



Beverley Bennett (BB)

Beverley is an artist-filmmaker whose work revolves around the possibilities of drawing, performance and collaborative experiments with sound. Her practice is connected to multiple ways of making. The first of these is a concern with the importance of sound in art, the second is an investigation into the idea of The Archive and the third is collaboration. Frequently through socially political work with other creatives, fine artists, community members, young children, and their families, Bennett's practice provides spaces for participants to become collaborators. She provides a point of focus from where to unpack ideas around what constitutes an art practice and for whom art is generated. Bennett's current work, *Simon Says/Dadda* (2018-), is a collaborative research and development project towards the production of a new film, working with a community of black women across 4 regions in the UK. Previous projects include *Yuh Figet Yuhself*, *Peckham Platform* London, and *Remote Connections*, *Cubitt London*. Bennett's work has been shown nationally and internationally; venues include the *CinemaAfrica Film Festival*, *Stockholm*, *Encounters Short Film Festival*, *Bristol*, *Wysing Art Centre*, *Cambridgeshire*, *Spike Island*, *New Art Exchange*, *Nottingham*, *National Gallery of Jamaica*, *Kingston*, and *Bluecoat*, *Liverpool*.



Sonia Latchford (SL)

I am a fine art artist based in Reading and primarily make contemporary portraits to scale. I work mostly in oils on canvas and specialise as a solvent-free painter. The focus of my work has always been the intensity of the image as a reaction to current events.

'Shades of Black' my solo show at The Old Fire Station in Oxford was an exhibition of Black portraits. The paintings were a direct response to the lack of Black of presence within the gallery at that time.

My portrait of Errollyn Wallen, Black British female composer, was commissioned by Dame Helena Kennedy and is hung in Mansfield college of Oxford University. The importance of that piece is that it was commissioned for a space that has historically been the domain of the white male. In that respect it broke boundaries.

Coming from a working-class background I am fascinated with the individual stories we each create, regardless of class, race, or gender. There is something rather significant in being able to record a part of that moment with brushes and paint.



Emily Gilmour (EG)

I enjoy drawing and printmaking. My specialism is screen printing. I make work in various ways – limited edition prints, drawings, small installations, short films and paintings. I'm interested in ordinary, everyday things with a particular love of light and shadow. Recently I made friends with some ice cream men. Occasionally I drive an ice cream van and serve ice cream. As a result, I'm working on a new series of prints.