

Haptic/Tacit - Exhibiting Artists/Mentors

Kim Norton/ Laura Ellen Bacon

Kim Norton is trained in ceramics. A large part of her practice involves working site-specifically, exploring scale and making work that impacts the human senses and how we interact with spaces.

Materiality is key to the way Kim approaches projects, with an interest in using materials from the locality in their raw state to draw attention to or reimagine something that can often be regarded as unimportant or ordinary. This can range from soils, clays, brick or pigments.



Credit: Gorm Ashurst

www.kimnorton.co.uk

Laura Ellen Bacon's large-scale installations are almost always built on site, allowing her to form work in a way that truly fits a site. The sculptures that she makes have a closeness with a host structure or the fabric of a building; their oozing energy spills from gutters, their 'muscular' forms nuzzle up to the glass and their gripping weave locks onto the strength of the walls. Whilst the scale and impact varies from striking to subtle (sometimes only visible upon a quizzical double take), Laura relishes the opportunity to let a building 'feed' the form, as if some part of the building is exhaling into the work.



www.lauraellenbacon.com

Grant Aston/Bonnie Kemske

Grant Aston's work revolves around themes relating to experiencing the world we live in, the world that we have built for ourselves. It's fascinating how our societies have been built to reflect the values we hold true or important.

Architecture can be as a political statement, such as the royal festival hall after World War II, or the Palace of the Soviets, or Berlin Olympic Stadium.

The way some people have to spend their years of employment can often seem inhumane such as working down a mine or just plain unrewarding and monotonous and mundane such as factories and shops.



www.grantaston.com

Bonnie Kemske makes sculpture looking at human values through experience. Her work is made to be held. By interacting with these objects the participant/viewer will gain a different or enhanced relationship with the object.

Bonnie often makes her work around the same weight as a newborn baby. This is a weight that we have evolved to respond to in a caring way. She comments: "no one has ever dropped my work because of this"



www.bonniekemske.com

Jane Cairns/Annie Turner

Jane Cairns works in response to her surroundings, the ordinary and every day of urban life, where she finds an accidental poetry that is often overlooked. Her aim is to translate some of what she sees and to allow others to share the quiet beauty she finds in these humble things.

Jane takes an experimental approach to ceramic processes and materials to create objects with surfaces that apparently carry the traces of time or reflect the colours and textures of neglect.



www.janecairns.co.uk

Annie Turner is a ceramic artist from Suffolk, whose art is closely linked with the river Deben and its surrounding environment where she grew up. Her sculptural ceramics are hand-built stoneware that appear rusted from having been fired once, twice and sometimes on more occasions, and their surfaces are thickened and coloured with oxides and slips. Turner's sculptures are delicate yet possess a quality of strength that suggests movements of currents and the tides of the water, changing seasons and the passage of time.



Laura Grain/Shelly Goldsmith

Making and storytelling are at the core of what Laura does; creating unusual objects that inspire and engage the imagination and encourage not only the fictional but also unveiling historical stories.

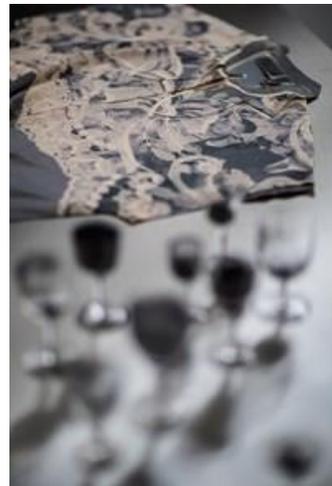
The uncanny, the subtle sensation that things are not as they should be, is a recurring theme within Laura's work; often using contrasting or unexpected materials to create a sense of wonder. She frequently utilises personal and domestic items for their familiarity; this heightens the tension between the real and the unreal; concrete and illusion.



www.lauragrain.com

Shelly Goldsmith engages with textiles within gallery and site specific contexts, often responding to historical environments. Using methodologies and theories borrowed from forensic or psychiatry partnerships, she is most concerned with exploring and presenting latent experience and memory inherent in worn clothing, especially examining the fine veneer of cloth that stands between us and the world; often a veil to the interior storm.

Listening carefully to the stories the reclaimed garments present enables narrative to develop and imagining around their ability to carry memory, to absorb and reflect experience. These garments are often presented as a metaphor for common human states and present opportunity for self-reflection and personal insight.



www.shellygoldsmith.com

Thomas Appleton/Giles McDonald

Thomas Appleton works with stone. He trained formally as a letter cutter and a stonemason; his work crosses between art, design and craft, to explore our connection to stone and to champion its relevance.

The UK has a unique geology. We still use the phrase 'set in stone' to mark an irreversible statement of truth – carved inscriptions cannot be unmade or edited.

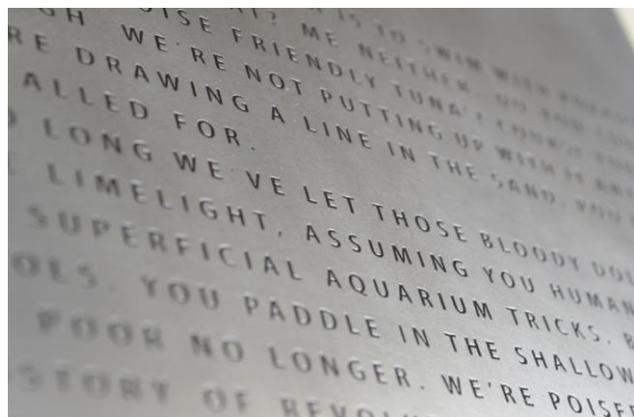
Thomas's work explores the contrasts between old and new forms of communicating and sharing identity, renegotiating the role of stone in British heritage and challenging the conflation of prestige with permanence.



www.thosworks.com

Giles Macdonald is a letter carver working with slate, stone and other materials. Giles designs and makes inscriptions ranging from plaques and tablets to architectural lettering.

More than just texts, inscriptions describe experience, and their appeal lies beyond the words used. We sense this when we're attracted to inscriptions we can't read and whose language we don't know. A linear text reflects the horizon in front of us. Inscriptions become a way of exploring the wider world and an acknowledgement of being alive.



www.gilesmacdonald.com