



the ocean project

bargate monument gallery, southampton
11 may— 22 june 2007

[artel.../ nocs.../ bargate gallery .../ a space.../](#)

"visual intuitions are one of the most potent tools we possess for feeling our way into the unknown..."

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about the ocean project

the ocean project is a collaboration between artists from artel and scientists from the national oceanographic centre, Southampton supported by a-space and the bargate monument gallery.

it aimed to create a broad platform for dialogue between scientists and artists, via a critical artistic enquiry into oceanography and the work of nocs.

the ocean project (2005-7) culminates in this exhibition at bargate monument gallery in the historic city centre of southampton, extending into medieval vaults nearby, and coincides with world ocean day 8 june 2007.

the **national oceanography centre at southampton** uk, is one of the world's leading centres for research and education in marine and earth sciences. the centre is home to the nerc rrs (royal research ships) james cook and discovery, as well as isis(europe's deepest diving roV), autosub (auv) and the national oceanography library. the specialist scientists work from satellite imagery right to the bottom of the ocean, including rapid climate change and global warming.

the ocean project grew from informal conversations between scientists and artists from **artel**, a contemporary artists group based in chichester in west sussex. participating artists have explored different ways to collaborate with scientists, exchanging ideas and discovering differences and some astonishing similarities in our respective models of working. the opportunity to create this wide interface collaboration meets artel's commitment to raising the profile of the arts in the region through promoting cultural and artistic exchange. the oceanography project has in turn provided new areas for artists to investigate.

as well as the creation of new work, commonalities between the working practices of scientists and artists, such as intuition, research, the interrogation of the fact, problem solving and creativity have become evident. this in itself has the power to generate fruitful insights and change perceptions at a time when perceived boundaries between sciences and arts are proving themselves more porous than ever before...



**"when you are working at the cutting
edge, facts are few and far between"**

spoken quote by a scientist today programme
30/11/06.

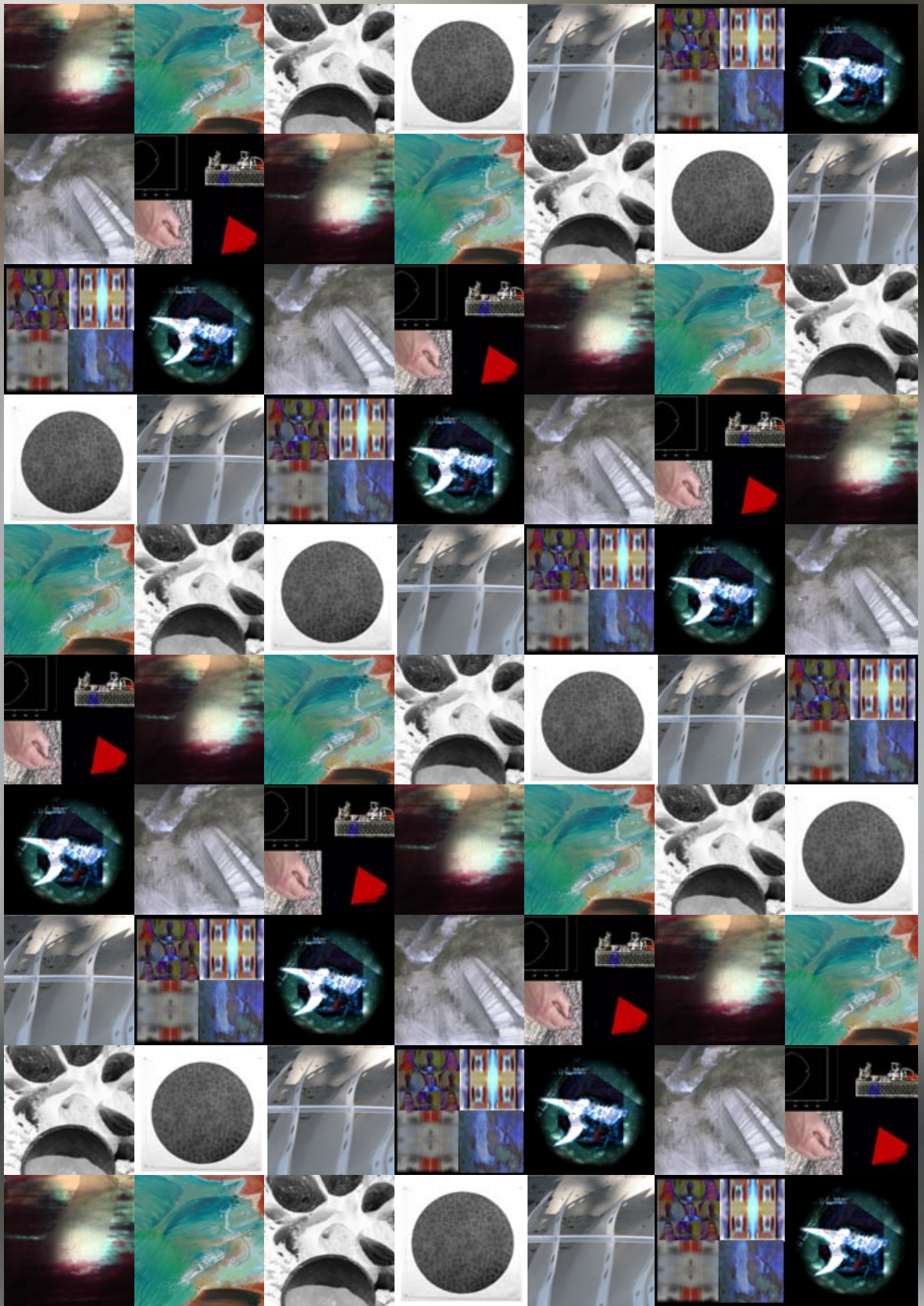
collaborations

the ocean project would not be possible without the collaboration of the three groups below:

the **national oceanography centre at southampton** uk is one of the world's leading centres for research and education in marine and earth sciences. the centre is home to the nerc rrs (royal research ships) james cook and discovery, as well as isis (europe's deepest diving roV), autosub (auv) and the national oceanography library. the specialist scientists work from satellite imagery right to the bottom of the ocean, including rapid climate change and global warming.

artel is an non-profit, artist-led organisation that creates exhibition opportunities for professional visual artists based in and around west sussex. with no permanent exhibition venue it presents work in a variety of formats and locations. artel is a non-profit making, limited company with a constitution. artel's primary aims are to foster a dynamic and forward looking artistic community, creating opportunities for dialogue and the exchange of new artistic ideas through exhibitions, discussions and events amid the search for affordable studio space for artel's members.

bargate gallery / a space; the arts organisation a space was conceived from a desire to assist emerging artistic talent develop sustainable careers within the arts. emerging visual artists require platforms from which their work can be viewed, consequently building reputations; a space endeavours to supply these platforms



pippa blake

collaborating with [dr sheldon bacon](#)

carolyn booker

in collaboration with various scientists work at [nocs](#)

irina brzeski

in collaboration with the overall work of [nocs](#)

frances desforges

collaborating with [dr t tyler](#)

helena hines

collaborating with [dr travis mason](#)

jess loseby

(pirate)

margaret marks

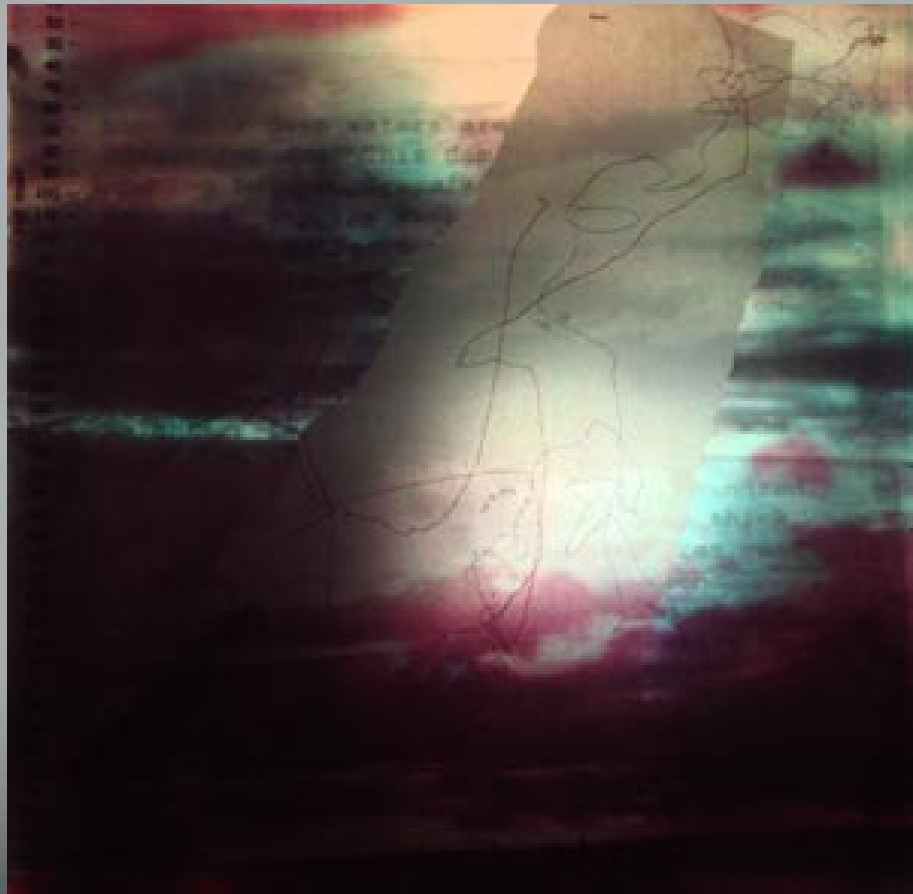
collaborating with [dr ken collins](#), [dr john allen](#) and
all on [rrs discovery](#)

jayne sandys-renton

collaborating with [lis maclaren](#) and [tania smith](#)

walter van rijm

collaborating with [robin hankin](#)



pipa blake - artist

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d309 – light box installations

my work for the ocean project stems from a sea-voyage i made in august/september 2006 on the nocs research vessel discovery between newfoundland and iceland incorporating the southern tip of greenland, cape farewell.

i spent three weeks with scientists from the uk, germany, holland and france all with the common aim of research into how the ocean affects the climate of the planet and the particular affects of the currents of the north atlantic ocean on the changing climate of europe. the work onboard involved the deployment and recovery of measuring instruments to the seabed on miles of conducting cable, leaving installations such as current meter moorings to take measurements in the scientist's absence.

predominantly a two-dimensional visual artist i felt challenged to combine art and science in the making of my piece of work and decided to make four light box installations. they comprise layers of perspex each printed with digital images taken from working studies, photographs, charts and graphs all stemming from discovery voyage d309. the layers work on metaphorical and physical levels as well as creating aesthetic experience. as an artist i feel strongly the need to highlight through my own visual experience some of the concerns of the environmental changes to our planet.

Bio

pipa blake was born in portsmouth uk and studied fine art at camberwell school of art from 1972-1976 where she gained ba hons in painting (first class). in 2005 she completed a postgraduate diploma in visual art (distinction) at west dean college, west sussex. she has exhibited nationally and internationally in solo and group shows.



carolyn booker—painting in acrylic and mixed media

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<http://www.bookersbarn.co.uk>

this painting is based on research on coastal erosion and man's often futile attempts to hold back the tide. i have taken the idea from the retreat and advance of the sea in my local area the sea both creates and destroys the land. the shoreline at chichester was once at the base of the downs. ancient man hunted at boxgrove, on a river estuary now several miles inland. just a short distance along the coast the opposite has occurred, several villages and a huge area of deer park have disappeared beneath the waves since medieval times. king canute famously tried to hold back the sea at bosham just south of chichester. today, huge piles of rocks have been built on the beach near bognor in an effort to protect houses. this has in turn changed the shape of the foreshore in just a couple of years.

how will this effect erosion further down the coast? will it work? can we really hold back the sea? only time will tell.

bio

over 10 years carolyn has exhibited regularly at the chichester open, arundel gallery trail, the affordable art fair, battersea and the association of sussex artists in horsham. carolyn has also had work included in exhibitions at the otter gallery, chichester and the phoenix, brighton, havant art canter, chichester museum and gallery 238 in dorking. carolyn had her first solo show at the oxmarket in chichester in 2002 entitled "interaction land and sea".

carolyn received a commission for 13 paintings and was asked to hold a solo exhibition at the zimmer gallery in arundel in 2003. in 2004 carolyn and barry collaborated on a large installation for the minerva theatre in chichester titled "interior meadow." this joint work was extended in 2005 and shown at the guildhall in chichester and carolyn and barry also held a large joint exhibition at west stoke house nr chichester. in 2006 carolyn took part in joint exhibitions at beadles school and the otter gallery, chichester.



irina brzeski - artist

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out of place.

irina's work is based on research into the effects of pollution on the marine environment.

the biggest ever survey of britain's coasts has shown that they are covered in more rubbish than ever before. objects, alien to the sea environment are washed up on our beaches every day.

out of place, entangled in seaweed and trapped between the pebbles, they are all too familiar a sight on our beaches and a visible reminder of the damage we do to our planet.

bio

irina brzeski was born in russia and has lived in usa and england since 1991. she has taught art at chichester college and has been invited to chichester university and the winchester school of art as a visiting lecturer. she currently runs art classes and workshops in chichester and is employed by the pallant house gallery as an artist-educator.

education 1982-2006: fedoskino school of painting (russia) distinction; chichester university ba hons 1 class; winchester school of art ma distinction; portsmouth university pgce.

selected exhibitions 1996-2006: royal society of painters in watercolour; royal miniature society, london; design competition, goldsmith hall, london (commendation); llewelin alexander gallery london; watercolour society of nc, usa (2 prize); contemporary art exh., nc, usa; chichester open; otter gallery annual exhibition (1 prize); hampshire sculpture trust, winchester; salt gallery, cornwall (solo);



frances desforges - artist

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using images and information from dr. t. tyler's web site, ehux, and in correspondence with him, the artist has focussed upon a species of coccolithophore, a phytoplankton found in the northern oceans.

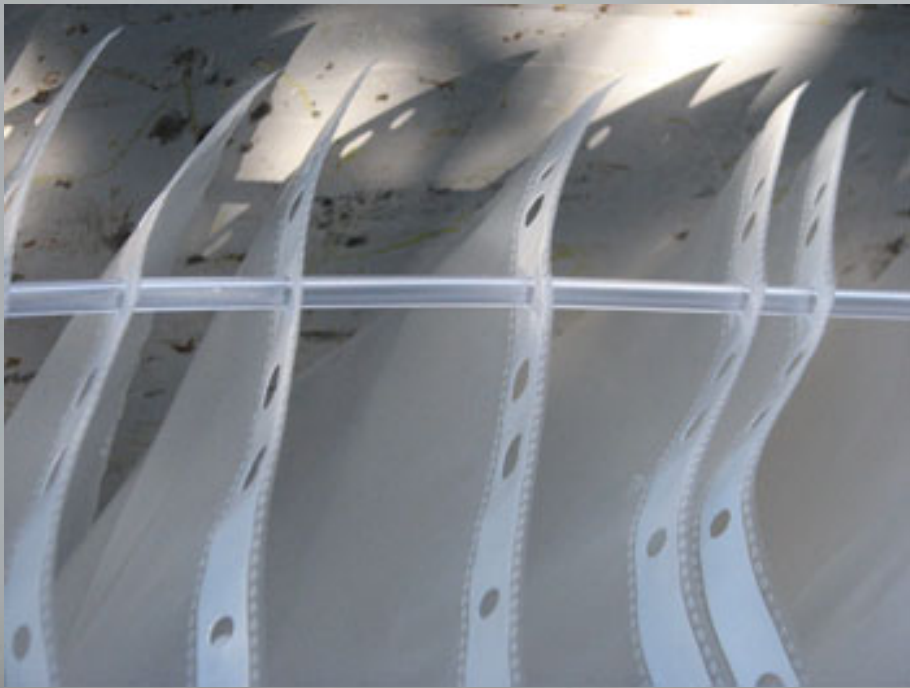
emiliana huxleyi is a minute, one celled, spherical, drifting, oceanic plant enclosed within about thirty intricate, beautiful calcite shields. over billions of years such calcite shields, falling to the bottom of the ocean, formed structures such as the white cliffs of dover. this work attempts to draw attention to these almost transparent microscopic plants of the north atlantic. they are important both in the food chain and carbon cycle for the health and oxygenation of the ocean and atmosphere and have vital connections therefore with current concerns.

the images are presented in inverted micro-macro format and focus upon certain related concepts such as bloom, overproduction, dissolution and death. through the use of graphite and white ink the work aims to present images capable of multiple readings.

bio

frances desforges is a retired teacher who worked in primary and higher education she studied fine art at university college chichester where she gained a 1st class hon. degree from university of southampton in 2004.

she currently works with the seawhite artists group and has been a member of artel for 7 years contributing on a regular basis to their exhibitions. she has also exhibited at the schuster gallery (1997), the rhs botanical show (1998), u.c.c open exhibitions, (1999 & 2001), at bedales school (2004) and the chichester open



helena hines - painting and installation

helena.hines@ntlworld.com

reach end (where ideas change) - mixed media installation

3000 plastic document pockets spill in an archival wave from a great battered locker, the wave dredging and heaping sediment up at its reach end.

my interaction with channel coast observatory scientists has occurred in waves, with apparently quiet interludes, and this pattern generated interest in the way the energy of ideas travels with a profound capacity to alter understanding during a process of collaboration. a wave is an extremely efficient form of energy transfer. it may have travelled as much as 3000 miles across the ocean, retaining much of its energy. when waves approach the coast, shallower depth affects their behaviour, and they crash up onto the edge of the land. as they do so they pick up sediment, shifting shingle and sands, often dramatically.

channel coast observatory scientists regularly survey the beaches, using gps equipment to track 3-d beach profiles, watching how the sea endlessly reshapes the edge of the land. they monitor and interpret constant streams of data pouring in from wave buoys situated out at sea. this information helps shape coastal management and strategies of intervention. the edge of the land exists in a continuum of change, as subject to flux as our thinking.

bio

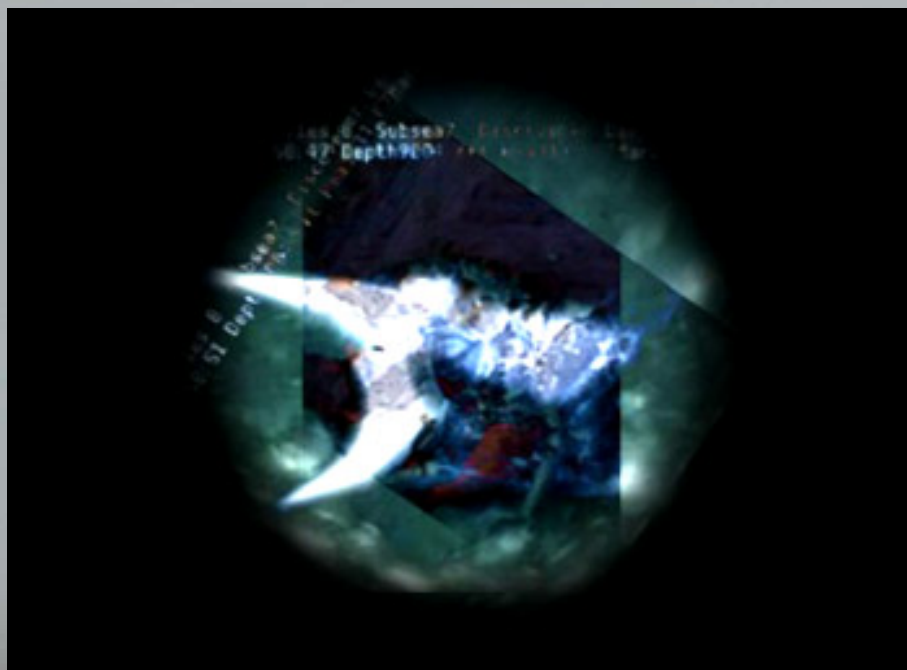
ma fine arts (collaborative) university college, chichester 2006

ba (hons) fine art, bath academy of art 1984

solo shows: havant arts centre 2005 77 cross street london 2003

exhibitions: laing, beaux arts bath, queen street gallery emsworth, otter gallery, chichester open, portsmouth biennale prizewinner, millennium award mind residency eastleigh college 2000.

helena co-directs artel and runs bishops waltham art workshops. see the student collaboration, waves breaking again and again at the ashcroft centre, fareham www.ashcroft.org.uk 19 may - 25 june 2007



jess loseby - digital artist

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www.rssgallery.com

i was brought up in a house next to the beach and spent most my childhood, knee deep in pools of opaque water, grasping at pebbles or small creatures and looking for treasure under a chalked 'jolly roger'.

in these days of ubiquitous computing, the semiotics of pools, streams and pirates games have broadened.

for the ocean project i harvested the actual national oceanography centre, southampton website content and have pirated visual and textual data and to produce a rock pool.

regarding collaboration for this project...

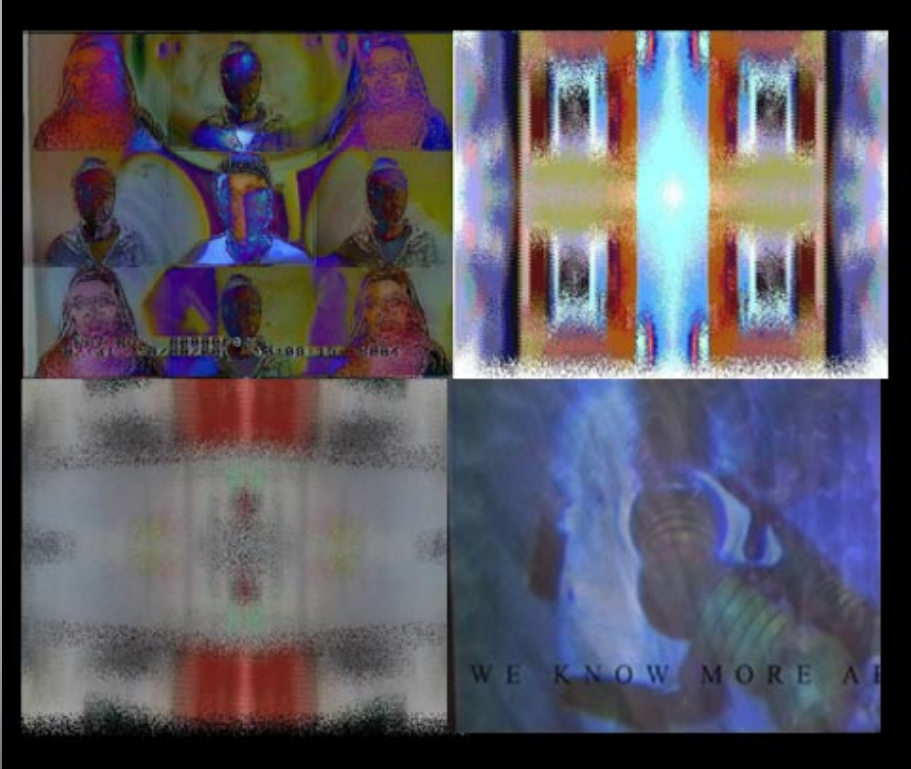
will turner: you cheated!

captain jack: pirate..!

bio

jess loseby is a digital artist. her main "canvas" and "paint" is the internet but she also works with interactive installations, video, mobile phone media, prints and performance. her work is exhibited internationally.

her work scrutinises the small, the domestic and her ideas of "amplified reality" and the "beautiful



margaret marks - textile and digital artist

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we know more about the moon than

fathom

re:search

re:interpret

margaret has had the privileged opportunity to observe and participate with many oceanography scientists in their research, including assisting in making an ice shelf model from data from the autosub under ice project (dr ken collins) and spending three weeks in the north atlantic gathering data on rrs discovery (dr john allen, dr richard saunders, and dr toby sherwin).

she also has been observing how the artel artists reinterpret the data and images arising from the scientist's research, to produce this exhibition. her aim has been to fathom (to understand; to comprehend; to think through) this plethora of ideas and activities that have been encountered in this project. these films of multilayered images and sound, and pulsating abstract patterns are her reinterpretations.

bio

ba (fine art) honours first class 2005 chichester university. nominated for hayes award for innovation in the arts exhibitions: v&a museum, michael brown gallery, otter gallery, national portrait gallery london, glasgow gallery of modern art, national gallery & museum cardiff, manchester art gallery, ormeau baths gallery belfast, oxmarket centre of arts, southampton city art gallery



jayne sandys-renton - painter

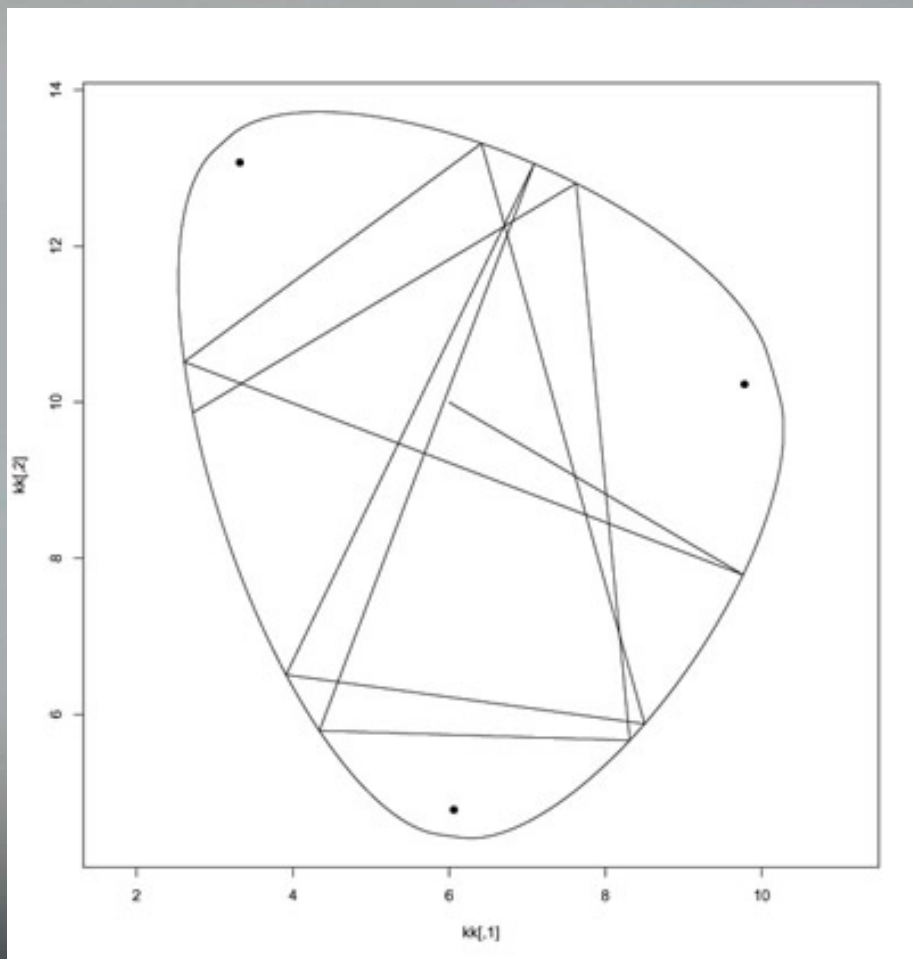
jaynesandysrenton@btinternet.com

this work originally stemmed from looking at video footage given to me by scientist lis maclaren (serpent project). i repeatedly observed film of under-water landscape taken by a rov.

the rov is a vehicle that acts as the arms, legs and eyes of the pilot and scientist, and by using rov footage myself it becomes an extension of my own eyes and arms. in my work the rov becomes a human presence in the deep, uninhabitable, sea.

some footage had been taken to assess impact caused by oil rigs on areas previously undisturbed. pipelines became a focus in the work, a metaphor for human presence.

tania smith, a scientist researching the sexual chemistry in the deep sea, offered me sediment collected from the sea bed of the crozet archipelago. i have incorporated this into the work. i enjoy the fact it has been collected from the depths of the indian ocean and is now part of a painting resulting from this unusual collaboration.



walter van rijm - multimedia installation

www.0101art.net

[science art modulation ellipse]

cd-r 12m43s a dialogue between science, art and public about reality using ambient sounds of workspaces and digital editing for post-production.

i collaborated with uncertainty analyst robin hankin (nocs) who was able to model my manual way of drawing an ellipse with 3 foci. hankin's algorithm made it possible for me to draw the ellipse digitally and it also opened new areas of research and application in my creative practice.

ambient sound recordings by m. marks on board the rrs discovery. digital sounds were generated from an ellipse.

bio

walter van rijm, artist, born in the netherlands, works and lives in the u.k.

rijm is currently studying at the winchester school of art - ma fine art by project, funded by the arts & humanities research council. he is questioning identity and place through interaction with different technologies .the main mediums are installation, sound, video, cad modelling and digital print. the audience in van rijm's installations has an active role which allows them to take part in the actualisation of the work.

selected exhibitions: 2006: wormhole saloon, showed installation access denied, whitechapel gallery london. 2006/7: 60x60 vox novus, new york u.s. selected ellipse 5.3 to be part of the 60x60 project 2006: soundlab edition iv [<http://soundlab.newmediafest.org>] showing pigment on bark. 2006: drawing spaces: picturing knowledge. hartley library southampton u.k. investigates and tests the potential of drawing as a meeting place between people and disciplines. 2005: strange strolls. a sound project for the fremantle festival, western australia.



images in this catalogue remain © the artists and
scientists involved in “the ocean project”.

**artel
nocs
a space
bargate
2007**

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