

The background is a textured, abstract composition of blue and white watercolor washes. The blue tones range from deep navy to a lighter, misty blue, with white areas that appear as if the blue paint has been partially removed or diluted. Scattered across this background are seven circular color swatches. Starting from the top and moving clockwise, the colors are: a bright yellow, a light yellow, a pale yellow, a pale pink, a light pink, a light blue, and a light yellow. The text 'New Painting' is centered in the right half of the image.

New  
Painting

Cover image: Julian Brown, Nightbloomer, 2018

# New Painting

Contemporary British Painting Exhibition  
24 November 2018 - 17 January 2019

The Crypt, St Marylebone Parish Church  
17 Marylebone Road, London NW1 5LT

[contemporarybritishpainting.com](http://contemporarybritishpainting.com)  
[newpainting1819@gmail.com](mailto:newpainting1819@gmail.com)

[Instagram](#)

[Twitter](#)

[Facebook](#)



## Curators' introduction

Contemporary British Painting is a group of painters living and working across the UK who have come together as an artist led organisation to support and promote contemporary painting through exhibitions, talks, publications, an annual painting prize and through placement of paintings into permanent collections of art in museums both in the UK and internationally. We work in partnership with the Priseman-Seabrook Collection which has toured nationally and internationally, most notably with a tour of four museums across China. Membership is by invitation and currently has 64 active members including recent winners of the CBP painting prize.

Founded by painters Simon Carter and Robert Priseman in 2013, the group continues to grow, organising a number of activities which include the long running painting exhibition programme in St Marylebone Parish Church's crypt space. CBP are fortunate to have been long term guests in this central London venue, exhibiting members' and non-members' paintings over the last 5 years. The exhibition programme showcases a wide range of work with a view to engaging on issues critical to contemporary painting and themes which continue to expand the broad interests that painting occupies in this digital age.

In 2016 the Contemporary British Painting Prize was launched - 'a painters' prize organised by painters' with a cash prize, a group exhibition of finalists, followed by a solo exhibition for the winner. Cathy Lomax was awarded first prize in 2016, Narbi Price in 2017 and Joe Packer was recently announced as the 2018 prizewinner at this year's Painting Prize exhibition at Huddersfield Art Gallery, which will tour to the Menier Gallery in London in 2019. The prize attracts a high calibre of submissions from across the UK highlighting the healthy state of painting in the UK today.

For this 'New Painting' exhibition, the penultimate exhibition at The Crypt in St Marylebone Parish Church, our aim is to showcase the best new painting coming from our members. We have selected 46 small paintings which we hope demonstrate the vitality, latitude and relevance of contemporary painting in the UK today. Our aim with the curation is to create unexpected connections between works initiating new conversations and enriching the viewers' experience, we hope you enjoy the exhibition.

Paula MacArthur & Wendy Saunders 2018



Fig 1. Édouard Manet, Déjeuner sur l'herbe, oil on canvas, 1862-3



Fig 2. Marcantonio Raimondi, The Judgement of Paris, engraving, 1515

## Contemporary – New – Painting.

The challenge of writing an essay to accompany Contemporary British Painting's 'New Painting' exhibition, demands a consideration of the terms 'contemporary' and 'new' in order to make room, as it were, for a third: 'painting'.

While it is perhaps optimistic to attempt a consensus on what constitutes a contemporary painting, what can be stated with a greater degree of confidence is that the history of painting is one long chronicle of painting's complex and shifting relation to time. A number of books sit next to me as I write this essay. Their commonality is the way in which they present the work of a number of painters whose work has been deemed to have a particular relation to time. Not only are these painters, and I admire many of them, producing new work but work so new in fact, that its eye, so to speak, is not on the now but on tomorrow. Painters cannot, however, be held solely responsible for the claims often made for their practice – "painting of tomorrow", a "new spirit in painting", or even the slightly baffling "new contemporary painting".

This packaging and parsing of painting and the new is not only as old as the history of painting but has constantly shifted over time. Jean Auguste Dominique Ingres, for example, stated that 'Raphael, in imitating endlessly, was always himself.'<sup>1</sup> The driving force of modernism, however, replaced the painter's untroubled backward-look with an attempt to create an inimitable style, arriving at the new, not by regarding the present's rear-view mirror, but by creating a new in the present and projecting it into the future. If the modernist painting cannot be copied, it attempts to preserve its originality infinitely.

One has only to look at the paintings of Edouard Manet to realise, however, that many of these extra-historical aspirations rely upon a repetition of the past, albeit in a disguised form.<sup>2</sup> Manet's *Déjeuner sur l'herbe* [fig 1] borrows from Marcantonio Raimondi's 1515 engraving, *The Judgement of Paris* [fig 2], itself a repetition from a painting by Raphael.<sup>3</sup> We can think of *Déjeuner sur l'herbe* then, as a masked or disguised repetition in order to occlude any reference to history, thereby reinforcing its originality.

Pluralism, most often associated with postmodernism, referred to by Roland Barthes as a 'tissue of quotations', in a 'multidimensional space in which a variety of writings, none of them original, blend or clash', are already in play over three hundred years prior to Barthes' *The Death of the Author*.<sup>4</sup> Maria Loh quotes Baroque theorist Secondo Lancelotti (1583-1643): 'There are many books in one book, and many authors speak through the mouth of one author.'<sup>5</sup>

Our obsession with our own contemporaneity marks us as different from all of the now's that have preceded us. The Middle Ages were obsessed with eternity, the Renaissance with the past and Modernity with the future. This fascination with our own time, according to Boris Groys, is a result of the synchronisation of the multiple and conflicting times that Jan Vervoert described as symptomatic of the now.<sup>6</sup> What then, does it mean to be contemporary if we take contemporary to mean "the present", or "up to date"? The problem with these two definitions is that they are equally applicable to the word "modern". *The Oxford English Dictionary* defines modern as

pertaining to the present or recent times, and from the Latin word *modo* – “just now”. If we accept ‘the present’ or ‘up to date’ as timely definitions of the word contemporary, then the contemporary, it seems, has stepped into the vacuum left by the modern. Definitions of ‘contemporary’ that are perhaps most relevant to this essay and to my reading of the work exhibited in ‘New Painting’ are also found in the OED and have been explored in detail by Terry Smith (*Contemporary, Contemporaneity*) and Giorgio Agamben (*What is the Contemporary?*). The OED establishes contemporary, variously, from the Latin *contemporarius*, as meaning together, in, or with time. What follows, according to Smith, is that contemporaneity cannot be ‘singular but multiple in nature’.<sup>7</sup> The strangeness of this multiplicity of temporalities, described by Roland Barthes as the ‘untimely’, results, according to Smith, in an experience of the presence of the present while being simultaneously immersed in different and competing times. Agamben, in a similar vein, describes the contemporary as a temporal fault-line that becomes ‘an encounter between times and generations’, a ‘relationship with time that adheres to it through a disjunction and an anachronism’.<sup>8</sup>

The ‘new’ is the second term in need of attention and in this instance, in relation to the old. The new, after all, can only be so in relation to the old and the old is constantly being reinvented – particularly by painters. What the painters exhibiting in ‘New Painting’ have in common, and I hope they agree, is their refusal to make a fetish of newness – to seek ‘newness for newness’ sake.<sup>9</sup> This is not to suggest that there is nothing beyond the old light of distant, dead stars but that the CBP painters address, respond to, reinterpret, and reassess the signals and perturbations from a plethora of older painting. Works of art have no shelf life, and painting’s longevity suggests that there is always something more to say in painting. Eugène Delacroix wrote in 1824 that ‘what inspires their [painters] work, is not new ideas, but their obsession with the idea that what has already been said is still not enough’.<sup>10</sup>

To leaf through the pages of the ‘New Painting’ catalogue is to experience the workings of an anachronic and non-mechanical timekeeper. To open the catalogue is to start the clock ticking. Here time is not measured by itself (one second per second) but by the movement of photographs of paintings as they pass from the present-read into the past-read while building an anticipation for the following image. This order, unlike time itself, can be reversed. The catalogue is a site where the seen and the sayable, the icon and the logos commingle, a marker of time where disparate styles of painting are content to collide. The catalogue may be pulped, recycled, and in turn become a different book. And so it goes on. The book, according to Gilles Deleuze, is not a matter of objects and subjects but ‘variously formed matters, and very different dates and speeds’.<sup>11</sup>

Different dates and times are held, in oil paint, on the surface of Nicholas Middleton’s *A Moment of True Feeling*, a painting of a photograph, of a photograph from a film that gives weight, perhaps, to Briony Fer’s bold claim that repetition is the ‘ground of all representation’.<sup>12</sup> What I find compelling in this small painting is the way that the figure/ground relation not only takes us backward in time but into the image through a series of receding planes – from the painting’s actual surface to the hand with photograph, and ultimately to an indeterminate ground – each plane phase-locked with the temporal logic of the painting’s realisation – a simultaneous stitching together

of time(s) and space(s).

Another temporal condition that can be ascribed to painting is the time invested in its making. The paintings shown in 'New Painting' could be divided into images that have been carefully constructed with an image already in mind and images that have, as it were, been found through the process of painting as it unfolds in and over time. Paintings by Karl Bielik, Amanda Ansell and Alison Pilkington belong to the latter camp while those of Geraint Evans, Nathan Eastwood and Sean Williams belong, it seems, to the former. Another way of discussing this division might be to mention those paintings whose starting point is the lens and those that eschew the photographic. Susie Hamilton's *Candelabrum* with its sputtering yet frozen candle flame and Natalie Dowse's *Crocodile Tears 3*, for example, both investigate, I would suggest, the ways that painting represents time in relation to that of photography, where time is measured by a change in a state of affairs – or motion. In contrast, Stephen Snoddy's *Untitled 158* and Paula MacArthur's *Which binds them all together*, forgo the photograph as the impetus for painting. MacArthur's oil paint seems so diluted that the fragile flower-like images are barely held on the surface of the linen – in motion, caught midway between absence and presence, while Snoddy's painting, perhaps the most unashamed nod to modernist abstraction in the exhibition, revels in plane, colour, and composition. If we have a painter here, for whom modernist abstraction remains unfinished business, then the exhibition's most Baroque image, is perhaps, Iain Andrews' *Nearly There*. By Baroque I do not mean to suggest that Andrews emulates a Rubens or a Bernini but rather that his painting, like much from the Baroque period, is a riot of pleating, twisting and folding. Andrews folds acrylic into oil, human into animal, the ripe into the rotten, thick into thin, Bosch into Bacon, figure into ground and fable into farce.

I have not yet mentioned the CBP painters for whom the political, the metaphysical, the strictly observational and obliquely psychoanalytical play a part in their practice – Barbara Howey, Marguerite Horner, Simon Carter, Alex Hanna, and Ruth Calland spring to mind – and if guilty of this failure, it is due, in part, to my interest in an overarching discussion of 'New Painting' in terms of time rather than style and content.

'New Painting' then, presents a heterogeneous body of work that simultaneously shares a desire to regard both the past – the passing of past painting – and the future – the anticipation of future audiences, while going to work in the present – a negotiation of the medium of paint in order to decelerate the gaze and by doing so extend the presence of the present. The name chosen to identify this group of painters collectively, the title of this exhibition, and the paintings shown therein are, therefore, thick with time – the contemporary and the new.

James Quin

November 2018

<sup>1</sup> Richard Shiff, "Representation, Copying, and the Technique of Originality", *New Literary History*, Vol. 15, No. 2 (1984), p. 333- 63, 342. Originally in Henri Delaborde, *Ingres, sa Vie, ses Travaux, sa Doctrine* (Paris, 1870), pp.139-40.

<sup>2</sup> Michel Foucault reminds us that Manet's training as a painter was nothing if not classical and conformist. Manet worked in the studio of the history and genre painter Thomas Couture (1815-79). According to Foucault, Manet used all the 'traditions he had learned in the studios where he studied'. Michel Foucault, *Manet and the Object of Painting* (London: Tate Publishing, 2011), p. 33.

<sup>3</sup> See James Elkins, "From Original to Copy and Back Again", *British Journal of Aesthetics*, Vol. 33, No. 2, April (1993), pp. 113-19, 117.

<sup>4</sup> See Roland Barthes, "The Death of the Author" in *Authorship: From Plato to the Postmodern*, edited by Sean Burke, (Edinburgh: Edinburgh University Press, 1995), pp. 125- 30.

<sup>5</sup> Maria H. Loh, "New and Improved: Repetition as Originality in Italian Baroque Practice and Theory", *The Art Bulletin*, Vol. 83, No. 3, (2004), p. 477.

<sup>6</sup> Appropriation in the context of postmodernity has an eschatological bent, the result of which Jan Vervoert describes as a 'radical temporal incision'. Jan Verwoert, "Apropos Appropriation: Why stealing Images today feels different", *Art and Research*, Vol. 1, No. 2, (Summer 2007), p. 1.

<sup>7</sup> Terry Smith, "Contemporary, Contemporaneity" (An essay commissioned as part of the Keywords Project), [https://keywords.pitt.edu/pdfs/contemporary\\_and\\_contemporaneity.pdf](https://keywords.pitt.edu/pdfs/contemporary_and_contemporaneity.pdf)

<sup>8</sup> Giorgio Agamben, "What is the Contemporary?" *What is an Apparatus? And Other Essays*, trans. David Kishik and Stefan Pedatella, (Stanford: Stanford University Press, 2009) p. 52

<sup>9</sup> Boris Groys. *On the New*, trans. G.M. Goshgarian, (London and New York: Verso, 2014) p.7

<sup>10</sup> Eugène Delacroix, *The Journal of Eugène Delacroix*, ed. Hubert Wellington (London and New York: Phaidon Press, 1995) p. 41. Cited by Terry R. Myers in *Painting, Documents of Contemporary Art*, ed. Terry R. Myers, (London: Whitechapel Gallery and MIT Press, 2011) p.12.

<sup>11</sup> Gilles Deleuze, *A Thousand Plateaus: Capitalism and Schizophrenia*, translated by Brian Massumi, (London and New York: Bloomsbury, 2013), p. 2.

<sup>12</sup> Briony Fer, *The Infinite Line: Remaking Art after Modernism*, (New Haven and London: Yale University Press, 2004) p. 1.

## Exhibitors

David Ainley  
Iain Andrews  
Amanda Ansell  
Karl Bielik  
Day Bowman  
Julian Brown  
Simon Burton  
Marco Cali  
Ruth Calland  
Simon Carter  
Lucy Cox  
Gordon Dalton  
Pen Dalton  
Natalie Dowse  
Fiona Eastwood  
Nathan Eastwood  
Geraint Evans  
Susie Hamilton  
Alex Hanna  
Marguerite Horner  
Barbara Howey  
Phil Illingworth  
Linda Ingham

Matthew Krishanu  
Bryan Lavelle  
Cathy Lomax  
Paula MacArthur  
Enzo Marra  
Nicholas Middleton  
Cara Nahaul  
Paul Newman  
Kirsty O'Leary-Leeson  
Gideon Pain  
Mandy Payne  
Ruth Philo  
Barbara Peirson  
Alison Pilkington  
Narbi Price  
Freya Purdue  
James Quin  
Wendy Saunders  
Stephen Snoddy  
David Sullivan  
Ehryn Torrell  
Judith Tucker  
Sean Williams



Mined and quarried places are the subject of reflections on histories of human endeavour often hidden from admirers of the spectacular and picturesque in landscape and its representation in fine art. Lengthy processes involving cutting and drawing through multiple layers of monochrome echo the efforts of people who mined at a rate of a handspan a day to win lead from hard rock in David Ainley's native Derbyshire, labours that correspond to the extraction of precious rare earths elsewhere today. He has exhibited regularly in the UK and abroad since his first solo show at Ikon Gallery, Birmingham in 1966.

David Ainley  
Mined (One Vein, Five Shafts & Red Ground)  
Acrylic on cut-through and drilled panel  
33 x 28 cms  
2015  
£1300

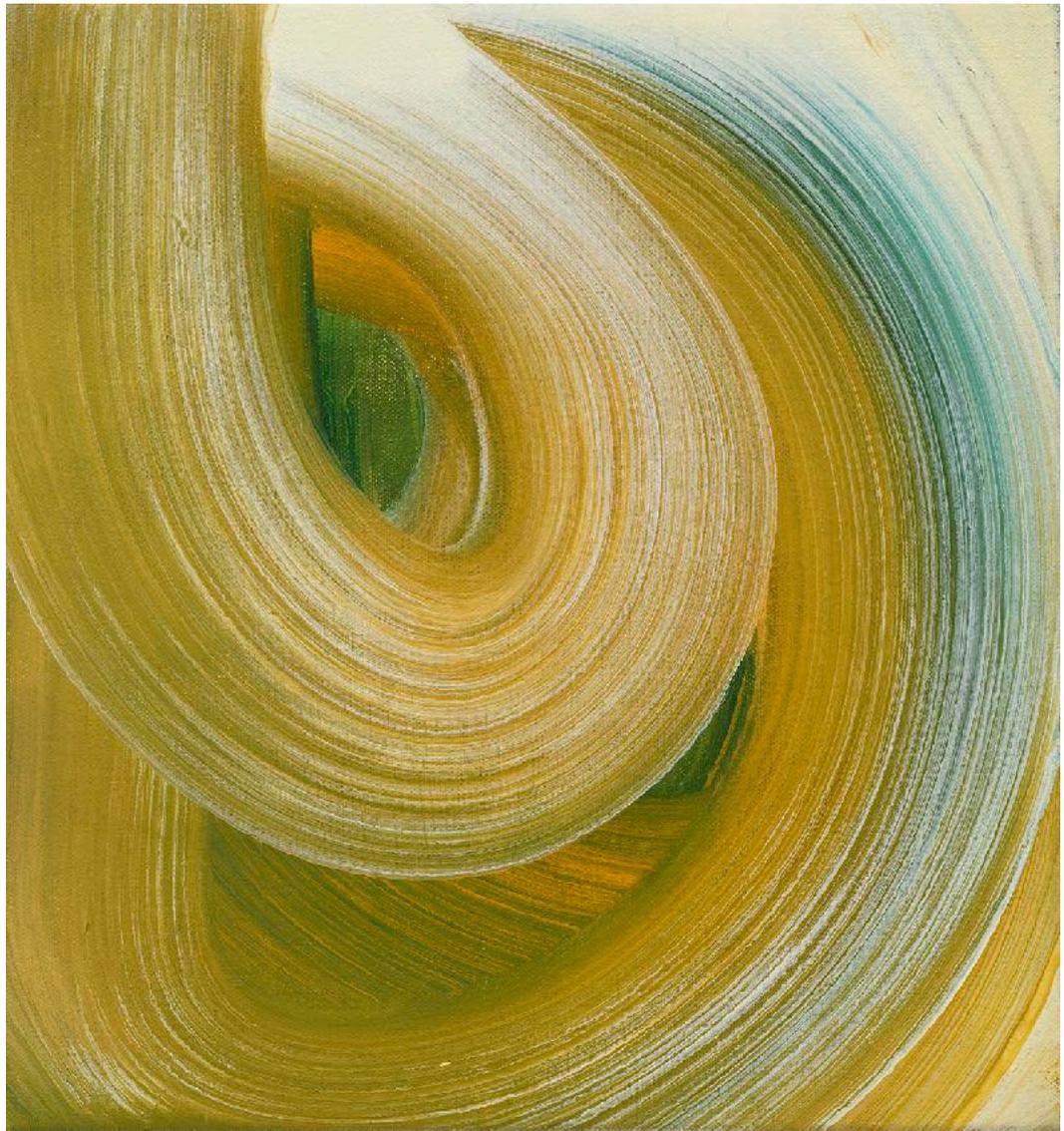
[axisweb.org/p/davidainley](http://axisweb.org/p/davidainley)



This is part of a series of small works made in response to the narrative of a particular Folk Tale. Ideas of transformation, oral greed and witchcraft have been prevalent, and have all found their way into the paint, albeit in a sometimes farcical and playful manner.

Iain Andrews  
Nearly there  
Oil & acrylic on burlap  
30 x 25 cms  
2018  
£1000

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



I make paintings which consider how we might physically, visually, and emotionally experience a sense of place. The work contains many thin layers of oil paint, painted wet-in-wet and repeated several times. These paintings are based on quick drawings of forms observed in the landscape where I have a studio. I take these drawings and re-organise them to fit a desired composition. Their final placement is determined through a rehearsal which has sensitivity for the existing surface detail. So, some areas of the painting are deliberately left to reveal something underneath, whilst other areas are painted over and concealed.

Amanda Ansell  
Trance  
Oil on canvas  
30 x 28 cms  
2018  
£500

[amandaansell.co.uk](http://amandaansell.co.uk)



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.

Karl Bielik  
Cast  
Oil on panel  
30 x 40 cms  
2018  
£900

[karlbielik.com](http://karlbielik.com)



In this new series of paintings I find that the mark making on the canvas echoes the marks, lines and shapes that we made into the wet, grey sand of my home town beach: thus the canvas becomes the beach that acted as a super-sized canvas of my childhood.

Recalling cold summer days when the receding tide provided vast spaces for play and sand-marking, coupled with memories of shivering in our swimsuits and picnicking on gritty sandwiches and hot chocolate from plastic cups, has provided me with powerful images and a deep sense of place.

My seaside beach was, for many, a holiday destination but for me was a year-round place of discovery, of interest and play.

Day Bowman  
Diversion 4  
Oil and charcoal on canvas  
26 x 30 cms  
2018  
£800

[daybowman.com](http://daybowman.com)



The imagery in my work is very heavily influenced by nostalgic visions of the 1980's and the folk art from my mother Polish heritage. Both of these worlds have a handmade geometric quality that has a playful and primitive relevance to the world we now live in.

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

Julian Brown  
Nightbloomer  
Acrylic on canvas  
50 x 40 cms  
2018  
£990

[julianbrownart.co.uk](http://julianbrownart.co.uk)



Simon Burton's paintings are constructed from tatters of memory; reclaiming, recycling, repairing and reforming paintings past. Their surfaces are inhabited by the accumulation of touches. The multiple layers of paint are frustrated by the very effort that brought them into being. Burton's painting courts this as a type of dilemma; it is clogged with incident yet senses an encroaching emptiness. The 'PH' (Painters Head) painting is a negotiation between the actuality of a materially marked surface and the potential for that surface to contain the appearance of something. It sits on this strange threshold where the painting both coagulates and disintegrates.

Simon Burton  
PH  
Oil on canvas on panel 2018  
37.5 x 30.5 cms  
2018  
£3000

[simonburton.org](http://simonburton.org)



I have always been drawn by the Renaissance painting tradition where often a body or group of figures are depicted within a space suggested by the paint. I like the way paint is used in elementary streaks, smears and daubs to give this illusion of a realistically solid and lit place. My ideal is to keep a sense of the drama and theatre of the paintings of that period whilst going as far towards abstraction as possible.

Marco Cali  
Untitled  
Oil on board  
30 x 30 cms  
2018  
£300

[www.marco-cali.com](http://www.marco-cali.com)



The unfamiliar and unknown invite our projections, expressing both a need to connect and a need to expel the contents of our own shadow. When painting I'm often attempting to nudge this process into reverse, seeking out an encounter with the unexpected in myself and on the canvas. Tropical Lunch was based on a dream someone told me, involving mutated arms and a sense of helplessness. Painting only using peripheral vision or non-sight, I attempted to connect with the horror and strangeness of this dream, but also to consume its meaning for myself, an act of psychic cannibalism.

Ruth Calland  
Tropical Lunch  
Oil on canvas  
61 x 46 cms  
2018  
£700

[ruthcalland.com](http://ruthcalland.com)



I live on the North Sea coast of Essex. I make drawings outdoors most weeks. I paint in a studio a few minutes walk from the beach. It is pleasingly unfashionable to paint the landscape but in some way the coastal landscape, the smell of the sea, its sound and light, sustains what I do.

Simon Carter  
North Sea  
Acrylic on canvas  
30 cms diameter  
2017  
£1500

[simoncarterpaintings.co.uk](http://simoncarterpaintings.co.uk)



Lucy Cox's paintings have been described as 'spatial ambiguities' that juxtapose form, space, pattern and colour.

"I recently started experimenting with gouache on paper and board; motifs develop over time by intuition; one shape would lead to additional ones - perhaps the process is like a game, hence the title 'Snakes and Ladders'. Maybe juxtaposing colours and patterns is also a game, creating optical signs and illusions. For me, painting is informed by the everyday experience of seeing; a relationship between what is shown and what is suggested."

Lucy Cox  
Snakes and ladders  
Acrylic and gouache on board  
30.5 x 30.5 cms  
2018  
£200

[lucycox.com](http://lucycox.com)



My paintings have an anxious contradiction, with the work being self-conscious of what it is, its possible failings, yet revel in the celebration of painting, asking the viewer to look longer and harder at what painting is, and why it continues to be curious and fascinating.

My paintings have a real subject (landscape), but the paintings are an invention, full of contrasts and spontaneity. The seemingly offhand approach denies any superficial finesse to reveal a love of awkward imagery, polluted colours and a stuttering bad grammar. The paintings are not directly of a single place, but rather an idea of a place and the melancholy of longing and wanting to belong. An unfashionable romanticism grounded in the act of painting.

Gordon Dalton  
Wreckage  
Acrylic on canvas  
40 x 30 cms  
2018  
£1500

[gordondalton.com](http://gordondalton.com)



Confronted with the ubiquity of seductive digitally inspired images, I have been re-considering analogue painting through the feminist notion of *L'écriture féminine*. This has meant making matter explicit, privileging the unconscious marks of gesture, letting paint 'speak': of its stickinesses, dribblings and smearings - as stuff that flows and oozes creating tactile, imperfect surfaces analogous to the body's mute emotions. However it is virtually impossible to establish clear distinctions between the protocols of digital and analogue practice. My current paintings explore what lies in-between: highlighting non-representing aesthetic techniques of merging, blending, ombréd tones and the enlarged patterns of half-tone screens.

Pen Dalton  
Wraparound  
Acrylic on board  
30 x 70 cms  
2017  
£450

[axisweb.org/p/pendalton/](http://axisweb.org/p/pendalton/)



I employ ephemeral photographic sources in my practice, such as film stills, surveillance footage, and the snapshot. In using these transient photographic sources I elevate the status of the original image by drawing on the considered value and the historic eminence of painting and image production.

Based on film stills, 'Crocodile Tears' is a series of paintings which toy with context. Tightly cropped and manipulated to focus on the protagonist's tears, the identity of the actor becomes secondary, and further isolated from the script and a stirring soundtrack, the cause of the tears becomes a mystery. Removed from context, the paintings are unsentimental parody. Although the paintings appear intense and emotionally charged, these are the artificial tears of an actor.

Natalie Dowse  
Crocodile tears 3  
Oil on canvas  
46 x 46 cms  
2016  
£1500

[nataliedowse.co.uk](http://nataliedowse.co.uk)



An employment of 1960s filmic approaches towards framing a subject plays on proximity, the ground is both impenetrable and void-like, 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 painted mark is the thing in itself and the thing it describes' (Altfest). The motif is compressed into a series of gestures, referencing relationships in the space. Compression refers to the mediation of the image and its existence for a short duration as a cropped thumbnail.

Fiona Eastwood  
Roll  
Oil on board  
25 x 30 cms  
2017  
£450

[fionaeastwood.com](http://fionaeastwood.com)



Two's Company Three's A Crowd implies a narrative that could be a cutaway shot from a kitchen sink drama. The inherent conversation seen in the painting is ambiguous. This intensely atmospheric and melancholic painting operates within the conceptual framework of photo-realism, yet the works reveal loose brush marks and surface imperfections such as trapped dust and hair under a seemingly shiny surface. In this way the painting is fictional rather than strictly photorealistic.

Ultimately, Eastwood's intentions are to make a contemporary 'Kitchen Sink' painting, one which has its roots in photo-real painting and within the objective language of social realism.

Nathan Eastwood  
Two's company three's a crowd  
Enamel on board  
53 x 64 cms  
2017  
£3000

[neastwood.com](http://neastwood.com)



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 stylised 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'.

His work depicts manicured or fabricated gardens and parks, shopping malls and suburban green belts, national parks and theme parks. Geraint is interested in both the hybridised space in which the built and natural environments meet and in our complex perception of the wilderness.

Geraint Evans  
Feral  
Oil on board  
56 x 60 cms  
2017  
£1900

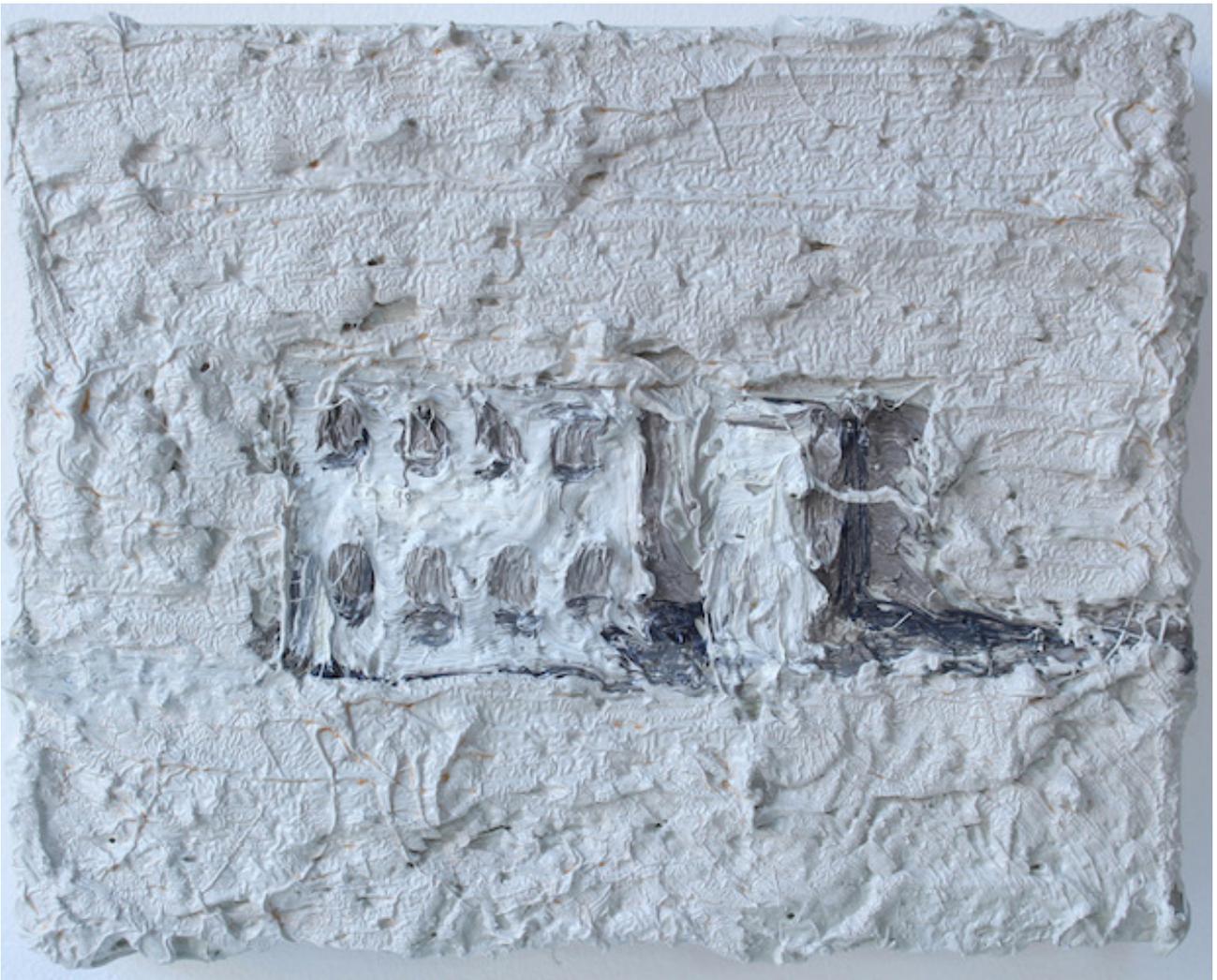
[geraintevans.net](http://geraintevans.net)



My paintings contrast darkness and glaring light. This painting, developed from my Dining Room series, depicts a small group of candlelit diners partly obscured and abstracted in sepulchral darkness. It is also based on 'A Game of Chess' in TS Eliot's 'The Waste Land', where the flickering flames of candelabra create shifting, curdling sensations in an atmosphere of sinister chiaroscuro.

Susie Hamilton  
Candelabrum  
Oil on canvas  
50 x 40 cms  
2018  
£850

[susiehamilton.co.uk](http://susiehamilton.co.uk)



I paint objects from my immediate surroundings. These objects are frequently selected for their qualities of colour and tone. Subjects are important in that they help to connect ideas so many of the same motifs are repeated and reworked. I like to paint materials and surfaces that present a degree of visual paradox or that offer unexpected questions regarding structure and form, size and scale. I am interested in the pattern of shapes hidden within an area of fabric or plastic packaging and how its structure may or may not reveal itself. I frequently paint within a shallow pictorial space and find this to be an important part of my work.

Alex Hanna  
Pill containers  
Oil on panel  
20 x 25 cms  
2017  
£500

[alex-hanna.co.uk](http://alex-hanna.co.uk)



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

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. 'For the only equivalent of the universe within is the universe without' Jung

Marguerite Horner  
Overcome  
Oil on canvas  
20 x 20 cms  
2016  
£600

[margueritehorner.com](http://margueritehorner.com)

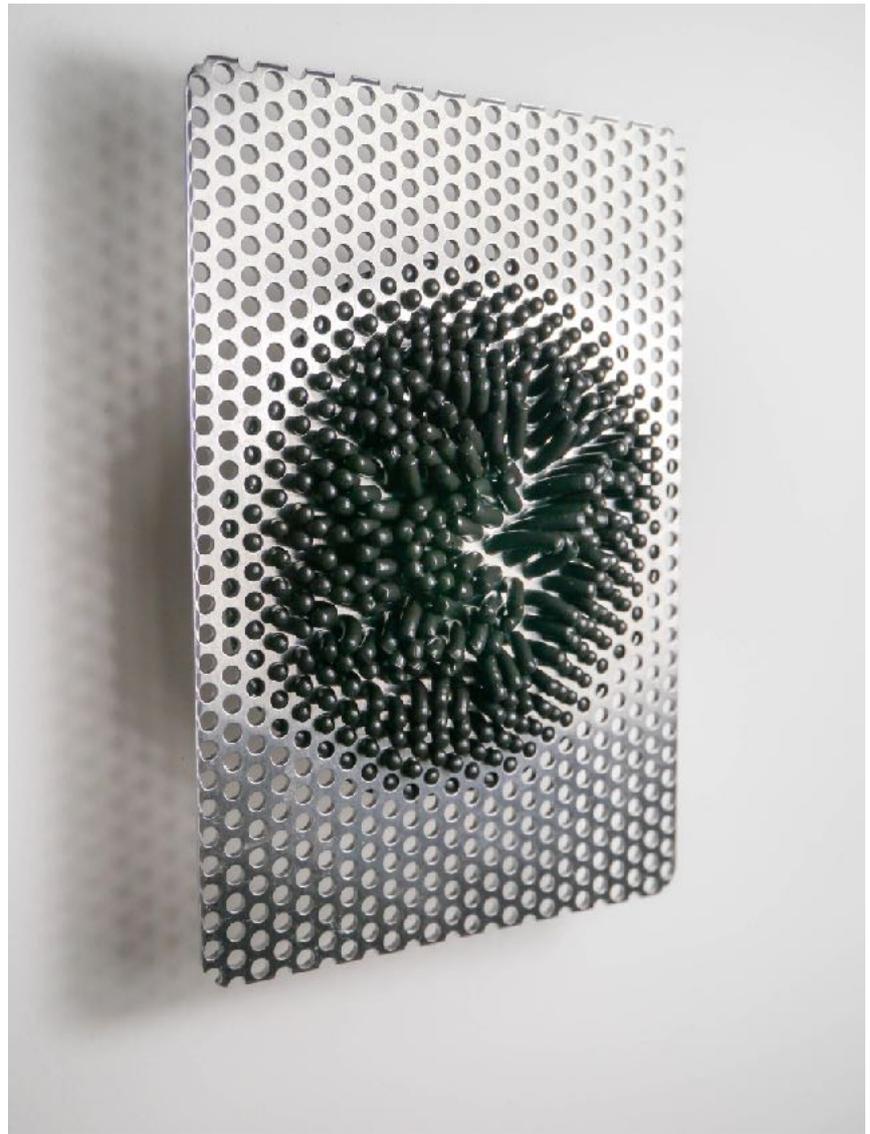


This painting was made in response to the events unfolding at the Preston New Road Fracking site in Lancashire. Since making this piece 3 protesters have been imprisoned and then released by a Court of Appeal. Seismic activity in the area has increased since fracking started - 17 earthquakes in 7 days - and on 26th October 2018, Cuadrilla, the shale company working the site, suspended fracking after 0.8 magnitude earthquake was recorded.

The painting is based on a photograph taken by Robert McEwan. Thanks to Preston New Road Action Group for their updates on the ongoing developments at the site.

Barbara Howey  
Preston New Road Fracking Site  
Oil on board  
30 x 23 cms  
2018  
£600

[barbara-howey.co.uk](http://barbara-howey.co.uk)



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 3 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."

Phil Illingworth  
Shangri La  
Pigmented polymer on aluminium  
10 x 15 cms  
2018  
£500

[philillingworth.com](http://philillingworth.com)



Linda Ingham lives and works from her studio in coastal Lincolnshire, her work observes aspects of memory and place, most recently via coastal paths and the folk/nutritional/herbal histories of the plants which line them and what this might mean in a warming globe where a Western lifestyle has led many to become detached from 'the land'.

Linda Ingham  
Wild Mustard - Coastal Paths Series  
Watercolour & ink on paper  
25 x 29 cms  
2018  
£450

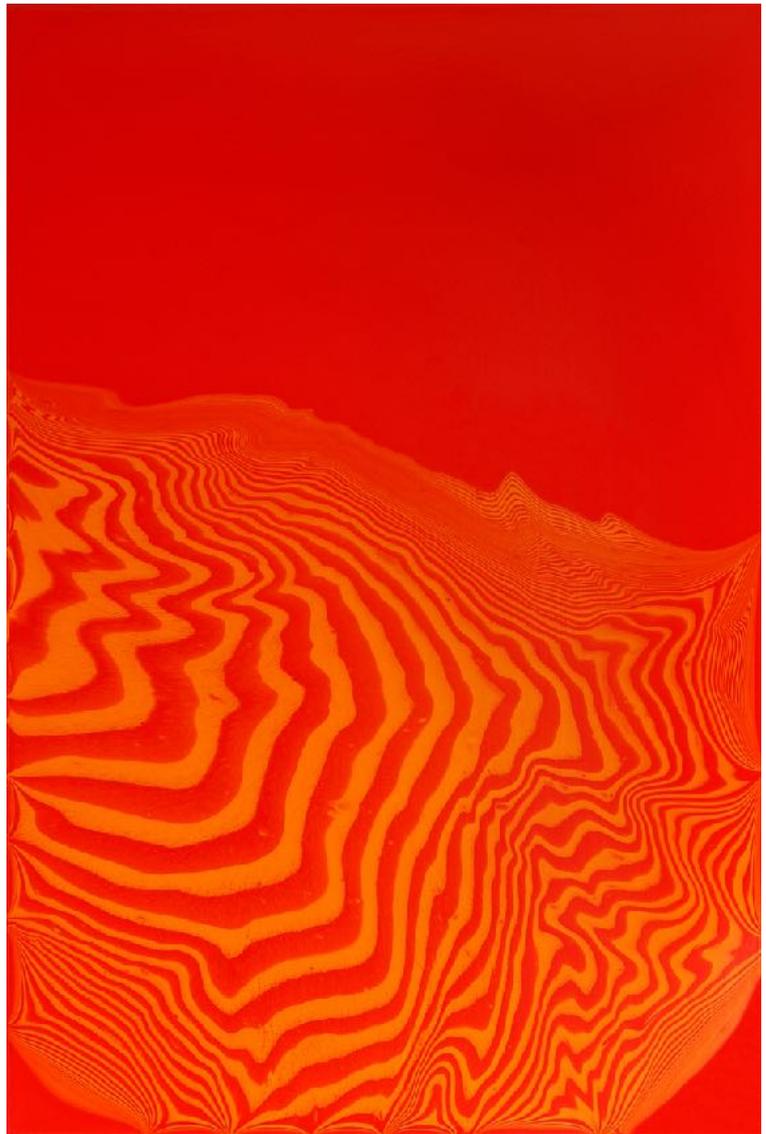
[lindainghamart.com](http://lindainghamart.com)



Matthew Krishanu is a London-based painter. His work explores constructed narratives involving themes of memory, art history and autobiography. Bamboo Forest is part of a body of work entitled *Expatriates*, which documents the international ex-pat community in Dhaka, Bangladesh. Exhibitions include: *The Sun Never Sets* (solo), Huddersfield Art Gallery (2018) touring to MAC, Birmingham (2019); *A Murder of Crows*, Ikon Gallery (2019), The John Moores Painting Prize 2018, Walker Art Gallery, Liverpool; *In the City*, East Gallery, Norwich (2018); *Contemporary Masters from Britain*, Jianguo Art Museum (and tour), China (2017-2018); *Aviary*, Transition Gallery, London (2016); *Contemporary Drawings from Britain*, Xi'an Academy of Fine Arts, China (2015). Four of his paintings were recently acquired by The Arts Council Collection.

Matthew Krishanu  
Brigadier  
Oil on board  
30 x 21 cms  
2016  
POA

[matthewkrishanu.com](http://matthewkrishanu.com)



Bryan's work is an investigation into the properties of his chosen materials and the process of painting. Some of the processes used within his work are, use of polychromatic colour, repetition of form, harnessing of uncontrollable factors such as gravity, the unpredictable characteristics of paint and use of post-modern materials.

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.

Bryan Lavelle  
Tipping Point (Cadmium Red Genuine - Cadmium Orange Genuine) No. 4  
Acrylic on MDF  
60 x 40 cms  
2018  
£775

[bryanlavelle.co.uk](http://bryanlavelle.co.uk)



I am interested in the seductive imagery of popular culture and in particular how it is constructed, consumed and related to.

My current focus is film and in particular images of women on the screen. I am interested in masquerade theory – the way women disguise themselves as women in order to succeed. My paintings recapture and reframe on-screen moments and reflect my experience as a viewer.

The Accident paintings are visceral responses to the 1967 film starring Dirk Bogarde and Jacqueline Sassard, who is a fascinating presence, almost entirely blank and impassive – allowing things to happen around and to her.

Cathy Lomax  
Accident: She stretched out while he gardened  
Oil on paper  
35 x 41 cms (framed dimensions 38 x 48 cms)  
2017  
£460 framed

[cathylomax.co.uk](http://cathylomax.co.uk)



My paintings are love songs, celebrations of the joy and the pain in life. Following in the tradition of memento mori they began as a personal celebration of love and a reflection on the fragility of the ideals we yearn for. Painting is my response to my private world within the broader political situation in which I examine universal themes and the symbiosis between mutually balancing states, light and darkness, love and loss, trust and fear...

The stylised curves in the Rococo paintings conform to mathematical patterns. These underlying structures give an innate harmony and a grounding connection back to Renaissance ideas of universal interconnectedness. Obeying the laws of physics, liquid paint embodies the barely perceptible degradation of our universe over time.

Paula MacArthur  
Which binds them all together  
Oil on linen  
40 x 40 cms  
2018  
£480

[paula-macarthur.com](http://paula-macarthur.com)



I have been occupied with exploring the art world via direct and increasingly oblique painted statements. In my recent work I have been attempting to further reduce the detail within the finished images. The trueness of inspiration, application and result becoming more relevant, allowing me to reassess what I feel is invigorating and explorable for me.

By exploring the fictional concept of the image of an artwork, the artist and studio space they are conjured up in, the gallery building and the exhibitions that could occur within them, the fictional becomes potentially more resonant than the actual.

Enzo Marra  
Relic  
Acrylic on canvas  
2018  
30 x 25 cms  
£1175

[axisweb.org/p/enzomarra/](https://axisweb.org/p/enzomarra/)



This painting is based on a photograph taken in the Ruhr, in Germany. It shows my hand holding a photograph of a house. This photograph is taken from the film, *Alice in the Cities*, directed by Wim Wenders in 1974. In the film, two characters are looking for the house in the photograph. I took the photograph I made of the house from the film to the location in the Ruhr where the house still exists four decades later to re-enact a single shot from the film. I then made a painting from the photograph.

Nicholas Middleton  
A Moment of True Feeling  
Oil on paper  
25 x 35 cms  
2017  
£1200

[nicholasmiddleton.co.uk](http://nicholasmiddleton.co.uk)



Inspired by my familial background of Malaysia and Mauritius, my continuous negotiation of two cultures quietly reverberates throughout my work. I am interested in how images and impressions of exotic places are created and made desirable. Using objects, tropical plants and brightly coloured interiors, I create semi-fictional scenes of domestic spaces and landscapes to evoke a sense of travel and the unknown. For me, the exotic is not to be found in distant lands but in the collective imagination.

Cara Nahaul  
Milk  
Oil on board  
40 x 50 cms  
2018  
£1800

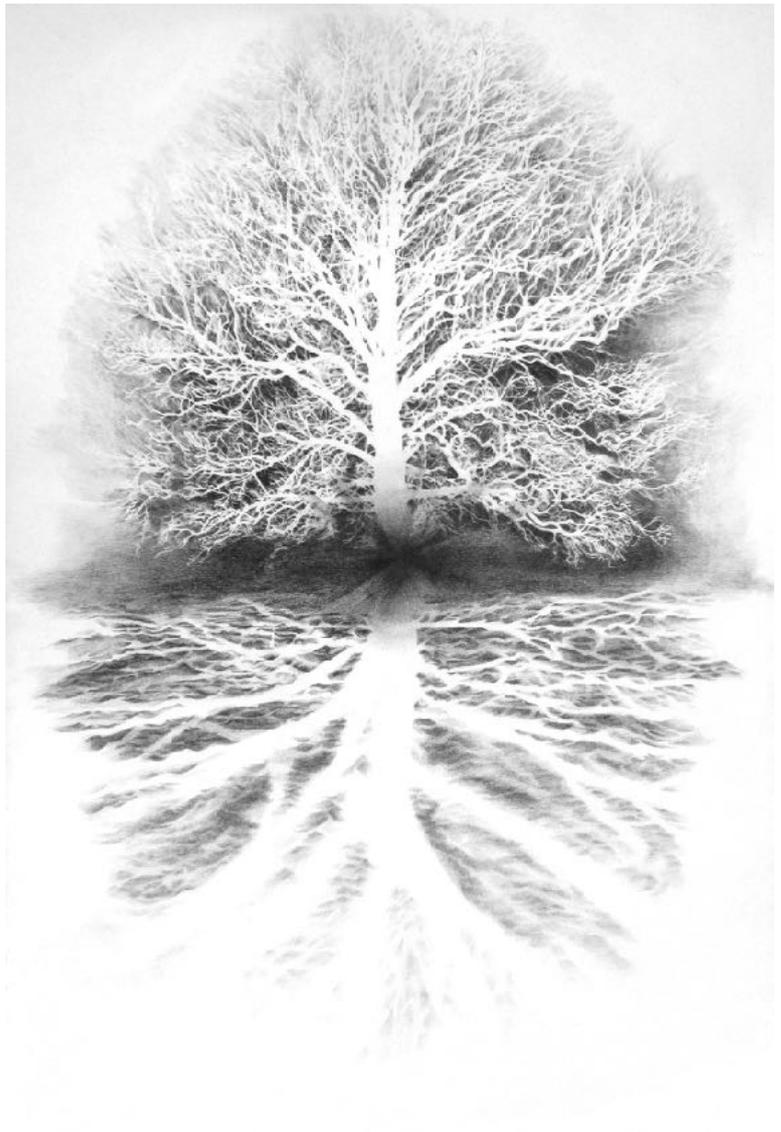
[caranahaul.co.uk](http://caranahaul.co.uk)



Just Desserts II is the depiction of food as a parallel with the stuff of paint, its materiality and the sometimes indulgent and uneconomical nature of the medium. This series of mini works allows me to pile on a bit more paint in a gluttonous way, not always practical on a larger scale. But I think I will inevitably end up making a bigger pudding.

Paul Newman  
Just Desserts II  
Acrylic on canvas  
30 x 30 cms  
2017  
£375

[paul-newman.net/](http://paul-newman.net/)



Kirsty explores the physical and psychological geography of existence, using drawing as it records the unfolding of an event and has as much to do with reflection as with observation, her work represents the depiction of a fluid reality.

"O'Leary Leeson's intricate and mesmerising drawings show an incredible skill in draftsmanship. Even the white of the page is encompassed into her compositions with her proficient drawing technique."

Victoria Heald - Rise Art Curator

Kirsty O'Leary Leeson  
The Light Of The Ones Who Came Before  
Pencil on gesso primed wood  
49 x 73 cms  
2017  
£350

[kirstyoleary.com](http://kirstyoleary.com)



Gideon Pain's pictures derive from a delight in the world around, a play on the mundane and everyday that we slip through on our way to somewhere else. They are about collective moments, some tragic some euphoric, when the sharing of an experience gives significance to something unnoticed. These quiet revelations bind nurture and reassure us in a world that quickly passes. Paint, in a digital age is a slow inaccurate and clumsy medium making it perfect for capturing and re-analysing this fragile transience.

Gideon Pain  
Double Dipper  
Oil on MDF  
42 x 60 cms  
2018  
£250

[gideonpain.webplus.net](http://gideonpain.webplus.net)



My work is inspired by urban landscape, I am interested in issues of gentrification, social housing and the flux of city environments. I am drawn to areas that are overlooked and considered to be devoid of traditional aesthetic beauty.

Facture, materiality and process are integral to my practice and I use materials that have a physical connection with my subject matter. I regularly cast concrete into small canvases and work with spray paint, referencing urban graffiti.

My paintings usually depict areas around my home town of Sheffield but more recently I have been exploring similar sites in London and Salford.

Mandy Payne  
Peck House  
Spray paint and oil on concrete  
23 x 23 cms  
2018  
£950

[mandypayneart.co.uk/](http://mandypayneart.co.uk/)



Ruth's paintings explore abstraction and materiality through colour, light and surface. She enjoys the openness, fluidity and risks that painting brings, individual pieces becoming resolved (or sometimes not) through a dialogue with the process. Work often evolves from walking and connections with place, she is interested in the geography of pigments and often makes paint from materials collected on her travels.

Ruth Philo  
Another place to belong  
Oil and wax on canvas  
70 x 60 cms  
2018  
£900

[ruthphilo.co.uk](http://ruthphilo.co.uk)

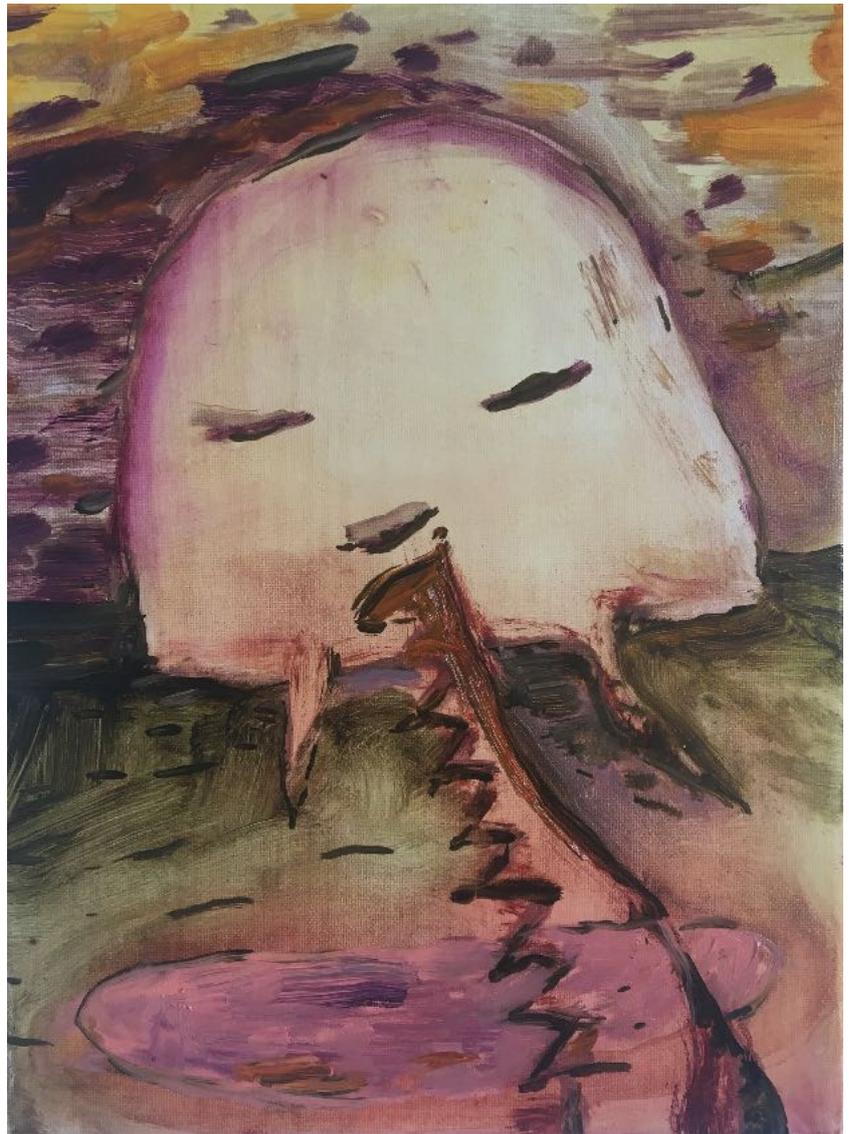


Perhaps it is because of her roots in the theatre that a sense of implicit narrative pervades her painting, albeit elusive. "My work in theatre is often more concerned with ideas and language, through painting I am aiming to capture something that can't be pinned down, understood or put into words."

Though essentially a painter of landscapes, her paintings often draw upon half-remembered images perhaps from plays, imagined characters, moments caught in time and forgotten fragments of text, these are then fused with the environment that surrounds her – the mud flats, water meadows, big skies and sea.

Barbara Peirson  
Distant Sea  
28 x 33 cms  
Acrylic on board  
2018  
£470

[barbarapeirson.com](http://barbarapeirson.com)



Alison Pilkington's paintings are situated between abstraction and figuration. Her paintings utilise simple half-formed shapes, which are open to metaphorical and anthropomorphic interpretation. They explore how familiar yet comic images have the potential to disturb, disorientate or to be uncanny. The idea of artistic freedom and creativity as a journey is alluded to during which a narrative unfolds through simple recurring motifs. In some paintings the shapes take on a character and are given an environment. The paintings are frequently charged with a visual tension and are both humorous and unsettling. The quality of paint handling, although seemingly casual, is a result of repeated attempts at getting something 'right'.

Alison Pilkington  
Tender Hooks  
Oil on canvas  
24 x 18 cms  
2018  
£400

[alisonpilkington.com/](http://alisonpilkington.com/)



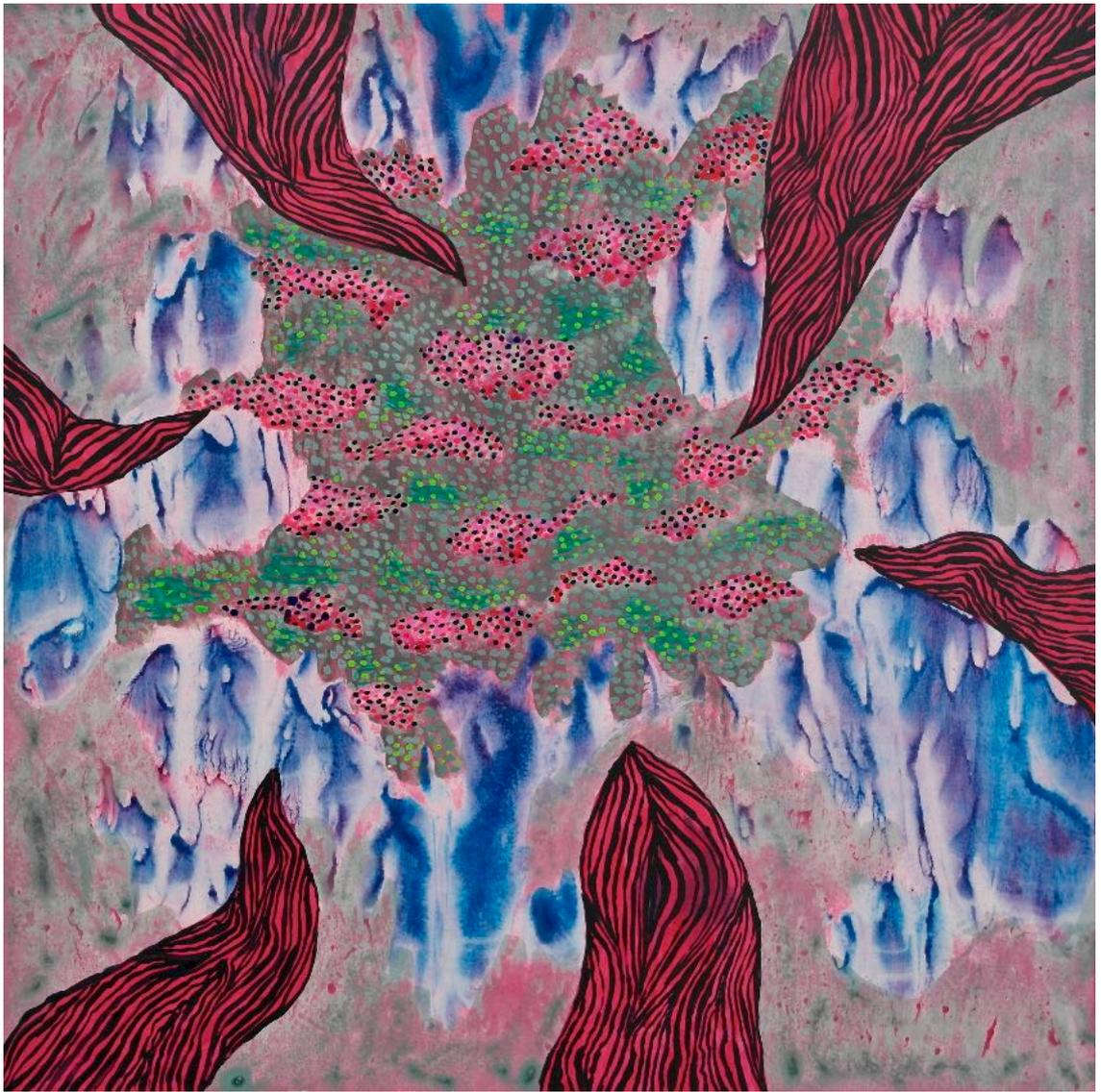
'The Kard Bar was a destination for generations of members of different sub-cultures in the North East, since the mid-sixties. It was the place to go for pin badges, patches, studded belts, movie posters, to meet friends and to get just cool stuff.

It burnt to the ground in 2015 with its owner inside, and the site stands empty, still fenced off with a single bouquet on the wires, hinting at the event.

The light has changed on the street and the city is different.'

Narbi Price  
Untitled Flowers Painting (KB for Etrick)  
Acrylic on linen  
60 x 45 cms  
2017  
£1500

[narbiprice.co.uk](http://narbiprice.co.uk)



SCENT Painting for me is an experience that takes place in the quietness of the studio. A place of meditation and freedom, in which the blank canvas can be worked without restriction. In each painting I am exploring a key idea through a process of research and response as I move towards a visual resolution. This process brings together many strands of things from ideas about painting as both experiential and physical as well as drawing from historical/cultural elements, that explore visual, sound and sense in various contexts.

The focus for this painting and the series of paintings of which it is a part, is based on the faculty or sense of smell.

Synaesthesia: A sensation experienced in a part of the body other than the part stimulated. For example a smell or sound may evoke sensations of colour and shape.

Freya Purdue  
Scent 1  
Acrylic Gouache  
40 x 40 cms  
2018  
£750

[freyapurdue.com](http://freyapurdue.com)



James Quin's painting addresses what might be considered a reasonably straightforward question: what if anything, can be achieved in painting from what is often perceived to be a most unpromising and unimaginative strategy - that of repetition.

The emergence of repetitive strategies in Quin's painting practice generated a recent body of work that examines the relations between repetition, time and painting - proposing that repetition is not only a force that unlocks a multiplicity of incidences in both space and time but is an engine of difference.

James Quin  
Transcendental Farewell at the Edge of Time  
Oil on board  
27 x 24 cms  
2018  
£800

[james-quin.blogspot.com/](http://james-quin.blogspot.com/)



My works are small wall based semi-abstract paintings. They are an evolved, abstracted representation of the human form. However, the work I am making still has elements of figuration in it, even if that is just in my mind. They are still portraits...

Materials are critical to the process and subtlety with these materials is enabling me to suggest ideas about human expression albeit obliquely. I call them paintings although sometimes they may be more in the territory of objects or sculpture.

Wendy Saunders  
Abstracted head (blush)  
Oil on linen  
28 x 23.5 x 6 cms  
2018  
£800

[wendym Saunders.co.uk](http://wendym Saunders.co.uk)



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.'

Stephen Snoddy  
Untitled 158  
Acrylic on canvas  
41 x 51.2 cms  
2017  
£995

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



Philosophically and ideologically I stand with Marxism, and the works I make in general have a political resonance or undertone, and are located within the traditions of Realism. As far as possible I try to keep the concerns I explore in the studio unbounded – that is to say I allow myself to draw inspiration from wherever it might present itself – and work from a range of ‘found and appropriated’ imagery’. The problem, however, is always the same – to discover the complex set of conditions, the emergent phenomena, that make for successful painting so that an individual work contains its own bounded poetry, its own world, and its own infinity.

David Sullivan  
The Card Players  
Oil on canvas over board  
34 x 36 cms  
2017  
£850

[davidsullivanartist.co.uk](http://davidsullivanartist.co.uk)



Ehryn Torrell is a London-based Canadian artist whose work explores construction and destruction. She combines paint and torn imagery from British Vogue to question how representations of gender, race, class and sexuality are made and circulated over time. She then prints her collage on linen, using embroidery and scissors like painterly tools to play with the material and the illusionary. Her work has been exhibited internationally in the UK, China, Brazil and Canada, including the touring exhibition Self-Similar organised by St. Mary's University Art Gallery (Halifax) and The Painting Project by Galerie de L'UQAM (Montreal) Torrell's work is supported by the Canada Council for the Arts.

Ehryn Torrell

Accessories

Acrylic on canvas and collage on linen with acrylic, embroidery and silk

31 x 31 cms

2018

£1500

[ehryntorrell.com](http://ehryntorrell.com)



Often I depict man-made structures in relation to landscape, in this instance a 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. This painting is from the series Night Fitties. This series considers, in the shadow of recent dramatic political changes, how notions of place and identity are constructed. It explores the play of light and dark and the uncanny transformations of the chalets that take place after hours as well as notions of vulnerability, occupation and emptiness.

Judith Tucker

It really did used to be like this

Oil on linen

60 x 80 cms

2018

£2900

[judithtuckerartist.com](http://judithtuckerartist.com)



My paintings are views of the fringes of suburbia, scenes suggesting an incident may have occurred, without being too specific and spoiling any emergent mystery. These are places that feel familiar, but then escape our conditioned response.

I aim to recreate the almost inexplicable psychological weight of della Francesca's 'Ideal City', with a modern twist.

My painting technique has been described as 'contemporary pointillism' and is a deliberate attempt to acknowledge and evoke the spirit and social conscience of Camille Pissarro.

Sean Williams  
The Last Days  
Acrylic on board  
24 x 16 cms  
2018  
£400

[swseanwilliams.wordpress.com/](http://swseanwilliams.wordpress.com/)

Each year, as part of our programme of curated exhibitions, the Contemporary British Painting group have held our annual winter exhibition at The Crypt Gallery below St Marylebone Parish Church in London. The church has been awarded funding for its Changing Lives project which will make the building weather-tight, safe, secure, accessible and equipped with better facilities for a wider range of community and income-generating activities. The crypt will be closed during refurbishment works so this will be the last Contemporary British Painting Winter Exhibition and the penultimate exhibition in the crypt organised by CBP for some time.

We would like to take this opportunity to thank Revd. Canon Dr Stephen Evans for giving us the opportunity to use the crypt space over the last five years. The chance to have affordable space for artists to exhibit paintings in central London is rare and has been invaluable for us as individual artists and our development as a group. We must also thank Elena Mocanu & Dominykas Samsonas who have always been so accommodating and generous with their time and resources; we really couldn't have done it without you both and we hope you and all the staff, and visitors to the crypt have enjoyed the changing programme of exhibitions over the years.

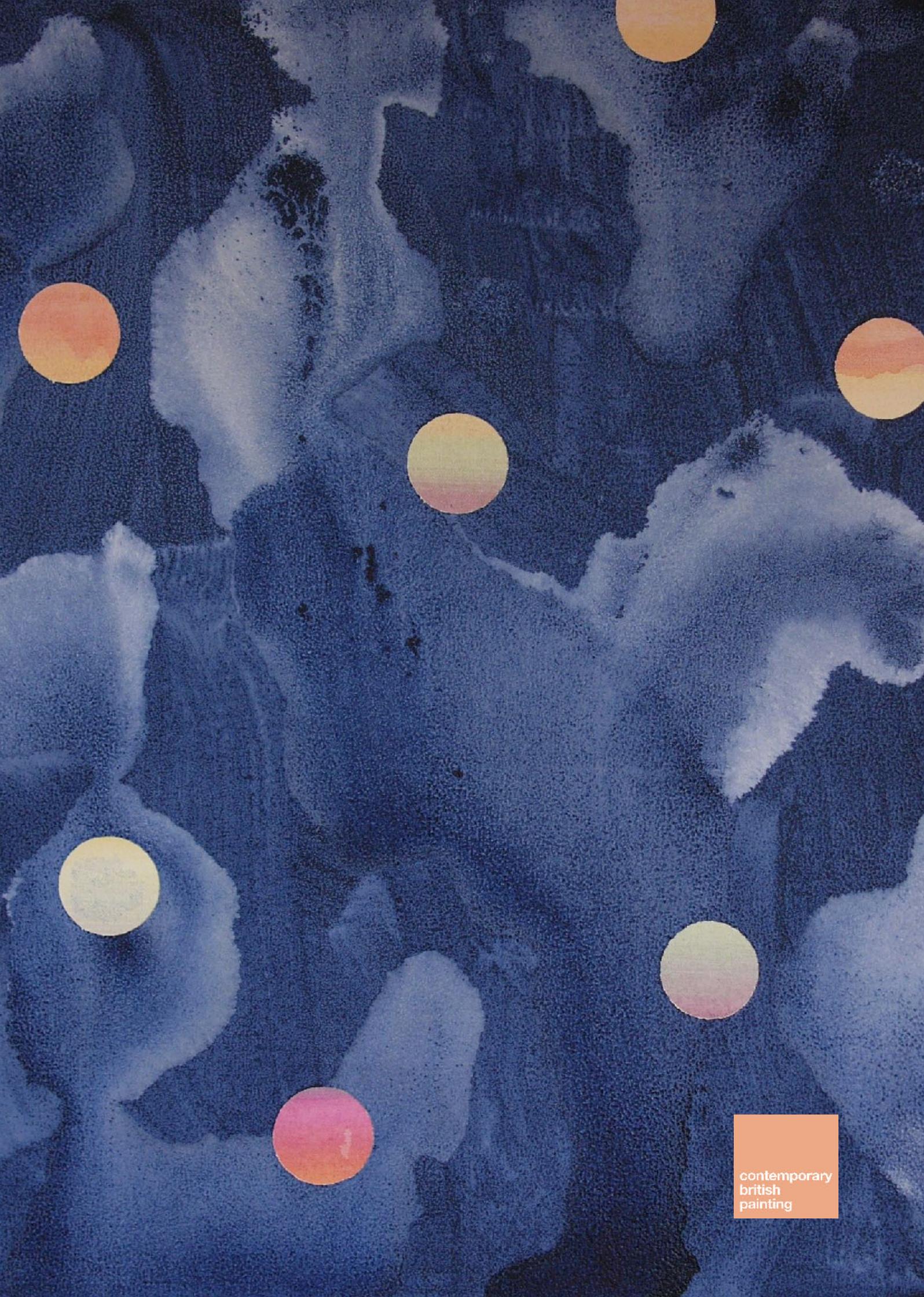
Many thanks from the current Contemporary British Painting members;

David Ainley  
Iain Andrews  
Amanda Ansell  
Karl Bielik  
Claudia Böse  
Day Bowman  
Julian Brown  
Simon Burton  
Marco Cali  
Ruth Calland  
Simon Carter  
Jules Clarke  
Lucy Cox  
Andrew Crane  
Gordon Dalton  
Pen Dalton  
Jeff Dellow  
Sam Douglas  
Annabel Dover  
Natalie Dowse  
Fiona Eastwood

Nathan Eastwood  
Geraint Evans  
Terry Greene  
Susan Gunn  
Susie Hamilton  
Alex Hanna  
Marguerite Horner  
Barbara Howey  
Phil Illingworth  
Linda Ingham  
Sue Kennington  
Matthew Krishanu  
Bryan Lavelle  
Andrew Litten  
Cathy Lomax  
Paula MacArthur  
David Manley  
Enzo Marra  
Clementine McGaw  
Monica Metsers  
Nicholas Middleton  
Cara Nahaul

Paul Newman  
Stephen Newton  
Kirsty O'Leary-Leeson  
Gideon Pain  
Mandy Payne  
Ruth Philo  
Barbara Peirson  
Alison Pilkington  
Narbi Price  
Freya Purdue  
James Quin  
Greg Rook  
Katherine Russell  
Wendy Saunders  
Stephen Snoddy  
David Sullivan  
Harvey Taylor  
Ehryn Torrell  
Judith Tucker  
Mary Webb  
Sean Williams





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