



Alice Weatherill, *Money and Water*
Acrylic, 60cm x 60cm

Exhibitions update

Alas, we have not yet been able to finalize our next Norfolk Contemporary Art open exhibition. The irresistible rise in charges for space in the Forum, which had been our preferred option, means that an exhibition there is not viable. We have now applied to hold an exhibition in The Hostry some time in 2020/21. The dates will be announced on our website as soon as they are available.

More positively, we are curating an ambitious two-part exhibition celebrating Great Yarmouth and King's Lynn, the two far-flung Norfolk ports that were so important in medieval times. **Port to Port** will show work by artists from Yarmouth in the Shakespeare Barn in Lynn, and artists from the west of Norfolk will be showing in Yarmouth. The Lynn show will be open from 11 to 27 October 2019, while the dates and venue for the Yarmouth show are still to be confirmed. Again, watch the website (and we will email members) for updates before our next newsletter.

Those pesky standing orders

No one's favourite subject, we know, but to ease the load on our administrator, please do check that you have now updated your standing order to reflect the new subscription amounts.

Norfolk Sixth Form Art Prize from ncas

The annual exhibition of selected work by Sixth Form students from across Norfolk and Suffolk was again shown in the Crypt Gallery at Norwich School this March. **ncas** was involved in the selection process and also awarded a prize, selected this year by trustees Selwyn Taylor and Andrew Eden. Their choice was a remarkably mature work, *Money and Water*, by Alice Weatherill from Dereham Sixth Form College. She describes the background to her large acrylic work as follows:

I looked at Malca Schotten's work during a workshop at Norwich Castle and I decided to look at how science and maths can be represented in art. I researched mathematicians who lived in Norfolk and found Thomas Blundeville who lived in the village of Newton Flotman. This led me to include circles in my final piece. A trip to the science museum in London inspired me to create an abstract version of the MONIAC. I used acrylics to create both texture in the water and the colours in the MONIAC.



Shakespeare Barn, King's Lynn Arts Centre, St George's Guildhall complex: one of the venues for our innovative Port to Port exhibition

A new website is on the way

We're delighted to report that we've now agreed terms with Mark Fuller of **grafikmarka**, who produced the Mandell's Gallery website, to design our updated site. We hope the new website will be up and running by late summer.

For up to date information visit our website: www.n-cas.org.uk

Notes and reviews on our last programme

Our Christmas party seems a long time ago now, but it took place just after our last newsletter, so now is the time to note that as always, it was a great success, and the Mojo Band was terrific. We're doubly lucky because Brian Smith, on the right in our pic of the Mojos, is also going to be hosting our AGM this year with his partner Ros Brown.

We were fortunate to have a very impressive roster of speakers this spring. The programme kicked off with a talk by Clare Burnett, president of the Royal British Society of Sculptors, who spoke very fluently and compellingly about her practice, which encompasses a variety of themes and materials.

The striking works of our February speaker, Sally Payen, deal largely with protest, the topic of her talk entitled 'Invisible Women'. She discussed her Fence and Shadow exhibition, inspired by the women's protest at Greenham Common, and other recent work.

The high point of the programme for many was Hugo Wilson's talk in March. Despite having undergone major chest surgery only a week ago, Hugo gamely insisted on being driven from London to deliver his promised lecture. He gave a riveting account of a trajectory from acquiring youthful painting skills in Florence to early assemblage and experimental/conceptual works and finally to a rigorously examined practice producing sculptures and paintings that explore how far our human spiritual urges can inhabit a mannerist riff on the old masters. Shown in major international exhibitions, Hugo's work explores issues of faith and belief and the associated structures of power.

We were lucky too to be invited to Rachael Long's studio – a trip yet to take place at the time of writing, but very well supported by members. We hope to arrange more studio visits in the near future.



Great music to dance to: the Mojo Band playing at our Christmas party

No students for a bursary?

One of our innovations this spring proved a disappointment: our offer of an art bursary for an undergraduate project received very few applications, and we decided not to make an award. We're reconsidering the proposal for the future.



Work by Clare Burnett at the Perrin Gallery, Leighton House and Museum



Hugo Wilson spoke at our meeting in March

Not the North East – but do join us in Peterborough

Unfortunately the response to our proposed visit to Newcastle and environs was not sufficient to justify our going ahead. Perhaps it's our fault: it proved very difficult to learn in advance what was to be shown in venues like the Baltic, and as a result we couldn't make the visit sound as tempting as it might have done. We haven't abandoned the idea, and hope to come back to you at a later date with a more fully worked-out proposal for a North Eastern trip.

Meanwhile, you'll see from our summer programme that we are definitely making an outing to Peterborough, organized by trustee Chris Mardell, who is an authority on the public art there, so it should be a very interesting day out.

Text and photos by Susan Curran, Keith Roberts and Brenda Ferris.