



The
Landmark
Trust

Inspiring Landmarks

An exhibition of art by Prue Cooper,
Kurt Jackson and Ed Kluz, inspired
by Landmark's historic buildings.

29 June – 4 July 2017

For the past fifty years, the Landmark Trust has been the champion of neglected and ruinous historic buildings across Britain and beyond.

There is great romance in architectural decay, but Landmark seeks above all to bring much loved buildings back into use. As a charity, the Trust must first fundraise to secure the funds needed for each building's conservation and restoration. Once restored, these revived and evocative buildings become places anyone can book for a holiday. The letting income generated then pays for the buildings' maintenance, so that they never again fall into decay.

A stay in a Landmark is time away from the world: restorative, invigorating and inspirational, it's a chance to recharge the batteries and take a break from the pace of everyday life. To date, Landmark has saved over 200 of Britain's most precious historic buildings. Each year, two or three more are added. In a quiet way, the Landmark Trust has become one of the most important heritage organisations in Britain today.

Our buildings also provide creative wellsprings for artists of all kinds, and it is this we seek to celebrate through Inspiring Landmarks, our first curated exhibition. You will see some of our best-loved buildings in new guises here, transformed through the imaginations and skill of three artists, who know and love them as much as we do.



Inspiring Landmarks is a continuation of Landmark's commitment to celebrating the creative potential of historic buildings and landscapes.

Our buildings have always inspired writers, artists and musicians. Thomas Hardy featured Woodsford Castle in *Tess of the d'Urbervilles* and drew Clavell Tower as the frontispiece for his *Wessex Poems*. Over 75 years later, Clavell Tower inspired a darker tale from P D James, called *The Black Tower*. Composer Benjamin Britten knew Martello Tower as part of the Aldeburgh scene that so deeply infuses his music. Indeed, every Landmark we save inspires a creative legacy, from Landmarkers' contributions in our Log Books, to the work of school children or professional artists-in-residence during our HLF-funded projects, to the local art groups who paint and draw the rescued building in their midst.

The exhibition title deliberately faces both ways: we want to create, even if briefly, an accessible and vibrant pop-up hub to showcase the potential for the incredibly rich crossover between the arts and heritage, and to place Landmark at the heart of the debate about their future in these uncertain times. The gallery space we've chosen is itself within an imaginatively reused historic site, Truman's Old Brewery.

Our three exhibiting professional artists, Prue Cooper, Kurt Jackson and Ed Kluz, all knew our buildings long before we approached them with the idea. They have each quietly featured Landmarks in their earlier work, and have created new pieces specially for the exhibition.



Opposite top: **Ed Kluz** Gate Burton. Scraperboard, 12.7 x 17.8cm.

Opposite bottom: **Prue Cooper** Old Campden Banqueting House, "Mirth Makes the Banquet Sweet" – George Chapman (1559-1634). 10 x 12in.



Above: **Kurt Jackson** Lower Porthmeor from Bosigran, Cornwall. February 2014. Mixed Media on museum board, 21 x 21cm.

Opposite top: **Prue Cooper** Fox Hall, "We are Two, and Have but One Heart" – Francois Villon (15th century). 10 x 12in.

Opposite bottom: **Ed Kluz** The Banqueting Houses, Chipping Campden. Scraperboard, 39 x 28cm.



Prue Cooper

I trained as a painter at the Byam Shaw, but I didn't realise then that making things was an option. So before becoming a potter, I spent twenty years dealing in 18th, 19th and 20th-century drawings, especially drawings by artists whose work illustrates the oddities of life, and records the workings of the world.

*“...tradition refreshed for a modern age,
and the power of humane surroundings.”*

Staying in a Landmark is several experiences all wrapped together – friendship and the sharing of simple pleasures, a sense of common purpose, of tradition refreshed for a modern age, and the power of humane surroundings. What a marvellous opportunity to be given – to translate some of that onto a series of dishes for this celebratory exhibition.

Some dishes are inscribed with quotations, and the lettering is an integral part of the design, in the same way that the words are integral to a song. The cast of characters also comment on life; but the warm directness of slipware, the physicality of ceramic, and the simple fact that a large dish for food automatically implies sociability and daily life, are all essential parts of the whole.

Prue Cooper
London, 2017



Opposite top: Prue Cooper in her studio
Opposite bottom: **Prue Cooper** Astley Castle, "It is not the Beginning but the Continuing which Yieldeth the True Glory" – Sir Francis Drake. 13 x 15in.

Kurt Jackson

I work on projects – bodies of work focussed on one area of the countryside or one aspect of a place – maybe the wildlife or the route of a river, a village, peninsula or mountain. In order to make my paintings, drawings and sculptures I need to really get the feel of a location – a distillation or connection. I want to become intimate with that bit of the world. I'm not just looking for a view or trying to capture the topography, I want the whole gambit of factors reeled in – that “sense of place”.

Landmark properties are perfect for this – they give you access into the history of a building or area and often into the contemporary world of a location as well. Without the distractions of TV or radio (and often telephone-free as well) I soon become embedded into the place and get stuck in to making my work.

We have stayed in numerous Landmark properties – all centred on or acting as focal points for individual projects. And of course, while I am there I often end up drawing or painting the buildings or their sites as well. Some have been many hours travel away from our home in Cornwall, some very close.

“The imagination is unleashed; the questioning starts and with that there is the potential to create on that day in those extraordinary surroundings.”

To wake in the morning, listening to the building wake as well. To become aware of a new world outside as you stare through fresh eyes at some architectural quirkiness, some bit of vernacular, is all so exciting. To feel the building's character, to sense all those years and people invested in the fabric, is a rewarding start to a day. The imagination is unleashed; the questioning starts and with that there is the potential to create on that day in those extraordinary surroundings.

Cottages, farmhouses, towers, mills, gatehouses, castles, by rivers, on mountainsides, in streets, isolated down long tracks, on the coast feet almost in the sea and under the trees in forests; all have been experienced and exploited to reveal their secrets and character. Such a diversity, all sitting somewhere in this one country, these lands of Britain and now all saved from the ravages of time, our shared history, for all of us to enjoy.”

Kurt Jackson
West Cornwall, 2017

Opposite top: Kurt Jackson painting at Lower Porthmeor.

Opposite bottom: **Kurt Jackson** Bird song and a breeze in the tree tops. The long houses of Lettaford, Dartmoor. June 2013. Mixed Media on museum board, 56 x 58cm.



Ed Kluz

I've been fascinated by the Landmark Trust and the buildings in their care since happening upon a copy of the Handbook many years ago. The Trust and its important work has preserved a rare family of buildings - among them gatehouses, garden temples, bathhouses, eyecatchers, watchtowers, castles - all are fragments and vestiges of the past. However so many could have been lost forever and passed into memory had it not been for their meticulous restoration and revival. To see windows reglazed and roofs raised from ruin is a thrilling sight, but the lives of the buildings are only completely fulfilled by the presence of those lucky enough to stay within their walls.

“To see windows reglazed and roofs raised from ruin is a thrilling sight”

I've created many images of Landmark Trust buildings over the years. Most recently I've been engaged in researching and depicting the great early 17th century house which once stood between the Banqueting Houses at Chipping Camden. Other buildings I've represented include the Dunmore Pineapple and Banqueting House at Gibside.

Ed Kluz

East Sussex, 2017

Opposite top: Ed Kluz at work in his studio (Photo: Jamie Harris)
Opposite bottom: **Ed Kluz** Belmont. Scaperboard, 17.8 x 17.8cm





Opposite top: **Kurt Jackson** Old Campden House, lambs bleating, blackbird song. 2014. Mixed Media on wood panel, 60 x 60cm.

Opposite bottom: **Kurt Jackson** Cornish rainforest, Frenchman's Creek Cottage – the palm. December 2014. Mixed Media on paper, 56 x 62cm.

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8 Dray Walk
Old Truman Brewery
Spitalfields

To find out more about the Landmark Trust or to book a holiday in one of its buildings see: www.landmarktrust.org.uk

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