**In Conversation  
A ‘Call and Response’ Group Exhibition by NOHO Artists**

**Accompanying Text From Artists**

**View The Slide Show here** [**http://www.nohoartists.co.uk/#!events/c171e**](http://www.nohoartists.co.uk/#!events/c171e)

**Fleur Deakin & Rod McIntosh**

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| Fleur Deakin  :In Conversation - Art Works:Thumbnails:Fleur Deakin_.jpg | **Urban Energy Systems**, 2014  Mixed media  76 x 76cm  £2800 |
| "Urban Energy Systems" is my most abstract piece to date. I would not have attempted such an artistic leap had it not been for the collaboration and platform of NOHO Artists, which was founded by Rod McIntosh and myself.  After many years of working in isolation in my studio it was refreshing to schedule regular meet ups with Rod and discuss our individual practice and processes, work that really excited us and we encouraged each other to explore, be brave and expand beyond our current practice.  My creative offering has an emphasis on one part of my typical working methods, namely cutting, ripping and the placing of collage fragments. As with Rod’s ritualistic approach, I also rehearsed and experimented off canvas until I was able to commit to the final application.  I chose this piece as it is a raw expressive mixed media piece with an explosive composition echoing Rod’s powerful ink applications in his zen circles and mindful gestures. It is a predominantly red painting and the combination of Rod’s black & grey beside my red is a recurring curatorial decision when hanging work at previous joint exhibitions.  This is a formative painting and I look forward to building a new body of work exploring this new working method alongside my NOHO Artists. | |

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| Rod McIntosh  :In Conversation - Art Works:Thumbnails:DSC_0272 THUMB.jpg | **Peristallein V**, 2015  Indian ink on mulberry paper, rice past starch & charcoal dust. Fabriano cartridge substrate (200gsm)  54 x 169 x 4.5cm  £950 |
| My response to ‘Urban Energy System’ is with a work that explores the continuous energy within ourselves, the motion of *peristalsis*, as a starting point and embodies this within a single gesture. It has potential, a continuous rhythmic brushstroke. Like a single heartbeat, a breath or a microscopic involuntary muscle spasm. To be more than itself.  The work is part record of an expressive act as well as offering a voice to thoughts of creating a stillness and quiet. My art can serve as good counsel. They are the documentation of acts of analogue creation. That with an increasing reliance on the many digital mechanisms to assist with our communication and consumption offers a moment to reduce the click/swipe pace to a walk by, or stop: still.  To connect and communicate drives my work and myself. Meeting Fleur and seeking support and challenge within our practice and with each other and in turn looking towards developing an audience. To have our work witnessed. Has been a vital energy to our development and by extension the creation of NOHO Artists. | |

**Rod McIntosh & Blandine Bardeau**

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| Rod McIntosh  Rod.jpg | **A Pause For Breath - The Moment Before Series**, 2014  Indian ink and 24ct gold leaf on Watercolour paper  21 x 30cm  £275 |
| This ink drawing repositions *the moment before* an action or thought for the viewer. We see ink dropped on the paper before the conscious brush marks - the blots, highlighted (with gold leaf) as equal to the drawing. They signify the potential we have within the time before we step into action: to fill our busy lives, to rushing by and not observing, to plug the gaps by speaking and not listening. The work encourages us to view as precious and cultivate these times. To think, to breath and to connect. | |

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| Blandine Bardeau  Blandine Bardeau_Untitled, 2013_Collage:drawing on paper. Nail varnish, paper cut-out, felt tip pen, colour pencil_21 x 29.7cm (framed 35 x 44.5 x 3cm)_£300 (framed).jpg | **Untitled**, 2013  Collage/drawing on paper. Nail varnish, paper cut-out, felt tip pen, colour pencil  21 x 29.7cm – (framed 35x44.5x3cm )  £300 (framed) |
| This is my response to Rod McIntosh’s ink drawing, which encourages us to listen, observe and contemplate upon the in-between moments of our busy lives. I chose this piece because I made this series of collages whilst I didn’t have a studio space. I was working at home with whatever tools I had there (including nail varnish), and I produced some very spontaneous artworks, where I listened to the page to guide me in order to create balance. I feel that the sense of calligraphy and letting the materials speak for themselves connects with Rod’s work quite well. | |

**Blandine Bardeau & Hermione Carline**

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| Blandine Bardeau  Blandine Bardeau_Accident_grave_de_fraises_neon_72.jpg | **Accident Grave de Fraises Néon**, 2014  Acrylic and acetate on linen  50 x 45 x 4cm  £550 |
| “Accident Grave de Fraises Néon” is an acrylic painting on linen, which started by creating subtle mint washes onto the white gesso, and these washes constituted the basis, the skeleton for the painting. I then layered dried, peeled off blurbs of acrylic which I play around with and collage onto the surface. Some of these shapes have kept their acetate sheets and contours. I like to keep a sense of playfulness and a mixed-media approach to painting. The process is kept spontaneous and intuitive. | |

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| Hermione Carline  Carline_Hermione_The Menu_2013_oil and collage on wood_60x80x5_950.00_inresponce to Blandine Bardeau.jpg | **The Menu**, 2013  Oil and collage on wood  60 x 80 x 5cm  £950 |
| I love the playfulness and spontenaity of Blandine’s painting and her use of collaged shapes. I have chosen my painting *The Menu* to partner hers as I feel there is a connection with the rounded organic shapes we have both used and the process itself. The painting refers back to memories of evenings spent eating and drinking late into the night during a wonderful holiday in a remote corner of The Ardèche in southern France. The abstracted shapes represent figures, a laden table and the terrain itself. The technique I employ includes layering stenciled shapes with thin glazes and scumbled layers of oil paint. | |

**Hermione Carline & Frikkx**

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| Hermione Carline  Carline_Hermione_The menu light_2013_oil and collage on wood_60x80x5_ 950.00_in offer to Frikkx.jpg | **The Menu Light**, 2013  Oil and collage on wood  60 x 80 x 5cm  £950 |
| My painting *Menu Light* is about memories of staying in a remote part of The Ardèche in Southern France with friends and family. Days were spent drawing and exploring the terrain of dried up riverbeds and caves, and evenings were spent eating and drinking late into the night. In the painting I am aiming to capture a sense of this whole experience. Shapes represent both people and objects, as well as the terrain itself. My technique is to use a series of hand cut stencils together with layers of oil paint, alternating thin glazes, scumbling and sanding. | |

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| Frikkx  Frikkx_Series of Ties V - Image 4_2015_Giclee print on Hahnemuhle photographic paper_50 x 50cm_£350.jpg | **Series of Ties V - Image 4**, 2015  Edition: One Off  Giclee print on Hahnemuhle Photographic paper  50 x 50cm  £ 350 |
| *“The sky's cruel torch*  *On aching autobahn*  *Into the uncertain divine*  *We scream into the last divide”*  ***Smashing Pumpkins - To Sheila***  The series of ties V is about capturing motion in time and freeze it into a image that will remain long after we are dead and gone.  With the motion we trap into the image who we were and how we felt at the time is happened, It is almost like a star the shines on the night time skies is light travelling through time long after the star is gone.  It relates to Hermione's work in the way that she has captured time, emotion, people and who she was at the time when the work was done even she will never be who she was in The Ardèche her work will keep her in the like in a time capsule. | |

**Frikkx & Benjamin Parker**

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| Frikkx  Frikkx_Series of Strings and Circles III - Image1.2), 2015_Giclee print on Hahnemuhle photographic paper_50 x 50cm_£350.jpg | **Series of Strings and Circles III – Image 1.2**(*Work in progress*), 2015  Giclees print on Hahnemuhle Photorgraphic paper  Edition: One Off.  50 x 50cm  £ 350 |
| “*Purify the colors, purify my mind*  *And spread the ashes of the colors over this heart of mine!”*  **Arcade Fire - Neighborhood #1 (Tunnels)**  *The Series of Strings and Circles III is about transformation, how we get transformed over time to a state of love, trust and perfection and back again. Each set of images in the series are made up by few images where the first image is the perfect circle but the images that follow are partly made up by the perfect circle and partly peeled away like the journey that we are on.* | |

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| Benjamin Parker  BParker Un-natural selection 2015 etching in response to Frikkx small.jpg | **Unnatural Selection**  Etching  78cm x 58cm  £525 |
| The beautiful geometry and ethereal iridescence of ‘Series of strings and circles III’ reminded me of the bioluminescent organisms that dwell in the depths of the oceans, simple structures eloquently providing solutions to biological needs that betray our common ancestry. The alteration of a singular form through repetition reinforced this idea of evolution.  I chose to develop the concepts of ancestry and evolution, continuing the conversation with a piece entitled ‘Unnatural evolution’. It addresses the need to distance ourselves from a natural heritage through cultural constructs and the subsequent breakdown of natural selection through ‘our’ manipulation. The prosperity of a species is now dependent upon its relevance to ‘our’ needs. | |

**Benjamin Parker & Natalie Ryde**

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| Benjamin Parker  BParker Divide and conquer 2015 etching 575GBP in offer to Natalie small.jpg | **Divide and conquer**  Etching  58cm x 78cm  £575 |
| To continue my discussion I have chosen a work entitled ‘Divide and conquer’. The piece itself combines two maps or systems of categorisation. The first image is the reproduction of an early global map, displaying the world in its entirety, labelled in the languages of humanity. The second image is that of a butcher’s map, the simple guide to how an animal should be correctly divided and named. Both display the human perception of dominance, its arrogance of self-entitlement, the created illusion of ownership of the world through naming or labelling and the portioning of value in accordance. | |

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| Natalie Ryde  Natalie Ryde_You Left a Heart_screen print on somerset satin 400 paper_59x64cm_2014_200 unframed 350 framed_ 72 res cropped.jpg | **You Left a Heart on the Path**, 2014  4 part screen print on Somerset Satin paper (410gsm)  64 x 59cm  £200 (unframed) £350 (framed) |
| The blue seam running through the piece is a river tributary from a 1960’s map of the San Moritz area. I have never been there, I found the map in a charity shop in the Lake District. I love the object in terms of its colour, detail and the stories it suggests rather than any practical purpose. The object changes function from its origin.  The network of lines that grows out from the blue seam creates an undulating surface reminiscent of a woven fabric. My use of these netted forms references my own forgotten family skills as textile makers. I use the structure to mend and reconfigure different source material. I use a similar technique to my knitting ancestors but again, the pattern has a different, less practical function. When the pieces appear as terrestrial surfaces, I think of them as treasure maps, the source is hidden within the abstract drawing. | |

**Natalie Ryde & Rod McIntosh**

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| Natalie Ryde  Natalie_Ryde_Winkers_grey archival pen on somerset satin paper_56cmx75cm_2014_675 unframed_72 res.jpg | **Winkers**, 2014  Drawing in steel coloured archival pen on Somerset Satin paper  56 x 75cm  £675 |
| Winkers is a section of the Willow Pattern from a fragment of pottery that I unearthed from the garden as a child. In archaeological terms its’ insignificant but in personal terms it represents something precious and also alludes to obsessional actions. Both treasure hunting and drawing are on my list of personal obsessions.  I think as I draw I am trying to bury ideas within abstract networks.  The circular form of the piece also reminds me of you and your obsession with Zen circles. I think we both find our work meditative. | |

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| Rod McIntoshDSC_0143.jpg | **Labyrinth,** 2015  Indian ink on mulberry paper, rice past starch & charcoal dust. Fabriano cartridge substrate (200gsm)  107 x107 x 7cm  £950 |
| The circle for me is both creative ritual (obsession), a physical discipline and an active mindful meditation. It is a motif that I come back to and enjoy the many readings of its significance historically, culturally and artistically. Labyrinth is a spiral, an often thought sacred form, that is rendered in ink and reminds me of geological and archeologists digitized images of ground works – Neolithic burial mounds with tunnels and chambers going deep into the earth. It also has a strong connection to artistic earth works like Smithson’s ‘Spiral Jetty’ in the 1970’s. It is a tale of our deep connection with the earth. | |