

Echoes & Traces



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I would like to thank the participating artists for agreeing to take part and their willingness to discuss their work.

I would also like to thank Briony Goffin from whose statement on Jenni Dutton I have liberally quoted.

Geoffrey Bertram

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This book accompanies an exhibition held at the Musgrove Gallery, Musgrove Park Hospital, Taunton.

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Exhibition organised by Geoffrey Bertram, curator, Art for Life.

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Front cover:

Jill Carter

Dorothy Key Collection 1 (detail)

Digital print, 30.5 x 40 cm

Echoes & Traces

Geoffrey Bertram

The Musgrove Gallery
Musgrove Park Hospital
Taunton

The nature of memory and memory loss is one of the largest issues of society today. At hospitals around the UK, there are increasing numbers of people seeking treatment who suffer some degree of dementia. Current statistics indicate that at the age of sixty, one in twenty people have dementia; this rate increases significantly to one in three at the age of eighty five. Most people will know or know of someone with dementia.

Echoes & Traces brings together the work of artists for whom memory and identity are the starting point in their art - reflecting on early personal experiences; preserving life histories; commemorating people, places and events - through the act of documenting and telling stories.

The exhibition is not specifically about memory loss though this is the basis of Jenni Dutton's portraits of her mother who suffers from dementia and is touched upon in Jill Carter's Cabinets of Curiosities. There are underlying themes that run through the selection of artworks that are not always exclusive to particular images as several of the artists' works contain more than one. Natasha Kerr's family narratives, for instance, besides being glimpses of her family's past, touch upon asylum - her grandfather fled Germany with his family in 1936 to escape the Nazis - and resonate with Ricky Romain's themes of asylum seekers and migrant peoples that are his responses to those caught in Sanagatte's refugee camp, Calais, between 1999 and 2002.

Histories are a common beginning, particularly family stories. They are central to Natasha Kerr and Mary Husted who are inspired by, and use, old family photographs. In both cases the photographs were taken by a gifted family member, grandfather and father respectively. The inclusion of the photographs in their works makes direct links to the past and is an essential part of their investigations into their own sense of self and identity. Their search into past family lives helps to establish who they are and what they in turn are passing on to future generations.

Although both artists are working with historic images, even to the point in Kerr's works where she creates complementary period context using contemporaneous textiles (or mimicking these), this is not to say that the works are at all traditional in appearance. Indeed, in terms of visual expression, they are very much of the contemporary age, employing modern techniques in image transference and use of enlarged photocopy

prints. Each artist builds up the compositions using collage and hand written text that define the pictorial narrative. In addition,, Kerr's hand stitched textiles recall the tradition of American quilt making in which different pieces of fabric are assembled together telling a family history. This evocation affirms the sense of family continuity.

A more straightforward use of the photographic image is employed by Jill Carter and Natalie Tkachuk. Jill Carter's boxes of personally precious objects and ephemera have been collated to elicit responses from those who see them. She uses these to collect people's stories and reminiscences, building an archive for each object. Family histories are central to this activity too, as either the viewer owns a similar object or recognises it as a treasured item belonging to a parent or grandparent. In effect, the assortment of objects in shoe box scale containers can become little bits of theatre. They can make unexpected connections; the memories they trigger, past and present, are a constant source of surprise. The photographs capture particular moments in the boxes as their contents are not held together but vary on each occasion the artist interacts with the public.

Natalie Tkachuk's photographs of old letters, diaries and notebooks illustrate the ways in which memories can be so easily discarded, intentionally or unintentionally. The artefacts she photographs were found lying forgotten in the attic of a house into which she had moved. They include a wedding autograph book from 1917 and an artist's sketchbook with drawings and notations. Old family bibles were also found. However it is the correspondence that makes up her series 'Posted' that is particularly poignant. These are the love letters between Maude and Frank, written while Frank was posted to different places around England during World War II. These are very personal, filled with a passionate intimacy, and are not what one would expect to come across. Unfortunately, despite the artist's best efforts, it is not known who Maude and Frank actually were.

A different Romance is found in the reminiscences of Tracey Oldham who recreates her memories of happy times from family holidays. Her images capture the essence of places remembered, a glossed over and smoothed out reality that acts as an emotional safety net. The touch of unreality is emphasised by the heightened colour and through the thick layer of varnish on the surface of her pictures that gives the impression

of looking at the scenes through a glass darkly. The places which Oldham paints are simplified with minimal detail, alluding to the nature of memory and how feasible it is to fully recollect places and events in anything more than in the most general sense. The simplifying of the images provides the pictures with a directness and immediacy which will resonate with those with shared experiences of, in this instance, caravan parks and Blackpool.

Preserving histories and keeping them alive is paramount in the works of Jon England, Phil Whiting and Ricky Romain. Their pictures are there to remind us of those who have suffered, and continue to suffer, through war and oppression. Their imagery is not about themselves but comes directly from their strongly felt responses to historical actions and events. The artists paint to keep memories of those victims alive and relevant, as in similar way the nation marks the memories of the fallen on Remembrance Sundays.

For Jon England and Phil Whiting, World War II is the well from which they draw their inspiration. England is inspired by local Somerset history that, for him, centres on his investigation into the real-life 'Great Escape' in which one of 'The Fifty' to be executed after the mass breakout was Somerset man James Leslie Robert Long, a one-time student of Huish Grammar School, now Richard Huish College in Taunton where England now works. England's use of period materials, reminiscent of those that would have been available to POW artists (powdered milk, boot polish) contributes significantly to the authenticity of the images.

Phil Whiting's life as an artist changed when he experienced the deserted village of Oradour-sur-Glane in South West France. In Oradour on 10 June 1944 soldiers of Der Führer Regiment of the 2nd Waffen-SS Panzer Division, Das Reich, rounded up and killed 642 men, women and children without reason. After the war the French Government decided to keep the village untouched, as a memorial to the 642 victims while representing all similar incidents of atrocities experienced in France during the German occupation. The experience of the visit on that day in 1995 affected Whiting deeply. Since then he has travelled to other places of trauma in the world where man's inhumanity to man has occurred. He considers himself a history painter, not in a traditional sense but one in which he seeks to paint images that are universally understood.

A similar reaction to more recent events was experienced by Ricky Romain who, In 1999, was moved by

the plight of the refugees in Calais as they sought entry into the UK. From that day his work has explored themes of asylum, alienation, persecution and missing persons. As a painter who considers himself a political artist the paintings are made in tribute to these people while simultaneously bringing questions of asylum and persecution out into the open. It is no surprise that he worked with Amnesty International with an exhibition in 2006 titled 'In the Absence of Justice' and that his work has been seen at the Council of Europe buildings in Strasburg. It is important to remember the lives of all victims of political abuses.

It was apparent early on that the themes of memory and identity are too large to be encompassed within one exhibition. Finding ways to describe actual memory loss is perhaps even more difficult. Jenni Dutton's portraits are based on photographs of her mother selected from throughout her life. Transformed by wool drawn through a mesh screen, the effect simulates a conventional drawing. The blank areas in the threading of 'Mum in Grey Hat' immediately evoke an unravelling mind and the image is all the more visually powerful through the artist's choice of material and technique. The missing threads lie in a pile beneath the picture.

The exhibition encompasses a wide diversity of art and invention. Echoes and traces of both histories and memories not only provide us with insights into the personal and private world of each artist, but encourage all of us to consider where we stand within our own family stories. Each person has his and her tale to tell and be part of. Memories, private or shared, happy or painful, enrich our lives and make us who we are.



Dorothy Key Collection 1

Digital print

30.5 x 40 cm

JILL CARTER

A fellow artist opined that in Carter she sees “a strong element of the mending relationship”, in reference to Carter’s ability to hold empathetic dialogue with people. She is particularly skilled at getting people to talk about their lives, unearthing their histories and memories. At first reluctant to participate in these dialogues, people come to open up as they realise that Carter enables them to see things differently, from a fresh perspective. Through this process of sharing the artist brings a certain therapy to those perhaps experiencing personal difficulties.

The images selected for this exhibition were made in response to a privately commissioned project, where a family were struggling to come to terms with a legacy of inherited objects, while simultaneously attempting to cope with their bereavement and well being. The Calstone Barn Project centred on a four month residency, with a barn that was filled with dust and memories; the sheer volume of inherited artefacts was overwhelming, every memento containing its distinct memory. By helping to unlock those histories and sort out the piles into manageable pieces, the artist was able to help dissipate the weight, emotionally and physically. Carter’s ability to share the stories and offer alternative responses to the objects was a relief to the family. However, nobody knows who Dorothy was or what the key was for. For everyone regarding the objects in these photographs personal reactions to what they see - sewing baskets, jewellery, medals, letters, souvenirs, for instance – will depend very much on what these objects mean to them.

With a separate project, in talking to residents of a street in Keynsham that was due for demolition, the artist was able to build relationship with many who had lived there for years, collecting histories of people and objects that would otherwise totally disappear from the world. Again, Carter unearthed a huge diversity of personal and social history that would otherwise be passed over.



Dorothy Key Collection 2

Digital print

30.5 x 40 cm



Dorothy Key Collection 4

Digital print

30.5 x 40 cm



Mum with Flowery Headscarf
wool
130 x 90 cm (variable)

JENNI DUTTON

During the past year Dutton has been spending several hours each day looking after her mother who has dementia. She often finds herself talking about the past – of people and places, objects and events – that make up a significant part of their conversations. Having focussed on her own life in her past work Dutton finds herself taking on the mantle of the family archivist, collecting her mother's life, preserving it for the future of the family.

Taking iconic family photographs as the basis of the image, Dutton is making portraits of her mother at different stages of her life using various widths of wool threads - her Darnings as she calls them - woven through a fine mesh. Unpicking threads and re-weaving them over and under the screen she 'draws' with the wool. In 'Mum with Grey Hat', Dutton leaves gaps in the image that simulate the mental tears happening within her mother's mind. In the developing of each of these images, she has come into direct contact with those ideas associated with the threads that bind, together with the threads that fray, the threads that unravel and the threads that are cut loose. This coming together of method and material with content and context aligns the act of stitching and weaving with the fibres of memory and the process of remembering and not remembering. As well, each thread sewn brings the body, particularly the feminine body, in relation to the threads that tie generations of women together and makes tangible, the emotional, as well as biological ties between mother and daughter.

During the making of this collection, Dutton's mother has been intimately connected to the development of each piece, acting herself, as witness, advisor and co-creator:

'My mum has been involved in the whole of this series of work. When I bring the canvases to her house she is excited. She asks questions, she runs her hands over the surface and compares the emerging piece to the original photograph. And, what is really is magnificent she frequently remembers the pieces and our working together on them. She has even been known to relate the experience to others the next day! She watches me work upon the canvas, which is propped up on an easel in her sitting room. Seemingly fascinated, she follows the slow progress of the developing image and lights up as her own likeness is gradually revealed. . . This work has given me extraordinary and precious experiences with my mum, whose company and opinion I value. And, she is the one who tells me if an eye, for example, is not quite looking correct and usually she is right. This work is about love.'



Mum in Grey Hat

wool

100 x 50 cm



Mum with Spotty Bow
wool
210 x 90 cm (variable)



Parish Notices
rusty nails on notice board
89 x 70 cm

JON ENGLAND

Jon England's studio is a Laing hut re-located from the WWII airfield at Weston-Zoyland in Somerset. The hut is inspirational, initiating a deeper exploration of the legacy of WWII, particularly of the individuals involved. His family history has formed an important point of departure - his paternal grandfather survived the WWI trenches at Ypres whilst his maternal grandfather was a POW for a significant portion of WWII. The scarcity of information about their experiences instigated a whole new branch of research.

Perhaps exemplary of this investigation has been his work around the real-life 'Great Escape'. This followed his discovery that the last of 'The Fifty' to be executed after the mass breakout, James Leslie Robert Long was a former student of the Huish Grammar School in Taunton. England is part way through rendering the portraits of Long and all of 'The Fifty' using a technique he has developed of painting with 'Klim' milk, a brand of dry milk powder similar to that which the POW's received in their Red-Cross parcels. The milk is reconstituted in varying strengths, applied to blotting paper and then cooked in an oven to achieve a range of sepia-like hues. This inventive use of humble and unexpected materials, with a resonance and physical connection with the subject matter, is an important characteristic of his work. This is also true of 'The Long March' in which England uses 1940s boot polish, rather than contemporary wax, to make an edition of ten unique prints.

England's practice has always set out to be socially engaged; concerned with personal and collective memory, community and locality. In 2010 he collaborated with former WWII POW artist Edward Milligan during which they both produced new work as a result of their dialogue while at the same time his role took on a greater curatorial element, producing their exhibition POWWOW for Somerset Art Weeks in that year. His most recent partnership is with the Fleet Air Arm Museum, Yeovilton, in-particular with their engineering and conservation team on their restoration of a WWII Grumman Martlet AL246.



Zagan Forest
Klim milk on blotting paper
55 x 79 cm



The Long March
boot polish on paper
one of 10 unique prints
56 x 60 cm



The Story of Our Grandmother's Deafness
mixed media and collaged photocopy on MDF
120 x 90 cm

MARY VIVIENNE HUSTED

Although Mary Husted studied graphic art in her early student days it was not until after her children were well on the way to growing up that she went back to college to study painting in Cardiff, graduating in 1990.

Memory and identity are central themes to Husted's work. The images in the exhibition are part of a series 'Spiegel im Spiegel' whose origins are family photographs that her father took when she and her twin were very young. The exploration of the artist as a young girl is inexorably caught up in intertwining narratives which start with the death of her mother in the artist's childbirth and continue through her upbringing by her father's sister, the son she gave away for adoption when she was a teenager, and the subsequent rediscovery of her son four decades later. 'Spiegel im Spiegel' embodies the first part of the narrative. (The story continues in a parallel body of work 'Hush Don't Tell'.)

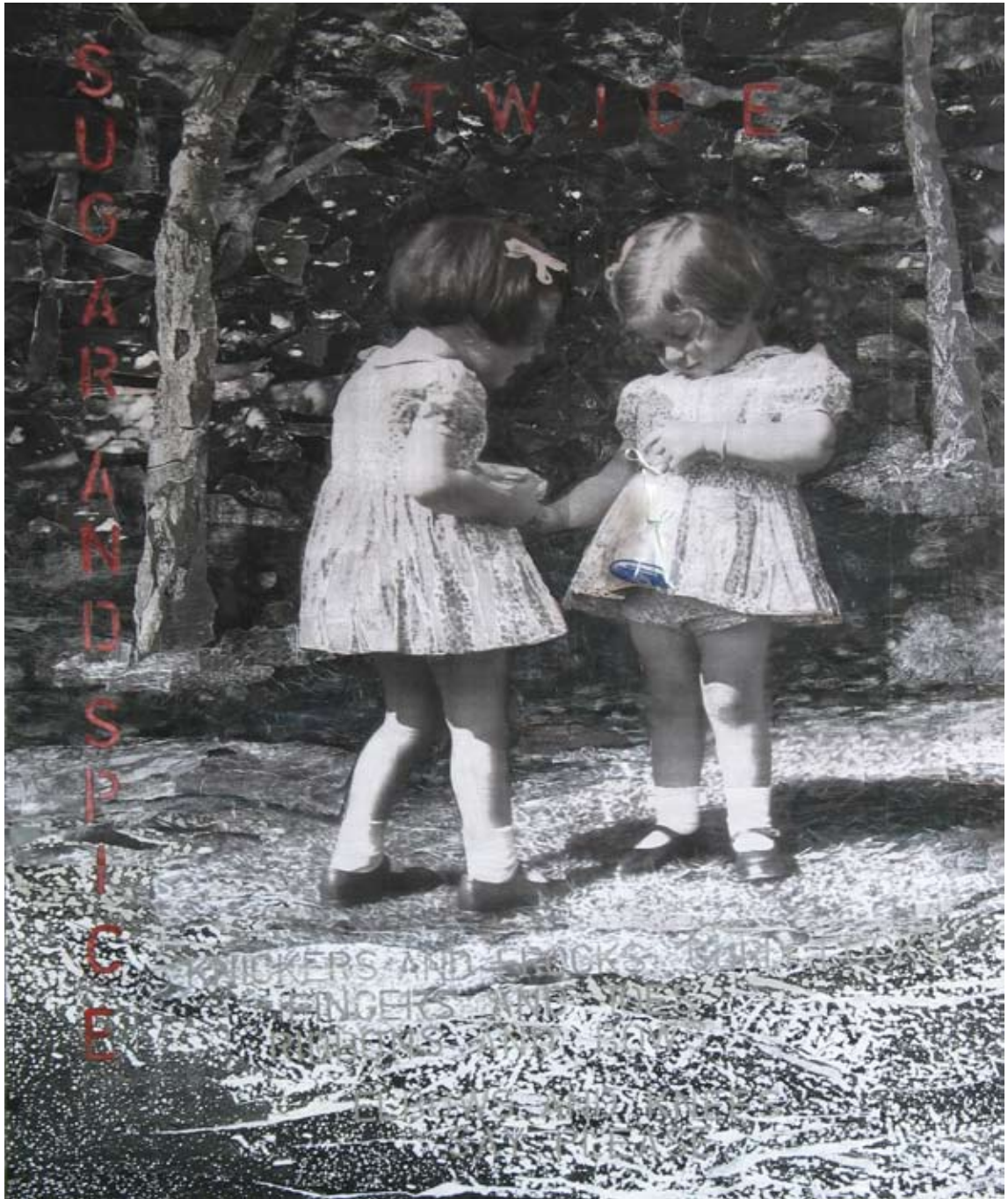
In this series identity and memory are closely combined. The photographic images, manipulated to suggest notions of time and perhaps the dimness of memory, pose the perennial question regarding the influence of record on one's memory, real or re-imagined. Photographs are triggers that bring events back to mind, as are objects and scents.

For Husted exploring her past is a way of understanding her place in the world. Reaching back into her early life has allowed her to relive her family experience and see it anew. There is a sense of pathos within the 'Spiegel im Spiegel' series that stems from the manner in which she views her father as always being "a sad man; a grief stricken man", a "weight of loss that had pervaded our childhood in ways that really weren't talked about."

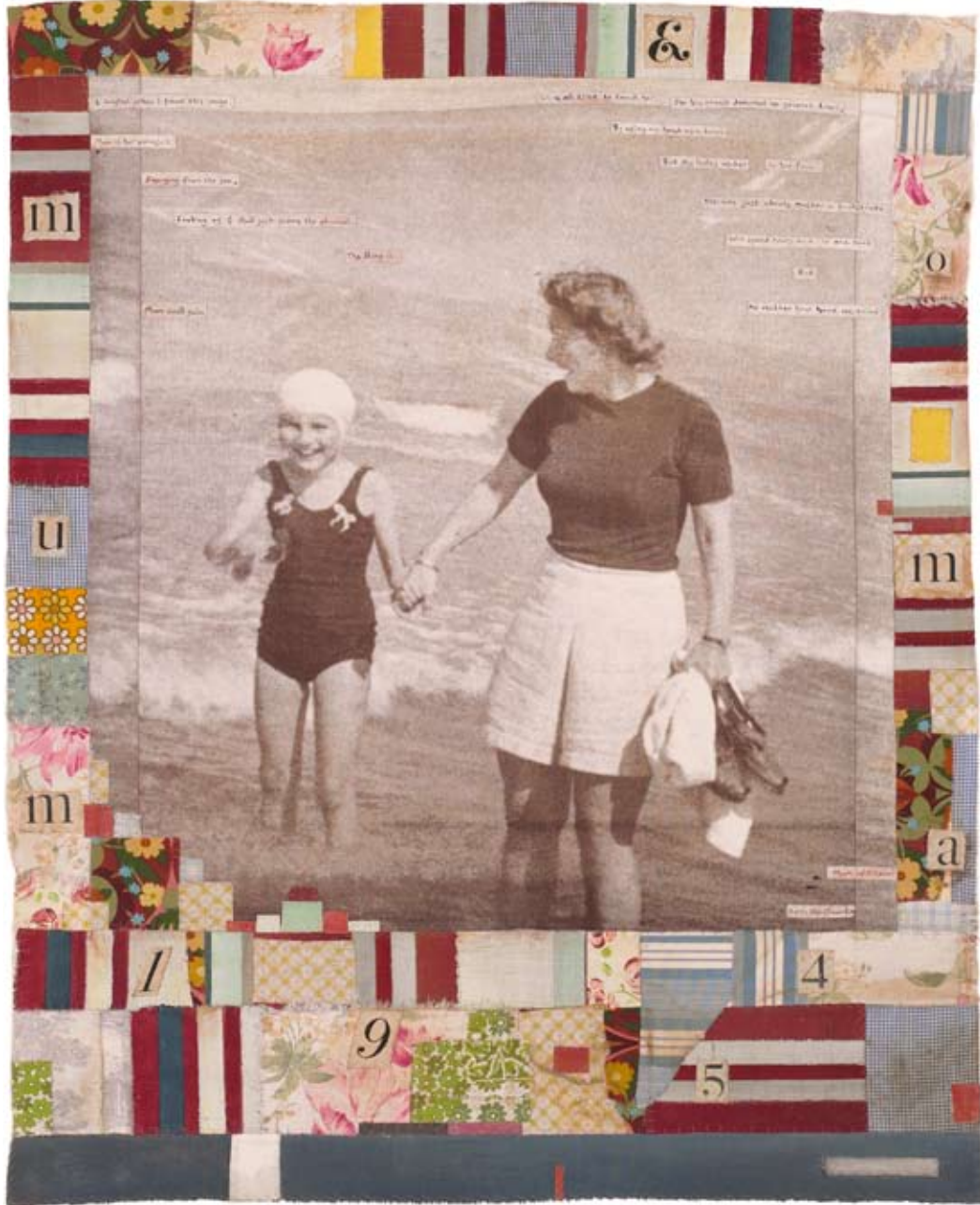
Husted's choices of family photographs that form the basis of her own images carry an almost tangible feeling of nostalgia, even wistfulness. They are photocopied in such a way that they become faded replicas that emphasize the passage of time. The image is only dimly presented, as if that is as far as the artist either remembers or wishes us to see. Other details are obfuscated, only revealing themselves as one takes time to look into the artwork. Text and collaged features are added to provide richly textured surfaces and to complement the narrative.



Moksha Padamu
mixed media and collaged photocopy on MDF
120 x 90 cm



Sugar and Spice
mixed media and collaged photocopy on MDF
120 x 90 cm



But Mum Can't Swim
mixed media and textiles
120 x 94 cm

NATASHA KERR

Natasha Kerr is widely known for her textile creations. She trained in textiles and worked as a freelance designer after she left art college. However her life as an artist started properly in 1994, when her mother gave her a series of small photograph albums which had been lying in a bag in her grandmother's cupboard. In these books she found photographs of her family in Germany and following their arrival in England. This incident combined with her interest in social history has had a profound impact on the direction in which her art has developed.

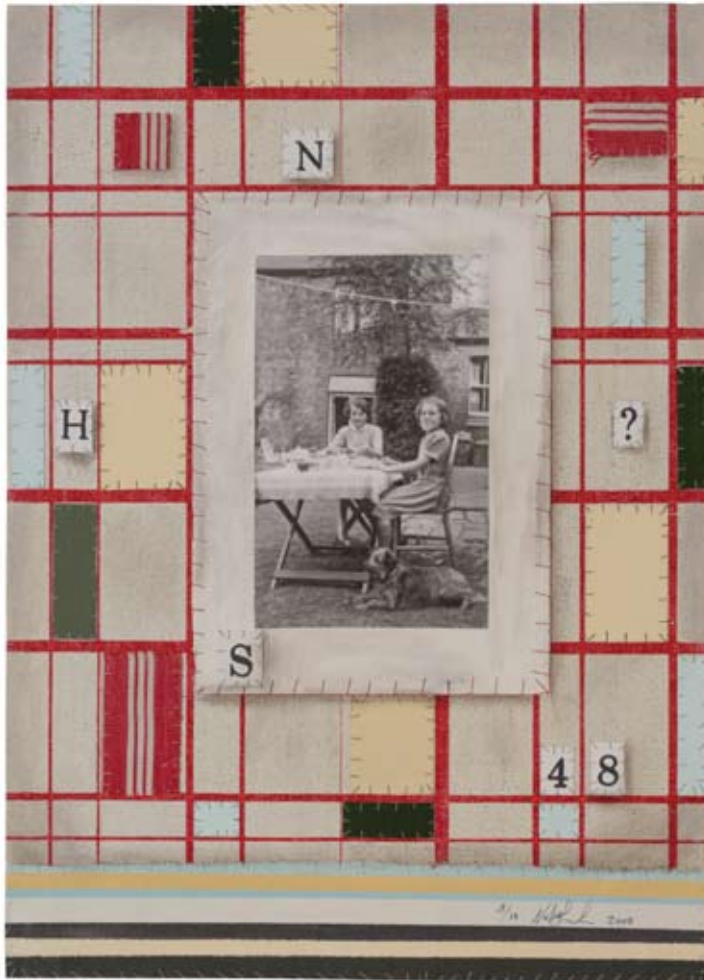
Many of the photographs were taken by Kerr's grandfather Otto who was a Viennese surgeon and specialist in women's health. His accomplishments as a photographer in the early 20th century were unknown to her. They form the basis of the collection of family photographs and provide a sense of continuity to the family history, linking its past life in Germany with, after escaping the Nazis in 1936, their new life in the Wirral, where Kerr was born and grew up.

Taking on the mantle of family archivist, Kerr brings her family past alive and brings it into the present. However she makes it clear that her work is never about herself but about a story of family migration, change and the cycle of life. Starting with a family portrait, she places the image within a period setting through carefully subtly blending scraps of authentic fabric that are artificially aged and distressed in artful deceit. In addition each work has the story hand written into the setting, providing a narrative that describes what is happening in the original photograph. Each work is made with care and attention to detail, the stitching always hand done, the stories hand written with a fine brush and ink.

Kerr has recently moved on from describing her own family, receiving commissions through family and friends. "I am creating heirlooms," she says, "but ones that the public will never see. I am creating not a decorative object but a reflection of who the recipient is, and how others perceive them." Between commissions she makes work around her own fictional characters who are based on facets of human nature. As with her family narratives they are set within contexts authentic to their times.



Blackberry Picking
mixed media and textiles
90 x 65 cm



Not Barking Yet
mixed media and textiles
In edition of 18
58 x 48 cm



Three Static Caravans
oil, ink and varnish on board
31 x 31 cm

TRACEY OLDHAM

Tracey Oldham paints her past - the houses she has lived in, the places where she and her family stayed in while on holiday. Looking backwards in her life inspires her art though she admits that her paintings reflect a rosier, sanitised version of reality. She recognises that although they are based on direct experience this experience has been idealised and simplified but that through her working processes her past becomes more clearly imagined. "I have a fascination with the suburban home, the neatly cut grass and the perfectly polished car on the driveway. This may have developed through my own upbringing or it may come from the dream of living in a place like that". She chases an idyllic moment in time, using objects as personal reference points.

In addition to her searching her early memories, she works from photographs; she will take new photographs of old places special to her, often making specific trips, and she will look for records of the different years of models and makes of cars or caravans to find the ones which relate to the times and places she is recording from her childhood. These are starting points for paintings, manipulated through her working process to re-invent her past. It is this attention to detail that, for her, gives the images their authenticity.

In this perfectly depicted world, there is little extended environment to distract the eye, the image cropped so that the focus is entirely on the building or object. The blacked out windows, either literally painted black or shuttered, create a distance between the viewer and this world, as if one is allowed to look on and share in the artist's vision but not participate within it. She acknowledges that this can give the work an eerie emptiness though she does on occasion try to suggest human presence through other means.

Although her paintings are seemingly devoid of personal touches and very objectively presented, from an emotional perspective Tracey describes the past as a nice comfortable bubble, her own personal sanctuary in which the good times are remembered and from where she can draw her positivity. The homes and structures can perhaps therefore be interpreted as symbolic doorways to this peace of mind. They are evocations of good times and feelings. The paintings exude a sense of optimism, reflecting days when one was carefree about the future and when it was straightforward to live in the moment.



On The Pier
oil, ink and varnish on board
31 x 31 cm



Illuminations
oil, ink and varnish on board
31 x 31 cm



Passing Resemblance in the Midst of Conflict

oil & India ink on canvas

107 x 165 cm

RICKY ROMAIN

Ricky Romain describes himself as a political artist. In 1999, stemming from a project at a school he was teaching at, he started to keep a notebook on current affairs. In that year the stories topical in the news included many concerning asylum seekers in Sangatte, Normandy. It was these events in France that changed his outlook on life

and consequently in his art, which came to explore themes of asylum, alienation, persecution and missing persons. This was in complete contrast to his art prior to this moment which was typical of the 1960s London School, fusing pop art with an element of figurative psychedelia. This merits mentioning as it illustrates quite how dramatic this change in his attitude was, and though he is Jewish it was not that human suffering was an integral part of his previous life and work as an artist. The events in 1999 brought him to look at the wider world in a new way. At risk of post rationalising, it is as if he allowed his Jewishness to come to the fore, with all the inherent cultural memories and references that are part of that background.

Questions of identity, self and personal security are invested in these images. Universal identity versus individual identity – at times separated, at times co-existing. Romain's paintings are made in remembrance of those who have suffered and are still suffering for their race and/or beliefs. Individuals persecuted by the State. In this very direct imagery, the predominant colours are white (and shades of), red and black. The limited palette gives the images an edge, and it is quite intentional that this restricted range of colours echoes the graphics used in fascist propaganda.

Romain's Newsreel Series contains figures 'Lost in Transit' and 'Voices in Shadow'. Some contain multiple insets like film strips, reflecting as he says "the unconscious way images inhabit my memory." The figures stand with heads dropped at severe angles, overwhelmed, submissive, broken even. Romain's paintings therefore act as memorial tableaux, gently keeping political issues at the front of people's awareness. His narratives work because he is able to do this without being heavy handed, and they remind us that people suffer and disappear every day of every year, somewhere in the world. His role as an artist is to keep making us aware of this and to sustain their memories through his art.



Lost in Transit 2
mixed media on board
53x 20 cm



Lost in Transit 3
mixed media on board
49.5 x 23 cm



Traces : Plate 1 - Wedding Autograph Book

Digital 'C'-type print

edition of 25

42 x 59.4 cm

NATALIE TKACHUK

Natalie Tkachuk is a photographer who is interested in people and their belongings. The initial trigger came from the artist moving into a house and finding a box of letters and documents left behind in the attic. She became fascinated in the idea of what people leave behind them, effectively what they slough off in the way of their past. It is hard not to think that these documents were left behind unintentionally, but whether done so consciously or unconsciously the evidence of how society discards its history is seen in the number of antique shops, charity shops, pawnbrokers and junk shops on the high street. These private books and letters are mementos of peoples' lives. It is the traces we all leave behind.

Memory and identity form an important central role in these images. As is found in the lives and works of some of the other exhibiting artists, Tkachuk's own family past has influenced her perspective. Her Ukrainian grandfather was taken to labour camps by the German army in World War II, and he never found his way back. Tkachuk was 16 when he died. Her later discovery of the box of old letters and personal documents connected her back to that event, and the many questions regarding family loss both in terms of the individual and their possessions.

The box of documents found in the attic has come to symbolise lives and memories lost and can be appreciated on a very personal level. As she says "...old letters and books collected from house clearances... explore the ideas of the lost and forgotten, what a stranger leaves behind, traces of time, memory and presence. These letters and books are objects that are familiar and recognisable to us all and allow us to use our own memories and our own identity to relate to the work."

The 'Posted' series evolved from 'Traces', with a collection of wartime letters she found that retrace the life and love of Maude and Frank. The letters are all written by Frank as he was 'Posted' at different places all over England during the war. "Their secret, private correspondence becomes public, revealing their strong intimacy and the distance between them."



Posted : Risk Anything
Digital 'C'-type print
edition of 25
42 x 59.4 cm



Posted : True Love
Digital 'C'-type print
edition of 25
42 x 59.4 cm



Border Post
mixed media on paper
85 x 74.5 cm

PHIL WHITING

Phil Whiting's life has been touched by war since his earliest days. Born in 1948 in London and growing up in Hull, some of his first memories were of bomb sites seen from his push chair. In 1968 he hitchhiked through Europe showing solidarity with 'Student Movement' and 'Prague Spring'. Between 1978 and 1981 he met Human Rights group working in Palestine, travelled the length of the former Yugoslavia after General Tito's death, and trekked in South West Crete following the Allies evacuation route of 1941.

It was a visit to the village of Oradour-sur-Glane, South West France, in 1995 that changed his life, where on 10 June 1944 soldiers of Der Führer Regiment of the 2nd Waffen-SS Panzer Division rounded up and killed 642 men, women and children without any reason for their actions. Whiting was deeply moved by what he saw on that day, the village still standing as it was left though much eroded by the elements. Since then he has travelled to other places of trauma, where man's inhumanity to man has occurred – the camps in Poland; routes of the death marches in Armenia; Bosnia; Ground Zero..... He considers himself a history painter, not in a traditional sense but one in which he seeks to paint images that are universally understood. He is painting for the victims, for those crying out for justice.

Two paintings here describe internment camps surrounded with barbed wire and guard posts. There is an universality in this architecture. It defines and reflects the power of the State; it keeps people in as well as keeping them out. Such structures are found all over the world, from Guantanamo Bay to Sangatte; Auschwitz to Lampedusa; as well as between nations.

Other paintings record the demise of Cornwall's industrial mining history. "Painting the land is the best way I know of evoking half forgotten memories or truths. I have long been drawn to places of trauma, be it abandoned post industrial sites, or war zones. My feelings about the physical reality of what is left moves me to paint".



King Edward Mine
mixed media on paper
46 x 31 cm



Watch Tower
Digital 'C'-type print
32 x 42 cm

JILL CARTER

Carter is based in Wiltshire. She graduated with her B.A. Drawing Fine Art (First Class Honours) from Swindon College (2004) and a M.A. Fine Art, Bath Spa University (2005). She is a freelance visual artist who works in the South West of England in social engagement and collaborative arts projects. These include private and public commissions, together with artist-led activities that are often presented in open door events, as interactive temporal 'living museums'. She exhibits regularly in the Bristol/ Swindon area including the Royal West of England Academy (2011).

JENNI DUTTON

Dutton did her Foundation course at St Martins School of Art before graduating from Byam Shaw School of Art, London in 1973. Since the late 1990s her work has explored body adornment using a wide variety of unusual materials. A series of concept dresses and accessories developed into assemblage covered mannequins. Her 'Memory Dress' was exhibited at The American Museum Bath as part of 'Quilt Bonanza' (2003). A film of her making this dress was made by BBC2 in 2003. Dutton works in Somerset. She exhibits frequently in London and in the West Country.

JON ENGLAND

England graduated from Central St Martin's College of Art & Design, London, in 2004. On returning to Somerset he has engaged with local histories of WWII exploits and exhibited major projects from his Laing hut studio and at the Brewhouse Arts Centre, Taunton ('Afterglow', 2009). He works as an art technician at Richard Huish College, Taunton, the same college at which one of his main inspirations, the POW James Leslie Robert Long of The Great Escape story, had studied many years earlier.

MARY VIVIENNE HUSTED

Husted received her BA Hons, Fine Art from University of Wales Institute, Cardiff. She has exhibited extensively since graduating in 1990 with solo exhibitions in Australia, Hong Kong and England as well as in Wales where she lives and works. Two particularly significant exhibitions in recent times have been 'Hush Don't Tell', New Hall Art Collection, Murray Edwards College, Cambridge (2010) and 'Hush Don't Tell and Works from The Spiegel im Spiegel Series', Art Central Gallery, Old Library, Barry, South Wales in 2011.

NATASHA KERR

Kerr graduated with a BA Hons from Brighton University in Fashion Textiles and Business Studies. Her initial career was as a fashion designer before being introduced to the albums of family photographs. Since then she has combined an art sensitivity with her textile background to make artworks which have been widely exhibited and critically acclaimed in galleries and museums around the UK, most recently in the exhibition 'Quilts 1700 - 2010' at the V&A (2010). Kerr works in London.

TRACEY OLDHAM

Oldham received her BTEC National Diploma Foundation Studies in Art and Design, Blackburn College (Graded Distinction), Blackburn in 2001 and went on to get her BA Hons Fine Art, Leeds Metropolitan University, Leeds in 2004. Born and growing up in the north of England she now lives in Cornwall, working and exhibiting around St Ives. She is a member of the St Ives Society of Artists.

RICKY ROMAIN

Romain is a self-taught artist who works in Devon. His earlier art was typical of the 1960s London School, fusing pop art with an element of figurative psychedelia. Moving into the political arena in 1999 his work has been exhibited with Amnesty International (2007: 'Nurturing Hope- Seeking Common Ground') and in the Council of Europe buildings in Strasbourg (2008). He has had many solo exhibitions, including the Royal Albert Memorial Museum, Exeter (2001) and in London.

NATALIE TKUCHUK

Tkuchuk graduated with a 1st in BA Hons Photography, University College Falmouth, Falmouth, Cornwall in 2004. She was Winner at Nikon Discovery Awards, Nikon Solutions Expo / Nikon, Olympia, London in 2007 and a Still Life Winner, Signature Photography Awards, Empire Gallery / Degreeart.com, Bethnal Green, London in 2009. She exhibits with Degree Art in London. She lives and works in Hemel Hempstead though looking to move to London.

PHIL WHITING

Born in 1948 Whiting studied Art at Newcastle, Portsmouth and Falmouth Colleges of Art, gaining a Dip A.D. (Hons) and a PGDip in Fine Art. He moved to Cornwall in 1989 and created paintings inspired by Cornwall's post-industrial past. In 1995 whilst Co-director of painting school in S.W. France visited Oradour-sur-Glane with students. 1996 elected a member of the Newlyn Society of Artists, becoming acting chairman 2006. He lives in West Cornwall and paints full-time. He exhibits mainly in Cornwall.

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