

griplock



members show

members show

TRANSMISSION

GRIDLOCK

ANNUAL MEMBERS' SHOW
2022

Opening Night

Saturday, 2nd July 2022

6pm ~ 9pm

Open Thursdays ~ Saturdays

2nd July ~ 30th July

11am ~ 5pm

**Alexander Anderson ~
Penny Anderson ~
Andrew Black ~ Richard
Blass ~ India Boxall ~
Verity Church ~ Jamie
Crewe ~ Meray Diner ~
Fanming Dong ~ Fionn
Duffy ~ Victoria Evans ~
Olivia Foster ~ Choterina
Freer ~ Giovanni Giacoia
~ Siobhan Healy ~ Julia
Hoogkamer ~ Hill
Johnston ~ Claudia
Langley-Mills ~**

**Le Liu ~ Beth Mackle ~
Alison McBride ~ Jan
McCormack ~ Robert
McCormack ~ Harriet
Orrey-Godden ~ Sukhy
Parhar ~ Parklords~
Rosie Patterson ~ Siusan
Patterson ~ Isabelle
Phoebe ~ Élisa Pierrisnard
~ Darren Rhymes ~ Gareth
Roberts ~ Leon Scott-
Engel ~ Ruby Stewart ~
Sofya Tagor ~ Kialy
Tihngang ~ Maria Till ~ Nat
Walpole ~ Karlie Wu**



GRIDLOCK is a release of tension!

A public exhibition featuring the work of Transmission's members, an extended community both within and beyond the grid-city of Glasgow.

Through the silence and quiet of the city, we have collectively experienced a new kind of congestion - while the traffic moving up and down the streets of the city came to a standstill, we seemed to find ourselves stuck in a different sort of way.

GRIDLOCK is the opportunity to dislodge that very congestion. To create new reverberations on the pavement; a celebration, bustling with dialogue, discussion and community.



Display shots (upstairs and basement)

ALEXANDER ANDERSON



Stone, steel, reflector rods; dimensions variable

Candle of Beams

A response to the high desert grasslands and their relationship to light.

www.asanderson.at | @alexsculpts

PENNY ANDERSON



Adapted found object (chair, pigeon spikes); 100 x 50 x 50cm

Barb Barb Barbara - Why Not Take Your Place?

Silver chair with spikes on seat.

@pennyanderson1

INDIA BOXALL



*Digital print/ digital collage/ poster;
A2 - 42 x 59.4cm (a smaller version is available)*

BECAUSE WE ARE

Using the medium of the poster as a vessel for visual communication, 'BECAUSE WE ARE' suggests a strategy for becoming-with post-capitalist abundance via hydrofeminist logics of fluidity, porosity, flow and emergence.

Weaving images of water bodies and flow drawings collected and undertaken as practices of healing within climate-chaos-pandemic-realism, the work pools into conventional image-making to find generative realities and modalities.

www.indiaboxall.online | @paperseeps

VERITY CHURCH



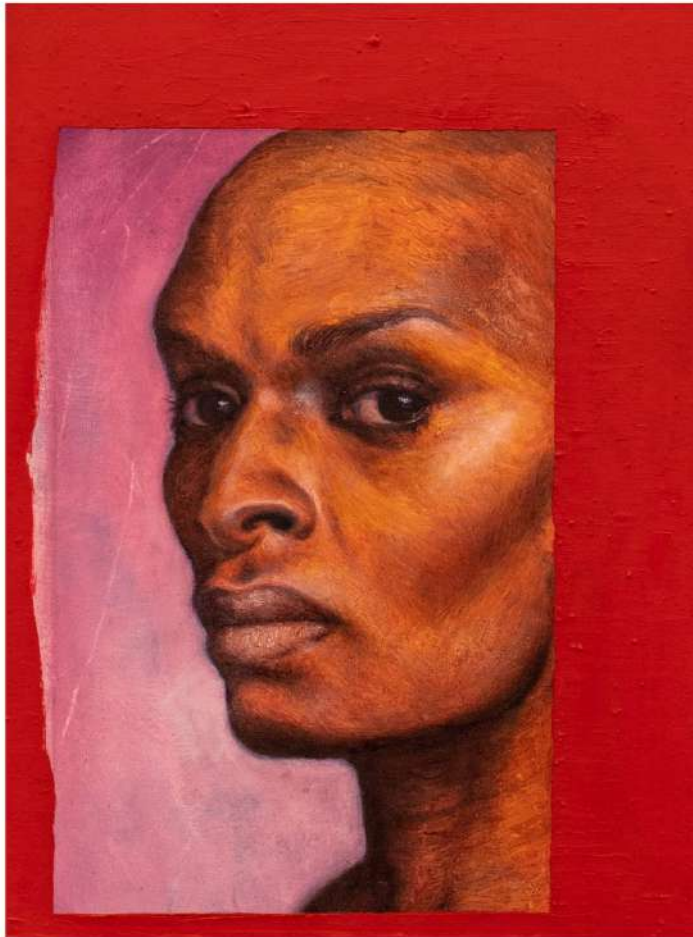
Installation/ sculpture; 50 x 100cm (approx.)

eat dirt

'eat dirt' is a look at the ongoing feeling of being a fool in ones life through the constant reality of living in other realities; dreams, technologies and otherworlds. It looks literally to the childish belief of the tooth fairy arriving when you lost teeth, whilst in adulthood it is more commonly associated with the bad dream. Both unrealistic realities that we depth so much meaning to and how fantastical this is.

www.veritychurch.wixsite.com/oooooo | @v3__r1tee

JAMIE CREWE



Oil paint on wood; 20 x 30 x 5cm

Miss Head No. 1

Curtailed portrait — paraphrase of red intrusion.

jamierecrewe.co.uk | [@jamierecrewe](https://twitter.com/jamierecrewe)

MERAY DINER



Video ~ 1m 30s

Merely Player

Sci-fi short made for a 90-second film competition. In a world where only the British people allowed in and where gaining residency, settlement and citizenship rights are becoming harder, immigrants and refugees are made to feel they have to fit in, look and sound 'native' and make a choice between their own identity and another one to pass tests.

www.meraydiner.com | [@meray_d](https://twitter.com/meray_d)

FANMING DONG



Acrylic painting on canvas; 100 x 80cm

Miss Ratty

A female grey rat trying on a cute colourful dress and dancing, so that people could like her better.

The artist herself is a rodent lover and wishes there is no judgement on what kind of pets people own; people's own preferences; who they were born as, and who they choosing to be; or how they wish to look like and dress up.

@yandere_yokai_with_fang

FIONN DUFFY



Video ~ 9m 14s

The Story of White's Whistlers

A narrator attempts to explain to a heron why it is unwise to fish in Polmadie Burn.

They move through the story of John and James White of Shawfield Chemical Works, their exploitative labour practices and the legacy of Chromium VI contamination from disposing waste under the city of Glasgow in the 19th century.

www.fionnduffy.co.uk | @fionn000

VICTORIA EVANS



HD video and stereo sound ~ 4m 30s

Cosmic Domestic

'Cosmic Domestic' is an experimental short film about finding the infinite in the everyday. It was made during lockdown in 2020 as a commission for BBC Arts and Lux, funded by BBC & Creative Scotland. The film uses macro-photography and rhythmic editing, alongside an intensely mediated soundtrack to explore ideas around perception and scale.

www.victoriaevans.space | [@victoriaevansartist](https://twitter.com/victoriaevansartist)

OLIVIA FOSTER

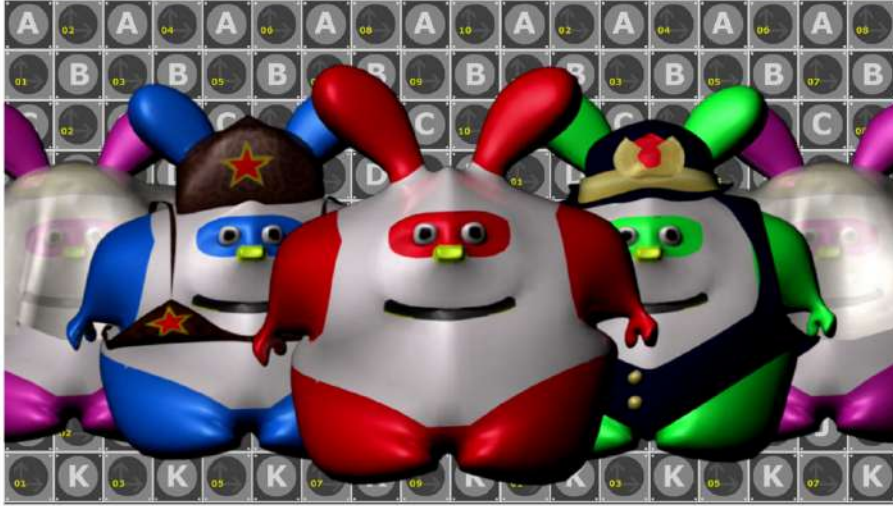


Video ~ 4m 30s

LUSSA

The project 'Lussa' was created in response to the first dam Foster's father built when he came to Scotland. The dam provides water reserves for a hydro scheme he constructed in 1988. This scheme still provides energy to the national grid and powers Foster's home in Argyll. This film documents the journey water takes through the scheme.

CHOTERINA FREER



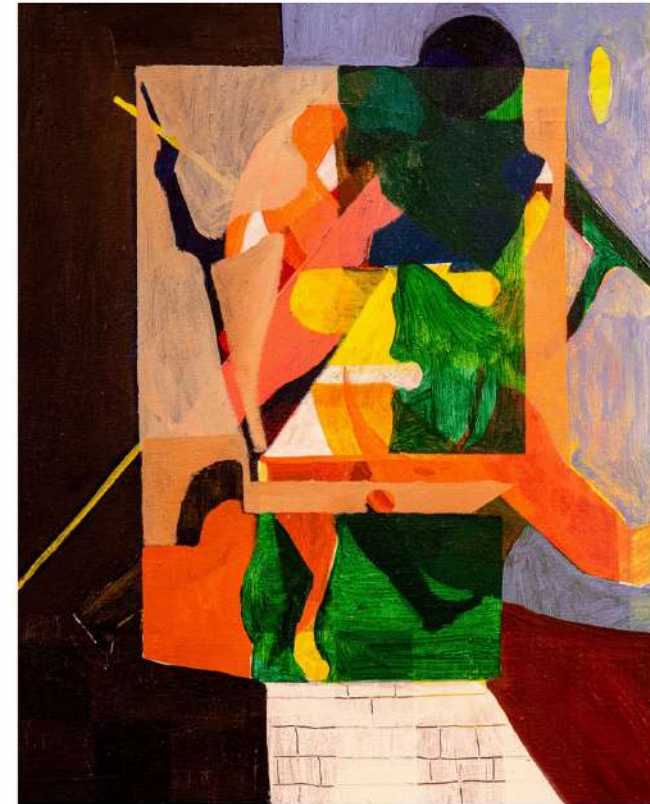
HD video (MP4) ~ 2m 8s

YOU HAVE THE RIGHT TO YOUR ATTENTION!

In this work I explore the real and digital production of objects. Two types of real work are represented: work in the factory, and the attention-based work of the consumer. As our consciousness is shaped through the images of consumerism, how can we make sense of our surroundings, take control of our behaviour, and retain the right to our attention?

www.choterinafreer.net | @choterina

GIOVANNI GIACOIA



Acrylic and oil on canvas; 40 x 50cm

Salute to the Storytelling

Compression of space, overlapping, hide-and-seek are the main subjects of this painting. It was produced during the lockdown period and as a reaction to reality, it lacks any safe distance. Instead, forms and shapes keep adding one on top of another; side by side; bottom on top; right on left; they challenge and complicate any fixed reading.

www.giovannigiacoia.com | @giovanni.giacoia.artist

SIOBHAN HEALY



Print and ink; 80 x 65 x 4cm

Portrait of Alasdair Gray

This work is a memory of a sunny summer day I spent with Alasdair Gray in Huntly Gardens in 2018.

www.HealyArts.com

JULIA HOOBKAMER



Jesmonite, fibre optic lights; 37 x 28cm

I Wish I Could Bite You Offline

'I Wish I Could Bite You Offline' is influenced by gargoyles and fountains which expel water from buildings; but here, shows a shark swallowing a fibreoptic cable that connects to the data network - reflecting that data travels like light.

HILL JOHNSTON



Oil paint on linen; 25.5 x 35.5cm

Cuddy's Cave

Landscape painting of Cuddy's cave.

CLAUDIA LANGLEY-MILLS



*Acrylic, oil, household paint, oil bars, soft pastel, crayon, tape;
190 x 150cm*

untitled :-)

I don't much like descriptions. I find this stuff changes too much over the course of making. I can tell you that my process started off by building characters and storylines, but the nature of visual art allows the doors of representation to fall open. I like the element of personal influence coming into play. I feel descriptions can be, in some ways, similar to someone revealing the full synopsis of a book you've just opened. I wouldn't even want to know if it rains in chapter 4, you know? Besides, I'm shy, and I don't think I know you too well. I suppose my unsolicited pointers would advise one to interrogate the given circumstances. Perhaps add a bit of spice and flair to the subtext. I only ever have a few ideas of what's going on around me anyway. It's nice. haha :-)

@oipaintjob

LE LIU



Oil on canvas; 70 x 80cm

A Group of Men Around Waterlilies

The water lily is combined with the human body, giving me a free fantasy. In summer, the weather is hot - a group of naked men are playing by the pond. Under the sunlight, the skin is white, with red water lilies and green leaves.

www.lleliu.wixsite.com/gallery | @leliu

BETH MACKLE



Moving Image ~ 1m 28s

Overload at the Botanics

A short film made within the Glasgow Botanical Gardens. This film was made as a response to the overwhelming environment of Glasgow city life. It documents the natural traditional botanical environment that is layered with fractal effects indicating the polluting influence of the inner city. Throughout, affirmations flash on screen as a form of meditation for being in this sanctuary.

www.snapdragonstudio.cargo.site | @snapdragoon_studio

ALISON MCBRIDE



Oil on canvas; 40 x 40cm

Kiss

Abstract painting.

@alisonmcbride.art

JAN MCCORMACK



Flour, water, latex, cling film; 60 x 60 x 30cm

When is the best time to die?

'When is the best time to die?' is part of a body of work that examines isolation in the domestic space and how this can lead to social and physical entrapment within the family structure. By thinking through making, and feminist and cultural theory, the work combines materials found in the home, and materials found in the studio, to make sculptural works that bring these two often conflicting worlds together.

ROBERT MCCORMACK



Cast plaster; 30 x 40 x 30cm

What Merits Golden Time?

'What Merits Golden Time?' is part of a body of work that focus on the figure of the child as a container and maintainer of social norms. By thinking through making, queer and cultural theory manifest through organic sculptural works cast in plaster. The work reaches back to the aesthetics of classical sculpture while situating themselves in the now, through bizarre distortion and subtle traces of branding.

www.robertmccormack.co.uk | @robertmccormack

HARRIET ORREY-GODDEN



Oil paint on board; 30 x 40cm

We dance

This painting is part of a series of new work which emerged as a response to the coronavirus pandemic. This image has been constructed from fragmented studies of the human form and organic matter, reassembled to create a dynamic and joyous composition which plays with the boundaries of figuration and abstraction. Formal investigations into similarity and difference, contrast and harmony act as a metaphor for the connections between mind and body, self and other, human and nature.

www.harrietorreygodden.com | @harrietorreygodden

SUKHY PARHAR



*Photography (+poetry);
11 photographic prints at 18 x 12 inches; a 2 inch mount and 1/2 inch
internal border. External borders of mounts are 23 x 17 inches.*

Reborn

A celebration of life over death, sobriety over alcoholism, and above all, a commemoration of the process of recovery. I have been communing with mother nature, and was inspired to celebrate this new aspect to the relationship through the medium of photography, with accompanying poems of jubilation, to create space for the queer black bodies in the conversation around recovery.

www.sukhdevparhar.co | [@sukhdevparhar](https://twitter.com/sukhdevparhar)

PARKLORDS



Oil and pastel; 45.72 x 45.72cm

Untitled

[@hilary.993](https://twitter.com/hilary.993) | [@online_goth](https://twitter.com/online_goth)

ROSIE PATTERSON



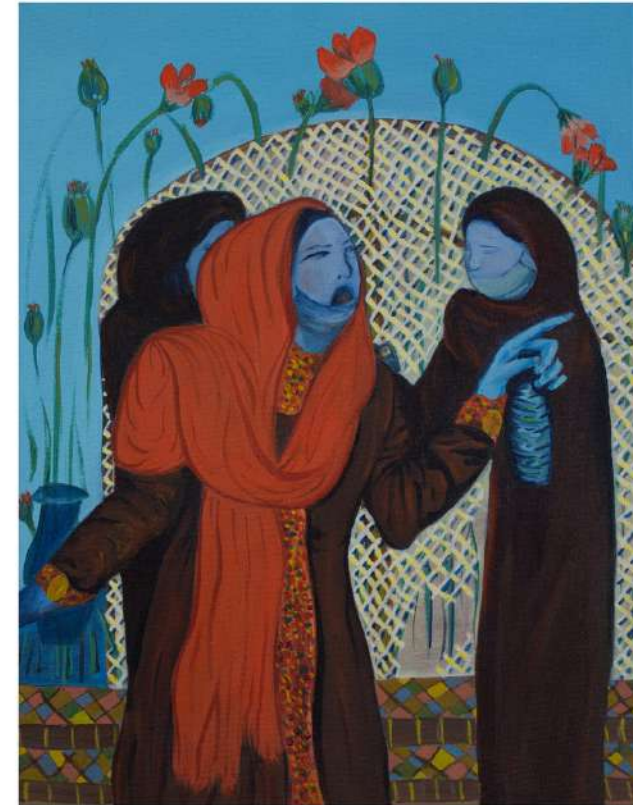
Animation ~ 1m 57s

Feeling Connected

'Feeling Connected' is a short animation responding to the words of Vivek Murthy in a podcast for RSA Events, discussing the need for human connection in a world of isolation. Animating the podcast provided a platform to explore hand drawn frames, texture, and a vibrant colour palette that celebrates the tactility of the process. By initially tracing the journey of a single character and their experience of isolation, the viewer is encouraged to consider what is possible when communities work together. Visual metaphors and the subtle addition of sound help bring the narrative to life.

www.rosieellendesign.co.uk | [@rosieellendesign](https://twitter.com/rosieellendesign)

SIUSAN PATTERSON



Acrylic on canvas; 35 x 45cm

Pushing Through

August 2021, an Afghan woman speaks up for her rights. Poppies pierce the mesh coverings on buildings erected to ban womxn from entering. The bright blue sky, water and poppies are symbolic. The painting signifies womxn will not be suppressed, they will push through, have their voices heard and have their fundamental rights restored.

www.siusanart.com | [@siusanart](https://twitter.com/siusanart)

ISABELLE PHOEBE



Film ~ 1m 58s

Beach Ritual 2

Isabelle Phoebe is an artist filmmaker, currently studying on MA Contemporary Arts Practice at Edinburgh College of Art. Working with site-specific video and improvisational performance, Isabelle's practice is concerned with approaching landscapes, often framed in relation to the body and themes of spirituality, exploring both the sacred and the decayed. She also makes zines.

@isabellephoebestudio

ÉLISA PIERRISNARD



Oil on canvas; 108 x 159cm

Nefi

'Nefi' stemmed from the idea to reduce a portrait to organic shapes and flat shades. The muse behind the canvas is Nefertari, who is bold and fearless in her identity. 'Nefi,' also paved the way for the development of a series of artworks focusing on collective and community, over the individual.

DARREN RHYMES



Oil on canvas, shoe parts, cassette tape; 56 x 56 x 2cm

Talking, 2022

GARETH ROBERTS



Video/ Typography/ Sound Design/ Field Recording/ Spoken Word ~ 10m

Fungus / Algal / Symbiosis & Birdsong Marsh Sapce Dub Echo EFX

Videos captured of leafy foliose and shrubby fruticose with branched stems, lichen structures growing on trees in the Possil Marsh nature reserve and Cardowan Moss woodland. Lichens are effective Bio indicators, they are a composite organism that arises from algae or cyanobacteria living with filaments of fungi in a symbiotic relationship. Similar to plants, they produce their own nutrition via photosynthesis. Lichens are sensitive to air pollution and to high levels of nitrogen and sulphur dioxide, so I've edited the film by slowing down the tempo of the footage and using the blending exclusion effect to emphasise higher concentrations of NO₂ present in the atmosphere, stress levels and disorientation, and to demonstrate how very slowly lichens can grow – with foliose lichens growing between 2 and 5 mm per year – taking many years to establish in new locations.

www.soundcloud.com/clydebuiltradio/sets/lunchtime-special-possil-marsh
| @goblin_gluttony

LEON SCOTT-ENGEL



Oil on board; 35 x 25cm

Rest I

Transparent, ghostly, the body at rest disappears into shadow through its inaction. A soft space of contemplation, looking to ground itself back into the eyes of the real.

www.leonscottengel.com | @leonscottengel

RUBY STEWART



Screenprint on paper; 51 x 34.5cm

Untitled

A two layer screenprint inspired by dance/ running scene in the film 'Mauvais Sang'.

@rubystewart_art

SOFYA TAGOR



Colour pencil on paper; 107 x 150cm

There Are Other Guys

'These Are The Other Guys' composition stems from an old photo taken in Russia and memories of my home. However, the photo acts as a starting point for the works but is not the subject. By juxtaposing objects, animals, birds and people together, I explore displacement and ambiguity in the piece. The depicted landscape is never a particular place, rather something imaginary or dreamlike. I invite the viewer to find connections with my characters and perhaps, construct their own narrative. The work captures a feeling of placelessness and mourning for the impossibility of a return.

www.sofyatagor.com | @sofyatagor

KIALY TIHNGANG



Video ~ 2m 10s

Useless Machines

'Useless Machines', is a darkly humorous response to electronic waste dumping, a neocolonialist practice whereby wealthy countries dump old machinery such as phones and laptops into less affluent countries in the global south. The video advertises a collection of completely pointless fabric covered objects that move and look like idiosyncratic machines, as foils to the useful machines lost to landfills.

www.kialytihngang.com | @kialytihngang

MARIA TILL



Moving image/ video ~ 10m

Wiqzanie

The video refers to the long, difficult almost impossible struggle with public mental health system. The impossibility of being expected to be vulnerable and honest and on guard to get appropriate help at the same time. Being put into question and the constant explanation of one's mental states – my mental states. My identity put – I'm a trans, non-binary person – me in question, my depression and ways to deal with it as well, to the point of total breakdown. It's a struggle with assumptions and ignorance of personnel within the institution. The wall that one hit with their head, the never-ending waiting and the resistance from the institution.

@mariatillmaria

NAT WALPOLE



Acrylic on canvas; 90 x 65cm

The Cessation of the World

The Cessation of the World

natwalpole.co.uk | @natdotjpeg

KARLIE WU



Oil on canvas on board; 31 x 21.5cm

山墳II / San Fun II

'山墳' ('San Fun' in Cantonese) is the name for a traditional Chinese mountain side grave. As space and land becomes increasingly rare and costly in Hong Kong, this style of grave is becoming less common. The one in this painting belongs to my Mum's cousin's mother (her Auntie-in-Law). She was very important to my Mum because she had primarily raised her, despite being in her 50-60s, and had seen her own kids into early adulthood. I think her influence can still be felt today as what she instilled in my Mum, she's now passed on to me.

www.karliewu.co.uk | @wukarlie



We wish to thank our member Seongsu Kim who documented some of the images used in this publication. Do get in touch with him if you need an amazing photographer to document your work/performance or event. Thank you Seongsu!

seongsu.psd@gmail.com | @seongsu.jpg_

Born in Kansas, **Alexander Anderson** earned his BA in Art History from John Cabot University in Rome, Italy, minoring in Philosophy. His time abroad brought him into contact with countless historical masterpieces as well as contemporary art and art criticism, the final catalyst for his decision to pursue visual art and criticism professionally. Since 2015 until its closure, he was contributing writer for KCMetropolis.Org. In fall of 2020 he completed a Master of Letters in Sculpture at The Glasgow School of Art in Scotland. Currently, he lives in Arizona, creating work in response to the Sonoran landscape.

Based in Glasgow, **Penny Anderson** is a sculptor using text, adapted ready-mades (furniture, doll's house accessories toys and self assembly kits, especially clocks) engraved mirrors and toys. Her work explores accessibility, inclusivity, and funfairs unveiling joy as an act of rebellion.

Andrew Black is a homosexual artist and filmmaker.

Richard Blass is a Visual Artist based in Glasgow and London. He studied at Duncan of Jordanstone College of Art (1996-99), and Glasgow School of Art (2011-12). At the moment he is concentrating on painting and has a studio at the Briggait. He has exhibited in Glasgow, London, Edinburgh, New York, Berlin and Helsinki over the years.

India Boxall (she/her) is a creative researcher and dog mother who is living in Glasgow and is a white woman from English and Scottish descent. India's practice is informed by healing and wellbeing, both personal and choral, in resonance with matter, more-than-human life, and the cosmos.

Verity Church is a multidisciplinary artist who takes the mundane, the raw and sometimes gross parts of life to create dreamlike immersive environments. They aim to question the result of overworking and the physical effects this has on the body. Through storytelling; both personal and societal, they pull together these conflicting ideas of comfort//discomfort, adulthood//childhood and how this can connect or disconnect us as humans.

Jamie Crewe is a beautiful bronze figure with a polished cocotte's head.

Meray Diner is a Cypriot filmmaker based in Scotland working across documentary, experimental and sci-fi themes and genres. Immigrating to the UK from a divided island in post-conflict led her to explore identity, environment, land, home, otherness, new identities, changing cultures and belonging.

Fanming Dong (Fang) is a Chinese female artist who has been influenced by multiple cultures, such as the Kawaii (cute) culture. Through this she explores well-being which cuteness and non-human creatures can provide. Working with paintings, she tries transforming herself into different characters and uses her sculptures in her photography works.

With an interest in human folly and it's slippery definitions, **Fionn Duffy** responds to the material consequences of modern mythologies surrounding labour and infrastructure, landscape and capital. She uses objects, video and text to excavate spiralling macro-narratives that explore ethical and ecological concerns that converge in porous zones of contact between bodies: chemical, mineral, cultural and historic. Process-led and embracing autodidactic conglomerations of knowledge, Fionn attends to sympoetic methodologies to inform her practice; often working collaboratively with other artists, enthusiasts, researchers and specialists, be they human or otherwise.

Victoria Evans is a contemporary artist with a background in the film and television industries. She graduated with a Masters Degree in Fine Art Practice (Sculpture) from Glasgow School of Art in 2015 and is currently conducting SGSAH/AHRC funded, practice-based PhD research at Edinburgh College of Art. Victoria's artwork has been exhibited widely in Scotland and further afield; her writing has been published in a peer-reviewed journal and several online platforms; she has been awarded grants and residencies from: Hospitalfield, Arbroath; SNEHTA, Athens; VACMA, Glasgow, Design Informatics, Edinburgh; and Creative Informatics, Edinburgh and was recently commissioned to make a short film for LUX Scotland and BBC Arts.

Olivia Foster's work takes an interdisciplinary approach to researching and responding to her surroundings within an autobiographical context. Foster predominantly works within print, sound, and the moving image, responding to subjects such as the natural environment, South Asian culture, the Anthropocene, globalization, and feminism.

Choterina Freer explores current technological, architectural, and collective experiences by compositing them against historical art practices, mythologies, and speculative fictions in order to consider ideas for possible futures. These assemblages take the form of video, animation, and performance. Collaboration is integral to her practice, where she believes in the need for collectivity to imagine art for the future. From 2013–2018, she was a member of 0s+1s Collective, and continues to work collectively through collaborations and in dialogue with other artists and the wider community. This polymorphous way of working is grounded in historical feminist collective art practices and consciousness-raising groups.

Giovanni Giacoia was born in Basilicata, Italy and currently lives and works in Glasgow. He is a Lecturer in Applied Arts at City of Glasgow College and is a visual artist interested in testing, questioning and stretching the idiom of painting. Informed by the way the queer body moves through space and experience, his work deals with larger themes of communication, language and the mechanics of abstraction. Using personal and historical references, Giovanni is interested in the way we construct art and combine the corporeal into the corpus.

Siobhan Healy (1976) has a background in glass making and is particularly interested in materials and process.

Based in Glasgow, Dutch artist **Julia Hoogkamer** often makes kinetic sculptures using mixed media including: film screens, clay, and adapted ready-mades. Recent group exhibitions include 'A Remix of Damage' at Reid Gallery; 'Fragile Not Yet Broken' on Glasgow Green's laundry poles; 'Heads Up' at Crownpoint Gallery (part of Archifringe); and 'Strata' at New Glasgow Society Hight Street; alongside 'Best Of Graduates' at Ronmandos, Amsterdam; and a solo exhibition 'Stikkan' at Onono in Rotterdam.

Hill Johnston lives and works in Glasgow.

Storytelling, graphics and expressive mark-making feed **Claudia Langley-Mills'** process as she looks into the harsh nature of existentialisms we've been facing since evolving beyond our inherent instincts. "Subject to the phenomenon of Epigenetics, our transition from childhood into adulthood is sorely affected. I want people to find the aesthetics of my work delicious; hopefully people feel a [hypothetical] urge to rip pieces off the surface and devour them. I try to handle materials and colours in an active and spontaneous manner, which intrinsically builds variations in texture. Through painting in this way, I combat feelings of loneliness and self-destructive behaviours, which in turn feeds into the subject matter of imagery. Ultimately, I soothe the cries of my inner child by painting in the way it wants me to, as you can see tbh. ☺👁️☺"

Le Liu (b.1996) is a young emerging artist represented by Laura I Gallery, London, and his works are collected by international collectors. After graduating, he participated in the 5th London Art Biennale and Affordable Art Fair, London. Le gained a BA in Fine Art in 2019 at Hubie University, Wuhan, and MLitt Fine Art Practice at The Glasgow School of Art, UK, in 2021. He lives and works in Coatbridge, Scotland.

Beth Mackle is an illustrator, creative researcher and filmmaker based in Glasgow, Scotland. Her artistic practice consists of producing work to assist the filmmaking process. The film work she produces seeks to explore the different layers of image making produced through the editing process. A concurrent theme within the work is observing a natural and/or static environment, then with the intervention of camera movement or visual effects, it synthesises the imagery. It reflects the post-truth media we consume as it is given a new narrative.

Alison McBride lives and works in Glasgow. Her current work explores the way art creates meaning in the mind's eye. It is informed by studies in neuroscience [neuroaesthetics] that highlight the brain's liking for contrast, grouping, balance, rhythm and repetition. Visual perceptions begin as a jigsaw of lines, edges and angles: 'puzzle pictures', having no obvious pictorial messages, encourage viewers to search for meanings

and associations. Exhibitions include: 'May I Borrow Your Body' (Glasgow Open House 2021); 'Fragmentation, Repetition, Replication and Linearity' (Mount Florida Gallery & Studios, Glasgow) in 2018; 'An Alien Word You Want to Say' (GOH 2017, Venue 66) and 'Art Confessional' (GOMA) in 2017.

Born in London in 1964, **Jan McCormack** has been living in the Highlands of Scotland for over 20 years. With a background of working in play, childcare and the third sector, Jan is currently studying BA Fine Art at Moray School of Art whilst juggling family life and working part time in education. It is these hectic every day experiences that she draws upon to inform and drive the work.

Robert McCormack was born in London in 1997 and grew up in Inverness. He holds a degree in Painting and Printmaking BA (Hons) from the Glasgow School of Art, graduating in 2020 and is currently undertaking an Alt/Masters at the New Art School. Robert's current practice often thinks through the aesthetics and politics of the child, drawing on queer and cultural theory with a touch of radical pedagogy. He works at a Special Education school in Glasgow which supports and informs his practice.

Harriet Orrey-Godden is a painter a textile artist. She moved to Glasgow in 2019 to pursue her passion for painting, studying an MLitt in Fine Art at Glasgow School of Art. For 10 years previous, she ran a successful textile business, designing and making dolls and puppets, which she sold from a studio in Manchester Craft and Design Centre. Harriet's creative practice encompasses a wide range of disciplines and styles but is defined by an intuitive exploration of materials, relating as much to her everyday experiences as to her interest in feminism, philosophy, politics, and history. The body is a central theme in her work, acting as a lens through which she examines the human condition and society more broadly.

Sukhy Parhar (she/her or they/them) is a queer mixed-race neurodivergent. She is a Buzzcut Emerging Artist 2022 and Producer and host of Taking Up Space. Sukhy is currently navigating her way

through sobriety and recovery from substance misuse, giving rise to the 'Towards Sobriety', 'Reborn', and 'Retopology' projects.

Parklords are two artists from Glasgow called Hilary Mooney and Ryan Jarvis. Starting in 2021, they work mostly in painting and illustration. The work that comes together is made at different times where they don't necessarily collaborate on it. As a method of exhibiting, they find things from their practices which make sense alongside each other, and arrange them together.

Rosie Patterson's practice primarily centres around editorial illustration and animation, focusing on condensing complex subject matter into accessible visuals. Through exploring dynamic compositions with vibrant colours, she seeks to connect people to the important topics impacting our world today, by creating visually engaging and informative channels to introduce complicated ideas. Her work mainly focuses on digital media culture, and the effect that tech and social platforms have on human relationships.

Siusan Patterson is a visual artist from Northern Ireland now based in Scotland. She graduated from Glasgow School of Art with a BA (Hons) in Painting and Printmaking in 2019. She received the Royal Scottish Academy 195th Annual Exhibition SABA Award 2021 and was selected for the AON Community Award as part of her degree show. She creates figurative paintings using multiple flat layers in bold, bright colours, playfully incorporating contemporary narratives with mythological and historical representations. Her influences lie in Intersectional Feminism, Punk subculture, and Anime film, and she strives to foster a more inclusive, diverse and tolerant society.

Isabelle Phoebe is an artist filmmaker, currently studying on MA Contemporary Arts Practice at Edinburgh College of Art. Working with site-specific video and improvisational performance, Isabelle's practice is concerned with approaching landscapes, often framed in relation to the body and themes of spirituality, exploring both the sacred and the decayed. She also makes zines.

Élisa Pierrisnard is a portrait artist originally from Martinique. By using oil and acrylic paints Élisa experimented with various art movements including cubism, minimalism and constructivism. This led them to identify and define a distinctive and bold interpretation of portraiture. Élisa's style strays from elements of realism, utilising repeating contour patterns of the facial structure to create the illusion of the reality depicted in their work. Their work continues to pursue the representation of womxn and their connections to a collective and community.

Darren Rhymes lives and works in Glasgow. He studied at Wimbledon School of Art.

Gareth Roberts utilises typography, video, photography, research, sound design and field recordings when exploring themes relating to the conflicting, nauseating paradox that concerns the harmonious and destructive aspects of humanity's relationship with nature. We are at a tipping point with increasing threats toward wildlife, forests, botany, insects, oceans, corals, and ornithology due to omnipresent environmental degradation, agriculture, infrastructure and pollution. His observations of marshes and lochs are a way of documenting inanimate organisms - ones that are of the micro such as lichen, moss, and fungus - to raise awareness that their fragile habitats and ecosystems are dependent on us protecting them from perishing.

Leon Scott-Engel sees his work as an assemblage of fragments, all sharing a common denominator: figuration. The body acts as a zero-point, its physicality avoiding abstract re-invention, rather producing something more concrete; something we can all relate to physically. He uses it as a way of contextualising a thought, or mental image, often one of the insular experience of the self, into something material. Contemplative and soft, especially in contrast to the playful tropes emerging in the cast sculptural works, the paintings are shadows, and echoes of something past.

Ruby Stewart's work is mostly graphic drawings, often inspired by mass culture and the everyday. She uses drawing and creates narratives to understand the wider world.

Sofya Tagor is a multimedia artist who combines drawing, painting and film. Born in Russia, she draws on her childhood experiences to explore the theme of displacement and the psychological effects of immigration. In her work, she explores the theme of displacement through her own experience of living between two countries. Her family immigrated to Scotland in 2009. It was caused, among other reasons, by the political climate in Russia and the ever-growing authoritarian regime in the country.

Kialy Tihngang's multidisciplinary practice collides hand and digital techniques, blurring lines between art, design, and craft. She unpicks themes of personal identity from race to sexuality from ambiguous and absurd angles, reimagining old histories and speculating on new ones. Retrofuturism, obsolete technologies, and anachronistic advertisements inform her practice, which incorporates textiles, costume, animation and moving image.

Maria Till is a visual artist from Wrocław, Poland, now based in Glasgow, Scotland. They are currently studying Fine Art Photography at Glasgow School of Art and have graduated with a BA in Art History from Wrocław University (2010). Maria is a member of TrigPoint Collective, Transmission and Scottish Contemporary Art Network.

Nat Walpole (they/she) is an artist based in Glasgow. Their practice consists of painting, drawing, and cartooning. They explore themes of identity, the self, gender, and the body, investigating how deviance is produced in capitalist cishetero hegemony, and how resistance can be found within.

Karlie Wu 胡嘉瑶 is a Glasgow based artist, exploring themes of cultural identity across painting, drawing, video and photography. Much of Wu's work delves into the identity of being Scottish-Chinese, its expectations and misconceptions, and the reality of this lived experience. Paintings and drawings evoke consideration of, and gives prominence to spaces and scenes that are often dismissed as banal, traditional, or literally abandoned. Wu is also one of the founding members of [besea.n](#) (Britain's East and South East Asian Network), a non-profit, anti-racism grassroots organisation that empowers, educates and embrace East and South East Asian (ESEA) communities in the UK.

Transmo loves you

Transmission Gallery was established in 1983 by a group of Glasgow School of Art graduates. Transmission is one of UK and Europe's oldest artist-run, membership-led organisation with a charitable status. Since its formation, Transmission has consistently played a monumental role in the development of Glasgow as an international platform for visual arts and experimentation.

Amongst many other forms of organisation, Transmission is a support network for practitioners in the field of contemporary art and beyond. Transmission is run by a rolling volunteer committee, with a goal to provide support to Glasgow's artistic and cultural community by offering the space, a library/ archive of shared materials, and equipment and resources to those who wish to make use of them for their own research and practice.

We would like to thank all our members for their participation in the Annual Members' Show 2022 - Gridlock. You are always welcome to be in touch!

With much love,

Transmittee <3

Anika, Shalmali, Betty, Josie, Hannan

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