

# Dorset Artists

The Magazine

Est. 2014



Spring Issue 2016

# Letter from the Editor



Spring has sprung, - welcome to our first issue for 2016! A busy few months ahead for many of our Dorset Artists as they prepare to open their studios for the renowned Dorset Art Weeks.

For those of you who are wondering *What is Dorset Art Weeks*, I will explain: For two weeks the county of Dorset becomes a giant exhibition, from East to West, North to South, our Artists open their studios to the general public. All mediums are on show not just painters, to be viewed, purchased, and admired. A wealth of talent for all to see!

Take a peek inside this issue for a sneak preview of some of the work you can expect to see on show. We've put a little gallery together.

We ran a competition over the Christmas period in our FB group to find and choose the front cover image. "Splitting Hares" by Margaret Hasted was the overall winner but it was a close call between herself and Gina Marshall and had to go to a second vote! You can see Gina's "Corfe in Spring" image, part of a series of four depicting Corfe in all seasons, on the back cover. Both ladies were thrilled to have been chosen!

Of "Splitting Hares" Margaret said: *"This painting was executed using a variety of materials, including printed material, acrylic paint, acrylic ink and glass paint. Texture papers with silver and gold passages."*

Gina said of "Corfe in Spring": *I'm an emerging artist with no formal training but have had 1:1 lessons at L'Artishe*

*with Sharon James. I started painting in earnest 2 years ago. I'm inspired by woodcuts, pointillism and doodleart. This is a picture from a series of all 4 seasons at Corfe Castle. I was inspired by the colours of blossom (pink) and wanted to keep the palette simple. All 4 pictures have the same colour sky. They were a commission for a shop called Seasons Green in Corfe Castle.*

We at Dorset Artists Magazine say Well Done to you both!

We also have in this issue lots of great features, from The Chopsticks Journals by Genny Lavers to Art & the Environment by Marylyn Cropley. That's what I love about our magazine, there's such a wealth of talented people in Dorset, all willing to share their experiences with you! If we can inspire you to explore your creativity then we have done our job!

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

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Drop us a line, we may even publish your letter!

We hope you enjoy this issue...

# Spring is in the air...



Image by Sarah E Broome Photography ©

# In the Studio with Amanda House

by  
Andrea Jenkins

I knew a visit to Amanda's home and studio would be fascinating and I wasn't wrong. Everywhere I looked there were the results of an inspired imagination, a sense of humour and not a little magic. Amanda is a textile artist whose interest stems from childhood and traditional quilting learned in the home. For years this craft was her mainstay as gifts for friends and family until 2010 when she entered the Hever Challenge, a National competition held by Region 2 of the Quilters Guild. The brief was 'My Favourite Artist' and she made a pictorial quilt of a fantasy landscape called 'After Daniel Merriam' (an American artist whose style is Imaginary Realism). The quilted wall hanging went on to win first place, it was the first of several awards Amanda has won with her work. 'After Daniel Merriam' was Amanda's epiphany and set her on her creative path.

This success contributed to giving Amanda the confidence to exploit her innate curiosity by exploring and developing skills in a range of techniques that relate to the broad discipline which is textiles so that she can realise a wealth of ideas. Supporting this has been sorties into the crafts of stained glass, molten glass work, silver jewellery, pottery, forge work, welding, printmaking. She is also a competent watercolorist, pastel artist and draws skilfully.

In 2012 Amanda completed with distinction a Level 2 City & Guilds Creative Techniques – Textiles. She has currently almost completed



a Level 2 in Machine Embroidery with the Embroiderers Guild but is finding that it is restricting her own creative ideas as she is expected to conform too much to the processes within the syllabus. Perhaps she has outgrown the need for formal study.

All this information was gleaned as I enjoyed a good coffee in Amanda's studio and glanced around at the wealth of materials, findings, fabric pens, inks and equipment. There are also displays of collections, little bits of nature, mechanicals and scissors. All have potential as sources for ideas. It is organised chaos and I suspect that Amanda can always put her finger on what she wants to use (although not the hortifleece, it seems, as I write this!). I start asking questions about how she makes her incredible creations.



Amanda has recently completed a series of panels inspired by the Dorset coast, its rock formations and ammonites. She showed

me how she begins with a base fabric of semi-felted boiled wool blanket. This is dry felting where a variety of materials, fleece, merino tops, lace and scrim have been pushed into the base using an embellisher which is a machine with a set of vertical barbed needles in place of the usual sewing machine needle. Building on this and helping to fuse the added fibres and fabrics, Amanda uses machine embroidery in a variety of colours and types of thread. Now the delicate hand work begins ranging from couching to beading and appliqué. I asked about the ammonites.



These are made of finely pleated silk which, in this case, Amanda has sourced ready pleated. However she showed me a wonderful piece of engineering in the form of a 'pleater' which is a series of rotating drums with short needles that grab the fabric as it is squeezed through rather like a complicated, minute mangle. Amanda hasn't yet experimented with this museum piece but I am sure she will make the most of it when she does.

Two of these treasures have already had an outing to the PEDAS exhibition and shortly at least one other of the framed Ammonite panels will be heading off to L'Artishe for the 100cu exhibition. The fourth, a longer piece has been hung from a rod of iron with ammonite scrolls at each end which was commissioned from Colleen du Pon, our Dorset Artist blacksmith. It is weighted by more little ammonites, this time made of paper. Here is a great example of how our Dorset Artists group is bringing artists together.

Paper mache, book binding, beading, painting, dying, embroidery, felting, quilting, appliqué, patchwork, hand and machine embroidery and any form of mixed media are just some of the techniques Amanda uses to realise her ideas and when I asked about this she told me they're all a means to an end. She will use whatever method will best achieve her idea. Obviously, the processes that do that can be very time consuming. If you want Amanda to take part in an exhibition with you, give her plenty of notice!

Exploring beyond Amanda's studio, I was shown an extensive range of artefacts all of which involve the extraordinary dexterity that is evident in her work. As well as fantastical quilted and felted wall hangings, she creates elaborately beaded necklaces or collars and luxurious evening bags. I met wonderful theatrical figures and fantasy characters wearing exquisite costumes. Amanda has a history of making costumes for plays when she was involved in education and now loves creating them in miniature. I was fascinated by the rotating tower of curiosities and the bookshelf of tiny handmade books of spells and wishes. There is alchemy going on here, I feel.

As for the source of her ideas, Amanda described her mind as a pinball machine which suggests to me that there's no shortage of inspiration going on inside. Like many artists she is an observer and will notice images and subject matter from all aspects of her life, storing them away for future use. Amanda is showing her work at home for Dorset At Weeks 2016 and is joined again by Jan Andrews. I'm looking forward to seeing what magical objets d'art she offers up this year.



# My Favourite Artwork #1

## Christina Smith

My love for nature began as a small child when I would often be found talking to the flowers and insects that were readily known as 'my friends'. It was only later in life, when I eventually found out what I didn't want to do as a career, that I returned to my true vocation doing what comes naturally to me, that is, to connect with nature through art!

I studied Natural History Illustration at Bournemouth and Poole Art College. However, I was never really satisfied with my drawings and paintings of plants and fungi. I felt no matter what medium I used I could never fully capture nature's 'real' essence. It wasn't until I started to design and make cakes that I was introduced to cold porcelain. Cold porcelain is a clay which when dry becomes super hard and transparent. Having now sculpted with cold porcelain for about ten years I feel that it's definitely the ideal medium for me to use to be able to re-create nature's offerings, as imperfectly as I can.

Like most people, I'm inspired by the natural world in general, but I feel an extra special connection to the fungi world and to the humble wild flowers or 'weed's as some would call them. Over the years my intent has focused on highlighting the beauty that exists in wild flowers of the hedgerows and meadows, wanting to highlight the wonderful healing properties most contain, as well as their modest and often miniature magnificence.

Most people are not aware of the diverse number of Fungi we have growing in the UK. The colours and sizes of these wonderful fungi are numerous and enchanting in their own right. This is one reason why my favourite sculpt to date is the piece I've called 'Fly Agaric And Friends On Wood'. The Fly Agaric is instantly recognisable. It is most people's childhood favourite fungi, depicting magic and fun with its distinctive red and white cap and

connection to Faeries and Elves. Of course it is very kind to us, letting us know that it's poisonous by its distinctive colouring, however, some fungi are not so honest. Its vibrant colour makes for a stunning display, placed against the dark wood. In my opinion, every piece of wood is a sculpt of art in its own right and this particular piece, which stands 40 cm high, has the appearance of a skull at the bottom which gives an impression of an impending doom that awaits you, if you were to eat the tempting fungi. There are other small fungi on this sculpt which need a careful eye to see, just as in real life when fungi foraging you need to be observant. In between the crevices of the wood there lies the Scarlet Elf Cup, a fitting friend to the Fly Agaric. And a small community of Brown Mottlegill sit comfortably at the back of the sculpt, daring to be seen.

My Cold Porcelain Fungi Kingdom is growing fast, but other than the violet hues of the Amethyst Deceiver, there are not many fungi which will exceed the joyful impact of the Fly Agaric. I believe this piece of artwork will proudly become my signature sculpt.



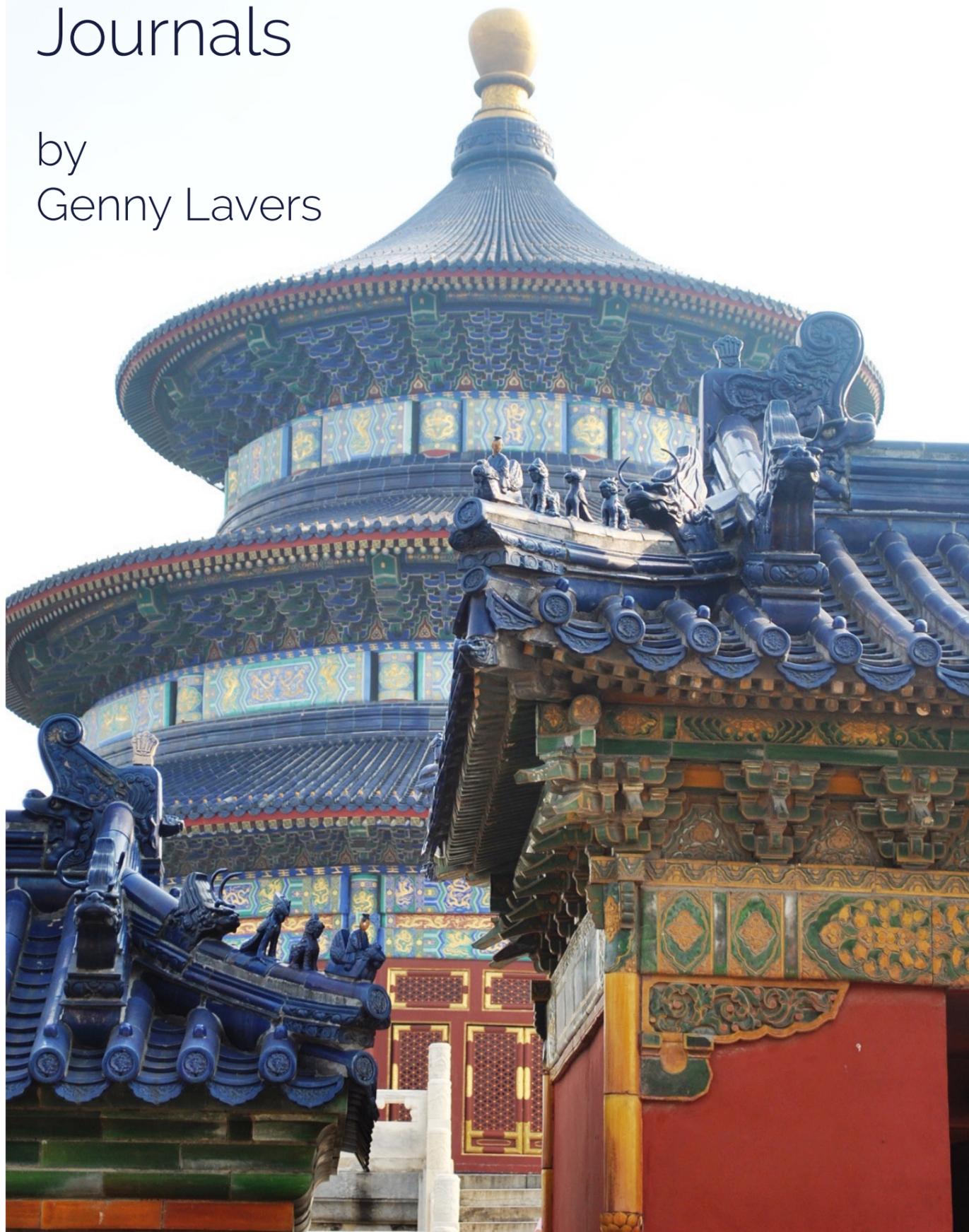
*Like most people, I'm inspired by the natural world in general...*



*Julian Sawyer*

# The Chopstick Journals

by Genny Lavers



I flew to Beijing from Heathrow at 4.30 pm on Friday 28th August 2015. I kissed my husband goodbye and walked through the security barrier feeling like a small child. This was the first time I had done a long-haul flight, let alone doing it alone!

To explain, for all the Dorset Artists reading this, I didn't plan this trip with my artist's hat on. My main aim of the trip was to improve my Mandarin Chinese, which I have been learning now since September 2013. I planned to immerse myself in Beijing life for a month in the hope that I could improve my fluency.

So I will gloss over the first few days – I was in a hotel, recovering from the flight and it was all very comfortable and easy. On Monday 31st August I got in a Beijing taxi and set off for my first day at “Hutong School” – clutching the address on a slip of paper rather too tightly in my hand! This is where the experience suddenly got a whole lot more real! The driver dumped me unceremoniously at my destination in the Sanlitun district. We were one lane short of the side of the road in very heavy traffic! The drivers behind honked their horns at me while I struggled to get my luggage out of the boot, and my taxi driver sat motionless behind the wheel. When I got to the safety of the pavement I was looking at a very new, modern pedestrian shopping centre. There was no obvious sign of the school anywhere. I was hit by humid heat, noise of traffic and a foreign tongue. I could smell pollution.

Thank goodness I looked up! I spotted the character in Zhongyu Plaza on the side of one of the high-rise buildings, and when I arrived at Hutong School Reception on the 15th floor I felt so relieved to be greeted by smiling faces – and someone who spoke English! From that point on, for the next 4 weeks, these people would be my family. My fears about being too old, not making friends, not fitting in, soon dispersed.

Everyone studying at the school, regardless of age and nationality, had a similar motivation to me. We all bonded quickly. Some were staying for a month like me; others were staying 6 months and combining their language learning with an internship. Within a few days, I became adept at using the Beijing underground at 7.30 am to get to school on time for lessons at 8.30 am. At peak rush hour I can assure you that this was an act of courage in itself!

With my artist's hat on, I was drinking in all these experiences, but how could I find inspiration here? I came armed with my decent camera, a sketchbook and some watercolour paints but I felt no urge whatsoever to sit anywhere and sketch. There was just too much going on! I came home from school one day, picked up my camera and walked the streets around my apartment. When I first arrived there in the late afternoon after a very tiring first day at the school, I thought the building was shabby and run-down. There was rubbish just dumped on the ground outside, which smelt, and a few chickens wandering about. However, when I walked around the area with my camera a few days later, I saw the area in a different light. There was a kind of beauty in in the shabbiness. Rectangles everywhere! Tall apartment blocks – some newer and smarter than others - vertical and horizontal signs, grey concrete combined with brightly-coloured shop/restaurant signs, and plenty of neon!!



When I walked back along the street towards my apartment block, I was noticing the little park where women do tai chi and dance every morning at 7 am, the children coming out of school with their yellow and ultramarine blue uniforms on, the sound of crickets, the many people sitting together in the communal area just in front of my building – laughing and talking together, looking out for the children who were playing together. Someone had collected the rubbish! I realised this was actually a nice area to live in. I felt safe.

Sightseeing in the afternoons, mostly with classmates, provided more visual stimulus. The Forbidden Palace was a winner. A real treat for the eye; what we Westerners would call quintessentially Chinese! These large, rectangular buildings have undergone slightly heavy-handed restoration, and the woodwork looks almost too newly-painted. Nevertheless I couldn't fail to be impressed by the curved roofs and the sense of space. I also spent a lovely afternoon wandering through the park around the Temple of Heaven. The Temple of Heaven is the round building, lying to the South of the Forbidden Palace, which shares the same style of brightly-painted Qing Dynasty décor. Beijing people really use their parks, as these serve as their gardens. I returned to this park a second time to experience the atmosphere, because it was so special. There were several pavilions dotted around, where people gathered together to sing (Communist Party songs), play cards, or talk. I stood for ages and watched a man playing a musical instrument called an erhu.

On the second visit, I went alone and it was a sunny Saturday afternoon.



I took my sketchbook and watercolour paints and sat under one of the beautiful painted pavilions. In my right ear I roughly tuned into a heated conversation amongst a group of elderly gentlemen. All I could hear was (Spain) and (England) being repeated. World politics! I focused on the structure of the building ahead of me, trying to get to grips with the incredibly complex construction which creates that iconic roof curve at the corners! I put the finished painting on the floor and bent over it to take a photo. In my peripheral vision I saw a pair of man's shoes. I looked up to see a kindly old Chinese gentleman, maybe in his mid-70s. He was standing beside me, looking down at my painting. He smiled at me and said: ("not bad, not bad!") He walked away, and when I eventually stood up to leave, I saw the man sitting contentedly under the pavilion behind me. I approached him and gave him the painting, just saying: (present). His smile was so wide.

The 798 Art District lies to the North East of Beijing, on line 14. It's the site of some factories that have now been converted into a huge complex of individual art studios - a labyrinthine place! The art exhibitions were all interesting, there was much less vibrant colour on display than I expected.

It felt quite earnest, muted even. There was an Ai Weiwei exhibition: a collection of teapot spouts arranged in a square. At face value this shouldn't be inspiring, but somehow it was! Judging by the expensive cars parked outside some of the studios (Ferraris, a Bugatti Veyron ...) there was clearly money in the Beijing art scene! One of the things about Beijing that struck me was the contrast between rich and poor. The middle class is growing, and shopping seems to be a favourite pastime, but it is noticeable that a large proportion of the population are living in quite basic conditions. Us artists constantly strive to create beauty, but how can we know what beauty is unless we have something ugly to compare it to?

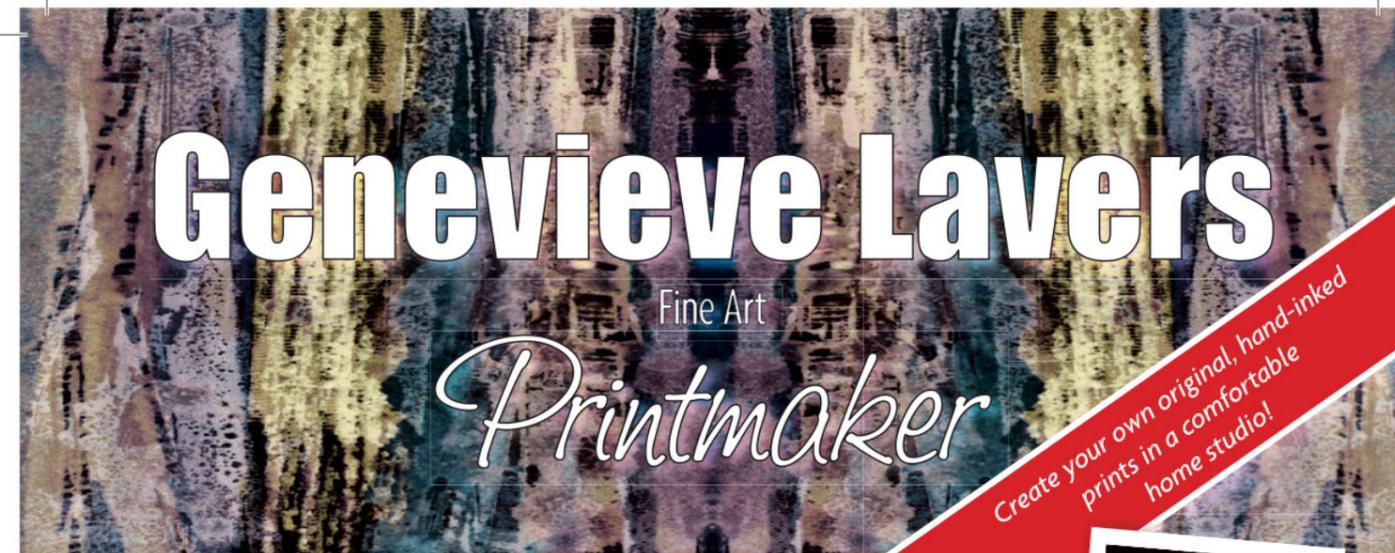
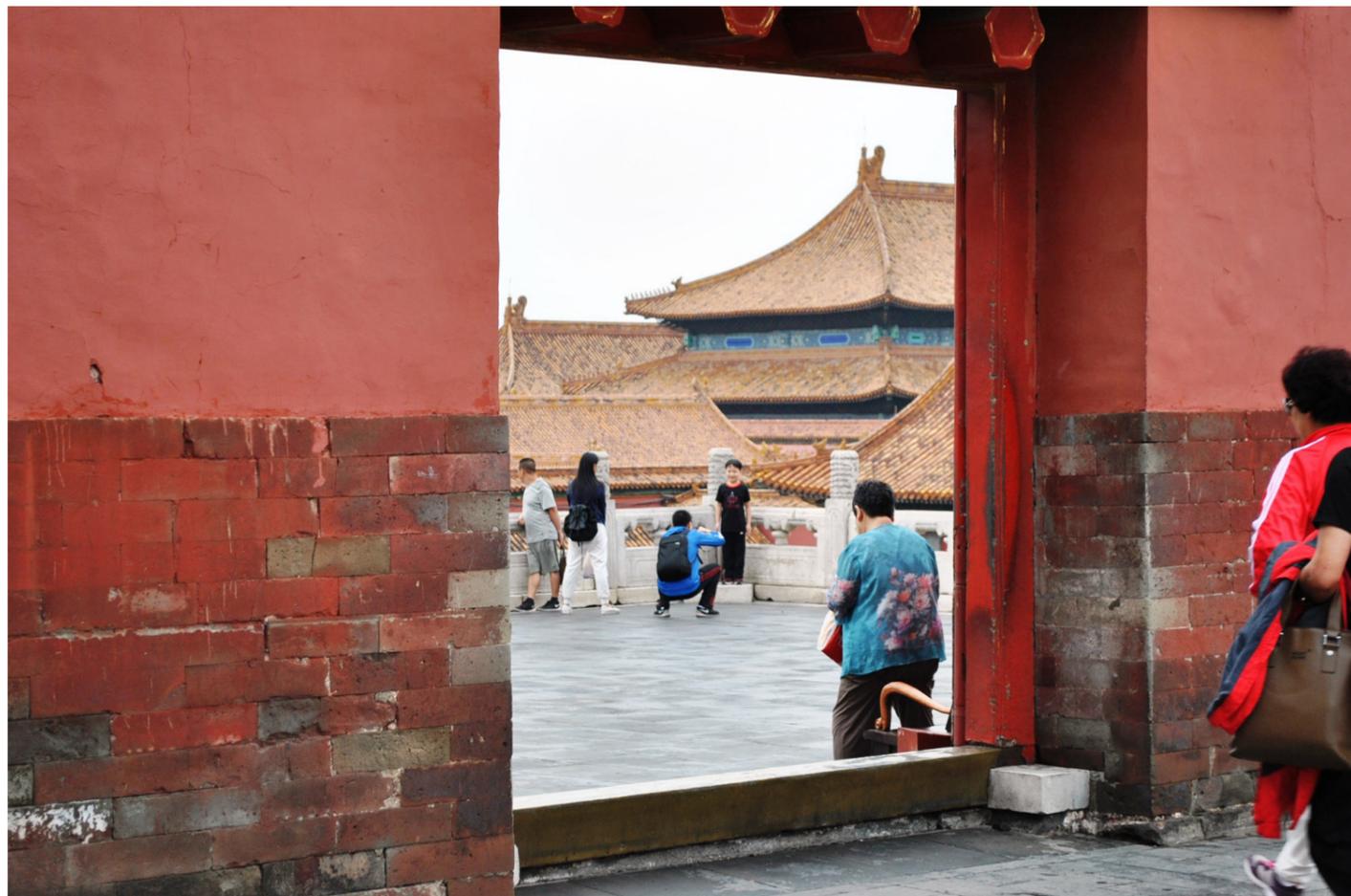
This is the yin and yang of existence. We can say we have had a good day, only because we have sometimes known bad ones. We need both in our life. Beijing is a place that demonstrates this duality wherever you look: old and new, clean and dirty, rich and poor, traditional and modern, Eastern and Western. Beauty is in the eye of the beholder! So they say - and it's true that I saw some amazing sights: the Terracotta Warriors, the Great Wall, to name a few. However, the things that inspire creation aren't necessarily those famous tourist spots.

As a printmaker, my eye was searching for things that would "work" as either a collagraph or monoprint; strong, iconic shapes for monoprints, texture and tonal variety for collagraphs.

There are some technical limitations in both types of printmaking that influence my choices.

So, as a linguist, how did my fluency fare overall? At the end of week three I was so saturated with Chinese characters I couldn't absorb any more. Four hours of lessons daily (Mon - Fri) felt quite tough, and at times I struggled to keep up. But I managed a short conversation in the lift with a local Chinese man living in my apartment block, a longer conversation with a retired Chinese gentleman in the International Bookstore, and lots of protracted discussions about pricing with shop assistants - I got better at bartering the price down after a few shaky attempts! But most importantly, I left Beijing with so many inspirations to draw from in my printmaking.

Genevieve Lavers  
[www.genevivelaversprintmaker.co.uk](http://www.genevivelaversprintmaker.co.uk)



## Printmaking Courses in Wimborne

### Collagraph workshop:

Consists of two sessions, each lasting 5 hours, usually one week apart.

**Session 1:** build your collagraph plates.

**Session 2:** ink them up and use the intaglio printing press!

Suitable for complete beginners, no drawing or painting expertise required!

### Monoprinting workshop:

One-day workshop lasting 6 hours. A spontaneous type of printmaking using rollers to apply ink to a thin plastic plate. If you like to experiment, then this is definitely the workshop for you! You can use the intaglio press to get the sharpest detail from silhouettes cut from textured papers. Suitable for beginners, but particularly anyone with an over-active imagination!

### Book the press:

If you have attended a printmaking workshop already, why not return for an "open" sessions on Fridays? Bring your own collagraph blocks and I am on hand to offer help if necessary. Book in advance, minimum 3 hours to include clean-up time.



**LOTS MORE INFORMATION ON MY WEBSITE!**  
[www.genevivelaversprintmaker.co.uk](http://www.genevivelaversprintmaker.co.uk)

**The Figure**  
Art inspired by the Human Form

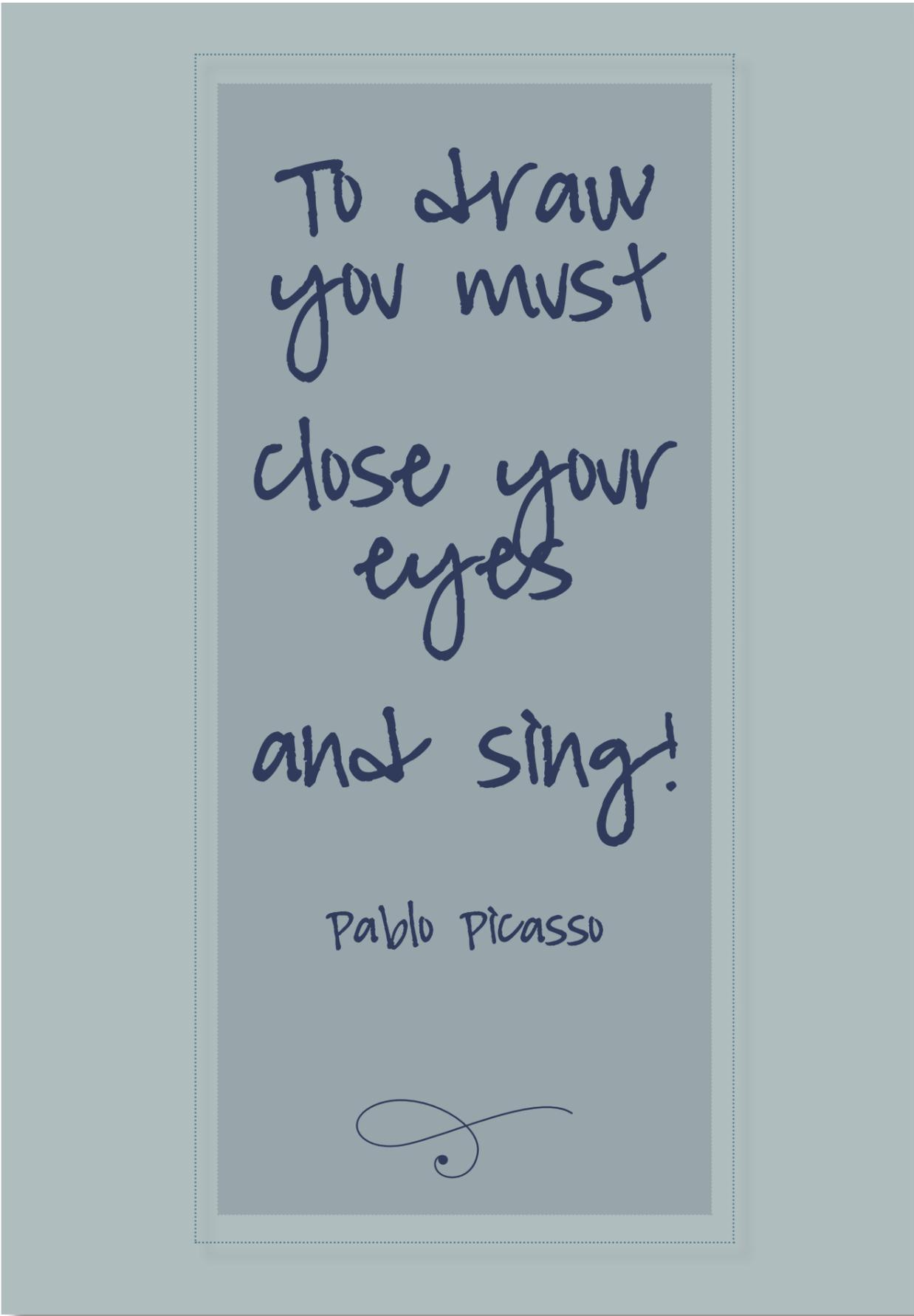
**Shroton Life Group**

Mon 21st March -  
Sat 9th April 2016

Mon - Fri 9am - 4.30pm  
Sat 9am - 1pm

**Bibbern Gallery**  
The Exchange  
Old Market Hill  
Sturminster Newton  
Dorset  
DT10 1FH

Next Issue out in June. Deadline for submission will be middle of May.



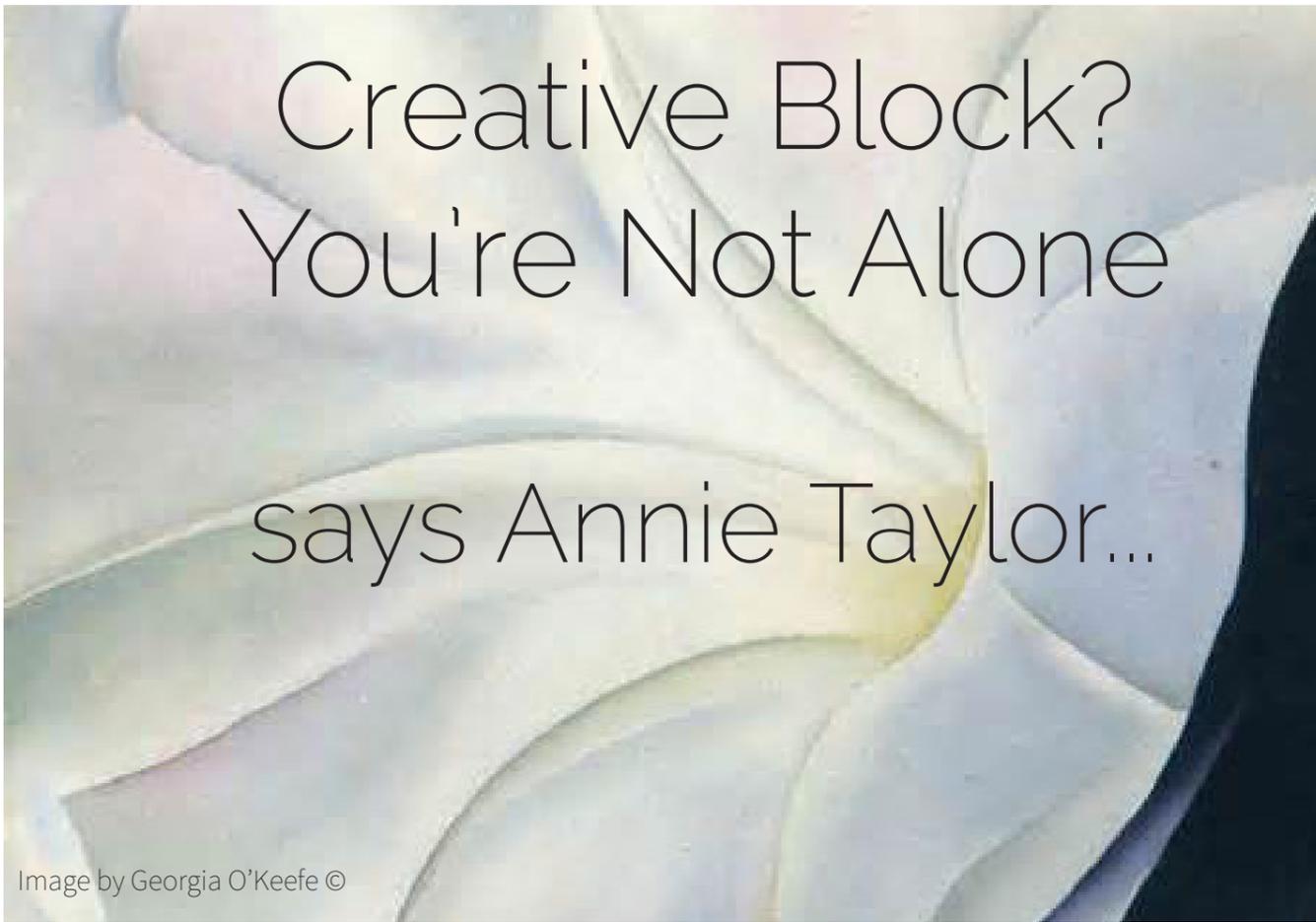


Image by Georgia O'Keefe ©

« I have not worked at all... Nothing seems worth putting down - I seem to have nothing to say - it appals me but that is the way it is. » (Georgia O'Keefe)

I recently had a call from an artist friend. The conversation went something like this: "Everything I produce is rubbish! I'm useless! Why did I ever think I could call myself an artist! My work isn't progressing it's getting worse! I'm thinking of giving it up". Ouch! Does any of this sound familiar? It does? Well, I'm afraid it appears that it goes with the territory. I will have been painting full time now for 11 years this summer and this has happened to me once or twice a year with regular monotony. In fact even as I write this piece I'm battling a block again and I'm dreading going back into the studio each morning. The difference now is that I know this is usually just a temporary glitch, perhaps even a necessary one, an incubation period for a whole new series of paintings.

So why does it happen? I have come to the conclusions that it is probably a very good thing that it does: all part of the process, a necessary re-birth.

Without this experience would we strive for something better? For me coming out of one of these periods often brings with it not only a series of fresh ideas, but also the renewed hope that one day I may paint something seriously good. The fact that I am unlikely ever to feel that I have painted something 'seriously good' is neither here nor there; it is the motivation that is important!

Numerous books have been written on the subject of the creative block, and if you ask 'Google' you will find acres of helpful advice and some wonderful quotes by artists of all genres. Whilst accepting that this is often a necessary part of the creative process may not be easy, it is undoubtedly worth finding your own individual strategy for moving on each time. Changing materials, canvas size or shape, looking at a subject from a different perspective, spending time working with another artist, or just going for a long walk with the dog on a beautiful day, can shift the gear.

It is an inescapable fact that a lot of us are supremely inventive when it comes to perfecting the art of procrastination but sometimes even that can lead to moving on again. For instance, when I've managed to avoid the studio for an entire morning because of the 'urgent' calls I have to make, the emails I have to write, the laundry to do, the cleaning or perhaps the fridge to visit for one last snack... I finally get so disgusted with myself that I frog march me back into

the studio and close the door and work – at anything at all that will get me moving.

Sometimes when the mists clear from one of these blocks I think I have made a discovery. I produce what I think of as a 'gateway' painting – something new in my approach which has the potential to open up a new horizon and that will get me motivated again.

There is a canvas 'graveyard' in my studio that bears witness to these blocked periods: pieces that I have worked and worked and continue to feel dissatisfied with until I abandon them completely, regretting bitterly the volumes of wasted paint. But they don't get chucked out, they eventually get re-used and the previous layers form a very helpful basis of texture for something new. Did you know that Bonnard's girl on the swing took 10 years to complete? I wonder if there is something else lurking under the paint on that one?

Funnily enough I'm still reasonably pleased with a painting that ultimately took me 3 months to finish in fits and starts. I was ready to give it up more than once, but I battled on with it and finally sold it well and still keep the image as my logo – my lucky talisman to remind myself that I have got another idea in there somewhere! And finally, if like me you have known these moments of despair when you think you have



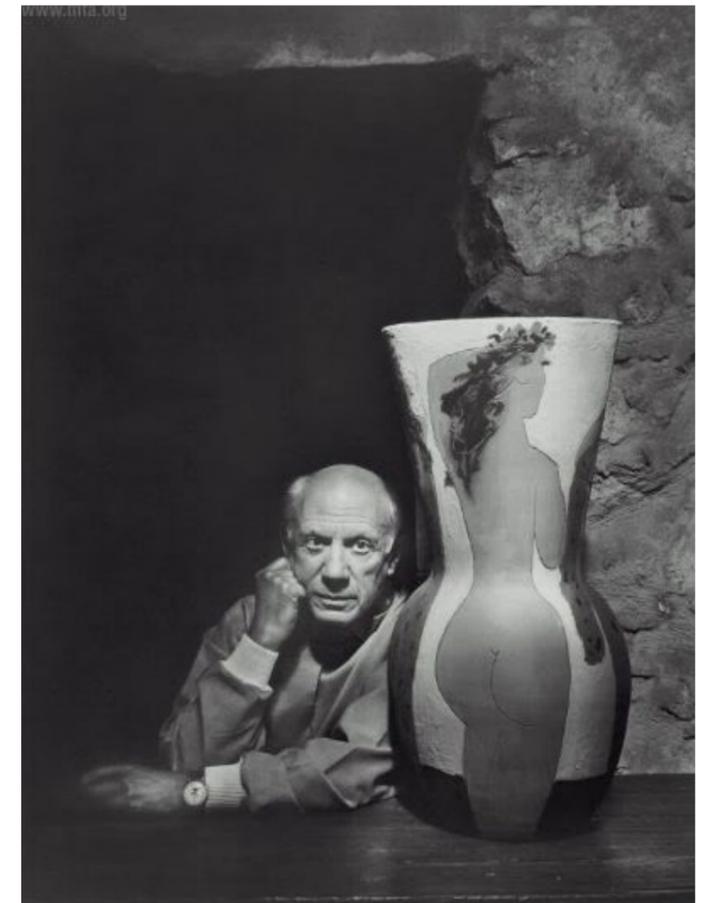
entirely lost the creative plot, I'd like to leave you with this great quote by Picasso:

*"To draw, you must close your eyes and sing."*

Mind you this comes from a man who once confessed this in an interview:

*'I have not the courage to think of myself as an artist in the great and ancient sense of the term. ...I am only a public entertainer who has understood as best he could the imbecility, the vanity, the stupidity of his contemporaries.'*

So hang on in there my fellow creative, we're in good company!



# What Art Means To Me

-  
by C. Valentine Kirby

I feel within an impulse, perhaps that divine impulse which has moved all races in all ages and in all climes, to record in enduring form the emotions that stir within.

I may model these emotions in clay, carve them in wood, hew them in stone, or forge them in steel. I may weave them in textile, paint them on canvas or voice them in song; but whichever I do I must harken always to the song of the Lark, and the melody of the forest and stream and respond to the colour of the Rose and the structure of the Lily, so that my creation may be in accord with God's laws and the universal laws of order, perfect fitness and harmony.

Moreover, I must make my creation good and honest and true, so that it may be a credit to me after I am dead, revealing to others something of the pleasure which I found in its making. Then will my creation be Art whether I be poet or painter, blacksmith or cobbler, for I shall have laboured honestly and lovingly in the realisation of an ideal.



“I think having land and not ruining it is the most beautiful art that anyone could ever want”.

-  
Andy Warhol

Inspirational Quotes



h e l p  
p l a n e t  
e a r t h

# Planet Earth Needs Our Help - An Artist's Perspective

by  
Marylyn Cropley

In November 2015 I was sitting in “The Gallery Upstairs” at Upton Country Park stewarding a shared exhibition with good friends and artists Norma Rawlings, Barry Kavanagh and Liz Magee (check out Extremely Connected Again [www.pedas.org.uk](http://www.pedas.org.uk) ). As many of you will know, stewarding with a friend is a great time to catch-up and chill out in a creative environment. This was when Norma told me about a magazine called “Dorset Artists” with a Facebook site also! Well I never! I didn't know it existed! What's it all about? “I will invite you on” says Norma “It's a closed group”. Exciting - artists unite!

So, I went on Facebook and had a look, I was greeted by a vibrant, buzzing page of creativity and enthusiasm. Artists were sharing their work, ideas, experiences, diversity, joys and anxieties. Even the timid felt brave enough to showcase a piece of work which was kindly and warmly embraced by the knowing and the experienced. What fun and what support!

So, I braved it and contacted Sarah (via private message on FB!) and told her about my latest creation: an illustrated children's book on climate change. I needed to share this, and I needed support. Sarah, bless her cotton socks (I hope she wears cotton socks!), suggested I send an article in for the March magazine...so here it is. I hope you enjoy it, feel inspired, feel hopeful, and feel motivated by my story.

Like most of us I grew up surrounded by art and music. What a wonderful, creative world, sometimes noticed, often taken for granted. It was initially my desire to teach infant/juniors art and pottery; however, I ended up working with adults in the mental health services, fortunate to be able to share the therapeutic benefits of art and music with a sadly, marginalised group of beautiful, creative people. In my “spare” time, I was inspired and motivated to “make art” myself, as a member of the Poole and East Dorset Art Society. A brilliant Society, if I may say so myself!

After my beautiful, creative and musically, talented husband died in 2006, I threw myself into my local community and created a social enterprise called Freeplay; bringing together local artists and musicians to help create a live, art based experience in local pubs and events. I was also a director of TAP (The Arts Poole), where, like Mark Howell (the founder), I was keen to raise the profile of the “underground” art world and showcase the rich talent that exists in local art and music scenes in Poole and Bournemouth.

Throughout my life, Art and Music have taken me on journeys to magical places. I will be 64 this year! I have done much - to avoid boring you with details, please visit my website [www.freeplay.1me.net](http://www.freeplay.1me.net) if you want to know more!

When I'm 64...I will find myself as a 60+ artist, musician, creative writer, singer/songwriter and author floundering in the world of Art and Politics! But then, Politics is life isn't it? Does the word “Politics” make you cringe? Does it excite you? Does it scare you? Are you bothered?

In my formative years, I was frequently led to believe that one never talked about “Religion”, “Sex”, and “Politics”, especially if trying to impress a date. I could never figure out why, as these were extremely lively topics that made conversations interesting, albeit challenging! Do they not, after all, make the

world go round, alongside money? In the art world there are constant references to Religion, Sex and Politics! Lest we forget!

One of the most wonderful, liberating things about being an artist is that we have the tools and the means to communicate, express and impress - to leave a mark, and leave the rest to our audience. We have the power to make others think, question, be curious, make decisions, as well as to simply “be”; enjoying and sharing what they see, hear and feel, in a non-judgemental, compassionate way. It is a gift - to be able to express ourselves, our ideas, and observations through an art form - not to be taken lightly. Artists over the years have, indeed embraced and related their stories about Religion, Sex and Politics - alongside “still life”, “landscapes”, “portraits”, “life drawings”, “modern art”, “impressionism”, etc.

As artists today, we continue to contribute to this wonderful world of art, both consciously and unconsciously, as individuals and as a collective. It is an honour and a privilege, with opportunities to leave a legacy, if we so desire.

As a 63 year old grandmother, I fancy leaving a legacy. As an artist, I fancy leaving a mark, long before I leave this wonderful planet. The Borough of Poole may not take kindly to a permanent, piece of “Banksy” style graffiti on their walls, so I decided to write and illustrate another book. A book on Climate Change called “Planet Earth Needs Our Help!”

I have, over the years, been inspired and motivated by my late husband Pete and my daughter Sara, who both shared their knowledge and passion for environmental issues and the welfare of our planet with others. I consider myself fortunate to have been given a second chance to learn more about these issues from my partner Martin, who has spent many years “fighting the cause” on behalf of our planet and human kind.



As a grandparent, I am also concerned that the lifestyle and welfare of my children and my children's children will be affected in the future, by actions we take now. My grandchildren, my partner's grandchildren, his cat, a good friend and green community events organiser, were the inspirations behind the characters in my book. My daughter and my partner helped me with the research and the facts. I was pleasantly surprised by the way my enthusiasm, imagination and passion carried me through the daunting task of creating the illustrations in a short space of time. One of those magical moments, when we are touched by the collective unconscious and creative resources of the cosmos!

The imminent United Nations Conference on Climate Change in December 2015 was my trigger and my personal theme for the Extremely Connected Exhibition in October 2015.

The results of the conference gave some hope, but we still have a long way to go...

“A deal to attempt to limit the rise in global temperatures to less than 2C has been agreed at the climate change summit in Paris after two weeks of intense negotiations.” <http://www.bbc.co.uk/news/science-environment-35084374>

“US President Barack Obama has hailed the agreement as “ambitious” and “historic”, but also warned against complacency.” Together, we've shown what's possible when the world stands as one,” he said. And although admitting that the deal was not “perfect”, he said it was “the best chance to save the one planet we have.”

To me, Climate Change means just that – our climate is always changing, through natural forces of the sun and its relationship with a living, breathing planet (Earth). Currently, the main cause of change is the impact of the demanding lifestyles and actions of people inhabiting this planet, who harness and use the Earth's natural energy resources faster than they can be replaced, releasing greenhouse gases which warm the earth. There's a story to be told here and an urgent message to share. The story is one of people causing our climate to change unnaturally fast, and with potentially devastating consequences for farming, water supplies, disease and wildlife. Since time began, artists have been inspired by climate changes, the weather and nature in general. Planet earth has been a profound source of inspiration. How can we, as artists, demonstrate our gratitude and concerns by showing together what is possible

when artists “stand as one”. Art can raise awareness and influence change, as well as being aesthetically pleasing. It enables us as individuals and communities to be the change we want to see for ourselves, our community, our children/grandchildren and our planet Earth - a wonderful resource that is crucial to our very survival as a species. “Above all, Art can create a positive message of hope, for new futures even more satisfying and nurturing to the human spirit.” (Dr Martin Price)

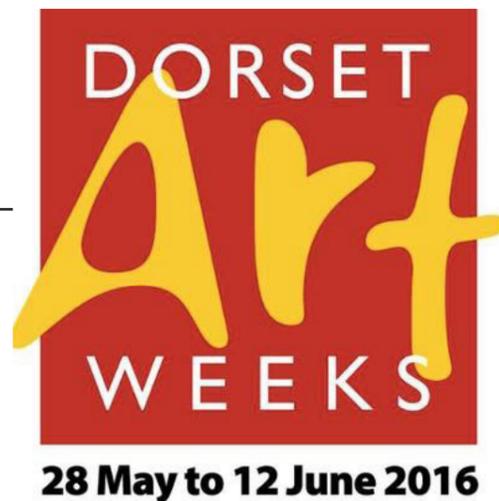
I hope, as artists, you will continue to walk with me and others along this path. Let's take that small, creative step to make a big, important difference for our planet and our children's children. It's time to “spring into action” and live in hope!

Planet Earth needs our help!



“Planet Earth Needs Our Help” can be ordered via my website [www.freeplay.1me.net](http://www.freeplay.1me.net)

Dorset  
Art  
Weeks  
-  
The Gallery



The Mousehole  
Woolery  
-  
Carla  
Taylor

The Mousehole Woolery creates sustainable wool sculptures inspired by the animals and landscape of the British countryside and coastline using the technique of needle felting, transforming fleece in to a sculptural work of art!

As part of Dorset Arts Week Carla Taylor will be exhibiting her contemporary sculptures at both The Old School Gallery in Yetminster and at the beautiful Kingcombe Centre, part of the Dorset Wildlife Trust at Toller Porcorum with a selection of other artists.



Darren  
Wheeler  
-  
Sculptor  
&  
Woodturner

Working deep in the Dorset countryside under the shadow of Hambledon Hill, Darren invites all to visit his garden and workshop during Dorset Art Weeks.

Open every day 10am - 7 pm, with free demos and have a go at turning sessions for anyone over 14, appropriate clothing must be worn and weather permitting.

Sheriffs Mead  
Telegraph Street  
Shroton  
Blandford Forum  
DT11 8QQ



Kuhla  
Shine  
-  
Mixed  
Media  
Artist

'Close'  
Oil, plaster, varnish and glitter on canvas.

Exploring ideas of attraction, repulsion and sensuality of body matter.  
I am concerned with transitional space, focusing on the transient and ephemeral qualities of life. Exhibiting with 9 other artists at the Red Barn Studios in West Chelborough, DT2 0PY  
[www.redbarnstudios.weebly.com](http://www.redbarnstudios.weebly.com)



Fo  
Bugler  
-  
Photographer

Fo Bugler is a photographer and artist who concentrates on the painterly aspect of photography; light, colour, abstraction and sensation. Her work concentrates mainly on portraiture and landscape where she likes to see the extraordinary in the everyday and beauty in the mundane.

She will be sharing a space with the artist James Budden at his home and will also have work on show in Café Fontana in Cheap Street, Sherborne.

Robin  
Moorcroft  
-  
Printmaker

Robin is a fine art printmaker specialising in original, hand-inked, limited edition prints. Her main source of inspiration is the natural world and the bulk of her work to date arises from a particular interest in botanical structures and plant forms. She uses natural plant materials to create collagraph blocks which result in highly textured final prints. However, some plants are not suitable for such treatment and so Robin has started to use reduction lino cutting as an alternative technique to represent more complex structures, as well as occasional landscape themes.

Lino also allows greater experimentation with composition, scale and the layering of colour and can be combined with monoprinting to add textural elements. Her most recent printmaking experiments follow on from earlier work with both collagraphs and lino but involve printing directly with pressed plant materials. Robin will be exhibiting examples of work created using all these techniques at her home studio in Wimborne during Dorset Art Weeks 2016.

[www.robin-moorcroft.com](http://www.robin-moorcroft.com)



Liz  
Shewan  
-  
Artist

Liz Shewan creates inspirational and emotive work in many formats (painting, sculpture, photography and jewellery) inspired by nature and spirituality, the aim being to connect the viewer to the magic and wonder in the depths of life to inspire your heart.

As part of Dorset Art Week Liz Shewan will be exhibiting some of her paintings at The Old School Gallery in Yetminster with a collection of other artists, and at the same time she will be holding her annual Solo Exhibition in the Courtyard Gallery at The Mill in Lyme Regis from the 2nd-15th June 2016.

w. [lizshewanart.com](http://lizshewanart.com)  
t. 07803 208335



Podi  
Lawrence  
-  
Artist

Drawing & painting has been the mainstay of Podi's life. She has exhibited internationally and has won several awards. Specialising in portraiture and figurative scenes she also loves to relax painting landscapes and has expertise in a most 2D mediums. She loves to teach enthusiastic learners and runs private consultancy, workshops and all-in painting breaks on Portland.

During DAW she will be opening her Portland Studio, displaying some current work and demonstrating her techniques. For more information:

podilaw@gmail.com or call 01305 549990



Maureen  
Nathan  
-  
Artist

“Working from her West Dorset studio painter/printmaker Maureen creates handpainted and collaged linocut prints. She conjures up the luxury of lazy holidays: days and nights in Fez, visiting the market and casbah, or poolside in the Provençal heat. Each composition a story in the sometimes readable and sometimes abstract landscape.”

www.maureennathan.com

Andrea  
Jenkins  
-  
Artist

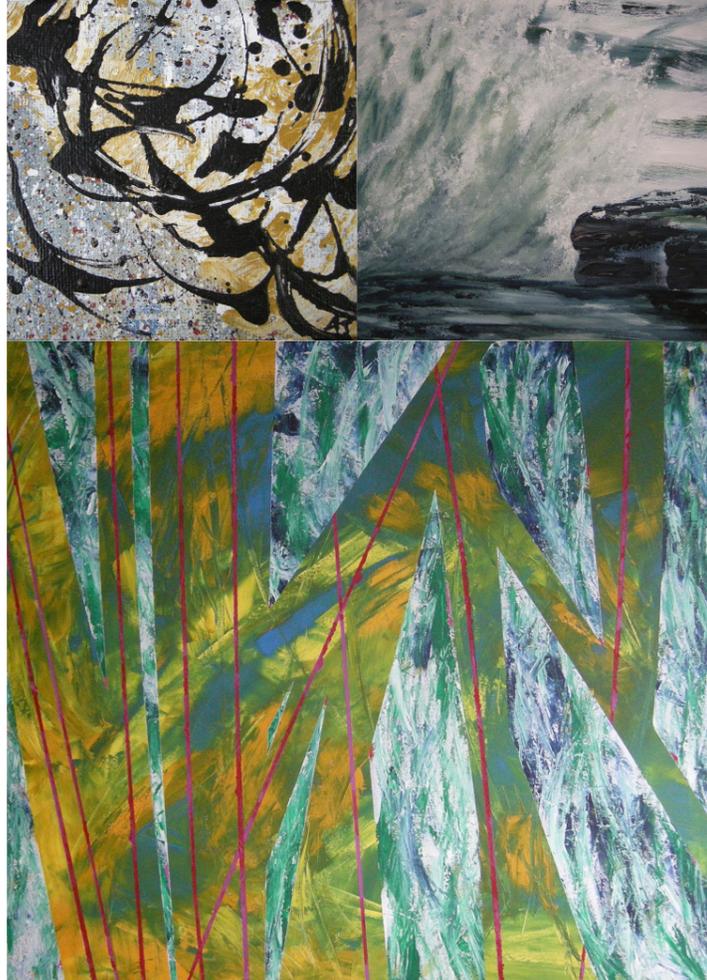
Painting, Drawing, Mixed Media

‘Creating images inspired by the natural environment, weather, land and sea. As the manner of mark making and applying the medium is increasingly important to me my work moves towards abstraction.’

Andrea works in her studio at home on the southern edge of Shaftesbury and is open every day for DAW 16 from 11-6pm and late to 8pm on the two Fridays.

Stod Cottage, 49 Lower Blandford Road, Shaftesbury SP7 8NR

www.andreajenkins.co.uk



Kim  
Pragnell  
-  
Artist

“Polperro rocks, in bad weather!” This was painted after a week in Polperro, during a winter break. Didn't like the cottages and harbour, much more going on here. I paint mostly in watercolour, as it is more immediate than oils or acrylic. My seascapes are what I am known for, although the occasional tranquil landscape has been seen. Commissions accepted.

07817255866

Susan  
Bates  
-  
Artist

Well known for flower painting Sue is adding to her show for Dorset Art Week with landscapes and animals. Drop in to see her "Garage Gallery", garden studio and conservatory. There will be plenty of original works alongside prints and cards. You can relax awhile in the garden with a view up to Hambledon Hill. Open everyday except Wednesday, late night Fridays until 7pm.



Stephen  
Bithell  
-  
Landscape  
&  
Seascape



Stephen Bithell paints with oils on canvas and board and has recently started to incorporate HB Pencil into his work, bringing a new dimension. Experimenting with mixed media collage, he is creating new life from old pieces. He primarily concentrates on the Dorset Ridgeway, along with Seascapes of the rugged coastline of Dorset. His work is mainly created Plein Air but does some studio work also. Commissions taken.

Studio open 9am-5pm  
Closed Wednesdays.

56 Newstead road, Weymouth DT4 0AU

bithellstephen@googlemail.com

Annie  
Taylor  
-  
Painter

Annie Taylor works in oil. With a home in Dorset and the French Pyrenees she enjoys the challenge of painting these two very different landscapes. Working from memory, she uses a slightly surreal approach to her work, focusing on form and pattern in landscape and looking for a dream like quality in the final image. She exhibits and sells her work through solo and group exhibitions in London, across the UK, in France and directly through the internet. Annie will once again be exhibiting her work at DAW in a Shaftesbury location. Further details from the DAW website.

[www.annie-taylor.com](http://www.annie-taylor.com)



Stephen  
Yates  
-  
Artist



Exhibiting at the Whitestones Cafe Gallery at Easton on Portland with six other artists.

Karren  
Burkett  
-  
Artist

Painting is something that lives inside, something that has to be released.

My paintings are images seen for a moment, a transitory part of my everyday life. It's an explosion on the retina that bounds and rebounds around the brain until it becomes a solid thing with a life-force of its own. Over days and weeks that force is squeezed out drop by drop onto the painting surface until there is nothing left and I can say "It's finished".

This never stops, there is always another one waiting in the wings. Jumping from foot to foot waiting for its turn to take centre stage.

I studied at Cardiff College of Art at a time when concept art was king. Everything had to be justified and explained, I never did understand the how or why of that. Now I paint for the sheer love, the exuberance. I paint standing up and it's like dancing with an easel for a partner. The joy and satisfaction painting has brought into my life is immeasurable.

Karren's studio will be open for every day of DAW 2016 from 11a.m. to 5 p.m.

Plantation Farm, Tarrant Hinton, Dorset DT11 8BZ

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

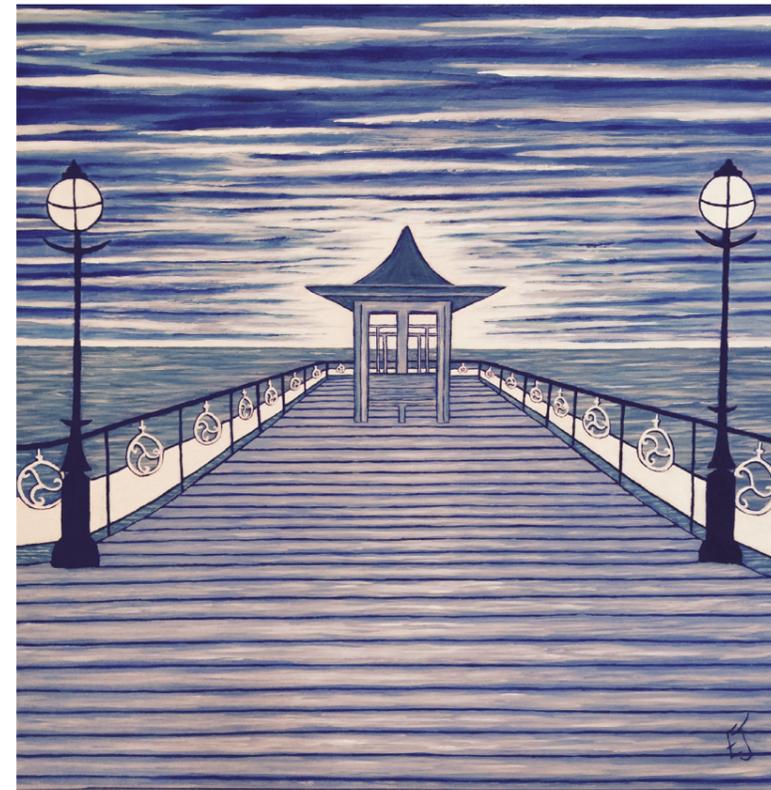


Esme  
James  
-  
Artist

Esme James is an award-winning contemporary artist who lives in her native Isle of Purbeck, exhibiting as part of Dorset Art Weeks with Phoenix Arts & Crafts, a group of highly skilled local artists and craft-makers. The Shoot Room will host the exhibition and become the groups working studio, situated in a stunning rural location on the Lulworth Estate with views of the castle – a special venue not to be missed.

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

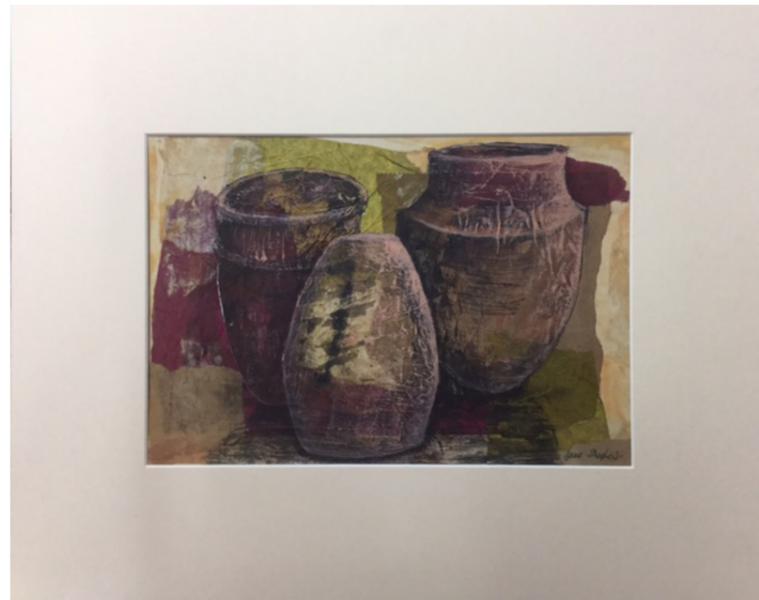
The Shoot Room, Park Lodge, East Lulworth BH20 5QP  
May 28 – June 12 2016  
10.00am - 5.00pm



Jane  
Shepherd  
-  
Artist

'Working in my garden studio in Melbury Abbas I create mixed media paintings inspired by my surroundings and the history and archaeology of Wessex. My work is often multi layered with tissue, hand made paper and papers salvaged from packaging or brown paper carrier bags. I then paint onto these using acrylics, emulsion, inks and ink pencils.'

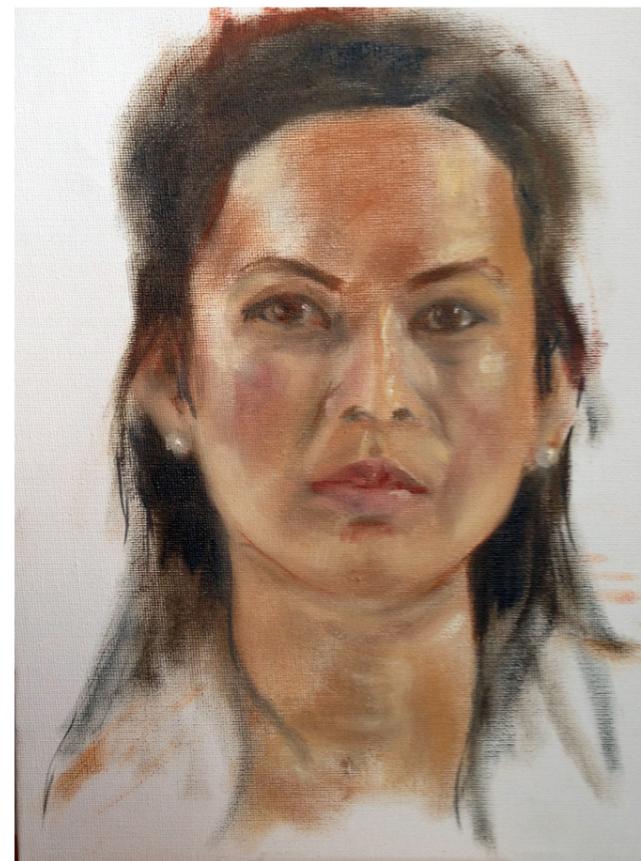
For DAW Jane will be exhibiting at Shaftesbury Arts Centre with Sandy Roberts, Margaret Hasted and Krystyna Evans.



Rugile  
Zukaite  
-  
Painter  
&  
Photographer

Rugile Zukaite

As part of Dorset Art Weeks Rugile Zukaite will be exhibiting her oil portrait paintings at Red Barn Studios in West Chelborough, Dorset, DT2 0PY, from 27th May until 12th June, 2016



Mary  
Buck  
-  
Artist

Exhibiting with 9 other diverse artists at the Red Barn Studios in West Dorset, Chelborough. DT2 0PY

<http://www.redbarnstudios.weebly.com>.

She studied fine art and has lived in Dorset most of her life, she has taken inspiration from the landscape and coastal scenes.

Taking risks and pushing boundaries, finding modern elements in a traditional field, using broadstrokes and palette knives with intense and vibrant colour. Her medium is mostly oils, but loves creating abstract collages



Colleen  
du  
Pon  
-  
Sculptor

Colleen du Pon is a transplanted Canadian now living in Bridport, West Dorset, England. She earned a BA in Silversmithing and Metalwork at Camberwell College of Arts in London 2002. Working as an Artist Blacksmith and Metal Sculptor since 2007, she loves the romantic, physical and elemental processes in blacksmithing and produces a wide range of work, from functional Homewares to Sculpture and Architectural work, blending forging by hand, hammer and anvil, with contemporary metalworking techniques to create works in mild steel. Colleen's fascination for aesthetics, the beauty of nature, flora and fauna, are reflected in her diverse portfolio. Natural growths and forms, organic and dynamic, and mythological symbolism are all suggested in her unique way of presenting figurative and abstract forms in steel.

[www.colleendupon.co.uk](http://www.colleendupon.co.uk)  
07745412623

Ekphrasis  
Poole  
&  
East Dorset  
Art Society

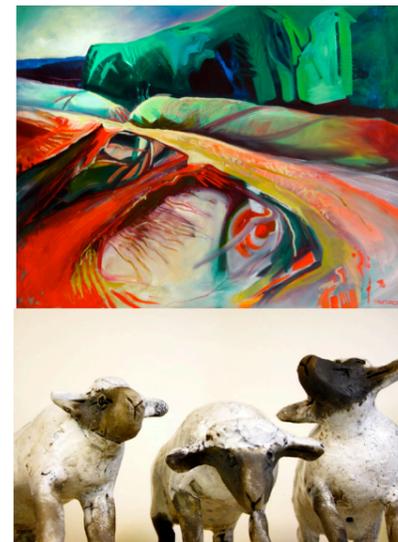
Barry Kavanagh "EKPHRASIS"  
Poole & East Dorset Art Society  
The Gallery Upstairs, Upton Country Park  
Daily 10.30am to 4 pm

Ever keen to explore new themes and ideas, members of Poole & East Dorset Art Society rise to the challenge of 'EKPHRASIS'.

A dynamic exhibition defeating expectation, ekphrasis involves the translation of one art-form into another completely different form of art or dimension. The idea is not simply to describe or copy the original piece - but to bring out and enhance the spirit and essence of it as well.



Sue Fawthrop Painter, Collage Artist and Printmaker  
Julie Wetenhall Indoor and Outdoor Ceramics, Glass  
and Jewellery



Sue's contemporary semi abstract images are inspired by the land and seascapes of Dorset and beyond. Works include oil and acrylic on canvas, collage and mixed media, collagraph, dry point, lino and mono prints.

Julie Wetenhall will show hand-built, original, sculptural and functional ceramics, including bird baths and urns for the garden. Copper-foiled stained glass forms and hangings. Ceramic, painted paper and glass jewellery.

There will be sketchbooks and work in progress and they are both happy to discuss techniques.

Large garden studio in beautiful rural setting, 50 yards downhill from good local pub. Excellent walking country.

Follow signs for The Fox at Ansty, Studio is 50 yards downhill, opposite Aller lane

Wide level access to garden, ramp to studio, two steps to additional space.

Sandra  
Roberts  
-  
Artist



I am fascinated with colour and texture and create abstract paintings in acrylics. I use a variety of materials and techniques to create the surface of the painting. I am inspired by the amazing landscape and different aspects of Dorset.

I am exhibiting at Shaftesbury Arts Centre with Jane Shepherd, Margaret Hasted and Krystyna Evans during Dorset Art Weeks this year

"Kimmeridge February" Jindra Jehu  
Ink and Acrylic on paper (160 x 150cm)



"I need, as part of my working process, to have generated a connection to a place by spending time working on location. The work I will be showing during DAW is part of an on-going project and is the result of a process of collection, observation and recording at various locations along Dorset's shoreline, the 'Littoral Zone'. On site brushes are swapped for seaweed, driftwood, gull feathers, brine and stones. Collections of 'littoral litter' are brought back to the studio, where macro photographs of plastic containers, nylon rope and fishing-line, weights, bottles and tin cans reveal an alien universe, a paradox where strange beauty is discovered within an ever-increasing pollutant of our seas."

Jindra  
Jehu  
-  
Artist

Jindra will be opening her studio at home during DAW 16 in Martinstown, nr. Dorchester. The studio will be open from 11-5 everyday except the 6/6 and the 10/6.

Dawn  
Brimicombe  
-  
Artist



S.E.A.  
Seductive Encaustic Art  
Wax, Pigments & Mixed Media on Wood & Handmade Paper

Captivated by layering and mark making - drawing inspiration from the natural world, the sea and organic formations.

Exhibiting with 9 other artists at Red Barn Studios - West Chelborough DT2 0PY  
[www.redbarnstudios.weebly.com](http://www.redbarnstudios.weebly.com)  
[www.dawnbrimicombe.com](http://www.dawnbrimicombe.com)



Kevin  
Moore  
-  
Artist



"Carrion"  
Graphite, paint & cyanotype on a vintage envelope.

My current work is rooted in observational study. Inspired by my surroundings I draw reference from commonplace discoveries and celebrate the fragile qualities of existence.

Exhibiting with 9 other artists at the Red Barn Studios in West Chelborough DT2 0PY

[www.redbarnstudios.weebly.com](http://www.redbarnstudios.weebly.com)

Sue  
Smith  
-  
Artist



This will be my debut as I have never done Dorset Art Weeks before. I am opening my studio and home in Bournemouth (BH10 5JZ.) I am mainly a watercolour artist, not art school trained. As well as watercolours I will have oil paintings, pastel paintings, prints and cards on display. I teach in watercolour and have travelled the world teaching art on cruise ships for the last 5 years or so as well as giving tuition at home.

40 Minstead Road, Bournemouth.  
Tel contact :01202 594036. Hours 10.30 - 4.30 each day except Thursday.



Maaike Pope  
Zurcherl  
-  
Artist

Maaike Pope Zurcherl will be exhibiting in the Red Barn Studios in Chelborough with nine other artists I'm also exhibiting at Firebrand Artisans at Holm & Ivy Farm , Shaftesbury.

My paintings are a reflexion of my imaginary world in light, colour, movement, contrast and form. Although I don't paint reality, there are recurring subjects in my work, like trees. They stand for 'life'.

Michelle  
Clements-  
Davies  
-  
Harbourwood  
Designs



Michelle creates whimsical worlds by the sea from local driftwood and reclaimed materials, rusty washers nails and wire turn into chimney pots , buoys and light houses . All very reminiscent of sunny days spent whiling away the hours gazing out to sea, the only sounds are waves gently lapping at the harbour wall and the distant sound of seagulls . Currently she displays and sells work at Sladers Yard West Bay and throughout the year can be found at various shows and exhibitions. Also by prior arrangement private views and commissions welcome.

As part of DAW Michelle will be exhibiting in Child Oakford with the wonderful Sarah Jack - professional artist and the fabulous Gillian Smeulders - handcrafted individual jewellery .

Michelle can be contacted through Facebook Harbour Wood Design

Email : driftwoodmich@googlemail.com  
Also coming soon [www.harbourwooddesign.co.uk](http://www.harbourwooddesign.co.uk)



Genevieve is exhibiting in DAW for the second time at her Wimborne home. Her textured collagraph prints, all hand-inked from collaged materials, and her spontaneous monoprints, are produced on her intaglio press in the dining room. She continues to find inspiration from many sources, but her most recent prints have a distinctive oriental flair after her recent trip to China.

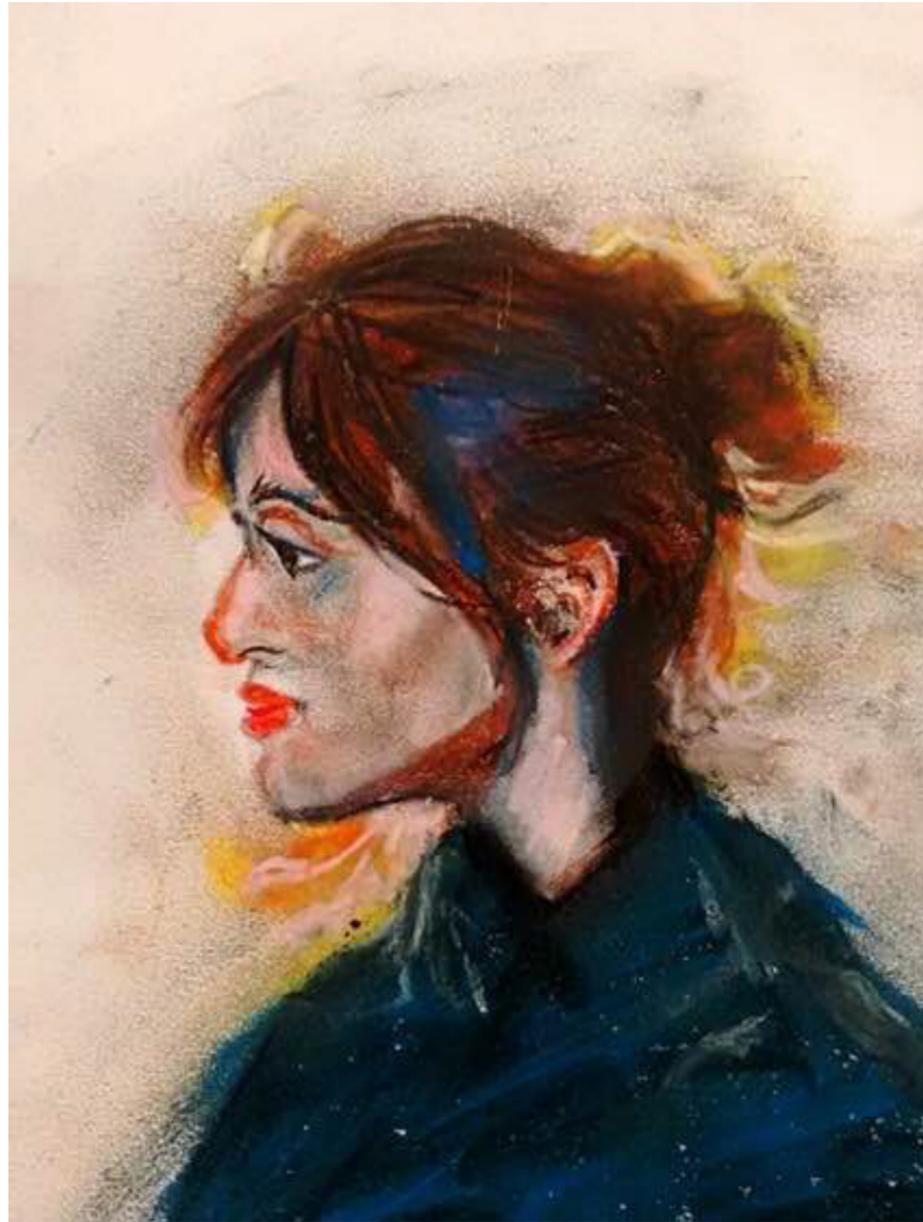
Open 10am – 4pm (2pm – 8pm on Wednesdays and Thursdays)  
Closed 31st May, 3rd June, 6th June.

28 St Catherines, Wimborne, Dorset, BH21 1BE

Genevieve  
Lavers  
-  
Fine Art  
Printmaker

# Dionne Williams shares with us her Favourite Artwork

-  
#2



Dionne Williams is an energetic artist and illustrator, mostly working in pastel, watercolour and ink, and acrylic on canvas, large and small.

With a diverse portfolio inspired by subjects as varied as Nature & Animals, People & Places and The Self, Dionne's work swings from light to dark daily, always with authentic emotion.

A prolific artist, Dionne is currently studying portraiture, striving to capture the abstract essence of her subjects quickly, while not steering too closely to realism.

Dionne is a full time resident at The Factory Studios, Boscombe. Email [dionnewilliamsartist@gmail.com](mailto:dionnewilliamsartist@gmail.com) and (always) on Instagram as [dwilliamsartist](#).

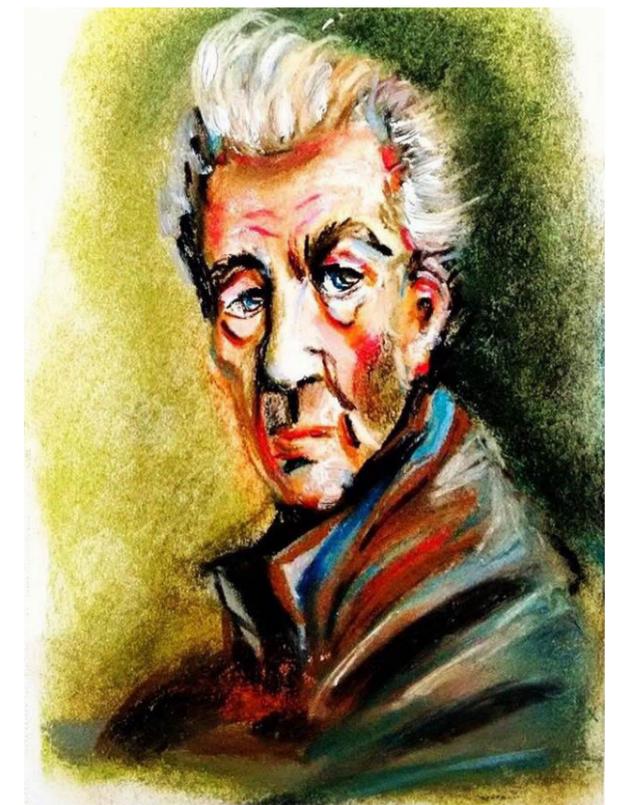
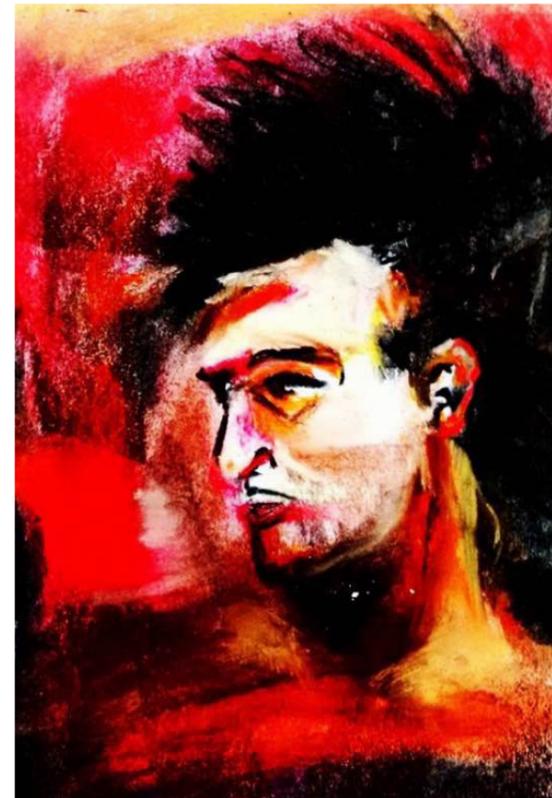
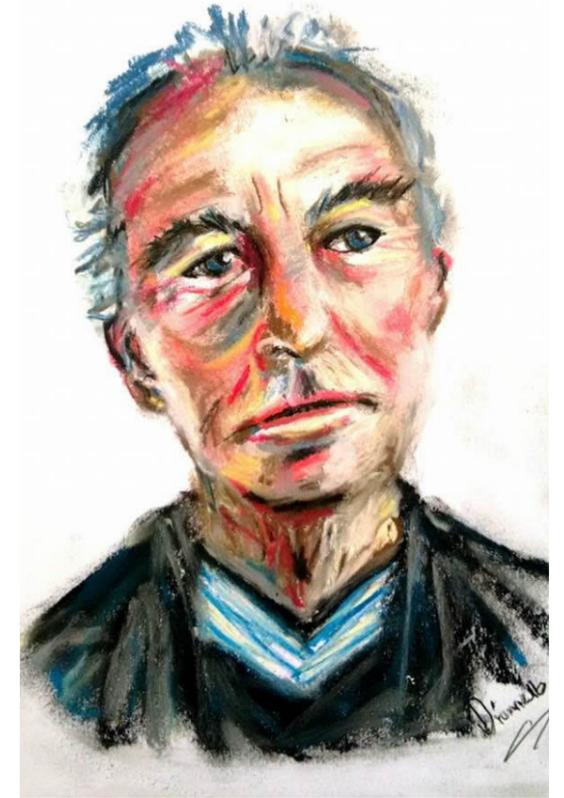
Tel: 07843661530. All welcome at The Factory Studios.

### My favourite artwork

What a difficult question. Every piece I create is my favourite and my most hated artwork ;)

At the moment I am loving the challenge of quick sketch portraiture; capturing the essence and character of the subject and connecting with the person behind the face. I love people!

By trying not to worry about the detail in these pieces, and by working with bold colours, I found I expressed more freely, avoiding my inner demons and self doubts. This isn't always easy - the life of an artist is complex! My art is as changeable as I am, sometimes hourly, and this can bring about its own set of challenges and surprises!





## Stephen Yates visits the studio of Angelika Seik...

How did you make the decision to get into art? Did it just happen or has it been a life long endeavor?

Ever since Angelica was a little girl she has enjoyed making things. Learning to knit when she was three years old and has always enjoyed the tactile nature of materials.

How long have you been a professional artist?

A very long time! Her work focuses on the female form: timeless women, who hold the fabric of Society together. Angelika explained that "When she did Stone carving for the very first time it was totally unfashionable and looking after her own son she was able to not be under any pressure and she could try out things, in the few hours she had when he was at school. The ideas often came through sheer 'Bloody mindedness, and determination to keep going on an idea. There was a deep recognition that if there were money to be made Angelika would have been something else, a Banker! Perhaps.

What artists./makers do you admire alive or dead and why?

Strongly influenced by the work of Henry Moore, Barbara Hepworth, Henry Guadier-Breska and Constantin Brancusi, where her early work took on abstract forms, but works mainly on delightful figurative sculptures recently. Angelika describes herself as a humanist and explains this in her simplistic human gestures and expressions in her stone carved figures. Perhaps the most significant influence on her work is the material itself. She describes "Stone's weight and solidarity lends itself to quiet and meditative subjects with an inner life.

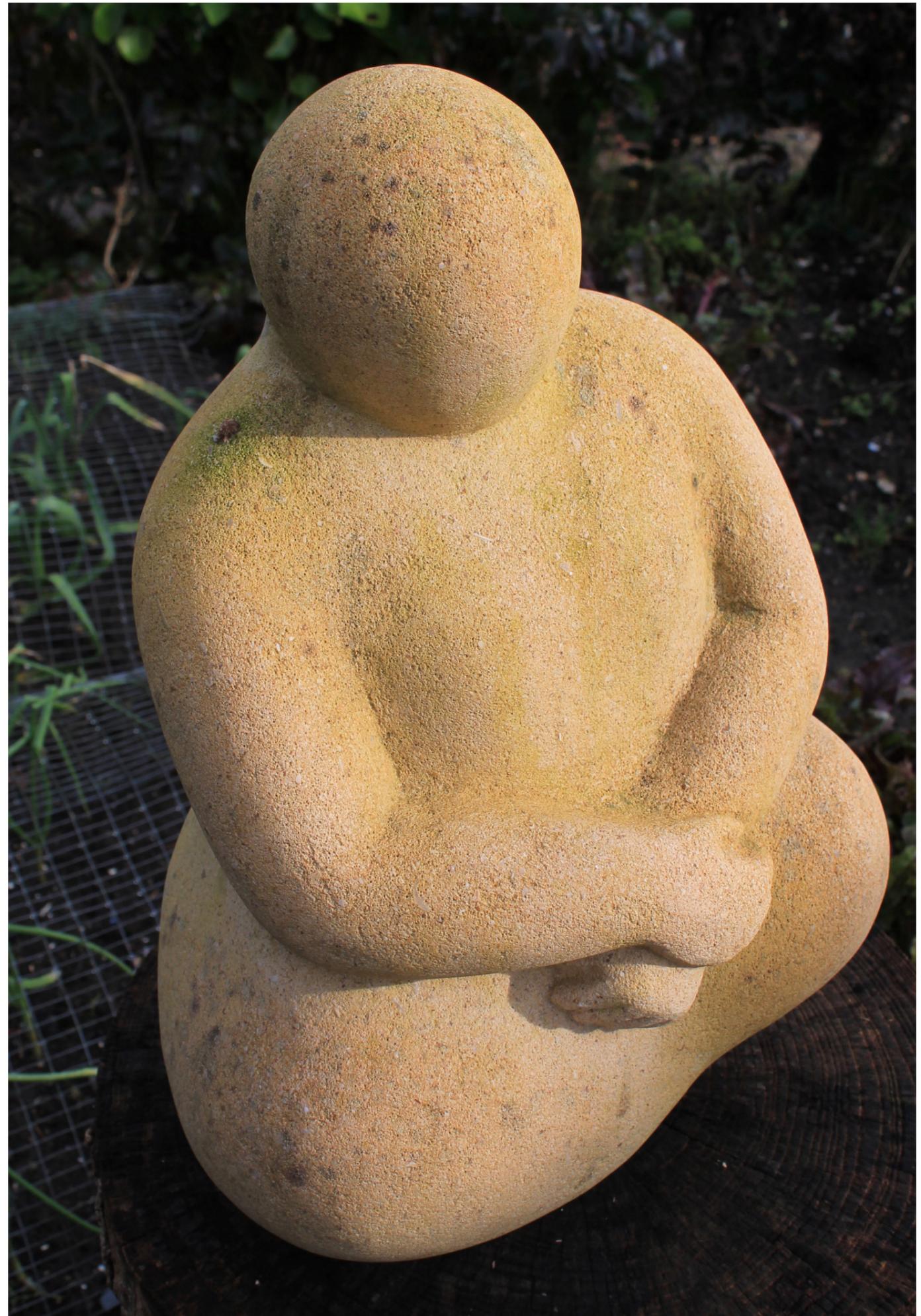
I get a sense that I have gone back to my roots with my work as my father's ancestors were quarrymen in Pommerania, Germany.

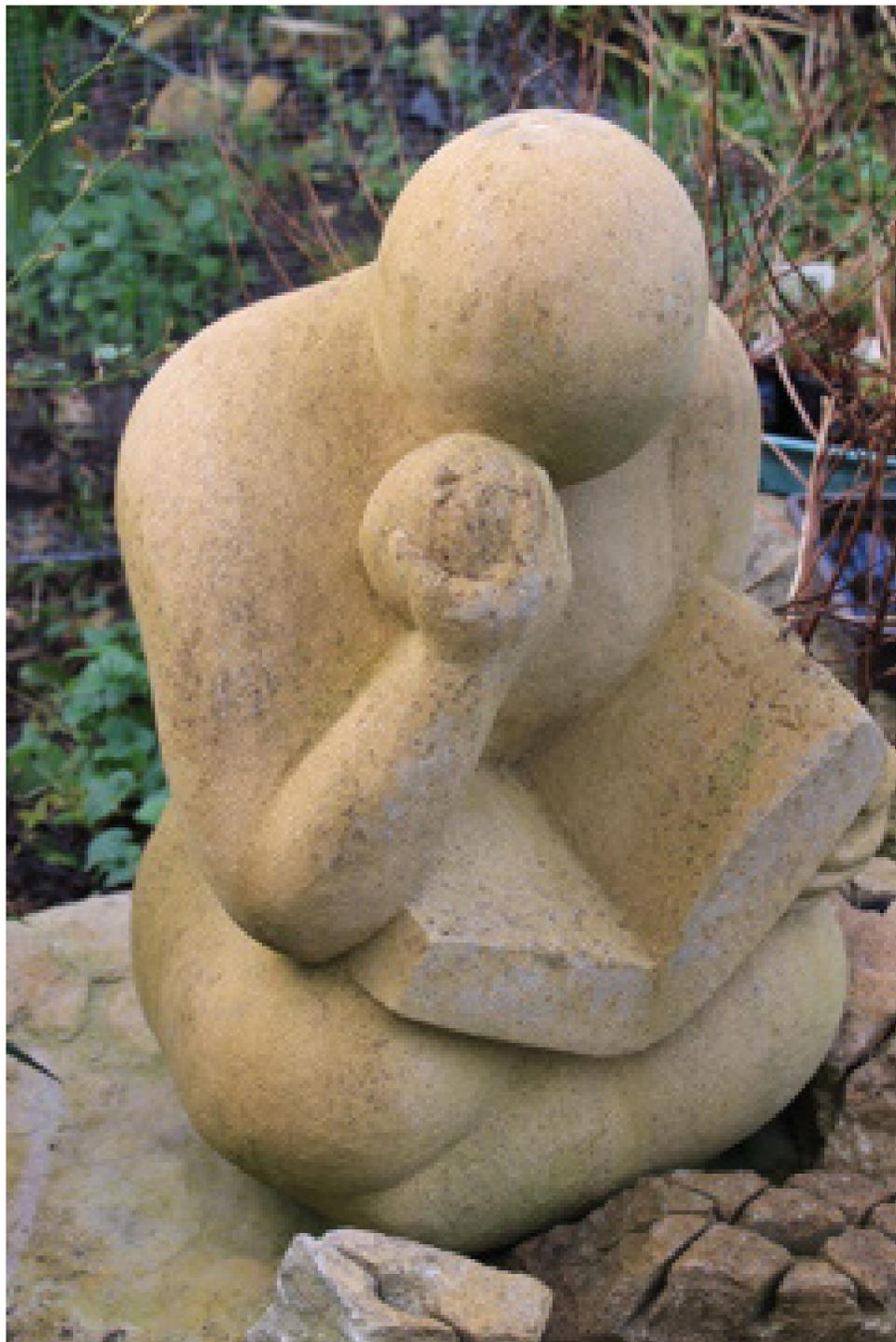
Where do you find inspirations for your pieces?

Angelika showed me a few examples of the oldest pieces of female sculpting there are in the world from a book she was reading. Two pieces found quite close to where Angelika used to live in Southern Germany and Willnedorf, in Austria. Most of them date from the 26,000–21,000 years ago, but examples exist as early as the Venus of Hohle Fels, which dates back at least 35,000 years to the Aurignacian, and as late as the Venus of Monruz, from about 11,000 years ago in the Magdalenian. These figurines, were carved from soft stone (such as steatite, calcite, or limestone), bone or ivory, or formed of clay and fired. She showed me illustrations from The Master of Bamberg, an unknown sculptor in Thirteenth Century Germany who created the first natural statue of horse and rider since classical antiquity. These works are breathtakingly beautiful, seemingly centuries ahead of their time.

Have you any exhibitions or plans coming up you would like to tell us about?

Yes both Purbeck Art Weeks and Dorset Art Weeks. L'Artish Gallery 'Cubed Exhibition'. Angelika was last Year invited to the Sculpture Symposium in Hemsbach, in Germany, Wareham's twin, in July last year 2015, where she carved the local Red sandstone. She was one of six sculptors who worked for two weeks in public, producing a large sculpture, weighing one and a half tons in two weeks was a real challenge.





All the nineteen sculptures created during these events are now displayed outside the Art House. Angelika had to make a small model, which was shipped to Germany, to show the organisers, what she proposed to make during the symposia. She recently visits the European Stone Carving Festivals and is part of a group which carves in Lincoln Cathedral, where there are over on hundred Stone carvers from all over Europe. Locally Angelika carved in the Church grounds and the Flower festival.

I couldn't help but have a great sense that Angelika was totally committed to her sculpture work in summer, and in the winter she uses a small studio in her beautiful garden.

## Brian Freeland shares with us his Favourite Artwork #3



I suppose this is one of my favourite paintings because it was the first where I adopted this particular style. I was searching for something that was loose whilst retaining a strong graphic quality. I have found in most things like this, that a welcome result is born from experimenting, as in the background in this case. After sketching the subject onto a piece of acrylic/oil paper

I then wet areas of the paper and just dropped in acrylic colour, unsatisfied with the outcome I then decided to chase the colour around the paper with a spray bottle, voila, a desired effect.

Images © Brian Freeland

# "Nature's Devotion"

by

Tim  
Ashton

#4

Having spent many hours experimenting with different media, different styles, I keep returning to the challenge of watercolour and the detail of wildlife. The innocent beauty of birds.

This picture evolved from a photo taken at the Dorset Country Show at Upton Country Park. Two beautiful Barn Owl, comforting each other, as the pulic gaze on. A limited palette of 4 colours and my interpretation, led to this painting giving me the satisfaction I had imagined. Using layer work, I build up the depth of colour, layer by layer. Watercolour does not need to be transparent and flat.

A limited palette helps to concentrate your thoughts on what you're looking for, what you're trying to achieve. I struggle to contemporise my work, but take comfort knowing I have achieved what's in my artist's eye. My goal is to prove watercolour can be as intense as acrylic or oils.

If you like my work and more importantly, enjoy the delicate details of our wildlife, go to my Facebook page [tjawildelife.co.uk](http://tjawildelife.co.uk).

©Tim Ashton.



Image © Sarah E Broome Photography

# Gallery owner Sharon James tells us about PAW & the galleries of Purbeck.

Take a guess how many galleries there are in the Purbecks? Remember it isn't that big. Well there are 11! Yes that's right 11! All of them different and provide a huge chunk of culture to the local area.

In Corfe you have the Boilerhouse Gallery which is home to a cooperative of artists who put on seasonal events and open their doors for Arty Bazaars that encompass music, food and art. They are a regular participants of P.A.W (Purbeck Arts Weeks). The work permanently on show ranges from textiles, ceramics, photography, jewellery and sculpture. Well worth stopping for a visit on your way into Swanage.

Further down the road there's Gallery 41 that hosts several exhibitions annually of Dorset artists. They have a stable of artists that they represent and the work on show includes, sculpture, painting, glass art and all other fine art disciplines. During P.A.W they generally feature some homegrown talent from the local area, alongside the artist's own Open Studios.

Heading into Swanage the first gallery you come to would be Stoneworks at the top of the High Street. This gallery showcases the very best of local stone carving. Beautifully worked local stone is a staple of this gallery. If quality 3D stone sculpture is your bag then look no further than Stoneworks.

A stones throw away you can find Owl Pottery run by artist/owner Leslie Gibbons. He's the grandfather of arts and crafts in Swanage having been open for 50 years. He is a skilled ceramicist but also an internationally recognised watercolour artist.

Next is L'Artishe Gallery which as you all probably know is run by me also on the High Street. I've been involved in P.A.W every year since I opened. I've been very fortunate to have some great artists exhibit with me during the festival. Sheila Girling the wife of Sir Anthony Caro, Brian Rice and Jim Hunter. This year I'm hosting a group exhibition featuring Lauren Bissell, Michael Hemming, Oya Allen and Maxine Walter. This should be a great show well worth a look. Three artists and a photographer. I will also be having an Open Studio so you can come and see me and my bees.

Opposite the L'Artishe is Sansom which is a framers but does exhibit art all year round. It is a permanent home to collection of works by Gina Marshall. Gina will be showing new works during P.A.W.

Meandering a little further down the High Street you come to the Mulberry Tree Gallery. They have regularly changing exhibitions and feature work from artists local to Dorset. They are always a venue during P.A.W and will tend to show artists who are inspired by the local landscape. Prints, paintings and 3D pieces.

Virtually opposite the Mulberry Tree you have the small but perfectly formed Little Green Gallery. It's an Aladdin's Cave of arts and crafts. Covering most mediums, featuring local artists.

After glimpses of the sea to your left you arrive at the Quarr Gallery. Painting, photography, ceramics and sculpture are just a few of the things on offer. If you're after an art souvenir of Swanage this could be where you should look.

On Station Road you can find the Saul 2 gallery which exclusively features the work of Pdraig Macmiahachain. Sporadic opening hours means you may not get to see his work but if you're lucky it's well worth the visit.

A little further of the beaten track is the Fine Foundation Gallery at Durlston. This purpose built gallery space alternates between P.A.W and Dorset Art Weeks and 2016 is D.A.W as yet I don't know exactly what or who is being exhibited. Guaranteed it'll be worth the effort of the journey there.

It's definitely worth checking out the websites of the various galleries mentioned as opening times do vary depending on the season. Some will be open 7 days a week during P.A.W.

The good thing about being not too spread out is that you can spend a day visiting galleries and Open Studios on foot should you so wish.

It's probably worth mentioning that the majority of eateries in Swanage also exhibit the work of local artists all year round and some put on special exhibitions during P.A.W. So what more do you need to know?

Get on the ferry and enjoy an art packed day out in the Purbecks.

## Purbeck Art Weeks

May 28 - June 12



# Stephen Yates explores China...

all for a good  
cause.

Filled with anticipation and a few nerves I arrived at Heathrow Airport and wondered what the next week would bring. So hard to believe it was well over a whole year ago now since I walked the Great Wall of China with twenty two total strangers. Beijing Airport was our first stop.

Although I had done lots of charity things before: from Full and Half Marathons, 10k runs, sponsored walks and monthly donations to name just a few, however this challenge was really something different. When the idea of my trek was first floated on social media a few people in my friends list asked: "Am I just paying for your holiday?" I totally understand why this question was asked and for this reason I chose the 'self funded' option with Charity Challenge, however if the people that asked that question had conquered the Great Wall and its many challenges they wouldn't even contemplate using the word 'holiday' or question their donation! Another one of my favourite quotes banded around by potential sponsors was "well it's only 14k some days", yes, but there were thousands of steps on the heavenly staircase (more like hell), bruised toes, near accidents which led to me nearly falling off the wall to gasps, cut arms and legs through the vegetation and the two hour trek through a forest to greet the wall at 1,000 feet, all concluding that distance really wasn't the challenge.

Rather than boring you with a day-by-day encounter of what the Great Wall Trek encompassed (because I really could), I'll show you some tiny watercolours I did each day over lunch break and the five paintings I produced on my return.

I did many things I've never done before in my life...Took an overnight train South To Xian City, where I witnessed the wonderful fusion between East and West and saw the Terracotta Army! This trip was definitely life changing and there were certainly many obstacles to contend with, not just physical ones. The greatest thing about the challenge was the inspirational group that became my family on the trek. The twenty-two people, who made up the group of the trek team, raised well over £37,000 for NSPCC.

From the moment I rocked up at the airport and met my new friends I was as anxious as any lone traveller would be contemplating this crazy trek and peeing in the wild with these very people (yes, there are no toilets on the wall)! As the days passed on the wall there were many highs and a few lows – with each member of the team experiencing their lowest ebbs on different days. As we trekked through tough terrain over the five days, each person's motivation for the trek came to light and what an inspiring bunch they were! I don't want to embarrass my teammates here and expose their private lives by revealing their motivations, however what I can reveal is that this is a group of people I'm in awe of and if ever, as a human race, we could bottle this energy, determination and drive, there would be few problems in the world.

Never have I worked with such a positive group of people who, when the chips were down, helped each other and got through to the finish line together. What began as a race between the fastest members in our group, evolved into an epic group experience, with each person helping the next to complete the challenge. To say that I learned a lot would be an understatement. Walking alongside the team in shirts adorned with the NSPCC motto: 'every childhood is worth fighting for' was truly an honour. The thank-you cards we penned for each other on our last evening together summarised the many emotions felt on the wall and also highlighted everyone's contribution to the cause. Many of these people are still in touch today.

Overall we raised £37,000 for NSPCC. Raising money and the NSPCC were definitely the ingredients that brought the team together, but it's the shared laughter, tears and memories that will stay with us forever. Here's a few key learnings from my time on the wall:

**1. The power of the team:** over and above all else looking out for each

other is what will get you through the hardest times.

**2. Helping people is the ultimate 'power up':** Helping others is pretty selfless and selfish really. By lending a hand you not only help the other person but you give yourself an amazing boost of confidence.

**3. Positivity and love trump everything:** there's too much focus given to negativity and grey skies. The only way to shine through is to focus on love and positivity. Those bad guys don't stand a chance.

**4. Sharing is caring:** always offer your last Rolo/choc bar/toilet roll, etc. to someone, weirdly you'll still be smiling days later. Giving tends to work that way.

**5. The kindness of strangers always surprises me:** I didn't know any of the people on my trek and yet they offered me everything from: hand sanitiser (an essential in China), treats, a sleeping bag, an ear to listen to issues, kind words, giggles and of course a few free beers, oh and a few much needed hugs.

**6. The wall is epic:** if you have the opportunity to explore it – Go on a guided trip, the best bits are off the beaten track where tourists aren't allowed.

**7. Laughter is the best medicine:** there were times on the wall when people were near breaking point and laughter or even singing were definitely the things that gave me a boost.

**8. Everyone has positive and negative traits:** successful teams work with these traits to win big. Rather than dwelling on the negatives, great teams focus on the positives and help one another on to overcome their weak spots.

**9. Spend time with people who build you up:** not those that bring you down. There are people in life who'll take their best shot at trampling all over your good nature to make themselves feel better. This is more a reflection on them. There are bags of people out there (like the ones on this trek) who'll make you feel like a million dollars, so eliminate the mood hoovers from your life and let them stew in their own negativity. Attract more positive people into your life.

**10. Do more good:** We all have the capacity to do more. So even if you have just 5 minutes a day, spend it making someone smile. Sign up to donate to a charity every month (it'll cost you less than two pints down the pub), write a funny tweet, tell someone you love their work or their outfit, bake a cake, hold the door for open for someone...

Go on - do something  
great you won't regret it!

"Day Three on this wonderful journey in China...Day three of this incredible experience... daytime drifts deliriously between intense physical effort and pauses of sheer delight where ancient ancestors trod. Generals, emperors and slaves! Ancient bones buried beneath bloody battlements, towers and barracks! Mighty mongol masters massacred by mahogany shafts! The misty haze drifts across mountains which look like layers of sleeping dragons!..."

Caroline  
Julia Moore  
recounts her  
experience  
at  
Weymouth's  
new art  
gallery...

## Art Asylum

Just after Christmas, still dizzy with the excitement of a shiny new camera, I saw a shout-out on facebook that caught my eye. A group shoot at the Art Asylum: 6 photographers, 6 models, 6 areas to shoot in; the tantalizing prospect of filling my SD card with lots of great images to work with. A no brainer as far as I was concerned so I booked my place.

I had caught a few murmurings about the Art Asylum (in Brewers Quay, Weymouth) since the Autumn and had seen some photos but was not prepared to be so completely impressed as I walked through the doors.



It is a really welcoming place (perhaps because all the best people are mad, Lewis Carroll?). The gallery at the hub of the Asylum is the epitome of awesome, from the steampunk squid sculpture centre piece (now sold) to the eclectic, vibrant and inspiring artwork on the walls. The ethos of the gallery is that art is accessible and exciting and that visitors will leave wanting to create something themselves.



A walk through the areas we were scheduled to shoot in and, from a digital artist and photographers point of view, I was sold. This was no ordinary set up and the areas were full of the atmosphere and drama that is just perfect for my style of artwork.

The areas are so intriguing because they utilize how the building was in its' previous incarnations. Brewers Quay is a converted Victorian brewery and is a Grade II Listed Building. The vat room and atrium, in particular, present fantastic backdrops for edgy portrait photography.





There is a 'church' area that uses the settings left from the Timewalk Exhibition; a visitors attraction representing a journey in time through Weymouth's past from the point of view of Miss Paws the brewery cat and her ancestors.



This was the first time that I had been on an organised model shoot. I have so much respect for models; especially when they had their session with me and my requests for strange poses! I was delighted when I discovered that model Felicity Baker could do headstands and cartwheels. My session with Felicity was in the atrium and her athletics enabled me to construct a surreal, otherworldly image called 'The Room'.



I will not pretend: the day was absolutely exhausting. In terms of how worthwhile the experience was, well, that is immeasurable. I am still working on editing images and just know that there will be many more rewarding collaborations with models at the Art Asylum to come in the future. Huge thanks to Jules Naylor for organising the event and to Sean Hepburn and Felix Thompson of the Art Asylum.

You can find out more about the Art Asylum on their facebook page: [www.facebook.com/artasylumweymouth](http://www.facebook.com/artasylumweymouth)

More of my art on can be seen at: [www.carolinejuliamoore.com](http://www.carolinejuliamoore.com)  
[www.facebook.com/CarolineJuliaMoore](http://www.facebook.com/CarolineJuliaMoore)



The photography studio area is very well equipped (a portrait photographers dream), and the infinity wall is well maintained and huge! Studio photography is also fantastic for digital artists working with photomanipulations because the uniform background means that you can easily add in your own backgrounds and build up a composition from your imagination. I still have so much editing to do as a result of the day (where I took over a thousand photos) and images like this will most likely find their way into artwork that tells a story. Infact many, many stories waiting to be told.



# Discovering Andy White...

by  
Neil Barnes



When you look at Andy's work, there is a slightly unsettling feel about it, an edginess a kind of underlying broodiness ... but there lies the dichotomy. Andy, himself is a very likeable chap and as he says quite a jolly person and not evil at all!

His main unique style of work was started 12 years ago in a personal challenge and forms quite a contradiction to his daytime job as a Pensions Administrator.

The restrictive disciplined nature of that job is in stark contrast to the flowing lines of his artwork that almost feels like a kind of release for him.

His work featuring faces is inspired by many things and he keeps a library of head shots and portraits found anywhere from online

to Sunday supplement magazines. 'I'm not trying to copy them, sometimes a picture of a woman becomes a picture of a man. When I start out I don't really know exactly how it will turn out but there is always a catalyst, a starting point.'

'Initially I was going for a photo realistic style but after a couple of years I tried a looser style and started enjoying it more and more. I have recently tried my hand at drawing animals which have been very well received'



Andy started his creative journey at 17 when he took up photography as a hobby and that has now progressed into modelling and studio work, something he relishes and is pushing himself to learn more about, mainly the techniques of studio lighting.

'I have met some lovely people and really enjoy working with them to make something good. It's almost like with the two people combined it becomes a third person in the room, a kind of atmosphere which we both feed off to create the image.'



'Being an artist is a solitary vocation but portrait and modeling photography is something completely different.

My artwork can be very mood based, I try to let it flow. There is always a story behind the eyes and that tends to be the focus even if the source material has a blank expression'.

Andy works with many different mediums and substrates including acrylic on canvas, quick drying oils and uses old envelopes which he says are surprisingly good to draw on, his ambitions are to combine the two mediums he loves and eventually paint his work on fabric for dresses.

Initially, Andy's work was sold in galleries in Boscombe and Brighton but latterly it can now be seen at Weymouth's Art Asylum and he credits the support of the gallery's Sean Hepburn and Felix Thompson. 'I thoroughly enjoy the social aspect of the Asylum, it's driven from within and it's great to bounce ideas of each other. It's enabled me to challenge myself and learn new skills'.

His work has always divided people, some love it and have a connection to it, others less so but there is an undeniable uniqueness in his style that is striking to the eye, complex yet simple and has a beauty all of its own.



# THE CONFESSIONS OF A TOTALLY WARPED WEAVER - Martyn Gleaden

A little over forty years ago I spent time in a vegetarian hippy commune which supported itself by creating and selling some of the most gorgeous weaving I've ever seen. My job was as a lowly spinner, turning sheep fleeces into yarn for the weavers, but I always wanted to have a go at the looms for myself. Sadly I moved on from the commune before I could achieve my ambitions, so weaving

Two years ago artist Wren Murray decided she was moving abroad to warmer climes. In her annex was her mother's old table loom which Wren offered to sell to me for a very reasonable price. Deal done I was the proud owner of an old, partially dismantled loom and the sudden realisation that I had absolutely no idea how to weave or how to put the loom back together.

If in doubt I always fall back on my favourite "how to" methods, read a book, and search YouTube, so a quick search of the internet soon had me pouring over reference material full of alien words such as warp, weft, heddle, reed, tabby, etc. Slowly it began to make some sense and I was able to replace the missing parts on the loom and build an apparently essential tool for weaving, a warping frame.

I'm not going to bore you with loads of weaving terms, or descriptions of how to weave (look it up yourself if you're interested) but within a week of rebuilding the loom I had threaded it up with wool ready to weave my first scarf. Apart from the lumps, knots, loose bits and over tight bits it was perfect, in my eyes if nobody else's.

In those first days the joy of weaving seemed to be in reducing yourself to tears when trying to thread a complicated pattern, pulling out yards of weaving when you seen a glaring mistake, and making dozens of scarves which nobody wants to wear :(

Of course I got better at it. Practice does make perfect, and within a few weeks I was producing stuff good enough for Sue, my wife, to claim as part of her wardrobe, or to give away as birthday and Xmas presents. I even sold a few things to people, the proceeds from which when instantly back into buying more wool - sigh :(

All this weaving was being done on something called a "Table Loom" which was operated entirely by the hands and made weaving patterns quite a slow process, but I spotted an advert for a "Floor Loom" where you operated treadles to make your pattern, allowing a much faster and more complex pattern to be weaved. One journey to Oxford later I owned a floor loom, once again in a dozen pieces which I had to sort out and reassemble. It was during this period that the loom gained it's name "Lucifer", a name it's never failed to live up to. Instead of just having one string to lift a heddle (sorry for getting dangerously technical) this new loom needed a pedal and six strings, all of which were tangled and knotted. I found it easier, instead of untangling, to cut all the strings off and start from scratch.

MISTAKE! Finding the right length for the strings to stop things jamming and tangling seems to be an exact science and another part of weaving designed to reduce a grown man to tears. Anyway, after threading and re-threading the new (old, but new to me) loom I was ready to go. With visions of light, lacy shawls in my mind I started to weave - yet another woolly scarf...

Phew, thank goodness I didn't do anything complicated first time, and thank goodness the loom is too big to throw through the studio window. The loom is called a "countermarche" type loom and are notoriously difficult to set up properly, but when they work they work like a dream - mine was a nightmare! Fine-tuning involved days of shutting myself in the studio, growling at anyone who hesitantly pushed a cup of coffee and sandwich around the door, weaving and pulling out, threading and rethreading and even adding fishing weights to balance parts of the loom but eventually I got it to work as intended... Yes! I was a weaving god! Was there anything I couldn't do?

Well - I couldn't weave on it yet :) I decided, "in for a penny, in for a pound" and threaded up the loom to make a huck lace shawl. After a couple of rows waiting for the loom to jam I accepted Lucifer had changed his name to a more biblical Luke and was weaving like a charm.

I wouldn't claim to be a great weaver, but most of my work sells. It's a mixture of traditional patterns and one's I design myself, with different yarn type and colours producing ever changing cloths and preventing me from ever becoming bored of weaving.

P.S. I'm happy to report that my wife has just got a little loom of her own so, apart from her raiding my yarn stock, I should be safe from her giving away my produce - she can give away her own work.



That moment when you find  
 Words tumbling through your head  
 You do not want to waste them  
 As you know you'll soon be dead  
 Spinning soundless in your mind  
 Buzzing round your ears  
 Meaningless blind flashings  
 Stirring up old fears  
 Shrimp net whirling madly  
 You try and catch some sense  
 Aligning words and feelings  
 Emotions wax immense  
 Blizzards drown your thinking  
 Colours feed your sight  
 Neck deep in the torrent  
 You wade towards the light  
 Syntax showers round you  
 Misinterpreting your all  
 Prose presented hopeful  
 Discarded now they fall  
 A glimmer shines coherent  
 Coalesce in ardor's dew  
 Now mind with crystal clarity  
 You utter  
 'I love you'

© Scott Scott - words;  
 © Sarah E Broome Photography - image

Contemporary  
**Textiles**  
 Fair 2016  
 18-20 MARCH



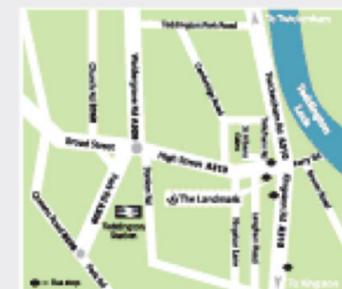
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Charity no 1047060

Admission:  
 Adults £4  
 Seniors and students £3  
 Children under 16 &  
 LAC members free



The Contemporary Textiles Fair showcases over 76 individual designer makers offering a dazzling range of contemporary textiles. New for 2016 a chance to take workshops with Tutors from the Royal School of Needlework. For workshop details or to book a place please email [meg@landmarkartscentre.org](mailto:meg@landmarkartscentre.org) or call 020 8977 7558.



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## NEW ARTS FESTIVAL BOUND FOR SOUTHAMPTON NAMED 'INVISIBLE MOVEMENT ARTS FESTIVAL'

12th March 2016

- *Enhancing and supporting the local arts scene*
- *All profits donated to The Performing Arts Children's Charity*
- *Award winning short films*

Invisible Movement will be hosting a multi-arts festival to **enhance and support local arts scene** for **Southampton** with all profits being donated for **The Performing Arts Children's Charity**.

Spread across three unique venues situated in the centre of the city - Weigh Vault, Lankester Vault and The Arches - and will be showing a wide range of music, film + talks and workshops. Weigh and Lankester, both historical vaults which hold a rich and vibrant history are located in close proximity of one another and with The Arches being within walking distance makes this a perfect location.

Over the space of one day there will be **award winning** short films on display, talks from established people from within the film industry, a whole venue dedicated to music and workshops from the local artists at The Arches. **Invisible Movement Arts Festival** believes that **enhancing community pride** and **supporting the local arts scene** is paramount to a better community, therefore **Invisible Movement** will be donating all profits from the festival to **The Performing Arts Children's Charity**, which has a local branch in Eastleigh, to help children and young people with special needs to develop life skills.

As of yet the full festival programme is still in careful development and will be announced in the near future, but **Invisible Movement** is promising an entertainment filled day for families and art lovers alike.





## FOUR SEASONS ART

11 th Anniversary



SPRING EXHIBITION 2016

Oil, acrylic, watercolour, pastel, drawing, ceramics and illustrated books.

Sunday 10th April to Sunday 5th June

FIVE ARROWS GALLERY  
EXBURY GARDENS

### FOUR SEASONS ART

Five Arrows Gallery, Exbury Gardens, Exbury, Southampton SO45 1AZ

Open daily, 10 April – 5 June 2016, 10 am – 5.30 pm. Entry included with gardens admission.

Four Seasons Art is a group of professional artists set up by Marianna Kneller, Fellow and Founder Member of the Society of Botanical Artists. They have held a spring exhibition at Exbury Gardens since 2005. This year eleven artists from Hampshire and Dorset will be showcasing their individual interpretations of the natural world through the media of painting, drawing, printmaking and wood turning.

[www.4saexbury.org.uk](http://www.4saexbury.org.uk)

In the early hours

It's dark in my room  
Night has drawn in  
The curtains are closed  
I hear the wind whisper  
As it blows down the chimney  
It comes and it goes  
Leaving the room in silence  
My eyes are shut tight  
There's only my breathing  
Breathing  
I turn my head and take a glance  
There's something at the window  
A twinkle of light  
The streetlight winking  
Inviting me over  
Pushed back the covers  
Softly crossing the room  
Floor boards are creaking  
Saying 'You are not alone'  
The single light beckons  
Fingers of light  
Exploring the backdrop of night  
And all is still.  
No wind. No rain. No people.  
If I left this room  
Who could tell?  
Should I always be a night prisoner?  
Or break the rule  
The rule that says night time is  
Sleep time.

# And Finally

## Abdicating the Soapbox

Hopefully this will be my last “And Finally” (less of the cheering :D ). In this section I’ve tried to be controversial and stir up debate, and I think that in some small way I’ve achieved my aims, but now it’s time to make way for others to “rattle the cage” a little.

Do you have an art-based topic that you wish to get off your chest, or to call others to your cause, or just stir up a bit of debate? Can you knock-up a 500 plus word article for inclusion in the Dorset Artists Magazine? If so then contact Sarah Broome or myself and you too could have your chance to take a humorous swipe at the art world. Don’t worry about spelling or grammar (I never do) as we can fix this for you; all we want are your words - and details of your Public Liability Insurance in case of any Libel claims :)

### So Who Actually ‘Owns’ Art?

I recently read a comment: “Artistic ability has nothing to do with one’s hand-eye coordination and the skill by which you can reproduce a jug of flowers... it is unfortunate that the layman often hasn’t the ability or been given the tools to see beyond this form of art making or appreciation (though why should he... why would anyone other than an artist understand art?)... Surely art is an academic pursuit...”

Initially I was astounded by this almost arrogant assertion that art is the sole purview of ‘qualified’ artists, and non-artists should limit themselves to still-lives of ‘jugs of flowers’, but then I realised that the comment had probably been made by a student or recent art graduate, brain-washed into the belief that art is purely conceptual and so rarefied that mere mortals can never appreciate it.

So who ‘owns’ Art? Is it an exclusive club belonging only to the highly qualified paint splashers, paper scrunchers, and tent-erecting installation fartists, or is it a means of mass communication intended to engender emotion and meaning, no matter how lowly educated the viewer? Do art works have to be described in Art Bollocks terms?

Go take a look at John Atkinson Grimshaw’s glorious “Mystery in Moonlight”, or Piet Mondrian’s “Tableau I”. Two totally different paintings and styles, but both work on so many levels and yet require no specialist knowledge to appreciate the images. If after viewing you write a description of Grimshaw’s painting anything like an Art Bollocks version I read “...as spatial phenomena becomes reconfigured through emergence, the viewer is left with a hymn to the darkness of our world...” then you have my sympathies; surely the depth and poetry in the painting shatters even the most hide-bound installation or conceptualist’s view of what constitutes ‘art’?

How about this Conceptual Artists’ Statement I recently read, “we are interested in finding the point between places, between the positive and negative, the built and un-built, the concept and the outcome”. Oh come on... If that isn’t just pretentious twaddle then I don’t know what is?

There’s a quote by Pablo Picasso: “Everyone wants to understand painting. Why don’t they try to understand the song of the birds?” - I don’t want to disagree with Picasso but... Art has always been created to have power and yet be understood - from shamanistic cave paintings, or religious images on church walls, through to modern bits of plaster cast and paint-splattered cloth. It’s not the role of the artist to say “sorry, it’s too complex or clever for you to understand” but instead for the artist to communicate the work in an understandable way.

You don’t need to be able to read music or play an instrument to listen to music, or understand an iambic pentameter to appreciate poetry, know a saute from a revele to watch ballet, etc, so why should you have to speak Art Bollocks and be educated to degree level to enjoy art? Surely the suggestion that you do need to be insults millions of ‘amateur’ visual artists and does them a huge disservice.

And finally, although I could go on for hours about this subject I don’t want to expand or prolong this argument any further here other than to say that surely art is a primary form of communication and any artist who creates art as an exclusive language is failing badly art’s intent, and if you disagree with me then come on, get on my vacated soap box for a rant :)

Finally, And Finally

I’ve enjoyed my year on the Soapbox and won’t be disappearing from the Magazine, hopefully I’ll be doing art instead of pontificating about art, so it’s adieu not a final farewell...

# Who owns Art?

By  
Martyn  
Gleaden



Watercolour Woods © Moira Ladd

# Dorset Artists

The Magazine

Est. 2014



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