

Exhibition continues from 11 December 2010 to 06 March 2011

THE MOMENT OF PRIVACY HAS PASSED

SKETCHBOOKS BY ARTISTS, ARCHITECTS AND DESIGNERS

ARTIST
INFORMATION
CABINET ZONE

ARTISTS

DANIEL BERRY
DOUG COCKER
MARK FAIRNINGTON
SIMON FAITHFULL
TOM GAULD
DOUGLAS GITTENS
BARBARA GRIFFIN
MICHEAL HEALEY
JANE HEINRICHS
SIMON LEE DICKER
SARAH LIGHTMAN
ROB LLOYD
CARLOS MARQUEZ
ANNIE MORRÁD

SARAH O'HANA
ORAN O'REILLY
GRAYSON PERRY
JOHN PLOWMAN
SALLY PLOWMAN
ANN POVEY
REBECCA SCOTT
ALEC SHEPLEY
NICOLA STREETEN
NICHOLAS TEMPLE
LESLEY-ANNE TURNER
MARK WOODS
RICHARD M WRIGHT

DOUG COCKER

Sculptor
Sketchbook
2004

Many of the drawings in the sketchbook led to works which comprised the Nouns of Europe exhibition, University of Abertay, Dundee 2007-8

'I like the idea of drawing as reward.....ie the drawing process is efficacious for me precisely because, within my practice, its the complete opposite to the trials of making. There are aspects integral to drawing sessions which play little part in the making of sculpture.....spontaneity, irrationality, speed of production, self indulgence, unconcern for "accuracy", "rightness" or notions of resolution.....For me the two activities are interdependent though quite different.'

MARK FAIRNINGTON

Painter

Sketchbook - from 1990 - 1999

Media: - pencil, paint, and collage on paper

The sketchbook was used to record a holiday in Zimbabwe and to make studies for finished works and record my thoughts. My work has always looked at the different aspects of collecting, in research and public display. In the research collections specimens are presented without animation while in the displays they are given life. These are very different representations of our relationship with the natural world.

Through the course of this research I became fascinated by the stories that had grown up around the first Birds of Paradise specimens seen by Europeans in the early 16th century. These fantastically coloured bird skins decorated with long, delicate, lace-like plumes had been preserved and dried by native hunters, the feet and flesh of each bird had been removed during the preservation process and from this simple, practical act grew a legend that existed for several hundred years. The fact that the birds had no feet meant that they could never have stood on the ground, it seemed that they were incapable of decay and needed no bodily sustenance; they were weightless, creatures of the heavens. They must be birds from Paradise.

The imagined life cycle of these birds, although based on the direct and studied observation of actual specimens, seems more to represent desire on the part of the observers. One focus of my research is the line that can be traced between observed fact and speculated fiction. Within the natural sciences these fictions, in which narratives have been woven around things that exist or are observed, are important representations of our changing relationships with the natural world. While they may be described as footnotes in the history of science their power as narratives persists.

Mark Fairnington

Biography: Mark Fairnington's practice is founded on painting as its primary method of research. His work explores an interest in the lineage of animal painting and its relation to the history of collecting within the natural sciences, probing the image of natural history specimens in collections, in storage and in displays. For a number of years Fairnington has focused his research on the large number of specimens housed in the Natural History Museum, London. This research has been fuelled by a fascination in the way that visual language has been used to describe the specimens and discoveries of the 19th Century, when naturalists and collectors were involved in a race to explore and possess the natural world.

He lives and works in London. Solo exhibitions include:

Private Collection, Galerie Peter Zimmermann; Dynasty, Art Agents, Hamburg; The Raft, Fred, London; Wunderkammer II, Kunsthalle Mannheim, Germany; Oxford University Museum of Natural History and Harewood House, Leeds.

Fairnington is represented by Fred (London), Art Agents, Hamburg and Peter Zimmermann, Mannheim, and Oliver Sears Gallery, Dublin.

SIMON FAITHFULL

Contemporary artist working with video, drawing, writing, installation and performance.

Palm Pilot, This sketch - 2005, this device 1999-2010

Media: Digital drawing

This drawing was made on a two month journey to Antarctica travelling with the British Antarctic Survey onboard the RSS Earnest Shackleton research vessel.

The drawing was made in situ looking out of the porthole in my cabin.

Drawings were made on this device and then sent out by email to an open list of subscribers so that over 3,000 people around the world received a drawing a day from a journey ever further south.

Simon Faithfull

Biography: Simon Faithfull is a contemporary artist whose work has been exhibited extensively around the world. Recent projects include a video-work recording the journey of a domestic chair as it is carried to the edge of space (commissioned by Arts Catalyst), a drawing project sending back live digital-drawings from a two month journey to Antarctica (an Arts Council International Fellowship with British Antarctic Survey) and an animated film developed from drawings made on a mundane walk out of London along the A13 trunk road (a Channel 4 TV commission with Arts Council England). Recent exhibitions have included the solo shows at the British Film Institute (London), Harris Museum (Preston), Galerie Polaris (Paris), Parker's Box (New York), Stills (Edinburgh) and Cell (London).

Faithfull was born in Oxfordshire, UK, studied at Central St Martins and then Reading University. His practice takes a variety of forms - ranging from video, to digital drawing, installation work and writing. Faithfull is also a lecturer at Slade School of Fine Art, UCL, London.

TOM GAULD

Cartoonist/Illustrator.

Sketchbook 2009/10.

Media: Ink on paper.

Trying to capture, explore and keep ideas. Often while out in a cafe or on a train but sometimes at my desk too. I usually make about one page a week, often on a Tuesday afternoon, then add other bits and bobs whenever.

Ideas expressed as notes and doodles. Often these relate to my weekly cartoon for the Guardian Saturday Review.

Tom Gauld

Biography: Tom Gauld grew up in Scotland and now lives and works in London. He has written and illustrated a number of comic books including 'Hunter and Painter' and 'The Gigantic Robot' as well as producing cartoons and illustrations for The Guardian, The Independent and the New Yorker.

please visit www.tomgauld.com

MICHAEL HEALEY

Artist, Drawing and Painting

Sketchbook, 1996 on a trip with my son

Stewart Healey to New York

Media: Mixed Media

I use the sketchbook a Journal, note book, collection, observation and keepsake.

Biography: Student at Glasgow School of Art for five years. Worked freelance for five years. Tutor at Glasgow School of Art for fifteen years. Lincoln School of Art and Design for eight years. Current studio in Kintyre, Argyll. Studio in Lincoln. Represented by Thompsons Gallery, London. Red Rag Gallery, Stowe. Walker Contemporary Art, Harrogate. Works in various private and public collections.

JANE HEINRICHS

Children's book writer and illustrator.

Sketchbook

The sketchbook starts in August 2005.

I used it on and off until 2007/8.

Media: Graphite on paper

This was an exploratory sketchbook. After a long period academic studies, I decided that I needed to start drawing again. I determined to draw at least one thing every day. I drew what I saw around the home or at college. This gradually led to the inspiration to write and illustrate a children's book set at the Courtauld Institute of Art (where I had been studying). I was teaching myself how to draw, and how to imagine new worlds on a 2 dimensional page. The sketches developed into preparatory drawings for "Magic at the Museum." This book is evidence of a self-enforced drawing apprenticeship.

"Magic at the Museum" was short-listed for the Manitoba Book Awards "best illustrated book."

Jane Heinrichs

Biography: Jane Heinrichs is a children's book writer and illustrator living and working in London. She loves travel and adventure; and, she loves writing and illustrating books about adventures even more.

Her first illustrating jobs were on archaeological sites in North Africa, where she reconstructed the buildings and statues found on ancient Roman digs. Then, she moved to London from her home in rural Canada to study art history at the Courtauld Institute of Art.

Her picture book "Magic at the Museum" was short-listed for the Manitoba Book Awards 'best illustrated book' and spent two weeks at #2 on the McNally Robinson bestseller list. She is currently working on another book set in a major London museum, and writing a middle-readers novel about an adventure on an archaeological dig.

Come join the adventure at Jane's blog: <http://janeheinrichs.blogspot.com>

And, pop in for a visit to her website: <http://www.janeheinrichs.com>

JANIS JEFFERIES

Artist and Writer, Textiles and Technology

14th September 1959

Notebook of nature study

It was the first known and kept sketchbook as required by Winterbourne primary school. I was 7 years of age.

Nature study. Given the weather could the pages be open at 12th and 16th November 1959 as there is a weather chart there.

I have kept a notebook of ideas and sketches since then though not on a daily basis more like once every 3 months or so. When I moved house and my mother left hers after 47 years much of this early material was lost (she might have even thrown stuff away but this she kept). In the last few years I have tended to use photography as a sketching tool rather than conventional paper.

Biography: Janis Jefferies is an artist, writer and curator. She is Professor of Visual Arts and Director of the Constance Howard Resource and Research Centre in Textiles and Artistic Director of Goldsmiths Digital Studios, Goldsmiths, University of London.

Jefferies was trained as a painter (Sheffield School of Art, Maidstone College of Art and Camberwell College of Arts and Crafts)) and in woven construction (Poznan Academy of Fine Arts, Poland)

SIMON LEE DICKER

Visual Artist

Sketchbook

October/November 2010

Media: Debossed Leaf Prints & Ink on Paper

This sketchbook was used to archive and press leaves caught by hand throughout Autumn 2010. The moisture transferred from the leaves to the pages of the sketchbook during the pressing and drying process created a debossed impression of each leaf, hinting at the fragility and temporality of the world we inhabit. The date and location of each leaf has been rubberstamped on to each page, locating the mark made by the leaf in space and time.

A short film that accompanies the sketchbook can be found at <http://www.youtube.com/watch?v=LJINZyMGJSU&feature=mfuiorder&list=UL>

Biography: Simons practice explores the relationship between the empirical experience of 'place' and the understanding of a particular portion of space as a concept.

Previous work has involved the use of locative media, mapping software, earthworks, websites, light based installations, action research, sculpture, painting, drawing and photography.

With a particular interest in making art for public spaces Simon has developed a socially engaged practice that encourages an understanding of specific environments though local knowledge and creative participation.

SARAH LIGHTMAN

Fine Artist and Curator

A larger yellow A3 sketchbook 1999

A small black A4/5 black sketchbook 2005

1999 (yellow) Pencil, and mixed media

This sketchbook was kept during the final months of my undergraduate degree at The Slade School of Art. I had been making diary drawings and short sequential slide films of my family from photographs, but decided I wanted to focus on drawing and painting from life. Thus I changed departments from the Media Department to Painting and I spent my days in The Life Drawing Room painting life models. When I went home, I drew my family, willing and unpaid models, but proud of everything I drew. I also knew that when I drew my family, loving them as I did, those drawings had much more heart in them than the works I did publicly of the anonymous life drawing models that sat from 9am- 3pm each day. This was a time when the world of art opened up for me, and I had great support from tutors to learn as much as I could about the history of painting. I was visiting galleries and reading books on art, delighting to sit for hours copying paintings from books and in galleries. After I completed my BA (Hons) I was awarded a Duveen Travel Scholarship to Italy and spent a wonderful month drawing artworks in Rome, Florence and Venice.

2005 (black) Pencil and watercolour

This sketchbook is similar to the work I do today. I have many similar sketchbooks that chart my memories of childhood, strained friendships, emotional eating and unsuccessful relationships. I make a diary drawing most weeks of my life, and had been working in this way for over ten years before this particular sequence. When I start a book of diary drawings I have no idea how they will end, as they chart my life as I live it. This book is from a time when I was hopeful about the start of a new relationship, until the relationship's eventual demise. When I look back and re-read these diary drawings, I feel a scar tug slightly on my heart, reminding me of how I was hurt. But making an artwork, and drawing through the pain helps me chart my own recovery. I control my memories

by putting the past away on page where it remains. Although showing diary drawings is always slightly embarrassing affair I am convinced the more personal a story, the more universal its appeal and its capacity to resonate. At least that's what I tell myself when I package out my private life for public approbation, and let myself be reminded of my darker moments.

Biography; Sarah Lightman is an artist and curator and studied at The Slade School of Art (UCL) for her BA(Hons) and MFA (Painting) where she won numerous awards including The Slade Prize, The Slade Life Drawing Prize and The Coldstream Sessional Prize For Excellence.

Sarah has been making and exhibiting a visual diary of her life for the past 15 years. Many of her works will eventually be collected to form 'The Book of Sarah', her own book of the Bible. Sarah's most recent solo show of diary drawings was 'In Memoriam' at The New Hall Art Collection, University of Cambridge (2009). Sarah is currently researching a Ph.D. in 'Autobiographical Comics and Graphic Novels' at The University of Glasgow. Sarah has written on autobiographical comics and visual diaries for Studies in Comics and The International Journal of Comic Art.

Sarah is currently curating 'Graphic Details: Confessional Comics by Jewish Women', with Michael Kaminer, which opened at The Cartoon Art Museum, San Francisco in October 2010, and tours to The Gladstone Hotel, Toronto, with The Koffler Centre for The Arts, in February 2011. Future sites include Yeshiva University Museum, New York (2012), and Michigan University, Ann Arbor (2012). Sarah has also curated a number of contemporary art shows for Ben Uri Gallery, London Jewish Museum of Art. Sarah co-directs Laydeez do Comics, a monthly autobiographical comics forum with Nicola Streeten. Sarah is also chairs the annual 'Women in Comics Conference'.

ANNIE MORRAD

Artist- installation with projected photographic
image and sound
Sketchbook
Sound and Image: 2008-2010

I am a Londoner, a hopeless lover of cities; their endless stream of chaos and fluidity of thought, texture and function underpins my work. I have lived and worked as an artist, lecturer and some time free-lance photographer in Chicago, Shanghai, London... The work references film, music, football, stories, buildings, people and identity.

Annie Morrad

SARAH O'HANA

Artist Jeweller

Large watercolour
book 2005

Large black
sketchbook 2004

Small square
sketchbook 2006/7

Media: watercolour,
rollerball ink, water
soluble crayons, biro

Travelling through France and Spain - inspired by a media I had not used before - exploring colour, heat and distance in Summer heat.

An exploration of shapes and design for jewellery ideas. I tend to draw the same shape several times to see if it is possible to make in metal.

One of my favourites. I love the small format and the boundaries it gives. I spend a lot of time in Mallorca in the Summer, I grew up there and still find the landscapes fascinating and awesome. I spent several years trying to capture the distance of mountains and heat with thin cypress or palm trees in the near distance.

I take the time to draw when on holiday, usually in Spain, occasionally in France as in the large watercolour book submitted. I tend to keep these landscape drawings in a separate book I also spend time designing when producing a piece of work (large black sketchbook) - this is usually because the construction of 3D work calls for problem solving and I find drawing these details helps the process.

Sometimes I draw for no other reason than for the inquisitive aspect of looking and understanding an object. It's as if I need to make the object mine in that process. As John Berger said: "a drawing of a tree shows, not a tree, but a tree-being-looked-at"

I have also attempted to draw using lasers during my research at The University of Manchester - this involves much programming that is not shown in the sketchbooks.

Sarah O'Hana

ORAN O'REILLY

Biography: Sarah O'Hana was trained at Loughborough University School of Art and Design where she received a BA(Hons) 1st. in Jewellery and Silversmithing. During her years of self-employment she developed a range of jewellery in titanium and silver that was selected by the Design Council and supplied several galleries across the UK. During her time as lecturer in design and visual arts she oversaw the integration of Laser technology into jewellery and applied art courses in Manchester. Her PhD - Laser processing for contemporary jewellery: a bridge between cultures - at The University of Manchester School of Mechanical, Aerospace and Civil Engineering broke new ground in the communication between science and art practice. Her interest lies in managing collaborative work between arts and sciences, aiming to increase the public understanding of both these cultures and to bring research information to new audiences. She is currently programme leader of the new Jewellery and Object BA(Hons) at the University of Lincoln.

Oran O'Reilly attended the DeMontfort University in London, Wimbledon School of Art in London and the Royal College of Art in London.

Oran O'Reilly is an artist who lives in London. He is Head of Printmedia at Manchester Metropolitan University.

GRAYSON PERRY

Artist

Sketchbook 1983-4

Media: hardback sketchbook, collage, ink, watercolour, coloured crayon.

During this period I did not have a studio I was living in a shared squat in Camden Town, London and had just started pottery evening classes. The sketchbook was one of my main outlets and I spent a long time, up to a whole day, on each double page. I wanted the book to become a precious rich object, a holy relic.

The sketchbook was mainly a place where I could make images without pressure. I thought, ironically, that they could never be exhibited because they were in a sketchbook. It is here I developed my style. I still use a sketchbook in the same way. I also used it as a diary and a dream journal.

Considering how dense my sketchbooks are I actually do very little preparatory drawing when embarking on major works. I fear becoming bored whilst repeating myself. This means I can often see the evidence my struggle to realise a work actually in the early stages of the finished piece. This is especially true of my large etchings.

Biography: Grayson Perry is best known for his elaborate ceramic vases which at a distance seem classically decorative but on closer inspection are covered with narratives and commentaries dealing with aesthetic, cultural, social and political subjects. Winner of the 2003 Turner Prize which he accepted wearing a purple satin party frock Perry is also Britain's second most famous transvestite.

Since being a sculpture student 1978-82 Perry as well as his signature ceramics has worked in a variety of media including embroidery, film, photography, tapestry, etching and cast metal.

He has exhibited regularly and increasingly internationally for twenty seven years, major solo shows include, Guerrilla Tactics at the Stedelijk Museum Amsterdam and the Barbican, London 2002, The Charms of Lincolnshire at the Collection Lincoln and the Victoria Miro Gallery 2004, My Civilisation at the 21st Century Museum of Contemporary Art Kanazawa, Japan and Mudam, Luxembourg 2007/8. His selection from the Arts Council collection Unpopular Culture toured nine venues around England 2008/9.

He also often appears on TV, Radio and in the newspapers commenting on cultural issues and had a weekly arts column in the Times for two years.

JOHN PLOWMAN

The practice of John Plowman encompasses both curatorial and studio each of which informs the other. He has exhibited in numerous one person and group exhibitions in this country and abroad. Recent group exhibitions include 'Catching the word', Black and White Gallery, New York, 'All Over the Place', Audrey and Stanley Burton Gallery, Leeds, and solo exhibition 'The Reading Room', Handel Street Projects, London. His studio practice focuses on the temporal aspect of art production in which the site of exhibition is also the site of production, with a focus on the who bears witness to this production, artist, audience or both. It is his interest in the role of the audience that has informed the development of his curatorial project Beacon which has established, with Nicola Streeten, in 2004. Beacon engages critically with urban cultural values within the context of presenting contemporary art in non gallery spaces within the rural landscape offering a new perspective on art practice through collaboration between artist, audience and institution. He is the curator of The Moment of Privacy has Passed.

SALLY PLOWMAN

School Student
Sketchbook
2005 - 20010

www.liquoricemag.com
<http://heycoolcookie.blogspot.com>

I use the sketchbook on holiday destinations abroad, every time I travel abroad, because I like drawing.

Sally Plowman is a student at North Kesteven High School, Sally co-founded Liquorice Magazine with her illustrator Mother, Nicola Streeten, in 2008. Available on subscription from Amazon Issue 6 is now available. It is a family magazine by the Plowman family intended for a family readership. She also keeps a blog.

ANN POVEY

Artist in Glass and Ceramics

Sketchbook

2003/4

Media- Graphite, pen and ink, watercolour, crayons,
photography, samples of work; glaze tests, glass tests.

The sketchbook is part of an MA Design major project, working towards a site specific installation.

The installation is a 9' x 4'6" Glass and Metal shelter with 60 individual and unique glass windows Six columns comprising of; bird feeders, bird baths, ceramic ball column, ceramic cairn. All based on interaction with the surrounding environment and other viewers

Anne Povey

BA Hons 1st class Contemporary Decorative Crafts

MA Design Contemporary Crafts

Member of Society of Designer Craftsmen

Member of Lincolnshire Artists Society

Member of Contemporary Crafts Network

Designer Maker Design factory

Exhibit regularly.

REBECCA SCOTT

Artist

Book of Differences, Sketchbook 2000

Media: Mono-printing

Collection of Rebecca Scott

I work in several ways, mostly I paint, representational pictures, from photographic source, lately my own photos, previously calendars, catalogues, postcards and images that surround us that we take for granted.

I've worked in knitting, sewing, print-making and photography.

This sketch book is one of a series completed around 2000, exploring the technique of mono-printing, a very simple form of printing, using no special equipment other than roller and printing ink. I wanted to produce tasteful make nudes for the enjoyment of looking at a subject which is rarely approached especially by a female.

The books were deliberately private, and the activity of printing was a private moment, the images were taken directly from pornographic gay magazines, and my images were deliberately attempting to make the image palatable for the female viewer.

The sketch books were made as a preparation for a printed book by Paupers press, titled, 'Same Difference', where I include my text alongside images of the male nude.

My work has been concerned with images taken from one source and copied generally as oil painting, for the purpose of creating a different way of looking at a known topic, i.e. make nudes, flower painting, still lives.

Sometimes I use a kaleidoscope to look through mirrors to create an idea of a subject, to avoid specific identification with the object.

ALEC SHEPLEY

Fine Artist

Sketchbook, 2002-2004

Media: A5 Daler-Rowney
sketchbook (portrait)

I have found my self working through certain topics which have seemed important to me personally, in different stages of my life, from male nudes through to images conveying gender stereotyping, flower and engine paintings. More latterly I have been making paintings from The Perfect Life series, a series of still lives reflecting a lifestyle idea of perfection, seen in catalogues like the white company which touch on notions of desire. The paintings reflect my reaction to such an image from the perspective of a female consumer.

Most recently I have been interested in ideas of the romantic and rural landscape of the Lake District where I live; the constructed ways of farming the memento mori of meat. The paintings reflect the uplifting rugged landscapes of the Lakes that remind us of life-affirming beauty and the ever present twist which is the result of farming, the meat on your palate.

I want my work to intrigue surprise and stimulate the viewer.

Rebecca Scott

I use several different sketchbooks concurrently and they often contain an eclectic mix of different things from drawings, notes, small paintings, prints, collages, photographs, sketches and clippings etc, to reflective thoughts, notes from texts that I am reading or seminars attended, right the way through to simple task or 'to do' lists. I often to cut up and recycle my sketchbooks and work with them as things in their own right as well as aids to developing other art projects.

Alec Shepley

Biography: Alec Shepley studied at Wolverhampton Polytechnic, BA (Hons) Fine Art, Sheffield Hallam University MA Fine Art and in 2000 completed a PhD in Fine Art at Manchester Metropolitan University.

He has been Head of Lincoln School of Art and Design, University of Lincoln since 2008 having previously lectured at Glyndwr University and Edge Hill University.

Alec Shepley has exhibited widely including:

2010, '...but the steady re-negotiation of small realities',
Vanguard Gallery Shanghai

2010 'Site Drawing : Drawing Site' Stella Elkins Galleries, Philadelphia , USA

2010 'Distance', Avenue Gallery, Northampton, UK

2007 'Un Jour de Beauté', Nunnery, London, UK

NICOLA STREETEN

Illustrator and Graphic Novelist

Sketchbook

Dec-Jan 2009

Media: Mixed Media

The sketchbook was used in India, Dec-Jan 2009, as a diary and record of a family holiday.

Biography: An illustrator since 1996, Nicola is studying for a master of Research in Art, Architecture and design degree at the University of Lincoln. Her research area is gender and the graphic novel. Streeten's first graphic novel, *Billy, Me and You* will be published by Myriad Editions in September 2011. It appears in serialised form in *Liquorice Magazine*.

She is co-creator, with artist Sarah Lightman of *Ladeez do Comics*, a monthly graphic novel forum with a focus on the new wave of comic work, more domestic than superheroes, based on the drama of everyday life.

LESLEY-ANNE TURNER

Materials Science PhD student

Small note book - summer 2010

Large lab book - 2008

Media: Pen/pencil

Small notebook - Used to take notes in the laboratory, meetings or lectures and for jotting down ideas. I needed a way of writing down observations and ideas when I was in the laboratory and didn't want to carry a big lab book or notebook with me. I couldn't find a suitable notebook, so I made one. My notebook is small and can be rolled up so that I can put it in my pocket and take anywhere.

Large lab book - After taking rough notes in the lab using a small, rollable notebook I transfer these notes into a large lab book. By writing my experiments up neatly in a large lab book I have a legible record of my experiments, observations and ideas, which I can refer back to.

Lesley-Anne Turner

Biography: Lesley-Anne Turner is a final year PhD student at the University of Manchester. She is investigating the effects that nanoscaled materials have on stem cell differentiation. As such, her PhD is interdisciplinary in nature and sits at the interface between Materials Engineering and Biomedical Science. Lesley also has an interest in collaborative projects that bridge the gap between science and art.

MARK WOODS

Sculptor

The sketch books will have dated sketches/scribbles inside.

Pencil/ biro

I often use a sketch book in the studio to work out mechanisms, or the order of assemblies of some pieces of work, things that are too complicated to hold in my head. Most of the drawing I do is just to remind me of the idea that I had.

Biography: Mark Woods was born in 1961 in Carshalton, Surrey. He grew up on the Isle of Wight, living near the town of Cowes. His first jobs, an apprentice boat builder and then ship plating were in Cowes. Only after a couple of years, he went out to sea. He started making jewellery and went to Art College in Southampton which he did not complete the first term. He then went to Middlesex poly to study jewellery, however again he did not complete the first term. He now works in all sorts of materials such as, metal, plastic, wood, fabric, leather.

PARTICIPATING ARTISTS (LIBRARY ZONE)

Angela Bartram
Andrew Bracey
Norman Cherry
Annie Morad
Sarah O'Hana
Alec Shepley
Daniel Berry
Doug Cocker
Tom Gauld
Jane Heinrichs
Susan Kemenyfy
Sarah Lightman
Nicola Streeten
Sally Plowman
Simon Faithfull
Janis Jeffries
Mark Woods
Rebecca Scott
Mark Fairnington
Simon Lee Dicker
Grayson Perry
John Plowman
Barbara Griffin
Carlos Marquez
Geetha Alagirisamy
Michaela Alberio
Mike Allison
Liz Anelli
Anne Baker
Anna Barker
Andrea Bassil
Jim Bove
Helen Breach
Valerie Brennan
Desmond Brett
Ann Bridges
Charles Burns
Ruth Calland
Sarah Casey
Tania Chamberlain
David Chandler
Priya Chohan
Hanna Clark

Valerie Coffin Price
Matt Collier
Sian Conway
Marco Costa
Helle Rask Crawford
Tom Cretney
Gerrald Davies
Ilknur Demirkoparan
Radomir Djukanovic
Maxine Dodd
Ortelius Drew
Rory Duckhouse
Chris Dunne
Tracey Edges
Verónica Espinosa
Rojas Espinosa
Bridget Fahy
Susanna Fernandez
Olwen Fisher
Patrick Gabler
Robert Garness
Kate Genever
Jill Gibbon
Douglas Gittens
Martin Gollan
Andreja Gorjan
Tina Gverovic
David Harker
Gillian Hawkins
Carrie Holder
Phil Hopkins
Ryan Hughes
Rachel Hurst
Mary Husted
Laura Johnson
Sioux Jordan
Marvin Jordana
Gillian Kerr
Sarah King
Selin Kocagoncu
Chris Land
Lynne Langton
Bea Last

Phyllis Mahon
Darren Marsh
Robert Mason
John Maters
Heather Maxted
Nick May
Helen McCarron
Nicola McLean
Mónica de Miguel Rubio
Mario Minicheniello
Rose E Mower
James Mullet
Kirsty Nicol
James Noonan
Darragh O Callaghan
Oran O'Reily
Kuzana Ogg
Bradley Oliver-White
Emma Osbourn
Gideon Pain
Manuel San Payo
Mark Philips
Charlotte Pratt
Fliss Quick
Marc Renshaw
Aislinn Ritchie
Laura Robinson
Claire Rogers
Andrew Rowland
Jo Sams
Libby Scarlett
Rebecca Scott
Nick Simpson
John Sims
Hannah Spiers
Paul Stewart
Vlado Stjepic
Kate Stobbart
Rebecca Strain
Ivan Suletic
Nick Temple
Ashley Thomas
Gwen Tooke

Kyle Underwood
Jackie Wagg
Jina Wallwork
Leslee Wills
Sharon Wills
Leslie Wilson-Rutterford
Doreen Wittenbols
Anna Woodall
Kim Woodard
Laurie Woodruf
Richard M Wright

*With special thanks to:
Steve Carton
Louise Lawlor*

