

Turner Contemporary Access Group

**OPEN FOR
EVERYONE**

OPEN FOR EVERYONE

The Access Group is made up of activists who want to make the experience of moving through the world easier for everyone, and who give their time to help Turner Contemporary design their exhibitions with this in mind.

This process has allowed us to think deeply about what access means to us. By being slow and gentle, by listening and taking care, and by being very aware of the space we all occupy, we are a group of people who experience the world in different ways, who are able to work together. The work chosen reflects this in soul and practice: a selection that celebrates craft, time, and skill, and is rooted in the local place.

Each of the four curators has different lived experience of disabilities, neurodivergence and the barriers to accessing the arts.

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.

Jennifer Hooper

From the Sea, 2019

Watercolour on paper

Since re-locating to Margate, I have been hugely inspired by the seaweed and how it changes with the seasons. Strewn across the beaches, its acerbic scent fills the salty air, giving the coastline a wild and unkempt look. Drawn to examine these sea plants, I saw that every piece was unique, that their luminosity changed when not submerged in water, their shapes and colours shifting dramatically as they dried: subtle variations of red, purple, green and brown. It seems as if the seaweed, cast away en masse, coming and going with the tides, is a glimpse of life from another world; an ode to the sea and all its wild changeability.

2.

Peter Campbell Saunders

The Collector, 2020

Oil on canvas

Painted in oils during the first days of lockdown, *The Collector* draws inspiration from my own collection of paraphernalia to build a world of order during an uncertain time.

3.

Lizzy Rose

Bathtub Selfie, 2020

Digital print and text

This self-portrait was made for fellow crip artist Abi Palmer. Abi's book *Sanitorium* was being released and she asked that people took a #bathtubselfie to support the release. I was quite overwhelmed by the response to the image when I posted it on Instagram. The text accompanying it talks about my body and how I felt about making artwork at that particular time. I have intestinal failure; I have no small bowel and I am part of a small section of NHS patients like this. We live with extreme medical interventions designed to keep us alive, which take up much of our lives and which if successful is ongoing for many years. I had been in isolation since March due to being considered highly vulnerable by the Government and much of this time I was extremely anxious. I think it reflects a lot of artists' struggle with making work at this time. I felt like a rug had been pulled from under me and my place in the world was confused. I often feel like this when I go into and leave hospital. Suddenly, you are a diagnosis and no one cares about your art. I feel like a lot of artists are struggling to feel relevant at the moment when there seems to be so much more pressing problems. However, one of my friends who also lives with intestinal failure said how important it was to see ourselves represented in art and thanked me for making work that reflected them. Intestinal Failure is such a niche condition. We are not well represented by charities and we rely on a small pool of excellent consultants to make our lives important within the NHS.

4.

Paul Hazelton

Far Away Nearby, 2020

C-type print

Faraway Nearby was conceived and based on a series of constructed photographic images that I made during the first lockdown of the pandemic. The world made smaller by the pandemic has localised my attention and to some extent opened my eyes to the photographic lens, this being the first photographic work for me to exhibit. A serendipitous stroll on a local beach where I found a little plastic figure and an empty catshark egg case, also known as Mermaid's Purse, seems to have opened up a whole new world.

5.

Louise J Hackman-Hexter

Knole Park, The Gallops, 2018

Recycled oak floorboard with wood stain

I love this view of the Gallops as you walk the hill to Knole house. Over the years it's been interesting to see the slow decay of the tree stump and other fallen trees left in situ against the texture of the sedge grass.

6.

Naomi Adams

Esteemed Augmented Pollenapis Device 1739-RF-532, 2020

Mixed media: metal and clockwork pieces, cotton fabric and paint

In 1892 the first of the Esteemed-Augmented-Pollenapis-Devices were deployed throughout the Sub-Eurovian Provinces to support their ever-declining bee population. By the time it was discovered in 1896 that the devices had

appointed a Queen it was already too late. On loan from World 9's Department of MechanicalAgri-contrivances as part of the Inter-dimensional Technological Exchange this artifact has been classified as a Level 3 GTD and must NOT be reactivated under any circumstances.

7.

Jemimah Patterson

Locked Down, Not In, 2020

Oil, glass and antique collecting drawer

Chairs represent positions, places and key moments in one's life. *Locked Down, Not In* comes from my latest series *Life Chairs* which explores some of those milestones and predicaments; from birth chairs to death chairs, sex chairs to mobility chairs and our relationship to them. This piece depicts an ageing rattan rocking chair from my studio. A raking light bursts through the rattan, literally breaking from the constraints of the rocking chair. The chair's shadow creates a double portrait of the chair. This reoccurring theme of the double is a particular interest throughout my work because I am one of a set of conjoined identical twins.

8.

Steffany Malone

Ophelia, 2019

Oil on board

This is a modern take on one of my favourite paintings of all time. *Ophelia* is painted with oils onto a marine plywood panel and was finished in November 2019. I had a shoulder injury that was being made worse by working on portraits and paintings that were small and detailed, and I wanted to try something really bright and eye catching. The advice was to stop painting for a while, but I decided

I would just try to paint with both hands, and use it as an excuse to try a bit of what I love — detailed facial features, trying to paint porcelain skin, and mix it with a rich bunch of colours and shapes.

This rich tapestry of colours and flowers was all possible thanks to the good spirit and generosity of others. I hope by applying to this Open exhibition, others may recognise something in the subject matter and want to look closely at the colours. This painting is one of two I have made in this style. The sister painting can be seen on my website, but this original is my favourite.

9.

Helder Clara

The Gathering, 2020

Flint and waxed cotton

The work is a representation of two aspects of human need — community and devotion. The flint forms are cloaked in bright colours to express individuality and the excitement of different peoples coming together to share their own experience. The sculptures themselves represent idols, whether that be religious, tribal or ancestral, and act as a focus for us to place our own beliefs in something greater than us. The flint dictates the form each sculpture takes and lends individuality to each sculpture. In the creation of the work there is a meditative aspect in the repetition of the knotting process and this speaks to the nature of many faiths and their devotional practices.

10.

Sandra Hampton

Abstract Meadow, 2020

Acrylic paint on card

An inclusive painting tutorial with doable techniques, created during the first lockdown when our art studio had to close. The doable painting was created using painting tools you will find around the home. The abstract flowers were created using a simple balloon, cardboard was used to create the grass, with a classic flicking-paint to add colour and texture. A decorator's roller was used to apply Turquoise Blue paint to the entire surface at the start of this fun and inclusive painting. It was initially aimed for the children from Art4All and their families while at home. I then decided to start an Art YouTube Channel in British Sign Language to help those outside our unique art studio. Art really is for all.

11.

Gareth Tudor

Miro Doodle on Gold, 2020

Acrylic paint, Posca pen and spray paint on card

Gareth's art has become a passion through which he relaxes and expresses himself. Painting helps to quiet Gareth's mind from all the noise in his head. It has also helped him to cope during the pandemic and in particular during the lockdown when his strict routine had suddenly stopped. Gareth continued to paint via Zoom art sessions during the lockdown periods when the studio was closed, creating many of his interesting Doodle style works. Some of Gareth's abstract artwork has been influenced by his dad, who enjoys the work of Miro.

12.

Lesley Gray

Mindblowing, 2021

Watercolour and ink

Delivering art therapy to children with Special Educational Needs and Disabilities has opened my mind to how they can see the world differently.

13.

Tracey Lane

100 Quotes for 100 Years 1920 – 2020,

Celebrating 100 years of the Kent

Association for the Blind, 2021

Textiles and thread

As an art group we talked about creating artworks to celebrate Kent Association for the Blind's 100th Anniversary. I thought about words and phrases relating to eyesight. It felt like a good idea to appliqué a quote or image for each year of the charity's existence; it was hard going towards the end. The close work and tiny stitching was quite a strain on my eyes, and I made this at home during the first lockdown for a project called *Out of Sight Not Out of Mind*. I'm really pleased with the result as I've not made anything like this before, although I have used textiles in other artworks. I chose quotes and jokes that I felt we could all relate to and included facts about the founding and the work of KAB.

1920 — KAB founded with 902 clients

1935 — Home teaching service launched

1975 — Talking news service launched

1998 — One to one service launched

2010 — Eye clinic liaison service launched

2019 — Supporting over 12,500 clients

'The only thing worse than being blind is having sight but no vision.' Helen Keller
'Kindness is the language which the deaf can hear and the blind can see.'
Mark Twain

Curator Amanda Bodemeaid...

*The artist created a tapestry with each panel denoting one year in the life of this local charity. Having Retinitis Pigmentosa herself, the artist has reduced peripheral vision, which means she is unable to view the whole piece in one go, without it being at a distance. By doing that, the detail is lost. The original title of the project it was created under, *Out of Sight Not Out of Mind*, highlights the challenges faced and the skill of the artist.*

14.

Annie Greenwood

Demesne, 2020

Acrylic and shimmer medium on canvas

This piece is an exploration on limited life states, examining real or imagined boundaries that hold us, using mixed techniques, pushing colour and texture into the space on the canvas and the domains that surround us. This is a counteragent to restrictions that can be felt in challenging times and facilitates time for enquiry to go within; to explore where we can all individually push and examine the outer edges of our own generated boundaries; to investigate and reveal the potential of what lies on the other side. I hope it will inspire other people to delve into the possibility of the expanse of the *Demesne* and connect to the flow of light and energy that is waiting for exploration.

15.

Marion Armstrong

Lost Dreams, 2020

Oil and cold wax on cradled board

This is one of a series of paintings exploring my life as a woman living with an undiagnosed, invisible condition, in my case autism. Feeling different and out of step with the world. Feeling different but not knowing what that difference was or understanding the reason for the constant failures and dead ends.

16.

Frank Leppard

Never Alone, 2019

Photo card

I went to photograph the Gormley statue after picking my granddaughter Lilly up from school and took her with me. When shooting the photo, I said to Lilly: "He looks lonely Lilly go hold his hand." I snapped her and thought it was a very warming photo, so I kept it. Now it is one of my all-time favourites and was unplanned, as most good lucky shots often are!

17.

Greg Bottle

Viewing the Man in Another Time, 2018

Digital print

When I'm out doing my landscape or seascape photography, I've always found it strange that whilst I slow down to nature's pace, I feel most people just rush though it in their own little world and they don't totally immerse themselves in the beauty and tranquillity. As I love doing long exposure photography,

I decided I wanted to try to capture this observation by photographing the people viewing the Antony Gormley sculpture as blurred images — as if the sculpture and myself were in a different time zone to the viewers, who were rushing through our time zone at a more frantic fast pace. Hence the *Another Time* sculpture is in colour and the rest in black and white. I think I achieved what I set out to do, especially in this picture out of a series of pictures I produced.

I find the Gormley sculpture very inspiring and have taken hundreds of pictures of him since he was installed.

18.

Margo Selby

Zoetrope, 2021

3 hand woven lampas panels: cotton, Tencel, silk, stretched and framed in painted wood.

A 'zoetrope' is a playful nineteenth century device and early form of cinema that gives the optical illusion of movement: a spinning cylinder that makes horses gallop. The vertical format of the panels in Margo's triptych are reminiscent of the narrow slits of the zoetrope through which sequential images are glimpsed, and the graduating forms give the impression of motion and light — which the air between the panels activates — making them flicker and animate. The name comprises the Greek ζωή 'zoe' life and τρόπος 'tropos' turning — a fitting metaphor for the meditative practice of weaving.

Margo's handwoven artworks are painterly, with regard to the optical mixing of pure colour, and sculptural, in the physicality of woven thread as a mode of construction.

As yarn, the colours are integral, rather than applied to a surface. The works are intended to operate as visual objects rather than pictures or decoration. Colour, shape, orientation, rhythm are in constant intersection — a rumination on the visual. Margo thinks a lot about optical effect in her work, and plays with off-kilter symmetry, pull-focus and forced perspectives. With *Zoetrope* Margo explores the act of focussed vision and the ocular sensations of colour.

19.

Berne Vaughan

Turner Café, 2019
Oil on canvas

I painted this piece after a visit to Margate. Initially I was interested in the reflections in the glass and the view through the café out to the harbour beyond. I was then drawn to focus on the busyness of the whole scene and the stillness of the figures within it. The people in the image create a sense of calm, surrounded by space and stillness. There is a disconnection between each of the characters; they all have their own narrative.

Curator Jason Tennant...

This is a painting of the café at Turner Contemporary, and I can't get past the many layers of the reflective windows and the photorealist people sitting both inside and outside. We can see the sprawling Margate seafront reflected and the structure of the harbour arm behind and beyond. Everywhere you look, there is such detail and it's wonderful to see.

20.

Caroline Dyal

Sharon Goodyer Outside the Food Club in Ramsgate, February 2021, 2021
Digital print

I met Sharon Goodyer in November 2018. We have since become close friends and I have worked alongside Sharon as her photographer. Sharon is a vital member of the Thanet community. She is a force of nature who believes in change and making things happen. Ever since I met Sharon, I knew I wanted to help make 'Our Kitchen on the Isle of Thanet' more visible through my photography. The portraits are an honest portrayal showing how Sharon is dedicated to providing quality food and support for those in need. Through her work and generous personality, Sharon spreads hope through the Thanet community, listens and delivers with compassion. I wanted my portraits of Sharon to represent her strength of character, determination, and compassion for others. These portraits show a sense of hope that Sharon feels, which she works hard to spread through the community. Over the last year Sharon and her team of volunteers have supported over 1,320 families across Thanet.

21.

Keith Lovegrove

Craig's Tea Break, 2019
C-type print

This photograph is one of a series of portraits for my project, *Woodlanders: A Study of People who Work in the Woods*. My intention is to capture the fervour and zeal of the woodlanders and to shine a light on their vigorous yet relatively unseen world. Craig lives and works in a chestnut coppice wood in north Kent.

He makes fence posts and palings.
He is also an illustrator and professional skateboarder.

22.

Mark Holihan

Nyle Playing in Canterbury, 2020
Acrylic on canvas

This painting is of Nyle Holihan busking in central Canterbury with his banjo. He is in mid-conversation with a passer-by and in mid-strum. Under his boots are the ancient flagstones and behind him is a carefully maintained gate set in the ancient brick and stonework, both crumbling with age and damp. It's a typical overcast, autumn day.

23.

Gio

The Burger Van at Spade Lane, Medway, 2021
Oil on canvas

This painting is inspired by Manet's *A Bar at the Folies-Bergère*.

The Burger Van at Spade Lane, Medway, is placed in the area of the company where I used to work as a Quality Controller for 15 years. I used the burger van quite frequently during those times. I wanted the painting to be as grey and somber as possible with very few hints of colour, as it's almost symbolic of the uncertain times we're going through during this pandemic. Shops, factories and restaurants are closed, people are getting sick and dying, however life continues. The composition is strongly influenced by photography; a snapshot of Amanda inside her burger van waiting patiently for the customer to order.

With the Italian flatbread entering the foreground on the right-hand side, it leads the viewer into the painting and creates the illusion of the viewer being the customer.

24.

Jonathan Barnard

Cindy Honings, 2019
Oil on linen

Aged 18, Cindy arrived in Kent from the Netherlands and for the next ten years lived in a tent in Blean Woods outside Canterbury. The woods at first provided a place of refuge but, as the hardship of such a 'homeless' life took its toll, they came to be a place of dread. In this painting, Cindy remembers those times.

25.

Nicki Vowls

Heroes, 2019
Monoprint with linoprint on board

On the night of 14th October 1881, 29 men were rescued from the *Ganges*, aground off the East Kent coast. This print shows the North Deal lifeboat, the *Mary Somerville*, and the Ramsgate lifeboat, the *Bradford*. Each lifeboat was towed by a steam tug, one of which can be seen in the background of this print.

26.

Nicki Vowls

Walmer Lifeboat — Dunkirk Little Ship, 2019
Monoprint with linoprint on board

The Walmer lifeboat, which is shown in the foreground of this print has just rescued eight men from the beaches of

Dunkirk in 1940. During the evacuation, she was holed in two places, but managed to return to the safety of Walmer beach.

27.

Emma Dove

Red Alert, 2020

Printmakers ink on paper

Red Alert is a linocut featuring our local fox and resident moorhens. It is one of a series of pieces I started working on during lockdown. Unable to venture far afield, I turned to my garden for inspiration and became more aware of the wildlife on my doorstep.

28.

Vicki Salmi

Breaking Free, 2020

Paper, canvas, acrylic paint, spray paint, ink, twisted hazel and thread

My work usually comes from a spontaneous idea, often from automatic writing as a starting point and tool for abstract mark making. The main inspiration for this piece was from a drawing I created for a group project where the participants had copies of each other's work. My drawing was fairly literal in writing a scrawl of words to find where they would lead. These are represented in the black painted twisted hazel branch. The white thread wrapped around it is where the idea begins to form and liberate itself, without my knowing what I want it to do. The butterflies are made from the colours of the work from the group project which represent the metamorphosis of our own individual creativity striving to break free. This breaking free culminates in the canvas showing the absence of incumbrance of distraction of others, of tearing down to make way for something anew.

Curator Amanda Bodemeaid...

Blackened twisted hazel reaching out into the room, with a cascade of butterflies tethered on strings to the gnarly branches in front of a three coloured backdrop. The artist used a piece of group work as their inspiration, where each artist had a copy of each other's work. Like the process of curating this Open for Turner Contemporary, the hazel leads the way into the open space where the skills, ideas, and individuality of all the artworks are celebrated. This was how the Access Group members interpreted the piece, but what do you see?

29.

Gloria Holden

Lord of the Flies, 2020

Cyanotype

Lord of the Flies is a cyanotype print. I have experimented with a range of exposure times for the various elements, building up layers of blue tones to create a watery, pond like effect, with dragonflies dancing on the surface of the water.

30.

Kimmy McHarrie

Sea Fan and Plankton, 2020

Venetian glass smalti, found objects, beads, valves, marbles and glass

I found this 200-year-old French church window in an antique shop; it seemed like the perfect frame for a mosaic but to make it was a challenge.

Along with the Pink Sea Fan it also features Phytoplankton and Zooplankton. Phytoplankton and Zooplankton are the self-feeding components of the plankton

community and a key part of oceans, seas and freshwater basin ecosystems. Plankton serve as the base of the aquatic food web, providing an essential ecological function for all aquatic life and are nationally scarce and globally vulnerable. The pink sea fan is classified as Vulnerable on the global IUCN Red List. Living diatoms (phytoplankton) make up a significant portion of the Earth's biomass: they generate about 20 to 50 percent of the oxygen produced on the planet each year. Here in the UK, the pink sea fan is protected under the Wildlife and Countryside Act 1981.

31.

Alex Mortimer

Margate Montage Portrait, 2020
Acrylic and Posca pen on card

Art and painting has helped Alex to cope throughout the pandemic and in particular during the lockdown period. He continued to paint via Zoom art sessions when the studio was closed. Alex started *Margate Montage Portrait* just before the first lockdown and then continued to complete it via Zoom art sessions. He has had an interest in drawing buildings for most of his adult life and has developed his own colourful and recognisable style. When Alex applies colour, I feel he sees shapes rather than imitate the world around him. His *Margate Montage Portrait* is very popular and has already sold to a collector in Cliftonville, keeping it in Margate.

32.

Richard Goldfinch

Waves and Reflections, 2020
Digital print on fine art giclee paper

33.

Patrick Wilkins

Good Day (Version 10), 2020
Acryl-Gouache on illustration board

The picture is of the North Foreland lighthouse in Broadstairs which overlooks Joss Bay. It is my most covered subject, hence 'Version 10'. Normally I draw in coloured pencil, but this version is painted in acryl-gouache roughly in the style of a 1930s travel poster with a limited palette and areas of flat colour.

34.

Ian Bottle

Shift ii, 2019
Acrylic on wood

Shift ii is one of five wall mounted sculptures representing the integration of five separate sections of a chair from my studio with other deconstructed works in progress. The title of the work implies displacement, transformation, substitution and variation, which relates both to my underlying content and practice as much as the circumstances I now find myself working in.

35.

Leise Wilson

White Cliffs, 2020
Watercolour on tissue paper

This is your first view of the United Kingdom when arriving by sea. It is a unique view.

36.

David Redfern

I Do Like to Be Beside the Seaside, 2019
Acrylic

This part of Margate is a contrast to the sandy beach, and it shows a very uninviting area just behind the Winter Gardens. You can just see the sea. Forbidding urban street furniture mars the experience of being close to the sea. Even the boulders are concrete. I took a long time with this picture exploring its component parts in terms of the architecture, design and construction. The jet trail in the sky is ever present over Margate, being on the approach route for transatlantic planes to Frankfurt. There is hardly a moment in Margate's great sky without a jet trail so for me it's as part of Margate as anything else.

Curator Dan Thompson...

When you walk east along Margate seafront from Turner Contemporary, you travel not only in space but also in time. There are old buildings, like the Winter Gardens and the Lido, that we can see, but there are other remains, too. There are layers of brick and concrete and Pulhamite holding up the cliffs and making walls. There are forgotten gardens and landscaping, and high in the cliffs, there are remains of old ditches from the very earliest people to settle here. This painting captures something of that patchwork quality.

37.

Darren Lewis

Swing Chairs — Dreamland, 2018
Oil on canvas

Part of my *Dreamland* series where I wanted to evoke memories of fun experiences at Dreamland Theme Park.

38.

David Cutts

Bond Street, 2021
Oil on canvas

The Jellyfish suggests an exotic location and an ideal of what consumers should want. Influenced by the commercial world, the work is a play on the large advertising screens found in shop windows. The black lines representing the screens serve as a barrier between us and our desires. The photorealist nature of the painting suggests the exotic reality of the image could become attainable.

Curator Amanda Bodemeaid...

At first glance you would be forgiven for thinking that this is a photograph. Take a closer look. The artist has made a play on advertising that we see, showing us destinations that we may dream of visiting. The image is carefully divided into screens that create a distance between us and the image beyond.

39.

Ross Andrews

Porthole Fresh, 2019
Digital print on acrylic

Captured at Botany Bay on the Kent Coast, *Porthole Fresh* offers a refreshing feeling of being encapsulated from

within the barrelling wave with the sun beaming right through. The idea was to capture the detail from up close inside the wave whilst also showing the explosive crashing water coming right over. It was shot in early summer allowing the soft blue sky to subtly blend with the sharp clear waters.

40.

Darren Lewis

Looping Star —

Dreamland circa 1989, 2018

Oil on canvas

This painting was produced using various historic photos, video imagery and memory to piece together a vision of The Looping Star at its height when the former Dreamland Theme Park was operated by Bembom Brothers in 1989. The Looping Star was the main attraction at Bembom Brothers White Knuckle Theme Park.

41.

Rosalind Hobley

Swimmer V (Cherry), 2020

Cyanotype

These prints were based on my love of swimming and pools. I made them with my friend Cherry one afternoon in the pool. Just looking at them immediately gives me the unmistakable feel of being alone underwater — the weightlessness and utter silence. Breathing out and watching the bubbles rise slowly. I love the way that the ripples caught in the light have the same sculptural weight as some parts of the swimmer's body, and that both are partly lost and ethereal.

42.

Rosalind Hobley

Swimmer V (Cherry), 2020

Cyanotype

Curator Amanda Bodemeaid...

A cyanotype is a photographic process used for many years to make building blueprints. This has been used in a very different way by the artist. The swimmer is suspended in an unknown body of water, free to move in ways that allow her body and mind to make expressive shapes and motions. As an island nation we are surrounded by water. In recent times many more people are finding the physical and mental benefits of venturing into the deep blue.

43.

Jessica Baynes

Margate Clock Tower, 2020

Acrylic paint and alcohol-based marker

I used more saturated colours within this piece to give the impression of a bright summer's day. Capturing memories of summers spent by the sea. Accompanied by the clatter and squeal of the Scenic Railway, the looping tune of the pick n' grab machine and the inevitable toll of the clock tower, signalling it was time to go home.

44.

Lula

Give Me Shelter, 2019

Oil on canvas

Give Me Shelter is an oil painting inspired by the shelter on Margate Sands where TS Eliot is said to have spent time writing part of *The Wasteland* at a difficult time in his life. In contrast to the sadness of the text I show the bright colours of the shelter on a sunny day. It's not all bleak and shelter can be from hot sunshine too. Margate shows us its moods all year round.

45.

Paul Gadenne

Margate Front, 2021

Oil on canvas

A painting is just a snapshot of life but hopefully it captures a sense of the colour and movement of the town, which regardless of the season or the time of day, is always a buzzing with the traffic of humanity whether on the beach, in the arcades or buying a never-ending supply of ice cream, candy floss and chips.

46.

Hannah Lees

Tablet LXXII, 2019

Plaster, Candomblé perfume and beachcombed objects

Tablets comprise beachcombed findings from the banks of rivers and various beaches from around the world. These objects are combined with other elements, such as, copper dust, mica flakes and Chinese Ink, and embedded in plaster forms reminiscent of ancient artefacts used as forms of documentation.

The work alternates between exploring circularity and linearity — sometimes tracking modulating self-sustaining systems, at other times following a process by which an object is permanently transformed. I am particularly interested in how civilisations form and end around an ever-changing relationship between what is valued and what is discarded.

My work is abstract, in the sense that it does not reproduce existing cultural conditions for the sake of critique or documentary, rather, I combine unexpected elements in order for connections to arise. My work is particularly concerned with activating the affective potential of objects. Through appreciating this, my work is focused towards an understanding of the essential nature of the materials I use as well as allowing space for shifts in context in order to disrupt interpretation and allow for new meaning. Within my practice a large amount of interest comes from how things are interpreted.

47.

Fiona Taylor

Walk with Me, 2020

Clay

North and East Kent is rich in the history of pilgrims making their way along village and countryside trails to holy sites such as Rochester and Canterbury Cathedrals, Aylesford and St Augustine's Priors and St Jude's Shrine at Faversham. This work was inspired from retracing the footsteps of these ancient pilgrims, the routes lined with many species of wildflowers and the iconic flint stones of the North Downs.

Special containers called reliquaries, which protect the relics of saints, are sometimes kept at famous pilgrimage sites as items of veneration. Each form in this piece serves as a kind of reliquary to preserve special mementos gathered along the way. Linked to the earth trod, they are painted with clay found in a stream crossing the pathway.

48.

Melanie King

Lunar Portraits, 2020

Fibre based silver gelatine print

Lunar Portraits consists of a series of photographs using only light from the Full Moon to expose the image. Participants were asked to gaze up at the Full Moon whilst moonlight fell upon their face. This series highlights humanity's connection to our celestial neighbour, considering how our ancestors have gazed up at the Full Moon for many thousands of years. The Moon connects humans across timescales and immense distances, as the same Moon can be viewed from vantage points across the entire planet. This series also acknowledges 2019's 50th Anniversary of Apollo 11, when Neil Armstrong and Buzz Aldrin first landed on the Moon.

49.

Melanie King

Lunar Portraits, 2020

Fibre based silver gelatine print

50.

Ieuan Edwards

The Margate Giant, 2019

Linseed inks on cotton rag

A three-colour linocut print of the 148ft big wheel that stood at Dreamland amusement park (then Bembom Brothers) in Margate in the 1980s. The print was made using the reduction method whereby a portion of the printing surface is carved away between subsequent colour layers.

51.

Elizabeth A Kelleher

Rock Pooling, 2019

Drypoint etching

On a walk along the coast from Broadstairs to Margate, peering into rock pools, I became fascinated by the different types of seaweed. I became especially intrigued by the weeds that had anchored themselves to chinks and shells, presumably in the hope of creating a more secure home for themselves, something that most of us would aspire to.

52.

Karen Shannon

Fragmented Form II, 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.

53.

Dexter Gonzales

Black Pigeon, 2021

Oil painting

Here is a painting of a pigeon with the River Medway in the background.

Curator Jason Tennant...

This has a fantastic atmosphere with the dark and stormy clouds looming in the background and the pigeon itself is remarkably fat! I can't help but imagine that it has had a full and rich life and it knows the bridge it sits upon as it stares at the world going by. Could it be getting ready for the bad weather yet to come or is it plotting something deeper?

54.

Emily Parris

Winter, 2020

Solarised silver bromide paper

This photograph was taken during a walk from Westgate on Sea to Margate during the second lockdown in 2020, as a way to cope & reflect on the circumstances we all faced. Walking is a great way to connect with your surroundings and allow slow, rhythmic motion to take over your mind. To create even more 'slowness', I enjoy using analogue photography. This photograph in particular was taken on Ilford HP5 35mm, developed and printed by hand in my darkroom. It was printed on expired silver bromide paper from the 1950's, using a technique called solarising which partially or entirely reverses the tones within the print by re-exposing it to a blast of white light during print development. Overall, this photograph is my own personal reflection on the foggy moments experienced during the second lockdown, and how commencing on these walks helped to reconnect me to the world around me — slowly lifting the fog.

55.

Sarah A Sherlock

She's a Royal, 2020

Oil on canvas

Part of a series of portraits, *She's a Royal* is a twist of Tudor monarchy and cat ears.

Curator Dan Thompson...

Margate has a long history of theatres, pleasure gardens, and costumed pageants (which are echoed in the 120-year-old Margate Carnival today). The subject of this painting feels very contemporary;

that's certainly a 21st century face, not a historic one. But as for the costume — and are those mouse ears? It's a mystery. A reminder that we don't have to 'understand' all art, and that sometimes we can just like it.

56.

Robert Greshoff

Greatstone near Dungeness, 2020

Giclee print

Dungeness, more than any other part of Kent's coastline, reveals the infinitely variable and unique relationships between land, water, sky and light. This image captures that landscape and its special relationship to the heavens that make it one of my favourite areas of Kent, despite it having none of the chalk geography more commonly associated with the county.

57.

Joseph Black

Empty Horizons (Dark Tide), 2019

Jesmonite

The work is a relief casting of tidal patterns, the same as which can be seen on the beach from Turner Contemporary. The work aims to explore ideas of translation, history and landscape. The parallel lines are a record of the tide, but they also suggest lines of text and both a layering and erasure of history. I am interested in the maritime history of the area specifically, it's associations to national identity and it's constantly shifting meaning — which can be viewed metaphorically in the way the tidal patterns are made.

58.

Emma Gibson

Walpole Bay_17, 2020

Giclee print

This triptych of images sees minuscule grains of sand transformed under an electron microscope at the Natural History Museum's Imaging and Analysis Centre in London. Collected in Margate's Walpole Bay at the shoreline, where human intervention of nature has to cease, the three structures have been identified as a fossil foraminifer, a rolled-up piece of quartz and a tiny chip from a seashell.

Sand is an unregulated natural resource that we cannot live without. It's used to make every phone screen, computer chip, car window and motorway and we are running out. The world makes over 4 billion tons of concrete annually, made up of 74% sand and we consume the equivalent of 2 cubic meters per person on the planet every year. The price of sand has pretty much quintupled in the past 30-40 years thanks to our obsession with building things, giving rise to global criminal Sand Mafias that are dredging rivers and beaches to death. The type of sand we use the most of takes tens of thousands of years to form so these magnified grains serve to offer you a fresh perspective.

59.

Emma Gibson

Walpole Bay_14, 2020

Giclee print

60.

Emma Gibson

Walpole Bay_16, 2020

Giclee print

61.

Gilly F H Lovegrove

Self Portrait 2020 — As We Age do We Fade to Grey and Become Invisible?, 2020
Oil on canvas

A self-portrait aged 62 years old. In the winter light of my studio, wearing my favourite painting apron and scarf to keep my neck warm.

62.

Susan Pilcher

The Hut, Dungeness, 2020
Digital print

An astrolandscape image taken at Dungeness, Romney Marsh in October 2020. The glow on the horizon is light pollution from both Folkestone and France. The display of stars including Taurus, Hyades and the Pleiades in this image is quite amazing, as Dungeness Power Station is shining brightly behind me. A £5 red camping light was placed inside an abandoned stone fisherman's hut to give a warm red glow. 30 second exposure taken on Canon camera 6D with Samyang 14mm lens.

63.

Beth Roo

The Modern Shakespeare, 2019
Digital print

I am a photographer based in Canterbury, Kent. I specialise in portrait photography, and I particularly enjoy using my camera to tell stories and visual narratives, which stems from my passion for theatre. To me this image depicts my imagined William Shakespeare of this generation. He stands in a sunbeam spotlight, centre stage. His backdrop is a pub - a once bustling hub

that brings people together. This modern Shakespeare is an avid theatre goer from Kent. Chris Newport is a professional choreographer, who commutes to the city to share and inspire others with his work; a mirrored reflection of how Shakespeare pursued his career.

64.

Paul Gadenne

Between the Sea and the Sky, 2021
Oil on canvas

That strip of teaming life that is sandwiched between the infinite domains of the sea and sky. It builds from the empty countryside, through the bungalow clad suburbs, eventually majestically rising to soaring cliffs of brick and glass that precipitously end at the point where the land ends and the sea begins.

65.

Danny Branscombe

Fifteen, 2020
Digital pencil drawing

In a series of hand drawn pencil portraits of fifteen-year-old girls from across Thanet, Danny Branscombe attempts to convey the complex aspects of this vulnerable age. Caught between childhood and adulthood, the challenge was to capture both their experience and innocence in one simple headshot. Even within this small island of Thanet, the experiences of each fifteen-year-old are vastly different, individually moulding each child and setting them on their unique path to adulthood. The hyper-reality of the portraits and unflinching pose of each subject challenge the viewer to see how much of that unique journey can be read from their face.

Branscombe wanted the images to have a grimy, flawed appearance; hauntingly lit, with fleshy, gritty, oily, flaky textures, leaving the subject exposed to scrutiny. This vulnerability is then countered by the confident stance, mirroring the complex layers of the person behind each portrait. It was important for the portraits not to be too photorealistic close up, but for the myriad pencil strokes to be fully visible. This allows the confrontational pose and tactile realism of the model to break down as the viewer gets closer — shattering the intimate moment shared between model and viewer, and reducing the subject to simple marks on paper.

66.

Cydney Adams

Emerge: An Accessible World, 2021
Video (with audio)

Georgia Hart has a rare condition called Friedreich's Ataxia. In the current climate of the Coronavirus pandemic, Georgia has been shielding from the virus and therefore isolated from the public for several months. With multiple lockdowns worldwide as well as widespread changes in workplace accessibility and adaptations to leisure activities, Georgia contemplates what this could mean for life post Covid-19 and emerging into a more accessible world.

67.

Cynthia Lawrence-John

Theo is Theo is Theo, 2020
Video

This is part of a mixed media installation about my continuing journey raising a child on the ASD spectrum and living with ASD. I wanted the works to speak with people on many levels. There are so many

emotions around ASD: denial, confusion, frustration. I want to celebrate my son and the intricacies of the neurodiverse mind. The installation, which consists of 12 works — comprising of text, photography, film and noise is a celebration and empowerment for parents/guardians and relatives who are on a similar path.

68.

Lillian Henley, Soundtrack House

Magical Margate, 1925
Films supplied by Screen Archive South East, 2021. Varied live recorded and software instruments.

With kind permission to score these films granted by Screen Archive South East for submission to Turner Contemporary 2021.

Screen Archive South East documents the rise of screen culture in the region and the nation and represents primarily the changing nature of life in the South East from the late 19th century to the present day.

69.

Graham Fenton

Charivari Triptych, 2020
Acrylic on canvas

The triptych, completed during lockdown, explores the colour, energy and dynamism of Folkestone's summer Charivari festival and all its characters. With the empty streets outside, it was exhilarating to delve into my memories, drawings and photographs of the street parade with the hope that this type of sociality might return.

70.

Chris Snow

Map 191 Carried By Dad, 2021

Original print on 1950s Ordnance Survey,
six inches to the mile

I grew up in Margate
In a family of four
Right by the sea
I recently had the most powerful
dream of being a child
I was being carried by my dad
I could feel myself moving through the air
I could feel the love of my parents
I woke up in tears
(Happy and sad)

So I made this the first chance I had
A map of a memory
Here we are, walking across the beach
by Margate Harbour
We spent a lot of time walking

71.

Work & Turn Collective

Just Answer the Question, 2020

Letterpress print

Inspired by the wonderful penmanship of
Nick Lowe's song lyrics, 'As I walk through
this wicked world searchin' for light
in the darkness of insanity I ask myself
is all hope gone? Is there only pain,
hatred and misery? And each time I feel
like this inside there's one thing I wanna
know, what's so funny 'bout peace love
and understanding?'

We felt these lyrics succinctly mirrored
our own principles based on how
society and the world is increasingly
unsympathetic and intolerant with
each other.

72.

Lisa McGinness

Marvellous Margate, 2020

Watercolour on card

Marvellous Margate is a celebration of
Margate's iconic Lido and its rich
and vibrant community. I painted it in
watercolours as this was the best
medium to capture the faded glory of
the Lido and the dreamy gaze out to sea.
She wears Margate on her top as it has
become the destination for a fashion
and creative community.

73.

Kellie Hogben

Viking Bay, Broadstairs, 2021

Fineliner pen on paper

Viking Bay, Broadstairs is from a series
of drawings, affectionately known as
'doodles', started in 2012. Thanet
seascapes are depicted in an intricate,
fanciful style. Realistic, detailed
renditions of familiar views are combined
with cartoonish, comedic elements,
'in jokes' and warped perspectives, to
allow me to include as much information
as possible. Having not produced much
artwork for a few years, due to work
commitments, house moves and having
a child, lockdown finally provided me
with an opportunity, and the motivation,
to create again. When I first started this
series, I would roam the streets, sketching
and photographing all the details I wished
to include. Obviously, this was not
possible recently, especially since I'm
classed as 'clinically vulnerable', but I
was fortunate that technology has
progressed to a point which allowed me to
explore my neighbouring towns from the
comfort and security of my work from
home setup. As you explore the drawing,

you may come across my cats, some tags by my family members, a nod to Hokusai, and Clarence the Folk Week dragon, amongst other little references that you may or may not pick up on. I'm very excited by the fact people may see my work only to exclaim 'Ooh look! That's my house, the placel walk my dog, the pub where I met my significant other!'

74.

Jo Austen

Dungeness Beach, 2019

Viscosity etching

This is a playful print exploring the unusual features of Dungeness beach. The beach, with its random scattering of lighthouses and decaying huts, is sandwiched between the ever-receding sea and the stark shapes of the nuclear power stations. Despite its other worldly feel, this is a place where people still work and it is continually changing.

75.

Tracey Emin CBE RA

The Small Tower, 2018

Acrylic on canvas

Even though it's very simple, this is one of my favourite paintings I've ever made. There is an element of lust and romance. It surprised me.

76.

Peter D'Alessandri

American Dreamer, 2021

Oil on linen

The drawings and photos from this sitting date back to the summer of 2013. I remember the day well. It was so oppressively hot, my model felt quite unwell. There was a power cut just as I set up my studio lights, so I had to quickly relocate the sitting to near the window in my lounge. Despite the difficulties, I was struck by the calm demeanour of the model. Maybe because of the unplanned nature of the sitting, I didn't really look at the material for a long while. I suppose it was the chaotic end to the Trump presidency that made me think of that sitting years before, with a young model sporting a stars and stripes top. 2013 was still a period of relative calm and optimism. I am hoping, after what feels like a darker and challenging time, we may be entering another such period.

Curator Dan Thompson...

When we look at a portrait, we create our own narrative. Who is the person, where are they, and why is the painter interested in them? This is quite a melancholy portrait, using muted colours. The woman doesn't seem to be happy but is perhaps more tired and resigned than sad. Like Adam Knight's sound mirror sculpture, this suggests another side of the seaside holiday. The end of the day in a cheap B&B, maybe.

77.

Andy Henstridge

Handsome Freaks, Margate Old town, 2020–21

Ink and watercolour

78.

Andy Henstridge

The Old Kent Market, Margate, 2020–21
Ink and watercolour

Working in ink and watercolour is a new experience for me as I originally just did pencil sketches using a 6B or something similar. I'm still experimenting with different techniques and really enjoy doing pictures of old buildings with lots of character and have worked from photos taken on holidays in Europe.

79.

Andy Henstridge

Market Place, Sandwich, 2020–21
Ink and watercolour

80.

Ciaran Cliffe

Dreaming, 2020
Digital print

This print entitled *Dreaming* includes a picture of Dreamland taken on the evening it reopened in 2017. I designed the piece during lockdown in December 2020, reminiscing about Margate summers and the energy of the town at peak season, which we all missed in the last year. I taught myself how to do graphic design during lockdown as a new creative outlet.

81.

Emily Roberts

Resting Bitch, 2021
Oil on canvas

This painting was created during lockdown. I live alone and had noticed how much more time I spent looking in the mirror, which had led me to think about the

disconnect between the neat accuracy of my work and my messy, angry, erratic self. Using a mirror to paint this self-portrait, I hoped to show some of the anger, vibrancy and clownish comedy that I felt at the time. Staring at myself for so long did include an element of discomfort but I think the defiance in the expression was a part of overcoming that.

82.

Jemma Channing

Unnamed Patient, 2020
Acrylic on canvas

In 2020 I found myself browsing the patient notes from the closed down Kent asylum known as St Augustine's. This particular book was Victorian and of personal interest due to my previous work in mental health. It contained diagnosis, details of daily activities and photos of some patients. The content and photos were probably a mundane task back in the day it was written, but looking back, have become a historical artefact. I was drawn to this photo in particular, which was taken on admission of a patient diagnosed with 'Melancholia', which we would now likely call depression. At the time we were in a strict lockdown and anxiety was at an all-time high. I can't say that my experience of lock down was anything like being admitted to an asylum, but I certainly felt connected to this stranger in the moment I saw his photo. He was later discharged in good health.

83.

Felicity Gill

Cornet, 2020

Oil on linen

I was inspired by nostalgia for fun times and seaside holidays of the past and amateur photography. I have been experimenting with capturing fleeting moments by smudging the paint, so the figures emerge like ghosts, taking form in front of us.

84.

Becky and Bonnie

Hold My Hand Mum, 2020

Giclee print on archival paper

Bonnie was two and a half when Covid first became a reality. Bonnie loves to paint, get messy and to mix colours. Her favourite colour is red. Whilst at home we spent hours painting big sheets of paper with colourful splashes and patterns. The artwork was building up, and I was starting to run out of paper to do my own experimenting, so we started to combine our artwork to make a lasting memory of our painting sessions, inspired by our walks on the beach and past local gardens.

This piece, *Hold My Hand Mum*, is a collection of fonts found around our house, superimposed with our paintings, and makes a phrase which became prevalent in our house as we became closer with this strained, but beautifully intense time together.

85.

David M Flower

Morbus, 2020

Glass

Morbus (any impairment of normal physiological function affecting all or part of an organism) is a simple reaction to the Covid pandemic. It is at once visceral yet beautiful, seeking in this way to portray the Covid-19 disease which can be vicious and by this trait caused some of the most beautiful human reactions of recent times. From decay springs hope and new life.

86.

Bridget McVey

Porcelain Bowl, 2020

Porcelain with lithium glazes

This porcelain bowl is thrown on the wheel and brushed with layers of various lithium and copper glazes which have been developed to interact together.

87.

Bridget McVey

Porcelain Bottle, 2020

Porcelain with lithium glazes

This porcelain bottle is thrown on the wheel and brushed with and dipped in layers of various lithium and copper glazes which have been developed to interact together.

88.

Sarah Rooms Heaphy

Coastal Salvage, 2020

Porcelain ceramic and cork

This highly textured porcelain bottle is distressed with photographic images and drawn lines, recalling memories of the beach.

89.

Adam Knight

Acoustic Mirror — La Bombonera Version (Ruin), 2020

Cast concrete

Acoustic mirrors were constructed at key points along the Kent coast in response to the perceived military threat of early aircraft during the latter stages of the First World War. These concave shapes (originally carved into chalk and later cast in concrete) provided a concentration of sound for an operator to record and listen to any slight changes or disturbances. In the 1970s as part of a coastal beautifying program many sound mirrors were buried and later excavated as late-twentieth century ruins. The sculpture is a scale replica of The Bombonera football stadium in Buenos Aires, infamous for its heightened sonic atmosphere, which is reflected by three curving stands, with the adjacent flat fourth stand along one side (here presented at the base of the model).

Curator Dan Thompson...

Lots of the work in this room is about Margate and the seaside. And a lot of it really shows only one version of the seaside — it's about nostalgia, daytrips, and kitsch amusements. This sculpture

is a nod to a different side and reminds us that the UK's coast has always been a contested and defended line, from the Vikings, Anglo-Saxons and Romans to refugees being viewed as 'an invading army' today.

90.

Robyn Neild

Walking Figure After O'Keeffe, 2021

Bronze

Movement and texture are two great inspirations in my work and how they can add emphasis or distort the female form.

91.

Hope Fitzgerald

Gun Deaths by State with Solander Box, 2020

Double leaved accordion book and atlas

Gun Deaths by State is a bookwork that combines a physical resource and an online source to create a visual representation as suggested by the work's title. The book is composed entirely from paper, board, covering materials, text, and maps sourced from an outdated atlas. Tracing paper sits between the double leaved pages to enhance the visibility of the map symbols representing the data from the online source. This reference is also printed on tracing paper. Both resources are referenced within the body of the book.

92.

Liz Norton

Ceramic Bust 1, 2020

Fired and glazed stoneware

The bottom part of this piece is a wheel thrown form that was inverted and carved. The top (head) was hand sculpted onto the thrown form using stoneware clay and stamped on the back with a maker's mark. The piece was fired to bisque and glazed with a high fire, lead free glaze. The piece was then fired again to approximately 1200 degrees.

93.

Robyn Neild

Boat with Botanical Masts, 2020

Bronze

These bronze boats are many things to me; the simplest of which is a discovery and progression in my artistic practice and a wish not to imitate but to echo the beauty and textures of nature and landscape. At another less tangible level they are both sentinels that guard a part of me from a time I will long remember, and family to the heroic forms that watch over a magical place.

94.

Janet Farahar

The Wedge Between Us, 2020

Embroidery thread on linen

The Wedge Between Us was produced in response to the letter from the Government sent to all households in 2020 with the instruction: you must stay at home. It is a personal attestation to the isolation experienced during those weeks of imposed separation from family and friends.

95.

Catherine Taylor / Keep Collect

Souvenirs, 2020

Grey board, bookcloth, pens and pencils

Souvenirs contains a collection of souvenir pens and pencils once belonging to my great grandmother who was born near Canterbury and lived in Kent all her life. She was a loyal diary keeper and so, rarely travelling herself, was often gifted pens by friends and family holidaying at home or abroad. Likely she never even granted these tokens status as a 'collection', seeing only their practical use. Now, I hope that laid out in such a way, they form an alternative portrait of her.

96.

Catherine Taylor / Keep Collect

Margate, 2020

Grey board, bookcloth, glass, chalk, shells, sand and seaweed

Margate is a piece from my personal archive; a series of boxes each housing objects and collections that reference certain times, places and people in my life. Acting as both a portrait of the area and a souvenir, the box displays four glass tubes each containing collected natural materials from the Margate coastline. The colours chosen for the box are those I associate most with Margate, the terracotta chimneys against the backdrop of the brilliant blue skies. The glass tubes were made locally by Hamilton Laboratory Glass Ltd.

97.

David Burks

Portrait of Tracey Emin, 2021
Plaster

I chose to submit a study of the highly acclaimed contemporary artist Tracey Emin, recognising the similarities we have in living and growing up in Margate, attending King Ethelbert secondary school, studying Art in Canterbury and then in London. I believe we also both had a short stint working at the Butlins Grand Hotel in Margate! My portrait draws on these parallels and on my work for Madame Tussauds, portraying cultural icons of significant importance. In this case, none come any more significant and integrally important to this area and field than Tracey Emin.

98.

Roberta Mason

Shorebreak — Another View, 2019
Blown and sheet glass on a wooden base

Shorebreak is inspired by memories of watching waves breaking from under the surface where tubes of bubbles create a framework for the wave ... and the importance of bubbles in our perception of the sea — as it's the popping of bubbles within the water that creates the familiar sounds of waves on the shore.

Curator Amanda Bodemeaid...

We are all used to looking at the surface of the sea and hearing the whoosh as the waves break on the shore. This work is inspired by viewing the underbelly of the waves, and watching columns of bubbles forming, creating their dynamic

structure. The bubbles then popping as the wave hits the shore. This artist has used blown and sheet glass to reimagine those bubbles. As you stand nearby, you can almost hear them popping!

99.

Steve Dell Woodturning

Sycamore Vase with Fractal Pattern, 2020
Wood

This piece was a collaboration between myself and Lee Sadler. I made the vase and Lee created the fractal pattern. The vase had been turned from a freshly felled sycamore log, then allowed to dry for 12 months, returned to the lathe a second time to eliminate shrinkage and distortion. Then passed to Lee to create the fractal pattern. It was then returned to the lathe a third time for final finishing.

100.

Clare Wakefield

Curling Wave Globe, 2021
Porcelain

All the artworks are unique. They are thrown, pierced and sculpted in porcelain. I imagine the pieces living and moving beneath the surface of the sea and being further formed by the shifting sands and tides. My work evolves with the progression of my ideas, and pushing the boundaries with the techniques I use, to create other worldly forms.

101.

Clare Wakefield

Sea Globe, 2021

Porcelain

Curator Jason Tennant...

This is such a delicate piece of work, fragile yet solid. It is amazing to see how the artist has managed to combine both. I love the suggestion of the waves parting the vase in the middle of the sphere, almost as if it's a bubble in the ocean, the ocean within the bubble itself.

102.

Clare Wakefield

Dragon Wave Dish, 2021

Porcelain

103.

Clare Wakefield

Gentle Wave Dish, 2021

Porcelain

104.

Robyn Neild

Vessel with Huts, 2020

Bronze

My inspiration for this bronze sculpture was the abandoned shells of old fishing boats of Dungeness and the black tarred Fisherman's huts of Hastings. I wanted to create a cityscape inside the boat form, a place of sanctuary. I first modelled the sculpture using driftwood collected from these two landscapes. The sculpture is cast using the 'lost wax' technique.

105.

Kaitee Reed

Checkmate, 2020

Mixed recycled media: aluminium wire, recycled newspaper, biodegradable glue and paper pulp

As a modelmaker, artist and Yoga teacher, I like to cultivate my disciplines throughout my sculptural artwork. Currently exploring surrealistic themes, I am inspired by my meditative visions. Visited by an Odra whale in my thoughts, my attention focused on the endangered species and, more importantly how they are kept in captivity, where their lifespan is much shorter. The main feature of the sculpture represents killer whales, to raise awareness around this matter.

Materials for this piece also relate to environmental issues — an unfortunate issue within the modelmaking industry is that there is a lot of waste. I am passionate about promoting sustainability and want to create art that is as eco-friendly as possible. The core of the sculptures is made from aluminium and the outer layers are recycled newspaper and biodegradable glue. The final outer layer is paper pulp. The sculpture is entirely recyclable.

At the time of reading Malorie Blackman's *Noughts and Crosses*, I also wanted to symbolise unity in this piece. I connected the idea of representing black and white equally, to the Yin and Yang symbol, as it is the concept of duality forming a whole. Finally, the title derives from the way the sculpture stands — upright like a chess piece, displayed on a checkerboard. I would love the piece to represent my time at Cobham Hall School in Kent, as their Artist in Residence.

Curator Amanda Bodemeaid...

One of a number of three-dimensional pieces in this room, these majestic creatures are caught in free-flowing movement, the curves of their bodies matching and complimenting each other. Are they playing? Are they courting? Did the artist see them as a representation of something else? Why not go and have a chat with the Orca's and see what they have to say to you ...

106.

Roberta Mason

The Most Charming Creatures — Ohana (Family), 2019

Blown glass and fossilised limestone underlit base

Across the oceans (and around British shores), there are huge blooms of marine phytoplankton visible from space. These tiny organisms provide almost 70% of the air we breathe and act as a sync for carbon. This family of most charming creatures is inspired by the beautiful forms and significance of marine phytoplankton. They may be microscopic, but they make life on earth possible, so this work is about the fundamental interconnectedness of all things. They are presented on a base of fossil limestone made up of their ancestors.

107.

Fynn Ballantine

A Gift to a Friend, 2019

Mixed media

This is *A Gift to a Friend*, it's small and simple. I lost touch with somebody important to me, it was complicated and a little bit messy, but also the easiest most comfortable thing in the world and they are someone I haven't seen or talked to properly in far too long. I'd love the opportunity to reconnect and rebuild a friendship that I truly cherished and missed, maybe they see this maybe they don't, but I'm still going to try because why would I not.

108.

Fynn Ballantine

Living Room, 2019

Mixed media

The first scale model that I have done in this open style, it features several firsts which include the fire in the stove able to be lit using an inbuilt LED and the orbular lampshade, again with an inbuilt LED. Board games such as *Ticket to Ride* and *Monopoly* can be seen on the back shelves as well as a series of books. A newspaper sits in the old rocking chair with a book and a bottle of Southern Comfort on the table beside it. The wood burner sits on an individually laid tile floor, a poker and shovel rest against the wall beside it and a bucket of firewood on the other side. It's small and cosy with its brick walls, wooden floors and the rug — each fibre hand stitched — is there as a finishing touch to make a safe place whilst the world was burning outside.

109.

Fynn Ballantine

Isolation — A Slice in Time, 2019

Mixed media

This model shows a slice in time. I used it as a therapy tool to cope with the isolation of the pandemic by putting the things I was watching, reading and doing into the model to help. It shows *Normal People* on the television, a show most of us were obsessed with at the time, and the book by Sally Rooney on the coffee table. Podcasts by Kia Humphries can be seen on the laptop and a copy of his book, *Inside Daniel Sloss* — something that was making me laugh hysterically when I needed it — is on the sofa.

Pictures of family and friends are on the shelves, people I was missing, lost contact with or wanted to reconnect to. Each part was painstakingly made by hand with a little help from a home printer. The carpet is handstitched, the brick walls are built up by laying each brick individually, and the knitting on the sofa is actual microscopic knitting using the tiniest of tiny needles.

Most things that I make rarely have a meaning but this one does. It shows a moment when I was struggling, and I turned to this as a way of getting through.

110.

Fynn Ballantine

Bedroom Reflections, 2020

Mixed media

A model focused on how far I could push printing to achieve accurate replications of fabric, from the art deco print and ruffled textures on the duvet to the shirts and other clothes that can be seen in the open wardrobe. Books such as the illustrated additions of Harry Potter can be seen dotted around as well as an illustrated addition of *Alice in Wonderland* on the bedside table. *Taskmaster* can be seen on my laptop, a show I was obsessed with at the time making me laugh. This is the first model I have ever made that experiments with mirrors, creating the perfect reflections and adding to the realism of the model.

Please get in close and have a look.

111.

Maggie Williams

Churn and Flask, 2019

Stoneware clay and slip

Clay is a substance most usually associated with useful objects. In my time I have made many functional objects that I hope are a joy to see and touch and fit for purpose and that, in their use, have contributed to the small pleasures of everyday life.

Churn and Flask are not useful objects. In the making I was enjoying the idea that they could 'potentially' hold liquid, but this, in reality, is only a reference to 'use' and not their purpose. They are 'what I consider', three-dimensional drawings of a flask and churn and beyond that I am

playing with ideas about what is two-dimensional and what is three-dimensional.

I was intrigued by the work of artist Elizabeth Fritch when I was discovering ceramics and it led me to explore this aspect of reinventing how we see and interpret form. Another hero of mine is Morandi. I especially love his etchings; the way I have used cross-hatched mark-making on the surface is almost an 'homage' to his work. It also seems very fitting for this subject matter; I like the grittiness and the graphic quality it gives, which may lead back to my early practice as a graphic designer.

Curator Jason Tennant...

This is one of my favourite pieces, and I've loved it since I first laid eyes on it. It's amazing how the artist has created two solid, detailed sculptures that look 2D yet they are fully fledged 3D standing vases. The clever use of shading as you would draw it on a notepad helps to create the wonderful 2D illusion and makes you think it's anything but a vase.

112.

Ara Moradian

The Blue Dome, 2021

Stoneware clay and glaze (Raku)

The Ogee arch (concave followed by a convex) and the sinuous S-shape are absolute favourites of mine. These are shapes I come back to time and again. Throwing on my potter's wheel, for me, is the most immediate and satisfying way to achieve this. I can push out the belly of the pot and then push the collar in until I achieve precisely the desired balance.

The Ogee arch (also referred to as the Venetian arch, the onion, keel or even horseshoe) is believed to have been imported to late medieval Europe from the Arab world. However, this shape can be seen time and again in Ferdowsi's *Shahnameh (The Epic of Kings)* c. 977 and 1010. The king is usually centre stage. Legs crossed yoga fashion, he is framed on his throne capped with an Ogee dome pointing to the heavens. This is an image that has stayed with me since childhood when for the first time, I saw printed pages of the *Shahnameh*.

113.

Sara Trillo

Bring up the Boat, 2019

Reeds, clay, river mud and textile

Bring up the Boat consists of compacted reeds, clay and river mud from the river Stour, tied with fabric, representing the ribs of an imagined boat. I buried these sections secretly on Margate beach one weekend in November 2019 and had a public excavation of them. I invited onlookers to help dig and speculate on what might be buried in the sand.

In making this piece I was inspired partly by Anglo Saxon boat burial rituals, as at Sutton Hoo, but also by the numerous wrecks which can be seen at points along the Kent coast. I volunteer with the Nautical Archaeological Society and help record the nine or so wrecks at Sandwich Bay revealed fleetingly at spring tides.

I was also inspired by discovering that Margate may have gained its name from an obscure Saxon saint, Ymar. Ymar was a monk at Reculver, killed by Vikings in the ninth century. At that time Reculver was separated by the Wantsum Channel from Thanet. Ymar's body was brought by boat to Margate and he is allegedly buried in St John's Church, which was apparently his dying wish: a strange stone coffin in the corner of the church may be his.

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