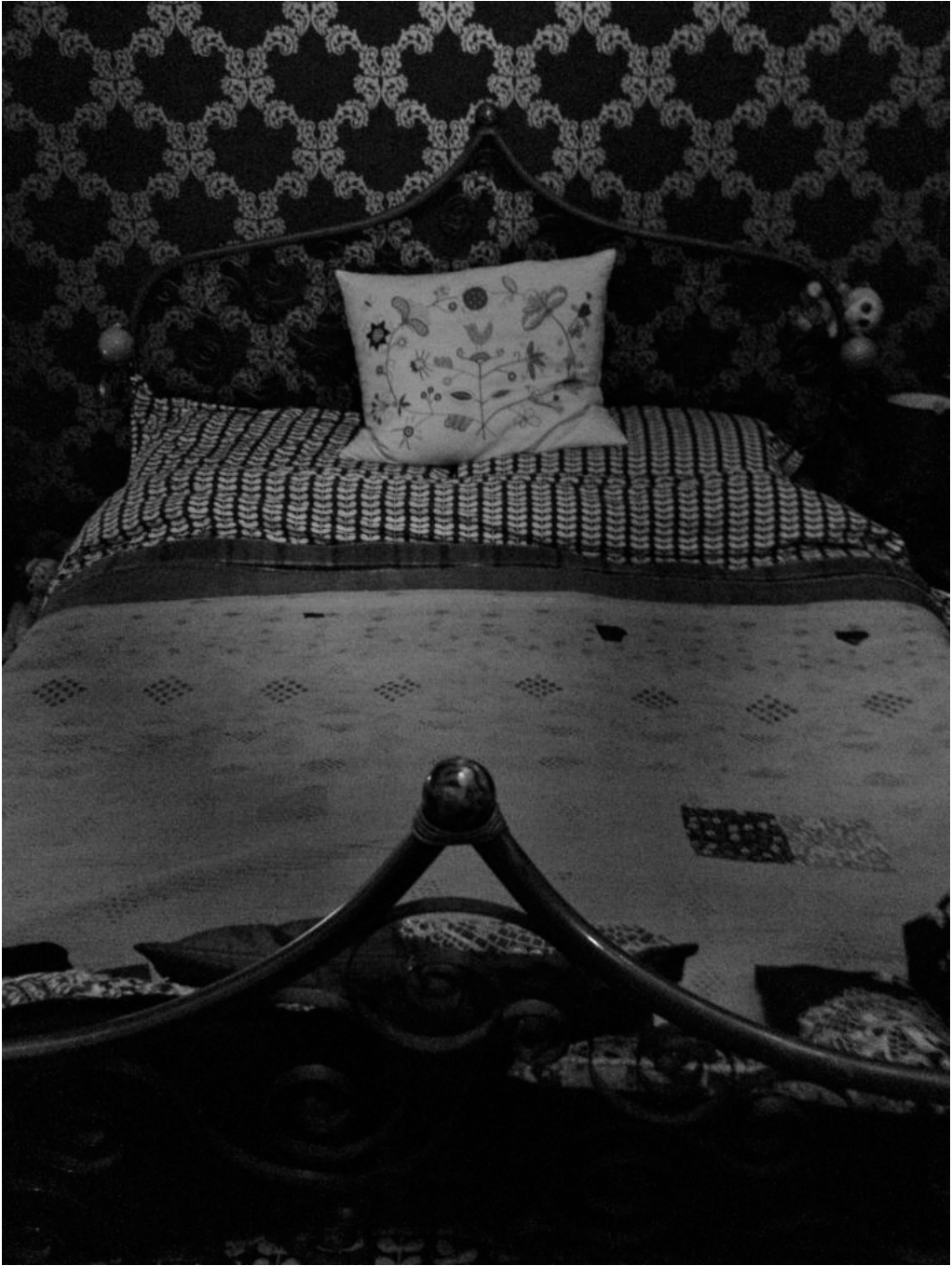


SIX Saturday 29th November 2014 4pm - 10pm

Welcome to the home of SIX. We are delighted to share this space with you and hope you get as much from your involvement and discovery today as we have from developing and creating it. Please feel free to explore at your leisure whilst at the same time being sensitive to the fact that this is a home.



Home is where the ART is - a simple celebration of eighteen incredible and diverse human beings who have agreed to share a small part of themselves with you.

At the same time Home has become a collective work from eighteen women of all ages and stages in their own creative practice. It has developed into a sensitive and quiet discourse about women and their interaction and place within the domestic environment.

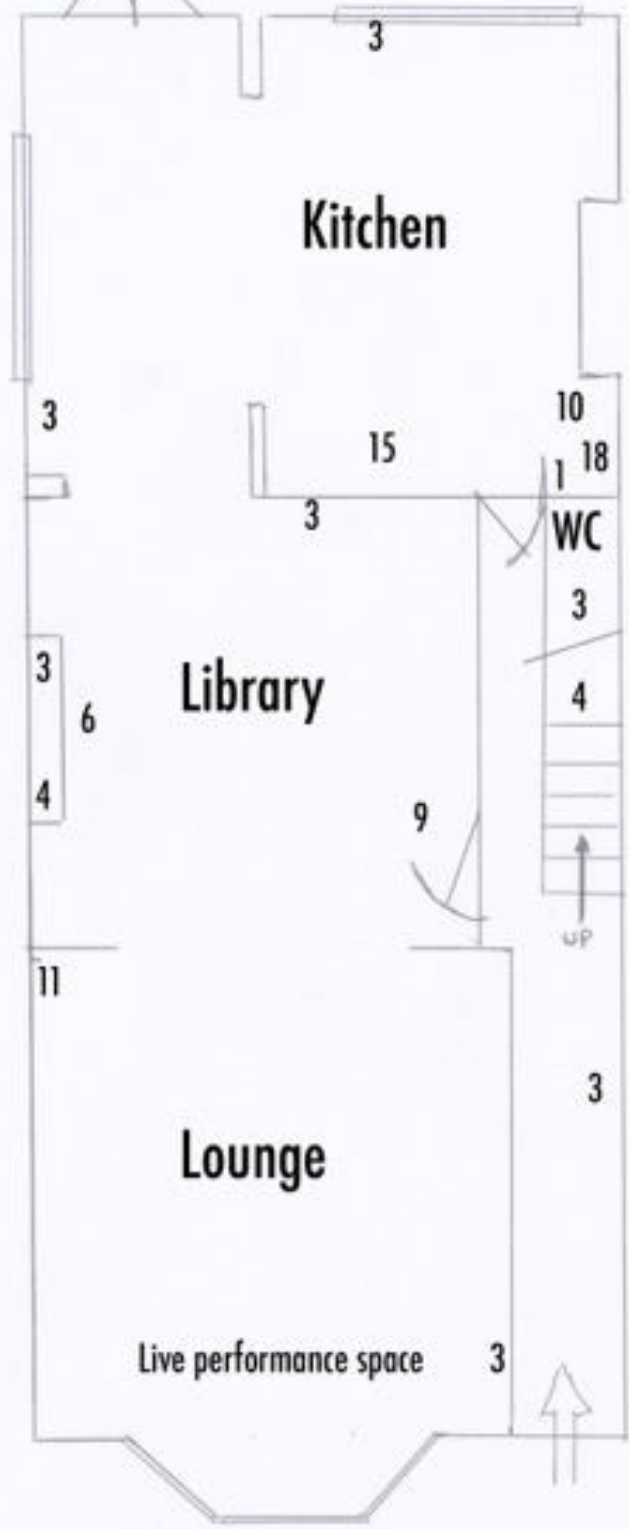
The backdrop for Home is just that. It has been home to Sarah and Mark for twelve years and is essentially a vessel for the varied and eclectic objects and works of art they have collected over a lifetime.



No	Artist	Work	Location
1	Alba Mae Birrell	Drawing (age two)	On the fridge
2	Alice Handford	Photograph	Upstairs landing
3	Anne Edwardes	Photography	Downstairs
4	Cat Sivertsen	Sculpture Painting Film	Library Downstairs toilet Garden
5	Demeter Dykes	Paper installation	Upstairs landing
6	Denise Poote	Altered book Sculpture	Library Airing cupboard
7	Elena Hartley	Rag dolls	Middle bedroom
8	Eleonore Pearson	Painting	Bedroom one Bedroom two
9	Ilse Black	Book	Library
10	Lily Sky Birrell	Drawing (age 4)	On the fridge
11	Lily Schenkermayr	Sculpture	Glass cabinet
12	Lucy Turner	Projection/Sound piece	Bathroom
13	Nicola Will	Altered glove Altered napkin	Bedroom one Bedroom two
14	Olga Koroleva	Film Photography	Garden Upstairs landing
15	Rachel Larkins	Glass dome	Kitchen
16	Sarah Grace Harris	Installation Film	Studio Garden
17	Thalia Spyridou	Text pieces	Upstairs landing x 2 Bedroom two Garden
18	Theresa Bruno	Japanese Zen Garden Appropriated objects	Studio In the fridge



↑ to Garden Cinema
2, 4, 14, 16







List of artists and work

Alba Mae Birrell *Expressive Drawing*

Alice Handford *Water Portrait*

The movement of water and crashing of waves can distort life above the water level. Seen from below the water line our view of the world becomes even more intriguing and mysterious.

Anne Edwardes *Knick-Knackery*

A series of photographs of personal objects from a collection of homes, brought together for display in 'Home is Where The Art is'.

The objects are deliberate and decorative, a collection of things that allow us to narrate a little of our lives.

The mantelpiece, windowsill and the bookshelf, become the spaces for our personal curation.

Cat Sivertsen *Majorca Calling*
Peach Platoon # 715 074 449 20
SnowDressSpringSleep

I make things. I draw with all kinds of materials. I loose my sense to catch myself in the process. Outcomes take me by surprise.

Demeter Dykes *Stalactite Might*

Between ceiling and floor
holding on, suspended
hanging
but not falling.
Rising up, not quite
making it.
Not meeting
not touching
not connecting
yet remaining.

Denise Poote *Building Your Own Home*
Sleeping Beauty

The book was left behind in an old emptied library that was subsequently demolished to make way for new housing. Here, it is found

again in a library in a home.

The bedding sculpture in the airing cupboard is based on the Danish fairy story *The Princess and the Pea* and touches on ideas about women as 'leaky vessels'. I chose this work particularly for Sarah and Mark's house as I was interested in how I could mark their space in a way that wasn't too unhygienic.

Elena Hartley *The Collection*

For my most recent project entitled *The Collection* I attempted to create dolls that were based on my three biggest fears at that moment in time:

Waste - not living life to it's fullest and wasting away.

Heartbreak - the feeling of desperation and often how ridiculous I felt my emotions had become

No Face - this was based on a recurring dream I had been having where I woke up and realized that I no longer had my face, the feeling of identity crisis and wanting to hide away.

I based my work strongly on Louise Bourgeois' earlier drawings and drew inspiration from the work of Geoffrey Farmer and the puppets that Paul Klee made for his son. The outcome became three dolls that mirror the ugliness of my emotions at times. They represent the *characters I feel I act like* when I experience these fears. I became quite frustrated at not being able to make the dolls exactly as I wanted them to look and in the end used the dolls as more of an outlet than as an aesthetically pleasing final outcome.

Eleonore Pearson *#NoMakeUpSelfie*

The relationship between applying makeup and painting a portrait is one that has often interested me. It seems to me that the application of makeup has the same premise as creating a portrait: in painting your face, you are essentially recreating your character; touching up any imperfections and highlighting your values in order to realise a self-perceived or wished-for identity. But what is the relationship between the removal of makeup and painting a portrait?

These two portraits are recreations of two of the first female participants, who appeared on my Facebook newsfeed, during the *#NoMakeUpSelfie* charity campaign that went viral and became an internet phenomenon earlier this year. With these paintings I wanted to question the message behind the campaign and highlight the issues I felt it had raised.

Ilse Black *Experimenting in 3D*

This sketchbook is a playful exploration of 3D drawing using "old school" red and cyan 3D specs. Using this technology provides a means of accessing the physiology of binocular vision. It produces an illusive space that cannot be quantified in terms of the physical information presented. This indefinable space has a relationship with the sublime. I find the disjuncture between mechanically rendered images and images which are arrived at intuitively interesting.

Lily Sky Birrell

Sarah, Lily and Tink

Lily Schenkermayr

Captivated

A glass full of gracefulness, fragility and cruelty...

My creation composed of insects dipped in resin and placed upside down, is part of my latest project 'The Collection'.

Being inspired by taxidermy art and Victorian butterfly collections I developed this method of preservation, which emphasises the beauty of these rather undesirable creatures and sets them into new light.

Lucy Turner

Everything That Moves

Lucy Turner is an artist working in the UK who specialises in provocative soundscapes and installation art. Her work is interactive and focuses on drawing the audience into interpreting suggestive snippets of narrative.

Nicola Will

Flaws, imperfections and indications of past use are part of the history of an object. The marks, stains, tears and holes in the found materials reflect events and a hint to a past and these have been incorporated into the work both physically and conceptually.

The notion of the aesthetic appeal of everyday imperfection, both as aspects of a flawed object and as a representation of an imperfect moment or event have become fundamental to the development of these textile pieces.

Using fragments of textile to mend holes and map stains seeks to present imperfection as precious, consequential and worthy of appreciation and celebration, as well as the quality and beauty of the materials used.

Olga Koroleva

Tipping point

As if in a state of perpetual rehearsal a woman repetitively pours water from one bucket into another. Originating from an old Russian saying 'to be pouring from an empty into an emptier' that denotes a durational task in vain, 'Tipping point' references water's symbolic cinematic presence, and its role as the source of sustenance of life.

Girl on watermelons / Not looking

Rachel Larkins

Globe de Mariee

Sarah and Mark's home is filled with intriguing objects they have collected on their travels, near and far. Their house reminds me, in this respect, of the Russell Cotes museum and I thought it appropriate that I exhibit a piece placed beneath a Victorian glass dome.

'Globe de Mariee' is inspired by an antique french marriage presentoir which I brought back from Brittany some years ago. The original contains gold coloured tin leaves, porcelain flowers, delicately painted mirror and the headdress of a long forgotten bride.

Someone told me that these domes were placed beside the graves of their deceased owners. I read elsewhere that they were made as commemorative wedding gifts. Further research suggests that only the latter is true, however the figures inside are based on my imagining that it was used in both instances.

Sarah Grace Harris *Remembrance*

This film is a collection of moments captured over the last four years. Each moment had a sense of temporal beauty and became an anchor to a memory of a time, place or person significant to me.

Thalia Spyridou *William*
 Yves
 Marcel
 Robert

Part three of Translations series

The work examines the relationship between looking at and reading about art and draws attention to the differences in perception influenced by past experiences. Through descriptions of historically significant or lesser-known works of art, the artist invites the viewers to derive from their own personal associations with the words and create a meaning of their own.

This series plays on the boundaries of what the artist wants to say and what the viewer conceives and consequently what is lost or gained through the process.

Thalia has been working with the immaterial and its manifestation through visual mediums. Her practice is mainly based in conceptual art and media art.

Theresa Bruno *The Gospels – Matthew, Mark, Luke, and John*

Zen Garden

Get away from the hustle and bustle of the show by escaping into this Zen garden. One in at a time please shut the door behind you. Recommended 5 mins per person.

Sounds coming from...

Andrew McCutcheon
Celestial Brothers of Superfluity Collectors & Abandoned Oddment Gatherers
Language, Timothy!

Today's events will be being filmed. If you do not wish to be filmed please let us know.

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www.SIXprojectspace.com