

A NEW HOME



A mixed media art exhibition about the concept of belonging with works by members of the East London Printmakers print studio and guest artists

The Art Pavilion, Mile End, London, 1-23 February 2016

London artist and curator Katja Rosenberg (Art Catcher Ltd) is presenting this mixed media art exhibition, hosted by the London Borough of Tower Hamlets and with works by members of the East London Printmakers print studio, who have invited guest artists from the UK and abroad to contribute to this show. In this show, East London Printmakers are for the first time inviting artists working in media other than print to exhibit together.

As East London has been a gateway for centuries for those who have crossed continents to make a new home in the UK, it is a very apt time and place to display thought provoking and adept creative responses to this theme.

The works on show take reference to a wide range of angles on the concepts of traveling and belonging. Each telling their individual story, they challenge us to keep moving and entering unfamiliar ground, be it a new continent or a place in our hearts and minds.

London, February 2016



LIST OF ARTISTS

East London Printmakers
Art Catcher

eastlondonprintmakers.co.uk
artcatcher.co.uk

Adams, Martin
Arteast

stolen-image.co.uk
www.arteast-works.co.uk

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Creber, Frank

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Bush, Jennifer

eastlondonprintmakers.co.uk/artists/ree-braithwaite
jennybushartist.co.uk

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Liang, Josephine
Löchner, Ellen

Malo, Yvette
McNeal, Julia

Morgan, Stella
Murray, Frances

Norfield, Ann
Pawlowska, Joanna

Perera, Sumi
Polonsky, Nicole

Red Girling
Reynolds, Emma

Rizzi, Daniela
Rosenberg, Katja, London

Rosenberg, Katja, Wiesbaden
Scaife, Ian

Schulte, Annelene
Schofield, Lucy

Shone, Rod
Smith Claire

Smith, Graham
Southbank Mosaics

Southwood, Eliza
Stewart, Beverley

Symons, Judith
Taylor, Amanda

Tynan, Laura
Wade, Gini

Wallen, Renée
Webster, Katherine

Whitehead, Caroline
Zhang, Johanna

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BOX SET 2015

East London Printmakers

Set of 61 prints by studio members

Each print 30x30cm

£55 per unframed print, £2000 for the set

The proceeds support East London Printmakers studio

Showing with A New Home is East London Printmakers' Box Set 2015. It comprises 61 prints by 61 artists in a limited edition of 38, and is being exhibited for the first time at a public gallery. The Box Set is an annual enterprise which embodies the democratic, co-operative spirit at the heart of ELP. Open to all members, Box Set 2015 demonstrates the broad reach of printmaking, and of the facilities offered at the studio. The Box Set provides opportunities for ELP to engage with new audiences and raise much-needed funds for the studio. There is no overarching theme; the prints just have to be editioned in a 30 x 30cm format. The paper itself is generously sponsored by John Purcell Paper, which has supported the venture from its inception in 2007. The boxes are made by G. Ryder & Co. Each of the nine ELP Box Sets has a permanent home within the Prints & Drawings Study Room at the Victoria & Albert Museum. Members of the public can see them there by appointment, as well as online. The Box Sets offer an intriguing overview of the diversity and richness of printmaking practice at ELP and the creative preoccupations and technical flair of the artists who contribute to them.



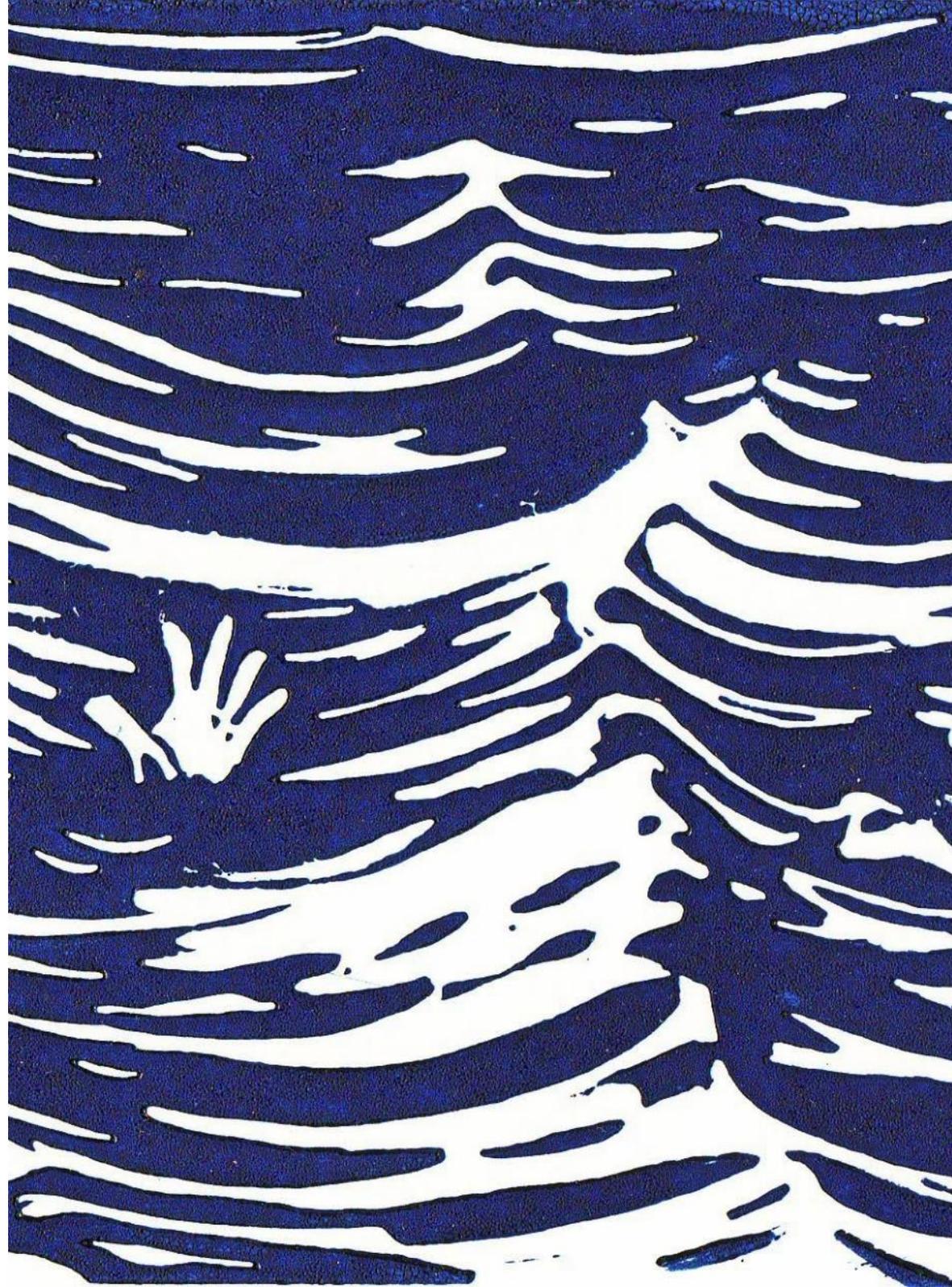
A NEW HOME

Martin Adams

Linocut
11x14.5cm
£30 (print only)

One of the side effects of war are refugees. Fleeing war they seek safety and a new home, many do not make it. Their choices are such that they are willing to risk the unknown rather than the devastation of their home, often that means that their new home is not what they would have wished.

Detail



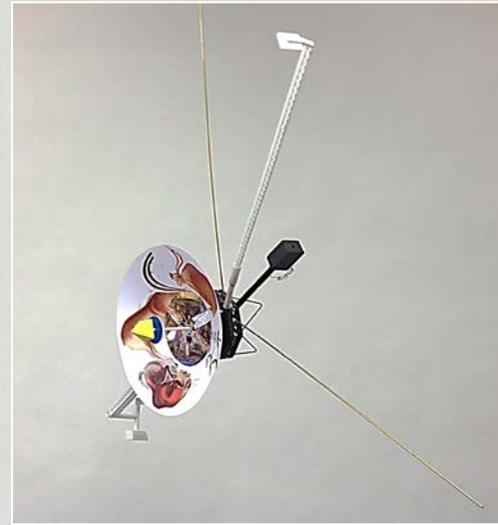
BOLDLY GOING, JOURNEYS WITH MY PALE BLUE DOT

Martin Adams

Mixed media
4m diameter
POA

The satellite Voyager 1 left solar system in 2012 on a voyage of discovery to the greater universe. It was launched in 1977, and with luck it will still be sending us data till 2036 when it is estimated its power will run out. On its journey it took pictures of amongst other planets, the earth, which the scientist Carl Sagen termed "a pale blue dot".

But Voyager is not just a satellite. It is the embodiment of our culture, in effect it takes our world with it. It is a rejection of the limitations of the human spirit, it is instead the embodiment of the desire to know, to explore, to discover, and it has set its sights on the universe. There could be nothing bigger.



THUNDERDAY

Arteast

Papier maché and mixed media
1.2x8x1m
£100

Arteast have been working on a project about the Vikings over the last year. They have created a series of figures and animals representing the Viking Gods and their magical animals. Arteast are displaying two or three of the figures in the show.

The Vikings first raided Britain in 789 AD. Many of the Vikings who raided these islands remained here rather than returning home, and slowly became part of the community. Pagan graves reveal the secrets of these newcomers, as the everyday objects they contain help us build a picture of the Viking past. Their myths and legends are still present in contemporary Britain, for example Thursday comes from the the Viking Thursday.



CHINESE NEW YEAR'S DRAGONS

Arteast

Arteast dragon making and performing workshop
Tuesday 16th February 1.30 to 3.30 pm

Arteast is a disabilities arts group that runs at Bromley by Bow Centre. Arteast have been making a Chinese New Year Dragon to celebrate Chinese New Year and will bring the dragon to the exhibition. All welcome to join the workshop where you will be able to make a small hand held Dragon's Head and take part in a Dragon Dance.

Workshop

Info: www.artcatcher.co.uk



BREAD

Eva Bachmann

Series of prints. Pictured: Bagel

Giclée print

23x23cm each

£50

Bread, the epitome for staple food is commonly made out of dough of flour and water. It is considered one of the oldest foods, having its popularity spread throughout all cultures.

There are wide varieties of types, shapes, sizes and textures of breads in various regions. Partly because of its importance as a basic foodstuff, bread has a social and emotional significance beyond its importance in nutrition; it plays essential roles in religious rituals and secular cultures.

In this series, different type of bread represents people that shape London's cultural diversity. Bread - the symbol for the most basic food, plays an integral part of our cultural identity, our sense of belonging.



REMINISCENT OF MWANZA I

Nitinkumar Amin

Giclée print on Hahnemühle German Etching paper
50x40cm
£150

My practice is about personal sense of self, space and time.

I was born in British occupied Tanzania in 1955, settling in UK in 1969. My practice focuses on my childhood and fragmented memories. I create realities based on observations from family photo albums. I use photography as a tool in creating performative photography on 35mm film.

In these works I re-enact my earliest fragmented memories. I use scaled models of my childhood home from memory, scaled down furniture, marquette sculpture of myself and forms inspired by my home town of Mwanza.

Detail



IN TRANSIT

Lidija Antanasijevic

Leather, silicone
18x26x3cm
£380

As a cross-cultural migrant myself I explore the fine tuning and meaning of words as well as interpretations based on cultural differences experienced in both my native and adopted cultures. With my roots out they are in transit with me, a complete mass which moves to any destination with a departure or arrival whenever, creating my home as a spiritual existence rather than a physical presence.



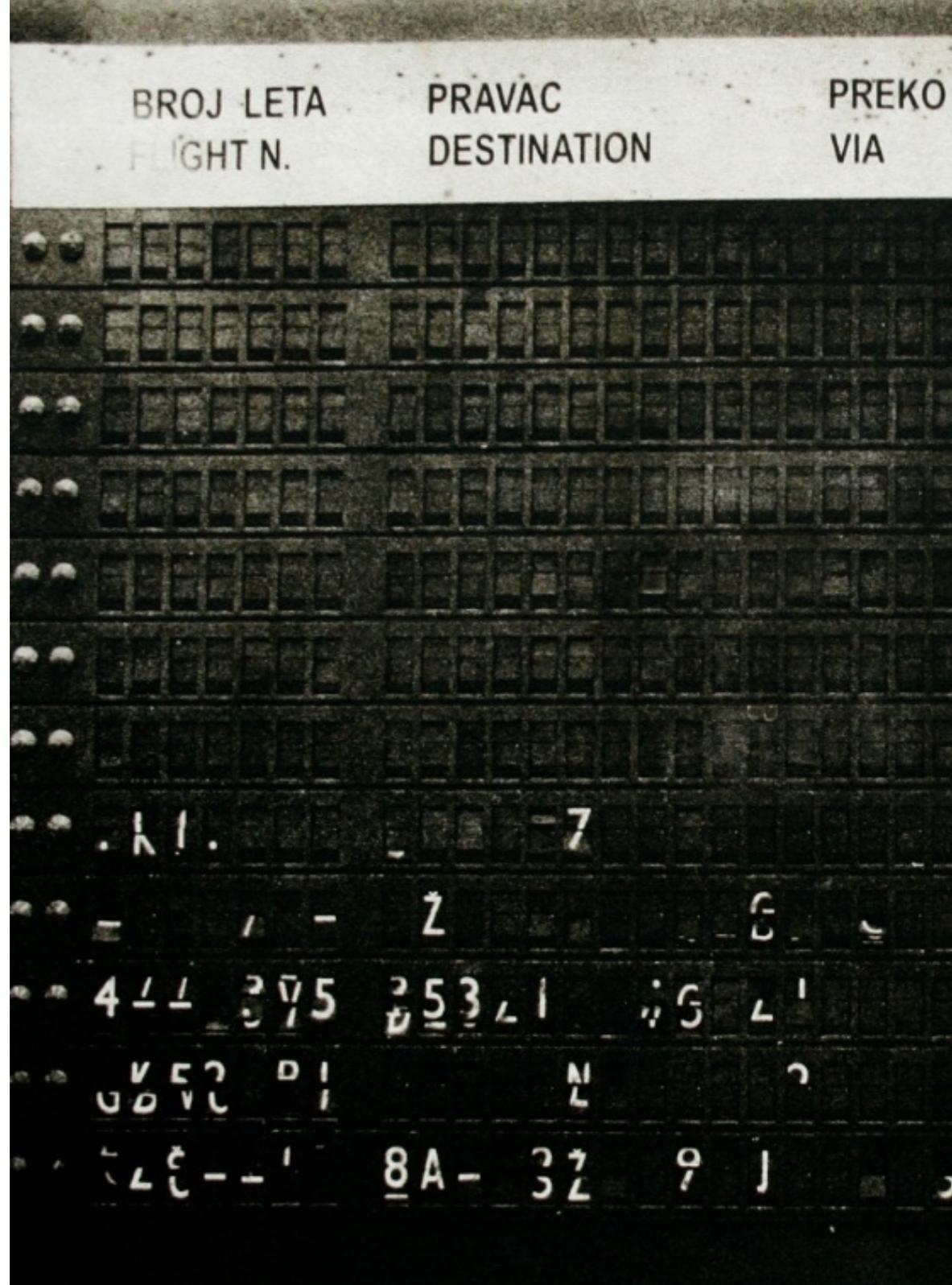
DESTINATION

Lidija Antanasijevic

Intaglio
42x59cm
Framed £365, unframed £245

As a cross-cultural migrant myself I explore the fine tuning and meaning of words as well as interpretations based on cultural differences she experiences in both my native and adopted cultures. With my roots out they are in transit with me, a complete mass which moves to any destination and with a departure or arrival whenever, creating my home as a spiritual existence rather than a physical presence.

Detail



A NEW HOME?

Herme Bellido

Mixed media on wood panel

50x61 cm

£400

All money raised from this sale will be given to the children of Syria campaign through the charity Save the Children.

I primarily combine painting and screen printing techniques in my creative process where colour is used both in a formal and conceptual dimension.

A New Home? is a reflection on the many migrants that perish in their desperate search of a new home. The white flower symbolises the death encountered by thousands in the Mediterranean Sea under the seemingly calm Greek blue sky.



HOME IS THE MOUTH OF A SHARK

Liz Bestic

Artist book
14x14cm
POA

The book was in response to the appalling press coverage of those fleeing from war, torture and persecution. I wanted to portray them in a gentler light, with dignity and beauty. Each page is hand printed. The images were taken from press photographs and the words from Warsan Shire's poem "Home". The hand cut letters of the cover were a metaphor for the arduous journey the refugees embarked on. The gold signified the loss of their culture and the pale blue, the life they hoped to find. The concertina effect acting like a "wall" was to represent the many walls that were put up to stop them on their journey.

I hope this is a tribute to their dignity and hope.



BETWEEN ART AND ARCHITECTURE

Ree Braithwaite

Screen print
30x30cm
£65

I wanted to create an abstract print inspired by modern social housing and architecture in the London Borough of Tower Hamlets. It's important to focus on change and how it can build an innovative, sustainable community.

In my professional artistic practice I enjoy using movement which has been developed through sketches and photography. This has been a very exciting area to capture visually.

Detail



WORLD ON THE MOVE

Jennifer Bush

Mixed media

2 parts, each 11x25cm

£150 (£75 per part)

By the end of 2015 more than 400,000 people fleeing conflict, insecurity and persecution have risked their lives making the dangerous journey to Europe by boat.

This artwork is one part of a two-part piece consisting of mixed media constructions which address the movement of people into Europe from war torn countries seeking a new home.

Both constructions take this form with this part depicting the journey and the second part depicting the new home.

Detail



THE BORDER

Victoria Carter

Reduction linocut in four colours
30x38.5cm
Framed £225, unframed £145

This piece, of a mother and child on the Slovakian-Croatian border is my response to the refugee crisis which unfolded in the Middle East and Europe this year. It was inspired by a photograph posted on social media by Ciril Jazbec, and in doing so provides a comment on the prevalence of social media in news reporting and the sharing of knowledge.

The image was hand-printed four times, once for each colour, and the lino block was cut away between each layer. In a world saturated with images, the tactility of lino printing is my attempt to bring energy and humanity back to the image.

Detail



BOW FLYOVER

Frank Creber

Acrylic on paper
57x80cm
£400

Our home is more than just the walk from the hallway through to the living room and our memories of family life within four walls, it is also our neighbourhood, our daily journey to and from work, the people we regularly meet in the community.

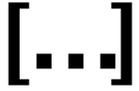
Living in East London for 30 years I have grown accustomed to meeting people from across the globe, we are united in our common interest to create new lives for ourselves, here in our shared neighbourhood.

I often witness how my neighbours use both what they find in East London to create their new home, as well as skills, traditions, and practices brought from their respective homelands.

My paintings on show are informed by numerous portrait sketches, observational drawings of people and cityscape drawings made on location in East London.

Detail





Frank Creber

Acrylic on paper
57x80 cm
Price £350

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Detail



BED WITH MEMORIES AND EXTRACTS FROM DIARIES

Emma Douglas

Metal, mirror and chinagraph
Bed with Memories and extracts form Diaries.
142x63x95cm
NFS

My work is conceptual. It takes a long time to make and the time reflects the real time of the events that inspire it.

This sculpture is made from an old cot bed that my children played with. The words are memories and extracts from my diaries and all the words relate to my son Cato who died in 2010. I use mirrors in my work to let the viewer peak into my world. The poem that is reflected in the mirror is written in mirror language so that it can be read easily.

Detail



THE ROOM

Vanessa Downie / Ajos Dance

Dance piece
4 February, 7pm

Everyone carries a room about inside of them.

If someone walks fast and one pricks up one's ears and listens, say in the night, when everything round about is quiet, one hears, for instance, the rattling of a mirror not quite firmly fastened to the wall.

Franz Kafka

What is a home? Is it the physical façade of a fixed base? Or an ephemeral time and space? Is it a personal place of haunting memories, deep loneliness or the fleeting relief of intimacy?

And who do we become when we have no place to call home?

Ajos Dance is a community-led arts organisation that creates work for diverse audiences, inspired by human experiences and social purpose.



UNDER

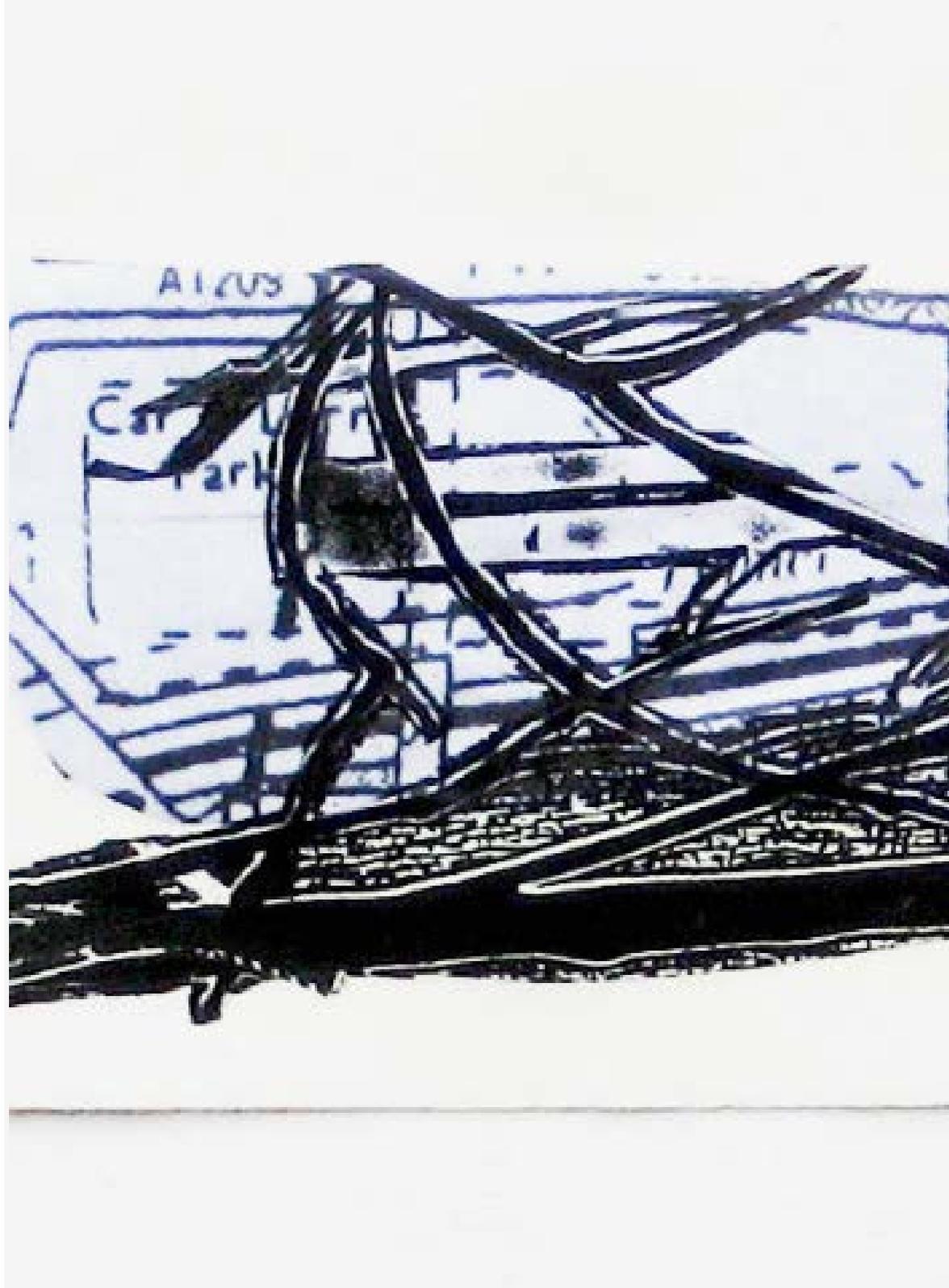
Felicity Dunbar

Monoprint
Relief and chine collé
100x17cm
Framed £399, unframed £299

My work has been concerned with routes both actual as well as imagined which invoke places in between, from one to another and in the process retrieving or remembering what has been forgotten, left behind or unacknowledged.

This work represents such a place in East London which has historically been populated by the poorest members of society, a large proportion of whom were immigrants.

Detail



DOOR

Pauline Evans

Mixed media
87x62cms
Framed £145

This is a simple sketch of a door, it is actually located in Quay Street, St Ives. Every time I walk past it, I like to look at it with its little dolphin knocker, its weathered appearance. It is always the same, year after year. On the other side of it is the sea. I like to think of it when I'm in London.



UNTITLED

Pauline Evans

Monotype and acrylics on paper
140x100cms
NFS

What can I say?

We watch scenes every day of an exodus of almost
Biblical proportions from the safety of our homes.
How can we not be moved?



MONUMENTS TO MIGRATION

Ahmed Farooqui

Four visualised proposals for monuments.
Dimensions variable
POA

Umbra Sumus 1

Inspired by the building in Brick Lane that started off as a Huguenot chapel in 1743, and then became a Methodist church, and then a synagogue and is now a mosque, this monument is a homage to the boundless energy and optimism of migrants. It is made up of four soaring curves enclosing a cylinder. Three of the curves are punctured with letters from the French, Hebrew and Bengali alphabet and the fourth by a map of Brick lane. The image shows what it might look like if built on a monumental scale in Altab Ali Park on Whitechapel Road.

from left to right:

The Grinder (sliding version)

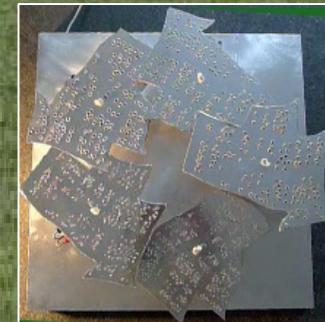
The Grinder(sliding version) Another kinetic sculpture. As a crank turns, four plates (in the shape of the Spitalfields ward) move against each other in different directions creating a grating sound. Three of the plates are perforated with a pattern that follows the street map of the Spitalfields parish.

The Grinder (pivoting version)

This is a kinetic sculpture. Five plates, in the shape of the Spitalfields ward, arranged in an overlapping circular pattern. Each plate is motorised and moves independently on a pivot. As the plates move they grind against each other, just as migrant and settled communities can do, causing discomfort. But overtime the friction reduces and the plates begin to move more smoothly.

Umbra Sumus 2

This monument is made up of four interlocking plates. Each plate is in the shape of the Spitalfields ward in Tower Hamlets. Each plate is perforated with the stylised script of one of the migrant community inhabiting the contemporary Spitalfields area.



CO-OPERATIVE SHADOWS

Ferha Farooqui

Acrylic glazes on wood panel
60x70cm
Framed £2500

This painting is one of a series of 'timescapes' that aim to convey the shifting communities of a particular area of East London, past and present.

The figures are residents of East Ham and reflect the different communities that co-exist in this part of London. Alongside these characters circulate the ghostly presence of former residents – blue shadowy reminders that London has always been an eb and flow of new social groupings who have built communities and then moved on to be replaced by others with the same ambition. These figures mingle under the looming presence of other cast 'characters'- remembered landmarks that served as important markers and emblems of commerce and civic pride. In this instance, the ghostly blue building which casts a protective shadow on the street, is the former Co-Operative Department Store which once seemed to be wrapped around the Denmark Arms pub on the corner of a busy intersection of the High Street. It dominates aspects of the painting as a blue shadow lending its steadfast, spectral presence to unfolding urban drama.

Detail



CROSSRAIL CROSSOVER

Ferha Farooqui

Acrylic glazes on wood panel
30x30cm
Framed £2000

As Crossrail cuts a swathe through East London, past and present communities go by each other under the blue spectral shadow of the old Custom House station, nestling beneath the glowing new development. Ghostly horses, carts and past lives glide along the thoroughfare, while men, women and children, drawn to London from many countries to seek their fortune, look on under demolished landmarks that throw their shadows across remembered streets.

This is another in the series of 'timescapes' capturing the shifting communities and landmarks of East London.

Detail



ROWLAND

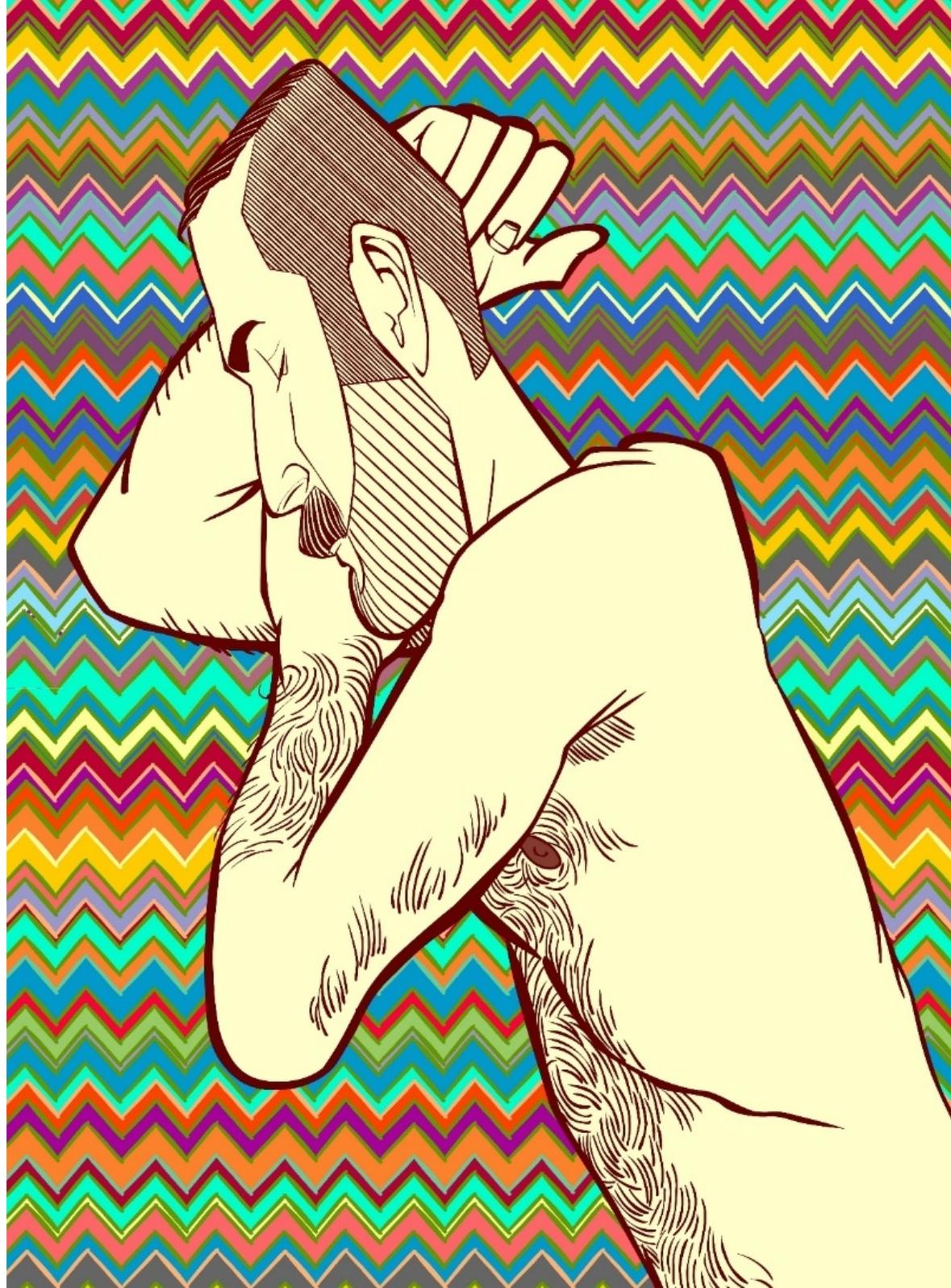
Edward Firth

Giclée print on archive quality Hannemuhle etching paper

297x420mm

Framed £130 framed, unframed £90

Inspired by a picture of dancer, model and landscape architect Rowland Byass, photographed by Manel Ortega. Rowland is moving home from London for Berlin this month.

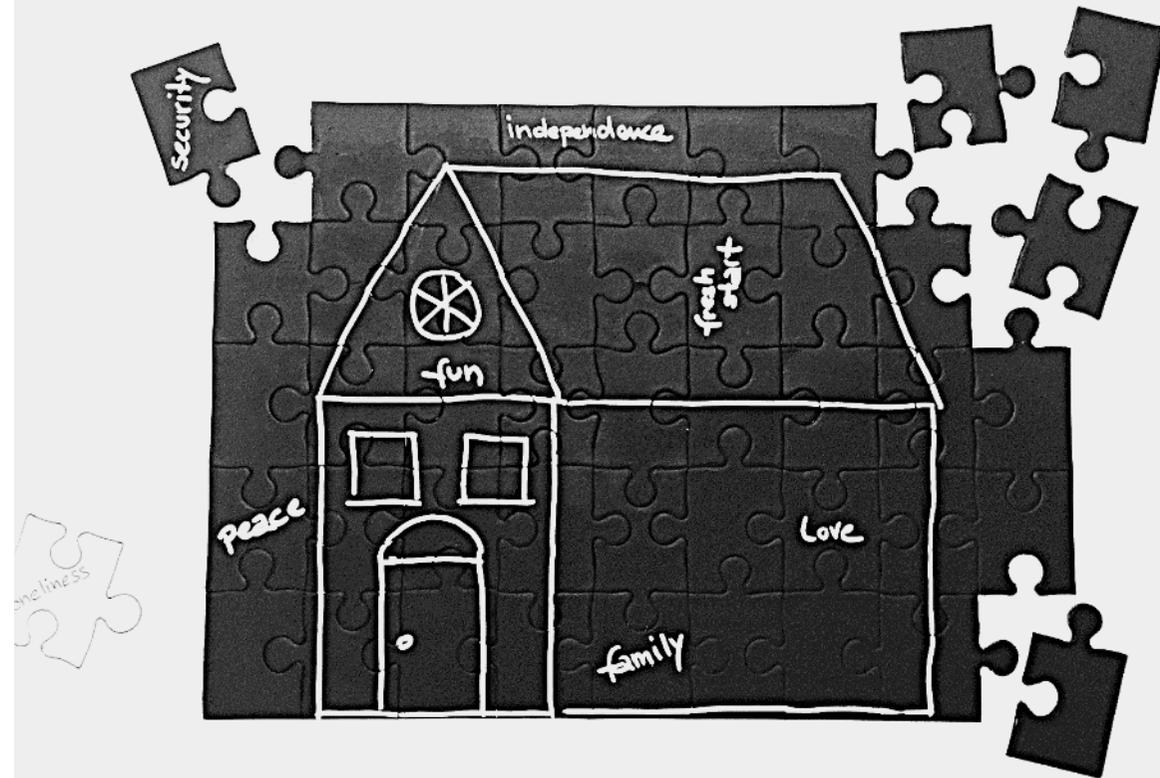


TO BUILD A HOME

Tina Fock

Collage
Framed 50x70cm
NFS

I chose a puzzle to show all the various pieces that can represent a home. There are different pieces for all the emotions, hopes, fears and joy that makes our home. A place where you socialise and which you may share with others.



RECOLLECTIONS

Ingrid Freihold

Indian ink on rag paper
76x56cm
Unframed £380

In current times millions of people are seeking refuge from conflict. From Syria, which we hear of most in the news, as well as an unimaginable number of other places. They have lost everything. Experiences of war and terror is what they will remember most. Can we imagine this?



HOPES

Ingrid Freihold

Indian ink on rag paper, collage
76x56cm
Unframed £380

Refugees come to Europe with hope. They wish to work, to see their children grow up healthily and well-educated. They long for peace. This work depicts townscapes still destroyed, but also a family seeking shelter in a cave like place. A little symbol of hope for a possible new beginning.



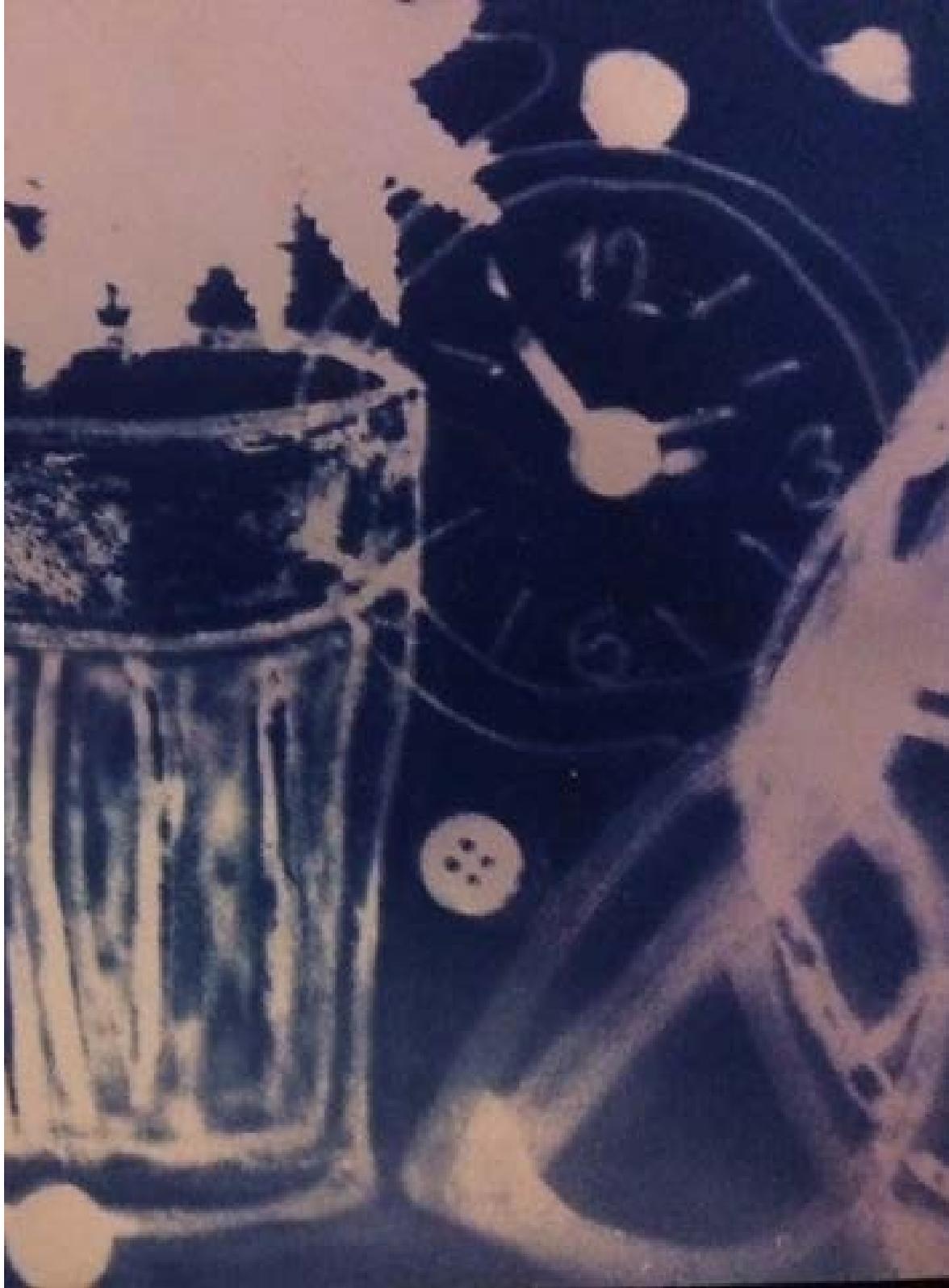
STRANGE AND FAMILIAR

Natalie Gray

Cyanatone photograms
15x21cm
£15 each

These cyanatone photograms have been created from found and lost objects. They are in essence items from everyday life. They are made from a collection of mundane tools or trinkets; some holding sentimental memories others I have gathered 'just in case I need a spare.' The unpredictable blue tones created by the sun certainly portray a gentle hope that the broken can be fixed or missing part can be found.

Detail



THE FOREST

Gabriela Gonzales Larsson

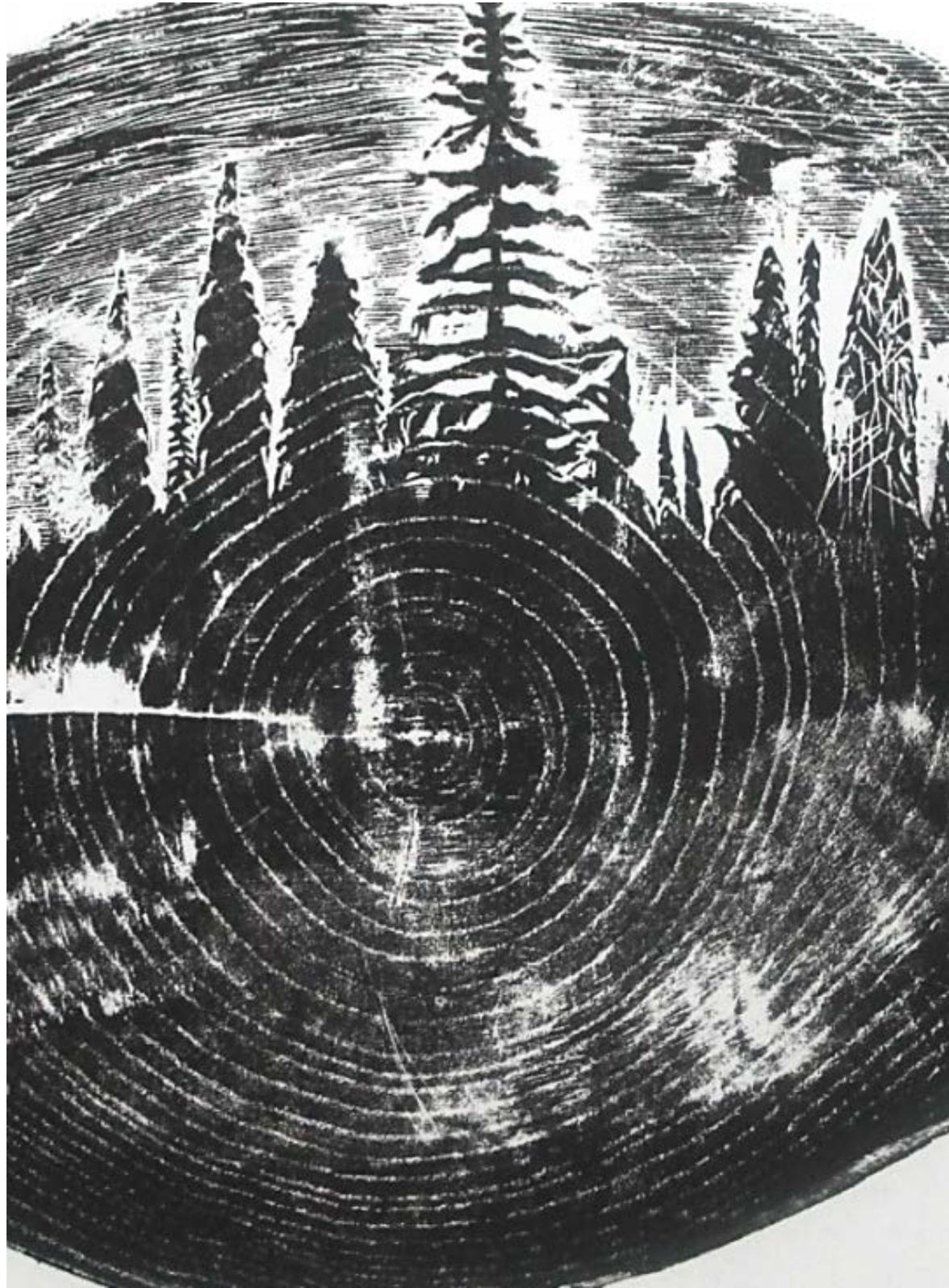
Wood engraving

45x50cm

Framed £240, mounted unframed £190

The forest is a whole habitat of its own; it is a giver of life/oxygen and a place where all dramas of life occur. But this piece is taking an interest in the forest as a material entity, an entity made up of individual trees; its view, its geometry, its density, its darkness and the impact it has on the atmosphere of the land and on the people who reside and move around it. It relates to my personal move between countries, landscapes and cultures.

Detail



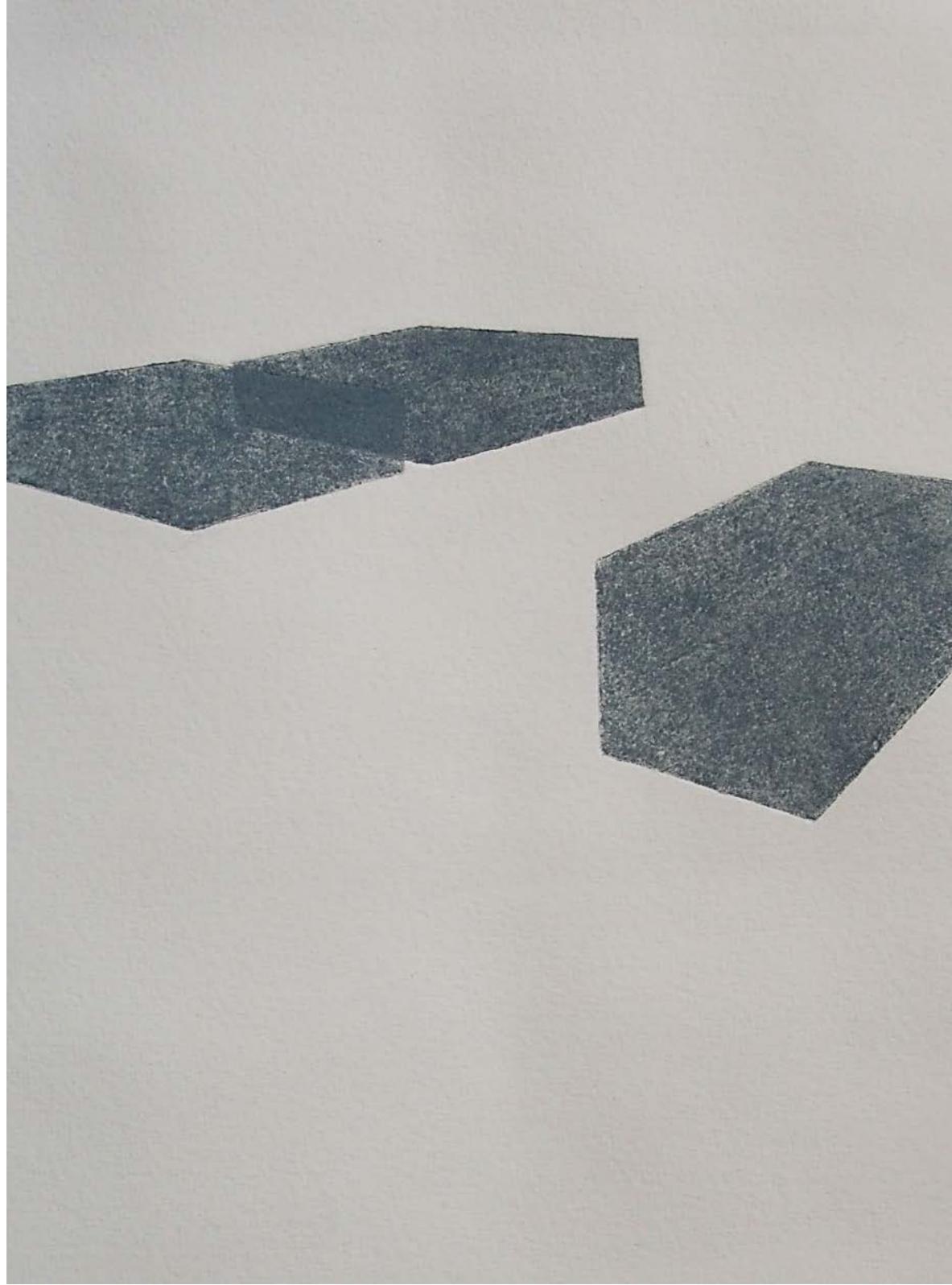
JOURNEY

Misa Gott

Collagraph monoprint on Hahnemühle paper
30x40cm eac
Framed £200, unframed £160

The shift of shapes on my print represents a journey towards making a new home. In my own experience of migration, this journey has been a story of complexity and randomness but creates a strangely beautiful pattern in effect.

Detail



THE END OF THE AMERICAN DREAM

Dawes Gray

Solar Plate Etching

30x40cm

Framed £95 framed, unframed £75

The American dream is that dream of a land in which life should be better and richer and fuller for everyone, with opportunity for each according to ability or achievement. [...]

It is not a dream of motor cars and high wages merely, but a dream of social order in which each man and each woman shall be able to attain to the fullest stature of which they are innately capable, and be recognized by others for what they are, regardless of the fortuitous circumstances of birth or position.

James Trulow 1913

IN THE Truro County Court

BETWEEN Dawn Gray

AND Mr Stewart Brett Atkinson



Petitioner

Respondent

Referring to the decree made in this cause on the 3rd September 2001, whereby it was decreed that the marriage solemnised on the 18th February 1993

at Superior Court of the District of Columbia Washington United States of America

between Dawn Gray the Petitioner

and Mr Stewart Brett Atkinson the Respondent

be dissolved unless sufficient cause be shown to the Court within six weeks from the making thereof why the said decree should not be made absolute, and no such cause having been shown, it is hereby certified that the said decree was on the 5th November 2001, made final and absolute and that the said marriage was thereby dissolved.

Dated: 5th November 2001

Notes:

- 1. Divorce affects inheritance under a will**
Where a will has already been made by either party to the marriage then, by virtue of section 18A of the Wills Act 1837:
(a) any provisions of the will appointing the former spouse executor or trustee or conferring a power of appointment on the former spouse shall take effect as if the former spouse had died on the date on which the marriage is dissolved unless a contrary intention appears in the will.
(b) any property which, or an interest in which, is devised or bequeathed to the former spouse shall pass as if the former spouse had died on the date on which the marriage is dissolved unless a contrary intention appears in the will.
- 2. Divorce affects the appointment of a guardian**
Unless a contrary intention is shown in the instrument of appointment, any appointment under section 5(3) or 5(4) of the Children Act 1989 by one spouse of his or her former spouse as guardian is, by virtue of section 6 of that Act, deemed to have been revoked at the date of the dissolution of the marriage.

WELCOME TO AMERICA

Dawes Gray

Solar Plate Etching

29.7x21cm

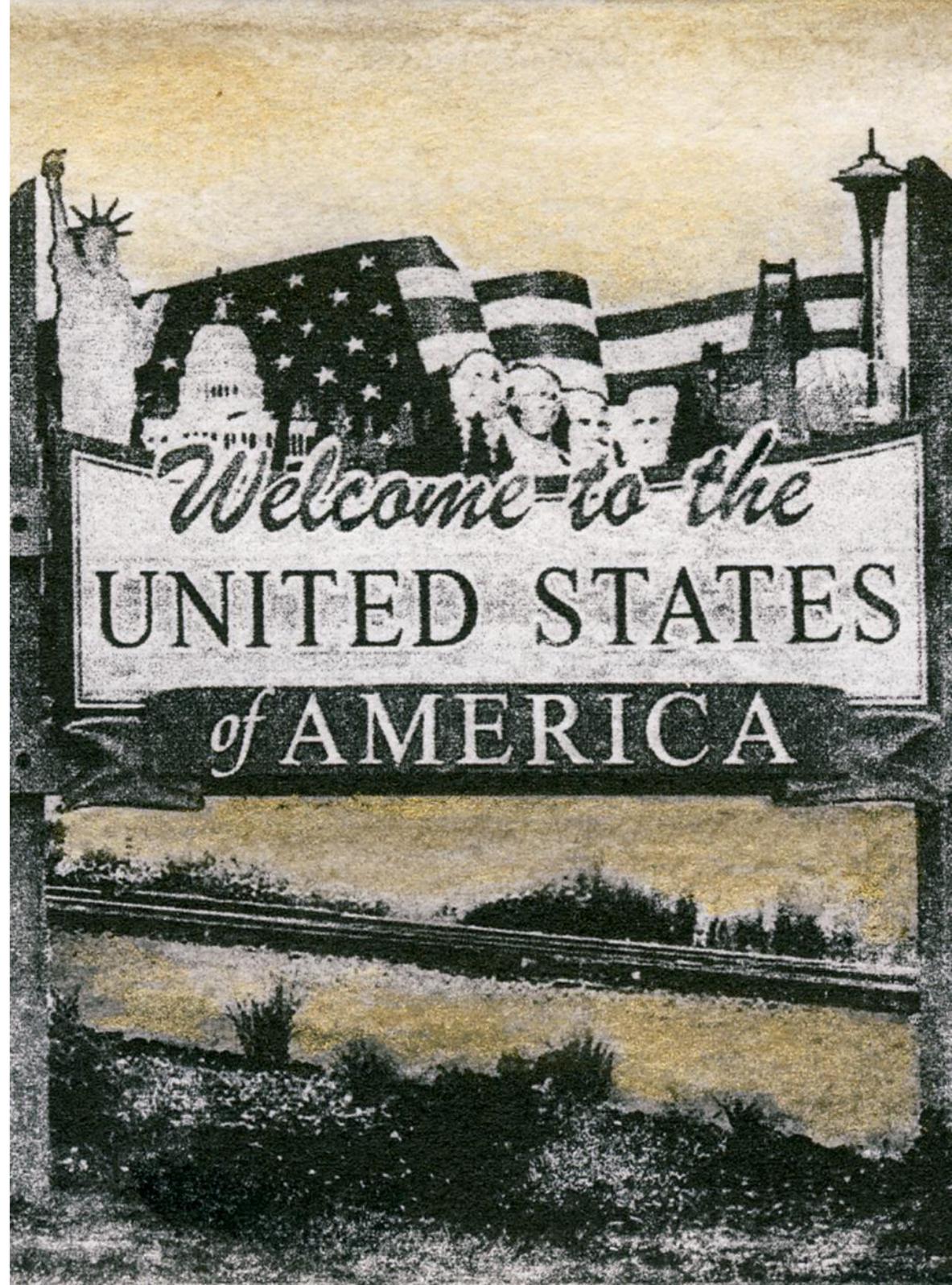
Framed £95, unframed £75

The American dream is that dream of a land in which life should be better and richer and fuller for everyone, with opportunity for each according to ability or achievement. [...]

It is not a dream of motor cars and high wages merely, but a dream of social order in which each man and each woman shall be able to attain to the fullest stature of which they are innately capable, and be recognized by others for what they are, regardless of the fortuitous circumstances of birth or position.

James Trulow 1913

Detail



THE HUMAN ABSTRACT

Ashley Greaves

Oil on canvas
172x141cm
£7000

*Pity would be no more,
If we did not make somebody poor:
And mercy no more could be
If all were as happy as we.*

The opening lines from William Blake's poem, 'The Human Abstract' written in 1794 still pose the challenge to all the injustices that belie our society. While 1% of the World's population own 50% of it's wealth, it is no wonder that migration has become an issue. Migration is only a symptom of inequality, conflict and lack of resources. This painting delves into these imbalances revealing the fine line between utopian and dystopian societies.



TEA DANCE IN VICTORIA PARK

Louise Gridley

Acrylic on canvas
120x40cm
£1500

Singing and dancing, pie & mash, tea & cake; Tower Hamlets' senior citizens descend upon Queen Elizabeth park for an afternoon of traditional East-end fun. The 1940s style tea dance unites residents from different genders, ethnicities and backgrounds, fostering an alternative family and home.

Detail

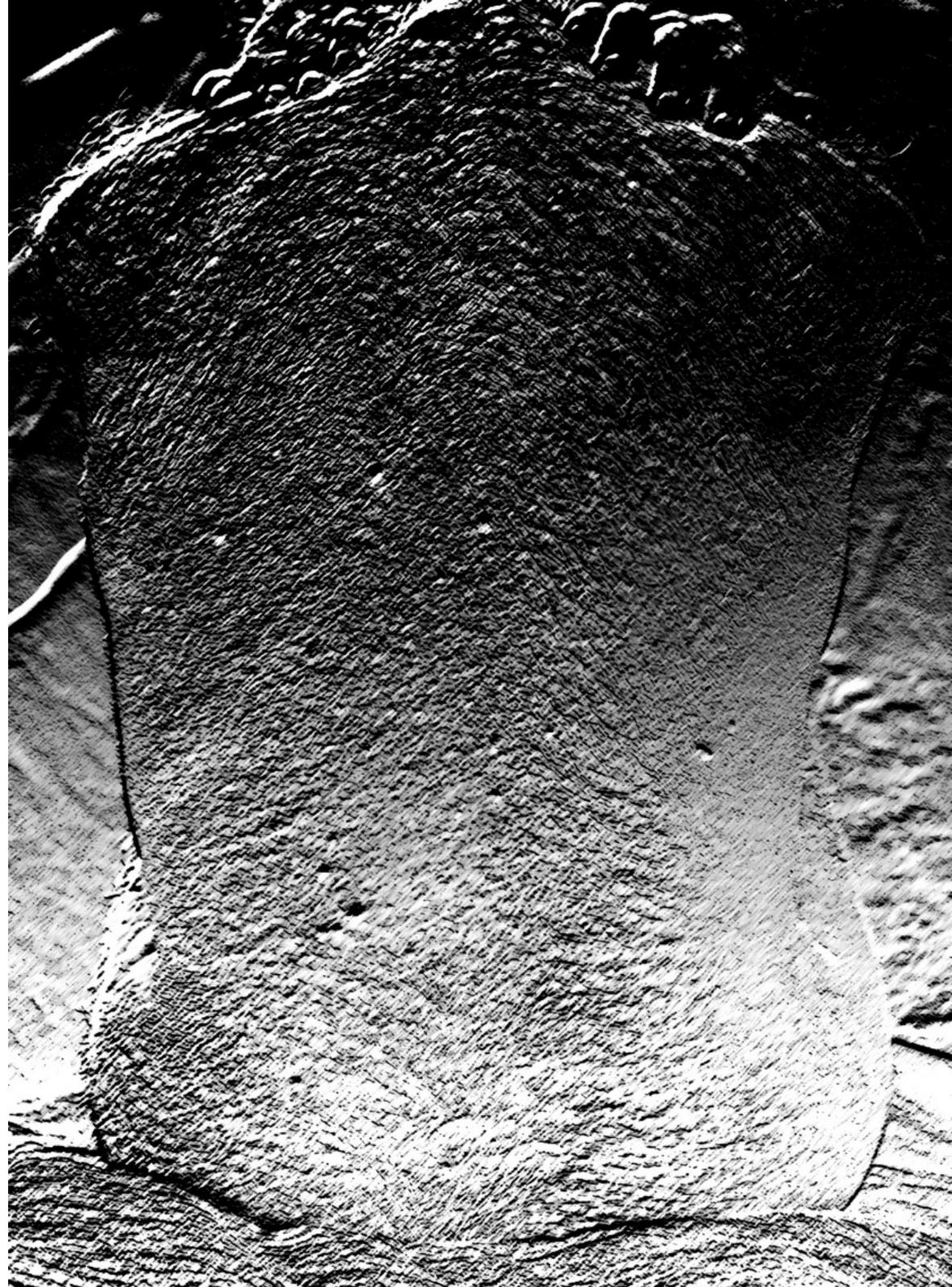


MY BODY A DISTANT COUNTRY

Richard Hand

Digital print
60x70cm
Unframed £65

The human nude body is vulnerable, It is protected by individuality, gender, sexuality, family, race & statehood. If this is stripped away by illness, dis-enfranchisement, war or death of the other, the vulnerable body is exposed. What we gaze on is impossible to bear. We seek a safe refuge, a place of protection an arena of possibility. In this image landscape is fused with the body to create a covering.



NOBODY IS INNOCENT ANYMORE

Marcelle Hanselaar

3 mixed media collages
70x60cm
Framed £875 each

Nobody is innocent anymore is a set of three mixed media collages about the disruption violence brings to people's everyday existence.

Civilized people turn savage defending their own and their loved ones' lives and become refugees or immigrants when they finally are forced to flee those horrors.

This is the hardest thing of all, to lose the safety and shelter of your home, your community, your language, to abandon your familiar surroundings and flee to an unknown, perhaps unwelcoming place where, from then on, you are dependant on the kindness and understanding of strangers.



HANGING ON A THREAD

Alison Haworth

Thread, needles, paper, light
£350

I am a sculptor working in mixed media with a focus on inter-relationships, particularly the play between light and shadow and density and lightness. I work with natural and synthetic materials particularly, thread, wire and papers, using textile processes for constructing, examining the individual stitch or component that tie materials and ideas together is frequently my start point, using folding, enfolding, building, unravelling and reflection to construct a piece.

Families of needles are suspended and interspersed with 'unusual individuals' ; the needles acting as weights on thread pendulums, giving free movement.

Areas of density in the inner city are surrounded by areas of light, monoculture population.

Even in London, there is space. But is there choice about where new residents can live – or is the choice made for them?



I DREAM, HOME IS ANOTHER COUNTRY

Maggie Henton

Screen printed cards, paper clips, thread,
suitcase, tea cup and wooden stand

Dimensions variable

POA

Where is the place we feel at home?

What is this longing?

A dream of some unreachable place of safety.

*That is the land of lost content,
I see it shining plain,
The happy highways where I went
And cannot come again.*

A.E. Houseman



SPACEMAN

Louisa Jones

Etching
20x22cm
Framed - £270

A new home... in space.

“Spaceman’ shows where the future human home could be - migrate into Space and make a new home there. It could be a great new location particularly as migration on Earth doesn’t always run so smoothly and this could be the best place to one day migrate to.

Detail



UNTITLED

Michael Kennedy

Relief print and stencil
25x33cm
Framed £250

This is one of a series of prints and paintings based on the subject of 'tents'. I originally saw tents as sculpture; temporary, colourful interventions in the landscape. But tents might also refer to the current crisis surrounding migrants and refugees, many of whom live in tents or other makeshift accommodation throughout Europe, and especially in the notorious 'jungle' on the outskirts of Calais. This piece is a multi-layered print combining an image of tents together with packaging material and the text from a placard used at one of the many migrant demonstrations held in Calais in 2015.

Detail



ONE BIG ROOF

Louiz Kirkebjerg Nielsen

Screen print, embossed & paper-cut by hand

56.6x56.6cm

Framed: £280, unframed: £200

Sons and daughters, covered by one big roof in the sky.

They know who they are because they know who they belong to...

the King of the castle

They are at home. At home in their own skin and at home with each other.

They have their own seat at the table. They are seen and they shine.

Under this great big roof there are many rooms. There is room to be me and room to be you.

Looking closer, somewhere, there is always an open door.

Detail



15 HOMES

Emiko Kurokawa

Hand cut paper
84.1x118.9cm each
POA

In 26 years I have lived in five countries and have called 15 different places my 'home'. I have experienced these homes in different ways (culturally, linguistically, and geographically) but what they all have in common is that at one point in my life these places are where I received mail, slept, ate, and lived - every time feeling briefly familiar in the unfamiliar.

15 Homes is a meditation on the temporary permanence and distant familiarity of each of these 15 physical places.

Hand-cut in five separate sheets of paper, the transient nature and fragility of calling many places home is explored.



PIE IN THE SKY

Josephine Liang, Frank Creber and project participants

A community project at Bromley by Bow Centre, led by Josephine Liang.

Bromley by Bow Centre resident artist Frank Creber collaborates with Josephine, making portrait sketches of the participants.

Participants from all backgrounds expressed through different media which food makes them feel at home. When you share this food you create a new home for yourself and your peers.

Try some of Pie in the Sky food at the opening of the exhibition and see Pie in the Sky's food story display expressing how important food is to our sense of identity, and a great way to communicate.



"I LOVE MANGO!
IT IS JUICY AND
SWEET, AND THE
SMELL IS SO
WONDERFUL!"

TENTES (TENTS)

LUCE

Monotype
50x60cm
Framed £350

The landscape feels cold and unwelcome. 'Tentes' (tents) is a monotype made in 2006, long before the actual refugee crisis.

Nothing is new. There has always been a moment, somewhere, where part of a population has had to escape (war, hunger, natural disaster). And us, cozy in our solid houses, we tolerate that they live in these "new homes" far or not that far from us. I think of such words as xenophobia, ostracism versus belonging, of all those who are different from us, those we don't want as neighbours without even knowing them...

Detail



A PRACTICE OF CARE

Sarah Lawton

Two-colour screen print
Framed £150, unframed £50

'A practice of care' depicts the narratives of three Rabari women, Lakma Ben, Hasu Ben and Parma Ben Rabari. Each of the women shared stories about how they cared for their families' health and happiness with me.

The drawings were initially made at Kala Raksha artisan school in Kutch, as the artisans embroidered. The Rabaries are a pastoral community who are said to have an itch to embroider. The completed patchwork is a 'social object', which I take into women's workshop settings as a tool of dialogue.

Detail



vi. Hasu-Ben. We can't trust our bodies, at any time we can get sick. We must think positive thoughts and eat good food and wear quality clothing to keep us warm in the winter and cool in the summer. Khadi cloth is the best. Food too can keep us cool in summer and warm in winter. This is based in Ayurveda. You should choose your food according to the season.

TEA PARTY

Nel Lee

Polystyrene disposable cups, English tea
400x75cm
Priceless (or NFS)

My work tends to focus on the cultural aspect.

I wanted to move away from the images of overcrowded dinghies and thousands of families uncertain journey to Europe.

I consciously take on symbolic consumption TEA. To the British, tea is always offered to guest upon arrival to one's home and in time of crisis, in times of celebrations. A cuppa is said to solve all problems.

Undoubtedly tea remains the culture of consumption, that everyone regardless of ethnicity, social class, political opinions, or religious belief shares. I used hundreds of disposable cups and filled with them with black tea.

In hope of making my installation as unfinished speculation and extended dialogue.



A NEW HOME

Ellen Löchner

Artist book with three concertinas
Screen print on deckle edged paper, jacket from historic
coloured paper. Book bound by Sabina Kerkhoff
28x28cm
£700

Three animals have their ecological niche, their home.

War, pollution and a natural disaster shake their lives.
They flee in shock and despair.

They find a new home when they find a mighty animal.
Home is not anywhere, someone has to offer it to you if
you don't know where to go.

The new home does not compare to the old one at first,
but it offers protection. The three refugee creatures
start to colour their host a bit.

To turn "me" into "we" is not just a nice mind game.
Wherever refugees arrive, there others will already be.
Learning to cohabit is the only way.



ASKING BUTTERFLIES FOR WINGS

Yvette Malo

Acrylic painting
90x125cm
£880

By being Mexican/American the migration of monarch butterflies from North America to Mexico, came to me as an inspiration, it's a typical image one would encounter during the months of August and March.

"A clear image of butterflies flying free, all the way until they face a barbed wire" this image came clearly into my mind, like a metaphor of what is happening to many people around the world...they just run into a big obstacle while trying to migrate.

"It's a good thing that I have wings, as if I had feet I would not longer exist"



INHERITANCE: PESTLE AND MORTAR

Julia McNeal

Digital Photograph
8x6"
NFS

My starting point is an object, a heavy brass pestle and mortar inherited from my grandmother who came to Britain c1905 with my mother then aged four years. So - here is a tool for blending, crushing, releasing spice, and making new dishes from everyday ingredients.

I see it as a symbol of migration as nourishment for the receiving society. Using actual seeds and spice, the prints are visual variations inspired by this theme.

Two of the variations include a fragment of found text which seems to express in a few words the continuing conflicting emotions of the migration experience.



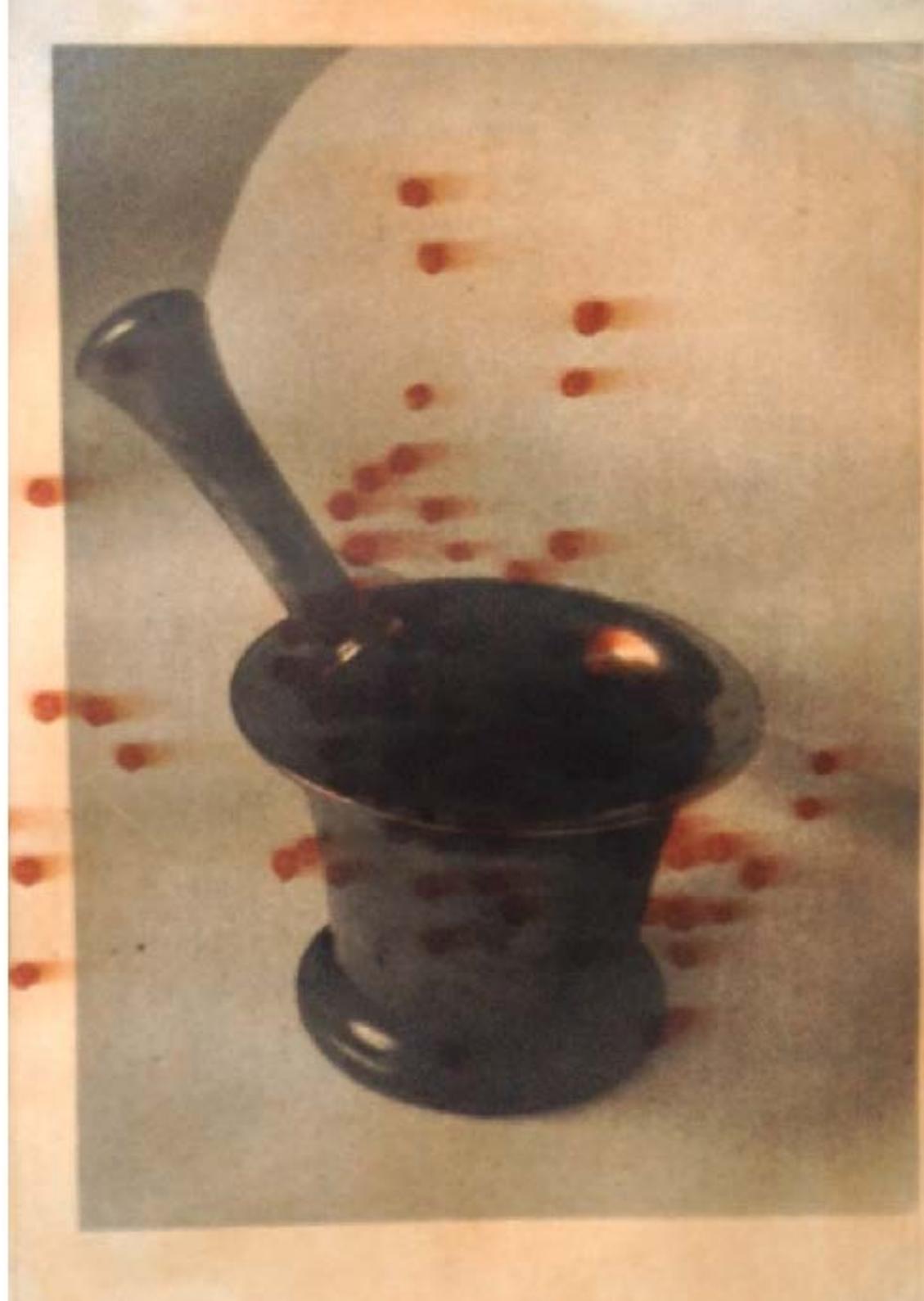
A NEW HOME 1

Julia McNeal

Photographic Etching
40x30cm
Framed £150

My starting point is an object, a heavy brass pestle and mortar inherited from my grandmother who came to Britain c1905 with my mother then aged four years. So - here is a tool for blending, crushing, releasing spice, and making new dishes from everyday ingredients.

I present it as a symbol of migration as nourishment. Using drawing and actual seeds and spices, the prints are visual variations inspired by this theme.



NOTES FOR SPEECH NOT MADE

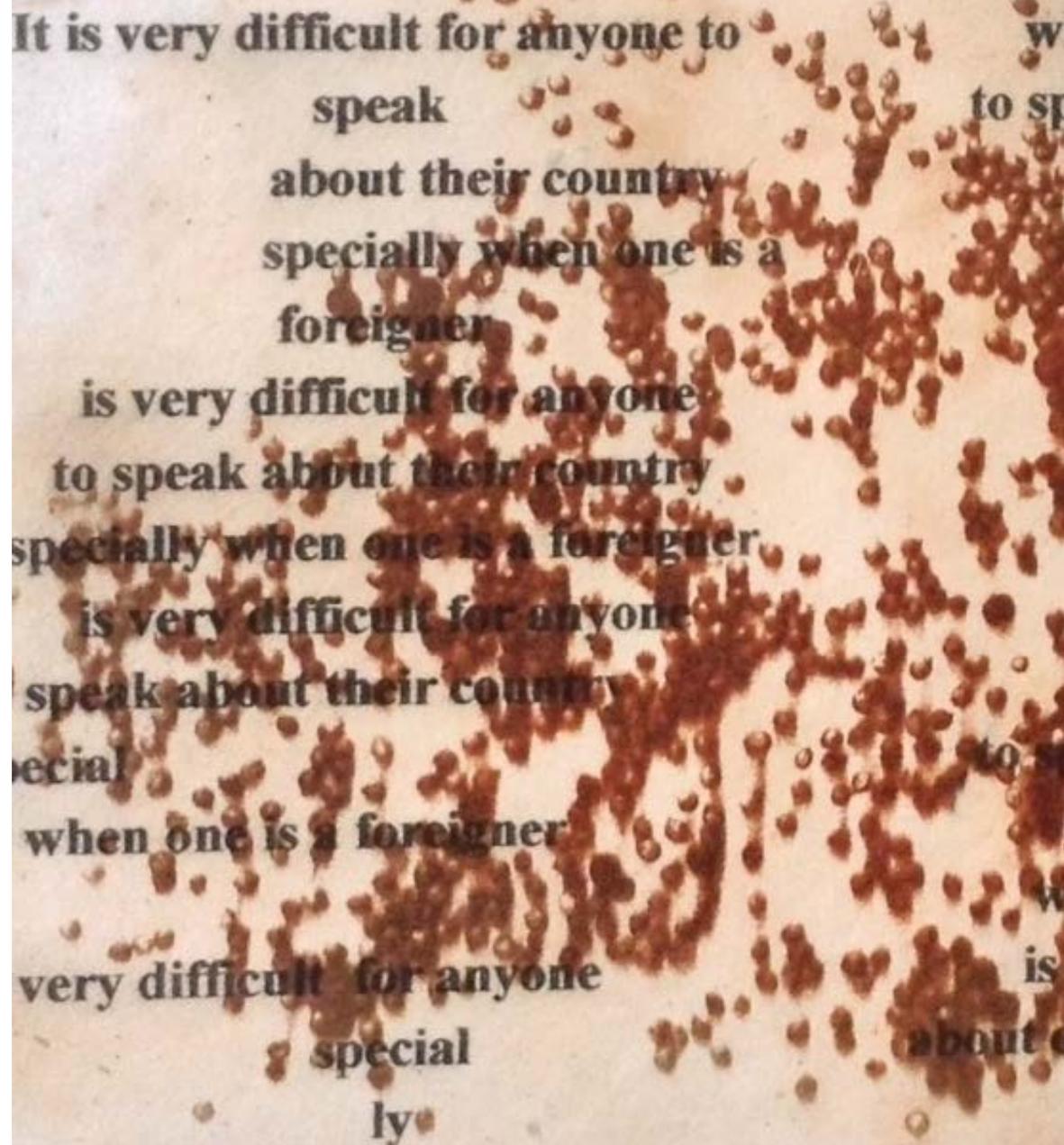
Julia McNeal

Photographic Etching
40x30cm
Framed £150

My starting point is an object, a heavy brass pestle and mortar inherited from my grandmother who came to Britain c1905 with my mother then aged four years. So - here is a tool for blending, crushing, releasing spice, and making new dishes from everyday ingredients.

I present it as a symbol of migration as nourishment. Using drawing and actual seeds and spices, the prints are visual variations inspired by this theme.

Detail



SEED

Julia McNeal

Photographic Etching
40x30cm
Framed £150

My starting point is an object, a heavy brass pestle and mortar inherited from my grandmother who came to Britain c1905 with my mother then aged four years. So - here is a tool for blending, crushing, releasing spice, and making new dishes from everyday ingredients.

I present it as a symbol of migration as nourishment. Using drawing and actual seeds and spices, the prints are visual variations inspired by this theme.



ALIEN

Stella Morgan

Etching and monoprints
92x70cm
Unframed £280

I want to convey a sense of feeling alien and dislocated as well as starting afresh.

Here is a scary place of unknowns where previous ties are broken and the universe is expanded and dark. The inspiration for the image is a Barbara Hepworth sculpture, as I love her work for creating beauty from new forms.

It evolved into a communicative figure through the alchemy of the printmaking process.



LANDSCAPE III

Frances Murray

Monoprint
104x128cm
POA

Imagined landscape (paths, contours, borders, tracks, crossings) as metaphor for loss and re-connection.

In the last 50 years since 1970 the number of international migrants has risen from 70 million to 232 million – the defining issue of our time.

Detail



HOMEMADE HOMES

Ann Norfield

Four screen prints on wooden panel
40x30cm
Unframed £240

Homemade Homes: rickety, much-mended and temporary, these shelters are shallow-rooted. We move on and they are all too easily forgotten.

Detail



PRINT YOUR HOME!

Ann Norfield

Block printing workshop for all ages
19 February
12-4pm

Draw the place you would like to live and turn it into a printing block. Help to make a village with all the prints - and have a copy to take away with you. All ages welcome - children must be accompanied by an adult.

Workshop
Info: www.artcatcher.co.uk



FACSIMILE OF LIFE

Joanna Pawlowska

Two screen prints on paper
90x46cm
Unframed £450 each

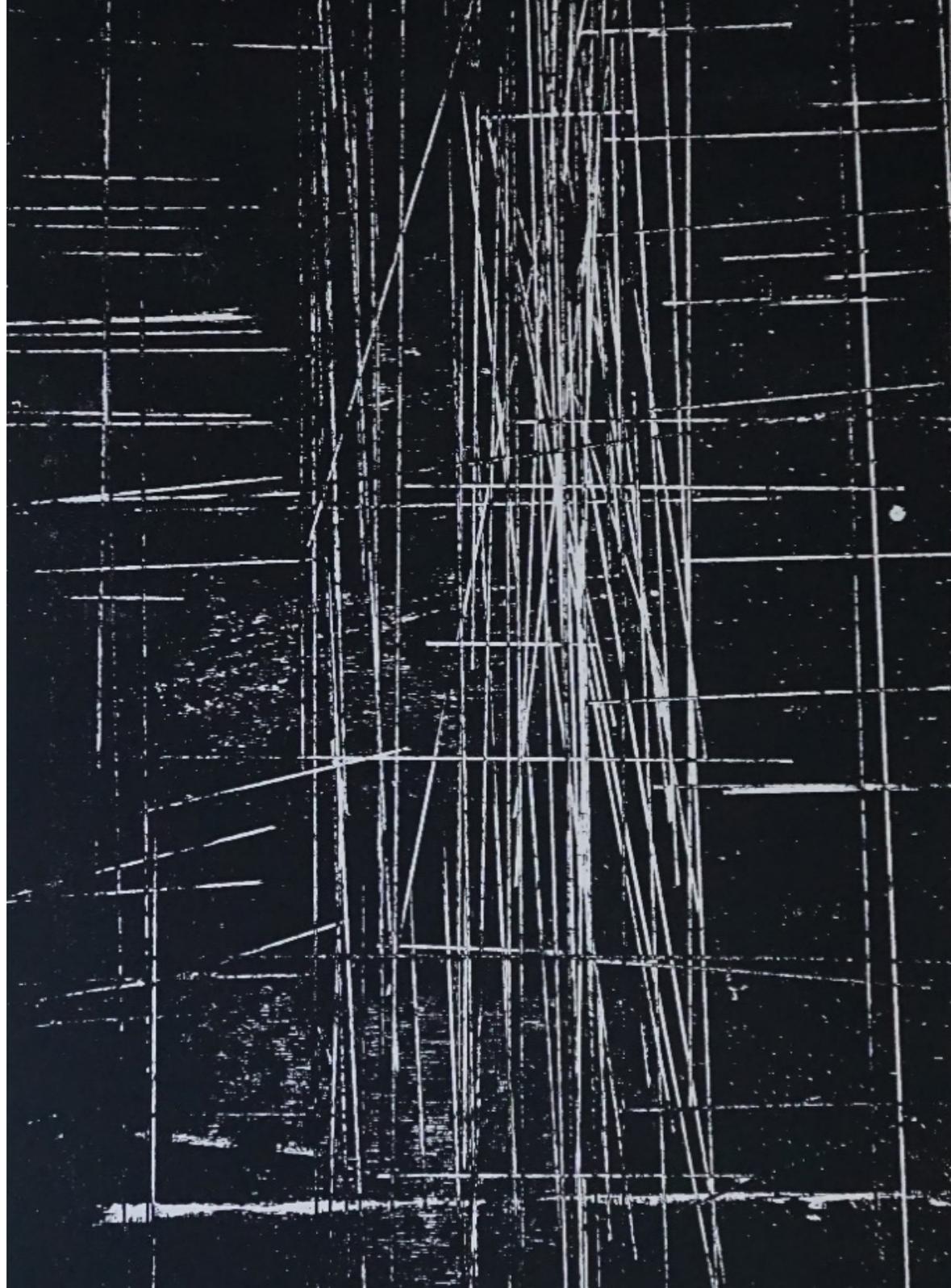
During the summer of 2015 my nephew, who is a Polish builder, was working on our house in North London. He used a couple of plywood boards as backing to do his wood cutting.

After two weeks of intensive work the boards had become completely covered with the cut lines from the circular saw – the only tool my nephew used on them. They have become, in my eyes, beautiful articles of art. I saved them, photographed them and made screen prints of the images.

What attracted me to these tarnished boards was the simplicity of the image and the emotional tie with my nephew. His efforts, energy and thinking were all embedded in the trajectories of the cuts.

My nephew left England for good once this work was finished which makes this artwork even more precious to me.

Detail



MOVING PATTERNS

Sumi Perera

Installation

Variable dimensions

POA

Reflecting on my bimodal status as a British citizen and Sri Lankan émigré, this work charts several journeys that I have taken, and explores the changing geopolitical landscapes of the places I have visited over six decades of peregrinations.

Over this period, the world has seen the balkanization and creation of states. Globalization has brought populations from distant lands closer together, and interstate and intrastate wars have caused large waves of migration across the world.

In *Moving Patterns*, I reflect on the physical transition through space when relocating from one locus to another and the transformation of identity when one is uprooted from one's home.



INSIDE OUT- OUTSIDE IN [10-01]

Sumi Perera

Installation

Variable dimensions

POA

As conflicts and crises cause an increasing number of people to lose the rootedness of their homes, this piece reflects on the temporary structures which often become the new homes of these vulnerable and marginalized populations.

In this site-specific piece, the Arts Pavilion is reimagined as a new home – as the floor plans and cross-section of the space are combined with the floor plans of my own home. ‘Inside Out-Outside In’ reflects on the uncertainty that people housed in refugee camps, transit accommodation, and homeless shelters face, and the melancholia they may feel for their lost homes.

In bringing the external features of the building into the gallery space, I am also reflecting on the exposure to the elements of many of these temporary settlements. As migrant crises become increasingly protracted, and sustainable solutions to the causes of multiple displacements are not found, these “temporary” housing solutions are becoming more permanent.



AFTER WORDS I

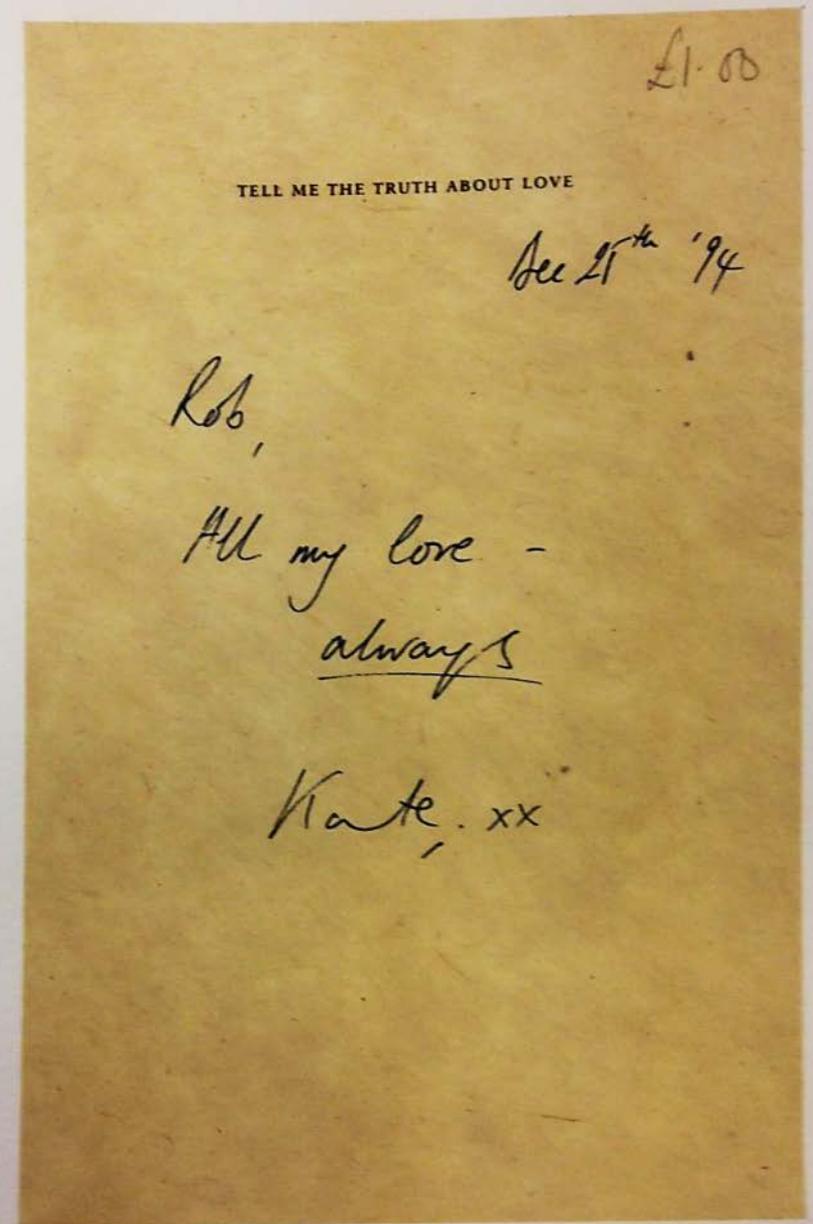
Nicole Polonsky

Deboss and collage with screen print and graphite
on Moulin du Gué
57.5x38cm
NFS

After Words I re-presents an inscription and title page from a book bought second hand at a charity shop. I find pathos in the dissonance between optimistic dedication and where it was uncovered. By what fluctuating fortunes did it come to be there? Were its sentiments not reciprocated? Did mortality intervene? What *is* the truth about love?

Through my artistic intervention, the legend acquires a new home incorporated into a print. Its narrative continues to unfold.

I am indebted to Holly Birch at Animal Aid & Advice Bookshop, 203 Blackstock Road, Highbury, London N5, for helping me realise this project.



EXTERIOR

Red Girling

Mixed media collage (acrylic, PVA, varnish on board)

80x110cm

Framed £800

30% of the proceeds will be donated to RAMFEL
by the artist.

The painting is about the 'unknown'. We have a shape that resembles a house in form but the exterior gives nothing away. It reflects the unsure future that so many refugees face when they are forced to leave their own homes.

Will this new home be welcoming inside? Who knows.



MIGRATION OF THE CARMARGUE FLAMINGOS

Emma Reynolds

Six colour screen print on Somerset Paper
91x61cm
Framed £160, unframed £100

I am currently working on a series of prints about wild birds and the places they chose for their homes. Living in London with all of its constraints on travel and lifestyle, I enjoy seeing the wild birds come and go, they represent to me a feeling of freedom.

In my print of the migrating flamingos I wanted to reflect on some positive emotions about freedom of movement. The Carmargue Flamingos seasonally migrate to warmer regions during winter. They also migrate due to scarcity of food, water-level changes and competition. They often travel in flocks over great distances, mostly at night, and are generally non-territorial.

Detail



CONNEXION – ORO NERO

Daniela Rizzi

Drypoint and cyanotype

60x70cm

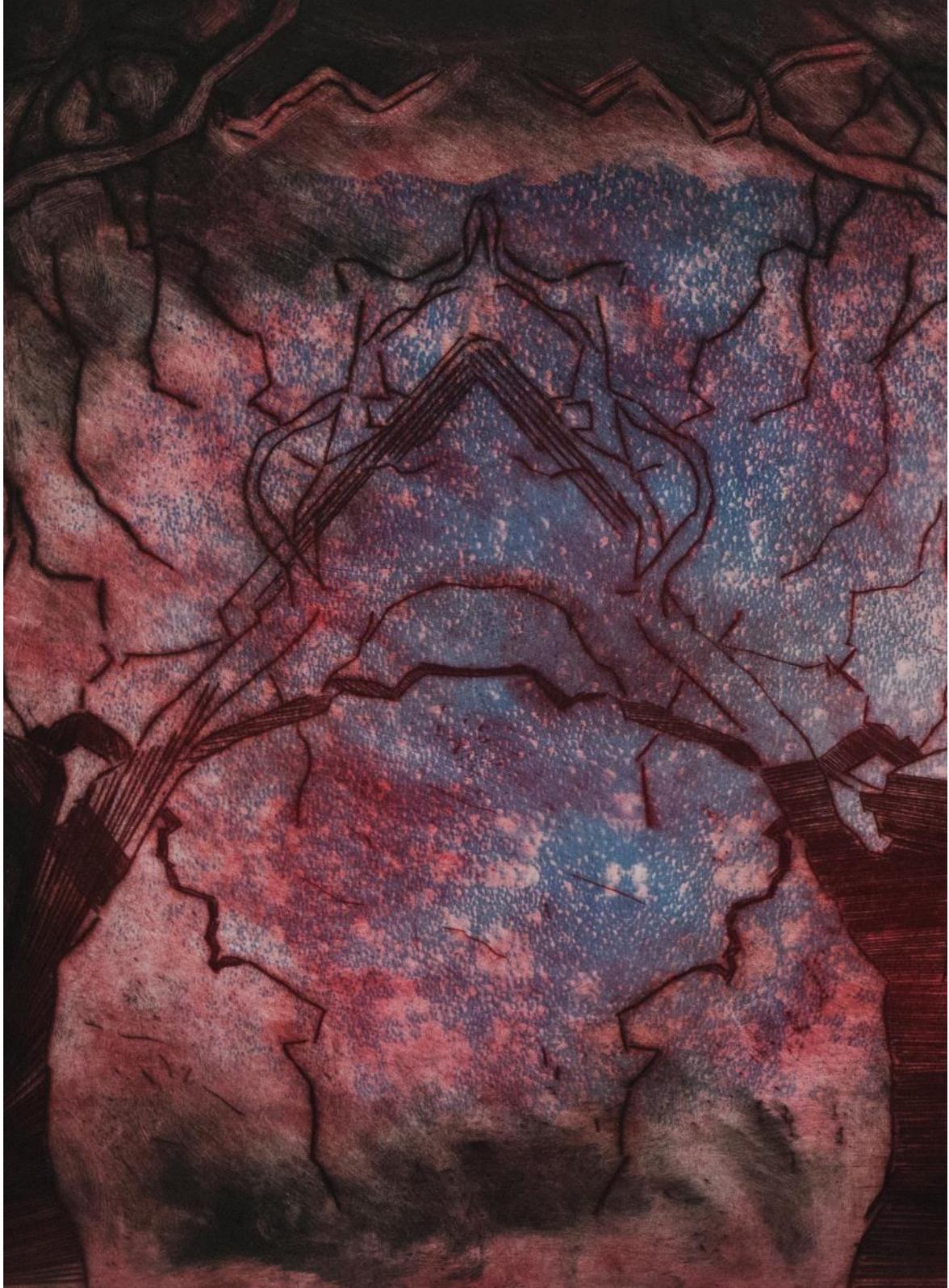
Framed £350, unframed £325

'This print is based around the formal exploration of line making. Lines do not exist in nature therefore are imaginary, yet they are an essential part of formal visual art making. These unreal lines are also an assumed daily reality and define connections and boundaries within our lives on a regular basis. Fundamentally, a line becomes very 'real' indeed.

I have chosen the tree as subject matter for its established notion as 'Tree of Life' within many cultures and belief systems. The tree is mirrored so to as depict a house and simultaneously creates various other links through its connecting branches. Everything is connected.

I combined the printmaking technique of 'Drypoint' with a photographic process known as 'Cyanotype' as a metaphor for how our lives are enriched by the positive cultural and diverse union of different peoples.

Detail



ONE IN A MILLION

Katja Rosenberg (London)

Lino print

30x30cm

Unframed £55

(Part of East London Printmakers box set)

A community lino printing activity I carried out during last summer was spontaneously joined by a police lady who had been strolling by with her colleagues.

“This is amazing, the roller and the ink are exactly what we use for taking fingerprints! Only this is much better fun!”

Months later, I was often reminded of this little moment, watching the news and seeing thousands of refugees queue to have their fingerprints taken at the borders, and then in fact joining a support service to see into these people’s eyes.

‘One in a million’ - what does it really mean?
You are so special, or...?



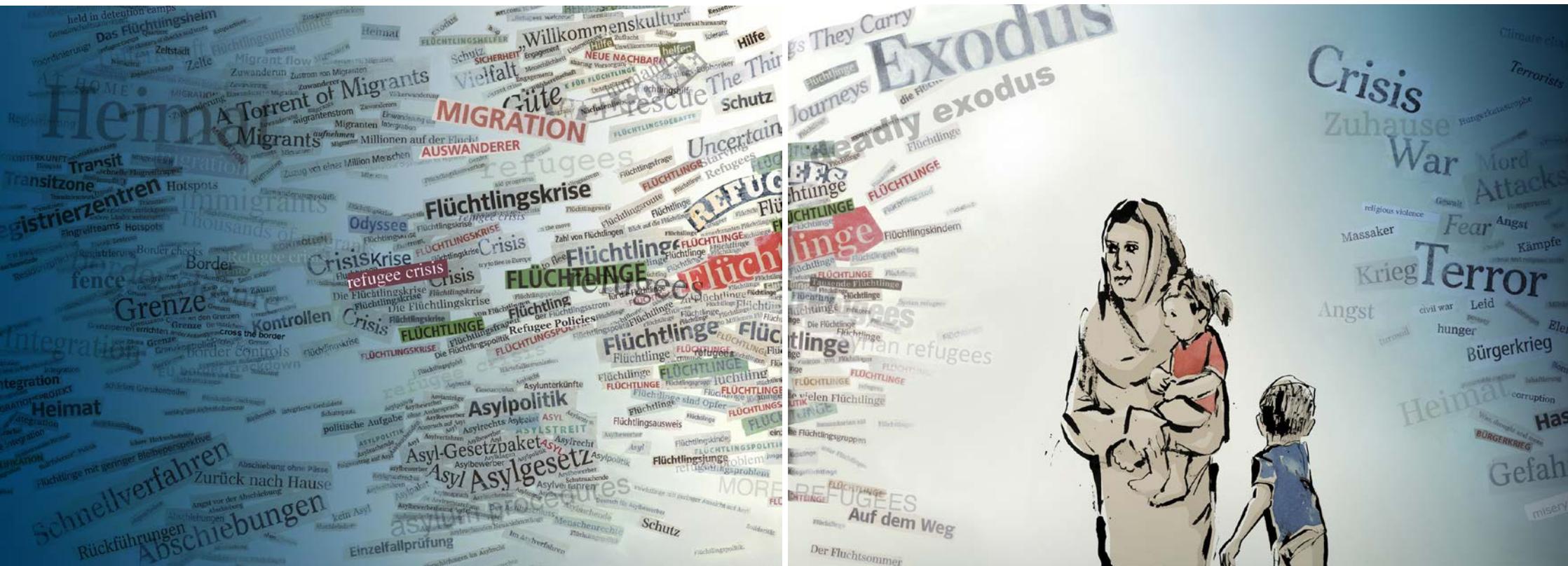
EXODUS

Katja Rosenberg (Wiesbaden)

Diptych from acrylic paint, collage, drawing, printed on dibond
35x47cm each, NFS

People leave their homes to escape war, terror, poverty, torture and repression. They don't only lose their family members, friends and homelands, but firstly their language. Are refugees welcome in Europe?

Much is said and written about them. The new arrivals probably don't even know how much is spoken about them. However they surely feel the anxiety, insecurity and resentment against them. They will only feel at home when they know they may stay and contribute to the community.



PAPER STRUCTURES – GREY YELLOW RED NEUTRALS AND BRIGHTS – GREY YELLOW RED

Ian Scaife

Paper Structures – Grey Yellow Red
Screen printed paper, plastic figures
3 models each approx. 11x11x6cm
£50.00 each

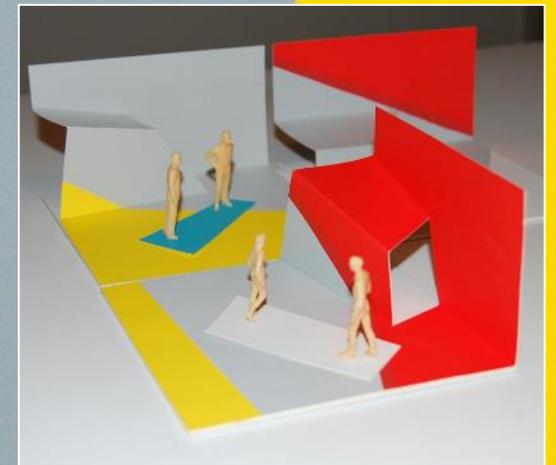
Neutrals and Brights - Grey Yellow Red
Screen print on Magnani Corona Matt 400gs
Framed £500, unframed £350
70x50cm

I have a longstanding interest in architecture and recently visited the Rietveld Schröder house in Utrecht, a modernist home completed in the 1930s. The design follows De Stijl principles and very effectively uses colour to define areas of the house.

The building made a big impression on me and has influenced my approach to this project, which I've conceived as a 'colour scheme' print along with a set of imaginary architectural models.

My use of pop-up paper structures is also influenced by 'Folding Architecture', a book of projects written by Sophia Vyzoviti.

Detail



EUROPEAN QUALIFIERS?

Annelene Schulte

Two paper cuts from newspaper articles in perspex
30x40cm each
NFS

This is a piece of work about the need
to start seeing what is in front of you.



THE MOBILE BOOZER

Lucy Schofield

Black cab and local memorabilia
Interactive offer of games and tours during the exhibition (Saturdays)
Donations towards Age UK are welcome.

Experience the atmosphere of the disappearing East London pub in the mobile saloon bar, interact with locals and enjoy a game of pub top trumps.

Expect the unexpected and take a tour around the East End in the Cabfessional directed by you and your own stories.

Interactive event
Info: www.artcatcher.co.uk



HOME IS WHERE THE HEART IS

Rod Shone

Lino print
12x13"

Framed £130, unframed £100

After 35 years of working as a photographer, ten years ago I returned to my long term interest in painting and printmaking.

As a subject I found myself drawing my dog Blackjack and since then I have probably made over 100 paintings and prints.

He died two years ago and this print is based on memory of him.

Detail



SITES OF MEMORY: FLIGHT

Claire Smith

Etching, aquatint, chine collé
Framed £150, unframed £95
21x26cm each

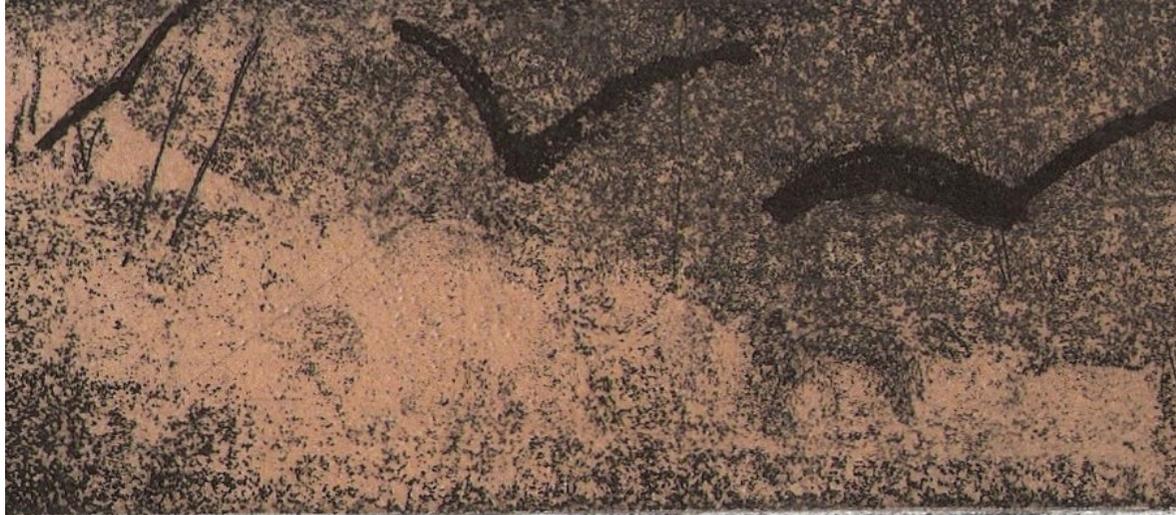
Sites of memory: what is promised, what is risked.

The phenomenon of avian migration has been recorded for several thousand years. The migration of storks, turtle doves, and swallows was noted by Homer and Aristotle, and is mentioned in the Book of Job. Migration carries high costs through predation, mortality, and habitat destruction.

Migrating birds navigate using celestial cues from the sun and stars, the earth's magnetic field, and mental maps. They follow coastlines, mountains, and river valleys. Once closer to their destination, memory and recognition of smaller features like trees or buildings help them find the exact nesting sites which have been used for generations.

This two plate print was made in awe of this extraordinary endeavour.

Detail



SITES OF MEMORY: FRAGMENT, TRACE

Claire Smith

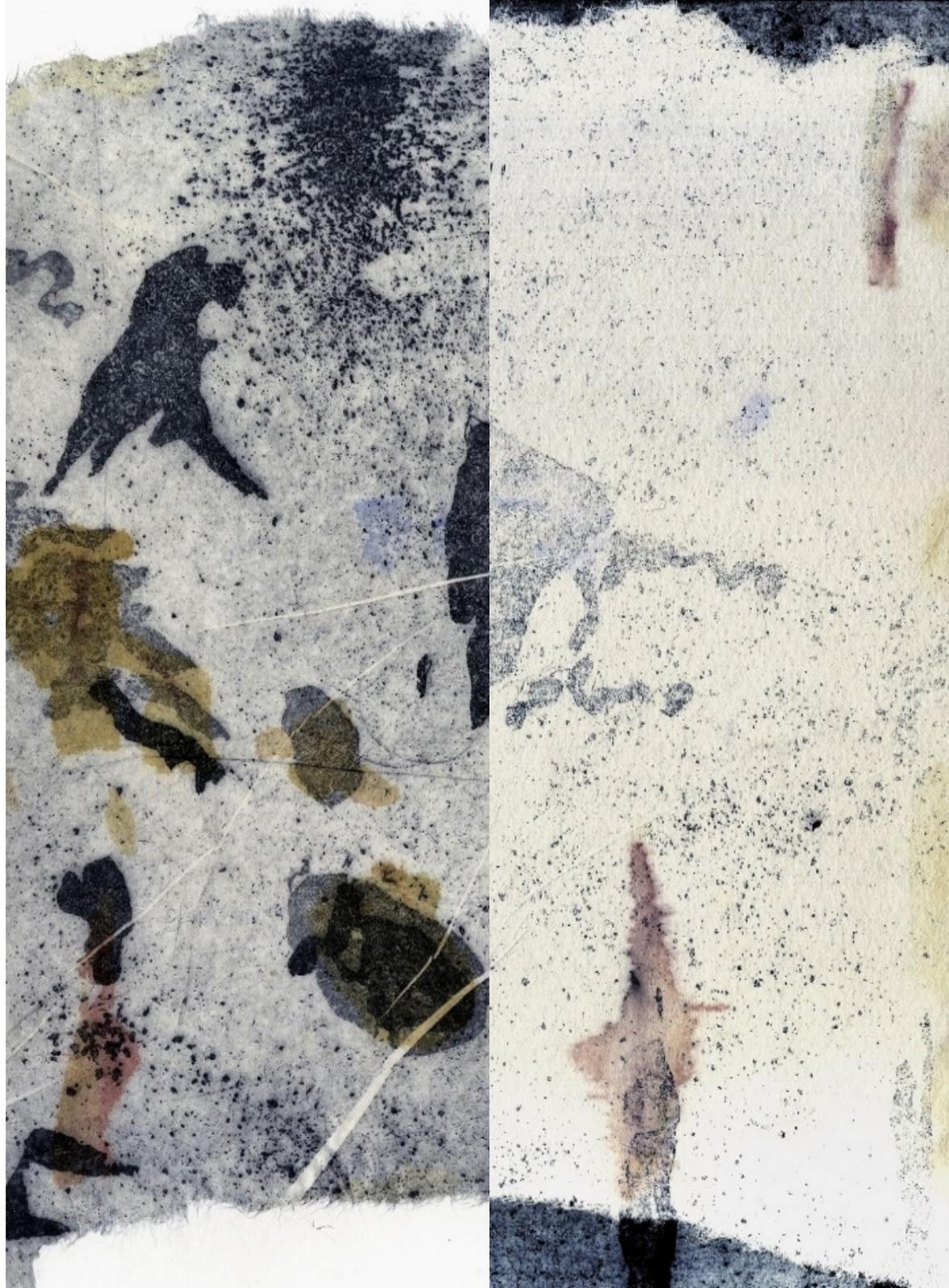
Etching, aquatint, chine collé
Framed £250, unframed £150
23x23cm each

Sites of memory: what we take and what we leave behind.

Objects are not static entities and play their part in the endless possible narratives of history-making. We value and revalue them, imbue and re-imbue them with meanings according to our situation. Sometimes we only retain fragments, traces of objects that used to be. These simultaneously promise pleasure while reminding us that this pleasure can never fully be recovered.

This two part print was made as one, then separated: each part leaves enigmatic traces of itself, each part is a memory of the other.

Detail



SUN BLOCK SE13

Graham Smith

Lino print
61X49cm
POA

The Title 'Sun Block SE13' is a protest statement showing concern about the number of concrete blocks rising towards and blocking the sky in London.



SWALLOWS OVER LONDON

Southbank Mosaics

Mosaic
92x17cm
£350

These mosaics flying over London are part of an on-going project of non-commissioned mosaics being posted around London, including some on the front of Tate Modern which were removed, although others in the vicinity of Tate Modern have remained untouched.

Swallows are symbols of freedom: they carry no passports, open their mouths for food, rarely if ever fight, and fly wherever they want. The swallows that visit London come from as far away as South Africa.

There are over 50 swallows installed on walls in London, with others around the world in Germany, Australia, New Zealand, Russia, Brazil and Azerbaijan. Southbank Mosaics make these pieces with young people in trouble with the law, and the studio is currently campaigning for the Abolition of Prisons and the replacement with therapeutic artisan centres. "Linking the Abolition of Prisons to the Abolition of Slavery, we want to transform public attitudes to punishment away from putting offenders in cages (medieval and wasting money) to supporting them to pay back something to their community and make their neighbourhood better".



THE SHADOWS OF PETTICOAT LANE & THE SOUP KITCHENS

Beverley-Jane Stewart

Print, drypoint, carborundum and hand coloured
8.5x11.5"

Unframed £150

My grandparents were Jewish immigrants who settled into the East End in the early 1900s. As a professional artist I have specialised on social history of communities with a focus on Jewish immigration and the relevance this has in our multicultural society. It is the layers of history which create the richness of a community giving it its unique personality.

This picture is of today's modern world contrasting with the past, showing Jewish immigrants coming from the steam boats to the Tower arriving at Petticoat Lane.



THE PAST AND PRESENT OF BRICK LANE

Beverley-Jane Stewart

Print, drypoint, carborundum and hand coloured
8.5x11.5"
Unframed £150

Following on the general theme of my work, this etching concentrates on Brick Lane today with the modern office buildings in the background, while round the edges the textile workshops and the synagogue focuses on past Jewish life in the East End.

Detail



PINK TAG / COLD IN LONDON / SHE PREFERS HER OWN THOUGHTS NEW YORK MISERY / READING THE NEWS / AN OASIS

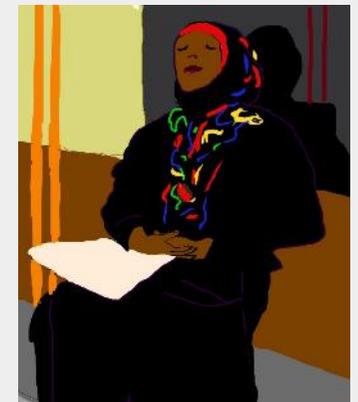
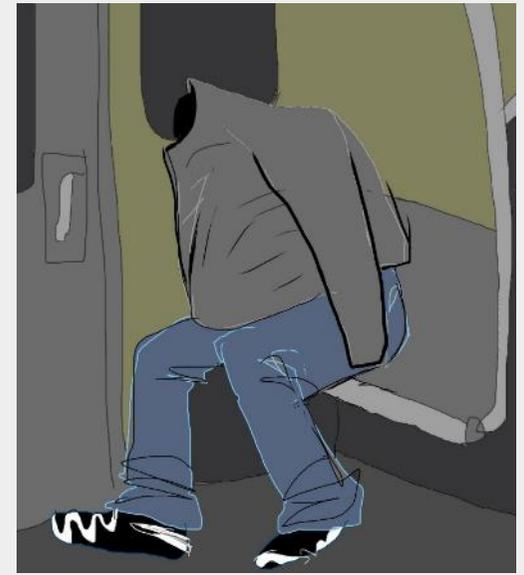
Judith Symons

Giclée prints of ipad drawings
30x42cm
Unframed £50, framed £80

The images shown in this exhibition are all made on an ipad. They were drawn whilst travelling on London Transport over the past eighteen months. I have no special interest in transport - I just like to draw.

For fellow geeks reading this, locations include the Central Line between Liverpool Street and Chancery Lane, the top and bottom of the 149 on my way to work, on the train from Liverpool Street to Rectory Road on my way home from work, and the New York subway - no prizes for guessing which one!

There is an edition of 40 print outs only from each digital file.



HUIS OP DE HERENGRACHT

Amanda Taylor

3 drawings, pen and ink with acrylic
20x20cm each
£140 each

As I sketched the beautiful Dutch gabled buildings on the doorstep of a canal house in Amsterdam, the owner opened her door and asked if I had ever seen inside a 17th century canal house. I said I had not so she invited me in.

It was enormous inside with a tiny door in the kitchen leading to a huge cellar (previously used to store goods such as cotton or cocoa) and 2 other floors above. Owned by a lovely elderly couple - it had been their new home many, many years ago. What a privilege it was to be invited in. I took note of their address and when I returned home I sent them a drawing of the view from their doorstep...

Detail



WHERE IS THE KEY? WHERE IS MY HAT?

Laura Tynan

Pencil and pastel on paper
21x30cm
Framed £120, unframed £100

In October 2015 Islamic State Militants destroyed The Arch of Triumph in the ancient city of Palmyra, Syria, a monument that dates back to the Roman Empire. Other historic statues and temples at the same site were destroyed earlier in the year.

This image was created with those events in mind and is inspired by the Assyrian palace sculptures held in the British Museum. The feather motif refers directly to the image of the eagle - headed protective spirit which is in the collection. The paper has been textured with stone rubbings designed to imitate the surface of the stone sculptures and friezes and to allude to the physical structure of (a) home.

The title, Where is the key? Where is my hat? is taken from the song Ich Gehe Jetzt, (I'm Going Now), by German band Einstürzende Neubauten and is on their 2004 album Perpetuum Mobile.

Detail



HOME I

Gini Wade

2-run lithograph, on stone and plate

In collaboration with Celeste Boulanger, aged 7

30x39cm

Framed £225, unframed £175

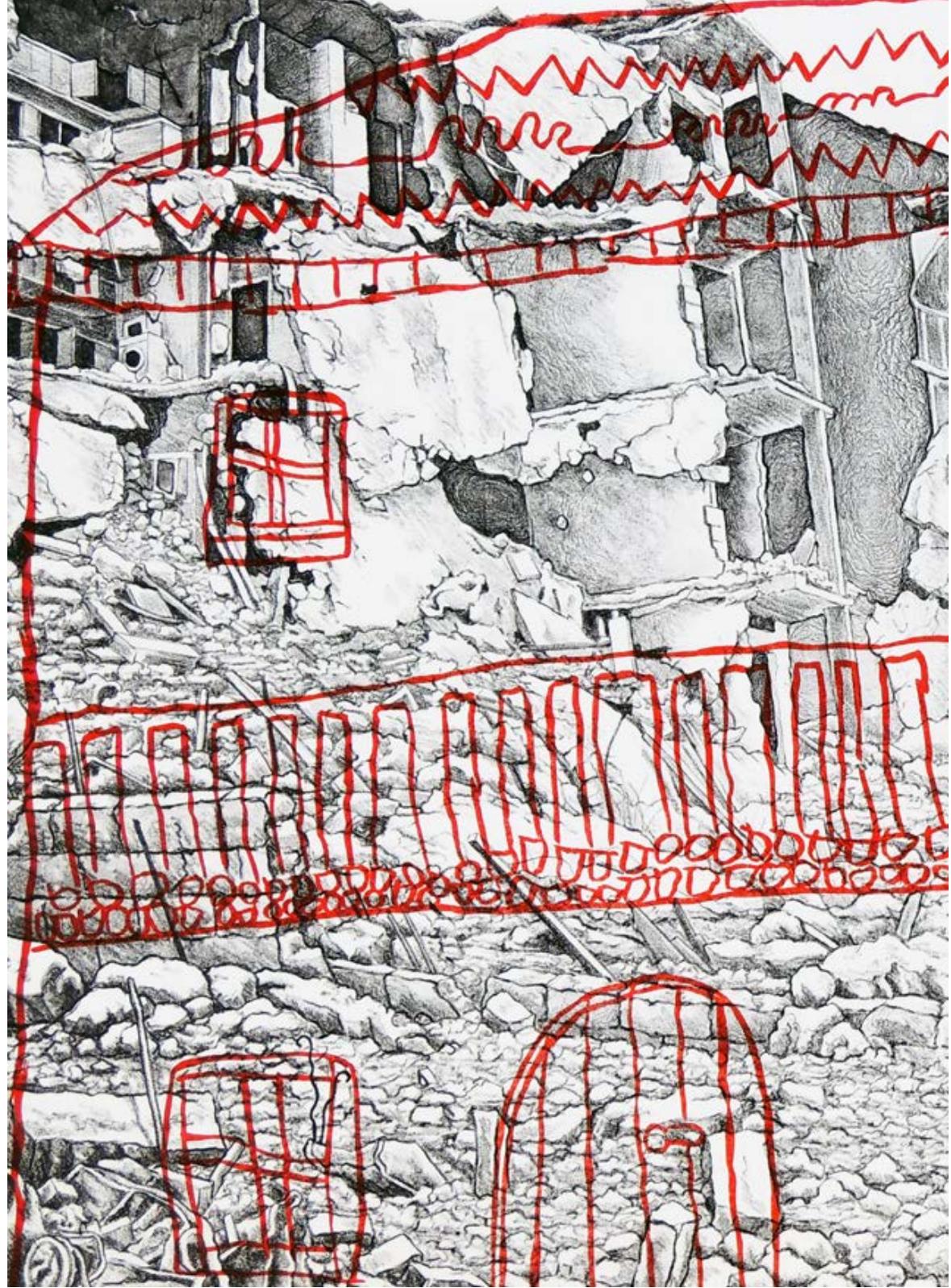
The proceeds will be donated to Unicef, one of the few childrens' charities working inside Syria.

The word 'home' denotes a secure personal space, surrounded by loved ones.

This work is about memories of past homes and dreams of an ideal future home. I felt shocked and moved as I drew these bombed Syrian homes from a composite of photographs.

My twenty-year old memories of Syria are of a fully functioning society, albeit living under a dictatorship. 'Home 1' connects also to my childhood memories of London bombsites from WW2, and my parents' accounts of being bombed. We can take our security for granted, and how quickly it can be destroyed.

Detail



A NEW HOME?

Renée Wallen

Wall hung installation with framed poem
20x40cm
£90

The British population is the result of a series of invasions and immigration throughout history – of people making England their home. In recent years, controversy has arisen based on a relatively small number of potential attackers settling in London. With assaults on several European cities, the indigenous population has become suspicious. Who wants a new home? Who wants to destroy ours? To a degree, history repeats itself. What will become of this land we call home? This story reflects our own lives as much as any that is subject to this global uncertainty.

Where does your face fit?

I came from there
I came to here
I left behind my home, my fear
My car, my job, my shattered dreams
I came in search of what it means
To rest a while without the pain
Of fighting, loss and, yet again,
Discovered peace and harmony
in a culture that's accepting of me

I came from there
I came to here
I left amidst my family's fear
I came to fight a better fight
To state my worth
To light the light
Of freedom, in the name of war
Across the city that I tore
To cleave through peace
Destroying trust
Displacing culture
Love into dust

NORTHERN PASSAGE

Caroline Whitehead

Lithograph/concertina artist's book printed on a manila folder and tied with "red" legal tape

Limited variable edition of 16

£15 (to be donated to the charity Freedom from Torture)

In 2015, approximately 5,500 asylum seekers, mainly from Syria and Afghanistan, entered Europe at Storskog, the only crossing point along the Arctic border between Russia and Norway. Since Russian law bans people from crossing the border on foot, and Norway will impose a heavy fine on anyone found with an undocumented passenger in their car, the asylum seekers cycled across the border on Russian bicycles. Many of these bicycles were then crushed by the Norwegian authorities, as they did not comply with Norwegian standards. As of January 2016, however, the Norwegian authorities were seeking to retrieve as many cycles as possible so that Norway could return the asylum seekers to Russia. Under Russian law, the asylum seekers were required to return to Russia by the same means of transport as they had used to cross the border originally.



MOUNTAINS AND RIVERS

Johanna Zhang

Series of etchings

20x20cm

Framed £150, unframed £100

Sonam was three when her mother carried her over the Himalayas to Dharamsala, leaving her to the Tibetan Children's Villages. Sonam was later adopted and taken to Britain, where she grew up. Sonam never had any contact with her mother until she was thirty, when she had to travel back to Tibet, to see if her blood would match and save her sister, who had been fatally ill. In the hospital, Sonam met her mother again, who looked at her from the other side of the corridor, weeping all the time.

Detail



