



RAW RICH

2017 Mentoring Programme Show
PZ Gallery Penzance

NEWLYN
SCHOOL
OF ART

2017 Mentoring Programme Show

RAW RICH

PZ Gallery

7 Coinagehall Street
Penzance
TR18 4AY

24 - 26 November 2017

NEWLYN
SCHOOL
OF ART



Curators

Jesse Leroy Smith

Faye Dobinson

Participating artists

Yolande Armstrong

Sara Bor

Pip Bryson

Julie Cross

Graham Dilley

Gordon Ellis-Brown

Yolanta Gawlik

Sharon Harvey

Linda Saul

Fi Wallace Velarde

Patricia Wilson Smith

Foreword

All artists need honest feedback. The Newlyn School of Art Mentoring Course provides participants with a year of constructive criticism within a group dynamic and it really can be life changing.

Participants come with a remarkable depth and variety of life experiences and this is reflected in the individuality of their work. Each has an urgency and determination to carve out their own message.

Whilst as a group we devote considerable time to the aesthetics of their artworks and what they 'say' to the group, we are also questioning why they were made and where each work can go to fulfil its potential. Getting work into a gallery is often not the only answer to a meaningful and sustainable practice so we are also speculating on the ideal path for each of us as artists.

This mutual support amongst students and tutors makes for a truly rewarding experience for us all. This school was founded and is directed by an artist but is also shaped by all those who participate and work on the Tutor team here.

This year's Mentoring Group will be showing work that is raw and generous; it is urgent and betrays a need to find purpose, integrity and joy in its making. It has been a privilege to see these artists thrive in this collaborative hub and I look forward to seeing their work evolve over the coming years.

Jesse Leroy Smith - Artist and Lead Mentor

Yolande Armstrong

I was brought up to be a good girl... I have fought all my life to overcome that. I love the sensuality of paint and the magic of creation. My paintings burst from the canvas and spill over the edges; they spit, are spiky; they are about our secret parts, desires, longings and about our 'beast'-liness.

My work explores how we use the naming of things for control. It is dark, rich and often humorous... above all, human.

*email: yolandebigfish@yahoo.co.uk
www.yolandebigfish.wordpress.com
facebook: Yolande Armstrong
instagram: yolandebigfish*

Dad with dog
mixed on board
60cm x 80cm



Fishy Fanny 5
mixed media on board
30cm x 30cm



Mother
mixed media on board
60cm x 80cm



Sara Bor

Landscape provides the site for memories to coalesce. Immersion in the immediate situation, where elements collide, offers a sense of where my life meets the life of the landscape.

email: saraborart@gmail.com
www.sarabor.co.uk
twitter: @SaraBorArt
mobile: 07815 989820

Sequences of my life draw upon animated fragments of memory: a daydreaming child roaming the raw Derbyshire landscape, stepping into the creative world of my father's workplace at the Manchester School of Art. These unconscious impressions informed an arts education leading to a career in animation.

But at the heart, like a concentric circle, is the land in many forms - echoed through a life-sized sketchbook made for this Show, which will reflect human imprints on the landscape and provide an interactive experience for the viewer.

Dartmoor 1-9 untitled
acrylic and oil on board, detail
70cm x 60cm



Folium papilionem, pages from canvas sketch book, monoprint,
found flora and butterfly, temporary installation, 40cm x 24cm



Fera flores, pages from canvas sketch book
acrylic and found flora, 40cm x 24cm

Pip Bryson

In this age of consumerism, social media and reality TV, this is where I want to be: The Edge-Land - a place to be self-contained, immersed in wild, natural spaces and most of all, private.

A recent family holiday to the archipelagos of Sweden gave me the opportunity to be in remote tranquil places, to swim, sketch and collect the memories that have become my paintings.

Intimate moments of private reverie on the margins of land and sea are the subject of my current work. In these expansive natural settings, there is space for contemplation and daydreams. The figures are in a state close to loneliness, to melancholia and anxiety, but are freed by their surroundings.

I work in oils and aim for a stripped-back, spare painting style and a limited palette.

email: pipsbryson@hotmail.com
www.pipbryson.com



Study: Girl in orange
mixed media on paper
40cm x 50cm

Solitude
oil on canvas
60cm x 80cm



Badplats
oil on canvas
80cm x 120cm

Julie Cross

We tell ourselves stories, even when we sleep. They are the raw materials of human consciousness, and basic themes are shared throughout all cultures. My work examines the essentials of existence through personal re-interpretation of the stories that shape our lives. Enigmatic, archetypal female figures become receptacles for evoking mood, emotion and thought.

This series focuses on Fate, using my feminist revisions of Graeco-roman myth and capitalising on rich childhood reading experiences and a doctorate in Children's Literature.

The works, which ebb and flow between representation and abstraction, feature an eternal dance between light and dark - a metaphor for redemption and fate.

email: julie.cross@btconnect.com

www.juliecross.co.uk

instagram: [juliecrossart](https://www.instagram.com/juliecrossart)

The Three Fates 1, 2, 3 - triptych
oil and cold wax on board, 12cm x 15cm each



Andromeda
oil on wood panel
40cm x 50cm

Graham Dilley

People placed in real and imaginary landscapes, the advance of technology, and a daily life embedded in the industrial past, inspire my images. People seem increasingly insular, lonely, cynical and distracted by a stream of trivia.

Dream, media, photo archives and global art from all ages excite me. Human representations are placed in surreal contexts, to evoke recognition of interior states of mind in the midst of beauty.

Ink drawings, vivid watercolour and printmaking are used in my practice.

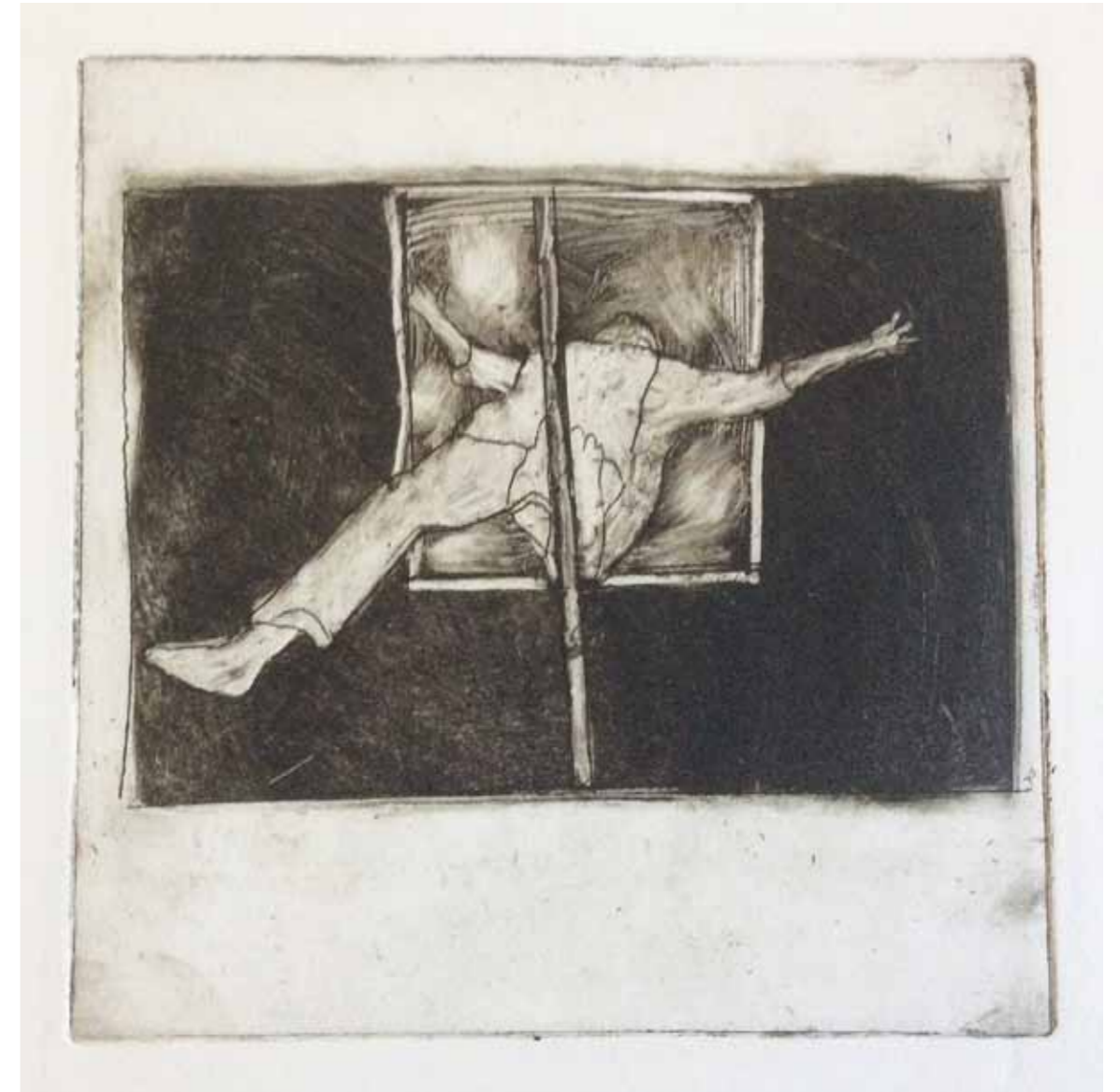
I live and work in West Cornwall.

email: graham.dilley@gmail.com

Falling man 11
etching, 15.2cm x 15.2cm



Falling man 12
etching, 15.2cm x 15.2cm



Falling man 13
etching, 15.2cm x 15.2cm

Gordon Ellis-Brown

*Tribes. Land. Ocean.
Origin. Authenticity. Integrity.
Honour. Pride. Celebration.*

From a childhood living in a small hotel by the sea in Worthing, to his experiences in California and New Mexico, Gordon reveals fundamental truths in conflicting beliefs and cultural traditions.

Drawing on his graphic roots, he uses pure colour, scale, symbolism, iconography, found objects and photography. His meticulously hand-painted and layered works challenge convention, postcolonial attitudes and propaganda, taking the viewer on a journey through positive abstraction.

*Tumbleweed III
Soul Shaker
acrylic, pigment print on
Arches aquarelle
113 cm x 75cm*

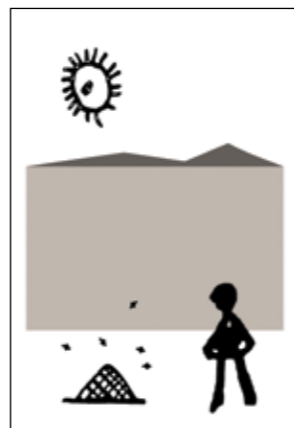


He opens a dialogue between ancient history, the 20th century and modern pop culture by exploring the impact over time on indigenous people, their heritage and their environment.

Focusing on an image before relocating its context is a way of celebrating the enduring materiality of images whilst safeguarding the vulnerability of others. This dissonance subverts, disrupts and enriches our recognition of the visual world, sometimes touching our soul through a brief moment of reflection, leading to a form of realisation.

*email: enquiry@gordonellisbrown.com
www.gordonellisbrown.com
mobile: +44 (0)7748 631777
instagram: gordonellisbrown*

*The Bee Keeper
(Geronimo's Story)
acrylic on canvas
57cm x 49 cm*



*A Day in the Life of Ten Bears
Soul Shaker
acrylic on canvas
110 cm x 87cm*

Yolanta Gawlik

The fluidity of paint enables me to explore the scars given to me by fire when I was a child.

But there are other kinds of scars: the scars which are psychological, environmental, even caused by genocide on nations. In my work I feel motivated by the fragile nature of people and the planet.

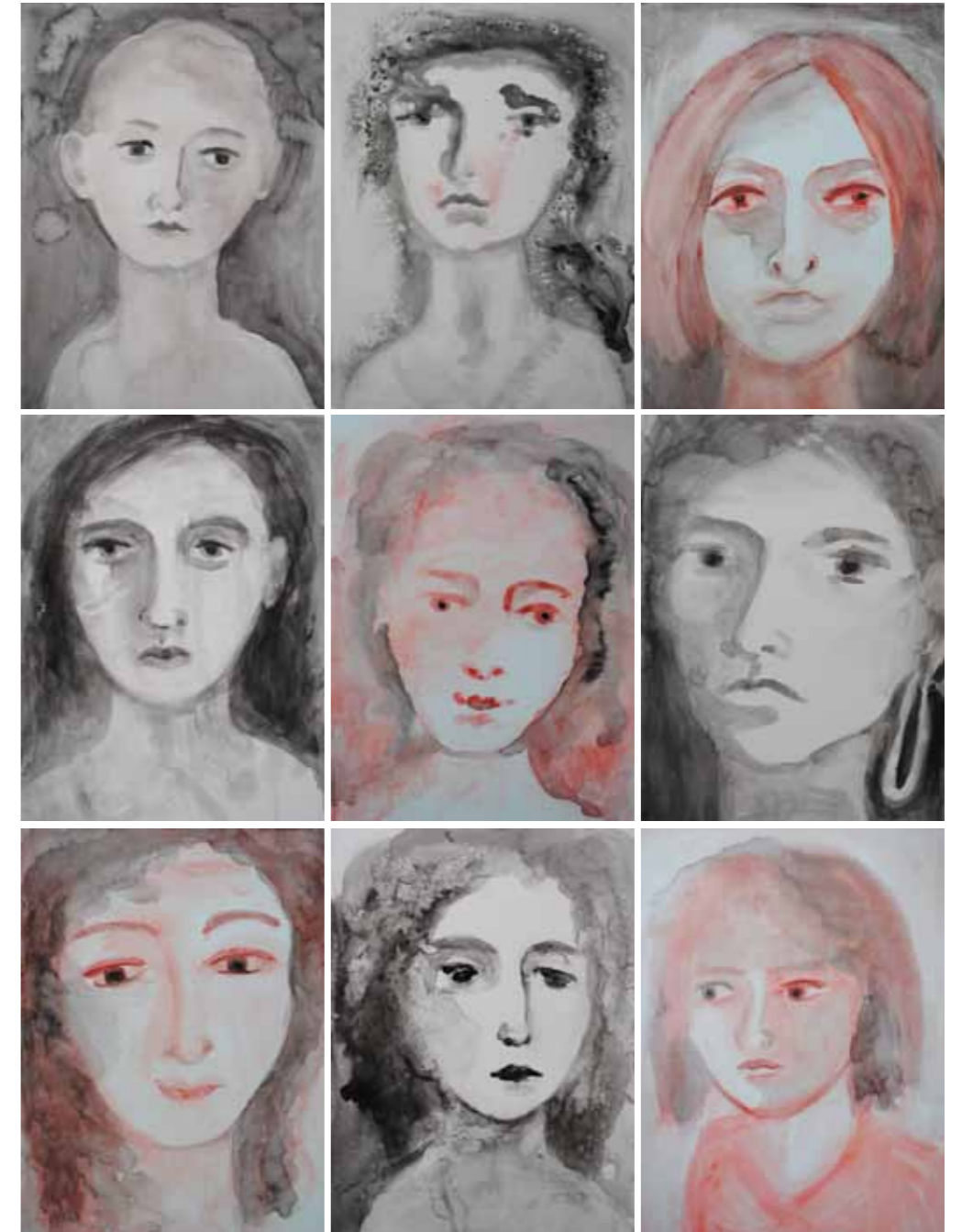
While painting I seek to abandon the illusion of comfort, and allow for accidents. I use the brush as my courage to express vulnerability and imperfection.

email: y.gawlik@gmail.com
www: www.yolantagawlik.com
instagram: [yolanta.gawlik](https://www.instagram.com/yolanta.gawlik)
facebook: [Art of Yolanta Gawlik](https://www.facebook.com/ArtofYolantaGawlik)
twitter: [@yolanta_gawlik](https://twitter.com/yolanta_gawlik)



Monkey dream
artist book, ink on paper
93cm x 24cm unfolded

Scars
installation of 20
drawings, detail
ink on board
30cm x 40cm each



Sharon Harvey

In a childhood full of shadows my memories are fleeting; glimpses and fragments, all dominated by intense shards of colour. My Mother's red silk dress; Claire Miller's incredible blue eyes ringed by long black lashes; the green, yellow and pink of an illicit can of Lilt enjoyed in my Grampy's garden, the dancing rainbow of colour caused by sunlight on crystal in Granny's front room - and the inky blue violet of the night I ran away. These memories are like ideas or visual poems that disintegrate before I can grasp them. They are where my paintings are located and provide the conceptual framework for my practice.

"Everything we see hides another thing, we always want to see what is hidden by what we see."
Rene Magritte

"I think doubt is the number one thing that is interesting in painting."
Amy Sillman

email: contact@sharonharveyart.com
www.sharonharveyart.com
instagram: [sharon_harvey_art](https://www.instagram.com/sharon_harvey_art)

Lilt I & II
acrylic, resin and graphite on canvas
2 x 61cm x 61cm



The night I ran away I & II
acrylic, resin and oil on canvas
2 x 61cm x 61cm

Linda Saul

My themes are the interaction of the elements with the built environment, the structural geometric forms of buildings, the passage of time - decay, weathering, adaptation, repair or ruin.

Having spent my early years living on an island, I retain my love of the coast, and my work features landmarks such as lighthouses and harbours. Currently landlocked in Berkshire, I find myself looking inland and to London for inspiration, exploring the collage of textures that is the city, as modern structures engulf the architecture of previous centuries.

I am excited by the unpredictable marks that arise from the physical properties of watercolour, such as the rivulets formed by flocculating pigments. I collage different paper textures, tearing back and scratching the paper surface repeatedly, producing rich layered effects.

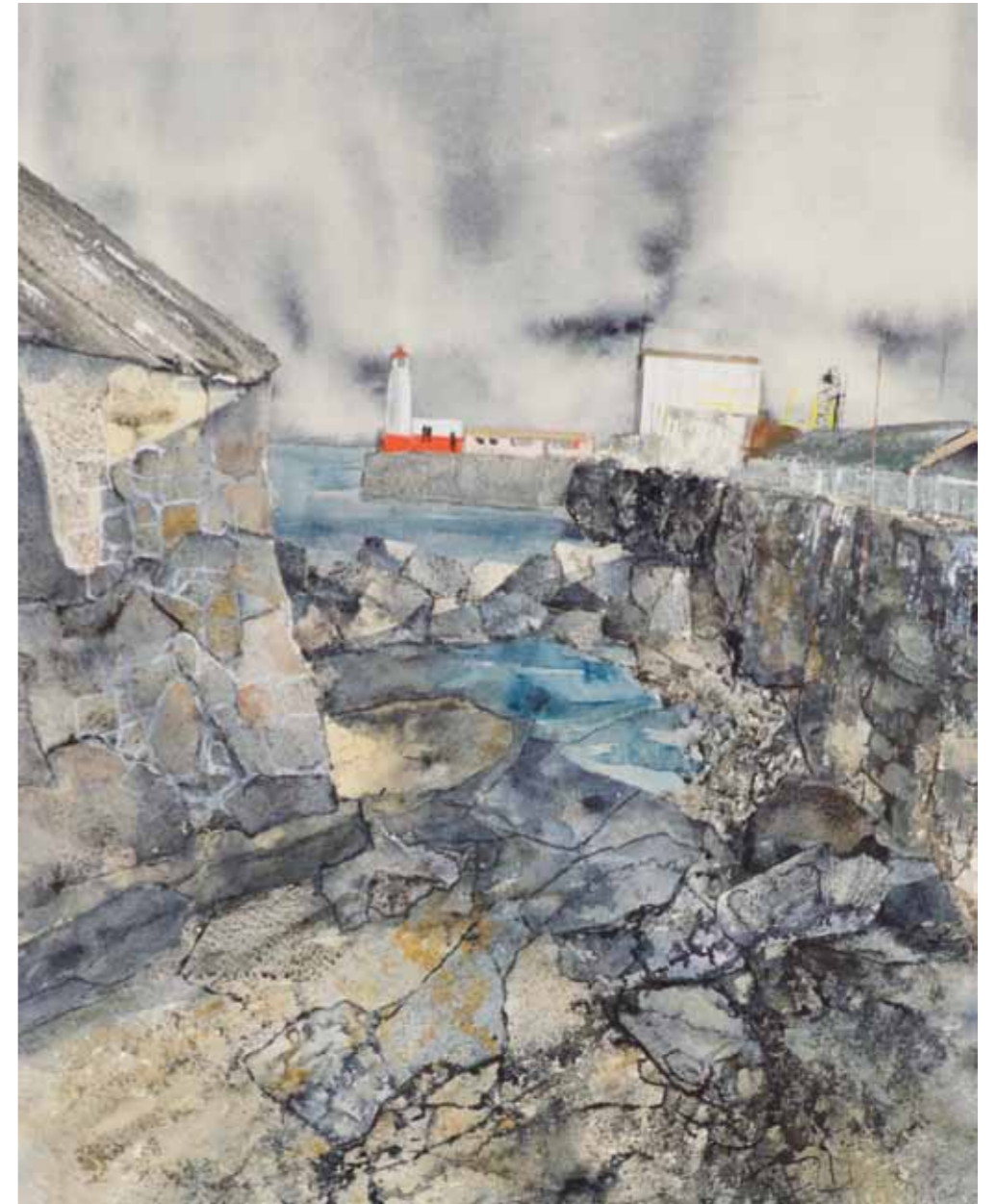
*email: linda@lindasaul.co.uk
www.lindasaul.co.uk
facebook: lindamsaul
instagram: linda.m.saul
twitter: @lindamsaul*



*Crane and chimney,
Lots Road
mixed media on paper
55cm x 75cm*



*Red door, Port Isaac
mixed media on paper
48cm x 50cm*



*Newlyn
mixed media on paper
49cm x 57cm*

Fi Wallace Velarde

I was quite a hyperactive child, so my parents threw me in a pool before I could walk, and this, funnily enough, is where my love of water began.

I spend time next to water, and try to translate my feelings and respond to my inner voice. I have taught myself to enjoy my bit of peace, as there is a lot of noise out there.

'Those who do not make mistakes, do not make anything.'

I am enjoying learning from my mistakes.

email: fiwvelarde@btopenworld.com

www: fiwallacevelarde.com

instagram: [f.wallacevelarde](https://www.instagram.com/f.wallacevelarde)

twitter: [@velardewallace](https://twitter.com/velardewallace)



Fisherman, monotype, 17cm x 17cm



Cormorants, monotype, 17cm x 17cm



The light of patience
monotype, 17cm x 17cm

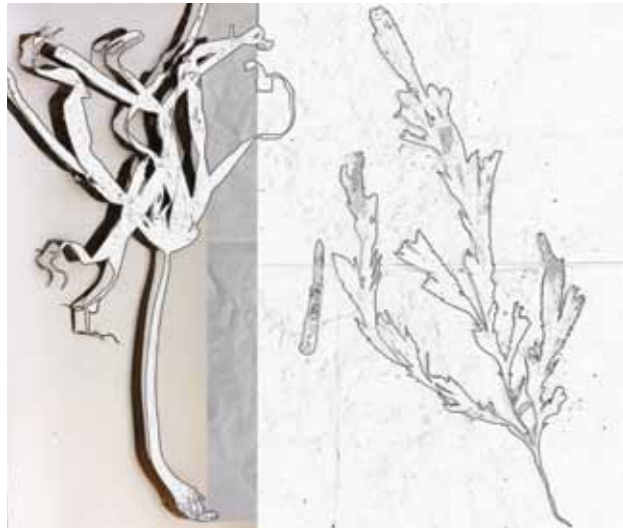
Patricia Wilson Smith

Somewhere between pigment and pixels, life and decay, truth and illusion...
I spent my life first learning to talk, and then believing that I was articulate.

In a time of increasing rapidity of change, due to what are generally applauded as technological advances, I find it increasingly difficult to speak of the things most important to me. So I paint.

As an independent curator and visual artist in Kent, I began visiting West Penwith six years ago, and fell in love with the landscape and unique history of this special part of Cornwall. I moved to St Just a year ago, and joined the Mentoring Course to re-engage with my practice, and the ideas and obsessions that haunt me.

Specimens
unique pigment print on Hahnemuhle cotton rag
35cm x 32cm



email: pat.wilson@i-machine.co.uk
www.i-machine.co.uk
vimeo.com/patwilsonsmith
twitter: @pwilsonsmith
facebook: patricia wilson smith
instagram: pwilsonsmith



Kelp
collagraph, 35cm x 50cm



Adrift
acrylic on canvas
90cm x 70cm



Quotes from the artists about the Mentoring Course

"The course was not prescriptive in any way, and the tutors often tailored talks, and even visiting tutors, to fit the individual interests of the students."

"The generosity of the tutors is outstanding; the visiting artists inspiring and the studio visits enlightening. This is a contemporary art mentoring course that forces you to confront and question every aspect of your practice."

"A wonderful experience that I expect to draw on for years to come."

"I found our trip to CAST studios in Helston particularly inspiring: it was fascinating to visit the studios of some artists I admire and to discover a very contemporary creative space in Cornwall with exciting current arts projects."

"The experience has provided an amazing resource for dialogue and exchange of ideas amongst a group of artists and practitioners."

"The course tutors are genuinely concerned to help each emerging artist push their practice forward and progress towards their individual idea of success."

"Raw Rich - a lot of passion, a bit of pain and a few tears."

"The camaraderie, welcoming atmosphere and humour made the sometimes painful process of finding a focus and direction much more bearable."

"The course tutors, mentors, students and artists have transformed my approach to art and opened up new opportunities with collaborations, exhibitions and also a positive change in lifestyle."

"It has helped to clarify the thoughts and inspirations underpinning my work. Also, it has opened my eyes to what being 'an artist' can mean by exposing us to the varied practice of course tutors, visiting artists and the other artists on the course."

"The timetable is well organised and full. There is also attention paid to helping the group 'gel', especially by arranging sociable meals during our weekends: a huge plus point compared to other courses I have been on."

"Open up your mind and prepare for a roller-coaster year of challenging and rigorous examination of your artistic practice!"

"The course has catapulted me forwards and given me a better understanding of being a professional artist with the chance to meet a range of dynamic artists and discuss their work."

"There is a generosity in passing on experience, in the form of technical advice and professional skills, from tutors and fellow mentoring artists."

"I've also had the chance to exhibit work, with fantastic feedback and a local gallery now selling my paintings."

One Year Mentoring Course

Held at Newlyn School of Art over six weekends, each two months apart, the **One Year Artist 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 and to share their work in the supportive and constructive environment of the group. At times on each weekend there are up to six artists teaching the participants at the same time, giving an amazingly high ratio of contemporary artist tutors to students with guest artists from across the UK sharing their experiences and perspectives.

<http://www.newlynartschool.co.uk/courses/one-year-mentoring-course/>

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.

www.newlynartschool.co.uk





© Newlyn School of Art,
artists and photographers

Photographs

page 2 and 31:

Jesse Leroy Smith

page 28:

Mike Newman

www.ocean-image.com

Cover images

Pip Bryson

Linda Saul

Design

Yolanta Gawlik

y.gawlik@gmail.com

