

Sylva

or silva (noun)

the trees growing in a particular region

from Latin *silva* a wood

The trees in this exhibition are all native to the British Isles. The actual trees that I have drawn are mostly in Berkshire and Hampshire, with a few outliers in Surrey and Wiltshire.

I started my extended tree study around 2018, and it rapidly became my main focus. I was initially fascinated by the interlaced pattern of exposed roots, notably those of beech trees at Avebury and Danebury Hill.

Pen and ink, with its dramatic contrast and ability to render sharp detail, seemed right for the subject. These tree shapes were dramatic, and, in many

cases, didn't need the distraction of colour.

Pens and ink were originally developed for writing, of course, and this links nicely into my interest in stories.

It seems to me that trees can tell many tales, depending on how we look at them. An analytical eye can glean something of a tree's long history; an imaginative eye might cast trees as anthropomorphic actors. Primal instinct gives

us all an inclination to "see" faces, figures and creatures that might or might not be there, just in case they were a threat. Trees seem especially likely to provoke this reaction, possibly because the forest used to be a place of darkness, mystery and danger: the setting for many a folk tale.

Illustrated list of works

Scaled (yew)
Echo Chamber (hornbeam)
Coalesce (sweet chestnut)

These three drawings represent an occasional series that focuses on surface.



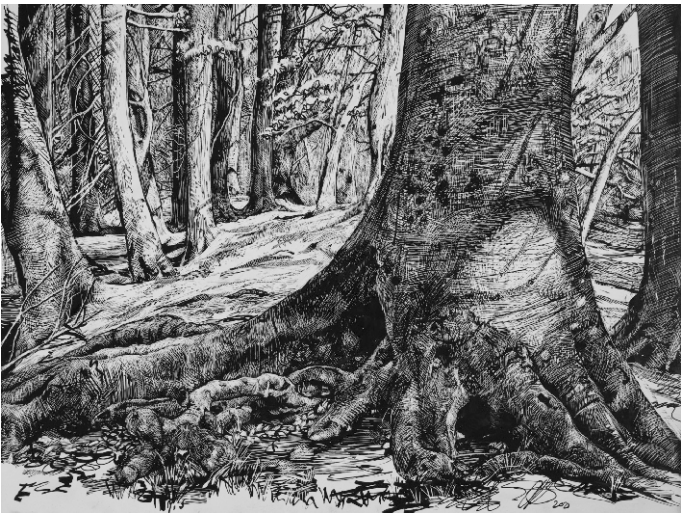
Echo Chamber (hornbeam)
Ink on kaolin-coated board £395



Scaled (yew)
Ink on kaolin-coated board £395



Coalesce (sweet chestnut)
Ink on kaolin-coated board £395



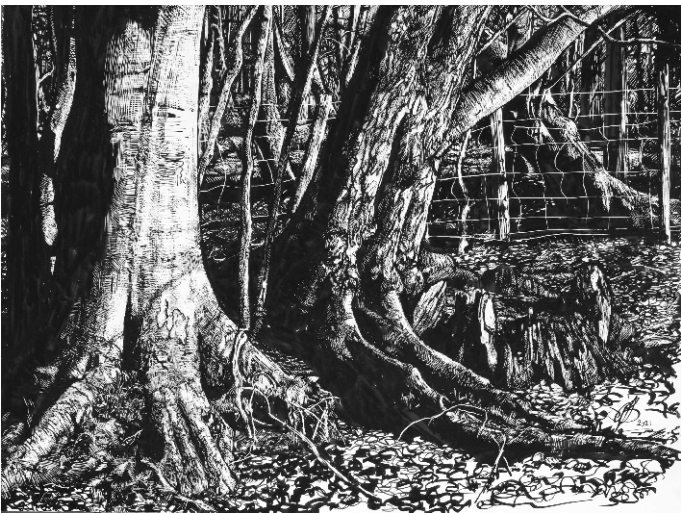
Fortification

Ink on kaolin-coated board £375



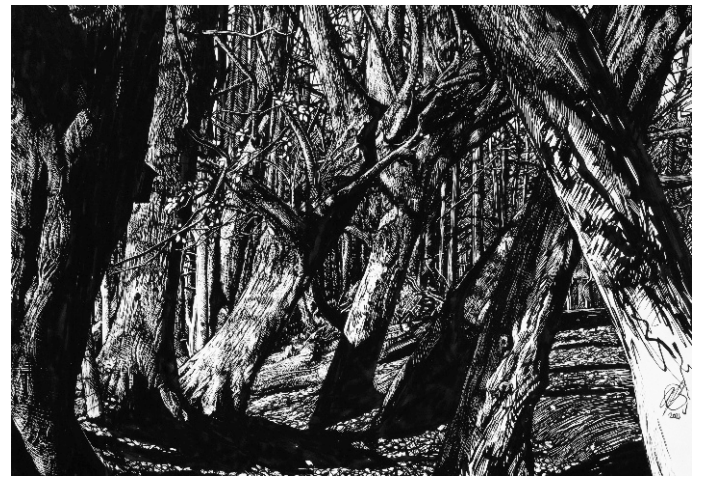
Central Reservation

Ink on kaolin-coated board £375



Standing Vigil

Ink on kaolin-coated board £375



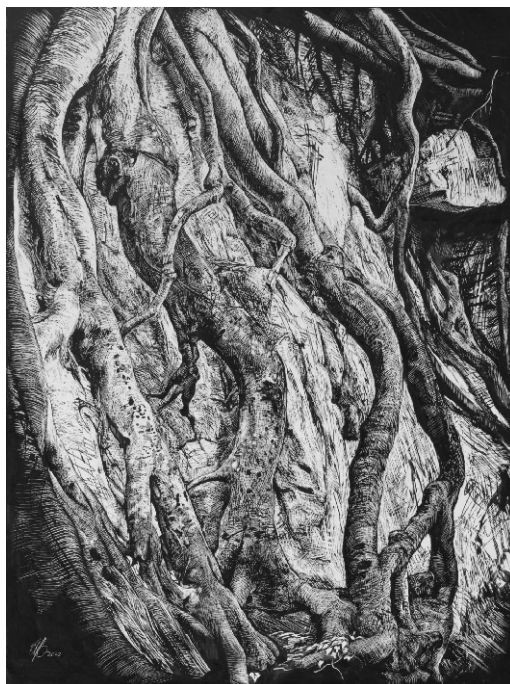
Catch me if I fall

Ink on kaolin-coated board £375



Tendrils

Ink on kaolin-coated board £375



Sinuate

Ink on kaolin-coated board £375



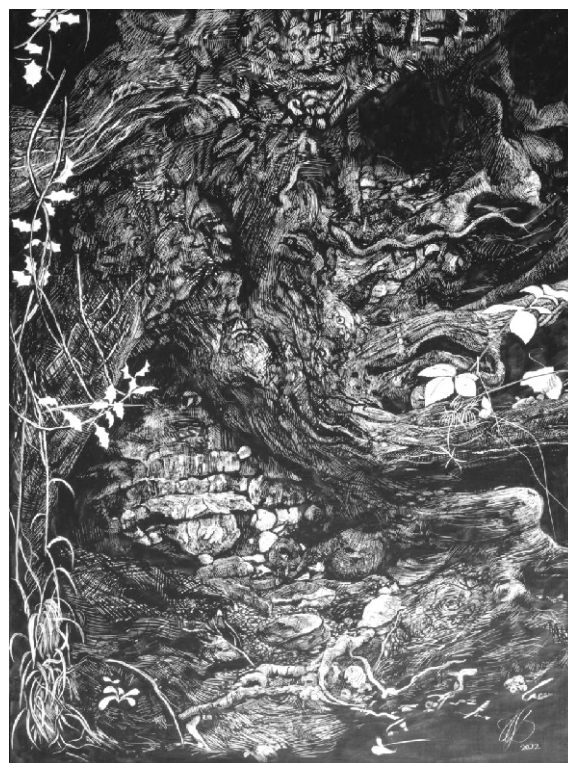
Arched

Ink on paper £595



Portal

Ink on kaolin-coated board £375



Root Cellar

Ink on kaolin-coated board £375



The Dreamer

Ink on kaolin-coated board £375



Firmament

Ink on kaolin-coated board £375



Tentacular

Ink on kaolin-coated board £375



Reciprocate

Ink on kaolin-coated board £375



Grip

Ink on kaolin-coated board £395



Woodbank

Ink on kaolin-coated board £395



Green Corduroy

Ink on paper £380



Green Velvet

Ink on paper £325



Sway

Ink on kaolin-coated board £395



Skew

Ink on paper £485



Ankerwycke

Ink on paper £595



Woodcott

Ink on paper £595



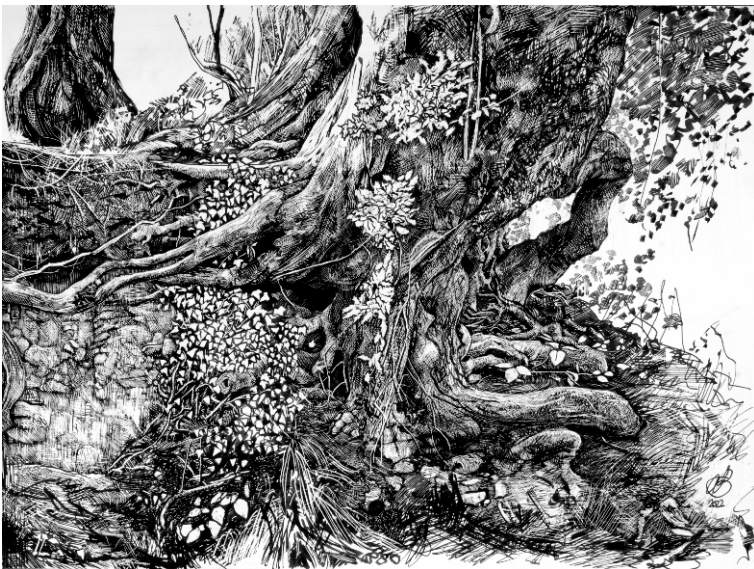
Layering

Ink on kaolin-coated board £375



Construct

Ink on kaolin-coated board £375



High and Dry

Ink on kaolin-coated board £375

Amanda Bates ASGFA

Amanda is based in Kingsclere and has been actively involved in Open Studios West Berkshire and North Hampshire since 2014.



She was recently elected to the Society of Graphic Fine Arts as an associate (ASGFA) following successful submission of work to two of the society's annual open exhibitions.

Her work has also been included in the Society of Women Artists open exhibitions (2021, 2022), the ING Discerning Eye (2020) and in this year's Southampton City Art Gallery Open. Her drawing, Palisade, won the 2022 Friends' Award at the Red House Museum Open Exhibition in Christchurch.

Amanda is driven by a delight in drawing and an insatiable curiosity for how things work. She has a particular interest in the roles of illusion and narrative, or story, in our interpretation of the unknown.