An abstract sculpture composed of numerous white, three-dimensional geometric shapes (cubes, rectangles, and prisms) of varying sizes, arranged in a dense, chaotic cluster on the right side of the image. To the left, a large, blue, rectangular block with a grid of square holes is positioned. A bright yellow, crumpled piece of paper or fabric lies on the floor in front of the white shapes. A long, dark shadow of a person's legs and feet is cast across the light-colored floor, extending from the left towards the center. The background is a plain, light-colored wall or floor.

SAINSBURY CENTRE Associate Artists

Find out more about the Associate Artists who work on the Sainsbury Centre Learning Programmes, to help you plan your work with us.

INTRODUCTION

Across the Sainsbury Centre Learning Programmes we use a collaborative approach, working directly with artists. These Associate Artists help us to devise interpretive resources, deliver much of our regular programme of practical workshops, and collaborate with us on research projects.

This artist-led programme promotes creative, enquiry-based approaches to learning in the gallery, giving you the opportunity to develop new skills, engage with ideas, and explore and experiment through making.

In this document, the Sainsbury Centre Associates Artists introduce themselves in their own words.

To find out more about the work that we do visit our website: www.sainsburycentre.ac.uk/learning

To book a workshop or talk about how we might work together, contact sainsburycentrelearning@uea.ac.uk

Sainsbury Centre Learning team



ABBY
PAGE



ABBY PAGE

I am a contemporary dance artist with over 20 years' experience of working with community groups of every age in a variety of settings. Much of my choreography and workshop practice has focused on aspects of identity and the stories that are found in everyday life. I am interested in how dance can be generated using the strengths and character of the individual and my approach is often playful and

collaborative. I like to draw inspiration from other art forms to find parallels with contemporary social issues. I have also co-designed a practice of movement and mark making.

While I have a strong early years practice, I also thoroughly enjoy working with children and adults of every age, including disability groups, to find their own creative movement.

ALEX DAY



ALEX DAY

I am a community artist and creative learning practitioner. I co-create projects which explore the environment, art and heritage through playful collaboration and experiments.

My practice is eco-conscious and celebrates unconventional art materials and re-purposed waste. This includes mud painting on fabric off-cuts, printing with weeds and using paper pulp to create sculpture.

As well as facilitating nature-focused learning programmes for museums and

galleries, I design record sleeves and posters for club nights, using digital processes to create other-worldly atmospheres.

I am interested in exploring the sounds of the Sainsbury Centre, local and global issues relating to climate justice and supporting nature-connectedness.

I enjoy working with all age groups, particularly young people aged 16-25 and adults.

ANNA
BRASS



ANNA BRASS

I work across sculpture, drawing and film-making, using a wide range of materials and processes. Although I mostly work in three-dimensions, my work feels closer to painting, and I continually absorb and interpret elements from images encountered in books, churches and museums, and

on the internet. Recently I have been making large patterned wall hangings using textile remnants found in charity shops. These hangings formed part of a sculptural environment, which I constructed to use as a film set.

I enjoy working with all ages.

ANNIE BRUNDRIT



ANNIE BRUNDRIT

My practice is concerned with seeing the extraordinary in the mundane: the creative process is of as much interest as any outcome. Because of this interest in finding new ways to see something familiar, I would say that my work is about response - to spaces or sites, to materials, to circumstance. This means that my latest piece of work can seem very different from the last.

I often work with collage and simple block print, sometimes combining

materials together and I enjoy working in 3D as much as 2D.

I particularly enjoy working with people. I love the joy one receives working with small children; I like the ideas older children have, and I get lots from taking teenagers and young adults seriously. I also love the challenges offered by working with adults.

CAITLIN HOWELLS



CAITLIN HOWELLS

I am a community artist. I believe in joyful and empowering creative opportunities for people of all ages, indoors and outdoors.

My practice is collaborative, responsive, led by passion and uses visual and multi-sensory art.

I create large beautiful sculptures, puppets and decor for outdoor events, carnivals and festivals as well as designing and facilitating sensory immersive spaces and installations. My work is informed by my playwork background.

The process of creating and being present together is where the real magic happens in my work, the beautiful creations are just the icing on the cake!

I love working with varied materials: from willow, bamboo and sand to found objects and scrapstore finds. I love working collaboratively in 3D.

I enjoy working with many sorts of group: early years, primary and teens, adults and young people with learning disabilities or profound and multiple learning disabilities and older adults including people living with dementia.

DOT
HOWARD



DOT HOWARD

My background is in fine art and visual performance. I primarily use live art techniques to inspire and encourage people to connect and create. For over 20 years, I've performed and led workshops in arts venues, healthcare and education settings. I work with people (and those who care for them) who are at-risk, vulnerable or at a very challenging time of their lives, I love using familiar materials or objects in innovative ways

and live sound and movement often features.

I've worked with organisations including The Barbican, Suffolk Artlink, ArtAngel, Musical Keys and The Royal Festival Hall.

I particularly enjoy working with people with dementia, learning disabilities and SEND.

FRANCESCA
CANT



FRANCESCA CANT

In my current art practice I am drawn to the built environment, especially the simple block-like forms of modernist architecture. I predominantly work in sculpture, print and photography.

I often create work that is experienced through physical interaction with the piece, where the viewer is required to

arrange and rearrange the work. I believe that touch is an essential sense for understanding the world. The sculptures I produce promote play, social interaction and a sense curiosity.

I have predominately worked with children between the ages of 5 and 18 but I like to work with all ages.

GENEVIEVE
RUDD



GENEVIEVE RUDD

I facilitate visual arts projects and workshops exploring environmental and heritage themes. I have a particular interest in working outdoors, using sustainable materials, nature-connection and walking as a way to inspire creativity. My training was in photography, so I'm drawn to exploring light-sensitivity such as cameraless photography (Cyanotype, Anthotype) and using plant-derived

materials (Solar dyeing, foraging, growing). I have a qualification as a Wild Beach Leader and I'm the founder of Under Open Sky not-for-profit coastal engagement organisation, so I love working on projects around the coast, blue spaces and watery landscapes.

I particularly enjoy working with adults.

HANNAH
WALKER



HANNAH WALKER

I am a writer and creative facilitator and have made work in the following formats: performance poetry, non-fiction, theatre, opera, radio and public art. I make literature in innovative forms for people who feel literature is not for them. I am interested in asking big seemingly simple questions about the challenging and uplifting moments we all face in the process of being a person. I am interested in performance, being yourself in front of an audience and sharing views.

Most recently I have been working on projects in health care settings with

vulnerable patients looking at what is needed from art in health environments. I have just completed an opera.

I often work as a creative collaborator, and mentor. I particularly enjoy co-creating artworks with communities. I love using writing exercises to explore visual art and museum collections, because it builds such an instant personal connection to place and art. I have lots of experience working with a range of age groups and various needs.

HANNELORE
SMITH



HANNELORE SMITH

With my grandfather a cabinet-maker, my father an architect and my husband an electro-mechanical engineer, I have spent my lifetime witness to the untold hours that go into constructing our environments. Architectural blueprints and the multitude of processes related to physical construction all inform my work and my use of materials.

Interested in documenting the intangible and unseen, in my recent work I look to the workbench. The accidental

saw marks scribed into the surface are a catalogue of moments in time, measurements taken, projects realised.

These happenstance compositions lead me to create textural castings and strong monochromatic prints suggestive of rhythmic cityscapes, scaffolds and aerial viewpoints.

I particularly enjoy working with Key Stages 2 to 5.

IAN BROWNLIE



IAN BROWNLIE

I am a multimedia artist with a strong participatory practice. Historically, much of my experience is workshop based in community and informal education (gallery and outdoor) settings. From an initial background in community music my practice has developed over the years into work in combined arts. I have a degree in Fine Art and MA in Textile Design. I engage with diverse groups in my practice, working with all ages and

including those who are underserved by cultural organisations.

There is a strong site related aspect to my practice concerned with landscapes, histories, our place within, and what we bring to them.

I would sum up my work approach as - Keep it simple. Make it fast. Work the edges.

JAMES METSOJA



JAMES METSOJA

Not long ago, I would have said I was a painter, but while I still use the application of paint in my practice, this needs some redefining. I want to make work that resembles my sketchbooks. I love how they are small and energised and how each page tears and cuts its way to the next; and how each book is a container for the potential collaboration of disparate thoughts.

My first workshop at the Sainsbury Centre was with a group of year 3

and 4 children and their enthusiasm, excitement, generosity of spirit and final outcomes were, for me, unforgettable. The Sainsbury Centre has a collection that, in its scope and presentation, offers endless possibilities of discovery. Being able to use this collection to tailor workshops for specific groups is a fantastic challenge and an absolute pleasure.

JESS MORGAN



JESS MORGAN

I am a writer, musician, and theatremaker – inspired by the natural world and the way we live alongside it. I have a background in music and songwriting and have been interested in these slivers of emotion, information, escapism, and history, and the many things ‘a song’ can be, beyond simply words set to music.

I lead workshops which empower others to pause in the rhythm of life and to play – particularly with the many ways we might begin to tell our stories: with

words, found material, collage, image, drama, zine-making, music, sound, places, objects and more...

Working to make space for everyone within the arts is vital to me. I have created specific projects with LGBTQ+ young people, autistic young people, as well as adults with dementia and their carers.

I am also keen to work with younger children and families.

JO
CHAPMAN



JO CHAPMAN

As a visual artist I work primarily on large scale sculpture and public art projects and enjoy engaging communities in the process. I have undertaken commissions in the UK, as well as in Europe and India. Originally training in embroidery, I work in a range of formats from stitch to drawing, printmaking, text, sculpture, installation and recently clay.

My visual language draws from diverse influences, I do not try to create a particular style but to be responsive and to continue to find new ways of working, it is the ideas that drive the work. I see my role as offering a unique approach

to solving problems and bringing high quality art to spaces outside of galleries, injecting some beauty and a sense of curiosity into our everyday lives. I love to work collaboratively and have led on many creative workshops as part of a larger project and as an arts educator.

I enjoy working with all ages. My particular interests are working with groups who do not normally have access to art or maybe feel that galleries are not for them. Adults and young people with learning disabilities, older people, and those that are isolated due to health, caring duties or mental health challenges.

JO
HAYES



JO HAYES

I usually work with photography, movement, sound, collage and moving image. I enjoy seeing how observed moments can fit together and create new meaning. My work is often concerned with the examination / re-examination of things maybe to the point of abstraction. I try to maintain a buoyancy and joy while making and really appreciate what the individual

brings to interpretation and personal meaning in art.

I enjoy working with all ages but have mainly worked with primary aged children for the last 15+ years. The oblique connections they are able to make, and their perspectives are always inspiring and joyful to me.

JOHANN
DON-DANIEL



JOHANN DON-DANIEL

Born in London, I am an artist who lives in Suffolk, UK. My cultural-background is predominantly Sri Lankan. My current work is ethnographic and focuses on ideas relating to suppression. I work in mediums including painting, sculpture, sound and video. I am a musician in the band LAPAN. In addition, I work as an

educator in SEMH schools, specialising in ART, DT and Robotics.

I particularly enjoy working with people who don't speak the same language. I enjoy the dance that comes with explaining ideas and feelings without the right words.

KAITLIN
FERGUSON



KAITLIN FERGUSON

My arts practice is focused on connecting with the natural world through creative approaches. I have a socially engaged arts practice, in which I have worked for over a decade, with communities to connect and engage with the world around them using art as a catalyst.

Each project I deliver is bespoke and responds to the needs of the group. I have worked with audiences of all ages and abilities and believe in creating safe, welcoming and exciting creative spaces for all.

KATE
MUNRO



KATE MUNRO

I am an artist, maker and workshop leader.
My work is hugely varied. These are the things that stitch it all together:

I believe in

- the importance of creativity for learning, healing, thinking, and building healthy communities

I'm excited by

- responding to a place or space
- finding beautiful solutions to problems
- collaborating with other people of all ages and abilities
- learning through playfulness and mistakes

I'm committed to

- protecting the natural world
- using creativity as a vehicle for bringing people together, inspiring confidence, learning about the world, celebrating, exploring, and having a great deal of fun

I love

- positive thinking
- making things
- being outside

I really enjoy working with all ages but my favourite is pre-school and primary.

LUCY
WHEELER



LUCY WHEELER

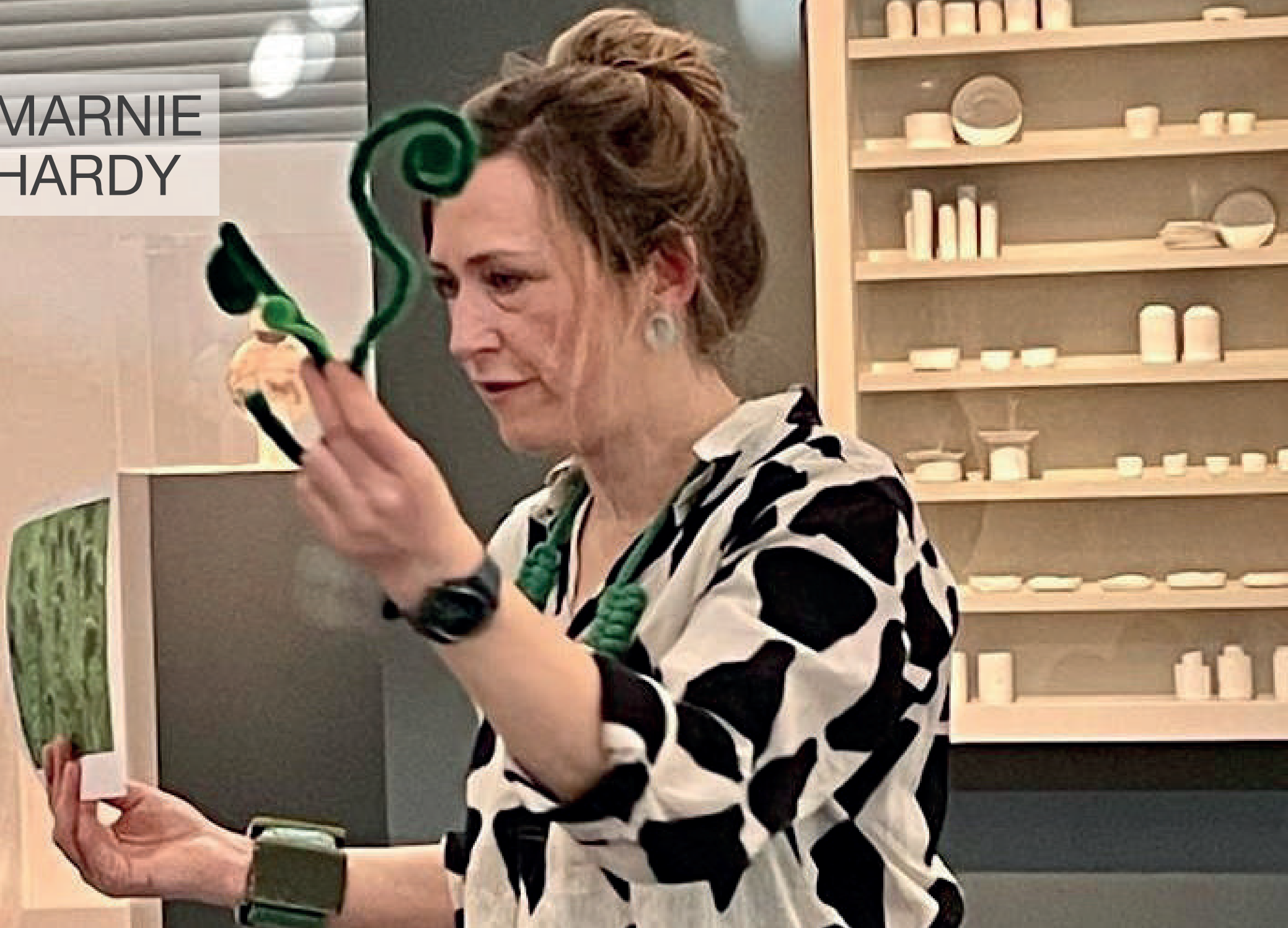
I'm a ceramicist, workshop leader and creative producer. In my ceramics practice, I make domestic wares (plates, bowls, mugs) on the potter's wheel, mostly using stoneware clay. I am most concerned with creating forms that feel good in your hands, and are functional to use.

Collaboration is a big part of my working process - whether producing events, gallery interpretation, or developing participatory projects, I will push for the process and outcomes to be developed and created by everyone involved.

I enjoy devising workshops for all ages, often using philosophy for communities methodologies as a starting point for looking and thinking together. I place focus on each participant's creative process, and use making as a vehicle to bring people together.

Recent projects I have worked on have been with teachers, adult groups, young people aged 18 to 25 and key stage 1 and 2 pupils.

MARNIE
HARDY



MARNIE HARDY

My practice explores artifice and elements of fantasy in the everyday. I enjoy investigating playful relationships between museum collection objects and ideas, thinking about the contexts in which things were made and seeking connections with how we live in the here and now. I love interdisciplinary projects where diverse ideas can come together, cross-pollinating to open up new

approaches and viewpoints.

I make paintings, 2D & 3D collages, diorama and maquettes in a range of materials. A painting might prompt the making of a model, or a model might prompt the making of a painting...

I like working with all age groups.

NATHALIE HAMMOND



NATHALIE HAMMOND

I am an artist who uses clay and methods of drawing to explore the sometimes unexpected ways that we interact with objects and materials.

I draw inspiration from Norfolk history and geography to create forms and make marks and I use the natural colours of the clay paired with oxides and simple glazes.

Within workshops, I aim to encourage experimentation and discovery through

structured learning and relaxed, excitable fun where everyone in the workshop is swept up in their own and the groups creativity; I enjoy fanning the flames of the bizarre and I am confident guiding those who may be uncertain.

I particularly enjoy working with adults who are rediscovering their creativity but am interested in working with all ages.

PAUL PATRICK FENNER



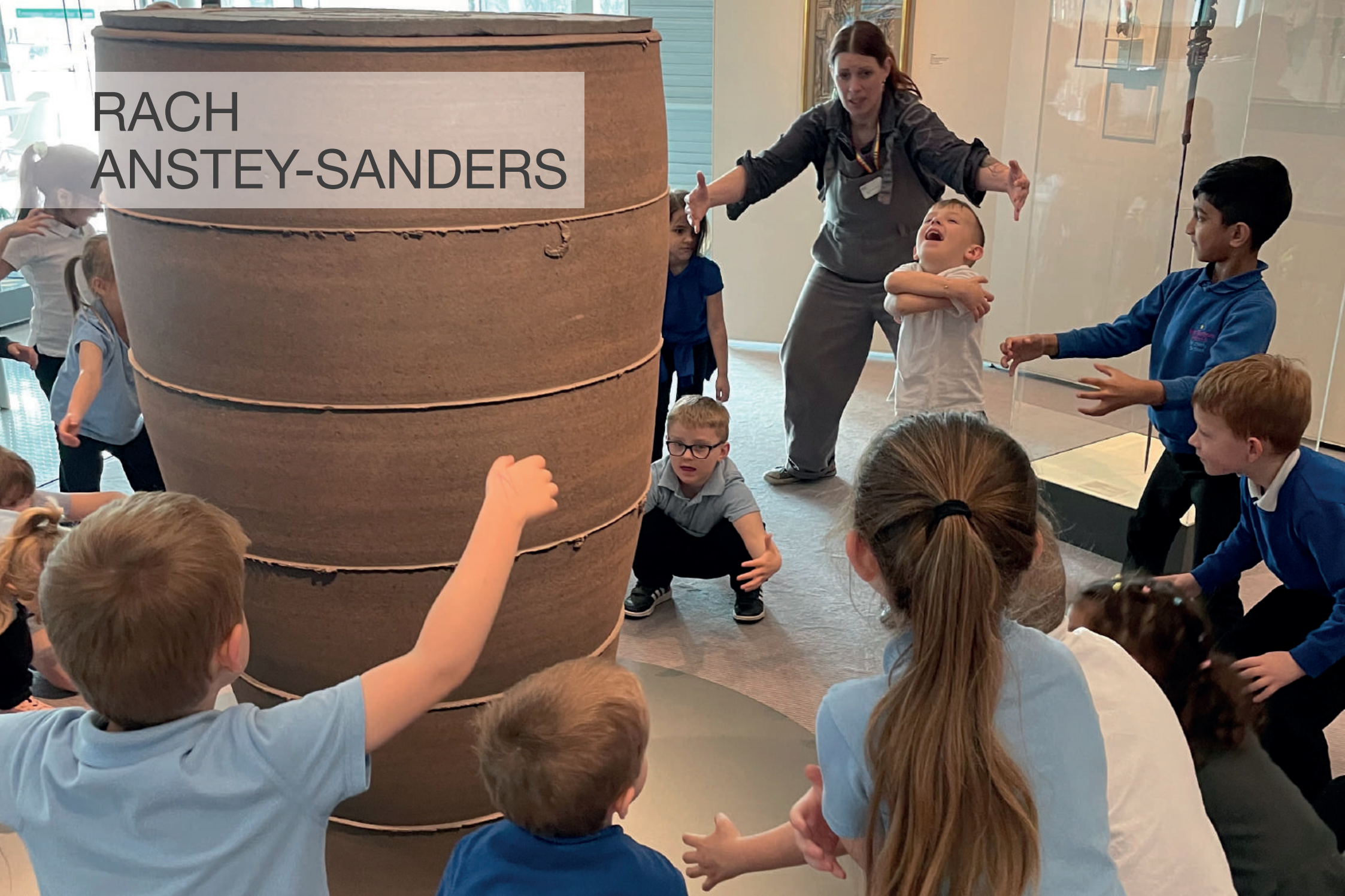
PAUL PATRICK FENNER

I make paintings and drawings that mostly involve groups of people in imagined situations. In the studio, my immediate surroundings converge with memories and other images, and are transformed in the messy and unpredictable process of painting.

Constant drawing is fundamental to my practice: the way to make sense of the world around me, and to generate the unexpected and the not yet seen.

I enjoy working with primary and secondary students, and adults.

RACH ANSTEY-SANDERS



RACH ANSTEY-SANDERS

I am a visual artist based in Norfolk. My work considers relationships between humans, objects, and environments, creating hand-sized pieces that communicate a haptic experience of place.

I embed touch and texture through the act of felt-making and other textile techniques, and I enjoy playing with new materials and exploring and combining techniques.

My workshops can blend art making, play and collaborative storytelling. I draw on

my experience as an early-years teacher but enjoy tailoring my efforts to suit the interests and needs of any group.

Outcomes are often physical 'made' objects, however the knowledge and skills gained in experimenting with materials or engaging imaginatively with new ideas are equally important.

I enjoy working with people of all ages who would like to develop a relationship with the Sainsbury Centre collection through playful exploration.

RACHEL
KURDYNOWSKA



RACHEL KURDYNOWSKA

My work as an artist and ceramicist meditates around the material of clay, its place of origin and process.

A fascination with material is core to my practice and I often source and make materials, mediums and tools from scratch as part of the creative investigation and enquiry. The process of sourcing and material engagement inspires the workshops I create where narratives and other reference points can be explored as a form of cross pollination.

Projects have been known to materialise in a number of forms from ceramic kilns to cakes, field recordings to specialist tools made from found objects, or the dissolving of clay votives into the sea.

I try to include elements of the outside in workshops, provide a sense of well-being and aim to offer a new way to think about making.

I flourish working with the new perspectives and insights of all ages.

ROSE FEATHER



ROSE FEATHER

I am a picture book maker, arts facilitator and illustrator based in Norwich. My processes include print making, drawing, collage and zine making, and my approaches are often participant-led, open-ended and usually involve collaboration.

When I'm working with early years and families, I like to try out new ways of

using books for play, and making new stories together with tiny people. I also enjoy working with school groups and collaborating on big, bulgy narratives with 30 different voices squashed and squeezed in. When I work with older students in the Sainsbury Centre, we often consider who already tells stories in the gallery before creating our own.

SORREL MUGGRIDGE



SORREL MUGGRIDGE

I make site-specific and participatory artworks, including performances and installations, locally and internationally. I am passionate about using art and creativity to help us connect with our landscape and each other.

In 2016 I qualified as a Forest School Leader and this is now a core part of my practice.

I often work outside, using the multi-sensory inspiration and natural materials

on offer. Together, we might build structures to reveal the wind, or hear the rain. We might tell stories and have adventures, connecting with the environment and the artworks. We will immerse ourselves in creative exploration and with a multi-sensory perspective.

I enjoy working with people of all ages. I have most experience working with young children, SEN/Neurodiverse children and adults, and people living with dementia.

VERITY
NEWMAN



VERITY NEWMAN

I am a multi-disciplinary artist working in contemporary craft, installation and sculpture. I have a BA (Hons) in Three-dimensional Design (Glass with Woods, Metals & Plastics) and an MA in Arts in a Social Context, which explored the role of art in the public realm. I exhibit regularly in the region and beyond, around leading adult workshops and teaching Art, Design and Crafts to children.

My practice explores the function/non-function of objects, fading memories of journeys through places/spaces, and the transience of our habitats. The rituals/narratives we construct around these

fascinate me, together with our need to reinforce our identities through universal objects. I love the physicality, context and provenance of materials, employing them to suggest a balance between fragility and strength. I enjoy dismantling architectural shapes, structures and silhouettes to create evocative negative spaces, patterns and layered compositions, reflecting a concept of 'home'.

I have a long career history of working with older teenagers, but more recently particularly enjoy working with adults and young children.