



the exhibition

Since 1999, Suffolk County Council has been running makingartwork a unique, internationally recognised professional development scheme for visual artists and craftspeople.

Over 600 artists have benefited from specialised training, advice sessions, mentoring and networking opportunities. The artists involved have also produced a wide range of exhibitions, installations, performances and collaborative projects through the scheme, which have been seen in Suffolk, nationally and internationally.

In 2005/6, the final stage of makingartwork included The Way I See It - a project that gave ten early career artists the opportunity of a residency with mentoring in a series of different institutions and organisations around Suffolk.

Each artist made a body of work during the residency and used the experience to move forward with their practice. Work made during and around each residency is exhibited here at Endeavour House and each artist has written about their work.

This exhibition celebrates not only those ten artists, but all of the artists who have been involved with makingartwork and the extraordinary contribution made by Suffolk County Council to the promotion and professionalisation of visual arts and crafts.

Isabella Oulton
Curator

The **makingartwork** exhibition runs until 28 September 2006. For any general enquiries about the show, please contact the arts consultant via secretarial.services@libher.suffolkcc.gov.uk

makingartwork is devised and developed by Suffolk County Council and part-financed by the European Union European Social Fund and Arts Council England Grants for the Arts.

artist: Deborah Alexander

residency host: Ipswich Hospital NHS Trust

As part of my residency in the Diagnostic Imaging Department of Ipswich Hospital I had access to and observed X-rays and Barium swallows. This gave me an insight into the medical work-a-day world and I benefited from discussions with radiographers and doctors. By shadowing staff and patients, I was able to follow the clinical procedures and in response I have endeavoured to represent my findings in my work.

I am interested in what is unseen but lies beneath the surface and how to express this in paint on canvas. Playing detective, scientist or doctor, I have sought to create my own images to diagnose psychological and physiological conditions.

I have thought about the technology employed by the radiographers and doctors and used the blue underwater feel of the x-rays in my work, adding layers to create a surface tension and draw the viewer into the work.

I found the hospital environment to be a natural place of work for the staff and a place of uncertainty for its service users. It became important to me in some way to alter the clinical sterile environment for the patients, while they waited in their gowns to be x-rayed.

I have taken two of the paintings developed during my residency, printed elements of them onto vinyl on aluminium and integrated them into the cubical doors of waiting areas one and two within the Diagnostic Imaging Department.

The paintings chosen for Endeavour House are part of a larger body of work and include the painting 'Ultrasound' which is one of the images now on the cubicle doors.



Ultrasound 2006
Oil on canvas
122cm x 122cm

Artist's contact details

Deborah Alexander
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artist: Frances Berry

residency host: Museum of East Anglian Life

Frances Berry's work explores people's relationship with their environment. For the making art work residency at the Museum of East Anglian Life she constructed an observatory; an ironic leisure facility for viewing the landscape. The observatory is made of agricultural and reclaimed materials relevant to the Museum site, while the design reflects a summer house in the grounds of Abbots Hall (part of the Museum estate).

"I have been examining the way we use the landscape as a cultural facility. I want to provide the visitor with the opportunity to enjoy the landscape as an idealised notion. I have provided a space where the viewer can sit and contemplate their surroundings, protected from the elements and distractions. However, in entering the observatory the viewer removes themselves from the reality of the encounter; viewing an edited image rather than directly experiencing the physical landscape"

Berry's installation 'Resident' here at Endeavour House brings together generic elements of our landscape. Static constants such as trees, buildings and engineered constructions, represented by illustrative drawings, are combined with images of birds worn by people in the building. The 'birds' move around the constant environmental elements – alluding to the relationships that these transient elements have with their surroundings. The elements, illustrated within the installation, have been chosen for their relevance to urban, rural, British and Continental settings.

'The Grass is Always Greener' observatory at the Museum of East Anglian Life, Stowmarket will be on display until October 2006. For more details visit www.eastanglianlife.org.uk



Observatory 2005
mixed media
3m x 3m x 5.5m

Artist's contact details

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artist: William Clifford

residency host: Visual Arts Ipswich, Ipswich Borough Council

During my residency at the Wolsey Art Gallery, I was drawn by the diversity of the collections, and particularly influenced by the many intricately woven patterns found throughout the mansion. These ranged from the fluid decorative lines painted on the plaster wall panels from the house of Eldred the Navigator, through the various 18th century floral wallpapers, to the works of Leonard McComb, who was exhibiting in the Wolsey Gallery.

The title of the work I created in Christchurch Park is from an inscription on The Hawsted Panels, installed at Christchurch Mansions. An image of an artist sitting at an easel is accompanied by the words "Dic mihi, qualis eris" - (Please tell me, what sort of person will you be?).

What Sort of Person Will You Be? is a turf maze, which I installed in the Upper Arboretum at Christchurch Park, for the Ip-Art '05 festival. It was designed to be interactive, to encourage the audience's participation and involvement. Like a maze, the image cannot directly be seen, or fully understood, from the ground; it is only by moving through the space, by physically walking the lines (paths) that the image is revealed.

Cutting images in to the ground connects with a far older tradition dating back thousands of years to the many chalk cut images which emblazon Southern England's down lands, including The White Horse at Uffington, Oxfordshire, and the Cern Abbas Giant. Often these emblems were created as a communal activity and as such they came to symbolize and/or identify that community or place.

Continuing my interest in exploring objects that offer the viewer an altered perspective on the space they inhabit, I went on to create Causeway, a site-specific sculpture for St. Mary-at-the-Quay Church, Ipswich. Causeway questions the ways in which we map and classify the world around us in order to understand it. The sculpture is a direct response to the building, and draws on the architectural detail of St Mary-at-the-Quay while exploring the cultural and historical meaning of the space. Causeway also references the re-development of the surrounding dock area.



What Sort of Person Will You Be?
2005
Cut Turf
50m x 14m

Artist's contact details

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artist: Annabel Dover

residency host: Bury St Edmunds Library

Clutter links us with other people's lives, as well as the early stages of our own.

Sometimes we are more aware of the significance of something after it has gone.

Often people hold on to a specific part of their lives, sometimes a part they might have found too overwhelming at the time to even feel part of.



British and Foreign

Beetles

2005

oil on canvas

11.2cm x 7.6cm

Artist's contact details

Annabel Dover

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artist: Julie Farrow

residency host: The Pines Occupational Therapy Unit

Between October and December 2005, I was regularly involved in Friday afternoon sessions at The Pines Mental Health Occupational Therapy Centre, St Clement's Hospital, Ipswich. During this period the centre was under threat of closure; the unit was closed permanently at the end of March.

I encouraged users of the service to sculpt, mould and cast and gave support in other areas where I could, but I think that the most important part of the residency was to be able to talk and discuss issues, to laugh and then to offer hope as I, too, am a former user of the Pines and that is where I began my career in art.

I am interested in many things, but human behaviour, time, meaning, memory, and laughter are the ones I am most preoccupied with. My work aims to express a fascination for complex ideas, concepts and theories (that I may not always understand), but that I like to channel into one simple, but very involved work.

For me it is vital to experiment with materials and at times to push them to their limit if it is necessary to help show what I want to say or what I am questioning. The most rewarding thing about this method is that every piece becomes unique. There is nothing more satisfying than making something that is packed with meaning, is aesthetically beautiful and made from overlooked, discarded or even 'ugly' materials.



In Aeternum 2005
Cold cast aluminium and slate
16cm x 23cm x 44cm
11.2cm x 7.6cm

Artist's contact details

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artist: Bryony Graham

residency host: Suffolk Highways Partnership

I developed contacts with Suffolk Highways Contracting, based at the Suffolk County Council Highways maintenance depot in Great Blakenham, in 2005 and made work there during my final year studying sculpture at Central Saint Martins, London.

I was delighted to be able to return with the support of making art work, creating a residency with Suffolk Highways Contracting and Alfred McAlpine who together look after the maintenance of the roads in Suffolk and form the Suffolk Highways Partnership.

Through working with the Suffolk Highways Partnership I have had amazing opportunities to work and think in different ways; working outside as opposed to in my studio; going out gritting at four in the morning, observing my own town of Felixstowe fast asleep while the roads were made safe; I have been able to work on an old road with a thousand tonnes of road surface chipping, in snow, wind, rain and occasionally bright blue skies and sunshine.

All of this has had an impact on my art practice. The hows and the whys of human experience, how it marks, makes and shapes individual people, and in turn how the whos affect the whats, shaping peoples, shifting societies, sculpting cultures. My work plays with the idea of the constructed self, constructed culture, conflicting and combining with the idea of identity flux and subject in process.

I gather, collect raw ingredients (physical and mental). My materials now come from two distinct areas, the world of public construction and the world of the domestic. The County Highways Depot, with bitumen, blast surface slag, concrete and gritting salt, A-frames and curb stones has given me a rich source of ideas and materials to combine with the strange world of the Charity Shop and the collector's trinket. I am lucky enough to live in Felixstowe where we have ten charity shops on a high street of less than a mile.

Very many thanks go to the staff and volunteers of Age Concern, Banardos, Basics, the British Red Cross and Oxfam of Felixstowe and Viridor staff at the Felixstowe council dump for all their extraordinary help.

I would also like to express my enormous thanks to the Suffolk Highways Partnership, and to all the individuals who helped make this work happen, too many to mention here, but you know who you are - for your generosity of time, expertise and knowledge, and for your interest, enthusiasm, support and encouragement.



Telling Trinkets (detail)
2006
Road chippings and trinketry
Size according to installation

Artist's contact details

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artist: Jayne Lawless

residency host: The New Wolsey Theatre

The Tunnel is based on the idea that, for a theatre show to work, the audience has to participate. The work addresses the fact that imagination is a major part of a show's success, and its purpose is to prepare the audience before they enter the auditorium. Walking through The Tunnel their imagination switch is turned on, using light and sound to stimulate the senses.

Working as Artist in Residence at The New Wolsey Theatre in Ipswich I have developed a project to make a major installation on the grounds directly outside the Theatre.

Time spent absorbing the atmosphere, working closely with the staff and learning about all aspects of how the theatre functions has led to a realisation that the key to the success of a show is imagination. Without the audience allowing themselves to be transported into the imaginary world on stage, theatre cannot exist. The importance of the audience's role in theatre is primordial. To tell a story and engage with an audience is a fascinating experience and I decided to focus on this aspect for the duration of my residency.

This led to thoughts of nostalgia and childhood fantasies, when it was the easiest thing in the world to believe in stories and let imagination take over. I decided to focus on mechanisms that trigger the imagination, and to introduce the element of time and movement, thinking about tunnels and corridors, journeys using light and dark, sound and strange, changing environments.

To introduce the change of environment to the arriving theatre-goer, the first and last sections of The Tunnel (working title) will be bathed in a blue light, typical of the theatre's side-of-stage area. The middle section, the largest, will be in complete darkness. Every 6-7 seconds a timer switch will trigger the sound of an audience clapping and cheering, accompanied by lights that reveal the interior. These lights will be set around mirrors echoing the familiar arrangement of bulbs in an actor's dressing room, but reflecting the visitor, shifting the focus from the importance of the actor to the importance of the audience. The final section will include an LED sign signalling the "5 minute call" universal to all theatres.

It was essential in planning the piece that it should be accessible to the widest range of people possible and not simply a theatre audience, as it brings the magic of the theatre out of the building and presents it in an accessible and exhilarating way.



The Tunnel

2006

Digital image of site
specific structure,

steel, ply,

aluminium, cloth

and mirrors

12m x 2m x 3m

Artist's contact details

Jayne Lawless

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artist: Elisabeth Rutt

residency host: DanceEast

My residency with DanceEast has involved me working with dancers, running children's workshops and making my own work in response to the experiences I have had.

Following projects with children in a summer school, I started work by manipulating, knotting, threading and tangling coloured wires. The wire was so soft that everything I did made some effect on what was already made. It took a while before I grasped how much I wanted to be in control and how much was happy accident.

Drawing in the Dark was the start of my research whilst watching a rehearsal of the Mark Morris Dance Group.

I sat in the auditorium in darkness. After a tentative start, I found I was drawing movement, rhythms, spacing, and placement rather than dancers.

There was a physicality to my actions as I responded to what I was seeing which I think comes over in the drawings; again I was not fully in control as I could not see what I was drawing.

Returning to my studio I started to translate this work using thread on paper. The dance that had the biggest effect on me visually was Candle Flower Dance, where space is laid out for the dancers within a square. Placed very carefully outside this square are several lighted candles and a vase of flowers. The dancers hardly move out of the square as they dance. It was strikingly beautiful.

I used the square, flowers and candle initially but it is the square, the movement drawings and colour that I have used to gain control in the work.



Performance
(detail)

2006

Plastic, paint and
stitch with beads
38cm x 90cm

Artist's contact details

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artist: John Scarratt

residency host: Halesworth Library

Beginning as a pure image maker, a love of storytelling has seen the written word become a more common feature within my work. I now consider image and word to be my primary tools, and regard them equally.

It seemed only too appropriate to exploit this development in the library setting of the residency, where one is, quite literally, surrounded by thousands of words.

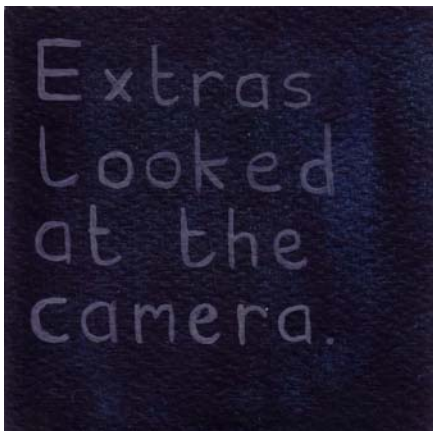
Thinking about the location, as well as the young teenage target audience, I hit upon the idea of using the alphabet as a structure for the work, resulting in 26 individual canvases - one for each letter.

Having previously produced work from such limited stimuli as haiku poetry, I was confident about using single, uncommon, words to inspire the illustrations. I also hoped this would create an educational aspect to the project, re-igniting people's interest in forgotten words.

Selected words were presented to a class of students from the local middle school, whose visual responses became the inspiration for the finished pieces.

I also felt it necessary to unify the work as a whole, hence the invention of a character (eventually named Cecil) who would appear in each canvas, reacting with each word.

I found the residency to be challenging on many levels, but ultimately it was a rewarding experience and re-affirmed my own personal interest in the unification of image and word.



26 Alphabetised Reasons

Why I Didn't Enjoy the Film

– E

2006

Acrylic on paper

9cm x 9cm

Artist's contact details

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artist: Cat Vitebsky

residency host: Butley Mills Studios

Butley Mills Studios is home to a number of artists working in a wide range of disciplines, including bronze casting, painting, and sculpture. The site itself is extraordinary, a collection of abandoned large scale agricultural silos and farm buildings, surrounded by ancient meadows and marshlands that lead down to the sea.

As my residency developed, I started to focus more and more on the 'studio environment' and the creative and destructive phases a sculpture is taken through. This relates to the metamorphic processes of working bronze, which has fed into my work, as it surrounds me at the studio.

I set myself up in one of the grain silos at the studio, rigging up an armature with ropes hanging from the wooden beams, and using the same clay to make one figure after another.

As I filmed the entire making of each figure, I was able to destroy them (also recorded) to make way for the next. This was a very healthy process for me, as it encouraged me not to be precious about my work, freeing me up to create less self-consciously. The constant filming gave me a perspective I'd never had before.

It has been strange seeing myself 'sculpt'. Going through the footage I can see the points of inspiration and frustration. This is something I am starting to home in on. Some of the imagery from the filming is quite 'haunting'. You can see the sculptor dashing in and out of shot, the sculpture swaying on its armature, and shadows of both me and it playing on the walls. In shadow form I find the sculptures look horribly life like.

All this was in a very strange environment - one that I actually had to climb into through a small window - and one that I got quite spooked in when working late. All this energy seemed to be captured honestly on film.

Cat's film, *Silo*, will be shown on the TV screens in the reception area at 1pm, each weekday, for the duration of the exhibition. It runs for approximately 15 minutes.



Silo
2006
DVD
Duration – 15 minutes

Artist's contact details

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