

# PRESS RELEASE

**BICHA**  
STIMULATION  
FOR THE NATION



**Affordable Art Fair**  
February 2010  
Tour & Taxis, Brussels

**Bicha – Stand M6**

Private View	4 Feb, Thurs.	7pm to 10pm
	5 Feb, Fri.	11am to 7pm
	6 Feb, Sat.	11am to 7pm
	7 Feb, Sun.	11am to 7pm
	8 Feb, Mon.	11am to 5pm

The Affordable Art Fair Brussels 2010 at Tour & Taxis, Belgium is Bicha's fourth art fair and first one abroad since launching last spring. Bicha represents living contemporary artists from the UK and around the world – working in sculpture, ceramics, drawing, illustration, painting, photography, printmaking, etching and metal works. As in previous exhibitions, Bicha are delighted to be exhibiting established and emerging artists including Tessa Eastman, Claire Malet, Annie Parker, John Bryson, Eleonore Pironneau, Zoë Schieppati-Emery, Daniela Schneider, Anna Toppin, Henry Wilson, Kate Garner, John E Brooks and Liz Moro. We are particularly pleased to welcome three new artists to our group for this exhibition; Norwegian monotype artist Anne Kristine Jarulf, abstract artist and lecturer John Crossley and painter and lecturer Derek Marks.

Bicha Gallery & Shop  
7 Gabriel's Wharf  
South Bank  
London SE1 9PP

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E info@bicha.co.uk  
www.bicha.co.uk

**Kate Garner**

English singer and photographer, previously one third of the trio of 1980s avant-garde, new wave pop project, Haysi Fantaysee.

Kate launched her photographic career, working over a period of time with Sinead O'Connor, creating many memorable images of her including Sinead's 1987 debut album, *The Lion and the Cobra*.

Garner has also photographed many celebrities and musicians, among them Dr. Dre, Leigh Bowery, Angelina Jolie and Moss to name but a few.

She has worked for GQ, Vanity Fair, and Elle magazines. She is a regular contributor to i-D magazine.

**Kate Garner, *Booby 18th cent***  
C type archival photo print,  
H 1240 x W 915 mm



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**Anne Kristine Jarulf**

*'Through observing myself, I have found that my best state of mind is the harmonious one. In a state of harmony I can be myself at my best. I think that dealing with the world and all that happens in it, is all about interpreting. I experiment with different interpretations of what I see and experience, in my work.*



**Anne Kristine Jarulf, *Loops and Lines III***  
Monotype, H 660 x W 620 mm

*Philosophy, science and music are all equally important to me. By reading philosophy and science I'm inspired to view my experienced reality in new ways. I look for significance in small events, movements or changes.*

*In the work process, music helps me focus on specific aspects of reality. In a way music creates a room within me where I can take a closer look at whatever concept or aspect I'm interested in.*

*Painting and monotype techniques gives immediate results, and enables me to be spontaneous in relation to the thoughts and ideas I have on a subject.'*

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**Derek Marks**



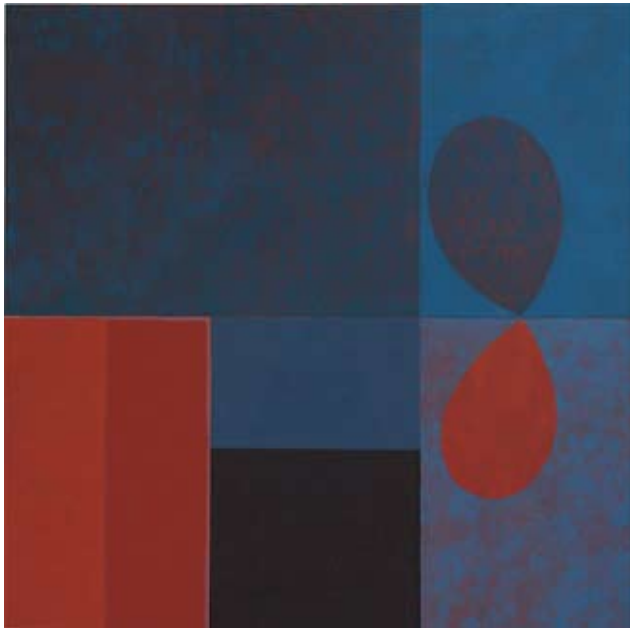
**Derek Marks, *Girls: Black Skirts***  
Oil on canvas, H 1022 x W 1220 mm

Derek's oil paintings are derived from life drawing studies that vary from the quick sketch to beautifully executed studies – art pieces in themselves. He rejects photography as part of the painting process, relying on his own drawings to transcribe the imagery to the canvas.

The beauty of his work is the mastering of colour and the abstract quality taken from his figurative painting, enabling the viewer to engage with the work while creating his/her own narrative from the skillfully painted image and allured theme.

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**John Crossley**



**John Crossley, *Borderline***  
Oil on paper on MDF, H 560 x W 560 mm

John Crossley's affinity for colour has underpinned his continuous practice of painting following in the wake of his early interest in sculpture. Through his use of colour and form, he has evolved an approach that utilises the exquisite sensitivity of our responses to nuances of change, to communicate with us. There is an inevitable emotional dynamic threaded through the work that cannot be obscured.

Working with abstract images created from layers of colour, his paintings deal with the shifting climate of human relating. Here we find both closeness and distance, inclusion and seclusion, vitality and stasis: the subtle shifts of mood that arise in the context of every emotional life. The images invite inquiry rather than occupying a position,

welcoming the subjectivity of the viewer as if to elicit a conversation. Colour and form signal to us from their interchange, harmonious yet stirring in their brilliant tones and bold frontiers.

*Crossley's work continues to explore the nature of things through the metaphors of light and spatial relationships capturing a joyful resonance that is best described as an emotional glow.*

Rebecca Bergese, January 2010

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**Eleonore Pironneau**



Eleonore's playful theme of self portrait is achieved through a formal ambiguity between photography and painting. The use of a black and white palette and silver paint evokes a photographic language - bringing to mind old images of electro-magnetic fields of the body on silver gelatin prints.

The round sensual shapes, which "bubble up" or come to rest gently toward the bottom of the composition are symbolic forms of energy – bubbles of life. They float in the limitless space of darkness creating a window into a mysterious emptiness, while the use of a symmetrical composition echoes the symmetry of the body.

**Eleonore Pironneau, *Portrait of a Lady IV***  
Acrylic on paper mounted of canvas  
H 1900 x W 1400 mm

**Zoë Schieppati-Emery**



'Graduating as a printmaker from the RCA five years ago Zoë Schieppati-Emery's astonishingly evocative, delicately beautiful 2-D and 3-D pieces would seem, on the evidence of her latest show (at Bicha) to be gaining an ever-increasing sense of conviction. At the heart of her work appears to lie a need to find images which weave together the corporeal and sacred elements of human existence - consciousness in truth - and she brings to it both a formidable range of techniques and a delicate intelligence.'

*Nicholas Usherwood,  
Galleries Magazine January 2010*

**Zoë Schieppati-Emery, *The Dream of Lolita***  
W 540 x H 720 mm, Black 1950's corset with lace and suspenders,  
Mixed media collage on Fabriano cotton paper, 2009

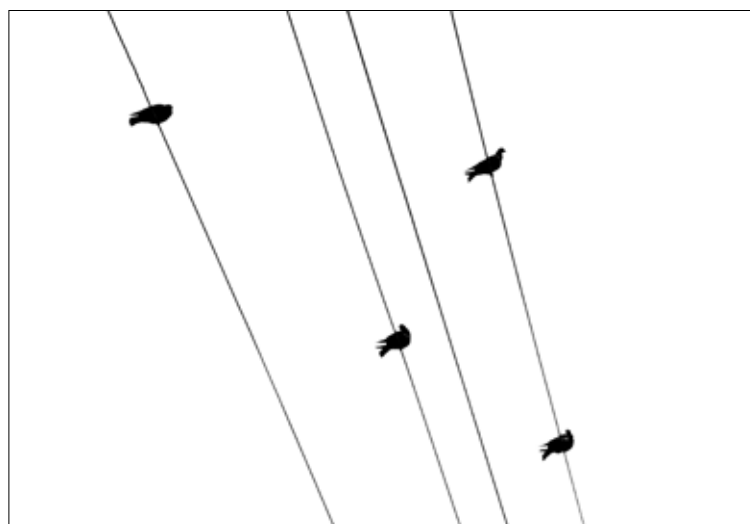
**Daniela Schneider**

Daniela is a Brazilian journalist and photographer based in Sao Paulo. Her most recent works are Air Lines and City Scars.

'What attracts me to photography is its ability to focus people's attention on things that exist but go unseen, although they are part of our daily lives – to do this is to provide a new perception and view of the city'.

Daniela managed to find beauty in one of the worse examples of visual pollution in the city of Sao Paulo. The chaotic and messy electrical wires hanging from street lampposts, which in civilized places are buried underground. Taking a close look at the tangled wires, she began to realise and registering the design drawn by chance in the urban 'clothesline' – and the project Air Lines was born.

The City Scars project is the photographing of walls and billboards in Sao Paulo. Where she found in the midst of all the messy dirt and stripped paint, shapes and images that intrigued her.



**Daniela Schneider, *DS-Air Lines 26*, Edition of 50**  
H 460 x W 570 mm, Photographic print

## Henry Wilson

Henry Wilson studied photography at Chelsea School of Art - BA (Hons) degree - where he established a fascination with India encouraged by one of his school teachers, Henry completed an eight-month tour of India photographing temples and religious shrines. He has been returning for over 30 years.

Henry has since become a celebrated photographer, artist and Indian expert. He has recently completed a collection of wallpapers entitled 'Sariskar' for Osborne & Little in London.

From the mid 1980s Henry Wilson began photographing interiors and is now acknowledged as one of the world's foremost photographers in this genre. However, it is Henry's personal work that reveals the overwhelming beauty of this ancient land and its remarkable people.



Henry Wilson, *Akash Deep – The Sky Lantern Festival*  
(Kartik Punima, Varanasi, Uttar Pradesh, India)  
W 850 x H 610 mm, Photographic print

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## Anna Toppin



Anna Toppin, *Purple and Jade Shadow Lining*  
H 750 x W 560 mm, Etching (mixed media)

Anna worked as a set designer for the BBC and London Weekend TV on a huge variety of programmes including 'Dempsey and Makepeace', 'The Charmer' and 'Poirot'.

She has recently returned to painting and etching after bringing up her daughters. As well as publishing a novel 'The Silver Kitten Party' and working in school drama and for Screen East.

This series of prints is about revelation. The deceptively simple shape of the Kimono opens up to reveal a lining composed of complex imagery. This can be taken at face value as pure decoration or be explored line by line. Likewise with the process of printing the image, layers of ink are laboriously cleaned away to reveal a simple or complex shape depending on the viewer.

**Claire Malet**



**Claire Malet, *Ridged Vessel***  
Steel, 23 ct red gold and copper, W 170 x H 200 mm

The works of this award winning artist are inspired by nature and the characteristics of the metals she works with.

*'What interests me is the transformation of materials and objects and their perceived value. I collect and draw natural and eroded forms; often these are 'vessels': sea-worn shells, nutshells, eggshells and bark. I am inspired by their sculpted shapes, rich textures and colour, their fragility, their cracked and split edges. I have become increasingly interested in the contrasts between these natural containers and man-made containers. A drinks can for example is such a common object, used and discarded, of little beauty or value. A fragment of shell found while walking on a beach can become a treasure, although like the drinks can it did its job and was discarded.'*

**Annie Parker**

Annie carves in stone: Alabaster, purbeck marble, onyx etc; she is currently creating a series of stone heads.

*'The human face is an endless source of fascination and inspiration to me. It reflects the whole of humanity, and I have a compulsion to recreate it in my stonework. Before carving a rock, I observe it at length, trying to 'see' a head within it. Once I have found it, I try and carve it with minimal alterations to the rock. I work according to its shape, size and flaws. Where possible, I like to keep some areas untouched in order to keep the character of the stone. I never make a prototype - the stone dictates the outcome.'*



**Annie Parker, *Apollo***  
Chlorite, H 430 x W 400 x D 320 mm

**John Bryson**

John is a co-founder of Bicha, creative director and photographer. He studied visual arts at Concordia University in Montreal, design at the Ontario College of Art and Design in Toronto and social anthropology at Birkbeck University in London. His photography explores landscape and architecture and their relationship with memory.

*'I find images which become abstract through framing or abnormal exposure, to be the most memorable, the most mesmerising. They become more about setting and place than one specific moment or event and are able to travel through time.'*



**John Bryson, *Midnight Bikers II* (Triptych - Goa, India)**  
Archival photographic print, H 891 x W 420 mm

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**Tessa Eastman**

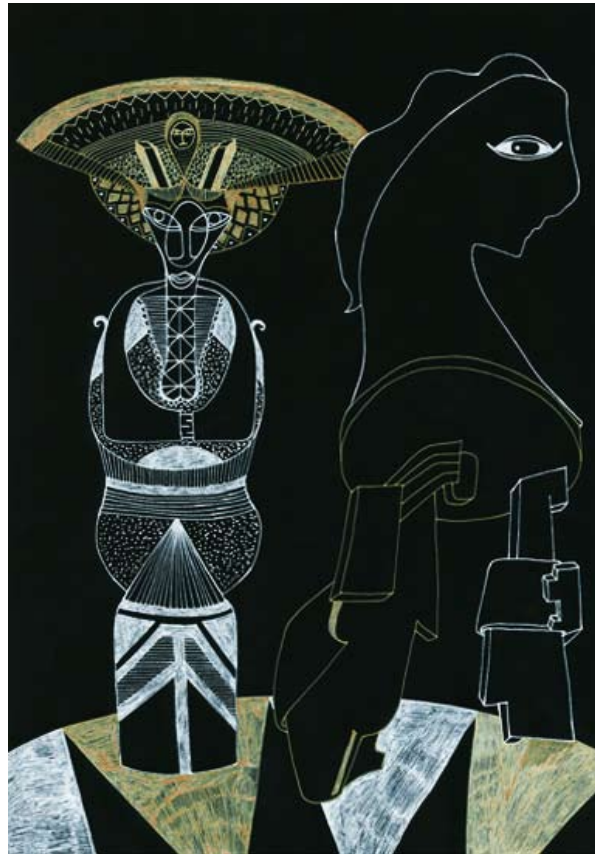
Her passion for creativity, clay and colour has lead her to complete a Bachelor of Arts Honours degree in ceramics at the University of Westminster in 2006. After spending a year in the South of France as an assistant and apprentice to the well-established ceramist, Kate Malone, she returned to London to pursue her ceramics career.

*'Natural forms have always allured me and I have recently combined this with my toy obsession, incorporating toy casts into each piece.'*

**Tessa Eastman, *Dotty Boots***  
Ceramic, H 200 x W 200 mm

**John E Brooks**

'After three years living in London, I felt at home, yet familial responsibilities and my partner's career drew my thoughts back to Kentucky. My paternal grandfather, the center of our family, spent the entirety of this year battling an illness. I began the Wanderlust series as a way to celebrate his remarkable memory and our relationship, but the work took on greater meaning when he succumbed to illness in June. He often told me stories of his childhood in the Great Depression. One story centered on Veenie Dickie, a woman who dug in the local dump for wares to sell. Amazingly, she saved enough money to buy a bus ticket out of town, but her journey turned tragic and she lost an arm in an accident. I have imagined that she boarded that fateful bus for reasons of wanderlust – the same wanderlust that propelled me to London. It was only upon leaving Kentucky that I recognized this bit of myself in her story, which became my grandfather's story and is now my story to tell. In this series of drawings, I have added my own arc to her myth, as familiar London landmarks have been re-imagined through her eyes. These works were the last I completed in London before returning to Kentucky and they represent my love and admiration for the city'.



**John E Brooks, *The V&A*,  
Gold and white drawing on black paper, W 310 x H 430 mm**

**Liz Moro**



'The Patchwork Collection was inspired by a carpet that was designed by my late grandfather for our family cottage in Canada. He collected carpet samples of all different colors that he sewed together by hand to form one large floor covering. Like my grandfathers creation Patchwork is a celebration of weaving small pieces together to form a large image using the female form, color and movement. The idea behind the Solo pieces is to mix and match any combination, whether it is one piece, 3 pieces or all ten. In addition the Patchwork pieces can similarly be combined or displayed alone. The Patchwork collection derives from my interest in femininity and my previous series, Female Form'.

**Liz Moro, *Patchwork Neutral*  
Acrylic and gloss varnish on wood, W 482 x H 610 mm**



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For further information,  
text or images please contact  
António Capelão

Bicha Gallery  
7 Gabriel's Wharf, South Bank,  
London SE1 9PP  
Gallery +44 (0)20 7928 0083  
M +44(0)7721 4000 48  
E antonio@bicha.co.uk

Open Tuesday through Sunday  
from 11am till 7pm

Open till 9pm 1st Thursday  
of the month

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