

# APT Art Yard 2021 Artists

**01) Richard Lawrence:** 'Ship in Harbour'. And three other sculptures all based on ships. My sculptures for Deptford X are all displayed out side my studio, they are all based on Ships, four all together. All are stone carvings two combine steel expressing ideas on ship building. Ship in a Harbour is carved from Forest of Dean Stone and combines carved elements of a ship and a harbour. Tall Ship is carved from Kilkenny Stone a carving about a different age of ships. I have been based in Deptford since the 1995 when I first started making these sculptures, they are I feel partially influenced by my surroundings. IG: @Deptfordlawrence1

**02) Fran Cottell:** 'Arte'. The international Venice Biennale shows Arte. (the artist Francis Alys appropriately sent a peacock to the Venice exhibition as his representative for his work: 'The Ambassador' in 2001). 'Arte' frames life/domestic dogs for the local Arts Festival: Deptford X. [www.francottell.com](http://www.francottell.com)  
*Note: This performance will only be taking place on Sunday 18<sup>th</sup> 3 to 5 p.m.*

**03) Paul Malone:** 'Beware Genetic Chicks 2021'. Chick embryos are the preferred material in genetic experimentation and, in this darkly humorous commentary, I dwell on the vulnerability of this kind of conceit to get out of hand. Either by the willful behavior of the experimentees or the unforeseen consequences of the experiments themselves. There are references to the Shoggoths of H.P. Lovecraft, the 'nuclear chicken' fritage of Corentin Louis Kevran and various attempts to resurrect dinosaur life forms by lateral genetic transfer. Sometimes the army has to be called in.... If visitors find escapees in the street outside please do not approach. [www.paulmalone.co.uk](http://www.paulmalone.co.uk)

**04) Paul Tecklenberg:** 'Untitled (swobs)'. I was in Saudi Arabia on a building site and I admired the improvised use of water bottles, they cover rebar ends to remove the hazard of poking your eye out. This inspired me to collect water bottles from Saudi Arabia and Qatar and cast them in concrete on rebar stalks. Both countries are going through a rapid building boom. Fresh water is a valuable commodity there where a litre of drinking water is more expensive than a litre of petrol. The process transforms a translucent vessel into an opaque object, revealing the intricate geometry of the design and surface. [www.thelondongroup.com/paul-tecklenberg](http://www.thelondongroup.com/paul-tecklenberg)

**05) Charlotte Warne Thomas:** 'Pressure holds it all together'. Labour. Work. Care. As I was busy caring for my son, I sent this G-clamp to an electroplating workshop, paying for someone else's labour and materials to plate it in a 3-micron-thick layer of 22ct gold. It's holding my son's first babygrow onto the solid industrial fabric of this building, where I have a studio, where I come to work as an artist. If care work was properly paid, it would be by far the largest sector in the economy. [www.charlottewarnethomas.com](http://www.charlottewarnethomas.com)

**06) Stephen Lewis:** 'Peterson 1997'. galvanised steel bar. The sculpture was made from a clay maquette which in turn came from drawings and photographs of a quarry high up close to Llanberis in Snowdonia. When the quarries were originally excavated the miners used to leave a pillar, in this case slate, in the middle in order to support and sling their ropeways. Years later I found out that this particular quarry, abandoned in 1900 or so, was a dumping ground for 1st world war ordnance, including mustard gas. It took RAF bomb disposal team 10 years to dispose of the pile. [www.stephenlewissculpture.co.uk](http://www.stephenlewissculpture.co.uk)

**07) Chris Marshall:** 'Chalk Field'. School chalks arranged and sited amidst the detritus of an old engineering yard and it's environment. Opposites butt and squeal against each other disputing dominance. Chalk deposits rolling and pivoted into place hiding secrets of the Cretaceous, awaiting a heavy pounding. I.G. @chrismarshall9833

**08) Sheila Vollmer:** 'Bolt II', 2021. Painted Steel & Tinted Perspex. Exploring line, form and space in steel and Perspex, 'Bolt 2' references natural systems of growth, architecture, and the body's relationship to these. Constructing with steel angle in a modular rhythm of replicated units and angles creates a channel both opening and containing space. Added bolts of colour of the tinted Perspex Triangles and painted steel surface accentuate the inside/outside of the lines, forms, touch points and negative spaces adding rhythm and energy to the ever-changing views; like some strange new plant bursting upwards and open to catch light. [www.sheilavollmer.com](http://www.sheilavollmer.com)

**09) Margaret Higginson:** 'Touch Wood'. Canadian-born artist Margaret Higginson gives a voice to the natural materials she works with. She been exploring the soul of wood through this pandemic. She has found two, or even three trees, growing so close that eventually, like lovers, they become one. In a sign of our times nature's power is shown in a piece of wood that has grown completely around a plastic rope tied around it: 'Tied Forever. This in turn looks like a hanging piece of meat a reference to the Amazonian rain forest cut down, sacrificed for industrialised meat. A piece of branch becomes a 'Nelson's Pigeon' sitting on a marble pillar. We are all 'on the edge'. One carved wood is delicately gouged out between the more solid rings creating a greater understanding of nature. There has been time to reflect on who we are and where we fit into nature. Through her work Margaret Higginson makes us question our relationship with nature while highlighting its majestic beauty. [www.margarethigginson.com](http://www.margarethigginson.com)

**10) Liz Harrison:** 'Hutch'. My practice seeks to define and articulate ideas about space. Visual narratives inherent within the work, create a dialogue that explore disparate sites as the home, the city, the countryside. Concerns within my practice are to do with a sense of place and an awareness and discovery of how we realise and occupy space both in the present day real time and in our spatial and associative memories of the past. [www.lizharrison.co.uk](http://www.lizharrison.co.uk)

**11) Arnold Dobbs:** 'Tidal Flow' 2002. Oil and mixed media on canvas 226x166 cm. This painting is a large, heavily textured abstract painting suggesting movement and flow as in the Deptford Creek tidal cycles. [www.arnolddobbs.com](http://www.arnolddobbs.com)

**12) Nicola Rae:** 'Raft for Self-Seeders and Migrants'. Two connected rafts have been floated in Deptford Creek. One has been planted with wildflowers recorded as growing on the intertidal walls between 1997-99 (Steele, 1999): Angelicas, Sea Asters, Ivy Leaved Toadflaxes, Gypsywort, Celery-leaved Buttercups, Water Figworts. These plants will self-seed adding to the food source for the wildlife. The second raft provides a resting place for passing birds and has already been frequented by Egyptian Geese and their goslings. The call of the Black Redstart that used to nest in Deptford Creek can be heard near the raft. After a recent possible sighting, it is hoped that others may join [www.nicolarae.co.uk](http://www.nicolarae.co.uk)

**13) Dexter Dymoke:** 'Popular Object' is as fake as it is slick, completely contingent, portable and fun to have around. It's a prop really, sort of looks like the Hindenburg but not as show-offy, or dangerous. It's a maquette for a retro-future something, a prototype of...what? A sculpture, maybe. Ineffable, inscrutable - not at the end, or beginning, of any line of enquiry. But companionable, inoffensive, popular. You never know, it could take off... [www.dexterdymoke.com](http://www.dexterdymoke.com)