

HIGH SUMMER SELECTION



CLAUDIA SILVA. *On the Edge*. Oil on board. H600mm W600mm.

GALLOPER-SANDS

CONTEMPORARY COLLECTIONS

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HIGH SUMMER SELECTION

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A SPECIALLY CURATED EXHIBITION
OF DRAWINGS & PAINTINGS SELECTED
FROM THE ALDE VALLEY SPRING FESTIVAL
& GALLOPER-SANDS GALLERY COLLECTIONS
TO CELEBRATE THE END OF THE SUMMER

~

OPEN 10am – 6pm

FRIDAY 30th AUGUST – SUNDAY 1st SEPTEMBER

WHITE HOUSE FARM
GREAT GLEMHAM
SUFFOLK IP17 1LS

CONTACT / SALES

enquiries@galloper-sands.co.uk

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COVER IMAGE

CLAUDIA SILVA

From : *Gardens in Great Glemham*

LIST OF ARTISTS & WORKS

PERIENNE CHRISTIAN

Alive in the Landscape

MELANIE COMBER

From this Land

JASON GATHORNE-HARDY

Flock Drawings and Seagull Drawings

EMMA GREEN

The Cherry Ingram Blossom Residency

JELLY GREEN

Iris Paintings

MAGGI HAMBLING

Cormorant and Sea Paintings

BECKY MUNTING

The Wildfowl, Waterbird and Wetland Residency

JENNY NUTBEEM

Suffolk Sakura Silk Scarves

JULIAN PERRY

The Pollard Residency

CLAUDIA SILVA

Gardens in Great Glemham

RUTH STAGE

Into the Light : The River Alde & its Tributaries

SALLY TAYLOR

Farm Residency

JANE WORMELL

The Hedge Residency

+

RICHARD ALLENBY PRATT

Photography

HARRY BECKER

Lithographs & Drawings

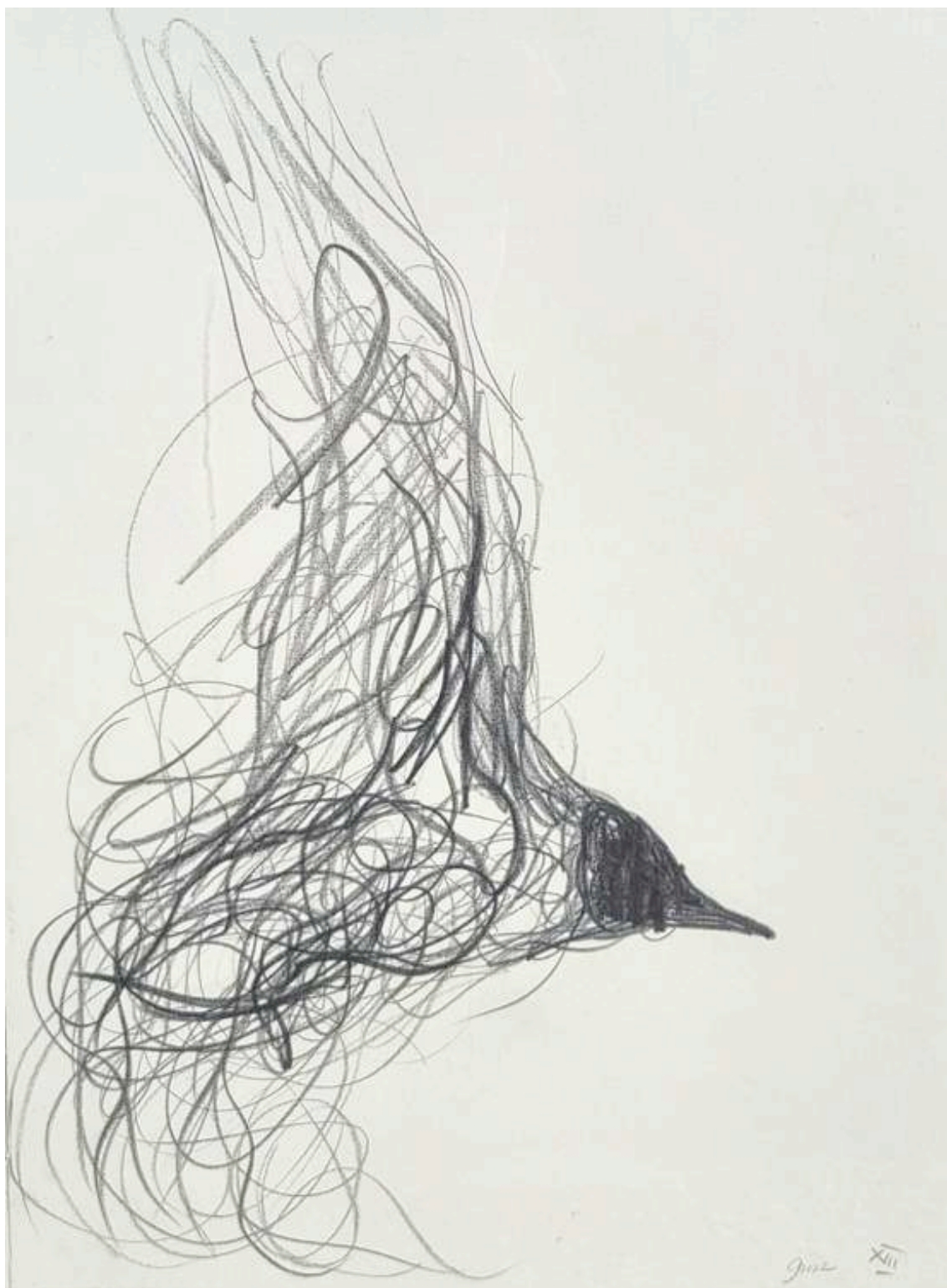
A small selection of historic works from local collections, including the Loftus Family Collection. A prelude to a larger catalogue of works, especially lithographs, to be released online later in the year.

INTRODUCTION

The selection of paintings and drawings presented in this catalogue emerged from a smaller exhibition that we curated for a private event at the farm in early August 2024. The intention of this larger collection of works is to celebrate the end of the high months of the summer, as we begin to move from the baking heat of August into the cooler mornings of September - stepping from one season into another and into several months of harvests. We are also celebrating the White House Farm becoming a family home once again building upon its history of being a place that nurtures the visual arts, heritage crafts, music and rural writing. My family have been fortunate to be custodians of the farm for just over a hundred years. During the 1940s it gave refuge to my grandparents, Jock and Fidelity Cranbrook, together with my grandfather's sister-in-law Ruth and their combined families of seven children : Gathorne, Juliet, Sophie, Tina, and Hughie; and Jonny and Sammy. In 1947, my grandmother Fidelity was introduced to Benjamin Britten and Peter Pears by Imogen Holst. Some of the earliest planning meetings for *The Aldeburgh Festival of Music & the Arts* took place at the farm in 1947 and my dear grandmother went on to serve as the President of The Aldeburgh Festival for many decades to come. Along with others, she also helped create the American Friends of the Festival. In recognition of their close friendship, Benjamin Britten used the names of all the children living at White House Farm in the mid 1940s - my father, his siblings and their cousins Jonny and Sammy - as the names of children in *The Little Sweep* from *Let's Make an Opera !* The libretto was written by Eric Crozier, who also lived at the farm with the singer Nancy Evans in the 1970s.

A German friend once shared with me her view that families often display cultural traits as well as distinctive physical characteristics - but that the former are often overlooked. She observed that her own family had produced many philosophers and thinkers over the preceding decades and centuries. In my own family science, food, farming and the arts are recurrent threads, often interwoven. Festivals seem to run in our blood as well. My grandmother Fidelity was a co-founder and president of the *Aldeburgh Festival of Music and the Arts*; my mother was a co-founder and remains president of *The Aldeburgh Food & Drink Festival*; and White House Farm has been the home of *The Alde Valley Spring Festival* and *Plomesgate Fayre*, with a sister festival in the Kelabit Highlands of Central Borneo called *Pesta Nukenen dan Kebudayaan Kelabit* [or *Bario Food Festival* for short]. *The Alde Valley Spring Festival* started as a small *Easter Retreat Art Exhibition* twenty years ago in April 2004 at a cottage next the church in Great Glemham village. It has grown over the years to encompass the visual arts, crafts and rural writing as well as large seasonal art exhibitions. In response to covid, we moved online a year-round gallery called Galloper-Sands, which presents work for sale from our extensive land-based residency programme. We plan to transition back to a more gentle programme of seasonal celebrations in 2025. In the meantime, it is works from the residencies that I have selected for the *High Summer Selection*. The idea is to give an impression of the depth and scope of arts projects that have taken place at the farm over recent years. In this sense, it is a retrospective. Many works will be familiar to friends who have frequented the farm in the past two years. But the residencies are also ongoing, spanning both the seasons and the years. In this sense, White House Farm has become not just a family home again, but also continues to be a home for the arts. The fields, woods and hedgerows, together with pockets of wild land, seem to provide fertile ground in which to cultivate the visual arts, heritage crafts, music and rural writing. We hope you will join us for the celebrations - and the *High Summer Selection* !

Jason, Isabelle & Lila. White House Farm, August 2024.



JASON GATHORNE-HARDY

1. *Airborne XIII*

Graphite on paper
H780mm W560mm

£1,550



2. *Angle Dive VII*

Graphite on paper
H395mm W300mm

£425

JASON GATHORNE-HARDY : SEAGULL DRAWINGS

I first started drawing seagulls from life in the 1990s, working on the Suffolk coast and along the foreshore of the River Thames in London. I have always been fascinated by the aerodynamics of seagulls. Most birds struggle to stay airborne, but for seagulls, the reverse seems true: one flick of their wings and they are up and away. Consequently, for me, seagulls in flight symbolise freedom. They soar above and through the challenges that life can bring. In 2022/23 I embarked on a large series of seagull drawings to help raise funds for an ascent of Mt Everest by two Nepalese friends, Krish Thapa and Hari Budha Magar. Krish was formerly Chief of 22 SAS Mountain Troop and Hari, a Gurkha, had lost both his legs to an IED in 2010. Hari summited Everest in May 2023 and has now given himself a new challenge of climbing the highest mountain on each continent. When drawing seagulls in my studio, I usually start a work with my eyes closed. In this small way, each drawing becomes a step into the unknown : much like mountaineering, but with less risk ! An additional source of inspiration for the Everest Fundraising Series of seagull drawings has been the life of my great grandfather Charles Meade, who held the highest camp on record in the early 1900s on Mt Kamet in 1914, with the famous French mountain guide Pierre Blanc. Meade's tents were used on almost all British Everest expeditions in the 1920s and 1930s through until the 1950s including the final successful ascent by Tenzing Norgay and Sir Edmund Hillary in 1953.



JASON GATHORNE-HARDY

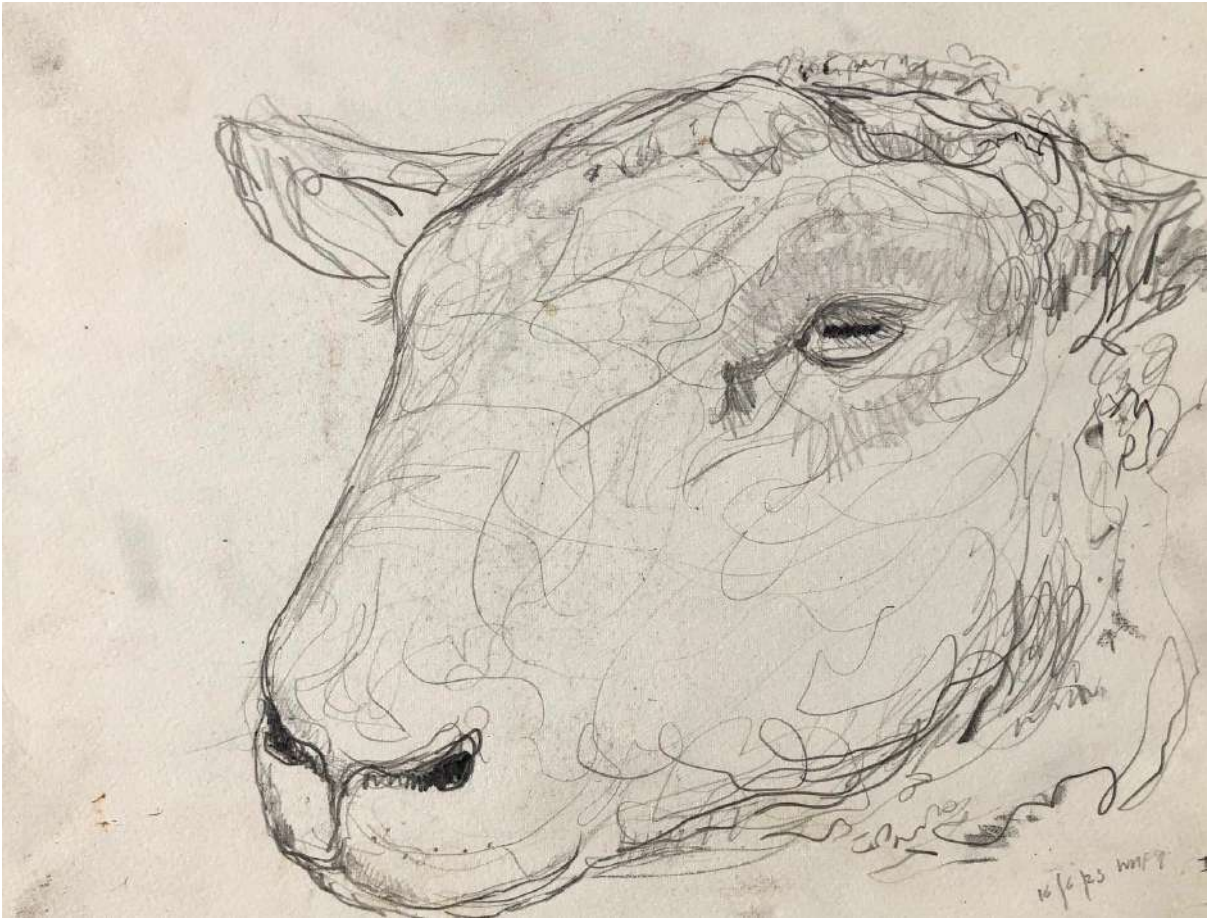
3. *Field Sketch of a Texel Ewe Sleeping in Morning Sun*

Graphite on paper
H360mm W510mm

£595

JASON GATHORNE-HARDY : FLOCK DRAWINGS

After training as a zoologist at the University of Oxford, I became convinced that research in the biological sciences was actually much more subjective than people admitted. There remained too much Cartesian disassociation from the emotional realities of studying one's surroundings. This approach also often blocked the beautiful, extraordinary reality that all living things are sentient, to varying degrees. We live on this planet and are part of it - and it is part of us. We are all one of another. In moving from the sciences to the arts, I started drawing blind. By this I mean that I did not look at the paper, only the subject. In doing so, I was seeking to *feel* the subject rather than observe it empirically. At first my drawings looked like scenes that had exploded. The marks were strong and had authenticity, but they had no spatial correlation. Over time I found that my hand and eye slowly became aligned, and drawings began to make more sense as I worked on them. My grandmother Fidelity always encouraged me to make the marks that might go wrong, for it is these that bring a drawing to life, when they work. This is the magic and joy of drawing - of pulling lines out of the ether and laying them down on paper in ways that somehow makes sense to the viewer. I spend many hours in the early mornings drawing our sheep flock, watching their behaviour as they eat, sleep and chew their cud. They and nearby cattle have become patient sitters !



JASON GATHORNE-HARDY

4. *Drawing of Baby Face Awake*

Graphite on paper
H280mm W360mm

£455



JASON GATHORNE-HARDY

5. *Flight Study XXIX*

Graphite on paper
H270mm W190mm

£385



JASON GATHORNE-HARDY

7. *Flight Study XVI*

Graphite on paper
H270mm W190mm

£385



JASON GATHORNE-HARDY

6. *Seagull Rising IV*

Graphite on paper
H1030mm W670mm

£2,250



MAGGI HAMBLING

8. *Cormorant Rising II*

Oil on canvas

H300mm W250mm

£7,000



MAGGI HAMBLING

9. *October Wave*

Oil on canvas
H300mm W800mm

£15,000

MAGGI HAMBLING

Maggi Hambling is widely regarded as one of the country's most accomplished and respected artists, with works in both private and national collections around the world. Born in Hadleigh in West Suffolk, she has, like Benjamin Britten, stayed true to her roots and remained loyal to Suffolk as her native county. The paintings presented in this collection were originally consigned as leading works for The Alde Valley Spring Festival in 2020, which celebrated the importance of birdlife in Suffolk and around the world. The Festival Exhibition was titled *On a Turning Wing* – a phrase borrowed from a poem written by the celebrated Irish poet Paddy Bushe, who lives on the edge of the Atlantic Ocean just north of Waterville in Kerry, Eire.

I first met Maggi with her dog Percy in 1995 in the garden of the Imperial War Museum in London, where she interviewed me as a prospective student for her life drawing and painting classes at Morley College. I was fortunate to pass the test and became one of her students for three years, between 1995 and 1998. She was a very generous and firm teacher, drawing out her students' gifts and artistic traits, rather than imposing her own.

Maggi painted her first sea painting in St Finian's Bay in Kerry, just around the headland from Waterville Bay. She has more recently made the North Sea her subject, as well as cormorants, who seem to fly more easily beneath the waves than above them.



MAGGI HAMBLING.

10. *Cormorant Rising XII*

Oil on canvas

H300mm W250mm

£7,000



MAGGI HAMBLING

II. *Wild Summer Sea*

Oil on canvas

H300mm W800mm

£15,000

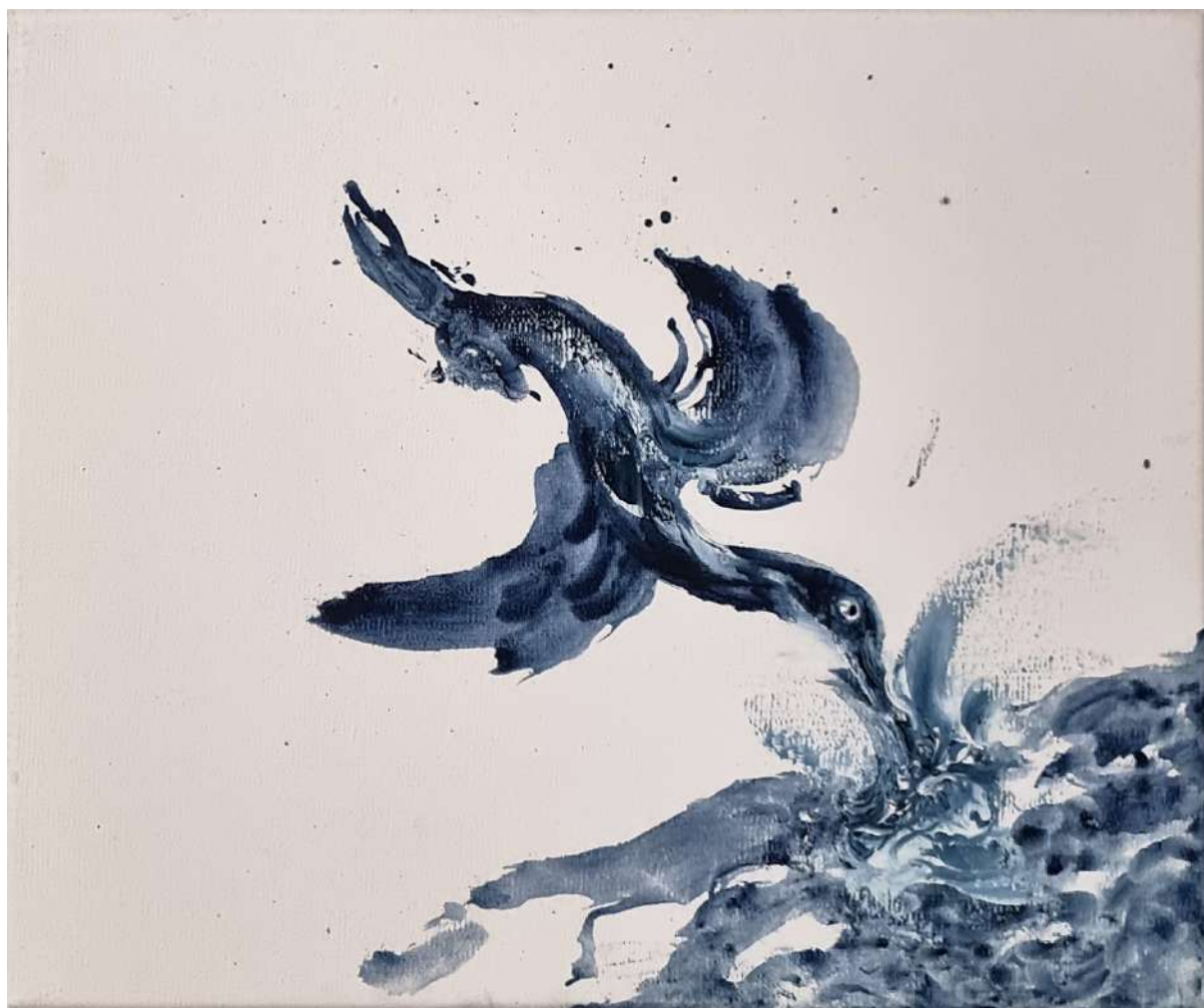


MAGGI HAMBLING

12. *Cormorant Rising IV*

Oil on canvas
H300mm W250mm

£7,000



MAGGI HAMBLING

13. *Cormorant Diving I*

Oil on canvas

H300mm W250mm

£7,000



MAGGI HAMBLING

14. *Cormorant Rising XIII*

Oil on canvas

H300mm W250mm

£7,000



MAGGI HAMBLING

15. *Wave Surging*

Oil on canvas

H300mm W800mm

£15,000



JASON GATHORNE-HARDY

16. *Studio Drawing of a South Devon Bull*

Graphite on paper
H560mm W760mm

£1,550



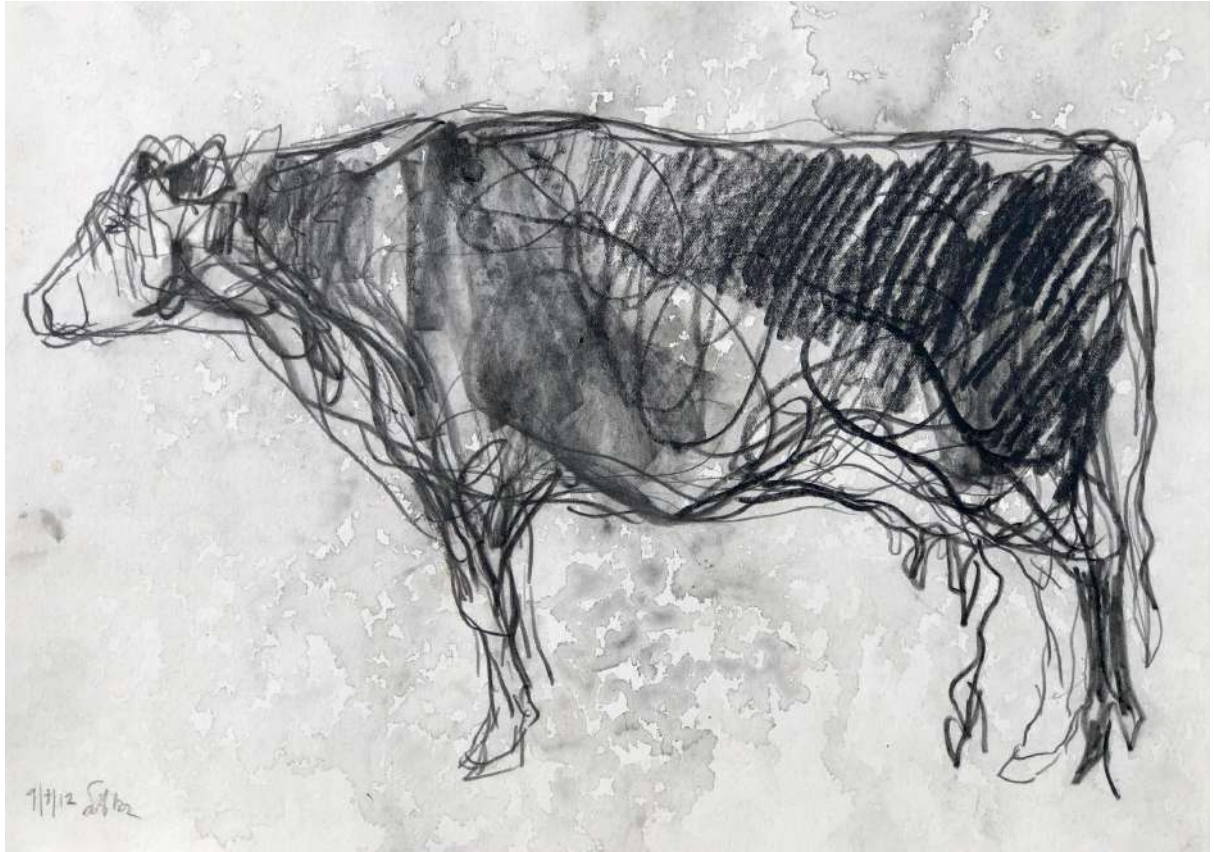
JASON GATHORNE-HARDY

17. *Old Cow Walking*

Graphite on paper [drawn in rain]

H260mm W255mm

£495



JASON GATHORNE-HARDY

18. *Field Drawing of a Cow in the Rain*

Graphite on paper [drawn in rain]

H260mm W360mm

£495



JASON GATHORNE-HARDY

19. *Portrait of a South Devon Bull*

Graphite on paper
H360mm W510mm

£595



JASON GATHORNE-HARDY

20. *Atlantic Cormorant in Rainstorm, Kerry, Eire*

Graphite on paper
H835mm W500mm

£595

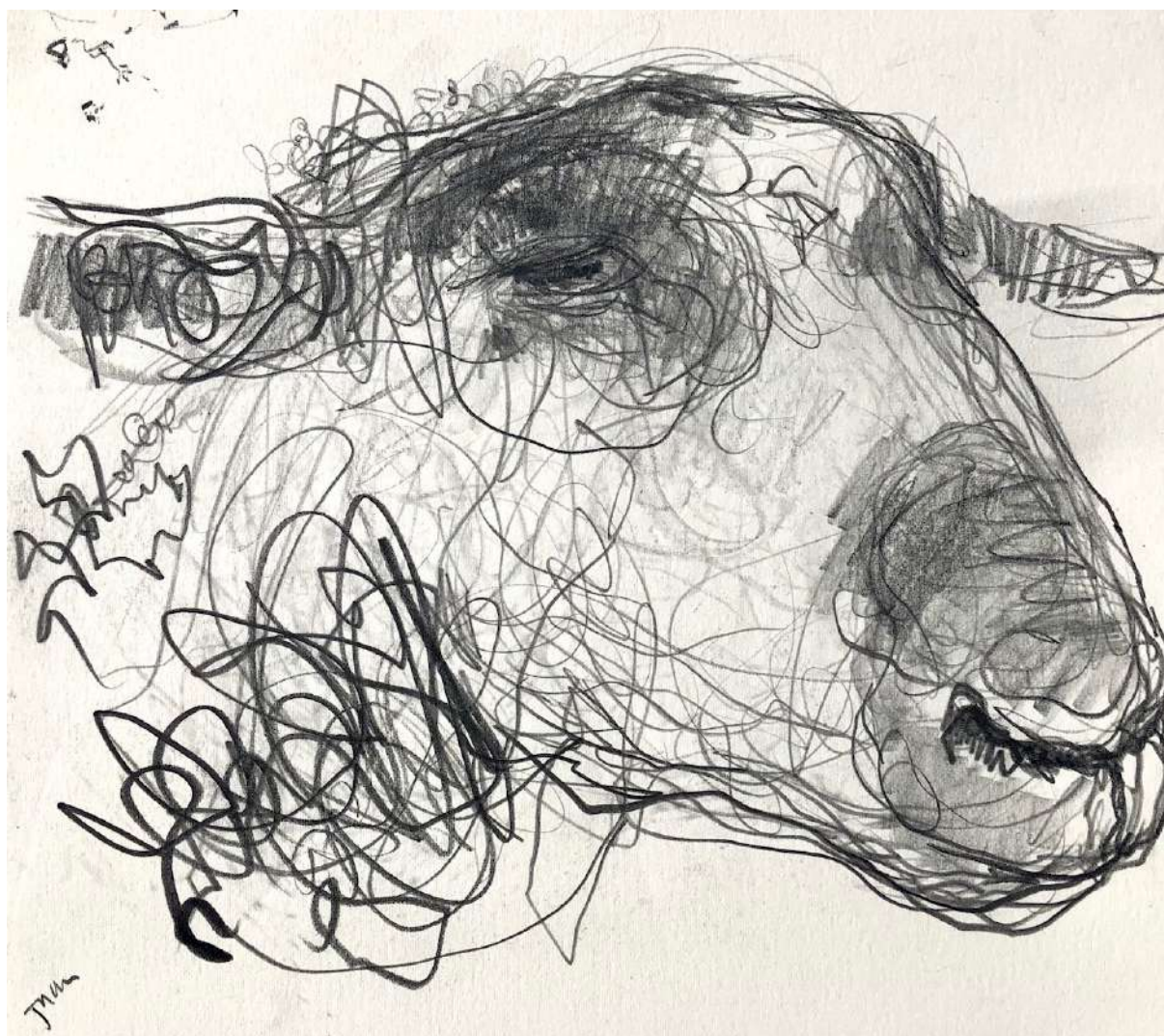


JASON GATHORNE-HARDY

21. *Field Drawing of Suffolk Ram [Drawn in Rain]*

Graphite on paper
H450mm W600mm

£895



JASON GATHORNE-HARDY

22. *Drawing of Juan*

Graphite on paper
H250mm W280mm

£455

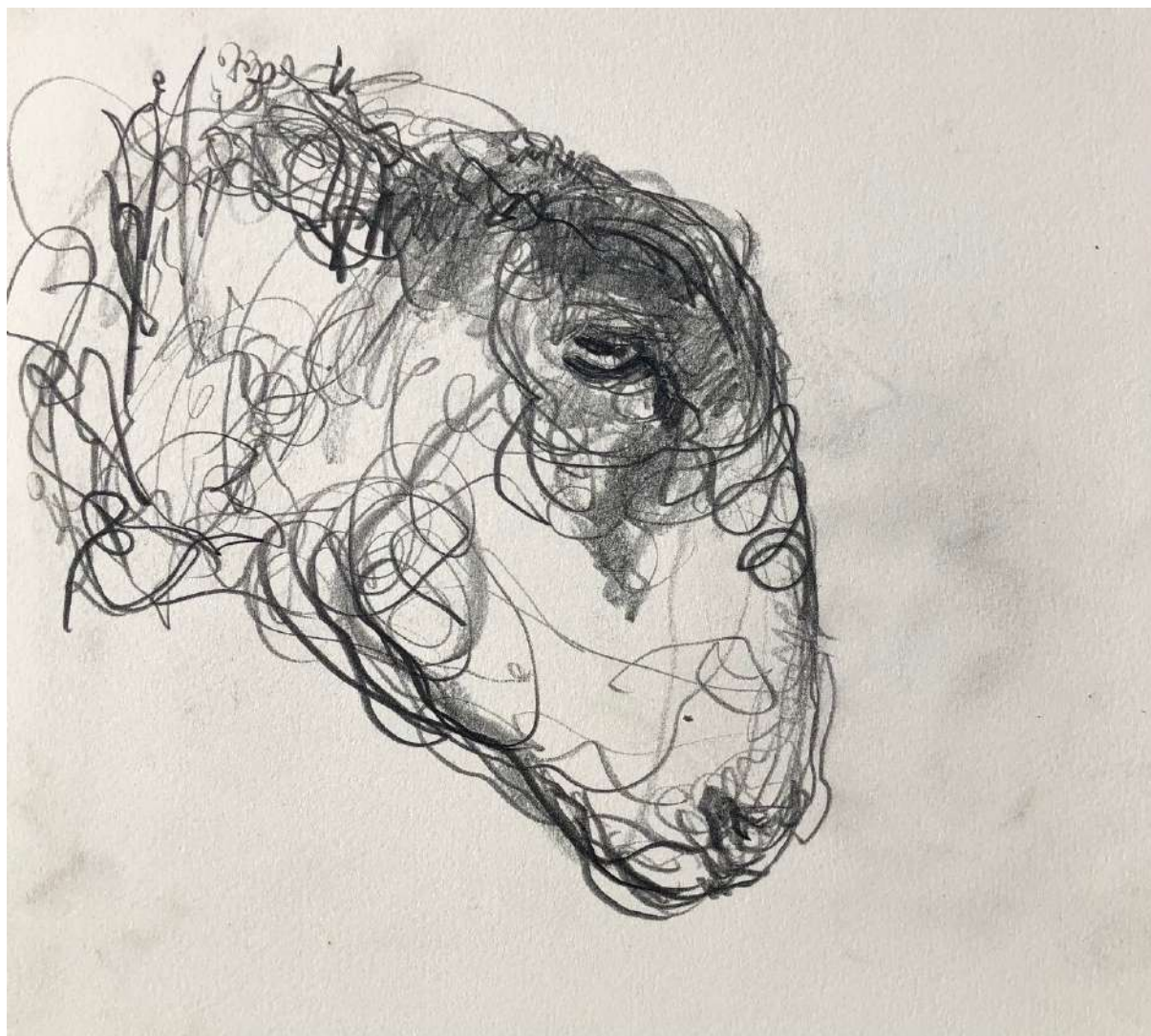


JASON GATHORNE-HARDY

23. Portrait of a Texel Ewe - Studio Drawing

Graphite on paper
H560mm W760mm

£1,550



JASON GATHORNE-HARDY

24. *Drawing of Wolsom*

Graphite on paper
H250mm W280mm

£455



JASON GATHORNE-HARDY

25. *Drawing of Nutmeg Asleep*

Graphite on paper
H250mm W280mm

£455

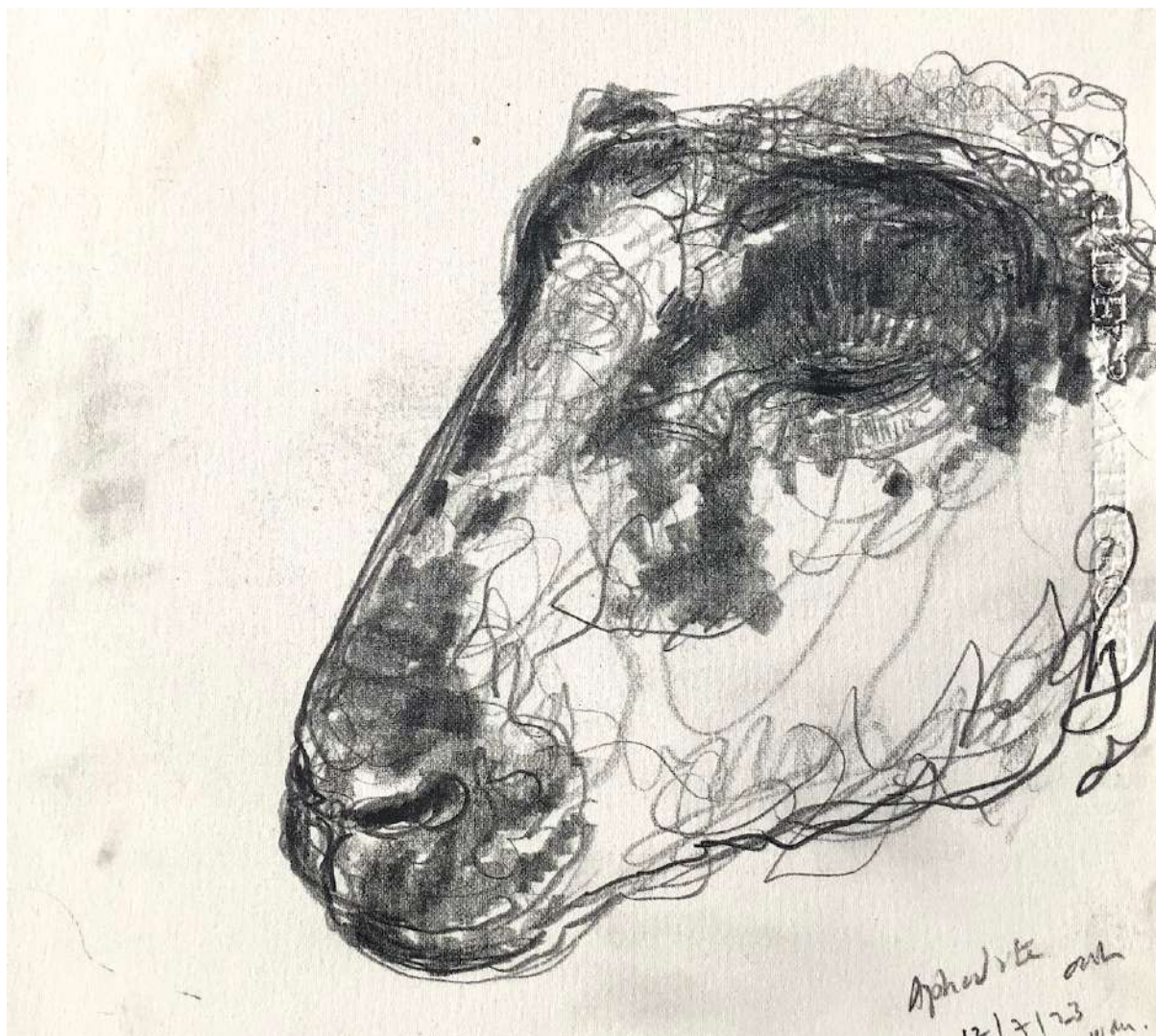


JASON GATHORNE-HARDY

26. Portrait Drawing of a Texel Ram

Graphite on paper
H760mm W560mm

£1,550



JASON GATHORNE-HARDY

27. *Drawing of Aphrodite Resting*

Graphite on paper
H250mm W280mm

£455

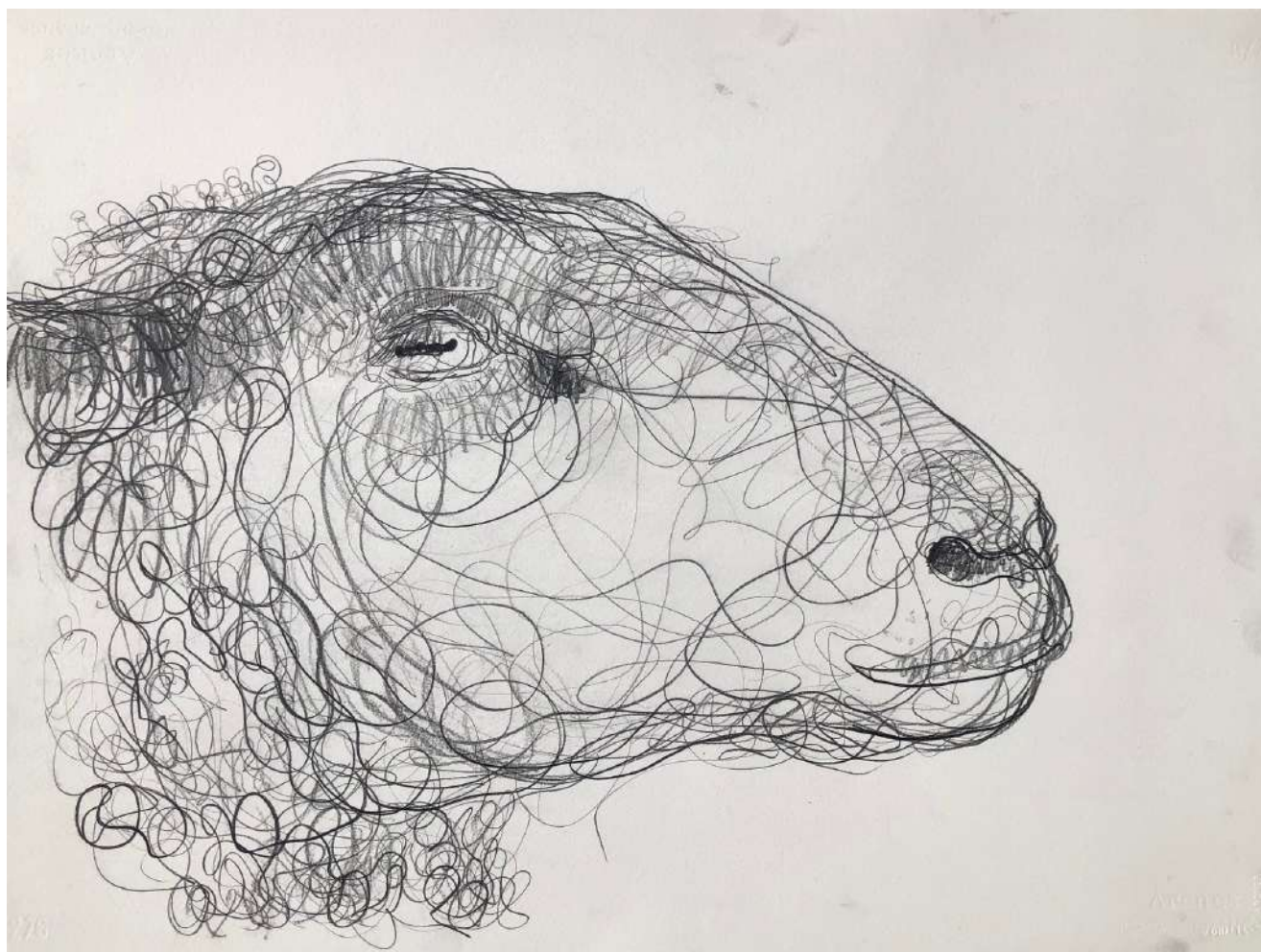


JASON GATHORNE-HARDY

28. Drawing of a Young Wether after Shearing

Graphite on paper
H360mm W510mm

£595



JASON GATHORNE-HARDY

29. *Portrait Drawing of a Texel Ewe*

Graphite on paper
H560mm W760mm

£1,550



JASON GATHORNE-HARDY

30. *Portrait of Young Texel Ram*

Graphite on paper
H255mm W350mm

£495



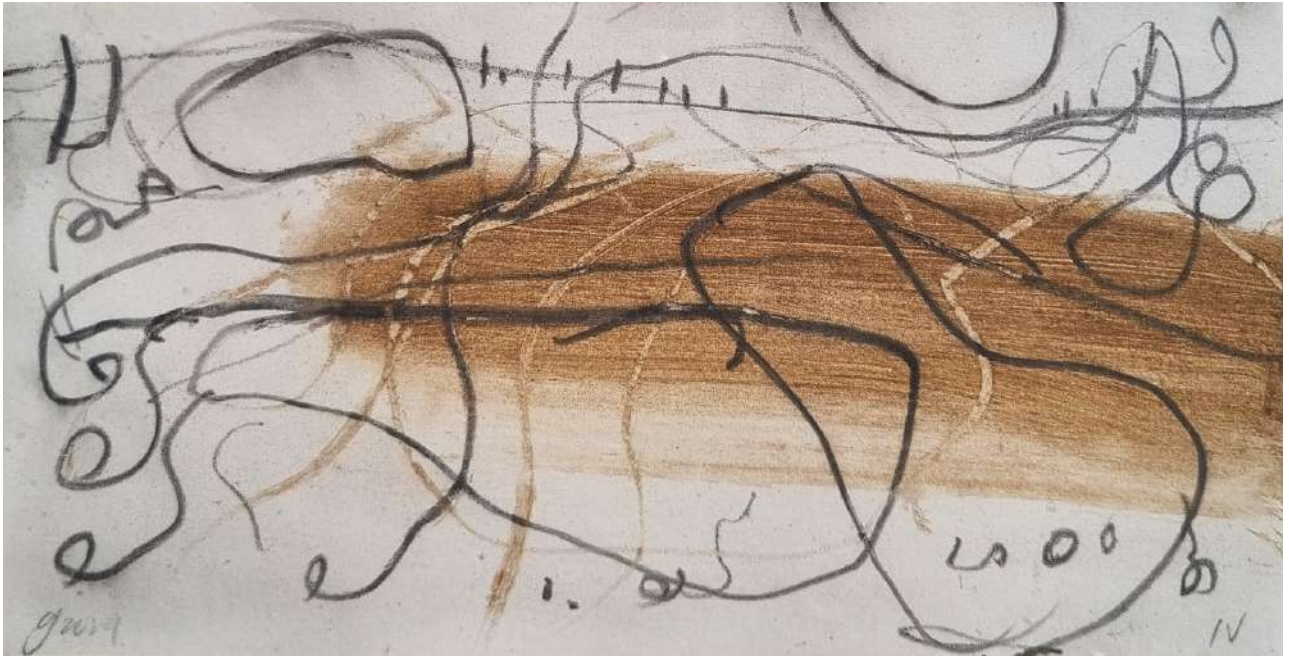
JASON GATHORNE-HARDY

31. *Winter Drawing II, Hearter Fell, The Howgills, Cumbria*

Graphite, earth and spring water on paper

H580mm W760mm

£1,550



JASON GATHORNE-HARDY

32. *Song Drawing IV*, Thornwaite, Cumbria

Graphite, earth, stone and stream water on paper

H150mm W295mm

£495

THE SONG OF THE HOWGILLS

The Howgill Fells are a cluster of low-lying, smooth-backed hills that lie to the east of the Lake District. The renowned fell walker guidebook author Arthur Wainright likened them to a pod of whales. They lack the height and grandeur of the Lake District, but have a quiet beauty all of their own. The valleys are dotted with small livestock farms in which the houses and outbuildings are constructed from carefully dressed, locally quarried stone. The fields around the farmsteads are punctuated by additional barns and enclosed by miles of meandering dry stone walls. These permanent pastures form the 'in bye' land. Above them, the unenclosed hills are called the 'heath'. This forms a huge expanse of open common land that is grazed seasonally by sheep from the farms in the valleys below.

It is a magical landscape. It was the home of George Fox and the Quaker movement in the 18th century. My extended family have been fortunate to co-own a small hill farm in the Howgills called Banks originally bought by my grandfather Jock so that my grandmother Fidelity could be close to a childhood Quaker friend called Anne, who had married a local farmer and landowner. The farm was my grandmother's bolt-hole : a place to which she and her family could retreat and roam free in the hills. The farmhouse has remained largely unchanged over the past century and has become a retreat and place of artistic inspiration for my own family as well. I have been hosting residencies at the farm in tribute to my grandmother that explore the history, geography and musicality of the landscape under a theme of *The Song of the Howgills*. Most of own drawings from the hills are made outdoors using graphite together with earth, water and plants gathered from the landscape.



JASON GATHORNE-HARDY

33. *Winter Drawing I, Hearter Fell, The Howgills, Cumbria*

Graphite, earth and spring water on paper

H580mm W760mm

£1,550



JASON GATHORNE-HARDY

34. *Song Drawing V*, *Thornthwaite, Cumbria*

Graphite, earth, stone and stream water on paper
H150mm W295mm

£495



JASON GATHORNE-HARDY

35. *Winter Drawing III, Hearter Fell, The Howgills, Cumbria*

Graphite, earth and spring water on paper

H580mm W760mm

£1,550



CLAUDIA SILVA

36. *On the Edge*

Oil on board
H600mm W600mm

£1,450



CLAUDIA SILVA

37. *Autumn Garden*

Oil on board

H255mm W285mm

£600

CLAUDIA SILVA : GARDENS IN GREAT GLEMHAM

Claudia Silva lives with her family in a small 16th century cottage that I am fortunate to own next to All Saints church in Great Glemham. In 2003/2004 I commissioned the Suffolk artist Tessa Newcomb to paint a series of mural in the house that celebrated the local landscape and village life. We held a small open-house exhibition in spring 2004 showing work by Tessa, myself and my dear late grandmother Fidelity Cranbrook. This original 'Easter Retreat Exhibition' was the seed that grew into the Alde Valley Spring Festival and the various arts projects and residencies that now take place at White House Farm and at other places around the UK and abroad through association with the farm.

I had been struck by Claudia's paintings of flowers and gardens over the past few years. They are beautifully observed and have a distinctively sumptuous palette that she has become part of her signature. In the spring of 2024, twenty years on from the first exhibition at the house next to the church, we have started an exciting new twelve month residency collaboration with Claudia Silva called *Gardens in Great Glemham*. This celebrates the intertwined heritage of gardening and the arts in East Suffolk, drawing inspiration from the work and lives of Sir Cedric Morris at Benton End, John Nash at Bottengoms Farm in Wormingford and Mary Potter at the Red House in Aldeburgh.



CLAUDIA SILVA

38. *Back Field, Great Glemham*

Oil on board

H250mm W200mm

£585



CLAUDIA SILVA

39. *Cardoon Leaves - Into the Garden*

Oil on board

H600mm W600mm

£1,250



JELLY GREEN

40. *Sherwood Pink 2*

Oil on board
H130mm W180mm

£780

JELLY GREEN ; IRIS PAINTINGS

Jelly Green was originally self-taught as an artist, before joining Maggi Hambling's life drawing and painting classes at Morley College in London. We hosted her first major solo show at the farm as part of our 2019 Alde Valley Spring Festival programme : *Florabundance – A Celebration of Gardens, Plants & Produce*. This presented a collection of magnificent iris paintings, alongside works by other guest artists and makers. Many of the irises painted by Jelly were varieties bred by the gardener, plantsman and painter Sir Cedric Morris at his home at Benton End in Hadleigh. He shared the house and gardens with his partner Arthur Lett-Haines and together they created the East Anglian School of Painting & Drawing. Notable students included Lucian Freud and Maggi Hambling.

In curating the arts residencies and exhibitions at White House Farm, it is both moving and exciting to slowly discover the many creative threads that weave themselves through the arts, gardening and farming in the Suffolk countryside. It seems to be a defining feature of the cultural landscape of the county : the fields, gardens, rivers and woodlands are a source of inspiration for artists, craft workers, writers and musicians as well as their more obvious harvest of crops for food and other uses. It is this culture that we seek to both nurture and celebrate at the farm and the works in this catalogue provide a glimpse of the quiet harvest of the visual arts that we have been so fortunate to gather into the barns over recent months and years. We have a new Harvest Home : the barns are full again !



JELLY GREEN

41. *Sherwood Pink 4*

Oil on board
H200mm W250mm

£980



JELLY GREEN

42. *Benton Evora 9*

Oil on board
H 610mm W 610mm

£3,840



EMMA GREEN

43. *Taihaku 8*

Oil on linen

H950mm W1200mm

£5,450



EMMA GREEN

44. *Pink Shell 2*

Oil on board
H120mm W100mm

£385



EMMA GREEN

45. *Kursar 2*

Oil on board
H120mm W100mm

£385

EMMA GREEN : THE CHERRY INGRAM BLOSSOM RESIDENCY

As a child, my mother's brother – my uncle Anthony – gathered a group of cousins and siblings under an ancient flowering cherry at their family home, Doddington Hall in Lincolnshire. He shook the branches and we were showered in the most wonderful, tumbling cloud of soft pink petals. It was a heavenly experience. I wanted to recreate this at White House Farm and started planting Japanese flowering cherries around the house and farmyards in 2008. We now have over 75 young cherry trees growing here.

As the collection grew, Jon Rose from Botanica Plant Nursery advised me on planting plans and varieties – and asked if my interest was from the 'Kent connection'. This thread was revealed in more detail by the poet and writer Tim Richardson when he came to stay for a writing residency in 2019. A hundred years previously, the ornithologist Collingwood Ingram had bought a house called the Grange in Benenden in Kent. In the spring of 1920, two unidentifiable cherry trees burst into flower in the garden of his new house. He named them *Prunus Hokusai*. In a curious coincidence, the house and gardens were created by my great, great grandfather in the late 19th century. These two trees inspired in Collingwood Ingram a life-long passion for Japanese flowering cherries – to the extent that he became known as Collingwood 'Cherry' Ingram. His extraordinary life was the subject of a wonderful biography by the Japanese author Naoko Abe [*Collingwood 'Cherry' Ingram – The Englishman Who Saved Japan's Blossoms*]. Emma's residency has been following the blossom seasons over the past few years, capturing the blossom from different varieties of tree in her beautiful paintings. More recently, Naoko Abe has very kindly introduced us to Cherry Ingram's successor, Mr Masatoshi Asari, who has created over 100 varieties of Matsumae cherries and is now advising us on our planting scheme. We are also exploring a musical collaboration with the composer and Taiko drummer Joji Hirota.



EMMA GREEN

46. *Shirotae 3*

Oil on board

H200mm W200mm

£485



EMMA GREEN

47. *Korean Hill Cherry*

Oil on board

H120mm W100mm

£385



EMMA GREEN

48. *St Botolph's 3*

Oil on board

H120mm W100mm

£385



EMMA GREEN

49. *Okame 7*

Oil on board

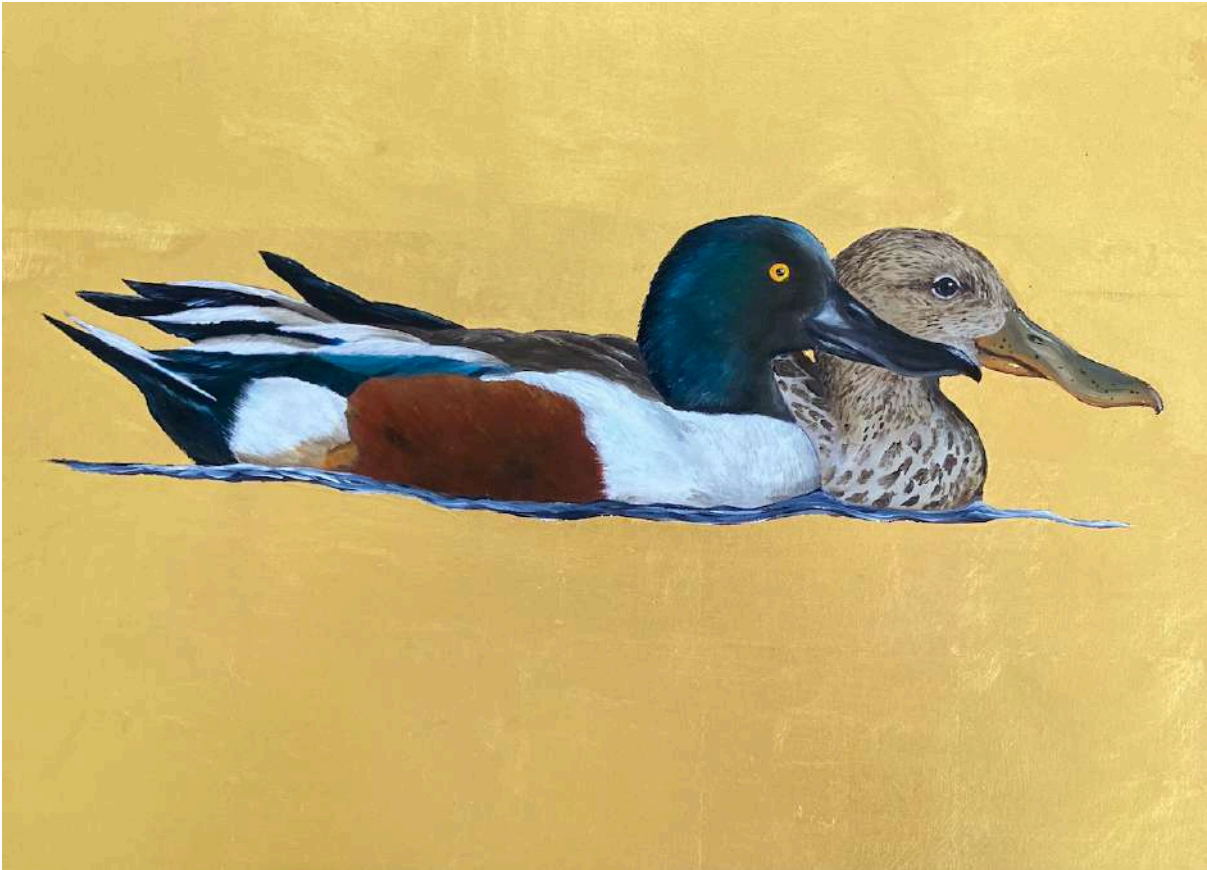
H950mm W1200mm

£5,450

JENNY NUTBEEM : SUFFOLK SAKURA SILK SCARVES

[Hanging in the Threshing Barn.]

This residency has been another wonderful adventure. Jenny Nutbeem first joined us for a *Textile & Natural Dye Residency*. We discovered that the bark from a fallen wild cherry tree in the woods yielded a gorgeous golden brown dye. This led Jenny to trying out dyes made from the blossom and leaves from the Japanese flowering cherries in our small collection – and to also test them for botanical printing on to silk. The results have been really exhilarating to behold. As Jenny gained confidence and experience with the raw materials, she started to develop a collection of *Suffolk Sakura Silk Scarves*. She now makes these seasonally, during the blossom season in the spring and during leaf fall in the autumn. Over the past 24 months, we have started to focus on cherry varieties created by Collingwood ‘Cherry’ Ingram and Mr Masatoshi Asari, who lives near Matsumae in Hokkaido. The scarves have come to feel like cultural icons, steeped in the remarkable history of these two cherry guardians, whose lives have spanned three centuries. They are available for sale ex-catalogue in the barns.



BECKY MUNTING

50. *Shoveler Ducks*

Oil and gold leaf on board

H370mm W470mm

£625



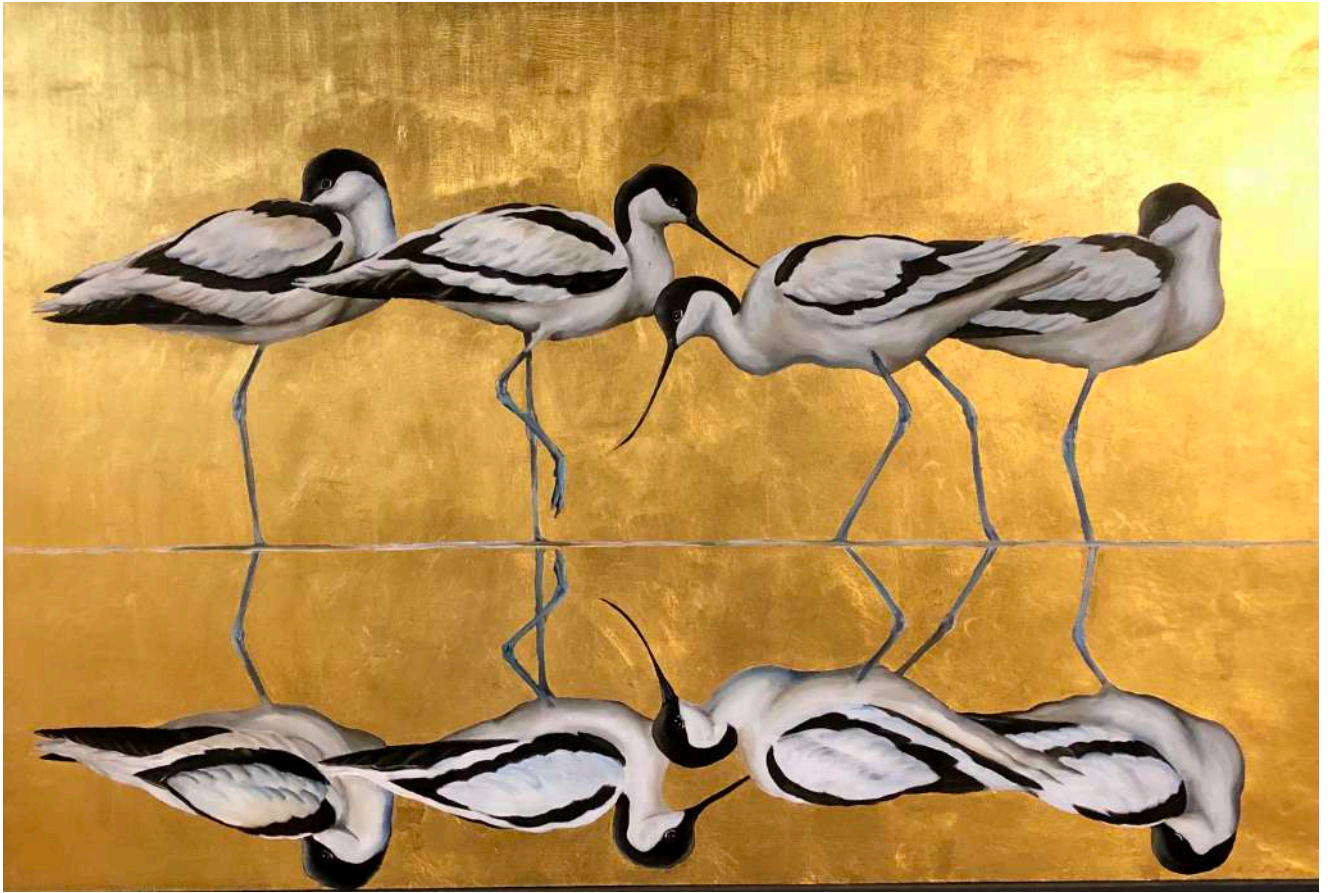
BECKY MUNTING

51. *Stonechat in Reeds II*

Oil on board

H240mm W190mm

£225



BECKY MUNTING

52. *Reflections - Avocets*

Oil and gold leaf on board

H650mm W940mm

£2,950



BECKY MUNTING

53. *Stonechat in Reeds*

Oil on board

H240mm W190mm

£225

THE WILDFOWL, WATERBIRD & WETLAND RESIDENCY

BECKY MUNTING

This residency collaboration grew out of a *Rebirding Residency* in which we invited Becky to paint bird species at the farm as we created a range of new habitats in the farmed landscape : woodland clearings; new hedgerows; patches of wildflower meadow; areas of fallow arable land; and a variety of wetland scrapes and lakes in the flood plain of the River Alde, which forms our eastern boundary. As these projects began to show results, the first residency also drew to close, but we both wanted to continue to explore the theme of birdlife in the Suffolk landscape.

Whilst the new wetland habitats at the farm are tiny when compared to the vast areas of mudflats and reed beds downstream on the Alde & Ore estuary, they have allowed a variety of birds to start visiting the farm – or living on it. These include : kingfishers, snipe, common sandpiper, an egret, herons, ducks and even Egyptian geese. We decided to launch a new residency that seeks to celebrate the extraordinary abundance of bird life that can be found on wetland habitats in East Suffolk. This has become *The Wildfowl, Waterbird & Wetland Residency*. A selection of recent paintings from the collaboration are presented in the Threshing Barn.



BECKY MUNTING

54. *Teal*

Oil and gold leaf on board
H380mm W500mm

£625



BECKY MUNTING

55. *Great Crested Grebe*

Oil and gold leaf on board

H240mm W320mm

£365



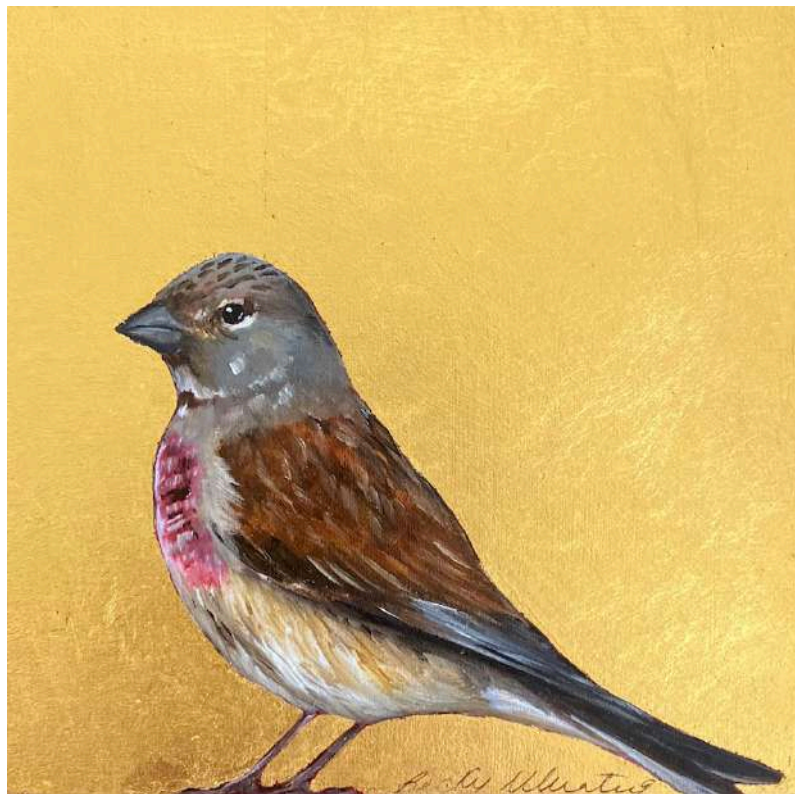
BECKY MUNTING

56. *Lapwing Chick II*

Oil on board

H185mm W185mm

£185



BECKY MUNTING

57. *Linnet Icon*

Oil and gold leaf on board

H185mm W185mm

£195



BECKY MUNTING

58. *Avocet Chick III*

Oil on board

H185mm W185mm

£185



BECKY MUNTING

59. *Black Tailed Godwit*

Oil and gold leaf on board

H500mm W375mm

£695



BECKY MUNTING

60. *Mute Swan Study*

Oil and gold leaf on board

H120mm W120mm

£185



BECKY MUNTING

61. *Little Stonechat*

Oil and gold leaf on board

H185mm W185mm

£195



BECKY MUNTING

62. *Lapwing Chick I*

Oil on board

H185mm W185mm

£185

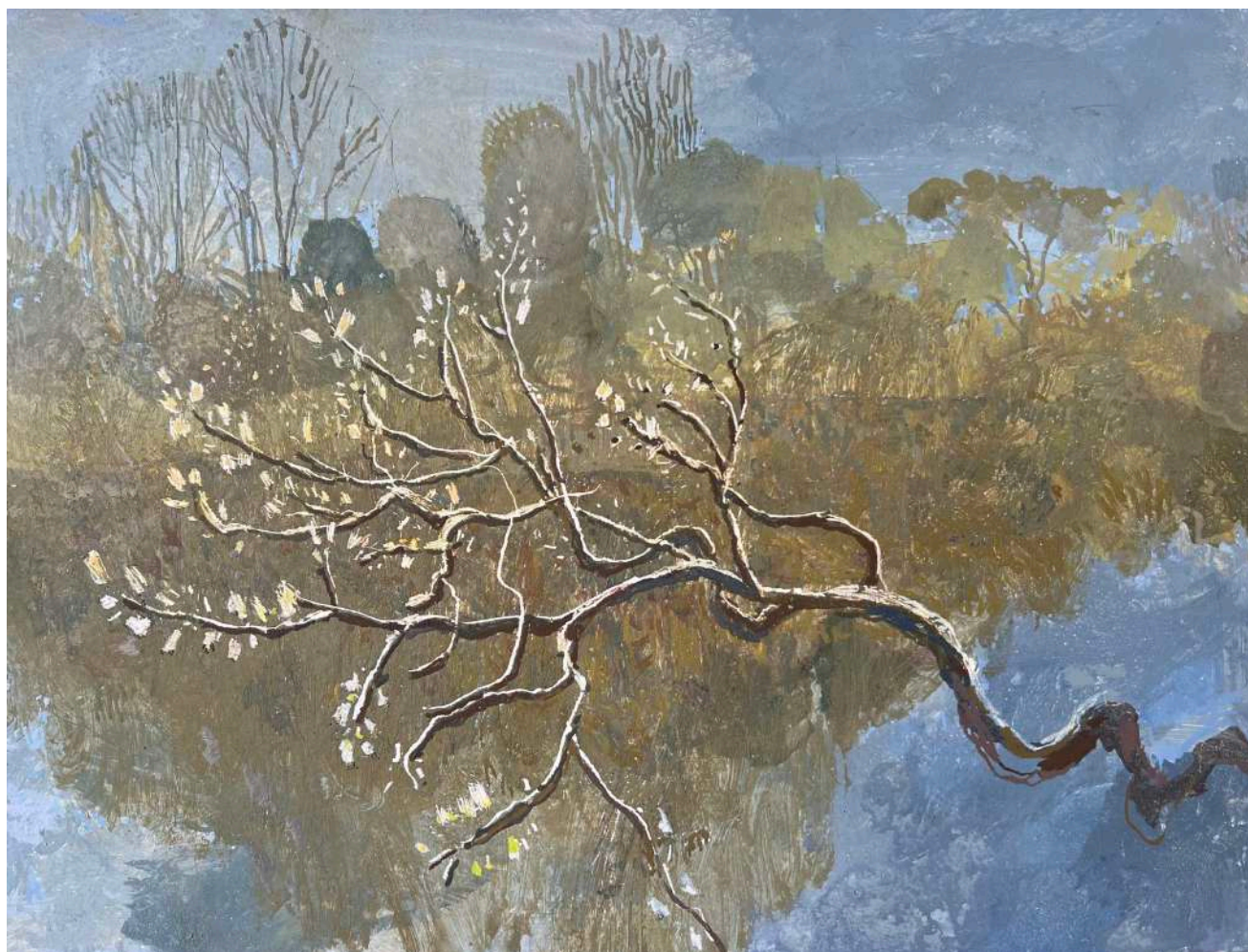


BECKY MUNTING

63. *Little Egret*

Oil and gold leaf on board
H240mm W340mm

£365



RUTH STAGE

64. *Spring Bough, Great Glemham*

Egg tempera on gesso board
H260mm W350mm

£700



RUTH STAGE

65. *Grasses at Twilight*

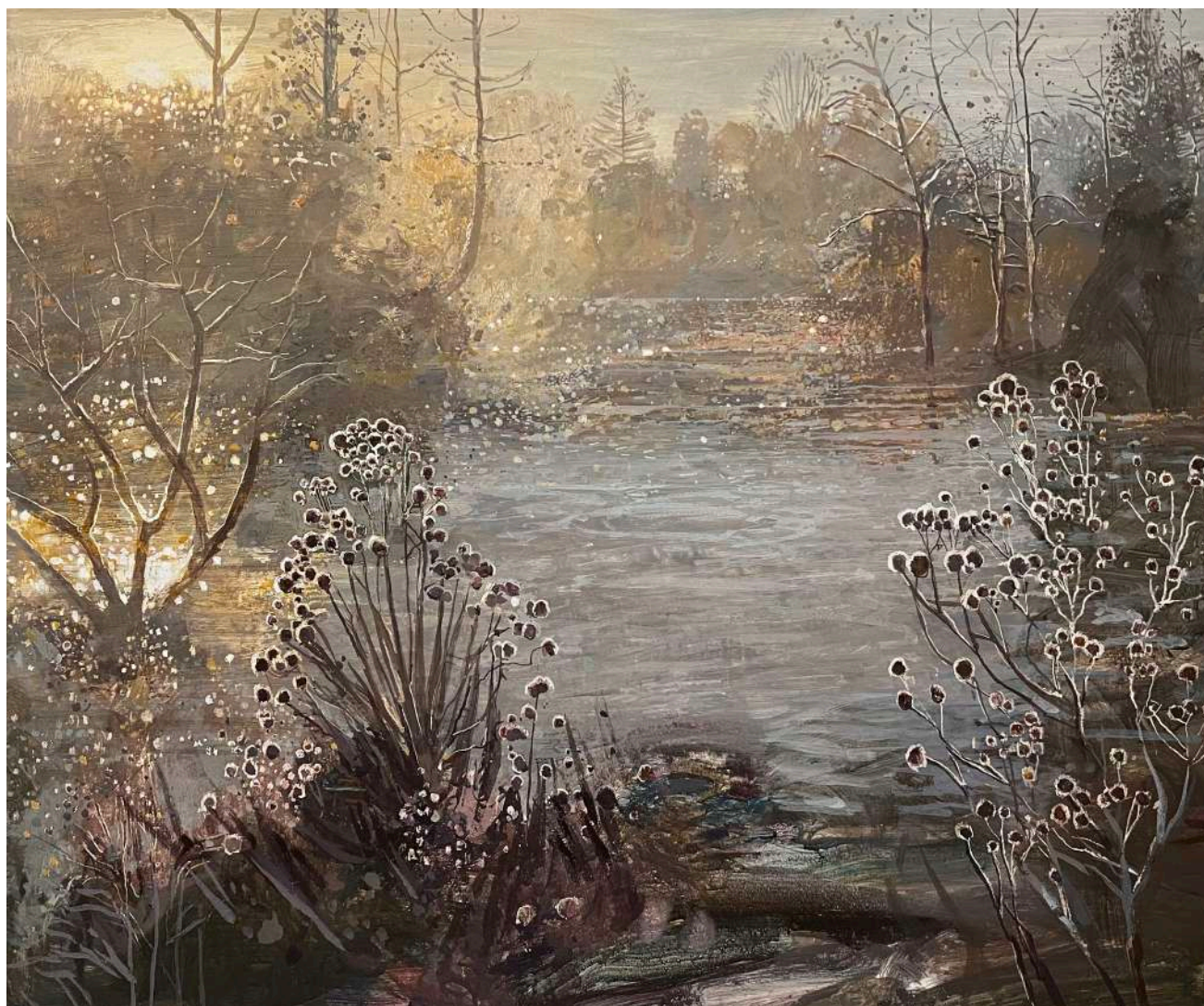
Egg tempera on board
H450mm W600mm

£1,900

INTO THE LIGHT ~ THE RIVER ALDE & ITS TRIBUTARIES

RUTH STAGE

In his book *Suffolk Scene* the writer Julian Tennyson suggests that Suffolk as a county owes the best parts of her character to her rivers. Stepping back from the land – or taking a satellite view – this certainly seems true. East Suffolk is essentially a coastal landscape with a maritime climate. Its edges are deeply indented by a family of rivers that flow at first through quiet, densely vegetated inland river valleys before broadening into glittering, marsh-fringed estuaries along the coast. The Stour, Orwell, Deben, Alde & Ore, Blyth and Waveney all draw their watery signatures through this soft low-lying landscape. It is into this environment that we have invited Ruth Stage to work, following the course of the River Alde from its secret inland beginnings to the vast estuary on the coast. Ruth paints with egg tempera, mixing her own palette of pigments. She tends to paint into the light, allowing sunlight or moonlight, either direct or reflected, to suffuse her paintings. I love them and find them profoundly soothing to live with. We have several in the farmhouse !



RUTH STAGE

66. *Seedheads on a Frosty Morning*

Egg tempera on gesso board

H1000mm W1220mm

£4,800



RUTH STAGE

67. *Autumn Cultivation*

Egg tempera on board
H260mm W350mm

£700



RUTH STAGE

68. *Teasels in Sunshine*

Egg tempera on board

H450mm W600mm

£1,900



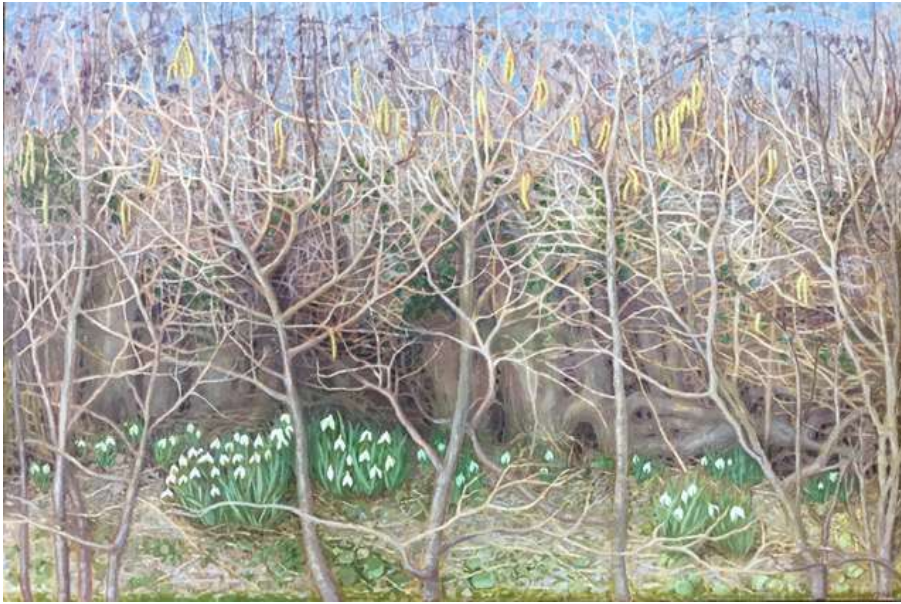
JANE WORMELL.

69. *Autumn Blackberries [Rookery Field]*

Oil on Linen

H1000mm W760mm

£4,500



JANE WORMELL.

70. *Snowdrops under the Hedge*

Oil on Linen

H400mm W600mm

£1,800

JANE WORMELL : THE HEDGE RESIDENCY

All the fields on the farm have names : *The Walnuts*; *Rookery*; *Freehold Meadow*; *Holly Tree*; *The Straits*; *Home Meadow* [or possibly *Horse Meadow*]; *Calves Pightle*; *Milkhouse Pightle*; and, slightly obscurely, a small enclosure by the River Alde that was once known as *Lobster's Hole*. There are more, but this summary gives the gist : we are surrounded not just by the fields themselves, but also by a vocabulary of names that goes back in time to past land uses. The names have meanings that reach well beyond the current appearance or uses of the fields. The same applies to the hedges that enclose the fields. Many have trees or plants within them that hint at ancient beginnings or older landscapes. Some were boundary markers; others combine ditches and banks; and all provide some degree of shelter and food for wildlife.

We call this the 'woolly jumper effect' : the thicker the hedges and the more plant diversity they have, the more welcoming they are for wildlife – especially insects and other invertebrates, small mammals and birds. Over the past decade we have been exploring eight different ways of managing our hedgerows for wildlife. Some have been re-planted or laid; others have had the fence lines moved further away from them to allow wildflowers to colonise their sunnier sides. Our *Deluxe Hedge* experiment has been a double-planted hedge with fences moved 7m apart and a wildflower strip along the southern side – with our Hedge Hut Studio set within it. Jane Wormell is both well known and highly regarded for her beautifully detailed, immersive paintings of plants and countryside. We have invited her to explore the hedgerows on the farm and capture their appearance through the seasons.



JANE WORMELL.

71. *Cherries in the Hedge* [*The Straits Field*]

Oil on Linen

H700mm W600mm

£3,000



JANE WORMELL.

72. *Winter Blackberries*

Oil on Linen

H900mm W1220mm

£5,500



MELANIE COMBER

73. *From This Land 13*

Oil and pigment on paper on board
H180mm W300mm

£500

MELANIE COMBER : FROM THIS LAND THE WALKS FIELD

The Walks is the largest field at White House Farm. It has shifted from purely arable rotations to a whole range of land use experiments : a market garden; a permaculture hub; a tree nursery; a skylark plot; new woodland; and arable fallow. The late DJ and composer Mira Calix observed that it was like a vast 22 acre blank canvas and suggested large landscape-scale arts interventions on it.

So far, we have treated it both as a stage for ecological research and for a series of *Land Residencies*. The first of these was with the artist and bronze caster Kabir Hussain : *Field 3562 2815*. We then collaborated with craft worker and wool specialist Sarah Butters in a two year project *Across the Plough* which built upon Sarah's previous *Wool Residencies*. The most recent project was *From this Land ~ The Walks Land Residency* with the painter Melanie Comber. During a year long collaboration, which spanned the covid epidemic, Melanie responded to the changing appearance of *The Walks* through the seasons : as crops came and went; rain and frosts replaced scorching sunshine; new areas of the field were left to go wild as other parts were brought back under the plough.

The paintings that emerged from the residency made with raw pigment applied to textured surfaces captured Melanie's impressions not just of the field's surface and texture, but also of passing sounds, the temperature at the time of a visit or objects found lying on the ground. They feel like the land re-written or re-interpreted or a re-awakening, inviting the viewer to experience landscape in new, refreshing ways.



MELANIE COMBER

74. *Ridge*

Oil and pigment on canvas

H1100mm W1310mm

£8,000



MELANIE COMBER

75. *From This Land 9*

Oil and pigment on paper on board
H180mm W300mm

£500



MELANIE COMBER

76. *Four Corners 1*

Oil and pigment on canvas

H595mm W800mm

£4,250

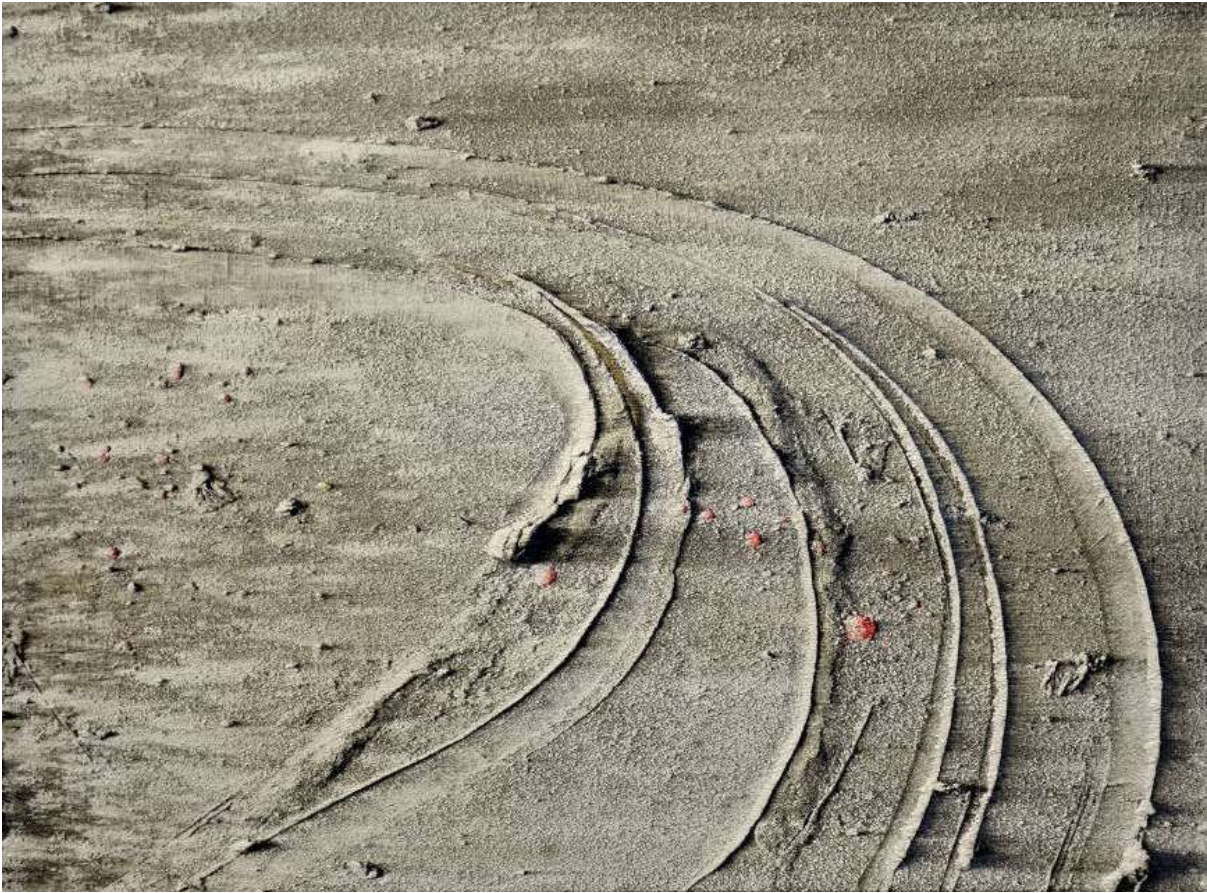


MELANIE COMBER

77. *Breaking Ground 4*

Oil and pigment on paper on board
H187mm W245mm

£475



MELANIE COMBER

78. *Four Corners 2*

Pigment and oil on canvas

H595mm W800mm

£4,250



MELANIE COMBER

79. *Breaking Ground 16*

Oil and pigment on paper on board

H190mm W245mm

£475



MELANIE COMBER

80. *Four Corners 3*

Oil and pigment on canvas
H600mm W800mm

£4,250

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