



## ANGELA DE GROOT

I am an artist with a camera. Based in Dorset there is much to feed my sense of wonder at the natural world. I have found that by looking for beauty in the ordinary, the world becomes amazing.

With a passion for the natural world and strong connection to the sea, I jumped at the chance to do some work on the Island.

I had in mind lots of lovely macro shots of the wild flowers. Even on a calm day everything vibrates in the wind on Portland and it's any wonder the plants manage to hang on at all. I realised my vision wasn't going to happen in the timeframe so I began looking with fresh eyes. It was an adventure, becoming quickly absorbed and extremely anti-social for a while. I could be found lying on the grass on the cliff edge or balancing on the rocks with my camera. I did get some quizzical looks but I didn't mind. I was on a creative mission.

I have worked in community arts and teaching for some time. I recently decided to have a change of direction and see what I could do for myself. I had enabled hundreds of people to have a go at art, but had lost my own style and sense of creative vision. This exhibition is my first public outing.

Who knows where I will go next? I am loving working with the camera I definitely would like more projects that get me looking and discovering in new ways and I may even get some paints out again.

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## STEPHEN YATES

On social media, it says about me that I enjoy lying down on the tops of mountains, usually because I have either walked or run up them first! This deep passion of mine leads to participation in journeys across both land and water, and I see it as part of the 'human condition'. The perspective of the West Dorset landscape is greatly altered by walking up local hilltops, many previously occupied by ancient ancestors. The 'Interrogating Landscapes Project', organised through Dorset Visual Arts, is now in its third year and my artwork has changed and evolved throughout this time. This way of working, collaboratively with other artists in the same location, has made me investigate many different approaches and avenues of exploration, hopefully creating a 'sense of place'. My artwork expresses the concept of a different period in both time and history too, watercolours and acrylics painted in diffused light conditions at night and exploring the spiritual nature of this area of outstanding natural beauty. I recently embarked on a new project called 'The Great Stare', based around Milton Abbey and is a restoration and reconstruction of Capability Brown's beautiful landscape. It is interested in the age and archaeology of this unique Dorset landscape and the impact on the natural environment in the last five hundred years of habitation. I look at the world through my images, artwork and photography, carefully creating a record to map out my early thoughts in sketchbooks as drawings and photographic sketches. Larger scale work is executed in watercolours, acrylics and oils reflecting my journey and emotions. Interrogating this landscape near my new home on Portland is already leading to much larger work.

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## HOLLY NORRIS

I am a textile artist and printmaker based in Dorchester, with exhibiting and studio space in the form of a hut on Portland Bill. Having trained as a doctor and continuing to work part-time as a GP, it is through art that I strive to achieve balance in my life. Working in a largely conceptual way, I find the medium to best describe an idea, with most pieces evolving from my love of drawing. I studied for five years with Open College of the Arts on their Textile degree programme incorporating fine art printmaking. Having recently had my debut exhibition as part of Dorset Art Weeks Open Studios, I am currently working on this collaborative project based on Portland. My current printmaking explores the early development of Fortuneswell, including the old custom of placing a child's worn shoe in the chimney breast of new homes for good luck. I have incorporated marks in the Fortune's Well prints to reflect the quarrying marks found on the island. In my textile work, I have explored light and space combining drawing with stitch on sheer layers. In most pieces I aim to achieve a sense of place as opposed to a traditional picture. The cotton and silk pieces have been printed with rusty hinges from my hut, built in 1947 and weathered by decades of Portland storms, thus keeping the sometimes brutal forces of nature there at the heart of my work.

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