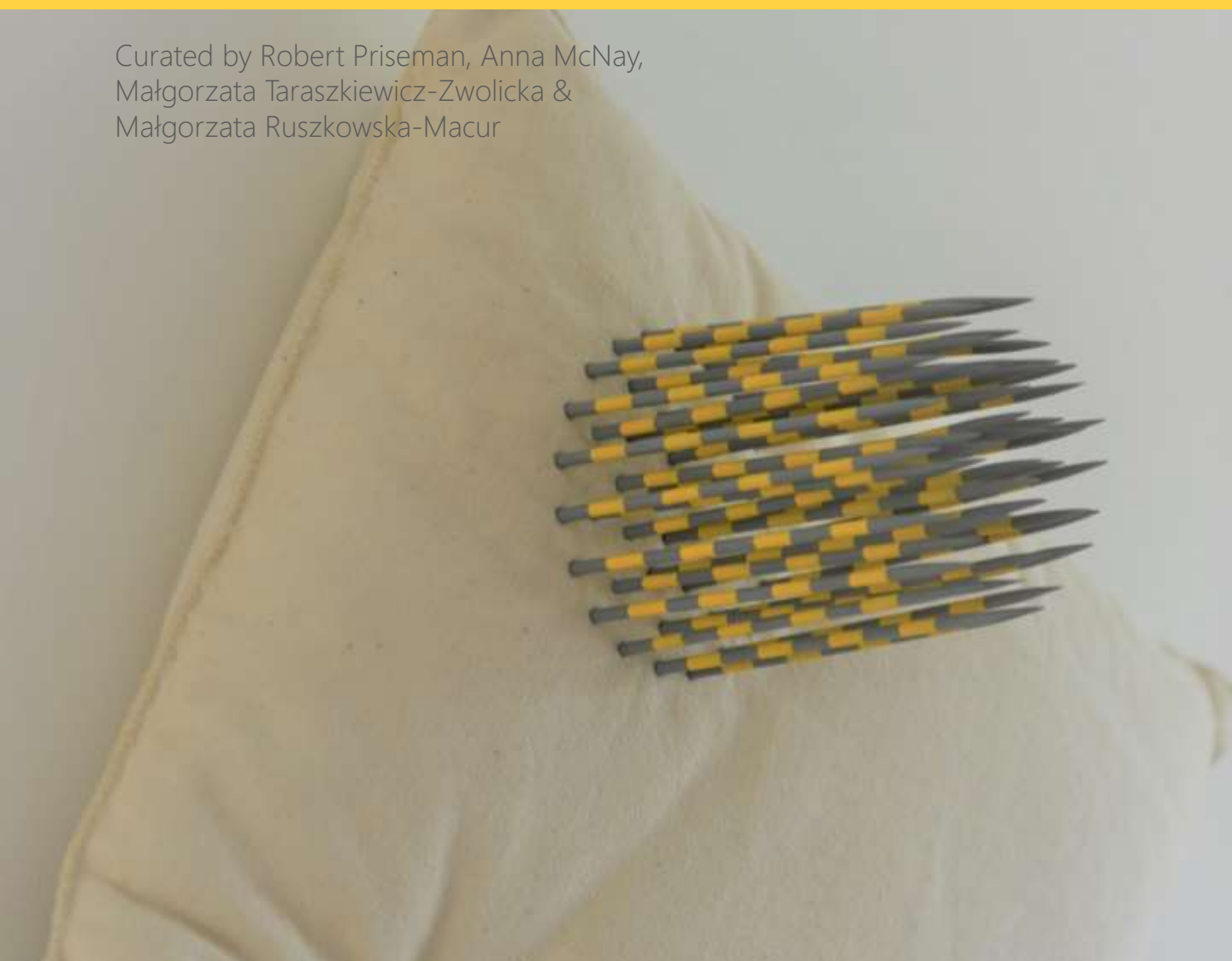


Made in Britain

82 Painters of the 21st Century

Curated by Robert Priseman, Anna McNay,
Małgorzata Taraszkiewicz-Zwolicka &
Małgorzata Ruszkowska-Macur



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The National Museum, Gdańsk

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14 March - 2 June 2019



Muzeum
Narodowe
w Gdańsku

David Ainley Iain Andrews Amanda Ansell Louis Appleby Richard Baker Karl Bielik
Claudia Böse John Brennan Julian Brown Simon Burton Ruth Calland Emma
Cameron Simon Carter Maria Chevska Jules Clarke Wayne Clough Ben Coode-Adams
Ben Cove Lucy Cox Andrew Crane Pen Dalton Alan Davie Jeffrey Dennis Lisa
Denyer Sam Douglas Annabel Dover Natalie Dowse Fiona Eastwood Nathan
Eastwood Tracey Emin Geraint Evans Paul Galyer Pippa Gatty Terry Greene Susan
Gunn Susie Hamilton Alex Hanna David Hockney Marguerite Horner Barbara Howey
Phil Illingworth Linda Ingham Silvie Jacobi Kelly Jayne Matthew Krishanu Bryan
Lavelle Andrew Litten Cathy Lomax Paula MacArthur David Manley Enzo Marra
Monica Metsers Nicholas Middleton Andrew Munoz Keith Murdoch Paul Newman
Stephen Newton Gideon Pain Andrew Parkinson Mandy Payne Charley Peters Ruth
Philo Alison Pilkington Narbi Price Robert Priseman Freya Purdue James Quin Greg
Rook Katherine Russell Stephen Snoddy Ben Snowden David Sullivan Harvey Taylor
Molly Thomson Ehryn Torrell Judith Tucker Philip Tyler Julie Umerle Marius von
Brasch Mary Webb Sean Williams Fionn Wilson



Julian Brown
In his studio, London, 2013



Susan Gunn
In her studio, 2014

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and Małgorzata Ruskowska-Macur

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Introduction



Matthew Krishanu in his studio, London, 2016
Photograph by Jens Marott

Made in Britain

Historically, Britain has nurtured some of the world's greatest painters, from Hans Holbein in the 16th century to John Constable and Joseph Wright of Derby in the 18th, JMW Turner and John Atkinson Grimshaw in the 19th and Lucian Freud, R.B. Kitaj, Paula Rego and Francis Bacon in the 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 the same 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 many others.

So far, we have brought together over 120 paintings by over 100 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 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, Silvie Jacobi and Marius von Brasch who were born in Germany, Jules Clarke who was born in New York, Julie Umerle in Connecticut, Ehryn Torrell in Canada and Alison Pilkington who is from Ireland.

This roll 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. Yet something else significant has also changed - something which we cannot ignore, it is the context of the digital environment within which these new painters are working. So, in this new digital age, after so many centuries of artistic human production, and in a time which, Post-Duchamp, appears to be at its most comfortable viewing readymades, installations, photography and time-based media, what could be left to say by artists who wish to paint? The answer appears to be a desire to return to the origins of creative practice, a desire to find again that which is original and connect with our human experience.

Painters often regard themselves as unfashionable, because what comes into fashion must by definition go out of fashion. And the defining agenda for painters appears to be a wish to unearth and express in paint something of the fundamental emotional undercurrent which helps define our common human experience. In this way painting acts as a means to meditate on our feelings about a subject rather

than merely describe it. It is a slow and absorbing process which enables paint to function as a metaphor for our subconscious, allowing it the capacity to make visible a world we sense inside ourselves yet cannot easily see on the outside. By engaging in the process of painting, painters move beyond description and use paint as a means to explore and express the emotional undercurrent of human existence, this is almost always their own and makes the act of painting a deeply autobiographical process.

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, 2019

Made in Britain draws 82 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 three master prints and three works 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.



New Surrealisms

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.”



The Duke and Duchess of Torquemada
50 x 40 cm, Acrylic on canvas, 2013

Paul Galyer

Born and based in Grimsby, Paul Galyer says of *Ex Nihilo Nihil Fit* (2010) “it 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.”



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 third 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.”

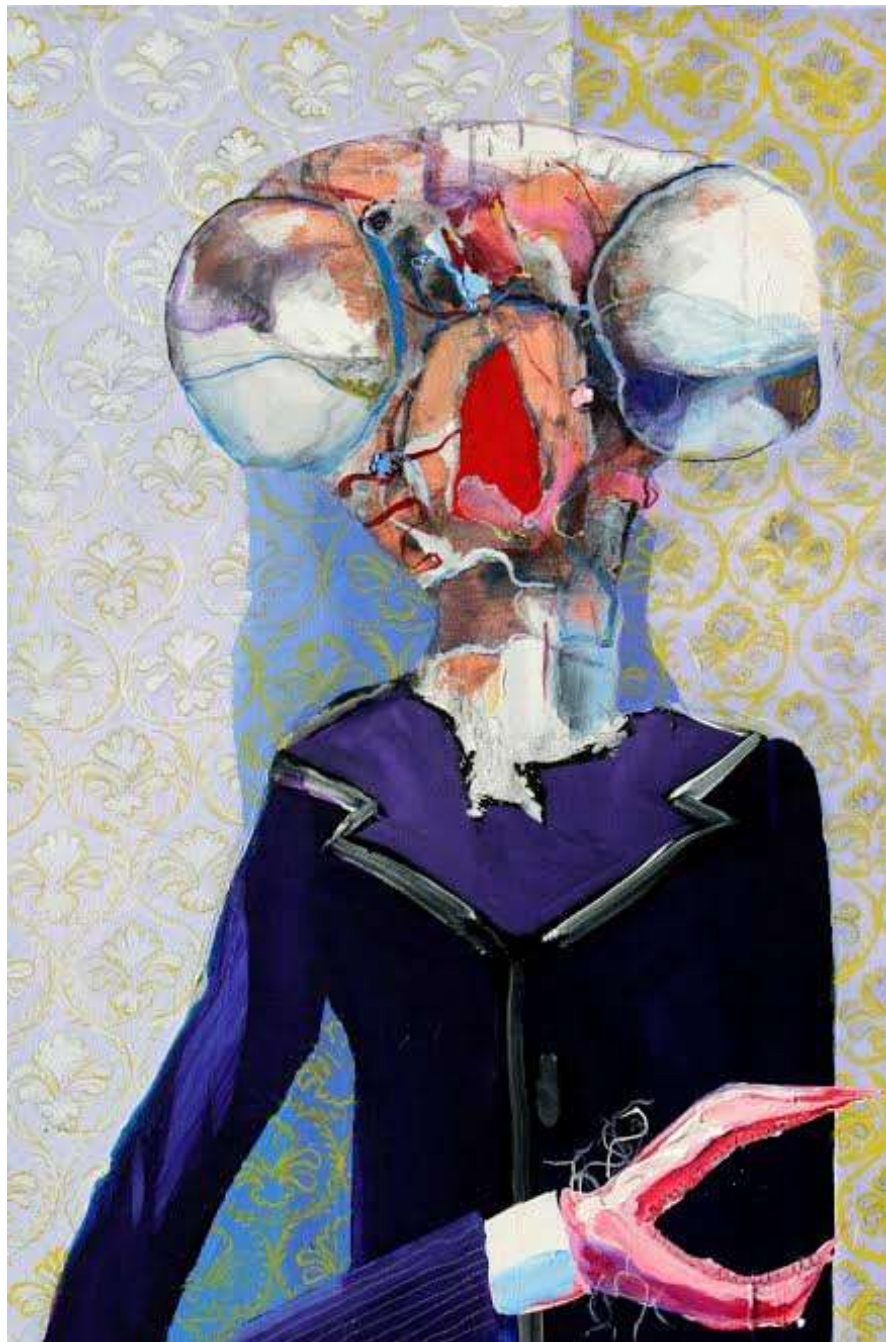


Paul Newman

Paul Newman's work shifts between landscape, the figure and abstraction. Recurring references include 18th century English landscape painting, classic monsters of the movies such as *The Fly* and the Ford Escort white van. His studio environment influences his imagery; peripheral residues that result from the creative process, such as daubing on the studio wall, creep into the finished works.

The *Brundle* portrait series is based on a still from *Return of the Fly* (1958) in a 1986 WHSmith publication *Monster & Horror Movies*. Paul says "My childhood was spent discovering these movies and wearing masks in front of the mirror. This pastime had a natural influence on my painting and performance-based work."

Born in 1973, Paul lives and works in Birmingham. Solo exhibitions include *Stage* (2015) at mac birmingham and *After the Flood* (2014) at Nuneaton Museum and Art Gallery. Group shows include *Contemporary Drawings from Britain*, Xi'an, China (2015); *Marmite IV Painting Prize* (2012-13); *Rotate* (2012), Contemporary Art Society in London; *Painting Show* (2011-12) at Eastside Projects, Birmingham; and the *Jerwood Drawing Prize* (2004-05). Collaborative projects include *Babelling* (2013) with David Miller and Ian Andrews and *Solitary Natures* (2008) with Matthew Krishanu at Lewisham Arthouse, in London. Paul is a visiting lecturer at Birmingham City University and Loughborough University.



Brundle Portrait II
70 x 50 cm, Acrylic on canvas, 2007

Andrew Litten

Born in 1970 in Aylesbury, Andrew is a largely self-taught artist. His recent work has established strong humanistic themes such as social alienation, ageing, drug use and other wide ranging issues of identity disturbance.

“I want to create emotively-led art that speaks of the love, personal growth, anger, loss and the private confusions we all experience in our lives. Perhaps subversive, tender, malevolent, compassionate—the need to see raw human existence drives it all forwards.”

In 2012, he appeared as ‘Guest’ artist with a solo exhibition at L-13 Light Industrial Workshop, London. Solo exhibitions *ID Smear* 2013 at Motorcade/FlashParade and *I Wish You Ill And Hope You Suffer As Much As I Have* 2014 at Spike Island (Test Space) both took place in Bristol. He was included in *No Soul For Sale*, an exhibition of independents in 2010 at Tate Modern (turbine hall). He has exhibited in numerous international art fairs with Jill George Gallery, London and with WW Gallery at the 54th Venice Biennale.



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 Birtles 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.



Tracey Emin

Born in 1963, Tracey Emin came to artistic prominence in the 1990's as one of the YBA's (Young British Artists). In 2007, London's Royal Academy of Arts elected Tracey Emin as a Royal Academician and four years later appointed her a Professor of Drawing, making her one of only two female professors to have been appointed by the Academy since its formation in 1768. The University of Kent also awarded Emin an honorary doctorate in 2007.

Appointed a Commander of the Order of the British Empire (CBE) in the 2013 New Year Honours for services to the arts, that same year she was also named one of the 100 most powerful women in the United Kingdom by Woman's Hour on BBC Radio 4.



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 Saint Martins College of Art and 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.

Watch (2009) asks questions of us; 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.



David Hockney

David Hockney OM, CH, RA was born on the 9th of 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 (1997) 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.



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.



The Patron Saint of Innocent Bystanders Will do As She is Told
65 x 85 cm, Oil on canvas, 2004

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.”



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 belong 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.”



Ehryn Torrell

Ehryn Torrell is a London-based Canadian artist. Her practice includes painting, collage, and text, which she uses to contemplate experiences within the built environment, visual culture and private life. Her work has been featured in exhibitions across Canada, Brazil, and Europe. Recent exhibitions include Museu de Arte de Joinville (Brazil), Gerald Moore Gallery (London), The Invisible Line (London), Grimsby Public Art Gallery (Canada), Cape Breton University Art Gallery (Canada), St. Mary's University Art Gallery (Canada), and The Art Gallery of Guelph (Canada). Her work was included in *The Painting Project*, a 2013 survey of contemporary Canadian painting organised by Galerie de L'UQAM in Montreal. Torrell is the recipient of numerous awards, including the Joseph Plaskett Foundation Award for painting and grants from both the Canada Council for the Arts and the Ontario Arts Council. Travel plays an important role in her research. She has been invited to numerous international residencies, including the Doris McCarthy Artist Residency (Canada), The Expansionists (UK), Florence Trust (UK), Fiskars (Finland), LKV (Noway) and The Banff Centre (Canada).

Torrell's major body of work *Self-Similar*, which explores the contemporary built environment through the lens of 2008 China, toured to several Canadian public galleries and was the subject of her first catalogue. *Mount Emei* (2011) is based on a scene experienced while hiking a sacred Buddhist mountain in China. She writes: "I hiked the mountain on the first anniversary of my mother's death. The day before, I had visited Dujiangyan, a city at the epicentre of the May 2008 Sichuan Earthquake. The visit to Dujiangyan was a major influence in my *Self-Similar* paintings, which feature scenes of earthquake devastation alongside construction sites and urban slums. The small painting *Mount Emei*, is evidence of a rare moment during the making of the series when I allowed myself to paint a personal experience within the natural environment, as opposed to the built environment."



Pippa Gatty

Born in London, Pippa Gatty studied at Chelsea College of Art, gaining both a BA in Fine Art Painting (1990) and an MA in Fine Art (2008). In 2014, she relocated to rural Scotland, where she now lives and works. Since 2008 she has exhibited widely. Recent exhibitions include: *Spectrum*, Herrick Gallery 2016; *Paramender*, Portico Library 2016; *Royal Academy Summer Exhibition* 2016, London; *Orange Time* at the Kunsthof Gallery, Halberstadt (MK Biennale) 2015; *All things New*, Man&Eve Projects, London 2014; and *Brittle Crazie Glasse*, Islington Mill, Manchester 2012. She has been previously shortlisted for the Jerwood Drawing Prize 2012, Threadneedle Prize 2012, Discerning Eye Drawing Bursary 2011 and the Marmite Painting Prize 2008.

Of her works she says “Often drawing on historical paintings and found images as visual prompts, I construct and deconstruct the surface of the painting—trying to find a balance between the suggested and the concrete. I have been concentrating on evolving a process and creating a body of work which I feel addresses and reflects ideas of the sublime, the romantic tradition, and at the same time a contemporary unease at our wider situation. I am interested in creating an archive of these paintings, part imagined, part real, which documents my sense of wonder and foreboding, and also addressing the metaphysical potential of this time. I paint on several paintings at once, often working and reworking each painting for months before finally the surface is resolved.”



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 distil 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); and *Paradise Alone*, Ferens Art Gallery, Hull (2002).



James Quin

James 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.

In James Quin's recent work the history of genre painting and its tropes are under scrutiny. The work has been described by artist Phyllida Barlow as the 'depiction of other people's experiences', an insight that elucidates the sense of distance that seems to inform/dog Quin's work. This 'distance' in Quin's work mirrors that of appositely named Quinn in Paul Auster's *City of Glass*: "Quinn knew nothing about crime. Whatever he knew about these things, he had learned from books, films and the newspapers. He did not; however consider this to be a handicap. What interested him about the stories he wrote was not their relationship to the world but their relation to other stories."



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. In 2012, Monica exhibited 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. In 2013, her painting *Lechuguilla* was purchased by the Tullie House Gallery in Carlisle for its permanent collection.



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-led 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.”



Marius von Brasch

Marius von Brasch was born in Germany and now lives and works at Rookley, on the Isle of Wight. He studied at Winchester School of Art (MA with distinction in Fine Art Painting). In 2012 he completed a practice based PhD, also at Winchester School of Art. The following year he was awarded an Abbey Fellowship in Painting at the British School in Rome.

Recent exhibitions include *Ex Roma IV*, APT Gallery, Deptford, London (2017), *Stories/Narrative*, The Studio at Rookley Manor, Isle of Wight (2016), *The Drawing Process*, The West Gallery at Quay Arts, Isle of Wight (2015) and *Friday 13th*, Award Holders Exhibition at Gallery British School at Rome, Rome (2013).

Of his practice he says “Most of my work - painting in an expanded sense, works on paper, digital video - deals with the idea of transformation or process, which in my understanding relates to layers of the ‘self’, to memory, force, time, otherness. Because others in deep time of art dealt with similar subjects, I contextualise my work with aspects of ancient and modern painting, especially relating to mythological or alchemical themes, so as to fold historical strands into contemporary Becomings.

The ‘handmade’ (the immediacy of mark making, the time spent with making an original), the affective dynamics of colours and the ‘automated’ (a calculated input of digital technology), reading and research build an integral background of my practice. It evolves around the question, how does the notion of an unfolding impersonal and personal ‘self’ in time connect to the materiality of paint?”



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 and 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.



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.



Enzo Marra

Enzo Marra says of his practice that “it is concerned with the exploration and pictorial analysis of the art world. I am occupied with how the art world can be seen from the insider’s and the outsider’s point of view—the valuing of artworks and their auctioning for astronomic 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 is relevant in the final image, as is the tonality and colour balance that they are used to express.

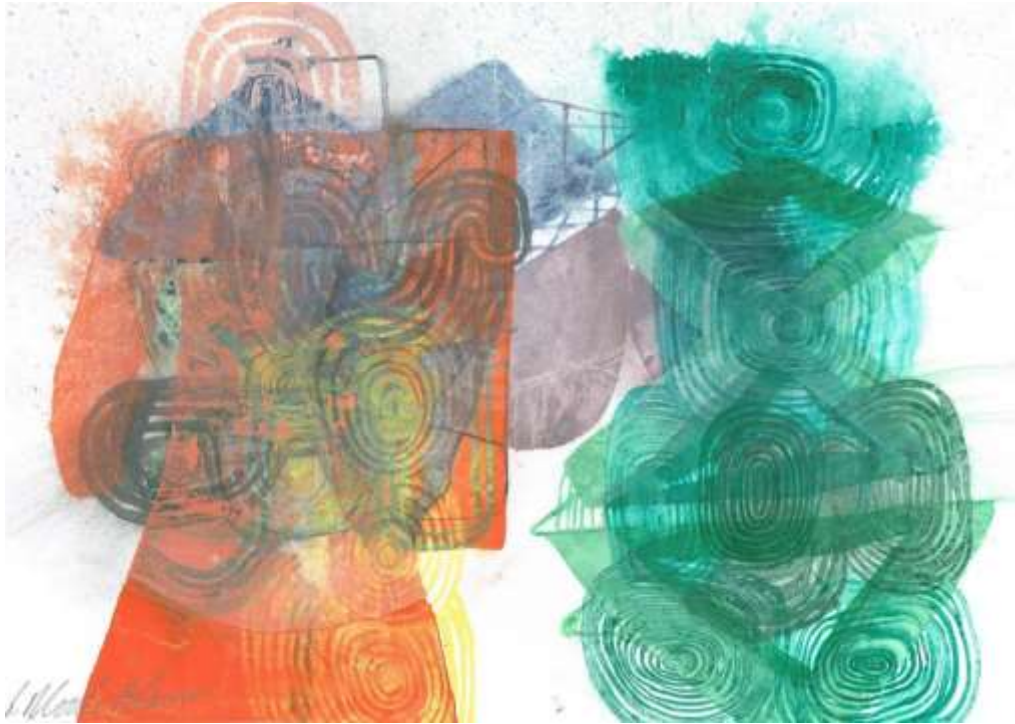


Ben Coode-Adams

Born in Essex in 1965, Ben Coode-Adams studied Fine Art at The University of Edinburgh and Art in Architecture at the University of East London. Most of his career he has produced large scale sculptures for housing associations, local authorities and private clients. He pioneered the public art methodology of historical research coupled with community engagement. This expertise in audience development led to projects based in museums funded by NESTA, the Wellcome Trust, and the Manchester Museum, developing ideas about communicating complicated subtle narratives which turned into a series of performance projects about exploration, produced with Grizedale Arts, Hastings Museum and the Banff Centre in Canada.

He has always produced drawings alongside his sculptural practice. He has exhibited these periodically, in Berlin in 2004 and Mainz 2006. He was shortlisted for the Jerwood Drawing Prize in 2008 and the Sunday Times Watercolour Prize in 2016. In 2013 he fell ill. Unable to produce sculptures he turned to making watercolours which led to exhibitions with Wayfarers Gallery and Theodore:Art in Brooklyn, New York in 2014.

Ben lives and works in Feering, Essex and runs The Blackwater Polytechnic from a converted barn with his wife, the artist Freddie Robins.



Kelly Jayne

Kelly Jayne was born in 1976 in Bishop Auckland, County Durham. She studied for her Degree in Fine Art at Cleveland College of Art and Design, Middlesbrough and was recently awarded with a Masters in Art Psychotherapy at Leeds Metropolitan University. Over the last few years her work has been internationally exhibited at galleries including The Mostyn, Llandudno, North Wales and the Royal College of Art. In 2012 she was awarded a grant from The Pollok Krasner Foundation and was selected to feature in publications in Vogue magazine and a Saatchi Newsletter.



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 Cinecittà 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* (2014-15) 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.

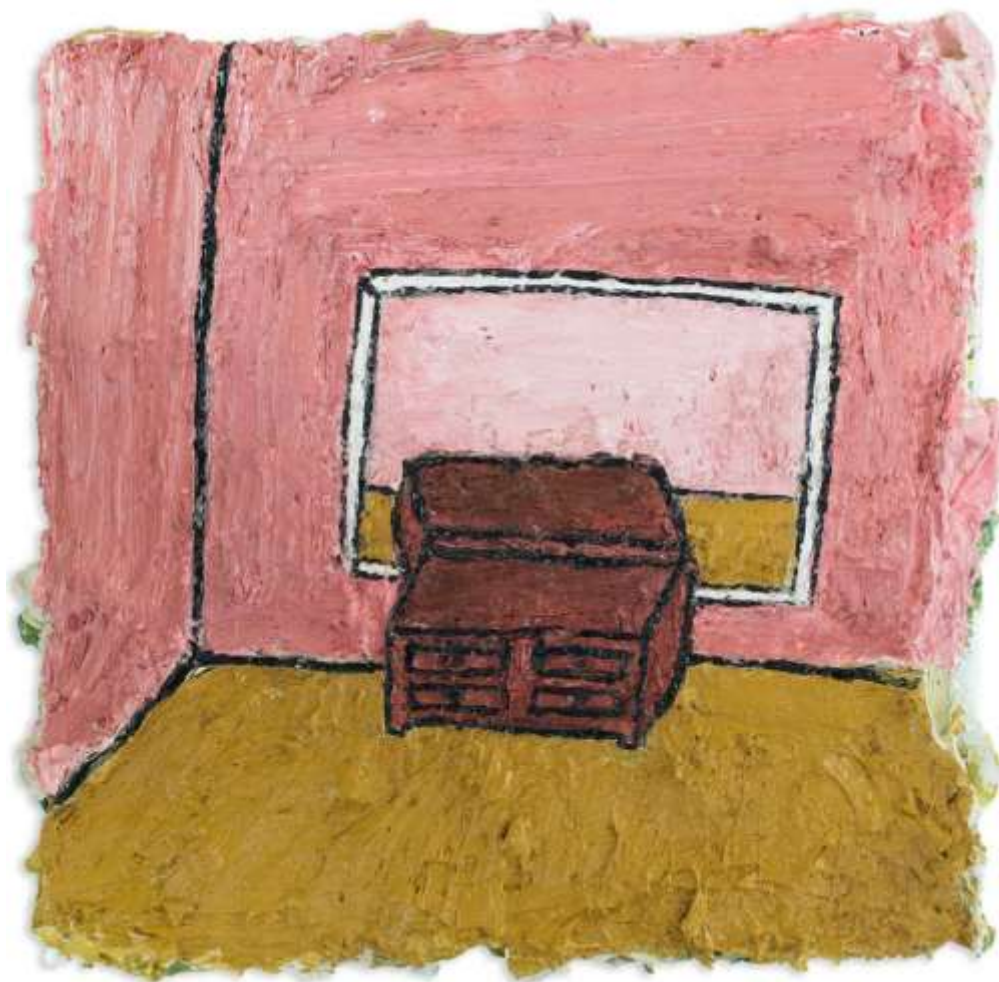
Simon is President of the Colchester Art Society. He still lives and works in Frinton-on-Sea and is represented internationally by Messum's.



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.”



Phil Illingworth

Phil Illingworth's painting practice is almost wholly experimental. Driven by concept rather than discrete process, his choice of materials and the quality and method of execution is always very carefully considered. Working across a variety of media, and playing with scale and form, he explores a broad spectrum of concerns. Much of Phil's work is three-dimensional which he says is "partly because I like working that way, but mostly because painting in 3D has a lot of potential for me. Fundamentally, it's a matter of approach—this work is all about paint and painting. It's also about a genuine love and respect I have for painting and its rich history." He goes on to say "I choose my materials and processes very carefully; I hand stitch, for example, as an acknowledgement of, and respect for, the long tradition of the craft of painting. At the same time I play games. I'm also trying to push to the limit what a painting can be."

He has exhibited in the UK, the USA, and at the 53rd Venice Biennale with works selected for the John Moores Painting Prize in 2010, the Marmite Prize IV and the Jerwood Drawing Prize in 2013-14.





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 (2013). He has also been short-listed 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* (2010) 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.”



Marguerite Horner

Hailing from Lincoln, Marguerite Horner completed her BA 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 CBE (former art critic for the *FT* and *Sunday Times* and a Turner Prize judge).



Narbi Price

Based in Gateshead, Narbi Price is the winner of the Contemporary British Painting Prize 2017. He was featured in Phaidon's 'Vitamin P3 - New Perspectives in Painting' and was a prizewinner in the John Moores Painting Prize 2012.

His work involves journeys to specific places that have witnessed a range of events - variously his-torical, famous, personal or forgotten. He researches the precise location of a chosen event and, working from photographs taken at the site, makes paintings in the studio focussing on the abstract, formal and painterly qualities of the resultant images. This process removes the conscious choice of subject matter; he must work with whatever is present at the spot. Whilst clearly photographically de-rived, the paintings use the language of abstraction to simultaneously acknowledge and disrupt the representational image. The paint is transparent, opaque, glossy, matt, dilute and impasted, often within the same work. The viewer is not immediately made aware of the specific histories of the sites and is given space to wonder about the multiplicities of events that might have taken place, an effect heightened by the painting method. The experience of the work shifts as we become aware of the provenance of the depicted sites. The use of disparate techniques and deliberately disharmonious compositions push the works to the point where they teeter on the edge of dissolution. The intention is to produce a subtly disorientating effect in the viewer - there is an awkwardness or sense of un-ease about the images, but it is not immediately obvious why.



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 speak 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.



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.



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.



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, 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* (2007) 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."



Nathan Eastwood

Winner of the East London Painting Prize 2014, Nathan Eastwood grew up in Plymouth and 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 it relates to the interior spaces, where you will find a painted radiator, skirting boards, or something like this.”



Fionn Wilson

Fionn Wilson was born in South Shields 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 member of the National Society of Painters, Sculptors and Printmakers. From 2012 to 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.”



Christine Keeler with Her Cat
76 x 62 cm, Acrylic on canvas, 2017

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 include *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); and *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* (2007) 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.”

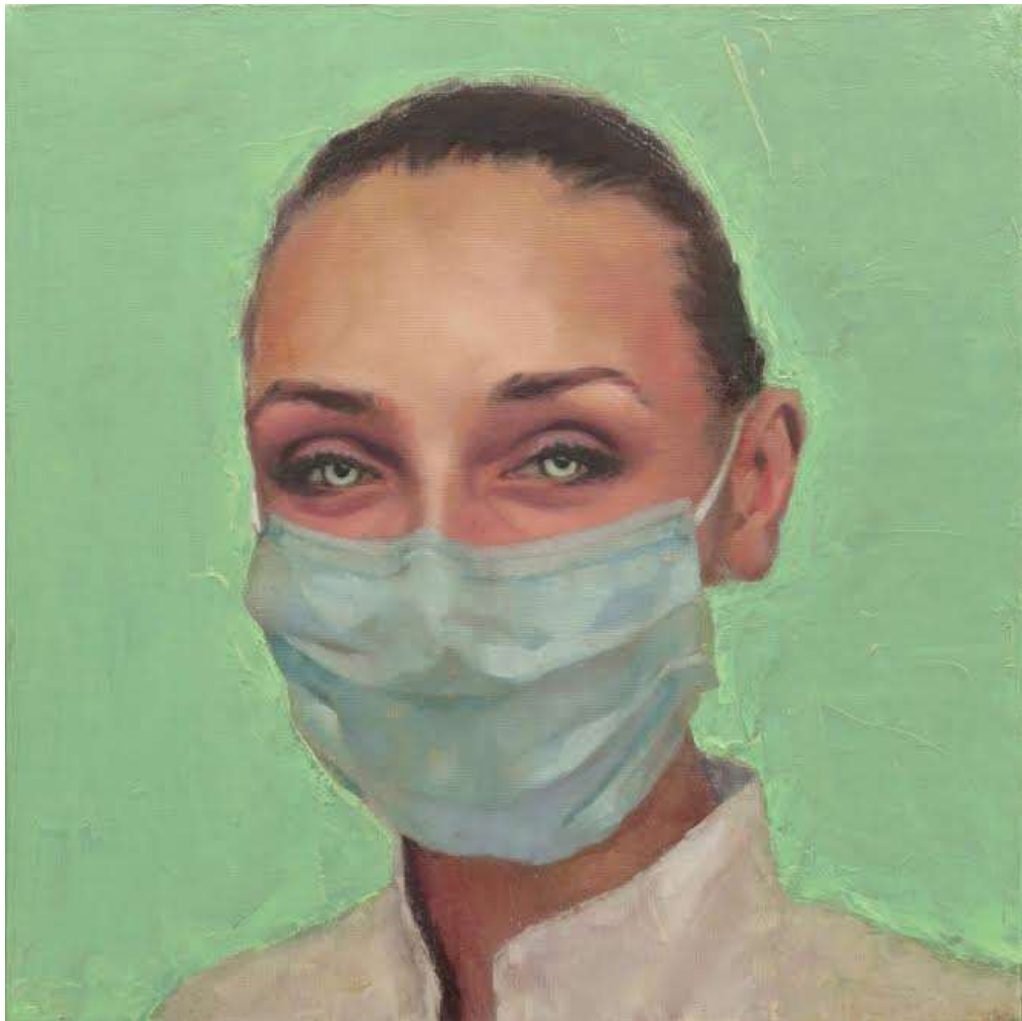


John Brennan

John Brennan was the First Prize Winner of the 2015 ArtGemini Prize for painting and sculpture, a finalist in the 2015 Arte Laguna Prize and a finalist in the 2016 Contemporary British Painting Prize.

He lives and works in Oxfordshire and his painting centres around emotional and contextual conflict.

Of his painting John says “I’m fascinated by a subtle sensation that I’ve come to recognise and regard as a visual paranoia of sorts. It can manifest itself in a wide range of subject matter, the common denominator being a sense of the uncanny or enigmatic. It could be a landscape that feels both uplifting and menacing at the same time, a micro facial expression that reveals an underlying darkness, or a posture that implies both invitation and rejection. I find these tensions compelling. The fiction and popular culture of my childhood and early teenage years continue to shape my interests to the present day. Whilst the result is a seemingly disparate range of subjects, in my own psyche these subjects are all connected and inhabit a single interior world.”



Philip Tyler

Phil Tyler is a practising artist who is interested in the relationship between the materiality of painting and it's potential to create illusionary space as well as act as a cypher for grief, loss and the notion of the sublime. His practice involves painting, drawing, printmaking photography, collage, digital image and writing.

He has exhibited in the ING Discerning Eye, Royal Institute of Oil Painters, The Lynn Painter-Stainers prize, The Garrick Milne Prize, The Royal Over seas league, East, The National Open and the Whitworth young contemporaries competitions.

His work is in both public and private collections in this country as well as in America Australia Finland Hong Kong and Sweden, including Brighton Museum and Art Gallery, Peterborough Museum.



Linda Ingham

Linda Ingham lives and works from her coastal studio in North East Lincolnshire. Originally having studied European Humanities, she later returned to education to achieve her MA in Fine Art from Lincoln University of Art, Architecture and 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 *Easter 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.



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.

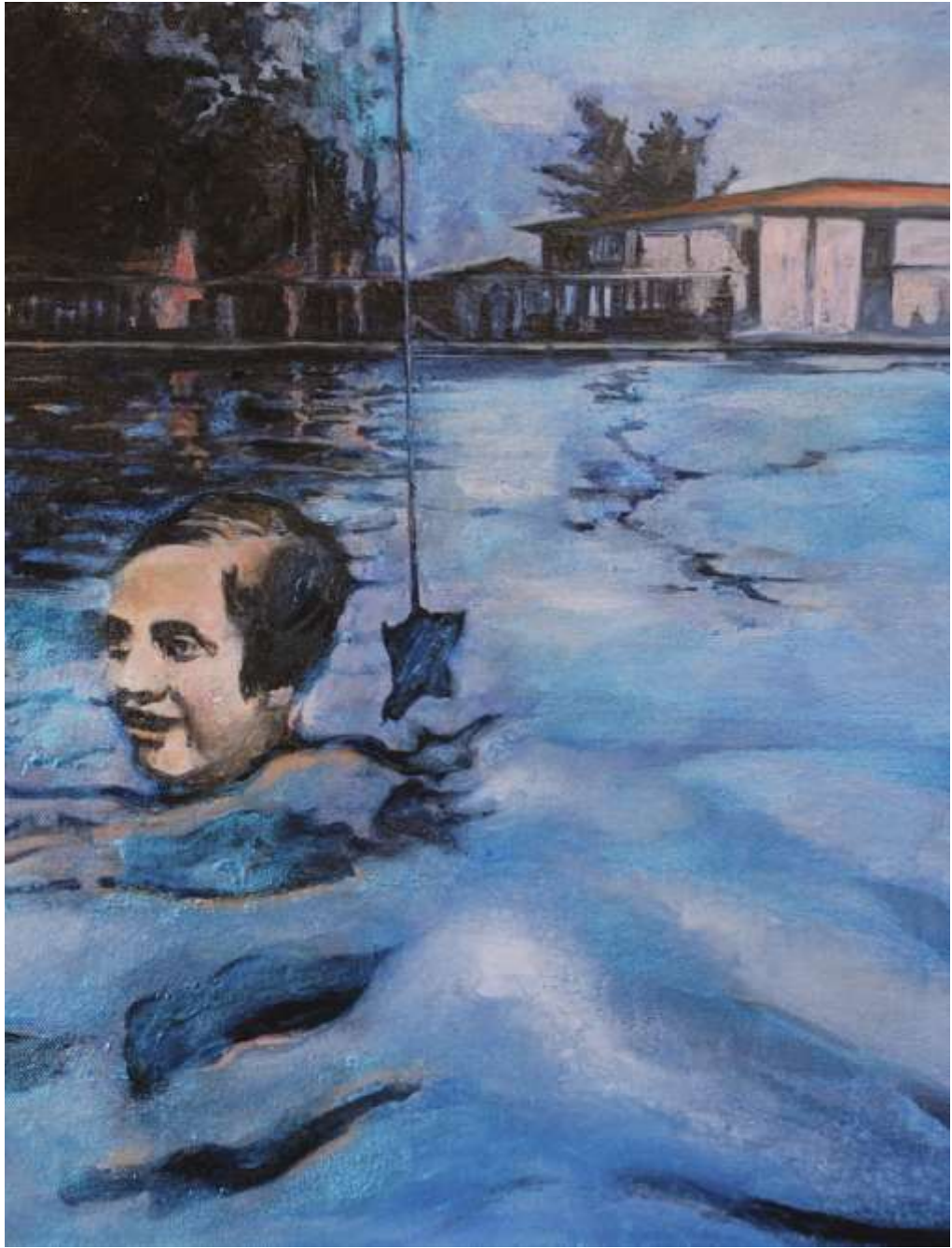
David Sullivan lives and works in Norwich.



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; and *Post memorial Landscapes*, Armory Gallery, Blacksburg, Virginia, USA.



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.”



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* (2010) 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.”



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).

Olga 3 (2006) is part of a larger series entitled '*Little Girls in Pretty Boxes*', that focuses on gymnasts from the 1970s and 80s; a time when Eastern Bloc countries dominated the sport and used it to showcase their political agenda. This was a golden age in the sport, a period when gymnastics became increasingly popular in the UK, mainly due to the impish superstars who won the hearts and minds of their audience.

Like film stars immortalised in celluloid, these romanticised images of young 'super beings' tap into a fantasy of perfection, capturing an essence of a time, which beyond the imagery has many different facets, from the personal and nostalgic to the political. These young athletes remain encapsulated and unchanged, forever young and haunting in our memories. However, behind the façade of rehearsed expressions and conditioned routines is the reality of rigorous hard work, lost childhood and the aching bodies of these young women; alongside the fear of injury and the pressure to remain pre-pubescent and child-like, for a somewhat fleeting moment of perfection.



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.”



Geraint Evans

Geraint Evans is interested in the ways in which we perceive, encounter and experience the natural world and read it as landscape. His figurative paintings employ a stylized pictorial language to explore the idea that landscape is largely a social and cultural construct, responding to the writer W J T Mitchell's observation that "Landscape is a natural scene mediated by culture." (*Mitchell 2002: 5*)

His work depicts manicured or fabricated gardens and parks, shopping malls and suburban green belts, national parks and theme parks. The fictional protagonists that populate these landscapes include heavy metal campers, nudist hikers and ornamental hermits.

Geraint is interested in both the hybridized space in which the built and natural environments meet and in our complex perception of the wilderness. The effect of ever-evolving technologies and mass tourism on our relationship with the natural world is another important aspect of his practice.

Geraint's solo exhibitions include Newport Museum and Art Gallery; Wilkinson Gallery, London; Chapter, Cardiff; and CASA, Salamanca, Spain. He has been a resident artist at the Banff Centre for the Arts, Canada and, in 2003, received a Pollock-Krasner Foundation Award and the Berwick Gymnasium Fellowship. He was awarded a prize at the John Moores Contemporary Painting Exhibition in 2008.



Wayne Clough

Wayne Clough was born in Bradford in 1975 and attended Bradford College and Wimbledon School of Art London. His notable exhibitions include TheRoyal Society of Portrait Painters Annual Exhibition 2018; John Moores Painting Prize 2014, Walker Art Gallery Liverpool; BP Portrait Award 2014, National Portrait Gallery London; John Moores Painting Prize 2012, Walker Art Gallery Liverpool.

Of his work he says “My practice aims to comment on historical and political events that occur beyond the studio. Whilst investigating what it means to be making work as a contemporary British painter, I also wish to examine representations of lived experience and take stock of how capturing a moment can culminate in the construction of historical narratives. Through painting I wish to explore how an image may act as testimony to both past and recent events and in doing so, try to understand what is meant by collective 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 1960s. 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

A shortlisted artist in the 'Contemporary British Painting Prize 2016' Louis Appleby's paintings suggest human presence in a banal, dystopian apocalyptic manner. They present 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, and 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 was shortlisted for the Lynn Painter-Stainers Prize and the Marmite Prize for Painting, 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.



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.



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 the 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 which was launched at the Guggenheim, Venice.

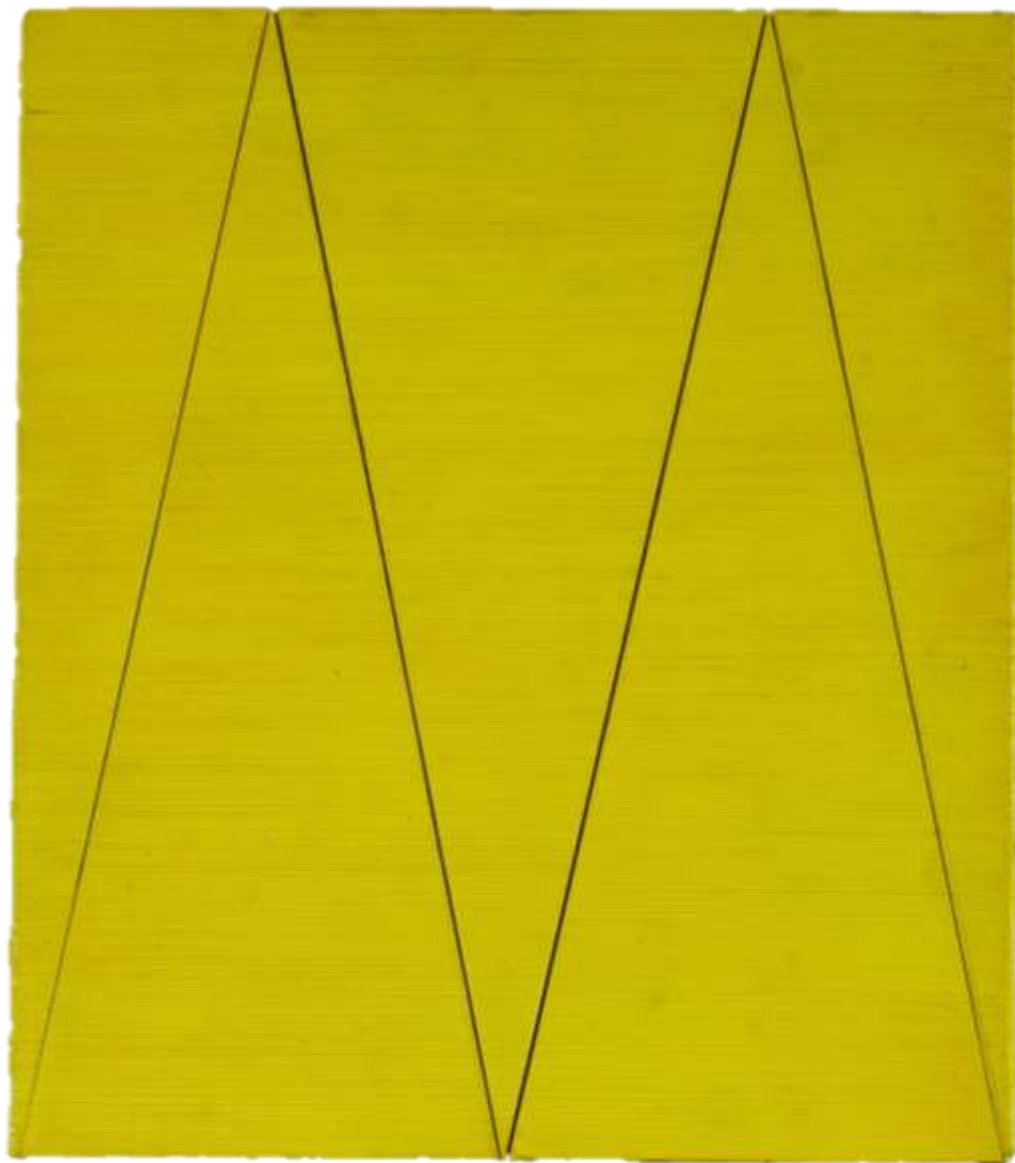
Susan has lived in Norwich for many years and worked as a visiting tutor in Fine Art at the Norwich University of the Arts.



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* (three times), the *ING Discerning 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.

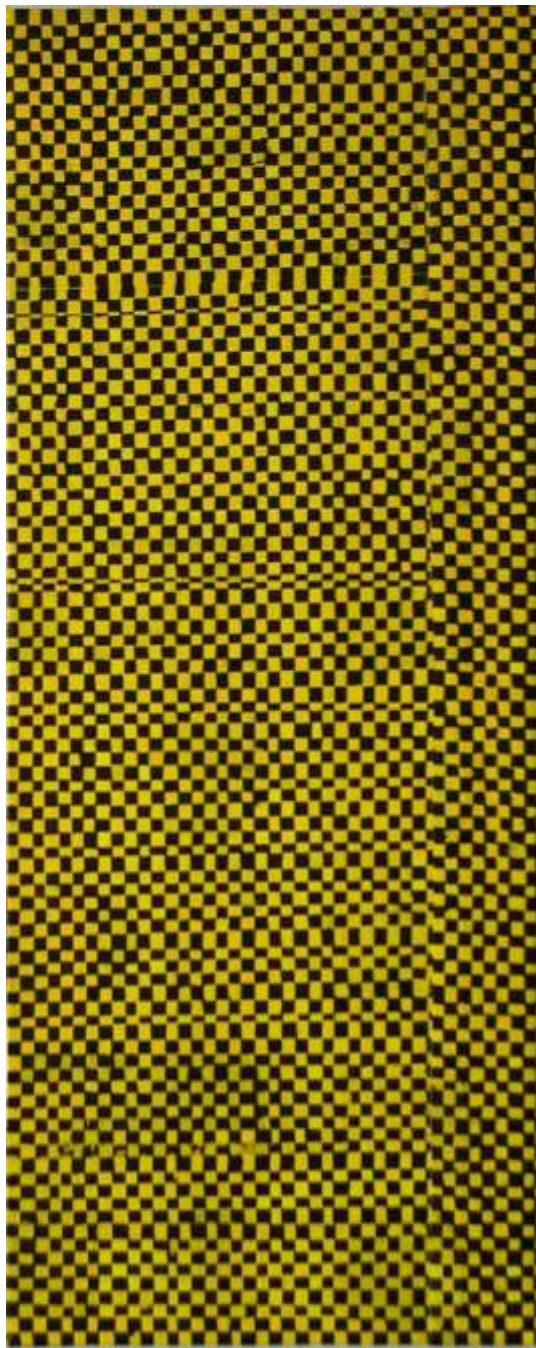


Andrew Parkinson

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.”



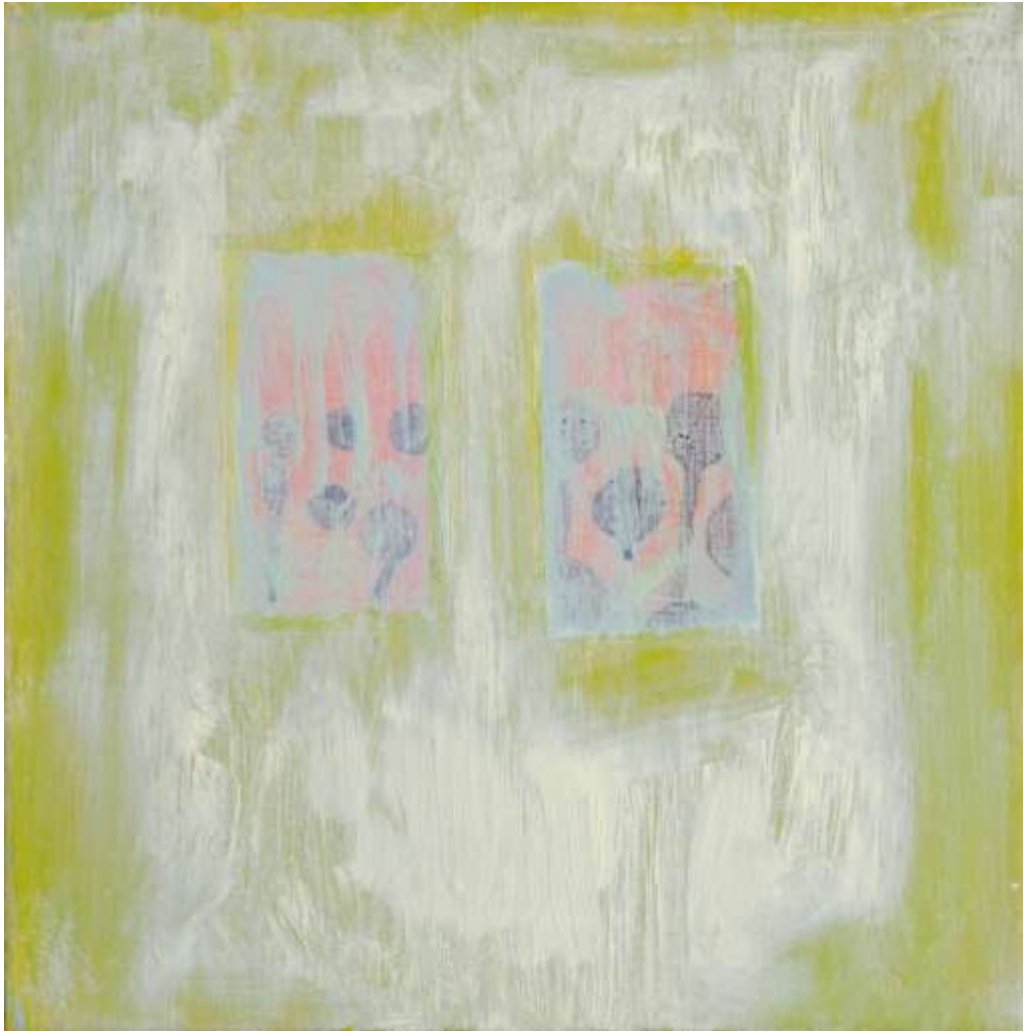
Claudia Böse

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

Her awards include the International Bursary, Arts Council Ireland; and 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* (2010) 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*)

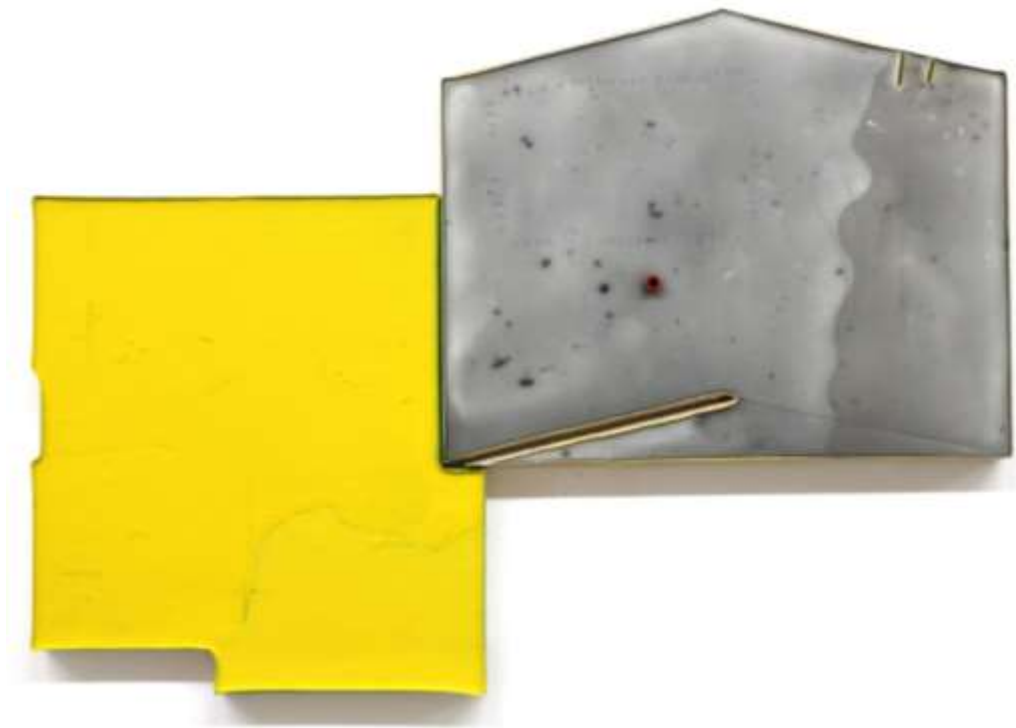


Molly Thomson

Molly Thomson studied painting at the Royal College of Art, London and Fine Art sculpture at the University of Edinburgh.

Thomson was a finalist in the Contemporary British Painting Prize 2017 and has held the posts of Senior Lecturer in Fine Art at Norwich University of the Arts, the Ruskin School of Drawing and Fine Art at the University of Oxford and Visiting Lecturer at the Cleveland Institute of Art, Ohio.

She was a founding member of 'Paint Club East'.



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 to 1963 and was a Hatton Scholar from 1962 to 1963 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 include *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 upon Tyne in 2012-13.

Mary describes *San Luis VI* (2000) 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, ‘Looking Out’, Roberto Polo Gallery, Brussels*)



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 the 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.



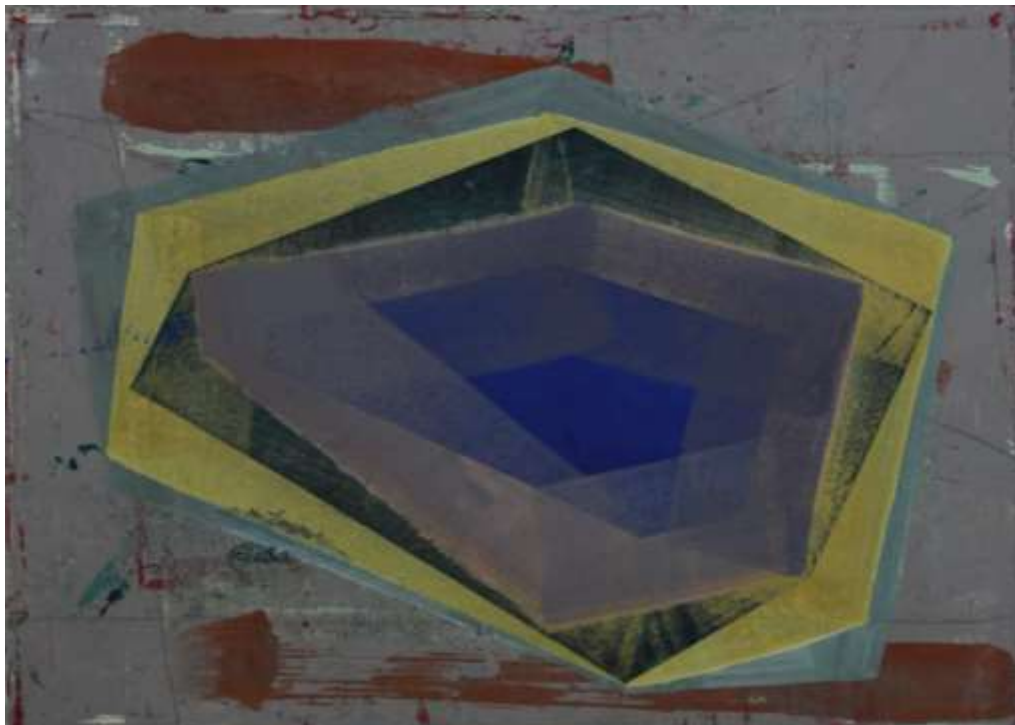
Terry Greene

Terry Greene is a painter living and working in West Yorkshire. His BA in Art and Design was received from Bradford College. Subsequent to that, he received his MA 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 and Jerk*, Transition Gallery, London; and *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.”



Charley Peters

Charley Peters' work is concerned with the spatial potential of the painted surface. She develops her paintings using subtle variations in colour, tone and scale to suggest illusionary light and structural depth. They often exhibit properties that present as disorientating or other-worldly, but are perhaps also familiar through our experiences of the 3D environments of computer games or digitally-generated terrains. She is interested in the position of abstract painting in the post-digital landscape; her work suggests a sense of materiality and space informed by the experience of looking at screens.

Recent exhibitions include *Counter Shift*, Art 3, New York (2016); *Exceptional*, Scream Gallery, London (2016); *Tutti Frutti*, Turps Gallery, London (2015); *Demimonde*, Amberwood House, London (2015); *Autocatalytic Future Games*, No Format Gallery, London (2015); *Drawing: Punti di Vista/Viewpoints*, Z20 Sara Zanin Gallery, Rome (2014); and *Tracing Fields*, Ten Haaf Projects, Amsterdam (2014). In 2006, Charley Peters completed a PhD in Fine Art Theory and Practice, writing about Freud's theory of The Uncanny and notions of spatial interiority in art. She is a contributing writer to *Abstract Critical*: contemporary writing on abstract art, *Turps Banana* painting magazine and *Saturation Point*: the online editorial and curatorial project for reductive, geometric and systems-based artists working in the UK today.

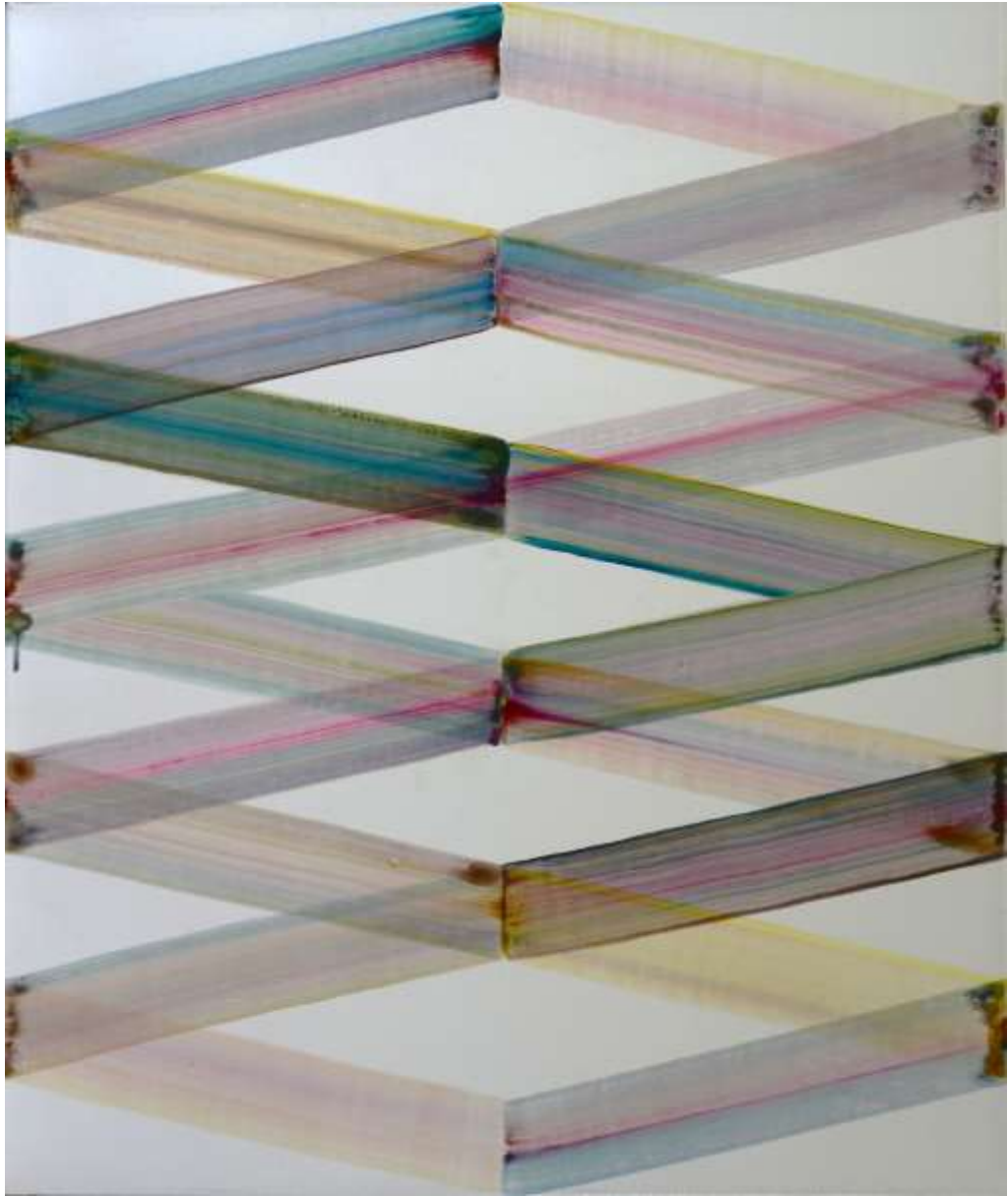


Julian Brown

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’s 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 the British Academy and Debenhams travel bursary.



Maria Chevska

Born in London in 1948, Maria Chevska was a Professor of Fine Art at the Ruskin School, University of Oxford from 1991 to 2016. Her practice incorporates painting, sculpture, and installation, and often engages specifically with literature, and writers. Works emerge through the interaction of idea, material, and process.

Chevska was awarded by the Arts Council in 1977, Greater London Arts Association in 1979-84, Gulbenkian Foundation Printmakers in 1982 and British School at Rome in 1994. Significant projects since the early 1990s, including solo exhibitions of paintings, and installations, have taken place in the UK, Ireland, Finland, Germany, France, Italy, Poland, and the United States.



Karl Bielik

Karl Bielik lives and works in London. His work has been in numerous shows at home and abroad and in 2015 his work was chosen for *The London Open* at The Whitechapel Gallery and *Contemporary British Drawing* at The Xi'an Academy of Fine Arts in China. He has recently been selected for the John Moores Painting Prize, the RA Summer Exhibition and the Contemporary British Painting Prize, 2016. He is the Founder and Director of Terrace Gallery and Studios.

Of his work Karl Bielik says “I am an abstract painter. I work on canvas, linen, panels and paper. I work exclusively in oil paint on thirty or so paintings and drawings at once and these vary in scale from intimate to large. The studio is the place where practically everything happens for me. Occasionally, diagrams from medical books or photographs I have taken may inform the work in its formative stages, but essentially my work emerges from the physical process of painting.

The works are sometimes not touched for weeks or months, which offers an incubation time to contemplate where I want them to go, them to take me or if they become complete. In contrast to my sometime emotive imagery, banal solitary words form my titles, tempering and balancing the melancholy character of my work.”



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 having 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 *Irmisul You are Lost*, Perrott's 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 (2014) 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, whilst 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 and 1995.

He says of his work “My paintings reflect the time they take to produce. In many respects they are as much about time as they might be about landscape. They are born from countless decisions made over many weeks. Often these decisions will contradict one another, but the goal remains constant: to attain a purity and truth. Ghosts of rejected truths remain visible, betraying the history of a painting—the toil of its creation laid bare for all to witness.”



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 and Otherwise* (Derby 2014/15).



Alan Davie

Alan Davie was born in Grangemouth in 1920 and studied at Edinburgh College of Art in the late 1930s and he is regarded as one of the most influential abstract painters of Post-War Britain.

Like Jackson Pollock, many of Davie's works have been executed by standing above the painting, which is laid on the ground. He added layers of paint until sometimes the original painting has been covered over many times. Despite the speed at which he worked (he usually had several paintings on the go at once), however, he was adamant that his images are not pure abstraction, but all have significance as symbols. Championing the primitive, he saw the role of the artist as akin to that of the shaman, and remarked upon how disparate cultures have adopted common symbols in their visual languages.

In addition to painting, whether on canvas or paper (he has stated that he prefers to work on paper), Davie has produced several screenprints, such as 'Cosmic Signals 2' which is represented here. A 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.

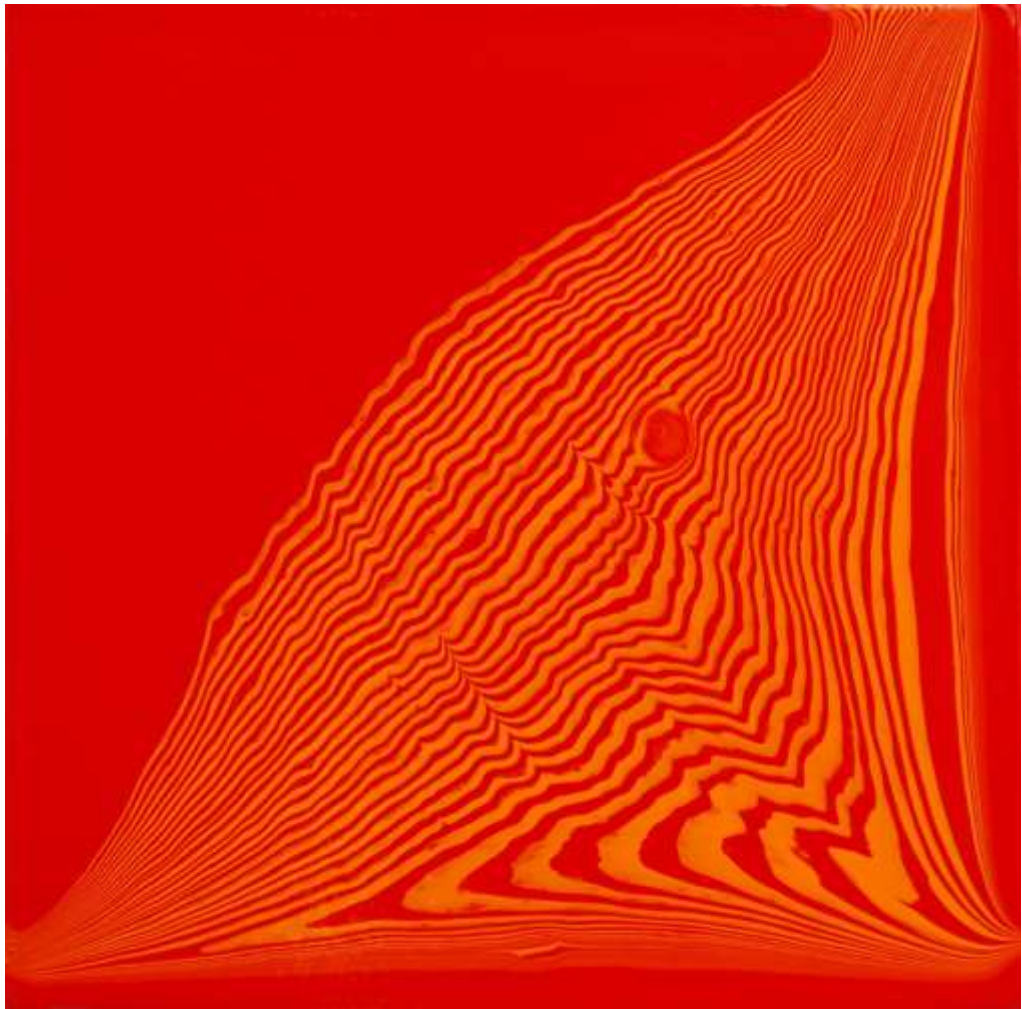
In the past, Pen has been involved in socially contextualised arts and feminist art practice in issues of identity, sexuality and subjectivity and has exhibited widely. Some work is in The Victoria and Albert Museum, The Musee D’Affiches in Paris, and other collections and publications. Today, she is 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.



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.



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 utilize 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!”



Ben Snowden

Ben Snowden was born in 1986. He lives and works in Bradford, West Yorkshire and has been a finalist in the National Open Art Competition 2015, Platform Open Arts Competition 2015/16 and Black Swan Arts Open 2016.

Of his work he says it “explores the relationships and ideas between subject and emotion, combining visceral energy with experience through painting. Inspired by the human form, poetry and the natural world, I use the language of abstraction to create work that emphasises on mood and expression to determine the overall feeling of the paintings. I predominantly work with enamel and household paints on materials such as paper, board, card, textiles and wood that I find in everyday life. My main focus is to create work that evokes the senses and ultimately communicates a positive and constructive view of the world”



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* (2000) 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.”

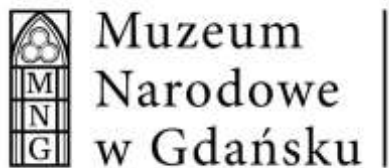




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The Priseman Seabrook Collection of 21st Century British Painting has evolved out of a personal mission to re-discover and explore the work of those artists who are continuing to develop and deepen the practice of painting in the United Kingdom in the digital age. A practice which in the past has seen the emergence of such talents at Hans Holbein, Joshua Reynolds, John Constable, J. M. W. Turner, Joseph Wright, Dora Carrington, Joan Eardley, Francis Bacon, Paula Rego and Lucian Freud.

Initially working with the painter Simon Carter on a series of small scale solo shows from the Crypt in St Marylebone Parish Church, London, we began to see a new cohort of interesting painters with common aims emerging, painters who include European Sovereign Painters Prize winner Susan Gunn, Contemporary British Painting Prize winners Cathy Lomax and Narbi Price, John Moores Prize winner Nicholas Middleton, Wyss Foundation prize winner Harvey Taylor, Birtle Prize winner Simon Burton, 53rd and 54th Venice Biennale exhibitors Phil Illingworth and Marguerite Horner, John Player Portrait Award winner Paula MacArthur and East London Painting Prize winner Nathan Eastwood amongst many others.

From this group and a wider circle of artists the idea of forming a foundation collection of 21st Century British painting evolved. This collection, The Priseman Seabrook Collection of 21st Century British Painting, now consists of over 120 works by more than 100 practitioners, all of which have been produced in the UK after the year 2000. This exhibition draws on two-thirds of that collection.



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