

Archive of information text and images of art displayed in the Art Rooms from 2008 to 2015
Shows by King's Members and invited artists





This text accompanied the show:

Anthony Connolly's observation of his sitters was described by the critic John McEwen as tender and searching. Likeness matters because it has truth in it. Paint, just as it is, seems to have consequence.

Connolly's work is a direct, sometimes clumsy response to the animate and inanimate alike. Close, painstaking observation adds weight and presence to pictures of people and quinces and whatever else comes into notice. Sometimes the exotic happens by, like the dead barn owl found by a neighbour. Objects, like unexpected callers, are welcomed into the frame, moved around, replaced and recovered.

The work is often made and effaced and made again. Thin layers are laid down over previous moments and failures until something dances on the surface. The repertoire changes slowly. There is something hospitable and humorous about these pictures.

Anthony Connolly - Mar 2 to Mar 16 2013



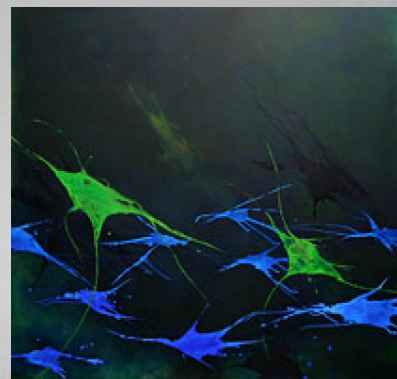
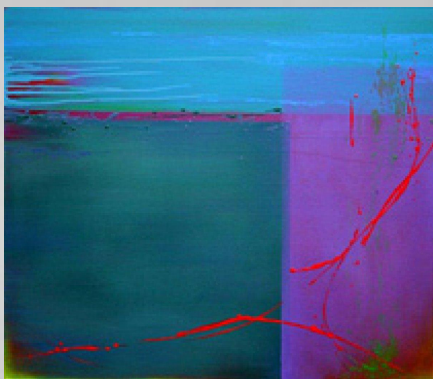


Heads, Breasts, Back & Toes, Back & Toes

Pam Wimblot wrote: “My work is inspired by the mind and body, how the mind functions when the body is in pain and how the nervous system manages to cope under pressure. Taking a look “inside” is a fascinating and beautiful journey. The mind is an instrument of such complexity so that with such little knowledge I can only pretend to tinkle a tune.

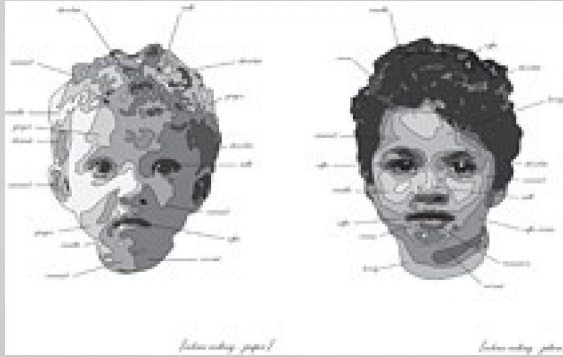
Using the mind with discipline and energy gives the human body strength through its fragilities. Looking inside is a fascinating and beautiful journey. Life’s shadows can create new begins.”

Pam Wimbolt - Dec 2 to Dec 15 2012



Pam Wimbolt - Dec 2 to Dec 15 2012





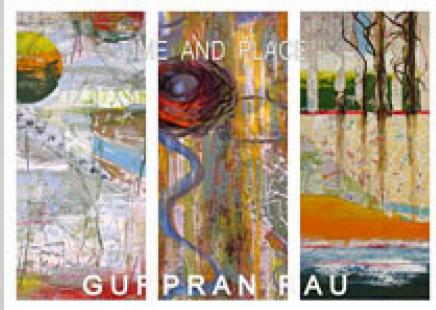
This text accompanied the show:

‘Maps have the capacity to open worlds of reality and imagination’ wrote Professor Jeremy Black in *Remarkable Maps – Examples of How Cartography Defined, Changed and Stole the World*. The art practice of Agnès Poitevin-Navarre epitomizes that idea. The exhibition at King’s College Arts Centre is a wonderful platform to explore and engage with this conceptual artist’s past and new body of work.”

‘The Art of Being Anecdotal’ could be the subtitle of this exhibition that includes the ‘Colour Coding’ series, ‘The Reader’ and the magnificent ‘Fellow Artists, Fellow Muses’ installation that was shown last year at the Royal Geographical Society in London. This solo show also features new work, such as the artist hair embroidered floor plans series, as well as the newly commissioned ‘Proustian Map of Cambridge’, a collaboration with Cantabrigians that elaborates on the locals’ greatest achievements and pearls of wisdom.

Agnes Poitevin-Navarre Nov 11 to Nov 26 2012



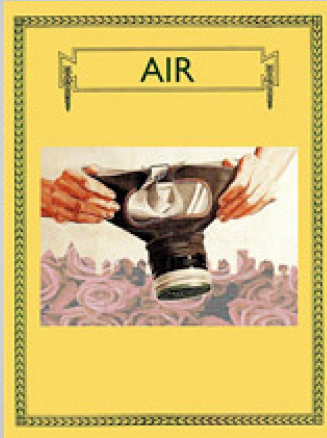


Time and Place

The artist wrote this statement about her work:

“My work attempts to connect experiences of different places, landscapes and environments with moments in time that reside in my memory. My nomadic life causes the definition of home to shift continually. My imagery comes from both the recollections of places I have inhabited and the places I have visited - from as far away as Bhutan and San Francisco to Cambridge. These journeys are not only physically displacing but also a psychological and emotional passage, each one leaving a trace in my consciousness. Layers of paint create surfaces that evoke weathered walls, revealing underlying histories and showing the passing of time. Using fragmented maps as a backdrop, I share my own unique experience of these places with the viewer, suggesting a world where political and geographical boundaries do not exist. Overlaid symbols of shelter - rooftops, nests and dwellings recur in these paintings in my constant search for a place to call home. I have come to recognize that geography and heritage are irrelevant and home is just a state of mind!”

Gurpran Rau - Nov 5 to Nov 15 2012



This text accompanied the show:

Natania is both a professional musician and printmaker. Her exhibited prints reflect the iconic 1940's "Schirmer" music scores. She questions the beaming and wholesome optimism of wartime posters alluding, if obliquely, to the realities and depravities of war.

Natania's recent print show ("Pulling Punches" at Wolfson Court, Girton College in April 2012) incorporated her own vocal improvisations over a piano accompaniment. Her visceral relief prints put a contemporary spin on Punch and Judy's story. Live musical performance is an important aspect of her artistic practice.

Natania Thomas - Oct 21 to Nov 3 2012



This text accompanied the show:

Ann Biggs is a wildlife artist with a studio at Haddenham Galleries near Ely Cambs. She works in pencil, watercolour and pen to illustrate the birds and animals that she loves. Working from sketch books that she takes wherever she goes and an extensive collection of her own photos, her paintings reflect her love of the natural world.

Valerie Sims practises as an artist-printmaker from her studio in Cambridge, creating original hand-made prints in small limited editions. This year she has made a series of woodcuts on the theme of 'Hunter & Hunted'. Valerie is inspired by what she sees around her that links with her subject of change and loss or transition - the consequence of the passing of time or human / animal intervention.



Jeff Harrison has been photographing the UK's wildlife and landscapes for more than 35 years. During that time he has developed the necessary fieldcraft and photographic skills to get 'up close' with his wildlife subjects, enabling him to capture images of fleeting moments in time and some of the intimate details of the natural world that are difficult - or may even be impossible - to see with the naked eye.

Ann Biggs, Valerie Sims and Jeff Harrison - Oct 9 to Oct 19 2012





This text accompanied the show:

The photographic essay "il faut que je sois" (it must be that I am) was shot in Paris by Roeland Verhallen - a Cambridge graduate researcher in visual perception - using black and white medium format film and a Hasselblad 503CX. It explores the concept of time, the necessity of being, and ancestry.

The photographs will be presented alongside a critical review from the viewpoint of photographic theory, as delivered by Simeon Koole, a Cambridge graduate researcher in photographic history and theory. The exhibition creates a triad consisting of photographs, text, and viewer, thereby facilitating constant interaction and reinterpretation of all three elements.

Edita Gazibara - May 15 to May 28 2011

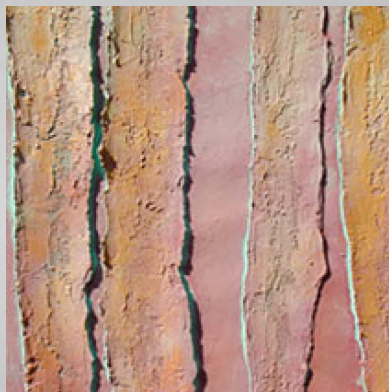
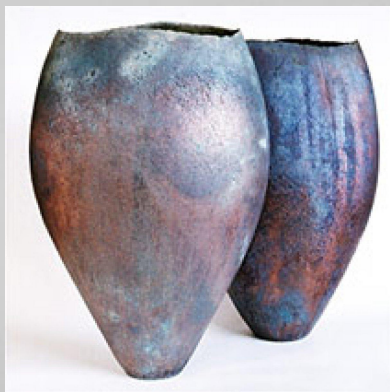


This text accompanied the show:

'King's connections' is an exhibition featuring the work of four local artists, all formerly art teachers at the King's School, Ely. All four are now free to focus on their own art practice and although their work is seemingly quite diverse in subject and application, connections can be seen within their approach. The varied range of media they use reflects their environment and the surface qualities they observe. All four are concerned with texture, detail and surface and particular elements of this can be seen echoed throughout their work.

Terry Beard, Natalie McIntyre, Stephen Murfitt and Stuart Green - Mar 4 to Mar 17 2012





Terry Beard, Nathalie McIntyre, Stephen Murfitt and Stuart Green - Mar 4 to Mar 17 2012





Unbridled Conversations

This text accompanied the show:

Colin is intrigued by the question: nature or nurture? He is adopted and, in his late teens, learned that his birth parents were an artist and a concert pianist. This discovery led to a desire to explore the relationship that people have with the place they inhabit: at home, at work, or in the local area. His photographs open up the fault-lines between subject and environment to reveal the space in which identity is created.

Colin's style is strongly narrative, with minimal interaction between subject and viewer. His pictures are intensely personal, yet freighted with strangeness, playing on the tension between familiarity and absurdity, convention and innovation. His work is imaginative, intuitive and has an honesty which is rarely found elsewhere.

Colin Hampden-White - Feb 12 to Feb 25 2012



This text accompanied the show:

Born in 1941 Bob has lived, worked and painted in Cambridgeshire all his life. Having trained at Cambridge College of Art and Technology, he began life as a sign writer. Some of his early heraldic work can still be seen today in and around the colleges of Cambridge. Much of Bob's working life was spent in the graphic industry using litho and screen printing techniques. Painting became a passion early in his life and using oil on canvas, wooden panels (the floorboards series) and mixed media Bob has created figurative images which give a narrative of the world around him.

In recent years Bob has concentrated on creating finely detailed portraits. Whilst full of realism, these portraits have a stark, somewhat menacing undercurrent. "The images I paint are reflections of the world around me - personal, political and religious." - Bob Crack

Bob Crack - Jan 21 to Feb 4 2012





Phantom City

Edita Gazibara wrote this about the show:

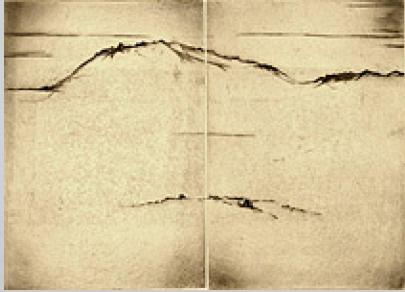
“While reading the Lotus Sutra, I came across many beautiful stories which have been a great inspiration when making a certain illustration. These stories are abundant in metaphors which may be understood in lots of different ways. I start to play with shapes. And I illustrate what I feel. I have made ten illustrations which represent ten worlds from Buddhist philosophy. The idea was to express the personal attitude and feeling through the ten worlds of Buddhism. These ten worlds are closely linked, inseparable from our daily lives. They represent what we feel and what we go through on a daily basis. In creating this work, I did not want to imitate Eastern atmosphere nor the content of ‘ukiyo-e’ (pictures of the floating world) and their topics, though they are present in this work and they guided it to a certain extent. Inspired by ‘ukiyo-e’, I created these works while placing them in the realm of my own life. My work is presented in three layers: abstract aesthetic forms, semantic drawing and text. Such exhibition is used as a metaphor of the world we live in, where everything can be found in layers: our body, the planet Earth, as well as this world. The entire process of making this work was very inspiring for me. I think I have reached another level of understanding the philosophy of Buddhism. I have come to know many beautiful and ugly sides of my environment. I have sharpened my perception.”

Edita Gazibara - May 15 to May 28 2011

Autobiographical Terrains

This text accompanied the show:

The work is made using etching processes derived from drawings made while en route around the English Lakes, across the Pennines and to and from the south of England. Some of the work is drawn from memory of travel overseas, through Asia and North Africa. These drawings are collected in sketchbooks and journals, where the intimate space of the page is used for a fathoming of experiences and observations. The importance of this approach to the book form and is referred to in the display of the work. The moments that induce the work into being are those that disrupt monotony, views captured at pivotal moments in time, when a sensation of being alive to surroundings overwhelms, emotionally connecting to a view or form where the drama of natural light or forms play out a scene of perceived significance. This work is driven by a fascination with the dramatic tension of fragility and weight in mark making. Etchings reference panoramas and maps using line that holds tactile qualities to suggest imminence of experience, movement and the passing of time. Landscape is explored in this work as an autobiographical equivalence. Narratives can be teased and assumed from the sequences, intended as a mirror to project thought or desire.



Edita Gazibara - May 15 to May 28 2011





Paintings and Stories

John Clark wrote: :

“The world is sodden with narrative in film, in photography, in games and elsewhere in the media. The art world too has its stories, although they tend to take a more reflexive form. Taken together they present an enormous challenge if, like me, you're interested in narrative painting. Questions of futility must naturally arise. The work on this exhibition plots my recent path through this tricky but entertaining terrain, ranging from the lighthearted to the sombre.”

John Clark - Mar 6 to Mar 19 2011

All the Colours

Emily Kirby wrote:

"I was born into a family of artists in Zambia in the early eighties. These roots have always had a deep impact on my painting. The majority of my work has drawn on the study of people I met during time I spent in Africa, Brazil and Europe. I have always been moved by the exotic and now living and working in London, I feel immersed in a fresh and exciting cultural melting pot. I am fascinated by the concept of tribe and subculture and consider it to be a route of exploration offering endless possibilities. My primary aim is to explore techniques in which to portray people in a free and powerful way, in a celebration of their identity. I have always been primarily concerned with the study of people, finding the figure to be a landscape in itself and people's emotions an invigorating challenge to capture. A loose style and bold colour combinations have become a defining aspect of my work."



Emily Kirby - Apr 3 to Apr 16 2011





‘What is Belarus?’

Helena-Alexandra Reut wrote:

“This is a conversation which is heard often by people from Belarus, the country where I was born. These questions led me to think - "but seriously, what is Belarus?" It's a country of indescribable beauty. Not a radiant beauty, it doesn't blind you - it's a weightless beauty, like a wisp of smoke, light as a cloud, transparent and spectre-like. Our fairy tales and legends embody this beauty. Belarus is called the blue-eyed country, because there are so many lakes, from the great lakes you can see from outer space to the tiny lakes hidden in the forest, so deep that people call them bottomless, full of life and mystery. The forests are still inhabited by strange and magical creatures. The entire atmosphere engulfs and captivates. There is not a living soul who could forget or remain indifferent to this country if they went there. This exhibition presents a series of paintings where I try to convey the atmosphere of this country: this feeling of attraction enveloped in a cloud of mist.”

Emily Kirby - Feb 20 to Feb 26 2011

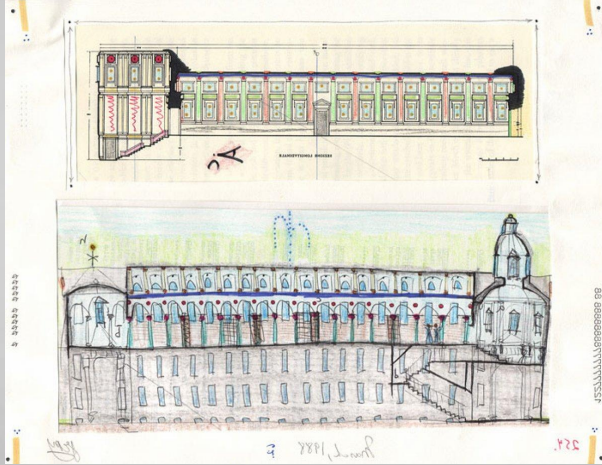


Between two Worlds

This text accompanied the show:

The Lithuanian artist Algimantas Ramanauskas creates paintings in acrylics. His works are in a romantic abstractive style and are a pathway between reality and the artist's imagination. You can find a list of his paintings on the Saatchi Gallery website.

Algimantas Ramanauskas - Nov 1 to Nov 14 2010



This text accompanied the show:

This exhibition of 22 architectural sketches in a naive, intuitive idiom looks at a fanciful expansion of King's College, Cambridge in the spirit - if not the letter - of the man who founded it in 1441, the saintly king Henry VI.

They are 8.5 x 11 inch sheets, executed in ball point pen, crayola crayon, Laurentian colour pencils and simple marker pens to give a sense of the quickness of doodling, which may also be architectural sketching.

John studied architecture at Dalhousie/TUNS in Canada graduating in 1977, before going on to Cambridge (St Edmund's) to study theology for a year in 1979.

John Delvin - June 12 to June 25 2010



Sian Griffiths - Feb 16 to Mar 5 2010



Art to Die For

This text accompanied the show:

Inspired by Africa and the African Diaspora, artist Deanna Tyson brings her narrative, textile based work to Kings. Her work is strongly influenced by political cartoonists from Gillray to Scarfe and takes the form of gowns (kimono), wall hangings, pictures and soft sculptures. Africa at Kings is part of a tripartite exhibition that makes reference to the long term effects on Africa and its peoples of the Triangular Trade in human beings that linked together three continents, Europe, Africa and The Americas.

Deanna Tyson - Nov 13 to Nov 27 2009

36 Views of King's College Chapel

This text accompanied the show:

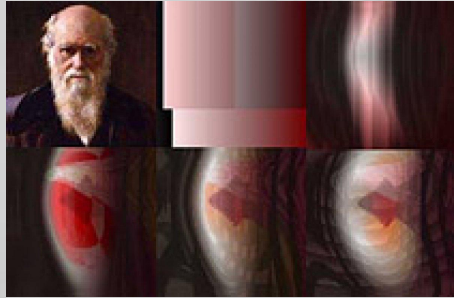
Tony Eva calls his exhibition '36 views of King's College Chapel' in homage to Hokusai's 'Thirty Six Views of Mount Fuji'. Like Hokusai, Tony Eva has created images of a famous landmark from unusual viewpoints. We see the Chapel reflected in a window or a puddle, or on a CCTV monitor in the basement of the Guildhall.



Eva's photos are accompanied by haikus by Graham High, and the exhibition is curated by King's Fellow Dr Ken Moody. The Art Centre is open from 11am to 5pm daily. Follow the signs from the front of the College or enquire at the Porters' Lodge. The photos have been published in a book - 36 views of King's College Chapel - to mark the 500th anniversary of the bequest of King Henry VII in 1509 which enabled the completion of the Chapel. In 1509 the Chapel still had no corner turrets, roof or windows. The book costs £12.99 and you can buy it from the Shop at King's on King's Parade, Cambridge.

Tony Eva - Oct 17 to Oct 29 2009





Evolving Darwin's Gaze

This text accompanied the show:

This installation of generative abstract paintings attempts to embody a cognitive approach to modelling portraiture. The exhibition asks the question - can you bring the ghost (creativity) out of the machine (the computer)? Artist Steve DiPaola attempts to define the answer by applying Darwinian evolutionary techniques to the architecture of a computer program that generates unique expressions of the gaze of Darwin's face in John Collier's 1883 portrait (which has travelled back to Cambridge and will be at the Fitzwilliam during the show). The ever evolving families of related generative portraits strive to resemble the original, while at the same time are infused with computational interpretations of creativity. In DiPaola's work, achieving Darwin's exact resemblance is not the goal, rather, it is to explore the creative process and evolutionary techniques as a medium for contemporary portrait painting. Evolving Darwin's Gaze coincides with the Darwin 2009 Festival.

Steve DiPaola - Jul 15 to Jul 18 2009



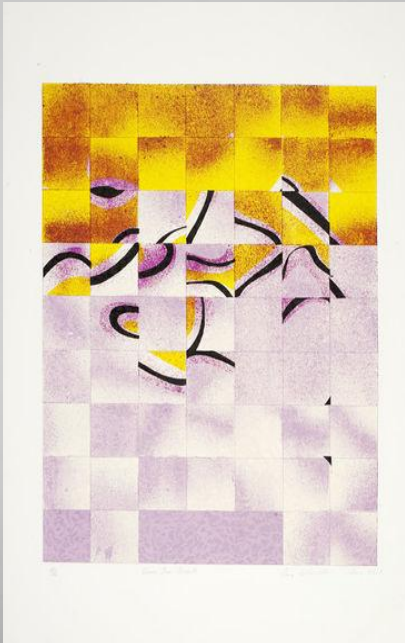


This text accompanied the show:

"Rhonda Whitehead paintings reveal a kaleidoscopic response to her experiences of Australia, Italy and Istanbul, capturing the effects of time and erosion on both natural and man - made materials. Remnants of urban posters appear torn, their layers stripped away to reveal luminous areas of pure colour in her studies of Italy. The atmosphere of Istanbul is captured in a work that abstracts the light falling on the weathered surface of a building. Her paintings represent the essential nature of surfaces, materials and structures observed in close - ups that are both 'details' and total views reminding one of the work of Tapiés. The emphasis on the physicality of the paint and spontaneity of technique, together with a sense of meditative contemplation create not only carefully observed studies but also heightened realities." Imma Ramos.

Rhonda Whitehead - Jul 15 to Jul 18 2009





This text accompanied the show:

Ray has lived in Cambridge over the past 20 years. Ray's work is strongly influenced by High Renaissance painting subject matter, and the architecture of both Italian cities and Cambridge.

The exhibition will include oil paintings, watercolours and drawings, with a small selection of prints. All works are for sale, with prices on application.

Ray Whewell - Mar 27 to Apr 9 2009



This text accompanied the show:

Bing Jones paints portraits from live sittings. He believes that mastering traditional methods is the best way to express the subtlety of the human face.

This exhibition is of recent work, including formal commissioned oil and tempera portraits. It also includes more intimate paintings and drawings in chalk, graphite and ink. A portrait of Dr Geoffrey Cook, retired Vice-Master, has kindly been lent by St Edmund's College.

The artist is both a painter and a doctor. He trained in Bristol and at Sheffield School of Art. Commissions include Presidents of Medical Royal Colleges and Senior Academic, Sporting and Business figures.

Bing Jones - Feb 20 to Mar 6 2009



This text accompanied the show:

Kate King teaches fine art at Cambridge Centre for Sixth Form Studies and life drawing at King's Art Centre. She is exhibiting her small oil pastels together with more experimental mixed media pieces using layers of wax, gesso, ink, bleach and paint. She has gathered her subject matter from years of photographing details of beautiful juxtapositions of colour and shape in the environment which often just happen for a fleeting moment.



Renee Spierdijk's work is inspired by photographs of unknown children, mostly girls. She finds them in albums, newspapers, and on the internet. They are formal portraits reworked in colour. As Sandy Goldbeck-Wood quotes in her essay on Renee's work: "But though wan, these girls are not dead. There remains a sense of their potential for breaking free and recovering from their half hidden psychic imprisonments. Some appear patient, others quietly mutinous, as they wait, and hope, to become themselves".

Kate King and Renee Spierdijk -Nov 14 to Dec 5 2009





This text accompanied the show:

‘Swift’s paintings confront the body of the spectator through an immediately felt identification. It is through the physical sensate body that all experience flows,’ says Roger Cook of the Fine Art Department, Reading University, where Swift studied. ‘There are no expressionist brush strokes, but a painstaking and ‘hard-won’ pictorial process of finding, losing and re-finding the image by a technique which allows it to emerge, disappear and reappear out of the darkness.’

Richard Swit - Oct 11 to Oct 31 2009



A little additional information may be available about these artists and their exhibitions in the Art Rooms at King's. Please email [Nigel Meager](#), if you have any questions or comments.

