



15<sup>th</sup> - 30<sup>th</sup> September 2018





Saturday 15<sup>th</sup> - Sunday 30<sup>th</sup> September 2018

10.00am to 5.00pm

Blackthorpe Barn, Roughham,

Bury St. Edmunds IP30 9HZ

[www.artworksinfo.org.uk](http://www.artworksinfo.org.uk)



# W e l c o m e

It is with great pleasure I welcome you to Artworks 2018, our 19th annual exhibition at Blackthorpe Barn.

The years may be adding up but our aim remains the same, to present new, creative work for sale from some of the most talented 2D and 3D artists practising in East Anglia today.

This year, our work ranges from colourful abstract paintings to exquisite botanical illustrations, dramatic landscape paintings and prints to heart-rending portraiture. There are robust ceramics and delicate figurative works, contemporary glass sculptures and intricate constructions; altogether a wealth of variety and inspiration.

Our exhibition is also a fantastic place to learn about art and our daily 'Meet the artist' remains an important aspect of the exhibition. As artists, we remain committed to supporting art in schools by welcoming school parties and providing 'Artists in schools' workshops by arrangement. These workshops are funded by our very popular 'Mini Artworks Prize Draw'. Our prize draw also raises donations for our annual charity, which, this year, is 'Suffolk Refugee Support.' For more information please visit our website.

Next year will be our 20th exhibition and as part of our celebratory plans, I'm delighted to say, we will be joining the prestigious Bury St Edmunds Art Festival and showing our work in the beautifully restored Guildhall. More details will be available at our September 2018 exhibition and we will look forward to seeing you during the Festival in May or as usual, in September 2019 at Blackthorpe Barn.

Finally, I would like to offer my sincere thanks to all our Artworks members, guest artists, visitors and sponsors who made 2017 such a resounding and enjoyable success. Such success gives me every confidence for this year's exhibition, next year's celebrations and for the continuing development of Artworks.

Gillian Crossley-Holland - Chair of Artworks

# Sponsors and Supporters

Artworks would like to thank the following organisations for their support of the Artworks' Exhibition 2017.



Established 52 years ago, Bedfords are synonymous with first-class service and exceptional estate agency, offering quality advice throughout Suffolk and Norfolk, specialising in individual and character properties ranging from substantial country, town and coastal houses, cottages and conversions, through to new homes and developments.



An established supplier of Stationery, Fine Art, Craft and Graphic products and a fine range of fantastic gift ideas. Tindalls are the largest independent art store in East Anglia.



Around 100 of the finest contemporary designer craft-makers belong to the Suffolk Craft Society. Elected by their peers, the makers span a very wide range of crafts and the Society aims to promote craft skills at the highest levels.

For more information go to [www.suffolkcraftsociety.org](http://www.suffolkcraftsociety.org) or contact [info@suffolkcraftsociety.com](mailto:info@suffolkcraftsociety.com) and subscribe to our newsletters.



Located at Gainsboroughs House, Sudbury, the Print Workshop welcomes artists and students to well equipped facilities and professional courses. Members of the Print Workshop enjoy etching, lithography, relief printing, wood engraving and screen printing as well as access to the House's collection and charming garden.



The Curwen Print Study Centre offers printmaking courses for artists of all ages and all abilities. Situated in the middle of the Cambridgeshire countryside the Studio has an air of peace and tranquillity and offers free parking right outside the door. With experienced tutors and small class sizes offering a high level of individual support it could not be more conducive for creative learning and practise.

For more information go to  
[www.curwenprintstudy.co.uk](http://www.curwenprintstudy.co.uk)  
or contact  
[enquiries@curwenprintstudy.co.uk](mailto:enquiries@curwenprintstudy.co.uk)



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*Artworks would like to thank  
George Agnew and Ady White for their  
continued support of our exhibitions.  
Artworks would like to thank Mel Evans  
for his support.*

# Valerie Armstrong



As a former art therapist; it is only now as a result of the recent painful path my own life has taken and the different me that has emerged as a result, that I can truly resonate with the power of art to explore and to touch the secret hidden places in the soul and thus begin the long process of healing.

This work "Dreamscape" emerged from many layers of intuitive underpainting and drawing. In my curiosity about the imagery contained within my dream world, I am attempting to allow the subconscious to surface. With music and memories as my muse, I build and I excavate until gradually a story emerges.

Dreamscape

*Acrylic, gilding and mixed media on cradled board*

85 x 61 cm

[www.valeriearmstrong.com](http://www.valeriearmstrong.com)

# Lyn Aylward

Much of my work is autobiographical and in troubled times I find myself turning to my familiar paintbrushes and paints to make sense of hardship. I have never been afraid to portray difficult subjects in my work; therefore, this painting is deeply personal. It relates to the past year, which has been a particularly challenging time for me.

This painting touches on how the best and worst times in life can be discussed over a humble cup of tea.

Tea for two

*Oil*

51 x 41 cm

[www.lynaylward.co.uk](http://www.lynaylward.co.uk)



# Hazel Bradshaw



I've always been interested in catwalk images, how the clothes and the models seem to fight for attention and yet rely on each other in what is effectively a symbiotic relationship. The image that formed 'Elvina' originally possessed this conflict but I have married her into a sympathetic relationship with her landscape. Elvina means "friend of the Elves". The elves for me here are not the dwellers of Tolkien's Middle Earth but that part of us which still belongs to the forest; our primeval heritage which lurks in our DNA – and in the corner of our eye.

The piece uses fabrics which I have distressed, painted and then printed, along with patterned dress fabric, honesty seed heads and hydrangea flowers.

Elvina

*Mixed medium - natural and man made*  
48.5 x 33.5 cm

[hazel-bradshaw.co.uk](http://hazel-bradshaw.co.uk)

# Sue Caddy

My current work in clay reflects my continued fascination with the theme of growth in nature and the beauty I find in organic form.

Earlier this year I visited the Palm House at Kew gardens and was inspired by the huge leaves that were growing up towards the roof of the building, their shape and structure being both graceful and dramatic, in turn creating wonderful and varied patterns against the sky above them.

I have been experimenting further with glazes in search of those elusive subtle velvet greens that nature provides us with, and which I would wish to achieve and replicate on the surfaces of my ceramic work.

Sea leaves

*Glazed ceramic*

37 x 25 x 25 cm

[www.suecaddy.co.uk](http://www.suecaddy.co.uk)



# Alfie Carpenter



Darkness is something that we all experience. My recent work dances in and out of the shadows; accepting and celebrating its inevitability whilst also aiming to remind us of its impermanence.

I have been travelling a lot late at night, back and forth between Norfolk and Suffolk and stopping to absorb the light and observe how it characterises our land. Sing to the moon captures the moment of realising that all the qualities of light that we emanate are of equal strength and worth.

Sing to the moon

*Mixed media*

40 x 55 cm

[www.alfiecarpenter.com](http://www.alfiecarpenter.com)

# Nicola Coe

I collect talismans from nature. Foraging in garden and landscape for these memory keepsakes.

My art involves working directly from nature. Using contact printing, natural dyes and home produced oak gall ink.

In my work I am trying to evoke a sense of looking more deeply at the beauty of natural finds and the way they capture a sense of memory and place.

Curve of a feather

*Contact print, oak gall ink and gouache*

12 x 12 cm

[www.nicolacoe.co.uk](http://www.nicolacoe.co.uk)



# Elizabeth Cooke



I like to select elements from nature and abstract them: either fully, or partially in the case of the crow. "Midden crow" is the beginning of a series of sculptures of corvids. I am experimenting with how little needs to be shown to capture a bird. Einstein said: "Everything should be made as simple as possible, but not simpler." My work explores this delicate pivot point.

I never cease to be amazed and inspired by nature. My work often returns to birds. I have loved birds from an early age, endlessly poring over dusty books of watercolours and sitting in draughty hides with a thermos and binoculars. I'm intrigued by bird's elemental nature: on water, on the ground or in the air.

A moment in time of a bird; a familiar sight that we see all around us. Crow.

Midden crow  
*Steel and wood*  
87 x 16 x 37 cm

[www.elizabethcooke.co.uk](http://www.elizabethcooke.co.uk)

# Gillian Crossley-Holland

Once in a while, when all my work's going well and I finish a painting, I'm compelled to make a monoprint from the entire surface. It's a chancy process, it doesn't often work but when the print holds together, as here, it's worth the risk because I'm so delighted.

Thelnetham Fen in January

*Oil pastel monoprint*

25 x 26 cm

[gillian.crossley-holland.com](http://gillian.crossley-holland.com)



# Susan Daltry



All my work begins with a journey, an exploration of unknown terrain or sea. I am interested in how the physical action of exploring through diving or walking stores up memories, sensations of place that can be directed into drawings, prints and paintings. Current work started from observation of water forms in flux; tracing the tides and sea levels at Southwold.

I work in series, emphasising a sense of movement and change. I am also influenced by artists whose work is concerned with a metaphysical aspect of representing a state of mind/situation through depicting/ describing an image of nature.

The waves IV

*Collagraph*

25 x 25 cm

Instagram: @s.daltry

# Cathy D'Arcy

This year I have been enjoying myself in the studio making fun, characterful, charming figures and animals, all decorated with intricate patterns and marks, either on their coats, fur or feathers.

I use grogged porcelain and porcelain paperclay. Colour is added by using oxides and engobes.

Cathy is a member of the Suffolk Craft Society

Young girl (detail)

*Porcelain*

53 x 15 x 15 cm

[www.cathydarcy.com](http://www.cathydarcy.com)



# Helen Dougall



Ever since my childhood in West Wales, when we would walk or cycle down to the coast, I have been fascinated by the sea.

Now in, East Anglia, it is the wild places along the coast that I look out for.

Covehithe is a place I keep returning to and, each time it has changed; the sea has encroached or swept away some of the shingle. But there is still the rhythm of the waves, the sparkle of the foam and the pearly-wet shingle and subtle shades of wet sand.

I use batik as a way of painting the varying texture and colour of surfaces in the way light affects them and am also interested in similar elements in landscape with shapes and patterns of cultivation.

Helen is a member of the Suffolk Craft Society

Encroaching sea, Covehithe

*Batik on cotton*

65 x 98 cm

[www.hdbatik.co.uk](http://www.hdbatik.co.uk)

# Fiona Fawcett

Honister – Green Crag is my interpretation of the Cumbrian landscape, and in particular Honister Pass, a favourite haunt of mine for many years.

The form expresses the physical rugged landscape; the colour represents the rich and vibrant colours of the seasonal vegetation, and the glass offers a reflective insight into the industrial heritage of the Honister slate mine, with slate being mined from within and around Green Crag.

Honister – Green Crag is homage to my memories of exploration and experiencing the environment in ever changing climatic conditions.

Fiona is a member of the Suffolk Craft Society

Honister – Green Crag

*Cast glass*

28 x 15 x 4.5 cm

[www.firedglass.org](http://www.firedglass.org)



# Janet French



Recently I have begun work on a series of field studies focusing on the trees and hedges dividing the landscape, but occasionally it is good to focus on the detail, like these Beech branches with their slender buds, just waiting for some Spring sunshine to burst into leaf.

Winter sun

*Screenprint and gold leaf on handmade  
Beech leaf paper*

24 x 30 cm

[www.janetfrench.co.uk](http://www.janetfrench.co.uk)

# Chris Gamble

I have found, at times my drawing has led me into tight, over-detailed results. Increasingly I am seeking images which are not too specific or detailed.

Whilst not being ready or willing to leap into complete abstraction, I am more and more aware of the abstract beauty in the best works of art of all styles.

I am determined to produce work that is free, but nevertheless has tension and movement.

## Entanglement

*Acrylic and marker pen*

60 x 50 cm

[www.brecklandartists.com](http://www.brecklandartists.com)



# Roger Gamble



The trees of my local landscape continue to form the source material for much of my work. From rows of twisted pines in the Brecks, to the forest cathedrals of Thetford. Recently my attention has been grabbed by a particular spinney of white birches close to my home. Depending on light conditions, of weather and season, these slender forms can be quite mesmeric.

I like to deconstruct and reconstruct the information, to see how natural shapes react to my choices of colour, tone and arrangement. Sometimes the effect can end up to be quite different from what I originally had in mind, as though the painting has had a mind of its own. As an example, in this painting the birch trees decided that they wished to remain totally white silhouettes against quite cool colours.

So, there you are!

I sometimes quite happily revert to old ways, unashamedly figurative works of chance situations, people, and places.

Painting - a continual voyage of discovery

Birdsong

*Acrylic*

60 x 60 cm

[www.brecklandartists.com](http://www.brecklandartists.com)

# Julia Groves

Using watercolour on paper I continue my journey exploring the botanical world and its many treasures, intertwining the lattice of history, colour, form and symbolic potency. I have recently chosen to work with roses and poppies, immersing myself in their strange dichotomous worlds of beauty and danger.

My painting of *Rosa rubiginosa* was selected for the Botanical Art Worldwide Exhibition for England and Wales, a juried exhibition of artworks of plants native to the UK.

I am delighted to have my painting of *Rosa damascena* included in The Illustrated College Herbal, Plants from the Pharmacopoea Londinensis of 1618. A contemporary herbal published this year by the Royal College of Physicians.

The painting titled "The rose and her shadow" as shown, is from this recent body of work.

The rose and her shadow

*Watercolour and graphite pencil on paper*

40 x 60 cm

[www.juliagroves.co.uk](http://www.juliagroves.co.uk)



# Chris Hann



The audience often sees work in an exhibition as “finished” products - but many of those “finished” products are the result of a real struggle to resolve the final image, and from my own experience, I can often go back to an image that I thought was finished and change it.

This image went through many stops and starts, indeed at one point I was extremely unhappy with it, so I cut it into three sections to give myself an additional challenge. This changed the spatial dynamics of the composition and it began to resemble something very different.

I am loath to say what that is, preferring the viewer to make up their own mind, but the title will probably give an indication.

Swell

*Mixed media*

68 x 54 cm

[www.artworksinfo.org](http://www.artworksinfo.org)

# Eleonora Knowland

The seen but unseen.

The starting place for these paintings was a beautiful autumn morning when the spiders were spinning their gossamer threads across the orchard. Thousands of near invisible filaments were drifting, catching in the long grass and glinting in the lowering sun.

I have been looking into what we see at first glance, but then really experience upon further investigation.

Unseen blue

*Oil and stainless steel on  
curved canvas*

40 x 60 x 5 cm

[www.eleonoraknowland.co.uk](http://www.eleonoraknowland.co.uk)



# Patricia Lomax



Southwold festival is a painting that was painted in my daughter's studio near Southwold.

Really I guess it's about the atmosphere of festivals, wherever they are, rather than of the place itself; especially summer festivals, which seem to express so much about light heartedness, fun, and pleasure, the sheer joy of living.

To me this seems enhanced by being close to the ocean and all that stands for; space, light, freedom, adventure and movement. The endless possibilities when life is lived to the full.

Southwold festival

*Acrylic on paper*

22 x 79 cm

[www.patricialomax.co.uk](http://www.patricialomax.co.uk)

# Christine McKechnie

My joy is to sit down with my sketch book in a beautiful secluded spot and draw, often with water, rocks and overhanging trees.

In this one I picked on the interlocking branches, twigs and leaves, which I felt made a tracery screen over the running water like a sparkling window.

I try to capture this idea in watercolour collage using the remembered colour of the recent Autumn.

The painting's armature is the pool with incoming rivulets from nearby fields, which is framed by rocks, mosses and waterside plants

I work with collage to retain the idea of edge to this frame and strengthen the contrast between bank and water.

Autumn stream

*Water colour painted paper collage*

58 x 80 cm

[www.christinemckechnie.co.uk](http://www.christinemckechnie.co.uk)



# Katie Millard



My work is an exploration of watercolour and mixed media, with abstract elements, based on landscapes experienced and enjoyed. A place, and my reaction to a place, realised on paper in paint and found elements.

I use an emotional and imaginative response, evoking different moods and employing them with a fast or slow approach as the image forms. Whether it is hearing the wind and the birds or feeling warm or cold I enjoy delving into the memory of that time.

All images are experienced in our own individual way and going beyond the representational style is my way of capturing nature, as she is supreme and cannot be substituted.

Beyond the edge

*Mixed media*

30 x 30 cm

[www.artworksinfo.org.uk](http://www.artworksinfo.org.uk)

# Elaine Nason

Mid April. The shed door opened and the young woman came in to sit for me. She kept her thick winter coat on while I painted as it was so cold and spring was late. When she left, the daffodils outside were blowing in the chilly wintry wind.

Late spring  
*Oil on board*  
33 x 22.5 cm

[www.elaine-nason.co.uk](http://www.elaine-nason.co.uk)



# Carol Pask



This year my work has moved towards the more literal. Whilst I have always produced this type of sculpture alongside my abstract pieces, it has now come more to the fore. Although still abstracted and distilled from the original subject matter, a more recognisable piece emerges. This particular piece was inspired by a recent trip to Skye

Carol is a member of the Suffolk Craft Society.

Chilling  
*Smoke fired stoneware on slate*  
40 x 25 x 14 cm

[www.carolpask.com](http://www.carolpask.com)

# Anne Paton

Inspired by memories of my childhood in Africa. Freedom, colours and textures so different from the cloistered existence enforced by the Anglican convent where I was a boarder from the age of seven. I was free and yet secure with my parents.

They are happy memories.

Memories

*Acrylic on board*

60 x 80 cm

[www.annepaton.com](http://www.annepaton.com)



## Ursula Kit Price Moss



Walking around an unfamiliar town on a sunny day in October it's a pleasure to discover a small park where you can sit on a bench in the shade. An added delight for me is catching sight of this group of men who are intent on a game of cards. As I begin drawing them, a dapper man joins the spectators and becomes as quietly absorbed in the play as the others.

Tension mounting

*Oil on board*

29.5 x 45.5 cm

[www.kitpricemoss.com](http://www.kitpricemoss.com)

# Eileen Revett

This year I have been exploring the emotional impact of time spent outdoors in nature. Using both woodcut printing and acrylic painting as my means of expression; I have been influenced particularly, by the horizon line as viewed from the East Anglian coast.

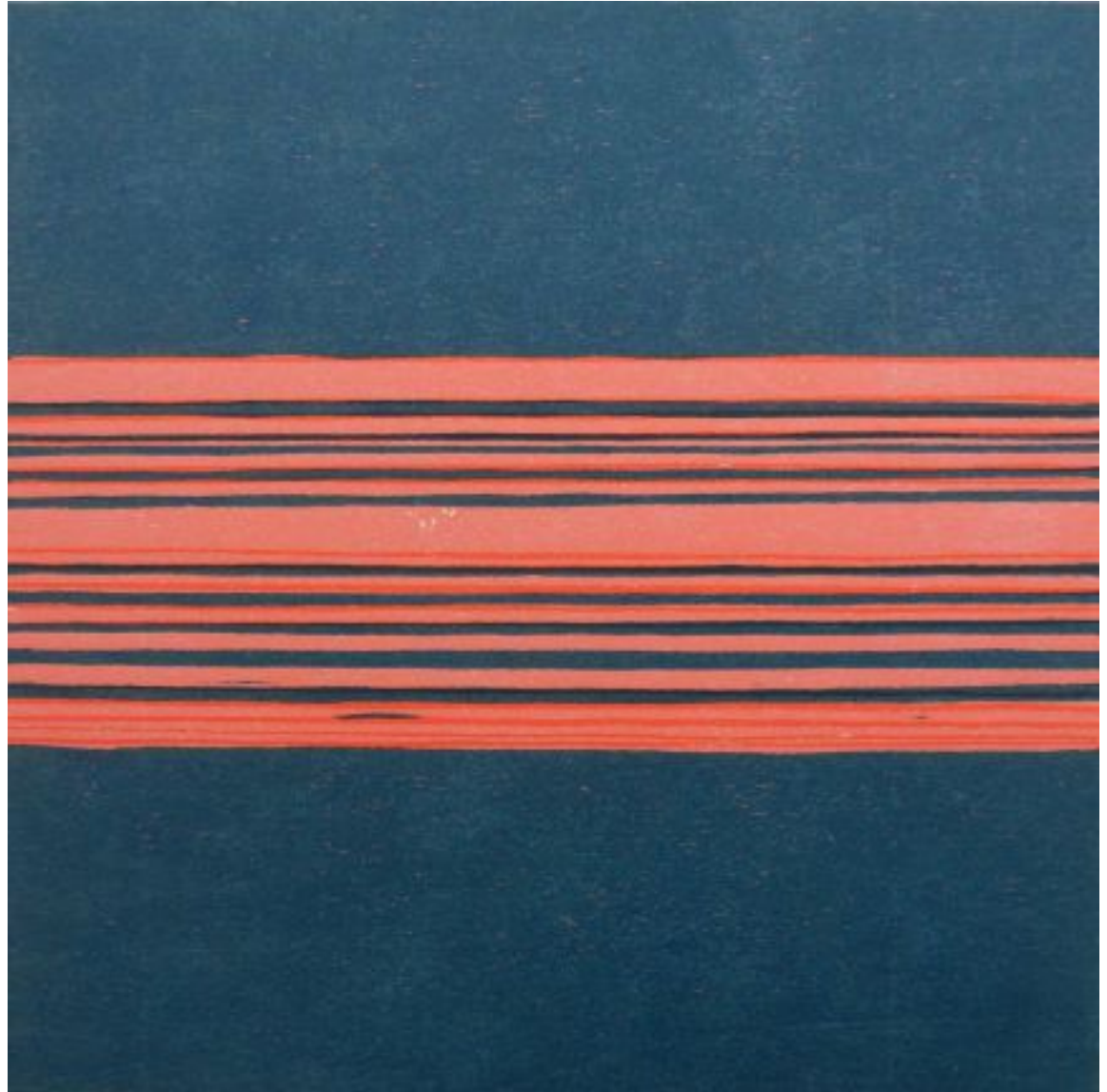
## *A gift from Nature*

*The line is as nature intended, straight and constant,  
Varying in colour and depth with the diurnal rhythm  
It can be gently or dramatically affected by weather,  
As the seasons roll round in an endless cycle*

*Best viewed out to sea,  
The horizon can powerfully touch the human emotions  
Peace, calm, tranquillity, stillness, hope,  
Natural therapy for the human soul*

Glowing  
Woodcut  
14.5 x 14.5 cm

[www.artworksinfo.org.uk](http://www.artworksinfo.org.uk)



# Zoe Rubens



The feelings of isolation for those in the teeming surrounds of a society obsessed with its collective behaviour can be rewarding in the peace generated within or distressing for those needing reassurance after fundamental changes in their lives. This can be the alienation felt by immigrants or those with lives emotionally disrupted through love, job loss or bereavement but it can herald a discovery of a more complete mood to our own need to be ourselves as valued individuals.

It is a theme that fires my emotions through all my work.

Zoe is a member of the Suffolk Craft Society

# Lost In The City

*Steel, concrete*

116 x 41 x 19 cm

[zoerubens.com](http://zoerubens.com)

## Colin Slee

This image refers to a memory of the River Orwell and its iconic bridge, which made such an impression on me when I first saw it. The “bridge” theme has recurred in other pieces of work from time to time. As the image “emerges” a feeling of “rightness” prevails – only then can one inhabit that space. I enjoy accepting, rather than having control over, images that take on an identity of their own.

The bridge

*Pastel on paper*

40 x 58 cm

[www.colinsleeartist.co.uk](http://www.colinsleeartist.co.uk)





## Robin Welch

My many years of experience leads me from one stoneware pot to another, adding colour and texture as I go. Early years, and frequent visits to Australia, have always been part of the heightened glazes and the forms that I have used, and still use.

Vase with yellow

*Stoneware*

30 x 11 x 11 cm

[www.robinwelchceramics.com](http://www.robinwelchceramics.com)



# Artworks Schools Programme

The Artworks Exhibition at Blackthorpe Barn is an ideal venue for schools and colleges to visit to study paintings, sculpture and printmaking by East Anglian professional artists.

Groups can spend a morning or afternoon looking at the displays, doing their own drawings, watching demonstrations and talking to the artists on duty.

Artworks is also able to offer free workshops to interested schools that have visited the exhibition.

These schools workshops are funded by the proceeds from our Mini Artwork Prize Draw which needs your support.

To arrange a visit or for further information please email Kit Price Moss at [price\\_moss@hotmail.com](mailto:price_moss@hotmail.com)

*Below:*

*Liz Vaughn McManus spent a day with Rattlesden Primary School pupils, making clay sculptures of animals using armatures.*





*Above:  
More models by the pupils of Rattlesden  
Primary School.*



*Above:  
Alfie Carpenter worked with students at Acorn Park School, Banham, inspiring and  
guiding them to make their own landscape paintings.*

# 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 original artwork for our prize draw. The proceeds fund our Schools Programme and support a chosen charity. Our 2018 charity is Suffolk Refugee Support.

## Schools Programme exhibition

Work created by school children in conjunction with Artworks artists is displayed in the entrance.

## Becoming a member of Artworks

Please contact Eileen Revett (Membership Secretary) :  
email: Eileen Revett <[eileen.revett@btinternet.com](mailto:eileen.revett@btinternet.com)>.

## Supporting Artworks

If you would like to become an Artworks' Supporter please contact Janet French <[janet.french@live.com](mailto:janet.french@live.com)>.

## Café

Offering home-made cakes and scones, 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](http://www.artworksinfo.org.uk).

## Contacting Artworks

For general enquiries please contact Janet French (Secretary)  
tel: 01206 213 991, email: <[janet.french@live.com](mailto:janet.french@live.com)>  
or for further information visit our website.  
[www.artworksinfo.org.uk](http://www.artworksinfo.org.uk).

## Payment and collection

A full payment or 20% deposit by card, cash or cheque will secure a work of art. Collection of the work is on Sunday 30th September from 4pm to 6pm. 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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