



Jackie Green



Wendy Paxford



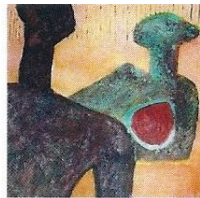
Isobel Cliff



Jill Jennings



Pamela Leatherland



Nora Raufast



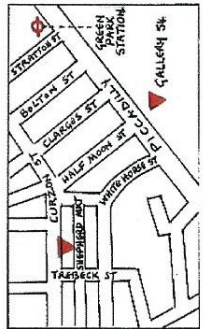
Angela Vyvyan

SEVENUP

54, The Gallery, Shepherd Market
London W1J 7QX

**23rd - 29th
August 2010**

GALLERY OPENING TIMES:
Monday 1-8pm Meet the Artist
Tuesday-Saturday 11am-7pm
Sunday 11am-3pm



These seven artists are all members of 2D3DSOUTH Contemporary Arts, a group of Painters, Printmakers and Sculptors most of whom received their training at Southampton. They exhibit singly and collectively in the South of England, as far out as Cornwall and The Royal West of England Academy, and also in London where, more recently, they showed at the Mall Gallery

Jackie Green Jackie uses Still Life as a starting point to obtain different levels of abstraction and ambiguity. She has a strong affinity with Cornish Art and has working galleries in Penzance and Winchester.

Wendy Paxford Whilst being inspired by nature and the Landscape Wendy's work draws upon memories and experiences rather than specific location.

Isobel Cliff Three extended visits to the Australian Rainforests have left Isobel with powerful impressions of their multi-layered beauty and mystery and of the "presence" of their former aboriginal inhabitants. Her paintings are an emotional response to these.

Jill Jennings Jill is inspired by the coastlines and cliffs of Guernsey and also by patterns and marks made in the landscape from Pre-historic times, sometimes combining both of these elements.

Pamela Leatherland Pamela's paintings and glass works are an emotional response to her chosen theme. She likes to explore the magic and mystery within the subject and to convey these feelings to the spectator.

Nora Raufast My series of semi- abstract sculptural images was sparked off by visits to Henry Moore's home and studio and his exhibitions at Kew Gardens and the Tate.

Angela Vyvyan The exuberant paintings of 80 years old Gillian Ayres has been the most recent inspiration for Angela and for her present body of work.

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