

Aaron Head (Born Hitchin, 1983)

Cloaca, 2015
Mixed Media

Aaron Head works with writing, photography and drawing to explore our perception of the everyday. He regularly disrupts language and plays with creating new worlds rather than describing a singular one.

He is interested in how simple acts that reflect on the world around us, like writing, drawing, photography, etc. Both immortalise and change something at the same time. As he says, 'You capture it, you pass it on like a baton, but you also translate and distort it through language'.

Alastair Gordon (Born Edinburgh, 1978)

The Feet of Those, 2014
Oil paint on wood

Alastair Gordon's paintings play with visual perception, raising questions around authenticity, representation and the creative act. His work exposes the illusionism essential to figurative painting, creating images that alternate between artefact and artifice. *The Feet of Those* is a series of 70 paintings of pairs of shoes, 12 of which are on display here.

Alex King (Born Oldham, 1966)

We Have Made Our Bed, 2015
Steel and foam

Alex King's art is an explorative journey in terms of materials and techniques, with no fixed or repetitive theme. Her recent practice explores materials as diverse as steel, Perspex, resins and cement, creating unusual combinations in a single piece of work. She is drawn to the formal simplicity of circles and spheres, where smooth planes and symmetry combine with timeless, even mystical geometry.

Alex Evans (Born Milton Keynes, 1983)

Progress, 2013
Pen on paper

Alex Evans' work consists of intricately hand drawn cities composed of geometric shapes and complex patterns which manipulate established traditions of mathematical space. They depict hybrid architectural biological systems and networks of the imagined city deploying an illusory sense of scale and an unreal interplay between dimensions.

Alexandra Louise Smith

Chrysalis Collection: Transformation necklace, 2013
Raw silk, sterling silver and chrysalis, and time lapse video

Smith is a jewellery maker and the theme of transformation is central to her current work. Her recent project revolves around the form and potential of the chrysalis and is explored through a range of materials including silk, chrysalis, porcelain and silver, and uses time-based media to observe the transformation of a necklace from one form to another.

Alison Goodyear

Palette on Palette 1, 2015
Oil and printed silk on canvas

Alison Goodyear's work seeks to capture her particular experience of the world as an artist, mediated in an abstract form for the viewer. Using materials such as mylar, wax, silk and paint, her subjects are triggered by daily wanderings through digital, philosophical and material landscapes.

Andrea Willette (Born Milton Keynes, 1987)

Using an irreversible process to simultaneously create order and disorder, 2015

Hand-cut card, card pieces

Taking inspiration from architecture, music, travel and nature and themes such as time, growth and movement, Andrea Willette works with site-specific installation, drawing, printing, and paper-cutting. Within her work she has developed a concern with materials and their outcome after the work is finished. This includes off-cuts which are worked into new pieces, or that are retained and displayed scattered on the floor as part of the work.

Annabelle Shelton (Born London, 1968)

Black Holes at Weymouth, 2013

Watercolour on aluminium

Amusement, 2011

Watercolour on aluminium

Annabelle Shelton creates playful paintings on aluminium which are extractions of landscapes that are partially revealed in positive and negative space.

Arabel Rosillo de Blas (Born Madrid, Spain, 1974)

Mouse and Flower Vase dot-to-dot, 2015

Hair drawings on paper

Arabel Rosillo de Blas' work focuses on material culture and the 'feminine' tactile environment. She is particularly interested in the psycho-social and physical experiences of the home, experimenting with small-scale, 'domestic' objects such as soap, hair, dollhouse furniture.

Arianne Wilson (Born Buckingham, 1995)

Self-discovery, Self-loathing, Self-acceptance, 2014

Pen on paper, mounted on wood

Arianne Wilson's artwork draws from her own personal experience, with the process of creation as important as the final piece itself. Her more recent work deals with the issues of racism and sexism within toys and clothing directed towards children.

Boyd & Evans

Haversham, 2015

Chromaluxe print

Fionnuala Boyd (born 1944) and Les Evans (born 1945) have been working together as Boyd & Evans since 1968.

To start with, Boyd and Evans' photographs were mainly source materials for paintings. But recent years have seen a shift in their work. Extensive research has resulted in an increasing understanding of how photographs can convey the essence and substance of a landscape that otherwise could only have existed in their mind's eye or as pigment laid down on canvas.

Cally Shadbolt (Born Windsor, 1959)

Holder, 2013

Plaster, metal, cloth

Artemis, 2014

Plaster

Ornament, 2014

Concrete, paper

Cally Shadbolt's sculptural work is developed from observing functional, ornamental and devotional artefacts within museum collections. She seeks to understand why and how objects acquire status regardless of whether they are natural or manufactured. Recently her work has incorporated plaster casting, with its whiteness reflecting subtle, tonal light and referencing the bleached architecture and sculpture of classical Rome.

Daniel Webb (Born London, 1987)

Wishful Thinking, 2014

Molly Dreams: In her Mother's Arms, 2014

Molly Dreams: Coping with Death, 2014

Pen and ink on paper

Daniel Webb works as an illustrator. His own project is the developing comic story of a girl called Molly and her imaginary friend Kiki, a small blue bird. The pair go on imaginary adventures which reflect Molly's own experiences in the real world, sometimes taking the form of life lessons.

Dave Ronalds

Unexpected Coup (Bernt Arse Pack), 2015

Pencil, household paint, varnishes, horn and tree root

Dave Ronalds' practice currently focuses on drawing, writing and music that hangs between mythologies, characterisations, tableaux and songs of complaint. His work *Unexpected Coup*, originally intended as an illustration for the novel *Ridley Walker* by Russell Hoban has taken on personal meanings that reflect on family and tribe.

Dawn Iles (Born Bedfordshire, 1971)

Look Down, Strike a Pose and Resting, 2012

Raku ceramic figures

Dawn Iles creates sculptures, paintings and drawings looking at the relationship we have with our bodies and with nature, often by over-emphasising a body shape or highlighting the conflict between what is natural, cultural or seen as beautiful.

Dawn Giles

Useful Work 3 and *Useful Work 2*, 2015

Collage on paper

Dawn Giles' work embraces the delights of pattern making, repetition, and decoration to explore and make connections between art, craft and ideas of work and leisure. Simple geometric forms provide the basic language of the work; the circle, the triangle, the rectangle feature alongside techniques and designs from popular crafts.

Deborah Fielding (Born Newport Pagnell, 1981)

An Old Story, 2014

Ink and gouache on paper

Deborah Fielding is a writer and artist whose passion is to mix words with other media. *An Old Story* is a re-telling of an ancient text, large in size and entirely hand made. Fielding wrote the story, hand-lettered the text, designed the layout and assembled the 30 page pamphlet.

Edward Clayton (Born Aylesbury, 1991)

Temple I and *Temple II*, 2015

Oil on paper

Edward Clayton's paintings are suggestive rather than descriptive, with his work playing a referential role instead of communicating a specific message. His practice is largely driven by the process of wiping away and dragging paint along a surface; as a result of this, conceptual sub-texts or potential associations tend to occur incidentally after the painting event. Each new painting he creates visually references a previous one, creating an ongoing narrative throughout his practice.

Elisha Enfield (Born Milton Keynes, 1989)

12-20-11, 2015

Funeral, Image, 2013

14,200, 2014

Oil on board

The idea of the photographic image has always haunted Elisha Enfield's work. As a painter, she seeks to find direction from the surrounding world, searching for signs of the miraculous, with the search itself perhaps becoming the premise of her work. The possibility of appearance and the translation of absence into paint has become her preoccupation.

Emma Wilde (Born London, 1971)

Cut-through, 2014

Watercolour on paper

Side Gate, 2014

Watercolour and acrylic on paper

The Willows, 2014

Watercolour on paper

Emma Wilde's work explores how nature and the built environment coexist and impose themselves upon each other. By capturing overlooked moments, her drawings and paintings operate in forgotten pockets where nature interrupts suburbia, planters are outgrown and industry lies dormant, drawn in by an encroaching flora.

Faye Spencer

Garlands, 2014

Indian ink on paper

Meat Party Classic, 2014

Watercolour and pen on paper

Morris Man, 2014

Ink and watercolour on paper

Faye Spencer is a visual artist specialising in drawing, water colour and performance. These manifest themselves as absurd, bizarre, quasi-magical 'happenings', functioning as historical, literary, folkloric and scholarly interventions. By subverting the rules of logic and language, her work will often run into absurdity and reveal the instability of hierarchical structures.

Gareth Horner (Born Milton Keynes, 1987)

F-22 and Fantavision, 2014

Digital prints

Gareth Horner's work uses multiple layers and software tools used by early 1990s CGI artists. Military hardware tests are used as reference points for composition, with the colour palette feeding from source photography passed through software. His process is entirely digital, something rooted in his graphic design background, with the final piece often featuring marks left over by digital glitches.

Gareth Tilbury (Born Bedford, 1985)

Eagle, 2013 – 15

Wood carving

Gareth Tilbury's art is as much about the making process as it is about the finished product. He primarily works in wood as it has a strong connection with craftsmanship throughout history. His practice also draws upon the notion that there is deep meaning in trying to create a wooden carving as beautiful as the tree that the wood originally came from.

Georgina Pallett (Born Milton Keynes, 1996)

Identity, 2013

Acrylic and pencil on paper

Enigma, 2014

Acrylic on cardboard

Georgina Pallett draws from her own personal experience of living in Milton Keynes, using art to aid the viewer in appreciating their own surroundings, focusing on the natural and man-made environment, as well as elements such as public sculpture and people.

Hannah Wilson (Born Milton Keynes, 1995)

Girl in Black Shirt, 2015

Jump in the Pool, 2015

Girl in Striped Shirt, 2015

Oil on canvas

The women that Hannah Wilson paints are imagined yet all extremely dear to her. She works quickly and completes most paintings in one sitting, incorporating mistakes into the final piece. She sees her works as imperfect and endearing, self-portraits to some extent, as they are constantly changing as she grows alongside them.

Heather Tobias (Born Chiswick, 1950)

Homeless Relics, 2015

Ceramic, oxides in found box

The Followers, 2015

Ink and household paint on paper

Heather Tobias' practice explores the arts, mythologies and histories of many cultures. This enables her to create stylistic abstracted images and characters that recall allegorical traditions but exist in the present. Her current work compares religious iconography with the modern day worship of celebrity, particularly the notion of 'followers'.

James Carney (Born 1983)

Death of the High Street, 2015

Black and white 35mm photographs in found frames

James Carney is a musician, photographer and writer living in Bletchley, a place that is a constant source of inspiration for his art. His series of works entitled *Death of the High Street* comprises hand-printed black and white film photographs documenting the declining use and need of the traditional high street. He sees Bletchley high street as a classic example of a previously prosperous place now reduced to a shadow of its former self.

Jeremy Turner (Born Kent, 1947)

Stamena, 1998

Carved wood

All Bagged Up, 2008

Wood, watercolour and acrylic with acrylic varnish

Jeremy Turner uses relief carving to unite picture making with the physical deliberateness of carving, combining colour with the crisp use of light and shade. Currently he combines close observation of plants and flowers with concern about war and conflict.

John Oates (Born Woking, Surrey, 1946)

Chavenage House, Gloucestershire, 2012

Giardini di Melzi, Bellagio, Italy, 2009

Perry Green, Hertfordshire, 2010

Digital pigment monochrome prints on archival matte paper

John Oates uses photography as an integral part of his work, which includes ethnographic documentary research, book illustration, advocating for human rights and the creation of learning materials. In all of these, the quest is always for images that go beyond explicit portrayal and evoke narratives in the mind of the viewer.

John Strutton (Born Bedfordshire, 1966)

Grease Madonna, 2014

Film, 20.23 min

Over the last 20 years Strutton has been returning to his parents' home in Flitwick, Bedfordshire, to make video works. In his youth he visited Milton Keynes regularly with his family and later in his teens to buy vinyl records from the stalls in the outside market. His works sometimes incorporate collaborations with musicians and sound engineers, with video works exhibited as a form of playlist in chapters, alongside graphic works and objects.

Jonathan Paul Hill (Born Derby, 1981)

Formations, 2015
Speakers, tiles, sound

Jonathan Hill's practice is concerned with experimental sound, an area he explores through a number of different approaches including composition, sound installation, graphic scores, improvisation and performance. Each new piece starts with an idea, a situation or simple set of rules.

In the exhibition, 3 speakers play three continuously changing collections of sound sourced from MK Gallery's architectural spaces.

Karolina Lebek (Born Środa Śląska, Poland, 1989)

Untitled No.4 and *Untitled No.5* from the series *The Holy Theatre*, 2015
C-type photographic prints

Karolina Lebek's current practice explores the concept of ritual. This incorporates notions of the liminal, the space between thresholds, with recent work focusing on the blessing and anointing of the sick, both charged with spiritual presence and involving the physical act of touching.

Katie Ellen Fields & Victoria Johns

Carbon Collaboration, 2014 - 15
Mixed media

Katie Ellen Fields (born Milton Keynes, 1985) and Victoria Johns' (born Harpenden, 1973) collaboration began in early 2014. Though rarely working together physically, they have exchanged ideas, materials and pieces as a catalyst for development and momentum. Although never intended to produce a final piece, the process of the exchange has resulted in a series of dry point prints, manipulated objects and specimens included here.

KEELERTORNERO

Heads of Assembly, 2014
Moulded vinyl records

Chin Keeler (born 1967) and Emma Tornero (born 1966) work collaboratively to create a place of dreams, hallucinations and unkempt fantasy, inhabited by strange beings, beasts and insects living out their lives just beyond our peripheral vision. The heads suspended here involved moulding vinyl records on mannequin heads.

Kyle Kirkpatrick (Born Birkenhead, 1989)

Fragment, 2014
Glazed ceramic, emulsion, paint, steel

Things, 2014
Giclée prints on Hahnemuhle German Etching paper

Kyle Kirkpatrick is a sculptor with a fascination for inanimate objects, particularly rock and mineral formations, as well as the landscape structures from which they originate. Unable to grasp the complexities of nature, he works meticulously to craft and place objects, forming shrunken re-imaginings of the familiar.

Luke Williams (Born 1982)

Dead Slow, 2015
Slide projection

Luke Williams' work pays homage to the pioneers of science from the 18th and 19th century using found 16mm material and through the use of materials such as wood and brass. He takes reference from astronomy, science and historical methods of construction using light and sound to create environments, spaces or spectacles.

Marion Piper (Born Norwich, 1963)

In Side 11, In Side 10 and In Side 12, 2015
Pencil, acrylic and oil on canvas, on panel

Marion Piper's works incorporate a playfulness ranging across surfaces, an emergence of images and clues in and out of focus. The materials that she uses are simple: paper, gouache, pencils, thin washes of paint, unprimed canvas. The marks are made by hand and then released by water and the drawing becomes a painting activity with minimal means.

Mary Barnes (Born Derbyshire)

Things on a Table, 2015
Still Life on a Red Table, 2015
Oil on paper

Mary Barnes works mainly in charcoal, pastels and oil. She prefers to draw from life, which can include familiar objects or rooms. Her approach is not to copy or try to imitate reality but to make an emotional response with the physical materials of paint, charcoal and paper.

Michael Corkrey (Born St. Albans, 1962)

Wave Breaking Over Rock XXV, 2012-13
Diptych, oil and encaustic on canvas over board

Michael Corkrey makes large-scale paintings based on images of the sea. For the last 8 years, these have concentrated almost exclusively on waves breaking over a single rock.

Mike Bloor (Born Derby, 1938)

Meeting Point, 2015
Oil on board

Mike Bloor is a painter predominantly producing figurative work derived from photographic source material. His work often features subject matter from around Milton Keynes and he is preoccupied with the depiction of the figure in a landscape.

Morgan Wills (Born London, 1992)

Self-portrait, 2015
Acrylic on canvas
Ennui, 2014
Diptych, acrylic on board

Morgan Wills often uses an egg-shaped character in his work as an icon to compare the Greek myth of Sisyphus and the practice of painting. Just as Sisyphus is damned to push a giant boulder up a hill only to watch it roll back down over and over again, nowhere is this joyous absurdity of human endeavor more accurately echoed than in the process of art making.

Neil Beardmore (Born St Albans, 1948)

Photographs from the series StreetScapes, 1980s
Black and white photographs

Neil Beardmore is a painter and photographer who has lived in Milton Keynes for over thirty years. He is preoccupied with the human form, with his photographs focusing on the relationships between the body, the landscape and other figures. He often features local residents and characters.

Paul Rainey (Born Enfield, 1967)

Why Don't You Love Me, 2015
Black and white comic strip

Paul Rainey is a cartoonist and artist who has been making comics for forty years. In his current work he draws inspiration from soap opera families and those in well-known cartoons such as The Simpsons, as seen in his comic strip, *Why Don't You Love Me*. When confronted with the public shock at such character's turbulent relationships, their screenwriters would often say, 'Yes, but at the end of the day, they love each other.' His work is an attempt to create a plausible fictional family that, at the end of the day, do not love each other.

Peter Simpson (Born Leighton Buzzard, 1987)

Untitled, 2014
Acrylic on wood

Untitled, 2014
Acrylic on paper

Peter Simpson's studio practice consists of making non-representational paintings which are built up gradually via a layering-up, painting-over and erasing-out of various materials. He often thinks of them as collages rather than paintings, as they are an accumulation of discontinuous elements, rather than a rendering or building up of an image.

Shereen Rahwangi (Born Kuwait, 1968)

Purlieus and Shift, 2015
Watercolour on paper on canvas

In these works of control, flow, borders and saturation, Shereen Rahwangi has been exploring themes of heritage and identity. She starts with detailed studies of colour and forms in nature, then abstracts them into geometric pattern. She aims to let her ancestral heritage of both Palestine and Syria seep into her work through looking at the traditional embroideries of women from these countries and how they used them as a means of communicating with one another.

Stefan Kraus (Born Eppingen, Germany, 1969)

Missing Messenger, 2015
Lino cut prints, roof structure and photographs

Stefan Kraus' work exhibited here is derived from a performance of *Missing Messenger* at MK Gallery in 2015. For seven hours he was dressed as a postal courier and spent his time on the gallery square as well as in the gallery with his parcels, a tennis ball, an mp3 player, paper and pens. He neglected his delivery duties and indulged instead in reading, listening to music, playing and drawing. He has translated some of the many drawings he made on the day into eight lino cuts, displayed with photographs of the performance taken by Yiannis Katsaris.

Susan A Swain (Born Brighton, 1957)

Rhythm IV and Rhythm V, 2015
Digital photographs on Somerset Satin bright white paper

Through printmaking, drawing, photography and film, Sue Swain explores and examines the paradox of time, what it is to be 'in time' and 'out of time.' Rhythm and repetition act as an anchor and serve to establish a framework for a deeper enquiry.

Thom Rees (Born Bridgend, Wales, 1984)

Untitled, 2014
Sheet ply and egg tempera gold

Thom Rees' work involves an ontological study of the way we live, through observation and experimentation with the materials, processes and objects that we use to construct our lives. He uses familiar materials in unusual ways in order to defamiliarise and prompt their reassessment by the viewer.

Verity Millest (Born Milton Keynes, 1989)

Surface I and Surface II, 2015
Pencil on paper

Verity Millest's practice is predominately drawing-based, incorporating areas of intense detail alongside contrasting abstract and atmospheric mark making. The compositions are highly edited and composed, often utilising a monochrome palette. By varying how much is disclosed or absent, her work embodies a sense of uncertainty of what is real and what is fabrication.

Will Nash (Born Bangor, Wales, 1972)

White Cubic, 2015
Powder coated steel

Black Cubic, 2015
Powder coated steel

Working across disciplines using ancient and contemporary techniques to shape a range of materials, Nash develops his forms through the manipulation of fundamental geometric principles. These works are recent examples of extremely precise structures based on the systematic repetition of the same unit taken to abstraction in order to achieve formal perfection.

William Lindley (Born Reading, 1978)

Compilation, 2012 - 15
Mixed media

William Lindley's practice is concerned with the investigation and reimagining of place and is informed by his background in architecture and regeneration. Rooted in drawing, his work emerges from historical and contemporary explorations and he draws upon a wide range of sources and inspirations to create works incorporating drawing, intaglio, film, projection and installation, combining traditional techniques with contemporary processes.

William Millest (Born Peterborough, 1990)

Ark of Craft, 2014 - 15
Digital prints

William Millest is in his fourth year of studying Architecture and Planning at UWE Bristol. His images and work all revolve around buildings and the creation of spaces, with a focus on the agenda and narrative behind such constructions. *Ark of Craft* aims to empower humans, having handed over control to machines in our technological age. The Ark provides a chance to make the most of the natural environment, with the opportunity to reuse and recycle materials and its site, emphasising the importance of craft and endangered skilled methods.

Yannick Perichon (Born Brussels, Belgium, 1959)

Two Thousand and Five Bends, 2009
Collection of metal, glass and plastic fragments

Although broadly eclectic, Yannick Perichon's work revolves around the partial and the fragmented, combining both found objects and stone carving. Perichon takes long solitary walks, scanning for relics of abandoned objects. Exposed to the elements for months, sometimes years, these humble fragments emerge as a new generation of hybrids, carrying some unique traits of both natural and man-made worlds. *Two Thousand and Five Bends* stems from December 2008 until February 2009, when Perichon collected hundreds of molten metal and glass fragments from a car that had been set ablaze in a remote part of Furzton Lake.

Caroline Devine (Born London, 1969)

Poetics of (Outer) Space 0001, 2015
NASA data, vinyl disc, vertical record player

Caroline Devine's practice investigates the boundary between sound and music, encompassing electroacoustic composition, sound installation, radio and theatre. Her compositional approach investigates acoustic phenomena in our sonic environment while her site-specific installations transform urban environments through superimposition of an acoustic layer, presenting sounds relocated from their original context and significantly altered. *Poetics of (Outer) Space 0001* is a one-off individually pressed vinyl record. It is a recording of the sound installation, *Poetics of (Outer) Space* that explores the natural acoustic resonances of stars and the orbits of their exoplanets.

To listen to the work please speak to a member of staff at the Reception Desk.

Darren Umney (Born Milton Keynes, 1966)

Postcards from home, 2015

16 postcards from the series *Postcards from home*

Darren Umney's current work comprises a series of postcards, with each one isolating a social housing project commissioned and built by the Milton Keynes Development Corporation in the 1970s. A symbol of the utopian principles upon which the new city was founded, these estates are currently being rendered to better suit the present economic and political climate.

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Architect attributions from Pevsner's *Buckinghamshire*, 2nd edition.

Debi-Sara Wilkinson (Born Portsmouth, 1964)

In Gods time, 2013

Kinetic mobile, light wood construction

Untitled, 2015

Watercolour and pencil on cartridge paper

Untitled, 2014

Oil on ground oak board

Debi-Sara Wilkinson's work seeks to capture the world around her, with particular attention to its constant changes and reveals an interest in contemporary science and the environment.

Gabrielle Radiquet (Born St. Helier, Jersey, 1964)

Meadow series: Marguerite and Clock, 2014

Cyanotype prints

Gabrielle Radiquet's work is directly informed by her local environment in and around Milton Keynes. She has recently become intrigued by the photographic process of cyanotype and has been working on a series of prints taken from the allotments and edgelands of the city where things are left alone or forgotten.

Vicki Churchill (Born London, 1974)

Contemplation I, 2012

Giclee print Hahnemuhle Pearl

I Can Only Experience This Through My Eyes, 2013

Author: Vicki Churchill, Designer: Sam Francis, Published by bookRoom

Vicki Churchill uses techniques such as hand-held long exposures, intentional camera movement, blurring of focus and multiple exposures to remove the sharp fixedness of conventional image capture. Subtle movements caused by breath and pulse are used to remind the viewer of the author's presence.

I Can Only Experience This Through My Eyes is a limited edition book of images and poetry. The images do not illustrate the words, but present a visual backdrop to the sentiments explored.

Joe Jarvis (Born Milton Keynes, 1994)

Bring Your Own Beamer: A Broken Wave, 2015

Looped video

Joe Jarvis produced this video for the latest 'Bring Your Own Beamer' event at MK Gallery. Various bits of footage of crashing waves are overlaid over each other. The footage is then compressed into one single video file which was then key framed to transform and dance about. The colours and opacity blends were then changed to achieve a really high contrast and colour.

Miles Umney (Born Milton Keynes, 1988)

Poyais, 2015

Video, 1.53 min

Miles Umney's practice is based on the premise that making and viewing art can be a kind of paying attention. That by researching, filming, editing and viewing one can develop a sense of concentration, focus, probity and care that alters and expands one's relation to the world. *Poyais* is the first of an ongoing series of collage films loosely based around the true story of a 19th century conman who invented a South American country.

Matthew Humphreys

Goodbye, 2014

Video, 15.31 min with 47 pages of A4 text

Matthew Humphreys' work explores the human condition, highlighting the two key senses: sight and hearing, using these to present to the perceiver a discourse, which communicates and disseminates the human emotional state. The family, social relationships and the everyday are captured with his lens; this is coupled with research that delves into language, communication and the histories and technologies of the medium that he employs.

From 2010-13 Humphreys recorded every departure from his parents' home on an iPhone, 96 individual videos in total. *Goodbye* presents a selection of these alongside 47 pages of script that contains all of the dialogue that occurred.

Tom Nash (Born Milton Keynes, 1987)

Japan, 2015

Inkjet print, with two C-type insets

Tom Nash's performances and objects are deliberately slight, designed to probe the public sensibilities enforced by the practical and professional considerations of being an artist.

The *Japan* project involves the gifting of a fictional archipelago to his friend, artist Tamiko Kusuhara - who is Japanese. The map folds down, enclosing a small photograph of a fir tree. On the outside of the folded map is a well-known image of the artist Alighiero Boetti, doing a pose which, for some reason, he repeated for the camera often.

During a dull moment at the office, Tamiko responded with a 10 second memory map of the real islands. It is reportedly an exercise Japanese children are given to encourage familiarity with the region's complex geography.

Photograph of drawing of Japan: Tamiko Kusuhara

Lee Farmer (Born Northampton, 1972)

Untitled (composite 4c), 2011

Pencil, Indian ink, acrylic and metal leaf on paper

Untitled (composite 8b, reversed), 2012

Pen and Indian ink on paper

Often Lee Farmer's work begins as a digital collage of found and sought out images and drawings. Subjects include naturally occurring forms and details of plant and animal life, tattoos and heraldry. The composite picture is transferred on to paper from prints, (sometimes collaged) using tracing paper, pen, pencil or graphite stick. The marks made by the transfer process are then 'recorded' in Indian ink with a small paintbrush.

Silvia Ziraneck

As This is to That, 2015

Performance

As This is to That is described by Silvia Ziraneck as 'A Passing Performance considering and demonstrating (some) relation(ship)s.'

Performed by Yma Ziraneck Wilson and Silvia Ziraneck (daughter and mother), it was first shown at the opening of the *MK Calling 2015* exhibition on 2 July 2015.

This article accompanies the work.