

Settling In

338 Great Western Street, Manchester

26 January - 18 February 2006

Settling In is an exhibition exploring ideas of home and performativity. Taking home as its starting point Settling In explores how we move within and experience this most intimate of spaces – the home becomes a metaphor for the creative process, a locus for female activity, as well as a place of secrets and self, of rituals and routine. Settling In asks the viewer to explore a new home, a recently renovated terraced house in which the act of living is not yet evident. In fact all evidence of living exists within the artworks placed within it. Viewed within what is neither gallery nor home the internal narratives of each work create a strange inter-play between what is experienced, seen and unseen. Curated by Jo Lansley and Inés Rae, the exhibition includes both emerging and established artists.

Geographies of the House

Jane Tormey

As I walk in the front door, I see the familiar banister in front of me and encounter the intimate, the uncanny and the intangible. The intangible is not something that can be described or located, but a collection of values, an accumulation of memories and imaginings.¹ The intangible is the stuff of philosophy; it is what provokes questions; it is those elements that invariably evade place or time and which animate any meaningful place such as 'home'. In chasing intangible qualities through the house, I enter different rooms of discourse and encounter different perspectives. In each room, I consider what determines the reality of my attachment² and relationship to the space in which I find myself and ask something different regarding the sensation or substance confronted.

This first room is one of imagination and daydreaming, a lyrical place where the realities of labour are excluded. This room contains elements of all the houses in which I have ever lived. Here I can rest and remember and imagine; here is where past, present and future reside alongside each other. I remember that first house, my first universe, my first shelter³ and protection; it was also my first nightmare that housed my fears, my anticipation, and my horror. Up in the attic, where I seldom go; up there the rafters are damaged and rotting, the sky is visible, the air is dank and cold and hostile. There are creatures sensed but not seen. It is larger than my knowledge and greater than my capability. Up there is all that I can imagine and all that I cannot. In this room I am lost in the depths of the house where space stretches out to the far reaches of corners, between the cracks of floorboards. This room forces the big questions, of being and nothingness, the

dialectics of division that pervade all my understanding, yes and no, up and down, within and without, inside and outside. Being inside this room, I wonder what is in the next and I imagine what is outside. If the door is open then I want it to be closed and when it is shut, I want it open. The significance of the doors, half open or shut, wide open or bolted, provides 'images of hesitation, temptation, desire, security, welcome'.⁴ In this 'ambiguous space'⁵ the elements that I can neither touch nor see are within myself and whatever I touch opens out in a kind of 'immensity' originating more in poetic expression than from geographic reality.⁶ In here I stay with this experience **without** rationalising it, without explaining it. I seek expression for these intangibles in peripheries, incidentals, coincidentals and in what is besides physical dimension, in the temporal motion between histories.

The next room is smaller, more familiar and intimate. In here emotional and geographical experiences are inseparable; they are visual, tactile and conceptual. In here I cannot describe my physical relation to the room without my feeling. In here I understand how abstract space becomes specific and meaningful. I am the centre of this world and 'space is organised in conformity with the sides of my body'⁷ and my 'body is the measure of direction, location and distance'.⁸ If I think about surface rather than space, of solidity rather than space, I can touch, stroke and experience the expansion of the wall, the floor, the ceiling. I can sense space behind me and to the right and the left. If I stretch my arm out and lean to the left, I can just touch a cold plastered wall, flaked with pale green distemper. If I shuffle to the right a few paces I might feel another cool wall on the palm of my hand. To the

1 Bachelard, Gaston, *The Poetics of Space, The Classic Look at How We Experience Intimate Places* (1964), Boston: Beacon Press, 1994, p. 184

2 Bachelard, p.4

3 Bachelard, p.7

4 Bachelard, p. 225

5 Bachelard, p. 218

6 Bachelard, p. 186

7 Tuan, Yi-Fu, *Space and Place, the Perspective of Experience*, London; Minneapolis: University of Minnesota Press, 1977, p. 36

8 Tuan, pp.44-47





front across the floorboards I see the bay window, shielded by net curtains coated in dark dust. What is in front of me is much larger than what is behind me, which I experience as darker⁹ and by senses other than sight. As I turn, what is light becomes darker and what is dark becomes light. I experience the space passively as I am acted **upon** and affected by the place, and actively as I act, behave, move **in** or work **on** or engage **with** 'the unfamiliar and experiment with the elusive and the uncertain.'¹⁰ However simply I describe it, I am defined metaphorically and by prepositions that position me physically and psychologically in relation to objects and space - **between** these walls, sat **on** that chair, sitting **at** the

table or walking **up** the stairs. When I encounter the table, I position myself in relation to the table and to the objects **on** the table.¹¹ As I situate objects in relation to objects, I am resituating myself in relation to myself; I am asserting myself as subject. I am defining my attitude to all that surrounds me, defining my state of mind as in control or distressed or lost or fearful in relation to those objects, so that 'a fierce dog'¹² is one that is too close to me and thereby threatening, a broken cup is one that is useless to me.

I move into a large, expansive and rational room, full of perspectives that encompass my understanding of social relationships¹³ and which determine what I call 'home'. This room is pragmatic and more concrete perhaps. In here I avoid nostalgic reconstructions of the past that engender a sense of displacement. Here too the room accumulates all that went before, but gathered as a social construction of meaning and subjectivity.¹⁴ Here I am defined by physical and symbolic relationships within the house and by social and cultural differences. In here 'female knowledge' is valued¹⁵ and I am challenged to refocus questions about place, particularity, representation and about those assumed boundaries 'between the body and object world, between the self and other'.¹⁶ In here I ask a lot of questions: What dominates? What do I sublimate? Who works and who rests? How do I live? What are the factors that influence me? What is the significance of this specific locale? What are the political dimensions that define this space that is home? How have social changes changed my attachment to this place? How have attitudes affected my expectations of everyday life in

9 Tuan, p.40

10 Tuan, p.9

11 Tuan p. 45 cites Maurice Merleau-Ponty, *Phenomenology of Perception*, London: Routledge & Kegan Paul, 1962, p.101

12 Tuan, p.46

13 McDowell, Linda, *Undoing Place? A geographical reader*, London: Arnold, 1997, p.4

14 McDowell, Linda, *Gender, Identity and Place*, Cambridge: Polity Press, 1999, p.72

15 McDowell 'Space, place and gender relations: Part II. Identity, difference, feminist geometries and geographies' in *Progress in Human Geography*, 17, 3 (1993), pp.305-318

16 McDowell 'Space, place and gender relations: part II', p.306

this place? 'How are the relationships between identity and place altered in an increasingly interconnected world?'¹⁷

In these rooms I understand what separates me from what is around me; I am aware of my body in relation to the space and able to construct a psychical map configuring space and time. I am able to take up a position as a subject, to anchor myself in my body, giving me coherence, certainty and a perspective on the world, with myself as subject and those things that surround me as objects. In this way I can distinguish myself from the space that surrounds me so that it is not a 'devouring force',¹⁸ so that space cannot pursue me, replace me and I cannot become space.

But at the end of the hall, as I move into the next room, I see myself head to toe in a long mirror and see the space behind me, now visible and more dangerous. In this last room, I am urged to let go of this division and rethink my location in time and space,¹⁹ to dislocate the centrality of my mind **as opposed to** my body in a reformulation of body, matter and subject. And in this room I fear losing myself in another way; in here the house is a place of colonisation, of appropriation, of control, reliant on metaphors of 'dwelling, inhabitation, building, unearthing, ruins, homes, caves and prisons'.²⁰ In such a place I am expelled by those who live off my energy and capacity to contain all their desires, so that I cannot maintain occupancy. It is at the expense of too much. Here my psychical space is enclosed within their physical space and mirrors enclosure in a conceptual universe. To escape this containment, relationships must change; I need a new



conception of space and time, a 'new way of inhabiting'.²¹ If I am to rethink my space, my substance and form and to think of space other than one that contains me, I must question my conception of body and confront the 'devouring force'. I must remap agencies that affect me and assert the primacy of corporeality. I must somehow reconfigure thought as an active force that makes a difference.²²

I could simply say that it is the limits of language that define what is intangible, what I cannot put my finger on and that confronts the discrepancy between words and what I

17 McDowell, *Undoing Place?*, p.4

18 Grosz, p. 90 cites Roger Caillois, 'Mimicry and Legendary Psychasthenia' October 31, p.30

19 Grosz, Elizabeth, *Space, Time and Perversion*, New York: London: Routledge. 1995, p.83

20 Grosz, p. 120. Here Grosz is speaking about Luce Irigaray's writing on dwelling

21 Grosz, pp. 123-124

22 Grosz, p. 129. Here Grosz is discussing Gilles Deleuze's conception of thought



understand visually or sensibly and what is not identifiable in a specific location. The distinction between the tangible and the intangible is the distinction between states of knowledge²³ and something about the nature of qualities does not equate with the sort of knowledge satisfactorily expressed by language. Perhaps then this knowledge resides in my bodily experience. I take for granted my ability to walk around this room, to open the door, to move from this room to the next, without a thought to the feelings that my body moved through to do it.²⁴ I can experience my body as home, as house, as cave and as prison. My body is a permanent place, my 'quintessential mobile home' that initiates my understanding of dimension, sense and value.²⁵ My body incorporates the physical and symbolic or sociological ideas, just as in a similar way my home is a place of the mind and ideas and at the same time one determined by my bodily senses. Home starts before words begin. It is an evocation of a sensory world²⁶ - the image of smell in hidden corners and in bay windows, the smell of musty, damp, elusive medicines, mysterious and frightening and bigger than me, the strong smell of urine and camphor. Such moments of smell and taste take me back with 'secret resemblances in totally different substances and situations'²⁷ and with sensations of revulsion that tell me what I don't want, and tell me how I am and what distinguishes me from others.²⁸ Memories of touch, taste and smell defeat my vocabulary; I cannot articulate what hovers around the sensation of dryness, powder, staleness, dampness, grittiness and I choke, heave

and cry. And sometimes this 'home' is elusive, not where I expect it to be or not there at all. Sometimes "I want to go home" but its location remains **only** in my bodily senses, not my vision and not even in my imagination; it is 'in cyberspace, deterritorialized ... an orientation – the place you come back to when you get lost.'²⁹

A house can be empty or full, crowded or cold, mythical or cultural. Psychological space bridges them all, can move across domains and construct formulations such as sad space, crowded body and happy wall. I imagine a house that manifests the intangible in possibilities made concrete in walls that separate, doors that divide or join and in negotiations with tables in ways other than **on** or **under**, but **through** and **with**. I imagine a house that confronts other conceptions of being, that offers other perceptions of home, that sees what is besides the visual, that gives voice to sounds in rendering and replication, that envisions what is besides or outside in contrasts of familiarity and strangeness, of routine and migration, of privacy and invasion.³⁰ Each movement through this house confronts a possibility of feeling in response to objects, space and sensation and invites my centre to 'waver and tremble'.³¹

23 Moore, A.W. in Simon Glendinning (ed.) *Arguing with Derrida*, Oxford: Blackwell, 2001, p.78

24 Sobchak, Vivian, "Is anybody home?" in Hamid Naficy (ed.), *Home, Exile, Homeland*, New York; London: Routledge, 1999, p. 48

25 Sobchak, pp. 46-47

26 Morse, Margaret, 'Home' in *Home, Exile, Homeland*, p.63

27 Morse, 'Home' in *Home, Exile, Homeland*, p.71

28 Kristeva, Julia, 'Powers of Horror: An Essay on Abjection' (1980). Trans. Leon S. Roudiez, New York, Columbia University Press, 1982, reproduced in Clive Cazeaux, ed., *The Continental Aesthetics Reader*, London: Routledge, 2000, pp.542-552

29 Morse, 'Home' in *Home, Exile, Homeland*, p.72

30 This section refers to writings and proposals by Jenna Collins, Kim Coleman and Jenny Hogarth, Shaun Kennion and Suzanne Carlyle, Neeta Matahar, Rob Mitchell, Miranda Whall.

31 Bachelard, p.218



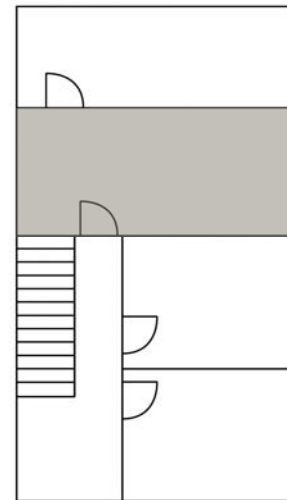
A white notice or document is pinned to the left wall, partially obscured by the fire alarm panel. It contains some text and a diagram, but the details are illegible.



KIM COLEMAN & JENNY HOGARTH

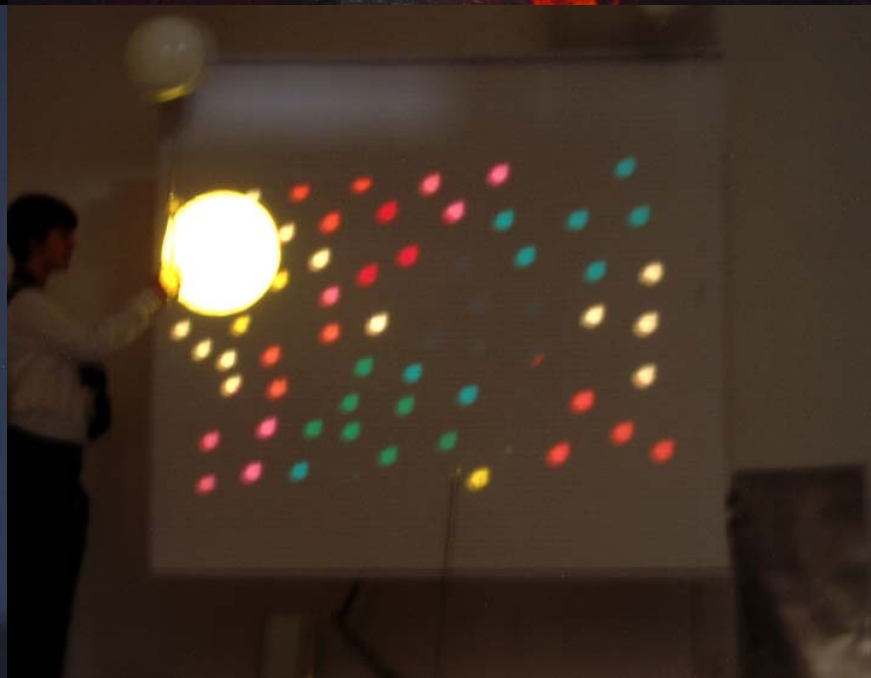
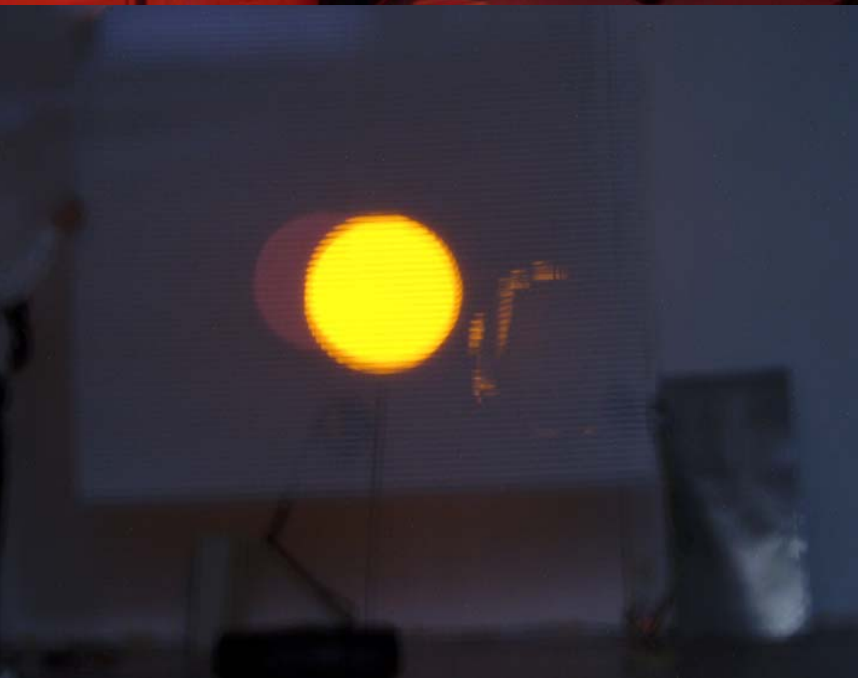
In *Every Now and Then I Fall Apart* the subjects are also the protagonists. In a scene that shifts between the cartoon and the noir, do-it-yourself special effects and simple light projections build up to a stormy crescendo sparked by the solar ellipse of a paper lampshade.

Light and vibrant colour tickle everyday objects ... A corner becomes a bedroom where fag ends, music, dreams and days collect ... Alex Kennedy (2005)



Ground Floor

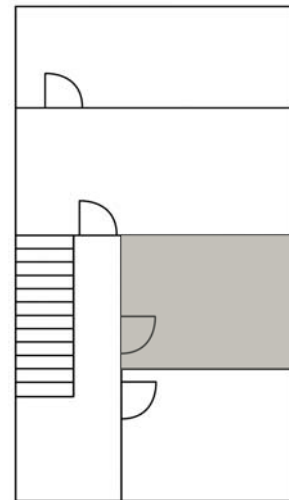






ROBB MITCHELL

Robb Mitchell's practice aims at amplifying feelings of social awkwardness, until they disintegrate. Or as he likes to put it, bringing people together.



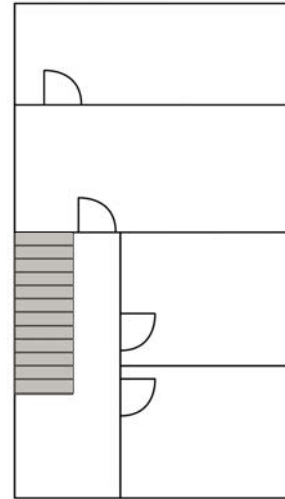
Ground Floor





JENNA COLLINS

Discrepant Roles, is a series of 360-degree pans of the domestic space. Diegetic atmospheric sound is replaced with as close a mimic as the female human voice can manage. A subtle art of noise, seeking to give voice to an environment loaded with meaning.

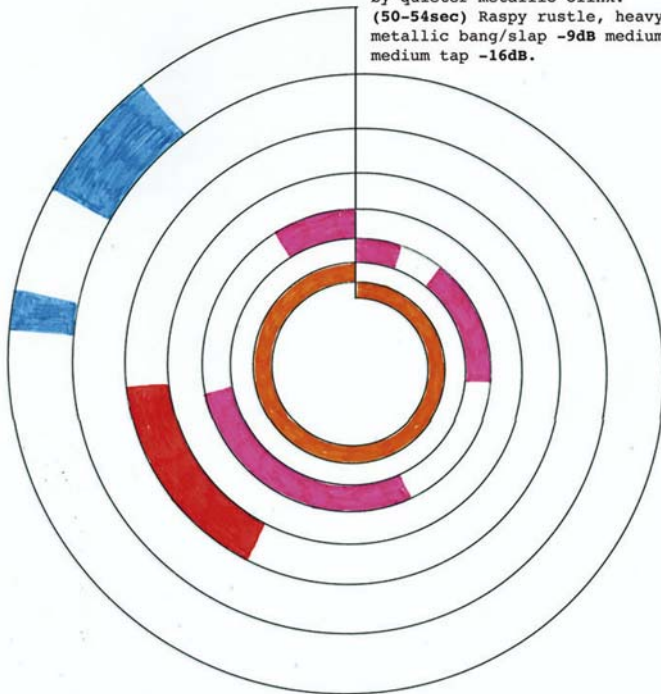


Ground Floor

test room: 1rpm

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(0-60sec)-18dB Electronic buzz with airy muffle over top. Noise (low, mid and treble), tiny pulses. Female voice, firm, enunciated, deep, southern: (-10sec) indistinguishable vocal sounds, getting louder to peak of -8dB (-5sec) 'has refused to be present in court for his trial in Baghdad today, negotiations are going on with his lawyers to see how his', (4-6sec) silence, (6sec) loud crackle in two parts, (7-10sec) 'an employee of the northern bank in Belfast is to appear in court later to', (10-13sec) indistinguishable vocal sounds.(26sec) Low hum, muffled dripping, (30sec) air bubble in three parts, rising to -15dB, down and out (45sec). (35sec) Soft medium airy, cut by rising tone with low undertone, cuts, new rising tone at slightly higher pitch, quick down (46sec). (48sec) Treble metallic clink, -15dB, followed quickly by quieter metallic clink. (50-54sec) Raspy rustle, heavy slow squeak, -14dB loud metallic bang/slap -9dB medium with high spots, airy medium tap -16dB.

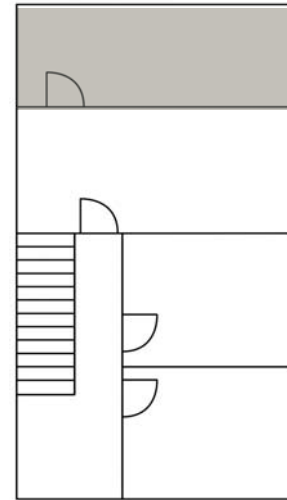






MIRANDA WHALL

Through drawing, video and animation Whall presents autobiographical self portraits through which she explores her own identity, introducing her sexuality as a means to recognize herself in what might be an alien world, at once both fictional and real. 'Simon and I', the first of Whall's 'Love Songs' presents the artist and her cat each individually occupied, self-contained, self-absorbed and self-satisfied.



Ground Floor

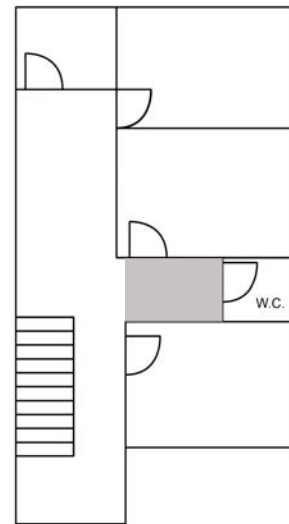






INÉS RAE

Inés Rae uses all the places that her parents have lived to explore the story of how they met, and later separated.



First Floor

sex

1968-77 23 Poplar Grove, Shepherds Bush, London
1967-68 22 Poplar Grove, Shepherds Bush, London
1966 M.Y. Sunbreak, Richmond Bridge Moorings, Twickenham, Middlesex

1964-66 68 Lillie Road, Fulham, London

1961-64 M.Y. Sunbreak, Richmond Bridge Moorings, Twickenham, Middlesex
1960-61 Vicarage Gate, Kensington, London

1958-60 2 Birch Avenue, Old Trafford, Manchester
1957 Levenshulme, Manchester

1947-56 5 Cliff Grove, Heaton Moor, Stockport

1945 511 Hemphaw lane, Offerton, Stockport

1940-45 Marple Childrens Orthopaedic Hospital and Sanatorium

1935 13 Bossington Close, Stockport



1984 - 24 Kinver Lane, Bexhill-on-sea
1980 - 83 St Judes Womens Refuge, Bexhill-on-sea
1981 - 82 High Street, Old Town, Bexhill-on-sea, East Sussex

1977 - 81 84 The Glade, Old Coulsdon, Surrey

1985 85 Ditchford Road, London
1986 Catterden Road, London

1968 - 77 23 Poplar Grove, Shepherds Bush, London
1967 - 68 22 Poplar Grove, Shepherds Bush, London
1966 M.Y. Sunbreak, Richmond Bridge Moorings Twickenham, Middlesex
1964 West Brompton Hospital, London

1962 Camera de Cabrales, Asturias

1962 Richmond, London

1960 Regally 11, Oviedo

1959 Uruguay 117, Mexico D.F.

1958 Las Rosales 15, Veracruz

1958 Caleta Caletilla, Acapulco

1956 58 Madero 104 Villahermosa, Tabasco, Mexico

1953 58 San Bernardo 25, Madrid

1949 San Bernardo 3, Madrid

1948 Hostal Las Javerianas, Arguelles 11, Madrid

1983- Flat 6, 16 Co.
1982-83 12 Brittany Road St Leonards
1981-82 18 High Street, Old Town, Bexhill-on-sea

1977-81 84 The Glade, Old Coulsdon, Surrey

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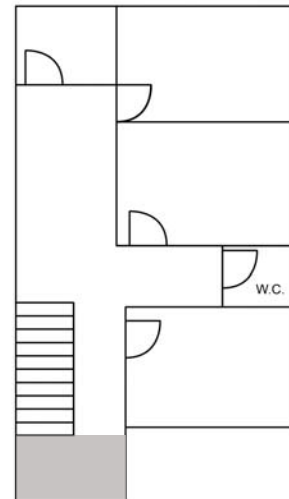
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SUZANNAH CARLYLE & SHAUN KENNION

Suzanne Carlyle and Shaun Kennion explore notions of co-dependency within a relationship. Divided by a door the movements of the two protagonists begin to mirror one another. Only the camera can see what the other is doing, and the viewer is left to pass on messages and construct suggested narratives.



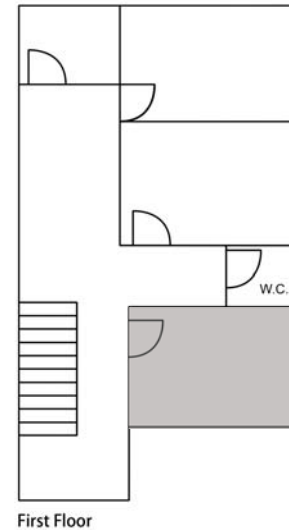
First Floor





NEETA MADAHAR

In *Sustenance* Madahar uses a time-consuming method to capture the habits of birds on her balcony, becoming almost imprisoned within her own apartment. The photographs articulate that revelatory experiences, both subtle and dramatic, can occur through obsessive concentration on a task.

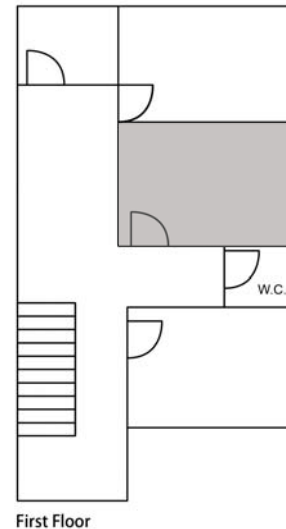






MATTHEW WELTON

Welton's main concern when he writes is to create something which is neither 'about' nor 'expressive' of anything. He is more interested in making poems that present a kind of 'actualism' - texts that accentuate the properties of language. 'home economics' is constructed from phrases found in the utilities bills he received last autumn.



Home Economics

When it comes to providing an elegant and practical way of making a complaint, a beautiful piece of full-length music lets you join in the fun wherever you are. If you would like a cassette, please call me at home.

Take a look at the table. Pick it up and carry it inside. Forget about your belongings. Your guests have had to go.

Next time you are buying newspapers £118.28 might not be enough. Bedlinen is good for your skin. I am interested in damp clothes.

Measure the circumference of your coffee cups. Position the telephone directly overhead. The moment you touch a vase of flowers you can see up to a mile away.

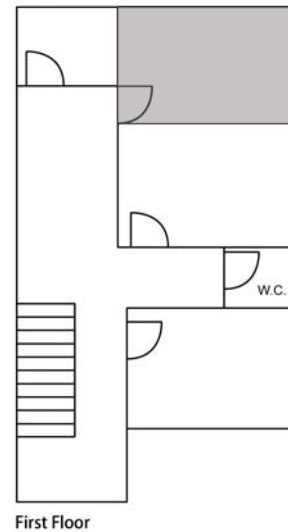
If dust mites use your central heating to keep warm, or if your orange is stolen or maliciously damaged, or if, when our mother comes to your home, you are not entirely satisfied, you probably should call me.

Snuggle under a cupboard. Change your personal details before your next date.

The habit of warming a lightbulb in your hands seriously inflates your heart.

PAT FLYNN

Pat Flynn's animation of a child's mobile, recreates Ptolemy's model of our solar system. The celestial bodies are reduced to small circular discs perpetually spinning around the Earth. The animation examines the aspiration and fear of looking outward, depicting an act of fantasy in relation to place.



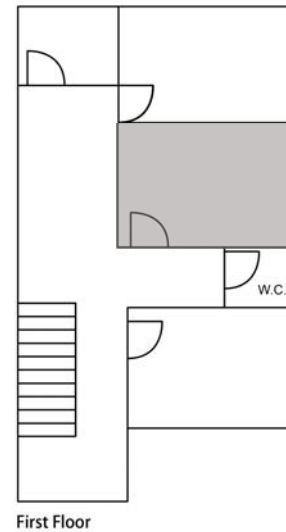




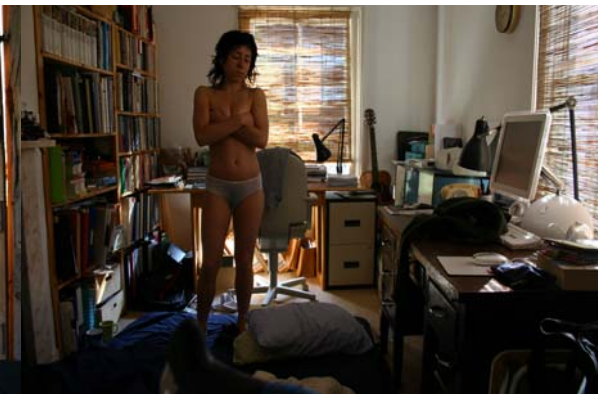
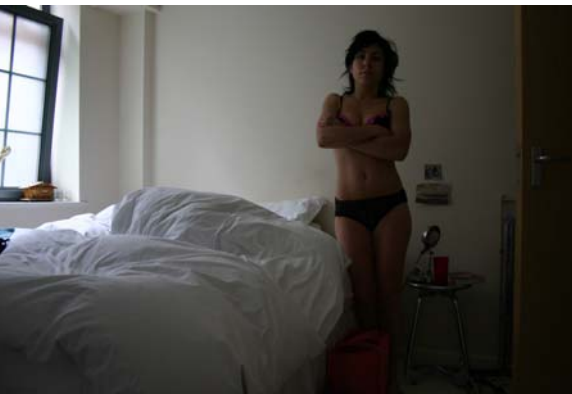


JO LANSLEY

Lansley's photographs are taken from an ongoing series in which she takes a self-portrait at the moment of waking in any 'bedroom' other than her own. Seen in series the work leads to a variety of narrative readings, touching upon questions relating to aspects of female identity and persona in relation to place.









KIM COLEMAN/JENNY HOGARTH

ROBB MITCHELL

JENNA COLLINS

MIRANDA WHALL

INES RAE

SUZANNE CARLYLE/SHAUN KENNION

NEETA MADAHAR

MATTHEW WELTON

PATRICK FLYNN

JANE TORMEY

JO LANSLEY

ARTISTS BIOGRAPHIES

KIM COLEMAN/JENNY HOGARTH

Edinburgh-based Kim Coleman and Jenny Hogarth's work displays the instrumentalisation of creative individuals and creative activity. Through their use of lo-tech materials they undermine the increasingly spectacular tendencies of contemporary art presentation. Using outmoded technology combined with the subject of self-conscious youthful play they evoke an innocence and a sense of infinite possibility to come. Every Now and Then I Fall Apart is a performance where they control a series of actions to engineer a climatic experience which unfolds before the eyes.

Selected exhibitions

Creative Revue at Glasgow Project Rooms 2005

Not Yet Night, The Ship, London 2004

Late at the Tate, Tate Britain, London 2003

Men Women Children, Transmission, Glasgow 2003

ROBB MITCHELL

Since 2002, Robb Mitchell has had a pivotal role in the establishment of Scotland's glazed and confused cultural citadel The Chateau. Steering the reclamation of a derelict city centre department store into independent exhibition/event space and working studios for over thirty creatives. He is producer of The Chateau's acclaimed interdisciplinary events both within their own spectacular warehouse style premises and in other unlikely locations ranging from disused jails & paintball arenas to penthouse hotel suites and The ICA, London.

Selected exhibitions

Art.Fair, Der Palladium, Cologne

Chateau Mateau, The Old Carpet Factory, Glasgow

Interact with Monitor, Leeds

www.egomassae.tk

www.chateaugateau.co.uk

JENNA COLLINS

Jenna Collins' practice explores manifestations of desires and imaginings in the context of everyday life through video, sound and objects, drawing out social narratives and implications. Her work includes; a series of paintings made with council paint stripped from social housing; performances in internet chat rooms; videos exploring ideas of flight mediated through domestic video equipment, and performances of stage directions in Newsagents. Her work is underpinned with an involvement with documentary filmmaking and a playful relationship with technology. Jenna lives and works in Manchester.

Selected exhibitions

The Working World, Surface Gallery, Nottingham
Je ne regarde rien. www.jeneregarderien.net
Architecture Week with Kwong Lee and Nik Krak
Sense And Stupidity, Solo show, Bankley Gallery, Manchester with Jane Brake
Beginning, Middle, End. G39, Cardiff
Getting Used to the Weather. Chinese Arts Centre, Manchester
The Imperial War Museum North

MIRANDA WHALL

Miranda Whall studied B.A Fine Art at UWIC, Cardiff between 1989–1992 and Fine Art, Sculpture at The Royal Academy Schools between 1993–96. She was an Associate Research Student at Goldsmiths College, University of London between 2001-02. Whall worked on a research and development project at Grizedale Art in 2003. She was Artist in Residence at Stills Gallery, Edinburgh 2003–04. She worked on a Commissioned New Media Project with ISIS Arts, Newcastle 2004–05. She was Arts Council England, North East, Artist in Residence in Berlin until June 2005.

Selected exhibitions

'Tirly – Whirly' solo exhibition, Glasgow International '06
'You Shall Know Your Velocity' BALTIC, Centre for Contemporary Art, Gateshead, '06
'His life is full of miracles...Animation Videoteque, Site Gallery, Sheffield, '06
'Where the Monkey Sleeps' solo exhibition, VANE, Newcastle, '05
'Adam and Eve it', LPT, London, '05.
'Weekending 11' RMIT Project Space, Melbourne, '05, 'Inside Out' Stills Gallery, Edinburgh, '04, 'Hulagirl', Waygood Gallery, Newcastle, '04.

INES RAE

Ines Rae studied at Brighton Polytechnic, The School of the Art Institute of Chicago and The University of Leeds. Rae works with photographic media, video and text to explore ideas around themes of femininity, representation and the everyday.

Selected exhibitions

Mind Where You Look, Gallery Oldham 2005
Joy International 3 Manchester 2004
A Real Work Of Art, Folly Gallery, Lancaster 2003
Forthcoming projects include an experimental magazine Kurl up n Dye published by Wild Pansy Press in 2006

SUZANNE CARLYLE/SHAUN KENNION

Shaun Kennion studied Fine Art at the University of Central Lancashire, Preston. My work generally deals with the fundamental theme of the spirit verses the flesh/reason - Using tangible elements to communicate the non tangible. A main concern is not so much what is seen in a visual sense but what is not seen; the experiential encounter between the viewer and the work. Signal , Art Gene , Barrow Oct.-Nov. 05

Together we look at human relations and the role of the individual, when working together we generally create vehicles where both strengths can be harnessed, creating separate screens, walls and rooms. Using the set as a device to reveal the power dynamic of cohabitation.

Suzanne Carlyle studied Drama and Art at Central St. Martins and Fine Art at the University of Central Lancashire, Preston

Coming from a theatrical background Carlyle's videos and photographs explore the relationship between the work and the audience through method acting distancing techniques. My works convey emotional messages, looking at behavioural patterns.

NEETA MADAHAR

Madahar spent 18 months patiently photographing the birds and squirrels that gathered at her balcony to create her series Sustainance. The series chronicles fluctuating moments in time, capturing changing seasons as well as daily activities. Ordinary scenes are exposed in crystalline detail, albeit in a strangely altered, exaggerated form. Madahar is an interdisciplinary artist working mainly with colour photography. She graduated with an MFA in Studio Art in 2003 from the School of the Museum of Fine Arts and Tufts University in Boston, USA and now lives in Berkshire, England.

Selected exhibitions

The Living's Easy, Flowers East Gallery, London
Into the Light of Things, Angel Row Gallery, Nottingham Taking
Inventory - Transformation Through Compilation, Mark Moore Gallery, Santa Monica, California, USA
Neeta Madahar, Danforth Museum of Art, Framingham, Massachusetts, USA.
Nature Studies, Howard Yezerski Gallery, Boston, Massachusetts, USA
Galerie Poller, Frankfurt, Germany

MATTHEW WELTON

Matthew Welton's book of poems, The Book of Matthew [Carcanet] won the Jerwood-Aldeburgh first collection prize in 2003. He has recently been working with the composer, Larry Goves, on a short set of orchestral songs. Matthew Welton was born in 1969 in Nottingham and now lives in Manchester. He teaches creative writing at the University of Bolton and is a director of the Manchester Literature Festival.

PATRICK FLYNN

Studied Fine Art at Staffordshire University and Manchester Metropolitan University

Selected exhibitions

We go round and round in the night and are consumed by fire. Terminal warehouse 645 west 27th street Manhattan, New York City U.S.A. 03
'Ain't no love in the heart of the city'. Temporary projects in lost or forgotten spaces across Cardiff. CBAT 123 Bute St Cardiff 04
We go round and round in the night and are consumed by fire. Liverpool Biennial Independent District, The Novas Building 04
Forthcoming; solo show at Chapter, Cardiff 2006

JANE TORMEY

Jane Tormey, born 1951, studied Fine Art at Wolverhampton Polytechnic and the University of Northumbria, Newcastle (MA). She lectures in Critical & Historical Studies at Loughborough University School of Art & Design, UK. Her research interests focus on the ways in which photographic practices can disturb conceptual and aesthetic traditions and references a range of work that includes Walker Evans's late Polaroid portraits, Boris Mikhailov's Case History and Allan Sekula's critical realism.

She co-edits the electronic journal Tracey – Contemporary Drawing and has work published in Masquerade: Women's Contemporary Portrait Photography (Ffotogallery 2003), The State of the Real: aesthetics in a digital age (I.B.Tauris 2005), IJADE and AfterImage.

JO LANSLEY

Jo Lansley works with ideas relating to the construction of identity, manifestations of self through environment, use of costume and performance for camera. She is currently working on a photographic series and video piece that explores the idea of the female as watcher/voyeur within the context of the home.

Selected Exhibitions

Slip, Center of Curatorial Studies, New York.

Petty Crimes, York City Art Gallery. Leeds City Art Gallery. Glasgow City Art,

Centre del la Photographie, Geneva, Switzerland. This Other World of Ours, TV Gallery-6, Moscow, Russia.

Immediate, Site Gallery, Sheffield.

Rovaniemi, Gallerie Yvon Lambert - Paris, France. Magnetic North, Film & Video Umbrella, National Film Theatre, London; Newcastle upon Tyne; Cinema City, Norwich; Academy of Fine Art, Fermoy Gallery Trondheim, Norway; Laing Art Gallery.

Paris Photo, Carousel du Louvre, Collection de Jean-Charles de Castelbajac, Paris, France.

New Contemporaries 98, UK tour.

Publications

Jo Lansley & Helen Bendon, Catalogue, ISBN 2-7427-3303-5, Prize – Fondation CCF pour la Photographie.

Girlish Memories, Fantasis, Questions. by Angela Kingston - Life is Good in Manchester, The Annual Programme 1995-2000, ISBN 0-9531919-5-5, Published Trice Publications.

Jo Lansley & Helen Bendon, text by Liz Fisher, PhD thesis - PhD exhibition, Centre for Curatorial Studies, New York.

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