

 Looking North at Contemporary Six

Looking North at Contemporary Six at <http://www.contemporarysix.co.uk/> Contemporary Six

Revealed Landscapes of the North West

To be reviewed by [Simon Belt](people.html#simon-belt) May 2014

Contemporary Six is proud to present Looking North Revealed Landscapes of the North West, a group exhibition with over 30 works by four Northern landscape artists: John Eastwood, Louise Jannetta, Sandra Orme and Matthew Bourne. The exhibition is free and open to the public, and runs until May 21st.

Featuring original paintings, mixed media pieces, charcoal drawings as well as limited edition photographic prints, the exhibition sets out to capture the dramatic, atmospheric, bold and timeless landscapes which inspire the artists.

Gallery owner Alex Reuben says: It is exciting to bring together four very distinct artists whose style is so different yet whose work compliments each other so beautifully. Often when we talk about northern landscapes we visualise industrial scenes, these artists have, however been inspired by the natural beauty the North West has to offer and have revealed this stunning scenery in their pieces.

The exhibition at Contemporary Six The Gallery, Unit 6 The Royal Exchange runs from 7th May 2014 21st May 2014 for further information and opening times please contact the Gallery on 0161 835 2666 or email info@contemporarysix.co.uk

Louise has kindly donated a limited Edition Collograph Print (Edition of 5), The Colour of the Trees, to be raffled on the Preview Night of the show.

Louise Jannetta is a skilled and versatile artist who relishes the discovery of a new technique or idea. Her work expresses an explorative attitude, artistic curiosity and diversity. She exhibits mixed media, oils, watercolours, etchings and collagraphs, demonstrating her desire to experiment and build on her artistic experiences.

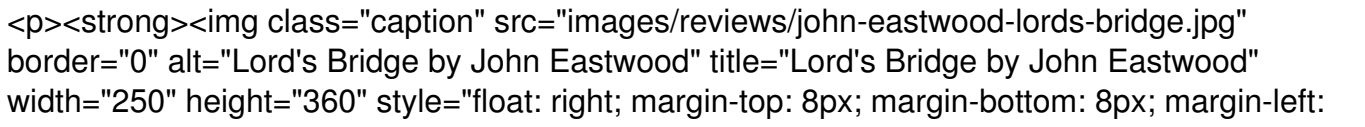
 Colour through the woods by Louise Jannetta

Louise is currently working on a series of paintings depicting trees and woodlands inspired by the landscape around her studio in Buxton in Derbyshire. She is concentrating on the patterns and textures playing with light, both within and across it. Louise achieves an almost hypnotic invitation to the mysteries and beauty of a forest, drawing the viewer into the depths of the painting with a sensitive use of atmosphere and light.

Louise's textured paintings focus on the changing light in the surrounding landscape. Developed from experimental work with her textured oil paintings, feltwork and collagraphs, Louise has found technique a that allows the specific attributes of the medium to naturally enhance her skills. The different papers and threads absorb the paint to different degrees and so produce their own tonal qualities.

Louise works with Collograph Plates, the name for the metalized card that is used during the printing process. It is carved into with sections removed and thin impressions left. These are the sections that will print and retain ink. The ink, which is very thick and sticky is then thoroughly worked into the surface of the Plate in a very

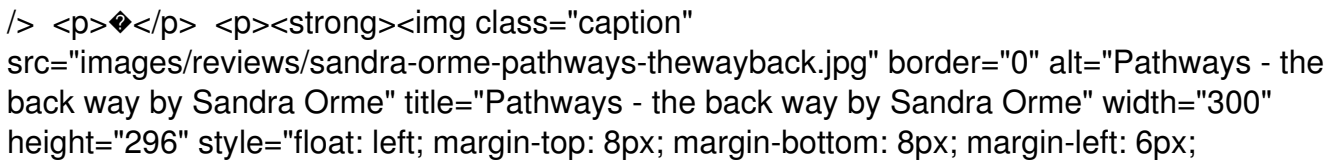
time consuming process. Many artists find that their plates disintegrate during the printing process although Louise takes great care to retain them. After creating a limited run of prints, she glazes the plates creating a very unique piece of art.

John Eastwood is a Fine Art Landscape Photographer from Stockport who specialises in revealed images from the landscapes of the North West the natural images and scenes we chance upon in our everyday lives that evoke a sense of place and story. John is the official photographer of All Saints Church, Daresbury, Cheshire (the birthplace of Lewis Carroll) and he exhibits widely across the region in galleries, commercial exhibitions and County/Country Shows. His work has been published by the National Trust, featured in Cheshire Life magazine and reproduced in a variety of books and periodicals. He was recently commissioned by Halton Borough Council to design the Civic Christmas Card. His limited edition fine art prints are widely collected.

Although I spend much of my time exploring the open landscapes of the North West, I have never set out with the deliberate objective of documenting them through a camera lens. Nor have I sought to portray them as idyllic, beautiful, dramatic or pastoral; though one could well apply such adjectives to these environments. What I do seek to convey in my photography is some sense of the natural spirit of these places and their elemental nature, that unique feeling of presence that goes beyond a sense of place and stirs our imaginations, connecting us in a compelling way to the beauty and dignity of our environment. The changing and evolving North West landscapes and the light within them are a passion, a source of constant joy, surprise and wonder to me and I hope this element is transmitted as you view my work.

My photographic techniques are entirely dependent on the available light and the actuality of the landscape. I do not seek to re-enchant the land; my images are as I found them. I do not use filters nor do I clone or retouch my work using digital techniques. I don't believe our landscape needs any assistance from me. The concept of revealed or accidental images conveys something of what matters to me most in photography and what excites me about physically existing within the landscape; the combination of chance, circumstance, light and discovery. Serendipity is integral to my work and as such the number of prints I release as limited editions are few and in many ways self-selecting.

Prints of John's work are available in a limited edition of just 25 signed and numbered giclee prints, each hand prepared and printed by the artist on the finest quality archival Rag Paper.

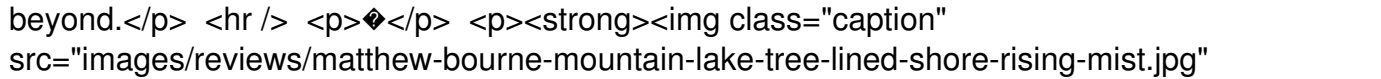
Sandra Orme
My studio is in the heart of the Peak District with views of the moors of the Dark Peak to a distant Kinder Scout. A keen walker, I am inspired by seasonal colours, ever-changing light, weather and the atmosphere of not only this landscape but also the striking coastlines of the United Kingdom. I am drawn to the enduring aspects of these dramatic sites. In my studio I use sketches and photographs and most importantly, my memories of being there, to recreate a sense of time and place. I work in layers of pastel- exploring variations of colour and texture. The hands-on nature of its application lets

me make a direct connection with each work. ♦

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Winner of the Tarmac LTD Landscape Prize at The Derbyshire Open 2009 and Best Visual Artist Award, Buxton Festival Fringe 2009, Sandra's atmospheric work is inspired by the seasonal colours, weather, texture and light of the ever-changing moorland landscape that surrounds her studio in the heart of the Peak District. A regular hill-walker, she draws upon her memories and love of the moors to create vivid pictures that not only reflect the intense hues and tones of wild open spaces, but also evoke a strong sense of time and place. Carefully applied layers of pastel on specialist paper are gradually built up to dramatic yet subtle effect. Charcoal and conte are brushed with water ♦ then worked over when drying to create sweeping brushwork combined with textural details. Sandra's influences include both historical and contemporary landscape painters- from J.M.W. Turner to Anselm Keifer. The results are expressive pictures in both dramatic black and white and vivid colour that capture the striking scenery and skies of Derbyshire and beyond.

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Matthew Bourne's work is derived from and inspired by sight, sound and emotion from the real world and my belief that painting is a timeless, emotive and transcendental means of expression. ♦ He believes the process of painting is integral to its content and the quality of foremost importance. Matthew aims to set up a tension in his paintings between spontaneity and risk and a more measured controlled approach. Within this approach he strives to create paintings that have the right balance in mood, light, texture, brushwork, placement, incident and structure. ♦ To flick, smudge, pour, spray, spread, scrape, rub, splat, squeeze, draw, scribble and dribble in order to create tough, uncompromising paintings which carry the weight of art history and relate to people on many levels. ♦ He hopes his painting will keep evolving, though exactly where it is hard to say because so much comes from within the painting. Perhaps he will see something or some accident happen which will send him in a new direction. ♦ The weight of mark carries a sense of the physical understanding of the landscape and reinforces the materiality of the paint and the painted surface. ♦

♦

He strives for his paintings to feel timeless, being both ancient and modern at the same time, creating an appreciation of the history and passing of time within the landscape.