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# FERINI

artists talking about art

# ARTISTRY



Issue 17 2024



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# Hello There New Year...!

## Michaela Hobbs

Gallery Manager

bricky', which to this day makes him feel embarrassed. He may well do a new updated version on his third album which he is currently working on. Let's see!

Anyway the reason for mentioning it is that it's a new year and what do we want it to be? Obviously not a tall bricky! That's silly! So, what do we want it to be? Well we want it to be full, packed, varied and enjoyable - agreed?

We think we have a great selection of exhibitions for you including new artists and groups and the favourites too, we mean Anglian Potters of course, who exhibit every year with us and have done so since 2014 and twice a year since 2021.

We started 2024 with our 24th Annual New Year Exhibition, this included our first ever sale. It was received very well indeed. So we may do it again next year. We're still in our 24th year until we reach 1st August when we celebrate the 25th Annual Summer Exhibition. More about that in the next issue.

We hope you find this issue of Artistry interesting and if you've enjoyed it and you enjoy what we do, please tell your friends and family, talking is free, as is this magazine.

Find us on Instagram and Facebook and of course on our steadfast and reliable website [www.feriniartgallery.co.uk](http://www.feriniartgallery.co.uk) For now - Toodlepip!

## Welcome to the first Artistry of 2024. We hope this year will be a cracker!!

My husband Paul wrote a song back in the early seventies called "Hello There New Day", it was a great song, a catchy little number. The lyrics went on to say, "hello there new day, what shall I be?" and then there were a number of job descriptions including a 'tall



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# BROWSE THE BROWSERS

We don't just hang pictures on the gallery walls. We have many more examples of unframed original art and prints in our browsers. Have a look - there's a lot to like.



Front cover: "White Jug & Lemons" oil on board (25cm x 20cm) - Norma Read

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## LOCATIONS in **LOWESTOFT**



## PLACES in **PAKEFIELD**

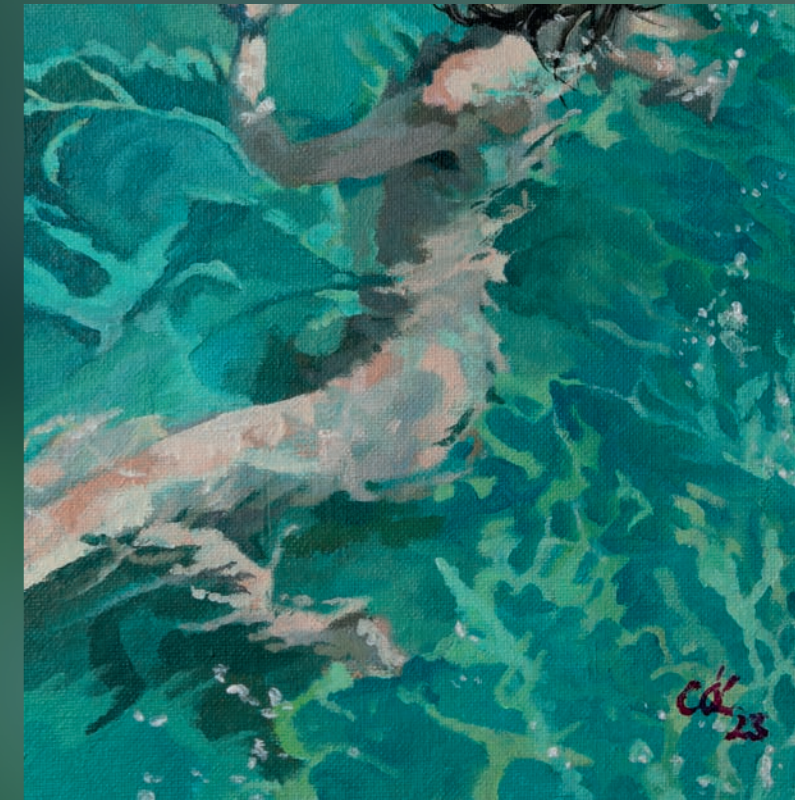
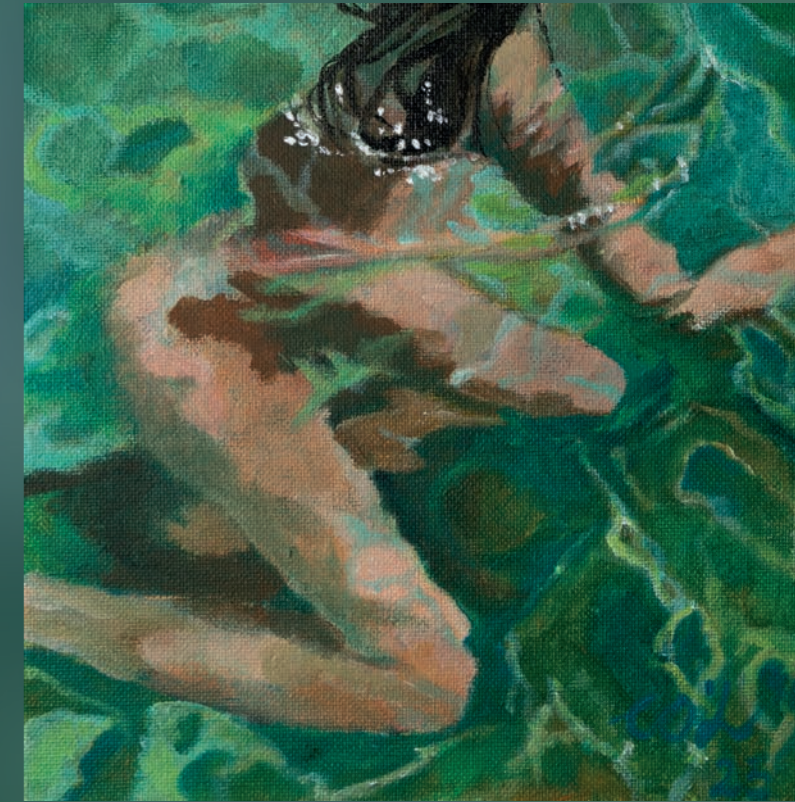


**C**lare-Louise O'Leary currently lives and works in Suffolk. She has been painting for 30 years in both Acrylic and watercolours.

Inspiration for her work comes from what is not only around her but also inside. Her work demonstrates a passion for colour and light.

Her biggest artistic achievement to date was having a piece of her work exhibited in the Dora Marr exhibition at Tate Modern.

Her solo exhibition Reflections explores ideas around water and plants, the distorting, story telling and life giving elements.



# Clare-Louise O'Leary

# Reflections





# Spring Up @ Ferini 2024



# CARDS

at



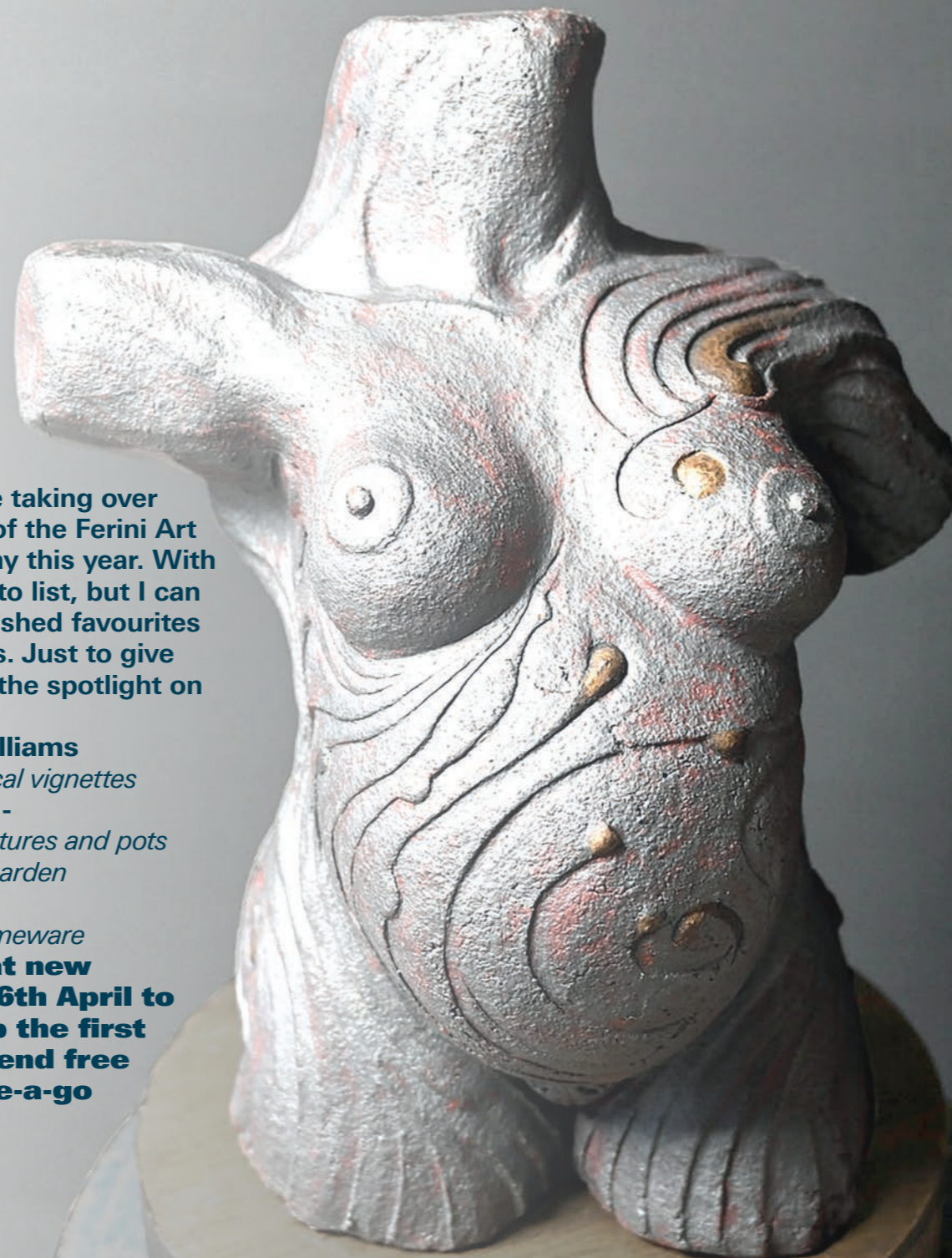
Flick Dwell



**C**eramic Art will be taking over the ground floor of the Ferini Art Gallery during May this year. With 25 artists its too many to list, but I can say they include established favourites and first time exhibitors. Just to give you a taster, I can turn the spotlight on 3 fresh faces,

1. **Linda Duclaud-Williams**  
*- Wall mounted botanical vignettes*
2. **Hayley Rowlands** -  
*Bright outdoorsie sculptures and pots for your home and garden*
3. **Yve Thelermont** -  
*Expressive modern homeware*

**Come and see great new ceramic art from 26th April to 27th May, and keep the first bank holiday weekend free for demos and have-a-go opportunities.**



Jeremy Clark - Female Torso



# Colour Works



*In this exhibition you will find unapologetically vibrant landscapes, still-life oils and sensitively painted portraits in oils and pastels. Norma sells internationally to France, Italy and USA, has representation in galleries and exhibitions throughout East Anglia including the Royal Norfolk Show and Art Fair East, and is a member of Suffolk Open Studios. Many of her paintings are of Suffolk landscapes from her favourites walks through Waveney Valley and Carlton Marshes Nature Reserve, Lowestoft.*

**Norma Read**  
Artist

**Working from my studio in Lowestoft I'm a stones' throw from Carlton Marshes Nature Reserve, the most southern tip of the Broads National Park.**

It is here that I get much inspiration, walking in nature with peat-pools, dykes and scrubland, among grazing cattle, dragonflies, marshland birds and wild flowers especially in sunshine, it's joyful.

Without formal art training I have always made art as frequently as possible, joining art groups and courses, inspired and encouraged by local talented artists who have generously given their time and encouragement to experiment and develop my style of today

creating vibrant, colorful and textured paintings using expressive brush-marks and palette knives.

I have fond memories of two in particular, after who Michaela Hobbs, Ferini Art Gallery owner named two of the four gallery spaces. The other two gallery spaces are named after Sam Capps and Dennis Baker.

Donny Rose, a wonderful landscape artist, loved Carlton Marshes, often incorporated cattle in his work, and Oulton Broads, sailing boats, he loved those. Then gentle Wilfred Sutton with a superb sense of humour, always putting expressive figures in his work.

I love to read biographies of artist's routines, studios and

daily life...Hockney likes to start early, stop for lunch and finish for afternoon tea... Picasso, liked to socialise in the morning, visit other artist's studios, hoping to be invited for lunch (take note artists) it sounds like a plan. Alfred Munnings would paint through the night after much alcohol. Van Gogh would paint all day chasing the light... except 'Starry Night' the first one mainly with the help of a gas lamplight and the second created mainly in his studio through his imagination... but who knows, and of course there was Monet who moved on to a different canvas every hour as the light changed, so lots of provoking thoughts to be had, and me, early mornings are best, I fade away after 4.00pm.



**T**he Exhibition is a collaboration with Okome and art works by Venice Pericek Way and Caroline Gay Way.

In a moment of synthesis both artwork and viewer mix in unique combination - in an alchemy of sorts!

'An alchemy of sorts' is an eclectic mix of art works, colour and process loosely based on this theme.

The alchemic quest was both a science and an art seen as a lifetimes work to change base metal into gold. Alchemic knowledge held secrets, often in poetry.

The exhibition includes the mysterious alchemy of words Haiku and Senryu - a haiku-esque form that tends to have more human and sometimes humorous elements. Words are pared down to a minimum and can be likened to burning off of elements that no longer serve, the first part of the alchemic process that ultimately creates a heart of gold.

*the moon floats over the pond  
very out of tune  
next door flute is playing*

*fish stir murky deeps  
western waves burn with bright gold  
a hook is lowered*

# An Alchemy of Sorts

**Caroline Way**  
Artist & Poet



Shimmer Song



Out of the Blue

## The Quilter

**Patricia Peters**  
Poet

Have you ever noticed  
Artists don't look like artist any more?  
Some are neat and tidy  
Shy and modest  
Quiet and ill at ease  
About their inner magic  
Their creations and their drive  
Which keeps them wakeful, working  
And so very much alive.

Would you ever guess  
That behind that neat facade  
That warm and friendly smile  
Lives and thrives a quilter  
Her head full of new ideas  
Her sewing machine, her needles  
An extension of her mind?

In her brain a well-sewn department  
Q.I. (Quilting Intelligence) the new I.Q.  
Another art form for that special gallery  
Look closely at the details, the fabrics,  
Shapes, the stitches you can't see.  
Then stand back for a bigger picture.  
Of the quilter and her creation

# The Art and Principles of Calligraphy

**Calligraphy, the art of beautiful writing, stands at the crossroads of visual art and written language. It's an artistic practice where the choice of lettering style, the words written, and the composition speaks volumes. From its ancient roots, where it served as a medium for recording knowledge, to its resurgence in today's digital age as a form of personal and artistic expression, calligraphy has continually evolved while maintaining its core as a disciplined yet expressive art form.**

## The Essence of Calligraphy

At its heart, calligraphy is more than just writing; it's an art form that requires skill, precision, and an aesthetic sense to bring letters and words to life in an expressive and visually engaging manner. It is both a method of communication and a means of artistic expression, celebrated for its ability to convey beauty through letterform and layout.

The world of calligraphy is rich and diverse, encompassing a variety of styles each with its own unique characteristics and aesthetic appeal. From the bold lines of Gothic script to the fluid and rhythmic pen strokes of Italic and elegant strokes of Copperplate, calligraphy showcases a wide range of styles that reflect the cultural and historical contexts from which they emerged. This diversity not only highlights the adaptability and versatility of calligraphy as an art form but also offers practitioners a wide palette of styles to explore and master.

## Basic Principles of Calligraphy

The way the calligrapher manipulates the pen to produce pen strokes that combine to create beautiful letters is crucial and contributes to the overall aesthetic of the piece. Understanding the order and direction of each pen stroke and mastering the different various types of pen stroke are the building blocks of calligraphy.

For some lettering the styles, the variation in line width is an essential characteristic of calligraphic work. This is achieved by applying different amounts of pressure on the steel nib, which in turn opens the tines of the nib creating thick and thin lines that add weight to the letterforms and character to the script.

The beauty of calligraphy lies in the consistency, proportion, and spacing of its letters. These principles ensure that each letter not only stands beautifully on its own but also complements its neighbours to form words. The words are skilfully arranged into elegant compositions that reflect the meaning of the text.

## Aesthetic Considerations in Calligraphy

The arrangement of text on a page—its composition and layout—is as important as the letterforms themselves. Effective calligraphy considers the spacing between letters, words, and lines, as well as the overall balance and harmony of the text block within the space. Careful layout planning can help emphasise the message as well as making the work not only legible but also aesthetically pleasing.

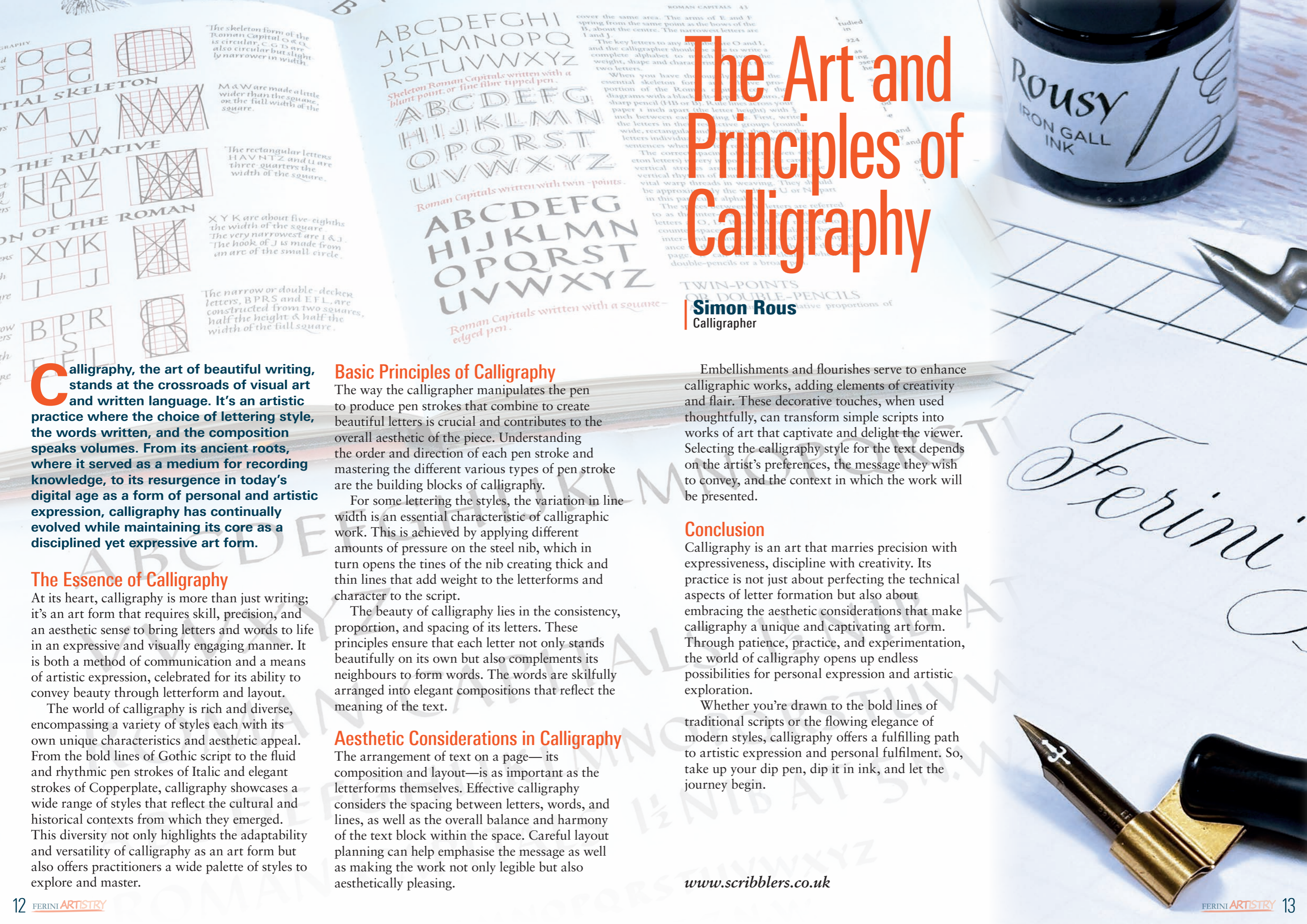
Embellishments and flourishes serve to enhance calligraphic works, adding elements of creativity and flair. These decorative touches, when used thoughtfully, can transform simple scripts into works of art that captivate and delight the viewer. Selecting the calligraphy style for the text depends on the artist's preferences, the message they wish to convey, and the context in which the work will be presented.

## Conclusion

Calligraphy is an art that marries precision with expressiveness, discipline with creativity. Its practice is not just about perfecting the technical aspects of letter formation but also about embracing the aesthetic considerations that make calligraphy a unique and captivating art form. Through patience, practice, and experimentation, the world of calligraphy opens up endless possibilities for personal expression and artistic exploration.

Whether you're drawn to the bold lines of traditional scripts or the flowing elegance of modern styles, calligraphy offers a fulfilling path to artistic expression and personal fulfilment. So, take up your dip pen, dip it in ink, and let the journey begin.

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



# TOP STITCH

## Textile Art

**T**OPstitch is a small Norwich based group of textile artists who seek to extend the range and appeal of textile art in all its forms.

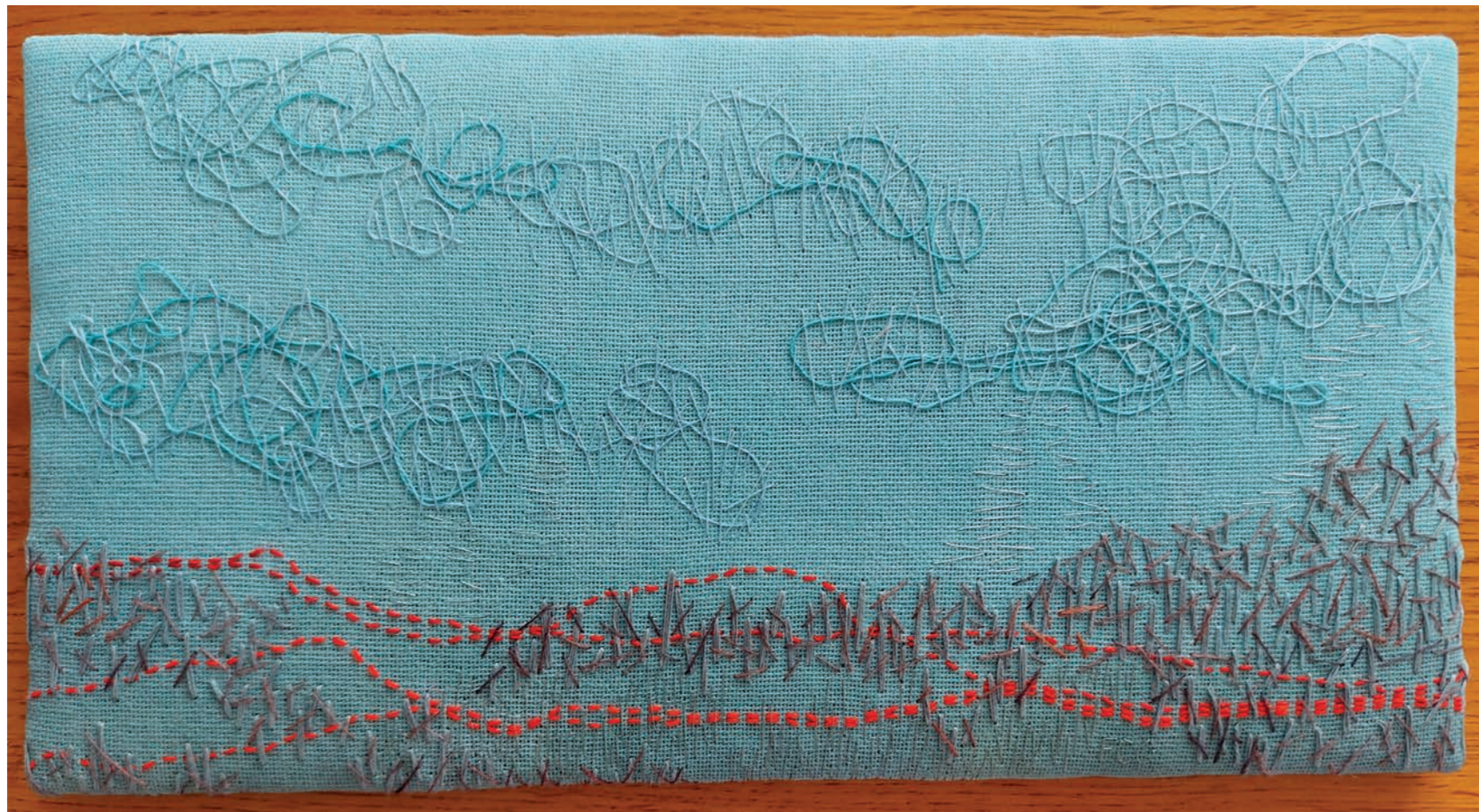
Members work in both traditional and experimental methods using hand and machine embroidery together with mixed media. We are committed to personal development of our own practice and to bringing textile art to a wider audience. To this end we have been major contributors over the years to the annual Norwich Makers Festival to encourage public participation in our art form.

We have exhibited widely in Norfolk but this is our first venture into Suffolk and we are delighted to be coming to Ferini Art Gallery. The exhibition will comprise work based on a strong design ethos, originality of form and variety of techniques in order to showcase the talents of our individual artists.

We will be showing pieces which give a retrospective of the range of both our subject matter and the forms our work takes. You will see pictures, accessories, wall hangings, stitched cards and much more.



# TOP stitch Retrospective





# TOP TOP STITCH Textile Art

## STITCH

### RETROSPECTIVE



**1st March –  
1st April 2024**

27-29 All Saints Road • Pakefield • Suffolk • NR33 0JL  
Open 11am to 4pm Fri/Sat/Sun & Bank Holidays



norma  
read

**colour works**



1st march  
– 1st april  
2024

27-29 All Saints Road • Pakefield • Suffolk • NR33 0JL  
Open 11am to 4pm Fri/Sat/Sun & Bank Holidays

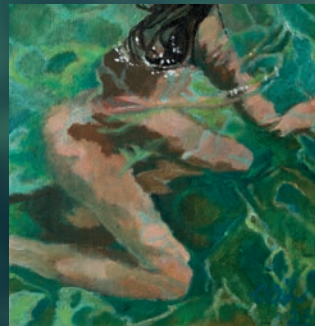


## 24th Annual Spring Exhibition



**1st March -  
27th May 2024**

27-29 All Saints Road • Pakefield • Suffolk • NR33 0JL  
Open 11am to 4pm Fri/Sat/Sun & Bank Holidays



Clare-Louise  
O'Leary

**REFLECTIONS**

REFLECTIONS

26th April –

27th May 2024

27-29 All Saints Road • Pakefield • Suffolk • NR33 0JL  
Open 11am to 4pm Fri/Sat/Sun & Bank Holidays

