



Jorge Camarena

*“My art seeks to reorganise and locate those intimate experiences which I get in response to my interaction with the world, into a common and shared arena where not only fantasy and reality could co-exist, but also where past, present and future life’s experiences could play anarchically and playfully”.*

## Frances Walton



*'Resistances come in two sorts; found and made... a carpenter discovers unexpected knots in a piece of wood... a painter scrapes of a perfectly serviceable portrait, deciding to start again. Both require toleration of frustration and both require imagination.'*

(The Craftsman –Richard Sennett)

As an artist I must acknowledge the polarized positions that inhabit the shadows of my creative process. In my mind's eye is the seductive and soothing satisfaction of creation - the process of making, completion, and sharing with others - The art studio as a womb like space for childlike play, day dreaming, reflection and escape.

The other scenario is - frustration, failure and a stack of half-finished projects. A resistance to step in side of the studio space and be confronted with the loss and limitations of time, imagination, energy and self-belief is ever present. The toleration of this ambivalence is the stuff of life, and the creative response - a crucial part of my work as an artist and art therapist.

In 'Fail better' I show a combination of current paintings and drawings.

### **Exhibitions:**

2011 - 'Kindle' - Westminster reference library.

2008 - Brighton Open House Festival - As part of group exhibition.

2006-2007 - 'Paper, Scissors, Stone' - Sutton House - in Hackney, East London.

2005 - 'Patch Ice' - Hornsey Library and Flapjacks Café - Kentish Town.

On going Art practice based at Westland place Art Studio's, Old Street.

[www.westlandplacestudios.com](http://www.westlandplacestudios.com)

[www.francesjanewalton.co.uk](http://www.francesjanewalton.co.uk)

## Jacqueline Staite

The possibilities within the medium of paint have always been my focus. Although my work at present is not overtly figurative, it contains elements relating to the 'body'.

Deconstructing and questioning the visual language I have developed as a painter is an important aspect of the process in making paintings for me while also remembering the process is predominantly unconscious.

Colour has also been an integral part of my work.

### **Exhibitions:**

Smiths Gallery, Covent Garden, Gruzelier Fine Art, Lauderdale House, Highgate, Arbours Assoc.

