

Call & Response

Part One: A Warehouse Art School Exhibition

Call & Response: Part One

Call and Response is a two-part exhibition showcasing the work of two Oxford-based arts organisations — Warehouse Art School and art-sauce — both committed to fostering connection, skill-sharing, and professional development among artists.

Part One marks the culmination of a year of enquiry, experimentation, and personal growth by seven artists from the Warehouse Art School's Continuing Creative Practice course. The one-year programme supports artists at all stages of their careers in developing and expanding their individual practices.

This year, the artists have explored personal, political, material and conceptual territories through diverse practices — from performance and installation to sculpture, painting and textiles.

Call and Response: Part One is a celebration of this year's cohort and offers a glimpse into the breadth and depth of practice nurtured through the Warehouse Art School's Continuing Creative Practice course. Rooted in peer support, critical discussion, and individual exploration, the programme provides a vital space for artists to take risks, reflect, and grow.

Find out more about the course and getting involved at [**warehouseartschool.co.uk**](https://warehouseartschool.co.uk)

You can also find us at:



@warehouseartschool



info@warehouseartschool.co.uk



warehouse-art-school-oxford



facebook.com/warehouseartschool

About the artists

Laura Azevedo's thoroughly researched, multisensory immersive installation invites the viewer to experience a physical manifestation of awe and wonder.



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@Laura_azevedo_art

Renée Adams uses humour and toilet paper to critique white male entitlement and erode assumptions of power within institutions.



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Alison Berman collects texts and matches them to colour, the result is a playful sculpture that reflects curiosity and beauty in the everyday.



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John Browning invites you into the often elusive quest to find a visual vocabulary through painting— where words fail and colours sing.



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Carol Payton's multilayered process questions where the art resides — through performance, sculptural paper structures, and interventions in the public space.



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Carol Harris evokes narratives through stitched gestures, offering a quiet invitation to rise up and join in a silent but powerful protest.



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Pamela Wyles revisits an enigmatic image to explore a place beyond daily preoccupations, where the 'self' comes into stillness.



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Renée Adams

Renée's art draws on her lived experience as a woman working in, and interacting with, institutions dominated by men. Much of her work focuses on gender stereotypes and gender inequality. By integrating art and science, she aims to challenge people's beliefs.

Renée's work for the Warehouse Art School end-of-year show focuses on the myth of meritocracy. Her experience has taught her that institutions are often designed to reinforce inequality. Yet those that rise to the top often ignore the fact that the playing field is not level. Renée plays with images, scale, and materials to comment on the self-satisfaction and hypocrisy of those in power. Using humour, she highlights that resistance to injustice is always possible.



Laura Azevedo

Laura is a Brazilian-born artist known for her playful, colourful and tactile approach. She works intuitively, recycling and combining materials in unexpected ways. Influenced by Brazilian culture, her work is joyful, instinctive, and full of movement. Her background in urban design brings a sense of space, where form and composition are as important as texture and material.

The exhibition explores awe and wonder through sculpture, sound, and wearable art. At its centre is Awe-ra, a sculpture made from wire, paper pulp, and donated textiles – used as a form of expanded painting, each element reshaping the identity of discarded materials. It represents inner and outer landscapes of awe, inviting curiosity through vibrant textures, shifting scale, and detail. Collaboration drives Laura's practice through shared making and dialogue. Sound designer Eduardo Amaro contributes a Brazilian-influenced soundscape, while jewellery created with Marina Topouzi returns transformed materials to their original contributors.



Alison Berman

There is often an element of metamorphosis in Alison's work – as here with four kinetic stick pictures. They were made for a project set by tutors at the Warehouse Art School – to collect 26 texts slowly, over several weeks – and to create a visual response.

Since every text expressed emotion and carried meaning for Alison, it was easy to attach a colour to each one and paint sticks to represent the line, phrase, fable, joke, injunction or homily, accordingly.

One text, often attributed to Victor Frankl, is especially relevant for this show titled 'Call and Response': "Between stimulus and response there is a space. In that space is our power to choose our response. In our response lies our growth and our freedom". This quotation is painted a pale yellow.

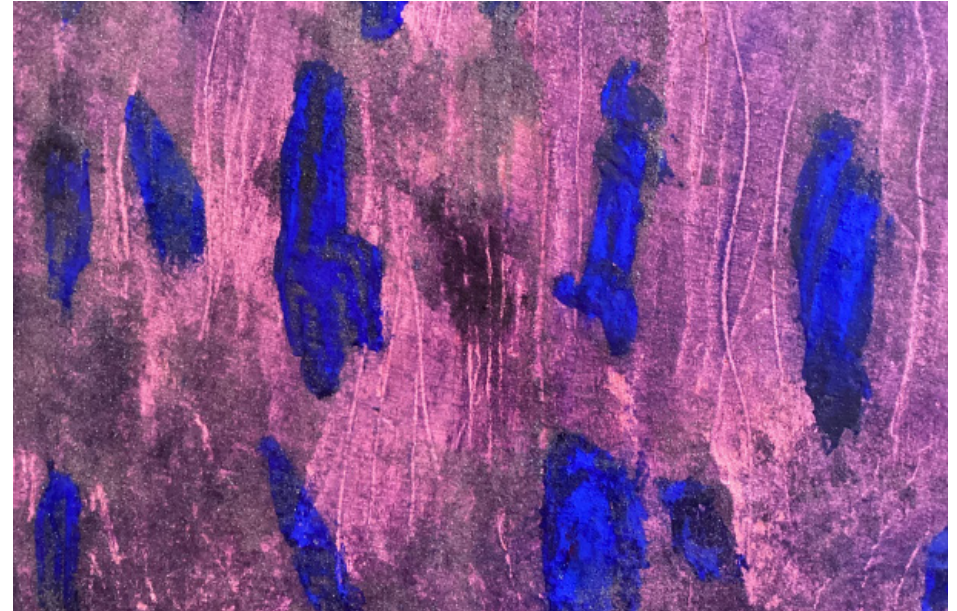


John Browning

John enjoys exploring colour and texture, experimenting, playing with possibilities that allow for surprises and the unexpected. He loves the tactile feel of the palette knife moving across the canvas with paint, sand and other materials.

Forms, layers and colours appear, and also disappear again, in this process of experimentation he is seeking a personal/visual vocabulary. Painting is a familiar territory he returns to where doubt and uncertainty are present but in the midst of that he is immersed in the process, working it out.

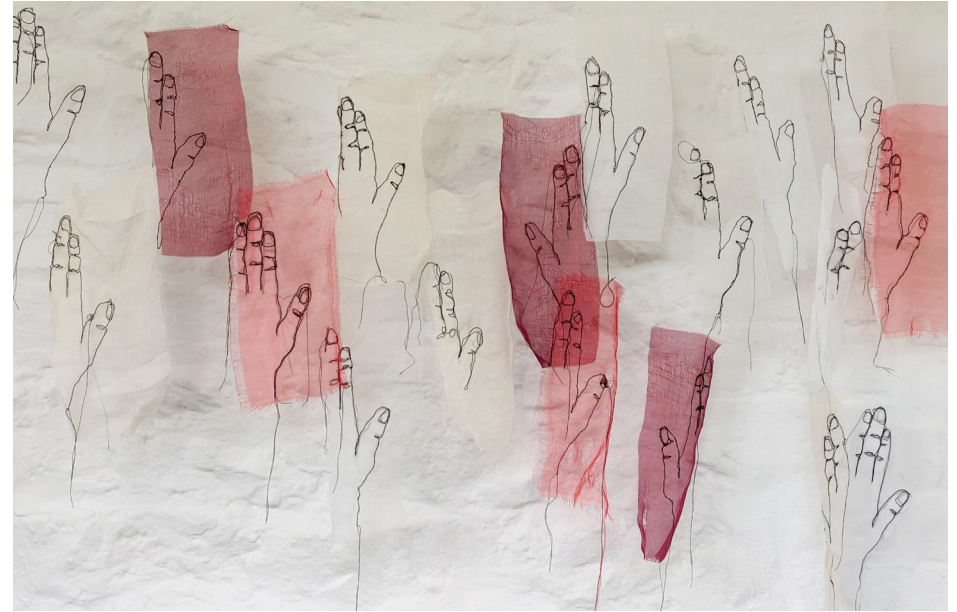
Feeling there is so much to explore and discover on this road that he is on. Wanting to see just how far he can go, what he can paint with, what size he can go to, where his imagination can take him.



Carol Harris

Carol is interested in the use of gesture, symbols, and nonverbal communication, for example the move of a hand, or a body posture. These alone can give powerful messages and are essential elements in how we communicate with each other. Carol is reflecting on her previous role as a Speech and Language Therapist in her practice as an artist; through the last year with Warehouse Art School, Carol has often used figurative work, particularly focusing on the gestures of hands and feet to explore an intention, or to capture a feeling. Being interested in the narrative and emotions, Carol is exploring how to communicate these with the audience, wishing to invite responses, and initiate conversation with her work.

Carol uses ceramics, textiles, drawing, found objects and more recently, photography. Using a wide variety of materials allows her to explore themes in different ways, allowing further dimensions to be revealed within her practice. Working with textiles, gives space to honour women 'artists' who have subverted Stitch to voice protest.



Carol Payton

Carol grew up with a family of artists. This 'apprenticeship' was to fuel a lifetime of love and enthusiasm for art-making. "Creating Art is my favourite game and I am compelled to play it often", she says.

During Carol's collaboration with the Warehouse Art School she has been manipulating paper. Her intention, initially, was to use light to enhance paper structures and devise new translucent effects but the life-like reaction of the medium when crushed drove her work towards performance. These performances focus on creating 'living' paper structures within varied environments then removing them from those environments. This is intended to form a liminal zone for the viewer; suspending them between belief that the artist's intervention controls the life of the paper and realising it's simply paper responding to environmental influences.



Pamela Wyles

This is Pamela's third and final year with the Warehouse Art School. Pamela arrived late to the party having spent the previous 40 years working with, and for, people in distress. Pamela remains interested in this experience of being human; her own and that of others.

For her first end of year show with WAS, Pamela did a series of confrontative and personal self-portraits. This year, she is exploring that place which is beyond, or greater than, our daily preoccupations. Events occur in our lives which can 'break us open' and these can be doorways to experiences that are more than the every-day; ones where the 'self' disappears.

What happens to you when you finally surrender to an experience and look out to sea?



Wed 2 July – Sat 12 July

Official Opening

Wed 2 July 6pm – 8pm

Artists' Talk

Wed 9 July 6.30pm

with a performance from
Feisty Choir at 7.30pm

Opening Hours

Mon – Sat: 10am – 4pm

Closed: Sundays



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WAS

warehouseartschool.co.uk

