The Unlocked Collective Presents:

‘No Future, No Hope’

Unlocked Collective
North Yorkshire Artists

Bank Street Arts
Sheffield
7-17th December 2016
‘Unlocked Collective’

‘Where is the Life we have lost in living?
Where is the wisdom we have lost in knowledge?
Where is the knowledge we have lost in information?’

T.S. Eliot

The aim of the group is to capture a reflection of sentiment and values through the fusion of old and new. The juxtaposition of abandonment and regeneration allows for a new lease of life. Within this arena the unlocking of individual creative responses are revealed through the layers of time.

The groups intentions are to create an exhibition which captures the essence of the space or place and its legacy of wherever it may be. This will be achieved through individual and thought provoking responses with an underlying synergy amongst the works. The work will be reflective, considered and mindful of the past, present and future within the broader context of its community.

‘Our duty is to preserve what the past has to say for itself, and to say to ourselves what shall be true for the future.’

John Ruskin
Nicola Turner has produced a body of work using print and the concept of the locket to reflect the sensitive nature of change.

Carole Griffiths has formed her thoughts through Sculpture using a variety of materials using Latex, Black Clay, Plastic and focussed on the Knife Fork and Spoon as well as Scissors. Her work encapsulates the relationship between the object and its uses and sense of place.

Fiona Mazza has created several ceramic works which use the butterfly as a metaphor for the fragile nature of the industry as it stands. Particularly the crafts.

Kaye Yeomans has created mixed media pieces using the original stainless steel spoons. Here she has embellished characteristics of both sensitivity and masculine approaches of the function of a spoon.

Monica Gabb has produced a series of sequential imagery which includes hand generated lettering and digital illustration. Her work celebrates Sheffield hand-made scissors, which empower further hand-made work using contemporary and traditional process.

Elaine Whitehead has produced a series of physically layered photographs alongside sounds which demonstrate hard work and hard labour. The work seeks to capture a silence in the images and awaken memories through sounds.

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This exhibition is a representation and response to archives related to the break down of the steel industries. The six artists have produced individual reflective works using a range of different materials and techniques.
Nicola Turner BA (Hons) MA
Fine Artist
Lecturer in Art and Design at Harrogate College

The pieces I have produced are a celebration and uniting of selected Sheffield traditions and industries that particularly interested me. The first is the intricate craft of hand engravings on silver cutlery and the second is the complex machinery used for the production of spoons. Using three early spoon shapes I have created locket forms that link the two. The locket forms reflect the symbolic idea of where we delicately sit between the loss of something, yet with sensitivity, equally respects and appreciates their future worth.

*Every locket has a story to tell or a secret held tightly within a little hinged door.....symbols of history.......reminiscences.......memories of the past and hopes for the future.......they entice our natural curiosity.*

Carole Griffiths BA (Hons) MA
Sculptor
Lecturer in Sculpture and Production Arts at Bradford College

My work identifies how historic nuances of traditional objects sit outside their original environment. In recognition of the archive pair of scissors or the knife fork and spoon I have brought them back to life to represent change. I have remade them to react to a useless array of plasticity in relation to the closure of the beautifully crafted. Many of these utensils sit behind their glass doors on display to remind us of what was. These transitional objects have been crafted to last; they are handmade and then in turn become a manufactured thing. Such multiple uses and historical context emerge from the how, why and what they have become. Through this body of work I want to open a dialogue between the maker and the consumer, the object and its uses. The relationship between the construction and displacement is there to be questioned. In conclusion to re-think reduction of standard and to appeal to the throw away.

Nicola Turner is a practicing Fine Artist and full time lecturer at Harrogate College. She has a BA (Hons) in Fine Art, Staffordshire Polytechnic and an MA Art and Design, Leeds Metropolitan University. Her work has been exhibited in a number of galleries. Nicola has also been selected to produce works for two public commissions and is one the original founders of ‘The Unlocked Collective’ which is now in its third year of exhibiting.

Carole is a practicing Sculptor and full time lecturer at Bradford School of Art. Carole has a BA (Hons) Degree in Sculpture from Wimbledon School of Art and MA in Visual arts under Leeds Metropolitan University. Her work has been exhibited in numerous places within the Yorkshire Region. Carole is a founder member of ‘The Unlocked Collective’ of which this is the third exhibition within the group. Carole is currently preparing a proposal plan to undertake a PhD by practice related to the theme of ‘desire as seen through the domestic utensil’
Fiona Mazza BA (Hons)
Ceramic Artist
Tutor of Ceramics at Harrogate College

For this show Fiona has combined the love of nature and the battles in which it takes to survive or not. Comparing the survival of the steel industry and the struggles it is facing. These selected works respond to the fragile nature of the breakdown of industry. The butterfly ceramic works represent all that is good, the hope and endurance of change. Colours emerged through investigations of oil reacting with water and the sensitive forms are manipulated to demonstrate materiality. The processes to produce these ceramic pieces are all indicative of intense labour which reflects a historical industrial working ethos. To demonstrate strength versus fragility occurs through the natural clay state to construction and finally to firing. A constant reminder of the real purpose of the well-made and the importance of keeping the craft of making alive.

Kaye Yeomans BA (Hons)
Fashion Designer
Pathway Leader/Lecturer in Fashion and Textiles - Leeds College of Art.

In this body of work Kaye has explored alternative function and form for original pieces of Sheffield steel cutlery. In part used as a mark making tool for fabric prints to create decorative, abstract imagery and pattern which has then been embroidered. Also using the steel spoons as a canvas for embroidered imagery and embellishment, Kaye has been interested in working with the traditionally masculine characteristics of the metal which contrast so clearly with those of the stitch and the gentle curve of the form. Aspects of this body of work communicate the importance of preservation, production and provision, in a relation to skills, traditions and manufacture.
Monica Gabb BA (Hons) MA
Graphic Designer
Lecturer in Graphic Design at York College

The last hand-made scissor factory in Sheffield are more popular than ever around the world. I was struck and inspired by the great success of Ernest Wright and son ltd. in their recent crowd funding. They have used the very best of their traditional skills and embraced modern sales and promotional techniques to promote and enable their business growth. The master craftsmanship of their handmade scissors enables a wide variety of professionals to cut with accuracy and finesse. Quality breeding quality. The master putter empowers the master cutter. Hand-made Sheffield steel scissors enabling creativity and further handmade products. My work celebrates the power and popularity of scissors, the large variety of shape and sizes and the vastness of craftsmen and craftswomen who need and use them.

Elaine Whitehead BA (Hons) MA
Fine art Photographer
Lecturer in Art and Design at Selby College

This work aims to encapsulate pockets of memories of an industry that filled the lives of so many. An industry of hard work, long hours and danger of the machinery used. The beauty of steel has since been superseded by a throw away culture, without the time or inclination to notice the splendour of a material that never stops giving. Through photography the work seeks to capture a silence and to awaken memories. Using modern digital technology alongside traditional darkroom processes the images have been selected for their powerful appearance and stillness. Many are layered and often obscured, this is to draw the viewer in and be part of a captured moment.

Monica is a Graphic Designer and part-time lecturer at York College. She gained her Masters Degree in Sequential Design and Illustration at the University of Brighton in 2006. She published an anti-bullying book in 2007 and has been teaching and working as a freelance designer for the past nine years exploring type, image and print. This is her first year with the Unlocked Collective.

Elaine Whitehead is a practicing artist and full-time lecturer at Selby College. She holds a BA (Hons) Fine Art Degree from Central St Martins and has recently gained a Masters of Fine Art from York St John’s University. Elaine has exhibited extensively works with oils, photography and installation pieces. Her practice explores light as a phenomenological experience; she aims to draw viewers in, where they are able to interact with the work either physically or emotionally.