

An abstract painting featuring a complex texture of green, yellow, and blue. The background is composed of various brushstrokes and patterns, including dense green areas, yellowish-green patches, and blue circular shapes. The overall effect is a vibrant, textured composition.

# contemporary british painting

summer exhibition 2016



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summer exhibition  
40 artists celebrating 40 years of Quay Arts

The West Gallery, Quay Arts Centre, Isle of Wight | **2016**



**contemporary british painting | summer exhibition 2016**  
**40 artists celebrating 40 years of Quay Arts**

The West Gallery, Quay Arts, Sea Street,  
Newport Harbour, Isle of Wight PO30 5BD

30th July - 15th October 2016

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[www.contemporarybritishpainting.com](http://www.contemporarybritishpainting.com)

# Contents

Introduction by Freya Purdue	5	Barbara Howey	48
David Ainley	8	Phil Illingworth	50
Claudia Böse	10	Matthew Krishanu	52
Day Bowman	12	Bryan Lavelle	54
Emma Cameron	14	Paula MacArthur	56
Simon Carter	16	Enzo Marra	58
Jules Clark	18	Monica Metsers	60
Ben Cove	20	Nicholas Middleton	62
Lucy Cox	22	Paul Newman	64
Andrew Crane	24	Kirsty O'Leary-Leeson	66
Pen Dalton	26	Ruth Philo	68
Lisa Denyer	28	Freya Purdue	70
Sam Douglas	30	James Quin	72
Annabel Dover	32	Katherine Russell	74
Natalie Dowse	34	Wendy Saunders	76
Wendy Elia	36	David Sullivan	78
Paul Galyer	38	Ehryn Torrell	80
Terry Greene	40	Judith Tucker	82
Susan Gunn	42	Julie Umerle	84
Alex Hanna	44	Sean Williams	86
Marguerite Horner	46	Acknowledgements	89





# Introduction

FREYA PURDUE

Contemporary British Painting (CBP) is a group of artists representing some of the most exciting emerging and award-winning painting in the UK today. *Contemporary British Painting Summer Exhibition* celebrates the 40th anniversary of the Quay Arts Centre and it is a great pleasure to be a part of these celebrations with works by 40 members from the group.

A great deal has happened in art during these last forty years: the waxing and waning of trends; painting (by now somewhat tiresomely) regularly pronounced dead; we witnessed the rise of the 'Young British Artists' (YBA's); Tate Modern opened its doors some 25 years after the opening of Quay Arts Centre; and of course the internet suddenly brought the art of the entire world to the phones in our pockets. Yet painting today is at its most diverse, possibly more so now than at any other time in history, and the range and scope of work on show here is testament to the vibrancy and acknowledged status of British painting on the international stage. It seems wholly appropriate that Quay Arts in partnership with Contemporary British Painting should choose to mark this in their anniversary year.

Established in 2013 by Robert Priseman in conjunction with Simon Carter, Contemporary British Painting seeks to explore and promote current trends in British painting. It is an artist led platform and receives no funding but works through members' endeavour and in parallel to the established 'art world' in order to promote excellence in painting. The group has made substantial donations of paintings to art museums and permanent collections in the UK and abroad and has launched a friends and members scheme to enable art lovers to access news, private views of artist exhibitions and studio visits within the group.

Having established a number of ongoing projects the group continues to look for creative outlets and opportunities for painters. It is currently working with Westminster Art Library in London and First Site in Colchester on a series of monthly reading groups; launched the Contemporary British Painting Prize, a new national annual prize with the prizewinning exhibitions held at Riverside Gallery, Richmond Museum, London, Huddersfield Art Gallery and Swindon Museum and Art Gallery beginning September 2016 - January 2017; and an on-going programme of group shows at The Crypt, St. Marylebone Parish Church, London, as well as a large exhibition travelling to two national museums in China in 2017.

The catalogue presents an image and a statement by each artist introducing you to their work. You can find out more online at [www.contemporarybritishpainting.com](http://www.contemporarybritishpainting.com) where you can also download a copy of this catalogue.

All works are for sale and these sales support the artists, CBP and Quay Arts.



the artists...



# David Ainley

The White Peak is an area of Derbyshire characterised by its carboniferous limestone landscape in which quarrying and mining have been major industries.

The human endeavour involved in hundreds of now disused and hidden lead mines is largely overlooked. The painting and its production echo the slow progress of miners who, before the use of explosives, used picks and chisels to excavate just a few inches a day in hard rock in search of valuable lead ore. Circles and lines indicating shafts and mineral deposits ('veins') have been drilled and sawn through the panel followed by successive layers of various monochromes, each of which has numerous individually drawn horizontal lines incised before repainting. Repeating the process many times has left traces of the painting's 'history'. This is a landscape that invites reflection on the labour that lies beneath scenery.

David Ainley has exhibited regularly since his first solo exhibition at Ikon, Birmingham, in 1966. He was included in the ING Discerning Eye in 2012 (exhibitions selected by Doris Lockhart, Albert Irvin and Gerald Walker), Mall Galleries, London. He has twice been shortlisted for the Jerwood Drawing Prize having all three of his drawings selected in 2005 and was winner of the Derby City Open Exhibition (2004). He has taught Fine Art practice and theory at Universities and Colleges throughout England, including the University of Nottingham, and was engaged by Winsor & Newton (2001-05) to lecture on materials and techniques in the practice of painting.



White Peak (Shafts & Veins)  
33cm x 28cm, acrylic on drilled and cut-through panel, 2015

# Claudia Böse

My paintings are constructed through process. Feelings and emotions are very important and I am often struck by what an amazingly old and complex world it is we live in. Most of my paintings reflect and reference the tiny things of our built environment, the minutiae of our surroundings, the surfaces and atmospheres which seem somehow to matter.

Claudia Böse trained at Central St. Martins and the Royal Academy Schools in London. Awards include: International Bursary, Arts Council Ireland & Travel grant, European Cultural Foundation for residencies in Ireland and Poland (2007). Recipient of the firstsite bursary award (2012) and the blog based Reside Residency and show About Painting at Castlefield Gallery in Manchester (2014) and Contemporary British Painting in London (2015) and most recently 'sad but true' at the Jerwood DanceHouse in Ipswich.

*I never thought I'd own an oil painting. A friend took me along to a show and there was this painting called 'Present' by Claudia Böse. I purchased it, 'six white squares painted on a blue back ground' and it hangs in my utility room above the washing machine. It's funny, when I saw 'Present' I imagined it there. It often makes me smile when I am in this room now. I have got three kids and a dog, hence I spent a lot of time washing and ironing in this room.*



Staying Alive  
90cm x 90cm, oil on canvas, 2010

# Day Bowman

In these works from The Urban Wastelands Project I set out to address the historical and present day view of our urban and coastal wastelands; travelled through and forgotten.

These are landscapes of arrival and departure, glimpsed fleetingly from a car or train window or departing ferry where quays, rusting hulks, oil drums, cooling towers and gasometers loom large.

These paintings of post-industrial edgelands, that fringe our cities and towns, are founded in a personal journey of memory and loss. Childhood days spent exploring the architecture of discarded industry of a small coastal town fuelled a passion for the wilderness landscape that remains dynamic and exciting today. Love of that landscape - abandoned containers, gasometers and concrete detritus - forms the language of much of my work.

Echoing the collage of images that hits the retina as we travel through such landscapes these works hover on the axis of abstraction and figuration: somewhere in nowhere land; a place of imprecise limits and vague definition.

For me, there is a cruel beauty in such abandoned spaces.



Study for Wharf Piping 1  
26cm x 30cm, mixed media collage on canvas, 2012



# Emma Cameron

A painting holds many aspects and levels of being at once. For me, painting is always about contacting and communicating a sense of being. Through painting I explore the interaction between the physical world (canvas, paint, the body) and the internal world of emotions, moods, thoughts, memories and imagination.

When I paint I experience myself playing in a transitional, liminal space. I love the 'stuff' of paint. Paint can be clear, decisive, revealing and strong. Vibrant and confrontational, vivid colours may threaten to overwhelm. Yet paint can also be so gentle, can lightly hint at something and make veiled allusions. Paint can wander, bleed and seep; it can be fuzzy, loose, and vague.

In recent years my interest in the power of painting to open up, communicate and transform inner experience has led me to train as an Art Psychotherapist. I now practice clinically as well as continuing my studio practice. I also teach life drawing and run workshops on painting from the imagination.



Real  
20 x 24 inches, oil on linen, 2016

# Simon Carter

All my work begins in drawing. I draw most days along the coast near the studio and it is these A4 drawings that I use to start the process of painting. I hope that in the studio any image or idea is transfigured entirely into paint. I can't really explain what happens in the studio: I start putting paint on the canvas and after a while the painting enters into some kind of dialogue with you. It is less a matter of ability and more one of faith and perseverance.



North Sea Swimmer  
*30cm x 30cm, acrylic on canvas, 2015*

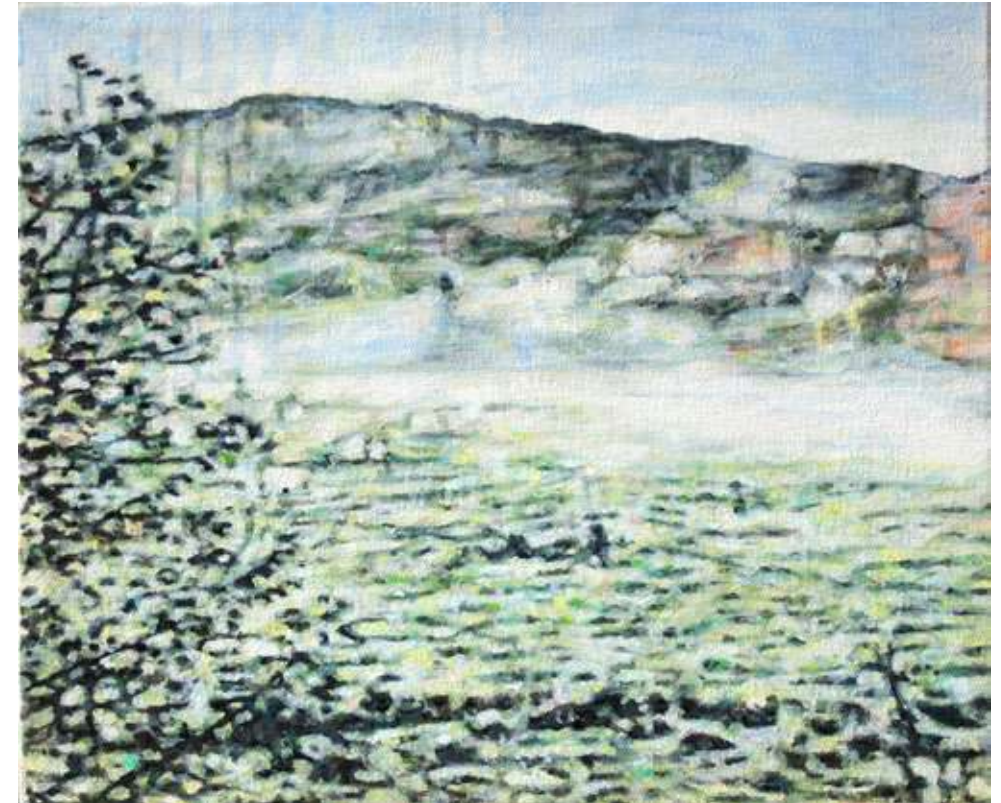
# Jules Clark

The fluidity of paint is used to describe one moment becoming another; a visual expression of memory explored through the withdrawal of a still image from a moving one. As borders between people and things become ambiguous, new forms can emerge like animals or ghosts.

The focus is on the challenge of materialising in paint the areas where the camera struggled to process something, where the fragility of boundaries is revealed, and figures begin to erase themselves or become part of their surroundings.

In 2013 Jules exhibited in the Marmite Prize for painting which toured the UK, and has been shortlisted for stage two of the John Moores Prize in 2012, 2014 and 2016.

She has a BA in Fine Art from Goldsmiths College.



Out of the hollow where the swallow nests  
*30cm x 25cm, oil on canvas, 2015*



# 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.



Amulet  
40cm x 40cm, acrylic on panel, 2015

# Lucy Cox

Lucy Cox's on-going series of smaller abstract paintings juxtapose geometry, repetition and spontaneity. The painting is unplanned yet planned; expression and luminous colour are constrained by geometrical discipline and sober grey. The discrete elements jostle for supremacy with the repetitive grid impacting the figure ground relationship.

Lucy Cox is a London based artist and graduate of Wimbledon College of Arts (2015). Her work is held in private collections and the Priseman Seabrook Collection of 21st Century British Painting. Recent exhibitions include Geometry: Wonky and Otherwise (Deda, Derby) and Piercing the Veil (Simmons & Simmons, London). In 2016 she co-curated the Multiple Choices exhibition at Simmons & Simmons and is currently studying towards a MA in Culture; Policy and Management at City University London.



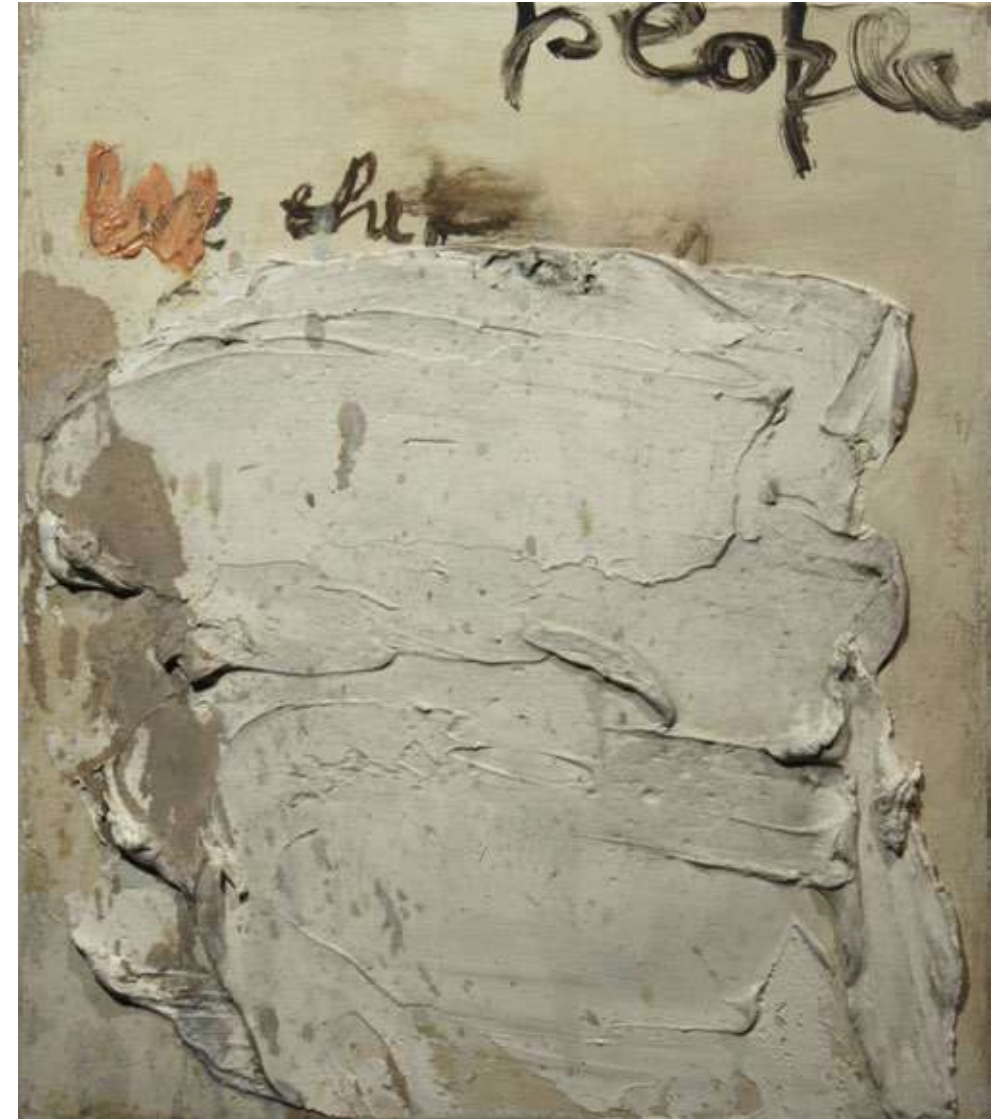
Two Cut  
30cm x 30cm, acrylic on linen, 2016

# Andrew Crane

When I'm working with cement or gesso there is rarely a preconceived idea. It's quite an immediate process, and invariably it's my lack of skill in handling the medium that provides direction.

Words or numbers may appear... and disappear.

I never really know what I'm doing - or indeed, if I'm doing it at all.



We, the people  
36cm x 31cm, gesso, acrylic and oil on canvas, 2015



# Pen Dalton

When painting, I initially avoid attempts to deal with issues other than those of the medium itself, yet as I go along irresistible meanings begin to emerge. Painting is an analogical practice - even the most abstract forms and casual marks remind me of something else. Visual connotations and linguistic tropes come into play.

Ultramarine may remind me of the emotional state of the blues; gloss implies reflection, which is also a mode of thought. Opaque paint conceals the things I want to hide - just as I would like to do in life, while transparencies can convey depth beyond the surface: the visual depth of space but also depth of feeling or emotion. Sharp angles are like people - 'acute' or 'obtuse' they can 'deviate' from the straight and narrow - towards the sinister - and borders - produced by techniques of 'cutting-in' - can suggest tension as well as the domestic pleasures of wallpaper decoration.

The title of my painting Brush-off (i.e. dismissal or casual rejection) - suggested itself to me with the first brush marks I made on the canvas.



Brush-off  
30cm x 30cm, acrylic on canvas, 2016

# Lisa Denyer

Taking inspiration from ideas around modernity and escapism, Lisa Denyer's practice looks at materiality and the transportive potential of paint. The work is influenced by traditional landscape art forms, notions of foreground and background, movement and structure. Form and colour are given careful consideration, often referencing every day observations. Spatial themes are explored and emphasised through wide scale compositional experimentation using collage.

Supports are handmade using wood, hardboard or plywood. These materials are selected for their textural qualities and their ability to withstand multiple layers of paint. The handling of paint and the interaction between the medium and the raw surface upon which it is applied is a primary consideration within Denyer's practice, as she investigates the capacity that paintings have to be substantial, self contained, weighty objects in their own right.

Denyer's visual language contrasts the architecturally inspired hard edges of geometric abstraction with spontaneous, energetic brush strokes. Her process is one that is open to diversion as she intuitively responds to inherent qualities of the medium and sets to work an interplay that allows the materiality of paint to direct her actions. The abstract nature of the work renders its symbolism open to interpretation, however the viewer is invited to consider broad themes of the organic, the artificial, transience and entropy.



Pinch  
30cm x 30cm, acrylic and emulsion on hardboard, 2015

# Sam Douglas

Over the years I have travelled widely to gather material for paintings, often on foot or bicycle as a way of experiencing the landscape more closely and as a counterpoint to the static nature of my studio practice.

Shelter was painted after coming across this rudimentary and archetypal construction on the east coast trail of Newfoundland.

Often using classical landscape motifs as a starting point, I aim to disrupt and transform them through painting processes that push the subject of the painting elsewhere; sanding down and scratching into the painting to create a sense of erosive forces and pouring layers of paint and varnish to build up the surface, evoking sedimentation and silting up of the land.

The burial and uncovering of elements within this surface can be suggestive of archaeological activity, with ambiguous forms half sunk in the strata of the paint-cryptic architecture, unnatural outcrops of rock and the remnants of industry.

The built up surfaces also enhance and distort the image and generate an altered light and atmosphere - attempting to catch something of the visionary if not psychedelic in the chance combinations.



Shelter  
48cm x 41cm, oil on board, 2012



# Annabel Dover

Through a variety of media including: painting, photography, video, cyanotype, and drawing, Annabel Dover engages the viewer in untold tales of wonder.

Throughout her practice she constantly finds herself drawn to objects and the invisible stories that surround them. Through their subtle representation she explores their power as intercessionary agents that allow socially acceptable emotional expression. The work presents itself as a complex mixture of scientific observation and tender girlish enthusiasm which often belies their history.



Bambi  
21cm x 29 cm, oil on board, 2014

# Natalie Dowse

I work from the close examination of the digital image to make paintings; sourcing images from my own snapshot photographs or from television and film. Carefully selected resource material is either used in isolation or in sequence to produce individual paintings, series or installations.

By using these photographic sources, I am elevating the status of the original image by drawing on the considered value and the historic eminence of painting and image production. The impression of the split-second moment captured in time is often accentuated by the composition and framing of the snapshot, whether real or digitally manipulated, questioning the validity and truth of the lens-based image.

Road 6 (going home) is from an ongoing series of paintings based upon images from various journeys. The paintings suggest a feeling of isolation evoking an almost 'filmic' narrative aesthetic, whilst also suggesting comfort in the promise of going home. The half-light of dusk is emphasised in many of these paintings, where the locations remain anonymous. However, at the same time the landscapes lean towards the over-familiar as we regularly experience the fleeting landscape from this perspective, as part of the routine of everyday life, therefore tapping into a shared common experience, suggesting personal memories and emotions as we journey through our immediate surroundings.



Road 6 (going home)  
80cm x 60cm, oil on panel, 2011

# Wendy Elia

Wendy Elia works in series which explore the social and broader contexts of our times. In her portrait work she confronts our voyeurism and asks questions about the female gaze and painting's relationship to authenticity and illusion. The painting 'Liz (Diamonds are Forever)' from the series 'It will happen when you least expect it', poses further questions about the correlation between painterliness and iconicity. It culls from a previous generation's idols - perhaps soon to be forgotten (transitory as beauty itself).

Wendy Elia trained at St Martins School of Art, London and has exhibited widely being a finalist in a number of national and international competitions including 4 times at the National Portrait Gallery, The Sovereign European Art Prize, and The Threadneedle Prize. Her work is also held in a number of permanent public art collections nationally. In 2012 she was commissioned by Sherbourne House Arts and B-side to paint a portrait of a local sports person as part of the Cultural Olympiad in Weymouth and Portland. She was commissioned by the Arts Council to develop a body of work ('Histories in the Age of Confusion'), completed in January 2013. She was recently commissioned by the Arts Council to produce work relating to women's self portraiture which culminated in a group show alongside Sarah Lucas, Miranda Whall and others, exhibited September/October 2015. Her solo show opens in London in October 2016. Her studio is currently based in London where she also teaches and lectures.



Liz (Diamonds Are Forever)  
112cm x 85cm, oil on canvas, 2011



# Paul Galyer

My practice is concerned with both the technical and expressive dimensions of painting. Mixing the representational with both gestural and formal abstraction, the specific with the universal. Aside from plurality or eclecticism my interest is in the relationships via coalescence or contrast, similitude or implication. Many potential relationships exist within different modes mannerisms and subjects of painting. Through a process of hybridisation and experimentation gradually I uncover the ground of self similarity within the field. The important over arching concept here is the field. It is its self imperceptible yet certainly existent by implication of its manifold modes of expression and content, and by their connectivity however obscure.

These technical aspects though are only one half of the enterprise as it is the nature of the emotional and psychological resonance generated that are often my prime motivation rather than the purely formal alone. As such I am very much rooted in the expressionist tradition of painting though coupled with a scientific or philosophical approach to art and nature. Working with psychological and emotional responses in relation to the visual lexicon is I find in a way similar to music. Music can be objectively described in mathematical structural terms and subjectively experienced as emotional or viscerally sensational. If I could encapsulate what my work is 'about' in a sentence I would probably say that I try to create visual music.



Chintzy  
40cm x 50cm, oil on canvas, 2016

# Terry Greene

Terry Greene is a painter living and working in West Yorkshire. His BA in Art & Design was received from Bradford College. Subsequent to that he received his MA in Theory of Practice from Leeds Metropolitan University. Greene is engaged in an exploration of the duality of paint; as structure (the historically located medium of high art) and as agency (in its natural fluid state). His work can be found in a number of private art collections both in the UK and abroad, and has been seen in numerous exhibitions including the recent CROSS SECTION/03, dalla Rosa Gallery, London; Writhe & Jerk, Transition Gallery, London; and About Painting, Castlefield Gallery, Manchester. Greene authors the online Blog: 'Just another painter'.



Neighboring grounds  
14 x 10 inches, acrylic on canvas, 2014

# Susan Gunn

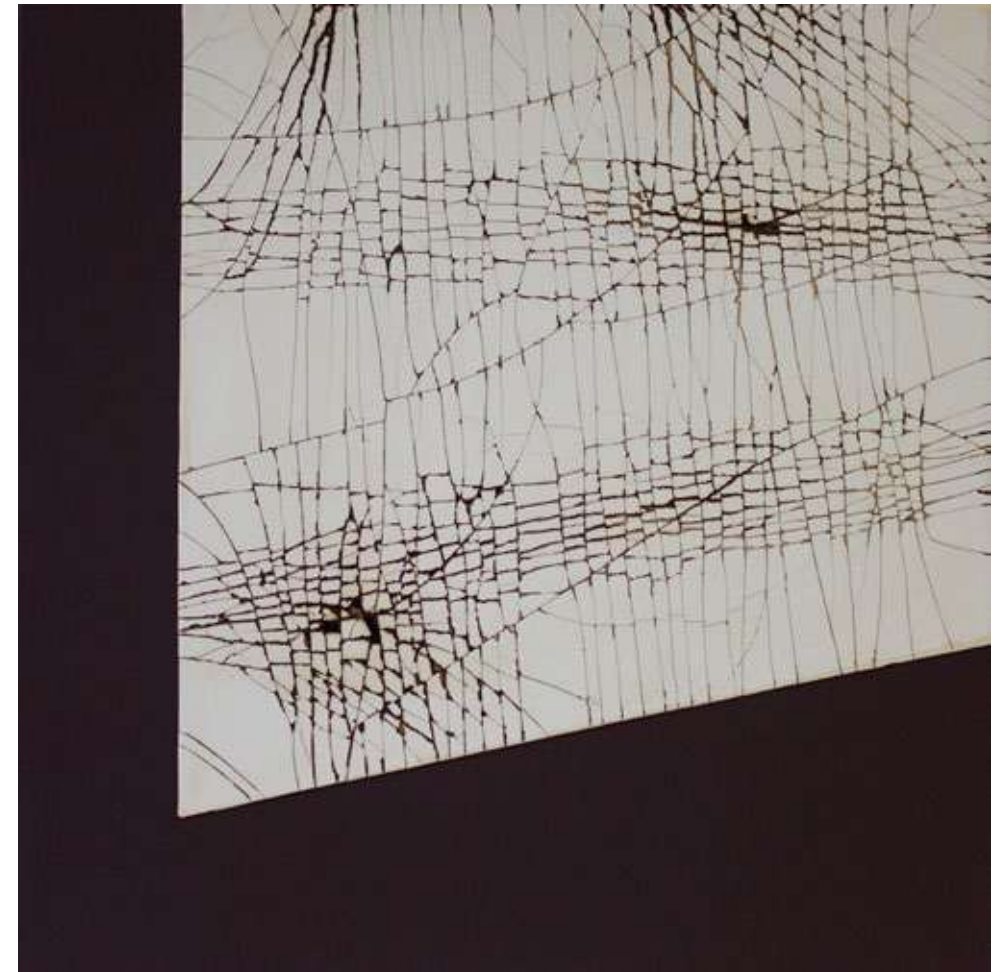
Historically, gesso is a formative ground on which to paint, produced by applying layers of chalk and an organic gelatine binder, to the canvas. The painting is a metaphor and a literal interpretation of ground, the medium is unusually resilient and fragile and used in an innovative way as the subject of the painting itself.

Gunn uses varying factors to create the fissured surfaces; cracked areas and accidental nuances appear in the works that are engineered but ultimately beyond the final control of the artist. Factors such as the tension in the canvas, the consistency of the gesso and the speed and temperature at which a work is allowed to dry out combine to determine the final outcome. Through manipulating the environmental conditions, the materiality and vulnerability of the process is exaggerated.

Cracks appearing in newly made gesso are regarded as defects and are thought to be 'entirely undesirable'<sup>1</sup> according to the art historian Ralph Mayer. Gunn welcomes these marks as distinguishing characteristics and signs of individuality in the works. Each painting is unique.

The paintings evoke associating references of control and chance. They embrace the beauty of the flawed; whilst referencing decay, they generate an understanding and appreciation of a new modernism, form and aesthetic.

<sup>1</sup> Mayer, Ralph. The Artists Handbook of Materials & Techniques 5th Edition Faber & Faber 1991. 1st Edition Penguin 1940.



Incline II: Ground Study 2016  
30cm x 30cm, beeswax, linseed, natural earth pigment & gesso on canvas & board, 2016



# Alex Hanna

Studio based arrangements of everyday objects and materials such as packaging, fabric, disposable containers and interior features have formed the basis of my work in terms of subject. This provides a suitable framework in which space, interior space and pictorial space can be balanced against an uncertain substance / object (ambiguous subject matter). Colour reduction through subject selection has allowed the compositional dynamic to explore space and surface and place these elements at the forefront of the work.

The need to reduce the pictorial space and to attempt to recreate this shallow space has become significant. Also to what extent does the actual object have a bearing upon the final painting? This has forced me to use a restricted area of actual space in order to construct my work. The relationship between trompe l'oeil and with painting the real/illusion has been at the front of my recent area of inquiry. From this I have produced a number of works that are based upon the objects' real dimensions and not those taken from the pictorial plane. Here still life provides a narrative-free genre in which ideas of illusory space and the real can be explored.



Adjacent Pill Packs  
25cm x 30cm, oil on canvas, 2014

# Marguerite Horner

My practice is concerned with the non-material, a reality we can access through contemplation and painting.

Today the moving image dominates our world and whilst visually powerful in so many respects, it denies us the opportunity for stillness and reflection. The value of a painting lies in its ability to induce a contemplative state in the viewer. As Walter Benjamin says 'before it the spectator can abandon himself to his associations.'

For me, the value of contemplation lies in its ability to reconcile the heart and the mind into one. I'm inspired by Merleau-Ponty's observation that it is 'precisely because painting does not 'copy' things, and because it does not offer things to thought as does science but presents them immediately and bodily, in their depth and movement, that painting gives a true sense of the world and what it means to see it'.

Through my work I'm interested in enquiring into the ways in which man may be related to the infinite. Upon the framework of this enquiry my paintings aim to investigate, amongst other things, notions of transience, intimacy, loss and hope. I use the external world as a trigger or metaphor for these experiences and through a period of gestation and distillation, I make a series of intuitive decisions that lead the work towards completion.



The Stories we tell ourselves  
20cm x 20cm, oil on canvas, 2016

# Barbara Howey

*"I cannot walk down my neighbor streets in the solitude of night without thinking that night is pleasing to us because, like memory, it erases idle details."*

(Borges, New Refutation of Time, 1964)

This painting forms part of a series I have made of urban and suburban landscapes at night. They are painted quickly with the thick tacky colour of night at once glamorous and ominous. My work has been an engagement with time, loss and memory through the material processes of paint.

*Recent Exhibitions:*

2016 - Edgelands, The Crypt Marylebone, London

2015 - 2016 - Contemporary British Watercolours Touring Exhibition

2015 - Griffin Gallery Open, London

2014 - John Moores Painting Prize

2014 - Turner in the West, Swindon Art Gallery



Sheffield

12 x 16 inches, oil on panel, 2016

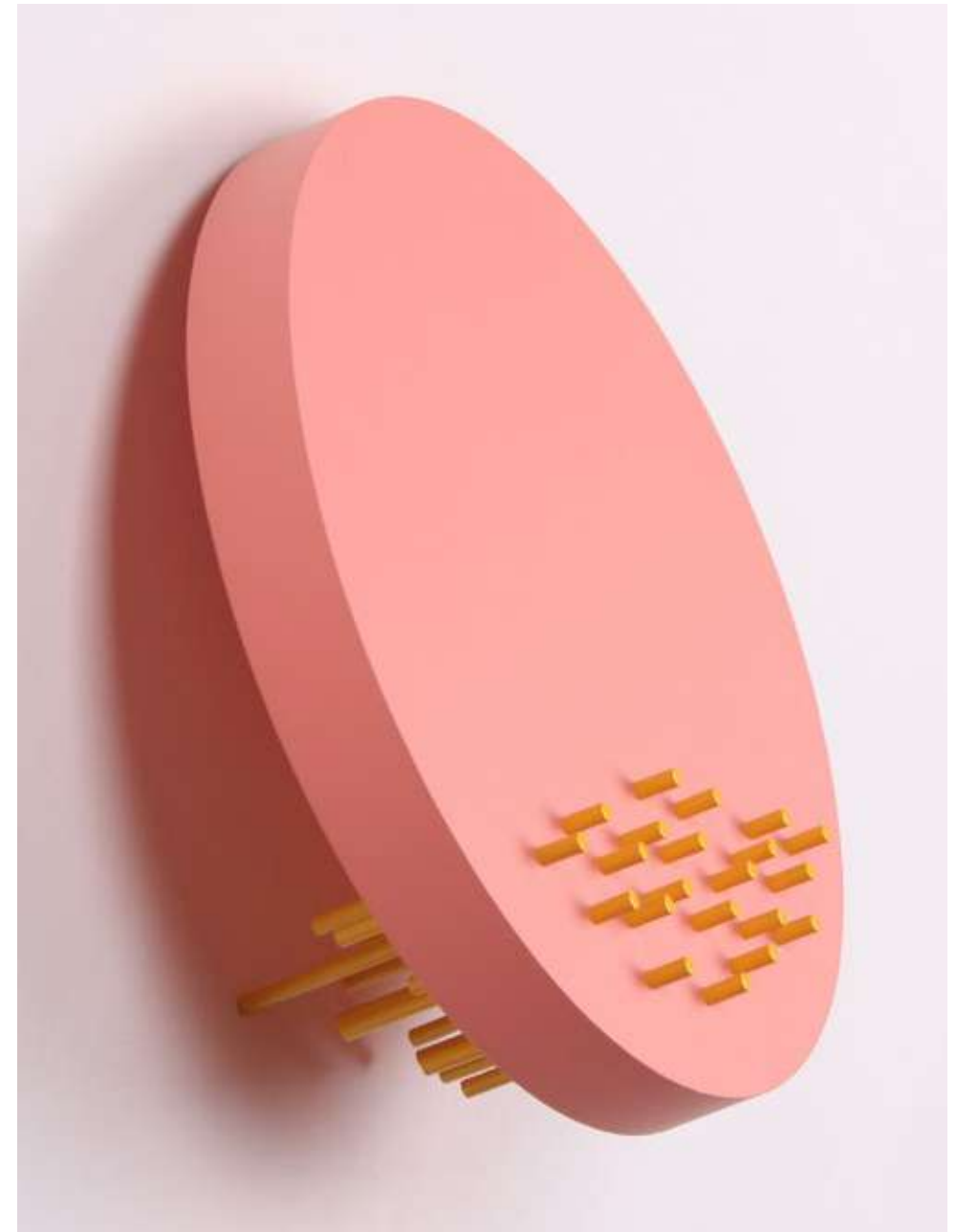


# Phil Illingworth

I hoard ideas. Certain things fascinate me for reasons which may be elusive, like a face that seems familiar but which I can't quite place. My practice is about exploring these ideas, and probing for the ingredients which caused them to become rooted in my imagination.

My practice tends to be driven by concept rather than discrete process, whilst the relationship between concept, my choice of materials, and the quality and method of execution is always carefully considered. I work across a variety of media, playing with scale and form, exploring a broad spectrum of concerns. I am particularly drawn to semiotics and semantics, and how 'truth' is merely a matter of perception. This, along with other ideas, led me to painting in three dimensions. My work frequently (occasionally also tongue-in-cheek) refers to art history: 'Portrait of a king in several different positions' references Van Dyck's 'Charles I in three positions'. Arguably a precursor of cubism, I enjoy its inherent dichotomies. The obverse of my own paintings, it nevertheless reminds me of certain challenges within my particular fields of exploration and hence some of the reasons I gain such pleasure from making my work.

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



Portrait of a king in several different positions  
34.4cm dia x 16cm, acrylic, enamel paint, varnish, MDF, steel rod, 2014

# Matthew Krishanu

Matthew Krishanu is a painter based in London. He completed an MA in Fine Art at Central Saint Martins College in 2009. He paints and draws from imagination, memory, and photographs, varying media to suit his subject. He is interested in the physical properties of paint – liquid and washy or dense and coloured, and how these can be used to create images and atmospheres. He likes to construct ambiguous narratives in his work – often through placing people in imagined or remembered settings.

In 'Other Places' I take everyday scenes and use paint to dissolve them and make them strange / otherworldly. I am interested in the dreamlike quality of paint, and how signifiers (tropical trees / weather / colours) can create a sense of 'otherness' – as belonging to another country.



Other Places (storm)  
18cm x 13cm, oil on board, 2016

# Bryan Lavelle

Bryan's work is an investigation into the properties of his chosen materials and the process of painting.

Artists who influence and inform his practice include; Ian Davenport, Jason Martin, Liam Gillick, Dan Flavin, Richard Wilson, Alexis Harding, Anish Kapoor and Robert Ryman.

Some of the processes used within his work are:

Use of poly-chromatic colour.

Repetition of form.

Harnessing of uncontrollable factors such as gravity.

Harnessing of unpredictable characteristics of paint.

Use of post-modern materials.

Bryan's 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 work can be considered a structured representation of what the viewer is actually looking at; that is, materials and process (support, 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.



Tipping Point (Cadmium Red Medium / Cadmium Orange) #3  
30cm x 30cm, acrylic on board, 2015



# Paula MacArthur

Over the last six years I have been developing two series of paintings which are strongly interlinked both in process and concept. I see all of these works as over-sized momento mori. They are large scale, colour-saturated still lifes which to aim to explore the relationship between temptation and repulsion.

Almost invariably I discover and photograph my subjects in museums; collectors and curators before me have deemed these objects to be significant and this pre-selection loads history, value and power on top of my own personal associations. The Jewel series of paintings began as a personal celebration of love and a reflection on the fragility of the ideals we yearn for; these ideas quickly evolved to encompass universal desires and darker, sometimes deadly obsessions.

From a distance the subject appears cohesive, even photographic, but as the viewer approaches each painting, the paint itself - the brush marks, layers and drips - come into focus, the illusion disappears and the viewer can experience the physicality of the process and is immersed in the expanse of luminous colour. The illusion of beauty and riches becomes just paint; it both defines and denies the subject and these objects of desire decay in front of our eyes.



Let me be your eyes  
140cm x 140cm, oil on canvas, 2012

# Enzo Marra

Having studied towards a BA at the University of Reading and an MA at the University of Brighton, my creative practice is concerned with the exploration and pictorial analysis of the art world.

I have been occupied with how the art world can be seen from the insiders' and the outsiders' point of view, the valuing of artworks and their auctioning for 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 my practice as I feel 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 are as relevant in the final image as the tonality and colour balance that they are used to express.

These works have allowed me to be involved in the Threadneedle Prize in 2010, 2012, 2013 and 2016, the Creekside Open in 2013 and 2015, and the John Moores Painting Prize in 2012 and 2016.



Francis Bacon  
46cm x 36cm, oil on canvas, 2011



# Monica Metsers

Monica Metsers lives and works in the English Lake District. Monica graduated from the University of Dundee with a Masters Degree in Fine Art in 2005, and since then has been steadily exhibiting and selling her work.

Through her practice Monica aims to explore subconscious experience. Primarily she builds onto existing objects with various materials. These are all painted white and then photographed, depending on the effects required in a specific painting. Paintings are based on these staged compositions of the objects. Monica works in layers of oil paint, building up different thicknesses to create a sculptural effect. More recently Monica has also been working on smaller scale pencil and graphite drawings of the individual objects. Her intention is to create dreamscapes or mindscapes suggestive of imaginative and fantastical experience.

In 2007 she was short-listed for the Celeste Art Prize, in 2011 was short-listed for 'New Lights; The Valeria Sykes Prize' for young painters, and was also awarded second prize from around 400 entries for regional art prize 'Open up North'.

2012 saw Monica exhibiting alongside artists such as Francis Bacon, Lucian Freud and George Shaw as a 'painter of the future' in 'Francis Bacon to Paula Rego: Great Artists' at Abbot Hall Art Gallery and was mentioned in the National press (The Spectator) as "Worth keeping an eye on". In 2013 she sold to the public collection of the Tullie House Museum in Carlisle, who have invested in her painting 'Lechuguilla'.



Alineado  
42cm x 116 cm  
oil on board, 2014



# Nicholas Middleton

Painted for the Science! exhibition at the Pictorem Gallery, 'Trompe-l'œil' is organised around the idea of how scientific understanding of deep space and deep geological time around the turn of the 19th century superseded Biblical time, and ushered in the Victorian age of doubt. The painting is constructed around a detail of Joseph Wright's 'A Lecture on the Orrery' and a contemporary photograph with a girl holding a crude model of the Earth rotating around the Sun. Surrounding these images are sections of Herschel's seven foot and forty foot reflecting telescopes, which allowed him to see how much deeper space was; William Smith's revolutionary 1815 geological map of the British Isles; and Ruskin's drawing of gneiss rock from 1853, with one of the latest photographs of Pluto.



Trompe-l'œil  
30.5cm x 30.5cm, oil on board, 2015

# 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'. My childhood interests discovering these movies and wearing masks informed later painting and performance based work developing my own imaginary characters. The Fly source image becomes a template to play with the tactility of paint, colour and mark making.*

Paul Newman (born 1973) 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 exhibitions include *Contemporary Drawings from Britain*, Xi'an Province in China (2015), Marmite IV Painting Prize (2012-13), *Rotate* (2012) at Contemporary Art Society in London, *Painting Show* (2011-12) at Eastside Projects in Birmingham and The Jerwood Drawing Prize (2004-05). Collaborative projects and two person shows include *Babelling* (2013) with David Miller and Ian Andrews and *Solitary Natures* (2008) with Matthew Krishanu at Lewisham Arthouse in London. As a curator, Newman's projects and exhibitions include *Monster Club* (2014) and *The Secret Garden Project* (2008) with Arlene Burnett and Leon Trimble. Paul is a visiting lecturer at Birmingham City University and Loughborough University.



Brundle Portrait vii  
30cm x 25 cm, acrylic and collage on canvas, 2014

# Kirsty O'Leary-Leeson

'Landscape is a portrait of the soul'

I explore the spaces we exist in, both physical and psychological, using the landscape that surrounds me as a metaphor for my inner life of imagination and emotion. The material and immaterial are not separate but are reliant on each other to create meaning in our lived reality.

In drawing there is a relation with the provisional and unfinished, it exists in a state of suspense so connecting it with the lived life experience. Drawing records the unfolding of an event, not the fixed reality of an object. It is a dialogue between our thoughts and our experience of the real. The fragmentary nature of the images reflects that although we live a linear existence, what we currently experience is altered by memories and expectations, our present being created by these absent moments. The sharp contrasts also convey emotion and induce contemplation in the viewer; they suggest a theme of constant change as the eye moves through the transitioning spaces of constructed and negative spaces.

I graduated with a First Class degree in 2011 from Norwich University of Arts, since then I have exhibited widely across the UK, have appeared on the BBC2 programme 'Show Me The Monet' and was a finalist in the Saatchi drawing showdown. I have work in both private and public collections here, in the US and the Middle East. My artwork is now far better travelled than I am.



Receding Light  
45cm x 35cm, pencil on gesso primed wood, protective acrylic lacquer, 2016



# Ruth Philo

Ruth's paintings are concerned with abstract qualities of surface, mark and colour and their power to evoke feeling and memory. Rather than depictions of the world the paintings convey a sensory experience through abstraction, sometimes emerging from notions of place, walking, time and the everyday. The paintings are also about paint and process, themselves becoming a record to reveal condensed histories in their surfaces. These paintings are from a series 'The paths we take', made from walking Constable's landscape at Flatford, Suffolk.

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

Ruth regularly exhibits in the UK and works from a studio at Cuckoo Farm Studios, Colchester. She is a member of Contemporary British Painting and also curates shows. She has had work selected for the Jerwood Drawing Prize and the Royal Academy Summer Exhibition. Ruth has an MA in Fine Art from the University of Norwich.



On my way  
25cm x 30cm, oil, gesso & graphite on linen, 2016

# Freya Purdue

My paintings inhabit the border between abstraction and figuration and have their basis in exploration of visual experience and memory, and in the engagement with the process of painting and its histories. I draw on a wide range of sources and images from and including painting, art, architecture, archaeology, and symbology, to modern science and the subtleties 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. For me the use of colour in the painting is vital to the sense of presence and energy that is discovered or revealed through the process of working. Together with the emerging forms it provides a source of atmosphere and links each work with my current exploration.

Each painting is a new journey and a new kind of sensitivity and living energy to be realised. Through the process of constant reviewing and reflection the paintings are worked towards the realisation of a new sense of connectedness that links them with contemporary life, cultural and social histories, artists, practices and symbologies.



Cobra  
150cm x 120cm, oil on canvas, 2016

# James Quin

For the past three years I have been engaged in a kind of séance with Bruegel, Watteau, Matisse and Giotto. All painters are to some extent mediums - they 'commune' with dead painters in order to learn something of their handling of paint. Reproductions of work from all four artists coexist in a 1964 publication *Discovering Art: The Illustrated Story of Art Through the Ages*, and as a painter I decided to forego the pursuit of the 'new' in favour of repeating the already reproduced - a re-citing of the 'story'.

*Repetition from Reproduction (Watteau #4)* is one painting in a population of forty that examines the temporal conditions of the static image (how painting depicts or represents time), and specifically the role that repetition might play in the repositioning of these conditions. In repeating Watteau's *Le Mezzetin* (1718-1720) several times over, I was able to witness, 'against the "ground" of every other occasion of looking', a multiplicity of possible outcomes.

The outcome that *Watteau #4* presents is one answer to the question that troubles most painters - when is a painting finished? *Watteau #4* is an image painted to look as it had done at an earlier stage of its production. It is a finished painting of its unfinished state.



*Repetition from Reproduction (Watteau #4)* 2015  
28cm x 26cm, oil on linen, 2015



# Katherine Russell

My paintings attempt to deconstruct a fraction of the mass media imagery that we encounter on a daily basis. I look to consider how we as individuals engage with these images on a personal, subjective and emotional level.

I am drawn to images of distant places and curious happenings where a vivid sense of light dominates. From war zones to deserts, from solitary figures to sun bleached car journeys, my choice of source material is diverse, yet characteristics of the unfamiliar and unsettling consistently feature in the images I am drawn to.

I use a deliberately seductive painterly language to evoke charged atmospheres and suggest ambiguous spaces. I wish for the viewer to become lost in these places, to have time to contemplate and be captivated by these elusive glimpses.

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.



Journey Home  
46cm x 36cm, oil on Canvas, 2015

# Wendy Saunders

'(impossible) woman2' is one of a series of small but intriguing paintings. Saunders takes images, often indistinct, from all forms of media, selected because they provoke a response in her. Looking to convey the tricky and largely indefinable nature of expression, mood and person, she uses the malleable and constantly shifting nature of paint to produce this response, not with sharp reproductive clarity but rather by blurring or completely removing detail so the painting works through engagement with the viewer by suggestion, not description.

Wendy Saunders is an Australian-born painter living in London. Her subjects are often drawn from news and other social media and reflect her current interest in women and society. She has been selected for Threadneedle Prize 2013, the Open West 2014 and exhibited and curated various group shows. She is a member of the peer group for Contemporary British Painting.



(impossible) woman2  
30cm x 30cm, oil on linen, 2016

# David Sullivan

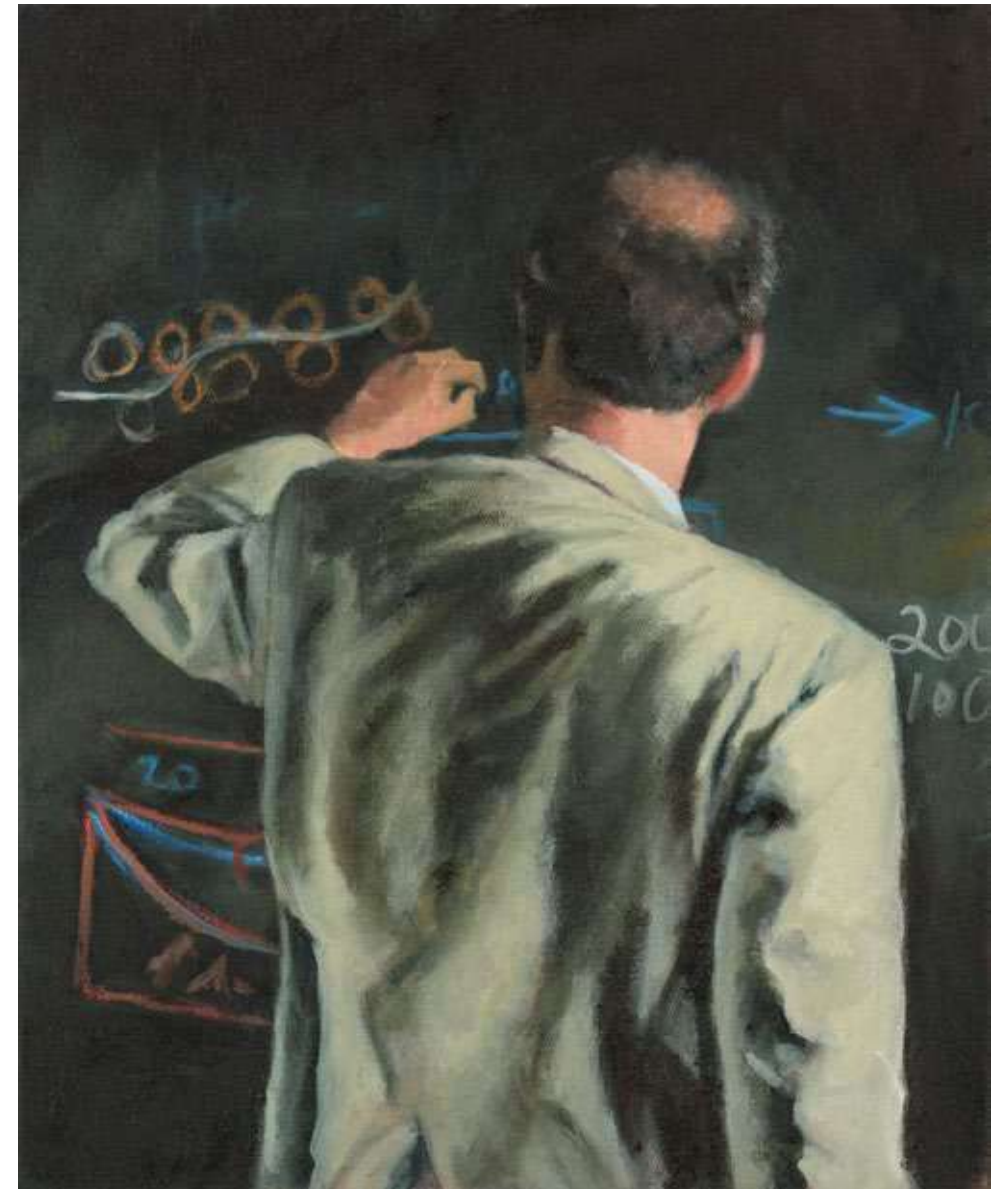
David Sullivan (b. Plumstead, London 1969) studied at Erith College of Technology, the Kent Institute of Art and Design (Canterbury), and the Royal College of Art.

'As far as possible I keep the concerns I explore in the studio unbounded and am free to take inspiration from wherever it might present itself. I approach the art of image making in a similar way to that of the poet - there is a theme to be expressed and an idea to be communicated.

The foreground problem however always remains the same - to discover the complex and emergent set of conditions that make for successful painting so that an individual work contains its own bounded poetry and its own infinity. Ultimately painting has the necessary conviction if the aesthetic evaluation determines its truthfulness.

Different strategies are allowed, from the ambiguous to the oblique. The register shifts and the themes can drift, from historical optimism or conflict, to contemporary social, psychological, or moral anxieties, but the works speak about existence and connect with lived experience - whether a hope for the future, the tragedy of fate, or the politics of survival. And alongside the political, it is the impulses of sex and death that are the most powerful. This is an examination of the terrain of Realism.

Whatever the origin of the imagery, the real search is for the expressive language of painting which can best reflect the fractured worlds of man - to describe that which cannot be expressed.'



When Hope was a Constant  
31cm x 25 cm, oil on canvas over board, 2015



# Ehryn Torrell

Ehryn Torrell is a London, UK-based Canadian artist. Her practice includes painting, collage and text. For many years, her paintings depicted rapidly changing built environments informed by travel and increasingly universal scenes of construction, demolition and natural disaster. She is interested in paint's ability to translate not only image and form, but visceral experience. She often uses collage as a way to weave together images or complex shifts in scale and perspective.

In her recent work, she uses torn bits of women's fashion magazines as a starting point for image-making. The fragments are found images, pieces of pattern and colour that ignite the call and response action of painting.

The work in the exhibition, *Subscription* (2012-16), is based on a design magazine image the artist found at a 2012 residency in Finland. It began as a gestural painting of a modernist interior. She returned to the painting in 2016, adding elements of collage to add new depth and complexity to the image. The collage process allows her to re-visit and re-perform her own existing paintings as much as it incites new work.

Torrell has exhibited her work nationally and internationally since 2001, with solo and group exhibitions in the UK, Brazil, Korea and across Canada. She has received numerous research and production grants from the Canada Council for the Arts and is the 2006 recipient of the Joseph Plaskett Foundation Award.



Subscription  
24cm x 30cm, acrylic and collage on canvas, 2012-16

# Judith Tucker

I have a particular interest in painting the unresolved remainders of human activity in landscape. I search out traces of past lives that might not be immediately obvious. Often the images I make depict man-made structures in relation to landscape, in this instance a collapsed holiday chalet on the Humberston Fitties, a part of the Lincolnshire coast that might be considered the epitome of a landscape in which the human and non-human are interconnected and entwined. Here, since between the wars, local people and visitors have erected their diverse dwellings, in order to enjoy the simple, restorative pleasures of seaside life.

This small painting evokes the past and present of the place, complicates notions of what might be exterior and interior and invites questions about what is natural, and what is unnatural. Of course, all painting is made through applying physical layers onto a surface, is accretive and evolves out of the viscosity and liquidity of the paint. What is always at stake in representational painting is the tension between the materiality of substance and its metaphor. I speculate whether and how the practice of painting might be employed in an effective understanding of place.



Once was holiday  
30.5cm x 46.5 cm, oil on canvas, 2015

# Julie Umerle

I paint in series that are often open-ended, exploring repetition, similarity and difference within each group. Pressure of the brush, viscosity of paint, speed of application, layering and erosion: these are just some of the variables that play a part in their making. My painting practice is an investigation of materials and the perception of the image. My work seeks a balance between precision and chance, exploring the processes of abstract painting and the relationship between simplicity and complexity.

Recent solo shows include: Rewind, Art Bermondsey Project Space, London (2016) and Cosmos or Chaos, studio1.1, London (2010). Recent group shows include: Contemporary British Watercolours, Maidstone Museum and touring (2015-2016); Present Tense, Swindon Art Gallery, Wiltshire (2015); Contemporary British Painting, Huddersfield Art Gallery, Yorkshire (2015).



Buff Titanium III  
85cm x 95cm, acrylic on canvas, 2013



# Sean Williams

The locations portrayed in my paintings represent the in-between spaces of everyday life. Factual and symbolic, the subject matter often relates to states of being and feeling that can be as unfixed, open to question and awaiting definition as any geographical locale featured.

Britain's suburban environment functions as a catalyst when exploring a range of metaphorical and literal interpretations, in relation to ideas connected to the home and the unnoticed facets of life in the 21st Century. This is contemporary painting that reflects on the modern condition, armed with ideas of social realism and melancholia.

My paintings mimic the medium of photography until the marks of the brush are revealed upon closer inspection. This discovery of intense labour shifts the viewer's focus from the subject matter depicted to the medium itself. In this respect, the work is as much a comment about the production of art as it is a reflection of contemporary urbanity.

## 'Celebrate These Good Times'

Highly colourful and a joyful celebration of summer. The candy-striped canopy invites revellers to dance and make merry, and the cherry tree has never looked in ruder health, its rich hues competing with the canopy for attention. Or is something amiss? Surely everything is not this perfect. It seems too quiet, as if the event has been cancelled. It is delicately painted, with a hint of pointillism in a bid to discretely recall Pissarro and all that that entails.



Celebrate These Good Times  
50cm x 35cm, acrylic on board, 2016



# Acknowledgements

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*CBP artists and their studios: page 4, Claudia Böse; page 6, Freya Purdue; left, Ehryn Torrell; above, Susan Gunn; overleaf: Wendy Elia, Marguerite Horner, Enzo Marra, and Matthew Krishanu.*







Cover image: *Cobra* by Freya Purdue

