

The Open

COLLECTIVE SPACE

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These artworks were selected by all four community groups to be shown in a collective space. The curators came across many artworks that resonated with them as a wider group of individuals, referencing themes that affect us all such as social inclusion, climate change and interpersonal relationships.

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.

Emma Hamshare

The Channel, 2019

Screen printed silk chiffon with sound

False horizons are assembled for the commuting urbanite who feels a compulsion to keep moving along subterranean city arteries. Fluid silks mimic the hardest architecture to bend perception and provide the effect of continuous travel. Imperfections such as globs of thick ink, pin marks, raw and rough edges remain on the silk chiffon as remnants of the making process. Revealing the exertions of mixing, steaming and pulling paste across the print table. *The Channel* is an interior musical instrument, encouraging a moment of pause and play. The piece makes use of touch, sound and vision to engage simultaneous sensory activity, encouraging a cognitive pause from overcrowded physical and digital networked pathways, enabling audience members to become composer.

The sound was created in collaboration with musician Andy Walker.

Curator Carole Holbrook...

This floating installation makes use of touch and sound and encourages us to slow down or pause and reflect. The imperfections on the silk (globs of thick ink, pin marks, raw and rough edges) reveal the making process. We selected this multi-sensory piece because we found it uplifting and because it resonates powerfully with our theme of journeys through life; of moving through dark and light along the way.

2.

Karen Shepherdson

The Welcome Rest: Budwick & Niffler, 2019

Chromaluxe digital print taken on a medium format camera

Within a once beautiful shelter in Cliftonville, passing dogs and their companions are photographed. The relationship and bond between dog and human becomes quickly evident. The dogs always take the portrait seriously, always look at the camera and hold the gaze.

These images are part of a long running series of over 100 works, many of which repeatedly challenge (mis)perceptions. These are also knowingly modest portraits — but portraits which arguably reward scrutiny, showing as they do how lives are enhanced, and conversations initiated through our companionship with dogs. In its making and quietness of showing, *The Welcome Rest* asks questions of portraiture and performance.

3.

Karen Shepherdson

The Welcome Rest: Ash, 2019

Chromaluxe digital print taken on a medium format camera

4.

Sam Wainwright

The Seaside, 2020

Digital print

This is part of a small series of images taken at various seaside resorts around England, showing local people going about their daily business and also holiday makers enjoying their breaks.

5.

Angela Carpenter

Sunny Broadstairs, 2020

Acrylic on canvas

The title says it all — a sunny day in Broadstairs!

6.

Dave Heath

Help!, 2020

Acrylic on canvas

My depiction of Dreamland which is painted in acrylics represents my memories and some imagination of Dreamland over the years. I have tried to inject colour and humour into the work. The title of the painting is *Help!*, this refers to the unfortunate person being carried away by the bundle of balloons which are being attacked by seagulls, whilst everybody else is oblivious to the drama and enjoying themselves! Additionally, my interpretation of Dreamland embodies families enjoying a day out together. You will note that the sky is blue because that's how happy memories work!

7.

Cathy Chilly

We Walk on Walls, 2020

Acrylic on board

Sometimes the tide is so high you cannot see walls. Other times, in fact, most of the time all you see are the walls. In Margate we swim whatever the tide, whatever the weather, whatever the season. The tidal pool at Walpole Bay is for everyone. Come! Come try the salty sea and clean fresh air. Come and swim, swim, swim.

8.

Gill Roth

Cosmic Planes, 2020

Collaged mono print and acrylic on paper

9.

Eve Stickler

Magic on the Road, 2020

Acrylic on canvas

This work describes the excitement I feel when I return to my new and beloved home of Ramsgate. The grand sweep of the road as I drive into town, the sky that offers a twinkle of joy and history, the houses that observe the glistening of the sea whilst proudly showing their period charm.

10.

Peter Vigar

Stella

Found materials

11.

Catriona Faulkner

Spoonful of Sugar, 2020

Mixed media assemblage with hand stitching

Spoonful of Sugar directly references and uses objects from the endless rounds of medication Catriona takes for chronic pain. The narrative of a reoccurring dream where she is fed fistfuls of colourful sweets and pills weaves throughout this piece. Layers of chomping teeth consume an explosion of tablets and syringes, surrounding a tiny bottle of a miracle cure.

12.

Kristin Vicari

Winter Flowers and Gilded Oysters, 2020
Giclee print

13.

Jack Coulson

On Your Head be It, 2020
Plaster, paint, metal, wood, paper
and polyester

Living and working in Canterbury, I am always surrounded by stories of the old Catholic saints and the legacy of relics. Collections are a recurring theme throughout my work and this series of objects is a recollection of lost British institutions. 'A saint chosen by God is assumed to be constantly filled with the holy ghost, he said. Every physical part of the favoured servant of God would therefore be divinely saturated from heaven, even the clothes on the body.' From *The Book in the Cathedral: The Last Relic of Thomas Becket*, by Christopher de Hamel.

14.

Barbarita Marks

Threads, 2019
Singer treadle sewing machines, paper,
thread and photo etching

This installation searches for connection. My mother, Bina Korngold fled from Vienna in 1939, to escape the Nazis. As soon as she was able to speak English, she gave up speaking German forever as a private stand against the killing of her parents Markus and Bruche Korngold. *Threads* uses the politics of repair, stitching time, placing images of our mother, my sister, Gita and I, close to those of our lost Viennese grandparents.

The construction of this installation was made in partnership with textile artist Shelley G Beach. Print copy made in collaboration with Hayden Blyth. Blue photo etching made by Barbarita Marks.

15.

Frederick Ingoldby

Romanian Fruit Picker 2, 2020
Oil, acrylic and tissue paper on
wood panel

My Romanian Fruit Pickers pieces are more specifically Kent based. I painted them around the time when the UK farmers were calling for people to help in the polytunnels. Due to Covid restrictions they were unable to import as many workers from Eastern Europe. Few British people volunteered (despite the sudden explosion of interest in gardening during the lockdowns, as well as the number of people off work), and eventually more workers were allowed into the country to counter the shortage. Keeping the names of the workers unknown reflects how the UK public takes them for granted, and often forgets about them entirely when consuming food.

16.

Frederick Ingoldby

Romanian Fruit Picker 1, 2020
Oil, acrylic and tissue paper on
wood panel

17.

Mick Cairns

Eventide at Reculver, 2020

Oil on canvas

Eventide at Reculver is one of the most beautiful sunsets that frames the Reculver Towers in the setting sun, which only happens a few times each year. A photo was taken by Frank Leppard and with his permission, I painted this wonderful image, so I hope you enjoy the tranquillity that was captured.

18.

Roy Eastland

Displaced Portrait No15

(*Woman with Baby*), 2021

Silver on gesso on board (silverpoint drawing)

Displaced Portrait No15 (Woman with Baby) is one of an ongoing series of silverpoint drawings based on souvenir and identity photographs taken mostly in Germany in the 1930s and 1940s and which have found their way into my hands, via a second-hand shop in Margate. The original photograph is a snapshot trace of the look of a moment. My drawings are a kind of meditation on these displaced traces of moments in lives.

19.

Margo McDaid

Girl in Black and White Checks, 2021

Indian ink drawing on Fabriano paper

20.

Marianne Dissard

Untitled, Ramsgate, 2020

Ink jet print

It's got to be strange for a while, no? We kept to ourselves in public spaces, our private lives revealed as battlegrounds. Me? Silenced, stripped of identity, I found myself back in Ramsgate in October 2020, just in time for the gloomiest winter. But I didn't matter anymore (and was glad). Only the photos did. They got me out and got me through.

21.

Phil Coy

Redacted Royal Retouched, 2020

C-type black and white print

Redacted Royal Retouched, 2020, is a digitally enhanced photograph of a modified 'Royal' model typewriter, that Coy originally produced for *the mechanical construction of random language thrown from an island into the sea*, Eastside Projects, Birmingham (2016). Coy's manipulation of the typewriter, both physically and digitally, complicates the status of the object as artefact. The Royal model typewriter has a near mythical status as the model used by Jack Kerouac to write *On the Road* (1953), and then again by Ed Ruscha as the subject of his seminal book work *Royal Road Test* (1967).

22.

Mary Butcher MBE

Where Have All the Flowers Gone?, 2021

Mixed media: willow, olive, conifer, pine, acorn, acer, vellum, waxed linen, recycled wire and plastic

This sculpture encourages awareness to our tragic loss of plant diversity by highlighting the sheer variety of plant forms, some only as faint outlines. These found materials have been gathered as I have walked in my varied workplaces, both here and abroad, often on residencies, where I have had time to stop and stare. Such a month in Tuscany, mostly alone on an organic wine and olive farm provided the idea for the plant strings, tying in happily with a childhood as a keen amateur botanist and plant hunter before studying Natural History. Many materials are from the lockdown days when I walked extensively in areas I did not formerly know so well, although all within distance of home. Parkland, grassland, chalk downland and ancient woodland are all there to be absorbed in the mind and with materials on the ground for gathering. My workshop is also a great source of the less usual.

The song referred to in the title is of my time and has many personal resonances but the ecological nature of events since are devastating. I have observed them closely and clearly in my years in the same area and am horrified. Let us all listen to the experts and do what we can. Diversity is key.

23.

David Shaw

Seeing the Bigger Picture, 2019

Mixed media

A short graphic story based on the ongoing consequences of Brexit on Northern Ireland. The drama focuses on sectarianism and on sexual prejudice and the general dangers of a return to lawlessness and mob rule as witnessed as recently as Easter 2021. The piece was the winner of Friedrich Naumann's Animate Europe 2019 competition and exists in a published book version and as a short animated film. It has been published in German and French and widely exhibited in Europe including Brussels, Paris and Lyons. The author/artist, David Shaw, was born and educated in Belfast and now is resident in Kent.

24.

Callier Epps

Northdown Road, 2020

Live action, stop motion and 2D animation

Northdown Road is my ode to the road I grew up next to. The road has acted as a bridge between my home and my hometown while growing up. I'm constantly walking up and down it and constantly spotting exciting scenes and changes on the road. In recent years, it seems that the contrast in cultures and classes found on the road is at its peak. My film explores my personal connection to the road as well as the ever-developing conversation about gentrification in Thanet that Northdown Road seems to be a microcosm of. I wanted to celebrate the diversity in culture on the road while nodding to some of the issues that gentrification has

created in the area. The film uses a range of visual approaches, each one tailored to a different subject or theme within the narrative of the piece.

25.

Jordan Buckner

When the Tides Went Down, 2020

Digital animation

As climate change threatens our future, how do we come to terms with the end of our existence? *When the Tides Went Down* is a short animation exploring our different responses to these turbulent times. Using original digital paintings by Jordan Buckner, the film fuses tableaux of the British landscape, with a constructed and evocative soundscape. *When the Tides Went Down* was made in 8 weeks as part of the Screen South, BBC and Arts Council New Creatives project. Featuring original sound design from Nainita Desai.

26.

Brigitte Aphrodite

A Love Letter to the Arts, 2020

Video

A Love Letter to the Arts by Brigitte Aphrodite, is a joyful protest to Rishi Sunak's comments that the arts are not a viable career path. This poem is written as a celebration of the arts being more than viable!

27.

Jay Rechsteiner

Bad Painting 120: An Artificial Intelligence Ad at a Bus Stop. The Poster Can Read the Reactions of Its Audience and Adapt Itself Accordingly, 2020
Acrylic on canvas

Bad Painting is a series of paintings which are not only bad in terms of style & craftsmanship but most importantly in terms of content. The 'badly' executed paintings represent the underlying bad reality of the actions depicted, i.e., the paintings are as bad as the world they depict. The paintings are based on true events. To me it is an investigation into the relativity of evil and everyone's potential to commit evil crimes. Although I don't consider my paintings to belong to the popular genre of Bad Painting, I have always been fascinated by the freedom of 'bad' painters such as Joan Brown or Neil Jenney. I use the term Bad Painting as the title of this specific series of work. 'Badly' painting doesn't only set me free from the constraints of 'good' & 'decent' technique but also gives me a feeling of everything-goes/ everything-is-fine. There are obviously a lot of people who don't like this series, not only because of the way they are painted but also due to the themes and subject matters.

28.

Jay Rechsteiner

Bad Painting 190: Two Men Are Dumping Construction Waste on to Derelict Land, 2020
Acrylic on canvas

29.

Jay Rechsteiner

Bad Painting 213: People Trying to Destroy a Tree Stump Carving in a Park, 2020
Acrylic on canvas

30.

Nicole Mollett

Northfleet Lunch Club Volunteers (Pauline Hickmott, Carol Preston, Joan Plumb, Joan Norman, Wendy Waller, Sue Rothery, Ola Idowu), 2019
Watercolour on paper

This watercolour drawing is part of *Tales and Tastings*, a socially engaged project researching food histories in Northfleet and Swanscombe 2019. As part of my research, I visited the lunch club which is run every Wednesday by volunteers. They serve real home-cooked food to approximately 30-40 attendees. They care for and support people who are at risk of isolation and loneliness. 'The Northfleet Lunch club is a place to meet and make new friends. They serve real home-cooked food. It has been running since the 1980s. I open up more here, than when I meet someone in the street. People who come have their own regular seats.' Quote by participant.

31.

Mark Scammell

Long Stay, 2020
Cross-stitch embroidery
(Thread on Aida cloth)

Long Stay is part of an ongoing series of cross-stitch artworks, *Hexachrome Sprawl*. The works are inspired by flight paths, layouts of car parks, housing estates and retail parks, as found

on the edges of towns and cities. *Long Stay* is based on the layout of a long stay car park. A potentially bland subject matter is brought to life using threads based on the six colours of the Hexachrome colour scheme.

32.

Tracey Falcon

Unlocked (The Sixth), 2020
Digitally manipulated photographic collage

Phantasmagoria (noun) a sequence of real or imaginary images like those seen in a dream; from the Ancient Greek word for ghost (phánasma) and agorá (assembly or gathering). A life-changing spinal injury has re-envisioned my world. The gathering of my various body parts now forms a new reality, leaving the familiar body husk a mere phantom. These digitally manipulated, collaged photographs, over a metre square, are spectral landscapes from a new now of restricted mobility and alternate possibility. *Unlocked (The Sixth)*, 2020, is one composition from an ongoing sequence. The poppies and their stamens are bounded by the contours of miniaturised human spines against a lattice of woodland canopies and toadstools. Magnified, the poppies are estranging cellular blooms.

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 and perused. I regained hope through the horror by being able to venture outside once again. Peering more deeply into the woodlands, energised by nature, without the clamour of 'the ordinary', I photograph from a new perspective and combine these to create other worlds, once more removed from the source.

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