

~ 18/10/19 ~ 8/11/19 ~

{ Other ~
lings }

~ Otherlings is an exhibition featuring work from Ang Bartram, Steve Baker, Huw Davies and Philip Ranjit Basi, Craig Fisher, Paula McCloskey and Sam Vardy, Stephanie Rushton and Mally Mallinson, and Christine Parker. The overarching theme of the artworks within the exhibition suggests something beyond the parameters of dominancy and its cultural representation. The work in many ways offers explicit or implicit ways to connect us to other perspectives, and experiences through different and often unseen and discussed encounters. It thus opens up new paradigms for debate, for how we might live with care and compassion and function with others, as part of a world shared by many. ~

Contents

| | |
|---|----|
| ; a place, of their own. (Paula McCloskey & Sam Vardy) | 4 |
| Steve Baker | 5 |
| Angela Bartram | 6 |
| Philip Ranjit Basi and Huw Davies | 7 |
| Craig Fisher | 8 |
| Christine Parker | 9 |
| Stephanie Rushton and Mally Mallinson | 10 |
| Artist Biographies | 12 |



; a place, of their own.

(Paula McCloskey & Sam Vardy)

Eile/Lobster: Experiment #4 (2019, 10 min video)

The Eile Project is an ongoing multifaceted investigation of the UK border with the Irish Republic using spatial interventions to create site-specific performances and sculptures, soundscapes and films which serve to offer a form of ‘border-fictioning’ as a resistant practice. The origins of this work are found in Paula McCloskey’s history; a child of the border. Born in Ireland, Paula is from Ballyshannon, County Donegal, a small border town in the Irish Republic. Her mother was brought up in an Irish Protestant family and her father as Catholic. Paula was born in 1975 at the height of the so-called ‘Troubles’ and during her childhood lived in England, Northern Ireland and the Republic of Ireland, regularly traversing the border.

Eile is a creature of the border, a transmuted, a gorgon, that interacts with the present site of the border to create and insist on aesthetics and stories which are entangled tales of humans and more than humans. ‘Eile’ (Irish for ‘other’) was summoned following the UK EU referendum result in 2016; at a time that marked the beginning of yet another great change for this border-site, which, since the Good Friday Agreement 1989, had largely dropped out of political and popular discourse in Britain. Eile manifests on the border, reclaiming ancient knowledge and folklore, to create a myth for our time as a counter border-narrative to the dominant discourses of the UK border, discourses old and new such as those concerning sovereignty, colonialism, partition, the ‘Troubles’, terrorism and Brexit (with its subsidiaries such as ‘backstop’, ‘soft-border’, ‘hard-border’, ‘alternative arrangements’). Eile’s embodied, material interactions with the border sites are concerned with a deep listening, physical interaction, transformations and becomings – with buildings, rocks, water, mountains, caves, bogs, and the many creatures and critters of the border, at a moment when the borderlands are once again being threatened by border imperialism.

Eile/Lobster: Experiment #4 is the fourth film out of 5 films created so far.



Steve Baker

Photographic Prints

- Arachnid Gothic I (2014 56 x 84 cm)
- Arachnid Gothic III (2014 56 x 84 cm)
- Roadside VII (2011 46 x 61 cm)
- One Place (2017 36 x 54 cm)

I work with the materials in my local environment: the woodlands, wetlands and wildlife of rural Norfolk, as well as the traces and representations of animal life in the built environment, medieval and modern. My current practice is largely photographic, but also includes site-specific installations in some of Norfolk's many surviving medieval buildings. Some years ago my work dealt with the roadkill that seems ubiquitous on Norfolk's country lanes. Animals now figure in the work less often than they did then, and less directly. My principal current interest is in spaces shaped and shared by human and nonhuman animals, but where neither is necessarily visible. The aim of the work is to give contemporary form to the experience of moving through these environments. Here, the material texture of place is what counts, marking out a kind of haptic space that is confined, pressing and immediate. Ron Broglio has aptly described this kind of embodied engagement with landscape as the 'disjoined conjunction of stumbling and seeing'. Among other developments, I am in the early stages of a collaborative project with the Australian artist Catherine Clover on the place of white storks in European city life, particularly in Portugal.



Photo credit: Dom Moore

Angela Bartram

Be Your Dog (2016, 17 min film)

An excerpt of footage from the public event at KARST, Plymouth, 6 November 2016.

How might we consider the non-human animal as equal in a political climate whereby they are eaten, enslaved and exploited? What are the rights and agencies that are afforded when striving for such an act, specifically in a creative sense, and how might we negotiate these animal and human subjectivities through collaborative performance? 'Be Your Dog' analyses the relationship that positions animal bodies as hierarchically other, by offering understanding of differing perspectives within domestic cohabiting pairs. The work explores how the normative rules of socialization can be dissolved through a sensing and watchful knowledge of the familiar body, and how this informs an understanding of the propositional and positional dynamics between, and of inter-species companions. Developed with seven sets of companions in workshops over two weekends at KARST, this inter-species 'pack' became co-performers in a concluding public event. Here all participants were positioned and were visible as artists and equals



Philip Ranjit Basi and Huw Davies

UTRAN CONVERSATIONS (2019, 25 min, 3-channel installation)

Set around events surrounding the annual Utran Kite Festival in Baroda, Gujarat State, India it celebrates the natural elements, marks the first day of the Hindu solar calendar and the beginning of the harvest cycle with the transition from winter to summer. The film depicts the huge visual spectacle of the Festival and the kite itself as a symbol of high aspiration. Utran also has important social and economic benefits. It serves to bind together different communities and crosses religious divides as well as providing a complex infrastructure for the employment of thousands (of mainly homeworkers) engaged in the in the manufacture and distribution of kites and associated apparel. However, tensions also exist between the human presence and its intervention in the urban environment - disturbing the equilibrium and delicate balance of the natural ecosystem. The impact on wildlife is particularly severe and even human fatalities are reported from the glass coated 'Chinese threads' which are used in the kite flying and fighting rituals. This film explores these themes and issues through a multiple series of conversations with key players, from kite makers to kite flyers and wildlife NGO's, set against the documented background of Utran itself.

UTRAN CONVERSATIONS was supported by Artcore and DMARC and produced as part of an international artists' residency at the Reliance Arts Centre, Baroda in January 2019.



Craig Fisher

Rioters (2016-2019, fabric, canvas, acrylic paint and plywood, dimensions variable)

'Rioters' are an ongoing sculptural series that allude to hoods, masks and helmets. Forms are simplified and flattened into motifs that act as stand-in figures, the objects are both comic and ominous in their exploration of otherness, conflict and resistance.

I make paintings, objects and large-scale sculptural installations using various fabrics and textile techniques to question representations of violence, disaster and macho stereotypes. Ideas of filmic or cartoon violence are juxtaposed with decorative motifs and craft techniques; the sense of saturation at play in the work makes it easy to miss the horror due to the seductive nature and materiality of the artwork. My current practice is concerned with exploring the pictorial, sculptural and 'site specific' boundaries of art practice. The work situates itself by exploiting and employing contradictory methods, referencing both 'high' and 'low' culture and juxtaposing the pictorial with the sculptural as potential spaces of slippage, which allow for discoveries beyond confined and referenced fields of art production.



Christine Parker

The Carer (2016, Shine a Light Films Ltd, 15 min film)

The Carer is a short drama commissioned for the Shine a Light series of films. Under the scheme, funded by Derby QUAD and the Esmée Fairbairn Arts Foundation, filmmakers from around the UK explored the experiences of people over 60. Writer-director Christine Parker worked with members of Seen Ya Rights, a group of elderly LGBT activists to realize a narrative drama that responded to their current concerns and experiences.



Stephanie Rushton and Mally Mallinson

The Petrified City (2018, 59.4 x 84.1cm)

Epstein's Tanks (The Dove that goes Boom) (2018, 59.4 x 84.1cm)

The Eve of Destruction (2019, 59.4 x 84.1cm)

The Threads of Fate. (2019, 59.4 x 84.1cm)
(digital prints)

Rejoicing the Sun fuses the sculptural practice of Mally Mallinson with the photographic landscapes of Stephanie Rushton, creating an ongoing collaborative project that explores the human position within the cyclical nature of earth's evolution, the eternal loop of human self-destructiveness.

The Petrified City, an excavated military bunker, suggestive of a crashed spacecraft, refers to the Sci-Fi film *Silent Running*, whose forest greenhouse dome, drifts deep into space carrying the last remnants of earth's ecology.

Artists

; a place, of their own was founded in 2010 and is the artistic research practice of Paula McCloskey (Eire) and Sam Vardy (UK). Using art and spatial practice, they interrogate and propose within the entanglements of climate, capital, technology and politics.

Angela Bartram is an artist working with objects, sound, video, print, performance event and published text. Bartram has a PhD from Middlesex University and is Associate Professor and Head of Arts Research at the University of Derby.

Huw Davies is Professor of Lens Media at the University of Derby and Visiting Professor at Hebei University / UCLAN in Baoding, China. As a filmmaker, photographer and curator his work has included commissions for many national and international agencies, broadcasters and screened at festivals in competition in over 25 countries. He founded and is Chair of Trustees of the Berwick Film & Media Arts Festival and was its Co-Artistic Director from 2004 – 2009.

Philip Ranjit Basi is a multi-award winning Series Producer / Director with the benefit of thirty plus years of professional works centred around music, arts, documentary, factual, and entertainment production. Having worked for both the ITV & the BBC, and has been responsible for thousands of hours of published TV from across the world and is still an active practitioner and believe that teaching and being active in the industry is the only way to keep pace with the ever change word of Digital Media Production.

Steve Baker is Professor of Research for Art and Media at the University of Derby, and is part of the new animal research group within the Digital and Material Artistic Research Centre.

Craig Fisher is an artist based in Nottingham. Fisher makes paintings, objects and sculptural installations using various fabrics and textile techniques to question representations of violence, disaster and macho stereotypes. Fisher is Programme Leader BA Fine Art at the University of Derby.

Christine Parker is an artist, filmmaker and academic based at University of Derby

Stephanie Rushton is a photographer and academic at the University of Derby. Her work has been exhibited in shows including Container City at the Hamburg Triennial, Format International Photography Festival (Habitat and Forever Now) Campbell Works, Hackney, London and Airspace Gallery, Stoke on Trent.

Mally Mallinson has been part of the artist duo Doyle and Mallinson since 2004, during that time they have exhibited extensively in the UK and worldwide at galleries including Saatchi, Tate Britain, The Whitechapel Gallery and Odapark Nederlands. They are currently represented by Paul Stolper Gallery, London.

