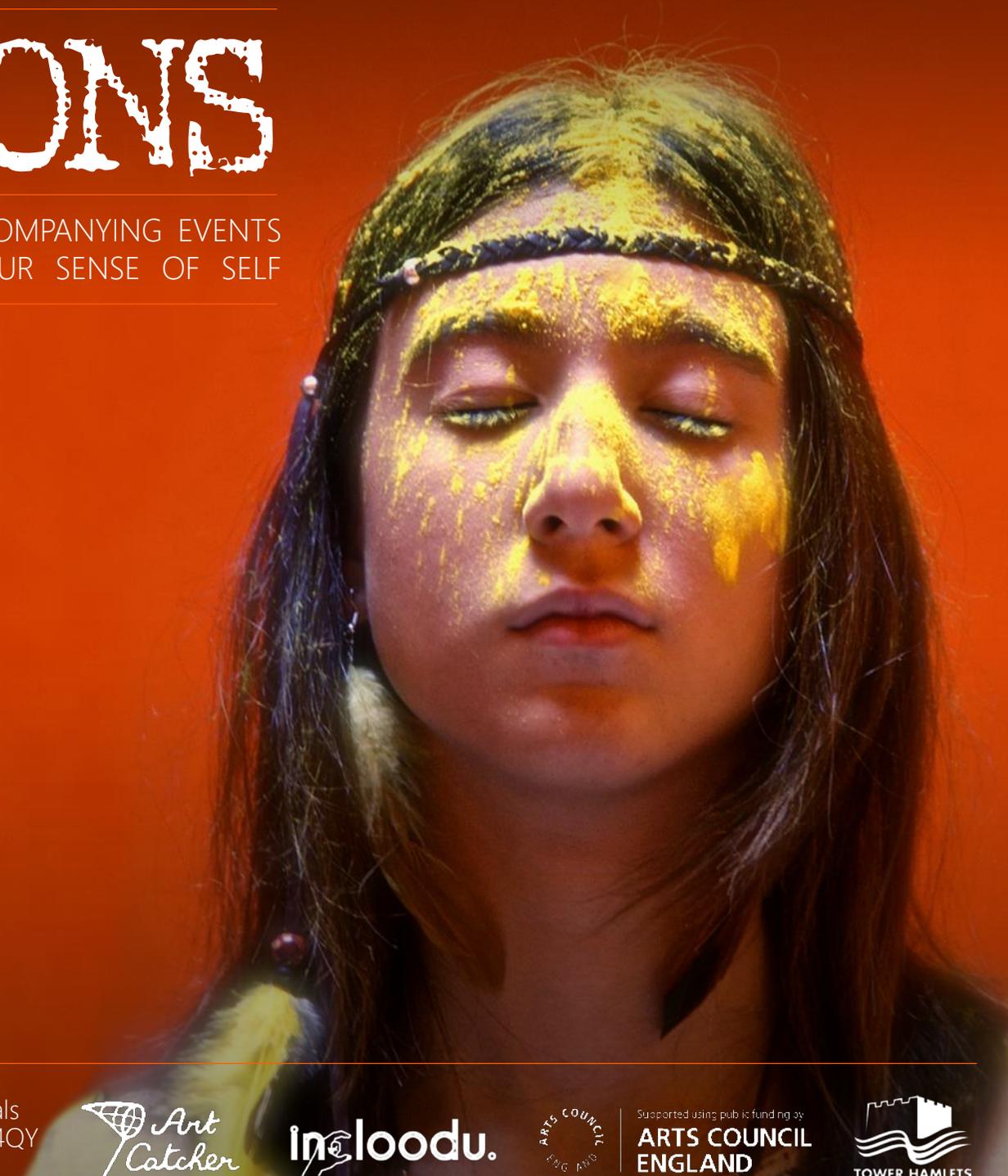


TRADITIONS

A MIXED MEDIA GROUP ART EXHIBITION WITH ACCOMPANYING EVENTS
ABOUT CULTURAL RITUAL AND ITS EFFECT ON OUR SENSE OF SELF

Artists and works



An exhibition by Art Catcher Ltd in collaboration with Includu Festivals
1-19 February 2017 at the The Art Pavilion, Mile End Park, London E3 4QY
Supported by Tower Hamlets Council and Arts Council England



Supported using public funding by
**ARTS COUNCIL
ENGLAND**



TRADITIONS: HOW CULTURAL RITUAL AFFECTS OUR SENSE OF SELF

Repeated, familiar ritual and thinking is the basis from which we can grow our individuality. It is the lowest common denominator which defines and ties together countries, cultural groups and families.

It provides a sense of self assurance and belonging and it can give us a language with which to communicate ourselves to our immediate surroundings and those who have been brought up differently to ourselves. It is the basis for humour, poetry and prose.

Many rituals have a long history and are therefore strongly guarded by those who practice them. Just like the human being itself, our species' rituals cover all facets of the human soul. They can be light hearted, celebratory and all-embracing, with a strong interest in connecting with the other. Others might have developed to express a strongly patriarch cultural structure or the human need to feel in control over the forces of nature, often expressed by battling other creatures. Religious traditions can unite and uplift, sadly others literally exist to deny us or others a healthy sense of self.

Traditional thinking can be subconscious. We might be carrying out rituals very close in nature to others we find in other parts of the world and consider impossible to comprehend.

We must choose carefully what makes us 'us'.

As usual with exhibitions by Art Catcher Ltd, this project focusses strongly on a subject of cultural and emotional identity. It offers many playful entries to the subject to appeal to many ages and walks of life and draw us together. At the same time, a very serious undertone can be found by many of the artworks by over 40 participating artists.

An accompanying programme has been created not only to inform about and teach traditional performing and creating from a host of cultures, but to similarly provide a friendly, inspired and accessible platform for the community to meet and develop dialogue getting to know ourselves and one another and the different backgrounds we each come from.

Art Catcher Ltd has collaborated with Incloudu, an organisation providing inclusive festivals, to bring this project to life and connect with an interesting and diverse set of performers.

This exhibition is kindly supported by Tower Hamlets Council.

Katja Rosenberg
Art Catcher Ltd
January 2017



ARTISTS

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Afsoon Afsoon

**MOTHER AND BOY
FROM THE PERSIAN EXPRESSIONS
SERIES**

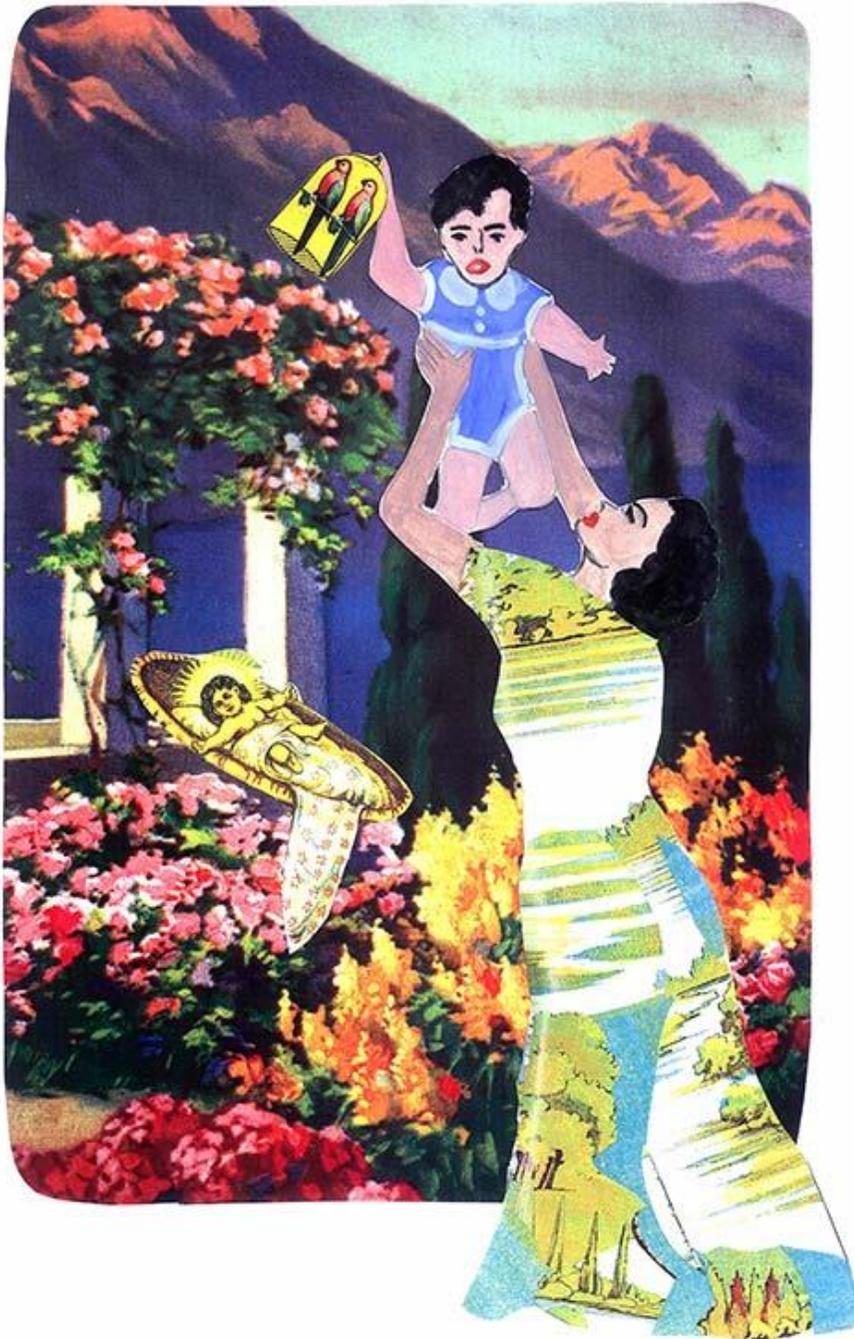
Mixed media collage on Somerset artist paper, archival
art print edition of 30

42x30cm

£700

This piece is part of my 'Persian Expression' series. I have been inspired by the use of certain proverbs in the Persian language, some going back to historical events or based on classical poetry while others like this piece are hugely based on customs and traditions.

The preference for a male child is still present in many eastern cultures and plays a big part in how the mothers are also viewed in the eyes of the others.



Detail



Valeria Bateson

CATTLE ON WALTHAMSTOW MARSH

Acrylic and collage on canvas
66x66cm (includes frame)
POA

Grazing cattle gave us the public open space on Walthamstow Marshes and can still be seen there today. By ancient custom, residents of the local parish had a right of pasturage for their cattle after the hay meadow was mown. This extended between Lammas Day around August 1 and Lady Day around March 25. The exercise of that right for centuries caused the marsh land to be called Lammas Land, and preserved until eventually in 1934 it was opened as a public open space. It is now a Site of Special Scientific Interest, with interesting and unusual plants, birds and insects.

I often walk there and in many other wild places in the Lee Valley. The plants I collected and collaged in the painting were not taken from the SSSI, but chosen for their small size and resemblance to larger species found on the marsh land.



Hannah Battershell

TRADITIONAL OBJECT

Vintage looking glass, paper, wire, found objects, glue
34x15x5cm
£500

Encyclopaedias of British folk traditions record girls staring into mirrors on Halloween for a glimpse of their future husbands, households covering mirrors on a death in the family, brides avoiding seeing themselves in their complete bridal outfit before 'the big day' itself. Some of these traditions, such as the white wedding dress, remain with us.

In making this piece – an object I hoped would evoke a sense of a forgotten ritual itself – I have depicted a bride but also a ghostly presence. Sometimes traditions (customs, opinions or beliefs handed down from one generation to another) can be compared to a wealth of inherited objects, appealing and comforting relics but also somehow divorced from their original purpose or references; curious and charming though also possibly restricting and hard to shake free of.

Detail



Liz Bestic

DIO DE LOS MUERTES

Monoprint

46x27cm

£250 framed, £195 unframed

The tradition of Dio de los Muertes is celebrated throughout Mexico and many other Catholic countries with festivities and parties to honour the dead. Beautiful altars (ofrendas) are made in people's home in the belief that happy spirits will provide protection, good luck and wisdom to their families.

In this unique print I wanted to convey some of the energy of the colourful Mexican street parties where the memories of loved ones are celebrated through art, music and storytelling.

Detail



Liz Bestic

DIO DE LOS MUERTES

Linocut and monoprint

50x27cm

£250 framed, £195 unframed

For some, the tradition of Dio de los Muertes means dressing up in bright costumes with elaborate face paintings. Sometimes the faces can be quite macabre and even frightening. In this print I wanted to convey not just the energy of the street parties but also the edginess that can come through in the way people dress up.

Detail



Jennifer Bush

100 MADONNAS II

Mixed media

32x26cm

£350

Since ancient times dolls have played a central role in magic and religious rituals and have been used as representations of deities throughout the world.

I have carried on this tradition and used a discarded doll to depict a religious icon as well as choosing 100 images from art books and cards I have in my possession which embody the traditional spirit of the Madonna for different cultural groups over the centuries.

Bernie Clarkson

BEACH PAINTINGS 2016-2017

From left to right and top to bottom:

Oil painting on canvas and wood

'I Draw a Freer Breath', 61x61cx3cm, £550

'I Step on the Sand', 40x50x3cm, £450

'Memory of a Dream', 46x55x2cms, £750

'As Far as the Eyes Can Reach', 84x 59x4cm, £750

'I saw from the Beach', 81x72cx4.5cm, £800

'Bare Footed', 63cx80x3cm, £750

Cropped photographs initiated this work and paint and colour and canvas come together to tell of the traditions and emotions of arriving and leaving.

The figures anonymously stand on the edge contemplating their past and futures, their endings and beginnings. The distance of land, sea and sky looms, suggesting their own stories aided by jewel like colours and movement of paint. Totemic images of cottage, lighthouse and promontory extend hope and expectation, the unwritten law of the journeyman.



Detail



Rosy Coleman

THE EGG POTENTIAL AND EXCHANGE

Ceramics, wire and mesh
50x40x25cm
£150

The egg is ever present in ancient culture: representing creativity in Egypt, the cycle of the beginning and end of the world in Ancient Greece, and a link between the dead and the living in widespread sites e.g. Madagascar.

I have talked to various people who have changed countries of residence what symbols represent their cultures most prominently. A Russian woman explained to me that Easter was very important to her: the decoration and exchange of eggs represent the ties within communities and they are a Christian symbol of new beginnings. When forming her life with her English husband she felt this tradition was something she wished to continue with her children and extend to her new London circle of life.



Pauline Cushnie

SISTERS

Oil on canvas
51x76cm

Family traditions of taking photographs & dressing up for the occasion has evolved and changed with time. The image tells a story & can open dialogue on various levels.

The recording of family images has always been a tradition where we usually seek to portray the best side of ourselves.

The availability of cameras in everyday homes enabled families to create their own records of time and to become makers of their own history.

Today's images , social media & technology enable the recording of images to be instant. New documents of traditions are evolving faster than any other time in history. New traditions are being created alongside of how and why we take and make images .

Today's method of the selfie stick enables the sitter & maker to be the same person & create instant images.

This image was taken several years ago in Victoria Park. My sister & I have been told by my Dad, the photographer ' to hold hands' ...



Paul Farmer

**IT'S NOT THE STRUGGLE
IT'S THE HOPE FOR WHAT WE CAN BE**

Photographic prints from a messed up Sony P200
(all effects in-camera)

40x30"

£125 each print

Each Shrove Tuesday since time out of mind
St Columb in Cornwall hurls the silver ball

outside the pet supplies shop grows a crowd
mostly men in indistinguishable teams
someone climbs a stepladder
and throws the heavy ball into the air
when it falls the struggle starts
to carry it over the parish line



Detail



Ahmed Farooqui

THE VASE

Digital print on vinyl
120x120cm
POA

I came across an old photograph of my mother standing in a drab kitchen wearing western clothes rather than her usual saris. The camera had entirely missed her head. There was something forlorn about the image.

I decided to dress that drab room using patterns from her collection of saris so that every surface zings with colour and energy, posthumously lifting up the whole space into some psychedelic heaven.

Detail



Ahmed Farooqui

THE COLLECTION

Digital print on vinyl
120x60cm
POA

My mother had a collection of Japanese printed chiffon saris from the 1970s. Here I have modified an image of the family from my brother's album to suggest a Japanese scroll. The sides are framed with Japanese designs taken from the saris.

The text says "The Collection" in Japanese.

Louise Gridley

DOING THE LAMBETH WALK

Acrylic on canvas
80x30cm
£700

Pearly Kings and Queens, known as Pearlies, are an organised charitable tradition of working class culture in London. Each London Borough has a King and Queen, as do the City of Westminster. The Pearlie tradition has survived for over 125 years.

Today, around 30 Pearly Families continue the tradition to raise money for various charities. Here the Pearlies entertain residents at Donnybrook Court, Bow.

Detail



Detail



Patsy Hans

**VALENTINE
(IF YOU LEAVE ME I WILL KILL YOU)**

Lithograph, edition of 10
50x40cm
£300 framed, £250 unframed

The traditional Valentine's Day imagery of pierced hearts has always struck me as strangely violent - but maybe it's a true reflection of how declarations of love and passion can be used to control, manipulate and threaten in an unhealthy relationship.

Patsy Hans

WHEN I WAS A DUTIFUL DAUGHTER

Embroidered cloth, ink, paper and acrylic on board
83x83cm
£650

This work is based on sections of a traditional table cloth embroidered by my mother. It is combined with fragments of some of the endless lists that I made when I took on the role of the dutiful daughter, caring for my parents in their declining years. At the time, it seemed that those lists were essential in holding together my fractured life.



Mia-Jane Harris

SISTER OF RESURRECTION MONKS OF THE RESURRECTION

Taxidermy, vintage ceramics, mummified hearts, golden leaf, enamel paint

'Sister' 5"x5"x1.5", £350

'Monks' two figures, each 7.5"x3"x3", £200

I create hybrids between vintage porcelain and taxidermy, based on the death preservation traditions of Egyptian mummification and Victorian death mementos.

I aim to challenge the inevitability of our disappearance after death by preventing decay and rescuing 'junk'.



Detail

Mia-Jane Harris



MOTHER OF THE RESURRECTION

Taxidermy, vintage ceramic, mummified heart, golden leaf, enamel paint

£450

10"x8"x3"

During the process of my art I am resurrecting the deceased and disused in to their second life, as playful new relics that give a space and atmosphere not too dissimilar to that of a traditional altar.

Swansea 1941 (detail)



Kate Hardy

**THE TRADITION OF VIOLENCE:
SWANSEA 1941
HANNOVER 1943
LONDON 1993**

Triptych, oil on canvas
70x70c, 76x76 and 77x76cm
£1000 (whole piece)

Ruins remain as a metaphor for life and death.

The paintings are part of a series which started with images of Palmyra, 100 years ago and now. The series examines destruction as a serial act, or tradition, which transcends time and place.



Farah Ishaq and Katja Rosenberg

PUNCH & JUDY, EASTERN SHADOW THEATRE STYLE

Cardboard, bedsheet, acetate
200x200cm
POA



Punch & Judy are being joined by so many new and unexpected characters that they are likely to get very confused with very new and unexpected storylines.

Interactive, and with an accompanying workshop to create new characters and develop new plots together, see programme.



Dan Jones

EAST END TRADITIONS

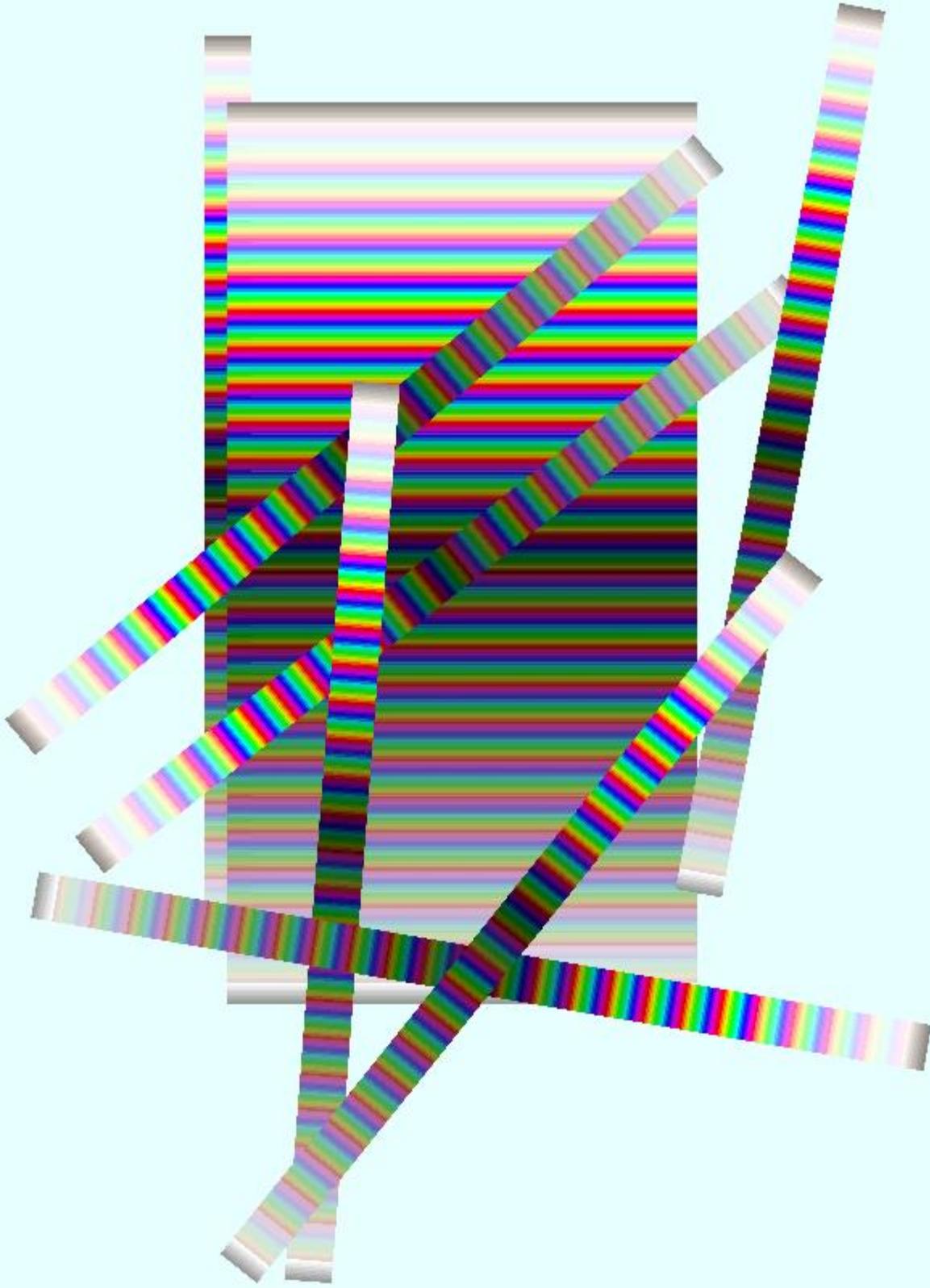
Various acrylic paintings

Various dimensions

Please refer to labels for prices

Dan Jones has lived and worked in the East End of London for half a century as a teacher, youth worker and his work reflects his obsessive interest in the traditions, concerns and delights of our community – children's playground games, trade union struggles, young people having fun, community festivals, immigration, anti-racism, human rights, the river, our streets and our history.





Niloufar Lamakan

BIRTH TO DEATH REMIXED

Giclée on canvas, edition of 5
100x83x5cm
£1200

Birth to Death Remixed is part of a body of work about aging and how the tradition is that as we grow old we become grey and invisible, but the artist is challenging that tradition, and exploring how we interact with colour as we grow old. This work reimagines traditional ways of responding to colour at different stages of life.



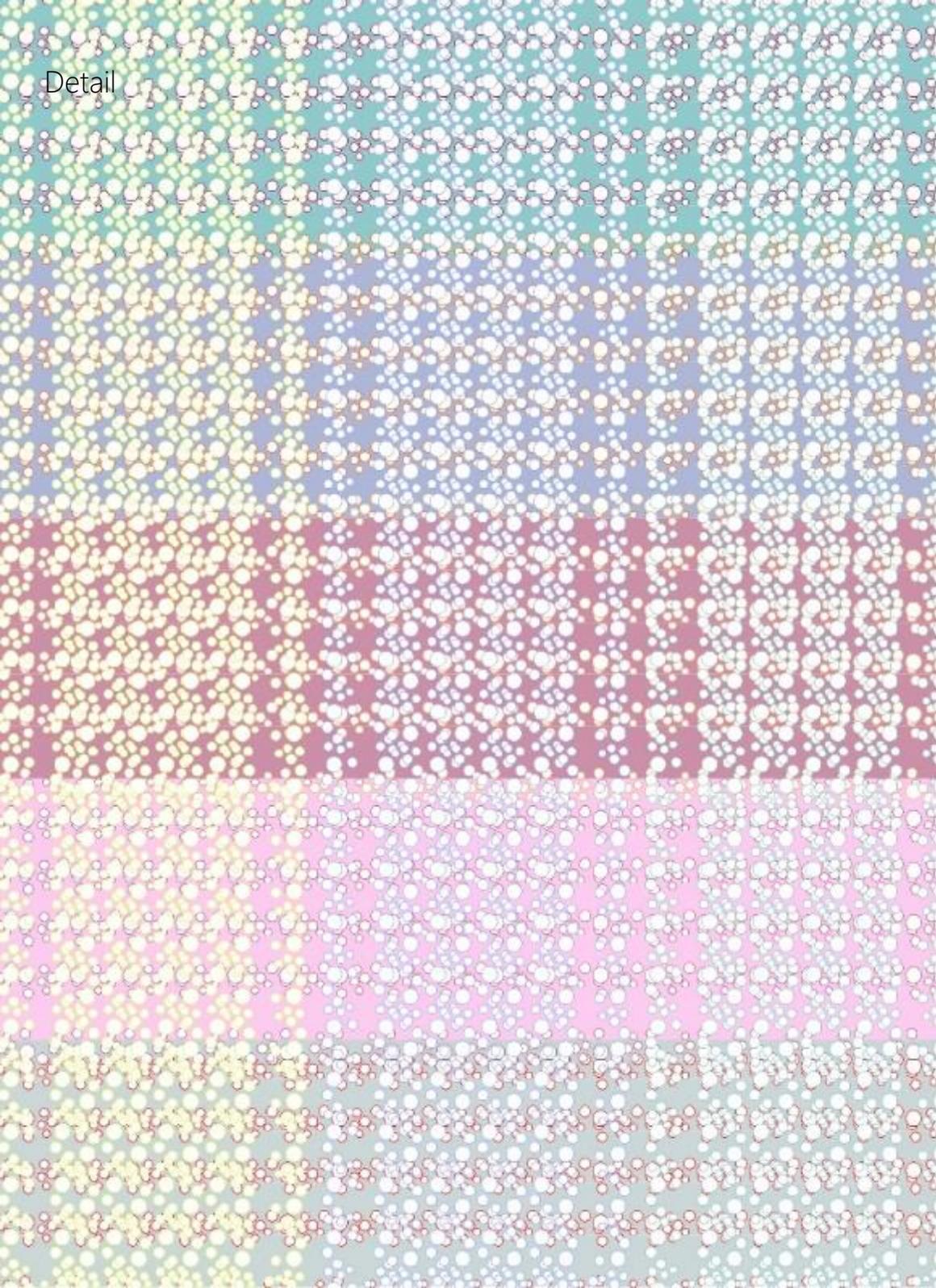
Niloufar Lamakan

EARLY PROMISE UNFULFILLED

Giclée on canvas, edition of 5
100x83x5cm
£1200

Early Promise Unfulfilled is part of a body of work about aging and how the tradition is that as we grow old we become grey and invisible, but the artist is challenging that tradition, and exploring how we interact with colour as we grow old. This work uses colour to depict the different stages of life.

Detail



Niloufar Lamakan

LAYERS OF LIFE I

Giclée on canvas, edition of 5
100x83x5cm
£1200

Layers of Life I is part of a body of work about aging and how the tradition is that as we grow old we become grey and invisible, but the artist is challenging that tradition, and exploring how we interact with colour as we grow old. This work celebrates the different layers of life at various stages, depicting them in soft focus.

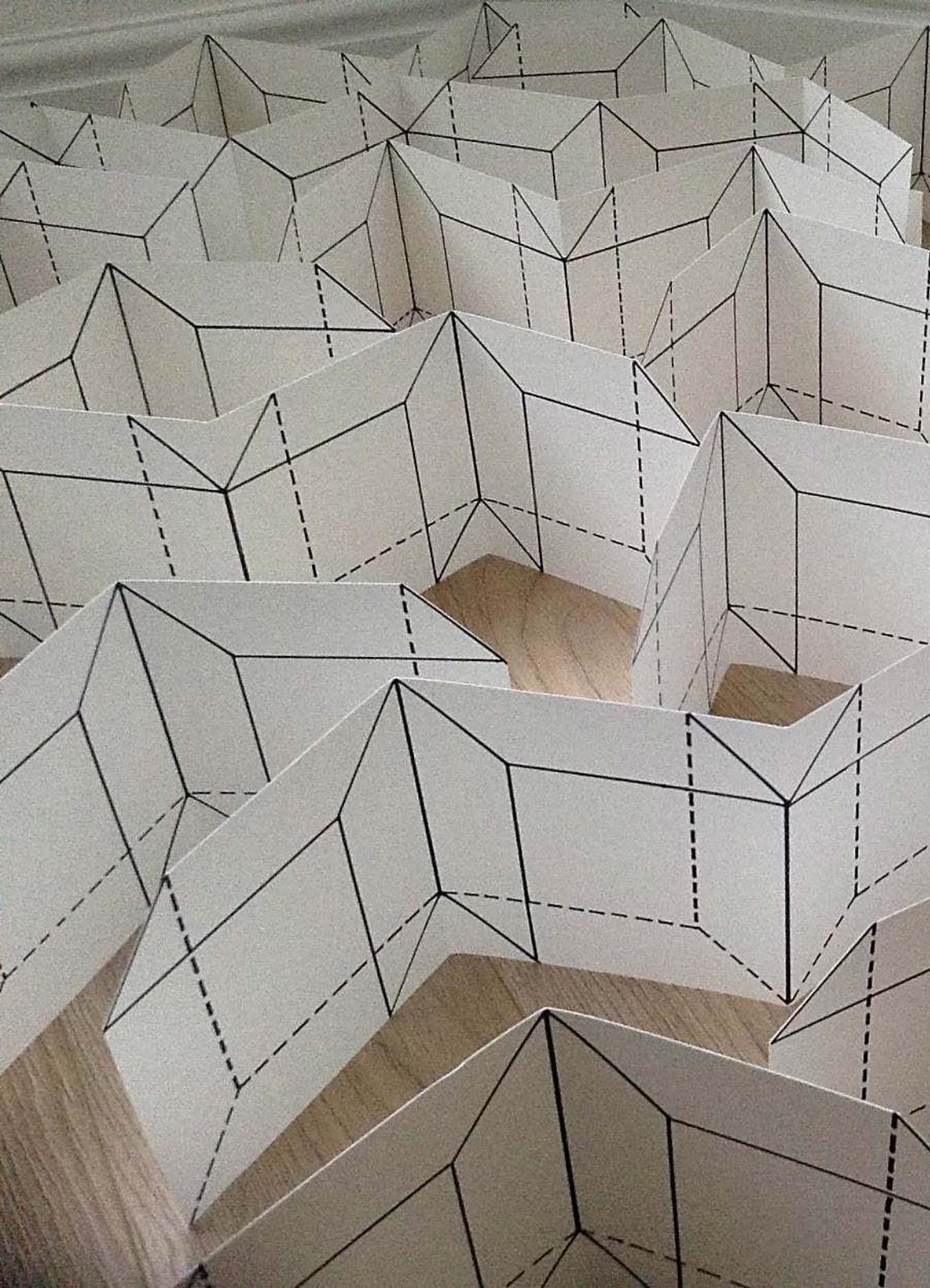


Niloufar Lamakan

LAYERS OF LIFE II

Giclée on canvas, edition of 10
100x83x5cm
£1200

Layers of Life II is part of a body of work about aging and how the tradition is that as we grow old we become grey and invisible, but the artist is challenging that tradition, and exploring how we interact with colour as we grow old. This work celebrates the different layers of life at various stages, depicting them in a structured way.



Nel Lee

BOOK OF 365 EMPTY BOXES

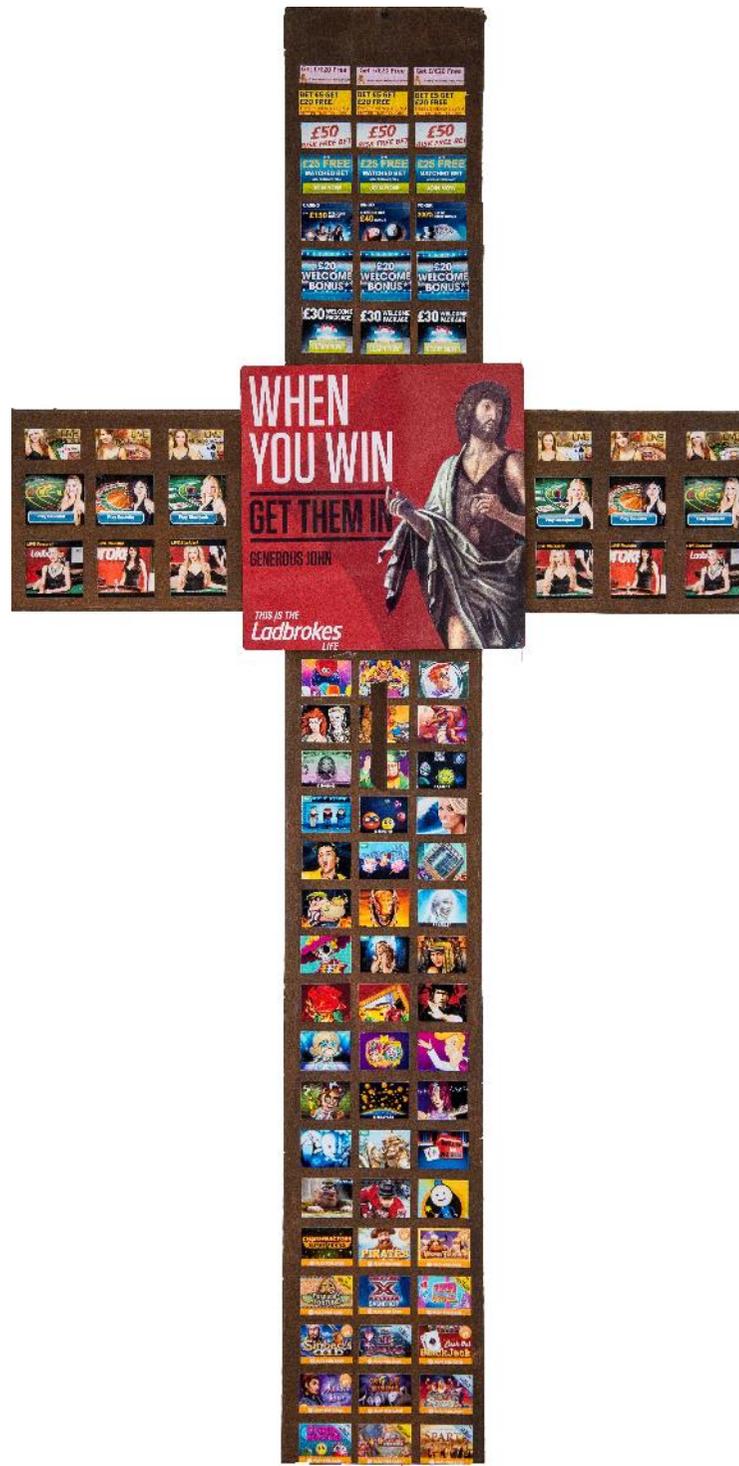
Snowdon cartridge 300g + black pen
29 x 15cm concertina folded book installation
Each 4 boxes drawing £3.00.

For this exhibition, I have produced concertina folded books, based on the idea of empty boxes. I have produced 365 boxes drawing books in total. The boxes are transparent - imagine, this book of boxes contains our thoughts. Our experiences – processed and compartmentalised in each box every day. 'Who we are' / 'What we do' is defined even by the most fleeting images we take in. Imagine millions of boxes within these boxes that define and frame us.

'Think outside the box' – I wonder, is this even possible? We constantly learn and store in our system what we see and experience. We all live in some form of bordered up country or place – we adjust, adopt, defined by histories and traditions. We are all categorised by nature. We are all categorised beings.

Let's fold this system up and put it away.
Let's think outside boxes!

Neil Martinson



THE SUNDAY SERVICE

Three pieces made from wood, resin, wax, metal and textiles

Each 43"x24"

POA

Former Prime Minister David Cameron said, "We are a Christian country." Theresa May has said, "I am a practising member of the Church of England...that lies behind what I do."

This installation considers belief, values and life in Britain and how the traditions of the Sunday Service have changed and what it means for those on benefits or disabled.

BLESSING THE SUN

Unmounted print
40"x30"
£150

Birkat Hachama ("Blessing of the Sun") refers to a rare Jewish blessing that is recited to the Creator, thanking Him for creating the sun. The blessing is recited when the sun completes its cycle every 28 years on a Tuesday at sundown. Jewish tradition says that when the Sun completes this cycle, it has returned to its position when the world was created.

This photograph was taken in Stamford Hill, Hackney on 8th April 1981

.
It took place in 2009 and will occur again in 2037.



Detail



Valerie Medicott

ST ANTHONY'S SARDINES

Acrylics on canvas

100x80cm

£390

St Anthony is the patron saint of Portugal's capital city, Lisbon.

Each June, the city erupts in a colourful celebration of his life which combines aspects of religious observance with various popular festivities. Across the city there is much singing, dancing, eating and drinking in vibrantly decorated streets, with the main foodstuff being ... - sardines!

My canvas tries to capture the traditions, colours and atmosphere of this, St Anthony's festival.

Work in progress



Stella Morgan

PRESENCE

Monoprint

97x77cm

£260 framed, £180 unframed

I wanted this to be a contemplative piece. It is the feeling of presence when I am connected to myself, my roots and those around me. I believe traditions can help us to flourish, so long as we can choose to refuse those oppressive aspects.



Rosy Oddy

LITTLE FIR TREE 1 & 2

1: Charcoal
drawing
50x40cm
£320

2: Oil on board
(overleaf)
50x40cm
£690

The evergreen fir tree has traditionally been used to celebrate winter festivals (pagan and Christian) for thousands of years. Trees that remained green all year were a sign of everlasting life, hope that spring will come and warder away of witches, ghosts and evil spirits and illness.

As a child, I spent Christmases in New Forest, and it was my tradition to go out into the woods and uproot a baby fir tree and bring it inside.

I loved dressing it up and would imagine it celebrating indoors while all the other trees loomed outside the window surrounding us. After Twelfth Night I'd plant it back again and hope it would survive.



Detail



Christine Parsons

TRADITIONAL DIPTYCH RITUAL

Digital Photographic Print
63x63cm
POA

Tradition

The transmission
of customs or beliefs
from generation to
generation

Ritual

A religious or solemn
ceremony consisting of
a series of actions

This work is from a series of photographs documenting and examining rituals that are connected to a tradition of socially constructed aesthetics.

These images explore the ritual use of tools to remove, reshape and 'improve'.

Detail



Joanna Pavlovska

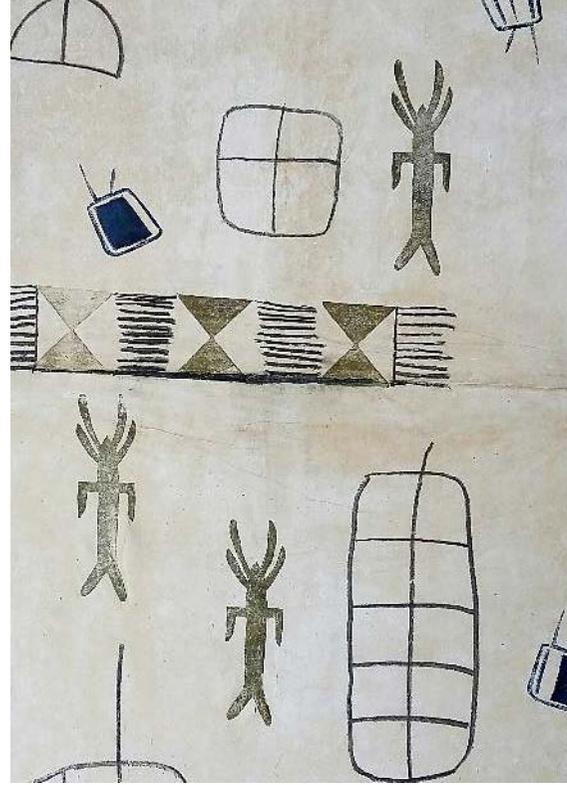
THE COTTAGE

Photograph in lightbox
69x49cm
NFS

This is a picture of my Polish family home. The house was built in 1930s by my grandfather and my uncle, in the vernacular Polish cottage style.

I feel this building embodies the idea of tradition as it reflects both its continuity and its fragility by the fact it has survived though in a rather neglected state.

The light-box used for the image gives it a surreal look as one's traditions can feel when viewed from the distance of time and space.



George Petsikopoulos

TRIBAL PATTERNS

Oil paint, charcoal and print on canvas
Each 65x90cm
POA

African-culture and imagery has played a significant part in my development and is an integral piece of my family's background and heritage. Since I was a child, I was surrounded by pieces of African-art, each linked to a story told by a family member. These items, symbols of a cultural existence and untamed beauty; reflect a past life of former glory that I attempt to captivate in my own work.

Taking inspiration from African-textile traditions and primitive art, I conceive abstract patterned compositions. Hand-printed elements, repeated themes, improvised paints and rough textures; allow me to invest on a symbolic act with emotional value and create a ritual of my own.





Sara Pendlebury

CHILDREN'S DAY

Painted mono print, with screen print mounted on board
22x40cm
£95

In Japan, Children's Day (こどもの日 *Kodomo no hi*) is a day set aside to respect children's personalities and to celebrate their happiness. It has been a day of celebration since ancient times.

It was originally a celebration of boys only, (Tango no Sekku 端午の節句) but in 1948, it became a national holiday (5 May) and it was changed to include both boys, girls, mothers and fathers.

Families fly carp-shaped "koinobori" flags with one carp for the father, one for the mother, and one carp for each child. (In the Chinese legend, a carp that swims upstream becomes a dragon, and the way the flags blow in the wind looks like they are swimming.

Here the flags are reflected in an early spring rice paddy field, with the first shoots showing. I used to cycle by this farmhouse and was always impressed by their show of carp.



MAKING THE CITY, TOGETHER

Wall installation, mobile archive and seating for interaction
Flexible dimensions
POA for parts of the display, commissions welcome.

Installation by public works, in collaboration with the Roman Road Neighbourhood Forum, brings together an archive of examples of traditional self-organised groups and practices from the UK and around the world. These were formed by citizens and helped serving a shared aim: the creation of a sense of civic and participation in the city.

With a particular eye on East London, looking at traditional feminist practices from the late-19th and early-20th centuries, traditional cooperative housing models and adventure playgrounds, the installation provides also a direct point of connection with the Roman Road Neighbourhood Forum.

The Forum is a group of local residents, businesses and community groups who share an interest in planning issues that impact the local neighbourhood.

Pictured: Spiritual Knowledge



Judit Prieto

THE APACHE TRADITION OF BECOMING WOMAN: SUNRISE CEREMONY

Six c-type photographs on matt paper
12x15" (framed 43x53")

Each £140 framed, £70 unframed

Model: Martha Valdez

Jewellery makers: Ximena Farinango and Julio Rojas

The Sunrise Ceremony (Na'ii'ées) is a four-day ceremony that Apache girls experience during the summer following their first menstruation. For most of the days and nights they participate in songs, dances and sacred rituals. The girl is painted with sacred mixture by the White Painted Woman that gives her power to womanhood. The last day the girl blesses her people with pollen and heals all members of her tribe.

I was inspired by the way women are venerated in this ancient tradition and vintage portraits to recreate the most interesting and fascinating part of the ritual.

Katja Rosenberg

**MMXVII:
MAY HUMANKIND EXPRESS LOVE,
KINDNESS AND FORGIVENESS**

Cut card
50x40cm
£120

Researching for my piece for this show took me back to a memory I carry from my primary school days: We had been given the homework to have a wander around our village and take notes of inscriptions that can be found on historic farmhouses in our area (Westfalia, Germany).

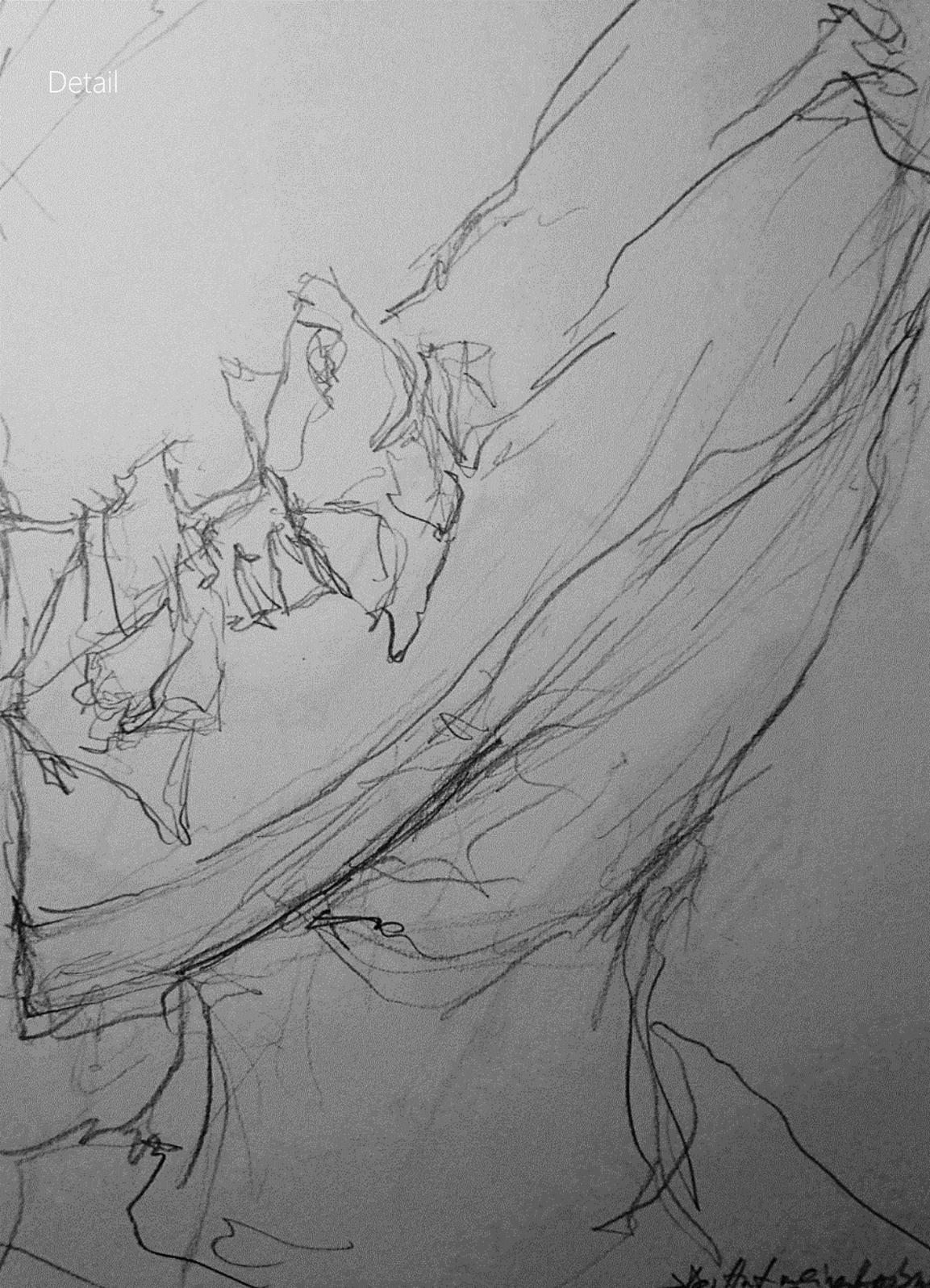
We learned that these blessings served to spiritually protect the inhabitants of the building and sometimes encourage them to live a good life on this planet, representing a world view that struck me with its humility.

With the help of a light source, this blessing for our current times can be taken and "inscribed" onto any home in the year 2017.

Referencing the historic principle, the sentence incorporates the year the blessing was created for in Roman letters.



Detail



Annelene Schulte

MY GRANDMOTHER'S HAT

2 pencil drawings on paper
21x30cm
£90 each

My grandmother spent all her life in a very little town. She lost her firstborn son in the second world war and her husband shortly after. She brought her other six children up as a single parent and had a very little income. When I was a little child, I remembered her wearing a hat every single time that she left her house for a walk in a nearby city. She wore a jacket, a skirt and her hat. The hat represented her pride and ability to overcome bad times in her life. At all times wearing a hat is an expression of personality, identity and individuality.

To honour my grandmother's life I chose the hat as subject for my work.

Detail



Martina Simonc

SYMBOLS OF LIFE

Acrylics on canvas
50x80cm
£120

Protection by God(s) is leading us through the circle of life into the light and life.

The Kolovrat (Swastika) represents the endless cycle of birth and deaths, it is the symbol of Faith and Sun. Each turn of the wheel is a cycle of life. Božje roke (God's hands) from the underground are for protection and lead us through the fire to Jutranjica (Auseklis), which represents light and life. People dancing around the fire are celebrating new life (Spring) and victory over death (Winter). In Bela Krajina (White Carniola) this is celebrated with the oldest folklore festival in Slovenia: Jurjevanje.



Rosemarie Sprute

APRON SUMO

Oil, oil crayon and stain on canvas
140x120cm
POA

The sumo wrestler has his origins in a myth about a battle of the Gods. Therefore he has a respectively deep religious meaning.

Sumo wrestlers are not simply extremely corpulent men fighting spectacularly, but they embody a mythical tradition, a rite and cult by slowly developing their shape, performing body postures known for centuries and their special clothing.

The Apron Sumo belongs to the 10-piece series "Sumo wrestlers" from 2015.



Rosemarie Sprute

DOGE LOREDAN

Oil, oil crayon and stain on canvas
140x120cm
£750

These two works from the 11-piece series "Doges of Venice – Interpretations of Old Masters and the Construction of History" are developed from a discourse about traditional portraits of doges as produced by Venetian painters.

The representative habit in posture and clothing of this historic subject interest me as well as the cultural exchange between Venice and Byzantium at the time in history.



Rosemarie Sprute

DOGE VENIER

Oil, oil crayon and stain on canvas
140x120cm
£750

These two works from the 11-piece series "Doges of Venice – Interpretations of Old Masters and the Construction of History" are developed from a discourse about traditional portraits of doges as produced by Venetian painters.

The representative habit in posture and clothing of this historic subject interest me as well as the cultural exchange between Venice and Byzantium at the time in history.

THE FIVE DESIRES

Oil, emulsion, stain, lacquer on canvas
100x120cm
£1900

This painting incorporates the five basic desires that precede the forming of all culture and tradition:

The bonsai tree:

the desire to tame nature

The trophy:

the holy grail, the desire for satisfaction, eternal youth and nourishment in endless measures

The camomile:

the desire to experience good health and well being

The stag beetle:

the desire to gather and collect

The bowl of fruits:

the desire for optical beauty, a meaningful life and decoration

Detail



WORKER BEES

Oil, emulsion, stain, lacquer on canvas
120x200cm
£3000

The bee has a life giving role in myths from cultures across the globe. The Roman poet Vergil believed, just like the Greek tradition, that bees are created directly from dead animal corpses. Old Egyptian writing teach us that bees developed from the tears of the Sun God Ra. Once the tears have fallen to the ground, they become bees which go on to building honeycomb and honey. Bees are often used as a symbol for a royal, wealthy state with a queen in the lead. Napoleon had depictions of bees applied to his coat and his carpets. As bees live in the sky as well as on the ground, they also symbolise the connection between heaven and earth. In Greek tradition, bees sometimes embody harvest but at the same time they can be found as expression of lost souls of the underworld. The Kelts and the Gallic saw the bee as a symbol for wisdom and eternity of the soul. Siberia, the Middle Asia and South America consider

it to be the soul having left the body. The three months where the bee seems to have vanished are a Christian metaphor for the three days when Christ was dead in his grave. Bees also symbolise wit with words and intelligence. The Hebrew word for bee, "dbure", stems from "dbr": the word. Bees sit themselves on the lips of the holy Ambrosius, the patron saint of the bee keepers. Pythia of Apollo was known as "the Bee of Delphi". Some Indian writings describe the bee as the spirit who gets aroused by the pollen of enlightenment.

All over the world, honey tends to symbolise the generosity of God or life towards the human being, bliss and satisfaction.

Detail





Judith Symons

I PAD PORTRAITS

Giclée prints of ipad drawings
30x42cm
Unframed £50, framed £80

The six images are all made on an ipad. They were drawn whilst travelling on London Transport over the past eighteen months. I have no special interest in transport - I just like to draw. For fellow geeks reading this, locations include the Central Line between Liverpool Street and Chancery Lane, the top and bottom of the 149 on my way to work, on the train from Liverpool Street to Rectory Road on my way home from work, and the New York subway - no prizes for guessing which one!



A
NEGRESS
JEWESS
A VERY VALU
POOR
GIRL

Judith Symons

NEGRESS JEW

Charcoal drawing
20x30
POA

The writing was added by the portrayed lady after seeing the finished picture.

Detail

Interim Tradition:

A tradition, what can that be?
I think a tradition is a background,
Something you grow up with.
And for me this is not a 'traditional tradition'
It's not really to do with customs for me,
It's more like an interim-tradition
For me it was the peace movement, internationally
When I grew up it was strong

The peace-movement was in the world as I found it, as I grew up in it
That is: I found the world like this. I found the world in desire for peace!

When I think about it I now think
What a lovely utopia that was!
And I want that back!
Where the main dynamic in society
To advocate for peace!

Bits of the peace movement still exist
But it's scattered, no longer headlining society
Whereas when I grew up it was everywhere
Even at school, too, teachers told us
About how terrible war is
And all agreed that we need peace

Teachers told us
How we must prevent a nuclear war or any other form of killing
And I long for those days when teachers spoke about this
I wish school was like that now

Now we think this is utopia
This is how much we've slackened
The initiative, the commitment
Of that time is something I miss
Now we, the idealists, have been
Pushed to the margins

Then it was different: I could board a train and often overhear serious discussions going on, by groups of people, sitting together and sharing, and discussing why peace is all-important.

There were book-discussions too, about viewpoints, theories, experiences, analyses

Ursula Troche

INTERIM TRADITION TRIPTYCH

Mixed media on canvas

30x40 per image

£40

My piece is a triptych on the peace movement, which I consider to be my very personal inner tradition: border-less and custom-less perhaps, interim-only, a movement but still a personal tradition which formed my background and understanding of self.

It was in the world as I found it, whereas now it is morphed into utopia. Therefore I would like to point it out not only as memory but also as a suggestion.



Paul Tucker

Images
continued
overleaf

HOME FROM HOME

C type digital photographs
6x4 to 20x30 inches
POA for all

Following a project, Home From Home, in Bow, Paul now shows a selection of these images. They evoke the tradition of boxing in the East End as well as the custom of displaying objects and memorabilia in the home to show aspects of our lives over the years.

An image of the home of Ted Lewis who was a professional boxer after the war sits above portraits of a new generation of boxers from the gym at Factory East Charity.

Detail



Detail



Daniel Turner

UNTITLED

Wood, paint, gesso and egg tempera on board and gold leaf

200x130cm

£2000

The piece is based on the front of a traditional rag and bone man's cart.

I have used it as an iconostasis to carry a series of icons. The icons are painted with egg tempera on gesso on wooden panels using traditional techniques.

These icons are based on old family photographs and use the attributes of the saints depicted to relate to the character, trade or particular skill of the family member depicted.

What does it mean to be Jewish?

Mixing cinnamon into the cake
Spicing up the sweetness
Eggs, oil, then bake.

Almonds added to anything
Beaten to a paste
Or stirred in dry from Sainsbury's
Over mashed up apples
An acquired taste.

More apples, dipped in honey
To welcome a sweet new year
Boiled eggs laced with salt water, instead of shedding a tear
Matzo, flat, unleavened bread
No time to rise
In the dessert.
In my kitchen
It's good with chopped liver

Salmon and cream cheese beignets. Not bagels. Not lox. This is London.
Not New York. Not Krakow.
Brick Lane buzzes in its melting pot of culture, religion, tradition.

Tradition begins at home.

Dinner together on Friday night
Kneidals bobbing happily
In piping soup
With shredded chicken and soft carrots
Not home grown - the squirrels ate them
They weren't protected
Like our ancestors.
Mundlin - no one knows what they are
A mystery of old Russia
Before the war
Streams of lockshen
Or, if I forgot
Vermicelli from the Italian shop

Renée Wallen

DELICIOUS TRADITIONS

Typeset poem on paper
Images courtesy of Desire4Food Ltd,
a catering service that specialises in kosher food
£70

Much of the Jewish culture today focuses on its
delicious food, with many recipes handed down over
generations and across continents.

Warming, comfort food that we ate in our
grandmothers' kitchens, that they would have enjoyed
in their youth with their own grandparents – sometimes
in villages in countries far away. Food brings families
together and, while much of the tradition of Judaism is
fading in this country, the ethos of sharing good food
endures.



Amanda Walsh

WE FORGET

Artist film
POA

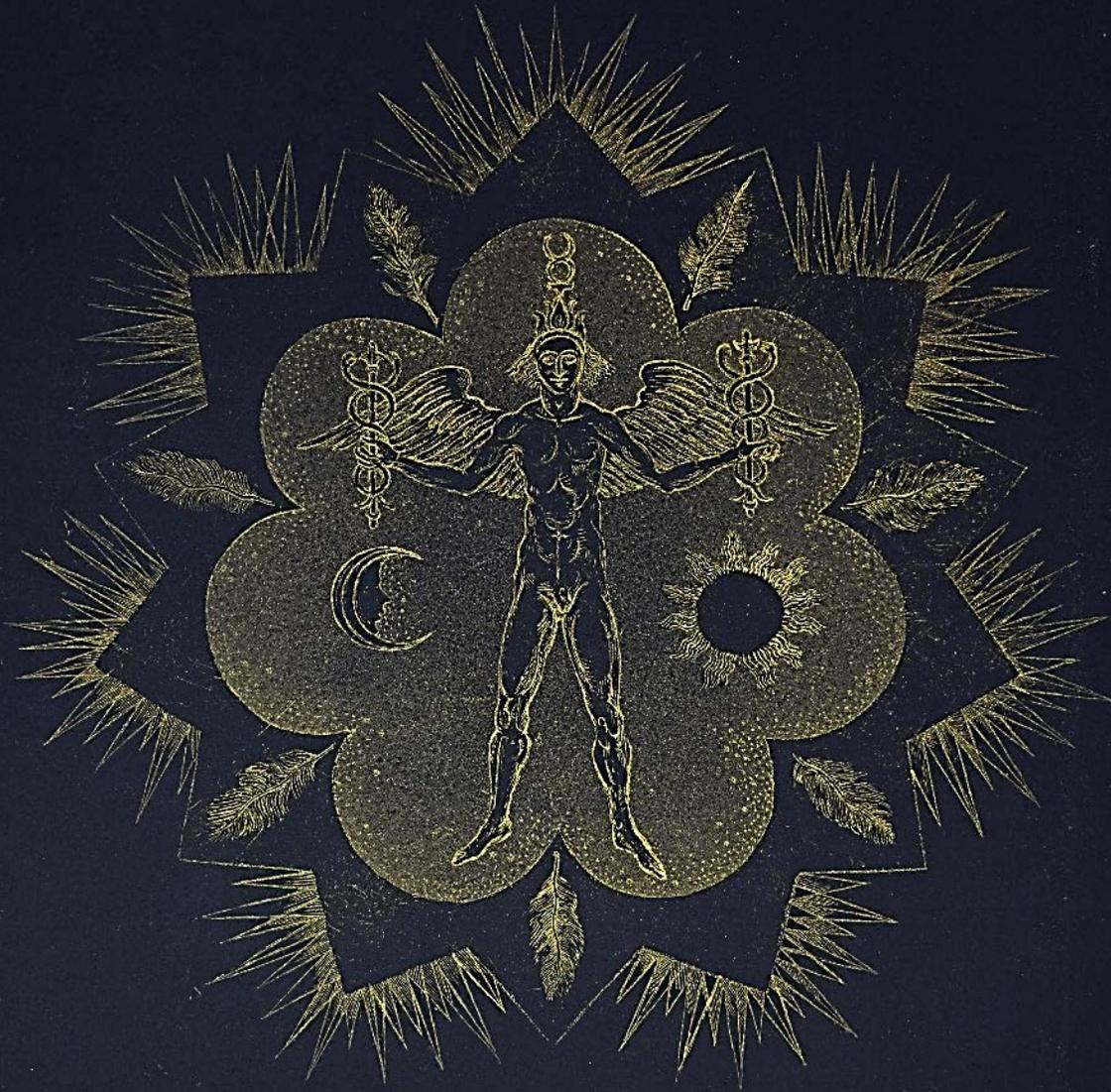
This is Dominica. She suffered damage in a Romanian orphanage. Now she is about thirty and loves to dance and sweep.

Rosalind Whitman

ESSENTIAL TEXTS FOR ALCHEMISTS AND ETCHERS

Etching
91x61cm
£650

Acid etching on metal is a technique developed during an age when alchemy was at its height, and I like to think the art of etching emerged as a result of experimentation carried out in alchemical laboratories. The three images comprising this piece - 'Seven Liberal Arts', 'The Messenger Mercurius' and 'Essential Texts' - have all been developed as part of my research into the alchemical tradition in the Middle Ages. The first stage of the process, known as the Nigredo (blackening), is referenced in the colour of the ground on which the plates are impressed. Each image has been printed twice: in silver, representing the lesser transmutation, the Albedo, (whitening) or 'moon' phase; and, in gold, representing the final goal of the Work, the Rubedo (reddening).



Pictured; Portrait Doodle II



Philip Williams

PORTRAIT DOODLE I, II & III

Oil and marker pen on canvas
60x45cm
Each £600

This series of paintings are based on typical photographic portraits from the turn of the previous century.

Each one has been scribbled on with random marks and doodles setting up a contrast between the underlying figurative painting and looser, less-conscious mark-making.

The doodles interfere with our perception of the traditional pose used in portraiture and its intended formality.



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