

Arts Centre

Beldam Gallery

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Thirst 2014

Starts: Monday 3 February 2014 9:00 am

Ends: Friday 21 March 2014 5:00 pm



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Thirst 2014

Malina Busch/ Mary Crenshaw/ Nathalie Guinamard/ Jane Wafer

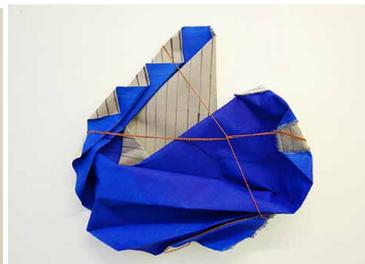
Beldam Gallery Monday 3 February – Friday 21 March 2014

Thirst provides an insight into a broad range of contemporary art practice by showcasing the work emerging artists who have graduated from a BA or MA course in the visual arts in the last five years. This selected exhibition provides exposure for early career practitioners and reveals their work to new audiences.

Malina Busch creates paintings which consider the traces left behind by the passing of time. In her artwork, she explores fleeting moments which become layered through memory. For her, the process of making is a way of lending physical form to these moments — a place where materials are used as a way to reconsider and reinvent specific memories. In particular, Busch is interested in how material touch can be used as point of exchange between the artist and the viewer; and how the differences in a material's treatment can alter the viewer's perception of an artwork.

Her most recent work is a series of three-dimensional paintings which bring together visual ideas found in sculpture, drawing, and printmaking. Folded and pleated canvas structures in strong opaque colours have been shaped, bound, and tied; reinventing the surface of the painting in order to produce a new experience. Busch says of her work "for me, the surface of an object is a place where elusive moments can be transformed into tangible spaces. Each painted mark or folded crease suggests an action which has already occurred, but where its memory has lingered through the marks that it has left behind." For this exhibition, Busch's three-dimensional paintings have been placed in pairs or small groups, enabling them to generate new conversations and relationships with one another.

Malina Busch lives and works in London. She is part of Bow Arts Trust studios, and has recently graduated from the Slade School of Fine Art with a MFA in Painting.





Mary Crenshaw is an American born painter who lives and works in Milan. The concept of 'The Mark', its constructive-destructive connotations and how it relates to contemporary painting and culture is at the crux of her practice. With her series of works on paper, gestural paint application, line, shape, and limited colour are the building blocks of the compositions. Ceramics, Asian ink painting and calligraphy have also acted as points of departure for her work.

The process of painting plays an important part in her practice. She uses rags, palette knives, bits of cardboard, and sticks to explore a variety of mark making techniques. The resulting imagery is purposefully ambiguous. The Italian industrial landscape is a reference for Mary's abstractions, which capture the colour, light and space of this specific terrain. Her most recent body of work was produced over a ten-day period last summer whilst visiting a village near Naples. It is a diary-like group of works on paper recording her impressions of immediate surroundings. She combines oil paint and acrylic spray paint, sometimes spraying over the oil and the scraping back the surface to reveal the previous layers underneath. Crenshaw has been influenced by the concept that what paint does of its own volition can be as interesting as when it is successfully manipulated.

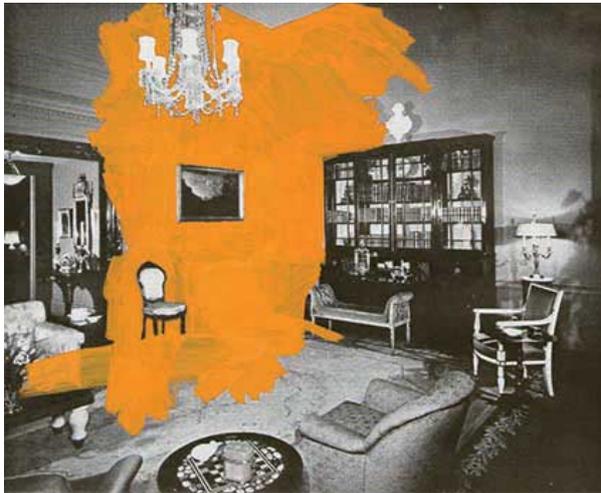
Mary Crenshaw is a 2013 graduate from Lesley University College of Art and Design's MFA program in Visual Arts.



Nathalie Guinamard makes collages and site-specific installations. Her collages incorporate painted blocks of gouache colour on found images of aspirational homes from mid 20th century interior design books. The application of paint is used as an editing tool to carefully select which parts of the image to expose and which to hide, leaving certain elements such as the furniture, floating in a sea of colour. By removing architectural clues Guinamard confuses the spatial appearance of the room, making it look surreal and dream like. Filters and colouring can add to the sense of nostalgia making the image feel very vivid, like a memory might. Guinamard is interested in how colour was added to black and white photography before the invention of colour photography.

With her most recent work *The Collector*, Guinamard is exploring the use of cyan, yellow and magenta dots in the mechanical printing process. In this series of illuminated works, each colour has been hand painted with half tone dots in acrylic paint onto individual sheets of glass; the four layers of glass are placed together to create a full colour image. The title of the piece was inspired by the book of the same name by John Fowles, in which the protagonist Frederick, a collector of butterflies, obsesses over a young girl who he holds captive in his cellar.

Nathalie Guinamard lives and works in London and has previously graduated from Chelsea College of Art and Design with a postgraduate diploma in Fine Art.



Jane Wafer's practice is informed by her long-term interest in the natural sciences, and is underpinned by a doctorate in biology. She works mainly in sculpture and installation, using both natural and man-made materials. Drawing, photography and video are also an integral part of her working process.

In her most recent work, Wafer aims to capture the poetry of number sequences by embodying them in sculptural forms. This work refers to the inextricable link between aesthetics, mathematics and the natural world. Wafer says of her practice, "*I have used crochet or knitting to walk a line of wire through three-dimensional space using simple numerical sequences.*" Some of these forms are based on the Fibonacci sequence, others on prime numbers, and a further series on hyperbolic geometry.

Wafer's recent work *Animal, Vegetable, Mineral?* is a series of knitted aluminium forms. She uses circular needles to construct the sculptures in the round, and uses the Fibonacci sequence to dictate both the number of stitches and the number of rows. By starting at different points in the sequence for the stitch and row counts, she has produced forms that are clearly related, although they are different in shape and size. The soft nature of the aluminium wire produces a line with a delicate, drawn quality to it. The structure of these sculptures echoes shapes found repeatedly in the natural world, in objects as diverse as flowers, horns, comets or even the strange and beautiful Venus Flower Basket, a glass sponge found on the ocean floor.

Jane Wafer lives and works in Oxford and is part of The Workshop Studios. She recently graduated from Oxford Brookes University with a first class BA honours degree in Fine Art.



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