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*October 2019*

## Expect the unexpected



The Chipping Norton Arts Festival on 5th is a one-day celebration of creativity with exhibitions and demonstrations of painting, drawing and printing by in various locations around this Cotswold town -from workshops on figure drawing, print-making, comic book illustration by [Andrew Wildman](#) and more. Also, the Town Hall will house a single large and thought-provoking installation

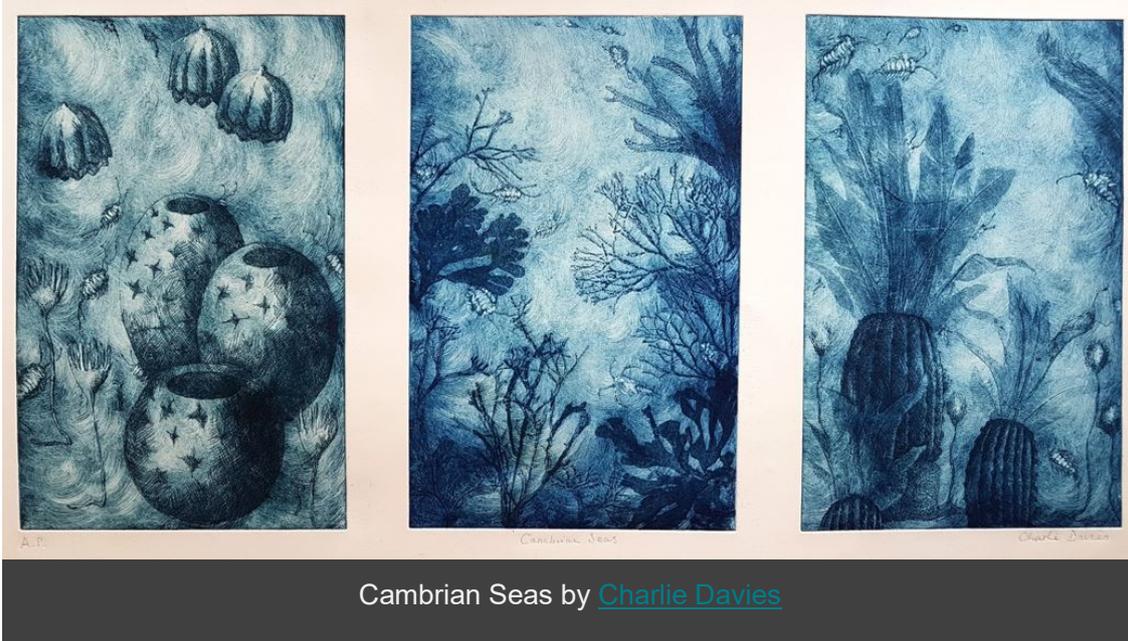
by renowned arts group, 'Stan's Cafe'. This installation, Of All The People In All The World, uses grains of rice to bring formally abstract statistics to startling and powerful life.

Then, from 17-19th, the [Thame Art Crawl](#) accompanies the Thame Arts and Literature Festival. Artweeks participants in this annual pop-up art trail include [Andrea Brewer](#) whose handbuilt ceramic pieces have a textured surface reminiscent of natural lichens, or rust on metal, and their striking shapes are inspired by the ancient spirals, nature and man-made mechanisms. Also showing are photographer [Stuart Feurtado](#) whose work ranges from wonderfully vibrant colour abstracts to moody monochrome landscapes; glass artist [Jackie Birchall](#); printmaker [Gerry Coles](#); sculptor [Satnam Bains](#) and painter [Janine Philips](#). This event will also showcase the work of James Ward RA 1769 – 1859. Once widely as the leading English animal painter of time, and second only to George Stubbs as a painter of horses, his paintings were bought by royalty (George III and the Prince Regent) and the aristocracy, for example the Duke of Northumberland.



In Oxford, the [Oxford Art Society](#)'s latest exhibition has a vibrant selection of Oxford's best art in a hidden gem, The Cloister Gallery at St John the Evangelist on Oxford's Iffley Road (until 27 Oct) whilst, also in East Oxford, as part of the [IF Oxford science and ideas festival](#), the [Oxford Printmakers](#) throw open the doors of their workshop throughout the month and invite visitors in to enjoy [First Imprints](#), an exhibition inspired by geology and animal evolution as

seen in the fossil record during the Cambrian explosion 540 million years ago. The prints – by 22 artists - are both fascinating and fun, and surprisingly colourful! [Read more in this OX magazine article feature piece.](#)



In *Moments in Time*, a strong bold exhibition in [The Mill in Banbury](#) (runs until 2nd Dec), Abingdon artist [Dionne Freeman](#) takes an expressive approach, interested in how landscapes are constantly distracted and interrupted by memories of the past. She invites the audience to view the spaces from a fresh perspective and her series of local landscapes could hold multiple meanings for different viewers. Observing and recording different spaces, Dionne intertwines interior and exterior landscapes with an exploration of surfaces and space, movement and memory in this exhibition.

“I was first drawn to the outside building of the Mill in Banbury – I liked how the dominant structure surveys the lock and surrounding landscape,” she explains.



To South Oxfordshire, it is space, a new view of space and the space within one's head, that fills [Didcot's Cornerstone gallery](#) at the opposite end of the county (until Sunday 27th October). Artist [Sarah Moncrieff](#) has worked with the prisoners at HMP Bullingdon, producing art for an exhibition [Inside Spaces](#). Alongside offering the prison residents the chance to look at their environment and create work representing what the place means to them, Sarah also produced a series of paintings which are on show too.

Also in South Oxfordshire, the Sewell Gallery at Radley College presents *Interpreting the Landscape*, a two-man show by two Oxford artists with ceramics by [Anthony Eccles](#) (image above) and painting by [Marc Thompson](#) (image below).

Anthony Eccles works in an experimental way with clay and his resulting work expresses a physicality and movement that celebrates the expressive potential of the clay. His wheel-thrown domestic jug forms act as a canvas which he dips in white slip before applying vigorous, gestural marks with a ladle. The forms, the slip coatings, contrasting reds and white areas that are glazed and unglazed, evolve over successive applications and firings.

Marc's paintings evoke distant or recent memories that recall emotional responses to landscape. Beginning with a sketch or photograph, he aims to arrive at a final piece that suggests a particular mood or the essence of a landscape. Heavily influenced by the poet Edward Thomas, he uses landscape

as a starting point to explore colour, light and tone. He incorporates traditional aspects of rural life - sheep, cattle and farm buildings but also seeks to encompass the ineffable, wind, rain and the changing light as the season shifts.



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