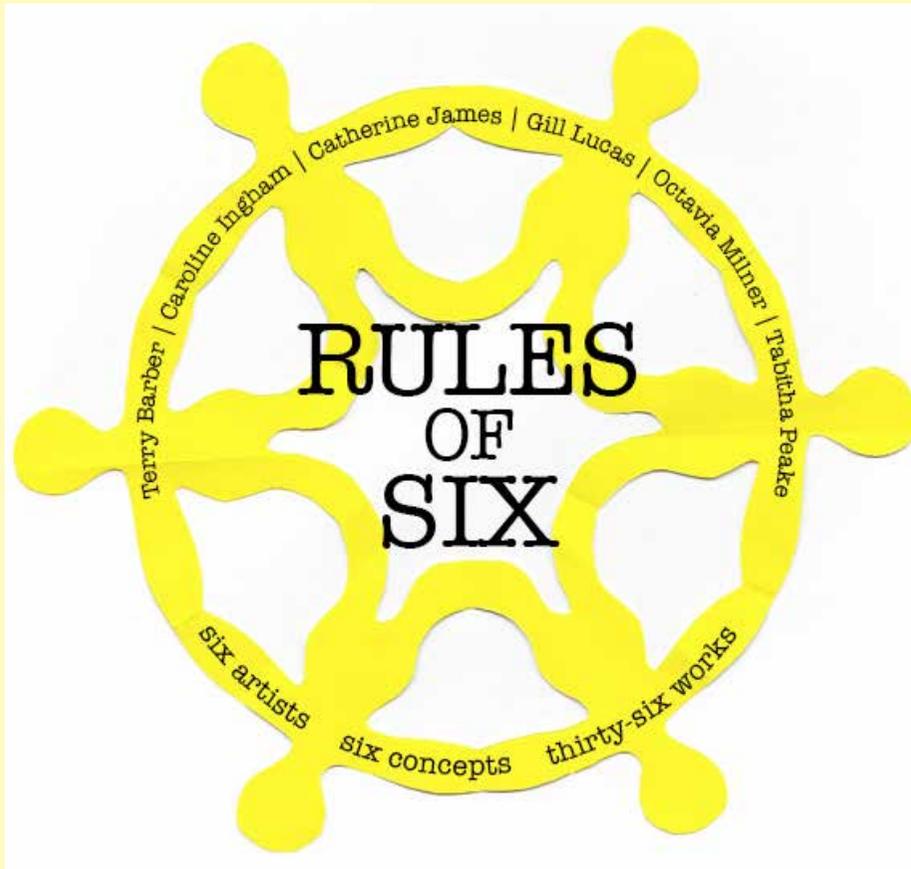


Welcome to...

...the catalogue



Rules of Six is the inaugural exhibition of Six Artists, a group formed in response to the government's Rule of Six regulation.

The Covid-19 pandemic – and the myriad regulations that seek to contain it – have had a significant impact on the visual arts. Artists have been unable to access studios, gallery spaces, and each other. At a time when creative work has an important role to play in boosting and maintaining morale, it has become increasingly difficult to navigate the challenges of making art and working together. **Rules of Six** has appropriated a regulation designed to limit social contact as a framework for a collective creative effort – albeit one carried out at a distance. Six artists, six works each, one shared (virtual) space.

Online exhibition
18 Jan-8 Feb 2021

sixartists.co.uk
[@sixartists](https://twitter.com/sixartists)

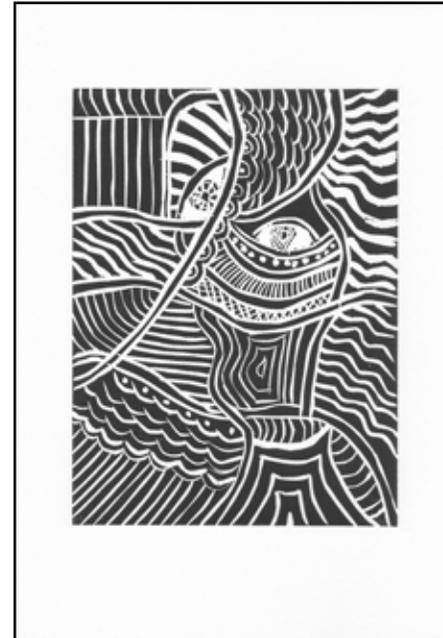


Terry Barber works across painting, collage, sculpture, printmaking and installation, taking inspiration from pareidolia, found objects, non-traditional materials, myths, stories and forgotten histories. The resulting images and artworks are unexpected, atmospheric, uncanny or ethereal, and often appear to be in a state of flux between presence and absence.

During the first lockdown in May 2020, Terry embarked on a self-set challenge to produce a 'doodle a day', exploring the concept of drawing without intention as a form of mindful escapism. With a long-standing interest in pareidolia – the tendency to see faces, creatures or objects in random patterns – many of these drawings inevitably suggested faces, masks or fantastical beasts. Their strong graphic quality with a tension between positive and negative space reminded her of illustrations in books she had enjoyed as a child, so she developed them into linocut prints, the scoring and cutting providing a sculptural feel to the images.

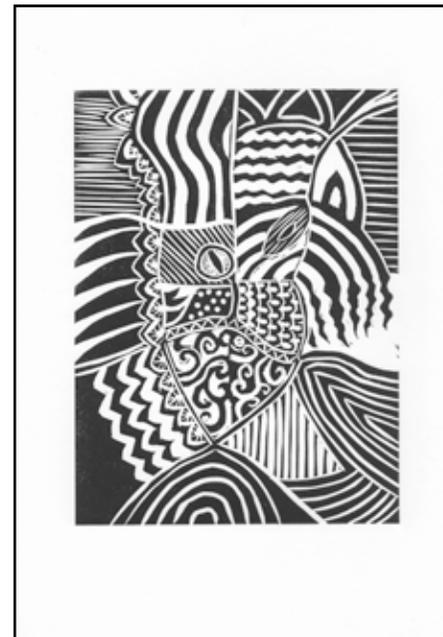
After a career as a journalist on a wide range of magazines, Terry graduated two years ago with a First in Fine Art and has since been concentrating on establishing her studio practice.

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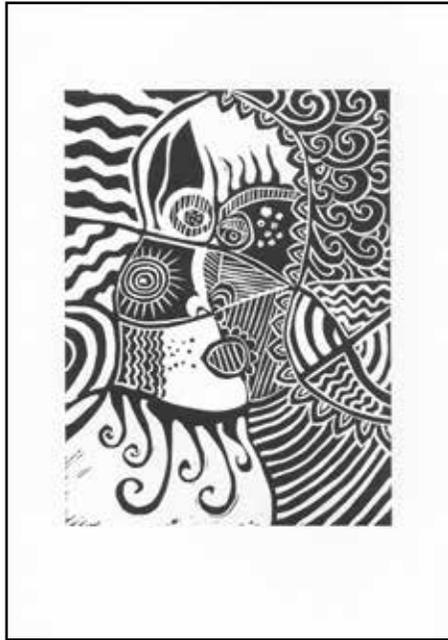
Solitaire #1, 2020

29.7 x 21cm
Linocut on Snowdon 300gsm paper
Edition of 10
£40



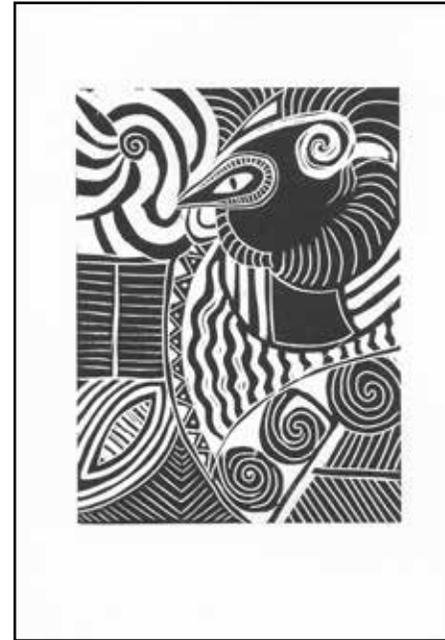
Solitaire #2, 2020

29.7 x 21cm
Linocut on Snowdon 300gsm paper
Edition of 10
£40



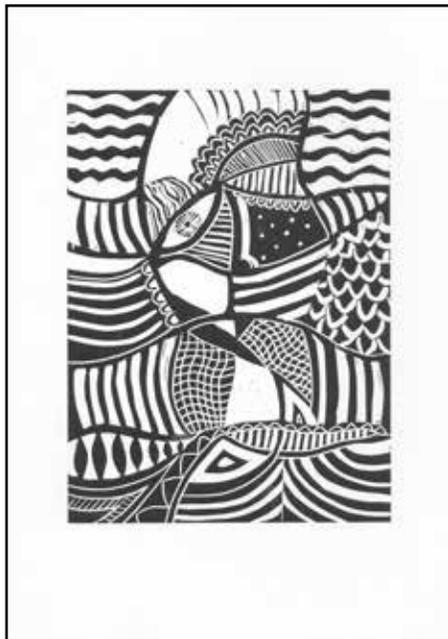
Solitaire #3, 2020

29.7 x 21cm
Linocut on Snowdon 300gsm paper
Edition of 10
£40



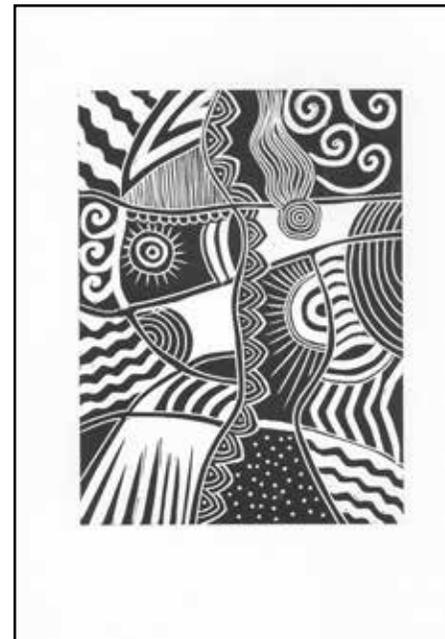
Solitaire #5, 2020

29.7 x 21cm
Linocut on Snowdon 300gsm paper
Edition of 10
£40



Solitaire #4, 2020

29.7 x 21cm
Linocut on Snowdon 300gsm paper
Edition of 10
£40



Solitaire #6, 2020

29.7 x 21cm
Linocut on Snowdon 300gsm paper
Edition of 10
£40



Caroline Ingham's work explores our relationship with our bodies at times of vulnerability and 'bodily doubt'*. At a time when health is increasingly recognised as a legitimate subject for artistic enquiry, investigation and scrutiny, many practices

are reclaiming existence beyond a state of health as the norm – beyond what is considered straight, healthy, neurotypical, or productive – enabling us to question a range of myths, stigmas and cultural attitudes that shape widespread normative perceptions**. Coronavirus too has exposed the presumption of health as fundamentally flawed, compelling us to re-think concepts of vulnerability and precarity. It is these ideas and normative assumptions that Caroline aims to question through her practice.

The assemblages of her *Enfleshing* series are brought together into sculptural forms using a technique Caroline terms 'free sewing', in which strips of textile, string and latex are incorporated into the stitched line as it is being made. This mimics the gestural mark-making that characterises Caroline's drawings and paintings. Apparent in *Enfleshing I-VI* is the skill and time taken to 'craft' each work, signifying a solidity at variance with the ephemeral states they embody: vulnerability, uncertainty and precarity. The delicate works hover on wire coat hangers, casting ever-changing shadows around them. These ghostly forms, reminiscent of bodies and what once clothed and protected them, accordingly, become portals to our own vulnerability.

A recent MA Fine Art Painting graduate from Camberwell College of Arts, Caroline's practice is based in London. Prior to her postgraduate studies she worked for many years as a specialist museum exhibition designer at the British Museum and Head of Design at the Natural History Museum.

Website: inghamart.simpl.com
Instagram: @carolineingham_paintings

References: *Creamer, A-M (2019) *The Wounded Storyteller: on speaking vulnerability, acknowledging dependence, Symposium on Vulnerability and Resistance*, Central Saint Martins, UAL, London 26 June 2019.
**Rodríguez Muñoz, B (2020) *Health: Documents of Contemporary Art*, London. Whitechapel Gallery Ventures Ltd



Enfleshing I, 2020

Digital photograph 80 x 60cm

Assemblage

40 x 42 x 15cm

Laser-cut distemper-impregnated canvas, net and hand-dyed textiles, latex and wire, with LED lights
£600 (only to be sold framed)



Enfleshing II, 2020

Digital photograph 80 x 60cm

Assemblage

35 x 64 x 19cm

Laser-cut distemper-impregnated canvas, net and hand-dyed textiles, latex and wire
£600 (only to be sold framed)



Enfleshing III, 2020
Digital photograph 80 x 60cm

Assemblage
33 x 48 x 23cm
Laser-cut distemper-impregnated
canvas, net and hand-dyed textiles,
latex and wire
£600 (only to be sold framed)



Enfleshing V, 2020
Digital photograph 80 x 60cm

Assemblage
40 x 49 x 10cm
Laser-cut distemper-impregnated
canvas, net and hand-dyed textiles
and wire
£600 (only to be sold framed)



Enfleshing IV, 2020
Digital photograph 80 x 60cm

Assemblage
34 x 35 x 13cm
Laser-cut distemper-impregnated
canvas, net and hand-dyed textiles
and wire
£600 (only to be sold framed)



Enfleshing VI, 2020
Digital photograph 80 x 60cm

Assemblage
35 x 39 x 11cm
Laser-cut distemper-impregnated
canvas, net and hand-dyed textiles
and wire
£600 (only to be sold framed)



Catherine James' practice is grounded in print and combines traditional techniques with digital technologies. The work exploits the materiality of paper and cloth and the immateriality of digital processes, and considers the historicity

of print and photography.

In this sequence of work, images of structures and water found in landscapes have been collected and merged to create new, imagined planets. These fictional planetary bodies are completely isolated from existing (inhabited) places and represent the solitude we hope we will find when occupying rural spaces. Each planet has been printed on silk. The translucency of this cloth allows the changing light conditions during the day to shine through the image, recreating the light cycle experienced on planets orbiting a central star.

Catherine trained as an academic Obstetrician and Gynaecologist before completing a Fine Art Foundation diploma and an MA in the History of Art. Both clinical and historical training influence her creative work.

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*Imagined Planet I
(Dawn), 2021*

Digital photograph
of photographic
collage on silk

Silk print
50 x 50cm
POA



*Imagined Planet II
(Morning), 2021*

Digital photograph
of photographic
collage on silk

Silk print
50 x 50cm
POA



*Imagined Planet III
(High noon), 2021*

Digital photograph
of photographic
collage on silk

Silk print
50 x 50cm
POA



*Imagined Planet V
(Twilight), 2021*

Digital photograph
of photographic
collage on silk

Silk print
50 x 50cm
POA



*Imagined Planet IV
(Afternoon), 2021*

Digital photograph
of photographic
collage on silk

Silk print
50 x 50cm
POA



*Imagined Planet VI
(Nocturne), 2021*

Digital photograph
of photographic
collage on silk

Silk print
50 x 50cm
POA



Gill Lucas works primarily, but not exclusively, in oils. Her aim is to represent emotional and physical sensation and to capture her visceral responses in her work.

Gill has used the lockdown period to interpret images that have moved her during 2020, and in doing so she has begun to work abstractly with the aim of capturing her engagement with the original image.

She says of her work for this show, which is shown chronologically, “For most of 2020 I was based in the density of highly urbanised London. Lockdown meant that opportunities for long, open vistas found by walking on the coast or in the countryside were initially restricted but, when allowed, were dazzling and delightful. The experience was similar to emerging from a mundane, confined everyday space into an open world of fresh air and colour.

“The first piece was painted as it became clear that the quotidian impact of Covid-19 was unlike anything I had previously experienced,” Gill explains. “It seeks to conceptualise the potential global impact of the pandemic. The subsequent works are more localised and offer abstract interpretations of the experience of being by the coast and in the countryside — in Sussex, Northumberland and Scotland — which I hold dear.”

Gill began her creative journey 12 years ago, initially exploring ceramics and subsequently developing her practice to focus on drawing and painting.

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*Lockdown.1
(Earth), 2020*

33 x 35cm
Oil on board
POA



*Lockdown.2
(Estuary), 2020*

34 x 34cm
Oil and ink on
board
POA



*Lockdown.3
(Tide), 2020*

34 x 34cm
Oil on board
POA



*Lockdown.5
(Leaves), 2020*

34 x 34cm
Acrylic on board
POA



*Lockdown.4
(Web), 2020*

34 x 34cm
Oil on board
POA



*Lockdown.6
(Leaves.2), 2020*

34 x 33.5cm
Oil on board
POA



Working in both oils and acrylics, Octavia Milner paints abstract landscapes. Current work is becoming increasingly ambiguous and sculptural as the process of painting itself takes over from the original inspiration, which is usually one of Octavia's own drawings, watercolours, sculptures or photographs. Made outside, these are often of disintegrating natural and industrial structures and their natural surroundings.

A series of work develops as Octavia works on several canvases at once. Ideas are explored through the process of making the work. Paint is put on and then scraped off repeatedly until "a painting surprises me when I see it". Paintings are linked by the time and circumstances in which they are made.

These six paintings were made over the past four months in a makeshift studio in Octavia's father-in-law's house in Alton, Hampshire. Her initial aim was to make work from six objects, hastily chosen from her collection of found materials. However, after making the first painting the others followed on without outside stimulus as she allowed herself to respond more directly to what was happening on the canvases. The paintings became more distilled and direct, reflecting the circumstances that she was living in and the pandemic lockdown.

Octavia's use of white continues to be a notable feature in her work. In the past it represented water and stones; in these six paintings the white shapes seem to have more to do with the concept of space and absence.

Octavia trained as a Textile Designer and later as a Speech and Language Therapist. She now combines working as a professional artist with being involved in two Community Art Groups.

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In the balance,
2020

45 x 60 x 2cm
Acrylic on
canvas
£500



Yellow Line, 2020

40 x 30 x 2cm
Acrylic on canvas
£350



Brown Circle,
2020

40 x 30 x 2cm
Acrylic on
canvas
£350



Morning Mist,
2020

60 x 45 x 2cm
Acrylic on canvas
£500



Edge of Time,
2021

40 x 30 x 2cm
Acrylic on
canvas
£350



Fire at Dawn,
2021

40 x 30 x 2cm
Acrylic on canvas
£350



Tabitha Peake started this series at the beginning of the first lockdown in 2020. Like everyone else, she was forced to limit her movement and work in her immediate surroundings, so the new body of work was made in her home instead of the studio.

Tabitha took her inspiration from hands-on touch, using clay and closing her eyes to form figures. This became a tactile and instinctive process. From the small, hand-held sculptures she developed the figures into drawings and paintings.

Alongside this work Tabitha also produced a series of oil paintings: self-portraits and portraits of fellow nursing colleagues.

Tabitha has been a nurse for 20 years and specialises in HIV care. During the pandemic she was redeployed as a nurse. She lives in Catford, London, with her husband and two daughters.



Rose, 2020

101 x 76 x 4cm
Oil on canvas
POA



Lilac, 2021

101 x 75.7 x 4cm
Oil on canvas
POA



Twisted, 2020

84 x 59cm
Ink on paper
POA



Enclosed, 2021

84 x 59cm
Watercolour on paper
POA



Gnarled, 2020

75 x 54cm
Ink on paper
POA



Lilly, 2020

69.3 x 50cm
Digital photograph of
painted clay sculpture
Sculpture height 20cm
POA