

Petersfield  
MUSEUM   
and ART GALLERY

ARTISTS O - Z

# 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.

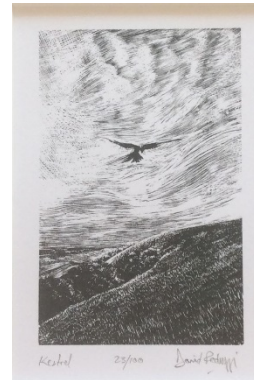
***South Downs Open*** has been selected from an open call to artists. Petersfield Museum and Art Gallery was delighted to receive hundreds of submissions, which reflects the inspiration the South Downs has for so many.

David Peduzzi.....4	Marise Rose..... 16	Carola van Dyke ..... 28
Rosemary Pocock .....5	Melanie Rose ..... 17	Frances Vesey ..... 29
Janet Price .....6	Tania Rutland ..... 18	Mike Wallace ..... 30
Katharine Rabson Stark .....7	Helen Sadler ..... 19	Mary Waltham ..... 31
Charlie Ralfe .....8	Chris Sedgwick .....20	Anjali Walton ..... 32
Rachel Redfern .....9	Sarah Semplay ..... 21	Sue Webber..... 33
Georgina Rey.....10	Simon Sharp .....22	Susie Whitcombe ..... 34
David Rice ..... 11	Siriol Sherlock .....23	Hannah White ..... 35
Deborah Richards .....12	Janet Sherwood .....24	Suzanne Winn..... 36
Eileen Richardson .....13	Rachael Stedman.....25	
Robina Richter .....14	Caroline Strong.....26	
James Robinson .....15	Wendy Thomas.....27	

## David Peduzzi



Along the South Downs  
Way, 2024  
Pencil on paper  
63 x 73 cm (framed)  
[SDO216]



Kestrel, 2019  
Wood engraving  
24 x 21 cm (framed)  
[SDO217]

My work is based on a love of drawing, observation and the natural world. The drawings of upland and coastal landscapes and skies try to capture a moment observed, as the light and weather move across the view. *Along the South Downs Way* depicts a stretch of the South Downs Way near Amberley, a place I visit frequently. *Kestrel* is inspired by the sight of a kestrel hovering over Amberley Mount, and the block it is engraved into for printing is a piece of Boxwood from Arundel Park.

@davidpedudzziprints

## Rosemary Pocock



Looking North from the Trundle, 2024

Acrylic on board

55 x 65 cm (framed)

[SDO089]

I am in the process of experimenting with and exploring my own painting practice. *Looking North from the Trundle* was worked from en plein air sketches and finished in the studio.

@rosemarypocock

## Janet Price



And Still the Skylark Sings, 2024

Acrylic on mount board

39 x 39 cm (framed)

[SDO141]

I am a painter living in Hampshire. My work blends representation and abstraction to explore the tension between the joyful experience of being in the landscape and a concern for the damage caused by humans, especially in this time of climate change. After photographing and drawing on site, I use layers of transparent acrylic paint to capture the luminosity of the chalk landscape and its complex layers of history. When I came to live in Winchester the M3 cut between Twyford Down and St Catherine's Hill was still dazzlingly white. Those who tried to prevent this desecration of valuable downland habitat were called the Dongas Tribe. The Dongas are deep gulleys eroded over years by sheep being driven from the down into Winchester. Today it is a nature reserve from where you can hear the skylarks sing in spite of the traffic roaring beneath you.

@janet.price.artist

# Katharine Rabson Stark



Memory of a Walk (the sun came out for Mum at Clayton Wood) 2023, 2024

Cotton calico dyed with Blackthorn, acorns and dahlias

56 x 50 cm (framed)

[SDO111]

I am an artist living in the Weald region of East Sussex. I respond to the countryside around me and the rhythms of everyday life. I work in clay and cloth. I make hand-built clay vessels which I smoke fire using materials gathered on walks: bracken, thistle, dock and dandelion. These ceramics are accompanied by textile work, carefully patched and stitched pieces made from calico which are dyed using materials such as hawthorn, sloes and nettles along with rust, ink and my own writing. This work aims to capture the memory of walking in the Sussex countryside. This piece is the memory of a walk around Clayton Wood Natural Burial Ground after we buried my Mum. Clayton sits at the foot of the South Downs outside Hassocks. The materials used to dye the fabric were gathered in the fields near my home, the words are both the wanderings of my brain caught in monprint and a poem that was read at Mum's funeral. She loved Sussex and the South Downs, moving here with Dad after she retired to be closer to me and my family. This is a fragment of the past: protected forever.

@katharine\_rabson\_stark\_artist

# Charlie Ralfe



A Blue in the Forest, 2024

Gouache on paper

32 x 42 cm (framed)

[SDO276]

Under 18 category

I regularly walk through a forest in the south downs and imagine a river running through it like a snake.



## Rachel Redfern



Take the Weather With You: South Downs, 0

Oil on cradled panel

46 x 51 cm (framed)

[SDO187]

My work is varied and instinctive. Working with oils I reference photographs, sketches and memories based on my time in nature and the impact of seasons and world events on my daily life and mental health. I am committed to the intersection of art, therapy and a passion for the healing benefits of nature.

@rachelredfernart

# Georgina Rey



Treyford Hill, 2024

Pastel on paper

49 x 59 (framed)

[SDO009]

I am an en plein air painter and I like to paint on site in the countryside, returning for many months to a place and make numerous studies then I make a larger painting in my studio. I am an expressionist and paint myself reflected in the landscape.

@georgierey

## David Rice



Chanctonbury Ring, 2024

Acrylic on paper

52 x 43 cm (framed)

[SDO012]

I am a painter, living in Eastbourne. I work primarily in acrylic and oil paint and make works inspired by the surrounding landscape of the South Downs. My paintings are often the result of long walks, sometimes over several days where I let the landscape slowly seep into my consciousness. My work is often semi-abstract, depicting not any particular place, but a feeling of being outside in nature.

Chanctonbury Ring is one of the most iconic and ancient places in the South Downs, steeped in folklore.

@paintingsfromdavid

## Deborah Richards



Idsworth: Black heifer & St Hubert's, 2023

Oil on paper monotype

42.5 x 52.5 cm (framed)

[SDO190]

My primary processes are drawing, printmaking and some sculpture. Exploring that creative space between abstraction and representation allows me the freedom to manipulate imagery taken from both memory and experience. Sketches in situ are made in response to light, rhythm, texture and mood. These 'encounters' are developed through more painterly 'one-off' print processes including oil on paper monotypes and silkscreen monoprints, drawing, mark-making, further abstracting and creating an individual visual language. During Covid lockdown times I lived in Finchdean, a small village within the South Downs National Park. Finally, we were allowed to meet others at a distance. A friend and I seized the opportunity to meet and sketch at Old Idsworth, a favourite place nearby. It felt wonderful to be outside for more than a fast walk, peacefully drawing alongside a herd of black heifers. There's a view looking north towards St Hubert's Church known as 'the little church in the field'. Memorably, one black heifer was standing away from the herd and resonated strongly with my lockdown experience.

@Deborahrichards8700

# Eileen Richardson



Embedded, 2024

Graphite on paper

31 x 58 cm (framed)

[SDO226]

This drawing explores time, place and belonging. Inspired by the primeval badger setts tucked into the earth throughout the Downs, it expresses the quiet sanctuary of home. It depicts a section of the South Downs Way near East Meon, an ancient pathway I follow to find my own identity. Although I was born in Australia, my ancestry is derived from the south of England, and I now make this land my home.

@eileenrichardsonartis

## Robina Richter



Evening Rape Field, 2018

Cotton cloth with batik marks and mixed threads

30 x 30 cm (framed)

[SDO001]

The landscape of Sussex provides a continuous source of inspiration for my art, in particular the Ems valley for her home to Kingley Vale, Uppark and Harting Down. I am fascinated by how nature and history have shaped the curvaceous chalk downlands, especially the marks made by fields, woods, paths, old tracks, hedges, flints and settlements. I love to go out with my sketchbook and camera to record my immediate responses to the downs in all moods and weathers. Back home I work on cloth to capture what I have seen and felt. Mark making is at the centre of my practice which is characterised by strong sweeping lines, vibrant colours and stitched details that add texture. I use free motion quilting techniques that bring relief and sculptured effects to my pieces. I saw this Evening Rape field in April when I was walking out over the fields from West Stoke towards Bow Hill, Kingley Vale It was the end of a warm sunny day and as the sun went down the bright yellow crop and its honey mustard perfume was sensational. Its brilliance contrasted with the deepening blue sky and marks made by the tracks and wooded areas framing the devils humps on the summit.

# James Robinson



Into the Light, 2024

Acrylic on canvas

50 x 60 cm (framed)

[SDO080]

## Marise Rose



Stormy Day, 2024

Ceramic

15 x 18 cm

[SDO102]



Highways and Byways, 2024

Ceramic

18 x 21 cm

[SDO103]

Working from my home studio I use both stoneware and earthenware clay. I am particularly interested in organic forms often inspired by the natural world in all its diversity of colour, shape and texture. I use techniques including wax resist slip, oxide painting and sgraffito to create unique abstract pieces. *Stormy Day* was created after a wet and windy walk on the Sussex hills. My intention was to produce an atmosphere of approaching rain with the landscape emerging and disappearing around the pot. The sgraffito design on *Highways and Byways* was inspired by looking at the many details and shapes seen in nature whilst walking through a mixed landscape of fields, hills, woods and hedgerows on the South Downs. I wanted to focus on abstract patterns and marks but still retain a feeling of landscape and movement as the design moves and changes around the pot.

@mariseroseis



## Melanie Rose



February (on the way to Petersfield), 2023

Egg tempera, chalk gesso on Birch plywood

41 x 63 cm (unframed)

[SDO255]

Exploring place through painting; the tracks, traces, paths and ancient monuments, investigating contemporary concerns including access, biodiversity, commoning and stewardship, arguments sourced, witnessed and explored through walking and painting. I am a British Academy research scholar having been a Postdoctoral Fellow at the University of Leeds (LAHRI) 2022 - 2024 after successfully completing a practice-led PhD about the South Downs through painting. I'd long wanted to paint the brownness of February, the silhouetted trees and the beautiful raw starkness. Driving from Cheriton to West Dean in Sussex, my commute to work via Petersfield, I watch the seasons change and know exactly the location on the A272 that inspired this February painting.

@melanieroseart

# Tania Rutland



Fatigue of Early Light, 2024

Oil on canvas

75 x 75 cm (framed)

[SDO060]

I create semi-abstract landscapes of Sussex and the beautiful South Downs countryside. My preferred medium are oil painting, etching and pencil on paper. My fascination with the way in which generations of human activity has, down the years, shaped the landscape of the countryside of both East Sussex and West Sussex is visible in my work. I am drawn to what is left behind through the consequence of human presence. My work explores the balance between representation and abstraction. The ever-changing weather and relentless movement of people over millennia have sculpted these landscapes, breathing life and history into them. It is this continuous transformation that inspires my art, capturing the beauty in the marks left behind.

@taniarutland

## Helen Sadler



Long Man of Wilmington, 2015

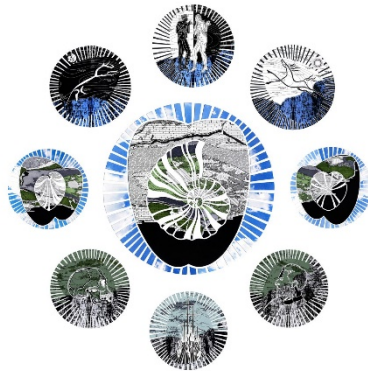
Oil on canvas

55 x 45 cm (framed)

[SDO064]

Art has been an enthusiasm for as long as I can remember and as a resident of Sussex all my life and the South Downs, in particular hold a special magic for me. To watch the sun set and the moon rise, from Bignor Hill, is one of my favourite things to do. The Long Man of Wilmington is situated on Windover Hill, a chalk down that forms part of the South Downs. It became a familiar landmark to look out for when travelling to see my sister, in Bexhill on Sea.

# Chris Sedgwick



Chris Sedgwick  
Wealden Dreaming, 2020  
Limited edition print  
69 x 69 cm (framed)  
[SDO117]



Summer, View from Bury Hill, 2023  
Limited edition print  
47 x 47 cm (framed)  
[SDO118]

The landscape reawakened the abandoned artist in me and I recommitted to making art again. I love walking my local landscape which is the focus of my artwork. *Wealden Dreaming* was daydreamed into existence in the spring of 2019 while lying on top of Devils Dyke reflecting on my life in the Weald. I had a moment when I became acutely aware of hundreds of feet of chalk below me and an infinite sky above. The central triptych 'Above and Below' symbolising the act of daydreaming has gone on to inspire my current project 'Landscapes in Time'. In Summer, *View from Bury Hill* I was keen to get the contrasts between the deep greens of a midsummer tree canopy, distant Downland, white chalk and the heat. Just south of this picture is my favourite pub, and in the distance Amberley chalk pits.

## Sarah Semplay



Looking Back, 2022

Mixed media on watercolour

44 x 56 cm (framed)

[SDO032]

I paint my local landscape to communicate my experiences of life as a carer with the colours and textures describing emotions and memories. *Looking Back* connects your mind and eye across the fields of Ferring to Highdown. The space is green, unbuilt on and free from the spoils of mankind.

@sarah.janee.e

## Simon Sharp



Harting Down Tumuli alignment with Foxcombe  
and Butser Hill Tumuli. Equinox orientation, 2020-24

Oil on board

68 x 75 cm (framed)

[SDO262]

The Tumuli at Harting Down, Foxcombe, and Butser Hill are in a true alignment with the setting sun on the equinox. In this winter landscape study the landscape is simplified by the snow cover, and the balance of forms lit clearly to reveal this especially chosen point in the landscape, by ancient man. Part of a series of studies at various times of the year from the same place entitled "Tumuli to Tumuli", that explore the form and lighting as the sun moves from the Northern Hemisphere to the South.

## Siriol Sherlock



Young Trees in the South Downs near Petworth, 2019

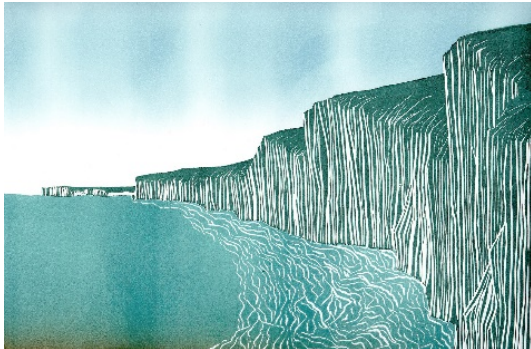
Oil on board

53 x 69 cm (framed)

[SDO177]

I sketch directly with watercolour or pastels en plein air without drawing and paint with oils in my garden studio. Young Trees in the South Downs near Petworth was painted in oils on a windy day at Egdean near Petworth. This was painted en plein air in oils on a windy day at Egdean near Petworth. I was on a painting weekend with artist Jenny Tyson and we were inspired by Joan Eardly's lively, wild and expressive paintings. She sometimes collaged bits and pieces of 'flora' to her paintings as I have done with some cow parsley seeds. I loved the row of silvery young trees (Poplars I think) which echoed the shape of the downs.

# Janet Sherwood



Birling Gap Day, 2018

Linocut on paper

50 x 62 cm (framed)

[SDO218]

My passion for addressing climate change and nature depletion is at the core of my work. I draw inspiration from my close observation of the natural world, whether walking, sailing or simply being immersed in my surroundings. My camera, phone and every-present sketchbooks are essential tools for recording the environment, capturing the transient beauty of the world around me. Inspiration comes from an array of natural elements, from the fleeting shadows of organic forms to the the constantly shifting landscapes of mudflats, marshes and waterways. I employ a variety of printmaking techniques which allow me to explore different approaches and express my creative vision in diverse ways. The area around Alfriston, including Birling Gap and Cuckmere Haven is breathtaking. The dramatic chalk cliffs, the Cuckmere River and the expansive views all create a landscape that is both peaceful and awe inspiring. These locations are a haven for photographers and artists, offering endless opportunities to capture the interplay of light and shadow, the textures of the land and the ever-changing skies.

@jansherwoodstudio



## Rachael Stedman



Ditchling Beacon, 2023

Acrylic on board

32 x 61 cm (framed)

[SDO184]



Morning Walk

Acrylic on board

30 x 41 cm (framed)

[SDO185]

I live and have my studio in the village of Kingston which is nestled at the bottom of the South Downs just outside of Lewes. I see the hills of the Downs all the time and I draw continual inspiration from them and how they are forever changing shape and colour as the light changes throughout the day.

@rachael\_stedman\_paintings

## Caroline Strong



Summer Wild Flowers, 2021

Coloured pencil on paper

43 x 53 cm (framed)

[SDO159]

It is the wow moments that I capture in my photography that inspire and influence my paintings. I am drawn to the diversity of our beautiful countryside. *Summer Wild Flowers* was created from my many photographs I took during lockdown of wild flowers while walking on the Downs.

@watercolour55

# Wendy Thomas



Birds Eye View, 2024

Mixed media on board

53.5 x 44 cm (framed)

[SDO076]

I am a contemporary mixed media artist working from my studio, surrounded by the beautiful countryside of Surrey and West Sussex. I work in a variety of media and am always searching for way to explore ideas, effects and techniques to create colour, light and texture in my work. I love walking the trails of the South Downs with my sketchbook in hand, observing and recording the changing light and colour through the seasons. Always an inspiration. In *Birds Eye View*, the jackdaws gather swooping and dipping above the rolling hills of the South Downs.

@wendythomasart

## Carola van Dyke

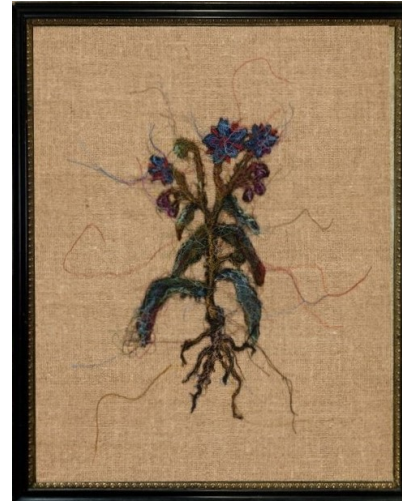


Firle Wilds, Borage, 2023

Threads

50 x 41 cm (framed)

[SDO202]



Firle Wilds, Thistle, 2023

Threads

50 x 41 cm (framed)

[SDO203]

I am a contemporary textile / fibre artist and my craft medium is thread. I create wall-hangings and sculptures with tiny individual floating stitches which explore my fascination with colours, textures, layers and light. My work is about the balance between the ephemeral and the permanent. It observes how to replicate nature with thread, either in bloom or decayed, focusing often just on a detail of the subject. This dramatic, curious approach represents nature in a delicate and vulnerable manner, with the hanging threads creating movement keeping them alive. My work is also associated with the growing awareness of the environment and need for preservation; the story of the work done underground, the roots and the tubers, highlighting the beauty and diversity in the undergrowth.

@carolavandyke

## Frances Vesey



Every View, 2024

Watercolour and wax resist on paper

42 x 53 cm (framed)

[SDO272]

I am a painter and potter, living, working and walking in the South Downs. I never cease to be in awe of the beauty surrounding us and bring it home, creating art to keep it close to me and share. Whilst walking up high, here and there, exploring on the South Downs, I can often see far into the distance and take in many breathtaking views. Later, I will start to paint and recall all the views I have seen.

## Mike Wallace



Well Worth Preserving, 2024

Fabric collage with machine sewing

28 x 54 cm (framed)

[SDO101]

I create both tapestry weavings and fabric collages. I enjoy experimenting with colour and texture and take inspiration from both geometric forms with their inherent symmetry and more irregular shapes, textures and colours of the environment around us. I am often inspired by the sights experienced when out walking in the local countryside of Hampshire and West Sussex.

# Mary Waltham



In the South Downs 1, 2024

Watercolour on paper mounted on cradled birch panel

10 x 30 (unframed)

[SDO171]

With a background in biology and fine art, my work as an environmental artist reflects the fragility of our environment as seen through the eyes of a scientist and artist. My work often incorporates natural materials collected locally including soils, bark, moss and wood. My intention is to bring the landscape to life by merging it with environmental issues to spark new conversations. Light and dark, pathways and vistas, mystery and joy. The views in the South Downs are inviting and familiar, an ever-favourite theme in my painting practice.

@waltham2024

# Anjali Walton



Dog Rose Scarf Print, 2024

Silk scarf

60 X 120 CM

[SDO127]

As a textile designer, each design involves developing a concept, creating a moodboard and colour palette, sketching layouts and drawing motifs to use in the final collection. The artwork is scanned into Photoshop and digitally printed onto eco-friendly fabrics. My artwork is primarily inspired by nature and I am always exploring new ways to interpret this popular theme. I like to use watercolour, ink and photography to create artworks and repeat patterns, bringing the beauty of the natural world into my designs. My designs are a reflection of the wildflowers I encounter on my daily dog walks on the South Downs Way. I am fascinated by the wild flora and fauna and how their appearance is transformed by the seasons, the light and time of day. *Wild Dog Rose* design is an exploration of light and contrast. I have chosen two contrasting techniques that blend the realistic detail of photographic florals with the expressive qualities of painterly flowers, creating a floral design for a scarf.

@anjaliwaltondesigns



## Sue Webber



With the ancients, 2022

Acrylic on canvas

30 x 80 cm (unframed)

[SDO098]

I am a landscape painter working in acrylic and ink and developing personal ways to respond to the landscape. *With the Ancients* is a painting of an ancient yew tree at Kingly Vale in the South Downs. These are some of the oldest trees in Britain and a magical place to visit.

@suejwebber

## Susie Whitcombe



Heathfield Lane, West Meon, 2018

Oil on board

37 x 44 cm (framed)

[SDO214]

I have lived on the edge of the South Downs for 30 years and the landscape around it a constant inspiration.

# Hannah White



Ammonite Shadow: Uptonia  
Curl, 2023  
Hannah White's bespoke  
woven fabric, pleated and  
stitched to canvas, in  
wooden tray frame  
44 x 44 cm (framed)  
[SDO155]



Ammonite Shadow:  
Calyoceras Swirl, 2022  
Hannah White's bespoke  
woven fabric, pleated and  
stitched to canvas, in  
wooden tray frame  
44 x 44 cm (framed)  
[SDO156]

As an artist and weaver, I have been fascinated with how constructed textiles can create sculptural forms. My artworks evolve through a process of manipulating my bespoke woven fabric into organic forms, allowing the qualities of the cloth to influence their shapes. My Ammonite Shadow artworks draw reference from the giant Parapuzosia ammonites that can be found at the foreshores below the cliffs at Peacehaven in East Sussex. The site displays the geological history of the South Downs through different rock strata and fossils, representing a period of history dating from the Campanian stage of the Late Cretaceous epoch, between 83.5 – 78 million years ago. My bespoke woven and pleated cloth spirals and curves generating abstract contemporary textile fossils.

@hannahwhitestudio

## Suzanne Winn



Sky's Kiss, 2023

Oil on canvas

55 x 56 cm (framed)

[SDO081]

I am a landscape artist living on the edge of the South Downs. My work focuses on the value of connection with nature and my inspiration comes from the landscapes around my home. I believe connection with the landscape can help us in many ways. Nature can be a great healer. For me the landscape is a place to feel free and alive and I take comfort in the quiet rhythms, constancy and continuity of the rural landscape. Nature is under threat in so many ways and I hope my work will help others see, feel and connect with nature's energy, vitality and beauty. I draw within the landscape using charcoal and pastels, then in my studio I paint in oils from my sketches and memory. My focus is to work instinctively and intuitively, conveying a sense of how it felt to be in moments of connection with nature.

@suzannewinnartist