The background of the cover is an abstract, layered geometric composition. It features a central dark blue square, surrounded by a light blue square, then a grey square, and a yellow square. These are further enclosed by a dark grey square and a light grey square. The entire composition is set against a textured, multi-colored background of red, grey, and white, with visible brushstrokes and paint splatters.

Contemporary Masters From Britain

80 British Painters of the 21st Century
Seabrook Press

Contemporary Masters from Britain

80 British Painters of the 21st Century

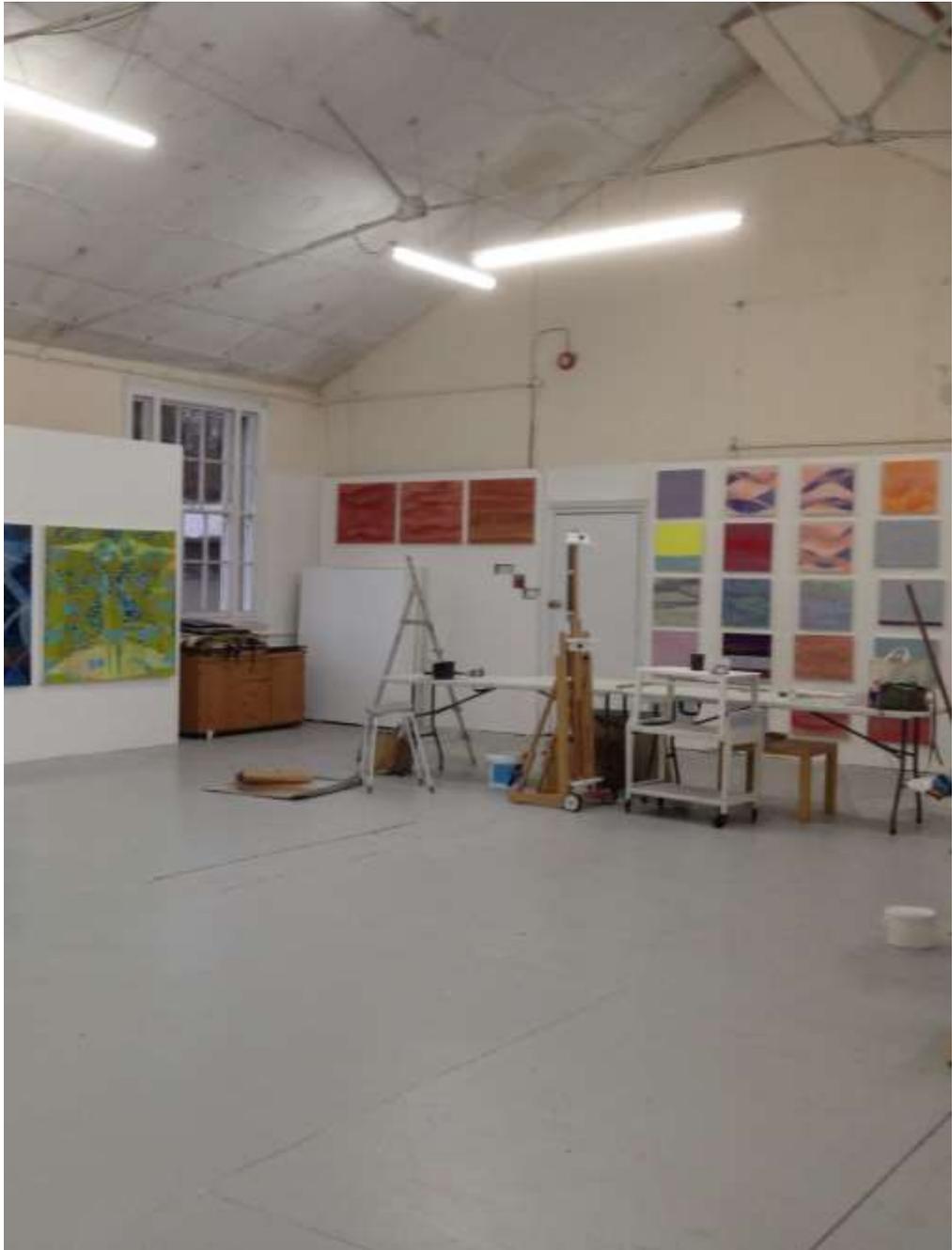
Jiangsu Arts and Crafts Museum
Artall, Nanjing, China

10 to 23 October 2017



Seabrook Press

*David Ainley Iain Andrews Amanda Ansell Louis Appleby Richard Baker Claudia Böse
Julian Brown Simon Burton Ruth Calland Emma Cameron Simon Carter Ben Cove
Lucy Cox Andrew Crane Tony Casement Jules Clarke Jenny Creasy Pen Dalton Alan
Davie Jeffrey Dennis Lisa Denyer Sam Douglas Annabel Dover Natalie Dowse Fiona
Eastwood Nathan Eastwood Wendy Elia Tracey Emin Lucian Freud Paul Galyer Terry
Greene Pippa Gatty Susan Gunn Susie Hamilton Alex Hanna David Hockney
Marguerite Horner Barbara Howey Linda Ingham Silvie Jacobi Sue Kennington
Anushka Kolthammer Matthew Krishanu Bryan Lavelle Cathy Lomax Clementine
McGaw Paula MacArthur Lee Maelzer David Manley Enzo Marra Monica Metsers
Michael Middleton Nicholas Middleton Andrew Munoz Keith Murdoch Stephen
Newton Brian Lavelle Laura Leahy Kirsty O’Leary Leeson Gideon Pain Andrew
Parkinson Mandy Payne Charley Peters Ruth Philo Alison Pilkington Robert
Priseman Freya Purdue James Quin Greg Rook Katherine Russell Wendy Saunders
Stephen Snoddy David Sullivan Harvey Taylor Delia Tournay-Godfrey Judith Tucker
Julie Umerle Mary Webb Sean Williams Fionn Wilson*



Freya Purdue's Studio
Isle of Wight, 2016



Susan Gunn
In her studio, 2014

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Cover Image

Dash

30 x 40 cm, Acrylic on canvas, 2014

by Terry Greene

*Jiangsu Arts and Crafts Museum, Artall, Nanjing
People's Republic of China*

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Contemporary Masters from Britain: 80 British Painters of the 21st Century
Published in conjunction with an exhibition of the same title
curated by Robert Priseman

Jiangsu Arts and Crafts Museum, Artall, Nanjing, People's Republic of China
10 October - 23 October 2017

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Published in 2017 by The Seabrook Press

Introductory Essay



Simon Carter in his studio
Photograph by Noah Carter, Frinton-on-Sea, 2014

Contemporary Masters from Britain

Historically Britain has nurtured some of the world's greatest painters, from Holbein in the 16th century to Constable and Joseph Wright of Derby in the 18th, Turner and Atkinson Grimshaw in the 19th and Freud, R. B. Kitaj, Rego and Francis Bacon in 20th century. This level of excellence in the art of painting in the United Kingdom has continued to evolve into the 21st with a new generation of artists who have made the production of significant painting their life's work.

In 2014 I came to realise that many of this new wave of British painters had yet to be collected with same the geographical and chronological focus of their predecessors and foreign contemporaries. So, with the help of my wife I began the process of bringing together a body of work by artists which followed the very simple criteria of being painting produced after the year 2000 within the British Isles. The painters we began collecting included European Sovereign Painters Prize winner Susan Gunn, John Moores Prize winner Nicholas Middleton, 54th Venice Biennale exhibitor Marguerite Horner, East London Painting Prize Winner Nathan Eastwood, John Player Portrait Award Winner Paula MacArthur, Griffin Art Prize exhibitor Matthew Krishanu, Birtles Prize Winner Simon Burton and Mary Webb who received a solo show at the Sainsbury Centre for Visual Arts in 2011 amongst very many others.

So far we have brought together 96 paintings by 75 artists, which has now become the very first collection of art dedicated to 21st century British painting in the UK. Creating this focus has enabled us to uncover a number of significant themes which at first were hard to discern. In it we can see that painting is now expressing itself along the same lines as the slow food movement, meditation and unplugged music. Within the era of the digital revolution it offers a direct and contemplative connection with the hand-made, with real objects which mediate our emotional makeup. We see this most clearly in the fact that the paintings within the

collection display no clear and consistent group narrative or movement other than being broadly realist, abstract and surrealist, and are instead an assembly of highly individualistic interpretations which offer visual interactions with the physical world. One interesting thing has however remained consistent. When we look to the past we notice how many of the greatest painters who practiced in the UK were born abroad, including Holbein, Freud and Auerbach who were born in Germany, Bacon who was from Ireland, Kitaj the USA and Rego who was born in Portugal. Indeed it is this international influence which has probably helped create such a strong and vibrant tradition in the genre in Britain and which is most reflective of our civilization as a broadly international and multi-cultural society. In the 21st century we see this strand of internationalism continuing in British painting and being signified in the collection by Monica Metsers who was born in New Zealand, Claudia Böse and Silvie Jacobi who were born in Germany, Laura Leahy and Julie Umerle who are from the USA, Alison Pilkington who is from Ireland and Lee Maelzer who was born in Canada.

This role call perhaps highlights the biggest change we begin to notice in British painting, and that is the shift from the predominantly male dominance the genre experienced up to the end of the 20th century to a significant ascendancy by female practitioners. Indeed, of the 75 painters so far represented in the collection 44 are women, placing male artists in the minority.

By using the term “masters” I aim to make a claim here that the many of the more interesting British artists practicing painting today are producing work which is being made at or approaching the highest level, and many of them, like their historical predecessors, work in Britain. Is it correct then to refer to women artists as “masters” which at first glance seems to be a gendered term? In the Cambridge English Dictionary a “masterpiece” is defined as “a work of art such as a painting, film, or book that is made with great skill” while in the Oxford English Dictionary the term “master” is described as “a person who has complete control of something”. Both of these definitions refer to “master” in a gender neutral manner, in the same way one might gain a “Master’s degree”, and which indicates the term “mistress” as being the “gendered” expression. Whilst language is always in flux and we may never find a completely satisfactory answer to this particular

quandary, it is very much in this gender neutral spirit that I wish us to consider this exhibition. Something else I wish us to consider in looking at the works themselves, is that just as there has been a major shift in fine art practice from male to female dominance, there is now also a shift occurring in the way painting is being perceived as an art form in the light of the digital age.

Within the field the multitude of “isms” which previously made up the landscape of 20th century art have instead been replaced by the one big “ism” of the 21st century, “individualism”. In this context we may begin to think of and experience paintings not as works of art produced from the hands of specifically female or male artists, but from a group of individuals; unique, talented and united by the common bonds of time and place and a desire to connect to the elusive experience of what it is to be human.

Robert Priseman, 2017

Contemporary Masters from Britain draws 80 works from the Priseman Seabrook Collection of 21st Century British Painting which is housed in North Essex. It is the only art collection in the United Kingdom dedicated to painting produced in Britain after the year 2000.

Notes

The work is presented here in three loose themes: new realism, new abstraction and new surrealism and semi-abstraction. Of course these categories are only intended as a rough guide as a number of artists don't fit easily into any specific mode, often traversing a couple of different genres. But it is my hope that in presenting the paintings in this way we may more easily begin to see how painting is evolving as a vibrant and relevant art form for the 21st Century.

With the descriptions accompanying each painting I have aimed to adhere directly to the artists speaking about their work in their own words. Sometimes these have been edited for stylistic unity. When this hasn't been possible I have offered a brief outline of what the painter is aiming to achieve. And whilst the majority of the work here is painting in its pure sense, there are 4 master prints and one work using drawing and watercolour. I have included these because drawing is the solid foundation on which good painting is built and the prints provide additional artistic context.

Robert Priseman



New Realisms

Sean Williams

Sean Williams was born in 1966 and is based in Sheffield. His most recent solo exhibition was 'This Could Be The Right Place' at Watford Museum. He has also been shortlisted for the 2014 John Ruskin Prize, the 2013 Neo:Art Prize and the 2010 Marmite Prize for Painting.

His paintings present views of the fringes of suburbia, places that feel as though they are familiar, but then escape our conditioned response. He aims to place the viewer as 'still points of a turning world' - alone, for a while, then possibly watched as they look on. The scene switches between mundane and suggesting something may be about to happen attempting, in part, to recreate the almost inexplicable psychological weight of della Francesca's 'Ideal City', with a modern twist.

Sean describes *No-One is Quite Sure* as "The building is a shell, seemingly stripped down to four walls and little else. The tonal scheme is inverted, against our expectations, with the house lighter than the sky. But apart from the wall, there wasn't much else to get excited about - the decorative Virginia creeper remains, and any building work appears half-hearted, if not having ground to a halt, in an ambiguous state somewhere between dismantling and rebuilding. The skeletal scaffolding, the support for construction, echoes the construction of a painting perhaps, suggesting a possible metaphor for an often frustrating creative process.

My paintings are views of the fringes of suburbia, places that feel as though they are familiar, but then escape our conditioned response. I aim to place the viewer as still points of a turning world - alone, for a while, and then possibly watched as they look on. With each scene switching between the mundane and a suggestion that something may be about to happen."



Marguerite Horner

Hailing from Lincoln, Marguerite Horner completed her B.A. degree in Fine Art in her twenties and was promptly offered two solo exhibitions at The Mappin Art Gallery Sheffield and Usher Art Gallery Lincoln. Art historian and critic Professor Frances Spalding CBE reviewed these exhibitions in 'Arts Review' writing '*The intrigue of her work depends partly on the knife-edge balance maintained between painterliness and hard-edge photo-realism by varying the sharpness of focus*'.

She has since been exhibiting widely in Art Fairs and Group Shows, including the Royal Academy Summer Exhibition the ING Discerning Eye Exhibition, The Threadneedle Prize and The Lynn Painters Stainer Exhibition. In 2011 Marguerite exhibited at the 54th Venice Biennale in '*Afternoon Tea*' with WW Gallery and in 2012 had her first London Solo Exhibition '*The Seen and Unseen*' at The PM Gallery in Ealing. The catalogue essay was written by Lady Marina Vaizey C.B.E. (former Art Critic for the FT and Sunday Times and a Turner Prize Judge).



Alex Hanna

Based in Hackney, East London, Alex Hanna's practice is based around objects and their spatial relationships. Some of these objects are packaging and surfaces. The motif chosen is sufficiently vague enough to enable representation and abstraction to overlap. The paint reads as paint and the desired outcome is one in which the paint is both an element within the compositional dynamic and also the object itself.

He takes the table top and interior as the construct and reference point for the process of painting. The disposable, packaging material, the functional and utilitarian are vehicles for visual study. Reductionist composition and colour/tone synthesis are balanced with the representational. The subjects used are both selected and arranged to question visual assumptions. However they also aim to question to some extent the painting of objects within the still life genre. The rhetorical consideration involving notions of representation into abstraction is a factor, which ultimately conditions the painting. The lowering of colour values, towards at times a neutral scheme allows the composition to operate under a more restrained organisation.



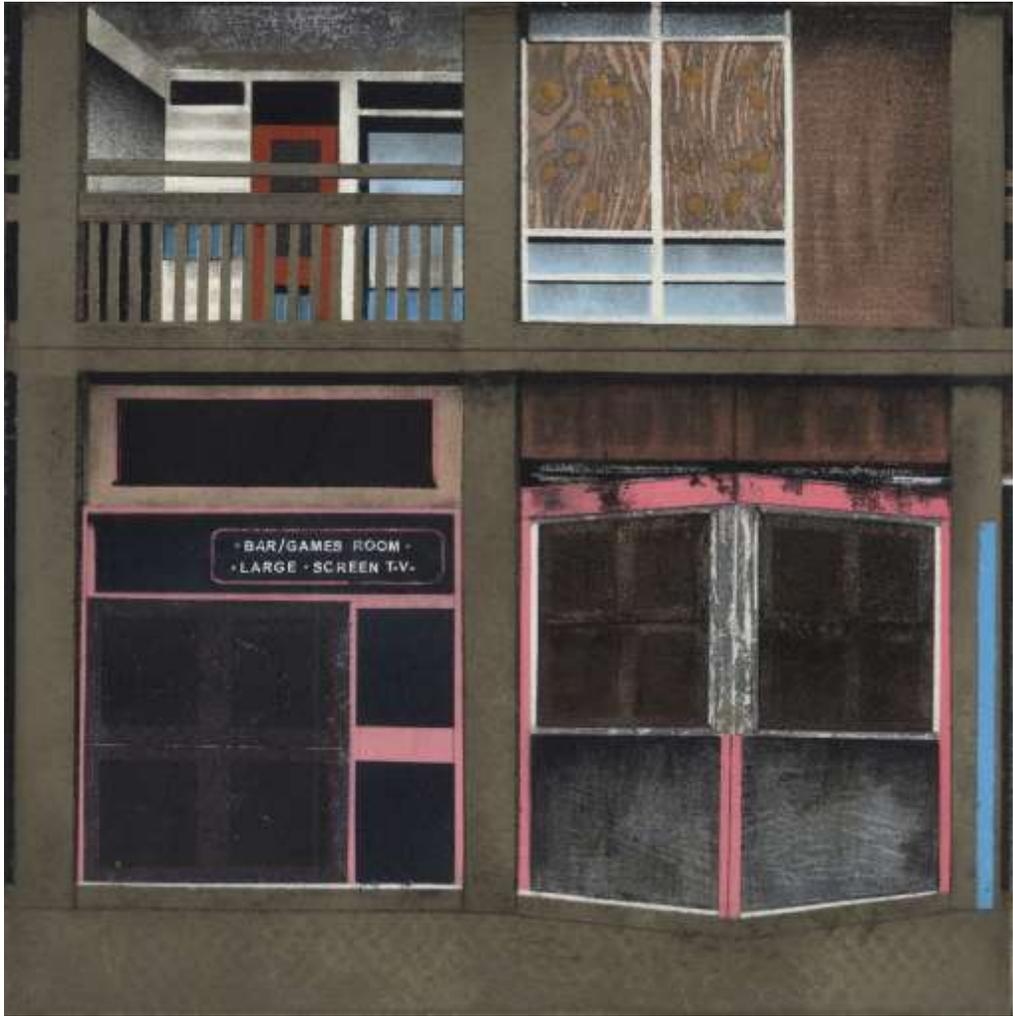
Mandy Payne

Mandy Payne is a painter based in Sheffield. She studied fine art at Nottingham University graduating in 2013.

Mandy is interested in marginal places, areas that are often overlooked and considered to be devoid of traditional aesthetic beauty. Her recent explorations include Park Hill, the Grade II listed Brutalist council estate in Sheffield which is currently undergoing regeneration. For this body of work she has used materials integral to the estate itself, namely concrete and aerosol paints. Her intentions being to create observational paintings that spoke of the transitory nature of the inner city landscape and urban communities.

Selected group exhibitions include the Threadneedle Prize 2013, John Moores Painting Prize 2014 (Prize winner) and 2016, Royal Academy Summer Exhibition 2014, 2015 and 2016, John Ruskin Prize 2014, the Newlight Arts Prize 2015, where she was the recipient of the Valeria Sykes Award (first prize) and the Contemporary British Painting Prize 2016.

Her work is held in public and private collections both in the UK and abroad.



Nathan Eastwood

Winner of the East London Painting Prize 2014, Nathan Eastwood grew up in Plymouth and then Kent. He has work in the permanent collections of Anita Zabłudovicz (London), Goldhill Family (London) and The Swindon Museum and Art Gallery.

He describes his practice in terms of being “all based on photographs that I take using a camera phone. Using the photograph as a vehicle the objective is to represent and examine everyday life. The aim is to reveal real life, one’s human conditions; social relations. At certain moments, when making the bed, cooking dinner, sitting in a cafe, picking up the kids from school, cleaning the bathroom; surfing the internet, or watching question time, I think, yes, this is real life; this is what one knows, and so this is what one should paint. Painting and lived experience in the ontological sense has become symbiotic for me. My intention is to make a contemporary Kitchen Sink painting that comes from out of lived life.

The paintings that I make reveal loose brushwork marks and the surfaces are riddled with imperfections, such as trapped dust and hair. These imperfections inherent within the paintings reveal the inability to make the painting simulate the photographic print; this then positions my paintings as not being photo real. I specifically chose to work with enamel paint as they relate to the interior spaces, where you will find a painted radiator, skirting boards, or something like this.”



Nicholas Middleton

Nicholas Middleton was born in London in 1975 and grew up around Essex. His father is Mike Middleton, the highly respected painter and printmaker who for many years taught printmaking at the Colchester Institute.

Nicholas studied at London Guildhall University 1993-94 and Winchester School of Art 1994-97. He was shortlisted for the BOC Emerging Artist Award in 2002 and has exhibited in the John Moores Painting Prize five times, and won the Visitors Choice Prize in 'John Moores 24' 2006, and was a prizewinner and again won the Visitors Choice Prize in the John Moores 2010.

He says of 'Projection' that it is part of "a series of large scale black and white paintings that take the form of tableaux, frequently inspired by earlier paintings seen through the visual language of photography. 'Projection' explicitly references Joseph Wright of Derby's 'The Corinthian Maid', c.1782-5, which illustrates Pliny's myth of the origin of painting. Wright's picture shows the eponymous maid, the daughter of a potter, tracing in slip the shadow of her sleeping lover on the eve of his leaving for war. My painting transposes the figure to that of a contemporary painter working with a photographic projection, showing a detail of Charles Sergeant Jagger's Royal Artillery Memorial, and reverses the temporal staging of Wright's original."



Natalie Dowse

Natalie Dowse has exhibited her work nationally and internationally. She was the recipient of the Jonathan Vickers Fine Art Award, a year-long residential project which culminated in her solo show *Skimming the Surface* at Derby Museum and Art Gallery. Natalie was awarded an international residency to Riga, Latvia, by the Arts Council England International Fellowship programme in partnership with Braziers International Artists' Workshops. Natalie is a graduate of Falmouth School of Art (BA Fine Art) and the University of Portsmouth (MA Fine Art).

'Crocodile tears 4' is part of a larger series based on film stills that have been very closely cropped and manipulated to focus on the protagonists' tears, as well as taking the image out of context and rendering the 'actor' anonymous. The circumstances surrounding the cause of the tears may vary, but are also merely an illusion.



Anushka Kolthammer

Anushka Kolthammer grew up in Manningtree and read for an MA in Art History at the University of Essex. Of *The Girl with a Pearl Earring* she says “For this painting I wanted to reinvent a classical portrait in a contemporary format, bringing the old together with the new, reimbursing traditional paintings styles as valid for the present age. Updating Vermeer’s original portrait of an anonymous girl with a self-portrait, I hoped to explore the transitory nature of identity, adding a hand-held mirror to symbolize themes of vanity and narcissism: the inescapable consequence of self-portraiture.

The mirror also represents self-doubt; the constant scepticism of myself, beginning work as a contemporary artist living in a modern age, always looking to an ever-changing reflection, trying to capture it and make a record. The inability to pause time before you age, make your mark on the world or truly know oneself. In many ways, *Girl with the Pearl Earring* also explores mortality. The girl of Vermeer’s original has disappeared, yet her direct gaze survives through my self-portrait. I pay homage to her, and Vermeer, through the title, as *Self-Portrait* would be inappropriate; one day it will be as irrelevant to identify myself, as it would be the original model.”



Fionn Wilson

Fionn Wilson was born in Newcastle in 1972 and now lives and works in London. She is a self taught figurative artist, an elected Fellow of the Royal Society of Arts and an elected associate member of the National Society of Painters, Sculptors and Printmakers. From 2012 - 2013 she set up and ran the not-for-profit SPACE art gallery in Southgate, London, in a disused bank where she curated and hung seven exhibitions.

Of her work she says “My work relies on creating an immediate emotional impact through paint and examines the sensuality of presence in space and colour, not least the presence of the human form. My interest lies in the exploration of life force through sexuality, the energy ‘behind’ things, light and the creation of spaces. I work quickly and expressively, using heavy body acrylic paint. I don’t use preparatory sketches, I work straight to canvas in the moment point and then build up ideas and exploration from there. I like the texture heavy body paint gives, which is often built to impasto, it conveys a sensuality which fits with my work. My painting is instinctual, emotional and intuitive. As a body of work, I allow it to develop in its own way, rarely intervening or imposing a direction.”



Lucian Freud

Lucian Freud (8 December 1922 - 20 July 2011) was a German-born British painter and draftsman, who specialised in figurative art, and is known as one of the foremost 20th-century portraitists. He was born in Berlin, the son of a Jewish architect and is the grandson of Sigmund Freud.

His family moved to Britain in 1933 to escape the rise of Nazism. From 1932-33 he attended Goldsmiths College, London.

The etching 'Bella' 1982 (signed L.F. lower right) is a 'working proof' measuring 15.2 x 17.8 cm. It was printed by Terry Wilson of Palm Tree Studios London. A finished proof is held in the Museum of Modern Art New York, but the edition was never published



Wendy Saunders

Wendy Saunders is an Australian born painter living in London. She started painting in 2010 on an Art & Design Foundation at CityLit Institute.

Her work reflects her broad interest in how one intuitively 'reads' faces from fleeting impressions and the subtle combination of features, even if they are largely absent or covered, that contribute to human expression. Subjects are often drawn from news and other social media and reflect her current interest in women and society. She has been selected for Threadneedle Prize 2013, the Open West 2014 and exhibited in various group shows. In February 2015 she organised and co-curated DISTURBANCE, a nine woman show and was one of eleven painters making up the exhibition Documentary Realism - Painting in the Digital Age and book of the same title.



Matthew Krishanu

Matthew Krishanu is a painter based in London. He completed an MA in Fine Art at Central Saint Martins College in 2009. Selected exhibitions Griffin Art Prize, Griffin Gallery, London (2014); @PaintBritain, Ipswich Art School (2014), Another Country, The Nunnery, London (2014); We Were Trying to Make Sense, 1Shanthiroad Gallery, Bangalore, (2013); The Marmite Prize for Painting IV, UK tour (2012); The Marmite Prize for Painting III, UK tour (2010); In Residence (solo), Parfitt Gallery, London (2010); The Mausoleum of Lost Objects, Iniva, London (2008); Let Me Tell You, Whitechapel Gallery, London (2008); Creekside Open selected by Victoria Miro, APT Gallery, London (2007).

Matthew's essays and articles have been published by The Courtauld Gallery, British Council, and a-n Magazine. He has curated collaborative exhibitions for English Heritage and Iniva, and co-curated exhibitions at the RIBA and Whitechapel Gallery. He is a visiting lecturer at Chelsea College of Arts and teaches at Camden Arts Centre and The Courtauld.

Of this painting Matthew says "*Girl with a Book* began as a small (A6) pencil sketch in a sketchbook. From my imagination I drew a girl - perhaps adolescent or pre-adolescent - sitting on a single bed, with an open book propped up on the wall behind her. I was thinking of my then partner (now wife), who had a Catholic upbringing, but grew up as an atheist. She is part Maltese, but the figure in the painting could as well be from India, or Latin America. It is not intended as a specific portrait."

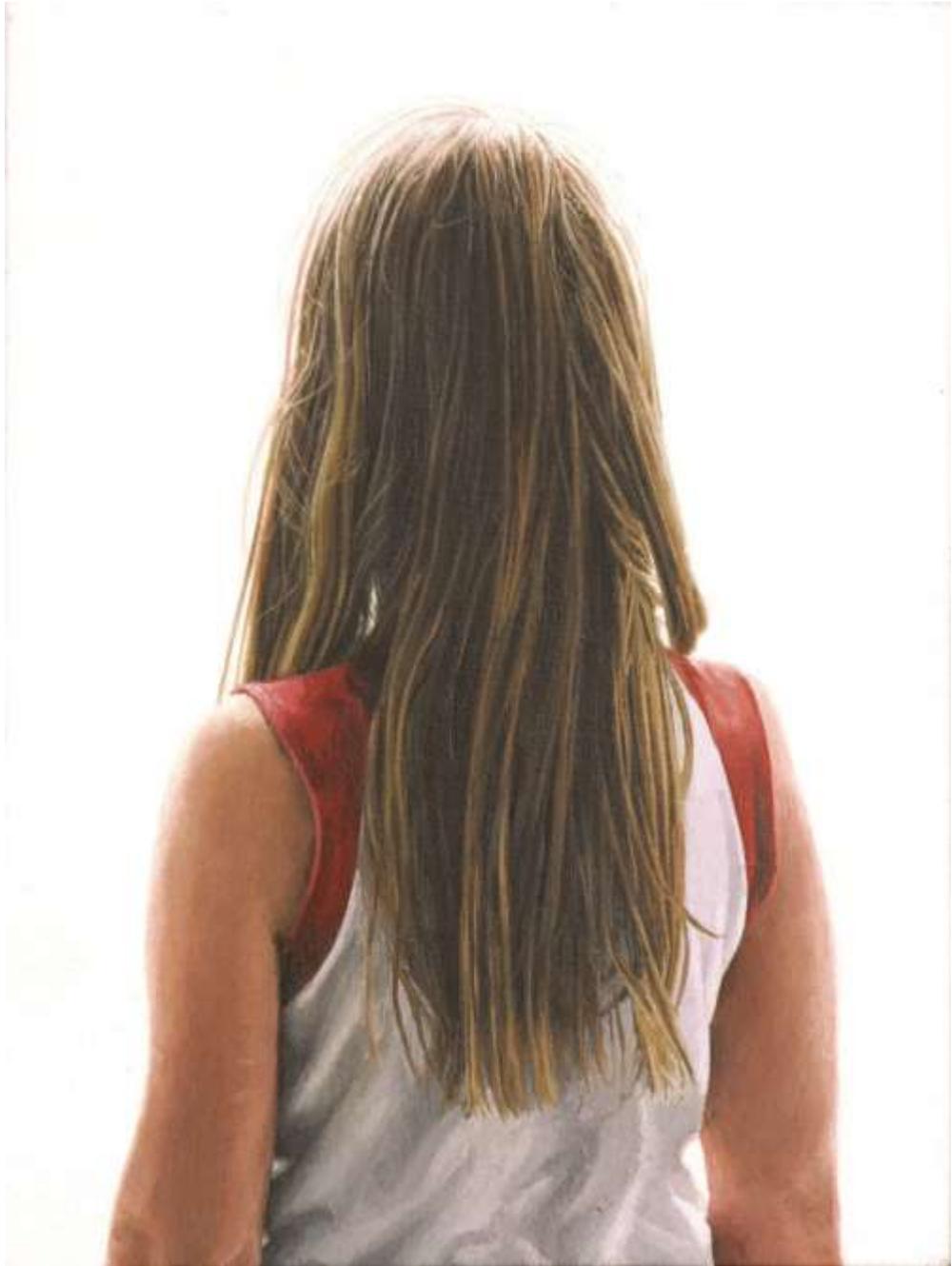


Robert Priseman

Robert Priseman is a painter, curator and writer whose projects include *No Human Way to Kill*, *SUMAC*, *The Francis Bacon Interiors* and *Nazi Gas Chambers: From Memory to History and Fame*. In 2013 he established the group 'Contemporary British Painting' to help promote and explore current trends in British painting through group exhibitions, talks, publications and the donation of paintings by living British artists to museums in the UK and USA.

His work is held in The V&A, The Museum der Moderne Salzburg, The Art Gallery of New South Wales, Musée de Louvain la Neuve, The Allen Memorial Art Museum, The Mead Art Museum, The Royal Collection Windsor, The Honolulu Museum of Art and The National Galleries of Scotland.

Robert lives and works in Wivenhoe, Essex.



Wendy Elia

Wendy Elia lived for many years in Southend. She works in series which explore the social and broader contexts of our times. She trained at St Martins School of Art, London and has exhibited widely being a finalist in a number of national and international competitions which include 4 times at the National Portrait Gallery, as well as The Sovereign European Art Prize, and The Threadneedle Prize. In 2012 she was commissioned to paint a portrait for the Cultural Olympiad in Weymouth.

Judith was the very first painting in a series of paintings of her female friends (and one male pre-op transsexual) entitled Half Naked. Wendy says “These are all 166cms by 91cms and ‘*Judith*’ was painted when I was living in North London. I had wanted to explore the idea of ‘The Gaze’, more particularly the female gaze. To examine if it was at all possible to present women naked or half naked without sexual connotations and the passivity, objectification and abjectness which is often present when men paint women.”



Katherine Russell

Katherine Russell has exhibited extensively in London with a recent solo show at the A&D Gallery 2014 and Battersea Park, London 2011.

She describes her work as an “attempt to deconstruct a fraction of the mass media imagery which we encounter on a daily basis. In doing this I aim to capture a particular moment, more specifically the feeling within that moment which will allow a deeper contemplation and penetration of the inevitable associations, both objective and subjective.

In this way I hope my painting questions what real meaning these images hold for us, not just as non-discerning mass consumers, but instead, in a personal and emotional way. By doing this what often results in the finished works are images which on the one hand may appear at first glance superficially familiar, but which on the other, are ultimately imbued with a new emotional understanding.”



Greg Rook

Greg Rook was born in London in 1971. He studied at Chelsea School of Art 1997-2000 and Goldsmiths College 2000-2002. He is currently the course director of a Fine Art BA for London South Bank University. He has exhibited in Europe, America and Asia in both solo and group exhibitions. Recent exhibitions have included the East London and Marmite Painting Prize and a solo show at Fred, London.

He says “In my paintings I am continuing the attempt to coalesce painting and drawing into one thing.

In order to inform imagery for these paintings my research involves futurology as assessable now - that is past potential futures. These projects, such as the 70’s Hippy communes in the western United States, English communitarian ‘digger’ projects and the Soviet social experiment are to a great extent over, and to a certain extent discredited. I am interested in the motivation behind them (whether they were born more from optimism or pessimism), the reasons for their failure and their relevance as contemporary potential futures. In attempting to describe them as ‘drawn paintings’ I wish to use the medium to create blueprints that make them both accessible and utopian.”



David Sullivan

David Sullivan was born in Plumstead, London in 1969, and studied at Erith College of Technology, the Kent Institute of Art and Design (Canterbury) and the Royal College of Art.

He has exhibited extensively and has work in many private and public collections including Rugby Museum and Art Gallery, The East Contemporary Art Collection, The Komechak Art Gallery, Chicago and the RCA. In 2007 he was awarded the Leverhulme Trust Award 2007-8 and the Mercury Art Prize.

David Sullivan lives and works in Norwich.



Linda Ingham

Linda Ingham lives and works from her coastal studio in North East Lincolnshire. Originally having studied the European Humanities, she later returned to education to achieve her MA in Fine Art from Lincoln University of Art, Architecture & Design in 2007. Her interests lie in the subjects of the passage of time and memory-works in relation to place and human experience; the self-portrait genre is one through which she frequently explores her themes.

She exhibits internationally and has work in many public and private collections in Britain and the USA. Her work is often composite in nature, and mostly comprises of series of related pieces rather than ones which stand-alone. Since 2008 Ingham has been the recipient of several awards from the Arts Council England for her studio practice and curatorial activities.

The Easer Self Portrait series arose inadvertently as a response to her being diagnosed infertile back in 2004.

Easter, with folk-lore and religious connotations attached, is traditionally a time of awakening from the darkness, a moving through to the light.

This is the third in the series and it along with the first pieces show her with a head band woven from the pages of *The Wide Wide World* an 1880s book by American author Susan Warner, Aka Elizabeth Wetherall, often acclaimed as America's first woman best-seller. The book is a rites of passage story of a young girl as she becomes a woman, and this element combined with the headband is a modification on the Easter bonnets traditionally worn by young girls and women - this time, a headband worn by a woman passing firmly into her middle years includes a twig of Sea Buckthorn with a cocoon writhing with the caterpillars of the Brown-Tailed Moth.



Jules Clarke

Based in London Jules Clarke describes her approach to work as being based around “The fragility of withdrawing a still image from a moving one which is revealed in areas where the camera struggles to process something, where it compensates for missing information. As these technical distortions are materialised in paint, figures begin to erase themselves or become part of their surroundings.

The sources are photographs taken from film or TV in motion, with subjects ranging from home-videos of accidents and blunders, to dance contests, music videos, Hollywood films and family footage. Borders between people and things are allowed to become ambiguous, at times creating new forms like animals or ghosts.

The fluidity of paint is used to describe one moment becoming another, and to explore a visual expression of memory.”



Barbara Howey

Barbara Howey studied at Leeds University and completed a PhD in Creative practice in 2001 at Norwich School of Art and Design.

Barbara says of her painting “My work uses painting to think about issues around location and memory. I use images from the internet of places I once lived. What is interesting is that these images have very personal resonance for me even though they were taken by other people. They track the past and present by showing places that once existed, still exist or have been redeveloped. They even suggest the future through the documentation of building sites in progress. How we access personal pasts and memory through collective and cultural memory is an ongoing theme in my work.

This painting emerged as part of a series of investigations into the use of the internet as a memory archive. I lived abroad in various RAF camps during my childhood but had little visual memory of them.

The internet was a revelation, in that many of the places I had lived were now documented by other people and readily available to see on line. Some places had disappeared, some abandoned and ruined and some were just as I remember them. This painting is based on an image of a piece of modernist architecture in a tropical garden in Singapore during the 1960’s. I remember places like this or something like this when I was a child. The paint is applied quite quickly as if trying to catch the moment like a fleeting memory.”

Barbara lives and works in Norwich and is co-founder of the group Paint Club East.



Louis Appleby

The paintings suggest human presence in a banal, dystopian apocalyptic manner. It's an oscillation between human activity and the dry, 'interior design' quality of the paintings. This creates an interesting dialogue between the subject matter, the way the paint has been handled and the indication of biological/human intervention in the painting.

Their subject matter is a mix of teenage detritus and adolescent paraphernalia: video games, televisions, laptops, toy guns, Coke cans and McDonald's wrappers, which sit uneasily alongside lone pot plants, solitary angle-poise lamps or school science project relics. The titles are the first clue that there's more going on than appears on the surface, creating a tension between science and entertainment that results in a passive apathy. 'Beasts of England', for example, is a nod to George Orwell's *Animal Farm*. In it, a TV depicts jets dropping bombs on foreign soil, while the oil that is coveted from the lands being attacked powers the lamp on the speaker and the car waiting outside in the drive. 'Age of Empires', meanwhile, proposes a space filled with a range of information sources. There is a video game on the television, and various different pictures on the wall. They each convey the same message: we consume, we participate, we observe.



Richard Baker

Richard Baker studied Fine Art at Leeds Metropolitan University; he completed a BA (Hons) in Fine Art in 2003. His paintings have been exhibited at The Royal Academy of Arts, London, The Mall Galleries, London, The San Francisco Arts Institute and Leeds City Art Gallery.

In 2016 Richard's work has been shortlisted for The Lynn Painter-Stainer's Prize and The Marmite Prize for Painting 2016, as well as being selected for the ING Discerning Eye Exhibition for the third consecutive year.

He currently instructs Painting, Studio Practice and Exhibition Management on the BA Fine Art programme at Leeds College of Art, alongside his practice.

His work investigates the hidden human histories behind seemingly insignificant objects. Often ignored, these objects bear witness to human sensuous activity, be it remembered, lived, forgotten, or mythologised. Dislocated from their conventional domestic settings and isolated within an intangible space, the objects appear as formal arrangements despite the narratives placed upon them.



Lee Maelzer

Twice shortlisted for the John Moores Exhibition Lee Maelzer's work is held in the permanent collections of The University of the Arts, Frank Cohen, Anita Zabludovicz, David Roberts and private collections internationally.

Of her work she says 'My paintings originate from photographs which are extensively tampered with or physically broken down by chemicals before I begin working from them. I'm particularly interested in exploring redundant sites and discarded objects and finding visually poetic meaning in them. With the sites specifically, the signature trace of rituals and a 'ghost' of the human presence is especially powerful to me and I find myself constantly drawn to the idea of the melancholic and its location in the discarded.'



Delia Tournay-Godfrey

Delia Tournay-Godfrey lives and works in Ipswich. She has been selected for the Lynn-Painter Stainers Prize, New English Art Club, Discerning Eye and RA Summer Exhibitions and was recently awarded the Lincoln Seligman Purchase Prize.

She describes herself as "a figurative painter working directly from the subject either out in the landscape, in my car or in a studio overlooking the Suffolk coast. Large paintings are produced in my studio at home from these smaller works. I use oils as I love their painterly qualities and the diverse colour range achieved with a limited palette. I am interested in a strong underlying two-dimensional design and enjoy simplifying what I see, omitting unnecessary detail, emphasising close tones, using these elements to evoke a mood or atmosphere."



Kirsty O’Leary Leeson

Kirsty O’Leary Leeson lives and works in Norfolk. She describes her approach as an exploration of “the spaces we exist in, both physical and psychological, using the landscape which surrounds me as a metaphor for my inner life of imagination and emotion.

Drawing dominates my practice as the media most compliments and mirrors my subject matter, which is expressing facets of our existence. In drawing there is a relation with the provisional and unfinished, it exists in a state of suspense so connecting it with the lived life experience. Drawing records the unfolding of an event, not the fixed reality of an object. It is a dialogue between our thoughts and our experience of the real; drawing has always been aligned with thinking and ideas, having as much to do with reflection as with observation. The fragmentary nature of the images reflects that although we live a linear existence, what we currently experience is altered by memories and expectations, our present being created by these absent moments.”



Judith Tucker

Judith Tucker studied at the Ruskin School, University of Oxford and at the University of Leeds, where she is currently a Senior Lecturer. She co-convenes the networks *Land2* and *Mapping Spectral Traces* and exhibitions include *Landscape during times of uncertainty* Southampton City Art Gallery, *Drawn 2013*, Royal West of England Academy, *shadows traces undercurrents* Katherine E. Nash Gallery, Regis Centre for Art Minneapolis USA, *Arts and Geographies Exhibition*, Lyon, France, *Postmemorial Landscapes*, Armory Gallery, Blacksburg, Virginia, USA.



Michael Middleton

Born in 1950, Mike studied fine art at Sheffield Polytechnic and Chelsea School of Art between 1968 and 1974.

A member of both the Royal Society of Printmakers and The Royal Watercolour Society Mike's work has appeared in many exhibitions including The Sunday Times Watercolour Competition, The Royal Academy Summer Exhibition and The ING Discerning Eye as well as being a permanent exhibitor at the Bankside Gallery in London. His work is held in numerous public collections including the V&A, Ashmolean Oxford, MIMA Middlesbrough and Harlow Arts Trust.

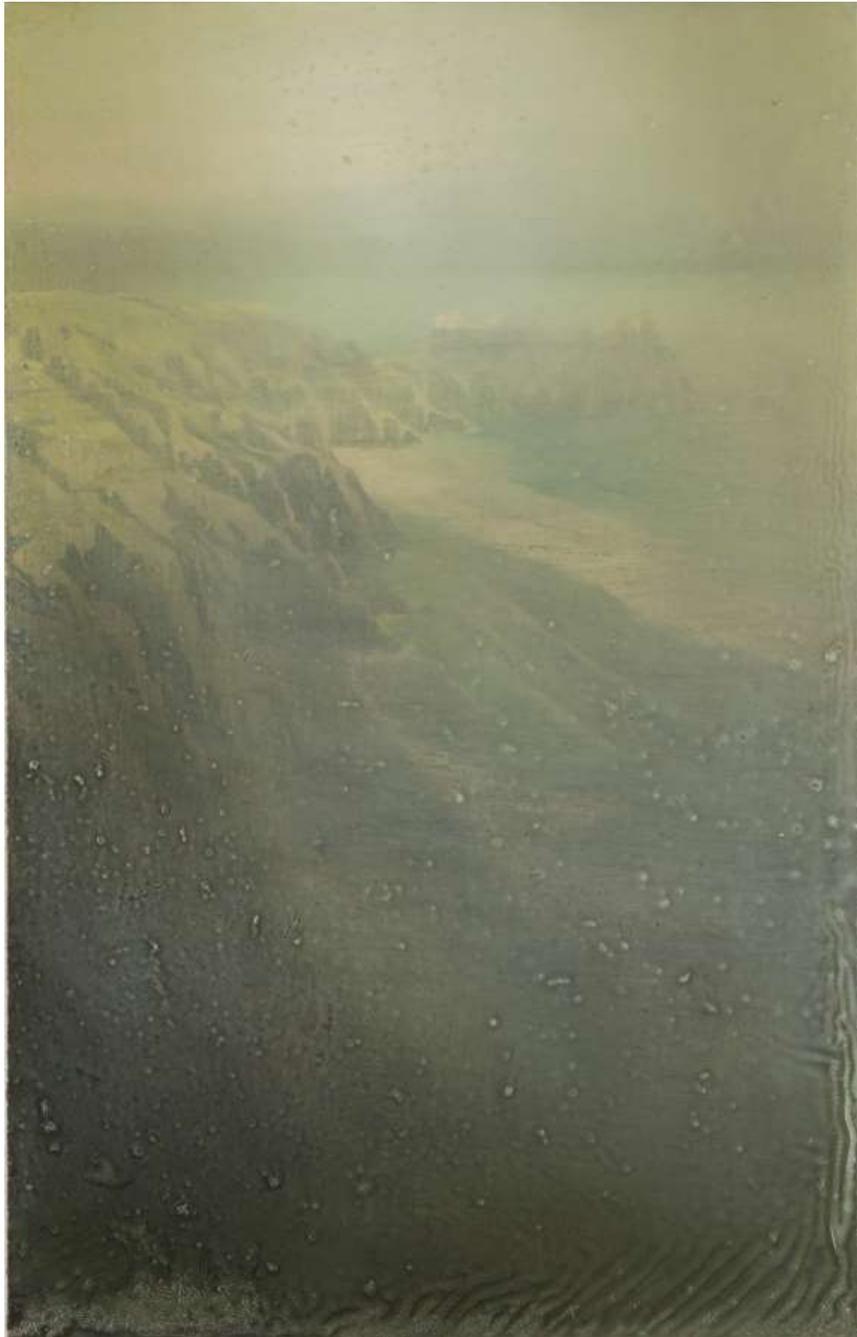
Mike lives and works in Colchester where he is a member of the Colchester Art Society and Paint Club East.



Sam Douglas

Sam Douglas works in a tradition of British visionary landscape painters of the past such as Samuel Palmer, Graham Sutherland, and Paul Nash. Like many of his 19th and 20th century forebears, Douglas spends a large amount of his time travelling, sketching and painting outdoors. Whilst this is where his artistic process begins, it is only the starting point for the production of paintings which are much more to do with how he ‘feels’ about the natural environment and the emotional responses it stimulates than the physical topography that initially lies before him.

Douglas writes, “I’m always working on a lot of paintings at once in the studio, building up and sanding back layers of paint and varnish in a way I like to think of as akin to the geological processes of sedimentation and erosion. Beneath many paintings is often the strata of previous images that sometimes emerge like archaeological remnants.”



Harvey Taylor

Harvey Taylor graduated from Winchester School of Art in 1993. He lives in Colchester and combines his painting practice with a teaching post at the Colchester Sixth Form College where he is Head of Art.

His work has been regularly selected for the Eastern Open in Kings Lynn and in 2011 he won the Wyss Foundation Painting Prize.

Harvey has developed a labour intensive painting process whereby each painting can take up to two months to complete. He starts with a photographic image which he breaks down using a grid. A mask is then placed over the image so he only sees a small portion of the image at the time. He then aims to meticulously and objectively build up a painting from very close observation of these pieces. The distance he places between the photographic image and the painting enables him to stay focused and work over a long period of time on a piece of work. The subject is usually close family members however he has also started to develop a parallel theme in his work, using local woodlands and the sea as a starting point. These spaces are analysed in the same objective manner but allow the artist to detach himself from the need to replicate a particular person and instead focus on the paint. He is influenced by the work of Malcolm Morley, Chuck Close and Gerhard Richter.



Annabel Dover

Annabel Dover was born in Liverpool and educated in Newcastle and London. She now lives in Ipswich with her partner, the artist Alex Pearl, and is currently studying for a PHD at Wimbledon exploring a practice lead response to the cyanotype albums of Anna Atkins.

She has shown her work both nationally and internationally and says of her approach that “I explore the social relationships that are mediated through objects. We all have relationships with objects that simultaneously confound and support emotional expression. The personal narratives we impose upon objects often provide a hidden expression for the breakdowns in human relationships and the memories and emotions that they reflect: overlapping, disparate and disjointed, My research is in this way specifically engineered to be overlapping, mythical, disparate and disjointed.”



Paula MacArthur

Paula MacArthur grew up in Hoddesdon and graduated from the Royal Academy in 1993 where she was awarded the Royal Academy Schools Prize for painting.

Paula was the First Prize Winner in the John Player Portrait Award at the National Portrait Gallery, London and was also a Prizewinner in the John Moores 18, Walker Art Gallery, Liverpool. Her work is held in numerous collections including The National Portrait Gallery, London, the collection of Baron and Baroness von Oppenheim and The Hilton Hotel, Park Lane, London. She has given lectures on her work at Walker Art Gallery, Norwich University for the Arts, Jerwood Gallery, Hastings and at Glasgow Artist Guild. She runs the De La Warr Pavilion Artists Discussion Group and coordinates the exhibition programme at Rye Creative Centre as well as working on outside curatorial projects which include 'Disturbance', 'Slippery and Amorphous' and 'Correspond'.

Working with a bold palette and painterly marks, Paula enlarges ornate decorations or tiny jewels and transforms these minute details into dramatic moment-mori. The objects she selects have very specific resonances, the painting process becomes a meditation on her personal relationships and experiences which echo universal themes of love and life and loss.





New Abstractions

Susan Gunn

Susan Gunn's paintings present us with a delicately fractured surface of uniformly coloured gesso contained within a series of straight edges which are carefully defined by human hand. She received international recognition when she was awarded the Sovereign European Art Prize in 2006.

Her work has been exhibited widely over the past decade including exhibitions in association with Candlestar-London; Arts Council England, Bonham's, Rollo Contemporary Art-London, The Fine Art Society-London and Philips Gallery-Manchester. She was employed as a selector and nominator for Axis MA Graduates programme, sat on the regional Arts Council for the East of England and was on the select panel of judges for the Sovereign European Art Prize 2007 that was launched at the Guggenheim - Venice.

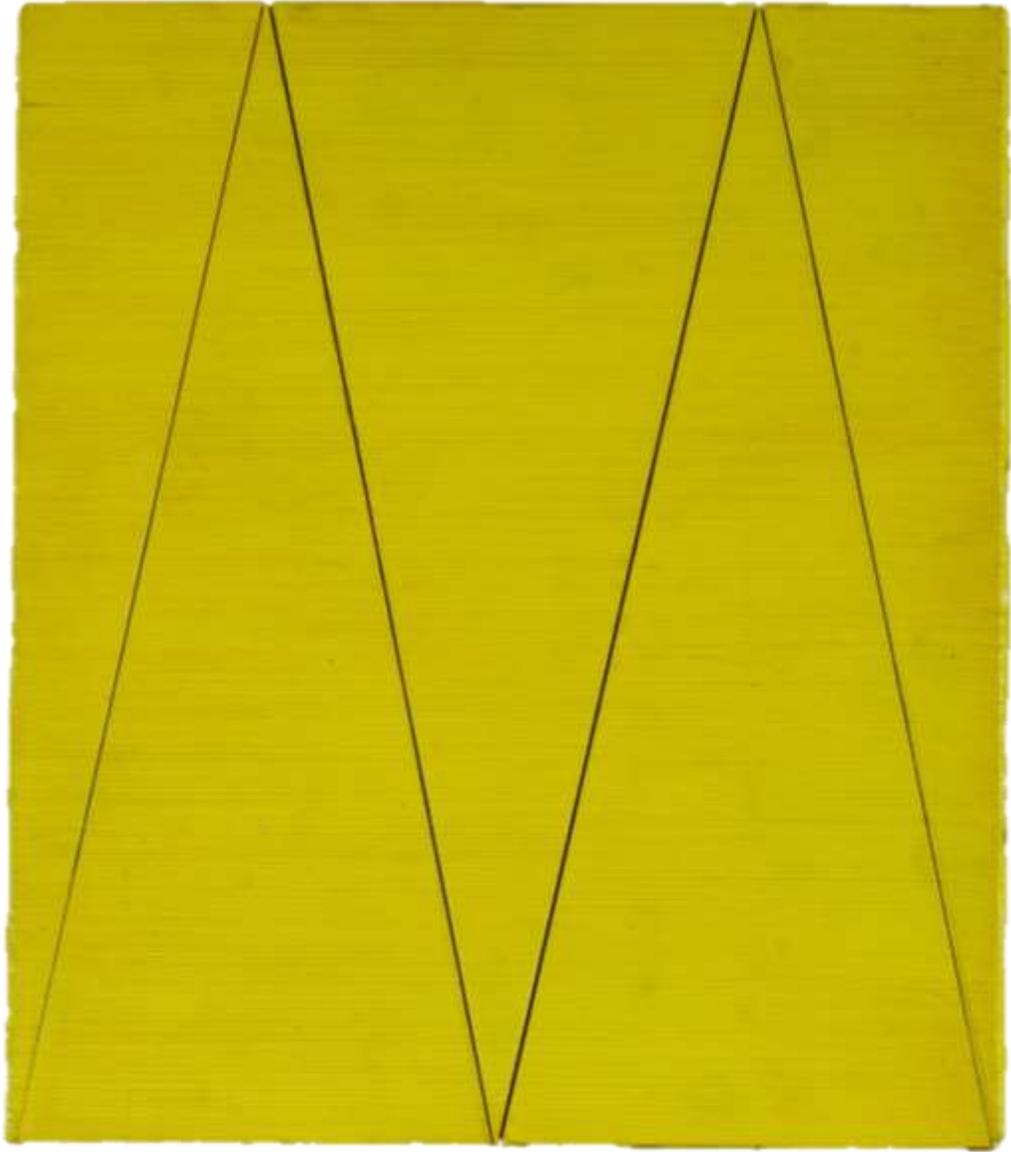
Susan has lived in Norwich for many years and worked as a visiting tutor in Fine Art at the Norwich University of the Arts .



David Ainley

Having regard for Cézanne's exemplary persistence David Ainley is in art for the long haul. Since his first acclaimed exhibition at Ikon, Birmingham, in 1966 he has exhibited regularly in many solo shows and numerous selected group exhibitions including the Jerwood Drawing Prize (twice), the INGDiscerning Eye and, in 2015, 'Contemporary British Abstraction'.

An ongoing concern he has is for the exploration and distillation of content in painting by adopting procedural strategies that have strong metaphorical associations. The systems method he developed in the 1970s evolved from an engagement with the 'Game of Life' devised by the mathematician John Horton Conway. Since 1995 much of his work has been concerned with ideas and experiences of landscape and labour informed by research into mining and quarrying in relation to human endeavours that have shaped our surroundings but which are frequently overlooked in art.

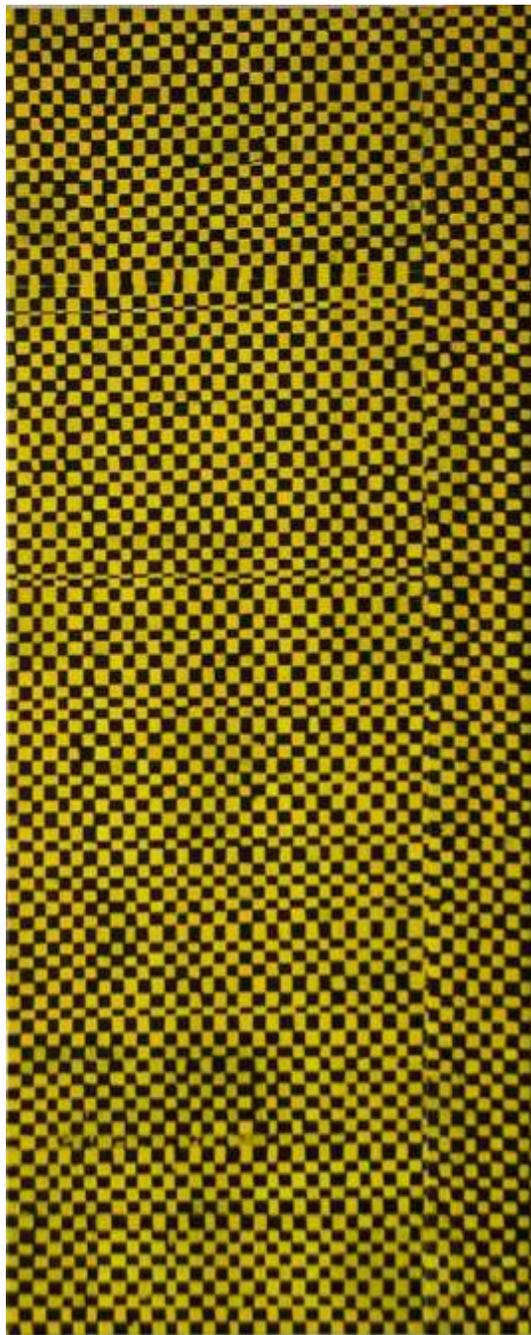


Andrew Parkinson

Andrew Parkinson lives and works in Nottingham.

His paintings are systems which explore themes of identity and similarity, repetition and the impossibility of repetition.

Of his work he says “I am interested in the idea and the tradition of abstraction and particularly in systems painting, the relationships of part to whole, and patterns of patterns.”



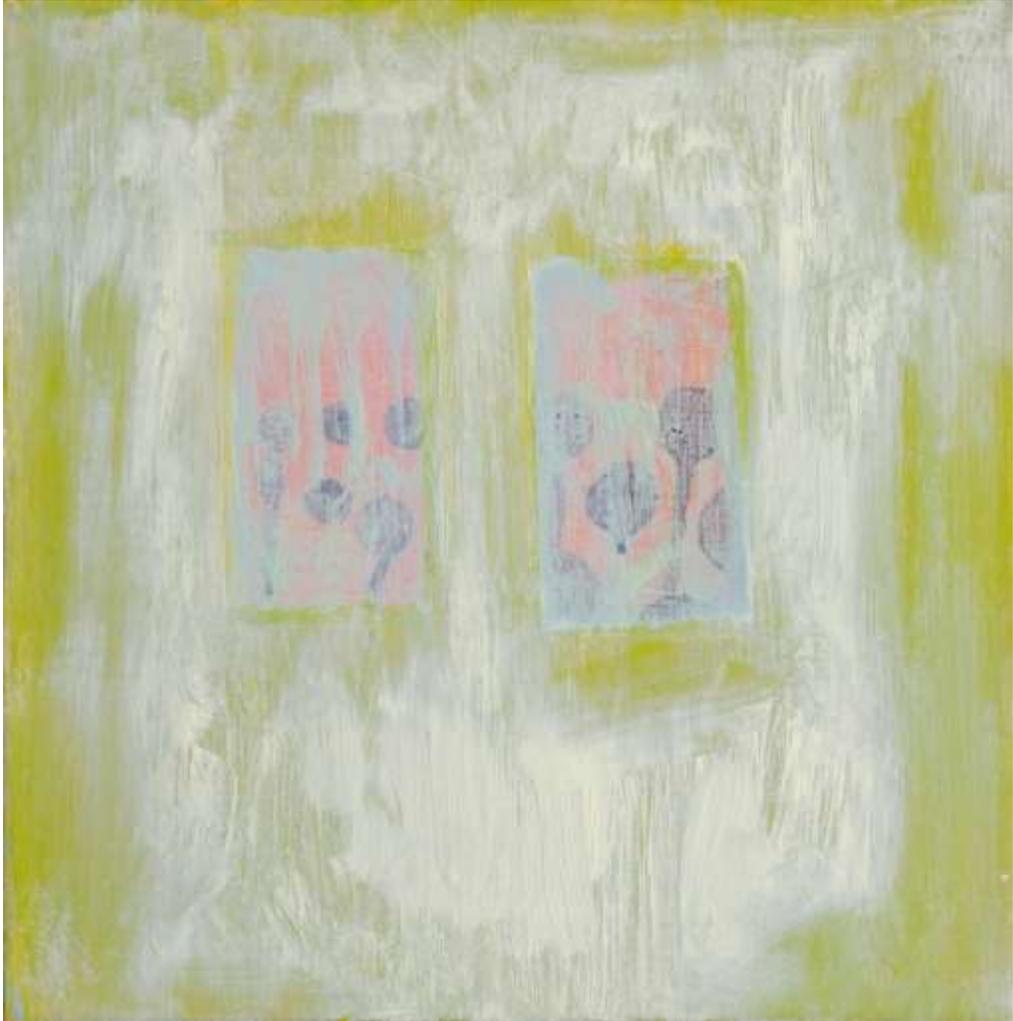
Claudia Böse

Claudia Böse was born in Germany and trained at Central St. Martins and the Royal Academy Schools in London. She now lives and works in Ipswich.

Her awards include the International Bursary, Arts Council Ireland; Travel Grant, European Cultural Foundation for residencies in Ireland and Poland (2007). She was the recipient of the Firstsite bursary award (2012) and the blog based Reside Residency and show 'About Painting' at Castlefield Gallery in Manchester (2014) as well as being a collaborative artist of 'Obscure Secure', a project supported by the Arts Council England.

In *Keep it All* two window like shapes are framing paint drips. Of this work Claudia says "As with all my paintings, this work was painted over a number of years, in this particular case during a period where I was trying to work out my own way of talking about paint itself. The layers in turn have been built up slowly, meditatively, accumulating like deposits of dust.

Feelings and emotions are also important to me and I am often struck by what an amazingly old and complex world it is we live in. This painting reflects and references the tiny things of our built environment, the minutiae of our surroundings, the surfaces and atmospheres which seem somehow to matter to me and which create a desire to record the slow transience of just being here."



Lucy Cox

Lucy Cox graduated from Wimbledon College of Arts in 2015 with a BA Hons in Fine Art. Exhibitions include Geometry: Wonky and Otherwise, Deda, Derby (2015) and Piercing the Veil, Simmons & Simmons, London (2015). In 2016, she co-curated Multiple Choices at Simmons and Simmons featuring twenty-one not for profit institutions across the UK.

Cox's abstract paintings juxtapose the autonomy of geometry with repetition and spontaneity. Compositions are unplanned yet planned - expression and luminous colour are constrained by geometrical discipline and sober grey. Technically drawn forms dance across the canvas, coming to sudden stops or recesses; other elements jostle for supremacy with repetitive grids impacting the figure ground relationship.

“Lucy Cox’s unmoored, sometimes patterned rectangles delight in the ambiguous spaces they themselves create, whilst her coloured circles can be read equally as autonomous shapes situated in front of a rectangle or as being cut-out, revealing a further coloured plane behind it. My friend wondered, tongue in cheek, whether we might make three-dimensional versions of these paintings, knowing that such a project would quickly fail. To borrow a Greenbergian idea, the spatial relationships are available only to eyesight.” - Andy Parkinson, Patterns that Connect, 2015



Mary Webb

Mary Webb was born in London in 1939. She studied Fine Art at Newcastle University under Richard Hamilton and Victor Pasmore from 1958-63 and was a Hatton Scholar from 1962-63 and Postgraduate at Chelsea School of Art in 1963.

Past exhibitions include the John Moores 1974, Serpentine Summer Show 1974, Royal Academy Summer shows, Five Abstract Printmakers at Flowers East, 2002 and the Northern Print Biennale, 2009. More recent exhibitions including *Journeys in Colour*, a one person survey show at the Sainsbury Centre for Visual Arts, 2011-12 which then toured to the Hatton Gallery, University of Newcastle on Tyne in 2012-13.

Mary describes *San Luis VI* as “one of a series of paintings and prints I made as a result of a riding holiday in Portugal in the coastal region of the Alentejo. One was always aware of the massive presence of the Atlantic, and the light it generated on the landscape. We rode through the little town of San Luis where the buildings, nearly all painted white, have distinct coloured surroundings to their windows and doorways, often a deep ultramarine. Some buildings had their lower walls painted a solid colour bisected by white lines on a grid. It all helped kick start the language when I came home. A series of watercolours resulted from which I made silkscreen prints and paintings.”

Mary lives and works in rural Suffolk.



Ben Cove

Ben Cove graduated from Goldsmiths College with an MFA in 2008 having previously completed undergraduate degrees in Fine Art at Sheffield Hallam University in 2001 and Architecture at The University of Nottingham in 1995. He made art across a broad range of media, frequently producing works which formed coexisting relationships.

Practicing as an artist from 2001 his solo exhibitions included: Vernacular Hangover at the Acme Project Space, London, 2013; Practical Mechanics at Cell Project Space, London, 2006 and New Plastic Universal at Castlefield Gallery, Manchester, 2004.

Widely respected and liked by all who knew him, Ben sadly passed away in March 2016.



Stephen Snoddy

‘Snoddy always starts by picking up on elements from a previous painting. Then he constructs a multi lined grid, and the interjection of these lines helps him to arrive at a new work. While this sounds methodical, intuition plays its part and is revealed in the pentimenti inherent in the act of painting. He often regards it as a cousin of the earlier painting - related, yet not too closely. Snoddy likens the whole activity of making art to building a family. But he is even more convinced that structure is the absolute key to a fully considered and contemplative painting. He invites us to think about process, and work out for ourselves how the images have been arrived at. He says, *‘I would hope that the paintings reward looking at to induce a slow, inexorable awareness of intricate relationships’* and *‘through the reworking of the paintings glimpses of the decision making reveal themselves.’*

Perpetually looking at work by other artists, Snoddy now finds stimulus in painters as diverse as Mark Rothko, Vanessa Bell, Richard Diebenkorn, Hans Hofmann, Callum Innes, Piet Mondrian, Robert Motherwell, Blinky Palermo, Gerhard Richter, William Scott and Sean Scully. In very different ways they are, like him, fascinated by the manifold possibilities inherent in abstraction. It is easy, for example, to imagine how these artists affect him; Rothko’s arresting bands of colour could have strengthened Snoddy’s resolve to investigate an equally mysterious region of his own; the small but startling *Abstract Painting* by Vanessa Bell of 1914 in the Tate collection provides a clear bold structure; Diebenkorn’s *Ocean Park* series harnessed his determination in pursuit of an internal struggle for ‘rightness’; the ‘push pull’ of Hofmann; the formal beauty of Innes; the measure of Mondrian; Motherwell’s elegiac Spanish series; Palermo’s constructivist purity and order; Richter’s sheer elan; Scott’s balance and poise and Scully’s building blocks of colour.’ (Richard Cork)



Lisa Denyer

Lisa Denyer graduated from Coventry University in 2009 with a BA (Hons) in Fine Art. In 2010 she received second prize in the Gilchrist Fisher Award, held at the Rebecca Hossack Gallery, London. She was shortlisted for Salon Art Prize 2010, The Title Art Prize 2011 and Bankley Open 2013/14/15. In 2015 she received first prize in the PS Mirabel Open, and in 2016 she was shortlisted for Greater Manchester Arts Prize.

Solo exhibitions include *Geode* (2014) at South Square Gallery, Thornton, and *Paintings as Objects* (2016) at PS Mirabel, Manchester. Group exhibitions include *About Painting* (2014) at Castlefield Gallery, Manchester, *@PaintBritain* (2015) at Ipswich Art School Gallery, Contemporary British Abstraction (2015) at SE9 Container Gallery, London, *Semiotic Guerrilla Warfare* (2015) at PAPER, Manchester, Contemporary British Painting (2016) at St Marylebone Crypt, London, *Precious Little* (2016) at Art-Athina, Athens, CBP Summer Exhibition (2016) at Quay Arts, Isle of Wight, and *Paper Dialogues* at Kir Royal Gallery, Valencia.



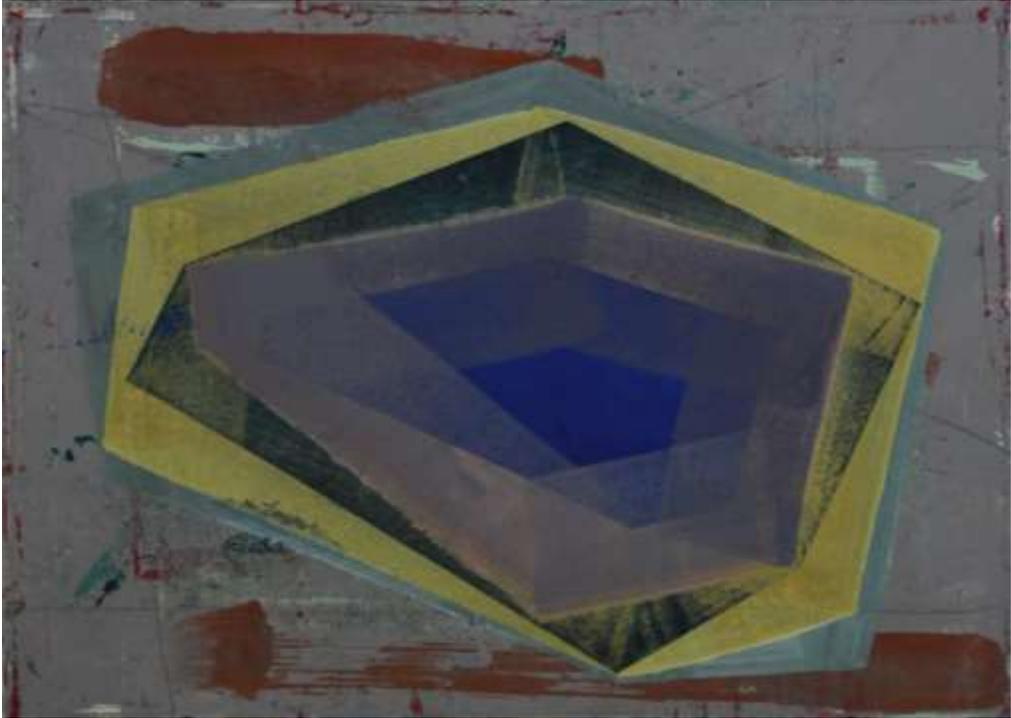
Terry Greene

Terry Greene is a painter living and working in West Yorkshire. His B.A. in Art & Design was received from Bradford College. Subsequent to that he received his M.A. in Theory of Practice from Leeds Metropolitan University.

He is engaged in an exploration of the duality of paint; as structure (the historically located medium of high art) and as agency (in its natural fluid state). His work can be found in a number of private art collections both in the UK and abroad, and has been seen in numerous exhibitions including the recent CROSS SECTION/03, dalla Rosa Gallery, London; Writhe & Jerk, Transition Gallery, London; About Painting, Castlefield Gallery, Manchester. Greene authors the online Blog: 'Just another painter'.

“My aim, in pushing colour around, is an open-ended method of investigation during the creative process - trying to be in the moment during the act of applying, removing and the adjustment of paint over a surface. I’m directly engaged in an exploration of the duality of paint: as ‘structure’ (the historically located art medium of image making) and as ‘agency’ (in its natural unconfined fluid state). The canvas by turn becomes the site for this discourse between structure and agency: where organising tendencies (conscious will), one of the competing forces, intertwines with an attempt to allow the ‘natural qualities of the art medium’: paint to be paint.

I am, essentially, attempting to arrest that instant when a dialogue or tension appears within each work. Eventually individual works emanate a level of autonomy, acquiring a visual tension. This whole ‘aim’ and creative process is continually compromised: my attempts to maintain a level of distance, without giving primacy to either structure or agency, often fails. However within that failure there emerges a tension - the real subject of the work.”



Jenny Creasy

Jenny Creasy went to Ealing Art School between 1957-62 and was taught by Frank Auerbach, Bernard Cohen and Roy Ascott.

Through her husband Brian Wall she met the St. Ives based artists Roger & Rose Hilton, Patrick Heron, Ben Nicholson and Barbara Hepworth who went on to become a touchstone for the development of her work as she moved from an expressive figuration to the full abstraction of her later work. She worked mainly in a 2m square format and also on paper and wooden door panels of 30cms square.

Living in Suffolk, she only became an exhibiting artist in the 1980's and then only infrequently at venues such as Gainsborough House, The Cut and Mandells Gallery in Norwich.



Charley Peters

Based in London Charley Peters' work employs a rational methodology of drawing and painting to generate work with a refined, reductive aesthetic. Interested in the point of collapse between two and three dimensions, her practice examines notions of folded space and visual construction. Using systematic and logical approaches such as repetition, perspective, mathematical patterns and geometry, her work explores the interruption of the two dimensional plane and the manifestation of flatness in three dimensions.



Julian Brown

Born in 1974 and trained at The Royal Academy Schools, Julian Brown says of his painting that 'The imagery in my work is very heavily influenced by childhood visions and the folk art from my mother Polish heritage. Both of these worlds have a handmade geometric quality that has a playful and primitive relevance to the world we now live in.

I try to explore this 'clunkiness' with tactile images that sit somewhere between order and chaos, structure and collapse, expression and control. While the underpinning of the process is held together by predetermined structures, the freewheeling application is purposely engaging and ambivalent to the expressive urge to dictate the paintings.'

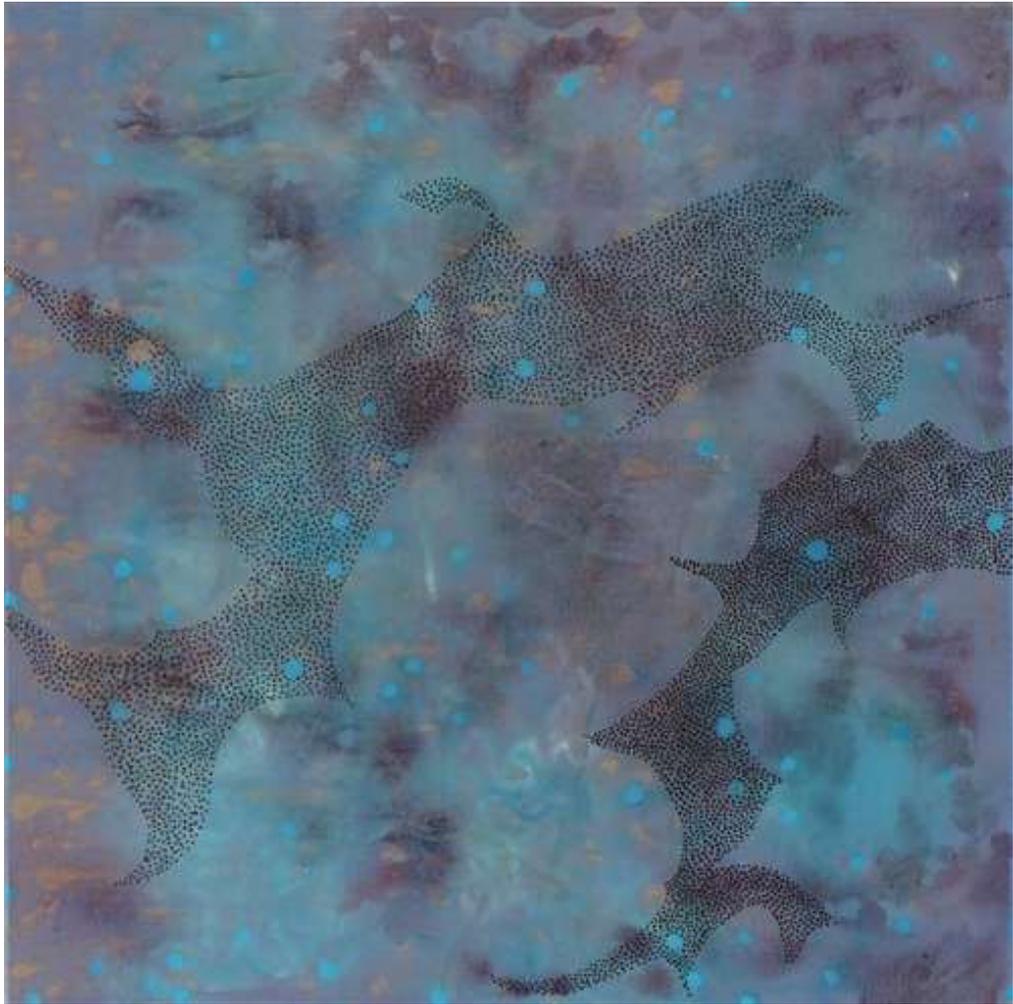
Public collections include Abbott Hall Art Gallery, Falmouth Art Gallery, Debenhams and Oliver Spencer, while awards include British Academy and Debenhams travel bursary.



Freya Purdue

Freya Purdue grew up and lived in Hertfordshire until her recent retirement. She was a lecturer at Chelsea School of Art and has been the recipient of a number of awards including the Junior Fellowship in Painting at Cardiff School of Art, the Digswell Arts Fellowship and the Boise and Villers David Travelling Scholarships. She has exhibited with Gimple Fils Gallery London, Kettle's Yard, Cambridge, Vimonisha Gallery, Madras, L.T.G. New Delhi, Galeria Stara Bwa, Lublin, and Christies, London.

She describes her paintings as “Inhabiting the border between abstraction and figuration and have their basis in exploration through seeing and engagement with the tactility of the process. I draw on a wide range of sources from the most obvious classical themes in painting to the subtlety of philosophical and mystical thought. In making paintings I am absorbed in the discovery of an energized sense of connection and consciousness between things that are emerging from that which is hidden into that which is seen.”



Fiona Eastwood

Born in Rochester in 1983 Fiona Eastwood studied at Camberwell College of Arts, London, 2011 - 2014.

Previous shows include *Irminsul You are Lost Perrotts Folly*, Birmingham, 2011, *The Vault Shoreditch Town Hall*, London, 2013, *The Provisionals* (curated and exhibited in) *The Asylum Peckham*, London, 2013, *Contemporary British Painting*, *The Priseman-Seabrook Collection*, Huddersfield and *@Paint Britain*, Ipswich, 2014. She has been selected for the *Royal Academy Summer Show London 2013* and 2014, was Short-listed for the *Hans Brinker Painting Prize Amsterdam 2013* and is a 2014 *John Moores Painting Prize* exhibitor.

Turnaround draws on the disorientation and awkwardness to be experienced while sharing the confines of the non-place. The fluidity and speed of the marks indicates a quick application, indicative of the initial instantaneous and surreptitious apprehension of the image and the transient nature of the space. The frugality of the marks gives just enough to imply a presence, to reference relationships in the space, that instant of an uncomfortable glance at the anonymous other. The unease identified in the work stems from this observation of the unwitting model.

The black ground is both impenetrable and void-like, any illusionistic depth is disrupted constantly as the flat surface of the painting is addressed. Paint becomes its own preclusion not confined to revealing a represented image but its own presence on the surface, the pursuit of eschewing a complete adherence to either being important to the work.



Keith Murdoch

Keith Murdoch studied Fine Art at the University of Central Lancashire *between* 1992 - 1995

He says of his work “I respond to nature, objects and ideas and strive to communicate the energy that I perceive in them.”



David Manley

David Manley lives and works in the Midlands. His practice encompasses painting, drawing, photography, digital manipulation, sculpture, assemblage and installation although Language, spatial arrangements and scale in painting are central ongoing concerns. The poetry of materials, both traditional and provisional, is of paramount importance to the artist whose intellectual curiosity and interest in spirituality imbues his work with startlingly original and often non-specific jumping off points.

In addition to painting he is currently lecturing and examining in higher education in the visual arts. Current teaching includes Bishop Grosseteste University, Lincoln where he is a module leader for final year students. During 2013 he curated the Harrington Mill Studios exhibition space and acts as a curator for a range of other exhibitions including 'Happy Little Fat Man' - the art of Kevin Coyne' and 'Geometry:Wonky & Otherwise' (Derby 2014/15).



Alan Davie

Alan Davie (28 September 1920 - 5 April 2014) was a Scottish painter and musician. He was born in Grangemouth in 1920 and studied at Edinburgh College of Art in the late 1930s.

After the Second World War, Davie played tenor saxophone in the Tommy Sampson Orchestra, which was based in Edinburgh but broadcast and toured in Europe. He travelled widely and in Venice became influenced by other painters of the period, such as Paul Klee, Jackson Pollock and Joan Miró, as well as by a wide range of cultural symbols. His paintings are held in the Tate and National Galleries of Scotland.

'Cosmic Signals 2' is a silkscreen print on paper from 2001 which measures 56 x 68 cm. It was printed in an edition of 30 with this copy being number 29. A further copy of this work is held by the University of Edinburgh Art Collection.



Pen Dalton

Pen Dalton is a Londoner who now lives and works in Walthamstow. She trained at Goldsmiths Art School and Brighton University and gained a PhD in Creative studies from Plymouth University in 2008. She has published and lectured internationally and taught studio practice and psychology to graduate and post graduate students, notably at Dartington College of Arts and Birmingham City University.

In the past, Pen has been involved in socially contextualised arts and feminist art practice in issues of identity, sexuality and subjectivity and has exhibited widely. Some work is in the Victoria and Albert Museum, The Musee D’Affiches in Paris, and other collections and publications. Today she is re-engaging with the self-critical project of Modernist painting; revisiting Greenberg’s notion of painting as a ‘holding operation’ against prevailing challenges to art.



Clementine McGaw

Born in London in 1988, Clementine McGaw Graduated from Central St. Martin's in 2010. Of her work she say "My aim is to question and explore the potentiality of our own existence and presence through paint. I use painting to record and express my feelings about what I will call a profane sense of 'nothingness-as-flesh'. I am attempting to describe in near-abstract images the isolation of Being."

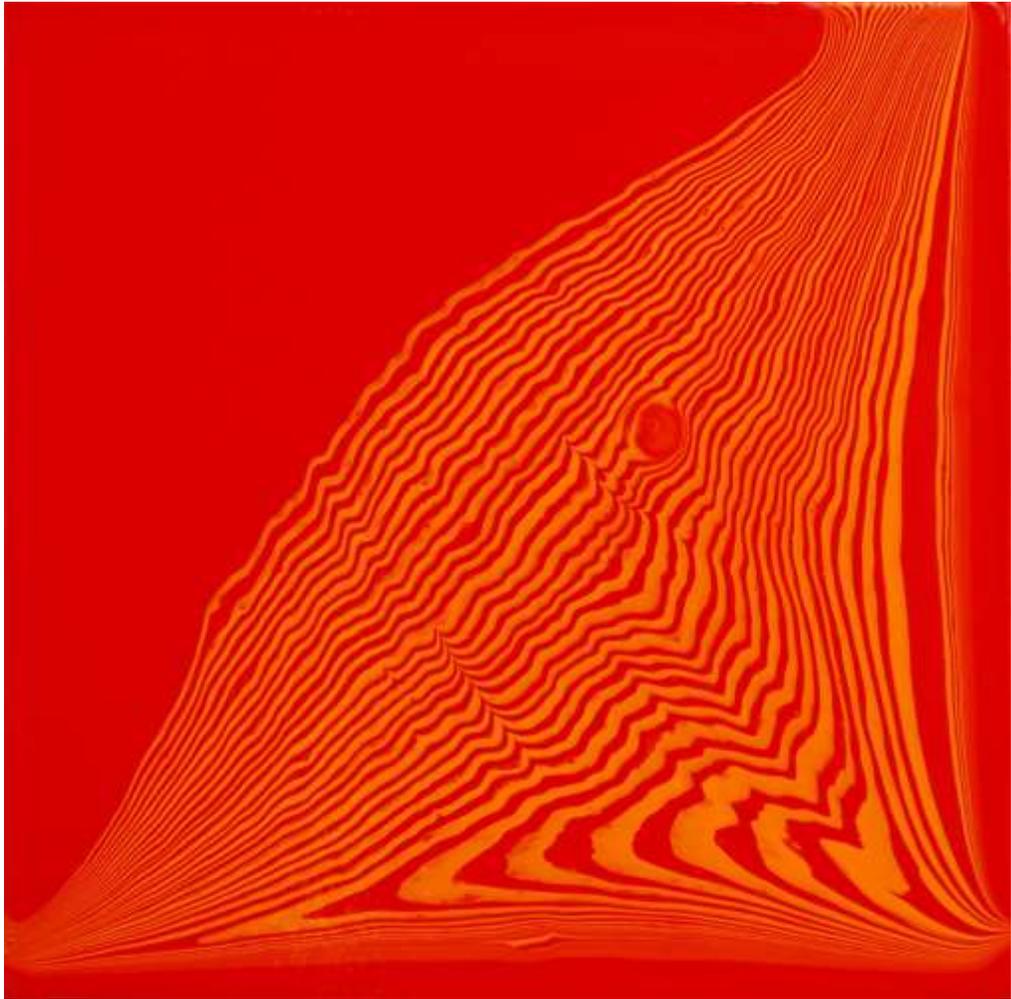
Clementine has had solo exhibitions at Doyle Devere, London 2011 and Westminster Art Library, London 2015, whilst her awards include 'The Graingers Award for Young Artist 2012/2013' and the AKDK 2113- E-Creative 2010/2011 Directory of the Best Emerging Artists and Designers.



Bryan Lavelle

Bryan's work is an investigation into the properties of his chosen materials and the process of painting. His work has no layers of hidden meaning or narrative waiting to be uncovered, nor does it elude to be anything that it isn't; through making external references outside of the work itself. His painting can be considered a structured representation of what the viewer is actually looking at; that is, materials and process (MDF, paint and gravity).

Through his choice of materials and the use of gravity to ultimately make the mark, he is able to make abstract paintings that become self-referential, questioning only themselves as artworks. Through subverting the viewer's attention in this way, from seeking narrative that may not necessarily be there; the only conceivable narrative within his work becomes the materials and the process itself.



Ruth Philo

Ruth lives and works in rural Suffolk and says her paintings are concerned with colour, light and surface and their power to evoke feeling and memory. Her work is not an explanation or depiction of the world although work may begin from abstract qualities found there. The paintings are rather distillations of sensation and feeling, experiences of being in the world. Through a dialogue with the painting process, they become a record with their own condensed histories revealed in their surfaces.

Abstract expressionism and minimalism are at the source of Ruth's practice, her painting is located in contemporary 21st century abstraction, where gesture has become touch and the scale is often intimate, working 'face to face' with the viewer.



Sue Kennington

Sue Kennington is a London born painter whose work explores how colour can be used as a visual language, using touch, esoteric systems, and the totally random to arrive at a visible solution. She received her MFA from Goldsmiths College, London in 2002, and her BA in Fine Art specializing in painting from Chelsea in 1994. In 1996 her work featured in 'Newcontemporaries' at Tate Liverpool and the Camden Arts Centre, London.

Recent exhibitions include: 'Sue Kennington at Magazzini dell'Arte Contemporanea in Sicily, @PaintBritain at Ipswich Museums, and 'Colour and Otherness' at Grace Teshima Gallery in Paris. She showed at Mercus Barn in southern France in 2015 in a three-hander with Sharon Hall and Caroline de Lannoy and recently completed a residency at VSC in Vermont, USA. From 2011 to 2013 she was Professor of Painting at the Siena Art Institute in Italy. She currently lives, works and exhibits in both London and Italy.



Tony Casement

Born in 1949 in St. Eval in Cornwall, Tony now lives and works in Wangford, Suffolk. He studied Fine Art at Newcastle University between 1967 and 1971 before going on to become a Research Assistant in Fine Art Printmaking at Northumbria University.

Having moved to the east of England, in 1990 Tony became co-founder of the Suffolk Open Studios and in 2003 co-ordinator of art at The Cut, Halesworth.

He has exhibited widely in U.K. and Europe and says of his art “I try to make work that has a physical presence and an identity of its own. There are various sources- people, journeys, maybe things heard on the radio. For example I get as much pleasure from looking at a pavement as I do from looking at a sunset. There is usually a starting point in my mind- a particular shape, perhaps or a concept to get things started, but the work is not descriptive and the subject is not defined. As the work proceeds, often things get included that were not there at the start. If successful the work will involve you in its own world while connecting with the here and now.”



Andrew Crane

Born in London in 1949, Andrew Crane studied graphics at the Central School of Art. It was here that he developed his love for letterforms and numerals and the power of the written word. A self-taught painter, he will often use cement as a medium in his abstracts. He now lives and works in remote Northumberland, overlooking the river Tyne. From his isolated studio he creates abstract paintings which often utilizes unusual materials such as cement, pvc and plaster as the primary medium, producing works which reference 20th Century masters such as Antoni Tàpies and Victor Pasmore whilst maintaining an integrity all of their own.

His paintings speak of a human need for an assertion of our own individuality within a complex world; he says of his painting process that “When I’m painting I find Gershwin and Bach equally sparky. J.S. Bach nurtures my love of mathematics and Gershwin, my romantic side. Sometimes I may have some spiritual discourse playing in the background. The Gospel of Thomas is a favourite. Don’t get me wrong though, I’m not into religion - it’s more a combined process of uncovering who or what I am. Or if, indeed, I am at all!”



Julie Umerle

Julie Umerle was born in Connecticut, USA and currently lives and works in East London. She studied fine art at Parsons The New School for Design in New York City and at Falmouth University, Cornwall.

Umerle has exhibited both in the UK and internationally. Solo shows include: 'Rewind' at Art Bermondsey Project Space, London (2016) and 'Cosmos or Chaos' at studio1.1, London (2010). Group shows include: 'SCOPE Miami Beach' in Miami, Florida (2016), 'Present Tense' at Swindon Museum and Art Gallery (2015), and 'Priseman Seabrook Collection' at Huddersfield Art Gallery (2014). She has been the recipient of a number of awards from Arts Council England. Her work is held in public and private collections including Deutsche Bank, The Connaught, Swindon Museum and Art Gallery and Madison Museum of Fine Arts, USA.

Of her work she says "I am interested in exploring the physicality of paint, making paintings that exist at the meeting point of decision and accident. 'Eclipse' replaces brush strokes with the direct interaction of liquid elements on canvas. By alternately layering oil and acrylic, a reaction is produced between the two mediums that is a by-product of the materials. This interaction of the materials, together with the enlistment of gravity, activates the surface."





New Surrealism and Semi-Abstraction

David Hockney

David Hockney, OM, CH, RA was born on the 9th July 1937 in Bradford. He is an important contributor to the pop art movement of the 1960s, and is considered one of the most influential British artists of the 20th century.

'Two Apples & One Lemon & Four Flowers' was conceived as a print to be published by The Independent newspaper.

Described as a "NewsPrint", the processes of its making were explained on page 3 of the supplement: "Hockney has provided us with four separate pieces of work, all in black and white. Each corresponds with one of the four colours of the printing process - cyan, magenta, black and yellow. The print itself only exists once the presses roll." - Curator, British Museum.

A copy of this work is held in the collection of the British Museum.



Andrew Munoz

Andrew Munoz was born in London in 1967. He studied in the West Country, at Plymouth College of Art and Falmouth College of Art. He is currently based in Bristol.

“Painted between 2008 and 2012 these paintings belongs to a body of work titled *Cautionary Tales* which depict figures in urban, man-made environments which are intended to imitate nature; i.e. parks and green spaces. I feel that these places are Simulacra, (i.e. they have their own reality) rather than perversion/distortion of the traditional rural idyll. They are modern day settings for social narratives, familiar to the collective imagination which attract the vulnerable, isolated misfits of society; places where the public and private worlds come together and form a confluence of the comic and the tragic; the beautiful and the grotesque.

They perhaps point to the notion of the human as sick animal (Nietzsche); alien to a natural environment; and the endangerment is two-way. The figures depicted are generally drawn from the imagination and represent ‘characters’ or psychological ‘models’ which I relate to on some level and which I feel allude to certain universal primitive conditions which are perhaps only thinly disguised by the social veneer. I see the world as being full of fictional characters wandering around trying to fit into their own stories. These works are not intended to be read as parable, allegory or metaphor but rather as my personal, instinctive response to my own adult fears and childhood memory.”



Iain Andrews

An artist and Art Psychotherapist Iain Andrews says of his practice “We live at a time where shifting cultural assumptions have shattered fixed notions of continuity and value. The essential truths that Postmodernism has denied - love, evil, death, the sacred, morality and soteriology have become absent from much contemporary art as they have from wider contemporary culture. Yet Postmodernism’s failure to offer consolations or answers to these enduringly relevant subjects means that as an artist, an awareness of modern developments must be balanced by a dialogue with established traditions and past narratives, and yet not become nostalgic.

My paintings begin as a dialogue with an image from art history - a painting by an Old Master that may then be rearranged or used as a starting point from which to playfully but reverently deviate. My recent work is concerned with the struggle to capture the relationship between the spiritual and the sensual, apparent opposites that are expressed in my work through the conflict of high narrative themes and sensuous painterly marks. The act of making becomes inseparable from the message that is being conveyed through the marks, that of transformation and redemption.”



Susie Hamilton

Susie Hamilton lives and works in London. She studied painting at St Martin's School of Art, Byam Shaw School of Art and read English Literature at London University.

Her work focuses on single figures in urban or natural wildernesses. They are based on rapid drawings from life which abbreviate and distill figures into mutating or vulnerable creatures. Solo exhibitions include *Hen Nights*, House of St Barnabas, London (2015); *A New Heaven and a New Earth*, St. Giles Cripplegate, London (2011); *Madly Singing in the Mountains*, Paul Stolper, London; *Black Sun*, Studio Hugo Opdal, Flo, Norway (2009); *World of Light*, Triumph Gallery, Moscow (2008); *New Paintings*, Galleri Trafo, Oslo (2007); *Leisure Paintings*, Paul Stolper, London (2006); *Immense Dawn*, Paul Stolper, London; *Dissolve to Dew*, St Edmund Hall, Oxford (2004); *Paradise Alone*, Ferens Art Gallery, Hull (2002).



Ruth Calland

Ruth Calland lives and paints in London, completed her MA at Chelsea School of Art, and is a Jungian analyst. Selected for the New Contemporaries and twice for the Marmite Prize for Painting, she is also a prize-winner of the CGP London Annual Open, and has shown widely including at Transition Gallery, Studio 1.1, and Flowers East. She has been a Boise Scholar, and won a Fellowship in Painting at GLOSCAT, Cheltenham. She is a recipient of a grant from The Henry Moore Foundation, and her work is held in private and public collections.

Calland is interested in the psychological adaptations and mal-adaptations we devise and co-create in relationship with each other. She has come to see painting as a performative ritual process, which has elements of both exorcism and fetishism. In live performances she has produced work from dramatised one-to-one relational situations, using the premise of psychic connection. She is currently making work about dissociated post-traumatic states.



Alison Pilkington

Alison Pilkington Lives and work in Dublin and London and is currently completing a PhD in Fine Art Practice - Painting at National College Art and Design Dublin. In 2012 she was awarded a British Institution Award for painting at the Royal Academy Summer Show London. She was selected for the Marmite Painting Prize, London (2012), shortlisted for the Kurt Beers 100 Painters of Tomorrow publication (2013) and was awarded 3rd prizewinner at the Artslant International Jurors Award in Dec 2013.

She says of her work “I focus on how imagery interacts with the intrinsic qualities of paint, how the paint material moves and how it can be played with. The paintings are carefully planned through several stages of drawing, and the quality of paint handling, although seemingly casual, is a result of repeated attempts at getting something ‘right’.

The uncanny which has been a frequent subject of the visual arts and literature is a central theme to my work and is associated with a feeling of disorientation, mild panic or confusion when faced with something strangely familiar. In my recent body of work I am interested in what Freud termed “the friendly aspect” of the uncanny. Strangely familiar yet comic images have the potential to disturb or disorientate. In this work I attempt to explore this aspect of the uncanny and invite the viewer to consider how this ‘un-homely’ feeling occurs through painting.”



Emma Cameron

Raised near Inverness in the north of Scotland, Emma Cameron studied Fine Art between 1981 and 1987 at Camberwell School of Art and Central St Martins College of Art & Design in London.

Of her painting she says, “I work in an intuitive, unplanned, embodied way. For me, the process of painting feels dialogic, with a call-and-response element in which I strive to listen and respond to what the materials – and my own senses and yearnings – seem to require from moment to moment. Nonetheless, the influence of artists I admire underpins all my practice. In this piece, faint echoes of Pasmore and Frankenthaler sit alongside allusions to Titian or Velasquez. My work is also deeply informed by psychoanalytic thinking.

This painting asks questions. What is the quality of the boy’s gaze: seductive, self-contained, calm, defensive, vulnerable, interrogatory? Can we stay in that uneasy place where sensitivity and tenderness can co-exist with boldness, rawness and perhaps even clumsiness without one forcing out the other? Can we allow ourselves to simultaneously hold ‘the tension of the opposites’ without reverting to a position that denies the fullness of experience? Can we allow chaos and mess and spatial confusion to ‘be’ without rushing to cover it with something more orderly?”

Emma now lives and works in Wivenhoe, Essex as an artist and art therapist.



Enzo Marra

Enzo Marra says of his practice that 'it is concerned with the exploration and pictorial analysis of the art world. He has been occupied with how the art world can be seen from the insiders and the outsiders point of view, the valuing of artworks and their auctioning for astronomical figures, the processes and activities that occur behind the privacy of studio doors, the hanging and display of works animated by the commodified space of the gallery, the milling of observers in gallery spaces, the way that their presence then gives life and purpose to the works on display.'

The use of texture is of great importance in his work as he feels that it gives oil paints an added dimension and gives the brush used a necessary dominance in the final image created. The dragging away and building up of pigment as relevant in the final image, as the tonality and colour balance that they are used to express.



Paul Galyer

Born and based in Grimsby, Paul Galyer says of *Ex Nihilo Nihil Fit* “takes its title from a Latin quote given by Alan Watts in one of his presentations on ancient oriental philosophy. Translated it means ‘Out of nothing comes nothing’. What I was attempting to portray allegorically were rather metaphysical musings on the emergence of life and consciousness as well as the nature of reality more generally. Developments in the fields of psychology and physics in the last century would seem to imply the inseparability of mind and phenomena, something intuited by many philosophers of old.

Also at the time of painting this picture I had recently read *The Tears of Eros* by Georges Bataille, and had in mind thoughts around human experience in all its diversity and extremes. The image I used of a woman having an orgasm (though I personally think she’s faking?!) I thought could also be drawing a first breath or last gasp. The proximity of beginnings and endings, pleasure and pain made apparent in their ambiguity.”



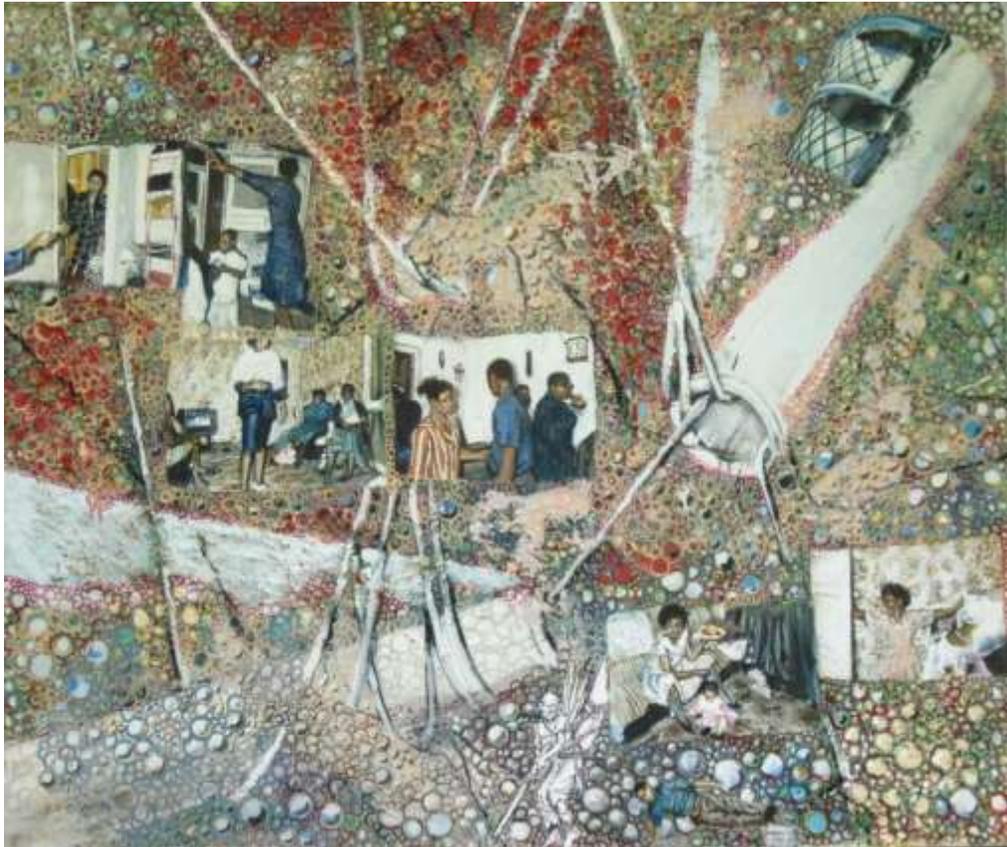
Jeffrey Dennis

Jeffrey Dennis was born in Colchester and now lives and works in London.

A lecturer in Fine Art at Chelsea College of Arts, his paintings are in the collections of the Arts Council of England, the British Council, the British Standards Institution, the Department for Business, Energy & Industrial Strategy, Fondation Cartier pour l'art contemporain, Paris, Kuandu Museum of Fine Arts, Taipei, Leeds Art Gallery, the Stedelijk Museum, Amsterdam, Swindon Art Gallery, the Tate, Unilever plc and private collections in UK, Europe, USA and Asia.

Of his paintings Jeffrey says “My work is rooted in daily experience: how people move around, inhabit spaces and make sense of their daily routines. Of particular relevance to this and to the structure of my paintings are the ideas of proximity, contiguity and adjacency: these terms express the abrupt collisions of incident and thought, the habits nurtured by travellers and inhabitants to protect personal space and the interrupted narratives of encounters and conversations. The paintings themselves provide a fluid, mutable net to hold narrative fragments and connective elements in place; a landscape corresponding to the fragmentary mental maps which people construct in order to give their existence some measure of meaning.”

In 2009 Jeffrey co-founded Paint Club at the University College of the Arts as a forum to explore and discuss current issues in the practice of painting.



James Quin

James Quin was born in 1962 and currently lives and works in Liverpool, studied Fine Art at Sheffield (BA) and Newcastle (MFA) and is currently PhD research student at Newcastle University. Recent group shows include the Marmite prize for Painting ,Cave Art (Liverpool Biennial) and the Creekside Open. He was prize winner in the Liverpool Art Prize and nominated for the Northern Art Prize.

He says of himself and his work “All painters to some degree are mediums; they both commune with and resurrect the dead. I have been in conversation with dead painters on a daily basis for over 30 years. These conversations have focused my attention on the temporal conditions of painting, both externally (why certain paintings from the past continue to resonate in the present), and internally (what specious present does the static image resemble and represent). A solution to the former might be best approached temporally.

These untimely conversations, re-insertions of the ‘then’ into the ‘now’ raise questions about the nature of what it is to be contemporary, and specifically a contemporary painter. Paintings by Breughel are images that continue to resonate despite duration of some 449 years, separated from the historical and cultural ties to their moment of production.”



Monica Metsers

Monica Metsers was born in Wellington, New Zealand in 1980, and now lives in the English Lake District. She graduated from the University of Dundee with a Masters Degree in Fine Art in 2005. Through her practice Monica aims to explore ways in which subconscious fantastical experiences may be visually manifested. Primarily she builds onto existing objects with various materials. These are all painted white and then photographed with different colour casts, depending on the effects required in a specific painting. Her paintings are based on these arranged compositions of the objects.

In 2007 she was short-listed for the Celeste Art Prize and in 2011 was short-listed for 'New Lights; The Valeria Sykes Prize' for young painters, and was awarded second prize from around 400 entries for regional art prize 'Open up North'. 2012 saw Monica exhibiting alongside artists such as Francis Bacon, Lucian Freud and George Shaw in "Francis Bacon to Paula Rego: Great Artists" at Abbot Hall Art Gallery, Kendal, and in 2013 her painting 'Lechuguilla' was purchased by the Tullie House Gallery in Carlisle for their permanent collection.



Cathy Lomax

Cathy Lomax gained a BA Fine Art from London Guildhall University (2000) and an MA from Central Saint Martins College of Art and Design (2002). She is the director of Transition Gallery in east London which focuses on new contemporary art by both emerging and established artists.

She also publishes and edits two magazines: *Arty*, an idiosyncratic publication featuring artwork and thoughts by a group of invited contributors, and *Garageland* which examines pertinent art themes such as beauty, machismo or nature.

Cathy says of her work “I am interested in the seductive imagery of popular culture, how it draws us in and pretends to involve us but ultimately shuts us out. In my work I assimilate media fictions around fame and glamour, and the shared immersive experience of watching film, and juxtapose these with elements of personal identity to create scatter narratives that play with notions of reality.

To make the work I isolate, crop or re-configure filmic moments, found and personal photographs and old master paintings and re-present these as new, painted, taxonomies, which hint at a curious contemporary longing for something unobtainable. I tend to paint quickly using washes of thin oil, and sometimes add text and collaged elements.

Fontana, a work started while at The British School at Rome and finished in East London, features a series of women, cut out and re-arranged on a staircase as if it were a Cinecitta film set. The goddess-like women, who are costumed from film and fashion, descend the stairs, frozen like the omnipresent statues in the Eternal City. Amazon Fragments and Black Venus are also inspired by my time in Rome.”



Simon Carter

Simon Carter is an artist and curator who was born in Frinton-on-Sea, Essex in 1961. He studied at Colchester Institute (1980-81) and then North East London Polytechnic (1981-84). Often described as a 'painter's painter', solo exhibitions of Carter's paintings have been held by The SEA Foundation, Tiburg; Messum's, London and Firstsite, Colchester. His work has been acquired by several art museums including Abbot Hall Art Gallery, Falmouth Art Gallery, Rugby Art Gallery and Museum, Swindon Art Gallery and the University of Essex.

Simon's painting lies between figuration and abstraction, illustrating both landscape and the subjectivity of looking, to reflect a perceptual and psychological experience of the world. In 2013 he collaborated with artist Robert Priseman to form the artist led group Contemporary British Painting and then the 'East Contemporary Art Collection', the first dedicated collection of contemporary art for the East of England which is housed at UCS, Ipswich.

Simon is President of Colchester Art Society, he still lives and works in Frinton-on-Sea and is represented internationally by Messum's.



Laura Leahy

Laura Leahy was born in Yonkers, New York in 1965 and completed a degree in psychology at Syracuse University in 1987. In 1995 she worked as assistant to the printmaker Randy Owen in McLean, Virginia, before moving permanently to Suffolk in 2001 where she has lived and worked ever since.

In 2011 she gained a first class degree in Fine Art from the University of Suffolk and in 2015 an MA with Distinction. Following this Laura worked as a studio assistant at the University itself and then more recently as its Art Co-ordinator. At the University of Suffolk she has co-organised the symposiums *The Immediacy of Paint: The Role of Painting in the Digital Age* in 2015 and *Exchanging Notes with China* in 2016.

Laura has exhibited in a number of shows including *Contemporary British Painting*, at The Crypt Gallery in Marylebone, London, and in New York as part of *The Moving Image Project*, Curated by Charlie Levine. She describes her practice as “mainly project based. Each project begins by using an object chosen as a trigger for social and artistic exchange, articulated through the use of paint, video, photography and participatory events.”



Tracey Emin

Known for her autobiographical and confessional artwork Tracey Emin (born 1963) produces work in a variety of media including drawing, painting, sculpture, film, photography, neon text and sewn appliqué. Once the "enfant terrible" of the Young British Artists in the 1980s, she is now a Royal Academician.

'The Golden Mile', represents the seafront of Tracey Emin's hometown of Margate in Kent. It is an etching on 350gsm Hahnemule paper (paper 42.5 x 50 cm) 28.7 x 38 cm, printed in an edition of 300 (this being 290 of 300) produced in 2012 and bought direct from her studio.



Amanda Ansell

Amanda Ansell studied at the Norwich School of Art and Design (BA Hons 1995 - 1998) and The Slade School of Fine Art, London (MFA 1998 - 2000). After studying and painting in London for seven years, she returned to her native Suffolk in 2006 to begin an artist residency at firstsite, Colchester. That same year a body of her work was selected for exhibition at Kettle's Yard, Cambridge.

In her more recent work the expression of intuition and emotion is combined with her use of repetition, a limited palette and references to nature. However abstracted her pictures become, the reconstituted image is not far from stirring up memories of landscape and the synthesis between place and experience.

She describes her work as being “interested in a sense of place, watery places, the interrelation between the familiar and the changeable: how I can represent this sensibility either through the language of painting or through a concept which is developed and represented in a series of paintings.”

Amanda's paintings are held in many public and private collections and she currently lives and works in Suffolk.



Pippa Gatty

Pippa Gatty is an artist who lives and works in Scotland. She makes painting and video installations. Her paintings have been described as revealing a "borderland between the imaginary and the real", where their characters seem to emerge momentarily from elemental squalls and swells before withdrawing again behind a veil.

Of her practice Pippa says "There is a repetitive and often obsessive process to my work. I will produce work in series, using an archive of exploration and the Romantic tradition both real and imagined as my source." going on to say "I feel a borderland between the imaginary and the real, an area where the act of pretending and believing is addressed."



Silvie Jacobi

Born in Werdau, Germany, Silvie Jacobi describes her work as being based on German historical references and my curiosity around them as a “post-reunification child”. She is fascinated by how our perceptions about discipline and hierarchies have changed; and how gestures of people, architecture and public spaces can portray this.

“I use historical photographs and documents from family archives to establish the content for my work. Instead of developing sketches, I analytically research elements in my sources that signal an instinctive meaning and aesthetic transferability to me. This is a non-rational inductive process, where the process of imagination is highly important to develop new links and contexts. I believe that analyzing, interpreting and newly imagining my sources somehow connects me with the people and situations that I portray - however romantic this may sound in an art world that is increasingly concerned with looks, quantitative values and impersonal concepts.”



Simon Burton

Simon Burton was born in Yorkshire in 1973 and currently lives and works in London. He trained at the University of Brighton (1992-95) and attained an Masters Degree in Painting at the Royal College of Art (1995-97).

He has exhibited both solo and alongside important artists including Francis Bacon and Graham Sutherland. Recently his work was included in A Sort of Night to the Mind ARTARY Gallery, Stuttgart (2011), Opinion Makers 2, Curated by LUBOMIROV-EASTON (2014), Enclosures, Elsewhere at the Lion and Lamb Gallery (2014), Some of My Colours at the Eagle Gallery (2014) and About Face Swindon Museum and Art Gallery (2014).

Burton has received numerous awards including the Birtle prize for painting, the ARCO studios award, Lisbon, Portugal, The John Minton Travel award, The Jenny Hall Scholarship and the Robert and Susan Kasen-Summer studio award. He also has work in various international collections including the Aldrich Collection, PWC Collection, Dimensional Media Associates Collection, Robert and Susan Kasen Summer Collection, Kirklees Collection, Swindon Museum and Art Gallery, Rugby Museum and Art Gallery, and the Abbot Hall Collection.



Stephen Newton

Stephen Newton is an academic and painter who divides his time equally between his homes in Grimsby, where he was born, and London. He says of his painting “Many years ago I was an abstract painter and the monochromatic canvas collages I painted then were a defining moment. I unearthed the creative process - a bit like taking the back off a watch to see its inner mechanism. You could say it was the type of experience where the ‘mental slate was wiped clean’.

My painting after that was never the same again. The objects, elements and spaces inside and out were re-learned anew in much the same way as an infant learns to identify objects one by one. The infant must also go through the phase of mental abstraction in order to accomplish this and will then paint or draw things and objects as they are known or understood to be and not as they might be seen randomly every day. In my painting the objects and spaces function to channel emotion and hopefully to act upon the viewer’s emotional responses.”



Gideon Pain

Gideon Pain was born in Wiltshire in 1967. He currently lives in Cambridgeshire and works in London. He studied at Gloucestershire College of Art and The University of Reading.

Of his work Gideon says “My paintings are about the small, often overlooked, instances and events quietly occurring in the world around me. Their banality and insignificance makes them easily forgotten but collectively they combine to reveal a deeper truth of where and who I am.

I wanted *Hand Wash 2* to be a riddle that had no answer. The painting is about the frustration of looking for significance and meaning in mundane everyday activity. I am naturally drawn to a belief that there is a purpose and unity that underpins everything but often find upon reflection that there’s little to substantiate this. The contradiction however, is that I still keep looking.”





Acknowledgements

Doug Atfield
Noah Carter
Simon Carter
Tony Casement
Carol Gant
Amanda Geitner
Laura Leahy
Peter Manning
Fred Robinson
Ally Seabrook
John Wallett
Dr Lisa Wade
Alan Ward
Kath Wood

Contemporary British Painting
Jiangsu Arts and Crafts Museum, PRC
The Essex County Council International Trade Team
The East Anglia Art Fund for their support and encouragement
The University of Leeds
The University of Suffolk
And all the artists who have helped make this possible





Seabrook Press