

## **Art from the King's Art Rooms 2015 to 2020**

**Shows by King's Members and invited artists**



Further links to artists' websites are found in the final room



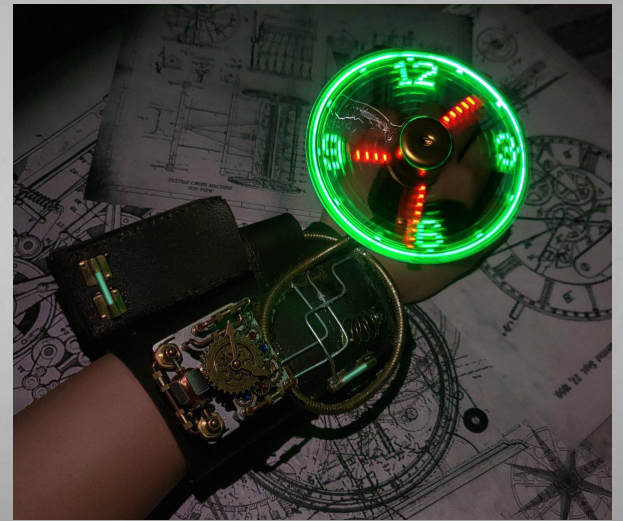


The contributing artists (from left to right) were:

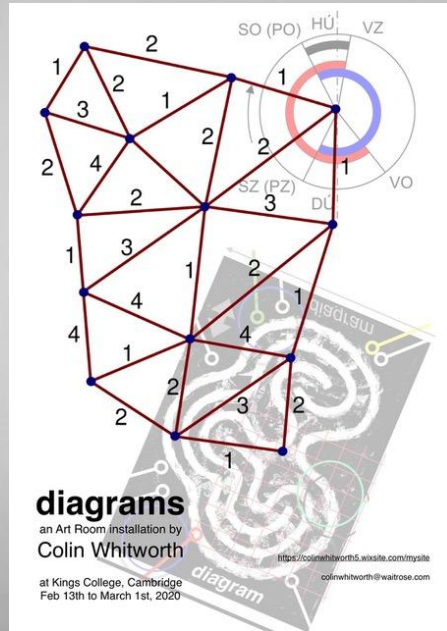
1. Joshua Langfield: Altered States of Communication
2. Leong Siu Whyee: Untitled
3. Rory O'Bryen: Patience
4. Nigel Meager: I was a child
5. Tina Wang: Multimedia 3D installation

PDF exhibition - October to December 2020 - College Members





PDF exhibition - October to December 2020 - College Members



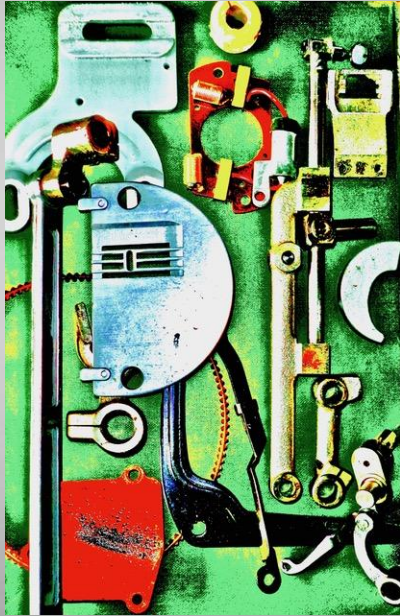
Colin Whitworth wrote: "This exhibition of paintings, collages, constructions, assemblages, prints, and altered books - entitled 'Diagrams' - is a network of visual information without a literal narrative. Mass information is conveyed primarily in words and numbers, sometimes backed up by visual media in the form of drawings, charts and diagrams which are used to organise and explain the information.

It is not essential for every person to understand every piece of information. Information put out via mass media is often only intended for a minority - a target audience. For the majority it merely adds the haphazard proliferation of detritus dumped on us every day. We are over-saturated yet can skim over most of it without fear of consequence.

However, the visual medium has its own intrinsic interest - we can ignore the main message and enjoy the visuals. They are full of dynamics, energy, formal organisation and random playfulness. We can let our imaginations suggest new meanings for shapes generated by formulae, choose our own viewing order to link sequences, look at numbers as pattern and rhythm rather than doing the maths. I am only interested in the visual content of these images and not with the information itself. As Marshall McLuhan said: the medium is the message."

Colin Whitworth - Feb 12 to Feb 29 2020 - Cambridge artist





Colin Whitworth



Danny Martin wrote: "For me, drawing is a reflective process, much like writing a diary. Unlike a diary, however, the output here is far more ambiguous, fragmented and, quite frankly, surreal.

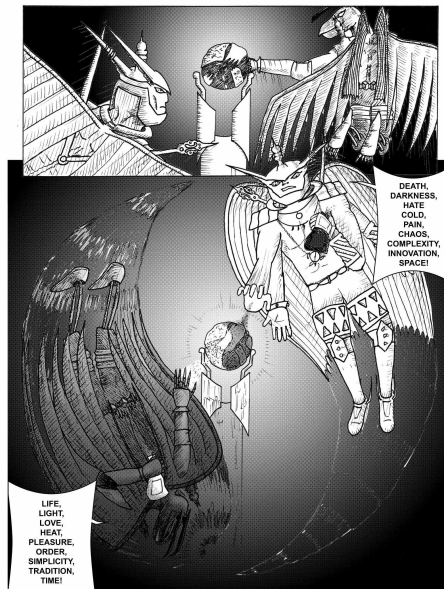
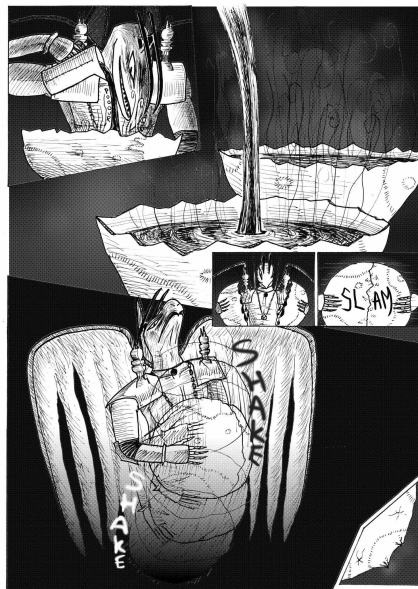
Impenetrable plumes of visuals erupt out of a subconscious that simply can't make up its mind. The pieces sweat out characters in an attempt to hide their true meanings and ink blotches desecrate and abolish any once legible text.

I present to you 'Full House', one man's fantasia that, like real life, has not enough facts, too many villains and a ubiquitous sense of the unknowing. Let curiosity be your guide."

Danny Martin was an Architecture student at King's graduating in 2020

Danny Martin - Feb 2 to Feb 10 2020 - King's undergraduate





Danny Martin



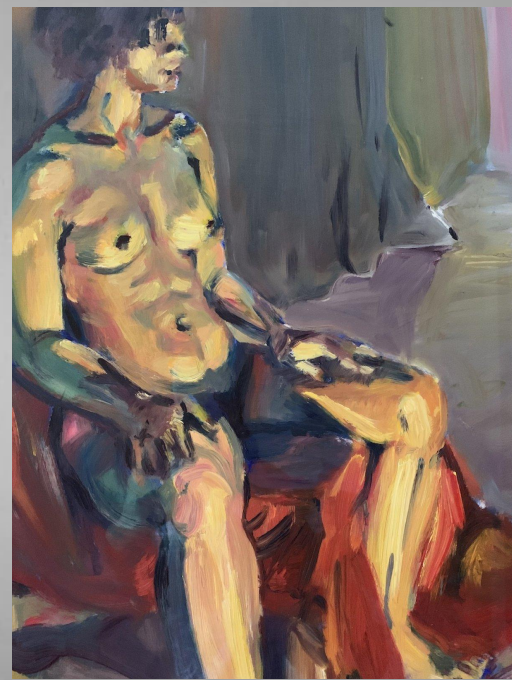


Mariadaria Ianni-Ravn wrote: “As a Biologist, I can't resist attempting to explain, from a scientific perspective, why portraits and images of humans in particular are so compelling to me. I also believe that in any portrait the imperfections, and the augmentation compared to reality make it a more 'true' representation of a person than any photograph. Additionally, I am fascinated by the power of the portraitist to provide a context and stage to their model- and thus 'sanctify' any subject. Anybody, in a portrait, is deeply beautiful.

In this exhibition, I am showing a collection of paintings and drawings generated over the past five years and presented together for the first time. There is no conscious theme: they are simply generated as a result of a desire to understand and immortalise my surroundings. I produced the earliest when I was fifteen, but they span in time up to only a few months ago, so I hope that together they will serve as a chaotic sort of timeline, tracing my life in its transition from childhood to adulthood. You could almost call it a coming-of-age exhibition.”

Mariadaria graduated from King's in 2020

Mariadaria Ianni-Ravn - Jan 14 to Jan 31 2020 - King's undergraduate



Mariadaria Ianni-Ravn



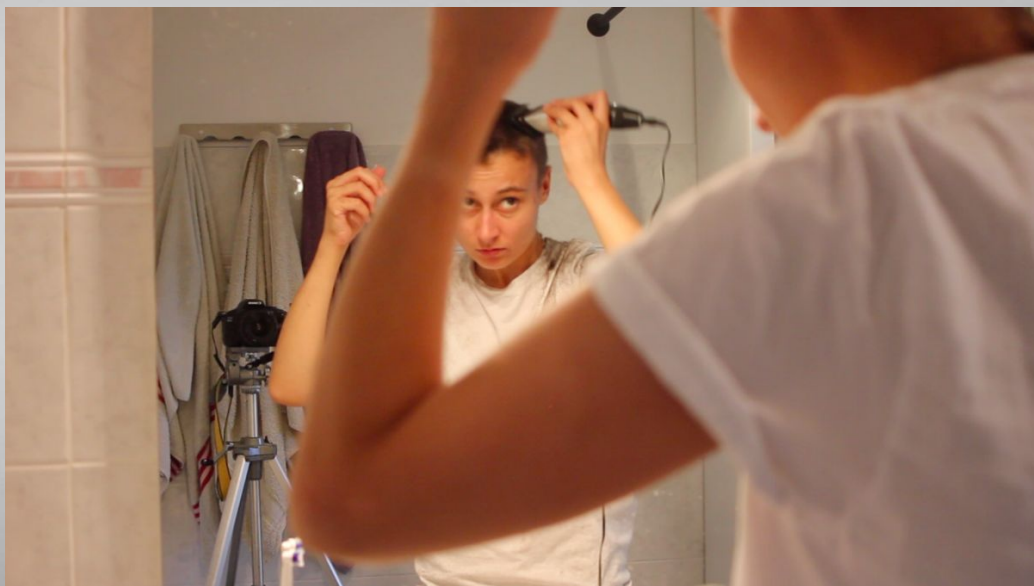




Solange Manche wrote: “*Have you met my friend?* is an installation that puts into conversation the persistent social expectations of women in academia with Didier Éribon’s *La société comme verdict* (*Society as a Verdict*), written at King’s College. In this sequel to *Returning to Reims*, Éribon creates an imagined bond between his grandmother, a working-class woman, and Simone de Beauvoir, a figure of great importance to his own intellectual development. Determined by her social position, his grandmother can but defend the gendered division of labour that she suffers from. Narrating her life, he raises the question of who is allowed to be recognised as a person, to be socially visible, and not to be merely reduced to a part of a whole: the working class. “*Have you met my friend?*” nuances Éribon’s somewhat idealised view of the lives of women intellectuals, who would not be subjected to the same domestic restrictions as his grandmother’s. Women in academia, especially, when it comes to their intimate and romantic lives, do not escape from the bias of who does or does not deserve social recognition.” At the time of the installation and performance, Solange Manche was a PhD candidate, at King’s

Solange Manche - Nov 25 to Dec 2019 - King’s PhD Candidate





Have you met my friend?

He's an amazing  
photographer.

Have you met my friend?

He's a...

Solange Manche



Adrian Novac wrote: "Elements and influences form a wide range of media such as film, magazines and personal archives are brought together in an attempt to reshape and reimagine 'what is' into what could be. I couldn't say it any other way, so I paint it. There is no clear direction or idea that guides me in my work; reasons for making a painting range from having a cathartic effect towards past experiences and relationships, to being of purely aesthetic reasons."

Harry Owens wrote: My paintings always start with an idea. This could relate to an experience I have had, something that has affected me in the news or a literary source or even a particular painterly effect concerning the material properties of paint. I much prefer this to working from life as I can piece together references from different images and depart from what I see in front of me more readily. I find the results are more personal this way.

Adrian Novac and Harry Owens - Nov 2 to Nov 20 2019 - Cambridge artists

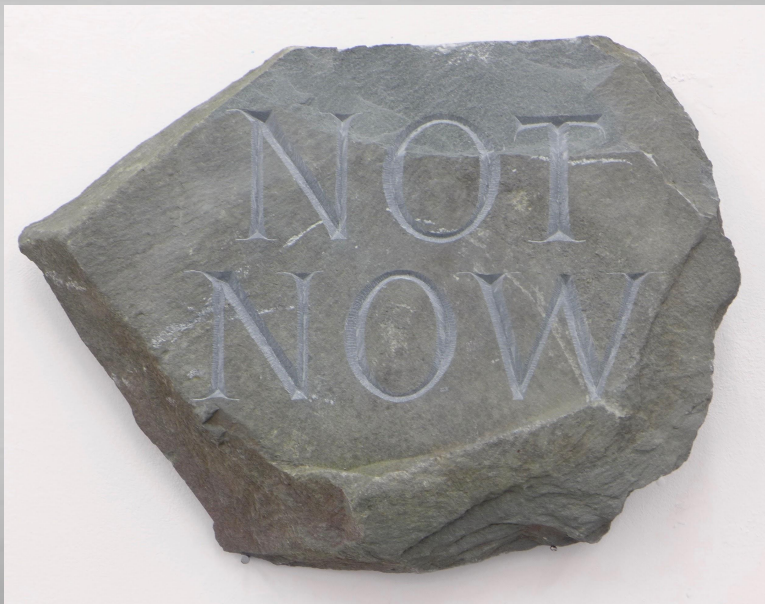




Adrian Novac and Harry Owens







### Not Now

In Alexander Massouras's work, the different media are connected by themes of time and fragmentation.. The exhibition's title *Not Now* came from a series of drawings of architectural ruins which share their fragmentary quality, while evoking a distinct and equally complex temporality. Alongside the drawings was a series of sculptures formed from fragments of dried oil paint suspended in resin; the captured flakes mimic characteristics of gestural painting but with the formal dissonance of a clinical aesthetic.

Alexander Massouras is an artist and writer. He has held research fellowships at Tate, the Paul Mellon Centre and the University of Oxford. His work is in UK and international public collections including the Ashmolean, the British Museum, the Fitzwilliam, the Metropolitan, the RISD Museum, and the V&A.

Alexander Massouras - Oct 8 to Oct 29 2019 - Cambridge artist



Alexander Massouras

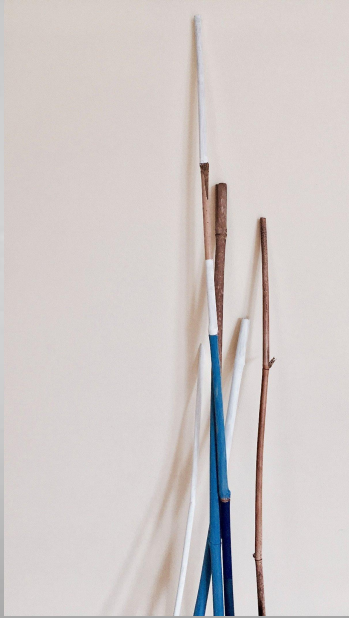




The artists wrote: “At a tipping point, a series of small actions have the potential to cause a larger, more significant change. Once this threshold is crossed, the change cannot be stopped. We are locked into a system with a determined, yet often unknown, fate. Avoiding further descent into the uncharted ecological territory beyond planetary tipping points will require unprecedented levels of interdisciplinary cooperation. We have become desensitised to the conversation about the climate crisis in mainstream media. An alternative to the stock images and empty headlines is urgently needed. The arts in particular can be harnessed as a tool to evoke our emotional response to these issues, and incite movements against climate breakdown, species extinction and ecosystem collapse. This exhibition brings together work from both current and past students and addresses various aspects of the ecological crisis we are in. It confronts the threats facing our planet and takes a critical look at supposed ‘solutions’ to the crisis, questioning current paradigms and provoking us to think about societal teleconnections and the effectiveness of our own, individual actions. But even as human systems continue to respond inadequately to environmental destruction, it is important to foster (careful) optimism and build faith in the resilience of nature. Hope can be used to empower action against half-hearted, even destructive, responses to the climate emergency, and these tipping points can be re-framed. There are two directions in which we can move; with a critical mass shifting the balance in the opposite direction, we may be able to reverse the tilt and prevent ourselves from plummeting over the edge.”

Imogen Cripps and Caitlin Carr - June 8 to June 10 2019 - King's undergraduates





Imogen Cripps and Caitlin Carr





The Camera Obscura has long been a thing of beauty and fascination. Used by artists from as long ago as the 16th century, the Camera obscura is sometimes referred to as pinhole image and was the precursor to the camera as we know it.

Photographer Graham CopeKoga set up a Camera Obscura in the King's Art Rooms and visitors saw a live projected image of the King's College Chapel and the Main Court on the Art Room walls and ceiling.

King's Camera Obscura - Graham CopeKoga - June 1 2019 - Cambridge photographer







Oluwasemilore “Semi” Delano wrote: “This display brings together new and existing works from my ongoing portfolio, which is comprised of work tethered to a daily experience of space. The work explores an understanding of how individuals, including myself, navigate the world around us with an awareness of spatial, cultural and personal difference. It is a densely layered composition of mundane moments, a catalogue of space, both physical and mental. It questions your experience of dwelling, or rather existing, and explores how we attach memory to moments to gain a sense of value. Rarely does the work meet the viewer’s gaze but seems bound up in moments of intimacy or reflection that are left open to interpretation.

A close friend of mine once asked me, what I would want people to think looking at my work, and I replied, “I feel like there is nothing to see or do here”. The narrative remains ambiguous as the work is concerned with navigating a space compromised by my personal diasporic experience influenced by western training. A subjective experience making a statement about a multifarious reality.”

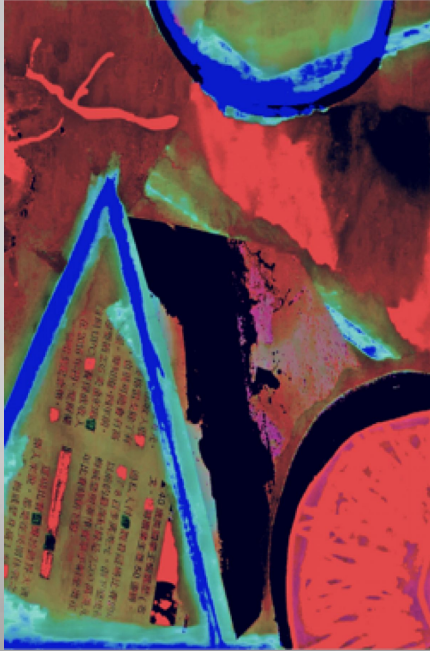
Oluwasemilore (Semi) Delano - May 7 to May 30 2019 - King's undergraduate



Oluwasemilore (Semi) Delano







Dennis Goldsmith wrote: “We are a newly formed group exploring the boundaries of abstract art. Some of us are well-established artists with a wide portfolio of work, others are new to all forms of art. Each week, since October 2018, we have been working together, experimenting, sharing ideas, and seeing where this leads. Our sessions are a journey beginning, say, by trying to capture music on paper or, just using black and white or, ripping up last week’s work and turning it into a collage. Anything can happen. If the mood takes us we’ll work collaboratively on long ‘wallpaper’ pieces reacting to, and sometimes layering over, other people’s work. We are encouraged and guided in this adventure by Colin Whitworth, who started up and ran abstract art groups for the University of the Third Age for nine years.”

Pavilion Group artists: Carine Bennett, Sarah de Mas, Dennis Goldsmith, Julie Kemp, Vivienne Lloyd, Judy Logan, Ramesh Mackay, Carmen Renwick, Nene Stam, John Tordoff, Colin Whitworth.

The Pavilion Group - April 8 to April 22 2019 - Cambridge artists' collective



The Pavilion Group







Uwe Ackermann wrote: "Until my retirement in 2007, I spent my professional life working as a physiologist. The University of Toronto, Canada and the University of Oxford were academic homes for my research and teaching. In the early 1980s, during a visit to New Orleans, the varied and inventive use of iron in that city lured me towards photography. Most of my photographs result more from chance observation than from deliberate staging. Some are inspired by the words of Ansel Adams, "You don't take a photograph, you make it."

Soon after New Orleans I sailed to Tiree, one of the Scottish isles, as part of a team working with the Hebridean Trust. I have gone back many times since then; sometimes to sail; sometimes to help at Hynish, which was from 1837 to 1844 the staging post for the construction of the Skerryvore lighthouse, 12 miles southwest of Tiree, and is to-day a holiday centre, run by the Hebridean Trust for inner city children and others.

While many mainlanders flock to the island during the summer months, its full-time population is near 600. My photographs seek to capture the life of these permanent residents. Black and white images, rather than being anchored in the present, suggest memory and in a way better capture the timeless mood of Tiree and an imaginative response to it."

Uwe Ackermann - Feb 6 to Feb 28 2019 - Oxford photographer





Uwe Ackermann





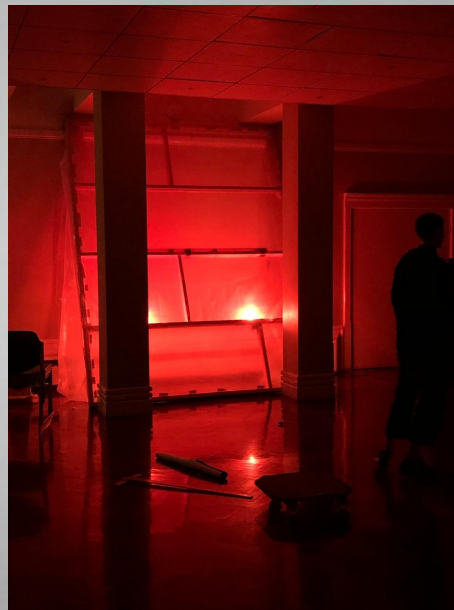


### **Oyster Thief: An installation**

Mallika wrote: “In the February of our first year at the university, Esther and I took a trip to the beach in Cromer. We had an idea of an endless walk along the coast as the perfect daylong escape. It turned out to be a pretty freezing and wet day, but we had the most amazing time all the same, eating the most delicious fish and chips and watching the seagulls flying over the pier. The sky was almost perfectly reflected in the wet sand. Walking along the beach we collected lots of shells, stones and seaweed, pretty things and things that looked like other things. (Stones that looked like poo!) We always talk about that day and how great it would be to do it again, but we usually decide against it, maybe to preserve that one occasion in our memories. Both of us have always liked collecting things. Esther has always done it in a very careful and beautiful way, pressing seaweed and arranging shells meticulously in her room. I have always done it in a more haphazard way, forgetting about things and finding them years later sandy and mushy at the bottom of bags. So that's partly how we chose our theme.”

Esther Sorooshian and Mallika Buckle were undergraduates who graduated from King's in 2019.

Esther Sorooshian and Mallika Buckle - Jan 21 to Feb 4 2019 - King's undergraduates



Esther Sorooshian and Mallika Buckle







Jeff Thompson wrote: "Machine learning creates a unique conceptual space, where objects in the world are repeatedly transformed and filtered into crystallized, generic representations. The datasets used to train these neural networks are often found by accident, images of ordinary objects and actions pulled from photo-sharing sites or surveillance cameras.

Developed this fall while a Visiting Fellow at King's College and artist-in-residence at the Computer Laboratory, this exhibition presents works-in-progress that explore how technological systems build representations of objects and the liminal site between the real world and the digital. The show includes "Dinge," a set of sculptures derived from the structures of neural networks used to identify objects, and "Imagined Networks," a series of text-based proposals for useless machine-learning systems."

Jeff Thompson is an artist, programmer, and educator based in the New York City area, where he is Assistant Professor and Program Director of Visual Arts & Technology at Stevens Institute of Technology.

Jeff Thompson - Nov 27 2018 - New York artist and Visiting Fellow



Rory O'Bryen wrote: "These are photos that I've taken over the past few years. They were all taken on 35mm black and white film and developed using the traditional chemical process: in the dark and under water.

They bring together just some of my recurring fixations. One of these is water, both as a subject and as the medium in which the photographic image develops. Water is the matter from which we emerge, but the photograph fixes and arrests its flow, just as it fixes and arrests the unfurling of life itself. It's what the image forgets, but also what sustains it, seeps into and through its pores. Another fixation is on crossings: literal crossings – over water or in the street, but also figurative crossings: missed encounters in which we cross each other's paths without seeing, in which we cross one another out; but also fleeting moments in which we unconsciously touch one another in our solitude."

Rory O'Bryen - Nov 3 to Nov 25 2018 - King's Fellow







Rory O'Bryen





Sam Race wrote: "My work explores the construction of memory spaces, reminiscent of cabinets of curiosity and still lives from the 17th century. My interiors are assembled from fragments of found and collected imagery both abstract and figurative. These rooms present a stage or display case for groupings of desirable objects of the past and present. Technological devices confer with statues from antiquity and astronomical instruments, presenting a reflection of our obsession to quantify and understand our world, a pursuit that is often threatened by our own vanity. Using compositional devices and glazing techniques derived from the 17th century, my paintings and drawings are built up over many layers in a process of continual reflection and re-working. The result is a palimpsest of marks, which echoes the memories that buildings and rooms contain and which links my work to the history of objects, concepts of collecting as a cultural practice and the malleability of historical memory."

Samuel Race is an artist and lecturer at Cambridge School of Visual & Performing Arts (CSVPA), specialising in Fine Art and Contextual Studies. He is also Head of Arts Lab at CSVPA where he facilitated experimental drawing conversations between students from King's College, St John's College and CSVPA in a continuing series of collaborative workshops.

Sam Race - Oct 1 to Oct 28 2018 - Cambridge artist





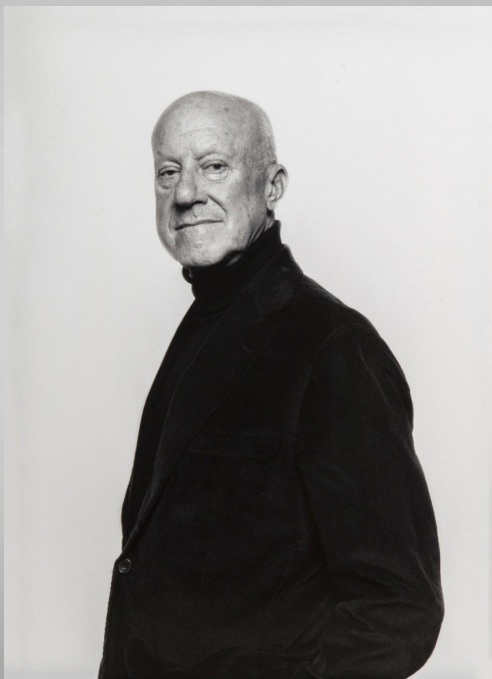
Sam Race



Life drawings from King's Thursday evening sessions - Aug 4 to Sept 8 2018







Graham KopeKoga wrote: “Each portrait has been taken in the sitters' own environment, be it in their office, studio or private residence. The portraits have been taken in front of a white backdrop, stripping away any relationship the sitter had with their environment, allowing the viewer to focus on the subjects. No preconditions were made on the sitter, and the resulting images capture familiar and unfamiliar faces in a way we don't expect. The list of sitters isn't defined and often serendipity has played a bigger part in who has been included and why.

Taken on a 1970s large format view camera using black and white film, each sitter was captured using 16 sheets of film or less per session. Each sitting has its own personal story. All images were printed to the highest archival standard in a traditional wet darkroom on vintage equipment dating from the 1950s.”

Graham CopeKoga is a member of the History Faculty in Cambridge. He works exclusively with film and the wet plate collodion process and is known for his portraits of artists, intellectuals and celebrities.

Graham CopeKoga - June 25 to July 14 2028 - Cambridge photographer





Graham CopeKoga







This was a collaborative photography project that captured in simple humanising terms the experience of refugees in modern day Paris. Disposable Perspectives offers an antidote to the dehumanising media coverage of the 'migrant crisis' and returns control of the narrative to those most affected.

Between November 2016 and March 2018 a 400-bed transit centre was set up in the north of the French capital. Located under the concrete flyovers of the Périphérique, the Porte de la Chapelle camp became a key stop-over on the migrant map of Europe. Thousands of men passed through the camp. Disposable Perspectives provides a glimpse into the experiences of 15 of them.

Disposable Perspectives - May 14 to May 17 2018 - Images from refugees in Paris

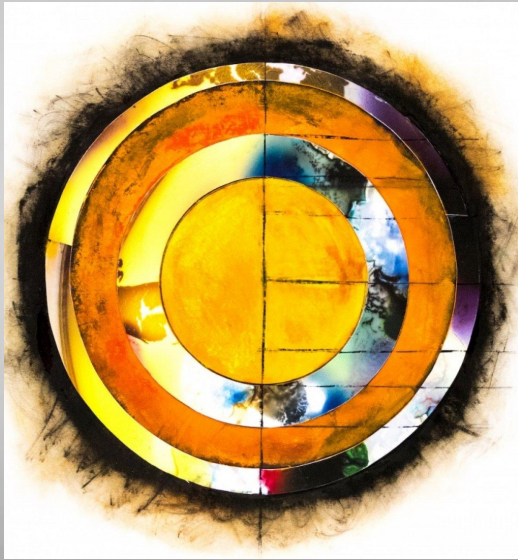




Disposable Perspectives

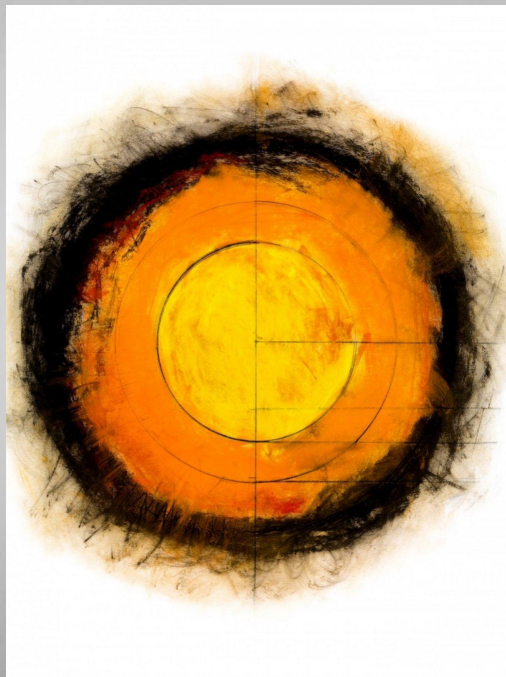






Debbie Loftus wrote: “Galileo 24 is a series of twenty-four images based on ideas about infinity originating with Galileo. It is a topic that, over many centuries, has taxed the minds of our greatest philosophers, mathematicians, scientists, theologians, artists and poets. Galileo 24 visually addresses the question of whether infinity is one or many, and how can we possibly measure it. Based on traditional geometry and the principles that underlie Galileo’s mathematical diagrams, Galileo 24 places the abstract idea of infinity into a human context in order to discover aesthetic values and make new works of art.”

Debbie Loftus - Apr 16 to May 10 2018 - London artist



Debbie Loftus





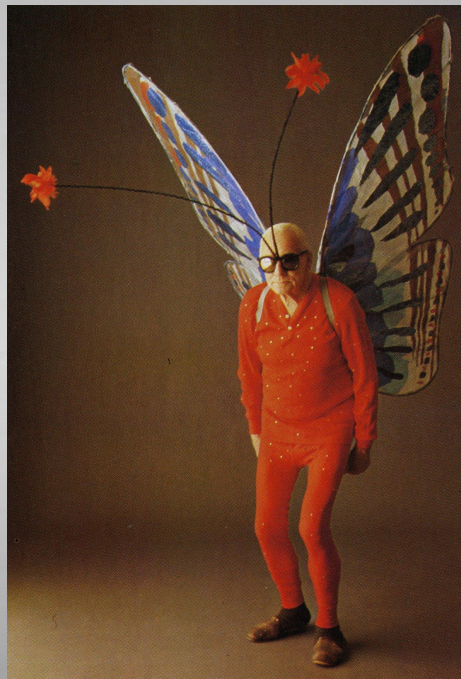


Am I warm yet?  
No, try harder.  
How about now?  
Still ice cold.  
You're Freezing.

Curated by King's Graduate Student, Sian Creely, and featuring the work of four artists, 'A Comfortably High Temperature' was an interactive and visually stimulating experience exploring the interpretations of one word. Drawing on the influence of reward and punishment, suburban domesticity, routine, loops and indulgence.

A fantastic campfire is lit by Sarah Entwistle, Julia Collington, Rosie Abbey, Lucia Coppola who were four London based artists studying at Chelsea College of Arts and Goldsmiths.

A comfortable high temperature - Apr 3 to April 10 2018 - curated by Sian Creely, King's postgraduate



A comfortable high temperature







Curated by King's College Graduate Student, Sian Creely, "Rare" was an erotic criss-cross of lights and shadows that traces an act of creative play between a group of subversive underground queer artists in a low lit, gritty backstage room of a New York City night club. An intimate photographic sketch and gender-bending performance combine in this space of spontaneous creation. Ephemeral, atmospheric and defiant, these bites of desire cut a path between the personal and the performative.

NAZITA, the artist, was born in Madrid, Spain in 1982. Her artistic curiosity is fuelled by a passionate zest for life. A multidisciplinary artist with a nomadic upbringing, she expresses her soul's journey with a playful intensity that highlights the wondrous mirage of life through the enigmatic universe of the arts.

Nazita - Mar 27 to Mar 31 2018 - Madrid artist

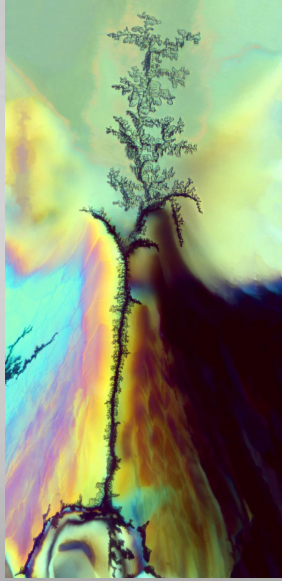




Nazita



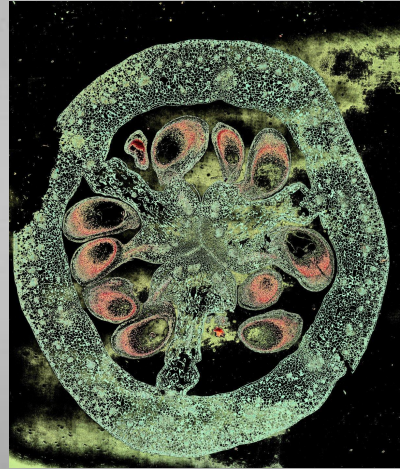
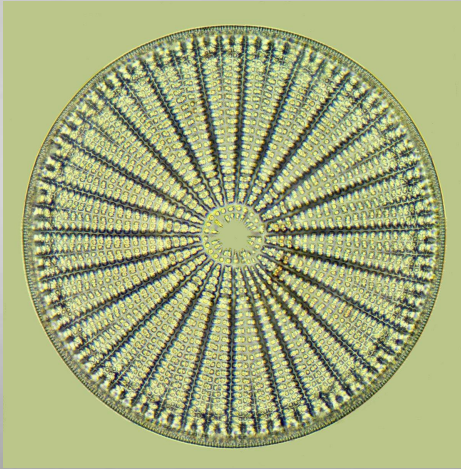




Ben Dobson read Natural Sciences at King's College and graduated in 1995. After a career in software engineering, he switched to science and teaching computing. He now teaches at Chesterton Community College, Cambridge. Ben is also microscope artist. His work is concerned with perspective, texture, colour and light. He seeks a hidden beauty within animals, plants and minerals. He uses reflected and transmitted light, often polarised, to illuminate mineral, vegetable and animal matter, which he carefully prepares for microscope and camera.

Ben writes: "In the long run I would like to become more established as an artist and possibly set up an outreach microscope club that could combine both art and science. In Victorian times microscopy was a huge hobby with over 3000 people making a living preparing slides for richer Victorians. I would like to see microscopy become a popular hobby again and believe it is possible and that this could start in Cambridge."

Ben Dobson - Feb 18 to Mar 8 2018 - King's Alumni artist



Ben Dobson





*Talking Brains* was a collection of recent work by Andy Ash which investigates the relationship between the brain and art making; a kind of “dialogue with my neurological self”. Through a series of ink drawings, films, photographs and objects, Andy created an installation in the Art Rooms which asked questions about the relationship between depression, (dis)connection, dyslexia and creativity. The work is interested in interior and exterior space, the individual and collective, the dark, the light and importantly the grey and how these competing aspects connect to form a way of seeing and a way of being.

Andy Ash teaches Post Graduates at University College London (UCL), Institute of Education (IOE) in the Art, Design & Museology Dept. As an artist teacher he is interested in Visual Art Practice as Research and collaborations between artists and scientists, and how their conversations can generate new knowledge. He planned the exhibition much like the 17th and 18th Century ‘Salon’, which functions as an opportunity to engage in (thereby generating) dialogue between artists, scientists, and educators.

Andy Ash - Feb 1 to Feb 16 2018 - London artist



Andy Ash







## WHEN PIXELS BECOME PAINT

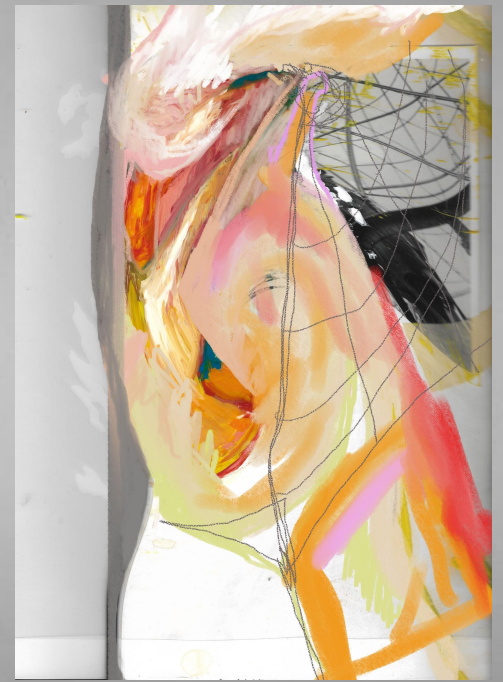


a multimedia exhibition by Ruby Reding  
opening night 15th January, 8pm, King's Art Rooms  
come and see some poetry / paint / digital collage

on until January 28th 2018  
unfortunately no lift access  
contact rr506@cam.ac.uk

Ruby Reding wrote: “I am a third year English student at King’s with interests predominantly in contemporary poetry and visual culture. I am currently writing a dissertation on Nancy Spero. Aside from Spero, I am influenced by Pipilotti Rist and the NewHive digital art platform. My exhibition is an exploration of the tensions between oil paint and the pixilated screen, between concealing and revealing objects. I have been thinking about the body, it's skin, it's space, and it's intersections with the frame and surreal landscape. Working on mediums such as acetate, shower curtains, and the screen, this exhibition invites you to question the canvas form. Can you put flesh into words? How does emotion play out on screen or in paint? What does it mean to pour something down the sink? Is digital painting a lazier medium? How does it change indefinitely the way we think about paint?” Ruby Redding graduated in 2018.

Ruby Redding - Jan 11 to Jan 28 2018 - King's undergraduate



Ruby Redding







Edwin wrote: “My recent paintings and drawings have been inspired by my perception of a part of the natural world that exists alongside the suburban environment in which I live. Images of plant and animal forms coalesce and combine, and tensions between seemingly opposite impulses, ideas and working practices are explored in each of the paintings.

Although the initial stages of each painting are completed on location in Epping Forest, working directly from and in the woodland, the images they contain are not necessarily meant to be interpreted in a strictly literal manner. There is a great deal of improvisation and reassessment in each painting and as such there can be a great deal of flexibility in terms of what each painting contains. For example, the shape of a puddle or the rotting texture of a tree stump are as important in terms of being sources of meaningful and relevant imagery as a view of a place when observed from a certain distance or viewpoint. In this way, my works are somewhat removed from the desire to produce a realistic, representational view of a landscape, (even though they are still very much based on an experience of a tangible exterior environment). Instead, the paintings move closer to a position that reflects more of an interior, metaphysical territory. This is an emotional space, where phenomena found in the outside world is reflected and revealed in a manner which is an aesthetic and conceptual composite of a multi-faceted, immersive experience.”

Edwin Aitkin - Nov 1 to Nov 22 2017 - London artist





Edwin Aitkin - Nov 1 to Nov 22 2017 - London artist





Tega Akati-Udi wrote: This exhibition aims to reveal hidden stories from that of the Heir of the Kingdom of Benin, Solomon Igbinoghodua Amekpivie Akenzua (matriculated 1948) to that of Alexander Osei Adum Kwapong (matriculated 1948) who graduated with a Triple First in Classics and later became Professor and Vice Chancellor of the University of Ghana. This exhibition shows prominent women such as Yaba Badoe (matriculated 1973), first female Black Cantab of the college and award-winning film maker and writer. Featuring matriculation and graduation photos, correspondence from the wife of Uno Bassey Ugot (matriculated 1947), and excerpts from the Senior Tutor's notes, all from our Archives Centre.

On the 27th of October 2017, the Art Rooms hosted Dr Temi Odumosu, Living Archives Research Project, School of Arts and Communication, Malmö University, Sweden (PhD, King's College Cambridge, 2012), who spoke on "Loving in the colonial archive: Some mixed media approaches to issues of silence and forgetting." How do we face the uncomfortable truths of a past that everybody wants to forget? In what ways do archives restage colonial violence? Is it possible for augmented reality, 3D imaging and other digital technologies, to mediate historical reconciliation(s)? The talk presented some of the artistic research she has been developing within the Living Archives Research Project in Sweden.

**Black History Month - Oct 21 to Oct 28 2017 - Curated by Tega Akati-Udi**



Chief & Mrs U. B. Uget.

Chief & Mrs U. B. Uget,  
P. O. Box 376,  
Calabar,  
Cross River State,  
Nigeria.

4th December, 1994

Our Dear Lord Arman,

We are sorry to have delayed till this time to report our safe arrival in Nigeria since 5 weeks ago.

We seize this opportunity to thank you very immensely for the warmest reception you gave us and for inviting us to the House of Lords in London. We shared and enjoyed the special gift you presented us with our children and a few friends.

We shall never forget you and your family. We wish you compliments of the season.

Yours sincerely,

*Florence Uget*

(Florence Uget) for both of us

Nigeria.

7th April, 1995

Dear Lord E. Arman,

**DEATH OF THE LATE CHIEF UNO BASSY UGET (D.O.B.)**

It is with a heart filled with grief that I write to inform you of the passing away of my beloved husband, Chief Uno Bassy Uget. The sad event took place on Monday 20th March, 1995.

His burial arrangements are as follows:-

- Thursday 1st June 1995 - Ring Song Night at his Residence, No. 9 Edyong Street, Cross River State Housing Estate, Calabar.
- Friday 2nd June, 1995 - Vigil Night at his residence in his home town at Okurike (Agwagune) in Biase Local Government Area, Cross River State of Nigeria.
- Saturday 3rd June, 1995 - Burial at Okurike (Agwagune) in Biase Local Government Area, Cross River State of Nigeria.
- Sunday 4th June, 1995 - Memorial Service at Duke Town Presbyterian Church, Kynoh Street, Calabar, Cross River State of Nigeria.

I cannot fail passing this information to you, knowing how close you were to my late husband.

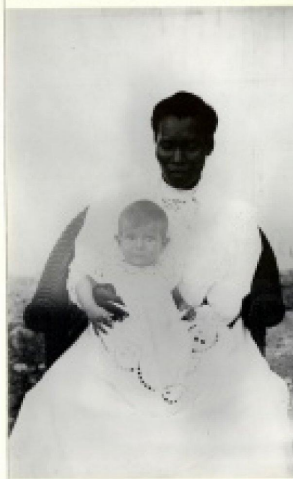
Sincerely yours,

*James Uget*

U. Bassy Uget	1944	1995	Upper Bathieken St, Cross	100.00	100.00
U. Bassy Uget	1944	1995	Upper Bathieken St, Cross	100.00	100.00
U. Bassy Uget	1944	1995	Upper Bathieken St, Cross	100.00	100.00

born of families Lachmann,  
r Bathieken, St. Cross.

born of families Lachmann, Reje Sebong.  
photographer of Blowing 1964.



Black History Month - Curated by Tega Akati-Udi



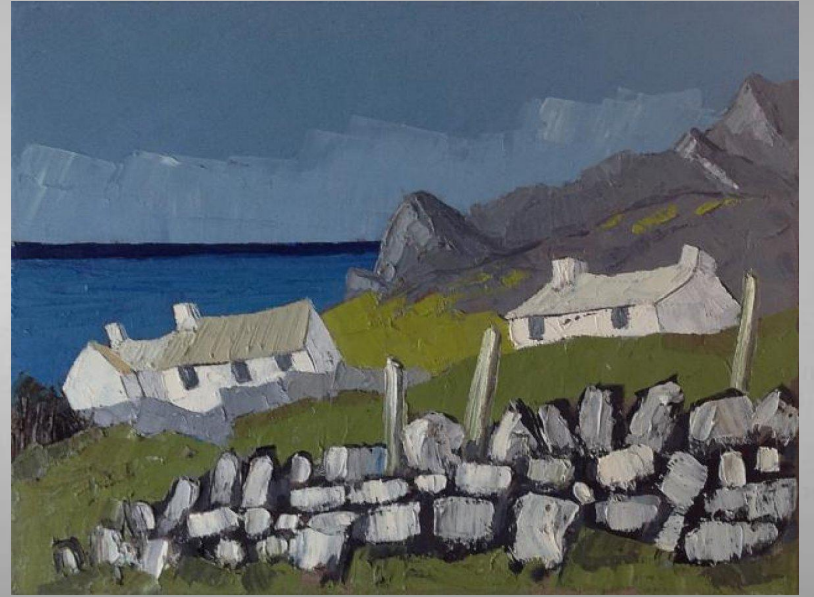
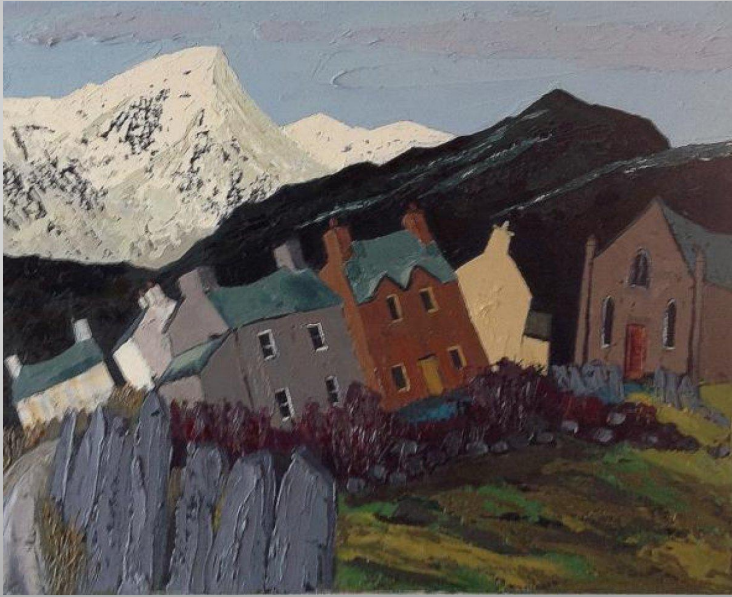


Wynne Jenkins (1937 – 2019). We miss him. Wynne wrote this comment for his Art Rooms' show: "I am a native of Llangennech, Llanelli, but have been living in Carmarthen for nearly half a century. After a career in education, I now concentrate on expressing myself through painting in oils. The form and colour of the landscape and buildings of my Wales are my love and inspiration. The palette knife is my medium. My initial influence was my Art Master at Llanelli Boys Grammar School, John Bowen. I admire the work of Kyffin Williams and Lucien Freud. Currently my main influence is Gwilym Pritchard [Welsh painter who died in 2015].

Painting affords the opportunity to transform well-known and much-loved scenes into an art form. In this way one becomes aware of the timelessness of our seas and mountains. The challenge is, by using a palette knife, rather than a brush, to express with precision the emotional response to nature. I seek to paint not only that which is seen and felt, but also that which is not seen - one layer at a time, until the dream is realised."

Wynne Jenkins - Sept 24 to Oct 20 2017 - Welsh artist





Wynne Jenkins

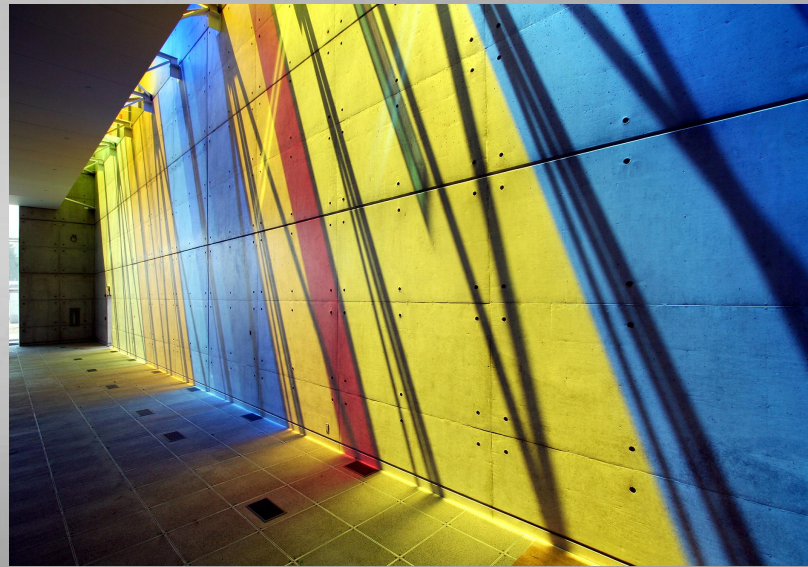






*Concept and Context in Architectural Glass* was an exhibition of the studio work of Amber Hiscott and David Pearl, focusing on watercolours, maquettes, and photographs. The two Wales based artists are principally known as glass artists working in an architectural context and in public space. They have been instrumental in pioneering the medium's adaption to contemporary architecture with the application of commercial processes such as silk screen printing of glass frit enamels onto glass. They undertake major commissions internationally.

Amber Hiscott and David Pearl - April 10 to May 7 2017 - Welsh glass artists



Amber Hiscott and David Pearl







This exhibition presented stills selected by the artist, David MacDougall, from his film, *Gandhi's Children*. MacDougall is one of the world's most distinguished ethnographic and documentary filmmakers, renowned for films that evoke the sensory feel of everyday and institutional life. This film, *Gandhi's Children*, goes beyond images of poverty familiar from photojournalism, presenting the knowledge and resilience of individual boys, and the rituals and rhythms of the institution they inhabit.

A monolithic building on the outskirts of Delhi provides food and shelter for 350 boys. Some are orphans, some have been abandoned, others have run away from home. About half are held under a court order, having been picked up for petty crimes. Living at the institution for several months, MacDougall explored its routines and the varied experiences of several boys. Despite the harshness of their lives, many show remarkable strength of character, knowledge, and resilience.

David MacDougall - Feb 11 to Mar 12 - Australian filmmaker



David MacDougall



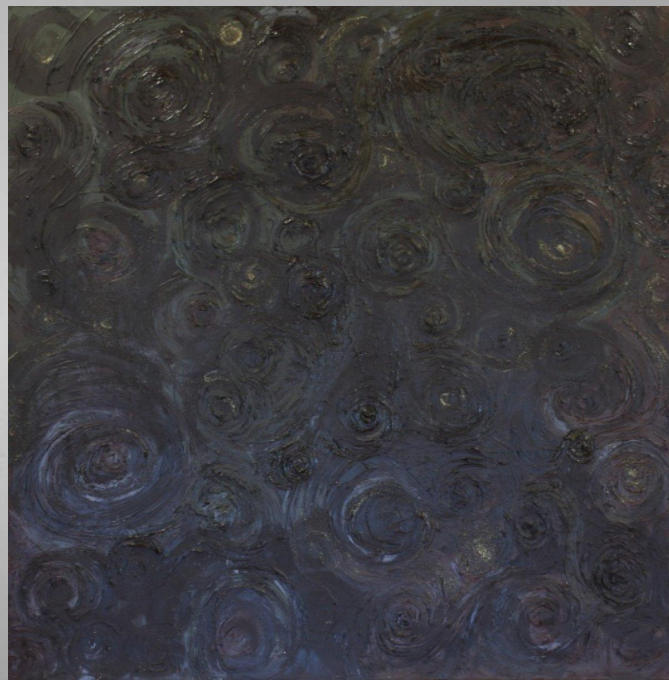
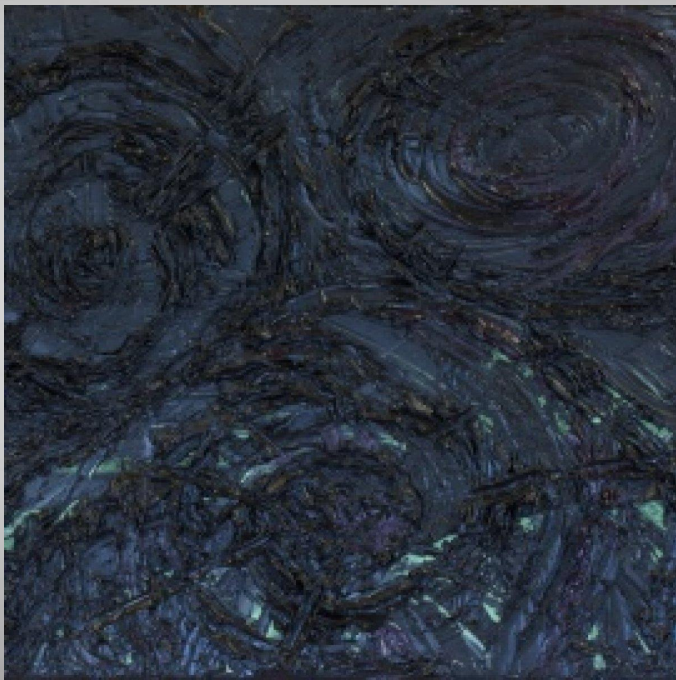




Richard Hickman wrote: “All of the works exhibited were completed within the last year. In the context of this exhibition, the term ekphrasis [εκφρασις] is used to refer to the act of producing paintings inspired by poetry and song. I seek to reify the sometimes profound and, in any case, ineffable messages contained in a diverse range of poems, all of which have some significance to me.”

The sale of the paintings was in aid of *Footage Foundation*; this charity was founded by PhD students and colleagues from Cambridge University in 2008. While having a commitment to educational, cultural, and social initiatives, it aims to inspire young people to be active participants in changing their local and global communities. Richard is Emeritus Professor of Aesthetic Development at Cambridge University.

Richard Hickman - Nov 2 to Nov 28 2016 - Cambridge artist



Richard Hickman







This exhibition recorded Juett's visual voyage of discovery after finding a journal kept by his namesake Robert Juett from the sixteen hundreds. The modern-day Cambridge artist, Nicholas Juett, was surprised to discover the journal while visiting Cambridge University library where he looked up 'Juett' in their books of old newspaper-clippings.

The discovered journal covers Robert Juett's travels with Henry Hudson on long searches for the Northwest Passage to China. Inspired, Nick Juett's artist's research has been a journey in pencil, charcoal and vivid oil paintings through aspects of seventeenth century life, travel, politics and food. Juett, N. hopes work shares the mood and character of Juett, R.'s time.

Nicholas Juett - Feb 1 to Feb 25 2016 - Cambridge artist



Nicholas Juett





Jean Bacon wrote: “In the Easter term 2015 there were weekly visual art workshops in the Art Rooms. One explored drawing, and an exercise was to focus on a fragment of the chapel architecture.

I had always admired Ruskin's drawings of architecture and decided to continue this theme as a summer project, a new subject for me. Ken Moody and I took photographs of details of the chapel exterior. On blowing up the images I found the angels high up on the chapel sides (some, alas, are badly eroded).

I drew and painted (pencil and watercolour, a little pastel) through the summer, exploring how to combine architectural features into a composition. I have made no attempt to achieve a particular coherent perspective. Later, Ken was able to photograph two of the angels from the balcony of the Gibbs building. This view is from a little above their level.

The work on show is very much work-in-progress, with different approaches still to be explored. I've come to think of the angels as long-enduring guardians, exposed to the elements.” Jean is Emeritus Professor of Distributed Systems in Computer Science and a Fellow of Jesus College.

Jean Bacon - Nov 28 to Dec 24 2015 - Cambridge artist



Jean Bacon





*An Elephant in the Room* was an installation of recent watercolours selected by the artist. Watercolour is generally seen as a very traditional and conservative form of making paintings. In this show the artist exploited the liquidity, spontaneity and speed of the medium to create works in an intuitive manner.

The exhibition installation also responded to the space and challenges traditional notions of display. Subjects used in the paintings are diverse, often with juxtapositions of imagery that play with scale and pictorial space.

The paintings are made on Indian handmade khadi paper. This allows for physicality, a varied sense of surface and playful painterly abstraction which balances figurative motifs. The works have an intimacy and mystery, taking the viewer on a journey.

Emrys Williams - 31 Oct to 21 Nov 2015 - Welsh artist



Tish Ward wrote: “I define drawing as an exercise in critical observation, exploration, investigation and description of space. This exhibition represents a selection of my work with a focus on landscape. Much of the work shown here came from the Suffolk coast, where the open spaces of pastures, sea and expansive sky, always there and yet ever changing, provide an endless source of inspiration.

The process is where the external and internal constructs of mind and space meet and interact. It is, for me, a sort of language: constructed by and for myself to provide an introspective, investigative and descriptive system of dissection and analysis in relating to the external world, a dialogue between mind and space, which aids in my own personal understanding of it. My core influences come firstly from the Euston Road School and those who stemmed from it, especially in the form of William Coldstream, Euan Uglow and Patrick George. Others whose work has informed my own practice include Nicolas de Staël and Paul Cézanne, to name just a couple, among a myriad of many more whose influence has spread through those that have come before me and can in turn be seen in my work today.” Tish Ward graduated in 2016.

Tish Ward - 16 Oct to 29 Oct 2015 - King's undergraduate







Tish Ward



## Artists' Links

We are very grateful to all the artists who offered to show their work and share their ideas in the College Art Rooms from 2015 to 2020. Some were King's undergraduates with no formal training in art, others were internationally respected artists. Their varied and vibrant art hugely enhances the cultural energy of the Art Rooms. Where it is possible to find a web presence, here are links to discover more about their work (current in January 2021).

[Click on a name to go to the artist's website.](#)

[Colin Whitworth](#) [Mariadaria Ianni-Ravn](#) [Danny Martin](#) [Solange Manche](#) [Adrian Novac](#) [Harry Owens](#)

[Alexander Massouras](#) [Graham CopeKoga](#) [Uwe Ackermann](#) [Jeff Thompson](#) [Rory O'Bryen](#)

[Debbie Lofthouse](#) [Ben Dobson](#) [Andy Ash](#) [Edwin Aitkin](#) [Amber Hiscott](#) [David Pearl](#) [David MacDougall](#)

[Nicholas Juett](#) [Emrys Williams](#)

