**Lucy McLauchlan**

*...not forgotten*, 2015

acrylic, emulsion and ink on canvas

Lucy’s ambitious new work is inspired by frequent visits to Warley Woods, a regenerated urban parkland near her home in Bearwood. Her practice often demonstrates her respect for nature and she frequently comments on human intervention regarding the natural and built environment. In the park, she was drawn to a series of stunted beech trees which were felled due to the saplings being planted too close together and a section of the park with ancient oak trees. Her paintings capture the deep scars of the saw and the diverse textures of the woods.

Having spent time studying the area, Lucy then embarked upon creating paintings in situ within the woods. Pulling a sledge to carry her paints, brushes and equipment, she has directly transferred some of the details and textures of the environment onto canvas to create the background for her paintings. Her approach is spontaneous, allowing the environment to inform and direct what is an experimental and explorative process. The paintings were then created in the gallery, the canvases initially laid out flat on the floor. They were then fixed to specially made stretchers and hoisted into position on the wall. Aside from paint and ink, found materials such as charcoal, earth and brick dust are applied, further connecting the work directly with both the natural and built environment.

Courtesy of the artist

Commissioned by The New Art Gallery Walsall

**Laura Oldfield Ford**

*Walsall Drifts 1* - *5*, 2011

ballpoint pen and acrylic paint on paper

*Walsall, Bescot Drift,* 2011

ballpoint pen and acrylic paint on paper

*Walsall Drifts 6* - *8*, 2011

ballpoint pen and acrylic paint on paper

Laura’s drawings are inspired by her “drifts” through the urban environment. Her work offers a counterpoint to the optimism of urban regeneration and the sites she responds to include neglected housing estates, old industrial sites, disused wastelands and overgrown pathways. Her drifts in Walsall took her to the edge of the Borough, to the blurred boundaries between Brownhills, Bloxwich and Pelsall, along the canals and through the unclaimed land under the M6 motorway near Bescot Stadium. Now neglected, these sites were occupied by travelling communities in the 1950s and 60s and again by ravers and the Free Party movement in the 1980s and 90s. Overlaid onto the drawings are sometimes obscured references to past events and historical moments such as the 1979 “winter of discontent”. A registration number on the top left of the drawing of the boy on his bike references a vehicle found underneath the motorway containing un-detonated explosives.

The New Art Gallery Walsall Permanent Collection

**Richard Forster**

*Lone Figure in B&Q,* *Walsall*, 2006

pencil on paper

To create this drawing, Richard used a photograph he had taken in the lighting aisles of B&Q in Walsall. He has added a lone figure which is based on Camille Pissarro’s etching, *Setting Sun* (1879) from Walsall’s Garman Ryan Collection. Whereas Pissarro has attempted to capture the effects of the natural light, Richard is interested in the consumption of artificial lighting products. The addition of the figure gives scale and perspective to the drawing, the lighting aisles appearing almost like a cathedral. Once we might have spent our Sundays at worship. Now we are more likely to be shopping or making home improvements.

The New Art Gallery Walsall Permanent Collection

**Richard Forster**

*Roofscape of Walsall taken in 1968,* 2006

pencil on paper

A photograph of Walsall taken in 1968 provided the source material for this drawing. The artist has successfully captured the grainy quality of the old black and white photograph. Richard is a fan of 1960s British films such as Billy Liar with its industrial settings and its preoccupations with working class life. In the film, 19 year old Billy lives with his parents in a small fictional town and dreams of a glamorous life in the city. 1968 is also a year strongly associated with political conflict throughout the world, most notably the student uprisings in Paris, protests against the Vietnam war, the struggles of the civil rights movement and the beginning of the Troubles in Northern Ireland. The connection with this year gives the work an added intensity.

The New Art Gallery Walsall Permanent Collection

**Andreas Gefeller**

*SV02*, *SV04*, *SV01*, *SV06*, *SV08*, *SV05*, *SV07*, 2012

inkjet prints on Fine Art Paper

New technologies have enabled us to experience the urban landscape in ways which have never been possible before. Andreas has modified satellite images to create meticulously detailed and compelling images of towns and cities as seen from space. Brightly illuminated by electricity and framed against a deep black ground, these forms appear almost viral, as if seen through a microscope. They are indicative of humanity infecting the earth with its presence, its consumption and destruction of natural resources and the seemingly relentless force of urban growth.

Presented by the Art Fund under Art Fund International for joint ownership by The New Art Gallery Walsall and Birmingham Museums Trust, 2013.

**Rashid Rana**

*Language Series 3*, 2010-11

lightjet print + DIASEC

edition 5/5

When seen from a distance, this work is loosely based on Claude Monet’s painting, *The Church at* *Vetheuil* (1880). Indeed traces of Monet’s signature are evident on the bottom right corner. However, closer inspection reveals literally thousands of smaller photographs of shop signs and advertising hoardings from the city of Lahore in Pakistan where the artist was born and continues to live and work. Both English and Urdu languages are evident and the signs are hand-written or printed in a wide variety of colours and styles. The local meets the global, high art meets popular culture, wholeness meets fragmentation, painting meets photography, East meets West, the historic meets the contemporary; the work is loaded with opposing elements, endowing it with complexity and tension.

Presented by the Art Fund under Art Fund International for joint ownership by The New Art Gallery Walsall and Birmingham Museums Trust, 2013.

**Mark Power**

*West Bromwich, 03-2011*, 2011

colour inkjet photograph

This photograph shows the shop window of a traditional store in West Bromwich. Such shops offer a local distinctiveness and character to our towns and cities. Many struggle to survive amongst the dominance of global brands.

The New Art Gallery Walsall Permanent Collection

**Mark Power**

*Walsall, 03-2011, Hole in the Wall*, 2011

colour inkjet photograph

Concepts of the local and the global collide in Mark’s photograph of the Hole in the Wall, a haberdashery shop located across from St Matthew’s Church in Walsall. Established in 1990, it sells rolls of fabric as well as all kinds of products related to sewing and handicrafts. Its traditional shop front belies the scale of the business. On the wall facing the church is a distinctive, brightly coloured mural with its world wide web address emblazoned across its surface.

The New Art Gallery Walsall Permanent Collection

**Graham Chorlton**

*A Short History of Concrete*, 1998-2005

acrylic on canvas

Graham is interested in architecture, civil engineering and urban design. He frequently looks to subject matter such as buildings, roundabouts, pubs and petrol stations, the kind of subjects that might usually be regarded as mundane. He is an avid collector of post cards of the urban environment and these inspire the subject matter for his work alongside film stills, magazines and personal memories. Here, a collection of modernist buildings, many of them tower blocks, are painted on separate canvases, against coloured grounds, disconnected from their original contexts. They appear almost icon-like, instilling them with a kind of reverence. Graham remembers seeing tower blocks being built in Leicester where he grew up and feeling that they were impressive. Once intrinsic to utopian thinking around solutions for public housing and communal living, such buildings are now demonised as failed social experiments. Intrinsic within Graham’s work is a fascination with shifting values regarding aspects of our urban environment.

The New Art Gallery Walsall Permanent Collection

**Rita Donagh**

*Black Country*, 2003

oil on canvas

*Ordnance Survey, Birmingham*, 2004

pencil, gouache, tracing paper on ordnance survey map

Rita Donagh was born in Wednesbury and grew up in Darlaston. Her mother was English and her father was Irish. He was one of many immigrants to move to the West Midlands to work in the factories and foundries that characterised this part of the world. Rita’s Irish heritage and Black Country roots have had an enduring influence on her work. She is renowned particularly for her engagement with the Troubles in Northern Ireland (1968-1998) and for her eloquent combination of the personal and the political. Maps often feature in her work as a way of connecting geographical sites with historic moments. In *Black Country*, a map of the area is combined with a target, referencing the explosion of two bombs near Junction 10 of the M6 motorway near Walsall as part of the IRA’s bombing campaign.

The New Art Gallery Walsall Permanent Collection

**Stuart Layton**

*The Act of the Spartan Boy,* 2015

video with surround sound

duration 10 minutes, looped

This new film draws on the artist’s memories of growing up in the Black Country. It is a collage of found and shot footage, found and composed texts and a layering of varying sounds; from Stuart’s voice with his distinctive Black Country accent to the absurd commentaries of what sounds like a TV or radio presenter; to musical interventions and the gradual building of the pulsating sound of the Taos Hum, a strange humming heard by inhabitants of Taos, New Mexico which could not be explained by investigating scientists. The humming has subsequently been heard elsewhere, most notably, in Cradley Heath. Sometimes funny, sometimes touching, at others sinister, Stuart offers a complex and multi-layered exploration of time, memory and history where seemingly random recollections, real, found and imagined, collide and conflict.

Courtesy of the artist

**AirSpace Gallery**

**(Andrew Branscombe, Anna Francis, Glen Stoker)**

*The Spode China Rose*, 2013 – ongoing

mixed media installation

AirSpace Gallery is a trio of artists based in Stoke-on-Trent. Their engagement with the urban environment extends to direct action in order to improve their environment and to advocate the re-thinking of neglected urban space. This installation refers to an ongoing project which has involved the renovation of the rose garden at the Spode Factory, formerly one of the two largest ceramics factories in Staffordshire which closed in 2010; the creation of a ceramic rose by Rita Floyd, who had been making ceramic flowers since leaving school at 15; and the development and naming of a new rose entitled *The Spode China Rose* to commemorate those that worked in the ceramics industry in Stoke-on-Trent, providing the rich industrial heritage of the town.

*The Spode China Rose* can also be seen on the Gallery’s Roof Terrace.

Limited edition ceramic roses are available to purchase in the Gallery Shop.

Courtesy of the artists

**AirSpace Gallery**

**(Andrew Branscombe, Anna Francis, Glen Stoker)**

*The Spode China Rose*, 2013-ongoing

mixed media

This work is an extension of an installation on Floor 3 as part of the *Small Worlds* exhibition.

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The planter is made from biscuit ware from the Spode Factory site and the planting contains specimens of the Spode China Rose.

Courtesy of the artists

**Cameron Galt**

*Smalltown*, 2008

watercolour on paper

*Backwater,* 2009

watercolour on paper

In 2008-9, Cameron Galt painted a series of watercolour paintings of Walsall observed directly from the Gallery’s Roof Terrace. Though only a few years old, these paintings demonstrate radical changes to the urban landscape. Along the canal-side, the Premier Inn and several apartment blocks have appeared and traces of the town’s industrial heritage have all but disappeared. In *Smalltown*, we can see the iconic BOAK building which was a significant feature of Walsall’s townscape both aesthetically and historically. A former leather factory built in 1903, it had been closed and poised for transformation into 31 flats. Sadly, it was destroyed by fire in 2012.

The New Art Gallery Walsall Permanent Collection

**Naiza Khan**

*In this landscape, there is no certaint*y, 2011

oil on canvas

Until recently, Naiza Khan was living and working in Karachi, Pakistan, a rapidly growing city with over 20 million inhabitants. It is a city where everyday life is shaped by congestion, political conflict and both threatened and actual violence. In Naiza’s painting, the ruins of the past are overlaid with stories of the present, demonstrating the continuous hold of history.

Presented by the Art Fund under Art Fund International for joint ownership by The New Art Gallery Walsall and Birmingham Museums Trust, 2013.

**Naiza Khan**

*The structures do not hold*, 2011

ink and watercolour on Arches paper

*The city soaks up like a sponge*, 2011

ink and watercolour on Arches paper

Karachi is in constant social upheaval with the rapid transformation of the city through the frenetic pace of building developments, the influx of migrant communities, turf wars and relentless political conflict. These paintings suggest the fragility and vulnerability of the city and its communities.

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**Naiza Khan**

*Membrane*, 2010

silkscreen and graphite on paper

Naiza’s practice has involved a long term investigation of Manora Island, historically a defence port facing the Arabian sea, forming part of an archipelago off the natural harbour of Karachi. In contrast to the rapidly growing and highly congested city, Manora Island offers sandy beaches and uninterrupted views out to sea. Its potential as a site to develop tourism was realised and its communities subsequently evicted and displaced. Buildings were demolished but developments remain incomplete. *Membrane* features both buildings formerly occupied by the Karachi Port Trust and the distinctive skyline of Dubai, which has been developed as a site for tourism. A pile of old school furniture relates to the demolition of a school on the island following a fatal accident in which four children were tragically killed. A pile of furniture remained piled high in the middle of the rubble. The work speaks eloquently of loss, displacement and invisible power structures.

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