



View from the Chair

What a delight it is that we have members who give of their interest, expertise and time to lead workshops !

Coming up soon is one by David Knight on working with wood, and not long ago Madeleine Page led one on sculpting with paper. I was a participant on the latter, and the doing of it led my hands to remember, then my brain, when my hands and arms were up to the wrists in paper slurry of water and paper fibres, that one of my first forays in to the making of art as an adult was to make paper. I was led to it by an article in *New Scientist* which explained the process in a detailed enough fashion that I could follow what I needed to do to success!



contributed by taking a role to have the confidence to offer what they have. I shall put the idea to Penny and Hilary who are our members who take responsibility for organising workshops.

The Treasurer

I wrote an email a few weeks ago about the role of Treasurer. Jill Phillips has done enough years of service, and anyway her life is busy in other directions so that she wants to come to the Barn to sculpt.



We are on notice.

My email led to a deafening silence from you. Only



one response have I had, from someone who, like me, feels personal intelligence ebbing away when the idea of accounts is raised. I can only acknowledge that I accepted the role of Chairperson because I might be found out if the

role of Treasurer was asked of me. Not everyone is like me, thank goodness.

Inspiration from the comfort of my Chair!

Only when doing the writing does inspiration sometimes come. It has just happened. I have in mind our need to find among us someone to take the reigns of treasurer. And together, they lead to a little bit of inspiration: to offer a workshop! It occurs to me that a workshop on "How we manage our little co-operative" might be welcome. Out of which you could see more clearly how best to offer your skills to our common good. This is not about the Treasurer role as such, but the family of roles we seem to have garnered over the years. Such a workshop might help those of us who have not yet

Think of what is possible for you! Our budget is smaller than many a household. We have a statutory need to have a Treasurer (Charity Commission rules). Lots of support exists within our group for any new post holder.

At our recent committee meeting, two issues faced by us were related to workshops, and which we think calls for wider discussion. One of our charitable aims is to educate others on sculpting and sculpture, and both issues challenge us to consider how to meet them in the context of meeting those aims.

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View from the Chair contd.

We were faced with a request for a person aged below 18 years to attend a workshop. In the end the teenager had another commitment unknown to the family member making the request. But if we are asked again, then we do have to consider the safeguarding issues this raises were we to say Yes. What do you think? By the way, our insurance conditions allow us to accept people of all ages; so this is not a factor.

The second is the idea of enabling a young person with autism to attend the barn for a short period. So the safeguarding issue is important here, overlaid with being clear on what our approach would be for a person with a neurological condition which is not typical of the populations' and what we might do as a group to enable such others to use our material and human resources.

Successful Paper Workshop - And spin off for the Barn!

Just to let you know that as a result of my paper workshop in February, the Barn has now acquired the resources for paper making, and for making paper sculpture.

So for anyone wanting to embark on either of these creative activities, the resources are available.

These are:

For paper making Four lovely paper making frames complete with deckle frames (beautifully made by David Knight) plus a big pile of felts (i.e. squares of old towels, other cloths), all contained in a large plastic box (also needed for paper making) in D1. The Barn already has a liquidiser, needed to make the initial paper pulp, so everything you need is there!

For paper sculpture (not for paper making, please note) A big box of cold water paste powder and a box of Sculptamold - both on the shelf- main studio. The latter is a powdered mix of very fine paper and plaster. Mixed with water it makes a sculptable soft material, which dries very hard and can be modelled, carved, drilled into, painted and polished. So it has possibilities.

I'm usually at the Barn on Mondays so happy to give more advice, if needed.

Madeleine (Page)

Future Workshops

April Wood workshop
David is holding a wood workshop on Sat 11 May 10 -4 pm. Please sign up. Info on board at the Barn.

TBA Metal workshop
John Thompson

Clean me !!!

Spring clear up and clean up around the outside of the Barn.

Wednesday 3 April 2019 from 11.00am
Gardening tools and gloves useful.
Shared coffee and cake after all the hard work, probably at 1.00 *if not before*.
Just turn up. See you there.



Masquerade!

Another year begins and we celebrate with another great lunch at the Barn.

Each January the Barn is transformed, after a vigorous clean-up, into a Winter Wonderland, with candles, fairy lights and beautiful table decorations.

Many thanks to all those who helped with the clean-up and the decorations. After a glass of mulled wine or apple juice, we were able to help ourselves to the delicious variety of foods brought in by the members.

Hilary provided the "entertainment" and the task this year was to create a mask from a variety of materials!





On The Plinth

John Souter

John first became interested in sculpture in his early 20's. He was studying engineering in Newcastle and also did a short course in sculpture where his tutor was Fenwick Lawson.

In John's words he "fired me up" and got me interested in sculpture.

When John took early retirement in 1988 from teaching, he took a part time Diploma

Course in Fine Art at Southampton College of Art where his principle interest was sculpture.

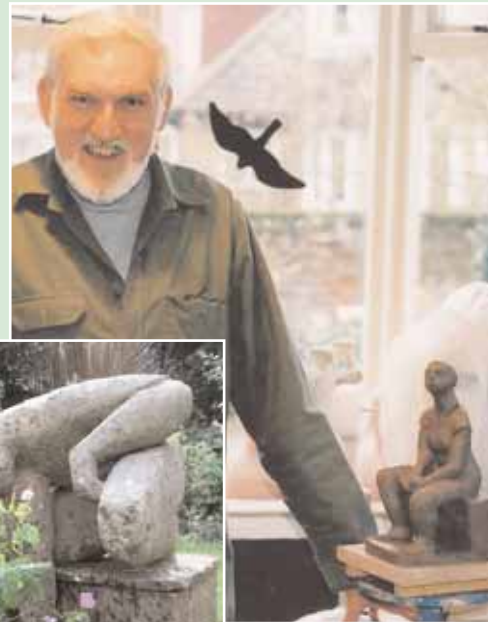
He started to run a sculpture course at the Tower Centre in Winchester, a one day a week course (some members will remember this course!) However they had to leave the Tower Centre and eventually found The Back Barn at Brockwood in 2003.

John continues to work from home, working in ciment, resin and cold casting. He also does some ceramic work from a small kiln for maquettes. His work is mainly figurative, stylised and abstract and he has always worked this way. The influences for his work has been from the 20's and 30's from such sculptors as Frank Dobson, Henry Moore, Cubist sculptors, Liptiches, Ayrton etc.

John is still working now and has just finished a piece for himself and is working on a piece for his nephew. He used to do "Open Studios", but now has "Open House" once a year when he invites guests to see his work.

He never looked to make a living out of his sculpture but keeps working all the time, having a studio at home is a great advantage. John has been working for over 45 years and has sold between 200 - 250 pieces of work either from his studio or on commision to America, Germany, France and the UK.

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On The Plinth



John Souter

He modestly calls himself a “dilettante “ as he has always had a love of art and sculpture, but never had the opportunity to do it as profession.

Wessex Sculptors has grown a lot since those early days at the Tower Centre, where they were all beginners. It has developed with the help of new members who have brought their own skills to The Barn.

John continues to do workshops for Wessex Sculptors and he can refer to his early days as a lecturer in

Engineering whilst teaching and prepping for his workshops.

He has just retired from his role as an amateur actor where he worked with “Maskers’ in Southampton, “Chesil Theatre” in Winchester. He met his wife Peggy when they both were lecturers at Southampton College of Higher Education. They have been happily married for 46 years.

As John said, the acting and the sculpting seem to complement each other , whether creating a part from a script or creating a sculpture from modelling and casting to produce piece of work.



EXHIBITIONS



HAMPSHIRE
ARTISTS
CO-OPERATIVE
2019

Henry Moore's Armer Studies

Henry Moore: The Helmet Heads

The Wallace Collection, London 6 March - 23 June

Hinton Ampner

1-31 March 10am - 4pm

Sir Harold Hillier Gardens near Romsey

18 June- 3 July 10am - 5pm

Stockbridge Town Hall 20 August - 4 September
10am - 5pm



Unusual family link to an Italian art collection

We recently made an interesting trip to Italy to see a small show of drawings by our artist son AI, which is currently on display in a gallery in Dronero, a small town south of Turin.



were art collectors in the 1920s/1930's, and when they died they left their collection of paintings to the local museum - *The Museo Luigi Malle*. This is housed in a beautiful old building in the centre of Dronero, Piedmonte, and serves as a cultural centre for the town, since it also contains the local library, and a showing space on the top floor; which is where our son's drawings are hung.

The requirements of the scholarship was that the artist was asked to respond in some way to the original collection, which although doesn't include any big names in Italian art, is really interesting, mostly paintings from mid C19th to 1950's, many of them done by local Piedmontese artists. Our son's drawings

referenced the slightly 'ancien' feeling of the collection, a reflection of the local area, and some of the local historical characters who are portrayed in the paintings.



Our day trip there via train and local bus from Turin, gave us a wonderful views of the countryside of Piedmonte, framed by the snow covered Alps, to an area hardly visited by tourists.

The show was the result of a travelling scholarship which AI was awarded while recently studying at the Slade Art School in London. The scholarship was set up by an Italian doctor, who now works at University College Hospital (next door to the Slade, part of University College London) in memory of his Italian grandparents who

Dronero is some way South West of Turin, which has a fine selection of museums and a wonderful contemporary art gallery, (highly recommended for a visit if you are in the area). We particularly liked this slightly op art/surreal sculpture by Yves Klein



(1928 - 1962), the French the artist who was a leading figure in Art Realisme in the 1960's (well known as having invented and patented his own colour blue!)

The architecture of central Turin is like an art work itself, since its long arcaded streets and curious brick turreted buildings were endlessly used by the influential Greek/Italian surrealist painter Giorgio De Chirico (1888 - 1978)

as subjects of many of his paintings, which all have a curious unsettling, surreal feel to them. Its worth looking up his work. In all, an interesting and varied art trip.

(Madeleine Page)



Dates for your diaries!

Terms are 10 weeks long.

John Souter attends the Barn with us on Mondays and Thursdays, 10am until 1pm

Winter/Spring Term 14 January 2019 - 28 March 2019

NB These 11 weeks includes half term during the week beginning 18 February 2019, when John will not be attending the Barn.

Summer Term 29 April - 25 July

NB These 13 weeks includes 6 May Bank Holiday, 27 May Bank Holiday and 17 June half term, when John will not be attending the Barn.

Autumn/Winter Term 16 September - 28 November

Half term the week beginning October 21.



Hampshire Open Studios

17-26 August

Our Private View is on

Friday 16 from 6.30 - 8'ish