

The Woon Foundation Painting and Sculpture Art Prize 2014

Foreword

Welcome to the 2nd annual Woon Foundation Painting and Sculpture Art Prize at Northumbria University. We are once again delighted to be hosting this unique and prestigious award which has been made possible by the generosity of Northumbria University Alumnus and keen art collector Mr Wee Teng Woon.

Each year Mr Woon funds prizes worth £40,000 at his alma mater in honour of his family. The first prize, the Woon Tai Jee Art Fellowship is awarded as a £20,000 bursary which will be used to fund the cost of a Fellowship at the BxNU Institute of Contemporary Art at BALTIC 39 in Newcastle. The Institute is the result of a collaborative partnership between BALTIC Centre for Contemporary Art and Northumbria University. The winner will have access to dedicated studio space in BALTIC 39 and a high-profile and experienced mentor. Mr Woon is also offering other major prizes – the Lim Ai Fang Art Prize worth £9,000 and the Cheong Kam Hee Art Prize worth £6,000. There is also a consolation prize fund of £5,000 which can also be awarded at the discretion of the judging panel.

Mr Woon is a Northumbria University Law graduate who mainly lives in Singapore but has maintained strong links with the North East and still has a home in County Durham. He has generously offered this award in order to recognise new talent while also enhancing the standing of the North East within the arts world. The award is a unique and fantastic opportunity for a final year student of fine art in the UK and is aimed toward emerging artists

in supporting their practice, career and early professional development.

The winner of the inaugural Woon Foundation Painting and Sculpture Art Prize was Holly Hendry and as we approach the end of her Fellowship she credits the Woon Art Prize for providing her with a unique opportunity and platform to develop her practice. Since winning the prestigious award and studio space in BALTIC 39, Holly has exhibited work in Northumbria's Gallery North, as part of the Woon Prize exhibition, and will present her solo show there in September. Her work has also been displayed at The Royal Standard in Liverpool, The Bank Gallery in Whitechapel, London, and the BALTIC 39 open studios event. She has exhibited in Sharjah, United Arab Emirates with work commissioned by the Sharjah Art Foundation. Holly was also included in The Catlin Guide 2014 – an annual publication that highlights the talents of just 40 graduating UK artists and has recently been accepted onto the Master of Fine Art programme at the Royal College of Art.

Northumbria University are proud to host the prize each year and we would like to thank Mr Woon and his family for their generous contribution to supporting emerging art talent and providing a tremendous boost to the arts scene in the North East, promoting the region's standing in the arts world as well as providing the winner with an unrivalled opportunity to work in a community of academics and artists at the BxNU Institute of Contemporary Art.

We would also like to thank our judging panel, Chaired by Professor Christine Borland and

Judges Judith King, Lisa Le Feuvre and Francis McKee for their time, effort and expertise in selecting the short-listed artists and award winners.

The final exhibition is hosted by Gallery North and has been supported enormously by the Gallery Technical Manager Jean Brown and Professor Chris Dorsett and Charles Danby whose installation and curatorship expertise have been vital in bringing the Woon Foundation painting and Sculpture Art Prize to Gallery North at Northumbria University.

We hope that you enjoy the exhibition of work produced by these talented emerging artists and join us in wishing them every success in their future.

The Woon Foundation Painting and Sculpture Art Prize Team Northumbria University

The Artists

Ana Chumillas (Central St Martins)

Anna Hughes (Dundee School of Art)

Catherine Ross (Gray's School of Art, Robert Gordon University, Aberdeen)

Eleni Odysseos (University of Leeds)

Emilie Atkinson (Slade School of Art)

Emily Motto (Ruskin School of Art, Oxford University)

Helen McCartney (University of Sunderland)

Lisa Evans (Coleg Sir Gar, School of Creative Arts)

Ramona Zoladek (Anglia Ruskin, Cambridge University)

Sam Baker (Kingston University)

The Judging Panel

Professor Christine Borland – Chair of Judging Panel

As chair of the panel Professor Christine Borland is an artist with a global reputation for collaborative, interdisciplinary practice-led research involving science and medicine. A former Turner Prize nominee, her work explores the ethics of art, medicine and science from both a contemporary and historical perspective.

Christine has extensive experience building innovative partnerships. She has collaborated with the Medical Research Council's Social and Public Health Sciences Unit, Medical Humanities, School of Medicine, University of Glasgow and the Peninsula Medical School in Cornwall. Christine's work has been shown internationally in numerous museums and large-scale exhibitions including the Centre for Contemporary Art of South Australia, Kunstverein Munich, Germany, the Fabric Workshop & Museum, Philadelphia, ICA London and at the Lyon Biennial, Manifesta 2, Venice Biennale and Münster Skulpturen Projekte 3.

Judith King - Judge Artistic Director at Arts & Heritage

Independent contemporary art curator and advisor, initiating and managing contemporary art projects usually within a heritage, museum or site-specific location.

Judith King is an independent curator of contemporary art with extensive experience of commissioning contemporary work for site specific commissions, usually within an historic context. Judith worked with English Heritage from 1995-2012, delivering a series of high profile arts, architecture, performance and design projects at Belsay Hall and Gardens in Northumberland and developing and managing the Berwick Gymnasium Gallery and Fellowship programme, part of the historic seventeenth century Berwick Barracks in Berwick upon Tweed.

Judith King was awarded an Arts Council England's fellowship in 2006 and completed a three-year programme of research focussing on how heritage, museum and non-arts organisations engage with the contemporary arts. The Fellowship led to the formation of Arts & Heritage, an agency specialising in this area of which she is Artistic Director with Timandra Nichols as Development Director.

Lisa Le Feuvre - Judge Head of Sculpture Studies at the Henry Moore Institute

Lisa Le Feuvre was appointed as Head of Sculpture Studies at the Henry Moore Institute, a centre for the study of sculpture in Great Britain, in Autumn 2010. Prior to this, she was co-curator, with Tom Morton, of British Art Show 7: In the Days of the Comet in 2010, a five-yearly exhibition of

art being made in Britain. Between 2004 and 2010 she taught on the postgraduate curatorial programme in the Department of Art at Goldsmiths, University of London, and between 2005 and 2009 she directed the contemporary art programme at the National Maritime Museum, London commissioning works by Dan Holdsworth, Lawrence Weiner, Esther Shalev-Gerz, Simon Patterson, Renée Green and Jeremy Millar. Le Feuvre regularly contributes to journals, publications and exhibition catalogues, including the 2010 edited publication Failure published by Whitechapel Art Gallery/MIT Press.

Francis McKee – Judge Director: Centre for Contemporary Arts, Glasgow

From 2005 - 2008 he was director of Glasgow International, and since 2006 he has been at the Centre for Contemporary Arts, Glasgow. He is a lecturer and research fellow at Glasgow School of Art, working on the development of open source ideologies. He curated the Scottish participation at the Venice Biennale with Kay Pallister in 2003.

Francis McKee has written extensively on the work of artists linked to Glasgow such as Ross Sinclair, Douglas Gordon, Simon Starling and other international artists including Matthew Barney, Pipilotti Rist, Willie Doherty, Joao Penalva, Abraham Cruzvillegas and co-published books on the Icelandic Love Corporation and Salla Tykkä in collaboration with NIFCA (Nordic Institute for Contemporary Art). Francis McKee worked previously as an historian of medicine for the Wellcome Trust.

Ana Gold

Our curatorial subconscious does funny things. It leaves the teacups in a conversation on the side of the sink; it creates mountains of pillows where before there was only carpet; it casually makes ghosts of the furniture on laundry days... These moments of rest amongst our objects (moments of relaxation in us), they are what make a home intriguing and inviting, they are subtle gestures of casualness. They are, what I like to call, 'Natural Compositions'.

This year I have been capturing these moments in my friends' homes. It is a very intimate situation to be trusted in someone else's space, surrounded by someone else's things, and actively looking for something. It is, perhaps, a very opportunistic acceptance of someone's generosity. For me, the photographs are accompanied by stories, situations, an understanding of the person and, of course, the knowledge of what is outside of the frame. One of the first houses I photographed was 64, Eva, Chloe, Hannah and Hannah's, a flat in which I was practically living two years prior. A small, familiar home with memories of Shakira and bread and brie – and endless hours drinking tea. Never have I had so much tea, or witnessed such a consumption of cigarettes, as in that house. And so, for me, the photograph of the coffee mug and cigarettes is an all-encompassing image of their home.

However, I hope that you lose yourselves in the images, that you fill the image with your memories and relations to create a sort of cognitive collage; I hope that they give you an opportunity to imagine a life outside of your own. One which is recognisable in the brand of a toothpaste, the shape of a mug or a familiar piece of IKEA furniture; but ultimately, a life that is utterly strange. This is why I predominantly shoot analogue in black and white. It allows us to focus on the form and the relationships of the objects, it subtly alludes to colours in its grey scale – and thus I hope it will be eternally elegant in its colour matching. In the same way that Ingrid Bergman would wear red lipstick in a black and white film to accentuate the shape and depth of her lips. But, what for me is truly magic is developing the photographs afterwards, and finding that the oil and mayonnaise just happened to sit perfectly backlit, whilst still retaining a mostly dark background, and that the shadows and the pen on the table just happen to share a wonderful angle between them...

However, these images are more than just photographs, they form part of installations and publications – through which I aim to return the generosity. Creating physical, visual spaces in which you can dwell and play and imagine. So much of the time photography is given a traditional place on a wall, or in a book – but this method automatically gives it a status and weighs it down with prejudices far from the image itself. You register the image as a photograph, instead of viewing it as an image in its own right. I would like to take away the 'object' from my image and, instead, return to it a relationship to its current surroundings, a relationship to its content, and a presence that is reliant on the [sculptural] object as a whole.

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The structures are abstract representations of the blue-prints of the homes – alluding to the heights of door frames, kitchen counters, washbasins... and directly related to the one-to-one printed photographs which hang from them. They are spaces for you, the viewer, the participant, to take advantage of.

I have a very distinct memory from a summer back home in Spain. I was a young child and was walking through the streets of the city centre with my parents. All of the resident's doors and windows were open, and the sounds of some football match reigned, flashes of light could be seen through the mosquito-net type curtains and the smell of cooking hung heavy in the air. It was inviting and trusting, and what I hope my work can accomplish.

'no dreamer ever remains indifferent for long to a picture of a house'

Gaston Bachelard, in the "Poetics of Space"



38, Andrea, Violeta, Persa, Aurel, Pedro, Kostia and Lefteris



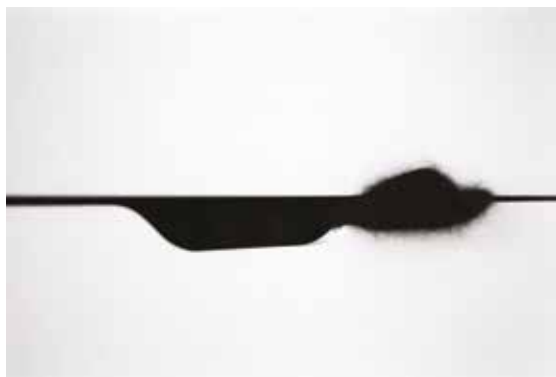
64, Eva, Chloe, Hannah and Hannah



38, Andrea, Violeta, Persa, Aurel, Pedro, Kostia and Lefteris



38, Andrea, Violeta, Persa, Aurel, Pedro, Kostia and Lefteris



14, Angus, Luis, Sophia, Kat and Pia



14, Angus, Luis, Sophia, Kat and Pia (Installation)



14, Angus, Luis, Sophia, Kat and Pia (Installation)



254, Emilie, Sara, Sara, Daniel and Laura

Anna Hughes

The subject of my practice focuses on repetitive, inner narratives and the discomfort they can breed. It is my belief that these narratives become more audible at different points in life: often during times of struggle or uncertainty. During the periods of these narratives, everyday tasks can often seem like repetitive, meaningless motions with little importance or significance. My work aims to explore the pattern of these self-questioning narratives alongside and in contrast to what can sometimes seem like mundane, practical aspects of everyday life. Although these pieces are created as a result of my own personal interactions, I aim to depict these situations objectively as a means by which to communicate shared and familiar experiences with others. The intention of my work is to engage the viewer in a cycle of prompted narratives about the focuses of life and our struggles throughout it.

My work is a culmination of painting, sound, stop-motion animation of a physical character and performance. Although my clips of film are put together digitally, it's an important aspect that the overall effect retains a strong tactile quality. This quality is essentially what links the existence of the individual and the cycles to the world they must exist in.



A fraction is always deaf



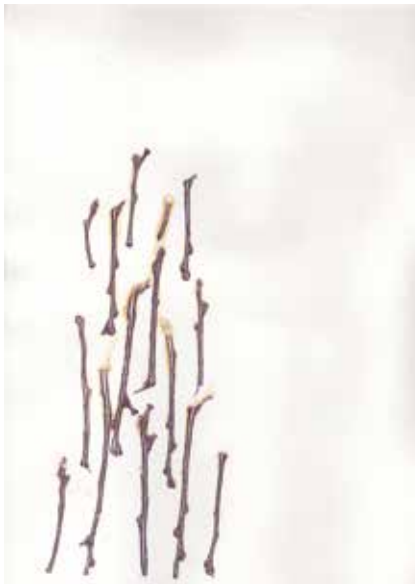
Endless Cycle



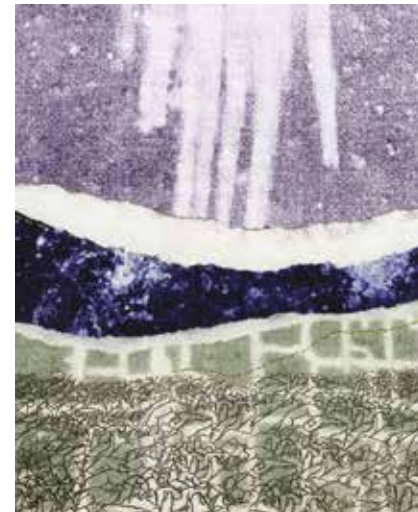
Nothing stays in the same state



What can be hidden and what need to be fixed



What's Habit and what's Response



You can't be rid of those thoughts

Catherine Ross

I started making this body of work about my early childhood in Yellowknife, Northern Canada, towards the end of my third year of art school. My father was working there as an areological observer and was part of the weather services. I only lived in Yellowknife until I was three years old, so there were just a few things that I remember about living there.

The handful of photos passed on to me by my parents probably make up a huge part of my mental impression of what Canada was like. Viewing these photographs, as I have done on so many occasions, and relating everything about them with 'Canada' affected my outlook on the reality of my time there and in fact the place itself.

My family used to make large coloured ice blocks with food colouring and water in milk cartons, which my sisters and I would leave outside in the freezing winter night. In the morning, we would chip off the brittle plastic to leave bright pink, blue or yellow bricks that we would make into igloos. It was from memories like this one that I constructed my first models. I have, perhaps subconsciously, adopted a palette throughout the work which was similar to that of these artificial, colour-drenched appearance of the old photographs.

I found that the photographs provided me with a lot of the raw material from which to construct more models, such as of the weather stations and hot air balloons. These then acted as a conduit into the making of the paintings.

Some of the ideas in the paintings were informed by a recent visit to the Orkney Islands. Since going there, the idea of existence in remote space and solitude within wilderness has taken on a greater significance. I have mixed my own false or idealised impressions with my recent experiences of Orkney and, in a way, I have grown and developed my idea of 'North'.

Making the models has become a significant process, which I value highly in my studio process. I approach and use it in the same way that I draw. I think that there is importantly a toy-like quality that the objects have, and this perhaps connects them to the act of play. There is one particular model of a boat, which I made when thinking about how as a child, I wished to venture out into the wilderness. This model has a relationship with several of the paintings.

I have since felt that this work is also about 'wishing ourselves away'. I have almost instinctively felt the need to go back to Canada, and have often imagined what it is like to be there. Perhaps I have made this work in an attempt to somehow encounter it. However, in the process, I have discovered another place.



For the Washing or the Waves?



Found Land



Hat Overboard



Hut



It Snowed In My Garden



Salt Land



Snow Hole



Tides

Eleni Odysseos

In an image-laden world we experience visions and visual metaphors differently every time we see something, even when it appears to be the same thing again, as we project our own perceptions onto the object of experience and that object shifts between contexts. My paintings explore architecture and the built environment, less in terms of how they are engineered or put to use and more in terms of how we constantly re-make images of the built world every time we look at spaces differently. Based on fragments of photographs that recompose actual scenarios when mixed together, my paintings exaggerate these newly combined spaces and explore what might happen in them. These are spaces that could never actually exist – they are hybrid spaces based on a collage of impressions. That slight remove from the actual world allows me to experiment with the material specificities of paint just as much as to experiment with formal issues of composition. The plasticity and vibrancy of the colourful geometric shapes that I overlay on the supposedly two-dimensional surface of the canvas are heavily influenced by the virtual worlds of networked computers. I sometimes project three-dimensional animations onto the canvas, penetrating the picture plane, animating the stillness of its picture. In those works, the medium-specific qualities of the painting take a backseat as the projected animations and the painted surface feed off each other, playfully questioning our preconceived notions of what is real and what is not.

Furthermore, these paintings may be seen as landscapes – the interior landscapes of limitless virtual space or the exterior landscapes of networked cities. With the digital world embedded in our daily physical experience of cities, being an artist in a city means constantly relating to technology. My paintings explore how the physical world, and objects like paintings made to represent it, can exist as surrogate phenomena for the digitally immaterial. This process of physicalising the digital seems back-to-front to me, but for that same reason I find it thought provoking. The collaging I do responds to the 'cut and paste' gestures common to our digital age. The process of adding and subtracting layers of colour translates just such practices of re-using as if they were practices of re-seeing, in the sense of seeing again the multiple, simultaneous and hectic visions of layered spaces we have everyday in a city.

The content and movement of my three-dimensional animations takes time to develop. The concept and looping format of the gif is what I try to extend through the abstract forms I draw and move on the computer. They are gifs featuring forms from an irrational and illogical alternative reality, which are translated back into the physical world as stand-alone screen-based works or through their being projected on to the paintings. Each animation loops every three seconds and has been designed using Cinema 4D Studio. I compose them by overlaying shapes and patterns translated from the physical world into the virtual one, including online images of the sky, the pattern of pavement stones or the colour of wood. Mirroring the movement of visions performed by my paintings, my animations translate the actual world into the virtual world. The painting in this exhibition is one example of these back-and-forth borrowings and re-visions.

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Alien Eights Behind the Curtain



Breathing Helix



Bubble Gum, Still from Animation



Cadinic Yellow with Eggs



Spinning Torus



Cutting Mat



Sphere Dipping in The Pool, Still from Projected Animation

Emilie Atkinson

My art practice is concerned with the exploration of the realities of presence within society, particularly in relation to the questions of female representation and the nature of contemporary desire. My work seeks to consider society's normalization of sex and desire, and the impossible search for authenticity that stems from this. That is, how being an authentic self-creator has become our culture's fundamental fantasy.

In my work I take culturally loaded objects, objects whose representations supersede their actuality. Sculptures stem from recognizing the techniques and manipulations inherent to lens based media and their power as ambition and motivation triggers- disclosing allegories. Simple gestures and interventions force them to expose truer versions of themselves. Taking our stock image and symbol I warp it, creating a sculpture that is both a new diagram and an absurd illusion. Through employing black humour and fetishizing the common place, my work aims to challenge preconceived contemporary attitudes to sex, desire, violence, alongside the foreign and exotic. These interests are strongly tied to my curiosity in what it means to be a feminist today.



Boa detail



Boa



Lummox Fish



In Savasana



Mahimahi



Sheet



zigzag palm

Emily Motto

I make playful sculptures that perform and evolve throughout, and beyond, my creation – especially in terms of their shape, and the physicality of the unstable materials that I build them from.

When creating parasites I was inspired by how the materials I made and used fed off each other's properties; the net, dough and string of my recent sculpture series structurally supporting each other, and these responses creating new, and often quite fragile, forms.

My work usually begins by fiddling with materials - handmade, domestic, and convenient - and playing with their properties to explore what forms can be created. This element of play is echoed in the curation of my sculptures, in environments that you can explore around and inside.

Working with recipes of dough, I have been excited by how my sculptures change and adapt; playdough crystallizing in reaction with the surrounding environment, yeast reactions expanding bread dough into novel forms, and weight distorting underlying structures; and I enjoy delegating these elements of the making process to the properties of the materials I make and choose.

These sculptural forms behave like figures; sensual, tactile, fragile, unstable and transient.

In my most recent experiments in Moira's lounge I have been creating digital-like moiré patterns using the analogue sensual materials I work with. I have been excited to explore the physicality of figurative forms in relation to their flat representation in virtual digital images; using of print outs of images of people found posted on facebook, amongst environments of other structures I build, to compete as figurative objects.

I am inspired by appearances and compositions of human figures. I am curious of how much space my body seems to consume and fill, and how much control I have over it. I am fascinated by contemporary conceptions and ideals of the human body, and perceptions of its image.

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Moira's lounge



The lounge (on set)



My cell's reach



Extruded form with heavy head



Parasite



Teethy tower



Two squatters



Airheads

Helen McCartney

The subject matter for my artworks is the fictional world which I have imagined in great detail, but the process which I employ in the studio is one of losing control of my ideas and allowing the potential of the media with which I am working to alter the dynamic. I also create artworks for which I relinquish authorship and place in the stead of my own ego the personality of some of my imagined creatures. By working across a variety of mediums such as paint, sculpture and animation it is possible to reinterpret an idea in different circumstances and conditions, allowing each new instance of imagining to present new possibilities. Through a process of relinquishing control in the art studio one allows the strange and enigmatic to arise. The colour and shape of the accidental mark or motion allows its physicality to communicate parts of the artist's subconscious mind. The artist dares to expose themselves to the world in this sensational way, not to be scrutinised or analysed, rather to communicate a level of emotion which the viewer has not yet given themselves license to feel.

With grave seriousness or a kind satire, a story can hold a mirror up to the individual or the collective and allow them a mental space to evaluate the things they believe. I have found that this mental contortion is more often a need to experience emotions than to analyse complicated yet superficial reasons. In my fictional worlds the temper of the primal and a tender consciousness are finding a balance. The landscape extends into an infinity of colour, the creatures twist and change and experience a life of growth, decay and immortality. It is only in the imagination that these characters can achieve a level of autonomy sufficient to express themselves.

It is important that the creatures in this world have desires and drama and feel complex emotions in a way which makes them poignant and tangible. I allow them to create their own artworks, influencing the shape of their existence and establishing a rich cultural heritage. Giving them the freedom to move amongst the limitless expanse of the imagination allows their magic to demonstrate the consequences of human desire and limitation. A surreal narrative dares the viewer to swim into the depths of their own discord. The viewer must see something about themselves as it appears reflected in the still waters of each rendered image. Often the reality of human experience is profound pain and suffering.

I spent my childhood escaping into fictional worlds in books and video games, places I came to know more intimately than the real world. We travelled little, and I experienced other cultures only through the glass in museums; my particular fascination with artefacts, poetry and ancient storytelling led me to mature research on the subject of human culture. I focus now upon the extent to which human cultures are the subjective constructions we inhabit in our collective consciousness. A theory of the nature of nationality, the state, the economy etc., here the boundary between the real and imaginary seems solid but it is no more than a lucidly rendered dream binding us all together through beliefs and values. The fictional landscape is a stage for the story of values as you would usually find them in a myth, legend or fairy tale.

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My instinct is to roam these imagined places and to have the world of Mamusalem grow into a shape which echoes my impression of reality; it is a reflection of my experience of freedom of expression. Creative and intellectual independence lead us to question ourselves and our society, out of this doubt an imperative to change emerges. Inherent within the process of change is the ability to lose control, an intimidating and difficult process where one must move outside of something which is safe and reliable or seems to work. It is a testament to the context in which I live that I am able to question the world around me, and this in itself liberates an artist because it allows us to let go of everything which we have learnt and which constrains us; it gives us license to lose control.



Gone Fishing



Conversation in a Swamp



A Friend for Flamembé



Flamembé



Immortal Creature



Olligore Returns to His Body

Lisa Evans

Lisa Evans is a fine art sculptor based in South – West Wales, graduating from the School of Creative Arts in Carmarthen in June 2014 with a BA Honours in Fine Art Sculpture. Her work is primarily sculptural and works with a diverse range of materials, mainly incorporating concrete and organic elements.

My practice is a close analysis of British crime and more specifically of 'the serial killer' and the emotional impact within our past and present society. This reflection upon the horror of murder is a process of discovery through extensive research and detailed analysis which I have then distilled into 'visual essences'.

My practice is a close analysis of British crime and the role of serial killers within our past and present society. This reflection upon crimes is a process of discovery through the unearthing of details that I have then to distil into 'visual essences'. An element of fragility and the existence of life and death are captured through my work and I aim to engage and confront the viewer.

Interaction and fluidity are important factors when making my work. The conceptual development of my practice is engaged by capturing a memorable moment of time within a sculptural context.

As a fine art sculptor the making of my work is experimental. An open approach to the exploration of materials allows me to investigate industrial processes and properties and then to juxtapose these against organic elements. I'm curious to explore the relationship between growing and decaying matter and set this against sterile clinical equipment.



Collection 2012 Mixed Media



Untitled I & II 2013 concrete and bone



An Element of Discomfort 2013 cement fondue i



An Element of Discomfort 2013 cement fondue ii



Myra 2013 A2 digital print



Specimen 2014 glass jar, soil, bone, grass, steel



Presence of life - Existence of death 2014



Presence of life - Existence of death 2014

Ramona Zoladek

My practice explores the relationships between nature, objects and architecture. It revolves around ideas of growth and ruin and the history exposed by these objects and architectural units as they interact with nature. The objects and buildings, as a result, lose their function and therefore change their meaning. The tension between solid building materials and organic matters is obvious and naïve but at the same time exciting. I pay particular attention to those prominent features of the landscape which are supposed to be familiar but are not easily recognisable. Once constructed for the purpose of habitation, they are now abandoned places, overgrown by nature; crumbling, decaying, becoming part of the landscape.

Time, process and material are particularly important aspects of my work. Each piece I construct demands structured planning and a dedicated set up of its individual environment. However, even though I try to control this, there is always an element of unpredictability that emerges. The pieces I construct often appear vulnerable, as through they are about to collapse or fall apart.

Using the traditional sculptural process of casting, I repetitively re-make the traditional form of the plinth, which is then placed into a gallery space. Using plaster and seeds, I cast these plinths, then attempt to 'destroy' these forms and materials associated with traditional sculpture by spraying them with paint and plaster, allowing the seeds to expand and grow through the sides of the sculpture.

I often create my pieces from a reflection on the different architectural forms found in a place. The narratives surrounding these places are not obviously reflected in the new work, rather they are suggested by symbolic elements that are translated from one to the other.

One of my recent works (Un)Familiar Landscape, was installed in a large, two-roomed, greenhouse. Using soil, flour, beetroot powdered soup, potatoes and seeds, I created a landscape within this confined space that encompassed both familiar and unfamiliar materials and processes. The visitors to this space were able to walk on flour in one room, leaving footsteps on the black soil in the next room. A lack of fresh air contributed to the fast growing of the seeds and the decaying of food substances, and condensation dripped onto plaster creating new forms. Once again, the traditional form of the plinth was invoked in this environment, and destroyed with the application of plaster. The smells and sounds of the work, that constantly change and have a short life span, are unfamiliar and yet familiar at the same time, serving to play with our senses and evoking possible lost feelings.

The latest, two part installation, 1,728 km, one floor up, combines two different places; uninhabited buildings in Poland with a gallery/studio space in Cambridge, reflecting my own personal experiences of the two countries. The buildings in Poland were abandoned mid construction, and were subsequently taken over by nature, decaying the materials before

the buildings could be completed. In these ruined locations, I reconstructed the actions of a studio space, splashing plaster on the surrounding walls, vanishing traces of their history. In the gallery space in Cambridge, using plaster and seeds, I re-created imitations of the walls of the Polish ruin, again using traditional casting methods. The resulting installation of semi-collapsed walls only hints at the original intention of a habitable building in Poland. For the time being, I am continuing to produce work that further explores architectural forms, the use of organic and inorganic materials, and the interrelationship between these two differing spaces.



1,728 km, one floor up (I)



1,728 km, one floor up (II)



Cube 1



Growing unit



(Un) Familiar landscape



Potato plinth



Pressure



Sprouting potato from (Un) Familiar landscape



1,728 km, one floor up (II)

Sam Baker

Sculptural practice is about testing the possibilities of an object. In my work I experiment by dissecting and reinventing the real world to create forms that push, question and play with the potential of a material.

By reinvigorating objects with a new status, it is possible to test what a materials function is and perhaps more excitingly, transform the way in which it exists in the constructed world.

As well as considering materiality, I am also questioning how a form relates to a space. Some of my Sculptures have the ability to transport us to another realm, whilst others are content with manipulating the space in which these objects are built. I feel that by considering the poetics of space, my practical processes are transferrable from the studio to operating in the built world, rich in familiarity and perpetual experience. I believe that Sculpture can be a form of material research and development for the workable objects in society.

My recent work exists somewhere between the real and the imagined. I create seemingly impossible spaces where the ideologies of private and public overlap ensuing an unconventional and thought provoking viewer experience rich in phenomenology. By questioning social contexts and the unwritten rules that determine how we interact in a space as well as with each other, I am constructing familiar environments that are laced with narratives that can become places of nostalgia or melancholy. Individual experiences help to shape the work and allow it to exist.

Throughout my work I consider my own position and question my role as an Artist. I see a job as futile, but gain great enjoyment through artistic labour. At times my work exposes me as a showman, a salesman and even a collector of materials, but all these can stimulate other ideas, concepts and structures. They create new ways of thinking about my practice.

"Terrace" has been built specifically for the Woon Art Prize exhibition in Gallery North. Due to the cultural shift from London to Newcastle I needed to construct a work that responded to my experience of a new city. I was intrigued by Newcastle's rich industrial past of ship building and coal mining and wanted to reference the great misery and fortune that stigmatised these two industries. Exploited workers, purpose built housing and a sense of uncertainty for people who occupied the precarious transitional spaces of post-industrial change. I recently found some photographs from 1966 and was impressed by the great elation that these workers experienced as they had the opportunity to celebrate alongside Bobby Moore and the Work Cup at the ship yards. During a time of real decline in industry and loss of identity, society was united through one common event.

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Lodger



Lodger



Self-Preservation



Self-Preservation



Table Sculpture (Red)



Working Memory Model (Cupboard under the stairs)



Sunday Lunch



Travelling Salesman

