



Some artists chose the challenge of adapting their existing practice to this context. Cook's (2) themes of surf culture and the Cornish landscape find a new outlet in *Granite Jar*. Langworthy & Daniels' (8) Morse code installation is an extension of previous practice involving intervention and social interaction, while Pethick (16) and Chatton Barker (17) have both worked extensively with text and books.

Stowage brings together the work of 24 artists from the South West, North West and North East of England in the busy retail environment of Exeter's West Quarter. Invited artists were set the task of working with old-fashioned sweet jars, but otherwise given complete freedom over media and subject matter. A significant number of the works in Stowage were made for particular shops or sites: Calver (14), Coxon (13), Longshaw (20) and Morgan (5). Hamilton & Lawrence (4) worked over several weeks with the customers of Heavenly Yarns to develop their collaborative piece on knitting. In other cases, the later siting of jars structure moves beyond form and surface to become an acute comment on self-awareness.



Stowage was commissioned and curated by Felicity Shillingford and Gabrielle Hoad, two artist-curators working together under the name Found Space.

The project was funded by Exeter Arts Council, with additional support provided by GK Design & Screenprint, Artapart and Exeter Phoenix.

We would like to thank Tuckers Hall and all participating West Quarter traders, especially Sarah Brunner at Otto Retro. We're also grateful for the valuable support and advice we received from Spacex, Castlefield Gallery, Exeter Phoenix, Plymouth Arts Centre and Exeter City Council.

Food and drink for the launch was kindly donated by O'Hanlon's Brewery, Brimblecombe's, Burts Chips, Ginny Lyons Catering, Quickest Traditional Ltd and Bread of Devon.

Not surprisingly, miniaturisation is a common theme. Randall (21) makes models of sheds to explore the assertion of personal territory through ad hoc structures. Zapp (7) uses the idea of peering through a magnifying glass at a tiny world to point at the inescapable infrastructure of surveillance and control.



Andrea Zapp

Ideas of containment by Shillingford (18) or using the jars as receptacles of memory and consciousness are prevalent: Jack (11) and Hoad (3). There is also a darkly playful streak to the work, for example Lee (19), while others hark back to childhood imaginings and fears: Knight (15), Griffiths (9) and The Grimm North (10).

The social history and psychology of sugar have not proved to be as dominant a theme as might have been predicted. Lancaster-Thomas (12) reflects on the dangerous seductiveness of sweetness and Paige (1) concerns himself with the unsavoury past of sugar and its links to mass production and the exploitation of people and natural resources.



Chrissie Morgan

Numbers in this text relate to the map overleaf. More information about the artists and works can be found at:  
[www.foundspace.co.uk/stowage.html](http://www.foundspace.co.uk/stowage.html)

- Andrea Zapp
- Ben Cook
- Ben Langworthy & Scott Daniels
- Bill Longshaw
- Buff Lancaster-Thomas
- Chris Knight
- Chrissie Morgan
- David Chatton Barker
- Felicity Shillingford
- Fiona Hamilton & Jane Lawrence
- Gabrielle Hoad
- Hilary Jack
- Janet Griffiths
- Jill Randall
- John Maxwell Goodwin
- Kwong Lee
- Laurel Coxon
- Maddy Pethick
- Megan Calver
- Steven Paige
- The Grimm North

Jill Randall



**Stowage 17 April – 14 May 2010**  
**Fore St and New Bridge St, Exeter**  
Featuring the work of more than 20 artists from around the UK in the shop windows of Exeter's West Quarter.

