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Europa

Transition Gallery ShopSpace

17 - 25 June 2016

Karen Apps

The Island, 2016, found image with text and watercolour (portfolio - cardboard and bookcloth), 18.5x12cm

Altered page from AA Milne's *When We Were Very Young* alluding to the stark reality of a childhood spent in a refugee camp.

Henrietta Armstrong

Beaker / they came from across the sea, 2016, raw glazed ceramic, 20x15cm

I have made a pottery vessel or 'Beaker', inspired by the Beaker folk who carried these beakers. They made the treacherous voyage and travelled across the sea from mainland Europe during the Neolithic period and what followed was the most prolific time for the cultural exchange of ideas between Britain and Western Europe on a massive scale, the like of which has not been seen since. They shared with us their knowledge of metal work, farming, and religious ceremonies and had a huge impact on our way of life.

Etched onto the vessel are examples of technologies and things we have gained from Europe old and new.

Bridgette Ashton

Gingerbread Caprice Views of Europe is a custom ViewMaster Reel (with viewer), artist's multiple in an edition of 180.

Stereoscopic photographs of handmade gingerbread depicting famous landmarks of Europe.

ASL

Vote Fear, 2016, mixed media and acrylic paint, 33x28cm

I like many others feel very confused over different arguments surrounding the referendum and the UK's relationship with the EU and do sometimes wonder whether this confusion has been created on purpose distorting real choice and judgement. I am exploring this theme of confusion and media manipulation by combining imagery of David Cameron with some of the alien creatures from the film *They Live*.

Tom Banks

Combermere, 2014, oil on canvas, 40x30cm

This painting is from an ongoing series of paintings titled *Foreign Soil*. The title could refer to being lost, remote, unwanted, or out of place. To label something or someone as 'foreign' is emotive and politically charged. Feelings of belonging, notions of ownership of land and the borders that separate begin to arise. This isolated figure has been planted by hand in soil now hidden by an artificial landscape of asphalt and concrete.

Madison Beach

Inter-railing, 2016, postcards, 10x15cm

I have just finished my 3rd year at university studying photography. This is the statement that accompanies my graduate project:
'On Thursday 23rd June 2016 citizens of the United Kingdom will vote to decide whether the country should leave or remain in the European Union. 14/28 by Madison Beach is a photographic response to the question hanging over the UK posed by the EU referendum. Born in 1995, Madison Beach has only ever known the United Kingdom as a part of the EU. Now, it is in the hands of herself and others to possibly change that position. In 14/28 Beach

reflects on her personal experience of journeying through Europe, what it is to be British, and the notion of national pride. Travel provides the basis for this reflective project, navigating new languages, customs, ideologies, faiths, landscapes and their relevance to identity.'

There are 14 images within the *14/28* series, with each representing an EU country I have visited. For my graduate show they will be exhibited at A4 size laid out in a rough map shape. For *Europa* I have printed four images from countries I have visited as postcards.

Siobhan Belingy

Little Horn, 2016, zine, 30x21cm, edition of 59

My collage-based works re-perform allegorical and religious images. It relates to me being an non-indigenous person living in Europe and being allowed to have a say in democratic motions, far different from the past. I feature as I protagonist, a Miss Europe, longing to fit the mold. They also refer to ideas from my religious background that go against strong political alliances/forming kingdoms, as the prophetic consensus is that God will set up an everlasting kingdom and destroy Earthly kingdoms. The phrase 'They shall not cleave', from the Biblical book of Daniel, echoes this and 'Get out of the EU' plays on 'Get out of Babylon', as mentioned in Revelation. For *Europa* I have made a zine.

Jenny Campbell

Taurus Babe, 2016, Jay-cloth, wire, household emulsion, acrylic, pin, plastic, plastic straw, foam clay, 21x11x3 cm

Fragmented yet whole, she is an ancient celebrity. She loves reading the zodiac pages of teen magazines. She is dressing up in order to transform into a headstrong Taurus Babe. There is no difference between her frock and her limbs.

Violet Frances Cato

Crowd, Binoculars, Cow and Bread, 2016, ink and coloured ink on paper, 15x10.5cm each

I was born in Austria, these postcard size drawings of a cow, (French) bread, a pair of binoculars, and different looking types of people seemed to fit the *Europa* theme.

Annabel Dover

Europa & Zeus, 2016, fridge magnets and badges

The myth of *Europa's* abduction by Zeus, in the form of a garlanded white bull becomes different for each painter who retells the story. Some show *Europa* terrified and looking for escape others show her in passionate ecstasy.

Luci Evers

Wrong Frequency and Undercurrent, 2016, various media, various dimensions

These two series of reliefs have been made specifically for *Europa*. They follow on from some porcelain pieces I made earlier in the year, however for these I have been casting using moulds. Reliefs allow an approach that is very similar to drawing and they incorporate marks that feel drawn – they are a sort of physical drawing.

Wrong Frequency is a series about noise. As a group they are unharmonious and discordant. There is also more noise being generated than listening. It is about it being difficult to listen when it is cacophonous and then you can miss the point.

Undercurrent shows some flag wavers. They are quite lacklustre in their waving, some timid, some heavy, some hiding behind the flag. I am concerned by an apparent rise in nationalism in parts of European society and have this in mind.

Carlo Formisano

The Arrival (Dingy Boat), acrylic on canvas, 30x30x2cm

My painting depicts the arrival of refugees on the shores of Europe, as we have seen them many times on the news, in a way that tends to demonise them.

Archie Franks

Buttery Crumpets, 2014, oil on canvas, 20x30cm

The image is from an Aldi butter advert, and I've cropped it down and made it feel like a slightly rococo composition, which is gently absurd because of the middle brow Englishness of both crumpets and butter.

Patrick Galway

Stating the Obvious (Right) and (Left), 2016, acrylic and ink on paper, 22x22cm;
Artifacts, 2016, photocopies, 16x24cm each

I have made a set newspaper covers from anti EU newspapers such as The Sun and The Daily Mail with all the words cut away, leaving just the picture/s, allowing space for a new narrative.

Felix Gannon

Minerva protects Pax from Mars ('Peace and War'), 1629-30, 2016, eight card postcard packs, 10.5x15cm each card

I'm currently making a set of paintings based on digital manipulation of Rubens' painting, *Pax and Mars* that's in the National Gallery. It's relevant to the European Union referendum because the original painting was presented by Rubens as part of a diplomatic mission to negotiate peace and unity in Europe in the 17th century.

I've made eight copies of the painting but split it into eight colours and arranged these differently in each copy. The result is eight images that look a bit like weather maps or thermal images. I've printed these images as sets of postcards.

Thomas Goddard

Boris is Bananas, Spam Euro, Future Trade Darkness, The Mad Cow Mourns, 99 Kriegsminister, 2016, unframed archival ink on Baryta paper, each is 15.5x9cm, in an edition of 3

I am interested in pulling apart myths on either side of the European referendum, ultimately exposing the techniques of manipulation used by both sides on the general public. I use the visual reference of a postcard to pick up on the spin around increased costs of foreign holidays and the end of archetypal British traditions like booze cruises.

My five 'holiday' postcards visualise rhetoric around the EU Referendum and play upon our love/hate relationship with Europe.

Susie Hamilton

Albert Camus, L'etranger; Alain Fournier, Le Grand Meavines; Jean-Paul Sartre, La Nausee; Emile Zola, La Bete humaine; Marcel Proust, A L'ombre des jeunes filles en fleurs; Marcel Proust, Le Cote de Guermantes; 2016, acrylic on hardboard book covers, 15x11cm each

Thinking about what Europe means to me I am remembering wonderful novels, especially French ones. My series of small blank notebooks are painted (with illustrations and text as if they are the covers of novels).

Kirsty Harris

IN/OUT, 2016, printed balloon with string, edition of 25 for each colour, and with handmade ceramic weight

I have made 50 balloons half with IN and half with OUT printed on them. They are attached to the balcony barrier outside. The font used is Square sans pro which is the font used by the European Commission

Stephen Harwood

Mersea Island, Essex, oil on canvas, 30x25cm

'National identity would loose much of its ferocious enchantment without the mystique of a particular landscape tradition: its topography mapped, elaborated, and enriched as a home-land' - Simon Schama, *Landscape & Memory*

A tattered and weather-beaten Union Jack, caught in a small oil sketch, looks defiant. But it is also oddly isolated, surrounded by boundless space.

Mersea, one of the many islands that snuggle the Essex coastline, is connected to the mainland by a causeway that is submerged at high tide. It seems an appropriate place (vantage point?) from which to consider or deconstruct an idea of Europe, but particularly that strain of Britishness that yearns to be eternally separate.

Anoushka Havinden

Souvenir Island, acrylic on board, 16.5x16.5cm

My painting includes refugee boats and lifejackets, fences, collapsing or dilapidated monuments and capitalist icons. The sea and murky weather/climate are foregrounded as

things that surround, connect and threaten. I drew colour from the purples and greens of bank notes, the stone of classic architecture and the yellow arches of McDonalds.

Georgia Hayes

Europa - All at Sea, 2016, paper, cardboard, collage, crayon, 17x21.5cm

Ivaylo Hristov

100 Years of Solitude for Europe, 2016, pencil drawing on paper, collage of blue textile fringe, wooden subframe, worm white LED inside & power supply for UK standard, 20x30cm

Project drawing of French President Francois Hollande. There are several references - the eponymous book *100 Years of Solitude*, Marquez, 100 Years War from amongst France and England and last but not least the terrorist attacks in Paris.

On the technique - typical for me, the combination of drawing with pencil on paper and LED lighting behind the paper, with added collage of blue textile fringe.

Antonia Jackson

Lucette, Berlin 1915, first day of school (or the story of an ordinary European), collage, drawing and Gouache on paper, collage is 29.5x22.5cm

My work is a collage made from elements of a found photo/postcard of my grandmother on her first day of school taken in Berlin in 1915 together with some photocopied prints from a textile pattern from the Textile Museum of Mulhouse (Alsace) and a background drawing inspired by their archives of textile prints. It is the story behind that collage that makes it relevant to the theme. Here is that story: [My maternal grandmother was Alsatian. Alsace became German in 1870 until 1918 following the defeat of France in the Franco Prussian war. Born in 1910, she was therefore initially German. So were her own parents. In 1915 my great grandfather was sent by his textile company to Berlin to run their local branch. They lived there for 10 years until 1925. My grandmother spoke fluent German but always hid it from us and she recalled being called "the German's daughter" when she returned to Alsace. It is no surprise then that the "official version" of their stay in Berlin was that my great-grandfather was sent there to collect war reparations after 1918 until I found the photograph 'Lucette, Berlin 1915, first day of school', proof of her cover-up. This collage is based on elements of the photograph originally printed as a postcard. I have kept, as a historical artifact, the trace of my great grandfather's handwriting, who had been taught the German gothic handwriting style in school. The printed materials and the drawing come from historical textile patterns included in the archives of the Textile Museum of Mulhouse. They reference Alsace's textile past, an industry that employed many of my family members but also symbolize trade and an important European industry. In 1918, my grandmother and great grandparents became French again until 1940 when Hitler annexed Alsace until 1945 with devastating consequences for the population. In 1945, they became French again. That meant three nationality changes for that generation alone. Since then, the European project has brought us peace, stability and prosperity. The EU is imperfect but it is much more than a 'profit and loss account' or 'Brussels' red-tape'. Leaving would risk the unravelling of the whole project.](#)

Paul Jex

Never Satisfied, 2016, polling notification card, 15x21cm

I have used the notification Postal Card of the European referendum as the basis for my *Europa* work. I have erased the text, boxes & images from this notification card. This card explains to me how to vote and is the official physical indication of the choice we have as a country ahead. The card, A5 in size, illustrates with blankness my frustrations of a wasted exercise as I believe voting to be outside of the EU is the wrong approach for the wellbeing & interests for people within the UK.

Paul Johnson

In-Ger-Land is a colour postcard. It features a flag bearing the chant favoured by English football fans and was taken on the top of Fort Royal Hill, Worcester, the site of the final battle in the English Civil Wars.

As such it is not so much about being 'in' Europe, but more a comment on nationalism, and somehow connecting what it means to be English today with our past.

Laura Keeble

Magic Beans, 2016, Euros (four painted with enamel), velvet pouch, variable dimensions

I have painted magical objects (the gingerbread house, a pumpkin carriage, a golden goose, a glass slipper) from various European fairy tales onto euro coins in enamel.

Elizabeth Kwant

Mediterranean Holidays is a postcard series based upon a wider body of work *Crossings* (2015-2016). Beginning life as found media images, the postcard titles reference idyllic household paint names; Sundown, Golden Rays, Beach Resort, Chance, Sea Green... Juxtaposed next to images of the Mediterranean migration 'crisis'. The idyllic holiday titles soon give way to images of triumph, transition and control. Kwant's selective appropriation of media images seeks to open up a space to question narratives. The images once produced for media output have here been re-edited, and playfully deconstructed in order to open up space to question our construction of reality.

Elizabeth Kwant lives and works in Manchester, and is a member of Rogue Artist Studios. Presently, she's supported by the Castlefield Gallery's New Art Spaces undertaking research and production of the series *Crossings*.

Delaine Le Bas

Fucked Up, 2016, vintage Union Jack flag with graffiti

This flag was part of my performance *Swear To Tell The Truth Part II* 30 January 2016, the original performance took place as part of my exhibition *Swear To Tell The Truth* at Grey Area in Brighton 2008. It was about constructions of identities and truth in a media manipulated world, if only I could say this has improved and this was why I performed an updated version in January this year for <30th JAN> : Start at Palace Court Hastings.

I work mainly in Europe and over the past years I have seen growing intolerance of difference and the rise of the right wing, United Kingdom has been for me over a short period of time during my life a beacon of diversity and tolerance that is looked at across Europe as what can be possible, but sadly that beacon is now turning into a flicker. What I see around me is a Brexit Campaign that has allowed every racist to show their true colours, intolerance of any kind of difference - sexual, religious or nationality, constructed negative stereotypes, the poor, the disabled, the homeless, the ill, the disenfranchised, migrants and refugees all demonised, a lot that is 'Fucked Up'. To remain being part of Europe could be where our diversity and tolerance could be a beacon of hope and a way forward. Instead we could become the home of the Empire seeking lunatic right and that I am afraid has only one outcome and for all of those out there who remember and know what a divided Europe has led to in the past, short term memory loss for some regarding this, but it could become a future reality.

Alastair Levy

International Standard 10, 2016, basic alpha plaster, 30x21x2cm

The *International Standard* series are wall-based sculptures made from plaster and take the dimensions of paper sizes from the A, B and C series as a structure for making.

It struck me that there is a parallel between the development of the idea of industrial standards and the positive benefits of being a part of a larger political union. They both represent, at their best, a unification of common interests in the pursuit of a better, safer and more integrated society. International standards are a kind of industrial version of a common language and, whilst there are undoubtedly capitalistic incentives for this, there are also genuinely progressive and socially beneficial implications as well.

Em Lockren

Teeth of the Referendum, 2016, watercolour on paper, bunting and badges

For me the EU referendum has become about teeth. Whenever I see anyone talking about it I can't stop focusing in on their mouths and watching their teeth. There seems to be a lot of teeth on show when people are debating on TV. The interesting thing is that it shows the persons vulnerabilities and humanity (we all have teeth after all and quite a few have yellow wonky ones) but it also shows an animalistic side, a snarling, growling aggression.

Cathy Lomax

Europa '51, 2016, digitally printed zine, signed & numbered edition of 50

A zine inspired by *Europa '51* is a film made by Roberta Rossellini in poverty stricken, post-war Italy. Rossellini was interested in contemporary problems such as human pettiness and anomie. His key stance is against 'the self-centred vanities of our complacent consumerist lives... his images are never pictures but windows on to something larger.'

Evariste Maiga

Ways to Change the World, 2016, ink on paper, 28x21cm

Mia Maric

I used clear plexiglass and acrylics to create a ballot box with two options to symbolize the referendum. The walls of the box create an image of a tic-tac-toe game, which speaks about the game like nature of politics, and the binary choice presented. The crown stands for UK and people in the UK wanting to exit, and the stars represent the EU choice.

The game is evenly matched, and the ending is open, because I want to leave the choice open for the people, and I want my work to make people think about the nature of the problem rather than being part of a campaign and pushing them either way.

I would also like to add that I'm from a country that has been in EU transition for quite a while (Serbia), and I'm here based on my EU citizenship (I have Hungarian citizenship as well) so I've been listening about the EU pros and cons since I was a child and I think my view on this (expressed through art) is valuable.

Alex Michon

Mama Roma, Santa Anna, Santa Nonna, Roma Anna, Magnani, Italian Style, 2016, watercolour and acrylic on paper, 10x15cm each

A series of painted postcards celebrating an iconic sense of Italian style and neorealism as personified by the actress Anna Magnani

Christina Mitrentse

EU, screen print CMYK 4 colour on south bank smooth, 40x60cm, edition of 10, signed & numbered.

I have made this EU flag limited edition print in explicit response to the subject. The work utilise images of favourite books - political and cultural - contributed by international art specialists as part of #ATML, an ongoing project.

Kate Murdoch

Inspired by the EU logo 'United in Diversity' my small assemblage/sculpture piece is made up souvenirs from the various EU countries. They're from a huge mass of souvenirs (mainly vintage) from my collection.

J A Nicholls

Coming and Going, paper collage, 26.5x24cm

Suzanne O'Haire

The *Europa* theme definitely prodded me. My ongoing concerns around displacement and the longing to belong have become more apparent/readable in recent work. Made from found objects and discarded matter, the 'islomania' series points towards small reconstructed islands, rafts and platforms which blur the line between either safe havens or abandoned sites. I'm fuelled by social and global concerns, but the intention is for these forms and structures to perform as metaphors - an implicit rather than explicit political stance. The hope is to be seductive and evocative with potential to create shifts and tensions, where work can be conflicting and compatible: endurance versus fragility, present versus lost and temporal versus permanency.

Tony O'Keefe

The Lighthouse Keeper's Friend, 2016, painted ukulele, display case and stand, 20x76x28cm

The lighthouse keeper is an excellent metaphor for Britain- set apart, always watching, slightly paranoid, outdated and about to be replaced by technology.

Lucienne O'Mara

Two Wars Two Reasons, 2016, oil bar on canvas board, 20x15cm

The painting shows a dove, the universal sign of peace, flying downwards into darkness. The numbers one and two representing World War 1 and World War 2, the reasons the EU was started in the first place. In my opinion leaving the EU is a huge risk to keeping the peace within Europe.

Jane Oldfield

Concorde, 2016, wastepaper

Alex Pearl

Remember Agincourt, 2016, transfers on found postcards

'Remember Agincourt!' was the cry of the europhobic public schoolboy who did Henry V at school and learned that the two fingered salute had something to do with cutting off French men's fingers.

Amy Pennington

The Biased Wheel Of Staying In The EU, wood, acrylic, cardboard & nails, variable dimensions

At present I am on residency with in-situ who are based in Pendle in the North West. I have created a pop up arcade titled 'Arcade of Nelson' which includes an interactive installation featuring sociopolitical arcade games that look at current issues such as the NHS, climate change, immigration. On 15/06/15 I will be presenting the IN AND OUT PARTY event in The 'Arcade of Nelson' - 50% debate 25% eating %15 tea drinking 10% ridiculous outfit wearing.

The Biased Wheel of Staying in the EU is a replica of what has been installed on residence. The comments have come directly from people who live in Nelson and have visited the arcade. It's either £2 or €2 a go with a 'biased prize everytime'

Olha Pryymak

Ukraine Diaries, 2015, oil on multiple panels, 20x20cm each

My paintings are from the series *Ukraine Diaries* and comment on the conflict caused by Russia attempting to prevent Ukraine's move towards European integration. These clusters of small oil paintings are snapshots of daily life in London mixed with social media coverage of the conflict and form a visual diary.

In this body of work I question the position of an artist in a time of conflict, speaking from a position of an outsider immigrant living in London. This work intended to invite the viewer for a dialogue about identity, belonging, and violence.

The paintings investigate the shooting of peaceful demonstrators on the main square in February 2014 and the way my son recreated in in play using his Star Wars figures, and the shooting down of the MH17 flight from Amsterdam over the war zone in Eastern Ukraine.

Leah Rainey

Parachute (Diagram Drawings), 2016, oil on mylar mounted onto conservation Plexiglass, 24x16.5cm

My idea is simply about change. The figure with a parachute being symbolic of falling into the unknown, something each of us faces on a day-to-day basis, but a phenomenon we certainly face individually and as a collective during times of political change. My figure is in the process of falling - facing the discomfort of an unknown fate.

Adele Reed

Arnhem, NL (2013), Caen, FR (2013), Graz, AT (2013), Dresden, DE (2013) and Bologna, IT (2013), limited edition postcards, 15x10cm each

Part of the project *Five Dérives* exploring European cities twinned with Coventry

Matt Rowe

Collapsing EU, 2016, 10 x postcards, 10x21cm each

The Images were produced during an ICR cross border collaboration with artists from Northern France. The works represent theme of social collapse and captures vistas of the English Channel.

Anne Ryan

Untitled (Birds on branch on mosaic floor), 2016, acrylic on card cutout

Two cutouts, front and back. Made in Rome by an Irish woman living in London.

Alli Sharma

Twin Towns, 2016, watercolour, pen, acrylic on 2 postcards, 15x10.5cm each

The concept of town twinning was utilised after world war two and intended to foster friendship, understanding of different cultures and encourage trade and tourism. Growing up in South Shields, our twin, Wuppertal, seemed abstract and distant, but I loved the idea of it. That there could be a town like ours, in Germany, was curious and strangely alluring. The painted postcards are of travel charms from both towns.

Alison South

Laborolove Carravaggio, Laborolove Manet, Laborolove Picasso, 2016, postcard, 15x10cm each

I am a British Artist based in Madrid who feels strongly about her identity as a European. This year I have been working on a project 'laborolove' which initially related to the position of sex workers in Madrid but more recently I have been thinking more generally about the divisions between paid and unpaid work and what is and is not work.

This has mainly been a street art project, however I have also been considering sex workers' relationship with art history, which is long and complex. As a part of this I have made a series of A6 postcards. These combine a drawn response to the contemporary publicity for sex workers in the city and some imagery from our European art historical relationship with prostitution.

Corinna Spencer

Versailles and French Chair, 2016, acrylic on found postcard, 10.5x15cm each

Painted on postcards from Paris. Reminders of the beauty of French history, and its only a couple of hours away on a train. Beautiful Paris.

Charlotte Squire

3-Way Switch, 2016, painted plaster switches & frame casts

These are plaster casts of bakelite switches each is painted fruit & bell symbols from a classic one armed bandit.

The referendum offers a simple yes/no vote, a binary in or out, hence the switch, which has only two positions. However I am seeking to toload these simple white plaster casts with the complexity of Britain's place in the EU – a market in which to trade or a support system that allows weaker members to grow in a mutually beneficial environment... a group with which to anchor ideas for social cohesion or a dangerous gateway in which the free flow of people is unchecked... a skill exchange where skill sets from the various cultures within the EU countries can move freely to supply the demand of countries that need those skills or a place of market opportunism. This is the theory, a trading money-go-round that predicates on the supposition of 'in the best of all possible worlds'. The complexity sets in when we are joiners but not committers. We don't actually share the currency of core members. For a large proportion of the UK, taking on the common currency has the all the veracity of slot machine tokens

To allegorise the double aspect of the voting, an in/out decision is complicated by a gamble on how the government representatives will play out to support our place in Europe and the world at large whether in or out.

Helen Stratford and Lawrence Bradby

Excerpt from *The Day of The Duck* artist bookwork forthcoming with Marmalade: publishers of visual theory in Autumn 2016. The excerpt takes the form of a four-page printed pamphlet 15x 21cm.

The Day of the Duck follows a Muscovy duck investigating the disappearance of its fellow kind. The duck suspects a plot to eliminate unacceptable and non-indigenous waterfowl from the city's riverbanks. The duck's journey takes it from a distant viewpoint to intimate portrait of a rural city. During this slow investigative walk the duck encounters various city dwellers as it becomes both metaphor and representative of the meeting point of different cultures and conceptions of Englishness, epitomised by the English City. Ultimately, this

'Duck Noir' draws on notions of absurdity to explore, through (slightly fictional) extrapolations from daily life, how over-regulation and exclusion play out within contemporary cityscapes.

The Scene: a footpath atop a river embankment in the Fens, United Kingdom of Great Britain and Northern Ireland

Voices: 1st Rambler, 2nd Rambler, Muscovy Duck

Time: Sunday afternoon

Mimei Thompson

Europhile, 2016, printed badges

Patricia Thornton

Mediterranean Crossing, pencil drawing on paper.

Land boundaries are generally artificial and put in place by politicians. European people have always travelled, traded and shared their culture and Europe has been the richer for it. I am of southern Mediterranean extraction and my work is in response to the troubles on the eastern edge of Europe... The work I present is about the need to leave in order to find a future.

Katherine Tulloh and Tim Barnes

A sticker sheet of great Europeans that we love

I loveheart... Rimbaud, Antoine Watteau, Tove Jansson, Wols, Walter Benjamin, Enzo Apicella, Robert Walser...

Tisna Westerhof

No Human is Illegal, No Human is Illegal II, Charlotte from Bedford, 2016, acrylic on paper plates

My paper plates are decorated like Delftware with images from English newspaper reports. In a time of global political anxiety, where national identities and borders are reinforced in the name of security and guarantee, I'm re-examining the biased news. My work isn't about preaching politics though, but a poetic exploration of ideas and search for identity and unity.

As a Dutch native, living in London for almost half my life now, I question what it means to have a 'nationality' as an artist, or to represent your country as an artist today? Now a day's 'identity' seems less and less rooted in our birthplace and more a result of transitory cross fertilisation, while 'national identity' and 'culture' are terms still considered by communities as values important and integral to their inherent traditions.