

# **Freelance Artist Team**

**BALTIC**

# About Baltic

Baltic Centre for Contemporary Art exhibits a changing programme of outstanding, inspiring contemporary art.

In addition to commissioning and producing exhibitions and performances, we deliver an extensive programme of learning and civic engagement. At its core, Baltic aims to create a greater understanding of the world through contemporary art that has power, relevance and meaning for individuals and communities. We work nationally and extensively throughout our region and are committed to providing inclusive opportunities that enable individuals and communities to explore and exchange different perspectives and new ideas. We prioritise working with the most disadvantaged; giving everyone a voice, enabling children, young people and adults living in marginalised communities to reach their full potential.

We firmly believe that contemporary art provides a lens through which to view the world and that everybody should have the opportunity to access and enjoy it.

## **Working with a Baltic Freelance Artist**

Working with practicing artists offers our visitors the opportunity to learn new skills, take creative risks, develop confidence, learn more about themselves and the world and progress their artistic talent.

Baltic works with a team of freelance artists who develop and present sessions related to our exhibitions, your curriculum or interests; leading one-off workshops, regular weekly sessions, longer-term projects and embedded artist residencies.

Our Freelance Artists are available to lead practical sessions that have power, relevance and meaning for you and your group. This document gives you an idea of the different practices, experiences and opportunities our team can offer.

Baltic charges £130 (+VAT) for half day sessions up to 2.5 hrs and £250 (+VAT) for full days.

To discuss a project, book an artist or find out more information about Baltic, contact [learning@balticmill.com](mailto:learning@balticmill.com)

# Alex Hughes



# Alex Hughes

**My practice** gathers from personal journeys an amalgamation of material, images and recordings to create lively and mysterious mixed media objects, installations and performances. My work is interested in testing the possibilities of the photographic medium to construct new immersive environments to be encountered by an audience. The work reveals shifting elements of nature, material, technology and places, which throws into question and highlights human perceptions and the imagination, simultaneously creating and de-stabilising narratives and worlds.

My recent exhibitions include, ***Liquid Land*** at the Ruskin Gallery, Cambridge (2018) and within the exhibition ***Materiality***, where I created an installation and performance on The Holy Island of Lindisfarne, Northumberland (2017). I held a solo exhibition ***Letting Things Be Uncertain*** at South Hill Park, Bracknell (2017) and was a speaker as part of the PH: Photography Research Network at Birkbeck, University of London (2017).

I am a current PhD candidate at Northumbria University (2018) and an MFA graduate from Slade School of Fine Art (2008) having previously graduated with a BA Hons Photography from University College Falmouth (2004).

**A memorable workshop** that comes to mind is designing and delivering ***Through Light is Colour***, a workshop organised as part of the Outsider Xchanges project, in which I worked with a group of learning disabled artists, responding to light and colour to explore the weather. The workshop began with large clear acetate sheets, taped directly to the windows at Baltic, overlooking the river and then layers of colour and forms were produced through different mark making tools, including the application of paints, pens and sticky plastic. Discussion was encouraged and songs and sound recordings taken from different weather conditions were played over the duration of the session. The workshop became a space of reciprocal learning and I found it really interesting to collaborate and facilitate individuals in different material-led, intuitive processes to see a range of visual expressions manifest.

## **I particularly enjoy working with...**

- Teachers
- Young people
- People with special educational needs or disabilities
- Women's groups
- Family groups





# Amy Lord



# Amy Lord

**My practice...** is fluid and wide ranging but at the core is providing moments of connection. Connection to other human beings, ourselves, society, the environment, the present. I trained in theatre design at LIPA and have over 10 years' experience creating immersive theatre, playful interactive installations and artistic experiences. I love creating work that people can get inside and explore, so this often means transforming spaces and getting my hands on empty buildings...

All of my work seeks to involve people as participants rather than passive observers, they often contribute to, or become part of, the work itself – at whatever level they are comfortable with. Wellbeing is a key part of my work and is woven through how I work with participants.

Previous examples of working with groups: transforming empty buildings, papercraft, book-making, origami, box making, neon-style light words, collage, 3D sculpture, casting, textile work, tent making – on top of live art experiences including audiowalks, trails, writing text, and video. I use modern day tools (YouTube) to learn about new materials and techniques and love developing new workshop ideas responding to specific needs and requests of a group.

**A memorable workshop...** I worked on a year-long project commissioned by bait – Colour To The Grey – which won the 2019 Journal Culture Special Award for Youth Achievement.

We gave young people from South East Northumberland real power and responsibility in order to empower. In the second half of the project I worked intensely with 12 people aged 12 – 24 to help them become arts activists.

We took over 2 empty buildings in Blyth and produced a 5 day event about using art to affect change, citizenship and wellbeing of a town and its residents. We regularly met in person, shared communication and inspiration on a blog and the young people ran social media for the project. I supported the young people to grow their confidence and ability to develop and produce their own artworks for public exhibition and participation. The momentum from this project is still having real impact on the young people and the community.

**I particularly enjoy working...** with anyone who has an open mind and could benefit from having more creativity in their lives. I've loved working with older people, teenagers and children and have also found real value in my practice working with those who need a bit of extra help to have their voice heard in society. This year, I'd really like to work with young girls and women on confidence building and navigating modern life.

# Angela J. Kennedy



# Angela J. Kennedy

**My practice...** Angela is an interdisciplinary artist with a multi-disciplinary practice: a degree in Performance Art, ten years working as a choreographer and contemporary dancer, another degree in Fine Art, plus an MA in Fine Art in 2017. Her work is about embodied processes and the body, rooted in the experiential training of Body-Mind Centering and Improvisation. Angela's work is poetic and sculptural, often manifested through drawing, movement, spoken word, text, walking and performance installation. Angela's socially engaged practice reflects on issues concerning social justice, identity and gender. She has facilitated and led many art projects: for example, with children exploring Aztec symbolism through drawing installations of codex books; 'Space' through storytelling and developing large sensory 3D structures using recycled materials. Adult participatory work includes, walking projects engaging people in their community through conversation and activity about their interests and ideas; using drawing, text, and collective performance poetry.

**A memorable workshop... *Coquet Voices*** (2012-2014). This commission used stories and myths from the Upper Coquet Valley, the Northumberland dialect and cartography to develop a unique board game. Angela facilitated the children's own story for the board game through performance storytelling with objects as the basis for the game. The children researched local dialect, place names on local maps, other board games, characters, illustration, as well as cartography. They created,

designed and illustrated individually and collectively, 52 playing cards and the board for the game, using drawing pencils and pens before playing the finished piece together.

## **I particularly enjoy working with...**

- Under-fives and inclusively with children, as their imagination is a joy.
- Diverse groups of adults and women's groups on longer projects as there's an opportunity to get to know people more.
- Communities in urban, rural and outdoor settings, using drawing, installation, art, performance, storytelling and walking.





# Bethan Maddocks

# Bethan Maddocks

**My practice...** Bethan Maddocks is an artist who works collaboratively with people to collect their stories and make socially engaged, site specific artwork. Her practice is centered around sculpture and supported by drawing, sketch-booking, printmaking and paper cutting. With an interest in story-collection, her work explores social history, the stories of people and place, environmental and social change.

Often working with light, paper, fabric and found objects she creates large, interactive and tactile sculpture and installations that play with material and surface. She works with communities and collections to make site-specific artwork. Narratives are gathered through archival research or through conversation and collaborative making and turned into layered, immersive and participative artworks.

When working with participants Bethan shares skills in printmaking, sculpture and installation, drawing, free play, den building, book making, paper craft and paper cutting.

**A memorable workshop...** *Frost of Forgetfulness* (2016) was a promenade theatre piece at Woodhorn Museum and Northumberland Archives, Ashington, created with Unfolding Theatre. Working alongside a variety of community groups; Girl Guides, carers, adults within a recovery programme; and museum visitors this story collecting project gathered memories of Woodhorn, its industrial heritage, family stories and future hopes. I created a large scale installation with participants called ***The Memory Keepers Cottage***; a room full of memory jars, filing cabinets and a giant bird cage with hundreds of flying paper birds; canaries to protect the memories. This project was shortlisted for the Journal Culture Awards 2017.



# Bex Harvey





# Bex Harvey

**My practice...** I make work with film, sound, performance, language, print and large-scale sculpture/installation.

I enjoy playing with digital film; analysing and breaking down cinematic conventions and using them as props or jokes. I also like to play with characters and build large-scale sets and environments to film within. The spectrum of films that I produce can vary; from faux documentaries on fictionalised characters to abstract painterly creations that convey place, space or environment. I like to raise questions about the art world in my practice and use film as a mechanism for providing some answers (or posing further questions!)

I also have an interest in noise and the creation of complex soundscapes, which are composed from human-produced or manufactured sounds. I build my own sound 'machines' and perform as part of the Drone Ensemble, an instrumental group who play hand-built drone instruments. We create long, durational pieces; arranging complex harmonious and low melodic tones through live and mostly improvised performances.

**A project I am proud of...** Working with ArtMix on the ARTLIFE series is always such an exciting project to be a part of, as it binds together the ideas of young artists. I love teaching young people to be expressive with film and capture an instance in their own creative way, much like they would within a drawing or painting. The projects and ideas often go on incredible journeys; some begin as film but then can evolve into a piece of spoken word, a performance or a book. ArtMix are not bound by a particular media, and have no fear when they are making. They just explore.

**People I enjoy working with...** I enjoy working with lots of people from all backgrounds. I particularly love working on community-focused projects or on projects led, or produced in collaboration with, young people. I also find huge benefit in working with adults and really see the value in shared collaborative discussion. Because of my teaching background, I am comfortable and confident in working alongside people with a range of needs. I can also be very loud and full of energy, so am particularly adept at working with toddlers and families!

# Cath Campbell





# Cath Campbell

**My practice...** I am essentially a sculptor, although this word encompasses making films, performance, participatory works, drawing, music, events and large-scale architectural installation.

I make work in which I travel the world through my imagination, using other peoples' images, blogs and vlogs as source material. I use all this borrowed information to make objects and installations that tell stories full of an uncertain sense of melancholy and longing.

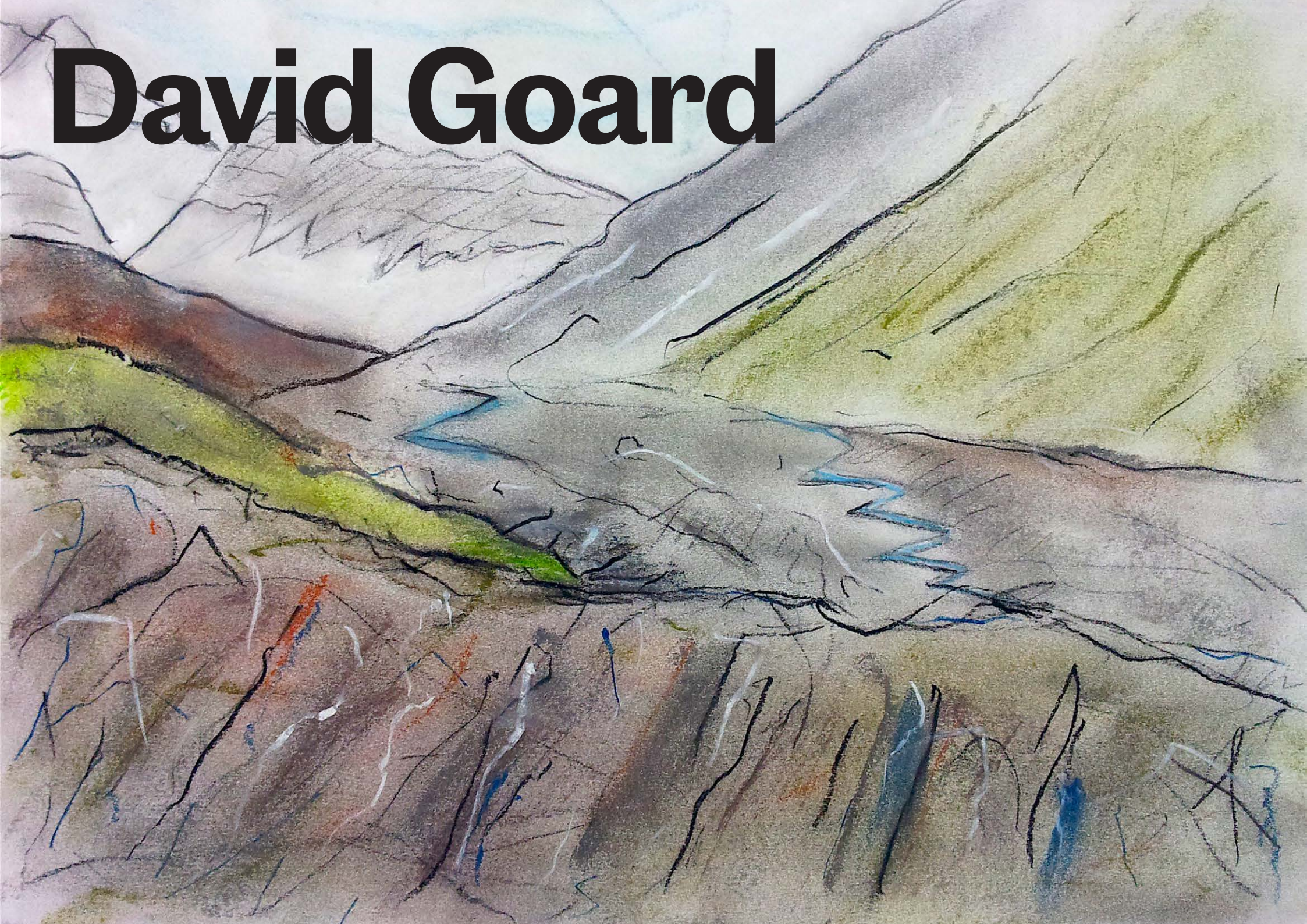
**A memorable workshop...** In 2017/18 I was artist in residence at Newcastle Council, working with a group of women and their Support Workers. We met weekly over the course of 6 months to make things, make friends and talk about life and motherhood. Using really simple craft processes we made an extraordinarily beautiful installation of large-scale string sculptures.

The project was memorable for the sense of shared purpose and connection, the small steps made that were actually huge gains in terms of confidence and personal growth, and the incredible sense of achievement we all felt when we saw our work exhibited in public.

**I particularly enjoy working with...** anyone who wants to try something new, explore materials, make things, do something unusual, be excited, make things stand up or fall down, fail and try again, be challenged, have fun, share ideas, talk, listen, look, discover.



# David Goard





# David Goard

**My practice...** is maintained and developed through an ongoing curiosity with people, places and, more recently, food (particularly vegetables).

I trained as a painter, but my work has diversified. It has included installation, performance, light, sound, digital media and film.

Residencies have formed a major part of my career. My experience is extensive and varied and a series of residencies in the North of Iceland created a shift of interest. My creative activities are underpinned by traditional ways of working. My drawing is usually observational and reflective, which has been developed further during the 'Pandemic Period' (alongside working on an allotment). My film work tends to be performative or journalistic. For me, there is a link. Whilst drawing remains at the heart of what I do, I can communicate a broad approach of fine art practice.

I also enjoy delivering life drawing sessions. I taught Foundation Art students for several years, so I am very experienced and the fact that people are able to learn a lot in a relatively small amount of time is rewarding in itself. I have worked with inexperienced groups, like school students, who may have never done life drawing before, to more experienced groups, like Secondary Art, Craft and Design PGCE students, who may have more life drawing experience.

**A memorable workshop...** was working with a Dementia Friendly group across 12 weeks, one session per week. This group was refreshingly uncompromising. It was necessary to respond on an individual basis so one had to improvise. Some of these improvisations went beyond visual art, but they were always creative. At the other end of the scale, I worked at a primary school in Blyth with children from Year 1 and 2. At the school's request, the project focused on portraiture. I devised a project that concluded with each child making a life-size mask of themselves.

Working with both of these, very different, groups was fun and I think that is how art should be.

**I particularly enjoy working with...** anybody really, but I do like hard-to-reach groups.

# Emily Iremonger





# Emily Iremonger

**My practice...** I am an artist and potter, and primarily work with clay to make tableware. I like to explore the everyday domestic and functional quality of tableware. How these objects can take on folklore and how the inevitable signs of everyday use can encourage storytelling and restore the value of longevity.

I aim to make functional, simple, balanced ceramics, often thinking about a specific meal or food, and taking into consideration how a sauce will be held on the plate, how will your cutlery move around the bowl's curve and over the glazed surface. I aspire to simply celebrate an everyday ritual, like a bowl of cereal or a cup of tea with my pieces.

Due to the fragility of ceramics, for me, making goes hand in hand with mending, each chip, crack and break holding a story. Within my practice I like to restore these imperfections, encouraging people to treasure and value their possessions in our single use world. I use mending processes such as 'kintsugi' (repairing cracks with gold lacquer), highlighting the scar and adding value, emotion and otherwise. Recently, I have also started applying this visible mending process to clothes and fabrics, darning jumper elbows, sock heels, and torn shirts. These are all stories of wear, unique stories, specific to the owner, but stories that also become ubiquitous to most people.

These every day, and seemingly mundane items can ignite conversations and contain layers of history both visible and not. It is these ideas in my work that I hope to inspire the people that use them.

**A memorable workshop...** A memorable project was a week in the countryside in Wales with different activities each day. All the workshops were designed to interact and explore the nature around us. Workshops included sourcing ingredients from the countryside to make natural dyes, wand making with objects found on a walk and weaving coloured yarn between a gathering of trees. It was hugely rewarding and inspiring to see all the children have physical and mental space.

**I particularly like working with...** I really enjoy teaching all ages and backgrounds, creating environments for people to slow down, make, mend, share and connect. I like being challenged with new ways of thinking about familiar processes. I enjoy working with children, watching how they grasp, adapt and hopefully grow in confidence throughout the workshop. I always value fun and process over the outcome.

# Foundation Press



# Foundation Press

**Our Practice...** Deborah Bower & Adam Phillips experiment with self-publishing, printing and collaboration. We use the idea of a 'printing press' loosely, as we work in different mediums and locations, we think about a press as a space where different voices get to be heard.

Our projects normally begin with a particular place or community of people and open-ended artmaking strategies in workshops. With the communities we then produce publications, posters and collaborative artworks.

Our biggest collaborative artwork to date was made with the community in South Bank, Teesside. We made 36 small books about the area and community and used the research to create a 100m long artwork, ***Notes on the Black Path*** which runs along the Tees Valley path.

**A memorable workshop...** We really enjoyed making the ***Comfrey typeface*** with the Comfrey Project. We worked with the group to collage an alphabet made using scans of vegetables and fruit. We processed the alphabet collages and made them into a typeface that you can use and type on your computer.

It was so satisfying to bring the typeface to the session that followed as we all typed up words onto a projector! We were all really excited by the results. We definitely enjoy making workshops where the results can be something really useful to the group that we are working with, such as wallpapers, pattern design and typefaces...

**We particularly enjoy working with...** We have really enjoyed working with everyone so far. We are often paired with existing community groups; we have worked with secondary school groups and primary schools. We have lots of experience working with young adults. We have both taught on an Art Foundation Diploma, Design & Media for the past decade. Which has really taught us the value of play and experimenting in everyone's life.



# Gillie Kleiman



# Gillie Kleiman

**My practice...** Dr Gillie Kleiman is an artist, researcher, facilitator and cultural leader. Her work starts from interests in dance and choreography and manifests in various forms, including performances, texts and events. Her activities take place in the fields of dance, live art and related disciplines, including visual art and community engagement. Her work, presented nationally and internationally, is mostly participatory in nature, and her doctoral thesis focused on non-professional participation in artworks. She is currently an artist advisor at Jerwood Arts, Head of Higher Education at Dance City, and a Trustee of People Dancing, the foundation for community dance.

**A memorable workshop...** I worked with a group of teenagers over a week of summer activity. Each day we looked at a different artist, and I guided the young people to make their own performance studies based on what we had watched, discussed and tried out. Working in different configurations had the group working through issues of power and authority, and some of the formal elements challenged them in terms of voice, text, relationships and their bodies, as well as stretching their compositional skills. I was amazed to see that at the end of the week they chose to share some of the more difficult material, with confidence and pleasure.

**I particularly enjoy working with...** I love working with groups of adults who think they don't know anything about art, and especially about dance and performance. I love working with people who want to talk and think while we do more practical things with our hands and bodies. I quickly build rapport with teenagers and KS2 children, in and out of formal education environments. I really like making performances with all sorts of people, and can do this quickly and lightly using improvisation, fast composition tools and a sense of fun.





# Helen Pailing



# Helen Pailing

**My practice...** With a background in contemporary embroidery I use 'stitch' in the broadest sense of the word to transform everyday materials into sculptural objects, architectural interventions and installations. The work is formed out of a playful, intuitive collaboration between maker and matter and through this non-verbal dialogue or haptic logic I allow the performance potential of the material to emerge. Graduating in 2004 with a BA Hons in Embroidery (MMU), I continued to develop my interest in the material culture of craft studying MA Designer Maker (UAL), which I completed in 2012. My PhD research at National Glass Centre is "Recrafting waste (glass) using a stitch-based methodology" (UOS).

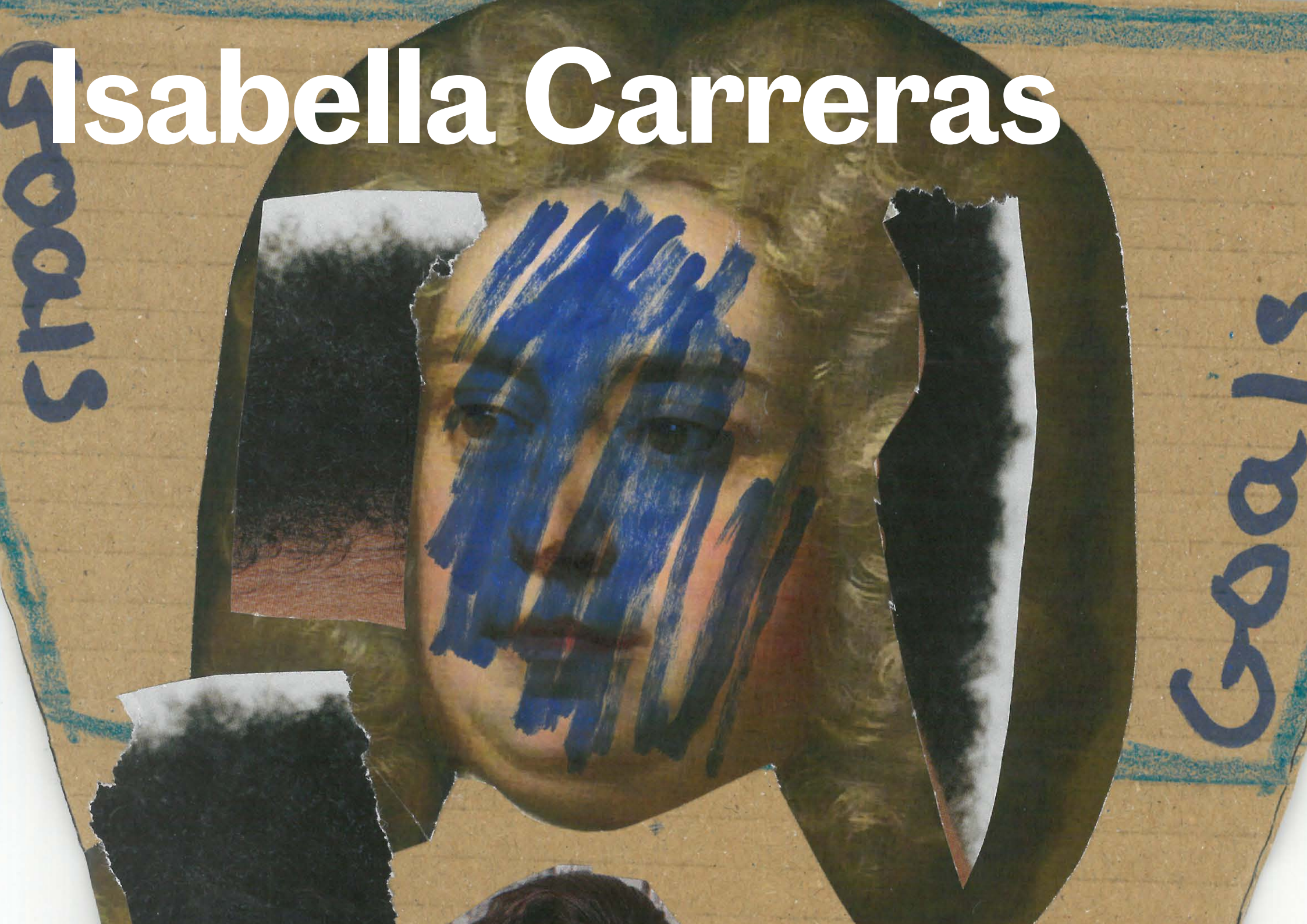
Economy of means and material is an integral part of my making methodology. Larger installations occupy space in a provisional way, as temporary reorganisations of matter in spaces rather than monumental statements. At the other extreme, I give attention to diminutive, seemingly non-precious waste material. Reusing and recrafting materials destined for the landfill has become my own gentle activism and a way to acknowledge the value off all matter.

**A memorable workshop...** In 2017 I worked on a Baltic programme with members of The Comfrey Project, a charity based in Gateshead that offers a space for refugees and people seeking asylum. We spent time together, making connections through the act of making and engaging with materials. Through a series of workshops including etching on glass, making terrariums, experimenting with macramé and wire drawings, we created a body of work that was exhibited at Baltic. The work looked great and it was rewarding to sense such feelings of pride in those who took part.

**I particularly enjoy working with...** a wide range of people and let the materials lead the ideas.



# Isabella Carreras



# Isabella Carreras

**My practice...** Isabella Carreras is a visual artist and produces socially engaged art projects. Her practice clashes archive and museum collection research with impulsive or unusual materials and processes to make new and exciting activity-centred installation, costume, sculpture, painting etc.

Isabella also designs costumes for live art and performance and has worked for artist and curator Mark Fell for his shows at Frieze Art Fair London, Live Arts Week Bologna and South London Gallery as well as music producer Harry Wright from punk techno duo Giant Swan.

She recently took part in an art residency at Jatiwangi Art Factory (Indonesia) as part of the West Java West Yorkshire Cooperative Movement. She delivered a range of workshops to young people from the local community e.g. responding to sound with drawing, physical mapping exercises and a pictorial census to gather visual information about the community to inform surface pattern designs for a textiles collection. Other recent projects include Gunnersbury Park Museum, Baltic Centre for Contemporary Art and the University of Leeds.

**A memorable workshop/programme...** I am currently working with visual arts organisation Pavilion as Assistant Producer of a 3 year project and exhibition Art School for Rebel Girls, in partnership with two secondary schools in Leeds, designing and delivering workshops for young women around artistic processes and themes such as self-expression, personal and political ideas of identity, voice and representation etc. The girls have developed in confidence, creativity and self expression and even went on BBC Radio Leeds to promote their exhibition.

**I particularly enjoy working with...** a range of groups including young people, children, schools etc. I am excited about making works that are meaningful to the groups that have collaborated to produce them and exploring methods of art education.



# Karen Rann



# Karen Rann

**My practice...** Involves creating installation, sculpture or performance-based artworks in response to people and place. The choice of materials – and form – inspired by the people I am working alongside and the history and geography of a particular environment. Mindful of the environmental impact of some materials, I aim to use recycled, found and re-purposed materials where possible. Many artworks are also ephemeral; to be enjoyed in the moment and carried into the future as photos and memories.

Since 2014, in between other projects, I have been researching the history of contour lines on maps, particularly how we have ‘learned’ to read them as ‘mountains’: their journey from pictorially drawn molehills to swirling cupping horizontal lines is fascinating. With Arts Council funding it became a touring exhibition and publication, then with Creative Scotland funding a 5 day festival on the side of a mountain. It is so engrossing that I am currently researching a PhD on the subject.

**A memorable workshop...** Titled Dignitree, it involved thinking creatively about what dignity means to us. The project involved people with acquired brain injuries, their families, friends and carers. It was a multi-disciplinary arts council funded pilot project with sessions in community centres and hospitals, as well as in people’s own homes. It resulted in the creation of 1000’s of ‘leaves’ in three materials: edible paper, clay and glass wax – some encapsulating wild-flower seeds – all with the potential to be recycled or re-appropriated. The spectacular results went on display at Bywell Hall in April 2019 before travelling to other venues.

**I particularly enjoy working with...** anyone! I like a challenge. Young or old, my approach is always person-centred. There are no rights or wrongs to creativity; just discovering, exploring and employing our extraordinary capabilities.





# Katie Watson



# Katie Watson

**My practice...** I am an artist and arts facilitator based in Newcastle upon Tyne. My own studio practice examines the abstract qualities of everyday forms in contemporary culture, the universal language of visual information and how this is interpreted and processed by individuals. I am currently working on a series of paintings and repurposed objects, investigating a process of working through and consolidating various visual, diagrammatic languages into playful compositions. I see my own process of exploring materials, shapes, colours...as a method of 'finding out', and I try to engineer the workshops I deliver to allow others to engage in this 'play'.

From my own practice I also bring forward my own interests in repetition, colour theory and the everyday object and give individuals the tools to investigate and interpret these elements in their own unique ways.

**A memorable workshop/programme...** I was recently with The HUB Studio, a day service for adults with multiple and profound learning disabilities, as well as those who are neurodiverse. As part of The Late Shows event, we collaborated to create an immersive exhibition of many handmade life-size animal busts in improvised habitats, using found and recycled materials. The project spanned three months and created an immense feeling of pride and community for the individuals in the group.

The members were able to experience exhibiting their own artwork and welcome members of the public into their creative space. Working on such a long project enabled me to create sculptures with group members that felt meaningful and reflected their own process and celebrated their unique skill sets.

**I particularly enjoy working with...** I specialise in working with adults and teenagers with Learning Disabilities and those on the Autistic Spectrum, and recently I have begun working with primary school groups and families. My goal is to provide flexible tools to support individuals to express themselves creatively and engage in the 'play' of artmaking. I enjoy designing workshops which respond to current exhibitions of contemporary art in the local area, encouraging individuals to engage and respond in original and distinctive ways. The workshops I run tend to focus heavily on colour and texture and I am excited by the inspiring ways that these groups explore material.



# Lesley-Anne Rose



# Lesley-Anne Rose

**My practice...** Lesley-anne Rose is an artist and animator whose own practice is in stop motion puppet animation, Lesley-anne has made animations for exhibitions as well as broadcast TV.

Alongside this work, Lesley-anne is developing workshops with researchers in Education Theory at Newcastle University, looking at how contemporary art can inform metacognition in students, encouraging voice, autonomy and free thinking through art practice.

**A memorable workshop...** Working with SEN schools I often do a journey based workshop, we start together and develop separate visual journeys depending on the interests of the individual. In one session we started by flying paper aeroplanes from the same starting position. The students then made a pathway from the starting point to where their plane landed that included visual references to things they were interested in, things they saw and things they liked. We shared the journeys by each student walking the group along their journey with the student talking us through the elements. The students in this group were motivated to share their work through engagement with the process with reassurance that there was no right or wrong outcome for their journey.

**I particularly enjoy working with...** hard to reach groups and groups that either would not or are unable to access formal education and who would like to engage in contemporary art practice. I particularly enjoy developing new ways of working with groups and adapting workshops in response to the engagement and enthusiasm of the participants.



# Lily Mae Kroese



# Lily Mae Kroese

**My Practice...** I am an animator / illustrator / facilitator. Led by a love of gentle storytelling, my work seeks to connect with people in quiet ways. Using a combination of traditional and digital techniques, I hope to create handmade tactility in my work, connecting the viewer to the slow process of making. My practice varies between films, books, paintings and writing, and is often research led and collaborative. I regularly work with academics, charities and organisations, listening and helping to tell their stories.

My latest film was made in collaboration with children at various schools across Newcastle, combining poetry, research and animation. I am always excited to see what young people can bring to film making and how they can influence my own practice.

**A memorable workshop...** Working with the Young Women's Film Academy, we made a microfilm to celebrate International Women's Day. We talked about their experiences as young women, their anger and frustrations. Integral to my workshops is creating a space in which people feel safe to express themselves and hearing these teenage voices showed how important these spaces are. Inspired by their research about women in the film industry, we made a short animation using paper cut outs. Eager to make it accessible and quick, it was a beginner friendly introduction to stop motion using simple techniques. The work they made was engaging and important, it was a perfect example of how creativity can be used to foster hope and strength.

**I particularly enjoy working with...** People! I love creating a calm and safe environment in which anyone can feel comfortable exploring their creativity. It's always exciting for me to see what wonderful things people come up with. I have a lot of experience working with children and young people in both mainstream and SEN education, also regularly working at youth groups with teenagers. I particularly like working with shy and new-to-making-things people. I have found exploring creativity an excellent way to build confidence and it is a joy to see it growing in others.



# Louise Bradley





# Louise Bradley

**My practice...** Louise is a visual artist working with drawing, painting, printmaking, textiles, paper work, bookmaking and mixed media sculpture and installation. She uses traditional techniques, for example oil painting and charcoal drawing, as well as digital media. Louise uses expressive line and colour in her practice, working on themes of change and transformation, fertility, beauty and the life cycle, often with plants, flowers and the natural world as symbols.

Her work is often developed from detailed drawings made directly from life and then from papercuts. Patterns, mark-making, texture, nature, narrative, symbolism, metaphor, visual language, colour, line, composition, observation and tone all play a part in her work.

Louise exploits drawing, both observational and abstract, which remains an underpinning medium for its directness, purity and simplicity. She uses her experience of over 20 years and expertise within project and session work with groups to facilitate and enable an exploratory, playful, synesthetic and enriching experience for students.

**A memorable workshop...** In a Year 6 “reduction print” printmaking project the pupils researched their own images and experimented with colour mixing and complex design planning, enjoying the happy accidents that printmaking brings and the wonderful results of their detailed work.

The focus is strongly on the making process, freedom of creativity and choice and variety of materials in all Louise’s projects. Louise uses her skills to bring out students’ creativity by demonstrating and teaching new techniques, asking questions and using collaborative learning to discover a way of making art personal to them within the parameters of a project’s defined aim.

Media include drawing, batik, sewing, installation, banners, printmaking, painting, junk sculpture, paper work.

## **I particularly enjoy working with...**

- Families
- Schools KS1 - KS5 (including teachers!)
- Community groups and clubs of all ages and abilities
- Corporate clients

It’s a huge pleasure to facilitate learning and enjoyment through making, whether it be with older adults, 7 year old school children, Early Years teachers, or hairdressers researching colour. I aim to create a fun and stimulating experience for anyone who might enjoy discovering their creative potential.



# Mani Kambo





# Mani Kambo

**My Practice...** I'm a multidisciplinary artist interested in the inner spirit, drawing on my own personal totemic symbols. Focusing on objects, routines and rituals distilled both from the everyday and mythology. Through layering and editing images together I collage narratives and weave dreamscapes. These visuals are repeated throughout my work linking to notions of spirituality and my belief in reincarnation. I create work in block print, mono print, cyanotype, collage, film and recently textile.

**A memorable workshop...** was working with Carr Hill Primary School in Gateshead where we designed and created a workshop that we would facilitate for the Big Art day at Baltic. They were so proud and empowered by the end of the day that they had learned how to create positive message banners during a session with myself, adapted these ideas to be their own and then shared knowledge with other people who visited Baltic and were facilitators themselves. Some of the young people who were shy or unsure of their skills in previous sessions were interacting with total strangers and leading.

**I particularly enjoy working with...** a variety of people from different backgrounds and ages. People who want to experiment and get messy or be more mindful and slow things down. Working on a one-off project or on a drop-in basis, to a series of workshops that lead to a final artwork. "Let's just get talking, sharing and thinking and see where this journey takes us".



# Megan Randall



# Megan Randall

**My practice** My practice combines contemporary ceramics, installation and civic engagement. I am interested in traditions of clay, including domestic ware such as willow pattern, houses, the ground beneath our feet and event based making - making things to be eaten off or to be smashed. I often combine materials other than ceramics such as textiles and metals to create installations and spaces which can be activated and engaged with.

I have recently completed a PhD titled “Installation: An investigation into ceramics and site-specificity.” This involved installing artworks within spaces, making in abandoned buildings and watching as artworks are destroyed or rearranged and using clay in all its forms to connect to space. In workshops I work with a wide range of materials to create objects, environments and installations, letting materials guide activities, allowing for a sensory and creative exploration of techniques. I love seeing people interact with different materials especially clay.

**A memorable workshop...** For the British Ceramics Biennial in Stoke-on-Trent I graffitied 200, two-metre diameter plates stencilled in slip (liquid clay) on the city’s pavements so as people walked over them they gradually disappeared.

I loved the connection between material and place, of how when the potteries were thriving the people who worked there would leave dusty tracks where they walked. I also worked with community groups graffitiiing the floors and entranceway of a gallery in Stoke with stencils to redesign a modern version of willow pattern. Last year I worked with Northumberland Church of England Academy, Ashington, and a SEND group of pupils for a Baltic Stars project based on the topic of numeracy. We tackled the topic using dice, ideas of chance and some basic maths to make an artwork with pupils which was displayed Baltic. Over the course of the project we used clay to make geometric shapes, print, projection, drawing, built card structures, glazed our ceramic pieces and used enamel decoration all informed by the dice which would dictate size, scale, pattern, and materials.

## **I particularly enjoy working with...**

- Families
- Schools
- SEND groups
- Older adults
- Teachers
- Experimenters
- Shy creatives



# Melody Sproates



# Melody Sproates

**My Practice...** Melody Sproates (they/them) is a zine maker, theatre maker and cabaret performer based in Newcastle. Their work is playful, educational, cut and stick, silly and raw, wrapped in a passion for queer stories, comedy and helping to champion marginalised voices and the LGBTQIA+ community. They are influenced by pop-culture, comic books, music and their own experiences of gender as a trans/non-binary person. In their visual arts practise they make cartoon and comic style illustrations, zines, collage art and lino prints.

Melody adores zine making and is really interested in using zines as forms of empowerment, collaboration, self-healing, activism and a way to create awareness of issues and experiences that are not usually explored in the mainstream.

They love to help champion marginalised voices and to create the arts opportunities and queer representation they wish they had when they were growing up. They aim to make their workshops and projects a safe and inclusive environment where participants feel comfortable to be themselves, share their ideas and most importantly have some fun!

**A memorable workshop...** I was commissioned to deliver a collaborative zine workshop for PhD research (Newcastle University) on Human Geographies and research into people who have Tourette's Syndrome. This was my first time working with people who have Tourette's and I was nervous at first, but after I left with such a big smile on my face. The group was so accepting and welcoming of me, and up for the challenge of trying something new to them. They shared many laughs with me, and I learned so much from hearing their experiences. I felt really honoured that they were comfortable with sharing theirs with me. It made me realise how powerful zine making can be and that I'd like to continue my work in helping to create platforms for voices that are usually ignored. The result of the workshop is TIC TIC BOOM! A collaborative zine which speaks about the issues raised by people who have Tourette's and their experiences of public spaces.

**I particularly enjoy working with...** I work with a range of different age groups, identities and abilities, but most often with young people, the LGBTQIA+ Community and people who have learning disabilities or are non-verbal.



# Natalie Frost

*Short Summer Shower (pigment, raindrops) 2018*



# Natalie Frost

**My practice...** I am an artist with a creative specialism in Learning Disabilities (LD) and Autism. I am able to develop inclusive and sensorily sensitive projects in a broad range of media.

My visual practice is print related, centred around paper. I create objects and installations which consider forces and balances of power in global and everyday contexts. I often create work in response to the unique experiences of individuals and I have collaborated with new mothers, disabled people and school pupils.

My work has developed towards creating structures and images which present qualities and forces found in nature. I present natural objects or varying weather conditions minimally to retain purity. Just as a material or process can enhance a concept, a process or medium can be perfect to enable an individual. Creating bespoke activities, approaches and resources can enable workshop participants with LD or neurological diversity to create great art confidently and independently.

**A memorable workshop...** Working on a Gateshead Stars projects in 2014 I was able to develop a series of workshops for young LD people and their families. The workshops were designed to be primarily experiential responding to the sensory needs of individuals in the group. Activities ranged from highly ordered and repetitive collage, to contained but messy salad spinner painting, bubble wrap printing, drawing on coloured theatre lighting gels to make a sensory environment and mark-making to music. It was lovely to work in an informal after-school setting where learners, parents and teachers could relax together and make art in the moment.

**I particularly enjoy working with** groups with learning disabilities and Autism. As an artist I love being in an environment where other artists view and reinterpret the world in new ways. The learning disabled individuals and participants with neurological diversity, I create and collaborate with, often experience, process and interpret the world uniquely. This is a fantastic springboard for creativity.



# Nicola Singh



# Nicola Singh

**My practice...** I am an artist, arts educator and researcher. I specialise in performance projects that explore movement, voice, sound and music, and which combine work from other disciplines such as printmaking, text, textiles, costume, installation and photography. My work focuses on physical, intuitive and instinctive ways we might understand or experience ourselves and each other, in relation to identity, space, place, culture, politics and ethics. I address these ideas with lightness, encouraging exploration through play, experimentation, improvisation and collaboration.

My practice is flexible and responsive to the context in which I am working. I have experience working across gallery, community, school and higher education settings, with a range of age groups from toddlers to adults, with children and adults who have special educational needs and disabilities, adults living with dementia, PGCE / BA and MA students, qualified teachers and PhD candidates. I was awarded a PhD (practice-led) in Contemporary Performance from Northumbria University in 2017 and I am Teaching Fellow for the University of Leeds BA Hons and MFA Fine Art Degrees.

**A memorable workshop...** Creative Age, a programme working with adults and their carers living with dementia. Over an 8 week period I worked with the group to explore experimental painting techniques, printmaking and exercises in collective sculpting with clay. This led to a public event in which we showcased our work from the workshops and made a large-scale painting in front of an audience as a live performance over a 2 hour period. This was a hugely rewarding and challenging project during which I felt we were able to harness the power and potential of creativity, imagination and collaboration and to share this with others.

**I particularly enjoy working with...** anyone! I enjoy finding out about different groups, their interests, hopes and ambitions for a project and then designing workshops and experiences that meet these ideas. I am also particularly interested in working with groups that don't usually get to access art materials or creative experiences, be this because of social circumstances, curriculums, age etc. Just as some examples.





Paul Merrick

# Paul Merrick

**My practice...** Paul Merrick combines painting with sculpture, and the made with the ready-made. Investigating colour, form, and architectural and spatial arrangement in relationship to painting as a subject and discipline in and of itself; Merrick's new work is the result of a sustained interrogation of painting and process in relation to the found object.

In Merrick's work the accidental and contingent mark is given status that is knowingly bartered with the historical canon of modernity. This approach is extended in Merrick's series of 'Found Paintings'. Carefully selected objects such as used and discarded scrap metal, table tops, headboards and dusty panels are presented as paintings, challenging the viewer to look beyond speculation about former use and action, towards acceptance of each object and surface as aesthetically final and complete, a reclamation and assertion of painting through the artistic legacy of the found object.

**A memorable workshop...** *Steve's Big Adventure*, 2017, a Baltic Stars project working with an amazing group of SEND students from Whickham School in Gateshead. This is what we did...

Brainstorming, blind drawing, ink painting, storytelling, script writing, shadow puppet making, stage setting, sound effect creating, risk taking, scissor drawing, experimenting, camera pointing, film directing, Baltic exhibiting, movie screening, red carpet walking... artists in the making

**I particularly enjoy working with** any group and have experience of working with: KS1-4, GCSE, A-Level, Foundation/B Tech, University (BA & MA), adults, toddlers, behavioural centres, disability (Learning & Physical) and mental health.



# Richard Bliss



# Richard Bliss

**My practice...** I am an artist/tailor. My work has two main strands; exploring the changing nature of masculinity; and discovering hidden histories (mainly of LGBTQI people and working class craftspeople). My work only exists through collaboration, and I make my work in public; anywhere from local trains to internationally celebrated museums and galleries. I could be described as a socially engaged artist, and I see myself as someone who makes art with the public. I often find that the people I work with are more imaginative and creative than me, and I learn something new from them everyday. Although I love working in textiles, I often use elements of performance (I've worked as an actor and drama facilitator), walking (psycho-geography) and found objects in my work. I have experience of working in schools, with adults with learning difficulties, with older people and with men and boys experiencing some kind of difficulty with their mental or physical wellbeing.

**A memorable workshop was...** working with boys and the adult men in their families. The aim was to explore unconscious male privilege. I created a world where boys and men were subject to some of the restrictions and experiences of women and girls. This included men not being allowed to drive, boys and men having to 'cover' their hair, and boys being given to their wives by their mothers in marriage ceremonies. The boys then had to decide which things they wanted to campaign to change, and we created a series of banners, imitating the banners made by women from the Suffrage movement and beyond.

**I particularly enjoy working with...** people of any age, who do not regard themselves as artistic or creative. I try to make work that helps people explore how they can affect positive change in themselves, other people and the environment they live in.



# Sharon Wilson



• JACQUELINE GONCALVES •

• CHARLÈNE DOWNES • LACEY MILLER • ALEXSANDRA KULIKOVSKAYA • CHARLES WITTHORN •

# Sharon Wilson

**My practice...** As a visual artistic and researcher, I make installations with found objects, archival material, painting, drawing, photography, sound and text. I am also interested in tourism mobilities, events and society, cultural tourism, heritage and the creative industries.

I can work with any groups in participatory arts activities and in the past have worked within the arts, health and wellbeing field, on distinctive community projects, with mental health organisations and the prison service. Having completed a PHD on ***Slow Travel at Festivals and Events***, I have a body of work that connects research to the 'Cosmobilities Network' at Lancaster University.

My research interest is underscored by previous work as a freelance creative practitioner in the cultural industries sector, having established strong relationships with over 30 public and private sector organisations including the V&A, London. Apart from working on educational projects and outreach work, I am also a trained curator and have organised a number of exhibitions including at the Broadway Gallery in New York.

**A memorable workshop** I have worked on was probably when I was the Blah Blah Blah Baltic Coordinator and we did a project with a group of young people and DJ's making a soundscape and performance intervention in the Baltic's Level 1 space.

**I particularly enjoy working with** families to engage them and their children with contemporary art and whilst I can work with any groups, I work well with groups that often feel disenfranchised from art gallery spaces and/or want to feel a sense of belonging, which the arts can sometimes foster.



# Sophie Lisa Beresford Smith



# Sophie Lisa Beresford Smith

**My practice** is really the practice of allowing my creativity to flow and the development of the various artistic and life skills I need to make my vision of the North East's future Arts and Culture a reality.

I am very celebratory of Northern Culture in my work as it is very close to my heart – it's the culture of my family.

Another element of my practice is inspiring others.

I enjoy supporting people emotionally with self-belief, self-identity, esteem and building confidence in showing the world their creative ideas and work.

In my work I endeavour to foster a culture that promotes respect for yourself, others and life. Where believing in, educating, developing yourself and your skill set is considered cool and becomes a normality.

The work I make spans across many materials and art forms – from music & dance to fashion, painting & beadwork.

**A memorable workshop...** I created and worked on was during Sunderland's 2021 City of Culture bid, where the Sunderland community created a City Banner to show our creative contribution and passion to win. Over 350 residents came to draw a picture for our huge 3m x 6m banner, from the age of toddlers to Grandparents – many of which declared they 'had no creativity' but were willing to put something in for our win! They were all of course soon to discover that they did have creativity and artistic ability after all!

We came runner up at a hairs breadth but were so proud of our work!

**I particularly enjoy working with...** I love working with groups of young people who are interested in making and creating art.

I love running with the imagination and ingenious ideas of the group and supporting us all in blossoming to our creative potential.

I love getting messy with tots and working with children to develop their skills and creative thinking.

I also enjoy working with adults who have an interest in being creative and making things. I enjoy re-awakening creativity in people who have put it to one side perhaps for years and supporting them back into their creative flow with a bang.



# Sue Loughlin



# Sue Loughlin

**My Practice...** is a visual arts practice which encompasses education, social engagement and arts production. I enjoy a hands-on approach to making and the physical manipulation of materials, primarily those associated with sculpture, drawing, painting, collage and printmaking. My work is largely process driven and I am passionate about the development of creative thinking, collaborative working and the myriad of ways that arts engagement benefits individuals, and therefore society as a whole. I explore modes of practice which aim to elicit an understanding of the world and assist in envisioning and manifesting a better future. My work is informed by my experiences as a mother as well as my background in teaching, and engaging with families, children and young people is central to my practice.

**A memorable project...** I was commissioned by HELIX Arts, in association with Wallsend Children's Community, as artist in residence for their **Story of Place** project, which is an ongoing social justice and equity project based in North Tyneside. I worked with staff and students at Carville Primary School, Western Primary School and Beacon Hill Sixth Form to explore the purpose of stories and how they could be collected and shared. The focus of the project was to help students to process their experience of the pandemic and art making was the way in which these important conversations were enabled. Something profound happens when using

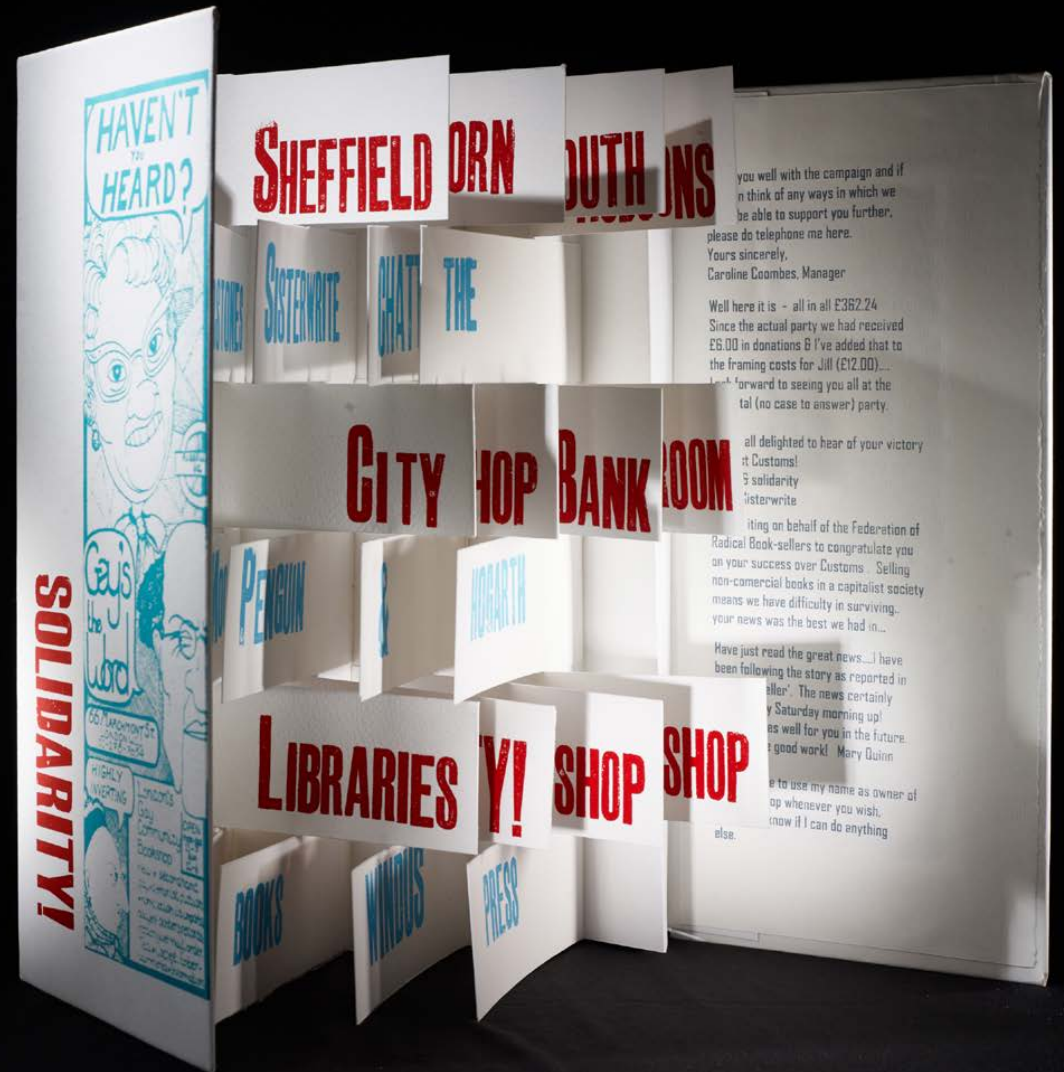
creative processes that seems to allow people to open up and express themselves verbally. Some of the student's experiences were really difficult, but what also came through were stories of fun, sunshine and connection. The sound of the children working together in large groups, which had been prohibited for so long, was lovely. They were able to experience a range of materials and processes new to them, particularly ceramics. The children were able to communicate their unique experiences, as well as a definite sense of the shared nature of the pandemic. The whole process really demonstrated to me the children's resilience and adaptability. The work of the students was celebrated through a five-month exhibition at Segedunum Roman Fort and Museum, which lies in the heart of their community. The exhibition brought together families and the wider community, assisting them in reflecting upon their own pandemic experiences, and helped to elevate the voices of the children, voices which are often unheard or overlooked.

## **I particularly enjoy working with...**

- Schools and colleges, with both student and staff groups
- Community groups in a wide variety of contexts
- Families



# Theresa Easton



# Theresa Easton

**My practice...** I am a printmaker based at Ouseburn Warehouse Studios & Workshops, Newcastle where I take part in regular Open Studios events when the public are invited into the building.

I use bookmaking to complement my printmaking practice; the books I make range from Zines to Coptic stitched books. I take part in book fairs around the UK and promote bookmaking skills where ever I can.

I am interested in pushing the boundaries of printmaking, using a wide range of material from screen printed enamelled glass, to hand printed brick clay. Printmaking is a tool I use to explore socially engaged art, cultural activism and mail art. The heritage of printmaking and its roots in communication all inform my art practice.

**A memorable workshop...** As artist in residence at Robert Smails Printing Works, Innerleithen, Scotland, I had the opportunity to have direct access to the archives, learn the art of letter press printing from experienced compositors and make a series of prints with some of the locals.

I created a series of ***Broadsides & Chap Books*** inspired by conversations with the locals and the material in the archive. The work I made drew on references to the region's rich tradition in textiles and mills. The local newspaper printed at Smails until 1916, ***The St Ronan's Standard***, was the inspiration behind much of the printed work.

**I particularly enjoy working with...** I often work with young people, outside of the school frame work, to create informal learning spaces that aim to empower, build confidence and self-expression. Community environments such as libraries, Sure Starts, community centres and even working men's clubs have been home to some of the art projects I have delivered. The community make up can vary from retired pensioners trying their hand at a bit of screen printing to youth centres engaging with young people on long term projects. I enjoy working with groups who are enabled to define their own purpose and parameters.



# Zoë Allen



# Zoë Allen

**My practice...** I make sculpture, structure, installation and painting informed by architectural forms and processes. The way humans encounter and form emotional attachments to construction (constructed) materials, the physicality of the built environment and the ways in which we perceive and respond to architectural space are key concerns for me. Structure, shelter and permanence are themes that I return to in my work.

Building materials have a particular earthly sensuality and form a relationship to their surroundings in a way unparalleled by traditional artists' resources. My most recent work is informed by the dialogue between architectural and sculptural forms, using a series of materials collected from places and buildings with which I have a personal connection. In these, I consider shelter and habitat, my place in my family, and how objects can be vessels to capture memories.

**A memorable workshop...** I worked with Baltic on a project with a Year 9 SEND group, exploring environmental art. The project focused on four key themes: History, Elements & Materials, Action and Collecting and was investigated through the work of different contemporary artists. Through a series of challenges, discussions and making activities, the group engaged with some big questions about the nature of making art: What does an artist do? Is it important to touch the materials we work with? What does our environment tell us about where we come from, or the history of our planet? How old are rocks? How old are stars? I believe art becomes

exciting when it helps us to make personal connections to the world around us, and this project was a great place to begin doing that.

**I particularly enjoy working with...** people who are excited, noisy, curious...?! There is not one kind of group I prefer to another. Groups are made of people and each have their own personalities and dynamics; I most enjoy when people are willing to ask questions about what they see – no questions are too small or too big, or too silly. Making and looking at art is about being human and exploring and understanding the world we live in. My aim is to facilitate an environment where people feel safe and confident to do that.





# Zoë Murtagh

# Zoë Murtagh

**My practice...** Zoë is a performer, poet and writer based in Newcastle upon Tyne. Her work is vibrant and interactive, aiming to create playful disruptions to everyday life. Inspired by music that makes you tingle, science lessons and Kate Bush's dancing, she creates work that explores the world around us today whilst also trying to openly talk about the subjects that light fires in our bellies.

Working mainly across theatre, live art, cabaret and site-specific performances, she is interested in making experiences around themes of community and communication, popular culture and trends and identity, ecology and heritage. She regularly collaborates with community groups and organisations as well as the public, to create work and has made club nights with adults with learning difficulties, zines with people living with dementia and performance pieces with diverse groups of young people.

She loves stories, gossip and oral history and most of her work stems from listening to and interrogating the things we say, hear and believe and how these are important to us and shape how we live our lives.

**A memorable workshop/programme...** I worked alongside a group of 12 Year 9 students as part of a Baltic Creating Change programme with Fearless Futures. Over the course of 14 weeks, the young women that made up the group explored themes of equality, class and identity through debate, facilitation and creative activity, such as campaign design. This was

a brilliant and empowering programme to be part of as it allowed the participants the space to openly explore issues of sexuality, race, body image and power. It was incredibly rewarding to be alongside the students as they began to think and make work around intersectionality and different pressures that as a community, they feel very strongly.

This programme included space for the young women to create and facilitate workshops based on the topics they'd been covering with younger students in the school, which was a brilliant way to ensure legacy and longevity to the project. Every student was incredibly inspiring, and I feel I learnt so much from each of them as individuals.

**I particularly enjoy working with...** I enjoy working with all sorts of people! I love working with young people and often work in schools, colleges and youth groups. I find working with groups of young women and/or young LGBTQIA people very rewarding and love listening to what is important to them.

I also really enjoy working with older people and have experience of working with people with dementia and carers as well as individuals who may be trying out different types of art for the first time.

Working with people hugely inspires and fuels my practice and I gain so much from working with people who ask questions, are happy to challenge themselves and others and are up for experimenting, playing and giggling.



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