



Open*studio* 2020

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Guest Artist - Roland Fraser - *Painting*

Jenny Ozwell - *Tableware Pottery*

Thomas Hawson - *Visual Art*

Hundalee Mill Farm

28 - 30 August 2020

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 Image: 'Lost at Sea' at Marchmont, TH, 2020



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Foreword

What a strange year, after the global Covid -19 pandemic that had everyone locked down for spring, we did not know if our open studio would be possible or not. Thankfully, after what seemed like a long time, the summer lockdown was lifted and having witnessed the enthusiasm a friend's local open garden event received we thought our open studio might bring an outdoor social event that complied to the social distancing rules and would be gratefully received too. Having been late to commit to putting on our open studio we were very grateful that Roland Fraser was happy to join us at short notice. We prepared our Covid proof risk assessment and met our compliance check-list and covered the place in hand sanitiser and were surprised to find as many guests turned up as they did. Despite the subdued mood and social distancing requirements we can report we had the most relaxed and enjoyable experience. Far fewer guests came than the previous year, but most of them were familiar faces and warmly welcomed. Despite the lockdown artistic progress had been made, Jenny had found time to begin making the tiles for our kitchen and Fergus and Freya had been gainfully employed by their dad to refurbish the old dairy byre as the new metalwork studio, the 'hot-shop'. In addition the whole family had built a pizza oven, which unfortunately had not quite had time for the cement to cure to fresh pizza to our guests, but it received much admiration all the same. Jenny had success with her porcelain, experimenting with painterly effects on beakers inspired by her West Coast photographs of sky-scapes. Just in time for the open studio Tom was very excited to find time to build Dada inspired folly hayricks at the end of the road along with the help of Fergus, Freya and a visiting friend.

Roland Fraser

"Roland Fraser is not your average art school graduate. His work reflects the experience of his own journey into art, mixing the art historian's expertise and eye with skilled craftsmanship, and an increasing boldness in his artwork. The constructions in stripped, pale colours give his work a depth that draws you in, subtle and deeply satisfying."

Tim Cornwell, arts editor, The Scotsman.

My wooden constructions are a synthesis of assemblage, collage and traditional craftsmanship. Timber is culled from old furniture carcasses, farm buildings and skips. I select pieces that have an accumulation of surface markings and general evidence of human traffic. Traces from missing locks, hinges and structural joints also have a particular resonance for me as they refer to previous incarnations. This visceral combination of wear and history imbues the material with an almost totemic quality.

The titles of each work refer to the various locations where the fragments used in the work were found, as in 'Prestongrange' and 'Longthorne'. In some of my pieces, the connection between the place and the mood of my work is significant, in others it is more arbitrary.

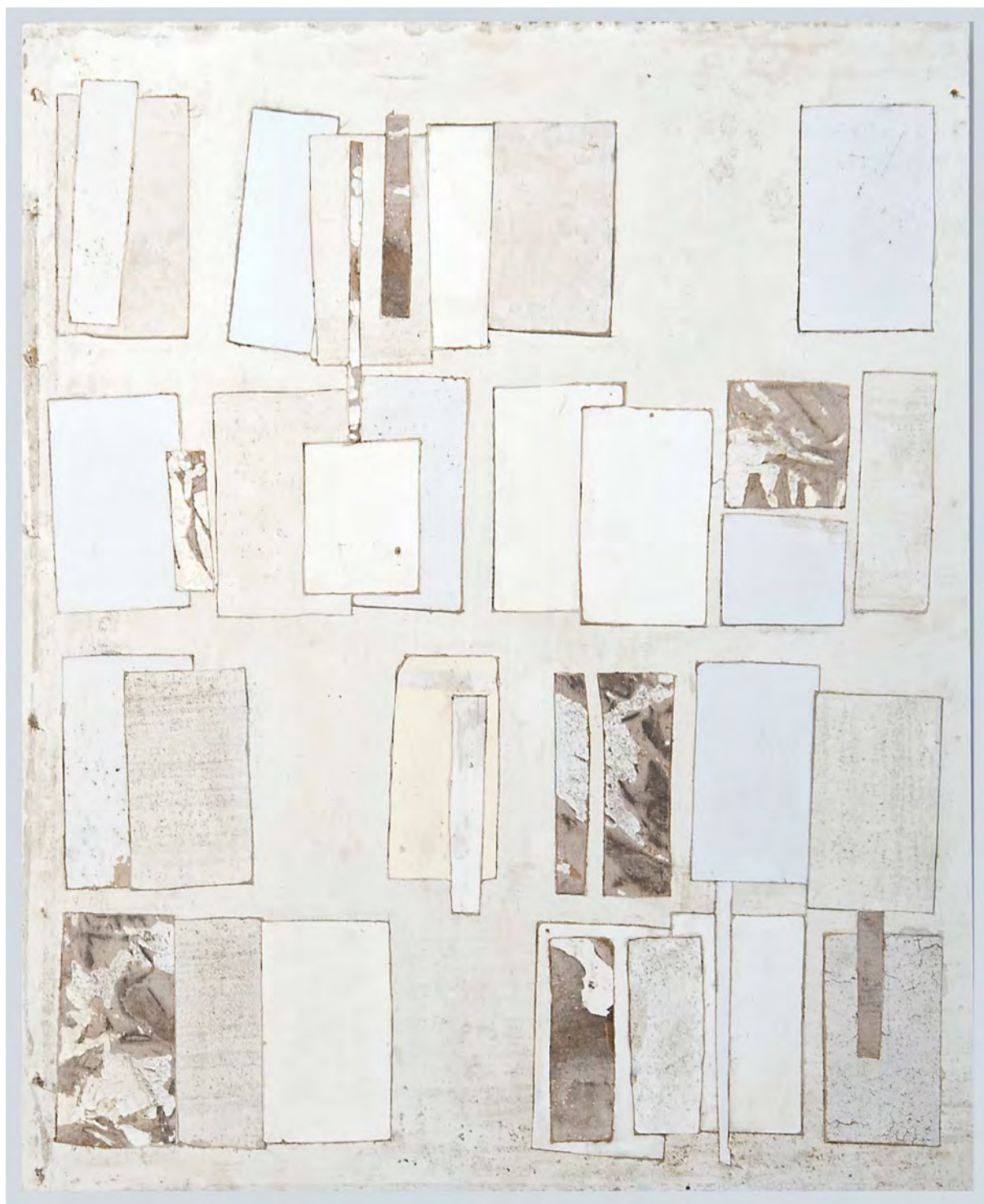
The splicing and editing of original patinated surfaces to create a recontextualised single entity throws up serious formal challenges. As a musician, these dynamics of rhythm, tension and discord are familiar territory.



















Jenny Ozwell

Both Jenny's mother and grandfather took to painting the world around them and now it seems, in her own way of course, Ozwell has come to painting her own observations too, on porcelain pots. The last few years sailing with the family on the west coast of Scotland has given Jenny inspiration, in the form of sea and skiescapes. Drawing, painting and taking photographs during these boat trips has provided a rich resource to consolidate, abstract and reimagine her observations of the sea and sky. Painting individual reimaginings of these scenes on her elegant porcelain cups and bowls has brought a refreshing change to Jenny's practice.















Thomas Hawson

Between our 2019 and 2020 Open Studio events my practice has consolidated. I have grown in confidence that something is happening and consistently making art is definitely happening. I love it and feel so at home while making what I want to all the time. This is the place I have dreamt of and it makes the most sense and despite the feeling of gross self-indulgency sometimes. This, though, is something that feeds my will to make my art the best it can be. Making art as my prime role and objective feels fantastic. Thank you to those that share the vision and have supported me through buying it one way or another. I am driven to make the most out of the peculiar set of multi-disciplinary skills I have developed over the years. In consolidating my practice, I am heading, not to make it simpler, but to take it all on - every stage of the process from conception to framing/installation.

Over the last year a particular highlight has been taking part in Hugo Burge's Marchmont House event 'Conversations in wood'. Witnessing 'Guffaw' the lost at sea boat I made being lifted over a fence by the events guests was unforgettable and will be forever emblazoned in my memory.

Very gratefully I received studio assistance this year from Tom Dalton, and thanks must go to him for his never ending patience and good spirits. His assistance has demonstrated to me I can do far more with another pair of considerate, skilful and visually aware hands around. With this experience of in-house assistance, I have tried to imagine what it would be like to have more assistants. With a number of extra hands, the potential of doing multiple art projects, within the multi-disciplinary studios I am constantly building for myself, would be very exciting. But do I have the skills and personal resources to manage this? I have no idea! I guess I will find out if, and when, such a volume of work should come through the door.

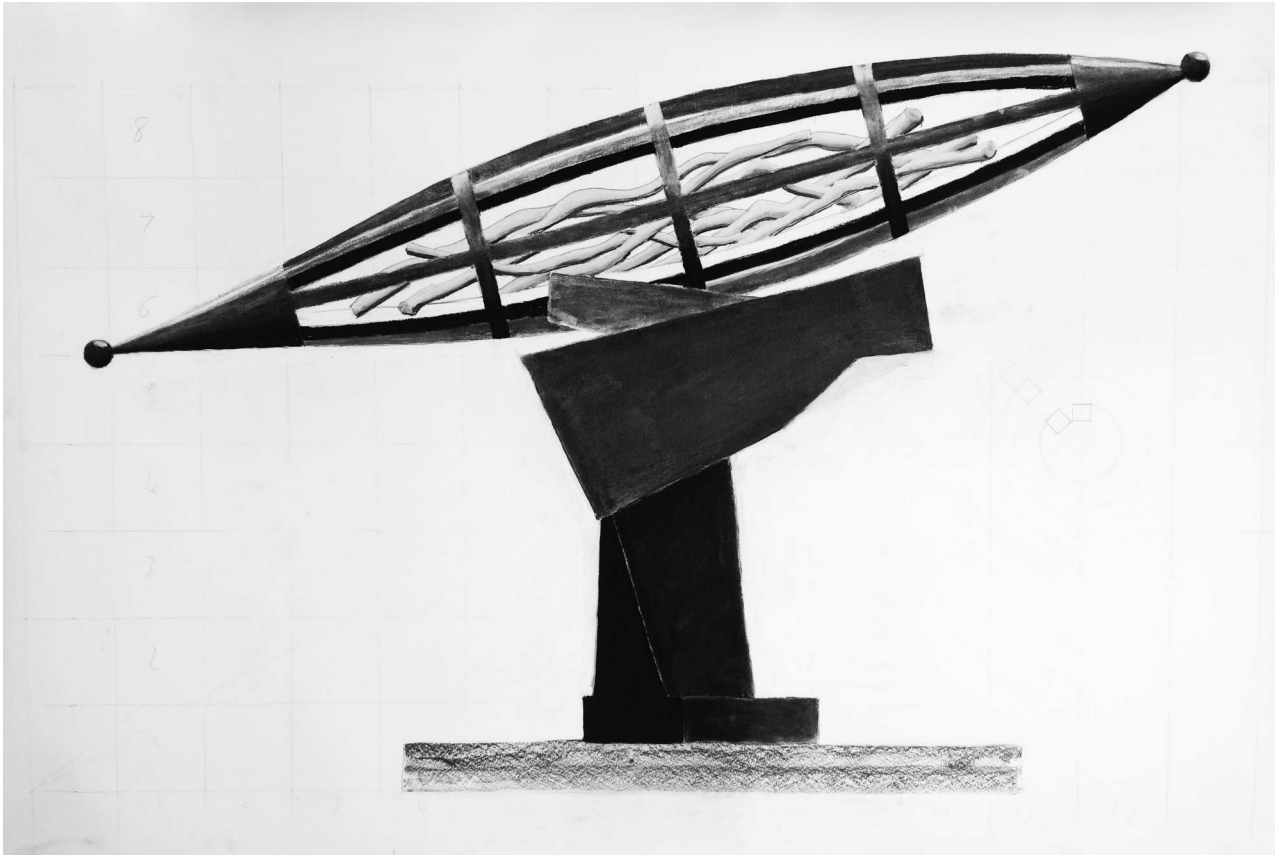


But what I do know, and feel firmly committed to, is that my art practice is committed to keeping hands-on-control of my art making process. I have to admit to myself I find it very important that the experience from my making processes fuels my creative practice and future projects. Learning from doing is at the centre of my creative process and to contract out-of-house production would feel very unfamiliar.

This feed back from making partly steers the work. It provides a depth of understanding of the context and language of making that I cannot find any other way. This feedback is an essential ingredient in my practice, fuelling the works, artifacts and art-action outcomes with rich narratives and historical context that provide a good proportion of its value to me. How to scale up this process with assistance has its limitations, but having a test run, sharing my personal culture of making with such a talented assistant as Tom Dalton, I am so excited by its potential and humbled by the value having such assistance brings.

Never wanting to keep it simple, I have made a firm commitment to make everything in-house with confidence and wanting to make more and more speculative works. I am very busy both building more infrastructure and experimenting and creating new works. I am very busy! Now, without the assistance of Tom Dalton (who has returned to Glasgow to develop his own arts practice), I must be satisfied in making everything myself. It takes considerable discipline to do all the back room preparation and studio building work I must do without being constantly distracted by the creative outpouring of ideas which seems to come out of me like running water. None of it would ever materialise, of course, without the preparation!

For someone like me, making is like rest! While making, my mind and body are in free flow, my imagination gives way to idle creative wanderings, more so when the making is monotonous or utility in nature, like repairing a wall or framing a print. These periods give me headspace, reflective-time, physical, visual and philosophical feedback. No, I cannot switch off!













List of Illustrations

These illustrations are a selection of the works shown at the Open Studio, from 28 to 30 August 2020, at Hundalee Mill Farm, Jedburgh. All works belong to and all photographs are taken by the artists unless otherwise stated.

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Biographies

Jenny Ozwell

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

Roland Fraser

1968

Born, Bridge of Allan

1990

Art History and Philosophy, MA Hons,
St Andrews University

Solo Exhibitions

2012 – 2020

5 shows at Open Eye Gallery

2016

Collective Gallery

2010

Henderson Gallery

2006

Mertz Gallery

Selected Exhibitions

2005 – 2020

Visual Arts Scotland Exhibitor

Society of Scottish Artists

Regular Exhibitor at Royal Scottish Academy

2017

Royal Academy Summer Show London

Royal Glasgow Institute

Paisley Art Institute

National Open Art Exhibition, London

Compass Gallery, Glasgow

Carina Haslam Gallery, Buckinghamshire

Belgrave Gallery, St Ives

Public Collections

'Skymye Knave Chest', Royal Scottish Museum

'Welsh Cupboard', Royal Scottish Museum

Chest and Joined Stool, Argyll Lodgings, Stirling

Awards

Fine Art Award, Royal Glasgow Institute

Gordon Smith Award Finalist, Dovecote Studios

Open Eye Gallery Award, VAS

The Applied Arts Award, VAS

The Flora Wood Award, VAS

Commissions

Set design for "The Carousel" Traverse Theatre, in
collaboration with John Byrne.

Set design for "The List" (fringe first Award)
collaboration with John Byrne

John Barbour Memorial Panels, St Machars
Cathedral, Aberdeen.

Various woodwork commissions, Rosslyn Chapel.

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
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

Selected Exhibitions

2001-02

Onetree, National Tour of UK

2008

Pauline Burbidge and Charles Poulsen Open
Studio Guest Artist

2020

Conversations in Wood, Marchmount House

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

2019 – On-Going

Sculpture in the Grounds Project, Edgerston House, Jedburgh, Scottish Borders

2020

'In-Form' Sphere Project, Marchmount House, Scottish Borders

There is a reason why

There is a reason why
I am unashamed of
A stop in the lay-by
Of afternoon rest
Pensive stairs
Bring out my best
Watching the river flow
Deep introspective reflection
Makes the garden of my mind grow
The outcomes brake into blossom
And the inspiration to blow
On the wind like pollen
For others to grow
Fruits in their dreams

TH 2018



