

LAUNCH

The Launch Exhibition is the first ever exhibition hosted by BASE, featuring artwork by 45 artists, all with a relationship to Lincoln. The exhibition also marks the beginning of BASE; a new platform for exhibiting contemporary art in Lincoln - one which is inclusive, experimental and supportive. Co-founded by Oliver Ventress and Madara Vimba, BASE is a non-profit, contemporary exhibition space and artist studios, built to support and connect artists locally, regionally and nationally.

Exclusively for the launch, the exhibition takes place over the whole building, across two floors in four rooms, showcasing a diverse range of contemporary practice, from paintings and prints to sculptures and performance, including works never before seen and reworked specifically for this exhibition.

Artists and artworks:

Rudi Arapahoe *Realms - Constellation Test: Module B* (Interactive Installation)

Realms - Constellation Test: Module B, is a module that forms part of a psychometric test. The test is an activity that is undertaken by a participant and scored by an invigilator. In this phase of the test, the test participant watches the video and has to call out the number of white dots that appear on the screen before they turn pink. The invigilator marks the number of correct responses on a clipboard. The participant that gets the highest score on the day gets a prize.

Tyler Barker *I’d Like to Work. ,,,,*, (Print with Text)

As someone with OCD, one of Tyler’s worst fears is being misunderstood. They will often write out the same message time and time again just to make sure it is absolutely perfect, no room to misinterpret information. Except it is not perfect. It will never be perfect. 'I'd like to work. ,,,,,' is a piece looking into three of the many notes they have drafted through the years. Specifically, the evolution of learning to advocate for themselves in a work setting, externalising the internal process of their obsessive need to fabricate the perfect narrative.

Andrew Bracey *Self-ish Portraits* (Paintings on Canvas)

Self-ish Portraits (Aina Onabolu and Kohno Michisei) form part of an ongoing series in which Andrew Bracey reimagines historical self-portraits through painting. Working from memory, intuition and intensive looking, the original image is transformed rather than copied, allowing tacit and speculative knowledge to emerge. The work explores a dialogical exchange between painter, subject and source image, questioning authorship, identity, and how paintings carry meaning across time.

Ben Bracey *Weird Fishes* (Projected Animation)

This animation reflects the relaxing and simple experience of watching fish at an aquarium. Ben Bracey is a photographer based in Lincoln. He predominantly focuses on wildlife photography, bringing out vibrancy and contrast from the natural world. He takes photos of many animals ranging from creatures at the zoo to insects that are often unnoticed.

Martin Bridges *Raku Fired Cookie Jar, Soda Fired Stoneware Bottle* (Ceramics)

Martin Bridges has always been delighted by the way clay can still look soft even after it has been fired to ceramic. Being playful around this idea whilst rooting it onto the functional pot has given him an aesthetic often referred to as thrown and altered when using the potters wheel. The pots in this exhibition are a continuation of this method of making. With the cookie jar being made by adding terracotta onto a white bodied clay; and the small celadon glazed pot being made even more loosely by throwing terracotta balls of clay at the vessel walls when it is fresh off the wheel.

10 july - 22 august 2026

Rob Britt *1969* (Neon Sculpture)

Neon and a toy Mini Cooper are brought together to celebrate the 1969 moon landing. Rob Britt is a contemporary artist, playing with a sculptural practice that meets performance. Toys, fireworks and wooden structures are made and used to satisfy a creative urge.

Gavin Brown *Third Body of Work: Untitled ##* (Ceramic Sculptures)

Gavin Brown is a multimedia process and systems artist whose practice currently encompasses figurative sculpture and ceramics, moving image, machine learning, digital composites, collage, and natural living systems. His artistic conceptual framework centres on neurodivergent ways of seeing and of being seen. By stretching, distorting, reflecting, and temporally warping his subjects and mediums, Gavin expresses the complex and anxiety-inducing nature of interpreting and participating in social interactions.

Stu Burke *Untitled: Orange Cut-Out* (Painting / Sculpture)

This work explores new and dynamic ways to display and exhibit painting. By using a system that punctures the viewers' space, the painting enters a new realm and straddles the boundary between painting and sculpture. Through playful enquiry, Stu Burke’s practice explores the limitations of what painting and sculpture can be, often working between the two, to incite a dialogue between colour, space, material and shape. Stu works within the Non-Objective. His process is organic and largely experimental, giving way to chance, and unexpected outcomes. The works often possess a temporality and honesty as evident in the marks, rips, holes, lines, cracks, stains and scars.

Thomas Cansdale *Waiting* (Video/Performance)

A wall. A Camera. A Shut Door. A Performance Space. Waiting looks to engage in the liminality of waiting. Waiting for possibility, for change, for access. For many artists, they lack creative space-physically, emotionally, mentally. The constraints of Neo-Liberalism forces every interaction or creative endeavour to be focused around financial exchange. What if we use this space of anticipation as a performance location? Part performance, part video piece, it all depends on what’s possible.

David Carruthers *The Nith 7539* (Photographic Print)

David Carruthers dissolves distinctions between human and non-human, each work becomes both container and conduit. His body of work reflects a collapse of time, in which personal history, geography, and material experience converge. The landscapes of Cumberland and Lincolnshire act not as backdrops but as active forces, shaping a visual language that merges memory with immediacy.

Joana Cifre Cerdà *Actions* (Performance)

Joana proposes a series of simple actions throughout the days of the exhibitions, stripping the work to its simplest form of body and voice and responding to the space and time with minimal thinking.

Emily Collyer *Me & the Girls* (Acrylic Painting)

Taking inspiration from John Carpenter’s *The Thing* (1982), Emily explores female friendships and nightlife in her piece *Me & The Girls* (2026). They depict “the girls” as a horrific amorphous blob adorned with glitter and glam as they dance the night away and feel pure joy within their ugliness and unconventionality.

Charlie Cook *Segments I* (Painting on Canvas)

Segments I (2025) is a body of work exploring the inaccuracy of memories when encountering physical space. Created as part of Surface's 'EM25' Graduate Residency, *Segments I* is the beginning of an ongoing collection of paintings exploring the queer body and its relationship with memory and space. *Segments I* is a reflection on the artists’ thoughts of his childhood home during extended periods working away from his hometown. Able to only revisit spaces through memory, *Segments I* embraces the inaccuracies in the reconstruction of his childhood home, painting a ‘map of memories’ rather than a faithful recollection.

Ollie Daniels *Before Words* (Ceramics)

Before Words is a coil-built ceramic sculpture exploring the enduring bond between parent and child. Two intertwined forms lean into one another, suggesting closeness, dependence and quiet strength. Inspired by Ollie’s relationship with his parents, the piece reflects the ways love is communicated beyond language, through presence, touch and shared understanding. Following loss, this connection has transformed rather than disappeared. Grief and affection coexist within the work, held in its joined contours. *Before Words* speaks to the permanence of familial ties and the comfort found in carrying those relationships forward through time, memory and continued love.

Lizzie Dimmock *The Wheel of the Year* (Ceramics)

Hand built from stoneware clay, showing the fingerprints of their maker, their natural speckled pigments and the play of glazes across the surface. With hanging talismans invoking the changing seasons, each themed by a moment embedded in the folk traditions, following the earth’s passage around the sun. The grounding points of solstice, Yule and Litha - each with a candle to represent the importance of the sun’s presence. Imbolc, Beltane, Lammas, Samhain- with incense sticks to represent purification, new growth, warmth and protection. The equinox, Ostara and Mabon - with two candles to represent the equal periods of light and darkness.

Reuben Dunlop *Lunar Orbiter Reconnaissance* (Video)

An artwork created from slow motion video recording of an A3 canvas, with grey painted craters and valleys, handspun via a device made from a WD40 can superglued to a skateboard wheel, with the skateboard standing vertically on its length axis and a flashlight/strobe lighting the spinning canvas’s craters from the side. This artwork expresses the liminality of what any lunar landing module must see. Reuben sees the entire film as culminated data received from Lunar Orbiters by a vast space station, which is seen in the ending scenes, roaming a neighboring galaxy this very second.

Karolina Dworska *Autoinferno* (Knitted Tapestry)

This work is a black and white knitted tapestry depicting a hellmouth nested within another hellmouth within another; an infernal regress populated by devils and imps crawling from its fiery depths. Beaded tears punctuate the composition, bringing the cartoonish anguish beyond the surface of the work. It draws partly from the molten, collapsing animal bodies in the 2019 film *Color Out of Space* based on the Lovecraft novel. Staging a cosmic horror interpretation of self-consuming collapse of a system devouring and destroying its own foundations.

Dave Eccles *The Devil Plays Hard* (Graphic Print)

An exploration of health, mortality and the limitations of the human shell. Made from multiple layers of photographs, found textures, typography, textures and prose.

Dale Fearnley *Flora and Fauna* (Video Installation)

An internal introductory video is begrudgingly made to entice a prospective trainee to the Greens department for a TV drama. A team that ‘aren’t just any old gardeners! No we make bushes. For the big screen’. In this sculptural format, the video is displayed on a TV screen in a bush, made from locally harvested limbs of Gorse, the sort of craft that is the bread and butter (or this case ‘flora and fauna’) of the Greens’ tool kit.

Amy Foster *Pigeon* (Gouache Painting/Sculpture)

Pigeon is a large-scale freestanding pigeon painted with gouache on MDF board. Pigeons are one of the most common birds in and around Lincoln city centre, and during the time Amy studied at university they used to sit with the flock along the Brayford most days for lunch. It would always clear their head from studies and be a point of reset via connection to nature.

Jane Frederick *Garden Party* (Graphite Drawing)

Water soluble graphite drawing on Fabriano paper. The image shows The Countess Warwick hosting a meeting in her gardens for the general council of the TUC in 1926. Daisy Maynard, the Countess of Warwick inherited the magnificent gardens at Easton Lodge near Great Dunmow in Essex which she renovated extensively. Following her own transition to socialism, in 1926 she offered the Lodge on the estate as a gift to the Trade Union Council to become a labour college but it was ultimately turned down following the General Strike that year.

Laura Garner *Untitled: She Dreams of Clouds in Black and White* (Photographic Print)

Returning to her photographic practice in 2025 allowed Laura to reconnect with a part of her creativity long buried by the demands of motherhood and married life. Her camera allows her to slow down, to reconnect with her inner child, gazing at wonder up towards the clouds. Captured here on the Olympus OM10 handed down to her from her grandfather, the grainy clouds could easily have been taken in the 1920s, instead of 2026. Equal parts timeless and of its time this image marks Laura's ongoing fascination with the clouds as they swirl above her head.

Amber Hardy *Avarice* (Photographic Print)

No matter how many times you visit a place like Lincoln Cathedral, you will always discover something new. This photo is of a grotesque by Paul Ellis, hidden on the south side of Lincoln Cathedral. It depicts a skull with human hands and a serpent's body. The figure grips a gold coin between its teeth and bears money symbols in its eyes. A modern demon symbolising greed in the banking world.

Lauren Hart *A Call to the Fen* (Embroidered and Quilted Tapestry)

This work explores the drainage of the Fens in the 17th Century by outside projectors, turning the common wetlands into profitable farmland. Local people, who carved a living from the wildfowl, eels, reeds, peat, would recite the rhyme to ask the 'Tiddy Munn' to tame the floodwaters that threatened their homes. When the drainage brought hardship, the people pleaded the 'Tiddy Munn' to restore the Fens and their way of life. With the consequences of industrial farming now evident today in the receding peat and malnourished soils, has the call gone unheard?

Martin Lang *Gluten Free Food Bank* (Oil Painting on Canvas)

Martin Lang makes paintings about truth that explore the gap between reality and its representation. Working across nocturnal cityscapes and image-based compositions, his works begin with recognisable subjects but resist stable interpretation. Familiar environments appear emptied out or estranged; specific references are displaced, doubled, or reframed, creating uncertainty around what is being seen and how it is understood. Borrowing from news imagery, archival material, and constructed scenes, he treats particular events as fragments that point beyond themselves to broader, recurring human concerns. Titles further complicate meaning, linking disparate ideas and exposing the tension between image and explanation.

Joey Lowe *Figures* (Acrylic Paintings on Canvas)

Experimental artist and curator Joey Lowe is known for his love of cigarettes and his distaste for stir fry. His abstract paintings detail figurative impressions of portraits.

Neve McKenna *Good Mourning* (Video Installation)

Good Mourning is an experimental piece in which Neve attempts to convey feelings of sorrow and regret using only visuals and audio, a departure from a usual video format with dialogue.

Juliet Moore *Tools of the Trade* (Sculpture)

Tools of The Trade is made up of a welded steel frame, the artist's sweat soaked boxing hand wrap and a (strap-on) metal 'O' ring. The sculpture comes from a body of work exploring the erotics of combat sports, masculinities and fetishism of object.

Andia Newton *Mitochondrial Vessel III* (Watercolour)

Plant pigment watercolour, consisting of: Walnut husk, elderberry, madder root, ivy leaf, London-grown indigo, Buddleia (2026).

Rachel Olin *Familial Tree with Blossoms* (Sculpture)

A wood and felt sculpture exploring the family lineage of the artist. Each blossom presents a generation of mother and child, with five generations displayed. The colours were selected according to the familial relationship and the dynamics of the relationships to the family as a whole. Patterns within the blossom depict the relationship of the individual mother/child according to predetermined rules.

Beth Reed *Ring Around the Rosy* (Sculpture)

These framed skin works were born in lockdown, when tattooing was prohibited. The need to maintain the skill, saw Beth's practice detach from the body and became sculptural through experimentation with new materials. Redirection as opposed to a complete halt. The pieces speak of an artistic survival, an instinct to continue, despite the collapse of the usual structures of working. Being freed from the original medium and discovering a new world of creative possibility.

John Rimmer *Factor of X* (Painting)

Recent interest on the beginning of life forms and how organic matter evolves from inorganic matter has been a driver in the paintings and which also extends to human and post human phenomena. As such the practice embodies a broad conceptual framework and allows a broad focus and multifarious outcomes in subject, in painting. *Factor of X* is part of these studies with a focus on social media in this case.

Nathan Sarti *Between Outfinite* (Video)

Through an exploration of process, this video is a documentation of the liminal space that exists between studio and exhibition. It was made through an intuitive, process led, performance.

Luna Shinkins *Self-Portrait by Photocopier* (Print)

Spontaneous face on photocopier self portrait. Mounted in an embroidery hoop, wrapped in a skin made of tights where the gusset probably burst again.

Nicholas Simpson *Projected Portal* (Projected Video Installation)

Projected Portal is a study drawn from observation and the small moments encountered on everyday journeys. The footage was captured through three pieces of coloured acetate salvaged from an 1980s children's science kit, fragmenting and altering the image. The film is intended to be projected onto a sculptural screen made from wood and Perspex, incorporating circular forms that isolate and highlight shifting details of the tree. Protruding from the wall, the screen becomes an integral part of the work, creating a collage-like interplay between projection and sculpture that offers a new perspective on an otherwise familiar scene.

Erin Taylor *I Don't Know How to Make Cheese Sauce* (Series of Monoprints)

This series of monoprints is a year long documentation of being an adult living with another adult, the little things that annoy each other, the kind things and the self reflection. Often unpleasant thoughts are documented, the things that are usually censored, things that are mean and not always true. Automatic writing was a big part of the process for this piece, then making a series of monoprints in one sitting every few weeks.

Will Rene Thompson *Memory Landscape* (Photographic Print)

Memory Landscape (2025) was created while on a residency at General Practice [gP] as a part of an experimental body of work based around remembering the topographical and sensory facets of an area of land after a long period of departure. This photomontage was created using printed images (taken from scans of 35mm black-and-white negatives) which were transferred straight onto recycled hemp paper using a solvent.

Oliver Ventress *Extraterrestrial* (Video Installation)

Originally filmed onto a single 8mm cassette, a feature length video depicted the artist's series of experiments to make contact with extraterrestrials, in an attempt to produce the best UFO evidence ever caught on tape. The day before the film was to be premiered, for the artist's Fine Art degree show in 2017, the Sony Trinitron Video 8 tape deck chewed the tape and it was irretrievably lost forever. It was decided that the piece was either destined to fail, or intercepted by aliens.

Corrupt Vision *Brick #1* (Lino Print on Brick)

As a reformed conception of their practice, *Brick #1* directly places CorruptVision's perception back onto the materials that can build, or break the reality we exist within.

Madara Vimba *Certified English Seed Potatoes* (Textiles Sculpture)

Exploring the relationship between landscape, agriculture, migration and labour, *Certified English Seed Potatoes* is a suspended textile land-body responding to the agricultural systems that shape Lincolnshire. Neither a map nor a fixed geography, the work exists somewhere between landscape, body and living record, tracing "visible" and "invisible" labour embedded within the land. Through agricultural materials and stitched processes, it reflects on the often-unseen contributions of migrant communities who sustain seasonal farming and food production. The work considers how landscapes carry the traces of those who cultivate them, and movements that exist beneath the surface of everyday agricultural life.

Brian Voce *Modular Constructed Print* (Print/ Sculpture)

The piece is comprised of 27 individual 'cubed' prints. Arranged as a 3 x3 x3 cube *Modular Constructed Print* has 43 Quintillion possible combinations, further combinations are possible when displayed in other arrangements. These prints are part of a series of new works which explore the potential of print as a three dimensional medium. Dimensioned around an initial cube all the elements can be combined and repositioned to create alternative three dimensional sculptures.

Jake Williams *Floor Smear* (Painting)

Inspired by both roadkill and the Greek mythological concept of Katabasis, (a divine descent into the underworld) *Floor Smear* presents an ambiguous spectral form in a surrounding void. The form is dragged across its rough textured abyssal environment and appears in a frozen state of transformation. Appearing between emergence and dissolution, it suggests a fallen yet malleable being, inhabiting the unstable threshold between becoming and unbecoming. The piece was made primarily outside in the dark of night inbetween work days.

Kerry Wint *Lot 029: Saints* (Painting)

A painting from Kerry Wint's debut collection *The Auction House*. Imagining a fictional auctioneers, and the many, varied items passing through its door with rich history and intriguing stories. The painting depicts two religious figures St.Catherine of Alexandria and St. Dorothea of Cappadocia. In accordance with legend, they are depicted with a piece of a broken, spiked wheel and roses respectively. Kerry approached this Catholic narrative with a feminist treatment, recognising the darker aspect of the sacrifice of these women; leading ultimately to their deaths.

Lauren Winter *After: Soft Shell* (Textile Installation)

What happens when the body is separated from its shell? *After: Soft Shell* explores the transient state of living between two plane, between two homes. Through the shared language of craft, repetitive hand movements physically measure time and distance. This becomes a meditative process that creates space to reconnect, establishing a physical dialogue with the material to explore the metaphorical distances created by language barriers.

Sian Wright *Performed Surface* (Photographic Series)

Close observations of worn wooden surfaces that register the residual marks of use, contact, and time. Framed as fragmentary studies, the works position material as a site of accumulated action, where past presence persists as surface trace rather than direct representation.

With thanks to all of the artists and our friends, without which this exhibition could not have happened.

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