

BERMONDSEY

PROJECT SPACE

**THE
LONDON
GROUP**

Stillness In Movement

Part

2 24-28
September

PV 25 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

**Jemma Appleby
Jonathan Armour
Victoria Arney
Barbara Beyer
Paul Bonomini
Mary Branson
J. Yuen Ling Chiu
Ece Clarke
Philip Crozier
Angela Eames
Eric Fong
Cadi Froehlich
Tricia Gillman**

**Susan Haire
Martin Heron
Chris Horner
Jockel Liess
Amanda Loomes
Hannah Luxton
Charlotte C Mortensson
Kathleen Mullaniff
Eugene Palmer
Claire Parrish
Janet Patterson
Sumi Perera
Steve Pettengell**

**Michael Phillipson
Daniel Preece
Victoria Rance
David Redfern
Suzan Swale
Almuth Tebbenhoff
David Tebbs
Philippa Tunstill
Bill Watson
Tisna Westerhof
Erika Winstone
David Wiseman**

Jemma Appleby

#1220724

Charcoal on paper
50 x 50 x 2cm

£2,500

My drawings amplify each environment's simplicity and purity with an aim of clarification. These clean minimal spaces offer little information yet have an authority to describe a magnitude. The non-narrative architectural spaces make enquiries of the memory, knowledge and experience of human space.



Jonathan Armour

Sectioned (4 of 4)

Oil on mylar
52 x 42 x 5cm

£750

Sectioned looks at the way we end up becoming a combined deposit of past people. A re-composite. Both molecularly and metaphorically, we are combined effigies of bodies who have previously lived and died. This image is like a snapshot, an MRI slice of that effigy, and to capture this transference of matter requires absolute stillness.



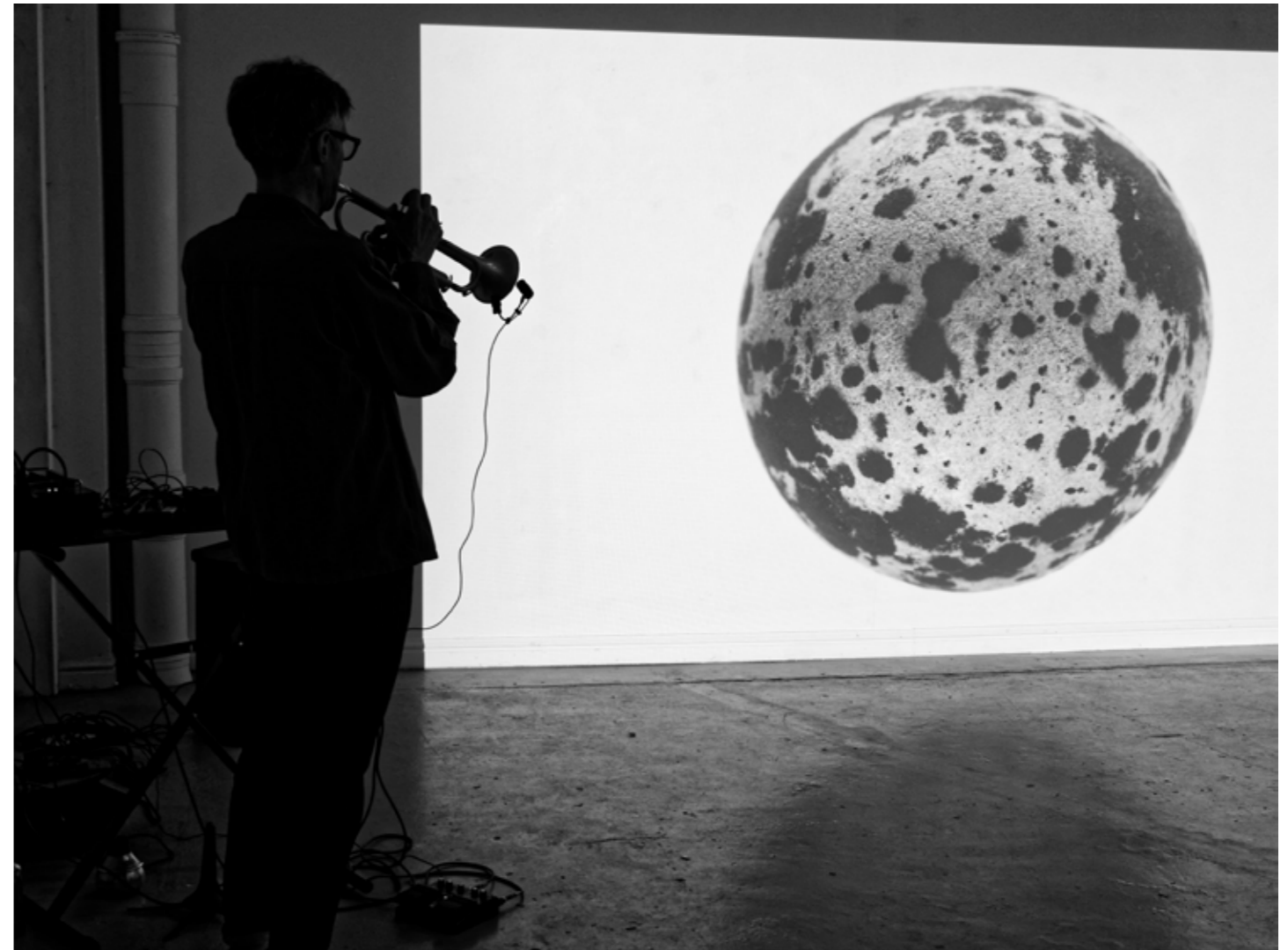
Victoria Arney

Birdland

Video with cyanotypes and
photography, improvised
soundtrack by Jim Howard
Duration: 13 mins

£2,000

Birdland is a visual musical score. A story of the earth and surfaces birds fly over during migration. The slow movement recognises the tempo needed for improvisation. Using cyanotypes I mixed NASA photos from The Sahel to the Mediterranean, with deserts, floods, ruins, bird eggs and sonograms. One of the inspirations for this work was Chris Marker's film *La Jetée* 1962 which uses still images to tell a story. Originally made for the Musee des Alpilles, the recording is from a live performance.



Barbara Beyer

Wave

Stoneware
24x35x9cm

£540

Wave consists of a stack of extruded clay fragments. The sculpture is part of a series mainly consisting of distorted I beam shapes which had been positioned over curved wooden arches while drying. The form shows qualities of weight and balance and equally holds a sense of movement akin to a stopped motion.



Paul Bonomini

Leaving the Hive

Bronze, copper and tool steel
30 x 20 x 20cm

£1,500

Leaving the Hive captures a frozen and pivotal moment in time as the bees begin to swarm. The process occurs when the colony becomes too large. A portion of the bees, led by a new queen, departs to establish a new hive. This natural behaviour ensures the survival and spread of the species. Swarming is driven by internal cues and environmental factors and, though it may seem chaotic, is a highly organised activity. The departing bees take with them the knowledge and resources to start anew, perpetuating the cycle of bee life.



Mary Branson

Solastalgia

Smoke fired terracotta sound vessel
40 x 30 x 30cm

£800

Looking to the horizon, standing still on the edge of land and sea, with the roar of the undertow signalling to me that there is a seismic shift taking place and the world I know is passing. I sense my home is leaving me.

The work is part of an installation of several sound vessels that seek to combine the power of the sea and the fragility of breath - to capture a place where they meet and to articulate the existential distress of Solastalgia. The hand-built anthropomorphic forms are fired in seaweed and sheep's wool.



J. Yuen Ling Chiu

Botanical Beach

Two-plate photopolymer
gravure, edition of 15
35 x 35 x 3cm

£290

Every day the water recedes. Underneath granite outcroppings and along stretches of sandstone, tidepools form, filled with busy communities of sea urchins, barnacles, fish, crustacea. Trees wave lazily in the salty breeze. It is often cloudy, and without the sun overhead, time seems to stand still. Long stretches of grey sky blend into the ocean along the horizon. Every day, the water returns.



Ece Clarke

Göbekli Tepe 4

Mixed media including aluminium,
oil paint and Somerset paper
17 x 10 x 1cm

£500

Work based on images of 12,000 year
old standing stones in SE Turkiye at
Göbekli Tepe.



Philip Crozier

Flower and Reflection

Oil on canvas
45x40x2cm

£800

Last year I came across a volume of Edouard Manet's late flower paintings. He had often used flowers in his work symbolically but these works, made when he was dying of syphilis, and after the amputation of one leg, are a straightforward celebration of nature and paint. I thought to myself, 'Why bother with anything else, just paint flowers.' So I did.



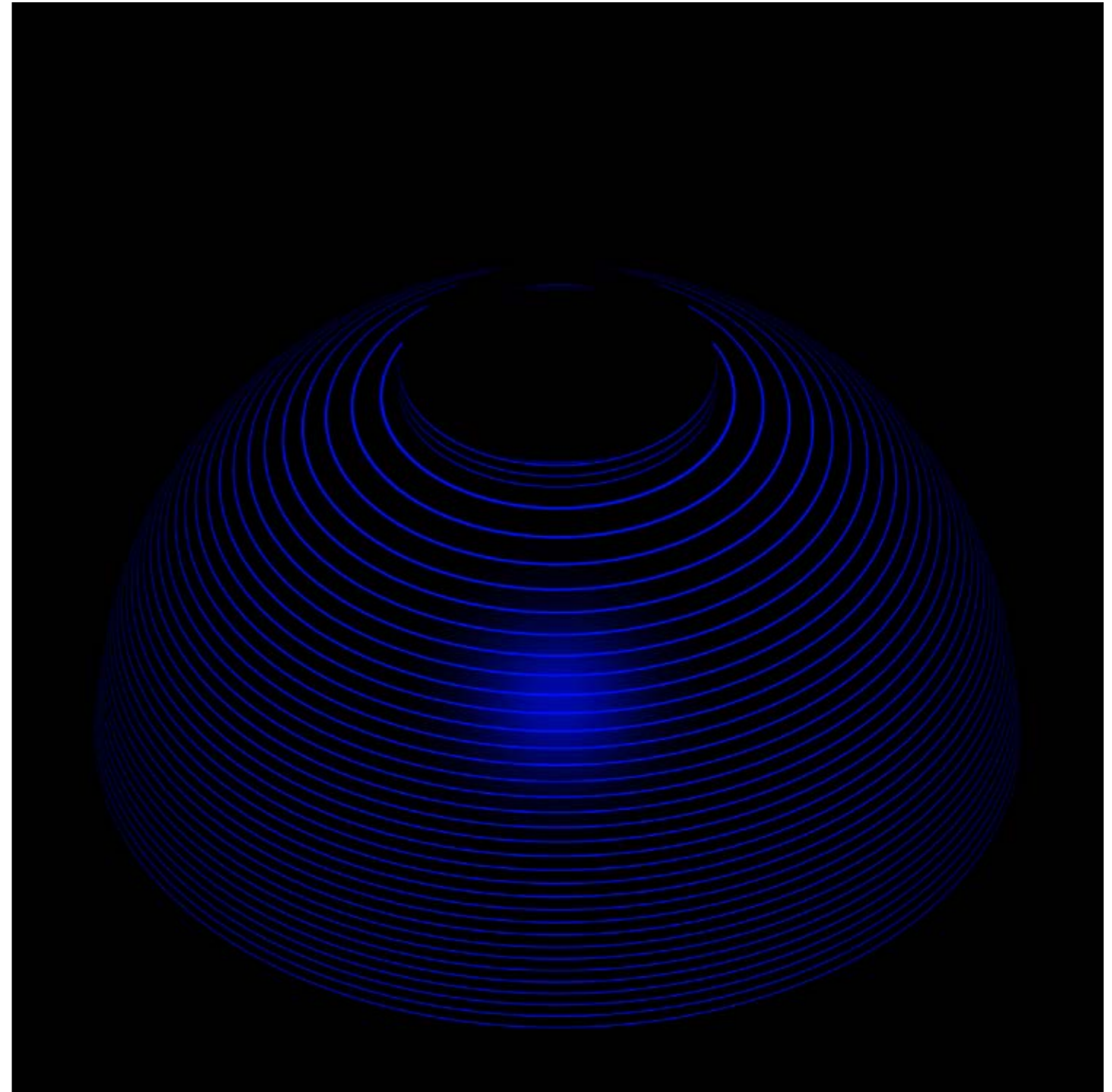
Angela Eames

Penumbra

Infnivid
Duration: 2 mins

POA

PENUMBRA, a silent infnivid work,
wherein a shape-shifting object turns
in space and time. What can be seen?
Blue line, black bowl - strangely familiar,
but not..



Eric Fong

Asylum Needlework: Collarette 01

Cyanotype on paper
56 x 56 x 4cm

POA

Asylum Needlework: Collarette 01 is a cyanotype of a found Victorian lace collar, referencing those made, mended and worn by female patients in Victorian asylums.



Cadi Froehlich

Component Bottle III

Ceramic and salvaged copper
25 x 15 x 15cm

£225

Each component is thrown and slip decorated quickly, then fired. Once fired every mark and movement becomes fixed in time. The separate components are arranged and bound together using salvaged copper wire, which evokes ideas of echoes of past exchanges within the material.



Tricia Gillman

Passing Through 1

Collage, pencil, acrylic paint
on canvas and muslin
25 x 36 x 4cm

POA

This series marks a growing interest in the relationship between events mapped out, in real time, on the bare surface of the canvas, and the need to make reference to intimations of 'that which lies beneath'. Finding ways to move from the surface 'skin' of the canvas, into an internal space, as though peeling back the layers of the onion to reveal the life beneath the surface, hence the use of see-through muslin, the revealing of the usually hidden stretcher bars, the just visible words and markings below.



Susan Haire

Dream of a Dream (Samuel Palmer)

Acrylic on watercolour paper
29 x 37cm

£450

My practice has been photography, video, sculpture and installation for the last 14 years and, after all that time, I have returned to painting with this work. I wasn't thinking about the exhibition theme when I made it but, soon after finishing it, one night while trying to empty my active/busy mind and focus on a calm space, the painting came into my head and I thought - unintentionally - it is stillness in movement.



Martin Heron

On a Distant Shore

Aluminium wire and watercolour paper
16 x 10 x 9cm

£125

A small work made in response to *Little Gidding*, the fourth poem in T S Eliot's *Four Quartets*.



Chris Horner

Cool Grey - 18/05/24

Building sand, cement, industrial gloss,
masonry paint and resin on canvas
42 x 31 x 2cm

£350

The surface material used in this artwork is mortar. It is a material that I work with occasionally when helping my father on building sites. As an artist, however, I have worked with the remnants of mortar that is usually thrown away. I have built the mortar back up as the main structural ground and tested the physical property of the material by putting it through a variety of experimental processes. This creates a new sense of identity, life and purpose as a work of art.



Jockel Liess

Irregular Atmospheric Motion

Audiovisual
Duration: 30 mins

NFS

Irregular atmospheric motion is a generative audiovisual computer system with the ability to perform or improvise the work's progression. The recording of the work on display at *Stillness in Movement* is made specifically for this exhibition.



Amanda Loomes

Rush Hour

HD video
Duration: 15 mins

NFS

A kaleidoscopic film made with clover, bees, sun, wind and traffic during rush hour. Stillness depends on the state of the observer and is not always what it seems.



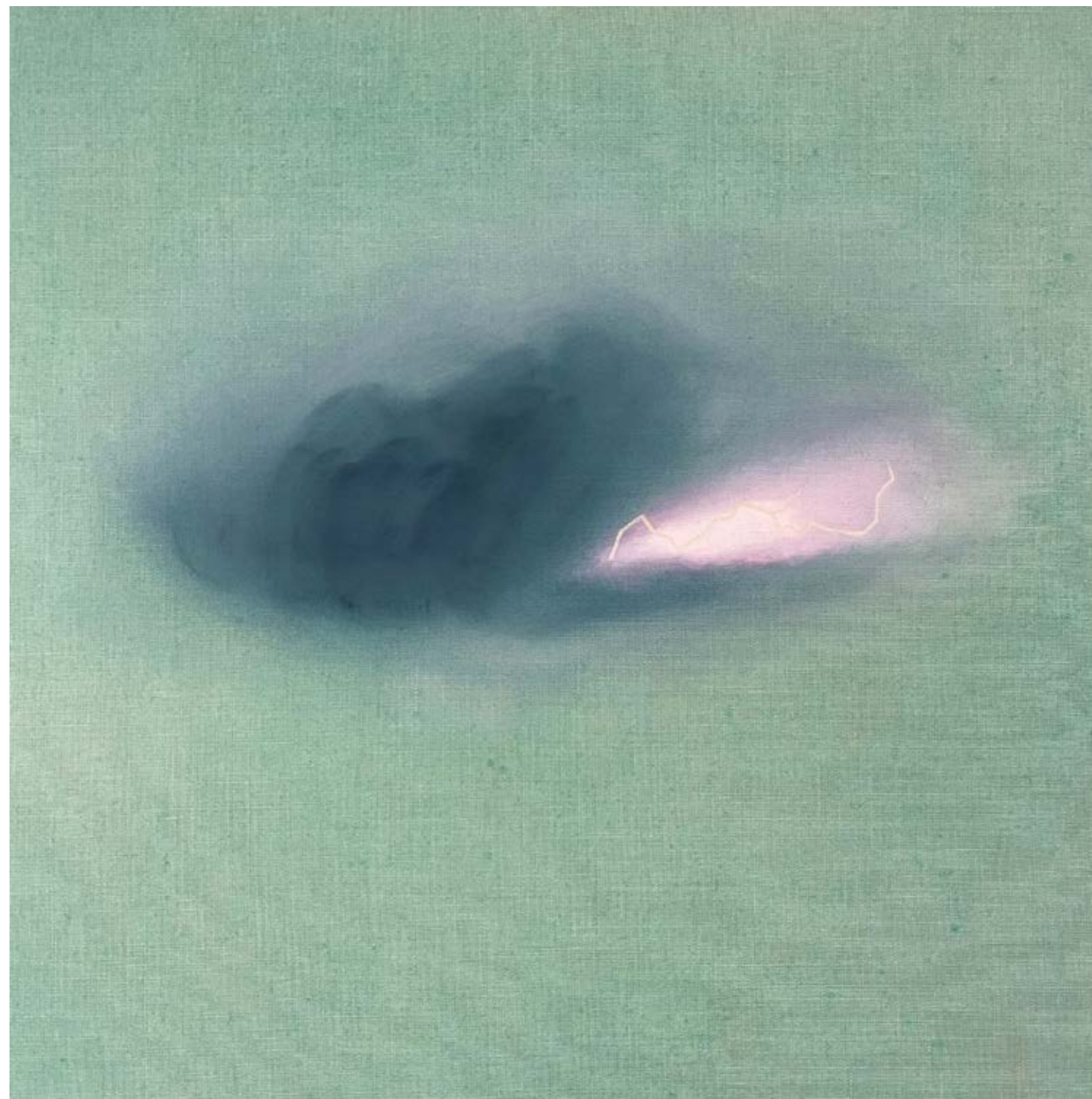
Hannah Luxton

This Storm is Coming, You Should Stay Home II

Distemper and oil on ivory linen
60 x 51 x 1.5cm

£1,500

A thunder cloud cracks with lightning in a green sky, a rare phenomenon that occurs during severe storms in the right circumstances. Our sky is an intense ecosystem of constantly moving hot and cold air, forming clouds and precipitation, yet to us it is a place of slow time, a space to daydream. Storm clouds creep in silently to the human eye, but up in the atmosphere are epic reactions and pressures which are about to make us take notice and remind us that we are at the mercy of mother nature.



Charlotte C Mortensson

Sunrise, Sunset (May Pen Cemetery, Trench Town)

Archival digital photograph mounted on aluminium. Unique print, 1 of 1.
34 x 60 x 10cm

£1,200

7am, May Pen cemetery. Transfixed by the sugar-coated concrete monuments which seemed to be moving towards me through the pink flowers.



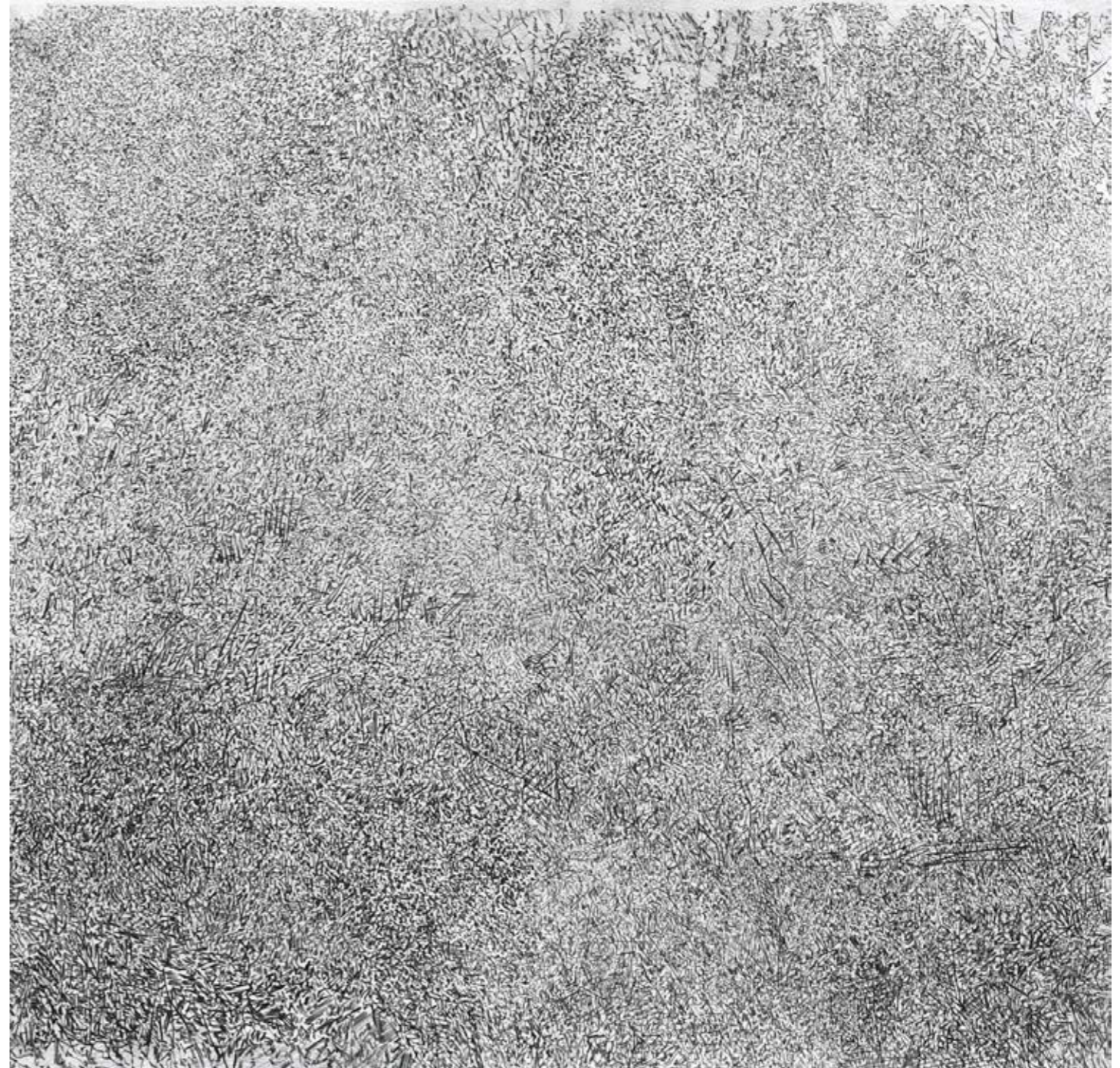
Kathleen Mullaniff

On the London Train

Pencil on paper
60 x 60 x 2cm

£600

Stillness in Movement is a good title to describe travelling on a train through a landscape.



Eugene Palmer

Nadine Wearing Glasses

Oil on gesso
60x60x3cm

£6,000



Claire Parrish

Hello Sugar Rush 5

Found materials
30 x 30 x 3cm

£800



Janet Patterson

Stillness Before Dawn

Mixed media on paper
46 x 37 x 3 cm

£450

This painting is about sunless light filtering through a blind at dawn.



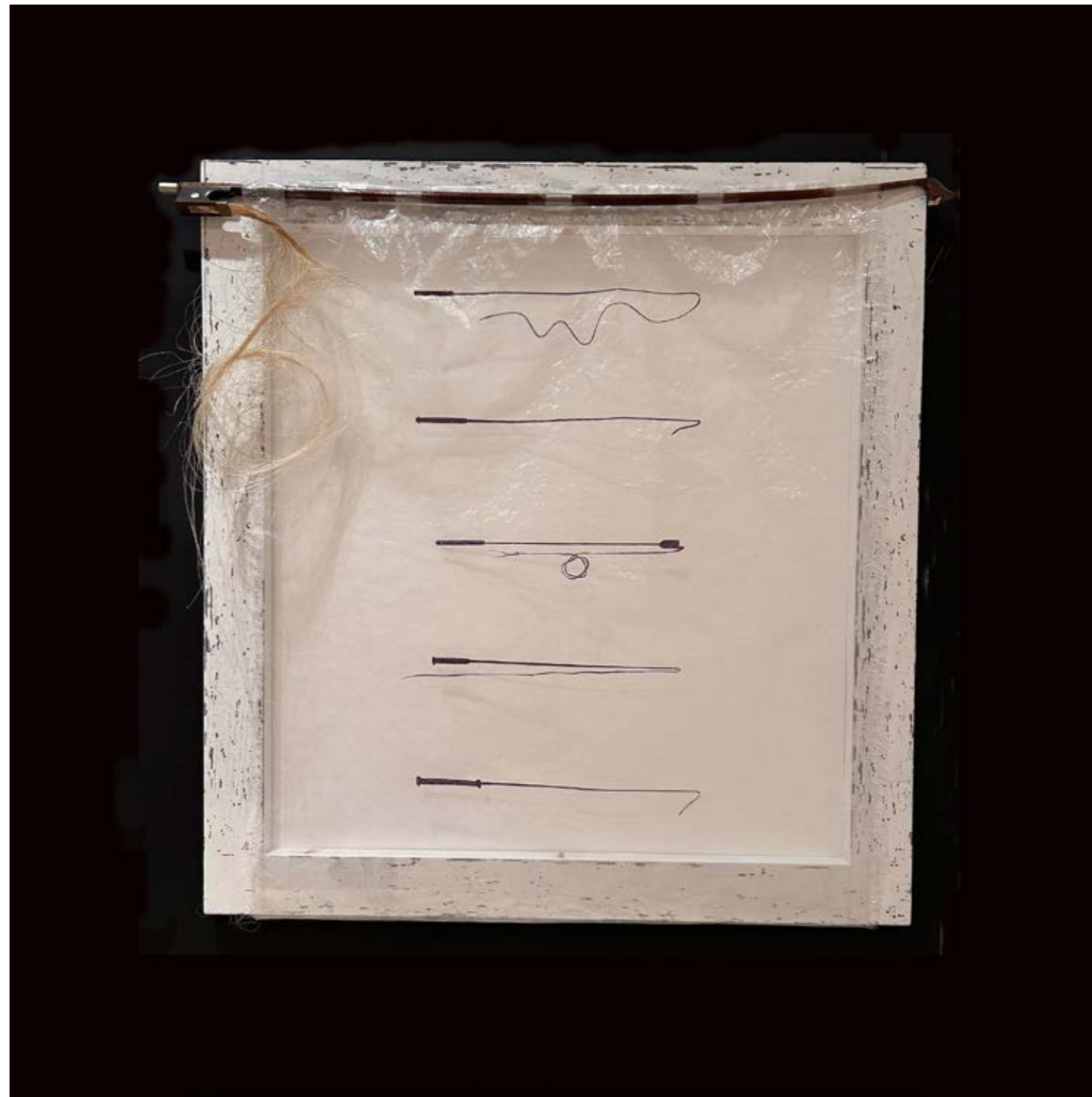
Sumi Perera

Where There's a Whip There's a Way

Drawing, dismantled
violin bow with horse hair
60 x 60 x 5 cm

POA

A dismantled childhood violin bow with horse hair and 5 horse whips used in dressage, demonstrate MOVEMENT of these STILL images as their respective shadows shift, dependent on the position of the viewer and lighting (natural sunlight or artificial spotlights). This series contemplates the usage of horsewhips in equestrian sports, exposed by the video showing dressage Olympian Charlotte Dujardin whipping a horse, which led to her being banned from the Paris Olympics.



Steve Pettengell

Altared

Hand-finished pigment
print on paper, edition of 25
35 x 35cm

Framed £300 / Unframed £220



Michael Phillipson

From the Cliffs

Photograph on archival
photo matt art paper
44 x 55 x 2cm

POA

...movement in stillness, a relentless
splitting within and beneath we-
groundless-aslants, creaking, groaning,
unhearable, unseeable, without end...



Daniel Preece

Dread of Sheds

Oil on canvas
48 x 43 x 3cm

£1,100

This work is part of an ongoing series that explores the overlooked, disused and abandoned places and spaces in both rural and urban settings. Physically experienced by recording in situ through photography and drawing and painting from observation. This primary research becomes a vehicle to explore the formal qualities of painting through colour and geometry while hopefully imbuing the motif with a metaphysical quality and creating a painting with a sense of space and place.



Victoria Rance

Firebird

Inks on paper
26 x 18cm

£470

This ink drawing from 2021 is part of a series of works called *Firebird* which include drawings, sculpture to wear, animation and video. *Firebird* calls a warning to us about the future and a plea for us humans to identify better with all of the earth's creatures.



David Redfern

An Atom

Etched computer screen
43 x 43 x 21cm

£2,000

Like the Universe, an atom is in constant dynamic movement. The only time it is still is when it is imagined.



Suzan Swale

My Rock and Roll Accountant

Acrylic on canvas
50 x 60 x 3cm

POA

From Cornwall to London - memories
from a train journey.



Almuth Tebbenhoff

Quietly Growing

Ceramic
41 x 35 x 40cm

£3,950

From a series of pods with emerging leaves, growing, fruiting, bursting and seeding. This particular one is ripe and has burst. The seeds are spilling and the cycle commences, all without making a sound.



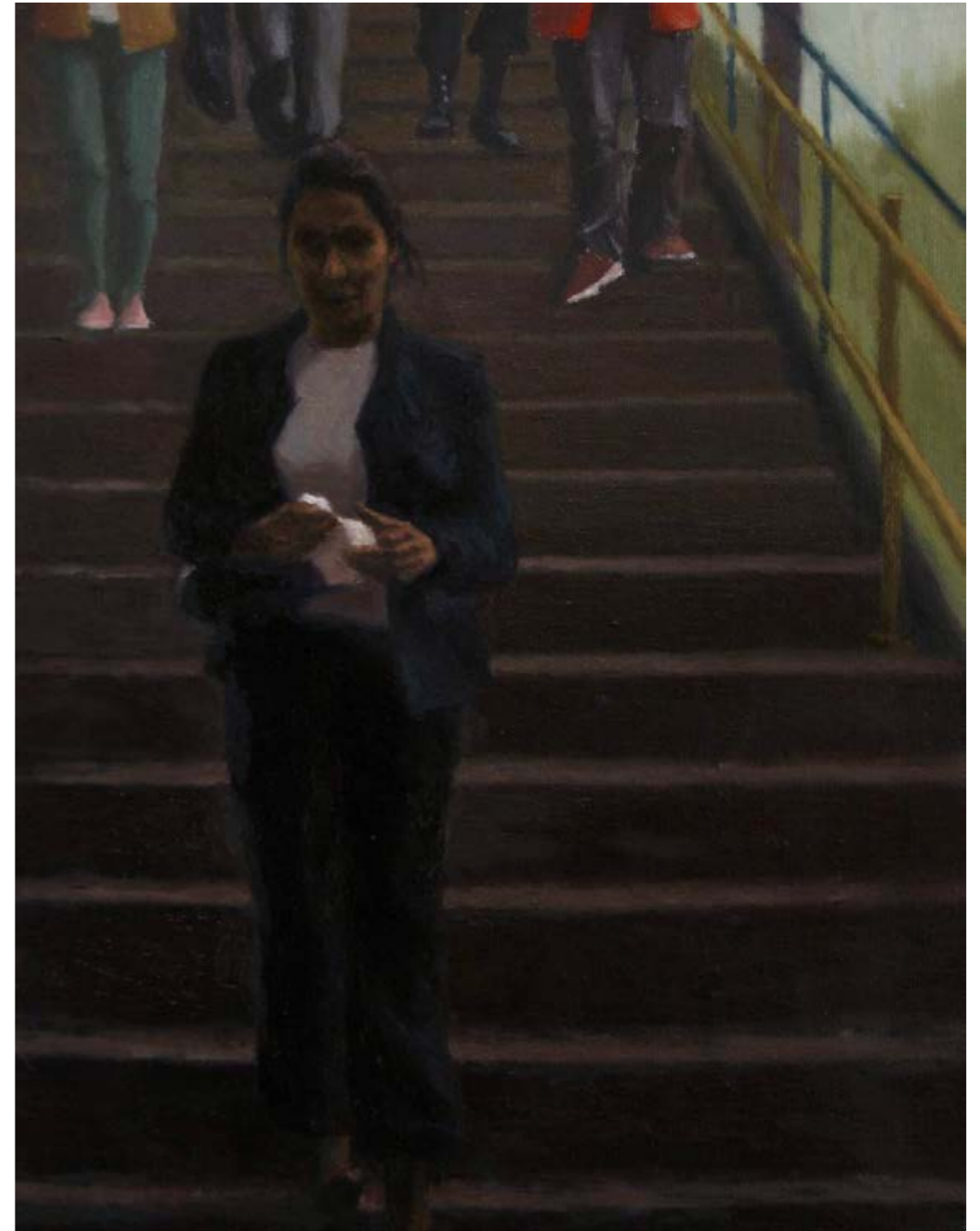
David Tebbs

Staircase

Oil on canvas
35x28x2cm

POA

The painting is one of a series of works about the experience of commuting in London, the chance encounters of people and place.



Philippa Tunstall

Backdrop

Oil on board
60x60x3cm

£650

The anticipation and pause before
performance.



Bill Watson

Ta Daaah!

Laminated wood construction
60 x 60 x 22cm

£1,200

Working from a previous aluminium maquette, this work, probably one of very few in my career, has a figurative reference... a gymnast, dancer or more likely, clown.



Tisna Westerhof

Read Between the Lines

Embroidery thread on cotton
45 x 35 x 3cm

£190



Erika Winstone

Wishing Today

Watercolour and gouache
on stretched linen
50 x 40 x 3cm

£780

In memory of Hover/Host. One of an ongoing interrelated series of paintings inspired by video I filmed during Greek Easter celebrations on the island of Folegandros. This experience was made possible during a reciprocal residency in Folegandros/Athens/London when we mutually hosted each other in our home and studios, thanks to an ongoing friendship with artist John Bicknell since 1982 when we met on an MA at Slade.



David Wiseman

Night Fall River's Edge

Acrylic on canvas
43x55x2cm

£650

This painting is inspired by a local riverside as night falls. I want to convey a feeling of change and movement in the landscape and for the painting to be intriguing and ambiguous, held between the pure plastic qualities of the paint and all the celebratory, magical illusions and evocations of the depiction of nature.



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Image: Our First World by Genetic Moo
thelondongroup.com

Tues - Sat
11am - 6pm

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