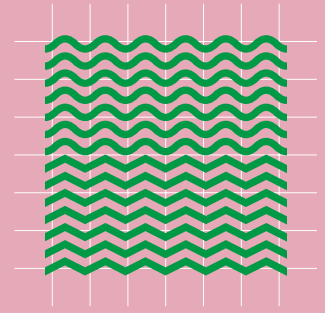


# SOMEWHERE UNEXPECTED



Alex Atkinson, *Glade in an Overgrown Scrapyard* (2021) © courtesy the artist

GALLERY GUIDE  
NORWICH CASTLE  
OPEN ART SHOW  
17 MAY – 12 SEPT 2021

# NORWICH CASTLE OPEN ART SHOW 17 MAY – 12 SEPT 2021

As 2021 began, we found ourselves in a new relationship with the landscape that surrounds us. *Somewhere Unexpected* invited artists to submit work that acknowledged the significance of our immediate environments in the shifting context of a global pandemic. From an open call, 38 artists working in East Anglia were selected and represent a wide variety of approaches – including painting, print, photography, sculpture and film. This new work provides tantalising and very personal glimpses of where we are now.

**Artists:** Amanda Ansell, Alex Atkinson, Liz Ballard, Emily Balsdon, Josephine Brett, Claire Cansick, Simon Carter, Katarzyna Coleman, James Colman, Daniel & Clara, Clive Dunn, Amanda Edgcombe, Mark Edwards, Christine Elliott Grey, Tor Falcon, Gus Farnes, Craig J. Frost, Chris Gamble, Kate Giles, James Gladwell, Frances Kearney, Wendy Kimberley, Sara Lamb, Alexandra Last, Martin Mitchell, Peter Norton, Simon Nunn, Kirsty O’Leary-Leeson, Vanessa Pooley, Carl Rowe, Siemon Scamell-Katz, Gordon Senior, Ivy Smith, Paul P. Smith, Gerard Stamp, Nessie Stonebridge, Rod Tompson and Vanessa Whinney.

**Amanda Ansell**  
**Arvensis**  
2020  
Oil on canvas  
300 mm x 280 mm  
£850

During the pandemic, Amanda Ansell has connected more closely with the watery landscapes of Suffolk, where she lives. *Arvensis* or 'In the fields' refers to the summer grassland on the other side of the river from her studio. Ansell is interested in pared-down elemental forms, seeking a synthesis between her impressions of a moment and her movement captured in liquid paint. Her paintings focus on gesture, rhythm, light and transparency to convey emotion and a personal experience of being in a place.

**Alex Atkinson**  
**Glade in an Overgrown Scrapyard**  
2021  
Oil on canvas  
930 mm x 610 mm  
£600

With this work, self-taught painter Alex Atkinson captures the discovery of edge lands and overlooked spaces – a feature of the local walks that many people took in lockdown. *Walking in woods I came upon an abandoned overgrown bus. It was part of a larger old scrapyard reclaimed by nature.* The encompassing vegetation gives this work the dream-like quality of both a discovery and a strange event witnessed.

**Liz Ballard**  
**Sample (IIIIIII.I)**  
2021  
Earth (Lion Wood), rain water, Norfolk egg yolk, ceramic tile  
360 mm x 275 mm x 8 mm  
£85

Liz Ballard's work is concerned with location and sustainability. *Using locally found materials including earth collected from an ancient woodland, rain water and eggs, this painting is made of, and inspired by, the make up of the Norfolk landscape.* The 'Sample' series of paintings of home-made natural paint on ceramic tile samples purchased during lockdown, are suggestive of both the activity of collecting materials for analysis as well as a small section, intended to evoke what the whole is like.

**Emily Balsdon**  
**Lion Wood**  
2021  
Photograph (35mm film)  
818 mm x 408 mm  
£120

Emily Balsdon captures her subject, Emma Zangs, dancing.

Emma: *During the pandemic, the forest became much louder as the roads, skies and surroundings were quieting down. I never know what movements will come when I dance. It often feels like the movements are decided by the forest, the wind, the birds and the air.*

Emily: *Dance is movement, but photography is limited to the still image. Are we therefore set up to fail when trying to photograph dance? I was inspired by this question. Analogue photography has a limit on the number of photos that can be taken, and the speed of taking them is limited by how fast you can press the shutter*

*and wind on the film. Each time I press the shutter I don't know how the photos will 'turn out'. This uncertainty is scary and exhilarating in equal measure.*

**Josephine Brett**  
**Cromer seascape**  
2019  
Oil bar on Ingres paper  
540 mm x 740 mm  
£350

Drawing from a cliff-top at Cromer, Josephine Brett captures a whirlwind with characteristically fluid marks, which Brett describes as a kind of short-hand to express the essential elements of the view. *What I found so magical was the sky, sea and land connection – such movement. With my seascape work I like to work in a free gestural style; observe the subject and express the essential elements and avoid the details.*

**Claire Cansick**  
**Idai**  
2019  
Oil on canvas  
900 mm x 1200 mm  
£2,600

Claire Cansick uses drawings and photographs as source material to explore the natural world. Cansick describes her work as conveying a response to landscape, with *Idai* painted after taking photographs of a TV news report on cyclone *Idai* in Africa. *I wanted to preserve the image of the humanitarian crisis left behind in order to allow us to ponder it longer than the 30 seconds it was given on the news. I also was attracted to the curious beauty a flood offers up in its reflections and began by making a drawing where the marks first began to abstract the reality, structure and colours of the landscape.*

**Simon Carter**  
**Pilgrim**  
2020  
Acrylic on canvas  
1100 mm x 1200 mm  
£12,000

Simon Carter paints the coastal marshlands of Essex, observing the changing structures of mudflats, beaches, grasslands and waterways. *The painting is a site on one of my regular walks and seemed to echo the political background noise: having lived with this landscape all my life, suddenly it felt as if it was taken away, as if the new politics of isolationism and borders and the global pandemic, had usurped any sense of home; a pilgrim in a strange land.*

**Katarzyna Coleman**  
**Blue Warehouse 1**  
2019  
Acrylic and charcoal on canvas  
930 mm x 1250 mm  
£4,500

Katarzyna Coleman describes the landscape around her studio in the industrial harbour area of South Denes, Great Yarmouth as *utilitarian and higgledy piggedly, suffused with water-reflected light that transforms and describes. I was surprised to see this large, blue, tent-like warehouse unexpectedly pop up in the familiar landscape near my studio. At first it seemed incongruous, but soon became absorbed and encompassed. I have drawn it from a number of locations.*

**James Colman**  
**Last gasp of summer**  
2020  
Gouache on paper  
530 mm x 740 mm  
£875

James Colman works primarily outside throughout the year, observing and capturing a range of subjects, from industrial to rural. *I have become increasingly interested in the effects of time and how a slower, deeper, perceptual understanding of the objective experience can have a positive impact on painting decisions further down the line. This relatively inconspicuous corner of field seemed to be imbued with a rare late afternoon light which in cloudy conditions wouldn't have been deemed worthy of capture.*

**Daniel & Clara**  
**On The Island**  
2021  
HD Video  
Edition 1 of 5 (+ 2 Artist Proofs)  
£5,000

Daniel & Clara's work invites us to consider the narratives we create to make sense of our existence, raising questions about perception, reality and how we construct meaning from our experiences. Throughout 2020/21 in response to the anxiety and limitations of the global pandemic, they created *On The Island: When the first lockdown was announced we unexpectedly found ourselves stranded on Mersea Island in Essex, we had only intended to spend a few weeks here but it's now been over a year. Each day as we took our designated one hour walk, we recorded short videos of ourselves in the landscape – engaged in the acts of looking, listening and tuning in to this new place in which we had found ourselves.*

**Clive Dunn**  
**Low Water**  
2020  
Digital photograph on silk archival paper  
330 mm x 559 mm  
Edition 1 of 5  
£200 (framed) £120 (mounted only)

Clive Dunn trained as a photographer before moving into television production, spending many years as a documentary filmmaker. Recently, Dunn returned to photography to explore remote and seldom visited areas of the countryside. *On a riverside walk in Essex when lockdown eased, I unexpectedly came across this locked-up café that once sold refreshments to wanderers. A saltmarsh at low water is an alien land bereft of vitality. The landscape lies awkwardly like a soul excavated and spent bare waiting for refreshment to return.*

**Amanda Edgcombe**  
**Through Water 2**  
2020  
Mixed media on board  
550 mm x 550 mm  
£870

Amanda Edgcombe's work is predominantly abstract and driven by colour. Scale and comparative relationships are explored through interpretations of her physical environment. *Water and closeness to the land on my new doorstep made my approach more sensitive to the physical experience of being outdoors. Heat and movement, remnant patterns, liquid depths, you can't see it all but it offers up reflections, some transparency, agitation and calm together, a sort of lucid changeability.*

**Mark Edwards**  
*Fallen Magnolia, Strumpshaw*  
2019  
Digital print  
840 mm x 1020 mm  
Edition 1 of 7 (+ 2 Artist Proofs)  
£2,500

Mark Edwards's work focuses on the East Anglian landscape. Edwards is often drawn to neglected places that contain a secret beauty, easily overlooked or ignored by passers-by. In *Fallen Magnolia, Strumpshaw* the freshly fallen petals evoke the magnolia tree's beauty in full bloom. The discoloured petals underneath point to a more melancholic feeling, with the acknowledgement that such a display is transitory.

**Christine Elliott Grey**  
*Beyond*  
2021  
Oil on board  
340 mm x 340 mm  
£325

Christine Elliott Grey's practice encompasses drawing, painting and textiles – textural qualities which are evident in *Beyond*. The loose handling of the paint gives the work a spontaneous and impressionistic quality. *I have worked in textiles with a variety of processes including knitting, dyeing, weaving and embroidery in a wide range of materials. Latterly I have focussed on drawing and painting.*

**Tor Falcon**  
*Pollen swirling slowly on the surface of a pit hole, half an hour after water buffalo have swum in it.*  
May 2020  
2020  
Pastel on paper  
400 mm x 500 mm  
£850

Tor Falcon is an artist who walks and draws and writes about her experience of observing and capturing the landscape. In recent years, major projects have involved recording the Peddars Way and the Rivers of Norfolk. *Normally, when the water buffalo are in the field, I go somewhere else to draw. Lockdown forced me into a guerilla campaign of stealth drawing. Watching, waiting, jumping the fence (staying close to it) and drawing fast.*

**Gus Farnes**  
*Sanguine*  
2018  
Bronze  
800 mm x 220 mm x 170 mm  
Edition of 3  
£6,000

Gus Farnes cast his first bronze sculpture at the age of 16, an experience which led him in 2000 to Norwich School of Art. Farnes uses found materials to make objects which are collaged and bound together before being cast in bronze. *I want to make figures that explore the human condition, responding to geopolitics and the concerns of our times, delving into our connection to one another and our relationship to the environments and landscapes we inhabit.*

**Craig J. Frost**  
*Escape*  
2021  
Collagraph monoprint on paper  
457 mm x 381 mm  
£240

Craig J. Frost takes inspiration from the architectural and cultural landscape of his home city. *I'd always regarded Saint Stephen's*

*underpass in Norwich as a transitory space, somewhere to be moved through on the way to somewhere else, and never a destination in its own right. When all that we once knew is shaken up, features we would scarcely notice before become enriched with a new significance; transitory through-space becomes destination, the immediate urban environment becomes the escape.*

**Chris Gamble**  
*Coffee in the Cart Shed*  
2021  
Charcoal on paper  
530mm x 630 mm  
£220

Chris Gamble is a painter and printmaker, often focusing on the human form. This charcoal drawing captures a moment of sociability during the pandemic; with renewed emphasis on structures outside our homes to accommodate such activity. *Family members brought our groceries and were rewarded with coffee and goodies, socially distanced!*

**Kate Giles**  
*Singular II*  
2020  
Oil on board  
555 mm x 585 mm  
£1,950

Kate Giles's work was made in March 2020 (Lockdown 1) and records a field entrance off the Peddars Way, near Great Bircham. *Drawing on the spot intensively is the groundwork of all that I later paint. It feeds on the specifics of particulars: tree, field, angle, light, shadow; alert to the weathering of the year; a vital initial response to the seized moment. The subject becomes not so much the object, as what resonates between memory, presence and the feeling at the time.*

**James Gladwell**  
*A Tree Lights*  
2020  
Textile  
950 mm x 1250 mm  
£900

James Gladwell works in cross-stitch, sometimes taking inspiration from dreams. *My family are Romany Gypsies. My Nan showed me how to do the needlework when I was seven. I only do one stitch and that's cross stitch. I keep the Gypsy way of life going in my needlework. I'd be lost without doing the sewing. You sit under a tree and you think. I only saw it quickly on the tele and it kept in my head. I turned the tele off and put it straight on the cloth before I forget. And that's how it come. You got to draw it then sew every one. These are the lights. They light up. This is a bridge you can walk around the tree when it's lit up. Just one tree and I did three.*

**Frances Kearney**  
*Untitled XVI from the series 'Lucy's girls.'*  
2015  
Photograph  
1220 mm x 1520 mm  
Edition of 5 (+ 2 Artist Proofs)  
£10,000

Frances Kearney explores the journey from girlhood to womanhood, she poses questions to the viewer. Kearney is interested in quietude, solitude and how one maintains one's sense of self within modern society. Kearney is intrigued by notions of ruin – past, present and future, by ritual alongside the collapse of man's engagement with nature. Her young solitary female protagonists are often seen absorbed within fragments of time. Here a girl ascends displaced discarded steps within a man-made

wasteland, a temporal concrete ruin embodying layers of history. Roadkill slung over her shoulder, the young woman's stance suggests empowerment as does the use of a low camera angle. She has paused, silence – our young warrior appears content alone, still, listening – has another presence caught her attention?

**Wendy Kimberley**  
*Mancave*  
2020  
Acrylic on canvas  
530 mm x 530 mm  
£550

Wendy Kimberley is interested in our relationship with nature and the urban impact on the environment. This work began with a lockdown walk to explore Postwick Grove, where the Norwich School painters had worked. *I had wanted to paint the bend in the River Yare. Instead, on the way we passed under the A47 bridge. Most of the graffiti I painted as it was at the time, adding tag names of Norwich School painters and the date the group was founded as a nod to its history.*

**Sara Lamb**  
*Lockdown at St Augustine's*  
2020  
Paint and charcoal on MDF board  
600 mm x 1500 mm  
£350

Sara Lamb is a painter interested in colour and the therapeutic benefits of art. *This diptych was painted in the first lockdown. It depicts the view from my studio window. It was painted using materials I had to hand at the time, including MDF board left over from a family member's DIY project. Included in the painting are sketched seed pots and trays. I think many people planted seeds at the time, not because we felt we would really run out of food but because we wanted the sense of 'doing something', and nurturing and nature could provide a sense of health and well-being.*

**Alexandra Last**  
*Lockdown #3. Adam's Walk, ABC Wharf, Norwich*  
2021  
Watercolour and ink on paper  
395 mm x 495 mm  
£325

As the pandemic lockdowns continued, Alexandra Last began painting other people's walks to escape the repetition of her own local landscape. *This is Adam's walk, showing ABC Wharf, Norwich. The last bit of the River Wensum left undeveloped. I love the urban decay, corrugated iron, wires and colour. I have been meaning to paint this view for years, so I am pleased Adam and the lockdown isolation gave me the opportunity.*

**Martin Mitchell**  
*The Roman Camp*  
2020  
Mezzotint  
520 mm x 560 mm  
Edition 4 of 50  
£450 (framed) £400 (unframed)

Martin Mitchell uses the traditional process of intaglio printmaking to produce tonal landscapes. This mezzotint shows part of the Roman Camp at Caistor St Edmunds, south of Norwich, one of the largest Roman settlements in East Anglia. Mitchell's delicate treatment of the scene captures the intricacies of the woodland and cloud formations. Mitchell is the founder of the Norwich Print Fair, a popular annual event that has gained national recognition.

**Peter Norton**

**Cadence**

**2020**

**Archival Giclee print on Epson semi-gloss paper mounted on aluminium Dibond with battens**

**999 mm x 1000 mm**

**Limited Edition of 15**

**£980 (including UK delivery)**

Self-taught photographer Peter Norton moved to Norfolk in 1973 and has since spent a great deal of time exploring and photographing the county. This work is from his most recent series of images capturing water reflections on the surface of the numerous chalk streams in Norfolk. *Coloured rhythms pulsing towards the bank, an unexpected and unexplored transient world. Reflections on the River Ant, Norfolk.*

**Simon Nunn**

**Lackford, Suffolk**

**2011**

**Kodachrome 35mm, C-Type Velvet print**

**420 mm x 297 mm**

**£1,500**

Based in Norwich, Simon Nunn is a photographer and filmmaker. Spending the summer months of 2011 meandering through the East Anglian landscape, Nunn set out to photograph its landscape using the legendary Kodachrome 35mm film stock. The pictures have spent almost the last 10 years in the dark and have only been unearthed during lockdown, in a time of reflection. Captured on the ghost of Kodachrome, they represent a picturesque look at agricultural existence in the bucolic fields of the region, on a format that no longer exists.

**Kirsty O'Leary-Leeson**

**Across Oceans of Time**

**2021**

**Pencil on gesso primed board**

**280 mm x 380 mm**

**£500**

Having originally trained as an illustrator, Kirsty O'Leary-Leeson now uses drawing to record the unfolding of an event, aiming to depict a fluid reality. *The last year has put a focus on our relationship with time and movement. I have taken inspiration from the T.S. Eliot poem Burnt Norton – 'How can we ever really touch the still point of the turning world, when all is movement, where past and future are gathered, there is both a new world and the old made explicit...'*

**Vanessa Pooley**

**3 Minute Winter Swim 2021**

**2021**

**Digital**

**£100**

Best known for her figurative sculptures based on the female form, this is Vanessa Pooley's first work in film. During the winter lockdown I began swimming in the River Yare, just a short cycle ride from where I live. *The marsh was especially beautiful at sunrise. The cold water was new and exciting. It took my breath away. The shock of the cold lifted any preoccupation or worry and produced a sense of joy and gratefulness.*

**Carl Rowe**

**Dowsing**

**2021**

**Hazel sticks and acrylic paint**

**2000 mm x 300 mm x 300 mm**

**£600**

Carl Rowe uses paint and print-making processes to make works in which he characteristically embeds elements of social or political commentary within abstract forms.

*The hazel sticks used in this artwork were deployed through the summer of 2020 as a support for runner beans. Like so many of us in lockdown, we found solace in the act of growing vegetables. Each hazel stick has been cut to exactly 2 meters, the distance that we have become accustomed to as a measure of safe distance.*

**Siemon Scamell-Katz**

**Painting 20:04**

**2020**

**Oil and enamel on aluminium**

**1520 mm x 1220 mm**

**£10,000**

In Siemon Scamell-Katz's mid-twenties, he started a business that researched human behaviour, which has informed his subsequent career as an artist. *One of the techniques that we pioneered was eye tracking, equipment that allowed us to see what people look at. I became a specialist in how we see, how specialised the human brain is in interpreting icons and symbols and how those symbols are the stimulus to memory and thus interpretation of meaning. I now use that as the start point for my practice.*

**Gordon Senior**

**Soil Preparation and Wheat Seed**

**2021**

**Bronze, cement, sand and stone chippings**

**300 mm x 320 mm x 450 mm**

**£1,500**

Gordon Senior uses a range of materials in his sculptural work, often linked to our relationship with nature and landscape. *This spherical sculptural form is reminiscent of the river-ground flint boulders that are found in East Anglia, and which were used to build my home and studio. The fragments of stone dispersed within the rounded areas of the work remind us of the pebble-sized flints which come to the surface of fields after ploughing. Embedded into the sculpture is a bronze cast which refers both to the surface patterns of rotovated soil, and to the rows of crops in fields locally.*

**Ivy Smith**

**The Sea – Orange Ship**

**2019**

**Oil on board**

**300 mm x 380 mm**

**£950**

Ivy Smith's The Sea – Orange Ship is part of a current body of work about the seaside. *I wanted to try to paint the sea. It is a contradictory thing to paint – it is always moving – waves roll in, tide goes in and out, light and colour change constantly. Yet at the same time, its mass remains, and the sense of peace that water gives. It is one of four paintings made in Nov/Dec 2019 when I rented a beach hut at Cromer for two weeks to paint the sea.*

**Paul P. Smith**

**Wave**

**2017**

**Oil on canvas**

**790 mm x 1298 mm**

**£6,000**

Paul P. Smith has lived and worked in East Anglia all his life, for the last 30 years in Norwich. Following a foundation diploma in Art and Design at Ipswich Art School in the 1980s, Smith has been largely self-taught. *Wave is a painting that was inspired by being in one location but dreaming of another. It feels to me now that this painting directly speaks to the past year, unable to leave our immediate surrounds.*

**Gerard Stamp**

**Winter Gardens, Great Yarmouth**

**2018/2020**

**Watercolour on paper**

**450 mm x 560 mm (unframed)**

**£4,750**

Gerard Stamp uses light, atmosphere and detail to convey the feeling of a place, referencing what the art critic John Ruskin called the 'golden stain of time'. *Listed on SAVE Britain's Heritage Buildings at Risk register, what building could better symbolize the despair of 'lockdown' than a once beautiful and popular seaside attraction, now sadly neglected and forlorn?*

**Nessie Stonebridge**

**She Haunts Me under A Hunter's Moon**

**2020**

**Oil on canvas, reclaimed oak and swan's skull**

**1870 x 1000 mm (unframed)**

**£6,500**

Nessie Stonebridge's paintings depict the explosive energy of the avian world of rural Norfolk. *Being forced to remain in the Wensum Valley and with very little human interaction, my relationship with the valley and its wildlife intensified. She Haunts Me [...] is a reference to Mother Earth as she cradled me, sustained me and helped stimulate all my creative and emotional thoughts during the chaos of this time. She is strong but also vulnerable. She gives life but death and decay also revolve around her. To be in the Valley under a Hunter's Moon when the outside world was in turmoil was to feel the darkness becoming daylight.*

**Rod Tompson**

**Castle Acre Oak**

**2020**

**Fuji Crystal Archive Photographic Print**

**1040 mm x 790 mm**

**£700**

In retirement Rod Tompson has pursued a life-long passion for photography. Tompson worked at first with a single photograph and more recently with the digital assembly of a composite image. *In my photography I still see Gainsborough, but try through purist discipline, to convey the universal sense of traditional subjects, and a close affiliation with the Norwich School painters.*

**Vanessa Whinney**

**Floods on the Waveney, Christmas 2020**

**2020**

**Watercolour on paper**

**567 mm x 468 mm**

**£375**

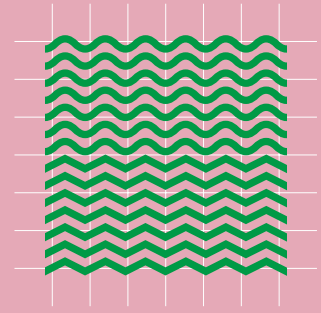
Vanessa Whinney was influenced as a child by her father, the watercolour artist James Fletcher-Watson. Whinney now works from a studio in Norfolk next to the River Waveney and paints outdoors with groups in Norwich and Suffolk. Her work captures, from the top of Ellingham Mill, the unprecedented flooding of the Waveney valley over Christmas 2020.

**All work is for sale. To make a purchase, please visit the Castle Rotunda Desk or email [info@eastangliaartfund.org.uk](mailto:info@eastangliaartfund.org.uk)**

**Measurements are framed dimensions (height mm x width mm) unless specified.**

**Delivery costs are not included unless specified.**

# SOMEWHERE UNEXPECTED



## NORWICH CASTLE OPEN ART SHOW 17 MAY – 12 SEPT 2021

*Somewhere Unexpected* is the 6th Open Art Show supported by the East Anglia Art Fund (EAAF) with the aim of supporting artists in the region and raising funds to enable future exhibitions. Join us at [eastangliaartfund.org.uk](http://eastangliaartfund.org.uk).

All work is for sale. To make a purchase, please visit the Castle Rotunda Desk or email [info@eastangliaartfund.org.uk](mailto:info@eastangliaartfund.org.uk)

*Somewhere Unexpected* was selected by Amanda Geitner, Dr Rosy Gray, Henry Jackson Newcomb and Danny Keen.



Supported using public funding by  
**ARTS COUNCIL  
ENGLAND**



**Norfolk County Council**



**NORWICH  
City Council**