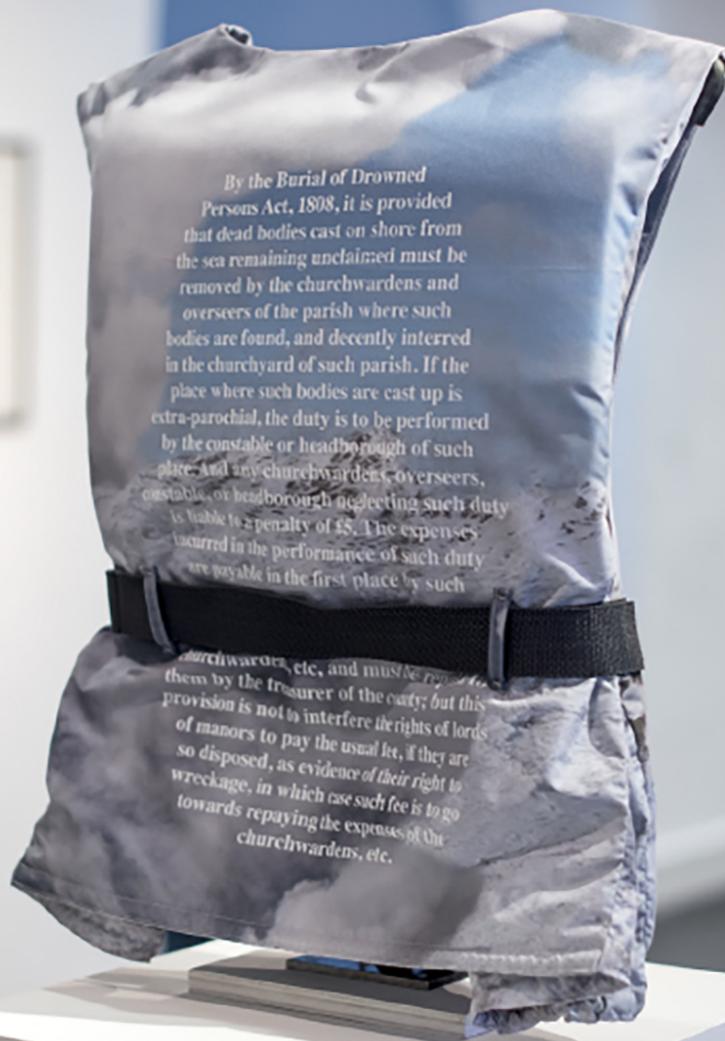




ST. KATHARINE DOCKS
LONDON

NAUTICAL PERSPECTIVES

An Exhibition of Contemporary Art and Sculpture



Presented and Curated by

Plastic Propaganda

...one ethos

Ground floor Devon House, St Katharine Docks 1-15th May
11.00 - 18.00 Open Daily - All Welcome

Nautical Perspectives

Over the centuries there has been a history of artistic inspiration derived from the sea. Examples might include Canaletto's naval celebrations, Hokusai's *The Great Wave* or J.M.W. Turner's beautiful storms and the end of a seagoing life as the *Fighting Temeraire* is tugged into a dry dock. The modernist artists of the St Ives School such as Barbara Hepworth and Ben Nicholson were influenced not only by the sea itself but also by the community that derived a livelihood from the sea and which encapsulated the aura of the nautical. Mark Rothko's late paintings also considered the horizon, where the earth and sea meet. More recently, the aesthetic of Billy Childish has featured Chatham's Historic Dockyard with its rich naval and working-class history. This exhibition explores some contemporary themes that still provide inspiration and stimulation today – not only for artists themselves but for the wider community too.

We are an island nation and everyone who travels on or lives and works by the sea must recognize the strong nautical influence which shapes our lives and which mediates our dependence upon it. We use the sea to travel, to fish, to eat, to communicate and to capture sustainable energy through wind turbines. All these activities create jobs and shape lifestyles. The sea has been both a danger and also our great protector. And for most of us our dreams are inspired by the sea; we think of *The Tempest*, a journey to far-off lands and, perhaps, of exotic culinary delights.

But most of all, the sea allows us to breathe; when we are near it we are inspired, energized and stimulated. Our memories are our own, but the artists in this exhibition have been able to capture these thoughts, moments and inspirations in some quite beautiful renditions.

This exhibition is site-specific and enables the viewer to contemplate the space, its history and how the contemporary world can still be an active environment drawing upon the nautical to breathe life into this new community and to envision its futures.

Angus Pryor
Reader in Fine Art and Head of the School of Art & Design
University of Gloucestershire
April 2016

Artwork on the front cover: Poppy Clover, *You Might Need Me* (2015), digitally printed fabric, life jacket parts, screen print 68 x 56 x 26 cm £400

Mira Andres

The Black Crows of Borth is a photographic composition with its prevailing roots within a maritime context. It explores the persisting landscape and draws a parallel between past and present to portray a new generation of strong women in the spirit of the matriarchal society of previous centuries. The contemporary *Black Crows* depend as much on the sea as on each other and their artistic expression as well as their social cohesion is of natural precedence.



Mira Andres, *The Black Crows of Borth* (2015), analogue photography 30x 100 cm £950

Anya Beaumont

I am a site-responsive artist and create work based on the environments I am commissioned or choose to work from. Both pieces exhibited are the result of time spent at Trinity Buoy Wharf, Docklands where I was commissioned to make two large installations. In *Ship* (powder coated steel) and *Blow the Man Down* (hand-cut archival prints), I have combined nautical imagery from their coat of arms and elements from architectural features on the site. Additionally, *Blow the Man Down* features the sheet music of traditional sea shanties. Similar versions of the coat of arms I used as an inspiration for these works can be seen at Trinity House.



Anya Beaumont, *Ship* (2015), powder coated steel, 33x 46 x 7cm £295

Simon Brewster

Shards of clear broken glass have been recessed into rigid, bonded blocks of found printed papers and glued in place. The printed papers are freely available promotional leaflets from high street banks. The glass shards have been arranged in order to make a simple pictorial allusion to water. These works seek to explore contrasting themes: accident and contrivance, disorder and controlled image and object commodification, value and worthlessness.



Simon Brewster, *Untitled (Doll)* (2015), glass shards and paper, 30 x 21 x 1 cm £1100

Richard Brooks

Sea Dawn explores the sea as both a focus of meditation, and as a metaphor for the ebb and flow of life, and the movement of people and commodities around the world. The silence and absence of colour avoids unnecessary distractions to better facilitate contemplation. Brooks revisits these themes in *Shipping Translated*. The global transportation of produce, goods and waste by increasingly large container ships demonstrates mutual worldwide interdependence and connections that are not always readily apparent. This resonates with the natural environment in which the ships operate; the global interdependent systems of currents and water.



Richard Brooks, *Shipping Translated* (2014), 2 channels video/no sound 1hr looped



Richard Brooks, *Sea Dawn* (2012), Single channel video/no sound 7min looped

Mandy Broughton

Art has been a passion all my life. I am best known for seascape paintings. However, I enjoy painting other things such as food and people. I lived many years abroad, in the United States and Switzerland. I currently live on the North Kent coast and I really appreciate my environment. In addition to painting I also enjoy 3D work as it allows me to express another side of my personality. My paintings are held in both individual and corporate collections in England, France, South Africa, the United Arab Emirates and the USA.



Mandy Broughton, *Marine Energy* (2014), acrylic on canvas (framed), 83 x 68 cm £750

John Butterworth

In the last ten years or so the Coastline of East Kent from Whitstable to Margate, has been a regular source of subject matter for me. The Seven Sisters in East Sussex and especially Beachy Head have also been particularly attractive. There are psychological as well as aesthetic reasons why I am attracted to these places, which makes them richer and more pertinent for me and my work. Making paintings which have a personal meaning is the reason why I am an artist and I hope that the personal as well as aesthetic content will resonate and attract the viewer.



John Butterworth, *Beachy Head* (2010), acrylic on canvas 30x 100 cm £700

Lizzie Cannon

Lizzie Cannon's subtle interventions around the process of decay or degradation, tap into the delicate transitory state of a material or object. In the series *Corrosion (study with beads)*, she works with objects washed up by the River Thames. The ebb and flow of the tide has begun to erode their identity, leaving abstract forms only reminiscent of previous functions. The gradual accumulation of rust and mud is mimicked by laboriously stitching on tiny beads. Through a process akin to alchemy, the crumbling surface subtly mutates into a bejewelled crust, as holes eroded over time begin to be filled.



Lizzie Cannon, *Corrosion (study with beads)3* (2013), found object, beads, embroidery, silk, 10 x 60 x 2 cm £1400

Richard Clarke

My work explores notions of 'Time and Process'. The pieces represented in this exhibition give us an image, an intuition of the process of time and transition. The image of the *Shell* and the composition of the stone proclaim the piece's provenance. While *Waves* may perhaps evoke a primordial pool, pregnant with the geology of our time.



Richard Clarke, *Waves* (2015), slate 2.5 x 85 x 71 cm £3400

Poppy Clover

After visiting the harbour town of Porthleven in Cornwall, I chose to respond to the town's history. Researching into a shipwreck that happened in the 1800's two men responded to the event – one spent his life inventing life-saving equipment and the other created a law allowing drowned seamen to be laid to rest in consecrated ground. Porthleven used to be a thriving fishing village but almost became rundown before some money was injected into the town, changing it from a traditional fishing port to a tourist attraction, creating a front to distract from the town's humble roots.



Poppy Clover, *You Might Need Me* (2015), digitally printed fabric, life jacket parts, screen print 68 x 56 x 26 cm £400

Anjula Crocker

Anjula works in a variety of mediums, currently her work features the manipulation of digital imagery and embroidery. *Clipper I & III* are direct references taken from vintage cigarette cards depicting historic seafaring trade and the produce carried. Silk thread is used as a direct application of a commonly traded commodity, with the obvious reference to tobacco. Anjula obtained a BA (hons) in Fine Art at the University of Kent and an MA at Norwich University of Art. Anjula has a specific interest surrounding the issues of addiction following her own experience of alcoholism. The topic is a theme often portrayed in her work.



Anjula Crocker, *Clipper I* (2014), mixed media 42x 59 cm £200

Deborah Crofts

Deborah Crofts lives and works in Kent. It is a passion for the natural world that inspires her to paint. Her artworks capture fleeting moments, the light, colours and shapes created by landscapes, coastal shorelines, cloud formations and waves. The main body of Deborah's work are bold acrylic canvases in large and small scales. Both paintings being shown at *Nautical Perspectives*, *South West Sunbeam* and *Beam of Peach Sun*, were painted in the studio, based on sketches created *en plein air*. The first on the Devon coast and the latter from a series of early morning sunrises in her home town of Folkestone.



Deborah Crofts, (2011), *South West Sunbeam*, acrylic on canvas (framed) 44 x 44 cm £200

Robert Lee Davis

Robert Lee Davis's sensitive cinematic paintings are reminiscent of early colonial coastal cartographic surveys. Working across painting and collage, the artist combines formal painting techniques with newsprint and images from journals and magazines influenced by the stories and conversation Davis has encountered. *Untapped Potential* describes the resources involved in the development of Docklands. *Projects and Changes* references the history of Docklands and the sacrifices made. Born in Virginia, USA Robert is a Melbourne-based artist who has lived and worked as an artist and arts educator in China, Egypt, USA, Australia and the UK. He is currently undertaking a residency at the American School in London.



Robert Lee Davis (2014-15), *Untapped Potential* mixed media collage on paper 39 x 110 cm £1850

Jackie Duckworth

I am a printmaker and textile artist often inspired by historical themes. I love to respond to the chance colours and textures of found fabrics. Since the 17th century the textile trade has reflected the history of Britain and India. Slavery, imperialism, industrialisation, India's Independence and contemporary concerns about exploitation and climate change all have direct links to the import and export of fabrics, raw materials and garments. In this work I use waste collected from sari factories and exported as Fairtrade knitting yarn. I have repurposed it yet again, taking it back to an India of the imagination.



Jackie Duckworth, *A Passage to India* (2014), textile (Recycled Saris) 42x 54cm framed £125

Mary B Eighteen

The *Sullied Atlantic Collection* addresses the oceanic dilemma we face in our time and the need for human responsibility. These paintings respond to time spent on the Isle of Skye documenting the purity of the Atlantic. The paintings are a metaphor for change. They allude to an opposition to ecological purity by presenting a world devoid of tenacity and social concern. They depict a sullied Atlantic sucked into an anoxic environment. They acknowledge an indulgence in nature's richness, but at the same time acknowledging the destruction of that responsibility through human neglect.



Mary B Eighteen, (2016), *Sullied Atlantic 8*, acrylic and pigment on canvas 134 x 124cm £1200

Lisa Evans

My current work explores form; confronting the boundaries of material and object manipulation. A laboured and physical approach evokes sculptural components that are constructed within an installation context. Through the exploration of making or the assemblage of objects, the morphing of materials becomes juxtaposed. Foam, steel and lard are at present the main mediums alongside 'readymades' (like buoys and rubber tyres). Through play and process I can manipulate scale and define space. I am fascinated with the relationship between object, space and scale; the dialogue between materials and the sensation of physical movement.



Lisa Evans, *Distortion* (2016), Hessian wax, buoy, foam, bungee ropes, meat hooks, 200 x 150 x 150 cm
NFS

Emma Finch

My ceramics take form in response to the surrounding world as imagery drawn from immediate observation are used, hand-painted and screen-printed. Familiar sites from the skyline to Thames-side views commemorate the city. Entrapment and limitless freedom are represented in gridded buildings and vast skies. Colour is central to my work, used for its ability to denote moods: from black, immersive and enigmatic, to dark, inky blue, signifying travels to the unknown and bright, sky-blue representing a sense of yearning and fantasy. I explore the formal qualities of the art form: exploiting the exuberant tactile qualities of glaze, building up rich, multi-coloured, layered surfaces.



Emma Finch, *Celestial Navigation* (2015), ceramic, 56 x 56 x 10 cm £820

Liesha Jane

Driven by the desire to show spirit and energy, each painting is an emotional response to a place, a feeling or experience. Liesha uses references from nature; the suggestion of a landscape, a hint of sky reflected in water, or a storm brewing in the distance. The intention is that the paintings are completed by the viewer's imagination and response; a collaboration between the artist and the observer. As a nature lover, the ever changing but constant landscape is a continual source of passion. The far reaching views from her studio provide her with constant inspiration. Liesha's work has been sold in the UK and internationally.



Liesha Jane, *Shoreline* (2015), oil on canvas, 80 x 80 cm £1700

Linda Lieberman

'Ecologically, man cannot ignore what feeds him socially, politically, economically, and most importantly spiritually.'

I am a Scottish born artist who lives and works in London. I use mixed media, with both my sculpture, and often with my photography too. I use photography as an art form that I find to be complementary to my sculpture, and this dynamic creates a constantly invigorating, and stimulating creative outlet. I find that I think, and see differently when I am creating an idea with my photography, to how I would think, and see when working on my sculptures. The core of my work endeavours to create a poetic and visual conversation between the sea, where life began, and the ever-evolving interaction between humankind and the natural world.



Linda Lieberman, *Pipeline 02* (2008), brass, aluminium, sandstone, 58 x 20.5cm £2750

Jez Giddings

For the *Nautical Perspectives* exhibition I have explored my own experiences of swimming and diving in the Ionian and Aegean seas. Combining photographs and real experiences to create artwork continues to drive my art practice forward. Using photography to capture natural scenes and using it to create repeat patterns gives me a sense of control in the face of nature. The application of paint further gives me a sense of control against the continual and unstoppable erosion nature forces upon us all. Whilst diving this control all but disappears as I become a visitor in the seemingly endless depths of the past.



Jez Giddings, *What Happened in the Sea that Night?* (2016), original photo print on Kodak pro endura, enamel overpainting, aluminium frame, 75 x 50cm £650

Lucy Gresley

For Lucy Gresley, art making is a mode of enquiry; a way of thinking and exploring. Her work is concerned with connections – the relationships between things – and often occupies a space between representation and abstraction. Always beginning with drawing, she also explores paint, collage and clay to develop ideas. Her aim is to open a dialogue with the viewer, posing visual questions rather than answers.

The works in this exhibition are inspired by nautical ceramics from the collection at the Bristol Museum & Art Gallery and also by Rose George's (2013) book *Deep Sea and Foreign Going*. This book goes inside the massive global industry of container shipping which is largely invisible to ordinary people. In *Horizon* and *Containers I and II* (2014), relationships are imagined between ceramics – from both West and East and container ships. The idea that these distant ships could be commemorated through decorative wares is suggested.



Lucy Gresley, *Containers I* (2014), mixed media on wood 30 x 30 cm £325

Mark Howland

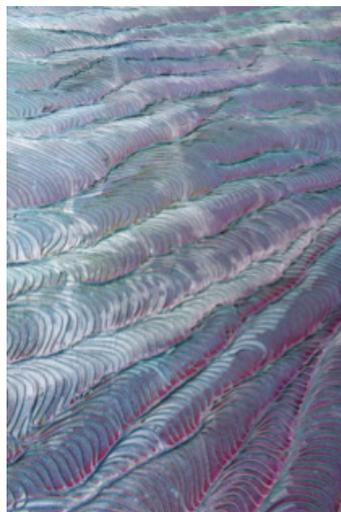
A graduate of Chelsea College of Arts I have been primarily focused on the British tradition of the landscape in painting. The landscapes are filled with memory, significance and emotional resonance. Although familiar, they offer much that is unknown and an emotional enquiry through the process of painting begins. This journey of discovery hinges on the layers of painting, collage and experimental use of mediums such as wax and encaustic painting. The paintings are informed by developments in landscape painting that artists such as Peter Lanyon and Peter Doig have developed. The work questions the role painting has in representing the familiar – a move from the topographical and into something more subjective. The paintings suggest that it is not into abstraction that this outcome will be found, but towards an intensification of emotional resonance through new ways of manipulating the physical matter of the medium into representational forms.



Mark Howland, *Brittany diptych* (2016), oil on two canvases, 100cm x 55cm £760

JF Masson

I am a French Artist based in the UK. I have lived and studied Fine Art in France, the UK and Italy. I regard my paintings as explorations of space on a flat surface. My works are often formed of strands of paint intricately intertwined together. These patterns are inspired by fractal and CG generated images through 3D tomography scanning and deep sea scanning. My works also arcs back to the random events and the unpredictability of things. They are ambiguous and chaotic but there are also harmonies created through the layering of linear patterns. These layers create complex networks that echo the complexity of nature.



JF Masson, (2015), *Deep Sound Channel*, acrylic, 120 x 40cm £400

Sarah Needham

My work is concerned with our relationship with food in London, its trade, history and surrounding narratives. So, for example, the origins of the *Phoenix Egg* derived from Middle Eastern traders recounting tales of a fierce phoenix protecting secret spice locations and of their bravery along the silk route which made them heroic. Such stories were woven into a terrifying protective mythology. This is reflected in *Chilli on Gold Square*. In America there was no black pepper: Columbus rebranded chillies “chilli-pepper” and brought them home instead. *South Sea Bubble* references bubble stories with no substance; just shiny surfaces promising fortunes to be made, obscuring government debt, corruption and slavery. They instanced bubbles which multiplied before they burst.



Sarah Needham, *Chilli on Gold Square* (2015), oil and gold leaf on canvas, 15 x 15 cm £200

Victoria Pasquino

My practice is research into the conceptual notion of an aesthetic of immanence. This work encapsulates a tension of formal means found between the opposing forces in the *Ebb & Flow* of the sea. Created in a process of aleatoric evaporations and combined with an intuitive composition of fluid emergence as the push and pull of a fathomless body is unified; arriving at a sense of the immaterial forces of the sea.



Victoria Pasquino, *Ebb and Flow* (2015), ink on acetate, float mounted, 45 x 62 x 4 cm £495

Peter Sainty

I've not always used natural form as a stimulus to ideas, but a similar working process operates, namely a progression from objective study towards abstraction. I can identify five or so series within my sculpture. The *Brachyura* series began in 2010 but for two years now I've been trying to improvise on Boccioni's *Development of a Bottle in Space*. Ideas and sculptures develop over long periods of time. Numerous influences and appetites have influenced my practice: Frank Wilson, Germaine Richier, early Dalwood and Paolozzi, Noguchi and Gaston Lachaise. I've made many props for theatre and television but I'm not sure how that's affected my own work other than demonstrating what it's possible to make.



Peter Sainty, *Brachyura (Coupling)* (2014), cast iron, 35 x 110 x 60 cm £4000

Angela Smith

My work continues the aspect of sculpture that creates permanent, visual imagery and develops the poetic quality of form and space. What the work looks and feels like, what it is made of, how it interacts with space, how it engages with light and how it changes as you move around it are very important features. A work usually starts with a drawing, both detailed and observational, an intuitive impression or an abstract. Then I model the emerging idea in clay and carve the final version in wood or stone. I also study maths, to widen my exploration of physical form.



Angela Smith, *Caswell Coast* (2013), limestone 17 x 36 x 16 cm £2500

Clare Smith

Clare Smith's practice involves pattern, chance and process. She works with drawing, print media, installation and painting to investigate the tensions between identities and traditions informed by her Chinese and English heritage. Her recent series, *Shipped*, uses forms and imagery relating to Nonya ware imported from China by the Straits Chinese Community in the former British Colony of Malaya and to Chinese shipwrecked export porcelain. The work is part of an ongoing investigation into imported identities, the creation of identities through cultural artefacts and it hints too at current political issues around migration.



Clare Smith, *Shipped #4* (2016), monoprint/water-based inks on Xuan paper, 180 x 50 cm £800

Vinny Stapley

My recent work is pre-occupied with the environment of Mersea Island where I live. Tides are the pulse of our lives, cutting us off every month, hypnotic in their effect and rhythm upon our beings. Dominating the horizon is Bradwell Power station, giving rise to community concerns about nuclear waste discharges and recent plans for the site. I experiment with a variety of processes to produce mixed media panels on a diverse range of materials such as sailcloth, aluminium and glass. With a background in textile design and education, I have been working more recently on a variety of both public and private commissions.



Vinny Stapley, *It might be easier to fail with land in sight – than gain – my Blue Peninsula to perish of delight* (2015), mixed media and screen print on aluminium panel, 69.5 x 66 cm £875

Marion Stuart

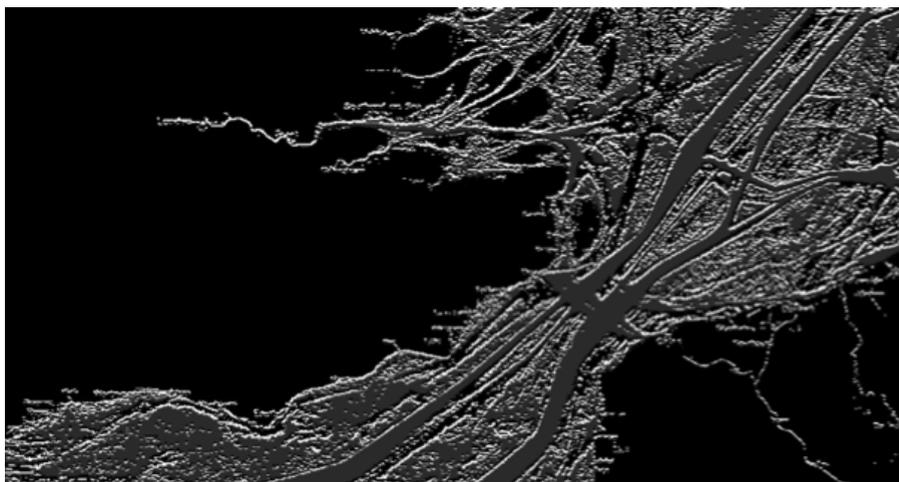
Marion's artwork is an exploration of vessels in porcelain paper clay and the fragile impermanence of life. She creates broken and fragile dishes, houses and boats, and delicately made porcelain tools. At the age of fifteen her father was apprenticed to the shipbuilders Blackmore and Sons. His tools were bought by a charity to enable him to be apprenticed since his mother was a widow and very poor. The tools changed his life. Marion communicates the story of the tools and also a story of the men of this age. The industry of shipbuilding clings on, but the generation of men that build in this way are rare and so are their skills, the remains of a past history and people.



Marion Stuart, *Ships Carpenters Toolbox* (2015), ceramic, porcelain, paperclay, 15 x 70 x 50 cm
£45-125 priced individually

Dani Tagen

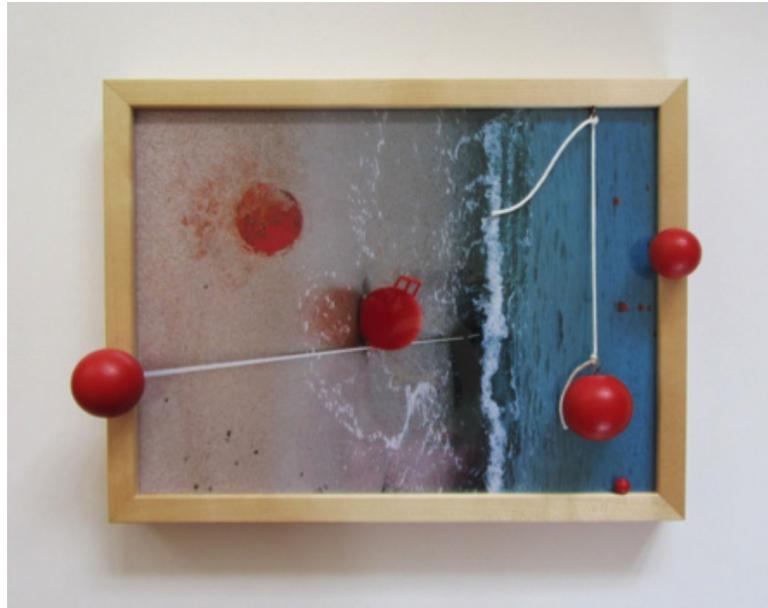
My work explores concepts relating to everyday life and how the world operates. Maps are powerful tools for understanding our world. By mapping past and present routes of trade and communication, we can fully grasp the global impact of human interactions. Special thanks to James Cheshire, Chris Harrison and Marine Traffic.



Dani Tagen, *English Channel Traffic* (2016), film on light box, 35 x 47 x 2 cm £1000

Ian Vines

From Cornwall to Hong Kong, the sea has been a source of inspiration for much of my recent work. Photographs of buoys, beaches or sea views are rotated or inverted, often creating more abstract images. In many works there is also a dialogue between actual objects and photographic images, reality and illusion. Above all, the work seeks to engage the spectator in the process of looking.



Ian Vines, *The Vertical Wave* (2015), photograph and objects, 33 x 45 x 10 cm £350

Sally Ward

I am interested in portraying people. I use stuff that I find lying around and recycle whenever possible. I experiment with different materials and techniques to see where they lead. Heads and figures play an important part in my work; I want to create forms that express the external and the internal. I store bits and pieces that have built up over the years within a mask or other framework as a means of keeping associated memories. Gradually these fragments build together to make a form. I often use colour, for some reason, nearly always blue.



Sally Ward, *Kokachin* (2015), mixed media, 158 x 40 x 30 cm £1200

Special thanks are due to St Katharine Docks Management and Blackstone for permission to hold this exhibition on the Estate.



ST. KATHARINE DOCKS

LONDON



Thanks to John Brennan, Jez Giddings, David Oates, William Minto, Grant Pooke, Angus Pryor for (variously), logistics, concept design, curation, copy editing, layout and exhibition planning. Thanks also to Poppy Clover for permission to use the image of her work, *You Might Need This*, on the promotional material for the exhibition.

Plastic Propaganda

...one ethos

A not for profit collective, Plastic Propaganda was formed in 2009 by William Henry, a UK-based installation artist and sculptor and by Angus Pryor, a practicing painter. Grant Pooke, an art historian based at the University of Kent, is a consultant to the collective.

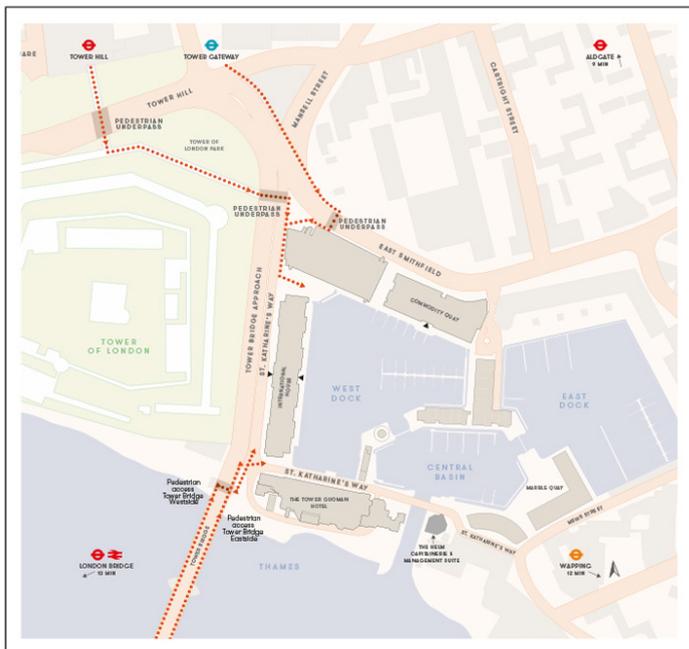
Plastic Propaganda was established in order to provide a supportive and visible platform for both new and established artists, irrespective of medium. A strongly collaborative and inclusive ethos has underpinned Plastic Propaganda from its inception. In turn, this has informed a range of national and international partnerships with galleries, curators and educators.

Since 2009 the collective has organised and supported exhibitions both nationally and internationally, including the use of innovative venues and spaces both in London's Canary Wharf and Tower Bridge in addition to Covent Garden and the Baltic Exchange. Overseas exhibitions have been based in New Delhi, Taiwan and most recently Amsterdam.

In collaboration with Cheltenham Art Gallery and Museum, now the Wilson, which involved the exhibition of British Biblical Art, including commissioned paintings, alongside modernist work from the Ahmanson collection. In April 2016 we staged an exhibition at the APT Gallery in Deptford entitled *Both Ends of Madness* which examined the effects of wellbeing on contemporary visual arts practice. This show will be touring the UK from the summer.

If you are interested in becoming a member or supporting Plastic Propaganda, or require further information on this exhibition and Plastic Propaganda please contact Angus Pryor or William Minto directly:

www.plasticpropaganda.co.uk plasticpropaganda@btinternet.com or wminto@btinternet.com or mobile: 07775 916737



Iconic St Katharine Docks is Central London's only marina and has evolved into a thriving waterside community featuring modern and unusual office space, luxury homes and quayside dining and shopping.

A stone's throw from the Tower of London, the site has a fascinating history. Opening in 1828, the Thomas Telford-designed dock was once one of the busiest ports in the UK, renowned for handling luxury goods, sugar, rum, spices, perfumes, wines and tea.

Today, St Katharine Docks is home to a range of leading companies and brands including tech incubator Rainmaking Loft, Tom's Kitchen, CAU, Bravas Tapas and artisan coffee shop White Mulberries.



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