

Inspired by Heritage



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Inspired

Front Cover image: *Spring Clean*, Tessa Bunney

Back Cover image: *Malham Tarn Window*, Jackie Hunt, Photographer Port Medlock

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by Heritage

Inspired by Heritage is a programme of six residencies for contemporary artists and makers who are based in North Yorkshire. Each residency has been designed to offer the artist the opportunity to create new work inspired by a specific collection or heritage site, and to contribute to the development of their professional practice. The residency programme has been developed by Chrysalis Arts' Art Connections project and funded by the Esmée Fairbairn Foundation.

A key aim of this programme has been to demonstrate the potential for contemporary artists to work with North Yorkshire's heritage sites and to build new relationships between representatives from the arts and heritage sectors. Inspired by Heritage has involved collaboration with a diverse range of partners from the voluntary, public and private sectors, all of whom have contributed their knowledge, time and enthusiastic support, and I would like to thank the many individuals who have been involved.

The role of the cultural sector is increasingly acknowledged as an important component in rural economic development, especially rural tourism, yet the range of creative opportunities open to arts practitioners in many rural areas remains limited. I hope that the

diversity of the residencies presented in this publication, and the way in which each artist has responded so successfully to the challenge presented by the different locations and collections, will help to encourage investment in future projects of this kind, both in North Yorkshire and elsewhere.

I would like to thank the six artists who have taken part in Inspired by Heritage, Fiona Bowley, Tessa Bunney, Andrew Cheetham, Lynne Glazzard, Jackie Hunt and Serena Partridge, for the empathy, integrity and personal commitment they have each brought to this programme. I would also like to thank my colleague Marcia Whitham, Jane Sellars, Curator of Art, Mercer Gallery, Harrogate and Porl Medlock, photographer.

Christine Keogh

Director, Chrysalis Arts

Inspired by Heritage

British artists have always been inspired by our heritage; by the landscape, our ancient buildings, the great country houses of England and the treasure houses that are our museums and art galleries.

In the past, artists were employed by the rich and powerful to both celebrate and record the evidence of their wealth. J M W Turner, for example, on his tour of the north of England in 1797, went there at the behest of the Lascelles family of Harewood House, Leeds, to paint views of their extravagant house, fruit of a fortune made from slavery, set in an artificially classical landscape created by Lancelot Capability Brown. Turner came and made his careful watercolour views of Harewood, collected his payment, and then went on his way to find what he really wanted to paint in the wild beauty of Northumberland and the Lake District. In the nineteenth century, new industrial wealth made factory owners into art collectors. On the whole, the nouveaux riches did not want views of Victorian Britain on their drawing room walls. Lord Leverhulme, for instance, who built a village for his workers around his soap factory, put an art gallery in the middle of Port Sunlight. He filled it with paintings of an idyllic England that was fast ceasing to exist, largely on account of the industrialization

that had brought him his wealth. He had a particular fondness for Millais's Pre Raphaelite landscapes and Helen Allingham's romantic watercolours of country cottages.

In the twentieth century artists often turned their backs on history in order to engage with the bright new modern world, and photography came to the fore as a means of documentation. But at the same time organizations were springing up to preserve places of historic interest or natural beauty that were already disappearing. The National Trust, the Campaign to Protect Rural England, the Victorian Society, the Georgian Group and many more came into being. Now, in the twenty-first century, concern for the conservation of the environment, our built heritage and our art treasures is in the foreground of our lives.

The six artists in residence who took part in the Inspired By Heritage scheme – Fiona Bowley, Tessa Bunney, Andrew Cheetham, Lynne Glazzard, Jackie Hunt and Serena Partridge – come from diverse backgrounds and work in different art media. They were purposely selected for that reason, just as the six sites were chosen for their differences: Fountains Abbey and Studley Royal, a World Heritage site; Newby Hall, a stately home and garden; the landscape of Rosedale;

the Whitby and Literary Philosophical Society's extraordinary museum; the study centre at Malham and Harrogate's Royal Pump Room Museum, home of the spa town's famous sulphur wells.

Fountains Abbey was once one of England's richest religious houses, run by the Cistercian Order. Henry VIII's Dissolution of the Monasteries brought its life to an abrupt end in 1539. The ruined abbey passed through several hands until it was sold in 1767 for £18,000 to William Aislabie, who landscaped the abbey ruins as a picturesque folly to be viewed from the Water Garden, which is how we see it today. Over the last three hundred years, artists have been attracted to Fountains by its exquisite ruined beauty and natural setting. Mostly, like Turner, they come to paint and to draw. Fiona Bowley, however, is a sculptor, and what fascinated her were the shape, line and structure of the water garden itself. The sight of a semicircular pool viewed from the Octagonal Tower above the gardens was her inspiration; she wanted to create a vista of her own, including her work within the formal landscape, looking towards the Temple of Piety across the water. The abstract shape of her stone sculpture reflects the sweeping curves of the pool, the semicircular

lawns abutted by the parallel lines of grass and water and the vertical lines of the enclosing yew hedge. Of Fountains Abbey itself, Bowley says, 'The light and shadows that develop within the deep stone arches have always awed me, and continue to inspire my work.'

Over the centuries, legions of craftspeople have worked within stately homes, employed by the owners to build ornate furniture, hang the walls with silk and create lavish colour schemes. Artists have been paid to paint family portraits, to make watercolours of the luxurious interiors, lavish gardens and the landscape that surrounds them. Tessa Bunney, artist in residence at Newby Hall, is a photographer with a particular interest in different landscapes and the way they are shaped by human activity. She has worked the world over, including Finland, Romania, China and Vietnam, living with peasant communities in remote locations and photographing their lives. At Newby she turned her camera on an aspect of the stately home that would in the past have been deemed invisible: the workers. During her residency, Bunney worked with the staff of Newby Hall to produce a series of portraits which give an insight into what goes into the maintenance of an historic home and garden for the

public to enjoy. She photographed not only those who work in the grounds and gardens but also the less glamorous occupations: the cleaners, café staff and housekeepers. The images she produced during the residency were made during the closed season as well as the busy summer months, in order to give an idea of the seasonal life of the estate. Bunney is a master of portraiture without faces, choosing instead to focus on people's hands at work, or a turned back, managing to give her subjects anonymity and humanity at the same time. She also has an eye for witty incongruity, captured especially in her image of the elegant chandelier, lowered to earth for its annual cleaning, side by side with a plastic bucket.

Andrew Cheetham, of all the artists, took on the most traditional role, as the landscape artist wandering through Rosedale, capturing it in paint and pastel in its different seasonal lights, colours and activities. Cheetham's work of recent years has been primarily concerned with the North Sea, viewed not only from his studio located in a baiting shed on the harbour at Scarborough, but also at much closer quarters from the deck of a working fishing boat in all weathers. More used to living in the urban environment of

the town, Cheetham went looking for the pattern of life as the seasons progressed: the burning off on the moors, ploughing and planting through to harvest. He said, 'I never knew what to expect. I would set out with one idea of what I was going to do but have to change it when I got there. It could be thick fog in Scarborough but bright sun in Rosedale, and vice versa. The one constant was the wind. I learned to take everything with me - pastels, water, oils, turps, charcoal, paper, boards - so as not to limit myself when I got there. It wasn't until towards the end of the residency that I felt that I was getting somewhere.'

Jackie Hunt, glass artist, also engaged with nature, but in a quite different way to Cheetham. Hunt was based at Malham Tarn Field Centre in the Yorkshire Dales National Park. It is the focus of an internationally important National Nature Reserve and the Tarn is one of only eight upland alkaline lakes in Europe. Within walking distance Hunt had famous limestone features including Malham Cove and Gordale Scar that have inspired artists for centuries. For Hunt, the Centre was as much about the people passing through as it was about the location. Her overriding concept was the powerful interaction of water and rock, and the layers of life and experience that have built up

there over time. During her residency Hunt created a stained glass window that is now a permanent feature of the building. Her stained glass panels reflect her own process of exploration, the landscape around her, and a snapshot vision of the Malham Centre, with the sense that its visitors each bring something special, and each take away something different.

The jeweller Lynne Glazzard was one of two artists working with museum collections, a type of residency that has been current for many years now in museums across the country. Glazzard found herself within the extraordinary environment of the Whitby Museum, crammed with eclectic collections that relate to the history of the town and its unique north east coast landscape, including archaeology, geology, herbaria, bygones and social history, ethnography and relics of Captain Cook and Whitby's shipping and fishing history. Glazzard made bracelets, necklaces and rings from resin, metal clay, silver and hand-blown glass beads, inspired by such diverse objects as an herbaria, fish bones and jewellery made from human hair. She described the effect the residency had on her work, 'When I began my residency at Whitby Museum I had little idea of the impact it would have upon my

work. The outcome of the residency has not been the development of a coherent collection of jewellery as I had originally planned but is actually something more exciting, that has had a much greater impact upon my future practice.'

Serena Partridge is a textile artist who works on delicate fabrics, such as white kid leather, silk and chiffon on a breathtakingly small scale, fabricating tiny items embroidered with minuscule stitches. Partridge explored Harrogate's spa history through guidebooks and pamphlets in the Royal Pump Room Museum's collection. She scrutinized samplers, lace and costume jewellery, and she read romantic tales about Blind Jack of Knaresborough and Agatha Christie's mysterious disappearance to Harrogate. The result is a collection of elegant gloves embroidered with story-telling maps of the town, and Blind Jack's love story written in Braille with minute red beads like drops of blood on white flesh.

All six artists have produced work that is remarkable both for its diversity and its originality, and in each case they have been inspired by heritage in their development as artists.

*Jane Sellars
Curator of Art,
Harrogate Museums and Arts*

Andrew Cheetham

Painter ~ Artist in Residence, Rosedale



Andrew Cheetham was born in Heywood, Lancashire and studied at Manchester Polytechnic, Liverpool John Moores University and Central St. Martins College of Art. He lives and works in Scarborough, North Yorkshire, where he has a studio in one of the baiting sheds on the harbour. He has been

painting the sea and documenting Scarborough's declining fishing industry since 2000.

In 2006 he was Artist-in-Residence at Knaresborough Castle.

"The notion of decay is central to my artwork, from the documentary depiction of our declining Industrial

Heritage, to the momentary collapse of a wave. Through close observation, my aim is to capture changes in atmosphere and light, drawing on both a personal and social relationship with my subject matter – objective yet intimate."



Sweeping Clouds II

Rosedale, North Yorkshire

Rosedale is a picturesque valley in the heart of the North York Moors National Park. Today, Rosedale is a farming area and an integral part of the North York Moors tourist trail. However, the scene was very different during the second half of the nineteenth century, when the area played a key role in the Ironstone Age. The dawning of the Industrial Revolution signalled a huge demand for ironstone, with much of it being transported to blast furnaces in the North East for use in shipbuilding.

Residency

I spent the first few months of the residency exploring Rosedale: the village, the Dale, and the adjoining Northdale, the moor tops and marker stones and the remains of the iron ore mines, with their kilns, cottages and railway. It is such a big area, roughly nine miles in length, that it took me a long time to get familiar with it. I was also looking for the pattern of life as the seasons progressed: the burning off on the moors, ploughing and planting through to harvest. It was something I was unfamiliar with, having been based in my baiting shed studio at Scarborough and observing the sea, and living in urban environments where the seasons just merge into each other.

At first it seemed much the same, the moors dark from winter and the snow covering the dale in minutes. I noticed as I drove up through the Vale of Pickering that spring came much later in Rosedale than elsewhere. Then suddenly the heather blooms and the moors are carpeted in purple. Just a couple of weeks and it is gone again.

I never knew what to expect. I would set out with one idea of what I was going to do but have to change it when I got there. It could be thick fog in Scarborough but bright sun in Rosedale, and vice versa. The one constant was the wind. I learned to take everything with me - pastels, water, oils, turps, charcoal, paper, boards - so as not to limit myself when I got there.

Eventually I began to see patterns, in the landscape, the seasons and man's impact on and relationship with it. I also developed favoured spots from which to work. It wasn't until towards the end of the residency that I felt that I was getting somewhere.

Andrew Cheetham





Left: Dale Head

Below left: Hartoft Rigg

Below right: Florence Terrace



Lynne Glazzard

Jeweller ~ Artist in Residence, Whitby Museum, Pannett Park, Whitby



Lynne Glazzard was born in Leeds and studied at Hull University and the University of Lincoln, where for a number of years she taught design history. She lives and works in Glaisdale, near Whitby on the North Yorkshire Moors. She has been enamelling since 1999 and now works in silver, copper, enamel and lamp worked glass. She is interested in exploring colour and texture in her work, often inspired by history and by her local environment.

“As a designer and maker I have a particular interest in colour and texture and in exploring ideas about history and memory. My work is often inspired by colours and forms found in my immediate surroundings. I have recently been looking at the way jewellery is often associated with specific events and memories and using my ideas to give the pieces I make a narrative element.”



Necklace for a Planthunter's Wife

Whitby Museum

The museum is run by the Whitby Literary and Philosophical Society, which was established in 1823 and has around 800 members. The older parts of Whitby Museum have the atmosphere of an Edwardian museum, crammed with eclectic collections that relate to the history of the town and its unique north east coast landscape, including archaeology, geology, herbaria, bygones and social history, ethnography and relics of Captain Cook and Whitby's shipping and fishing history.

Residency

When I began my residency at Whitby Museum I had little idea of the impact it would have upon my work. I spent one day a week at the museum, researching, sketching, reading and sometimes running small workshops. I explored ideas about the objects as souvenirs of the travels of various individuals. The herbaria, for example, are fragile collections of pressed and mounted flowers and plants, attractive for their flat graphic patterns. Dr Braithwaite collected mosses, lichens and liverworts around Whitby and Teesdale, and Canon Robert Fisher collected mainly wild flowers. I photographed them and made printing plates, which I used to make

textures in art clay, silver or metal clay. Other images made templates for my necklace for the plant collector's wife.

Captain William Scoresby was a founding member of the Whitby Literary and Philosophical Society who observed the shrinking of the Arctic ice-field, studied and drew snowflakes and invented scientific equipment. I was inspired by Scoresby's snowflake drawings and by reading about his work on the compass. These ideas became the basis of a series of pieces about navigation and homesickness, including the bracelet for a homesick traveller.

The outcome of the residency has not been the development of a coherent collection of jewellery as I had originally planned but is actually something more exciting that has had a much greater impact upon my future practice. The residency allowed me to explore a whole series of different themes and has given me a strong sense of freedom to continue to develop these narrative ideas in future work.

Lynne Glazzard

Top right: Snow, Ice and Old Bones





Left: Herbaria Bracelet

Top right: Scoresby Necklace

Tessa Bunney

Photographer ~ Artist In Residence, Newby Hall and Gardens



Tessa Bunney was born in Bristol and is now based on the edge of the North York Moors. Since graduating from West Surrey College of Art and Design in 1988, Tessa has worked as a documentary photographer, undertaking personal projects, portraits and features photography for various magazines, as well as a wide range of commissions and residencies both nationally and internationally. In July 2010 her second monograph, *Home Work*, will be published by Dewi

Lewis Publishing. In 2010, she participated in *Connections North*, International Residency Exchange Project in central Finland organised by Art Connections. She is currently working on a commission from Hereford Photography Festival about the Hereford cow.

“As a photographer, I have a particular interest in different landscapes and the way they are shaped by human activity. Working closely with communities and

individuals, my work explores people’s relationship to the landscape, often incorporating text and sound as part of the finished project. My approach is based upon intuition, my work always has a level of personal response to the individual person or place. The actual form of each project develops as I begin working in each particular region. It is more about collaboration and letting the story unfold rather than having set ideas at the outset.”

Right: Guide



Newby Hall and Gardens, Ripon

Newby Hall is the family home of Mr & Mrs Richard Compton, and one of Britain's finest Robert Adam houses, with exceptional eighteenth century interior decoration. Newby was built in the 1690s in the style of Sir Christopher Wren, then later enlarged and adapted by John Carr and subsequently by Robert Adam. The contents of the house were collected by Weddell ancestors of the Compton family on the Grand Tour, and they include the magnificent Gobelins Tapestry Room, classical statuary and fine Chippendale furniture. The house is set in twenty-five acres of gardens, which are full of rare and beautiful plants.

Residency

During my residency I worked with the staff of Newby Hall, aiming to produce a series of portraits which give an insight into what goes into the maintenance of an historic home and garden for the public to enjoy. I photographed not only those who work in the grounds and gardens but also the less glamorous occupations: the cleaners, café staff and housekeepers, all those who contribute to the smooth running of the estate behind the scenes all through the year.

The images are selected from work produced during the residency

throughout the closed season as well as the summer months, in order to give an idea of the seasonal life of the estate.

I was particularly interested in the work of Ian, the no 2 gardener, who is responsible for most of the activities in the potting shed; potting, cutting, pricking out seedlings and seed sowing. I wanted to focus on the details of items in the potting shed and to follow through the yearly cycle of the dahlia from start to finish. So, at various points, I set up a studio in the potting shed. I photographed the tools, which Ian describes as 'moulded to his own hands', dahlia 'portraits', packets of seeds collected by the gardeners and notes on the dahlia beds made by Ian.

Tessa Bunney





The Potting Shed



House Keeper



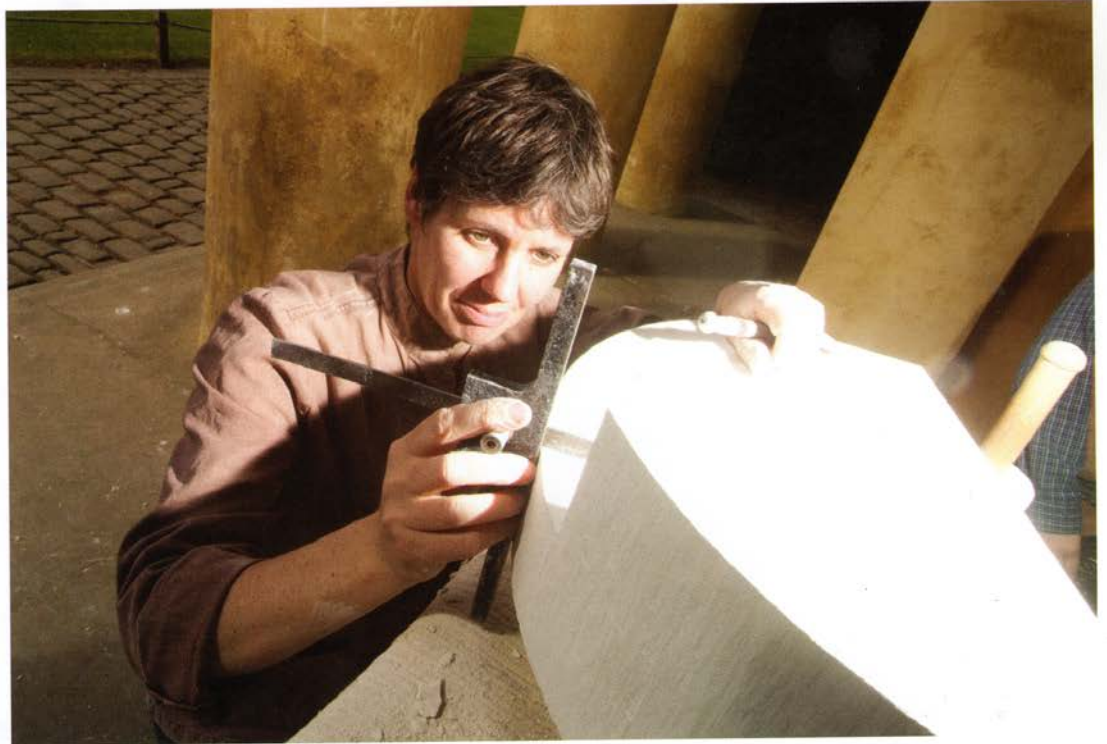
Bricklayer



Gamekeeper

Fiona Bowley

Sculptor ~ Artist in Residence, Fountains Abbey and Studley Royal



Fiona Bowley studied Art at Birmingham Polytechnic and Leeds Metropolitan University. She trained in restoration with John Laing Construction as a stonemason and at York Minster as a carver in wood and stone. Fiona has worked on numerous projects for public spaces. She lives and works in a village near Skipton, North Yorkshire.

"My work is strongly affected by my training. My figurative carvings are about giving permanence to the

stories and memories of individuals and communities by carving them into stone. My approach is much the same as the medieval cathedral carvers describing the Christian stories they were told, decorating and embellishing as their skills allowed. However, my recent work explores the relationship between surface tool marks and form. I am interested in the methodical, stonemasonry process of manufacture and the patterns and textures that are created."



Fountains Abbey and Studley Royal

Fountains Abbey and Studley Royal is a World Heritage Site situated in an area of outstanding natural beauty in the valley of the river Skell near Ripon, North Yorkshire. It is a huge estate of great beauty and contrasts, including the largest abbey ruins in the country and one of England's most spectacular Georgian water gardens.

The formal pools, canals and lawns of the Water Gardens at Studley Royal were designed by John Aislabie (1670 – 1742) to be viewed from elevated paths, moving the visitor through the landscape to see the geometric forms evolve into ellipses and curves. Aislabie created vistas where the curving planes of lawn and water combine with a backdrop of fine architecture and naturalistic landscape.

Residency

My sculpture for Studley Royal is inspired by the sight of a semicircular pool viewed from the Octagonal Tower above the gardens. The sweeping curves of the pool are cut into by semicircular lawns and abutted by parallel lines of grass and water. As you walk around the sculpture, looking down and over the tool-marked stone, you see the curves throwing elliptical shadows

across the chiselled surface. I have created a vista of my own, including the work within the formal landscape, looking towards the Temple of Piety across the water.

There are two landscape references taken from the gardens. Firstly, Tents Hill, the grassy edges of which meet the crisp, glassy waters in a perfect line. It was this line that was an early starting point for the sculpture. Secondly, the enclosing yew hedge, or Bosquets, that create vertical boundaries for the lawns and pools. Finally, there are the ancient semi-circular, multiple arches of Fountains Abbey. The light and shadows that develop within the deep stone arches have always awed me, and continue to inspire my work.

Fiona Bowley





Serena Partridge

Textile Artist ~ Artist in Residence,
The Royal Pump Room Museum, Harrogate

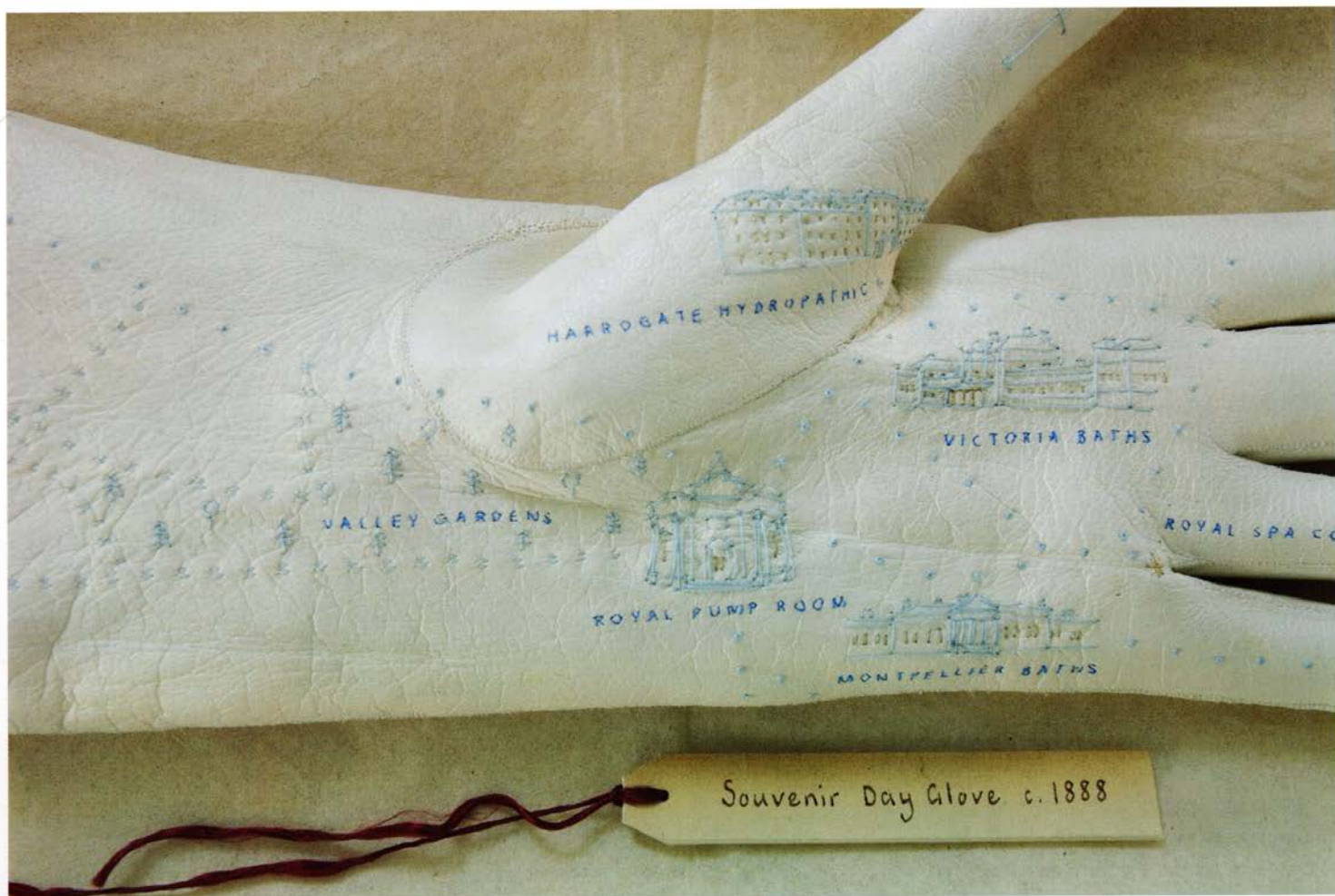


Serena Partridge is a textile artist based in Malton, North Yorkshire. Born in Devon, Serena moved to Hereford to complete an honours degree in Design Crafts where she gained a First. Serena has exhibited widely throughout the UK in both solo and group shows; venues include: Somerset House (Origin), Yorkshire Sculpture Park and Ruthin Craft Centre. Teaching plays an important part of Serena's repertoire. She has taught and lectured extensively, including on

five residencies in Scotland and a number of Arts Across the Curriculum projects for Glasgow City Council.

"My accessories and garments reference costume of the past six hundred years. Scale and proportion are distorted to create curios, many of which send up the frivolity of life à la mode. I work in mixed-media but lean towards textiles, with a preference for antique fabrics and trims. My follies are mostly presented as museum acquisitions, encased and complete

with fictional labels. The work has many parallels with classic storytelling, from Gulliver's Travels to Great Expectations, while some of the pieces relate to specific fairytales and nursery rhymes."



Souvenir Day Glove c. 1888

The Royal Pump Room Museum

The Royal Pump Room houses Europe's strongest sulphur well. It was a major attraction in Harrogate's heyday as a spa. Now it is a museum that tells the fascinating story of the town's spa history, with special exhibitions of objects from Harrogate's museum collections.

Residency

Charles Dickens wrote, 'Harrogate is the queerest place with the strangest people in it, leading the oddest lives of dancing, newspaper reading and dining.' This excited my interest in the old guidebooks to the town, full of information about its history, residents and visitors. From them I developed my Harrogate tales. I decided to create unusual gloves, as if from the Harrogate collections. My aim was to tell stories and blur the boundaries between fact and fiction. I wanted to use embroidery in a more considered, meaningful way, not just as decoration.

The materials I used have had previous lives: leather reclaimed from old gloves, silk and metal-threads discovered in junk shops, paper from dressmaking patterns, and human hair. The theme of loss, emotional and physical, runs throughout the work: lost gloves, loss of loved ones, lost relationships, the disappearance of Agatha Christie. By presenting the



gloves as museum acquisitions I wanted to distance the viewer from the maker, suggesting that someone else has selected and displayed them. The 'someone else' is myself in another guise, reflecting on working behind the scenes at the museum.

I have realised only a few of my ideas, as the work is slow to create, hand-stitched throughout. Sewing with my mother's and grandmother's fine hair and embroidering the tiny landmarks onto the map gloves has tested my patience and eyesight. The glove patterns are worked out by trial

and error; I create about ten paper templates before I am happy with it. This residency is just the beginning for a greater body of work depicting my tales of Harrogate.

Serena Partridge



Jackie Hunt

Glass Artist ~ Artist in Residence, Malham Tarn

Jackie Hunt was born in Bournemouth, Dorset and studied in Cheltenham, Birmingham, Oxford and Wrexham. Driven by a lifelong love of rural landscapes, Jackie has interpreted her understanding and delight in the countryside through different media, first training as a landscape architect, moving on to painting, printmaking and art history, until finding her preferred medium of glass. For nearly twenty years she has lived and worked as a glass artist in Yorkshire. She works from her studio in the Dales, and has undertaken private and public commissions countrywide, including a residency in Herefordshire during 2004.

"As a glass artist, I design and make stained glass windows and panels using traditional and contemporary techniques. Much of my inspiration comes from the natural world and the layering process of history, but also from the medium of the glass itself, exploiting its special relationship with light and making use of an element of surprise. My work is largely site-specific, often community based and therefore varied. The methods I use may include painting and staining, sometimes incorporating metals and organic materials in the firing, sometimes moulding the glass and often combining these treatments with sand-blasting or silk-screen printing."





Malham Tarn

Malham Tarn Field Centre in the Yorkshire Dales National Park occupies a large, Georgian country house leased from the National Trust. It is the focus of an internationally important National Nature Reserve and the Tarn itself is one of only eight upland alkaline lakes in Europe. Within walking distance are famous limestone features including Malham Cove, Gordale Scar and spectacular karst landscapes. Habitats include limestone pavement, grazed and ungrazed grassland, woodland and species-rich fen, acid peat pools and stony hill streams.

Residency

The Centre is as much about the people passing through as it is about the location itself. I found continuing inspiration from the special character of the buildings; their location in association with the Tarn, the woodland, and the limestone uplands. My purpose has been to consider the world of the Centre at different scales and from different angles, all of which reflect the broad scope of experience that is shared there.

An overriding concept has been the powerful interaction of water and rock, which is the basis of all the natural processes at Malham and the

reason most people visit.

Overwhelming images for me are the Malham uplands under water, Malham cove as a sea cliff, and the layers of life and experience that have built up over time.

During my residency I created a stained glass window that is now a permanent feature of the building. For the window, I created a design to be read at various levels and one that contains visual contradictions. I wanted to reflect my own process of exploration and the landscape around me, such as the layering and uncovering, the building up and the eroding away. I was inspired by the contradictory aspects of the natural world, such as its massive scale and time frame of natural processes and the immediacy of small scale animal activities. I also wanted to create a snapshot vision of a day at the centre, the sense that visitors each bring something special, and each take away something different.

Jackie Hunt





Chrysalis Arts

Chrysalis Arts is a public art company, training and arts development agency based in Gargrave, North Yorkshire. The company was founded in 1985 and in 1996, established the Art Depot as a company base, resource and training centre. In addition to undertaking public art commissions and developing new projects and commissions opportunities, Chrysalis also provides regular professional development support for artists working in the field of public art and has recently developed PASA, a set of guidelines to assist artists interested in creating sustainable public art. The company is also engaged in piloting a Slow Art initiative in North Yorkshire. Chrysalis Arts works throughout the UK and internationally and is funded by Arts Council England.

Art Connections

Art Connections is a Chrysalis Arts project which was established in 2002 to support professional artists in North Yorkshire by providing a range of information, advice, training and marketing support services. Art Connections is the lead organisation for North Yorkshire Open Studios which takes place annually across the county in collaboration with artists, galleries, arts organisations and other partners. Art Connections also creates professional development opportunities and new initiatives for professional artists in North Yorkshire.

For further information, please see:

www.artconnections.org.uk
www.creativenorthyorkshire.com
www.pasaguidelines.com
www.chrysalisarts.org.uk
www.nyos.org.uk

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