



BERMONDSEY

PROJECT SPACE

**THE
LONDON
GROUP**

Stillness In Movement

Part

1 17-21
September

PV 18 Sep 6-9pm

Stillness In Movement

**Not known, because not looked for
But heard, half heard in the stillness
Between two waves of the sea**

from *Four Quartets*, by T S Eliot

These three lines from Eliot's epic poem were the starting point of The London Group's latest, and perhaps most evocative exhibition, *Stillness in Movement*.

Its themes and offshoots are explored by 74 London Group members - the stillness before dawn; chance encounters that are frozen in time; the anticipation and pause before a performance; the stillness between breaths...

An overriding narrative is that of nature changing and resting. In her gravure print, *Botanical Beach*, J. Yuen Ling Chiu depicts the stillness and movement of water: 'Every day the

water recedes... underneath granite outcroppings and along stretches of sandstone, tide pools form... every day the water returns.'

There is a palpable energy running through this two-part show - Alexandra Harley's sculpture, *Mariner Red*, with its cascading ceramic shapes and dancing colours; Barbara Beyer's powerful, dark sculpture 'Wave' which conveys weight and balance within a stopped motion; James Faure Walker's archival digital print, *Jupiter*, an abstract work which exudes both stillness and movement.

The exhibition also speaks of the moments in which art is created. Charlotte C Mortensson's photograph, *May Pen Cemetery*, is a cross section in working time - transfixed by the beauty of Trench Town's concrete graves, the artist is unable to look away.

Diverse media are embraced in Parts 1 and Part 2 of *Stillness in Movement* - painting, print, drawing, photography, sculpture, olfactory art,

film and video, embroidery and fabric work. Interestingly, Victoria Arney's *Birdland*, employs still images in the form of cyanotypes and photographs to create a moving image film, a magical depiction of earth and surfaces and bird migration.

Finally, the very notion of stillness is challenged by David Redfern with his submission, *An Atom*. The artist points out, 'like the universe, an atom is in constant dynamic movement. The only time it is still is when it is imagined.'

The London Group was formed in 1913 and is one of the oldest artists' collectives in the world. Founder members include Walter Sickert, Sylvia Goss, Ethel Sands, Jacob Epstein, Henri Gaudier-Brzeska and Lucien Pissaro.

For sales enquiries, please contact:
The London Group
enquiries@thelondongroup.com

Exhibiting Artists

**Moich Abrahams
Wendy Anderson
Bryan Benge
Slawomir Blatton
Lesley Bunch
Clive Burton
Paul & Laura Carey
Stephen Carley
Robert Clarke
Peter Clossick
Gary Clough
Sandra Crisp**

**John Crossley
Martin Darbyshire
Jeff Dellow
Stathis Dimitriadis
Beverley Duckworth
James Faure Walker
Marenka Gabeler
Emilia Gonzalez Salgado
Alexandra Harley
Aude Hérail Jäger
Alexander Hinks
Gillian Ingham**

**Anne Leigniel
Genetic Moo
Ian Parker
Alex Ramsay
Tom Scase
Tommy Seaward
Sayako Sugawara
Paul Tecklenberg
Lisa Traxler
Joshua Uvieghara
Neil Weerdmeester
Carol Wyss**

Moich Abrahams

Fafafafa

Fine art giclée print on canvas
36 x 32 x 3cm

£495

Fafafafa is a bold exploration of paradox and creativity, merging mythical and modern versions of existence. Through intuitive mono-printing, Moich channels a child-like expressiveness to delve into the unconscious. With enigmatic 'eyes' and vibrant reds, this painting is a playful nod to Chagall and a reflection on self-understanding and wealth in the art world. Discover a rich narrative that celebrates the art of letting go.



Wendy Anderson

Moving Room to Room

Mono-print, collage and
hand-made oils on canvas
55 x 46 x 5cm

£900

This painting is based on my International travels. Living and observing life from a series of high rise hotel rooms and moving from hotel to hotel. Life on the sixth to the thirteenth floor.



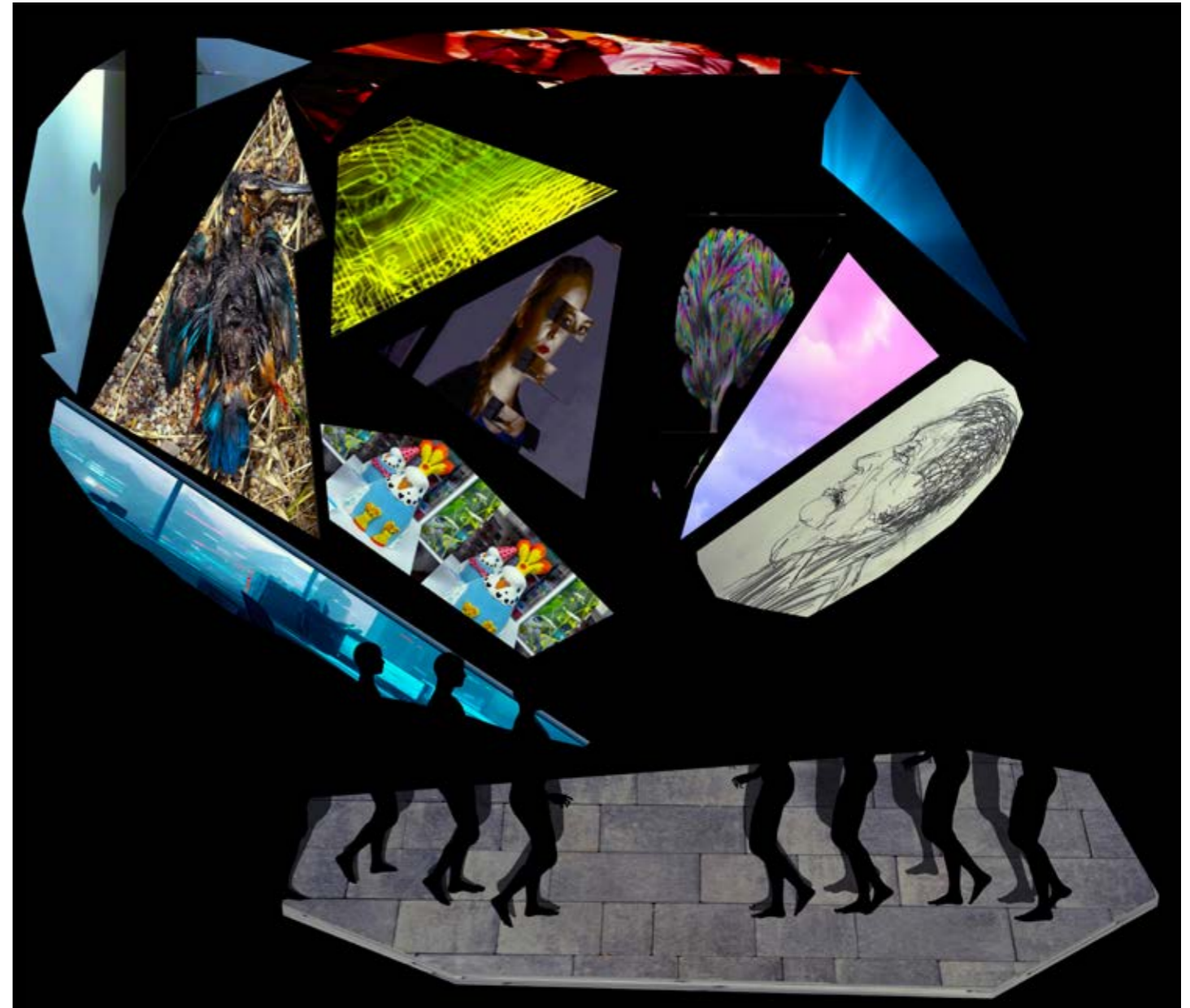
Bryan Benge

The Past That Lived

CGI
51x60x7cm

£400

In this work I have drawn upon autobiography, family history and cultural icons from my past to explore visual memory and re-positioning of the past.



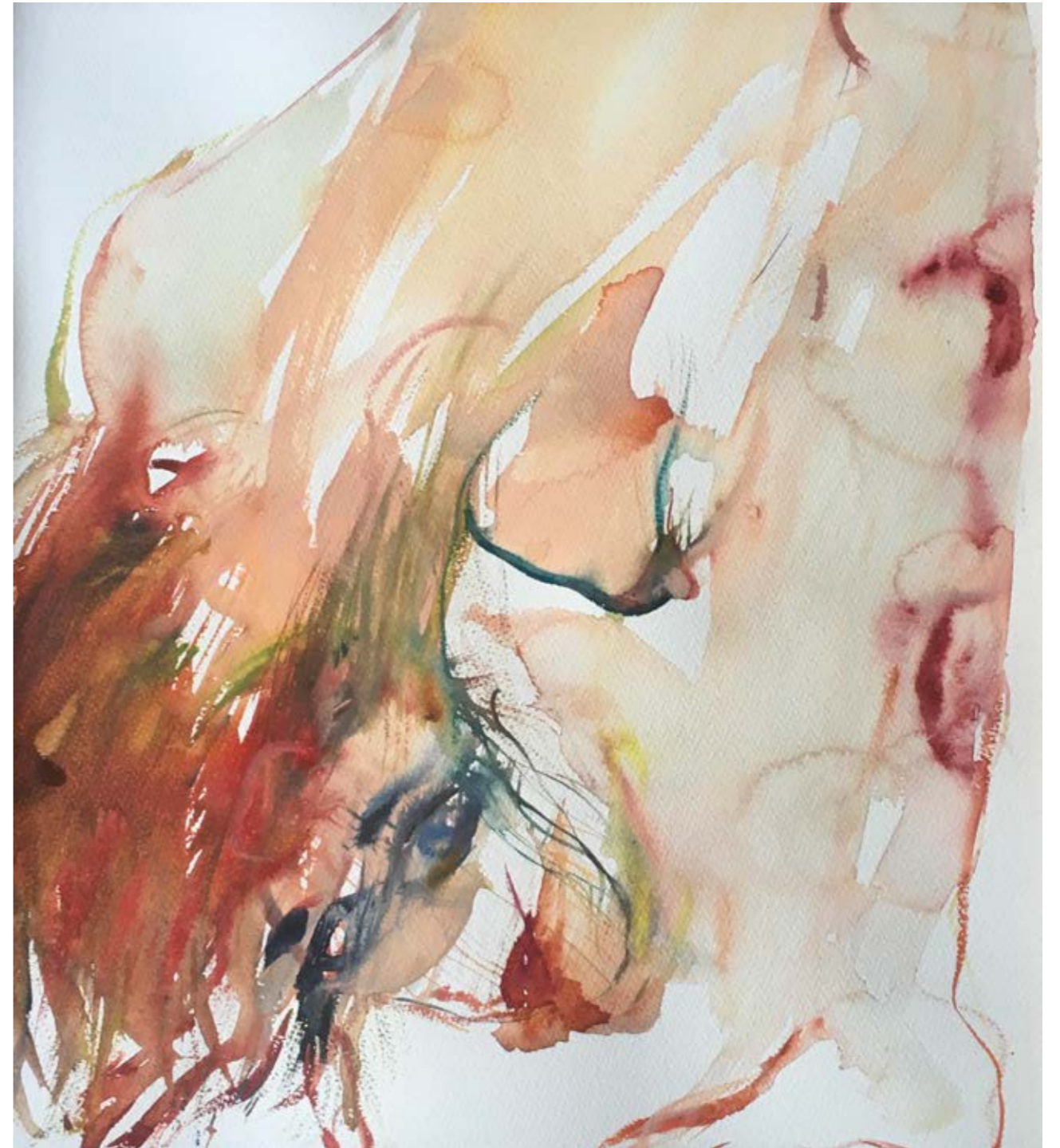
Slawomir Blatton

*Study for Figure in
Stillness in Movement*

Watercolour
60 x 58 x 2cm

£2,400

A frozen expression of the movement.



Lesley Bunch

Shadow Sculpture 15

Oil on aluminium panel
50 x 50 x 2cm

£2,500

For my *Shadow Sculpture* series I borrow invested objects, interview each lender about their attachment to their object, and then create a shadow with the lender's story in mind.

Reproduced in my paintings, each shadow becomes a detached, autonomous entity, no longer anchored to its casting object.

I am interested in the moment when the painting takes on a life of its own and guides my hand; when the colour-sculpted presence takes on an expression of 'suchness' becoming an intricately detailed, solid form.



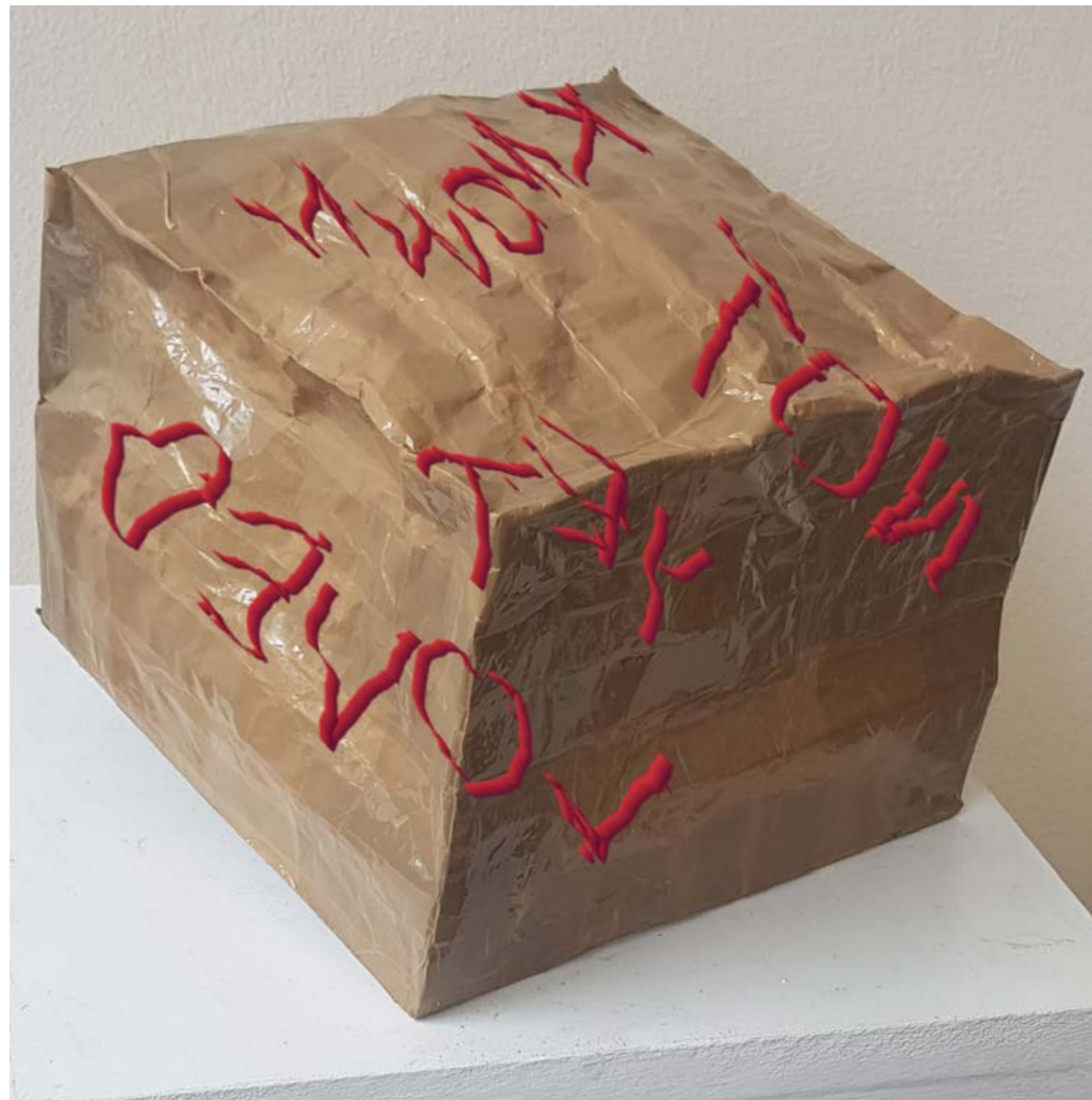
Clive Burton

Not Known Yet Loved

Mixed materials
15 x 20 x 20cm

POA

Initially a component to the visual poem
Installation *In Transit With Dolly 2023...*
Now adapted, edited and exhibited as a
stand alone visual from that verse... *Not
Known Yet Loved.*



Paul & Laura Carey

Spacetime

Jesmonite resin
46 x 26 x 20cm

POA

Spacetime is the second in the series of tryptich sculptural works. The three individual sculptures in the tryptich are influenced by iconic artists associated with Surrealism. 'Spacetime' references the work of the Spanish artist Salvador Dali and explores the theory of Einstein's general relativity; the relationship between time and space. A ticking clock rhythmically marks time within the space the sculpture occupies.



Stephen Carley

Grinding Static EP

Digital film, animation, soundtrack

Duration: 14 mins

NFS

Figures literally crawl up the walls (of the film). Regurgitate their own bile. Sing like angels (sic) but swear like a trooper/navy. Stand waste deep in a black soup of fear and self loathing. Melodies are strangled and mutated. Rhythm is introduced hopefully, only to break and distort and fade away. Voices clammer for space, to be heard, only to be drowned beneath a sea of distortion and noise.



Robert Clarke

Equilibrium

Acrylic on paper
55 x 55 x 2cm

£1,200



Peter Crossick

Joan

Oil on canvas
52 x 42 x 3 cm

£3,700

A direct painting from life, in the studio,
of Joan Yardley-Mills.



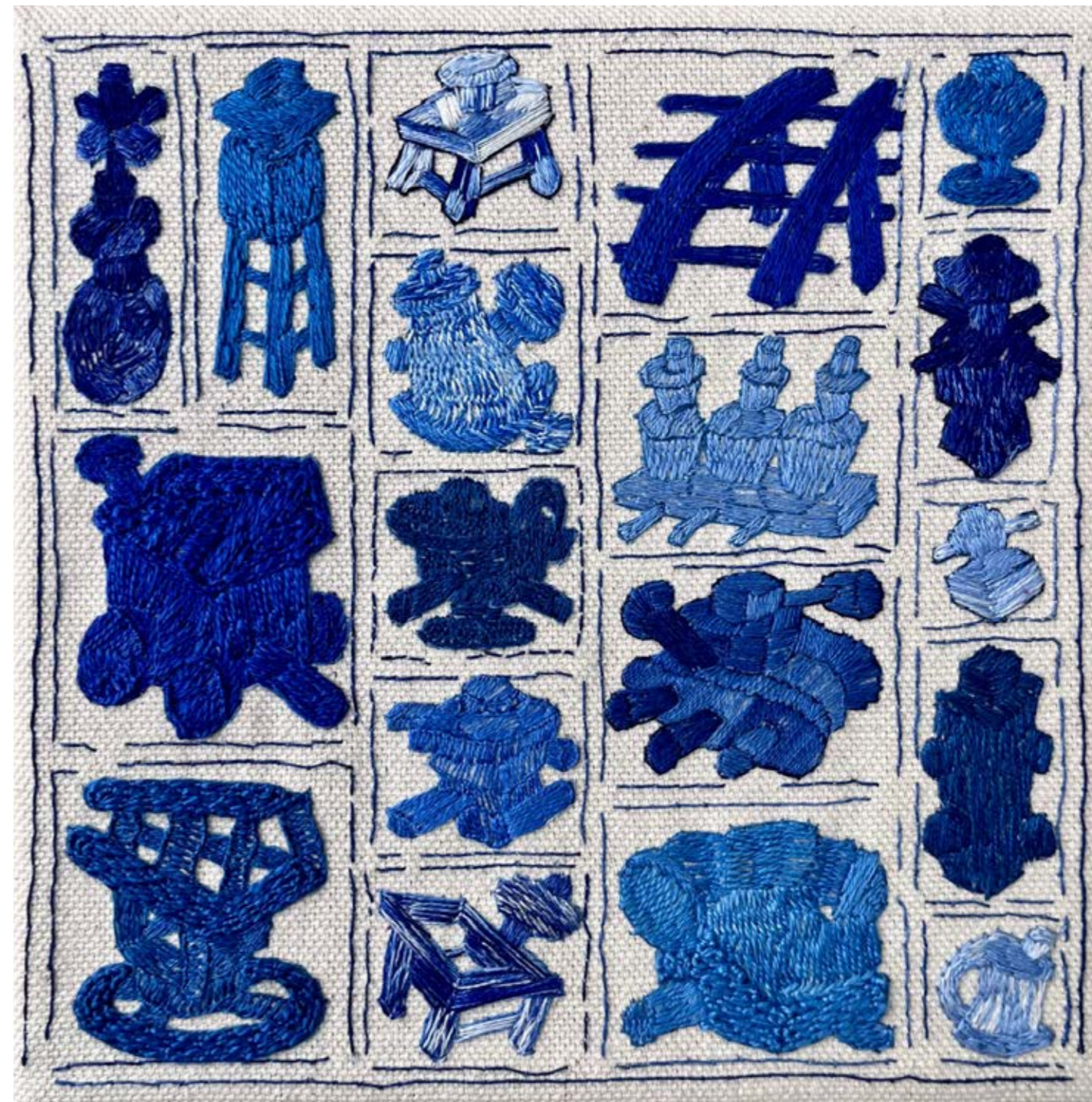
Gary Clough

Identification III: 2023

Embroidery, variegated cotton on canvas
15 x 15 x 2cm

£450

Identification III is one of a series of hand embroidered works exploring thread and stitch as a way to describe a range of hybridised objects as frozen in the stillness of the moment.



Sandra Crisp

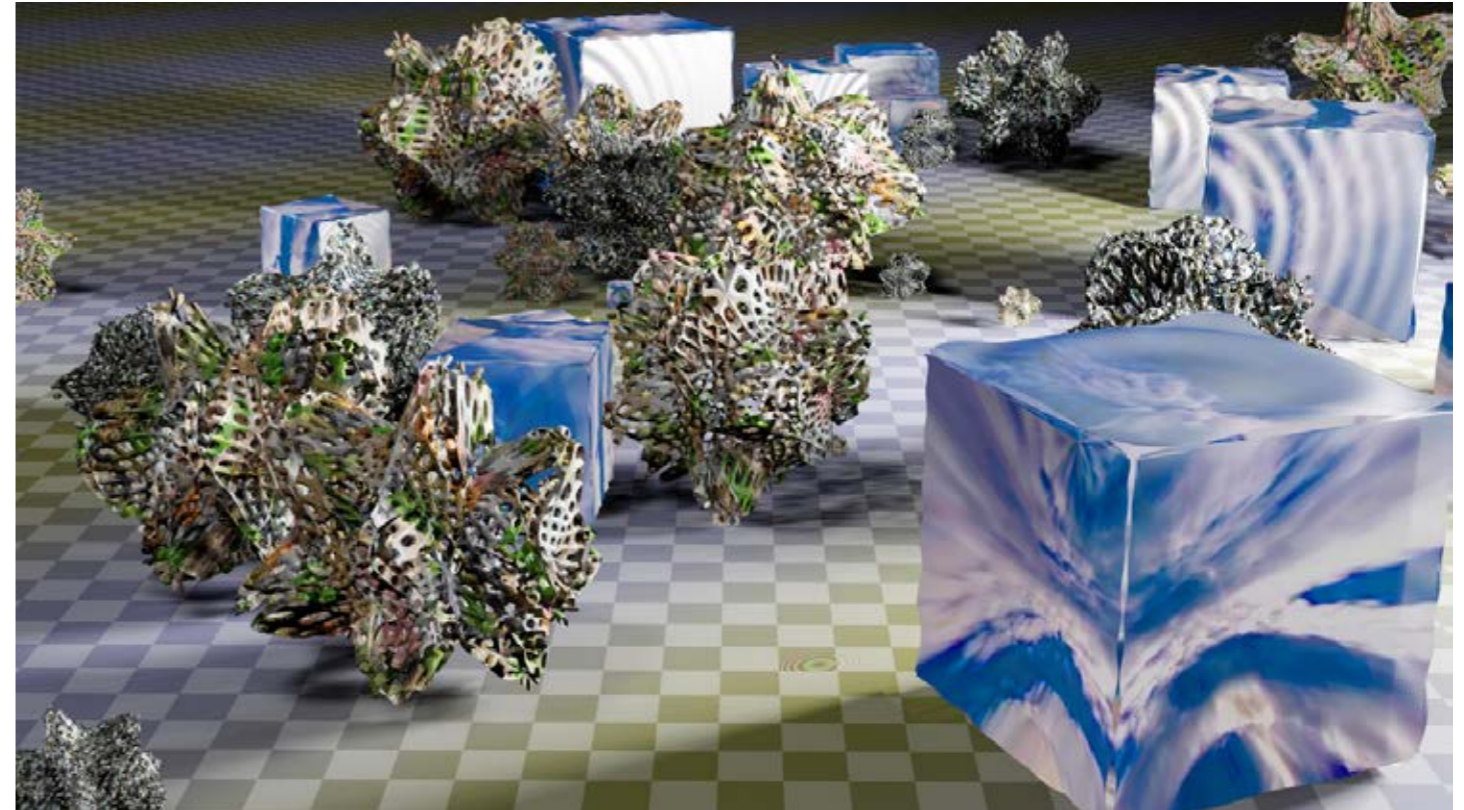
Strange Attractors (...1,000 Years)

Video
Duration: 5 mins 26 secs

NFS

Simulated natural forces and physics dynamics such as wind, gravity and collision appear at once unexpected but also strangely familiar.

Static, tumbled cubes display video-playback and falling 3D particles react to irregular structures, suggesting an imagined/hypothetical future of objects clad with remnants/memories from today's technologised world. Incorporating borrowed climate-themed news clips, search engine visuals and audio rendered from TalkGPT bot. Ambiguous origins somewhere between organic and manufactured...



John Crossley

Internal Beat

Acrylic on paper
60 x 60 x 3cm

£1,600

The work stems from my daily walk by the sea in Suffolk; this provides me with a wealth of possibilities that I take back into the studio to explore more and build upon.



Martin Darbyshire

Dance, Dance, Dance

Stoneware and stained timber
34 x 54 x 6cm

£300



Jeff Dellow

Hydroponic

Acrylic on canvas
50 x 60 x 4cm

£900

A metaphor for growth and flow, in a colour plane and ground of white space. The dialogue with an architectural yellow flat shape and a liquid surface in the drawing.



Stathis Dimitriadis

Nowhere to Go

Ceramic with castor wheels
24 x 24 x 24cm

POA

The pitcher goes so often to the well that
it is broken at last. *Old proverb*



Beverley Duckworth

Hold 1

Nylons, seedlings, glass and steel
27 x 27 x 6cm

£650



James Faure Walker

Jupiter

Archival digital print
60x60x2cm

£1,400



Marenka Gabeler

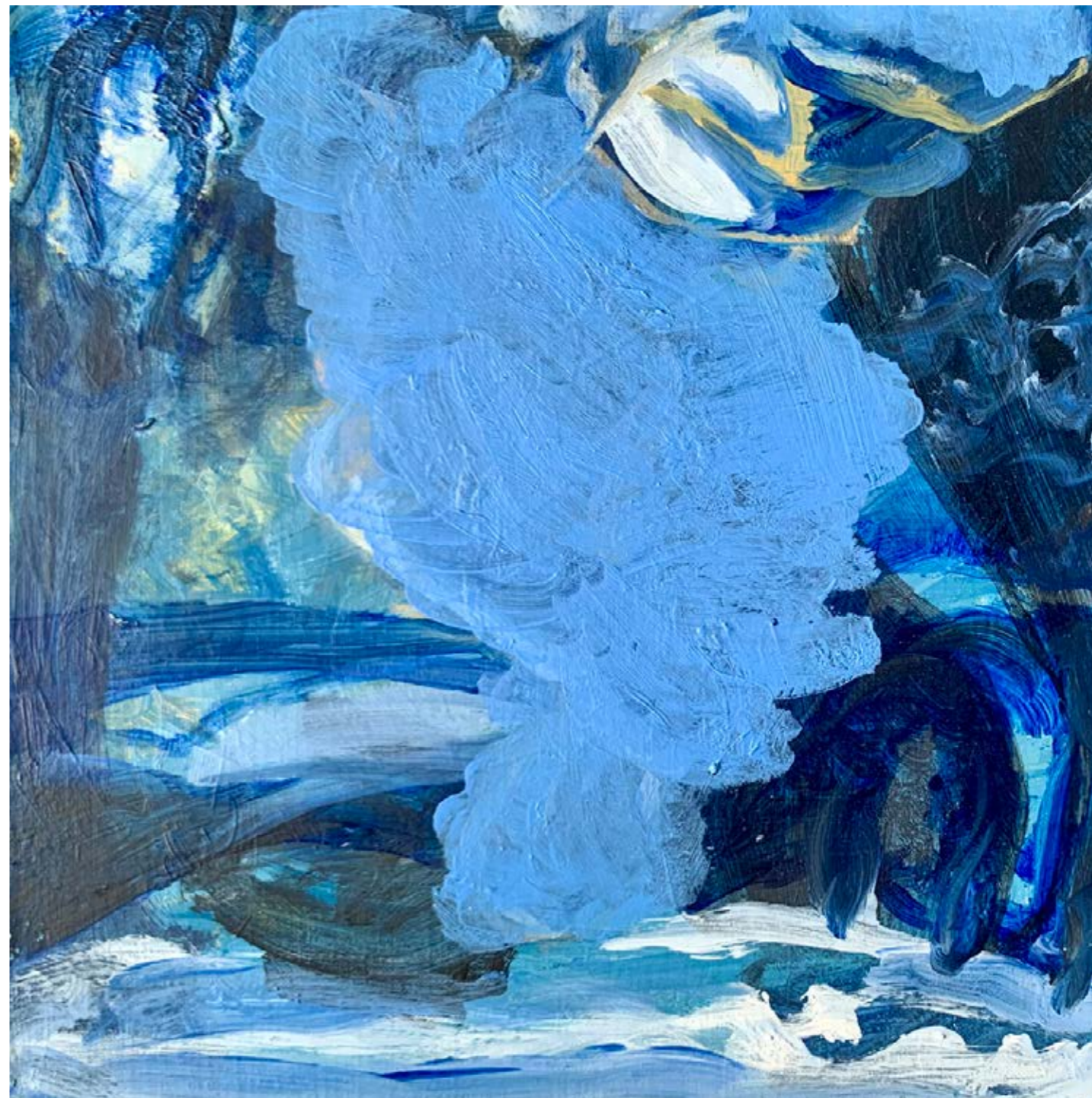
Untitled (Landscape)

Oil on linen
20 x 20 x 2 cm

£1,200

The painting is part of a series of works about acceptance. Accepting who you are, what you do and what you say. Accepting the self and listening to your energy, to your work. One little step might change the landscape. Opening up consciousness to what is.

The painting process is one of expressing and layering motives of emotional states, concealing and revealing. A fine balance between abstract and figurative expression, the image tries to move towards something, perhaps a new consciousness of being.



Emilia Gonzalez Salgado

Ground Study (Papallacta)

Wool, elastomeric, distilled essence
of Papallacta ground
60 x 60 x 1cm

£2,500

Knitted ground study of a microscopic
section of Ecuadorian highland ground
(above 4,500m). Scent distillation
through vapor drag of a sample of the
same ground.



Alexandra Harley

Mariner Red

Ceramic and paint
26 x 31 x 33cm

£950

Exploring a perception of movement within the construction of the sculpture, the painted surface adds a significant visual complexity. A modular construction of elaborate ceramic elements creates a spatial and dynamic configuration to capture and render motion. The colour dancing across the forms further upsets the initial reading. The colours recede and come forward, often in opposition to the forms beneath. I try to capture a physical manifestation of suspended animation, a transitory fragment in time.



Aude Hérail Jäger

Corazon Espinado III.1

Graphite on paper
31x31x4cm

£380

I regularly return to a series of drawings titled *MOTION*, which I started in 2001 and where a form emerges from repeating body movements.

Like the whirling Dervishes principle, repeating a movement endlessly leads to a single point of focus.



Alexander Hinks

Deluge

Acrylic on canvas
36 x 46 x 2cm

£1,000

The unknown has always captured my imagination and, although entirely abstract, my work reflects the diverse spectrum which surround us. I have a set of processes for creating each painting involving pouring, masking and colour. In addition, chance plays a significant part through the interplay of thought, medium and moment. Painting is at the core of my practice, but working with sculpture, installation and virtual reality have informed my painting as I strive to represent space and elements.



Gillian Ingham

Curious

Acrylic on canvas
60 x 50 x 3cm

£1,500



Anne Leignel

Epic Wandering

Water pencils on acrylic monotype
53 x 46 x 4cm

£900

This piece, part of the 'epic wandering' series, is an acrylic monotype painted with fingers with additional pencil drawing, made on Japanese washi paper.



Genetic Moo

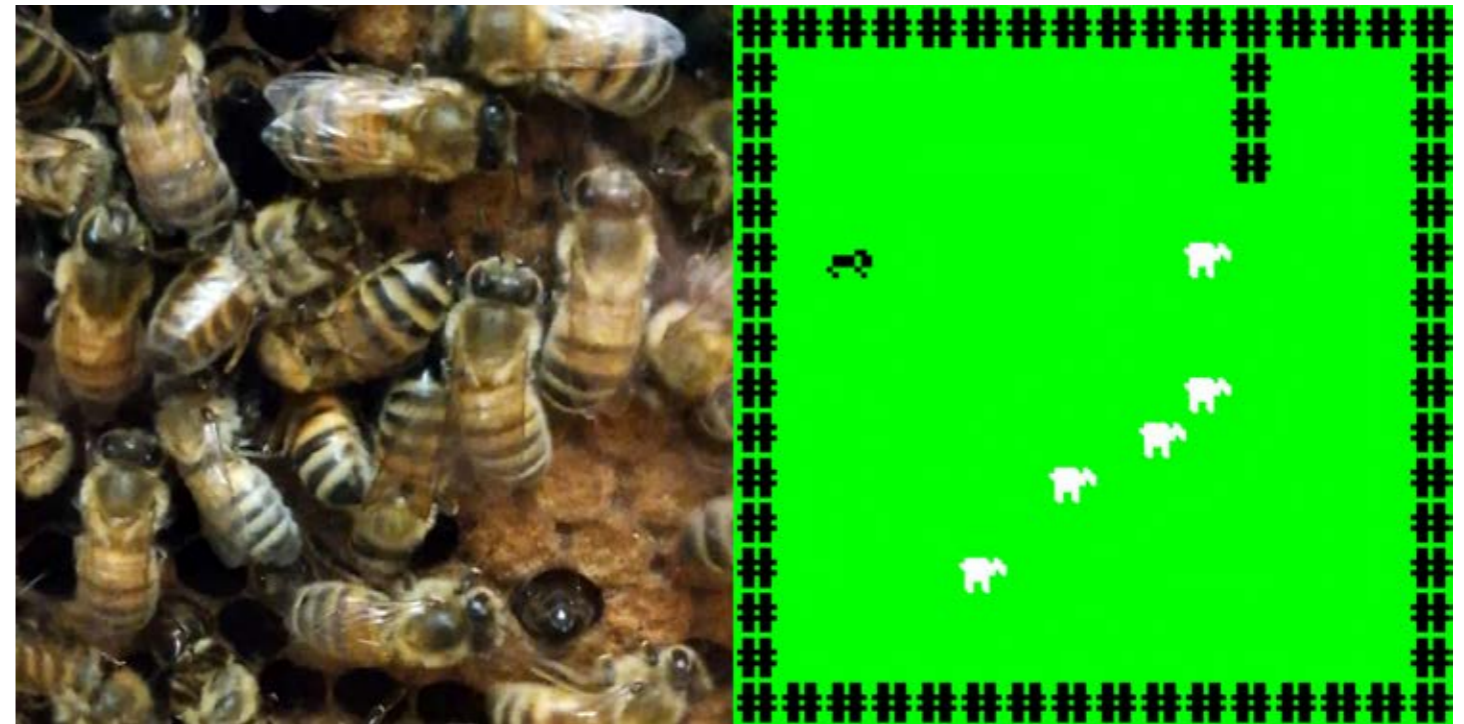
Our First World

Video and code

Duration: 8 mins

NFS

Our First World showcases two sources of inspiration. Home movies of the natural world with all its gloop, and artificial life games written in BBC BASIC. So, ickiness and geekiness combined.



Ian Parker

Contrarities

Acrylic & Flashe on linen on MDF
33 x 32 x 2cm

£250

There is never a defined narrative. You start someplace with a whole jumble of interrelated ideas, precedents, memories, intuitions and practices and the process (with its own dynamic) takes you somewhere else or at least brings a whole raft of other unanticipated stuff into play. '...painting always contains a fragment of the world and its history, and also a conversation with the history of image-making.' *William Kentridge*

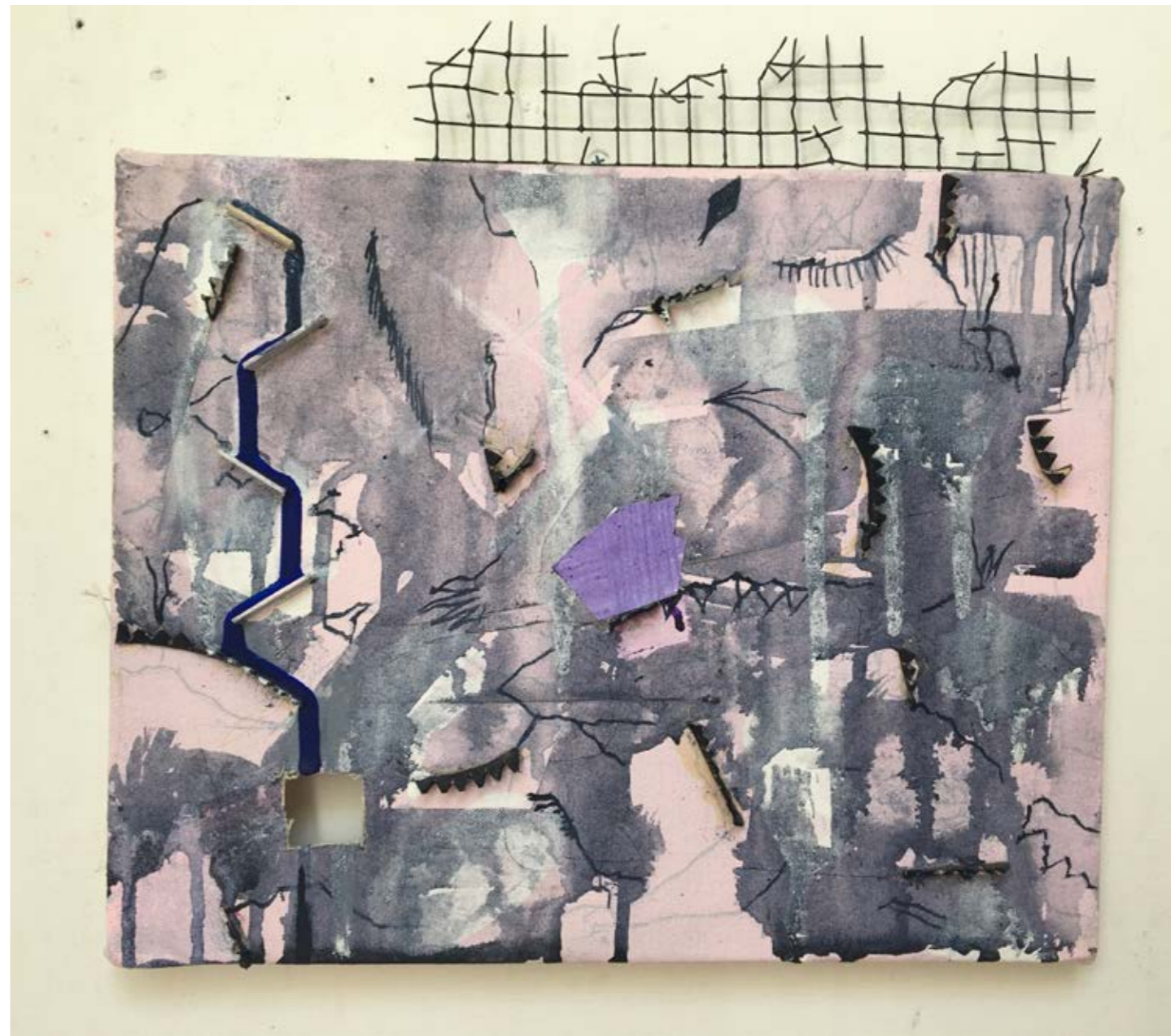


Alex Ramsay

Freedom of Movement, 2023

Acrylic paint, collage, wire and
cardboard on canvas
33 x 35 x 3cm

£1,200



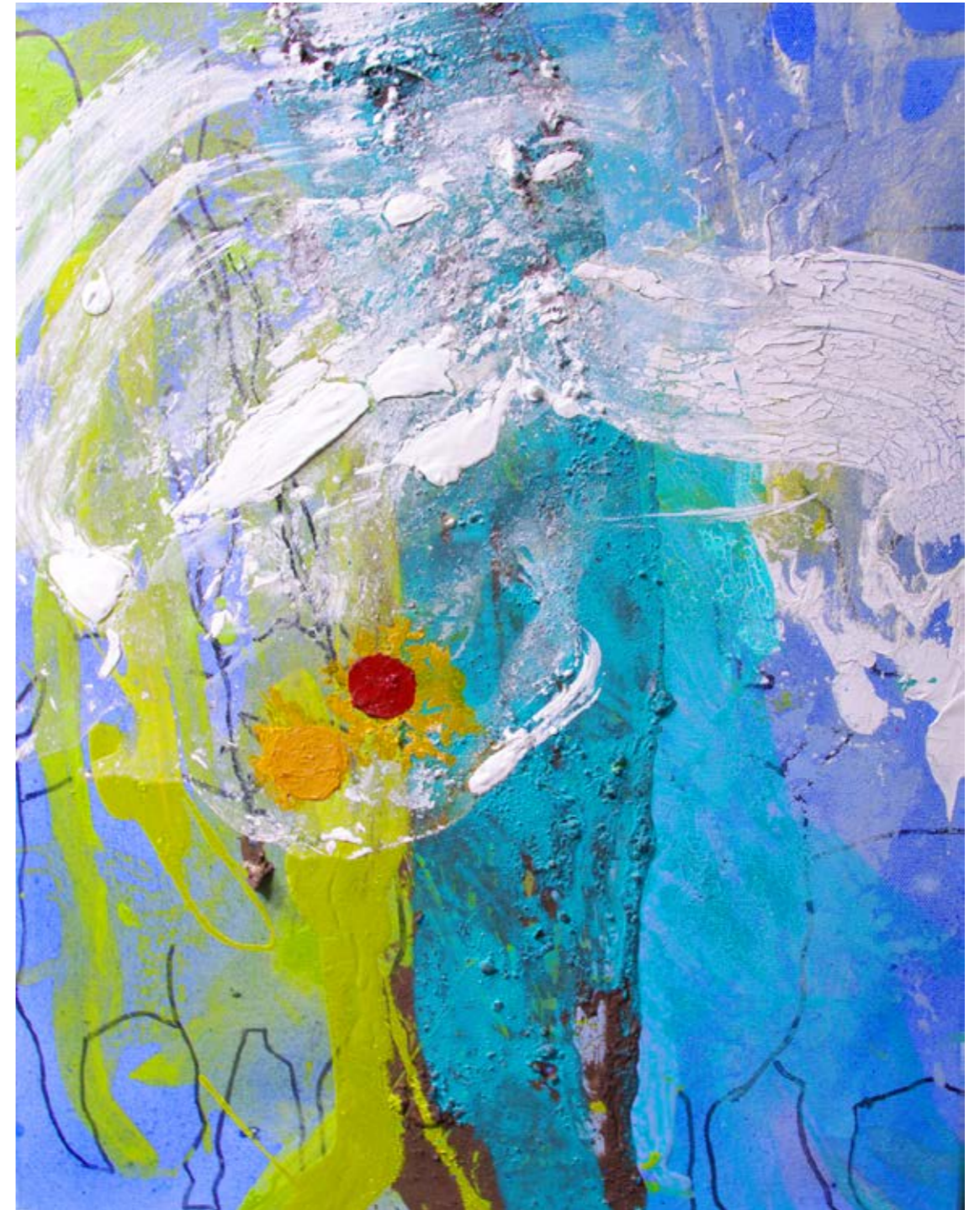
Tom Scase

Dolly's Coming Home

Paint on canvas
50 x 40 x 3cm

£1,500

Genetics, cloning and football



Tommy Seaward

Intertwist

Mixed media
58 x 48 x 12cm

£1,200

Stillness in Movement - much of my work inherently fits this exhibition's theme, with the use of twisted, curled and stretched lengths of PVC that are bound and secured under maximal restriction. The process culminates in an uneasy stasis, as everywhere there is high tension. If all the fastenings suddenly failed, with the release from constraint, a rapid unfurling would ensue. There is stillness, but with movement just waiting to happen.



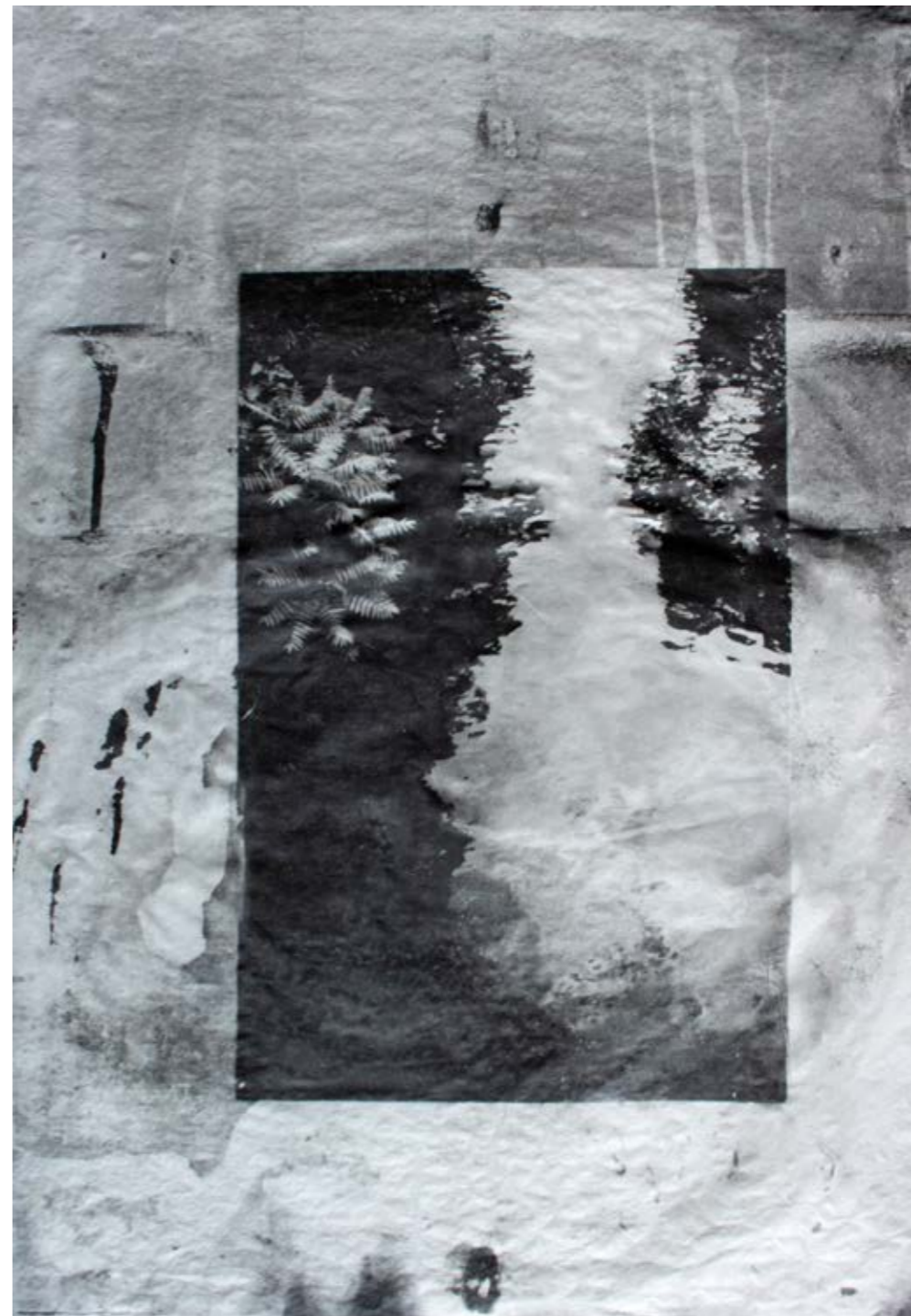
Sayako Sugawara

Halfway Down the Middle in the Old Deep Valley

Photo emulsion on
Offenbach Bible paper
60 x 40 x 3cm

£600

Following the path of the Thames tributaries, I experienced the gentle downward incline from their sources to their confluences with the river. The walks placed me in the landscape and I began to realise how the land itself is formed. So much is hidden, at times the culverted rivers can only be identified by their sound as they flow underground. Halfway Down the Middle in the Old Deep Valley is derived from juxtaposing images collected on these walks as the Fleet flows down to meet the Thames.



Paul Tecklenberg

Particles

Silver gelatine photogram
and found metal objects
50 x 40 x 5cm

£600

At C.E.R.N. deep beneath the rock and soil is a 26.6 KM ring that makes up the particle accelerator that crosses over the borders between France and Switzerland. It uses magnets to accelerate particles to 99.999999.1% the speed of light. I have used magnets and found metal objects to plot the ring that is buried underground. Light is used to make the work and light is a wave, and a particle.



Lisa Traxler

Frequency 2

Constructed collage painting,
hand-painted artists papers and
water based media on paper
53 x 43 x 3cm

£750

This abstract collage painting references the space between in colour and form from the minimal score of *Alina* by Arvo Pärt.

'I could compare my music to white light which contains all colours. Only a prism can divide the colours and make them appear; this prism could be the spirit of the listener. (From the essay 'White Light' by Hermann Conen, as translated into English by Eileen Walliser-Schwarzbart found in the liner notes of the ECM release of *Alina*).

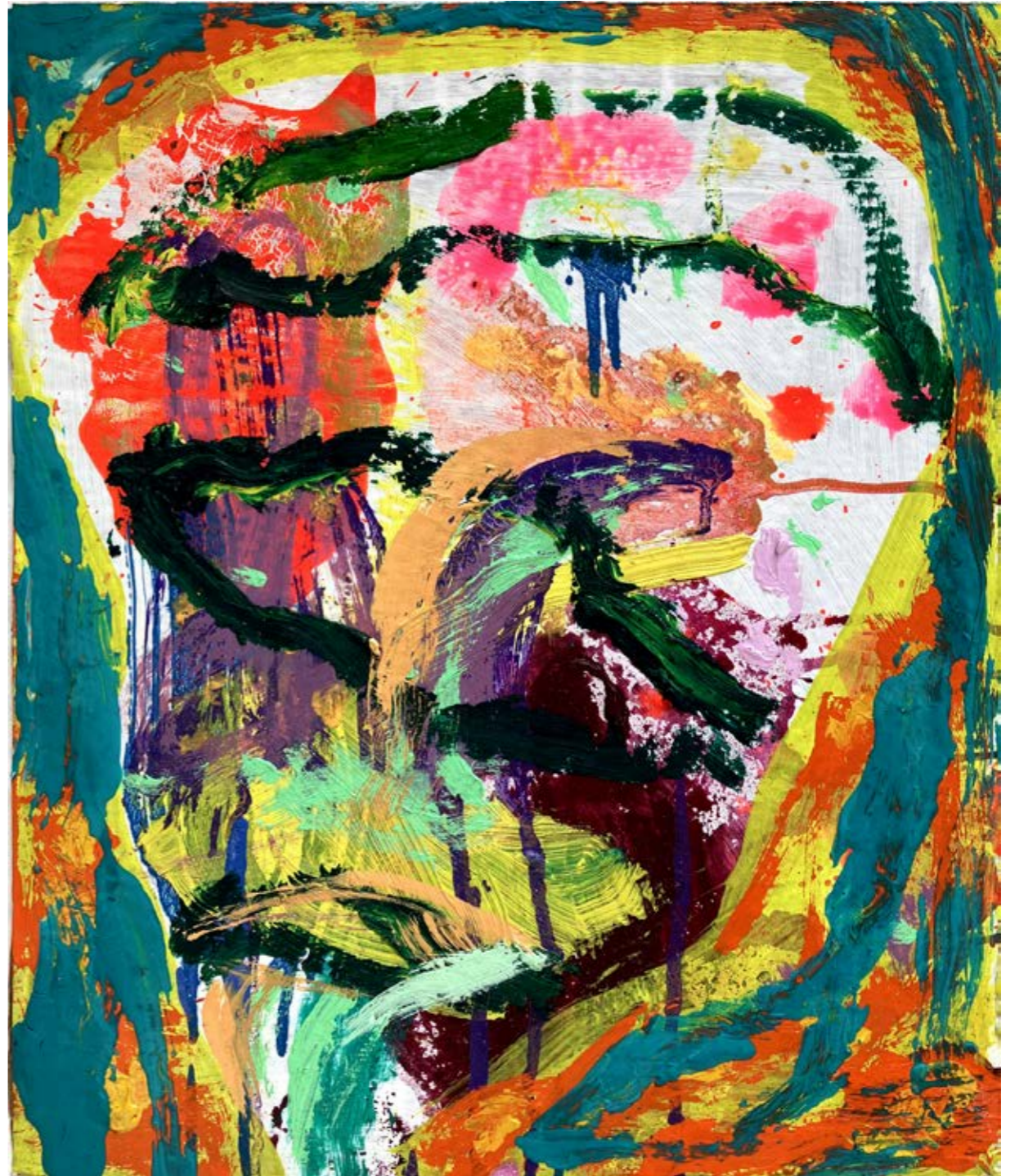


Joshua Uvieghara

Entrance of the Breakers

Tempera, pigment, oil and
acrylic on cardboard
36 x 29 x 2 cm

£600



Neil Weerdmeester

Gene Sequence 2 (Blast)

Gloss paint on aluminium dibond
60 x 40 x 2cm

£1,000



Carol Wyss

Change

Video (digitalised Super8)
Duration: 6 mins

POA

The original sculpture *CHANGE* consisted of stacked wax elements which derived formally from intaglio prints of electronic circuit boards. These images form city and map like structures. Printing and sculptural processes transformed the technical patterns into more organic forms, reminiscent of the human skeleton. Exposing the sculpture to heat, the ensuing process of melting was captured on Super8 film. This piece is a sculpture in flux, the observation of irreversible change.



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Part
2 24-28
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PV 25 Sep 6-9pm

Image: Our First World by Genetic Moo
thelondongroup.com

Tues - Sat
11am - 6pm

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