

No-one watching

08/10/10-13/11/10

Richard Anderson
Margaret Booth
Janette Brown
Grant Davidson
Jane Fisher
Esme MacLeod



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Reflection on Janette Margaret Booth

I found it exciting creating this abstract painting as my work is usually figurative. Here, I express the emotion felt when observing the reflections and shadows on fellow artist, Janette Brown's hair. I concentrated on the making of marks when drawing, focussing on shapes and lines, rather than realism, in order to portray a mood.

It was a stimulating and spiritual experience.

A misuse of clay Richard Anderson

I don't really have words for anything...

I can take a piece of clay, push it, prod it, try to make it into something. When it moves it talks, push it and it pushes back, revealing resistance, compliance, acceptance, fragility.

I sit at the wheel, leaning in.
In conversation.

My hands and the wheel working together; putting energy and spontaneity into the clay. Reacting and responding, we start communicating at speed.
Damp, cold, soft, crumbly, white, thin, workable, heavy, warm, dry, fashionable, stiff, rolling, memory, hard, red, mouldable, sandy, wedging, buff, elastic, beating, classical, slip, light, body, sculpt, consistent, cast, bisque, smooth, rustic, strong, pulling, bending, malleable, impressionable, patience, vision, expression, pinching, compliant, warm, desire, ideas, purpose, technique, opportunities, risks, discovery, exploration.

As with clay on the wheel, the opportunity to do comes round again and again.

Symptoms
Esme MacLeod

In May 2008 I was rushed to hospital and found to have abscesses in my brain; these had to be operated on immediately. I do not recall much of the following months until my rehab began around September '08. This work marks something of my recovery, from the Phlegm (the very first Symptom) and follows through. I was found to have Hydrocephalus (a build up of fluid in the Ventricles of my brain) and Abscesses at the Cerebellum and Cerebral Cortex. It was/is a long journey back to 'health' and this work reflects a small piece of this: the time, the total lack of control, the frustration... When I regained consciousness I had lost many of my motor skills - writing, walking, speaking - these all had to be relearned.

In dry-point, the process demands that for a word to be read from left to right it must first be scratched into an aluminium plate with a sharp tool backwards - from right to left. This process mirrors the complete lack of control I felt when I began writing again (with my dominant left hand). The very fine etching tool (in my weaker right hand) seemed to take on a life of its own as it came into contact with the aluminium plate, reminding me of a few months before as I tried to control the pen I held in my left hand to write what my brain was telling it to on the paper. As you can see, sometimes it listened and sometimes it didn't!

Pattern of Need
Grant Davidson

1	2	3	4	5	6
12	23	34	45	56	
13	24	35	46		
14	25	36			
15	26				
16					

Nature doesn't think. It is unapologetic, ruthless, driven, unemotional and logical. This work is part of my recovery from mental health issues. This is still ongoing, and so is the work.

Things going wrong led to things
going right
Jane Fisher

I've always been told to put things down and stop 'footering'. Through aimless wondering I've managed to staple my fingers, drink ink (it tastes gritty), and broken down many objects into their component parts.

Playing with the clay I thought the objects I was creating were spontaneous, however I realised they weren't appearing out of the ether but were drawn from a lifelong experience of picking things up, putting them down, breaking them and occasionally licking them (Fairy soap does not taste nice).

I like to be in control; however my physical health doesn't always let me do that which is why one of the pieces in this exhibition is unfinished. In this case, not being in control has been as much a part of my creative process as being in control has.

I started out making work for the exhibition thinking I knew exactly what I wanted to make but it didn't work out. Things going wrong led to things going right. At the start there is the fear that it will fail and then as the piece comes together everything becomes calm and I want to be there always.

I enjoy working with clay, especially the crank with its gritty texture; my senses are satisfied with the sight, smell and touch of it. The pieces are creating a texture and I get to be very fond of them and happy as I am to see the completed object, I feel saddened that I am no longer spending time with them.

A glimmer of five uneasy pieces
Janette Brown

it's
the space
the distance
from one mark
to another

the surface
beneath
the surface

it's

the relationship
of one thing to another
between
one thing and
nothing