

Age UK Thanet

*Colourful
Creative Lives*

Colourful Creative Lives

Following the year of the pandemic, we have selected those iconic works that we feel best represent the zeitgeist. We have found works that can help us make social change, on the themes that impact us the most. This includes themes of dementia or disability, that can be seen in works such as *Daved and Confused* by Ba Stunt, in which the artist's emotions are lovingly stitched into the work. However, there is a sense that this emotion could also wear away at the very seams.

Many of the artworks we are showing are playful, but when you look more closely there are serious comments underlying them, which push us to have a deeper and more meaningful understanding. Tim Meacham's use of hearing aids to create music, for instance, captures how a small mobility aid can give someone back their sense of sound, who might otherwise live in silence.

In difficult times we often find solace in those simple pastimes that have always given us joy. Our room celebrates traditional creativity and nostalgia, but with an innovative twist, in artworks that often repurpose or reimagine vintage and everyday things.

Some works laugh in the face of adversity; and some are beautiful, but born out of sadness, such as Stephen Turner's funeral flowers transformed into an egg. While others are comforting and nostalgic, such as Beverley Bunn's *Empty Calories*, a plate of biscuits made of clear glass. This is an image that our Age UK Thanet family are all too familiar with, and is often the tool of choice to break down loneliness along with a cuppa and a chat. The transparency reminds us of how fragile and vulnerable some of our eldest locals truly feel at this time.

To join Age UK Thanet please call 01843 223881

Artist Statements and Captions

Each artist's voice is represented. The curators have written a small number of captions giving insight into their personal connections with the works.

1.

Joanna Jones

I am Bringing Something with Me #7, 2020
Egg tempura on canvas

This is one of 10 paintings of a series of paintings I named *I am Bringing Something with Me*, made during the first lockdown in 2020. No distractions, I prepared the canvas on the floor of my studio with layers of gesso, sanding each layer smooth before applying the next and mixed my egg tempera paint by grinding the raw pigments into the yolk of eggs.

Time and space were mine in the quiet of lockdown. What will emerge from the painting act? What will reveal itself?

There is a danger in trying to put things into words, a danger of capitalisation. I think it is important that my paintings are looked at not only through the lens of how they are made — they are not a record of gesture only — they are paintings that have been caressed into existence through a particular process but remain a wonder.

2.

Kit Griffiths

Big Muscle, 2020
Oil on canvas

As a masc genderqueer soul, I used to fret about my puny, stick-like arms, but my heart is my Big Muscle. This self-portrait was painted in lockdown, when deep, resilient, authentic self-love was more necessary than ever. While I am usually offering myself open and outwards in my work, I hope viewers will resonate with the quietness and the boundary here, and trust in their own strength however it manifests.

3.

Ken Cousins

Afters — I Wanna Be Like You..., 2020
Acrylic on canvas

As a mature (very) student of Fine Art and a late-comer to contemporary teaching practice I was disappointed not to be tasked to hone any creative skill I possessed by copying the works of some of the 'masters'. Taking this part of my formal education into my own hands, I resolved to set myself the challenge of copying one of my favourite works (*Spray*, 1939 by Harold Williamson 1898-1972), and incorporating it in one of my own paintings; a practice referred to as appropriation art. This exercise was so enjoyable that I decided to repeat it, but this time I chose to create a 'tongue-in-cheek' homage piece to artists who had influenced and inspired me over the years by 'superimposing' a self-portrait onto their work. Having worked recently on several polyptychs I decided to treat this work in the same way and so created nine canvasses, arranged 3x3 and interchangeable, all mounted on a framed white backboard. I introduced an element of fun to some of the pieces to emphasise how obsessive artists can become about 'getting it right'.

4.

Sue Denim

Golden Sands, 2021
Mixed media

The morning had been sunny on Margate beach but later, the skies were overcast. The air was sultry with a subtle breeze and the sky formed a dark background, so that this bright spot on the horizon really stood out. This lady was sitting on

a multi-coloured towel with various possessions around her. Her hair was done in a 'beehive' which gave her a 'retro' vibe. Her skin was slightly red from the early sun and her possessions were so bright that it was quite a startling sight. She seemed quite content though, sipping her Prosecco and perusing her mobile phone. She didn't notice me going by.

5.

Robert Lamoon

Mr & Mrs Lamoon — The Old Punks, 2020
Acrylic on canvas

Mr & Mrs Lamoon — The Old Punks was inspired by a themed lockdown 2020 virtual tea party.

6.

Dawn Rollason

Gleaned Elaboration, 2020
Canvas board, aluminium and enamel

This piece uses discarded aluminium tin cans which are cut and embellished using enamelling paint.

7.

Magz Hall

Whose Laughing Now, 2019
Flax bags, voice and audio player with metal wire box

Laughing bags are uncanny items sold at seaside towns across the UK, including Margate, which Magz has loved since a child. They provide the perfect small audio device to subvert and reinvent as a kind of playful homage to the ongoing pain of Brexit and our hopes for the future. When squeezed each bag lets out 'Deal or No Deal' with an insane cackle of the artist.

The original Lachsack ('Laugh in a Bag') was invented by German Walter Thiele (born 1921). His first version in a sock was made as a joke and he made millions from it. The original ones, unlike the synthetic ones today, were made of jute sacks. The Brexit Bags as Magz likes to call them, are made of ethically sourced linen from designer Vicky Putler who is growing flax in Devon. 20 bags are presented in a small cage like box, allowing visitors to squeeze them in tandem to great audio effect.

8.

Fiona Stanbury

Coexistence, 2020
Oil and acrylic on canvas

I wanted to express my thoughts on our coexistence with the world, nature and other people through a composition of figures involved in the daily, global ritual of reading newspapers. We can all relate to this sifting through information on world issues as we turn the pages of newspapers, no matter where we live in the world. It also connects us all globally through our deep need to find out what is happening in today's increasingly complex world.

My figures are in a neutral environment and connected by the red chairs and newspapers. This was an important aspect of my composition because I wanted the figures to be joined to each other both physically and through their concentration on reading. The painting evolved through the use of paint textures and colour, though I sketched the positions of the figures in advance. The newspapers became quite textured with some thick paint and stains of colour which evolved during the painting process. I wanted my newspaper covers to refer

to topics such as nature, people's relationships, the landscape and weather, with some of these elements becoming abstracted and fragmented to indicate the fragile nature of the world and our place in it. I added a butterfly as a reference to the passage of time and a teapot as a sign of universal sharing.

9.

Daniel Bass

Fifty, 2021

Giclee prints

I am fascinated by hand-made posters created to celebrate someone's birthday. Sited in public spaces so that the person in question (and everyone else) will see the message, they are a very public display of a personal greeting and affection. Although made for the public realm, they are unauthorised and thus have much in common with illegal fly posting, or the work of the anonymous graffiti artist.

While the content of each of these posters offers a uniquely personal message, they all make use of simple but widely available technology: a photocopier, marker pens and maybe a simple desktop publishing program. There is something of the punk ethos of 'Do it yourself!' behind the resulting aesthetic. In an age where we are saturated with images of ourselves online it's refreshing to see these analogue works of art serving as an antidote to the formulaic structures of social media; while there may be genuine feeling behind every emoji, to make a poster requires real physical effort.

10.

Dominic Harper

Boxing Day Swim, 2019

Giclee print on Di-bond

Deal has for many years held a Boxing Day swim for charity fundraising. As in similar events around the country, people, some dressed up, rush into and brave the cold water for a few seconds or minutes. There is a feeling of fun and camaraderie at these events and an air of slight disbelief.

This image was made up from hundreds of separate photographs, taken as the event built up and rapidly unfolded. Over several months, these individual photographs, each with their own story, were combined and distilled into a 'still movie' of the event.

I found inspiration in the quick pace of short studies from life; the constraints of an event; in the purgative and baptismal ceremonies still carried out in the Mediterranean and in the large-scale history paintings of previous centuries.

11.

Lauren Davies

3D Family, 2021

Cardboard and acrylic

A family portrait, created during lockdown when I felt the most lonely and distanced from my own family. Creating this brought them closer to me, as I didn't realise how much I missed seeing them.

12.

Phien O'Phien

Margate Uprising, 2020

Paint, sand, sticking and bonding materiel

The piece is constructed on discarded board from the refurbishment of the Dreamland complex. The construction is a seascape view of a sunset in Thanet.

13.

Terry Ryan

Jen's Christmas Carousel, 2020

Acrylic on canvas

Jen's Christmas Carousel is in memory of my beautiful Jennifer of 53 years married.

14.

Karen Glykys

Going Back to the Garden, 2020

Giclee print

Going Back to the Garden is a photographic interpretation of the Dartford crossing, on a homeward journey, returning to the Garden of Kent. Kent is a hive of creativity; it is full of colour and I wanted to convey this in my work. This work is part of a three year obsession with smartphone photography, which has led me to create a body of 'PhoneArt' under the title *TinyEyeProject*.

All of my digital images are photographed, edited and digitally coloured / manipulated entirely on my Sony XZ premium smartphone, using free android apps only, and NO photoshop!! The parameters I set are very strict and nowhere in the process is a computer used, hence the project name 'TinyEye'. I am very influenced by the vivid colours and early video effects I saw on album sleeves, posters, Japanese

creature feature movies, music videos and more, growing up in the 70's and early 80's. For me the advancement of Smartphone technology has produced a gateway to creativity. PhoneArt is now a recognised art form and I am proud to be one of its pioneers.

15

Arztip

AYNIL1967, 2021

Digital print on fomex

This work represents what humans can achieve together.

16.

Eleanor Marriott

Not Waving, 2021

Digital print

In this image, taken at Walpole Bathing Pool during the winter lockdown, the swimmer appears to be seeking help while the seagull is disinterested. Nearby is an exit sign depicting stairs. But there are no visible stairs, so the swimmer appears trapped. There's an illusion that everything is fine, when really it isn't.

It feels like a commentary on how Covid-19 has entrapped us, physically and psychologically. Wild swimming has been one means of escape. Except, unlike the seagull, we've been confined to designated bathing pools.

We're being told we have a virus escape route, through the vaccine. But is that true, or just an illusion? Do we just need to believe we have a means out of this? I like the androgynous feeling of the image. To me the swimmer represents neither man nor woman, but rather mankind.

Maybe the seagull is turning its back because it knows that mankind has created its own demise. We're now drowning because we worked against nature, not with it. The title of the image comes from the poem by Stevie Smith: 'Not Waving but Drowning', about a drowned swimmer who it appears had not actually been waving after all.

17.

Kimmy McHarrie

Celestial Bird Diptych, 2020

Glass, ceramic and gold lustre

This piece reflects on the tragic loss of many small bird species. The birds were cast in white clay from moulds taken from mosaic birds I have made previously so they are a shadow of their former selves.

18.

David Cutts

A la Carte, 2020

Engraving and acrylic on wooden coffee table

This work takes a fictional composition based on early images that advertise ready meals and places them with modern day communication devices. By hanging the traditional table (acting as a space for social interaction) on the wall, the work becomes an archive of this social convention and questions the importance of traditional social spaces in modern living.

19.

Alan Longley

Right Hand Spiral, 2019

Wooden coffee spatulas, paper and felt tip pen

This square spiral is constructed from coffee spatulas covered with paper and coloured with felt tip pens. The work has been framed to accentuate the colours. I have used these materials to show the beauty inherent in something that we throw away, Art Povera?

20.

Tracy Davidson

Fading Fast, 2020

Embroidery and digital print on vintage handkerchief

This piece is about my beloved grandmother's battle with Alzheimer's disease. I felt that every time I saw her, her personality had faded more and more. This broke my heart because I loved her dearly. The image in this piece depicts a bottle given to me by my grandmother, filled with wildflowers. When I was young, we used to take the family dog for walks and pick bunches of wildflowers to take home.

21.

Andrea Chappell

Boats at Broadstairs, 2019

Hard ground etching and Aquatint on paper

This is a hard ground etching and Aquatint of boats at the Jetty in Broadstairs.

22.

Margaret Philpot

Ripe Tomatoes, 2019

Acrylic on canvas

A friend of mine Mark Dodds who is a very keen photographer often sends me photos and they are so good they inspire me to do paintings of them. I loved his photo of his tomatoes so much I couldn't wait to put them on canvas.

23.

Hannah Whittaker

Drawing on Wisdom, 2020

Video

Drawing on Wisdom is an intergenerational community storytelling project that brings together the older and young members of the community in Gillingham to share, listen, learn and create, and to contemplate their shared experiences of childhood challenges.

In filmed interviews, three older participants shared stories of their childhoods and the challenges they faced. These stories were then distributed to children, to watch, listen and have the chance to discuss their reactions. As an exercise in empathy, they then created images that illustrated the stories they'd heard. Each child focused on the part of the story that most stood out to them, whether that be a visual detail or a particular emotion.

These interviews and illustrations have then been edited together to create three final films:

Mollie's Story (5" 57), Albert's Story (3" 51), Ruth's Story (4" 28) Illustrations by: Dimitris (aged 7), Natalia (aged 6), Joseph

(aged 12), Emmanuel (aged 8), Ezekiel (aged 9), Chloe (aged 9), Boresa (aged 6), Omar (aged 6), Colby (aged 8), Jessica (aged 8), Ava (aged 6), Amelia (aged 9)

Drawing on Wisdom was commissioned by IdeasTest and supported by 51zero. Special thanks to Ally Sinyard and Gillingham Salvation Army.

Curator Angeline Morley...

An intergenerational project and a good example of how storytelling can cross any age gap. Continuing research shows that sharing a connection can fight isolation, improve social skills and strengthen mental resilience across the generations. This compilation of three stories, delightfully interlaced with drawings by children, is a great insight to wisdom and a new memory being made in the finished artwork.

24.

Sadie Hennessy

The Great Unravelling, 2021

Paper and household thread

This large mixed-media work is about disruption and disturbance. Here a nuclear explosion, in a beautiful English landscape, is anchored to the domestic realm, by the fact that it is a placemat — gigantically magnified, and the 'explosion' is made from household sewing thread.

25.

Paul Gadenne

Leaving Margate, 2021

Oil on canvas

I am always saddened when I see the empty shopfronts where once the shoppers rushed in and out buying their essentials for life. Boarded up and

covered in graffiti and posters for long dead attractions, Margate was slowly dying. But now the signs of regeneration are everywhere, even Woolworths!

26.

Catherine Robinson

Journal of the Plague Year, 2021

Mixed media

Drawing every day for a year has been both rigorous and joyful. Bypassing the familiar internal debate about whether something is worth drawing has focussed my attention on what is. It has invited me to look and listen with open curiosity, giving space for the most ephemeral or transitory event to be noticed and appreciated.

I have drawn a hawk hanging motionless in a cloudless summer sky and the pas-de-deux of two butterflies dancing in a sunbeam; a J-cloth, a clothes peg, the curl of wood from a sharpened pencil — mundane objects which so easily become invisible in their familiarity. I have recorded our seasonal jobs and discovered the hidden world of species which share the garden — specked bush crickets, parasitic flies and iridescent ground beetles. I have vented my despair at the madness of politics, drawing Trump's syringe of Dettol, and wryly observed the government's constantly changing Covid rules. I have set myself difficult drawing challenges to keep eye and hand alert — ellipses, the letter S, a boot print in the snow. Keeping the journal has deepened my connection to the rhythm of the turning year and helped to sustain and support me during lockdown.

Curator Angeline Morley...

This is a twist on the written journal. Our voices do not have to be words in lined or bound books. This artist has chosen to comment on the mundane and 'to look and listen', filling her journal with a year of objects we will all be familiar with.

27.

Ann Small

Cameo, 2020

Cloth

Responding to the fragility, diversity and forms nature has created in shells and sea creatures, I have endeavoured to encapsulate the splendour within the layers, surface texture and subtle colourings in my evocative cloth. The scale of the work and the technique allows these textures to be appreciated at close hand.

My three-dimensional textile accommodates two distinct ways of thinking. One involves the exquisiteness of repetition and pattern, which often creates an illusion of dimension, and skilful placement of colour and form that can trick the eye into believing. The other element involves the structure as fabric is stacked, packed, stitched, and snipped. Colour and structure, as in the case with the source material, begins with its original hue and form and is transformed and eroded by time and the elements.

28.

Jenny Duff

Westbrook, 2019

Paper and wool

Daisy was a strong, independent woman. Born in 1891, she was engaged to be married to George, who went to fight in the First World War. He died of pneumonia in Belgium in December 1918, as he was travelling home. Daisy went on several occasions to visit his grave; the temporary wooden cross eventually being replaced with a carved headstone.

This brave woman moved from Westgate-on-Sea to Thornton Heath and worked for many years for National Westminster Bank — her tales of air raids during the Second World War include sheltering in the vault with the gold bullion. She was a fierce woman, competitive at whist and canasta and always forthright, but willing to share and always to support.

Elsie, my grandmother, was Daisy's much younger sister and very much taken under her wing — Daisy was always as much a part of family occasions as Grannie. Daisy and her husband, whom she married in the 1930s, both died on the same June day, while I was at school. There was never any doubt in her household, or indeed ours, that women are not the weaker sex. Daisy Maud West, nee Basil, 1891 to 1981 photographed in Westbrook, Margate

29.

Lesley Gray

Unconditional Love, 2021

Watercolour and ink

Turner Contemporary opened soon after I moved to Kent. I was delighted to

attend the opening ceremony. I used to love to attend the various activities, exhibitions, music evenings and talks at the Turner. I loved being part of the 'Blank Canvas' group of creatives. Hopefully, we will return to normality again. 🙌

30.

Beverley Bunn

Empty Calories, 2019

Cast glass

This life-sized piece of cast glass was created using the 'lost wax' method. I wanted to convey a visual message, centred around our increased dependency on refined sugars and artificial additives in food, having heard that refined sugar is more addictive than cocaine. An addiction more far-reaching than any drug, and with a greater variety of health consequences, yet totally legal, considered a 'treat', both overtly and covertly used to 'enhance' our taste experience.

The transparent glass emphasises the fact that there is no real nutritional value in these foods — just empty calories, yet we all love them. We know they hold no value, and will not satisfy our hunger — quite the opposite in fact, yet we are compelled to put them in our mouth. The blue cherry is a nod to the artificial colourings used, to make fast food more aesthetically pleasing. Actual custard creams and a cherry bakewell were sacrificed in the creation of this work. The remainder of the packet was consumed with a nice cup of tea of course!

31.

Louise Nevett

On the Steps, 2019
Oil on canvas

This painting is based on a photograph of my parents which I took when we first moved to Kent in 1971. At weekends they would explore the county, especially the coast which they loved after living for years in the land-locked Midlands. The image is of my parents looking out at the sea in the late afternoon at Pegwell Bay. They were together, but apart in thought, contemplative, almost meditative.

I was fascinated by the encroaching shadow of the rusty railings, the way they seem to ensnare the ankle of my father and pin him to the steps. The shadow becoming more like a sea-creature growing more tentacles as it descends the steps. This is one of a series of works created since the death of my parents five years ago, using photos and drawings I have collected throughout my life. The painting is commemorative but also a form of catharsis.

32.

Josephine Baly

Westgate Gardens, Canterbury, 2020
Cotton, silks and embroidery

This piece was made in the first lockdown when we really appreciated our local green spaces. Luckily, we live near lots of lovely countryside and walks but the Westgate Gardens in Canterbury always looks beautiful with flowers and the river Stour running through. The people in the picture are enjoying social distancing and nature.

33.

Steve McPherson

Terminal Loops No2, 2019
Untangled plastic rope and Mono filaments, all found on the UK coast, 1994 – 2019

Found on the north Kent coast, nets and ropes of industrial and recreational fishing are untangled and their filaments are tied and looped to create small delicate three-dimensional drawings whose shadows add depth to the overall effect of the work. These objects lost from the memories of their previous owners are now re-remembered through the aide-memoire of tying knots.

Curator Carole Holbrook...

A lot of people are afraid of art, this is such a common thing. I want people to look closely at this exhibition. Look at this artwork. The materials have been gathered. It's taking something tragic such as beach rubbish and turning it into an artwork. All you need is your imagination; you don't need a paintbrush. Materials are all around you, you don't need to be able to paint a bowl of fruit.

34.

Merike Sein

Enamel Bulbs, 2019
Mixed beach combed finds

Over the years I have picked up detritus and litter from the beach. Some caught my eye to be kept for potential use in artworks. I was particularly astounded by the amount of discarded, partially broken-down dog balls I found, and I likened them to flower bulbs.

I also picked up from the beach the ends of fishing ropes, fishing beads, spent shotgun cartridges, wire, plastic leaves and artificial flowers.

I had always collected vintage enamel kitchenware from a local beach, broken and rusted, that had an appeal, and it all started to come together. Working my beach combing finds into something more beautiful than the elements themselves, but not quite right. From a distance an intriguing piece made from the ugliness of our discarded rubbish.

35.

Emma Harrison

*Fragment of My History:
I Am Not a Qui(l)tter, 1977–2021*
Hand sewn cotton fabric

In the 1970's my mum embarked on making me a hand sewn patchwork quilt for my single bed; she proceeded to cut up our outgrown nightdresses, summer dresses, including my favourite one that I wore to Venice. The accumulation of patches extended to bedding, my grandmother's dress, Dad's old shirts and his chef's trousers.

During the Northern Ireland conflict, we stayed with our family for a holiday. As my dad was in the British Army, he grew his hair longer to look less like a soldier. I remember sitting in a caravan, laughing with my cousins as we sewed patches together. Our names have been embroidered on the material.

In the 1980's, my sister and I were boarders at The Ursuline Convent in Westgate. So, a school shirt, the skirt I made in my needlework lessons (never finished), material from puff-ball dresses and ra ra skirts were added. I left home to work

at The Royal School for Deaf Children, Margate, and Mum gifted me the unfinished quilt. As I moved around Thanet I wondered if the bedspread would ever be finished. Covid-19 answered that question as I looked around the house for scraps of material, a non-essential item, to extend the quilt for a double bed.

Curator Angeline Morley...

This lifetime journal of hand sewn fabric memories was started in 1977 and completed 2021, started by a mother and finished by her daughter. Each patch is a memory, a treasured moment in time and a story to pass on. Journals are often a great comfort to those who remain. They can also inspire and provide insight into lives once lived. There were many journal type artworks submitted to the Open, from artists using photos to flowers. They could have formed their own exhibition and filled several rooms. It was an honour to view them all.

36.

Paul Gadenne

Medals for Brixton, 2021
Oil on canvas

This is a tribute to my parents. Born into families that fought their way through the tragedy and suffering of WW1, in 1939 they had to do it all again, but they did it and despite the deaths of family and friends, they survived and thrived. I don't think I would have had the strength to do it. The least I can do is say thank you with a painting.

37.

Charlotte Moonchild

Lounge, 2020

Oil on canvas

When circumstances leave your emotional state raw and tender at the same time and you are resisting honesty with yourself, you can also feel stripped bare and exposed. You don't want to confront it. You don't want to hurt — the bruising waits in the confrontation. So, every so often one chooses to rest in one's vices, one's sorrow; one cannot see the light, but it is always there waiting for you when you awake. I think of the scene in *The Wizard of Oz* where the characters enter the poppy field, which I see as a metaphor for the addictive nature of not facing one's internal turmoil which gives the illusion of safety. Even though the other characters are trying to move Dorothy on, she wants to rest there for a while before she feels strong enough to go on.

Curator Carole Holbrook...

I was drawn to this painting of a naked woman lying on a sofa because it moved me and resonated with my experience of waiting at home for the pandemic to end. We have all faced difficulties related to Covid. This painting suggests that there are always good things out there, sometimes it takes more effort to see them. Hope is waiting at the window.

38.

Kat Tweg

Everywhere but the Bathroom Mirror, 2020

Oil, acrylic and Indian ink on canvas

Over the course of 2020, it became harder and harder to ignore the ever-growing feelings of dissociation and disconnectedness from myself and the world around me. Taking large amounts of inspiration from the women Surrealists and Slow Cinema — both of which lend the viewer a voyeuristic glimpse inside the creator's own introspection — I created a long line of paintings attempting to articulate this sense of unreality. This painting was the final exasperated venture in the series, but ultimately the most successful.

39.

Janet Darley F.R.S.A.

Me and Millicent, 2020

Gouache on museum quality paper

Walking through the woods and forests in Kent gives me inspiration for my paintings. I am never without a sketch book to record my observations. I always walk with my dog Millicent. She is my constant companion.

40.

Charys Beswick

All Things Bright and Beautiful, 2020

Gouache and water colour

Gaining inspiration from the Kent countryside in Spring, *All Things Bright and Beautiful* uses bright colours to reflect a warm, clear English day.

41.

Zara Gabriel

Life Doesn't Have a User's Manual, 2021
Acrylic on canvas

Inspired by the book *Life: A User's Manual* by Georges Perec, this painting embodies the colours of life enshrouded in buildings. Seeing the unfamiliar in the familiar, looking at the bustling world around us and seeing art in the chaos.

42.

Mandy Hudson

Clothes Rail, 2020
Oil on canvas

Clothes Rail was painted last year in London just before I moved to Kent. The subject appears like it could be in a home setting but was actually seen through the window of a shop which was closed. My artworks are based on small things which I notice usually when I am not looking for them; accidental still lives from the everyday. I saw the rail of dresses in a local factory outlet shop of sample clothing, which I passed on my way to the tube. The garments were jumbled and not curated like those you see in the high street. I wanted to retain the synthetic feeling of the clothes and the quiet atmosphere of the dark shop while enjoying the abstract combinations of colours and shapes.

43.

Sam Wainwright

Nan, 2020
Digital print

This is part of a series of photographs that I have been taking of my nan over the last five years. It shows how she has gone from

being totally independent and living alone to having to have carers come in every day to help her.

44.

Neil Bottle

Winnie's Legacy, 2019

Hand and digital collage on cotton satin

In contrast to the countless digital images we create today, the photograph incorporated in this piece of work is entirely different. This photograph is the only image that exists of my great grandmother from this period in her life. Aged 14 or 15 years old she stands before a painted scenic background. It is probably taken around 1890. This was a special occasion indeed (maybe her first communion) and it is so very different from the selfies taken by generation Z today.

Many of the images I have examined during this project have embedded within them both visual and verbal memories which I recall at each viewing. These stories were repeated at family gatherings, the inevitable comparisons to previous generations would be mused over and one could form a visual family history. However, this photograph has none of these memories because I only discovered this image after my grandmother's recent death. I have none of the real or false memories attached to it. I can only bring new ideas to this image of her as I imagine what her life might have been like. I met her only once as very small child.

45.

Bob Fludgate

Separate Tables, 2019

Oil on canvas

Inspired by early 20th century French art.

46

Emily Tull

Time Will Bring You Winter, 2020

Thread painting — hand stitching on furnishing fabric and muslin

This artwork is part of a series of artworks inspired by layers of ripped wallpaper, the traces of history left behind and hints of the people who lived there before. Fragmented pieces allowing the viewer to complete their own story.

47.

Josephine Baly

The Maunsell Forts, 2017

Silk and cotton

The Maunsell Forts were armed towers built in the Thames estuary during the Second World War to defend the UK. They are named after their designer Guy Maunsell. To me they look like something out of *The War of the Worlds*! They are just amazing structures to be still there in the sea after all these years. I was also interested in doing the picture to create a juxtaposition of soft textile with the hard metal structures.

48.

Thea Kate Arnold

Lockdown Morning, 2020

Acrylic on canvas

The painting was done during the period of lockdown when we were supposed to go out only once a day for supplies or exercise. I spent a lot of time looking through the window then, at the world outside as defined by the window frame. I was reminded once of the painting by the Italian Futurist, Umberto Boccioni, *The Street Enters the House*. I think it was the inspiration for this painting although I was not aware of it at the time. I did a series of paintings on this theme, this is one of them.

49.

Desi Dimowa

Far Away..., 2020

Vintage brush and driftwood

50.

Desi Dimowa

Market Square, 2020

Vintage tape measure and driftwood

Traveling through time using our memories. Memories of people we have met, of work, of places we have visited in the past. Imagine how many houses these vintage tools had visited! Imagine the hands that held them ... Our past is our map. A map that gives us the way, the strength and the passion to travel to our future.

51.

Lorraine Wake

Almost Touching, 2020

Oil on canvas

I see the painting more as a portrait of two people than two chairs. They are sat closely together, the one on the left is more upright and formal, possibly the male, and the chair on the right is more relaxed, more spread, suggesting in this case a possible female. I have painted the chairs very close to each other, almost touching, leaving open for the viewer the invitation to play with the narrative between them both. The intended tension between the objects questions a coming together or a moving apart ...

52.

Carole Andrews

Jublies, 2020

Aluminium mesh

This work developed from a memory of childhood; I was holding a cold fat pyramid of cardboard in my two hands. It was too difficult to hold in one hand. The shape made it difficult to hold as it had very pointy ends and it was cold because it was an ice lolly, and it was heavy. It took a long time to eat as you could only tear off a small corner of cardboard to suck a large piece of ice. We had bought the lollies with our bus fare home from school so had a long walk home.

These multifaceted sculptures invite your touch but confuse your eye with their unpredictable form and endlessly flowing lines. There is no end and no beginning, so your eye moves constantly around the form trying to make sense where there is none. A memory is the impression of an event unrelated to time and this sculpture

will be experienced by you with a very different impression and may well leave you with your own memory. I hope it does.

53.

Tracey Falcon

Unlocked (The Twelfth), 2020

Digitally manipulated photographic print

When you buy a red car all you seem to see are red cars. After a spinal injury, everything you see or do is predicated on new physical considerations.

These digitally manipulated, collaged photographs, over a metre square, are spectral landscapes from a new now of restricted mobility and alternate possibility. *Unlocked (The Twelfth)*, 2020, is a disjunctive landscape of mobility chair wheels, yew trees and toadstools against a glowering skyscape of interlaced spines and legs. Although some are conventional iconographies of mortality and altered perception, they all veil and constrain the nature I'm desperate to connect with. The central motif of red lips with collaged human spines are metaphors; promissory notes of hope and hopelessness, hysteria and renewal.

There is great joy in being unlocked. When access is removed and you become dependent on others, it feels like your skin is being peeled off and perused. I regained hope through the horror by being able to venture outside once again. Peering more deeply into the woodlands, I photograph from a new perspective and combine these to create other worlds, once more removed from the source.

54.

Beverley Johnson

Dungeness 2, 2020

Linocut print on Fabriano paper

Dungeness 2 was conceived on a blowy, autumn visit to Dungeness on the Kent coast. The landscape is very spare and barren, populated by simple shed like dwellings. The washing drying on the lines seemed almost to be dancing and the yellow jacket took centre stage with an audience of sea birds.

55.

Ellie Robins

Where I'm at Peace, 2020

Acrylic on canvas

My artwork is inspired by what I love the most in our world which is sunsets, astrology (stars and moon) and clouds. Whenever I'm outside I'll always watch the sun go down, or whenever it's dark I love to star gaze and look at the moon. It really fascinates me to think about what's out there in the world. I love the different shades of pink, purple, or even yellow the sun gives off when setting. It's like something out of a movie and for me to witness with my eyes is like living the dream.

56.

Daphne Candler

Delicate Balance, 2020

Acrylic and mixed media on canvas

Delicate Balance is a mixed media painting exploring my own feelings during the beginning of the pandemic. One of a series of works where I tried to create visually my loneliness and fear of such an unreal

reality. Drawing on the atmosphere of my everyday walks in the countryside around my home, these works show the beauty and peace of nature, and the space it gave me inside my mind.

Delicate Balance was created during the first lockdown. It is a mixture of how I reacted to the fear of the pandemic and the first signs of tentatively moving on with more understanding. It depicts new and delicate plants enjoying the shelter of rocks, warmth and the life-giving water. Atmosphere is explored through my love of colour.

57.

Steff Malone

Sunshine Shorts at the Rock Pool, 2020

Oil on canvas

I was inspired by a visit to a Lucien Freud exhibition in January 2020, which displayed his work in chronological order. Where he began with very detailed pieces, over time he changed his style and materials towards texture, heavy whites and an understanding of tone to lead the eye, rather than accurate shapes. I wanted to see if I could learn the same lessons through experimentation.

This painting was a real landmark for me because I changed my whole focus. Previous artworks began with accurate measurements and mapping out a plan beforehand. But this work began with colour, with big drips. My focus was not on the figures, but on the collection of shapes and colours around them. This then informed the textures for their clothing. It was my most fun and satisfying work to date and is the beginning of a new direction.

My aim was to paint a memory, to show sunshine and innocence and peace, and for me it does all those things. There is a sadness to some of the brushstrokes and they do remind me of how I much I miss days out on the beach.

58.

Matthew Swift

Awkward Dance, 2020

Acrylic and oil on canvas

There is an energy and feel of 'dance' on both halves of the stitched together sections of *Awkward Dance*. The marks on the left became more frenzied, dripped, poured, pushed and pulled, almost like a flailing figure. There is more space and a more meandering and open feel to the right-hand side. It became a discussion between the two differing sides of the divide and how one rhythm can adjust and impact the other side.

59.

Hayden Kays

FML, 2020

Silkscreen print on cartridge paper

'FML' is a self-portrait of my entire life.

60.

Jasmine Henwood

Distorted Perspective, 2021

Digital print

The image *Distorted Perspective* was taken in Dreamland and inspired by the bold and colourful style of retro photography.

61.

MayB

Aquarius, 2021

Textiles, acrylic mediums, acrylic paint, wire and found objects

Mother Earth and her fight for survival, the blue planet fading and her people on the precipice of leaving, the wires representing journeys to other Earth-like worlds. 'The dawning of Aquarius' symbolizing the start of a new era, a newfound sense of hope and desire for collective change. Hence the name for this piece — *Aquarius* — made in the early part of the year as we were moving in this astrological phase.....

Curator Angeline Morley...

This artwork initially caught my eye as an interpretation of the sea and its importance as a bodice to life, the beaded coils representing bubbles and waves. I was the only one to spot the people along its edge as if lining the clifftop or beach. It reminded me of the sacrifice made by those on the beaches during the war and those who cross our channel today, and those whose work revolves around the sea.

62.

Susan Shaw

Goodbye, 2020

Mixed media on card

I am recovering from the death of my husband in March 2020 having been his carer for three years. He was diagnosed with Parkinson's Disease, Parkinson's Dementia and Prostate Cancer in 2017. I used to be a professional artist and lecturer until then but had to put that aside to care for Robert. *Goodbye* is the poem I wrote to read at his funeral which was sadly only attended by 10 people due to the Coronavirus.

Curator Angeline Morley...

This poem highlights one of so many lockdown experiences. The artist has turned the poem she wrote for her husband's funeral into a colourful emotive artwork on a discarded flower box. It is sad yet peaceful acknowledgment of a life lived, laughed and loved.

63.

Tim Meacham

Glass Choir (My Mother's Hearing Aid Collection Playing Part of Her Glass Collection), 2019

Digital film

Hearing aids listening and 'singing' to each other through feedback and the resonance of glasses.

The glasses, having spent years unused in a display case (waiting for the party that never happened), are liberated and activated through the addition of hearing

aids. Their individual 'songs' continually change, as the aids find the resonance of each glass and pause, only to begin the search again.

64.

Ted Harrison

Jim Smith, 2021

Multiple reproductions of scanned pencil sketch

I found a sketch I had drawn many years ago of a man I met who lived in almost total isolation. He was blind and deaf and had no speech and spent his time sitting in a chair knotting and unknitting a length of string. Some philosophers argue that it is language which creates our unique and full humanity. Jim Smith, from his lonely world, challenges this assumption.

Curator Angeline Morley...

This portrait initially reminded me of wartime posters or newspaper cartoonists. The artist has multiplied and manipulated the image as if to create a narrative of the subject having a conversation with himself. It is only when you read the text within the artwork that the isolation and vulnerability of the subject 'Jim' becomes apparent. Jim lived his life without sight, without sound and without speech. Every day was dark and silent. He would continually knot and unknit a piece of string. I commend this artist in honouring 'Jim'. As a Volunteer Phone Buddy with Age UK Thanet, I have personally witnessed the joy a voice on the phone can have on someone isolated through degenerative blindness, and lockdown. Age UK Thanet has many services and understands the need to reach people like 'Jim' who often go unseen and isolated in our communities.

Please take time to SEE and HEAR 'Jim' who never saw the artist, or the artwork now being displayed.

65.

Stephen Turner

Memento Mori Egg, 2020

Pink lilies, chrysanthemums and roses

This is one of a number of 'egglets' made since living and working in my huge sculptural Exbury Egg 2014 – 2021. (www.exburyegg.me & everythingcomesfromtheegg.com). I use natural materials and make others from discarded waste (e.g. plastic) to evoke a sense of place and time.

In this work for Turner Contemporary, I moulded delicate flower parts into shape whilst they were fresh and pliable and then let them slowly dry in warm air. It is a fragile form that will continue to change as sunlight bleaches away its remaining colour.

66.

Shed of Yun

Afternoon Nap, 2020

Linoleum print

This lino print was inspired by our family trip to Scotney Castle (Kent, UK). I wanted to capture the peaceful moment as my daughter took an afternoon nap. The sculptural profile of the historic bench features two fully formed women holding up the bench. This gives an impression of motherly support, which is incredibly comforting. I can't help but wonder how one day my daughter will become mother of her own children. This peaceful moment gave me the sense of life passing right in front of me, as if having my child was like

a mid-day's dream from an afternoon nap. This linocut is drawn, cut and hand-printed in my shed in Whitstable using oil-based relief ink.

67.

Ann Small

Grey Shells, 2020

Cloth and rust

Technique and observation initiate and drive my work. I have learned to understand the intrinsic nature of particular fabrics and how they behave when stressed, manipulated and coloured. I enjoy the battle of working with the limitations of fabric. Sometimes despairing of it, sometimes going with it to give exciting results. Observing and recording old shells washed up and scarred by rust on the beach lead my imagination to run riot and create patterns and curiosities which amuse the eye and the senses.

68.

Peter Austen

Untitled, 2020

Acrylic on canvas

This painting has been evolving over a number of years from preliminary sketches and small painting experiments. For many years I have been planning to attempt a large definitive version that corresponds to the image that had been re-circulating in my imagination for so long. Over the years this continued to delay the final version until last October when I finally realised how it could be painted. It has been a long journey to release this painting from my sketch books, experiments and imagination. Like Turner, the sunset and light and the refraction of light

and water play an important role in what is essentially a landscape painting rather than an abstract composition.

69.

John Hammond E

Equality of Diversity, 2021

Acrylic paint on canvas, coated in epoxy resin

In an ever-changing world of cross migration and diversity, equality has not kept up with the world's ever changing dynamics. And it should. Equality costs nothing. I wanted to create a piece of art that promoted equality of diversity. I have used colour to show the vast amount of diverse strands within the world and how it is possible to blend them together as one, while using motion in the creation process to encapsulate the dynamic of change.

70.

Peter Stockton-Smith

Sea Change, 2021

Oil on canvas

My work is inspired by the term 'wavy air' which was used by Turner to describe a combination of wind and water. The low tides of Seasalter act as a vast mirror to the skies over the Swale. The nature of what is revealed by the rapidly receding tides also informs my work.

71.

Karen Shannon

Fragmented Spiral, 2021

Paper, mesh and thread on linen board

I am inspired by the energy and essence of the coastal landscape here in Thanet. The sea-carved chalk cliffs and the fragments of cretaceous chalk reef on the beach; the way the elements and the sea have scoured and shaped surfaces, feed my imagination. The endless sky, the beach, and the air here have allowed me the freedom to develop new work.

For these new wall panels, I have developed a unique paper-based material with which I generate forms and intricate structures. I work these with delicate textures which emulate the qualities of time-worn, weathered and wind-eroded surfaces. Each piece evolves organically through an instinctive process. By layering and reworking the materials, patinas of time and memory are revealed. The resulting surfaces incorporate painterly and sculptural elements, enticing the viewer into meditative contemplation of the relationships between form and texture.

72.

James Edward Frost

Sea Burial, 2019

Wooden box, watercolour on card, tracing paper and torch

Sea Burial is an interactive peep show; the work is viewed through an aperture in the top of a wooden box. Inside the box, images of ships and transportation wreckage are layered in an unfathomable depth underwater. This is inspired by the detritus of the English Channel and the treacherous Goodwin Sands,

‘the great ship swallower’, which stretches from Thanet to Dover. The Sands are a graveyard of wrecks; galleons, fishing boats, merchant ships, lightships, naval vessels, World War Two aircraft etc. In this work I am also utilising the spatial and lighting effects of small-scale model theatres. A handheld torch accompanies the work as an interactive element. The torchlight is shone through the side panels whilst looking through the aperture, and so the observer becomes the lighting designer.

73.

Leigh Clarke

Eyes Down, 2020

Acrylic on canvas

Eyes Down responds to the closure of the Beacon Bingo in Margate in April 2019 after 35 years of serving the local community. In 2019, my project, *Last Night at the Bingo*, took place as part of the Margate Festival, where I punctuated the town with banner prints that derived from collected marked bingo tickets discarded on the closing night at Beacon Bingo. The project considered the importance of the venue and the devastating loss to local people who relied on it for social interaction and mental stimulus.

During the first lockdown, the bingo tickets seemed to hold more resonance to me as many of the older generations suffered loneliness and were unable to socialise. I began painting the collected tickets from the last night at Beacon, and this time the process had new layers of meaning. I imagined those isolated in lockdown, waiting and hoping, like wishing on the last numbers on a bingo card.

With their eyes up, this installation of paintings considers how seascapes often offer the viewer a moment to contemplate hope, new possibilities, new futures and escape. On the opposite side of the promenade, some had their eyes down on a bingo card with similar thoughts and aspirations.

74.

Mark Mason

Weathering the Storm, 2021

Acrylic on canvas

The painting is a Margate seagull. His name is ‘Ole Salty’ and he has appeared in a few of my paintings... In this particular painting Ole Salty is shown perched on a decaying railing in a torrential downpour, possibly in Margate. The sky is angry, and this was based on Rene Magritte’s sky in his *Son of Man* painting. We have all been living through difficult times; Covid, lonely lockdowns, losing loved ones and many have suffered from mental health issues, depression and homelessness... Ole Salty is projecting my thoughts of staying strong, bearing the pain, keep looking for the light. In all this though we know humour can help to keep us strong. Ole Salty wears a sou’wester and boots and smokes an old clay pipe. This hopefully provokes a smile from the viewer, maybe a laugh, with all the hardships we go through Ole Salty is literally ‘weathering the storm’.

75.

thebetsyfly

The Sunset Archive, 2020–ongoing

Digital images, posters

The Sunset Archive is a website that holds a collection of anonymous sunset memories. Each time you refresh the

webpage a random memory is selected from the archive and presented to you. Everyone is free to contribute a memory to the *Sunset Archive* by scanning the QR code or typing out the URL <https://sunsets.beth.blue> to access the webpage and going to 'click here to submit your own'.

76.

John Davies

Home Sweet Home (Series), 2021

Mixed media

I started to draw and make houses at a time when I couldn't draw people — but I found them as expressive as the face or head. The first ones (not shown here) came at the time of Kosovo and the ethnic cleansing. Farms and homes set ablaze. To be made homeless is the ultimate deprivation.

We are all in a sense haunted houses — lived in by others, inhabited. Like the snail we carry home with us, but in our heads. Our bodies, too, are our houses. Home — a happy and secure place for some, a place of pain and misery for others. A place to return to or a place to escape from.

Deserted homes are like magnets to children, the abandoned furniture, the traces of lives lived. Evidence left like the scene of a crime. I once saw an abandoned farmstead when walking near Ronda — roof and windows gone, walls collapsing, but almond trees in blossom growing inside the house. Seeing my parents' house — rooms cleared and echoing with family ghosts — now waiting for new occupants and their lives, their stories, to begin. Would anything remain of us? Houses do seem to have spirits — there are good places and bad places.

Haunted and calm. They are not just bricks and mortar, any more than we are just simply flesh and bone.

77.

Deirdre Kashdan

No Business, 2020

Card and plastic

This installation is shown as a record of a live interaction. *No Business* began with a single set of cards, handed out to strangers I happened to meet and converse with over the course of a year. The card simply stated 'Nothing'.

That initial card soon became irrelevant as I started to embrace the freedom this label seemed to permit, removing any previous constraints or definitions. A new set of cards would be created and handed out to strangers, reflecting the changing identities and states of mind in an intense and occasionally tumultuous year. Sometimes the card would be read immediately by the recipient, but often it would simply be tucked into a wallet or pocket and taken away.

78.

Richard Jeferies

Kite, 2020

Wood and recycled aluminium cans (found on our local beach)

I was inspired by the birds observed at Harty Ferry, but also wanted to highlight the dreadful littering that occurs on our local beaches. I created this work using aluminium cans found on beach clean-up days.

79.

Emma Lloyd

Passage, 2019

Sand

Passage is a performance/installation piece made from the act of stencilling sand. The resulting sculpture (created from the spaces in-between letters) is a loose, ephemeral form which is left vulnerable to the elements and viewers. These environmental factors are a key part in the ongoing evolution of the sculpture whilst on display. The text itself considers how we develop ourselves and the world around us through the linguistic choices we make.

The nature of the material itself holds many connotations and conjures up a host of readings as a result. These connections prompt the viewer to consider how our world and sense of place is shaped. The piece's connection to place is apparent too. Having grown up close to the Kent coastline, the sand is physical acknowledgment of the roots Lloyd has and a reference to the cultivation of self through environment.

80.

Ba Stunt

Daved and Confused, 2019

Textiles and other materials

We are swaddled in textiles from cradle to grave. They express our cultures, beliefs, income, character, and generation. In these sculptures, the textiles are not simply the stuff of construction. Every piece of fabric contributes to the visual allegory, reflecting inner conflicts through the grotesque and the tension of ugly/beautiful.

Works from a continuing series about Mental Health, this sculpture along with its partner, *Granny Spit*, specifically refer to Dementia.

Daved and Confused is just an ordinary bloke, living an ordinary life — until he developed Dementia. Now, everything is unfathomable to him, unable to connect with the world around him, he is constantly bewildered.

I was my mother's main Carer through fifteen years of Vascular Dementia. Powerless to prevent the gradual depletion of the interesting, intelligent, creative woman we loved, as each T.I.A. (Transient Ischaemic Attack) deprived us of her, piece by piece.

Dementia does not take only the Rational Memory, the body also forgets. Mum lost the ability to swallow....

Granny Spit is in Margate Pride gallery, artwork number 111.

81.

Suzy Curtis

Fish Vessel, 2021

Glazed earthenware clay, platinum

The vessel shows the fish leaping from the surface of the piece and being embellished with platinum, reflecting the light, helps to give the piece life and movement rather than being a simple flatly decorated piece.

82.

Gillian Runting

*Congruence 3: Creativity —
Her Own Delight, 2020*

Felted wool, wire armature, felted cloth,
thread, beads

Wise, accepting and self-knowing,
she invites you into her peaceful space.

83.

Gillian Runting

*Congruence 1: Invitation —
Can We Play?, 2020*

Papier mache, textiles, clay and beads

The child (within) reaches forward
to share her joy — take the necklace in
her outstretched hand and play.

84.

Christine Pettet

Earth Rising, 2020

Felted merino wool, acid dye,
glass bell jar and print

Earth Rising hat, hand felted with Merino
wool. Resist dyed using acid dyes.
This hat was made to celebrate Earth Day
on 22nd April 2020. It was inspired by
the iconic photograph taken from Apollo 8,
which shows Earth rising above the
horizon of the moon.

85.

TJ Thorne

Refuge, 2021

Dining chair, Junior Pears Encyclopaedia
ed. 1989, dress maker pins, soya wax
and cardboard

Refuge in pages. Refuge at home. Seated,
reading, learning ... what? Knowledge
is wisdom.... just what I make of it.
Repetitively cutting, pinning handmade
houses. It was both meditative and
ritualistic, like a domestic chore, work
performed again and again, going
unnoticed. Broken furniture, cardboard,
packaging, old books; anything I found
discard by others; materials with little
value, transient, with a throw-away,
battered quality. Reused; the materials
are like skin, a housing for another
more valuable object, an echo of what
is inside and what it can be. Overtly
addressing pro-feminist issues around
the female experience of home, gendered
roles, safety, and environment.

86.

Sam Wilde

Glasshouse, 2019

Ceramics

The *Glasshouse* ceramics chronicle a
mysterious journey through gardens
long-forgotten by the hands of time.
In ordinary life we are so often protected
and kept out of dangers way, but
how might we fare if transported to
worlds where both light and dark dwell
together, where dreams meet with reality.
Like Alice through the looking-glass,
Glasshouse is an allegory for overcoming
hardships of a real-world crisis.

It is in these moments of transformation
that we become aware of the innate power
we each possess. The power to adapt,
overcome and evolve. *Glasshouse*
begins in the dawn hours and culminates
at midnight. Taking you through silent
solariums, gloomy greenhouses, deserted
resorts, polluted power-plants and astral
observatories.

87.

Maureen Jordan

Islanded, 2020

Reclaimed stained glass, metal frame and rotating light beam

Islanded is an installation originally commissioned for Light for Leeds, a year-long festival in celebration of light. The exhibition in Kirkstall Abbey Museum was instigated by members of the Light for Leeds: An Interfaith Week event held every November in the Abbey. The exhibition explores our experiences of both spiritual and physical light.

Light has inspired artists throughout history, especially religious painters when expressing the ineffable. Even now, in common parlance, people speak of: 'the light at the end of the tunnel' or 'a light-bulb moment' and 'seeing the light' yet still meaning salvation, inspiration or revelation.

Its antithesis, darkness, can be used to symbolise evil, ignorance, fear and death. Yet we may also seek out the dark, whether in the inky skies of rural places better to see the brilliance of the stars, or in surrendering to the comfort of rejuvenating sleep or deep meditation.

It is these contrasts and contradictions between the light and the dark, the sacred and the banal, that inspire my work. Lighthouses have universal qualities that make them a special class of structure, built for positive, altruistic reasons — to safeguard life and property, an uncomplicated social good that belongs to us all.

88.

Debbie Lawson

After the Storm (Seagull Chandelier), 2019

Found chandelier, steel, copper and Jesmonite

The broadly triangular shape of a seagull about to land seems to me very sculptural. I filmed and photographed seagulls landing in Whitstable, looking for an 'alighting flock' that I could translate into chandelier form, as if these opportunistic birds had found an abandoned building and taken over the interior. The opulent interiors and gothic stone carvings that adorn Venice's historic palazzos, such as Palazzo Fortuny and Palazzo Grimani, also influenced my work on *After the Storm*.

89.

Liberty Cheverall

Untitled, 2020

Raw wool and cotton thread

Untitled, 2020, is a sculpture which represents the physical and mental impacts of COVID-19. Using sheep's wool, this found material was given to the artist through food delivery boxes. It was placed inside, used as insulation for the food. These deliveries were made throughout lockdown between April 2020 — June 2020.

The concept of this piece is to communicate the trauma many have experienced, through feeling trapped within their homes, as well as their minds. The 2020 death toll has been immensely heart-breaking. So this piece was made to honour those who have had to battle through the pandemic. It is also important to recognise and send condolences, to those who have lost their lives this year, due to the virus, suicide and homelessness.

90.

Molly Lambourn

Welcome to My World, 2020

Pen on ceramic

Welcome to My World. Stumble into this cluttered army of thoughts and become lost within pattern. Nature is our space for contemplation in safety away from the world. This tea set tells the history of different mundane moments in history. Each ceramic preserves a particular thought, written impulsively, and abstracted as time passes. Each ceramic tells the story of the artists innermost feelings, documenting joy, pain, and feelings of intense isolation. The story is cloudy and uncertain, confused over time. Representative of women's history which has gone largely undocumented, this tea set attempts to take mundane and domestic objects and bring relevance to them and to the female experience.

Performances

Claire Orme

2021

Performer, violin and contact mics

Claire's current practice plays with and confronts the expectations of a performer. Utilising her body as a sonic device as well as playing more traditional instruments, the work aims to create unexpected moments and awkward responses.

KraalD

SeaPET Workshop, 2019

Bottle tops, bottle top rings, fruit and vegetable mesh, small fish bottles from sushi takeaways, small plastic toys and parts. Beach finds, plastics ...

Join in your hands in making SeaPET jellyfish mobiles from reused single-use plastics. Would you please bring along small plastic toys, fruit mesh, milk bottle tops, bottle rings and beach plastics? The workshop is with Katarina from KraalD and guest artist Tracy Thorn – TJ.

Let us make lush plastic voices in this oceanic underwater world affair together! The experiential narrative builds on '2150 Scenario' as a visionary post-anthropocentric future to the global and planetary challenges we face together.

The climate fiction scenario is cast in the twenty-second century's timeline. '2150 Scenario' is a visionary tale that visually re-imagines established oceanic conditions that do not support most of the flora and fauna we know of and consume today. Instead, through art-craft participatory installation, we envision a non-anthropocentric future through a jellyfish bloom that thrives in highly acidic oceanic waters

This workshop is helping to raise those silent plastic pollution voices in a joyful making manner. To have all alphabetical ingredients for the oceanic soup for jellyfish bloom to thrive, bring along a smile to weave into the group making, crafting the plastic pollution story.

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shop.turnercontemporary.org

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