

In Pursuit of Spring



An exhibition by Somerset Art Works'
members exploring

EDWARD THOMAS'

bicycle journey through the county in 1913

April | June 2021



In Pursuit of Spring

28 March–27 June 2021

Inspired by poet Edward Thomas' account of his journey by bicycle between London and Somerset in March 1913, 'In Pursuit of Spring' explores responses by Somerset artists to themes and ideas in the book, such as hope, change and renewal. Black Swan Arts have united with Somerset Art Works to present 'In Pursuit of Spring', with work created especially by SAW members to illustrate the Somerset leg of Thomas' route.

Thomas enters the county near Farleigh Hungerford and travels west through Norton St Philip, Shepton Mallet, Wells and Glastonbury, eventually arriving on Cothelstone Hill in the Quantocks on 28 March, as the storm clouds of the Great War gather. Thomas was killed four years later at the Battle of Arras. The work is displayed alongside excerpts from the book, published by Little Toller Books in Dorset, which includes photos taken by Thomas en route. These provide a unique insight into his own journey towards becoming a poet.

During the COVID-19 pandemic, the natural world has been an important consolation for many of us. Now, when we all need a sense of hope and renewal, Thomas' descriptions of springtime Somerset – the 'noble elms', verdant banks teaming with celandine, pennywort and cranesbill, the calls of larks and linnets – are a poignant reminder of the beauty of our county. By bringing together Thomas' text with contemporary images and representations of Somerset, this exhibition is a wonderful way to celebrate the re-launch of Black Swan Arts after last year's coronavirus lockdown – almost 108 years to the day since Thomas completed his journey.

If the COVID-19 roadmap goes to plan, the full exhibition will open on 17 May, but in the meantime all the artwork can be viewed and purchased online at www.blackswanarts.org.uk. It can also be viewed at www.somersetartworks.org.uk.

About Somerset Art Works (SAW)

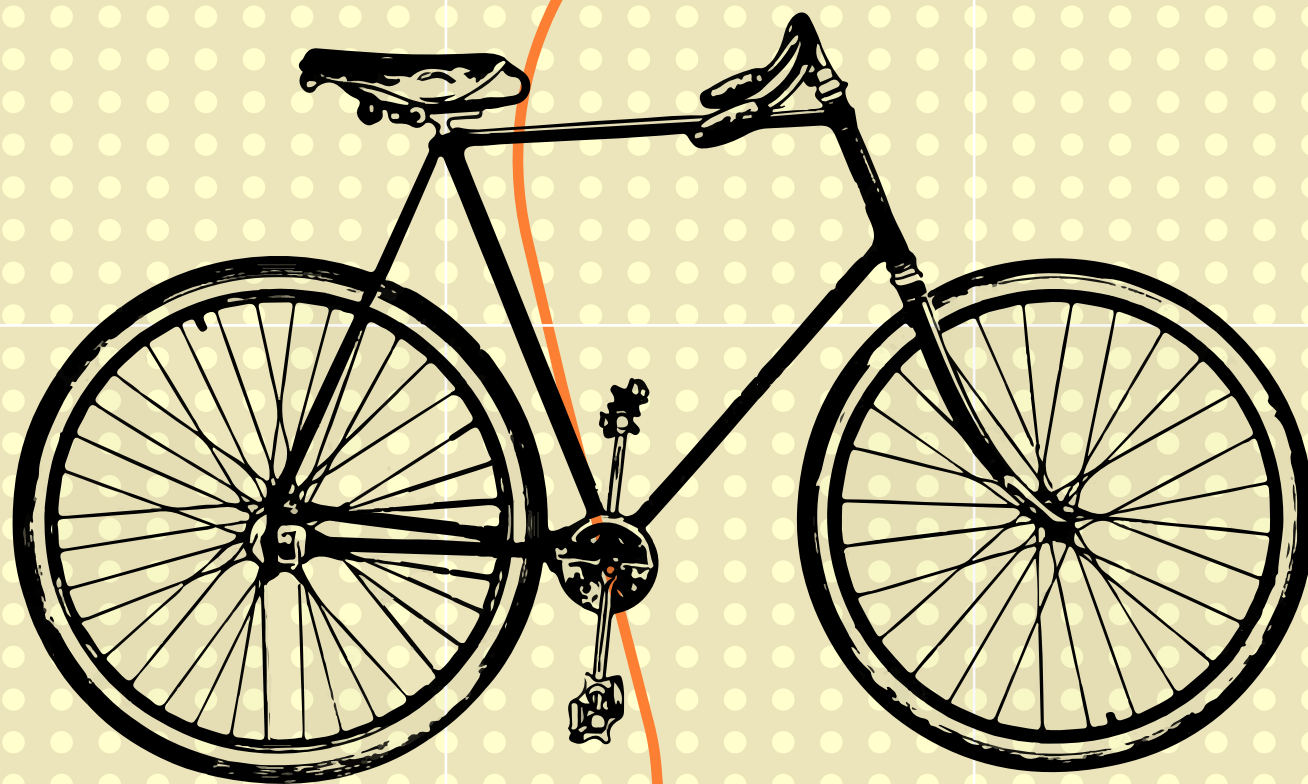
Somerset Art Works is part of Arts Council England's National Portfolio of funded organisations for 2018–2022.

As Somerset's only countywide agency dedicated to developing the visual arts, Somerset Art Works initiates a wide range of projects in a variety of settings, working in partnership with other arts and non-arts organisations. Somerset Art Works aim to increase public engagement, weaving together communities and raising the profile of the vibrant contemporary visual, digital and applied arts in Somerset.



Supported using public funding by
**ARTS COUNCIL
ENGLAND**





150

Robins and blackbirds
sang while bats were
flitting about me.

Day was not dead but
sleeping, and the few
stars overhead asked
silence.

Kate Cochrane

Tellisford Footbridge

Acrylic on cradled board

katecochrane18@gmail.com

I liked the idea of using 'In Pursuit of Spring' as a theme. My response was to paint the 'stone footbridge with white wooden handrails' which is on a popular walk with the 'beautiful meadow' regularly used for picnics. The work fits well with my earlier series of packsaddle bridges.

35.5 x 28 cm

£395



Sally Muir
Crowcombe

Monoprint and drypoint

salmuir27@gmail.com

I have loved the work of Edward Thomas since I was about 17 when I discovered his poetry. For the 'In Pursuit of Spring' exhibition, I have made a print amalgamating two of his photographs, in drypoint and monotype, which shows him and his bike in Crowcombe.

29 x 21 cm

£200



Lynn Keddie

Moody Blues at Cley Hill

Oil on canvas

lynn@lynnkeddie.com

The dark form of Cley Hill dominates the landscape on the outskirts of Warminster. A recognisable shape on an otherwise flat horizon. A fleeting glimpse out of the corner of my eye as I travelled past remained with me until I was able to free it onto my canvas as I tried to capture the sense of this place to me, its atmosphere, its history, its spirit and its form.

76 x 76 cm framed

£825



Amanda Bee

Spring Moon over Cley Hill

Mixed media

amandabeeart@gmail.com

Cley Hill has crept into my work by its dominance over the landscape. The shape fascinates me. This piece celebrates the renewal of place and of my feelings of hope as spring arrives. Seen over the fields of Frome the 'single bare hump' emerging with muted colour, shrouded in birdsong.

32 x 30 cm

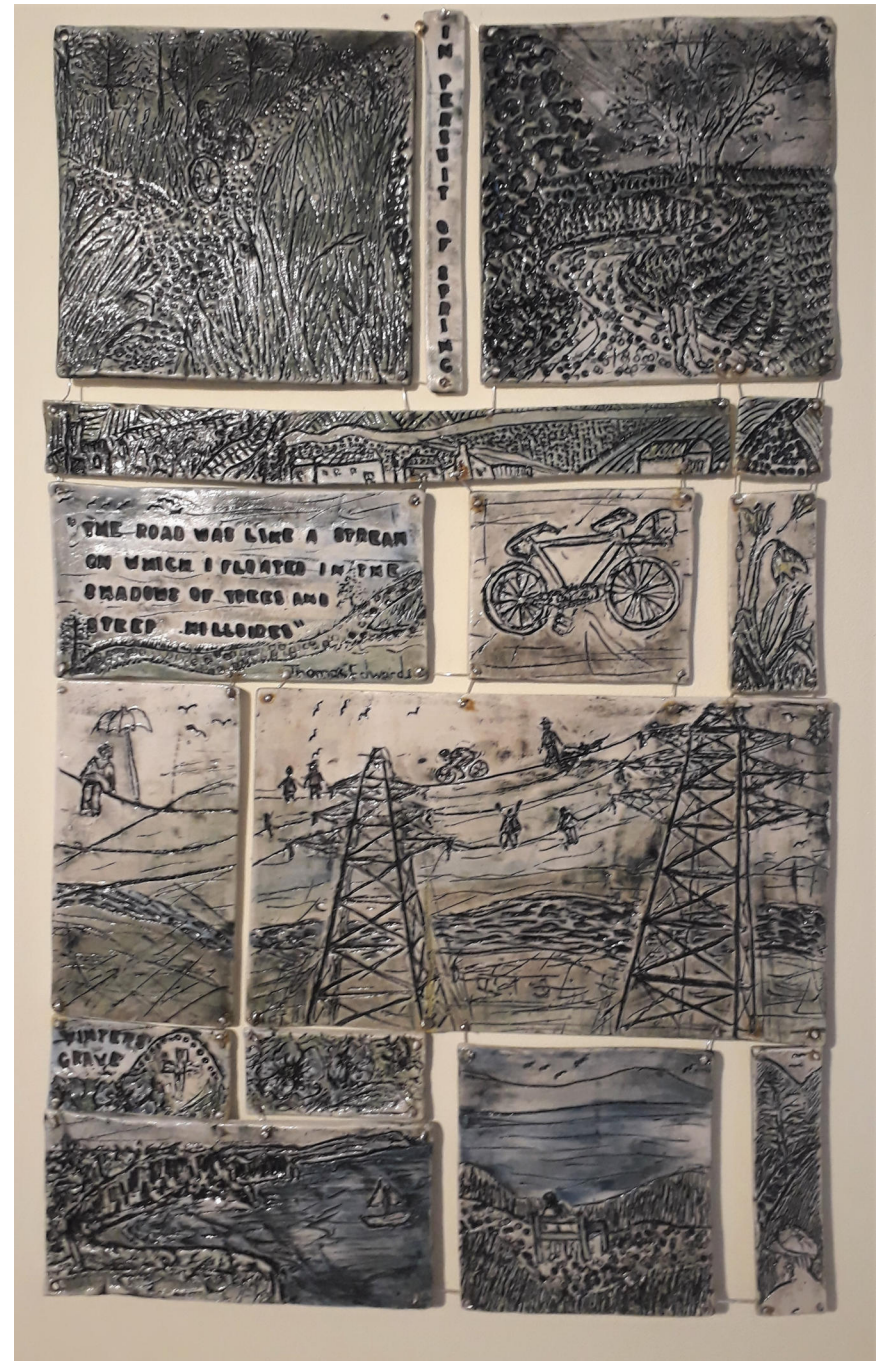
£225



In Pursuit of Spring; A Journey Through Winter

caramacallum@gmail.com

£200



Fiona Campbell

Life in the Undergrowth

Film

fionacampbell-art@sky.com

The work is a filmed diary, inspired by hidden worlds in my garden. It began in early spring. Appreciating, observing and communing with creatures seemed vital. I witnessed transformation, life and death, small incidents. The film reflects my love of nature, changing seasons, how alive the air is with bird sounds when we are quiet.

Not for sale



Emma Tuck

Dandelion

(*Taraxacum officinale*)

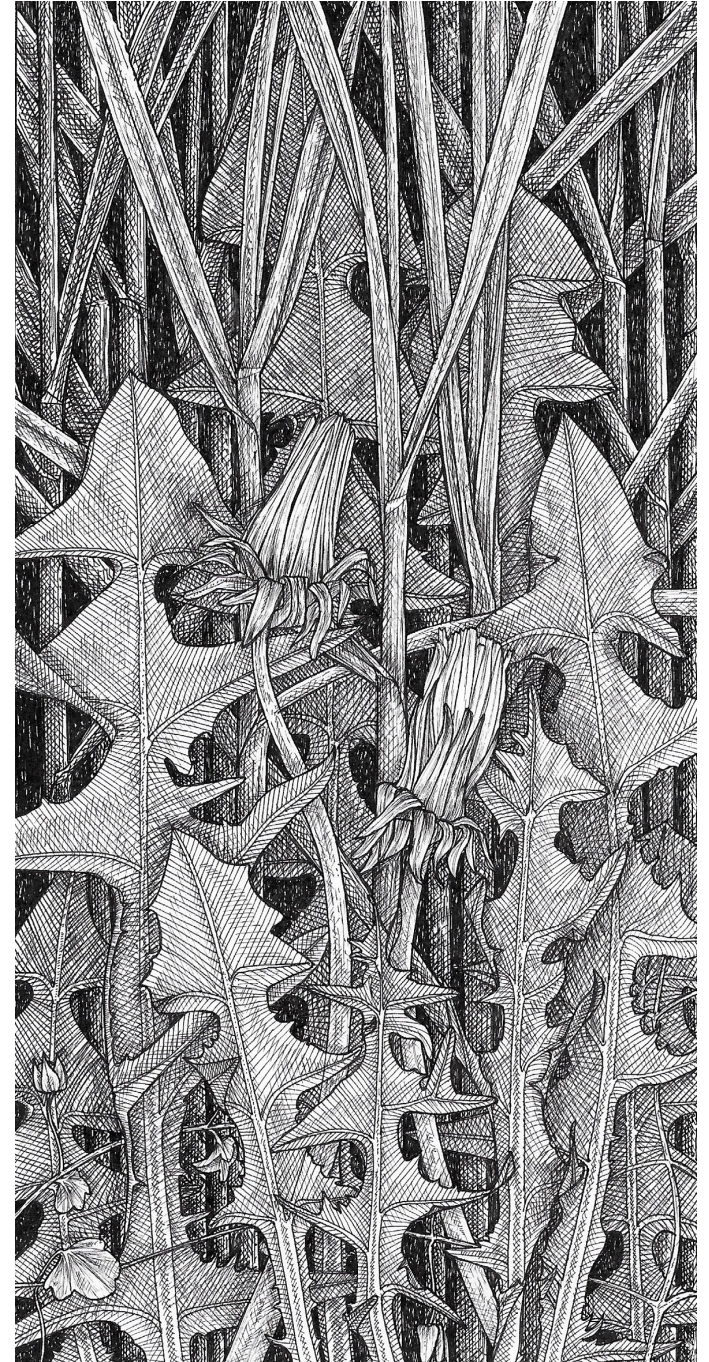
Ink on Bristol board

emma@emmatuck.com

Edward Thomas says with his poet's tongue, 'I saw every small thing one by one', from the noble elms and chestnuts to the banks massed with delicate yellow primroses, celandines and dandelions, soaking up the warmth of the weak winter sun and flaunting their citrine charms to the few hardy pollinators on the wing at this mercurial time.

27 x 37 cm framed

£395



David Daniels

River Frome

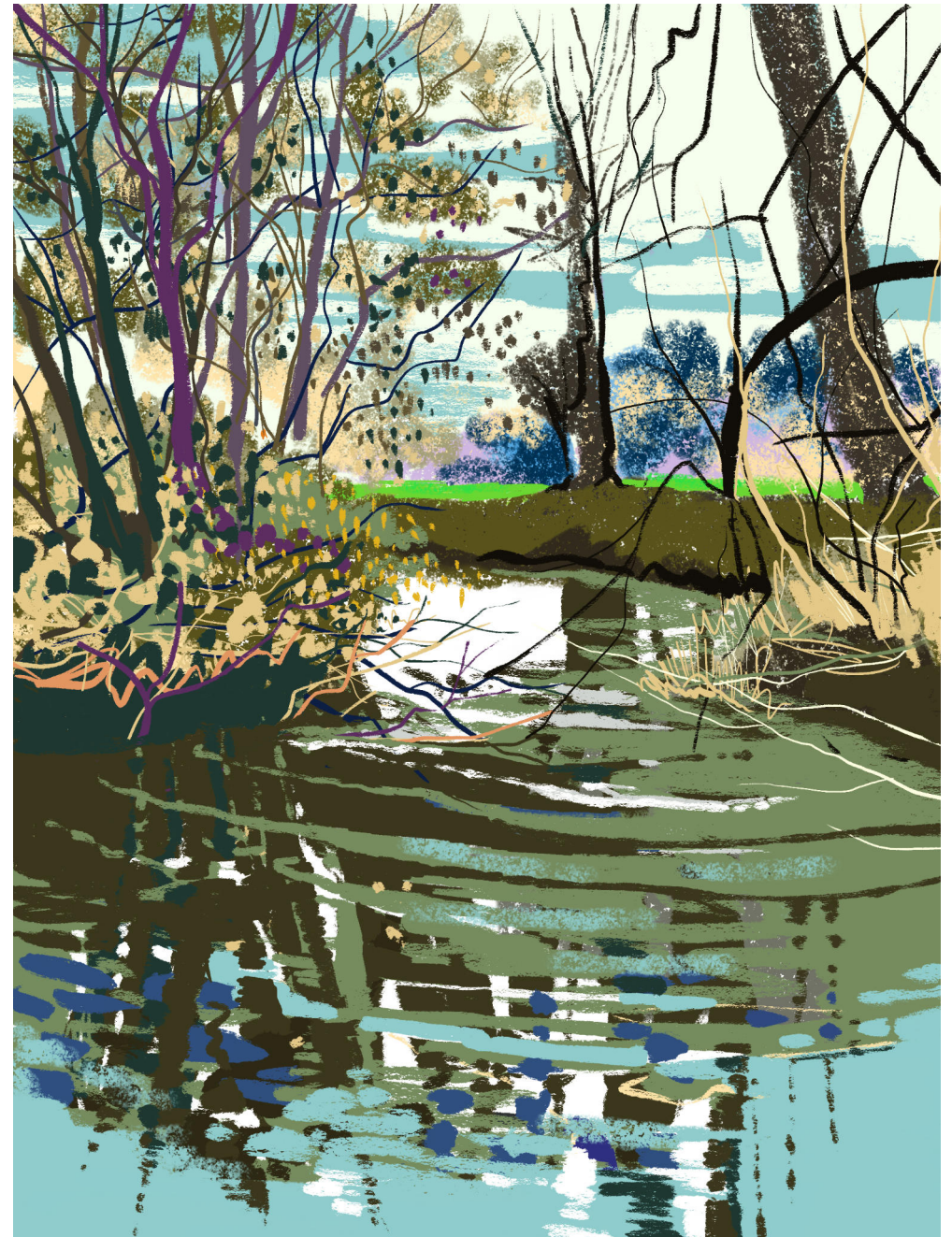
iPad drawing

earsaseyes@mac.com

A quiet place within a short walking distance from home to sit, reflect and draw in these unusual times. A precious personal space to watch the arrival of spring, to dream of future longer journeys sometime in this uncertain future.

29.7 x 42 cm framed

£100



Sally Pollitzer

The Explorer

Stained glass

sallypollitzer@btinternet.com

Glass provides a rich material for the narrative of the bicycling Thomas exploring Somerset. Here he rides westwards from the border town of Bradford-on-Avon, across the ancient bridge towards Frome. A blackbird heralds the way. He notes stone houses, walls with moss and ivy, spring flowers and gravestones with intriguing epitaphs.

40 x 29 cm

£250



Gillian Flack

Down the Hill

Painting

gill.art@hotmail.co.uk

I recently moved from the east of England to Somerset near this lane which goes from Shepton Mallet down a steep hill to Wells. Like Edward Thomas, I feel the excitement of discovering this part of England in the springtime as the flowers appear in the hedgerows and the colours in the trees and fields appear more beautiful each day.

50 x 40 cm

£350



The road was like
a stream on which
I floated in the
shadows of trees
and steep hillsides.

Jenny Mellings

Passing Place

Unknown Location I

Anthotype

jennymellings@gmail.com

'Most of all, Thomas writes about the road, the verges, the light and the sky' (Alexandra Harris, 2016, in her Introduction to In Pursuit of Spring). Having been motivated by Edward Thomas' marathon journey, we once set off on a long ride from Dorset to Yorkshire, but taking his Wiltshire route across Salisbury Plain. Passing Place Unknown Location is based on a photograph I took somewhere on that leg of the journey, near the Somerset border.

30 x 40 cm

£290



David Brayne

**I Rode on Easily Through a
Chilly, Friendly Road**

Watercolour, pigment and
acrylic on paper

d.a.brayne@gmail.com

As Thomas approached the moors he found that 'the road was visible most dimly and was like a pale mist at an uncertain distance'. Throughout, Thomas appeared to enjoy the fleeting and often skewed impressions experienced when cycling (at a good pace). My cyclist encounters this mist.

26 x 32 cm

£1,240



Miriam Sheppard

Emerge

Oil on paper

miriam@miriamsheppard.co.uk

I particularly enjoyed the description of travelling through 'the valley of the Sheppey' and Emerge followed walking the route. I think the line 'Out of this crooked coomb I emerged into dust whirls and sunshine' also perfectly sums up the sense of relief the first signs of spring bring, coming out of the darkness of winter.

34 x 42 cm

£495



The world seemed a small place; as I went between a row of elms and a row of beeches occupied by rooks, I had a feeling that the road, that the world itself, was private, all theirs.

Pauline Lerry

Contours

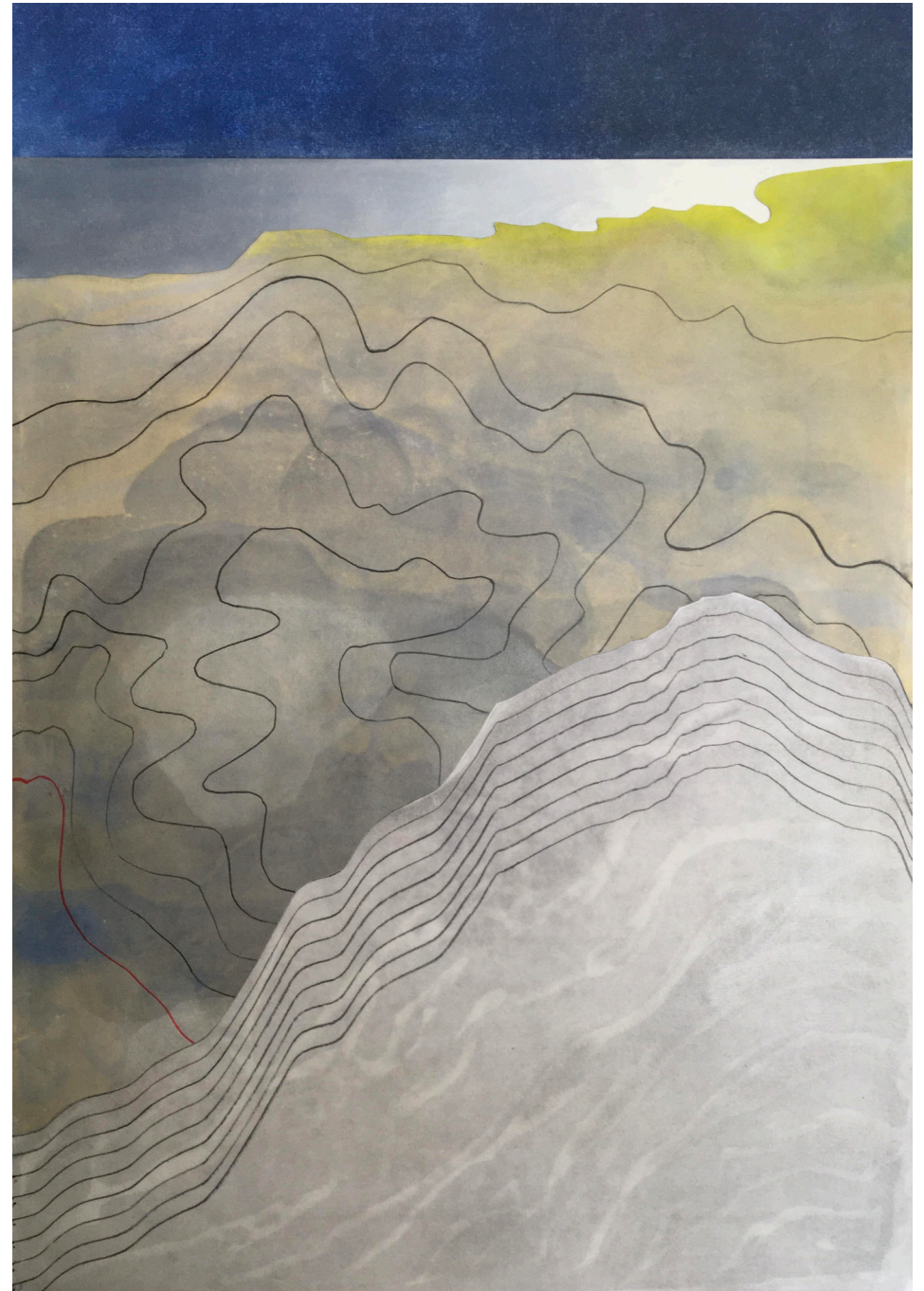
Oiled paper, graphite and collage

pauline.lerry@btinternet.com

A mapping. Contours and undulations referring to Thomas' poignant spring journey in the Quantocks. Poignant because, despite the beauty he richly described and intimately wrote about in the first person, I could not dismiss what I knew would happen to him at Arras, and the contours of a different landscape. My Grandfather was at Ypres at the same time.

59 x 75 cm framed

£400



Jackie Curtis

The Red Leaf

Monoprint

jcurtisart@btinternet.com

The introduction calls out 'The one red leaf' in Coleridge's 'Christabel', 'it must be the most vivid dead leaf in literature, twirling on its thread, suspended between seasons'. This piece explores the junction between winter, represented by the red leaf, and spring, represented by fresh, new, transparent lime green leaves.

14 x 19 cm

£90



Peb Burfoot

Requiem for the Elms

Oil on board

peb@art2art.co.uk

That which is lost and that which endures. There are particular elements from the book which have informed my painting: references to elm trees, now almost entirely gone; churches and graveyards which almost entirely remain (whilst those within them do not); the earth and sky, night and day, celandine and primroses, all of which remain.

50 x 40 cm

£650



Pat Wood

Wildwood

Oil on board

pat@art2art.co.uk

Renewal; the returning of light after winter darkness. Excerpt from my journal as I sketched using inks on Greendown Reserve limestone downland in Somerset: 'the Blackthorn blossom is somewhere between blossom and a galaxy of stars. A willow warbler lands on the blossom above. It sings beautifully.'

52 x 62 cm

£750



Ashar

Evergreen

Oil on wooden panel

asharart@btinternet.com

In 'The Hollow Wood' (which he would have visited on the last leg of his journey through Somerset), Thomas speaks of 'Lichen, ivy, and moss Keep evergreen the trees'. This was my inspiration for Evergreen.

76 x 76 cm

£950



Jenny Graham

Pounded Up and Sodden By Flood, Condemned As Mud

Collected earth, leaves, twigs
and paint, varnish and glue on
primed MDF (Loxley Woods,
Ashcott, Somerset)

jennygraham2011@hotmail.com

*This piece is part of an ongoing project
to respond to my environment using
material gathered from the local
landscape. Loxley Woods formed part
of the journey made by Edward
Thomas. The mud and dead leaves
underfoot as I explored resonates in
the title of the piece, which is actually
from a poem called 'November' but
could have easily been February.*

48 x 48 cm

£300



Benedict Mackay

From Polden Ridge

Acrylic with wax crayon

Ben.mackay73@gmail.com

'The Poldens have on this side several foothills, and at the turning to Righton's Grave one of these confronted me; I had it in full view for a mile and could hardly look at anything else. This was Ball Hill. It is a smooth island lifted up out of an ever so faintly undulating land of hedged meadows and sparse elm trees. It rose very gradually, parallel to my road and about half a mile from it, so as to make a long, nascent curve, up to a comb of trees; and its flank was divided downwards and lengthwise amongst rosy ploughland and pale green corn in large hedgeless squares and oblongs, beautifully contrasted in size and colour.' (Chapter 8: Shepton Mallet to Bridgwater)

18 x 25 cm

£100



Anne Farmer

Swayne's Jumps,
Loxley Woods, Spring

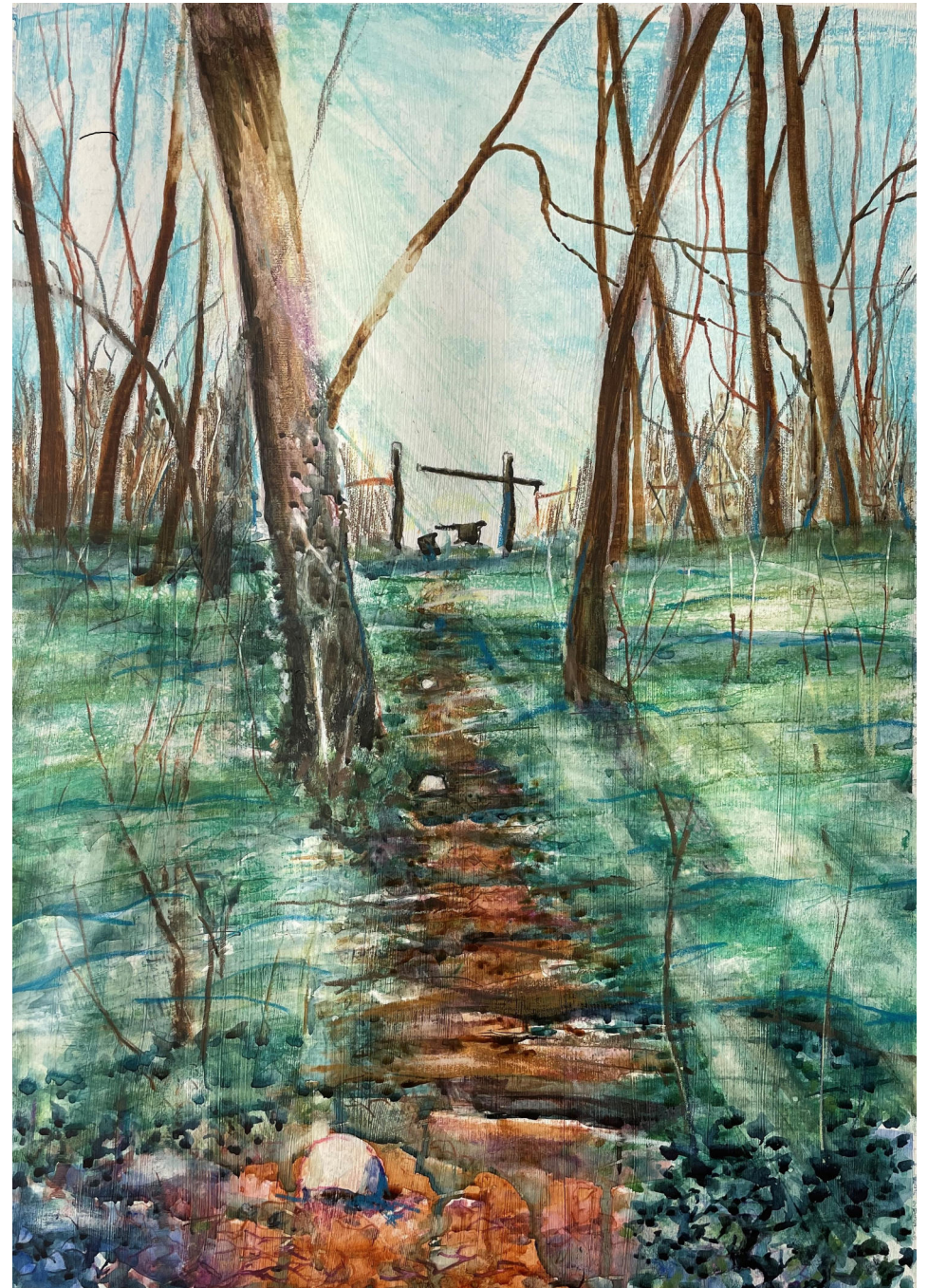
Watercolour

mail@annefarmer.net

Edward Thomas visited Swayne's Jumps (p. 197) in Loxley Woods, these days a refuge from the A39, and half a mile from where I live. I really felt I had found spring on a mid-February day recently. The midday sun slanted through the trunks and branches. The carpet of smooth ivy leaves glittered in the patches of light. The four modest stones are strung out along the leaf strewn path. Light, trees, leaves; simple elements and quite challenging to turn into a picture. I wanted to convey the shimmering effect. It felt good to be alive, a thought doubtless shared by Jan Swayne when he leapt his way to freedom.

42 x 30 cm

£175



Alexandra Drysdale

Planting Bulbs in Preparation for Spring

Crayon on paper, acrylic, slate,
snails and wood

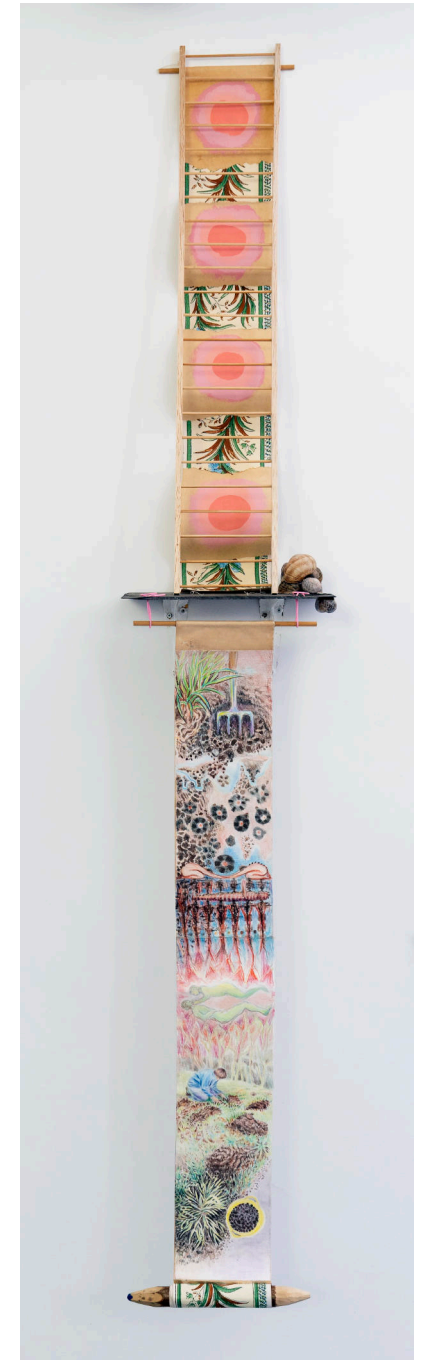
alex@alexandradrysdale.com

I made this work in March, after the snowdrops had flowered. I had spent time dividing them and replanting them in preparation for the following spring. I wanted to emphasise the earth and the downward movement in contrast to the upward movement of the growth in spring.

This work responds to In Pursuit of Spring in its shared themes of winter and spring, and dreams of renewal.

150 x 25 x 18 cm

£840



A ragged sky hung threatening over a sea that was placid but corrugated and of the colour of slate, having a margin of black at the horizon.

Sebastian Chance

These Things Also Are Spring's

Acrylic, watercolour and ink on paper

jschance98@gmail.com

This work comes from my readings of Thomas' poetry, in particular the ones which reference landscape and journeying. This project has encouraged me to re-read from his collected poems that I have in my library. My small painting depicts a clump of trees just coming into blossom. A portent of spring and renewal; apt at this time.

21 x 21 cm

£125



Liz Gregory

Spring 2021

Linocut

lizgregoryartist@btconnect.com

I noticed these catkins weeks ago. They appeared suddenly one day, yellow tails of hope amongst the gloomy, dull foliage. When I heard about this project they were the first thing that came to mind. To me they represent the very beginning of spring, with all its freshness and promise of warmer days ahead.

28 x 28 cm

£200 framed



Matilda Moreton

Oak and Ash in Mud

Pencil and mud on paper

matildamoreton@hotmail.com

This picture contains a resonance of Edward Thomas' dream-like description: 'the road was like a stream on which I floated'. It shows a stream of water running along a lane. One morning I stopped to paint the scene and found I had forgotten my watercolours, so I used the muddy puddle at my feet.

27 x 35 cm

£190



Vicky McKay

At One Divine Stroke

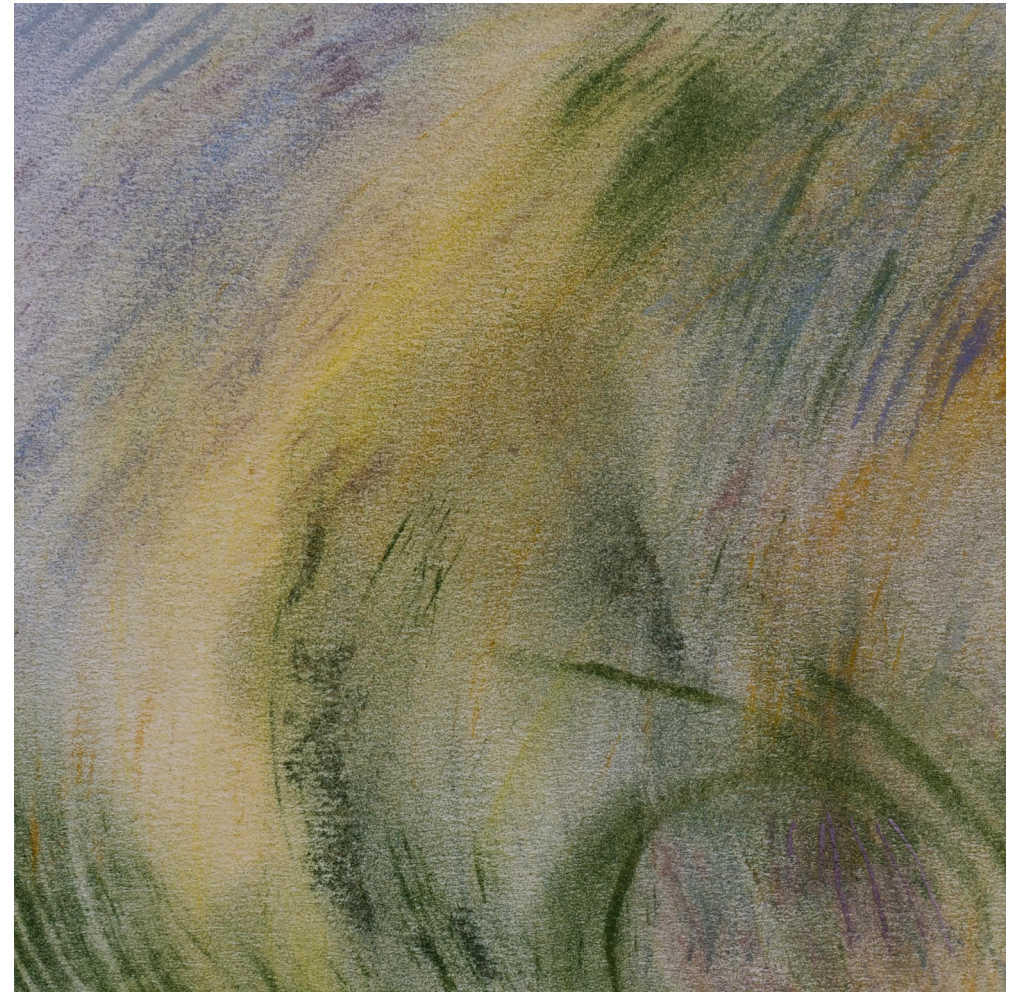
Pastel on paper

mckayv@googlemail.com

I shielded through 2020 and into 2021. I cycled, on a stationary bicycle, for miles. I watched my avatar push forward over virtual landscapes, being passed by, and passing, other cyclists. The isolation was incomplete, each of us silently witnessing our collective hope for a new spring and real hills.

15 x 15 cm

£149



Sian Martin

Path through the Sedgemoor Reedbeds

Reed stems dyed with spring
colours, stitched onto layers of
fabric. Paint, applique, stitch

sian@distantstich.co.uk

*The spring wind creates rhythmical
linear patterns across the moorlands,
whispering ancient secrets across the
marshy reedbeds. This wide expanse
of swaying landscape shelters and
dwarfs you as you pass along the
paths, listening to the soft whispers.
'For three miles I was in the flat green
land of Queen's Sedgemoor, drained by
straight sedgy water courses along
which grow lines of elms, willow or
pine.'* (Chapter 8: Shepton Mallet
to Bridgwater)

50 x 70 cm

£750



Sarah Rogers

Growth in the Wilderness

Ceramic (stoneware and
porcelain clays)

sarahmayrogers@yahoo.co.uk

This piece was created as an expression of hope. I wanted to show growth and renewal springing up from something that appeared to be broken and hopeless. It's inspired by the way tiny elements of nature often find a way to show up in unexpected places.

8 x 8 x 11 cm

£260



Lucy Hawkins

Somerset Oak and Hazel

Watercolour, acrylic and Conte pencil on Khadi paper

hawkins705@btinternet.com

The slowness of travelling by foot or bicycle through the Somerset countryside allows us time to absorb change and growth. It provides healing connectivity with the natural world, recalibrating our senses and reactions to events. Journeying forward with gradual emergence into new seasons, whether it be physical, emotional or springtime.

30 x 30 cm

£160



Joanna Briar

A Change is in the Air

Indian ink on Somerset paper

joannabriarprints@yahoo.co.uk

The theme I have chosen is the transition from winter to spring represented by the subtle changes in the appearance of the trees. On my walks in February and March across the Somerset Levels, I have watched the tiny buds appearing as the days lengthen and the temperatures start to rise. As the blossom starts to open, everything seems brighter which is such a welcome sign of spring and the change that is coming. I was inspired by the following paragraphs from the Introduction by Alexandra Harris: 'Always, even when tied to deadlines and the city, [Edward Thomas] had a barometric sensitivity to changes in the air and in the light at dusk. He could detect the turn of the year before it became visible to other eyes, when it was only a moment of "lucidity in the arms of gloom", a fleeting window, "a pane of light in the western sky". In Pursuit of Spring would be about long, uncertain transitions, returning storms, and human moods which fluctuate as much as the weather.'

30 x 15 cm

£250



It was delicious easy riding,
with no company but that
of a linnet muttering sweetly
in the new-green larches,
and a blackbird or two
hurrying and spluttering
under the hedge.

Jane Rollason

Grass Snake

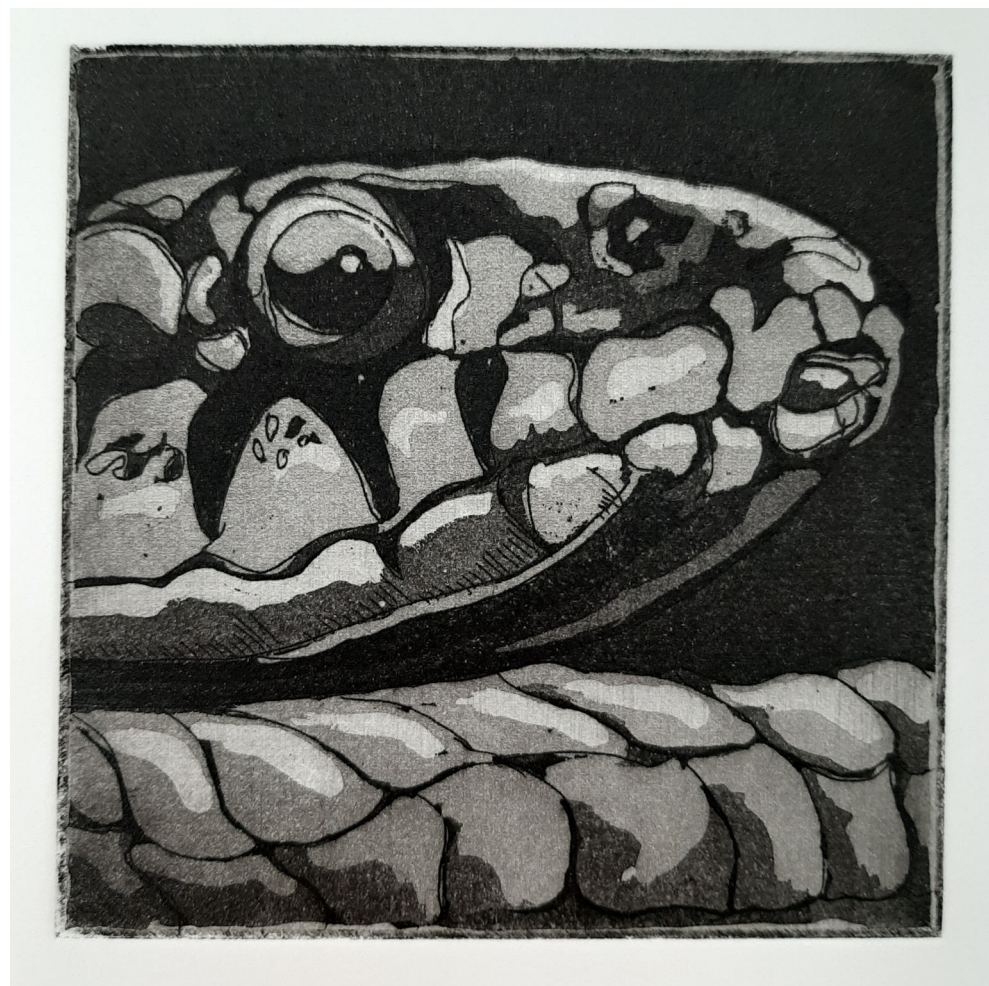
Etching on Somerset paper

jane.rollason@clara.co.uk

Emergence: An etching of the grass snake that I look forward to seeing emerge from the compost heap every spring, a glimpse of reassurance.

10 x 10 cm

£50



Judith Champion

Early Spring Walk 'The Grass Was At Its Greenest'

Acrylic on watercolour paper

jechampion@yahoo.com

Edward Thomas travelled west from London on his bicycle setting out in 1913 'In Pursuit of Spring'... In many ways 2020/21 has been a parallel experience - a season of hibernation 'journeying' from lockdown towards a spring that has never been more eagerly welcomed. A time of new hope, new dreams and new opportunities.

48 x 48 cm

£280



Ellie Morton

Woodlands at Dusk

Photograph

elliermorton@gmail.com

Woodlands can be experienced in layers, in life and within this theme; emergence, travel, growth and winter-spring transition. They elicit a sense of journey, whether it is the physical act of travelling through or being still and feeling as if you are journeying within places both known and unknown.

63 x 35 cm

£200



Melissa Wraxall

Fragments of a Rainbow

Oil on panel

melissa.wraxall@gmail.com

On the final page of Edward Thomas' journey he describes finding a handful of discarded bluebells and cowslips. 'They were beginning to wilt, but they lay upon the grave of Winter ... in the sun they were as if they had been fragments fallen out of that rainbow over against Wales ... I had found Spring.'

50 x 42.5 cm

£345



Jessica Palmer

Meadow Music

Hand-painted paper collage on white watercolour paper

jessica.palmer@hotmail.com

My current work is around the meadow; chiming with this evocative description: 'The sun came out in earnest at eleven, and shone upon a field of tall yellow mustard ... I ceased to bend my back and crook my neck towards violet, primrose, anemone and dog's mercury in the blackthorn hedges.'

110 x 53 cm

£495



Julia McKenzie

Hedgerow Mapping - Walks from January to March

Scalpel cut maps

info@juliamckenzie.co.uk

'That evening, without thought of Spring, I began to look at my maps. Spring would come, of course, nothing, I supposed, could prevent it, and I should have to make up my mind how to go westward.' Edward Thomas' journey resonates deeply with my own experience. Searching for a new place to be, an urge for renewal in a time of change I can't control. I am walking the network of lanes around my new home. I am mapping the progress of spring through the tiny changes I see in the hedgerow and intend to make a series of papercuts to help me reflect on the minutiae of growth that swells into elemental change. We use maps to turn the fabric of the world into lines, symbols and signs, I want to use them to show what we see if we really look.

21 x 30 cm framed

£250



Clare du Vergier

Now I Know That Spring Will Come Again

Watercolour

cfduvergier@btinternet.com

Edward Thomas' journey, In Pursuit of Spring, finishes near my home on the Quantocks. As a painter and gardener, for me spring is an eagerly awaited event, never more so than in the current pandemic. The opening lines of 'March' by Thomas inspire this sense of hope and are the title of my painting.

40 x 30 cm

£375



Carolyn Lefley

Seaward to Kilve

Printed C-type photograph on
Fuji Crystal archive paper

carolyn_lefley@hotmail.com

*Walking and cycling along local lanes
I have been noticing signs of spring,
and spotting streams which might
eventually lead to the sea. I'm
currently restricted to inland South
Somerset and long for the coast. In my
work I have responded to Thomas'
discovery of the beach at Kilve where
he wrote 'running water led me
seaward'. I've created a double
exposure of the stream and beach at
Kilve from my archive, with a recent
photograph taken on a local tree-lined
road at dusk.*

30 x 25 cm

£150



Annabel Gaitskell Anderson

Looking Across to Exmoor

Collage on paper

annabelanderson@btinternet.com

My painting reflects the view that Edward Thomas might have seen from the Quantocks looking towards 'The high beacons of Exmoor' with its patchwork of richly coloured hills and dales. He was overwhelmed by the beauty of the landscape, a sentiment I share and inspiration for much of my work.

44 x 54 cm framed

£300



Alexandra Lavizarri

Idyllic Kilve

Soft pastels

alexandra | 108@bluewin.ch

Having looked at Edward Thomas' photographs of Somerset places, one particularly resonated with me, which is Kilve. I have very fond memories of summer walks around Kilve and of the cluster of beautiful houses with the old Chantry. During lockdown I have, so far, mostly focussed on pastel landscapes, and I thought that Kilve as a subject would be an opportunity to combine my love for the place with responding to Thomas' memories.

33 x 44 cm

£180



This is a country
of noble elms,
spreading like
oaks, above
celandine banks.

Paul Newman

Kilve Priory near the
Quantocks/Wordsworth/
Coleridge

Graphite on Bristol board

paulnewmanartist@gmail.com

On Thomas' journey to becoming a poet, he touches on the lives and inspiration of other poets who had trod before him along his winter route; Coleridge, Wordsworth, Hardy and Barnes. 'Kilve Priory' nods towards the romantic tradition; a ruined chantry, clad in ivy, and an empty landscape apart from what look like three apple trees waiting to blossom. As Thomas approaches spring and 'The Grave of Winter', the ruins acknowledge a time that has passed whilst the empty trees promise fruit on the other side of spring. Thomas took many photos along his route which were published for the first time in the Little Toller edition of the book. Finding it impossible to travel to locations during lockdown, and intrigued by the quality of these images and how they might have drawn Thomas' eye, I decided to make a study of one of them. The title is a note from the back of the photo.



22 x 16 cm

£350

Clive Walley

End of the Ride, Coast in View
(Birches in the Mist No. 103)

Oil on board

clive.walley@talktalk.net

The painting suggests a view of the coast but one seen with some difficulty. The birches and the mist obscure the straightforward view. This difficulty might be akin to the feeling of hoping you are really at the end of the journey but not yet able to be certain.

41 x 41 cm

£650



Jill Davies

Winter's Grave

Acrylic on board

Jilldavies143gmail.com

Like Thomas, I have travelled from London to Somerset to seek a creative life inspired by nature. My image, painted on a discarded board from my old home, conveys both hope and anxiety. It is an imagined 'gentle hill, burning subduedly with a mild orange fire' with the 'grim beacons' of uncertainty in the distance (p. 218).

49 x 49 cm

£250



Margaret Micklewright

Cothelstone Hill

Oil painting

mhmicklewright@gmail.com

I often visit and walk across the Quantocks. I focussed on Cothelstone Hill for this project as it marked the end of Thomas' journey. Not only to indicate the signs of spring on the hill, but also to represent the significance of Bridgwater Bay and the rivers that feed into it.

61 x 46 cm

£350



Christopher Jelley

May Day Poem

Poetry

cgjelley@gmail.com

An innovative poet, creative technologist and artist, Christopher Jelley is well known for his diverse and inspired interventions. His work along the Tarka Trail and across Exmoor actively and successfully encouraged participants to engage with the written word while out in the landscape. This summer, Ledbury Poetry Festival will be offering Poetry Pin as part of its programme. Christopher is also one of the key figures at Seven Fables Dulverton. His role at the gallery and bookshop has led to working with Penguin Random House UK, and last year he was commissioned to create four short films to mark the launch of The Lost Spells by Robert Macfarlane and Jackie Morris.

42 x 29.7 cm

Not for sale

May Day Poem

By primal lore and the first true token, where seven hooded cloaks
sight this spell to be broken. Like a fevered vision, like a prophecy drawn
seven hooded bluebells break through hill, head and dawn.

Spring is breached, birch sap gushes forth, retreat
no more green fire upon bud, wake from your slumber
all arise from the mud. We shall shoulder winter no more is the song
and every inch of glassy glade beats bright to this throng.
No turning now bleak sleep is shunned.

Seven hooded bluebells the first to breach loam.
Seven cloaked bluebells warm toes on the labyrinth stone.

Christopher Jelley

Hans Borgonjon

Tin Man

'I stand still I move
I move I stand still'

Sculpture

borrie1307@gmail.com

The world is my inspiration (this is my way of saying I'm not sure what my inspiration is). Normally I am quite prolific but during 2020 I have only made three new pieces of work. Tin Man is one of them. Maybe too much has happened for it to be expressed. Tin Man is a culmination of some of the ineffable emotions I want to express. 2020 has also given me a tiny insight into what my parents and grandparents experienced during the First and Second World Wars in Belgium. They knew what lockdown was. That is why I feel Tin Man is relevant to In Pursuit of Spring. I feel I have acquired a slightly better understanding and perspective of their time.

33 cm high

£975



Emma Tabor

Stormy Skies

Acrylic, ink and charcoal on
canvas

emmatabor@hotmail.co.uk

Taking inspiration from previous visits to West Somerset and the very end of Thomas' journey, his descriptions of Kilmare as he reaches the coast include observations of light and weather at the end of the day. As he looks out to sea, and with the Quantocks looming behind he notices that 'A ragged sky hung threatening over the sea ... The water was hardly distinguishable, save by its motion ... the wild, hurrying and fitfully gleaming sky ... tawny smoke rolling down low from the Quantocks seaward ... Over Exmoor storm and sun quarrelled in the cauldron ... The wind slackened; the heat grew; the warm, soft gray sky closed in and imprisoned the air which the heat breathed.'

40 x 40 cm

£350



Paul Newman

Like a Sinking Star

Lithograph

paulnewmanartist@gmail.com

On his journey, Thomas is impressed by 'one writer at Wells', W.H. Hudson, and his book Adventures Among Birds, with Hudson's 'singular power of sympathising with wildlife'. Rooks feature throughout Thomas' journey.

25 x 30 cm

£125



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If the COVID-19 roadmap goes to plan, the full exhibition will open on 17 May, but in the meantime all the artwork can be viewed and purchased online at

www.blackswanarts.org.uk

It can also be viewed at

www.somersetartworks.org.uk