

The Artists

Frames (2024) is a group exhibition focusing on framing different ideas of hostility and intimacy. The artworks explore the connections of humanity in relation to its environment through different lenses.

“**Beer goggles**” represent the still-life framing of the intoxication process. “**Untitled**” and “**Mirrors of neglect**” are both photography-based artwork and yet identifies different presentations of vulnerability—one being the candid moments of human connection and the other one being the after-euphoria of the dance floor. “**Through my kitchen window**” captures the essence of framing in terms of microcosm of the artist’s vision into her canvas. “**EDITIONS OF YOU**” explores the body as a shape that can change. “**Hostile Architecture**”, from the title itself, talks about the restrictive power of this specific kind of architecture.

As for the group pieces, “**Mesh Weave**” shows the combined strength of fragile materials, displaying the intricacy of interwoven relationships. “**No Comment**” displays a cheeky response to the two exhibits, framing their comment in humorous way.

The pieces, intricately crafted and curated, catalyses the connection to the complex concepts of human sensibilities and belligerent environment. Overall, the exhibits invite the viewer to manifest their own framings in relation to the exhibited artworks.

@frames_contemporary_2024

More information on the artists

Eliza Gooden @latebloomer_artist



Eliza is a storyteller of found objects, repurposing them with layered narrative into 3D sculptural forms. She reflects on her environmental sustainability as an artist within her practice, by placing a small electric bar fire within her works.

As a child I explored freely outside, playing make believe, carving chalk with total strangers at the seaside, all without worry. This sense of play inhabits my practice. I revisit crafts I have previously explored and enjoy the physical interaction with my past playtimes, often using toys within my work.

A storyteller who never learned to read until the age of seven, the process of making and the foraging for the materials I use, intrinsically guide my practice. Making with left-handed hands, feeling, smelling and listening to materials as they become re-purposed, re-born sculptural forms, the process, and its documentation are interwoven in the work.

Influenced by Tim Ingold, I make pieces utilising rules of daylight hours and my own physical limitations. In part this is a mindful acknowledgement of my impact as an artist living and making work in the Fourth Industrial Revolution. As an artist, mother and grandmother, I am centred by my concerns for the next generation.



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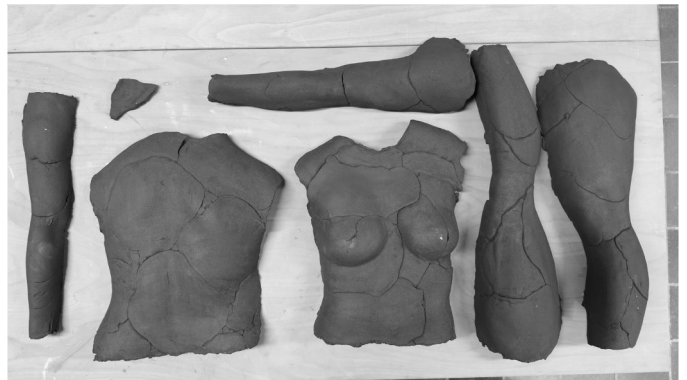
Sam Basham @bash_sculpture



The forms Sam creates are grounded not within fear or horror but within a subconscious intuition. Twisted forms of evil and horror projected into clay. A reflection of his own mind, thoughts, and feelings. An introspective physical manifestation. The soulless gaze and the gaping head open mouthed and gouged. They are an outlet of violence and anger, tortured souls. Victims.

EDITIONS OF YOU (2024)

The free-standing ceramic sculpture EDITIONS OF YOU explores the line between the beauty of the human body through the ceramics and the brutal industrial metallic skeleton it rests upon



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Benjamin Oladayo Aina



[@benjaminaina.o](https://www.instagram.com/benjaminaina.o)

Benjamin strives to capture the intricate dance between light and shadow, exploring the nuances of the human experience. Through a blend of traditional techniques and contemporary perspectives, he aims to evoke emotion, prompting viewers to reflect on the subtle beauty found in everyday moments. His work is a celebration of the interplay between form and emotion, inviting observers to engage in a visual dialogue that transcends the canvas.



Joel Ndaceko Alasan



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

Artists are acclaimed to be mirror of the society thus, for Joel he is inspired in subject matters as landscape/cityscape compositions. They intrinsically appeal for visual explorations, bringing to bear the nature of people living there. This essence he tries to show in his practice.

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Xin Chen [@xinxinxin_chen](https://www.instagram.com/xinxinxin_chen)



Xin is a visual artist exploring the possibilities of composing diverse forms, colours, lines and patterns, in a mostly decorative and childish sense. Her artworks range from illustration, collage, painting, printmaking and ceramics. With a playful, puzzle-solving and therapeutic creative process, her intention for the viewer is to offer an unstressed, light-hearted and relatively long aesthetic experience and a prompt to notice the pure form of nature.

Through My Kitchen Window (2024)

This winter, the kitchen became the centre of my daily activities. Looking out through the kitchen window; the creatures in the garden and fragments of the nearby architecture overlapped with reflections of inside space and my imagination.

Architecture separates the intimate space of Paul Mpagi Sepuya's work from the urban area of Dora Budor's work. At the same time, the window serves as a conduit for mutual reflection.

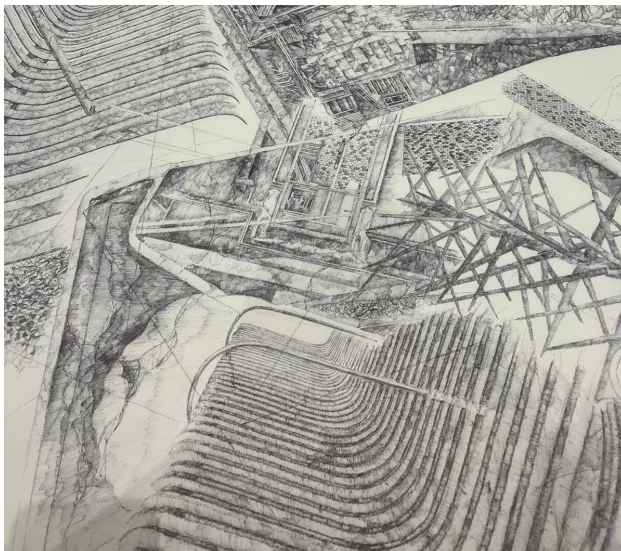


Nottingham Control

Sophie Davies [@sophie_davies1.art](https://www.instagram.com/sophie_davies1.art)

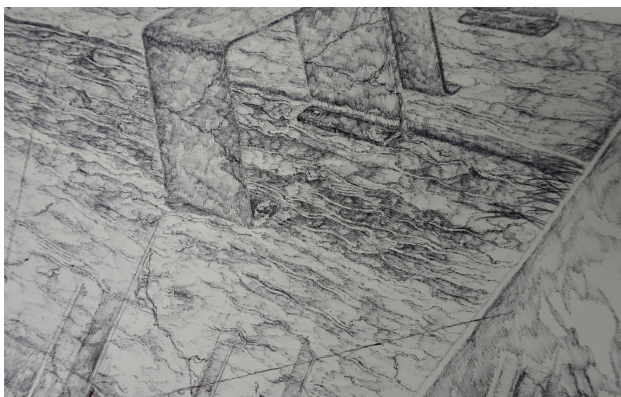


I create architectural biro drawings inspired by the notion of 'non-place'. Drawing within the realms of fantasy, where the restrictions and confines of architectural reality cease to exist, fascinates me. I make work, which is almost utopian in its appearance, whilst maintaining a degree of realism through precision and detail. The biro allows me to make complex works, due to the fine nib of the pen. The monochromatic nature of the biro is also instrumental in my work: enhancing the sense of the drawing existing as a memory or recollection of a place. The manipulation of scale and forced perspective excites me, triggering my experimentation with a combination of varying architectural dimensions within my drawings. This rejection of the conventional 'rules' an architect's drawing, alludes further to the sense of escapism through art. I like to think of my works as dream-like depictions of what was once observed as reality: continuously pushing the limits of architectural possibility.



Hostile Architecture (2024)

a drawing response to a city's strategy to restrict physical behaviours through architectural devices.



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Kimberly Walker [@kimwalker.art](https://www.instagram.com/kimwalker.art)



Kimberly, a visual artist primarily based in painting, creates portraits of trans women in the United Kingdom using oil paints. This year, she has incorporated documentary filmmaking into her practice to provide contextual information and advocate for better lives for her community.

[@vidhi.jangra](https://www.instagram.com/vidhi.jangra)

Vidhi's work leans through investigation and introspection then unlearning through doing and undoing. She meticulously examines the spaces she inhabits, particularly domestic environments, to deconstruct and scrutinise the underlying societal constructs. With a keen focus on materiality and domesticity, she navigates between different media dictated by the content of her work. Central to her exploration are concepts surrounding home, its intrinsic link to nostalgia and memory, and the notion of homeliness. Additionally, she occasionally incorporates elements of wit and wordplay, for their potential to engage and resonate with viewers. She puts forward her ideas in her work with an aim to elicit conversation about domesticity, destruction, displacement and personal longings and belongings.

Vidhi Jangra



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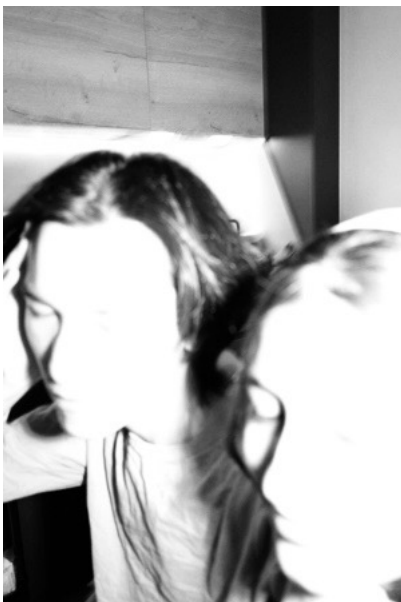
Mollie Plummer

Plummer's artistic journey delves deep into their personal narrative, including experiences of homelessness during childhood. As an artist, they delve into the depths of human emotion and experience, drawing inspiration from the complexities of life. They aim to spark meaningful dialogue by constructing mixed-media installations around these lived experiences. Each piece is a testament to the power of storytelling, serving as a mirror to our collective consciousness. In their work, Plummer not only explores and exposes their intimate life stories but also advocates for the acceptance of diverse experiences, fostering an environment where individuals feel empowered to express similar issues. Furthermore, they have recently been confronting broader societal issues, particularly the dynamics of class systems and the treatment of the lower class.'



Riven Polmar

[@riven.polmar](https://www.instagram.com/riven.polmar)



Riven's artistic creations primarily embodies his distinct perspective on understanding the world, as they articulate and adorn the phenomena that he observes through photography, painting, and other artistic mediums. By utilizing mobile phone photography, he persistently captures the smiling instances that capture his interest in life, and subsequently transform them through editing and painting. In the process of experimenting with his work, he consistently focuses on the inherent value of the piece to the artist, endeavoring to articulate his perspective through aesthetic expression. In his practice, he strives to utilize readily available resources in his surroundings to articulate his perspectives, while adhering to the principle of prioritizing concept over form to minimize potential waste. Upon this foundation, he aims to establish a novel relationship with reality. The overriding emphasis in his work is on conveying a sense of beauty that is both comprehensive and nuanced, avoiding the trap of over-complication.

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Ella van der Straaten [@straatenart](#)



Ella van der Straaten is a multidisciplinary artist from Basildon, Essex. Through her work she invites you into a nearby reality born from her experiences of growing up on council estates. Humour and political speculation are consistent themes in her work. Materiality has a considered role in her work, from felt sculpture to 3D paintings, the material choice works just as hard to support the thematic narratives she investigates.

[@katharines.archive](#) Katharine Ramshaw

Katharine's work centres around how the landscape and the body work in tandem, exploring how these themes intrinsically combine to provide moments of movement and energy. Looking at ritual and primitivism, her work aims to seek safety in space and push the boundaries of the female form and ambiguous bodies.



Blue Swain



Blue Oliver Swain [THEY/ HE] works under the pseudonym Pocket. They are a Queer Contemporary Artist, Writer and Workshop Facilitator specialising in print making, stained glass, and textiles.

www.bluepocket.com

IG: @pocketgay

My visual practice centres around themes of grief, pain and memory. I utilise traditional crafts such as stained glass, lino printing and tapestry to convey the complex emotions and experiences that are inherent to the human condition. The methods of making that I employ are integral to the conceptual underpinnings of my practice. Through the act of carving lino, breaking glass, and the meticulous preparation of tapestry, I engage in a process that is deeply personal and cathartic.

Stained glass, with its luminous and translucent qualities, enables me to explore the duality of light and darkness, and the way in which these opposing forces intersect with the realm of emotional experience. Lino printing allows me to embrace the physicality of mark-making and the act of repetitive, meditative carving, mirroring the enduring nature of emotional pain. Tapestry, with its time consuming and labour-intensive process, serves as a metaphor for the slow and gradual process of healing and the reconstruction of memory.

I draw inspiration from the works of Harry Clarke, Louise Bourgeois and Marc Chagall, each of whom have explored deeply personal experiences through their chosen mediums service as a constant reminder for me to embrace the vulnerability that comes with creating art that is deeply rooted in one's own pain.

Through my artist practice, I seek to confront and process the complexities of grief, pain and memory, whilst also creating works that invite the viewers to engage with their own emotional landscapes. By using traditional crafts and making of making, I strive the bridge the past and present. My work is an invitation for introspection, empathy, and an acknowledgement of our shared capacity for resilience and healing. It is my hope that those who engage with my work will find a connection to their own experiences of loss and find solace in the shared human experience of pain and healing.

MA Illustration

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Extra behind the scenes



Behind the scenes of 'No Comment'.



Behind the scenes of
EDITIONS OF YOU

More on the Instagram.