

An abstract, multi-colored painting with swirling brushstrokes in shades of blue, green, yellow, pink, and purple. The composition is dense and layered, with various textures and colors blending together.

ADDENDUM

10-Year Anniversary:
Anomie Publishing

Kimberley Burrows
Euan Evans

Elena Njoabuzia Onwochei-Garcia
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No 20 Arts

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Front cover:

Heiyi Tam, **The little echoes in between koi ponds and gentle whispers in puddles of dreams** (2023),
Acrylic, ink, chalk and pastel on canvas, unstretched, 190 x 154 cm

ADDENDUM is a group exhibition featuring the artworks of **Kimberley Burrows, Euan Evans, Elena Njoabuzia Onwochei-Garcia, and Heiyi Tam**. This exhibition marks the ten-year anniversary celebration of **Anomie Publishing**, particularly acclaimed for its *Anomie Review of Contemporary British Painting* series. No 20 Arts coincides this celebration with a spotlight on four emerging contemporary artists who are expanding the possibilities of painting and printmaking.

ANOMIE PUBLISHING

10-Year Anniversary Celebration



Anomie Publishing is an independent, international publishing house for the arts established by Matt Price in 2013. Now working in partnership with fellow independent publisher Hurtwood, over the past ten years Anomie has released or co-released over fifty titles.

Along with a special edition of Anomie's catalogue, which has been produced to celebrate this achievement, No 20 Arts is delighted to present a display of all of Anomie's editions to date as part of **ADDENDUM**.

Included in the display is Tom de Freston's 2023 title ***I SAW THIS***, a collaborative art project with documentary filmmaker Mark Jones and Oxford based academic Ali Souleman. Inspired by the Syrian war and the terrorist explosion that left Souleman blind, the project explores trauma and suffering, sight and memory, inner and outer worlds, and questions of hope, life and death. Also included in the display are **Anomie Review of Contemporary British Painting 1 and 2** (2018 and 2021), which are fast becoming standard references in the field of British painting.



KIMBERLEY BURROWS

Kimberley Burrows (b. 1988, Salford) graduated in 2023 from the Royal College of Art MA Painting programme. Her previous exhibitions have included *Inside Out* (Core Arts Hackney, London, 2023), *Meet the Artist* (166 Cafe Bar Battersea, 2023) and *Art N' Soul - Live Painting Performance* (The Nest in Treehouse, 2023).

Kimberley Burrows is an abstract expressionist artist, whose work evolved with her sight loss. Combining elements of painting, printmaking, and poetry, she explores and challenges the limits of painting, moving effortlessly between the visual and the sensory. She invites the viewer to experience her work through non-traditional methods of perception – to step in between the layers of her paintings and to feel the haptic surfaces.

There's a sense of fearlessness and boldness in Burrows' work, displayed in the purposeful, conscious brushwork and evident in the subject matter, capturing complex narratives of loss and grief. These emotions, often repressed, are placed in the foreground of Burrows' artworks. She encourages everyone to confront and experience grief, pointing to its transformative power and cathartic capability.



Kimberley Burrows, **Widow's Weeds** (2023), Acrylic and mixed media on wood panel, 101.6 x 101.6 cm

"As an artist navigating the world through the veil of blindness, my practice takes me on a journey of the human experience with a vulnerable sincerity. Blindness has equipped me with a unique perspective: one that is rooted in heightened sensory perception and a deep connection to the world around me. Painting bridges the gap between the seen and the unseen - what is visible and what is felt. I aim to challenge conventional notions of perception. I invite the viewer to consider what exists beneath the canvas surface and beyond the confines of traditional visual perception by transcending the limitations of sight and embracing a holistic sensory experience. Physicality taps into the universality of our human emotion. Capitalising on all the senses beyond sight allows the act of painting to become a powerful, immersive and cognitive experience. My body acts as a vessel, channeling raw emotion in a visceral performance, creating evocative visual language.

Grief occupies a central place in my work. By building the texture and surface qualities of my canvases, I seek to capture the multifaceted tapestry of grief - its rough edges, delicate nuances and its transformative power. Each added and eroded layer becomes a metaphor for grief's non-linear stages and an invitation to engage in our experience of loss. Through abstract painting, printmaking, writing, thinking and questioning, I interrogate what it means to grieve, to sit with our grief and to allow ourselves to be transformed by grief."

- Kimberley Burrows

Kimberley Burrows, **Flashing Through the Lack of Light** (2023), Acrylic and mixed media on canvas, 101.6 x 50.8 cm





EUAN EVANS

Based in London, Euan Evans (b. 1996 in Cornwall, UK) recently completed his MA at the Royal College of Art where he studied printmaking. His recent exhibitions include *Monophony* (RCA Kensington, London, 2023), *Abstraction* (Pilgrims Contemporary, Keswick, 2023) and *Two-Fold* (RCA Print, Southwark Park Galleries, London, 2023).

Having previously studied Jazz at Leeds Conservatoire, Evans explores the interactions between improvisation, texture, and composition through various visual inquiries. Incorporating elements of drawing, printmaking and sculpture, Evans' work finds agency through the interplay of varying substrates, as well as the specific use of colour.

Euan Evans, **Big Cramp** (2023), Folded litograph prints pressed in artist's wooden cramp, 54 x 30 x 10 cm

'My objects sit on a knife edge between image and sculpture. The work is heavily laboured using densely woven printed surfaces, coppersmithing, and plaster etchings to discuss personal experiences through material processes.

Together these objects sit as an arrangement that reflects my childhood memories in the Cornish landscape. Materiality is a key component within my work, and you'll see the repetition of scrap copper and found objects echoing the experience of living amongst the south Caradon Copper mines.'

- Euan Evans

Euan Evans, detail: **Tracks** (2023), Multi-block linocut print on hand woven paper in artist's copper frame, 24 x 38 x 8 cm, Version 3 of 5

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Euan Evans, **Tab 2** (2023), Lino cut in artist's copper frame, 26 x 32 cm







Elena Njoabuzia Onwochei-Garcia, **Dramas de Honor: Actors Cutting Ties** (2023), Oil and tempera on washi paper, 160 x 170 cm



ELENA NJOABUZIA ONWOCHEI-GARCIA

Elena Njoabuzia Onwochei-Garcia (Spanish-British), figurative painter and installation artist, recently completed her MFA at the Glasgow School of Art. Njoabuzia Onwochei-Garcia was selected as a Bloomberg New Contemporary (2023) and was awarded the RSA John Kinross Scholarship and the Leverhulme Master of Fine Art Bursary. Her recent exhibitions include *Short Lapses* (Saltspace, 2023), *Royal British Society of Artists Rising Stars of 2022* (ROSL, 2022) and *Painting our Past: The African Diaspora in England* (Corbridge Museum and The Africa Centre in London, 2021).

Onwochei-Garcia explores ideas around the narration of history and how individual, subjective experiences inform the description and the reading of historical events. Her large-scale paintings on washi paper are hung from the ceiling to immerse the viewer in her work. The viewer becomes yet another figure in the complex dialogue among the subjects. The scale and placement of these works emphasise the tension and discomfort between the characters. Compositionally, her paintings evoke feelings of entanglement, further interweaving fiction with reality.

"In the exchange between these paintings, the relationship between those who act within this world and those that overlord it, is being challenged and redrawn, creating zones of tension and distention in social time. The dynamic between the actors, audience and their founding myth takes from the framework of sixteenth-century Spanish drama plays, where the highly schematised facade of reality narrows the orbit of human possibility and behaviour."

- Elena Njoabuzia Onwochei-Garcia

Elena Njoabuzia Onwochei-Garcia, **Dramas de Honor: The Myth** (2023), Oil and tempera on washi paper, 130 x 107 cm





HEYI TAM

Heiyi Tam recently graduated in MA Art and Science from Central Saint Martins, University of the Arts London. She is the 2023 recipient of The Other Art Fair: New Futures Award. Tam was shortlisted for the Tension Graduate Prize 2023, and longlisted for the Jackson's Painting Prize 2023. In 2022, she was the runner-up in the Tiepolo Blue Art Competition, judged by James Cahill and artist Maggi Hambling CBE. Tam's latest exhibitions include *Art on A Postcard: International Women's Day Auction* (Fitzrovia Gallery, London, 2023), *Home On Me* (Hoxton Arches, London, 2023) and *Dreams of a New Moon* (Lethaby Gallery, London 2023).

Tam's vibrant canvases invoke intimate memories, ancient Chinese landscapes and calligraphy, and synesthesia around food and nature. Through the medium of painting, Tam reflects upon memories, emotions, and moments in time, exploring sensations beyond the visual language. Her work offers snippets into the past, investigating the unconscious and the relationships between the real and the imagined. The titles of Tam's works often reveal glimpses of the inspiration and flavours behind each creation.



Heiyi Tam, **Another bowl of lucky charms** (2023), Acrylic, ink, and chalk on canvas, 61 x 61 cm



"A squeeze of lemon and its lingering citrus echoes in the air, or the quiet whisper of simmering sweet tea on the kitchen stove...I draw inspiration from everyday, seemingly insignificant moments, past memories, and tease out meaning from the mundane.

I was born and raised in Hong Kong and moved to the UK when I was 15. The subtleties of the merging of the East and West through landscapes, cultures and cuisines often seep into my work during creation. I often work instinctively, creating form before concept. As the composition comes to fruition, I immerse myself into the painting and its colour palette, allowing myself to be informed by past memories, emotions, feelings, and flavours which determine the trajectory of the piece and its title. I draw upon the sensory aspects of my chosen memory such as the taste, scent and tactile sensations associated with it to reconstruct the moment itself.

The way I paint is joyfully chaotic. Working in layers and fluid movements, moments of clarity and interruptions within the details often reveal forgotten feelings as I reconstruct specific moments and encapsulate the sensations tethered to them. My work questions our present reality through reimagined emotional landscapes from the past. It revolves around the fragility and intangibility of memories, and the desire to preserve them. There is resistance to attaching concrete meaning in my work, with a focus on accepting the fluidity of fragmented and reconstructed memories, moments, and stories that demand to be felt."

- Heiyi Tam

Heiyi Tam, **All the Fuzzy Things in my Scarf** (2023), Acrylic, ink, chalk and pastels on canvas, 61 x 61 cm

Back cover:

Kimberley Burrows, **The Disappearance I** (2023), Acrylic monotype on paper, 25.4 x 20.3 cm (framed)



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