THE GHOST TIDE

curated by Monika Bobinska and Sarah Sparkes

supported using public funding by Arts Council England

Thames-Side Studios Gallery, Thames-Side Studios, Harrington Way,
Warspite Road, Woolwich, SE18 5NR
www.thames-sidestudios.co.uk

EXHIBITION 20 October – 3 November 2018
GALLERY HOURS Thurs-Sun 12pm – 5pm
OPENING Friday 19 October 6pm – 8.30pm

The Ghost Tide – coinciding with the festivals of Hallowe’en, All Souls and the Day of the Dead – takes as its starting point the perspective that ghosts exist as an idea, or as part of a belief system, across cultures, across national borders and throughout recorded history. Most languages contain words to describe the ghost, spirit or immaterial part of a deceased person. Often, these words – like the type of ghost they describe – have traversed borders and been assimilated across cultures.

The exhibition, situated next to the Thames Barrier in South-East London, evokes ghosts as a migratory tide, washed up along the shore of the Thames their historical baggage in tow. It also explores the presence of artists in this part of London, as a migratory tide of creative flotsam and jetsam which ebbs and flows as the city gentrifies and develops.

Featured works – by over 30 UK and international artists – include sculpture, installation, film, sound, performance and wall based works. The Ghost Tide includes installations and outdoor interventions, as well as a programme of public events.
Artists:

Andrea G Artz, Chris Boyd, Davies, Monaghan & Klein, Gen Doy, Sarah Doyle, Graham Dunning, Diane Eagles, Andrew Ekins, Charlie Fox, Katie Goodwin, Kio Griffith, Miyuki Kasahara, Calum F Kerr, Rob La Frenais, David Leapman, Liane Lang, Toby MacLennan, Laura Marker, Joanna McCormick, Josie McCoy, Jane Millar, Output Arts, Miroslav Pomichal, Brothers Quay, Anne Robinson, Edwin Rostron, Matt Rowe, Sarah Sparkes, Charlotte Squire, Sara Trillo, Yun Ting Tsai, Kate Walters, Patrick White, Heidi Wigmore, Neale Willis, Mary Yacoob, Neda Zarfsaz.

Curators:

Monika Bobinska is the director of CANAL, which organizes exhibitions and art projects in a variety of settings. She is the founder of the North Devon Artist Residency.

Sarah Sparkes is an artist and curator. She leads the visual arts and creative research project Ghost (initiated in 2008), curating an on-going programme of exhibitions, performances and inter-disciplinary seminars interrogating the idea of the ghost.

Programme:

OPENING PARTY Friday 19 October 6 - 8.30pm with performance by Gen Doy 7.30pm

CURATORS' TALK Saturday 20 October 3pm – 4pm

HOLLOW BONE workshop with Kate Walters Saturday 27 October 3-6pm

DAY OF THE DEAD CLOSING PARTY Saturday 3 November 2pm – 7.30pm

- Papel Picado workshop 2pm – 5pm Make your own Day of the Dead 'cut - outs' with artist Sarah Doyle. Suitable for all ages, materials provided
- Performances and Artist Led Walk 2pm – 5pm Charlie Fox, Calum F Kerr, Joanna Mccormick, in and around the gallery
- Day Of The Dead Feast 5pm – 6pm Refreshments served
- International Film Screening 6pm Short films in the gallery: Chris Boyd, Liane Lang, Brothers Quay, Yun Ting Tsai, Neda Zarfsaz

www.canalprojects.info
www.ghosthostings.co.uk | www.theghostportal.co.uk
www.thames-sidestudios.co.uk
**Andrea G Artz**

*Ghost Weight* is a site-specific installation comprised of Origami folds from photographic portraits from different historical epochs. Each person was once portrayed and immortalised by a photographer. The photographs existed as a memory, but, with time, they disappeared into oblivion, turning up in flea markets or charity shops, to be rediscovered by the artist.

The photographs are bent and folded in a playful way, giving rise to filigree, nearly weightless objects, space occupations or conceptual spaces. “The characters are freed from the cold, dead stasis of the still photograph and are able to ‘form relationships’ between themselves. They are freed and animated not only in the folds, but also in the positions on the new surface onto which they have been placed” Andrew Moran.

*Ghost Weight* explores notions of change and transformation, taking a certain freedom from using imagery of the dead and the forgotten: the altered portrait of a reserved Victorian woman becomes a femme fatale; a 1930s gangster resembles a contemporary hipster. The photographic three-dimensional portraits are time travellers who meet simultaneously in the past, the present and the future.

Originally from Germany, Andrea G Artz has lived in New York, and is now based in London. Since her graduation from University of Leeds (MFA), she has focused on artwork emerging from photography’s expanded field, incorporating installation, sculpture, photography, collage and film. Artz was recently awarded Arts Council England funding for her project *Ghost Weight*. Exhibitions include Royal Academy of Arts, Towner Art Gallery, Charles Dickens Museum, Kunsthaus Hamburg and Palais des Arts Marseille. The solo exhibition *Farewells* was awarded an ECCE grant, and *In Transit* was selected for East Sussex Open 2016. Her work is in the collections of the Charles Dickens Museum, Museum for Kunst & Gewerbe, and The Museum of Fine Arts Houston. She will be participating in an artist residency at the MacDowell colony in Peterborough, New Hampshire in 2018/19.
Chris Boyd

Chris Boyd creates multi-media work preoccupied with the interrelationship of technology and modes of being. *Possession Ritual Complex* is a para-theatrical blend of digital distortion, vocal prosthetics, noise and poetics in a hypnotic hauntology. Spectral faces read ritual prose and sacrificial blood unctions on motherlands, disembodied floating voices and doppelgangers, in an archaic form of Visayan Cebuano dialect (Philippines) and manipulated lines, as well as Euripides’ Medea in Spanish and English.

Chris Boyd is a British contemporary artist. Educated at Manchester Metropolitan University (BA Hons Interactive Arts) and Werner Herzog Rogue Film School, Munich, Boyd’s numerous exhibitions, film screenings and curatorial projects, both in the UK and international, include Tate Britain, FACT Liverpool, RCA, Santa Fe International New Media Festival, Athens Digital Arts Festival, Independents Liverpool Biennial, Cornerhouse. An award-winning short film maker, he has also made a number of full length feature films.

Werner Herzog described him as ‘remarkable’, and ‘a poet in a frenzy, whilst legendary art critic Brian Sewell identified him as ‘one of our most important artists.’

www.qboyd.com
Shona Davies, Dave Monaghan and Jon Klein began collaborating in 2008. Their interests lie in exploring ideas around loss in the broadest sense. This encompasses loss of hope, dignity, independence, habitat and life itself.

They create miniature worlds, populated using a combination of hand-modelled and recycled found objects. These miniature environments are brought to life with the use of stop frame animation and occasionally the creation of soundscapes, incorporating reconstructed diegetic sounds.

The films are housed within constructed installations that allow them to be watched through controlled viewpoints, inviting the audience inside to experience the disquieting and unsettling mise-en-scènes.

Shona Davies and Jon Klein are graduates of Sir John Cass College of Art, and were joint recipients of the Owen Rowley Prize and John Cass Purchase Prize. Klein specialized in Time Based Media and Davies in Printmaking and 3d. Dave Monaghan studied at Liverpool and Canterbury Colleges of Art, specializing in sculpture. Davies and Monaghan have bases in both London and Sussex.

The collaborative were awarded an Artworks Open Residency and the Vic Kuell Memorial Prize for Innovation in 2017. They have exhibited extensively, and their entry in the Oriel Davies Open 2018, *The Desperate Hours I and II*, won the People’s Choice award.

www.daviesandmonaghan.co.uk
The performance of *Only Death (After Pablo Neruda)* is an adaptation of Pablo Neruda’s poem, set it to music. The words speak of dying, darkness, shipwreck, *drowned? corpses* and the arrival of death “like a shoe with no foot” or a needle looking for its lost thread. The images of loss and emptiness can be related to many ongoing historical and contemporary issues, the deaths of migrants crossing the Mediterranean, or the deaths of refugees in camps, on makeshift beds covered with donated blankets. *Death waits for these beds to sail into the harbour s/he administers.*

The derelict ferryboat, The Royal Iris, is moored beside Thameside Studios, and Doy’s performance makes links to this wreck and its location on the Thames.

Gen Doy worked as a historian and theorist of visual culture at De Montfort University, Leicester, before taking early retirement to study Fine Art at Central St. Martins, University of the Arts.

She works mostly with sound, incorporating the voice, speech, song, and field-recordings into her work. She likes to respond to particular places which are socially, culturally or politically interesting in some way, and, where possible, she incorporates elements of live performance into her work.

Her works include responses to a disused windmill, a decommissioned lighthouse, sites where naval and army mutineers were executed, and a medieval Doom painting in Suffolk.

Her work has been broadcast on radio, installed in galleries and historic buildings, and performed in a variety of indoor and outdoor settings. She has recently published her first artist’s book.

www.gendoy.com
The one certainty in life that makes us equal is that we all die - no matter how rich or poor you are, you cannot avoid this.

The Day of the Dead takes place on 1st and 2nd November. This festival is a celebration of life and a remembering of those who have died.

Come and join our workshop on Saturday 3rd November 2-5pm, when we’ll make Mexican ‘Papel Picado’ folk art. Papel Picado is the tissue paper cut out traditionally displayed to celebrate the day of the dead.

Papel Picado paper cuts started to be mass-produced in the 19th century by craftsmen with chisels and hammers on a lead block. Before this, the paper cuts were made using scissors, and our workshop, suitable for all ages, will be using this method.

Sarah Doyle is a UK based artist. She has shown her work internationally in Japan, USA and Germany. Her animation work was shown at the Whitechapel Gallery as part of the Late Nights Programme, Transition Gallery and Digital Graffiti Festival in Florida.

Solo shows include The Nexus Treatment at Space Station Sixty-Five Gallery and Celebrated Sobriquets at The Surgery London. She was the winner in the New Artist Category at The Elle Style Awards. Sarah Doyle studied Fine Art at Manchester Metropolitan University and MA Communication Design at Central Saint Martins College, University of the Arts, London.

www.sarah-doyle.com
Graham Dunning

“...I found a stone on the bank of the Thames which was similar in size to a cassette tape, so made an edition of copies of it. The original tape (master) is exhibited alongside one of the copies. The title refers to Nigel Kneale’s 1972 BBC drama *The Stone Tape*, in which tragic events of the past are preserved in ancient stones by electromagnetic forces”.

Housed in a red brick former primary school, Nottingham’s Reactor Halls feels like a suitable place for a haunting. Outside in the playground an old sandpit has gone to seed, a wooden tricycle is left abandoned upon the tarmac. The whole place feels like the location for the sort of creepy British ghost story the BBC once excelled at.

Inside, the reference is made explicit by the title of Graham Dunning’s *Stone tape* (2015), a chunk of blackened slate found by the artist on the Thames bank, resembling a cassette in size and shape. Taking its name from the 1972 broadcast written by Nigel Kneale about a group of engineers who discover the bricks of an old mansion bear the ghostly traces of its former occupants, the work comes as a pair, subtitled “master” and “copy”, the latter being a plaster cast of the former.

Naturally, being an analogue copy, the copy renders its subject somewhat imperfectly, leaving the odd bubble on the surface – artefacts of reproduction, like tape hiss and dwindling bandwidth.


http://grahamdunning.com
Pipes is inspired by the Tooley Street/Joiner Street tobacco pipe found during the archaeological work carried out prior to the current development of London Bridge train station.

These pipes mark the trade, industries and history particular to the London Bridge and Southbank area at the time when the station first opened in December 1836 - pipe maker, railway worker, coaching inn keeper, wool merchant, dissenter, Guy’s Hospital nurse, leather manufacture, hat maker, St. Olave’s Grammar School mistress, river boatman, rope maker, hop picker.

Diane Eagles, is a London based ceramic artist and art psychotherapist. Her work is inspired by ritual, emotional and spiritual investment in objects, healing and power, and the historic resonance within places - ideas all closely related to her professional career.

Eagles is also Chair and founding member of the ceramic artist’s collective, The Associated Clay Workers Union.

www.acwu.co.uk

Instagram: @clayworkers

www.edensclay.co.uk

Instagram: @edens_clay
Andrew Ekins’ paintings investigate themes of the sublime, the abject, and fugitive beauty. The core subject is the lustre of human presence, an allusion to the materiality of a fleshy body of land, a crumpled landscape of the human condition.

Paintings are formed over time and bear the marks of time in their appearance; the form carries some of the narrative of the work. Process is an important aspect of his practice. Materials are chosen for their identity, physical presence, and metaphorical potential. Repetition, layering, impregnation regenerates items that have been discarded as used or soiled, until the materials become the work and the work becomes itself. There is often a complex decorative motif, worked and reworked, surfacing through an erupted imperfect skin, reminiscent of viral growth.

Witness is a floor-based work that employs the form of a museum display cabinet and the aesthetics of presentation and archive as an active ingredient of the work. It is a work that engages with the idea of an embodiment of the human stain, the shadow between forgetting & remembering, and the ghost-memory of physical and emotional stigma. The imagery recalls a shroud with trace elements of a biology imprinted on a mapped topography, condensing the image of an intestinal tract & the snaking route of a riverbed. What is seen is an allusion between a body of land and a body of experience, the evocation of presence and place looking at the influence of transient presence upon habitat what is done and what is remembered, what is left behind.

Between 1996 and 1999, Andrew Ekins collaborated with the British Museum (Department of Egyptian Antiquities), St. Andrews Hospital (Radiology Department London), Institut Arthur Vernes in Paris, and Ashmolean Museum Oxford, researching artefacts and radiographic studies of mummified remains, in order to examine the creative relationship between ritual, preservation, memorial, art and science.

A graduate of the Royal College of Art, recipient of the Socrates Travel Prize (Egypt) and the Ina & Hugh Chaplin Trust Award, his work has featured in national and international exhibitions including Kettles Yard, ICA, Kurt Schwitters Merzbau, Edinburgh Festival, IKON Touring, Joyce Goldstein (New York), RAID (Los Angeles), Deutsche Bank, Phoenix (Exeter), Folkestone Triennial, MUZZ (Kyoto), Fold, Rod Barton, Studio1.1.

Other notable awards include Artist in Residence Chisenhale Gallery, Rootstein Hopkins Foundation, Oppenheim John Downes Trust. In 2015 he was the recipient of the Selfridges “Bright Old Thing” Award. In 2016, he won the Arts Depot Prize (London) and was shortlisted for the BEEP International Painting Prize, and for the John Ruskin Prize in 2017.
Through *Flot Son and Jet Son*, Sailor Forbes has been in spiritual contact with the curators of Ghost Tide.

As a long serving seasalt, he has channeled the spirit of whalers, traders and the unrecuperated of naval expeditions, that haunt the foreshore. Out of this detritus and dereliction, he has created a series of signs, a spirit journey that guides energies from out of the Thames back through and into the Warehouse ground.

These Ghost Signs *from Flotson to Jetson*, tracing like Inuit maps, other ways to navigate the migratory spirit time of the Thames. In responding to the margin and edgelands of the intertidal zone, Sailor Forbes provides an other ghosted way to be in and experience the immediate Thames/gallery area.

*He also hopes to be able reappear within the locale, to guide other lost souls and curious through the shipwrecks and detritus of Woolwich allowing the public to navigate the area as a spirit zone, filled with the flotsam and jetsom* of a derelict limbo time.

*NOTE: In [maritime law](https://en.wikipedia.org/wiki/Maritime_law), flotsam, jetsam, lagan, and derelict are specific kinds of [shipwreck](https://en.wikipedia.org/wiki/Shipwreck). Derelict an otherwise *sine spe recuperandi.*

Charlie Fox is director of the interdisciplinary art platform counterproductions, facilitating collaborative projects that generate new artistic culture through experimental performance and visual art practice. Working with audiences and in collaboration with the general public, he creates work which offers the potential of an art for all.

He is currently directing *Inspirall London* (2015 - present) an ambitious artist-led metropolitan trail – as a collective on the ground mapping - creating a new walk trail winding in and out of London. He is also working on ideas for a 21st century *Beautification* Committee.

https://charliefox.org

inspirallondon.com
Martha, the world’s last passenger pigeon, died in September 1914 at Cincinnati Zoo. She was the last of her kind, despite once being the most abundant bird in the world, with an estimated population of 3 to 5 billion. It is said that when a flock flew over, the sky would turn black for several minutes. Despite their abundance, it is thought the North American bird species was lost due to overhunting and destruction of its natural habitat.

The ghost of a lone bird flying amongst the countless contemporary seagulls and airplanes.

Katie Goodwin, a graduate of Goldsmiths and Wimbledon College of Art, is an Australian-British artist who works mainly with the moving image. She has exhibited in galleries and cinemas worldwide, including Tate Modern, ICA, Curzon, Barbican (London); Site Gallery, S1 & Showroom Cinema (Sheffield); Contemporary Art Tasmania, Hobart; MADA gallery Melbourne; and National Museum Trinidad & Tobago.

Prominent exhibitions include New Contemporaries (2011) and 971 Horses & 4 Zebras (2012-13). Residencies include HIAP in Helsinki and Pixel Palace at Tyneside Cinem Newcastle upon Tyne (2011). Her experimental films and animations have screened at Flatpack, Swedenborg Film Festival, Animated Exeter UK, Wro 15th Media Art Biennial Poland, Les Sommets Du Cinema D’Animation Canada. Bang Bang won the Grand Prix Award at Abstracta Film Festival Rome (2013) and Small Wonders was nominated for Best Documentary at London Short Film Festival in 2015.

www.katiegoodwin.com
“The source images for the Yugawara Elegy series are cropped photographs of the local residents I met during my residency in a Japanese village. They include shop owners, bartenders of local dives, passers-by who stopped and chatted with me, construction workers, all of whom I asked permission to use their images.

Other sources are the ghost buildings that were once flourishing arcades, hot spring inns, beachside hotels, cafes, old bars, neon signs, cooked food, scanned 35mm Fuji film negatives, and more.

The process used to construct these photocollages is derived from the Japanese ‘hanga’ technique (woodblock printing, ukiyoe) in which multiple plates are produced in composing a scenic print. In this series, the multiple plates are the journal entries, chance happenings and encounters that occur throughout the day, that become part of the photodocumentation, processed and arranged in ways which enhance the surreal events.

The result is one of unreal dimensions but assembled by actual events”.

Kio Griffith was born in Kanagawa, Japan, and is based in Los Angeles and Japan. He is an interdisciplinary artist, working with sound and visuals, and independent curator and writer. His conceptual work includes drawing, painting, sound, video, performance, electronics, language, sculpture and installation. He has exhibited in the UK, Japan, China, Hong Kong, Korea, Mexico, Brazil, the USA and mainland Europe.

He is founder / project director at TYPE (Tokyo+Yokohama Projects Exchange); co-founder of Transit Republic; contributing editor at Fabrik, Artscape and Art Bridge magazines; former art director at Angel City Jazz Festival; he has also designed the packaging for over 300 music albums. Griffith was invited to exhibit in the AichiTrienniale in 2016, and was selected for the 2017 Emerging Curators program at LACE (Los Angeles Contemporary Exhibitions).

www.kiogriffith.com
Miyuki Kasahara

“Utoh (Birds of Sorrow) explores a Japanese Noh play called Utoh, written in the 14/15th century. In Noh, the protagonist is often a ghost and this play is about the ghost of a man who was once an Utoh seabird hunter. Utoh is a seabird (rhinoceros auklet) living in Northern Japan.

In the legend, when the parent birds try to find their young, they call them with the cry “Utoh”. A hunter imitated the sound of the parent in order to catch their young. In retribution for cruelly tricking so many, he was sent to hell when he died. In hell, Utoh became phantom-birds and continuously tormented him. He learnt that the birds he killed loved their families as much as he loved his own family. The parent birds weep tears of blood upon seeing their young taken, and hunters must wear large hats and raincoats as protection from falling tears, the touch of which causes sickness and death.

In contemporary society, we don’t often kill seabirds directly like the hunter. However, almost all the seabird population has declined because of marine pollution. This installation uses materials found by the Thames, creating a gateway to the sea in order to evoke this ghostly tale.”


www.miyukikasahara.com
There have been sightings of a Ghostly White Cachalot (or Sperm Whale) by the Thames at Enderby’s Wharf, Greenwich and near the estuary at Gravesend.

The whale was first sighted in 2016 at Enderby’s Wharf, the location where Samuel Enderby founded Enderby & Sons Whaling Company in 1775. In Hermann Melville’s Moby Dick, the Peqoud met the ship The Samuel Enderby, and the company’s history is mentioned in the novel. The whale re-appeared at Bawley Bay, Gravesend in 2017, nearly 300 years after 30 August 1718, when a 40 ft whale was caught just below the town, ‘causing much excitement’.

The unfortunate Bottle-nosed (Thames) Whale of 2006 passed both of these sites and Woolwich, on the way to its demise. Recently, the Ghostly Whale has been sighted near Thames-side and along the Thames Barrier path, lamenting whales lost in its waters. Sperm Whales communicate through echolocation, clicking noises that are the loudest sounds emitted by any animal - 230 decibels under water, equivalent to 170 decibels on land.

The eerie sound of this communication with the living skirts the shorelines. This whale is beckoned by the spirits of the whalers and the destroyed industrial heritage of the Thames.

Calum F. Kerr's ideas are often expressed through performance, sculpture and sound. His projects develop in relation to specific locations and inhabiting characters such as J. D. Swann (ornithological investigator), Brian Guest (S.P.A.R: Society for the Preservation of Admirable Rubble), the Ghostly White Whale and Maurice the Dodo. Events in 2018 have included Mind Your Head! Art Cabaret, Chutney Preserves Spa, and Liminality (The Unknown) with Flange Zoo.

He has participated in numerous UK, including at the ICA and Tate Britain, and internationally in Bulgaria, France, Germany, The Netherlands, Portugal, Spain and the USA. In 2016/17 he received an Arts Council England International Development award for research and travel to Japan for Calum’s Road to Aonodomon. This project has its UK debut at the Brunel Museum Tunnel shaft in November 2018, and in an exhibition with Miyuki Kasahara at Tokyo Art Lab Akiba in 2019.

www.vimeo.com/calumfkerr
“In around 1976 I worked with performance artist and writer Thea Clark to create the Ghost in the Image Tank. This was a gothic horror fantasy in which a television set was haunted by a spirit appearing to represent the viewer’s ‘anima’. It used the methodology of the video performance - I was the black-suited, melancholy TV viewer in the style of Edgar Allen Poe, named ‘Mervyn’ in homage to Mervyn Peake and Thea was in the ‘set’ as an entity who emerges whilst he is sleeping in front of the TV, shapeshifting with the legendary newsreader of the time, Angela Rippon.

It was made with the relatively primitive half-inch Sony black and white video recorders poplarised by Nam June Paik and used by abstract video artists such as David Hall, who espoused the pure TV medium of white noise and the screen. The Ghost in the Image Tank was supported by the arts group Action Space and was shown in Vehicule gallery, Montreal (along with another similar work Electron Eaters) and Galerie De Appel, Amsterdam. It was made with a combination of cameras pointing at monitors and a primitive vision mixer, representing a kind of DIY ethic in video. It was one of the few works I made before moving on to write about and curate artists in 1979. This is an extract of the video section of the performance without the live responses and runs 3 minutes 30 seconds. Thea Clark’s whereabouts is currently unknown”.

Rob La Frenais is an independent curator and writer living between France and the UK. He was a member of the Action Space arts group from from 1972-79, Editor of Performance Magazine from 1979-87 and has been a curator working with various organisations since 1987. In 1994-5 he created The Incident in Fribourg, Switzerland and the ICA, London, about art and phenomena involving James Turrell, Terence Mackenna, Jeremy Narby, Kathleen Rogers, Bruce Gilchrist, Michael Heim, Linda Montano, Rod Dickinson, Kristine Stiles, HR Giger and many others. From 1997-2014 he was curator of The Arts Catalyst, the art and science organisation. He recently curated the exhibition No Such Thing As Gravity, featuring a new work by Sarah Sparkes, The GHoSt Formula, at FACT Liverpool and NTOMA, Tawian. He writes for Art Monthly, Makery.info France and Artlink Australia. He has a new book coming out in November 2018, Self Etc, about the work of Anne Bean, published by LADA and Intellect Live, University of Chicago Press.

www.roblafrenais.info
David Leapman

“Everything in my painting and drawing are my ghosts, as images in my work chronicle a journey from innocence to experience (people, places, events).

Just as we may think a ghost is residual energy of life, my images start as my processing and go on to have an independent energy of their own.

I notice that I use ghost like and ghost associated words when trying to talk about my work.

Images in my paintings begin life as small gold ink drawings on cream-colored paper. The paintings and drawings contain searching and journeying. There are vessels, journey makers, markers of time and protagonists with connected histories with names such as Boxman, Trier Tester, Scuttle and Petalthinkers.

The use of seductive materials, like, mirror flake, cristalina, and diamond dust, as well as florescent, lustre and interference pigments play an important part in my studio practice”.

David Leapman was born in London and is a graduate of Saint Martins School of Art, Goldsmiths College and Chelsea School of Art. Leapman became a frequent visitor to the deserts of southern California from 1989, and moved to Riverside, California, with his family in 2007.

He has exhibited widely, including shows at the I.C.A., Serpentine, Barbican, Walker, Ilkon, Jerwood, Whitechapel and the Royal Academy. He has been represented by Todd Gallery, Hales Gallery, The Drawing Gallery and Beaux Arts. He currently shows with Durden and Ray, Los Angeles.

David Leapman won The John Moores Contemporary Painting Prize in 1997, and his paintings are in numerous corporate, public and private collections, including that of Charles Saatchi (his paintings are featured in the publication Charles Saatchi’s Shark Infested Waters: British Art in the 1990s).

www.davidleapman.com
Liane Lang's film *Winifred in the Well House* is one in a series of site specific animations. The artist draws out the many layers of narrative in this small ancient monument and tells the story of Saint Winifred through the fabric of the building and the beauty of the surrounding landscape. This single frame artwork was made in a well house near Wales dedicated to Saint Winifred owned by the Landmark Trust.

Rejecting an unwanted suitor, Winifred was attacked by him and beheaded. Her head rolled down the hill and, where it landed, a healing spring emerged. Her uncle then sowed her head back on and brought her back to life. Like many of the biographies of female saints, the fate of women is in the hands of men and their martyrdom arises as a result of attempting to gain agency and resist the intentions of others. The punishment of women for resisting unwanted advances is a story still relevant today. The well house was said to be erected on the site in the 15th century and there is still a spring there today.

Liane Lang is based in London, and studied at the National College of Art and Design Dublin, Goldsmiths College London (BA Fine Art) followed by a Postgraduate Diploma at the Royal Academy Schools, London, where she graduated in 2006. She has exhibited widely both in the UK and internationally, including the Royal Academy of Art in London, Musée de Beaux Arts Calais, PS1 New York and Kunstverein Heidelberg. She won the Photofusion Award, the Tooth Travel Award at Goldsmiths College and the Cheneviere Prize at the Royal Academy Schools. She was recently shortlisted for the Cointreau Creative Crew and the Young Masters Art Prize. Collections include Arts Council England, Royal Academy of Arts, Saatchi Collection, Deutsche Bank, Kunstverein Bregenz, Ernst and Young and Kunstamt Spandau, Berlin.

The main focus is on large format analogue photography. Lang has also made sculptures, installations and animation films. Her work centres on the notion of animacy, a term from linguistics that examines aliveness, sentience and agency. Since 2006 Lang has been working on a project titled Monumental Misconceptions, where she stages interventions with statues and monuments using dolls and props she creates in the studio. Notable projects in the series include large format photographs taken with plaster casts of classical statues and works made with statues from the Socialist era. Her current project Glorious Oblivion is an epic journey around major European cities finding statues of historic women. A rarity in our cities, these objects speak about those very few who have been remembered and by inference those who have not. Like all monuments they also speak about power, politics and urban space and the ability of artworks to transcend the intentions of both makers and commissioners.

www.lianelang.com
“There’s a boulder in Petroglyph Park, Canada, with a carving of a boat dated to the first millennium. This ‘solar boat’ connects to the shamanic belief that illness occurs when a person’s soul has wandered away. The shaman uses the ship to sail out and retrieve the missing soul, in hopes of curing their illness.

Years later, my father became ill with cancer and a brain tumour. He was depressed. He wouldn’t eat. He spent his days sleeping. Then one day he woke up and, struggling to sit up, he declared, ‘I have to build a boat.’

Knowing that my father couldn’t lift a hammer, my family shrugged off his proclamation as part of some delirium. However, I became convinced that my father, like a shaman, was trying to build a solar boat to save his life.

My father survived that immediate ordeal. In my work, Canoewoman, a canoe and I are one in the same. It was created in thanks to my father for showing me that, when need be, we are all able to sail out and retrieve our lost soul.”


Her films have been shown at St. Marks Poetry Project, New York, and the Euro Underground Film Festival. In addition, her films have been screened and received awards at The New York Film Festival, Brussels International Film Festival, Ohio Film Festival, Louisville Film Festival, and the Annual Festival of Experimental Film, Chicago Art Institute. The Galerie Articule in Montreal hosted a retrospective of her films as well.

www.tobymaclennan.com
Laura Marker

“The Drowned Woman is a familiar nineteenth century visual/literary trope, with a number of these works focusing on the river Thames as the location for the scene of tragedy; George Frederic Watts’ painting Found Drowned, Thomas Hood’s poem The Bridge of Sighs, and prints created for George Cruickshank’s book, The drunkard’s children. Works that depict The Drowned Woman are heavily romanticised visions of fantasy, with their all-too-familiar tragic subjects; youthful, beautiful, heavily with the symbolism of the ‘fallen’ woman.

I was drawn to consider and uncover the real-life events that might have driven real women of the period to end their lives in this way. 10 Days and Nights has developed through research into both nineteenth century artistic responses, and journalistic writings featuring Thames side suicides.

Newspaper articles covering attempted and actual suicides of the era highlight a wide range of personal and societal motivations including poverty, loneliness, alcohol abuse and prostitution. 10 Days and Nights seeks to bring a more personal voice to The Drowned Women, uncovering their stories and unveiling ‘ghosts’ lost to time and lost to the Thames”.

Laura Marker is a graduate of Wimbledon College of Art (MA Fine Art) and primarily works as a projection-based installation and digital collage artist. She is heavily influenced by concepts relating to the passage of time, visual ‘truth’ and illusion, and past events or social injustices that still hold relevance today. Her work makes reference to historical developments in photography, science fiction imagery, historical scientific documentation and the development of new technologies, in particular lens based technologies. She is particularly interested in the ways in which society reacts to these technologies: historically, lens based technologies hold a dual status, associated with scientific truthful observation on the one hand, trickery, fraud and illusion on the other. Magnifying lenses, magic lanterns, photography and the surveillance camera are perceived to have ‘penetrative’ vision - singling out fragments of time usually too small for human perception to register with the capability to uncover the unseen.

www.lauramarker.co.uk
The live art interaction *Ghost Chair Singing Ghost Amanda Red Mist* explores our collective anxiety regarding mortality. It is an examination of the context and meaning of song lyrics, and an interpretation of the folklore and mythology surrounding hauntings.

A small wooden chair covered in an embroidered cloth. Fragments of bandages, lint and other medicinal materials are ‘vessels’ nestling watercolour drawings depicting teeth, hearts and body parts, glued with flour and water paste and glitter. They reference the ethereal nature of our physical prescense in the world and are reminiscent of the presentation of religious relics. Images of cherry blossoms also adorn the surface, a Samurai memento mori.

The ghost chair references hauntings as diverse as the Chair of Death of Pennsylvania, haunted by the ghost Amanda, which manifests itself as a murderous red mist and The Busby Stoop pub chair in Thirsk, cause of numerous fatal accidental falls.

Joanna McCormick is an interdisciplinary artist, and all of her work displays an element of painting – her primary passion - whether as a finish in three dimensional works, or on the costumes and masks in her performance work.

Though quintessentially English, the work takes inspiration from art history, Japanese culture, retro imagery, poetry, song lyrics, reminiscence sessions, Victorian scrap books and medieval chap books, wallpaper and textile designs. Weaving historical and political narratives into a wonderland fairytale world, viewers are encouraged to freely interpret, and create their own stories.

McCormick has exhibited widely in the UK and abroad, including Ikon Gallery Birmingham and Fashion and Textile Museum London. She has worked as artist in residence at Westminster Arts, The Holly Lodge Centre at The Royal Parks Richmond and the National Trust.

She is a regular contributor to artist and curator Vanya Balogh’s projects – currently exhibiting with Empire II at the 57th Venice Biennale. McCormick has also devised and delivered many live art interactions including Chutney Preserves with Sarah Sparkes and The Royal Academy of Arts with Frog Morris.

www.joart.info
Josie McCoy

(Sarah’s NOTE - this is a new painting, made for the exhibition)

“After researching local ghosts, I found a story about a woman called Lourdes, known as La Dama de Rosa, who died in a maternity hospital which is just a few hundred metres from where I live in Valencia, Spain.

In 1990, the newspaper Las Provincias reported that a security guard had witnessed unexplained and paranormal activity at the former hospital. They write ‘only two women died in the hospital, and of them only one gave birth to a child. The boy died a few hours before his mother did. Since then, supposedly, a tall woman in a pink nightgown with ribbons on her shoulders wanders looking for her lost son, ending her journey shortly before dawn near where the incubator room used to be.’

The building, which is known as the stork hospital, now houses ‘La Consejería de Transparencia’, the Ministry of Transparency. Yet, it has been revealed that in the past the hospital was a source of children and that many newborns were reported as dead to their families to cover the fact that they’d been sold to childless couples. It has been speculated that Lourdes could have been one of the mothers whose child had been stolen”.

Josie McCoy is a graduate of Central St Martins (MA Fine Art). Since then she has had solo exhibitions in London, Valencia, Newcastle, Milan and Santiago de Compostela, and has exhibited in numerous group shows.

Her work has been selected for competitions and awards including the Castellon International Painting Prize, four times for the BP Portrait Award and she received a Woo Charitable Foundation Arts Bursary. In 2001, she was awarded first prize for the Centre of Attention Painting Prize. Her paintings are in private and public collections, including the BBC, Standard Chartered Bank, the Collection of University of Wales, the Jeremy Mogford Collection and the Borchard Collection of British Self-Portraits in the 20th Century.

www.josiemccoy.co.uk
Jane Millar

“I make wall-based ceramic sculptures. Much of my work is concerned with the presence of a spirit or energy within the unseen interior of a ceramic object. I am a ghost story addict since childhood, and still occasionally terrified of the dark. Ghosts may be parts of ourselves, cast out in fear, that then inhabit a space or object, and then haunts us back. A thread in my ongoing ceramic pieces explores the notion that a ghost haunts us so, that it is trapped within an object, and revered, or feared and abandoned. I am experimenting with ceramic mirror glazes to conjure a dark reflection, or vision, of another within. Dr Dee’s spirit mirror in the British Museum, a scrying mirror made from polished obsidian, and the Pitt Rivers collection of pre-silvered mirrors are objects of reverence. But I want the pieces I am making to be a future imagining of mirrored objects as ghost vessels: washed up, captured and transformed into objects of transference and power, functioning as carriers of trapped selves or ancestors, as a potency to be consulted and placated”.

Jane Millar observes and records the seen and unseen actions and energies of human and non-human forces, in her painting and ceramic practice. The resulting work transforms through actions of making, collapsing micro and macro space, unfolding possible utopias or dystopias, alluding to future objects and environments, and possibilities for being and becoming. Her London-based artistic and curatorial practice has engaged in site-responsive funded exhibitions and projects including Curious Art projects at West Norwood Cemetery 2012 and 2013, The Curious Exchange commissioned for the Dulwich Festival, and Arts Council England funded project Conway Actants at Conway Hall, with sculptor Deborah Gardner, 2015-16. She has made a space shift from painting to ceramics, recognised with selection by Alison Wilding for the Creekside Open 2017. Recent shows include ING Discerning Eye 2017; Cosmic Perspectives, Lumen Group Open, Bermondsey; and More in Common at APT Gallery. She is working within a new movement and context of contemporary ceramics, including Votive, with the Clayworkers Union for the Thames Festival, Space Shift at APT Gallery and developing an artists’ collective New Doggerland, launching at Lumen Crypt Gallery in 2019.

www.jane-millar.co.uk
“Daily we gaze at ourselves in mirrors, adjusting clothing and make up. We catch reflections of ourselves in passing during the busyness of our day. We quickly learn to identify with these focused and fleeting images, becoming convinced that they are true representations of ourselves.

Now more than ever we generate more images of ourselves than before, incidentally compiling a vast archive that traces us through the passing days – visual documents frozen in time that capture change growth and context; we see these images as true also.

We quickly develop a visual sense of an external self, be it mediated through mirror or camera, each subtly different yet held as true.

Gaze uses a familiar device, a modified mirror, and invites a contemplation of these selves. The piece reacquaints the viewer with alternative views of themselves. Which is familiar? Which is true? The piece questions how one is seen and sees oneself, and invites viewers to reflect on how they inhabit each passing moment, how these moments are caught, remembered and dwindle – like ghosts suspended and fading with time”.

Output Arts is a partnership between Jonathan Hogg and Andy D’Cruz founded in 2009. They make interactive and participatory audiovisual artworks and experiences.

They engage in a process of collaboration and refinement that brings together traditional and cutting edge artistic and technological techniques. They work with a variety of physical and time based media sometimes researched from a community through sensitive questioning, and combine this with thoughtful and careful use of digital technology.

Through this they create playful and poignant artworks that distil the enormity of an idea such as the experience of loss or the wind into an intimate and absorbing contemplation. They create surprising and accessible artworks that encourage the audience to be active agents in the discovery of stories and experiences that unfold over time.

www.outputarts.com
“Have pity upon me, have pity upon me, O ye my friends; for the hand of God hath touched me”

This new work is based on the 17th century tale of the Ghost of Pressburg (modern day Bratislava in Slovakia). My work has for some time now been concerned with making visual, painted metaphors of the European supernatural, medievalism, and the uncanny, and I have been intending to explore the Ghost of Pressburg for a long time, sifting through its history and its rich imagery.

The Ghost of Pressburg is fascinating because it became a controversial part of official Catholic history, exposing the ruptures in society between Catholic and Protestant, German and Slovak, city and village. Eva, a maid working in the Bratislava palace of a Hungarian aristocrat, began to be harassed by the ghost of the dead German mayor of the city. His attacks grew more intense, visions of hell ensued, and he insisted he would stop if she used his hidden (blood) money to raise a Pieta sculpture in his memory. Eva consulted her Jesuit confessor, which is where the story becomes more bizarre than a mere ghost tale. The Jesuit, along with a bishop and some canons, convened to meet the ghost, with whom they held a disputation. They demanded proof that he was of divine and not demonic intent, and to this day we have marks of his burning hand in the church treasury.

The Pieta was carved, and became an object of veneration. A book was written to record this miracle. But Protestant intellectuals attacked it as humbug, and the controversy subsided only in the 20th century. The tale made Bratislava world-famous for over two centuries, but it has almost vanished in the memories of even the most venerable locals.

The title of the painting is from the Book of Job, which is also the dedicatory inscription in the 17th century volume on the ghost, a pun in relation to the arm of the ghost”.

Miroslav Pomichal is a graduate of Wimbledon School of Art, and is based in the UK and Slovakia. Recent solo shows include Furta Sacra (Bratislava City Gallery 2018), The Picture Book of Ehrenfried of Entenburgh (Griffin Gallery London 2018), Living Like A God (Canal London) as well as participation in Marbella Art Fair, Young Contemporary Talent form the Ingram Collection, Contemporary Slovak Artists (Salone degli Incanti Trieste), Art Vienna (Kun Kelemen Fine Arts), Winter Selection (Flatgallery Bratislava), Mountridge Art Foundation Purchase Prize (Cello Factory London), New Contemporaries (ICA London and Newlyn Art Gallery).

www.miroslavpomichal.com
Brothers Quay

A castle in Lancut, Poland. An ordinary day. But it’s also extraordinary: a mysterious reality hides behind the shell of the everyday. The presence of Jan Potocki can be felt at each step.

Count Jan Potocki (1791-1815), historian, diplomat, eccentric, traveller. He flew a balloon and fought in the Mediterranean with Berber pirates. The author of the Saragossa Manuscript, he committed suicide, his bullet a silver knob from his sugar bowl…

Stephen and Timothy Quay were born near Philadelphia in 1947. They began to take an interest in film and the possibilities of poster animation whilst at Philadelphia College of Art. There, they made their first ‘live action’ shorts and two stop motion animated films. After graduating in 1969, they moved to London and continued their studies at Royal College of Art. In 1979, they made their first prizewinning animated film Nocturnia artificialia. This was soon followed by others. In 1980, they founded Konnick Studios with Keith Griffith. After an intensive and successful period making short animations, Timothy and Stephen Quay began making full-length feature films, using animation techniques.

Their artistic output defies categorization. The fact that their unique style has been imitated by so many others working in film animation is testament to their outstanding work. All of their films are a collection of images, which are quite different from their reception by the viewer. Their entire oeuvre is a magical journey into an enchanted world of the imagination, of history, of images and of pre-Freudian psychology. They have made real that which only previously existed in the form of a symbolic language, in secret encrypted manuscripts, in drawings, in music, perhaps in the art of mathematics, in that which gave form and materiality to memory, to internal psychological states and obsessions.

Inventorium of traces

Direction, script, animation, sound, set: Stephen and Timothy Quay
Music: Krzysztof Penderecki (fragments), Malgorzata Sady

Production Serafinski Studio Warsaw
Produced by Marek Serafinski
Co production Wit Karol Wojtowicz, Lancut Castle Museum, and TVP KULTURA
Co financed by Polish Institute of Film Arts
“The two pictures here are from an ongoing series: Alf, made as an experiment in painting repeatedly from the same photograph of the artist’s brother.

Alf was ‘lost at sea’ and remains stranded in 1942. He died on Tjebia, a tiny island in the South China Sea, surrounded by reefs and treacherous waters. This was one of only two extant pictures of him, sitting by the docks in Falmouth, taken just when he had finished training, smiling, youthful, looking to the future. Through the series, there are multiple repetitions of line and differences in the paint surface creating temporal slippage. Painting Alf over a number of years from the same photograph, meant being immersed in his gaze from long away and far ago. The compulsion to work with this photo eventually resulted in a composite re-imagining of this unknown brother”.

Anne Robinson works with painting, film and sound. Her experimental practice is concerned with the perception and politics of time passing. She holds a practice-led PhD: The Elusive Digital Frame and the Elasticity of Time in Painting, and currently teaches at Middlesex University.

Recent works include Inside Out Blues in Marseilles and Thrashing in the Static, shown at CGP, Objectifs, Singapore, Deptford X and Folkestone. She has presented practice-led research internationally and recent papers appear in Seismograf Journal (2016) and the Journal of Contemporary Painting (2017). Curatorial and collaborative projects include Over Time, Inspiral London and Supernormal festival.

www.annerobinsonartwork.org
Of Unknown Origin is inspired by the tape recordings of Raymond Cass, a hearing-aid specialist from Hull and one of the UK’s foremost researchers into ‘Electronic Voice Phenomenon’ or EVP.

EVP recordings present messages ‘of unknown origin’ heard in radio frequencies and background noise, and possess a distorted, unearthly quality. Many researchers into the EVP believe they are the voices of the dead. Through a series of fragmentary scenes rendered in pencil and watercolour animation we enter into an unsettling territory somewhere between the real and the abstract.

We hear the strange sounds of the EVP, and Cass himself talking about his work. But the film is not ‘about’ Cass, instead it uses his recordings as a route to explore the hidden realms of the unconscious mind. The film mirrors the uncanny, inexplicable nature of the EVP, the mystery and poetry of the recordings, and challenges rational explanations.

Of Unknown Origin is an Animate Projects commission.

Edwin Rostron is an artist based in London. He studied at the Royal College of Art and his work has been shown in exhibitions and film festivals internationally, including Ann Arbor Film Festival, Outcasting: Fourth Wall Festival, and Eyeworks Festival of Experimental Animation. He runs Edge of Frame, a blog and ongoing programme of screening events focusing on experimental animation, and is a tutor at the Royal College of Art.

www.edwinrostron.net
Matt Rowe’s object based practice is focused on vernacular symbols and the language of folklore. He often combines various disciplines - ceramics, model making and textiles to produce sculptural costumes and props that play with notions of regional and local identity.

He uses his costumes and props as a means to create unexpected structures in the landscape that echo with associations of storybook narratives and ancient legends. Rowe’s recent work explores the culture of the Carnivalesque and grotesque as an anti-hegemonic strategy.

Rowe’s Wildmen are modelled on Ghillie suits, a form of camouflage worn by hunters and snipers. Rowe harvests regionally specific and recognisable materials such as net curtains, red velvet interiors, video cassette tape ribbon and faux flower arrangements. These materials are torn and reappropriated into military ghillie suits, providing a satirical outlook on the concept of ‘social camouflage’ as an inherent part of the carnivalesque. Here the threadbare remnants of provincial tastes become intertwined into a series of anthropomorphised land masses, conveying a sense of indigenous folk practices and mysterious phenomena lurking in the routines of daily life.

As the title suggests, an ominous atmosphere pervades Rowe’s Bad Omen from beginning to end. In the first scene, an enigmatic figure covered with some sort of black material stands at the entrance of a cave as fog drifts in. Matt Rowe has frequently presented characters dressed like this one, in dense masses of long, thin strips, modelled on Ghillie suits, a form of camouflage worn by hunters and snipers. In this work, the dark strips are unspooled horror movie videotape. The ‘Omen’ of the title is derived from the well-known 1976-1991 series of horror films, which were among the videotapes used to make the costume.

Bad Omen appears on the surface to be comical parody that intentionally emphasizes a shoestring budget and low production values. At the same time, there is something awe-inspiring and mystical about the glistening of the videotape as it flutters in the wind on the rocky seashore.


www.mattroweportfolio.co.uk
Sparkes is exhibiting a selection of books from her ‘GHost Library’, which is one part of her larger installation ‘The GHost Formula’. The Ghost Formula was commissioned by FACT and Arts Council England, and is an installation and website exploring the ways ghosts are made across various areas of research, including psychology, social sciences, popular culture and the arts.

Sparkes has become a ghost researcher herself by default and a number of publications on ghosts to which she has contributed are included on the library shelves. Visitors to the Ghost Tide exhibition are encouraged to stay a little longer and browse books in the library, giving some context to the exhibition. The library will be located in the entrance area of the gallery turning the space into a ghost antechamber and in this sense to prime the visitor for a ghostly experience.

Sparkes is an artist curator. She leads the visual arts and creative research project GHost, which was initiated with Ricarda Vidal in 2008. As GHost, Sparkes curates an on-going programme of exhibitions, performances and interdisciplinary seminars interrogating the idea of the ghost. GHost events have been supported by Folkestone Biennial, University of the Arts, University of London, FACT, NTMoFA and Arts Council of England. In 2016/17 Sparkes was awarded Arts Council funding for her project to archive Liverpool ghost stories. Sparkes has published chapters on the GHost project and has lectured extensively on this subject.

Sparkes exhibits widely in the UK and internationally. Her work The GHost Formula, 2016, commissioned by FACT (Foundation for Art and Creative Technology) recently toured to NTMoFA (National Taiwan Museum of Fine Arts) as part of the exhibition No Such Thing As Gravity curated by Rob la Frenais. She was the 2015 recipient of the MERU ART SCIENCE Award and together with Ian Thompson is currently undertaking an artist residency at Allenheads Contemporary Arts In Northumberland.

www.sarahsparkes.com
The original installation of ‘The Resonances of Eusapia Palladino’ is reworked here as ‘Eusapia Alone’ for The Ghost Tide.

The child Eusapia Palladino developed an interest in spiritualism while staying with family friends. Her reputation as authentic practitioner was mixed with a tendency to perform tricks at séance evenings. She performed in Naples for scientists researching supernatural phenomena, confounding them with unsettling events.

Further invitations to Europe and the US came from scientists in psychical research. Although no definitive confirmation was written up, the British Medical Journal in 1895 printed the names of a Cambridge group as being taken in by what psychical researcher Harry Price described as childish tricks. Despite the acknowledgement of habitual cheating, Palladino still managed to present inexplicable phenomena at her events.

The resonances of the work’s original title references the phenomena produced by Palladino. Considered alone, materials used in the installation have already lived another life and here perform as an assemblage, temporarily and temporally proposing an uncanny sculptural form as if washed up by the tide, only to be taken away again at the ebb. The found and second-hand materials evidence traces of a previous life left behind and animated by illumination.

Charlotte Squire is a visual artist based in London and the SW. She makes site specific installations using a process of collecting, selecting and reusing mundane objects and materials. Squire is particularly interested in the poetry of the ordinary object and its syntax.

She has shown in nationally and internationally and has a permanent installation ‘La-di-dah on 4th’ in a listed market arcade in London. She was awarded special gallery prize at Arte Laguna, Venice, and showed The Visitors at Diana Lowenstein Fine Art, Miami. She received Arts Council England funding for the installation Pleonasmos in the baroque church of St Pauls, Deptford. She took part in the touring exhibition Material Actions (Plymouth/Exeter/Bristol/Bath). Charlotte Squire is director at Fluxmetal and is currently developing a curatorial project in Plymouth.

www.charsquire.co.uk
“My practice consists of sculpturally-led responses to tidal spaces and the intersection of land and sea. I have been devising expeditions for myself around Thanet, a former island, to find elusive locations within a landscape which is now highly urbanised, yet has hosted a multiplicity of histories and mythologies. My expeditions have included seeking out foreshore spaces which fleetingly reveal ancient landing sites before being submerged again; trying to find traces of an eroded and buried ridgeway formed in legend by the tracks of a saint’s pet deer; and attempting to locate medieval earthworks marking the liminal space between land and sea, where the soil was considered poisonous to snakes.

The sculptures exhibited utilise materials and finds from these locations, and are placed in structures inspired by both antique beacons, and by contemporary agricultural signage. Cursus Cerve alludes to the imagined bones/bone artefacts of both the deer and pre-Christian settlers connected to the ridgeway. Sweep holds ceremonial palm brushes for ritually uncovering the original route. Ensign (Thanatos) holds sea coal, a snake, and a flint hand axe, as a reminder of links with Doggerland, and an attempt to honour the ghosts of these former inhabitants in a now despoiled landscape’.

Sara Trillo originally trained as a painter and exhibited widely throughout the UK and northern Europe. She has gradually moved towards making more sculptural work inspired by particular and carefully researched locations. This has led to both internal and external installations for diverse galleries and organisations along with recent archive-based commissions for Turner Contemporary/Tate Britain and The Beaney House of Art and Knowledge.

Last year Trillo was selected as an Associate for Open School East in Margate, relishing the opportunity to collaborate on projects with sculptural processes, performance, and sound. This has heavily influenced her approach to making. The most recent work has explored submerged spaces and materials caught in the ebb and flood, and although this has been mostly centred on coastal spaces in East Kent, this year she has undertaken residencies in Cyprus and Germany, investigating specific tidal foreshore sites there. Sara Trillo’s studio is based at Limbo in Margate.

www.saratrillo.co.uk
Yun-Ting Tsai

“The pseudonymous name Wǎng Liǎng has been mentioned in "Zhuāng Zǐ" and "Huái Nán Zǐ". As said in Huái Nán Zǐ, Plankton does not know what to seek while Wǎng Liǎng does not know where to go. There is a dialogue between Wǎng Liǎng and a shadow in "Zhuāng Zǐ". The shadow depends on the entity, and Wǎng Liǎng is the shadow of the shadow.

Wǎng Liǎng in the film Land was born in 1911. His ancestors came to Taipei (Taiwan) from Fùjìàn (China). He built boats, planted vegetables and carried rice in Shezi Island*. During WWII, in the uniform of a Japanese officer**, he returned to Fujian, holding a gun. He asked the Fújìàn family to run away and stay alive to have their own son. Wǎng Liǎng’s granddaughter went back to his land after his death many years later. The old man planting vegetables does not own her grandfather’s land but he invited her into his hut built by a waste container to have tea”.

YunTing Tsai is interested in dance video and film making, exploring personal history and current circumstances. Her works have been presented in Germany, UK, France, Italy, Spain, Portugal, Belgium, Ireland, Sweden, Hungary, Bulgaria, Ukraine, South Africa, Turkey, India, Russia, Brazil, USA, Australia, Shanghai, Beijing, Shanghai, Guangzhou, Taipei, Hong Kong, Macau.

Betwixt and Between was awarded the PEARLS 15, winning film at POOL 15 Internationales Tanzfilmfestival Berlin. YunTing is also the curator of international dance video/film exhibitions, including Intervening Domain, On Site Impromptus, The Privacy as Open as the Day, The Perspective from the Realm of Death. She was selected as a member of the 2013 International Choreographer in Residency at American Dance Festival.

*Shezi Island is a sandbar in Taipei, at the intersection of Keelung and Tamsui River, a community where construction is strictly forbidden after Typhoon Gloria. The locals let the next generation inherit their hope and wait for policy change.

**According to the Treaty of Shimonoseki of 17th of April 1895, Taiwan was ceded to Japan.

www.works.io/yunting-tsai
Kate Walters

“She’s noted for her work in Shetland Bloodstones, a collection of pieces that came about after two periods of time in residence at Sumburgh Head on Shetland. These are not paintings that build form, but vehicles through which we are pulled into formlessness; encounters with the ephemeral rather than the physical, a breath of pigment deposited onto paper that suggests figures and forms without defining their solid presence. Figures float into being, still tethered into the void, their weightless form a hesitant proposition,’ writes Richard Davey on Kate Walters’ work in Shetland Bloodstones.

Shetland is wild, remote, beautiful, and known as a ‘thin’ place, where the veils between worlds are less opaque. I’d gone there to write and to make drawings for my new book, Shetland Notebooks. Nights there are light, so I wrapped my bunk in black fabric. I had a big dream where I saw myself in a disembodied uterus, floating in space. The next day I felt extremely disorientated, and in the days that followed, I tentatively began to work with the images from my dream, and to write about them.

Everything I saw and experienced on Shetland helped with this process. I experienced a profound change in my working practice, and the way I applied materials. All the ghosts of my past (lives) came into my work, and the ghosts or subtle beings I felt around me. I worked with an Arctic tern I’d found, also a lamb’s face on a hillside, with tiny blue eyes still intact. Subtle bodies, archaic sensing antennae, energetic wombs and the slipping into the bodies of other creatures became part of my working field.

Born near London, Kate Walters studied Fine Art in London, Brighton and Falmouth. She is currently based at Trewarveneth Studios in Newlyn, Cornwall. As a young adult she worked on a farm, breeding and training horses, before teaching for a few years. Strong dreams prompted her move west and her life working as an artist full time since 1997.

From 2000-2007 Kate trained in classical shamanism, learning about First Nations’ people’s relationships with Nature, totems and invisible worlds. She learned to work ceremonially and with intense attention. Juried shows include Jerwood Drawing, Royal Academy and Discerning Eye. Solo exhibitions include Newlyn Art Gallery (2012/13), Dean Clough (2016), Millennium, and Arusha Gallery. Her current projects include artist/writer in residence at Tremenheere Sculpture Gardens (with a solo exhibition in 2019); artist/writer in residence on Shetland (2017/ongoing); Shetland Notebooks with exhibition, Arusha Gallery March 2019 and Agora Gallery New York.

www.katewalters.co.uk  www.katewalters.co.uk/blog  @katehorse  katewaltersartist
Patrick White

Something’s Not Right. combines three main aspects: the ghost in the machine, optical forensics, and a contemporary technological error message.

‘Ghost in the machine’ is a phrase coined by Gilbert Ryle to critique the dualism of Rene Descartes, in which there exists a mental universe parallel to the physical, one in which the mind mysteriously interacts with the body but is nevertheless distinct from it.

The optical microscope is a symbol of epistemological precision: looking beyond human-level perception to search for the ‘really real’. As a central technology of forensic evidence, it represents scepticism and explanatory power.

The Gmail error message appears when there is a network error of unknown nature and origin, usually appearing only transiently. The sentence can be thought of as found poetry, expressing a tenet of ghostliness: the identification of a break from a norm, with an inexplicable character.

We know not what it is, only that it is - and if not wrong exactly, at least ‘not right’.

By turning the microscope on the machine to reveal its underlying structure, Something’s Not Right. is a work of literal examination at the dawn of the AI era: a slapstick gesture in response to mysterious tidings.

Patrick White is an artist researching forms of rationale, whether they be his own or those of others, from the small justifications inherent to everyday life to the edifices of systematic human thought, without preference.

His work attempts to unravel these rationales by example. Recent work has explored the wandering of stars from an uninhabitable point of view (Views From Nowhere, 2018); and the link between the self, artificial intelligence and affective labour (Brought In Gobstopper, 2017).

Working with a variety of media, White tries to avoid specialisation, but if asked to express the concerns of his work in a dozen syllables or less, would write ‘my received status as a rational animal.’ He lives and works in Glasgow and London and is currently Teaching Fellow in Fine Art Media at the Slade School of Fine Art, UCL.

www.patrickwhite.eu
Sarah's NOTE - this work will be installed just outside the gallery over the 'drive-in' doorway to the larger space. Hopefully, it will remain there throughout the exhibition.

This work was inspired by the multiple leather shoes recently recovered from the wreck of the HMS London in the Thames Estuary, which have been perfectly preserved in the Thames mud for over 400 years. The shoes still bear the marks of wear and tear of their original owners, powerful and intimate human imprints.

The symbolic shoe and footprint motifs also evoke historic movement of peoples on the Thames waterway and all those that have been lost making perilous journeys by water. The prayer flag emanates healing vibrations to all those ghosts.

Heidi Wigmore’s artistic practice is drawing based: she utilises drawing for its directness, its immediacy and for what she considers to be its ‘transformative’ possibilities. This extends to the illusory potential of large scale installation: billboards, banners, drawing directly on to walls but also drawing intimate images on to small ‘human’ objects e.g. spoon, shoes and gloves. The impulse of much of the work is to challenge, resist and subvert cultural norms of female experience; the imagery is overtly figurative but dislocated.

Wigmore’s large scale banners seek to activate public space. 'The Fashionistas' (2015), a 25m long canvas, made use of ancient and contemporary figures to evoke a personal critique of modern corporatism and its objectification of the female form. Most recently, she translated drawn images into a series of contemporary ‘prayer flags’ and projections on a military structure as a reflection on power and protection, a kind of ‘feminisation' of hostile territory titled Mind Control Tower (2016) for Estuary Festival.

www.heidiwigmore.co.uk
“An audio sculptural work created in direct response to the exhibition setting, its history and the ebb and flow of the tidal water and the things and people brought by it. A ‘spirit trumpet’ of sorts, metaphorically rising and floating around the room emitting ‘spirit voices’. As the machine performs its ‘trumpet séance’ voices are summoned telling stories of what is, what was and what has never been.

Wikipedia defines data as ‘any sequence of one or more symbols given meaning by a specific act of interpretation’. The piece puts together its ‘séance’ from data created by referencing the times bombs landed in the area around the Thames-Side Gallery on the first day of the Blitz and comparing that to flight data from City Airport at those same times on the same day this year. The name refers to the map reference of the area.

Data is collected from sources relating to the river and what has passed by, what has been collected and what has been lost. From this jumble of numbers, a piece of bespoke software generates a strange almost language. Passing this through automatic transcription software yields unexpected results as the artificial intelligence interprets what is being spoken. Here we see the ‘Ghost in the machine’ giving a voice to ghosts of the surrounding area through a technological séance conducted by an artificial intelligence, the outcome of which is a rich, almost dadaist poetry”.

Willis is particularly interested in creating conflict between what enters the machine and what leaves it. He manipulates data to create ambiguities within the certainties of the digital realm, breeding uncertainty from the usually reassuring definite of binary data and letting repetition and replication take form as a rhythm from the space in-between the known and unknown.

www.nealewillis.com
Mary Yacoob has made a series of drawings inspired by Woolwich Foot Tunnel, which features in many websites listing London’s top haunted sites.

People report feeling uneasy or convey a sense that someone is following them. What is it about these underground marginal spaces that makes them so uncanny? Are these stories unconscious memories of folklore or somehow embedded into the site’s very substance? Or are they a coping mechanism for our fears about being alone, our paranoia about encountering strangers in enclosed spaces?

The website Portals of London reported that workers on the much delayed Woolwich foot tunnel refurbishment experienced time anomalies and were repeatedly transported across the tunnel instantaneously. Should we recognise that we cannot rationalise all experiences? Or should we appreciate these accounts as supernatural stories that explore our subjective experiences of time, or that help us to imagine future scientific possibilities?

Mary Yacoob’s three drawings are based on photographs she has taken in the Woolwich foot tunnel from the same viewpoint using different time settings on her camera which expose vastly different spatial and temporal aspects of the site. Yacoob was interested in the Tunnel’s haunted history, and wondered if this might be transmitted via her photographic images and into her final drawings, developed from these. She applies layers of lines, geometries of shadows and colour to explore the atmospheric bands of light travelling through the perspectival space.

Mary Yacoob appropriates visual languages from architectural plans, maps, geological and engineering diagrams, alphabets and musical notation. Of interest to the artist is how enlarging a diagram, drawing it and taking it out of context can create visual connections, transforming a functional aid into something mysterious, architectural, spatial or monumental. The hand-made gesture, intricacy, repetition, rhythm, and systems employing order and chance, are all key aspects of her work.

Mary Yacoob studied at Central Saint Martins College of Art and Design and Cass School of Fine Art, London Metropolitan University. Solo shows include Centre for Recent Drawing, the Anzac Centre, Seven Seven Gallery and Westland Place Gallery. Group shows include PayneShurvell, Guest Projects, Saturation Point, Dark Matter, Galerie8 and OVADA. Residencies include the AA2A residency at Camberwell College of Art (Printmaking Dept).

www.mary-yacoob.com
The series of works entitled *Muse* inspired by Plato’s quote, ‘The sun’s body is seen by everyone, its soul by no one’. The artist attempts to reflect the sun with a mirror in the scope of the camera: her attempt to materialize the light by reflection asserts a metaphor of being and nonexistence. Her movement displays as several ghosts like figures in the desert proliferate and zoom out, getting further from the camera while she carries a 50x50 cm mirror. She reflects the light in various distances until a tiny star-like light becomes visible. The function is remarkable as it is done by intention: a tiny reflection leads to reflexion and creates various layers of meanings.

The interdependence of sublime landscape and life metaphor is profound; yet documenting this fragile interconnection is a challenging endeavour. Neda Zarfsaz’s art showcases the essence of these intricate affinities without representing that in material, but in ephemeralities that are mostly captured through photography, video, and Installation. Her concepts loop together with the end and beginning of life manoeuvres; it is a journey that goes from specific to general, and vice versa. Zarfsaz’s work alternates between abstraction and repetition and often takes landscape as a point of departure. Zarfsaz’s projects display conventional aesthetic to make the audience look and look again, to think and think again.

“Time flies, so I slow down some excerpts to look deep and closer. Life is a loop, however, we miss when it looped the scenery, so I keep repeating it to catch the moment”.

Neda Zarfsaz holds an MFA in Fine Arts from Valand Academy of Fine Arts in Gothenburg University, Sweden 2011. She has been awarded residencies in London and Azerbaijan. She has more than five solo and two-person shows in her artistic resume and had more than 30 group exhibitions all over the world.

www.nedazarfsaz.wordpress.com