RELAY RESPOND RELAY

SOCO ARTISTS | LANDING GALLERY | ELECTRO STUDIOS PROJECT SPACE | ST LEONARDS ON SEA | 1-10 JULY 2022

INHABIT

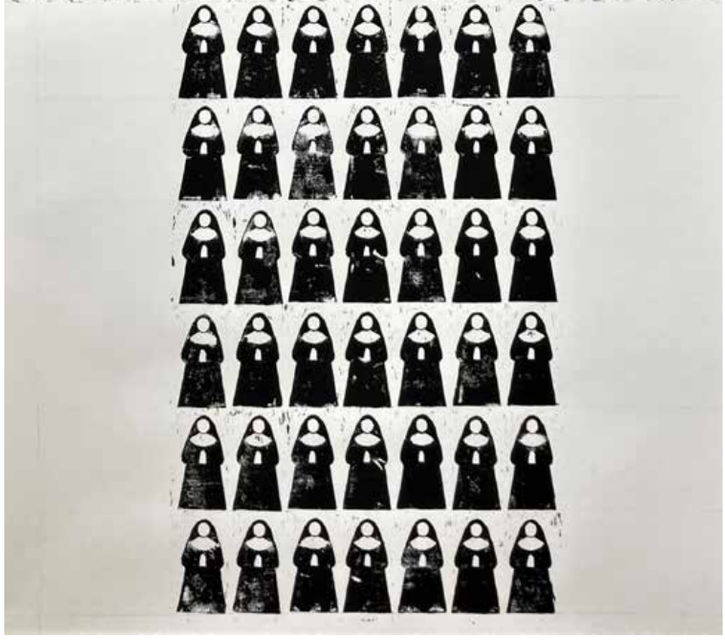
28 ARTISTS divided into groups **A** and **Z** have taken on a visual relay over a period of fourteen weeks from March 20th to the end of June 2022. Each artist had one week to make a piece of work before handing on the 'baton' via email to the next 'runner' in their group. To begin, the first artist in each group received a sealed envelope containing the same word, **INHABIT**, to be interpreted freely. From then on each artist responded directly to the image sent to them by the preceding artist in the relay. **RELAY** RESPOND **RELAY** plays with the idea that as artists we all interact with and influence each other and this catalogue is a chronological record of the images and texts produced by the artists in the two relay groups A and Z.

A

A1.

SARAH NELSON

The word INHABIT immediately suggested a catholic nun in habit. As I drew, I began to consider the habits of nuns, prayer and that they inhabit the house of God, the Cross. Using a repetitious print seemed appropriately habitual, the 12 rows representing the disciples and the 7 columns the days of Creation.



'Inhabit', Lino print and paint on paper 190cm x 106cm

'Triptych', 3 panels mixed media on paper 80cm x 30cm

A2.

HELEN RAWLINSON

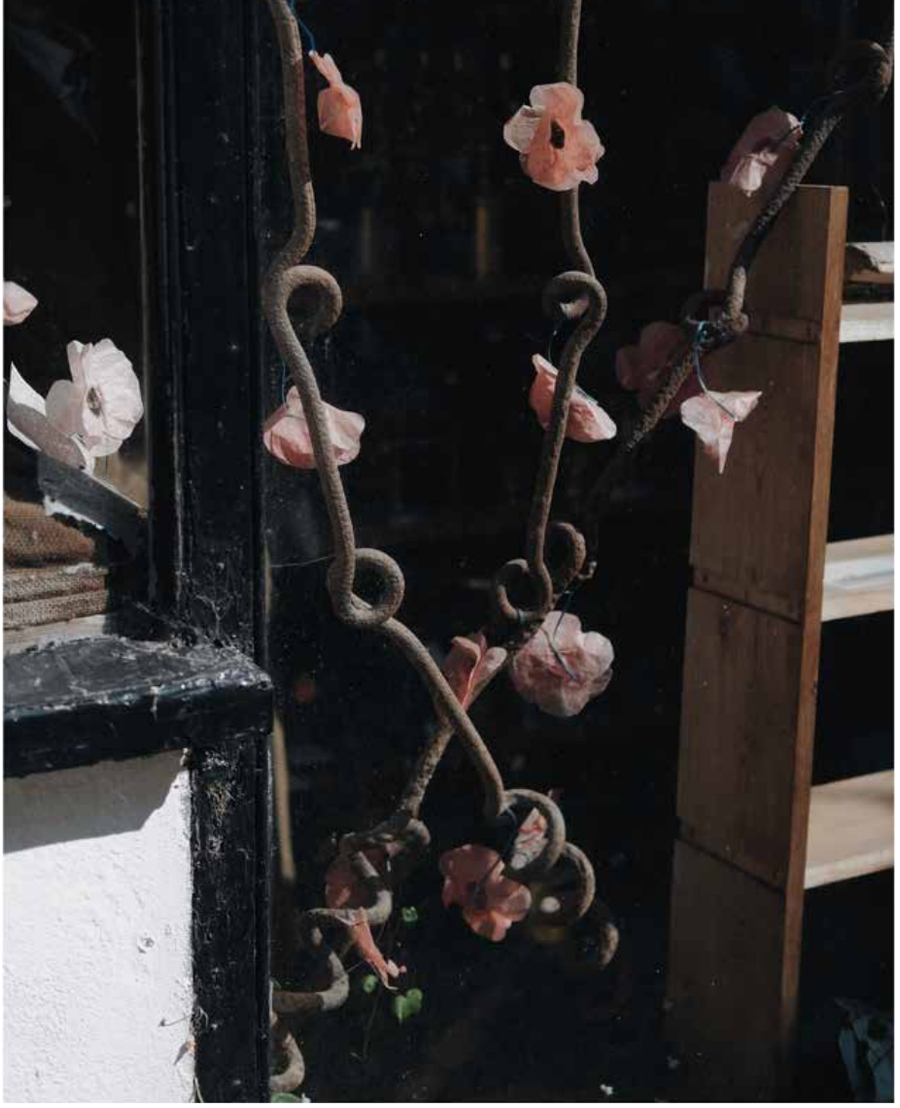
On receipt of the RRR image I decided to look and record my initial response in random words and then not to revisit the image. *Nuns/B&W/Yellow/institution/order/sun/prayer/hope/silence/conform* Deciding to work over 3 panels allowed me to journey across the feeling of 'breaking away', noise to silence, chaos to peace. The 1st panel is noisy and chaotic which moves across, becoming less in many respects. The circle image was kept as it represents a constant, regardless of surroundings and is larger in the 3rd silent panel.

A3.

CLAIRE BUCKLEY

A tapestry weaving in one week is a challenge due to the slow nature of the process. Inspiration from a simple photograph from the previous leg focused my mind. The repeated gold circular marks and an undulating line connect the image with blended colours and natural materials to create 3 sections on a continuous warp. The linen threads extending beyond the weaving are knotted and end with a collection of found beach treasures.

Linen warp, natural fibres and beach treasures 217cm x 10cm (Detail above)



A4.

EUAN BAKER

I've been wandering the streets of Hastings and St Leonards capturing unique frames of colour, light, contrast and fleeting moments that to the untrained eye usually go unnoticed. In response to Claire's work, I roamed the streets in search of scenes with dark reds, blacks, and whites. Out of the corner of my eye, I spotted a WWI poppy memorial in the window of a bookshop. This was composed to reflect Claire's textile piece.

A5.

ROSA LEUTCHFORD

The part of the image I instantly responded to was the delicate flowers connected by entwined rods of iron. Although attached to the same surface, the flowers appeared to me as individuals. I decided to turn them into a group of characters. The timescale was an interesting challenge for me, so I decided to work with

Acrylic and ink on chalk ground 30.5cm x 13.5cm

different materials and in a different fashion to my normal process. I created the piece on driftwood, with a chalk ground and used mixed media.

Oil on Arches huile 50cm x 50cm

A6.

NANCY SHARPE

Much as I enjoyed Rosa's piece of beautiful folk art, I was stumped. In order to get down to work I finally took the palette as a way forward. However, this does not reflect the extent of stimulus provided by the challenge, constantly looking and thinking of possible ways forward. In addition to several paintings, I have a notebook of fresh ideas to further explore.

'Seabed Shipwreck', Ink, pastel, spraycan 40cm x 38cm

A7.

IAN BARRACLOUGH

Previous SoCo member provided me with an abstract image. First reaction, to do an abstract image myself. Establishes a link, but little transformation, not enough of my own personal stamp. Further development, a more figurative interpretation as a derived seabed image with shipwreck and underwater creatures. More of a step forward, a more atypical picture for me and a more marked evolution to pass on to to the next artist.

Fused Glass 55cm x 55cm

A8.

GINA LELLIOTT

I responded to the image of a painting sent from Ian Barraclough by concentrating on the colour, movement and shapes within the painting. I decided to make use of the negative space within my abstract fused glass piece to further enhance the feel of movement. One area of the painting I interpreted as going towards the light, so I used transparent glass in certain areas to capture the light more efficiently.

Recycled plastic tubing, brass and thread 150cm x 55cm x 10cm

A9.

SINÉID CODD

"It's not where you take things from – it's where you take them to." This quote from Jean-Luc Godard literally fell to the floor by chance or magic, just as I was pondering the playful interactive elements of Gina's work. Orange curves sparked connection with my recent jewellery based experimental works using recycled plastic tubing. Thinking with my hands, the alchemical making process took over…

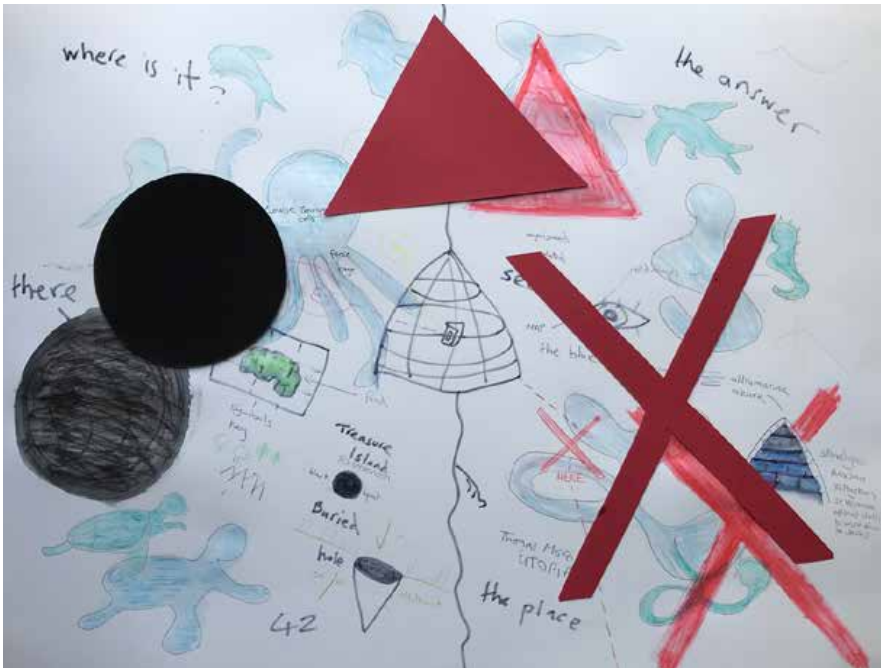
A10.

ALISON MUNBY

My Mother wore necklaces like those in Sinéid's work. The Golden Thread reminded me of The Three Fates, weaving, measuring, and cutting the thread connecting our Past, Present and Future.

The Cage of Thorns, held by the tension of the Golden Cord between the bird's feathers rising towards the afterlife, and the bones and claws of what remains descending to the underworld, contains a book bound from the words of love my Mother wrote to my Father for the 25 years after he died.

Brambles, gold cord, natural materials, gold thread, paper, wax, and gold leaf 2m x 40cm x 35cm

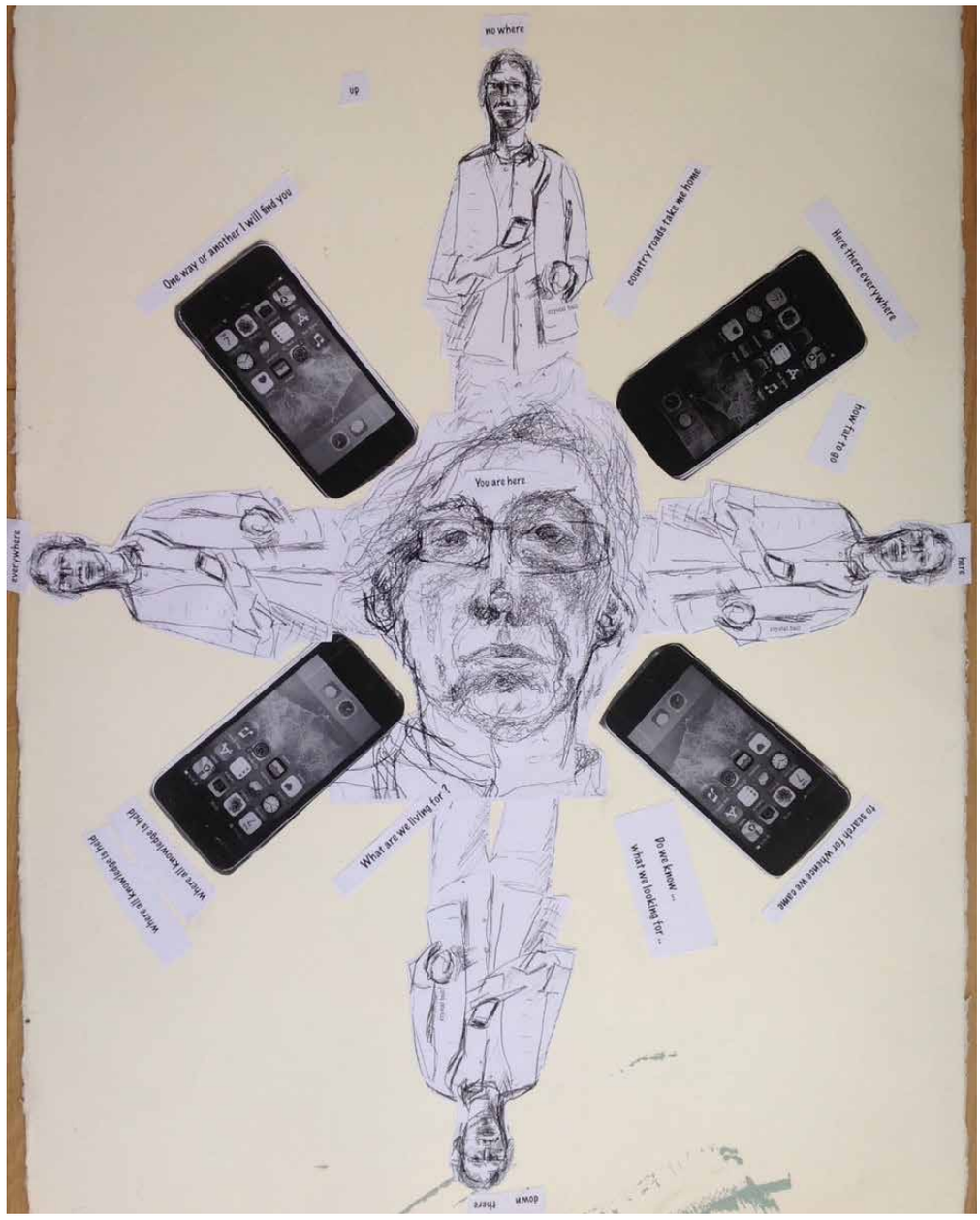


A11.

ROZ CRAN

I made a mindmap: cages, treasure maps, booklet, searching for the golden chalice, the answer to life, 42, seeking, X marks the spot, Black Spot from Treasure Island. I made red X's, black spots, and an arrow. Went where you might dig for treasure, to search for the answer to life. The two resulting photographs will be covers for two blank handmade books where you can draw or write your own answers to life.

'here, there, where, what', 2 x A5 handmade books, 42 pp, blank for your answers to life

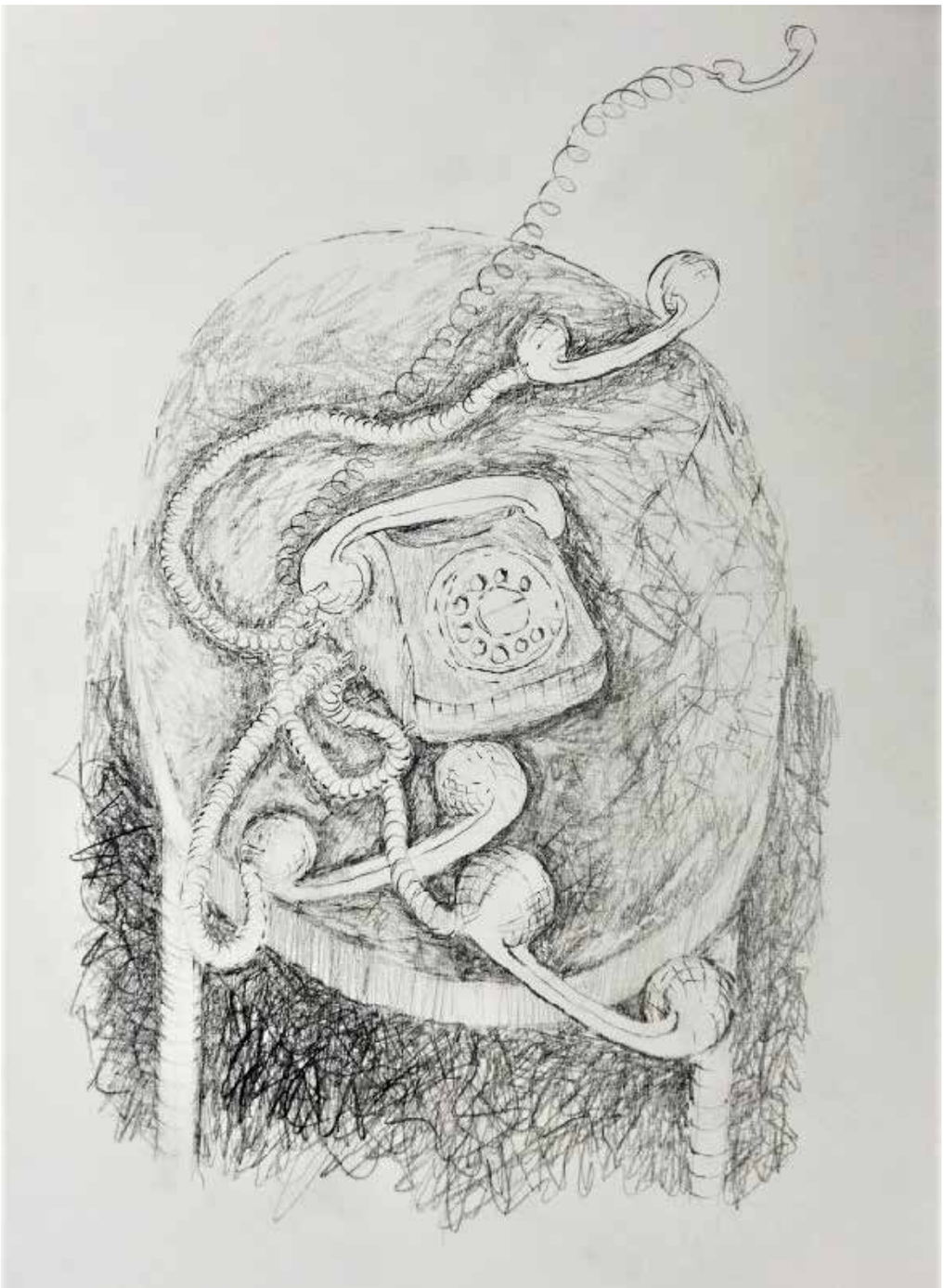


'Which Direction', Ink jet print and collage 76cm x 56cm

A12.

DAVID REEVE

My image shaped as a compass represents direction. My head in the middle, conscious choice. I was also reminded of the Beatles' song title 'Here, There and Everywhere' so some of the words about direction are from other songs. The iPhone represents questions and answers and probably has the secret of life hidden in its algorithms and also Google maps will get you home!



Pencil on paper 29.7cm x 21cm

A13.

HELEN SCALWAY

I received an image of a self portrait, a male face surrounded by mobile phones. I wanted to respond by turning a phone itself into a kind of portrait, but as my idea of a phone is stuck in around 1973, my phone is also from then. Being a portrait of a communicative person in the form of a phone, it has several receivers with those curly wurly wires joining the receiver(s) to the handset, and an old fashioned dial. It's not nostalgia (I trust); more a kind of truthfulness about age and memory.

'Chinese Whispers', Print, collage, acrylic paint on paper 93cm x 63cm

A14.

GERALDINE FRANKLIN

I can't help but feel the need for us all to be available to each other emotionally, spiritually and practically if it's wanted. We can be incarcerated in our own worlds of striving for satisfaction, love, ability to relax, the list goes on. How can we help? Is praying any use? I read once that by doing this small act it is a way of programming for peace. Peace of mind. Is anyone at the other end of the line when you need someone?

'Arctic', Print 26cm x 20cm