



BROADBRUSH

Newsletter of Woking Art Society

SUMMER 2025

CHAIRMAN'S REPORT

SUE HINTON

In recent times it seems that the first half of the year has become the busiest for Woking Art Society. Certainly that's true of 2025 and I for one am glad that the summer break is now upon us and I have a chance to relax in the sunshine – once this newsletter is complete of course!

I mentioned in the Spring issue of Broadbrush that, having returned to The Vyne for our monthly meetings, we were hoping to rectify the problem of some members having difficulty in hearing the demonstrator in the bigger hall. I pleased to report that the Society has now invested in a portable PA system and this has resulted in a much improved audience experience.

The varied programme put together by Tracy Aldous and Tracey (TJ) Cipullo has kept up its high standard with excellent demonstrations by Jonathan Newey, Jo Harris and, most recently, Fiona Hooper.

The two workshops that have taken place have also been great successes. Becky Gouverneur returned to lead the March workshop that resulted in some beautiful dog drawings. The creatures produced in May with Sam Kennedy were much more colourful in acrylics and mixed media.

The first of two planned one-day exhibitions in Mercia Walk took place on Saturday 14 June. Unfortunately, the date clashed with the Surrey Artists Open Studios events which a lot of our members were participating in. This meant that fewer artists arrived to exhibit than usual but, on the upside, it meant everyone who did turn up had more space on which to display their work. With the usual variety of subject matter and media, the result was a good exhibition. Five paintings and eight cards were sold giving a sales total of £390, of which the Society earned £58.50 (15%) in commission.

Following closely on the heels of the outdoor exhibition was the Summer Exhibition held at the Lightbox Gallery and open to the public from Saturday 21 June to Sunday 6 July. A full report about this is included in the following pages but, suffice to say, with the changed format and dates of what is the Society's main annual showpiece, it took a lot of thought and planning to make it happen.

Everyone seems to agree that the Summer Exhibition was a great success. Sales were higher than last year and visitor attendance was similar to that for the gallery's recent Grayson Perry and Rego exhibitions – so the Lightbox team was pretty pleased too!

That said, despite all our preparations, we didn't get everything right and we have some learning points to put into the planning for next year's exhibition, which we hope will also be in the Main Gallery.

We have had 10 new members join so far in 2025; but, regrettably, there were quite a few people who chose not to renew their subscriptions for various reasons. Currently numbers are down on last year at 125 members.

With all the news from the Summer Exhibition and the fact that there seems to be a lot going on in the art world currently, this issue of Broadbrush has become something of a bumper edition. I hope you enjoy reading it and look forward to seeing everyone when our meetings resume. The topic for our demonstration on 6 September will be 'Architectural Scene using masking techniques with ink and watercolour'.

THE LIGHTBOX EXHIBITION

SUMMER EXHIBITION 2025

The Lightbox Gallery has been the home of Woking Art Society's main annual exhibition since 2010. While 2025 was no exception, this year's event was staged in the Main Gallery for the first time, affording us more space and better light, as well as an opportunity to show larger and more non-hanging artworks.

That in turn, enabled us to increase the number of entries members could submit to four, instead of the usual three, and not restrict the number of extra-large works. For anyone who wished to have one, we also introduced artists' biographies in the gallery for the first time.

For the works selected, there was no increase in hanging fees and we reduced fees by 50% for the paintings on the reserve list that were subsequently hung to replace others that were sold during the exhibition.

Handing-in and hanging arrangements were different this year too.

Hannah Bruce managed the whole of the set-up process, with the help of sixth form students from Hoe Valley School, where she teaches art. Awarded temporary honorary membership of Woking Art Society to comply with our constitution, the students gained invaluable work experience as well as having exhibition space for some of their coursework which, unlike the rest of the art, was not for sale.

Previously we have had to prepare and hang our exhibition in one day and open it to the public the next. Although we managed, it was always a rush. This time we had access to the Main Gallery in the week prior to the exhibition opening.

Handing-in and selection were less frenetic and more thought could be given exhibition layout, with the former taking place on Monday 16 June and hanging on Wednesday 18 June.

The end result was an immersive, vibrant exhibition of over 100 original artworks ranging from striking landscapes and pencil drawings to contemporary abstracts and sculptures, all of which received considerable acclaim from our judges and a great many of the visitors.

Something we carried over from 2024 was the 'meet and watch the artist' sessions, with members bringing their visions to life with live demonstrations in the gallery and courtyard throughout the exhibition. With different artists working in a wide variety of media, these were as successful as last year, creating a buzz around the gallery and proving to be good conversation starters that encouraged more people to visit the exhibition.

A particular discussion point, both in week one during its creation and in week two once finished, was the mural that I was persuaded to paint on the wall of the first-floor landing, just outside the Main Gallery.

Painted in acrylics, the mural was always intended to be temporary and by the time you receive this publication, will have been painted over in readiness for the Andy Warhol exhibition that follows the Society's.

It used trompe l'oeil techniques (literally 'trick of the eye' in French, although invented by the Greeks and developed by the Romans) to create a realistic image that appeared to be three dimensional. Essentially, the mural was about deceiving by deploying light, shade, realistic colour and, above all, perspective.



THE SELECTION PROCESS

The Society's objective for this important annual event is to showcase the best quality and variety of art produced by members. To achieve this and avoid any form of bias, each year we invite a panel of three independent professionals from the art world to select what they judge to be the best work representing a range of styles and mediums.

Of course, selection will always be based on subjective decision-making, but we ask the panel to consider composition, use of colour, originality and techniques deployed, as well as ability to evoke emotion or tell a story.

A committee member – usually the Chairman or President – is also present throughout to ensure the process is carried out fairly and offering any advice or help needed.

Our selection panel this year was made up of the following artists:

RICK HOLMES

<https://rickholmesartist.com>

An artist for over 40 years, Rick started out working in watercolours and later moved on to oils. Today he works primarily in soft pastel with an acrylic base on subjects ranging from boats, seascapes and harbour scenes to landscapes, town scenes and gardens.

Rick has been a member of The Wapping Group of Artists since 2005 and Chelsea Art Society from 2007. He exhibits regularly at The Mall Galleries in London with The Pastel Society and The Royal Society of Marine Artists.

PHILIPPA RICHARDSON

<https://www.philipparichardson.co.uk>

Philippa graduated from Sotheby's Institute of Art in 1997 and has continued to study regularly at the Heatherley School of Fine Art in London and the Newlyn Art School in Cornwall.

She specialises in contemporary British seascapes, landscapes and still life, adopting a bold and instinctive style reflecting her passion for colour and capturing the character and immediacy of life. Her paintings often depict the Surrey and Hampshire countryside, as well as the rugged coastlines of Cornwall and the Isles of Scilly.

TUSHAR SABALE

<https://www.tusharsabale.com>

An Indian-born, British artist, Tushar now mainly paints en plein air in oils, having transitioned from painting portraits to landscapes in recent years.

Armed with degrees in Architecture and Product Designing, Tushar became a Creative Designer, first in India, then moving to London. Working for various design companies, including a high-end jewellery brand, led to him designing pieces for Hollywood movies including Tim Burton's 'Dark Shadows', 'Maleficent', 'Snow White and the Huntsman' and others.

Tushar rekindled his love of drawing and painting in 2012 and, after being a weekend painter for a few years, became a full-time professional artist. He has exhibited in notable galleries across the country including London's Mall Galleries for the Federation of British Artists. He is a candidate member of the Wapping Group of Artists and a founder member of the London Plein Air painting group.

PRIZE WINNERS

The selection panel is also tasked with awarding prizes. This year we increased the 'Highly Commended' awards to three instead of two. In addition, there is an overall winner – the 'Judges' Choice' and the Carole Lane Trophy awarded for the best water-based work.

JUDGES PRIZE

Serenity Pond 4
by Yana Linch



HIGHLY COMMENDED

The Way Out
by Aska Gough



Pears and White Cyclamen
by Margaretha Shepherd



Woking Station
by Annemarie Nijeboer



CAROLE LANE TROPHY

Anemones and Apples
by Liz Seward



THE PUBLIC VOTE

Our final prize winner is decided by the public. We encourage all visitors to the exhibition to cast a vote for their favourite work, the one they'd most like to take home.

Almost without exception they tell us it's too hard to pick a single piece (although most manage the task eventually!) and this is reflected in the fact that the 350 votes cast included at least one for every single artist.

The overall winner of the Public Vote was **Stuart Reid**, whose 'Abandoned Cottage' received a total of 19 votes.



Runners up were **Tracey Allen**'s 'Autumn Walk' with 14 votes and **Anne Dear**'s 'Mollie Mixta' with 11.

Worthy of special mention were **Chris Godsave** and **Annmarie Nijeboer**. If the prize was about popular votes for an artist's collected works rather than a single painting, they would have been winners.

SALES & VISITORS

Both the Society and the Lightbox invested in pre-publicity for our Summer Exhibition across social media and local free distribution magazines. We managed to make a splash with a double-page spread in the Woking News and Mail and the Lightbox funded two posters on Woking railway station, as well as printing posters and leaflets for in-house promotion.



This activity seems to have done the job as we estimate that around 600 people viewed our exhibition each week, which is a similar number of visitors to the Lightbox's recent Grayson Perry and Rego exhibitions.

Last year two paintings were sold before we had even opened the doors to the public and in total there were 14 sales valued at £2,030.

This year we'd sold just one painting before we opened, but overall sales were up to 20 including one sculpture, nine folios and 10 framed works with a total value of £3,530 of which 15% commission will be retained by the Lightbox Gallery and a further 15% by the Society to help towards the costs of putting on the exhibition.

Almost all the sales were made over the three weekends that the exhibition was open, although perhaps this is not surprising as this was when we received most visitors.

As last year, all submissions – including those not selected for the in-person exhibition – are currently displayed in an online gallery on the Society's website and will remain there until the end of August. It's possible more sales will be made from the online version of the Summer Exhibition.

IN SUMMARY...

I think it's true to say that our Summer Exhibition was our best yet, both in terms of content and use of space. Sales too were higher than we had hoped for. Certainly, Sarah Brown and Peter Hall at the Lightbox consider it to have been a great success and were delighted by the high attendance numbers.

There were, of course, a few things that could be improved; but this is something we can build upon next year when, hopefully, we will be able to use the Main Gallery again.

To re-iterate the words of our President, Hannah Bruce: ***"Well done everyone on an excellent, successful and beautiful exhibition. Your artwork shone proudly."***

MEMBERS' NEWS

APPART 2025

Woking Art Society was well-represented at this year's AppArt exhibition, which was held over the Easter holidays at Priors Field School, Godalming. With apologies to anyone I've missed out, in addition to myself, there were exhibits from:

Tracy Aldous, Julia Aspin, Bara Aylwin, Fran Bunting, Pat Clarke, Sophie Coad, Elisabeth Carolan, Trisha Dennis, Simon Kidd, Sera Knight, Kim Page, Melanie Paice, Louise Rowe, Liz Seward, Christine Taherian, Valerie Thorpe and Tony Todd,

It was good to see our members' work holding its own against that of some of the professional artists who have demonstrated at our monthly meetings over recent years, including Roger Dellar, Elizabeth Baldin, Soraya French, Jamel Akib, Rick Holmes and Judit Matthews.

TRACEY (TJ) CIPULLO

EXPOMETRO: <http://www.expometro.co/en>

Claiming that 67% of people don't go to museums or galleries, Expometro's mission is to make art accessible in outdoor public spaces in iconic locations.

Artists can book a space in a click on a virtual billboard (Collective Artwork) and upload their work with a link to the artist's own website and social media. Collective Artworks are then showcased on giant billboards, visible to thousands of people who can use a QR code to discover the virtual billboard instantly and click on each artwork to find out more about the artists.

Tracey Cipullo has enjoyed international sales success with the help of this global promotional platform. Most recently she submitted a piece of artwork digitally for the Barcelona Showcase, but previous submissions to the New York Times Square Showcase have resulted in her selling to customers in both the USA and Australia.



'Fauve Poppies' at @_expometro#passeigdegràcia Barcelona

COLIN HOWARD

WOOD STREET VILLAGE ART GROUP

For those of you who keep an eye on Instagram you may well have noticed the regular postings by Colin Howard both for his own figurative work and for the output of the Wood Street Village Art Group which he runs.

I think it's a great shame that, as a general rule, Colin doesn't like to exhibit his work (he says he paints for the pleasure the process itself gives him, not to sell); but he made an exception for his local Wood Street Village Horticultural Show – and collected a first prize for this portrait of his grandson! Congratulations Colin.



TRACY ALDOUS & HANNAH BRUCE

SKY LANDSCAPE ARTIST OF THE YEAR

While they aren't allowed to reveal any information about the winners or the events themselves prior to the television broadcast, which will air early next year, both Tracy Aldous and Hannah Bruce announced via their Instagram accounts that they were selected to be wild cards for Sky Landscape Artist of the Year 2026.

The event was held in St James's Park in London during a hot day in June. They had to get there at 7 am to register and were painting most of the morning from 8.45 am until 2.30 pm. It sounds like a good time was had by all.



TRACY ALDOUS

ART & GRIND, GUILDFORD

It seems Tracy is having a good year generally when it comes to her art. As well as selling two folios at the Lightbox, her painting 'Primulas' was awarded 'Best in Show' at Art & Grind's Summer Exhibition in May.

SURREY ARTISTS OPEN STUDIOS

I mentioned in my Chairman's report that our outdoor exhibition was affected by the number of artists taking part in this year's Surrey Open Studios. These included **Aska Gough, Louise Rowe** and **Elaine Winter** all of whom opened their own studios, along with **Tracy Aldous, Tracey (TJ) Cipullo, Sophie Coad, Pam Guess, Yana Linch** and **Melanie Paice**, who grouped together to exhibit in the garden and studio at Yana's home, The Cherries.

ASKA GOUGH

Visual Science of Art Conference 2025

Congratulations go to Aska who, in August, will be exhibiting and giving a talk at the Visual Science of Art Conference in Wiesbaden, Germany.

To quote from its website: *'the Visual Science of Art Conference (VSAC) is a unique interdisciplinary event that brings together cognitive, computer, vision scientists and neuroscientists, artists, gallerists, curators, art historians from across the world to explore how science and art intertwine to shape visual perception, creativity, expressivity and aesthetics'.*

For Aska it will be her first academic conference since transitioning from translation studies to the world of art. She will be talking about how multi-sensory, textured art can create richer, more inclusive experiences, opening access for blind, partially sighted and neurodivergent audiences and deepening the way everyone connects with art.

Artist in Residence, Lockwood Studios

Lockwood Day Centre in Guildford has been converted into a creative hub 'dedicated to Community Arts & Wellbeing'. The first exhibition to be staged in the new gallery opened on 28 June and features the work of 12 artists, including Aska Gough.

The others are: Laurence Morgan, Kati Treble, Sarah Thompson, Tracey Graham, Louise Burnett, Areej Abdi, Mark Phillips, Jule Mallett, Nathalie Joel, Denise Jaques and Janet McWilliam.

The last day of the exhibition is Sunday 27 July and the artists will be at the gallery to talk about their work over the weekend.



THE 2025 WORKSHOPS

MARCH – ANIMAL DRAWINGS

A professional studio photographer and qualified teacher, Becky Gouverneur specialises in producing realistic, detailed portraits of animals drawn primarily in graphite and charcoal. After her demonstration to the Society in March 2024, several members expressed interest in learning more about working with drawing media; so, we were delighted when Becky accepted our invitation to lead this workshop.

A lot of fun was had by all and, by the end of the day, everyone had made considerable progress in their drawing skills, producing an impressive pack of hounds!



MAY – COLOURFUL ANIMALS IN ACRYLICS AND MIXED MEDIA

The medium was different, but animals were also the subject of our May workshop or, to be more precise, sea creatures! Surrey-based emerging artist Sam Kennedy was the leader here.

Sam is known for her vibrant mixed media paintings and what she describes as her '21st-century approach', which merges traditional oil painting techniques with contemporary street art influences. Sharing her innovative thinking and skills, she enabled everyone to produce a colourful selection of crustaceans.



AND COMING UP...

STILL LIFE IN OILS

Saturday 11 October

As usual, the venue will be in the small Brookwood Memorial Hall from 10 am to 4 pm and the cost for members will be £34 and £45 for non-members.

While Catherine McVean will be demonstrating in oils, attendees can use acrylic or water-based oil paints if they prefer. The subject matter for this Still Life workshop will be flowers, fruit and/or vegetables.

Catherine McVean is a full-time artist who has been teaching drawing and painting to adults since 2019. She is best known for her still life oil paintings which she describes as quiet celebrations of everyday life. She chooses to pair seasonal items with objects from her home; either treasured pieces she has collected over time or objects chosen for their own beauty, shape and texture.

Catherine has exhibited widely across the UK and since 2020 has been shortlisted for both the British Art Prize and the Women in Art Prize, as well as being longlisted for the Jackson's Art Prize.

If you'd like to participate in the workshop, please email wasworkshops@gmail.com with the number of places you need and we will confirm if spaces are available.

COMPETITION OPPORTUNITIES



Deadline: 13 January 2026

Established in 2012, this prestigious competition rewards excellence in 2D and 3D pencil art. It is open to all types of pencil artist as long as pencil is the primary medium and the work has been produced in the last three years.

Artists have the chance to showcase their work in an international group exhibition at Oxo Gallery in London and win prizes from a total fund of £13,500. First and second prizes win £4,000 and £2,000 respectively. Other categories include Young Artist Awards (Under 25s), People's Choice, New Artist and Educators Awards.

Entry fees:

Artists over 25: £15 for the first piece, £5 per additional piece (up to six works).

Artists under 25: £5 per piece (up to six works).

For more information about the competition and judges, and to enter visit: <https://artopps.co.uk/opportunities/derwent-artprize>



REVEALING THE HUMAN

Deadline: 20 August 2025

The Royal Society of Portrait Painters is launching the RP Drawing Prize, which is open to artists aged 18+ worldwide. Submissions relating to the human form (any form) – 'traditional portraiture, abstracted responses, expressive figures, and everything in between' – are invited.

Up to 120 drawings will be selected by and exhibited at The University of Hull Art Gallery and there will be a £5,000 first prize.

Entry requirements:

A maximum of three works can be submitted for selection; none should not be larger than 1.8m along the longest dimension.

Work must have been completed in the last three years.

Works must have a minimum sale price of £300 but can be listed as not for sale; the sale price must include 30% + VAT commission.

The entry fee is £20 per work.

For more information about the competition and judges, and to enter visit: <https://artopps.co.uk/opportunities/rpdrawingprize>



**Deadline:
19 September 2025**

Open to professional and emerging artists working in any medium, this annual competition is run by

Artists & Illustrators magazine and 'celebrates the diversity and creativity of contemporary British art'. It offers the potential to gain national recognition and to be featured in the magazine, as well as to win prizes worth over £10,000 and exhibit your work at Oxo Gallery.

Prizes include: £2,000 cash; solo exhibition at Panter & Hall; six-page feature in Artists & Illustrators magazine; over £10,000 worth of art supply vouchers and materials; People's Choice Award voted for by the public.

Entry requirements:

All styles, media and techniques considered including paintings, drawings, textile, prints or mixed media. All exhibits must be original, the artist must have all rights to the work.

Collaborative artworks can be submitted.

Each artwork (even if made of several pieces, e.g. diptychs/triptychs) must not exceed a total of 275 x 275 cms including the frame and must not project more than 50cm from the wall.

You can enter up to 20 works; fee for the first artwork is £22 and £18 each additional entry.

To enter and for further entry information (including details of the judges): <https://artopps.co.uk/opportunities/britishartprize25>

THINGS TO SEE AND DO

DAVID HOCKNEY: Selected Works

ADAMS GALLERY
42a High Street, Reigate RH2 9AT

Until 27 July 2025

Opened in 2020 by artists Adam Green and Julie Groves to provide a venue where original art could be viewed and bought, Adam's Gallery is located in the heart of Reigate. It hosts a series of curated shows throughout the year, as well as hiring out parts of the gallery to selected external groups and artists.

If you're quick you can catch the current David Hockney show. It also features works by Henry Moore, Barbara Hepworth, Luke Adam Hawker, Anne Desmet RA, Katherine Jones RA and Stephen Chambers RA.

THE KING'S TOUR ARTISTS

THE BALLROOM, BUCKINGHAM PALACE

Until 28 September 2025

Every year Buckingham Palace opens its doors to visitors over the summer months. This year's special display is an exhibition of the art produced by the tour artists who have accompanied the King to 95 countries during 69 tours over the last 40 years.

The King has appointed a royal artist to chronicle events when he is on state visits overseas since 1985 and his collection now includes over 300 works. More than 70 of these – at least one from each tour and covering a range of media including watercolours, pen and ink drawings and paintings in oil and egg tempura – have been selected for the exhibition in the Palace's Ballroom.

Tour artists are not given any specific agenda but have freedom to work as they wish. The result is a very broad subject range from people and animal portraits to landscapes and historic buildings.

Tickets for the Buckingham Palace tour, including the exhibition, can be booked online via the Royal Collection Trust and cost £32 in advance:
<https://www.rct.uk/visit/buckingham-palace>

WOULD YOU SPEND 1,000 HOURS ON ONE DRAWING?



I like to think realism is a theme in all my work, but when I spotted this on the BBC website a month or so back, it gave me a new view of both realism and dedication to the task.

East London based artist Jack Nolan specialises in drawing cityscapes and architectural landmarks. He started 'drawing London' during lockdown with a 0.03mm Fineliner pen and has now spent almost 1,000 hours creating a highly detailed drawing of central London from Oval to Fitzrovia.

It includes major landmarks such as the London Eye and the Houses of Parliament as well as individual homes, all meticulously researched for maximum accuracy.

It really is worth checking out the story in the short video you'll find here: <https://www.bbc.co.uk/news/videos/c7876w8e751o>

HIROSHIGE: ARTIST OF THE OPEN ROAD

THE BRITISH MUSEUM

Until 7 September 2025

Born during an unsettled time in Japan's history, Utagawa Hiroshige (1797–1858) went on to become one of the country's most talented, prolific and popular artists. As Japan confronted the encroaching outside world, Hiroshige's calm artistic vision connected with – and reassured – people at every level of society.

Hiroshige possessed the technical skills of both colourist and draftsman. He came from a samurai family but crossed social boundaries to devote himself to depicting popular customs.

This exhibition at the British Museum is the first on the artist in London for over 25 years and provides a portrait of a country about to change forever, as Hiroshige journeyed through Edo Japan, exploring the natural beauty of the landscape and the pleasures of urban life.

The exhibition features prints, drawings, illustrated books and paintings from the British Museum's collection, as well as a significant gift and loan of prints from Alan Medaugh, a major US collector of Hiroshige's work, and other important loans.

More information can be found here: <https://www.britishmuseum.org/exhibitions/hiroshige-artist-open-road>



MEET THE BEES

SCULPTURE TRAIL, CHELMSFORD

Until 9 September 2025

If you are passing through Essex on your travels this summer, consider stopping off in Chelmsford to check out the 'Buzz in the City' sculpture trail in the city's streets and parks

Covering a total of 6.2 miles (10 km), the trail includes 30 giant bee sculptures decorated by various artists, together with a further 15 smaller bees painted by schools, care homes and community groups.

After being moved to a special event at the local Farleigh Hospice on 13 and 14 September, the sculptures will be auctioned off on 17 September to raise money for the hospice.

<https://www.buzzinthecity.co.uk>



SEEDSCAPES EXHIBITION

WAKEHURST, WEST SUSSEX

Until 14 September 2025

If you don't fancy venturing around the M25, this exhibition of art, sculpture and sound is a little closer to home and celebrates 25 years of the Royal Botanic Garden's Millennium Seed Bank, which is the largest seed facility in the world and stores over 2.5 billion seeds of 40,000 different plant species.

The installation at Wakehurst, in Ardingly, was created by six international artists to highlight the need for global seed conservation. Set throughout the gardens, the exhibits are inspired by the science of seeds and the groundbreaking research carried out daily at the Millennium Seed Bank.



Image source: Jim Holden/RGB Kew

Entry to the exhibition is included in the entry price for Wakehurst, which is £18.50 for the day or £9.25 for late entry from 3.30 pm. Entry is free to National Trust, Wakehurst and Kew members.

For more information, including details of the artists, check out the website: <https://www.kew.org/wakehurst/whats-on/seedscales>

AND FINALLY

UPDATE ON AI AND COPYRIGHT

You may remember from our last newsletter that, against a background of worldwide debate about how the existing copyright framework should be applied to the activities that underpin the training of large AI models, the UK government launched a consultation in December 2024 on how best to deliver a solution that would achieve the key objectives for both the AI and creative industries.

As the Daily Telegraph described in an article on 8 May, 'after a massive chorus of disapproval from the stars' (these included some of the UK's best-known artists, writers and musicians all protesting against the proposed 'opt-out' system for the creative industry), ministers have 'rowed back on plans to force companies to opt out if they do not want their content used in training artificial intelligence'.

Apparently 'Whitehall sources' now say that the government has 'moved away' from the opt out model and is instead looking at a more complex licensing scheme that *could* give creatives more control over how their work is used. It *could* work in a similar way to the current copyright laws which allow companies to use a small amount of copyrighted work under the 'fair dealing' rules.

Since 'could' seems to be the operative word here, it seems unlikely there will be a clearly defined outcome any time soon.



As usual, the AppArt 2025 exhibition was held over the Easter holidays at Priors Field School, Godalming. Whilst stewarding at this year's show, I had the chance to chat to Evelyn and Gwyn Phillips, the couple who have been behind the highly successful, annual exhibitions for the last 30 years. Together, they organise, administer and curate the event, which this year received over 6,000 entries from which 591 paintings and sculptures were selected for the indoor exhibition with a further 120 works for the outdoor sculpture trail, which is staged in the rose garden.

According to Gwyn, Evelyn is the creative one, while his specialism is gardening. Evelyn studied art before going on to specialise in interior design, working with well-known London-based practices and on projects that have included major hotels and royal palaces. She applies her expertise and flair to AppArt's interior exhibits, taking responsibility for their selection, curation and placement.

Gwyn, on the other hand, works with the Surrey Sculpture Society and looks after the staging of the sculpture trail, exhibition assembly and car parking, while also being responsible for AppArt's marketing and social media activity.

The Phillips's first exhibition in 1994 was part of an Arts Festival held at King Edward's School in Witley. 'Arts for Everyone' became their mission and, having moved to Prior's Field School in 2014, the AppArt Exhibition has become a fixture in the Easter holidays and one of the largest open entry exhibitions in the south east of England.

Combining 2D and 3D works and renowned for its eclectic mix of artworks, it really does offer something for everyone. Visitor entry has always been free and local schools are invited to view the artworks before the exhibition opens to the public.

I'm told that AppArt 2025 enjoyed record sales. I was there towards the end of the exhibition and there were certainly a lot of red dots on works at all price levels: from Sophie Coad's bronze resin toad at £125 to one of the most expensive sculptures displayed indoors – a bronze life-size octopus at £9,056.



NEWS HOT OFF THE PRESS!

After more than 10 years at Prior's Field School, **AppArt 2026** is moving back to King Edward's School. It will open to the public on Saturday, 4 April 2026.

Applications are not yet open but keep an eye on the website to find out more.

<https://www.appartonline.co.uk>