

Petersfield
MUSEUM 
and ART GALLERY

ARTISTS G - N

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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Chris Gilbert



Windmill Hill, 2018
Woodcut on paper
49.5 x 84.5 cm (framed)
[SDO026]



Working Horse, 2023
Woodcut on paper
58 x 78 (framed)
[SDO027]

After studying graphic design and working as a designer, specialising in book design and illustration, I attended Morley College to study printmaking. Having seen the windmill from the A3, I explored further and found it just outside Chalton sitting on the highest hill for miles around. I did many sketches and based my woodcut on my summer day visit. The horses in *Working Horses* are a feature of the Weald and Downland Open Air Museum. I got to know the handler and having sketched and photographed the horses during a year of different seasons, I produced a series of woodcuts. This print is a winter scene, preparing the ground with rollers. This can be seen as an historic scene, but it very much relates to present day concerns about sustainable farming and many people are interested in these old practices.

@inkky_fingers

Sally Goddard



Windover Hill, Wilmington, 2024

Oil on canvas

45 x 45 cm (framed)

[SDO248]

Whenever possible I like to paint en plein air, taking inspiration from the landscape but when the weather is not conducive to working outside, I will work in my studio from sketchbook drawings and from photographs taken on location.

@sally.goddard.artist

Celia Grace



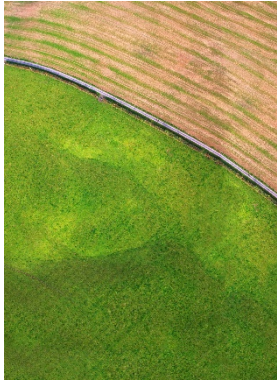
Autumn Hedgerow on
Chalk Cliff, 2024
Stoneware pottery and
raffia crochet
13 x 15 cm
[SDO165]



Blue Skies Over the Seven
Sisters, 2024
Stoneware Pottery
8 x 16 cm
[SDO166]

I create small batches of pottery which I often combine with my love of crochet, as in *Autumn Hedgerow on Chalk Cliff* with the freeform crochet, created with a variegated raffia yarn represents a Sussex hedgerow in autumn. *Blue Skies Over the Seven Sisters* is of a hand thrown pot with a carved representation of the Seven Sisters on two sides, with a bright blue glaze to represent a perfect day to be in the South Downs. I was enthralled by the sheer size and the white beauty of the cliffs when I visited when I was a child.

Alice Howard Graham



Aerial Abstract, 2018

Photograph

63 x 46 cm (framed)

[SDO304]

Photography is key to my work. My inspiration comes from observing the beautiful and the unusual through my camera's lens or subverting the seemingly mundane to create a fresh perspective. My observations are a meditation on the transient relationship between the natural and human-made worlds; the changing landscape of the South of England including the natural undulations of the South Downs and dramatic coastline cliffs.

@alicehowardgraham

Allan Grainger



A View of Bullock Hill, 2020

Giclée Hahnemühle Print

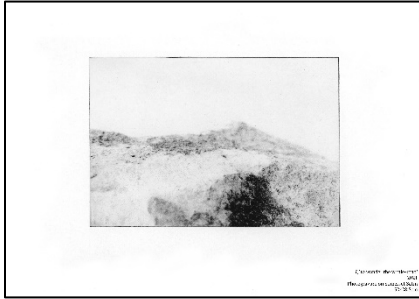
60 x 75 cm (framed)

[SDO021]

I am a local Sussex landscape artist using a lens-based medium to create work that considers place, memory and art. The inspiration for the work comes from artists that have found meaning from the South Downs landscape, including Eric Ravilious, Paul Nash and Edward Thomas. *A View of Bullock Hill* shows a Downland that has been marked for centuries by people for its resource; it has been shaped, from the forest clearance of Neolithic settlers to today's agro-industry. The picture shows a thin worked topsoil that reveals a patterning of the land by highlights of chalk from the late cretaceous epoch between 100 and 61 million years ago. The work could be seen as a visual paradox, one that rests precariously on a veneer of beauty, that excites the eye, but reflects the impact of an agro-industrial requirement.

@allanraingerphotographer

Sophie Anna Green



I, 'to wander the whale-road',
2021
Photogravure on paper
38.5 x 38.5 cm (framed)
[SDO036]



II, 'to wander the whale-road', 2021
C-Type Print on fine art paper
38.5 x 38.5 cm (framed)
[SDO037]

I specialise in landscape and still life and my work is influenced by eco-criticism, geology and literature. Formed from the skeletons of billions of microscopic creatures, the chalk of the Downs is molded by the ocean it once was and coloured by the brilliant white of the bones it is made of. Sea and land meet here to map history and lead any whom enter down a trail of deep time only the rocks show. Unchanging at first, the closer you look the more the flint and chalk flow, moving in and out of time, and through them we see aeons into the past. A study of landscape and form leading into the world of the whale-road. Both photograph and etching work in tandem in this project. The macroscopic 'landscapes' of chalk emulating the vistas of the South Downs in tangible and rough forms which are echoed in the analogue photographs taken throughout a series of walks across the rolling hills.

@sophieannagreen

David Hamilton



Frost Down, 2022

Watercolour and acrylic on paper

53 x 73 cm (framed)

[SDO133]

I studied painting and pottery. *Frost Down* is based on the landscape beyond Up Marden near South Harting, West Sussex.

Deborah Harwood



Summer Downs, 2024

Porcelain

20 x 20 cm

[SDO290]

I work exclusively in porcelain and am particularly drawn to the purity of form and line. My studio is set in the South Downs and is a constant inspiration to my work. I have been working with a technique of Neriage, where the coloured porcelain is integral to the body of the piece. This has allowed me to create the movement of the downs.

@deborahharwoodceramics

Kate Henderson



From Here to There, 2020

Polished Cherry with resin details

17 x 40 x 90 cm

[SDO264]

Working in both direct carving, mostly wood and casting I use mainly locally sourced and often reclaimed or found wood. I have always loved living in the countryside surrounded by the beauty of nature which provides my greatest inspiration. I love to embody this by creating organic sensual forms that respond to the material in which they are made. Combining controlled finishes with natural imperfections caused by the nature of the material is an intrinsic part of my process, creating a coexistence of control and the Japanese aesthetic of Wabi-Sabi, the beauty of things imperfect, impermanent and incomplete. I spend a lot of time walking on the South Downs and often refer to it as the place and time that most makes my heart sing. *From Here to There* resonates with that inspiration from the curved sweeping form of the Downs themselves to the feeling of it reflecting some sort of directional marking on a walking map.

@katehendersonsculptor

Sue Hoar



Beech trees in the Buddhist Forest, 2022

Oil on board

36 x 48 cm (framed)

[SDO151]

I am an abstract painter and I find the downs especially uplifting, my favourite local spot being Harting Down, the view and those larks. But I also love the woods and forests and the narrow lanes with their tunnels of trees. My favourite walk is down a track leading to the stunning Beech forest belonging to Cittaviveka Chithurst Buddhist Monastery. Here, every time of year is special, but the mass of gold in autumn must be the best.

Ann Hollaway



Kites Over Butser, 2024

Acrylic on canvas

48 x 58 cm (framed)

[SDO307]

I have been exploring the South Downs for over 20 years and my work portrays both the landscape and fauna within it. I have watched Red Kites since their re-introduction to the Chilterns 35 years ago and their gradual increase in this area has been thrilling. The way they use the downland landscape for thermals inspires my work.

@artistincharcoal

Ann Hubbard



Cuckmere Haven, 2024

Etching on paper

32 x 44 cm (framed)

[SDO019]

East Sussex has influenced myself as an artist and I walk and work in the South Downs. The Cuckmere Haven, also known as the Cuckmere Estuary, is located within the South Downs National Park. The area between Eastbourne and Seaford is an example of a meandering river which contains several Ox bow lakes. It also protected during the World Wars and part of 'Operation Sea Lion'. I have celebrated this by walking the South Downs Way and my work is inspired by Eric Ravilious.

@ann.hubbard.31

Sarah Hughes



Vale, 2020

Gesso, oil, acrylic on board

43 x 34 cm (framed)

[SDO173]

I am an artist and composer based in rural Sussex. I am interested in how changes to our socio-spatial environment can be read through landscapes, archives and collections. My work explores how evidence of former cultures and communities can inform a research-led art practice that explores the boundaries of interdisciplinary practice, often moving between sculpture, drawing, installation, composition and music. *Vale* was made in response to Kingley Vale, an ancient landscape that contains various layers of history, from the Bronze Age to the present day. These layers of history are painted as a palimpsest of mark making, with each layer obscuring the one previous whilst retaining a level of legibility.

@sarahhughescomposer

Ashley Hutchinson



Red Kites Over the South Downs, 2022

Reduction Linocut on paper

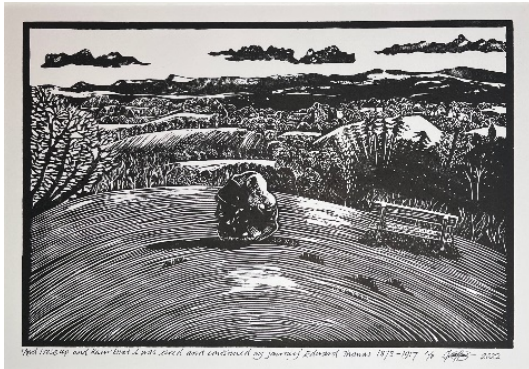
75 x 57.5 cm (framed)

[SDO028]

I am a printmaker and designer specialising in hand embossing, producing limited edition linocut and woodcut prints with a twist. Incorporating embossing into all my designs gives them a unique look and feel. As a designer I am inspired by nature and the patterns within it, combining this with bold graphic designs. Having lived in Hassocks all my life and with the arrival of the beautiful and elegant red kites flying across this area, I was able to connect my love of birds with my love of where I live.

@ashleafprintmaking

Genevieve Jacobs



The Poet's Stone, 2022

Linocut on paper

34 x 43 cm (framed)

[SDO055]

The Poet's Stone was inspired by the monument and hillside dedicated by Lord Holder in 1937 to the poet Edward Thomas (1878-1917). The stone sits on the Shoulder of Mutton hill in the Ashford Hangars overlooking the Downs. 'And I rose up and knew that I was tired and continued my journey' written by Thomas is inscribed on the stone. The Ashford Hangars offer a wealth of inspiration for many visitors including musicians, writers, artists and poets such as Thomas who was also a resident of Steep. Countless people who endure the steep climb to take in the view from the stone are rewarded and humbled by the beauty of the surrounding landscape. I am privileged to see the hill everyday from my window, it touches my heart and reminds me to continue on my personal journey.

@genevievejacobshayes_art

Frank Jennings



Lancing on the South Downs, 2013-24

Boxed assemblage

32 x 40.5 cm

[SDO233]

I have been an assemblage artist since 1973. As a creator of box art, I am a maker of 'deceptive receptacles', small discoveries that can both surprise and take us places. The background to *Lancing on the South Downs* is an adaptation of the South Downs College logo, a very stripped-down and simplified depiction of a South Downs hill. This echoes the curve of the pipe. Is it a downward slope? Does the title, *Lancing on the South Downs*, refer to the place or the action taking place? Does the figure on the bike refer to a famous disgraced cyclist?

@frank.jennings2

Margaret Jones



Land Under Wave, 2013

Handwoven tapestry

62 x 40 cm (unframed)

[SDO112]

The South Downs never used to stand proud, looking out to sea. Once these hills were under the sea, a shallow sea in which tiny marine organisms lived. As they died their remains fell to the bottom of the sea creating the chalk we find on the downs today. Ultimately, the land rose above the waves to form the South Downs as we know them and this tapestry, with its reference to man-made structures and sea life represents those origins and how the downs have evolved with man.

@margaretjones6979

Rosemary Jones



Chanctonbury Ring III, 2021
Reduction Linocut on paper
37 x 75 cm (framed)
[SDO007]



Long Furlong, 2020
Reduction Linocut on paper
37 x 75 cm (framed)
[SDO008]

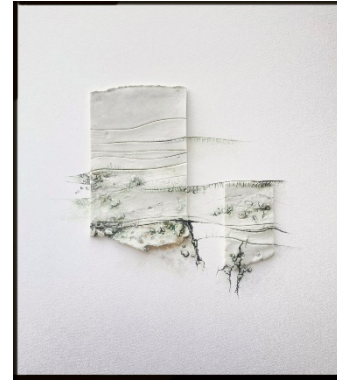
As an artist I am inspired by the work of Eric Ravilious. I love the sea, the sky and the landscape of the South Downs, having lived in the area of many years. I love to go walking on the Downs and the landscape is an endless inspiration for my complicated reduction linocuts. It seems as if the landscape is alive with the rising and falling of the contours and the different colour palettes of its light and shade. *Chanctonbury Ring* and *Long Furlong* are both atmospheric places which I have visited many times.

@rosemary.jones.artist

Sue Kelly



Chalklines III, 2024
Ceramic and watercolour
38 x 42 cm (framed)
[SDO242]



Chalklines IV, 2024
Ceramic and watercolour
42 x 38 cm (framed)
[SDO243]

I am fascinated by the details of natural forms and their reflection in the wider landscape. My work is made in response to a particular place, its shapes, colours and contours. Ideas develop as they are translated into ceramic. I explore the physical qualities of clay, as it is stretched, textured, carved and coloured. Once fired a further transformation takes place as I combine the ceramic pieces with paint, ink and graphite, creating work that has both a strong sense of place and of human touch. In *Chalklines* I have been inspired by the form and details within the landscape. From the scarp and dip, giving shape to the land, to the layers and textures of the chalk, greensand and clay that add colour and detail.

@suekellyceramics

Jane King



Symbiosis series green and black, 2023

Ceramic with earthenware glaze and acrylic

11 x 30 x 18 cm

[SDO045]

In my abstract ceramic sculpture, form, line, surface and colour act as physical metaphors through which I explore contradictions in my sense of self. My work is about the drama of contrasts. I have lived in Brighton for many years and the South Downs are a constant source of joy and inspiration. I see farms and downland views from my home. Subtle references to aspects of the South Downs appear in the ceramics, for example in *Symbiosis series green and black* the scratchy textures of waving grasses or farm crops is suggested.

@janekingceramics

Frances Knight



Winter Downs, 2018

Oil on board

44.5 x 54 cm (framed)

[SDO284]

As a landscape artist, I like to paint outside directly from nature, exploring the effects of light, colour and structure on the landscape and then work on larger paintings in the studio. I am interested in the interplay between abstraction and representation and seek to express an inner dialogue between subjective experience and objective reality.

@francesknightfineart

Fabiola Knowles



Autumn Day, 2024

Ink on paper

40 x 69 cm (framed)

[SDO229]

I am a printmaker, originally from Sicily and I work in my studio in Emsworth where I have easy access to areas of outstanding natural beauty including the South Downs. My work explores a sense of place and identity through landscape and personal experience. I use both intaglio and relief techniques and employ a range of traditional and experimental methods in my printmaking. Drawing is at the heart of my creative practice, being the starting point for examining subject matter and developing each new body of work. My current work is an exploration of landscape throughout seasonal changes and at different times of day. Light remains a constant preoccupation and I am fascinated by the way it can transform an object or landscape in so many ways. Living in Hampshire, my journeys meander in and out of the southern edge of the South Downs National Park. As the road weaves in and out, the wooded areas give way to open fields and big skies. These are the views that have held my attention in recent years, as I observe them through the seasons. I love to see the grasses change from dewey greens to parched pale gold and rust while atmospheric and light conditions offer new inspiration every day.

@fabs_art_space

Glynis Lamond



Towards Alfriston, 2024

Chalk and charcoal over ink on paper

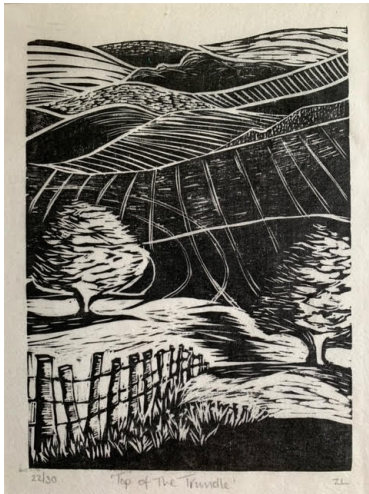
33 x 42 cm (framed)

[SDO066]

I am a multi-disciplinary visual artist and my art is inherently about personal expression. During lockdown, I set myself the challenge of walking the South Downs Way. Walking, drawing and looking closely at my surroundings became my coping strategy. I was trying to make sense of a time of uncertainty through work that examined the natural world around me. Artists are the chroniclers of our times and this drawing reflects the paths we choose.

@glynislamond

Zoe Lane



Top of the Trundle, 2016

Woodcut on paper

48 x 38 cm (framed)

[SDO211]

Having trained originally as a graphic designer, my passion for printmaking has led me to work in a range of techniques, including wood engraving and woodcut printing. Drawing is a big part of where my ideas come from so, I will start with a sketch and then choose the printmaking technique I feel will best depict the final image. Studying at West Dean college for a number of years took me regularly over Goodwood and past the Trundle and marked the start and end of each day. The sight of this ancient hill and the spectacular views beyond continues to inspire me and give me a sense of peace and calm. A place to contemplate and think about times that have passed and new beginnings. I have often sat at the top of the Trundle and sketched the view of the patchwork of fields and trees. Their varying shapes knitting together to create a rhythm in the landscape. Each time the drawn image became more abstract until it was ready to be transferred into a woodcut.

Vincent Lavender



Racton Monument, 2024

Photographic print

34.5 x 74.5 cm (framed)

[SDO179]

I am a landscape and seascape photographer living in the coastal village of Emsworth. The countryside of the South Downs is an inspiration and I like to experiment reproducing my photographic images, not just as framed photographs, but also on various other media, including wood, aluminium and glass. The Racton Monument in West Sussex is a folly which stands proud in the South Downs landscape. It is presented in this image viewed across newly ploughed fields in springtime.

Julian Le Bas



Mount Caburn from The River
Ouse, 2022
Oil on canvas
58 x 63 cm (framed)
[SDO270]



Malling Hill, Evening Light, 2022
Oil on canvas
53 x 65 cm (framed)
[SDO271]

As a painter of the South Downs, my work bears witness to the characteristically splendid and captivating geography of chalk hills, meadows, woodland and the adjoining coastline. In both my paintings I have aimed to convey the atmospheric heat and form of the South Downs, created en plein air. Mount Caburn's sweeping contours and majestic beauty I find captivating, making an observational response, whilst seeking a unity of colour and composition. For *Malling Hill, Evening Light*, I was inspired to experience the magnitude and weight of the clouds, in contrast to the light and movement of the sky. The dynamic interaction between the downland and sky was enhanced by stating key directional field rhythms. Walking into the downs is essential to nourish my painting as a fresh encounter.

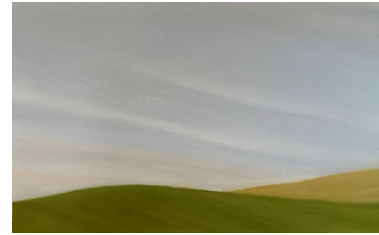
@julianrobinolavarria

Sara Lee



Restore, 2024
Pastel on paper
62 x 75 cm (framed)
[SDO277]

Winner of the South Downs Open



Nurture, 2024
Pastel on paper
35 x 54 cm (framed)
[SDO278]

My practice involves walking in and working from the land, followed by extended studio-based work. My images are a response to the ephemeral nature of the land and question our profound relationship with it, especially at this time of ominous environmental change. I predominantly work with drawing and print, including pastel and woodblock using techniques borrowed from the Japanese tradition. I am in the midst of walking and working from the South Downs Way. I am interested in the historic context of these ancient paths and how they connect with our lives in a contemporary setting when our landscapes are under such threat. Both works are a reference to the often reassuring nature of being in outdoor environments and a reminder for us all to be aware of our need to take responsibility for its care.

@saraleeartist

Freda Line



Summer on the Downs, 2023

Acrylic on paper

46 x 63 cm (framed)

[SDO136]

I am a Hampshire artist and I specialize in skies, seas and landscapes, whether dramatic or sublime. I use layers of subtle colour to capture the light, emphasis mood and generation emotion. I always start with multiple sketches and often take forward my ideas with charcoal trying to capture the rhythm and sense of place. I then either work on multiple paper pieces or on large, slowly worked up acrylic paintings. Interpretation, impressions and feelings drive my work. While the South Downs can be dramatic, the peacefulness and sense of freedom have proved a focus for my work. The joy you feel on a sunny day is what I hope to capture and share. In *Summer on the Downs* I hope to capture the heat and light building as the day gets hotter and hotter as you climb up past the chalk slip and head towards the sea view.

@freda_line_artist

Emma Lowres



Cheesefoot Head, 2024

Oil on canvas

28 x 28 cm (framed)

[SDO056]

I am inspired by the countryside and coastlines of Hampshire and in my paintings, I attempt to capture the changing light and atmosphere of my chosen view. I spend time both painting and walking in the western end of the South Downs near Winchester. My painting of Cheesefoot Head, also known as the Matterley Bowl, is a natural amphitheater which is referred to as the Gateway to the South Downs Way. I find this view inspiring with its far-reaching views and big skies.

@emmalowresart

Rosalind Lymer



Storm, Field, 2023

Oil and pencil on wooden panel

29 x 29 cm (framed)

[SDO092]

I work with paint, collage, print and textiles and enjoy exploring colour, shape and texture to create balance and harmony, continuously layering media and marks to create a rich, dense surface. My paintings often relate to observed and imagined shapes and forms around me in the Sussex landscape, or to objects found in woods or by the sea. At times my works are completely abstract and I am interested in captured moments, repeated marks and contrasting textures in the landscape. The bold almost aggressive marks in *Storm, Field* were inspired by walking in a storm at Castle Hill Nature Reserve. The sky was dark grey and brooding but the sun still turned the fields to a blazing gold. I tried to capture the elemental, overwhelming feel of the walk, it made me feel small, but I was also connected to the Downs.

@rosalindlymer

Barbara Mace



Autumn Colour 5, 2024

Stoneware ceramic with underglaze colours

Dia. 33 cm

[SDO053]

My work is inspired by nature and the seemingly ordinary, the importance and place of plants, trees and the earth itself. The resources of wild places such as the Downs, gardens and common wayside paths where the ordinary survive and the rare too can be found. *Autumn Colour 5* is inspired by living and walking in Petersfield. I notice colours and forms and am particularly struck by the uniqueness of each leaf and find Autumn colour rich in its subtlety. Working in ceramics is particularly difficult in terms of colour so often my colours are exaggerated and I am happy with that as a celebration of nature and its uniqueness.

@bar_m_a_c_e

Zoë Maddison



Fresh Start, 2023

Acrylic on paper

33 x 33 cm (framed)

[SDO181]

I am based in Hampshire and enjoy walking in the countryside and am inspired by nature in my work. My sister lives in the Hassocks and enjoys exploring the South Downs as do I. We are connected by the ribbon of hills. *Fresh Start* was inspired by a photograph my sister took on a beautiful September morning on the first day of the new school term. After a busy summer holidays, all our children were off at school and she was able to get out into the South Downs and I had time to paint again. A fresh new morning and a fresh new term.

Ian McAdam



Cuckmere Haven and the Downs,

2018

Acrylic on canvas

38 x 29 cm (framed)

[SDO196]

I live and work in the Surrey Hills, drawing inspiration from the natural world. Cuckmere is special because it is where the river, the chalk cliffs of the South Downs and the sea meet. It is also inspiring because nearby is the artist's colony at Ditchling where Eric Ravilious, Eric Gill and others developed their vision of the South Downs.

Devon McCulloch



The South Downs Mast, 2023

Inkjet printer and digital photography on paper

55 x 32 cm (framed)

[SDO167]

My working practice consists of using anachronistic technology in unconventional ways. Technology, including thermal and household printers (which I use in a large part of my work), produce organic mistakes. The 'mistakes' created by these machines are a by-product of the machines being, themselves, physical objects in a physical world, as opposed to, for example, digital software. Not only is there something enjoyable in the physical making of a work but the 'mistakes' I discover through the processes are also suggestive of form; and inspires me when curating my montages of photographs, graphics and prints as artworks. *The South Downs Mast* features a montage of photographs taken in the summer of 2022 whilst walking near Faulking, which have been montaged into prints. I find masts in the landscape to be beautiful sleeping giants that perpetually hum whilst watching over us as the seasons change and light moves on.

@devon_mcculloch_illustration

Susan McFarlane



Pink Primula – Steep, 2024

Oil on linen

43 x 43 cm (framed)

[SDO116]

My practice revolves around describing my feeling about the world around me, family members, the landscape and objects of significance. I get excited when these flowers arrive in the countryside around Steep, in the South Downs, in fact they were out earlier than normal this year, from around the end of January. These hardy, humble wild flowers dot the landscape. I love painting them, their tangle of almost Rococo forms, twisting and turning in the spring breeze. These are painted for direct observation and because I am working quickly I try to catch a sense of the light spring breeze tousling them.

@susanmcfarlaneart

Mollie McMillen



Blend, 2024

Willow bark, willow, ginger, iris, flax seeds, banana,
field wood rush, soft rush

15 x 15 cm

[SDO254]

I am a professional basketmaker, bark and plant weaver. A guardian of the land, preserving and carrying forward traditional and contemporary weaving and techniques. Each plant becomes a journey, from the initial mindful harvesting and careful storage of materials to envisioning the possibilities of designs in the final pieces. The sensory connection to these elements – fragrance, texture and colour – deepens my weaving experience, allowing me to craft responsively and intuitively with fibres. This woven vessel is an intricate dance of plant materials. I have blended materials harvested by my hands from this landscape in the South Downs with fibres from distant lands. My friend, a weaver from Hong Kong gifted me some of her precious plant fibres. In this vessel I was able to merge these plant materials from across the globe, interlacing strands of friendship, landscape and intention. The soft undulating shapes of this vessel, reflect the rise the fall of the rolling landscape and the changing topography of the land I call home.

@molliemcmillen_basketmaker

Kate McMinnies



Consistent Flux III, 2024

South Downs wild clay, Sussex Elm and Stainless Steel wire

25 x 50 x 20 cm

[SDO260]

I have worked with clay for many years and my love of this material has taken me around the world. My work begins on the wheel and within my practice I explore ideas of connections between people, time and place. More recently, I have begun to incorporate site-specific materials, including wild clay and locally sourced wood, into my work. Living by the coast and the South Downs, the fluid curves and cambers of the landscape are a constant inspiration as is the constant change of colours and textures. This duality; consistency and change at the same time interests me and is explored in this sculpture. The ceramic pieces are thrown with clay dug from the South Downs. Gently rolling over the solid wood support, cut from a felled Sussex Elm, the ceramic pieces reference the fluidity of change, while the wood remains unmoving.

@katemcminnies

John Meikle



Palmate #5, 2024

Charret Oak and cast pewter

158 x 27 x 27 cm

[SDO071]

Landscape and the natural world are the two themes that predominantly inform my sculpture. Often these themes will overlap. I am interested in the historical and contemporary marks we leave through agricultural and industrial interventions. While my own personal relationship and experiences with the natural world are constantly reflected. I live and own a small woodland on the edge of the South Downs in East Sussex. My Palmate series of works relate to my observations of the flora and fauna within the South Downs. *Palmate #5* directly references the deer and fungi witnessed within the South Downs.

@johnmeikle56

Maryna Melnyk



Harting Down, 2024

Acrylic on canvas board

34.5 x 41 cm (framed)

[SDO280]

I am a Ukrainian artist, inspired by nature, especially sunset skies and the magic play of the light. In my paintings I try to fix a moment when breath stops from exciting beauty. *Harting Down* captures the serene beauty of the chalk downlands in the South Downs. Painting after a walk, the artwork reflects the gentle landscape and its timeless connection to the region's history and culture.

@marynamelnyk.art

Alison Miller



Treyford, 2023

Oil on canvas

37.5 x 47.5 cm (framed)

[SDO047]

I love to paint in my spare time. I enjoy painting the shapes and patterns which form the landscape, especially outdoors, to experience the sights and sounds of the countryside and to paint what I see and feel. I am inspired by the natural beauty of the South Downs, the rolling hills, the changing weather and colours of the seasons. *Treyford* is a scene of the South Downs looking towards Treyford which started from sketches and paintings en plein air.

@alice.d.mill

Jo Mitchell



Bark, 2024

Ink on paper

42 x 33 cm (framed)

[SDO182]

I am an artist living in the South Downs. My studio is in a field on a farm and I feel part of the changing landscape and especially the weather. I start with my colour palette, usually inspired by past lives in fashion and interiors. I create mainly abstract work and am interested in the micro and the macro. *Bark* is a close up of tree bark.

David Scott Moore



South Downs Luminous
Horizon XXI, 2024
Oil on linen
65 x 65 cm (framed)
[SDO223]



Wild Brooks South Downs
Panorama, 2023
Oil on linen
50 x 60 cm (framed)
[SDO224]

Painting en plein air affords a spatial freedom. Feelings and thoughts that arise during the process of creating a landscape outside are subtly recorded within the painting in ways that reach beyond initial intentions of design or thought. *South Downs Luminous Horizon XXI* is an open-air painting made on a South Downs hillside under moving skies; painted intuitively. The atmospheric conditions oscillating between shadows and luminosity. *Wild Brooks South Downs Panorama* is a seasonally changing water-meadow. Painted intuitively it considers space, surface, light and time. Recording the perennial flooding of Wild Brooks, a protected nature reserve wetland and pre-historic barrow site. An en plein air painting with evening glow, as response to the effects of atmospheric perspective, duration and distance from the far Downs hillside.

@davidscottmoorestudio

Tim Mullins



Melting Snow, South Downs, 2024

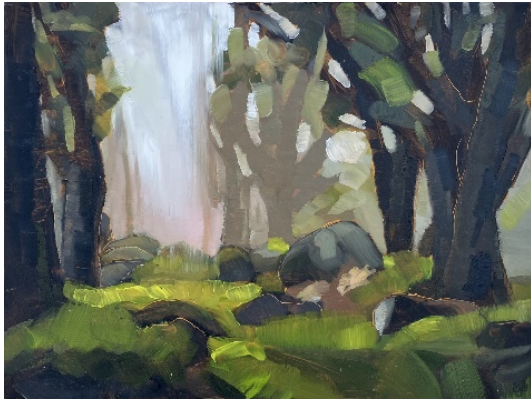
Acrylic on canvas

54 x 64 cm (framed)

[SDO162]

I am an artist who through my expressionist landscape seek to express my feelings and capture fragments of memories of places and time. *Melting Snow, South Downs* depicts a scene high up on the downs near Harting Down in mid-winter.

Margaret Newbigin



Morning Light, 2022

Oil on board

33 x 43 cm (framed)

[SDO251]

I am a painter and printmaker living in Hampshire. My inspiration is positive human impacts on the landscape, enhancing and giving meaning to place. The beginning of my work is most often found in my sketchbooks. I like to walk through the landscape to feel each place's unique quality of light and air. light and air. For me the positive impacts of human beings, walls, tracks, stone circles, crop lines and bridges make me feel an ancient pull to the land and anchor me in that special place. I paint with precise colours but abstract the view into light and form that records a fleeting impression of a particular moment. I fell in love with the South Downs as a teenager through the poetry of Edward Thomas. His poetry and the landscape of the South Downs continue to inspire me. "The Combe was ever dark, ancient and dark. Its mouth is ever stopped with bramble, thorn and briar..." so said Edward Thomas about the woodland that is part of the nature of the South Downs. *Morning Light* is inspired by the morning light breaking

Mary Norowzian



Facing Forward Looking
Back (ii), 2023
South Downs Chalk and
Copper Leaf
30 x 26 x 10 cm
[SDO104]



Facing Forward Looking
Back (iii), 2023
South Downs Chalk and
Copper Leaf
19 x 26 x 17 cm
[SDO105]

My abstract sculptures explore the physical manifestation of emotional experience, in particular the palpability of memory, place and loss. Working with stone, metals and plant matter, organic materials are used in connection with human existence to emphasise both being 'of the earth'. I describe the meditative act of making as a ritual with the process driving the sculptural shape. Narrative is created in the carving of haptic curves; in apertures held safe by their surroundings, and by the juxtaposition of opaque and reflective surfaces that mirror inner and outer landscapes. *Facing Forward Looking Back (ii)* responds to two South Downs viewing points that I frequently visit: the beech groves of Stoner Hill in Hampshire and the chalk grasslands at Harting Down in Sussex. The realisation that these two views are reciprocal, that each looks out toward to the other, brings an enhanced sense of mirroring of both inner and outer landscapes. Abstract forms carved from South Downs chalk, bring reminders of hagstones; pebbles with holes through them which have long held associations with healing and protection, while apertures illuminated by copper leaf evoke a sense of both presence and absence.