Artworks celebrates its 20th annual exhibition at Blackthorpe Barn

Saturday 21st September - Sunday 6th October 2019
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10.00am to 5.00pm
Blackthorpe Barn, Roughham,
Bury St. Edmunds IP30 9HZ
www.artworksinfo.org.uk
It gives me especial pleasure to welcome you to our 20th annual exhibition at Blackthorpe Barn. I feel such longevity for our art group is the most splendid of achievements and I’m so proud that whatever the challenges, Artworks members and guest artists continue to adapt and evolve into an ever stronger group for exhibiting and selling the work of professional East Anglian artists.

To celebrate Artworks 20th year, our members were delighted to be part of the May 2019 Bury St Edmunds Festival with a 'pop-up' exhibition held in the newly renovated and stately Guildhall. Following this success, we will be organizing another satellite exhibition in Artspace, Woodbridge in May 2020, details will be available online artworksinfo.org.uk.

In 2018, two members, Doug Patterson and Liz Waugh McManus, left, we will miss them. Anne Paton and Elaine Nason are on sabbatical and we welcome Hazel Bradshaw and Julia Groves as full members. I’m happy to say Nicola Coe, Fiona Fawcett and Zoë Rubens return as guest members along with two artists new to Artworks, Judith Glover and Corrin Tulk, I hope you will enjoy their work as much as the group did on selection day.

I would like to thank our former chairs, Graham Portlock, Penny and Rasik Bhadresa and Eleonora Knowland and all the many artists who have made up our exhibitions over the years, not forgetting the valiant supporters, helpers, sponsors and visitors who have enabled the group to prosper; especially our treasurer and general factotum, Alison Sime.

I'd also like to thank George Agnew and Ady White who have helped and supported Artworks for 20 years. Most of all though, as we celebrate our 20th exhibition, I must thank Artworks member Katie Millard, and Graham Portlock, for they are the ones, who, all those years ago, put their heads together and decided Blackthorpe Barn was the perfect venue for an art exhibition... how right they were.

Gillian Crossley-Holland - Chair of Artworks
Artworks welcomes school groups to our exhibition in the Barn, to study the work on display, to talk with artists and to make their own drawings and observations. Blackthorpe Barn is an inspiring building which has plenty of space for the children to sit on the floor to draw, and to appreciate sculptures in the round. There are opportunities to meet artists, see sketchbooks, discuss their work in greater detail and see some new techniques.

We want to encourage and promote visual art in the next generation, and the Mini Artworks Prize Draw funds schools’ workshops during the year where one of our artists spends a day, or two half days working on a project with a chosen class. Schools who apply for a workshop should visit the Artworks exhibition to look at all the displays, so that they can select one of the artists.

Rattlesden Primary School writes:
"Many thanks once again for a really wonderful Artworks experience this year. The exhibition was great and our year 6s really enjoyed it and got so much out of it. So much rich discussion and they were all thrilled with their claywork led by artist Cathy D’Arcy”.

This year Elizabeth Cooke made ‘Flying creatures’ with a group of school children at All Saints C E V C School, Lawshall.’

Nicola Coe ran a workshop at Great Finborough County Primary School where the children tried out inks made from natural materials, used feathers to illustrate their own folded paper artist’s books.

These photographs show their work in progress.

For further information please contact:
Kit Price Moss <price_moss@hotmail.com>
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Artworks would like to thank the following organisations for their support of the Artworks Exhibition 2019.

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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.

**Aspall**

Aspall is an award-winning, premium cyder and vinegar business which has been making products in the same spot in Suffolk for almost 300 years.

Aspall was established in 1728 by Clement Chevallier who planted the orchards at Aspall Hall in Suffolk. Aspall employees still work among the original orchards today and uphold Clement’s vision for making the highest quality cyder from the very best fruit.
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 or contact enquiries@curwenprintstudy.co.uk

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photoartsframing@btinternet.com

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 or contact 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.

Artworks would like to thank George Agnew and Ady White for their help and support with our exhibitions over the last 20 years.

Artworks would like to thank Mel Evans for his continued support.
“Art is a sort of painkiller, a truce, a pleasant uncertainty which gives peace and tranquillity”
Henri Matisse

I have these words by Matisse on the notice board in my studio and they remind me daily that I am privileged to have the creative channel of painting as a medium of expression and communication.

With music as my muse, I work intuitively; allowing the subconscious to direct, and visual stories to emerge sometimes surprisingly, always truthfully.

The new paintings I am showing this year are built up in layers; then sometimes rubbed back in places so that the history below is revealed as a mysterious suggestion of what might be, or what might have been.

Living things
Acrylic & mixed media
84 x 60cm

www.valeriearmstrong.com
This self-portrait is a bit of a departure for me. The Mexican Festival ‘Day of the Dead’ (Día de Los Muertos) takes place every year in November and is a time when Mexicans honour and remember their departed relatives. Part of the celebration can involve wearing makeup to depict a smiling skull as well as donning traditional costume.

I have always been interested in this Festival and last year attended an event here in Britain. I found the idea of portraying myself in this makeup, interesting for several reasons. The first being the fact I have, in effect, painted myself twice. Once on flesh and again on canvas. The second being that I am unrecognisable which is the first time I have painted a self-portrait without obvious likeness. Lastly, the honouring of my own departed relatives who can be seen hidden within the traditional Mexican handwoven lace backdrop.

Self portrait (Día de Los Muertos)
*Oil on canvas*
75 x 60cm

www.lynaylward.co.uk
My mixed media landscapes are abstract in both conception and execution. The intention is to capture vistas from my memory and manipulate them so that the resulting creation adumbrates the emotion of these landscapes as much as it does their physical representation.

Printing and painting, as well as distressed and layered fabrics are deployed in Abrasion. Whilst this piece contains intended landscapes, the creative process creates space into which the viewer may place their own vistas and emotion.

Abrasion  
*Mixed media*  
92 x 104cm

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

My work this year is influenced by the soft, undulating and fluid lines often seen in natural objects. For me they represent the essence of growth – maybe towards the light – but also from deep within the form itself imbuing it with a sense of generative potential.

“...In all things of nature there is something marvellous.” Aristotle

Rippled vessel
Ceramic
19 x 20 x 13cm

www.artworksinfo.org.uk
Throughout the last year I have made an effort to do more open water swimming. Seas, lakes, rivers and ponds. Bitterly cold dips in winter, refreshing soaks in summer. By overriding survival instincts urging for a retreat back into warmth and instead facing the thrill of the chilling waters, the skin emerges tingling with energy and the mind fizzing with possibilities. I experience landscapes differently when submerged in its waters. The connection to the earth is greater. A full body immersion; horizon up to the eyeballs; breath and heartbeat pounding in ears.

After an early morning swim in the choppy seas at Aldeburgh, a friend and I paced along the coast to generate warmth, our minds aglow post-swim. Standing where land, beach and sea meet each other and whilst being battered by an incoming storm, we found resilience in the rainbow fighting off the darkness.

Rainbows and boatyards, Aldeburgh
Mixed media and acrylic
50 x 60cm

www.alfiecarpenter.com
"I found a nest outside my studio ... so beautifully constructed...
Its form in my hand held so many memories...
I began to see if I could make a nest...
I used scraps of paper dyed with my handmade inks and began to build one piece at a time...
Just as the blackbird had built hers..."

"In nature, nothing is perfect and everything is perfect." Alice Walker

Nicola is a member of Suffolk Craft Society

The nest...
*Ink on paper*
30 x 30cm

nicolacoe.co.uk
My quest is to seek out the essence of the bird or animal on which I am working. I take away extraneous detail and try to find the reason why each creature is unique and then to communicate that through my work.

This year I am using more found materials as we all become more aware of the limited resources in the world.

Heron 2
Steel
120 x 100 x 50cm

www.elizabethcooke.co.uk
I live near the fens of Redgrave, Lopham and Thelnetham and find I am spending increasingly longer times there as I come to understand the watery landscape more and more. My interest is not just the views but the history, the plants, the wild life, even the insects, and not only those above the water but below as well; I went pond dipping only last week and found it fascinating.

This painting was inspired by a late afternoon walk in Thelnetham Fen last January, it was dank and dreary but I just knew that any minute soon, the sun would come out...

Thelnetham Fen in January
Oil pastel
75 x 75cm

http://gillian.crossley-holland.com
When the clay is squeezed out of my extruder, it often comes out curved, I use these shapes to portray movement in my work. I then add happiness and laughter to the facial features and bodies by impressing marks and patterns on the clay.

Creative studio time is essential to me and without it, I would not be the person I am today.

Stretching out
*Porcelain*
20 x 30 x 10cm

[www.cathydarcy.com](http://www.cathydarcy.com)
We live inland in Suffolk, but every now and again, we get a “call” from the sea.

North Norfolk beaches are wide and indented with lines from flowing water. Pools of sea water trapped from receding tides produce rivulets of pulsating flowing water - and the dog enjoys them too!

Helen is a member of Suffolk Craft Society

Tidal patterns on the beach
Batik on cotton
70 x 100cm

www.hdbatik.co.uk
Following a recent trip to Iceland and drawing from my long-term interest with the natural environment and geomorphic processes I have been exploring different kiln formed glass techniques to make 2D and 3D glass work to represent the changing landscapes I have experienced.

Ice flow V – Sea ice is a fused glass panel representing the melting and movement of glacial ice. Layers of powdered glass have been applied and then manipulated before being fired in a kiln at high temperatures. The inspiration for this work comes from satellite imagery capturing the dynamic movement of ice and witnessing ice movement in the field.

Fiona is a member of the Suffolk Craft Society and the Contemporary Glass Society.

Ice flow V – Sea ice
*Kiln formed glass*
36 x 36 x 0.8cm

www.firedglass.org
It can sometimes take years for an idea to develop into a finished work. I stopped to record these trees near Blackthorpe Barn during the Artworks exhibition way back in 2013 while collecting leaves.

Since then I have drawn and redrawn this composition and it is fitting that I have finally resolved this idea into a finished work for our 20th exhibition at Blackthorpe Barn.

Blackthorpe trees
*Screenprint on handmade Beech leaf paper*
36 x 29cm

[www.janetfrench.co.uk](http://www.janetfrench.co.uk)
Sometimes I think, “What am I trying to say?”

Our society seems to demand clear, brief messages.

This work reflects the ecological problems endured by the Earth since farming was developed.

But this approach confronts me with a dilemma.

Most of my paintings tend to be treatment driven.

I enjoy the expressive behaviour of my media, and the abstract elements of drawing, shape, line, colour and the fluidity of paint.

A resolution is required.

Where has the water gone?

*Acrylic and marker pen*

50 x 50cm

www.brecklandartists.com
The source material for most of my work continues to centre upon the trees in my local Breckland landscape. Those rows of twisted pines, the forests around Thetford, and the spinneys of birch and alder closer to my home.

The process of deconstruction and reconstruction of these images continues to present me with endless possibilities, and I am fascinated by the process of coming up with finished work which sings the song I have in mind.

Someone said that the artist need not worry about finding new ideas, they will find the artist. Much of my work has evolved in this way.

I am now in my fourteenth year with Artworks. Involvement with this gifted group of artists has been, and still is, a privilege.

Autumn birches
Acrylic
60 x 60cm

www.brecklandartists.com
With her silk shawl floating around her, our life model turned slowly in circles as with intense concentration, we drew. Working swiftly and intuitively, barely glancing at the paper, my image appeared, almost as if by its own making. I hope that a feeling of movement and the dreamlike atmosphere of that silent Monday morning is captured in the result.

Judith exhibited with CO10 Collective in the Spring Exhibition at Mill Tye Gallery in May 2019.

Blue shawl
Pastel on coloured ground
34 x 25cm

www.judithglover.co.uk
I am guided by emotion, experimentation and serendipity; a patchwork of colours and textures - as seen in ‘seesaw’ - has intrigue and significance.

I have an intrinsic motivation to resolve and repair through my work, and I am influenced by concepts of beauty in imperfection, mindfulness, frugality and the basic need for shelter. Another aspect is how the visual abstraction of surface & structure reflects the human spirit.

I hope that my work expresses a quiet intensity of thought and contemplation.

seesaw (detail)
mixed media on board
15 x 15cm

www.jazzgreen.com
I have been working with plants both as a horticulturalist and in my Art Practice for over 20 years. As an ‘ethnobotanical artist’ my work embodies many layered considerations and narratives including environmental, cultural, symbolic and spiritual.

These new pieces are from my continuing exploration of the intriguing world of the Poppy and the Rose, with their diverse forms and colours, their fragility and ephemeral beauty.

A strange world of love and loss, intimacy, addiction and personal symbolism as well as their mythic, historical and cultural references.

I am delighted to also have work in a unique outdoor exhibition ‘The Art of Trees’ at Bedgebury Pinetum in Kent, helping to highlight their rare and endangered Conifer Collection, which is on until the end of 2019.

**Hypnos**
*Watercolour and graphite pencil on paper*
40 x 30cm

www.juliagroves.co.uk
Cornwall. Sitting on the harbour wall in St. Ives looking across the expanse of sand at low tide and the fishing boats pointing in the same direction which appear to be stacked up from foreground to background in a Chinese perspective arrangement.

The original drawing, done from observation in a work book, was developed to a painting in the studio. A colour print was taken from the painting and then cut into strips, re-arranged and became a collage, which emphasised the nature of ‘stacking’.

This painting was taken from the collage after a period of gestation.

Stack 2
Oil on canvas
30 x 50cm

www.artworksinfo.org.uk
To depict the true character of a plant in colour, shape and style is the most challenging and sometimes the most rewarding work a flower painter can enjoy. I find arranging them in a composition to enhance its beauty with other plants equally exciting. I’m hoping the painting displayed here - ‘Composition with Zantedeschia’ - is a good example that shows how each plant plays a role in complimenting the others in the arrangement.

I used very few pigments in this painting as most of the flowers shared the same 3 basic primary colours.

As a complete contrast I enjoy painting Still Life in gouache which requires very different challenges. A lesson from the 18th century French painter, Jean-Baptiste Chardin, would be right at the top of my ‘wish’ list.

Composition with Zantedeschia  
*Watercolour*  
43 x 33cm

www.artworksinfo.org.uk
This has been a challenging year for me as I decided to try and paint the night-time life over a meadow.

There is activity that is unseen, owls that screech and call, clear bright monochrome shadows in the moonlight and flurries of small mammals. All of this gives a sense of movement, of chaos that is brought under control by the coming dawn.

This has been my dilemma, how to capture this in paint.

Night chaos
Oil on curved canvas
35.5 x 100 x 7.5cm

www.eleonoraknowland.co.uk
Notes in Music II was inspired, like much of my work, by a botanical or avian shape.

Following the initial inspiration my quest is to create a piece of work that is reduced to an elegant simplicity but retains a sense of nature.

Notes in Music II
*Bronze resin*
160 x 45 x 20cm

[www.lucylutyens.co.uk](http://www.lucylutyens.co.uk)
When we go to Venice we try to avoid the main routes with the hordes of tourists; you’ll not find me drawing the Doge’s Palace, St Marks or the Campanile. I like the back streets, the smaller canals, the flashes of sun shine and foliage, children playing, women gossiping, using their balconies to hang out washing, have a smoke and a coffee.

This collage of the façade of a dilapidated palazzo now an apartment building is organised on an intuitive grid which emerged as the painting developed. It divides into three columns. Roughly in the centre is an extraordinary ugly but adorable column balanced on a stone balustrade. It holds up the corner of the building, with a carved angel on the return and supports a fretted timber Gothic balustrade.

In the recess there is a balcony with two women sorting clothes, above them is hanging washing at a window and another one, shaded by a curtain.

The left hand column is understated, with two ubiquitous green shutters to the opened windows.

Balcony Venice
*Water colour painted paper collage*
46 x 31cm

www.christinemckechnie.co.uk
Observing the trees in the garden I took a closer look at them and focused on the tree bark and the delicate effects of light and shade, sun and cloud, wind and rain. Enjoying the sounds of nature through the leaves new and old is part of life’s ever-changing drama.

Dappled light
*Mixed media*
37.5 x 26.5cm

[www.artworks.org.uk](http://www.artworks.org.uk)
Whilst my firing processes and materials remain a constant, my subject matter continues to traverse between abstract and distilled.

This piece is part of a body of work where I have focused on shapes within shapes pushing the boundaries of both my making skills and the clay body used.

“ A sculptor is a person who is interested in the shape of things, a poet in words, a musician by sounds.”  Henry Moore

Carol is a member of Suffolk Craft Society

Variations on a theme I
Smoke fired stoneware clay/mild steel/oak
40 x 36 x 15cm

www.carolpask.com
Watching the full moon slowly rising over the marshes during the interval of a moving concert at Snape Maltings, I was particularly struck by its size and colour in the darkening sky.

This inspired me to make this image, and a series, based on this experience.

Bittern and rising moon
*Woodcut relief print*
17 x 21cm

[www.kitpricemoss.com](http://www.kitpricemoss.com)
I am inspired by the rhythm of repetition and how the physical act of creating geometric patterns using hand cut straight lines on a variety of planes can be both meditative and calming.

Surprising optical illusions of movement and depth have arisen within my prints when two different blocks are overprinted using colours such as Venetian red and gold. These colours are found traditionally in buildings, manuscripts and on textiles of spiritual significance and readily lend themselves to my subject matter.

I have developed an acceptance of perceived imperfections in my cut lines, in the belief that all is perfect, just as it is meant to be. This belief continually proves itself, as what I initially perceive as an imperfection in the cut block, when printed it turns out to be a subtle feature of beauty and interest within the final print.

Good time I
Woodcut
7.5 x 7.5cm

www.artworksinfo.org.uk
Backwards and in high heels…. is a humorously incisive take on the ironies of wearing a dress. A dress can represent aspects of one’s character, hopes, desires and history in the current social climate.

The concept was inspired by the beauty and gravitas of the past, fashion and dress wearing across genders in history as today in many cultures.

The dress is created from a sewing machine, supermarket shopping basket, children’s cheap plastic toys, guns, farm animals, soldiers, cowboys and Indians,

I have taken the iconic Singer sewing machine to use as a base but first stripping out all the beautiful internal workings to incorporate in the dress.

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

Backwards and in high heels ...
*Cast iron, steel, concrete, gold leaf, plastics, brass & fibreglass*
103 x 68 x 44cm

zoerubens.com
A visit in 2018 sparked an unexpected response to the Cornish coast which resulted in many new pieces of work and continuing inspiration for work in both colour and monochrome.

Earlier this year, I was surprised and delighted to be invited to join The Suffolk Group of Artists and have found fresh impetus in my work from this association.

Over the past two or three years, I have started to lean more towards abstraction and am finding this a very interesting and fulfilling direction to follow.

Causeway
*Charcoal on white paper*
39 x 64cm

[www.colinsleeartist.co.uk](http://www.colinsleeartist.co.uk)
I love the versatility of palette knives and use them to create a combination of areas of softness and dramatic marks. In this instance, I have used the long edge side of the palette knife to define electrical poles falling down the cliff side and vertical masts of Caister-on-Sea lifeboat station on the escarpment.

The flat side of the knife is used to apply overlay colours and build up texture, sometimes with surprising outcomes!

Corrin’s work was shortlisted for the Sir John Hurt art prize in Holt in July 2019.

Contour
Oil
40 x 40cm

www.corrintulkart.com
**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 artists, see sketchbooks and discuss their 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 2019 charity is Ipswich Inside Out. http://www.insideoutcommunity.com/

**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>.

**Supporting Artworks**
If you would like to become an Artworks’ Supporter please contact Janet French <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.

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

**Payment and collection**
A payment by card or cash will secure a work of art. Collection of work is on Sunday 6th October 4pm to 6pm. Please let me know if for any reason you are unable to collect the work so that other arrangements can be made. Gillian Crossley-Holland: 07715 370 121

**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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