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artists talking about art

ARTISTRY

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In This Issue

Connecting - Amber Colebrook

Minimalism & Simplicity - Pat Todd

Sculptural Ceramics - Mary Wyatt

Alchemy - Mark Goldsworthy

What to Paint? - David Gooch

Pakefield Postcards - Ruth Wharrier

I Have A Dream - Patricia Peters



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Connecting with a Community of Art Lovers

Amber Colebrook
 Social Media Manager

As we welcome the blooming flowers and hope for warmer weather, in this issue we are delighted to shine a spotlight on some incredibly skilled sculptural artists, each with their own unique style and perspective on the creative process.

We're currently gearing up for some exciting events - among these is the highly anticipated Pakefield Postcard Auction, which promises to showcase a diverse range of

artwork from our incredible local artists. If you've been keeping an eye on our social media pages, you'll know that we've already received some fantastic submissions so far. This year's auction is fundraising for the 'Britten as a Boy Statue' - celebrating the composer in his youth and aiming to inspire young creatives.

As always, it certainly looks to be a highlight of the months to come.

Having joined the Ferini team earlier this year as Social Media Manager, it's been a privilege to have the opportunity to connect with such a vibrant

community of art lovers. The chance to use social media as a platform to showcase local talent has been an incredibly rewarding experience, and not to mention creatively fulfilling. I am very grateful to be a part of such a passionate team and look forward to continuing to promote the gallery and its talented artists.

Whether you're an art enthusiast, a working artist, or simply curious about the creative process - we hope this issue provides you with valuable insights and inspiration. Thank you for your continued support of our gallery by the sea.

Log on to our website: www.feriniartgallery.co.uk
 Or visit our beautiful gallery when you get the time.

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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.

I am a ceramic artist based in Felixstowe, a coastal town in Suffolk. Living by the sea has given me endless inspiration for my work and a strong influence comes from the marine and coastal features of this environment. Felixstowe is a major container port so there is a busy to-ing and fro-ing of large ships and being at the confluence of the rivers Orwell and Deben, there are always smaller sailing craft to observe.

My mediums of choice are high-fired porcelain and stoneware clays. I admire the unique texture and character that each type of clay has and I strive to bring out its natural qualities in my work. My style is all about minimalism and simplicity, with clean lines and shapes that allow the materials to speak for themselves. I want my work to be quietly elegant and understated.

As a source of mark making materials, I regularly go beach combing for driftwood and other interesting natural forms. I appreciate the way that these found objects can be incorporated into my work by pressing the forms into the unfired clay. Conversely I can make moulds of the objects and then apply the form as a sprig. This is seen on my porcelain slip-cast bowls where ammonite forms are applied to the inside of the bowl. I then add oxides to accentuate the impressions and sprigs.

One of my regular techniques is using plaster moulds to cast porcelain and stoneware bowls and beakers. Even though the moulds have the potential to produce identical forms each time, I play with the amount of slip and the pouring process to create unique, one-off pieces.

Recently, I have been exploring a new direction with heavily grogged black clay to create rustic, textured bowls. This is a departure from my usual style but I am always eager to experiment and push the boundaries of what I can do with my materials. I use a thick white glaze that creates a wave-like effect when fired, giving the pieces a beautiful, natural look that is reminiscent of the sea.

Another working technique is printing with coloured porcelain slips onto newsprint. I paint successive layers of slips onto the newspaper then transfer the design from this onto prepared thin layers of clay for abstract images that evoke the strata and wave effects of the landscapes and seascapes of Suffolk.



The finished fired pieces are then displayed in frames in the manner of ceramic paintings.

As a member of Anglian Potters and Suffolk Crafts Society, I am committed to promoting the work of the best of local makers. Exhibiting my work is always a thrill and I am excited to be taking part in Ferini Art Gallery's Spring Up exhibition this year. It is a fantastic venue that showcases some of the best artists in the region and I am honoured to be included. This will be the fifth show

I have curated with Mary Wyatt (another Anglian Potter) alongside Michaela, Ferini Art Gallery Manager. Having a theme for the exhibition – "Spring Up" - has been a great way to focus my creativity and explore new ideas within my style.

In conclusion, my work as a ceramic artist is all about creating an awareness of my surroundings through the natural qualities of my materials. I am excited to see where my art will take me in the future, and I am grateful for the opportunity to share my work with others through exhibitions and shows.



Pat Todd
Ceramic Artist

Pat Todd is a curator of the Anglian Potters - 'Spring Up at Ferini' exhibition



Minimalism & Simplicity

Sculptural Ceramics



Mary Wyatt Sculpture

Mary Wyatt is a curator of the
Anglian Potters - 'Spring Up at Ferini' exhibition

I use clay to hand-build sculptures of people, animals, birds and landscape. I am interested in gesture and movement. My sculptures explore shape and balance. I have visited a variety of museums in Canada, New York, Paris, Amsterdam, Cambridge and London and draw inspiration from 'pots that speak' and early Greek and Mediterranean sculptures.

My particular favourites are the British Museum in London and the Fitzwilliam Museum in Cambridge. Visits to the archaeological museum in Chania, Crete and Avignon, France have given me some new ideas which I am developing.

I work from a studio at home in Felixstowe, Suffolk. While hand building I use slab, pinching and coil methods to create pieces. I have several pieces on the go at one time so I can harden larger pieces to maintain the structure before building the next stage. I also use a hot air gun to dry clay into position. This allows more flexibility and speeds up making the basic structure.

Before bisque firing I use oxides and under glaze colours. I fire in an electric kiln, but I have also use a gas fired raku kiln to glaze fire most of my pieces. In the raku kiln I use reduction to achieve copper glazes and have experimented with this for several years.

Raku firing involves heating pieces to a red hot temperature (1,000 °C). Pieces are taken out of the kiln with tongs and burnt in bins containing sawdust. This makes the copper in the glazes flash and creates the characteristic crackling of glazes. Pieces cool in the bins and then are scrubbed clean with wire brushes.

I am a member of Anglian Potters, Suffolk Craft Society and the Ipswich Art Society and take part in their selling exhibitions throughout the year. I also sell work through Fire and Flux gallery in Norwich, the Ferini Gallery in Lowestoft and the Octagon Contemporary Crafts in Diss.



Alchemy

Mark Goldsworthy
Sculpture

ALCHEMY: an inexplicable or mysterious transmuting
TRUSTING YOUR GUT: the feeling of intuition that occur when the neurons in your gut communicate with those in your brain.
SPIRIT: the seat of emotions and character; the soul.
FETISH: an inanimate object considered to be inhabited by a spirit.

Years ago, when I attended Art school, we were encouraged to produce work that had a 'presence'. This rather nebulous concept has remained and informed my work ever since. Over time, I have moved away from representing the superficial appearance to attempting to capture the inherent spirit.

This emphasis has led me to regard the gut response as more complete than a purely visual one (who doesn't read the labels, file the information and move on?). The sense of touch and the feel of the sculptures, often in one's hands, takes on greater importance.

The wonderful exhibition of prehistoric art at the British Museum emphasized the importance of shadows in giving form to objects. Low levels of light, allowed a transmutation of inanimate objects into living creatures, an event also experienced at Dawn and at Dusk when the world is open to alternative realities ...

This idea of transmutation has led me to seek out the point at which a stone turns into a sculpture and back again ... the portal between one reality and another. The concept sounds simple but is difficult to achieve. A perception of movement is contrary to the nature of wood and stone as materials and the laborious process of carving the two.

Compare this to the process of modelling in clay or wax and the resultant casting into bronze, a fluid medium.

But above all, whether it be carving, modelling or painting, it is my visceral response to the world as I briefly pass through ... I hope you enjoy.



What to Paint?



I am confident that most artists have viewed a blank canvas, board or piece of paper with trepidation at some time in their artistic life.

Maybe if you have developed your own signature style of work at least you will know the genre of art that you wish to depict.

For myself I have attempted most types of works, landscapes, nudes, sunsets, flowers etc etc. But only in short series of two, three or four, then I find myself becoming bored. Last year

a personal view

David Gooch

Artist

I painted four works on abandoned interiors; sheds houses and workshops. Only then to lose interest in doing any more of those.

There is another problem. I really enjoy and admire looking at free loose art full of big brush work. Seago, for example conveys so much in his art yet with the appearance of simplicity. Yet for me to try and paint that way only fills me with dread and horror. Because I paint detail. I cannot help it. If I put a figure in a landscape they need shoes, laces and buttons, Sad, I know!

It could be the fault of my star sign, Virgo. I have heard it described as a 'picky worry wart.' Perhaps if I was a Pisces, I would be painting dreams and water filled works or Leo, strong dominant characters.

It could be an interesting survey of artists and their star signs to see if they are somehow influenced by their sign in the work they produce.

Anyway, my latest attempt of 'what to paint?' consisted of jotting down long lists of emotional words; contentment, moving on, alone, worry, waiting etc.

Thus my latest series of works were born. Contentment spoke to me, but how to convey it in a painting. Perhaps with a vague form of symbolism but not too vague.

Then I visualised a sleeping woman with all manner of wild, funny and wonderful demons all sound asleep around her: If your demons are sleeping then so can you.

The most important part of this series, for me, is that I can combine my love of detail with a free an full imagination.

So there you have it a very personal view.

At this time, I have finished five paintings in this series. (on show at Ferini Art Gallery from the last week in April.) Already surpassing my usual 3 or 4 so there could be quite a few more to come. But you never know. There still could be times of sitting and staring at a blank canvas asking, 'What to Draw?'





George Vemply Burwood 1844 - 1917
 Image size = 60cm x 38cm
 Size including frame = 84cm x 62cm Gold frame

It gives me great pleasure to donate this George Vemply Burwood painting to help raise money for this worthy cause.

This large watercolour painting, painted in 1899, depicts a wonderfully serene scene of the Broads. George Burwood is a much celebrated artist from the late 19th and early 20th century.

An exciting project aiming to bring people together and increase the profile of the area as a cultural centre to celebrate and recognise the life and achievements of Benjamin Britten.

Hazel Johnson
 Director, Enterprise Lowestoft

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Britten as a boy



I am delighted that this year's Pakefield Postcard Auction is dedicated to raising funds for the Britten as a boy statue campaign.

As it is the postcard action's 10th anniversary, it is extremely fitting that this year marks the 110th anniversary of Benjamin Britten's birth.

Britten as a boy statue campaign is a community project to raise funds for a lasting memorial to Lowestoft's most famous son. It will be a gift to the children of the town to inspire them to follow their dreams.

Ian Rank Broadley, sculptor to the Royal family, has been commissioned to create the statue and we have the support of the local community, the Britten family, East Suffolk Council, Adnams and many people who work within arts, culture and music.

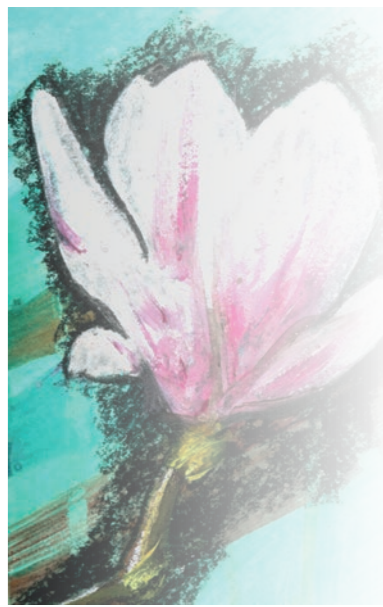
Not only will the statue be an inspiration for generations to come, but it will be a prestigious art work for our town. To date we have raised £26,000 and the first instalment has been paid to allow the sculptor to begin work on the real statue.

We need help to continue raising funds and so wish to encourage our area's creative community to come together, donate a postcard and get involved in the campaign.

Together we can make this important statue a reality.

Ruth Wharrier
 Chair - Britten as a boy statue campaign

More information can be found at
www.brittenasaboy.com





I Have a Dream

(A Found poem based on *The Art of Possibility*
By Rosamund Stone Zander and Benjamin Zander)

Patricia Peters

Poet

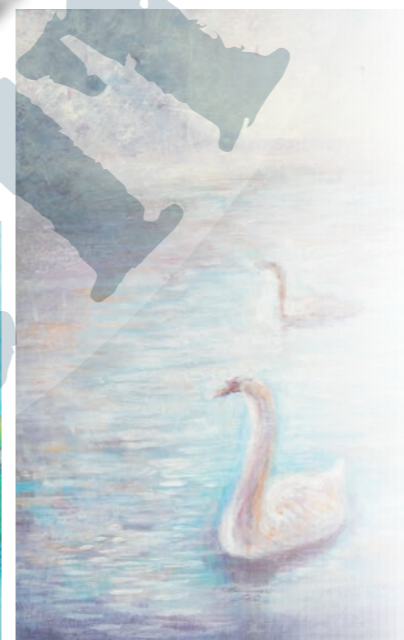
I had a dream
 We have all heard those words
 Martin Luther King 1963
 Do you remember what followed?
 Words about :Equality, opportunity, dignity, privilege
 The American Dream
 A Speech lasting 17 minutes
 King made a difference
 Even after his Assassination
 His dream continued
 What would King be saying now?
 Alive he would be 93.
 Could you use those memorable words
 To make a difference ?
 I had a dream

I plan to read this poem
 Listen to people who have different views
 Not consider them negatively
 Be angry that they don't agree with me
 View them as racist, elites, even unkind
 I plan to show acceptance, understanding, respect and kindness.
 Examine my own conclusions.
 Instead of telling people what is the right way
 I hope to show those qualities which are important to me.
 That's my dream.
 Having ceased comparing myself with other poets, performers
 I've let go of measuring what I do compared with others
 I am focussing on my central self
 It's a space of possibility, openness, with an uninhibited imagination
 Unfetter by concerns about what others think
 Where the best bits of me are
 It's a great place to be
 I have a dream!



A few more examples of the cards that we have
 already received. If you are an artist
 - have you delivered your postcard sized
 artwork for the 10th anniversary auction yet?
 It's never too late... If you miss this year, there is
 always Pakefield Postcard Auction 2024!

**CELEBRATING
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Lowestoft Lighthouse: Richard Adams

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Spring Up 2023



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