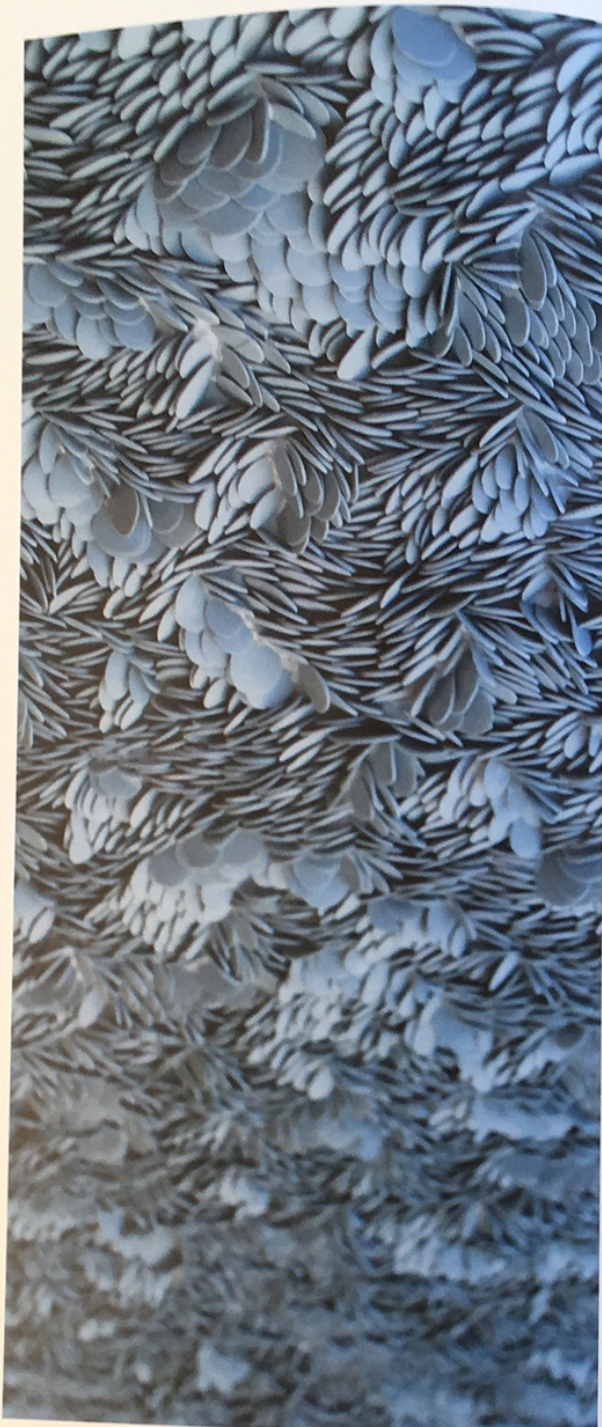


Penella Elms
Emergence (part 1 of 2),
 2015
 H200 x W90 x c.06 cm
 Stained porcelain,
 cement, ply board,
 painted wooden frame
 Photo: Deborah Hunk

Penella Elms creates intriguing wall pieces remarkable for their intricate structures and textures, from small pieces of porcelain that she calls 'beads'. The work is based on the interaction of similar parts and the connection that comes about through relationships and formations. The indiscernibly shifting components – the carefully hand placed beads – build up into a co-operative complex, whole body 'Emergence' is a concept variously defined as the coming together of larger entities, patterns and regularities, through interactions of smaller or simpler entities. Penella has chosen this name because it represents what she is trying to create in her work for COLLECT 2015: a waking up, a coming together. Her installation of porcelain panels was made from approximately 360,000 stained porcelain beads. Penella's work reflects her growing knowledge of porcelain's qualities, especially when pushed to its limits. Her sharp powers of observation, developed during her first career as a psychoanalyst, enable her to continually nudge the work forward, progress as evolution. Her aim is to ensure that the work is alive, responsive to light and the angle from which it is viewed.



Alice Kettle
 Above: *The Dog Loukanikos*
 and *the Cat's Cradle* (detail),
 2015
 H160 x W360 cm
 Stitched textile
 Photo: Joe Low

Alice Kettle uses stitch for its narrative and expressive potential. Her work explores the deep material connection of the cultural and human condition. She often derives the narratives in her pieces from epic myth, from contemporary events or from a combination of both. Her large stitched wall-hangings tell stories that resonate with feeling and layers of meaning, expressed through a masterful use of stitching and sophisticated composition. Made especially for COLLECT 2015, *The Dog Loukanikos* and *the Cat's Cradle* depicts three girls playing cat's cradle with string. The thread binds the girls together, while another cat's cradle entangles the line of riot police. In the recent Greek protests against austerity measures, stray dogs have become entangled in the conflict, symbolising those attacked. Homeless, one of those dogs, Loukanikos, fights in fearless resistance: the story becomes a game of cat and dog, playing with issues of power and powerlessness, with lines of engagement, connections, twists, knots and patterns of peoples. Alice's piece for COLLECT 2014, *Golden Dawn*, was acquired by Shipley Art Gallery.



Grant McCaig
 Left: *Gold, Hot*, 2013
 H17 x W12.5 x D12.5 cm
 Cast iron with gold leaf
 Photo: Grant McCaig

Grant McCaig's current body of work is an investigation into the space around the finished object. During a recent trip to South America, he was able to research large-scale metal casting in a foundry in Bogota, Colombia. He found the processes involved in realising the work fascinating: the tools, the materials, the heat and the glowing liquid metal. And yet all these elements would be missing from the final cast objects, and this seemed a shame, as they were integral to his enjoyment. Grant's new work is a way of exploring the origins of form and also an attempt to establish new dialogues within his practice: a focus on process, action, metamorphosis, value and alchemy.