Georgie Grace

Grace makes video by collaging images and language. She uses editing and cutting as a means to disrupt the flow of information and create a space where the gaps in understanding allow the viewer's mind to wander and search for new meanings.

The sentences in the works come from existing texts, or from notes she takes in talks and discussions, and she edits these together to create new sequences and connections. She is interested in how we take in and interpret information and how the method of presentation, with the inclusion of images, can affect and change this process.

Grace researches widely and the focus of this research changes regularly which is one of the things she enjoys about the creative process. Using collage allows her to bring different strands of research together and create new relationships between them.

Michael Shaw

Shaw is interested in creating works which change and morph as the viewer approaches and moves around them. This approach has led him to work with specialist plastics, which change colour as you walk past as well as inflatable sculptures which breathe and mutate with air. Certain sculptures seem to light up when in fact there is no electricity involved, whereas others breathe, morph and grow before our eyes.

Shaw describes the work as ' chameleon like' and some people see the sculptures and their movement reference human qualities, as the sculptures start to look body-like and at points, sexual or alive.

These sculptures not only transform as we view them but create a change in their surroundings, for example a project with the Victoria and Albert museum forced viewers to navigate the sculpture court in a new way moving in and around the large inflatable forms.

Michelle Arieu

Arieu creates beautiful handmade ceramic tiles. The thin ceramic appears to be folded and creased as if as delicate as origami paper.

In recent work such as the Faith series she has created bespoke displays for the tiles. By including neon and wooden frames she transforms the tile from a humble wall covering into a sculptural element. The neon lights shine through the thin ceramic to provide a spiritual glow to the works. Inspired by sources from architecture and fresco painting the artist is interested in our need for faith and belief in today's hectic world and how a sculptural object can communicate this spiritual focus.

Lynn Fulton

Fulton is interested in materials and making. Her work is 'an exploration of the qualities of physical stuff' and is created from everyday materials which are made or found.

The DIY materials used to construct the work, although manmade, are normally used to create dwellings and build spaces. These are inherently linked to the landscape, the idea of space and site. The sculptures shape and the materials used often remind us of construction or a specific place or site from our own memories. Her work proposes an overlooked area of art. We know there is a rich history of landscape painting but Fulton is interested in exploring if it is possible to make a type of ' landscape sculpture'.

This is a different approach from the land artists of the 60's and 70's that produced work by transforming the landscape or pastoral painters who represent the landscape. Fulton sits in a third space, creating works that are about site and place.

Neville Palmer

Palmer's large scale paintings and digital works are created by constantly repeating a single square, and subtly changing its colour. The idea of the square first appeared in his work during a retreat in 1976 and has been a motif in the works ever since. Palmer describes the square as a ‘gift' for his artistic expression.

Palmer has CVD (colour deficiency) and thus can't differentiate certain hues of colour, making his use of colour remarkable. The works are inspired by landscape, sunsets and the relationships between family and friends. The harmonious gently shifting colours taken from nature encourage us to appreciate the beauty around us.

Palmer’s background in music leads him to visualize the square as a single note and take it as a starting point to create symphonies of colour and pattern. The connection with music and the mathematical basis of composing links well with his adoption of the pixel in 2008. The link between the square and the pixel, and for that matter the atom as a building block led to his use of Photoshop, which has allowed Palmer to explore new avenues and work of greater intricacy.

James E Smith

Smith is interested in the relationships which take place when a subject is photographed. Ideas often discussed in art history concerning the role of the viewer, the model and the audience are brought up to date by using new technologies.

In this new work Smith employs a stranger to sit and be scanned by a 3d scanner. The model is being scanned digitally, filmed by the camera and viewed by both the film maker and the viewer. This means you are the last in a long chain of viewings.

There is an unease in the work, a feeling of both tenderness and awkwardness which arises from the act of being looked at, inspected and viewed so closely as if an object.

The sculptural element is a 3d print of the scan which is being created within the film. The broken forms, which are not easily recognisable as the human figure, emphasise the limitations of digital ways of recording a subject. The film and sculpture together present us with the very differing outcomes of viewing the body, encouraging us to consider our relationships with the ways in which we see the world.

Laura McCafferty

Laura is interested in the everyday, the small stories and experiences which make us human.

McCafferty builds worlds within her art, other spaces, in the same way that children build dens and forts as play, escape and safety from the realities of life.

McCafferty creates drawings and objects of domestic spaces, a world very familiar to us but also slightly strange. Like drawings of a theatre set, these drawings are always empty of people, the details that allow us to understand what has, or is about to happen are missing. The domestic setting makes the scene appear homely, yet things are odd. You don’t know if you are witnessing a scene of an everyday mundane act or something more sinister. The spaces almost tell a story but not quite. The art works fail to give us the whole picture.

The images are taken from the artist's personal photos and objects as well as referencing art history and popular culture. The works depicting everyday scenes allow us, as the viewer, to imagine what is happening within this world.

Is the world she creates a way of taking back control, or a process for allowing the artist to escape reality into a place where she can dwell on the little things in life?

 In today's hectic world do we all long for a den to escape to?

John Wiltshire

Wiltshire's paintings are painted from real life sources found in and around the Cambridgeshire landscape. The animals and objects chosen often relate to traditional or forgotten folk stories and tales relating to the fens.

His studio is filled with different species of dead bee, display cases full of found objects and oil paint, the studio, like his canvases, becomes a space to investigate the heritage of the natural world and the ancient stories related to the landscape.

His focus on natural history and storytelling presents images which are full of meaning and open to interpretation.

For example the bees relate to a superstition that 'Bees must always be treated as members of the family and kept informed of important news, particularly deaths and births. Someone ought to go out to the hives, tap each gently with the front-door key, and tell the news; some say one ought to put black crape on them after a death, and white ribbon for a joyful event. If the bees were not told of a death, another death would soon follow in the household; while if they were not told of a birth, the child might die, or might grow up unable to digest honey.'

This tale is especially pertinent today, bees are vital to life on earth and their dwindling populations all over the world are a major concern to the environment.