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September 2019

The final days of summer



This September to catch the last wisps of summer in gardens of gentle charm and bold colour in Oxford's art spaces.

In hidden gardens at Merton College, you can see 'Lightscape,' the result of a residence by artist [Kieran Stiles](#) in a magnificent studio building. 'The flower beds are an array of joyous colour, vermillion, pinks and oranges one day and then it'll suddenly be different. There's a constantly rolling botanical rainbow: as one plant dies back another bursts forth so every day is a surprise,' he

enthuses. When Kieran looks at the landscape in front of him he notices each flash of colour in his peripheral vision – whether botanical, a colourful vehicle driving by that catches his eye as his head turns and he overlays what the eye picks up and that which we subconsciously ignore, incorporating both elements into his expressive paintings. Using colour imaginatively and experimentally, Kieran captures the feelings a place evokes, stimulating emotions and sensations. Read a full feature article [here](#). (Open Thurs-Sats 14-28th, 10-5pm, or by appt.)



There's botanical glory too in The Jam Factory in Where the Wild Thyme Grows features art by [Elaine Kazimierczuk](#), Julie-Ann Simson and [Rosie Phipps](#) whose dreamy botanical scenes of a Midsummer Night's Dream are bright and fanciful, in three very different styles (until 23 September). United by their summery colour palettes and playful experiments with perspective, the works are full of energy yet calm, otherworldly yet vivid, and harmonious yet striking. Also in the centre of Oxford, look out for a new art space opposite Brown's (Carey Blyth, 8 Woodstock Road; runs until the end September) lyrically described by curator [Jenny Blyth](#) as under the wisteria: the pleasure of the passing season in captured in 'Summer Nights', an exhibition of paintings and printmaking, night-time swimming and back-lit bars on hot summer nights, alongside sculpture by [Martin Smith](#). Martin who is passionate about

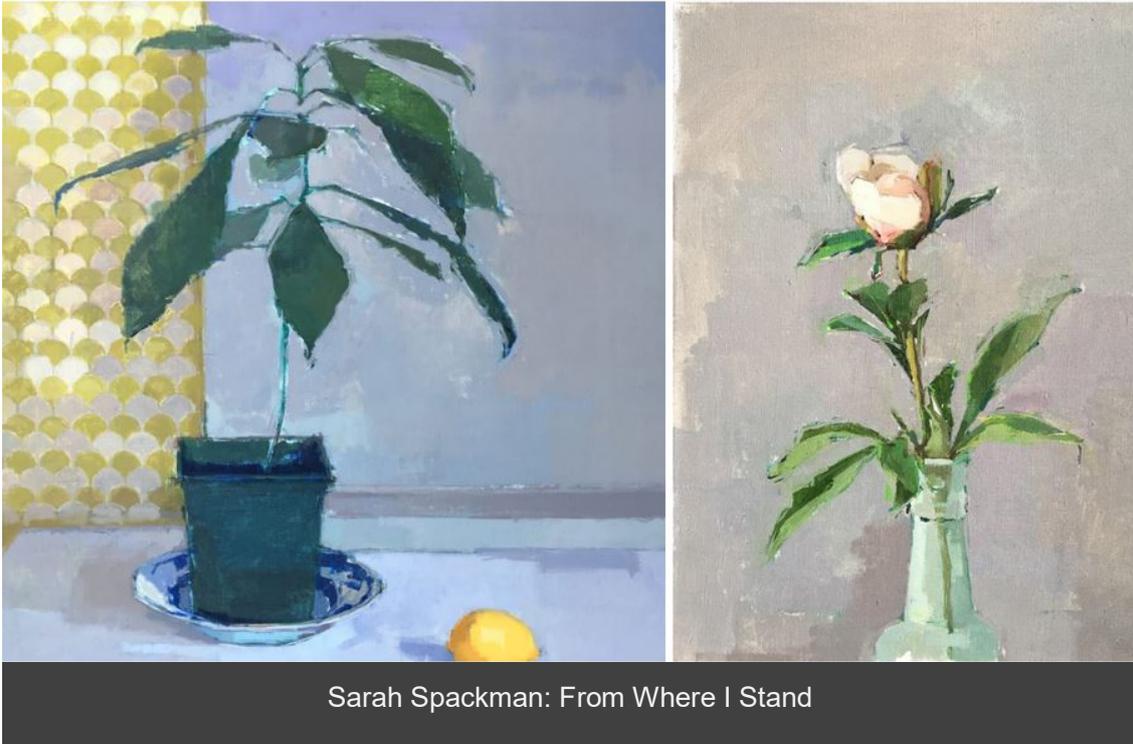
jazz describes how the music he hears is expressed, as if a synaesthesia, through sculpture, 'the breath of stone'.



Hidden in Stone, The Turrill Sculpture Garden

In Summertown, this month [The Turrill Sculpture Garden](#) presents 'Hidden in Stone' (until 28 September): 26 pieces by talented contemporary sculptors [Piotr Gargas](#) and [Martin Cash](#), two stone sculptors who work both separately and together. Piotr came to the UK as an architectural stonemason to work on

Oxford's gargoyles and grotesques and fell in love with the city's skyline: these shapes are reflected in much of his work. Martin Cash moved from working with wood to sculpt from stone, bringing to the mix his ideas and organic curves. 'Nothing,' he says 'beats the simple delight, texture or temperature of stone.'



Also on South Parade, Summertown, [The Sarah Wiseman Gallery](#) presents From Where I Stand: [Sarah Spackman](#) (7-28 September).

As Paul Cezanne was once quoted as saying, 'painting from nature is not copying the object...it is realising one's sensations.' And so a still life is a view onto the private world of the artist, seeing objects considered by them to have personal, or even cultural significance.

Sarah Spackman carefully selects pieces for her paintings because of colour intensity, shape or whatever catches her eye. 'The subjects of my paintings are mainly organic, things grown on the allotment or in the garden, or simply things I find beautiful,' she explains, and in her paintings, we share her pleasure in seeing the soft gleam of fruit piled in a dish or stems of flowers propped up in a piece of pottery; all bathed in the clear light that floods her studio.'

Enjoy the subtle rays of fading summer sunshine in these delicate still-lives.

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