



# BRUTON ART SOCIETY NEWSLETTER

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

Lectures \* Workshops \* Exhibitions \* Coach Trips \* Painting Days

## Chairman's Statement

We are at last beginning to hear some good news about Covid19. It seems that, one way or another, a vaccine is imminent and that we may well be able to return to some kind of normality during 2021. Encouraged by this, we have decided to go ahead with a full series of events in our annual programme. Hopefully most, if not all of them, will be able to be carried out as physical events. A large number of the workshops and lectures we have arranged are rescheduled from last year, when they sadly had to be cancelled. We are most grateful to all the tutors and lecturers involved who have agreed to make their services available to us again this year.

We are also looking forward to holding our annual exhibition once again at Kings School Bruton in August. It should provide a great opportunity too for us to enjoy some of the excellent work that has been produced by members during lockdown! We are also planning to provide an online presence for the show, following the highly successful online exhibition that we staged in 2020.

Wishing you all a Happy Christmas and successful New Year.

Will Vaughan, Chairman

## Bruton Art Society - The Committee in Lockdown

It's been 'business as usual' for the BAS Committee! All meetings held since March have been via Zoom and of course the Exhibition went ahead online thanks to Exhibition Curator Sue Hardy. Unfortunately most workshops had to be cancelled but Jane Barnard added some extra Painting Days to fill the gaps. We hope that next year will see a return to Hadsden for some exciting workshops arranged by Alexandra Drysdale who now steps down as Workshop Organiser. Also leaving the Committee is Sarah Hall who has been our Bookings Officer. Both will be greatly missed!



**PLEASE REMEMBER TO RENEW YOUR BAS SUBSCRIPTION IN JANUARY**

## Artist Profile - Annie Fry



*"I work with a focus on people I know, such as my daughter, also my environment and things I see, so really people and the world in which we live. I will see a look, or a thing, or context that will trigger my interest. I mull over ideas and images and sometimes they are juxtaposed into a different context as these images pass through my mind."*

Thus, does Annie describe her work.

With her carefully chosen subjects, sparked by her intuitions, Annie's work communicates a deeply reflective mood, both sympathetic and detached. Faces, figures, animals and objects, are carefully spaced to focus attention as they continue to pursue their own inner worlds. Be it a daughter, a dog or even a jug, they convey emotions shared with the artist, and thoughts that remain enigmatically hidden within themselves. It is this unusually subtle intensity which her work conveys that year on year, as we prepare for our annual exhibition, we await with anticipation to see what new works she will bring, and every year amongst all the entries her work stands out.

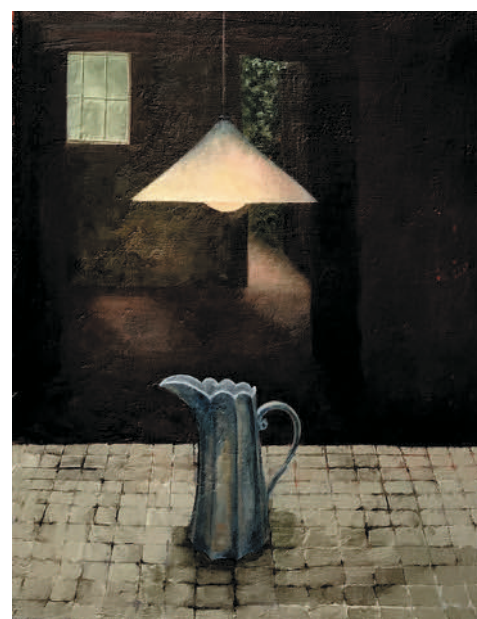
Annie went to art college in the late sixties where the denigration by her tutors of her dedication to develop good figurative drawing and painting skills, led her to opt for a degree in sculpture instead of drawing and painting. She followed that up with a teaching qualification. While living in London, however, she returned to drawing and painting, with work in group exhibitions at the Portal and Medici galleries and work accepted at the R.A. Summer Exhibition in '84, '88 and '90.

A move to Somerset brought her into teaching and promotion to Head of Art at Sexey's School for seventeen years. This was a position she found fulfilling as she saw a steady stream of her students go off to art or art related careers. Polymyalgia then suddenly struck her in 2006 bringing severe physical restrictions and pain. This was followed by chronic fatigue and in 2009 she had to retire from teaching. *"It was then that I decided to make a positive out of a negative and started to paint again whilst I recovered my health,"* she told me.

Since then, with her health greatly improved, Annie has entered work for open exhibitions both locally and further afield.

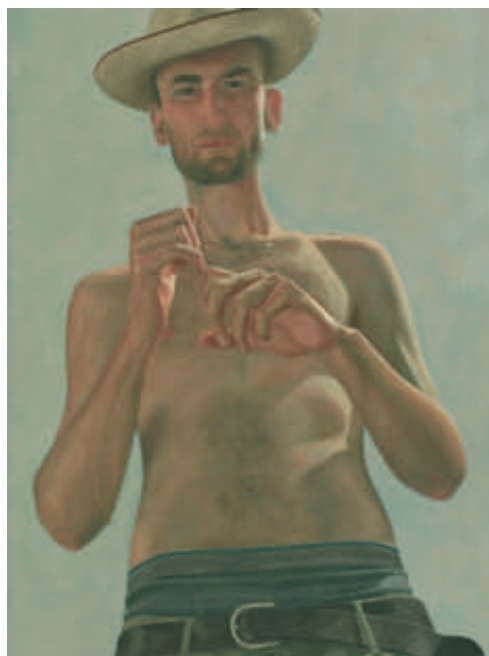
In 2013 she had works hung by the Royal Portrait Society and the Royal Miniature Society. In 2016 she had a work shortlisted, but not hung, for the BP portrait exhibition. Work has been accepted by the RWA for the last 5 years including this year and hopefully, the exhibition will be open in December.

Over the last 10 years Annie has had work hung in the Black Swan, Atkinson Gallery Millfield, Bath Society of Artists (winner of the portrait award), Dorchester Open (winner in 2013 of 2nd prize -



the Evolver Prize), Thelma Hulbert Gallery, Bruton Art Society, WAC, Sherborne Art Society, Bath & West, Ilminster Arts Centre. Since 2014 she has exhibited during Somerset Arts Weeks as part of the Shave group of artists. In 2013 following a sale she was commissioned to do a piece in 2014, and two more commissions followed.

### John Baxter



See [www.anniefry.co.uk](http://www.anniefry.co.uk) for more images of her work.

### Workshop News

#### **13 March: Atmospheric Seascapes in watercolour with Catherine Beale**

Catherine is returning after her very popular workshop last year. [www.catherinebeale.com](http://www.catherinebeale.com)

#### **15-16th April: Wire and Mixed Media sculpture with Melanie Deegan**

Melanie is a Langport-based artist who sculpts in clay, plaster, jesmonite and bronze. [www.melaniedeegan.com](http://www.melaniedeegan.com)

#### **13-14th May: An Abstract approach to Landscape using acrylics with Gerry Dudgeon**

Using acrylics, we will follow Gerry's process of creating an abstract landscape from our own source material. Gerry is a highly regarded artist and teacher. [www.gerrydudgeon.com](http://www.gerrydudgeon.com)

#### **12-13 June: The Art of the Ipad with Diana Seidl**

Diana is an expert at using the ipad to make art. She will teach us how to paint and draw on the iPad and also show us how it can be a valuable tool to improve our traditional painting techniques. [www.dianaseidl.co.uk](http://www.dianaseidl.co.uk)

#### **16-17th September: Life-drawing and Portraiture with Anthony Connolly**

This inspirational teacher returns for an intensive drawing from life workshop. [www.anthonycconnolly.co.uk](http://www.anthonycconnolly.co.uk)

#### **11-12th November: Collagraph Printing with Jackie Curtis**

Jackie is an innovative artist printmaker inspired by the natural world, particularly birds. Her workshops are fun and inspirational, so be sure to book early. [www.jcurtisart.com](http://www.jcurtisart.com)

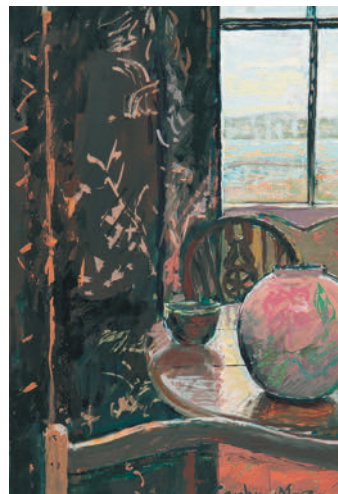
## What BAS Members have been doing during the Lockdown

### Carolyn Moran



The Striped Kimono 2

Carolyn's 'The Striped Kimono 2' has been accepted by the NEAC, which should normally be exhibited at The Mall Galleries London....but due to the current restrictions will be available online until late December.



Large Pot, Black Screen

'Large Pot, Black Screen' has been accepted by Bath Society of Artists (usually on display at Victoria Art Gallery Bath) which also due to the restrictions is being exhibited online.

### Gabrielle Bill

Gabrielle has been using this time of Covid to experiment with different ways of applying the paint, keeping loyal to her message of "being at one with nature", and has been playing with pointillism.



### Camilla Frederick

My theory is "keep painting"!

I've been very busy since February doing a series of online tutorials with Andrew James RP NEAC, and other portraits. Alongside this work, I've been busy painting dog portraits.

Here is my little painting of Dilyn the dog which belongs to Carrie Symonds and Boris. It is titled 'From Rags to Riches' as they rescued it from a puppy farm in South Wales last November when they were canvassing. It was the runt of the litter and had a deformed jaw and was destined to be destroyed. Now he lives in the lap of luxury in No 10 and is much loved and very spoilt no doubt.

I painted it for them because I was moved by the story certainly not for any political reason!!



**The Durslade Life Drawing Group** started holding small, socially distanced sessions semi-outdoors over the summer and continued into the autumn. Although only the model had the luxury of heating, the rest of us wrapped up well and managed to keep drawing until the beginning of November when we were forced to stop by the second lockdown. We know now that 11°C is 'doable' and we will be resuming as soon as we are able!

Contact: **Christine Kaltoft**, [christine@christinekaltoft.co.uk](mailto:christine@christinekaltoft.co.uk)

### Gail Godwin

I've been going for the last ten years or so to a small art group at Stowford Farm where we have a great teacher. We can do our own projects and get assistance/advice if required, or if inspiration evades us we get fed some good ideas. We have all been sent a series of projects for each week, with regular zoom sessions on our day, and a WhatsApp group where we can post what we've done. Eventually we are sent an email showing all our work for that day. It's been a lifeline to all of us to be able to talk, exchange ideas and gossip, and most of all, save a particular day for art. Eventually its' posted on Instagram. All projects, of course, have to take into consideration lockdowns and being unable to source various things. All can be viewed at [sueburnsartschool](#) on Instagram.



We were asked to paint, in any medium, shelves in our house.  
These are my overcrowded kitchen shelves.



Rusty Tools

### Jane Eaton

### Creativity during Covid

I was isolating whilst under lockdown and all my outside commitments ceased so days were spent very differently. That proverbial list of projects that seem always to have the label of 'one day I'll get round to them' actually began to become a reality. The old piece of driftwood that had been hanging around for about 10 years of which I had always interpreted as 'angel wings' was the starting point for a new creative adventure. I decided to make a papier-mâché figure of 'Archangel Ariel'. Papier-mâché was a technique that I had very little knowledge of, but I had the time to experiment and the figure gradually evolved and became part of a mixed media sculpture utilizing found materials. Then in May I became very unwell with Takotsubo Syndrome (commonly referred to as Broken Heart Syndrome) and was in hospital for a few days. Returning home I was on strict instructions to rest and rest more, so that my heart could heal. All work in the studio ceased but there was ample opportunity to get creative on my iPad. A series of 'Social Interaction Lockdown' digital collages began to evolve and as time went on I became well enough to go to my studio and begin translating some of the sketches into original oil paintings on wood panels.



'Archangel Ariel'

Jane Eaton continued

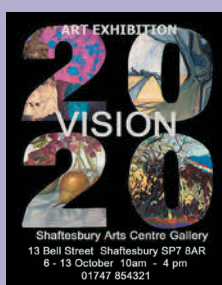
Oils is a medium that I am not familiar with so a considerable amount of trial and error in learning how it works! During the process of creating these works an unexpected extension/outcome evolved, creating a further series of small paintings that connect to the original concept. These have been quickly executed, usually at the end of the day by utilizing my test palette paper and leftover paint. I find them free and exciting. Lockdown has most certainly thrown some unexpected outcomes my way.



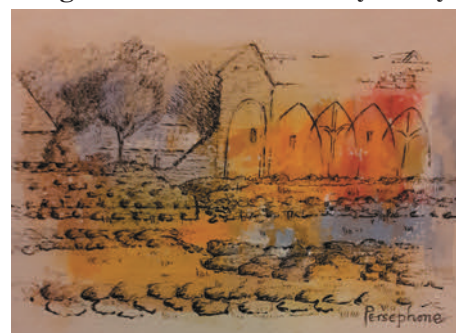
### Despite Covid 19, '2020 Vision' did happen

Tessa McIntyre, Jane Eaton, Jenny de Sausmarez and Jane Onslow exhibited at Shaftesbury Art Centre, who did us well. It was the 2nd week of October and we had over 200 people through the door, suitably masked and spaced.

We send a special thank you to all the BAS members who came to support us.



### Angela Warden - Muchelney Abbey



**Kate Cochrane****'Coleford Vale'**

I seem to have produced very little over the last few months. My time has been taken up with house decorating and starting to organise the Frome Open Art Trail for next July, which we hope will be able to take place.

'Aspens by the Coly', is from one of my last walks with my father a few years ago, when we had an evening walk to catch the sunset. Oil on board June 2020.

'Coleford Vale', was a commission in oils done for a client of her view from her garden - dog included! Oil on board, July

'Pollard Scarlet Willows' is from a walk round the lake on the Hirsell Estate up near Coldstream, an area I normally visit annually. Oil on board Sept 2020. Currently I am working on two 'Advent calendar' wine crates to go into Zac Greenings Gallery, Wincanton for December. After which I will be concentrating on paintings for the 'Close-up' exhibition April 2021 with the Artists303. Other events will include the Contemporary Art Fair in Newbury in April and the Bath Art Fair in June.

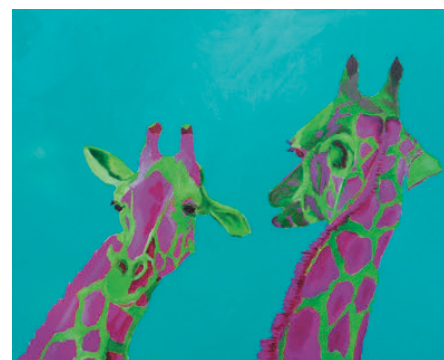
I am one of the artists featured via The Local Art Scene gallery for 3 months, now to the middle of February.  
<https://www.thelocalartgallery.com/>

**'Aspens by the Coly'****'Pollard Scarlet Willows'****Fiona Stevens**

I started painting again about 18 months ago after having to give it up many years ago when I chose to do science O'levels, and I've been working full time during lockdown so I've had to squash it in around that.

I can't usually take part in any of the workshops because they are during the week when I'm working, but I did manage to have a day off for Helen Baddeley's Nuno felt day which was brilliant fun although a lot more energetic than I was expecting! I had been painting landscapes before lockdown, but not being allowed out much has made me change subject completely and create my multicoloured menagerie

- lots of colour and they make me smile!



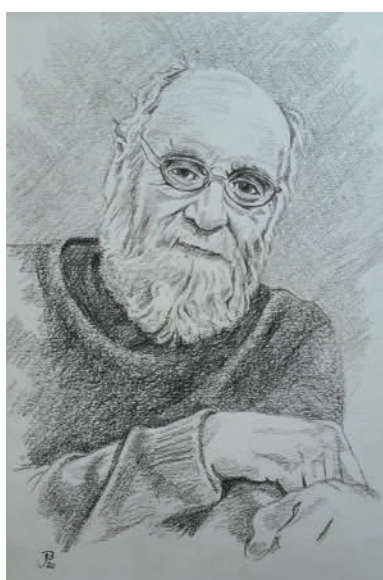
**Sylvia Mottram**

I didn't cope so well for the first couple of weeks of lockdown, kept thinking there was so much I could do but no motivation, then the weather changed and I engrossed myself in gardening and when the sun really shone my 3 neighbours and I sat with a drink some days. I painted a mural in my toilet and the only painting I did was of the lady with the mass of unruly hair. I put it on Instagram and put a caption 'does anyone know when the hairdressers are opening'? I am fond of painting ladies' faces and animals.



**John Baxter****Three Lockdown Portraits**

These three portraits are all done after working with my sitters to provide good photographic portraits. Here "good" means to make the subjects look their best while capturing their character and style. This can be quite a tall order. The subject must be happy with the results, unlike a press photo. I go on to make a drawing or a painting of such a photograph if I feel that I can produce work which goes significantly further than the photograph, though sometimes I think the photograph says it all.

**Dorrie Peat**

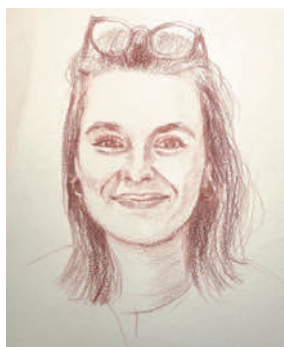
At the beginning of the Lockdown I did 2 online Portrait courses with Anthony Connolly, which was an excellent opportunity to really look and reference every mark made, and which I think has made a big difference to capturing a likeness; if you get a chance to go on one of Anthony's courses, it is to be thoroughly recommended! These further paintings were also done from photographs.

Then the garden bloomed and flowers were my subject for a while!

Instagram: @doriPEAT



## Sue Hardy



### Thirty two portraits of my family.

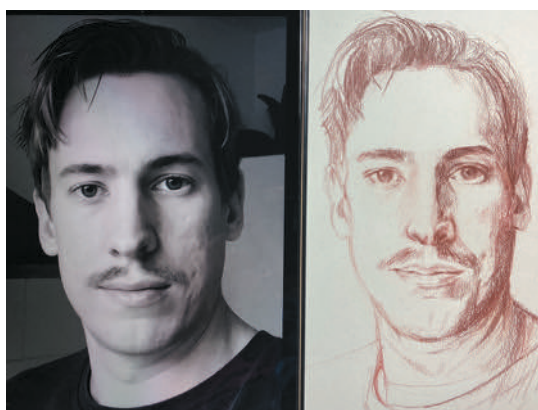
November seemed like a good month to set myself a drawing challenge this year.

Being the keeper of the family photos, I had all the faces of my blood relatives at my fingertips going back to a great great grandmother.

It was such an interesting project & surprisingly so much easier to find drawable images from the early 1900s than it was from the present day.

I learnt so much about my family & found it was a great way to practice & improve observational skills.

The resulting 32 drawings can be seen on my Instagram account - @suesiehardy - accompanied by the photos I worked from.



### Roger Harvey

My wife, Julia, and I went to Anglesey in September and thoroughly enjoyed walking along the coastline. One day, towards the NW corner, we came upon a lovely scene below us. Backed by a rousing sea emerged an eye-catching lighthouse, South Stacks. Out with the sketching stuff I thought, but we were high and on a tight path so I skipped downwards over a dry stone wall to find shelter and a back rest. Julia was sitting on a bench on the landward side of the wall and was intrigued to see two lads, maybe 13 or 14, peering seawards over it. One put his finger to his lips and said loudly "Shush, it's an artist - he's got to concentrate!" He continued to Shush all the others, about sixteen of them, and they were all as quiet as mice having a look at me painting. The teacher finally appeared and said "well, we need a resident artist, they haven't been so quiet all day!" And it was then that I realised ...



### 'Three Ways' Exhibition

Members of BAS **Corinna Leigh-Turner**, **Debs Aldridge** and **Mary Rolfe** under their group name of '**Three Ways**' are holding an exhibition entitled '**Relative Values**' at the **Shaftesbury Art Centre** from **30th March to 6th April 2021**.



### May Rossiter

The garden has been a sanctuary and inspiration during the first lockdown. I have enjoyed observing and creating a watercolour of my home grown hollyhock. I have been experimenting with one colour (Payne's grey) to produce a water colour of West Bay.

