

OPEN STUDIOS CASE STUDIES STATEMENTS FROM /ABOUT SOME OF THE PARTICIPATING ARTISTS



Carolyn White aims to, “distil the landscape through expressive colour and direct observation.” The artist works in oils, watercolours and pastels to express her particular relationship with the landscape.

“I travel widely in my work,” she explains, “however, the Stroud valleys have unique characteristics both in light and form. I’m particularly drawn to the Slad valley (made famous by Laurie Lee) for its timeless quality and steep sloping meadows.”

Carolyn is one of many artists that enjoy the non-divisive nature of the SVA organisation and observes; “There is an open and accepting attitude to all genres of art within SVA. Conceptual and cutting edge artists for instance can co-exist with and run alongside more figurative means of expression.”



“In the spirit of play and enquiry I assemble and add to found objects. I am interested in fragility, metaphor, light and shadow,” states Horsley artist Ruth Liengaard who includes in her influences; a Scandinavian background, folk art, natural world patterns, a love of simplicity, the humour of Edward Lear and the music of Stephan Grappelli !



Ruth’s installation at the curated ‘Taster’ show at Stroud’s Museum in the Park during Site 06.

Ruth, whose sculpture and textile pieces often make use of found objects from bedsprings to abandoned craft items muses, “my works are often metaphors for processes and how I see aspects of the human condition.”



Noela Bewry with her sketch book at Mills Café in Stroud.

“I am a painter and I love living in Stroud, it has great people, great food, great views, great arts, great cafes,

Adam Morigan works and processes natural leather, “each piece inspired and reflective of the inherent beauty of the beast.”

“My work is simple!” he elaborates. “I think like a cave man, exploring our relationship with the natural world through an age old process. This ancient craft kept us alive in the most difficult of times and is one which could quite literally save our skins in the future..... My opinion is that whatever we do has an effect, so we may as well make it a good one, honouring and remembering our relationship with the creatures about us is a good start, especially if the environmental impact of my art is practically zero..... We are all part of creation no greater no less.”



Painter Nick Grellier takes a break from working in her attic studio in two listed stone cottages near Chalford. Her work is displayed throughout the painterly inspired interior. “There are a lot of artists around here and good back up for us in the area including the arts organization, framers, printers, photographers and a fine art shop,” states Nick.” The really important thing for me though is the walking, the greenery and the hills.”



Lucy Birtles' ceramics are both beautiful and functional - which may explain why people return to her time and again to buy more.

Visitors to her turf-roofed workshop at her home in Nailsworth during the Open Studios event will discover there's plenty of choice from the potter who thrives on variety: whether its colourful domestic pottery or majestic hand-modelled vessels. "I make functional pots decorated with spots and stripes which become personal friends," said Lucy. "And for the more aesthetic palates there's the feminine curves and soft matt glazes of a range of hand-modelled vessels, and graceful shapes for both house and garden."



Painting crept up on artist Kate Loveday, who became a professional artist in her mid-forties, a fact she blames on "an academic school that wouldn't have dreamt of sending a girl to art school." Now her work, with its strong sense of colour and composition, is highly sought after, and fans will be looking forward to seeing new paintings when she welcomes visitors to her period home tucked away near Stroud's centre.

"Colour, patina and layers are all important," says Kate. "My paintings are never yet about action, but are more about reflection and contemplation. They are like a window opening onto a garden or a serene space."





Old biscuit tins and sheets of copper are transformed into works of art by sculptor Alison Cockroft. Drawn to Stroud by the creative environment it offers to artists, Alison moved to the area in 1998 and was one of the first artists to take up residence in the Artspace on John Street, in the early days when the studio space was as Alison describes it “a tumbledown, musty old room.” A former teacher, Alison gave up the stability of a teaching salary to pursue her own creativity and work as a sculptor. “When I was teaching I was making my work in the spare bedroom, but it was difficult to make that next step to reaching out to a wider audience.” It took the move to Stroud, and the availability of studio space in the fledgling Stroud Valleys Artspace to enable her to develop as a sculptor.

“My art is about people, their reactions, emotions and communications,” observes Imogen Harvey-Lewis, a Horsley based artist with the ability to reflect honestly and directly on her work. “My pictures over the last few years are sequential. They stem from a life-changing turning point in my life when my late husband died suddenly, leaving me bereft but with a passion to draw - for real. To put down what I felt, for me. My style is born of that immediate need to record a thought, a look, an inspiration, a question. Three years on, my work has developed to be less of the ‘me’ and more of the ‘everyone’.

I am not afraid to tackle issues but prefer to do so in a sideways manner. My work aims to appeal to its audience by reflecting back their own underlying feelings about some of the bigger issues in life. In drawings I try to capture the bits in between the obvious. You don’t have to say, “I love you” to show that you mean it. The immense vocabulary of body language and expression can say it all. My work seeks out a humour even in the face of strong opinion.”

