

## Spring exhibition impresses Mayor



There was an excellent turnout and a great atmosphere at St Mildred's Church for the Preview Evening of our recent Spring Art Exhibition and it was a pleasure to welcome the Tenterden Mayor, Cllr John Crawford and his wife Margaret to officially open the exhibition.

In an entertaining speech, he said how fortunate the local community was to have WOKAS based in Tenterden, commenting: "It's a sad fact that many people are reluctant to ever step into art galleries and museums... (but that) ... in a relaxed atmosphere such as St Mildred's Church, people can wander around without any peer pressure or anxiety and enjoy the amazing pieces of work in a leisurely fashion." He went on to say that he did not consider himself to be an art

connoisseur, but that he knew instinctively what he liked and would be prepared to hang on his wall, adding "In the last 30 minutes I have seen some wonderful paintings and will continue to enjoy the rest later this evening." After his speech, and further viewing, he and his wife must indeed have been impressed because they ended up buying two paintings!

I would like to thank all those members who submitted work for this exhibition. I was very impressed by the overall standards we achieved. If you were reluctant to enter this time, then get those creative juices flowing and your contributions ready for our Autumn Exhibition (30th October to 5th November).

Graham I Lock  
President



### TIP OF THE MONTH



Graham Lock says:

"When working in watercolour I have beside me a damp face cloth in a plastic food tray. I use this to remove excess water or colour (particularly when wanting to do dry brushwork, for example) from my brush."

### QUESTIONNAIRE: LET YOUR VOICE BE HEARD!

We are sending out a questionnaire to all our members for feedback about our activities and suggestions for the future. Your opinion counts so please make sure you complete it and return it to us.

## PORTRAIT ARTISTS

Many of us were glued to Sky Arts' Portrait Artist of the Year series. If you are interested in either looking at or painting portraits, you should take a look at the website of Contemporary British Portrait Painters. Their gallery of images at [www.thecbpp.org/gallery](http://www.thecbpp.org/gallery) is both a feast for the eyes and an inspiration to all of us to have a go.

## ART BESIDE THE SEASIDE



Hastings Contemporary (formerly the Jerwood Gallery) has a new exhibition entitled Seafaring running until September 25th. It brings together more than fifty works from 1820 to the present day, exploring the drama, beauty and strangeness of life at sea. At the heart of the exhibition is *Lost at Sea*, a show-within-a-show, featuring three oil paintings by eminent contemporary artist Cecily Brown, as well as lithographs by Martin Kippenberger from his suite *Raft of the Medusa*, alongside a rare 19th century mezzotint based on the famous Géricault painting. Also included are works by such famous names as Eric Ravilious, Elisabeth Frink, Edward Burne-Jones, Alfred Wallis, Frank Brangwyn and Maggi Hambling.



## WOKAS Exhibition winners

The winner of the public vote for the best picture went to Mark Farrow for *Jug and Plums* with Graham Lock's *Stepping out* coming in second. The NFU sponsored prize was awarded to Alison Chandler's impression of the Ukraine war *Hope and Despair*.

## London exhibitions

The world has opened up again, but you may find it difficult to know where to start with exhibitions ranging from Raphael, Sickert and Picasso to Surrealism and Cornelia Parker all on in London. A good place to start your planning is the Art Fund website. Go to the page [www.artfund.org/whats-on/exhibitions](http://www.artfund.org/whats-on/exhibitions), enter your preferred location and dates to find out what's on offer and then follow the links for further details about each exhibition.

## Summer painting programme off to a flying start

Our first two outdoor painting days this summer were greatly enjoyed by all who came. While the weather was a little chilly at Silcocks Farm, the handy on-site café and great variety of subjects were sufficient compensation. At Newenden, the café again played an important role with members able to get together over lunch and share their ideas. Wendy Phillips' excellent summer programme continues to offer culinary as well as visual delights on

Tuesday June 14th when we meet at the C-side café at Fairlight cliffs, Pett Level to try our hand at some seascapes. Do come along! If you are a novice at landscape painting, please feel free to contact Wendy Phillips at [wend29@hotmail.com](mailto:wend29@hotmail.com) or Alison Chandler at [a.j.chandler@hotmail.co.uk](mailto:a.j.chandler@hotmail.co.uk) for some tips on what to take with you and some reassurance about painting outside. Painting in a group is a great way to get over your inhibitions about painting outside and even if you consider yourself to be more of a studio artist, your work will benefit greatly from your observation and work outside. Give it a try!

## South East Open Studios



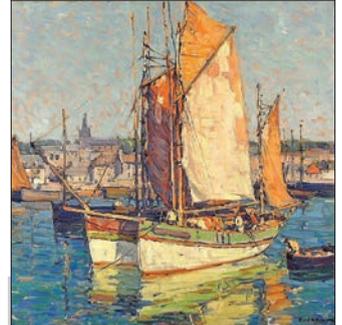
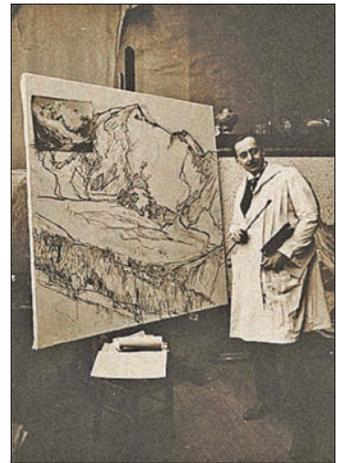
From June 3rd to 19th, a host of talented local artists are opening their homes and studios to the public to show and sell their work. Don't miss this opportunity to see a really wide range of work. You can plan your visit by location, date or artist's name using their interactive guide at <https://www.seos-art.org/seos-art-guide-2022/>. Some of our very own WOKAS artists are taking part (Clive Dand, Christine Hopwood, Nicola Colbran, Rowena MacWilliams, Caroline Anderson, Jude Askey-Brown and Phil Auden) and I'm sure they would welcome your support.

## Take a look at...

**Edgar Alwin Payne (1 March 1883 - 8 April 1947)** was an American painter. I greatly like this artist's work, although how well known he is or how highly he is regarded in the art world I do not know. I do know that he was one of the best known of the California Impressionists of the early 20th century and I understand that he had considerable influence upon many landscape artists



of his time. He painted in oils capturing mainly the landscapes of the American Southwest. However, I particularly like his paintings of the Chioggia boats of Italy and the Brittany boats of France in which he often seems to have used complementary colours.



## The fluidity of ink



Left: High Sierra 1921  
Top: Edgar Alwin Payne  
Above: Anchored at Concarneau c. 1921

This was the title of the course Wendy Phillips and I had signed up for at West Dean College. I'd been on a course there once before, but it was all new to Wendy, so what were her first impressions?

When Alison suggested I might like to go to West Dean to take a course on inks, I thought well why not? I was so pleased I did. The house and gardens are really beautiful and very inspiring, and there was a great sense of camaraderie between the students, which was lovely.

As for the course, I had not realised how much I would enjoy using inks. I had not previously appreciated how much in common the medium has with watercolour. We were

encouraged to free up gradually, moving from small doodles on day one to a really large scale using painters and decorators brushes on long bits of stick. I have never worked so big and it was truly freeing.

Perhaps one of the most memorable times was a walk through the magnificent arboretum. What an impressive place West Dean is!

It was a lovely break, but quite hard work too. On our final morning, we were all sent out into the landscape once again to produce 2 ink drawings by lunchtime - which doesn't sound much until you find out each one is going to be 150 x 50cm in size! We coped pretty well but where to put them once we got home???



Top Left: Wendy Phillips  
Above: Alison Chandler