ANOTHER LINE TO FOLLOW

celebrates the ongoing friendship and collaboration between artists who share a common thread through their interest in abstraction and who are connected to Aberystwyth University, having met whilst either teaching or studying art. The idea of ‘following lines’ emerged as a challenge to see if it would be possible to make a direct response to each other’s artwork. Each line can be traced back to a starting point of either a drawing, a postcard communication or a finished artwork and responses were made to it using a variety of materials and techniques. These included drawings in pencil and ink, collages, mixed media and paintings.

From the outset, an aim for the exhibition was that it would demonstrate how a new series can evolve from the slightest of starting points or from an existing artwork. As we have discovered in participating in this project, communication and collaboration go on far beyond art school; there is indeed always another line to follow.

JUNE FORSTER

was awarded a first-class BA Fine Art in 2016 and MA (Distinction) in 2018 from Aberystwyth University. She paints from her studio in Yorkshire, exhibits widely, and has work in many private collections. Her work featured in The Graduate Art Prize, London, in 2017 and she is represented by ARTIQ.

RACHEL REA

was awarded a first-class BA Fine Art and English Literature in 2016 and MA Fine Art (Distinction) in 2018 from Aberystwyth University. She works from her studio in Borth, exhibiting in gallery and group shows in various parts of the UK and her paintings feature in many private collections.

TOM VOYCE

studied at the School of Art and was awarded a first-class BA Fine Art (2012) and MA Fine Art (Distinction) in 2014. Tom went on to qualify as a teacher and continued to paint, and in 2017 won Sky Arts ‘Landscape Artist of the Year’. He has subsequently travelled all over the world teaching workshops and exhibiting and is represented by several galleries in the UK and New Zealand.

ALYSIA WEBSTER

was awarded a first-class BA Fine Art (2018) and MA (Distinction) in 2020 from King’s Lynn College Sports. She works from her studio in the Wiltshire countryside and has been making art since childhood.

CAROLYN WALLACE

attended the Royal College of Art, 1967-1970, and eventually settled in Wales. She was visiting tutor at the Elisabeth Frink School of Figurative Sculpture and taught Continuing Education art classes from her studio in Ystrad Meurig, attended by June Forster. Carolyn has work in the Contemporary Art Society for Wales and has exhibited most recently with Tom Voyce and June Forster at ‘Teaching Painting: Fully Awake 5.6’ in London, that featured Andy Goldsworthy, David Nash and Peter Lankas. As tutor in drawing and painting she met Rachel Rea, Tom Voyce and Alysia Webster during their first-year studies and later collaborated on a postcard exchange with Tom during his MA. Since finishing the PhD in 2014, she continues to explore her interests in aspects of landscape experience and colour interaction. She has exhibited widely since 2005 and has work in the ‘Paintings in Hospitals’ collection.

JUNE FORSTER

I first saw the two pastel drawings to the right in 1997 when I attended drawing classes held at Carolyn Wallace’s studio, Rhydgaled, in Ystrad Meurig. It took me a long time to understand that they are the product of using drawing to investigate distance and space (in the case of Road from Rhydgaled) and as a way of expressing a response to the local landscape (Magpies). Quite possibly, this encounter with ways of drawing set me puzzles that I explored during my art practice PhD research many years later.

In making a response to Magpies, I was transported back to Rhydgaled and the memory of intense colours and light on a particular day before mist rolled in over the hills. Subsequent responses became more minimal and restrained, as I considered the poise and balance of the birds in the original composition.

Cors Caron, or Tregaron Bog, was a frequent sketching location for a number of years, and the works included here are responses to memories of that landscape in winter.

Road from Rhydgaled
Carolyn Wallace
pastel on paper, NFS

Magpies
Carolyn Wallace
pastel on paper, NFS

Before the Mist Came In
June Forster
acrylic on wood panel, £400

Magpies 1, 2 & 3
June Forster
acrylic on wood panel, £130 each

ROAD FROM RHYDGALED

2026 C154 20/09/2020

JUNE FORSTER (left)

was awarded a first-class BA Fine Art at Cardiff Metropolitan University and MA (Distinction) in Fine Art at Cornwall College Sports. She is ‘Teaching Painting: Fully Awake 5.6’ tutor and has written extensively on teaching and learning. Having undertaken a number of projects in teaching and making with young people, she has recently collaborated on a project with young people from Bristol University to create a tapestry to celebrate the language of women.

ALYSIA WEBSTER (middle)

was awarded a first-class BA Fine Art, MA, and PhD Fine Art at Bath Spa University and MA (Distinction) in Fine Art at Cardiff Metropolitan University. She is ‘Teaching Painting: Fully Awake 5.6’ tutor and has undertaken a number of projects in teaching and making with young people from Bristol University to create a tapestry to celebrate the language of women fare. Each line can be traced back to a starting point of either a drawing, a postcard communication or a finished artwork and responses were made to it using a variety of materials and techniques. These included drawings in pencil and ink, collages, mixed media and paintings. From the outset, an aim for the exhibition was that it would demonstrate how a new series can evolve from the slightest of starting points or from an existing artwork. As we have discovered in participating in this project, communication and collaboration go on far beyond art school; there is indeed always another line to follow.

JUNE FORSTER (left)

was awarded a first-class BA Fine Art in 2016 and MA (Distinction) in 2018 from Aberystwyth University. She paints from her studio in Yorkshire, exhibits widely, and has work in many private collections. Her work featured in The Graduate Art Prize, London, in 2017 and she is represented by ARTIQ.

RACHEL REA

was awarded a first-class BA Fine Art and English Literature in 2016 and MA Fine Art (Distinction) in 2018 from Aberystwyth University. She works from her studio in Borth, exhibiting in gallery and group shows in various parts of the UK and her paintings feature in many private collections.

TOM VOYCE

studied at the School of Art and was awarded a first-class BA Fine Art (2012) and MA Fine Art (Distinction) in 2014. Tom went on to qualify as a teacher and continued to paint, and in 2017 won Sky Arts ‘Landscape Artist of the Year’. He has subsequently travelled all over the world teaching workshops and exhibiting and is represented by several galleries in the UK and New Zealand.

ALYSIA WEBSTER

was awarded a first-class BA Fine Art (2018) and MA (Distinction) in 2020 from King’s Lynn College Sports. She works from her studio in the Wiltshire countryside and has been making art since childhood.

CAROLYN WALLACE

attended the Royal College of Art, 1967-1970, and eventually settled in Wales. She was visiting tutor at the Elisabeth Frink School of Figurative Sculpture and taught Continuing Education art classes from her studio in Ystrad Meurig, attended by June Forster. Carolyn has work in the Contemporary Art Society for Wales and has exhibited most recently with Tom Voyce and June Forster at ‘Teaching Painting: Fully Awake 5.6’ in London, that featured Andy Goldsworthy, David Nash and Peter Lankas. As tutor in drawing and painting she met Rachel Rea, Tom Voyce and Alysia Webster during their first-year studies and later collaborated on a postcard exchange with Tom during his MA. Since finishing the PhD in 2014, she continues to explore her interests in aspects of landscape experience and colour interaction. She has exhibited widely since 2005 and has work in the ‘Paintings in Hospitals’ collection.

JUNE FORSTER

I first saw the two pastel drawings to the right in 1997 when I attended drawing classes held at Carolyn Wallace’s studio, Rhydgaled, in Ystrad Meurig. It took me a long time to understand that they are the product of using drawing to investigate distance and space (in the case of Road from Rhydgaled) and as a way of expressing a response to the local landscape (Magpies). Quite possibly, this encounter with ways of drawing set me puzzles that I explored during my art practice PhD research many years later.

In making a response to Magpies, I was transported back to Rhydgaled and the memory of intense colours and light on a particular day before mist rolled in over the hills. Subsequent responses became more minimal and restrained, as I considered the poise and balance of the birds in the original composition.

Cors Caron, or Tregaron Bog, was a frequent sketching location for a number of years, and the works included here are responses to memories of that landscape in winter.

Road from Rhydgaled
Carolyn Wallace
pastel on paper, NFS

Magpies
Carolyn Wallace
pastel on paper, NFS
DOWNTOWN SEATTLE, AND BAY

Tom Voyce’s travels are the inspiration for the two paintings included here.

ALYSIA WEBSTER: In my response to Tom’s Downtown Seattle, I explored a warmer palette than my usual colour choices. I also wanted to capture something of the glow of the light evident in his painting.

JUNE FORSTER: I acknowledged the influence of Richard Diebenkorn, an artist we both admire, in my response to Tom’s Bay painting, noting the marked perspective. In Tom’s subsequent responses he continued in this vein, with an exploration of division of space and the use of a high horizon line.
Carolyn Wallace’s sketches of Nant-y-moch reservoir, in the hills above Ponterwyd, were the starting point of artwork that combines the geometric structure of the dam with organic landforms.

*AROUND SCOURIE*

JUNE FORSTER: This ‘line’ began with a study produced on location in Scourie, Sutherland, Scotland in the hot summer of 2018. Subsequent paintings were completed back in the studio from field sketches. The presence of a grid structure within the work possibly developed as a means of balancing landform shapes during the painting process.

**Nant-y-Moch**

*June Forster*

- Collage on paper, £80
- Collage on paper, NFS

**Nant-y-Moch**

*Caroline Wallace*

- Collage on paper

**Nant-y-moch Collage 1 & 2**

*Rachel Rea*

- Mixed media collage on board, £90 each

**Nant-y-Moch, Landscape Collage 1, 2 & 3**

*Alysia Webster*

- Oil on canvas collage on board, £120

**Nant-y-Moch, Textures**

*June Forster*

- Acrylic on canvas, £1100

**Nant-y-Moch**

*Rachel Rea*

- Acrylic on board, £110

**Nant-y-Moch 1 & 2** (Response to JF collage)

*Tom Voyce*

- Oil on board, £350 each

**Nant-y-Moch 9** (Response to JF collage)

*Tom Voyce*

- Oil on board, £900

**Nant-y-Moch 10** (Response to JF collage)

*Tom Voyce*

- Oil on board, £350

**Scourie Study 1**

*June Forster*

- Acrylic on wood panel, £275

**Scourie from the Headland**

*June Forster*

- Acrylic on wood panel, £350

**Scourie Study 3**

*June Forster*

- Acrylic on wood panel, £275
June: I thought it would be interesting for each of us to select 6 colours from a set range, put them together in a grid and then follow up with a composition based on someone else's choice. There is still much more to explore here! Not only is this a good way of avoiding a repetitive colour palette, it also helps extend compositional skills and awareness of colour interaction.

COLOUR RESPONSES

Aer: I thought it would be interesting for each of us to select 6 colours from a set range, put them together in a grid and then follow up with a composition based on someone else's choice. There is still much more to explore here! Not only is this a good way of avoiding a repetitive colour palette, it also helps extend compositional skills and awareness of colour interaction.

CAROLYN WALLACE

Tom Voyce

June Forster

Alysia Webster

Rachel Rea

COLOUR RESPONSES

Fanagmore is a remote place near Scourie, Sutherland, Scotland. The initial work was made on postcards on location and each participant received one. The responses from Alysia refer to the weather and rugged geology, possibly informed by her own experiences of NW Scotland, whereas Rachel's to a more local coastal area that is also stark and rugged in its own way.

The large studio painting is the result of attempting to portray something of the sensation of being in Fanagmore, a place that felt timeless and rugged, yet also fragile.

Around Scourie

June Forster

acrylic on wood panel, £400

Around Scourie, Lines and Forces (response to CW thumbnails)

June Forster

acrylic on canvas, £550

Stac Pollaidh, Around Scourie

June Forster

acrylic on board, £250

Sketchbook Thumbnails (to Around Scourie)

Carolyn Wallace

pencil on paper, NFS

Around Scourie Response 1, 2, 3 & 4

Tom Voyce

oil on board, £350 each

Colour Response (to AW) 1(i & ii)

Rachel Rea

collage on paper, £90

Colour Response (to TV) 1 & 2

Alysia Webster

collage on paper, £100

Colour Response (to JF)

Carolyn Wallace

collage on paper, NFS

Colour Response (to CW) 1 & 2

Tom Voyce

oil on board, £350 & £400

Colour Response (to CW)

June Forster

collage on paper, NFS

Colour Response (to AW)

June Forster

collage on paper, NFS

Fanagmore Rocks

June Forster

mixed media on paper, £150

FANAGMORE
During our BA and MA studies we shared a studio in the Old College and have enjoyed exchanging small paintings ever since. We responded to each other’s paintings in turn, and found that our surroundings also influenced our compositions and choice of palette. For Rachel, based in Borth, the sea proved an inspiration, whereas for Alysia, based in Leeds, it was the land. 

Fanagmore Postcard for Alysia  
June Forster  
mixed media on paper, NFS

Fanagmore Postcard for Rachel  
June Forster  
mixed media on paper, NFS

Fanagmore Layers 1, & 2  
(response to JF postcard)  
Alysia Webster  
collage on paper £100 ea.

Borth, 1 & 2  
(response to JF postcard to RR)  
Rachel Rea  
ink on paper, £80 ea.

Fanagmore Postcard, 1-9  
June Forster  
mixed media on paper, £90 each

Fanagmore Fragility  
June Forster  
acrylic on canvas, £950

Following Tracks 1, 2 ,3 & 4  
Alysia Webster  
collage on paper, £100

Change in the Sea  (response to Fanagmore, Fragility)  
Alysia Webster  
oil on canvas, £400

Postcard Landscape  
Alysia Webster  
acrylic on board, £120

For Alysia  
Rachel Rea  
acrylic on board, £120

Following Green 1  
Alysia Webster  
oil on canvas, £120

Following Green 2  
Alysia Webster  
oil on canvas, £120

LEEDS TO BORTH

A ecological and cultural exchange

'Following Tracks' at ACA12 All Hallows University

At All Hallows we are delighted to be joined by the art and design department of Leeds College of Art who have been invited to make work inspired by our coastal site and the tidal estuary at Fanagmore. The artists have responded to the site and to each other’s work, and the result is a rich body of new work on display this month. The exhibition is open from 10am – 5pm daily until Saturday 13th May, and is free to enter.

The exhibition features works in a range of media, including paintings, mixed media, collage and oil on board, and will be mounted in the new art gallery at Fanagmore House.

For more information on the exhibition and our future projects, please visit our website at www.allhallsart.co.uk

Supported by the Arts Council England

All Hallows University

Artwork by Alysia Webster and Rachel Rea
BERKELEY
JUNE:
Tom’s postcard of a Berkeley street scene arrived out of the blue one day. It harked back to our collaboration during Tom’s MA when we responded to each other’s work through an exchange of postcards. My response evolved as I thought about Berkeley and its associations with one of our favourite artists, Richard Diebenkorn.

RACHEL:
I responded to both Tom’s postcard and June’s painting with a view of my own street in Borth. It has a similar structure with perspective lines heightening the contrast between near and distant space.

LEEDS TO BORTH
Farm Hill Landscape
Response to AW
Rachel Rea
acrylic on board, £120

Soft Shapes. Abstract
Response to AW
Rachel Rea
acrylic on board, £120

Soft Shapes 2. Abstract
Response to AW
Rachel Rea
acrylic on board, £120

Blue Composition of Paula Hill
Lynne House
acrylic on board, £120

Post Impressionist Soft Shapes (a study)
Aqua Mixture oil on canvas, £120

Compositions
Acrylic paints
Ruth Hiscox
acrylic on wood, £120

Blue Landscape (Response to AW Peach and Evergreen)
Babushka Box
acrylic on board, £120

Gold Landscape (Response to AW Peach and Evergreen)
Babushka Box
acrylic on board, £120

Peach (response to Soft Shapes 2 by RR)
Alysia Webster
oil on board, £120

Light and Shadows (response to Peach by AW)
Alysia Webster
oil on board, £120

Evergreen
Alysia Webster
collage, oil and canvas on wood, £120

Blue Landscape (response to AW Peach and Evergreen)
Rachel Rea
acrylic on canvas, £120

Cold Landscape
Rachel Rea
acrylic on canvas, £120

Cold Landscape (response to AW Peach and Evergreen)
Rachel Rea
acrylic on canvas, £120

Border Abstract
Rachel Rea
acrylic on canvas, £550

BERKELEY
June painted a depiction of Berkeley street scene postcard photograph and a Richard Diebenkorn collage collaboration during Tom’s time at art school. Each postcard went through an exchange of postcards. My response evolved as I thought about Berkeley and its associations with one of our favourite artists, Richard Diebenkorn.

RACHEL:
I responded to both Tom’s postcard and June’s painting with a view of my own street in Borth. It has a similar structure with perspective lines heightening the contrast between near and distant space.
BERKELEY

Study – Response to Berkeley Dreaming
Tom Voyce
pencil on paper, £90

Berkeley 1 – Response to Berkeley Dreaming
Tom Voyce
oil on board, £350

Berkeley 2 – Response to Berkeley Dreaming
Tom Voyce
oil on board, £350

Borth High Street, (Response to Tom Voyce postcard and JF Berkeley Dreaming)
Rachel Rea
acrylic on board, £120

Berkeley 4, Response to RR
Tom Voyce
oil on board, £450

Cityscape, Response to RR (after Diebenkorn)
Tom Voyce
oil on board, £450

Another Line to Follow. Private View. February 28 2020