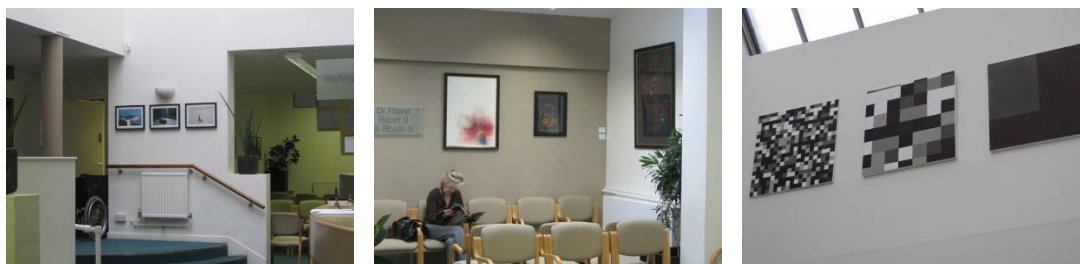


## Art@Moatfield



*“People say the effect is only on the mind. It is no such thing. The effect is on the body, too. Little as we know about the way in which we are affected by form, by colour, and light, we do know this, that they have an actual physical effect. Variety of form and brilliancy of colour in the objects presented to patients are actual means of recovery.”* – Florence Nightingale  
from ‘Notes on Nursing: What it is and what it is not’ (1860)

The beneficial effect of art on well-being is clearly nothing new, and there has more recently been a growing appreciation of the impact the arts can have on well-being. The Department of Health for its part was already taking initiatives twenty years ago to introduce the arts into the healthcare environment, seeing the role of art firstly as decorative, with the patients’ indirect involvement and enjoyment, and subsequently direct, active participation in the arts.

Exhibiting art at Moatfield seems to me to be a win-win situation for all concerned. Here we have an excellent exhibition space: the infrastructure with its large expanses of wall, high ceilings and a central well of natural light lends itself beautifully to the purpose, and the waiting area, by its sheer nature, offers a good opportunity to cast the eye on and perhaps even pore over an art display.

Having such a befitting show space, Moatfield is glad to be able to support local artists by providing a fine exhibition venue, indeed artists are always keen to find somewhere good to show their work.

And of course the showing of art at Moatfield benefits patients through the Patient Participation Group, which uses the proceeds from the commission on sales to help the surgery in a variety of ways provide a better service, with purchases such as a Coaguchek INR device for patients on warfarin and ear syringing equipment.

### *The Exhibition Organizer*

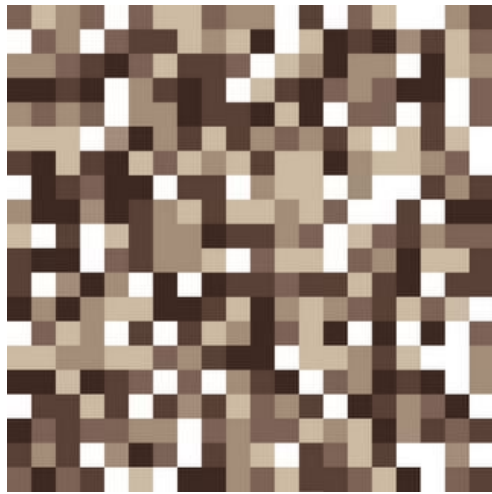
We keep a Feedback Book at the Reception Desk and welcome your comments.

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## Exhibiting Artists

**Permanent exhibit, donated to Moatfield Surgery by the artist (former partner at the practice)**

*Jeremy Vevers*

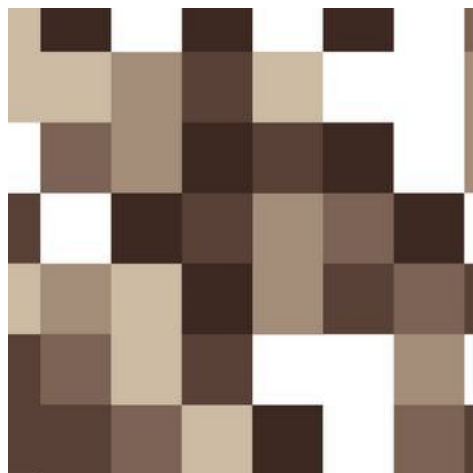


These three paintings were the summation of an investigation into randomness and how that can be satisfying aesthetically.

If you enlarge a digital photograph down to pixel level you will find squares of pure colour. If the subject of the photo is of any picture of a randomly placed object, and nature is good at this, such as autumn leaves then the effect will not be very different from the first picture made up of small squares which was the first picture.

To explore randomness we must however have rules and parameters for the randomness to kick against. That is why the picture looks so formal. Only six colours were chosen and each was allocated a number from zero to five. Next a random number allocator chose a number from zero to five for each of the squares. Yes colouring by numbers is back!

In the two subsequent pictures a point was found randomly by giving each picture an  $x/y$  axis (as in a graph) and the value for  $x$  and  $y$  was found again by random number generator. The point found became the centre of the next picture.



Randomness continues to interest me. Why is it sometimes so disturbing? Some 40 years ago I was working in Uganda. The vegetation on the horizon seemed to be entirely random. It needed tidying up. I had been brought up in England, surrounded by straight lines and almost everywhere cultivated and ordered and predictable. I was and still am the product of how I was raised and conditioned. Aesthetic values being just one of the products and these can change as the years move on. For those interested I have paintings and drawings at [www.vevers.com](http://www.vevers.com) where you may find pictures that I would have hesitated to look at 40 years ago let alone admit to having painted them. The next 40 years should be interesting.

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### **Current Exhibitor:**

#### *Chetana Thornton*

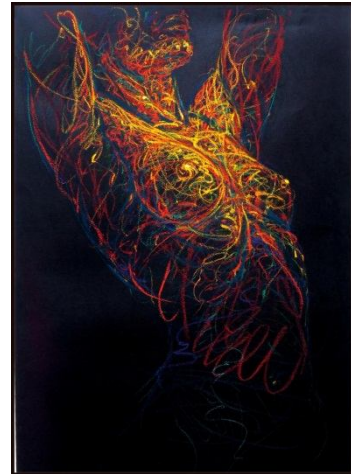
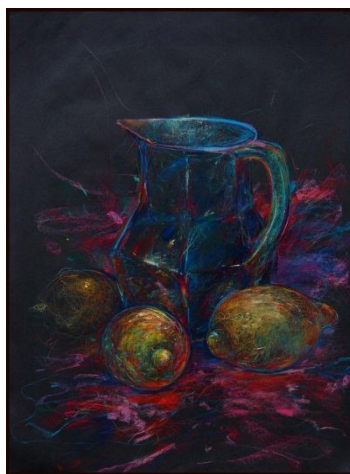
Chetana studied a BA in Fine Art at Brighton Art College. She is an Abstract Expressionist painter, who has been actively involved in arts projects in the South-East 'Arts in the Community' projects and 'Art in the Environment' schemes. She has been part of national arts funded projects, for inner-city areas and children's ward murals in hospitals and PTS therapy programs; working with children in an art therapy context. She has been running art therapy workshops for both adults and children.

Chetana started out as a Photo-Realist painter. She is now described as a Visionary painter and an Abstract Expressionist. Her paintings have sold largely on a private buyer basis to a domestic, therapy, corporate and interior design environment. Chetana continues to paint on commission for private buyers internationally.

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### **Past Exhibitors** (in chronological order):

#### *David Hensel*



b.1945, England  
Lives in East Grinstead

David is a very versatile artist. He has used many different media and in particular is known internationally for his unique sculptural jewellery, but throughout his life has been fascinated by drawing.

He has taught art and especially Life Drawing for many years, and this exhibition includes recent examples of his own exploration of this traditional subject, the human figure: the challenge is to get it right and expressive at the same time.

He tries to find a style and language of drawing that describes sculptural form in terms of active line.

The colour in these pencil, chalk and pastel drawings is non-representational, used to achieve a quality of luminosity and an illusion of depth and movement.

The Still Life drawings are studies, explorations of line and colour: illusions of form, spatial depth, light and reflection.

If you would like to contact the artist, please email: [david.hensel@gmail.com](mailto:david.hensel@gmail.com), or phone: 01342 327578.

[www.hensel.co.uk](http://www.hensel.co.uk)

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### ***David Reed***



Material World 'The Big Picture'  
The Material World project was conceived by photographer Peter Menzel and had in thirty countries around the world. Each family displayed their possessions outside their houses to show the cultural & economic differences of an average family. The project was sponsored by the UN for the International Year of the Family.



Kevin Green, old jacket & television presenter, 'The Radio Show'



The Impact Theatre Disability Group, For 'The Eating Centre For Independent Living'

I was born in London in 1946. After I left school I spent two fun filled but wasted years at Ealing Technical College & Art School studying photography. I remedied the lack of practical experience and expertise when I worked as assistant and printer to sixties photography legend Terence Donovan 1966 – 68

As a freelance photojournalist I was first commissioned by *The Sunday Times Magazine* in 1969 and then worked continuously for them until 1990. I also contributed to *Nova* and the *Radio Times* and all the other quality Sunday supplements. Several of my portraits have been acquired by The National Portrait Gallery in London for their permanent collection.

I worked on several projects in Southern Africa for the International Union For Conservation of Nature and I was one of the contributing photographers to Peter Menzel's '*Material World - A Global Family Portrait*'. A project sponsored by The United Nations for The International Year Of The Family. My pictures and the book of the project are also on display at the Moat.

I have been lucky enough to spend my life travelling the world covering an incredible range of stories and subjects, meeting the good and the great, seeing the ordinary and extraordinary, and being paid for the privilege. It has been so much more exciting than working for a living. Photography is still my passion and I have happily embraced the ever-evolving world of digital photography and Photoshop and I am now in a position to work on anything that interests me.  
More of my photographs can be seen online at [www.davidreedphoto.com](http://www.davidreedphoto.com)

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***Rosie Birtwhistle***



Rosie paints so that she can see what she thinks and can attempt to understand our world, its complexity, technology and regulation.

Observation goes beyond the purely visual. Games and play often reveal “real life” and their pattern value adds compositional interest.

Rosie often uses visual metaphor. The maze is particularly relevant to her sense of finding, losing and surprising. These are gentle ways of leading the viewer to consider the wider implications of such things.

These paintings take several months to complete and the slow evolving and care in their production is intrinsic to their value in many ways.

Rosie Birtwhistle has drawn and painted all her life. She lives in Sussex. She is a graduate of Wimbledon School of Art and Brighton College of Art with Post-Graduate qualifications from Reading and Sussex Universities. She has exhibited and sold work at the Royal Academy Summer Exhibition. Previous shows include work in Los Angeles, Stockholm, Cologne, Stockbridge, Chichester and London.

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or tel: 01342 327578  
[www.omniart.org.uk](http://www.omniart.org.uk)