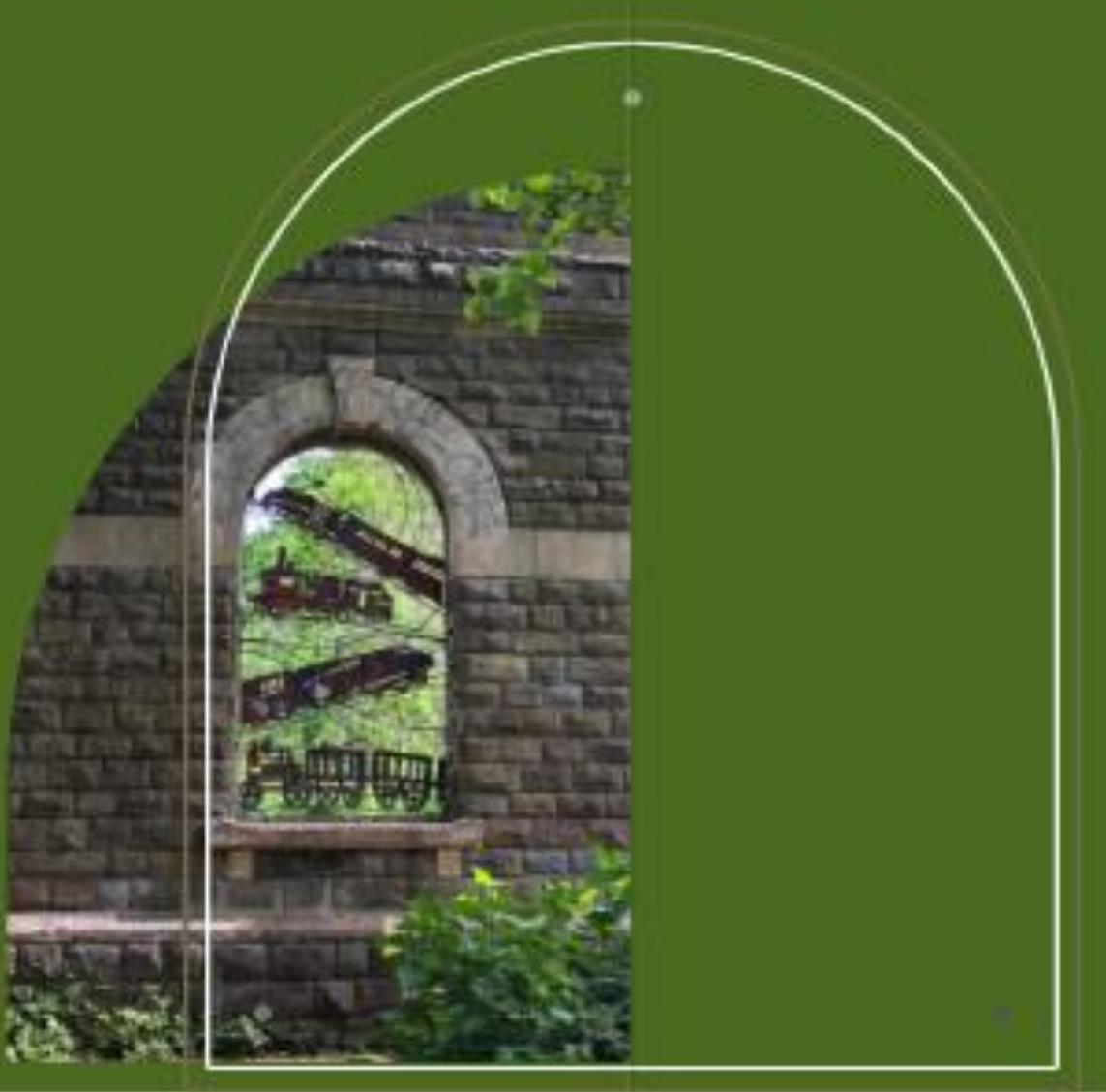


BETWEEN THE LINES

Old Mangotsfield Station

22nd May 2022 10.30am – 3.30pm

Exhibition catalogue



@betweenthelines_exhibition

BETWEEN THE LINES

We are a group of 2nd year Fine Art students from Bath Spa University who have come together to work collaboratively. This once abandoned space was reclaimed as a cycle way and now is the subject of a 12-month creative project.

This site-specific exhibition allows us to explore the notions of memory and loss; fragility and vulnerability: by juxtaposing them with the ephemerality of nature and the industrial.

Situated on the platform between the old railway tracks, we invite you to rest awhile and see our work.



Artists

Ella Davies

Beatrice Peppercorn

Katherine Oram

Lorraine Jefferies

Chrissie Thornhill

Rosie Nicholson

Paul Smith

Ella Davies

Mixed Media Artist

My practice explores the permanence of manufactured objects by juxtaposing them with the ephemerality of nature. I am fascinated by the Western obsession with objects and how time turns them into treasured artefacts that provide a glimpse at human history. Consideration of the material's origin is central to my practice, preferring to seek out raw materials like foraging for hand dug clays. Through learning about the importance of art across different cultures, I raise awareness of Capitalism's flaws by implementing slow processes of craft, like weaving with organic material, that undermine the constant cycle of rapid production and consumption. I believe in nurturing art; in becoming aware of its animacy it feels like less of a disposable object. Taking time to care for something non-human eases us into considering the world as a communion of subjects rather than a collection of objects. I aim to share my practice through education, involvement and conversation. Sharing art is joyful and becomes more about enjoying the time spent collaborating than the constant need to produce objects quickly. I believe joy to be the most effective form of activism around the climate crisis.

I hope to engage in conversations with the public that arise from experiencing the joy of art at Mangotsfield.

[Instagram](#)

[@elladavies_art](#)





Beatrice Peppercorn

Painter

Within my work I aim to explore the experience of natural spaces through abstracted impressions and the use of wild colours and textures. My intention is to capture my impression in a representation that is approachable to the viewer in the same sense that wild places are. Preferring to leave the viewer to come to their own meanings than shepherd them towards a single point of view. My pieces are often meant to capture the essence of a particular place or a collection of memories from an area, but occasionally are a feeling translated into a landscape.

The largest drive in my work is my curiosity in natural materials preferring to gather and process pigments from the land than use synthetic ones. Primarily the pigments I paint with are soil types or made from burning wood in my mothers fireplace. Painting a landscape with pigments found in the ground that I have walked upon and from the trees I have stood beneath. Not only does it give my pieces an interesting pallet but grounds myself and my work in the landscapes that I paint. In reaction to this site I will be working alongside Katherine Oram and Ella Davies to dress the trees. Drawing from the old English tradition of May tree dressing. We plan to use repurposed fabrics and natural dyes as well as hand made ornaments.

[Instagram](#)

[@beatrice_peppercorn](#)





Katherine Oram

Textile Artist

The visual changes in beauty and age are at the heart of my practice, including the examination of the beauty of decay in response to the human experience of confronting mortality. I measure a relationship between the recovered material and the natural object using the qualities of textile art. I arrange new or the slowing down of these recovered or reused components in a world of ecological ruin; destruction is a beginning point for me, not an end. There is an intersectional analysis of womanhood concerning the practice of craft and the cultivation of plants and flowers, among the nuances of feminine conceptions of beauty and decay. I see the relationship between making a home pleasant, using handmade objects, and generating nostalgia through the use of delicate materials as part of my exploration of femininity. Initiating a voyage of concepts on the premise of feminine beauty, with an emphasis on its deconstruction in both the human and natural sense. With the goal of delving into existing theories on feminism, environment, and consumerism. I plan to reassemble these long-held ideas, elevating the beauty of gender and nature to the centre of devotion and celebration. The viewer is forced to confront their preconceptions about 'feminine' artistry and domesticity. I hope to be using the trees at the site entrance. Hanging my textile pieces on the trees with the use of twine to secure them.

[Instagram](#)

[@katherineoramart](#)





Lorraine Jeffries

Painter

I use Microsoft Word to create digital images which I then replicate in acrylic onto board or canvas. I enjoy the limitations that Microsoft Word offers me. I strip down the image to its basic shape, form, and perspective which I then simplify further when painted.

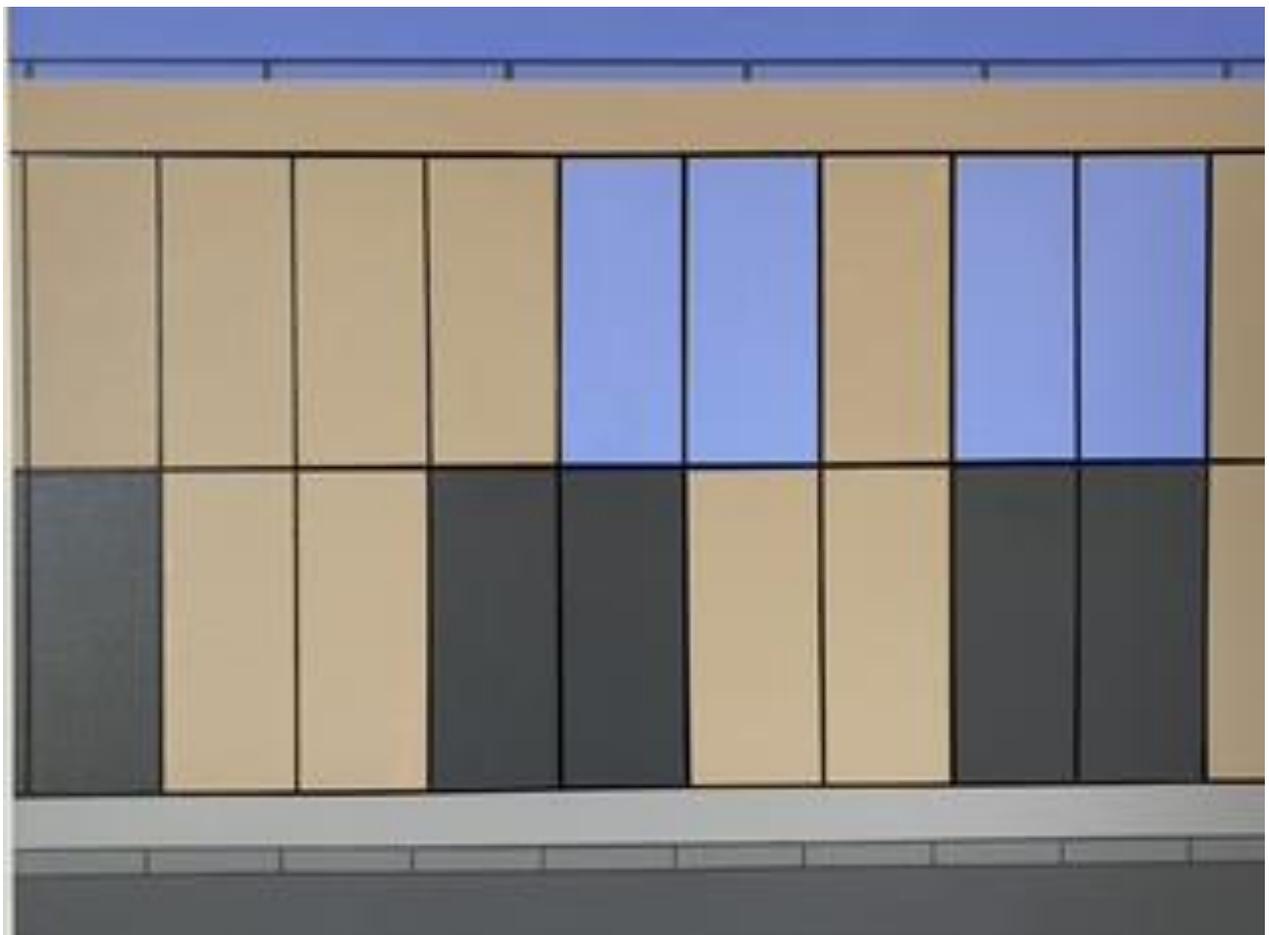
My painting process involves a perfectly primed surface, straight crisp lines, but still retaining the qualities of a painting and not a print. By simplifying the image, I aim to show a debranded world that is still recognisable. My work is illustrative and accurate although in the process of stripping away the complexities it can appear almost abstract.

I look at iconic images and buildings. I aim to show a reductive style which evokes both a visual and spatial experience of the buildings and images around us.

[Instagram](#)

[@art.lorraine](#)





Chrissie Thornhill

Installation Artist

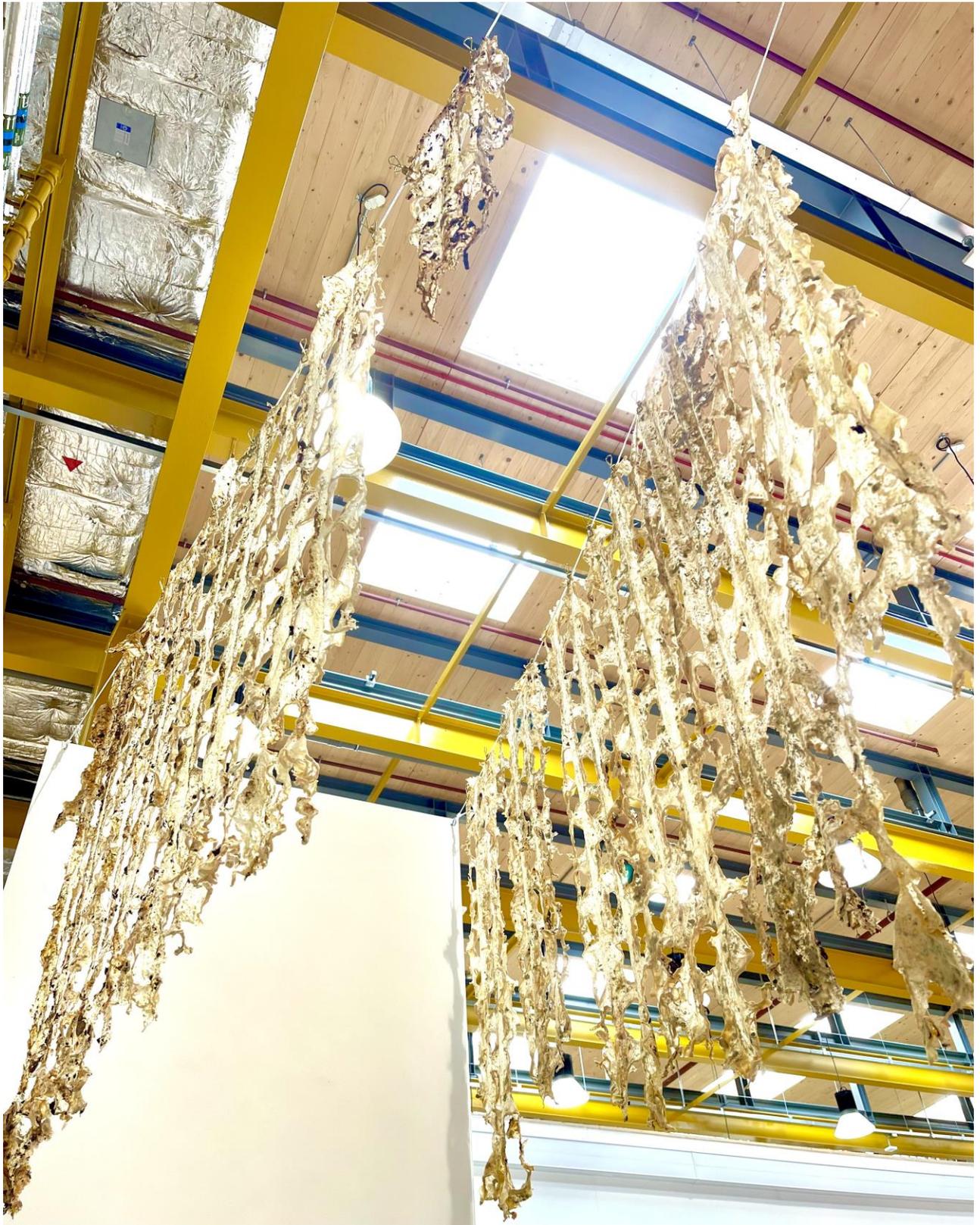
My inspiration comes from my daily walks with my dog. This time allows me to engage and connect with the environment where I continually collect and store the information and materials that surrounds me.

Through the process of 'thinking through making', my work evolves naturally and freely, and by allowing the integrity of the material to dictate the outcome, I can enjoy and accept the unexpected results.

This site-specific work records a time and history of a vibrant space, of permanence and impermanence, the traces and memories that are embedded into the fabric of objects; all collected into a latex mould.

[Instagram](#)

[@chrissiesarahart55](#)





Rosie Nicholson

Mixed Media Sculptural Artist

My work is driven by an investigation into physicality and the natural world. My process resolves around an action and a deposit where an action takes place which leaves a deposit. This repetitive process results in sculptural formations that often evoke similarities to nature. Mostly my sculptures are left in colour white, bleak for a reason for the light to absorb within the crevasses, creating shadows. My work is subjective, personal to the viewer, open to interpretation. It has no obvious form, hence why you may make similar subconscious associations to something that is recognisable.

The exploration of nature, process and the behaviour of materials are focal points within my practice. I am interested in how materials transform from one state to another and the unpredictable movements and results that occur. I have been fascinated by how I can learn through the hands-on making process being surprised by how different materials have captured my curiosity about natural forces such as gravity, movement, the passing of time and chemical reactions.

Instagram

[@rosalita_art](#)





Paul Smith

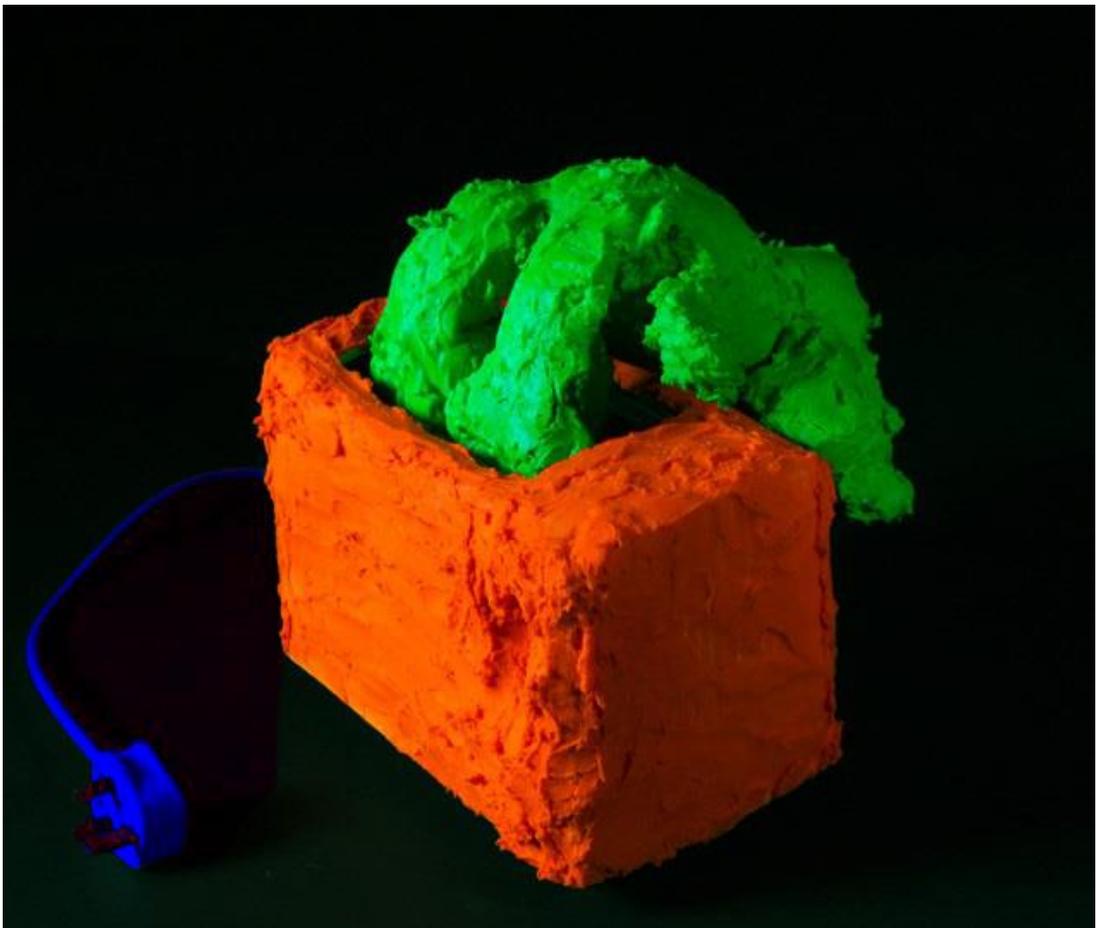
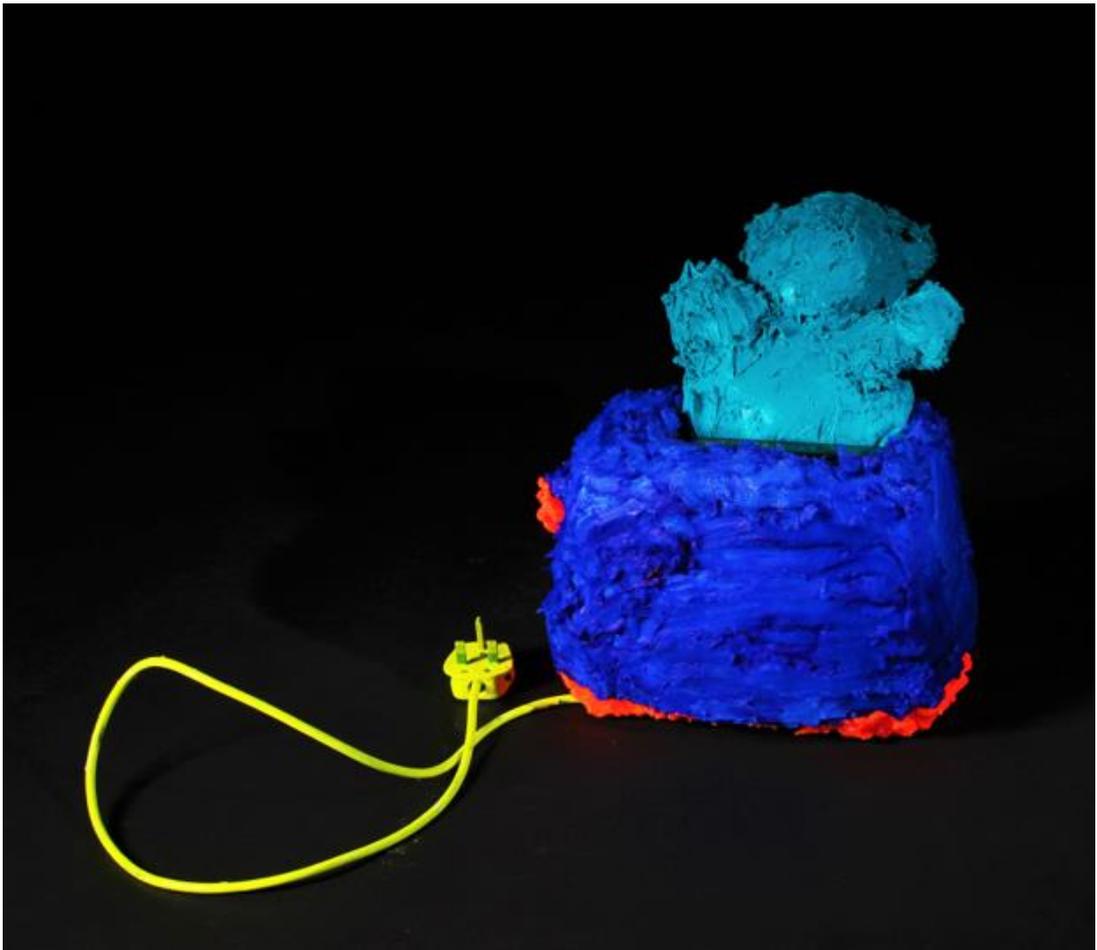
Mixed Media 3D Artist

I work primarily in 3D, transforming toys and toasters by embedding them in clay and brightly coloured silicone. I use objects with a previous life – sourced from charity shops and skips – as they carry a resonance, an imprint of a life lived and discarded that a new and pristine object wouldn't have.

My *TEDDIES IN TOASTERS* works have a subversiveness and a playful quality. Sticking toys in toasters is funny but also sad – as is life. They are 2 objects which shouldn't really have collided but they have. The colours used are eye searingly vibrant - like a cartoon come to life.

My faded clay slip toys have an inherent vulnerability— a child's toy but no longer usable as such. They look abandoned or lost.





Acknowledgements:

Thank you to Suzanne Heath for allowing us to exhibit at Mangotsfield folly site and for promoting the exhibition.

For more info about Suzanne and the Mangotsfield folly project see

<http://www.suzanneheath.co.uk/project/mangotsfield-folly/>

Catalogue compiled and edited by Paul Smith

Instagram

@betweenthelines_exhibition

@mangotsfield_folly

