

THE POLLEN PATH



Lara A'Court

My practice is predominantly concerned with exploring communication and interaction, in particular how people are encouraged to do this and how this can be affected by external influences. My aim is to use my work to challenge people's perception of the world around them through a variety of methods. Redefining the contexts with which we associate everyday conventions is one way to do this.

Keeping the principle of my work simple, so it is easy to understand, allows it to be accessible to a wider audience, enabling people to engage fully and communicate responses effectively. I also like to keep it mobile, so it can be transferred to any location, thus placing the emphasis on the response to it, rather than the work itself. The work continually changes through the use of workshops, games and interactive sculptures. I am also available for commissions.

Email: lara_acourt@hotmail.co.uk

Vanna Bartlett



Vanna Bartlett

I began drawing at an early age and have had

an equal interest in both art and the natural world for as long as I can remember. I studied art to A Level standard at school but otherwise I am self-taught. Drawing is the most important aspect of art for me, whether it is field sketching, roughing out a composition or doing a detailed pencil study of something.

The wildlife and landscape of Norfolk have had a great influence on my work. Most of my paintings depict elements of the natural world, with a particular preference for plants, insects and birds.

I like to work from life wherever possible, observing my subjects outside and making field sketches or bringing things into the studio to draw or paint in watercolour. This provides invaluable reference material for my more complex compositions.

I don't like to 'sit still' with my artwork and am constantly experimenting with new techniques, often painting a particular subject several times in different media. This allows me to explore the subject more thoroughly, exploiting the qualities of each medium to different effect. This often gets reflected in subsequent paintings.

www.vanna-art.co.uk



Jeremy Bartlett

I have been taking photographs for over thirty years, using 35mm film and, since 2004, digital photography. I grew up in Scotland and moved to Norwich in 1985 and, like many people, found I couldn't leave!

I love cycling through Norfolk's countryside and I love visiting its beautiful and unspoilt coastline. Norfolk forms the inspiration for many photographs in this exhibition but

some were taken outside Norfolk, in Suffolk, Dorset and Shropshire.

www.vanna-art.co.uk



Louise Bird

Natural history has always been the main inspiration behind my work. By examining many of the life cycles in the natural world, I have been able to create images that I hope display many layers of meaning. During my studies for a Degree in Fine Art Printmaking at the Norwich School of Art and Design I became fascinated with the honeybee, looking at its language, habitat and behaviour. What triggered this obsession, was seeing an observational hive, in which you can see the internal structure of the hive, as well as study the behaviour of the bees themselves. I have also been inspired by Graham Sutherland's series of etchings based on the life cycle of honeybees.

First-hand involvement and study of the subject matter is very important to me, and subsequently I went on to keep my own bees. Ever since, this subject has been my main inspiration, and my concern for the protection of our natural habitats has led me to continue producing work, hoping to make people more aware of the need for conservation.

Primarily a printmaker, I produce layered monoprints using a large sheet of steel. Ink is applied to the metal plate using rollers and worked into before being printed through an etching press. To create the effect of coloured layers, which have a semi transparency, I use translucent inks. These prints often involve stencils and can sometimes contain many layers. Between printings or after all the layers have been printed, I may also decide to draw and paint. Working in this way makes each piece

completely unique and not reproducible in any way. These works are never completely planned from beginning to end, allowing for decisions to be made throughout the process. The most appealing thing about printmaking to me is the unpredictability and ability to experiment.

I also produce etchings, collagraphs, and digital prints.

www.louisebird.co.uk



Sue Crick

Growing up in the country in the 1960's was a wonderful time and I had complete freedom to roam the countryside and riverbanks around where I lived. It was a time when I enjoyed collecting and drawing wild flowers, and taking them to school for our nature table. My passion grew with age and I became aware of the concerns for the environment when I worked for a conservation travel company and when our wild flowers and hedgerows were disappearing in the 1970's and 1980's.

I have always loved flowers and plants. Since moving to North Norfolk I spend hours walking my beloved dog along the marshes and beaches looking for unusual plants. I only use watercolours and always paint from the actual plants in the field or from my garden or gleaned from other people's gardens. Norfolk is so inspiring and I never tire of the landscape and I am trying to record in pictures as many wild flowers as possible so that my grandchildren, who live in another part of the world, can share the

enjoyment of where I live. I have completed a two-year course with the Society of Botanical Artists and was accepted as a member of the ICENI Botanical in 2012.



Jane Ironside

After completing an M.A. in Textile Culture at NUCA, Jane went on to exhibit in Jersey and Lithuania. Whilst continuing to develop her conceptual practice, Jane has recently returned to work in the vigorous style and genre she is well known for, and relishes the prospect of developing her painting with renewed vision and vitality, whilst still working alongside her more conceptual practice; the one stream feeding the other. Tranquil still-lives and the contemplative aspect of water, rivers and the nature of exchange of elements at the coast are a recurrent theme.

For this exhibition I have returned to a subject close to my heart, flowers. Having spent my childhood in Africa I became inspired by plant forms there. Latterly I spent most of my married life in Scotland where I ran a specialist plant nursery and painted plants, subsequently moving to Norfolk with my ornithological artist husband Frank Jarvis in 1986. I now spend long hours on my bike, cycling, sketching, looking and thinking. This feeds into my work in many ways. Inevitably being in touch with nature leads one to the great issues of the environment, corporate greed, degradation of nature and human rights and these are issues, which I also explore in my work.

See also: www.seamlesstextiles.co.uk



Gena Ivanov

Gennadiy (Gena) was born in Vladimir in Russia. At school age, while still an accomplished modern dancer, he started to take an interest in drawing. During his military service he developed this interest working as a military artist and on demob he went to art school. Gena graduated from Bobruisk Art College in 1990 with a distinction. Gena then took up a residency in a museum in Bobruisk and set up his own studio, painting and working as an interior designer. He gained membership of the Artists' union in Belarus in 2000. In 2004 Gena came to work as an artist in Norwich. In 2011 he graduated with a Masters degree in Fine Art from Norwich University College of the Arts. Gena can usually be found working in his small studio below the Studio Art Gallery or at the Outpost Studio complex.

www.studioart.org.uk



Fabian Harrison

My passion is being in the outdoors and taking photographs and I plan to study GCSE Photography next year. Most of my photographs are taken in Norfolk, but some are taken in the rest of East Anglia. I also

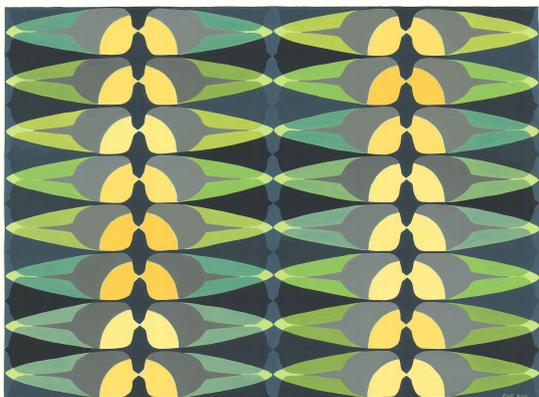
produce beautifully crafted original carbon neutral cards which are printed by Anglia Print based in Bungay. They are a certified carbon neutral company and use recycled card and non GM vegetable oil based inks. I chose to use them because of this.

I try to keep a minimal carbon footprint by cycling, walking or using public transport to reach the locations for my photographs. I deliver my greetings cards to all retail outlets by bicycle. I enjoy cycling in Norfolk and often take my camera with me. I am interested in wildlife and like the challenge of photographing insects, birds and plant life.

I live very near to Mousehold Heath and walk through it on my way to school. To read about the wildlife I have spotted there, look at my blog.

The pictures displayed here are all framed in reclaimed frames from charity shops in keeping with my environmental ethos. There is a selection on sale at the Greenhouse shop. To see more of my photographs please visit:

www.rustierabbit.co.uk

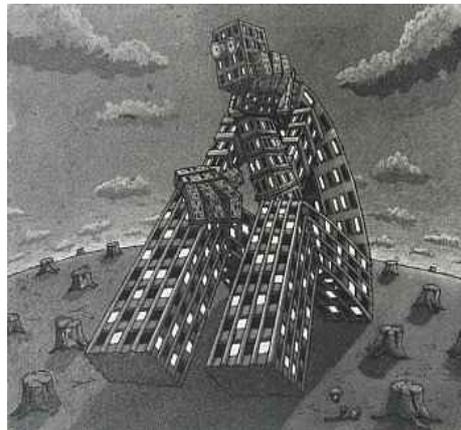


Evie Janssens

Pattern features strongly in my work. I studied fine art textiles at Norwich Art School. My work uses repetition and subtle manipulation of colour and shapes. I place shapes to produce an overall pattern with every part slightly different, some planned some accidental, all parts looking the same at first viewing. Negative space is an important element within my work. I reduce everyday forms to a basic shape, which often gets lost in the pattern, only to be

found on closer inspection. I often take parts of a shape and use it out of its original context. The outcome is often unexpected and the resolution a challenge. I like to make work which is fun and rewarding, work which plays with my eyes and amuses my brain.

Email: evie.janssens@hotmail.co.uk
or www.eviejanssens.com



Martin Langford

I don't set out to produce art about one subject or another. I'm never without a sketchbook to hand so I am constantly drawing and sometimes the drawings are left in the sketchbook and other times they develop into more in-depth ideas and detailed images. I didn't set out to be an environmental artist or to create artwork relating to social commentary but as my portfolio developed and people started to review my work, the descriptions started to emerge and I began to notice a pattern I hadn't intended but am now pleased with.

My work tends to focus on the environment, the evolution of man and his material wealth, the development of bigger and bigger cities, more and more people, cars and industry on the planet and the consequences this has on nature. Some reviews have labelled my work as 'black humour' but I always try to depict a positive message too - the persistence of nature in recapturing what once belonged to the earth.

People always ask for my artist statement so I needed to do one but I've never liked to explain a certain piece of work - if you've made a picture and that's how you wanted it to be - hopefully it can speak for itself and whatever it says to the viewer - it's the right

message because there isn't a wrong and a right message. Each person takes something a little different from the same picture and I'm happy with that.

My influences are first and foremost everything I see, feel and experience, but I've always loved comic books particularly work by Harvey Pekar and Robert Crumb. I love architecture particularly Art Deco. The artists I most admire are John Martin, a mezzotint artist from the 1800's and Winsor McCay, a cartoonist and animator who created Little Nemo, Escher and Lyonel Feininger creator of Kinder Kids. I grew up watching films such as Metropolis, Flash Gordon, Star Wars and Brazil.

www.martinlangford.com



Liz McGowan

I work with natural and found materials, creating sculptural responses to the natural environment. My focus is the meeting point of inner and outer landscapes, where personal creativity is given inspiration and form by the fine structures of those elements – stone, reed, leaf, earth – that combine to form a landscape. I collect and sort these elements. I use them to make sculptures, installations and drawings in the landscape and in the gallery. I also work with those processes that shape and transform the landscape – snow, wind and water. My personal concerns in this work are about containment and expansion, about the cycles of growth, change and decay, and about the shifting relationship between us and our world.

www.lizmcgowan.com



Rory McShane

I am interested in rhythms in the landscape and how this can be translated into art through relationships of line, tone, shape etc. I have enjoyed experimenting with carborundum powder and glue to create a dense black in printmaking, and also by revealing wood grain in relief prints.

I like to work with simplified marks and shapes such as squares, because they relate to each other visually and can have a number of different possible meanings - this is potentially a source of visual poetry. I also like oppositions in a picture, such as stillness set against movement - or male and female forms together. I am influenced by Oriental Art in this respect.

www.norwich20group.co.uk



Kim Rebecca

I am a Norwich-based illustrator and graduate of Norwich University of the Arts. I freely use pen and ink to capture the energy

of a variety of subjects, often coming back to nature, inspired by its intricate beauty.

This series of work is a celebratory 'thank you' to the honeybee, who is quietly important to our survival on this planet. The vegetables I have drawn rely completely on bees for pollination. I have recently become a beekeeper and watch my bees as much as I can to learn about their mysterious ways. With each print bought I am giving away a free packet of wildflower seeds to supply the bees with more delicious nectar.

www.kimrebecca.com



Cathy Rumsey

Much of my work deals with exploring the shifting worlds of the lost and found. By investigating the memory of places, searching for the familiar amongst the secretive and shadowy, I invite the viewer to come in close to catch these glimpses of hidden conversations and stories. In an attempt to capture these slippery memories I allow these materials to have their own characteristics, to become objects in their own right. I seek to reanimate these lost memories and narratives by combining the processes of printmaking, drawing and collage.

For this exhibition at The Greenhouse Gallery, I will be exhibiting a part of a series of prints entitled "Florilegium". The starting point for this series of prints was researching the history of my family's horticultural business in the Lea Valley, Essex. Taking inspiration from the flowers grown on the nursery, and by using my personal recollections and archive material I produced this series of original prints.

For this series of prints I used a combination of printmaking techniques – the use of soft ground etching and collagraphs. For the first part of the process – a soft ground etching, this method involves applying a soft wax to a heated zinc plate. Once the plate has cooled I took a direct impression of the flowers using the petals and leaves. This plate is then bitten in the acid. The plate is inked up and a print is taken. The print is revealed by pulling back the paper but is not yet removed from the press; the rollers of the press grip the paper. The etching plate is removed and replaced with the next plate. In the second part of the process I used a collagraph. (A collagraph is essentially a cardboard plate, which can be cut into or textural materials adhered to the card.) The collagraph is then put in position; the paper replaced and run through the press again. The resulting print has an embossed image.

I studied Fine Art at The London Metropolitan University (Sir John Cass Faculty of Art & Design) and in 2010 graduated from Norwich University College of Arts with an MA in Textile Culture.

Email: cathyrumsey@btinternet.com



Alex & Andrew Lynn-Smith - Green Pear Stained Glass

With a background in Education, we have, in more recent years, explored painting, music and green issues. Ten years ago we both trained and qualified in the techniques of traditional leaded and copper-foil stained glass. We then set up a lively market stall selling our creations, travelling to city markets and festivals. We are shortly to launch our new website where our range of suncatchers and panels will be available online.

Our designs are fresh, innovative, often mythical or Nature-based and celebrate the magic and beauty of our environment in clear, vibrant colour.

contact@greenpearstainedglass.com



celebrated by Joseph Beuys, Petra Kelly, Rudolf Bahro and a generation of inspirational German Greens. After more than thirty years, I remain a Director and celebrate working with artists keen to engage with environmental and science-based work.

www.Greenhousetrust.co.uk



Tigger

I moved from Essex to Norwich to take a BA in Fine Art (printmaking and painting) and was taught by Mary Webb, Derrick Greaves, John Wonnacott and Adrian Berg (RA). I was also fortunate enough to be personally tutored by Nick Green (Marxist cultural historian at the UEA). With the keen support of friends and mentors Nigel Henderson and Mel Smith I became a founding Trustee of the Greenhouse, a project that links the many threads of sustainable living and design.

In terms of image-making, particularly printmaking, I tend to create sets of images that have a number of related formal concerns, and techniques, using both mechanically made and hand-drawn marks. The motifs tend to relate to the subject matter of the particular issue/ exhibition.

Author John Le Carre, discussing his motivation for writing novels, stated that the process is both a desire to escape from the terrible realities of life, and an attempt to understand and communicate the experience and his concern for the situation. Damien Hirst, says "You are selling people things inside themselves that they've forgotten they have". For me the personal and the political are never far apart. The Greenhouse and its Gallery are intended to be a place of 'Active Hope', a concept

Joceline Wickham

My paintings are representational still lifes. I use oil paint on board and I paint what I see in front of me. Recently I have been using postcard portrait reproductions from the past along with the still-life elements of the paintings. Usually these are paintings where the subject is gazing directly out at us, the viewer, in the present. Could some sort of interaction take place?

www.jocelinewickham.co.uk

www.norwich20group.co.uk



Lynda Williams

Since early childhood I have had a fascination and interest in the atmospheres, stories, myths and folklore surrounding forests and woodlands, with the real and the imaginary, of the mysterious space woods occupy within our psyches. I have spent

many hours in woods making my own charcoal sticks, which along with graphite are the principal materials I have used.

One of the broadleaf woodland sites I often visited, observed and made charcoal in, is Lower Wood in Ashwellthorpe, which happens to be the wood where *Chalara fraxinea* or 'Ash dieback' was first sighted in Norfolk in October 2012

My recent work has been created in response to the overwhelming threat of this disease, to the 'shadow' now creeping over the East Anglian landscape, and the diverse ecology which has historically depended on the Ash tree for its lightly shaded canopy.



THE POLLEN PATH POEMS

Saturday Writers

Saturday Writers is a group of poets who meet regularly to generate and share early-draft work. Facilitated by Anna Reckin, the sessions differ from most poetry group meetings as the main focus is on work produced while we're together rather than on critique of pre-existing drafts. Members (in alphabetical order) are: Dot Cobley, Ramona Herdman, Anne Osbourn, Kate Pannett, Hilary Stanton, Lynn Woollacott and Sophie Yeomans. For more information on us, see the contributors' biographies in the pamphlet accompanying the exhibition, *Poems for the Pollen Path*, and see also:

www.annareckin.com and
<http://lynnwoollacott.co.uk>.



GREENHOUSE Environmental Art GALLERY – OPEN

**Fridays/Saturdays
& by appointment**

Supporting Artists, raising funds for the
Greenhouse Trust & other environment
projects. :

www.Greenhoustrust.co.uk
email: Gallery@Greenhoustrust.co.uk

Charity No. 1037992



Sat. 1st June
**100's OF CLASSICAL &
MODERN MUSIC CDS
SALE @ GREENHOUSE**
New & Second-hand