

Terry Barber
Niki Campbell
Charlotte Cooper
Charlotte Fraser
Caroline Ingham
Catherine James
Gill Lucas
Octavia Milner
Helen Pavli
Tabitha Peake
Louise Richards
Joao Simoes-Brown

common
ground

A Contemporary Art Exhibition

welcome...

...to the Final Exhibition at Espacio Gallery by 12 artists who have been studying together on the Fine Art Mentoring Course 2018-19 at Morley College. Independently organised and funded by the students, the show features a curated selection of works created over a 12-month period, encompassing painting, drawing, print, video, sculpture and installation.

The work demonstrates the rich achievements of each artist individually, as well as the benefits of alternative models of learning to increase access to a peer group inclusive of a wide range of histories, background and experience.

The Fine Art Mentoring Course aims to form a bridge between the artists' independent practice and professional networks through a year of mentoring. Students work in their own studios and bring in work for tutorials, group discussions, workshops, artist talks and seminars. Five students applied for Fine Art MA and all successfully gained places, three are progressing to work independently in their own studios and four will be continuing on a second year.

I congratulate each Mentee on this fabulous, exciting and ambitious exhibition and I look forward to seeing their continuing journeys as artists.

I would like to thank the invaluable contributions of the following visiting artists to the course this year: Rosalind Davis, Justin Hibbs, Sara Knowland and Susan Sluglett.

I welcome you to the show and warmly encourage you to read more fully about the artists in this catalogue.

erika winstone

Course Director, Morley Fine Art Mentoring
erika.winstone@morleycollege.ac.uk



*espaciogallery

terry barber

Terry Barber works across painting, collage, sculpture and installation. Taking inspiration from pareidolia, the domestic environment, myths, stories, legends and the detritus of everyday life, she seeks out the unexpected and uncanny.

Terry explores the potential of Rorschach-style ink blots, hand prints and random marks and textures to suggest heads, faces and beasts to create her cast of characters, which are often translated into sculptures using humble, everyday and found or discarded materials. More recently, she has also been experimenting with a reverse process, creating sculptures and letting their stains and traces inform her 2D work. She often thinks of her creations as house gods, idols or folklore artefacts that might offer protection, good fortune or just make mischief. Their inherent familiarity suggests a narrative; Terry enjoys how this sets up a connection with the viewer, inviting them to engage with the work.



Terry graduated in 2018 with a BA (Hons) in Fine Art from London South Bank University, having studied part-time over a number of years while working as a journalist and editor on a range of magazines and publications. She lives in Kent with her husband and one-eyed cat, just up the hill from their lovely daughter, a travel journalist.

Website: terryjbarber.com
Instagram: [terrybarberartist](https://www.instagram.com/terrybarberartist)
Twitter: [@terriscrubble](https://twitter.com/terriscrubble)



Ashlye, 2019, watercolour, ink and acrylic on paper, 42 x 59cm

niki campbell

Niki Campbell paints landscapes from photographs and from memory; they are places that are often overlooked or seemingly banal. She plays with the notion that something has taken place there, imaginary or an actual event, and evokes atmospheres suggesting something dark, miraculous, or otherworldly has occurred.

Niki finds beauty in overlooked places and objects, and attempts to create her own narratives. She has an interest in the 'spaces in between' that exist alongside otherwise occupied areas, and identifies with buildings and places that reflect her diasporic identity and feelings of displacement. Niki paints places that contain an element of an 'otherness' to them. In exploring these themes, she invites the viewer to connect with their own set of experiences, to create their own narrative.



2019 - 2020 MA: Painting
2017 PGCE
2008 Fine Art BA (Hons)

Niki Campbell was born in Croydon and currently lives in Kent. She has been involved with SVAF, a Kent-based artist network, for the past decade, exhibiting her work regularly and has also carried out several independent community projects. She co-ran a year-long experimental project, called 'Paper Works', inviting nine Kent-based emerging artists to collaborate their practices together, resulting in three exhibitions in Kent and London. She has also participated in several residencies, bringing Kent- and London-based artists together. Niki currently works part-time as an Art and Design Lecturer at West Kent College in Tonbridge.

Websites:

nikicampbellartist.wordpress.com
maidennames.wordpress.com



Jump Into The, 2019, oil on canvas, 100 x 100cm

charlotte cooper

Charlotte Cooper's *Engram* and *Edifice* work as one to convey the need in the human entity to protect its internal landscape from the scrutiny of others and itself.

Edifice represents a protective carapace of social acceptability. Pasting smiles over smiles. Hiding a true state of mind.

Engram symbolises memory traces that link to form a hidden but more honest internal world. Made to be rearranged, deconstructed and re-constructed. Added to infinitely. A minute section of cognitive information signifying the hidden microcosm within each of us.

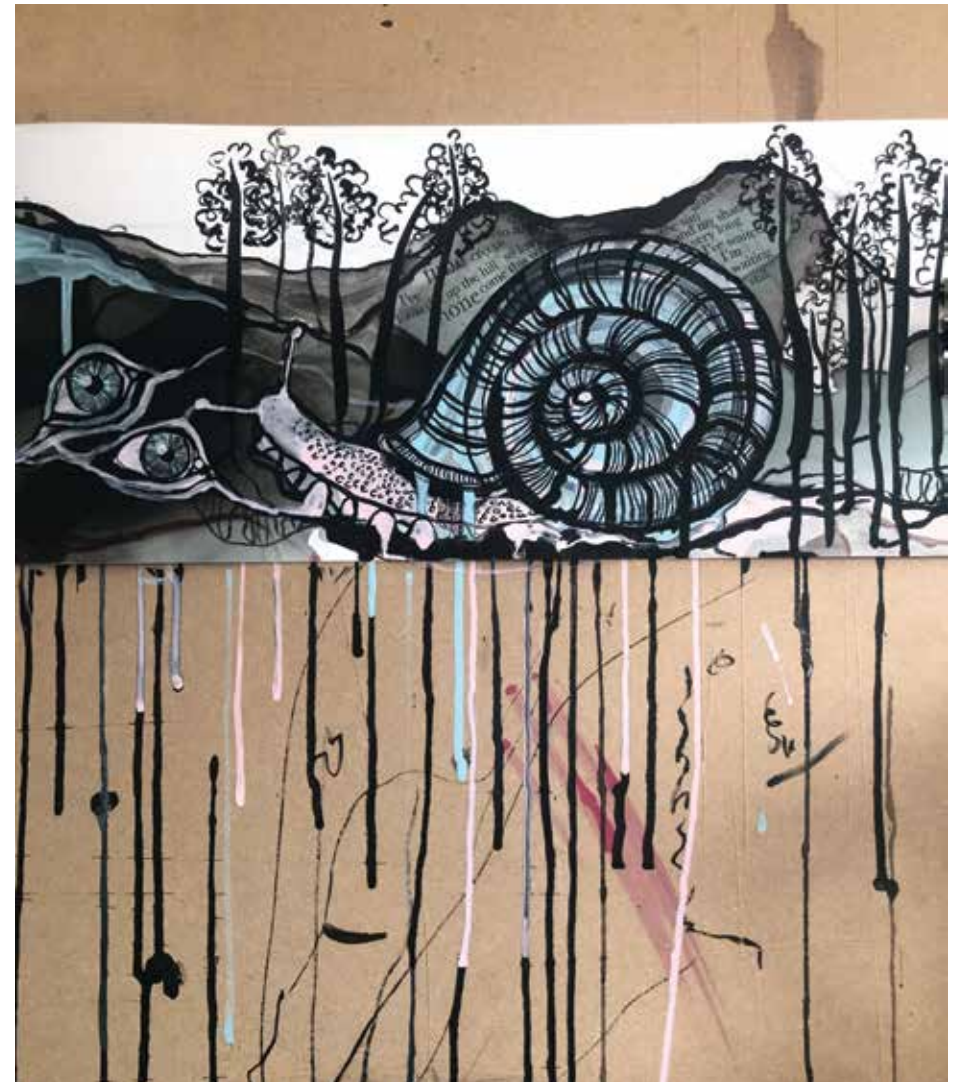
Appearing in both works (as with previous works) and given form using ink and thread is the creeping black presence of *Armillaria*, the parasitic fungi that feeds on good connections in an embodied mind and between minds.



Charlotte Cooper makes work relating to mental health and the development of the mind from birth. She composes her pieces on paper, combining printing methods with drawing and painting.

Charlotte has been working as an artist for two years. Prior to this she trained as a Graphic Designer at Camberwell College of Art and worked for 10 years in this field. She begins a Masters Degree in Fine Art (specialising in Print) at The Royal College of Art in September 2019.

Email: charlottecooper81@gmail.com
Instagram: @iamcharlottecooper



Engram (detail of page from concertina book), 2019, digital print, image transfer, ink, acrylic and charcoal on Somerset watercolour paper, 42 x 19cm (closed), 672 x 19cm (open)

charlotte fraser

Charlotte Fraser draws her inspiration from current affairs. She is influenced by images from newspapers, the news and the internet. Recently, after observing so many skips constantly being loaded with old kitchens that were being replaced by new ones, she started researching where these machines end up. She came across devastating landscapes created out of old fridges and washing machines, as well as piles of old clothes that had reached the end of their use.

For this show, using the Giant's Causeway in Northern Ireland as a template, Charlotte has created a body of work using wreckages and waste and transformed them into landscapes. Naming each piece with quirky titles that hint at the true image, such as Yesterday's Wardrobe and Fridge Mountain, she hopes to draw attention to the dilemma while still working with colour and form to create an aesthetically pleasing image.

Charlotte Fraser graduated in 2018 with a BA Fine Art degree from London South Bank University. She is influenced by Cezanne, Bonnard and William Kentridge.

Website: charlottefraser.com

Instagram: [charlottefraser1](https://www.instagram.com/charlottefraser1)



Junkscape, 2019, oil on canvas, 30 x 40cm

caroline ingham

Caroline Ingham seeks to convey the multiplicity of human existence through interrogating the relationship we have with our own image in the digital age. Prompted by a traumatic period of family illness and bereavement, her work is an exploration of interiority, mediated through painting.

Her process is integral to her subject matter. Repeating and manipulating versions of the same image, she creates multiple aspects of our inner selves: portraits of terror, bewilderment, pain and joy. In contrast with 'click of a button' digital manipulation, she painstakingly tears apart and reassembles her paintings, piecing them back together thus emphasising our own fragility.

By exposing these very personal aspects of self she urges the viewer to an examination of their selves, forcing compassionate acceptance of our real lived experience and contrasting this with our idealised online personas.



Trained in Theatre Design at Central Saint Martins, Caroline has always determinedly juggled her painting practice alongside her career as a specialist museum exhibition designer. While working at the British Museum she designed the Egyptian Funerary Archaeology Galleries (the mummy galleries) and the Enlightenment Gallery and eventually led the design of all temporary exhibitions. She moved to the Natural History Museum a few years ago to take up the position of Head of Design, setting the design vision for the Museum and managing the internal design team.

Website: inghamart.simpl.com
Instagram: [carolineingham_paintings](https://www.instagram.com/carolineingham_paintings)



Delicate Remix (detail), 2019, oil and collage on gesso-prepared paper, 96 x 170cm

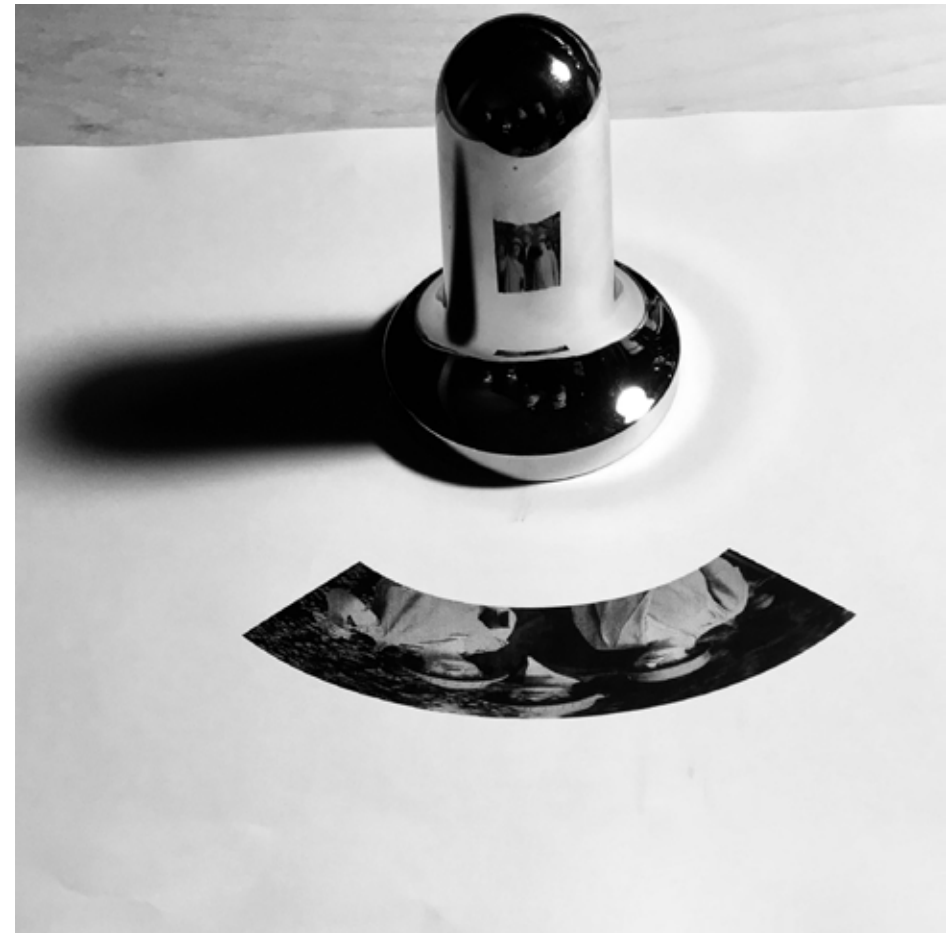
catherine james

Catherine James' practice combines traditional print-making techniques with digital technologies to produce works made with paper, textiles and film. The work exploits both the materiality of paper and cloth and the immateriality of digital processes, and seeks to engage with the historicity of print and photography. In this sequence of work, historic images have been collected and merged to create new scenarios. Photographic exposures have been used to seal these images and fix them to a single, fictional, point in time.



Catherine trained as an academic Obstetrician and Gynaecologist before completing a Fine Art Foundation diploma (Morley College) and an MA in the History of Art (The Courtauld Institute of Art). Both clinical and historical training influence her creative work. Catherine will be working on a London Arts and Humanities Partnership project focused on the rare book collection at the Royal College of Physicians from autumn 2019.

Email: contact@catherinejames.co.uk
Website: catherinejames.co.uk
Twitter: @catpeejay



Hall of Mirrors (detail), 2019, Anamorphic Installation

gill lucas

Gill Lucas sees her work as a dialogue between the image and the viewer. She continues to represent emotion and physical sensation; her most recent pieces aim to share the visceral responses that underpin her practice with those encountering her work.

Influenced by a recent visit to Japan, Gill seeks to reflect her experience of being in a country and culture she found strange and enigmatic. She has chosen to represent this in work where the image is fugitive. There is no clear or obvious point of recognition but her work invites the viewer, through gaze, to wander and wonder through and around the unknown.

In her most recent project, Gill has chosen to use mainly oil pastel without fixative, enjoying the changing marks and the elusive and almost organic quality this brings.



After a varied public sector and corporate career, Gill began her creative practice about 10 years ago. Initially exploring ceramics, she has retained her interest in and curiosity about surface texture in her painting practice.

Email: gilllucas@hotmail.com
Instagram: [gilllucas5](https://www.instagram.com/gilllucas5)



Drift (detail), 2018/19, oil on canvas, 89 x 120cm

octavia milner

Octavia Milner paints abstract landscapes and makes small sculptures from found materials, assembling discarded things. Her paintings are worked on, put aside and transformed. Colour and texture are applied intuitively, whilst the place, object or event that inspired her is remembered. Rust, coal and ash add substance to the increasingly abstract work. Octavia's own drawings and watercolours of disintegrating natural and industrial structures form an integral part of her practice.

Of her painting practice she says:

'I like to create structure then obscure or distort it.'

Octavia's paintings and sculptures work together combining structure, focus and openness simultaneously. In this exhibition, the white in the sculptures reflects her use of white in her paintings, and textures in the sculptures are finding their way onto her canvas.

Octavia trained as a Textile Designer and later as a Speech and Language Therapist. She now works full-time as a professional artist and currently has three paintings on display at the London Bridge Hotel, part of this year's Open Art Exhibition for The London Festival of Architecture.

Website: octaviamilner.co.uk

Instagram: @octaviamilner



Look to the sky, 2019, acrylic on canvas 90 x 70cm

helen pavli

Helen Pavli is drawn mostly towards the beauty and power of nature. She plays with the fluidity of line, ink, colour and texture by responding emotively and intuitively to different suggestions on the surface. Her theme of movement and sound often convey a transience of a 'held suspension', which is often conveyed through a variation of perspective and spontaneity. Her work is evoked strongly through her rich atmospheric imagination combined with a strong awareness of spatial relationships.



Helen is a London-based artist who enjoys both drawing and painting and is developing both practices in an organic intersection of semi-abstraction.

Website: painterpavli.artweb.com
Instagram: @helen_pavli



Night and day, 2019, black ink on paper, 30 x 42cm

tabitha peake

Tabitha Peake's work currently focuses on the female and institutions, expressing a scrutiny, a discomfort, an awkwardness, a view of herself. Her work is based on her own experience of becoming a mother, and she draws parallels with her work as an HIV nurse, examining bodies. The intimate. The gruesome.
The close-up.

Tabitha is experimenting with painting as a platform to express a frustration with the power of institutions from both sides, interrogating notions of right and wrong, and questioning rights and justice. She works with the shock of institutional violence, where invasion of privacy, pressure and threats may be delivered in the guise of support. Feeling voiceless, manipulated, misheard, misrepresented. Where does the power lie?

Working in an expressive, experimental, guttural way, Tabitha often is figuring out while she is painting. She repeats images, using impulsivity and intuition, becoming familiar with a gut response, bringing instinctive thought to the work and reflecting on themes in the end results.



Tabitha lives in south-east London with her partner and two daughters. Alongside painting she has worked as an HIV specialist nurse for 15 years.

Email: tabithapeake@hotmail.com
Instagram: [tabitharpeake](https://www.instagram.com/tabitharpeake)



Looking back, 2019, oil on canvas, 91 x 61cm

louise richards

Louise Richards' process foregrounds her ongoing willingness to experiment with materials, techniques and scale. Her practice encompasses a broad range of media, including paintings, sculpture and video.

Louise defines herself as a feminist who wishes for equality of treatment in society, and her practice questions gender and stereotypes.

Currently, Louise's work is focused on the domestic and transferable skills. She was struck by a comment made by physicist Helen Czerski on Radio 4, who advocated that icing a cake is a skilled technique and you use similar skills to ice a cake as you do to weld: the same control and concentration is needed. Louise tests out this theory and has produced paintings, sculpture and spoof YouTube videos in response.



Louise is a recent BA (Hons) Fine Art graduate from London South Bank University. She is excited to be starting an MA in Fine Art at Central St Martins in September 2019.

Email: louise@louiserichardsart.com
Website: louiserichardsart.com
Instagram: [lou.richards](https://www.instagram.com/lou.richards)



Falling pigment pink, 2019, video still

joao simoes-brown

The work of Joao Simoes-Brown processes emotion, memory and identity within a specific time and place: London after June 2016. Often figurative, her paintings have been fuelled by feelings of loss, unease and disarray that may as well bear witness to a sea change: wandering in the urban landscape, taking photographs, was it the city that became alien overnight – or did she?

Together, her series *City dYss*, *The Watchers* and *Foundations* create a visual mood for storytelling and reflection, where narratives, collective or personal, almost forgotten or in the making, unravel. The architectural detail allows for overlapping layers of myth and reality, a liminal space where transformation happens, foundations are shaken and new myths inevitably forged. What is still perceived when the scaffolding is raised? What emerges when the scaffolding is removed? Stone statues in the cityscape are covered and veiled by construction debris nets – is the ephemeral constant?



Joao Simoes-Brown was born in Lisbon and lived in France in her early years, but London has been her home for the most part of three decades. The contact with different languages has kindled her love for words and narrative; this cultural baggage finds its way into her painting practice.

Website: joaosimoesbrown.com



City dYss_Excavation I, 2019,
acrylic and ink on canvas with debris net, 59.5 x 84cm



***espaciogallery**

Acknowledgements:

This catalogue was produced for the Common Ground art exhibition at
Espacio Gallery, 159 Bethnal Green Road, London E2 7DG
17-22 September 2019

Curation: Erika Winstone

Catalogue editing and design: Terry Barber, Charlotte Cooper

Proofreading: Catherine James



***espaciogallery**



fine art
mentoring
2018/19