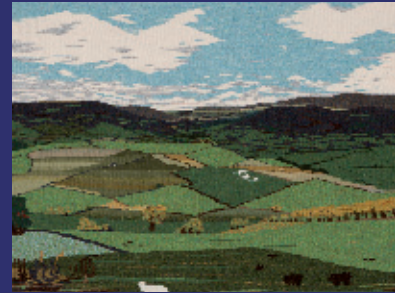


Artlandish



Artlandish Exhibitions January - March 2025



Acknowledgements

With many thanks all those who contributed to the success of the project, in particular to the following who helped equip 7 Gomond Street, created the logo, set up and managed the website, produced posters, fed Instagram, co-ordinated and curated exhibitions, staffed 7 Gomond Street even when not an exhibitor and facilitated setting up exhibitions at Bloom.Space:

Ant Barraclough, Vivian Barraclough, Mark Bennett, Jenny Ellerton, Tracy Elson, Rebecca Farkas, John Feeney, Sophie Ferrier, Richard Gilbert, Julia Goldsmith, Stephen Handsaker, Louahanna-Rane Hopkins, Alex Hudson, Andy Johnson, Tracy Lock, Mary Locock, Gemma Moore, Lily Morris, Johanna Okon-Williams, Chris Plant, Daniel Pryde-Jarman, Zoë Springer-Graham, John Symonds, Kim Thomas, Jane Tudge and Libby Vale.

The publication of this booklet has been made possible by the generosity of Bloom.Space Hereford and Herefordshire Community Foundation.



Bloom.Space Hereford was thrilled to support such a superb set of exhibitions and artists from the local area. The artwork was truly inspiring and hosting the exhibitions in The Gallery in our co-working space on Eign Gate and West Street was a real joy.

And with thanks to all those who sponsored the overall project:



Contents

Background to Artlandish	4
Establishing the Project	5
List of Exhibitions & Number of Visitors	6
Home Area of Visitors who completed the Visitors' Books	7

Exhibitions at Gomond Street

The Medium in the Moment	8-9
Folk Art – An escape into history, belonging and fantasy	10-11
Unscripted	12-13
The Natural World – A traditional theme but with a twist	14-15
Are Friends Electric?	16-17
Diversity: What's the Difference?	18-19
Sustainability	20-21
Imposure	22-23
Final Exhibition	24-25

Exhibitions at Bloom.Space

The Return of the Sun	26-27
Exhibition by Hereford Cathedral School	28-29
Emergence	30-31
'In Space': Escaping Two-Dimensionality in Photography	32-33
Tree Stories	34-35
Unseen	36-37
In Search of the Perfect Hill	39-40

The text accompanying each exhibition is written by the curator of that exhibition, or those participating in it.

Background to Artlandish

During 2020 Hereford Community Land Trust (HCLT) undertook a survey of open spaces (often small car parks) and buildings that appeared under-used within the historic core of Hereford City, to see whether any might lend themselves to adaptation to provide affordable housing. The survey include visual recording of the external condition of buildings along with desktop research into ownership and whether a building was Listed. One idea emanating from this was for an Artists and Makers Quarter in the Aubrey / Berrington Street areas of the city that would also give the opportunity for providing affordable housing.

HCLT carried out a survey in December 2020 that showed considerable interest in this idea. HCLT then investigated two options for permanent artists' and makers' premises (workspaces, communal equipment and exhibition space) in the Berrington / Aubrey Street area, but neither came to fruition, though one potential scheme remains in limbo.

HCLT then decided to investigate a project that utilised empty shops, and so Artlandish was born, its name chosen by those who got involved early on in what was initially called The Empty Shops Project.

Its aim was to assist in updating the survey we had carried out in 2020 and assess the current demand for artists' and makers' workspaces along with shared facilities and exhibition space in central Hereford; to assess whether using empty shops to create this would increase footfall in central Hereford; to gauge public reaction to having such facilities on a long term basis and how people might choose to use them; and to gather how artists and makers would respond to having such facilities available.

The project was made possible through funding from the UK Government's Herefordshire UKSPF Cultural Development Grant Scheme, Hereford City Council, The Elmley Foundation, The Mumford Memorial Trust and Herefordshire Community Foundation.



Establishing the Project

The project was instigated by Hereford Community Land Trust, Andy Johnson being the Board Member who took on responsibility for establishing and co-ordinating the overall project. The Trust worked with Herefordshire Council as to the possibility of using an empty shop in the council's ownership in the Maylords area of the city. This enabled the Trust to work with a local property owner who was keen to see their shops occupied and gave the necessary stability to make applications for the required funds and await responses, as there were a number of empty shops in a single ownership, so it was likely that one would always be available.

We had also found a key player for the project in Chris Plant. Chris is an artist who works in light (see: www.colour-burst.com) and volunteered his time for three days a week in the shop, acting as a base around which exhibitions, other events and use of workspaces by artists could take place. He brought with him the experience of working in an empty shops project in Durham, as well as experience from Manchester and Birmingham.

Core funds was acquired initially from Hereford City Council, which covered anticipated volunteer expenses, equipment to mount exhibitions and publicity materials. This gave us the opportunity to match funds and so we were able to obtain grants from The Elmley Foundation, Mumford Memorial Trust and Herefordshire Community Foundation to cover other costs, critically service and insurance charges for the shop. This would have allowed for an 8-week project in one shop, whilst still leaving the question as to whether we would need to pay rates unanswered.

We were now juggling with timing: dates by when grant funding needed to have been spent, and when Chris could commit to 8 solid weeks of volunteering. Meanwhile we started to build up a pool of volunteers who would be happy to 'staff' exhibitions in the shop. With only 8 weeks in which to run the project and to gather sufficient information to gauge the result, we decided to have a rapid turnover of exhibitions – one each week – so as to build momentum and involve as many artists and makers as possible.

At the same time another round of bidding for UKSPF monies was announced, so we applied for funds which would allow the project to be expanded by 3 further weeks, ensure we could cover the cost of rates and also allow us to use the exhibition space at Bloom.Space's Eign Gate frontage. The latter, we felt, would allow a much greater street presence for the project, so giving the project greater reach and contact with the public as well as allowing for some larger exhibitions as well as a greater variety. It was understood that if we were successful in the bid (as we were), all those exhibiting at Bloom.Space would have to 'staff' their exhibitions as the project didn't have any surplus volunteers.

By this time it was becoming clear that we would have to run the project from mid January 2025, a time that suited Chris Plant and when more of the volunteers would be available as it was after the busy Christmas period. This meant that the project would be subject to the vicissitudes of the weather as well as missing an optimal time (Christmas) for when artists and makers to sell their work. We did not consider January and February optimal months, but if we could make the project work then

In the event, the enthusiasm of artists and makers and the response from the public meant that the mounting and running of exhibitions became almost full time. We were not, therefore, able to run many taster sessions nor spend as much time encouraging artists and makers to make use of the temporary workspaces as we had hoped.

List of Exhibitions & Numbers of Visitors

7 Gomond Street			
Exhibition Dates	Exhibition Title	Number of days open	Total number of visitors
22nd-25th January	The Medium in the Moment	4	75
29th January to 1st February & 5th to 8th February	Folk Art	8	536
14th to 16th February	Unscripted	3	91
19th to 22nd February	The Natural World	4	184
26th February to 1st March	Are Friends Electric?	4	147
5th March to 8th March	Diversity: What's the Difference?	4	221
12th March to 15th March	Sustainability	4	182
19th to 22nd March	Imposure	4	193
24th to 29th March	Final Exhibition	4	130
Bloom.Space			
25th, and 29th January to 1st February	The Return of the Sun'	5	147
7th and 8th February	Exhibition by Hereford Cathedral School	2	209
14th to 16th February	Emergence	3	119
21st to 23rd February	In Space: Escaping Two-Dimensionality in Photography	3	79
24th to 27th February	Tree Stories	4	81
1st to 12th March	Unseen	12	379
15th to 29th March	In Search of the Perfect Hill	15	1,050
TOTAL NUMBER OF VISITORS			3,823

Home Area of Visitors who completed the Visitors' Books

Home Area	Nos. Visitors	Home Area	Nos. Visitors
Hereford	354	Chepstow	2
Leominster	20	Devon	2
Ross-on-Wye	18	France	2
Kington	14	New Zealand	2
Bromyard	8	Norfolk	2
Ledbury	7	Oxfordshire	2
Elsewhere in Herefordshire	157	Pembrokeshire	2
Malvern	27	Sandhurst	2
Hay on Wye	18	Warwickshire	2
Worcester	16	Aldershot	1
London	12	Caerleon	1
Ludlow	10	Cheshire	1
Cheltenham/ Gloucester/Glos	9	Cwmbran	1
Monmouth	8	Derbyshire	1
Abergavenny	7	Flintshire	1
Knighton & Knucklas	7	Forest of Dean	1
Tenbury Wells	6	Lincolnshire	1
Rural Shropshire	6	Llandrindod Wells	1
Bristol	6	Malmesbury	1
Presteigne	5	Manchester	1
Rural Wales	5	Milton Keynes	1
Birmingham	5	Port Talbot	1
Caerphilly	4	Raglan	1
Cardiff	4	Swindon	1
Shrewsbury	4	Wiltshire	1
Cambridgeshire	3	Windsor	1
Church Stretton	3	Wolverhampton	1
Ireland	3	Worcestershire	1
Ukraine	3	Yorkshire	1
Brecon	2	TOTAL	793

Notes:

- 1) The area shaded yellow covers Herefordshire.
- 2) Total responses in visitors' books of 'Home Area' at 793 represents 20.7% of visitors.
- 3) Numbers of people didn't complete a Visitors' Book for a variety of reasons: some invigilators of exhibitions were better at encouraging visitors to complete the books than others; some visitors were couples but only recorded one name/home area; some visited two or more exhibitions and felt that one entry was sufficient; at times exhibitions were so busy it was difficult for invigilators to chat to all visitors and encourage them to record their comments; some visitors simply didn't want to.

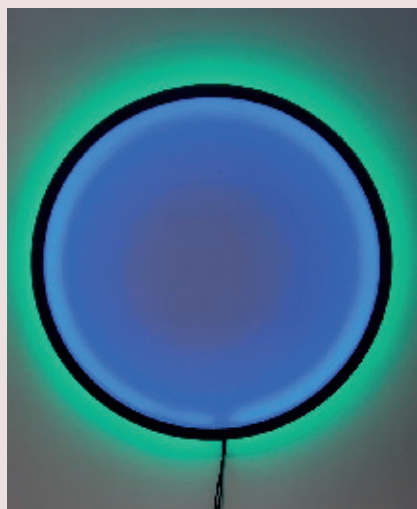
The Medium in the Moment

7 Gomond Street, 22nd to 25th January

From the beginning we wanted to welcome people into the space by creating an informal atmosphere. Chris Plant thought to install his own work for the first week would give at least a little time to start to gather together collectives of artists and makers for the succeeding exhibitions, which would each be based around a theme. The intention was not to focus on selling work, but rather to inspire and demonstrate the wealth of talent that exists in Herefordshire. We envisaged the space as a central point for creatives of all ages and stages of development to exhibit, collaborate and socialise, and to engage not just art lovers, but members of the public who perhaps were not frequent visitors to galleries – after all, art is for all.

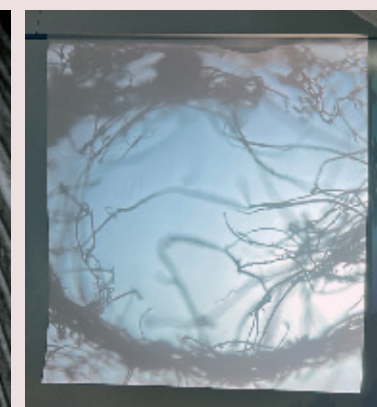
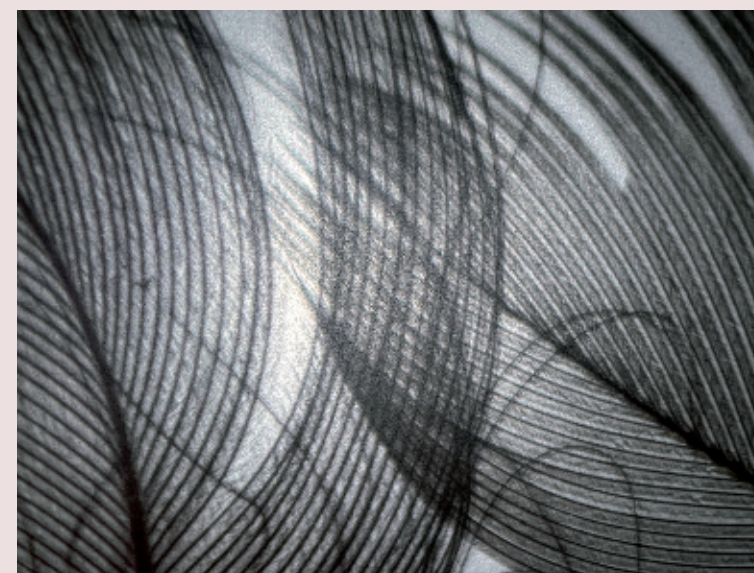
Chris Plant is a respected light artist and was able to fill the space quickly. He created an interactive light display in the front window, which invited adults and children alike to play. Sparking curiosity was part of our plan to make the place inviting, accessible and interesting for all. Engaging people's imagination and helping them feel they belonged in the space was key.

He also installed a number of projections and light sculptures with sound, that made the room come alive. This was an interesting use of the space, enabling the viewer to look in any direction and see something different.



His ability to take digital and physical stimuli and transform them to engage the viewer was clear. It manifested in a number of video projections, including digitally distorted and hypnotic seas, slow-motion storm-blown blossoms that stretched your perception of time, and Harmonic Portals of light that played re-pitched light frequencies as droning note clusters of sound. This was juxtaposed with the use of modified vintage slide projectors that magnified delicate natural and found objects onto translucent screens.

The title of the exhibition aimed to describe the way his multimedia installations are less about the medium itself, but more about the transformation of space, your sense of time, and the temporality of the work.



Artist
Chris Plant

Folk Art – An escape into history, belonging and fantasy

There is a renaissance happening in the field of folk art; young and old are finding new ways of inviting magic and mystery into their lives and reflecting that in their creations. Our intention was to create a cornucopia of delights within a very tight time-frame. Via invitation and open call, we assembled the work of eighteen artists with a wide range of contexts and materials to explore this theme.



This exhibition was a smorgasbord of arts and crafts. The traditional nestled beside the contemporary, the old beside the new. Crafts such as stained glass sat alongside ritual and folklore themes. Included were contemporary AI-developed pictures that led another artist to make the costumes conceived by an AI mind. Imaginary world building featured, from intricate hand crafts and stitches, prints, paints, masks and automata that may tickle your nose, to larger than human creatures towering over you or hanging from the ceiling. It was a barrage of imagery that kept you discovering more, as you looked from macro to micro. The works added to each other, creating a complementary spectacle of creativity.

Again we aimed for a head-turning window display which this time featured a wearable Sheela-na-gig derived from that at Kilpeck Church – it was wonderful to see children dragging their parents over to look at the happy giant smiling face and then seeing the parent's recognition of this local celebrity.

The private view was crowded, with a strong contingent of graduates from Hereford College of Arts. Two local folk acts played



7 Gomond Street, 29th January to 1st February & 5th to 8th February

music underneath the lively chatter, which again embraced the theme and provided a vibrant atmosphere. It was a great night for the artists to meet and talk to one another, gaining inspiration from each other's works, and many contacts were made, encouraging collaborative projects between artists who often work in their own homes.

The exhibition was so well attended that we decided to increase the run to two weeks. Providing a cultural hub was proving how Artlandish could increase creativity and reduce the feeling of isolation that can quite often crush it.

Artists

Libbertine Vale
Neil Spragg
Lilly Morris
Aoife Higgins
David Pitman
Alula Down (Live music)
Alex Criver &
Maddie McVeigh
Valerie Strangewood
Rebecca Baddeley
Sue Normal
Cheryl Hewitt
Joe Hemming
Louise May
Ian Berrill
Lily Enis
Sarah Pilkington
Imogen Clark

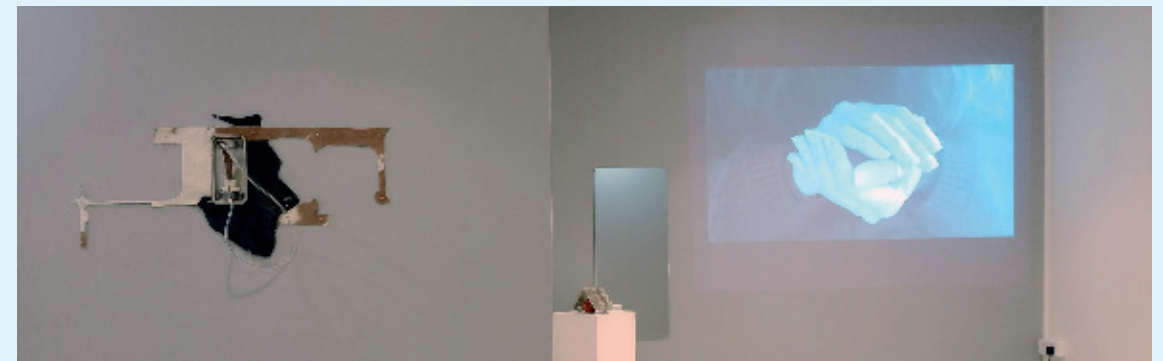


The aim of the exhibition was to bring together a group of Fine Art graduates from Hereford College of Arts (HCA), each with a very different form of expression, for a pop-up show in the Maylords area of Hereford made possible by Artlandish. Speedily put together, Unscripted, as a title, perfectly fitted our circumstances as well as the diverse nature of our work.

As an exercise in choosing suitable exhibits, a title, curating and getting a show together without too much fuss and little time, it was an exciting and successful process, a testament to each of the artist's dedication and commitment to their work and the energy, need and desire to show locally. The private view was positively buzzing, and brought together a mixture of people and other artists and students who could witness, engage and be encouraged by creatives who are continuing to develop their work.

Many artists work alone and that can be isolating at times. The exhibition enabled us to work with and connect with a wider audience within our locality. It reinforced belief in what we were doing and gave us an opportunity to share and show new work back. We felt invigorated both by the experience and by the potential for new creative relationships made possible by the show. We felt that Unscripted, along with the other Artlandish exhibitions, demonstrated that home-spun artists are alive, kicking and busting to share their work!

We couldn't have done it without the strong personal and collective will to get together at short notice and really make it work. It was exciting and it looked and was extremely professional. Advertising was excellent given the small amount of time. Everything demonstrating that the arts and artists network in Hereford, HCA and surrounding area is strong, thriving, collaborative and highly supportive of one another. Top-notch richly creative healthy energy at work – from the making to the showing, celebrating and enlivening the city and outlying rural area.



Artists

Gemma Moore
Tamsin Bridge
Andrea Davis
George
Aoife Mooney

Living in a rural area, it would be remiss of Artlandish if we did not reflect on the beauty in our county. Here was a great chance to explore this theme and represent some of the most prolific artists in the area. We decided to open the work out to artists who looked at traditional techniques of production and representation alongside some progressive interactions. The open call was fruitful, but as the time-frame and turnaround was short, we also invited artists whose work we felt would fit this theme.

The breadth of expression was exciting. Artists embraced digital processes to create stunning landscapes with dynamic colour, along with woodcuts and intricate stained glass depicting woodland characters placed beside strong bold lines of flooding etched into Tetra Paks – nature expressed in all its forms.

The exhibition included abstract shapes exploring liminal space in watercolour and photography – organic fronds of life in silver. Not only did life above the ground feature, but life below, with a striking body of work looking at creation and destruction via mycelium using UV lighting to illuminate a hidden corner.

We were thrilled with the range of works that allowed the space to glow with organic charm, providing challenging themes and traditional beauty. The private view was once again bustling with interesting commentary and debate which is, of course, the perfect response.

It was pleasing to welcome back many of the faces from the previous private view but also good to see a number of new faces; it appeared that the word was getting around that Artlandish was providing a fast changing and interesting programme.



Artists

Kim Piffy/Pseudonym
 Claire Perkins
 Epha Roe
 Heather Mason
 Lillian Sutton
 Amber Song
 Jane Tudge
 Libbertine Vale
 Liz Huppert
 Barbie Wyard
 Lily Morris
 John Symonds

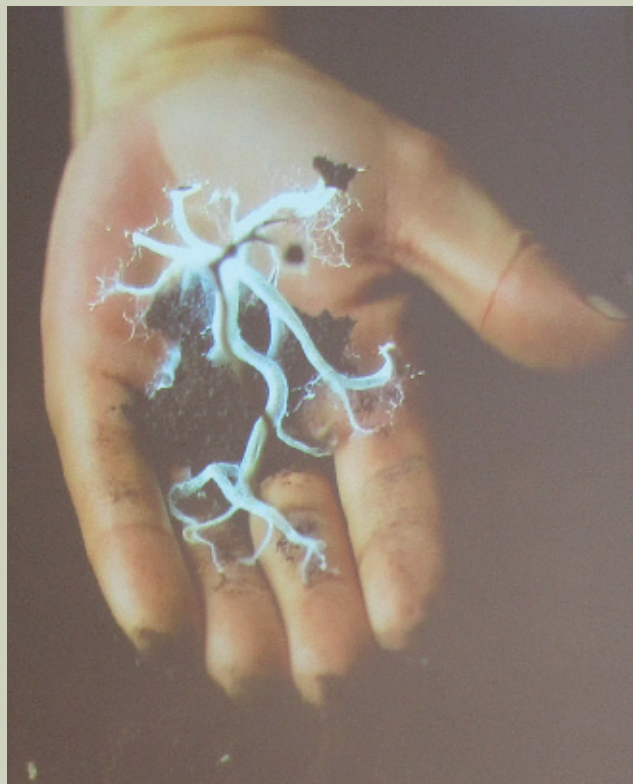
Are Friends Electric?

7 Gomond Street, 26th February to 1st March

In this ever-changing creative landscape the developments in electronic arts have been truly ground-breaking. Digital art has gone from being a frowned upon ugly sister to a ubiquitous tool within many artforms. Digital cameras can be used to simply document material or to collect and work up source material to integrate as layers within traditional media. New tools have opened up a whole landscape in which artists can play and create, importantly adding the dimension of time – visual art, like music, can now flow through time.

We embraced a wide range of work that referenced the theme, from digital prints that contemporised historical icons to technical 2D imagery of 3D car interiors, showing intricate detail. There was a Jacquard loom tapestry (the first programmable computer) translating a passage from the Bible next to a historical 3D computer game set in the city centre in 1642. Opposite these were circuit-bent toys that had been turned into musical instruments, and elsewhere animations, all filling the room with light and sound. You could also wear a VR headset and fly high over the River Wye, then plunge down underneath the water; truly a unique experience. Art with a technical intervention of one kind or another was our aim and we feel that we filled the brief quite nicely.

As part of this exhibition, we collaborated with Hereford College of Arts. A number of Fine Art



students came down to the gallery space and Chris Plant explained the exhibits and did an introduction to projection, both digital and slide. This is an area that we would very much like to develop within the Artlandish project, to be able to encourage the general public to come and try out things that are related to the current exhibition, something to interest all ages and abilities.

The private view was well attended, and interspersed with a pop-up projection mapping on the Butter Market by Chris. We felt excited to be diversifying the private views, rather than them just being a glass of wine and a chat, and making them feel more like an event, increasing the viewers' desire to attend and see what we might get up to next.



Artists

Isabella Brown
Jaime Jackson
Hanah Lou Jones
Maddie McVeigh
Jack Hodges
Omar Majeed
Kim Piffy/Pseudonym
Rebecca Farkas
Chris Plant
Brian Duffy / Laurence Hunt /
Modified Toy Orchestra

Diversity: What's the Difference?

7 Gomond Street, 5th to 8th March

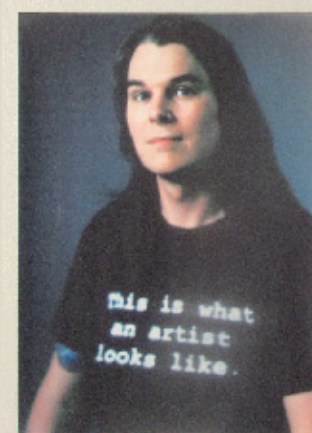
Let's celebrate our differences – we all are different, yet the same. The intention was to explore commonality and understand ourselves and others. This theme encapsulated



so many different avenues to explore, from neurodiversity to gender expressions, from less able to autism. A chance to laugh, cry and embrace the wonderful diversity in our county. Within this theme we sought to give voices to those less heard, a chance to empathise, enjoy and retell many stories though a different lens. To celebrate the less represented in a colourful and beautiful way.

A diverse theme brought forth a multitude of artists representing many areas of expression, from looped poetry expressing self-love, to biomorphic forms expressing how hard it is to live in your own skin. Duality was to be found everywhere. Less represented groups like travellers, who have picked our county's hops for centuries, expressed the difficulties of their existence today. One artist looked at depression and introspection via mirrors and eyes, another gave the trans femme's depiction of duality through a corset with army webbing.

We were also honoured to have our first international artist – Liberal Jane from the US – sharing her educational work about acceptance and self-love, countered by the 'harm chair' looking at social anxiety and so much more work worthy of laudation. It was a chance to



check our biases and look at different points of view. That said, the whole exhibition was intriguing and cheerful no matter what some of the more challenging content entailed.

The window display featured an outfit looking at victim-blaming called 'What was she wearing?' combined with a giant pair of lips shouting "NO".

At the private view one of the artists showcased performance poetry over beats. There was also the chance to have your polaroid taken wearing a T-shirt bearing the words 'This is what an artist looks like', which added another angle to the event. It was a very busy and noisy affair and it was wonderful to see so many artists and viewers alike enjoying this celebration of diversity.

Artists

AJ Jones
Libbertine Vale
Georgia Grace
Omar Majeed
Claire Perkins
Annie Higgs
Kim Piffy/Pseudonym
Rebecca Baddeley
Rosie With Words
Bertram That Geezerbird
Elly Westbrook
Jane O'Conner
Steven Handsaker
Felix Sadler
Liberal Jane





In this ever-changing world there is a timely emphasis on looking at our global footprint. The beast of fast fashion and consumer disposables is seemingly out of control, where profit is all and the environment is an afterthought. Artists thrive on imagination and out-of-the-box thinking so we felt it would be fantastic to look at the paths they choose to bring sustainability into art and objects. By finding inspiring ways that try to diversify the norm maybe we can provide things that people value more, rather than view as disposable. Many home-grown artists were keen to share their work, so once again we had a full and vibrant room.

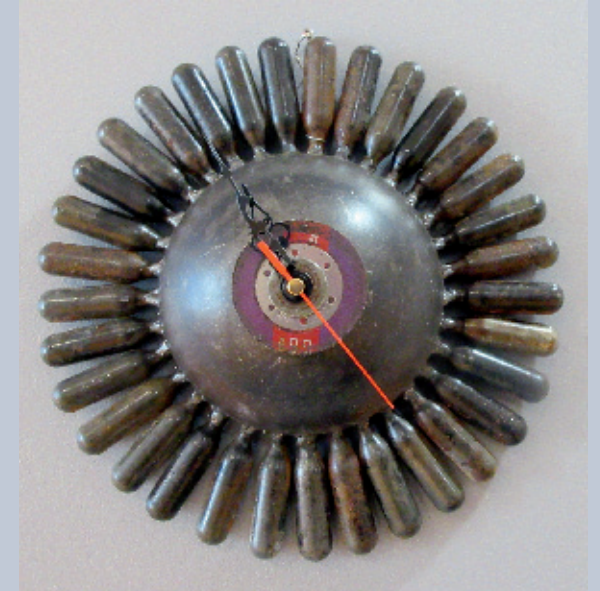
The creativity within this exhibition was mind-blowing, imagining less invasive ways to live, dreaming up new materials less harmful to our environment, looking for a way of returning to older thinking and relinquishing what is less necessary to our lives.



Plants were used to create inspirational forms and everyday items, all of which can melt back into nature without leaving a trace. Recycling was at the forefront of many of the artists' work, including jewelry made from both recycled wood and brass along with ring pulls and interdental brushes, printmaking using old Tetra Pak milk cartoons, and puppets made from items normally thrown into a bin. Alongside this was a good crop of contextual pieces, with a focus on the high number of intensive chicken farms that pollute our rivers and bring suffering to millions of birds. In addition, there was a look to the past with lathe-turned bowls and pots, bodged chairs and hand-made wicker lobster pots. We felt the content well reflected the theme and allowed the viewer to ponder and enjoy in equal measure.

We chose to use the traditional wicker lobster pots for the window as we felt they were not only visually striking but significant to the theme. The artist taught herself this skill, as there was no-one left making them – they are on the endangered list compiled by the heritage craft association. On the Saturday, the artist sat in the window and demonstrated the process of making the pots, so people could walk past and see the craftsmanship involved. After the exhibition the pots were off to Ireland to be used, meaning fewer pieces of plastic in the sea.

Once again there was a lively private view, which proved to be an engaging affair with much excitement about the work.



Artists

Helen Munday
Esk Woodcraft
Sophie L Ferrier
Sorell Matei
Julia Goldsmith
William Sullivan
Lily Morris
Little Wren House Factory
Loz Samuels
Tinkan Designs
Freya Bain
Owen Thomas
Rebecca Baddeley

Imposure

7 Gomond Street, 19th to 22nd March

Imposure Manifesto

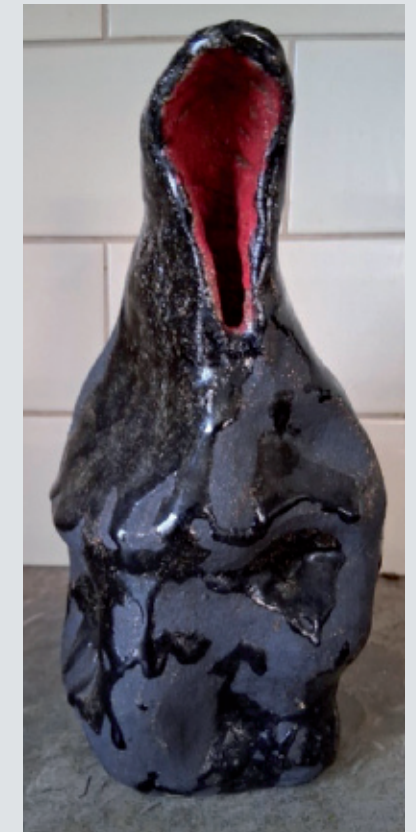
We

- are doing it for ourselves
- are not complying to or with the system
- are using available resources
- don't need permission
- believe that art is play and fun as well as serious
- are resisting the pressure of exposure or meeting expectations
- recognise the importance of the female perspective
- only have to be good enough



Artists

Catherine Wynne-Paton
Liz Morison
Rebecca Farkas
Tracy Lock
Vivian Barraclough
Viv Sole
Wendy Healey



Final Exhibition

7 Gomond Street, 24th to 29th March

This final exhibition at 7 Gomond Street was unthemed. Mostly we wanted to show work that had fallen through the cracks between the previous themes, work we had not managed to fit in, and work that had been produced in the studio spaces upstairs. These had sadly not seen as much use as we had hoped, in part because we were so busy organising exhibitions, though the unheated spaces in the middle of winter weren't welcoming!

Again we had a range of pieces created from digital, ceramics, video/sound art, installations, drawings, paintings, collage, poetry, fibre and textiles.

The exhibition included a midweek live audio-visual performance of a sound artwork by Kate Gathercole /Alula Down, who had created a listening walk during the sustainability week. Along with some live fibre spinning at the closing party by Alba Darke, it combined to produce a lovely conclusion of our time in the space.

On reflection, we feel proud of the work that we achieved during this very short run at 7 Gomond Street. We had hoped to organise more events and use of workspaces. We set ourselves a hard task with weekly turnarounds for exhibitions but we wanted to show the maximum amount of artwork and represent the most people. With a continuation of the project we would look at different time scales for each exhibition dependent on the depth of detail and planned interactions, whilst seeking to gain more public engagement by providing workshops and a wider range of activities that might challenge and stimulate a broader spectrum of Herefordshire residents.



Artists
 Stu Moore
 Johanna Okon-Watkins
 Tracey Caldah
 Rosie With Words
 Charles Gundy
 Kate Gathercole
 Louahanna-Rane Hopkins
 Sarohildi Hrabnaz
 George Downes
 Alba Florian Darke
 Mairead McVeigh
 Zoë Springer-Graham
 Julia Goldsmith



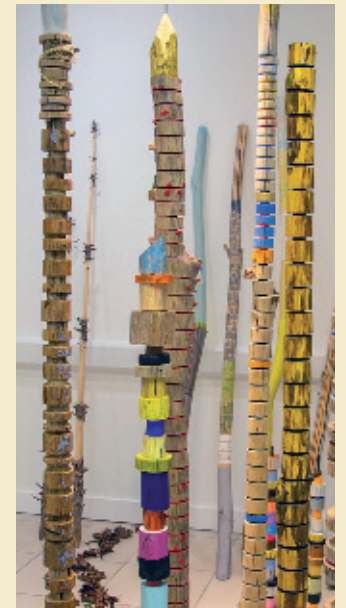
The Return of the Sun

Bloom.Space; 25th January and 29th January to 1st February

The exhibition took its inspiration from the pagan festival of Imbolc on 1st February, which celebrates the start of Spring, the halfway point between the Winter Solstice and the Spring Equinox. (On Saturday 1st there was a celebration of Imbolc with Sun Cake, refreshments and artist's talk.)

I have been exploring 'expanded painting', experimenting with colour, meditation and wooden posts. The sweet chestnut posts have captured my imagination, each one has a strong character even before I paint them. Leant against the wall or standing upright, walking among them feels like I'm in the presence of beings.

I completed an MA in Fine Art at Hereford College of Arts in 2021. Since then I have been painting 'posts' as a form of Expanded Painting and have been exhibiting in France and England. I had 'posts' accepted in two RA Summer Shows and the RWA in Bristol. This was my first solo show in the UK.



Artist
Sarah Jones



Exhibition by Hereford Cathedral School

Bloom Space, 7th & 8th February



The exhibition showcased the wonderful work of Hereford Cathedral art students to the community. It displayed artwork from year 7 up to year 13. The artwork included clay sculptures, fine art prints and paintings, and textile work; it was a brilliant display of how creative all the art students are.

The exhibition was entirely organised and curated by the A-level art students, who took charge of every aspect, from selecting the artwork to designing the promotional poster. This provided them with a valuable opportunity to gain hands-on experience in gallery curation and collaborating with others.

Over the two days, parents, friends, and members of the public visited the exhibition, offering high praise for the skill, effort, and passion that were evident in each piece. Their enthusiastic feedback was a testament to the students' dedication and hard work.

Artists

The exhibition included the work of students from Year 7, 8, 9, GCSE and A Level, around 100 students.



Emergence

The Emergence exhibition offered MA Fine Art students at Hereford College of Arts an opportunity to showcase our work in progress. The venue provided a communal area to share art work with the wider Hereford community, integrating the work of HCA into the heart of the town. The space was adaptable and offered the flexibility to showcase works on boards, walls or in the large front window, which enabled a variety of artworks to be presented.

The exhibition encouraged us to work closely as a group in the curation of a space, along with discussing our artistic intentions with those who visited over the weekend. There was a sense of real camaraderie among the group and it was a great opportunity to work together to plan, hang and manage a public exhibition. It allowed for an understanding and a sensitivity towards the work being shown, and this helped to make the show a success. The exhibition also allowed us to explore how our work functioned beyond its usual context, offering fresh perspectives and insights into our evolving practices. There's so much to learn from a venture like this, and all of us benefited from the experience.

It's always difficult to know how these sort of events will go, but we were all pleasantly surprised by the amount of footfall, the collaboration with Artlandish helping bring in more visitors, creating a lively and engaged audience. Seeing people interact with our work and respond to the ideas behind it was invaluable. The exhibition space itself also played a role in shaping how we viewed our own practices, making us reconsider elements we may not have noticed in the studio.

There was a curiosity in passers-by to explore how the space was being used. We received comments from visitors who had travelled between the two Artlandish exhibitions that were on at the time and there was an eagerness to know of upcoming shows. By using empty spaces in this way, and on a more regular basis, with ever changing exhibitions, there will be a vibrant addition to the town and over time would increase footfall.



Artists
Sophie Wagstaff
Kate Slater
Ieva Luca
Charlie Gundy
Pete Bryden
Liam Lacey
Muriel Potart
Nik Pope

Bloom.Space, 14th to 16th February



In Space is an Hereford College of Arts (HCA) Photography exploratory project led by Katrina Stamatopoulos that challenges conventional perceptions of photography as a two-dimensional medium. Through a series of workshops, discussions and hands-on experimentation, participants engage with the intersection of photography, sculpture and spatial presentation, ultimately rethinking how images exist in physical space.

The project questions the limits of photography by investigating its transformation into object-based forms. What happens when a photograph is no longer just an image but a tangible, sculptural entity? How does the digital realm – where images often exist as fleeting, networked representations – affect our understanding of the photographic object?

The project seeks to expand students' understanding of photography beyond traditional print forms; encourage experimentation with physicality, texture and spatial installation; and foster critical discussions on the role of images in contemporary digital culture.

In-person workshops in late January involved site visits to the exhibition space, contextual discussions and hands-on experimentation in the darkroom and studio. Following these workshops, students refined their ideas, troubleshooting conceptual and technical challenges while focusing on the relationship between image, object and space.

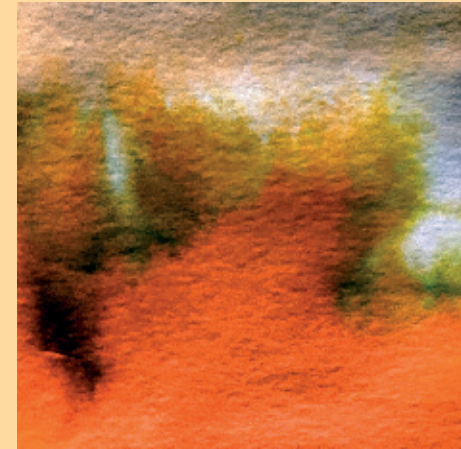
The project culminated in the installation of the exhibition on 20th February, which showcased the participants' innovative approaches to photography as a sculptural and immersive experience.

Through Three Dimensionality, students not only developed technical and conceptual skills but also cultivated a deeper awareness of photography's evolving role in contemporary art. The exhibition served as a reflection of these explorations, inviting audiences to engage with photography beyond its traditional boundaries.



Artists

All HCA Photography students took part in the project, including BA and MA level students.





Artist
Elizabeth Terzza

Tree Stories is an ongoing project showcasing abstract paintings inspired by your stories. Trees are more than just part of the landscape; they are keepers of our memories and connections to special moments and people.

Since ancient times, storytelling and art have connected us, helping us express what matters most. My Tree Stories project is shaped by your memories and personal connections. For the past two years, I have been working on this project, creating abstract paintings, each one inspired by the stories shared with me.

What began as my first solo exhibition has grown into something much bigger, one that continues to evolve as I gather more stories and take the project to new places. Trees mark important moments in our lives. They are part of childhood adventures, quiet places of reflection, and symbols of love, loss, and connection. Through this project, I listen, collect, and respond to these memories, creating paintings that hold real meaning.

My hope is that each exhibition sparks conversation and helps visitors connect with the deeply personal stories behind the work, like a father hiding 'dragon eggs'



in his orchard to bring magic to his child's visits, the loss of an oak tree that framed a home's view for years, or the memory of a rowan tree that symbolised a brother's life.

Sustainability is at the heart of my work, each piece crafted with care, using recycled silver and upcycled materials, giving new life to what already exists.

The Tree Stories Project will continue to grow, shaped by the memories you share. If a tree has ever held meaning for you, I'd love to hear your story and create a piece of art inspired by your memories.

Share Your Story!
Reach out and share your tree stories to be part of this special exhibition.
hello@elizabethterzza.com

This exhibition was arranged by Herefordshire Visual Artists Network (HVAN). This was established in the autumn of 2023 as a creative and supportive community for visual artists based in the county of Herefordshire. It is led by Gemma Moore, a young artist from rural Herefordshire, who coordinated the exhibition, which was co-curated with members of HVAN. The organisation's founding mission is to connect artists, foster collaboration, and provide opportunities for professional development within the local artistic community. HVAN serves as a platform for artists working in a wide variety of mediums, from traditional painting and sculpture to new media and experimental art forms.

As a relatively new initiative, HVAN aims to address the unique challenges faced by artists in rural and less commercially-focused areas. Many local artists may struggle with limited access to exhibition spaces, funding opportunities, and networks that are essential for career development. In response to this, HVAN creates a collaborative space where artists can not only share their work but also engage in meaningful dialogue, exchange ideas, and build connections. Through this sense of community, HVAN ensures that its members have access to the resources and support needed to thrive professionally and creatively.

Thus, Artlandish gave HVAN a great opportunity for a collaborative exhibition which brought together a diverse group of artists to explore the concept of the 'unseen', allowing them to interpret and express this theme through a variety of media, including paintings, drawings and sculptures.



- Artists**
- Alex Albion
 - Amanda Attfield
 - Vivian Barraclough
 - Kirsty Beresford
 - Brenda Boyle
 - Tamsin Bridge
 - Gareth Evans
 - Rebecca Farkas
 - Richard Gilbert
 - Andy Johnson
 - Conrad Judge
 - Timothy Lewis
 - Omar Majeed
 - Janine Martin
 - Vinnie Martin
 - Sorell Matei
 - Jeanette McCulloch
 - Mairead McVeigh
 - Lois Meiklejohn
 - Gemma Moore
 - Liz Morison
 - Johanna Okon-Watkins
 - Ian Pennell
 - Claire Perkins
 - Rebecca Reynolds
 - Suzanna Reynolds
 - T.B.O.B.H.



In Search of the Perfect Hill

Bloom.Space, 15th to 29th March

In Search of the Perfect Hill brought together over thirty artists, both national and local, to share their vision of the landscape of The Marches. The area has a unique topography due to the underlying geology and the forces that have shaped it over hundreds of millions of years. Elizabeth Barrett-Browning described this landscape as a ripple of land. Known for its scenic views, it is a landscape that has inspired artists and writers for centuries. In this exhibition these artists, who either live in or have an association with the area, present their perspective on one hill with which they feel kinship amongst the many in the borders.

By the nature of our island's geography of upland and lowland, hills occupy a distinctive place in British culture from Romanticism in the past to tourism today. This appeal is rooted in the nation's psyche, perhaps because the unchanging nature of hills in our lifetimes represent continuity in a changing world.

Whilst mountains are imposing and rugged, hills carry expectations of approachability, gentler inclines, smoother surfaces and contours, an ideal subject for the study of light and atmosphere. Each artist's vision centres on a hill, though their idea of a 'perfect' hill differs. Connection and identification with a particular hill may resonate because of geographical circumstance, historical, environmental, or purely personal reasons. Some hills are iconic and historically significant, while others are unnamed or known only to the artist.

The artists' words reveal a fascinating range of ideas that reflect both individual and universal perspectives. Their 'go to' hill might be where the artist lives and views the world from, or the hill might be a boundary marker on the horizon of their world. The hill may be a destination for daily dog walks, or carry shared family memories, personal affection.

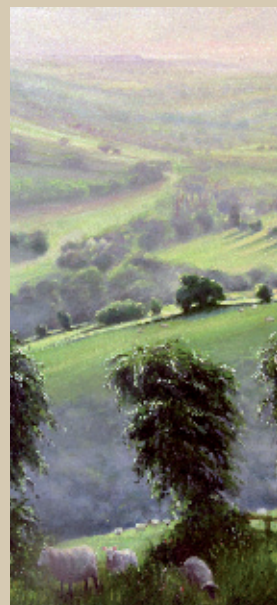
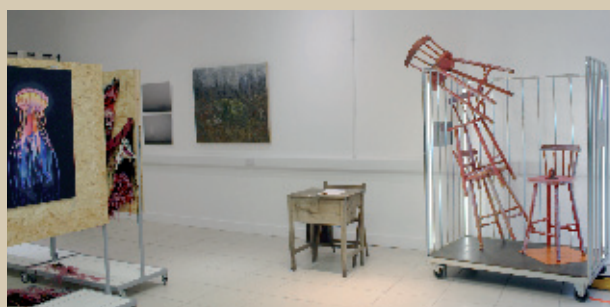
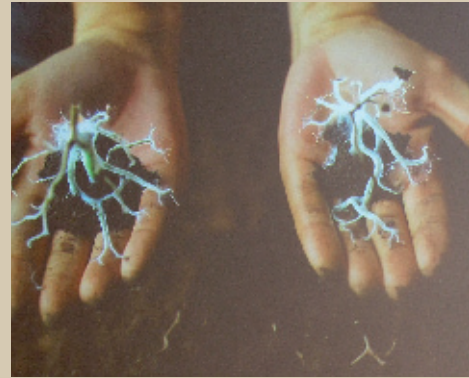


The hill may be a refuge from the daily grind of work, a space to seek reflection, meditation and solace, or the focal point of a favourite view. An image of a hill might embody a sense of yearning or nostalgia or even be as close to a self-portrait as a landscape artist ever achieves. Whatever the reason, images with hills always seem to convey a bigger message.



Artists

Jonathan Adams
 Caroline Allen
 Helen Arthur
 Peter Bishop
 Bryony Burn
 Steve Cass
 Adrienne Craddock
 Tim Craven
 Celia de Serra
 Brian Griffiths
 Bill Evans
 Richard Gilbert
 Veronica Guest
 Sarah Harding
 Lois Hopwood
 Andy Johnson
 Pip Jones
 Ciara Lewis
 Paul Ligas
 Charles MacCarthy
 Andrea McLean
 Fiona McIntyre
 Kathryn Moore
 Ronald Moore
 Fiona Potter
 Rebecca Reynolds
 Stuart Roper
 Charles Sainsbury-Plaice
 Susan Smith
 Miranda Whitten-Walker
 Matt Williams
 Matthew Wood



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