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Citation:

Paul, L (2019) RE: A BERMONDSEY ARTISTS' GROUP EXHIBITION. [Show/Exhibition]

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# RE: A BERMONDSEY ARTISTS' GROUP EXHIBITION

Southwark Park Galleries // Lake Gallery

10 October - 3 November 2019, Thus - Sun, 11am - 5pm (4pm Nov)



**1. Caroline Gregory, *I've been a little unwell* (2017).  
Performance and gallery piece.**

This semi improvisational performance piece has two parts. Part one during the opening, part two during the closing events. A version of the performance filmed and shown on a pocket size Canon digital camera stands on a small shelf on the gallery wall throughout the duration of the show.

Part one:

'Within the Ada Salter gardens a costumed female positions herself under the trees. Safely contained within her skirt, she re enacts the process of her own transformation. Under the trees her skirt becomes a human size cocoon. A container for stages of deconstruction and eventual renewal.'

Part two:

The second part of the performance sees the figure sewing the leaves the visitors have brought her onto her skirt. The skirt is now recognisable as a tree or bush. Following part one in the AS garden there is scope for walking back to the gallery in the (bush) skirt , possibly with a reading out of the stories attached to the leaves... and this idea is in development.

## **2. Michele Fuirer, <Time/Shift> (1995/2019). Moving image 35mm colour transparencies.**

<Time/Shift> meshes analogue and digital media from 1995 and 2018/19. The original 35mm slide images from my solo show here in the gallery in 1995 are layered with digital images of my recent work in printmaking.

The work is a palimpsest (one text overlaying and overwriting another) representing the site of the former Café Gallery and reworking former technology. There is an interplay between looking back, whilst moving forward and the work is part archive, part revision and part memorial – a work of remembering.

My association with the medium of slide (and tape slide practices) is rooted in feminist art practice from the early 1980s through to the late 90s. I am carried back and forth in the cycle of images, remembering and acknowledging the women artists who were around me in that period. Some have gone and are missed, some are fully present in the light of the now.

**3. Natalie Webb, *Emerge 2* (2019). Acrylic paint and metallic with oil pastel on paper**

I am a multi-skilled and ambidextrous artist

My art is based on interaction with the environment, observation of human activity and spontaneity, and is produced on a variety of different media.

Every living thing is unique and moves through life at its own pace. I strive to capture these relationships and feeling of movement in my artwork.

I strive to capture the essence of my subjects, with economy of line. The image is revealed by the way a viewer's brain perceives what is there and not there and fills in the gaps.

**4. Charlie Fox, *BAG O' BONES* (2019). Found object repainted.**

As a member of the Bermondsey Artists' Group for over 20 years I cherish this space as a place/idea that has always invited art to be in the world. It is never just a place that idly celebrates the artist's frail ego but explores art and the pursuit of beauty for all.

**5. Louise Sheridan, *Extreme Weather Series, Deluge, Flood Through Mountain* (2019). Mixed media on Nepalese paper.**

Once upon a time she saw a derelict cafe in the park and thought, how can it become a gallery? Who are these artists, they must be mad. But then a miracle happened (with hard work) and it became a gallery and she joined the Bermondsey Artists' Group then and there and lived happily ever after.

Then & There: Painting on mountain paper, imagined lands and memories of journeys.

Now: Still painting, but darker; art and nature the only way forward.

- 6. Karin Wach, *In the Eye of the Beholder* (2003). One 7in x 5in photo my (medium) multiplied to create an image which is mounted on board and framed under glass.**

Kings' Stairs Garden was beautifully landscaped with a retaining wall of sawn-off tree trunks running alongside Fulford Street. This street leads directly to the river. Time passed and by and by some of the tree trunks were vandalized: fire was set to them – hence the dark charcoal-black look. Here are the urban opposites: creativity to enhance the urban environment and actions to deface and destroy and yet through the later daubing of luminous blue paint creating, by default, something oddly beautiful. I have tried to capture this process as well as referencing the Thames foreshore at Bermondsey.

The image is underlaid with conservation paper and mounted on Daler Board, framed under glass. Later I would use MDF board which could be cut to any the size and sprayed with layers of car paint, specially mixed for me by Stockwell Motors.



## **7. Cecilia Bentley Bortoluzzi, *Ny Tid*. Painting**

Painting is a record of time itself. Marks on canvas are frozen actions and reactions of our mental state in that precise moment. It is like a picture taken of our inner thoughts and feelings. Life and art goes hand in hand. Ny Tid means new time. When there is a mental shift internally brought on by events in actual life we refocus our direction and new thought processes follow naturally. It's like two blocks of ice stuck together get unstuck and start to move in separate directions, it marks the beginning of change.

The opportunity to join the Bermondsey Artists' Group came at a time when I was painting quite intensely and the inclusion has not only given me a sense of belonging but it has also challenged me as an artist to take on new subject matter also to show my work. For me this is something which is still running on.

## **8. Caroline Areskog Jones, *Conductor* (2019). Archival print (unique).**

*Conductor* is one in a series of haunted images, as inspired by Avery Gordon's text 'Ghostly Matters'. Existing in the porous visual space of digital ecologies, between past and future, searching and reaching out for signals from the nonhuman to guide us forward in an uncertain time.

The remains of histories, the residue of time, sometimes unresolved, may hover waiting to be reclaimed, reinvented and reinterpreted.

**9. Jane Colling, *RESOLVED* - we have the stars (2019).  
Screen print on paper in wooden frame.**

'RESOLVED' revisits a drawing 'WINDOW' included in AN ARBITRARY ALPHABET, 26 drawings shown at the Café Gallery in 1984. The print was made this summer from the drawing with additional layers inspired by 'Now Voyager', a feral cat who came to stay and the stars above Greenwich, August 2019. The original drawing was heavy and rather bleak, I was in a dark place and the window view was completely blank! I never felt it was finished although I made a more colourful print of it back then too before taking off on another alphabetical journey...

AN ARBITRARY ALPHABET - incompletely remembered!  
AJAR BOSSY BOOTS C? DAFFODILS ENIGMATIC ENTITY  
FROCK FLOATING  
G? HOT HOUSE INSTRUMENTAL? J? K? L? MACKINTOSH  
NORMAL NICETIES  
OUTLANDISH OUTCASTS PREHISTORIC PULVERISER QUITE  
QUIET RAINBOW  
ROOM SCOTTISH STONES TRAPRAIN UNEARTHING  
VENETIAN VEIL WINDOW  
XEROPHYTES YIRD ZYMURGY

\*\*\*\*\*

ALTAIR BETELGEUSE CASTOR DENEb ELECTRA FANG  
GARNET HELVETIOS  
IZAR JABBAH KOCHAB LIBERTAS MAIA NEMBUS OGMa  
POLLUX REGULUS  
SIRIUS TIANYI UKDAH VEGA WASAT XUANGE YILDUN  
ZAURAK

**10. Vivien Harland, *Rear Window Kingsland Road* (2009/2019).**

I moved to London from Glasgow because an old friend Jane had told me quite sternly about a very cheap flat going on Kingsland Road and if I was serious about ever moving I should take it. I heard her and booked a megabus down for the next day. Following a nine hour journey I arrived in London and went with her to view the flat. Fortunately they took me in and weeks later I moved in with all the possessions I could carry. Jane worked at Southwark Park Galleries (CGP then) and I would visit her there and when she got a residency in Rotterdam, she suggested handing in my CV. I started working as an invigilator and never left.... As I hardly had anything with me I wasn't making much work at the time so this is one of the only "works" made that year but it represents a very significant time and place in my life which led me here.

**11. Lisa Chang Lee, *Window Concerto* (2019). Somerset Waterford Paper 638gsm; 6 colours Printed in Sweden**

**12. Kay Walsh, *Blue Hills* (2015). Video, 12 min on loop.**

Kay Walsh maps both the external landscape of the Scottish Highlands and an internal journey in search of a secret. The film slowly unfolds as we move through the landscape offering glimpses of narratives and possible meanings. Blue Hills explores the creation of a secret hide-away that is legendary in the Cairngorms and has remained hidden for over 60 years.

**13. Jane Deakin, *A Wandering Minstrel I* (2007). Oil on canvas.**

This painting was exhibited in the very first BAG show at the cafe gallery called the Masks Show 35 years ago. After that I turned it horizontal and repainted it. It has been repainted, resold, returned, re-framed and now renamed. It used to be called 'Follow the Yellow Brick Road' I like to name my pictures after songs. It keeps rebounding back to me but hopefully this time it will find a permanent new home

**14. Tony Fleming, *Scotch Mist* (1985 - 88). Oil Paint.**

I am no clearer today as to what this piece means than I was when it was made some 35 + years ago. You might say the fog has thickened somewhat.

**15. Raymond O'Daly, *Red Fountain* (2019). Wallpaper piece.**

I created a 3D model of Duchamps Fountain (Urinal) and then took a section from its binary code to create this pattern. The theme of my work is thought and transformation. How we take in information, understand it and make decisions.

**16. Dale Inglis, *Death by Water* (2019).**

Death by Water represents a dark vision of the River Thames, exploring its association with death and drowning, both metaphorically and literally. The title alludes to T.S. Eliot's *The Wasteland* and in particular to the account of the death of Phlebas

**17. Holly Birtles, *Pretzel Dance* (2019). Photograph, Digital C-Type print.**

Holly Birtles combines photography with collage, painting and sculpture to create expressionist and abstract images. Birtles begins her process by producing objects using clay and inflatables which she carefully covers in coats of paint, fine line drawings and graffiti. The items are then staged in still-life shoots or feature as props in recorded performances. Utilising both digital and analogue methods, she subjects the resulting photographs to a series of interventions including, gestural mark marking, obscurement of details, defacement of the print and collaging. The series 'Pretzel Dance' depicts performances that involve operatic and spoken word responses to themed poems, whilst simultaneously wearing inflated and hand drawn props as fashion accessories or clothing. The poems reflect on Freud and Breuer's psychoanalytic approach to hysterical remedies, drawing emphasis to the 'comfort' of Freud's chaise lounge.

**18. Sarah Taylor, *Gimme 2009 (year of doing BAG) + 2019.* (2009/2019). Oil on canvas /Oil on paper on ply.**

The aim of my work is to investigate how my practice as a painter is situated within codes of class and gender as they relate to questions of aesthetics in painting. My work goes under the title of Aspirational Beauty. AB is, I argue, a creative resistance to conforming to socially inscribed ideals of respectability. My painting's consider Aspirational Beauty as an aesthetic resistance to class shame and a reaction to ascribed and legitimate routes of attaining cultural capital, personified by painting, the most aristocratic of art forms.

**19. Laura Dee Milnes, *I'm Every Woman* (2011/2020). Video-sculpture, mixed media, 00:02:30.**

**20. Frances Coleman, *Revuelta* (2019).**

'Why Cause to be ....

Is a 20 min VHS film produced in 1999 , originally shot in 16mm Eastman colour in Mexico 1980-82 financed by The Arts Council (England), re-edited with additional content 1999, original footage captured whilst a research scholar of the National Autonomous University Mexico-UNAM. Working from a first floor studio at The Academy of San Carlos (founded 1781) northeast of the main Zocalo, Mexico DF, enabled me to be granted permits, gaining access to sacred sites and cultural events in the surrounding regions.

The VHS video "Why Cause to be ...was shown at The Cafe Gallery, Bag Group Exhibition 1999., *Revuelta* is a still from the film which depicts a group of Devils that accompany the re-enactment of the The Crucifixion during Holy Week, Easter.

**21. Angela Eames, *Instance #1* (1988/2019). Recycled graphite/archivally printed stretched canvas.**

When I work within virtual space my experience is that I am entering a parallel spatial environment to that of the traditional drawing studio. My response to objects and space is equivalent but different. Gravity is missing!

INSTANCE #1, an independent work from a current series, is an amalgam of past and present. In a solo show at the Café Gallery in 1993, I presented “With No Opinion”, wherein both manual (hand drawn) and electronic (digital) breakdowns of visually recorded mark were interpreted as a sequence of ten memory drawings. Current work returns to drawings made around that time and recycles those previously drawn graphite marks. Graphite mark is scanned, assembled and mapped within three dimensional computing space - onto a new sheet of paper but this time bent in space! The hand drawn mark returns once again to the physical world, distorted and distended, though distinctly human in origin.

## **22. Stephen Dunn, *City Street*. Acrylic on canvas.**

City street, it's active, alive, busy, bright, loud, electric what else could be said, probably lots but if it's needed then the painting's not doing what it's intended to do. Talking art is best on the radio if the option of standing in front of it is there, then you don't need the radio. It was painted in a cold studio in Bombay Wharf on the banks of the Thames.

## **23. Yifei Gong, *Squeezed* (2019). HD video with sound, 00:13:08.**

The film *Squeezed* is an investigation into the concept of work though its relation to time, space and artistic labour. In this conversational work, artists are invited to reflect on their practice from past to present, rethinking the performativity of the artist's identity and reimagine possibilities. Where to work? When at work? How is work? In the film, working space has been represented alongside leisure space; working time has been squeezed but also expanded into other domains; multiple identities have been adopted and performed; boundaries have become unidentifiable. It is a work that wanders about the conjunctions of making, reflecting, acting, producing, participation and resistance.



## **24. Graham Evans, *Statues to Patriarchy: Return of the REpressed* (2019). Photograph.**

Recently many statues have been tumbling or at least challenged by new takes on history and the deservedness of the representations of figures depicted.

There is a sense of a grand reveal and a coy cover up in traditional statues, all in good taste, or are they? Any tour of public space will reveal a return of the repressed, simple substitutions rise priapically with the figures depicted, and they are almost always male representations.

Revisiting the classical statues that enshrine our mythologies and histories reveals priapic returns of that repression sometimes in monstrous and exaggerated form.

Here we see a sample of the return of the repressed in statues to patriarchy, tributes perhaps to a sexuality awaiting expression. My thesaurus doesn't have an entry for thinking sexually...

## **25. Ron Henocq, *35 : 70* (2019). Lino cuts.**

The Bermondsey Artists' Group was founded in 1983 with an inaugural exhibition at the Chapter House of Southwark cathedral in Tooley street. We moved into the derelict cafe in Southwark park in 1984.

35 years later this beautiful gallery hosts an exhibition of over 50 BAG members including many who exhibited in the Chapter House.

The emoji in my installation range from 1984 to 2019.

**26. Lewis Paul, *Dirty Bottom* (2015 -2016). Video/digital film, 00:04:45.**

Dirty Bottom explores the hidden world of the underside of a Series 3 Landrover in the city of London. The film is filthy. It is. The filthy underside however has its appeal. Both dirty and shiny it is a place of contradiction. Everyone expects a man in overalls to be greasy don't they? especially when stopping to 'fix' a problem along the way. The thing is, the problem is not what it seems. The film takes beauty-mirrors and the world of the clean, down-under, so to speak, in order to rethink the beauty in the object. Exploring concepts of embodied space, queer space and gender expectation, Dirty Bottom is part formal, part playful and part performative. Things are not quite what they seem.

**27. Martin Pover, *Hinterhof #1* (1994/2019). B/W analogue photograph.**

This photograph was part of a project undertaken in Berlin as a BAG members collaboration with artists from the former East Berlin we called Kunstbrücke - art-bridge. It was made 2 years after I joined the Bermondsey Artists' Group and was exhibited (with others) alongside the work of 3 other BAG members at Galeri am Wasserturm in Prenzlauerberg, Berlin August 1994. The work still resonates and has been fruitful - leading subsequently to at least 3 projects that are concerned with the vernacular in architecture and I was reminded of the work just this August when I once again explored the Hinterhöfe of Berlin.

**28. Georgina Carless, *Photopoetics: Mountain, Lake, Cloud* (2019). Digital photographs.**

Thinking of the (re) cycle of water, from mountains to lake to cloud with climate (crisis) in mind.

**29. DS Allen, *Berlin Mitte* (2007). Analogue Silver-Gelatin Photograph, hand-made archival print archival toned with Selenium and mounted on archival board.**

My early works reflected the work of US West-Coast photographers and were exhibited at the Plymouth Arts Centre by James Lingwood as part of a group exhibition. My work then evolved into self-choreographed images within the urban realm and were exhibited at my 1988 solo exhibition at the former Cafe Gallery and continued to be what I contributed to many Bermondsey Artists' Group exhibitions.

The image in this exhibition is important for me because it represented the final shift in my work away from staged portraits and situations to a more graphical interpretation of the urban realm resulted in many solo and group exhibitions in Germany, the UK and the Czech Republic.

Therefore, this image reimagines my past works, reimagines my progress and, now very much, reFlects upon what I do now within the context of these important milestones in my joint journey with the Bermondsey Artists' Group.

**30. Paul Tecklenberg, *Hemispheres* (2019). C-Type print.**

The 'black swan event' is a metaphor that describes something that is unimaginable that comes as a surprise, has a major effect, and is often rationalised after the fact with the benefit of hindsight. Imagine the shock and surprise the Dutch explorer, Willem de Vlamingh, felt when he stumbled across black swans in western Australia in 1697.

**31. Elisa Alaluusua, *I Remember* (2019). Graphite on paper.**

*I Remember* is from my Memory drawings series. A big part of individual's identity is built on layers and layers of memories. We are who we are because of the life we have lived. I am fascinated about time and changes related to it. I often stare myself in the eye on the reflection on the bathroom mirror before a trip – a week or two later I find myself on the same spot feeling that nothing has changed. The only difference seems to be the memories gathered. My practice explores how to find a visual form for those memories that are ever-changing and slowly evolving. For a number of years I have investigated dementia through drawing. Looking back and (re) considering artworks made over the years remind us of who we are and where we came from.

**32. Edward Chell, *Hemlock Conium Maculatum* (2011).  
Transfer and reflective vinyl on aluminium.**

Chell's work interrogates ideas around taste, consumption and display and their relationship to ecology and the environment with a particular interest in the eighteenth and nineteenth centuries and the interplay between discovery, natural sciences and the decorative arts. His projects focus on contested sites, geographic or cultural, that provide the backdrop for constantly evolving collisions of interest from museum collections to leisure, environmental habitat change to global commodities and their histories.

**33. Beth Elliot, *Whispers* (2002). Polaroid prints.**

Based on the concept of whispering a message to the next person in a chain like the child's game, the participant is shown an image for up to a minute and asked to make a response by taking the next image. The participant is asked to include a link to the last image in the one they make. Their image is then passed to the next person and so on. The game was inspired by the context of collaborative practice the artist experienced while working with the group of artists who developed Area 10 in Peckham. The game reflects the way in which people influence each other, their art practice and the way they see. I have always been concerned with how we support each other's practice and develop both individually as well as collectively. I continued this interest and became Chair of Bermondsey Artists' Group for 10 years, Trustee of London Arts in Health Forum for 6 years and have Directed Bethlem Gallery for 11 years.

### **34. Harald Smykla, *Cicumnavigation* (1998). Artist's bookwork.**

A found 1943 anthology of topographical poems on England and Wales ("LANDMARKS"), starting with London, then spiralling out and in to finish in the Midlands, is the basis of "Cicumnavigation" (made in 1998, the year I joined BAG). Every leaf has a square cut into it that remains attached on one side, pervading the entire book in a precisely calculated sequence, with each square being folded into an origami paper boat. While these "sail" through the book, text is fragmented and re-arranged, with each page opening windows to past and/or future reading.

Working with existing print matter has always been part of my practice. Currently, I am preoccupied with "Bringing Down the Government with Flowers": By partially overpainting relevant press images, I reveal underlying floral scenes. In a durational performance, I would thus transform ("floralise") whole pages of a newspaper edition dominated by pictures of current Government representatives with some urgency.

**35. Edward Chell, *Plantation Hedgerow (1)* (2017). Acrylic on Lacquer on Gesso on Pallet.**

The floor-based work in Re are built on the generic and universally used euro pallet, a ubiquitous sign of global trade. The wooden structure is now so widely used and abused that it has become invisible and almost totally worthless. In reaction to this, Chell has worked directly on the surface adorning this with floral insignia reflecting both blue and white porcelain with its associations of taste and display and plants (in this case both plantation saplings and hedgerow plants) that so often informed this aesthetic.

**36. Jonathan Hood, *Untitled decade* (2009 - 2019). Audio cassettes.**

I have been working on this sculpture on and off for the past ten years. It has been shown in different shows in different formats and sizes. From its initial conception, exhibited in a law firm to being used as plinths for other works in open studios to most recently shortlisted and ultimately rejected by the royal academy when applying under a pseudonym.

It charts my trials and failures of the last decade. For this what I hope is the final incarnation I've delicately pulled it apart. By removing the inserts and cassettes and creating three parts of a new/old sculpture.

**37. Wee Chuan Lim, *Sperm 7 (Yellow ) Dirty Fellow* (2015 - 2019). Brush and knife, acrylic on cotton canvas.**

“Born the same but different...how come?... who decides?”

The Sperm series explores the conundrum of status, race, culture, appearance, health, intelligence, emotions, mental state, nationality, freedom, trapped... is there a puppet maker? ... a story teller?... fate...coincidence...who sets the rules?

**38. Yang-En Hume, *Her Shroud* (2019). Digital Print on Organza and Chiffon.**

Her Shroud creates a contemplative space to remember what has been forgotten. It quietly directs the viewer's attention to stories which have gone unnoticed. It features a silk handkerchief found at a French flea market, which has been put through multiple alterations: The handkerchief was used to create a UV photogram, which was then photographed and printed digitally onto layers of fabric. Throughout this process, the clarity of the original object disintegrated, its erasure an echo of the ways women's stories have been overlooked.

The image constantly shifts as the audience moves around the work. Her Shroud draws attention to, and values, domesticity, the feminine, and stillness. It reveals partial details of an anonymous life, creating a sense of familiarity and intimacy while still remaining hidden.



**39. Gail Dickerson, *Re. 350 million Years of Southwark* (2019).**

The box uses examples from collected samples taken from between 8 metres to 64 metres below Bermondsey and Southwark. An almost complete collection from the layers of strata under Bermondsey are seen in the image below. Collected this year from the Tideway Chambers Wharf super sewer site excavation and placed in order in my studio

**40. Sophie Horton, *Finds*. (2019). Concrete and or cement fondu on paper.**

Sophie Horton's new work is inspired by the site specific installation *Even Concrete Has Feelings* she had in the Gallery in 1994. The relief is an investigation into feelings of for example tenderness and fragility as well as a representation of the organic world. Casts composed of different materials found in Southwark Park e.g. detritus from trees are created also through using cement that has been tinted through the inclusion of different stones, sands and aggregates.

**41. Sarah Sparkes, *Thinking about Tomorrow* (2015 - 2019). film/installation**

At the time of joining the Bermondsey Artists Group, Sarah Sparkes was making a film for the MERU ART\*SCIENCE Award. The film explored the potential for consciousness to time-travel within the material limits of the human body. Sparkes has used content and outtakes from this film to create a new work as an introduction to her more recent film 'Inspired Ghist-dance'

#### **42. Kathryn Graham, *Rewind & Replay* (2019).**

Home is a space, a discussion for identity, memory, history, family and placement associating to, or excluding of, time. My work is derived from personal and public space, inspired by my upbringing in post-conflict Northern Ireland. Correlating works manifest through and intimate understanding of my upbringing and surroundings, in affinity to childhood memory and national identity. I am interested in space, public and private, particularly the urban and domestic. Fictions emerge through repressed memories, dreams and encounters of stories as realised images. I ask myself what is real and what is not, while constructing a narrative through 2D and 3D objects, prints and installation. Concepts of austerity, conflict and identity around displacement relate beyond my own experience and to a wider social and cultural context. My work is a response. I use my own experience as a means to retell, to break down barriers and indicate changing attitudes for hope.

Joining Bermondsey Artist Group has enabled me to become a part of a valued support network within an artist community, granting a space to show, exhibit and develop my practise.

#### **43. Kate Stephens, *Magus*. *Giclée print on archival acid-free paper*.**

Out of the moonlit dusk he came.

**43. Caroline Isgar, *Moonshot* (2017). Monotype.**

The piece is taken from a body of work made in response to the poem “Moonshot” by the poet Richard Price, which developed into an artist’s book, a collaboration between artist and writer 2017.

**45. David Micheaud, *TEMPERATURE SENSOR* (2019). Oil on canvas.**

**46. Molly Grad, *Re-Composition* (2017). Watercolour and pencil on paper.**

One image out of a 9 piece artwork, re-composition depicts 9 parts of the human body in what appears to be an advanced process of metamorphosis. It is unclear whether the pieces are joining together to form a shape, or dismantling the body from being human, as all anatomy has been either slightly or drastically altered. Foliage joins the bones into creating a new organic form other than man. The dynamic essence of the image suggests movement or a struggle of some kind, bringing to mind a decomposing corpse coming to life or a live body being stripped of flesh and decomposing.

**47. Laura Hudson, *The Baby Jesus in a Hazmat Suit* (2019). Oil on canvas.**

Laura Hudson uses visual *derivé* to sift through the mess of our times. Moving between drawing and painting lines are visible and metamemorial iconographies are duplicitous. The paint plays with the resemblance of things leaving an open narrative that is porous and contingent, darkly humorous and scripted with political intent. Contemporary experience is complex and entangled, full of what Hito Steyerl refers to as the 'shrapnel' embedded in us from a continuous diet of images, political trickery and corporate manipulations. The process of painting provides a filter, an analogue strategy to deal with the conflicting and debilitating noise of 21st-century information overload in a post-truth society. It's slow resistance to conditions of technological control and commodified attention is an intervention on the corruption of memories both personal and collective.

Laura Hudson is an artist and writer with a background in film and new media curation. A graduate of Glasgow School of Art's Environmental Art department, Hudson went on to study artist moving image at Central St. Martins and graduated with an MA in fine art from City & Guilds of London Art School in September 2019.

**48. Colby Benari, *Untitled* (2019). Oil on canvas board.**

This painting, which is a self portrait painted from life, explores feelings of turmoil and grief.

**49. Kenji Lim, *Everything They Ever Wanted Was Right There* (2019). Acrylic on linen, brass eyelets.**

A recent graduate from MA Sculpture at the Royal College of Art, Kenji Lim here looks back at his practice and modes of representation employed before he moved from Herefordshire to London and started the course. *Everything They Ever Wanted Was Right There* draws on his earlier illustrative paintings in an evocation of a rural, bucolic lifestyle and a nostalgia for Arcadia. Folktales are an ever present background to his work and the title points to notions of desire, wish fulfilment, and how these can end in tragedy in often dark traditional storytelling.

Kenji graduated from MA Sculpture, RCA in 2019 and has a BFA from the Ruskin School of Art, Oxford.

**50. Anne Robinson, *Alf 1. Alf 10* (2015 - 2014). Oil on canvas.**

My first exhibition with BAG was 'Pool' (2015), showing 'Thrashing in the Static' a short experimental film. These pictures are from a series of 32 paintings: *Alf*, which was made by painting repeatedly from the same photograph of my brother who was 'lost at sea' in 1942, stranded on a tiny island where he later died from malaria.

Through the series, there are multiple repetitions of line and differences in the paint surface creating temporal slippage. Working from this photo eventually resulted in a composite re-imagining of this unknown brother. It also led to the film and since then, to further explorations in temporality, using paint and film to expand historical moments which I have a lived/physical connection with.

Anne Robinson lives and works in east London and teaches at Middlesex University.

## 51. Joanna McCormick, *A Break in the Weather*. Watercolour.

I have recently **re**imagined my method of working in oil on canvas. Departing from my usual “funky, figurative”, Psychedelic Victoriana style, with its politically expressive open narrative. I am **re** emerging into abstraction – first experienced as a very young child.

**Re**visiting the medium of ink and watercolour, I have been working in complete freedom, without intention, meaning, context or concept.

**Re**velling in **re**vealing the raw power of intuition and imaginative flow.

This work is a **re**development of my practice and a **re**velation.

I see it as a temporary departure and exploration, while I grapple with the current constraints put onto my practice of space and time.

Over the next few months I will be reproducing several really rare pieces of this kind. In these new works I am **re** examining my relationship with paint.

**52. Tom Lomax, *From here to there and back* (2017).  
Digital archival print.**

My art practice develops and changes though association and reflection yet continuity remains discernable despite change.

The title defines what I want to express. Through allusion, the dynamic of departing from one state to arrive at an alternative state, then to return to the previous state with a realigned perception of that state, the continuity of the journey is maintained but now the state is different. Continuity in my work is my desire to sense meaning via geometry and colour.

### **53. Ann Simberg, *Sun and Moon* (2019). Oil on canvas.**

Ann Simberg is a painter and printer. She uses symbolism and figuration in her printing. In her paintings she leans towards abstraction. Her process allows colour and form to be the basis of her work. Her process is experimental and full of risk taking, but underlying this is a feeling of fun.

Myths, legends, words and colours inspire her work and are her starting points. She depicts imagined or remembered landscapes which provide a backdrop and context.

Ann Simberg is a colourist and strives to make her colours resonate with each other. Resonance is also created by painting reflections in colours and shapes. She does this by layering colour fields beside and over each other in search for the best connection. The colours echo each other and seem to vibrate next to each other. She uses thick impasto and thin watery paint which are layered in multiple ways.

### **54. Phillip Reeves, *Airport Runway* (2019). Oil and glass paint on aluminium panel**

Painted on salvaged aluminium from Tasmania flight TA90210 plane wreckage, 1998



**55. Pam Miller, *Oxalis Triangularis 3* (2019). Oil on canvas.**

When I joined Bermondsey Artists' Group in 2014, I was inspired by the plant *Oxalis Triangularis* (also named the butterfly plant) which I painting in watercolours.

I decided to re-visit this theme for 35th anniversary BAG exhibition but have changed the medium to oils.

**56. Vicky Paul, *Pro Creation* (2018). Acrylics (including metallics) on canvas.**

Vicky Paul is a London based artist who creates intuitive abstract and floral paintings. Inspired by the beauty and energies that exist in the seen and unseen world around us, Vicky uses pallet knives, spoons, sponges and her fingers to paint, intuitively combining colours and textures. Each mark informs the next, adding and removing layers, blending on the canvas to convey a sense of movement, flow and emotion. Vicky grew up in Scotland where she enjoyed a successful career as an award-winning radio presenter, interviewing celebrities including Madonna, George Michael and Kylie. Following a profound experience in 2005, Vicky rediscovered her ability to sense and work with energy and was guided to paint again as a way of communicating Universal healing energy. Purposeful drips and bold colours elevate Vicky's work adding vibrancy, dimension and energy and her paintings are part of private collections in the Canada, UK and Japan.

**57. Miyako Narita, *How to put a porthole on the kitchen wall* (2019). Video.**

'How to put a porthole on the kitchen wall' is a documentation of two men installing a ship's porthole on a foot and 9 inches thick kitchen wall of 155 years old hunting lodge.

There were rhythmic sounds of tapping, blushing, drilling, cement mixing, etc., all way through the job from the beginning to the end. The day's work was edited to a few minutes

**58. Peter McLean, *Used to Go!* (1999/2019). Reclaimed Wood.**

Re-worked , Re-completed , Re-vealed , Re-claimed from the woman Re-presented who Re-jected the Re-creationist . Re-produced and re-commended . Re-ally reasonable I Re-ckon . Re-latively Re-alistic and not a Re-plica . Re-spect from Peter the Re-peater . Fifteen hundred guineas .

**59. Emily Glass, *Drumstick* (2018). Fabric, jesmonite, plastic bucket.**

I am interested in the frameworks we create to give our lives a sense of order and meaning and what happens when these slip. Drumstick is one of a series of sculptures I have made that explore our complex and often conflicted relationship with animals: our capacity to relate to them with empathy as 'subjects' but also our ability to distance ourselves from animals by identifying them as 'objects'. This piece invites us to recognise the disturbing connections between the animal and human body.

## **60. Various archive material and screen printed posters by Jane Colling**

**Richard Layzel, *How to Name a Tree and Experience it as a Political Animal* (2019). Performance.**

How to Name a Tree - and see it as a political animal

This performance has come from Richard's two year international research project The Naming. It explores how naming in the natural world can create a psychic distance between us and them. This separation has indirectly contributed to our current ecological crisis. As 'creative ecologist' at the LUX London he has developed strong relationships with local trees, not to mention the pied butcherbird and the brown bear.

Most artworks are for sale, please enquire with the gallery staff for prices.



With thanks to the friends and family of Kevin Bolger, a member of  
the Bermondsey Artists' Group



Supported using public funding by  
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