

Item	Pages
1. Exhibitions and Workshops	1-5
2. Art Talks	5
3. The 1st Lincolnshire Virtual Open Exhibition	6
4. The Interview	6-8
5. News	8-9
6. An Essay on Art (Final Part) by Martin Movers	9-10

Note: In the time-lines below details of the exhibitions with an asterik were reported in the May edition of Art News which can be accessed here: <https://www.open-art-lincs.com/art-news>

17 <sup>th</sup>	Jun'24 24 <sup>th</sup>	1 <sup>st</sup>	8 <sup>th</sup>	July'24 15 <sup>th</sup>	22 <sup>nd</sup>	29 <sup>th</sup>
	Kate Ravenscroft and Julie West*	'Tales from Two Artists' at Spout Gallery, Louth				
		The Grey Bear Art Group and The Tillbridge Art Group at Indigo Crow Gallery				
	Kathleen Clarkson Collingham*	'Open Studio/Craft Fair' at Appleyard Studios Wellingore				
			Red Fox Art* 'Chroma'city' at The Gallery at St Martins			
			Art Trails – Various venues			
	Indigo Crow Open Exhibition:		'Never Mind the Ballot Box'			
		Hannah Cawthorne 'Dopamine'			at Indigo Crow Gallery	
		Lisa Tank at The Gallery at St Martins				
	Toni Cunningham: Mixed media at High Toynton marquee					

**(i) Indigo Crow: (a) Open Call for Submissions – Extended deadline 5.00pm Wed 19<sup>th</sup> June**

## Never Mind the Ballot Box - Art of Politics and Activism

“With a UK General Election looming on 4<sup>th</sup> July, we are faced with several weeks of politicians performing for us to attract our votes. We will be entertained with amusing memes, enraged by broken promises, enthused by visions of the future and perplexed by the choices on offer.

So we thought this would be a great opportunity to call on artists who create politically minded work to send us their submissions for an exhibition exploring political themes.

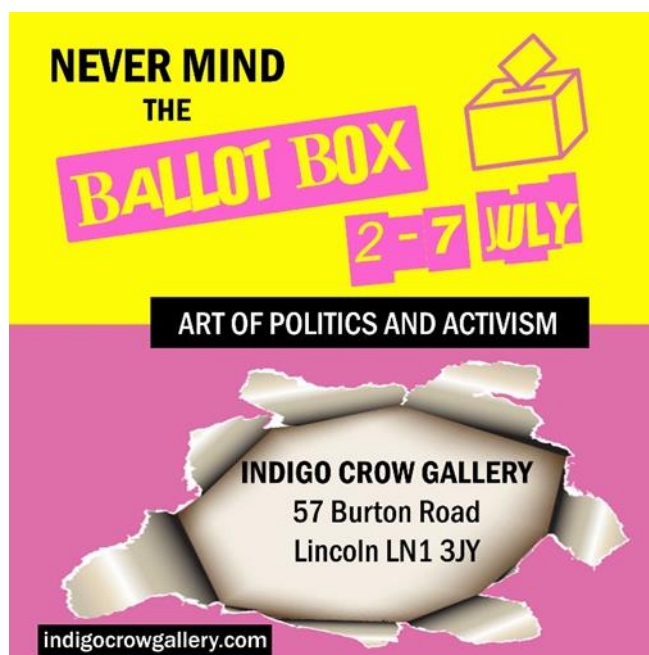
Your work may be about political activism, caricature, exploring social, political, environmental or economic issues. It could be local, national or international in its outlook. Are you looking at historical political themes, commenting on present-day concerns in the UK or worldwide or envisioning the future, for better or worse?

There are so many themes you could explore: inequality, racism, sexism, the environment, poverty, food banks, NHS, economy, inflation, housing, education, etc. Are you angry, sad, fearful, hopeful, pensive,

optimistic, pessimistic, enthusiastic or jaded about the future? Why not channel those emotions into creating a new piece of art? Or you may already have made some work that is perfect for the theme of this show.”

Click this link for details and submission form:

<https://docs.google.com/forms/d/e/1FAIpQLSct2c0yZ9asX57xBucfxAhdUKWK04mXSzXgDVBpMe-6yJIMsg/viewform>



Submission Deadline 5.00pm 19<sup>th</sup> June and Exhibition 2-7<sup>th</sup> July.

**(b) Hannah Cawthorne:** is holding an exhibition at Indigo Crow on the theme ‘Dopamine’ from 9<sup>th</sup>-14<sup>th</sup> July. Indigo Crow-er and local abstract artist Hannah Cawthorne works primarily in paint, on canvas, board or paper, with snippets of collage and other mixed media materials. Hannah seeks to explore the way the world around us is filtered through the unique processes that go on inside all our minds. Her work is super-colourful and aspires to be joyful and playful, even when it tackles difficult topics.

Hannah invites you to join her at Indigo Crow gallery to immerse yourselves in a unique way of looking at the world for a marvellous hit of “Dopamine!”. Hannah is also presenting a workshop on “Where to Start With Abstract Art” at Indigo Crow on Saturday 22<sup>nd</sup> June. Hannah’s home studio is also part of the Art Trail with Creative Lincs at the end of this month (see later).



‘Ever Wondered What it Would Look Like if the Octopuses Took Over the Aquarium?’  
by Hannah Cawthorne

(c) **The Grey Bear Art Group and The Tillbridge Art Group** are holding an Exhibition at Indigo Crow, from 18<sup>th</sup> -23<sup>rd</sup> June (see next item for details of this group).



(ii) **Bill Baker** is a member of both The Grey Bear Art Group that specialise in life drawing, and The Tillbridge Art Group who are amateur artists meeting at Sturton by Stow village hall. Together they are holding an exhibition at Newark Spotlight Gallery, Newark Town Hall, Newark from 12<sup>th</sup> June - 20<sup>th</sup> July.

**Background:** The Grey Bear Artists' collective started off as an attempt by one man, Steve Pursey, to hold life drawing sessions at his house and spread the cost of hiring models. Over the years it has grown as new members have been recruited from local talent, scouted from The Collection life drawing and other art classes. With the new membership and possibly encouraging the growth of the same, the scope of the group now includes a serious appreciation of CAKE as well. Bill Baker is the member with responsibility for providing cakes and pastries, which must be gluten free and it is desirable they contain some form of alcohol - beware of the ginger parkin.

Although the main purpose of meetings is to perfect their life drawing skills, all the artists have their own art forms which they execute in a number of media, styles and subjects. This led to the group becoming formalised and the search for a name of sufficient gravitas to suit such a serious undertaking. The original suggestion, as the Group meet in Scothern, was "Scothern Lincolnshire Art Group Society" SLAGS! Back to the drawing board and a more suitable name was devised - Grey Bear Artists Collective, named after the house where the Group meet. Much more appropriate!

The Tillbridge Art Group started off as a group of amateur artists taking guidance from the mentorship of local artist Ann Stoker, when she retired from teaching, the group decided to soldier on with a self-help basis. The group is thriving and always on the lookout for new members for their Wednesday meetings at the Village Hall, Sturton-by-Stow from 10am-1pm. The artists have worked hard and honed their skills to produce very creditable works as you will see in the aforementioned exhibitions.

The Grey Bear Art Group are on Facebook and Instagram just search for 'Grey Bear Art' and you should find us. The Tillbridge Art Group meet at the Sturton Village Hall and though they don't have a social media presence, you can be sure of a warm welcome if you visit. For further enquiries e-mail Bill at: [bigglesbee@hotmail.com](mailto:bigglesbee@hotmail.com)

(iii) **Creative Lincs** are organising an Art Trail and Open Studios events running from the 25-30<sup>th</sup> June. Some artists will be opening their studios to the public, others will be showing and demonstrating their work together as a group. For more information about the artists, a map of the trail and addresses of studios go to: <https://indigocrowgallery.com/whats-on/creative-lincs-art-trail/>



(iv) **Janet Glazier, Anne Mayes, Anne Chowne, Brenda Wilkinson, Christine Plummer, Jo Owens, and Kate Ravenscroft** are joining the Creative Lincs Art Trail on Sat 29<sup>th</sup> - Sun 30<sup>th</sup> at Wickenby from 10.00am-4.00pm. This is the first exhibition at the new Rickyard Gallery in Wickenby built by David and Christine Plummer. The address is Station Road Wickenby, LN3 5AW.

(v) **Lisa Tank** is having an exhibition at the Gallery at St Martins from 15<sup>th</sup>-28<sup>th</sup> July and will be also be exhibiting at the Aylsham Country Show Norfolk, NR11 6TW on the bank holiday of August 26<sup>th</sup>.



(vi) **Alison Bell** lives in High Toynton, not far from the village church which sadly underwent a collapse about four years ago. The building had been in regularly use until then, so this disaster galvanised the local community to raise funds for carrying out repairs. In support a farmer has allowed the villagers to use his tup paddock as a "village green" which now sports a smart new marquee. An artist resident in the village - Toni Cunningham - has volunteered to tutor some creative sessions over the summer months in return for donations towards the rebuild fund. The emphasis is on stimulating creative juices so it does not matter if attendees are experienced or complete beginners – as long as they are curious and joyful!



Made possible with  
**Heritage Fund**

**HIGH TOYNTON RENEWED**



*A Summer of Fun*

# Art

## MORNINGS

WITH TONI CUNNINGHAM

**Friday 14 June 10:30am - in the marquee**  
**STILL LIFE**  
Charcoal and chalk provided along with tuition in making a 3D image in black and white. Or bring your own paints if you prefer.

**Friday 19 July 10:30am - in the marquee**  
**MIXED MEDIA**  
This can be any medium you wish, even collage. You can bring your own paints etc, but there will be some there to try out.

**Friday 16 August 10:30am - in the marquee**  
**TRANSFERRING IMAGES ON WOOD**  
You will learn how to do this interesting technique. As it involves being left overnight, Toni will provide the images to start with and we will then use acrylics to make them into our own artwork.

**BRING AN OLD SHIRT TO WEAR**

**ST. JOHN THE BAPTIST CHURCH | LN9 6NN**  
**HIGHTOYNTONCHURCH.CO.UK | 07778 592783**

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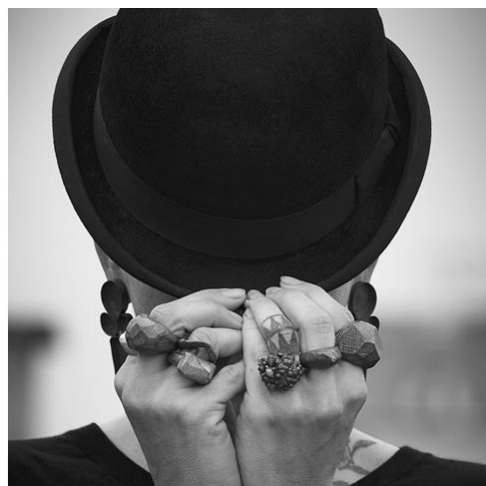
LEVELLING UP

HM Government

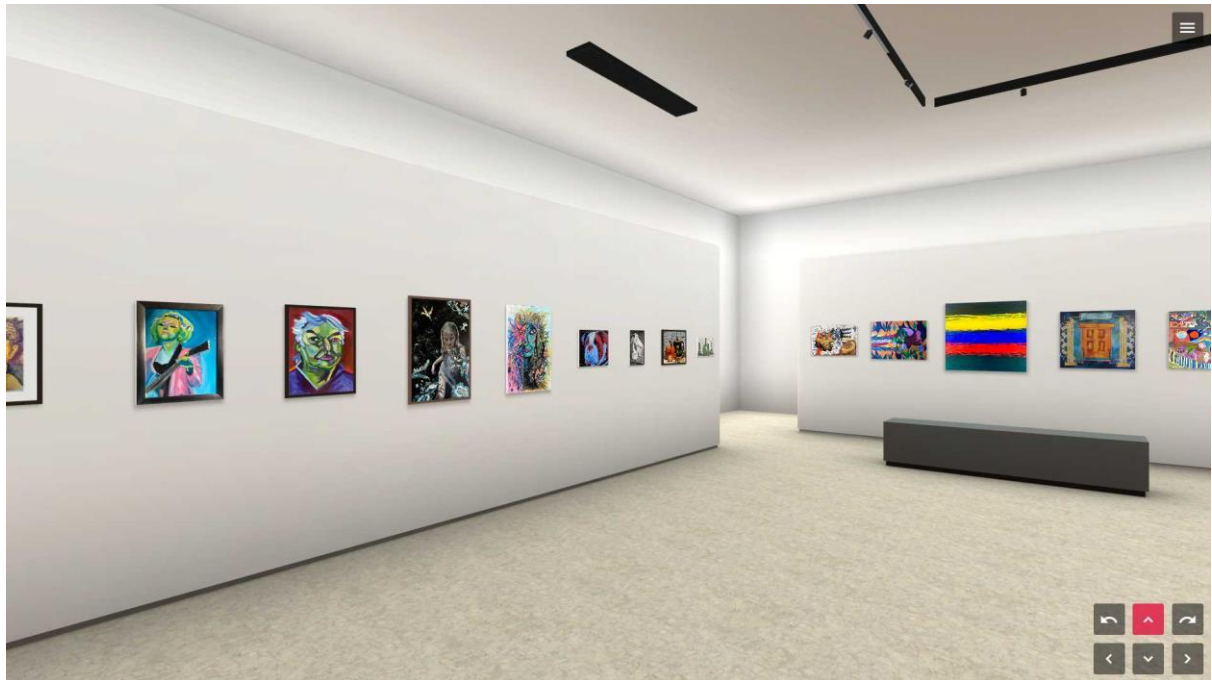
## 2. Art Talks: Jennie Gill - 'Crafting Stories in Precious Metals'

There's still a few places available for the next talk on Tuesday June 25th at 7.00pm in St Nicholas Church Hall, LN1 3DP. Jennie Gill is a jewellery artist/maker and her studio is in Sheffield where she has been based for over 30 years. Jennie's work is heavily influenced by Sheffield's industrial landscape and heritage. Her pieces are a modern twist on handmade tradition, working in precious metals, rough and hand-cut stones, Whitby jet and enamels.

Reservations can be made here: <https://www.open-art-lincs.com/art-talks>



**3. The 1<sup>st</sup> Lincolnshire Virtual Open Exhibition** has now gone live locally with 50 pieces on display and another 5 awaiting uploading. All the pieces in the current gallery will be transferred to a larger virtual space in the next few days. There is no longer a deadline for submitting a piece of art via the Open Art Lincs website because this is now going to be a rolling open exhibition available to any Lincolnshire artist at any time. It is planned to organise real open art exhibition spaces early next year for the artists to display the work that is currently on show in the virtual gallery. Meanwhile if an artist sells a piece of work, their slot in the virtual gallery will remain, and they can replace it with another piece. Anyone considering submitting a piece of art can see how their work will be promoted eventually to a national and international audience by clicking on the link below (please select 'view full screen' after entering the virtual gallery and note the gallery may take a few seconds to load up): <https://www.open-art-lincs.com/the-virtual-open-gallery>



The 1<sup>st</sup> Lincolnshire Virtual Open Exhibition

#### **4. The Interview with Rachael Audrey Clark**

Rachael is a Lincoln-based artist, designer and musician with creativity being at the core of all she does. With a profound love for art, music, and humanity her work embodies a harmonious blend of emotion and creativity. Songwriting and poetry play a major part in her expression and whether it be Illustration, painting, making mosaics or singing itself, Rachael believes they are all connected and are one.

##### *1. When and how did you first begin to express your artistic skills?*

I first started enjoying to paint with my Grandad who had a flair for painting, he would get the paints out and we would paint on the kitchen table. I always leaned towards the creative subjects excelling in art, drama and music at school. I was extremely lucky to have such a great art teacher **Denise Hawthorne** throughout my secondary education, who guided and nurtured her pupils and would go that extra mile in order to help them succeed. Being Lincoln born and bred, I went on to do an arts foundation study at what was then De Montford university of Lincoln. Again, I was inspired by another tutor there **Jeanette Kilner** who I identified well with and we both felt that my work lent itself well to that of textiles and surface pattern. I felt comfortable within this subject area and gained a first class BA honours at Bretton Hall, a campus of the University of Leeds. In my final year I specialised in digital printed textiles and graphics.

##### *2. What inspired your earlier artistic practice?*

With an avid passion for the performing arts. When it came to choosing themes for my work I found this fun, like picking a play. So, taking a subject as broad as 'The Wild West' gave me the freedom to experiment in a variety of ways. From cowboys and Indians riding on horseback, to detailed illustrations and prints of cacti

and the plains. These were playful and a little kitsch in style with bright pops of colour. Mixing up black and white prints along with paper collage and sewn illustrative detail. Another theme of interest was graffiti art, my aim was to achieve this styling using different forms of mark making and mediums. Avoiding typical spray paints, I explored torn painted papers, inks along with mixed lettering and mark making. Having a good use for my imagination would prove useful later on in my career when going on to work for Disney, a large part of my work was being able to envelop storytelling within my designs.

### *3. Who or what influenced your artistic development?*

I was drawn to arts that reflected patterning or boldness, I fell in love with Gustav Klimt from a young age, the golds and rich palettes stirred something in me. There is a theatricality to his work and a seduction that draws you in. I have always resonated with the freedom of expression in art and design. Finding a greater inspiration coming from counter-culture styles, street art and graphic design. However, as a commercial designer working in the world of fashion it was less about this. One had to be up-to-date with current trends and I was very much dictated to by a seasonal style guide and colour palette. Now I am an independent creative, I believe one of the positives about my style of work is that I don't want to fit in a box. I have many styles of work. I want to adapt and change, a bit like my personality; I have many emotional responses and want to express these as much as possible.

### *4. What do you regard as a memorable achievement during your art career?*

This would be my 'bird of paradise' mosaic panels at the John Dawber Gardens. I designed and created 3 large panels using reclaimed ceramic tiles, some were hand painted specific colours to work in the design. It was a lengthy process and I hadn't worked in this medium before. I studied YouTube tutorials in order to figure out the process. The work had a greater meaning for me, to honour my late mother, and a place to remember her by. The designs are abstract in nature and express the bright bold stature of the plant.

### *5. What are your thoughts/feelings about abstract art? Is it something you have experimented with?*

I adore abstract work, much of what I enjoy in art and design is taking the pure essence of something and either exaggerating or playing down its personality.

One of my favourite abstract graphic arts are those of Yves Saint Laurent's vintage Love cards. Known more over for his fashion designs, these cards were hand-crafted mixing hand-drawn, cuts and collaged papers, with a childlike and playful approach. They are simply charming in bold, colourful graphics. I saw these first hand at The Jardin Majorelle gardens in Marrakesh. Designed by YSL I highly recommend this as a place to visit, a truly enchanting place with the brightest cobalt blues, yellows and terracotta.

### *6. What are your thoughts on the art scene in Lincolnshire? (opportunities, galleries etc)*

Being born and raised in Lincoln I am very proud to call this City my home. There has always been a prominent art scene here and a strong community is at the heart of it. I am thrilled that we now have Indigo Crow on Burton Road, the gallery is helping in supporting local artists and offering a reasonable fee to exhibit. We need more places like this in the community. It's a breath of fresh air - you can't help but be drawn to the vibrant window displays. I hope to exhibit my work here in the near future.

### *7. Do you keep informed about current trends in art? If so what are your thoughts on this with regard to your own artistic development? Where do you feel it's all going?*

I keep up to date with what is going on in the art world but for me, it's about escapism in order to get out what's going on inside myself. I like it this way, I don't want to be put under pressure or feel the need to be



commercial. If anything, trends are the furthest thing from my mind. A trend I am for is art therapy. We all draw as young kids and its a practice that we got lost in. I would prescribe everyone draw as a health benefit. I am more inspired now by the small artist, supporting local events and thinking more deeply at how this effects our community. Mass consumerism is something we all need to consider when buying. How can we as creatives make more from what we throw away? Up-cycling and regenerative art should be in the back of our minds.

#### 8. What are your artistic ambitions for the future?

I recently had one of my songs 'The Sign' played on BBC radio and I will continue to write more songs. My music and art are one and the same thing to me. For example, Tigeress, one of my recent paintings first came about as a song I'd written, it then transformed into a mix media piece of art. I used bit of old fabrics, cd's and papers which I layered onto of the acrylic painting. It wasn't intended to be that way but it was something that naturally evolved. I would like to continue to work this way as I am exploring more than one form of art and that feels right to me.



Rachael Audrey Clark



'Bird of Paradise' in the John Dawber Gardens



Tigeress

**5. News: (i) Esteban Pena Parga** exhibited his work at The Royal Scottish Academy Annual Exhibition in Edinburgh in early June and is also showing at two more exhibitions. The first is the Hull Ferens Gallery Open Exhibition from June 26<sup>th</sup> - Sept 22<sup>nd</sup>, and at the Birmingham Society of Artists exhibition Summer Show 2024 until July 21<sup>st</sup>. The address for the latter is 4 Brook Street, St Paul's Square Birmingham, B3 1SA. Esteban Pena Parga 198th annual exhibition at the Royal Scottish Academy (RSA) @royal\_scottish\_academy. The largest and longest-running annual exhibition of contemporary art and architecture in Scotland. Until the 16th of June 2024 RSA Upper and Lower Galleries Free entry Open Mon to Sat 10am-5pm, Sun 12-5pm.

#### Esteban Pena Parga



Closed June 16<sup>th</sup>



June 26<sup>th</sup> - Sept 22<sup>nd</sup>



June 13<sup>th</sup> - July 21<sup>st</sup>



**(ii) The Harley Gallery Open Competition:** Artists from Lincolnshire are eligible to enter the Harley Foundation Open Art competition. The deadline for submissions is 30<sup>th</sup> June 2024.

<https://harleyfoundation.org.uk/whats-on/event/the-harley-open-2024/>

## **6. An Essay on Art by Martin Moyers (Part 4):**

### IMPERMANENCE AND ETERNITY AT THE EDGE OF ENGLAND

#### Thoughts and Afterwords

Travelling from West to East from Cheshire and the Midlands, the landscape inevitably changes but I had not been prepared for the beauty of the Wolds driving from Brigg along the B1225 towards Horncastle. The vistas and panoramic views were outstanding. It was as if this area was a foreign land with its vast rolling open skies and extensive unspoilt scenic views like those throughout all of France. You could see for miles and miles and miles uninterrupted countryside at its very best. It was breath taking. That feeling post mortem regarding our companion Rolo has altered the seeing and perception of this landscape now which triggers memories of lost times, deep sadness and still a sense of shock. The feeling is like having been hollowed out at the core of your being and the body and mind weeps for what is no more. Lost for ever in the eternity of time. What remains is a mixture of despair, disbelief, anger, loneliness, depression and a sense of a lack of everything. Classic signs of grieving. Within time this may heal to regain a sense of stability, assurance and wholeness. To practice non attachment would possibly alleviate pain and suffering and get to the point of letting go, acceptance and reconciled lost love. Alan Watts on the meaning of life wrote these words of wisdom:

“To know that you can do nothing is the beginning. Lesson 1 is I GIVE UP ! what happens now is that you find yourself in what is perhaps a rather unfamiliar state of mind. Just watching. Not trying to get anything. Not expecting anything. Not seeking. Just trying to relax. Just watching without purpose”

The fear of losing and not regaining, the fear of living without something that had seemed permanent but in truth was not wakes you up to hard truths of life, that, as all Bhuddist thinking describes is the knowledge that all life is an illusion and impermanent.

“A fact of reality that cannot be changed, everything that comes to be eventually passes away. The Bhudda teaches that the path to peace and joy requires that we embrace change rather than pine for permanence”

The one universal law of the universe is change and that nothing remains the same.

And yet losing can strangely enough bring with it a sense of comfort. Rolo was a massive presence in our lives and he no longer is yet recollecting all of our walking times together keeps his spirit and memory alive. Sometimes our desire lines were impulsive and off the beaten track, secluded in deep valleys where quiet in an unquiet landscape was the dominant sound, transported back in time to the days of Tennyson and well before. At other times we had planned explorations around preferential and well trodden routes. In our landscape with Rolo we loved the solitary places, the vast open skies, panoramas of cinematic beauty and we enjoyed the feeling of being alone together, protected by the ease and gentleness of the Wolds.

These experiences gave way to reinterpreting these events as landscape paintings. What I do with my time now is as much to do with who and what I am now as to what I may become in the future. It maybe anachronistic that in the 21st C I paint within a tradition that is well established and based on influences from the 20th C , but the act of drawing and painting historically goes back to pre-historic times as the discovery of Chauvet and other sites confirms. With the advent of new technologies and technical means of production it may be considered “old fashioned to be pushing and scraping oil paint around a canvas”! Well I am! as my wife Tina often tells me ! The opportunity at this point in my life to offer more time to making paintings has been greatly received. Sense of place as experienced at a particular moment in time, there and then (present ) and later referring to memories, feelings and thoughts (past), capturing of place as experienced is part of

the content as well as the technical aspect of using paint in a representational manner with the occasional element of abstraction and improvisation.

There is a tendency to think of landscapes as affecting us when we are in them but there are landscapes in absentia, those places that live on in memory and these powerful absences can be the most important landscapes we possess.

Lincolnshire is a surprising place to be. It is a county of unexpected beauty with a sense of timeless continuous country side. It is varied in landscape, fauna, animals and history. It can smell equally of magic and mud! It has a protected rural existence that has not been overwhelmed with materialism and the standardisation of modernity.

“ Don’t tell anyone about Lincolnshire. They’ll ruin it”!

This unforgotten part of England has a sense of timelessness about it where something like eternity can sometimes still be seen. One can if you are lucky find solace and harmony here. I truly hope that I can regain some peace and a deeper understanding of our loss.

We never stop searching for our place and meaning in the world, by touch and tell, by sight and thought, sometimes barefoot, sometimes lost and lonely feeling an emptiness everywhere but we are always on the way to somewhere or something. This is the passage of time and life’s journey an event that can become the “shock of time”! As unstoppable as the tide!

As we move towards an uncertain future landscape shall continue to draw the attention of artists, writers, and musicians. They shall invent fresh versions of it and alongside anxiety and unease there shall be beauty and worth. Reinventing landscape and what it means brings it to express our most profound concerns and pre-occupations.



Rolo near Asterby Farm September 2023 (2017 – 2023)

*Kevin Byron*  
**Open Art Lincs June'24**