
Annual Sea Side Review
2006

The Club Shepway Annual Seaside Review

Fourteen artists working around the British Isles have been selected to produce an artwork for exhibition at the Club Shepway Annual Seaside Review.

Artists who have identified with the location in which they are exhibiting have made the works on display. The exhibition serves to examine the current status of the British coastal resort from the local perspective of a new wave of contemporary British artists.

The works reflect an awareness of current affairs that are of concern to both local residents and to modern society in general. The artists show consideration towards local history as the foundation governing our present cultural position, and the effect this has on our future trajectory. The works here are ambitious in proposing the acceptance of artistic endeavour as a means of social intervention.

An optimistic sense of humour and tenuous enthusiasm represent equality in terms of a social or cultural hierarchy. We are witnessing the levelling off of a class structure of authority and subordination. An equal level of integrity is recognised where we once made a distinction between high as well as low culture. Wealth and power are no longer desirable or representative of success. The character of a person may no longer be assumed by a regional accent or social background.

There is progressive cultural activity in the rural town and the urban city. We can discuss the content of cinema as we interpret the paintings of old masters. We may listen to Beethoven and Iggy Pop on a single compilation cd.

In the context of a continuously evolving social and cultural framework, the Club Shepway Annual Seaside Review acts as an indicator of current concerns facing mankind. The exponential connotations of symbolism contained within contemporary use of media, language and action are acknowledged in superabundance. The exhibition is a high water mark from which we can take stock of our cultural accomplishments and failures. If it seems the waters are rising it may be advisable to move to higher ground.

Joseph von Burthe



clubshepway@gmail.com

Club Shepway

B&B Project Space and Gallery
14 Tontine Street
Folkestone
Kent
CT20 1JU

www.clubshepway.com

**Christopher Barr
Joseph Burthe
Nicholas Carrick
Samuel Cox
Lowri Davies
Lloyd Durling
Carwyn Evans
Abigail Gilchrist
Thomas Johnson
Sandra Murtagh
Ruth Parkinson
Matthew Rowe
Niamh Sullivan
Martin Wills**



1964/65

MADE IN THE U.S.A. BY THE U.S.A.



- 1. 1964
- 2. 1965
- 3. 1966
- 4. 1967



1964/65

1964/65



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Christopher Barr

Battleship

Paper, metal, inkjet, enamel.

My work explores the rhetoric of power and authority invested in familiar codes and signs in order to re-negotiate their status and validity. This approach extends into to a realm of objects in order to further challenge the position of an ideal within a hierarchical order of things. In some instances the ideal is literally debased in a descent from image to material.





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Joseph Burthe

Illuminated Telephone Money Box For Stevie Wonder

Oil paint, wood, electronic components.

My work demands the re-evaluation of our preconceived notions of a cultural hierarchy.





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Nicholas Carrick

Like A Fountain

Oil on canvas

Ambiguity is important in my work. I like to be able to paint anything and everything, mostly the mundane. By painting objects I give them a new lease of life, through abstraction the boundaries of reality are blurred.





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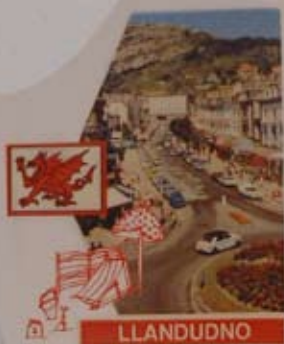
Samuel Cox

Pinky Dave

Plaster, acrylic.

Slugs and snails and puppy dog's tails. That's what little boys are made of.







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Lowri Davies

Aberystwyth, Llandudno and Barry Island from the Lowri Davies souvenir collection.

Ceramic

My own seaside souvenirs of 'Llandudno', 'Aberystwyth' and 'Barry Island' are part of a wider and ever increasing collection of Welsh Souvenirs that now stands at over 65 pieces – all depicting different locations from across Wales. I have chosen these three from the collection because of their quirky seaside connections with Folkestone.

Llandudno is a Victorian style town on the North Wales coast. The decoration for the souvenir is from an old postcard combined with my own illustrations and is set on a harp style vase. Aberystwyth, which is also my hometown has an illustration of the Old College and Royal Pier landmarks. The small milk jug is decorated with an image of Barry Island – one of the traditional seaside fun fair Mecca's for the South Wales Valleys.





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Lloyd Durling

Untitled

Biro, paper.

The meticulous biro drawing underpins the notion of understating the tragic. Non-places and desolated grounds all play their part in my practice and we see the forces of nature and human alike, living, breathing present.





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Carwyn Evans

Farewell, My Aim Is To Head For The Sea.

MDF, ply wood, speaker, audio.

My work is concerned with migration. The changing face of Wales means that my sense of home is shifting from agriculture to tourism and working buildings have become holiday homes. Picking up on notions of the cuckoo being the only bird that takes over the nests of the others, this specific piece attempts to question the reasons for that void being open in the first instance. Is it the outward migration from the Welsh heartlands that leaves the void to be filled?

The speaker resounds FFARWELIWCH, RWY'N MADAL A'M GWLAD (Farewell, for I'm leaving my land) - a Welsh folk song portraying the need of the bard to head off for far away seas in order to be creative:

"Farewell, for I'm leaving my land
My aim is to head for the sea."





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Abigail Gilchrist

Please Take One

Plastic keyring, biro, paper.

The work installed aims to engage and document social interaction by utilising familiar functional objects. An exploratory shift between audience and author is instigated.





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Thomas Johnson

Kin And Country

Photograph.

Mother nature is being fucked by countries. People pissing a line on the ground to mark their territory. In the age of prosthetic culture our ability to piss has increased dramatically. This is what we do when we're foraging for food in a cash machine.





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Sandra Murtagh

Happy Glitter In The Night Sky

Acrylic on paper, glitter.

The car salesman will con you into buying something broken that you were sceptical about to begin with. You will have ten rusty cars in your garage before you can say "*but what about that nice red shiny one over there with the wheels...*"



THE GRAND MERITON HOTEL - FOLKESTONE
PHOTOGRAPHED BY LAY

But the decision about
how to proceed was not
clearly to take: lacking
absolute power is partly
due to the city council,
which was dominated by
middle-class anxious old
men the reformers and
the difficulties of
managing their
competing property rights.

Alan de Botton
Architecture and Planning



TOWN & AVENUE
STATION
FOLKESTONE
KENT
CT14 2JY



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Ruth Parkinson

Lost Horizons

Postcards, ink, postage stamp.

Ruth's work attempts to seek immortality and meaning, through objects. Her work questions both truth and fiction. All that inspires her no longer functions in its own time; she courts anachronism. Objects, places and structures are haunted by memory.





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Matthew Rowe

"Beach in a bag"

Genuine Imitation Shingle

Hand Thrown Ceramic Fragments

100% Made In Folkestone

Every body loves a trip to the sea side. However geographical confinement means this cannot always be possible, hence the popularity of the seaside souvenir keep sake.

Recently The Go Go whippet sea side pottery has created "Genuine Imitation Shingle," a 100% artificial sea side experience, utilising traditional ceramic processes and a range of clay bodies, to recreate the subtle qualities and colour variations of real Kentish shingle.

The process of manufacture means that no two fragments are ever the same, offering the recipient (you) the enjoyment and amusement of beach combing* straight out of the bag, retaining many of the original features that real shingle has to offer.

All fragments have been hand crafted at The Go Go Whippet Sea Side Pottery, by Matthew Rowe.

The Go Go Whippet Sea Side Pottery aims to produce ceramic works that investigate the traditions and cultural heritage of the ever evolving English seaside resort.

* Did you know? Removing shingle from an English beach is a criminal offence.

JUCCA TREE (Agavaceae)

My back garden. Wellfield Road, Folkestone

Jucca is a common name for about 40 species of the

Agavaceae family. Jucca is

usually found in arid regions

of N. America in a well-drained

sandy loam. I suppose

it is a pretty dry place

The tree is situated in

my back garden and is

about 2 meters tall. It

has been dwarfed by our

death experience in the winter

a chess saw. The jucca can

grow to around 40 meters tall

it has survived other attacks on its

life, one involving fairy liquid. It

is a very hardy plant. I'm not sure

about the actual variety of jucca it

is. They all look fairly similar to my untrained eye. I think it is the flower they produce that defines them. It blossoms in spring/summer, a large cluster of small white flowers that rise high out of the centre of the tree about its canopy of sword-like leaves. It has been in the garden for about 11 years & the cut looks to sit under it to shade from the sun and the rain.

It arrived in our family in a small pot and I was amazed to see it grow so big when planted outside. It makes me feel like I'm on holiday when I look at it. It reminds me too of Dublin where my father grew up. They have told me it was planted on the coast overlooking the Irish Sea. There are some outside the Grand on the left. The Palm House.

If you hose it the water pours down the leaves like champagne from a champagne glass. Pyramidal. It is interesting to watch the water's journey from the tip to the root of the tree. The tree makes me nostalgic for my, not summer holidays of my childhood.





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Niamh Sullivan

Local Botanical Whimsy

Lined paper, carbon copy, biro

The work references Pop ideals such as the simulacrum, desymbolisation of an object, repetition, banality and base materiality in an attempt to expose and critique 'absolute truth', which the existentialists believed could be found in ones immediate sense of oneself.

The work points to a suggestion that Truth and the Real do not exist and definitely cannot be man made.





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Martin Wills

Utopian Visions

Mixed media

My work is concerned with the gaze, surveillance and the panoptic - the acts of looking at and being looked at - mere observation and control.

