



Performance by Bryn Lloyd at The Pain Business. Photo credit: Luke Shears

Impact Report

RIPE at Old Northam Road 2022



Supported using public funding by
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Audiences at Ripe Plums #02 exhibition launch. Photo credit: Luke Shears

Led by *'a space' arts (AS)* in partnership with *Solent University (SU)* and *Winchester School of Art (WSA)*, *University of Southampton*, the RIPE graduate scheme is an ambitious programme of exhibitions, events and residencies at the Alfred Arcade, the Hidden Wardrobe, and the Alfred Arms on Old Northam Road (ONR).

In 2022, in the wake of the coronavirus pandemic, the RIPE programme continued to provide the artist community and audiences at ONR a well needed opportunity to meet and engage with the programme in person.

This summer, a series of multi-venue events such as RIPE Live became a regular feature. Each event celebrated the launch of two new exhibitions and all three of the buildings were open to the public. The Alfred Arms was used as a venue for live music, accompanied by

projected visuals and a paid-for bar, which enabled us to raise extra funds for the programme.

The ZEST Arts Collective continued to grow this year too. ZEST comprises of artists from the RIPE programme and offers membership to all future graduates to provide a pathway for further development after RIPE. This year, members of ZEST took part in a live art project called *The Pain Business* at the Hidden Wardrobe. The group devised a series of performances in collaboration with HA HA Gallery's Liv Fontaine and artist William Joys,

AS also continued to support RIPE artists through the exhibition programme at the Hidden Wardrobe. In 2022, seven artists exhibited, including Jilly Evans whose show was developed in partnership with SeaCity Museum and a local community group: Knit & Knatter.

Season at a glance

RIPE Impact Report 2022



49

Artists have worked with 'a space' arts across the 2022 programme



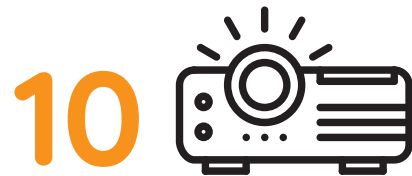
14

New graduates have been supported by the RIPE programme



14

Exhibitions held at RIPE venues on Old Northam Road



10

Launch events were held at RIPE venues on Old Northam Road



15

Free studio spaces for artists



29k

Audiences reached through the RIPE Instagram account



293

Visitors attended RIPE Live events throughout the summer



£1,249

Total income generated through bar sales at events and split 50/50 between RIPE and ZEST



2022 graduates, the Ripe Plums, outside the Alfred Arcade with AS Programme Manager Mia Delve and Programme Assistant James Hunter. Photo credit: Damian Cook

In 2022, AS worked with **49** artists through the RIPE programme.

14 new graduates, **19** members of the ZEST collective, **6** artists from previous RIPE seasons, **3** external artists, **2** photographers, **4** musicians, **4** DJ's and **1** VJ.

The new graduates were selected from the WSA BA Fine Art course and the SU BA Fine Art, BA Illustration and BA Photography courses. This group of **14** Plums exhibited at RIPE Plums #01 and RIPE Plums #02 at the Alfred Arcade. All of them have been offered studio space at the Alfred Arcade over the winter period.

There are currently **19** members of the ZEST collective, seven Bananas (the first cohort of RIPE artists, who graduated in 2017 and 2018), three Mangoes (the second cohort, 2019), six Tomatoes (the third cohort, 2020) and three Peaches (the fourth cohort, 2021). **9** of these artists

performed as part of The Pain Business show at the Hidden Wardrobe, of which most are current studio holders at the Alfred Arms.

9 Peaches exhibited at the Alfred Arcade in June as part of the Peach Melba exhibition.

Three RIPE Live events provided opportunities for **2** photographers (hired to document the events), **4** musicians (hired to provide live music) as well as **4** DJ's and **1** VJ.



Audiences at RIPE Live: Ripe Plums #1. Photo credit: Luke Shears



Old Northam Road (ONR) is a stones throw from the city centre and is home to a growing community of artists. In the past, the street was a busy and bustling place in the heart of the city. It became known as the 'antiques-quarter' in the 60's and 70's and attracted visitors from all over the world. In 1988, however, the new dual carriageway and Six Dials interchange was built, leaving ONR cut off from the rest of the city. Since then, many vendors have gone elsewhere, leaving behind long rows of beautiful Victorian shop fronts with nothing on display.

With its rich history and abandoned spaces, the street is brimming with opportunities for artists and creatives.



The Alfred Arcade on Old Northam Road. Photo credit: Damian Cook

Overview:

The Alfred Arcade welcomed **14** new graduates and **9** artists from previous RIPE seasons this year, and hosted **3** exhibitions - Peach Melba, Ripe Plums #01 and Ripe Plums #02.

Aims:

- To provide a platform for recent graduates to showcase their work.
- To encourage recent graduates to form meaningful connections and networks in the city, with the hope that this, in turn, will encourage graduate retention.
- To provide the tools and support for recent graduates to establish financially sustainable careers.
- To work with recent graduates to develop ideas about how to programme ONR in a way that reflects the needs and wants of the emerging artists in Hampshire.

Objectives:

- Exhibit the work of at least 12 new recent graduates.
- Continue to provide support and exhibition opportunities for artists.
- Provide opportunities for live art, performance and public engagement via RIPE Live launch events.
- Offer professional development and curatorial support and advice from our Creative Programming team.
- Inform the artists about organisations, networks, opportunities and resources available to them in Southampton.



Winning artwork by Signe Eliza Pook

The Banner Commission

AS once again commissioned an artwork to be printed on a banner at the back of the Alfred Arcade - a new Banner Commission. The public voted for their favourite piece of text, which was won by Signe Eliza Pook, who later went on to become a RIPE Plum. Signe's thought-provoking work was installed overlooking the railway tracks and offers a message to locals, commuters and visitors to Southampton by inviting them to reflect on habits of consumption and question the idea of want versus need with the phrase "DO YOU WANT WHAT YOU WANT?".

DO YOU WANT WHAT YOU WANT? / Signe Eliza Pook Ongoing Installation

"I am a final year student on a Fine Art programme at Winchester School of Art and my art practice is largely driven by subjective observations of everyday that are deepened and grounded by research led by my interests in Philosophy, Visual Culture and Architecture. As a starting point to making, I often interpret the subjectivity of my viewpoint through easy to decipher, graphic outputs in 2D and through experimental process of making, the refined outcomes take geometric abstract and architectural forms that are shaped into installations and assemblages that are considered as abstract 3D extensions to its 2D predecessors.

Text in forms of research and language in general is important framework of my practice though it was not until the open call for Alfred Arcade banner commission was announced that I decided to formulate text as work, mainly because I find text-based work tricky, especially with an idea that the work becoming a public installation.



Visitor overlooking the banner installation at the Alfred Arcade. Photo credit: Damian Cook

*My response to the open call was somewhat circumstantial as at the time I had engaged with Slavoj Žižek's text *The Sublime Object of Ideology* which alongside observations of my own formed the text-based installation of DO YOU WANT WHAT YOU WANT? A particular verse had stuck to me from Žižek was where he unpacks the image of the popular drink Coca-Cola and suggests the extent that the image both in shape of visuals and text affect consumer interactions with the product and it is the ideology that is shown through these images of advertising that is more attractive than the product itself, therefore suggesting the product itself rather irrelevant.*

This led me to my own considerations of how other products and experiences that are integral to our lives and routines could be equalled to analysis of the popular drink as per Žižek and perhaps how that could extend to more serious commitments too. I thought how the advertising was framework for things

that we never knew we wanted and speculatively, was using its imagery and text alongside the technological advances of today to create a slick environment for our desires which are generated at a frequency that is increasingly hard to resist.

DO YOU WANT WHAT YOU WANT? intends to seek the critical eye within ourselves as we engage with the aspects of excess in our daily routines and is not looking to stop anyone from consuming or engagement with certain types of products of activities but to be critical as of where our desires towards these products derive from."



Glass frit tiles installation by Jenny Andrews. Photo credit: Damian Cook

Peach Melba

Launch Night: 10th June 2022

Open to the Public: 11th - 12th June 2022

Peach Melba was a short-term residency project that aimed to encourage artistic and professional development through a series of skill sharing workshops and activities. For this third Peaches project the Ripe Peaches, who exhibited at the Alfred Arcade last summer, reconnected and developed both individual and collective outcomes, culminating in a group exhibition which were exhibited IRL at the Alfred Arcade in June 2022.

The project was a hybrid of digital and physical exchanges and art-making. Artists ran workshops in person and online, including creating sculptural 'fake cakes' and glass tiles. The activities and developmental process provided participating artists with the opportunity to remain connected and optimistic during challenging times post Covid-19.

Artists

Jenny Andrews - Glass Fusing Using Glass Frit

I will begin my workshop by sharing some of the stories and anecdotes of former residents of Northam that I obtained from the Chapel & Northam's Oral History held in the Southampton Archives. After a brief introduction of the qualities of glass frit and sharing some examples, each artist will be given a 10x10cm piece of 3mm tekta CoE90 square of clear glass. Layering different coloured glass frits and fusing glue each artist will create a design or scene upon their tile inspired by their present location. After the workshop is finished and once the fusing glue has fully dried out I will tac fuse the tiles in the kiln ready for exhibition.

The outcome will be a series of tiles all individually made, connected by the group who made them and the limited colour pallet of glass frits that the group will use.

Megan Honey - Our Perspective

I will prompt each artist with words relating to the arcade and its surroundings in hopes that this will trigger an emotion, memory or some kind of response that the artist could then expand on through the power of film. Using film to portray these individuals' understandings allows the viewer to almost see this experience through the artists eyes. I feel like the use of creative writing can really break down the core reasons as to why you have chosen to research, study or explore a topic of interest. Ultimately allowing you to expand your practice, taking it in a different direction.

Each artist will create a short film this could be anything from 10 seconds to 1 minute and they will send their final clip to me. I will then edit all the clips together and this will be presented as a final outcome at Peach Melba.



Film projection by Christina Karava. Photo credit: Damian Cook



Film projection by Megan Honey. Photo credit: Damian Cook

Christina Karava - wHo ArE yOu?!

My workshop will happen online, via Microsoft Teams. It will encourage some form of role playing. The artists will be invited to select one of their favourite objects, ideally something that seems insignificant to everyone else, but to them it is a really special object because there is some sort of attachment to it. They will be asked to bring this object to the workshop, introduce it and mention what it is that makes it so valuable to them. I will then ask them to try to become that object, understand its personality, interests, fears, and respond to several questions as if they were that object. At the end of the workshop, each artist will be asked to re-introduce the objects, but this time, the object will be introduced through the responses to the questions and conversations taking place throughout the workshop.

The outcome will be a recording of the meeting, displayed in a manner that allows someone entering the room to, in a way, join the conversation. All artists, and their new object-friends, will be given individual attention, since I believe that they both deserve a moment under the spotlight.



Fake Cake by Charlotte Rose. Photo credit: Damian Cook

Anna Marris - Visualising the Connections Between Us

This activity will challenge how our perceptions of the landscape can change via imagery, such as in Google Earth. It aims to help us recognise how imagery can be positively utilised to reconstruct a landscape that includes a collection of personal narratives. As this activity will require collaboration, there will be great focus on visualising connections among humans in the landscape.

Email instructions will direct you to interact with Google Earth, where you will navigate and screenshot certain elements of the landscape that depict connections based off three themes: Starting in Southampton; Transportation; Connections through Art. Within the email I have written quotes, questions, and texts to encourage thinking on the role of digital representation in the era of the internet we are currently living in.

The workshop will culminate in three digitally printed image montages. Each print will contain imagery from every artist that contributed, presenting the theme of connections in a collaborative space and help viewers to engage with the landscape through the lens of personal interactions with the vast imagery on Google Earth.

Charlotte Rose - Fake Cakes

In my workshop we will be creating 3D sculptures of faux cakes. Each artist will create a fake cake with an ironic message or a unique design to provoke or confront the viewer. I would like this workshop to challenge established notions of the art object. We will discuss cake and all it's different contexts, referring to my research. We will think carefully about what messages to write on the cakes and how we can use food and art to speak up about issues and ideas.

The final cakes will be displayed on a table, set for subversive afternoon tea.

Charlotte Wardner - Re-Build-A-Bear

As we have grown and adapted into adult life many of us tend to abandon our plushies and toys and it feels like we have been slowly stripped of our childhood imagination because we conform to societies expectations of adult behaviour. This workshop is about showing this transition... what was once able to offer safety, comfort and protection is now a distant memory. Therefore by deconstructing and reconstructing we can show the loss of childhood but then the attempt to “re-build” it resulting in macabre, sinister soft sculptures.

For this workshop, I intend for everyone to create a mixed media soft sculpture using a teddy bear as the primary vessel. We will un-stuff the bears, turn them inside out and re-stuff them, then embellish them with found objects and nostalgic trinkets.

The outcome of this workshop is for each artist to create their own nostalgic, beautifully bizarre bear, whilst talking and thinking about the concept of loss. Each one will be completely unique, as everyone will have different perspectives, objects and ideas.



Teddy bear by Charlotte Wardner. Photo credit: Damian Cook

Tiffany Struwig - You are Still an Artist

The idea behind my activity is to make an embroidery that encapsulates how artists feel about their art practice. Each artist will be asked to supply me with 2 words relating to how they feel about their work (overwhelmed, relaxed, inspired etc.) and 3 words relating to what their practice involves (painting, sculpture, photography etc.). Each artist will text me their chosen 5 words and I will embroider them on to one embroidery hoop.

The outcome of the activity will be a single embroidered artwork that will encourage people to reflect on their art practice and to remind them that no matter the time they dedicate to their work they will always be an artist. Upon seeing the completed work, I hope the artists will realise that they are not alone and that we are stronger together.



Work by Tiffany Struwig. Photo credit: Damian Cook



Audiences explore works by Michele Waldron-Cooper. Photo credit: Damian Cook

Ripe Plums #01

Launch Night: 29th July

Open to the Public: 30th - 31st July

Ripe Plums #01 was the first in a two-part exhibition of outstanding work by a group of graduates from Solent University and Winchester School of Art, University of Southampton.

The project provided an opportunity for the emerging artists to exhibit a recent body of work in a new space, the Alfred Arcade. The artists met, exhibited and engaged in critical debate; forming networks and friendships to help them to sustain a fruitful visual arts practice.

Artists

Erica Cannon

Erica is a photographer interested in representations of women and the female gaze. Her work is a mix of planned, posed shots in the studio and unguarded intimate moments at home between her closest friends and family. The images document a shared experience, they tell a collective story of female empowerment and positivity in the 21st century.

Alexandra Holland

Alexandra makes casts and copies of her own body. Her practice is an attempt to dissociate and objectify herself, so that others can't. She is interested in construction and destruction, experimenting with a variety of materials and processes to create sculptures that explore two contradicting ideas - vulnerability and resilience.



A visitor looking at photography works by Erica Cannonn. Photo credit: Damian Cook

Signe Eliza Pook

Signe is a multi-disciplinary artist interested in the process of thinking through making. Her work stems from everyday experiences and observations, contextualised by research in Philosophy, Visual Culture and Architecture. These ideas take shape through large-scale, site-specific sculptural installations that disrupt the space they occupy and embody the artist's current contemplation.

Daisy Steed

Daisy's paintings depict barren landscapes and bare interiors, haunted by unidentifiable figures and distorted faces, drawn onto paper with oil pastels and paints. The work is informed by her research into folklore, voyeurism and body horror. It is surreal, unsettling, uncanny and macabre.

Anjella Stevenson

Anjella's work is a mix of planned, posed shots in the studio and unguarded

intimate moments at home between her closest friends and family. The images document a shared experience, they tell a collective story of female empowerment and positivity in the 21st century.

Maria Valaitis

Maria makes poetic, considered films about her everyday experiences and familial relations. She is interested in the relationship between sound and image, often working across multiple screens or projections. Her practice is autobiographical and experimental, it also encompasses photography and installation.

Michele Waldron-Cooper

Michele is primarily a painter. Her work is figurative, depicting faces and bodies, often contorted and disturbing, with elements of magic realism. Michele's practice is driven by socio-political concerns and contemporary issues. Sometimes her paintings are centre pieces in larger installations or assemblages.



Ripe Plums #02 sign outside the Alfred Arcade. Photo credit: Luke Shears

Ripe Plums #02

Launch Night: 2nd September

Open to the Public: 3rd - 4th September

Ripe Plums #02 was the second in a two-part exhibition of outstanding work by a group of graduates from Solent University and Winchester School of Art, University of Southampton.

The project provided an opportunity for the emerging artists to exhibit a recent body of work in a new space, the Alfred Arcade. The artists met, exhibited and engaged in critical debate; forming networks and friendships to help them to sustain a fruitful visual arts practice.

Artists

Crystal Bloomfield

Crystal's practice centres on stillness. Her camera is a tool used to consider and capture unsettling subjects such as death, disease and pain. Her films and photographs document processes of decay and renewal, allowing for a moment of reflection on the complex motions of existence.

Eleanor Brown

Eleanor creates assemblages and installations that challenge traditional notions of art and the art object. She stacks and balances found objects and 'readymade' sculptures alongside realistic oil paintings; creating illusions, contradictions and blurring the boundaries between the conventional and the contemporary.



Visitors explore Stephanie Parker's installation at Ripe Plums #02. Photo credit: Luke Shears

Beth Givens

Beth is a draughtsman not limited to pen and paper; her many processes mirror the complexity of her subject matter. She makes rugs with yarn, collages with paper, ceramics with clay and patterns with colour. Her practice explores themes of identity and belonging in an attempt to bring clarity to a confusing world and to situate herself within it.

Hans Lam

Hans is an artist and filmmaker. His practice is informed by his lived experience as a queer person born in Hong Kong and resettled in the UK. Inspired by avant-garde filmmaking techniques, he uses autobiographical narratives and found footage and to create experimental document work that is simultaneously personal and global in its focus.

Stephanie Parker

Stephanie is an artist and illustrator interested in animal anthropomorphism. Her research-intensive process often references Victorian era works, such as

the taxidermist, Walter Potter and animal illustrator, Louis Wain. The surreal images and characters in her work teeter between the endearing and the uncanny.

Annabel Tennyson-Davies

Annabel is an interdisciplinary artist working with sculpture, projection, installation and sound. Her work playfully explores how environmental and situational changes alter the way we experience the world around us. Recently, she has been making work about her own experiences of vertigo, by using the spinning sensation as a starting point for dynamic sculptural works.

Ben Topping

Ben uses traditional and contemporary printmaking and sculpting techniques, such as etching, casting and 3D printing, to explore processes of erosion and ruination. He begins by visiting historic sites and castles, observing and drawing the ruins, before copying, scanning, printing and re-printing the image, as it deteriorates like the buildings themselves.



Visitors observe works by Maryam Zahra Kazimi at the Hidden Wardrobe. Photo credit: Luke Shears

Overview:

Throughout 2022, a varied programme of **8** exhibitions took place in the windows of the Hidden Wardrobe. The nature of the space meant the exhibitions could be viewed from outside the building and were accessible to the public 24 hours a day, seven days a week. This year, **6** RIPE artists had solo shows at the Hidden Wardrobe; **9** members of the ZEST Collective exhibited work in the space as part of a collaborative project, The Pain Business, alongside **2** external artists; and another external artist exhibited work made in partnership with Sea City Museum and the 'Knit and Knatter' community knitting group.

Aims:

- To continue to support graduate artists, providing them with the tools to maintain their arts practice and build a financially sustainable careers.
- To build better connections with the local community.
- To increase the visibility of artist activity on ONR.

Objectives:

- Continue to provide exhibition opportunities for graduate artists, after the first year of support from AS is over.
- Make the space available for artists outside of the RIPE programme and provide support for external collectives and community groups.
- Increase public engagement with the artists and activity at ONR by hosting a series of exhibitions.



Let It Breathe on display in the windows of the Hidden Wardrobe captured at night. Photo credit: Olana Light

Let It Breathe - Olana Light 7th January – 13th March 2022

Olana makes immersive, disorientating, alien spray-foam installations and costumes; mythic representations of her world view. Inhabited by a creature that is neither human nor alien, real or imaginary, these glowing environments and tactile costumes bend the fragile boundaries of our perceived reality.

For *Let It Breathe*, Olana exhibited a new sculptural work.

“Our lungs are two organs inside our chest filling with air as we breathe in. However, the most important function of the lungs is to carry movements of mind, speech, and body.”

Referring to personal experience of lung surgeries during the lockdowns – when the illness had painstakingly shifted my life – this display meditates on a chance as a conductor that orchestrates our encounter of the world. Through this work, I explore the phenomenology of spatial perception.

Imagining the Hidden Wardrobe building as a creature with its unique system of organs, I hope to break down the everyday experience of space and create a disorientated environment, moving away from our atomised perception of the world.”



How To Be a Successful Woman in the Workplace by JoJo Lewis. Photo credit: Mia Delve

How to Be a Successful Woman in the Workplace - JoJo Lewis

18th March - 17th April 2022

JoJo Lewis is an activist as well as an artist. Her work attempts to dismantle patriarchal, oppressive social structures by challenging and mocking the established order. She uses photography and text to confront the viewer and raise awareness of issues such as tampon tax, slut-shaming and domestic abuse.

For *How to Be a Successful Woman in the Workplace*, JoJo exhibited a new series of satirical works exploring the archaic stereotypes and misogyny experienced by working women.

"The piece shows the absurdity of some of the many ways women are oppressed. The guide was made with a nod to mansplaining (the explanation of something by a man, typically to a woman, in a manner regarded as condescending or patronising)."

It also features issues such as the gender pay gap, the glass ceiling, unfair dismissal, sexual misconduct and women not having voices.

Globally, women hold just 29% of senior leadership positions and only 20% are CEOs or Managing Directors. And whilst businesses might be starting to implement actions to achieve gender parity, 22% of businesses globally still take no action to ensure gender diversity."



Featured works by Katie Mullender on display at the Hidden Wardrobe. Photo credit: Damian Cook

How Long Will This Last?

- Katie Mullender

22nd April - 29th May 2022

Katie's paintings are textured and colourful. She is interested in physical, tangible objects and experiences that only exist IRL. Scenes from fruit markets and museums are created by layering acrylic paint, emulsion, oil pastels, ink and paper collage.

"The works featured in the exhibition explore autobiographical moments from throughout the pandemic, drawing on shared experiences, quiet moments and relationships with space. The marks in the paper works are spontaneous and raw, much like the scenes being portrayed, and the brightly coloured environments epitomise a symbiotic relationship between the figures and their surroundings. This body of work is a document of everyday life during a time where life itself has changed so dramatically."



Visitors enjoy performance by artist Mandy Smith on Old Northam Road Photo credit: Stavros Mastorou

The Pain Business - RIPE x HA HA **10th June - 15th July 2022**

The Pain Business was a new exhibition merging live art, performances and costume, developed by RIPE alumni in collaboration with HA HA Gallery's Liv Fontaine and actress William Joys.

Having taken part in a series of developmental discussions and activities over a six month period, the exhibition was a culmination of the artists' collective learning and exploration of live art and performative practice as they experimented with new mediums.



Megan Georgia Smith's installation in the Hidden Wardrobe. Photo credit: Damian Cook

BY THE SKIN OF YOUR TEETH!
- Megan Georgia Smith
22nd July - 28th August 2022

Megan is primarily a painter. Her large-scale works depict chaotic, overcrowded public spaces, shops, and pubs filled with grotesque, exaggerated figures behaving badly. By amplifying and mocking stereotypical representations of British working-class people and youth culture, Megan's practice remains critical of these harmful generalisations.

"The overall motif of this exhibition is two-wheel transport, specifically mopeds and electric scooters. This speaks to the ways young people travel around the city and has direct correlation to the traffic on the main road that cuts through Northam (A3204).

I started creating the painting 'Ride or Die' during my residency at Aspex, Portsmouth. It relates to an incident I witnessed in the months coming out of lockdown. A group of young lads on mopeds, toppled over one another when riding out of Aldershot. I was driving in the car behind them and made sure everyone was okay. It was my first experience of witnessing a collision, and I have since regarded the incident as a perfect metaphor for the ways in which life can bring about chaos and uncertainty when you least expect it.

This sculpture explores Southampton's relationship to E-scooters and offers a timely representation to how young people are currently getting around the city."



Installation by Maryam Zahra Kazimi. Photo credit: Damian Cook

**The Slow Cancellation of Practice -
Maryam Zahra Kazimi**
2nd September - 7th October 2022

Maryam's practice is experimental and unpredictable. It exists at the intersection of research-creation, socially engaged art, curation, intervention and the expanded field of drawing. Ideas begin as doodles, drawings and notes and evolve through collaborative and collective activity, conversations and large-scale installations.

The Slow Cancellation of Practice explored the conceptual anxiety and stasis inherently found within art practice – the periods in between productive spells, time spent casually in the studio, on the road, conceptualising new ideas or deep in research. Eclecticism is embraced; the archival impulse is quietly celebrated.

The outcome was a site-specific installation that served as a snapshot of Maryam's art practice at a very fleeting moment in time, defiantly proclaiming a resistance to conventional modes of classification and the curation of a singular narrative.

The installation explored the artist's perpetual struggle between the authentic expression of self, and the pressure to make more conceptually-palatable, commercially-viable forms of art for public consumption.

Comprising an eclectic range of materials and mundane objects, including drawings, writing excerpts, repurposed office supplies and scrawled text on wood, the work speaks directly to the chaotic and discursive nature of artistic practice.

Exhibitions



Visitor taking photo of the Women & Football installation. Photo credit: Damian Cook

Women & Football - Jilly Evans and local community groups

14th October - 20th November 2022

Women & Football was an exhibition of football scarfs developed by artist Jilly Evans in collaboration with local communities, which explored the major themes of women's football and community through collaborative knitting.

Over the summer, Southampton was proud to be one of nine host cities for the UEFA Women's Euros 2022, inspiring Sea City Museum to explore the history of women's football.

Local artist Jilly Evans visited Knit & Knatter groups at Southampton libraries and ran drop-in sessions at Sea City Museum to talk about women's hidden histories, with a particular focus on football – Southampton has a history of women's football that spans over 100 years. Jilly wrote a pattern for football scarves, which participants knitted and donated to the exhibition, highlighting the many successes of Southampton women in football, and in wider society.



The Alice Band on display at night at the Hidden Wardrobe. Photo credit: James Hunter

The Alice Band - Jess Curtis **2nd December 2022 - 7th January 2023**

Jess's practice is comprised of both post impressionistic/expressionistic painting and drawing, and new media-based works concerned with video and digital stills. She draws from the often self-motivated desire to deal with felt things; emotions. In particular, her new media works, while clinical and detached from the outset, are rooted in matters of object sentimentality, attachment, and the act of revealing while concealing.

In *The Alice Band*, Jess Curtis responds to an object owned by Jessica Ridler, a 26 year old from Hinton Parva, Wiltshire. While rooted in object sentimentality, this body of work largely embodies the unknown, with this object carrying significance to Ridler for undisclosed reasons to both viewer and artist alike. The only thread between Curtis and Ridler is this ambiguous object ordinarily remaining concealed in the frame featured in this exhibit; they are otherwise strangers.

Appropriately this response remains surface-level in nature, but deals with complex paradoxes. To reveal the physicality of an object while simultaneously concealing it's true form in respect to the core values of the work, Curtis employs the veil of Pepper's Ghost to present an animation of a digitised version of the object. Despite its visceral presence, an intentional presentation of the empty frame highlights the object's true absence and inaccessibility while implicitly signifying preservation and importance, inversely suggesting exhibitionistic qualities towards the object itself.

Dealing with barriers, this work aims to provide commentary on current conversations surrounding boundaries and the way we honour them. More directly, this work is derived from questions about our relationship to and understanding of objects, the meaning we impose on them, and the ways in which galleries choose to present and preserve culturally significant collections in a highly-developed digital age.



The Postmen perform in the Alfred Arcade. Photo credit: Luke Shears

Overview:

The Alfred Arms continued to be an invaluable home for the ZEST collective: offering **9** studio spaces across **3** floors, along with a wood workshop and a kiln. In February this year they hosted their first in-person meet-up, and have since run a series of workshops and meetings. Wifi was also installed in the space and ZEST ran a GoFundMe campaign to raise money for essential maintenance work.

The Alfred Arms was once again used to host live music and serve drinks during four RIPE Live events. Temporary Events Notices approved both the use of the ground floor and part of the pavement for outdoor seating and allowed AS to serve alcohol until 11pm at each event. DJ in residence, HANIN, supplied equipment and lights and this year was able to invite three other DJs and a VJ to be part of the RIPE Live events.

Using the Alfred Arms as a venue during RIPE Live events allowed AS to generate income through drinks sales, which were fed back into the programme to support artistic activity. The total profit was **£1,249.09**. This income was split 50/50 with ZEST, who worked behind the bar at all four RIPE Live events.

Professional Development Opportunities



Live drawing at the Hidden Wardrobe by artist Katie Mullender . Photo credit: Stavros Mastorou

1-to-1 tutorials

Each artist was offered a 1-to-1 session with AS programme manager, Mia Delve and AS programme assistant, James Hunter upon agreeing to exhibit at Peach Melba or Ripe Plums. The artists discussed the development of new work, how it was going to be installed and other commitments, ambitions and career goals.

Following this, the artists were offered ongoing support and encouraged to engage with the Artist Resources programme through the AS website.

Curatorial support

During the development and delivery of all **12** exhibitions that took place at ONR this year, Mia Delve was available to meet with the artists and assist in curating and installing work.

Collaboration

There have been numerous opportunities for RIPE artists to collaborate across this year's programme.

In June, the Peaches were invited to participate in a project, which was a hybrid of digital and physical exchanges and art-making. It provided participating artists with the opportunity to remain connected and optimistic in this new, difficult and digital time, and further build on their connections made last year as recently-graduated artists.

The launch of the Peach Melba show coincided with The Pain Business, which was another collaborative opportunity led by performance artists, Liv Fontaine and William Joys. ZEST members were invited to collaborate in developing an evening of performance art, that was also documented by a show at the Hidden Wardrobe.

Professional Development Opportunities



Live art performance by Liv Fontaine at the Alfred Arms. Photo credit: Stavros Mastorou

Live art opportunities

A programme of performative and participatory activity took place during each RIPE Live event. Demonstrations, workshops, performances and audio installations gave artists a chance to test new ideas and engage directly with a captive audience. The Pain Business performances also engaged with audiences, while occurring across all venues, including outside.

Retail opportunities

This year, seven RIPE artists have sold work through the artist shop associated with 'a space' arts flagship venue, God's House Tower (GHT) and at the GHT Christmas Makers Market.

Video and digital content creation

Since the outbreak of Coronavirus, creating digital content has become a vital form of communication and a crucial skill for artists to have. This year, every artist that exhibited at the Hidden Wardrobe had a video made of their work, which was created in-house. Similar videos were also made for all the RIPE events, totalling 25 artists with videos capturing their work in situ.

Website profiles

All of the new RIPE artists (the Plums) worked with creative programme officer, Mia Delve this year to write individual artist profiles and bios for the new RIPE website, increasing their online presence and developing new written communication skills.

“I absolutely loved the entire experience, meeting some incredibly talented artists and taking away moments I will remember for a long time”

“It was really good and helped me see the potential that I can do with my art form”



Audiences enjoy works by Anna Marris. Photo credit: Damian Cook

“Amazing opportunity to connect with other artists and have your work seen by the public”

“I enjoyed meeting other graduates and learning about their practices... the team in charge were very helpful and committed”



Artwork by Charlotte Wardner. Photo credit: Damian Cook

“The team at RIPE have been amazing”

“It has helped me grow confidence an artist”

“It has helped bring to my attention that there is art communities in Southampton that I could work with. I am more confident with my artistic process”

“Seeing other artists work and their different practices has inspired me to continue working and experimenting”

“It pushed me to think more abstract and outside-the-box when generating my own ideas for projects”

Artist Feedback

“I hope that Ripe can maintain HQ Within Old Northam Road area as I feel like it’s a very appropriate and charming location for creativity to flourish”

“I think it’s a great programme! I think it will continue to grow and see more talent”

“Especially grateful about the exhibition opportunity that has given me a chance to trial work in an outdoors setting as well as getting to know other artists beyond of the uni cohort”

“Very proud to be a part of it”



Charlotte Wardner participates in artist-led workshop

“It has helped bring to my attention that there are art communities in Southampton that I could work with”

“It was great to see my work in a new space - it’s made me think about my medium and subject matter moving forward”

“The RIPE programme is an incredible opportunity to have been given and I hope that for years to come, the exhibitions are a way for graduate artists to proudly display their work for the public”

“I entered a couple of competitions. Would never have had the confidence to do this before. Being part of Ripe helped me to gain a little confidence”

“The exhibition allowed me to view my art through the eyes of the public and learn how they perceive my work”

Since exhibiting as part of the RIPE programme, our graduate artists have been involved in a number of projects both within 'a space' arts and outside of the organisation. Some of these successes have been a direct result of the opportunities and support provided by RIPE; others are due to the exceptional skill, talent and perseverance of the Bananas, Mangoes, Tomatoes, Peaches and Plums who have been proactively seeking new experiences and opportunities.

The RIPE artists have:

- Been commissioned to exhibit or facilitate workshops at God's House Tower, Southampton
- Been awarded £500 Lucky Dip bursaries by AS
- Been employed by AS
- Secured internships at AS
- Gained employment as freelance technicians
- Gained employment at John Hansard Gallery, Southampton
- Been commissioned by Solent Showcase Gallery, Southampton
- Exhibited at K6 Gallery, Southampton
- Exhibited at the Art House, Southampton
- Exhibited at Yellow Edge Gallery, Gosport
- Been nominated for the Platform Graduate Award and exhibited at Aspex Gallery, Portsmouth
- Been awarded £2,000 as winner of the Platform Graduate Award.
- Exhibited at SPUD Works in Sway, New Forest
- Exhibited as part of an online group exhibition organised by TSDAP, Life Interrupted: Painting in the Pandemic
- Been selected to exhibit at Got it for Cheap, a London art fair.
- Exhibited at Please Mind the Flash at Hoxton Arches in London as part of Creativity Works: Visual Storytelling, a collaboration between Magnum Photos and Create Jobs
- Exhibited at The Harbour House Gallery in Devon as part of Spacial Temporalities, a group show
- Set up small businesses and sell their work online and at Re:So, GHT and Sea City Museum, Southampton
- Formed a band and co-written a debut album
- Been accepted to study on MA courses at WSA, Royal College of Art, Kingston School of Art and the Slade (UCL) in Fine Art, and Contemporary Curation.
- Been awarded a full scholarship to study a post-graduate course at the Royal Drawing School in London



Visitor takes photo of performance art in the Alfred Arcade. Photo credit: Stavros Mastorou

Overview:

Digital engagement data has been captured from RIPE's 2022 programme (January - October), using analytic platforms including Hootsuite and Meta. The data collected provides greater insights into RIPE's online presence over the past year, and identifies areas of growth and scope for greater engagement and opportunity.

Data has been collected from across RIPE and 'a space' arts social media channels - Instagram, Facebook, Twitter and YouTube. In response to audience needs and greater levels of online engagement and consumption post-Covid 19, the marketing and promotion of the RIPE season took a hybrid approach, offering both online and IRL ways of engaging with the programme.

In addition to digital marketing, traditional approaches such as print were also employed to enhance the reach of RIPE activities within the local area, along with local and regional press coverage including features in the Daily Echo and Visual Arts South West (VASW).

The data collected has been summarised, with key highlights and statistics offering an overall insight into the delivery and impact of the marketing strategy employed, and the continued growth of the RIPE programme in the digital space.

Instagram is the only social media channel in which RIPE has its own active account. All other data is collected from the promotion of RIPE activity through the 'a space' arts social media channels

Engagement

RIPE Impact Report 2022

Instagram

@ripe_southampton

137

Posts

13.8%

Post engagement rate

34k

Post impressions

29k

Post reach

Data collected from Hootsuite Instagram Report (January - October 2022)



Visitor takes photo of artwork in the Alfred Arcade. Photo credit: Luke Shears

Facebook

@aspacearts

65

Posts

337

Total post engagements

13,421

Total post reach

Data collected from Twitter Analytics (January 1st - October 29th 2022)



Artist Eleanor Brown and her installation. Photo credit: Luke Shears

Twitter

@aspacearts

70

Tweets

337

Total tweet engagements

13,364

Total tweet impressions

Data collected from Twitter Analytics (January 1st - October 29th 2022)



Visitor at Peach Melba. Photo credit: Luke Shears

YouTube
'a space' arts

8

RIPE videos

321

Total views

Most popular videos



Let It Breathe - Olana Light
https://youtu.be/5Ujf0M_XJg8



Ripe Plums #01
<https://youtu.be/tjYYbGH9I5I>

82

Views

308

Impressions

62

Views

321

Impressions



Peach Melba
<https://youtu.be/VT0CYNC78jo>



How to be a Successful Woman in the Workplace - Jojo Lewis
<https://youtu.be/qESDIdnE3tc>

57

Views

316

Impressions

30

Views

189

Impressions

Data collected from YouTube Analytics from (January - October 2022)



Artists gather in the Alfred Arcade. Photo credit: Luke Shears

Visitor numbers

106

at Hidden Wardrobe launch events

327

at RIPE Live events

433

In Total

Press Coverage

Daily Echo

Newsletters

'a space' arts Newsletter Jan - Oct 2022

'a space' arts mailing list invites

SCC Culture Vulture Newsletter

Arches Studios Newsletter

Event Directories & External Websites

Eventbrite

VASW

a-n (Artists' Network)

Art Rabbit

Website

17 event listings on RIPE website

10 news posts on 'a space' arts website

16 event/opportunity listings on 'a space' arts website

Digital Feedback

RIPE Impact Report 2022

Brilliant! Definitely worth
a visit xox
@sharlott.art

So exciting 🥳
@annabel_tennyson_davies



Visitors at RIPE Live. Photo credit: Luke Shears

Was such a good time.
Can't wait for the next
one 😎
@zestartscollective

This is great, love this
art! ❤️🔥
@undertherocklive

Absolutely love this!!
@bif_artt

💖💖💖
@portfolio.milly

Was a cracker 🥰🔥
@annettewarner

Yay! Can't wait to see
the plums 1st exhibition
next week! 🙌🙌
@mandysmithartist

Cracking vid 🙌 looking
forward to ittttt 🙌🙌🙌
@jameshunter

★★★★
@_maryamkaz



Maryam Zahra Kazimi outside the Hidden Wardrobe. Photo credit: Luke Shears

Fantastic Hidden
Wardrobe Launch this
evening with our very
own @jojolewisart and
her amazing exhibition
'How to be a Successful
Woman in the
Workplace'
@zestartscollective



Artists from ZEST Collective gather on Old Northam Road. Photo credit: Damian Cook

Overview:

The ZEST Collective continued to grow in 2022. There are now **19** ZEST members, and the collective hosted **3** exhibitions throughout the year: two that were organised independently by ZEST and one that previewed at a RIPE Live event. Alongside this, they maintained their community outreach through their Living Community Murals project, which they started back in 2021.

The first of ZEST's three exhibitions was *Dystopia Holdings*, a doomsaying show that gave a nod to the looming climate crisis. This was followed by "The Pain Business", which featured artworks and performances and took place at RIPE Live and coincided with the launch of *Peach Melba* at the Alfred Arcade. The work was developed in collaboration with performance artists Liv Fontaine and William Joys. ZEST rounded off the year with *Novum Citri*, a celebration of work by new and established members, which highlighted the array of creative talent in the collective.

ZEST's Living Community Murals project was created in collaboration with Ropewalk Community Garden, in order to uplift community voices, heighten a sense of pride in the area and strengthen connections between local residents and the artist community. This year, ZEST members ran a number of skill-sharing workshops hosted at the Ropewalk Community Gardens, which were open to all.

Current Members

Jenny Andrews
Kane Applegate
Poppy Ash
Jess Curtis
Ellen Gillett
Benji Heinke
James Hewins
Jojo Lewis
Bryn Lloyd
Kelly Mackenzie Sinclair
Katie Mullender
Robin Price
Mandy Smith
Alex Sutherland
Fred Ashleigh Thornton
Sharlott Wardner
Annette Warner
Maryam Zahra Kazimi



BANANA BREAD

Ingredients:
1 cup of butter
1 cup of sugar
2 eggs
1 cup of flour
1/2 cup of baking powder
1/2 cup of brown sugar
1/2 cup of milk
1/2 cup of banana
1/2 cup of walnuts

Method:
1. Preheat the oven to 180°C (350°F).
2. Cream the butter and sugar together.
3. Add the eggs one by one, beating well.
4. Sift the flour, baking powder, and brown sugar together.
5. Add the milk and banana to the mixture.
6. Fold in the walnuts.
7. Pour the mixture into a greased loaf pan.
8. Bake for 1 hour and 15 minutes.

BANANA SPLIT

Ingredients:
1 cup of ice cream
1/2 cup of banana
1/2 cup of chocolate sauce
1/2 cup of whipped cream
1/2 cup of nuts

Method:
1. Place the ice cream in a bowl.
2. Add the banana, chocolate sauce, whipped cream, and nuts.
3. Mix well.

RIPE PEACHES #01

Launch night: Friday 20th August 6pm until late
Continues: Saturday 21st & Sunday 22nd August

The Alfred Arcade, Old Northam Road, Southampton SO14 0NZ

RIPE TOMATO CATCH-UP

Launch night: Friday 20th August 6pm until late
Continues: Saturday 21st & Sunday 22nd August

The Alfred Arcade, Old Northam Road, Southampton SO14 0NZ

RIPE MANGO SMOOTHIE

Launch night: Friday 20th August 6pm until late
Continues: Saturday 21st & Sunday 22nd August

The Alfred Arcade, Old Northam Road, Southampton SO14 0NZ

RIPE BANANAS #01

Launch night: Friday 20th August 6pm until late
Continues: Saturday 21st & Sunday 22nd August

The Alfred Arcade, Old Northam Road, Southampton SO14 0NZ

Homemade Mango Chutney is a virtual exhibition of new work by RIPE artists past and present.

Go to aspacesarts.org.uk/events just before to join the live launch party

@ripe_southampton #homemadechutney

www.aspacearts.org.uk

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RIPE is a project led by 'a space' arts: