



Simon Carter
Willy Lott's House, 2006
Charcoal & Watercolour
28 x 38 cm

North House Gallery

North House Gallery was established in 1999 by Penelope Hughes-Stanton in the former studio of her father, the painter and wood-engraver Blair Hughes-Stanton (b.1902 d.1981). Exhibitions extend through the ground floor of the simple Georgian house overlooking the estuary of the River Stour at Manningtree in Essex, and into the letterpress workshop which houses several generations of printing presses, type cabinets and other, now historic, equipment. At North House Gallery there are frequent and varied exhibitions of paintings, drawings, sculpture, original prints and books by modern and contemporary artists of East Anglian, national and international fame. In 2019 North House Gallery presented PATH, the gallery's contribution to the River Stour Festival and to the 25th Anniversary celebrations of the Stour Valley Path, organised by the Dedham Vale Area of Outstanding Natural Beauty and Stour Valley (AONB). This exhibition included work by May Cornet (see above), Mel King, Jane Lewis, Sarah Milne, Ruth Philo, Dina Southwell and Linda Theophilus who among others all have their distinct relationship to the Stour Valley. Blair Hughes-Stanton's stunning and intricate reduction lino-engravings, 'Summer Storm', 1959 and 'Thunderstorm', 1959 are featured in the film.

www.northhousegallery.co.uk

Benton End House & Garden Trust

The vision for Benton End is one of inclusion. It is for the house and garden to be developed as a centre, imbued with the spirit of Cedric Morris, Lett-Haines and the East Anglian School of Painting and Drawing, where the education, support and encouragement of artists and horticulturalists of all ages, is paramount.

Bridget Pinchbeck, Chair. For more information contact:

bridget@bentonend.co.uk

'I'd been told that Wrabness was a special place and, when my partner (who has a caravan there) took me there for the first time, I caught a glimpse of the river from the winding road and I could see it was going to be magic. It came as a surprise to fall in love with an unfamiliar landscape. It is here that I feel a great connection to the earth; the Stour, waiting for her tide to come in so we can bathe, watching the baby jellyfish swimming early in the morning, the slippery mud of the shore, the dazzling mossy green marshes, the oaks blown by the wind, the big sky in the day and the clarity of the constellations at night. It is here I notice my place in it all.'

May Cornet, January 2020

With thanks to:

Bridget Pinchbeck, Chair of Benton End House and Garden Trust for sponsoring the reproduction use of 'Autumn Landscape, Suffolk, 1929, an oil painting by Sir Cedric Morris.

Poppy Ackroyd for her music, 'Birdwoman' from the album 'Sketches' and 'Roads' from the album 'Feathers'. Poppy Ackroyd is a British composer and violinist and a regular member of the live project Hidden Orchestra. She is known for non-conformist approach to producing sounds. (*Resolve, album review, Loud And Quiet, 2018*)

Stefan Musgrove and Mark Offord, Firebrand Creative for their creative input. The logo 'Stour Surrounding - Artists and the Valley' reflects a similar typeface, Brook Type, designed by Lucien Pissarro in 1903. In 1934 Pissarro painted 'The Stour at Stratford St.Mary', a painting held in the Ipswich Borough Art Collection.

www.firebrandcreative.com

This film has been produced as part of the 'Improving the Stour Valley for Visitors' project, a business development project to support high quality visitor products and services, funded by:



The European Agricultural Fund for Rural Development: Europe investing in rural areas



Project hosted and supported by www.dedhamvalestourvalley.org

How this special landscape - of Constable, Gainsborough, Morris and Munnings - continues to shape and speak to contemporary artists today.

A film produced by Jevan Watkins Jones & Paul Press, Offshoot Foundation

Desmond Brett

Desmond Brett is a Senior Lecturer in BA (Hons) Fine Art (Sculpture). He previously worked as a Lecturer in Fine Art at York St. John University and prior to that was Programme Leader in Fine Art at Hull School of Art & Design. Desmond graduated from the Slade School of Fine Art, UCL, with a BA (Hons) Fine Art (Sculpture) and an MFA in Sculpture. Currently a PhD candidate in Sculpture at the Royal College of Art, he is interested in how the traditions and currency of sculpture can be expanded, interrogated and re-imagined through material-led enquiry. 'My practice is driven by a preoccupation with materiality, process and a growing interest in the space of painting and its relationship to sculptural form. I am interested in how a sculpture might be made as a discreet object or intervention that evades specific recognition and exists as an allusion to events, memories, gestures and things.' Brett's sculpture 'Puff', steel, polymer plaster and iron weighting powder, 2011-14, a part of his solo exhibition 'Groundbound' at The Minorities, Colchester, 2013 curated by Kaavous Clayton, is featured in the film alongside a quote from Brett about his cloud series, 'Sculpture by definition depends upon gravity and light so the idea of making clouds that were weighted by their own materiality and revealed to be unable to float appealed.'

www.desmondjbrett.com

Chris Dobrowolski

Much of Chris Dobrowolski's work is kinetic and often takes the form of a vehicle. When he was a student in Hull in the late 80's he built a boat from driftwood to try to escape. 'Seascape Escape', as it was later called led to a whole series of vehicles in a similar vein, each made with a deliberate "knocked up in the garden shed" aesthetic. Chris has retold and refined the stories of these vehicles as both artist and teacher which in turn led to a more performative strand of work. He has had two performance lectures produced by ArtsAdmin. 1. 'Antarctica' based on his role as Visiting Artist with the 'British Antarctic Survey' and 2. 'All Roads Lead to Rome' about driving his old family car to Italy where his father served during World War 2. In 2017 he was commissioned to make an installation for Hull City of Culture called 'Washed Up Car-Go'; he is an associate artist at 'Art Exchange', University of Essex and Cuckoo Farm Studios, Colchester and has exhibited and performed internationally. This film features Dobrowolski's tank, 'Landscape Escape No.2', built in the early 2000's, panelled in over seventy Constable reproductions and powered by four Suffolk Punch lawn mowers (c.1940/50's).

www.cdobo.com

Stour Surrounding

Artists and the Valley

Simon Carter

Simon Carter is an artist and curator who was born in Essex in 1961. He studied at Colchester Institute and North East London Polytechnic. In 2013 he collaborated with artist Robert Priseman to form the artist collective Contemporary British Painting and also East Contemporary Art, a collection of contemporary art from the East of England, which is housed at the University of Suffolk, Ipswich. Carter is President of Colchester Art Society and a director of the Victor Batte-Lay Foundation. Recent exhibitions include solo shows at Messum's London and Messum's Wiltshire, SEA Foundation in The Netherlands, Between Us, a Britain-China Art Biennial and Beyond Other Horizons at Lasi Palace of Culture, Romania. He has a studio on the Essex coast at Frinton-on-Sea and is represented by Messum's. In 2006 Carter began a series of improvisations in both drawing and painting from John Constable's Mill Stream (1814-15) and Willy Lott's House (1816) held in the Ipswich Borough Art Collection, then taking these ideas out into the actual landscape. Early work from this series was shown in a solo exhibition titled 'Get Constable' held at the Town Hall Galleries, Ipswich, in 2008. Some of the drawings and painting are featured in this film.

www.simoncarterpaintings.co.uk

Michael Carlo

Michael Carlo was born in Glemsford, Suffolk, 1945. He attended Colchester School of Art, 1961 - 1965 before the Royal College of Art, 1965 -1968. Extracts from Carlo's website: 'From the very start I loved it at Colchester Art School: I found my tribe. With staff including Edward Bawden, John Nash, Peter Coker, Edward Middleditch and Nigel Henderson, It was so exciting. After two years I specialised in painting and printmaking and was encouraged to go to North Wales and visit the slate quarries, to get away from East Anglia and the fields and the big sky. I hitchhiked there with a tent and a large drawing board in the summer of 1964. I did a huge quantity of drawings and photographs and in Feb 1965 it got me into the Royal College of Art and into a flat in Shepherds Bush. At the RCA I learned to do photo screen printing; I also won the lithography prize, despite the big move to 'pop' art, I stuck to slate quarries...I have now lived and worked in the same place in Suffolk for over 40 years and my immediate surroundings have informed all of my work. For the last 20 years a small copse on the top of a hill seen from the top of my garden across a small valley has been my subject matter. My prints have become progressively more sparse - stripped down, raw and now mostly reduction woodcuts - I work entirely from my many sketch-books, now home-made.'

www.michaelcarlo.uk

May Cornet

May Cornet, (*b.1975, London*) is half-french and lives and works in Suffolk. She graduated from Goldsmiths' College and has been working and exhibiting both in the UK and Europe for the past 20 years. Her work is conceptual and often stimulated by text & place. She responds intuitively and chooses to work with materials that become an integral part of the work. She has worked with steel, film, ebony, embroidery, monoprint, resin, feathers, cardboard, newspaper. She believes there is significance in every thread that surrounds us. Selected exhibitions include: Limoncello gallery, London; Belmacz gallery, London; Nottingham Contemporary; Snap Aldeburgh Music Snape Suffolk; Thomas Gibson Fine Art, London; Biedermann Museum Germany; Musee de l'Art Moderne de St Etienne; Blickachsen Sculpture Biennale; Frankfurt Germany; Pan Museum Naples; The New Art Gallery Walsall. Selected collections: The Ned Hotel London; Walsall New Art Gallery; Frances Bowes San Francisco; Biedermann Museum, Germany; Lace Museum, Venice. Selected residencies: Goldsmiths' College researching the textiles collection of mathematician Mary Harris; Tate Partnerships residency Walsall New Art Gallery, Scholarship in Venice from Italian Cultural Institute London. Cornet has a close relationship with the River Stour at Wrabness, Essex. One of her works featured in this film is 'A Path Through the Woods', monoprint on canvas, 2016, installed at North House Gallery, Manningtree as part of the exhibition PATH which celebrated the 25th anniversary of the Stour Valley path (*see North House Gallery below*).
www.instagram.com/maycornet

Maggi Hambling CBE

(*b.1945, Suffolk*) lives and works in London and Suffolk. Hambling studied with Lett Haines and Cedric Morris, and then Ipswich, Camberwell and the Slade Schools of Art. In 1980 she became the First Artist in Residence at the National Gallery, London, and in 1995 won the Jerwood Painting Prize (with Patrick Caulfield). In 1998 her sculpture A Conversation with Oscar Wilde was unveiled at Adelaide Street, London, facing Charing Cross Station. In 2003 Scallop, a sculpture to celebrate Benjamin Britten was unveiled at Aldeburgh, Suffolk and was in 2005 awarded the Marsh Award for Excellence in Public Sculpture for Scallop. Her work is represented in major collections internationally, and in the UK these include the British Museum, Tate, Victoria and Albert Museum, National Portrait Gallery and National Gallery. Recent museum shows include Maggi Hambling : Walls of water at the Hermitage Museum, St Petersburg, Russia (2013) and the National Gallery, London (2014), War Requiem & Aftermath at Somerset House (2015), Maggi Hambling : Touch a retrospective of works on paper at the British Museum (2016), The Quick And The Dead : Hambling Horsley Lucas Simmons Teller at Hastings Contemporary (2018), Maggi Hambling : For Beauty Is Nothing But The Beginning Of Terror at both CAFA Museum, Beijing and Guangdong Museum of Art, Guangzhou, China (2019). Hambling has established a reputation over the last four decades as one of Britains most significant and controversial artists, a singular contemporary force whose work continues to move, seduce and challenge. This film features her triptych of watercolours on paper, 'Sunrise, Hadleigh, Suffolk, 12.8.92' and her tender drawing of Sir Cedric Morris on his death bed, 'Cedric, February 8th 1982', charcoal on paper.

Andrew Vass
Fusing 02, circa 2012
Charcoal on paper
56 x 76 cm



Alex Pearl

Alex Pearl makes mini epic films, video installations, sculpture and books. Throughout his work there is a sense of an acceptance of failure or disappointment as important parts of the human condition. Using readily available materials and software the films are made from: suddenly apprehended ideas, discovered objects and impromptu processes. They are comparable with the sketch or doodle, an initial throwaway idea made visible. They make light with big issues and are in turn haunting and funny. His sculpture is fragile, temporary and has the appearance of being on the verge of collapse or already broken. The work displays playfulness with its own limitations and a hopeless desire for greatness. There is an openness in his practice. Works are freely available online and are often submitted to the harsh criticism of the YouTube and blogging communities where pieces are often reworked under the public gaze...The power of these understated and subtle films belie their impoverished roots. (Kate McFarlane, Drawing Links Catalogue, 2006). A short excerpt of Pearl's sensitive film study of 'Andrew Vass - Drawing', 2012 is featured in the film.
www.alexpearl.co.uk

Freddie Robins

Freddie Robins (*b.1965*) produces contemporary art works using textile materials and processes. She is renowned for her inventive and provocative use of knitting. She finds knitting to be a powerful medium for self-expression and communication because of the cultural preconceptions that surround it. Her work explores pertinent contemporary issues of feminism and the human condition, questioning conformity and notions of normality. She studied at Middlesex Polytechnic (1984-87) and the Royal College of Art (1987-89) where she is now Senior Tutor and Reader in Textiles. Robins has been the recipient of numerous grants including Arts Council England/National Lottery, British Council, Crafts Council and AHRC (Arts & Humanities Research Council). In 2012 she was on the UK shortlist for the prestigious Women to Watch exhibition at the National Museum of Women in the Arts, Washington, USA. Her work is held in private and public collections including the Victoria and Albert Museum, Nottingham Castle Museum, Aberdeen Art Gallery, Crafts Council and Museum and KODE – kunstmuseene i Bergen, Norway. Robins lives and works in a converted 16th century timber framed barn on a working farm in North Essex. Robin's works 'Someone Else's Dream', 2014-16, a series of reworked hand knitted jumpers in mixed fibres and 'Feel the Fear and Make it Anyway', 2007, Machine knitted yarn, cellophane and buttons are featured in this film and represent Robins' interest and struggle with a romanticised view of the english countryside.
www.freddierobins.com

Alex Robbins

Alex Robbins received his MFA from Goldsmiths College, London in 2006 and currently works in Los Angeles, CA. Recent exhibitions include Commonwealth and Council, Los Angeles, CA; CSU LA, Luckman Fine Arts Complex, Los Angeles, CA; Six Doors, The Other Room, Foundation for Contemporary Arts, NY; Primer III, The Luckman Gallery, Cal State L.A.; Primitive Accumulation, FOLD Gallery, London, UK; and 2010.2, MOT International, London, UK. He is also the curator of a small experimental exhibition space called The Window located at 1909 7th Ave. Los Angeles, CA 90016. In 2019 Alex Robbins was invited by artist Adam Thompson to create a site specific project for Atlas House, Ipswich. Alex presented 'Kloffus' which included his precise painted versions of a Gainsborough and Constable, 'Landscape with Stream and Weir' and 'Study for Cirrus Clouds', (oil on canvas over birch board, 2019) inverting the artists original colour palette and embracing ideas of ocular afterimage. These works are featured in the film.
www.af-robbins.org

Adam Thompson

Adam Thompson has exhibited in galleries including MOT International, Hayward Gallery and Laure Genillard, London, Unsolo Project Room, Milan and Galerie Bernhard Knaus, Frankfurt and has been selected for a number of residency programmes, including recently at the Museum of Contemporary Art in Seoul, Korea. He studied at Goldsmiths College, London where he graduated with a BA in Fine Art, Studio Practice and Contemporary Critical Theory (2001) and MA in Fine Art (2009) followed more recently by a Postgraduate Certificate in Education (PGCE) at University of Suffolk, Ipswich. Formerly, Adam held a Lecturer and Course Leader position teaching Contextual studies, Fine Art, Drawing and Sculpture at Suffolk New College, Ipswich. Adam runs Atlas House, an independent project space in Ipswich supporting artists and arts value to society through community and education projects across the east of England. In 2019 Atlas House invited LA based artist Alex Robbins to respond to the artistic heritage of Gainsborough and Constable (*see above*).
www.adamthompson.co.uk
www.atlashouse.org

Charlotte Verity

b.1954, Germany; 1973-1977 Slade School of Fine Art; 2020 lives and works in London. Charlotte Verity is an observational painter who draws on the natural world for her motifs. The paintings arise from the immediate surroundings of her London garden and are painted on the spot, either outside or in the studio. Despite the fleeting nature of what she depicts the paintings develop slowly and have a suggestion of deep space and the wider world. Solo shows have been at the Anne Berthoud Gallery; Browse and Darby; North House Gallery, Manningtree; Purdy Hicks; the Garden Museum London and more recently The New Art Centre, Roche Court near Salisbury. Her work has been included in many group shows such as The Hayward Annual; The Whitechapel Open; The John Moores; The Royal Academy Summer Exhibition; the Drawing Room London; LA Louver and The Yale Center for British Art, USA. Her work is in many private and public collections. She has been a visiting tutor at The Royal Drawing School since 2001. A monograph was published by Ridinghouse in 2016. In 2018 Verity produced a series of watercolours depicting Bottengoms, the house and garden in Suffolk of the writer Ronald Blythe. Verity was commissioned by the Garden Museum to record the garden which was begun by the artist and plantsman John Nash and bequeathed to his friend Blythe. Two of these watercolours plus two of her personal snapshots of the garden are featured in the film alongside a quote from her journal.
www.charlotteverity.co.uk

Andrew Vass

Andrew Vass (*b.1961 d.2015*) studied at Cambridge College of Art and Technology 1978-1982 and went on to teach in the art department at Ipswich School of Art followed by Suffolk New College and University Campus Suffolk 1992-1998. An artist in charcoal, pencil, drypoint, watercolour and oil he lived in Holbrook for a number of years and worked from the landscape surrounding the River Stour. Locally he has exhibited at Christchurch Mansion, Ipswich; Town Hall Galleries, Ipswich; North House Gallery, Manningtree; Gainsborough's House, Sudbury and Kettles Yard, Cambridge. On three occasions his work has been selected for the Jerwood Drawing Prize, 2001, 2003 & 2012. Vass has work in a number of public collections including Nomura Bank, the Ipswich Borough Art Collection and the Department of Prints and Drawings, The British Museum. His contribution to drawing was the subject of a lecture by Martin Golding - Marking Out the Space: The drawing of Andrew Vass, at The Royal Drawing School, London, 2015. Three of his works, 'Covered Path', charcoal on canvas, 2013, an untitled oil on canvas (green) shown in the Kettle's Yard Open, 2008 and the making of 'Green Wall Drawing', 2013, documented by the artist Alex Pearl in 'Andrew Vass - Drawing' are presented in this film (*see above*). 'Andrew Vass's drawings start from an experience of landscape that is common to us all, as we move through and see around us an environment. We carry that familiar experience in our bodies; our physical sense of how we navigate the external world and the way it impresses itself on us gives us the means, in turn, of imagining it. And to imagine it is to recognise the emotional charge with which it touches us.' From the essay ANDREW VASS – DRAWINGS by Martin Golding, May 2013
www.a-vass.co.uk