spontaneity, allowing work to emerge from the process of doing, responding and letting go gives me creative permission to be bolder and more experimental.

"This work is about tapping into my own identity and using modest materials - emulsion paint, caulk, tape aluminium, canvas - but also speak to my background and personal story. Seasons is about exploring colours - with tape as a line the work emerging from the making. Messenger is about connecting with the spiritual quality of repetition and how forms and figures emerge. Landscapes of the Mind: Then -Now -After (the work reads right to left) is a journey of my life - my collection routes as a child, my life represented as a "pulse" (in graphical form) and finally tape/colour as representative of the infinite possibilities of my future life.



ARTWORK

Messenger

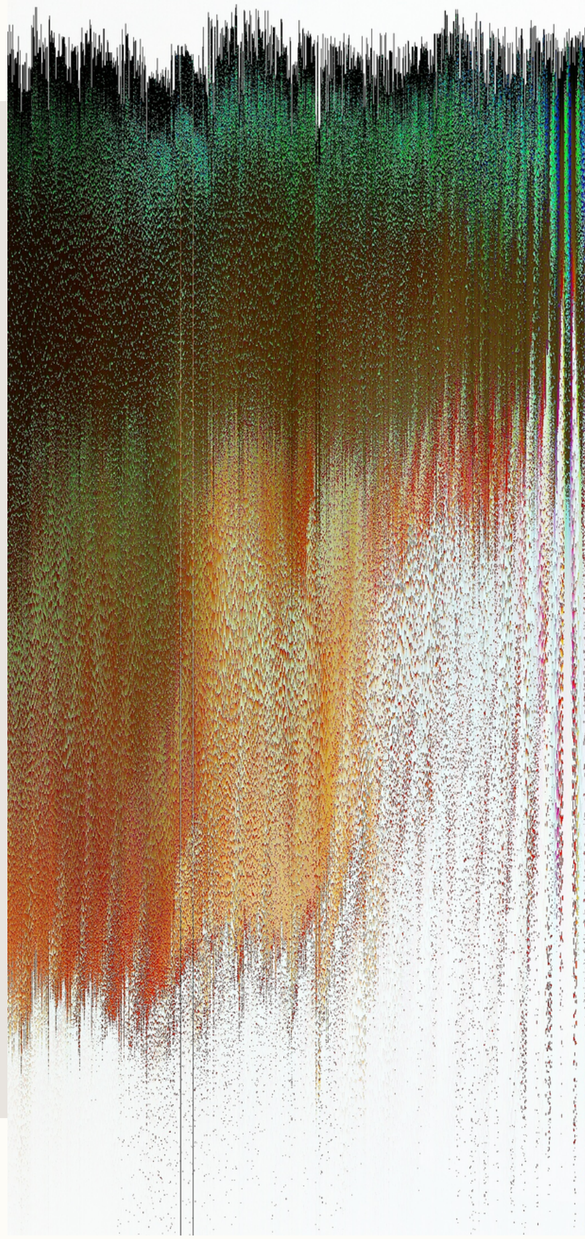
Selected Artwork

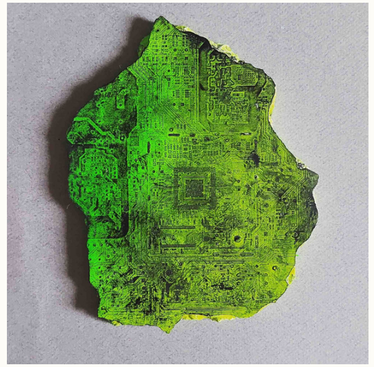
ARTIST:

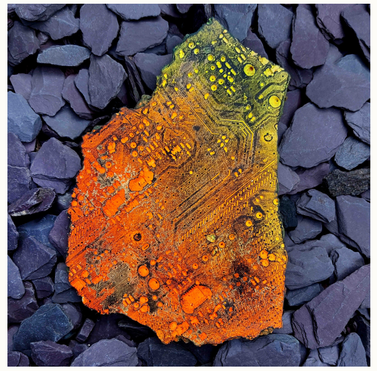
Katie Hallam

About

Technology can create visual problems. It is hard to see, it is difficult to understand the scale of or imagine as physical infrastructure. It is also problematic to fully understand the environmental issues it can create beyond our devices. Technology is hidden in code, buried in tubes, stored in data centres and the 'cloud'. As a visual artist and photographer, I am exploring ways of how to bring the digital into physical spaces through sculptural objects and site-specific landscapes, visualising how the technological sublime will disguise itself or fossilise within the Earth's strata millions of years in the future.







Katie considers the traces our digital culture will leave on the earth, evolving and morphing materials transformed into fossilised objects to be found by future archaeologists. She creates hybrid manifestations through sculpture and digital materiality. Like alchemy, her works connect new media technology with archaic power. These 'digital-mineral hybrids' are hypnotic works that sit against a background of open, natural and urban landscapes as Katie teases the question of future glitches in nature.

ARTWORK

Techno Fossils

Selected Artwork

ARTIST:

Kellie Everton

About

"My Practice is a mixture of paintings, sculptures and installations that explore the notion of memory, place and history.

Through my process, I undermine the fixity and stability of materiality by making contradictions through a semiotic approach."

"Through a semiotic approach, I explore How certain objects, monuments and the ruin, undermine the stable notion of the past and influence its fixity and stability? Specifically, the common phrase "safe as houses" and my site visit to the Chernobyl exclusion zone. I use a material that undermines the notion of safe, strong, heavy and stable. Encouraging the audience to explore and question their surroundings rather than settle for face value."

ARTWORK

Save as Houses

Selected Artwork

ARTIST:

Laurence Morgan

About

My journey with art started as a child, going through to my teens with Pottery classes. It consisted less of wheel work but more so free play and within the small group, it felt very much like I was adventuring. In 1996, aged twelve, I acquired a traumatic brain injury that still impacts me greatly. The focus in recovery was very much learning to use every muscle in my body and communication – initially without speech. I had to learn to solely use my non-dominant hand and arm.

My work features recycled and reimagined objects.
I play with the creating, drawing on and finding a use for such items as cardboard packaging, ticket stubs, reclaimed tiles, milk cartons and envelopes to concur fear and apprehension. My work isn't devaluing a piece of pristine paper. It helps me address insecurities around my practice, my worth as a self-taught and disabled artist.

I am influenced greatly by my disability - My malfunction and inability. A sense that I have ceased to work and am inoperable. This is most tangible I perceive in memory loss which inhibits most learning outcomes and growth, but crucially offers no grounding or chance to find belief in my being or my practice.

ARTWORK

Platypus

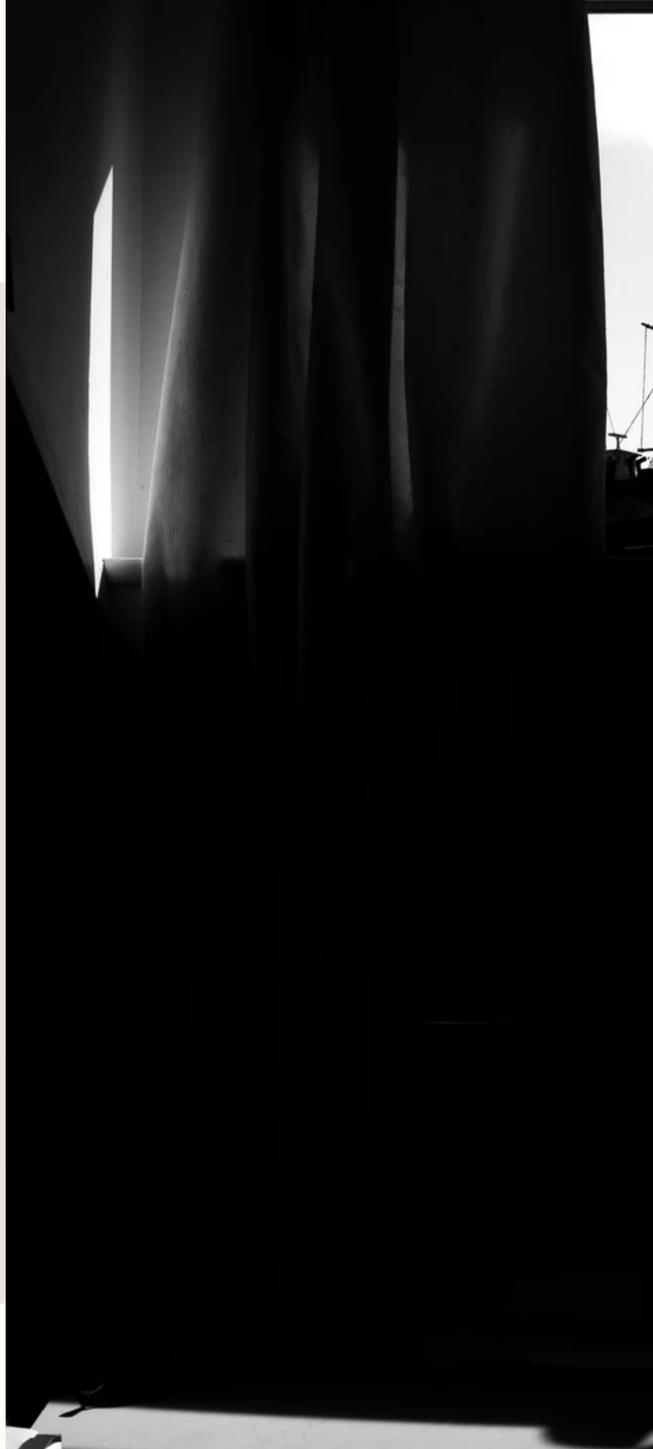
Selected Artwork

ARTIST:

Lewis Andrews

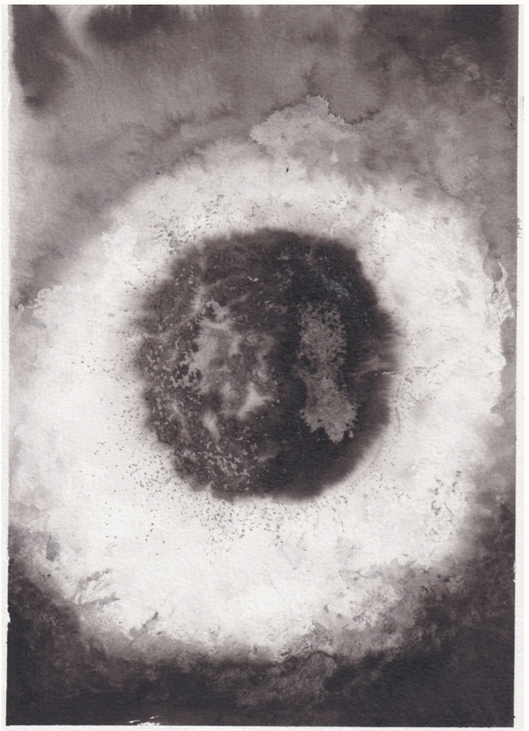
About

Lewis Andrews is a Fine Artist based in Leeds, United Kingdom. His work specializes in dealing with complex thoughts, ideas, and facts within nature and science. Some explore those in which we seem to be overshadowed and overpowered in comparison by the vast distances, size or quantities. Others investigate moments of extreme power, creation, and rebirth on a molecular scale or on a scale comparable to that of the universe. Questioning our relationships, place, and role within the universe, environment and natural spaces.



"These drawings are created using the remnants of dead stars. Incorporating materials containing atomic elements that trace back to the hearts of stars during their life and death, they serve as a monument to these fallen giants with carbon being the richest element within the drawings.

The drawings break down distance and time to echo the moments where death and the seeds of life meet. Bridging the vast distances between us and these galactic furnaces reaffirm that we are not just part of the cosmos but are actively part of it. The carbon atoms in these drawings, the carbon atoms in your body, the carbon in our machines and the carbon in all other living beings can be traced back to stars the lived light years above your heads."



ARTWORK

Cosmos

Selected Artwork

ARTIST:

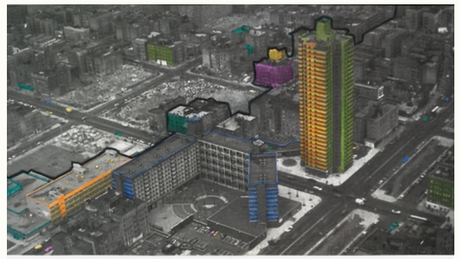
Liza Gas

About

"I turn to technologies to ask questions I have no answers to - about the meaning of home. AI seems to be the buzz of the future; so I have decided to ask Siri these burning questions.
The result is a search for a place of belonging in modern reality which is exponentially merging with the virtual one; it is an attempt to find a home, even if this home is digital. It is a deliberately technological approach to the most humane question possible - Where do I belong?"

"Home" is a project about finding one's place in this world in the times of digitization. The concept of home is highly personal for everybody. For me it is tightly connected with the fact that I come from the Crimean peninsula which was occupied by Russia recently, and thus, became foreign to me, I cannot call it home anymore. I also travel a lot, moving countries every few years. Where is my home? Where is anyone's home in the crazily dynamic contemporary world?

I do not have an answer for that. So I have decided to turn to one stable place I find solace in; a space that is always with me; an entity that has all of the connections that are dear to me. My smartphone. This project consists of cutout photographs from a book about New York and its architecture that was bought at a vintage market in The Netherlands. The act of colouring the photos is closely tied to some principles that guide street art – it is an attempt to familiarize the surroundings, to claim the space as you own, to announce your presence to the environment. It is an attempt to lessen the gap between you and the world around you.



In fact, I don't know anything about you.

This is about you, not me.

ARTWORK

Home

Selected Artwork

ARTIST:

Lottie Reay

About

"I am interested in the volatile and mischievous nature of materiality and language and how it can be manipulated and disrupted to raise broader questions about the unstable nature of identity, desire and sexuality. By repurposing found ephemera alongside made objects I pose questions about how and why we assign meaning and value to the objects and materials that surround us. I am fascinated by the power capacity and agency objects have, quickly generating associations of the place, people, time, sounds and smells. I reimagine the banal and commonplace within a domestic arena, using materials such as glass and food to play with our expectations. There is seriousness and silliness, a hint of the familiar yet bizarre, of celebration and melancholy.

I believe that by examining materiality through a queer lens it challenges normative assumptions, raises questions about acceptance and the inherent power structures within heteronormativity, and prompts new and generative ways of exploring the complexity of the queer experience."

"A pale gridded cube form made from joined creamy white flaccid balloons that hang from a square of wooden poles threaded with ceramic tubes. Hidden within the balloon grid, like window panes, are 3 glass grids. 3 further glass grids stand within Oasis floral foam on the floor. Hanging over the top of the frontmost glass grid is a pink and cream glass doily. Within the balloon, structures are little objects/material encounters, such as a delicate frozen pink rice paper drape, a floppy string of rubber bobbles cut from the underside of a verruca sock. Around the base of the grid and hanging within, is a plethora of absurd, unusual and familiar items. A faded wrapped cheese slice, a melting alien-green bath bomb, glass tubes filled with nerds and ground Fisherman's Friend, a half-moon of Babybel cheese wax filled with hair gel, a stack of chamois leather cubes. The Oasis foam that holds up the glass grids is darkly stained with a sickly strawberry flavouring. Pushed into one of the cubes is an indent of a muscle man, taken from a tacky holiday cocktail swizzle stick."

ARTWORK

The Under-seasoned Mince Column

Selected Artwork

ARTIST:

Miguel Sopena

About

"I became an artist after obtaining my PhD in Theoretical Physics at Sussex University in 2013. I completed a BTEC Foundation Diploma in Art and Design at Brighton City College and a 2-year portraiture diploma at the Heatherley School of Fine Art in London. I am originally from Valencia, in Eastern Spain, but have been based in the UK since 1998.
Following my training as a figurative artist, I retain a keen interest in portraiture and the human figure. I draw and paint from life ranging from conventional portraits to free interpretations of the human figure, working in charcoal, pastels, ink, acrylic and oils, as well as printmaking processes including etching and relief printing.

After completing my training I developed an interest in abstract work, again in charcoal and pastel as well as acrylic and oil paint. I often mix paint with impasto medium and marble dust to achieve unique textures which have become a sort of trademark of my abstract work."

This work belongs to my ongoing Pinturas Negras (Black Paintings) series. The materiality of the painting medium is a big concern within my practice and these pieces are an exploration of the plasticity and expressive possibilities of paint as well as those of black as a dominant colour. These pieces have been created with a mixture of oil paint, oil impasto medium and marble dust on deep canvas. The original Black Paintings were created by Francisco de Goya as murals on the walls of his home near Madrid.

ARTWORK

Pintura Negra 1

Selected Artwork

ARTIST:

Natalia Millman

About

"I am a Ukrainian-British conceptual artist. My work has been featured in several exhibitions and art fairs in the UK. In 2020 I was invited to become a guest artist at Studio Fridays. In 2021 I held a solo exhibition Vanishing Point in the Crypt Gallery, London, exploring ageing, grief and the impact of dementia to tell the story of my personal experience of loss.

My work is primarily constructed from materials found on building sites and in nature. Working in a broad range of media, including photography, video, sculpture and painting, I aim to give decayed objects a new function and extend their life. I am continuing to research the philosophy of grief and the transformative impact of dementia on an individual's physical and mental state.

My mission is to remind about the fragility of life, promote grief support and healing practices, raise awareness about dementia, foster positive choices that exist in the communities for people affected by dementia and highlight the importance of creative practice for them and their families."

"My work explores ageing, memory, grief, loss and the impact of dementia. These submitted pieces are part of my latest body of work Vanishing Point which dwells on the idea of someone who is suffering from dementia vanishing into its abyss before they physically vanish."

ARTWORK

Vanishing Point

Selected Artwork

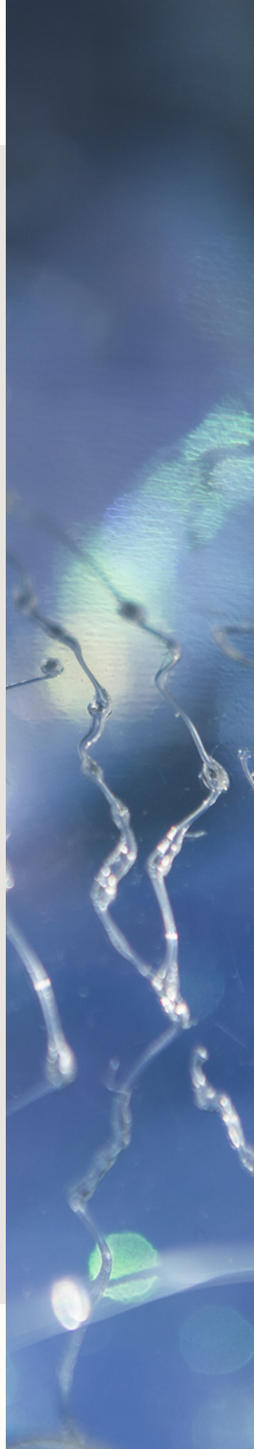
ARTIST:

Rachel Rea

About

Rachel Rea's journey of creative practice began in adolescence, ambition leading her to move from Country Antrim to Yorkshire for study in costume design and textiles. Later working professionally in film productions and events, Rachel has since built upon and utilized her skills for her more recent projects in creating artistic sculptures and installations.

In her current work, Rachel's interest in mediums that engage audiences in a sensory way can be perceived, such as light, textiles and other three-dimensional forms that make the physical aspects of an installation. Works can be tactile, visual and atmospheric, and with the choice of topics in the work she makes and collaborates in, these techniques are effective in communicating some pressing concerns of our time: waste and consumption of plastic products, and the devastation of vital ecological systems by climate change.



"A journey through textile and plastic manipulation investigates the material qualities to breakdown and manipulate. Sourced from domestic and industrial waste plastics, each piece is inspired by nature and climate change, by looking at a design that can have an ever-evolving life cycle. The pieces are from one type of plastic that has been collected over a period of three years, integrating light technologies and textiles that are hand sewn together to enable these sculptures to stay within a circular ethos, Where one form becomes immaterial, just by looking at the breaking down process. By using light and dark, it gives an ethereal quality by night, demonstrating the anthropomorphic nature of a wasteful material by taking it back into being a treasure.

These are physical pieces that are interpreted by photographs provoking thought into what the material is and opening a discussion regarding the sciences behind the material and its properties; how this could be potential for others to get involved."

ARTWORK

sCrap

Selected Artwork

ARTIST:

Sally Gatie

About

An early career in a London architectural studio working on technical drawings fascinated Sally, as it was hands-on, visual and also involved problem-solving. It wasn't until after her four children were born that she made the decision to return to art, after previously studying graphic design, and chose a Fine Arts degree at the University of York.

"Empty nest. The space where they once slept fascinates me, captivating me with its bittersweet memories. The laughter, the tears, the broken sleep. The patterned materials remind me of their joy; the flowers, the vines, the stripes, the troughs, the folds, and depressions that crept up on me.

After they'd gone, I began to paint the space where they'd once laid. An intangible reminder of a tiny soul, maturing into a beautiful being, off to explore the world. All grown up now. My work is done."

ARTWORK

Empty Nest

Selected Artwork

ARTIST:

Sonia Ben Achoura

About

"Artist Sonia Ben Achoura generates innovative works of art at the intersection between art and science. With a background in psychology, her fascination with human nature at the present stage of evolution (characterised by pervasive interaction with technology) manifests in geometric compositions with futuristic overtones. Art and science converge in her paintings as her distinctive vision unfolds throughout an extensive body of work. Her elaborate art vocabulary allows her to bring to life powerful conceptualisations of mental phenomena. These often take on the form of psychological icons or templates.

Captivated by abstraction, her art nevertheless lies between the abstract and the figurative. The artist shapes light and colour as the basis for her compositions, which she executes in both oils and acrylics. Intimations of perfection, her paintings are born out of an interplay between light and matter."

"A city cut off from the world, lost in space, floating away in isolation. People in their homes, isolated in little square boxes, millions of little square boxes, floating in isolation. Millions of cities, each in isolation, suspended in the air, floating on its cloud as all heaviness is dissipated. The vanishing of reality in a world that was once firmly grounded in the matter. A question was asked. Does losing touch with reality entail not being able to touch that reality...

It seemed to float upwards, defying both common sense and gravity. Only translucent colours captured the essence of those days. Light rays in a clear sky. A clear sign of eternity..."

ARTWORK

The city in the clouds

Selected Artwork

ARTIST:

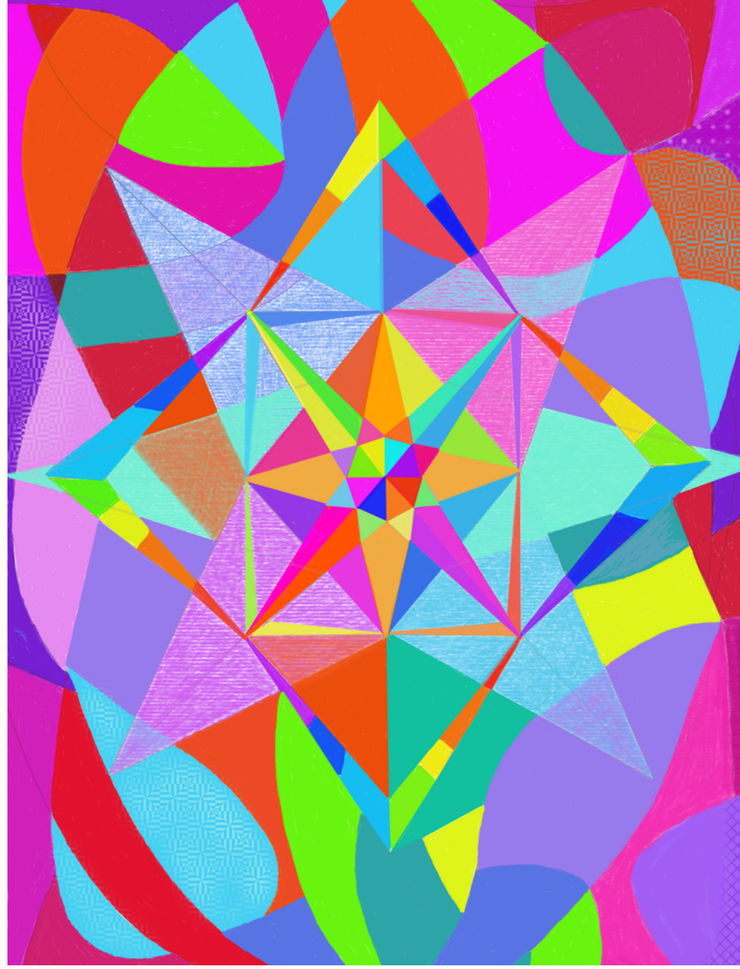
Sue Nicholas

About

Graduated BA Fine Art Goldsmiths College. The overarching theme of my work is 'Thought Patterns' and the digital print "Sparkles" is complimentary to my acrylic paintings which explore consciousness as a fusion of patterns playfully developed in geometric and optical formats through vibrant colour interactions.

"In a direct way, my work is about patterns. Patterns exist all around us, in nature, the universe, in us through our lived experience and in our neuropathic system and within consciousness in all its forms. These patterns are largely hidden from the human eye and are therefore immaterial. The scope of patterns are limitless and allow me as an artist to invent an autonomous abstract language.

Recently I have been collaborating with a female Professor of Geology at Brazil University (sponsored by Nottingham University under the banner 'Pint of Science Brazil)) which has led me to explore the geo pathology of rocks under the microscope as inspiration for a new potential pattern book of abstract work soon to be published on a Website in Brazil and on Instagram from 9th November. This has refreshed the scope of my interest in the invisible patterns which we are all surrounded by as an exploration of the unknown and unseen translated into abstract digital imagery."



ARTWORK

Spectra

Selected Artwork

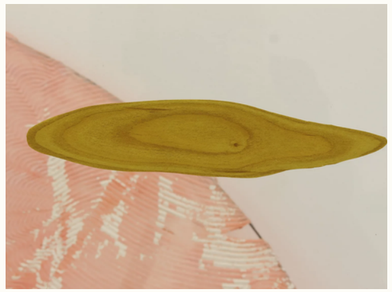
About

"Recently, I have completed a masters degree in theology, imagination and culture which has also agitated a dialogue between the metaphysical and a vibrant material world. The focus of my work at present has been inspired by a 1970s flower arranging book that I acquired some time ago. During the lockdown I became interested in its ambitious, futuristic and modernist aesthetic, offering a way of controlling organic materials and combining them with objects and colour to generate a utopian and stylised, hyper-real version of reality.

I began to explore the idea of cobbling together an idealised future out of the materials of the past, and of creating inorganic versions of the organic which explore materiality as a vibrant entity. I am very interested in the dialogical aspect of this project, bringing people together to collaborate, discuss and explore materiality. I have also altered this piece of work in a digital image which is attached, and I'm interested in the possibilities of creating new materials through the materiality of digital if it can be described as such. I think the project offers a huge amount to my practice and I hope in return, with the experience I have and the artwork on the theme, that I could add positively to the dialogue."

ARTIST:

Susan Francis



The Manus Dei, the disembodied hand of the creator God, was often present in the art of the Late Antique and early medieval period when a full representation of God would have been unacceptable. The anthropomorphism symbolised divine intervention in the earthly sphere.

Here, within the boundaries of this contained, ethereal space, the hand is a woman's hand, pruning and cutting new growth, cultivating new ecologies from her old, familiar materialities.

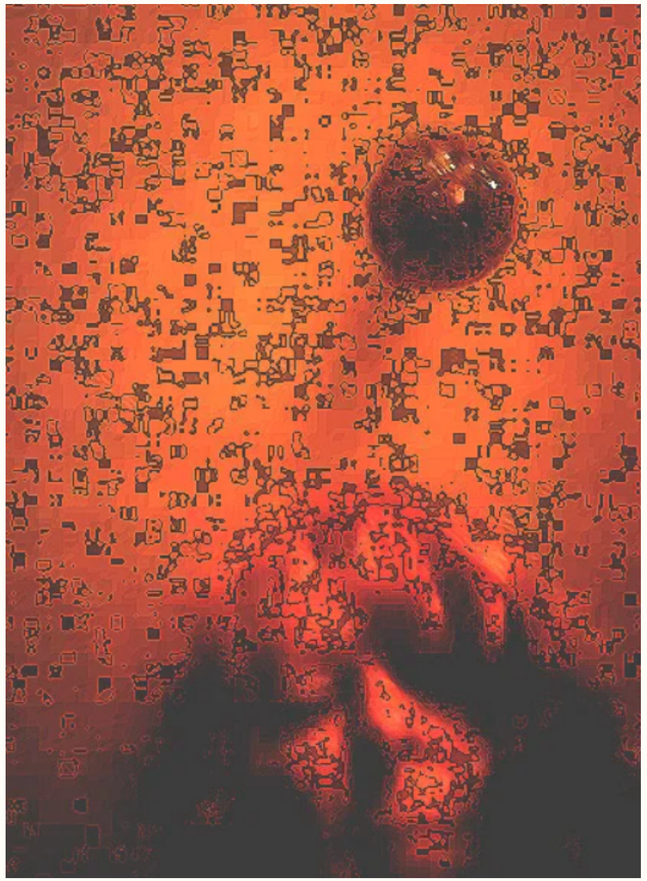
ARTWORK

Vibrant Cultivars

Selected Artwork

ARTIST:

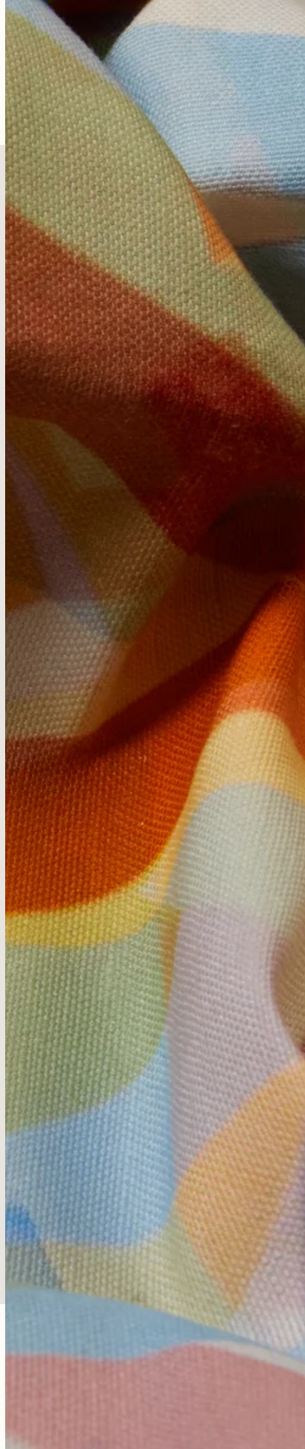
Susan Kistner



About

"I am a Textile Artist based in the Lincolnshire coast.
I graduated from London Metropolitan University in 2016 with a degree in Textiles and then studied at the University of the Arts at Chelsea completing my studies in 2019 with an MA in Textiles before moving to Lincolnshire where my practice is now based.

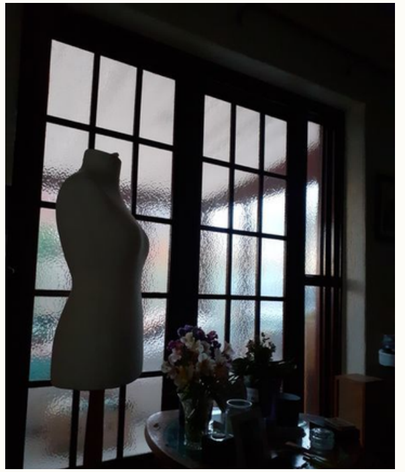
I work with digital and handmade processes and use simple repetitive motives and images to explore specific themes. I am drawn to explore the act of seeing as the window is a recurring theme in my work. The effects of light, textures and how this changes at different times of the day and under different circumstances, my work is time-based. I choose materials carefully to explore perceptions about interior exterior space and how my work can be translated into three-dimensional forms."

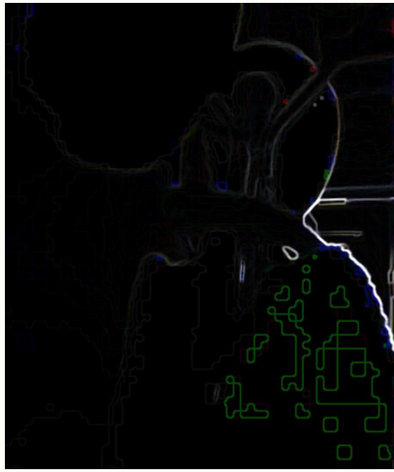


"My studio is focused on exploring materiality in developing a metaphysical approach to challenging the dominant theories associated with the object and reinventing my work along these lines.

Drawn to exploring different materials in my work in textiles experimented with synthetics and natural fabrics. In finding a balance in using mainly linen, I have experimented with natural dyes. I have continued to explore the digital image, and there is always a balance backed up by research. I am exploring the context of the metaphysical doorway as a methodology to view the object in time and space.

At this time, I use photography work digitally and use mixed media. And the ready-made as sometimes it is the image and message required to find meaning as work spontaneously it is vital to have a methodology to engage with materials directly material led."





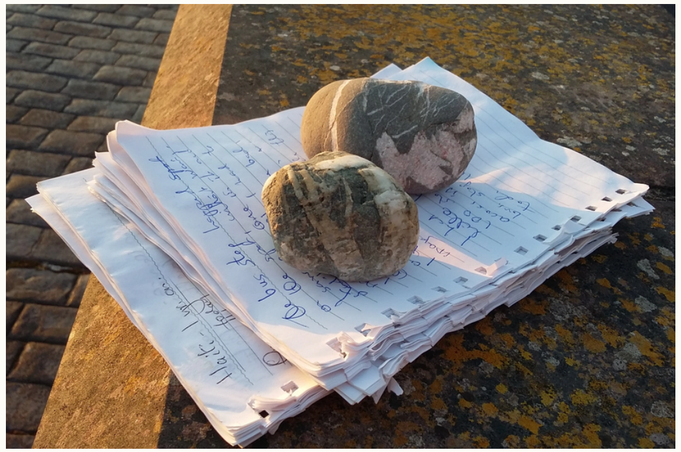
ARTWORK

Night time

Selected Artwork

ARTIST:

Ursula Troche



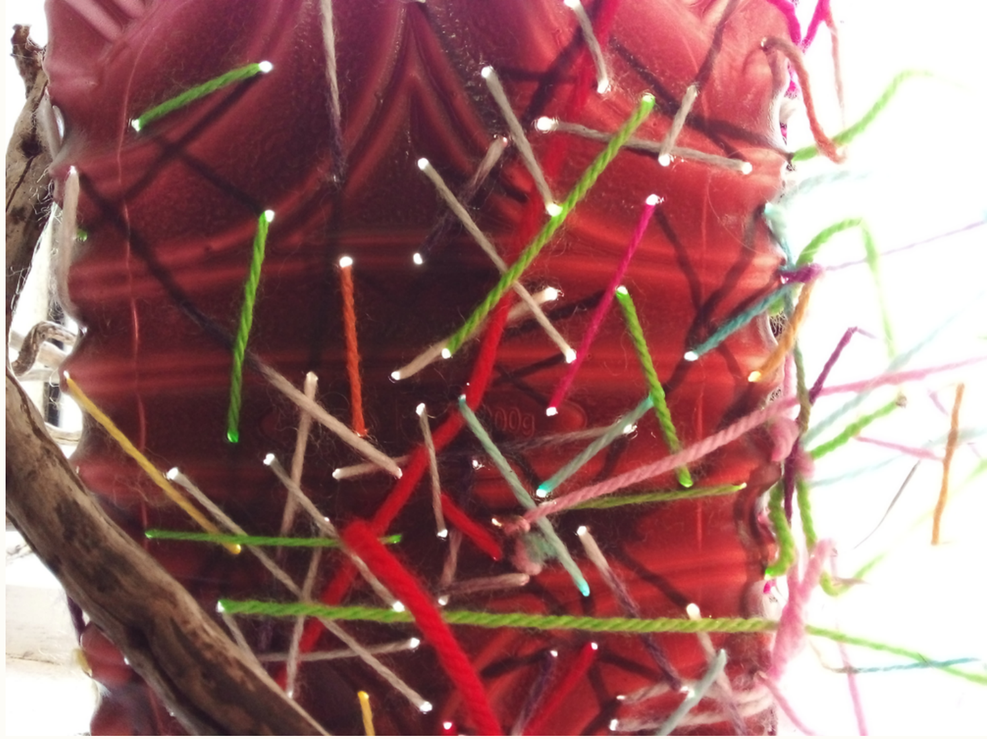
About

"I am interested in the material containers around materials, that is, the material of packaging, that which gets thrown away and ends up in the recycling. From here, it might travel again to a landfill site, clogging up the biosphere. Here the material, largely plastic, harmfully confronts the material of our earth, its landscapes and oceans. Here I intervene and keep those throw-away packaging items, and then turn them into art.

spaces between places – life model/live art/stitching too (re)connect – across borders and the Earth/ecology / cultural journalism – psychogeography – as an artist, writer and a kind of double migrant, 'place' and 'places' have multiple, deep and wide meanings for me: I work + dwell in words + spaces, shapes, forms + time."

I stitch through plastic packaging, confronting the material with a needle, drawing lines by stitching over and under the surface, transitioning from over-ness to under-ness every time my needle carves out a hole through the throw-away material. Tubs which used to hold mushrooms, or yoghurt, or take away food, and lids, all those lids – confronting the plastic mountains we generate from buying food, and other things, and material too.

It's odd to see embroidery on these shiny weird surfaces, lines made by stitching in different colours and zig-zags, reminding me of a fungal invasion. Take this material out of the cycle towards our bursting mountains of waste, we are drowning in plastic, here is a little (litter) contribution to reducing the plastic mounting. To be continued in line, one stitch at a tideline, for I have gone down the shoreline, picking up litter, a plastic bottle, right now - another piece of material that shouldn't be h



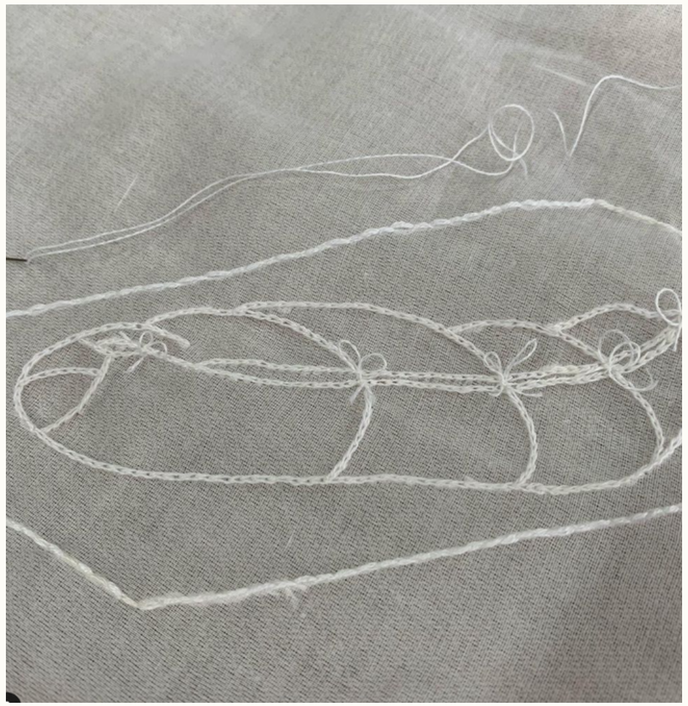
ARTWORK

Night time

Selected Artwork

ARTIST:

Catherine Hill



About

"I share my Stitchery journeys through Patchwork & Quilting, Embroidery, Felting and the wonderful exhibitions I visit throughout the year. — ARNOLD'S ATTIC — Arnold's family worked in the Lancashire textile mills for generations. I'm now custodian of the wonderful, vintage textiles & haberdashery found in his attic... a never-ending source of inspiration."

"The piece shows a Lancastrian weaving shuttle in a Cotton Weavers hand. Cotton Weavers were predominantly women and were paid for each piece of cloth produced, so speed and accuracy were important. This made them heavily reliant upon the Tacklers - who were all men - to repair the looms the women worked on as quickly as possible. The Tacklers often abused this position including incidents of sexual abuse and harassment.

The words around the border of the piece are from a poem submitted by a Weaver to the 'The Factory Times' – a newspaper that championed workers' rights and unionization to prevent such abuse and improve working conditions.

Women Cotton Weavers were some of the most highly paid and unionized female manual workers in Victorian Britain and some took part in the early women's suffrage movement in Manchester during the latter part of the 19th Century."

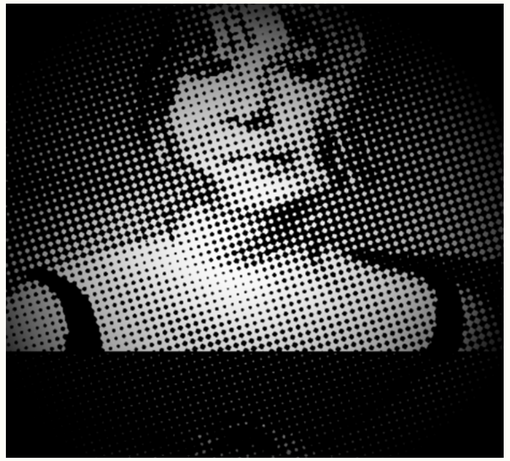
ARTWORK

Resilience

Selected Artwork

ARTIST:

Celina Lage

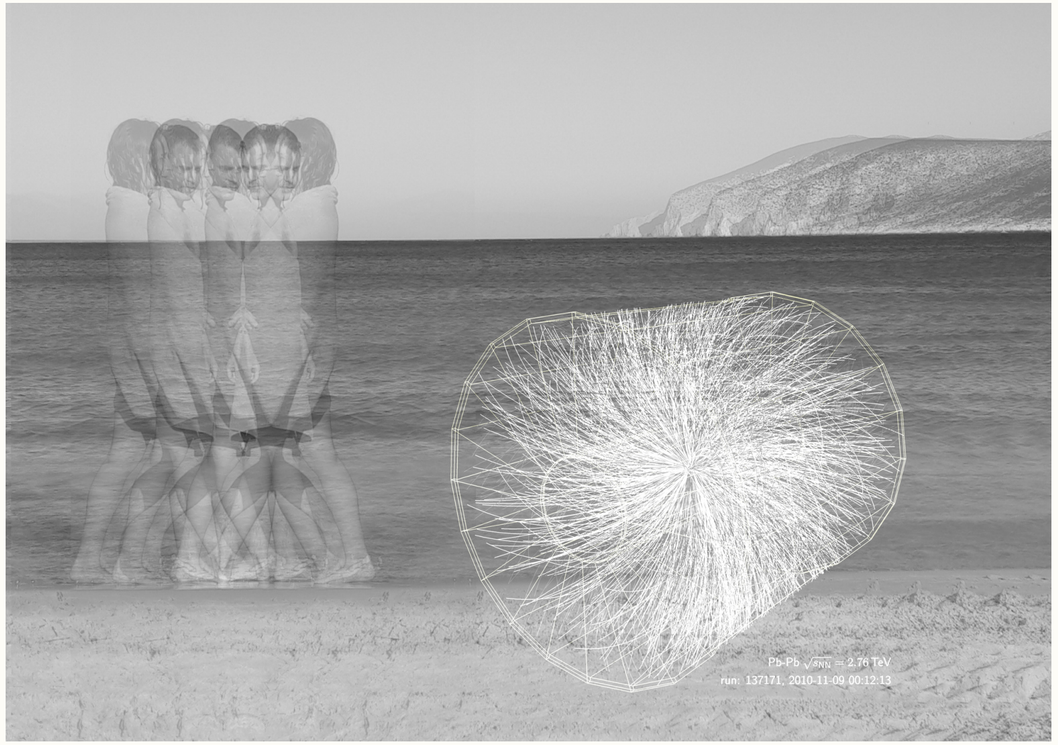


About

"Celina Lage is transdiscipinary new media and NFT Artist. Her artistic research is characterized by concerns with contemporaneity, intertemporally and rereadings of the past. Her artworks reflect peculiarly her passion for words and images, letters, poetic and metalinguistic mechanisms. She took part in exhibitions and festivals in New Zealand, Spain, Greece, Argentina, England, Germany, Denmark & Brazil.

Celina Lage (Belo Horizonte, 1972) is Italian & Lebanese born in Brazil. She is a Professor of Curation and Contemporary Art in the State University of Minas Gerais (UEMG), Brazil. She collaborated from 2009 to 2012 in the Graduate Program in Applied Arts at the Hellenic Open University, Greece. PhD in Comparative Literature, Master of Theory of Literature and Bachelor of Philology, major in Greek and Latin. Post-doctorate in the National & Kapodistrian University of Athens and Athens School of Fine Arts (Greece). Former Fellow of the Alexander Onassis Foundation, the State Scholarships Foundation (Greece) and CNPq (Brazil)."

"The image suggests unlikely encounters and mismatches between bodies and landscapes. Bodies of a man and a woman in the movement are superimposed and merged, as in Marcel Duchamp's "Nude Descending a Staircase", while landscape elements multiply in transparencies. The photograph dialogues with an image from a scientific coalition study carried out at CERN so that the image in its unreality seems to contradict the laws of physics. In the end, there is only one certainty: "All is flux, nothing is stationary", as Heraclitus used to say."



ARTWORK

Impossible Collisions

Selected Artwork

ARTIST:

Gamma DC

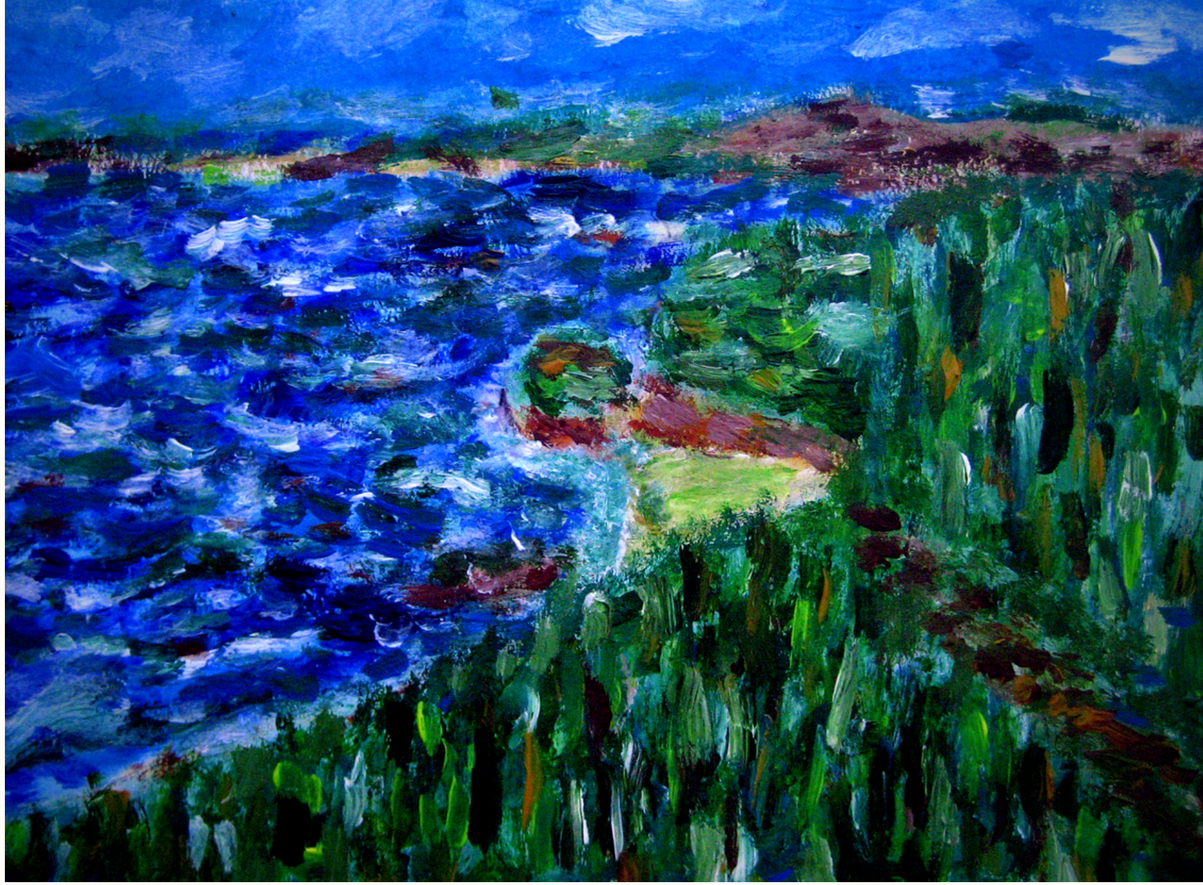
About

Gamma is an expressionist and surrealist who strives to explore the emotional, metaphorical and surreal aspects of life and transliterate them into tangible objects. Using visual arts expanding through both traditional and digital media, and sometimes a combination of the two; Gamma's work is not dominated by a particular style due to the risk of limiting artistic expression and creating monotony, she believes in the concept of "using the medium required to achieve the expression desired".

The main concepts of Gamma's work are Emotion, Eternity and Identity, especially the emotions buried under layers of conventional bureaucratic euphemisms.

"Material is an essential part of any process but I remember reading somewhere that part of being an artist is it can be never taken away, that if you didn't have your supplies you could use any stamp of chalk on a brick wall, the dust on the floor, the fog on the windows. Essentially, the expression of the creative part of you can never be taken away. To be honest that charms me as a concept and I decided to research it further.

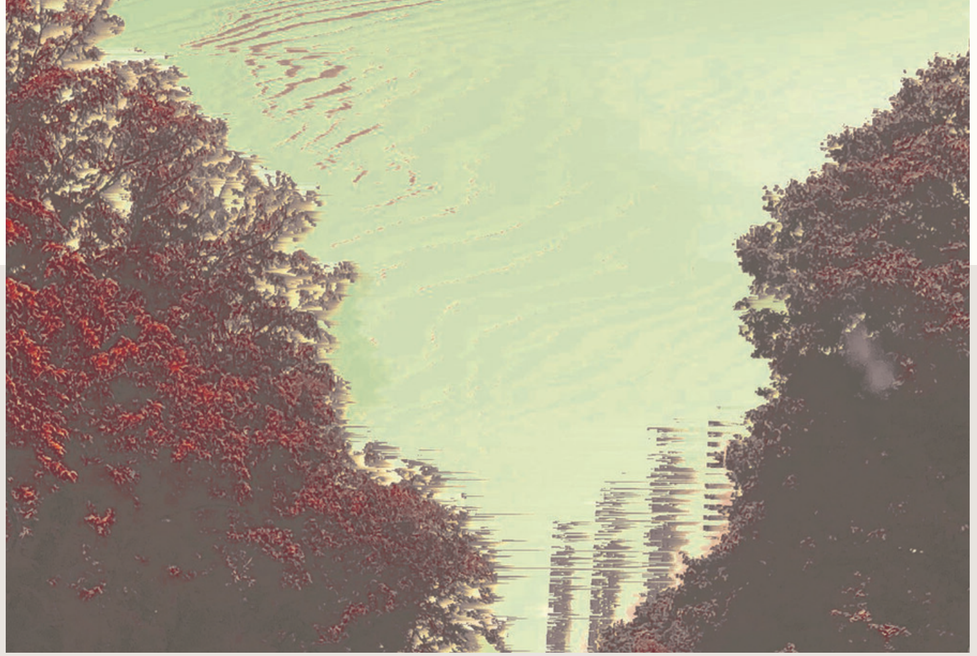
Fundamentally, what I figured out is our materials are a key part of our style and even the meaning of our works, everyone's heard of creating a piece in another artists "style". When we do that, what do we do? We use the materials they did (or as best we can as obviously paint is not the same as it was 500 years ago) and try to apply it in the same way to copy a visual effect."



ARTWORK

Memory

Selected Artwork



ARTIST:

Parker Shatkin

About

Parker is a multimedia artist originally from NYC. Her work focuses on the analysis of the liminal space between what we do and don't understand and the synthesis of internal and external sensations to rethink daily rituals and routines as arbitrary and absurd. She uses forms of recording, photography, and other documentation to emphasize the discomfort of two realities meet.

ARTWORK

Proxy

This piece is the first iteration of Proxy, a series I am currently working on. Proxy is an examination of our increasing shift towards digital worlds, spurred by Facebook's new Metaverse; when we can present ourselves as whatever we choose online, what's stopping us from transcending human forms through our digital presence? Proxy imagines a future in which our entire lives (and social lives) are spent online; would our digital representation of ourselves become, in all but a physical sense, more real?

Selected Artwork

ARTIST:

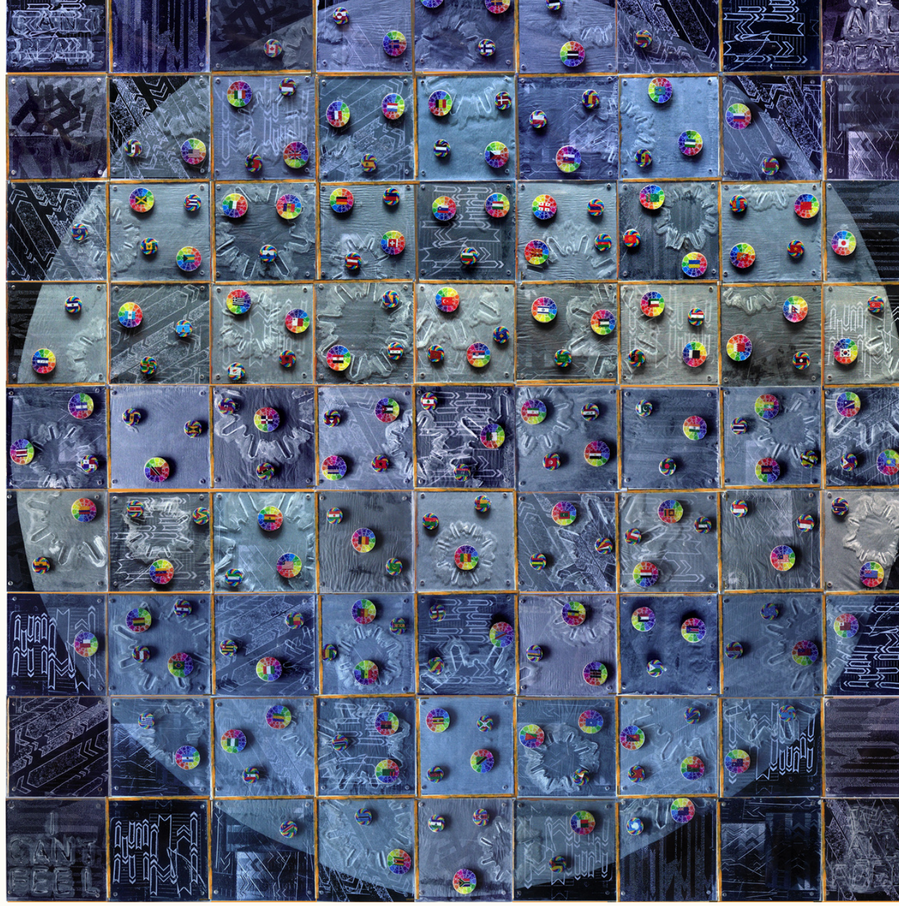
Peter Mountford

About

Pete Mountford is an artist who has been practising for over 20 years. He has exhibited in the UK and USA, through galleries and Art Consultants such as Stables Gallery, A&D Gallery, Thomas Corman Arts (London) and Westbeth Gallery (New York) and City Without Walls Gallery (Newark, NJ).

His work encompasses painting, drawing, digital imagery and other mixed media. Often underpinning this work is the appropriation of and relationship to existing systems; in the past, this has included energy waves, the cycles of nature, maps and landscape. 'The Journey view' series represents the urban environment and the viewing of the city (both London and -since 2014- Brighton) from different vantages of the metropolis. The format of much of this work involves dialogues between individual works or from modules within multi-component works.

The concept of the piece is an obvious play on the George Floyd murder and feeds into looking at humanity and the wider issue of "breathing" in general regarding the universality of the pandemic. The contrast of hostile and (partially) hidden forces attacking our values, but the hope created by the rainbow shield of kindness around us all. Media used: The Perspex tiles I'd had around for years (previously earmarked for at least 2 pieces never made) the arrow prints and tracing paper (2 different types for contrast) are behind. In front are 2 types of rainbow graphics I downloaded fixed on wooden circles with stickers of all the flags of the world.



ARTWORK

I Can't Breathe / We All Breathe, I Can't Feel/ We All Feel

Selected Artwork

ARTIST INTERVIEWS

Artist Interview - Rachel Rea

Artist interview between Shannon Skye Robinson and Lois Emma Harkin (Curating Futures Project Coordinator), and Rachel Rea (Curating Futures Artist).

Date of Interview: 20th of December 2021

Participants: Shannon Skye Robinson (SSR) and Lois Emma Harkin (LEH) and Rachel Rea (RR)

SSR/LEH: What is your background?

RR: I am a multi-media artist with 12 years in costume design and textiles, who has branched out into using wasteful materials, turning them into conceptual spaces with light, sound, and textiles.

SSR/LEH: How did you get into art/ creativity?

RR: I have known it all my life as I come from a family of creatives, writers, and designers.

Artist Interview - Rachel Rea

SSR/LEH: What do you get out of producing work?

RR: I love to experiment, and being creative is essentially professional problem-solving. I feel that this process can be therapeutic and thrilling at the same time.

SSR/LEH: How do you want your work to be perceived by an audience?

RR: Audience participation, and specifically how they interact with my work, is very important to me. I hope that the work conveys feelings of awe and wonder, whilst allowing the viewer to become part of the piece in the process.

SSR/LEH: Who are your biggest inspirations?

RR: Aurora Robson, Dale Chihuly, Anicka Yi, and Leo Villareal.

Artist Interview - Rachel Rea

SSR/LEH: What are the main concepts or themes you explore within your work?

RR: Light, refraction, texture, and material manipulation, used to create conceptual works inspired by nature

SSR/LEH: What is the main thing you have learnt through your creative practice?

RR: Being comfortable in failing, because you never know when you might discover a technique you would not have thought of before.

SSR/LEH: Who is your work for? Yourself? A small community? A specific sector of society? Or is it for everyone?

RR: It's broadly for everyone, but those from the recycled arts, environmental outreach, and festival sectors would find particular value.

Artist Interview - Rachel Rea

SSR/LEH: What is the best piece of advice you could give to another artist, or someone just starting out in the creative sector?

RR: Determination is a virtue, even in times when confidence and motivation are scarce. Try not to be deterred from expressing yourself, learning new things and having a go - you will surprise yourself with how much you can do when you put your mind to it.

SSR/LEH: Why did you decide to join the Curating Futures community?

RR: To meet and be inspired by fellow creatives. Being a freelance artist that works in isolation, I hope to find inspiration and potential opportunities for collaboration.

Artist Interview - Kellie Everton

Artist interview between Shannon Skye Robinson and Lois Emma Harkin (Curating Futures Project Coordinator), and Kellie Everton (Curating Futures Artist).

Date of Interview: 20th of December 2021

Participants: Shannon Skye Robinson (SSR) and Lois Emma Harkin (LEH) and Kellie Everton (KE)

SSR/LEH: What is your background?

KE: I am a multimedia artist with a background in SFX, Face and Body painting, concentrating now on my art practice, which concerns collective memory and how objects, monuments, and the ruin undermine the stable notion of the past and influence its fixity. This work lays roots in my site visit to the Chernobyl exclusion zone, a fascination with Reality through Philosophy and the deconstruction of 'monuments'

Artist Interview - Kellie Everton

SSR/LEH: How did you get into art/ creativity?

KE: From an early age, but perhaps not in a traditional sense, I was amazed by historical buildings/people, different cultural narratives, and ideologies. It was not till my first year at The University of Derby that I realised my childhood pursuits were, in fact, art-based and relevant to my practice as an artist.

SSR/LEH: What do you get out of producing work?

KE: Inside my head is the equivalent of a glass house with a bombardment of bouncy ball-shaped ideas and distractions. The pros and cons of having ADHD, now and then, a window needs opening to allow a few to escape and let in new ones. Producing work in abundance helps to relieve the chaos.

Artist Interview - Kellie Everton

SSR/LEH: How do you want your work to be perceived by an audience?

KE: Mainly for the audience to question. Questions are good. We should all keep looking at the world with childlike curiosity, never take anything at face value. Take the time for discovery and see through the eyes of others.

SSR/LEH: Who are your biggest inspirations?

KE: Valerie Hegarty, I came across her work four years ago now and not one piece I produce that is not in some way inspired by her fantastic work.

SSR/LEH: What are the main concepts or themes you explore within your work?

KE: Historical permanence, Monumentality, Untold narratives. Reality.

Artist Interview - Kellie Everton

SSR/LEH: What is the main thing you have learnt through your creative practice?

KE: To have faith in myself and my practice, the more I learn, the more I don't understand, and that's a good thing. That in art, it's not all about the end goal its to be cheesy the journey and the happy mistakes that happen on the way, which lead you down a rabbit hole.

SSR/LEH: Who is your work for? Yourself? A small community? A specific sector of society? Or is it for everyone?

KE: I create for me firstly because I enjoy the process. Otherwise, I may as well be on a production line creating mediocre work on mass that I have no love for. After it has been produced, the work is no longer mine, regardless of my initial intent. It becomes a reflection of the spectator, whoever that may be.

Artist Interview - Kellie Everton

SSR/LEH: What is the best piece of advice you could give to another artist, or someone just starting out in the creative sector?

KE: Keep going, although that does not mean to keep physically making working and producing, there will be times you question your practice and yourself or just have a mental block, but just sitting and reflecting, reading, visiting galleries/museums, watching films is still a vital part of any practice. It took me a long time to appreciate that. I'd spend hours sitting and staring, thinking I was failing because I didn't know what to do, but then inspiration would come from taking a walk or watching the latest Marvel film, always somewhere unexpected.

SSR/LEH: Why did you decide to join the Curating Futures community?

KE: This year, I've made it my goal to interact more with other artists, collaborate more, and create a strong support network of creatives to be inspired by.

Artist Interview - Ema & Jyoti Atelier

Artist interview between Shannon Skye Robinson and Lois Emma Harkin (Curating Futures Project Coordinator), and Ema & Jyoti Atelier (Curating Futures Artist).

Date of Interview: 20th of December 2021

Participants: Shannon Skye Robinson (SSR) and Lois Emma Harkin (LEH) and Ema & Jyoti Atelier (E&J)

SSR/LEH: What is your background?

E&J: We both have a creative background in visual art and textiles. Each one of us has founded and run a project space (Platform1 Gallery & PaintSpaces Gallery). We share an accumulated experience in working in start-up initiatives architecture, technology, fashion and property. We had coincidentally both graduated at Central Saint Martins School of Art, but met much later when going back to art school - to do our MA's in Fine art at City & Guilds London Art School. We graduated with a first and both stayed on as residents sharing a Trustee role and Chairing the students which coincided with innovative solutions, new policies, pastoral care and mentorship.

Artist Interview - Ema & Jyoti Atelier

SSR/LEH: How did you get into art/ creativity?

E&J: We both had inspiring role models in our art teachers and found creativity to be a natural outlet since a young age, for Ema alongside writing and Jyoti drawing.

SR/LEH: What do you get out of producing work?

E&J: It is a learning process of self-reflection and realisation of collective truths. Contentment, enrichment and simultaneously release. The resonance and connection with society surface through sharing and insight of output and process.

Artist Interview - Ema & Jyoti Atelier

SSR/LEH: How do you want your work to be perceived by an audience?

E&J: "They collaborate with each other of course, but aspire to collaborate, too, with the earth. From the concept to the framing, their art is consciously sustainable. They mix their own colours – "home-cooked pigments" as they put it, using iron oxide and natural earth pigments. They forage and they recycle. Even the frames are re-used. Their self-described "unapologetic effeminate aesthetic" seems to work; the pieces they create have a quiet, natural beauty." by Ken Towl Inside Croydon - Article

SSR/LEH: Who are your biggest inspirations?

E&J: Nature - including humankind; Alchemy, cosmos, ecosystem, science, philosophy.

Artist Interview - Ema & Jyoti Atelier

SSR/LEH: What are the main concepts or themes you explore within your work?

E&J: Engaging with the elements, natural and raw materials we learn about universal values in the ecosystem, whilst recording the environmental impact of human behaviour and its effect on each other.

SSR/LEH: What is the main thing you have learnt through your creative practice?

E&J: Being open to learning from materials, understanding what is tangible and intangible whilst always allowing room to reassess habits & revise processes as a consequence.

SSR/LEH: Who is your work for? Yourself? A small community? A specific sector of society? Or is it for everyone?

E&J: The work is purposefully tactile and textural in order to easily connect its rawness and vulnerability with everyone this intentionally opens the chance for materiality to communicate harmony and balance.

Artist Interview - Ema & Jyoti Atelier

SSR/LEH: What is the best piece of advice you could give to another artist, or someone just starting out in the creative sector?

E&J: Be sincere, be open, be brave.

SSR/LEH: Why did you decide to join the Curating Futures community?

E&J: Collaboration is at the heart of our practice, the Curating Futures community project would continue to expand and explore our joint interest in the tangibility and intangibility of materials.

Artist Interview - Sue Nicholas

Artist interview between Shannon Skye Robinson and Lois Emma Harkin (Curating Futures Project Coordinator), and Sue Nicholas (Curating Futures Artist).

Date of Interview: 20th of December 2021

Participants: Shannon Skye Robinson (SSR) and Lois Emma Harkin (LEH) and Sue Nicholas (SN)

SSR/LEH: What is your background?

SN: I graduated with an honours degree in Fine Art in 1980 from Goldsmiths. I worked as an artist mainly in sculpture/collage for 7 years under my maiden name of Susan Dale and did get into some collections, the most notable being Lady Gibberd who started the Harlow Gallery and the art critic and writer Guy Brett (recently deceased). My subject matter was concerned with electronics, memory and consciousness as I used a mix of electronic components and other materials to make wall-based installations.

Artist Interview - Sue Nicholas

SSR/LEH: What is your background?

There were few opportunities for artists in the 80s, as even the Tate Gallery didn't invest in much modern art and there was a disconnect between how galleries operated and artists worked as no one openly discussed practical business models or even career development. So I worked part-time in offices to support my practice and rented a space in Wapping with my partner Colin, followed by Hackney Wick both from Space Studios.

The art world was incredibly sexist as women artists were seldom taken seriously. Brian Sewell the Evening Standard Art Critic famous quote was "There has never been a first-rank women artist. Only men are capable of aesthetic greatness" gives a flavour of an aspect of the periods disdain for woman's ability to succeed at the highest level. For the majority of women in the art world there wasn't so much a glass ceiling but a brick wall.

So frustrated with both lack of money and opportunity I reset my life and had a career in Senior Management in the Telecommunications industry which spanned 25 years and involved a lot of strategic modelling, maths, economics and software development. I also gained an MBA.DIC from Imperial College management school in 1995.

Artist Interview - Sue Nicholas

SSR/LEH: What is your background?

Telecommunications was a male-dominated engineering industry and also initially a sexist environment but there were progression opportunities. I had to start as a secretary and work my way up, a fine art degree had no cred in that industry. Even senior women managers in London often were asked in meetings to make tea, as most men tended to assume you were clerical support.

I remained involved in art though as my peer group outside of work was mainly with artists and gallery social life. I always knew I would return to art but felt a career in a male-dominated industry where you had to work very hard to be taken seriously would aid my ability eventually to thrive in the art world and I decided a glass ceiling was a better outcome and choice for my ambition than a concrete one. Of course, time changes everything and a decade makes a great difference. The 90s saw Tracy Emin breakthrough all such restrictions and place the yin and yang of femininity at the centre of the art experience. Now women artists have momentum and are gaining more attention although the number of women in permanent museum collections at a national level averaged only 11% between 2008 and 2018.

Artist Interview - Sue Nicholas

SSR/LEH: How did you get into art/ creativity?

SN: I started my practice again in 2015, keeping some of the links in content on consciousness but switching from sculpture/collage to painting. I also changed to my married surname of Nicholas to match a fresh identity and new beginning as I felt it was a rebirth.

SSR/LEH: What do you get out of producing work?

SN: Liberation, learning, growth and immense satisfaction.

Artist Interview - Sue Nicholas

SSR/LEH: How do you want your work to be perceived by an audience?

SN: As accessible and inspirational. When I was eighteen months old, my mother had put a harness on me with a rein attached to allow me to walk unaided but within her control. One day the rein dropped to the ground unexpectedly and taking advantage I ran along the pavement as fast as I could whilst laughing as I ran. I could hear a cry of anguish from my mother but the exhilaration I felt and the pure joy of the freedom I was experiencing stayed with me and is a metaphor of how I want to negotiate space throughout my journey in life. I try to recreate that experience through my work. I would like anyone viewing my work to get a sense of joy, liberation and freedom too.

Artist Interview - Sue Nicholas

SSR/LEH: Who are your biggest inspirations?

SN: Goldsmiths School of Art was a forward-looking 'hothouse' for talent management. At a formative level, I was lucky to have both Mary Kelly and Margaret Harrison as tutors who took an interest in me and my work at Goldsmiths College. There were few female art tutors at Colleges in the 70s and they both were part-time. I was also inspired by their different approaches within a rigorous feminist art critique in the 70s and 80s. They paved the way for woman's art although they did stick within a particular framework of conceptual and political contexts which I was not bound by as there was a decade between us. However, they did encourage me in self-belief and that it was possible to be an artist. Michael Craig Martin was also a positive influence on perspectives and ambition of what you could personally achieve through his leadership of the multidisciplinary and forward-looking 'Backfields Fine Art Group.' I was also supported by Ferris Newton and John Wood give me a practical grounding in electronics and automation. In art history, Sarat Maharaj was a 'guru' on Philosophy, Politics, Social History, (including colonialism and African Nationalism) and Culture. The Goldsmiths education experience was intense, person-centred and priceless.

Artist Interview - Sue Nicholas

SSR/LEH: What are the main concepts or themes you explore within your work?

SN: I am inspired by scientific investigations of consciousness which I initially developed as visual "Thought Patterns" in both paintings (material work) and digital practice (immaterial or weightless work). My fascination with consciousness is linked to the overlaps between data science, neurological and biological sciences' attempts to recreate or develop Consciousness through pattern theory. However, a recent project on geology with 'Creative Reactions Brazil' extended my interest in how rocks and geological material also generate hidden patterns at a molecular level of consciousness, through time and the impact of natural forces.

SSR/LEH: What is the main thing you have learnt through your creative practice?

SN: Never give up even when the result doesn't match initial expectations.

Artist Interview - Sue Nicholas

SSR/LEH: Who is your work for? Yourself? A small community? A specific sector of society? Or is it for everyone?

SN: My art reflects my ideas and developing interests alongside the knowledge I continue to accumulate and is open to anyone who has an interest in visual arts

SSR/LEH: What is the best piece of advice you could give to another artist, or someone just starting out in the creative sector?

SN: Work to establish a support network of creative people in your region and online. Publish and exhibit your work at every opportunity.

Artist Interview - Sue Nicholas

SSR/LEH: Why did you decide to join the Curating Futures community?

SN: I was attracted and excited by the opportunity to collaborate with Curators and Artists and interact to help shape exhibitions through the dialogue within a community of interconnected artists that have some values in common but are diverse in thinking and approach. The potential to be a force in virtual space and be liberated from some of the costs, practicalities and 'gatekeeper' limitations of the public gallery and museum network was also a key factor. Overall Curating Futures offers an immediacy of connection and expansiveness through growth and learning not available elsewhere. Working with Curators is an important part of making art through openly addressing meaningful contemporary themes which open dialogues on the social, political, cultural and natural arena we inhabit.

Artist Interview - Sally Gatie

Artist interview between Shannon Skye Robinson and Lois Emma Harkin (Curating Futures Project Coordinator), and Sally Gatie (Curating Futures Artist).

Date of Interview: 20th of December 2021

Participants: Shannon Skye Robinson (SSR) and Lois Emma Harkin (LEH) and Sally Gatie (SG)

SSR/LEH: What is your background?

SG: I was born in Hull and have lived most of my life on the Yorkshire coast.
I began my art training when I was 16 with a two-year Art Foundation, then went on to study Graphic Design at Leeds Polytechnic. I learned such a lot on the Foundation course, it gave me an excellent knowledge of the ground rules of art, and it's where I learned the most about observational drawing. It's a shame that most art colleges have opted to dismiss the importance of drawing skills. It's what gave me the most confidence and satisfaction in my work process.

Artist Interview - Sally Gatie

SSR/LEH: What is your background?

I went on to work in technical drawing offices soon after college, first in Electrical Engineering and then in Architectural. This experience still has an influence on my paintings today. I decided to return to education after my kids were born. When I was 40, I studied Fine Art Painting. I was lucky to find a course that suited me, with excellent lecturers in painting and art history.

SSR/LEH: How did you get into art/ creativity?

SG: I've always been drawing from a very young age, and it seemed the natural thing to do after my GCSE O levels. I spent a while working in drawing offices but always felt that something was missing, and the opportunity came again to study art, so I jumped at it.

Artist Interview - Sally Gatie

SSR/LEH: What do you get out of producing work?

SG: There's a lot of problem-solving in the way I produce paintings. I suppose that habit came from my drawing office days. I enjoy the challenge of transforming a blank canvas into a piece of art. When I'm engrossed in a piece of work, I have the feeling that everything is alright, nothing can touch me. Nothing may have changed externally, yet the act of painting solves all my problems. I suppose you could say it's good therapy!

SSR/LEH: How do you want your work to be perceived by an audience?

SG: In 2013 I produced work for a touring exhibition called The White Room. The main aim of the project was to see how I could influence the viewer with my thoughts and feelings. It was an experimental piece and surprised me. My intention was to have positive thoughts throughout the painting process, which would be absorbed by the canvas and paint, and therefore be transmitted to the viewer. However, things backfired when halfway through the painting process, my world fell apart.

Artist Interview - Sally Gatie

Three or four life-changing events happened, and my thoughts spiralled downwards. I was already committed to the project, so had to continue painting. The result was amazing. Some of the viewers gave me feedback that matched my thoughts, even though these thoughts were far from positive. There was a mixture of bliss, sadness and loss and turmoil in their feedback which matched exactly the timescale of the works. I consider that I'm not someone who wants to dictate how my work is perceived, I'd rather that came from the viewer. However, The White Room proved to me that the vibrations of the artist are communicated to the viewer through the artwork.

SSR/LEH: Who are your biggest inspirations?

SG: Well, my biggest inspiration is The Beatles, I listen to them a lot of the time I paint, and I sing to them too, which isn't a pretty sound! Their music automatically lifts me every time, takes me back to a time of innocence. Artistically, I've been influenced by many artists; Klimt, Lucien Freud, Xenia Hausner, Botticelli, Euan Uglow to name a few.

Artist Interview - Sally Gatie

SSR/LEH: What are the main concepts or themes you explore within your work?

SG: My paintings are very personal to me, they trace a private view of a woman's life, of my life, exploring ideas of motherhood, birth and nurturing. Looking back, I can see a pattern throughout my work that explores female emotions through colour, texture and pattern. There is always a spiritual aspect to my work, which if touched on by the viewer I expand on.

SSR/LEH: What is the main thing you have learnt through your creative practice?

SG: The main thing I have learned is not to try to please other people through my work. I can only be true to myself by pleasing one person, myself.

Artist Interview - Sally Gatie

SSR/LEH: Who is your work for? Yourself? A small community? A specific sector of society? Or is it for everyone?

SG: Initially, my work is for myself. I decided at a very early age that if only one other person likes my work, as well as me, then my job as a painter is done. I can only paint things that mean something to me. It may be quite subtle, or it may be obvious, however, it must have a deeper meaning for me. The viewer doesn't always get to see what that is. I feel the pulse of the viewer, and then decide whether to take them into the secrets of the paintings.

SSR/LEH: What is the best piece of advice you could give to another artist, or someone just starting out in the creative sector?

SG: Don't try to please all the people all the time. And learn to take it on the chin now and again.

Artist Interview - Sally Gatie

SSR/LEH: Why did you decide to join the Curating Futures community?

SG: The opportunity looked intriguing. Exploring the tangible and intangible seems to describe my work perfectly. I thought it would be interesting to develop in some way through contact with other like-minded artists.

Artist Interview - Catherine Ross

Artist interview between Shannon Skye Robinson and Lois Emma Harkin (Curating Futures Project Coordinator), and Catherine Ross (Curating Futures Artist).

Date of Interview: 20th of December 2021

Participants: Shannon Skye Robinson (SSR) and Lois Emma Harkin (LEH) and Catherine Ross (CR)

SSR/LEH: What is your background?

CR: My background is in Fine Art and post 16 art and design teaching. I have a B.A. (Hons) in Fine Art, PGCE in Art and Design, M.A. in Education and I am a current PhD by Fine Art Practice researcher at Oxford Brookes University.

SSR/LEH: How did you get into art/ creativity?

CR: I have always been creative since my earliest memories and have always wanted to be an artist!

Artist Interview - Catherine Ross

SSR/LEH: What do you get out of producing work?

CR: Total immersion in the creative act, intense pleasure and deep learning.

SSR/LEH: How do you want your work to be perceived by an audience?

CR: I want my work to be immersive, participatory and moving.

SSR/LEH: Who are your biggest inspirations?

CR: The Minimalists, Uta Barth, Roni Horn, Ann Veronica Janssens, and Agnes Martin, plus liminal light and space.

SSR/LEH: What are the main concepts or themes you explore within your work?

CR: Liminality, location, and participation.

Artist Interview - Catherine Ross

SSR/LEH: What is the main thing you have learnt through your creative practice?

CR: Perseverance, practice and patience.

SSR/LEH: Who is your work for? Yourself? A small community? A specific sector of society? Or is it for everyone?

CR: For everyone.

SSR/LEH: What is the best piece of advice you could give to another artist, or someone just starting out in the creative sector?

CR: Be as open as possible to creative possibilities.

SSR/LEH: Why did you decide to join the Curating Futures community?

CR: To network with other creatives.

Artist Interview - Natalia Millman

Artist interview between Shannon Skye Robinson and Lois Emma Harkin (Curating Futures Project Coordinator), and Natalia Millman (Curating Futures Artist).

Date of Interview: 20th of December 2021

Participants: Shannon Skye Robinson (SSR) and Lois Emma Harkin (LEH) and Natalia Millman (NM)

SSR/LEH: What is your background?

NM: I am a Ukrainian-British visual artist highly influenced by the melancholic and contemplative nature of my home culture. My linguistic degrees and general interest in language are interwoven into my creative practice with the use of words. In 2020 I was invited to become a guest artist at Studio Fridays - a leading platform for emerging artists in the UK. In 2021 I held a solo exhibition Vanishing Point in the Crypt Gallery, London, exploring ageing, grief and the impact of dementia.

Artist Interview - Natalia Millman

SSR/LEH: How did you get into art/ creativity?

NM: My journey into art was instinctive and gradual. In Ukraine being an artist was not an option and my crafty nature was pushed to the background. I was highly influenced by artistic interests of my parents and kept my creative inclinations alive throughout my school life. Motherhood brought a new focus and questions of self-discovery.

Artist Interview - Natalia Millman

This guided me to the regular creative practice giving me the opportunity to accept all changes that this new stage of life brought with it. Art classes turned into new projects expanding my understanding of the contemporary art, my own creative practice and helped me learn who am as an artist and as a human.

SSR/LEH: What do you get out of producing work?

NM: When I produce work, I generate positive energy, deeply connect with myself and the outside world. I visually release my story with the hope that it resonates with the audience. I aim to stimulate the conversation about topics that are often avoided or hidden, i.e. mortality, ageing, loss and grieving. I purposefully bring this subject matter to the foreground to engage the community in the active discovery of their self, fears and limitations. My latest body of work "Vanishing Point" helped me heal from personal grief: working in my studio, I was diving deep into my unconscious and confronting some old traumas. The feeling of alignment of my personal goals with the higher universal energy gives me a sense of belonging to a bigger picture.

Artist Interview - Natalia Millman

SSR/LEH: How do you want your work to be perceived by an audience?

NM: I am aware that the topics I speak about in my art are difficult, often unpleasant, and stigmatised. I would like the audience to find some strings of connection, to link them to my story, to shock, to sadden and most importantly to remind them about the fragility of life. We need to remember that our life is finite, there is a closing moment and the shift in perspective needs to happen now, that every moment is precious. Grief is not an illness and you can't get better or recover. It is a process, unique to all. Learning about this from my art hopefully gives hope to those that struggle or provides a better understanding of grief as a journey.

SSR/LEH: Who are your biggest inspirations?

NM: I am, firstly, inspired by nature, its complexities, structures, rules and magic. The idea of interconnectedness, symbiotics and universal energy is the basis of my art. I am also inspired by artists who face life and sadness as it is. Tracy Emin, Berlinde de Bruyckere, Francesca Woodman, Derek Jarman all narrated their personal stories through art. Their inner strength opens up some doors within inspiring me to explore my humanity.

Artist Interview - Natalia Millman

SSR/LEH: What are the main concepts or themes you explore within your work?

NM: For the last few years, I have been investigating the process of ageing and the stigma of dementia, highlighting the damage that time imposes on the human body and mind, affecting structures in the brain responsible for language, memories, and consciousness. Having analysed the trauma, I am hoping to shift the tragedy narrative and highlight hope and positive choices that people can make to reduce depression and isolation in old age. I am also looking at the stages of grief, how it shapes the new chapters of our lives and ways to successfully communicate it. My latest project"Grief Letter" helps promote grief support through letter writing. This process brings memories and the unconscious together, to process the complex nature of loss.

Artist Interview - Natalia Millman

SSR/LEH: What is the main thing you have learnt through your creative practice?

NM: The main thing I learnt is that mistakes do not define us. We are setting our limitations and equally, we can remove them. Success comes when you lose yourself and have fun. Listening to the inner voice is the most important conversation that we can have. Visualising is important but sometimes setting a goal is not the final destination, the process is much more valuable.

SSR/LEH: Who is your work for? Yourself? A small community? A specific sector of society? Or is it for everyone?

NM: My work is for everyone. This is strongly highlighted in my "Grief Letter", a community project promoting grief support. My solo show was telling my personal story and now I am looking to connect with the wider audience to share experiences, struggles, traumas and hopes of others.

Artist Interview - Natalia Millman

SSR/LEH: What is the best piece of advice you could give to another artist, or someone just starting out in the creative sector?

NM: The best advice is to keep asking why you are doing what you are doing. If we lose track of our goal, the narrative disintegrates. Staying consistent - always show up to your practice. Don't have many expectations or impostor syndrome will take over. Don't compare yourself to other artists. The creative world is messed up enough. There is the place for everyone in it. Your story is as important as Damien Hirst'.

SSR/LEH: Why did you decide to join the Curating Futures community?

NM: I enjoy exchanging ideas and seeing what other creatives are working on. Being part of a bigger community is inspiring. We all work with the different subject matter, materials and visions but together we can learn from each other, provide support and most importantly have fun. Curating Futures confirms yet again, that there is space in the art world for all of us.

Artist Interview - Kate Rossini

Artist interview between Shannon Skye Robinson and Lois Emma Harkin (Curating Futures Project Coordinator), and Kate Rossini (Curating Futures Artist).

Date of Interview: 20th of December 2021

Participants: Shannon Skye Robinson (SSR) and Lois Emma Harkin (LEH) and Kate Rossini (KR)

SSR/LEH: What is your background?

KR: I practised law for over 25 years and art always had a prominent place in my life as a way to decompress and recalibrate. I love immersing myself in exhibitions, travelling and taking opportunities to experience the art of other cultures.

Artist Interview - Kate Rossini

SSR/LEH: How did you get into art/ creativity?

KR: Having more time on my hands I started dabbling a bit in adult education - painting and pottery before deciding to 'go for it. I was lucky enough to be accepted on CityLit's Foundation Art and Design Diploma course which was the best thing I've ever done: the course was eye-opening and enriching in equal measure. I'm now attending more advanced creative courses, exhibiting and curating my shows to promote emerging artists. I am developing a creative business practice based on a model working with like-minded people/clients to curate their own spaces within their home, office or public space and help to deliver their artistic vision: either by creating bespoke artwork, sourcing art from current practitioners, commissioning works from new, upcoming artists & makers and working with fabricators in developing new techniques. Recycling, up-cycling, reformulating & re-imagining are key concepts for me as are using sustainable materials and resources in the development of work. These together with reworking existing objects are cornerstones of my practice.

Artist Interview - Kate Rossini

SSR/LEH: What do you get out of producing work?

KR: I'm trying to find aspects of my identity that have been "lost or hidden throughout my professional life - to shed that skin/persona and rediscover what it is to be me - I use creative strategies to explore my conscious/unconscious mind, thoughts and feelings: centred around my own identity: the feminine viewpoint rather than the masculine (Dadaism and surrealism), using the colours of my youth (1980's), collections as they relate to my childhood, mark-making and the simplicity of line as an exploration of memory.

Artist Interview - Kate Rossini

SSR/LEH: How do you want your work to be perceived by an audience?

KR: I aim to create work that is self-referential, reflective of my identity in the context of my childhood memories and the feminine: contextual perspectives and methodologies include:

- Surrealism (exploration of the feminine rather than the political)
- Elements of chance & simple external rules to guide the work- accepting my instinctive responses as work emerges to help discover my visual language
- Concrete & Process Art: exploring creative processes to precipitate personal insight and create work that represents abstract thoughts in a tangible form. My work has an open easy aesthetic - accessible for all viewers, a calming/entrancing 'space'– with deep/hidden meaning around my own identity/life/memories.

Artist Interview - Kate Rossini

SR/LEH: Who are your biggest inspirations?

KR: Surrealists: Wolfgang Paalen & Alice Rahon (somewhat neglected in the surrealist movement but their works are hugely inspirational); and also Toyen, Claude Cahun; Hans Bellmer & Unica Zurn for their uncanny/otherness; Concrete and Process art (the tangible abstract): Sophie Tauber-Arp and Bernard Cohen; Louise Bourgeois' work relating to accessing, the hidden Spirals/Insomnia Drawings/Personages/Structures of Existence); Lenore Tawney (works having a spiritual element); Toyin Ojih-Odutola, Gary Hulme & Park Seo Bo for their mark-making and the significance of materials; External rules/chance: Dora Maurer (displacement), Keith Tyson (scientific/philosophical); Artist as collector/writer/3D elements: Joseph Cornell, Edmund de Waal, Clare Twomey; Optics: Bridget O'Reilly – an aesthetic reflecting the 1980's "anything goes"/punk DIY enthusiasm (Meike Bruesch, Patrick Nagel, Michael Craig-Martin) and most recently Pamela Rosenkranz, Noguchi and Shilpa Gupta.

Artist Interview - Kate Rossini

SSR/LEH: What are the main concepts or themes you explore within your work?

KR: I am about exploring aspects of her own identity using surrealist techniques. Themes running through her work include: otherness, the feminine & totemic, underlying meaning/subversion, colour combinations/optical effects, working in repetition for its meditative and spiritual quality – all centred around her own story and childhood memories.

Some of the themes and concepts that run through my work include those of identity, (particularly the feminine), an underlying message/subversion, the use of colour combinations and optical effects, new materials, reimagining existing objects and the use of recyclable or sustainable materials. Travel has had a profound impact on my work - how colours are used differently in different cultures, how the figure is conveyed or attitudes towards identity (particularly the feminine), temple/devotional art, use of perspectives, the art of propaganda etc. I am also passionate about ancient history and mythology seeking out opportunities to visit archaeological sites, seeing antiquities of ancient civilisations and those of the earliest prehistoric societies – this is not only humbling but gives inspiration for future projects.

Artist Interview - Kate Rossini

SSR/LEH: What are the main concepts or themes you explore within your work?

I choose surrealist techniques & automatism as ways to explore my identity through the subconscious act of 'doing', to access the subconscious mind - looking inwards to mine what is hidden - exploring the juxtaposition between methodologies that impose rules & elements of chance in creating work and those freed from rational control - working in repetition for its meditative and spiritual quality, using music as a soundtrack & personal colour combinations and with the application of rules to alleviate my need to control the outcome/perfectionism. These methods have given me the widest possible range of creative ideas & processes to explore - a free reign to try anything (in tune with my ideas around a 1980's DIY aesthetic).

Spontaneity, allowing work to emerge from the process of doing, responding and letting go gives me creative permission to be bolder and more experimental.

The significance and modesty of materials feature in my work - most recently the use of domestic paint/building supplies - as are the use of found objects, reimagining existing work and using recyclable/sustainable resources (such as aluminium).

Artist Interview - Kate Rossini

SSR/LEH: What is the main thing you have learnt through your creative practice?

KR: To allow myself to fail, be curious, break the rules and accept that feeling lost is often the beginning of the creative process – and importantly letting go of over planning, procrastination – to be more spontaneous/experimental and less positional in the outcome: embracing both the negative/positive as part of the journey.

SSR/LEH: Who is your work for? Yourself? A small community? A specific sector of society? Or is it for everyone?

KR: I'm hoping that my work will be for everyone.

SSR/LEH: What is the best piece of advice you could give to another artist, or someone just starting out in the creative sector?

KR: Be brave – put yourself out there and apply for your work to be shown as widely as possible – the knock as are just as informative/important as the acceptances and the experiences help inform how you as an artist may wish to behave/develop.

Artist Interview - Kate Rossini

SSR/LEH: Why did you decide to join the Curating Futures community?

KR: Curating Futures has a valuable contribution to make to my creative journey and I am excited to share ideas and learn from other artists. Collaboration is an important part of any creative practice = something that all artists need to help the creative energy flow- the set themes and long term aims are aligned with my own and I'm very grateful to have been invited to join.

Artist Interview - Pete Mountford

Artist interview between Shannon Skye Robinson and Lois Emma Harkin (Curating Futures Project Coordinator), and Pete Mountford (Curating Futures Artist).

Date of Interview: 20th of December 2021

Participants: Shannon Skye Robinson (SSR) and Lois Emma Harkin (LEH) and Pete Mountford (PM)

SSR/LEH: What is your background?

PM: Born and grew up in South London. I worked in a variety of jobs until I was 26 before commencing my Art Education courses at various London Colleges. I initially studied and practised in ceramics taking my BDes at Duncan of Jordanstone (Dundee) and I had the opportunity to study for my MA in the USA at Montclair State University in NJ, whilst also undertaking a role as a Graduate Assistant. My work of this whole period was fascinated by the city and Americana. I gravitated to 2D work and painting/ mixed media in around 1999-2000

Artist Interview - Pete Mountford

SSR/LEH: How did you get into art/ creativity?

PM. I had enjoyed art at school, but I got swept up in the whole Punk/post-punk movement of the mid-1970s and started working to earn money to fuel those interests via records, gigs, clothes etc. Creativity came out via that and I had aspirations to write and it was via my work with a new magazine (FSM) in the mid-1980s that I began designing fundraising posters, Together with being made redundant from my job around then, I started the aforementioned Art classes that led me on the path to becoming an Artist.

SSR/LEH: What do you get out of producing work?

PM: I think it's the only thing I do, in which time is no issue. By that, I mean that when I'm engaged with making something, two/three hours can go by without realising. So that base level of fulfilment is a key principle for me. Despite all the external pressures that the pandemic and lockdown caused, the ability to be able to go up to the studio (I'm fortunate that I have one of those at home these days) and lose myself in my work for sustained periods took me back to my Art school days.

Artist Interview - Pete Mountford

SSR/LEH: How do you want your work to be perceived by an audience?

PM: I think the balance between the visual impact and the desire for the viewer to be encouraged to unpick at the layers of ideas in concepts I have applied to them is the perfect equilibrium when a piece works well. Having said that, I don't always mind if the viewer comes up with their interpretation of something I've created, as Marcel Duchamp famously said-: "The creative act is not performed by the artist alone; the spectator brings the work in contact with the external world by deciphering and interpreting its inner qualifications and thus adds his contribution to the creative act." (Marcel Duchamp – 1957)

SSR/LEH: Who are your biggest inspirations?

PM: I've already mentioned Duchamp, I'm not so influenced by the more conceptual end of Duchamp's output (I think a lot of modern disciples miss his point and humour completely), but more by his life and his attitude to it and what it opened up for others. With this point in mind, the bridge from his work very clearly influenced two of my favourite Artists Robert Rauschenberg and Jasper Johns who have inspired me both aesthetically and conceptually for their willingness to break boundaries of mixing media and loading an image to mean different things when presented in a multitude of ways. Another big influence on my use of multi-panels in works is Jennifer Bartlett, in particular her 'Rhapsody' installation of nearly 1000 panels from 1976.

Artist Interview - Pete Mountford

SSR/LEH: What are the main concepts or themes you explore within your work?

PM: Since the turn of the millennium - referred to earlier - my work has gone through many phases of both abstract and realist themes and several points that straddle both. Maps and topography have been a recurring theme over the years and still are. Key concepts that underpin the work include 'system and chance' where I enjoy the duality of having a defined structure to operate within whilst being able to, load images with different meanings, and also utilising multiple panels in a work to create a cognitive dialogue between different elements. Since relocating to Brighton in 2014, I responded to my place in the city and recorded glimpses of the environment as seen fleetingly down a street towards the sea or through a porthole. The last 2 years has seen me respond to the socio-political world around us such as the so-called 'Culture wars' created by Brexit, 'Trumpism' and the effect of Covid on all of our lives.

SSR/LEH: What is the main thing you have learnt through your creative practice?

PM: To let the process unfold and go with what feels right. I primarily refer to myself as a mixed media artist, not least of all because in a lot of cases, when I begin a new piece - or series of pieces - I don't actually know what media will end up in there. I work in certain cases fairly spontaneously and these decisions can just 'arrive' at times.

Artist Interview - Pete Mountford

SSR/LEH: Who is your work for? Yourself? A small community? A specific sector of society? Or is it for everyone?

PM: Ultimately it's for both myself and everyone at the same time. I've gone through phases of making work for galleries to try and drive sales and although this has partly worked sometimes it ultimately proved unfulfilling. So now it's for me but it's 'of' the world and it's always the best when the viewer sees and understands more as time goes on.

SSR/LEH: What is the best piece of advice you could give to another artist, or someone just starting out in the creative sector?

PM: Be committed, it's hard enough as it is without this.

SSR/LEH: Why did you join the Curating Futures community?

PM: It seemed a great opportunity for ongoing exposure and debate within a supportive community.

Artist Interview - Ina Kaur

Artist interview between Shannon Skye Robinson and Lois Emma Harkin (Curating Futures Project Coordinator), and Ina Kaur (Curating Futures Artist).

Date of Interview: 20th of December 2021

Participants: Shannon Skye Robinson (SSR) and Lois Emma Harkin (LEH) and Ina Kaur (IK)

SSR/LEH: What is your background?

IK: I am a maker, an active practitioner. I engage with materials and communities to make artwork and connections. I am trained as a printmaker and in ceramic, but my practice is interdisciplinary in nature and continues to explore mark-making to expand material boundaries. Her studio practice continues to be grounded in the tradition of rigorous studio engagement. I also am interested in and engaging with communities, through social and public art practices. But for my primary studio research, I use abstraction and non-representational forms of expression.

Artist Interview - Ina Kaur

SSR/LEH: How did you get into art/ creativity?

IK. I don't think I got into Art really, Art has always been there. I always liked to draw and whenever I was drawing, I was in a happy place. The art field was a discovery. I tried various fields of study, but I was at peace when drawing. I eventually found that one could have a career in Art. So, I started and pursued that journey so I could continue doing what I did that made me happy and build a profession I would love.

SSR/LEH: What do you get out of producing work?

IK: The work and research allow me to examine our heightened disconnect with each other, nature and ourselves. I long for and desire to bring together the ideas of a complex yet basic need to coexist.

Artist Interview - Ina Kaur

SSR/LEH: How do you want your work to be perceived by an audience?

IK: As individuals, we all are unique with our own histories, experiences along with privileges, skills, and limitations. Our perceptions can vary But I still believe that variant perceptions may be an opportunity to experience new emotions and interpretations. It can allow us to confront our bias, limited knowledge, and intolerance, and can provide a space to shift once perception to discover new possibilities for a better identity. and acceptance and coexistence

SSR/LEH: Who are your biggest inspirations?

IK: Living in this heightened global, political, ecological imbalanced and socially unequal and unjust environment, my everyday experiences, life and nature is my biggest inspiration.

Artist Interview - Ina Kaur

SSR/LEH: What are the main concepts or themes you explore within your work?

IK: The work is essentially an amalgamation of many influences experiences and works abstract attempts to express the essence of daily existence, alternating between competing realities and concerns. The need to locate, decode, and connect with one's inner self and the exterior world is central to my oeuvre.

SSR/LEH: What is the main thing you have learnt through your creative practice?

IK: Practice, passion, and patience! And Empathy - deep observation - seeing, listening, and feeling.

Artist Interview - Ina Kaur

SSR/LEH: Who is your work for? Yourself? A small community? A specific sector of society? Or is it for everyone?

IK: It is defiantly for me, as there is a need to make, but It will be untrue to see what pleasure it brings when I get to share with the audience.

SSR/LEH: What is the best piece of advice you could give to another artist, or someone just starting out in the creative sector?

IK: Work. In addition to being a practitioner, I am also an educator and I believe as an Aspiring artist one should continue their search, journey, and process to discover and invent new things. We can learn from any situation to continue to make as we work towards finding our expressions and ourselves. Take responsibility for what you make and what it communicates and how. And, it is also important to be humble!

Artist Interview - Ina Kaur

SSR/LEH: Why did you join the Curating Futures community?

IK: I believe in community building! It can be the space, open, creative, and inspirational space. A space to reflect, accept, express, and make. I hope to be able to engage with the Curating Futures community and hope to make connections far and near in the strange distant world we live in. I personally am passionate about developing new initiatives, implementing projects to engage with the community, and participating in responsive practices.

Artist Interview - Susan Francis

Artist interview between Shannon Skye Robinson and Lois Emma Harkin (Curating Futures Project Coordinator), and Susan Francis (Curating Futures Artist).

Date of Interview: 20th of December 2021

Participants: Shannon Skye Robinson (SSR) and Lois Emma Harkin (LEH) and Susan Francis (SF)

SSR/LEH: What is your background?

SF: I was born in Belfast, Northern Ireland, grew up during the troubles, and moved to the North of England initially to study Fine Art in Manchester. I exhibited internationally then took a break to raise four children. I returned to exhibiting in 2008 and am now based in Wiltshire and curate part-time for an arts organisation in Hampshire.

Artist Interview - Susan Francis

SSR/LEH: How did you get into art/ creativity?

SF. I was never out of it really; I never remember a time when art/creativity wasn't central to my life.

SSR/LEH: What do you get out of producing work?

SF: It is the language through which I try to articulate what it means to 'be' in the world, to make sense of the mystery of entanglement; of material, relationship, place and memory, as much to myself as anyone else.

SSR/LEH: How do you want your work to be perceived by an audience?

SF: I'm not sure it is necessary to put a pre-requisite on how others perceive my work. They will do so from wherever they find themselves at that moment.

Artist Interview - Susan Francis

SSR/LEH: Who are your biggest inspirations?

SF: Aside from other artists work, which is a huge inspiration, of course, I am more inspired by certain individuals' approaches to their practice, to their interactions with other artists, particularly if they are also curators, to their commitment to building a better, more respectful working landscape for artists.

SSR/LEH: What are the main concepts or themes you explore within your work?

SF: Right now, I am looking at what it means to construct imagined futures with the material realities of the past, creating assemblages and installations that emerge from a lived experience in a culture of instability, fragmentation, and change. I am interested in how the profound and the surreal are interlaced with the ordinary and the every day, and often create works which foreground this strangeness, utilising found objects, film footage, and familiar, low tech materials.

Artist Interview - Susan Francis

SSR/LEH: What is the main thing you have learnt through your creative practice?

SF: Having a practice that spans curating and exhibiting, being on both sides of the fence, on selection panels for commissions, as well as being the applicant, I fully understand that rejection does not necessarily reflect the quality of the work, but can simply mean that it is just not the right work in the right space, at the right time. Artists need to build resilience and have confidence in what they do.

SSR/LEH: Who is your work for? Yourself? A small community? A specific sector of society? Or is it for everyone?

SF: For myself and for those who share an interest in the areas that my work revolves in. Few artists, if any, produce work that connects with everyone.

Artist Interview - Susan Francis

SSR/LEH: What is the best piece of advice you could give to another artist, or someone just starting out in the creative sector?

SF: Be true to yourself and be prepared to work very hard.

SSR/LEH: Why did you join the Curating Futures community?

SF: I know how generative online, discursive projects such as these can be, they have a tendency to bring artists together from different backgrounds, different nationalities and at various points in their careers, all of which can be very fruitful.

Artist Interview - Ciro Di Fiore

Artist interview between Shannon Skye Robinson and Lois Emma Harkin (Curating Futures Project Coordinator), and Ciro Di Fiore (Curating Futures Artist).

Date of Interview: 20th of December 2021

Participants: Shannon Skye Robinson (SSR) and Lois Emma Harkin (LEH) and Ciro Di Fiore (CDF)

SSR/LEH: What is your background?

CDF: Ciro Di Fiore has the pseudonym of Daniel, his creative journey began from "First Alternative Winter" of Rimini in 2007. Daniel is a mixed media artist hyperrealism, conceptual, fashion and (an Italian emergent fashion designer) Daniel is an emerging creative, he has exhibited his stylistic paintings with his fashion samples because he is also an emerging stylist.

Artist Interview - Ciro Di Fiore

In fact, since 2007 he has participated in fairs, in Italy and in Europe like Paris, with mini-lines of clothing for men and for children (now he goes on taking care about the realization in addition to planning) that are combined from his artistic/stylistic works and from the paintings of international cultural movement Esaperatismo 's exponent's artists.

SSR/LEH: What is your background?

CDF: Since December 2015 shows his artistic/stylistic works in Museums, galleries, fairs in Italy and abroad as Europe and America, Canada, and Australia and Asia (China e India, and United Arabe Emirates) him fashion entered the art and in the music and in other cultural and social contests, in an innovative and original way.

In February 2017 he took part in the project "Couture in Orbit" in the creation and of a clothing collection that integrated space technologies and innovative materials that were presented in May 2017 with a video in the exhibition "Living in Space", in textile fair "Techtextil Messe" a Francoforte and after at the ESA's European Space Research and Technology Centre (ESTEC) in Noordwijk (Netherlands) This is been organized by the " Poli. Design (Politecnico di Milano)" with textile and fashion companies like Colmar and inspired by the European Space Agency (ESA), that was also a partner of the project, as Texclubtec.

Artist Interview - Ciro Di Fiore

SSR/LEH: What is your background?

CDF: In 2020-21 Daniel he has received two certificates by the Nasa, one last June for his participation in Nasa Space Apps " the Covid -19 Challenge for global problem resolver and organized with the collaboration of the European Space Agency (Esa) and Jaxa Agency (Japan) and Csa Agency (Canadian) and Cnes Agency (French) and the other, in October for the Nasa Space Apps Take Action, category Putting the 'Art' in Artemis, with his project "Mars and Moon: A new window for the Umanity"

SSR/LEH: How did you get into art/ creativity?

CDF. My art/creativity has been inspired by my fashion work.

SSR/LEH: What do you get out of producing work?

CDF: What I get out of producing work is finding new experiences ad gaining new inspiration from other sectors.

Artist Interview - Ciro Di Fiore

SSR/LEH: How do you want your work to be perceived by an audience?

CDF: The fashion goes in the art and the music, and in every creative and cultural sphere and every sector, but it is not the usual meeting between these types of creativity with contaminations neither an exchange between them and nor a simple combination.

Ciro Di Fiore (Daniel)objective is to give in every sphere and community of the art and in other cultural and social contests the clothing and the accessories in their technicality and not with simples shows or catwalks of a few minutes or a few hours. He wants to change the spaces of a gallery or a cultural association or a fair, not to push the user of the work to make only some comparisons but to allow him to enter through fashion all sectors and link them to it, and to create a synergy to root such profound not only in the society but in every aspect of the social context.

Artist Interview - Ciro Di Fiore

SSR/LEH: Who are your biggest inspirations?

CDF: I do not have a 'biggest inspiration' - I am an artistic free spirit

SSR/LEH: What is the main thing you have learnt through your creative practice?

CDF: The main thing I have learnt through my creative practice is interdisciplinary in art.

SSR/LEH: Who is your work for? Yourself? A small community? A specific sector of society? Or is it for everyone?

CDF: Ciro Di Fiore (Daniel) wishes to make his artistic/stylistic works enjoyable without more time and space, from the fashion designers to the artists, from gallery owners to the modellers, from the curators and art critics to the experts of fashion and from the creative to the graphic designers, from the musicians to the poets and the writers and all experts of other creative and cultural spheres and of all sectors, from the lovers of fashion and the art to the ordinary observers.

Artist Interview - Ciro Di Fiore

SSR/LEH: What is the best piece of advice you could give to another artist, or someone just starting out in the creative sector?

CDF: The best piece of advice I may give to another artist or someone just starting out in the creative sector is to work through the interdisciplinary

SSR/LEH: Why did you join the Curating Futures community?

CDF: I decide to join the Curating Futures community for the interesting theme of (Im)materiality.

Artist Interview - Josie Purcell

Artist interview between Shannon Skye Robinson and Lois Emma Harkin (Curating Futures Project Coordinator), and Josie Purcell (Curating Futures Artist).

Date of Interview: 20th of December 2021

Participants: Shannon Skye Robinson (SSR) and Lois Emma Harkin (LEH) and Josie Purcell (JP)

SSR/LEH: What is your background?

JP: I have worked as a commercial, medical and portrait photographer as well as a journalist/photojournalist and a communications and marketing specialist. I created Cornwall's first and only alt/traditional photo festival, successfully Crowdfunded to set up my alt photo process community 'sunroom' ShutterPod and in 2021 launched Photopocene, a podcast and upcoming photography community dedicated to sharing the work of eco-conscious photographic artists.

Artist Interview - Josie Purcell

SSR/LEH: How did you get into art/ creativity?

JP. Well, I told my careers advisor at school I wanted to be a war photographer but they told me to 'get a proper job'. I didn't go on to be a war photographer (although medical photography certainly means I've seen some interesting sights) but I did head to art college and fell in love with photography.

SSR/LEH: What do you get out of producing work?

JP: The chance to spark curiosity in the natural world and possibly trigger positive action for nature. Connecting with other photo artists too.

Artist Interview - Josie Purcell

SSR/LEH: How do you want your work to be perceived by an audience?

JP: My work aesthetic is often abstract so other than the viewer's personal response to my images, I hope it is perceived as a thought-provoking way to highlight the negative human impact on the environment and as a beacon of hope.

SSR/LEH: Who are your biggest inspirations?

JP: There are numerous photographic/artistic inspirations for me but at the risk of sounding cheesy, it really is nature that inspires and nurtures my practice.

Artist Interview - Josie Purcell

SSR/LEH: What are the main concepts or themes you explore within your work?

JP: My main focus relates to the 'Anthropocene'. Work often responds to issues such as the global sand crisis, land access rights and sustainable mining. But I am also interested in plant-based photographic processes and have been researching/using this for some time to lessen my photographic footprint. Other topics that interest me include how menopause affects women's lives, and family history.

SSR/LEH: What is the main thing you have learnt through your creative practice?

JP: Do what drives you. Never worry about what other people are doing. Celebrate the success of others.

Artist Interview - Josie Purcell

SSR/LEH: Who is your work for? Yourself? A small community? A specific sector of society? Or is it for everyone?

JP: Perhaps a little bit of all the above. It is for whoever lingers to look at it. I'm mostly driven to create my work as a way to raise awareness of environmental matters on my doorstep and around the world.

SSR/LEH: What is the best piece of advice you could give to another artist, or someone just starting out in the creative sector?

JP: Always try your best to believe in and be kind to yourself. Setbacks are simply diversions so take a different route. And you are never too old to start.

SSR/LEH: Why did you join the Curating Futures community?

JP: I have always loved collaboration and hearing other artists' stories. Although every content in my own space, it's lovely to make connections with other creatives, and it's fun too.

Artist Interview - Dawn Langley

Artist interview between Shannon Skye Robinson and Lois Emma Harkin (Curating Futures Project Coordinator), and Dawn Langley (Curating Futures Artist).

Date of Interview: 20th of December 2021

Participants: Shannon Skye Robinson (SSR) and Lois Emma Harkin (LEH) and Dawn Langley (DL)

SSR/LEH: What is your background?

DL: I am based in southeast England where I have a small studio and work across a wide range of disciplines including digital practice (machine learning), photography, painting, printmaking and artists books. I have exhibited across England and online. I often create
installation-based works and prefer exhibiting in non-gallery spaces where I can develop site-responsive approaches. I completed an MA in Fine Art in September 2021. My early creative career began with teaching art (mainly photography), participatory practices and curating. Alongside my creative practice, I regularly provide organisational development support to arts and cultural organisations.

Artist Interview - Dawn Langley

SSR/LEH: How did you get into art/ creativity?

DL. I have always been interested in art/creativity; I remember constantly making as a child. I was encouraged and supported by family members who were also artistic.

SSR/LEH: What do you get out of producing work?

DL: It feeds my curiosity, my search for new ideas, and helps me express myself. It allows me to explore different perspectives and get to the essence of a theme or issue that is important to me.

Artist Interview - Dawn Langley

SSR/LEH: How do you want your work to be perceived by an audience?

DL: I would like audiences to find the work aesthetically attractive, I am interested in the use of beauty as a provocation. Beauty became outmoded and old fashioned in 20th Century art. However, arguments have now been made that beauty gives our world meaning and counters a growing sense of alienation felt in the modern era. Once engaged I would like the work to be perceived as thoughtful, thought-provoking, and questioning. In some cases, the work may involve a call to action or a request for deeper engagement. What I don't want is for audiences to be indifferent to the work.

SSR/LEH: Who are your biggest inspirations?

DL: My inspirations are many and varied and tend to span three areas of practice: Still Life: Rachel Ruysch, Fede Galicia, Olivia Parker Abstract Expressionism: Helen Frankenthaler, Lee Krasner, Alma Thomas Digital practice: Anna Ridler, Ashley Zelinskie.

Artist Interview - Dawn Langley

SSR/LEH: What are the main concepts or themes you explore within your work?

DL: My work is concerned with how our increasingly digital lives are influencing our cultural and social practices. For the last four years, I have been exploring the notion of the digital afterlife; my practice is very much about questioning the digital arena and its continuing impact on human life and death. This work has led to an interest in the future of digital practice and the possibility of autonomous computational creativity. Through a recent residency, I am currently focused on women's voices and representation, and how digital practice can provide new platforms for women who have been previously ignored, disregarded, or marginalised.

SSR/LEH: What is the main thing you have learnt through your creative practice?

DL: To work through the creative process and not commit to a single idea too quickly. To be mindful of the tyranny of perfection. To exercise patience and allow the work to unfold without putting undue pressure on myself to produce an output. I have learnt that my practice is deeply rooted in research and that research and making are deeply intertwined for me.

Artist Interview - Dawn Langley

SSR/LEH: Who is your work for? Yourself? A small community? A specific sector of society? Or is it for everyone?

DL: My audience varies dependent on the work I am making and the issues I am exploring. In some cases, where I am deliberately experimenting the work is primarily for me to support my learning. I have undertaken some recent online residencies and the work produced has been for that small community in the first instance, although I generally hope to develop the work further. The projects I have undertaken on the digital afterlife are aimed at a wider audience who may have an interest in or be affected by the issues raised including ownership, appropriation, and degradation of data.

SSR/LEH: What is the best piece of advice you could give to another artist, or someone just starting out in the creative sector?

DL: Draw on the work of others for inspiration and not comparison. Whatever you do make your own work.

Artist Interview - Dawn Langley

SSR/LEH: Why did you join the Curating Futures community?

DL: I am looking for new opportunities to develop my work and the theme chimed perfectly with my practice. I also enjoy working collaboratively particularly with international artists who can open up my cultural experiences and understanding. I saw it as a chance to engage with new challenges at the same time as providing a support network for my creative development.

Artist Interview - Ellie Hawkes

Artist interview between Shannon Skye Robinson and Lois Emma Harkin (Curating Futures Project Coordinator), and Ellie Hawkes (Curating Futures Artist).

Date of Interview: 20th of December 2021

Participants: Shannon Skye Robinson (SSR) and Lois Emma Harkin (LEH) and Ellie Hawkes (EH)

SSR/LEH: What is your background?

EH: I come from a Fine Art background, having studied at Central Saint Martins from 2015-2017.

Artist Interview - Ellie Hawkes

SSR/LEH: How did you get into art/ creativity?

EH. I have felt my creativity from being very small. I always wanted to draw, paint or make crafts and have fond memories of making pictures at my Grandmas house when I was young. After doing art at A-level, I went on to study for a foundation diploma in Leeds and then my degree in London.

SSR/LEH: What do you get out of producing work?

EH: I love having a platform to share my view of the world. We all perceive the world differently, so creating artwork allows me to express my feelings to others and hope they share my appreciation for nature and our beautiful surroundings. Making work allows me to switch off from the real world and enter a calm environment.

Artist Interview - Ellie Hawkes

SSR/LEH: How do you want your work to be perceived by an audience?

EH: I want the audience to feel intrigued, to wonder how the work is produced and question what mediums and techniques are used. I also want the audience to stop and look at the details in my work, to see the beauty in the natural materials I use and appreciate our surroundings.

SSR/LEH: Who are your biggest inspirations?

EH: Barbara Hepworth, David Hockney, Henri Mattise and Isa Genzken.

Artist Interview - Ellie Hawkes

SSR/LEH: What are the main concepts or themes you explore within your work?

EH: The subjects I use have primary references to environmental matter and can be perceived as physical samples of nature. I experiment with printing with plant matter, flowers and organic materials. Recent works have been focused on digital image manipulation, exploring seasonal colours and shapes.

SSR/LEH: What is the main thing you have learnt through your creative practice?

EH: There are no limits to what you can create. If you put your mind to something, you can always create it.

Artist Interview - Ellie Hawkes

SSR/LEH: Who is your work for? Yourself? A small community? A specific sector of society? Or is it for everyone?

EH: My work is for myself, but something I choose to share with the public. Recently I have started to think more about global warming and how my subject matter can link to the climate crises and emphasis how as humans we are destroying our beautiful planet and taking it for granted.

SSR/LEH: What is the best piece of advice you could give to another artist, or someone just starting out in the creative sector?

EH: Never be put off by rejection or critique. Art is subjective and it's impossible for everyone to 'like' your work. Rejection is part of the process, but if you want to exhibit it, you have to accept it's a continuous and sometimes a daunting process. But always persevere.

SSR/LEH: Why did you join the Curating Futures community?

EH: The intrigue of sharing ideas with other creatives and having an online community during uncertain times.

Artist Interview - Lottie Reay

Artist interview between Shannon Skye Robinson and Lois Emma Harkin (Curating Futures Project Coordinator), and Lottie Reay (Curating Futures Artist).

Date of Interview: 20th of December 2021

Participants: Shannon Skye Robinson (SSR) and Lois Emma Harkin (LEH) and Lottie Reay (LR)

SSR/LEH: What is your background?

LR: I studied BA (hons) Embroidery at Manchester Metropolitan University (graduating in 2006) where I specialised in knit and sculpture. I then trained to be a secondary school teacher and taught in a fantastic school in Surrey for 13 years until I did my MA Fine Art at City & Guilds London School of Art this past year. The MA was incredible and has reinvigorated my practice. I'm now beginning to balance teaching and producing work.

Artist Interview - Lottie Reay

SSR/LEH: How did you get into art/ creativity?

LR. I had amazing art and textile teachers at school that were a huge inspiration. They taught me to understand the potential of materials and to take risks.

SSR/LEH: What do you get out of producing work?

LR: My work has certainly become a crucial tool for healing, self-acceptance and a site for play and humour. It has helped me process grief, loss, love... all the big stuff!

Artist Interview - Lottie Reay

SSR/LEH: How do you want your work to be perceived by an audience?

LR: I use the banal and commonplace, materials such as glass, Blancmange, shower curtains, Monster Munch, lubricant and verruca socks. I want to play with the audience's expectations, objects aren't always what they seem. The familiar and bizarre play hide and seek within flaccid frameworks; a pom pom dipped in hair gel hangs from a floppy balloon grid, close by, a tangle of Silly String hints to a party, yet unbeknown to many Silly String is used in the military to detect tripwires. There is a seriousness and silliness, a sense of celebration and melancholy.

SSR/LEH: Who are your biggest inspirations?

LR: Prem Sahib and Felix Gonzalez-Torres explore queerness with such economy and clarity, Jes Fan for their intriguing mix of materials and use of glass and Helen Marten for her incredible installations and ability to manipulate language. Marten expertly deconstructs material and object hierarchies by arranging seemingly disconnected objects together. Things are not always as they seem, she keeps you guessing and never gives you the answer. I could spend days looking at her work.

Artist Interview - Lottie Reay

SSR/LEH: What are the main concepts or themes you explore within your work?

LR: I am interested in the volatile and mischievous nature of materiality and language. I disrupt, switch and manipulate objects and materials to raise questions about the unstable and often intangible nature of identity, desire and sexuality. Repurposed found ephemera is placed alongside made objects to pose questions about how and why we assign meaning and value to the plethora of stuff that surrounds us. I am interested in the capacity materials have to quickly generate associations of people, places, sounds, smells, and time. By examining materiality and the domestic through a queer lens I raise questions about acceptance and the inherent power structures within heteronormativity.

SSR/LEH: What is the main thing you have learnt through your creative practice?

LR: To trust my instincts and to be receptive to the unexpected. My studio is full of stuff, little experiments, nick nacks that I've found. I love it when you arrive at your desk and you feel like the objects and materials are already having a conversation and you just need to join in.

Artist Interview - Lottie Reay

SSR/LEH: Who is your work for? Yourself? A small community? A specific sector of society? Or is it for everyone?

LR: Gosh what a question, at times I feel it is just for me and other times everyone. Materiality underpins all that I do, and everyone has an understanding of that to some degree. It is important to investigate texture, surface, smell, taste, the whole sensory experience, especially when we spend much of our lives tied to technology.

SSR/LEH: What is the best piece of advice you could give to another artist, or someone just starting out in the creative sector?

LR: When stuck just make, even if it is small and silly it will open up something.

SSR/LEH: Why did you join the Curating Futures community?

LR: It's great to be part of a community, especially as creating work can be a lonely place. To be able to share ideas and ask for help when you need it is so important.

Artist Interview - Miguel Sopena

Artist interview between Shannon Skye Robinson and Lois Emma Harkin (Curating Futures Project Coordinator), and Miguel Sopena (Curating Futures Artist).

Date of Interview: 20th of December 2021

Participants: Shannon Skye Robinson (SSR) and Lois Emma Harkin (LEH) and Miguel Sopena (MS)

SSR/LEH: What is your background?

MS: I did not go through the Fine Art BA/MA route- After my Foundation, I did a two-year, atelier-style diploma in traditional oil painting with a focus on portraiture and the human figure. My interests are very diverse so after graduation, I developed an interest in abstraction and my current practice is a combination of both. I work mainly in oil painting at the minute even though I'm curious about and have explored many other techniques, including photography and printmaking.

Artist Interview - Miguel Sopena

SSR/LEH: How did you get into art/ creativity?

MS. I had always liked art but I didn't choose Fine Art as a subject when I went to uni. Much later in life I started drawing and painting, which is something I had always been curious about. I was instantly hooked and I decided to do a part-time Foundation in Art and Design- That was the start of my journey.

SSR/LEH: What do you get out of producing work?

MS: A massive amount of doubts and mixed feelings! If I'm lucky, I may feel pleased with the results, usually much later.

Artist Interview - Miguel Sopena

SSR/LEH: How do you want your work to be perceived by an audience?

MS: My work is essentially about feeling, I think, so my top aspiration is to touch something inside my audience that hopefully connects with their own feelings. When that happens, that's a big payoff for me.

SSR/LEH: Who are your biggest inspirations?

MS: Too many to count really. I'm quite big on the classics so I could name a lot of past artists, from Velázquez to Marc Chagall, from Paul Klee and Wassily Kandinsky to Robert Rauschenberg. I love looking at other people's work and discovering interesting and inspirational artists, past and present.

Artist Interview - Miguel Sopena

SSR/LEH: What are the main concepts or themes you explore within your work?

MS: It depends- One of my main abstract bodies of work has to do with sensory memories of childhood and adolescence and the lasting influence of the natural world, but other abstract projects have much more to do with colour, composition and the expressivity of materials. Surface and texture are very important in my work as a painter.

SSR/LEH: What is the main thing you have learnt through your creative practice?

MS: Hard question! A big lesson has been to be patient and keep working. Sometimes you have to experiment a lot with a new idea until you begin to produce work which is more considered and has some depth to it.

SSR/LEH: Who is your work for? Yourself? A small community? A specific sector of society? Or is it for everyone?

MS: I have to be happy with (or at least interested in) my own work first, then I can only hope that my work will interest other people. I don't have a specific audience in mind when I create work, to the exclusion of anyone else. I'd like to create work that may appeal to as broad a group of people as possible.

Artist Interview - Miguel Sopena

SSR/LEH: What is the best piece of advice you could give to another artist, or someone just starting out in the creative sector?

MS: As I said, to be patient and humble, and to work a lot. We are all tempted to think we are wondering when we are starting out. The truth is that creativity can be very hard and very frustrating, and that's before we get to the business of how to achieve recognition in the 'art world'. It's very important, to be honest with yourself, but also to hold on to your sense of who you are and what made you want to work creatively in the first place.

SSR/LEH: Why did you join the Curating Futures community?

MS: It sounded like (and I think it is) an interesting attempt to build creative links among a community of committed artists. I was also attracted by the (Im)material project brief as my own work has a lot to do with the materiality of creative media. I can't wait to see how the project develops and what dialogues emerge.

Artist Interview - Sonia Ben Achoura

Artist interview between Shannon Skye Robinson and Lois Emma Harkin (Curating Futures Project Coordinator), and Sonia Ben Achoura (Curating Futures Artist).

Date of Interview: 20th of December 2021

Participants: Shannon Skye Robinson (SSR) and Lois Emma Harkin (LEH) and Sonia Ben Achoura (SBA)

SSR/LEH: What is your background?

SBA: I focus predominantly on geometric abstraction and contemporary landscape in my work. As an artist with a background in psychology, my practice lies at the intersection between art and science. My fascination with human nature at the present stage of evolution manifests in geometric compositions with futuristic overtones. My concern for the environment transpires throughout my body of work, as I contemplate future outcomes through my art.

Artist Interview - Sonia Ben Achoura

SSR/LEH: How did you get into art/ creativity?

SBA. I was always involved in the arts. I had an early initial career as a dancer and choreographer. I progressively became drawn into painting by creating costumes and stage sets. I later studied psychology, a discipline that has inspired my art over the years. I developed an extensive art vocabulary that allows me to bring to life conceptualisations of mind and nature. As a result, my work manifest in blueprints of the mind, psychological icons in oils and acrylics.

SSR/LEH: What do you get out of producing work?

SBA: Art is both a lifestyle and a state of mind that are central to my life. The mindfulness about art is something that I cannot go without. There is a healthy cyclical nature to the creative process, from initial inspiration, through research and development, to completion of a project. The artwork itself then reveals its message upon completion. It is a mysterious process whereby I learn about myself and the world.

Artist Interview - Sonia Ben Achoura

SSR/LEH: How do you want your work to be perceived by an audience?

SBA: I create each of my paintings to be a world in itself. My paintings are intended to capture some of the life force. I ensure that my works include sufficient elements to engage the mind. Each of them means something to me. They are conceptual and, as a result, I often write about my art. I would hope that my paintings radiate emotional warmth through my use of colour. They are meant to provide a space to explore and reflect upon new ideas, events and emotions. I wish that they engender a sense of awe at the beauty of life. At their essence is a sense of timelessness; compositions that encompass a sense of 'Gestalt', or unity and coherence. I guess this is the alpha and the omega of my art practice. I hope viewers will immerse themselves into the vivid emotive tales that I depict, and find new hope and beauty.

SSR/LEH: Who are your biggest inspirations?

SBA: I draw inspiration from my psychology work, from technological advancements, and last but not least, from nature. Whenever I run out of inspiration, travel is a great way to find some new creative inspiration!

Artist Interview - Sonia Ben Achoura

SSR/LEH: What are the main concepts or themes you explore within your work?

SBA: My art practice is also my spiritual practice, and I aim at capturing some of the focused mindfulness that I cultivate in my artworks. I aim at achieving a sense of timelessness in my work. Nature is the greatest master, and always a source of inspiration. The future of life on Earth has been a topic of interest since the early days. During the pandemic, my art became increasingly more political, reflecting the social concerns of our times.

SSR/LEH: What is the main thing you have learnt through your creative practice?

SBA: Art is a wondrous journey. I learnt to put integrity at the core of my art practice. I paint from direct experience, never from random photographs. Most importantly, I paint when I am sure that the idea is truly original and well researched. I never copy other artists' work.

Artist Interview - Sonia Ben Achoura

SSR/LEH: Who is your work for? Yourself? A small community? A specific sector of society? Or is it for everyone?

SBA: Art, for me, is like breathing. It is a process of visual thinking and is driven by emotion. I speak in my abstract, inner voice with no particular aim or goal.

SSR/LEH: What is the best piece of advice you could give to another artist, or someone just starting out in the creative sector?

SBA: I would advise them to take their time to experiment until they find their favourite medium. Once they narrow down their practice to a medium they feel truly comfortable with, it will become possible for them to find their voice as an artist.

SSR/LEH: Why did you join the Curating Futures community?

SBA: Art can be a solitary journey. It is also a rich and complex journey when navigated collectively. Being able to reach out to an art community of like-minded people who are focused on their art practice is invaluable. It is always fascinating to see what others are creating in their own studios. Art is, ultimately, a collective enterprise.

Artist Interview - Catherine Hill

Artist interview between Shannon Skye Robinson and Lois Emma Harkin (Curating Futures Project Coordinator), and Catherine Hill (Curating Futures Artist).

Date of Interview: 20th of December 2021

Participants: Shannon Skye Robinson (SSR) and Lois Emma Harkin (LEH) and Catherine Hill (CH)

SSR/LEH: What is your background?

CH: My background is in Mathematics and Computing. After starting a family,
I took a part time position in a Patchwork and Quilting shop. Each day involved working with colour, shape, and pattern in addition to planning and constructing large bed quilts for display.

Artist Interview - Catherine Hill

SSR/LEH: How did you get into art/ creativity?

CH. As a child, I was surrounded by family who work creatively with cloth and thread, so it was a natural thing for me to be drawn to. Patchwork and quilting involved lots of machine stitching and a sense of manufacturing throughput of projects. I wanted a slower way of working. After a period of experimentation, my work evolved into smaller artworks of textured, pieced cloth and embroidered surface design. Each of my small pieces now comprises hours of detailed hand stitching.

SSR/LEH: What do you get out of producing work?

CH: Mindfulness. Making is an escape from the noise and stress of everyday life. It's also a way of recording thoughts and memories in stitch.

Artist Interview - Catherine Hill

SSR/LEH: How do you want your work to be perceived by an audience?

CH: I want my work to be seen as art and not just craftwork or embroidery. Stitched work has historically been viewed as a domestic artform. I want my work to be perceived as art in the same way other mediums are such as oil paintings and ceramics.

SSR/LEH: Who are your biggest inspirations?

CH: My biggest inspirations are textile artists - Jessie Chorley and Michael Sylvan Robinson.

Artist Interview - Catherine Hill

SSR/LEH: What are the main concepts or themes you explore within your work?

CH: Some people write memoirs, I capture my memories in stitch. My work is based around my early life growing up in Lancashire in the 1970's and often includes Lancashire Dialect poetry. My creative philosophy is to reuse and repurpose where possible. Threads and cloth are either sourced from thrift stores or have been gifted to me. Each year I create a limited collection of eco prints for my art using leaves and flowers from my garden.

SSR/LEH: What is the main thing you have learnt through your creative practice?

CH: How to plan and when to stop. Years ago, I would dive into a project not knowing where the piece was going. I've since developed my skills and confidence as an artist. Before I take the first stitch, I've planned the design (from start to completion), materials involved and have a mental picture of how it will be mounted and displayed.

Artist Interview - Catherine Hill

SSR/LEH: Who is your work for? Yourself? A small community? A specific sector of society? Or is it for everyon

CH: I make work for myself. As an artist, I think I need to listen to my own voice and create art that pleases me. The art is then shared in exhibitions with the Embroiderers Guild UK, galleries and other organisations.

SSR/LEH: What is the best piece of advice you could give to another artist, or someone just starting out in the creative sector?

CH: Visit exhibitions and galleries. Experience all kinds of art. Look at colour, texture and shape. Try any technique you can and experiment. Over time you'll develop and discover your own voice.

SSR/LEH: Why did you join the Curating Futures community?

CH: The philosophies of the Curating Futures community appeal to me. I find that working in a collaborative way provides creative opportunities both for myself and others. It makes me think of my own creative process in a different way and allows me to share with others in a 'safe and like-minded' space.

Artist Interview - Laurence Morgan

Artist interview between Shannon Skye Robinson and Lois Emma Harkin (Curating Futures Project Coordinator), and Laurence Morgan (Curating Futures Artist).

Date of Interview: 20th of December 2021

Participants: Shannon Skye Robinson (SSR) and Lois Emma Harkin (LEH) and Laurence Morgan (LM)

SSR/LEH: What is your background?

LM: I acquired a traumatic brain injury aged twelve, due to memory issues I have no real sense of self. I have discovered Para-Climbing and do that to quite a high level.

Artist Interview - Laurence Morgan

SSR/LEH: How did you get into art/ creativity?

LM: I joined an art group at 24 to socialise mainly. Reliant on my non-dominant right hand I found I was quite precise if work was arduous. As a youngster, I enjoyed pottery classes - more free play than wheel work.

SSR/LEH: What do you get out of producing work?

LM: Both art and climbing allow me to attain a focus that helps quieten a loud messy mind.

Artist Interview - Laurence Morgan

SSR/LEH: How do you want your work to be perceived by an audience?

LM: Other's perception is not on my radar. An audience alone would be fantastic.

SSR/LEH: Who are your biggest inspirations?

LM: I am untrained and purely creating focuses me, I don't necessarily get art or truthfully find passion in art. An urge to try communicating with art fascinates me however.

Artist Interview - Laurence Morgan

SSR/LEH: What are the main concepts or themes you explore within your work?

LM: I explore the male pretty exclusively. Portraiture and figurative work. I am afraid to admit I draw and find escapism. I have never thought about my work conceptualising or exploring meaning.

I am a gay and disabled artist. My sexuality is less of a hang-up than owning my disability. I panic at the thought of explaining it – It feels like I have to justify my existence, and I feel shame for my inefficiencies to function like regular people.

SSR/LEH: What is the main thing you have learnt through your creative practice?

LM: I will forget everything, learning isn't a goal, acceptance is more key.

SSR/LEH: Who is your work for? Yourself? A small community? A specific sector of society? Or is it for everyone?

LM: It is an outlet for me above all else. I am content if others find and like pieces.

Artist Interview - Isabela Castelan

Artist interview between Shannon Skye Robinson and Lois Emma Harkin (Curating Futures Project Coordinator), and Isabela Castelan (Curating Futures Artist).

Date of Interview: 20th of December 2021

Participants: Shannon Skye Robinson (SSR) and Lois Emma Harkin (LEH) and Isabela Castelan (IC)

SSR/LEH: What is your background?

IC: I have dual nationality and I travel a lot between Brazil and London. In London, I have my studio and I do mostly painting, but in Brazil away from my studio, I tend to work with photos and digital media. Both countries and traditions play an important part in my work. London especially, for its art world. Brazil is much more about my roots. In Brazil, we have a strong spiritualist tradition that comes out of our mixed cultural background and heritage, traditional cultures, African heritage. This also informs the work that I make.

Artist Interview - Isabela Castelan

SSR/LEH: How did you get into art/ creativity?

IC: I have always wanted to be an artist.

SSR/LEH: What do you get out of producing work?

IC: Sanity, pleasure, being creative and developing further research into my work.

SSR/LEH: How do you want your work to be perceived by an audience?

IC: Ideally the onlooker would perceive in my work my intentions when doing the work, but this is just impossible, so many times people have done observations of the work that I never thought of. So, I think that to have a diverse reaction, is ideal.

Artist Interview - Isabela Castelan

SSR/LEH: Who are your biggest inspirations?

IC: My father has always been a great inspiration for me. He was Dr in Mathematics, extremely dedicated to his work. We travelled a lot when he was doing research across universities. I lived in America, Road Island for two years, when he was doing his Post Doctorate at Brown University and that is when I got my first watercolour pad from the university shop. He used to tell me about lines travelling parallel into infinity. Fellow artists: I have a few very good friends that are artists, together we share ideas and discuss our work. I feel that it really helps and gives me the inspiration to carry on.

SSR/LEH: What are the main concepts or themes you explore within your work?

IC: Automatism and automation. My work is primarily based on the automatism of the psyche. Automatism refers to the performance of actions without conscious thought or premeditated actions, especially using mechanical techniques or subconscious associations. To achieve this, I build painting tools that function as body extensions or prosthetics. The tools allow the gesture to be minimal, and necessitate repetitive gestures that uncover, on the painting surface 'landscapes of the mind'. The process, body and prosthetic facilitate an unravelling of the subconscious, through automatism.

Artist Interview - Isabela Castelan

SSR/LEH: What are the main concepts or themes you explore within your work?

IC: I also explore the relation of the body and the subconscious through digital automation, using photographic records and improvised performances.

In my photos I explore myth, fantasy, if not only from my own identity as well as other stories that at some point were part of my life. I am an explorer of my mind; I visit spaces in which these images come alive. Sometimes this process is bathed and immersed in mystical grounds, where my identity becomes mixed with iconic figures, symbolic, ornamented figures.

SSR/LEH: What is the main thing you have learnt through your creative practice?

IC: To keep fresh, keep it close to your heart, give it to the world, to be creative is to be rich.

Artist Interview - Isabela Castelan

SSR/LEH: Who is your work for? Yourself? A small community? A specific sector of society? Or is it for everyone?

IC: For myself and absolutely for everyone. It is important that the work gets out there so that it completes the language cycle.

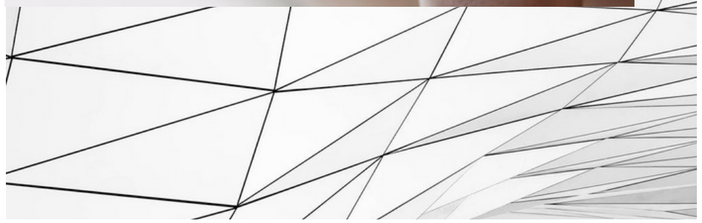
SSR/LEH: What is the best piece of advice you could give to another artist, or someone just starting out in the creative sector?

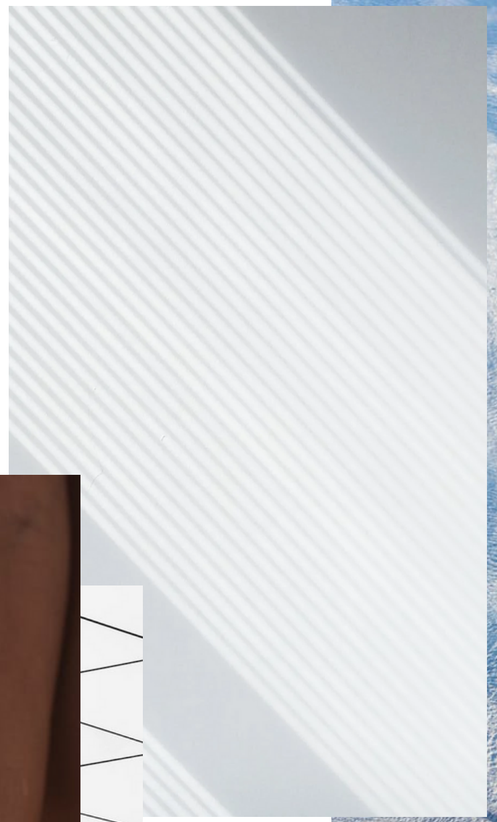
IC: Enjoy, never take rejection as a loss, there are so many opportunities and ways to follow the path of creativity.

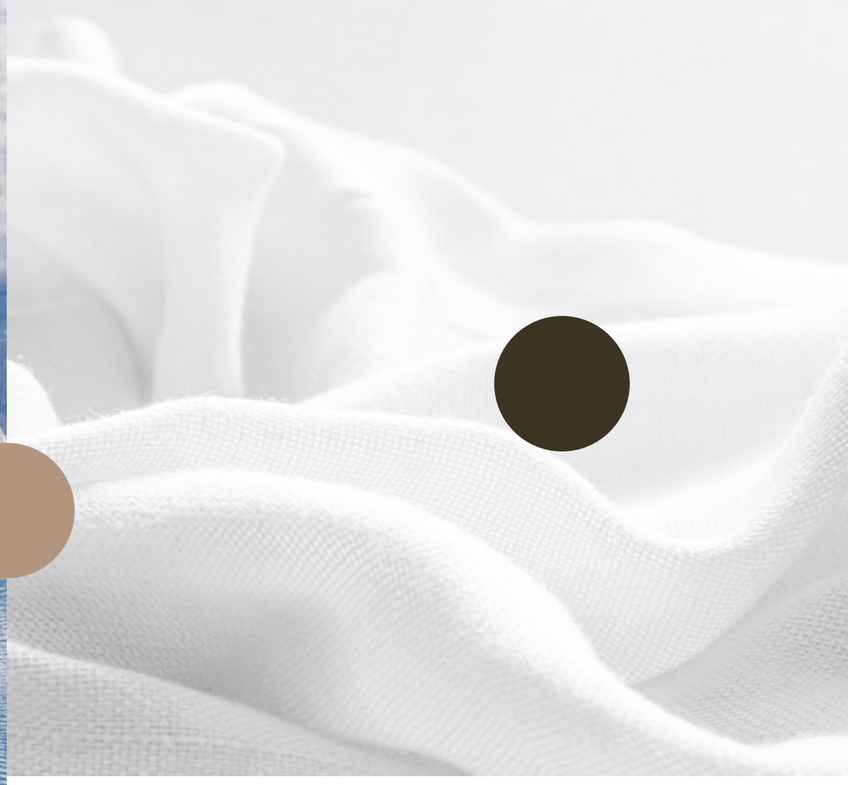
SSR/LEH: Why did you join the Curating Futures community?

IC: At first, I felt that the subject was perfect for me, and this is the first time I am taking part in a project such as this one, the experience has been great, beyond expectation. I was looking for something else than just taking part in an exhibition.

WEEKLY WORKSHOPS







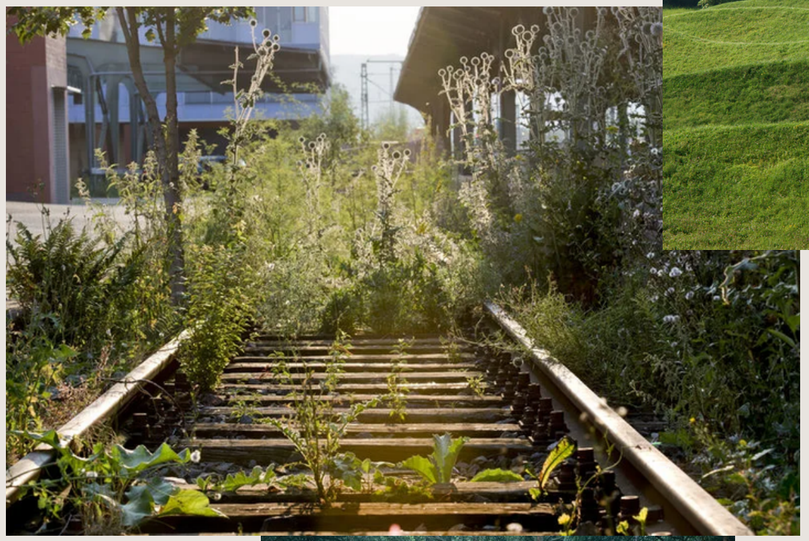
THEMES:

-Nature
-Light
-Patterns
-Fabric
-The Body

NATURE AS MATERIAL

Artists such as Ana Mendieta, Christo and Jeanne-Claude, Joan Jonas, Nancy Holt, Robert Smithson, Agnes Denes, Andy Goldsworthy and, Yoko Ono all have unique ways of exploring and being inspired by nature through their creative practice. Now, the Curating Futures Online Community can join them in their exploration of how nature can be used as 'material'.

Nature



NATURE

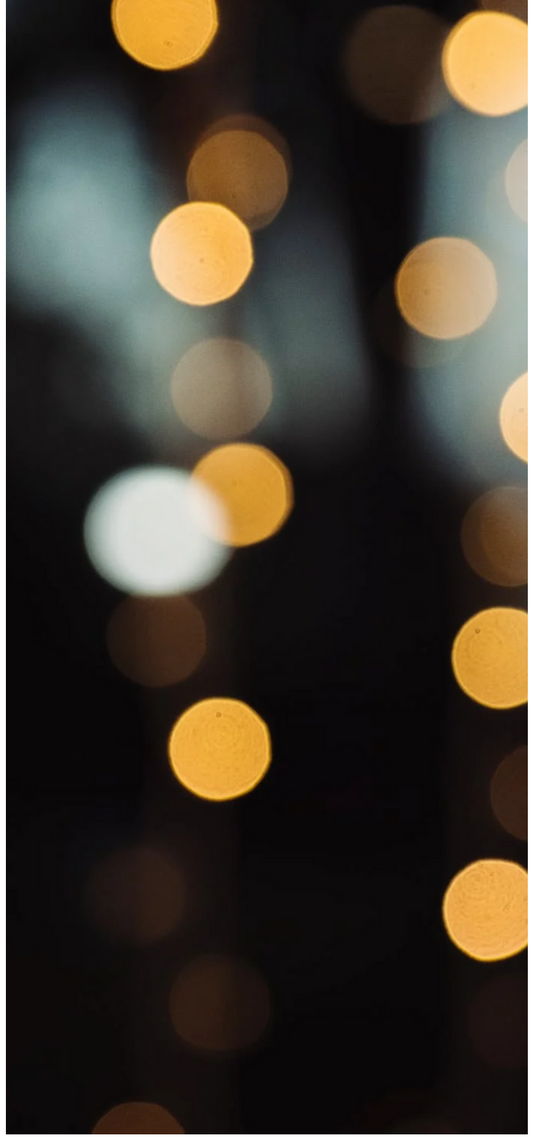
Nature is everywhere which means so too can art. Whether you are in the garden, at the beach or simply walking to the shops, waiting for the train or bus, nature is surrounding us.

The theme of nature in art has almost always been present with its depiction either literal or abstract. Art involving nature can be done simply to display the beauty of the natural world around us, to make scientific observations in an environment, or to open our minds to philosophical ideas about our connection to nature and beyond. The philosopher Aristotle once wrote that "Art not only imitates nature, but it also completes its deficiencies."

NATURE

It is known that nature has a positive effect on our physical health and mental wellbeing, but it can also have a huge impact on our creativity. Nature has a great way of improving creative ways of thinking. By simply stepping out into nature could boost and recharge concentration when developing new creative ideas.

Stepping out into nature can not only give us space to stop, reflect, repair and be mindful of creative practice, it can also give us an extensive range of materials to be creative with.



LIGHT AS MATERIAL

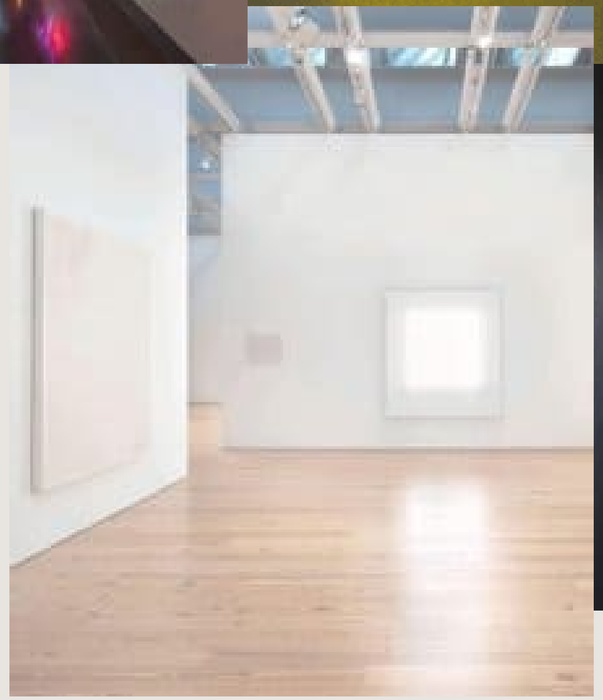
Light- both natural and artificial- is intrinsic to all our lives. It can impact our senses, mentality, appetite, sleep, and health.

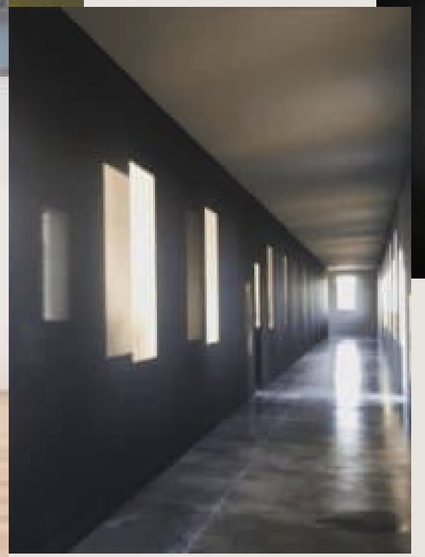
LIGHT

It is an incredible material. It can be both tangible and intangible. Literal or implied. Many inspirational artists (Dan Flavin, Robert Irwin, Yayoi Kusama, Mary Corse, Keith Sonnier, and teamLab, to name but a few) use light to generate many physiological responses from their audience.

One of the most memorable is Olafur Eliasson's "The Weather Project". This installation was incredibly immersive; the artist used light to develop a meditative, communal environment. "Light has an evident, functional, and aesthetic impact on our lives." - Olafur Eliasson.

Light





LIGHT

And how can we discuss light as material and fail to mention James Turrell? Turell has created hundreds of installations, using light to create ethereal, otherworldly spaces. His work not only plays with your eyes but with your mind, allowing you to see and sense things that are not physically there. "This wonderful elixir of light is the thing that actually connects the immaterial with the material - that connects the cosmic to the plain everyday existence that we try to live in." - James Turrell.

Light can be expressive, evocative, moving, and immersive. It's a material we all have access to and can document. Whether it's capturing shadows and reflections or investigating its physiological effects, light is a material we all could explore a little deeper.

PATTERN AS MATERIAL

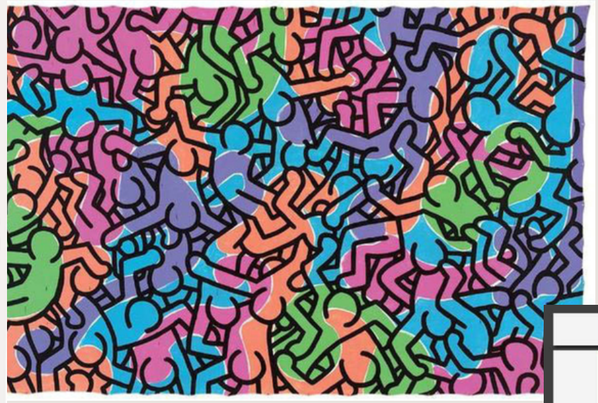
Pattern is a great material and can be created with practically any material. This is probably why so many famous artists have used patterns within their practice: Yayoi Kusama, Gustav Klimt, Damien Hirst, Anni Albers, William Morris, MC Escher.

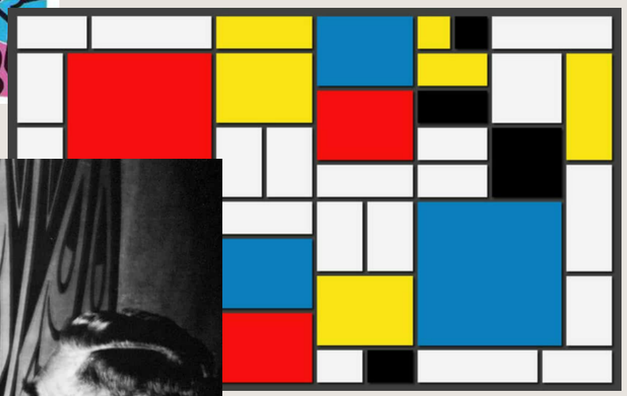
Pattern is all about sorting, arranging, and displaying and this is a very useful artistic technique. "Art is the imposing of a pattern on experience, and our aesthetic enjoyment is recognition of the pattern." - Alfred North Whitehead.

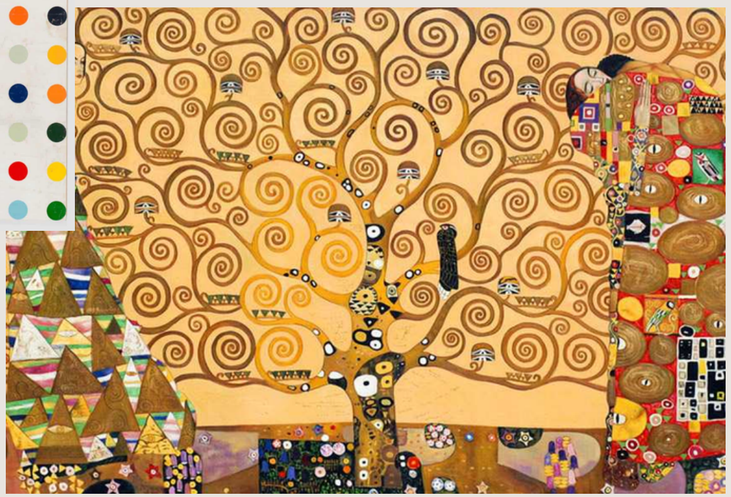
PATTERN

Japanese artist Yayoi Kusama uses patterns to create psychedelic environments exploring life, sensuality, eroticism and space. She is widely known for her use of polka dots within her practice. "With just one polka dot, nothing can be achieved. In the universe, there is the sun, the moon, the earth, and hundreds of millions of stars. All of us live in the unfathomable mystery and infinitude of the universe. Pursuing 'philosophy of the universe' through art under such circumstances has led me to what I call 'stereotypical repetition.'" - Yayoi Kusama.

Pattern







PATTERN

Bridget Riley on the other hand creates often monochromatic op art. Her works appear almost clinical in their optical nature. The use of patterns within her work allows her to use both her conscious and unconscious states of creation. "I work on two levels. I occupy my conscious mind with things to do, lines to draw, movements to organize, rhythms to invent. In fact, I keep myself occupied. But that allows other things to happen which I'm not controlling... the more I exercise my conscious mind, the more open the other things may find that they can come through." - Bridget Riley.

Patterns can be used for aesthetics, organisation, and arrangement. You can create your own patterns using almost every material imaginable- or take yourself outside and try to find patterns in nature. See how you can use patterns in your own practice.

FABRIC AS MATERIAL

Fabric (or textile) is an incredibly versatile creative medium to work with. It has been used widely by many artists. Maybe most commonly used by the likes of Judith Scott, Gunta Stölzl, Ana Teresa Barboza, Joanna Kinnersly-Taylor, Jean Littlejohn, Faith Ringgold, and Nick Cave.

Fabric is a great way to recycle old textiles to create dynamic, durable, textural artworks. There are many different ways you can use fabrics within your own pieces. Why not take inspiration from some of the greats?

Fabric

FABRIC

"I like the manual work, using my hands to transform different materials. My work has passed through different periods: The body and skin: embroidering as if they were tissue, suturing and decorating it. Clothes: using the dress as a language to discuss relationships we establish with other people. I continued with the topic of relationships but more instinctively, using representations of animals besides humans, creating tensions between them." - Ana Teresa Barboza.

FABRIC

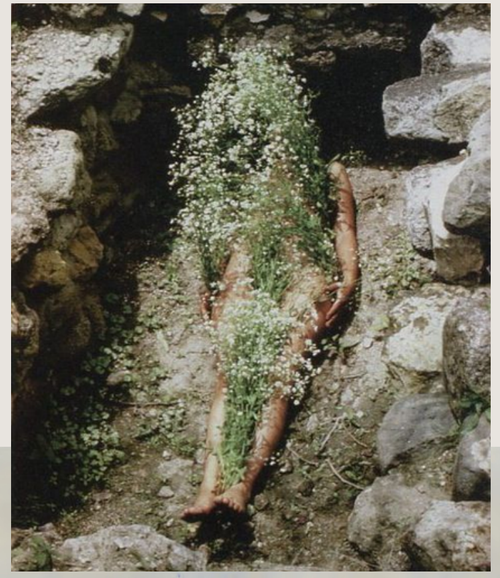
"Sometimes I can express the same thing by using [words and textiles]. If I were unable to speak, I could make something, and show it to you, and you would get the idea without my having to verbalize it. I still have time, and I'm trying to say everything I can say." - Sheila Hicks.

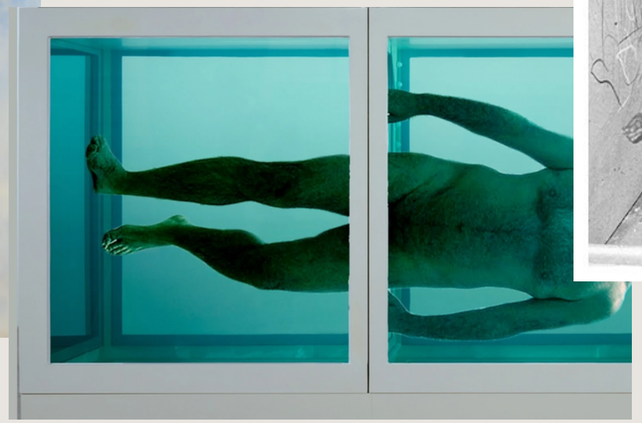
Looking at some of these extremely talented textile artists, we can see many f them use textiles as a means of communication and sharing a message- creating links between past and present. What can they encourage you to create?

THE BODY AS MATERIAL

Using ‘the body’ as a material has its origins in the Performance Art movement, which sprung up among avant-garde artists in the late 1950s when artists such as John Cage and members of the Fluxus group were staging "happenings." In many of these progressive new performances, the artist's body became the subject of, or object within, the overall piece, creating a literal embodiment of the artwork.

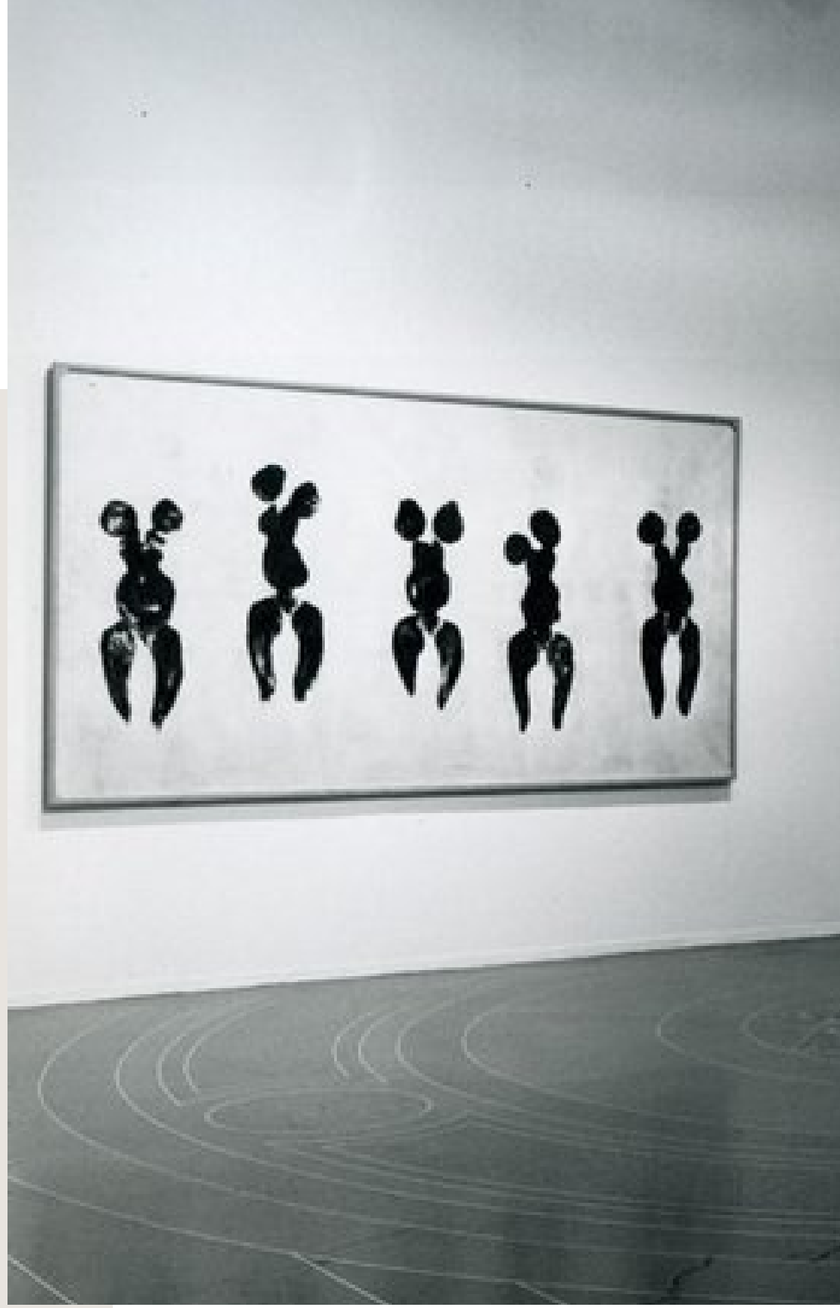
The Body





THE BODY

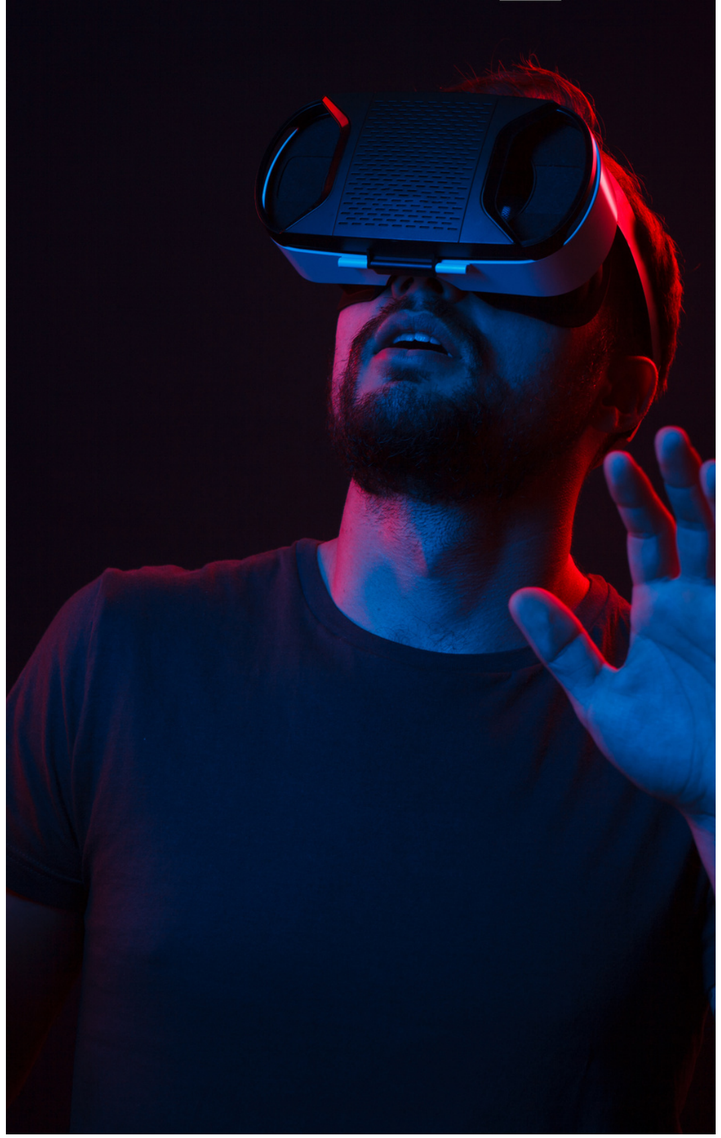
The Nouveau Realisme movement in France was instrumental in developing performance art in a way, which focused on the body of the artist and other participants, arguably producing the first "body art". Yves Klein, in particular, explored the idea of the human body as a tool, medium and subject, particularly in his Anthropometries series where he instructed naked women to drag and rub their painted bodies against very large canvases that were placed on the walls and floors.



THE BODY

The human body has inspired artists throughout the ages – traditionally the body was often used to explore allegory, beauty and sexuality but in the twentieth century there was a significant shift in both how the body was perceived, and how it was used to create art.

In some ways, 'the body' concerning creative practice can be split into two categories - 'the absence' of the body and 'the presence' of it. The physical absence of the artist's body is apparent in the work of Richard Long, who often creates art by walking in the landscape and producing documentation of it. Long photographed this work, recording his physical interventions within the landscape. Similarly, Francesca Woodman created works that question the presence of the body while indicating a sense of life.



CURATING FUTURES VIRTUAL EXHIBITION

Curating Futures is proud to announce its second exhibition (Im)material. You can experience our autumnal exhibition via desktop, mobile or, for a more immersive experience VR headset devices.

CURATING FUTURES

VIRTUAL EXHIBITION

(Im)Material explores tangible and intangible concepts surrounding materials. It asks our community to question what 'material' means to them and their practice.

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