

EASTERLIES

Grace & Times / Totem & Taboo / Places & Time

East Contemporary Art: A Collection for 21st Century Practice

Published by

modern&contemporaryart



Abbey Walk Gallery

as part of
The EASTERLIES project

Edition I

Summer 2014



Supported using public funding by
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ENGLAND**



**University
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Robert Priseman, *Operating Theatre*, Oil on Canvas, 1535 x 1530mm, 2004

East Contemporary Art:

A collection of 21st Century Practice

University Campus Suffolk, Ipswich is delighted to support the Abbey Walk Gallery in Grimsby with works on loan from its new collection 'East Contemporary Art: A collection of 21st century practice'.

The collection is the initiative of Robert Priseman and Simon Carter who set out to create a new contemporary art collection, distinct from the historic collections yet complimentary to them. Through their commitment and vision, and the generosity of the artists from the East of England who have donated works, they have created a collection that showcases the vast range of artistic talent and excellence within the region.

Robert Priseman says,

“The East Contemporary Art Collection is home to some of the very best contemporary art held in East Anglia. It provides a gateway for anyone who wishes to see some of the finest examples of work by artists of national and international importance living and working in the East of England today.”

UCS is proud to house this permanent collection that captures the diversity of practice in the region and reaffirms the importance of artists' work to our creative journey. It signals the development of the relationships between artists and UCS' academic staff and students and will impact on wider community engagement. It also has the potential to open discussion on practice and process, and provides a platform for wider arts debates.

The collection contains art from a wide range of media and consists of over 120 works, and has been exhibited in the Waterfront gallery at UCS over a series of exhibitions.

For further information about the Waterfront Gallery or studying at University campus Suffolk please contact the Infozone on 01473 338833.

www.ucs.ac.uk

Contributing Artists:

Amanda Ansell

Simon Carter

Wendy Cruickshank

James Dodds

Annabel Dover

Mary Down

Linda Ingham

Brian James

Maggi Hambling

Hayley lock

Stephen Newton

Robert Priseman

Mustafa Sidki

Rhonda Whitehead

The EASTERLIES Selection

Curated by Linda Ingham, Robert Priseman, Simon Carter, Stephen Newton and Paul Galyer, the EASTERLIES selection of work launches the EASTERLIES project for artists professional development in partnership with UCS, East Coast 7, North East Lincolnshire Council, and The Collection, Lincoln.

The wider East Contemporary Art Collection has been curated by Robert Priseman and Simon Carter:



Simon Carter is an East Anglian painter who exhibits in the UK and abroad with work recently shown at the Toronto International Art Fair and in the survey exhibition 'Francis Bacon to Paula Rego'. He is represented by Messum's, London and curated the 2012 exhibition 'New East Anglian Painting'. Jill Lloyd, Andrew Lambirth and Peter Vergo have all written about his work.



Robert Priseman is a painter living in Wivenhoe with work in international art collections including MdM Salzburg, the Art Gallery of New South Wales, Sydney, The National Galleries of Scotland, Musée de Louvain la Neuve and the Mead Art Museum, Massachusetts. He is also one of the artists included in Michael Peppiatt's recent book 'Interview's with Artist's 1966 -2012'.

Stephen Newton is a painter and academic living and working between his studios in London and North East Lincolnshire. His extensive research into the creative process, often employing a psychoanalytic method of investigation is very much of a piece with his practical work, referred to by educationalist and critic Mel Gooding as Newton's 'psycho-conceptual project.' His most recent publication, *ART and RITUAL: A Painter's Journey* (2008, Ziggurat) has been widely acclaimed. Newton exhibits internationally and has work in several public collections.

Linda Ingham is a visual artist and curator who lives and works from her coastal studio in North East Lincolnshire. Her drawn and painted constructions have been exhibited widely throughout the UK and the USA. She has undertaken a number of collaborations including acclaimed multi media projects and a book of poems and artwork with Ian McMillan. Her work can be found in a number of public collections, including MMoFA, Georgia USA, Swindon Museum & Art Gallery, and Rugby Art Gallery & Museum as well as the East Contemporary Art at UCS. As a curator she has brought world class art to NE Lincolnshire over many years and played a central role in transforming the art scene of the area.

Paul Galyer is a painter who has exhibited widely, whilst for the period of 2008 – 2013 minimising this activity and not permitting sales of work. Galyer combines a multiplicity of technical and conceptual facets into his paintings – realism, imagination and expression within a single piece - and the recent unveiling of his new work at the 2014 London Art Fair was received with great critical acclaim. Working from his studio at Abbey Walk Gallery in North East Lincolnshire, he has work in many private collections and recently the MMoFA, Georgia, USA.

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East Contemporary Art: An Introduction

by

Robert Priseman

East Contemporary Art Collection University Campus Suffolk, Ipswich

In the summer of 2012 I was chatting with my good friend Simon Carter about how many art collections around the World have been formed on the basis of an initial donation of paintings by a wealthy patron and how these provide the seeds for wonderful art collections to grow. We find their examples in the San Francisco Museum of Modern Art, the Essl Collection in Austria and our own Sainsbury Centre here in East Anglia.

We also noted that many collections have a strong regional emphasis, with museums focused for example on artists of Western Australia, painters of Northern California, Western Greece, Cornwall and artists of Latin America such as found in the ESCALA Collection at the University of Essex. The curators of these collections develop exhibitions of regional, national and international significance which help form a dialogue with their own holding and by extension the artistic culture which has evolved at a particular time and place.

Here in East Anglia we are enriched by an artistic heritage of international standing which historically boasts Constable, Gainsborough, Nash, Morris, Bacon, Freud, Andrews and more recently Maggi Hambling, John Wonnacott and Christopher Le Brun. And what is so exciting is that this level of artistic excellence is continuing to evolve as we witness the emergence of a new cohort of internationally distinguished artists in the 21st Century who practice here in the East of England. They include Sarah Lucas who exhibited at the 50th Venice Biennale, John Moores prizewinner Nick Middleton, Sovereign European Painting Prize winner Susan Gunn, sculptor Anne Schwegmann-Fielding who has displayed in New York, Germany and India and Barbara Howey who recently held solo shows in New York and Tokyo.

As we know, East Anglia has many distinguished art museums displaying collections of regional historical relevance such as the Fitzwilliam Museum and Kettle's Yard in Cambridge, the Fry Art Gallery in Saffron Walden, Christchurch Mansion in Ipswich and Gainsborough's House in Sudbury.

So, late in 2012, Simon and I set out to see if we could bring together a new collection, distinct from the historic collections yet complimentary to them, which would act as a showcase for the wealth of artistic talent at work in East Anglia in the 21st century. We were fortunate to receive much in the way of helpful advice and guidance from Steve Downey, Sally Patrick, James Dodds, Michael Charles, Caroline Wiseman and many others in how best to approach this challenge. With their counsel it quickly became clear to us that UCS in Ipswich was the ideal institution we should seek to collaborate with, and so they became the only institution we approached with the idea of working in partnership to develop this new collection.

Collaborating with UCS has been a joy. With their help, vision and professionalism we now see the realization of an ambition to launch the very first dedicated contemporary art collection in the East of England which showcases art produced after the year 2000 by artists from the East of England. Set in the beautiful Ipswich waterfront, this first for the region was enabled by another significant first, as the collection was formed by 100 artists working together as a co-operative, each offering work by donation. This generosity of spirit is a wonderful testament to the vision, creativity and warmth of the artistic community practicing in East Anglia today and is mirrored by the superb team at UCS whose backing, support and expertise have helped to make this new initiative a reality.

Naturally there are many people to thank in helping to realise such an ambitious project, most of all they include all the talented artists whose work is offered here as a display of the visual conversations and interactions they hold between themselves and their audience for the benefit and enjoyment of the academic community and general public alike.

Robert Priseman
2013

#1

Grace & Times

Totem & Taboo

Spaces & Time

Works & Texts ...



Robert Priseman, *28 Weeks*, Oil on Board, 170 x 110mm, 2011

Robert Priseman

Individualism as Social Expression

In the century leading up to the 1980's modern artists predominantly worked in 'movements' which were popularly referred to as 'isms' such as 'minimalism', 'realism', 'conceptualism', 'expressionism' and 'impressionism'. These 'isms' were often intellectually focused around art being the message, rather than the vehicle which carried the message. This expressed itself in the concerns artists had with exploring the means of paint application, the way materials were assembled or indeed what materials one might consider 'suitable' for artistic production.

The exhaustion of fresh conceptual ideas for artistic movements coincided with the arrival of the new digital mass-media. Many artists embraced this and moved away from movements and more traditional forms of artistic production and instead towards the adoption of differing 'media' for their practice, becoming instead 'performance artists', 'video artists', 'installation artists' and 'new media artists'. This adoption by artists of 'media' over 'movement' saw the rise of a new 'ism' in artistic practice, that of

'individualism', as artists became free to explore and respond uniquely to the world they found themselves in. This is a world we find increasingly presented as complex and multi-layered, a world which often demands our individual feed-back through phone-ins, Facebook, Twitter, Instagram and a host of other social media formats.

At the beginning of the 21st century we find that artists broadly choose to respond to the complexities of living in one of three ways; either in terms of exploring directly personal experiences to some kind of trauma, in relationship to the urban or natural environment or in connection to the socio-political events of the global community. Creatively, these ideas are expressed through a sense of untangling the intricacy of feelings which find visualisation in an attitude of alienation or social disconnection within the perceived complexities of modern living.

The idea that as a civilization becomes more intricate it also becomes more alienating for the individual was first introduced in 1893 by the French sociologist Emile Durkheim in his book *The Division of Labor in Society*. In this Durkheim coined the term 'anomie' to describe a sense of social alienation which leads to personal deregulation in society, a condition which arises when the rules on how people ought to behave with each other break down. Durkheim believes this in turn leads to the public not knowing what to expect from each other, creating instead a state where the norms of society become confused, unclear or absent, a 'normlessness' which he felt ultimately leads to deviant behaviour.

It is this sense of the complexities of modern society leading to personal alienation and deviation which underpin my own work as an artist. In this I have chosen to adopt the traditional medium of oil painting as a means of re-enabling an art which carries a message rather than being the message. And at its heart, what I am aiming to say is that as a society we are led by our individual emotions, emotions which we try to rationalise after they have led us to behaviours which we may or may not understand, emotions which for me find their metaphorical expression in paint.

Robert Priseman
2013

Stephen Newton
Art and Transfiguration

Francis Bacon said somewhere that life is absolutely meaningless, but that we spend our whole lives trying to give it meaning. Art is fundamental to life for the very reason that it has the intrinsic potential to evolve meaning. Like the dream, which inevitably must be authentic, an authentic art can distil emotion and translate it organically into an accessible form. Any genuine content can only ever be precipitated from art's own inner form. Form always generates content which cannot be grafted onto an artwork after the event.

For thousands of years throughout late human evolution the art object always functioned as a cipher for inchoate emotion developed in any culture and expressed and processed initially through universal ritual procedures. The ritual process is in anything but name the creative process itself, isolated and purified so as to concentrate the emotion which determines the form and structure of the ritual's associated art object, which serves ultimately as an icon of emotion, tension and finally, content, as a guide for future generations needing access to the transformation of ritual.



Stephen Newton, *Window*, Oil on Canvas, 970 x 1020mm

This is how the emotional and spiritual essence of all authentic artwork is formulated, something of course that Picasso was one of the first Western artists to really understand and in his mission to regenerate the spirituality of Western art.

The religious icon painter had always intuitively understood this. The stylised imagery and content only serve as icons for the hidden submerged emotional protocols that they are meant to give access to and are originally generated from. This is why Wendy Cruickshank's *Flight into Egypt* appealed to me: a religious painting which mirrors the creative process.

Over the last 50,000 years art has been overwhelmingly abstracted, geometrical, synthesised. In fact periods of naturalistic or realistic art are very far and few between. There must have been a good reason for this: abstraction is nearer to unconscious emotion. The ritual process is abstract, so is the creative process in essence and both are founded on universal human developmental transitions. Robert Priseman's *28 Weeks* might appear on the surface to be all about a socio-political controversy, but for me it goes much deeper, a feeling endorsed by the emotion embedded in its form. Ultimately it is an icon of the developmental, an embryonic icon of the human condition on many levels.

As for my own work, I go back to Bacon's comment. One critic (Donald Kuspit) used the term 'stultifying indifference' to describe my painting and it is true that sometimes through banality, the absolutely inconceivably extraordinary odd situation we find ourselves in can be viewed almost as for the first time. All of my work is seen through an abstract lens. At the core of all of my painting there is a barrenness, an isolation, which after all is everyone's ultimate predicament as a human being.

Stephen Newton
2014

Paul Galyer
No Intent

I have an interest in the products of the unconscious, the concepts and images of the occult or the mystical, in the context of the depth psychology as formulated by CG Jung. In the course of reading Jung's work I encountered images produced by the alchemist's of centuries earlier that I had no previous knowledge of and yet recognised immediately, having produced almost identical image combinations in drawings some twenty years before. At the time, I had no intent that they should be in any way meaningful; to my mind they were just imaginative nonsense, and purely visual. This spontaneous and unintentional production of archetypal images is, according to Jung, not completely uncommon – they are a manifestation of the contents and structure of the psyche. We apparently all share a basic psychological anatomy just as we share a same, basic, physical one. This is what Jung calls the 'collective unconscious'.



Paul Galyer, *Pathogen – Metamorphic Landscape*, Oil on Canvas, 1530 x 1220mm, 2010

The ambiguity and symbolism of our inner psychic world are the common factors that I see running through my selections for this exhibition.

Rhonda Whitehead's paintings are rather more poetic than naturalistic representations; they are a realism of the within, and reflect more about the nature of vision than that of the viewed. Whitehead's work is nuanced by human perceptions such as rhythm or stillness, atmosphere, and the tactile. They are the order of the qualitative rather than the merely quantitative. Enough narrative remains, however, to keep the paintings from the total sublimation of pure abstraction.

Hayley Lock's work takes images from history and in-particular those of the esoteric or occult. These are interwoven with the products of her own imagination, often in a darkly humorous way; more recently she has been working with a hypnotist, producing automatic writing whilst in an altered state, thus accessing material from beyond the threshold of personal consciousness.

A consistent theme throughout the above is a concern with the subjective world of within, as opposed the objective external world of the material. I am also aware both from reading his work and from our conversations that my colleague Stephen Newton's practice is also heavily informed by philosophical and psychological considerations. In closing it is perhaps interesting to note that the five of us can share at least some measure of common impetus whilst producing in our practice works that can appear quite visually distinct from one another.

*Paul Galyer,
2014*



Simon Carter, *Clouds & Sea*, Acrylic, 500 x 500mm, 2012

Simon Carter

Landscape

The terms 'landscape' and 'painter' both seem hopelessly unfashionable but I suppose I could not argue against being called a landscape painter in as much as I make paintings, and the ostensible source for these are the places around me. I work on the North Sea coast of Essex; an unpromising mix of the wild, the mundane, the suburban and the brutal. It is generally low-lying, watery and open to the gaze of large skies. The same landscape can at different times feel hidden or exposed. It requires mental energy to engage with it as it doesn't give itself up easily.

These last statements might well be true of the region as a whole. The low-lying watery east of England self defines by its geography, bounded as it is by the North Sea and isolated for most of its history from regions further west by rivers and fens. There are few major east/west routes in or out of the region. For long periods it is has been better connected by seaways, and now by ferry companies, to the low countries of Northern Europe and culturally it has much in common with these coastlands, forming part of a distinct North Sea rim.

The east of England tends to the unremarkable, the discrete and the understated. It requires some level of effort in order to appreciate it. Yet it is from these isolated and unremarkable spaces, under these vast skies and uninterrupted horizons that the notion of landscape as a subject for serious attention developed.

As Robert Priseman points out in an essay of 2010, 'it seems counter intuitive that many of the great landscape painters appear to come from flat and featureless places... yet it is the very lack of a substantial motif to visually engage with... which liberates painters to create on canvas more than is apparently there... This emptiness enables artists to enter a dialogue with an idea of being, rather than a strict representation of place'.

In writing on the expressionist Emil Nolde in 1996 the painter Ian McKeever said that 'anything could and was conjured out of those northern skies'.

I grew up on the Essex coast and now have my studio there. I walk by the North Sea most days. The coast provides things to draw and source material for nearly all my paintings. During 2011 and 2012 I made drawings almost exclusively from the beach looking out to sea. The drawings grappled with a way of notating the everything and nothing of gazing out to sea. Among the paintings I made that year there was a series of 50cm square canvases that looked at the language of marks generated by drawing, at speed, the empty horizons of the North Sea. The painting 'Clouds and Sea' is part of that series. I was not painting the sea but painting the drawings. I'd like to think there is more to it than that and that those things are articulated by paint not words.

Simon Carter
2014

Linda Ingham
Reaching for Myth

‘Whether it is a question of a single person, or a multitude of persons falsely represented by the self-biographer (selves-biographer) as one, there is no avoiding the question of memory’, says Frank Kermode in his essay Palaces of Memory. Speaking here about St Augustine who considered memory to be ‘the very instrument of personal continuity, the basis of self-identity, and “the stomach of the mind”, Kermode reminds us that the contemplation of time and self through memory has long since been a human pre-occupation.

The immediate ambiguity - the issue of false representation, and false memory, even by those documenting a ‘truth’ of themselves - stands as a delectable ‘truth’ of human imperfection and imagination.



Linda Ingham, *Open Series – Self Portrait 1*, Oil & Stitch on Linen, 550 x 450mm, 2011

It is known that we constantly mis-remember – often unintentionally (often not), re-presenting our ‘selves’, repositioning happenings, objects, landscapes, people, in time, or through history. All of us regularly experience the common happening of not being able to remember something which we are trying to bring to mind – searching our memories, trying out images or names that might trip us into retrieving the thing we are after, the word, the place, the name.

Annette Kuhn in her book *Family Secrets: Acts of Memory and Imagination* states that our recourse to the past ‘is a way of reaching for myth, for the story that is deep enough to express the profound feelings we have in the present.’

My own experience of this is that it can be a helpful strategy in the management of grief or trauma, and also perhaps an authentic expression of ‘truth’ through repositioning of memory and imagination when combined with a marking of time and place. A representation of a place, real or imagined, might be a depository for the artists and viewer’s imagination to run free within and in many directions. An image may contain pieced-together actualities – objects, nature, traffic – that all make up an alternative reality within the piece. A thoughtfully crafted ‘empty’ landscape or interior might suggest a fascinating absence.

Throughout time, the image of a figure in a landscape has its grounds in the history painting genre which most often recounted a religious or mythological story. Most recently for us in the 20th and 21st centuries, that now familiar family holiday photograph includes us, a friend or a family member in the travelled-to landscape, deposited in the memory palace of the photo-album, the hard-drive, and the mobile phone, rather than in a painting on the wall.

Traditionally the female form in art has been allegorical (meaning 'other speech') - an open declamatory speech which contains another meaning and thus possesses a double intention: to tell us something which conveys one meaning but which also says something else. Irony and enigma are among its constituents, but its category is greater than both, commanding a richer range of possible moods. Because of the predominantly male hierarchy in the arts, the female form has most often been depicted by a male, and from the point of view of the male gaze.

In the contemporary visual arts and through using their own bodies, personal effects and significant places, women artists are able to become to 'rid the[ir] works of some of the inherent objectification involved in representing others and potentially liberate the images from stereotypical ways of looking', (Marsha Meskimmon).

Despite the many years since women's suffrage, it can still be difficult, even in the west, for women to escape the boundaries of the immediate society, transcend 'local' expectation, and have an epic adventure, free from judgement.

In putting together considered images of the 'self' in a specific location or imagined place it is possible for the contemporary artist to appropriate the experiences of others, to attempt a faithful representation of autobiographical time or place, seize delicious ambiguities, or to reach for the myth inherent in an image, a place, a time.

Linda Ingham
2014

#2

Grace & Times

Totem & Taboo

Spaces & Time

Images & Statements...

Amanda Ansell

Evening Sail is from a body of work which was made following an artist residency at firstsite, Colchester. The painting depicts a foam bubble form in an abstract seascape. Bath foam is the starting point for this work: the foam is shaped, then photographed and used in a collage ready for painting. The artworks evoke the idea of icebergs at sea, or fragile islands under threat from the world we live in today. Painted using subtle tones of grey, this limited palette adds to the transient atmosphere of the work – representing time slowed down, a domed melancholy, shapes dissolving in to the formless. These ideas encapsulate my interest in the attraction of the island, romanticism and the experience of water.

Amanda Ansell was born in Sudbury, Suffolk in 1976 and studied at the Norwich School of Art and Design (1995 – 1998) and The Slade School of Fine Art, London (1998 – 2000). After studying and painting in London for seven years, Ansell returned to her homeland in 2006 to begin an artist residency at firstsite, Colchester. The same year, a body of work was selected for exhibition at Kettle’s Yard, Cambridge and she was nominated for Jerwood Contemporary Painters, London.

Amanda Ansell currently lives and works on the Suffolk / Essex border.



Amanda Ansell, *Evening Sail*, Oil on canvas, 500mm x 650mm, 2006

Wendy Cruickshank

This picture has a denser visual integration of narrative than my earlier work, and later paintings are similar. One viewer said of 'Flight' that I was delivering the story "all in one go". The catalogue image is from the work in progress; I make changes over lengthy time spans.

The subject was chosen for it's almost certain viewer recognition.

As a nod to the use of gold in the paintings, particularly those with religious purpose, I have included one speck of gold at my chosen point of most value.

I work from memory and imagination, and have searched for colour logic within this. I find thinking about touch, smell, sound, taste, temperature and spatial awareness is useful to deciding on a colour. This also has to take into account imagined light situations. I have done this more consistently recently.

Wendy Cruickshank has been involved with painting throughout her life. She studied at the Colchester Institute and the Central School of Art before undertaking her main formal training at the Byam Shaw School of Painting and Drawing between 1971 and 1975. Drawing was a priority at each school, with differences of approach.

She has taught part-time since 1979, and exhibits widely.



Wendy Cruickshank, *Flight into Egypt*, Oil on Canvas, 770 x 700mm, 2013

James Dodds

In 2001, Dodds made a radical departure from conventional figurative studies with his painting 'Blue Boat'. This saw the removal of the human form, contextual landscape and representational colouring in a shift which sought to elevate the humble wooden boat to a surrealist vessel of the imagination. A number of similar studies followed, resulting in his 2008 masterpiece 'The Salthouse Altarpiece' which acts as the inspiration for 'The Ipswich Triptych' displayed here. The boat triptychs reference both Christian altar paintings as well as the lowly vocations of Christ's disciples, whilst simultaneously acting as a contemporary metaphor for secular dreams.

James Dodds was born in the east coast fishing town of Brightlingsea, Essex in 1957. After initially training to become a shipwright he took a course in painting at Chelsea School of Art before going on to the Royal College of Art. His early paintings were predominately allegorical, often depicting men building and sailing traditional clinker built boats.



James Dodds, *Aldeburgh Beach Boat*, Oil on Canvas, Triptych 920 x 2760mm, 2013

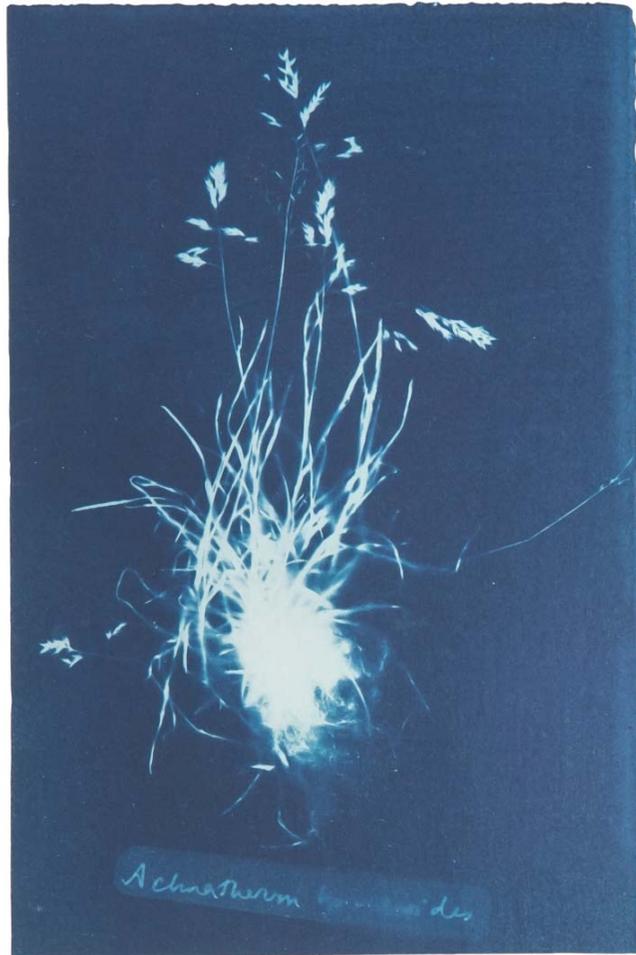
Annabel Dover

Throughout my practice I find myself drawn to objects and the invisible stories that surround them. Through their subtle representation I explore their power as intercessionary agents that allow socially acceptable emotional expression. The work presents itself as a complex mixture of scientific observation and a girlish enthusiasm.

My childhood, whilst seemingly on the surface to be of a functioning middle class family, was spent with parents who indulged in drama and abuse, where the truth was impossible to decipher and where the objects that surrounded my sisters and I were often the only witnesses to ludicrous acts of fantasy and violence. Objects too were central to discovering hidden aspects of people's lives and were clues to their unusual behaviour. For example: the newspaper cutting announcing my birth that alerted me to the fact that I had six sisters and not as I had assumed all of my life, three. The teddy bear that had belonged to a brother I had never met, killed in a car accident in Africa, the car being stripped, his body and the bear's being the only things left intact. The Freemason's case with a bag of unhewn rocks- a sign of dishonour. The naval coat with the buttons ripped off- indicators of an affair that my father had engaged in with a Naval officer. The college gown of my sisters' father, an alcoholic teacher The jewellery that represented both my mother's and my grandmother's love affairs. These and many other objects highlighted the traumas, the disjunctures and the breaks in human relationships that made up the atmosphere of my upbringing. The narratives told to me by my family unravelled with the discovery of these indiscreet objects.*

*Redacted by request of a family member.

Annabel Dover was born in Liverpool and educated in Newcastle and London. She is currently studying for a PHD at Wimbledon exploring a practice lead response to the cyanotype albums of Anna Atkins. A regular exhibitor in the Jerwood Drawing Prize, she has shown her work nationally and internationally, and her next solo will be hosted by English Heritage at Darwin's House. The Imperial War Museum has recently acquired a set of her cyanotypes and the same work will be featured in Carol Mavor's upcoming study, *Blue Mythologies*, published by *Reaktion*. She herself writes regularly for *Garageland* and is represented by Transition Gallery, London.



Annabel Dover, *from Charles Darwin's Weed Garden 2*, Cyanotype on Paper, 206 x 136mm, 2012

Mary Down

The cycle of life and death is an underlying theme in much of my work, as are the containers of various kinds, ranging in size from life size coffins, to match-boxes. Boxes can carry within them contrasting notions of security and incarceration, of both the beginning of life and its end.

I work across disciplines, paintings, printmaking, video and installation. As ideas are explored, the means to express them seems to suggest itself, often using simple, easily accessible materials and low tech methods.

Lay up Treasure has intimations of mortality and immortality expressed in an open-ended way which allows space for the viewers' personal engagement.

Mary Down studied fine art at the University of Hertfordshire and sociology at Hatfield Polytechnic. She exhibits nationally, curates shows and continues her practice-based research from her studio in Harpenden.



Mary Down, *Lay up Treasure #2*, Mixed media, 270 x 250 x 190mm, 2010

Maggi Hambling CBE

Hambling's celebrated and continuing series of North Sea Paintings were exhibited at the Fitzwilliam Museum Cambridge in 2010 and her work is held in many public collections, including, in the UK, The British Museum, Tate Collection, National Gallery, National Portrait Gallery, the Scottish Gallery of Modern Art, and the Victoria and Albert Museum.

Maggi Hambling CBE, painter, sculptor, draughtsman and printmaker, is one of Britain's most distinguished contemporary artists.

Hambling was the first Artist in Residence at the national Gallery in 1980, and won the Jerwood Painting prize (with Patrick Caulfield) in 1995. Public sculpture includes A Conversation with Oscar Wilde (1988) opposite Charing Cross Station, London; Scallop (2003) on Adeburch Beach, Suffolk, for the composer Benjamin Britten (awarded the first marsh Award for Excellence in Public Sculpture in 2005); The Brixton Heron (2010) and The Resurrection Spirit (2013) in St Dunstan's Church, Mayfield.

Hambling lives and works in Suffolk and London.



Maggi Hambling, *Night Wave Churning*, Oil on Board, 285 x 315mm framed, 2013

Brian G. James

Cultural responses to man's relationship with nature is territory I've explored over several years - full of desire and fear, intimacy and distance, dark flesh and dead fruit.

The painting portrays the outset of a voyage/journey; a step into unknown territory and is based on the migratory patterns of people throughout the millennia for socio-economic reasons. The underpainting and final surface are a fusion of images, both contemporary and historic, derived from a strong maritime tradition.

Brian G. James was born in 1949 in South Wales. He was educated at St Martins School of Art and the Royal College of Art. He exhibits nationally, lives and works from his studio in Norfolk.



Brian G James, *Queen Anne's Revenge*, Oil & Acrylic, 1980 x 915mm, 2011

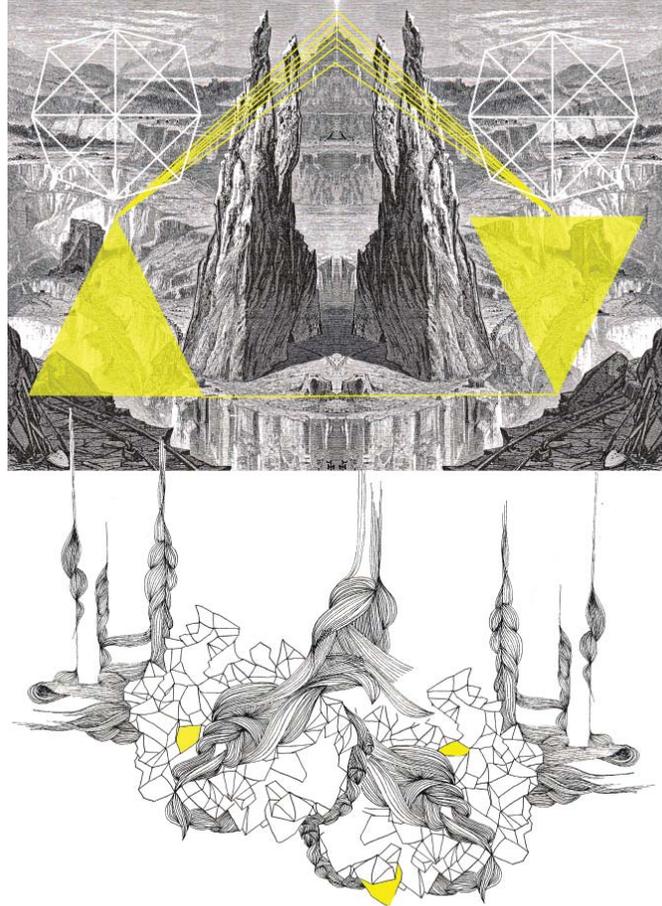
Hayley Lock

My practice attempts to capture conversational dialogues across parallel time frames, identities and locations. Often restaging found and imagined conversations and constructed histories I appropriate, reimagine and mirror back a pseudo fantastical world where visions are commonplace and imagination is rife, revealing a dark world in perpetual crisis.

'We are hanging by our teeth' is one of a series of imagined landscapes that questions the psychology behind constructs such as memory, sourcing both the exterior and interior complexities of visualising these specs of dust that float around in the psyche.

Considering both the conscious and unconscious, I have used appropriated images to create yet another construct that links the mining of an idea from the constructed interrelations of time, space and place. Mixing the digital with the physical through drawing, the work is connected by references to roots and the phylogenetics of mythology.

Hayley Lock is a practicing artist and lecturer graduating from Goldsmiths College in 1989 and from The University of Essex in 2012. She had five solo shows spread across the UK in 2011/12 as part of her project (Now that would be) Telling and has exhibited both nationally and internationally in selected group shows and collaborations.



Hayley Lock, *We are Hanging by our Teeth*, Digitally-Manipulated Print, Drawing, 380 x 292mm, 2012

Mustafa Sidki

Until my late teens I grew up in a strict Muslim household where everyone was expected to take part in religious activities. From an early age we were encouraged to memorise prayers and fast during the month of Ramadan. With peers I was perceived as English but at home a different set of rules applied.

Over thirty years later and an atheist, those Islamic traditions and religious indoctrination lay buried and are unconsciously, deeply embedded. My work is based upon these memories.

I have created a series of works around a theme that refer to the interpretation of traditional prayers, employing a typographical approach utilising both digital and traditional letterpress processes. I use relief printmaking with monoprint, wooden type and linocuts to create these unique prints.

The print *21* references a tradition within my Islamic upbringing where we would recite the 'Bismilla' prayer twenty-one times before sleep. The colours used are symbolic of henna used during Ramadan.

Mustafa Sidki leads the Foundation Degree in Graphic Design at University Centre Harlow in partnership with the Anglia Ruskin University. He exhibits internationally and has work in several collections.



Mustafa Sidki, **21 No2**, Lino-Cut Mono-Print, 1540 x 410mm, 2012

Rhonda Whitehead

The Water Series is my best known work taking inspiration from the wetlands and the Broads in Norfolk and the River Waveney on the Norfolk Suffolk borders. These paintings vary from the atmospheric, resonating moods and dark layers, to light airy paintings, capturing the flow of plant life on the surface and the changing play of light. Sometimes referring to the patterns of clouds and their reflections in the waters of the marshlands; sometimes looking into clear water, reflected images conceal the real forms below the surface, denying depth and identity so that the space we see is ambiguous. Colours float across the surface. Some paintings have a vanishing point, just outside the picture area. Many are set on the diagonal. There is a sense of movement towards an unlimited space beyond the picture area, formed by graduated layers of colour. Using thin washes of transparent colour, I apply the paint with sponges, leaving a smooth surface which is unmediated by texture or by traces of the artist's making.

Photography plays an important part in the work. I take a lot of photographs - microscopic close ups of materials, organisms - with a zoom lens and initial studies are made from these in oils on paper and small oil paintings. There is a lot of snobbery against photographs but I pillage information from anywhere - magazines, daily papers; friends give me photos. A friend who is an architect has given me a lot of jpegs from his travels to Cyprus, Egypt and Andalusia, Spain. My daughter has given me a few from her travels to Istanbul and America. Sometimes, in the studio, these tiny details become the macroscopic and finally larger paintings. So in the end people are confused: Is it a total view, or a detail?

Rhonda Whitehead studied at the Royal College of Art, and exhibits extensively both nationally and internationally. In the 1970s her work was awarded Silver and Bronze medals in the Europe Prize for Painting, Ostend, Belgium and her painting Venice Ochre won first prize for the Byard Open Exhibition in 2006. The critics Valdemar Januszczak, Sarah Kent, Monica Petzal, William Packer, Guy Brett have all written enthusiastically about her work.



Rhonda Whitehead, *Water Series Green Hundred Stream*, Oil on Canvas, 1558 x 1198mm, 2003

Thanks & Acknowledgements

Abbey Walk Gallery and Linda Ingham would like to thank University Campus Suffolk, Robert Priseman and Simon Carter for joining together with the EASTERLIES curatorial partnership to help create a selection of work for exhibition that launches the wider project. It has been a great opportunity to work with them, and we are privileged to be able to mark EASTERLIES through this curated series of work and a catalogue which may now be enjoyed by many, and continue to enhance the profiles of artists who have a 21st Century practice in the east of England.

Thanks also to Stephen Newton and Paul Galyer for joining in the curatorial task, the East Coast 7 group of artists, and the artists at Abbey Walk Gallery who have risen to the challenge of developing new work as part of the EASTERLIES project.

All of the artists named above have played a valuable role in supporting the professional development of the artists who take part in the wider project and experience the programme of events and shows as EASTERLIES continues to unfold.

Sue and Louise at the North East Lincolnshire Museum Collection, Maggie at the Lincoln Collection, and David at Lincs Inspire have also played essential roles in the EASTERLIES, and we thank them for their support in helping artists in North East Lincolnshire exhibit and develop their work.

None of the above could have been achieved without the continuing support of the Arts Council England Grants for the Arts fund, without which EASTERLIES would not have been possible.

EASTERLIES Artists, Galleries & Partners

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Wendy Cruickshank	
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