

Petersfield  
MUSEUM   
and ART GALLERY

ARTISTS A - F

# SOUTH DOWNS OPEN

22 OCTOBER 2024 - 1 FEBRUARY 2025

OVER 120 ARTISTS CELEBRATING  
THE BEAUTY OF THE SOUTH DOWNS

# South Downs Open

Exhibiting nearly 150 works by over 120 artists, Petersfield Museum and Art Gallery's ***South Downs Open*** is a spectacular way to celebrate the beauty of the South Downs. Visitors can enjoy paintings, drawings, prints, photography, sculpture, textiles and ceramics that draw inspiration from across the South Downs region, from Old Winchester Hill in Hampshire to Beachy Head, in East Sussex.

***South Downs Open*** has been selected from an open call to artists. Petersfield Museum and Art Gallery was delighted to receive hundreds of submissions, which reflects the inspiration the South Downs has for so many.

All artworks are ©The Artist.

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## Jackie Amies



*South Downs Way-South Harting, 2024*

Etching on paper

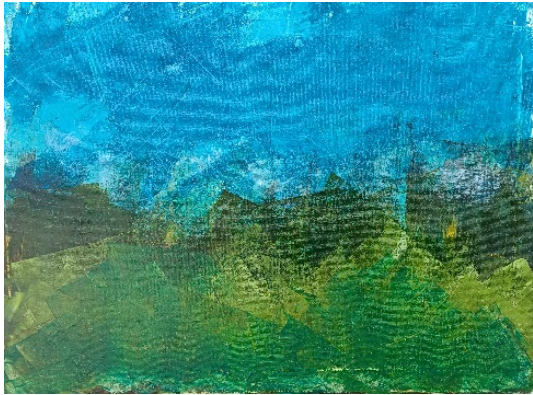
23 x 18 cm (framed)

[SDO238]

I am a walking artist who has lived in and round the South Downs since 1980. I regularly walk The Hangers, Butser Hill, Old Winchester Hilla and South Harting Downs. In 2021 I walked the South Downs Way twice as a challenge, for artistic inspiration and for historical discovery. During these walks I collected chalk, made frottage rubbings, sound recordings, drawings, took photographs of the chalk path and collected detritus and foliage. This small nontoxic aluminium etching is from a drawing of the single oak on the path in the valley on South Harting Down. It is from a series of twenty drawings that I am developing into small postcard size etchings plates.

@jackieamiesartist

## Jan Atkinson



*Inspiration*, 2021

Acrylic, chalk, pastels, ink and watercolour on canvas

44 x 56 cm (framed)

[SDO069]

I am a professional gardener and conservationist. I moved from the North of England in the 1980s, from an area of wild land and seascapes. This gave me a sense of freedom and endless possibilities which I have never lost. The South Downs is a landscape of colour and texture. This painting was not a direct observation but a feeling and essence of the surroundings. Due to the nature of the tools I used, the peaks and troughs were more exact than much of the Downs but the feeling, whilst painting, of distance and freedom became the reason for the result on the canvas.

## Patrick Will Baker



*Seven Sisters*, 2024

Watercolour and pastel on paper

47 x 64 cm (framed)

[SDO268]

I trained as a graphic designer and illustrator; I have long found comfort and meaning in the creative process. Recently I have returned to my artistic roots as a form of therapy, and particularly enjoy exploring connections, be that the relationships we build and develop with our peers, or with nature and our environment. Based in Suffolk, my childhood family holidays would regularly be in and around the South Downs. I remember long walks in the rolling countryside. This study of the Seven Sisters, the chalk cliffs of the south coast are both a tourist honeypot and a favourite of mine to visit.

@create.atwill

# Rhoda K Baker



*Gap 5, 2022*

Paper and acrylic on board

28 x 28 cm (framed)

[SDO085]



*Fragments Found, 2024*

Paper, lino cut, wax crayon on paper

33 x 33 cm (framed)

[SDO086]

I am a multidisciplinary artist, working in drawing, printing, painting, sculpture and collage. *Gap 5*, is a low relief paperscape exploring the contours of the dry valley areas of the South Downs. This abstract work is made from layers of paper and white acrylic paint referencing the chalk downland in southern England. *Framgment Found*, is a piece that relates to an imaginary archeological dig in the South Downs at the end of the 19<sup>th</sup> century. The fragments found are broken pieces of objects discovered, collected and preserved during the dig, the shattered remains were laid out on the ground as a roundel.

@rhoda\_k\_baker

## Ruth Barrett-Danes



*The Last of Summer, 2024*

Collagraph print with viscosity inking

30 x 30 cm (framed)

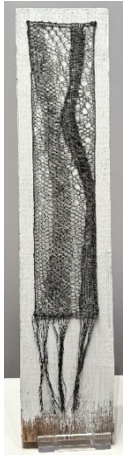
[SDO015]

I am both a ceramist and a printmaker and my prints reflect the development of a visual language that has been synthesised from past ceramic work. I have a connection with Dartmoor and the Welsh landscape around the Black Mountains that have encouraged a love of nature and observation of all things wild and strange. Journeys through the South Downs have inspired new approaches in an endeavour to capture the ever-changing moods of the landscapes that continue to surprise and delight. The print is a combination of Collagraph and Drypoint and the plates are inked up using both intaglio and relief methods.

@dollydanes



## Alison Baxter



*Goodwood Trees 1, 2023*

Cotton thread, wood and metal pins

33 x 7 x 2 cm

[SDO087]

I make two-dimensional artwork and small-scale objects working with thread, fabric, paper and metal. I trained as a jeweller and then in textiles and am interested in creating work that crosses disciplines. I enjoy playing with the perception of scale by creating a sense of the monumental in the miniscule. Recent work explores capturing memories of people or a sense of place through abstract forms and use of materials. Inspiration can come from conversations, researching old buildings and their histories or walks in local woods and forests. I am captivated by the majesty of the trees of the South Downs. Their individual strength developed through their symbiotic relationship within a wooded environment, for me encapsulates the human experience.

@alisonbaxterartjewellery

## Chris Beards



*Harting Hill, 2017*

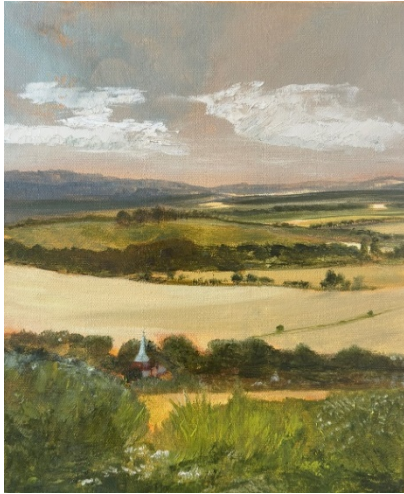
Photograph

43 x 54 cm (framed)

[SDO309]

I have photographed the English landscape for many years. This image is from an ongoing photographic landscape project within the South Downs.

## Gemma Bedford



*Towards South Harting, 2024*

Oil on canvas

34 x 29 cm (framed)

[SDO235]

Based on the Hampshire and West Sussex border, I spend time on the south coast beaches and harbours and amongst the South Downs. My work is usually semi-abstract in style and the paintings are created using a palette knife and oil paint and on occasion acrylic and mixed media. Walking Harting Down has been part of my life for many years. The view down to the village of South Harting has always been a favourite and I often sit looking at this view. My work is influenced by the dramatic landscape and seascapes that the area of the South Downs offers to artists.

@gemmafordart

# Frances Bloomfield



*Theatre of Lost Dreams. Act III Version 2, 2024*

Photographic collage

52 x 72 cm (framed)

[SDO135]

I am an established artist working in a broadly surrealist tradition. My work can best be described as a series of dreamscapes exquisitely created in three-dimensional collage. Each piece is like a small theatre set which plays with space and perspective to draw the viewer into the curious worlds I create. Subject matter varies through domestic, industrial and natural but there are recurrent themes throughout my work. This piece is based on a series of photographs I took over two evenings whilst walking my dog on the rewilded golf course at Waterhall, which is on the South Downs near Brighton. The building in the picture used to be the golf club but is now a centre for ecological studies. The piece is in part a celebration of this project of rewilding and protection. The twigs and feathers were collected from this area. The 'imagined' white crow is a sign of change.

@francesbloomfield

## Hilary Boardley



*Red Landscape*, 2021

Digital film still on paper

46.5 x 64 cm (framed)

[SDO237]

My work encompasses digital photography, moving image, printmaking, painting and drawing. These mediums often overlap, approaching work in a collagist way. Film work can be either short and stand alone, often using movement and stillness to convey ideas, or it becomes a catalyst for extraction in the form of digital stills. Memory of place, landscape, the environment and our engagement with it are explored in my work through the reinvention of space. Images are manipulated and reconfigured, the real and the imagined juxtaposed. *Red Landscape* is a digital still, extracted from a clip whilst making a short film *At the Edge of Emptiness* in 2021. It was filmed at the top of Old Winchester Hill on the South Downs where an Iron Age fort once stood.

@hilaryboardley

## Tom Boulton



*Beech Row, 2024*

Watercolour and crayon on paper

53 x 63 cm (framed)

[SDO123]

I worked as a magazine and book illustrator and through my art I explore the landscape through mixed media work. When you come across a row of beech trees it often signifies an ancient trackway leading up to the downs.

@boultongallery

## Lola Claeys Bouuaert



*Ancient Woodland, 2023*

Smoke-fired ceramic

18 x 17 cm

[SDO199]

Originally from Belgium, I trained as an architect. I spent 22 years in Lebanon and I started learning pottery at Nathalie Khayat's studio in Beirut in 2006, with beautiful memories of raku-firing in the mountain surrounded by olive, fig and pomegranate trees, wild flowers and the Mediterranean sea. My ceramics are hand-built and burnished several times. This leaves a tactile and smooth finish. After bisque firing, the pieces are smoke-fired overnight in sawdust and other natural materials, leaving imprints of wild plants.

@lolac ceramics

# Sophie Bowers



*Rolling Hills, 2024*

Oil on wood panel

18.5 x 18.5 cm (framed)

[SDO113]

*Rolling Hills* depicts the view from Hayden Lane (near Old Winchester Hill) looking across the rolling hills of the South Downs. Fields bathed in warm sunlight, sheep resting under trees and overgrown borders are some of the many sights that make these vistas so breathtaking. When searching for inspiration I take a stroll down these roads.

@sophiebowers.art



# Joanne Briffett



*Cocking Down*, 2024

Woven tapestry

62 x 16 cm (unframed)

[SDO144]

The South Downs are very much a part of my life. I love watching the seasons, the changing colours of the trees, the hedgerows, the wildflowers, the crops in the fields, the rain and the sunshine which makes everything that is familiar look different with every passing day. It is these things that are the inspiration for my tapestry work. *Cocking Down* represents the steady climb up Middlefield Lane and Cocking Down from Hilltop, above Cocking to the junction on the South Downs Way just above Newfarm Plantation. I have used natural tussah silk to represent the chalk track used daily by walkers, cyclists and horses and a variety of green wool to show the contours and the change in elevation.

@joannebriffett

## Janet Brooke



*Snow over the Downs*, 2011

Screenprint on paper

41.5 x 67.5 cm (framed)

[SDO197]

I am a printmaker and use the media of screenprint and linocut to record and portray my local environment. My subject matter has ranged from the nitty gritty of urban living to the more sedate atmosphere of my current seaside city. I had not long been living in Brighton when there were two years of unusually large snowfalls for the area. It was strange to see this seaside town completely transformed. *Snow Over the Downs* is a view from Brighton looking west out beyond the little houses to the snow-covered Downs beyond.

@janetbrookeprints

# Helen Brown



*Little Hill, 2023*

Woodcut on paper

37.5 x 37.5 cm (framed)

[SDO031]

I am a woodcut printmaker based in Sussex. I draw directly from the landscape and then carve the image into wooden blocks, which I ink up and print on a Colombian press made in 1844 at bip-Art Printmaking workshop in Brighton, of which I am co-director. All of my work is based on the South Downs as this is my home and a great love.

@helensprints

## Sarah Burns



*Moon and Tides*, 2024

Hemp, mud, chalk and indigo

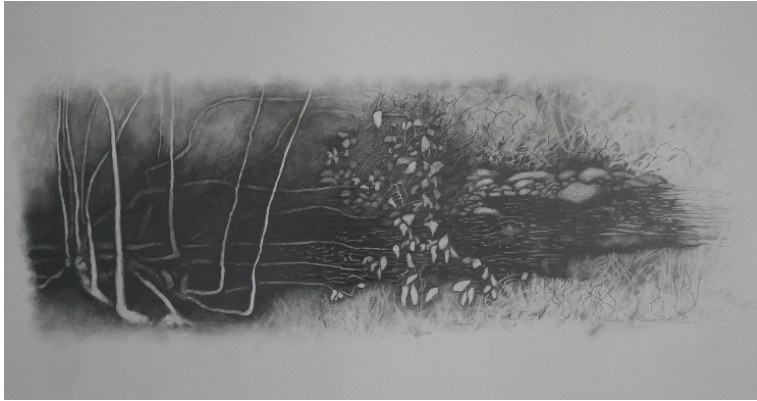
65 x 50 cm (unframed)

[SDO209]

I am a textile artist and designer whose practice explores how textiles can connect us to a particular place or passing season. I create fabrics that draw their inspiration from the soil, water, mud, chalk, fruits and flowers of Sussex. I work my partner Alice to hand block print and naturally dye our fabrics. *Moon and Tides* is made with river mud from the Adur which flows through the Downs just by my workshop at Annington. By layering the mud and dyeing with indigo, I feel as if the work is making itself through the materials I assemble and bring into relationship with one another. The fabric is antique hemp of the sort that used to be grown on the Downs and this piece is a way of marking moons gone and moons to come as the earth revolves and the moon turns and we come to a time when our textiles are more regenerative and restore the soil rather than depleting and destroying nature.

@patternmakers

# Lesley Butterworth



Itchen River Study, 2024

Pencil on paper

42 x 78 cm (framed)

[SDO157]

I continue my creative practice alongside working in visual arts education. I am inspired by the natural and built environment and sense of place. Lines of enquiry include walking in the South Downs, the Solent Coastal Path and the Isle of Wight Coastal Path with the intent to make work exploring landscape and the history of the landscape. The Itchen River flows through the South Downs and the drawing was made after walking and sketching along the Itchen in the Twyford, Shawford area. The Itchen here loops through open pasture and woodland and the tow path, part of the Itchen Way, gives good access. I have chosen to draw a smaller area of the Itchen near the bankside where roots and branches intertwine and the shadows turn the usually crystal clear water into black ink.

@lesleygb56

# Nichola Campbell



Tranquill Spot, in the shadows  
of the Downs, 2022  
Ink on canvas  
33 x 33 cm (framed)  
[SDO062]



Spring Day on the Downs, 2022  
Ink on canvas  
55 x 55 cm (framed)  
[SDO063]

My surroundings are an endless source of inspiration which I convey through the changing seasons and light using Indian inks. Indian inks are an ancient water-based medium which is lightfast and permanent that I use for their powerful, sparkling colours and their immediacy of application which suits my intuitive approach. *Tranquil Spot* celebrates the beauty and importance of rivers, especially in the climate change era. The cool, limited colour palette and watery effects of the painting echo the fragility our environment but also the peace of being in nature, as our place to retreat to renew ourselves. The title arose from this sense of peace and from enjoying time spent by tributaries of the Sussex Ouse which run through much of the South Downs. *Spring Day* was inspired by an uplifting walk on spring day on the South Downs near Ditchling Beacon, loving observing the clouds and being out in better weather.

@nichola.campbell

## Joanna Cheer



Hockley Link Clovers, 2022

Reduction lino cut on paper

45.5 x 39.5 cm (framed)

[SDO269]

I am an artist, printmaker and designer living and working near Winchester in the South Downs, Hampshire. This beautiful area, the coast and the Isle of Wight have all inspired my work along with my love of nature, shapes, structure and bright, bold colours. My prints and drawings depict intricate, delicate features and textures. As a keen hiker, my walks provide ongoing creative stimulation for new works and an opportunity to observe and sketch. *Hockley Link Clovers* was inspired by my walks. I found the clover for this print by the M3 junction, near where the Hockley traffic lights were located on the old Bypass.

@cheer\_jo

# Jorgen Christiansen



St. Leonard's Church, South Stoke, 1997

Gouache on paper

68. x 50.5 cm (framed)

[SDO198]

I studied painting in Copenhagen and qualified as an architect. I enjoy working with gouache and it lends itself to my graphic style of working with areas of flat but vibrant colours. I work through a process of reduction to distill the essential qualities of my subject matter using a limited family of colours. Having lived in Arundel, West Sussex since 1976, the South Downs has provided a rich source of material for my work especially the spectacular views and settings of the Arun Valley.



## Clarinda Joanne Clarkson



Bluebells in Slindon Woods, 2023

Tapestry

20 x 25 cm (framed)

[SDO119]

I am a tapestry weaver based in the South Downs. My work reflects personal interests which include the natural world and my local landscape. *Bluebells in Slindon Woods* memorialises the beauty of the annual display of bluebells; a spectacular sight walkers look forward to every year, reminding us of childhood summers. I walk the South Downs with my local Ramblers group and every year we have a series of walks in different locations to see the bluebells; I always think that the Slindon Woods display is the most glorious.

@artworkcjc

## Denise Coble



Chalton Mill, 2024

Multiblock lino print

48 x 38 cm (framed)

[SDO073]

I trained in wildlife illustration and went on to become a children's book illustrator. Recently I renewed my love of printmaking and I now enjoy producing linoprints of the local flora and fauna, a subject that has always been close to my heart. Chalton Mill is situated on 'Windmill Hill' between the villages of Chalton and Clanfield. It overlooks the South Downs and is a view I can see from Clanfield. The mill was converted to be a residence in the 1970s and there has been a working mill on the location since the 1280s. It is a view I love and wanted to capture and some of the local flora and fauna around it.

@denisecobleart

## Colleen Conti



Cloud Dance, 2024

Oil on canvas

41 x 51 cm (unframed)

[SDO077]

My work originates with the landscape, natural and cultivated, wildness and the human presence manifest in fields, hedgerows and old roads. My relationship with places is quite spiritual and deepens over time. Often when out walking on the Downs, I reconnect with my earlier self as spontaneous memories surface and are re-lived in synchrony with present situations. Ancient paths connect me to generations preceding, their inscription on the land brings them closer. Seasonal changes in colours, light and forms of the landscape have a cyclical influence on my choice of subject, which always returns to the Downs where I remain rooted.

@colleenconti.art

# Esther Cornell



Summer on the South Downs, 2024

Oil on linen

30 x 36 cm (framed)

[SDO050]

I'm an emerging *plein air* artist living in the heart of historic Winchester. I paint primarily in oils directly from the landscape in all weather conditions and seasons. Having grown up by the sea and spending much of my childhood walking developed my love of the natural world. Capturing a sense of place and atmosphere within a landscape is important to me as is the contemplative tradition within landscape painting. I'm influenced by the romantic landscape painters as well as the tonalist movement, including John Constable, JMW Turner, James McNeil Whistler and Edward Seago. *Summer on the South Downs* was painted from Magdalen Hill Down near Winchester. It's about capturing a simple view of the colours of the South Downs during its finest season.

@esthercornellartist

# Konrad Cox



Butser Hill 11, 2023

Hahnemühle Photo Rag Giclée print

63 x 53 cm (framed)

[SDO005]

I specialise in 360 degree spherical panoramas in which I try to reveal otherwise hidden patterns, symmetries and structures. My work seeks to explore and transform landscapes to produce unique and immersive perspectives to draw in the viewer. *Butser Hill 11* is a panorama of a gnarled old tree, high on top of Butser Hill on the edge of the South Downs, Many would have sat in its shade while gazing out at the vast scenery. While the focus of the image is on the tree, much of the Downs is visible in the surrounding, including Petersfield.

@konradorama

## Harriet Crichton



Winter Harting Down, 2023

Acrylic on board

30 x 30 cm (framed)

[SDO207]

I have been living and working in this area for many years, painting mainly the downs or the coast. My paintings are generally on small boards which I can carry out into the landscape. The animals grazing the downs in all weather are a source of inspiration. Belted Galloway cattle are often grazing up on the downs. On a winter afternoon, if I am sketching up there, it is always a thrill to see them. However freezing cold it gets, they always graze peacefully, steam from their nostrils in the cold air. These wonderful creatures just epitomise winter on the downs for me.

# Ollie Crichton



View Towards Harting, 2022

Photograph

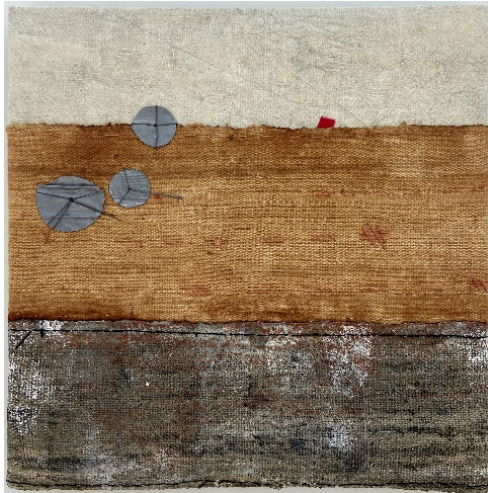
43 x 53 cm (framed)

[SDO205]

I have been walking Harting Down for at least the last 20 years. I have always loved the view over Harting. In 2022 the autumnal colours were the best I have ever seen so I went up with my large format camera and exposed an image on Kodak Portra. The soft tones of this film emulsion really suited the autumnal colours.

@olliecrichton

# Fenella Davies



Sun over the Cornfields, 2024

Textile materials, flashing and stitched

30 x 30 cm (unframed)

[SDO152]

My work is designed to give a sense of place, time and mood, paring down to a simple design element, the relationship of form and colour. I like to utilise to the full the medium in which I work, rough linen fabrics, raw torn edges and visible stitches, combined with an overlay of plant, flashing and paper. Implication of our past are a recurring theme, the traces of people who went before us, their stores and places. *Sun over the Cornfields* is representational of a glimpse of a setting sun with the start of rain as I was walking over the South Downs Way.

@fenella.davies



# Sharon Dean



Beautiful Day, 2024

Oil on canvas

66 x 66 cm (framed)

[SDO266]

The view is from the Trundle car park near the Goodwood Racecourse and is a magnificent view of the South Downs.

@sharondean843

# Celine Deuble



Winchester Cathedral, 2024

Linocut print

34.5 x 29.5 cm (framed)

[SDO312]

under 18 category

My piece depicts the historical cathedral which is located within the picturesque city of Winchester. I used linocut to capture the essence of this architectural beauty. The building is one of the largest gothic style cathedrals in Northern Europe and one of the great landmarks of the South Downs.

## Pamela Dew



New Life, 2024

Mixed textile

43 x 43 cm (framed)

[SDO108]

My practice is rooted in nature and a responsibility to communicate the inherent need of human beings for a symbiotic way of living. I work intuitively with my materials as directly as possible. A mixture of yarn, wool, silk, string, rafia and threads are sculpturally integrated by weaving, wrapping and twining to create entangled forms. This methodology allows the work to grow and evolve to convey messages of interconnectivity, caring and support to create a harmonious coexistence of all life on earth. *New Life* was made as a direct response to a watercolour made whilst walking close to my home within the South Downs. It strongly represents the power of nature to recover itself, a multitude of new life grows together from a fallen tree.

@pamela\_dew

# Steve Dodd



Kingley Vale, 2023

Oil on canvas

30 x 40 cm (framed)

[SDO011]

I often walk across the South Downs and this painting is at the top of Kingley Vale, looking south as dusk falls on a spring day in May.

@stevedodd\_artist

## Emma Drake



South Downs Clay Necklace, 2024

South Downs natural clay, white slip washes, copper, cobalt, rutile, recycled sari string

46 cm

[SDO192]

Whilst working at Milland pottery, I was given a dried bag of clay, dug from the site a few months back and I decided to process clay for the first time. Intrigued to see what natural clay would be like to process, handle and fire. Soaked down, it became an earthy yellow shade and after 2 firings it became red. Half the necklace is made with completely bare clay beads with simple markings and the other half with a few simple highlights of white slip and oxide washes to add a little colour and interest alongside the natural look of the southdown clay.

@dove\_andbee

## Katrin Eagle



Little Farm, 2019

Felted wool

51 x 61 cm (framed)

[SDO023]

I am an artist and designer living in Petersfield. Inspiration comes from the natural world and my felted wool pictures can start life as a painting or photograph which is then interpreted in wool using needle felting techniques. *Little Farm* is a scene inspired by the open countryside and gentle features of the area.

@katrin.eagle

P J Ebbrell



The Devil's Dyke, 2024

Pen and ink on paper

49 x 68 cm (framed)

[SDO172]

The South Downs are on my horizon line as I work in the North Downs looking south. When visiting Brighton, I got lost on the way out and ended up driving towards the Devil's Dyke. The weather was good, it was a glorious day. My drawing attempts to catch the spirit of the place on that day, using mark making to capture the movements in the landscape with the curves of the hillside, dips of the valleys, the eddies of the forest and the rootless of trees.

@surrey\_dreamtimes

## Andrew Ekins



Stepping Out, 2023

Ink, acrylic and collage on card

62.5 x 45 cm (framed)

[SDO301]

I live and work between London and Snowdonia, North Wales. My work focuses on the of anthropocentric relationship between us and the landscapes we both create and inhabit. The sediment of memory and the detritus of urban experience imbued in my use of materials shapes an allusion between a geo-topographical landscape and a crumpled landscape of the human condition. *Stepping Out* is an example of how the process of drawing echoes the act of walking: the starting point, the meandering, the pace and pauses, the getting lost and finding yourself. The rambling undulations, pathways and vistas of the South Downs reflect how important it can be to let the mind wander and wonder. I am really interested in the ways that we experience and interact with nature and where human and non human activity overlaps. This drawing is a verse from an ongoing bit of a lovesong to living and connecting with the ground beneath our feet.



## Jane Elliott-Renney



The Mist of Time, 2021

Photograph

45 x 60 cm (framed)

[SDO040]



Misty Morning, 2018

Photograph

45 x 60 cm (framed)

[SDO041]

I captured the landscape, along with South Downs Way where I was in my element and I felt joyful.

## Nicki Ellul-Turner



Goldfinches at Butser, 2019

Oil on canvas

58 x 77 cm (framed)

[SDO059]

As well as drawing inspiration from the South Downs for my landscape paintings, I also love to paint the flora and fauna of our beautiful surroundings, having trained many years ago as a natural history illustrator. A family favourite ramble was a trip up and around 'Grandfather's bottom'. I love seeing the amazing angles, the bushes and trees grow out from the chalky downs.

@nickiellulturner

# Clare Emily



Marshland, 2024

Acrylic on board

54 x 54 cm (framed)

[SDO228]

Working intuitively, I seek to embrace the essence of vast natural landscapes in my work, exploring the sense of depth and how light interacts with the sea. *Marshland* seeks to incorporate the vivid colours of the South Downs meeting the sea; greens and blues for vast grasslands and water. The impasto application of acrylic with a palette knife adds textural interest, inviting the viewer to hopefully ascribe familiarity to the subject matter.

@clareemilyart

# Samantha English



September Journey, 2024

Brass and wood

9 x 6.3 cm

[SDO038]



Autumn Dusk, 2024

Copper and wood

14 x 18 cm

[SDO039]

Through the treatment of metal, I explore and capture the fragility, decay and preciousness of memories, memories that are scattered and frayed at the edges, at the mercy of our emotions and desires and carry the complexity and weight of our own narratives. Every autumn, I embark on numerous journeys through the South Downs. *September Journey* and *Autumn Dusk* are a study of the layers and fragments of memories from these travels. They capture the fleeting, ungraspable glimpses of colour, texture, light and darkness that define these experiences. The works reflect the delicate balance of the golden leaves against the morning sun, the dusky darkness of trees silhouetted in forest hollows and the myriads of moments I aim to share the beauty and ever changing landscapes of these journeys.

@samanthaenglishmetalwork

# Hilary Everest



The Meon Valley, 2024

Reduction Linocut on paper

37.5 x 46 cm (framed)

[SDO034]

The inspiration for my work is deeply rooted in the natural world. *The Meon Valley* was inspired by a view encountered towards the end of a circular walking route near East Meon, along the South Downs Way. As the walk drew to a close, a sweeping curve of hillside unfolded before me and captured my imagination. This experience led me to create one of my first reduction linocuts, a visual interpretation of this captivating scene.

@hilaryeverestprints

# Sally Ferguson



Biodiversity / South Downs, 2024

Acrylic on canvas

71 x 71 cm (unframed)

[SDO249]

I see this world in intricate detail. We are facing an 'Insectageddon' as George Monbiot coined it in 2017. This is a critical time for our planet. Looking after our species biodiversity is very important, but the 'biological mass' that we are talking about is often too tiny or fleeting in our vision to pay attention to. If we notice the small wild creatures, we can see their marvellous detail and how they are made for purpose, then we will appreciate them more, learn to love them and then perhaps protect them. *Biodiversity / South Down* is a view of the South Downs near Midhurst. Creatures pictured are a Six-spot Burnet Moth. The butterflies are a Marbled White, a Meadow Brown and a Common Brimstone. The beetles are a Spotted Longhorn beetle, a Thick-Legged Flower beetle, a Common Red Soldier beetle and a Violet Ground beetle. There is also a Garden snail and a Sparrow Hawk in the distance. I love the countryside and noticing the little things. Our biodiversity needs our attention and protection.

@sally.fergart

## Ali Lou Field



Seven Sisters, 2024

Handwoven using hand-dyed yarns and embroidery

24 x 29 cm (framed)

[SDO220]

I am a weaver and dyer and I translate the beauty of landscapes into small form tapestries. My work is drawn from the natural world, capturing the serenity and harmony of special places and infusing it into my weavings. I use a mix of modern and traditional weaving techniques combined with a few touches of embroidery. I also hand-dye my own yarns to create the tonal variations that really bring the weaving to life. *Seven Sisters* is one of my favourite view in the South Downs, the Seven Sisters cliffs from Seaford Head.

@rosewoodandmoss

## Marion Foster



Kestrel, 2024

Etching on paper

21 x 26 cm (framed)

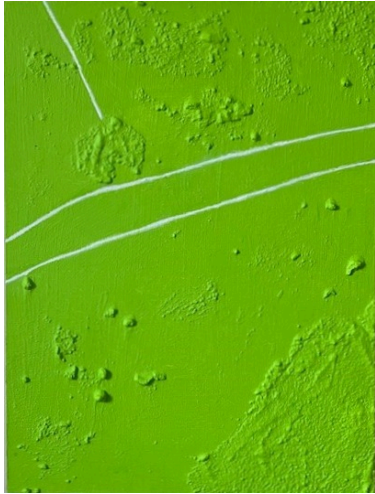
[SDO126]

I am a keen walker and my prints are mainly inspired by the local wildlife and rural landscape around me. I regularly drive through the picturesque village of South Harting on the way to my mother's home. On one such trip, I stopped for a short walk on Harting Down above the village, during which I spotted one of these beautiful birds hovering before swooping down to catch what I assumed was a mouse and fly off. Being up on the downs above the village, where the birds were flying below me, felt magical.

@marionfosterart



# Kevin Fry



Paths, 2024  
Acrylic and sand on wood  
40 x 30 cm (unframed)  
[SDO148]

My work is a bird's eye view of how the well-trod paths and tracks of the South Downs Way interact with the landscape of the South Downs.