



**prism**  
at the art pavilion

# UNTOLD

6th - 18th April 2022

11am - 6pm

the art pavilion  
mile end park  
clinton road  
london E3 4QY



Image and copyright Tansy Blaik Kelly  
Photography Liam Kelly

[www.prismtextiles.co.uk](http://www.prismtextiles.co.uk)  
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[@prismtextiles](https://www.instagram.com/prismtextiles)



Welcome to 'UNTOLD', the latest exhibition from the international exhibiting group Prism.

We are delighted to be returning to the Art Pavilion for a second year and thank the Gallery for their help and support.

We are proud to present our artists' response to the exhibition theme. Using the diverse and exciting language of textiles, this exhibition offers a rich interpretation of this intriguing title and promises a mixture of storytelling, histories and contemporary comment.

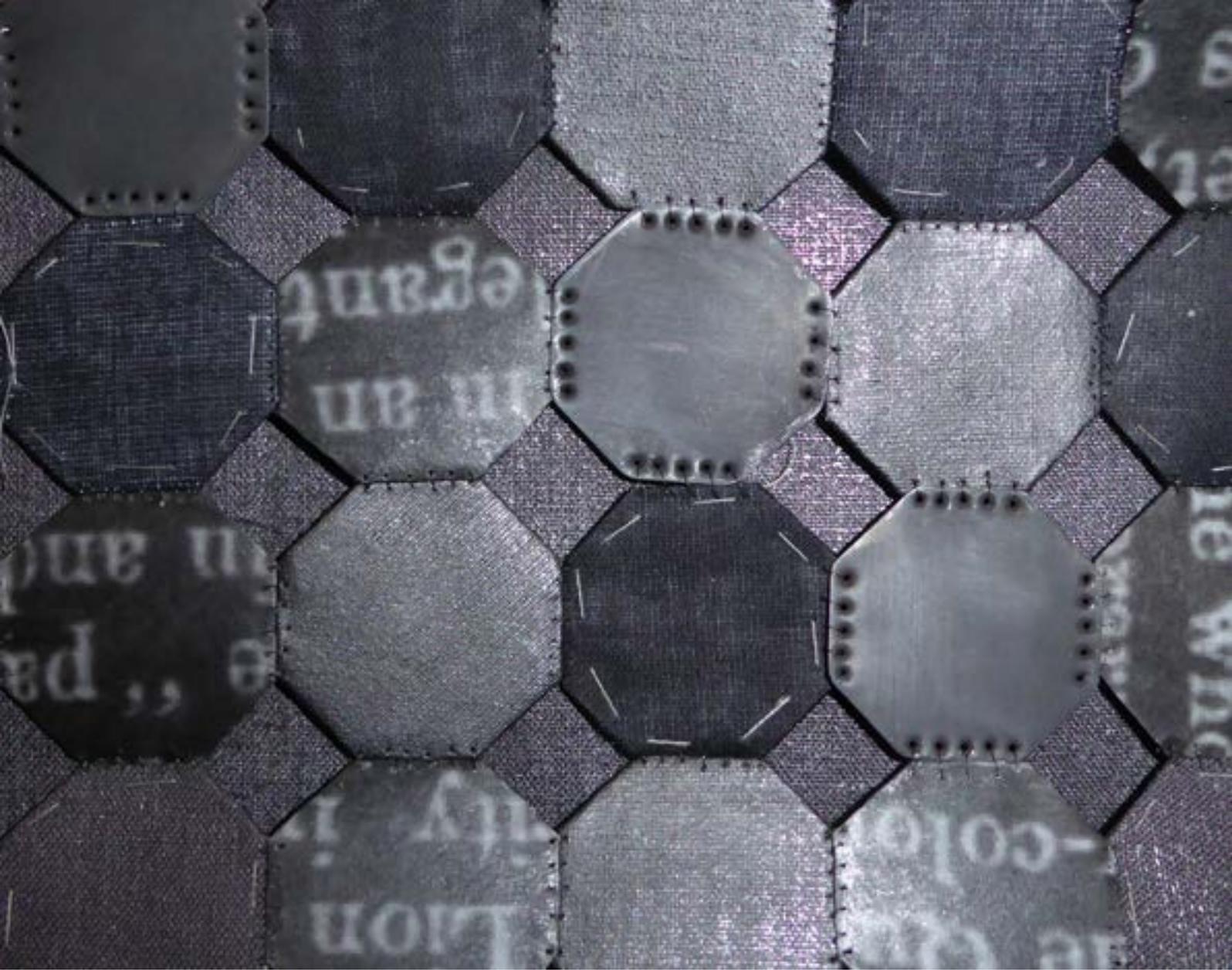
We are a diverse and exploratory group showcasing a range of quality textile practices with a fine art approach. Our challenge is to bring a different perspective on the medium of fabric, thread and mixed media, dispelling the common myths surrounding textiles.

Our stewards are all members of the group and will be on hand throughout the exhibition. We hope you enjoy the wide range of interpretations of our theme, that some pieces may resonate with you, cause a pause for thought, or even spark a conversation.

## Exhibitors

Anne Amosford  
Ross Belton  
Tansy Blaik-Kelly  
Nerissa Cargill-Thompson  
Paulene Cattle  
Niki Chandler  
Jeryl Church  
Jo Coombes  
Alex Duncan  
Anna Granberg  
Mary Gray  
Wendy Greene  
Cathy Griffiths  
Anna Gunnarsdottir  
Marilyn Hall  
Meta Heemskerck  
Hannah Heys  
Jackie Hodgson  
Aran Illingworth  
Judith Isaac-Lewis  
Linda Izan  
Marian Jazmik  
Willeke Klaassen  
Jackie Langfeld

Julianne Long  
Helen MacRitchie  
Hayley Mills-Styles  
Claire Mort  
Marian Murphy  
Helen O'Leary  
Barbara Phelps  
Judith Rowley  
Consuelo Simpson  
Sally Spinks  
Patti Taylor  
Dee Thomas  
Julie Turner  
Julia van den Bosch  
Catherina von Isenburg  
Jill Walker  
Maria Walker  
Maria Wigley  
Irena Willmott  
Kim Winter  
Wolfgang Woerner



## Anne Amosford

The process of research and planning are key to Anne's exploration. Particularly interested in the historic construction of textiles and skills that have been lost she often draws on her expertise as a textile conservator. Utilising traditional techniques, exploring, and learning new methods to fit the desired outcome. Anne embraces any material that is relevant to her current inspiration but often returns to paper, metal, and graphite. Recurring themes are forgotten histories, hidden narratives, and the unseen.

Anne's ongoing research for a Dissenters' graveyard continues to spark her imagination. The lives of those who lived and died over two hundred years ago give rise to fascinating stories. Many remain to be told; many unable to be told. Creating tangible 'momento mori' they are considered, and new narratives created.



photography & copyright courtesy of Anne Amosford



## Ross Belton

The idea of place is central to Ross' practice - sustainability and using local resources are key in minimising his artistic footprint. Natural dyes, home grown plants, found objects and recycled materials take his work in different directions. The beauty in his work engages the viewer, helping them to see the undiscovered they may have missed.



photography & copyright courtesy of Jonathan Dredge



## Tansy Blaik-Kelly

Tansy's love of colour and texture, and an eye for detail, are all evident in her work, marrying hand embroidery, bright colours and symmetry. A successful career managing costume departments across London's West End, and internationally, alongside years of bespoke beading and embroidery for couture fashion designers, celebrities and royalty, have provided Tansy with the bedrock for her commissioned artwork.

What lies ahead? A new day. New possibilities. A sunrise offers light to the shores it illuminates, and hope to those who see it. Tansy's love of landscapes and weather inspired her to capture some of that untold potential in her work.



photography courtesy of Liam Kelly  
copyright courtesy of Tansy Blaik-Kelly

Instagram/Facebook : @tansyblaikkellytextileartist



## Nerissa Cargill-Thompson

Nerissa investigates change over time, not just eroding or decaying but new layers of growth, giving juxtapositions of structure and colour. She explores climate crisis and the permanence of disposables through sculptures combining embellished & embroidered textiles and concrete cast in discarded plastic packaging. Naturally inspired textures emphasise the way our waste becomes subsumed into the environment. Nerissa uses old clothes and scrap materials for both economic & ecological sustainability and to limit waste, makes jewellery and miniatures from her offcuts.

There is a refusal to acknowledge the seriousness of the climate crisis. There is no 'away' but nobody really speaks about where all our plastic waste ends up. There are mountains of waste that are becoming actual mountains; becoming part of the landscape. Our seas now contain more disposable masks than jellyfish. We must consider the consequences of our actions and the legacy of our current disposable lifestyle.



photography & copyright courtesy of Nerissa Cargill-Thompson



## Paulene Cattle

Paulene's work focuses on issues engendered by the urban environment – waste, vandalism and unchecked deterioration – whether naturally occurring or man-made. She highlights the overlooked, elevating the everyday to the gallery wall, seeing beauty in the mundane. For some years she has endeavoured to minimise the environmental impact of her work by using only previously accumulated materials and recycled or found objects.

Paulene's ongoing fascination with the degenerating built environment has led her to investigate the smaller constituent parts of buildings. An unquantifiable number of nuts, bolts, screws and washers are used in construction worldwide. Once rusted these small elements cannot be reused and are rarely recycled, and as a consequence they accumulate in the environment. Eventually, these non-toxic elements degrade into the earth with minimal ramifications.



photography & copyright courtesy of Paulene Cattle

**Instagram: Paulenecattle**  
**Facebook: Paulene Cattle – Artist**  
**Blog: [Paulenecattle.blogspot.com](http://Paulenecattle.blogspot.com)**



## Niki Chandler

As dementia stole her from us, we found solace sitting silently together looking far out to sea, each lost in our own thoughts; one contemplating life beyond the horizon, one holding on to her in the here and now.

For the woman I loved dearly.  
MARY ALBERTA CHANDLER 1935 – 2019



photography courtesy of Andrew Wilkinson  
copyright courtesy of Niki Chandler

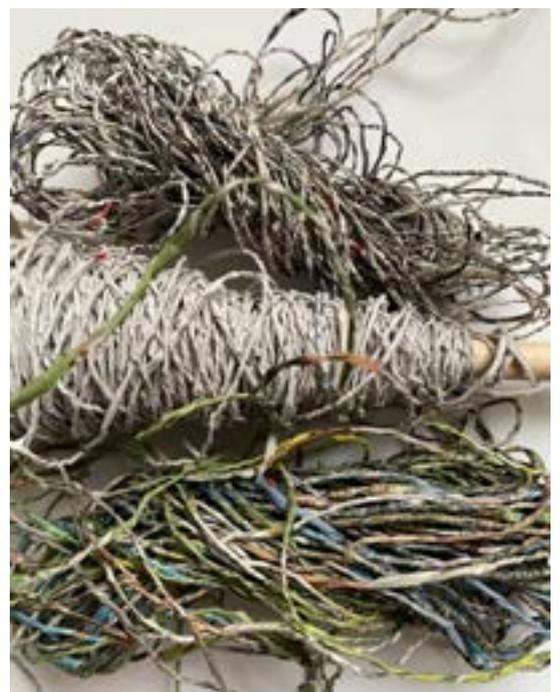
**INSTAGRAM: [nikichandlersablestitcher](#)**



## Jeryl Church

Jeryl's work is rooted in language and its departure point is frequently paper: a container of words and holder of memories. Methods and materials are informed by the idea being explored. A growing awareness of environmental protection has led the artist to consider the impact of the materials she uses. She aims to re-purpose materials where possible, rather than purchasing new ones.

Jeryl continues to explore climate change. The starting point of this was the consideration of the idea that manipulation and distortion of scientific evidence can create cynicism about the climate crisis. It is the artist's belief that by understanding the past, we may find a way to change the future.



photography & copyright courtesy of Jeryl Church



## Jo Coombes

Jo's textile ideas stem from a deep interest in human behaviour, and how individuals respond to life's challenges. She highlights broader social and political issues and invites debate on the underlying controversial problems we face in a changing world.

After a career working almost exclusively with adults suffering from communication problems after stroke, or head and neck cancer, she examines how our use of language and communication impacts on our identity, emotions and relationships. For this exhibition, Jo's work is inspired by her work as an adult oncology Speech and Language Therapist at the Royal Marsden Hospital.

Rediscovered patients' transcripts, and her own poetic response, reveal the life changing impact of 'Aphasia'. This communication disorder, affecting speech, comprehension, reading and writing, leaves 350,000 UK citizens struggling with frustrating deficits and potential social isolation.



photography & copyright courtesy of Jo Coombes



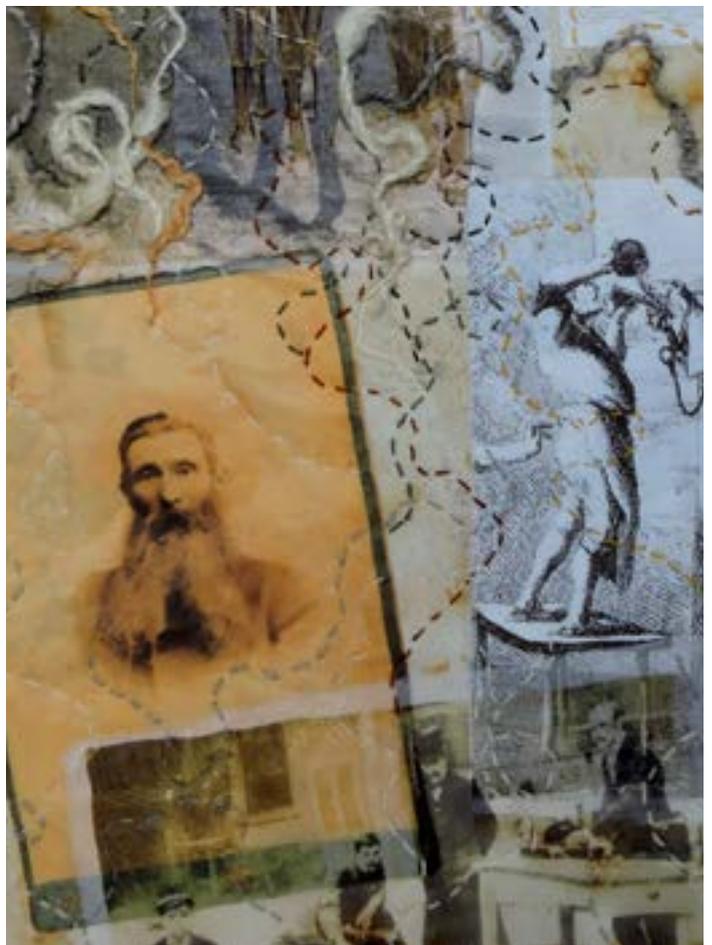
## Alex Duncan

Alex's recent practice has been largely 2D work involving a lot of hand stitching.

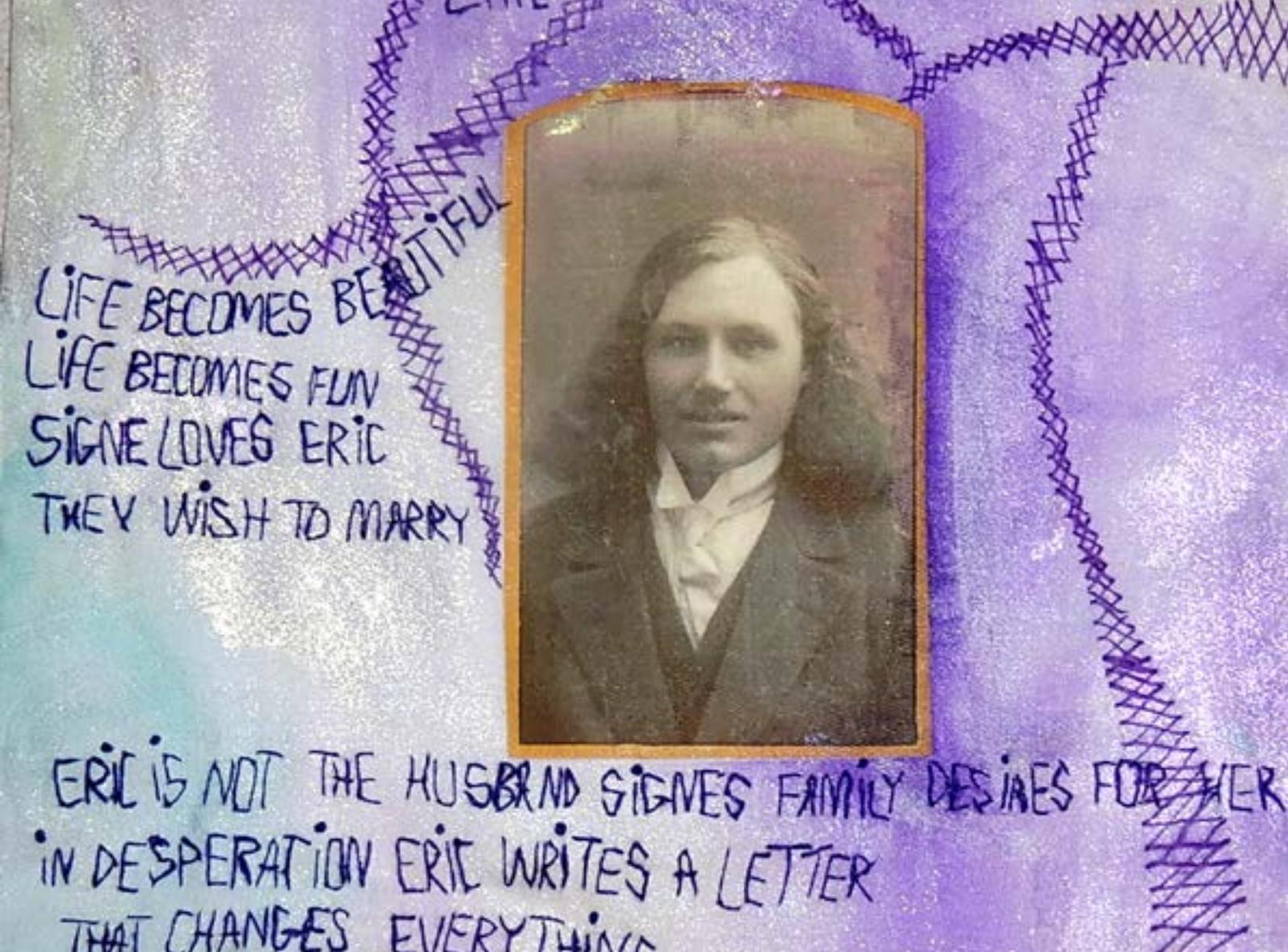
In the course of doing genealogical research her husband discovered that her great, great grandfather Thomas Snowball had come originally from Yorkshire to Aberdeen and had become groom to the Duchess of Gordon and married her ladies' maid. Alex's mother had never mentioned this at all, and it is possible that she did not know, family research being much easier now with the internet. Her mother had notions of a far more aristocratic ancestry.

By the twentieth century both of her parents' families were firmly middle class. The progress from groom to vet to doctor has a nice logic.

The work contains family photos with generic images for the earlier part. This is partially obscured by stitching and fibres to symbolise how it had disappeared from recent family memory.



photography & copyright courtesy of Alex Duncan



## Anna Granberg

For Anna Granberg, textiles are the ultimate way of utilising materials as a media for her expressive art. "We all have memories of how textiles relate to our bodies and those memories can be the intermediary link with how we feel today." Anna explores this by employing old materials in different ways to express colour and form, using family history and textiles as her sources.

Anna often works with the essence taken from fairy tales, mythologies or poems to communicate contemporary dilemmas. After the death of her aunt, Anna received a small box with photos and a letter sent to her and she discovered an untold story. She lets old materials and these photos from her family album talk to us. Her work poses questions and interacts with people encouraging them to consider their own life, choices, and problems. She thinks that nearly every family has their secrets and that makes life very interesting.



photography & copyright courtesy of Anna Granberg



## Mary Gray

Mary is fascinated by the dancing reflections on the surface of moving water, ever changing, fragmented imagery, captured in a moment that distorts reality. Mary's work concerns the depiction of these strange, fractured reflections and transient moments of energy in cloth and stitch. She uses drawings and photographs to inform her designs and often uses print. This work depicts the imagery seen under a wooden jetty on the Thames. Mary has isolated a single line and has tried to depict the way it changes with the movement of the water and the changing light.



photography & copyright courtesy of Mary Gray



## Wendy Greene

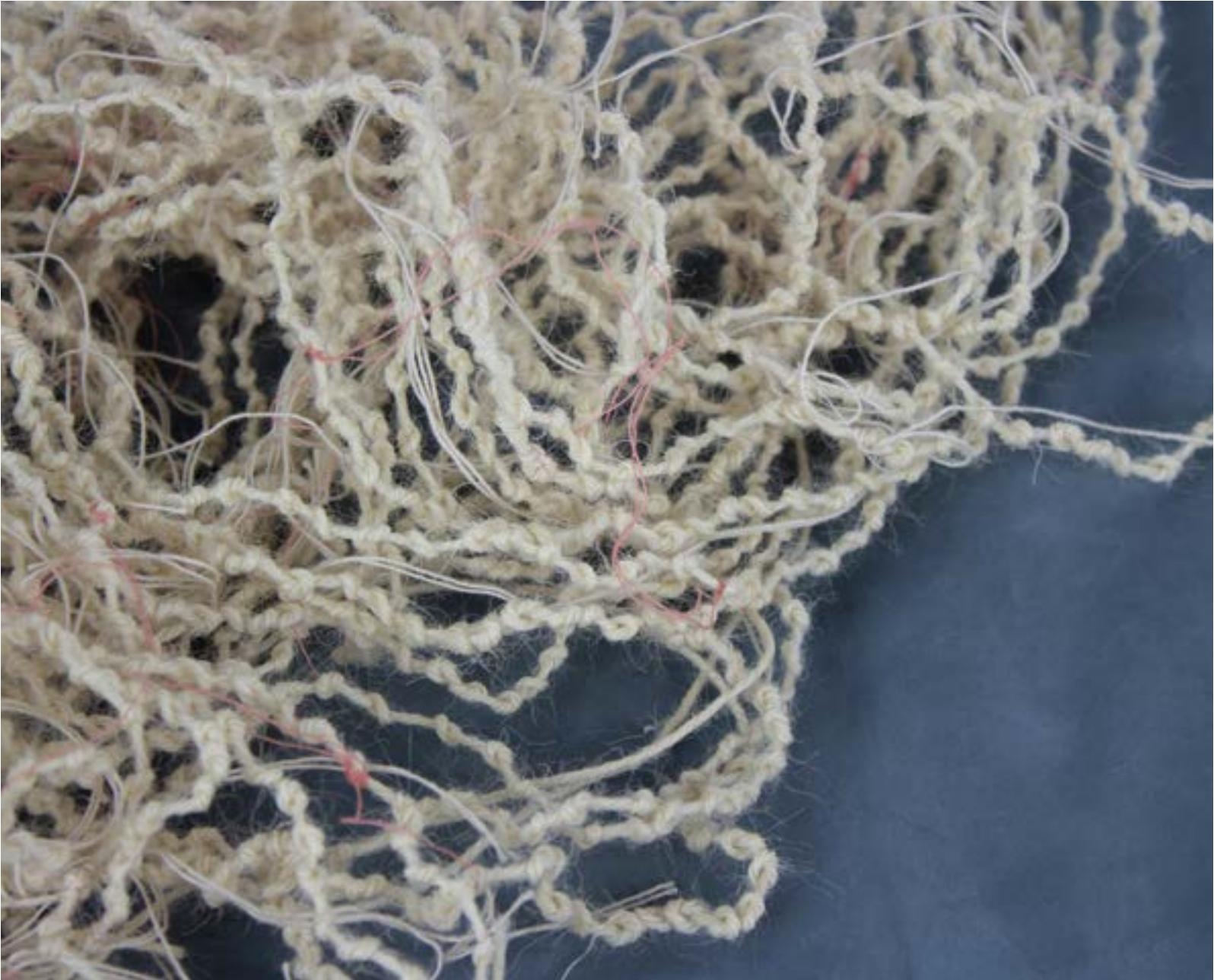
Wendy finds inspiration from the world around her. This can be from nature or from situations in which she finds herself. Her main aim is to entertain the viewer.

Two magpies appearing daily on her lawn became Wendy's inspiration. On quoting the old rhyme to her grandchildren, they begged her to reveal the secret.

Of course, she couldn't, it remains untold...



photography & copyright courtesy of PJ Greene



## Cathy Griffiths

Inspired by walking in solitary accord with her immediate environment, the textile work of Cathy Griffiths engages with the present moment through the rhythm of a steady beat.

Her work is rooted in the desire to capture the evanescence of her wanderings.



photography & copyright courtesy of Barney Hindle

Instagram: [@catherinegriffiths7593](https://www.instagram.com/catherinegriffiths7593)



## Anna Gunnarsdottir

Anna's work, "Blue Mary" is for all the women who have some untold secrets in their lives.

Sometimes they are compelled to keep them, sometimes they do not have the voice to disclose them or even share them.

The feminine power remains silent.



photography & copyright courtesy of Anna Gunnarsdottir



## Marilyn Hall

Marilyn's work references memory. Bearing witness to people and places that have influenced her life and made her the person she is today.

She likes to work with natural materials, preferring to re-purpose previously used items, embedding them with personal meanings. The slow, gradual process of building the work becomes a time for quiet thought and contemplation.

Whilst walking on Mull last year Marilyn came across a collection of old fishing nets hanging in a shoreline cave. The thought of these continued to fascinate her long after the holiday was over. Why were they there? Who had they belonged to? How long had they hung there? What stories could they reveal if only they could talk? These questions and more kept going round in Marilyn's head.

On a return visit she decided to try and discover their story. They had hung in the cave for at least 30-40 years and had not been used in this time. On further investigation it was found that a relation of the fisherman still lived in the hamlet and she was happy for Marilyn to have some of the nets for her art.

The work has developed from her thoughts and ideas around the untold stories they hold.



photography & copyright courtesy of Marilyn Hall



## Meta Heemskerk

Meta's inspiration and motivation are a strong and essential desire to make innovative and original work and, at the same time, express herself and react to the world around her in a personal and intuitive way.

The use of fabric and machine stitch perfectly suits her fast way of working and, as an extra bonus, gives her work a wonderfully tactile and textural dimension.



photography & copyright courtesy of Meta Heemskerk

[www.metaheemskerk.nl](http://www.metaheemskerk.nl)



## Hannah Heys

Often inspired by her surroundings, from nature to bold design, Hannah sees creative potential in an array of spaces, jotting down ideas and sketches that will eventually form her final pieces. Combining her passion for contemporary design and detailed craftsmanship, Hannah creates bright and bold textile art pieces using tufting and latch hooking techniques. Weaving sustainable practices in to all her pieces, from sourcing reclaimed yarns where suitable, British Wool where possible, off cuts from previous projects where practical and ensuring that each piece is made with longevity at the core.



photography & copyright courtesy of Hannah Heys

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



## Jackie Hodgson

Jackie's work is split between exhibiting and ecclesiastical commissions. Her approach is completely open minded, using many different textile techniques and mediums, along with print, drawing, felting, dyeing and photography, to capture the essence of her chosen theme. Her work is generally graphic in style.



photography courtesy of Peter Hodgson  
copyright courtesy of Jackie Hodgson



## Aran Illingworth

Aran's focus is on figurative stitched textile images. Subjects vary – women and children in poverty, old age, homeless and displaced persons such as refugees. Her images set out to command the viewer's attention and to communicate emotion to them, drawing them into the situation depicted and eliciting a response based on their own past experience. A key influence in the development of Aran's sewing techniques were the elements of fine art training which formed part of her experience at college and university before she finally found her vocation for stitched portraiture. She took the techniques which she learned in life drawing and other fine art training and applied them to the selection of fabric and thread instead of paint. In this approach, texture is developed by overlaying cloth with stitching over and through the underlying appliqué layers.



photography courtesy of Keving Mead  
copyright courtesy of Aran Illingworth



## Judith Isaac-Lewis

Judith's artistic practice focuses on embroidery, print and natural dyeing. She finds inspiration randomly - personal and collective memory are of particular interest, as is the natural world. Recently due to restrictions of Covid 19, she is looking to her immediate surroundings at home and considering the benefits of green space and everyday life during lockdown.



photography & copyright courtesy of Judith Isaac-Lewis



## Linda Pearl Izan

Linda originally trained as a ceramicist whose practice explored slip - cast moulding and surface pattern. With a commitment to ongoing material exploration Linda has honed skills in digital art and textiles. Although these disciplines may appear disparate, they link dynamically into her present practice. Linda's work is exhibited nationally and internationally with her work featured on social media and within printed publications.

'Infodemic of Disinformation' explores the alternative discourse that took place away from official news channels on the Pandemic, a discourse that presented a febrile platform of misinformation, fuelled by groups and individuals who wish to seed conspiracy theories or profit from selling quackery.

'Myer - From Now Until the End of Time' pursues the unlocking of time within specific family lines to a Seder (Passover). How the senses are evoked by the order, symbolism and corporeal recollection of the ceremonial plate as a centrepiece of the family table. Stories told and stories remembered.



*photography & copyright courtesy of Linda Pearl Izan*

[www.axisweb.org/p/lindhuiew](http://www.axisweb.org/p/lindhuiew)  
Instagram: @lindapearlizan



## Marian Jazmik

Marian creates abstract textile art inspired by the shapes and textures of the natural environment, captured initially by her 'macro' photography of the natural environment. Led by experimentation, her work evolves into highly textured 3D sculptures, wall pieces and vessels. The manipulation, construction and deconstruction of fabrics principally by heat, along with the inclusion of mixed materials usually destined for landfill are a key feature of Marian's work.

'If trees could talk' series one and two have been created in a response to a recent visit to a local historic property where huge ancient trees fill the grounds. What stories could they tell of the lives of the people who have gone before us? The wall pieces are a response to the decayed and damaged tree stumps that were also observed. Marian's use of macro photography of a variety of cacti plants led to the creation of her sculptures with their vast number of multi-faceted surfaces.



photography & copyright courtesy of Marian Jazmik

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

Twitter: @marianjazmik

Instagram: marian\_jazmik\_textile\_art



## Willeke Klaassen

Dwelling on the beauty of nature, just standing to breathe the peace, the healing effect of green surroundings are all important elements of Willeke's work. It is a setting against a backdrop of our world that is constantly busy, working, wanting, pressuring, more and more. Willeke loves the exquisiteness of everyday objects, so often passed by in a hurry, seen just in a glimpse. The artist looks into this passing of time and works with it. The leaves she uses to print leave their shadow of today, to still appreciate tomorrow. The branches she uses are put back in a shape they may well have been, ever, one time. Willeke researches the vulnerability of the passing time, the ephemeral beauty of life and death, the strength and immediateness of it. Willeke materialises these things on fabric, using leaves and flowers, working in several layers of botanical print and embroidery to create panels or sculptures.



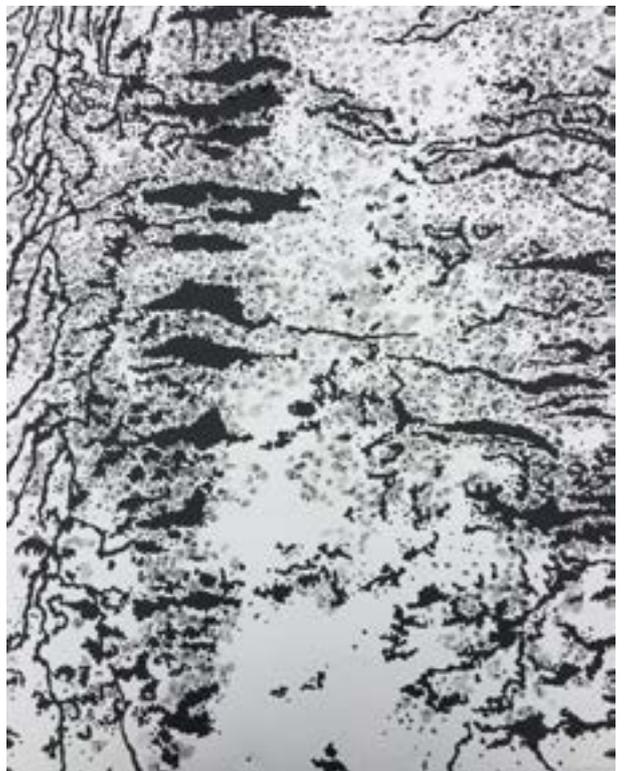
photography & copyright courtesy of Willeke Klaassen



## Jackie Langfeld

As an artist and maker of things, Jackie is motivated by the challenge of the unusual and diverse. Always with a considered message to support the work, the act of doing and making is essential. Although sometimes inspired by words and ideas, it is often an object which captures her attention and makes her work backwards to a theme or title.

'Mapping' is a direct response to a drawing session using animal skulls as the subject. Surprised by her emotional reaction to these studies she sees them as a soulful mapping of lives, but also a mapping of terrain, rivers and boundaries. However, as with any slow and careful process, the making of this piece began to absorb the contemporary climate of shifting humanity and the painful stories that sit alongside. So the original, more domestic story of events and change now has a global element embedded in its making.



photography & copyright courtesy of Jackie Langfeld



## Julianne Long

Julianne's work is influenced by the natural world, especially trees, and seeds. She has a love of history and exploring historical events are sometimes starting points for work. Since finishing her degree in Embroidered textiles she has worked to extend her repertoire of techniques. These included tapestry weaving, basketry, and wire construction. These last two, in a desire to make her work more sculptural.

Julianne's work explores piecing together evidence, trying to fill the gap between what can be seen, and not seen. Can we always rely on what we see to understand the truth?

This collection of work was made using a variety of techniques, and media, ranging from stitch, knitting, needlelace, wire sculpture, and basketry.



photography & copyright courtesy of Julianne Long

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

Instagram: @julianneartist

Facebook: Julianne Long @textileartist



## Helen MacRitchie

Helen's practice focuses upon the detail found in nature, particularly around her Oxfordshire home, and in her fascination for science and medicine.

She employs hand dyed and felted wool in her work, adding other materials, hand and machine embroidery to exploit surface texture and detail as her design dictates.



photography & copyright courtesy of Helen MacRitchie

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



## Hayley Mills-Styles

Hayley is a Yorkshire based textile artist specialising in embroidery. In her home studio by the sea, she creates textile drawings and objects. Her work combines traditional techniques like patchwork with digital embroidery and found objects. Hayley's work is often autobiographical, sharing personal narratives about her life and family history.

Broken Doll and Where is my Mind? share Hayley's experiences of living with Obsessive Compulsive Disorder. The order and method of patchwork and the chaos of intrusive thoughts, represented by fragmented text. These pieces combine hand stitch, digital embroidery and found objects. The archive drawer and vintage tin are trying to contain her OCD, something that Hayley struggles with every day.



photography & copyright courtesy of Hayley Mills-Styles

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

Instagram/Twitter: @hmillsstyles

Facebook: Hayley Mills-Styles Textile Artist



## Claire Mort

Claire is an award winning British textile artist and has recently been featured on the BBC2 Royal Academy Summer Exhibition Show. Her work is held in collections in Europe, Australia and the USA.

Claire explores through stitch the journey of life. This place exists somewhere between childhood and becoming an adult and all the things in between; from when we are born to what we become, and are we really a product of our upbringing and environment and is change truly possible?

She is fascinated by women and their journey through life and explores them through their stories; true, perceived and otherwise.

Claire is also interested in trauma, having experienced it herself, and she asks the questions about how these things impact on our lives and is it possible to heal from these events and truly live.

As Oprah would say.... "What happened to you?" as opposed to "What's wrong with you?"



photography & copyright courtesy of Claire Mort

[www.clairemortartist.com](http://www.clairemortartist.com)  
Instagram: @clairemortartist



## Marian Murphy

As an embroiderer Marian varies her material repertoire to suit the pieces she is making. Plaster, wire, wood and paint are frequently employed combined with fabric and stitch. It is the versatility and the sometimes unpredictable changes that take place that she exploits and develops to make her objects. Themes in her work are developed from an interest in the clothed human form.

A memory of playground secrets - some whispered ourselves and some whispered by others - are they ever told?



photography & copyright courtesy of Marian Murphy



## Helen O'Leary

Helen works generally in three dimensions, layering materials and then carefully paring back and adding details. Mixed media, wire, plaster and photo images on textile are her favoured media. Her work continues to be about memory, focussing on women's past associations with textiles.

When Helen viewed her current house it contained cupboards and drawers of beautiful sadly decaying 1950s ballgowns and evening bags. This is her tribute to the stunning memory that has lingered within her home.

For 64 months Helens mother was in a nursing home with severe Alzheimers 150 miles away from her and her family. She visited each month to hold her mothers hand and whilst driving there and back mentally list the guilts she felt. This piece shown is now a companion piece to a previous 64 glove work about talking to her mother about past happy memories during each of the 64 visits.



photography courtesy of Ian O'Leary  
copyright courtesy of Helen O'Leary

[www.helenolearyart.com](http://www.helenolearyart.com)  
Instagram: @Helen\_OLeary\_Art



## Barbara Phelps

Barbara's work, usually conceptual and three-dimensional reflects her background in theatre. Mainly focusing on themes of personal identity, memory, and space her art often begins with an emotional response to an object or quote - recently she has shared personal narratives of loss and grief.

'Untold' gave Barbara the opportunity to consider her situation - time has passed - the pain has eased - there is a readiness to start a new chapter. An organic process - (un)told...represents the (un)telling, reclaiming and retaining of these past narratives - always a part of her - informing what's to come.

security...refers to her support network - a tower of mainly vintage books from family and friends gives protection in untold layers of paper, print and words concealing a small diary of love and grief - secrets too personal to be shared - secured with the soft, familiar, healing fabrics of her childhood - muslin, cotton and Liberty lawn.

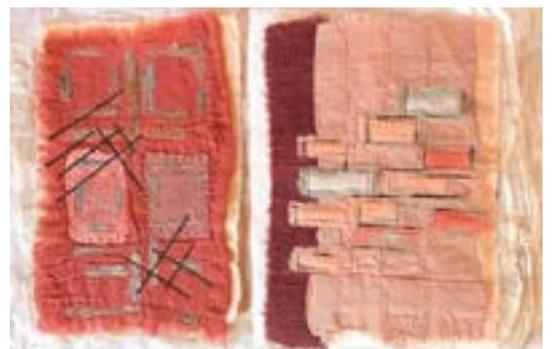


photography & copyright courtesy of Barbara Phelps



## Judith Rowley

Judith is a textile and mixed media artist whose work explores concepts and tells stories. Using natural fabrics and fibres of which each reflects a creative journey from the initial thought processes to the completed exhibition piece. Judith often embellishes her work with hand stitch therapy and machine stitch.



photography & copyright courtesy of Judith Rowley

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



## Consuelo Simpson

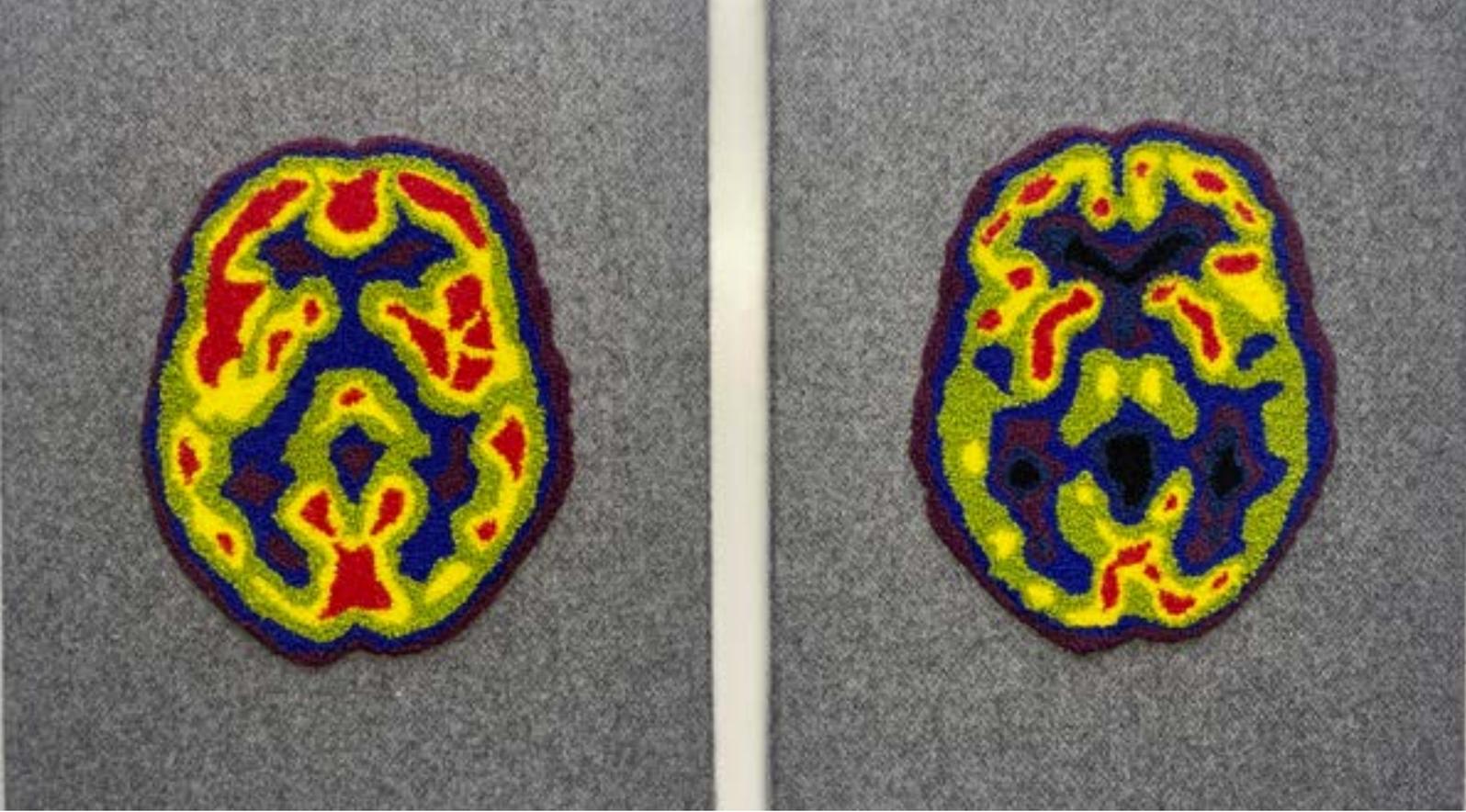
Consuelo favours old tools and re-purposed elements for the history they hold as witness to an unknown past. The artist works intuitively, in search of a relevant visual vocabulary and always in dialogue with the materials, responding to their weight and texture, all the while weaving an unknown future.

For the 'Untold' exhibition, Consuelo has constructed assemblages which include old agricultural tools and natural wood to root the work in place. The weaving, the netting and the patterns gilded onto the charred wood reference the connections which bind humans, objects and context in time and space. The artist acknowledges our roots to the past while celebrating the present and, in placing objects in an unexpected context, sends them into an imagined future.



photography & copyright courtesy of Consuelo Simpson

[www.consuelosimpson.com](http://www.consuelosimpson.com)  
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Twitter: SimpsonConsuelo

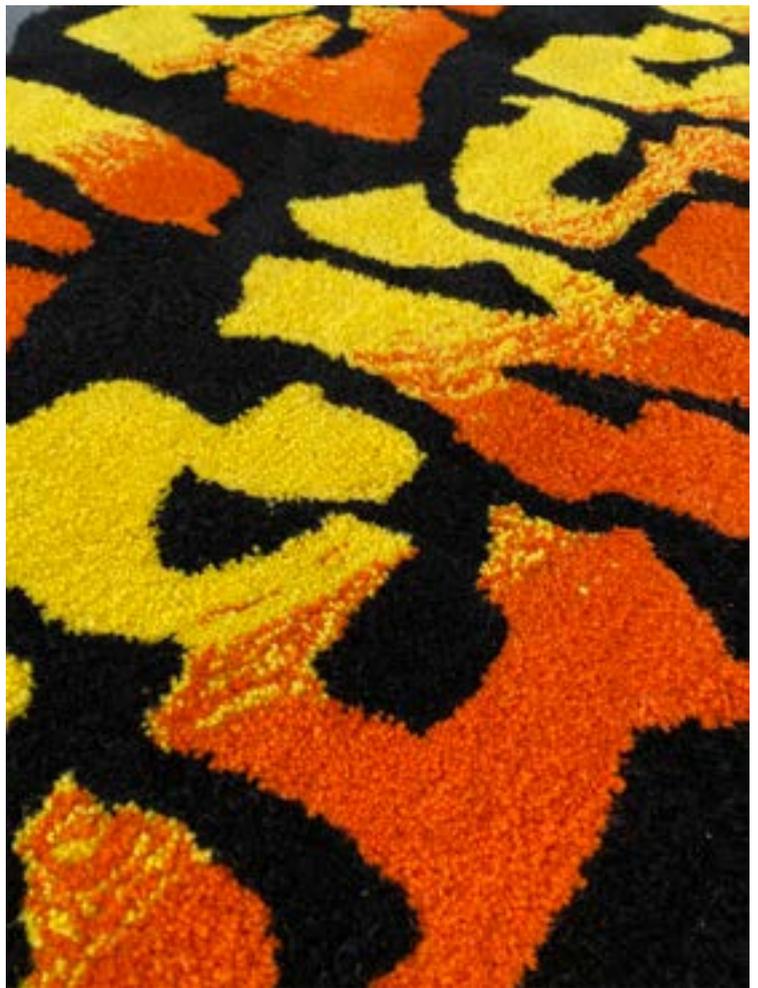


## Sally Spinks

Sally's practice exploits the cosiness and domestic familiarity of textiles to draw people into uncomfortable realities and challenging questions. She often uses code, statistics, and graffiti to highlight how voices can be suppressed or amplified - understanding what's hidden, deliberately or otherwise, and its impact on under-represented and voiceless communities.

For 'Untold', Sally presents 3 works. 'The Wreck of the Beautiful' represents pre & post - menopausal neural activity in fine needle punch. The work highlights the lack of support for women dealing with distressing symptoms.

'Here Begins the Plague' A Latin inscription made in hand tufted carpet embedded into a traditional rug. Nobody knew when this was written in 1564 that the plague would continue to pervade households for centuries. "Give them 'Bread and Circuses' and they never revolt." So wrote the Roman poet Juvenal about the superficial appeasements staged by governments. It's still happening today. Always look behind the curtain.



photography & copyright courtesy of Sally Spinks

[www.sallyspinks.co.uk](http://www.sallyspinks.co.uk)  
Instagram: @sallyspinksart.art



## Patti Taylor

Patti Taylor is a London textile artist, printmaker and bookbinder. Deep research, leading to emotional responses and prompting creativity, are key. Working across a range of media, textiles are firmly at the heart of her practice. Current work is based on Spurn Point, telling stories of its people, showing children at school and at play, fishermen, gravel gathering, and –poignantly – volunteer lifeboatmen in flimsy cork life-jackets. Viewed through the receding focus of time, ghostly figures re-imagine human responses to environmental forces, revealing the hidden courage, motivation and emotions behind reported events.

Contact with historians and archivists took her from one story to another: a question about a gravestone led to the human tragedy behind the loss of the Brig Emma in 1893 and contact with the captain's descendants. Stark backgrounds with rusted and disintegrating palettes recall emotions experienced when alone on the spit – an eerie sense of desolate isolation.



photography & copyright courtesy of Patti Taylor

[www.patti-taylor.co.uk](http://www.patti-taylor.co.uk)  
instagram: [patti.taylor44](https://www.instagram.com/patti.taylor44)



## Dee Thomas

Dee enjoys documenting her local environment through sketches, photographs and notes. These form the basis for her work which she interprets using fabrics and stitch. Her interest in collage is reflected in the way she fragments and reconstructs materials. Recently Dee's work has taken a more personal viewpoint as she recorded life caring for her mother who had Alzheimer's. Because these circumstances limited her ability to stitch, Dee began spending more time painting, delighting in the use of colour. When Dee inherited a large box of family photographs, she realised that there was no one to ask about the contents. However, with an interest in family history inspired by her grandmother's stories she was able to identify some photographs but many people would remain unknown, their stories forever untold. Five generations of Dee's family are shown in the exhibited piece, mothers and daughters from 1863 to the present day.



photography courtesy of Steve Thomas  
copyright courtesy of Dee Thomas

[www.deethomas.co.uk](http://www.deethomas.co.uk)  
instagram: dee\_kirk\_thomas



## Julie Turner

Julie would describe her practise as mixed media textiles. She experiments with changing the surface quality of fabrics using processes that reflect meaning and combines these fabrics into 'out of context' garments and doll like figures. These stand alone but can be combined to create installations intended to engage the viewer and evoke an emotional response.

Julie's work is informed by her research and her background in psychology, teaching and fine art. It is often described as being characterised by a sense of loss.

'Lost Shoes' was made in response to the untold stories of a lost shoe, which Julie photographs wherever and whenever she comes across one.

'My Fathers Tools' reflects Julie's relationship with her father as he ages and loses mobility.

His old wooden handled tools symbolize his life as a practical man. Now rusted, the tools symbolise a sense of loss and an urgency to hear some of the untold stories.



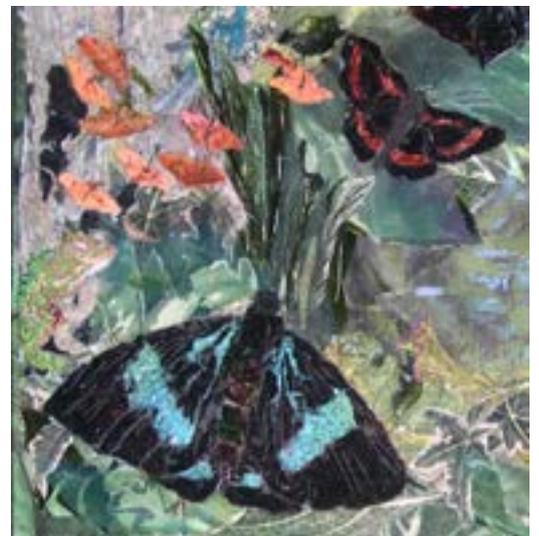
photography & copyright courtesy of Julie Turner

[www.julieturner.org](http://www.julieturner.org)  
Instagram: @julieturnerartist



## Julia van den Bosch

Julia's work is concentrated on different forms of plant life and seeking to convey and share her fascination with each new discovery. She chooses to work in hand stitch because it allows as much time as is needed to enter fully into an empathetic understanding of the subject matter.



photography & copyright courtesy of Julia van den Bosch

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



## Catherina von Isenburg

Catherina enjoys the making process and the idea that every stitch plays its part in telling a story. She has recently been inspired by the natural world from the smallest seeds to larger animals. She hopes to evoke curiosity about the wonderful flora and fauna that share our incredible planet with us.



photography & copyright courtesy of Catherina von Isenburg

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



## Jill Walker

Jill is interested in giving expression to the quiet moments of memory and touch in the materiality and placement of made and found objects.

Her work begins with a daily walk along familiar paths, collecting and gathering materials; back in the studio she works intuitively allowing associations both physical and metaphorical to guide the making process.

Jill's artworks are an articulation of this sensory journey and present a poetic narrative of her embodied experience of being in the landscape.

In a recent house move Jill carefully bagged and labelled handfuls of leaves, seeds and grasses from the garden and hedgerows she was about to leave behind. This precious cargo became her way of expressing untold memories of a special place and time.

The fabric remnants she uses have been dyed and stained using plants from that garden and continue the narrative of memory and a sense of place.



photography & copyright courtesy of Jill Walker

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



## Maria Walker

Maria's art practice explores the human condition and societal concerns using a variety of materials. For this exhibition she has focused on the importance of narrative in understanding the world and plays with ways of hiding, distorting or teasing out meaning from objects and words.

Maria's personal reaction to the pandemic was a need to bear witness to the situation as it unfurled.

'Amulets: Lost and Found' emerged from objects she picked up on her daily walks in 2020 and the strong need she felt to offer protection for herself and others. In this work she recognises that all objects have a history and stories to be told, be they real or imagined...

'Ostraka', 'Obfuscation' and 'Oratio Interrupta' explore illegibility as a device to obscure meaning in respect of the political rhetoric surrounding the pandemic. In this body of work she poses the question "is there such a thing as the truth?" or, is it just an abstract concept...?



photography & copyright courtesy of Maria Walker



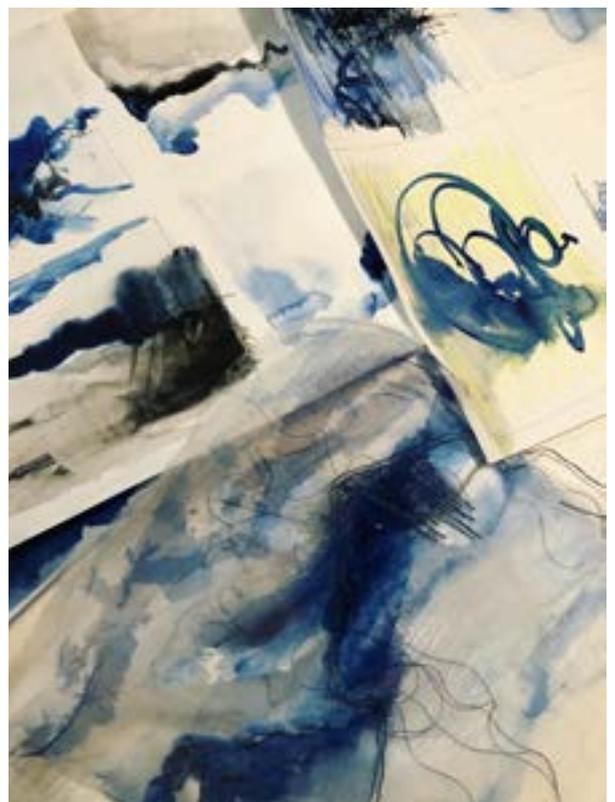
## Maria Wigley

Maria's specialism is working with fabric and stitch in an art context. Concerned with the relationship between drawing and writing and how they communicate meaningful emotion and individual marks, Maria sees a commonality between drawing and writing. Enchanted by the inner beauty of letter forms in their own right. In her art she sees more than just symbols to make up words and sentences.

Maria's embroidery pushes ways in which letter forms can be expressed, reflecting a mood rather than just to spell out words. Maria often uses natural fabric such as very fine silk or calico. The use of layering in the work is an essential part of the construct, as she sees the process much like the layering of conversations and stories over time. The stitched writings are her own thoughts, secrets she keeps to herself and only divulges to the sewing machine and needle.

Maria is drawn towards the internal landscape. The land makes us who we are. We are part of the land, as it is part of us. The physical world but also an inner world. A place of deep personal and sensory connection between an individual and a particular location.

The work poses a sense of environment, a foreboding landscape somewhere distant. The scrambled words; traces of human tracks, and stories. Histories made, some permanent and passed down, others just travel off in the wind deleted without a trace.



photography & copyright courtesy of Maria Wigley

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



## Irena Willmott

The work explores how the boundaries of truth are defined or masked. The medium of "felt" gestures to the tensions in processes of calling out the untold, and exposing cover-ups. So who sees in? Who sees out? Does anyone care? Who can handle it?



photography & copyright courtesy of Irena Willmott.



## Kim Winter

Nature can be ephemeral, but Kim relishes trying to capture its essence and processes in more permanent form. With a strong focus on form and materiality, her work often incorporates found objects and natural materials, inspired by natural geometric and cellular structures. Her favourite techniques are basketry, wet felting, and natural dyeing. She lives in Brixton, South London, which offers plenty of opportunities to observe the interaction between urban life and nature, providing inspiration and sometimes materials for her practice.

"Brittle" was inspired by osteoporosis, a disease caused by loss of bone mass, changing the structure of bone tissue. It's called a silent disease because there are typically no symptoms until a bone breaks or one or more vertebrae collapse. By using traditional lace weaving techniques on real bones, Kim evokes the fragility and vulnerability of this troubling condition.



photography & copyright courtesy of Kim Winter

[www.kimwinter.co.uk](http://www.kimwinter.co.uk)  
Instagram: @kimwinter\_artist  
Facebook/Twitter: @kimwinterartist



## Wolfgang Woerner

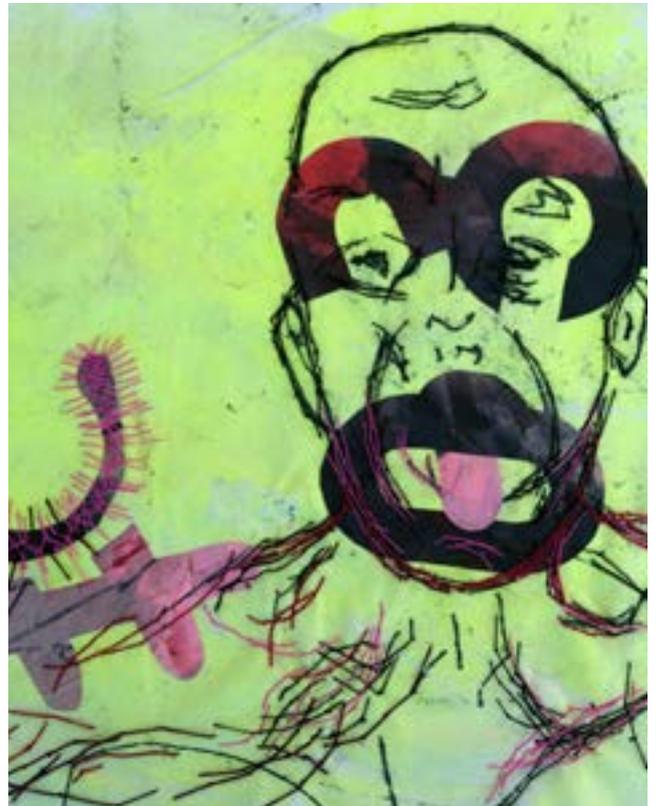
Wolfgang's work embodies aspects of self-identity... exaggeration and embellishment reveal and conceal ever-present paradoxes ... strength and vulnerability, ability and disability, exposure and introspection, sensitivity and detachment ... candid explorations evolve and mutate between 2 and 3 dimensions.

'Untold' - What happens behind closed doors stays behind closed doors...a residue of decay below the polished veneer.

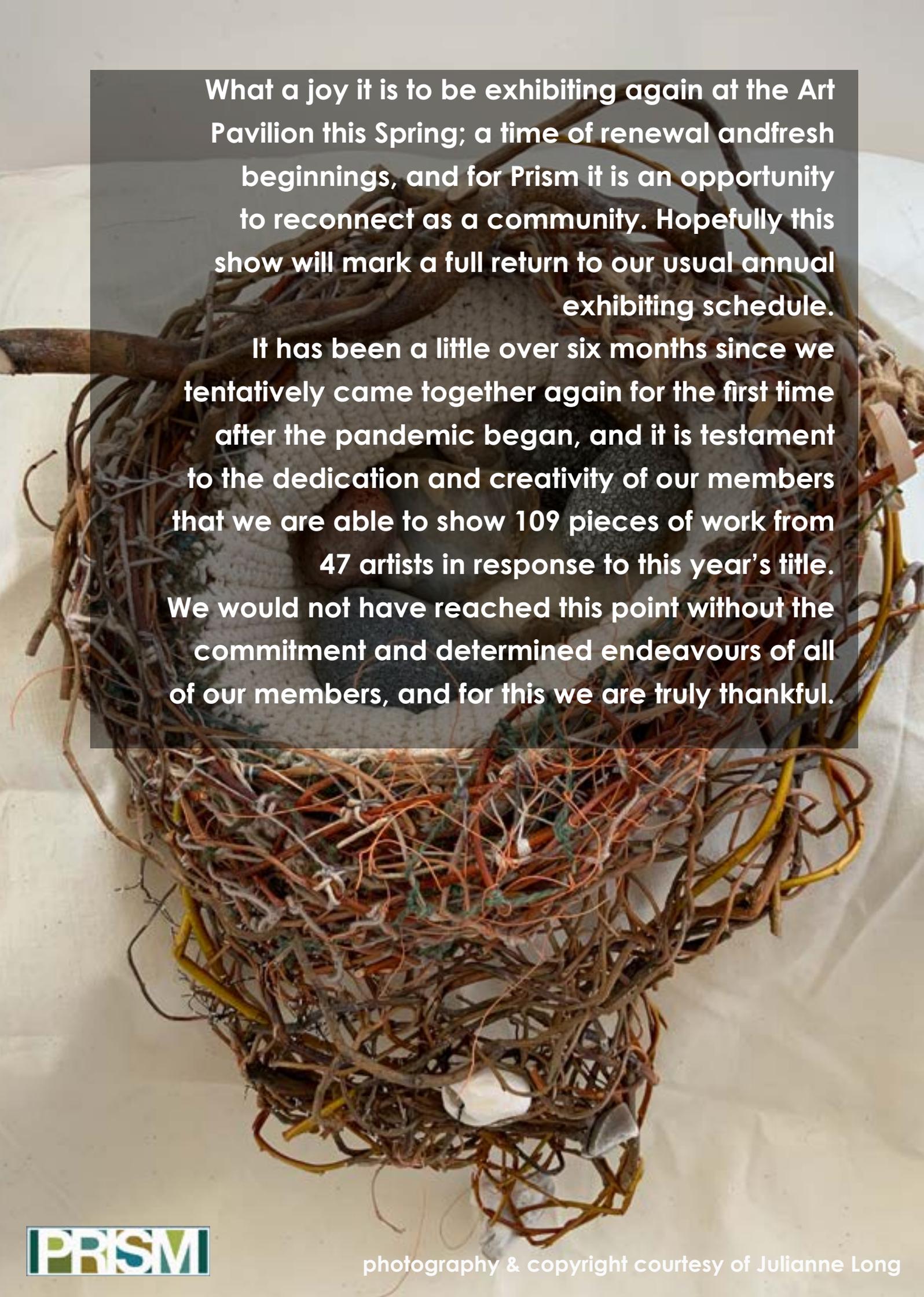
'Discarded 16 years' - So many mouths wiped and so many lips touched. Words drift across tables, sentences suspended in mid-air...absorbed into the fabric.

'Discarded familiarity & intimacy' - So many bodies touched and caressed. Dreams, desires and nightmares. Stripped off and washed to remove any traces... slowly fading before being discarded.

'Just hit the ball back so it bounces on my side' - Lost toys re-created and re-worked...talismans of innocence. Blanked out memories and discarded dreams... 'one day you will understand'.... little traumas intellectualised.



photography & copyright courtesy of Wolfgang Woerner



What a joy it is to be exhibiting again at the Art Pavilion this Spring; a time of renewal and fresh beginnings, and for Prism it is an opportunity to reconnect as a community. Hopefully this show will mark a full return to our usual annual exhibiting schedule.

It has been a little over six months since we tentatively came together again for the first time after the pandemic began, and it is testament to the dedication and creativity of our members that we are able to show 109 pieces of work from 47 artists in response to this year's title. We would not have reached this point without the commitment and determined endeavours of all of our members, and for this we are truly thankful.