

ART-E-MOTION & ELYSIUM GALLERY PROUDLY PRESENT

# THE VENDING MACHINE

SEEDS & GAINS

An Installation Featuring International Artists

An Idea Conceived by Marina Moreno and curated by Marina Moreno & Ann Jordan



Hosted by Serra dei Giardini & Microclima  
Viale Garibaldi 1254  
30122 Venezia

15 September - 30 September 2011  
10:30-12:00 and 16:00-18:30  
Closed Mondays / Chiuso il Lunedì

Le orbite di Lucite sono comparate ad una serra, dove la crescita di un'idea è metaforica e legata alla cura, e allo sviluppo di una pianta, dove il caso influenza ed interviene. Ogni pallina rappresenta un lume, una bolla di acqua, un mondo, un'artista, un seme creativo.

The Lucite orbs can be compared to a greenhouse, where the growth of an idea is metaphorically likened to the nurturing and development of a plant, where chance may play and intervene. Each ball represents one "lume", one bubble of water, one world, one artist, one creative seed.

I visitatori potranno acquistare con un gettone una sfera contenente un lavoro artistico originale.



Hosted by Galleria Perelà di Laura Ostan  
Salizada dei Greci, Castello 3459  
30122 Venezia

15 September - 30 September 2011  
10:30-12:00 and 16:00-18:30  
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Questa installazione che riflette sulle dinamiche del mercato e sulla funzione stessa di una galleria ripristina per un attimo la libera fruizione dell'arte nella sua funzione di spaesamento, di sorpresa esovvertimento delle regole prestabilite.

This installation reflects on the dynamics of the market and on the purpose of the gallery, re-establishing for a moment the freedom in the use of art in its function of displacement, surprise and subversion of pre-established rules.

Visitors will be able to acquire, with a token, a sphere containing an original work of art.



MICROCLIMA



artawe  
Arte Resource Venezia



Luca S.r.l.



The National Gallery  
of Modern and Contemporary Art  
Laura Ostan

elysiumgallery  
Contemporary Art - Contemporary Art

ART-E-MOTION

Graphics: Medjivepijs & Moreno / DOAMAI

## The Vending Machine Project would like to thank

Rossana Papini Responsible Spazi Culturali, Emanuela Preto Martini Responsible Culture e Sport, Massimiliano Smerghetto delegato alla Cultura

Municipalità of Venezia, Murano e Burano for the collaboration and support

Laura Ostan e Adriano De Vita, Galleria Perelà

Diana Maria Zilioli Direttrice Serra dei Giardini, Paolo Rosso curatore di Microclima  
NONSOLOVERDE Soc. Coop. Sociale O.N.L.U.S

Many thanks to Luca Serafin Titolare Luca Ltd Cristina Rovilli Debora Lancianese, for providing the vending machines and orbs for the project

The directors of ART-E-MOTION, elysium gallery, Sandra Demar (photography) brochure, Owen Martin (web site) (DOAMAI) Dead Or Alive Media Arts International and all the volunteers of the elysium gallery

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# Introduction

## The Vending Machine An Installation

From an original concept created by the Venetian, UK based artist, Marina Moreno, Elysium Gallery with ART-E-MOTION presents 'Vending Machine: an Installation', which features the work of both UK based and International artists. This dual sited installation will be hosted by Italian partners Microclima, an artistic project at the Serra dei Giardini and with Laura Ostan at the Contemporary Art Galleria Perela, from 15<sup>th</sup> -30<sup>th</sup> September in Venice. The 'Vending Machine' celebrates the playfulness that is normally associated with children but is fundamental for artistic development. The Lucite orbs can be compared to a greenhouse, where the growth of an idea is metaphorically likened to the nurturing, development and growth of a plant, where chance may play and intervene. Each ball represents one '*lume*', one bubble of water, one world, one artist, one creative seed. We are planting the seeds of creativity both for the artist and the recipient of the artwork, through the game of interaction. Play is an essential part of creativity and is quintessential to art. Here, artistic exchanges open new dialogues and ideas in a global context and an exchange between different cultures within different environments. This project responds to the Theme of the 54th Biennale di Venezia: ILLUM Inazioni and dissects the words LUMI and Nazioni (nations): or nations of lights. The etymology of the Italian word; LUME: (from light), da Luce. Funzione della luce è di risplendere; Funzione del lume è di illuminare. Alluminare; Illuminare; Barlume. We wish to interpret the "lumi" as 200 bubbles featuring international artists, representing "barlumi," flickers of light, single voices joined in one artistic global nation: the 'Vending Machine', a new beginning of an embryonic life or an idea.

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

# ART-E-MOTION

Is an artistic cultural association that promotes Contemporary Art Practice through International exchange amongst professional artists, associations, galleries and educational programs.

We strive to provide international opportunities, promote new and emerging artists and present high quality art work.

Is run by volunteers and was founded by Michael Meldru and Marina Moreno.

Art and movement, be it dance, performance, film or music.

Art and emotion, we believe that art can improve understanding and dialogue among people and better our local and global society through exchange and education.

Art and artists on the move to international recognition.

Focusing on opening dialogue with all art forms promoting exchange and collaboration between artists of different disciplines.

ART-E-MOTION 20 Delabere Avenue, Bristol. BS16 2NE, UK +44(0)117 902 8154

[artemotion@virginmedia.com](mailto:artemotion@virginmedia.com)



# elysium gallery

**elysium gallery** is an artist led organisation run by professional volunteers who share the same vision for artists of all media's in Wales, the rest of Britain and beyond.

**elysium gallery** promotes the work of emerging artists by providing a solid platform from which artists can anchor themselves and provide a comprehensive national and international network to increase their exposure.

**elysium gallery** strives to provide support for new artists and art organisations as well as encouraging pride and participation in local visual and performing arts in an environment that promotes experimentation, freedom and appreciation in all creative practices. This helps to bridge the large gap between emerging and established artists, whilst continuing to strengthen, promote and sustain the vibrant Welsh arts scene.

**elysium gallery** was established in 2007, and is run by 4 directors; Jonathan Powell, Sarah Williams, Daniel Staveley and Ann Jordan and a dedicated core of volunteers.

31 Cradock Street,, Swansea, SA1 3EP  
[www.elysiumgallery.com](http://www.elysiumgallery.com)

[info@elysiumgallery.com](mailto:info@elysiumgallery.com)

elysiumgallery

# The Serra dei Giardini and Microclima

**Microclima** is a long-term artistic project created for the Greenhouse (Serra) located in the Castello district of Venice. The Greenhouse was built in 1894 to preserve during the winter the exotic plants that were to be used for the coeval International Exhibitions of Art. Microclima offers a wide artistic program underlining the physical, social, symbolic and cultural aspects of the Greenhouse and its network of relationships and works with converging international artists tackling themes focused on the relationships among art, nature and socio-cultural implications.

Serra dei Giardini, Viale Garibaldi, Castello 3459, 30122 Venezia.

<http://www.microclima-venezia.com/tag/serra-dei-giardini/> & <http://www.serradeigiardini.org>



MICR ● CLIMA

# GALLERIA PERELA



## **Gallery Perela Laura Ostan**

Salizada of the Greeks, 3,459 Castello  
30122 Venice, Italy

A contemporary art gallery, located in the heart of historical Venice, that show cases international artists run by Laura Ostan

<http://www.galleriaperela.it/>

# Artists and Works

# Georgina Ace



The work relies on "found objects" which relate to ecological recycling, and also global identity as I see the work as being accessible to many cultures with its visual simplicity, directness and light-heartedness.



*Titanic* 2011

*A Whale from Wales* 2011

*Grand Canal- Here I Come* 2011



[georgeace16@hotmail.com](mailto:georgeace16@hotmail.com)



## Edwin Aitken

*Phoenix, Dexter and September on USB*

The images painted in gold ink acrylic and tempera compliment the theme of light and address wider global events in a metaphorical manner.

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# Rachelle Allen-Sherwood

Molecular light is a phrase I've coined for describing flashes of light that illuminate us, from within. Sometimes, when we are lucky, we can have a moment of illumination and something becomes clear, brightly lit-up by light from within. Those moments are brief but powerful. I think the ability to 'light up' lies dormant in our cells. Hence the term 'molecular light'.

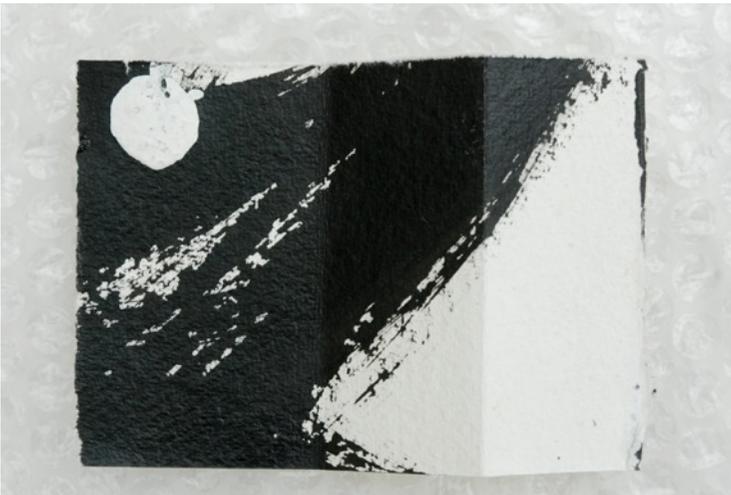
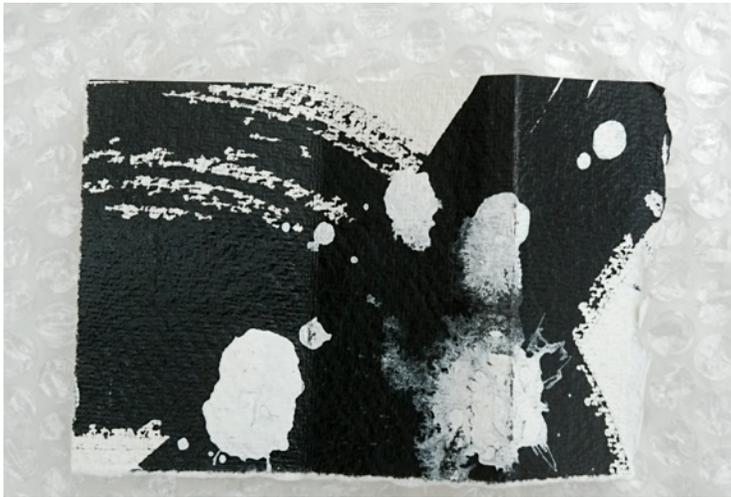
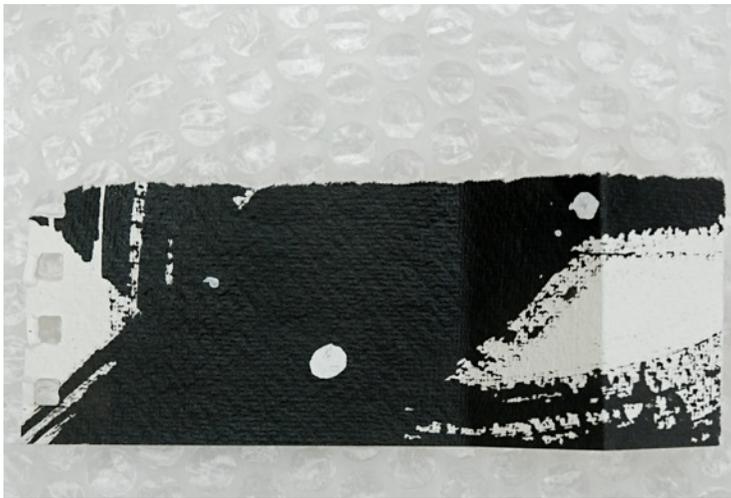
*Molecular Light 1*

*Molecular Light 2*

*Molecular Light 3*

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# Nazma Ali

Wales to Venice with love  
We walked along sandy shores  
Thoughts individual  
Open cockle shells  
Housing sand flies  
Seagulls happy snappy leading side by side  
Sun illuminates sky lines  
Sea silver, shimmering glitter  
Both looking to find treasure  
Upon hillside  
Clammer around sand dunes  
Salt hues  
A scene vast and overwhelming  
Sense of danger, fear  
Rocks in blankets of green slippery sea weed  
Avoiding thistles path leads to ruins, sprits,  
Past residue of human solitude  
We gaze and smile at each other  
Birds glide in front of our noses as if in slow motion  
Free to travel to Venice with love...

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Nazmaali.blogspot.com



# Eva Bartussek

## *ELUCIDATION*

A fair is in town.  
Church bells ring.  
Day and night swap places.  
The city comes to a halt  
but the wheel keeps turning.

This picture was taken in Augsburg, Bavaria from a roof terrace in August 2011.



eva.bartussek@gmail.de



# Huw Andrews

Locally & internationally Huw Andrews records spontaneous encounters, personal endeavours and wandering observations, exploring overlooked spaces, thoughts and individuals. Conversely, however he remains fascinated yet unsettled by the influence of mass consumerism on our behaviours, choices and identities.

*Surplus to Requirements 2011*

*Its What You Need Now 2011*

*Will You Won't You 2011*

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## Lorna Barrowclough

In response to the 54<sup>th</sup> Biennale Illuminations for Microclima I would like to present a series of three Worry Encasements In the traditional sense of the worry doll use; "Dolls [that] remove worries", these sets are a literal take on the worry poised on the environment and the personal decisions we choose to make, regarding the environmental issues we each contemplate and live with. By owning a set according to folklore, the doll (in this case shell) 'is thought to worry in the person's place, thereby permitting the person to sleep peacefully'; in short to encase an ecological worry.

[mail@lornabarrowclough.com](mailto:mail@lornabarrowclough.com)

# Lynne Bebb

During the nineteenth century in villages in south west Wales a wren, Britain's tiniest bird, was captured at Christmas time and imprisoned in a little house decorated with ribbons. This Wren House was paraded round the village as part of the celebrations. This small interaction between man and nature would cost the bird its life.

Rubbish dumps throughout the world are frontiers where man's consumeristic activity confronts the natural world. Flocks of crows and seagulls patrol the dumps exploiting and living off the discarded detritus of our lives. Yet they are trapped and threatened by our encroachment into their habitats. People too live out a meager existence sorting through the fetid remains for food and saleable items. They are the unseen presence in the midst of society.

Peering  
Seeking  
Outside peeping  
Trapped  
Tormented  
Inside weeping

*The Crow House 2011*

*The Gull House 2011*

*The House of the Unseen 2011*

[lynne@lbebb.orangehome.co.uk](mailto:lynne@lbebb.orangehome.co.uk)

<http://www.lbebb.orangehome.co.uk/>





# Jane Bennett

"These small scale paintings are about the places where people congregate....."

.....a cathedral door, a snowy slope, the water's edge."



*Standing in awe at a cathedral door.* 2011

*Playing on a snowy slope.* 2011



*Paddling at the water's edge.* 2011

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# Sonja Benskin-Mescher

' Little books, that look for light with words, that look for answers, little books, light enough '



*Just You Stop 1 2011*

*Just You Stop 2 2011*

*Just You Stop 3 2011*



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[www.sonja-benskin-measher.com](http://www.sonja-benskin-measher.com)

# Kevin Broughton & Fiona Birnie

We are interested in advanced technology and its effect on society. In the series 'Adverts for an anxious society', we explore the tension and map the anxieties between established social values and the virtual work.

*My Virtual Friend 2011*

*The Constant Informer 2011*

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# Chris Bird-Jones

*It all joins up*

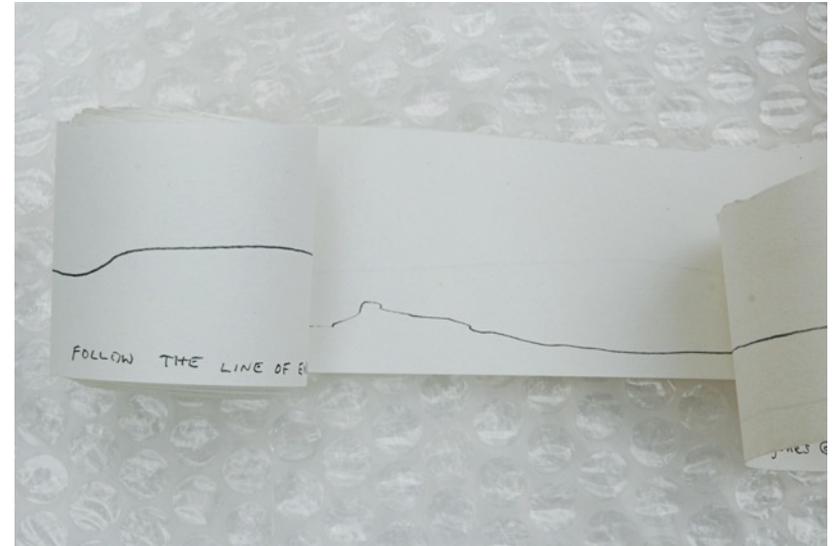
Illumination - there are at least two sides to the story; to see both sides hold up to the light; look for relationship; ups and downs; it all joins up.....

## Bird-Jones and Heald

*The Box*

The Box is a documentary, experimental film, shot by Karen Heald of Bird-Jones' performance of a journey through Madrid with a wooden crate. The contents of the crate were 'Fragile'. It comments on the use of wheels and basic sustainable methods of transporting and how we have to treat everything as Fragile.

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## Dave Byrne

*Tyger, Tyger burning bright 2011*

‘This work has been inspired by William Blake’s poem “Tyger”. In this highly visual poem Blake looks at human nature and society with its optimism and pessimism. He asks us to illuminate our knowledge of both sides, light and dark, in order to see the whole truth

# Jason Cartwright

## *The Failure to Harness the Power of Light #1*

Is part of a current body of work expressing the artist's disillusionment with science and its failure to fulfil the chimerical future of his childhood. The Ray Gun embodies science fiction's indulgent manipulation of light technology and forms a central part of this Utopian future. Using the same blatant disregard for scientific fact, the artist recreates the Ray Gun from the waste of a throw-away society that replaced his future that never was.



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# Claire Chamberlain

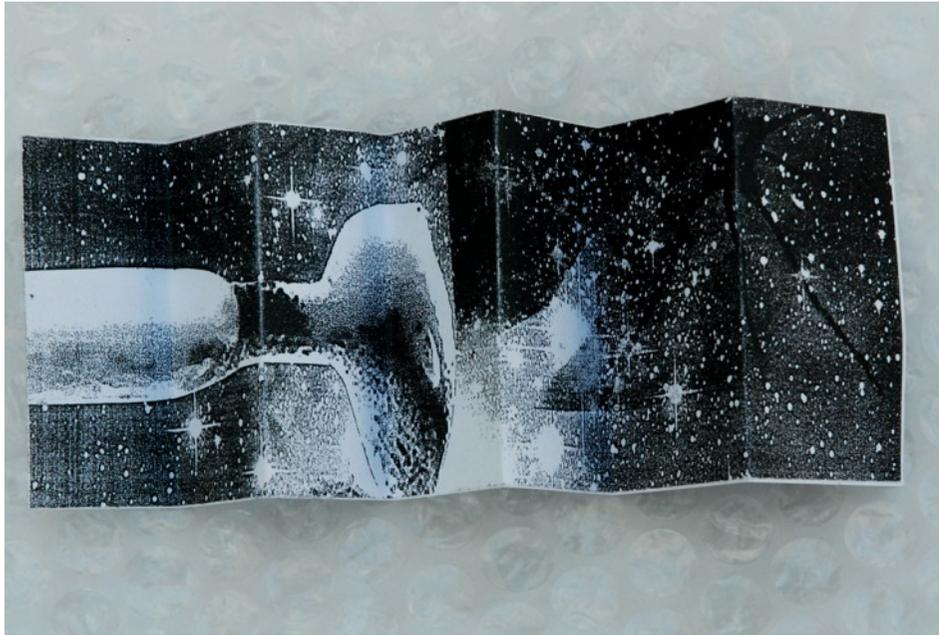


Fig.1

Fig. 1 *The Star Gazer—memories & illuminations* (becoming a universal citizen-true nation of lights). Photo collage of Cycladic Greek figure over 3000B.C. known as a star gazer and synaptic connections which make memory.

Fig. 2 *Illumination from without* (divine mind series). Collage of Spiral star nebulae and spiral shell 'as above as below'.

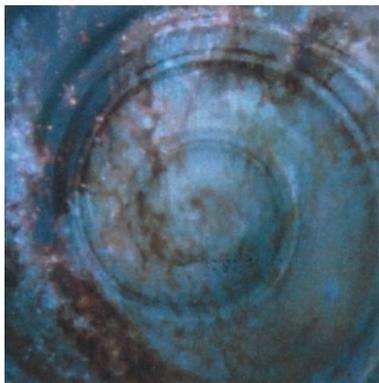


Fig. 2

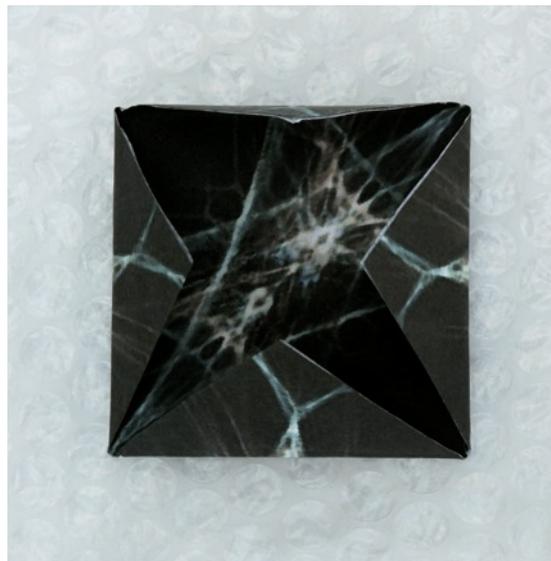
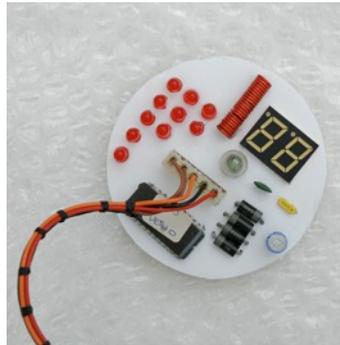


Fig. 3

Fig. 3 *Illumination from within* (the nation of synapse connections). Every person has a unique nation of synaptic connections forged by experience, knowledge and feeling.

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# Philip Cheater

“As Health and Safety Artefacts continue to evolve in visual culture, the function and form of them become unfamiliar. Could these artefacts be used to illuminate?”

*Artefact 1.0*

*Artefact 1.2*

*Artefact 1.3*



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<http://fineartphil.weebly.com/>

# Jennifer Chisholm

The work endeavours to explore and understand the energy of colour and contrast, space, spontaneity and repetition that is reflected in humanity and the surrounding environment.



*IlluminatedOils 1*

*IlluminatedOils 2*

*Illuminated Oils 3*

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[www.jennychisholm.co](http://www.jennychisholm.co)

# Tim Collard

My works address issues regarding my own personal identity and how I react to physical space around me, but also addresses the composition of marks upon the surface of the paper. The work explores my difficulty in over coming personal and social boundaries. By cutting out minuscule segments to be placed in a vending machine, I have selected and cut out areas of the work that, as a whole are compositionally satisfying. The process of being placed in a vending machine, and then removed could be seen as a metaphor for the cropping/cutting out of the work – the work has been freed from its constraints.

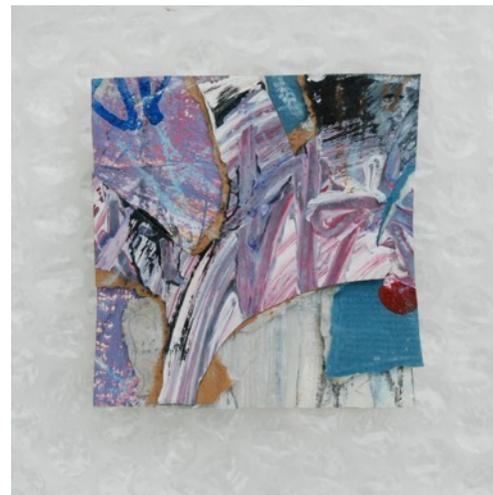
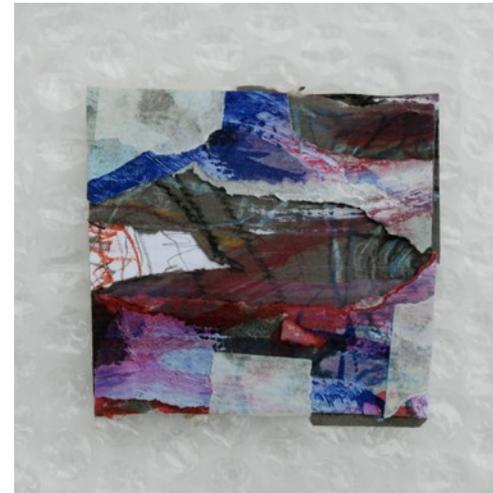
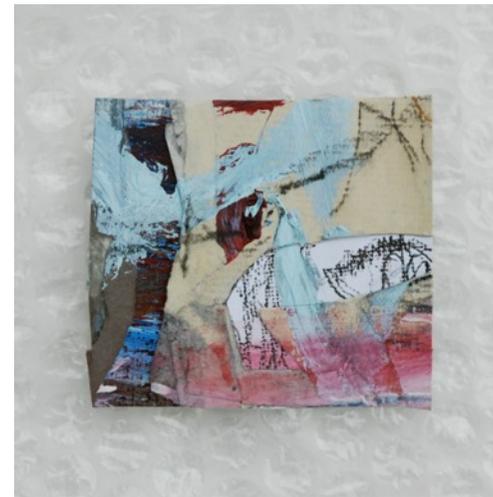
*Borderline I*

*Borderline II*

*Borderline III*

imboc2000@aol.com

www.timcollard.co.uk



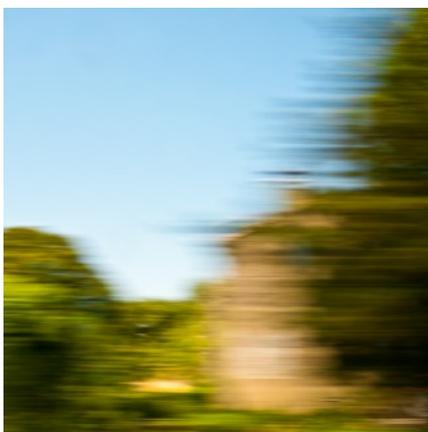
# Glenys Cour

*The beginning of everything.*



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<http://artinwales.250x.com/ArtistsCoG.htm>



# Carrie Crow

*“Aller-Retour”*

Is a series of photographs that explores landscapes from high-speed trains. As we continue to investigate--and experience first-hand--the consequences of industrialization on the environment, these photographs offer illumination on the fleeting, impermanent qualities of nature.

carriecrowphoto@gmail.com <http://carriecrow.net>



## Thomas C. Chung

These artworks are part of an ongoing-series that I've been creating in the last few years - knitted sculptures which evoke memories through created objects, drawn from my own childhood and events from my personal relationships.

Continuing the theme of food as an obsession to me as a child, this particular artwork deals with the sadness one feels when escaping from a turbulent life – doing my best to find that light within myself. Like a piece of knitted candy, trapped inside a vending machine bubble, "*Did You See Me Inside?*", illustrates my longings from childhood – in this case, using junk food to hide the loneliness I felt growing up as a child.

*Did You See Me Inside? 1*

*Did You See Me Inside? 2*

*Did You See Me Inside? 3*

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<http://www.thomas-c-chung.com/>



# Gemma Copp

My works consist of object based performative actions which are acted out in solitude and documented by film. The environments selected are often secluded and hidden spaces.

There are prominent and recurring themes that run throughout my work. These are the feelings of entrapment and confinement, a strive for escapism being perpetually sought. My intention throughout my practice is to conjure up a flux of visceral emotions, relating to the basic human emotions of identity and of a sense of belonging, which are prominent themes of this years 54th Venice Biennale ILLUMInations (nations of light).

*Bound Within a Hidden Space 2010*

*Bound Within a Hidden Space 2010*

*Rising Tide 2011*

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# Victoria Coyle

*“My Gift, with love.....”*

Illuminate (Definition): To enlighten intellectually or spiritually; enable to understand.

Alongside a work of art, there is usually an explanatory statement, however, what if there was an illuminating quote by a learned practitioner – would this be just as enlightening? This is my part in response to the ‘gift economy’ that lies at the heart of artistic practice. Please respond with your own ‘IlluminARTy’ quote, linking it with a specific work of art.

IlluminARTy Quote No.1

In conjunction with ‘Within these Walls’

“In a work of art, ‘form’ cannot be divorced from ‘content’; the distribution of colour and lines, light and shade, volumes and planes, however delightful as a visual spectacle, must also be understood as carrying a more-than-visual meaning.” Erwin Panofsky (1862-1968).

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# Sharon Crew

Transitory shifts in the way information and actions are projected and constructed globally constitute a specific and universal portrait. A comedic cyclical consideration is given to the blurring roles of creator, viewer and contributor. The absurdly complicated and vague boundaries between something (materiality) and nothing (immateriality) are highlighted.



*Vendart 1a*

*Vendart 1b*

*Vendart 1c*



Instructions for use

Please scan the hand drawn QR code or visit  
<http://vendarttwo.wordpress.com/>

# Rose Davies

Based on a traditional children's game *Petroglyph* highlights the threat of ancient rock carvings from the proposed development of a hydro-electric dam in the Indus Valley. *Pathogen* explores the likelihood of our species in this over populated world being slaughtered by these or similar pathogens.

*Pathogen*

*Petroglyph*



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# Suzanne de Lee & Steven Jones

*The Plight of the Bumble Bee*

An exploration through digital technologies of the plight and extinction of many bee species produces poetic yet surreal images.

‘We ask the viewer to meditate upon the consequences of our relationship with nature.’



# Sandra Demar

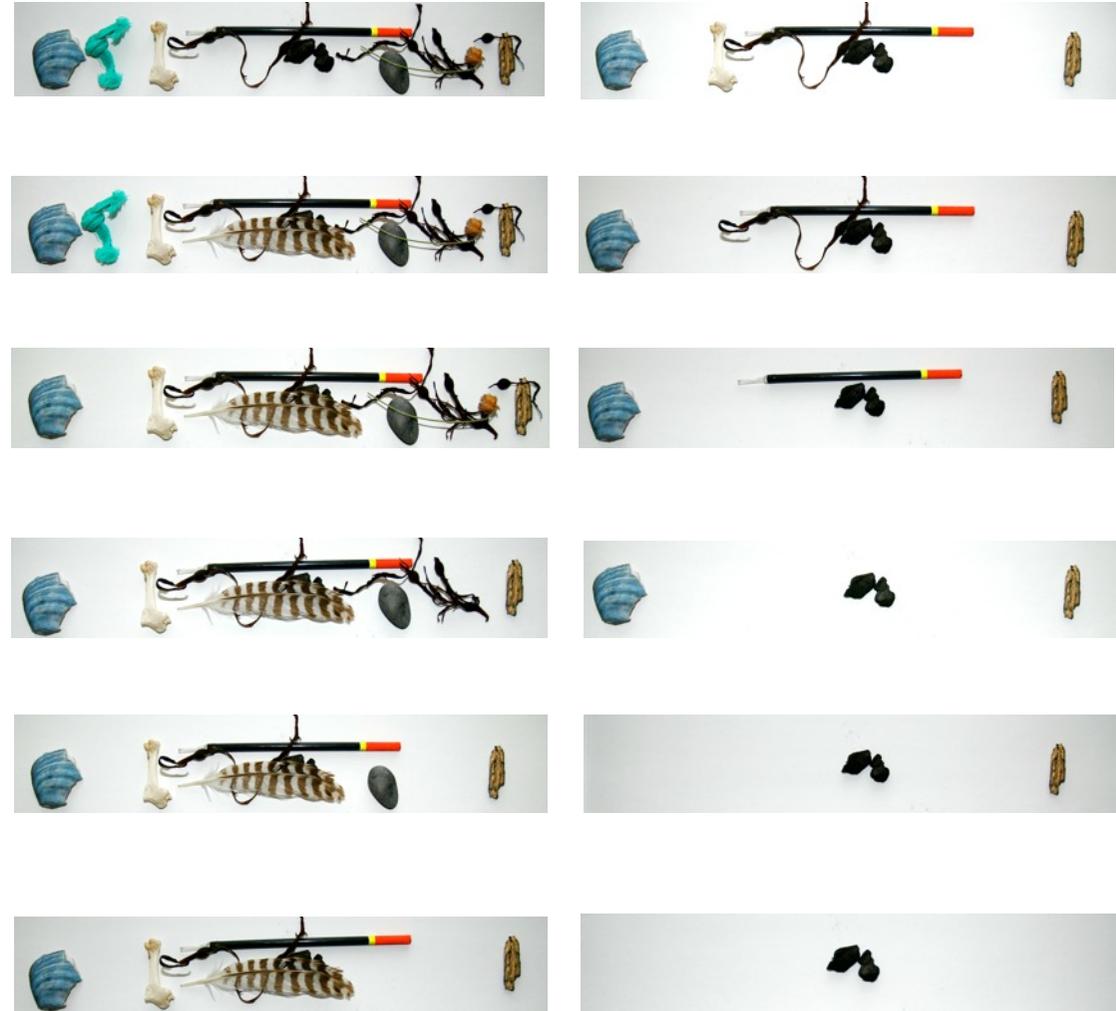
*A walk along Rhossli Beach on a sunny August afternoon whilst thinking about Venice 2011.*

This encapsulated detritus was picked up whilst walking along a beach. The items like the photographs are small in scale, both are records of events. After walking and collecting I arranged and photographed the items which ranged from dried sea weed, broken shells to scraps of plastic from fishing activity. Lastly remaining in this series is carbon which forms the physical bases of all life. The photographic storyboard records mobilized energy made possible by harnessing light. I have enclosed some of the items in Venice Vending Machine Orb for your examination.

M.A. Contemporary Dialogues (Distinction Awarded)  
Swansea Metropolitan University

B.A. (Hons.) Fine Art Bath Spa University

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# Spike Dennis

The objects are part of a new line of enquiry within my practice through which I have been exploring the use of ultraviolet lights to illuminate my work. The fabrics used have been treated with an ultraviolet reactive spray to ensure that it fluoresces vividly under a blacklight. To view the work as it is intended it to be seen the recipient will have to take it upon themselves to expose the work to an ultraviolet light source.

*In Bloom 1*

*In Bloom 2*

*In Bloom 3*

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# Sarah Dunstan

This work explores self portraiture, performance and the wedding dress, whilst indulging my childhood fantasies by dressing in other people's wedding dresses; I also explore notions that deal with precious objects, idealization of feminine identity and private space. All these are universal elements of human life that many cultures can relate to.

This work, as it “celebrates the playfulness normally

*Wedding Dress. 1*

*Wedding Dress. 2*



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# Ed Elliot

*Miniature of a 'hooded figure'*



USB: Images from collection of work (similar completed 'hooded figure' which have been exhibited) The idea is that whoever opens this will have a 'little' piece of this project for themselves as well as images of previous work. I have wrapped and bounded the object so it is more of a package.

ed@b-r-g.orgontact

# Deborah Evans

Fig. 1 *Plan C8 The Lucky Horse Shoe 2011*

Found scattered on the floor at home, fallen off my daughter's Toy House, the tiny pink horse shoe is now the Maquette, the Modello, the Plastico. Sent to Venice with a prayer to be transformed from recycle Murano glass into a bespoke horseshoe fit for a race. Housed in re used children's jewellery. Measurements: Hoof size Euro 150. U.K 5. 7/8 inches wide 6 7/8 inches long Source: Hoof-It.

Fig. 2 *Plan B1 - Dance Shoe 2011*

Found in by daughter's Toy Box, the tiny white shoe is now the Maquette, the Modello, the Plastico. Sent to Venice with a prayer to be transformed from recycled Murano glass into bespoke new shoes for the dance floor. Housed in re used children's jewellery packaging.

Measurements: Sole size Euro 38. U.K 5. Source: 'Run the Planet.'

Deborah's art gravitates towards referencing social history seeking a soul - searching connection between people and place be that spiritual, lyrical, reflective or transformational.

[deb@beehappenings.com](mailto:deb@beehappenings.com)

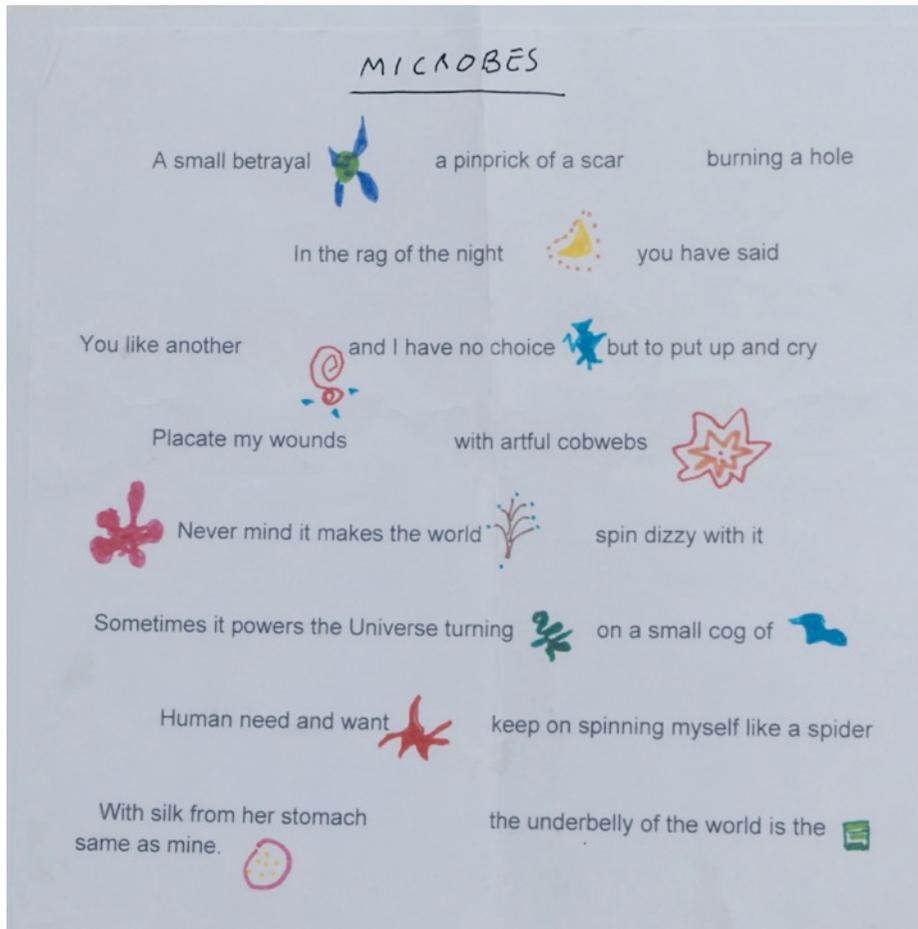
[www.beehappenings.com](http://www.beehappenings.com)



# Sarah Evans

## *Microbes*

This 'piece is about globalisation of the intimate of the underbelly of humanity, the microbes in and around us all, the miasma of the plasma!'



sarah.evans84@yahoo.co.uk

# Carol Ann Evans

## *Untitled film Still*

My work is research led, investigating the vagaries of the female condition. Expressed through various media including photographs, film and film stills, installations and/or interactive pieces to engage directly with the public.



CAROL EVANS@sky.com  
CAROL\_EVANS5@hotmail.co.uk



## Melanie Ezra

*“It exists only for me. For you, it would be nothing but an indifferent picture, one of a thousand manifestations of the ‘ordinary’; it cannot in any way constitute the visible object of science: it cannot establish objectivity, in the positive sense of the term; at almost it would interest your stadium... but in it, for you, no wound”.* Words Roland Barthes, Art Melanie Ezra

*“...we should try thinking about all the possible pictures that we might have of what the world is like. What kind of order and structure is implicit in any picture of the world that we might adopt? What kind of conditions of coherence and consistency must be satisfied by any account of reality that we can find credible, if it is to count as a possible account of reality?”* Word Timothy Chappell , Art Melanie Ezra

The within the original photograph may hold nothing personal for but it does for me. In choosing to show you only the collage of the original photograph I am showing you a memory of it and the impact it has on me. My collages are my picture of the world as I see it. These autobiographical images feature aspects of my Self”  
Words & Art Melanie Ezra.

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[www.melanieezra.blogspot.com](http://www.melanieezra.blogspot.com)

# Kim Fielding

A camera needs light to create a negative in order to create a positive image – we then print from the negative to create a positive image using the light from an enlarger. In this instance a slide or transparency is made - we need more light to show the transparency on a light box, a slide viewer or as a projection the carousel moving the slides in and out of the light... the slides offered here are original pieces from the by-gone age of film and show refractive light through water reflecting on the skin...

These transparency's need light to illuminate the image... That illumination enhances the images drawing us the viewer to the image hence the view of negative or positive response complete the cycle... Luminescence illuminates...

Fig.1 *Pig in Blanket* 2011

Fig.2 *Body Constant* 2011

Fig.3 *Self Portrait New York* 2011

[kim@tactilebosch.org](mailto:kim@tactilebosch.org)

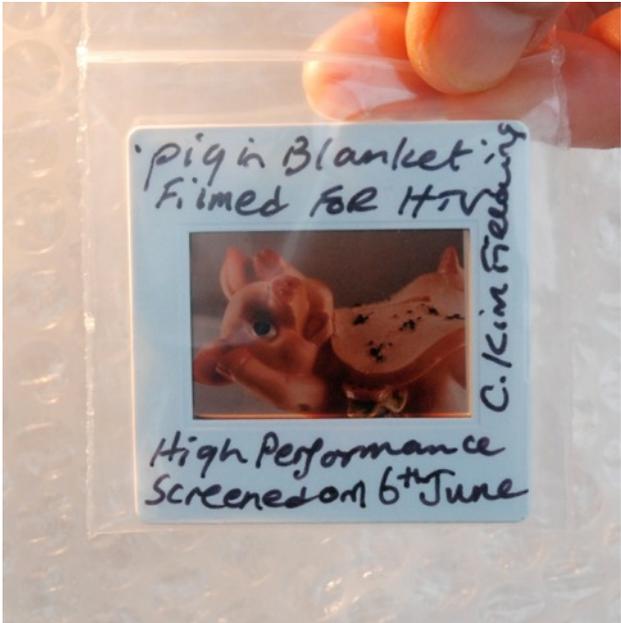


Fig. 1



Fig. 2

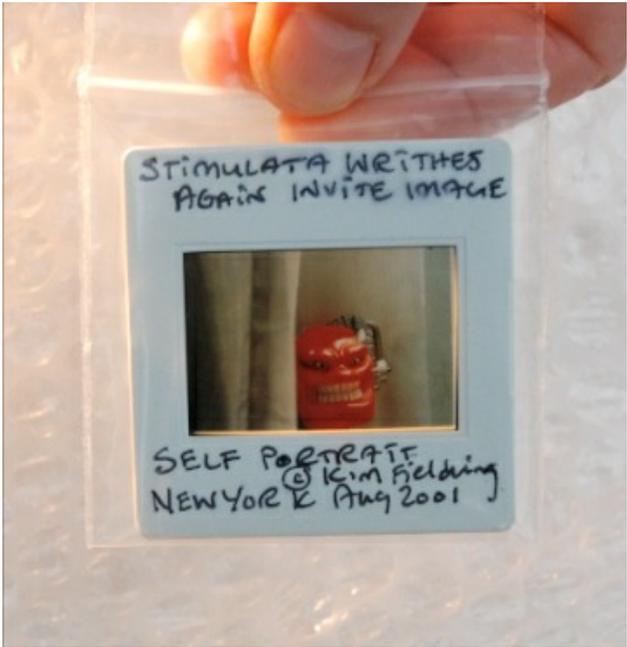


Fig. 3

# Peter Finnemore

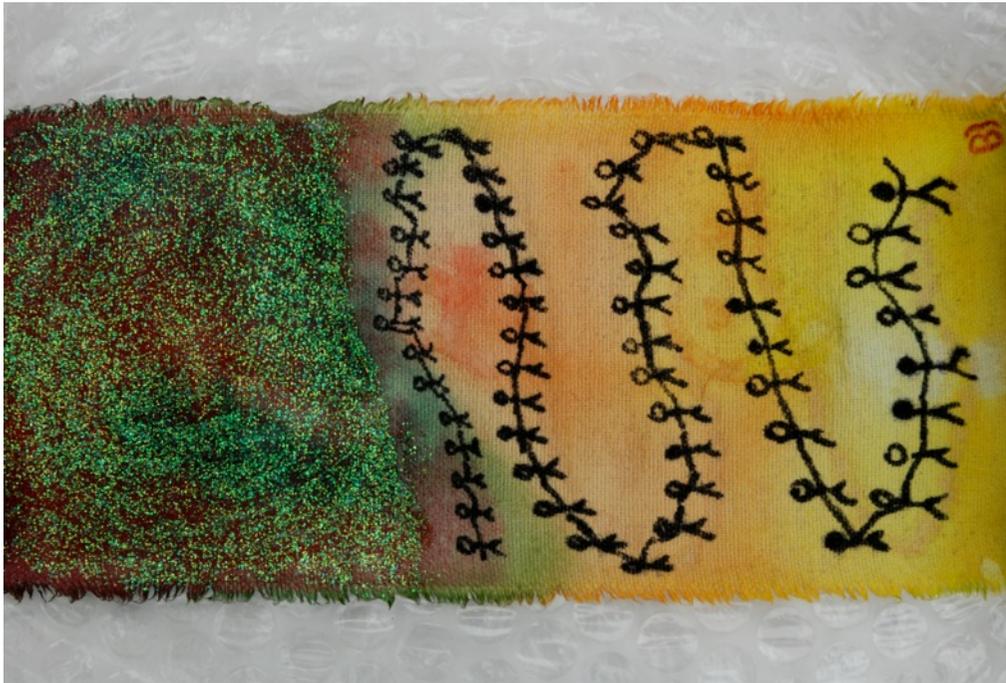
*Cup Winner Medal 2008*



‘When the ‘winner’ gets this they need to contact me and I will supply them with a film- at which medal is part of’

[peterfinnemore@btinternet.com](mailto:peterfinnemore@btinternet.com)

# Buddug Francis



*Global Illuminations by B3 3*

With global change happening on our planet with increasing rapidity many species will be lost to only memory, then myth, unless we illuminate our community to the plight of others.

Buddugfrancis@yahoo.com  
granny.ogwen@facebook.com

# Wally French & Richard Higlett



Concept: Work is to be used as a working device, over time the image will fall away and the surface of the wood revealed once more.

*For Games Involving Nature 1*

*For Games Involving Nature 2*



# Thomas Goddard

*The Flood*

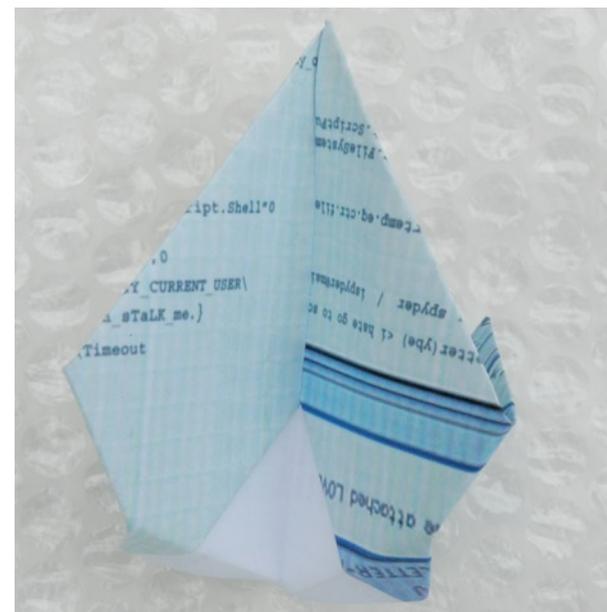
ILOVEYOUVIRUS

The two works included play on the notion of receiving an unexpected gift. The vending machine is a perfect process for this. We have all experienced the childlike want for something that we so desperately need but in fact have little conception of what this may be. We fantasize about the size of the box, the shiny present or in this case a transparent plastic sphere, we wait in expectation of the delivery. What is inside is not in actual fact important instead we hunger to unlock the surprise. On unfolding we will find a prescient warning of things to come - the rising tide and a computer virus designed as elucidation, insight and as commentary of our everyday environment - designs for life, trends, habits and repetitions. The opening becomes a separate state where we enter an awareness and visibility that lights our current surroundings both in cyberspace and environmentally.

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

[www.cerbyd.org](http://www.cerbyd.org)





# Elaine Graham

## *Turning on the Light*

New ideas and creative dialogue creates an energy that can illuminate others and the planet itself: seen here as flashing sequins. The golden lines illustrates both the connectedness of those who are 'on the same wavelength' and the generative potency of events like the **Venice Biennial** that brings together a plethora of talent from all over the world that has the potential to throw a great beam of light.



## *The Light Bearer*

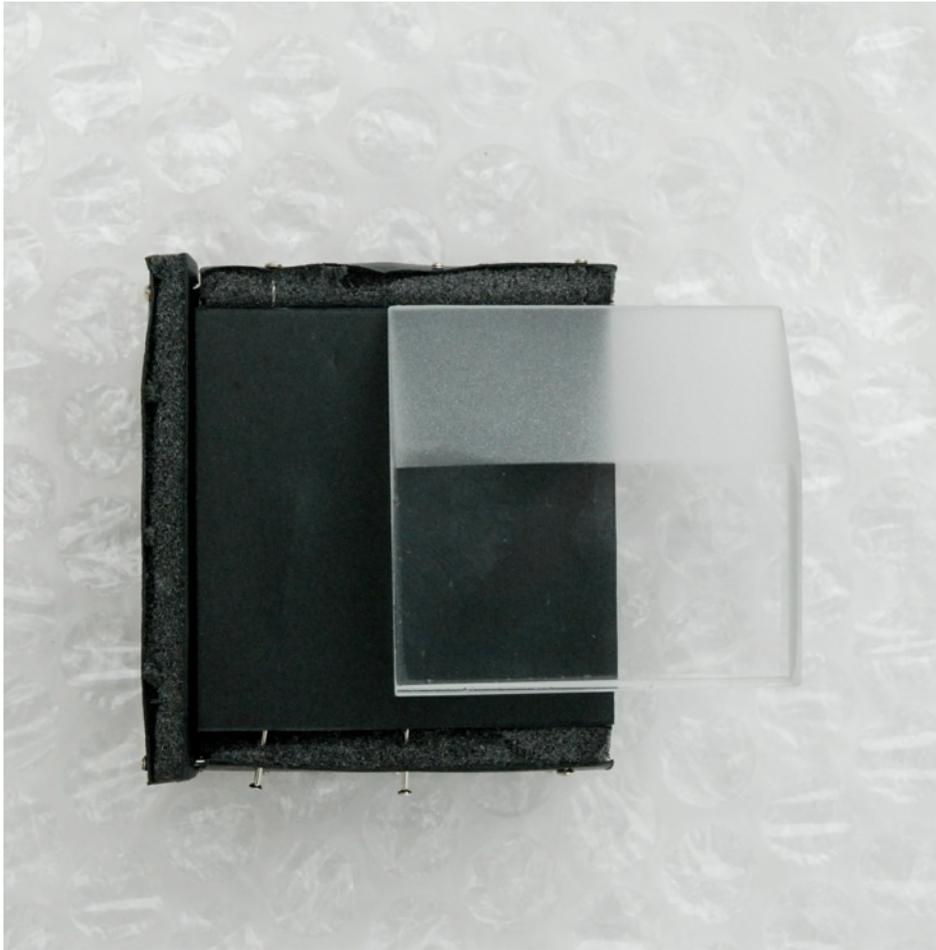
The figure in the centre of the golden triangle/pyramid is an ancient symbol for the bearer, or bringer, of the light. It is for we humans by the power of our creative process - whether through music, poetry, art or simply a smile - to light up our world and make it a better place.



## *Planet Rising Email:*

This is an abstract visualization of our world in transition: from the heat and fire of our present times, into light; emerging into a new, more sustainable, tomorrow. **OBVERSE:** Dawn of a new world, wherein individuals and nations live in harmony and all are interconnected through webs of like-minded values.

egcomms@aol.com



# Rhian Haf

## *Lloches - Shelter*

In response to the given theme; illumination, this hand polished piece of optical glass, captures, reflects and transmits light. From one angle a basic shape of a house is seen, a simple geometrical shape and a universal symbol with its diverse meanings of shelter, sanctuary, isolation, history, memories and dreams.

[rhianhaf@hotmail.com](mailto:rhianhaf@hotmail.com)



## Karen Heald & Susan Liggett

*Record the space around you*

Is an engraved glass sphere which encourages the viewer to observe the world in a new light. Enabling them to visualize the un-noticed within their environment.



*Look very closely ...*

Is a laser etched magnifying glass with text suggesting the viewer to look very closely at something that they have not really looked closely at before...Enabling them to open their eyes more fully to the world, to engage their senses and to focus their attention on intimate details.

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



# Julie Hendy

My work takes into account light reflecting off the surfaces in the environment, in addition to light coming directly from light sources, to create spectacular visual displays. My work is inspired by my living and working for a time in Lapland and experiencing the beauty of the global environment first hand.



*Aurora Study 1*

*Aurora Study 2*

*Aurora Study 3*



Julie\_hendy3@hotmail.co.uk

# Mike Hill

## *Land- Gwlad*

The piece is about the place slate has in the Welsh landscape and peoples lives, from the light reflected off wet slate roofs, to the warmth of slate flagstones.



[mike.hill3@ntlworld.com](mailto:mike.hill3@ntlworld.com)

# John Howes

*Meconopsis Cambrica (Welsh Poppy) x 3*

A sealed folded paper package contains the seeds of a Welsh Poppy (*Meconopsis cambrica*) sourced from John's farm, together with a description of its healing properties "*The Welsh Poppy helps to bring energy and inspiration back into our lives, to liberate blocked creative energies and point us towards our true path*" Dr Arthur Bailey. [www.baileyesences.com](http://www.baileyesences.com)



[j.a.howes@talk21.com](mailto:j.a.howes@talk21.com)

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

# Karen Ingham



*Piece of Mind Mask 2011* is from the series 'Theatres of the Mind' series. Based on scientific imagery from brain scans and dissections, the mask alludes to the notion of masking and revealing the sense. This mask can be cut, shaped and mounted and then worn possibly as homage to the Venice Carnival.



*Circular Thought 2011* is part of the series 'Theatres of the Mind' series, that references the Cartesian notion of the 'mind's eye', the 'thought' is an image of the neural brain activity in the hippocampus, the area of the brain associated with memory. The 'thought' may be placed in the pocket or bag recipient to embody the owners projected thought.



*Pollinator Frocks- Trial Sample 2010-11* Cloth samples used to test the 'Pollinator Frock's' project, which aimed to raise the awareness of the plight of the world's insect pollinators through performative actions and smart technology clothing. Samples from 'Daywear for the Bees & the Butterflies' and 'Bee & pollen Dress'.

<http://www.kareningham.org.uk/pollinatorfrocks.html>

[info@kareningham.org](mailto:info@kareningham.org) [www.kareningham.or.uk](http://www.kareningham.or.uk)

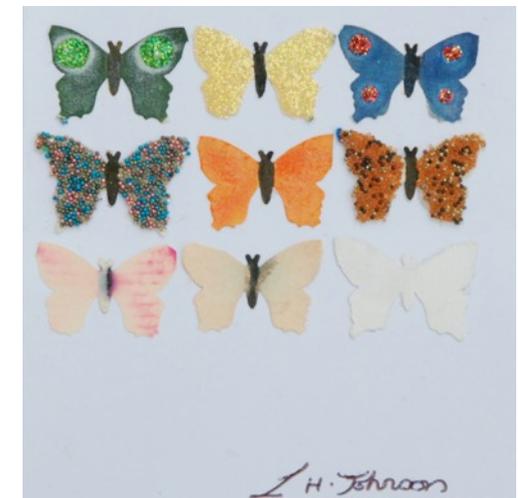
# Louise Johnson

Butterflies are used here as symbols of rebirth and celebration for the 54<sup>th</sup> Venice Biennale Illuminations and the Global Environment.

*Global Climate Extremes 1*

*Global Climate Extremes 2*

*Global Climate Extremes 31*



Louisejohnson@gmail

# Penny Jones

*Amser 1*

*Amser 2*

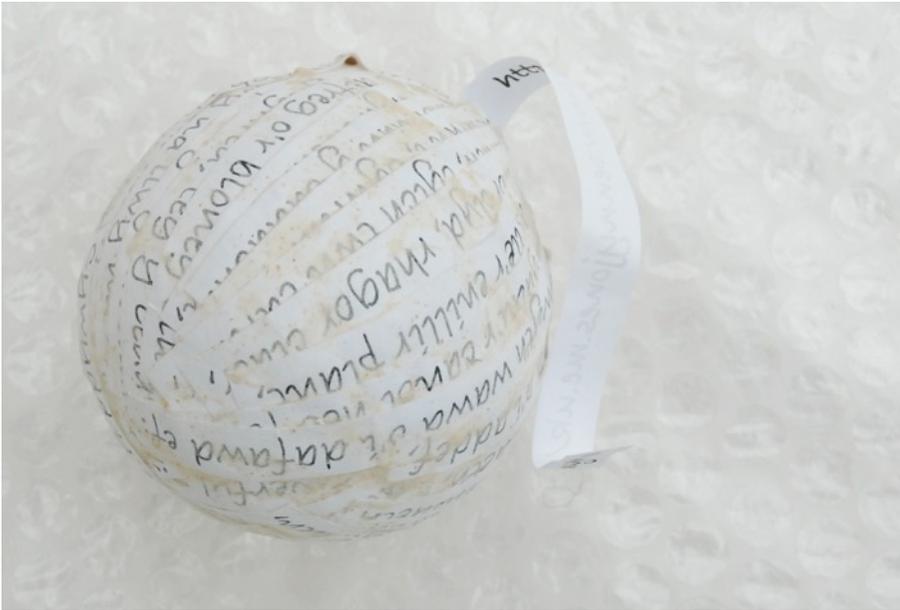
These works resonate my two pieces of work with Rhôd:

*Homage to Rafael :Lozano-Hemmer* 2010 which were recycled paper balls set in the river which were interactive as visitors wrote on them in locally made charcoal. The piece was to remember the lost piece of work that should have been made by Rafael of white buoys (not recyclable and very high tech) in the river Teifi at Cardigan. They would have been interactive electronically from people speaking into a microphone on the quay side.

*Menyw* 2011 which was a reinterpreted menu of the restaurant in Venice where the show was with poems instead of a choice of food. The poems were by 15<sup>th</sup> and 16<sup>th</sup> century women the first from Wales, the second from Venice. Both were feminist poems, surprising for the time they were written.

These works bring together these pieces as they are biodegradable balls constructed identically to the ones at Rhôd 2 without the clay paint, made with the lines of the Welsh woman (Gwerful Mechain) 's poem in the original tongue and the cord is the page on my website that gives the English translation.

pennyart50@hotmail.com www.pennyjones.me.uk



# Ann Jordan

*Momentum Mori for a threatened world and elicit love*

Is based on the novel by Thomas Mann, *Death in Venice*  
a story of unrequited and elicit love.

This Momentum Mori now becomes a metaphor for the  
rising sea levels that threaten both Venice and our planet.

*Tadzio 1*

*Tadzio 2*

*Tadzio 3*



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annjordan-art.co.uk

# Hannah Kelly

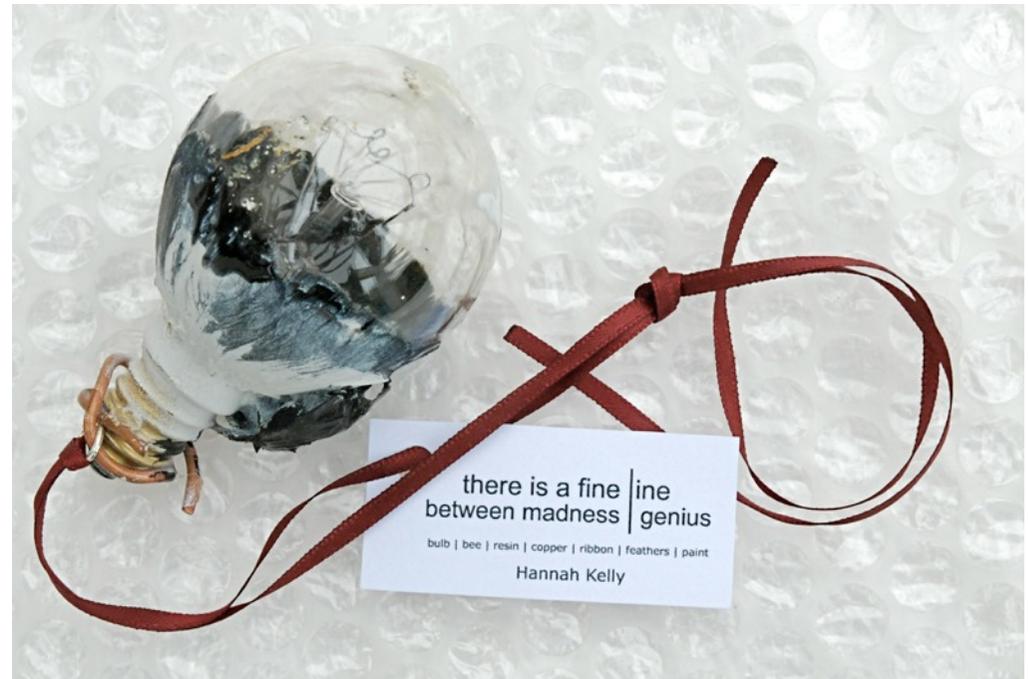
## *First Light*

To create the human who is human at the dawn of ideas. Add copper + bees to create abnormalities in lipid chemistry. The result is an altered human brain with abnormal access to an altered state of consciousness which will both enchant and petrify the person experiencing it.

100,000 years ago it was the emergence of functional psychosis that directly increased creativity. Making us; technical; spiritual; artistic; musical; political. Out of 'lunacy' a new kind of evolutionary ascent of humankind was born. In the footsteps of this extraordinary creativity (a creativity that defines us and separates us from our nearest primitive relatives), the human world of art, literature, music, sculpture and faith can move shockingly but brilliantly forward.

## *Series: first light*

[www.hannahvkelly.wordpress.com](http://www.hannahvkelly.wordpress.com)



# Tim Lucy Kelly

## *Messages in a Bottle 1*

Consists quickly drawn sketches of faces on the iPhone and I pad of people on the street or on public transport and it tries to reflect the diversity implicit in modern living. Some are quickly drawn observations others try to capture the emotional landscape of the global environment I have used faces of people as people have the ability to change the nature of the global environment more than any other species or geological process.

## *Messages in a Bottle 2*

Consists of images relating to broad interpretations of the global environment from the political to the spiritual economic to the psychological there are many different experiences in the global village. All my images are interpretational views of the environment and how we exist in that space. The images are digital photographs of my work and my life.

[timlucykelly@sky.com](mailto:timlucykelly@sky.com)



Fig. 1



Fig. 3



# Heena Kim

Fig. 1 *Eyes Closed to the Sea*

Fig. 2 *Inside a Mosquito Net*

Fig. 3 *Impossible Measurement*



Fig. 2

[heenakim.art@gmail.com](mailto:heenakim.art@gmail.com)

[www.heena-kim.com](http://www.heena-kim.com)

# Phil Lambert

## *Anblickspiel*



Responding to the theme of the 54th Biennale di Venezia 2011: ILLUMInazioni : LUMI and Nazioni (nations) or nations of lights this piece will become part of the collection of ideas or illuminations contained within the vending machine. Lambert's work is primarily concerned with the perception of colour and space and how this basic data, born of light, becomes transformed into the complex and fluid concept of fine art. A concept that is negotiated, stretched, distorted and created by the barter between groups, societies and nations.

[pwrlambert@hotmail.co.uk](mailto:pwrlambert@hotmail.co.uk)

[www.pwrlambert.wordpress.com](http://www.pwrlambert.wordpress.com)

Fig. 1



Fig. 3



# Dalit Leon

The three works submitted consist of two etchings and a painting. Illumination is a recurring element in my work. It may often be present in the form of the heavenly bodies, or in the depths of light and dark meditative journeys in a multi-dimensional reality and imagined spaces. Physical, psychological and spiritual elements are all integrated into these images, in which the transformational process is fundamental these are also intrinsically interwoven in the creative process.

Fig. 1 *Gusto*

Fig. 2 *Illuminations*

Fig. 3 *Tree & Moon 2011*



Fig.2

[dalit.leon@gmail.com](mailto:dalit.leon@gmail.com)

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

# Roger Lougher

*Egg printing explained.*

Is the art community a nation?

No, but creativity is a world I like to inhabit.

How many nations are inside you?

As many as my fractured personalities can gain passports for.

Where do you feel at home?

In the world of creativity.

Which language will the future speak?

The same language yesterday spoke.

If art were a state what would its constitution say?

"hello" [coily, but with steely resolve].

The egg-box is a chance Cabinet of Curiosities deliberately pushed into the light of a late summer's day.

The light stolen digitally and made into art through legerdemain. By chance the egg box proposes itself as a landscape particular to a nation and offers hints on how it can be read - "enlightenment will be available ..

available through a video that may or may not be posted on the blog.

[mail@lougherphotography.co.uk](mailto:mail@lougherphotography.co.uk)

<http://www.culturecolony.com/profile/roger-lougher>

<http://signsofthesublime.blogspot.com>



# Garrett Lynch

## *Sandwich board*

The work responds to artists “ identity and their sense of belonging” as part of an ongoing practice in ‘virtual’ worlds as a place to establish ongoing artistic practice. Work mixes confuses and questions the distinction between ‘real’ and ‘virtual’. Original and representation.



[garrett@asquare.org](mailto:garrett@asquare.org)

[www.asquare.org](http://www.asquare.org)

Fig. 1



Fig. 2



## Dave Marchant

Dave Marchant invites us to recall the sense of fun and re-enact our childhood through universal games.

Fig. 1 *Love Boat Re-enactment* by Red Snapper

Fig. 2 *Camera Roll 1* “WE don’t think in stills, We are video”

Fig.3 “Drop”

Fig. 3



[videoart@inbox.com](mailto:videoart@inbox.com)

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

# Ami Marsden



*Give or Take?* Porcelain hands handle a single fragile feather: it is too late for some species but with a more harmonious attitude this could effortlessly change.

## *Ex-Otic*

The wording on the vessel speaks of all the creatures that have been poisoned by agricultural pollutants that are found in rivers and streams. The jug flows with exotic feathers to emphasize this.



## *Whole*

Cupped palms offer limited protection for endangered species. Where Man's hands can be amazingly creative, sadly they are inadvertently very destructive.

[amimarsden@hotmail.com](mailto:amimarsden@hotmail.com)

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

# Owen Martin

## *Light Pollution*

The work for this project focuses on the sky, looking at pollution caused by street lights. I have tried to take photographs that do not obviously show pollution. I used a digital camera to photograph this project, I wanted to push the camera to its limits in order to use some of the effects caused by digital cameras such as digital noise, without using image editing software to change the images. I am interested in using digital technology such as cameras and printers to create images that look different rather than trying to emulate film photography. The video was created using hundreds of these unedited digital images joined together using *Microsoft Windows Live Movie Maker*, with the video I wanted to show how much the light pollution changes the light in the landscape far more clearly than the individual images do.



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

# Michael Meldru (Medjivepjis)

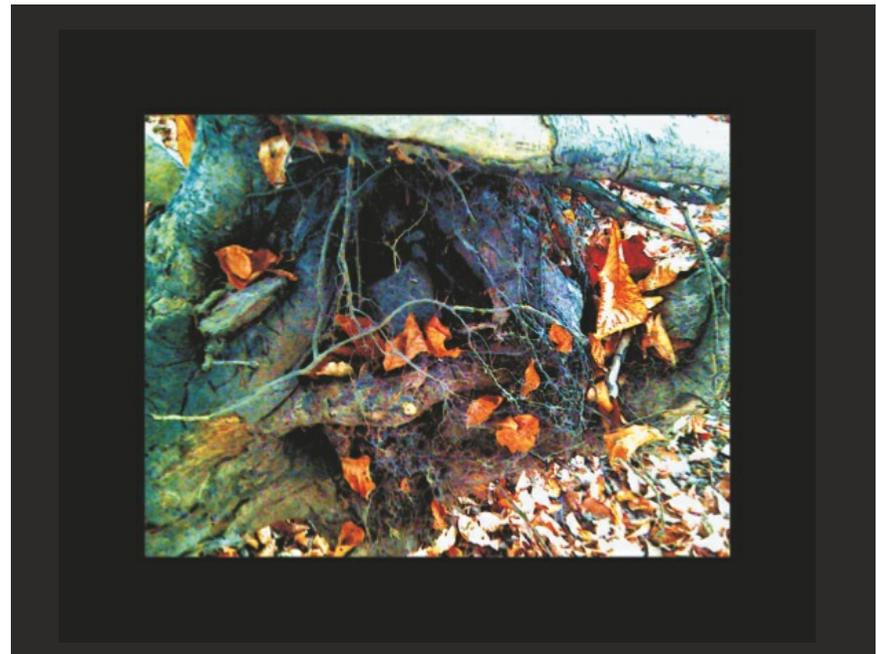
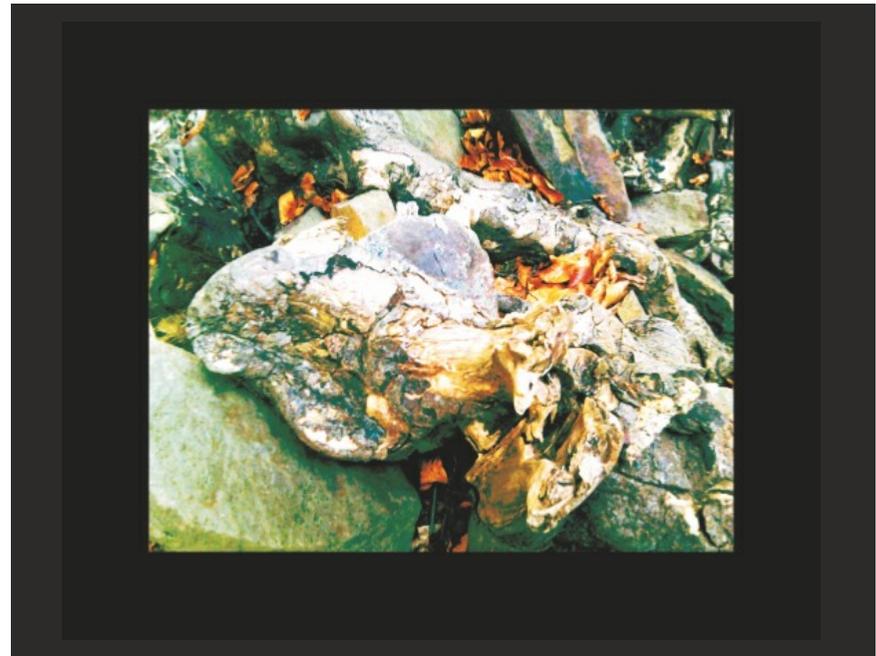
These Photographs convey a sense of humanity that is lost as a result of our urban society and its' pervasive mediated disruption and distraction.

Through these images I seek to restore the pre-eminence of nature and our inner feelings, embracing a warmer depiction that reveals both the animal and the human by its naked searching eye.

This mirrors the harmonies and rhythms delivered by the intangible sensitivity of music.

*Roots and Leaves 1*

*Roots and Leaves 2*



# Patricia McKenna

I am interested in mediums of transformation, internal or external. We all need to switch between conformist and non-conformist to survive. The wearing of a hat in which you temporarily become someone different is like the Venetian tradition of mask wearing.

Here are portraits of Welsh people encountered by chance– all given headwear ....Looking different in a hat opens up the dichotomy of both hiding away and exposing one's extrovert - alter - ego .....Encountering change in life / risking ridicule can make you more (or less) autonomous.... Are they joining the carnival or just keeping warm?

*Young Man In Top Hat*

*Man On Stormy Beach In Biggles Hat*

*Welsh Young Woman in Trilby Micro*

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www.tarantricia.carbonmade.com



# Samantha Martin

The lens based images shown document the combustion of the natural environment. Fire is our most primitive source of light. The images focus on the exhaustion of the fires fuel leading to the proposition that light, although in its many forms of radiation, is finite and will eventually expire.

*Field Fire 1*

*Field Fire 2*



samantha.joanne.martin@googlemail.com

# Marina Moreno

## *Tango Gaiaserie*

My work is concerned with art's multiple perspectives, activated spectatorship and its political implication. Tango Gaiaserie are digital photographs: studies of movement, photography and abstract painting, fixing in a single frame the permeating sense of search, change and displacement. The camera dances around the woods and the performer disintegrates through the camera movement and the earth. The new identity allows me to enter the inner feelings explored by the abstract and resonates into the new resulting images.

There is an exploration of freedom from pre-established roles that empowers the viewer with a greater possibility for interpretation.

*Gaiarte 1*

*Gaiazzurra 2*

*Gaianima 3*

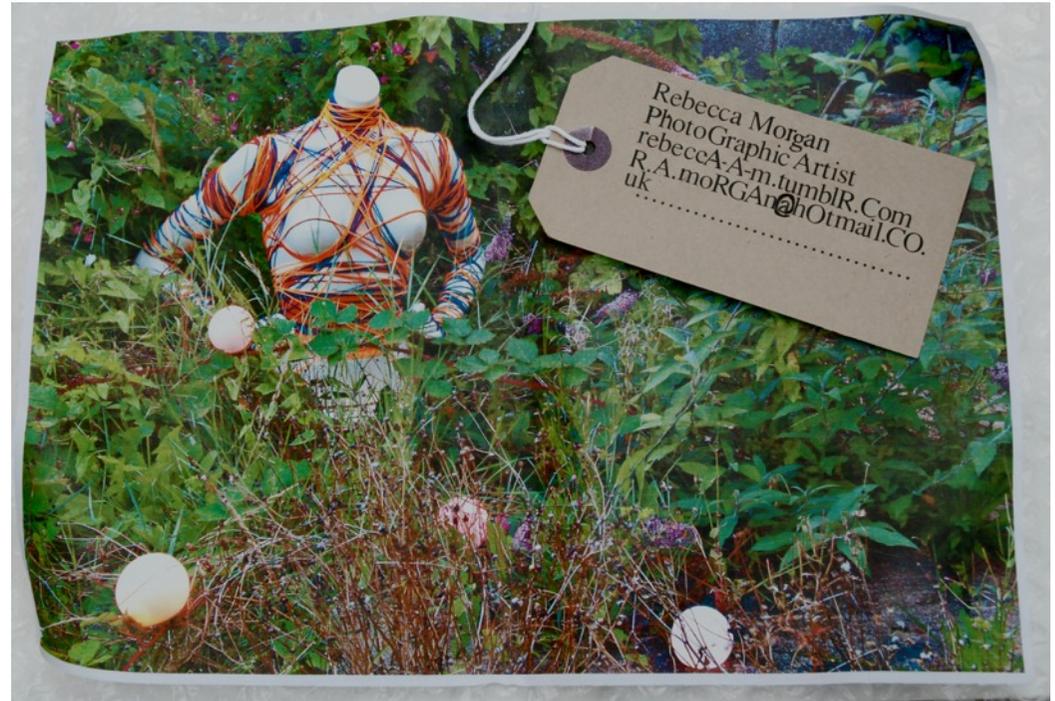
urbanalaguna@blueyonder.co.uk



# Rebecca Morgan

*Globes of Light, globi di luce*

These images are focused on the influence of the light spectrum, colours forming a link between the reflected space and the objects within it. the use of coloured orbs flow within the images linking with the space the pieces are held in to create a sense of energy inside the sphere.



R.A.Morgan@hotmail.co.uk

# Rhiannon Morgan

## *Punch*

The Punch and Judy show has roots in the 16th-century Italian commedia dell'arte. The characters as with many others that punctuate childhood can be likened to flickers of light as they embody and illuminate the growth of ideas, imagination and creativity.



# Alyn Morris

'Crowns for Locality (Wherever I lay my hat...)'

"B-VE, W-VE, CF-VE".

"The generalization of locality, two google map positions combine to create a connection in a global environment.

Through an act/gesture separate city's become unified.

A playful interaction clarifies the thought, the physical act reveals it."

*Wherever I lay My Hat*

*Wherever I lay My Hat*

*Wherever I lay My Hat*

alynmorris@hotmail.com

<http://alynmorris@blogspot.com>



# Ryan Muldowney

My work addresses the effects of global warming, and is made with fire specifically to reference the heat and destruction that are imminent. The pieces I have included allude to both an invasive cloud of pollution that will heat our world and the burnt-out, erupting shell that will remain if we do not change.

*Planetary Burnout*

*Encroached Cloud*

[rmmuldowney@gmail.com](mailto:rmmuldowney@gmail.com)

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



# Mike Murray



## *Sheep on a plane*

I work with everyday objects to aim to create playful poetic narratives, with a particular interest in perception. Chance is also used in my work. I enjoy the challenge of working with only objects found within a particular space.

For this artwork I used the contents of a tin which I keep on the top of the fridge. The tin is one of many dumping grounds which we have in our homes. Draws and bowls are the most common of places in which these bit and bobs turn up.

Anatomical references are a new addition to these assemblages, as I am becoming increasingly aware of the effect our bodies have on the phenomenon of our ever-changing perception of the world.

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www.mikemurray.info

# Jenny Mynett

Fig. 1 *Life Force* 2011. All life is seeded - new life through the sperm & ovum or plant forms: creativity and ideas (illuminations) are also seeded from one person to another or 'picked out from the ether' – and all this is floating around like these seed heads, to fertilize anew.

Fig. 2 *The Colour Book - Sequins of Light* 2011. Light emerges as an essence force and condenses as sequins of colour

Fig. 3 *The Spectrum of Light Wheel* 2011. The 7 spectrum colours are one of the essence building blocks for life on this planet.

Fig. 1



Fig. 2



Fig. 3

# Robert Newell

*England's Glory 1 2011*

*England's Glory 2 2011*

*England's Glory 3 2011*



# Brenda Oakes

The work responds to the themes of 'Illumination and/or the Global Environment' being based quite literally around a small battery powered LED light. However, its deeper meaning is expressed via the materials used – including vegetable matter and toilet tissue (some of the prints are taken from carved potatoes) – which refer to the journey taken by our food, emanating from the earth, its passage through our bodies and eventual disposal back into the earth, an ongoing circle of generation and regeneration, growth and re-growth, progression and regression. Inkjet print on paper in the form of traditional origami children's game 'Fortune Teller'.

Fig. 1



Fig. 1 *Little Lavatorial Light Cube # 1*

Fig. 2 *Little Lavatorial Light Cube # 2*

Fig. 3 *Her Intent was only Ever to Become Little Miss Fortune”*

brenda.oakes@btopenworld.com

<http://axisweb.org/seCVPG.aspx?ARTISTID=4196>

Fig.2



Fig. 3



# Tiff Oben & Helene Roberts 1

## Drowned Figure

The cellar is flooded, an illuminated figure floats in dark water, upon the surface is projected a film of remote and hidden corners of the building.

## Illuminated Figure

Roberts & Oben illuminate forgotten and neglected areas of the city and the ghosts who once inhabited these spaces.

Roberts & Oben subvert the city through highly atmospheric installations in derelict and forgotten sites to illuminate dormant narratives.



Fig. 1

Fig. 2

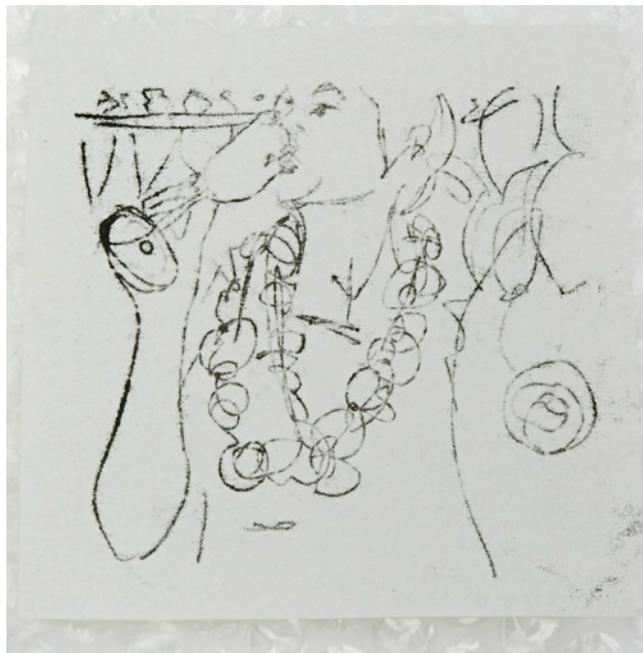


Fig. 3

Fig. 1 *Secretary, 2011*

Fig 2 *Stunner, 2011*

Fig. 3 *Ex-Pat, 2011*

tiffoben@yahoo.co.uk

www.tiffanyoben.co.uk

# Tiff Oben & Helene Roberts 2

Fig. 1



Fig. 2

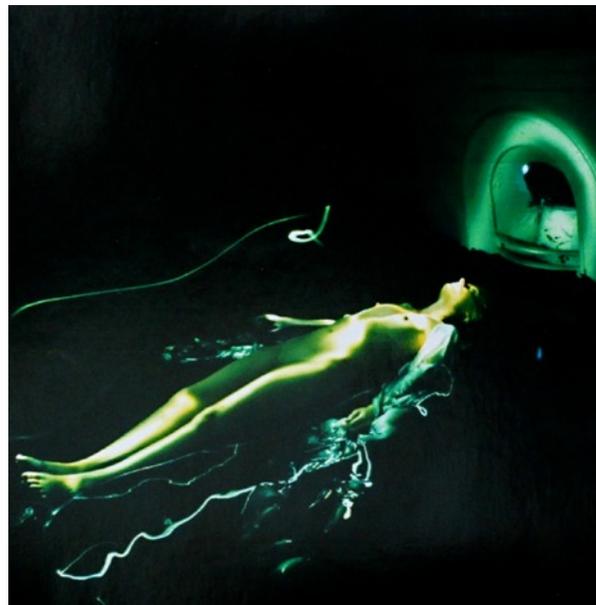


Fig. 3

## Drowned Figure

The cellar is flooded, an illuminated figure floats in dark water, upon the surface is projected a film of remote and hidden corners of the building.

## Illuminated Figure

Roberts & Oben illuminate forgotten and neglected areas of the city and the ghosts who once inhabited these spaces.

Roberts & Oben subvert the city through highly atmospheric installations in derelict and forgotten sites to illuminate dormant narratives.

Fig. 1 *Flooded Basement i* 2011

Fig. 2 *Illuminated Fireplace* 2011

Fig. 3 *Flooded Basement ii* 2011

tiffoben@yahoo.co.uk

www.tiffanyoben.co.uk



## Shirley Anne Owen

My art practice is concerned with my familiar local environment and personal experience linked to myth & poetry 'Sunlight, South Wales' series are intended to convey quiet, bright moments.



*Sunlight, South Wales 7.26 am 5/8/2011*

*Sunlight, South Wales 7.29am 5/8/2011*

*Sunlight, South Wales 7.33am 5/8/2011*



[shirleyanne.owen@btinternet.com](mailto:shirleyanne.owen@btinternet.com)

# Matthew Otten

Inspired by the notion of ILLUMInazioni or ‘Nation of Lights, this work explores the structure of the human skeleton and the structure of a nation. The skeleton is constructed from a collection of bones that form and support the individual. The individual in-turn supports the nation, mimicking the sophisticated nature of the human skeleton.

These prints illustrate the construction of the individual at the most simplistic form replicating images captured from x-rays fixating the relationship between light and human form.

*Skull*

*Hand*

*Ribcage*

[matthew.james.otten@gmail.com](mailto:matthew.james.otten@gmail.com)

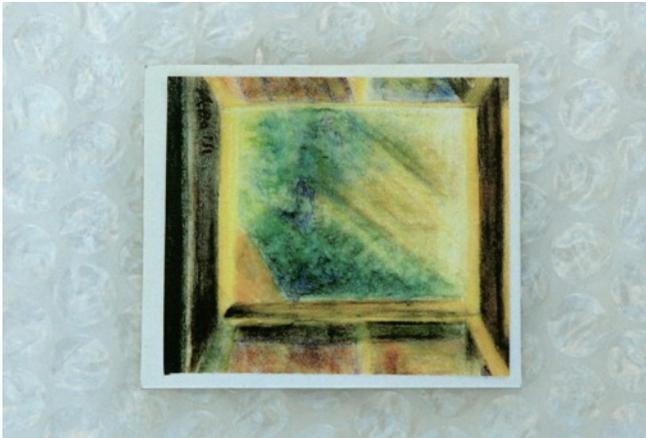
[www.matthewotten.co.uk](http://www.matthewotten.co.uk)





## Anne Price-Owen

‘The diminished scale of these one-off prints from original paintings implies the diminution of the globe in the 21st Century, as well as maximizing on the recycling theme, both of which draw attention to illumination as in perception & knowledge. Moreover, their small size is comparable to the hand-coloured paintings that are used to illuminate – in every sense of the word – 14th & 15th century illuminated manuscripts.’



*Washed Landscape 2011*

*Tuscan Window 2011*



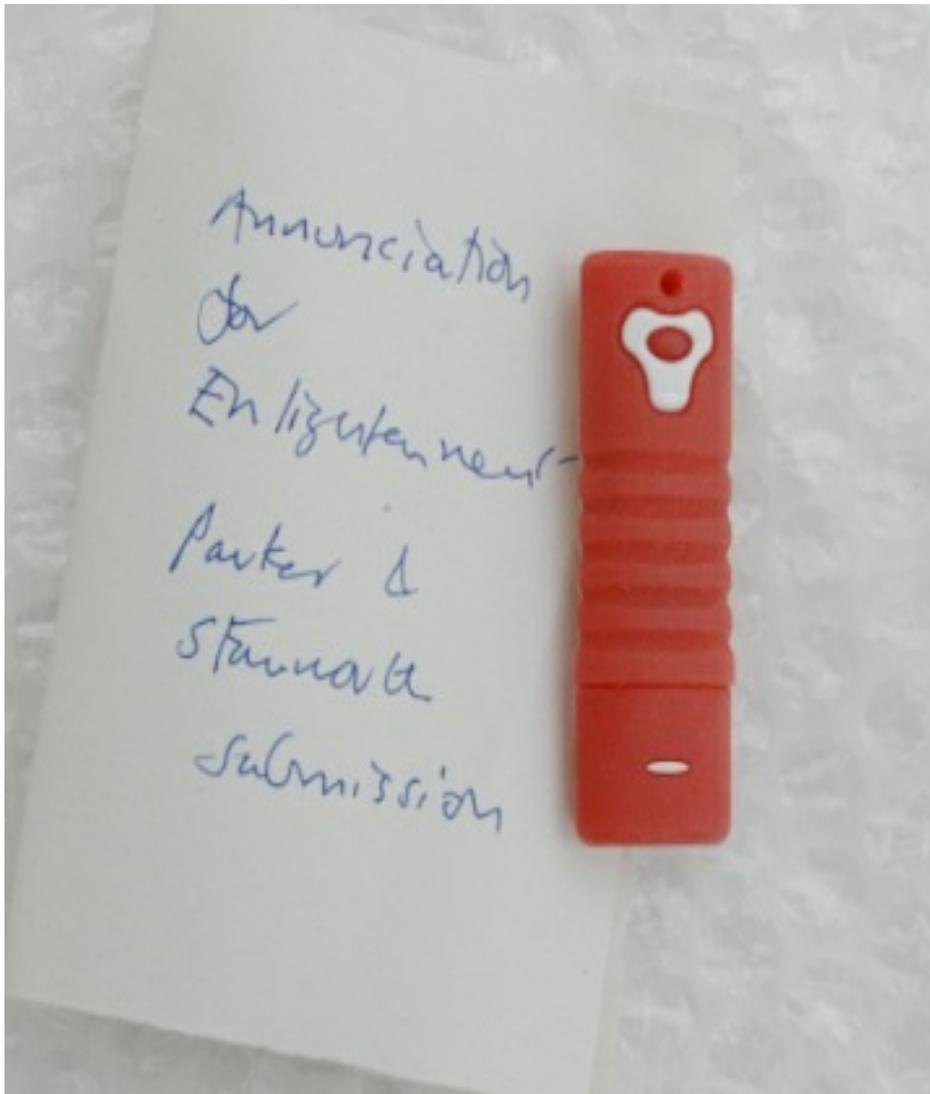
*The Dove 2011*

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# John Parker & Hilary Stanworth

*The Annunciation for Enlightenment*

The Annunciation has been a central subject of western Christian art for over a thousand years. Mary is given an awesome responsibility for the future of mankind. The usual composition is with the angel entering from the left, but this is occasionally reversed. However, our angel faces the viewer, putting them in the Mary position. We are all, irrespective of nationality or religion, responsible for the future of mankind.



# Wayne Podmore

*Heavenly Bodies*



Tel: 01633 673825

# Sean Puleston

*Torn Edges and Secret Gardens, 2011*

This work, *Torn Edges and Secret Gardens*, contemplates the original ideas of my art practice in the context of my career at the moment. I have recently completed a residency in Venice coinciding with Wales's official representation at the Venice Biennale 2011 featuring the artist Tim Davies.

I have simplified the things that excite me about Venice into basic wooden blocks. The decay of a city that was originally built to be beautiful and pristine, eroded by time, showing layers of history in its state of disrepair. Venice hides its secrets with the maze of high walls and canals while its texture and colour overwhelm your senses. My intrigue in this is essentially what drives me to make my work, looking at the constantly evolving and decaying world around us. The open sides of a polished wooden block is in many ways where its life really is.

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# Laura Reeves

*Hydrangea Drawings 2011*

*The sea, the sea 2011*

*Richard & Beryl 2011*

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<http://laurareeves.tumblr.com/>





# Gayle Rogers

The Penrhys Light Series are drawings purposefully in non-fast ink that will fade in sunlight over time. At the same time, the abstracted background of cyanotype prints will grow stronger as they are ‘charged’ with exposure to sun. This overlay technique asks the viewer to consider the power, symbolism and significance of light within the environment we inhabit.

*Penrhys Light No 1*

*Penrhys Light No 2*

*Penrhys Light No 3*

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

[www.facebook.com/gaylerogerart](http://www.facebook.com/gaylerogerart)

# Brian Phillips

Three clues concerning the impracticality of using maths, astronomy and physics when trying to solve the world's greatest problem.

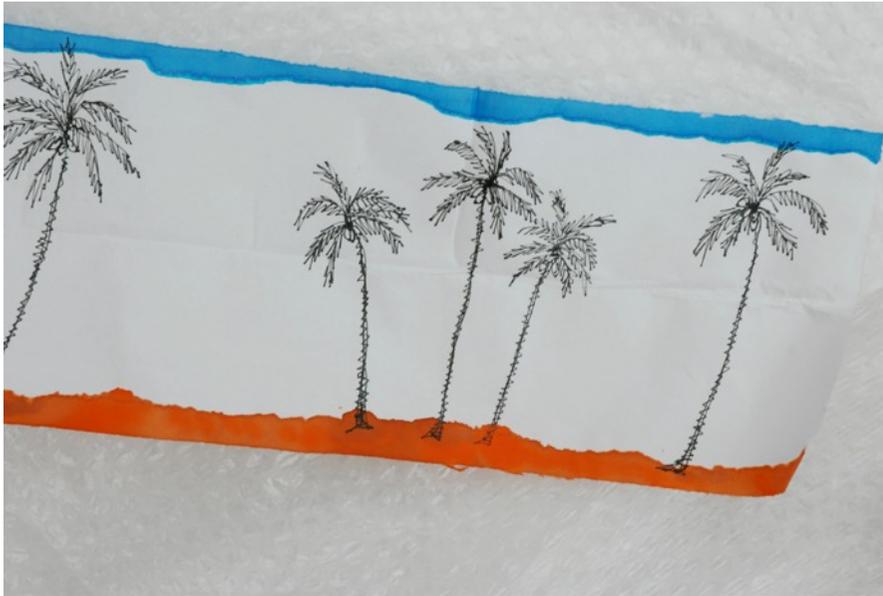


[btphillips@hotmail.co.uk](mailto:btphillips@hotmail.co.uk)

# Alison Porter

## *Tofo palms*

I've just been on a trip to Tofo, Mozambique, which in terms of global environment looked like a Westerner's idea of the tropical idyll - coconut palms and white sand. But while for us the palms signify 'holiday', for the locals they are a practical resource – a source of food, of building materials and of shade. This frieze shows the two sides, which is why it is folded into two halves.



## *Ten giraffes*

In mediaeval manuscripts, illumination is illustration. These giraffes are an experiment in illustration – ten drawings based on the same original photo. As a printmaker, I am interested in repetition and variation. The giraffes are all original drawings with two types of ink, which means there is a greater element of randomness in what appears.



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# Jonathan Powell

## *Roiders*

In a pre-apocalyptic environment, we are observing a clownish and cartoonish doomed human carnival with extreme perceptions of reality and distorted fractured views of the self. This is a deranged realism where the mass has stamped out and crushed the individual; unaware that, in life, their feelings for life have been ruined along the way.



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

# John Rees

“The self is a text- it has to be deciphered...” *Susan Sontag, 1978*

The work explores perceived ideas of identity within self and the global community.

*Psychometric Self-portrait 1b : Proportions after the Inner Person after Da Vinci*

*Psychometric Self-Portrait 2: Perpetual Amendment*

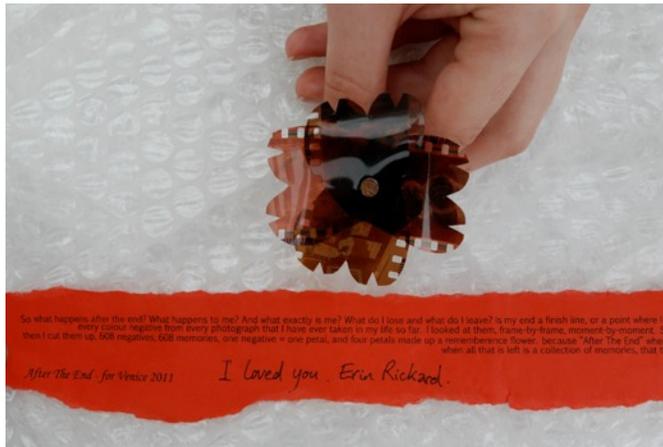


johnrees\_bj@yahoo.co.uk.

# Erin Rickard

“After the End – for Venice” is a continuation of my work “After The End” 2010, which was a grave plot filled with 608 of my personal photographic negatives cut into petals and made into remembrance flowers.

During my artist residency in Venice I had taken photographs of my experiences, my times with new friends and of enjoyment. These negatives were then made into remembrance flowers in the same way, a gesture for the end of a chapter in my life. A tear of paper I collected after a concert in Piazza San Marco accompanies each of these flowers.



*After the End Venice 2011*

*After the End Venice 2011*

*After the End Venice 2011*

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

# Sue Roberts

Fig. 1 *Postcards from the Past Venice* 1959

Fig. 2 *Postcards from the Past Venice* 1959

Fig. 3 *Postcards from the Past Venice* 1959



Fig. 1



Fig. 2

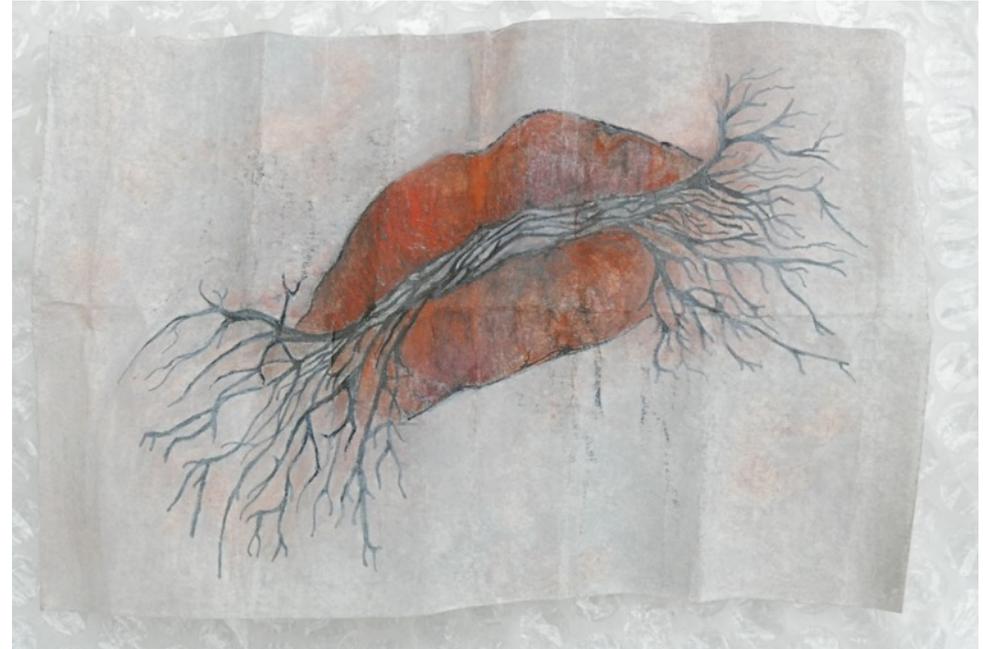


Fig.3

# Amanda Roderick

*Mouth, 2011*  
*Mixed Media*

Amanda Roderick lives and works in Swansea, Wales. Since graduating from the University of East Anglia in 1997, she has worked in various capacities at Mission Gallery in Swansea, and is currently its Director. Resuming her own practice as an artist in 2010 has resulted in her work being chosen for recent group exhibitions, most notably *'Artemisia'*, at St David's Hall Gallery Cardiff in February 2011, a celebration of the diversity of current contemporary female practice within Wales.



# Steve Rosenthal

Fig.1 *Pink rose quartz heart*. Strong yet gentle, powerful yet healing - and how we should be treating the environment.

Fig. 2 A business card which simply says '*Me*' made to accompany a piece of work called 'you turn me on' (see image attached) which is what appears to be a mirror but which is activated by the viewer and the word 'me' shines through in neon - intended to bridge the gap between the artist and the viewer.

Fig. 3 *Yellow Smiley Badge*. A joyful expression that illuminates a smile.

steveonamission@hotmail.com

<http://www.salon-vert.com/#876805/Steve%20Rosenthal>



Fig. 1



Fig. 2



Fig. 3

# Aine Scannell

## *Inimois*



The subject matter of this piece, is linked to the acquisition of knowledge – i.e. to become illuminated. There are darker aspects involved in this process but also lighter dimensions which the book explores. Now that the internet is more a part, of most peoples lives - knowledge is no longer the exclusive domain of the elite.

*The word “Inimois” comes from the ‘Lingua Ignota’ of Hildegard of Bingens writings, this was a secret language, that she developed in the 12<sup>th</sup> century. It means human being or being human....*

## *Tiger House*



This piece has visual icons from cultures of the East, West as well as from the Southern hemisphere and is ‘sited’ on handwriting that refers to the visionary 17<sup>th</sup> century artist William Blake. In doing so the artist makes an allusion to the difficulties he faced because of his “otherness”. Gradually the people of our planet (represented within the construct of a tiny house form) are moving more across and between borders – and so there is a need for us to show more tolerance towards people of difference within our social environment.

## *Beata Orbis*

Generations have come before us and will follow – this piece concerns people of the future, who will walk this earth and be the guardians of our planet. The shredded text representative of how they are ‘nested’ within history, knowledge and learning – with the hope that they will add further discoveries to this sanctuary and be wise and benevolent to our ‘blessed earth’.

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# Wendy Sheridan

These three abstracted felt pieces are inspired by the movement, colours, textures reflected of flora and plant life on water.. They are carefully rolled, folded and tied with ribbon (like a Chinese cookie) acquiring when revealed an element o a complete surprise.

*Purple in Sunlight 2011*

*Dense Revelations 2011*

*Floating Upstream 2011*

wendysheridan561@hotmail.co.uk



# Rhian Stone

## *15 Figure Miniature Strand*



How are we to maintain a sense of the self within a world of uniformity? By illuminating the piece itself I wish to address the notion that we are just one of an ever growing mass, does our uniqueness in turn become nothing more than a mere shadow?

# Thomas Daniel Smith

*Untitled 2011*



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Fig. 1



# Cerys Thomas

I feel the work relates to both themes in an abstract way; though the work is of a personal nature, it explores themes of loss and isolation, which is ever increasing in this modern world, and guilt, which is not. The work brings to light feelings associated with memory, and could perhaps encourage audiences to examine their lives and those around them with more compassion and in greater detail.

Fig. 2



Fig. 3



Fig. 1 *Sorry Board*

Fig 2 *Fractured Memory*

Fig. 3 *Untitled*

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# Katrien Von Liefferinge

Held together by nothing bar the delicate intermeshing of the strands of shredded paper waste, the fragility of the nests reflects on our precarious and unravelling relationships with our environment whilst highlighting and interrogating our current addiction to overproduction and its consequences.



*'nest' 3.1*

*'nest' 3.2*

*'nest' 3.3*



[k.vanliefferinge@ntlworld.com](mailto:k.vanliefferinge@ntlworld.com)

# Melaneia Warwick

Fig. 1 *Commune*. A borderless community of tiny stones sits on top of a white landscape - a starting point. This object describes interaction, negotiation and creation. When illuminated, its glue is exposed as the foundation needed to begin.

Fig. 2 *USB: Sea Drawings*. The sea - resource, host and mystery. I wanted to record its kinetic energy; to create fleet images that both preserve its transient movements and speak of the artist's itinerant, exploratory journey.

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Fig. 1



Fig. 2



# Elizabeth Waterhouse



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Fig. 1



Fig. 2



# Mandy Wilkinson

"The artwork is contained in a tube which requires a light to illuminate the inside and reflect the base. This creates 'the light at the end of the tunnel' which can also be viewed as a metaphor for optimism, which can shine through and illuminate the darkest of times."

Fig. 1 *Light at the end of the Tunnel 1, 2011*

Fig. 2 *Light at the end of the Tunnel 2, 2011*

Fig. 3 *Light at the end of the Tunnel 3, 2011*



Fig. 3

[mandy.wilkinsonson@talk21.com](mailto:mandy.wilkinsonson@talk21.com)

# Anastasia Wildig

'The content and application of my work responds to the emanation of light through darkness. A practice that involves the layering of several applications and removal of medium, the process results in gaining visual depth in the work, thus exposing sudden and gradual illumination.'



Fig. 1



Fig. 2



Fig. 3

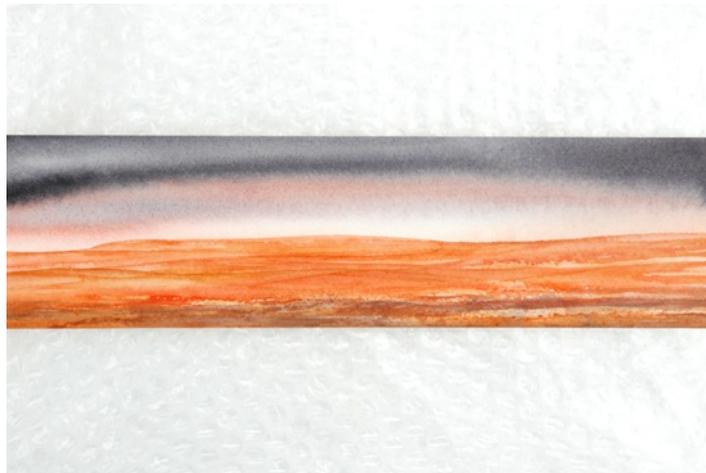
Fig. 1 *Fade*

Fig. 2 *Vellum*

Fig. 3 *Tier 1*

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[www.wildig.webs.com](http://www.wildig.webs.com)



# Eleanor Williams

## *A Welsh landscape*

The changes in the light and it's effect on the landscape, distant horizons and textures of the land inspire my current work. My aim is to explore ways of representing the special environment of Gower in South Wales.

*1. Evening Landscape –Across the Commons-*

*2. Where the Light meets the Land*

*3. Timeless Landscape*

[ivor.williams2@homecall.co.uk](mailto:ivor.williams2@homecall.co.uk)

# Chris Williams

Globally we are all illuminated by the sun our nearest star and at night by the more distant stars that form the constellations. As an astronomical artist I have represented three globally recognizable constellations on a human scale in an style reminiscent of old astronomical star charts.

1 *Star Gazers Furniture Scorpius*

2 *Star Gazers Furniture Leo*

3 *Star Gazers Furniture Pisces*

f4stargazers@hotmail.co.uk

www.furniture4stargazers.co.uk

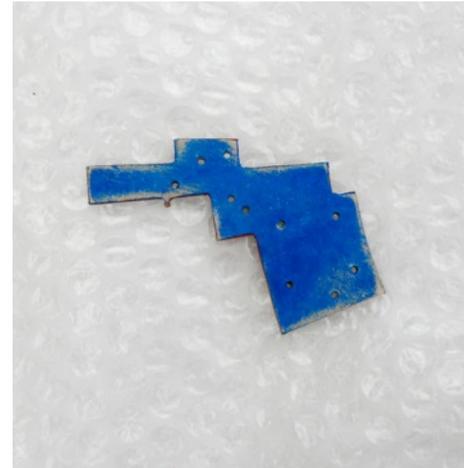


Fig. 1



## Olivia Williams

Fig. 1 *Round (Extract 1)* 2011. I work with mixed media on canvas focusing on geological forms and textures found in and inspired by the Welsh landscape.

Fig. 2 *Ground (Extract 2)* 2011. Each extract is an abstract sample of textures, focusing on the elements of chance and process in response to the environment.



Fig. 2

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# Rebecca Williams

*1% of Static*

*1% OF STATIC* combines biblical references with scientific fact, including actual recordings of the afterglow of creation.

Scientists believe that 1% of static is the light leftover from the Big Bang - the oldest detectable light in the universe.



[hello.jasonandbecky@gmail.com](mailto:hello.jasonandbecky@gmail.com)

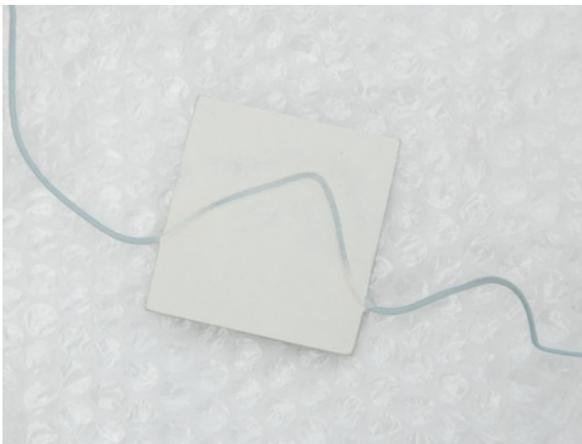
[www.jasonandbecky.co.uk](http://www.jasonandbecky.co.uk)

# Kay Williamson

*Neo Fossil Blue 2011*

*Neo Fossil Grey 2011*

*Neo Fossil Green 2011*



- Thought-intention- material-action

- Intention- material- action- thought

- Material- Intention-action

- Material- action

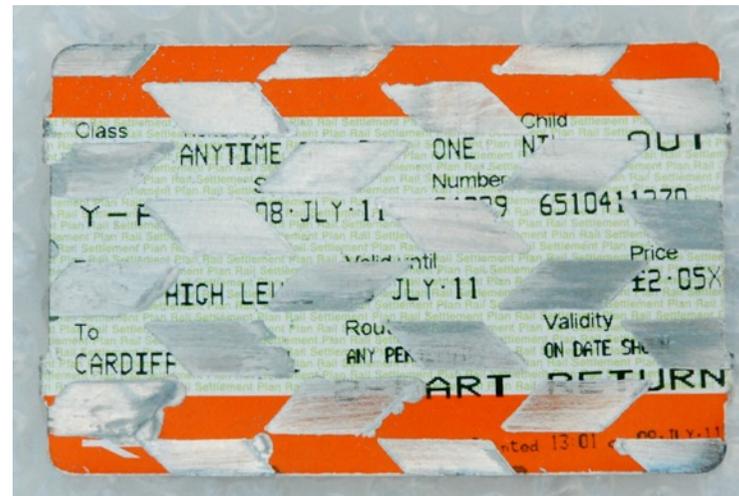
- Action

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# Ceri Wozencroft

*Ticket to Ride*



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



# Wanda Zyborgska

What happens when the lights go out? Two post-illumination pieces which reference travel in a burnt out world and the way we carry our culture and the place we come from with us wherever we go.

*You Can't Take it With You 1*

*You Can't Take it With You 2*



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

# REFLEXIONS

## The Vending Machine

The Galleria Perelà  
is hosting an exhibition by the artists,  
Michael Meldru Medjivepjis, Marina Moreno,  
Ann Jordan, Jonathan Powell and Dan Staveley  
who have made this project possible.

The eclectic styles exhibited will reflect and interpret the themes of the Vending Machine.

The Vending Machine, placed in the front of the gallery, becomes an interactive and collectively shared performative experience.

In contrast, the work in the exhibition *RefleXions* shown in the gallery, is exposed in a more formal setting.

This dual presentation questions the concept of how we value art and where it should be displayed.

# Ann Jordan

Ann Jordan is a practising Fine Artist, whose work has taken her into the realm of site-specific public art, with a performative element, bringing together individuals, public bodies, institutions and the public. 'I aim for the work to become a cultural aesthetic and a vehicle for social encounter.'

The work often incorporates elements of mapping, local history, the culture, the domestic, the landscape and the cyclic nature of live and death. By deconstructing and reconstructing the associated multi-textured and layered ideas and concepts, I hope that I can create a relationship between the domestic and the land and generated a dialogue, which would embrace the concept of protection, whilst engendering an aesthetic, visual and spiritual experience.

2008 MA Fine Art. Contemporary Dialogues(Dist)Swansea Metropolitan University.

2007 BA (Hons) Fine Art (First Class) (Combined Media) Swansea Institute Higher Education.

Ann is founder director of the Elysium Gallery.

<http://annjordan-art.co.uk/>

[b.jordan4@ntlworld.com](mailto:b.jordan4@ntlworld.com)



# Michael Meldru (Medjvepjis)

## *Walkies*

I am an inter-disciplinary contemporary artist working primarily in music based video and film production, photography and installation. I produce and mix my music endeavouring to create sound-scapes that reflect the depth and topography of my senses. As a sound artist I work reflexively from my soul, daily experiences influence me rhythmically, melodies are plucked from conversations and movement. I allow my music to flow without inhibition or self-judgement, an echo to the noises surrounding me. I studied Classical Piano with Catholic nuns, Spanish Classical Guitar with Ben Caserta, a student of Segovia, Charlie Cooley, who toured and played guitar with Duke Ellington, Russ Faith who scored many successful Hollywood films and arrangements for Sinatra along with his brother Adam Faith.

Michael has worked with highly acclaimed international artists such as:

Blood Sweat and Tears, Chaka Khan, Aretha Franklin, Patti La Belle, Marvin Gaye, Jess Roden, Niominka Bi N'Diexas Band, Pentangle, Life After Bob,, Uprising (Barbados), Stomo Yomashta, Bobby Colomby, and Marina Moreno

<artemotion@virginmedia.com>



# Marina Moreno

*"SIMBIOSinbetweenspacesandtimes"*

I explore the space and non-space, the engagement between the body of the performer, movement and different experimental exchange with a camera, the real, the imaginary, both spatially and culturally. By moving in and out of the camera's view a kind of broken narrative is born giving the viewer an opportunity to imagine and construct the unseen missing pieces. I implement the deconstruction of social coding through the philosophy of chance and by means of physical, spatial, and cultural displacement. Marina is from Venice Italy, and now resides in the U.K. She incorporates video, animation, film, photography, live arts, dance, choreography, site-specific performance and installation in her work.

BA Hons Visual/Performing Arts (Dance), Brighton University Masters Fine Arts / Arts Practice and Education.

Among the bodies that have commissioned works by Marina:  
Tate Liverpool, South Bank Centre - London, Watershed, Bluecoat Gallery, Arnolfini Live, Arts Council England, Liverpool Biennale, Electric Pavilion, Venice City Council, Venice/Milan Carnival, University of West of England, Brighton Festival, Glasgow Film Festival, Islington Art Factory - London, Venice Palazzo Prigione. Art-E-Motion <artemotion@virginmedia.com>



# Jonathan Powell

## *The dystopian castle studies x 3*

“Keeping his eyes fixed upon the Castle, K. went ahead, nothing else mattered to him. But as he came closer he was disappointed in the Castle, it was only a rather miserable little tower pieced together from village houses, distinctive only because everything was perhaps built out of stone, but the paint had long since flaked off, and the stone seemed to be crumbling.” Franz Kafka, *The Castle*.

Jonathan is a Curator and Director of the Elysium Gallery and currently studying for his Masters at Swansea Metropolitan University.



# Daniel Staveley

Since graduating from Sunderland University in 1997 Daniel Staveley has pursued his career as a full time studio photographer with managerial responsibilities, obtaining private commissions, whilst developing his own Fine Art photographic practice. Since 2000 when Staveley was awarded a Millennium grant. He has been involved with instigating and running voluntary artist led organisations and galleries, including Art Kitchen, Exposure Gallery and now Elysium artspace, as Chairman and Financial Director. He is also participating in organising artist studio complexes. As a Fine art photographer Staveley has been involved in curating the exhibitions with a particular input into the lens based show including Bus Stop Cinema and the current show at elysium gallery 'Simulacrum'

*Exhibitions:* 2001 After the End 2011 A Vending Machine:  
RefleXions.

*Commissions:* Swansea Council, Shelter Cymru, Palterman and Thomas Gallery, Swansea University, Huntsman Industries, Coleg Sirgar, Noonoo Designs, Incy Designs, Mark Jermin Fashion, Elysium Gallery.

*Statement:* As an artist I am interested in the interaction of humans and our environment. The constant changing and control over the natural and the contrast with the flux of nature and the lessons we ignore.

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Catalogue compiled by Ann Jordan & Sandra Demar

Front piece designed by Michael Meldru Medjivepjis & Marina Moreno DOAMAI (Dead Or Alive Media Arts International)

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MICROCLIMA



elysiumgallery

