



Exhibition 6–28 September 2014

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Welcome



Blackthorpe Barn

Welcome to Artworks 2014, our 15th annual exhibition.

Every year we produce new artworks for you to view and we hope you have an enjoyable and stimulating visit.

In the words of John Updike "What art offers is space – a certain breathing room for the spirit."

Eleonora Knowland

artworks
exhibition 2014

Saturday 6th to Sunday 28th September
10.00am to 5.00pm
Blackthorpe Barn, Roughham,
Bury St. Edmunds IP30 9HZ

www.artworksinfo.org.uk

Valerie Armstrong

This year's exhibition is a radical departure for me. I have recently been fortunate to inherit a beautiful house (with a large studio) in the Alpes Maritimes in Southern France where my partner and I now work during the summer.

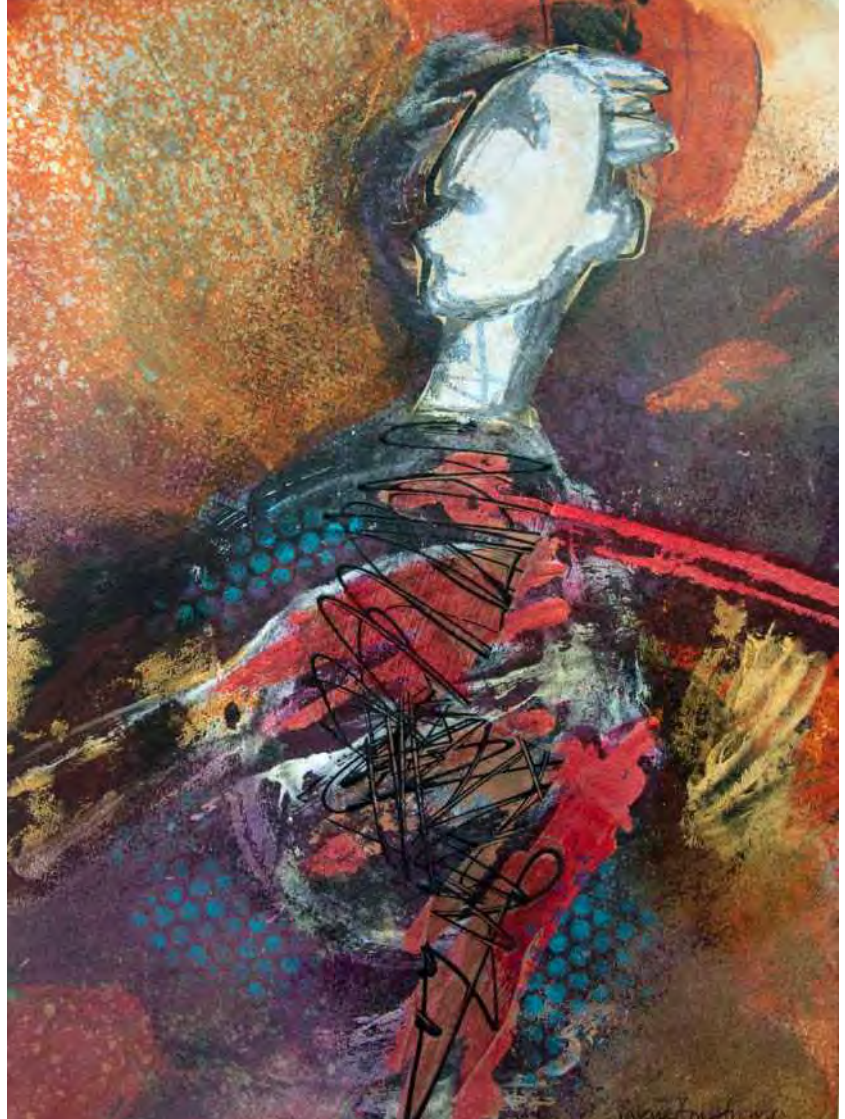
This new life has changed my artistic practice. In that soft pure air and beautiful light I feel an instinctive need to move into a more subconscious and abstract place for my creativity.

In these latest works, on canvas and on paper I explore my dreams, some ghostly figures and a bit of magic.

The Wisdom of Experience

Acrylic & mixed media on paper
37 x 27 cm

www.valeriearmstrong.com



Mike Ashley



In my new larger paintings, my love of the paint marks and surfaces are the dominant feature, expressing the nature of the subjects – 'wetness' and 'closing down' in the annual natural cycle.

The smaller works are subject led, based on recent visits to Pompeii and Herculaneum and the inevitable attraction of the richly painted and patterned surfaces from a fascinating past.

As always, the balance between subject matter and the character of the painted surface is subtle and challenging.

Misting Veils

Acrylic

75 x 74 cm

www.artworksinfo.org.uk

Lyn Aylward

I am continuing to explore the theme of sleeping sitters. This ongoing project has emerged from the fact that sleep is something that usually eludes me.

The series of paintings has expanded and is now quite diverse in terms of the individual pictures and their composition.

I am interested by the fact that sleep is something private, personal and yet universal to all. In these works the sitters are peacefully and blissfully unaware of the viewer.

The painting illustrated depicts two sisters, my 'Sleeping Beauties'. All of the sleeping paintings in this series are made using oil on canvas.

Sleeping Beauties

Oil on canvas
60 x 60 cm

www.lynaylward.co.uk



Susan Bruce



My current prints are collograph with collage.

The work is based on a series of drawings made on a visit to Levens Hall topiary garden in Cumbria.

The almost geometric shapes inspired semi-abstract compositions, with layers of texture and rich surface pattern.

I love the almost fabric quality possible with collographs. I aim for subtle colour combinations to reflect the mood and atmosphere I wish to create.

Morning Light

Collograph and collage

12 x 9 cm

www.artworksinfo.org.uk

Alfie Carpenter

Colour takes centre stage in my collection this year. The ever-changing hues of Suffolk scenery perform a dazzling variety show, starring electric bluebells through to glowing fields of oilseed rape and all the sweeter, subtler shades in between.

Texture is also in the spotlight. Everything and anything from maps and newspaper to coffee filters and envelopes provide a collage accompaniment to the dynamic acrylic overtones.

As I was roaming deep in the bluebell forest, I was mesmerised by the striking combination of pattern, the splattering of brilliant colour, the sense of depth and the mystical atmosphere. These qualities are at the heart of my work this year.

Deep in the bluebell forest

Mixed media, newspaper, brown paper, batik and acrylics on card
57 x 39.5 cm

www.alfiecarpenter.com



Gillian Crossley-Holland



Sea Study, Scolt Head: August afternoon after rain.

Oil pastel

23 x 28 cm

<http://gillian.crossley-holland.com>

My favourite place to draw is Scolt Head, on the Norfolk shore. It's a tidal island and therefore tricky to reach. You need a boat or a low tide or you can walk but it's a long trek, out through the inlets and the mud and the prickly gorse.

Once, after such a journey with sudden summer squalls and cold winds we reached the deserted and perfect shore of Scolt Head and then stepped to the sea just as the weather cleared and the sun came out.

The days in my studio can seem a similar sort of trek. Sometimes, I can struggle all day to catch that one moment of sunlight; when suddenly and when I've quite given up and grown careless, one little, casual flick of paint can bring a whole painting to life.

This happened here with the sky; the light was one movement of my palette knife. There are two points where you can see my knife has 'caught' the surface layer of oil pastel, I could repair these quite easily... but....

Helen Dougall

Cloud formations, perspective patterns and abstract shapes in landscape have been my particular interest this year. I have explored ways of producing the effect of texture of shingle beaches and stubble fields using the medium of batik.

This is a technique of painting and drawing hot wax onto fabric to mask areas or lines so that, when the piece is immersed or painted with dye, the waxed areas resist the dye and only unwaxed areas absorb the colour.

The process can be repeated many times to build a design or painting using overlapping colours, starting with the lightest and finishing with the darkest. The final stage is to remove the wax revealing a rich tracery caused by tiny cracks in the wax.

I also paint from observation, 'en plein air', seeking the way light affects the surfaces of stubble fields, clouds and shingle beaches.



After the Harvest

Batik on cotton
74 X 97 cm

www.hdbatik.co.uk

Janet French and Emma Buckmaster



A collaborative project

Tree Portraits are a series of etchings of native tree species printed on to paper made from the tree's own leaves.

The leaves of each tree behave differently and the process is one of continuous experimentation.

The leaves are collected and after a prolonged process of soaking and boiling, delicate sheets of paper are created using only the natural constituents of the leaves to bind them together.

Whilst the paper is still damp the etched image is printed onto the leaves from a steel plate using a traditional etching press.

Fraxinus

Etching on ash leaves

36 x 32 cm

www.ianetfrench.co.uk

www.emmabuckmaster.com

Chris Gamble

My work has become for me a search for something surprising and pleasing.

I am more interested in space/shape, line and colour than in the subject matter, i.e. the interpretation rather than the meaning.

Drawing has been a strong basic element in my work, for which I use various media, mostly pen or charcoal.

In many of my acrylic works I use underpainting which can create interesting and unexpected “discoveries”.

I also use other materials occasionally to break from the expected into fun and, I hope, wit.

In the illustrated work I have used free drawing and expressive colour to realise my ideas for the subject.

Energy

Acrylic & charcoal on canvasboard
44 x 34 cm

www.artworksinfo.org.uk
www.brecklandartists.com





With any of the creative arts things should never stay the same.

The danger for an artist is to exist in a comfort zone based on past successes and continuing to produce more of the same 'because people expect it.' This may well prove lucrative, but stifles creativity and the artist feels unfulfilled.

On the other hand, a drastic change of style, media or subject matter could throw the baby out with the bathwater. So, what to do? A solution for me this year has been dear old British compromise.

OUT (nearly) go gritty urban observations.
OUT (nearly) has gone obsessive detail.
IN has come a closer look at new possibilities in expressing landscape.
IN has come a return to the excitement presented in bold colour decisions.

Net result? Others to judge, but the journey is always fascinating and rewarding.

Breckland Pines

Acrylic

65 x 85 cm

www.artworksinfo.org.uk

www.brecklandartists.com

Jazz Green

'a rustic retreat' evolved from ideas about rebuilding something from fragments, the slow process of recovery and repair, shelter or sanctuary in times of uncertainty, a sense of solace and acceptance...

*nothing lasts, nothing is finished,
nothing is perfect*

'a rustic retreat'

Mixed media on panel
30 x 30 x 5 cm

www.jazzgreen.com





Reflecting my love of plants I continue to enjoy painting detailed botanical themes in watercolour.

The composition of the species lily painted with the Persicaria shown here was the most interesting challenge, illustrating not only the contrasting textures and characters of the two plants but also including their harmonious colours.

My next project, together with other members from the Iceni Botanical Artists, is to document the wild flowers of the Brecklands.

Lilium speciosum var. *rubrum* with
Persicaria amplexicaulis 'Firetail'

Watercolour

73 x 56 cm

www.artworksinfo.org.uk

Eleonora Knowland



My life is a thread of journeys, some regular: to choir in the village, to Ipswich visiting parents, to singing lessons in Norwich.

Others are single journeys in far off places, but also passed through by many other people, to Uluru and up the climbing road to Lamington National Park in Australia.

A few journeys cause disquiet or happiness or even both at the same time. Some are filled with wonder and amazement, all have an impact on my life.

I have pulled some of these threads together into a series of paintings. A series of stitched lines that end or continue as necessary depending on the journey.

Monday evenings
Oil on curved canvas
40 x 100 cm

www.eleonoraknowland.co.uk



Lucy Lutyens

Birdsong like much of my recent work has been inspired by organic, often botanical shapes and objects in my rural everyday environment, several of which have transformed into birdlike forms – a natural response to all the birdlife surrounding me.

I modelled the original in resin before having it cast in bronze as an edition of 12.

(It is also available in bronze resin as an edition of 12.)

Birdsong

Bronze

93 x 20.5 x 20.5 cm

www.lucylutyens.co.uk

Ruth McCabe

“Suggestions of places, experiences of being in a place”.

I enjoy watching how one translucent layer of colour works laid over another.

I like “finding” forms that suggest places to me, or what I feel when I'm in those places. Its usually a landscape. I usually love it.

I live in Suffolk.

I grew up in industrial Yorkshire.

I learn by trying things out.

A dear green place

Watercolour

20 x 28 cm

www.ruth-mccabe-artist.co.uk





As in previous years, I have continued to diversify my work. By varying my techniques and materials, I have endeavoured to produce a new finish, adding further variety to my artistic output.

Dog Rose with heat spots

Material; Stainless steel

Finish; Clear powder coating lacquer

113 x 35 x 20 cm

<http://iwmac.co.uk/>

Christine McKechnie

I had been creating my own style of cut out, painted paper watercolours for 25 years and was writing a book about my work (published 1995) when, during my research, I discovered Mrs Delany's paper mosaics in the British Museum. I was delighted that I had an 18th Century predecessor, a soul mate, whose collages, though of botanical illustrations on black paper had an affinity with my own work.

Mrs Delany's great-great-great-great-great-niece and biographer Ruth Hayden opened one of my exhibitions and described me as a worthy successor.

On my morning walk, I came across Black Briony in the hedgerow. I remembered Mrs Delany's collage 'Tamus Communis Black Briony (Berries)' which can be seen in the British Museum. My painting is a homage to her.

In 2013 my entry was selected for exhibition in the Sunday Times Watercolour Competition.

www.artworksinfo.org.uk



Black Briony

Cut out,
painted paper
watercolour
59 x 38 cm



...the paint and I working together...

Over the last few years, I have become increasingly fascinated by the Japanese philosophy of Wabi Sabi, the concept of finding beauty in the imperfection of things and accepting life's impermanence.

This concept ties in with my continuing interest in distilling images.

I work very quickly, straight onto thick watercolour paper with only a brush and the flow of the paint to dictate the outcome.

In Gardens of Stone 1

Watercolour

12.5 x 11 cm

www.katiemillard.com

Elaine Nason

I am interested in the human figure, strong drawing, harmonious composition and pattern.

Perhaps that is why I am fascinated by Elizabethan and Jacobean paintings which seem to combine all the above components so successfully.

Interior with three sofas

Linocut
36 x 46 cm

www.elaine-nason.co.uk





My current work whilst continuing to explore the natural colouration and patterns created by smoke firing, has concentrated on the production of small groups of objects placed together in one piece of work, where individual forms become a part of a wider story, interacting with each other and with the wider space into which they are placed.

Each piece is an expression of my love for the natural world; hand built with an organic quality, marked only by the hand of the maker, the burnishing stone and the elemental forces of fire and smoke.

Connection

Smoke fired stoneware, porcelain, elm, brass, gold leaf

20 x 30 x 8 cm

www.carolpask.com

Anne Paton

I was inspired by Barrie Guys's orchestral piece entitled After the rain. The storm has passed the rain has fallen heavily but then it stops and the sun comes out. Reflections appear – there is movement and light but there is also a hidden depth. There is a feeling of clarity and optimism.

After the rain

Mixed media

40 x 60 cm

www.artworksinfo.org.uk





Inside the Tokamatt
Pastel and graphite
60 x 90 cm

www.dougpatrickartist.com

During the last twelve months my work has changed dramatically in scale and medium, from watercolour and pencil to monumental landscape drawings undertaken on location in remote parts of the world.

In November as a guest of the Scottish National Trust, I spent three weeks on the isolated island of St Kilda off the West Coast of Scotland. In March I sailed on a cargo boat from Bergen along the Norwegian coast crossing the Arctic circle and north to the Russian border. In April I visited the volcano in St Vincent in the Grenadines. Illustrating these journeys helped me to understand our fragile relationship with landscape.

In tandem, I have been working as artist in residence at the Culham Centre for Nuclear Fusion near Oxford where I was fortunate to see a star being created at 150,000 degrees (hotter than the core of the sun). These works required a very different approach from my landscape paintings as I wanted them to illustrate a narrative of this scientific research which will, hopefully, help to save our planet.

In 2016, I will be having a one man show of my illustrated series of journeys to 20 sacred places in the world.

Ben Platts–Mills

Due to unforeseen circumstances, Ben is unable to exhibit with us this year.

The illustration shows the beginnings of a guitar that Ben made with 3 school children while participating in the schools' programme.



Ursula Kit Price Moss



On my frequent bike rides I make regular stops at the various bridges over the small streams to see what I can see.

I am fascinated by the whole scene: the flow of the water, the ripples and flickers of light, the fish lurking in the shallows, the birds flying above and quietly swimming in and out of the reeds, the insects drifting in the air.

I'm experimenting with printmaking techniques and drawing to capture this pleasure, and the feeling of depth and space.

The Brook (detail)

I wind about, and in and out,
With here a blossom sailing,
And here and there a lusty trout,
And here and there a grayling.

Alfred, Lord Tennyson

Collage with textural printing using
waterbased inks

The detail is from a painting 85 x 26 cm

www.westnorfolkartists.org

Eileen Revett

My series of woodblock prints entitled 'Perfectly Imperfect' are the outcome of my recent research into the nature of humanity and spirituality.

The experience of cutting the woodblocks for the Perfectly Imperfect series has been like a meditative practice, involving repetition and concentration. The number 108 plays a significant role in this work with the total number of individual squares in each image being divisible by 108.

In ancient Indian Vedic culture mathematicians viewed 108 as a sacred number which represents the wholeness of existence; this idea is an integral part of the Hindu scripture. Chinese Buddhists and Taoists use a 108 bead mala called a su-chu as an aid to concentration during meditation.

The individual digits of 108 each have their own symbolism whereby the one is regarded as a reminder of the completeness of each soul. The zero being representative of universal interconnectedness and the eight when placed on its side stands for infinity or eternity.



Perfectly Imperfect

Unique woodcut on mulberry paper
96 x 96 cm

www.artworksinfo.org.uk



My studies of people and enjoyment of line drawing have informed my ceramic sculptures.

I draw into the rolled sheets of clay, a simple profile or silhouette of a human head or form. I then endeavour to 'bring it to life', to try to describe the underlying structure, by modelling contours and assembling the slabs into three dimensions. My efforts are to create an image that connects with me, like the artefacts of simple stone or pottery shapes of people from ancient cultures.

I also like making three dimensional compositions and relief tiles using simple elements and cut-out shapes.

The process of raku firing introduces textures, flame and smoke, broken glaze surfaces, turquoise blues and greys.

Classical head 1 and 2

Raku fired ceramic

42 and 39 cm tall

www.kate-reynolds.co.uk

Colin Slee

My aim is to create an expressive response to the environment; the ever-changing effects of the elements on the sea, estuaries, skies, wide open spaces and forests and to portray an atmospheric and emotional sense of place.

As the image "emerges" a feeling of "rightness" prevails – only then can one inhabit that space.

Woodland in Autumn

Pastel on paper

38 x 59 cm

www.artworkinfo.org.uk



Constance Stubbs



This is a mixed media painting of a young friend of the family with her newborn baby.

An attempt to show the love but also the fear that goes along with being a young mother.

The very act of holding the baby is full of love but also of worry that all is well.

New Mother
Mixed media
36 x 25.5 cm

www.artworksinfo.org.uk

Liz Waugh McManus

'Gretel in Later Life' is one of a series of images I have made relating to forests and traditional tales. For me, growing up on the edge of woodland, forests seemed a place of adventure, a place in which to hide and have fun but they can also be a place of peril, where you might get lost or encounter strange people.

In this artwork, Gretel is now at peace in the woods which once held danger for her.

'Gretel in Later Life' was made using a technique called sgraffito, in which the drawing is scratched into glass powder which is then fused in a kiln.

I am also exhibiting sculptural pieces with cast glass made using the lost wax process.

Gretel in Later Life

Fused glass powder drawing (sgraffito)

36 x 25 cm

www.lizwaughmcmamus.co.uk





This has been a busy year, joining 'Artworks' and '12PM' (Twelve Printmakers) in February and having a solo exhibition at the Aldeburgh Gallery in June. I have also recently experimented with MDF board which is soft enough to cut and score and by printing solid black first I can replicate the immediacy of the original sketchbook drawing.

However, I have continued to use lino and plywood as a medium for exploring some rich and colourful landscapes and the occasional print of chickens of which 'Rooster' is an example.

All the techniques employ the reduction method, working in reverse and slowly removing the surface. Plywood is a particular challenge because of the grain of the wood which quite often determines the amount of detail that can be included but by printing the lightest colours first it is possible to achieve a lively and vibrant image.

Rooster
Woodcut
36 x 26 cm

www.bryanwhiteleyart.com

The Artworks Schools Programme

The Janette Place Mini Artworks Prize Draw gives everyone buying a ticket the chance to win one of thirty, original works of art donated by every member of Artworks. Our prize draw raises money to donate to a charity and fund our artist workshops in schools.

Our artists work directly with children in schools, usually for a day or two half days. Inspired by a professional artist demonstrating their own approach, children in primary, middle, secondary or upper schools will then produce their own work.

The enthusiasm and excitement of these workshops is palpable. Special tools and materials are brought in by the artist and small groups take it in turns to work together. The opportunity of experiencing such a workshop offers creative flexibility, expertise and inspiration.

The children's work has ranged from printmaking and painting to wire sculpture, batik textiles and wood carving including carefully supervised chain saw carving! During the Artworks exhibition, we encourage the children to display their own creations.





Above, school child lino printing with Ursula Kit Price Moss

Left, school child drawing at the exhibition

Artworks funds up to 4 artist-led workshops each year so applications from teachers need to be considered before the deadline of 30 June 2015, (artworksinfo.org.uk/schools). The school can select a particular artist or medium, having visited a previous Artworks' exhibition.

School visits to an Artworks exhibition are carefully planned with a welcome introduction followed by the children 'looking and choosing'. The large open space of Blackthorpe Barn is conducive to sitting and sketching from observation. The children are also invited to meet any of the Artwork artists present in the barn.

We ask that you support our schools programme and 2014 charity, Art for Cure, by taking part in our Mini Artworks Prize Draw and who knows, you may be one of our lucky winners!



You can see exactly what our new showroom is all about. More space.

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All of which information leaves us just enough space to say we look forward to seeing you at our new showroom.

Bury St Edmunds Volkswagen

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www.burystedmunds.volkswagen.co.uk

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Information

Lower barn and thatched barn

Main exhibition areas where work is displayed. All work is for sale and purchases are collected at the end of the exhibition.

Shop

Selling cards, original prints, small framed paintings and small sculptures. Work in the shop may be purchased and taken away immediately.

Meet the artist

An opportunity to meet the duty artist, see sketchbooks and discuss the work in greater detail. Some artists will also be doing demonstrations. For further information, see our website or enquire at exhibition desk.

Mini Artworks prize draw

Each year Artworks' artists produce 30 pieces of artwork for our prize draw. The proceeds fund our Schools Programme and supports a local charity. Our 2014 charity is Art for Cure.

Schools programme exhibition

Work created by primary school children in conjunction with Artwork artists is displayed in the end barn.

Becoming a member of Artworks

Please contact Eleonora Knowland (Membership sec)
tel: 01379 870202 email: ee@knowland.co.uk

Supporting Artworks

If you would like to become an Artworks' Supporter please contact Eleonora Knowland, as above.

Café

Offering snacks, hot and cold drinks.

Parking

Ample free parking available, including disabled spaces.

Disabled facilities

There is wheelchair access throughout the barn complex.

News and information

To sign up for email news please go to:
www.artworksinfo.org.uk

Contacting Artworks

For general enquiries contact Christine Dovey (Secretary)
tel: 01359 221404, email: chrisdov@hotmail.com
For further information please visit our website.
www.artworksinfo.org.uk

Payment

A full payment or 20% deposit by card (debit preferred), cash or cheque will secure a work of art. Collection of the work is on Sunday 28th September from 3 – 5pm. Please let us know if for any reason you are unable to collect the work so that other arrangements can be made.

Disclaimer

Visitors to the exhibition are reminded that we accept no liability for injury to persons, or loss or damage to vehicles, contents or property, however caused, whilst on these premises.

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and Stephen Pattenden

www.telemetry@telemetry.com

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