

Edgeland's

The Art Pavilion
Mile End Park
Clinton Road
London E3 4QY

19th-29th April
11-6.00 every day
closes 5.00 on 29th
2024

During the exhibition, we will be hosting a diverse variety of artist-led workshops and children's art trails.

PRISM

www.prismtextiles.co.uk

@thepavilionsmileend

@prismtextiles



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Maria Walker



Welcome to our *Edgelands* exhibition, bringing together the work of our international membership, who continue to push the boundaries of textile art. Responding to the theme of *Edgelands*, our members have used a diverse range of materials and techniques, showcasing fine art textiles to the highest level. We hope to inspire and intrigue you with this year's exhibition and the different responses the artists have produced.

The Art Pavilion is the perfect venue to showcase our work with its beautiful surroundings and natural light. I'd like to pass my thanks to the team at The Art Pavilion for helping us to share our wonderful work. The exhibition wouldn't be possible without the work of our committee and membership who have worked hard to showcase Prism textiles and the work we have created.

We hope you enjoy the show!

Hayley Mills-Styles
PRISM Textiles Chair

Exhibitors

Jacqueline Adkins
Anne Amosford
Barbara Ash
Vivienne Beaumont
Ross Belton
Tansy Blaik-Kelly
Amanda Bloom
Anita Bruce
Sue Burley
Nerissa Cargill Thompson
Paulene Cattle
Niki Chandler
Lynne Chapman
Jeryl Church
Jo Coombes
Alex Duncan
Geraldine Festenstein
Anna Granberg
Wendy Greene
Anna Gunnarsdottir
Marilyn Hall
Catherine Hill
Amanda Hislop
Jackie Hodgson
Aran Illingworth
Judith Issac-Lewis
Linda Izan
Marian Jazmik
Sabine Kaner
Masha Karda
Sharon Kearley
Caroline Kirton
Willeke Klaassen
Jackie Langfeld
Maria Laughlin
Julieanne Long
Helen Macritchie
Penny Maltby
Kim McCormack
Hayley Mills-Styles
Marian Murphy
Helen O'Leary
Katharine Paton-King
Barbara Phelps
Sue Reddish
Jane Riley
Judith Rowley
Consuelo Simpson
Jo Smith
Sally Spinks
Annie Taylor
Patti Taylor
Julie Turner
Catherina von Isenburg
Jill Walker
Maria Walker
Maria Wigley
Irena Willmott
Wolfgang Woerner



Jacqueline Adkins

Jacqueline is increasingly enjoying mixing textiles with another love, ceramics.

This body of work represents how nature can break through hard manmade obstacles in its path, enabling it to continue its journey. How something as delicate as a plant can grow through a solid structure such as a bridge, illustrates how the natural world can live alongside man.



photography & copyright courtesy of Jacqueline Adkins

Instagram: @jacqui.stitcher



Anne Amosford

Anne has used her love of historic research and traditional techniques of construction, in a playful take on ancient maps to consider where “here be dragons”.

Exploring railway tracks and sidings has always held a fascination for her, as she longs to go and explore or stand and be. The land is now lost to scrub, detritus, and oil where once shepherds in smocks would herd their sheep.



photography & copyright courtesy of Anne Amosford



Barbara Ash

Barbara completed her Masters in Sculpture at the Royal College of Art and was awarded the Henry Moore Fellowship in Sculpture. She lives and works on a boat near Bristol.

Today, many people feel they are living in an out-of-control world and are consigned to the Edgelands. Barbara makes art that talks about female experience in themes of freedom, power and protest. She collages combinations of materials and dynamics, mixing up 2D and 3D putting textile sculpture and linocut print elements together.

From a feminist perspective, the artist playfully uses dolls as slightly 'dark' devices to talk about social issues.



photography & copyright courtesy of Barbara Ash



Vivienne Beaumont

The ephemerality and cyclical nature of life is at the core Vivienne's textile practice. Her work references the figurative, mythological, fairy tales, nature, and female archetypes. Vivienne's practice uses machine embroidery and print to tell this personal and universal story.

The Red Riding Hood story is a rite of passage. The young girl is growing up, her mother is letting her daughter go on her own into the woods. Here the Edgelands are the edge of the wood, the betwixt and between, the liminal. The imagery connects to collective emotions, and cultural collective memory.



photography & copyright courtesy of Vivienne Beaumont



Ross Belton

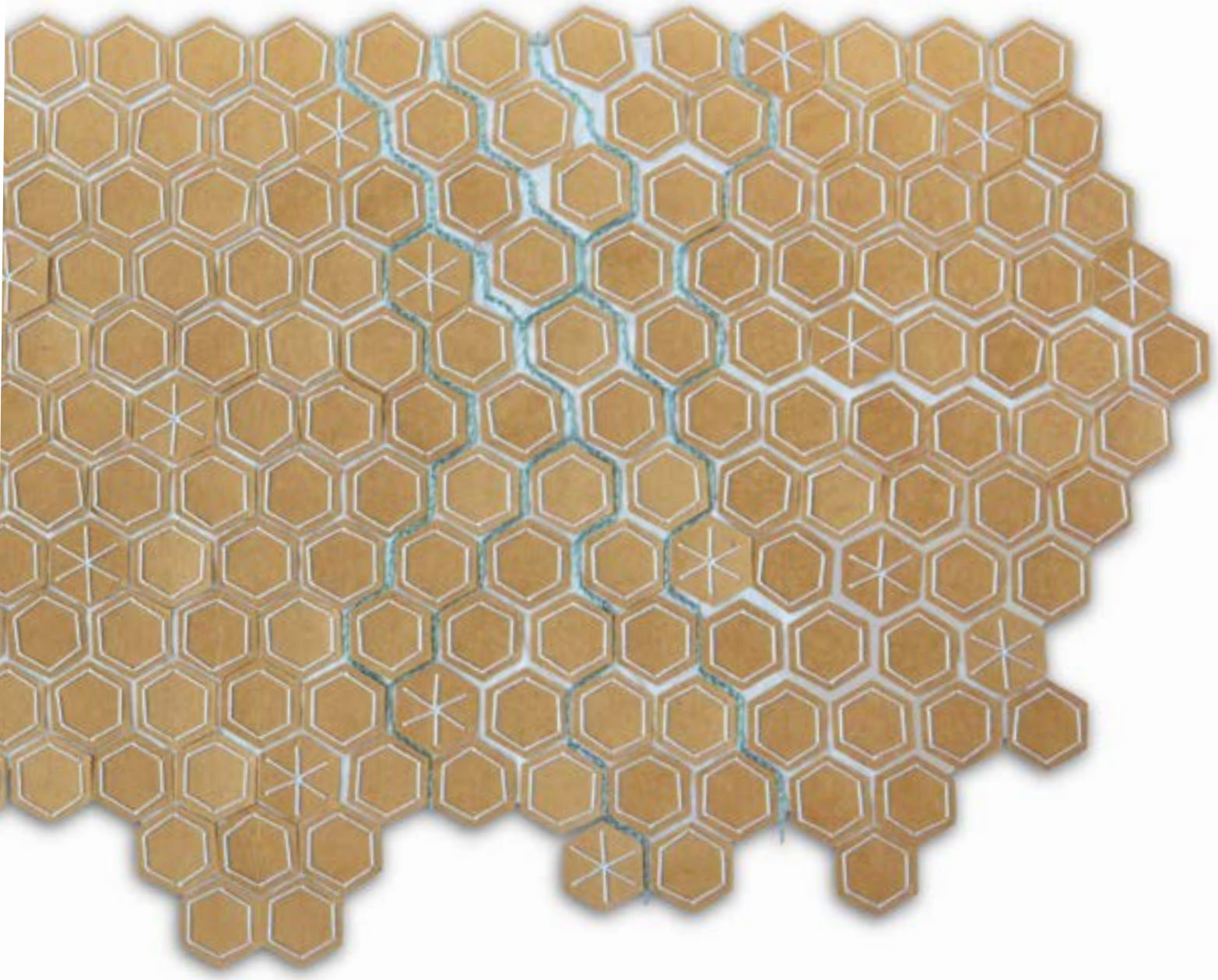
Ross works with collections of objects that form a visual language. Local resources, natural dyes and recycled materials all take his work in different directions. Influenced by his African childhood and the traditional crafts and techniques of Japan, his art embraces the flaws and explores the hidden beauty often missed in everyday things.

Ross' work has always drawn on the abundant resources offered by the Edgeland. Victor Hugo acknowledged the existence of this 'bastard countryside', formed through urbanisation. Long associated with the advancement of society, in reality, it has deepened the deep gender-based inequalities in today's world.



photography & copyright courtesy of Jonathan Dredge

www.moderneccentrics.com
Blog: moderneccentrics.wordpress.com
Instagram: @spottedhyenas
Facebook: Ross Belton



Tansy Blaik-Kelly

Tansy's love of hand stitch, texture, geometry, and symmetry are all evident in her work. A former career in theatrical costume, and haute couture in London's West End over the years, has helped influence, yet simplify, her minimalist and graphic design aesthetic. Her beaded and embroidered gowns have adorned celebrities and royalty on many a red carpet.

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

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



Amanda Bloom

These totem sculptures show the struggle between urban expansion and the preservation of green spaces, juxtaposing ugly, derelict brownfield sites with healthy green belt landscapes. The totems symbolise the neglected boundary between city and countryside, challenging further development while safeguarding nature, and questioning the irreversible loss of open countryside.

It reminds us of the original intent of green belts; to shield the countryside from urban sprawl. Pushing the derelict Edgelands further out between the city and countryside, highlights the encroachment on green spaces, emphasising the delicate balance needed between development and environmental preservation.



photography & copyright courtesy of Amanda Bloom



Anita Bruce

A road frequently travelled...
A patchwork of agricultural fields displayed on the SatNav. A monoculture juxtaposed with the abundance of the road verge. These miniature havens of nature pass in a blur, unconsidered by the motorist. Storms change the landscape as the year progresses. The fieldscape fills with ponds that reflect the light of the sky. Later the path of the river disappears, and the fields become islands in vast lakes. An upside-down world. Anita's intentions are washed away, and the tapestry evolves with the landscape.

The artist is undertaking a diploma in tapestry weaving at West Dean College.



photography & copyright courtesy of Anita Bruce

Instagram: [@anitabruceart](https://www.instagram.com/anitabruceart)
[Anitabruce.tumblr.com](https://anitabruce.tumblr.com)



Sue Burley

Sue encourages people to see the everyday in a different way. She works mainly with textiles, creating art in response to current and environmental issues. The artist visually represents the ideas and concepts using textiles and stitching to challenge and provoke.

The work in the exhibition was made in response to a 'grey to green' initiative in Sheffield. Through the work, Sue not only explores how the city encroaches on nature but also how nature reclaims land from the city. She investigates the permanence of the things thrown away and how they are representations of ourselves.



photography & copyright courtesy of Sue Burley

www.curatorspace.com/artists/SueBurley
Instagram: @ Sue_burley_art_and_things



Nerissa Cargill Thompson

Nerissa creates textile wall art and mixed-media sculptures exploring juxtapositions of structure, texture and colour, particularly where nature meets manmade. The Edgelands theme is a perfect fit, blending recycled fabrics using an embellishing machine or collage.

The artist produces her textile art by building up subtle variations in tone and texture, often augmenting with embroidery. Her sculptures highlight climate crisis and plastic pollution as she casts her textiles with concrete in waste packaging. The concrete gives a weight and presence more in line with their legacy. Naturally inspired textures emphasise the way our waste becomes subsumed into the environment.



photography & copyright courtesy of Nerissa Cargill Thompson



Paulene Cattle

Paulene's work for this exhibition concentrates on the interface between the urban built environment and the natural world. Each encroaches on the other and the artificial boundaries bridging the liminal spaces between.

Illustrations include abstractions of metal fencing, foliage creeping into deteriorating manmade ground surfaces and coastal erosion claiming buildings by the sea. These devices draw attention to the constant tension between man and nature.

To minimise her environmental impact, Paulene has, for some years, solely used existing materials; recycled clothing/ artworks and found objects.



photography & copyright courtesy of Paulene Cattle

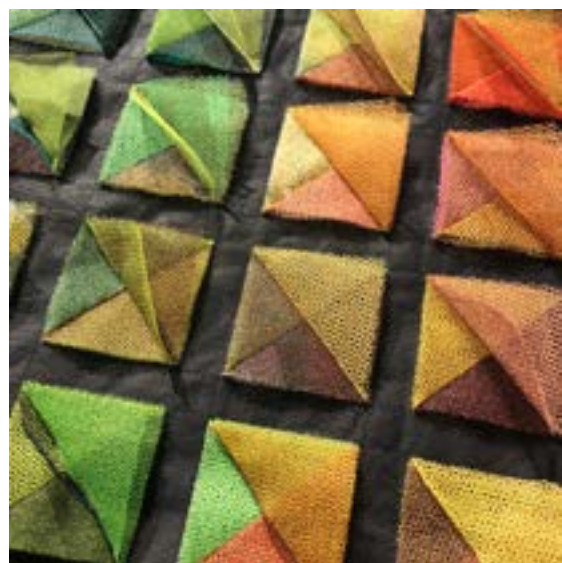
Instagram: [@paulenecattle](https://www.instagram.com/paulenecattle)
Facebook: Paulene Cattle – Artist
Blog: Paulenecattle.blogspot.com



Niki Chandler

As an artist and printmaker, Niki works with a limited material palette of synthetic dance nets and nettings; a link to her professional background as a theatrical costume designer/maker. Craftsmanship and precision are employed to create constructed textile panels, quilts and fine art prints.

Edge of Land is the latest addition to her current body of abstract artworks that form the *Breathing in Colour* Series. The series focuses on material exploration and contemporary working practice within the traditions of patchwork and quilting. Using grids and simple geometric forms allows her the freedom to concentrate on exploring colour layering and colour blending.



photography & copyright courtesy of Niki Chandler

Instagram: @NikiChandlersablestitcher



Lynne Chapman

Lynne is a Sheffield-based artist, creating hand-embroidered textiles. Recent projects explore her relationship with the symptoms of Aphantasia (having no mind's eye), examining the spaces between perception and recall. She also enjoys regular art/science collaborations, working with academics from different disciplines.

The pieces in this exhibition explore SDAM (severe deficient autobiographical memory), often associated with Aphantasia. The artwork probes the difference between what is known to have happened and what is truly remembered. Chapman expresses our human need for a back-story and prompts us to consider the role memories play in the maintenance of our sense of identity.



photography & copyright courtesy of Lynne Chapman

www.lynnchapmantextiles.co.uk
Instagram: @lynnepencil
Facebook: lynnchapmantextiles



Jeryl Church

Research is integral to Jeryl's work and goes hand in hand with her passion for language and books. Exploring concepts to carry out her ideas inform her visual choices of materials and methods of making. Increasingly, she upcycles previous work and uses materials already in her possession.

The artist continues to explore the ramifications of climate change. Current data shows that 40% of all land on our planet is now classified as degraded. Jeryl's work in this exhibition reflects the complexity and increasing degradation of land world-wide, through the method and materials used in its making.



photography & copyright courtesy of Jeryl Church

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



Jo Coombes

Jo draws on her professional life to create visual metaphors for her interest in human communication, the mind, and personal and social relationships. She often uses structures to express abstract ideas about the nature of human identity and behaviour.

Jo's signature mixed media work, using hand-dyed, break-down and mono-printed fabric and paper, is embellished with embroidery. For the exhibition Edgelands, she references the layered levels of consciousness in the brain and in particular, their effect on sleep and dream states.



photography & copyright courtesy of Jo Coombes

www.phoenixcontemporarytextiles.com
Instagram: @coombesjo



Alex Duncan

Alex is fascinated with the possibilities provided by the infinite range of materials available to the contemporary artist. She loves experimenting with new materials, particularly relating to textures. The artist also enjoys the process of tackling an abstract idea and working it through to develop a visual approach.

The disintegration at the edge of Minecraft worlds is a function of the computer's inability to sustain the equations indefinitely. As the blocks become hollowed out and disappear, so the world loses its solidity, a fascinating concept. In the late 1980's water was carried about in plastic bags, which of course did not disintegrate.



photography & copyright courtesy of Alex Duncan



Geraldine Festenstein

Geraldine has resolved to create pieces that literally reference her previous works, partly as a result from working on Edgelands. By liberating residual marks and fragments from previous work, a deeper resonance emerges, imbued with meaning from the past.

New lively pieces are achieved by mining previous sampling. For example, she adds old fragments, removes others, piles stitches onto previously worked stitches; emphasising knots of discarded threads and giving prominence to the reverse side of the work. This endeavour allows the new pieces to grow into glorious three-dimensional pieces, some with torn and crumpled edges.



photography courtesy of John Festenstein
copyright courtesy of Geraldine Festenstein

Facebook: [geraldinefestenstein](https://www.facebook.com/geraldinefestenstein)
Instagram: [@geraldine_festenstein](https://www.instagram.com/geraldine_festenstein)



Anna Granberg

For Anna, textiles are the ultimate way of utilising materials for her expressive art. She loves the structures embroideries give the material. Normally she explores this by employing old materials in different ways to express colour and form, using family history and textiles as her sources.

This theme, Edgeland, made her want to see what happens in between two different techniques, embroidery and graphic printing.



photography & copyright courtesy of Anna Granberg

www.annagranberg.net



Wendy Greene

Wendy likes to not be taken too seriously in her work. She had been given a length of vintage cotton edging lace by a nonagenarian friend. It was an uninspiring cream colour, so she dyed it green. An opportunity to use the lace arose when the title *Edgelands* was announced. Having broken her leg some months ago, and being the sole gardener in her household, the flower borders became quite wild and unruly; hence *Disorder in the Border*.



photography & copyright courtesy of Peter Greene



Anna Gunnarsdottir

Anna is a textile artist, living in Iceland and exhibiting for the last 30 years in many countries. She has a studio in Reykjavik, the capital of Iceland. The Icelandic nature, both the marine and the landscape are extremely beautiful and fascinating for an artist.

Inspiration comes from the freshness of nature. The so called 'urban' by Icelandic measures, is by no means urban for others as our population is so small and scarce. The Edgeland therefore is a unique one in the world.

All the work is made of hand felted Icelandic wool.



photography & copyright courtesy of Anna Gunnarsdottir

www.annagunnarsdottir.com
Instagram: @hvitspoi
Facebook: annagunnarsdottir



Marilyn Hall

Marilyn's work references memory, bearing witness to people and places which have influenced her. The inspiration for Edgelands came as she stood on the shoreline during a visit to the Western Isles. The intertidal zone forms the western edge of our continent. Here lies the edge of the land. Items collected from those shores formed the basis for the work.



photography & copyright courtesy of Marilyn Hall

SIX-WEEK SCHOOL HOLIDAY WERE BRILLIANT. DAYS WERE LONG. NO RAIN JUST SUNSHINE. WE WERE OUTSIDE ALL THE TIME DRESSED IN A T-SHIRT, SHORTS AND PLASTIC JELLY SANDALS. NO SUN CREAM OR HAT. MUM GIVE US A BUTTY EACH FOR OUR DINNER AND SOMETHING TO SUP - A WASHED OUT PANDA BOTTLE FILLED TO THE BRIM WITH CORPORATION POP. OFF WE MOOCHED TO TROUT BROOK, THE WRECK OR THE TOP OF THE VILLAGE. UP THERE SAT ON THE EDGE OF THE MOORS WERE A RESERVOIR WITH A COBBLED ROAD THAT SEEM TO DISAPPEAR INTO IT. WE DIDN'T KNOW BUT WHEN IT WERE BUILT IN THE 1930'S THEY'D WALLED UP A VILLAGE AND FLOODED IT. THAT SUMMER AS THE WATER DRIED UP MORE OF THE COBBLED ROAD APPEARED ALONG WITH ITS GRATES AND FLAGGED PAVEMENTS. WE DARED EACH OTHER TO WALK AS FAR AS WE COULD ALONG IT AND HAD TO KEEP AN EYE OUT FOR THE PATROLS OF VANS FROM THE WATER BOARD. IF WE WERE SPOTTED THE CHAP'D TELL US OFF. ONE DAY THE WATER WERE SO LOW I WALKED FROM ONE END OF THE SHORE TO THE OTHER. THE ROAD'D SPLIT THE WATER IN TWO AND EITHER SIDE WERE CRACKED EARTH AND THE FOOTINGS OF BUILDINGS DROPPED YEARS AGO. WE PADDLED IN THE BROOK TO KEEP COOL AND ONLY WENT HOME WHEN OUR BELLIES TOLD US TO. ALL THE WAY BACK THE WERE A SHIMMERING HAZE ABOVE THE ROAD. TARMAC WERE SHINY AND FEELING STICKY UNDERFOOT. MUM MADE US LEAVE OUR SANDALS AT THE DOOR FOR FEAR OF PUTTING BLACK STUFF ALL OVER THE CARPET. IN WEATHER LIKE THIS MUM MADE THE SAME TEA EVERY DAY - FLAT LETTUCE, EGG, TOMATO, CUCUMBER AND COLD SPLIDS... SERVED WITH MEAT, HOMEMADE PIE OR QUICHE AND A BIG PLATE OF BREAD AND BUTTER IN THE MIDDLE OF THE KITCHEN TABLE. AFTER TEA MUM'D GIVE US POTS AND BUCKETS AND SEND US OUT FOR WATER. WE WERE LUCKY WE ONLY HAD TO GO OVER THE ROAD FOR A STANDPIPE. AFTER A FEW TRIPS, EVERY PAN AND BUCKET WERE FILLED AND LINED UP IN THE KITCHEN. ONCE A WEEK WE'D HAVE A BATH... FOUR INCHES OF WATER COVERING THE BOTTOM... CALLED IT 'HAVING A SPLASH'. ALL SIX OF US KIDS TOOK TURNS IN IT. WE SAVED EVERY BIT OF BATH AND DISHWATER FOR THE GARDEN. THAT YEAR WE HAD A BUMPER CROP OF TOMATOES... ATE THEM ALL SUMMER LONG...

Catherine Hill

Embroiderer and wordsmith, Catherine is a multi-award-winning contemporary textile artist. Hand embroidered text forms the foundation of all her work. Using cotton cloth and vintage Sylko thread, she documents memories and Lancashire's social history.

Catherine composes the narratives and then stitches them. Summer 1976 signalled the beginnings of something that would change our way of life forever. We had entered the Edgelands of Global Warming without realising where we would end up.

Summer '76 and Summer 2022 form part of a body of work documenting the effects of Global Warming on our day to day lives.



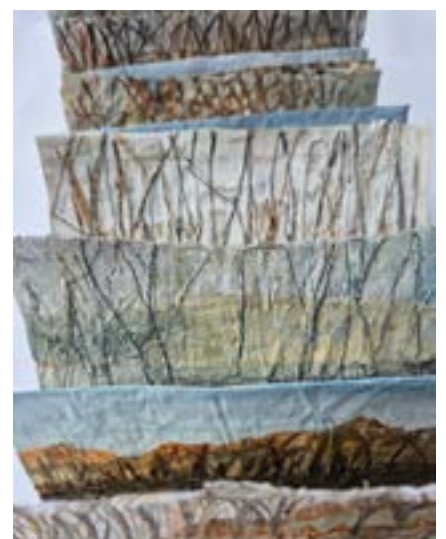
photography courtesy of Christopher James Hill
copyright courtesy of Catherine Hill



Amanda Hislop

Landscape, ever present, ever changing, light, weather, the seasons, constant subtle movement in colour, texture, and form. In her daily walks, Amanda uses three words as a guide; observation, imagination, and inspiration. She focuses on the familiar, constantly changing views of the Oxfordshire landscape close to home.

The artist works with elements of the landscape. As she walks, images and textures embed in her visual memory to be explored in her intuitive sketchbooks. These sketchbooks feed her imagination and exploration of processes and familiar materials. Interpretation of the landscape and elements are found within, using a combination of cloth, paper, paint, and stitch.



photography & copyright courtesy of Amanda Hislop

www.amandahisloptextileartist.com
Instagram: @amandahislop



Jackie Hodgson

Jackie's work is split between exhibiting and working on large ecclesiastical commissions. Her subjects range from tragedy and togetherness, to landscape, history, dance, and the environment. She fully researches her subjects, using both drawing and photography. With an open mind, Jackie works in 2D & 3D, using many textile techniques with materials and threads.

photography courtesy of Peter Hodgson
copyright courtesy of Jackie Hodgson



Aran Illingworth

Aran is a textile artist focussing primarily on portraiture, using hand and machine stitching, applique techniques and found materials. Her technique, which has been developed over more than a decade, might be described as 'painting in thread'.

Her current projects are concerned with the homeless and their pets; animals with whom they find an emotional relationship. Her works are created methodically, step by step, using photographic images to provide a skeleton or framework as a basis for the artwork itself. In this approach, texture is developed by overlaying cloth with stitching over and through the underlying applique layers.



photography courtesy of Kevin Mead
copyright courtesy of Aran Illingworth

www.aran-i.com
Instagram: @aranillingworth
Facebook: aran.illingworth



Judith Isaac-Lewis

Judith works with natural dyes, print and embroidery. Personal and collective memory linked to her South Wales heritage are of particular interest, as is the natural world. She is fascinated by the cycles of nature, growth and decay and the fragility of plants and flowers. The artist often finds interest in her immediate environment at home, particularly her garden and local area.

Judith's present concern involves creating a sense of place in her practice, using materials that are found on her doorstep. Her working practice involves research and experimentation from which a body of work slowly emerges that feels right.



photography & copyright courtesy of Judith Isaac-Lewis

www.judithisaaclewis.com
Instagram: @JudithIssac-Lewis



Linda Pearl Izan

Linda juxtaposes the lush physicality of her colour rich, tactile work with a harsh underlying message on racial, social and gender inequalities. Her work presents a personal drive to chronicle a place in time and a comment on the collective machinations of the human condition. She asks; Can an artist instigate understanding and change in societal complexity, where human behaviour shows great humanity concurrently with great cruelty?



photography & copyright courtesy of Linda Pearl Izan

www.axisweb.org/p/lindhuiew
Instagram: @lindapearlizan



Marian Jazmik

Marian creates abstract textile art inspired by the shapes and textures of the natural environment. Led by experimentation, her work evolves into highly textured 3D sculptures and wall art. A key feature of her work is the manipulation, construction and deconstruction of fabrics. She creates her art principally utilising heat and the inclusion of mixed materials normally destined for landfill.

Marian's Edgelands pieces were inspired whilst out walking and observing, taking her own macro photography of derelict buildings, abandoned country tracks and lanes.



photography & copyright courtesy of Marian Jazmik

www.marianjazmik.co.uk

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Instagram: marian_jazmik_textile_art



Sabine Kaner

The forgotten lands of the coastal communities lie on the outer edge around the UK. Nature and the sea are reclaiming the land. Decay, neglect and lack of resources have disproportionately affected communities, leaving them disconnected from the rest of the country. The communities are trapped in endless cycles of poverty and dilapidation. Lack of investment in jobs, poor housing, abandoned businesses turn once inhabited and thriving communities into Edgelands. Nature is gradually inching its way forward, as is the persistent incoming tide. The edges of our lands are being reshaped on many fronts.



Kingfisher photography courtesy of J Kaner
all other photography courtesy of Sabine Kaner
copyright courtesy of Sabine Kaner

www.sabinekaner.com
Instagram: @sabinemake



Masha Karda

Masha Karda is an artist living and working in Tel Aviv. She works in painting, textiles, crocheting, and mixed media. Lately she has been paying special attention to traditional Japanese calligraphy: her teacher is the famous Kazuo Ishi.

In her works, Masha tries to convey the beauty of imperfection, to find and reveal the manifestation of the powerful Jungian archetypes in the material world. She talks to the viewer's unconscious and seeks a balance between fullness and emptiness.



photography & copyright courtesy of Masha Karda

www.mashakarda.com
Instagram: @mashakarda



Sharon Kearley

Sharon is a woven textiles artist and lecturer, who has worked both nationally and internationally. Her work investigates the potential of the emotional, physical and hidden line within the landscape. The linear is perceived as a 'connector' of people, place and time. The artist investigates qualities of trace and fluidity through a playful and innovative approach to weaving. Her research of archive maps, forgotten paths and the rhythm of walking, draw on ephemeral, spatial qualities and narrative to produce artworks for installation and exhibition.



photography & copyright courtesy of Sharon Kearley

www.sharonkearley.com
Instagram : @sharon_kearley
Facebook: sharon.kearley.9



photography & copyright courtesy of Caroline Kirton

Caroline Kirton

The work for this exhibition is about forgotten towns that were thriving because of the industry that once was there. The inhabitants were provided with work and opportunities. In this case, the industry left, leaving a dilapidated seaside town that is no longer as popular. The inhabitants are then forgotten. This picture depicts a teenage girl living in a town where her future seems limited and hopeless, when she should have the same aspirations as any other young person.



Willeke Klaassen

Willeke works with and researches her own environment and experiences. Her daily walks fill her with wonder, watching and experiencing the slow, sure change from an old pool into a lush, wild place. There is such strength in seeds that fall in cracks between floor tiles, then grow and split stone. For life. So worth an image. And the mesmerising, meditative sky; multiplied by sea and atmosphere. In the mystical mists, in greys, or in surprising coloursparks. From land into water into air; the horizon is an edge; deep and tenderly beautiful. A gaze into your own heart.



photography & copyright courtesy of Willeke Klaassen

www.willekeklaassen.nl
www.willekeklaassen.co.uk
Instagram: @willekeklaassenkunst



Jackie Langfeld

'Come to the edge.
We might fall.
Come to the edge.
It's too high!
COME TO THE EDGE!
And they came
And he pushed
And they flew.'

Come to the Edge,
Christopher Logue 1926 - 2011

This much-loved poem seems appropriate for Edgelands and what we, as artists, should be prepared to do. It is, likewise, pertinent to Jackie's practise, which challenges the concept of textile and thread, taking the leap and exploring the new. There are layers of meaning in her work; some obvious, some hidden and some for the viewer to discover, perhaps taking that leap themselves.



photography & copyright courtesy of Jackie Langfeld

www.jackielangfeld.org
Instagram: @jackielangfeld



Maria Laughlin

Maria works with time, place and emotional response. These post Covid pieces continue the artist's work observing birds and bird behaviour. The drawn bird has morphed into a metaphor for the Maria's own anxiety at the Edgelands.



photography & copyright courtesy of Maria Laughlin



Julianne Long

This body of recent work looks at areas of neglect in a variety of landscapes and the changing uses of land over periods of time. Some places are overlooked.

In various settings, decay is managed in earmarked woodland areas. Sometimes changes in the physical landscape, such as erosion or altered watercourses can trigger changes. Julianne explores these issues in her work.



photography & copyright courtesy of Julianne Long

www.textileartist.co.uk
Instagram: @julianneartist



Helen MacRitchie

Helen's practice focuses on the detail found in nature, particularly around her Oxfordshire home, and her fascination for science and medicine. She employs hand dyed and felted wool in her work, adding other materials, and hand and machine embroidery to create surface texture and detail.

The artist's work in Edgelands concerns the area between urban building and the countryside, where boundaries are blurred, and each encroaches on the other. Nature begins to reclaim its territory and organic tendrils emerge through the geometric skeletons of urban life.



photography & copyright courtesy of Helen MacRitchie

www.helenmacritchiedesigns.com
Instagram: @helenmacritchie



photography & copyright courtesy of Penny Maltby

Penny Maltby

Penny is always looking at ways to highlight the skills and knowledge in danger of being lost, with her interest in critically endangered crafts. The use of text and banners echoes the losing history of this form to highlight issues.

The artist's work mixes references of protest and imagery inspired by the Cropwell Plough Boy and other folk costumes. The overall feel is reminiscent of festival and celebration with corn dolly tassels to add a playful feel to a serious topic.

www.pennymaltby.co.uk
Instagram: @pennymaltbymaker
@ministryofstraw



Kim McCormack

Kim's work is based on a personal reflection of walks on the many trails and differing terrains of the Highlands of Scotland.

Recent work has been focused on some of the huge expanses of open land often referred to as 'wet' desert. Sometimes when walking the long trails, land changes into huge expanses of heather carpet with interlaced lochans. Unlike the forests and fields, this expanse seems to be untouched by humans. The difference in land management and the contrasts around the edges of managed and unmanaged land is where her thoughts are with current work.



photography & copyright courtesy of Kim McCormack

www.kimberleymactextiles.co.uk
Instagram: @kimberleymactextiles



Hayley Mills-Styles

Hayley Mills-Styles is a Yorkshire based artist specialising in embroidery. In her home studio by the sea, she creates textile drawings and objects. Her work combines traditional techniques like applique with digital embroidery and found objects. Hayley's work responds to place, evoking memories of her walks by the sea. Scarborough, situated on the Yorkshire Coast has a rich maritime history with fishing being a key industry for the Town.

Hayley's work is created from found objects and imagery of nets, rusted metal, and knots. Each embroidery is taken from drawings and photographs of the harbour, studies of the moorings from fishing and tourist vessels.



photography & copyright courtesy of Hayley Mills-Styles

www.hayleymillsstyles.com
Instagram: @hmillsstyles



Marian Murphy

Currently specialising in print and fabric manipulation Marian is reflecting on the tragic erosion of the East Anglian coast. She is using the disruption of fabric as a metaphor for the devastation that is being caused by rising sea levels. This phenomenon is causing havoc especially for those whose homes are under threat.



photography & copyright courtesy of Marian Murphy



photography & copyright courtesy of Ian O'Leary

Helen O'Leary

Helen works three-dimensionally, layering materials and then paring back and adding details. These christening dresses worked in knitted wire, used textiles and lace, bring together the heredity of two genes to make these new lives. The two genes bring their own imperfections that make another imperfect being with its own unique beauty. Helen's work continues to be about memory, focussing on women's past skills and other associations with textiles.

www.helenolearyart.com
Instagram: @helen_oleary_art



Katharine Paton King

At home in the natural world, Katharine's day begins with a run or walk in the woods and fields. Here she breaths easily and thinks clearly. The experience is grounding, breaking down the chaos of our manufactured lives, leaving space for creativity to develop. Our ancestors made sense from the natural world around them, creating explanations of mythological proportions: today we simply bend nature to our will.

It was on one of her many sojourns that the artist noticed how the trees had grown round the barbed wire of the field fences. Almost as if they were eating man's egregious liberties.



photography & copyright courtesy of Katharine Paton-King



Barbara Phelps

Barbara's conceptual, three-dimensional work references her background in theatre. Her response to Edgelands comes from research into the Foundling Hospital and Cross Bones burial ground.

One day each month, desperate mothers queued at the hospital in the faint hope of selecting a white ball from a bag denoting acceptance of their child into the care of the orphanage. Many of these destitute women then resorted to prostitution for survival. They were subsequently buried in Cross Bones, the final resting place for some 15,000+ paupers, for whom a burial in consecrated ground within London's city walls was forbidden.



photography & copyright courtesy of Barbara Phelps



Sue Reddish

Sue's art is influenced by a city's degeneration and regeneration of urban landscapes and abstract marks that surround her. It is the peeling paint, cracked pavements, the taut corroded line of a wire fence, cracks and marks, 'wear and tear' that interest her. They are the layers of life that inhabit and pass through, the sense of time a city wears on its buildings and streets. Her final pieces are abstract but based on observation, spending time drawing on location in the overlooked or forgotten areas of industrial Manchester.



photography & copyright courtesy of S.Reddish

www.suereddish.com
www.rastudios.co.uk
Instagram: @suereddishart



Jane Riley

Riley's passion has long been to highlight the precious and beautiful nature of our intertidal waters. Ravenscar, North Yorkshire, a haven for wildlife was once home to the brutal and toxic production of the mordant Alum, poisonous to humans and land alike. The coast below the fortress cliffs is now protected, rich in diversity. As mercilessly exploited environs recover, these Edgelands become the new hope.

For this exhibition, The artist has gathered her emotions and experiences of the land to honour the past and look to the future.



photography & copyright courtesy of Jane Riley



Judith Rowley

Judith is a textile and mixed media artist whose work explores concepts and tells stories. Using natural fabrics and fibres, each piece reflects a creative journey from the initial thought processes to the completed exhibition piece. She has recently been experimenting with fine Indian cotton and 3D form.

Cloth sculptures with hand stitch are the artist's new discovery and her offer for Edgelands is inspired by the traditional statutory selvedge edge to authenticate the cloth as British.



photography & copyright courtesy of Judith Rowley

www.judithrowleytextileartist.co.uk



photography & copyright courtesy of Consuelo Simpson

Consuelo Simpson

Early societies, without connection to each other, developed methods to make cordage from whatever materials were available, animal or vegetable. This was transformative and is regarded by many as the first technological revolution.

String, rope, yarn continue to be key elements in Consuelo Simpson's practice. These allude to the human need for connection and to how much we have in common, despite differences and endeavours to divide us. These symbols feel particularly appropriate for the artist's interpretation of the exhibition theme.

www.consuelosimpson.com
Instagram: @consuelosimpson
X: @simpsonconsuelo
Facebook: ConsueloSimpsonArtist



photography & copyright courtesy of Jo Smith

Jo Smith

Not unlike others, the artist's lifelong relationship with stitch and cloth began with simple sewing projects as a child. This evolved into fashion design in adolescence, which eventually led to embroidery and is now a contemporary textile practice. Stitch is very much at the heart of Jo's work. She uses a wide range of materials with both free machine embroidery techniques and hand embroidery to produce pieces that are often very narrative in nature.

The work dictates the materials and the process, depending on the topics or events that are being explored and the stories being told.

Instagram/X: @josmithtextiles
Facebook: Jo Smith Textiles



Sally Spinks

Sally is concerned about the changing nature of class, consumerism, and social equity. She works predominantly with the 'cosiness' and 'softness' of textiles to draw people into uncomfortable realities, and challenging questions. She often uses code, statistics or graffiti to explore how information and voices can be suppressed or amplified.

The artist explores the contrast between bucolic visions depicted in 18th century Toile de Jouy and modern, urban and industrial endeavours, across a series of 3 artworks. Focusing on her passion around class in the UK, her other work exposes how the language used to label country and urban properties can reinforce and perpetuate class inequality.



photography courtesy of Mike Spinks
copyright courtesy of Sally Spinks

www.sallyspinks.co.uk
Instagram: @sallyspinks.art



Annie Taylor

Annie Taylor is an artist of whom it has been asked, 'Has she really nothing better to do?' Inspired by the nostalgia of childhood, storytelling and folklore, a darker message often lurks beneath her stitches. Most material is reused, often old bedding; worn and frayed around the edges. It brings its own story along for the ride and dictates how the material is used. Annie increasingly uses her sewing machine to draw, building up images with layers of fabric scraps, hand embroidery detail and watercolour paint, creating textured illustrations.



photography & copyright courtesy of Annie Taylor

www.whitsabletail.wordpress.com
Instagram/X: @whitsabletail
Facebook: whitsable.tail



Patti Taylor

Patti is a textile artist, bookbinder and printmaker.

Her long-held love of the sea informs her work, showing how its power affects landscape and community. She often focuses on Spurn Point at the mouth of the Humber, where urban, rural and maritime zones form triple margins. There, the artist researches aspects of society's historic attempts to exploit features of unique locations and topography. This complex living history underpins the emotionally charged narratives of human endeavour, resilience and vulnerability to wider forces represented in her wall hangings and book, *Frayment and Liminal*.

Cemeteria Real, a Mallorcan coastal necropolis, exemplifies ritual, geographical and spiritual separation.



photography & copyright courtesy of Patti Taylor

www.patti-taylor.co.uk
Instagram: @patti.taylor44



Julie Turner

Julie Turner is a mixed media textile artist with a studio in Tottenham, London. She works with heat transfer papers, natural dyes and stitch to create unique fabric pieces. These can be combined into collages, sculptures and larger installation pieces.

In Edgelands, the artist has taken inspiration from the plight of marginalised people; influenced by the refugees landing on Kent beaches. She has used weeds, not fully recognised in the plant community and seaside flowers known for their resilience.

Julie's work is often characterised by a sense of loss.



photography & copyright courtesy of Julie Turner

www.julieturner.org
Instagram: @julieturnerartist



Catherina von Isenburg

Catherina has drawn inspiration from fairy tales and the natural world whilst utilising different mediums in her artistic practice. She often does drawings which spark beginnings of three-dimensional works and embroidery. Making by hand is an important part of Catherina's process. She enjoys the uniqueness of this, the ability this gives to develop the work in an organic way.

More recently she found herself focusing on the Bee hummingbird, recorded as the smallest bird in the world and relished gaining more insight into these beautiful tiny creatures, each piece of work becoming a new point of discovery both in its process and subject.



photography & copyright courtesy of Catherina von Isenburg

www.thiscuriousworld.com
Instagram: @thiscurious



Jill Walker

Central to Jill's creative practice, is the quiet observation of how place and lived experience materialises through the process of making. She brings materials from the landscape and embeds them into artworks through intuitive play. They are often combined with objects of personal meaning which lend the work a sense of time and history.

A patch of honesty growing wild along a neglected passageway became the inspiration for Jill's work. So beautiful, all tangled up amongst the nettles and litter, her challenge was finding a way to communicate its delicate beauty whilst keeping a sense of this wild entanglement.



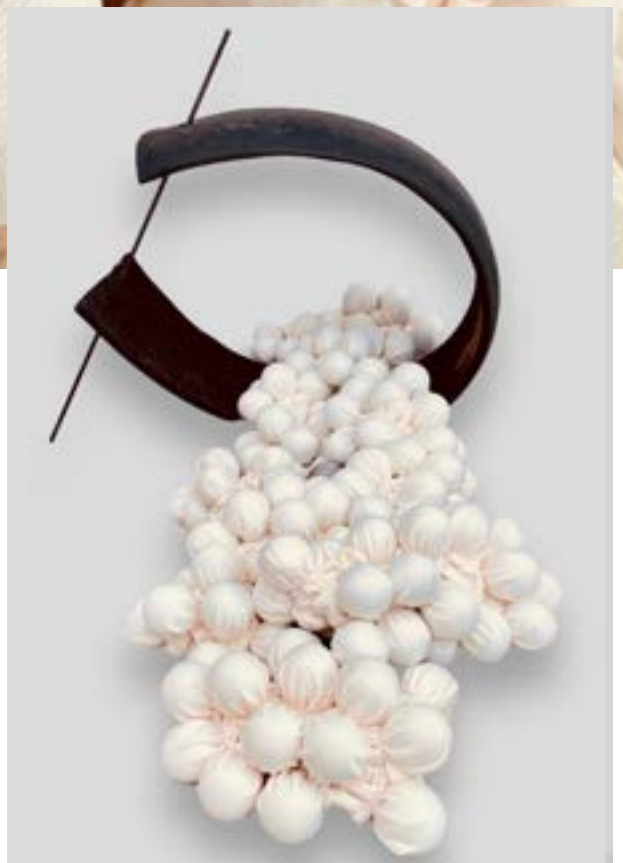
photography & copyright courtesy of Jill Walker



Maria Walker

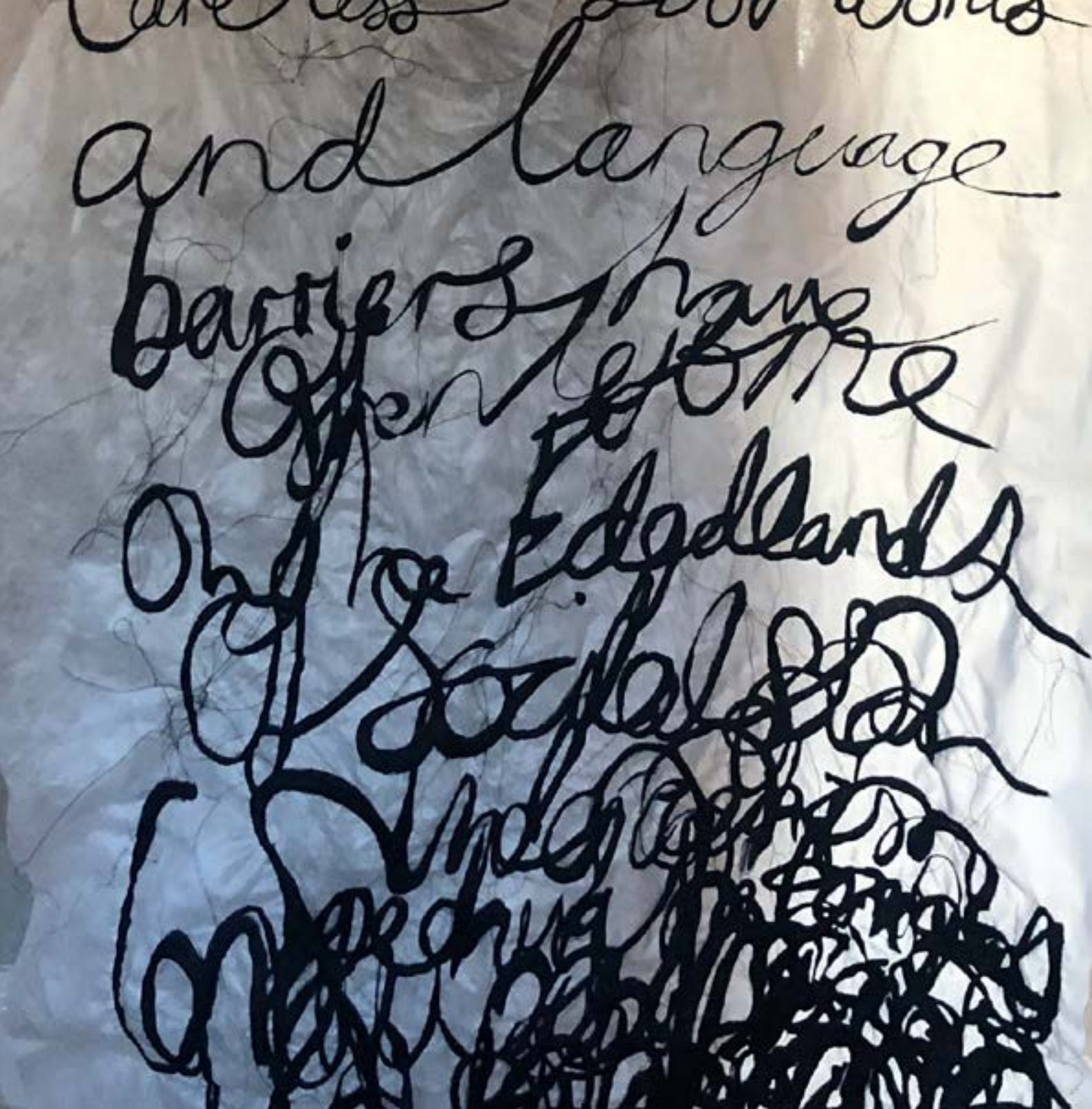
Maria is a contemporary artist who explores societal concerns and the human condition. Her process involves juxtaposing and intertwining concepts, materials and objects to create abstract artworks having multiple layers of meaning. She uses cloth in her work as a metaphor for the body and in particular skin, which combined with hard objects, creates imagined lifeforms.

In her recent sculptural work, she asks whether in the post Anthropocene wastelands new lifeforms will emerge from our detritus.



photography & copyright courtesy of Maria Walker

www.mariawalker.co.uk
Instagram: @mariawalkerart



photography & copyright courtesy of Maria Wigley

Maria Wigley

Maria's artistic exploration revolves around the interplay of words and visual dynamics, particularly through the lens of asemic writing. Asemic writing, with its ability to both reveal and conceal words, serves as a central concept in her work. She finds intrigue in contrasting embroidery with the fluid, properties of paint. Embroidery, being distinctly binary in its presence or absence, stands in juxtaposition to paint.

Maria is captivated by the challenge of imbuing embroidery with the fluidity and malleability reminiscent of paint or wet ink running off a quill. This current work, illuminates the process through which language, subjected to the relentless march of time, becomes a palimpsest of interpretations.

www.mariawigley.co.uk
Instagram: @mariawigley



Irena Willmott

Irena is interested in how the medium of felt can express feelings and ideas, through invoking the process of transforming wool to felt. She combines felt with other materials, chosen according to the subject being considered.

For this exhibition, she utilises metal cans to suggest states of being, to suggest states of 'can' (or 'can-not'). Those spaces of in-between allude to hope and possibility, where we can move from one space to another... or not. In short, where we find ourselves at our own Edgelands.



photography & copyright courtesy of Catherine Irena Willmott

Instagram: @Irena.Willmott



Wolfgang Woerner

Wolfgang Woerner's creative practice moves freely among 2 and 3 dimensions, paper and cloth, drawing and stitch as ideas drift in the making. His work responds to the beautiful decay below the polished veneer, subjects in the midst of inner turmoil, altered realities that create places of safety and belonging ... and reacts against the false intellectualising and editing of the past to fit an ideal.

For Prism's 2024 exhibition, Wolfgang took Robert MacFarlane's description of Edgelands as a point of departure. 'The space where city and countryside fray into one another ... jittery, jumbled, broken ground ... guerrilla ecologies.'



photography & copyright courtesy of Wolfgang Woerner

www.wolfandwilding.com
Instagram: @wolfandwilding