

CONTEMPORARY  
AND COUNTRY



# Lay of the Land

EAST ANGLIAN LANDSCAPE NOW

**FERMOY GALLERY  
SHAKESPEARE BARN**

ST. GEORGE'S GUILDHALL  
29 KING STREET, KING'S LYNN  
NORFOLK PE30 1HA

25 SEPTEMBER - 26 OCTOBER 2024



**CONTEMPORARY  
ANDCOUNTRY**

Eastern counties have historically been seen as flat, and waterlogged.

**‘East Anglia is an unfixed place of give and take, a land in continual argument with water, a marine fetch of counties, yet each with deeply interior and almost Continental airs and all edged to the west by a soggy one-time swamp.’**

*The Beauty of East Anglia - Country Life May 5, 2014*

**Lay of the Land** was an exhibition that celebrated the individual features that have made the East Anglian landscape so distinctive and unexpected. It encompassed work by artists and makers who showed us why the east of England has maintained an enduring appeal among present day creative minds and how they represent it in material terms in the work they create.

Several well-regarded painters who have a reputation for expanding the boundaries of the landscape genre were included. Each have developed individual, distinctive pathways in the rediscovery of the genre's role for the twenty-first century. Alongside these leaders in the field, was a display by artists and makers who have been motivated by their relationship to the land in other creative disciplines like sculpture, photography, ceramics, glass, and shell work.



*Curated by Paul Barratt and Paul Vater at C&C*

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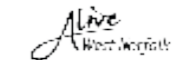


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“The East Anglian landscape is not like any other: glorious and majestic, secret and stunning surrounded by sea, giving and taking from it, basking in and reflecting it.

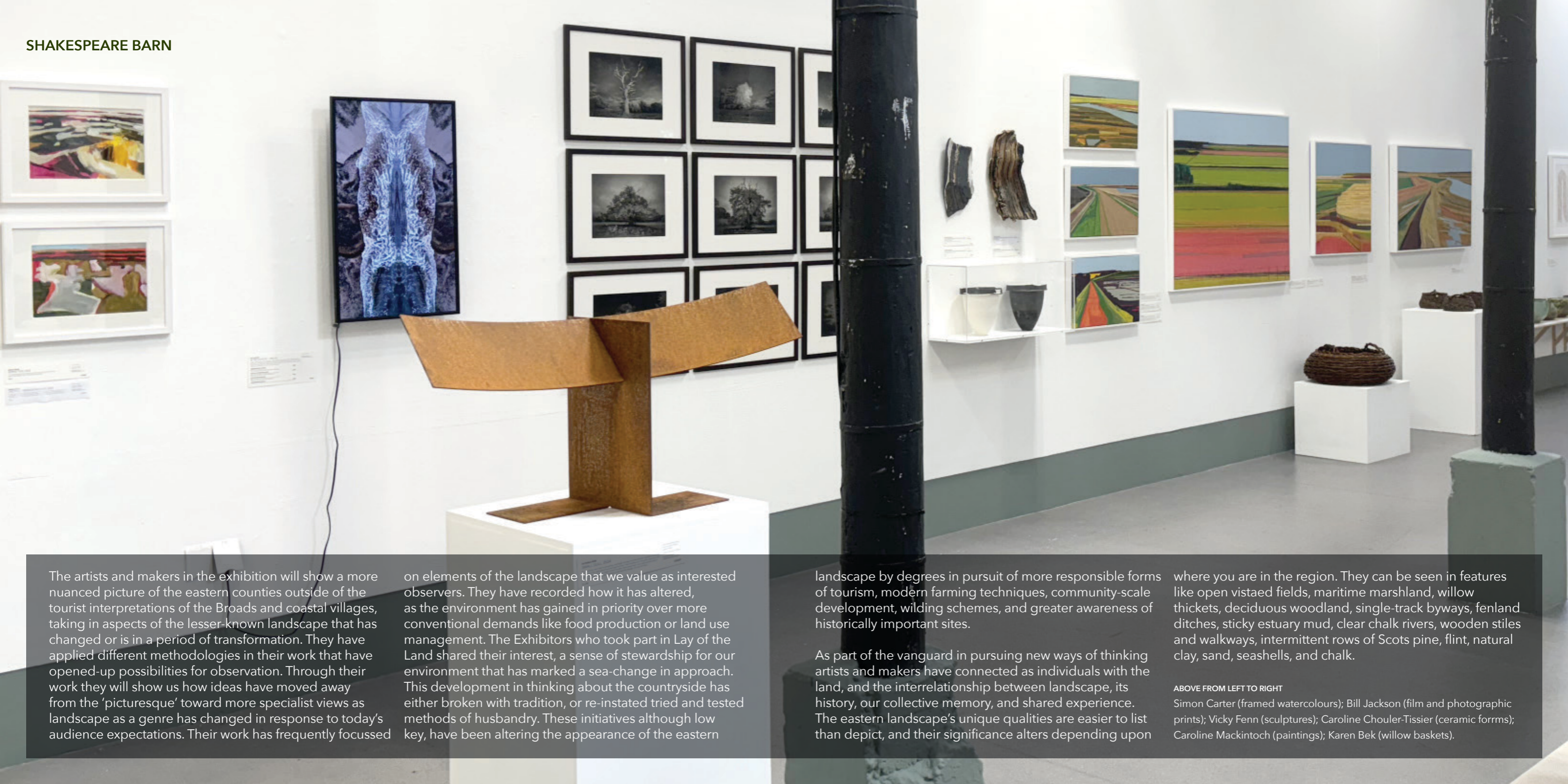
Like many East Anglians I could go on for thousands of words trying to come close to describing it but remembering that ‘a picture paints a thousand words’, we’ve come up with a much better idea – to support the artists showing it off brilliantly.”

*Tim FitzHigham, St George’s Guildhall Creative Director,*

TOP FROM LEFT TO RIGHT  
We welcomed 175+ people to our Private View for Lay of the Land on Friday 26 October, 2024

OPPOSITE PAGE  
Visits from primary, secondary and college students from across King’s Lynn, 2024

## SHAKESPEARE BARN



The artists and makers in the exhibition will show a more nuanced picture of the eastern counties outside of the tourist interpretations of the Broads and coastal villages, taking in aspects of the lesser-known landscape that has changed or is in a period of transformation. They have applied different methodologies in their work that have opened-up possibilities for observation. Through their work they will show us how ideas have moved away from the 'picturesque' toward more specialist views as landscape as a genre has changed in response to today's audience expectations. Their work has frequently focussed

on elements of the landscape that we value as interested observers. They have recorded how it has altered, as the environment has gained in priority over more conventional demands like food production or land use management. The Exhibitors who took part in Lay of the Land shared their interest, a sense of stewardship for our environment that has marked a sea-change in approach. This development in thinking about the countryside has either broken with tradition, or re-instated tried and tested methods of husbandry. These initiatives although low key, have been altering the appearance of the eastern

landscape by degrees in pursuit of more responsible forms of tourism, modern farming techniques, community-scale development, wilding schemes, and greater awareness of historically important sites.

As part of the vanguard in pursuing new ways of thinking artists and makers have connected as individuals with the land, and the interrelationship between landscape, its history, our collective memory, and shared experience. The eastern landscape's unique qualities are easier to list than depict, and their significance alters depending upon

where you are in the region. They can be seen in features like open vistaed fields, maritime marshland, willow thickets, deciduous woodland, single-track byways, fenland ditches, sticky estuary mud, clear chalk rivers, wooden stiles and walkways, intermittent rows of Scots pine, flint, natural clay, sand, seashells, and chalk.

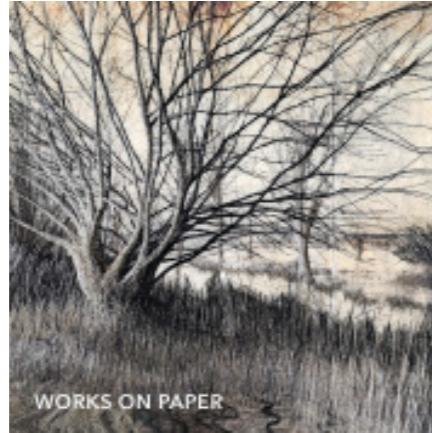
### ABOVE FROM LEFT TO RIGHT

Simon Carter (framed watercolours); Bill Jackson (film and photographic prints); Vicky Fenn (sculptures); Caroline Chouler-Tissier (ceramic forms); Caroline Mackintosh (paintings); Karen Bek (willow baskets).

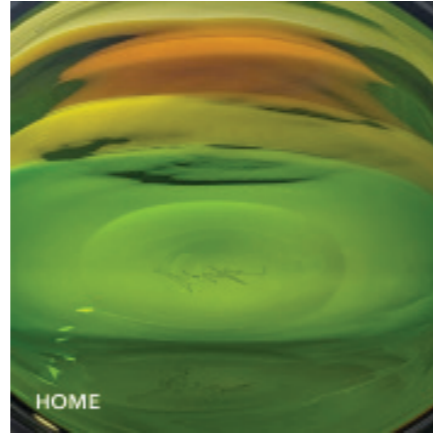
## ARTISTS AND MAKERS



Lorraine Bewick  
Mary Blue  
Simon Carter  
Will Cutts  
Eileen Coxon  
Sam Hodge  
Linda Jamieson  
Caroline Mackintosh  
Pandora Mond  
Tessa Newcomb  
Paul P Smith  
Nessie Stonebridge  
Peter Wylie



Mary Blue  
Simon Carter  
Fliss Cary  
Helen Derbyshire  
Mike Dodd  
Jane Hindmarch  
Jayne Ivimey  
Pandora Mond  
Joni Smith  
Nessie Stonebridge



Karen Bek  
Carolyn Brookes-Davies  
Stewart Hearn  
Jane Hindmarch  
Laura Huston  
Tim Plunkett  
Katrina Wheeler  
Cecilia Willis



Caroline Chouler-Tissier  
James Evans  
Kathryn Hearn  
Laura Huston  
Nessie Stonebridge  
Katrina Wheeler  
Cecilia Willis



James Evans  
Victoria Fenn  
Jane Hindmarch  
Nessie Stonebridge  
Jack Wheeler



Mark Edwards  
Bill Jackson  
Frank Watson



**KAREN BEK** has been weaving willow for 15 years and started making baskets six years ago. She combines traditional and contemporary techniques to create functional and decorative baskets that showcase the variety of colour and texture of willow varieties.

Karen's work often incorporates other natural found or coppiced materials that are used as handles or bases and enable unique pieces to be formed. The design process starts with a well used traditional willow basketry element and is modified with more contemporary weaves to produce a range of designs. Her baskets are handmade from renewable materials. Her background is in therapeutic

horticulture which influences her basketry work and teaching. She designs workshops to be therapeutic and mindful as well as educational. As a gardener and craftsperson, it is important to her that she grows the willow and be involved in each stage of producing a basket, from planting a willow cutting, to harvesting and soaking ready for weaving.

[CLICK TO VIEW KAREN BEK'S WORK ONLINE](#) +



[CLICK TO VIEW LORRAINE BEWICK'S WORK ONLINE](#) +



**LORRAINE BEWICK** works in the tradition of figurative landscape painting and has applied them to her own perspective of the English landscape, particularly in and around The Wash and North Norfolk. Her interest in interpreting Norfolk's expansive skies and coastal reaches as liminal space tread a path mapped out by acknowledged masters of the genre, such as John

Robert Cozens and JMW Turner. Having embarked upon her project of painting the tangible, Lorraine's considerable skill is in interpreting the indescribable aspects of a more measurable topology. Boundaries are moved, scale and distance shift in her hands, as she conjures up fine veils of light passing between horizon and foreground. Paint is made substance, while calibrating the troposphere and navigating thresholds between sky, land and sea.

She draws upon the landscape and its features in her paintings describing an underlying emotional character. The forms glisten, brood and feel bruised, appearing barely arranged into a composition, while suddenly describing a gully cutting through the marshland or a ridgeway set against a stark sky. Using aerial viewpoints of the coastline has given her the opportunity to play with pattern and shapes made by tidal flow and erosion. Lorraine strives to capture that notion of constant change. Her work has been exhibited in London, Edinburgh and Eastern Anglian region. A number of her pieces are held in private collections.





**MARY BLUE** paints the seascapes around the North Norfolk coast where she spends a lot of time. She paints, works in art education and runs classes for professional and amateur artists. Mary has headed up the team of

educationalists worked to present the exhibition to pupils from around Primary, Secondary Schools and College students in and around King's Lynn.

Paint is applied in generous smears, slurps and splashes over expertly drawn, softer veils of underpainting. The clarity of the coastal air, its eddies and squalls feel part of her vision, described in the vigour of her brush strokes. Mary Blue received her Master of Fine Arts in Painting from the University of Pennsylvania in 1989 where she studied with Neil Welliver, Bill Jacklin, Harmony Hammond and Red Grooms were among her tutors. She also studied at the Vermont Studio, the Maryland Art Institute, and Ecole des Arts d'Avignon France. Her work is exhibited widely in galleries along the Norfolk coast, in London and abroad. She was shortlisted for the Sir John Hurt Art Prize in 2020 and 2021. Mary designs immersive art experiences and is also an artist educator whose workshops delight and inspire the young and young at heart. She has travelled widely, is a playful adventurer with an insatiable curiosity about the world around her that feeds her work as an artist.

[CLICK TO VIEW LORRAINE BEWICK'S WORK ONLINE](#) +

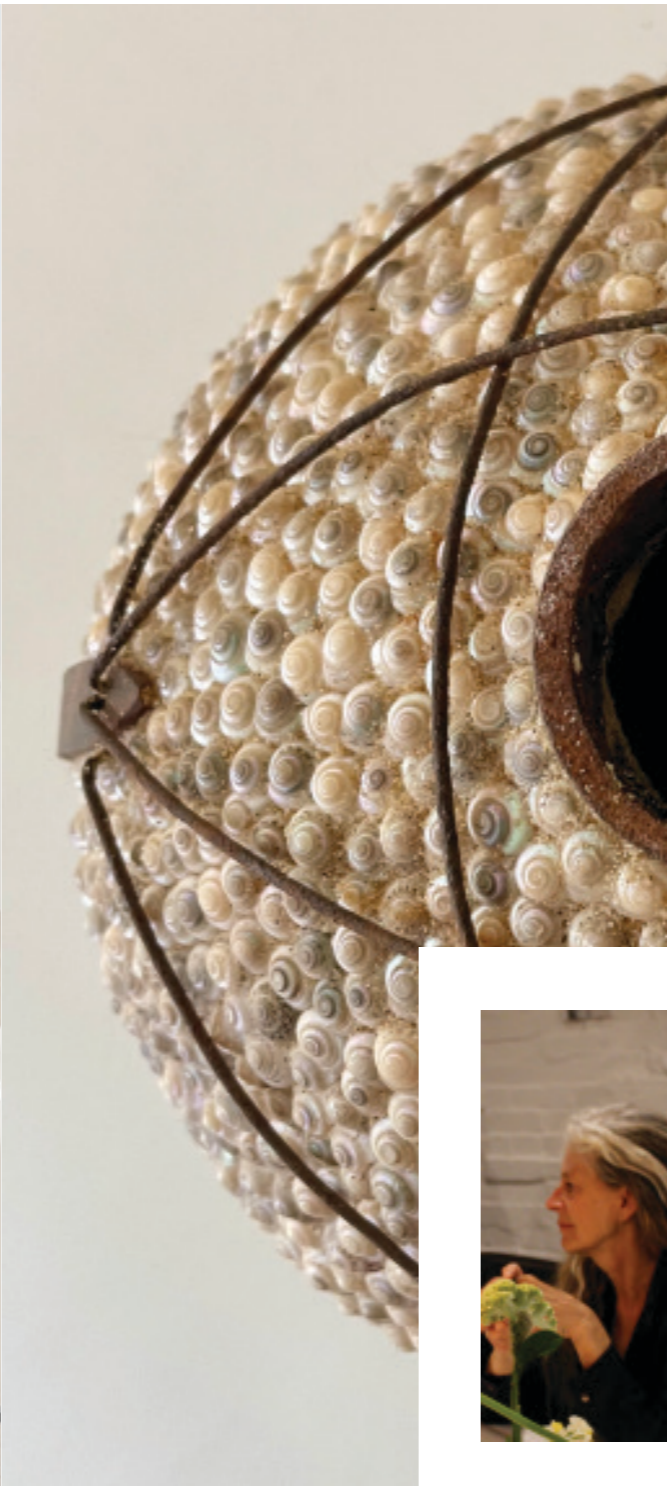


“The silver birch reminds me of woods back home, a place I could play alone”. MARY BLUE

LEFT

Mary Blue helped deliver the schools programme to visiting pupils from around King's Lynn.





**CAROLYN BROOKES-DAVIES** is a multi-media artist and maker who lives and works in North Norfolk. She works using repetitive processes, constructing three dimensional objects by conscious sourcing, gathering, collecting and assembling material. Combining recycled paper, shell, wood and metal to explore and create sculptural constructions of manipulated natural forms that reveal the overlooked.

Carolyn graduated from Goldsmiths College, London University in 1980 with a BA honours degree, followed by an MA at The Royal College of Art graduating in 1982. After a twenty-five year career as a fashion designer in London she moved to the North Norfolk coast in 2003.

An early fascination with man's impact on nature arose from walking as a child with her father along disused railway tracks and reclaimed colliery sites near her home in Manchester. This recurrent theme of the impact of human activity on nature has been present throughout Carolyn's work. Structure and process, repetitive sequencing and the combination of separate elements to form a whole is central to her work and her use of the recurring patterns in nature generate a dependable, underlying rhythm, consistent in all her pieces.

Using painstaking construction to carry the idea she juxtaposes a diverse range of contrasting materials, fragile with hard, structured with organic, natural with manmade. She aims to utilise the intrinsic qualities of the material and processes to evoke thoughtful, calming and surprising associations. Her chosen medium of shell has led to scrutiny of all that implies and recent works examining protection and susceptibility, enclosure and exposure could not be more poignant in the current environment.



[CLICK TO VIEW CAROLYN BROOKES-DAVIES' WORK ONLINE](#) +



**SIMON CARTER'S** observations of the landscape around his home in Essex originate from his regular walks. Back in the studio these drawings become source material for his paintings. The drawings are examined and dissected and, in a real sense, they become the subject of the paintings. Painting is a long process of improvised try-outs, putting something up for examination, scraping it out or covering it over, repeating, waiting for the moment that something happens and starts to speak. He starts with watercolours to try to examine what the paintings are doing. "I make paintings based on walking and drawing on the local Essex marshes. I have several regular routes, usually along the seawalls. I carry with me an A4 paper and a small tin of graphite sticks and crayons. I want to respond quickly to things seen, often returning to the same spot month after month, enjoying the quiet, seeing what comes to light, hoping for the unexpected".

Simon studied at Colchester School of Art and North East London Polytechnic, graduating in 1984. Recent exhibitions include Shore Lines at Firstsite in Essex, Beyond Other Horizons at the Iasi Palace of Culture in Romania, Made in Britain at the National Museum of Poland in Gdansk, SEA Foundation in The Netherlands, Contemporary Painting: In Good Health at The Menier Gallery in London, British Contemporary at Yantai Art Museum, China and solo exhibitions at Messum's, London and Messum's Wiltshire.

Simon is co-founder of the artist collective Contemporary British Painting, president of Colchester Art Society and was co-curator of Life with Art: Benton End and the East Anglian School of Painting and Drawing at Firstsite, Essex. Simon curates exhibitions at Oasis, a community space in his home town of Frinton, Essex and is represented by Messum's.



**FLISS CARY** worked with local Norfolk based poet Tracee Findlater to produce a handmade book we offered for sale during the exhibition. This collaboration "Something Grim" is presented in a handmade book as a limited edition of 15 - all signed.

She works in response to the landscape, in particular to her location on the outskirts of Norwich where the urban sprawl morphs into a rural idyll. Her current search for a correspondence between the patterns and rhythms in nature and the haptic physicality of mark making, has found its focus in the profusion of hedgerows growing in and around her home. Fliss feels constantly moved by the fragility of nature and its resilience in the face of increasing urbanisation and is concerned by the prevailing threat to her shared habitat posed by the wider environmental issues of the day.



[CLICK TO VIEW FLISS CARY'S WORK ONLINE](#) +



[CLICK TO VIEW CAROLINE CHOULER-TISSIER'S WORK ONLINE +](#)



**CAROLINE CHOULER-TISSIER** is a sculptor using ceramics to interrogate trauma and its impacts, both personal and social. As Caroline says: "My practice speaks of regeneration, resilience and self-reflection; to the commonality of the human condition. To the potential, through a greater connection with our landscape, for a closer relationship with one another."

Through an investigation of raw, hand-cut extrusion plates and mixed clay extrusions, her practice looks at the materiality of clay, capturing the dynamics of a disrupted making process; of thrown, hand-built or slip-cast elements, including shards from the making and salvaged, found pieces from land and seashore. Layered discordant glaze processes with an emotionally fuelled, gestural application, build intensity and complete each work.

Caroline studied Ceramics 3D Design (BA) at Loughborough College of Art and Design, and at the Royal College of Art, where she graduated in Ceramics and Glass (MA). She has continued to develop her practice to incorporate concept-led work processes, exploring 'disrupted' clay extrusions and combining hand-built and slip cast forms, in addition to further experimentation in clay, glass, bronze, plastics, and wax. Caroline continues to respond to questions of sustainability that surround the artist's role in response to increasing environmental pressure.





**EILEEN COXON** has a life-long love of nature, she trained at Norwich School of Art. Following graduation Eileen taught in part-time in Adult Education for ten years, at Norwich School of Art and private classes.

She is not seeking to romanticise the landscape and so her subject matter encompasses both the beauty she finds in the trees, hedgerows, wild flowers and grasses found in field margins and verges as well as in this intensively farmed landscape, huge fields of monoculture and industrial style farm buildings. When walking Eileen frequently looks up from the detail of the near to a distant horizon across fields marked only by the traces of cultivation and occasionally, of previous use. Frequently this translates to a play with perspective which reflects her subjective experience.





### WILL CUTTS

is a landscape painter based in North Norfolk. His depictions of Norfolk and Suffolk landscapes capture the hidden byways and open views painted plein-air in an open, fluid, contemporary way, in traditional oils or watercolour. He paints on board

or canvas. His work reminds us that the patterns and abstracted consequences of highly mechanised farming impact the visual experience we have of our rural surroundings in the UK. While achieving visual harmony in his image making, his viewpoints are carefully selected to give viewers a sense of familiarity, while showing us something new about these ancient roads, hedgerows, open fields and woodlands. Will has been painting Norfolk and Suffolk landscapes during the last twenty years, while based in London. He has been based in North Norfolk for over ten years now.

Having achieved a First Class BA Hons in Fine Art, Will moved to London in 1986 and has divided his time between working with artists and galleries, as well as on his own work. He has followed the work of influential Californian landscape painter Richard Diebenkorn for many years, as well as the more noted masters of the English landscape, like John Constable. Will has exhibited his work with the Royal Society of British Artists at The Mall Gallery and The Millinery Works Gallery in London, as well as numerous group exhibitions in London and the East of England.

[CLICK TO VIEW WILL CUTTS' WORK ONLINE +](#)





**HELEN DERBYSHIRE'S** work is about the textures and mood of the landscape around her - focusing on the details of vegetation and sometimes on evoking a sense of the season, space, light and weather.

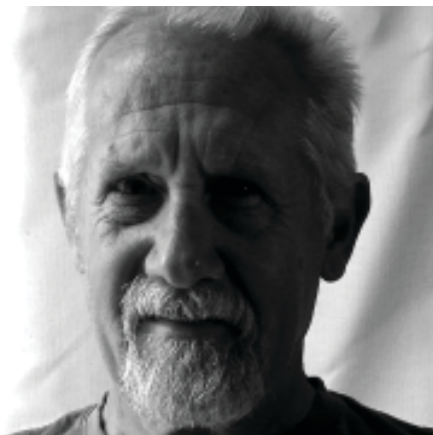
She draws and uses digital photography, in combination with experimental textile and mixed media approaches, drawing

on and referencing domestic sewing skills and traditions. Her work focuses on finding beauty in the ordinary and everyday - the simple bark of a tree or overgrown hedgerow. Helen's colour palette and heavily worked surfaces - stitched, darned and patched - evoke the passage of time, the cycle of growth and decay, and the beauty to be found in impermanence and imperfection.

Helen's works are inspired by the landscape of the Waveney Valley - the borderland between Norfolk and Suffolk. This marshy landscape is shifting and uncertain - in some ways unchanged over centuries and yet constantly transformed by rhythms of the tides and the seasons. These pieces, painstakingly pieced together from delicate tissue paper images and transformed through stitch, evoke the texture and space of this landscape in its peaceful fragile beauty.

Helen's flower pieces aim to evoke the exuberance of wild flowers in late spring. Clouds of cow parsley have always been a favourite subject - inspired by Helen's childhood memories of walking to primary school in her Warwickshire village home through a magical tunnel of flowering cow parsley.

[CLICK TO VIEW HELEN DERBYSHIRE'S WORK ONLINE](#) +



**MIKE DODD** was born in 1950 and brought up in central London. He gained a Diploma in Art & Design from Chelsea School of Art in 1972. He completed a one-year's full time MA in Fine Art at Cardiff School of Art (UWIC) in 2008 and his final degree piece was chosen as that year's 'MAstar' by Axis artists' resources organisation.

He moved to Norfolk in 2020, and rediscovered his love of drawing and painting to produce a series of works revolving around trees as a central subject. He is currently an associate member of the Arborealist group of artists and has exhibited widely with the group in locations throughout the UK and also in France. He is working towards three exhibitions with the group later in 2024.

Following a period of travelling and working in a variety of jobs to fund his travels, he settled with his partner and children in Norwich in the early 1980s. Over the

next two decades, he pursued a career as a freelance illustrator, working mainly through illustration agencies in London, Cambridge and Norwich. He originated the ideas for, and illustrated, two children's picture books of his own (published by Methuen and Hamish Hamilton) besides working on a wide range of commissions for various publishers and design groups. He also worked on a series of CD Roms for Anglia Multimedia.

The large work we are showing in Lay of the Land is called "Kett's Oak" and named after Robert and William Kett of Wymondham, who assembled their men at this point in 1549, before marching on Norwich. Their grievances were mainly to do with enclosing the common lands and the rising cost of living. Various enclosure hedges were 'thrown down' by their respective followers, and the revolt was underway. The rebellion failed and several rebels including Robert and William Kett were hanged. Nine of the rebels were hanged at Kett's Oak.

[CLICK TO VIEW MIKE DODD'S WORK ONLINE](#) +







**MARK EDWARDS'** work in this exhibition is from a series called "Countless Eden". This series was completed over the course of three years - in the house and garden of the writer Ronald Blythe. Both house and garden were formally the house of Blythe's close friend, the painter John Nash. Comprising of seventeen colour photographs, including eight interiors, Countless Eden's draws upon the rich English landscape traditions of both literature and painting.

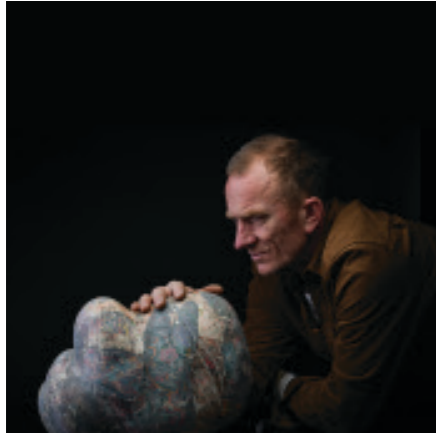
The pictures depict a garden that was initially planted by Nash when he first moved to Suffolk in the mid-forties. The garden was established in order to supply source material for both his paintings and illustrations. He bequeathed the house - situated in on the Suffolk/Essex border to the writer Ronald Blythe. Blythe lived there until his death, and continued to cultivate and tend the garden. This intimate space, and the landscape beyond, formed the fulcrum to much of his writing.

Mark Edwards is an Associate Professor of Photography at the University of Suffolk, Visiting Research Fellow at the UEA and a practicing artist. His imagery is included in major photographic collections including the V&A Museum, The Government Art Collection, The Hyman Collection of British Photography and Norwich Museum. It has also been published and exhibited extensively both nationally and internationally with recent exhibitions including Rituals, Gallery 881, Vancouver, Canada, Spotlight, Norwich Castle Museum & Art Gallery, Norwich (2019-20), Into the Woods: Photography & Trees, V&A Museum, London and A Green and Pleasant Land, Towner Gallery, Eastbourne (2017-18). My work is also currently on display at the British Embassy, Berlin, the British High Commission, Islamabad and HM Treasury, London. Recent publications featuring his work include, W.G. Sebalds' Artistic Legacies (University of Amsterdam, 2022), Into the Woods: Photography & Trees, (V&A/Thames & Hudson) and Approaching Photography, (Bloomsbury).

Edwards' work is included in major photographic collections such as the Victoria and Albert Museum (V&A), Government Art Collection (including British Embassy, Berlin, The British High Commission, Islamabad & The HM Treasury and The Hyman Collection of British photography, and The Norwich Museum and Art Gallery.

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**JAMES EVANS** is one of the five East Anglian based sculptors exhibiting at "Lay of the Land". All the works on show are created using ceramics. They are all made using slabs taking from moldings that James has made or found. In his own words: "I've been developing new forms and surface treatments to my work, that break with tradition and follow the route of many of my peers trying to forge new paths of expression in ceramics... my work has become more reflective of the past. There is evidence of age with use of rusting iron and peeling metal leaf, and the forms fractured presence. When making the work I enjoy creating references that are incomplete and open to interpretation, allowing the observer to mull over it's past/present purpose".

As a country boy growing up on the east coast of Suffolk James Evans' journey started in the 1980s at Ipswich School of Art, where he began studying graphic design, but he quickly got drawn more to the freedom his friends exhibited in the fine art department. Then there was a choice to be made

between photography and ceramics. James chose the latter and went onto the BA Honours degree at Central St. Martins in London.

Amongst the highlights of his career to date, James was shortlisted for the prestigious Jerwood Applied Arts Prize 2001 and the Arts Foundation Fellowship in 2004. From here James was to have his first London solo exhibition with Gallery Cosa and represented them for three years at COLLECT. James has taken part in numerous group shows, including; Award at Potteries Museum & Art Gallery (2011), Stoke-on-Trent; Ripe at the Crafts Council (2000) Solo exhibitions include; Abugation, Marsden Woo Project Space (2012); Galerie Sandra Buerger (2007); and Hypoplastic at Midlands Art Centre, Birmingham (2002). His work is also represented in the collection of the Victoria & Albert Museum, London. Presently and since 2000, James has been generously supported by Marsden Woo gallery, and been included numerous group exhibitions alongside many of his tutors listed above.

[CLICK TO VIEW JAMES EVANS' WORK ONLINE](#) +





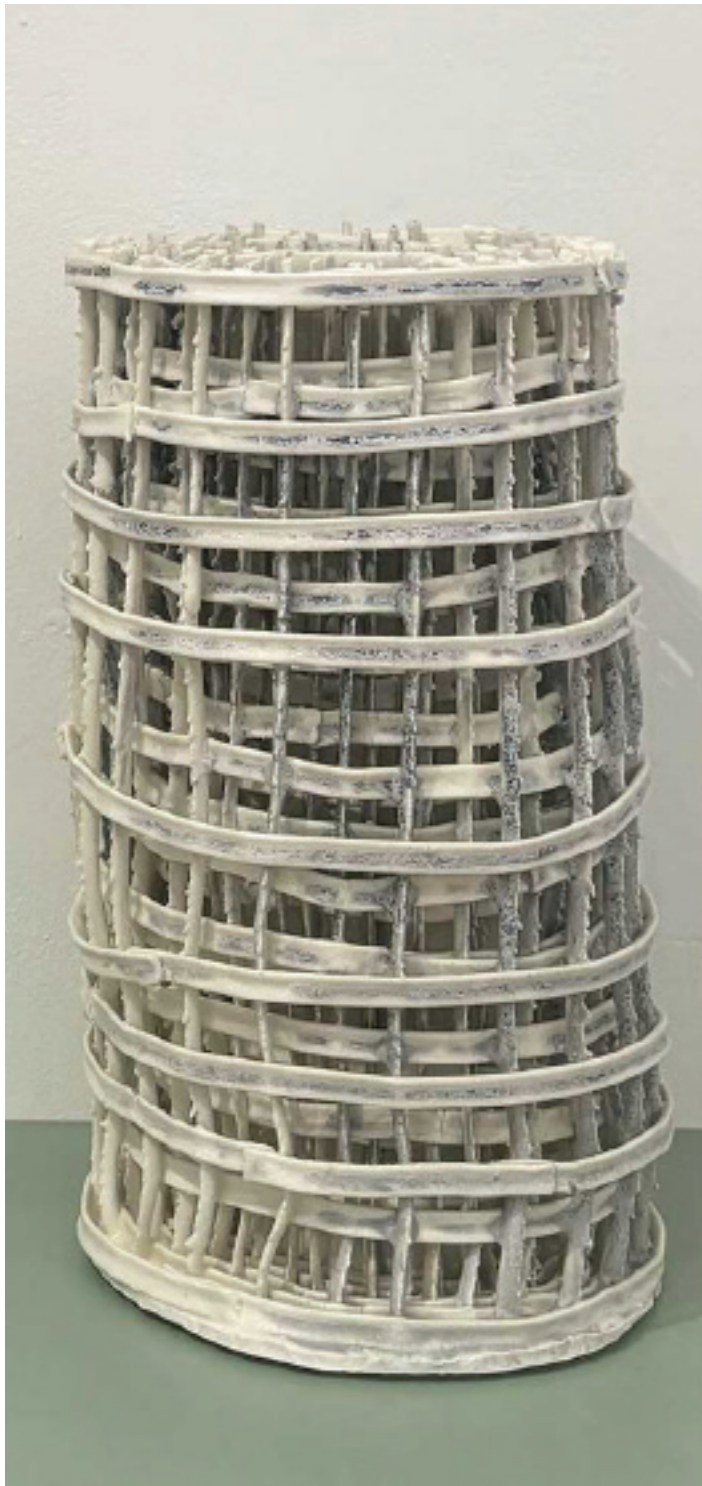
**VICKY FENN** is a sculptor exploring memories and landscape motivated by her personal connection to the Cambridgeshire Fens, where she grew up on a family farm. Coming from a farming family has given Vicky a unique insight into the landscape of the Fens. She sees agriculture, not only the machinery and hand tools used and adapted over the centuries, but also the lives of the people relying on this land to survive and prosper. Sometimes Vicky buries her work in Fenland soil to patinate it.

Having studied Three Dimensional Design specialising in silversmithing and metalwork at Camberwell College of Arts, and garden design at the Pickard School of Garden Design, she went on to become a successful garden designer.

The works in "Lay of the Land" included THE PLOUGH "I am mesmerised by ploughing and love to watch the mould board or blade, which is perfectly shaped, cutting through the earth and turning it in

one smooth, effortless action" as well as "GULLS". "Gulls are omnipresent when there is ploughing to be done, seemingly coming out of the sky from nowhere, knowingly observant of the agricultural year and opportunistic in their endeavours. The gulls wheel and circle above, settling only when a tasty morsel has been discovered. Here I have depicted the birds in flight, their wings stretched out, waiting to see what the plough uncovers for them".

[CLICK TO VIEW VICKY FENN'S WORK ONLINE +](#)

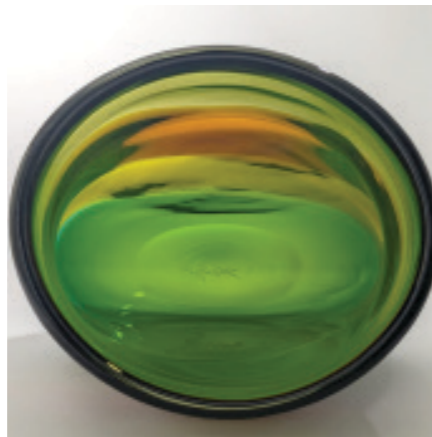


**KATHRYN HEARN** employs a formidable variety of techniques developed over many years. She works mainly in porcelain exploring the nature of the contemporary in relation to the natural and manmade. The landscape of the Fens is a constant source of inspiration - huge expanses of sky meeting the horizon made indistinct by ground mists, against highly defined field boundaries, dykes and ditches. She introduces the cool finish of the flax paper porcelain in hand-built layers, often contrasted with shims of highly coloured laminated porcelain inserted to punctuate the dominance of the base material. The combination creates a tension in her surfaces that elevates simple forms into objects that delight the eye, feel animated and beautifully considered. She produces classically shaped jars, dishes, vases and wall pieces that encompass several intricate stages in their production process.

Kathryn is a maker who has developed her distinctive porcelain vessels by exploiting the intrinsic qualities of her materials, inspired by the Fenland landscape that surrounds her workshop in Cambridgeshire.

[CLICK TO VIEW KATHRYN HEARN'S WORK ONLINE](#) +





**STEWART HEARN** has established a professional practice as a glass maker and designer of thirty years. His work demands high standards of design and exacting technical knowledge. Using traditional skills he interprets his contemporary visions and exhibits in many contexts and countries. His preoccupation with the essential properties of glass; using weight, clarity, surface manipulation and the heat from the furnace, to combine and encourage optical and physical distortion in his forms, exemplify his years of glassmaking and focus.

Ultimately it is very important to him that he celebrates the value of traditional glassmaking skills and

creates quality glass, knowledge that he readily passes on to his assistants.

Stewart's level of excellence was acknowledged, when he was Winner of The Gold Medal at the third (Hejian) Craft Glass Creation & Design International Competition, in China. He also acts as a consultant for production and bespoke commissioning, contract work and restoration, making glass for others - some of whom have been clients for over 18 years. Commitment to the craft has made Stewart Hearn a highly respected and award-winning artist, craftsman, and designer, specialising in

bespoke handblown glass.

Since moving from London to Cambridgeshire he has allowed himself to be less inhibited with his design concepts, giving the glass more liberty, which is particularly noticeable in his larger pieces. His inspiration comes from the constantly changing hues in the Fenland landscape. This attention to colour, forms an integral part of his work. He demonstrates powerful and nuanced insights in his colour decisions, combined with seemingly understated forms requiring great craftsmanship and risk taking.

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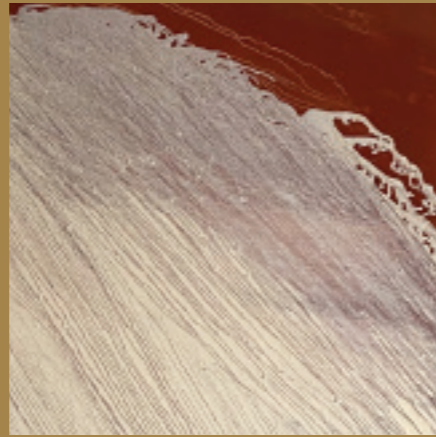
**JANE HINDMARCH'S** work explores mood and emotion evoked and informed by observations of natural phenomena. Through direct observational drawing Jane takes time to engage with nature, noticing the transient changes taking place during the seasons as the climate alters throughout the year.

In the natural world, Jane finds a haven to reflect on existence, soaking up the weather, light, colours and sounds. She sees lifecycles taking place throughout the year in times of new growth, blossom, and decay.

There are times of dynamic energy and times of quiet dormancy, inevitable decay and vibrant celebrations. In later stages of the creative process Jane develops these elements into paintings in oil or acrylic on board or canvas and into metal sculpture.

[CLICK TO VIEW JANE HINDMARCH'S' WORK ONLINE +](#)





**SAM HODGE** is drawn to discarded human-made objects, particularly those that have been metamorphosed by processes of accident or weathering into ambiguous and animated forms. Across a variety of timescales, these objects tell stories of the materials and people that make them and of how materials make humans and their societies. Sam Hodge responds to these objects using a mixture of drawing, photographic processes and direct impressions etched and pressed into printing plates (in a manner analogous to fossilisation). In this way she creates images that draw attention to the organic, animate nature of these transforming things.

Sam finds emergent patterns of growth and disintegration in paint and print processes that echo those found in the geological or biological systems. She interacts with the dynamic and generative properties of paint, pouring it onto the support and tipping it so that rivulets erode the paint, pulling it apart to create branching patterns of ridges or allowing the paint to pool and settle, diffuse or crack as it dries.

The area where land and sea meet is a fruitful source of both inspiration and found objects for her. It is an edge, a border or skin of the country, what defines it, but also a porous site of

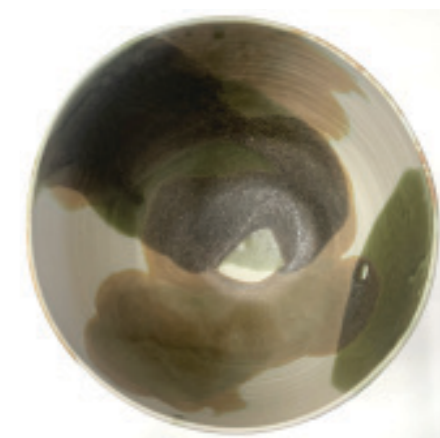
exchange and flow, a place constantly in flux, changing from tide to tide and shifting over years. It is a place where human efforts to build, control and defend, but also the power of water and weather to transform are both very apparent.

She does not regard paintings as static, passive objects, but expects them to continue changing slowly throughout their lifetime. She often makes her own pigments, paints and inks from found materials such as earth, plants and the detritus left by human activity. This connects her work directly to the geological, biological and human stories

embodied in the landscapes that she has walked through.

She lives in East London and works from a studio at Chisenhale Art Place and at East London Printmakers. She studied Natural Sciences at Cambridge University before training in painting conservation at The Courtauld Institute and working as a conservator for several years including at Tate.

[CLICK TO VIEW SAM HODGE'S WORK ONLINE +](#)



**LAURA HUSTON'S** ceramic vessels are tactile, handmade pieces with gestural markings on the surface. Experimenting is key to Laura's work and each success inspires new designs. She constantly reworks ideas, playing with form, decoration, texture and glazes to create a surface that has a tactile depth.

Laura is greatly influenced by and admires the work of John Ward, Lucie Rie, Ian Godfrey, and Korean Buncheong ware for their timeless beauty, the ancient quality of their

work and the way the decoration is integral to the pots. All of Laura Huston's pieces are completely unique and have a lovely subtlety to them. She decided on a career change nearly 10 years ago when working in the art departments lost its attraction though her central role of making led her to take a series of pottery courses in London, studying at Morley, Kensington & Chelsea and City Lit.

Laura and her family have thrived in their home in deepest North Norfolk. She uses sketchbooks to record what she sees, drawing from life, sometimes using collage to play with texture, pattern and colour.

Visiting museums has always been a source of inspiration, especially the collections of antiquities and ceramics at the British Museum and V&A.

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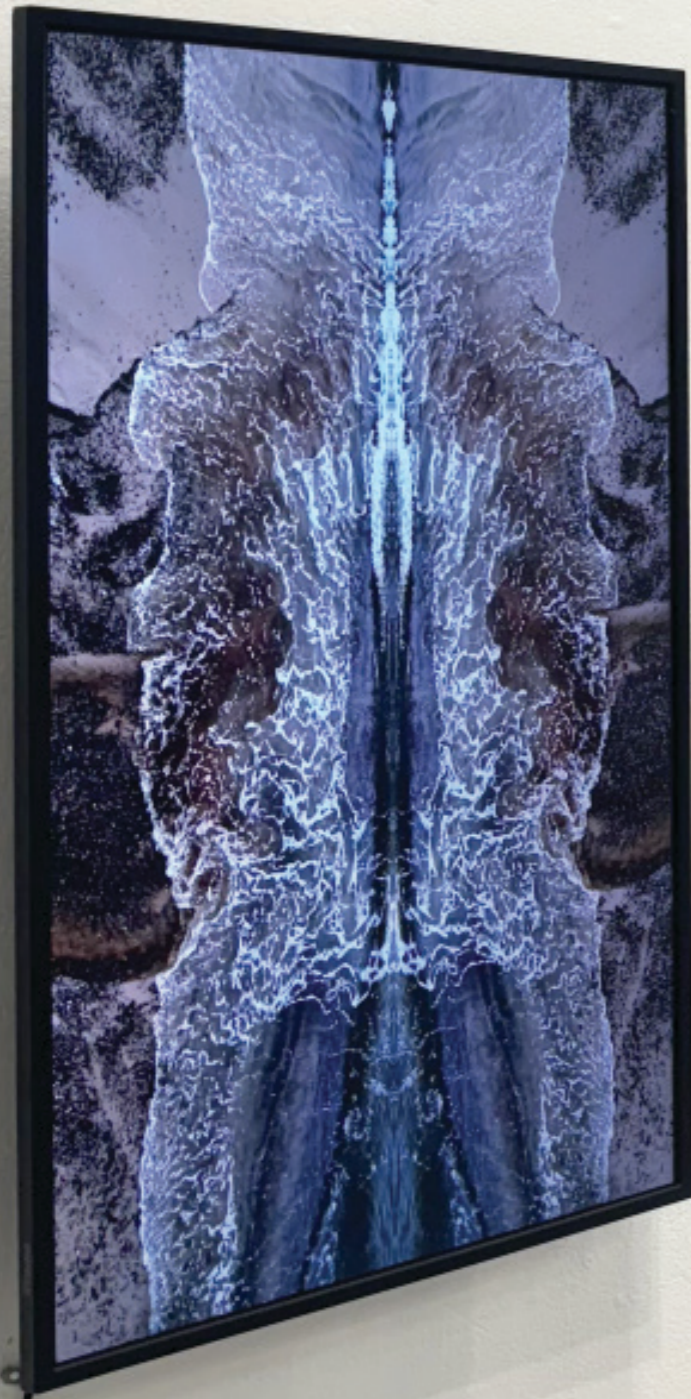


**JAYNE IVIMEY'S** series of drawings called "Camouflage". A close examination of 70 birds helped her understand the superb camouflage developed to hide in particular habitat. Often the only clue being a bright eye catching the sun. These are part of Jayne's ongoing work around the subject of conservation and bringing attention to the growing number of birds that are added to the "Red List". Established in 1964, The International Union for Conservation of Nature's Red List of Threatened Species has evolved to become the world's most comprehensive information source on the global conservation status of animal, fungi and plant species. An East Anglian by birth, the landscape of Norfolk and Suffolk are deeply engrained in Jayne's work. Recent work has been concerned with the erosion of the Norfolk coast where she lives.

Jayne studied art history at the Sorbonne, then fine art at Wimbeldon School of Art, a masters at NUCA (Norwich) and a teaching Diploma at Leicester University.

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**BILL JACKSON** regards himself as an investigative artist primarily creating spaces to allow people to take time out from their busy world to enter a 'secret world'. He prefers to see his work not as images or objects but as appearances that reveal themselves over time.

"I work in the landscape at night from dusk till dawn, especially the time when the light slowly fades only to creep back in at dawn. The weakening hour. As a film maker and photographer I seek to suspend time and create place by layering still and moving image resulting in an existential experience of the landscape. You are removed from

reality and are invited in to contribute to the narrative that evolves before you. I interrogate concepts of time which is crucial to my ideas, exchanging the classic definition of photography as a series of instant glimpses of the world in which we live, to a personal definition of 'space-time'.

A conceptualist arts education in the early 70's at Coventry School Of Art, continues to inform his thinking and work practice. He is a multi award winning film maker, photographer and sound artist with over 43 awards and nominations from New York to Moscow to Tokyo and Buenos Aires.

His recent film FOG has been awarded 9 Best Experimental Film awards. He is the only photographer to win awards in three consecutive years at the prestigious Royal Photographic Print Awards. His work has been exhibited in over 150 exhibitions in galleries and museums around the world. He recently has been working with Chrysalis Records and the Nick Drake archive in producing 23 films for the album, The Songs of Nick Drake: The Endless Coloured Ways, combining his stills and moving images into one cinematic canvas. He now lives and works in Suffolk which continues to influence and inspire his work.

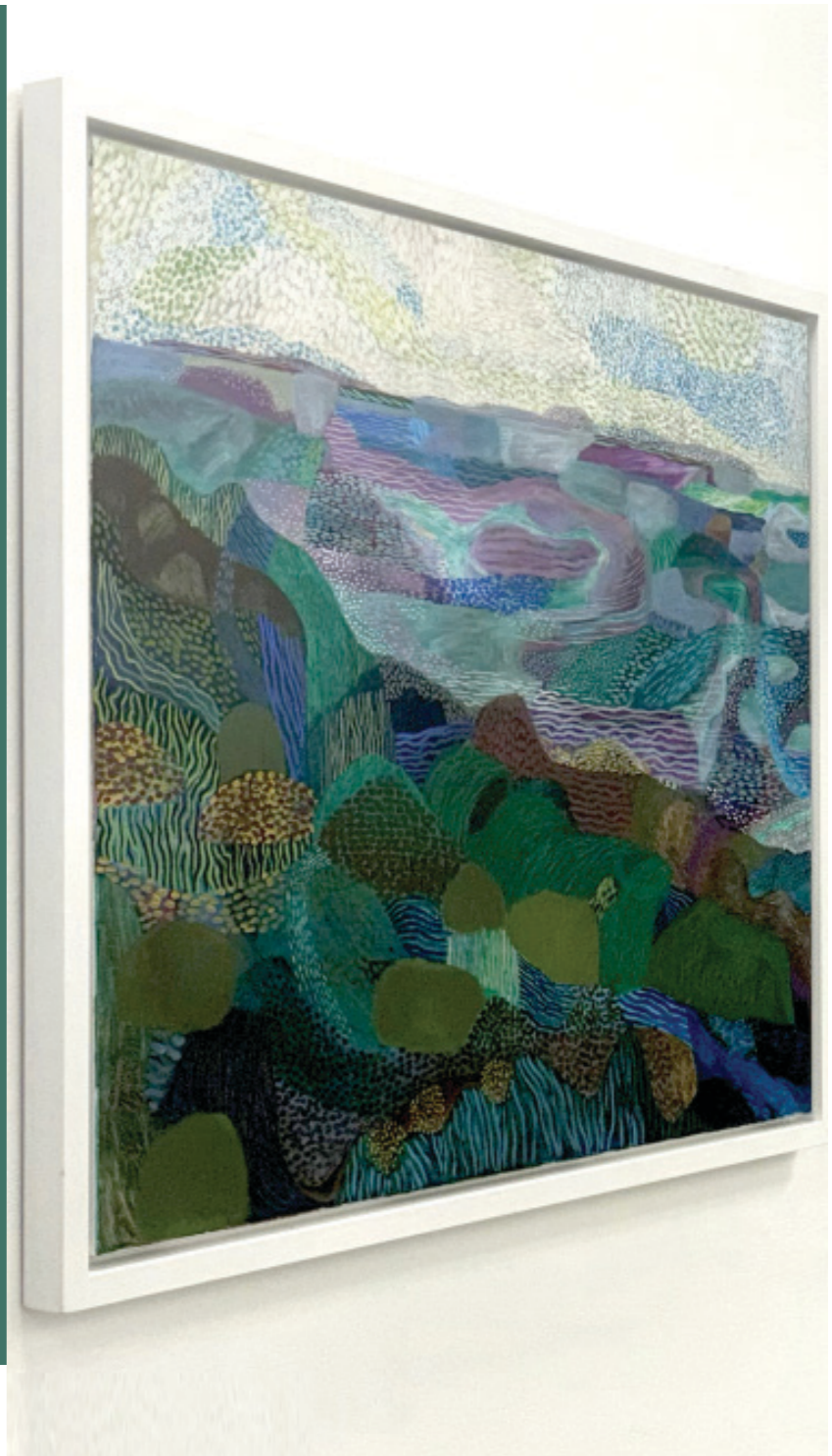
[CLICK TO VIEW BILL JACKSON'S WORK ONLINE](#) +



**LINDA JAMIESON'S** paintings mimic the action of tidal forces on the fragile coast where Linda lives and works. In her own words: "Although my paintings are described as landscapes that is not the subject of the work. The subject is myself and my investigation into my experience of the world and what that world is... There is no fixed point of departure and I remain open to sudden changes of direction. I aim to create emotionally charged places that have fragments of memory embedded in them. These 'memories' may not be personal but borrowed. I like torn postcards, film stills, scraps of fabric, partially recalled dreams. The place I arrive at has no past or future, just one moment in time when I recognise a part of myself."

Linda studied Fine Art at Central Saint Martins and worked as a textile designer before returning to painting.

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**CAROLINE MACKINTOSH** has a semi-abstract style resulting in exuberant paintings that capture the form and contours of the land, rather than a literal representation of place. Her inspiration comes largely from the Norfolk and Suffolk marshes and coastal estuaries that surround her, but also from travels further afield. Drawn to the strong shapes, lines and patterns formed by the complex interplay of water and land in the landscape, her work acts as a visual diary, in particular walks taken. Smaller works in mixed media are formed and

they, along with photographs and memories, are used to develop larger works, enabling her to further explore colour, shape, texture and abstraction.

Having studied to foundation level at Norwich Art School and for a BA in Development Studies at the University of East Anglia, she lived in Southern Ireland for several years, before returning to England to train as a primary school teacher. She taught in various schools and travelled widely, before moving to the Suffolk

countryside to renovate a house by a marsh and raise her family of four boys. In 2021 Caroline gave up teaching to focus entirely on her own art practice.

Caroline is a member of Southwold Art Circle and Suffolk Open Studios. She was shortlisted for The Sir John Hurt Art Prize, Holt Festival 2021, 2022, 2023 and 2024. She exhibits at galleries in Norfolk and Suffolk and this summer was selected to exhibit at The Society of Women Artists 163rd Annual Exhibition at The Mall Galleries, London.

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**PANDORA MOND'S** inspiration and reference has always been the natural world. She works in oil and mixed media on canvas, often on a large scale

Each painting amounts to much more than simply the sum of its parts. She has returned again and again to the subject of the sea, as she feels it presents the greatest challenges and seduction, she sees it as a place of tranquillity and threat, vastness and peace. Each painting amounts to much more than simply the sum of its parts, because Pandora Mond's response to her subject bestows an expression and energy that exist not because of what she paints, but how.



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**TESSA NEWCOMB** is a painter based in Suffolk, a place of odd encounters, unkempt land and seascape featuring working figures, dogs, boats, churchyards, and allotments, all portrayed in her distinctive style.

She studied at Norwich School of Art 1972-1973 and obtained honours degree in Fine Art at Bath Academy of Art 1973-1976, completing a year's advanced printmaking at Wimbledon School of Art in 1977. She taught adult classes both in ceramics and in art in East Anglia 1985-1989. Tessa exhibited at the Royal Academy and had other mixed exhibitions at Panter and Hall and Mercury Gallery in London and Edinburgh and solo shows at Annexe Gallery, Wimbledon and at Christopher Hull Gallery, London from 1987 and at Chappel Galleries, Essex from 1996; Crane Kalman Gallery from 2002 and with Lena Boyle at Ainscough Contemporary Art and locally at Cork Brick Gallery, Bungay and The Strand, Aldeburgh.

She has work in several important collections including Bradford Metropolitan Museum; Whitworth Art Gallery in Manchester; Strawberry Hill College and Ocean and Transport.



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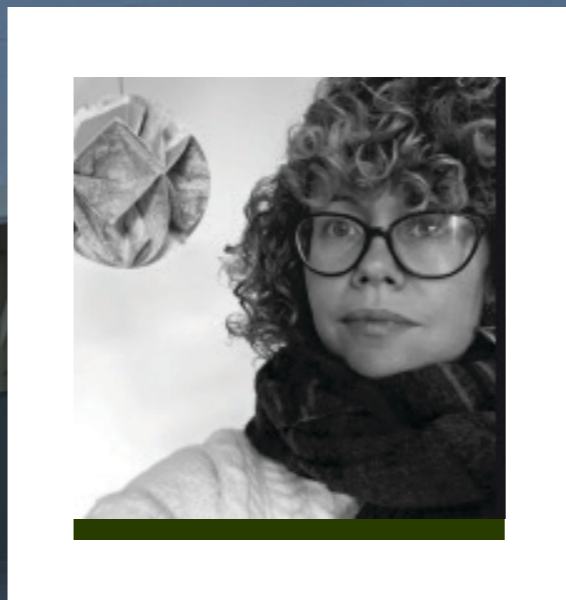


**TIM PLUNKETT** produces elegant, functional pieces that highlights the beauty of natural wood using graceful, uncluttered lines, for daily use in the kitchen and at the dining table.

With a BSc in Environmental Science and involvement in direct action opposing the destruction of ancient forests and cultures, it is important to Tim that all his work is made from sustainably supplied, locally sourced wood. Entirely self-taught and thoughtfully shaped through the process of precision product development – his work has found a receptive audience.

[EMAIL US FOR MORE ABOUT TIM PLUNKETT +](#)





**JONI SMITH** is a paper and installation artist working in Norwich. She re-imagines the perceptual mapping of landscape on paper. Her use of collage and cutting techniques create playfully new and

discordant relationships between place and space. Unique and deeply personal expressions of the human condition permeate each work as Smith challenges the viewer to re-evaluate their own position. Each time consuming work of art seems to take shape organically.

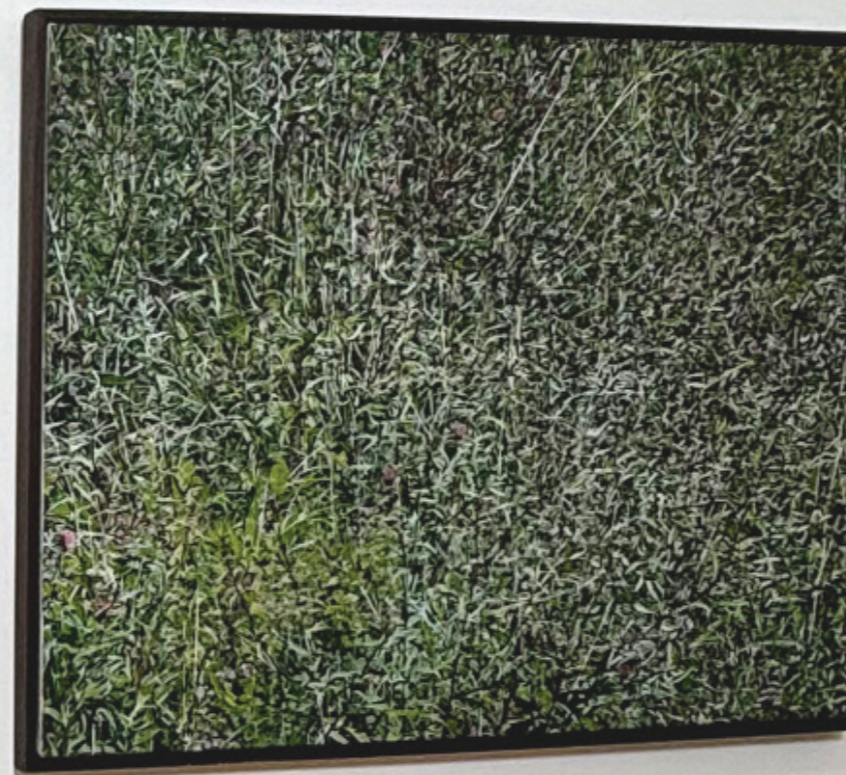
Minuscule yet familiar forms within the work interact and respond to one another, offering a vibrant and thought-provoking interpretation of self and one's sense of space. Joni Smith invites viewers to reassess how we trust visual representations of our world, especially as we shun the paper

map in favour of the technological advances made by portable hand held GPS devices that tell us only the route we should be navigating and nothing else, other than which will be 'the best' of the five places that you can buy a new business suit from before your night in the Travel Lodge.

Originally from Leamington Spa, raised in the hills of North Wales and currently residing in Norwich, Joni Smith received a degree in Fine Art Textiles from Loughborough University (2002) before completing a Masters degree in Textile Culture from Norwich University of the Arts (NUA) in 2007, attaining a Distinction. It is not hard to see that her background in textile-based disciplines informs Joni's use of paper materials.

[CLICK TO VIEW JONI SMITH'S WORK ONLINE](#) +





**PAUL P SMITH'S** work aims to evoke tactile and emotional responses, providing depth and meaning through his meticulous attention to detail. He was born in East Anglia in 1966 and is a distinguished artist whose journey in the arts began at Ipswich Art School from 1987 to 1989.

He has been residing and creating art in Norwich since 1990 and was a finalist in the prestigious BP Portrait Award in 2015 and 2017. He has been painting in oils for over thirty five years and his highly detailed landscapes tie in with events and experiences in his life. Paul says of his work: "I am a realist painter, trying to capture the magic of the natural world. I attempt to produce paintings that are tactile, sensitive, and meaningful to me."

EMAIL US TO VIEW PAUL P SMITH'S WORK +



## NESSIE STONEBRIDGE'S

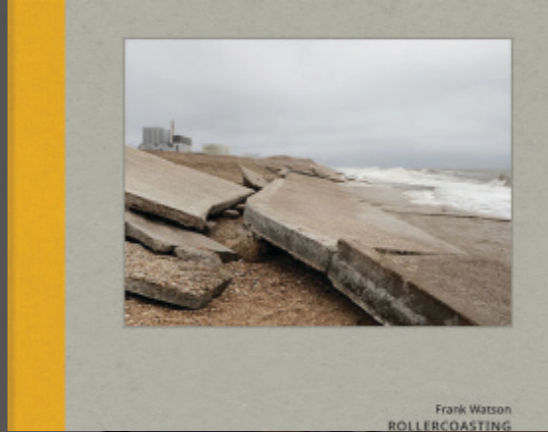
work - drawings, paintings and ceramic forms - resemble some sort of mid-air collision or interstellar explosions, the energy at the centre of Nessie's paintings and drawings is centrifugal. Often small in scale, they nevertheless reach out beyond their boundaries - their vectors suggestively exploding beyond

their pictorial edges into the gallery space. Nessie Stonebridge's latest work draws inspiration from the bucolic, if wild and wind-battered Norfolk coastline, close to where her studio is located. Her paintings describe a sense of attack and defence between the birds she observes, intimating the basic fight-or-flight behaviour of even the most diminutive of birds. Beyond their avian references, these images are impressive for their counterpoising of formal elements. The gestural brilliance of Nessie's mark-making - her paint is scored and splattered with a palette knife, brush or by hand - is contained within a deliberate and considered structural rigour.

"Like the climber resisting gravity, her paintings and drawings dream of flight. But while her vortexlike works appear to spin out into space, it is their slowness that is, perhaps, fundamental. Her painting and drawing process involves a durational labour of accretion and deletion. She applies paint or charcoal, removes and layers it, expending hours and weeks in a meditative focus on line, form or colour. Her works are ultimately the work of a walker, maker and observer. Stonebridge, like the rest of us, seems to love birds because they live and die at a velocity that we can only marvel at." Colin Perry, writer and art critic



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**FRANK WATSON'S** images we showed in "Lay of the Land" come from a series entitled "Circling Saturn: A Sebaldian Drift". This is a loose set of images that probably has its origins from reading Rings of Saturn, W.G. Sebald's account of roaming across E. Anglian counties. Illustrating his work would be an absurd endeavour. So instead these photographs reflect my own pre-occupations with the area, predominantly the environmental threat to the coastline.

Frank Watson's photographic practice considers the spatial relationship between landscape and architecture. In 2004 he published a book of photographs on abandoned Cold War Sites in England entitled *The Hush House* with an essay by Cathy Slessor. He has also made work in conjunction with the architects Chance de Silva. He has exhibited work widely including the Design Museum and the Museum of London. He has

curated exhibitions including *Living in This Mess* (2002) at the Morley Gallery, London. In 2006 he participated in the *Faster Than Sound* event as part of The Aldeburgh Music Festival. In 2008 he curated and exhibited in an exhibition entitled *Soundings from the Estuary* as part of the London Festival of Architecture.

In 2014 he published *Soundings from the Estuary* accompanied with an essay by Jonathan Meades. He had a one man show *The Back of Beyond* as part of the London Photo Festival in 2016. His latest book entitled '*Rollercoasting*' was published in 2022. The work considers the Kent coast as a frontier between England and Europe as well as the idiosyncratic relationship that is visually apparent when viewing this erratic and often iconic landscape. The Kent coastline fluctuates between the flatlands of Thanet and Dungeness and the undulating chalk hills and cliffs of the North Downs.

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We presented new works by Norfolk based sculptor **JACK WHEELER**. Both are carved by hand from single pieces of wood. "Fetch" is a wall mounted sculpture made from Lime wood, urushi lacquer, linen, rice flour and clay.

"Naming and Knowing" is an open cube. This is a tour de force of his sculptural skills as he has removed the main body of the cube to leave a skeletal form.

Jack studied fine art sculpture at Norwich University of Art (NUA). After graduating in 2003 he set up a workshop in rural North Norfolk and has since continued to study and develop a diverse skill set all within the orbit of traditional woodworking.



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**KAT WHEELER** takes her inspiration from the calmness and beauty of her surroundings on the North Norfolk Coast, from the wide expanse of the beaches to the countryside that surrounds her. She enjoys working with a subdued, neutral palette and prefers the beauty of the clay and the traditional process to take centre stage in her work.

Kat creates small batches of hand thrown, high fired predominantly functional stoneware. Her favourite pieces combine perfect function with simple, relaxed beauty. At a time where so many everyday objects in the home are mass produced, she enjoys creating work using traditional methods, that is individual in its own way, designed to last and to be enjoyed.

Kat's Studio is a bit ramshackle and dates back to after the First World War when the Council provided small buildings for soldiers returning from the war to help get them back on their feet. They were provided with a small patch of land, a water pump and paid a peppercorn rent. She often thinks of those families working so hard in the building that she is now lucky enough to call her studio. Accompanied in her work by two naughty dachunds called Olive and Sausage and her beautiful Fox Red Labrador, Inca. They are quite used to having bits of wet clay dropped on them and are usually tucked away under her work bench in their basket or roaming about getting under her feet. Sausage particularly likes to lie under the kiln when it is cooling down!!

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**CECILIA WILLIS** has a background in interior decorating, working in a quintessentially English Country House style, a move to live in Japan for a few years proved to be a revelation for Cecilia Willis. Her beautifully balanced ceramics marry the best of both worlds.

Twenty years living in Asia has given Cecilia a profound appreciation of the Japanese aesthetic and this together with her decorator's eye has influenced her creative work ever since. Following her return to England in 2014 she set up her studio deep in the Norfolk countryside.

Cecilia loves the generosity of the bowl form, seeking a simplicity and elegance of shape and striving to create glazes of luminous colour and depth for her pieces. Her bowls and dishes are intended as much for the decoration of a space as for the serving of food. Exploring the moon jar form, looking for the rightness of brush mark decoration and achieving a particular colour of glaze are all part of the excitement as the work evolves. Cecilia uses a fine white stoneware fired in an electric kiln.

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**PETER WYLIE'S** "The North Sea Study" paintings are about a journey he makes several times a year. They are a response to a walk he frequently makes along the beach from his hometown Lowestoft to Southwold. Born within earshot of the sound of breaking waves, and a son of fisherman, himself a son of a fisherman, from a lineage that looks out to sea, he finds himself gazing out, mesmerised by that constantly changing light and movement. Where once he looked out to the horizon and imagined his father somewhere catching fish, he now looks out and imagines that across the sea, almost empty of boats and ships, at the waters end another land begins, and on that shore the waves will be breaking under ever changing skies just as they do here.

Peter completed a Foundation in Lowestoft in 1975. He gained a BA (Hons) degree in Fine Art from Canterbury College of Art 1978. After several decades pursuing his career, and continuing to paint, he decided to enrol on the MA Fine Art Printmaking at Camberwell College of Art, London, 2017. Peter decided to photograph selected sea defence bunkers and enlisted poet Stephen Devereux, another Suffolk native to respond to these images. He then, with little or no training,



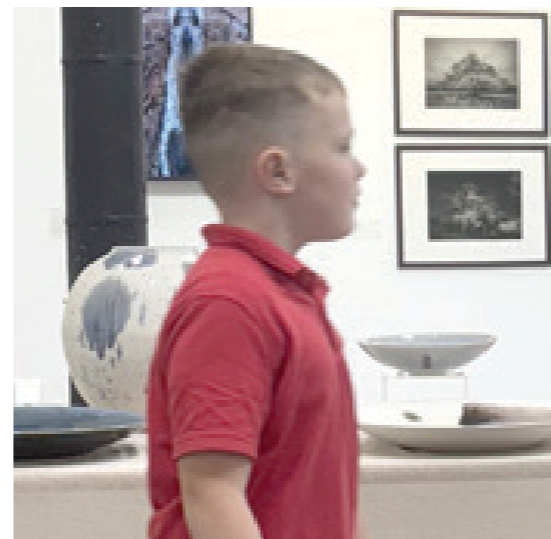
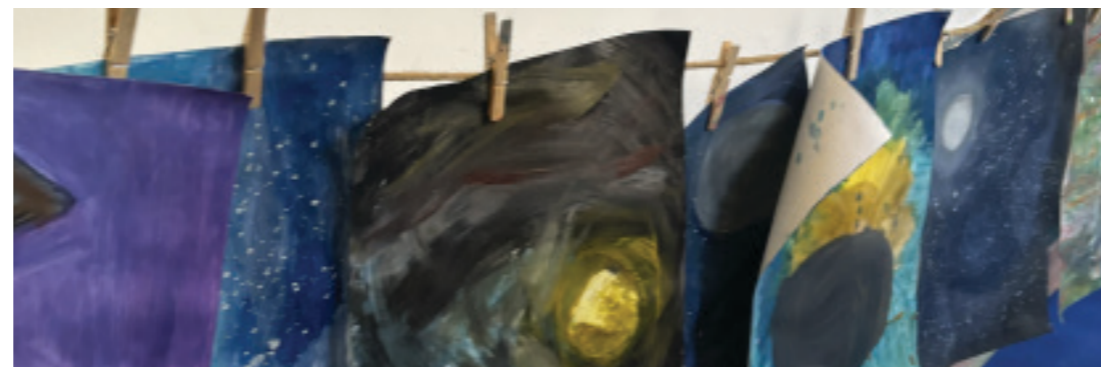
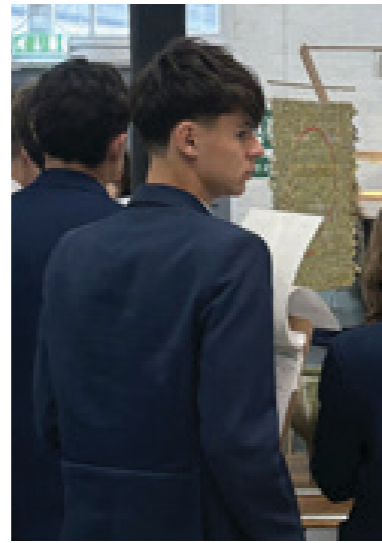
hand set the resulting verses in letter press to accompany his plates.

While at Camberwell, his final MA Degree Show exhibition (2017), featured a series of prints called 'Suffolk Bunkers'. Seven plates that matched the seven poems were made, creating an edition that became an illustrated book. Peter earned a place in the Clifford Chance MA Printmaking: A Survey Exhibition, selected by Frankie Rossi of Marlborough Gallery.

In a second series of works called 'Buildings', a re-examination of the legacy of Twentieth Century Modernism in architecture, cemented his reputation. He has exhibited across the east of England, throughout the UK, and in London at the Royal Academy, Whitechapel Art Gallery, Royal-Overseas-League and in China, France and Cyprus.



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