

THE 'CHERRY' INGRAM BLOSSOM RESIDENCY



Taihaku 8. Oil on linen 950mm W x 1200mm

EMMA GREEN

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2022 SUMMER EXHIBITION

GS

GALLOPER-SANDS

Fine Art & Artisan Crafts

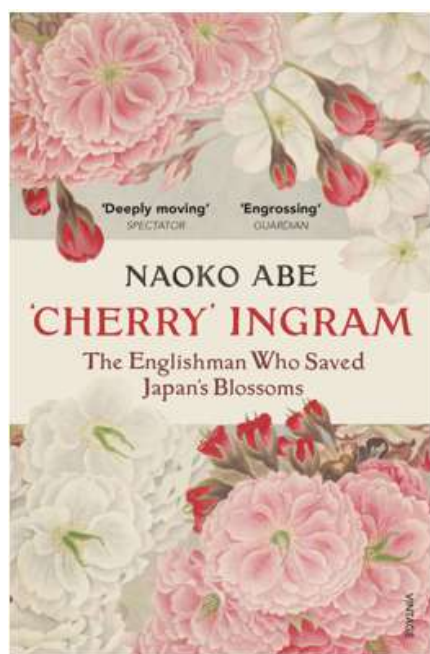
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INTRODUCTION *by* JASON GATHORNE-HARDY

One of my early memories is from Doddington Hall in Lincolnshire – my mother’s childhood home. My Uncle Antony Jarvis gathered a group of us, all children, under the blossom-laden boughs of a thick-trunked veteran cherry tree. He then took hold of some lower branches and gave them a good prolonged shake. We all disappeared under a cascade of delicate, fragrant petals. I remember the beautiful surprise of it : the soft coolness of the tumbling blossom on my face and the apparently endless waterfall of flowers. The memory stayed with me. Somehow it now feels symbolic of spring : of renewal and the recycling of life.

In moving to White House Farm, creating the Alde Valley Spring Festival and now Galloper-Sands, I often felt that something was missing. For many years I tied bright ribbons to trees around the yards and to arches over gateways at the farm. The intention was to provide a sense of welcome and to brighten the landscape. But in reality, they were a substitute for flowering cherry trees with their fresh foliage and abundant pink blossom - a Suffolk *sakura*. In 2010/11 I sought the advice of Jon Rose at Botanica Plant Nursery and planted a small selection of flowering cherries at the farm, grouped around the farmhouse.

This in turn led me to a greater appreciation of the many cherry varieties that are available from nurseries – and to the extraordinary range of Japanese cherries. With help from Botanica Nurseries, I started planting more trees around the fields including *Prunus Avium*, *P. Pink Perfection*, *P. Kanzan* and *P. Okame*. In the winter of 2018/2019, to support our 2018 Festival theme of *Florabundance*, I planted another 22+ flowering cherry and crab apple trees. I later bought in a further 8 potted specimen trees from Botanica. In the spring of 2019, these trees all became the subject of a *Hedge Hut Blossom Painting Residency* with Emma Green.



Naoko Abe’s book about the life of Collingwood ‘Cherry’ Ingram



Naoko Abe, author of *Collingwood ‘Cherry’ Ingram – The Englishman Who Saved Japan’s Blossoms*

The remaining part of this story takes a curious twist. I had promised Emma that we would include the Blossom Paintings in the 2020 Spring Festival Exhibition, which was to be a celebration of birds, flight and migration. Initially, the connection between birds and the

blossom paintings was to be a beautiful diptych by Emma, *Prunus Avium (Wild Cherry) II*, accompanied by a sound composition *Sakura avem* by musicians Dide Siemmond and Charly Jolly, working as the duo *Polymix*. But Jon Rose of Botanica mentioned a cherry connection to Benenden in Kent – the home of my father’s family at the turn of the last century. The importance of this connection was more fully revealed by the writer Tim Richardson, who introduced me to the wonderful book ‘*Cherry*’ *Ingram, The Englishman Who Saved Japan’s Blossoms* by writer and journalist Naoko Abe. It is about the life of ornithologist and cherry saviour Collingwood ‘Cherry’ Ingram. The book describes how in the spring of 1920 two blossoming cherry trees in the garden of a house called the Grange in Benenden inspired in Ingram a lifelong passion for Japanese flowering cherries. He named these unidentified trees *Hokusai*. The house was built by my great, great grand- father – who may also have been responsible for planting the *Hokusai* cherry trees.

The rest, as they say, is history. Except that Naoko Abe’s beautiful book has allowed much more to happen. Fascinated by all these links, I placed a much larger order for cherry trees with Jon Rose in early 2020 to create the beginnings of a formal Collection at the farm; and then invited Emma Green back to paint the flowers for *The ‘Cherry’ Ingram Blossom Residency*. And on 6th March 2020, to celebrate the centenary of ‘Cherry’ Ingram finding the original *Hokusai* trees in Benenden, Naoko Abe and her husband Paul joined descendants of Collingwood Ingram as Guests of Honour for a planting ceremony of *Okame*, *Hokusai* and *Kursar* cherry trees at the east end of the farm’s 200m long oak picnic table.

These connections have grown over the subsequent two years. We have continued the residency collaboration with Emma Green and Naoko Abe has very generously offered further support for the project. The latest collection of paintings by Emma includes works created during the 2021 and 2022 blossom seasons at the farm. Many of the smaller paintings on board have a gem-like quality. Closely observed, they catch details of blossom and leaf buds of many different cherry varieties that are now growing at the farm : *Prunus Hokusai*, *Prunus Kursar*, *Prunus Kanzan*, *Prunus Shirofugen*, *Prunus Padus Colorata* and *Prunus Amanogawa*. In other works, Emma has introduced background colours to the paintings of blossom. They are reminiscent of Japanese silk textiles. The largest paintings on linen are grander and have a quiet magnificence. Boughs of blossom appear to float in mid-air, giving a dream-like quality.

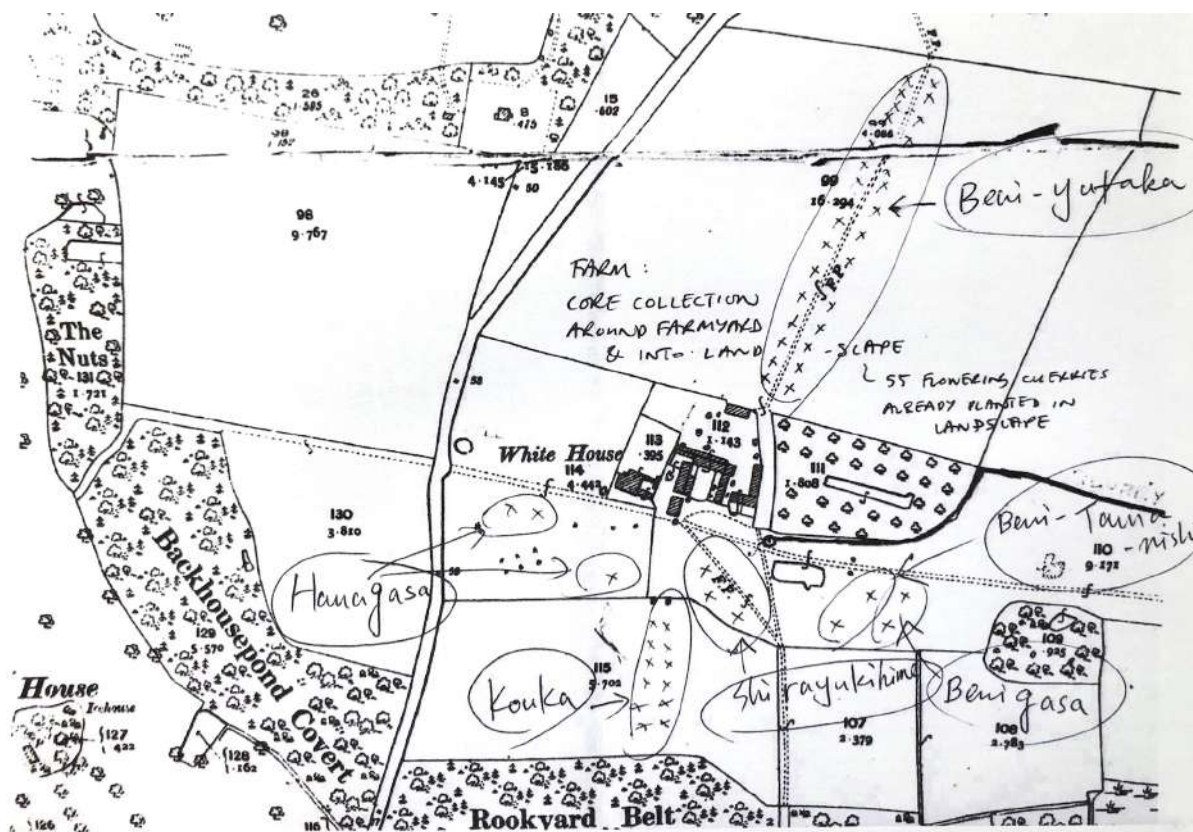


Matsumae Fort and cherry park in Matsumae, Hokkaido.
[Photograph : Naoko Abe.]



Mr Masatoshi Asari [left] with
the writer Naoko Abe.

Outside in the farmyards and nearby fields, the cherry collection is also expanding and gaining more prominence in the beautiful landscape of the Upper Alde Valley. We now have examples of *Prunus Taihaku*, *Prunus Hokusai*, *Prunus Okame*, *Prunus Kursar* and *Prunus Collingwood Ingram* growing around the yards. All of these varieties are intimately connected to the life of Cherry Ingram. Through Naoko, we have also been introduced to the work of a contemporary Cherry Saviour or Guardian : the remarkable Mr Masatoshi Asari from Matsumae in Hokkaido, Japan. Shocked by the brutalities of war, Mr Asari has dedicated much of his working life to the creation of new 'Matsumae' varieties of cherry - and the sharing of these with collections around the world in the spirit of peace and reconciliation.



Matsumae varieties selected by Masatoshi Asari. Matsumae, May 2022

Aratama, Beni-shigure, Beni-yutaka, Beni-tamanishiki, Fuki, Hanagasa, Hanaguruma, Hokuhou, Kouka, Shizuka, Ryu-unin beni-yaе-zakura, Shirayukihime

With Naoko's help, we have invited Mr Asari to advise us on the creation of a collection of Matsumae cherry varieties at the farm and in the adjoining Vale of Great Glemham. The intention is to plant these as a tribute to Mr Asari's life-long commitment to breeding new varieties of cherry and to pass on his ardent promotion of flowering cherries as symbols of peace. We already have young specimens of two *Matsumae* varieties growing in the farmyards : *Prunus Matsumae-Fuki / Chocolate Ice* and *Prunus Shizuka / Fragrant Cloud*. The plan is to add to these in the winter of 2022, planting new varieties recommended by Mr Asari. To mark the beginnings of this connection to Hokkaido, in Spring 2022 we sent two unique bronze casts of Emperor Oak leaves as gifts to Mr Asari and the Mayor of Matsumae. The bronzes were cast by Jennifer Hall [*Galloper-Sands Woodland Residency*] from leaves collected from a tree planted by Collingwood Ingram in the garden of The Grange in Benenden. We are also exploring the use of flowers and leaves from cherry trees to create exquisite Suffolk Sakura Silk Scarves in collaboration with Jenny Nutbeem [*Galloper-Sands Textile & Natural Dye Residency*].



Matsumae-Shizuka 'Fragrant Cloud' 2. Oil on board. H100mm W250mm



Matsumae-Shizuka 'Fragrant Cloud' 4. Oil on linen. H600mm W950mm.

My hope is that these trees and our new collection of *Matsumae* cherries will become a living celebration of the wonderful work of Mr Masatoshi Asari as a cherry breeder and saviour of Japanese flowering cherries, building on the traditions of his predecessor Collingwood 'Cherry' Ingram. Allied to this is the hope that the annual Suffolk Sakura in Great Glemham will itself, in due course, become a symbol of peace and international collaboration – and the subject of many more beautiful paintings by Emma Green ! As ever, it has felt an honour and a privilege to be able to work with Emma and Naoko, as well as Jennifer Hall and Jenny Nutbeem. The works in this catalogue have become part of a larger Suffolk Sakura. They are a joy to behold on show in the barns. I hope they will find many new, happy homes !

Jason Gathorne-Hardy (Festival Curator). White House Farm, Great Glemham. July 2022.



Emma Green in the Hedge Hut studio at White House Farm. Spring 2022.

*“The Sea of Spring,
Rising & falling,
All day long”*

Buson

In the spring of 2021, in a place that seemed far from a pandemic, I took my field easel out each day to capture small studies of the many cherry blossoms at White House Farm. The hedgerows teemed with nesting birds, lambs bounded gleefully in the fields and buzzards curved in graceful arcs overhead. Blossom season begins here in late winter, with the star-like ‘*Okame*’ and clusters of ‘*Kursar*’ cascading about the branches. The petals of these early flowering varieties may be small, but there is nothing delicate about their colour, which glows vivid pink in the often drab February light.

Then, there seems a pause, until as spring creeps in on an unfolding tide, each variety takes a turn at centre stage, and there is this explosion of energy and the bees pile in, revellers in the abundant nectar. I would see different trees coming into bud, and in the coming days, see the petals unfurl, and always this sense of Spring, bubbling up and then spilling over in an abundant profusion of energy and new life.

The different varieties all have their own characteristics, from those early little flowers to the wide single white blooms of spectacular ‘*Taihaku*’, then there are those tinged with subtle pink such as ‘*Pink Shell*’ and then there are the later flowering blossoms, multi-petalled, unabashedly blousy and in every shade of pink.

“On the drive, this gorgeous variety named ‘Taoyame’ – one of the many varieties introduced by Ingram into the UK – its white petals suffused with pink, its young leaves, coppery, burnt sienna, bronze. Under the watchful eye of ewes and their lambs, I work, aware of enormous dark clouds looming overhead, the parched ground below (it has been a dry spring...) yearning for some rain.”

Ingram was evangelical about diversity. To both continue Japan’s centuries old history with cherry blossom (the first known cherry blossom viewing party was hosted by the Imperial family in AD812,) but also vitally to maintain the health of the species. Masatoshi Asari, (one of Japan’s leading cherry blossom experts who has created the beautiful ‘*Matsumae*’ varieties) echoes this belief, as Naoko Abe quotes in her book;

“If you stick with singularity you may get results quickly – But neither a flower nor society can evolve with richness & vitality if everything & everyone is the same.”²

Back at the farm, I was racing to keep up with the trees coming into flower. True to its name, ‘*Fragrant Cloud*’ had erupted into a cloud of white with the most gorgeous honeyed almond scent. Bees mass greedily upon it, pollen drunk. Creamy white ‘*Shirotae*’ is out too but almost over

¹ Notes from my sketchbook

² P.307 ‘Cherry Ingram – The Englishman Who Saved Japan’s Blossoms’ Naoko Abe

*“Blue tits, a robin & a blackbird are singing as I paint, and then, the sudden call of a green woodpecker. Some of the petals of this semi-double bloom are edged brown by lingering night-frosts. But it is still very beautiful.”*³

In the 1920's , as well as being passionate about diversity, Ingram was also highlighting the future of the planet, and the implications of uninhibited economic growth.

*“Progress, improvement, development, call it what you will – is rapidly reaching even the most remotest corners of the globe. Wherever modern man comes into contact with Nature, he leaves a disfiguring mark.”*⁴

We live now in the Anthropocene, our climate and environment shaped by human kind, and on, some would say, the verge of the 6th extinction. We've pushed nature to the brink, but we have all the tools to bring it back. It was heartening to read in Naoko's book of how in Koganei, Tokyo, young wild cherry *Yama-Zakura* trees are being planted by residents to re-create a famed cherry tree avenue - one of many projects where different cherry varieties are being planted to project a brighter future.

The collection of cherries at White House Farm continues to grow. Many of the trees I have painted are still saplings. I can only imagine the beauty of these trees in 10 years time, 50 years time. Like Ingram, they will leave a lasting legacy, their blossoms fleeting & ephemeral yes, but also age-old symbols of life, joy, energy & peace, and always a cycle, a rebirth, returning each year.

*“A blustery May day. Painting Hokusai , which has reached it's full pink splendour. Meanwhile, petals stream past. White, delicate forms of 'Chocolate Ice' and 'Fragrant Cloud' being tugged from the branches in the wind.”*⁵

Emma Green
White House Farm, 2021/22

³ Notes from my sketchbook

⁴ P.308 'Cherry Ingram – The Englishman Who Saved Japan's Blossoms' Naoko Abe

⁵ Notes from my sketchbook



Taihaku 8

Oil on linen

H950mm W1200mm

£5,450



Okame 7

Oil on linen

H950mm W1200mm

£5,450



Taihaku 7

Oil on linen
H600mm W950mm
£2,450



Matsumae-Shizuka 'Fragrant Cloud' 4

Oil on linen

H600mm W950mm

£2,450



Matsumae-Fuki 'Chocolate Ice' 5

Oil on linen
H600mm W950mm
£2,450



St. Botolph's 5

Oil on linen

H600mm W950mm

£2,450

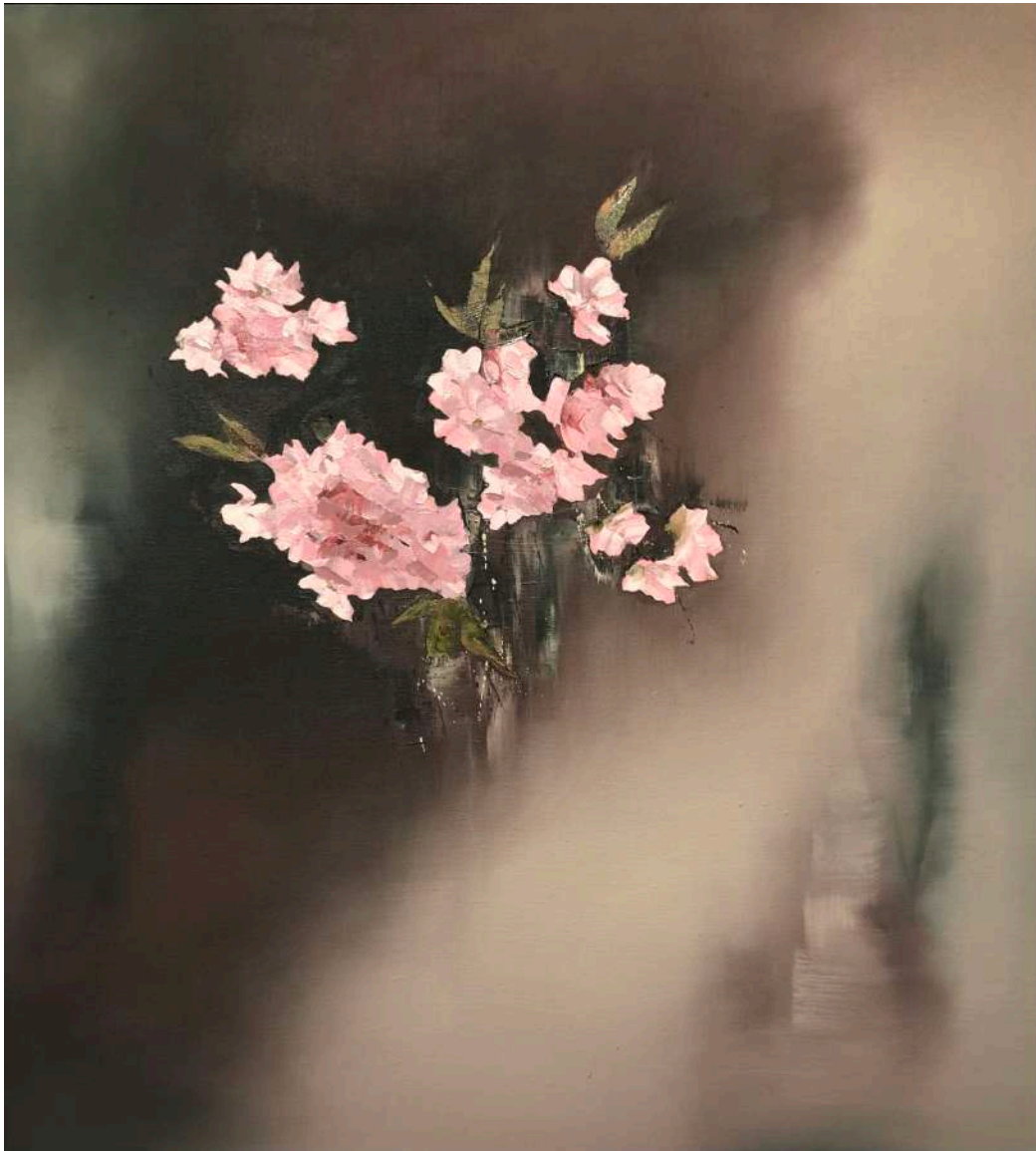


Okame 6

Oil on linen

H600mm W950mm

£2,450

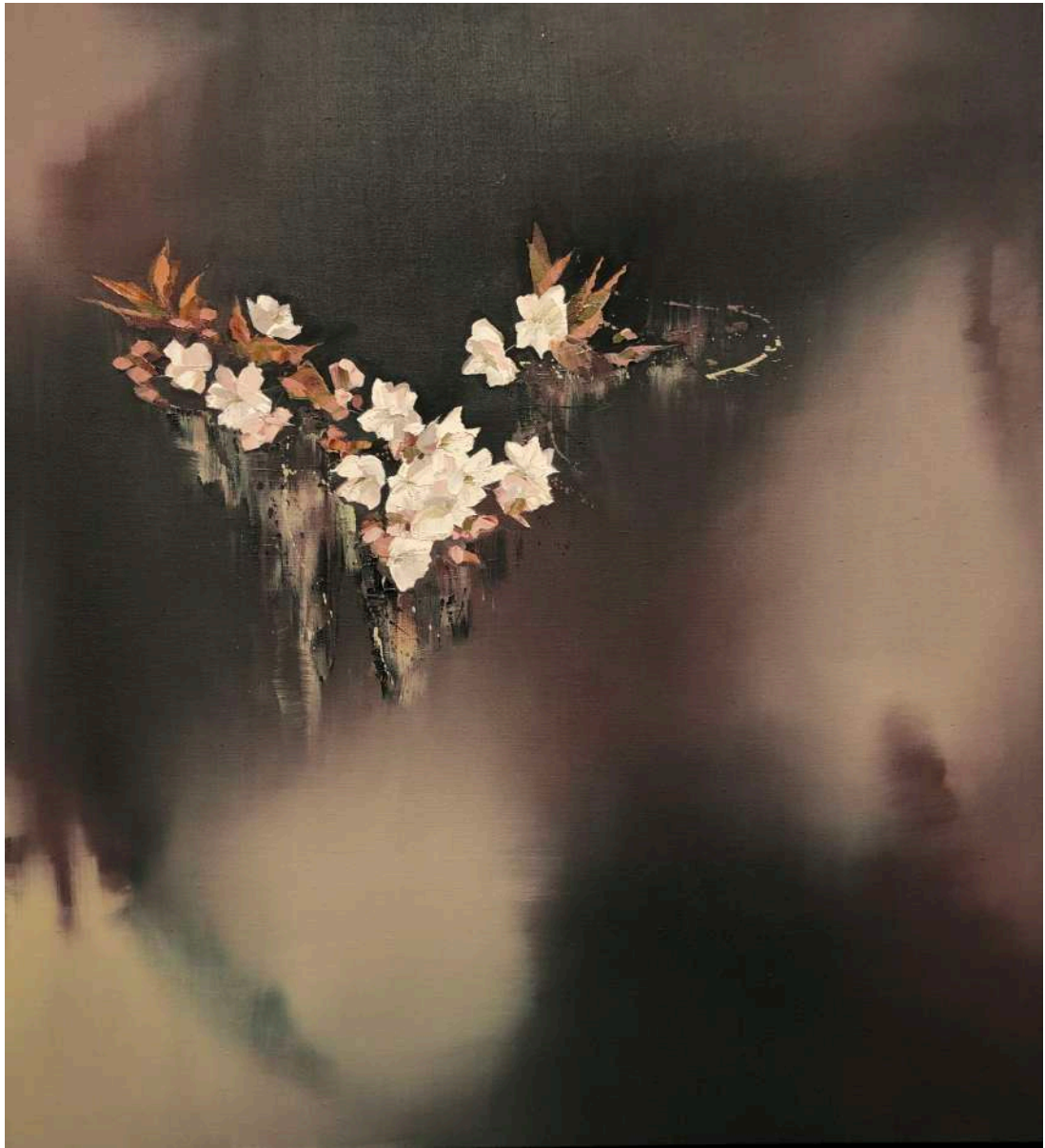


Kanzan 2

Oil on linen

H760mm W700mm

£2,250



Taoyame 2

Oil on linen

H760mm W700mm

£2,250



Hokusai 5

Oil on linen
H315mm W750mm
£1,250



Hokusai 4

Oil on board
H100mm W250mm
£455



Matsumae –Shizuka 'Fragrant Cloud' 2

Oil on board
H100mm W250mm
£455



Okame 5

Oil on board
H1100mm W250mm
£455



Prunus by Rookery Field

Oil on board
H100mm W250mm
£455



Shirofugen 3

Oil on board
H100mm W250mm
£455



Shirotae 3

Oil on board

H200mm W200mm

£455



Matsumae-Shizuka 'Fragrant Cloud' 3

Oil on board
Hioo Wioomm
£385



Matsumae-Fuki 'Chocolate Ice' 4

Oil on board
H100 W100mm
£385



Kinashi-Chigozakura

Oil on board
H180mm W100mm
£395



Kursar 2

Oil on board (diptych)

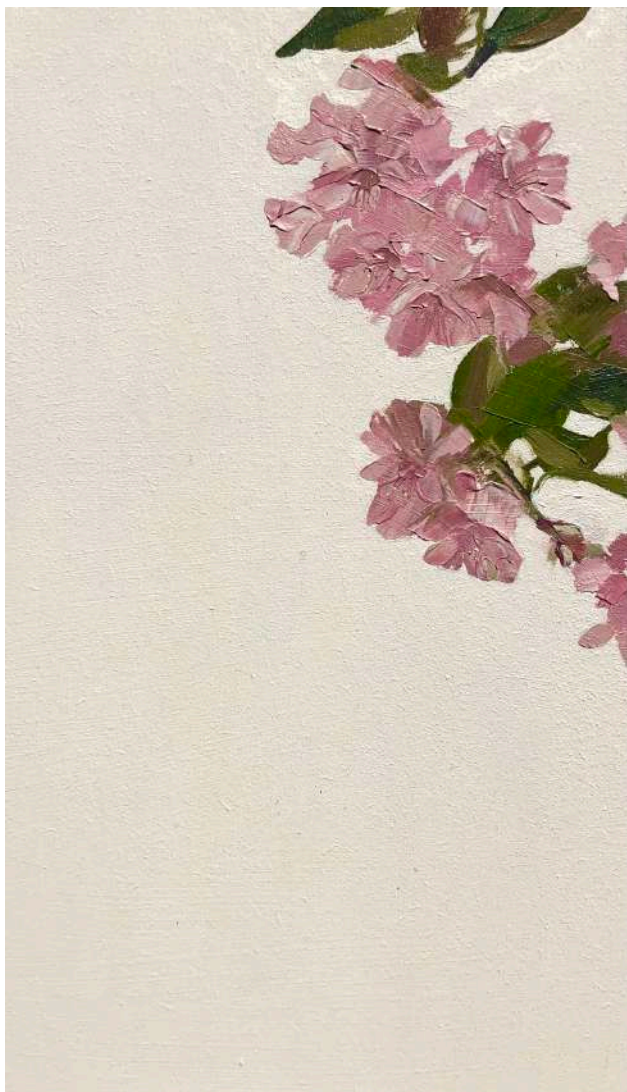
Each panel H280mm W160mm

£950



St. Botolph's 6

Oil on board (diptych)
Each panel H280mm W160mm
£950



Hokusai 6

Oil on board (diptych)
Each panel H280mm W160mm
£950



Taoyame

Oil on board
H120mm W85mm
£385



Shirotae

Oil on board
H120mm W95mm
£385



St Botolph's 3

Oil on board
H120mm W95mm
£385



Hokusai 3

Oil on board

H155mm W120mm

£45



Shirofugen 3

Oil on board

H155mm W120mm

£45

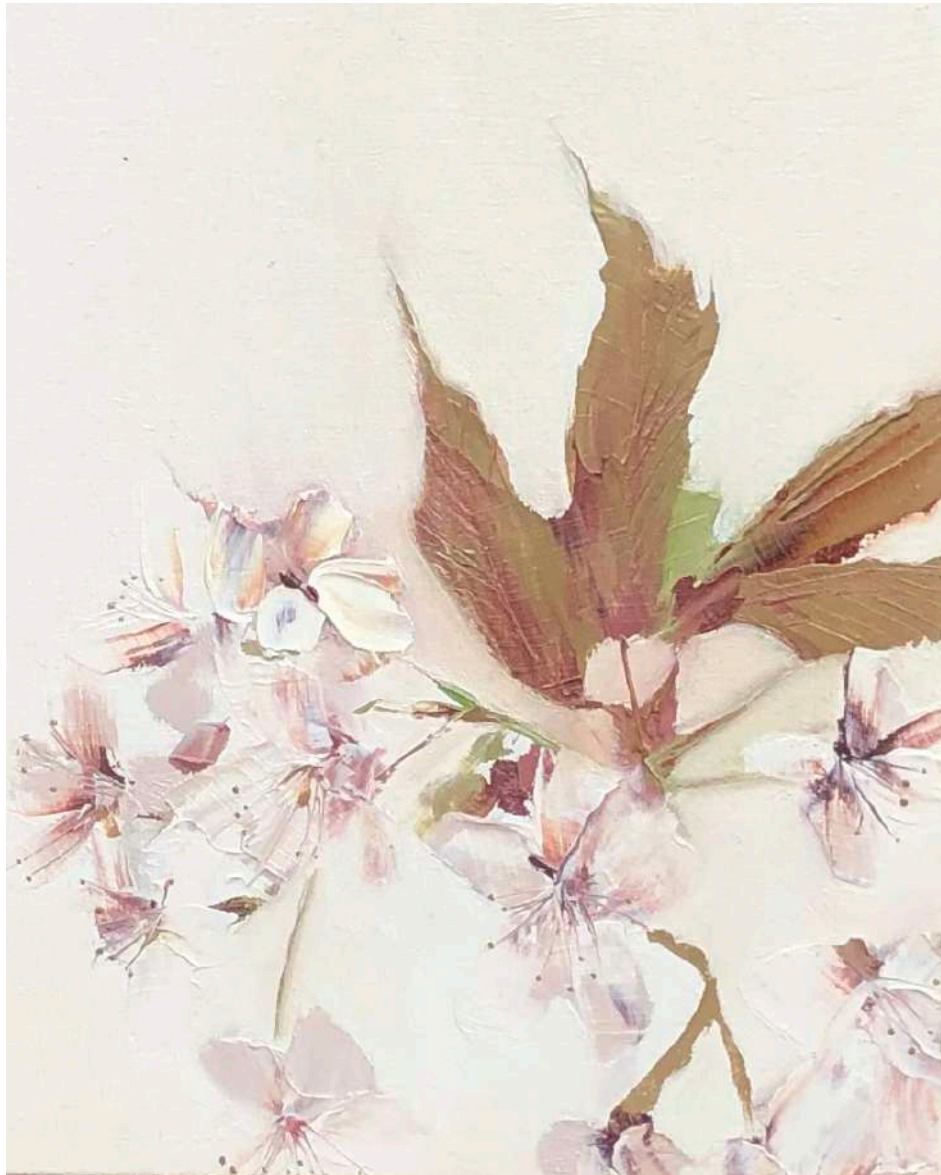


Amanogawa 1

Oil on board

H200mm W120mm

£455



Korean Hill Cherry

Oil on board
H120mm W95mm
£385



Shirotae 2

Oil on board
H120mm W95mm
£385



Taihaku 6

Oil on board
H120mm W95mm
£385



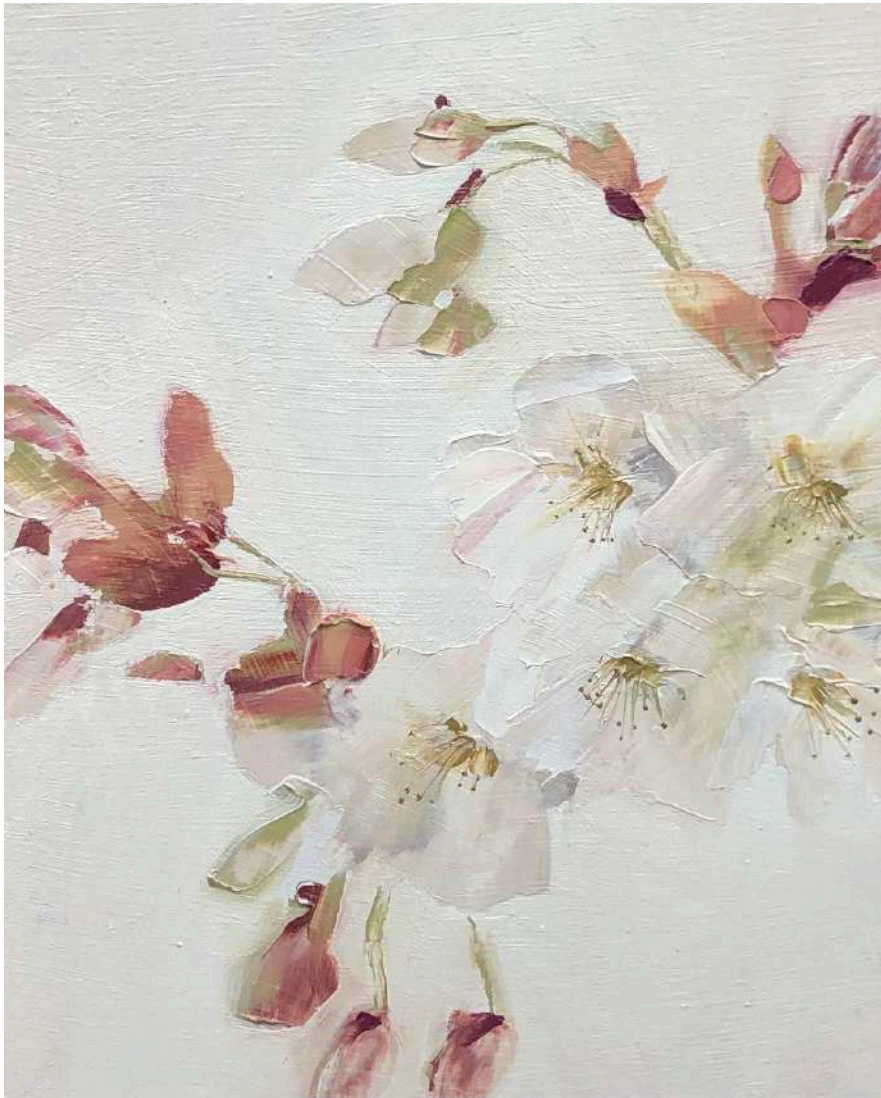
Hokusai 2

Oil on board
H120mm W85mm
£385



Kanzan 2

Oil on board
H120mm W85mm
£385



Fragrant Cloud

Oil on board
H120mm W95mm
£385



Kursar 2

Oil on board
H120mm W95mm
£385



Korean Hill Cherry

Oil on board
H120mm W95mm
£385



Padus Colorata

Oil on board

H95mm W140mm

£215



Royal Burgundy

Oil on board
H280mm W150mm
£425



Okame

Oil on board
H280mm W150mm
£425

A Suffolk Sakura

Joji Hirota and The London Taiko Drummers



We were delighted to welcome Joji Hirota and The London Taiko Drummers to perform at the launch of Emma Green's residency exhibition. This show was combined with Jenny Nutbeam's Suffolk Sakura Silk Scarves to create A Suffolk Sakura in the summer of 2022.

Gallopers-Sands is the contemporary art gallery for The Alde Valley Spring Festival Ltd
Company No 7592977 www.aldevalleyspringfestival.co.uk
White House Farm, Great Glemham, Suffolk IP17 1LS
E enquiries@gallopers-sands.co.uk T [00 44] 1728 663 531

www.gallopers-sands.co.uk