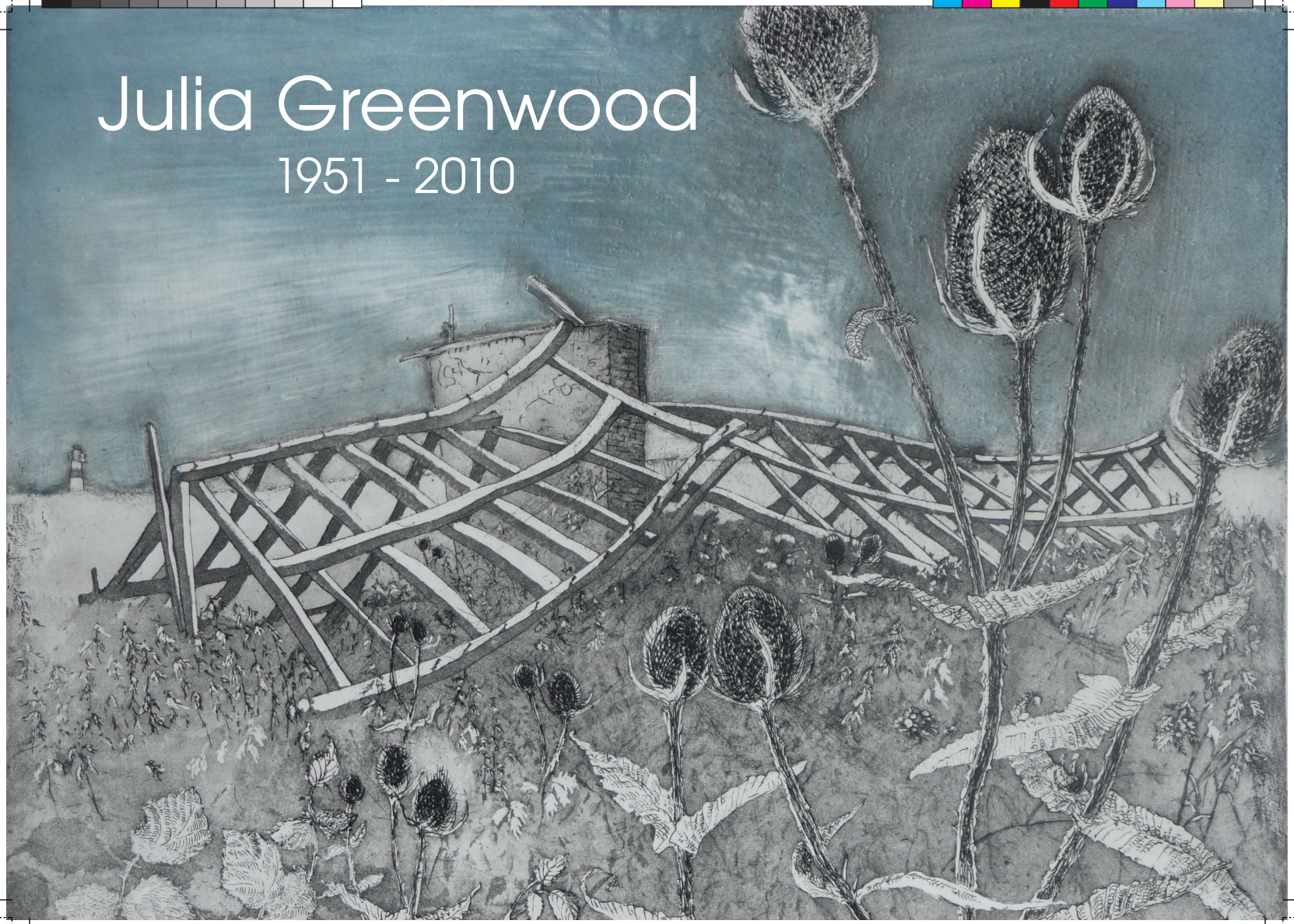
Julia Greenwood

1951 - 2010





Julia

This catalogue is dedicated to my wonderful mother, Julia Greenwood, who left this life too soon, too young. In the last week of her life she continued to draw and paint from the small hospital room. Each and every day that I knew her she wouldn't fail to pick up a pencil or a paintbrush. She was always, and continues to be, my inspiration.

Anna Greenwood



LINING UP, Etching

Julia Greenwood

I first met Julia in the company of John Western, the artist in 1976 in the top flat of Wyndham House shortly after I had moved to Aldeburgh and was immediately taken with her. It was the beginning of a long friendship rooted in mutual respect for each other's creativity, core values and love of the world around us. We were passionate about art, and the sea and the fishing tradition and the marshes and the curious pace of life in this small town sitting snugly on the edge of the North Sea. Aldeburgh was the setting for so much of her work - from the wide endless skies, the expansive beach and the macro worlds that were contained within these wonderful landscapes.

My studio at the Old Slaughterhouse was a short walk from her home on Park Road and I regularly stopped in with a bag of jam donuts or chocolate brownies fresh from Smith's bakery in the hope that she was in and up for a cup of tea. In that small cramped dining room just off the kitchen, filled with the stuff of domestic necessity and creative inspirations of all kinds in no particular order, Julia would clear a space between her latest watercolour and the breakfast things and we would sit and talk in that cocoon of friendship that is vibrant, curious, easy and full of humour.

In my studio here in Finland I have a small pen and ink drawing measuring 2 ½ x 4 inches of a view looking from the beach where the pebbles meet the sea south towards the Brudenell Hotel. The beach - a broad expanse lightly sketched gradually reveals the groins and sea wall to the south. Soft barely visible billowing clouds rise above the erratic roofs. Julia's economy of line and delicate warm grey tones on the north facing gables of the houses with their curious eclectic features, exquisitely capture the essence of Aldeburgh as I remember it and awakens in me feelings of nostalgia and longing.

She leaves a legacy of work that takes its place in many hearts and homes - keenly observed and beautifully executed. Julia's gift for drawing, her absolute commitment to her art through the years and her amazing determination to continue working under challenging circumstances are qualities that reinforced my love and respect for her - a friend who's passing has not changed the wonderful memories, laughter, chats around her 'work table' and the shared joys and sorrows of a creative soul.

Gary Wornell
Finland 2012

Artist Julia Greenwood realises that she is at a disadvantage while trying to establish herself in Aldeburgh. The small modest young women who gained her diploma in graphic design only a year ago acknowledges that there are a large number of people doing the same thing in the town. But she does not let this daunt her and intends to work from the small terraced cottage in Park Road which backs on to the windswept marshes.

“From what I have seen most people around here do pencil drawings, oil paintings and watercolours.” She said. “I want to do prints from wood carvings.”

Julia took her graphics course at Camberwell School Art and then took a post graduate course in printing. Her portfolio contains exquisite flower etchings, drawings of local landmarks and watercolours of marshes. Printing and pencil drawing is her main media. Art more or less ran through her family, she said. Pictures by her father, who was a farmer, and by her great aunt, hang on the walls of her home. A drawing of the White Hart Pub, Aldeburgh, hangs in the pub’s bar and she has been asked to do another for the previous landlord.

Born in Kenya of parents who were both Scots, Julia said that she never used to feel that she belonged anywhere so she adopted Suffolk as her home county.

“I like any fairly rural area with villages and things.” She said. “ I particularly like Aldeburgh because I have lived here longer than anywhere else in my life.” Although she only finished art “schooling” in July, she had spent holiday times for the last nine years at her mother’s home in the town. “I’d like to go back to Kenya to do some work. The scenery is beautiful. The way the mountains stretch for hundreds of miles is magnificent.” She said. “One always feels so inadequate struggling to put something beautiful down on paper.”



Artist adopted Suffolk as her home county

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IN THE LEISTON AREA

by David Blyth

Aldeburgh artist Julia Hutchison pictured in her Park Road home.

Leiston Observer, 10th October 1975

Watercolours



APPLES IN WINDOW, Watercolour, circa 1988, 26cm x 38 cm



ANNA & CLARE IN FRANCE, Watercolour, 1989, 38cm x 28 cm



WATERCOLOUR STUDY 1



WATERCOLOUR STUDY 2



SHEEP ON THE MOOR, Watercolour



SOW & PIGLETS, Watercolour, 37.5cm x 26 cm



GLOUCESTER OLD SPOTS, Watercolour, 1990, 23cm x 30cm



UNTITLED, Watercolour



UNTITLED, Watercolour



COVEHITHE CHURCH, Watercolour, circa 2008



IONIA, conte pencil, circa 1970, 35cm x 51.5cm

I have bought a number of Julia's etchings and watercolours over the years. The first of these is an etching of the 'Windows of Iona' the old wooden boat that features in so many childhood memories of Aldeburgh inhabitants. This must have been made while Julia was still at Camberwell Art College in the '70's. In it she focused on the broken windows in its clinker-built side, revealing glimpses of a darkened interior sinister enough to discourage going up too close for fear of disturbing a flutter of bats, or worse. Further purchases followed, of etchings featuring desiccated frogs, rabbits (not desiccated these, but fury and alive), watercolours of a rainstorm, an angel holding up a candlestick and several others.

My most recent purchase though, was a beautiful watercolour of a dead tree lying on the beach at Benacre; solitary and dignified like the bones of a prehistoric creature whitened by sun and sea. It hangs between a Mary Potter watercolour and a Mary Newcomb drawing; that is how I rate it.

She was a true observer of nature, focused and painstaking and through her eyes those things observed were transformed into tiny haikus- for she rarely worked 'large'. She was not a follower of fashion but a fine draughtswoman, etcher and watercolourist determined to do things her way, and her way was uncompromising.

Caroline McAdam Clark/Feetham 2012

Etchings



SALTINGS, RIVER ALDE, Etching & Aquatint, 18.5cm x 17.5cm



SWIMMING FROGS, Etching & Aquatint



DEAD BUT DANCING, Etching, 29.5cm x19.8cm



DEAD FROG BAND, Etching, 29.5cm x 19.8cm



CRAB ON SALTINGS, Etching, 29.5cm x 20cm



WOOLLY SHEEP, Etching, 11cm x 11cm



IN THE MIDST OF LIFE, Etching 2003



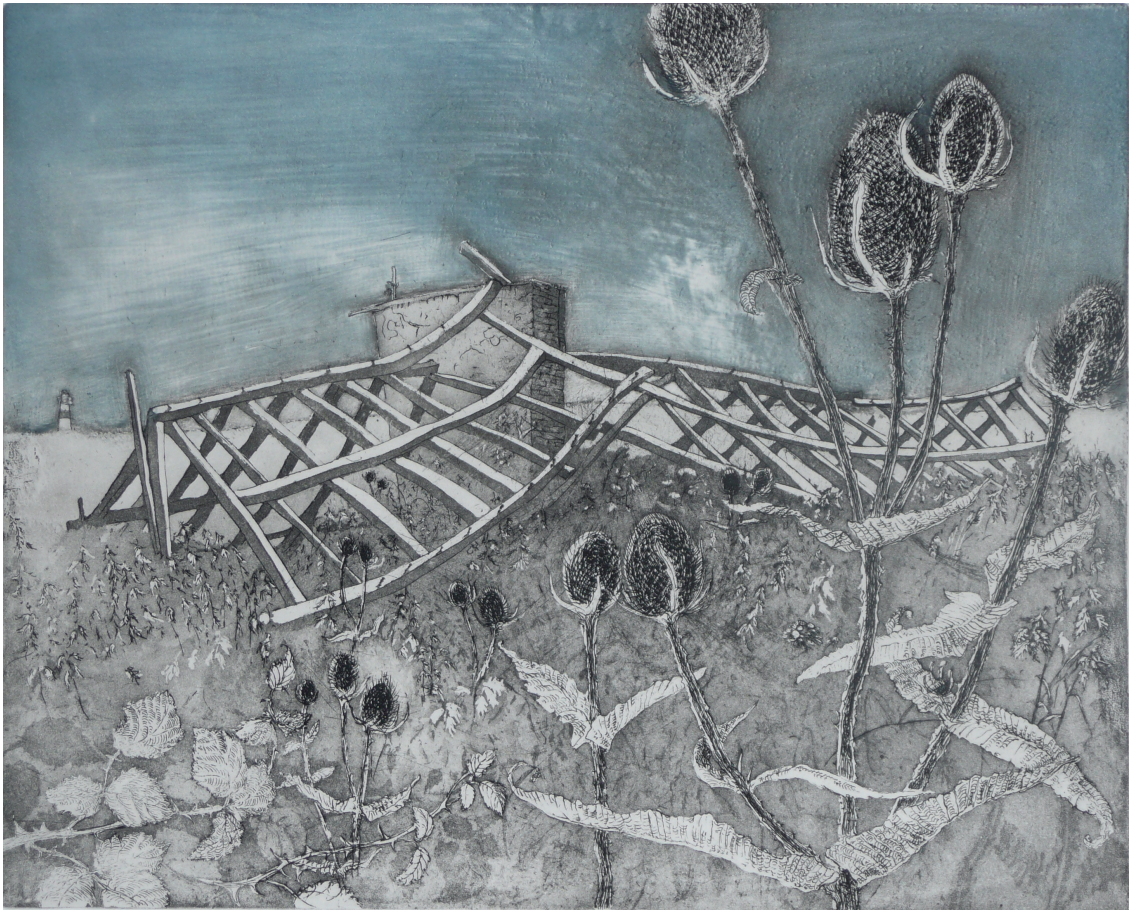
CAMEL, Etching



MOLE STUDIES, Etching, 25cm x15cm



BLACKIE, Etching



FALLEN HOUSE WITH TEASELS, Etching & Aquatint



WHITE GERANIUM, Etching & Aquatint



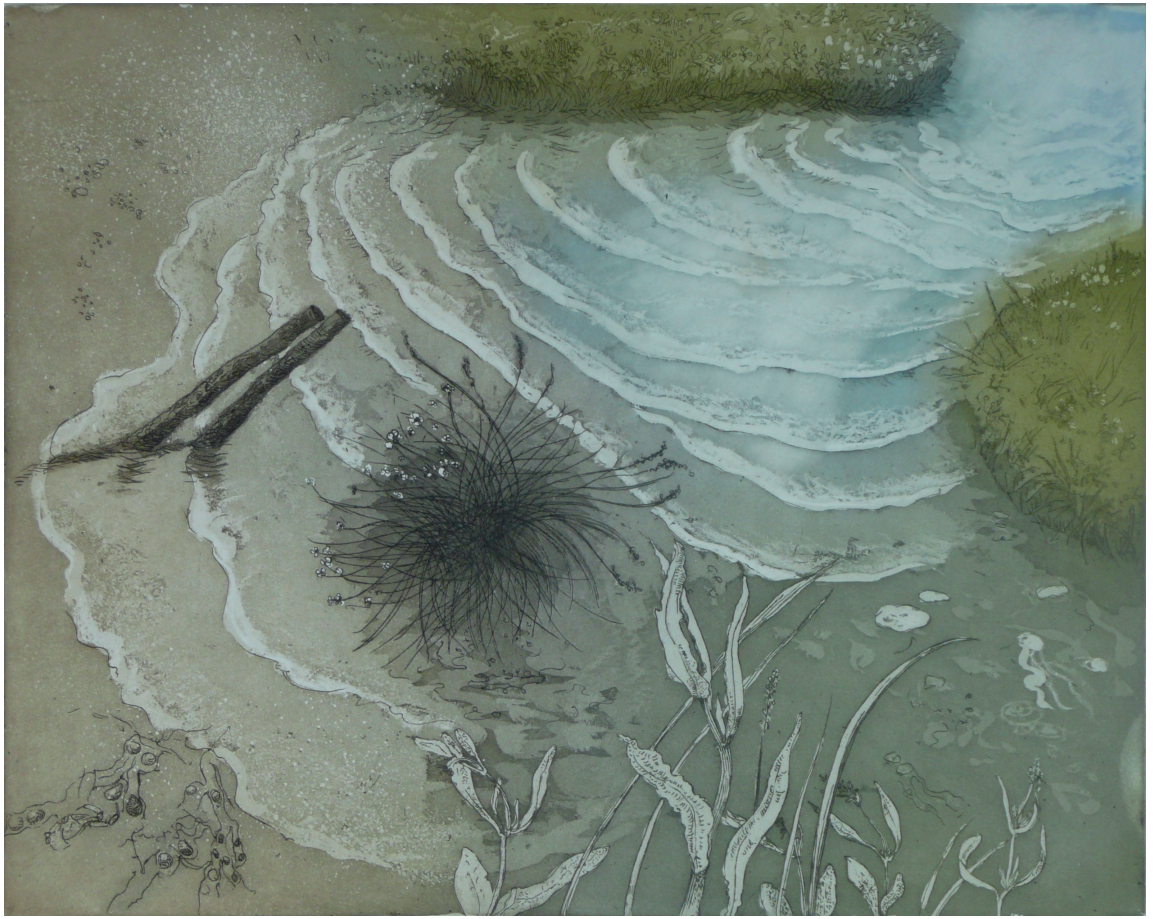
BUTTERFLIES, Etching &Aquatint



AMARYLLIS, Etching & Aquatint



HOLLYHOCKS, Etching & Aquatint



SCURVY GRASS, Etching &Aquatint



WINTER UMBILLIFERS, Etching & Aquatint



OLD BOATS AT SLAUGHDEN, Etching



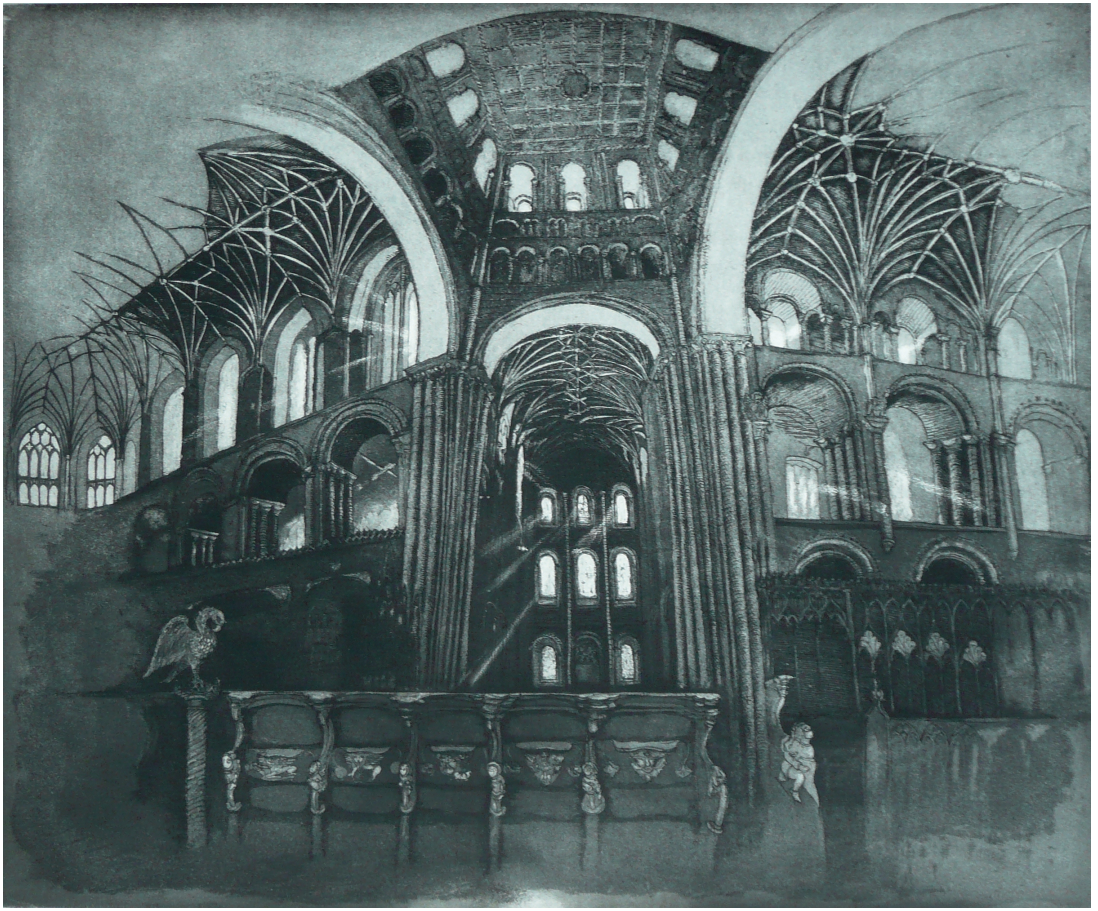
TIDE AND SEAWEED, Etching & Aquatint



TREE FALL, Etching & Aquatint



BUNNIES, WASHING, SKULLS & HONESTY, Etching & Aquatint



THE CROSSING, NORWICH CATHEDRAL, Etching, Circa 2007



BUTLEY OAK, STAVERTON THICKS, Etching & Aquatint

Australia



MAYFIELD 2, Watercolour, 2006



KANGAROO ISLAND FROM ANGUS' CABIN, Watercolour, 2006



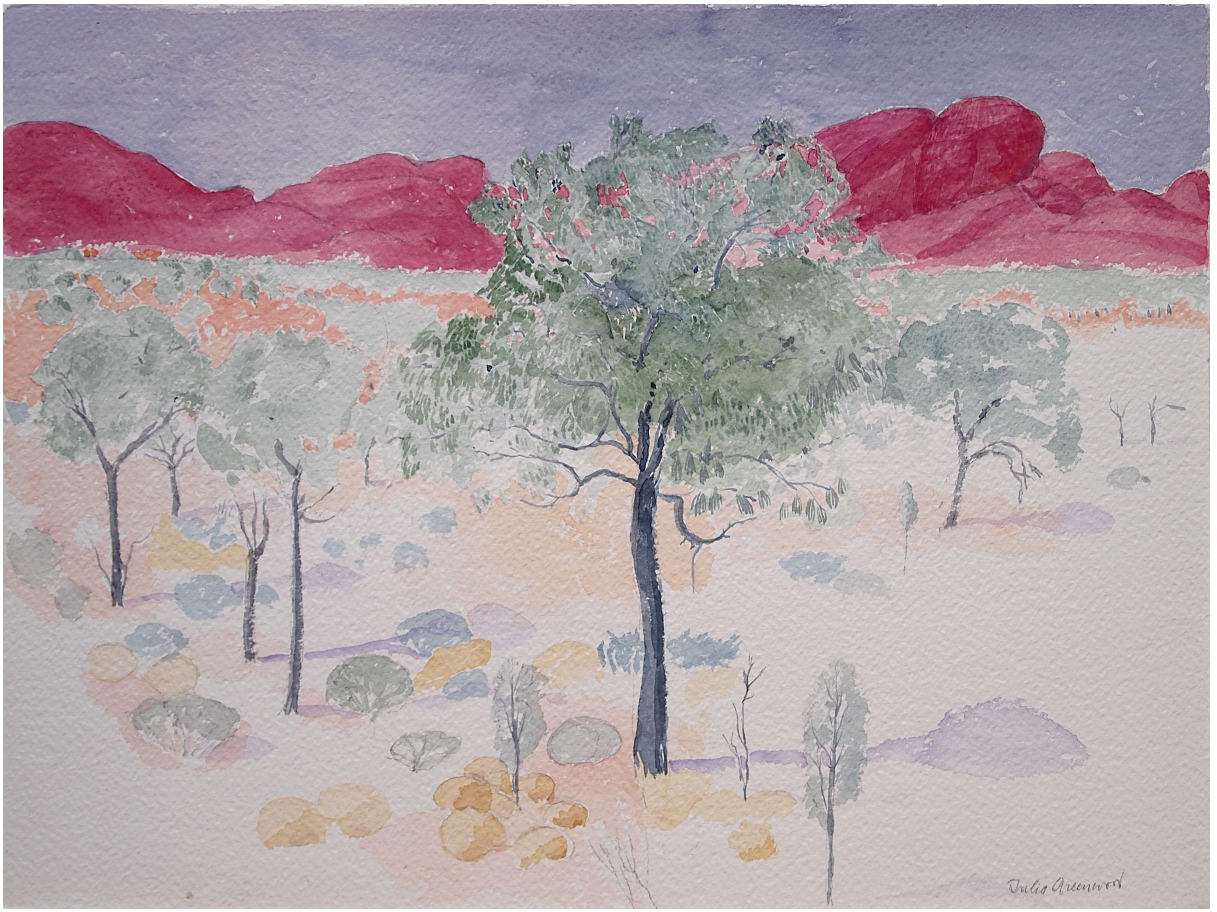
HALL GAP, VICTORIA, Watercolour, 2006



GAVIN VET, YURRUNGA MERRIRA, HUNTER VALLEY, Watercolour, 2006



SYDNEY, Watercolour, 2006



OLGAS, Watercolour, 2006



HAMISH'S FAVOURITE TREE AT OBERON, Watercolour, 2006



HUNTER VALLEY, Watercolour, 2006



KANGAROO ISLAND, Watercolour, 2006



MAYFIELD, Watercolour, 2006



AFTER A BUSH FIRE, ABERDARES, VICTORIA, Watercolour, 2006



ANGUS' LAND, KANGAROO ISLAND, Watercolour, 2006



VICTORIA, Watercolour, 2006



UNTITLED, Watercolour, 2006



UNTITLED, Watercolour, 2006



SYDNEY HARBOUR FROM CREMORNE POINT, Etching, 2007

Julia Greenwood was born in Nairobi, Kenya, on 28th March 1951 and moved to the UK at the age of 3 after her father's death.
Julia began drawing at a young age and described it as her escape from the world around her, particularly during her time in an orphanage in Edinburgh.
In 1974 Julia graduated from Camberwell College of Arts with a degree in Graphic Design and Illustration.

Julia exhibited for many years at the Old Slaughter House Galleries during the Aldeburgh Festival alongside fellow artists Gary Wornell, Christel Spriet & Jonathan Fookes.
Over the years Julia exibited regularly around Suffolk and beyond, including The Thackeray Gallery London, at The UN International Centre, Vienna Austria in 1992, in group shows with the Subourne Park Printmakers, The Suffolk Group and with Liz Summers and Moyra Byford in Suffolk.

It was a dream of Julia's to have a show of the work she produced from her 6 week visit to Australia in 2006. These works are a testament to the natural beauty, energy and incredible light of Australia that inspired Julia so much during her trip there.

Special thanks to everyone who has helped us with the organisation of this exhibition, and to Jenny Pickett who has kindly created this catalogue.





Julia Greenwood - A RETROSPECTIVE EXHIBITION, 17th - 28th March 2012
The Peter Pears Gallery, Aldeburgh