

YNA COLLECTIVE PRESENTS



**no  
space,  
every  
place**

2ND - 6TH JULY 2020

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With thanks to everyone who made this possible.





# INTRODUCTION

## FROM THE CURATORS

As part of the virtual Young Norfolk Arts Festival 2020, the YNA Collective have curated a unique exhibition of artwork inside our new virtual gallery space.

This exhibition brings together pieces in a variety of art forms that have been created by young people aged 11-25 from across Norfolk.

This is an exhibition without any limits.

Created as a response to the current lockdown - with the theme 'no space, every place', this exhibition encouraged artists to focus on their experience of this unusual situation.

These artists move beyond conventional understanding of place, and in doing so open up new possibilities for relating to the changing world around us.

We hope to engage audiences' senses, feelings, and emotions.

## **HOPE, SURREAL, ANGST**

These are the three anchoring themes to the exhibition, a reflection on three emotions that have arisen during quarantine.

Our themes pull the viewer through a journey of quarantine, but one which has no specific direction, end or beginning - just feelings.



# WAYS OF TRAVELLING

FROM THE EXHIBITION DESIGNER,  
CHRISTOPHER HUNT

It's been a real pleasure to work with the Collective to create this virtual gallery.

We went from recreating The Undercroft to shaping a space that could only exist digitally, and that can showcase the work of Young Norfolk artists well beyond the festival.

I suggest taking your time and exploring in detail, as the talent on display is extraordinary.

Here we play around with how they are showcased - you find works on a massive scale right down to small pieces in a corner, and video pieces that pop into existence like magic...

# NO SPACE, EVERY PLACE

These rooms and their contents tell the story of a young Norfolk community in lockdown. They are the result of a call for young work, a mind-blowing response to that call and a heartfelt and creative peer curation.

Our themes of Angst, Surreal and Hope were developed by the young curators behind the show, in response to the works. Together they tell the stories of a young here and now. We hope you are as moved by your journeys through the galleries, as we have been by the works and the process.

# CURATED BY

ANANYA BHATTACHARYA

BETH GAFFNEY

ELLA FRARY

ELLIE REEVES

ELLIE ROBSON

ELI COURT

SÁRA LAPINOVA

TAYRN EVERDEEN

NELL BASLEY

JOSIE DOWSWELL



GEORGE FLOYD PORTRAIT  
BY ANNABEL HAMPSHIRE



# ANGST



**Angst - noun 'a feeling of deep anxiety or dread, typically an unfocused one about the human condition or the state of the world in general.'**

**Angst comes from uncertainty. The tight, anxious feeling that is often at the core of angst can be due to the unknown, and we think that's what lockdown was for many, if not all, of us.**

**We also wanted to reflect the times that we are living in, not only in our minds but in the world around us, and represent how art can unify us to drive change. It can be positive to know that this is a collective emotion and that others feel the same - hopefully this art reflects that and comforts the audience in the same way we are comforted by it.**





## ANDIE MAN 'HONG KONG' 2020

This is a montage capturing the night scenes of Hong Kong.

As a metropolis, streets are never not packed with people embracing their fast-paced lifestyles. It is only when the night falls, that things slow down a little bit, and one can really stop for a moment to take a look at the beauty of the cityscape surrounding them this whole time.

The bickering lights and ambient sounds linking up all the places in the city, is a deep connection you only realise when you empty your mind, and give it space to see, listen and feel.

This piece was created because I wanted to capture the little moments of the city before they are all subject to unforeseeable change in the future amid political instability and uncertainties.

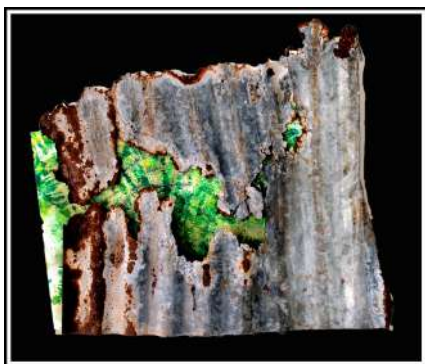
The natural world around us is rapidly changing. Global warming, deforestation, animal extinction, all accelerated by one common cause, humans.

I look at the world we live in today where natural wonders I played in as a child get concreted over and a new supermarket or carpark appears in its place. My inspiration for this piece came from this resentment.

It aims to portray the once luscious green wilderness being overpowered by bleak grey metal trapping the beauty behind. So, the space this symbolises to me is not one field or forest but all nature we see around us succumbed to urban lifestyle and industry.

I created the green backing of the work by making a series of prints from natural ferns and bracken. Painting onto the ferns themselves and sponging and rolling paint onto the page with the ferns between creating a negative print gave me the randomness and uncontrollability I desired in portraying nature to me. Over the top of this I drew subtle ferns in pen to add detail and recognisability to the image yet still retaining the sense of fragility.

To finish the piece I placed the rusted metal, that I had found left to decay in an abandoned structure, over the top of the paper and screwed it to a frame to keep it in place. As I was fixing the metal sheet it appeared to me that in an alternative light, the natural backing seemed as though instead of being blocked and overpowered it was instead breaking through the metal, rusting it, decaying it. This made me think, maybe nature was regaining control over the man-made elements, maybe we can bring back these places of natural beauty, maybe we simply need allow our surroundings to grow into a more natural future for us all.



**BENJY FOX**  
**'ENCROACHING**  
**URBANISATION'**  
**2019**

I have always been inspired by the storytelling which occurs within art.

From chiaroscuro's revelation of character in tonal nuances, to the objects imbued with symbolism in Renaissance paintings, the presence of a visual narrative, for me, is paramount. I have found this interest to inform the compositions, subjects and mediums of my work. Whilst seeking to create likeness within portraits, I also endeavour to capture something of the character of the subject, which it is a joy to excavate as a painting develops.

I think that the works submitted fit the theme of the exhibition as they are both concerned with thought. Alongside a person lost in reverie, for me, the stars capture the essence of the exhibition, as we are forever surrounded by these pinpricks of light, yet they are obscured during the day; in naming and creating constellations, we seek to bind distant, scattered scintillations, and as these patterns form above us, they paradoxically reach their zenith above a thousand other eyes.

A recognisable and fixed shroud around our planet, these figures disintegrate and metamorphoses as the perspective shifts. Existing, as we observe them, in no space, their semblance of coherence exists in every place across our world. Like stars, we each carry thoughts, yet they cannot be sewn in the external world; they are as intrinsically bound to life as breath or blood, yet are unmoored from the physical self, never tangible nor corporeal. They are our silent stories, ineffable testaments, and mute observations which walk with us. They are why silence can be paradoxically deafening. Just as we can be lost in a forest, we can be lost in thought, the difference is that woods are not everywhere, yet thoughts cram every place whilst occupying no space. We have all strayed from nowhere.



DAISY CAMPBELL



## DULCEY GEBBETT 'MY SPACE' 2020

This work is a depiction of what is going on in my head, the good and the bad, the pressures and the fantasies. I am in the middle, lost in a book, but the outside influences are always there with me.

There are other people's demands, my own insecurities and even a black hole.

The inspiration behind my piece of art is my own imagination, the good thoughts and bad thoughts all jumbled up and buzzing inside of me.

It's my own personal space that no one can access and makes me feel like my own person, often my thoughts get ahead of me and I feel like I have no space. My conscience and my thoughts follow me wherever I go and are with me at every place. Techniques were pen and ink with watercolour.



**ELLIE CRAWFORD**  
**'UNTITLED (1)**  
**2019-2020**

My main intention behind my work was to explore the concept of 'Women in Art', developing an understanding of womanhood as well as the male perception.

'Untitled (1)' is part of a series of sanitary towels in which I have printed parts of flowers such as petals into the pads. Flowers depict the natural beauty of rebirth symbolising the menstrual cycle, especially the process of ovulation.

Each sanitary towel design shows that although every girl has periods in which each one is different based on the individual. My first design involved producing a realistic pad by mixing red and brown inks together. Due to the main purpose of the pads to be absorbent; I poured the ink over the pads allowing the ink to soak into the towel. Moreover, I combined different red tone felt fibres and applied them to the pads by stitching over the top.

Due to all the 'dirty' connotations that linked to periods I wanted to take a turn on these strong opinions by glamourising the pads with sequins and glitter. Once all the pads were done, I arranged them gushing out of a bin acting as the bin has overflowed within the female toilets.



## ENZO LI-ROCCHI 'SCREAMING 2' 2020

Art is important to my life. I've always loved drawing and I am especially interested in creating atmospheric and thoughtful pictures using pen and paint.

Recently, I've been interested in drawing and painting faces, particularly faces that express feelings.

In this acrylic painting, 'Screaming 2' I wanted to show my personal feelings of pain and anguish and frustration of being in lockdown - a feeling of having no space in EVERY place, of being stuck in my head with nowhere to go.

The portrayal of feeling, created with the distortion and stretching of reality, is more important than realism in my painting.

My practice explores the modern day through a surrealist viewpoint of my personal experiences in the world.

I experiment with many mediums however I mainly create work with oil paints, photography and film.

I am interested in the Dada movement, Film noir and Old Master portraiture. These movements and styles have influenced these shots aesthetically however emotionally it is society's shift into lockdown.

As an artist, I am inspired by Surrealism and conveying emotions through the abstract which allows others to connect with me.

My work fits into the exhibition as it displays my feelings of isolation and the disconnect from society and ordinary life.

The title for my photo is 'Purgatory' as, personally, lockdown feels as though humanity is trapped in a middle ground, unsure of the future and life as we know it.

The primarily blue photo shows a figure floating above the earth, unable to come back to reality as with the pandemic it is unrecognisable. The figures are submerged in water which makes it difficult for the viewer to connect with the subject which further reflects feelings of disassociation and loneliness.

For this exhibition i have used my personal feelings towards lockdown to create an image which is unique yet familiar as my emotions are believably shared. My work in the exhibition would help me share my outlook and feelings on the pandemic and hopefully connect with others feeling the same.



**HARRIET FOSTER-  
CLARKE**  
**'PURGATORY'**  
**2020**





**KATHERINE WOOD  
'MOVEMENT AND  
TRANSFORMATION'  
AND 'A SENSE OF  
PLACE'  
2020**



Within my work, I study intricate details found on natural forms using a range of techniques, with the aim of creating powerful yet refined pieces.

Through nature I feel connected to my surroundings; I feel at home. This is the basis of my two pieces pictured. The first, entitled "Movement and Transformation", is a nostalgic study of my genetic and metaphorical roots; reflecting the tree roots in the forest landscape in which I grew up, alongside imagery of my own blood cells mirrored through embroidery and dotted embellishment.

Additionally, I heat-transferred my own photography of trees onto yarn and expanding paint to reflect the twisted and gnarled texture of the tree roots visible in our forest. This forest is where my mind wanders during quarantine, as it is my sanctuary and my home. The conjunction of scientific and anatomical research with the nature of the environment of my childhood considers both 'nature and nurture' in my own personal "Transformation" and internal world.

The second piece, entitled "A Sense of Place", captures this same sentiment of escapism and nostalgia, as it is inspired by imagery from a past family holiday. It is an investigation of the delicate surface texture of butterfly wings and orchids found in Punta Cana in the Dominican Republic, and how these details help form the identity, or 'sense of place' of the region. I created freehand embroidery, imitating the intricate segments formed by the butterfly's vein, and reflected the similar vein-like surface texture of orchid petals with heat transferred foil and distressed metal knit.

The tenderness and fragility of these features additionally reflect the fleeting nature of the moments during holidays; I now understand that exploring new places (and appreciating the striking details within them) with my loved ones is not an experience to take for granted.

My work is based all around the idea of conveying a sense of self-doubt. It looks at how these vulnerable and insecure feelings can be displayed in many different ways.

Whether it was through one's fears and phobias, imperfections and differences or insecurities and the psychological barrier. I aimed to capture the raw emotion of my subjects, thus creating a unique and powerful form of communication, without the use of words. Ultimately, looking at what makes an individual an individual.

With regards to my image 'Immersed in Fear', I was specifically looking at the fears and phobias of an individual. Researching the work of photographer Alban Grosdidier, in particular his metamorphic series 'Drowning', it was definitely a driving point for me in terms of aiming to capture my models involuntary reactions, their natural response and in turn the truth.

I was also intrigued by wanting to discover the coping mechanisms used by my subject when submerged in what to us as the audience seems like just water but through his eyes is his greatest fear.

The relation to the exhibition 'No space, every place' stems more from my subject's reaction to their surroundings rather than the location itself. Meaning it isn't until my subject is fully in the depth of his phobia that the emotion shows. A sense of distress and turmoil is obvious, set off by the immense realisation of his surroundings. Claustrophobia caused by the sense of being consumed plays a part in magnifying the pure panic and stress he is under.

Creating this photograph was based solely around using what I had. Taken in the bath with the flash and bathroom light, no natural lighting was used. To create the black back-drop I used the shower curtain, and had assistance when water was poured from a jug over my subject's head. I used photoshop to convert my image into monochrome in order to depict the detail in the water droplets and my subjects face where he is visibly in discomfort.



**KENNA WINTER  
'IMMERSED IN FEAR'  
2018**



**LORNA GAUVAIN**  
**'WHAT IF?'**  
 2020

The short film 'What If' is my direct response to the current situation of lockdown. I was inspired to create the piece after my A-levels were cancelled, and on the days I was meant to be revising and sitting my exams, I was obliged to stay at home and spend my time however I wished. It was such a strange situation to be thrust into that it felt almost like a dream, and that I would have to go in and take my exams when I woke up, and so I wanted to make a short film that highlighted this confusion and worry concerning the exams and highlighting how unreal the events of the past few months have felt. This relates to the exhibition of 'No space, every space' as it concerns the recent events that have taken place due to coronavirus, and how life has been deeply affected by the global pandemic.

I am Lucy Guy. I'm an art school drop-out turned English Literature graduate, and in my free time I make things. I describe myself as a 'bedroom filmmaker', messing around with home-made sound effects and figuring out low-fi ways to produce film, all in my 'bedroom studio'.



**LUCY GUY**  
**'PERCEIVING'**  
 2020

'Perceiving' is a film about inner space. It is inspired by a neurological phenomenon called 'Alice in Wonderland Syndrome' which affects how a person perceives their surroundings. Sometimes things are impossibly small, or unimaginably huge, but only within someone's perception. It is a common experience to have just before falling asleep, and I have experienced it many times. In the film, the character's inner space is rife with turmoil. The space around them becomes frighteningly massive, whilst they themselves are lost in an anxiety-inducing microcosm. Malevolent cylinders never seem far away. The surreal and eerie atmosphere was, in part, inspired by the catastrophic events of 2020, including the Covid-19 crisis; the horror and uncertainty this has caused both the world and each of us individually. 'Perceiving' is wildly different to the happy, silly and fun animations I usually make, but it has taught me a lot about narrative, filmmaking and the inner space of the mind. I hope that you enjoy it.

Home is an embodied safety, somewhere one can be situated and feel truly at ease. It is not only a location but also a state of mind. For many, their state of mind can never be relaxed, and they can never feel at home, because their skin colour dictates their position within society and creates a bias against them.

My composition is in solidarity with the BLM movement and is designed to convey the pertinence of systemic racism within society. The statue of Robert E. Lee - a confederate general whose principle was to perpetuate and expand slavery - was converted, by civilians, into a platform where their message of desperation and hope could be viewed by the world. I found this idea empowering. It is therefore the focal point.



## MAISIE HOWE 'TO THE OPPRESSOR' 2020

Blood is pictured running down Lee's hands to signify the blood on - not only his hands - but on the hands of all those who lack the empathy to see that they, intentionally or not, are maintaining a society of white privilege.

The statue is surrounded quotes. Read every single quote. The last words ever uttered by just a handful of all innocent civilians who have died at the hands of the police simply because they were born with the "wrong" skin. This issue applies to everyone. Systemic oppression is what the UK is built upon.

Before watching documentaries and doing further research, I was completely blind to this so I ask everyone to learn about our history but also the way black people live in fear in some parts of the country still.

To create this sketch, I used pencil and then a red pen to portray the blood. I wanted to use a font that portrayed emotion, so it is bold to show strength but almost shaky to convey feelings of desperation, innocence and worry.



**PHOEBE ADELLE  
CHALLINOR**  
**'ABANDONED'**  
**2019**

The inspiration I had to create this piece was my own mental health. The project this piece comes from is all based around bringing awareness to what struggling with different mental health issues feels like. I began this project as photography is my means of escaping my mental health issues and to prove to others that your mental health issues do not define who you. Mental health is still such a taboo subject even though most people suffer from mental health issues or know someone that does. I want to help prove that every space should be a safe space to talk about mental health issues. This is why I think my work relates to the exhibition, as everyone should be safe to talk about whatever they are struggling with in a safe place instead of feeling as though there is no one or nowhere they are comfortable turning to for help. Having no space to free themselves from their mind.



**POPPY GRIFFIN**  
**'#METOO'**  
**2020**

My intention for this work was to explore the concept of feminism, to question the perceived 'role' of a woman in society and bring to light the challenges faced by women throughout history and in the present day. As a young woman growing up in the 21st century, I personally connect with this theme as feminism is increasingly important to me, as recent issues such as abortion bans, gender pay gaps and the wake of the #MeToo movement make it more important than ever before to project these issues into the current conversation. Feminist art has been a source of inspiration for much of my prior work at GCSE level, drawing inspiration from Barbara Kruger and the Guerrilla Girls, and I wanted to continue exploring this genre as I wanted the work to promote strong feminist messages and produce work that challenges the status quo. I feel this piece relates to 'no space, every place' as I feel feminist issues and challenges women face appear in every 'place' of life, being work or the home or society in general, but are often left with 'no space' to be addressed and spoken about in the media, so my work brings light to that and forces these issues into the current 'space' of people's minds, sparking a conversation.



**TARYN EVERDEEN  
'PLURALITY OF SELF'  
2020**

See 'Surreal' for artist statement.



# HOPE



**Hope is a simple word with no true definition - hope can mean anything you want it to.**

**It's a strength that helps people to overcome uncertainty. It's about seeing all your best qualities and looking forward. Your environment can shape how much hope you have. You may find signs of hope in nature, or in the people that surround you.**

**We have created a space in which you're able to breathe: the soothing blue expresses openness, reminding us of the sea and the sky, giving a feeling of natural light as if the whole room is lit by a skylight.**





Standing at the point where the land meets the sea, I layer sand, seawater and found natural objects from the shoreline onto cyanotype paper, allowing it to expose in the sunlight.

I have the strongest sense of being when I am standing on the shoreline; there is a sense of freedom and peace.

My relationship with the coast is a collaborative one; the location provides me with the inspiration and freedom to create and I document its natural wonder.



**AMY ROSE WILLIAMS**  
**'SHORELINE**  
**CYANOTYPE SERIES'**  
**2020**



See 'Angst' for artist statement.

**BENJY FOX**  
**'ENCROACHING**  
**URBANISATION'**  
**2019**



**BOO GREEN**  
**'PAPER NATURE'**  
 2020

I have recently completed an award in photography in nature and one of the tasks was to create an art piece based on the photographs that I took in my garden. I have no space to go to right now and so my garden is my space to go.

I decided to make some origami flowers from my photographs. I learnt this art from watching YouTube videos. You can find origami or geometric shapes in nature, for example leaf buds are folded in intricate ways that resemble origami art.

Origami is one of my favourite things to do because it helps me stay relaxed; I can focus on the present moment and feel calm. Origami is like poetry with paper. You can play with colours, textures and shapes and it's also eco- friendly as you can recycle paper. It's great because by giving away folded models I get a smile in return.



**CHARLOTTE IVANY**  
**'SHINE'**  
 2020

This piece is a self-portrait, one that I initially chose to create (with acrylics and pastels) due to its unique composition and dynamic.

The exposed area surrounding the eye is reflective of exposing oneself, 'letting in the light'. My ideas were focused on themes of self-representation, and how, more specifically on social media, I have produced a very narrow view of the person that I am. Arguably, platforms such as Instagram allow for one to present themselves as they wish, and this is rarely a true representation.

This piece symbolises showing an unseen, and perhaps more vulnerable, side of myself to an audience, whether that be an audience I am familiar or unfamiliar with. In relation to the exhibition title, 'no space, every place', I think that this piece also partially reflects that there needs to be diversity in who we are, with less conformation to a standardised view of how everyone should be; we can all make space for differing representations of ourselves, and others.



## CIARA CURZON 'THE WINDOWSILL' 2020

I was inspired by my plants as they are my favourite part of this inside world I inhabit currently.

I see my plants as something that gives me comfort and routine, and they gave me a new appreciation for nature.

Before I wouldn't go out much because I would be doing my university work for my games art and design course, and playing video games; I did not feel like I was achieving anything, I wasn't very happy with what I did every day. My plants represent all the new things I have started to do like running, gardening and painting, they represent the new growth in myself as much as themselves growing, I think that the more I grow, the bigger and brighter they can become.

Although we are all cut off from the outside by being stuck in our homes, or for me my very cramped room, we can still build a better connection with the outside world in our own way. This is what my world looks like to me right now, a window to the world I haven't been properly appreciating until now. I love to make art by any means possible, using all the resources I can find that will get it done, I don't like canvases much, but I like bringing new life to things that would be rubbish, so I paint on cardboard and I used acrylic paints and marker pens to create the art.



## DYLAN HICKMAN 'SINGING IN THE RAIN' 2020

I decided to create my piece because it had been about a month into lockdown and I was still waiting for that motivation push.

I realised that if I wanted to be motivated I needed to do something to kickstart it. So I decided to do a silhouette photoshoot as its always been a form of photography I've wanted to try as a beginner.

I knew I would be most motivated to just go in head first and see what I had round the house to create it. That's when I realised I had a massive white umbrella for my garden seats. So that night I decided to put it on its side and take all the lights from my house to go behind it.

I watched 'Singing in the Rain' recently and I realised an umbrella is such a good item to use as it can be easily identified from its shape.

I think my piece fits the 'No space, every space' because it proves that if you put your mind to it you can create some pieces of art and film during this time. This time is amazing for becoming creative and trying things you might not normally have the time to try. If you can take anything from this work, take an opportunity to try something different and to just experiment.



**ELLIE CRAWFORD**  
**'SANITARY TOWEL**  
**DISPENSER'**  
**2019-2020**

'Sanitary Towel Dispenser' was a broken dispenser that added quotes to with a graphite pencil and then smudged. This symbolises how the machine gets unnoticed within toilets by people just brushing past it.

To make it seem like the machine was working I stitched into some sanitary products boxes that acted like the product you would be receiving. To highlight the connection between the machine and periods I stitched 'periods' into a pad, allowing the threads to flow down imitating blood flow.



## JOHN OSWOLD 'NORFOLK INSPIRED GARMENTS' 2020



As an artist, I am particularly interested and invested in fashion as art and seeing how nature of the manmade world can inspire us to create art.

For my entry into the competition, I was very inspired by the textures and colours of wildlife and nature found around the areas of Norfolk. The ocean was a particular influence as there are so many different textures such as the blue of the ocean, the grainy textures of the sand and the feathers of seagulls.

All of this inspired me to add textures and colours that resembled these found to create a garment that gives a high art appeal. On the more colourful look, I was also inspired by the commercial aspects of Norfolk such as Hunstanton with all of the plastic and pollution that is caused by all the tourists. This was reflected by using bolder colours found on plastics and the use of more unconventional materials such as plastic, metals and even a table matt.

This was brought upon by my thinking about the different ways we could recycle and reuse waste that is found all over the world and country. So in conclusion I tried to be inspired by Norfolk as a whole by being inspired by the beautiful landscapes, nature and the growing commercial appeal of Norfolk.



**JOE MILNE**  
**UNTITLED**  
**DATE UNKNOWN**



These two pieces are about nightmares, how they reflect reality and reveal things to dreamers about themselves they'd never know.

The concept is psychological death in dreams, how dreaming can alter your own state of mind subconsciously. Every time a person dreams the dreamer is never the same after, the old version of the dreamer dies and is reborn as the person who awakes. This metamorphosis is reflected in the 2 pieces by the sun and the moon and the altered genders of the dreamer, the figure behind the dreamer in each picture is a representation of death, who has come to collect the soul of the dreamer.

As an artist I take dreams for inspiration as they are the best reflection, analysis and satire of reality, I'm inspired by surrealism, symbolism and Japanese printmaking.

I'd like to have a career in illustration but I'm also interested in writing, acting, film making and music, I think they all relate to each other. I'm interested in psychogeography and the stream of consciousness, I never have a plan before I make art, it comes to me depending on the situation I'm in when I make it, subconsciously it reflects what I'm thinking both literally and metaphorically.

You can find more of my art on instagram at [@joemilne\\_art](https://www.instagram.com/joemilne_art)



My name is Katie Torbitt I am 16 years old, and before quarantine began I was about to take my GCSE art exam.

The title of my project was 'Expression' and I focused on the figure, especially Still life, and Expressionism. This piece is inspired by Pierre Bonnard who studied still life in an Intimist way, focusing on everyday life, abstract use of oil paint, and bold colours.

I also chose to focus on these ideas in my oil painting, specifically looking at intimacy with the figure.

This links to this exhibition in that it looks at the sense of 'being' and its relationship to location. In the piece, the figures detachment from their environment is clear, with them staring outside the window into the "garden".

For the window, I used abstract brush strokes of bright-coloured oil paint. The colours used were similar to the colour palette of the garden to create the illusion of uncertainty, and a barrier between the figure and the outside world.

This uncertainty in the relationship between the figure and her outside world is relevant now as we are so far from normality. However, the figure has a sense of being in the Intimist aspect of the work.



**KATIE TORBITT**  
**'THROUGH THE**  
**WINDOW'**  
**2020**

'Conkers' is about a girl in lockdown, missing her mother, and ruminating on her family's luck traditions that have been given to her through both hereditary and social means.

As an artist and writer, I like to write about space and location. I feel as though the focus on the single room, with its saturation of luck and family and feeling within in, emphasises both my writing style, but also the theme of this exhibition: the room is small, but the meanings are wide. The space of the window in this bedroom becomes a larger space through the monologue style of the film, as it begins to frame and encapsulate more and more of her family's traditions - those she misses, those she doesn't. Those that haunt her, those that make her lighter.

The film emphasises how even in the quiet, lonely spaces of lockdown, those you love leave a trace. The film 'Conkers' is part of a larger anthology series of short films, 'Tales From The Lockdown', a project through which I have been thinking about the simultaneous isolation and connection with the wider world that lockdown has given us. However, I believe this second film, 'Conkers', best fits into this exhibition.



**KATHERINE  
STOCKTON & SYKIÁ  
COLLECTIVE  
'CONKERS'  
2020**

My image 'Isolated' focuses on one's imperfections and differences as well as their insecurities and the psychological barrier.

The work of photographer Diane Arbus was at the forefront of my mind when taking this photograph, especially her series 'Freaks' which kickstarted my desire to hone in on my subject's mental health due to the strong link with the psychological barrier, including their opinions, attitude, status consciousness and emotions.

The relation to the exhibition 'No space, every place' is conveyed through the subject's connection to the location, more so the positive effect the location has on the subject. Through focusing on my subject's characteristics, I found out how shy and self-conscious she really was and how she loathed the idea of standing out or being the centre of attention.

This to me is where the image itself contradicts what we as an audience would potentially presume. The fact that she is so clearly the focal point in the image made me question her reason for being somewhat at ease with the photograph being taken. For her it was simply the vibrantly colourful open space, tranquility and lack of judgement she felt around her that grounded her slightly and took her mind off the constant self-degrading thoughts and to a so-called 'happy place'.

When taking this photograph, I was experimenting for the first time with my new lens, aiming to slightly blur the background and centre the camera's attention on my subject. The photoshoot was light-hearted, carefree and enjoyable, so keeping the image in colour and only making slight adjustments to the composition just made sense.



**KENNA WINTER  
'ISOLATED'  
2019**



## LEWIS AVERY 'GREAT BRITISH SHEDS' 2020

My name is Lewis Avery. I'm fifteen years old and live in Costessey. I am currently studying GCSE Photography among other subjects at Ormiston Victory Academy. My favourite hobby is photography. I really enjoy the immediacy of digital photography and the way it allows me to express myself both through the camera and during post production.

Some of the most enjoyable subjects for me to capture are nature and the world around me. This is particularly true in the current situation in which we all find ourselves. It has been a real challenge to get out and about, so every moment we are able to get outside of our home and experience the world around us is truly valuable.

With every trip out and about during our local walks for exercise being precious, it has really taught me to value and cherish the area in which I live. It is during these walks, that I came up with the idea of photographing that great British institution of the shed.

My grandad, who lives in the same village as me, has an amazing collection of worn out and dilapidated sheds in his garden. I managed to capture these sheds whilst walking through his garden and waving at him through his window. The shed is a place where grandad spends a lot of time in during the day, and contained within these sheds is a wonderful collection of objects that he has accumulated throughout his life (he is 94 and used to work in an ironmongers). Each object seems to have a story or memory attached to it.



This is a photograph of the sky on my walk which I have been doing every night since lockdown.

LILY DOBELL

I am nineteen years old, and I am an aspiring filmmaker and scriptwriter. In September I will be studying a Filmmaking at the University of Sussex. This year - my gap year - I went inter-railing in Europe and then to Thailand with my friend. Sadly, our trip to Thailand was cut short due to COVID-19, a scary experience where we found ourselves faced with the possibility of being stuck halfway across the other side of the world for an indefinite period of time.

After returning to the UK safely, however, I found it difficult coming to terms with the new normality: feeling imprisoned in my own house, upset I wasn't in the heat and colour of Asia.

However, as I grew used to being at home, I came to realise how much I had taken for granted. I've been lucky enough to have my family around me, a garden and plenty to keep me busy. Lots of people don't have those blessings - and, of course, for so many others COVID-19 has been devastating.

My world, here and now, is about appreciating everything. So, after seeing the 'No Space, Every Place' brief, I felt inspired by the challenge of making a film in lockdown, entirely on my own, using few resources.

I enjoyed experimenting with different shots. Two subjects I used throughout were the sun and the plants in my garden - representing the beauty of nature and how life will always continue. The writing was also important to me - I wanted to capture the intimacy in the relationship between two generations. I hope you enjoy watching 'Remember When'. Although it is not based on my family experiences, many of the themes and motifs resonate with me deeply. It is a film about lockdown, a letter, and a love transcending separation.



## MAILI LITTLE 'REMEMBER WHEN' 2020

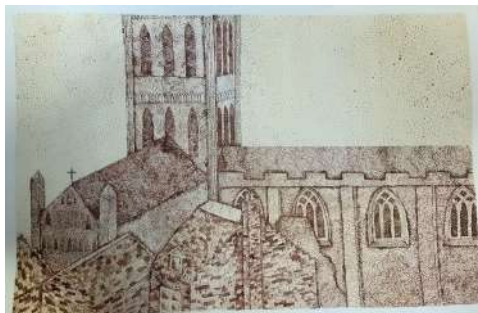
This piece was inspired by the historical architecture of Norwich, I decided to look at the history and stories that have taken place within the building and chose to depict the Cathedral in a way that is reminiscent of antique photographs.

I used the sepia colour scheme and white border to convey this. I decided to create the piece using dotting of the ink in order to make the image look almost grainy to reflect the age of the building itself.

I feel that this piece relates to the exhibition 'No space. Every space' as it is a location that means a great deal, not only to me, but many people of the past and present. Being able to create art based on historical locations, such as the Cathedral, feels almost timeless to me. So many things have happened throughout history, and even now in the midst of a pandemic, the Cathedral still stands.

Working on this piece helped me to imagine the pride felt by the people who built and designed the Cathedral. The excitement of the first people to visit and the amazement of people visiting in the present day.

The Cathedral not only creates unity between people of the past and present, but it unites admirers of the buildings in the present day who are taking to social media to share stories of events that have taken place in these locations and these memories and nostalgia make lockdown feel less isolating. They even help create a sense of excitement for people, once it's safe to visit places such as the Cathedral again.



**MOLLY EVERETT**  
**'NORWICH**  
**CATHEDRAL'**  
**2020**

I chose these locations as they all mean a lot to me. The Dereham Windmill represents where I am from and what makes this town stand out against the other small towns around Norfolk. Great Yarmouth is our most favourite coastal town to visit and we always enjoy the time we spend there for the wide range of arcades to the small independent ice cream stands. Finally, Norwich City Hall, I opted to create something around this building as it's a staple of Norwich and I like the style of the building. The title for this piece stems from the idea that these three monuments create the sense of what Norfolk means to me.

To make my three pieces I first created a mind-map of what I felt linked me to Norfolk. I wanted to do this first so I could plan and think about what design I would like to create and what I would like each piece to reflect.

Then started to gather my images relating to these places. This was achieved by looking through my photo archives and selecting the ones that looked impressive. Afterwards, I loaded these images onto Photoshop. The first move was to cut out what I needed from each image once this was done I toyed around with the brightness and contrast settings making the images slightly more eye-catching. Subsequently, I knew I needed to create a colour scheme that really stood out so I opted to use bright, bold, vibrant colours that could also contrast well against each other. Next, I made around four to five colour alternatives of each image, I needed these because I wanted to replicate the idea of how the old 3D glasses used to work. This style had fascinated me for a while and this was my chance to experiment with this concept. Following from this I then added the thin border going around near the edge of the work, this was added to act like a photo frame, framing each iconic place.



**NATHAN BYGRAVE**  
**'FOUNDATIONS OF**  
**NORFOLK'**  
**2020**



I created this dress as an abstract portrayal of my inner thoughts.

I created a layered and colourful meshwork of cellular geometry (circles). The fabric itself is deliberately sheer as I just wanted to highlight my "cells/life blood" coursing through me. The symbolism behind the circles has many layers to it. Initially, the circles represented my wholeness of self - a contained, protected individual with a clear understanding of where my life was going this year - exams, summer and my 18th birthday celebrations and festivals.

A circle does not have a distinct beginning or end, so at any given time I could interpret this as my life having boundaries - or not.

Additionally, I found I was focusing more on my own toxic cycle of comparison which societally, has been ingrained in us. I am so familiar with judging my worth, ranking and achievements against others. I viewed the circle as 'productivity' and how as a society we strive to be productive whilst equally being unable to find time to live!

Even during this pandemic, people (me), still feel that they should do more, improve somehow and feel dissatisfied, unworthy and purposeless within their own goals. I feel overwhelmed with choice anxiety. What does the bigger picture look like? What do I need right now? The modern-day student is expected to have it all: grades, work experience, volunteering, extra clubs and a great social life - all at the same time. Most of us are wearing ourselves down trying to 'have it all'. The circles in my garment emphasises this cycle - this continuous loop of concern, pressure and expectation for the future that is inflicted onto us right now. I placed my circles deliberately over the parts of me that define my femininity, as I wanted to portray the "cells" that form a protective barrier around the fragile parts of myself to denote vulnerability.



**PAIGE NEWELL**  
**'3D GARMENT**  
**DESIGN'**  
**2020**



**SUKI MARTINEZ**  
**'FAMILY ALBUM'**  
 2019

The main idea for my work was to shoot people in a social documentary style, born out of my fascination in people watching and capturing aspects of the human conditioning. My work was focused upon looking at strangers and their stories, my family in Spain and documenting my friends. The last two are much more personal than the first as this part of the work gave me the opportunity to document my friends and my family before I leave for university, meaning that people I used to see almost every day, I will barely see once a month. Through this, I got to document lots of my family who I barely knew and their relationships with other family members. The work on my friends also gave me a chance to actually give them more confidence with the more styled photoshoots. As well as this it gave me opportunities to just spend time with them and capture those memories.



Since the lockdown I have been motivated to capture the inner workings of my family's daily routines. I have become very aware that my world is now a bubble, since I live so far out in the countryside. It's sunny, green and peaceful all the time, I rarely see anyone else outside of my household. To document this world, I have been photographing everything, every routine and chore no matter how mundane, then working into these images.

'Dad in Workshop' is a reduction Lino cut. During the lockdown I have had to take up residence in our garage as it's the only place I can make a mess. The garage is normally my Dad's territory and his alone, so it has been interesting making it part of my space as well. The garage is a patchwork of shelving and tools, but my Dad knows everything has a specific place, if I move something I will always find back where it was the next day.

**TILLY PETTITT**  
**'DAD'S WORKSHOP'**  
 2020

# SURREAL



**Surreal is the middle, the space between angst and hope, where nothing is certain or fully defined. The artworks in this space invite you to journey into the abnormal.**

**They may be unsettling or uplifting, but always unexpected, always with a twist or a strange detail. Notice the almost familiar. Confront faces, dreams and nightmares. As we dive into the minds of the artists, we ask that you leave reality at the door.**



**ALICIA KNIGHTS**  
**'FROZEN IN TIME'**  
**2019**

The main theme of my work is double exposure. I have been experimenting with multi-layered images and looking at how layering the images can represent movement. The use of a snow globe was inspired by the work of Christoffer Relander's 'Jarred and Displaced Series' where he captures photographs of memories that he has within a jar to conserve them. I chose to use snow globes to capture a memory of how a place was at a certain time as they are often used as souvenirs when people go on holiday in order to remember a time or place. I created this image by putting two of the multi-layered images that I had already edited inside the snow globes then photographing the filled snow globes. This image relates to the exhibition 'No space, every space' as it portrays the current atmosphere in the city of Norwich, using multiple layers to represent the movement in the busy city. These images have then been put into snow globes to capture the moment in time of what our world is like here and now.



**BLOSSOM NIMKI**  
**'THE THREE CHILDREN'**  
**DATE UNKNOWN**

Nothing inspired me to create the piece specifically. I feel needs to paint or draw however there was no specific intention behind it. I did not even know what it would look like remotely. It was 4am in my room and I felt like painting my wall. I used the paints I had, which were, not many, and my hands. Obviously some of this was done by paintbrushes but the added "emotion" was given by finger painting. It relates to the exhibition no space, every space because it was created in my bedroom, suggesting any space can be artistically used. However, this is just my interpretation.

My work uses Norfolk as vehicle to express my views, observations and feelings on a larger scale.

This individual piece featuring Norwich's incomparable Tombland came to fruition during the controversial Anglia Square consultation which made me consider the largely untouched, medieval and historic city centre in a new way, a globalised, generic, terracotta clad way.

Featuring Columbia Threadneedle's looming marker tower for the 'regeneration' was a way to symbolise the daunting anonymity of a modern city and a shift in priorities from a council and society. Standing next to the tower is the mock cathedral, shadowing the Norman original which peeks over the Erpingham Gate. This I imagined would be constructed in this terminally idealistic world I'm portraying, or if another global company for example, Disney should ever, dare I say, acquire the cathedral.



## CASEY JACKSON 'TOMBLANDS REBELLION' 2020

It is a symbol for being raised on Americanised television, movies and culture. Sold a dreamy world full of princesses in towers and princes on steeds, the discontentment with your real experience in the world is almost mandatory, even in somewhere as wonderful as Norfolk! With mention of companies such as these it felt necessary to also highlight some of the corruption and amoral aspects to them.

I tried to document the viewpoint of a child and also the viewpoint of myself now in this work and the journey between the two. This is a creation about a realisation of conditioning and a romance of falling back in love with Norfolk even if it isn't quite what we expected growing up. To trade the dream of a false utopia for an awareness of the beauty of what you have before you is a bargain worth taking.



**CHARLOTTE IVANY**  
**UNTITLED**  
**2020**

Leading up to the creation of this piece, I was conceptually experimenting with nostalgia and family memories that I, as the artist, was not involved with. Therefore, my work became personal and detached simultaneously. I was able to produce a faded quality with the use of ink and batik salt, creating a level of distortion within the piece that reflected my own detachment. Furthermore, I used a dip pen and ink to refine aspects of the piece, adding in a semblance of clarity to juxtapose such a distorted background.



See 'Angst' for artist statement

**DAISY CAMPBELL**



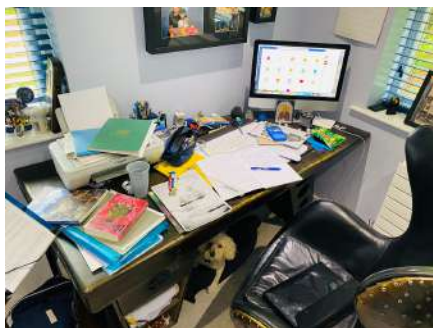
**ELLIE REEVES AND  
NIKITA JAITLY  
'SNAIL'S PACE'  
2020**

This poem speaks to the endless summer that arrived with the pandemic. With no foreseeable end, my local park became a snapshot of the mundane repetitions that filled people's lives. I was no exception, running in a circle to make productive use of my time. There is something surreal about monotony. Their faces have become impressed on me as the faces of the long summer, squinting in the sun and waiting for something, anything, to change the wind. A collaborative effort between a poet and an animator, we hoped to create a piece that reflected this calm dreamy state, almost reality but lost in the strangeness of slow time that we're all experiencing.



**GENEVIEVE WRIGHT  
'STILLNESS'  
2020**





**KYRAN DEMETRI**  
**'ORGANIZED CHAOS'**  
 2020

Since we have been in lockdown, my school has moved to online learning. This picture, taken on my iPhone, is of my desk on a Tuesday evening after all lessons have finished. Tuesday's are my busiest day with lessons all day and teams meetings in five of the eight lessons. It is "organised chaos". To the outside world it looks like there is no space on my desk but actually, everything has its place. Even my dog has a place sitting under my desk to keep me company. This is my new normal.



**NATALIE FRARY**  
**'LIFE IN LOCKDOWN'**  
 2020

This piece symbolises the emptiness many of us may be feeling during this difficult time whilst portraying 'Life in Lockdown'.

Life at the moment is quite empty and difficult so I wanted to capture this hard time by documenting places that would usually be full of people and in the future, I can compare this hard time with normal life.

I think my photos fit well within the theme of the exhibition as it represents life right now. We may never go through anything like this again so we all need to focus on the present and be grateful for what we already have.



**REBECCA FOSTER-  
CLARKE**  
**'WHAT DAY IS IT?'**  
**2020**

My work explores advertising and consumerism in contemporary culture.

I am inspired by 60s and 70s fashion, Old Master portraits, still life painting and social media.

I usually work in the mediums of oils and acrylic painting, collage and film. I am currently studying a BA in Fine Art at Norwich University of the Arts.

Advertising is everywhere. Because of lockdown I feel we are now more than ever hit with constant advertising in our own homes, through our televisions, computers and even our phones. This has compelled me to create these works responding to advertising and the unusual times we find ourselves in. For the painting 'What Day Is It?' my inspiration stemmed from the futuristic fashion of the 60s. I wanted to create a piece responding to the pandemic whilst relaying the fake utopian world of advertising that I carry through all my practice.

This piece to me speaks of isolation and disconnect from the everyday. The figures in the painting can be both seen as together but also apart because the suits are ultimately a barrier preventing physical interaction. The wallpaper in the painting implies that you may not feel safe in your own home adding to the feeling of uncomfot.

"The movement of a community becomes the music of a city.

Locality - a combination of "local" and "musicality" - is an avant-garde musical project that uses the sounds of a city to create an experimental musical narrative, reflecting the movement of a local community and bringing musicality to the mundanity of everyday life.

This track, featuring sounds from across Norwich, captures the mentality of the person living in it. From dark passages and overwhelming noise to the calm serenity of the natural world. The track repeats for nearly an hour, with loops playing on top of each other, illustrating the repetitiveness of community living.

The piece is intensely personal to one's life, but it also highlights that individual experience is always touched by the greater community. Locality was recorded during the winter of 2019 in Norwich. The track predominately features heavy, dark noise that emulates chaos and discomfort.

This reflects my personal relationship with the city at the time and the dark, isolated mental state I was in. The presence of the serene nature sounds play throughout the entire piece - and closes it out - representing my attempt at finding mindfulness and peace in myself and my environment.

Locality fits the theme of 'no space, every place,' as it reflects on the sounds we all hear every day. Despite being recorded in Norwich, these sounds could come from any - and every- place, or no place at all. It also reflects how personal a space can be despite sharing it with those around you. The lack of visuals with the sound disassociates the audience from being able to grasp the space they are in; they only have the sound and their relationship with the sounds to place them."



## SHELBY COOKE 'LOCALITY' 2019

This piece was shot under lockdown at the beginning of April, in response to the theme 'selfie' as part of the admissions process for an art school in Paris.

I captured myself in my physical space, confined to home, exploring my inner space - my thoughts about identity.

When I went travelling last year, I was alone, passing through unfamiliar places. The people I met didn't have the context of the things that I like and do, the things that I define myself through. I could choose exactly how to present myself, stepping into and out of these different versions, taking with me the bits that I liked, leaving behind the things that didn't serve me.

My identity is something I find tricky to define concretely - I think a lot of us ask ourselves the question, "Who am I?" Who I am changes all the time, and I struggle with this lack of stability. I feel like I'm never the same person. "I'm constantly changing, my form rearranging to reflect the person I'm facing." I'm a people-pleaser, dependent on validation from other people.

Often, I catch myself changing the way I act, hoping they'll like me. Or, more accurately, that version of me. Perhaps this isn't entirely a bad thing - after all, we need to be able to adapt to different situations. But being preoccupied with - and reacting to - how I think other people perceive me is exhausting. It's something to notice, to be aware of, and try to decide whether it's helpful or harmful.

Creating this helped me process some of the insecurities I have about my identity. When I shared it with the world, I was comforted, realising that I wasn't the only one who felt this way. I am not alone.



## TARYN EVERDEEN 'PLURALITY OF SELF' AND 'THE DESIRE TO BE LIKED' 2020



# CURATORS HIGHLIGHTS

## ELI COURT

AMY ROSE WILLIAMS  
'SHORELINE CYANTYPES'

These pieces are my favourites of the exhibition because they transport me to where I haven't been in months: a sunny beach with waves crashing into soft dunes of yellow sand. In a collaboration with Norfolk's coastline, Amy Rose Williams layered sand, seawater, and found natural objects to create these rustic, textured pieces. The pale blue curves and speckled flecks beautifully parallel waves crashing onto a sandy beach - the very setting they emerged from. They create a calming experience for the viewer, bringing the peaceful and freeing emotion of the shoreline to us.

## NELL BASLEY

LUCY GUY  
'PERCEIVING'

I've said it once, I'll say it again and again but Lucy Day's animation *Perceiving* (found on YouTube under her name) was the piece that resonated with me. It's unlike any of the other entries with its seemingly innocent simple line animation; but it warps into an image of disassociation and anxiety. It was comforting to see issues that I struggle with in my own head translated into someone else's work. It made me feel less lonely and I'm so grateful for that.

## BETH GAFFNEY

BOO GREEN  
'PAPER NATURE'

Boo carefully folds the photographs she takes of her garden into flowers. Precision is key here. We could hold these delicate flowers in the palm of our hands. This action may encourage us savour what we would otherwise glimpse at for a fleeting moment in our busy lives, helping to heal the divides we have made between people and nature.

## ANANYA BHATTACHARYA

REBECCA FOSTER-CLARKE  
'WHAT DAY IS IT?'

My favourite artwork is Rebecca Foster-Clarke's painting of two aliens.

This painting alludes to the power of advertising under capitalism and the feelings of alienation caused by this, and is also inspired by 1970s fashion and advertising trends. I really liked how the texture of the aliens' spacesuits had been captured with paint, as well as the how the artwork engaged with the theme of 'no space, every place' as a way of understanding people's mental state during the current lockdown.

The piece evokes the heightened sense of oppressive advertising and the dominance of social media when one is stuck in the home, creating a cramped feeling of having 'no space' both literally and in one's mind.

## ELLIE ROBSON

DAISY CAMPBELL

I adore Daisy Campbell's ethereal and ghostly pieces. These portraits feel distant and otherworldly, whilst creating the desire to exist quietly for a moment, and sit closely with one's own thoughts.

# WITH THANKS TO



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