

CCCC

CCCC is the result of a collaboration, of archival research and conversation, between Laura Bygrave and Alida Kuzemczak-Sayer. Each has responded to Hungate's long fragmentary history, as church and museum, in their own way but their works developed alongside each other as they grew familiar with the building and its history. For both, Hungate is a collage of history and meaning, a place of stories that are embedded in the building and hang in the air, and a place of spiritual residue and resonance.

In the Nave

Alida Kuzemczak-Sayer

CCCC (Diptych for Hungate) is a retrieval, a kind of re-enactment, and an intervention. The base of each piece is a wooden case, like those used by museums and galleries to transport works of art. They also emit light, recalling the light boxes that were used to display stained glass at Hungate. The light illuminates the fanned shapes of mulberry paper strips, through a softly painted filter. The graphite forms draw from the leading that binds and bounds the glass in the windows above, as well as the mysterious, eroding medieval graffiti outside the north door of the church. During the day, as the sun moves along the building, the light changes, often dramatically, and when it reaches stained glass, coloured pools of light appear on the floor. In its re-action, in its blurred and melded echo, *Diptych* reflects on Hungate as a mediation, an accumulating vessel of light, of time and of meaning.

Alida Kuzemczak-Sayer (b. 1985) is a British artist based in Norwich. She has undertaken residencies recently in Seoul, Venice and Aberdeenshire and commissions for Norwich Cathedral and the National Trust. Examples of her work can be found in the Anthony Shaw Collection at York Art Gallery, as well as in private collections. She trained at Glasgow School of Art and the Royal College of Art.

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In the Chancel

Laura Bygrave

This series of plaster figures began with drawings the artist made of the fragmentary angels in the windows of the north transept. Angels are creatures of beyond and in-between. The sculptures too are hybrid, similarly present and

absent, in between: human and other, in flux, emerging or receding through the floor. They bear the marks, again drawn from the windows, of a fragmented past. Self-reflexive, in prayer or struggle, these figures seem to occupy the space with a degree of ambivalence. In developing them, the artist thought of the building metaphorically as an angel, as also being in between – between purposes, histories and memory. It is still a church, with weight and stillness, yet one that is open to new uses, to new experiments within its walls. The plaster figures have become sites of reflection on the layered history of the building, and on the potent resonances of even the smallest remnants of its past.

Laura Bygrave (b.1984) is an artist based in Norwich, who studied at Camberwell and the Royal College of Art. Her recent exhibitions include *Ecstasy In Norwich*, Lower Green, *Sightings*, Caraboo Projects, Bristol and *Hands To Mouth*, Fold Gallery, London. Since 2017 she has been co-running Marriotts Way an outdoor exhibition space in rural Norfolk.

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