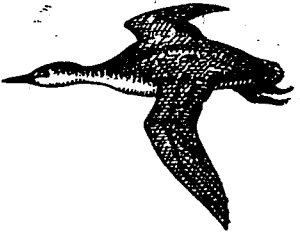


Ladyfest Brighton  
2005



presents

An exhibition of female artists by the sea

St Andrews Church, Waterloo Street, Hove

19th - 23rd October 2005

L            ladyfest B            Brighton

This exhibition features over 15 female artists  
working across all disciplines of art in Brighton  
and beyond. The importance of exhibitions like this  
becomes so apparent ~~when~~ when we look at the  
discrimination that still remains in the art world,  
with successful artists, collectors, gallery  
owners and curators still predominately male.

Although this is only on a small scale, but the  
feels that on every level it is ~~an~~ necessary  
the balance to be addressed, and then re-addressed.

Ladyfest is a cultural festival promoting women in  
the arts, ladyfest Brighton runs from the 19th - 23rd  
October 2005.

Pam West

After 5 years living in a domestic violence relationship, living in fear for me and my children, I found my escape, leaving with what I stood up in, my 3 girls (my twins then 2 & eldest then 7) in tow, we fled the screaming abuse. Thanks to the support of The Women's refuge project who gave me refuge space and sanctuary, also the calming space of the Womens centre, I was able to gain the strength to find freedom and safety.

ing  
sac  
tic

I  
an  
r.  
:  
ity

Now, 3 years on, I feel like i'm flying, my children safe, my camera in hand and music in my ears, people everywhere dancing, smiling, laughing "Trancespiration" a collection of arty photos captured at 180° DJ nights since January 05. This is my way of showing others freedom, and saying thank you to the Women's refuge and The Women's Centre.

"Trancespiration" will be showing on 20th October at The Volks Tavern 9pm - 3am during 180; last club night for this year and then be exhibited as part of Ladyfest Brighton 05 from 21st - 23rd October.

r

Similarities between the inconsistencies of human memory and the fluctuating nature of categories and classifications are the inspiration for this project. A fear of forgetting resulted in an investigation into the methods of remembering. How do we use order to understand and consequently remember things? How do our experiences effect the orders (which can be referred to as categories) that we create and place things into? Categories overlap order changes and 'things' move from one group to another. The chronology of the text in this installation, taken from detailed diaries that create a record of everyday life, becomes difficult to follow. A new order is created by the viewer, for example, according to size or colour. This piece provides a framework of text that triggers the imagination of the viewer as they fill in their own narrative.

Ruth Dudman

Veruska Bellistri

Veruska Bellistri is a biracial queer feminist ~~living~~ living in Rome, Italy. Her collages address her patchwork identity. Neither here nor there, she is caught in the crossfire of two different cultures. Her images of black women resist invisibility, exoticism, sexism and racism

inc  
acc  
tic

an  
r.  
ity

Susanne Lambert

sk@tundra.uk.com

I began drawing again in 2002 when I joined the band Pico and developed an interest in the public and release artwork.

Since then I have worked on band artwork for other projects I HAVE played with, Domestica and Drei, with a fascination in 'where the line can lead the hand'. I am currently exploring ways of combining my visual and written work, using montage, photography, line drawing and print.

r

KATIA BARRETT

L  
S  
L  
L  
T  
T  
C  
C  
V  
A  
P  
F  
S  
I  
O  
I

KATIA BARRETT WAS BORN IN 1984 AND GREW UP IN A SMALL VILLAGE IN ESSEX. ALWAYS FEELING THIS WASN'T A PLACE SHE WANTED TO STAY VERY LONG SHE TOOK HER ESCAPE AND MOVED TO BRIGHTON OVER TWO YEARS AGO. CURRENTLY SHE IS STUDYING AN ART FOUNDATION AT BRIGHTON CITY COLLEGE AND WORKING PART TIME AS A PAINTER AND DECORATOR. MAINLY A FIGURATIVE PAINTER HER WORK IS FUELLED BY ISSUES OF IDENTITY AND THE FLUIDITY OF ITS MEANING. THIS SEEMS TO DICTATE THE WAY IN WHICH SHE WORKS.

KATIA PAINTS IN ACRYLIC, CHARCOAL, GRAPHITE, INK AND HAS A LOVE OF ALL THINGS MINITURE AND FUNCTIONAL.

Laura Mousavi

Based in Brighton. Graduated from St Martins college of Art in 2001.

Solo exhibition, Unabomber and the Cabin, Nottingham Arts Club, London (2001)

Group shows, under a strawberry Pink Sky, Mad Hatter cafe, Brighton (June 2005)

Welcome to Parallelville, Permanent Gallery, Brighton (2004),

100 Mothers, Oxford House, London (2004)

The Big Nowhere, Sanctuary Cafe, Brighton (2003),

The Sussex Open, Brighton and Hove Museum (2003), and FutureMap, Millbank building, London (2001).

Forthcoming exhibition at Chichester University gallery in Spring 2006.

Alongside her artistic practice is lead exhibitoin co-ordinator at the Permanent Gallery in Brighton since founding the space in May 2003.

info@permanentgallery.com

ELEANOR JONES

I AM IN MY SECOND YEAR OF CRITICAL FINE ART PRACTICE AT BRIGHTON UNI, AND MY WORK USES A RANGE OF MEDIUMS. I AM CONCERNED WITH HUMAN INTERACTION, AND HOW PEOPLE EFFECT SPACE AND HOW SPACE EFFECTS PEOPLE.

IN THIS TRIO OF PHOTOGRAPHS THE EMPTY SPACES WHICH ARE USUALLY CROWDED BY PEOPLE, FIND THEMSELVES DERELICT WITHOUT ANY PRESENCE. THEY WERE TAKEN AFTER THE NIGHTS ACTIVITY IS OVER, BEFORE THE MOVING ~~STR~~A STARTS, THE SPACE IN BETWEEN WHICH IS EMPTY.

ELEANOR WAS PART OF THE LADYFEST ARTS COMMITTEE WHO PUT ON THIS EXHIBITION.



Yuki Saito

I have been mainly making oil paintings with embroidery and knitting. In my works of art I have been incorporating the concept of a 'space of migration.' I have tried to put my own language and interpretation into the body of the work by digesting my experience.

This idea directly comes from my experience of coming from a different country; another culture and having started to speak a foreign language. I combine Japanese traditional ways of painting with western ways of making conceptual art. I am also keen on human senses. If people lose one sense, the other senses become stronger. Mainly I emphasise the sense of 'touching' in my paintings. I use many forms of embroidery in order to transfer my own 'relief-quality' form of Braille to the canvas. This is achieved by purely hand-stitching so that I can maintain the tactile drawing lines.

Hannah Ellul

I am currently studying critical fine art practice. I'm interested in the reciprocity between an environment and its inhabitants, the mutual wear and tear that they inflict on one another, these photographs are of places emptied of people, but their presence is always apparent and visible in the traces they leave behind; absence as a monument to presence.

Laura Edith Guy

laura.edith.guy@gmail.com

Mostly I want to take photographs that contrive and stage in order to explain and remind, I want to take photographs that create the same feeling I get when I walk arm in arm in the snow with the most beautiful person I ever met or the way the light fell on her face as we stretched out in the sun one morning and didn't have to say a thing, or how my larger hand held your smaller one on days when we were so young and our awkward skinny limbs slipped under blue skies on grass that stained our summer dresses as we hurled ourselves toward nothing in particular.

Other times I just want to make people laugh and poke fun at the pretensions and clichés I know and love.

And sometimes it's just a simple fact of, if the fez fits...

Laura was part of the Ladyfest Arts committee who put on this show

"It is said that creativity is an outlet of our true selves and there would appear to be no truer example of this than in the work of Miss Lee May Foster. Her paintings exist in a land of apparent magic and mystery, of glitter and colour, a dichotomy of intricacy and simplicity, in a land inhabited with an array of creatures in a range of textures and hues. They appear throughout her work, sometimes they wear crowns, others sit atop piles of gold but most of all they view their surrounding what or where we are never really sure, but they continue regardless, their tiny eyes searching. Lee is very fond of animals and recently helped clean a cat that had fallen in a slurry pit. It was ~~an~~ initially scared but soon calmed down when it realised it was in a place of safety. It was then washed, which wasn't a popular decision at the time but the small thing was grateful later in the evening.

"The paintings for Ladyfest are inspired by a long trip to the united states where Lee saw a variety of wonderful things, from deserts to cityscapes to snowy peaks and woodlands to a booty shaking contest in Las Vegas. This is the result.

"Lee spends her time indulging in equine activities and making her images into pretty objects for the enjoyment of others. These can be seen at [www.bonbiforest.com](http://www.bonbiforest.com)."

M.A. Newton on Lee May Foster

JOHANNA SAMUELSON

[WWW.KEITHSAMUELSON.COM/JOHANNA.HTM](http://WWW.KEITHSAMUELSON.COM/JOHANNA.HTM)

I AM FROM SWEDEN BUT CAME TO THE UK FOR MY ART AND DESIGN FOUNDATION IN 2002. NOW I AM STUDYING MY FINAL YEAR OF BA (HONS) CRITICAL FINE ART PRACTICE AT BRIGHTON UNIVERSITY.

MY WORK EVOLVES OUT OF PERSONAL EXPERIENCES BUT MY AIM IS ALWAYS TO ENCOURAGE THE VIEWER TO IDENTIFY AND TO FIND IT'S OWN VOICE AND AGENCY. I WANT THE VIEWER TO REFLECT OVER THE WORLD IT LIVES, BUT RATHER THEN SAY 'THIS IS WRONG', I WANT THEM TO MAKE UP THEIR OWN MIND. IN THE LADYFEST EXHIBITION I'M LETTING YOUNG QUEER FRIENDS WRITE OF THEIR OWN EXPERIENCE OF 'COMING OUT' IN FIRST PERSON, BUT IN DIFFERENT VERSIONS, MAKING SPACE FOR THE HOPES AND FEARS OF THE WRITER AND OFFERING UP AN ALTERNATIVE WAY OF HANDLING A SENSITIVE SITUATION SUCH AS 'COMING OUT', FOR THE READER. IN AUTHORIZING ONE'S OWN EXPERIENCE THIS WAY, CONTROL OF THE SITUATION IS RECLAIMED BY THE PERSON WRITING.

~~SaraxSimmons~~

Sara Simmonds

Sara works part time with children in care, she is trained as a textile designer. She works with everyday, easily ~~attainable~~ obtainable materials. She works from home, for herself and her work is usually about herself and her experience when she reviews it.

sarajsimmonds@hotmail.com

Sarah Pain

painsarah@hotmail.com

I like staying out late, honesty, cooking, getting pissed, sewing, kissing and stuff, seeing my friends music, gardening, growing things, second hand shopping, swimming in the sea, going to the countryside, dressing up, being in a band, reading, people to be friendly, DJing, Radio 4, politeness, not wearing trousers, doing what I want, dancing, art, action, making things, make up, going home, seeing my family, glamour, attention, feeding the birds and lots of other things too.

CHING LI

CHING LI'S WORK TAKES ON GRAND THEMES AND SUBJECTS WITH A MINIMUM OF FUSS. SCALING THE LILIES OF SCOTLAND'S LOCH LOCHY INTO MINIMALIST GEOMETRIC LINE-FORMS, LI FILTERS HER SURROUNDINGS THROUGH A UNIQUE LENS, MORE FOCUSED ON CAPTURING SENTIMENT THAN GEOGRAPHY. REFLECTING HER TRADITIONAL CHINESE UPBRINGING (OR AS TRADITIONALLY CHINESE AS ONE CAN BE GROWING UP IN THE SUBURBS OF CALGARY, ALBERTA, CANADA), LI LOOKS BACK TOWARDS AN AGE-OLD TRADITION OF EMBROIDERY AND WOODCUT STYLE PRINTING. PERHAPS HER STRONGEST IMPRINT IS TO BE FOUND WITHIN THE SMALL FRAME OF 'SAUNTER/STROLL' - A CLOSE UP OF WHAT WE CAN ASSUME ARE THE ARTIST'S FEET, LI'S TRAVELS CLEARLY STRETCHING OUT IN FRONT OF BOTH HER AND US. LI CURRENTLY LIVES AND WORKS IN HOLLOWAY, LONDON.

All the artists featured in the Ladyfest Brighton 2005 exhibition can be contacted through Ladyfest Brighton Arts committee at [artlfb@gmail.com](mailto:artlfb@gmail.com)

This exhibition would not have been possible without the hardwork and co-operation of numerous individuals, Thank you to them all particually Mike Robbins at St Andrews church.

This book designed by LE Guy  
For Ladyfest Brighton 2005

[www.ladyfestbrighton.co.uk](http://www.ladyfestbrighton.co.uk)

