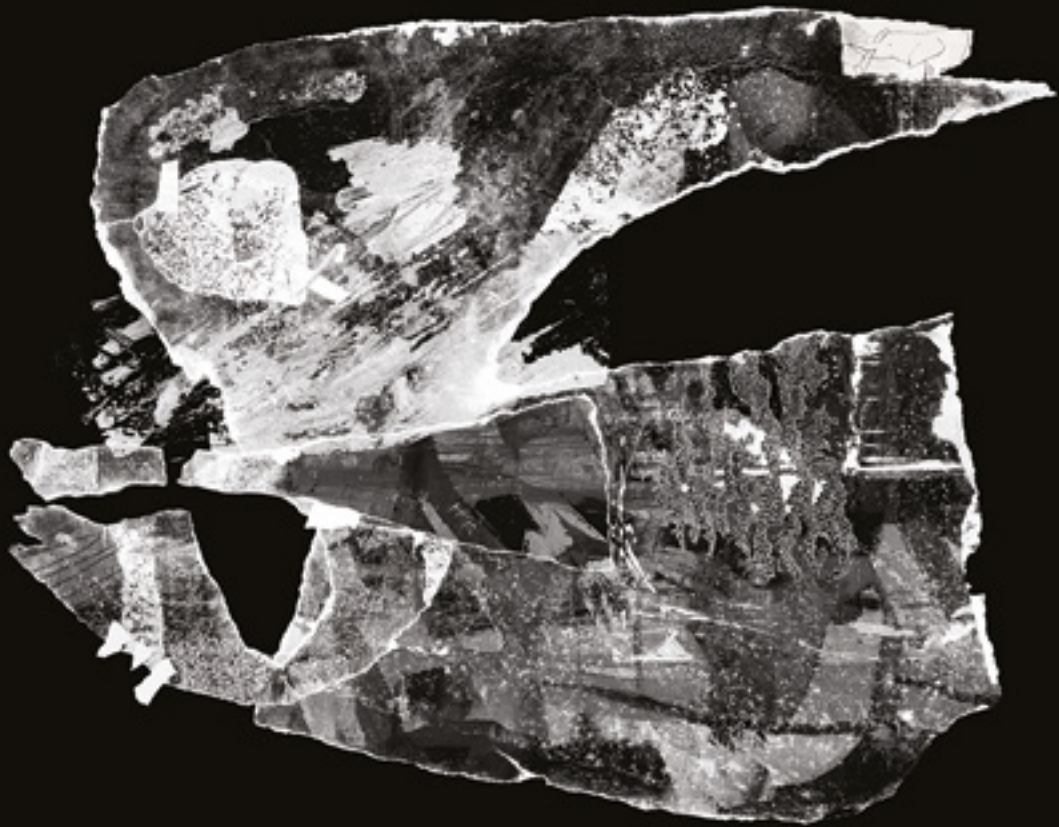


23.11.18 25.11.18

# AQUARIUM



**NEWLYN SCHOOL of ART MENTORING PROGRAMME EXHIBITION  
PZGALLERY 7 COINAGEHALL STREET, PENZANCE, TR18 4AY**

# NEWLYN SCHOOL OF ART

Founded in 2011, Newlyn School of Art is a dynamic and innovative art school situated in the heart of the famous artistic colony of Newlyn in Cornwall.

The School provides a wide range of high quality and exciting short art courses in disciplines such as painting, drawing and printmaking and year-long practical and mentoring courses; all taught by over thirty of the most respected artists working in Cornwall today.

**The Mentoring Programme** is held at the Newlyn School of Art over six weekends, each two months apart, the One Year Mentoring Course offers artists the remarkable experience of a year of guidance from many of Cornwall's leading artists, providing mentoring, one-to-one and group tutorials and professional development.

Work is created between sessions and brought in for the weekends to gain guidance from the artists who teach on the course. It is also shared in the supportive and constructive environment of the group.

At times during each weekend, there are up to six artists simultaneously teaching participants, providing an incredibly high ratio of contemporary artist tutors to students.

## **The Mentors**

As art worlds fade and flourish, artists need to be shaping their own direction rather than fitting in to existing models. Whilst the Mentors are exhibiting nationally and internationally in public and commercial galleries, art fairs and residencies, they are also often responsible for initiating projects that explore new forms of curating, collaboration, education and professional support. They tend to be more proactive in stimulating a wider approach to the Arts and so are ideally placed to share their knowledge and help emerging artists foster their own paths.

The Mentoring Team includes; Jesse Leroy Smith, Gareth Edwards, Kate Walters, Rachael Reeves, Jessica Cooper, Faye Dobinson, Marie Claire Hamon, Henry Garfit, Sam Bassett, Jacques Nimki, Matthew Benington and Jack Davis.

[WWW.NEWLYNARTSCHOOL.CO.UK](http://WWW.NEWLYNARTSCHOOL.CO.UK)

## **FORWARD**

### **'Aquarium'**

There is a lot of good Art being made here, there and everywhere; so why come to see this exhibition? Maybe because the energy and spirit with which it has been gathered reflects a particular way forward. For artists a means to create rich and honest dialogue, for mentors to speak their minds, share their experiences and to evolve their knowledge, and for the public to enjoy some convivial atmosphere and generosity of spirit when looking at images.

**'What this show represents is the desire for happiness, I choose a new direction,'** scrawls one exhibitor (1)

Working and exhibiting as individual artists we may flounder and settle, within a group our resolve can be emboldened. When exhibiting with others, relationships between unrelated works of art can amplify meanings and responses. The works in this exhibition have not been chosen to make a critique on certain issues or suggest a new mode of expression. I would come to see this show for the interplay between the artworks, it reveals a lot about this human need for connection, the atmosphere is more akin to a speak easy than a gallery. It's always intriguing to see artists out of their comfort zone, in a generous and liberated mood so rather than just listen and watch, we invite you to join these exotic and splendid creatures within the 'Aquarium'.

**'Can you feel a sense of unity with the natural world? with animals? with strangers?'** (2)

Aquarium coincides with a new episode for the PZ Gallery. This notorious art deco ex car showroom has been striped bare, restored and rejuvenated. Thanks to Jay, Nick and all those involved it maintains the reputation as a space to invent and invite. We thank photographer Steve Tanner for his remarkable generosity of spirit and unique eye to work with each artist and convey this stark gracious building. Swimming in light it is an 'Aquarium' for sure, where people and creations can congregate and gaze.

(1) and (2) Art work text by exhibiting artist, Theo Carter-Weber



**JESSE LEROY SMITH, LEAD TUTOR, MENTORING PROGRAMME**

*Game Over*

The game has ended. Children use toys and games to enact out what they see happening in the adult world. I paint children and toys to enact out what I see happening in a child's world and the world around me.

*Fancy Dress Dog Man Tempts Little Girl Away from Sunny Children Play Days into Adult Shadow Danger Lands*

Early childhood in Singapore provided an exotic playground set in a backdrop of vivid colour and experience. Lizards, Rambutans, Tanglin Club swimming and temples. Returning to the subtle light and colour of Devon, I enjoy using harmonic colour to enhance the unfolding subject matter. It was safer to appear quiet, to listen and watch.

*An Arrogant Man Dictating to Playing Imaginary Game Girl Who Aspires to Become a Secretary When She Grows Up*

In my personal narrative I include appropriated historical and contemporary images to hint at wider universal themes. The girl/child is a complex character – powerful, inquisitive, sexual, manipulative and sometimes feral. She is the central character of a quiet moment or exchange in a tableau of suggestion.



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**BELINDA IRELAND**





## DEBORAH COX




I like to immerse myself in landscape, to feel part of the trees, the sky and the earth. It is important for me to have direct experience of my subject. It gives my work an urgency and drive which I can take back to my studio. At every opportunity I paint or sketch outdoors. Even in the winter, I will sit in my car with the wipers going if necessary.

I live in a rural village in Gloucestershire and every day I feel moved by what I see, sometimes muted greys and browns, and others, depending on the season, bright yellows, blues and reds.

Initially I worked as an artist printmaker, creating dry point prints and monoprints by scratching into plastic surfaces. Now my exploration is in paint and colour on a canvas. I still find myself using marks, collage and stencils from my knowledge of printmaking.

For me, a successful painting is one that communicates the joy I find in nature.



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## EMMA ROBERTS

In a moment, a brief, indefinite interval of time, everything can change. There will always be a last kiss, so linger a fraction longer when tender moments arise.

South West artist Emma Roberts suffered a life-threatening stroke in 2014, an event so acute that it has forever changed the way in which she experiences the world.

Emma makes oil paintings on natural linen canvases that capture connections and disconnections between people.




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## GEOFF STAINTHORP

It was 2005; I sat at my desk in the FFP Media production office, beside Penzance harbour. Working as a production designer for film and television, I was overworked, undermined and exhausted. Living away from home and family, I was working all hours and drinking too much... oh and my dad was dying 300 miles away in Carlisle.

PZ Gallery was that office I sat in 13 years ago, and in October that year my father died.

This performance is a reflection on my journey through bereavement, professional re-assessment and family development. I am using props that are of great personal significance – my father's briefcase and ashes – alongside artefacts that shape and define who I am – rulers, gauges and mathematical formula.

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**JUDITH KERR**

**Trees**

A tree, long planted

To celebrate one born

A lengthy distance travelled

To acknowledge an end

A tree chopped, divided

To clear the space ahead

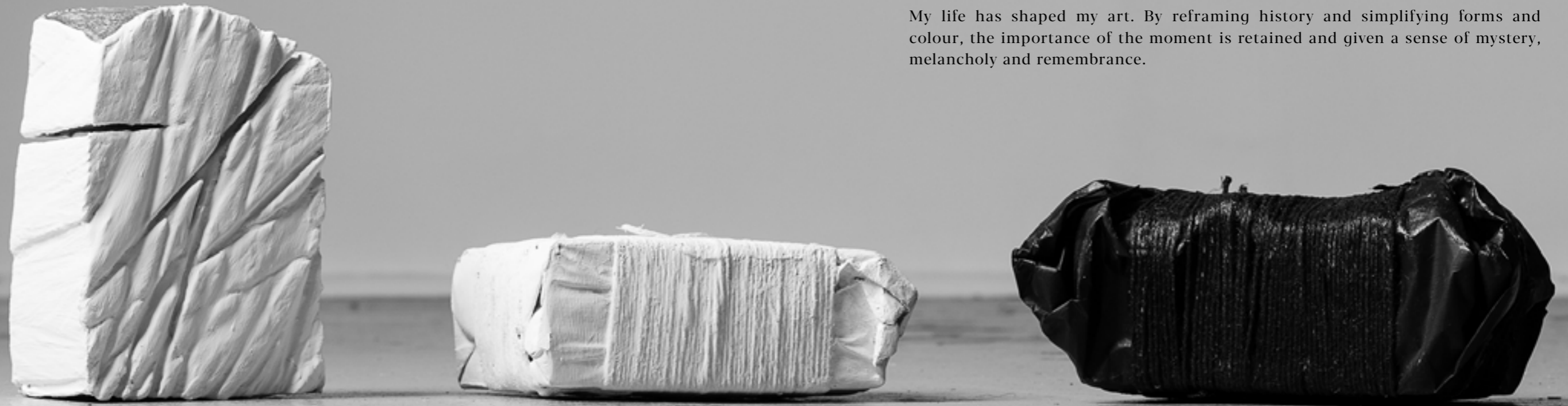
A new tree, set out

To remember someone, dead

*Lamorna, Cornwall. October 2018.*

Words, memories and materials are the beginning of my work. Language and ideas make a poetic visual link to places and events, often from the past.

My life has shaped my art. By reframing history and simplifying forms and colour, the importance of the moment is retained and given a sense of mystery, melancholy and remembrance.





## LAUREL SMART



My interest in abstract expression has been incubating throughout a rich and varied career as a painting tutor. Encouraging others to examine the creative process, and draw from deep within themselves, has nourished my own creativity.

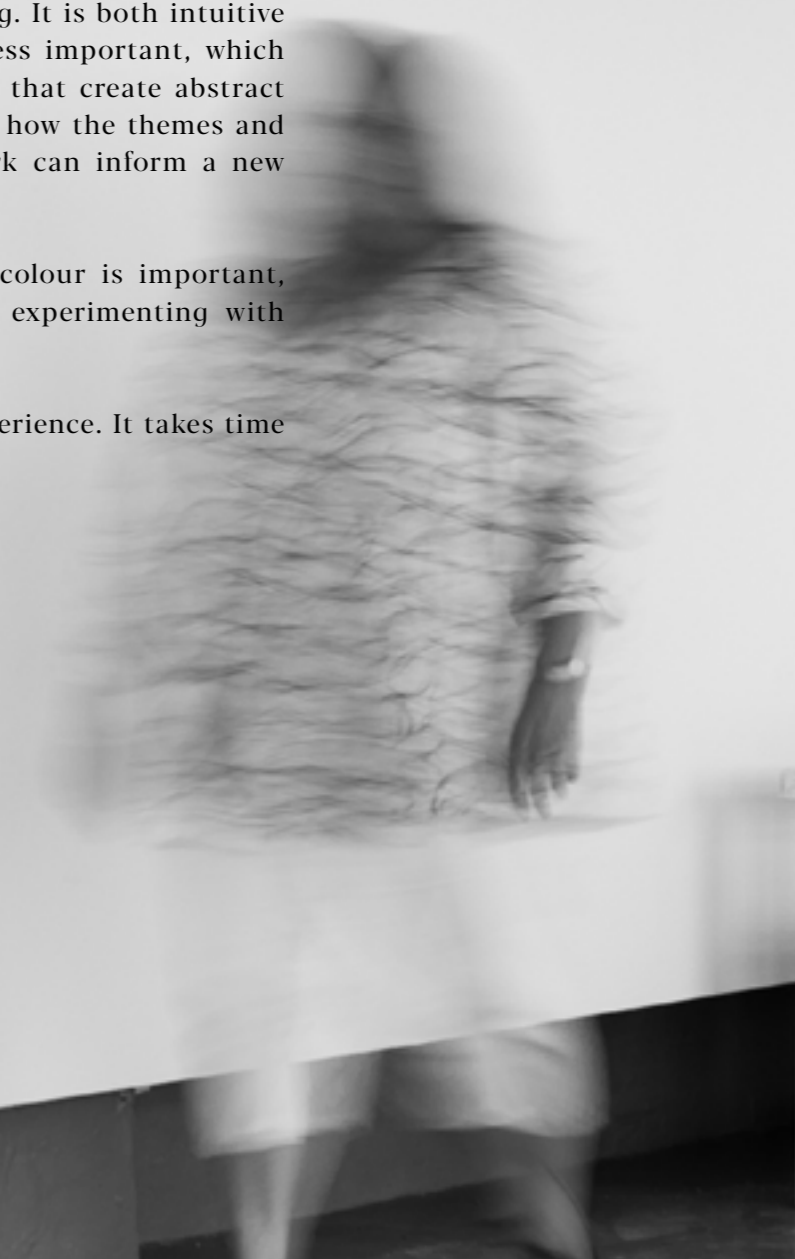
My own painting has gone through a period of transition over the last year; I am at the beginning of a creative adventure.

Gestural marks and colour drive my painting. It is both intuitive and disciplined. Subject matter has been less important, which allowed me to concentrate on the elements that create abstract imagery. Now I am beginning to investigate how the themes and experiences that dominated my earlier work can inform a new direction.

My paintings are often large and layered; colour is important, although, I have enjoyed the challenge of experimenting with black and white.

I aim to capture feeling, the spirit of an experience. It takes time to really see my paintings.

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## MHAIRI TREHARNE

I create images that are intended to feel precious and nostalgic, and reference memories and imagined places from my childhood in Haliburton County in Canada and life in Japan, the United States and the United Kingdom.

My work is small in scale and intended to be held and cherished as an intimate memento. Transparent areas thinly veil glazes of colour, wood singe marks and dapples of pigment.

Developed in layers of oil and enamel, and using a limited colour palette, images are set on sanded and singed hardwood plywood plaques, wrapped or woven in pure silver, copper or mixed iron wire. They are often multidirectional, allowing the freedom to explore and view them as you wish.



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## ROB UNETT



Joy and fear were my constant childhood companions; a dichotomy that drove my retraction from a world in which I felt different and alone. I am now bold and brave, instinctively able to draw upon ambivalent emotions in my work.

Before I begin painting I empty my mind, I feel nothing, and through marks on any surface, immediate and poignant thoughts become known; I react to these. My surfaces are soaked with media, swallowing arrays of colour; a vocabulary to visually speak through. Whether it is through delicate lines, rhythmic washes, violent slashes, smears, tears or bleeds, emotions are released and images emerge.

Sex, gender, a pose, a gesture, confusion, power and pain, destruction and construction, all feature in the abstracted figures I depict. Though largely autobiographical to date, my attention is now turned to others around me and the beginning of a larger body of work titled 'Monster'. Reflecting on my relationship with my father and impactful memories from my childhood, this project is about what makes a monster and how a passionate antithesis can turn you into one.

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## SIMON BIRD

### 'ABSTRACTION Number 1'

I paint the mark of the land upon me,  
through brush and charcoal, chalk and pen,  
through my hand somehow. I feel it.  
It is a physical thing.

I feel it on open heath,  
at home on flint in Greenbelt sand,  
on familiar footpaths, layers scuffed.

I feel it soar in woodland,  
like birdsong I can follow without looking.  
In trees that grasp imagination.

I feel it uncontrollable;  
as high falls plunge to silent pools;  
as relentless waves and icy, skittish rivers.

When it cracks my lips in desert heat.  
Rock and dust.  
I feel it.

When it warms and drenches tropic leaves  
leather green as giant plates,  
drop by drop, I feel it,

memory and history; what's underneath.  
Legend, texture, contour, shape,  
all come shaken free,

I feel it.  
The mark of land on me.

*Camberley, Surrey. November 2018*

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## SOPHIE CARTER

Working in my studio, I welcome the smell of linseed oil and turps. I am comfortable in my old, paint-covered clothes and bare feet; radio on. Once I have begun painting I am in my own world. Painting is an escape for me, a retreat into my memories of the solitude and beauty of nature.

I work intuitively and often from memory. Not knowing entirely where the painting will take me is partly what drives me as an artist.

A large part of my practice is about the movement of paint and how it behaves with little or no manipulation. I apply paint, allowing it to rest as it chooses. I then work into this ground, adding layers of interest, occasionally washing off partially or rubbing back. Ultimately, I allow the initial layers of paint to lead me to the final outcome of the painting.

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## STEPHEN HEWARD



Following 40 years of technically studying both the land and weather as a landscape architect and flying instructor in the UK and Middle East, painting, for me, is a relatively recent and liberating creative outlet, resulting in work that loosely evokes place, space, scale and light.

From a rural North Yorkshire studio, my work celebrates the elements, and the liminal landscapes, coastlines and islands of the North and West of Great Britain and Ireland. I try to convey the dark edges of land and light in fleeting weather conditions, using acrylics and mixed media with spontaneity and fluidity. There is a layering of romantic sensibility alongside a contemplative approach, balanced with technical experimentation and cultural influences.

Smaller and more intimate pieces complement larger works requiring greater energy and physicality. No settled style here, rather a range of mark making and texture of paint that can vary from heavy impasto to thin glazes, and can change daily depending on my mood and instinct.

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## SUE ROGERS



My memories and experiences are of people and communities in transition and turmoil in the midst of unprecedented, often unwanted, change. I lived near Brixton at the time of the riots, working with children and young people, many of whom were disabled, disaffected and on the margins of society.

I am inspired by the figures and faces of the people I meet and my initial sketches are usually made direct from life. In 2017, I undertook a six-week residency in a tattoo studio, filling sketchbooks with quick drawings of clients as they were 'inked-up'.

I use a variety of media, often in a restricted palette. I play with scale and my paintings and prints are frequently larger than life, although at other times I choose to make them smaller and more intimate.



## SYLVIA WADSLEY

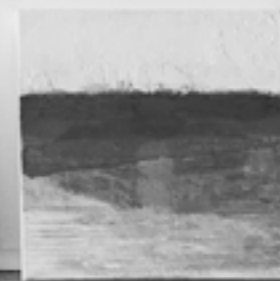



My themes are based on the natural world, our connection with it and the idea that within the environment there are interactions beyond our knowledge; the seen and unseen world in flux and flow.

There is also a disconnection caused by the effects of climate change, urbanisation and technology. I look at the way we are not always satisfied with the natural world as it is, editing images until we experience it through a lens or screen as a simulation. *"The simulated has replaced the real,"* Baudrillard.

Dealing with changed and disappearing habitats, I distil these feelings of connection and disconnection into paintings, seeking to create seductive surfaces and a sense of restraint and absence. I try to induce a feeling of 'calm before the storm'.

I took my fine art degree in Bradford and now live in Stroud, but my work is influenced by my travels, including a recent trip to Norway.




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## THEO CARTER - WEBER

I am curious about the integrity of children's responses and their primal instincts. Do our connections to animals change as we become adults? Do we always have an ancient, primordial understanding of them and why is it that we feel certain things when observing each different species, even if we have had no personal contact with them before?

Working as closely as I can in automatic action, I draw and apply paint to surfaces using colours influenced by the traditions of Buddhism, Hinduism and Jainism, and Carl Jung philosophy. I wish for the pieces to have their own language and compass. Each one informs another, and it is this intercommunication that allows me to understand what my next steps will be.

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DO YOU FEEL YOU  
DESERVE THE LIFE  
YOU SAY YOU WANT?




## TOBY O'BRIEN

*"The world reverberates; it is a cosmos of spiritually working human beings. The matter is living spirit."*

Arthur Jerome Eddy

I build paintings by repeatedly making intuitive and automatic marks, sometimes they are soft and tender, other times they are harsh and fierce. Over time, recurring signs and symbols emerge and flood to the surface. In this way I aim to create art that speaks from soul to soul and draws on our common experience as human beings.

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## TREVOR THORNE

The primary focus for much of my recent work has been the coastline and fishing industry of west Cornwall. However, I have always had a strong commitment to social justice and this is reflected in the more political work I have produced since the 1980s. In 1985, whilst studying Fine Art at the University of Leeds, I was awarded a bursary by Yorkshire Arts for a video, 'Striking Coal', made during the bitter 1984/85 miners' strike.

Although, over the years, I have worked in a number of artistic mediums, my interest in working-class labour and cultural expression has led me to start looking at the skills, processes and materials used in workplaces frequented by previous generations of my family. This work is making me realise that creativity is a common aspect of humanity and not exclusive to the 'artist'. I, therefore, believe that it is just as important to recognise 'ordinary' lives as those that might be considered in some way 'extraordinary'.

The bridge between the 'fishing' and 'family' elements of my practice is a concern for ageing, degradation and the temporal nature of life.

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**EXHIBITION CURATION**  
JESSE LEROY SMITH & FAYE DOBINSON

**PROGRAMME DESIGN**  
ROB PHILLIPS

**PROGRAMME PHOTOGRAPHY**  
STEVE TANNER  
Photographed on location at PZ GALLERY

**THANK YOU FOR YOUR GENEROUS SUPPORT**

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