

stowage

Fore Street and New
Bridge Street, Exeter
17 April - 14 May 2010

**Featuring the work of more than 20 artists from around
the UK in the shop windows of Exeter's West Quarter.**

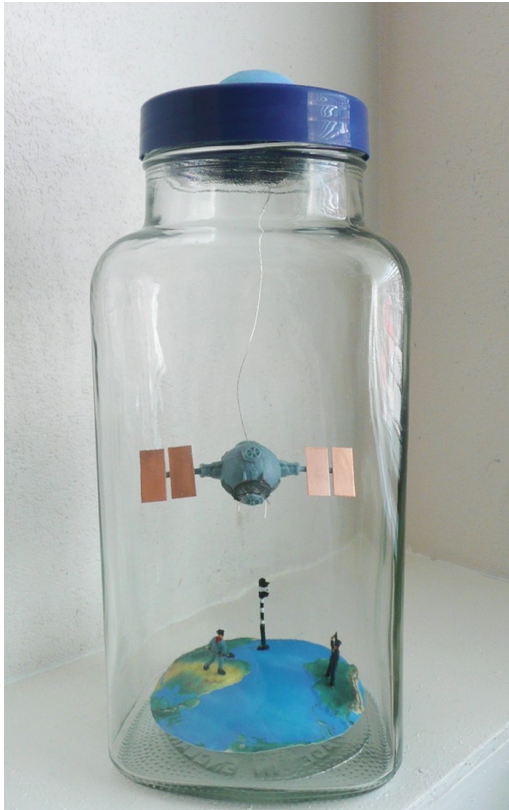
**Andrea Zapp
Ben Cook
Ben Langworthy & Scott Daniels
Bill Longshaw
Buff Lancaster-Thomas
Chris Knight
Chrissie Morgan
David Chatton Barker
Felicity Shillingford
Fiona Hamilton & Jane Lawrence
Gabrielle Hoad
Hilary Jack
Janet Griffiths
Jill Randall
John Maxwell Goodwin
Kwong Lee
Laurel Coxon
Maddy Pethick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

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.

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



Andrea Zapp



Andrea Zapp creates digital art installations that mix and reference real, virtual and online spaces. *LatitudeLongitudeAltitude* is a physical artefact that reflects our virtual habitats, social networks and 'second lives'. It plays with the notion of shifting scales to address these dual existences and to reflect how much we are accustomed to living inside and outside the computer screen. Surveillance and control are also referenced in this little world sealed under glass and dominated by an oversized satellite.

Andrea teaches and researches at the School of Art and runs the MA Media Lab at Manchester Metropolitan University. Her work has been widely shown internationally.

www.azapp.de

LatitudeLongitudeAltitude
Paper, plastic toys, self-built props

Ben Cook



Since moving to the South West from Manchester in 2007, Ben Cook has developed a body of work related to the Cornish landscape and its surf culture. He makes use of neoprene, used to construct wetsuits, as well as surfboard materials including polyurethane, fibreglass, balsa wood, hemp cloth and surf wax. For *Stowage* he has used black paint and surf wax to transform a confectionery jar into an object with the appearance of solid Cornish granite.

Ben has exhibited across the UK, most recently during a residency at the Eden Project in Cornwall, and at Exeter Phoenix Galleries in 2006.

www.bencookartist.co.uk

Granite Jar
Paint, surf wax

Ben Langworthy & Scott Daniels



Daniels and Worthy's *Magnificent Morse Mints* are, by day, inanimate and discreet additions to the window displays they temporarily inhabit. By night the sweet jars appear to come to life and make small talk with each other from opposite sides of the street. The jars flash short Morse-code sentences to each other that mimic the friendly everyday chat between shopkeepers in the street.

Ben and Scott formed an association while participating in Control Point: A Temporary Facility at Plymouth Arts Centre in 2009. Ben graduated from Wimbledon School of Art in 2007 and Scott from University College Falmouth in 2008.

www.scottdaniels.co.uk

<http://benlangworthy.wordpress.com>

Magnificent Morse Mints

Wood, brass, electric motor, timer switches, LED lights, paper, sweets

Bill Longshaw



Image courtesy of Manchester Libraries

People Who Care

Paper, perspex, acetate, plastic beads, digital photographs

People Who Care is a small memorial to the glories of the co-operative movement. Immediately after World War II, the Co-op was far more than a chain of shops; it represented a whole way of life based on mutual co-operation, equality and profit-sharing amongst its members. Like municipal transport and trade unionism, the Co-op has been consigned to a past littered with 'old ways of doing things'. *People Who Care* invites viewers to look at today's shabby high streets, retail parks and superstores and ask themselves, do we really do things better today?

Bill is a freelance exhibition curator living in Manchester whose work combines art and social history. He currently works for Derbyshire Museums Service and the People's History Museum. He is also an Honorary Research Fellow in the History Department of Manchester Metropolitan University.

Buff Lancaster-Thomas



Gimblejube
Pins, bee, lead

Containing a lightly veiled reference to Lewis Carroll's poem *Jabberwocky*, this work is a warning to beware of sweet sticky things.

The jujube is the fruit of a prickly tree known as *ziziphus zizyphus*, and is often eaten dried as a chewy sweet. Joobs are familiar manufactured chewy sweets such as fruit gums and jelly babies.

In *Gimblejube*, pins are used to mimic the protective thorns of *ziziphus zizyphus* and the sting of the pollinating bee. The chubby jelly baby, cast in lead, is an allusion to the growing debate over child obesity and resulting morbidity.

Based in Devon, Buff has recently completed an MA in Fine Art. Her work is engendered by social, moral and philosophical concerns, from identity and consciousness to homelessness and the death penalty.

www.buff-lancaster-thomas-art.co.uk

Chris Knight



The great escape...see if you can spot all the worms.

Chris Knight creates art that is part of the everyday environment: a surprise, a game, something to trip over.

He lives and works in Manchester, where he graduated in 2007 with a degree in Interactive Arts.

www.everywherenowhere.co.uk

The Wormery
Sweets

Chrissie Morgan



We R' US

Human hair, wax, clock parts, wire mesh,
shisha glass mirrors

This tapestry of the Union Flag is hand woven from hair donated by a variety of British people of different colour. It seeks to claim back the symbol from the Far Right, who have promoted a myth of white, Anglo-Saxon heritage for this island. In fact Britain has always been a multi-cultural land with constant movement of peoples through trade, invasion, pilgrimage and travel.

Although the work is concerned with issues such as immigration and national identity, its mood hails from the surrealist tradition of surprise, humour and the slightly macabre.

Chrissie has a postgraduate diploma in Woven Tapestry/Fine Art from West Dean College. She has exhibited in France, Denmark and the UK and now lives and works in Durham.

www.chrissiemorganart.com

David Chatton Barker



Taking inspiration from the West Quarter's history as well as the function of the jar itself, David Chatton Barker's piece consists of a collection of miniature books the size of large sweets. Each book contains a story or image referring to some aspect of Fore Street's past.

David is a self-employed artist, DJ, events organiser and designer based in Exeter. He runs the Birds, Orphans and Fools record label, as well as The Matchbox, an independent press and shop based primarily in the foyer of Exeter Phoenix.

Fore Street Allsorts
Mixed media

Felicity Shillingford



Flocked
Flocking, fibre optic filament, birds

The jar is a cage or means of capturing and enclosing. The birds are entangled and unable to fly free. They are disabled and damaged by the thread, trapped or contained in the jar, and preserved for display.

This piece has links with work produced by Felicity Shillingford for the The Last Freakshow, an exhibition of Victorian sideshow-inspired curios, which accompanied a touring theatre show. Artworks included a series of objects contained in glass jars, which were inspired by a visit to the Hunterian Institute to view the medical specimens.

A co-curator of Stowage, Felicity is an artist based in Exeter. She was a co-founder of Fittings Multimedia Arts, a Manchester-based production company and a management committee member for The Mart Network, which supported Manchester artists.

www.felicityshillingford.co.uk

Fiona Hamilton & Jane Lawrence



the kniTted
People, stories, wool

Contemplating the ancient connections between humanity and wool, Fiona Hamilton and Jane Lawrence consider the art of working with wool; the reasons why, in an age of technology, we continue to knit by hand. It is often an act of caring, kindness, love and humanity.

Fiona and Jane have worked with the staff and customers of Heavenly Yarns to celebrate the individual, whilst recognising the collective. Knitting stories, memories and motivations are shared and stowed. Journeys of the 'knitted' are documented from inception to object and beyond, recording the everyday and weaving a map of the knitting community that Heavenly Yarns is building.

Fiona and Jane have collaborated on a number of projects, many of them site-specific and located on the Devon/Somerset border where they live and work.

Gabrielle Hoad



Gabrielle Hoad's work addresses the gap between the world and our representations of it. By bringing together a three-dimensional object with a two-dimensional image of itself, *Is and Was* examines the nature of photography and its relationship to memory. Though self-referential, the image also suggests reaching out for the intangible, or even the absent.

Gabrielle has lived in Devon since 2003, where she works as an artist and writer. Since graduating in Fine Art in 2006, she has been closely involved in a number of artist-led projects. She was a co-founder and director of studio provider Exeter Artspace CIC (2006-8) and is a co-curator of Stowage.

www.gabriellehoad.co.uk

Is and Was
Digital print

Hilary Jack



Hilary Jack works across media, often using found objects that are imbued with a strong human presence and sense of social history.

For Stowage she presents a photograph of her grandparents outside their shop in 1924. The shop survived two world wars, the Great Depression and the death of her grandfather from tuberculosis in 1928.

Hilary says: "This photograph reminds me of the stories my grandmother told me about the harshness of the times, and the discrimination she suffered as a widow and single parent. Despite this, she supported my father through school, enabling him to win a scholarship to Leeds University. My Granny represents a strong and inspiring female role model and this artwork acts as a small memorial to her."

Hilary is an artist, writer and curator based in the North West. She founded Apartment in 2003 and co-curated Artranspennine08.

www.hilaryjack.com

Memorial To My Grandmother
Archive photograph

Janet Griffiths



A twist on the well-known story of The Princess and the Frog, this piece has been inspired by a plague of frogs and frog-spawn growing and hatching in a friend's pond. It continues themes and ideas from Janet Griffiths's previous work on ghosts, apparitions and fairy tales.

The piece utilises both natural and man-made materials to create the location, the frogs and the female protagonist. It will grow and change during the course of its installation and viewers are invited to create their own subjective response and narrative.

Based in Manchester, Janet has a practice that includes performed photographic and video work combining humour with a post-modern awareness.

Grow Your Own Fairy Tale
Mixed media

Jill Randall



Jill Randall makes sculpture and installations investigating the stories and histories behind objects and places. Much of the work is site-specific, and has included large-scale public art projects as well as collaborations with scientists and industrial processes.

The work is conceptually driven, but exploits specific qualities and associations of materials. It reinvests and reveals lost and forgotten objects, places, and periods in history, and makes connections between apparently disparate objects and places.

The work for Stowage explores ideas about territory, and the ad hoc, often legally questionable structures people construct to define and assert personal territory. *Log Cabin* celebrates this spirit of creativity and improvisation through a lovingly recreated scale model of a shed in the Rossendale Valley in East Lancashire.

Sheds of Rossendale - Log Cabin
Mixed media

www.jillrandall.co.uk

John Maxwell Goodwin

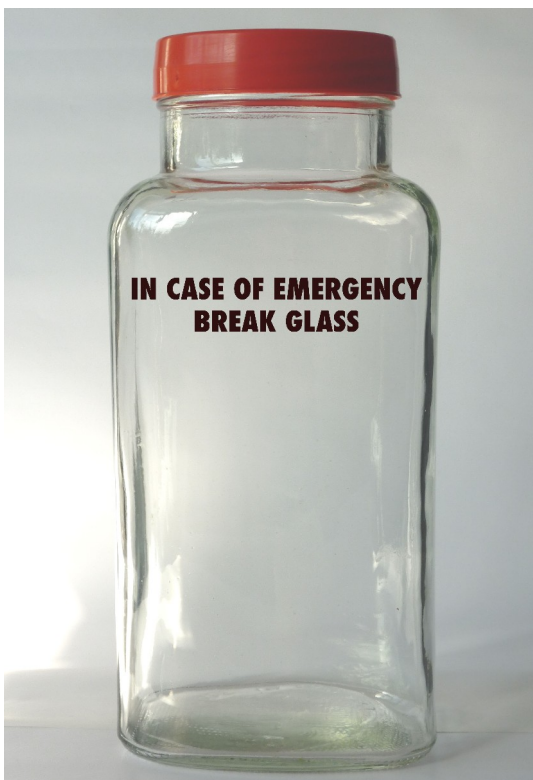


John Maxwell Goodwin's bisected and mirrored jar was inspired by a desire to turn the original sweet jar inside out. Resembling an open book, it makes everyone who passes the work part of the work and thus incorporates Exeter into its fabric.

An artist and an educator, John has exhibited throughout the UK and currently teaches Fine Art at Plymouth College of Art. He spent many years in Manchester but relocated to Devon in 2005.

You can take the 'X' out of Exeter, but you can't take the Exeter out of the 'X'
Mirrors, bonding agent

Kwong Lee



Our world is over-filled with rules and regulations, where facts and knowledge are overridden with standardised instructions. Threat and crisis provide the basis for an environment of fear that rallies reactions uncontested by logic.

Emergency carries an instructive message of reassurance which pre-empts unforeseen danger and asks what we would do in these situations, though the usage of the jar and its contents will have to be worked out by the user.

During a 20-year career Kwong Lee has exhibited in Leeds, Manchester, London, Liverpool, Hong Kong and Tokyo. He is also Director of the Castlefield Gallery in Manchester.

Emergency
Glass, vinyl text

stowage

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Laurel Coxon



Home to Feathers of Isca, 1 New Bridge St is a five-storey listed building with two levels underground. The lowest level marks a point beneath the old city walls where underground tunnels connected the city with the outside. The building in its present state began around 1600 and is conspicuously layered, showing different stages of construction spanning many years.

This work gives voice to the often unheard dialogue between the present and the past, which touches upon themes of nostalgia, time and the nature of face value.

Laurel Coxon studied textiles at the University of West England and has lived and worked in Berlin and the South West.

1 New Bridge Street
Mixed media

Maddy Pethick



Cat Fold
Folded colour pictures of cats from a
small cat book, glue

Cat Fold is part of Maddy Pethick's ongoing investigations into page work arrangements configured crudely from outmoded books collected from local charity shops. Books are selected according to their charm and pictures are stripped to form a new currency for making.

The pictures are treated to simple, repetitive paper craft activity such as folding, hole punching, pinking, stapling, gluing or stitching, rendering them sculptural constructions. *Cat Fold* was made following a simple strategy of removing and folding every single cat picture in a book and re-assembling them in a random order.

Maddy completed an MA at Dartington College of Arts in 2008 and lives in Devon. Her broad-based practice includes drawing, text, film, craft, performance and community workshops.

<http://maddypethick2.tumblr.com>

Megan Calver

with dressmaker Kim Burt



Look upon the marvel-matters

Fluorescent polyester, reflective tape, metal zip,
glass jar with lid, one slice of foam
4 x volume of jar (donated by Langans)

'An Aladdin's cave of practical products.' In the sheen of day, a sign sits outside a shop enticing passers-by.

At night the sign is taken in. But polished by the browsing beams of cars, a little bollard shines bravely from the window. Erring on the safe side, its reflective jacket has been made to measure by skilful hands. And cushioned inside against calamity, this magical lamp contains more than it can hold. It aspires, a bit above itself, to illuminate the shop, standing out for independence and an enchantment of precious possibilities when you do-it-yourself.

Megan Calver completed her MA Fine Art at the University of Plymouth in 2008 and is currently working on a collaboration with research staff at Bournemouth University's School of Health and Social Care.

www.megancalver.com

Steven Paige



Burnt sugar

Engraved glass, molasses

Cornwall-based artist Steven Paige creates performance, paper ephemera, sculpture, video and temporal projects based around notions of social engagement and people power.

For Stowage he has examined ideas of mass production and international commerce associated with the sweet jar, as well as its function as an object of desire that generates excessive wanting above normal consumption.

Sugar has a trajectory through history that is marked by war, invasion, slavery and early capitalism. Though a signifier of global production and the migration of technology and industry, the end product – the boiled sweet – seems harmless.

www.stevenpaige.com

The Grimm North

The Grimm North is a collaboration between two Exeter-based artists: Isgard Bright-Roberts and Jeremy Haughty, both fine art graduates from the University of Plymouth.

Hidden away amongst the other antiques and curios in a cluttered shop, *If I've told you once* is a mini audio-visual installation that plays with your curiosity and reawakens the dark warnings left in a musty corner in your memory. Take a peek if you dare.

If I've told you once
Sweets, Plasticine, wood, peep holes, latex,
plastic, freckles, sound effects

ACKNOWLEDGEMENTS

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

We'd like to thank the artists who made work for this project. We've been intrigued and delighted by the diversity and creativity of the responses.

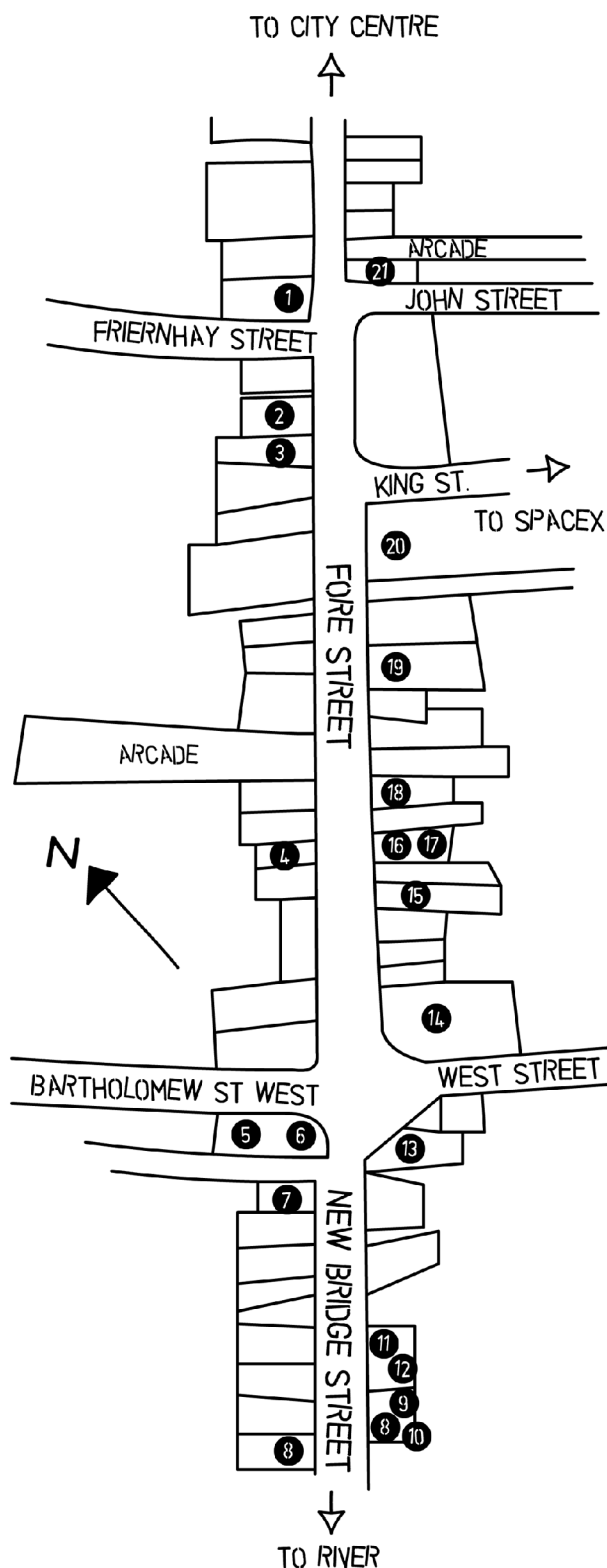
Found Space would like to thank Tuckers Hall and all participating West Quarter traders, especially Sarah Brunner at Otto Retro. We're also grateful for the valuable support and advice we received from Spacex, Castlefield Gallery, Exeter Phoenix Galleries, Plymouth Arts Centre and Exeter City Council.

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

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

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Burnt Sugar (Off The Hook)
- 2 **Ben Cook**
Granite Jar (Moorland Rambler)
- 3 **Gabrielle Hoad**
*Is and Was** (Herbalist)
- 4 **Fiona Hamilton & Jane Lawrence**
the knitTed (Heavenly Yarns)
- 5 **Chrissie Morgan**
We R' US (tma²)
- 6 **John Maxwell Goodwin**
You can take the 'X' out of Exeter... (tma²)
- 7 **Andrea Zapp**
LatitudeLongitudeAltitude (Brian Fowler Computers)
- 8 **Ben Langworthy & Scott Daniels**
Magnificent Morse Mints (Exeter Peace Shop + Otto Retro)
- 9 **Janet Griffiths**
Grow Your Own Fairy Tale (Otto Retro)
- 10 **The Grimm North**
If I've told you once (Otto Retro)
- 11 **Hilary Jack**
Memorial To My Grandmother (Rochelle's Curtains)
- 12 **Buff Lancaster-Thomas**
Gimblejube (Rochelle's Curtains)
- 13 **Laurel Coxon**
1 New Bridge Street (Feathers of Isca)
- 14 **Megan Calver**
Look upon the marvel-matters (Langans Foam Tools DIY)
- 15 **Chris Knight**
The Wormery (Make Art)
- 16 **Maddy Pethick**
Cat Fold (Read & Return)
- 17 **David Chatton Barker**
Fore Street Allsorts (Read & Return)
- 18 **Felicity Shillingford**
Flocked (Shaker Maker)
- 19 **Kwong Lee**
Emergency (Fantasy World)
- 20 **Bill Longshaw**
People Who Care (The Co-operative)
- 21 **Jill Randall**
Sheds of Rossendale - Log Cabin (Devon Diecast Models)

* May relocate after 23/4