

LYDIA SWINNEY, *Untitled 2019*

Through the medium of collage I explore the mundane and the chaotic in the everyday within westernised culture and society, using the body as a focal point. Over time, I have developed a certain work ethic, that art is not at all, separate from life. In this sense, whether passionate or apathetic, or somewhere in the middle, this is always an opportunity to create. In line with thinking about observation, I began drawing and drafting a sketch of a man looking at a plant within an office or clinically based environment. What use does a plant have for us all today within westernised cultures and situations? What function does a plant serve in the office? Is the man regarding the plant seen as useful or useless within a business or to others? And in turn, is it useful for the man himself to stop, notice and observe the plant for a while? It is the observation and the questioning in the every day that is, of the most importance to me when creating art.

LISHA LIANG, *What is the Body Polluted with Air?*

A plaster model made with my chest, full of branches, coloured stones, threads, blue and red rubber tubes, coffee grounds, etc. to simulate the inside of the human body.

KONAN LIM, *How Would You Chase Me?*

My style has been formulated through whimsical happy thoughts into a realistic interpretation. The characters are stuck in childhood nostalgia, blended with classical surface on present pace. Cuteness overloads with a touch of strong colorful and playful surprises, mixed of dark suspicious atmosphere. The detailed elements intertwining the blurry background provoke a thrilling question.

Stitch the different emotions into a piece of story, where I rhymed them by a distorted illusion the way it balances profoundly. Something romantic yet controversial, certainly it marks an endless smile.

JENNA FOX, *Skirt*

What could be a better muse than a skirt made of men, hanging from my every word?

AGNIESZKA SIWCZYK

My muse isn't typical - it's... a bicycle. And even more precisely, bike parts! In my paintings, I focus on the phenomenon called Pareidolia (seeing shapes/scenes in random objects, i.e. hidden in a cloud or a plastic bag). Every time I notice a new bike, a derallieur, a handlebar, I see a new inspiration. And a new animal with its story to tell. Most of the stories are surrealistic. They present worn-out or purposeless creatures, often wishing to set themselves free from the complicated situation.

DANIEL RUSHFORTH, *Contemplation, Remembrance*

My work refers to and reinterprets traditional, mythological and religious themes, and seeks to reimagine and fortify it from my perspective. It wants to inspire a sense of awe, and a connection to eternity and being. Transforming the mundane into holy significance, a shrine like quality, sacred, and perhaps for some profane. My method attempts to defy rational mark making and illustrative form, orbiting abstraction closely. Figures and forms get distorted by this gravity, twisting and warping their fabric. Sacrifices are offered up in the hope that something good will come of them.

Creativity is fundamentally a method of self-exploration, a vehicle to explore my psyche and unconscious. Works are arrived at, given to me, and manifested from forces larger than myself.

MARK MASTERS, *Mary and the Angel*

As we move through life and leave our cherished Ladybird books further behind us, we question more our role as individual and as an artist in this changing world. Age creeps in like slow evening shadows and beckons the mortality of Man; are we part of something bigger, is there really a God or some higher power, what will we leave behind after all is done.

Inspiration comes in many forms. A religious depiction of Mary and the angel at the foot of the cross. Faceless and formless hybrid form, Mary turns away from a window that opens only onto darkness; her angel with head held low can do nothing to bring her any comfort now.

JOSÉ CRÚZIO and PEDRO MAIA, *[self] Insertions: The Creation of God*

The self – as the deepest representation of itself – and its intense desire to permeate in the expression and language of the Other, blazes the project [self] Insertions, as another untimely view. It's not a simple addition, but rather a particular approach about the artist's | performer's potential as an inherent part of the work of the Other and its own world.

JACOB WEEKS, *Spiritus*

The work considers the relationship between direct experience and visual interpretation to draw the viewers through a multi-layered journey. This series is an exploration of the mysteries surrounding the relationship between the living and the dead. The images were made using ghost hunting equipment, which are believed to communicate and capture the afterlife. The works intends to draw the viewer into an immersive, intense visual experience and leave them to question, interpret and contemplate.

HIND SAÂD, *Mnémosyne*

From the depths of the Words, Mnemosyne, goddess of memory, hides herself. She draws from our flesh and our bones the breath of the world. We are Repetitions, we are Brands, like successive layers of a scanner, the particles are aggregated and constitute the essence of our inspirations.

LUMINARA STAR, *Guinevere – The Youngest Witch*

A photograph of my teenage daughter, who self-identifies as a Witch. My daughter and her witchcraft practise are the inspiration & muse that continues to inspire my artwork.

RYAN LEE BOULTBEE, *My Girlfriend's Leg*

A print of my girlfriends leg. I was inspired by her courage to resist conforming to societal norms despite negative comments and prejudice. She continues to inspire me on a daily basis. The drawn image was scanned and digitally manipulated to create this print.

MARY ROUNCFIELD, *Quadrilateral, Moebius Strip II*

One of my main sources of inspiration has been the works of M.C.Escher and the mathematics and geometry that inspired him. Escher produced images, which seemed to depict the impossible, including optical illusions and visual surprises. He communicated with both mathematicians and scientists in order to learn about the technical information he needed in order to create his images.

I have a background of teaching mathematics, before re-training as an artist, and I have attempted to bring mathematics into some of my work. All these female figures are indeed trapped by geometry and in that respect are autobiographical.

ANGELA DALEY, *Modern Venus*

This work is inspired by a previous larger work of women showering created in batik on cotton.

BETTINA AMTAG, *The Kiss – A Romance*

In German speaking countries the muse will not touch or inspire you, she will kiss you (if you're lucky). I really couldn't get past that expression, which probably says something about my creative process, so I made a little film.

CATHERINE HOOD, *The Journey Home*

The figure provides continual inspiration with its expressiveness, fragility and sensuality, and offers an opportunity to explore ideas around being, spirit and interconnectivity.

HANNAH ROBIN BAKER, *Muse Red, Muse One*

These paintings explore the sexual abstraction of the figurative - marrying the sensuality of the medium with the sexuality of the human physical form. The very act of painting becomes a kind of dance, luring the memory of past loves and past flesh from the canvas surface. In this instance, the Muse is the medium itself - a seduction of the senses in the act of creating.

HANNAH ROBIN BAKER, *Muse Ghost #1, Muse Ghost #2*

I work using the residue of the previous print as a suggestion for the next, so a strange kind of evolution or narrative can develop. The figurative form in these prints can act as a mirror to both the artist and the subsequent viewer. The human - and humane - gaze and the physical touch are both very much evident in the works. I hope, too, that there is sense of playfulness and perhaps a dark humour in these creatures conjured from the ink. With this series, I hope to show the idea of the muse as a fluid and active process, rather than a passive object.

CHARLIE WAYNE, *Marlène*

My muses are life, death, truth and identity. My muses are the melancholic idols, those who sacrificed their lives to a cause or to the imperialism of money. My muses are those who are drawn between image and identity, between mass consumption and quest for truth. It's the humans behind the icons, it's the weaknesses behind the glory. My muses it's you, me and everything that makes us human.

I chose a portrait of Mary Dietrich. She was a beloved icon, but with a life course much more complex than the glossy image. It represents the passion of life, resistance, courage, love and passion. The portrait celebrates life because it reminds us that even the icons are our equals in the face of death. Moreover, she said « I do not think we have a «right» to happiness. If happiness happens, say thanks. », and it could be my mantra.

MARIANNE VAN LOO, *Kate Yates*

These are images of my fellow photographer and muse Kate Yates. We were recently invited by BBC radio Lancashire to attend an afternoon talking on the radio about arts in Blackpool, as part of celebrating international women's' day. The interview took a turn away from the arts for Kate that day and she told listeners the story about her voyage and living the life she wants in the identity she has now chosen. She told listeners: when the baby (e.g. Kate) was born, the parents were told you have a little baby complete with a set of 10 fingers and toes. Gender wasn't mentioned. In the early years of her life, she had corrective surgery, as biologically she was neither male nor female. And as the first born, traditionally, a male was preferred to keep the family name going. Kate was raised as male but never identified or felt comfortable in that

physic. About 7 years ago, she decided to drag the real her out of the cupboard. Each day, small steps from then on. In this mini-series, I hope to have caught some of the real Kate Yates.

RICHARD NASH, *Paraphrase on a Grecian Urn N°4*

The work is a series of site-specific sculptural bookworks based on a textual / spatial deformation of Keats, Ode on a Grecian Urn. The concept of the paraphrase is important to the iterative nature of the series. Each new iteration becomes a new interpretation or utterance reflecting the situated context. The ethereal nature of the work is defined by space. At a distance, the work purposefully dissolves into the space, only offering shards of inviting curiosity. When approached the work comes into being, its form crystallises into space – the moment of ideation and inspiration, the muse takes form. This conceptually reflects Keats moment of inspiration surveying the various Greek antiquities in the British Museum.

WILKOT RA, *Ceci n'est pas un amuse bouche*

A witty photomontage, stating that this is not an amuse bouche.

JENNA FOX, *Lust*

The universal muse, sex, desire and lust.

VITO PARTELI, *RealEyes*

RealEyes art project is an ever-expanding exhibition capturing the unique nature of our individual eyes alongside our personal beliefs. This a social interactive art project puts the people as the main objective of the work and transforms everybody in the muse of the art. This piece of art is formed by 6 paintings of the eyes of 6 unique participants. They share their beliefs; can you see it in their eyes?

ROSIE BURNS

I have always been concerned with the human condition – man's interaction with the environment and the effect we have on our planet. This series of prints is concerned with my observations and my muse of the effects of conformity on the planet. An obsession with money over happiness – eat-sleep-work, 'Time to Jump Off', to enabling consumption of more digital toys, "How Much More?" grotesque consumption of plastic and its effect on life on earth, 'LDPE Feed?' , a disposable battery stores energy but cannot feed you, 'Nuts?'. I feel a great deal of grief about mankind spiralling into an abyss and this series is a reflection of my muse into this.

GORDON CULSHAW, *Travels With My Aunt*

I am interested by the degree to which our understanding of history is influenced, not only by how it is portrayed in the cinematic process, but also by the decisions as to which episodes of our national history need to be told. These decisions, made by writers, directors but ultimately studio or corporate heads are based, not only on perceived values and preconceptions of the audience, but perhaps more importantly on a desire to maintain a particular societal view of our role as a nation. This dual screen (single channel) film plots a journey of discovery as I search online for traces of my ancestors. Through various online archives, I piece together the life of a great-great-aunt and her family. Relating my findings to various films I attempt to recreate a narrative, which describes the moment in history when thousands of British civilians were travelling as refugees, seeking the help of those whose lands they were traveling through as they attempted to flee Burma in 1942. An event, which perhaps mirrors our own time, as we as a nation consider how we should help migrants escaping war and persecution.

ANYA BEAUMONT, *Incidence*

My interest or 'muse' are elements, be they decorative or banal that come together to form an overall impression of place. When recollecting a place or locale we may not especially recall many of these elements but they all contribute to our understanding and sense of an atmosphere. My initial interventions consist of paper sculptures made from motifs I have observed in decorative architectural features, which I then position in places that contrast with them which are often inconsequential or unremarkable. By placing my sculptures there, they act as a finger post, signing the way for us to look and consider, not only there at the attractive buildings, but also there at the generally overlooked.

MELISSA WRAXALL, *Eclipse*

I found this theme of "Muse" intriguing because in the last six months the inspiration for my work has evolved and sparked off some new ways of working. For some years, my starting point was an archive of vintage black and white family photographs, which I interpreted expressively in paint and charcoal. The more damaged or faded the images, the more room for invention in my paintings.

However, recently I took some still photographs from a screening of a 1906 Ned Kelly film, which, due to its age and rough treatment was in a terrible condition. Despite the loss to film history, the emulsion damage produced some amazing "animated abstractions". Using these images has been the catalyst for exploring abstraction and a much more experimental approach to applying paint.

DENISE BLACKBURN, *Nature is My Muse*

DAVID DIXON, *Micro*

When I worked as a scientist, I often observed images in the microscope that were beautiful and enigmatic. This work, inspired by elemental maps, depicts complicated boundaries with contiguous phases, partially separate but also mixed by diffusion.

Lisha:

