



Jane Beecham
Digital Portfolio
June 2022

Contents

Pages

3	Artist Statement
4/8	Walking & Drawing
9/16	Markmaking
17/19	Breath Flags Site Specific
20/28	Experiments with Wind Drawings
29/50	Printmaking
51/57	Further Experimental Work in Wax
58/60	Experimental Work in Clay
61/63	Influences
64/97	Exhibitions 2021/22 and Supporting Documentation
98	Publications
99/107	Breath Mark-Making Workshop and Supporting Documentation
108	Website
109	CV
110	Ongoing Projects and Further Links to Social Media and Galleries



Artist Statement

I am a process led, multi-disciplinary artist, making work with drawing and printmaking methods.

My repetitive mark making is intuitive and organic, exploring breath, location, and time.

I often draw with materials from the environment around me.

Walking is a large part of my aesthetic practice. I'm interested in the physicality of the walk - the departure and arrival and what goes between and the discovery of a spiritual calligraphy and connection with the land.

Breath meditation drawings are made with mindful focus. A pattern of intuitive mark making drawn while I consciously undertake breath patterns or active listening. Recent experiments with Wind Drawings are exciting and new to my methodologies.

The drawings feed my printmaking.

I prefer the free flow of a piece as it progresses with monotype, playing inspires the discovery.

I recreate the repetition of the walk and breath drawing exercises with many levels of ink to make intensity and depth. Obliterating older pieces of work to create new pieces, questioning what might lie beneath. Adding wax, and natural and metallic pigments, these watery layered images have a translucence and luminosity unique to the method and perfect for my subject matter.

More recently I have returned to monochrome pieces – stripping back the layers leaving strong bold impressions of landscape.

”In turmoil we are drawn to water, to space, to high places and wider views.

There is a need for escape and perspective which weather and landscape fulfil”

(Horatio Clare 2018)

Walking & Drawing



The first part of my practice when creating a new body of work is walking to a favourite location.

Here, I make many drawings and some breath meditation mark making pieces. Focusing the mind, unintentionally counting steps and consciously locating myself within a desired environment. I collect tools for markmaking, chalks and pigments from the land.

One location I visit often The Field, Bowlers Town, Playden.

There is a [FILM](#) here - Field - A seasonal study. Retreat, Inspiration, Lockdown

Made for my documentation and location reference purpose only *no sound on most of the film



The Field, Playden

Ink, Wax, Graphite on paper
42 x 59cm
2020



Cliff - Pett Level

Location Drawing
Wax, Salt and Ink on Paper
28x40cm
2020



Dungeness Bramble Bush

Location Drawing
Ink, Collage, Wax
29x42cm
2020



If it is not possible to draw in a location due to environmental or physical restrictions I return to the studio with photographic evidence, tools and pigment gathered. Elements used, ink, salt, sea water, mud, chalk, wax and earth pigment

“Sometimes when you pick up a pencil all you do is prove you are here. Understanding the self is like trying to hold water in your hands. With each drawing I make, each work, or piece of writing, I am searching for a better vessel of containment”

“We intuitively understand that to lose purpose is to lose everything. I pick up a pencil and make a mark with this in mind. How often do I cheat before the drawing is finished.”

Kovats, Tania. Drawing Water: Drawing as a Mechanism for Exploration. United Kingdom, Fruitmarket Gallery, 2014.

Mark-Making





A selection of Breath Meditation Mark Making Pieces made on location. I restrict the size and embrace the square especially when I make outdoors.

In my studio I add gold leaf or metallic pigment to the pieces.

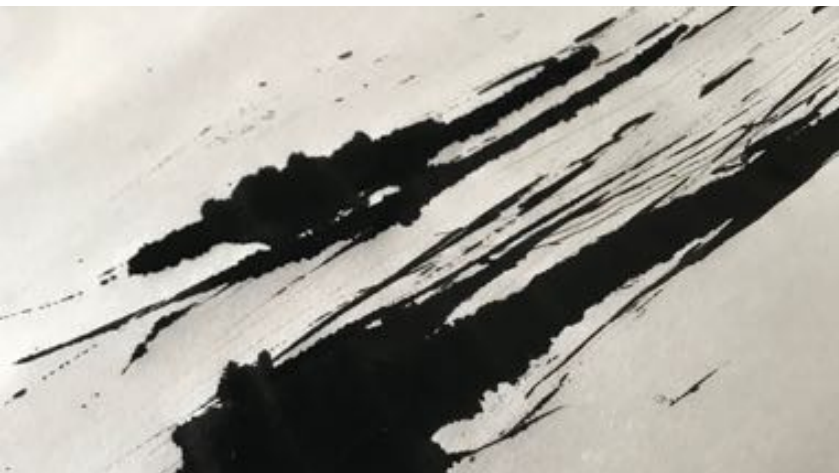
This is the result of active listening - I may hear a disturbance or noise in the meditation and make a note.

These drawings are from simply sitting, grounding myself, taking a deep breath, and on the out breath, making a mark. Following mindful breathing techniques –eg. Anapanasati, I use ink and found objects as my tools. Feathers, sticks, handmade brushes.

Breaths are logged, time of day, date and location noted



Tools used for markmaking,
brushes made from grattan, barley, feathers
and sponge



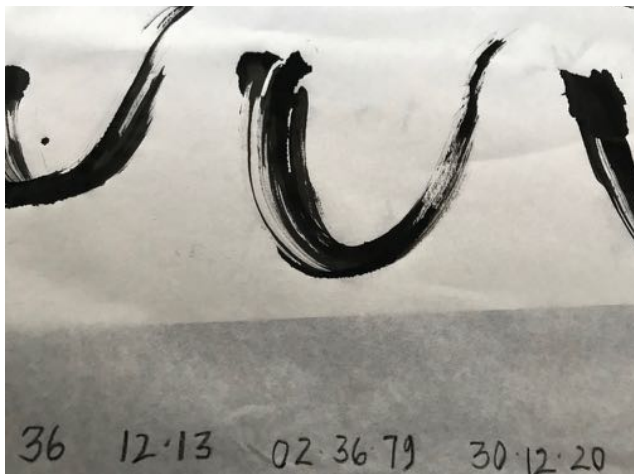
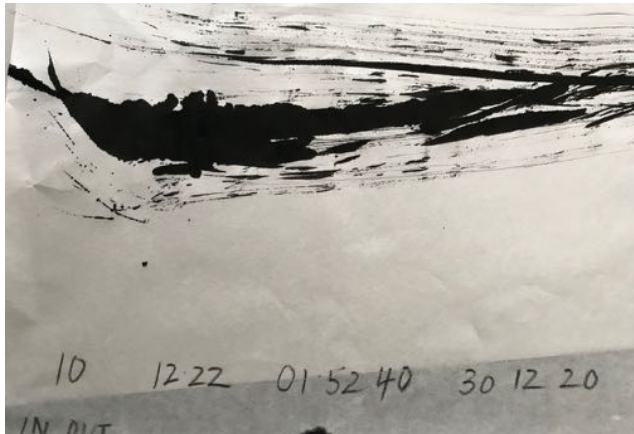
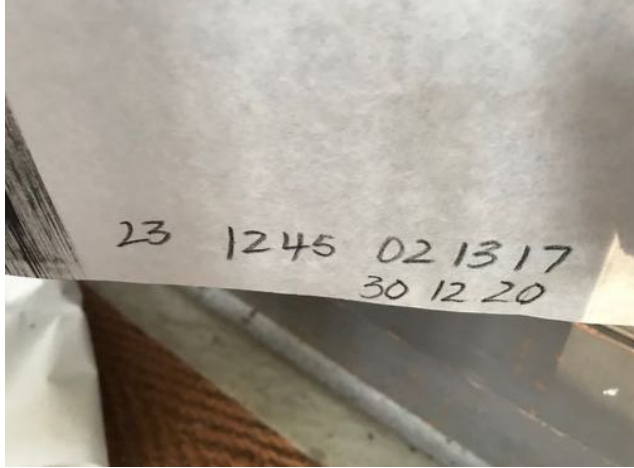
Breath Meditation Pieces

Studio Location.

Chinese Rice Paper with Sumi ink and a variety of handmade brushes and feathers



I'm always looking at different ways to display these pieces. These were just hanging to dry but sparked imagination for viewing in a gallery space. I hang with bulldog clips and let just them trail onto the floor where possible, so they become paths, even hanging in layers and back lit, preferably in a window - the Chinese Rice Paper is fragile, translucent and ethereal.



In a studio environment the breath exercises & meditations are more controlled – I log the number of breaths taken, the time of day, the time the meditation took – or more usually how long it took to fill the page, and the date.

This collecting of information becomes important and I like the ambiguity of the sequences of numbers – I would hope the viewer would take a moment to decipher them.

When displayed these number sequences are the titles of the works



Studio based breath meditation drawings
2021/22

Experimenting with Ensō - a circle made in a
single brush stroke

Sumi ink on Chinese rice paper
approx. 42x500cm.

YouTube short clip link

[Mark Making Enso 1](#)

[Mark Making Enso 2](#)

Further Experimental Breath Meditations
Damp Khadi Paper and Calligraphy Brush with Iron Gall and
Sumi Ink on different papers



Using a home-made brush –
grattan from
the field and
sumi ink



Using khadi paper and a calligraphy brush with iron gall ink - I
began to breathe and draw – 32 breaths 1.57.26





Breath Flags

These are close ups of the mark making shapes from each breath I made as I drew

Sumi ink on Chinese rice paper.

Various sizes made with a handmade straw brush

In Zen practices these circular forms, Enso, often express that exact moment when the mind becomes free to let the artist create.

Taking 8 of these unique marks I shifted the scale drastically and had them digitally printed onto fabric to make flags. I have used these for a piece of site-specific work.

My intention was to display these when I documented my 2d work for my Interim Show, however I decided not to, feeling they appeared too flat in the space, and this has made me want to reconsider how to successfully bring site specific pieces into a gallery space.



This ongoing site-specific piece using the flags, digitally printed with an enlarged single mark made from a Breath Meditation drawing - The mark making initially inspired by and drawn whilst in the landscape that the flags have been returned to. Wind powered – they literally take your breath away. It's been suggested they may be political, environmental, feminist or anarchial symbols, however they are intended to be symbolic of something spiritual - like prayer flags. The sound of the wind in the flags is percussive, almost mechanical, a strong comparison to the material the flags are made of – soft, translucent and ethereal.

I plan to return with the flags on different days and document them here and Pett Level, between Hastings and Rye and perhaps further afield. Locations that I am drawn to and revisit again and again. These places pinpoint the beginning of my investigation into making marks related to breath and active listening.

Jury's Gap, Broomhill Sands, Camber
and Pett Level, East Sussex May 2021

- A short film of the Breath Flags can be found [HERE](#) on YouTube or on [VIMEO](#)
- <https://www.youtube.com/watch?v=P26k1xESy6E&t=8s>



5 Breath Flags Jury's Gap,
Broomhill Sands, Camber. May
2021

Movie short on Vimeo [Breath Flags](#)

Experiments with Wind Drawings





The first wind drawing experiment from my studio – with a pen hanging on string from a tree onto a piece of paper below. Quite a breezy day - letting the pen flow free and move with the wind.

This is a hugely random and pleasing method of making a unique and fascinating drawing. Almost scientific in the experiment I feel I could log dates, wind speed, and location similarly to my breath meditation drawings

YouTube FILM here

[Wind Drawings, Playden, Rye](#)



Wind Drawings using multiple and single pens.
Sharpie on Cartridge Paper. 2022



Wind Drawing
40mph Westerly
Three Sharpies on
Cartridge Paper
11am-5pm
7th April 2022
Playden, Rye



Wind Drawing
12mph Southerly
4 Sharpies on Cartridge Paper
Noon – 5pm
10th April 2022
Playden, Rye

From the studio I moved to the beach – setting up some fabric on clips and a pole and finding sticks and feathers, I used these to dip in the ink to make marks on the flags as they buffeted around in the wind. I also used marker pens.

The location was important to me, as were the objects I found to work with.

I wish to experiment further with paper flags – the wind was very strong that day and the fabric became very tattered and frayed very quickly.









Please find a short film showing the
Wind Drawing Experiments on
Winchelsea Beach, January 2022
here on Vimeo

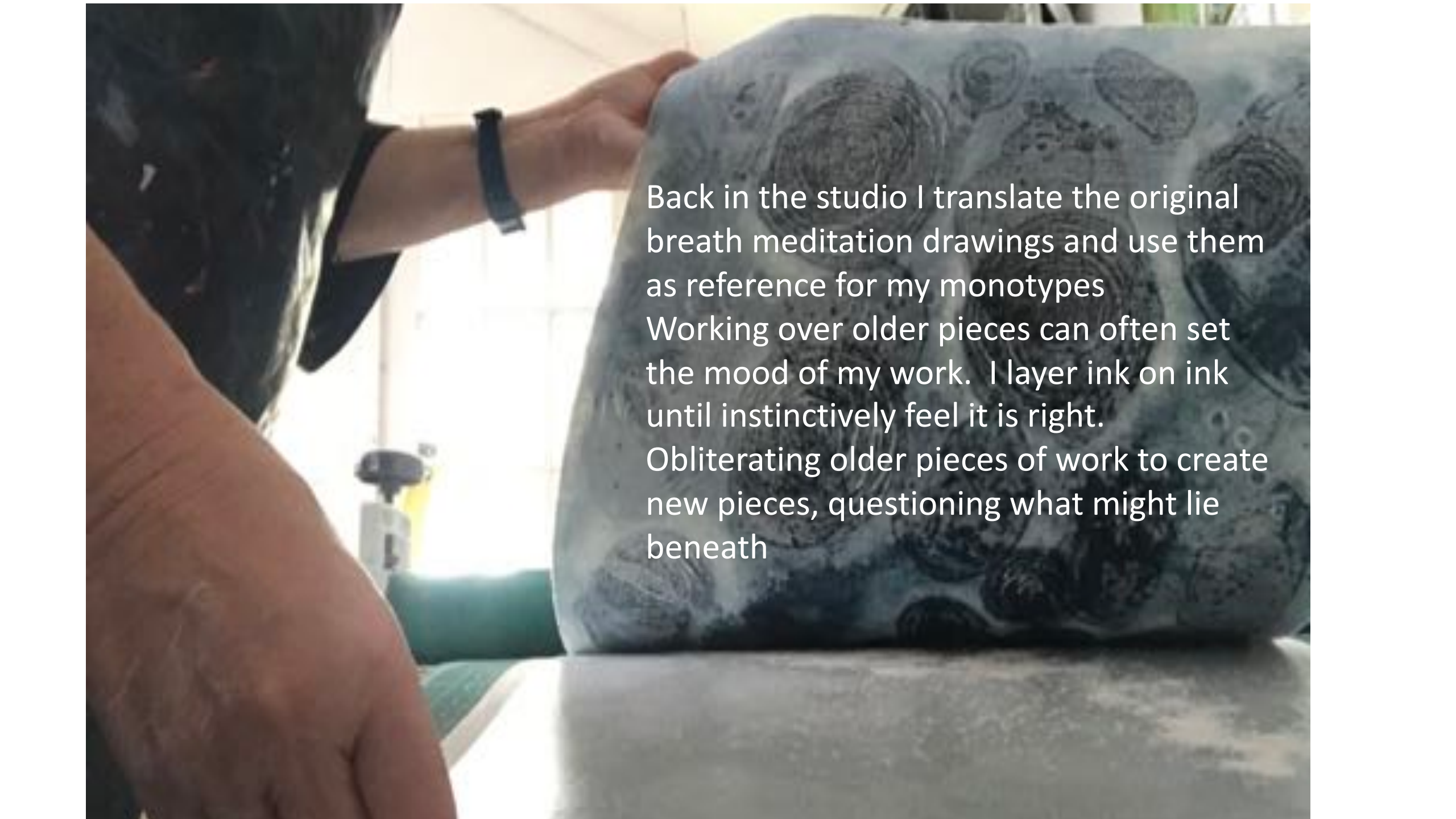
<https://vimeo.com/665720176>

Or on YouTube

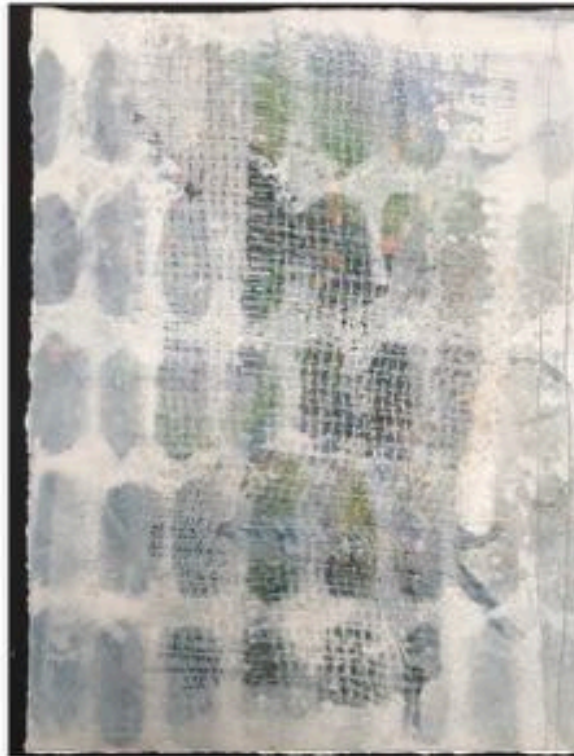
<https://youtu.be/nZoKpB3V7z0>



Printmaking



Back in the studio I translate the original
breath meditation drawings and use them
as reference for my monotypes
Working over older pieces can often set
the mood of my work. I layer ink on ink
until instinctively feel it is right.
Obliterating older pieces of work to create
new pieces, questioning what might lie
beneath



Multilayered test pieces over 3 colour monotypes using meditative mark making and direct drawing into the ink, hessian/collagraph

I gather items and layer to create texture - fabric, straw, tissue, chalk or gathered pigment alongside solvent that dissolves ink on impact creating random shapes and flurries which I have little control of, but am satisfied to leave untouched



Painting solvent directly onto the plate.

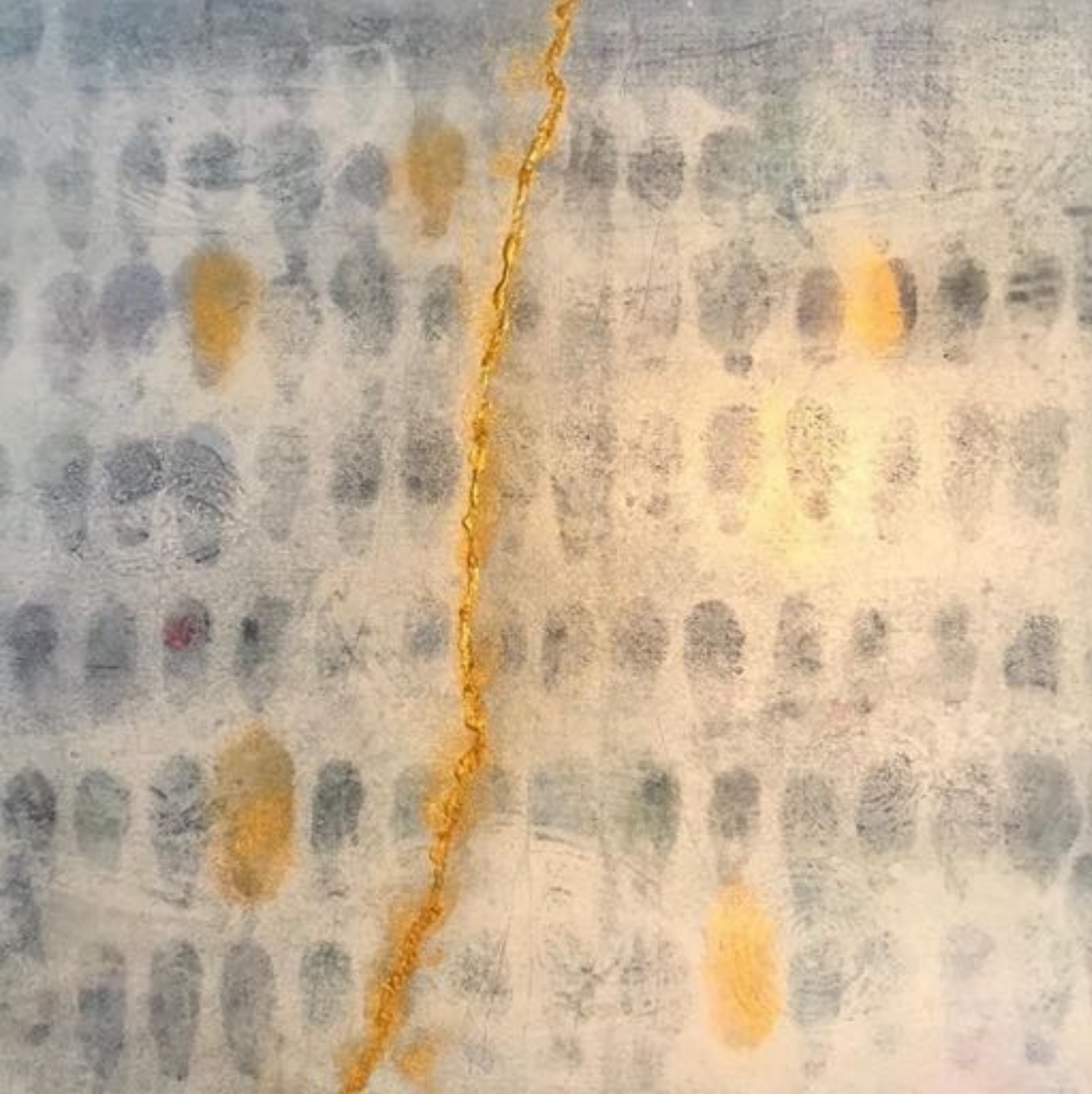
Covering the whole plate with tissue to peel off immediately leaving texture

“Desire Line” Work In Progress





Applying metallic gold pigment to the finished “Desire Line” monotype



Desire Line (110 Breaths)
Pett Level

2020
Oil Based Ink on Paper with Chalk, Varnish
and Metallic Pigment
45x55cm



Fossilised
Work In Progress



Fossilised 1 and 2 - Pett Level 2020
Oil based ink on paper 45x55cm



Saltmarsh WIP using hessian & tissue to create depth and texture



The Saltmarsh 1 & 2
45x55cm
Oil based ink and metallic pigment on paper
2020



Frost Pocket, Rye Harbour
Monotype – Oil Based Ink on Paper
45x55cm 2020



Many Shallow Breaths Rye Harbour
Monotype – Oil based Ink on Paper
45x55cm 2020



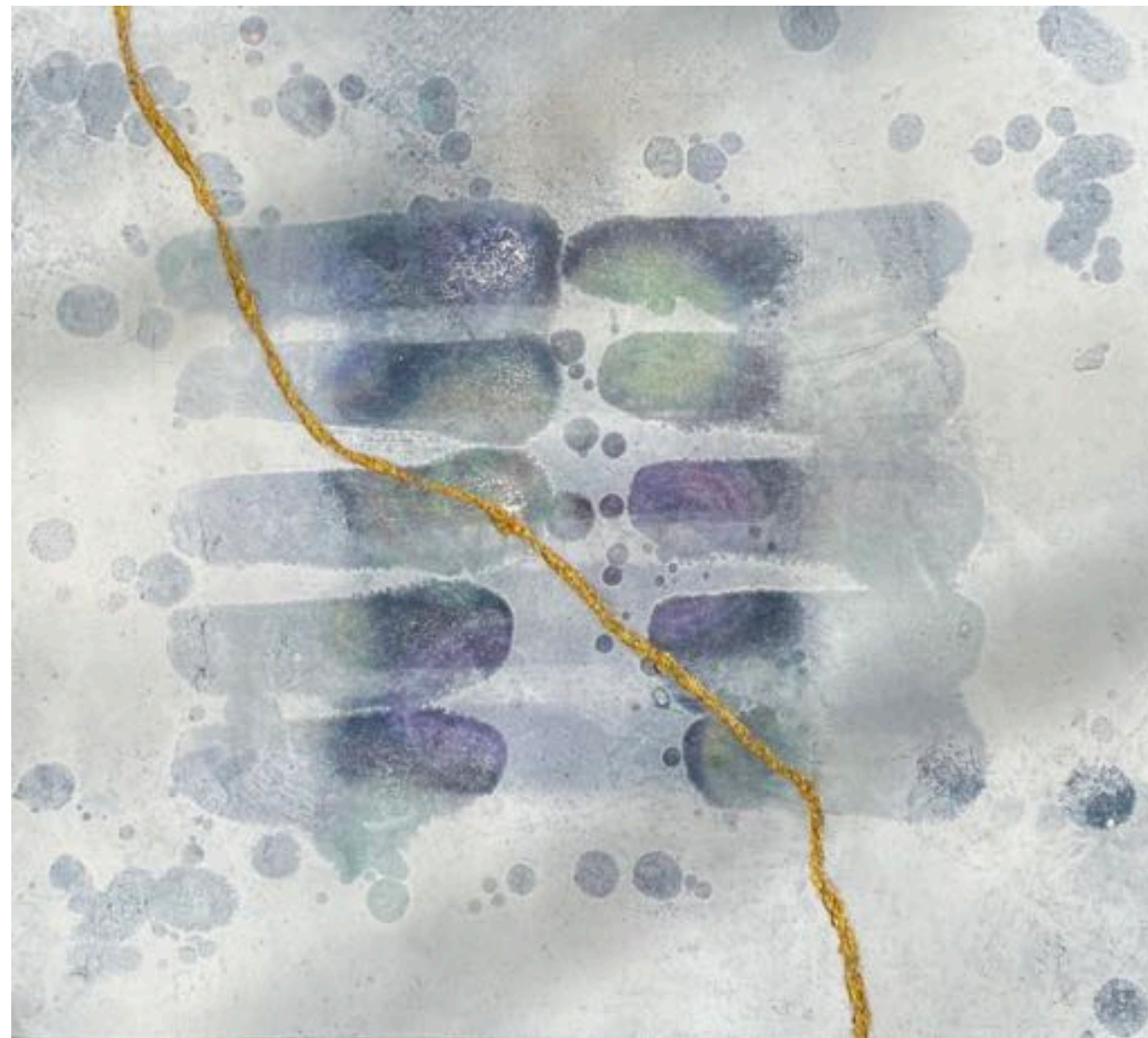
Preparing chalks and soils collected to use in my printmaking – inspired from a workshop by UCL’s Dr Ruth Siddall and Jo Volley from The Slade which took place at the DLWP in Bexhill on Sea in 2019.

Walking and talking we collected samples from the local cliffs to later mix with various mediums – we shared the pigments and I made monotypes from them. My continuing conversation with Ruth proves invaluable to my practice and has introduced me to new pathways and ideas that have become a constant in my methodology.

- <https://blogs.ucl.ac.uk/pigment-timeline/>
- Instagram
<https://www.instagram.com/worldpigmentday/>



Pell
Monotype – oil-based ink on paper
45 x 55 cm. 2021



Pell and Desire.
Monotype – oil-based ink on paper with metallic pigment
45x55cm. 2021



Saltings and Desire Lines
Monotype – Oil based ink on paper, pencil and metallic pigment
45x55cm. 2021



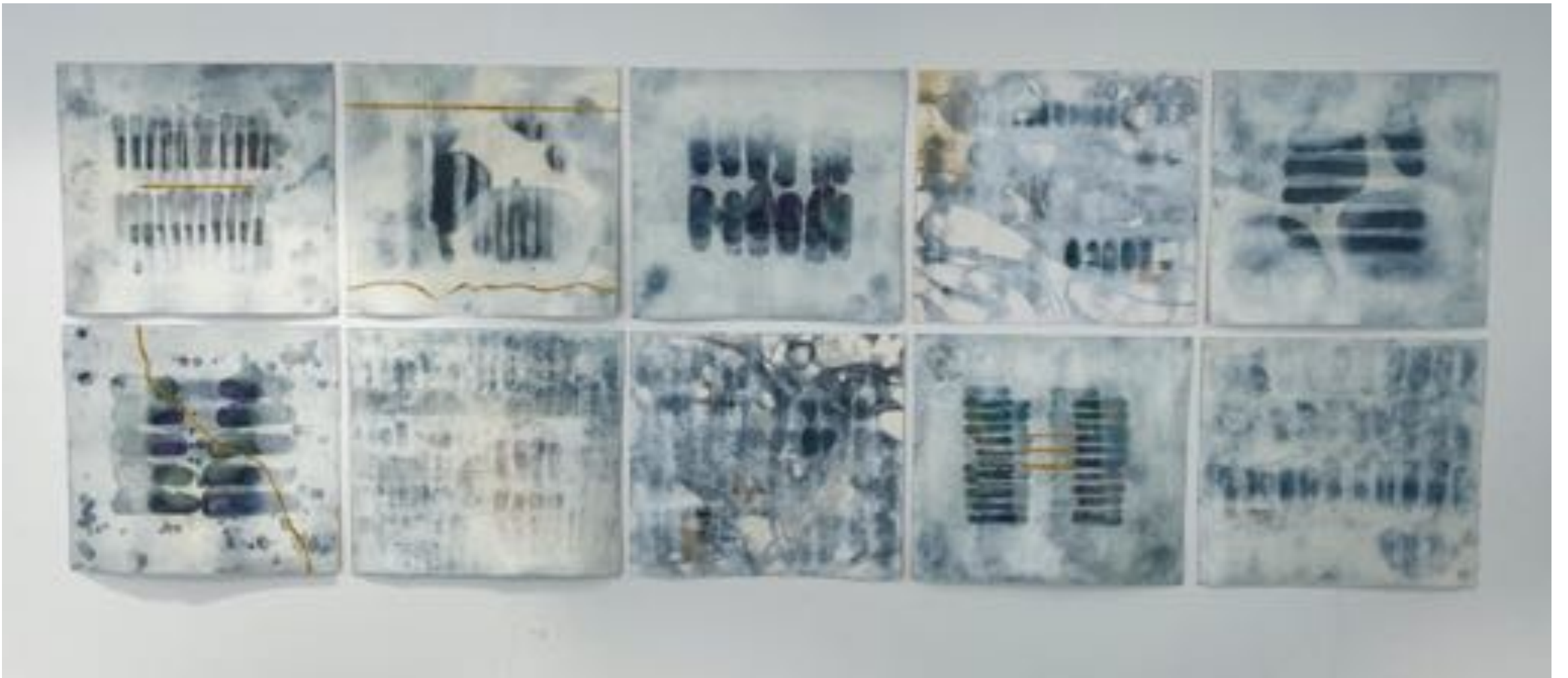
Saltings
Monotype – Oil-based Ink and Pencil on paper
45x55cm 2021



Hope (Inlet, Small Bay)
Monotype, Oil Based ink on Paper with metallic pigment
45x55cm 2021



Pirr (Light Breath of Wind)
Monotype, Oil based Ink on Paper with Metallic Pigment
45x55cm. 2021



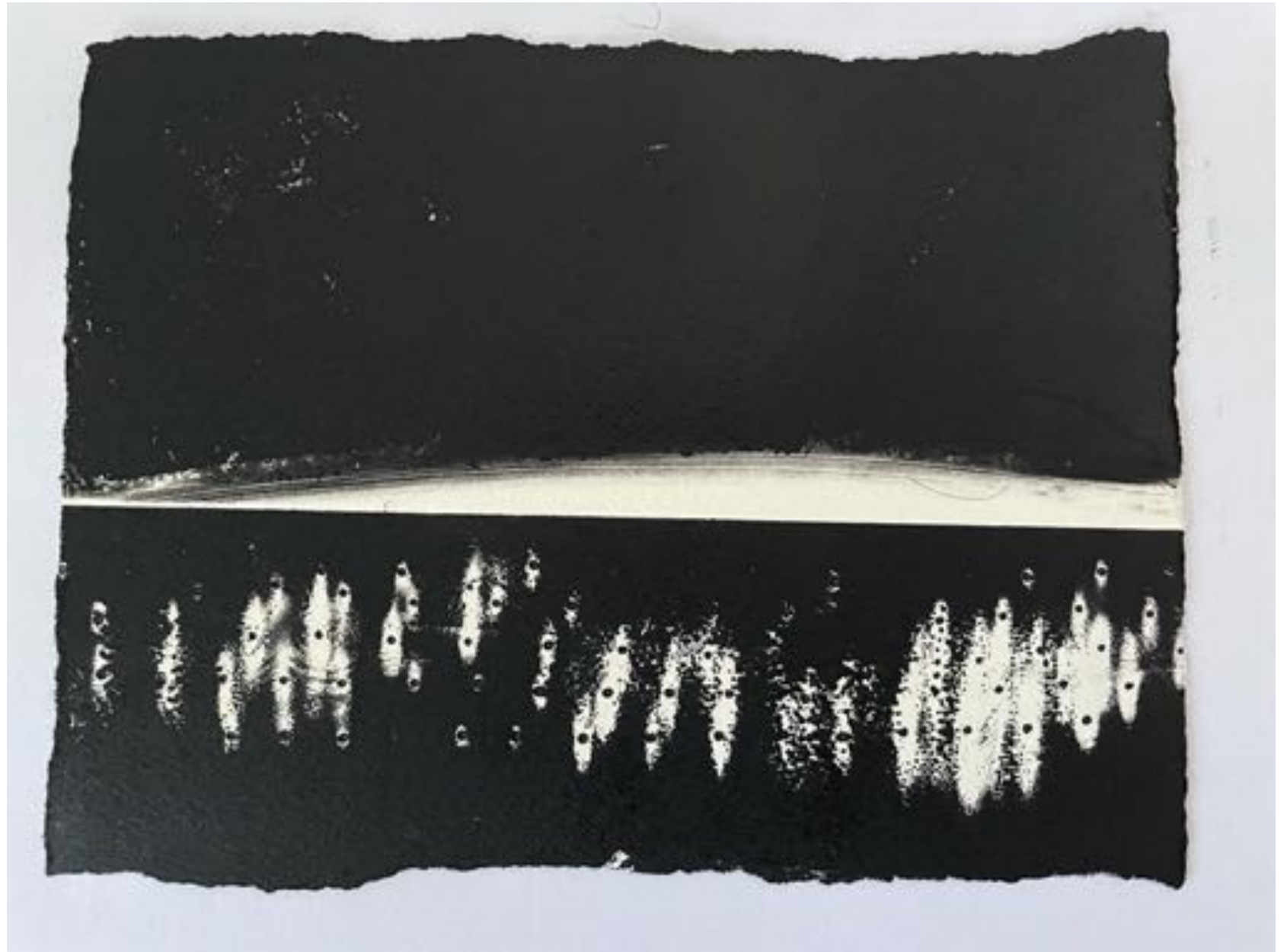
My intention was for these pieces to be displayed in one strip of 10 as documented in my time at Dorset Place Gallery June 2021

I liked the order of the grid visually but wasn't too precious about which went where. Each is part of a pair yet can work individually and as above.

Recent Monotype Works 2021/22

Here, I am stripping back everything to bare abstract form, working on small A5 torn pieces of paper, reflecting landscapes of visited locations. I can see these pieces exhibited as one whole work, with the locations mapped out in groups.

I worked these up into the larger monotypes that follow but I was wary of losing the immediacy and structure of the marks made when the scale is shifted.





Seascape

Monotype
Oil Based Ink, Crayon,
Graphite Stick, Quink
and Metallic Pigment
on Fabriano Artisico

2022

56cmx76cm



Last Strip of Light

Monotype
Oil Based Ink, Metallic
Pigment, Quink and
Crayon on Fabriano
Artistico
2022

56cmx76cm



Seascale

Monotype
Oil Based Ink,
Metallic Pigment,
Crayon, Graphite
Stick and Quink on
Fabriano Artistic

2022

56x76cm



Squall

Monotype
Oil Based Ink, Quink
on Fabriano Artistico

2022

56cmx76cm

Further Experimental Work in Wax

I am now looking at using collage and wax pours with resin continuing the suggestion of many layers of landscape in my printmaking.

Much of my printmaking is based on trial and error. With printmaking there is often a 'happy accident' and I back track to remember what I might have done to create this or write a 'recipe' while I am working through the experiments.

The wax pours onto collaged monotypes will be multi-layered with pigment and chalk and tissue set within – what I am trying to create is a 'hybrid' print. To take it a little beyond a straight monotype.

Playing whilst making is important to me.

I am also pouring and blowing hot wax onto khadi paper, cracking it, then using home-made and natural inks and earth pigments to wash over the wax.

I use a candle as a drawing tool to create barriers which resist the drawing ink when I am making my walking journals en plein air. The mixing of materials is an ongoing exploration.

So, as wax has recently wound itself into all elements of my work, it seems a natural progress to want to create something in three-dimensions. I have begun to make small talisman in wax with pigments and collage set within. I wanted something that represented a breath, that I could physically hold. These ideally would be held in a hand or a pocket whilst out on a walk. I have an idea I might give them to people to do this, so they collect nail marks, pocket fluff and are held on their journeys to bring good fortune.

Experiments with wax, metallic and natural pigments, and metal shavings over monotypes, collage and drawing.





Aquabob 2021
Monotype Collage on Canvas with
Drawing, Metallic Pigment,
Wax and Silver Shards
180x240mm

Blown and Dripped Wax Drawings with Natural Pigments on Khadi Paper 2022



Wax & Egremont Red Ink from
Cumbrian Mines



Wax & Oak Gall Ink

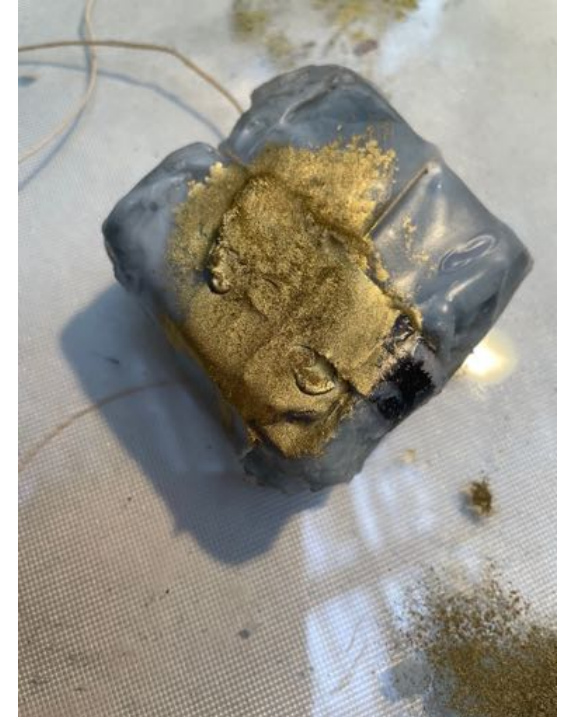


Wax & Ink made from corks

3d Wax Experiments



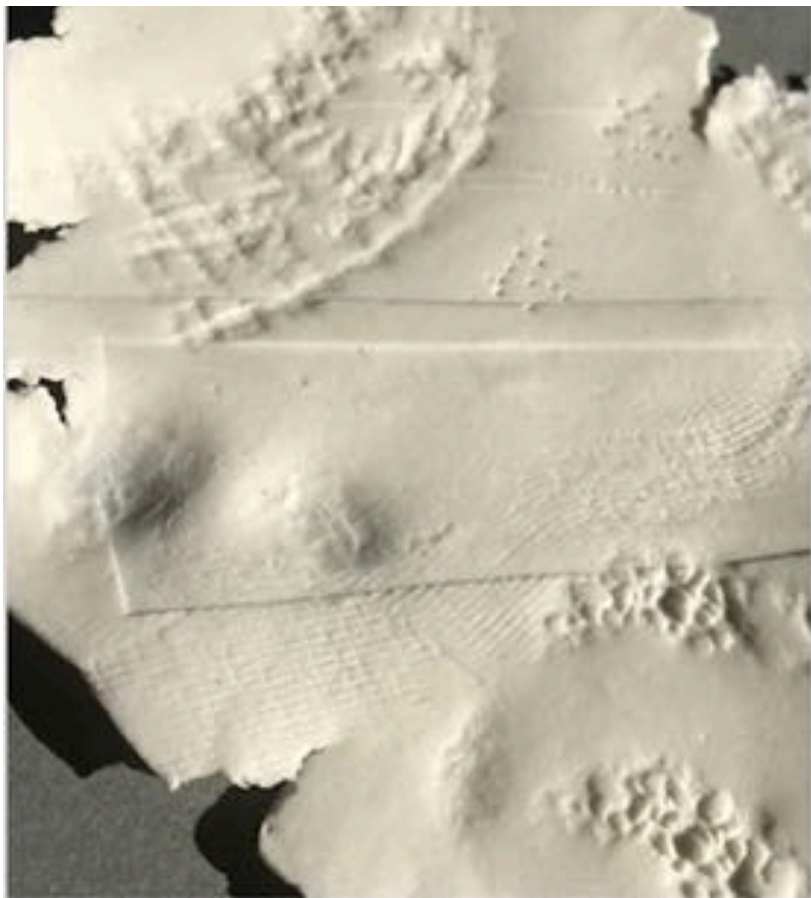
Building up layers of the wax on a wooden block – letting it dry between, adding collage and tissue and gold metallic pigment



The square shape isn't so good to hold comfortably, so the next step is to try dipping corks in wax to create a more pleasant shape to fit in the hand

Three Talisman 2021
Wood, Wax, Paper, Tissue, String,
Gold Metallic Pigment, Graphite Powder, Terre Verte



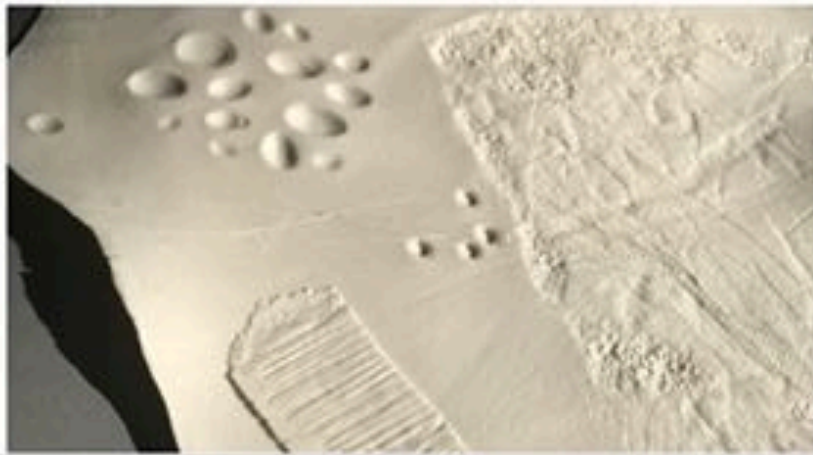


Experimental Works in Clay

The “Little Scrap of Land” series

From 2019/20 with unglazed
porcelain paper clay - based on the
edge of the land and chalk cliffs

The clay tears like paper – I
embraced the rough edges it left
and the drawing into the porcelain
mirrors the marks I make in my
monotypes





Little Scrap of Land 2021

Working in terracotta paper clay with reference to my walks in the fields. Clear Glazes, Oxides.



Terracotta Paper Clay, torn and fired with mark making in textures and oxides and clear glaze

All pieces are approximately no bigger than 10x12 cm

This is an ongoing project –connected to a particular location that I visited many times during lockdown.

I envisage finally mounting these possibly in box frames as a ‘collection’ – a sort of found objects file, like they have come from one big piece but been shattered across the land.

More recently they were shown in my latest exhibition in the Edward St, Brighton, project space as part of my latest body of work “The Fold”

Influences

My practice is constantly inspired and informed by reading, music and nature
Ice Entrapment, The Last Strip of Sun on the Sea, Rock Pools and Reflections, Fossilisation,
Embedment, Where the Land Meets The Sea & Breath

Books that remain important to my works

‘Wanderers – A History of Women Walking’ by Kerri Andrews, ‘Landmarks’ – Robert McFarlane,
‘Drawing Water’ - Tania Kovats , ‘The Living Surface’ - Lisan Freijesn, ‘Lines’ - Tim Ingold, ‘Every Day is
a Good Day – the Visual Art of John Cage’ – Hayward, ‘The Unquiet Landscape’ -Christopher Neve,
‘Pushing Paper – Contemporary Drawing from 1970-now’ – Isabel Seligman - British Museum

Music influences for the Meditation Breath Drawings

Max Richter – Sleep, exploring ways for the music and consciousness to act

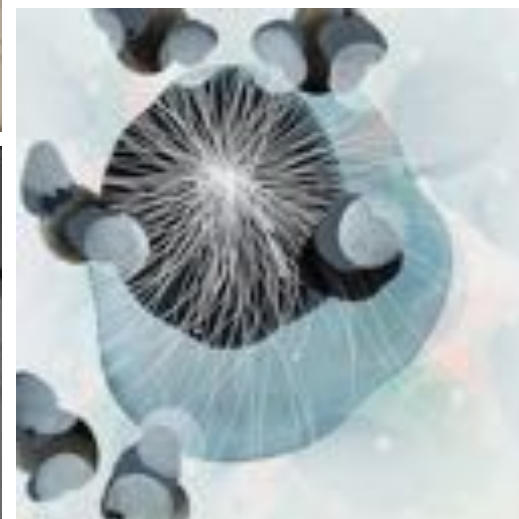
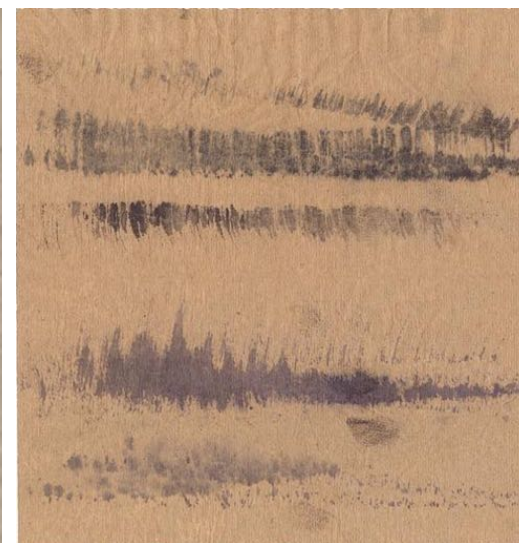
<https://www.maxrichtermusic.com/albums/sleep/>

And

John B Levine – Orange Grove Siesta – alpha music for those, especially women, who may have
trouble sleeping, it eases racing minds and encourages creativity

<http://www.silenceofmusic.com/sample.html>

Artists that currently inform my practice – Tania Kovats, Eva Hesse, Agnes Martin, John Cage



Duncan Bullen, David Nash, Rebecca Salter RA, Trisha Brown, Michelle Conception



Eunice Kim, Ian McKeever RA, Pat Steir and Antony Gormley RA – performance, printmaking, drawing and sculpture.



Exhibitions 2021/22



A collection of recent works by Jane Beecham and Clive Parsley inspired by consciousness, environment and memory. To what extent are our actions and thoughts influenced by the space we exist in? And how do our surroundings guide intuitive movements or embody specific memories?

This collaboration represents an exploration of the unseen, instinctive thought processes and unplanned narratives that occur between the *here* and *there*, and the *past* and *present*.

With Covid-19 restrictions preventing normal access to the Dorset Place Gallery, we created a virtual alternative. Website is no longer live.



Exhibition Proposal Dorset Place

Jane Beecham and Clive Parsley

(A group show of two artists including wall-hung print pieces and 3-dimensional freestanding pieces.)

Title: The space between

Press Release and Introduction:

THE SPACE BETWEEN

A collection of recent works by Jane Beecham and Clive Parsley inspired by consciousness, environment and memory. To what extent are our actions and thoughts influenced by the space we exist in? And how do our surroundings guide intuitive movements or embody specific memories?

This collaboration represents an exploration of the unseen, instinctive thought processes and unplanned narratives that occur between the *here* and *there*, and the *past* and *present*.

Jane Beecham's work is a discovery of time and place through intuitive mark making and printmaking. Repetition and layering are two strong themes within her practice. Her current work is about breath and mindful meditation. Using abstract formations with a suggestion of landscape, she works in many layers of ink to create intensity and depth, questioning what may lie within.

With his series of works entitled 'Recovered', Clive Parsley uses abandoned objects and site intervention to invoke the memory of space by photographically wrapping found objects in their real or imagined settings. His pieces attempt to create an intimate interface between a time, a place and a window into previous existence.

Jane Beecham

Works (See attached plan of gallery)

Desire Line Hope Gap (framed)
Frost Pocket, Rye Harbour – 11 Deep Breaths (framed)
Many Shallow Breaths, Rye Harbour (framed)

Collection of 4 Breath Meditations (framed)
Single breath meditation drawing (framed)

Tangle of Breaths/Desire Lines 3d drawing

Breath Meditation Drawings large scale x 3 /4

These pieces are monotypes/ works on paper, and largescale drawings based on breath meditations in landscapes
The cluster of three monotype should hang together

Measure 55cmx59cm each



The framed drawings of the breath meditations should hang slightly away from these.

51x51cm

34x34cm



The largescale drawings are on long pieces of Chinese rice paper – these can simply hang from the top of the wall with bulldog clips (see example 'Command' Hanger Clips below) - side by side – or they would benefit from being hung in the window in the same way – possibly slightly layered so the viewer sees the layers and sees light through them as the paper is so fine, they sort of act like blinds and will fold onto the floor.

Approx 69cm wide or 49cm wide and around 146cm long.



Command Hanger Clips

The "Tangle of Breaths" is till rolls – these will be like a jumbled mix of strips – natural furled into a tangle. Placed on the floor or on a plinth.



Installation should be fairly straightforward – framed pieces on string with d rings and can be on nail or screw into wall.

Bulldog clips hanging from nails/panel pins – the long drawing pieces are very light

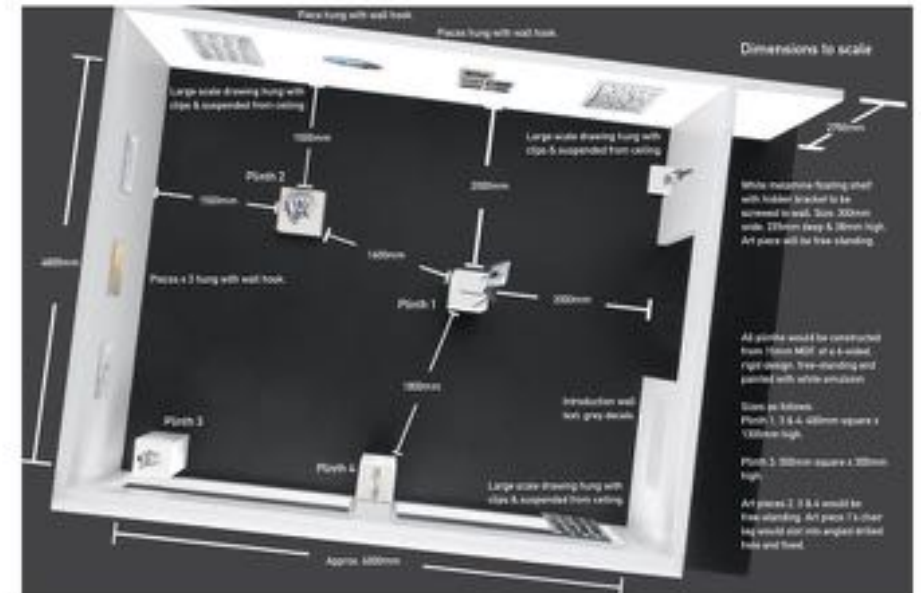
The only problem I see is my inability to be on a ladder
I may need a plinth to place one piece of work on – if this is not available then I am happy for the tangled till rolls to be placed on the floor.

(Risk assessment will be attached)

Only danger is that someone might fall into the long drawings, but they are fragile and would cause no damage to a person – they would tear easily.
Possible frame falling off wall

No ethical considerations, sensitive subjects or copyright permission needed.

Plan of proposed Dorset Place Gallery exhibition:



Risk Assessment Form

Name of the risk assessor	Jane Beecham Clive Parsley	What School or Department are you in?	MA Fine Art part time Year 1	Authoriser's signature	Amy Cunningham
Assessment title	The Space Between	Date of assessment	February 2021	Location of the activity	CCA Dorset Place
Description of the work area or activity being assessed		Art Exhibition 15 th March – 21 st March 2021			

What is the hazard?	People affected and how they might be harmed	Measures in place to control the risk	Risk Rating			Additional controls required and by whom	New Risk Rating			
			S	L	R		S	L	R	
Framed Artwork falling off wall	All students, staff and visitors to exhibition – it may fall on them	Ensure framed pieces are hung safely and securely	2	1						
Paper drawing pieces hanging in window	All students, staff and visitors to exhibition – they may fall into it	Tape on floor to designate standing area	2	1						
Free-standing cricket bat on low shelf.	All students, staff and visitors to exhibition – they may graze their shin on shelf.	Shelf has been positioned in a corner away from a footfall area	2	1						
Angled chair attached by leg to large, weighty MDF plinth	All students, staff and visitors to exhibition – they may fall into it and knock it over	To avoid any facial injury, all of the 4 angled chair legs will not protrude/overhang the area beyond the plinth surface. A rigid metal rod will insert into one of	2	1						

*
University of Brighton

		the legs and angle down through the plinth and will be fixed to the base giving the structure further rigidity/increased centre of gravity. Silicon patches applied between base and floor to help prevent movement.								
Free-standing paper artwork on low plinth (500mm square x 300mm high)	All students, staff and visitors to exhibition – they trip over it	Silicon patches applied between base and floor to help prevent plinth movement.	2	1						
Free-standing Doll art piece on large, weighty MDF plinth.	All students, staff and visitors to exhibition – they fall into it and knock it over	Silicon patches applied between base and floor to help prevent plinth movement.	2	1						

S= Hazard severity, L= Likelihood of occurrence, R= Combined risk rating

Risk Assessment Form V1 BF | Feb 2020

*
University of Brighton

Free-standing Clock art piece on large, weighty MDF plinth.	All visitors to exhibition – they fall into it and knock it over	Silicon 'anti-slip' pads applied between base and floor to help prevent plinth movement.	2	1						
-------------------------------------------------------------	------------------------------------------------------------------	------------------------------------------------------------------------------------------	---	---	--	--	--	--	--	--



Rye Art Gallery
RSA Members Spring
Exhibition
April 12th – May 14th 2021
4 Monotypes of Seaford
Cliffs and Beachy Head

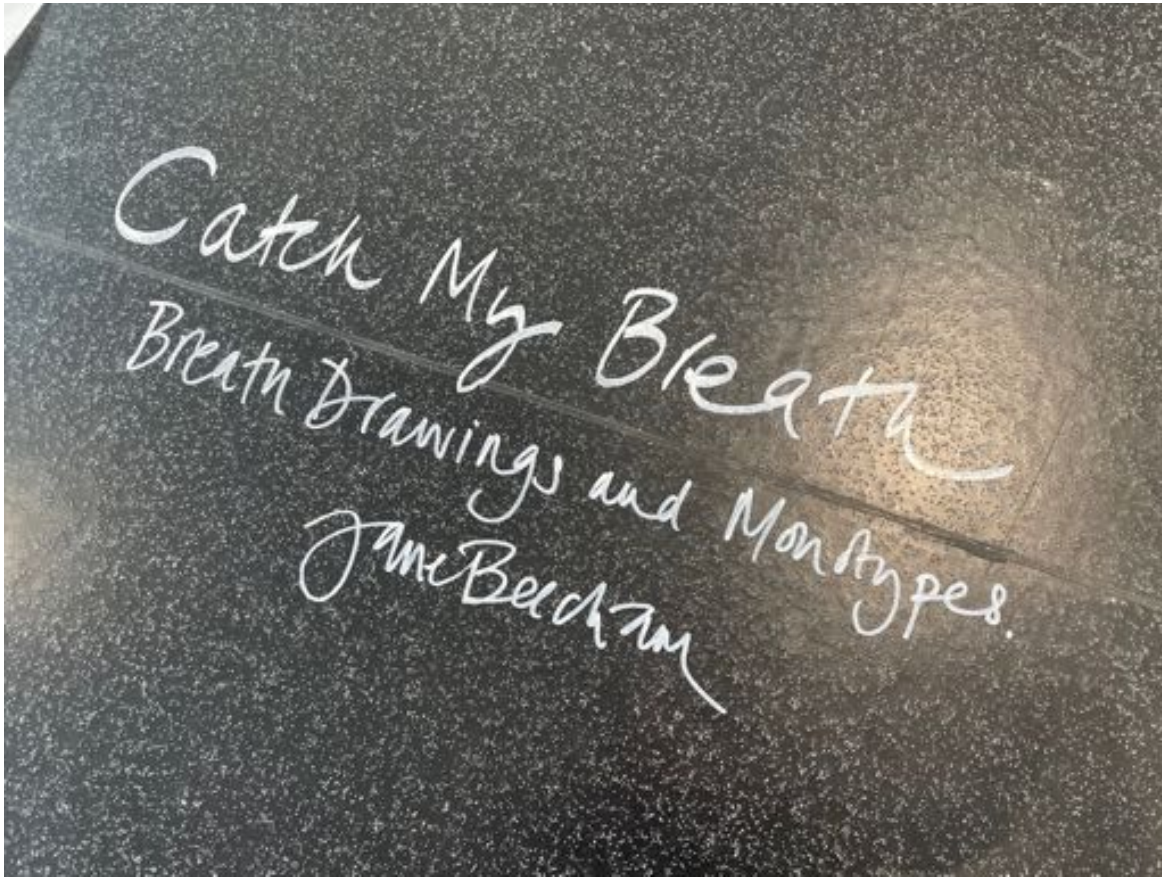
Jane Beecham

Work / Exhibitions / Interim show

Catch My Breath

MAFA Brighton
Interim Exhibition
June 2021

[Click here for Online Exhibition](https://janebeecham.portfolio.site/interim-show)
<https://janebeecham.portfolio.site/interim-show>

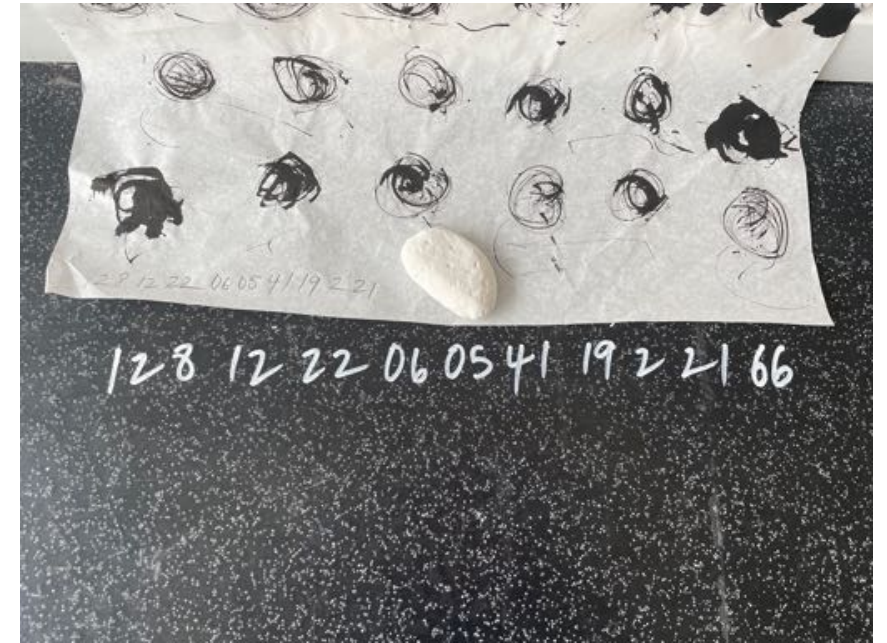
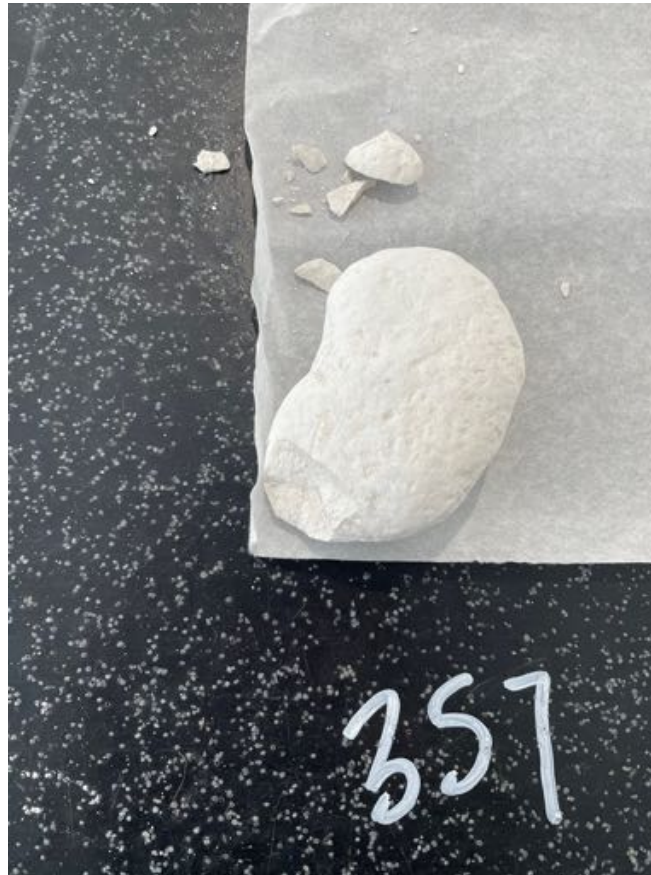
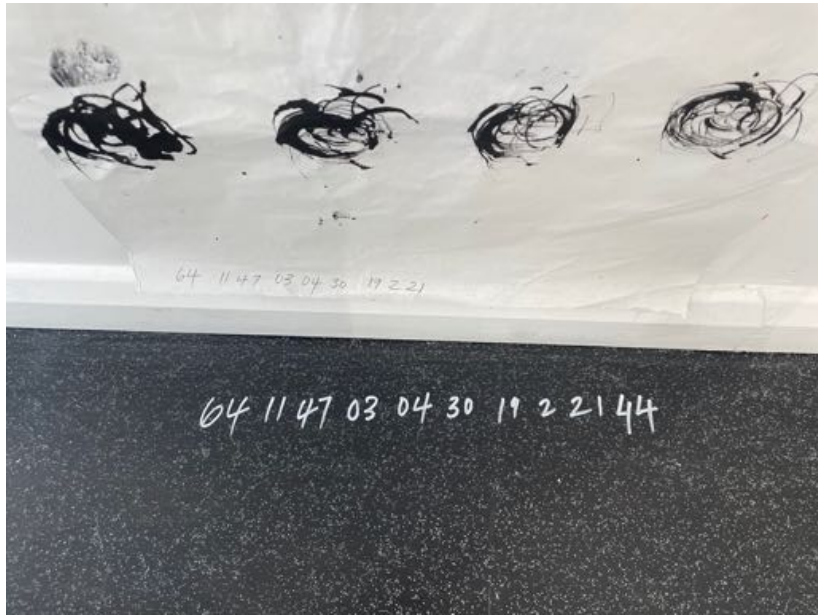


Documentation Residency, Dorset Place Gallery, Brighton June 2021
4 Breath Drawings & 10 Monotypes
Catch My Breath - Interim Show



Breath Drawings – hung at staggered heights and pulled out across the floor





Titles chalked onto floor include
breath count, time drawn, time taken, date and type of breath pattern



Ten Monotypes
Hung as grid
Different sequences hung
also

Jane Beecham MAFA 1st Year (Part time)

Dorset Place – June 2021

Proposal for use of the gallery space for photographic documentation of work for upcoming Interim show.

“Catch my Breath”

I would like to use the space purely for documentation purposes.

To put the work in place Friday 4th June and Monday 7th June and leave in place until Friday 11th June so I am able to photographically document the pieces in a gallery space.

I had presumed that I would have not have this open to other students, staff, visitors, (see risk assessment and Covid restricting) however I see no reason why it cannot be in place for others to see, without it becoming an exhibition – as I may want to move works around for best effect.

At the moment I understand I may not be allowed another person with me to help hang- so I would need a little assistance with ladders/hanging from higher places.

Works to be hung

Monotypes

10 Monotypes – each 45x55cm – unframed – hung as a group along a wall. Attached with Command Strips or White Tac whatever is allowed in the gallery. These may be rearranged several times for photographic purposes so their fixing must not be too permanent or damaging to the art work.



Breath Drawings

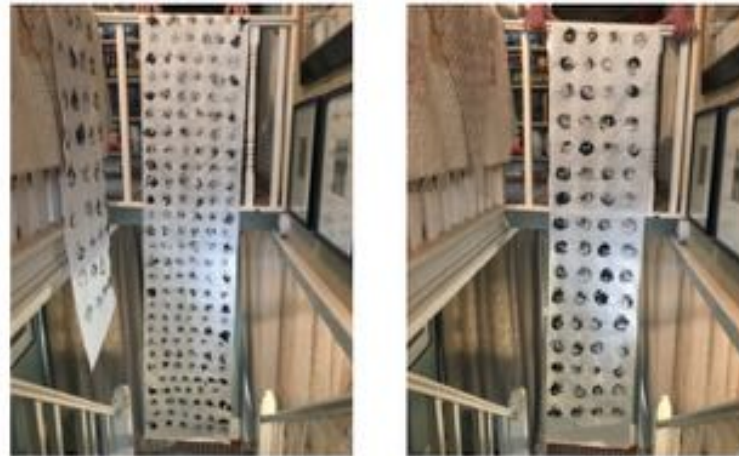
I have 4 large drawings to hang. These are on Chinese rice paper so are fairly fragile and they measure 42cm and 60cm wide – the 2 longest are 5 metres long and the others are approx. 2 metres long.

I would like to clip these in place with white bulldog clips – from a screw/nail into the wall of the gallery as high as possible. The longest two will trail out across the floor and be weighted with a couple of chalk stones while I photograph them. During the week these can be folded gently against the wall if need be.

The shortest two will probably just touch the floor.

I may use chalk or a Posca pen on the gallery floor to title these drawings as they are titled with a sequence of numbers (data collected while making)

This may be also written on the window if they hang nearby



Flags

There are also 8 flags – 145cm Square. These are digitally printed with a “Breath” drawing. I would like to hang 2 or 3 in the window if possible – these could also be clipped with bulldog clips or hung like washing along fishing wire so they can float. They are made of polyester so are light and ethereal and transparent and benefit from having some light behind them without actually blocking out light.

My concern here is the fact they are not fire proofed and I understand they would hang over the heating system in the window. With it being June I very much doubt the heating system would be on, yet I realise this is a fire risk.

If they are not to remain in place because of this I would hang for photographing only and remove before I leave the space

The other 5 or 6 I want to hang using cup hooks screwed into the wall.

Each will have one end knotted around its own cup hook and placed in a group so they can hang freely. These would also have to be removed if they needed to be fireproofed to be left in the space. However these would be away from any possible heat source.]



I am planning to use these also as a site specific piece which will be photographed separately using bamboo poles as flagpoles on a beach or by a cliff or somewhere in a greener landscape. They may come with bamboo poles into the space so could possibly be hung from these in the gallery window if not from the fishing wire.

I do not need a vinyl for the window - as I was not intending to have this open for viewing but as previously mentioned – for documentation purposes only. I may just write on the window with Posca pen.

No AV equipment will be used.
There are no ethical considerations as far as I know.
No sensitive material will be exhibited.
No copyright permission will be needed.
A health & safety assessment will follow.

The Rye Society Of Artists 70th Summer Exhibition
7-29th August 2021
The Dance Hall, Rye

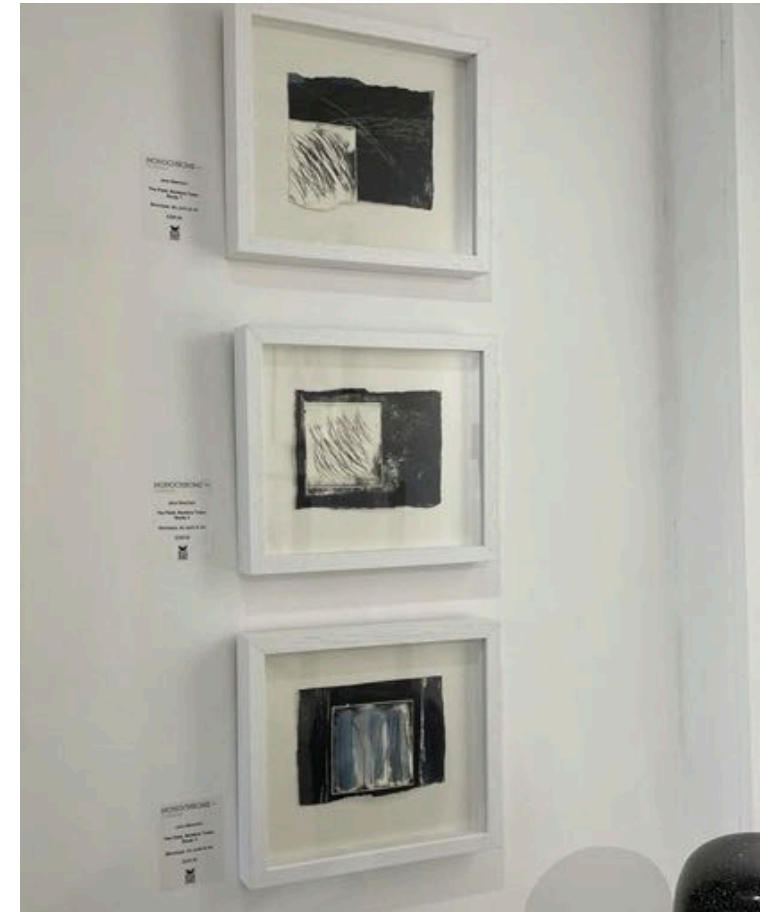


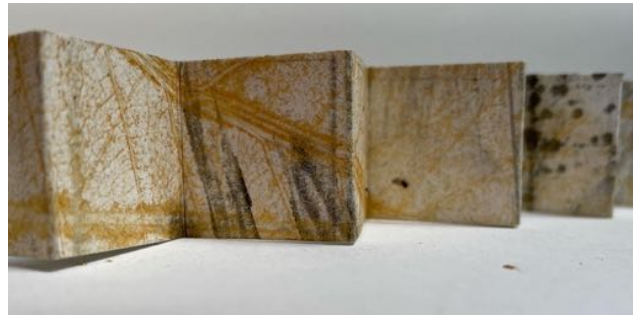
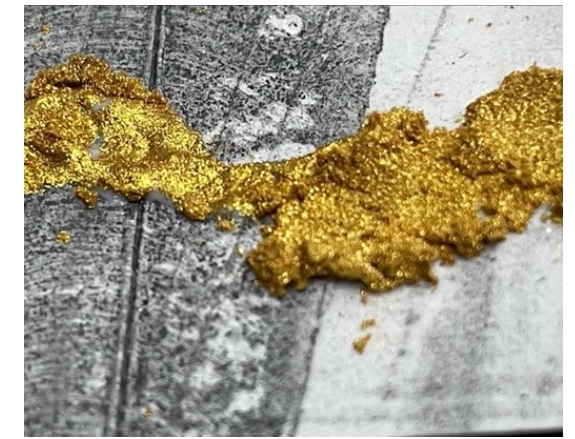
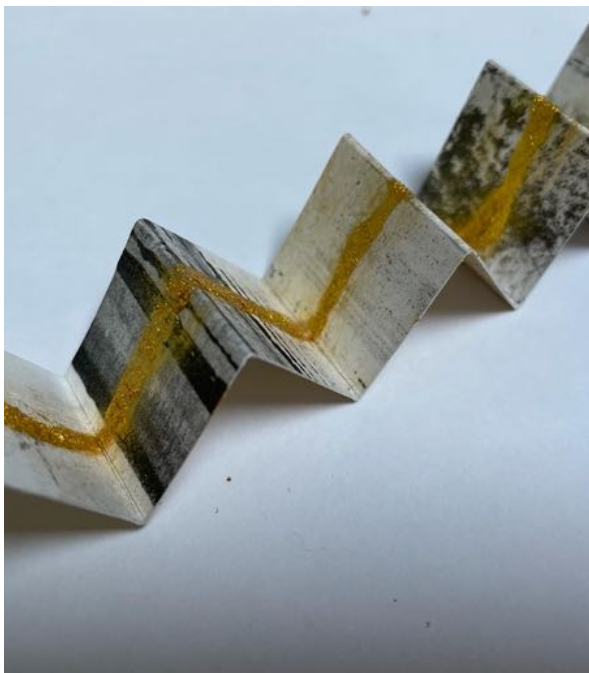
Drawings from Pett Level, The Field and Dungeness shown and sold at this yearly exhibition that showcases members and non-members work within a 15mile radius of Rye.
I have been a member of the RSA since 2012.

Monochrome Cadmium at RAG
11 Nov 2021 – 9 Jan 2022



Bowlers Town Playden, 2021
Ink, Drypoint, Monotype





Flightpath Community

Sevenoaks Kaleidoscope Gallery 23-27 November 2021

A concertina strip for artist Louisa Crispin's Flightpath Community project to highlight awareness of wildlife corridors and pollination pathways. One side represents lacey wings of flying insects - the other a pollination 'pathway' like a desire line for nature and flying insects. Louisa's work focused on Nature Corridors and the Flightpath Community by making small concertina sculptures and sharing them within the community asking for them to be drawn onto and returned. They went on to be shown in an Exhibition in Sevenoaks, some have gone to America, and the exhibition will travel to different locations over the next year including, hopefully, Rye Harbour.

ity project #flightpathcommu
t #flightpathcommunityprojec
pathcommunityproject #fligh
23-27 November
#flightpathcommunityproject creator
Louisa Crispin
www.louisacrispinart.co.uk
Sevenoaks kaleidoscope gallery
A Sevenoaks Visual Arts Forum artist led space
Southend Lane, Sevenoaks, TN15 1LD

Between Here & There

✦ 22-26 November 2021
@mafineartbrighton

Jane Beecham
Clive Parsley
Valerie Savchits

Edward Street Gallery
University of Brighton

154-155 Edward St
Brighton, BN2 0JG



Between Here and There

Jane Beecham, Clive Parsley, Valerie Savchits

November 22rd – 26th

Edwards Street Project Space, Brighton

Jane Beecham

Jane shows us the process of walking and drawing in spaces and places that are becoming autobiographical, from childhood walks and memories of the West Coast of Scotland to the more recent Bowlers Town Field pieces.

In this body of work, *The Fold*, we discover a spiritual calligraphy and connection with the land. Through en plein air drawing, ‘found’ ceramic pieces, and breath meditation markmaking, we see the physicality of the walk - the departure and arrival and what goes between.

The Fold

Noun - a slight hill or hollow in the ground.

Verb – to bend (something flexible and relatively flat) over on itself so that one part of it covers another.

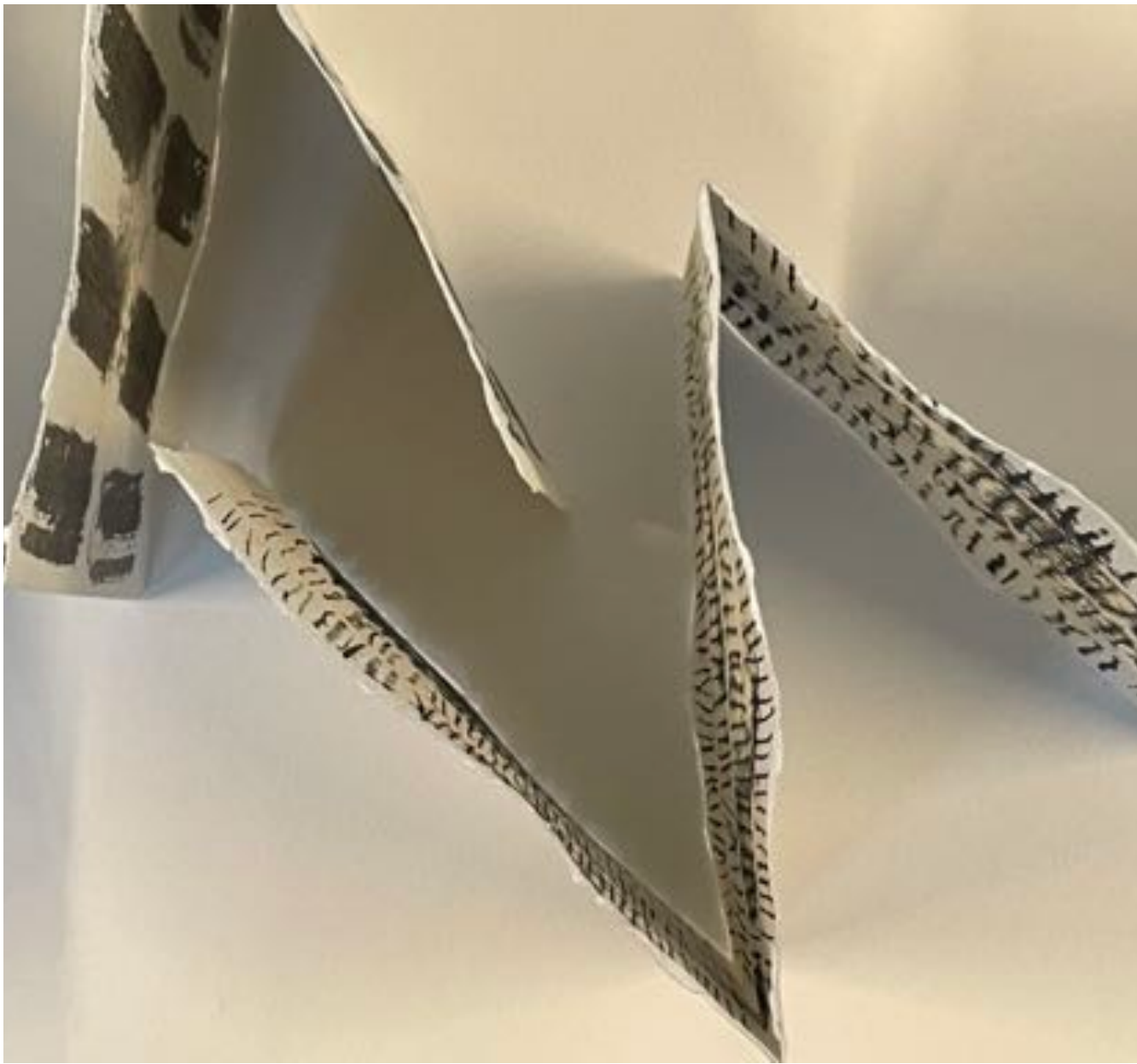
Clive Parsley

With his recent collection of works entitled ‘Recovered’, Clive uses abandoned objects and site intervention to encapsulate a memory of space by photographically wrapping the objects in their real or imagined settings. More recently he has also created site-specific installations using a church confessional booth at a girl’s orphanage and in a building possibly once used for storing antique glass plate negatives. His practice attempts to create a human interface between place and time – trying to provide a narrative beyond what we would normally perceive from a simple geometric space.

Valerie Savchits

In her current series of paintings — ‘The Fresh Dialogue’ — Valerie touches on the themes of nature versus humanity, life and death, power and knowledge. The appearance of her characters balances between grotesqueness and naivety and represent the artist herself in different disguises. By intertwining the fragments of the text, which are like excerpts from Valerie’s personal diary, with the distorted figures*, she tries to bring cohesion to her inner chaos.

*Please be aware that painting *Apo* (2021) contains a sensitive content (nudity).



Breath Meditation Drawing Books 2021 Quink on Concertina Khadi Paper



Playden To Bowlers Town Walking Journal 2021 Ink and Wax in Concertina Sketchbook
112 Breath Marks (exhaled) 2021 Ink on Prayer Papers, Chinese Rice Paper

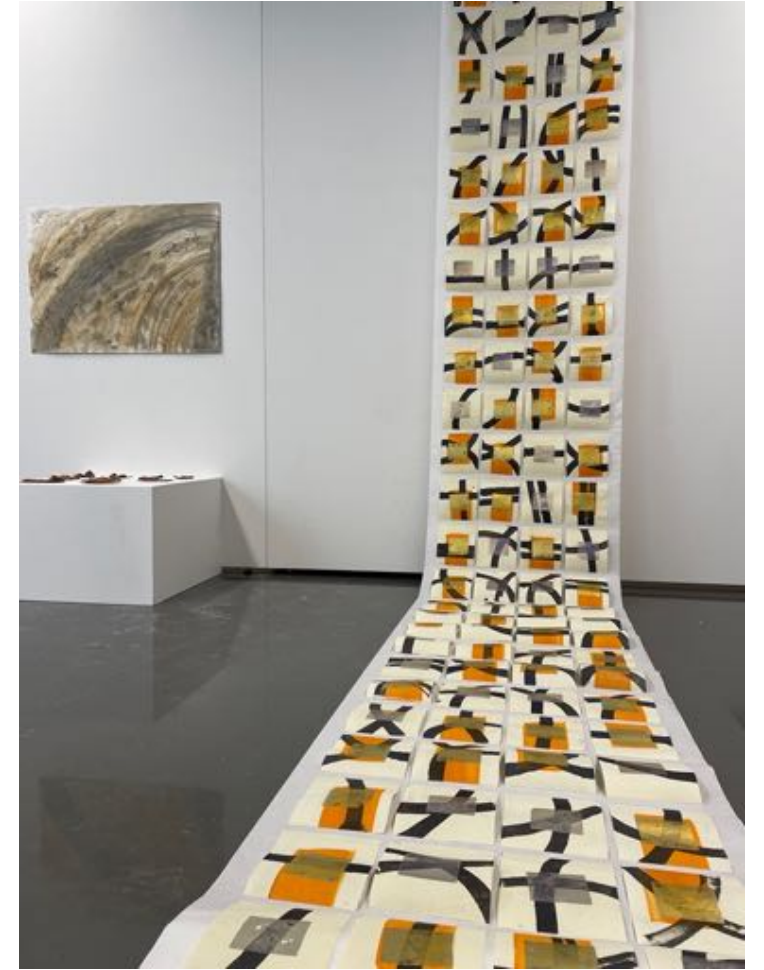


Field Drawing 4 Bowlers Town 2020.
Earth Pigment, Graphite Powder, Ink.

Little Scrap Of Land 2021
Terracotta Paper Clay with Glaze and Oxides



Two Field Drawings, Bowlers Town 2021
Ink and Wax



112 Breath Marks (exhaled) 2021
Ink, Prayer Papers & Rice Paper





Romney Marsh Walking Journal 2021
Walnut Ink, Quink and Wax on Concertina Sketchbook

Works to be Shown

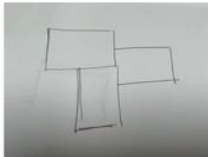
1 - 5 folded artist books of breath mark making – they measure 15cmx80cm each and will free stand in concertina style on a plinth or window sill.
 *Plinth needed if going this route – either one from store or one from Clive.



2 – These are 4 Concertina sketchbooks - Walking Journals – images both sides
 These to be displayed in random ways –the audience to bend down and look at it, pick it up, rearrange it.
 Height of sketchbooks 22cm
 *For this I would like to use the three low level ‘tables’ that need tops cutting for They each measure approx. 86x128cm
 Helen advised on this and said she would have tops cut for them that I can paint.
 They will sit on the tops like this –



These will suffice for three of them – I may need to use a long plinth laid on it's side and butted up against the far screen for the fourth book – or if when these three tables are placed together as the sketch below I may intertwine all the sketchbooks across the surface



3 – Approximately 10 pieces of tiny ceramic Paper Clay Breath pieces (very fragile) 'Little Scraps of Land'
 To be placed on a plinth – would rather not use silicone to attach as they are very fragile. *plinth*



4 - Breath Mark Making Piece '111 breaths on Prayer Papers' *WALL HUNG*
 This is a grid of prayer papers with marks made during a breathing exercise
 Each piece measures 14x16cm – however transportation and installation challenges something this size so I plan to attach them to a length of Chinese Rice Paper and roll up and bring to the space – I will hang this as I did previous breath pieces – from two large bulldog clips nailed up on top of screen/wall - this will be no wider than 70cm but may reach 500cm in length – then it will be lightly folded like fabric at the floor, or stretched out depending on space

I will bring large white bulldog clips



5- 3 A2 Wax and Ink Drawings of The Field *WALL HUNG*
 Command Strips to hang these unframed drawings directly in a grouping



7 – Small collection 4/5 A5 Monotypes – these could go on the wall or in one of the display cabinets *WALL OR PLINTH



I can mostly install the work without technical assistance
 I will need three pieces of board cutting to cover the low level tray tables – just slightly larger that they are. Helen assured me this could be done.
 I will need white paint and brushes

I will need a ladder to attach the long breath piece

I will not be using any AV equipment

Risk Assessment to be sent separately

There are no ethical considerations to make
 No sensitive subjects

All work is the artists own so no copyright permission needed.

Proposal of works to be shown Between Here & There

Risk Assessment Form Between Here & There

Risk Assessment Form

Name of the risk assessor	Jane Beecham Clive Parsley Valerie Savchits	What School or Department are you in?	MA Fine Art part time Year 2	Authoriser's signature	Normally your tutor, PI or other staff member responsible for the project
Assessment title	Between Here & There	Date of assessment	November 2021	Location of the activity	University of Brighton Edward Street
Description of the work area or activity being assessed	Group exhibition, 22 nd November - 26 th November 2021				

What is the hazard?	People affected and how they might be harmed	Measures in place to control the risk	Risk Rating			Additional controls required and by whom	New Risk Rating		
			S	L	R		S	L	R
Sketchbooks on low level tables	All visitors to exhibition – tripping hazard.	Leave space around the artworks to move around freely.	1	1	2				
Paper drawing pieces hanging from screen	All visitors to exhibition – they may fall into it.	To tuck the extended drawing in against the wall.	1	1	2				
Angled chair attached by leg to large, weighty MDF plinth	Staff, students and invited visitors to exhibition – it may fall on them.	The piece will be positioned within enough space to avoid contact.	2	1	2				
Free-standing Doll art piece on large, weighty MDF plinth	Staff, students and invited visitors to exhibition – it may fall on them.	The piece will be positioned within enough space to avoid contact.	2	1	2				
Optional: Wall-hung Mirror art piece attached by a hook to the exhibition wall	Staff, students and invited visitors to exhibition – it may fall on them.	The piece will be securely fastened to the wall.							

Video media played through existing facilities present at Edward Street foyer. Headphones to accompany	Staff, students and invited visitors to exhibition – no perceived safety issue.	-----							
Canvas paintings	Staff, students and visitors – they may fall on them.	Paintings are secured to the walls and cannot be removed without tools.	2	1	2				

Overcrowding	Staff, students and visitors could put their health at risk.	Make sure the 'Please keep 2m distance' and 'Please wear a mask' stickers are in place.	4	1	4				
Theft	Exhibiting artists – artwork may be stolen or misplaced.	Exhibiting artists should monitor the space on a rota basis to ensure the artwork on display is safe and secure. Building staff should be vigilant at all times.	2	1	2				

A Fine Line

29 – 31 March 2022

@mafineartbrighton



Jane Beecham
Jennifer Davis
Marie Sahy
Yifan Wei

In this new body of work entitled 'Still,' the series of drawings are made by dangling multiple pens from trees over paper for some hours and leaving the wind to facilitate the markmaking.

Capturing the power and changeable direction of gusts, the drawings appear chaotic but when we look closer, we see natural forms, landscapes, and organic shapes.

Visual captures of an unseen force of nature.





Wind Drawings, hung simply and left loose at the bottom, looking weathered as they had been made, footprints, bird droppings and mud.

Sharpie on Cartridge Paper
2022



Proposal for 'A Fine Line'

Jane Beecham

Exhibition Proposal for Group show with Marie ~~Sahy~~, Yifan Wei and Jennifer Davis
Edward Street Gallery 28th March – 31st March 2020

Title of Exhibition (TBC)

In this new body of work entitled 'Still,' the series of drawings are made by dangling multiple pens from trees over paper for some hours and leaving the wind to facilitate the markmaking. Capturing the power and changeable direction of gusts, the drawings appear chaotic but when we look closer, we see natural forms, landscapes, and organic shapes.
Visual captures of an unseen force of nature.

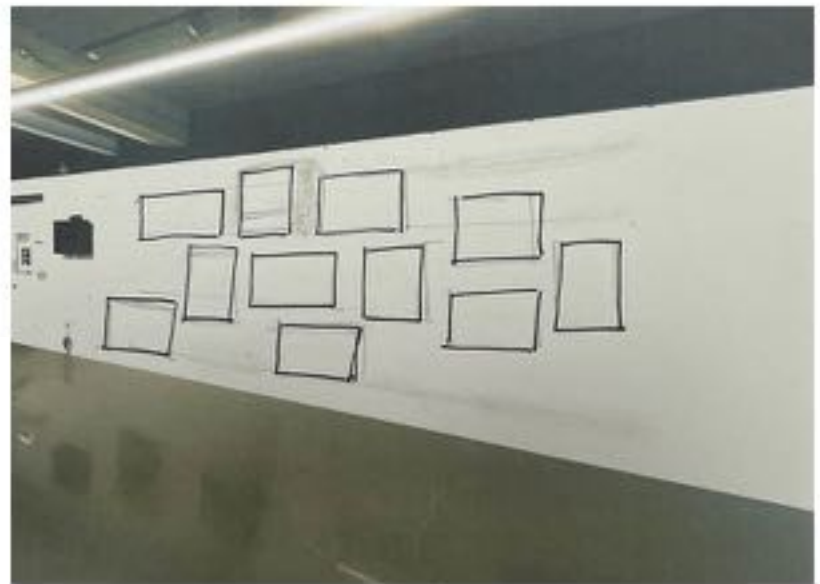
Work to be shown

Selection of approx. 15 Wind Drawings - Examples of below.
Fine Liner on Cartridge paper A1



I would like to use the back solid wall to display these as they need some white space around them – I won't necessarily need the whole wall, but I'd like it to be as spacious as possible.
I plan to put them up in an organic patchwork style oval shape. Floor to ceiling. There will be approx. 12 and they are A1 size pieces.
I will attach only with command strips from the tops, so they remain free and lively.
They are hung without frames as I want them to remain 'weathered' as they were made.

I very much like to be in the space before fully deciding the layout of my hanging – but for example a quick sketch of how I presently envisage it



I would also like to use ONE of the display cabinets to lay 2 more pieces in – this is so they can be looked at from a different perspective, close up and in the way that they were facilitated.
The Piece can be viewed as a whole with title of "Selection of Wind Drawings, up to 5 pens used together, Wind Speed from 8-22 mph "
I can mostly install the work without technical assistance – however I will need assistance with the display cabinet
I will need a ladder to reach the higher areas for hanging
I will not be using any AV equipment

Risk Assessment to be sent separately

There are no ethical considerations to make
No sensitive subjects
All work is the artists own so no copyright permission needed.

Rye Society Of Artists Spring Exhibition 19th March – 24th April 2022 at Rye Art Gallery



Breath Meditation Drawings, Location Drawing - The Field, and Wind Drawing

MAFA Final Show Proposal June 2022

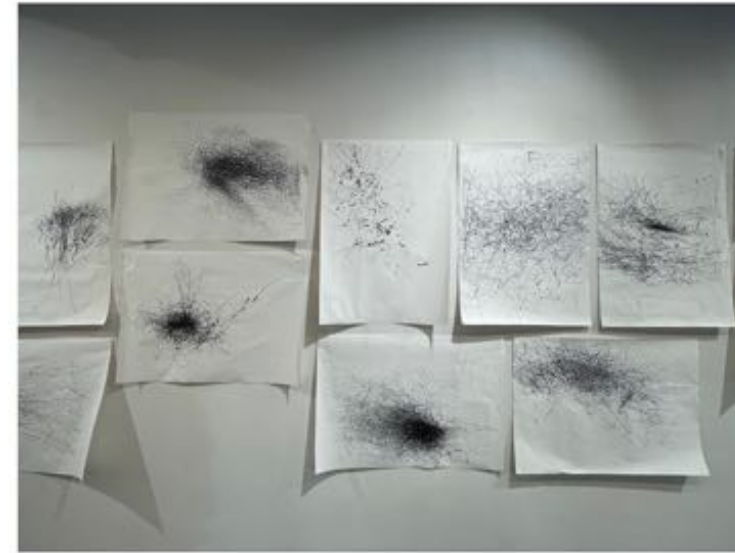


1 - Three Monotypes - they will be framed (with glass) and measure approx. 90x66cm each probably with no more than a 20cm gap in between them to create landscape as a whole piece.



2
5 breath drawings
70cm wide and up to 8/10 m
which some pull out across the floor.

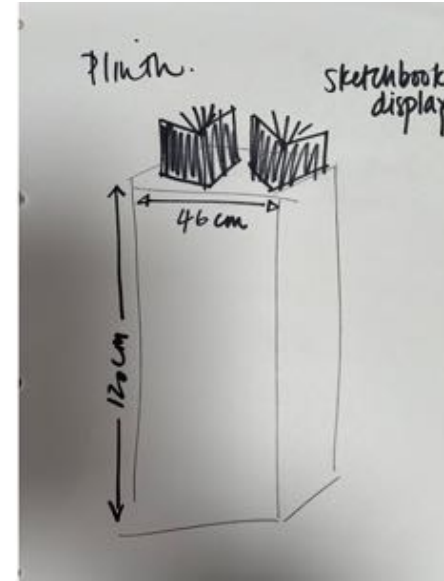
Could stagger these slightly at different heights but want them to hang close to each other clipped up with white bulldog clips and let them trail



3
Wind Drawings –
Hung with command strips
only – light and airy and
lively

Unframed

Possibly a patchwork of
these – up to 5 to 7
Whatever in the space that
visually works
A1
59x84cm each



4
One plinth to stand near long breath
pieces –
120cm high -46cm square

To display 2/3 sketchbooks (small
square) with Enso marks in or 3 artist
books with breath marks
So they appear sculptural and can be
looked into.

5. Monitor / Media Player to show documentation of Breath Flags, Wind Drawing Beach Experiments, Breath Markmaking and any other filmed documentation that is relevant to work shown

No Sensitive Material will be shown

MA Final Show Risk Assessment Form



University of Brighton

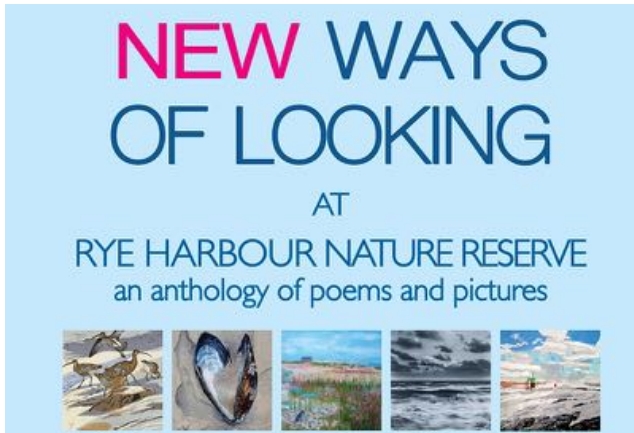
Risk Assessment Form

Name of the risk assessor	Jane Beecham	What School or Department are you in?	MA Fine Art Part Time Year 2	Authoriser's signature	.
Assessment title	Final MAFA Exhibition Work	Date of assessment	June 2022	Location of the activity	Grand Parade Campus, Brighton
Description of the work area or activity being assessed		Part of Group Exhibition – Install from w/c Monday 20 th June – uninstall w/c 18 th July 2022			



What is the hazard?	People affected and how they might be harmed	Measures in place to control the risk	Risk Rating			Additional controls required and by whom	New Risk Rating		
			S	L	R		S	L	R
Paper Works hanging on walls by command strip	All Exhibition <u>Visitors</u> - these could fall off wall	Attached securely to wall	1	1	1				
Paper works hanging from bulldog clips and trailing on floor	All Exhibition <u>Visitors</u>	Leave space for walking around with ease	3	1	4				
Falling from a ladder during installation	Students, Staff could be injured due to falling from height whilst installing work	Ladder training to be undertaken before the activity	3	3	9				
3 glass framed monotypes	Could possibly fall of wall and break	Make sure secure on wall And hang where public will not walk into	3	2	6				

S= Hazard severity, L= Likelihood of occurrence, R= Combined risk rating



Publications

And it Rained and Rained But Still There Was Light on the Sea – Monotype

The Edge of The Sea - Mixed Media Drawing.

Illustrating two poems in this anthology 'New Ways of Looking at Rye Harbour Nature Reserve'. 2021

Breath Mark-Making Workshop

Pett Level
September 2021



Workshop Flyer

Breath Mark-Making Workshop

Wednesday, September 15th 10.30 for 11am

Approx 2 hours

Meet at Pett Level - Pett Rescue End on Sea Wall.

10 places

Free

As part of my MA I am running a short free workshop in intuitive mark making through meditation breathing practice. It is something I have been exploring throughout my first year study, in various locations and studio practices. To breathe well and mindfully, enables our minds to be present and calm. I find that it settles me into a space, and with mindful focus I reconnect with the land and environment by making these breath meditation drawings — a series of mark making drawn while I consciously undertake particular breath patterns or mindful listening.

Logging breath count, date, time of day, and time taken.

Recently I have been making larger breath meditation drawings in my workspace setting myself a set of rules for creating these pieces.

I'd like to invite you to participate in a workshop.

You don't have to be an artist to attend.

You will explore the focus of a breath as you make a mark, responding immediately and intuitively to a repetitive pattern of meditation breathing exercises and active listening.

I would hope that you will benefit from the sense of calm and wellbeing that this drawing method offers, and release some boundaries of what you accept to be an actual drawing.

Arriving at Pett Level we will search for items on the beach to draw with, driftwood, sticks, pebbles, feathers. It's just a short walk to the cliffs from where we will meet.

I will have a supply of drawing materials too, before we settle ourselves in place and begin the workshop.

Being aware of the landscape where we place ourselves we will work to a set of exercises such as Bunny Breathing, Starfish Breathing, Golden Thread Breathing, Anapatasati Breathing, and 4-2-4 breathing, while we focus on the insight of the process of mark making.

Also actively listening and remembering sounds around us.

I'm aware that there will be distractions and this is quite experimental.

We will log breath count, time taken, date and time of day.

What interests me here is the multiplicity and repetition of a mark — every one unique.

In return I'd like to be able to keep one or two of everyone's drawings to perhaps show as a collective piece during my MA and encourage a short discussion afterwards about the work.

I would also like you to fill in a short questionnaire about the experience, and sign a disclaimer to say that if you feel unwell, you will stop the exercise immediately.

If you'd like to bring your own lunch - I have a location to make hot drinks and for toilet facilities too. There are public toilets near by also.

You are welcome to stay on in the afternoon to enjoy the beach, explore and do some more drawing — for this I ask that you bring your own kit.

This workshop is weather dependant — if it's lashing with rain we will have to reschedule and so I will need full details from each participant so I can let them know the day before if we are going ahead. Likewise if you are not able to attend on the day I'd appreciate you letting me know as soon as possible so the place can be made available for someone else.

Thank you.

Discover my breath drawings on my website here

<https://janebeecham.portfolio.site/interim-show>

Please bring

Something to sit on

Warm clothing if needed — the weather can be quite wild there

Anything you may like to make marks with — tools, brushes, ink etc

Packed Lunch (if staying)

Water or Flask

Drawing Kit for the afternoon (if staying) your own paper, sketchbooks and equipment

For the Workshop I Will Supply

Drawing Boards

Cartridge Paper

Ink

A few tools for mark making

Hot Drinks afterwards and maybe even a bit of cake!

Please RVSP - Jane Beecham 07540378583 or email janebeecham@live.com



Settling in place and collecting items to draw with

Workshop Plan and Disclaimer

Breath Mark Making Workshop 15th September 2021

Meet 10.30am - coffee and chat - head to beach - collecting and gathering of drawing materials - all drawing - discussion of what we've made.
LUNCH!

Introduction

This workshop will feed my MA research - I'm interested in what makes a space a place for some - this is one of my favourite places and so I come to sit, think, gaze and breathe deeply and mindfully. Sometimes before a day of drawing this is how I will start. I'm also interested in art practice for well being, walking and drawing and the benefits on our mental health with being together as a group when doing these activities. So this is hopefully a discovery of place and time through intuitive mark making through mindful breathing practice.

Also fascinating to me is multiplicity and repetition in mark making - you will all make marks that could potentially be very similar but each one is unique and personal to you. I tend to mark make in orderly rows - but I'm not suggesting you do the same - you make your mark where it feels right.

I am also trying to explode the perception of what a drawing is.....the word 'mark making' accepts what we will do today into what a drawing actually can be Question what in your own personal realm you accept to be a drawing and then push those boundaries a bit further. We are conditioned to think that a drawing has to be figurative or representational of an object or landscape or something solid and I'd like to suggest otherwise.
I hope this will be a collective and participatory experience and fun for you all.

Go to beach and Gather materials if need be - 10/15 mins
Big stretch before we sit - Large breath in and a large blow out!
First we will sit in the landscape and settle - Normal breathing
Close eyes if you like and get a sense of the place.
Move if you don't feel comfortable.

Quiet.
Look, listen and breathe.
Active listening here - let the ears just pick up sounds
Pauline Oliveros Sonic Meditations has a special procedure - apply this here perhaps - **make sounds** if you wish, **imagine sounds**, **listen to the present sounds** and **remember the sounds**
Quiet

Start with **Anapanasati meditation**
This focuses on the breath and is a very natural place to begin. It's a Buddhist practice, it helps concentrate the mind and employs the breath to help insight.
We begin by taking up the breathing as an object of attention - focus on the sensations of breathing as the lungs naturally and uninterrupted fill up and empty themselves. Be mindful of all those sensations you are feeling - breathe through the nose if you can. You will find your mind being anywhere other than on your breath but just bring it back to concentrate on your breath if you are distracted.
Your mind will settle eventually - maybe not today - but eventually it will.
This exercise can help you unlearn the tendency to control breathing - so allow your breath to flow and let the breath happen rather than making it happen.

Keep being aware of your exhalations - feel the breath sensations when you exhale again and again - accepting what is happening.
Trust that you will exhale naturally, and try not to interfere with the process of breathing out., Inhaling - if you think about it - does they become disturbed?
The breathing pause - the gap between breaths
This is where we can open our eyes and make our marks - start to make the mark on the pause and let it flow as you exhale.
Inhale, pause, Exhale and mark make.....
Re-establish the length of the pause - if it goes a bit wayward the breath recovers on it's own and you can pick up a rhythm naturally - if you're using ink you will dip in the pause and make on the exhale.....
Do as long as it takes to fill a page or two.
Stop when you feel you want to.
3 minutes or so.....

Starfish Breathing

This is a fun little exercise where we draw round our hands - use charcoal, pen, 3 or 4 of these complete hands....
Hold every other one

Golden Thread Breath

With this breathing practice we lengthen the exhalation or the out-breath. This calms the body and mind. It takes the stress out of a difficult situation. It's a very visual breath.

So breathe in through your nose and out through your slightly parted lips. Open your mouth a tiny bit, relax the inside of your mouth and your jaw completely.

Inhale normally through your nose and exhale out your slightly parted lips. As the breath leaves the lips visualise a fine golden thread spinning out on the breath. Visualise the golden thread spinning out and away into the air around you, for as long as the breath will comfortably carry it. Let the focus of your attention remain really precise. Let it start at the exhale, on the lips, and then allow it to travel out into the air along your golden thread for as long as the breath, and your mind, can comfortably carry it.

As you do this make your mark - visual the golden thread and draw the golden thread! We will do five to ten rounds of golden thread and then return to normal breathing.

Active listening again - Blind drawing of clouds, trees, cliff or peoples and rocks - 2/3 minutes
Draw the shadows you see on your paper.

Bunny Breath

Be careful with this one and if you feel a little heady please stop.
Choose a large item to draw with.... Define marks
Sit up tall
Three short inhale breaths like a bunny sniffing a flower
Hold exhale while making a mark
Do a few rounds of this

4/2/4 Breath

Now we are into the swing of things a bit we'll attempt a 4/2/4 breath
Inhale for a count of 2-4 seconds and exhale for a count of 4-6 seconds but start with a combination that works for you making sure to EXHALE longer than you INHALE
Focus your attention on your drawing board and paper - try not to be distracted....

Little rest to focus on the sound smell taste sight and feel of what's happening before we try the final one

6/6 Coherent breathing

I find a breath in for a count of 6 and out for a count of 6 quite hard.
Coherent breathing 6/6 for 6 minutes is said to reset everything -
Brings down your blood pressure, calms your mind, balances and settles
So lets give it a try - do as much as you can
Draw on the out breath..

Everyone on feet - Big Stretch - and Large intake and blow it out That's it.

Discussion back at caravan

Breath Meditation Workshop Disclaimer

There are points to observe and safeguard against any medical conditions that may be exacerbated.
Never strain or force breath, if possible, always breathe through your nose on in and out breaths, listen to your breathing, take time to rest, if any discomfort stop what you are doing, refocus and begin again if you feel able.
If you have any medical condition or are recovering from surgery or any concerns about suitability for the workshop it would be essential to check with a doctor before attending.
I am not liable for any resulting injury to persons however it may arise

Jane Beecham

I have read the above and agree
Signed

X

There may be some photographs taken also during the workshop - mainly of the work made and but maybe a few while you make as a group. These are for use on my documentation for my MA and I hope you will agree to also let me post a couple on Instagram.
Thank you.







Sharing our work

Feedback form and Initial Informal Feedback from participants

Hi all,

Thank you once again for attending my breath drawing workshop last week. It was such a lovely morning and great to have you all there - thanks also for leaving me with some of your pieces, I plan to photograph these and I promise they will be eventually returned.

Would you mind also answering a few questions about the experience of the workshop - it shouldn't take long - but can be as long as you want it to be !!! - It would help me enormously with furthering the MA research. Thank you.

Feedback for the Intuitive mark making workshop

What were your expectations of the workshop?

Do you often practice mindful meditation or breathing ?

If you are an artist, what is your main practice?

If you are not an artist - can I ask what line of work you may be in or have retired from?

Did you come with a pre-conceived idea of what a drawing is?

Or what you would call a drawing.....

Did you think differently about this at the end of the workshop?

Did it take some time for you to settle into the way of listening and making a mark? Practically speaking - was it easier with the gong sound?

Was being outside a distraction to your focused breathing?

Or do you think it wouldn't matter where you were?

Do you think that this might be something you will continue to do at the beginning of a day perhaps before starting your practice or if you are not an artist would you consider time to draw intuitively again?

Did you feel calmer? More informed? At the end of the workshop?

Any other feedback???

Feedback

'what a wonderful workshop it was, just perfect, calm, clear, paced perfectly, facilitated, provided, encouraged it all'

'Thank you so much, absolutely loved your workshop. I think it'll really help me to focus, can't wait to do some more outdoor sketching.'

'Just wanted to say how much I enjoyed your workshop today. It was lovely to meet you and all the others in such a relaxed atmosphere in a really stunning location.'

'It was good to take a backward step from old ideas about drawing and 'loosen up' a little. I think I shall continue to practice those exercises in future and hopefully move forward with my work.'

'Thanks so much for creating such a well-held and light hearted workshop. It was great to be told what to do, and not have to make choices! I certainly feel that, thanks to you, I have more possibilities of ways through the inevitable bumpy starts when drawing or painting. Really glad it has given you lots to work with too!'

'My Tibetan teacher I spoke of is [Dzigar Kongtrul Rinpoche](#) and I've certainly seen films of him working. Could you remind me of the names of the women who run the pigment workshops? Something I'm exploring more and more....and absolutely love!'

'It was brilliantly organised of course, and wonderfully relaxing with lovely people. And just like magic we all produced some fascinating marks!! Jane's a natural and generous teacher/guide. Loved it. Xx'

There are plans to hold more workshops when the weather is less unpredictable, since doing this one last year, so many others have asked me when the next one will be.

What really interested me here were the marks made by the non-artists who felt they'd achieved and accomplished something they hadn't considered to be possible. They all made marks that were very similar but each one was unique and personal to the individual.

As research, I am interested in art practice for well being, walking and drawing and the benefits on our mental health when being together as a group doing these activities.

I have yet to document all the pieces produced – it would be useful to propose a small exhibition of works made.



Jane Beecham

Work / Exhibitions / Interim show

Jane Beecham

Artist

Website

<https://janebeecham.portfolio.site/>

CV

b 1961

1978-79 Foundation Course at Cumbria College of Art & Design

1979-82 BA Hons Graphic Design Leicester Polytechnic

1982-85 Freelancer for various Animation Companies in Trace and Paint departments

1985-89 Studio Manager for Animation City working on commercials and animated shorts.

1989-93 Creative Director for Quick on The Draw TV Productions - directing tv and radio commercials mainly for the music industry.

2003-12 Part time course in Printmaking at Hastings College (uncredited)

2012 Became a member of the Rye Society of Artists

2013-14 Taught Monotype workshops at Arches Printmaking Studio, Hastings

2022 MA Fine Art, University of Brighton

Notable shows

2007 The Mermaid's Garden with partner Richard Adams, Todds Gallery Hastings.,

2008 Rock-a-Norey with partner Richard Adams, Todds Gallery Hastings

Seeds and Shore with Angie Lewin at Hybrid Gallery, Devon

2009 Conjurors of Colour, Merriecroft, Sissinghurst

Hidden Depths Todds Gallery Hastings

2010 In the Garden Merricraft, Sissinghurst

2012 Print Matters, Hybrid Gallery, Devon

2014 Pushing Print, Margate, & Print Swap Show, Brooklyn

2015 Midwinter, with Siobhan O'Hanlon Crowborough Arts Centre

2016 Christmas Show, Blackheath Gallery, London

2020 Winters Bone, Red Door Gallery Rye (solo)

2021 The Space Between with Clive Parsley, (Online show due to Covid)

Catch My Breath (Online Show due to Covid)

Between Here & There, with Clive Parsley and Valerie Savchits, Edward Street Gallery, Brighton

2022 A Fine Line, with Jennifer Davis, Yifan Wei and Marie Sahy, Edward Street Gallery, Brighton

Rye Society of Artists Summer Exhibition yearly 2006 – to present day

Rye Society of Artists Spring Exhibition Rye Art Gallery yearly 2017 to present

I have work always available Rye Art Gallery and Rye Bank Gallery for general sales and for chosen exhibitions

Open Studios/House every year from 2005 to present

Throughout my career I have been involved in many group exhibitions including AAF Battersea with Avery Contemporary Fine Art, Hybrid Gallery, Devon,

Battle Art Fair, Lowe Holland Gallery, Penryn, Cornwall, Cranbrook Art Show, Hastings Art Forum Print Exchange, The Sussex Festival of Art, Avocet Gallery,

Rye Harbour, The School Creative Centre, Rye, The Playden Festival, Brooklyn Sketchbook Project and The Stables Theatre Gallery, Hastings.

On-Going Projects

Back to The Field and The Cliffs- rediscovering locations - Bowlers Town, Hope Gap, Pett Level, Dungeness, Rye Harbour
Documenting my experience of these locations – ongoing collection of smaller works, drawings, monotypes, etchings, dry points and larger textural pieces
Exploration of Wind Drawings and Stains - free flowing mark making
Experiments in Clay – Slip – Breath marks in slip
Weekend Workshop in Stone Lithography March 2022 at Draw Brighton
Stitched piece for wall hanging based on breath and The Field. Hessian.
Possible collaboration with MA Photography Student Tim Wilcocks
Proposals for Further Breath Mark-Making workshops
Breath Flags on tour

Recent and Future Exhibitions

RSA at RAG Easter Exhibition March - April 2022
Rye Bank Gallery – proposal for family exhibition this year
RSA Summer Exhibition – August 2022
Open Studios October 2022

<https://www.instagram.com/janebeechemartist>

<https://www.facebook.com/janebeechemprintmaker>

<https://www.ryebank.gallery/jane-beecham>

<https://ryesocietyofartists.co.uk/artist/jane-beecham>