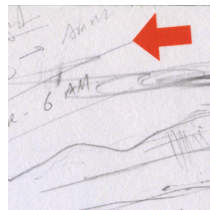




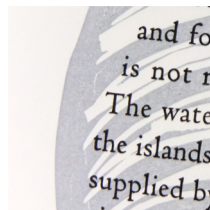
**Peter Bennett
The Voyage #1**

This image is taken from a body of work called The Voyage. The work employs the dual metaphors of the materiality of the book and the transience of the sea voyage to explore the processes of remembering and forgetting. The process of photography is then used in the construction of this fictional journey, adding an additional metaphoric layer to the representation of memory, loss, forgetting and erasure. Archival photographic inkjet print on Hahnemühle paper.



**David Lilburn
Coasting - Galway to Roundstone**

The work is a collage of images - primarily pages from notebooks, photographs, and screen grabs of nautical charts, which together plot a short sailing trip from the docks in Galway city to Roundstone harbour in Connemara, by way of the Aran Islands - Inis Meáin and Inis Mór, Ireland. Epsom Pro 7800 inkjet print on white Hahnemühle Photo Rag cotton 308gsm.



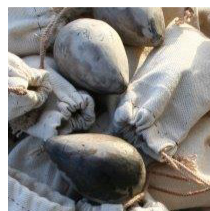
**Nancy Campbell with Roni Gross/Z'roah Press
Inconstant Water**

This 4-panel folded work marks the expansion of the seafarer's consciousness, beginning with the umiak, with the senses focused on what is at close range, and gradually moving further afield to encompass the whole sea. Campbell's essay considers the gift to a Danish explorer of wooden maps of the Greenlandic coastline made by Inuit in the 1800s. Letterpress print from linoleum cuts and polymer plates on Magnani Paper.



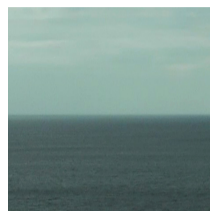
**Imi Maufe
Sea Chart Positions Plotted**

The bookwork uses a selection of the 120 4-word sentences from a text piece written for LK243 UnderSail residency during the 5-week long Tall Ships Races 2011. By deciphering the coordinates the voyage of the Swan can be traced. Screen print on Somerset Velvet Paper, fabiano card, fishing line.



**John Cumming
Fugla Craig**

The ceramic egg refers to selected contents from the ditty boxes. Two recent sea voyages among Scotland's islands have given time to reflect on the devastation currently being caused to breeding seabirds. The last adult male great auk was shot at Fowl [Fugla] Craig, Papay in 1813. Sawdust fired ceramic, canvas, cord. Bags made by Fiona Cumming.



**Rona Rangsch
face to face (across the sea) - folded card edition**

Each folded card shows 2 video stills from recordings shot at the closest points on opposite sides of the North Atlantic: Bolus Head, Ireland and Sandy Cove Head, Newfoundland. There are 25 different time-difference respecting shots, taken every 30 minutes over a time span of 12 hours. The viewer can look across the Atlantic, cross it by turning the folded card and look back across again. Digital print on chromosulphate cardboard.



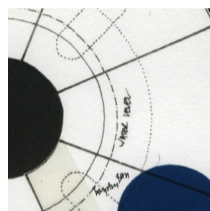
**David Faithfull
Viking JURA Southeast Iceland**

The Isle of Jura lies off the west coast of Scotland. Always remote and mysterious, Orwell created his dystopian novel '1984' here and in ancient times Jason and the Argonauts reputedly sailed by its vast whirlpool at Corryreckan. 'Viking JURA Souteast Iceland' plots the Sea Journey to and from this isle, as one continuous line-drawing and set against the UK's Shipping Forecast as a form of typographical compass. Double-sided screen print in 3 colours, Fabriano paper.



**Ding Ren
one to one - fragmented edition**

These unique map fragments are meant to form an invisible geographic connection between two people. You receive either a negative map with an island removed or a positive map of only an island. Match your negative or positive fragment to a stain, dent, or other small wall imperfection. Hang your map over this imperfection. Know that someone else in the world has done the same with the corresponding map fragment. Vintage map cut-outs mounted on cardstock.



**Andrew Friend
Device for Disappearing (at sea) Plan**

The blueprint for a temporary escape, a chance to vanish underneath the waters surface freed from the constraints of the world above. Screen print, tape and applied film.



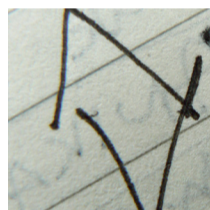
**Aslak Gurholt Rønsen
Two Ships**

Two Ships is a collage made from one photo with as few cuts as possible. The collage is part of a series based on the Minimal Collage Manifesto. Digital print.



**Lutz Fritsch
Schneeball (Snowball)**

'The snowball was thrown from Antarctica to the Arctic on 24 January 2005 and landed there on 3 September'. This is how the artist himself describes the work. The seemingly simple sentence sums up the sea journey of the snowball across the Atlantic - the long way from South to North! A truly trans-oceanic concept. Photography.



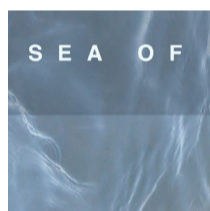
**Ian Stephen with Christine Morrison
Restricted**

Two pages from Stephen's notebook-logs from voyages in the sloop El Vigo. The symbol for a restricted vessel suggests a metaphor for a teller of traditional tales. Photo-gravure print on Somerset paper by Morrison at Highland Print Studio.



**Matthew Herring
Wake**

This work reproduces Herring's original piece for the Voyages exhibition as a fold-out relief print. The prints are in envelopes made from the same paper - reclaimed from discarded library books - as the original piece. Relief prints on paper.



**Jeff Talman
Sea of Curves**

Sea of Curves records the Atlantic Ocean's wave sounds, including the 'Hum of the Earth', the resonant sounds of the Earth thought to be caused by the worldwide sound of waves exciting the resonance nodes of the Earth making it ring like a bell. Collaboration with NOAA scientists Matt Fowler and James Traer. Hydrophone, seismometer and microphone recordings. Algorithmic filtering and multi-channel digital assembly to original 5-channel installation. Mixed to binaural stereo for audio CD. *Headphone usage suggested for truest listening experience.



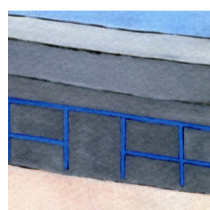
**Gunnar Jónsson
Wander Around 5**

Wander Around 5 are empty postcards that show an ordinary fishing boat that simply sails in circles in the big ocean, without any travelling movement. Digital print.



**Sally Waterman
'February' - folded edition**

This concertina bookwork, derived from the 'February' video (2011) documents the artist's catamaran journey from Portsmouth to the Isle of Wight to attend the funeral of a family friend. The edited sequence of images captures four key moments of grief, pulling focus from the close-up tear-like water droplets on the windowpane to the blurred, ominous vision of the frothy depths of the sea beyond. Full colour digital print on 230gsm micron pulpboard, trimmed and folded.



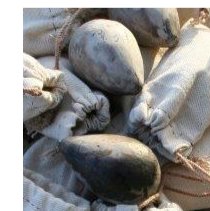
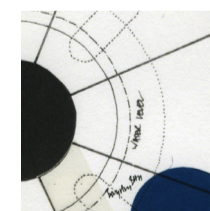
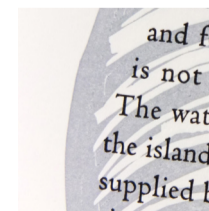
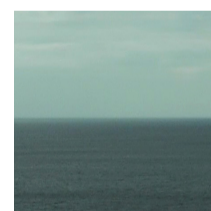
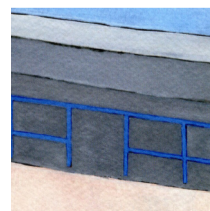
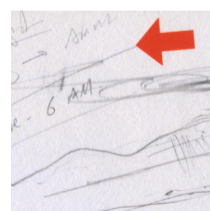
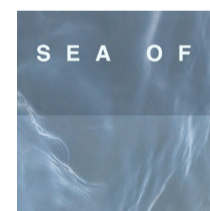
**Simon Le Reuz
Away Days**

The work Adrift evoked in a sense of absence, Away Days, while directly referencing the sculpture, imagines a solitary human presence, amplifying a narrative that explores the passage of time and an aesthetic that celebrates the associative play of colour. Digital print on 250gsm Tintoretto archival paper, cromático translucent paper sleeve.



**Philippa Wood
One in Twenty Six Million**

An exploration of the 8-minute journey across Hong Kong harbour from Tsim Sha Tsui to Kowloon on the Star Ferry. The wooden format with star motif reflects the ferry's onboard seating. Eight becomes the dominant theme, with each piece having eight processes applied. The content aims to highlight the briefness of the voyage. Screen print and letterpress embossing on 5mm plywood.



Voyage sea journeys
island hopping
& trans-oceanic concepts
Boxed