

THE LITTLE BARN PROJECT



Residencies, Retreats,
Open Calls and Workshops

2026 - 2027



Family Archive, 1966
Photographer unknown

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Contact details and a final word from Denise

The cover image, from the family archive shows four generations of women: My great-grandmother, 'Mother'; my grandmother, 'Nana Morton'; my mum, 'Janice' and little me. The image has nothing to do with anything in this magazine, but everything to do with who I turned out to be. It was photographed in a local professional studio in 1966 – photographer, unknown.

THE LITTLE BARN PROJECT



Dear Artist Friend of The Little Barn,

If you are reading this, then thank you. At some point, you have expressed an interest in the comings, goings and artistic shenanigans associated with The Little Barn Project and its chief cheerleader/organiser/payer of bills, Denise Myers (me.) You are now on a mailing list for one, or some of the opportunities I am offering through this funny little project of mine. Hurrah. Everything in the following pages was 'correct' when the zine went to press (as in, when I created the pdf). Please do not hesitate to get in touch should you spot an anomaly, or something a little confusing. The basic facts are as follows:

The Little Barn Project is a building, a concept and dare I say it - a mini-movement (to create affordable opportunities for artists - especially women artists who are just that little bit older...) However, TLB is not just for us women with silver hair and years of worldly experience - residencies, retreats, open calls and workshops are open to all (unless stated otherwise.)

The Little Barn Residencies - is in the Haute Vienne, France. Please search for Vayres, 87600 to find out where it is situated. The house is not big. Downstairs is an open plan kitchen/studio/gallery space; upstairs you will find another open plan room (bedroom/study/library) and the only interior door, which leads to the shower room. There is no wifi and no air conditioning (which during the current heatwave is a definite drawback.) This is my house, my only house and this is the space that I share with artists during the residency programme. Outside is a courtyard garden and five minutes walk away is the 'secret garden', complete with sofa, table, chairs and next summer - a summer kitchen for making those coffees which some of us feel necessary. Artists must pay for their own travel and supplies. Use of the TLB spaces is FREE.

The Little Barn Retreats - These are coming and will be opportunities for groups of women artists to come together in order to make work (separately, perhaps) but with a fair bit of social time around food and leisure stuff (swims, hikes, cultural visits etc.) Think semi-fancy residency offerings but at a decent price.

The Little Barn Exhibitions - The Little Barn became a part-time 'domestic art gallery' in June 2026. The first show, inspired by the idea of RETREAT features work by eight visual artists. Work includes photography, printmaking and painting and is diverse in its nature. All work was selected during an open call - which was free to all who were interested to submit. I have recently been in negotiation to secure an additional exhibition space for Summer, 2027 and the 60@60 show...

The Little Barn Workshops - These will involve excellent coaching/tuition/mentoring from expert practitioners. For now, these will focus on visual story telling and photography as the main mediums as this is my background and the background of the workshop leaders. All workshops will take place over a five day period. Depending on location, they may or not include accommodation. They will however include group meals and a whole lot of loveliness.

In these pages you will discover all sorts of things to do with the project so far and some advance notice of the wonders to come.

Enjoy!



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Workshops - 2027

TLB will host its first residential workshops in 2027. The first, a five day, six nights workshop will focus on visual story-telling and food. Our lead practitioners will be Alice Carfrae, a well-respected and rather brilliant multi-media storyteller and Jack Martin, a chef/photographer with an Italian Master's in Gastronomie. Denise will be on hand wearing as chief facilitator and extra mentor (She has a First Class Hons BA in Documentary Photography and an additional BA in English Literature, so she is ok with images and text - so will be a bit useful!) We had hoped that the workshop would run in Autumn 2026, but we were unable to secure an affordable venue that was in the right area with the right facilities... We apologise to anyone who was hoping for a few days in Devon this year! **Please get in touch if you would like to find out more, or if you would like to join the Workshop mailing list.**

Artists in Residence - 2027

2027 Artist Residencies: In the end, one hundred and forty five women and one man applied for next year's residency programme. Making decisions about who to invite was tricky and I lost track of the number of hours I spent reading through everyone's personal statements and looking at everyone's work. I did my best to ensure that there was a bit of variety of genres and styles across the year and I am sure that the local community of supporters in Vayres will be interested by my final selection.

Featured during 2027 will be poets, sculptors, fabric artists, photographers and painters. The artists come from Canada, Finland, France, The Netherlands, UK and USA. If you would like to do a little bit of a web search to find out about those who have accepted their invites so far, here are next year's Artists in Residence:

Fanny Torro, Rosie Barnes, Carol Marin-Pache, Alice Poole, Lindsay Bottos, Amy d'Agorne, Sharon Cranston, Ellès Kattar, Victoria Painting.

Artist Retreats - 2027

In 2027, I will host the first artist retreats. These will be week long creative 'breaks' where women artists can come together to make work, share experiences and generally have a lovely time. Based on the number of messages I have received requesting such retreats, there may well be more than one of them next year.

As with everything I do, I will work hard to provide wonderful, affordable opportunities. This means I probably will not be booking us into five star butlered chateaux... Offerings will be simple, honest, comfortable and good value. The food will be delicious and the locations will be gorgeous.

At the research stages at the moment are a week near Vayres, to coincide with 60@60 and potentially additional dates at other locations in France, Morocco and Oxford.

Do get in touch if you want to be on the early-bird list for information about retreats.

COMING UP...

60@60 - OPEN CALL

What started as a tentative message shared on Threads , 'For my sixtieth wouldn't it be fun to organise an exhibition for sixty women artists who are all sixty...' has developed into something wonderful. Thanks to the hundreds of women already on the mailing list and the one hundred and fifty on the 'definitely keen' list, the 60@60 show celebrating the work of older women artists will happen in 2027.

Information about the open call, the application process and the final exhibition went out to everyone on the 60@60 mailing list on **July 11th**. If you will be sixty (or over) at some point in 2027, you will be eligible to apply (as long as you are a woman and a creative, of course.)

The exhibition will be in June 2027 - and will remain open on selected dates until the end of October, 2027. Longlisted artists will need to have their work to me (in the UK, or sent to France by the end of February, 2027.)

Venue: The Little Barn, Vayres, 87600

Restrictions: Due to the size of The Little Barn and the aspiration to have sixty pieces of work, all work will be 'small'. Please see the panel on the right.

Cost of Involvement

There will be no application nor submission fees.
Artists will be responsible for the postage/transportation.
Artists must arrange their own insurance, if required.
There will be no import duties to pay.
At the end of the show, work will be returned to the artist, unless agreed otherwise.

It is important to note that the work on show will not be directly for sale. However, interested artists will be offered the opportunity to include their piece in an online fundraiser in which a percentage of any 'donation' for their piece will be offered to The Little Barn Project and the remainder will come back to the artist to support their own practice.
Work does not have to be included in this fundraiser.
For work that has been donated to the fundraiser, artists will not have to pay for the pieces to be sent to their new owners.
This cost will be covered by them.



Selection of work will be made by an expert panel, who will look at the work without seeing the artists' bios, or any other identifying detail. I will have the casting vote should one ever be needed.

All genres/types of creative work are welcome (as long as they meet the size criteria. Digital work will also be considered.

It is my intention that there will be a balance of work across the show. **No priority will be given to any one art form.**

Space will be limited. No work will be accepted which is larger than A5.
Standard UK/EU: 10.5 x 14.8 cm or 4.1" x 5.08" (A6)
Medium: 5" x 7" or 12.7 x 17.8 cm
Large: 6" x 9" or 15.2 x 22.9 cm
Maximum: 14.8 x 21 cm or 5.83 x 8.27 inches (A5)

Please email me if you would like to be on the mailing list for 60@60.

SUMMER, 2026

A.I.R.

Artists in Residence



detail, Joanne Coates

The Artist in Residence Programme is at the absolute heart of my mission at TLB. It annoys the heck out of me when I see awesome AIR opportunities with huge associated fees. There is too much economic gatekeeping in the Art World and I want to do things differently... I also want to offer a space for women artists, especially those that are often overlooked because of their age...

Artists make their own way to Vayres; they use their time as they need to and in return, I ask for one community focused event. Simple.

Artists in Residence 2026

Joanne Coates (Visual Artist)
Kate Nolan (Visual Artist)
Brigitte Jarvis (Writer, Performer)
VJ Appleton (Poet, Activist)
Alice Carfrae (Multi-Media Artist)
Hannah Saunders (Writer, Curator)

A stone house the colour of old bread.
A courtyard, its gravel dappled with weed.

At the lane's end,
fields stitch themselves to the horizon.

Time is measured by church bells:
Morning arrives with the light.
Early.

Coffee steams in a handthrown cup
Swallows write poems
across the sky.

Afternoons, pummelled by heat,
hiding downstairs, shutters closed.
A cool dark.

Evening
turns the stone walls pink,
then amber.
Bats swoop,
A song heralds darkness.

Night.
Church bells
and silence.

A retreat in the French countryside:
days of looking
until looking becomes
a kind of prayer,
and art,
for a little while,
feels less like making
than being.

D.M.

ARTISTS IN RESIDENCE

JUNE - AUGUST, 2026



Joanne Coates is a visual artist working across photography, installation and socially engaged practice. Her work explores rural life, labour, class, gender and the emotional realities of living and working within agricultural communities. *As part of the residency, Joanne will open The Little Barn for an intimate, artist-led evening exploring how important ideas can be explored through photography, installation art and artist conversations.*

Joanne's residency coincided with the first heatwave of the year and although she spent a lot of her time seeking shade or cool water to plunge herself into, she did give a brilliant artist's on 27th June.

"The Little Barn is a rare and generous space that gives artists something increasingly difficult to find: time, and room to think. The residency allowed me to slow down, immerse myself in the local landscape and community, and develop ideas without pressure or expectation." Joanne Coates, July 2026.



Kate Nolan is an Irish visual artist based in Dublin. Her work is focused on extended photographic stories that examine the nature of identity in areas in flux. Combining contemporary and archival images with oral histories and sound, she highlights the contradictions and tenuous relationships between political borders and cultural identity. *Whilst at The Little Barn, Kate will share her most recent work, 'Baghdad Dawn' with us: drawn from her father's photograph albums of their family's time living in Sadaam Hussein's Baghdad in the 1980s.*

Visitors will be able to see and perhaps even purchase the book of the project, 'Baghdad Dawn', published by TLP, Photo Ireland in an edition of 200.

Kate's artist's talk will take place on Thursday 23rd July. Kate will also open the gallery for visitors to enjoy 'RETREAT' and to 'meet the AIR' on the morning of Saturday 25th July.



Kate Nolan by Tristan Hutchinson

ARTISTS IN RESIDENCE

JUNE - AUGUST, 2026



Brigitte Jarvis is a writer, actor, director and performer who was brought up in the South of England but who now lives in her father's homeland, Australia. She has been creating theatre for over thirty years, has produced a series of short films which can be seen on YouTube and has recently completed her first book of modern fairytales. Brigitte is also a creativity mentor and massage therapist.

In mid-August, Denise and Brigitte will invite the community to The Little Barn for an evening of conversation and stories. This event may well take place in the 'secret garden', so get your picnic rugs ready.



VJ Appleton is a multidisciplinary artist, creative producer and social entrepreneur, specialising in neurodiversity, accessibility and digital media. Founder of Divergent Emergent - a not for profit enterprise empowering neurodivergent talent to thrive in the creative industries - VJ is a tireless activist within the Welsh arts' scene. *During their time at The Little Barn, VJ will be focusing on their own creative practice, working on a collection of poetry and exploring new ways of writing.*

Visitors will have the opportunity to meet VJ when she opens the gallery during their stay.



OPEN CALL SUMMER, 2026

retreat Painting, Photography, Printmaking

Eight Artists Consider the Meaning of 'Retreat'



detail, Ella Berthoud

Earlier in 2026, Artists of all disciplines and none were invited to contemplate the idea of 'retreat'.

The work that now hangs on the walls in the studio/gallery space at The Little Barn was selected from this open call.

Exhibiting Artists:

Bethan Inkwright (UK)
Carol Marin-Pache (France)
Elissavet Sikalou (Greece)
Ella Berthoud (UK)
Emma Dutton (UK)
Lu Mazen (Germany)
Marta Berzina (Latvia)
Zoey Chang (Taiwan)

Carol Marin-Pache's, *Rock Paper Scissors* is a series of three photographs captured during a 2023 artist residency in Newfoundland, Canada.

By meticulously cutting the images of ancient rock formations and reassembling them within deep box frames, the monumental landscapes are transformed from vast geological giants into fragile, 3D objects. They sit balanced precariously—contained, trapped.

The work explores "retreat" through the lens of the Newfoundland resettlement programs (1954–1975). It juxtaposes the raw, power of the natural world against the psychological detachment of a population forced to withdraw from their ancestral homes. These sculptures act as a delicate archive of government policy: representing those who were displaced to urban centers and the "punished" few who remained in isolation.

In these frames, the landscape doesn't just exist; it serves as a haunting reminder of cultural loss and emotional displacement.



Carol Marin-Pache was born in Annecy, France. She has a BA in Fine Art from Goldsmith's, London where she was awarded The Warden's Purchase Prize. Marin-Pache moved to Central St Martin's for her post-graduate in Photography. She is based in London.

Her work has been exhibited in solo shows in Canada, Italy and the UK and she has also shown pieces in group shows in the USA, Sweden, Poland, and UK.

She has been longlisted for prestigious arts awards, including The Aesthetica Prize and has been a finalist in several international competitions.

*For a full biography, please visit her website:
<https://www.marin-pache.com/>*

Birgit Lu Mazen is an award winning photographer and artist. She holds an MPhil in Liberal Arts, amongst other academic titles.

Birgit Lu Mazen explores themes of identity, perception, memory, and the contextualization of the everyday. She employs various artistic mediums, including photography, mixed media, and video. Her focus lies on still lifes and the depiction of places and landscapes through the lens of still life.

She seeks out the strange moments of daily life—sometimes familiar, sometimes eerie. She is interested in all phenomena of light and how light transforms the seemingly obvious into a new reality—thus creating the magic of the image. She travels and discovers—culture, people, the working world—in the external world as well as in inner worlds, whether mental or emotional, longings or memories.

The work submitted for 'Retreat' is 'Dreamy Flowers'
Digital photograph
Fine art print, Edition 1 out of 10 30x45cm,
2021, unframed



Since 2012, Lu Mazen's work has been exhibited in Germany, Austria, USA, UK, Portugal, Italy, Australia, Spain and Mexico.

In both 2016 and 2020, she was the recipient of the Julia Cameron Gala Award and has been a finalist in prestigious European competitions for her photography and her publications. Between 2016 and 2025, her work has been featured in sixteen different publications.

*'Dreamy Flowers' is from her new book, 'Garden Escapes'. It is available to purchase direct from the publisher: KRAUTin Verlag Berlin.
<https://krautin.com/portfolio/lu-mazen-garden-escapes/>*

<http://www.lumazen.de>

Ella Berthoud is a British artist who studied English Literature at Cambridge University and Fine Art at the University of East London. She has worked as an artist for thirty years and a bibliotherapist for twenty. She is a published author with five books (so far) to her name:

The Novel Cure: A-Z of Literary Remedies;
The Story Cure: How to Keep Kids Happy,
Healthy and Wise;
The Art of Mindful Reading - Embracing the
Wisdom of Words;
30 Second Literature;
Fiction Prescriptions.

Ella has also been an artist in residence in some interesting locations, including two schools and Pentonville Prison.

Her paintings have been exhibited (and sold) in galleries across the UK and also in exotic locations such as Port of Spain, Trinidad.

As a bibliotherapist working alongside Alain de Botton at his 'School of Life' in London, Ella has prescribed fiction to 'cure life's ills' in bookshops, at festivals and in workplaces around the world. She has recently been on stage at the Hay Festival. She holds one to one consultations in person and via Zoom for individuals looking for a new kind of help and therapy.



The work exhibited as part of 'Retreat':

*'Disappear',
Acrylic on Canvas
Original
60 cm x 80 cm
Unframed*

*"This is a piece that was born in lockdown. I saw a horse that looked as if it was in a straight-jacket. I asked my husband to pose for me as if he was the horse. He has often felt like he is in a straight-jacket, as he has depression. He has also posed for me over the years as Bottom in *Midsummer Night's Dream*, and I've done a lot of paintings like that that he has loved. I initially painted him with a horse's head, then I thought it looked peculiar, so I painted him as he really is. The arms look strange, which I like. He likes the painting, and we named it after one of his songs, *Disappear*. He seems to disappear into the background. which works with his retiring nature."*

Ella's website: www.ellaberthoud.com

Zoey Chang is a multi-disciplinary artist and curator with a BA in Visual Arts (Taipei) and a Master's in painting (Royal College of Art, London).

Her artistic practice is rooted visually in surrealism and contemporary digital imagery. Her subject matter includes mystical beings, surreal everyday life, black cats and feminism symbols.

Zoey has curated seven contemporary art shows championing emerging artists based in the UK and has participated in numerous shows as an artist.

Two things she loved doing when she was eight years old were painting and smearing clay all over the toys; it is like second nature to bring oil painting and ceramics together and create her own visual language. With a studio in Bomb Factory London, she now makes ceramic framed oil paintings, using traditional materials to create new visual possibilities.



The painting chosen for this exhibition comes from a playful series exploring the importance of cats across history and the modern world. Symbols of magic and mystery, fun and fascination, the black cat lurks in corners, playful and predatory in turn; a killing machine and a fluffy goofball.

'Biblically Accurate Cat 2', which is from the same series will be shown at the Royal Academy in London during their prestigious Summer Show this year (2026).

Exhibited in Vayres:
Ambush of The Black Cat,
Oil painting on canvas in ceramic frame,

11x11 cm

Bethan Inkwright has a Master's degree in Graphic Design & Illustration. She is a full-time artist, working as a designer, tattoo artist and printmaker.

Bethan is an advocate of using folk art to promote good health and healing and has made short films on the subject which can be found on her social media channels.

She spends much of her time working with her artist husband, selling their mystical and magical themed work at art shows and comic conventions.

Her work is inspired by folk tales. She loves the history behind folklore and the escapism these traditional stories can provide.

Pieces submitted for 'Retreat' are Lino prints on lokta paper:

Hare Spirit on the Moors
Baba Yaga
The Selkie

Bethan's Etsy - [ArtisMarginalia](#)



Pieces submitted for 'Retreat' are framed Lino prints on lokta paper:

Hare Spirit on the Moors
Baba Yaga
The Selkie

Bethan's Etsy - [ArtisMarginalia](#)

Marta Bērziņa is an interdisciplinary artist from Latvia with a background in graphic design, animation, and digital media.

Trained in Sculpture, Computer Arts and Analogue Film, Marta has exhibited a wide selection of work in Hungary, USA, Turkey and Latvia.

After over a decade in the design industry, Marta has shifted towards analogue photography and experimental film to return to slower, more embodied forms of creation.

During a residency at Aviário Studio (Portugal) in 2025, Marta discovered new techniques of transforming and filtering images, like litho transfer, etching, aquatint, screen printing and relief. Playing with these new tools of constructing and deconstructing images and ideas made clear that new ways of making also produce new ways of seeing.

It is work produced during this residency that is exhibited at The Little Barn this summer.



'Integration' (2025) is a unique work, handprinted by the artist. The ink on paper etching reflects a form of 'retreat' that does not end with return.

The layered composition suggests an inner space where experience itself is compressed. Something has happened to change one's perception of reality. The work invites the viewer to consider that although darkness, hope, mistakes, dreams and grief can all seem overwhelming at times, in each is an opportunity for development, for change. In a single moment, perception can shift irreversibly and what is encountered cannot be left behind. The work holds a process of absorption, where darkness and memory are integrated. 'Retreat' is not a withdrawal into stillness: it is active, an ongoing state of transformation.

More information about Marta can be found on her website: <https://www.martab.art/>

Elissavet Sikalou is a Greek photographer who is currently based in the Spanish Pyrenees. She holds a BA in English Literature, a Postgraduate degree in Translation and a Masters in Photojournalism and Photography from the London College of Communication.

Her photographic prints and her self-published artist books have been exhibited in photography festivals in Spain, Greece and the UK. Her work forms part of the 'Young Greek Photographers' at the Athens Photo Festival, 2026.

Primarily interested in analogue techniques and photobook making, she uses her artistic practice as a way to access her emotional world and to connect with the outer one. Her deeply personal work focuses on intimate situations, speaking about universal topics; she creates narratives using an associative linking of the images, rather than sequencing them in a simply linear way. She is fascinated by the way humans connect to nature and the different ways we create a sense of belonging, home and place - wherever we are.

The work exhibited here in Vayres is from, 'The Shadows We Carry'; the project explores the broader idea of the concept 'home' and follows a dreamlike inner journey without a clear destination.



Writing about the work, Elissavet describes it as, 'feeling like a long and dark winter in the beginning - in which fog covers everything and visibility is minimal.'

She invites the viewer to undertake a journey with her, in which navigation is hard and slow.. For the artist and the audience, nostalgia is strong and the invitation to return is ever present. The path seems rocky and unstable: a fine balance and an internal compass are required to continue.

She tells us to visualise in the work the moment when we close our eyes: the clouds start to move apart and as we open them again, we start seeing. The atmosphere feels lighter, like a summer day when the sun touches our skin. All the fragments found along the way take a form and the far horizon is now visible. There is no rush to arrive anywhere, you are already at home.

At present, Elissavet does not have a website, but search for her name and you will find her work all over the internet.

Emma Dutton is a British artist inspired by walking, pilgrimage and connection with the land.

A graduate of the prestigious Documentary Photography course at the University of South Wales, she has spent the years following her studies developing a wide range of creative skills and working in both event management and marketing.

She currently works for her local council facilitating community projects. She is an artist and maker of beautiful jewellery.

Journeying forms the foundation of her work. Undertaking walks through ancient track ways, across coastlines, and spiritual sites, she approaches movement as both method and ritual.

These contemporary pilgrimages create a deepening awareness with place, exploring how people have formed connections with the landscape over lifetimes.



The work submitted for the Open Call is,

‘Sheepcote on the cliff’ (Abbotsbury, Dorset)

It forms part of her long-term project, ‘Softness in the Landscape’: an ongoing exploration of the English landscape, tracing hedgerows, holloways, and remote ancient pathways.

The small sheepcote on the side of the steep cliff acts as protection from strong winds and storms, giving the animals, and perhaps at times, a lone walker or shepherd, a retreat from the harsh elements.

Emma Dutton’s website: www.ejdstudio.co.uk

To find out anything else about The Little Barn Project, or to be added to any of the mailing lists, please do not hesitate to email me (Denise) directly.

For me, all of the projects have 'community' at their heart and it is vital for me to get a sense of the people behind the art. This is why I ask individuals to contact me directly. I will never post a link to an application form online using social media: I am not interested in the scatter-gun approach; I want to make contact with artists who actually will and can take the time to get in touch with me, a human being. I am not an algorithm. I read every word written to me and do my best to respond in reasonable time.

And please note – if anyone writes in a way that is in any shape or form rude, abusive, disrespectful or gives an impression of an individual who believes that entitlement is something that I will respect... Well, they are soon removed from the process. The Little Barn Project is my baby and I will keep 'her' safe from idiots as much as I can.

All best things,

Denise Myers
June, 2026



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