

MATERIAL MATTERS

ACT 3

John Elcock
Fiona Filby
Josie Jenkins
Simon Job
Frank Linnett
Angelo Madonna
Tabitha Moses
Miriam Sakwa
Andy Small
Laura Sullivan

BRIDEWELL



LIVERPOOL

13-15.12.2018

1 Elcock 'Anchorite' (2018)

This structure in reclaimed timber alludes to a monastic practice of the middle ages in which a hermit would wilfully and permanently enter an enclosed cell attached to the chancel of a church. Unlike the Bridewell, the anchorite's cell however would be a place of prayer and ascetic removal, rather than one of forced imprisonment and humiliation.

Like its medieval counterpart, *Anchorite* contains a squint, an arched window and skylight. The artist will spend one night in the structure to test his, and our modern resolve, to abstinence and voluntary privation.

4. Job For this body of work, common plant specimens were collected from the area surrounding the artist's studio and used to create simple live stencils. The series was partly inspired by botanical surveys of the Victorian era and plays on the transient nature of plants and the contradiction in permanence that the format of painting presents.

Simon Job is a Liverpool based artist whose work seeks to distil certain elements or characteristics of the environments he works in.

6. Moses Blood Islands (2010) Blood on paper

The Blood Islands were made in the weeks following the loss of a much-wanted pregnancy. Construction of the maps was a way to salvage grace and meaning from an incomprehensible occurrence. The stains of lost blood became islands which, in turn, formed a chart to help me find my way while the compass brought order and direction.

Tabitha Moses is an artist whose work draws on the experiences of herself and others, most recently in relation to the body. She has used the language of drawing, printmaking and fabric and embroidery to explore the ways in which we navigate illness, trauma, infertility and healing.

9. Sullivan 'Play' (2018) is a video installation which aims to embrace new technology and material forms, the piece is playful in tone and explores the potential of digital technology in art and the contrast of physicality.

Primarily the artist's work is driven by traditional tactile process and has chosen to present the work using projection to highlight contrast of medium; the passing nature of light allows for a lack of permanence leaving no physical trace.

3b BASEMENT

10. Sakwa Between Being and Separateness: Experiments in plaster Sculpture

I have adopted a playful approach by often carving directly into plaster. This method allows organic shapes and forms to emerge spontaneously- in this way an immediate relationship with the material is developed which directs the work.

3a, 3b. Jenkins 'Applepattern 1 and 2' (2018) Watercolour and gold pigment on wooden panel

Jenkins is presenting a stop motion film showing the making of a painting that took place over three and a half days, as part of *Material Matters Act Two*. She is also showing two small works on wooden panels, that explore the theme of control, using the natural grain of the wood as a starting point.

2. Filby 'Memory on Fabric'

The process used for this work is adapted from a shibori technique and involves wrapping and tying old recycled bed sheets around various parts of the Bridewell building and leaving them to the elements.

The action on the fabric records time and change and develops unexpected and unpredictable marks - a memory. The results will then be assembled and stitched to create a new piece of work.

5. Madonna 'Transcending space' (2018) Mixed media

It is necessary for me before starting the making, to establish a dialogue with the place and develop a feeling - a connection between the space and my personal history. This imaginative overlapping of histories, locations, and temporalities becomes the primary source of inspiration that eventually I translate into sound/visual installations.

Through this affective engagement with the location I identify the materials available, and through the process of observing, listening and attending the area, the form that the work eventually takes starts to emerge. I am interested in reducing complexity into minimal sculptural elements of emotional tension that I like to call: Emotional-Minimalism.

8. Small 'Burner' (2018) Concrete, Printed Dibond, Stainless Steel, Paint, Sygil

'Burner', is an artwork that toys with belief, superstition and perception.

The physical element employs the mundane language of invisible municipal design objects, telecom networks and legalese tone.

Iterations of this proto-work are offered to anyone who wishes to install a version in or on their building as a protective imprecation against gentrifiers with unreasonable profit and displacement in mind.

'If we can't stop you, you might stop you'.

Call the number if you have no ill intent, you have nothing to fear.

Material Matters Collective: Act 3

Curator: Angelo Madonna

Co-curators: John Elcock, Josie Jenkins, Miriam Sakwa

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