

Exhibition Guide

WEATHERING: NEW ART FROM EAST ANGLIA

Weathering celebrates several generations of artists currently active in East Anglia. The exhibition showcases the work of 22 artists and features paintings, sculptures, film, experimental photography, textiles and ceramics. This tactile and colourful exhibition highlights the heritage of handmade making in Norfolk and Suffolk through works that are as vibrant and varied as the hues and atmospheres of the local landscape.

Gallery curator Sarah Lowndes says, "I have chosen the title *Weathering* to reflect the way that the terrain and climatic conditions of East Anglia influence work made here, and to acknowledge the resilience of artists who work in the region, ranging from those who have been active for many decades to newly emerging practitioners."

Martin Battye

Works in exhibition: *Bawdsey a.m.* (2018),.....*a colour of light*.....(2021).

After leaving Sunderland Art School in the early 70's, Martin did a variety of jobs including teaching, psychiatric nursing and working out of Yarmouth on North Sea supply boats. He now works from a studio in South Denes.

..... a colour of air.....is a recent painting perhaps trying to convey the fleetingness, the transience of experience.....a bit older, Bawdsey a.m. is also about a particular and very special place, and a special time being there. Both depend heavily on colour to depict whatever the emotion is or may be.....

Esmond Bingham

Works in exhibition: *Ziggurat 2* (2014), *Tall Huts* (2015), *Truth will out* (2018).

Esmond Bingham studied at Ulster College of Art and Design, Wolverhampton Polytechnic, Goldsmiths and Norwich School of Art & Design. He is Associate Senior Lecturer at Middlesex University and formerly part-time lecturer at Westminster University and Chelsea School of Art. He has exhibited in China, Russia, Finland, Belgium, Ireland and extensively in the UK.

I work across a variety of media both 2D and 3D and on scales ranging from environmental to miniature. My work is characterised by a strong interest in construction and a delight in the unexpected in ordinary materials. Although essentially non-representational my work is concerned with the physical, emotional and psychological language of everyday things.

Bonvin and Eden

Work in exhibition: *Wall of Doors* (2021).

Susan Bonvin trained at Wimbledon and Falmouth Schools of Art and Andrew Eden trained at Byam Shaw and Wimbledon Schools of Art, both graduating in 1969/70. They were both joint editors/contributors to Wallpaper arts magazine between 1975-80. After exhibiting at the Serpentine Gallery in the group exhibition *Colour in Context* in 1989, Bonvin was awarded an ACE regional (East Midlands) award for Year of the artist in 2020. Following Andrew Eden's inclusion for John Moores Liverpool in 2002, he toured his project, A45 Ten Miles, Université Libre de Bruxelles in 2004. Bonvin and Eden have supported their practice by teaching at HE and FE levels in Kettering and in Northampton with Andrew Eden teaching History of Art. They moved to Norwich in 2017.

Since 2007 we have been working as a Co-Art Unit. What started as an experiment has become our established practice. We sometimes work separately, sometimes together, always striving to unearth surprising outcomes from the synergy of our combined output. Wall of Doors began with a series of studies of the interior doorway connecting where we live to our studio.

Anna Brass

Works in exhibition: *Duccio Table* (2021), *Leafeaters* (2021).

Anna Brass is an artist and filmmaker based in Norwich. She studied at Wimbledon School of Art and Newcastle University before competing an MA in Experimental Film at Kingston University. She has exhibited widely in cities including Norwich, Hastings, London, Vienna, Rome and Newcastle. She was awarded the Stuart Croft Foundation Moving Image Award in 2020 and in 2018/2019 was the recipient of the Sainsbury Scholarship in Painting and Sculpture at The British School at Rome.

Bev Broadhead

Work in exhibition: *Sealed into a tree* (2018)

Bev Broadhead is an active member of her North Norfolk community, in Cromer. Born in Norfolk, Bev has also lived and worked in Spain, returning to Norfolk in 1990. She gained a BA in Italian and History of Art at Reading University in 1985, BA Painting at NUA in 2007, and MA Fine Art 2011. Bev was a founding member of Paint Club East, is present regional organiser of the Norfolk branch of Artists' Union England, and is a volunteer organiser with Cromer ArtSpace. She is presently involved with The Green Fuse Collective's *Power Up!* exhibition due to be held at Norwich Show Factory in July 2021, and *Stop the Wensum Link Artists* group. Bev is currently working on almost repeating patterns connected to notions of chaos theory, errors, interdependence, and butterfly wings.

The work on show at the Yare Gallery, Sealed into a tree, is part of a body of three large scale pieces produced during a week's residency at the Belfry Arts Centre, Overstrand, in 2018. Faced with increasing physical difficulties, I used limited portable media. I was accompanied throughout by an experimental, 40 minute recording of improvised cello. The venue, media and sound became a means of intense focus. This work is in part a note written to a loved one, as well as a physical celebration of fluidity.

Pedro Cassimo

Work in exhibition: Extract from *Her Majesty* (2020). A3 Riso poster (edition of 25) designed by red herring press (2021).

Pedro Cassimo is a Portuguese natural of Mozambique, Maputo. He moved to Portugal in 2000 to attend Colégio Militar army boarding school. He moved to England in 2008, where he studied Health and Social Care in Norwich before moving to Great Yarmouth, where he worked in factories, catering and studied music, and also became active within the community, performing in events and organizing community projects. He performs across musical forms, specialising in song-writing, musical production and poetry and has recently released his first EP, *More Ambition* (2021).

Mark Cator

Work in exhibition: *Finding Emerson* (2020).

Mark Cator has a long-standing relationship with photography having worked in photojournalism and illustration for 20 years and going on to complete a BA in Cultural Studies and Creative Writing at The Norwich Art School in 2004. Publications include *Marshland* (2005): *Hinterland* (2006): *Flavour of the Month* (2008) and *Keepers* (2013). He now works as a photographer/artist, recently examining issues around war, childhood, collective and the hyperreal, material object, and the garden. His passion for photography has resulted in a desire to encourage more people to get involved with the medium and have the chance to explore its wider uses as a means of expression, and in 2015 he developed the Utter concept as a platform to achieve this aim. He has published five issues of Utter Journal and expanded Utter Studios, within a former Great Yarmouth fishing warehouse, to deliver gallery and artist workspace, hosting exhibitions in collaboration with other artists. He is co-founder of the Finding Emerson Photo Festival, launching in June 2021.

Katarzyna Coleman

Works in exhibition:

Swanston's Road Looking North (2018), *Vanguard – Monument Looking East* (2015-2019), *Battery Road Looking East* (2018), *South Denes Road Looking North* (2018), *South Denes Road Looking South* (2016), *Battery Road Looking West* (2018), *Middle Road East* (2016).

Katarzyna Coleman is from London and studied at Hornsey College of Art. Her work explores industrial and urban landscapes, predominantly the unarranged landscape near her studio in the harbour area of Great Yarmouth, Norfolk.

Bridget Heriz

Works in exhibition:

Aphrodite (2014), *Millennial Muse* (2016), *Up Rising* (2021), *Cerridwen (Metamorphosis)* (1990), *Man in Movement*, *Lad 1* (2015), *Dancer in Repose* (2017), *Lad 2* (2015), *Standing Female Figure* (2014), *Standing Male Figure* (2017), *Lost* (2017), *Seated Girl in Mask* (2021), *Goddess Figurine 1* (2002), *Goddess Figurine 2*, (2002), *Masked Figure 1*, (2013), *Masked Figure 2*, (2013), *Blackthorpe Stump*, (2002), *Spring*, *Reclining Girl with Bird*, (2009).

Bridget Heriz trained at Goldsmiths College in London and Ravensbourne College of Art and Design, after which she returned to Suffolk to teach at Clock House Fine Art Studios and later at Otley College. She moved to Great Yarmouth in 2002. She has exhibited widely over the years, including in St. Petersburg, in Finland and Belgium as well as London, and of course, across the East Anglian region. She has work in the Women's Art Collection in Cambridge and Ipswich Borough Art Collection. Primarily a sculptor, she uses a variety of methods and materials, both traditional and contemporary, to develop a highly individual approach to figurative sculpture that is earthy and spirited. Her work has been described as 'elemental', with vision and subjects that are 'perhaps timeless'.

Ali Hewson

Work in exhibition: *GYT F.C.*, (2021).

Ali Hewson produces hand-built ceramics from her Norfolk studio, with a focus on gestural slip and natural oxides. Her formal background in illustration can be seen in the fluidity of the drawn line that is seen upon the surfaces of her pieces. Her work is stocked in galleries and independent shops in the UK, across Europe, and New York.

This piece is part of a thread through my work that nods back to historical ceramics, extending and transforming research through making. Based on a 17th century cup design, intended to confuse the user as the drinks in each vessel mixed through a concealed connecting hole. This piece is constructed from multiple wheel thrown parts, then joined and added to. Natural oxides in recycled slip give the underglaze colour.

John Kiki

Works in exhibition:

Peter and the Wolf (2015), *Girl with Checkered Skirt* (2021), *Head on Yellow* (2020), *On Stage* (2020), *Boy with a Red Coat* (2018), *Portrait of a Girl with Red Face* (2018), John Kiki, *The Infanta* (2013), *The Infantas with a Pet* (2008-2019).

John Kiki trained at both the Camberwell School of Art and the Royal Academy Schools. By the time he finished his studies in 1967, Kiki had developed a unique style, a fusion between figurative painting, abstraction and Pop Art. John Kiki's long career has included shows at the Royal Academy, Hayward and Serpentine Galleries in London, as well as the OK Harris Gallery in Soho, New York.

Rachel Kurdynowska

Works in exhibition: ceramic work (2021).

Rachel Kurdynowska's practice as an artist and ceramicist, meditates around the material of clay. Interest in clay's psychological benefits as a natural resource has expanded her work to include reference to location and personal ancestry. Unconventional in her approach to making, her work may materialise in a number of mediums; moving image, field recording, ceramic, cake, drapery, found objects, tbc. Continual research includes reading and gathering from many sources; modern literature, historical magic, and religious texts. These explorations extend to untraditional and investigatory workshops that encourage a new way to think about making. Tutor in ceramics, Artist Associate at SCVA and freelance facilitator for various arts organisations across East Anglia and the UK, she works from her studio and home, Easton Pottery in Norwich.

Lígia Macedo

Work in exhibition: extract from *My Land* (2020). A3 Riso poster (edition of 25) designed by red herring press (2021).

Lígia Macedo is a writer born in Beira, Mozambique, an African port city bathed by the Indian Ocean. In the late 70s, her family fled the Civil War and went to Lisbon, Portugal, where she grew up, studied and worked. Life circumstances carried her away once again to another shore, and she ended up in Great Yarmouth, Norfolk, UK, where she made a life for herself and her family. She fell in love with the town and its people and finds its community spirit, diversity and resilience very inspiring. Lígia works with migrant communities and has worked in different Community Projects since 2014.

Lígia Macedo is currently working on two writing projects: a collection of short stories and her first novel – a slow burner work in progress, set in Mozambique. She writes poetry and fiction mainly in Portuguese, English and uses idioms from her native dialects Sena and Ndau. She is happier at night-time, when everything is silent, and she is reading or writing in the relative quietness of her bedroom.

James Metsoja

Works in exhibition: *A View of Dinner* (2016), *Terminals* (2016).

James Metsoja was born in Salisbury and lives and works in Norfolk. After studying painting as an undergraduate at Norwich School of Art, he completed an MA in painting at the Royal College of Art, where he was awarded the Constance Fairness Foundation Scholarship. His solo exhibitions include *Being in a Swamp*, University of Hertfordshire Galleries (2013), *It's Only Still Life* at Museum of St. Albans (2012) and *Outpost Gallery*, Norwich (2012) and he has exhibited in numerous group exhibitions in London, Essex and Norwich.

I want to say that while these paintings are overtly related to my father's death, the thing that interests me about them is the divergent paths to their final destinations. I want to write about how Buster Keaton's film One Week had informed so much of my work at the time. And how the breakfast table in one particular scene had become an emblem of much of what I was thinking about and how I would find the essence of this table in a Seurat boat and horse's head or a Monet haystack. And I would think of Monet and time and death and that breakfast table while drawing the forgotten, mud washed and nameless objects on the uncovered banks of the Thames. At weekends I would go to see my father and feel the same sense of inevitability as when drawing on those banks; that creeping tide quietly measuring time while we would sit and eat.

Henry Jackson Newcomb

Works in exhibition: *Kümmel* (2020), *The Late One* (2019).

Henry Jackson Newcomb was born in Suffolk, UK. He completed a BA at Norwich University College of the Arts and currently lives and works in Norwich. He has exhibited recently in Aldeburgh, Norwich, Leeds, Bologna, Milan and Tetouan and currently combines his work as an artist, musician and DJ with his role as Visual Arts Coordinator at The Assembly House Trust in Norwich. With the art critic Jonathan P. Watts, Newcomb launched LOWER.GREEN, a contemporary gallery with an exhibition programme that ran from July 2018 - February 2019, situated in Anglia Square, a brutalist shopping centre in Norwich. He has been a *Sainsbury Centre Associate Artist*, since 2017 and established SAVORR in 2011, and has since worked with over 200 artists in 20 exhibitions and events in Norwich.

Emrys Parry

Works in exhibition:

Remembrancers Lament (1998), *Family Group* (2013), *Small Headland* (2013), *Landscape (collage)*, *Headland with Breakwater* (2013), *Llyn Landscape* (2015).

Emrys Parry is an artist living and working in Great Yarmouth, returning regularly to Wales to draw and collect references which are developed further in the studio. He grew up on the Llyn Peninsula which has a strong influence on his work. He taught for over thirty years at Great Yarmouth College of Art and Design and Norwich School of Art and retired in 1996 to work full time as an artist.

Emrys Parry specialises in drawing and in paintings which explore the mystery lurking behind the outward appearance of the landscape of his childhood where myths and lore relating to places are

remembered and retold by generations long after. Still rooted to his home village of Nefyn he references ancestry, language. Legends and memory to create multi-layered compositions where stories slowly unfold. He has adopted the role of a remembrancer making images which reflect his deep interest in time and the story of the close Welsh community where he grew up. He is a fluent Welsh speaker. Emrys Parry is a member of The Royal Cambrian Academy and The Norwich 20 Group and has work in The Welsh National Library Collection.

Peter Rodulfo

Works in exhibition: *The Hide* (2018), *Breydon Water* (2021).

Peter Rodulfo, who lives and works in Great Yarmouth, was born 1958 in Washington DC, USA to Caribbean and Danish parents, but spent his early years in Australia and India. Rodulfo studied painting at Norwich School of Art 1975-9. Since that time his work, described in the *Arts Review* by Beatrice Phillpotts, as "highly original and beautifully painted", has been extensively exhibited, both nationally and internationally.

Genevieve Rudd

Works in exhibition: *Soil Circles* (2021).

Genevieve Rudd is a Community Artist based in/from the Great Yarmouth area. Since 2011, Genevieve has developed participatory arts projects that encourage closer looking and explore the places and people around us. Informed by her training in art photography, in her own arts practice, Genevieve uses multidisciplinary techniques including textile arts, drawing and early photography techniques, such as Cyanotype and Anthotype. Her inspiration is drawn from the natural world through exploring botanical forms, working directly with plants or the weather, or utilising recycled and natural materials. Within this, she considers themes of time, place and seasonality.

The *Soil Circles* series was made in March 2021. It was produced using Cyanotype photographic chemical processed with collected rainwater. The prints are mounds of home compost exposed onto recycled paper, produced in the Spring sunshine over 24 hours from 5th to 6th March.

Holly Sandiford

Works in exhibition: *Vinegar Pond Biosphere* (2021), *Kett's Heights Biosphere* (2021).

Holly Sandiford is a Norwich-based artist and educator whose creative practice is predominantly alternative photography.

I am wonderstruck by the infinite nature and vastness of space and how, at the same time, the smallest microworlds teem with life. I created biospheres in bottles from walks on Mousehold Heath and these pieces are photographic, close-up negatives of the ever changing life within them.

Molly Thomson

Works in exhibition: *Untitled (grey ledge)* (2021), *Untitled (pyramid)* (2021).

Molly Thomson was born in Scotland. She studied sculpture and art history at Edinburgh University and College of Art, followed by an MA in painting at the Royal College of Art. After her studies she combined painting with teaching at BA level, most recently at Norwich University of the Arts. She currently works full-time in her studio near Norwich. Recent and forthcoming exhibitions include *Vitalistic Fantasies*, Contemporary British Painting, The Cello Factory, London (2020), *Orbit*, Poimena Gallery, Launceston, Tasmania (2021), *Rock, Paper, Scissors*, Houghton Hall, Norfolk (2021), *Perceiving Anomalies*, General Practice, Lincoln (2021) and *Que des Femmes*, 6th Biennial of Non-Objective Art, Pont de Claix, France (2021).

Molly Thomson's concern with the painting as object has its roots in her initial training in sculpture. She thinks of paintings as possessing a kind of architecture as well as a relationship to the space in which they exist. They have weight, they cast shadows, they present their facades and sometimes a glimpse of their interiors; occasionally they abandon their dependency on the wall and descend to the floor or table. The conversation, however, remains with painting.

Operating between acts of damage and reparation, she looks for a kind of concentration that can be reached through excisions, shifts and accumulations. With their imperfect geometries the painting/objects are newly-ordered, but not without uncertainty. Modest in scale and means, they insist on their material presence; they betray the acts of attention that shaped them.

Brüer Tidman

Works in exhibition:

Brüer Tidman, *A Beheading Somewhere* (2007), *Wheelchaired With Carer* (2013), *Bye Bye* (2007), *Beth With Maude* (2012), *Conversation Between Sculptor And Painter* (2013).

Semi-abstract painter, born in Gorleston. Brought up as a small boy in Greenborough Road, Rackheath alongside fellow artist Colin Self. Aged 9, Tidman and his mother moved to Gorleston. Studied at Great Yarmouth College of Art (1957-61) and the Royal College of Art (1961-4). Began working as a lecturer in Art at Lowestoft School of Art before painting full-time from 1984. Has gained a string of prizes including First Prize – East Anglian Artists Open, 1986 and First Prize – Drawings for All, 2000. Subjects: figures – clowns, night shelter residents, beautiful women, brutal soldiers. Exhibited extensively with the Royal Academy and in Switzerland and Finland. Was Artist in Residence for the Hippodrome Circus, Great Yarmouth. Works held at Imperial College of Science, London, The University of Essex, Norwich Castle Museum, the Rijkers art collection.