



INSPIRED BY BECKER ART SOCIETY

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Eight artist profiles 2018

Ruth McCabe

Ruth currently works in water-based media, and since 2011 she has taken the medium of watercolour towards abstraction.

Ruth said: "Landscape, its forms and colours - in all seasons and weathers, is my main inspiration. Most recently the saltmarshes of the Suffolk coast have been my focus.

"As a Botany and Zoology graduate I have some understanding of the importance of coastal salt marshes, reed beds and water meadows many of which are now under threat due to rising sea levels and destructive tidal surges."

Ruth has exhibited her saltmarsh work at Yorkshire Gallery, Kunsthuis, for their exhibition *Our eARTh* in which over 100 international artists made work responding to climate change.

Ruth said: "In terms of what brought me to painting, I have meandered through life, along a not particularly thought-out path, discovering as I progressed where my interests and skills lay. For nearly 30 years as a psychotherapist I accompanied people exploring their internal landscapes. My journey into mark-making, responding to the external landscape has taken much the same form."

Ruth's work begins with *en plein-air* sketching in the landscape before moving to the studio where she uses loosely applied glazes, finding out what the painting will be as the process develops.

Ruth has exhibited in The Mall Galleries and Bankside Gallery in London, and in 2016 she was part of Sky Arts' *Landscape Artist of the Year* programme.

Ruth founded the IBBAS exhibition in 2013.

www.ruth-mccabe-artist.co.uk



Low Tide, Slaughden by Ruth McCabe



Ruth McCabe

Les Williams

London and Norfolk-based artist Les uses ink to create his bold landscapes which he produces *en plein air*.

Les said: "I love using an old-fashioned dip pen, with Indian or Chinese ink, which produces very strong images and I combine these with watercolour washes. Since most of my work is *en plein air*, I need to work with materials which are easily transportable, this allows me to work on location and I believe this creates a liveliness of work that cannot be created in the studio.

"As my main love is drawing I spend my time in landscapes both urban and rural, and split my time between London and Norfolk. This provides me with diverse opportunities from the new city skyline buildings of London to the fishing boats at Brancaster Staithe."

Les worked for a long time in the City of London, at Lloyd's of London.

He said: "I had no interest in art, but upon my mother's death I was dealing with all her old artwork and found that she had been to Constable country, Flatford Mill, so I followed in her footsteps, staying in Willy Lot's cottage there and began my journey into the artworld.

"My old colleagues cannot quite believe that I have discarded my suit and tie and am now amongst other things, Vice President of the Society of Graphic Fine Art. I suppose it only goes to prove that what we do at work does not always define who we are."

www.leswilliams.org.uk



Ploughing by Les Williams

Mary Reynolds

Mary, who was brought up in East Anglia and works out of her studio in Dunwich, creates pieces of artwork pertinent to the area.

Mary said: “I find I get excited when I can capture movement through artistic media. My association with IBBAS brings me close to the core of what it takes and has taken to manage our farmland.

“Harry Becker is an artist who draws one into the subject of his picture. He makes you feel part of the task at hand, and as a Suffolk farmer’s daughter myself, I can see that he interprets a true picture of harvesting life in the countryside of his era.

“He used colour as appropriate as well as creations of ‘atmosphere in the absence of colour’ which not only embraced dull days and night time but also the cyclical nature of farming, where time does not stand still.”



Mary Reynolds

Thomas Horsley

Thomas trained as an architect and has been producing architectural illustrations since 2001. He now works as a digital artist – in an area known as architectural visualisation.

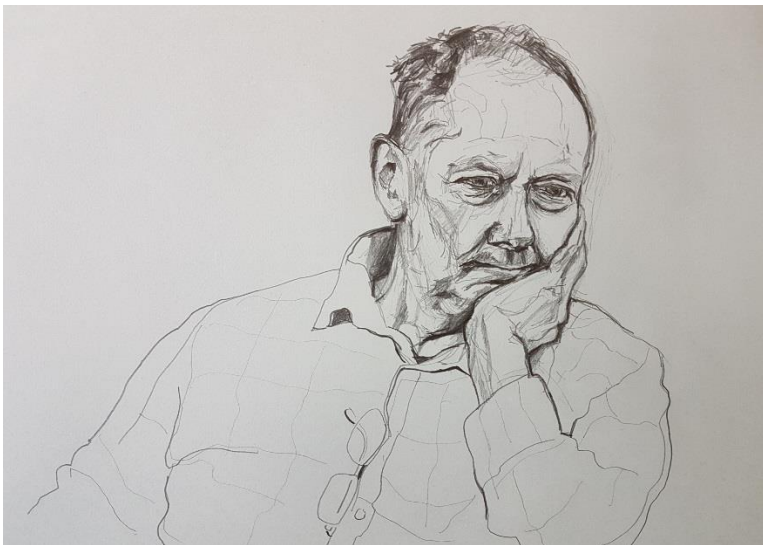
Thomas said: “About three years ago I rekindled my love of producing traditional drawings and paintings by experimenting with acrylic paints and joining some local art groups including IBBAS.

“I am starting to see some cross pollination going on between my digital and traditional artworks.”

Thomas currently focuses on painting and drawing portraits from life. He said: “For drawing I enjoy using charcoal as it is great for achieving areas of tone and is a very forgiving medium – just keep going with the process until you are happy with the result.

“After warming up with a few charcoal sketches within a drawing session, I often move onto line drawing using pencil, pastel or coloured charcoal. I find this more demanding but very rewarding. I paint using oils – something which I have been using for a couple of years.”

Thomas is inspired by artists such as Degas, Monet, Pissarro, John Russell, Arthur Streeton, Walter Sickert and Anthony Eyton – as well as night photography and the details found within nature.



Portrait by Thomas Horsley



Thomas Horsley

Mary Gundry

Mary is a Blythburgh artist and has previously run her own galleries in Southwold and Halesworth.

Mary said: “When in Southwold, I used to pop across the road from my gallery to Prue Loftus’s gallery which opened at weekends and which sold work exclusively by Harry Becker. There were framed oils, watercolours, unframed sketches in browsers, all of which I used to drool over but could not afford at the time.

“I have been a fan of Harry Becker ever since and I am delighted that my partner and I own three Beckers ourselves now. We were also lucky enough to host two Becker exhibitions in our Halesworth Gallery which were incredibly popular.

“Every year since IBBAS started, I have spent some time thinking about what would be appropriate to submit to the annual exhibition and have always been surprised and delighted to see the range and standard of work on display and to see how artists interpret the “Becker Brief”. I’m always hoping that I’m not seen to take the Becker influence too far – I am just excited by his use of colour and freedom of line – something I try to incorporate in my work.”

<http://www.marygundry.com/>



Working Men in the Field by Mary Gundry

Annie Brundrit

Annie is a Norwich based artist and chairperson of IBBAS.

She said: "I generally work intuitively, responding to materials and contexts in order to find starting points for making. The joy in the process of making work is also very important. I have always painted and drawn landscapes, in one form or another, although less so in my current practice.

"It is important to continue to champion the work of Becker which was made outside, in the fields, with farmworkers, at speed and gave a glimpse into agricultural life in Suffolk in the early twentieth century, in what was a rapidly changing world. Change endures - moving apace - almost as fast as Becker worked. His fluid, lively and honest marks bridged the gap between Constable and Van Gogh; celebrating the reality of rural life, thus, Inspired by Becker, we continue."

www.anniebrundrit.co.uk



Landscape on an envelope by Annie Brundrit

Patricia Davidson

Patricia is inspired by places and landscapes and responds to them primarily with acrylics and mono printing.

She said: "I've always been inspired by places, either in landscapes or built environments. This has included time in India, Spain, USA and Morocco. One early memory of feeling inspired by a sense of place was when travelling to Aberdeen to take up a place at Grays Art school.

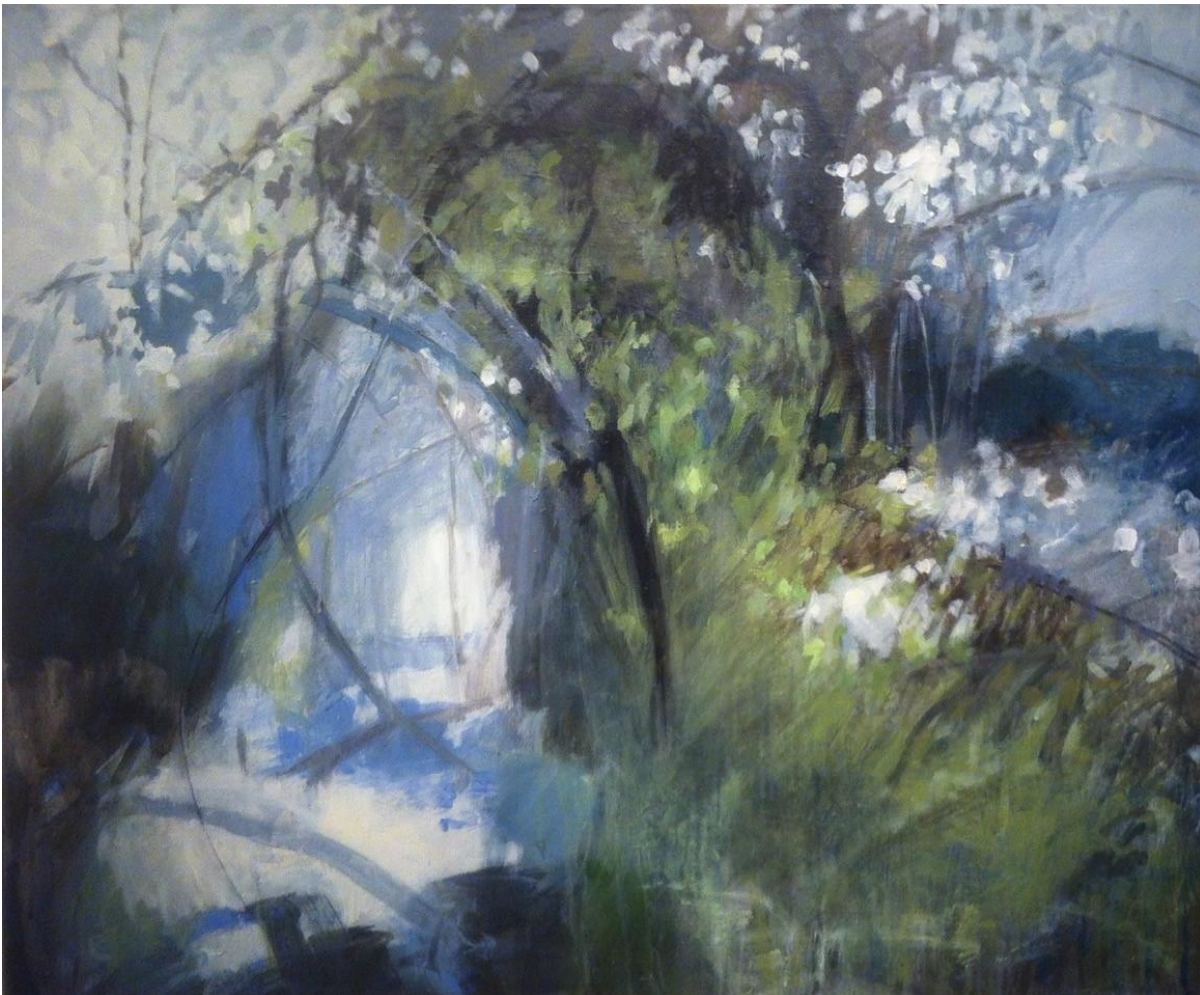
"I experienced a storm somewhere in the middle of Scotland in which a white birch tree was highlighted by a shaft of lightening. It was a brief moment but it dramatised the whole landscape experience."

Recently Patricia has been drawing and painting a small area of Suffolk called the Blyth valley, home of Harry Becker.

Patricia said: "Although times have changed in farming since Becker's recording of the area, there is still a sense of the past, because the landscape itself barely seems to have changed. I've produced a series of paintings based on New York, India, Morocco and on Monet's garden at Giverny. I love colour and paintings that explore a feeling of place.

"I studied at Glasgow School of Art. I always intended to be a painter but was side-tracked into printed textiles. Subsequently I worked for a while as a freelance textile designer and as an Art Therapist. I ran a textile print business and then taught textiles and Fine Art. It's been a roundabout and interesting journey into what I wanted to do in the first place, which is paint."

www.patricia-davidson.co.uk



Blossom Path by Patricia Davidson