

30/03/2023 — 27/05/2023

BRIDGE THE TAMAR

RACHAEL ALLAIN / BRIDGETTE ASHTON / NICOLA BEALING / SOVAY BERRIMAN
/ SAMUEL BESWICK / NAOMI FREARS / SOPHIE INGRAM / DEAN KNIGHT /
MOLLY ERIN MCCARTHY / RHYS MORGAN / STEVEN PAIGE / BEN SANDERSON

CURATED BY HANNAH ROSE / ELAINE SINCLAIR

Bridge the Tamar showcases the work of twelve artists working in Plymouth and Cornwall. The exhibition, inspired by an image from the city archive of activists demanding a bridge over the River Tamar, explores local and global challenges of connectivity between peoples and societies. With works in the show responding to themes including displacement; longing and belonging; togetherness; community; repair; borders and edges; and place making.

Ideas of displacement and longing for connection are explored in Nicola Bealing's *Long Distance Swimmer*, presenting a lonely figure, eternally swimming and searching for another living soul - always just out of reach beyond the horizon. Whilst in Rhys Morgan's film *Interior: Off Straight Street*, the artist investigates queer spaces in industrial areas of Bristol, to speak to the displacement of queer communities - amplified by the Covid 19 pandemic. Steven Paige's *Look* (an appropriated image taken from the cover of a book about how to see and understand the world around you) presents the optimism and hopefulness of youth in seeking and making friends and building communities.

Made during a marine scientific field study on a research vessel in and around Plymouth Sound; Rachael Allain's film, *Severance, Threshold, Return* takes us on a journey that navigates borders, edges and margins between counties, connected and separated by land, bridges and water. Whilst Dean Knight and Ben Sanderson's work explores forgotten borders - whether the mundane corner of a fictional space, or the border of a garden flower bed. Dean's work *Cellar* depicts a 'still life' of a screenshot from the video game 'Uncharted 4' (PS4), detailing a landscape often unaccessed by players. The work's title also alludes to underground queer culture and the Gaymer community, creating a 'safe' space for marginalised peoples to gather. Ben's work *05/08/2021*, built from years worth of offcuts and scraps; questions our attempts to control nature by disrupting the formality of maintained garden spaces and the systems of categorisation applied to them, with rogue, uncultivated and uninvited species.

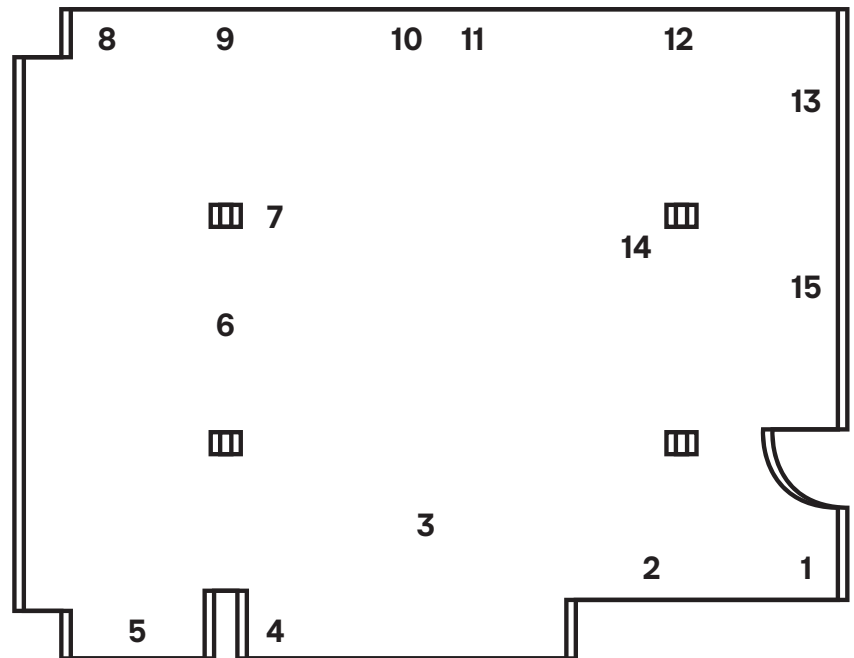
Molly Erin McCarthy and Sophie Ingram's works are an expression of the process of learning to love where you are, whilst musing on the way that identity is shaped by the places we inhabit. *Western Approach to Paradise* is a love letter to a demolished footbridge that Molly would often gaze at on bus trips into the city from her home in Torpoint. Using scans of debris, 3D modelled replications and archival content, the work creates a futuristic mythos for Plymouth's Western Approach footbridge and adjacent building. Sophie's work, *Wet Concrete IV* is an exploration of her environment, exploring Plymouth through regular excursions to gather textures for a series of prints. Meanwhile, in Sovay Berriman's duo of presented works, the artist examines Cornish cultural identity and its relationship with heritage, land and extraction industries. In *Resting Post (Molluscs Hunt Wizards)* Sovay draws links between landscape and personal narrative, looking at understandings of boundaries and markers; and in *MESKLA | Breyon Drudh (Mussel Gathering | Precious Fragments)*, she uses drawing to unpack conversations with people about their views on Cornish identity - relating to broader contexts historically, nationally and globally.

Said to mean 'Great Water' in Cornish, the Tamar river divides the counties of Cornwall and Devon. Samuel Bestwick's, *Dowr Tamar / Great Water* explores the evolution of the river's landscape through time. Rooted in local heritage and environmentalism the film catalogues humanity's technological progression, commercial expansion and environmental exploitation through the 22 bridges that cross the river.

We witness the joy of togetherness and community in Naomi Frears' *All Going Nowhere Together (Cars)* where a choreographed 'dance' takes place, with 40 cars and people going 'nowhere' together. In contrast, Steven Paige's work *Hello My Name Is*, made in response to being part of a temporary secular community at Braziers Park estate in Oxford, reflects the challenge of building cohesive communities.

Bridgette Ashton has been busy posting MIRROR a set of cardboard rocks for her work *Wall Of Wonder*, remaking a work that she had previously shown and subsequently destroyed in a 'firework finale', where the sculpture was bedecked with Catherine Wheels. In this new iteration the rocks have travelled from Cornwall over a period of 3 months (before the cost of postage increased), showing the marks of their journey, and passing through many hands on the way.

BRIDGE THE TAMAR



1
RHYS MORGAN
Interior: Off Straight Street
2022
Film
Duration: 5mins 35secs

2
RACHAEL ALLAIN
Severance, Threshold, Return
Film
Duration: 3mins 20secs

3
SOVAY BERRIMAN
Resting Post, (Molluscs Hunt Wizards)
2017
Acrylic sheet, dyed cloth, reclaimed wood and copper

4
MOLLY ERIN MCCARTHY
Western Approach to Paradise
Film
Duration: 3min 25secs

5
SAMUEL BESTWICK
Dowr Tamar / Great Water
2023
Film
Duration: 15mins, 9secs

6
BEN SANDERSON
05/08/2021
2021
Ink, watercolour, acrylic, monotype, charcoal and oil on canvas
1750x 2100mm

7
BRIDGETTE ASHTON
Wall of Wonder
2016-2017
Cardboard, glue, postal stamps, ink, wood, wheels

8
DEAN KNIGHT
Cellar
2022
MDF, expanding foam, polystyrene, air-drying clay, tile grout, texture medium, gesso, acrylic, oil, glitter, glitter glue, varnish, latex
1000 x 700 x 500mm

9
SOPHIE INGRAM
Wet Concrete IV
2020
Screen Print on Paper
490 x 600mm

10
NAOMI FREARS
All Going Nowhere Together (Cars)
2018
Film
Duration: 3mins 35secs

11
NAOMI FREARS
All Going Nowhere Together (Girls)
2018
Film
Duration: 3mins 35secs

12
NICOLA BEALING
Long-distance Swimmer
2013
Oil on Linen
1520 x 1210mm

13
SOVAY BERRIMAN
MESKLA | Brewyon Drudh Working Drawing II
2022
Watercolour, pencil, pastel on paper.
305 x 325mm

14
STEVEN PAIGE
Look
2009/2023
Digital photographic transparency, fluorescent strip lights
841 x 1188mm

15
STEVEN PAIGE
Hello My Name Is
2011
Newspaper
420 x 297mm

MIRROR
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Mon-Friday:
9am—5pm
Saturday:
9am—2pm

Opening times are
subject to change

For more information
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MIRROR is a public gallery, events programme and online resource supported within Arts University Plymouth. MIRROR commissions new work and produces exhibitions, events, residencies, research and student-led projects, with a specific focus on enriching the careers of artists based within the South West region.

Our free public gallery is open to everyone to visit and we look forward to welcoming you to our space.