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Friday 14th August 5pm at the BANA Office.

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Review - Exhibition by

by Matt & Georgina Phillips

It might be fair to say that the temperamental nature of the southwest weather systems conspired to provide a suitably atmospheric backdrop to the Exhibition by the River, held by Annabel S Menheneott and Indigo Moss last weekend in Bradford on Avon. Those who braved the extraordinary downpours to visit the exhibition were rewarded with an equally dramatic – albeit drier – show beneath the pristine timbers of The West Barn in Barton Farm Country Park. Water and brooding skies, however, were still a major part of the proceedings inside.

After only a few moments surrounded by Annabel's paintings, it will come as no surprise that she spent much of her childhood living on the coast. Many of her abstract seascapes, each charged with varying levels of mood, movement and light, clearly illustrate her emotional familiarity with the shores of Britain and continental Europe. Some convey a deep sense of calm and tranquillity, while others are full of energy and drama, capturing perfectly the movement and interplay of the elements: sunlight, water and wind.

Although most of her works are abstract in



Annabel Menheneott & Indigo Moss - Exhibition by the River

nature, much of it contains sufficient hints of realism, leaving the admirer the chance to delve deeper into each scene, filling in the blanks with their own favourite spots by the sea, or perhaps conjuring up their own, imagined hideaway. Other pieces leave less to the imagination, one landscape painting in particular detailing the swirling clouds in a dark sky over a windswept estuary.

Having recently left her London job at Christies to take on the daunting challenge of making her passion for painting into her career, Annabel has now had back-to-back exhibition successes, first at the Untitled Artist Fair in Chelsea, and now closer to home in Bradford on Avon. And from looking at some of latest pieces, it seems clear that her newfound dedication to her work seems to be paying dividends in more ways than one.



Selected & Rejected

How do people decide what art they like?
 How do organisations choose what art to show or fund?

BANA member Karen Wallis is mounting a two-part exhibition, *selected & rejected* in which she uses her own work to explore these questions. There will be interactive web based projects, digital media and installation, as well as traditional paintings and drawings. In the first part, visitors will be invited to choose what they would like to see in the exhibition. Each person can have a 20 minute private opportunity to view and curate their version of the exhibition, by deselecting the exhibits they do not wish to include. The second part will show works that she has entered for exhibitions, competitions and funding - together with details of each submission, including the selection or rejection result.

To take part and select your choice, contact Karen through her web site or simply come



along to the exhibition and book your 20 minute private viewing. There are no restrictions on age or experience - and for people who cannot visit the gallery, they will be able to curate their individual versions of the exhibition and submit their selection online.

INFO/

Karen Wallis - selected & rejected
 October 3rd - 21st, 2009, open daily
 Bath Artists' Studios Gallery Comfortable Place,
 Upper Bristol Road, Bath BA1 3AJ and online at
 www.karenwallis.co.uk

the River

Indigo Moss has also been experiencing a renaissance of sorts, with the launch of her company indigomoss.co.uk this April. Her specialist training in ceramics was clearly on display in The West Barn, with numerous works also highlighting her creative spirit. Impressive as well are her exploits with textiles, jewellery, drawing, painting, photography and craft. The 'button' earrings were one popular piece that combined an eye for style with an imaginative sense of humour.

Keen for the public to reject mass-produced products and be inspired by rediscovered and re-worked vintage materials, Indigo is passionate about creating contemporary, conscientious design with handmade charm. "I am largely inspired by the notion that in coming across a material, often by chance, I can create something new, unique and purposeful that retains the character and story of the original object, despite changing its functionality. It is a recycling of memories and sentiment as well as physical material, and the creation of a new story for that piece..."

Although the dark skies over The West Barn last weekend may have suggested otherwise, the Exhibition by the River unequivocally displayed the bright future of these two artists.

Kurt Jackson: River Avon

Kurt Jackson's second part of his River Avon series comes to Victoria Art Gallery this month. As the title suggests, this exhibition celebrates Jackson's final journey along the Avon from Bath to Avonmouth. Remarkably, the viewer is once again offered Jackson's fluent, dynamic and inspiring depictions of life on the river. His unique working method using various media takes us to secret stretches of the riverbank in addition to well known landmarks. The results convey the artist's holistic approach to his life, art and politics.

Kurt Jackson is one of Britain's leading painters. Born in 1961 his work embraces an extensive range of materials and techniques including mixed media, large canvases, relief work, print making and sculpture.

The complete body of work for the River Avon series, from source to mouth, has taken Jackson almost five years to complete and the exhibition will be accompanied by a brand new publication. Jackson says about the river "When I was a kid I used to spend weekends with my grandparents on the Somerset/ Wiltshire border. One of the highlights of these trips was early on the Sunday morning before the rest of the family were awake, my father and I would



Kurt Jackson - *The Bridge, Limpley Stoke*

creep out of the house to walk across the misty, dew covered fields towards Bradford-on-Avon. This is my first memory of this fine English river."

INFO/
River Avon Part Two: Bath to Avonmouth, at the Victoria Art Gallery, Bridge Street, Bath BA2 4AT. Open 1st August – 4th October
Exhibition tour with Jon Benington, Friday 14th August, 12.00-12.45pm. See www.victoriagal.org.uk further information.

Review - Shadow Puppet Theatre

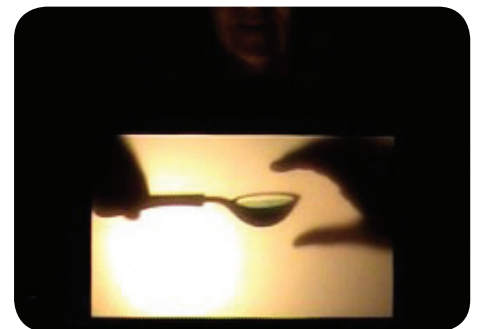
by Stephen Magrath

On Saturday 23rd May as part of the Fringe Arts Festival and in association with BANA, Arran Hodgson initiated a Pecha Kucha Night at the Walcot Chapel, during which artists were offered a platform to present a short performance of or about their practice. It was a vibrant and eclectic evening of poetry recital, live art, slide show and film situated within a contemporary art exhibition by Swansea MA students. For me the most unexpected contribution to such an arty event was the Shadow Puppet Theatre.

Eleanor Glover arrived from Bristol in a mac clutching an old brown suitcase as if prepared for a lead role in Brief Encounter. She remained inconspicuously in the background until her

allotted time, at which point her tattered prop was placed on a table in front of the audience and opened to reveal a mobile theatre. The top of the suitcase miraculously transformed into a perspex screen onto which the shadows of her puppets were projected by a small lamp attached to the back rim. The puppets were made of recycled material and cut out cardboard ingeniously manoeuvred by hinged umbrella spindles. Shaken, shredded old woollen gloves simulated the activity of crowds, to the shriek of pipes and whistles. Eleanor encouraged participation in her storytelling from the children who huddled excitedly around her theatre, contributing to the puppetry and incidental soundtrack.

At this point in this review I have a confession to make which will expose my total inadequacy as an arts correspondent. Owing to my nervousness, since I was next to take the floor, and the lack of facilities at the Chapel, I made a quick visit to the Bell midway through Eleanor's performance. I returned, much relieved, to witness a group of forty or so people sitting on the dim lit chapel floor transfixed by the puppet melodrama, laughing and booing as if at a Victorian funfair. The atmosphere was nostalgic, humorous and yet full



Eleanor Glover - *Shadow Puppet Theatre*

of suspense.

The fact that I have no recollection of the storyline is probably helpful to the reader since it prevents me from a pretentious analysis of the fairytale, complete with a deconstruction of its imagined subversive subtext. This would also be inappropriate since Eleanor revealed to us that, as an established sculptor, she was intentionally seeking fresh artistic direction, and media which allowed for more humour and social inclusiveness.

Thanks, Eleanor, for an enchantingly unpretentious experience, sorry I forgot the story, and next time can we have cocoa!



Eleanor Glover