



Openstudio 2019

Published as a record of the exhibition and event

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Guest Artist - Mridula Basi - Painting

Jenny Ozwell - Tableware Pottery

Fergus Hawson - Boats

Thomas Hawson - Visual Art

Extending Practice Group - Jenna Agate, Helen Douglas, Thomas Hawson, Merav Israel, Claire Pençak - Improvised Dance Event

Hundalee Mill Farm
23 - 25 August 2019

The exhibition and event was hosted
by Thomas Hawson and Jenny Ozwell
and supported in-kind by the artists themselves.
The respected artists made their own curatorial decisions.

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Cover Illustration: Treescape Proposal Drawing, TH, 2019



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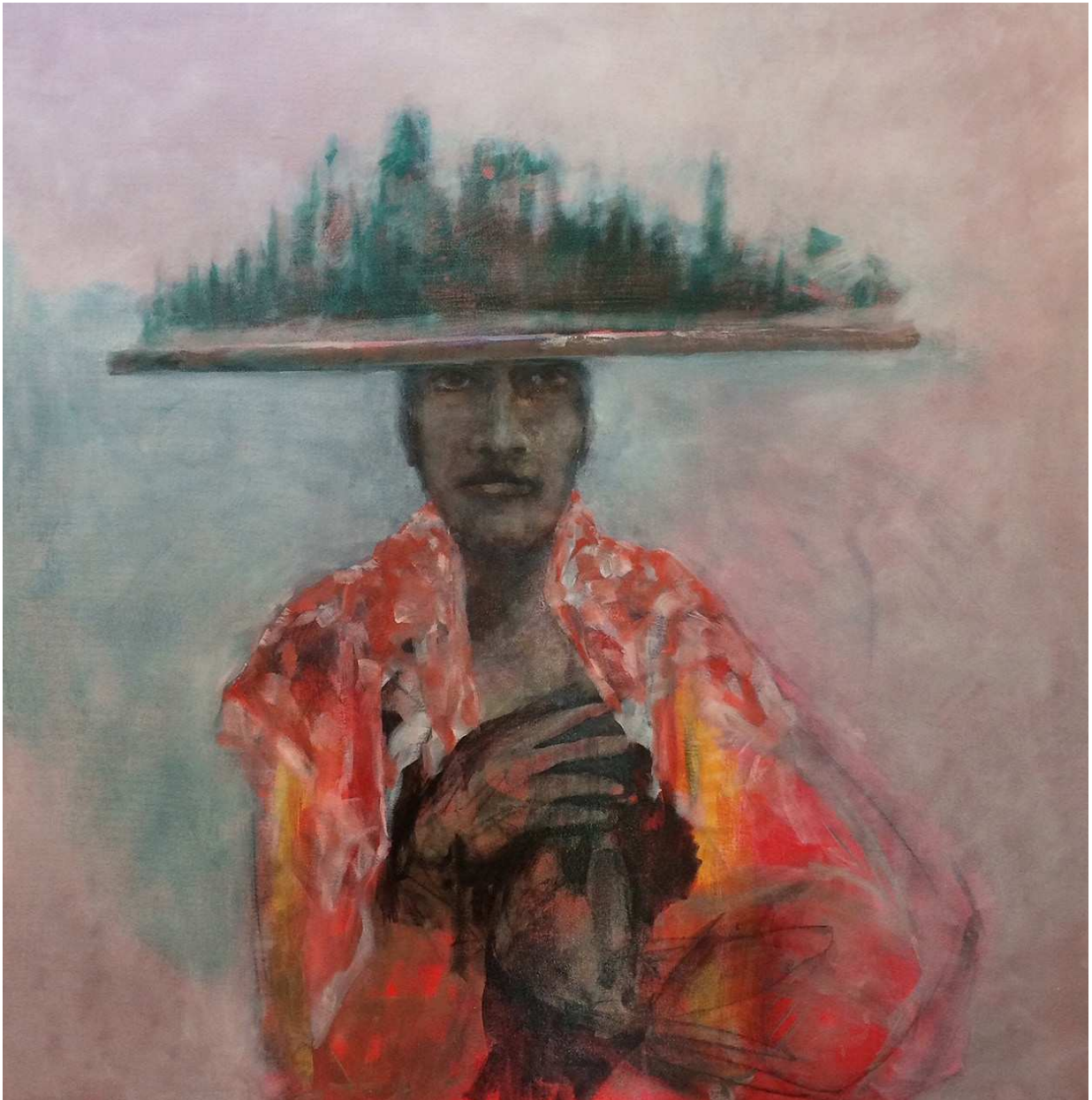
Acknowledgements



Foreword

As we hoped, the number of visitors to this year's show grew considerably from the previous year, and the fabulous feedback from our guests easily outweighed the effort of hosting the show. As well as guest artist, painter Mridula Basi, we were delighted to host the Extended Practice Group, with their improvised dance event, Among Trees. Once again the combined efforts of our invited artists contributed immeasurably to the event. Being the hosts at the centre of this event, I think I can speak for Jenny in saying, we feel very privileged to have front row seats and to be contributors ourselves. Hundalee Mill Farm feels like the special place that it deserves to be, with its long history of occupation and industrious contribution to farming as a mill and a dairy, its new life as a place for creativity is beginning to find a home in the hearts and minds of the broader community. This acknowledgement gives us the greatest pleasure. Jenny and I have been at Hundalee Mill Farm since 2001, since then we have worked tirelessly in developing the property as a base for our creative interests, now with established workshops and studios we are so excited in watching the potential of this place grow beyond our expectations. We feel very lucky to be a part of it.

Thomas Hawson

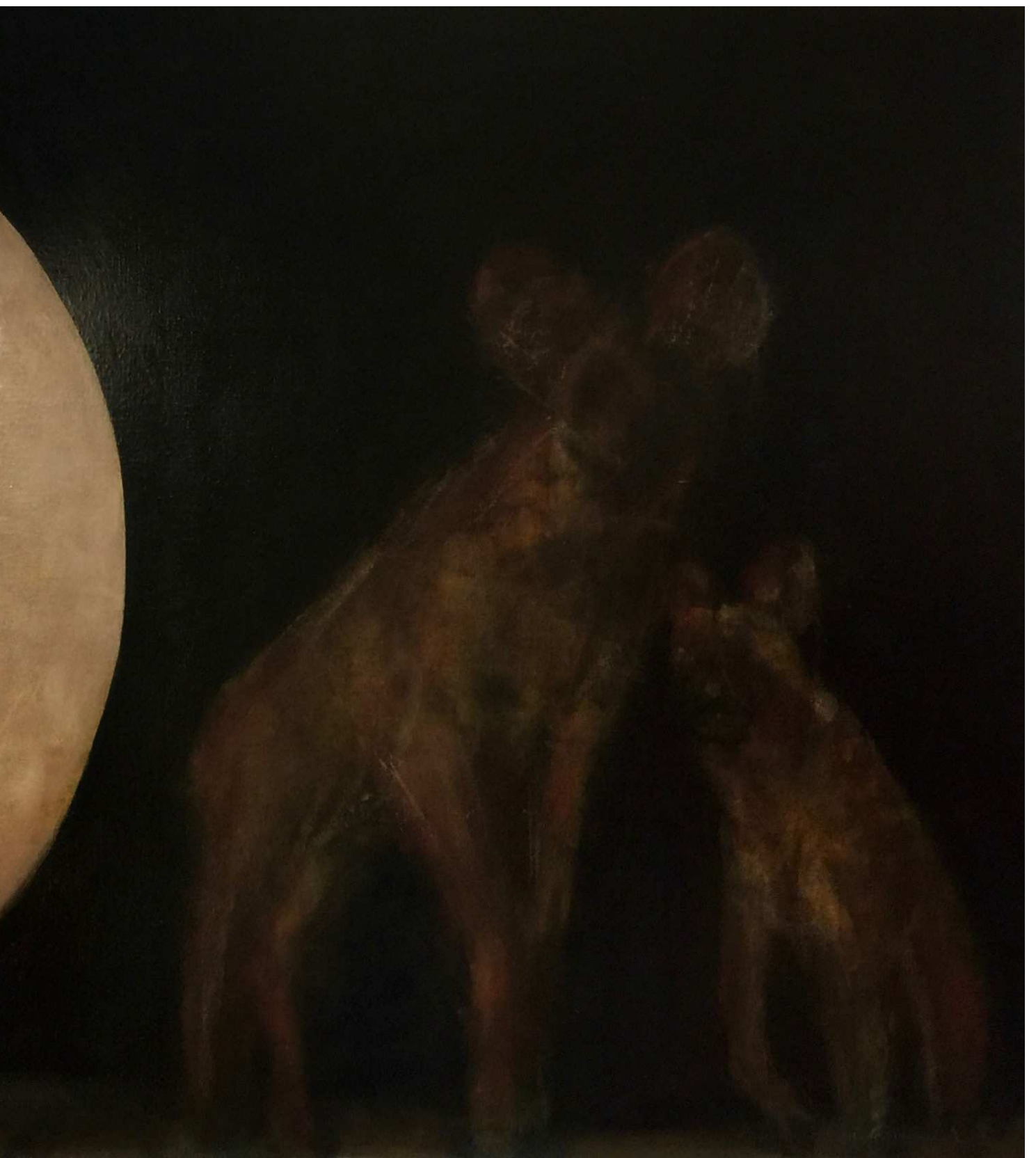


Mridula Basi

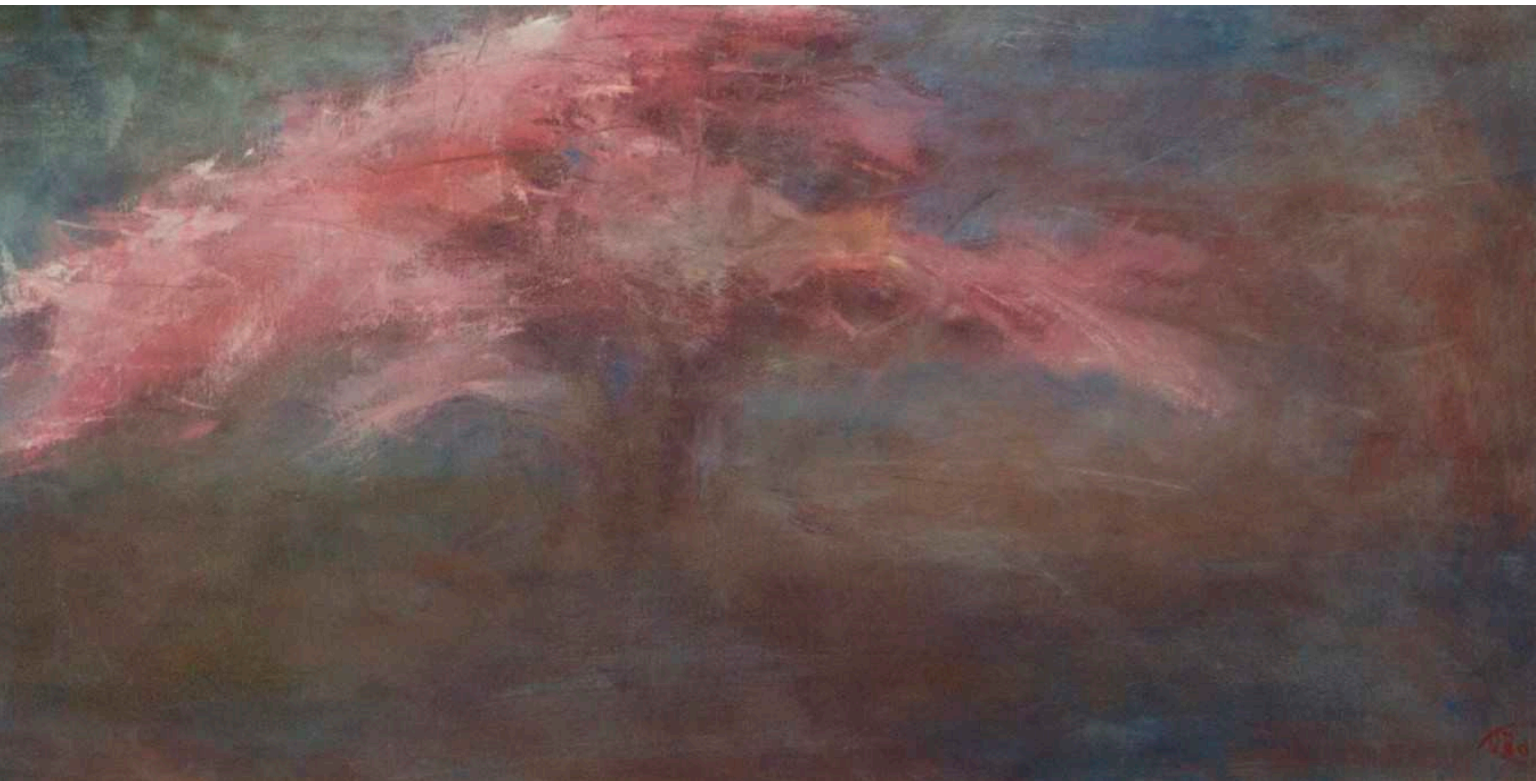
I was born and brought up in India in early 70s. I studied painting and fine arts at College of Art, Delhi, leaving for Scotland in the summer of 1996 where I now live. My creative practice is mostly based between my studio at home and a studio space at Drumlanrig Castle.

My art is reflective of my connection with the subject. I persevere to honestly observe and celebrate the freedom to create art. I favour traditional materials and methods of creating art. In drawing and painting, it's important for me to be able to let the story of my subject pass through me onto the combination of medium and surface then continue its journey through the spectator. My creative process which begins with a vision of an idea drawn onto my sketchbooks until it becomes a finished painting; it is the interweaving of realism and abstraction in form and colour.

















Jenny Ozwell

Jenny has been making pots since 2009 and found the experience at times very frustrating, but mostly uplifting. It has been a hard learning curve sometimes, scheduling in the few hours each week to develop her practice, with determined consistency and discipline, Jenny has hours and hours of throwing behind her. Some of the time her standard pots come out the end of the line as if by magic, Jenny barely conscious of her throwing, but all the while planning the next experiment. Nothing attracts Jenny more than the glaze buckets, experimenting with new ways of mark making on her pots and effects to be had with new combinations of materials and techniques. Only, most of the time the experiments look nothing like the inspired vision. Learning to appreciate the unexpected is slowly fuelling her enquiry. Despite her partner Thomas' best efforts to collaborate with her on their Never Ending Line project and the family project of fireplace kitchen tiles, Jenny has maintained her tableware production with firm resolve. Useful tableware pot making, it seems, will remain the backbone of her practice for some time to come.







Fergus Hawson

Since starting big school Fergus has had little time in the workshop so progress has been limited to the holidays. The pond boat has progressed steadily with the addition of the mast, in spruce, mast-fittings in brass and a prototype sail in drawing film. At the beginning of the summer holidays, however, intense and tremendous effort during a week of 12-hour days, Fergus collaborated with his father to transform the family canoe into a sailing, sliding-seat-rowing trimaran. This upgraded vessel was designed to be the family's new tender for their annual extended sailing cruise off the West Coast of Scotland. The design was inspired by the previous year's criticism by a senior and respected yachtsmen that our smaller rowing and sailing tender (Giggle) at the time was not up to the job, and potentially unsafe. Without wanting to buy and/or use an inflatable with a noisy, stinking and polluting outboard engine, we decided to build a vastly improved tender that we hoped would out-perform our outboard rivals with muscle power (courtesy of Fergus' little sister Freyja) alone. It did! In fact Freyja can propel our new tender 'Hilarious' at 5.5 Knots for sustained periods fully laden with two adults, two children, a dog and baggage.





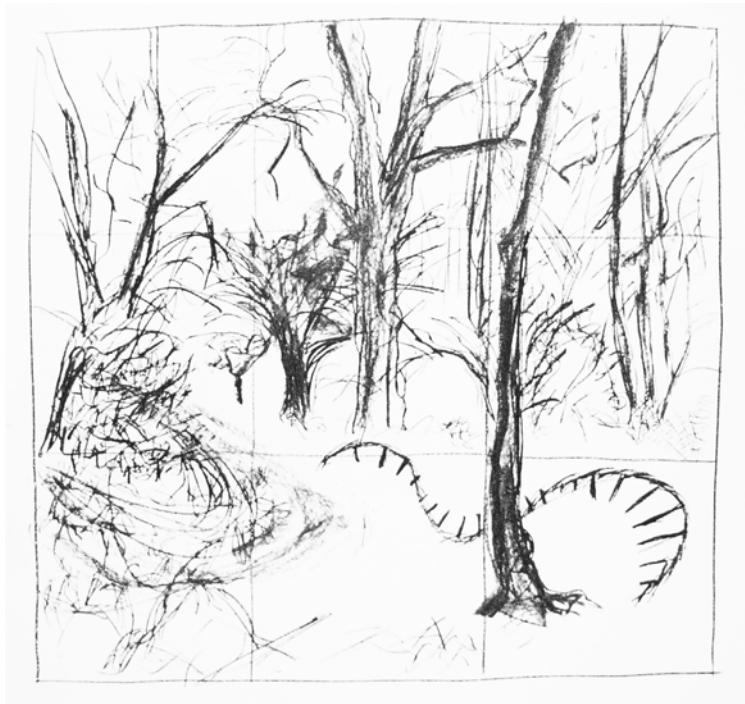


Thomas Hawson

The spaces I have been visualising to make work in, within a wood, are growing in my imagination, painting the tree-scapes with torch light has felt like creating a stage set. Reflecting on the renewing cycles of life has brought me to begin to see the motion and dynamic energy of nature and spaces and the human relationship with it all, to see the dance of life if you will imagine with me. I have also participated lately, sharing my knowledge of deer ecology, to assist and inspire a 'deer dance' with the Extending Practice Group (local contemporary dance group). This has given me an insight into the dynamic world of movement, this insight is informing the works in the wood. I want to dance, move, find rhythms in the spaces next, I will be opening up the shutter of my film cameras again in low light, painting the scene and recording my movements within the space with a small light bulb, creating line drawings in the landscape with light. These I will use to inform the development of works to make in the spaces with material from the wood and landscape... Deep breaths... So excited... The dance goes on...















Extending Practice Group - Jenna Agate,
Helen Douglas, Thomas Hawson,
Merav Israel, Claire Pençak
- *Improvised Dance*

木の間 *Among Trees*

An etude for bodies, woodland and sculptural objects accompanied by drawing. This was an improvised dance art event, an investigation into sensing place and a way to move more deeply into woodland. The audience was encouraged to participate, with a briefing in the workshop by Claire Pençak and a literary guide to perception practices to guide their journey through the woodland.

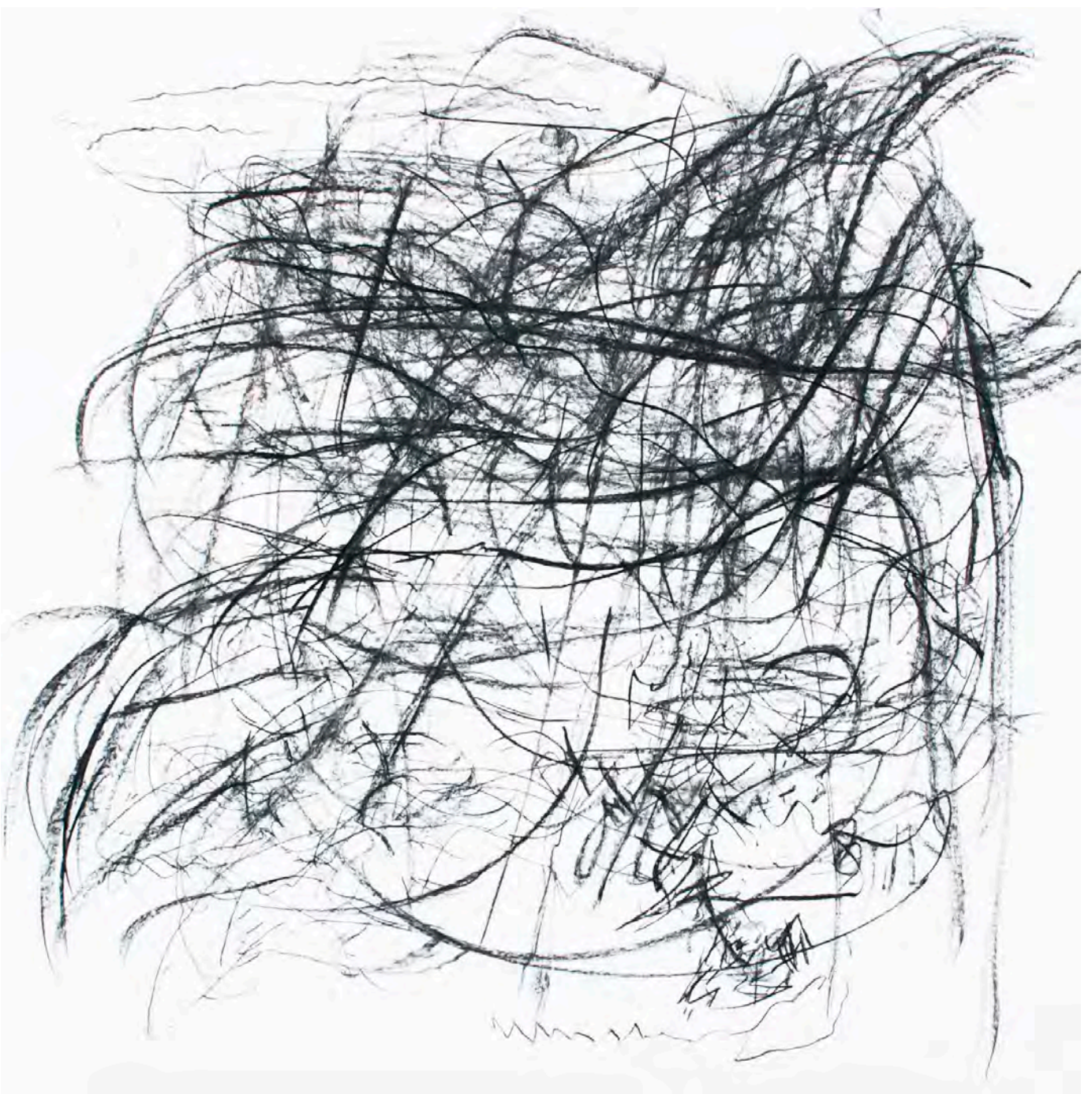












List of Illustrations

These illustrations are a select of the works shown at the Open Studio, from 23 to 25 August 2019, at Hundalee Mill Farm, Jedburgh. All works belong to and all photographs are taken by the artists unless otherwise stated.

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Robert, p. 43

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Biographies

Mridula Basi

1970's
Born/Brought up, India

1990's
Fine Arts and Painting, Collage of Art Delhi

1996
Lives/Works, Scotland

1919
Red Barn Gallery, Spring Exhibition, Penrith

Jenny Ozwell

1973
Born, Hampshire

2003
Foundation Course Art and Design, Borders College

2009
Set-up Wheelhouse Pottery

2016, 2017
The Crafters Art and Design Fair, Kelso,

2015 – 2019
Art @ Ancrum

Pots sold at the 'Lovatt Gallery', Jedburgh and 'The Gallery Melrose'

Member of the Scottish Potters Association

Fergus Hawson

2005
Born, Scottish Borders

2005 - Present
Apprentice to his Dad, Thomas Hawson

Thomas Hawson

1973
Born, Louth, UK

1993-94
Foundation in Art and Design
Lincoln College of Art

1994-97
Fine Craft BA (Hons)
Brunel University, BCUC

1997-Present
Lives and works in Scottish Borders

1998-2003
Visiting Lecturer, Glasgow School of Art

2001
Morton Fraser Award
Royal Scottish Academy

2002-03
Taught at Brunel University, BCUC

2003-06
Practice based PhD
Contemporary Craft in Iceland: Communicating Culture
Through Making
Brunel University

2012-13
Lecturer at Heriot Watt University, Galashiels, Scotland

2015
The Flora Wood Award
Royal Scottish Academy

Solo Exhibitions

2004
Handverk og Hönnun (Handwork and Design), Reykjavik, Iceland

Gunnarsstofnun, Skriethuklaustur, Egilsstaethir, Iceland

The Faroe's Crafts Society, Tórshavn, Faroe Islands

Shetland Museum, Lerwick, Shetland, Scotland

The Lighthouse, Glasgow, Scotland

The Viking Ship Museum, Roskilde, Denmark

2015
Hippodrome, Eyemouth, Scotland

Thomas Hawson continued

Selected Exhibitions

1997
New Designers, London

Shipleigh Art Gallery, Gateshead

1998
Scottish Natural Heritage Headquarters

2000
Shipleigh Art Gallery, Gateshead

UK-DK Designer Days, Copenhagen

Hamburg Day, Hamburg

National Museum of Scotland, Edinburgh

2000, 2007-08-09-10-11-12-13-14-15-16-17
Visual Arts Scotland, Edinburgh

2001
Sit Up, Ettrick Riverside Gallery, Selkirk, Scotland

2001-02
Onetree, National Tour of UK

2008
Pauline Burbidge and Charles Poulsen Open Studio Guest Artist

Prestigious Commissions

1999
Roof Garden Benches, Oncology Unit, Birmingham Hospital

2000
Speakers Chair, Icelandic Parliament, permanent collection

2000-01
Crossing Furniture, St Mary's Cathedral, Glasgow

Claire Pençak

Education

MA Dance Studies Laban Centre for Movement and Dance, London

BA (Hons) English Literature and Anthropology, Oxford Polytechnic (now Oxford Brookes University)

Currently
Practice - led PhD at Northumbria University

Recent and Current Projects

2016 - Present
Dancer with In the Making Collective

1999 - 2019
Artistic Director, Tabula Rasa Collaborations

2018 - Present
Lead curator BATCH - summer performance series at The Bakery Studio, Jedburgh.



Acknowledgements

Of course thanks goes to all the artists that participated, but no less thanks must go to those that gave up their time and came along to witness the spectacle. Jenny's mum, Julie Ozwell, we thank for contributions to the fabulous cakes we unfortunately had to share with our visitors all weekend. Mridula's partner Rob, whose help and patient considerations in transporting, hanging and arranging paintings, was much appreciated, along with his relaxed attentiveness to guests and company in co-hosting the event. And thanks to my mum Sue Hawson, for proof reading this.





