



February 2019

Looking ahead to Oxfordshire Artweeks 2019

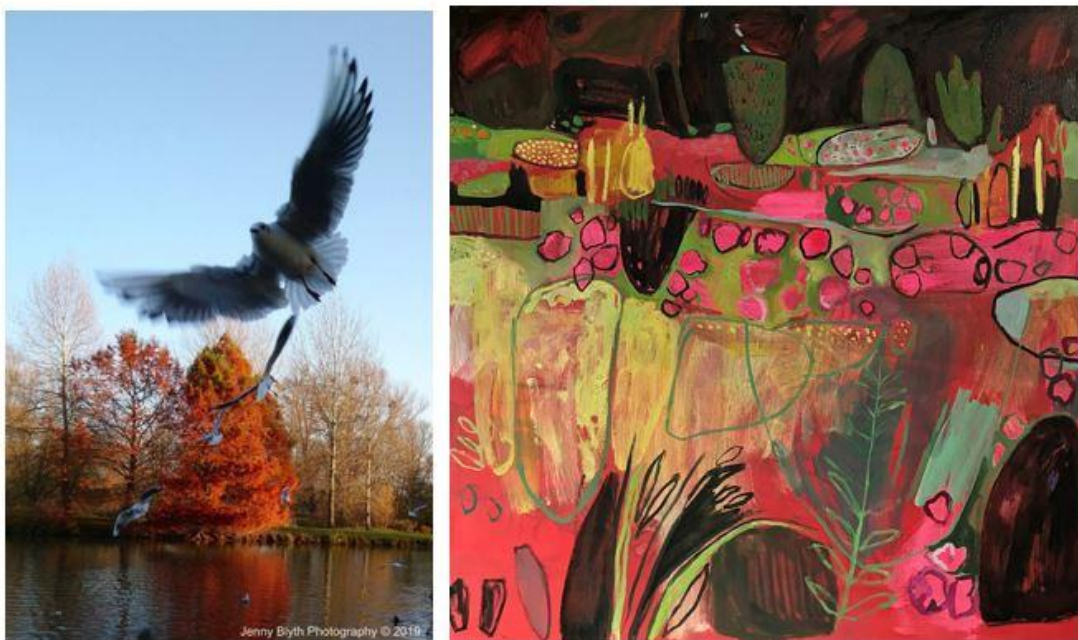


Preparations for this May's Oxfordshire Artweeks are taking shape and this

Morna Rhys. Morna's etchings are inspired by the wonderful British landscape: wild places, deep valleys, secret paths, seas in many moods or trees in all their glory as sunlight and moonshine add mystery and wonder.

Working mostly from drawings and paintings which help her capture the structure and perspective of the landscape, Morna specialises in coloured copper-plate etchings. These require the application of many different colours all added to the same plate, which is then carefully wiped with scrim, and polished with acid free tissue. She also uses, when required, two or three plates which are printed sequentially to give strong colour contrasts.

During Artweeks, you will be able to enjoy her expressive landscapes, large botanical etchings and small magical glimpses of the natural world alongside the work of two other artists in a fascinating historic 18th century basement gallery in Iffley, Oxford (venue 131).



Photography by Jenny Blyth; painting by Elaine Kazimierczuk.

And while you wait for the May bonanza, we suggest several exhibitions to visit across the county this month.

In North Oxford, photographer and Fine Art Curator Jenny Blyth is presenting a solo show 'Reflecting the Landscape' at [Wolfson College](#) (runs from Sunday February 17 - March 28) in which she shows a picturesque and much-loved Oxford - Port Meadow and University Park, for example.

stretches towards Oxford, it presents like an old Dutch master, an ever-changing canvas. It is large enough to lose yourself in nature, to embrace the elements, and familiar enough to encourage a quiet meditation.'

'The seasons transform the landscape, shape-shifting and refreshing the palette. There is invariably something unexpected and beautiful to observe whether that is a hawthorn bush heady with musk scented flowers, or a murmur of plover that contours the broad backs of horses, their long tails sashaying. Gun-metal skies threaten thunder over a buttercup ocean in May, while hoar frost on winter days crystallizes the floodplains under high blue skies. In autumn, the last of the black poplars shed yellow leaves that fringe the edge of the river like a golden thread.'

'I attempt to capture a sense of oneness in my photographs. I have always been drawn to the poetry in photography, and try to catch the moment as it feels on the day. I am not technically-minded, and shy away from photoshop so that the images are as true as they can be.'

The exhibition also includes a response to Wolfson College itself where nature meets architecture and the way the gardens soften the impact of the concrete. 'Initially I was daunted by the Brutalist architecture,' says Jenny, 'but have become captivated by the way the trees interact with the buildings.'

Also interpreting an intimately-known Oxfordshire localities with energy and vitality, [Elaine Kazimierczuk](#)'s uplifting paintings are on show in the [Brian Sinfield Gallery](#), Burford (runs from 10th until 23rd February). Even the exhibition catalogue is as delicious as a fruit salad on a summer day! In semi-abstract studies of meadows, trees and hedgerows, rich with the colour and life of the natural world, Elaine achieves a tension between looseness and control which enables her to convey the sense of place.

A self-taught artist who paints very much in her own style, Elaine frequently works on a red ground which resonates with vibrant over-painting. A bold freedom is evident in her brushwork. In many paintings, where her mark-making appears unpremeditated, colour heightened paint applied spontaneously, touched or scraped, there is a judiciously, managed untidiness about the work. The result is a kind of chaos but one which captures the intricate assembly of wild beauty she finds in nature. You can read a full length profile on Elaine [here](#).