



TIMES V

**SOLIDARITY**



Susan Batty

**TIMES V**  
*Edited by Alexander Stubbs*

Presenting works by

Adam Garrett  
Charlotte Cullen  
Faith Foster  
Jay Davies  
Joseph Foster  
Karen Horsfall  
Lyle Struthers  
Nick Smith  
Rochelle Asquith  
Susan Batty  
Lauren Saunders

*shared purpose, acts of resistance, empathy and equality,  
coexistence, security - scarcity, civil rights, questions of class,  
representation and belonging*

SOLIDARITY

[ *Power and dominion*,  
remember that the author always  
has an opinion / So read between  
the lines and look for the sings  
about mankind / Otherwise, we're  
bound to be swimmin' within the  
lies of other guys who've paralysed  
/ What's real with eyes that don't  
see and hearts that don't feel.

– 'What's Real', Jazz Liberatorz,  
2009. ]

On Wednesday 1st February 2023, the largest day of industrial action in over a decade crowded streets across England and Wales. Schools and universities closed for the day and rail strikes added fuel to a now growing fire, the flames of which continue to rise in the face of a Tory government refusing to meet unions at the negotiating table. This day was surprisingly bright and not too cold, from what I can remember, as I sat in the clammy office of a secondary school on the East coast. Political talk was spoken in hushed tones amongst faculty staff conflicted over their duty as caregivers and educators for an already deprived community, and their belief in a fairer, more equitable offer for fellow workers across the country. In the midst of a cost-of-living crisis, food shortages, rising inflation, and growing political corruption, solidarity was walking quietly through the hallways of that late sixties concrete school building, but it was there, nonetheless.

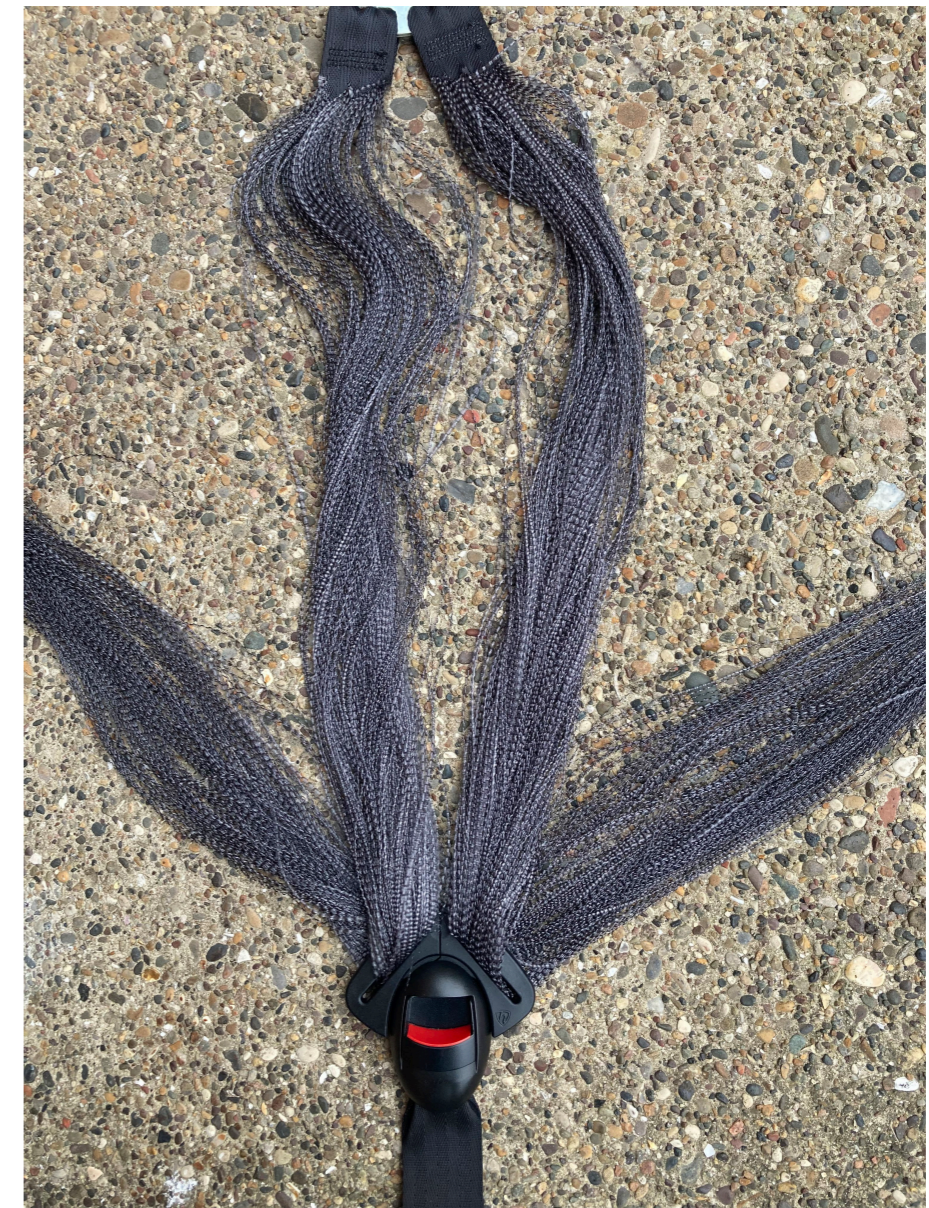
TIMES V brings together the work of eleven artists responding to the theme of solidarity, exploring the word through the Geist of activism, family history, generational trauma, and the hopeful reverie of unbridled youth. We can take some insight from Pierre Bourdieu's *The Rules of Art*, which calls for an embrace of the power of art to defend social struggle, not out of altruism, but because such social movements' needs for symbolic production drive new demand for artistic representation. That representation, read through the works collected in the TIMES V callout, has provided a fresh new lens through which social struggle can be read.



Jay Davis

Tensely woven and tied sculptures in Adam Garratt's Hi-vis jacket forms and Faith Foster's unravelled car seat harnesses reflect the relationship between security and material, whilst Charlotte Cullen's explorative use of stone, aluminium, and salvaged tin impart mythological cultural and personal histories; gradients of lines woven and amorphous, the suggestion of protection concealed behind the material. The marks of physical making are felt deeply in both Rochelle Asquith's 'I see myself in my grandmother's hands' and Karen Horsfall's 'Donkey Jacket', their works imparting a tender message of generational love, family harmony, and laboured hands. The subtle creases and folds in the clay speak a tactile language of their own, one that only their makers can fluently understand.

Capturing community solidarity on film, Lyle Struthers and Nick Smith's moving image works depict richly woven tapestries of social and personal histories, their frames textured with a nostalgia stitched deeply into the fabric of memory and remembrance. There's a deep sense of the found image in Jay Davies' snapshots of urban architecture and Susan Batty's use of new media to collect together otherwise disparate images into a narrative fold. Photographs that are alive with the movement and velocity of strangers pacing the streets, grainy materials, and the traces of presence marking doorways and windows.



Charlotte Cullen | 'They Might Fight', 2021

Adam Garratt | 'Hi-Vis Jacket Forms', 2022

Collective protest is sanctified in these pages, too. Joseph Foster's 'Beaten Not Broken', a suspended installation of a Royal Mail issue work shoe, elastic, and stone, documents the Royal Mail strikes of late 2022. Alongside Lauren Saunders' collection of handmade protest placards, the outcome of a workshop led by Saunders, these objects are laced with the functional histories of their wearer and use, objects that have been held, worn, walked in, stepped on, and stretched.

Across the world we're witnessing the power of collective action to raise awareness of political injustice against workers. Otherwise quaint Parisian streets are now blockaded by piles and piles of rubbish; refuse bags are the visual signifiers of a population pushed to their limits by a government increasingly concerned with drawing out every breath of labour from the people who elected them. Civilians, the likes of you and I, are simply caught in the crossfire, the ignored collateral of destructive governments and reactionary forces. As conflicts continue to break out across the globe it becomes increasingly clear that a mass global anti-war, pro-worker movement is the only answer.

*Alexander Stubbs, May 2023*



# Adam Garratt

© adams Garratt

*'Hi-Vis Jacket Forms', 2022*  
*Yellow High-Vis jackets with hoods*

These reclaimed garments hold a sense of embodied labour as their previous use can be seen within the fabric. Carefully folded inside their own hoods, the forms begin to resemble human heads.

As objects they pose questions about who might wear these reflective clothes, and what purpose they serve to that person. By extension we start to think about how different work-based groups make certain hi-vis compositions distinctive in our environment. Labourers, cyclists, grounds workers, police, stewards.

The hi-vis forms are part of a wider practice that uses reclaimed building site materials with screen print process, which as a whole suggests labour-intensive environments. The work is dictated by what is found or donated and embraces the material forms, allowing its own narrative to inform the work.



# Charlotte Cullen

📷 \_harlotte\_ullen

I am an artist working in sculpture which is jagged and raw, scarred and bent. I forefront care and hold violence and seek ways of evidencing lived experience for those whose lives exist outside of dominant structures. I use gestural mark making to capture the moment of impact; the moment in which something is changed or damaged. This is primarily explored through steel sculpture wherein practicality leads form to enable the surface to hold passed-down stories and mythologising familial and cultural tales alongside marks informed by graffiti and school desk etchings.

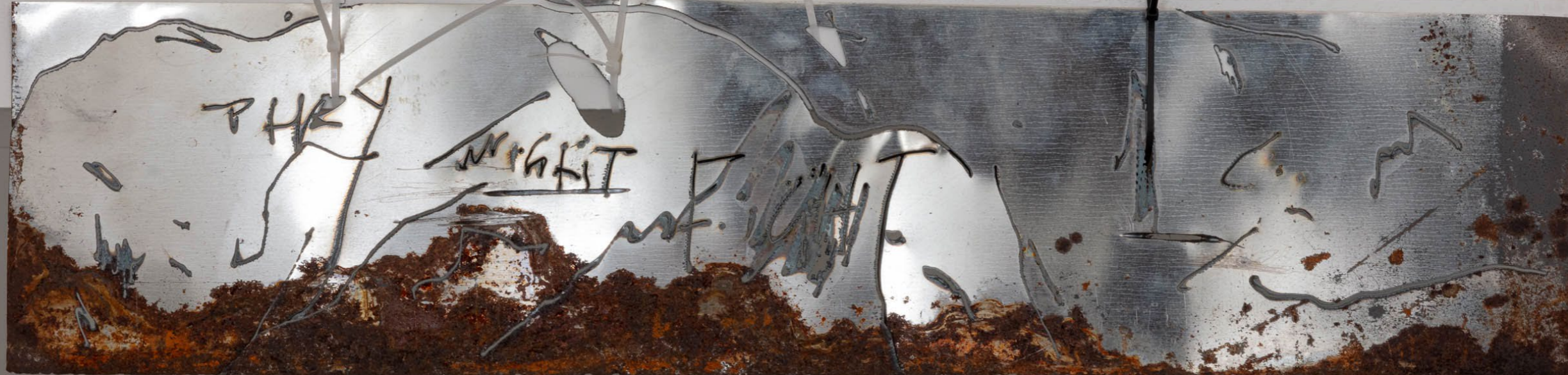
The malleability of metal engages with classed labour through weaving techniques that challenge the histories of sculpted steel, allowing care and intimacy to interlace with the more immediate gestures on the surface and the sculptural art histories the material sits within. I think of my practice as a ghost story, as marks hold the memory of the process.



left: 'Study for a Shield After Battle (Goddess of Lead)', 2021  
*Mild steel and aluminium*

opposite: Untitled, 2021  
*Stone*

overleaf: 'They Might Fight', 2021  
*Salvaged tin*



PHY

MAGNET





## *Faith Foster*

© faithwaif

### *Unravelled Car Seat Harness*

Stripping away the weft reveals the strong warp thread of the strap - exposed, the threads appear more organic and almost hair-like. The buckle gathers and unites the fibres together.

*Faith Foster is an artist based in Hessle, UK, working across craft, drawing and sculpture. Faith is drawn to threads, connecting things together and mending. She finds comfort in small spaces and the repetitive actions of weaving and unravelling. With an air of playfulness and tenderness, drawings can extend beyond their surface or untangle to explore their surroundings.*

BEWARE  
OF  
DOGS

BEWARE  
OF  
DOGS



*Jay Davis*

© jay\_\_davis

# Joe Foster

© jfosterart

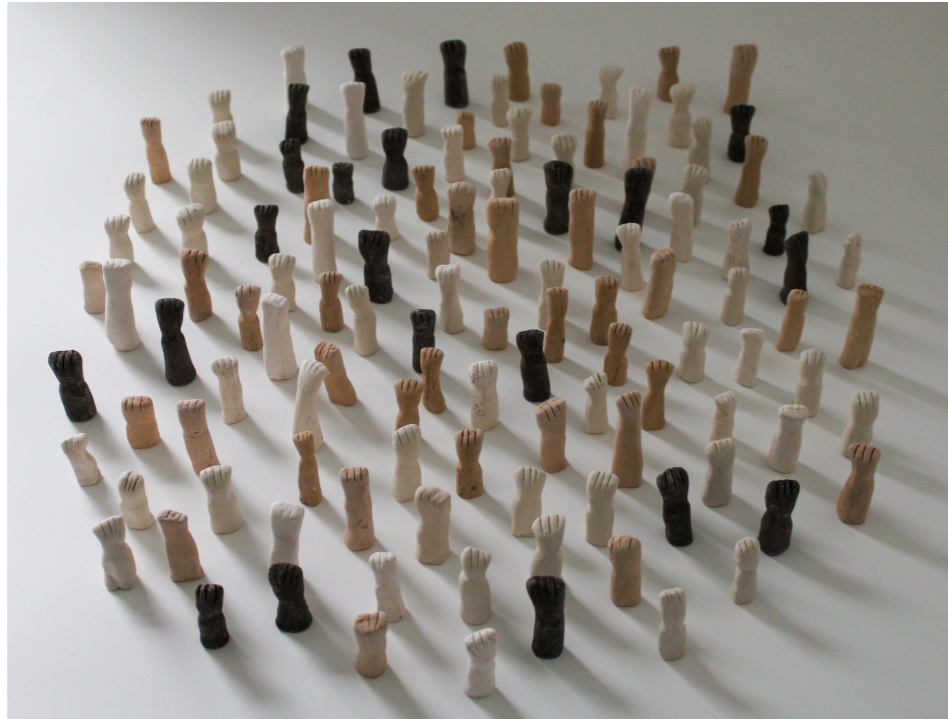
## 'Beaten Not Broken'

*Royal Mail issue walking shoes, elastic bands, stones, street sign*

For more than a year, almost 2, employees at Royal Mail were told there was no company issued clothing wear. So broken and old uniforms were continued to be worn whilst employees - key workers - carried the company out of national lockdown and into economic crisis. A problem that may be understood if it wasn't that some new starters and agency staff could be seen wearing new issue clothing. Many saw it as one of the many retaliatory actions made by a company to punish staff for industrial action. Politics aside, footwear is an important item for workers walking more than 14 miles per day up and down the nations streets. Yet, worn soles and beaten top shoes did not stop employees working hard, smiling and joking.

*'I wanted to include this photo of B and I on the picket line at 6am on 24th December 2022, the temperatures below zero. Believing in our morals and in workers rights has really brought me closer to my colleagues. And even on Christmas Eve, so early and so cold, we were still there.'*





## *Karen Horsfall*

📍 khorsfall111 arts

When have I experienced the feeling of solidarity?

Concert-football match-demonstration-picket line...

above + overleaf: 'Is Solidarity a Feeling?'

right: 'Donkey Jacket'  
*Clay sculpture*







## Lyle Struthers

📍 lylestruthers\_photography  
supergr8\_

'Abbeyfarm?', 2022  
*Super-8 film*

*Documenting the estate "Abbeyfarm" I live on, capturing all aspects of it and my family life on the Super-8 format.*

The council estate I live on will be undergoing a 'regeneration' starting in a few years and will be ongoing for a number of years after that. This 'regeneration' will displace a vast amount of residents on the estate as our homes will be getting knocked down to make way for tower blocks. I created this film as an archive from an insiders perspective before my home and environment I've grown up in is knocked down. It explores my surroundings and my family exchanging house into a smaller house at the far end of the estate, in the hopes that the council will run out of money for the 'regeneration' of the estate by the time they reach our house. It acts as an invitation to the reality of the situation we are facing.

Class, representation and belonging are all key themes in this film. It is part of a larger project documenting the estate that will be ongoing for years to come.





# Rochelle Asquith

© rochelleasquith  
rochellemasquith.wordpress.com/

'I See Myself In My Grandmother's Hands',  
2022 Clay, acrylic paint, mirror

I made this after a conversation with my Grandma, where she told me about how sewing in a factory for most of her life caused her hands to bend but she never noticed it happening, and we sat there comparing hand sizes and I noticed how different our hands were but that I still recognised them all the same. So I decided to make her hand, crookedness and all, where I could literally see myself as well as figuratively.





## *Susan Batty*

© str\_3am

I studied Fine Art at the University of the Witwatersrand in Johannesburg, South Africa majoring in printmaking and photography. Since then I have maintained a strong interest in exploring different types of image making.

The project Str\_3am evolved out of an interest in taking screenshots from various live streams encountered on TikTok. It started as a means of capturing ideas and photographic snapshots/doodles utilising other people's mobile phone lenses to gain access to and be witness of environments and experiences outside of my own.

The images are screenshots made during live streams. I edit, crop and frame them specifically for Instagram. It raises questions around the concept of screenshots as photos, and issues such as representation and recording. What started out as a way of developing my photographic eye has resulted in a form of image making that is rapidly developing into themes such as protest imagery, portraiture, landscapes amongst others.

Through these images I am able to witness and share daily struggles and life experiences of TikTok users. Often there is no location or context for me as I may not understand the languages spoken. This gives many of the images a unknown quality and hopefully leads the viewer into questioning the narrative of the image.



## Nick Smith

[linktr.ee/nrtsmith](https://linktr.ee/nrtsmith)

'Where Were You When It Was Shit?', 2020 *Dual screen video*

An examination of the context of my youth growing up in Mersyside, spanning 1974-1996, a turbulent period for the region. Created using found footage and drawing on influences ranging from social realist landscape painting and DJ sets from the mid 90's.

*Nick Smith is an artist who explores the theme of class within the context of the built environment. He draws inspiration from his personal experiences growing up in Merseyside during 1982-2003, a period he believes has been overlooked within UK history. His archive of photographs, videos, and research materials, compiled from his work as both an artist and property inspector, serves as the primary source material for his work.*

# Lauren Saunders

laurensaundersart.co.uk  
thecriticalfish.co.uk



Lauren Saunders is a freelance visual artist and Co-Director of arts journal The Critical Fish. Together with Jill Howitt and Thomas Robinson, Lauren facilitates STREAMS at 87 Gallery - a key part of the gallery learning programme, which supports people in responding to exhibitions and art works, and sharing new ideas.

Between January and April 2023, 87 Gallery hosted the exhibition 'It's A Joy To Be Here', curated by and featuring artist members of the Working Class Creatives Database. The key word for the focus of the learning programme around this show was 'Solidarity', and participants attending STREAMS sessions over this period built a Spotify playlist featuring songs that they each felt were symbolic of the branching definitions of 'working class'.

Scan the QR Code to the right to listen to the playlist or add to your Spotify library. Browse written and visual responses made by Streams participants over this period by visiting [87gallery.co.uk/streams](https://87gallery.co.uk/streams)



## TIMES V Guest Editor: Alexander Stubbs

Alexander Stubbs (he/him) is a writer, curator, and researcher exploring the rich northern landscape of Yorkshire, living and working in Hull. His work explores the realms of social spaces and the intersection of art, memory, and community, as well as being one third of curatorial collective CREEL Project and the founder of Hull Zine Library.

[alexanderstubbs.co.uk](https://alexanderstubbs.co.uk)



ARTLINK HULL

87 Gallery would like to extend their thanks to Alexander Stubbs and all contributors to this issue, for their generosity and support.

May 2023

[87gallery.co.uk](https://87gallery.co.uk) | [artlinkhull.co.uk](https://artlinkhull.co.uk)

# SOLIDARITY



Susan Batty