



TWAREHOUSE

*Tobacco Warehouse Artists'
Residency and Exhibition In House*

The mighty Tobacco Warehouse at Stanley Dock is the largest brick warehouse in the world, its fireproof construction consisting of 27 million bricks and 8 million kilograms of steel. Constructed in 1901, its 28 football pitches of area housed shipments of tobacco to meet the Victorians' demand for cigarettes. It sits proudly within Liverpool's docks, currently the largest and most

complete system of historic docks in the world.

Opposite the Titanic Hotel, the warehouse is now in the process of being redeveloped into residential and commercial units, retaining the building's iconic structure. This year the warehouse has also been the inspiration for a new arts event, TWAREhouse -from this was born the TW Collective.

TW Collective is a group of artists, curators, and researchers who have come together for a 6 week residency project based in the transforming space. The group was

invited to produce work inspired by the building, celebrating its heritage and cultural significance, using information about its history and materials found during the redevelopment. Works span multiple disciplines including film, fashion, painting, drawing, performance and multi-sensory pieces.

INTRODUCING OUR *ARTISTS*

Abbie Bradshaw

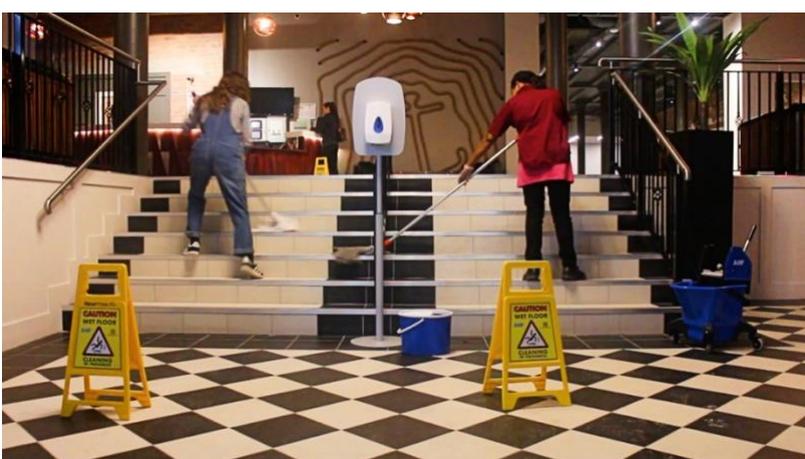
Abbie is a multidisciplinary artist who works mainly with performance and installation. Her practice focuses on body-space relationships in everyday life. Abbie has existentially motivated interest in the relationships formed by the body in space through choregraphical objects. Using instruction as an artistic strategy, she challenges ordinary movements and the performance of everyday life. In her time-based works, the artist's body and selected props serve as tools to raise questions about human and

more-than-human interactions, as well as the routines that are formed through repeated encounters and mutual positioning. Her work deliberately crosses the boundaries between art and everyday life, her work is influenced by her lived experience and existence.

‘During my time at the tobacco warehouse, I have been exploring labour as a universal language specifically looking at bodily gestures and movements within labour roles, examining how this act is universally performed within the everyday. The movements and actions act as connectors between the bodies sharing similar interactions between how we physically respond to space. My focus here is to look at non-verbal responses and communication through body language and communication barriers. My recent work has been inspired mainly through observation looking not only at the space itself but how the space impacts our movements, looking at what the space represents and how that impacts our interactions.

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Abbie Bradshaw

Mary Hennessy Jones

'Exploration of the histories of the Tobacco Warehouse has taken my work into researching the obfuscation of truths about the impact of smoking on health. I am using the materials of the building – bricks, glass, metal - and the materials used in cigarettes – paper, tobacco and smoke – to create pieces that engage the viewer in reconsidering what they are seeing. I am using patterns, textures and materials to obfuscate and manipulate images and text by laser etching glass sheets to create a slightly disturbing 'moire' effect when viewed in parallel.

Text from research documents, which were kept secret until recently, also feature in the works, and old shipping bond documents recording the transactions of those

who had invested in the tobacco and other imports are examined and considered.

In the works Screening 1 Etched glass, brick, plant material and Screening 2 Heras fence, cigarette papers and petroleum jelly, I have used the materials in the space of the residency. The etched drawings reflect the bird netting that screens the windows disturbing the views beyond. This piece has been set in water to duplicate and further disturb the images through reflection. Each has a different arrangement of the same cloth exploring how the same information can be given in different ways to confuse.

The cigarette papers create a screen that flickers in the air and both separates and draws together whatever is on each side. The oily fingerprints, made by the contract workers as they passed through, make the papers even more translucent and fragile. The marks carry the recent history of the building. This piece will be set alight at the end of the project to mark this very short chapter in the building's life.

Most recent work will form a second screen of tiny lino cuts on cigarette papers. There are six different images in a range of

colours. The work responds to an historical report of 1846 which describes the South Warehouse as a 'commercial wonder' producing 'clouds of smoke' that will damage both health and wealth.

I am also working on altering the shipping record bonds by obscuring some of the details with a printed cloth similar to the etched glass images. Finding that all the male investors are identified by their status e.g. The Honorable, Esquire, Gentleman or their profession or trade e.g. one of his majesty's judges, hat merchant, silk dyer, solicitor, I was disappointed but not surprised to find that the only identities available to the female investors are 'wife of X', 'widow', or 'spinster'.

I want the printed cloth to both obscure and to draw attention to the female investors, the cloth being a symbol here of domesticity perhaps? Being part of the TWAREhouse residency has given me the mental and physical space to develop my practice through a real and significant context. I feel that the work is important in cultural and social terms and hope it will make a positive difference to the next chapter of the building's story'.

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Mary Hennessy Jones

Vincent Quirk

'I'm Vincent. I'm a multidisciplinary artist exploring the effects of childhood trauma on my creative practice. I use themes and influences from 1980s/90s pop culture, horror movies and music as tools to explore my traumas. I am currently using play, board games and model building in an effort to understand the effects trauma has had on me as an adult and see how it has moulded me into the person I am today.

During my time at the Tobacco Warehouse I have used auto-fiction as a means to examine

the lives of the people who worked on the site through the years including the architect Jesse Hartley who is responsible for the way the docks look today. The large monolithic paintings imagine the warehouse building in its raw state, unembellished: a place of hard labour.

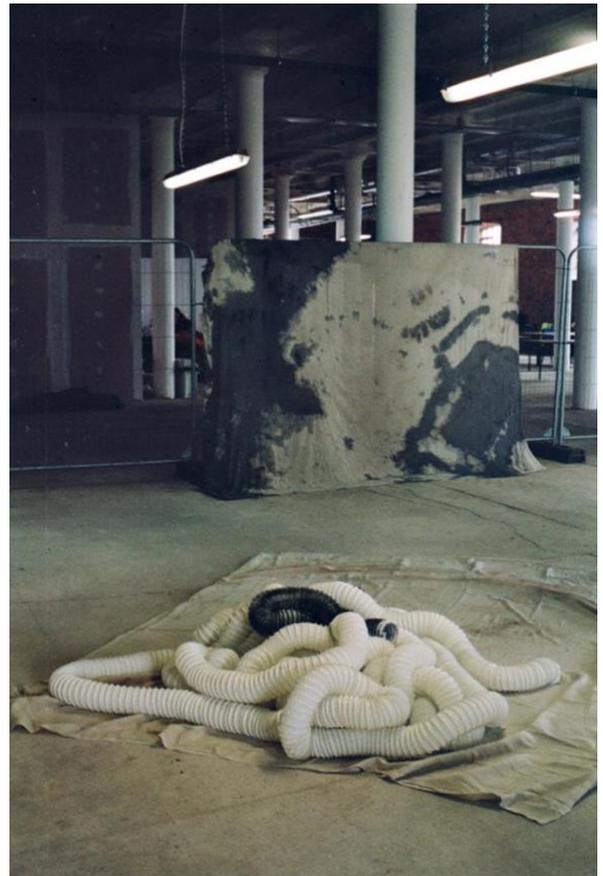
My installation piece reflects on how the architectural aesthetic of Hartley's dockland landscape masks the life of hardship experienced by the dock workers'.

'The wage for sin is hell but the wage for the Mersey Docks and Harbour Company is worse'-

Graffiti found on wall of the Tobacco Warehouse

Tom Hyatt

'I'm a multidisciplinary artist, musician, and art/science PhD candidate at Liverpool School of Art and Design. My doctoral research project is a practice-based investigation into the use of



Vincent Quirk

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electromagnetism as a medium for the arts, which in part consists of conducting research through the making of artworks. One strand of this research has led me to create magnetic watercolour paint and develop unique magnetic brushes to control the textures created through its granulation.

The Tobacco Warehouse residency provided an excellent opportunity to grow this practice. The fireproof construction of the warehouse is largely ferromagnetic, entirely composed of iron, steel, and millions of bricks, themselves

coloured red through the oxidation of iron in the kiln. I set out to use these materials to portray the warehouse in a unique and original way. In my research I have mixed my own watercolour paint from magnetite powder, a black iron oxide that resists rusting, and gum arabic. As the pigment particles aren't as finely ground as tube paints, they granulate heavily and react noticeably to a magnetic field while suspended in water, creating field line patterns. As the paint dries, these field line patterns remain as a print of the field, creating new textural possibilities.

The warehouse, with its millions of parallel bricks, was a fruitful subject to be rendered by this texture. To create the appropriate texture for a given aspect of the building, different magnetic brushes needed to be designed to create particular field topologies. These one-of-a-kind brushes with their surrounding fields can be

brought near a wash to line up the pigment, with subtle handling techniques that affect the final results.

In addition to this, I wanted some colour in my images. In the warehouse space that we were given to work, there was some damaged brickwork that revealed a pure brick untouched by the elements. Taking a small sample and adding a bit of water, the clay ground to a fine pigment in the pestle. To this I added gum arabic, the binder of watercolour, to create an orange paint that is (quite literally) the colour of the warehouse.

The size of the warehouse building resists being wholly captured in a single image, and so my paintings have embraced closer cropping to imply the enormity of the overall structure. The resulting paintings are near-abstract planes of innumerable bricks, rendered using magnetic fields and pigment extracted from the warehouse itself'.

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Tom Hyatt



Emma Summerscales

'My practice in sustainable design builds on a lifelong practice collecting and customising secondhand clothes and my research looks at the emotional value created by object history and the act of making or mending garments. My work is underpinned by an exploration of zero waste, deconstructing existing garments and using the whole of a piece of cloth. I also use the damage of worn clothes to guide the formation of new textures and patterns, using Japanese boro and sashiko.

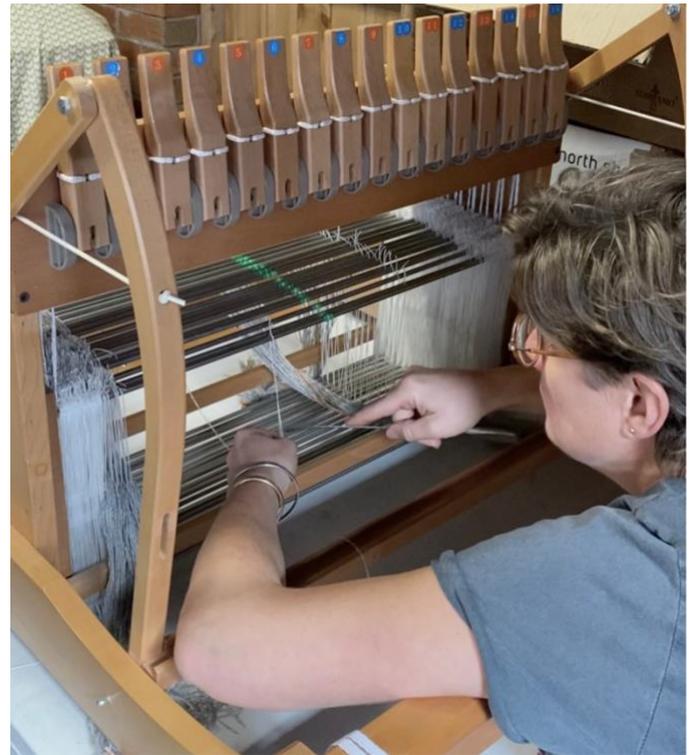
I studied my BA at the London College of Fashion where I was first drawn to Japanese design and culture, using the shape and traditions of the kimono to reimagine ways of creating garment silhouettes; by folding instead of cutting away waste and cutting like a jigsaw from one piece of cloth. I returned to Liverpool to study an MA as a route to establishing myself as a designer, bringing me back to where I started buying second hand clothes and customising them as a teenager, weaving my own story into the development of my practice.

I have used the residency to test ideas for a collection of interchangeable layered garments, which aims to capture the joy of wearing something new with the longevity necessary for a sustainable wardrobe. For this, I'm also using end of use linen from the Titanic Hotel, screen and block printed using markings found on the walls of the 6th floor; used as a hospital during WW2. Design details reflect the heavy steel construction of the surrounding docks, holding the more fragile elements such as the broken windows, represented by the lighter white cotton fabric.

The Tobacco Warehouse, is an example of the beauty of aged textures, years of weathering has resulted in a complex mix of colours and shades, which I've translated into woven fabrics. I've sourced recycled wool from Sheffield and used them alongside cloth le over from my own recent collections. As a way to connect with the process of making, I've designed and will be weaving a TWAREhouse tweed as well as learning to spin yarn as part of the exhibition. I will be adding to the texture using sashiko in tobacco colours during the exhibition, reflecting the layers of history carried by the building and our clothes.

By showing work in progress for the exhibition, I hope to highlight the connection and creative process of treasuring, making and working on our clothes. I hope that my work will guide viewers to a deeper connection with their own clothes and encourage a willingness to buy less, treasure what we have and see the beauty in existing garments and textiles’.

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Emma Summerscales

Joshua Cook

‘My practice spans a variety of different mediums, including polaroid photography, sculpture and sound, which I use to explore image distortion- reframing everyday experiences of speech and interaction through conversations and audience participation with my work. I am particularly interested in the relationship between performative speech, speech acts, and narrative.

I work primarily with the concept of interactions, be it with an artwork and a viewer, an artist and

their work, or just between people and how that can inform artworks and conceptual processes. I aim to explore what happens in the gaps that appear perhaps when an eye or a mouth opens. In doing this I want to make sense of what goes on in our heads and how we can interpret what each other is saying, seeing, hearing. My work explores how face to face interaction affects conversation, how the abstraction/limitation/destruction of language affects narrative speech, and in what capacity if any the speaker can truly be disconnected or disassociated from their words.

I have an intense interest in how our sense and sensibilities affect an intention, be it mine or my audience's. I want my work to explore, reflect, and even exploit multivocality and the idea of one experience being shared but interpreted differently by each person. I lean into the concept of serendipity in my art and will often hand over the control to whoever may be seeing, hearing, or accepting of it. I accept whatever comes back from this process as being authentic, important, and often where the work lies. The unexpected is intertwined in all aspects of my working process and as well as using it to create outcomes I will also allow it to impact on the seeds of my ideas.

Participating in the Twarehouse artist residency has been a useful process of working collaboratively alongside other emerging artists. The space itself, as well as the builders and site workers we shared it with, have been a direct source of inspiration for my work'.



Joshua Cook

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Hannah Booth

Hannah is a printmaker, particularly interested in screen print, etching and monoprint. Her practice is heavily influenced by people, usually those closest to her. She uses lots of textures within her prints and strives to reveal things that others may not notice. She often distorts the imagery to confuse the audience and lead them to question what it is. The process of printmaking is used to develop ideas organically. Hannah tends to install the work more sculpturally, playing with various forms and scales. Hannah is interested in how an audience engages with the work and how it can be used to interrupt or change a person's movement around a space.

For the exhibition, Hannah's work is looking at how smoking is portrayed and studying people who choose to smoke. She is particularly interested in hands and how an individual may hold a cigarette. Hannah has been working on creating a collection of prints which will be displayed as a sculpture within the space.

'This project has been so interesting, I have loved working with such an amazing group of

artists! The site itself is inspiring and bursting with history and it's been an honour to celebrate that and bring the site to life with our art making. The exhibition and residency has brought together a group of artists working and making within Liverpool and has helped build connections that will carry on into the future. I would like to add a special thanks to Mary Hennessey-Jones who has founded and led the project throughout'.

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Hannah Booth