

U·N·Q·U·I·E·T



Angelina May Davis. *If only it could stay like this.* 2021.

L·A·N·D·S·C·A·P·E·S

Yorkshire Artspace,
Persistence Works,
21 Brown Street,
Sheffield,
S1 2BS

Exhibition Catalogue

UNQUIET LANDSCAPES

4 December 2025 – 24 January 2026

Foreword

This publication accompanies *Unquiet Landscapes*, an exhibition of contemporary painting shown at Yorkshire Artspace (YAS) in Sheffield, from December 2025 to January 2026. Produced in partnership with Contemporary British Painting (CBP), *Unquiet Landscapes* showcases 38 artists, continuing a series at YAS celebrating contemporary painting in Britain.

The exhibition takes as its starting point Christopher Neve’s influential book of art writing, *Unquiet Landscape* (1990), published by Thames & Hudson. For guest-curator, painter and Vice Chair of CBP Joanna Whittle, this has inspired both her selection, and an invitation to the artists. They have generously responded with reflections on their own relationship to painting landscape, and some directly to Neve’s text. We hope you enjoy reading their contributions in this catalogue. These in turn set up a dialogue with both the ideas and the 20th century British artists featured in Neve’s writing, many of whom had experienced the trauma of war. Seeking solace and connection in the natural world is still tempered by reality, by thoughts of mortality and fragility. As such, the exhibition is seasoned with something like longing or melancholia, and is undoubtedly influenced by the sensibility of Whittle herself, who writes beautifully about these underpinning themes in her catalogue essay. The paintings featured in Unquiet Landscapes are not picturesque or romantic or straightforwardly “pictures” of landscape therefore. Perhaps what unites them is that they refer to place, whether above or below ground, observed, imagined, metaphorical or atmospheric, in ways that capture our feelings and imagination.

We would like to thank most sincerely the artists represented here, who have responded with enthusiasm to the idea of the show. We are hugely grateful to the CBP and its Chair Narbi Price, for their partnership, support and for funding the transportation of works. I am very grateful to my colleagues as YAS, with special thanks to Rachael Dodd who has been heavily involved in the staging and production of the exhibition. And finally, we are all indebted to Joanna Whittle for her vision, work ethic, curation, writing and above all, her painting.

“The land will entrance us and in the end bury us, with impartiality. If it seems to have great beauty, that is because of what we are, not because of what it is. ... The unquiet country is you.” (Neve 2020 [1990], p.199)

Georgina Kettlewell, Director, Yorkshire Artspace

Unquiet Landscapes

When I was asked to curate a ‘landscape exhibition’ I considered how to underpin this beyond a summary of how contemporary painters approach landscape in their practices today, so it could become more an inquiry, of why the construct of ‘landscape’ still matters as a source and what this construct means to those who still choose to employ it both in spite of and because of the romanticism which wraps around it. At the time of being asked I was reading and rereading Christopher Neve’s text whilst undertaking many journeys from the north to the southeast of England. Watching the unfolding of the British landscape where hills gave away to fens, to the spilling of brown fields on the outskirts of cities and the deep breath of London as the train pulled in only to be pulled sideways into the hop fields of Kent. An unravelling of estuaries and skies. Landscape which carries all the traces of history and our changing times beneath its fields and turning leaves.

I first thought of the exhibition as a sort of epilogue or long awaited sequel, as though this consideration of landscape through the work of those Neve examines, could somehow foment landscape painters today in a clear and well beaten pathway. But as Neve points out:

The characteristic of reality is that it is made-up of frozen moments (discrete time), perceived one after another [...] But paintings represent one moment continually. That they are objects and not ideas is their strength and their limitation. (Neve 2020 [1990] p.24)

This idea of one moment perpetually existing is an act of repetition, rather than a sequence. Something that beats through time and is not contiguous with it, but embedded in it. So I came to realise that the exhibition seems more to act as papers slipped between the pages of the book, rather than an addendum. And as Neve bisects the book into two parts, of ‘tangible’ and ‘intangible’ places, the selected works seem to weave between these two territories, the missing terrain into which contemporary landscape painters emerge, gathering both aspects of landscape as experienced and observed but also those elusive elements of their own psychology, of history and of the fragile and collapsing structure of the present which pulls the ground away from beneath them.

I selected the works and painters, mostly painters but not all, in the exhibition as a conversation with those represented in the book, thinking of Neve traversing the country to sit at their tables and drink tea, except not as cosy. More like two people encountering each other in the countryside, on a wet day and each thinking they vaguely recognised the other, but not being certain, passing on with an unsettling feeling of something half remembered, but not quite grasped. And all that time slipping and sliding between them. Some of the included artists have selected passages from the text, and for those who haven’t, I have selected my own, slipping them back between the pages. The themes I have picked out here are those which seem to speak most to the work, which whisper through the exhibition.

Tangible Places

A Preoccupation with Vacancy (Transmission)

It is important to note that the artists Neve was writing about had experienced one or both world wars, either being directly involved and suffering its outcomes, or if not, had nevertheless been standing on the shores of them, watching something out to sea; living between their two walls of trauma, like slipping between the concrete sea walls of Dymchurch that Paul Nash painted so often to somehow interpret this blankness. ‘As if his mind had been emptied by the horrors of war [...] his preoccupation became vacancy.’ (Neve 2020 [1990]p. 18).

Perhaps it is this numbness that drapes itself upon painters trying to discern their role in the interpretation of war today. It is not one of reportage, like Muirhead Bone¹ walking the battered earth of the Somme; instead it seems we can only draw inferences regarding the territories of war, inexperienced as we are, and standing on the beach, trying to discern, hand shading our eyes against the glare, what is happening beyond screens and layers of images and words which seem more to anesthetise us than to provide us with insight. So we turn back to our own landscape, and:

[...] *there is nothing to compare with war for changing the perceptions of the land. The individual artist can rack the fields with his own preoccupations, but war changes them for everybody. They are the same fields as before the war, but they look different. As Cyril Connolly said, there is nothing that heightens the perceptions more than the drone of a bomber above the drone of the bee.* (Neve 2020 [1990] pp. 137-8).

So maybe this is what war is for us, those so far removed from it, safe; a buzzing interference, above all of the other interference like a Numbers Station² constantly transmitting just beneath our hearing. And we find this in Graham Crowley’s *Orford Ness, Study 1*; seemingly benign, except that Orford Ness was a significant military testing site during WW1 & 2, used for ballistics and atomic bomb experiments as well as the development of radar, and which operated until 1968 when it became a nature reserve. Nature erasing history, unceasing, and yet the buildings remain, including the atomic testing ‘pagodas’. When Neve speaks of Paul Nash looking for history in ancient sites, here it is analogous ‘where the enormity of what has passed [was] is still in the air like electricity’ (Neve 2020 [1990] p.16). So it seems to be in Crowley’s study, painted on to peg board; this grid of holes which act as historical interference

1. Muirhead Bone was a printmaker and draughtsman who became the first official war artist , appointed in 1916 to document the Battle of the Somme.

2. Numbers Stations are a shortwave radio station characterized by broadcasts of formatted numbers, which are believed to be addressed to intelligence officers operating in foreign countries. Most stations use speech synthesis to vocalize numbers, although some are digital or use Morse code. Some have set time schedules, others however appear to have no discernible pattern and broadcast at random times. Numbers stations have been reported since at least the start of World War I and continue to be in use today. https://en.wikipedia.org/wiki/Numbers_station

(fizzing like atomic particles) beneath the overlaid and present scene, like the puncture of transmission (that buzzing beneath bees) or as in Roland Barthes’ framing of the ‘punctum’, where each hole ‘pricks and bruises’ (Barthes, 1982)³. Similarly here, our ideas of landscape become bruised by past, present and the foreshadowing of its future. The painting’s monochromatic palette adds to the sense that this is a transmission from somewhere between all of these places and as if we are slapping our hands on the top of a black and white television, trying to stop the static interference to an incomprehensible newsreel about a war far away.

I am often preoccupied by war in the landscape in my own work; *Redemptive Mysteries (Love)* references the Ghent altarpiece which I saw under restoration in the Museum of Fine Arts (Ghent), with some of its panels laid out behind glass. The panels themselves have moved through conflict and war since the 16th Century, being stolen, dismantled and retrieved. Travelling there, on the train through Flanders, the ache in the land beneath these wet fields seemed to emerge from the mist that hung over them and so became the landscape for my own displaced mourning panels.

The Problem With Time: Archaeology and Concealment

A number of works seem to refer to an oblique archaeology and as Neve refers to Paul Nash’s accumulation of objects in his paintings as both an unearthing and a concealment, David Orme’s *Monuments to What?* directly references Neve’s question in the text (Neve 2020 [1990] p.16), and answers it with a gathering and arranging of landscape components, laid out as if on a table, without hierarchy, and classified with other abstruse objects. Landscape becoming a sum of its parts, if we could find a way to put them back together.

Elsewhere we find Richard Bartle’s painting of objects unearthed through metal detecting, disinterred from Lincolnshire mud and arranged and translated in layered paint, like the layers of time hammered into the earth. We also find Paula Macarthur’s painting of galena, a mineral ore used in the production of lead and silver, but which was also used as a semiconductor in crystal radios; another source of transmission, but this time from deep beneath the earth, which MacArthur has plucked and cast into space so it looms asteroid-like, moving through the space of our future (*We’re all going down together*). Which in turn speaks to Jonathan Alibone’s work, and this deep strata of time, depicted in layers of cardboard, as if representing an impermanent geology of time which could just as easily be stripped back and deconstructed.

A Lost England

Neve’s writing about F. L. Griggs and his illustrations for *Highways and Byways* (a series of guides to the British countryside) which he undertook for editions from 1902 to 1939 concerns ideas of ‘a lost England’. At the start of the century Griggs began with meticulously observed drawings, which unravelled as the country was affected by increasing industrialisation, war and reconstruction so the landscape and architecture

3. Barthes, R. (1981). Camera lucida: Reflections on photography (R. Howard, Trans.). Hill and Wang,‘

that Griggs perceived as the essence of ‘England’ became unrecognisable. In response to this, Griggs retreated into the past, representing as fact, memories of a world that no longer existed. He moved away from drawing and into etching, concealing the present in an inky lament with Samuel Palmer as his refrain.

In the exhibition we find painters turning their backs too; but in a way that only exposes this loss rather than conceals it. Angelia May Davis’ paintings become ‘pantomimes’ of our ideas of the English landscape, with the English elm becoming a central motif on large scale paper works, also littered with discarded bills and the anxieties of everyday (real) life; a reminder that these idylls are paper thin. In *Book Church*, she returns to village life in 1970’s Britain with a book cover reminiscent of *Highways and Byways*, which speaks of a time which somehow seems nearly as distant. As if to emphasise its irretrievability, it is represented in thick glossy paint, unopenable, the pages of a book that no longer exist (if they ever did), sealed shut. Like Neve’s recounting of Stanley Spencer returning home from WW1 finding that ‘Cookham had changed, and he had changed...[which] was so much of a sadness to him that he chose simply to ignore it.’ (Neve 2020 [1990] p.52)

There is something of this lost England too, in the work of Mandy Payne, where the utopia of brutalist architecture crumbles into the dystopia of the present which she captures not in an idealised or fantasised reminiscence, but in boarded up, depleted facades, painted on to concrete surfaces, both artefact and elegy. Whilst back in the countryside, Barbara Howey captures the plant species in her Norfolk landscape, describing them so deftly that they vibrate whilst at the same time one feels they could slip away in the fluidity of the paint, representing in material Howey’s message pertaining to a landscape and an environment under threat. Both Payne and Howey roam, like Griggs; Payne through crumbling brutalist estates and Howey through hedgerows and marsh. In the work of each, one gets a sense of their attempt to capture something just at the moment of its being lost, entranced by it whilst revealing the foreshadowing of its passing which seems to be occurring almost whilst we look at it.

Absences

Griggs’ retreat into etching allowed him to labour over his lost world though process but Neve identifies a sense in which this world becomes darker, layered under all of this black ink pushed into the paper and in the same way black moves like a repeated point of darkness through the exhibition. In *Twelfth Hour* Chantal Powell’s bitumen covered structures act as gateways to other worlds, as if they have been pulled from fire with their blackened surfaces still smoking; whilst in Victoria Lucas’s *Untitled (Coal)* this blackness exists as coal laden jesmonite, delineating absences left by coal extraction across Britain; absence becoming conversely material. David Ainley’s *BAGE MINE 1: Prospect, Pickwork, Patience* speaks too of a subterranean removal of the landscape, through quarrying, scratch by scratch, and referring here specifically to an ancient mine in Derbyshire which had mined for the galena also featured in MacArthur’s work. What lies beneath the land, and the processes involved in its removal, become part of the landscape itself. And almost opposite to all of this materiality, Emma

Bennett, like Griggs, allows black to fill the work, becoming the darkness of rooms and the blackness of still life painting, allowing flowers, rivers and fire to flow with a luminosity from it that speaks of loss, longing and transience. Our lightness on the earth above all the hard facts of rock.

Neve presents white as an opposite to this darkness, the white of the limestone landscape, the romantic melancholy of it and the ‘light-heartedness’ of Ravilious, looking out of train windows, painting watercolours of chalk horses. Yet in the exhibition Ainley’s other work, *TAKEN & RETURNED (WHITE)*, speaks of a mining process which involves a contained explosion beneath ground, blasting apart any ideas of romanticism whilst Chrstopher Jarratt’s ghostly white spruce seems to have its very nature concealed by its coating of white paint, becoming an almost monument.

The Arbitrary Appearance of the World

In *The Grid and the Town*, Neve turns to Walter Sickert and his methodology of transferring drawings to his paintings via the grid, arriving at ‘a more or less foolproof method of adopting rectangles of information about the arbitrary appearance of the world, which he [...] intends to turn into painting without comment. (Neve 2020 [1990] p. 75) Yet there is something both about this meticulous process and the underpinning framework of the grid that allows for the materiality of painting to both adhere to it and subvert it. Where the mundane, or ordinary becomes gilded by these processes. Conor Rogers’ large scale rizla works involve the sticking of hundreds of cigarette papers together which sit as a paper thin grid beneath the painting’s surface, in *Greenlands* he uses 608. His painting process is equally meticulous, employing the detail of his miniature works on a large scale. He is constructing this world, paper by paper, brushstroke by brushstroke, fragile but weighted with paint, memory and experience. Nicholas Middleton’s *Cruciform Building with Raised Barrier and Rubble* presents us with the facts of its making, revealing the grid both as a Renaissance construct and a methodology. Working from a photograph, as Sickert often did, the scene is almost matter of fact but the act of painting belies this, as does the incidental cruciform. It is another occurrence of the moment becoming object; perpetually paused in the instant of both the photograph and the many hours of painting that came to this frozen point.

In Sean Williams’ work, by presenting the painting on its board we see not only the evidence of the grid but also other aspects of his pointillist process, another meticulous methodology. Williams lays down the mundane in this surface which pulsates and departs from the grid underpinning it, as does the subject matter which is released from the ordinary to become an unsettling and somehow esoteric encounter. Whilst at the other edge of the town, Linda Ingham’s *Precipice Pylon 1*, presents a tree both contained and protected by another grid, echoed by a looming pylon which, through Ingham’s process, also becomes entangled in its branches within the painted surface, representing an effacement of order and structure by the natural.

Intangible Places

Inhabited Loneliness

In its very nature, painting requires one to be alone for long periods of time, but I like to think of this as an inhabited aloneness. The room may be silent and no one comes, but the silence is weighted with all that is in it but unuttered. But loneliness is a different matter and one which moves through the text and the work in the exhibition and highlights the way Neve writes about not just paintings, but painters; going beyond our complacency, our acceptance of how these painters have been described in all the books we have put back on our shelves, whose spines occasionally catch our eyes.

One such is L.S. Lowry, where Neve talks not about mills and factories, but the way that Lowry liked his white paint to get dirty, about how, and which we forget, he would paint the countryside and empty hills. ‘It is this unexplained painter of waste places that Lowry should be remembered for, not for the teeming of towns...’(Neve 2020 [1990]p. 135). But also of his loneliness, profoundly connecting the painter to his practice, to his impetus to make work and not just his subject. Lowry painted late at night because he was lonely. We forget this about painters, as if a veil has been thrown over them so you can’t see the blood of them or their quiet moments and routines and the desperate and ghastly things that may have happened to them or their capacity for joy and the delight of colour and of having seen the world and wanting to find a way to reveal it.

Natalie Dowse’s *Road 10 (going home)* speaks to Lowry’s loneliness of empty landscapes; of traversing them in the drifting mind-silence of driving home, just the dreary splatter of rain on the window, and the wipers not even distracting our vision. This blank and unremembered hour which all the same still existed. Whilst Simon Tupper’s *London City* pulls together buildings in an out of time cityscape made all the more desperate by the recognition of a well-known London building which speaks more of alienation and despair than any Lowry could have imagined, whilst a silhouetted figure slopes along an empty road (as if from a Lowry painting), back bent against the terrible weight of it all.

And from loneliness (or too much time alone painting) there comes a kind of unravelling where the world; the ‘real’ world, goes soft at the edges, a kind of hysteria, where what is presented as real shimmers. Neve identifies this when he writes about Edward Burra, painting him as a sort of sickly indoor dweller, viewing the world from half boarded up bedroom windows, or cars. Gathering pieces of the world to sneak back to his room and unpick at. There is a shuddering in his work, which allows things to slip out of shadows, as if you saw something move in the darkness which you also find in the work of Al Daw where the landscape pulls apart, bits of it falling away, or on fire, or shadows slipping between trees. Or in Paul Newman’s *Study for an Island for Anxious Souls*, from his series of ‘interior studies’ where landscape becomes almost entirely imaginary, mountains rise into cluttered skies across which many moons move like boulders.

In The Place of Something Else

But suppose the thing seen is to be recognised not in the object painted but through it. What then? It is like a religion based on water, or on light, or glass: a view of the world in which the infinite natural beauty of the natural order is transparently marking the place of something else. (Neve 2020 [1990] p.111)

Both in the artists that Neve discusses and those in the exhibition we find landscape, its features and the structures we build in it; acting as something which stands for something else. In Judith Tucker’s *Platform* the diving board escapes its structure of leisure, becoming instead an overgrown and derelict monument to concealed histories in the landscape, hiding the traumas of war and displacement. A viewing platform to survey the unfathomable. Whilst almost oppositely Susan Absolon’s work glides out of reach, we grasp at each element that slips away in her use of paint which becomes analogous to the process of ‘remembering and forgetting’ things. What we first see as a copse of trees can just as easily lurch into a gathering of neurones. There is a slipping in Crowley’s application of paint too, an oscillation where the described pulls into focus and then swims away just as quickly into abstraction, where shadow becomes solid and not just the darkness between things.

Trees in so many works become something other than they are ‘a confluence of meanings which is everywhere in the landscape, especially when it is remembered rather than seen.’(Neve2020 [1990] p. 122), as in George Shaw’s *The Foot of a Tree* embroiled in layers of metaphor and memory; moving between the weight of painted trees and experienced trees and remembered trees. In Julian Perry’s work we think we find respite in a romantic landscape that still exists, yet his chestnut leaves which glow luminous in that light just before or after rain are curled dry by chestnut blight and his nocturne casts light on to the erratic roots of a tree toppled by coastal erosion. There is a beauty here which stirs our senses only to leave us all the more bereft that the enchanted world is falling away, diseased but also all the more beautiful for its passing; that creates a longing for it even before it is gone. Here is our romanticism, here our melancholy; we no longer need picturesque ruins, nature is our ruin and one which falls all the more faster. As if in answer to this Iain Andrews’ *Strange Fruit* rots on the tree before Eve even has the chance to pick it, its knowledge already corrupted. And again in Maud Haya-Baviera’s assembled work which warns against the impending destruction of the natural world. The warning is clear, *The Danger Is Coming*, but the message remains undecipherable. ‘The heart has rotted out of the trees’ (Neve [1990] p. 152).

Neve speaks often of the ‘just out of sight’, something which does perhaps act as a reprieve from the truths which emerge from the paintings. These moments of the unglimped where both landscape and painting become their elements of light, of colour and material, and the air that moves between them. This pact made between painting and landscape that they are each made of accumulated moments of sensation and the remembering of them all overlaid. As in Jan Valik’s work where the paint almost brushes against us as atmosphere, like vapour unformed or Georgia Peskett’s work which often takes in light through glass or on the steam of windows and allows it

to glow unbidden. Perhaps too, in Thomas D Fowler’s work, which through his process of masking and removal, allows flecks to emerge which act as light filtering through trees or as strange anomalies of something other, something sensed but unseen.

We Are Dying

In his chapter on Sheila Fell who returned often to capture the darkness and heavy snows of her Cumbrian birthplace of Aspatria, Neve proposes that her work represents a battle to capture the mortality and grief beaten into this rural landscape. And death is something which compels us all as painters, as artists, even if we are only casting a wary glance at it, aware of it somewhere in the corner of our eyes or at the corners of our paintings. But some of us invite it in such as Lisa Ivory who allows it to loom large in the landscape, or to take the weight off its onerous task, warming its bones at a campfire in these landscapes which speak so much of a curdled romanticism in her ‘shadowland’, an unknown territory which one imagines they might find on an accidental detour from the landscape Fell describes. Meanwhile Narbi Price’s flower paintings of street memorials bloom in darkness, with the sound of rain battered cellophane, making grief a paused moment where petals brown and freeze.

Ultimately so much of Neve’s text reflects on how our work is embodied by the landscapes we inhabit (real or imagined) and the methods of its making which we find in so many traces in the exhibition. Amanda Ansell is so constantly surrounded by the sound of water in her studio, and the green of leaves on water that her work feels an extension of this ‘riverscape’ that moves fluidly in her paintings, which seem to be in a perpetual motion that has only been paused at the moment of our looking, catching all of the light of water. Whilst Tucker’s *Dark Marsh* paintings emerge from walks on the salt marsh of the Humberston Fitties, each plant not just closely observed, but known; so much integrated into her own way of being in the landscape. And still on the shoreline Simon Carter walks the Essex marshes and the sea wall, a daily encountering of known sites and formations, which reappear as motifs his work, both visible and abstracted as if each rendering of them is a reflex, perhaps tempered only by the coldness of the wind that day, or the way the sun reflected on the sea, or the moment something remarkable happened in this known and well beaten route, a horse, or a boat or a squall. From this act of repetition and retreading the unexpected emerges from somewhere in between.

Repetition is something we all do too, always wanting to get to the bottom of things, because the painting did not answer well enough the first time, or we have something else to ask of it. Sometimes repetition goes beyond the act and becomes the subject as in James Quin’s practice, where it arises from historical moments in painting, which come into conversation with the world today, as if through their reutterance, their meaning modulates, to speak of events of which the land has forever been the site of and remains so. There is something about this repetition too in the work of Heavy Water Collective, who push into time, pulling new narratives from the landscape of the archive, re-layering it like laminate compressed again into meaning.

Moving through the landscape too speaks of repetition, particularly on frequent train journeys where the landscape becomes part of a routine, with familiar landmarks marking points in the journey, but also opening out space for reverie and a sort of

empty looking in which the world emerges each time anew. Perhaps the way we interpret this world says as much about us as painters too. Neve speaks about Winifred Nicholson being on a train with Piet Mondrian (which sounds like the start of a joke) and whilst she spoke about colour and light, Mondrian ‘explained in his monk-like way [what interested him] was the speed at which the telegraph poles flicked past the carriage window, dividing the landscape at vertical intervals.’ (Neve 2020 [1990] p. 127). I wonder how Ravilious might have contributed to the conversation. But it is our seeing, each of us on the same train and some of us seeing trees and some of us seeing poles.

In Sarah Grant’s *Commute* series, clumps of trees repeat, strange formations which move into abstraction through paint handling which seems to mimic that experience of the landscape moving past the train window which dissolves as soon as we grasp its form. Whilst in Anita Lloyd’s work we are pulled down into that other space of journeying, of bridges and the shadows and melancholy that only a train journey can bring. She pauses us here, as on a stopped train between stations, in those moments of reflection, on a miniature scale which speaks not of detail but of a small and still moment.

And we are back where we started, on a train, thinking about landscape and what I have surmised is that we are, amongst other things, lonely, hysterical, archaeologists, worried about war and too concerned with death. And this is as it has ever been for all of us. So I shall end with one final thought and that is to say, that although often Neve writes tenderly, he does so without triteness or sentimentality (‘The land will entrance us and in the end bury us with impartiality’, Neve 2020 [1990], p199). He draws us into the landscape as if we are dropping our own lost strands of hair so they too may be trodden into its same mud; our own tendernesses to be forgotten beneath the fields and turning leaves.

At Wormingford, in the churchyard under the big square brick-and-flint tower, there are tabletombs of members of the Constable family in nests of honeysuckle. The grave of John and Christine Nash, its headstone carved with flowers, is nearby, at the edge of the churchyard. Often he sat a few feet from the place it occupies, just the other side of the hedge, drawing the trees in the strip of woodland facing him, and the field glittering with the curved parallel lines of stubble. (Neve on John Nash (2020 [1990] p.69)

Joanna Whittle 2025

Q

Quotations on the artist pages are selected by the artists unless denoted with an *, in which case they are selected by Joanna Whittle

Featuring

Susan Absolon	16
David Ainley	19
Jonathan Alibone	22
Iain Andrews	24
Amanda Ansell	26
Richard Bartle	28
Emma Bennett	30
Simon Carter	32
Graham Crowley	34
Angelina May Davis	37
Al Daw	40
Natalie Dowse	43
Thomas D Fowler	45
Sarah Grant	48
Heavy Water Collective	51
Barbara Howey	56
Linda Ingham	58
Lisa Ivory	60
Christopher Jarratt	63

Anita Lloyd	65
Paula MacArthur	67
Nicholas Middleton	69
Christopher Neve	71
Paul Newman	73
David Orme	75
Mandy Payne	78
Julian Perry	81
Georgia Peskett	84
Chantal Powell	86
Narbi Price	89
James Quin	93
Conor Rogers	96
George Shaw	98
Judith Tucker	101
Simon Tupper	104
Jan Valik	106
Joanna Whittle	108
Sean Williams	110

Susan Absolon

Biography

Susan Absolon studied at University College London and at West Surrey College of Art & Design, Farnham. She has a BA in modern languages and literature (1979), a BA in Fine Art (1988), and took postgraduate studies at Central Saint Martins in London (1989). Following parallel careers in art collection management and freelance contemporary rug design, Susan has worked as an independent artist since 2011. She received a Juliet Gomperts bursary in 2012 and was awarded the Contemporary British Painting Prize in 2021. She has delivered talks about her work in Middlesbrough and Sevenoaks as part of the *Supernature* touring exhibition, at *Assembly* in Rye, and at Leeds Arts University. Her work has been exhibited in Europe and widely across the UK in numerous independent and institutional group exhibitions.

Both in and beyond the studio my inner monologue connects unrelated topics speculatively as a means of reflecting on our complicated human situation. I'm interested in the way that the mundane, or amusing, or profound aspects of life are entangled as a single fabric. I don't think of myself as a painter of landscapes; my two paintings in this exhibition don't depict places you'll find on a map. However, a sense of place in my work can be the carrier of subjects that interest me, such as transit, conflict, memory, the complex emotions of being 'elsewhere', and mortality.

My mother's descent into Parkinson's dementia some years ago, kindled my interest in the slippage of memory towards forgetting, a slippage that would undermine the certainty of things for us both, or give rise to an unexpected association of one thing with another.

Sometimes, I make paintings with this in mind. (Absolon, 2025)

Q

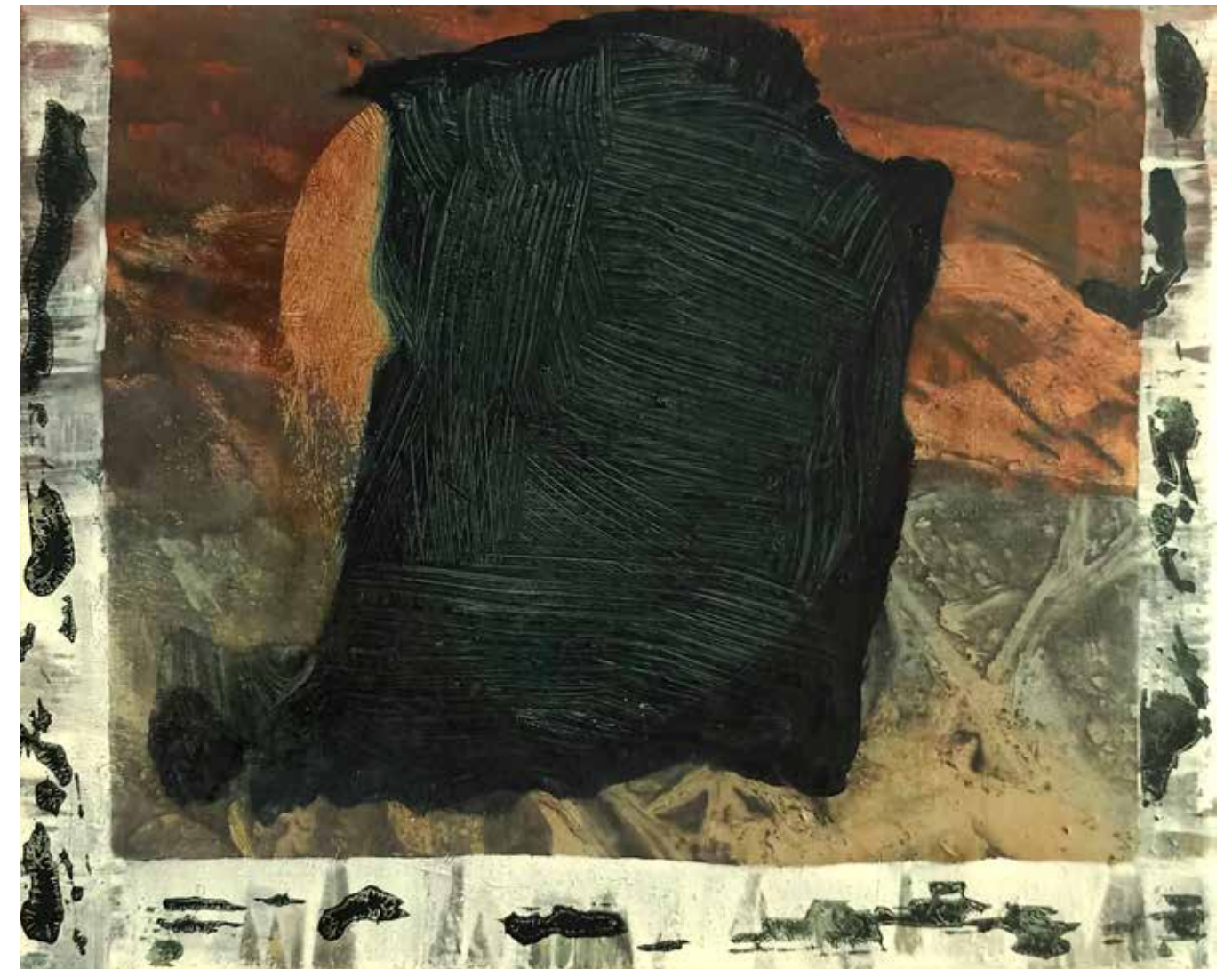
'Hedges, sticks, footmarks are softened [...] trees and flowers bloom softly, a short distance between their fragrance and complete abstraction. Even the sea is somehow rounded. Paint rubs softly, like smoke, and everything lies down on equal terms' (Christopher Neve on Mary Potter, 2020 [1990] p.185)*

Susan Absolon

Turn to Stone

Oil on Calico

20.5cm x 25.5cm



Susan Absolon

Memory and Forgetting

Oil on Canvas

32cm x 32cm



David Ainley

Biography

Since his first solo exhibition at Ikon, Birmingham (1966) David Ainley has had many one-person shows including Extractive Industry, Westminster Art Reference Library (2017), London Art Fair (2016), *Encounters*, Southwell Minster (2012), *Reservoirs of Darkness*, Nottingham (2010). He was shortlisted for the Jerwood Drawing Prize (2000, 2005, 2017) and won the Derby City Open Exhibition (2004). Other exhibitions include: *Postcards for Seyðisfjörður* at Sluice International Expo, Iceland (2025); *Slow Painting* (2024); *Arcadia for All? Rethinking Landscape painting now* (2023-2024); *A Mosaic Path* (2023); X Contemporary British Painting (2023); *Made in Britain: 82 Painters of the 21st Century*, Gdansk, Poland (2019); *Contemporary Masters from Britain*, Yantai Art Museum & Jiangsu Art Gallery, Nanjing (2017-2018); *Contemporary British Abstraction*, London (2015); *ING Discerning Eye* (2012). He taught (1967-2016) fine art practice and theory, and art education, at universities in the UK lecturing widely, sometimes on materials and techniques for Winsor & Newton & Liquitex (2001-05).

Christopher Neve in *Unquiet Landscape* questions assumptions about landscape and its representation. 'A picture is between a thought and a thing'. He asserts that 'pictures' ...'have altered the way that we look at many places' (Neve 2020 [1990]) and recognises the pitfalls of Realism and Neo-Romanticism. Eschewing the aesthetic conventions of landscape painting I have sought to embrace serialism, repetition and monochrome in my approach to often-overlooked human labour that lies underground in places where landscape is as much the product of what is cut out as what is built up. Artisanal miners in search of lead ore, galena, using short-handled picks, cut hard rock at about a handspan a day. Quarrying, prospecting for and winning ores including lead, tin, copper, iron, silver and gold as well as the ubiquitous demand for the difficult-to-win rare earths in places such as the DRC to be used in consumer electronics are in my mind. Bage is a deep shaft leading to an extensive ancient lead mine beneath the village of Bolehill, Wirksworth, Derbyshire, only yards from my home. Most visitors would be completely unaware of it. *Taken & Returned* reflects a fascination with observing blastholes in limestone quarrying where 'stemming' involves the blocking of the top of the hole to prevent the escape of gases to maximise a planned detonation. In this painting the return of the extracted form to its source invites close observation of subtleties in its edge and surface. The quietness of this image in contrast to its explosive context engaged me. (Ainley, 2025)

David Ainley

BAGE MINE 1: Prospect, Pickwork, Patience, 2024
Acrylic & Oil on Multi-part Panel
33cm x 26.5cm



David Ainley

TAKEN & RETURNED (WHITE), 2003
Acrylic on Drilled Panel
33.5cm x 27.5cm



Jonathan Alibone

Biography

Jonathan Alibone is a UK artist based in Northampton, England. His practice relies in large part on the models, dioramas, and salvaged fragments of cardboard packaging he constructs and then photographs in the studio. Working chiefly in watercolour, oils or charcoal, Alibone reimagines these fragments as ruined, collapsed or abandoned structures situated in desolate and inhospitable landscapes. By positioning his work within the Romantic and topographical traditions of Western Art, Alibone is able to articulate ideas of precarity, transience and legacy through the imagined remains of vanished pasts and lost futures. Alibone is an award-winning artist whose work features in collections throughout Europe, Russia, and USA. He has exhibited widely, and most notably as a finalist in the Jackson's Art Prize, the Derwent Art Prize, and the Aesthetica Art Prize, among others. Alibone has co-curated several exhibitions, and has collaborated on many projects, working in a variety of media, such as video, installation, and sound.

Ghosts haunt the landscapes of Jonathan Alibone. Disquiet before a changing or disappearing world casts a shadow across the canvas, and gnaws at the edges. Alibone expresses this unease as the conflict between nature and culture, between the deep geological past and a profoundly uncertain future. He invokes ecological realities, specifically our precarious relationship with the natural world, with our environment, our history, and the destructive activities that alter and transform the landscape.

Alibone explores notions of legacy and of what we leave behind; of that which remains and endures, or perishes and fades. Cardboard waste and building materials achieve a sombre eloquence, here used to inscribe and articulate metaphors of impermanence, atrophy and collapse, and to engage with current discourses and understanding of the Anthropocene. The fragment or trace becomes the indexical vestige that conjures signs of our passing, of vanished habitations, and of industries and activities that have transformed, shaped, and ravaged the landscape.

In his *Unquiet Landscape*, Christopher Neve declares '[T]he land is the foundation on which everything stands' (Neve 2020 [1990], p.12); Alibone critically recasts these foundations as both bulwark and antidote against the fracture and upheaval of the present. Allusions to ruins, ancient monuments, and excavations thus connote an attempt to recover lost narratives, and to reconnect to a sense of place. Archaeological methodology is implied whereby the physical process to unearth and dig down through the substrata, becomes not only a literal but also a metaphorical journey or retreat into the past, and enacts a search for 'wholeness', origins, and continuity. (Alibone, 2025)

Jonathan Alibone

Untitled (Substrata, Exposed), 2017

Oil on Canvas

25cm x 35cm



Iain Andrews

Biography

Iain Andrews was born in 1974 and lives in Manchester, UK. He studied painting at University College of Wales, Aberystwyth and art psychotherapy at Sheffield University. He has exhibited nationally and internationally, with his most recent solo/ two person exhibitions being *Divine Comedies* (with Carolein Smit), James Freeman Gallery, London (2024), *Diorama* (with David Hancock) , The Parsonage, Manchester (2023); *Teraphim* (with Carlos Zapata), James Freeman Gallery (2022); *New Paintings*, Gallery 339, Cao Chang di, Beijing (2020). His work has been exhibited in recent group shows at Galleria Gaburro, Milan; Salford Museum and Art Gallery, Salford; The Underground Stream gallery, Devon (2025); Boomer Gallery, London; Rye Creative Centre, Sussex; Blindarte, Milan; Daniel Katz Gallery, London (2024); James Freeman Gallery; Oxo Gallery, London; Newcastle Contemporary Art; International gallery of Contemporary Art, Anchorage, Alaska and Trinity Buoy Wharf drawing Prize and Jacksons Painting Prize (2023). He has work in several private and public collections including Walsall Art gallery, Warrington Art gallery, Progressive Collection, Ohio and Yantai Art Museum, China.

My paintings begin as a dialogue, both with a particular Folk Tale and also with an image from art history – often a painting by an Old Master that may then be used as a starting point from which to playfully but reverently deviate. Making paintings is the way I make sense of the narratives and stories that I encounter during my work as an Art Psychotherapist with teenagers, many of whom have tales of neglect and abuse. These stories have very little trouble attaching themselves to the narratives and imagery of Folk Tales and Faery Stories, since the themes of the two; loss and abandonment, the violence of parental figures, oral greed, transformation and renewal, naturally merge into each other, with the structure of the traditional story functioning as kind of frame or reference point. Within this framework, the starting image becomes a kind of armature, rather like an actor on stage upon which the narrative of the story is hung. I am interested in how stories are retold and re-imagined, and how the retelling alters and embellishes the original even as it seeks to render it vital and alive once again for a new audience. (Andrews, 2025)

Q

‘What started as abundance, in John Minton’s drawings of Kentish gardens, threatened to become a malignant tangle[...] a benign landscape corrupted by the present and by bitter feeling [...] and the landscape taking its cue from the razor sharp segment of the moon, sharpens itself into hooks, sickles, blades and slivers.’ (Cristopher Neve on John Minton, 2020 [1990], p.141)*

Iain Andrews

Strange Fruit, 2024
Oil & Acrylic on Canvas
40cm × 35cm



Amanda Ansell

Biography

Amanda Ansell, born 1976, attended Norwich School of Art and Design 1995 – 1998 to study a BA(Hons) in Fine Art Painting and was awarded an Arts and Humanities Research Scholarship to study her Masters in Fine Art Painting at The Slade School of Fine Art, 1998 – 2000. After living in London for eight years Amanda returned to Suffolk when she was invited to be artist in residence at Firstsite, Colchester. Her work has been exhibited widely, including at the Royal Academy Summer Exhibition, Huddersfield Art Gallery, and internationally in the USA and China. Amanda is a member of the artist led organisation, Contemporary British Painting and lives and works in Suffolk, UK.

My studio is based on the Suffolk–Essex border, where the watery landscape continually shapes my practice. The riverscape here is both grounding and transitory—a place where light, rhythm, and form converge. My work stems from a connection with this environment and the sensual rhythms we encounter when in unity with nature. I’m drawn to simple forms observed outdoors, verdant colours, and the synthesis between fleeting impressions and my movement captured in liquid paint. Each painting prioritises transparency, gesture, and emotion. Using gestural marks, I reshape the waterscape’s curved lines, layering paint to suggest what lies beneath and beyond the surface. Translucent oil colour and overlapping swirling lines merge into a new arrangement, evoking tranquil, shifting, and expansive space.

Christopher Neve’s *Unquiet Landscape* captures this sense of impermanence in Chapter 10 when discussing David Jones: ‘Its solidity was washed away, or seen through. The landscape was no longer the thing itself but a revelation, all travelling and never arriving, like water.’ (Neve, 2020 [1990] p.115). This reflection resonates with my own experience of perceiving, receiving, and articulating a sense of place—where landscape becomes not a fixed subject but a felt encounter, and lyrical abstraction becomes a vessel for memory and transformation. (Ansell, 2025)

Amanda Ansell

Nexus Dawn, 2023

Oil on Canvas

30cm x 28cm



Richard Bartle

Biography

Bartle is a UK based artist currently working between his studios in Sheffield and Istanbul. He studied at Bretton Hall University in 1996 and since then has practiced predominantly within the field of painting, but also in other media including sculpture, film and installation. He has exhibited widely in solo exhibitions at venues including Tattershall Castle, Lincolnshire (2024); Collect Gallery/Juma, Istanbul (2022); Bloc Projects, Sheffield (2021); Millennium Galleries, Sheffield (2020); Halka Sanat Projects, Istanbul (2018); 20/21 Gallery, Scunthorpe (2012); Paton Gallery, London (2000) and in group exhibitions at Ikestone Contemporary Arts, Paul Morrison Studios, Sheffield; Herrick Gallery, London; Irish Museum of Contemporary Art; ExitArt & AC Institute (NewYork); Timber Wharf Gallery (Manchester); S1 Artspace (Sheffield) and the Cowcross Gallery (London). He has also taken part in the Copenhagen Documentary Film Festival; Jihlava Film Festival (Czech Republic) and biennials at Sheffield, Istanbul and Mardin. He has work in numerous private collections and is the founder and manager of Bloc Studios in Sheffield.

Multi Tool is part of an ongoing series titled *Unearthed*, inspired by the landscape at our feet: the natural rocks, the rubble and broken pottery of our ancestors, as well as the lost junk and the precious artefacts buried below. Unearthed through a combination of field-walking and using a metal detector - the process of discovery is a performative act that binds the artist and the land together.

Presented as a collection of found objects free floating on fields of canvas, the rich narrative the subsequent compositions offer, evoke the history of the landscape and consequently the melting pot of cultural identity. The resulting method of discovery, deconstruction, and production, therefore, exist within a liminal space - both at the junction of the past and the present, as well as the threshold of the imagined and the real.

Nature itself plays a critical role, as that which is buried, particularly metal, undergoes a form of alchemical transmutation through the natural oxidisation process, creating surfaces of intricate patinas and aesthetic beauty. Subsequently, through observation and the building up of layers of paint, these surfaces are recreated.

The compositions are created using a projector. Once outlined the resulting shapes are masked and sealed. Paint is applied using layers of washes, pouring, scraping, and splattering techniques. These surfaces are finally sanded and stripped. These methods evolve with the objects, techniques are tested and modified, and control is constantly given over to chance. Once again, the notion of the liminal space is present - this time between abstraction and representation. (Bartle, 2025)

Richard Bartle

Multi Tool, 2024
Acrylic on Canvas
150cm x 1200cm



Q

‘He found a strange litany of shapes [...] Each of these innocent and irreproachable objects seemed suddenly unfamiliar, small mysteries to be treated with circumspection. None of them required explanation, or received it.’ (Christopher Neve on Paul Nash, 2020 [1990], p.19)*

Emma Bennett

Biography

Emma Bennett is a Welsh artist who lives and works in London. She graduated with an MA in Fine Art from Chelsea College of Art and Design, London in 1998, following a BA (Hons) in Fine Art at Central Saint Martins College of Art & Design in 1996. Selected exhibitions include ‘Immortal Apples, Eternal Eggs’, Hastings Contemporary (2024); *Beyond the Gaze – Reclaiming the Landscape* (curated by Xavier Ellis), Saatchi Gallery, London (2023); *doing identity. Die Sammlung Reydan Weiss*, Kunstmuseum Bochum, Bochum (2017); *Nature Morte: Contemporary Still Life* (curated by Michael Petry), Guildhall Art Gallery, London (2017); *100 Painters of Tomorrow*, Beers Contemporary, London (2014); *Still Life: All Coherence Gone?* (curated by Frances Woodley), BayArt Gallery, Cardiff (2014); & *East Wing X*, Courtauld Institute, London (2012). Bennett is represented by the gallery, Charlie Smith London, and has work in prominent collections in Germany, Italy, Switzerland, Australia, the UK and the USA.

When I picked up Christopher Neve’s *Unquiet Landscape* I was first drawn to the chapter titled ‘Black’. It is about the etchings of F. L. Griggs rather than paint and paintings, but Neve writes of Griggs’s ability to ‘draw atmosphere’ and of his tendency to draw scenes that were ‘party obscured’ and this really interested me. Apparently, Griggs turned his attention to making etchings to record that which was ‘silent and secret’ and he found ‘that he was able to return to the same subject repeatedly, finding his way deeper and darker into the plate both literally and metaphorically, lingering and hesitating, sometimes for years’. I also tend to repeat certain motifs and return to the same source material time and time again. Neve also notes how two-thirds of Griggs’s etchings are, ‘of places that do not exist’. His ‘half-remembered, half-invented country’ is convincingly real, but... ‘In fact, like characters in a novel, his places are usually a combination of different sources’. (Neve 2020 [1990] pp.42-43)

My paintings depict traditional still-life motifs in combination with interior and landscape images that are derived from painting, film and photography. I frequently picture the intangible aspects of nature including fire and water within compositions that are intended to momentarily hold still the ephemeral. I focus on themes of gravity, time and transience and I’m interested in the effect of time on consciousness. This painting includes both, a dark interior scene, and a landscape painting. Perhaps the framed painting within my painting is an ‘Unquiet Landscape’? I put it there to evoke memory and emotions, to bring the sounds, and stir the senses. My intention is to provide space and create the conditions in which memory can evolve and endure. (Bennett, 2025)

Emma Bennett

Bring you the sound, 2024
Oil on Panel
21cm × 27cm



Simon Carter

Biography

Simon Carter was born in Essex in 196 and has a studio on the Essex coast. Solo exhibitions include The SEA Foundation, Netherlands, Messum’s, London and Wiltshire and Firstsite, Essex. Group shows include Newcastle Contemporary Art, International Gallery of Contemporary Art, Anchorage, Alaska, Norwich Castle, National Museum of Poland, Gdansk, Iasi Palace of Culture, Romania and Yantai Museum, China. He has work in museum collections including Abbot Hall, Rugby Art Gallery, Swindon Art Gallery, Falmouth Art Gallery and the University of Essex. Recently work has entered museum collections in China and USA, including the Yale Centre for British Art.

Simon is co-founder of Contemporary British Painting, president of Colchester Art Society and co-curator of Life with Art: Benton End and the East Anglian School of Painting and Drawing at Firstsite, Essex and Watercolour Now at Norwich Castle. Simon is represented by Messum’s.

I make paintings based on walking and drawing on the local Essex marshes. I have several regular routes, usually along the seawalls. I want to respond quickly to things seen, so the drawings are often rudimentary. I also make drawings in notebooks when out and about. *Twenty Things I like to Draw* is about overlaying my landscape with these other observations and thoughts. Drawings are examined and dissected in the studio and, in a real sense, they become the subject of the paintings. Painting is improvised try-outs, putting something up for examination, scraping it out or covering it over, repeating, waiting for the moment that something happens. (Carter, 2025)

Q

‘They are strange things, the engines of nature he invented as a result of this process [...]He would walk miles to keep an appointment with a particular tree.’ (Christopher Neve on Graham Sutherland, 2020 [1990], p.104)*

Simon Carter

Nine Things I Like To Draw, 2025
Acrylic on Paper
42cm x 48cm



Graham Crowley

Biography

Graham Crowley studied at St Martin's School of Art 1968 – 1972 and the Royal College of Art (1972-1975). He was Head of Fine art at City & Guilds, London (1996-1998) and Professor of Painting at the Royal College of Art from 1998-2006. He has undertaken numerous residencies including Artist in Residence to Oxford University & Visiting Fellow of St Edmund Hall 1982 - 1983 and Dulwich Picture Gallery 1995 - 1996. He has exhibited extensively in UK, Europe, North America and Asia with solo exhibitions in venues including Walker Art Gallery (Liverpool), Museum of Modern Art (Oxford); ICA, Beaux Arts, Lamont Gallery & DomoBaal (London) and widely in group exhibitions including at Bluecoat Gallery (Liverpool); Hayward Gallery, Camden Arts Centre, Royal Festival Hall, Jerwood & APT Gallery (London); Kettles Yard (Cambridge) and Arnolfini (Bristol). His work is held in numerous private and public collections nationally and internationally, including Arts Council Collection, Imperial War Museum, V&A, the Walker Art Gallery, National Museum of Poland & Art Gallery of South Australia. He has exhibited in John Moores ten times and was the first prize winner in 2023. He is currently represented by DomoBaal, London.

About two hundred years ago something happened. Landscape painting was essentially either a form of illustration, describing a state of affairs or the site of some half forgotten allegory. The industrial revolution and the enlightenment, two sides of the same coin, jointly produced a powerful and unassailable reaction that continues to confound us today: romanticism. But ours is a romanticism tempered with a dystopian realism. A wake-up call alerting all and sundry to the impact of the destructive illusion of dominion. Landscape painting would now become a state of mind; tantamount to the acknowledgement that landscape painting (if not painting in general) would address the 'ultimate study'; that of the human condition, reminding us of our true nature – our connectedness and dependancy upon the natural world. Our mortality and transience. The painters that Christopher Neve writes about in *Unquiet Landscape* experienced the trauma of war. So it's no wonder that they sought solace in quiet reflection by meditating upon the natural world. A world that until then had seemed stable, if not eternal. What makes Neve's book all the more remarkable is the comprehensive manner in which he taps into a sense of collective unease that speaks to us today – even more poignantly. It might just be age, but the more I paint, the more I realise that we have about as much agency as a leaf. And that it's love that sustains us. Making life not just bearable but precious. Landscape paintings have the potential to be rather like love letters, fuelled with rage, passion and occasionally – hope. (Crowley, 2025)

Graham Crowley

Dead Tree 2, 2023
Oil on Board
24cm x 30cm



Q

‘What then? It is like a religion based on water, or on light, or glass: a view of the world in which the infinite beauty of the natural order is transparently marking the palace of something else. ‘ (Christopher Neve on ‘David Jones and the Unseen’ 2020 [1990], p112)*

Graham Crowley

Orford Ness, Study 1, 2019
Oil on Peg Board
23cm x 18cm



Angelina May Davis

Biography

Angelina May Davis lives and works in Birmingham where she has a studio in Birmingham ArtSpace, Aston. She graduated from Coventry Lanchester Polytechnic in the 1980's with a degree in painting, gained an MA in Fine Art from the University of Central England in 1998, and more recently spent two years on the Turps Banana Correspondence Course, resulting in her inclusion in *New Contemporaries* in 2021. Large scale paintings have been acquired by the Government Art Collection and Manchester Art Gallery, with her work 'Model Village' currently on display in Manchester Art Gallery. She has exhibited her work widely and taken part in numerous art fairs, including the Brussels Art Fair in 2023 with TJBoulting and Division of Labour. In 2023 became a member of Contemporary British Painting.

My paintings are fabrications, plundering imagery from childhood TV and art history. I am interested in thinking about the past and what shapes us, using the transformative act of painting to reflect on history and culture as well as my own sense of belonging. My staged landscape paintings restore the English elm as depicted in remembered films, archival footage and English landscape painting, as metaphor for loss and longing, recalling a nostalgic and insincere past. More recently I have turned my attention to the village, drawing on my own experience of growing up in rural England during the 1970's. In large paintings of a pantomimic England, I muse on Englishness and class as well as the possibility of what is just out of view. Narratives unfold in the animated scenery; discarded final demands and the detritus of the studio floor act as anxious reminders of everyday life, spoiling the moment with cartoon humour. Alongside the largescale work there are props for the paintings in the form of books and frames. They are mostly invented and always both specific and vague. The church on the cover of *Book Church* is instantly recognisable as a symbol of village life. The content can only be speculated upon and invites the viewer to consider their own relationship with motifs and their associations. (Davis, 2025)

Q

'He imagines himself walking across Cookham Moor. He can see the white posts at the eastern end of the Causeway, the blacksmith's shop in the shadow of its pollarded elms [...] It was three and a half years [...] before he returned. Cookham had changed and he had changed. This was so much of a sadness to him that he chose simply to ignore it.' (Christopher Neve on Stanley Spencer 2020 [1990], p.52)*

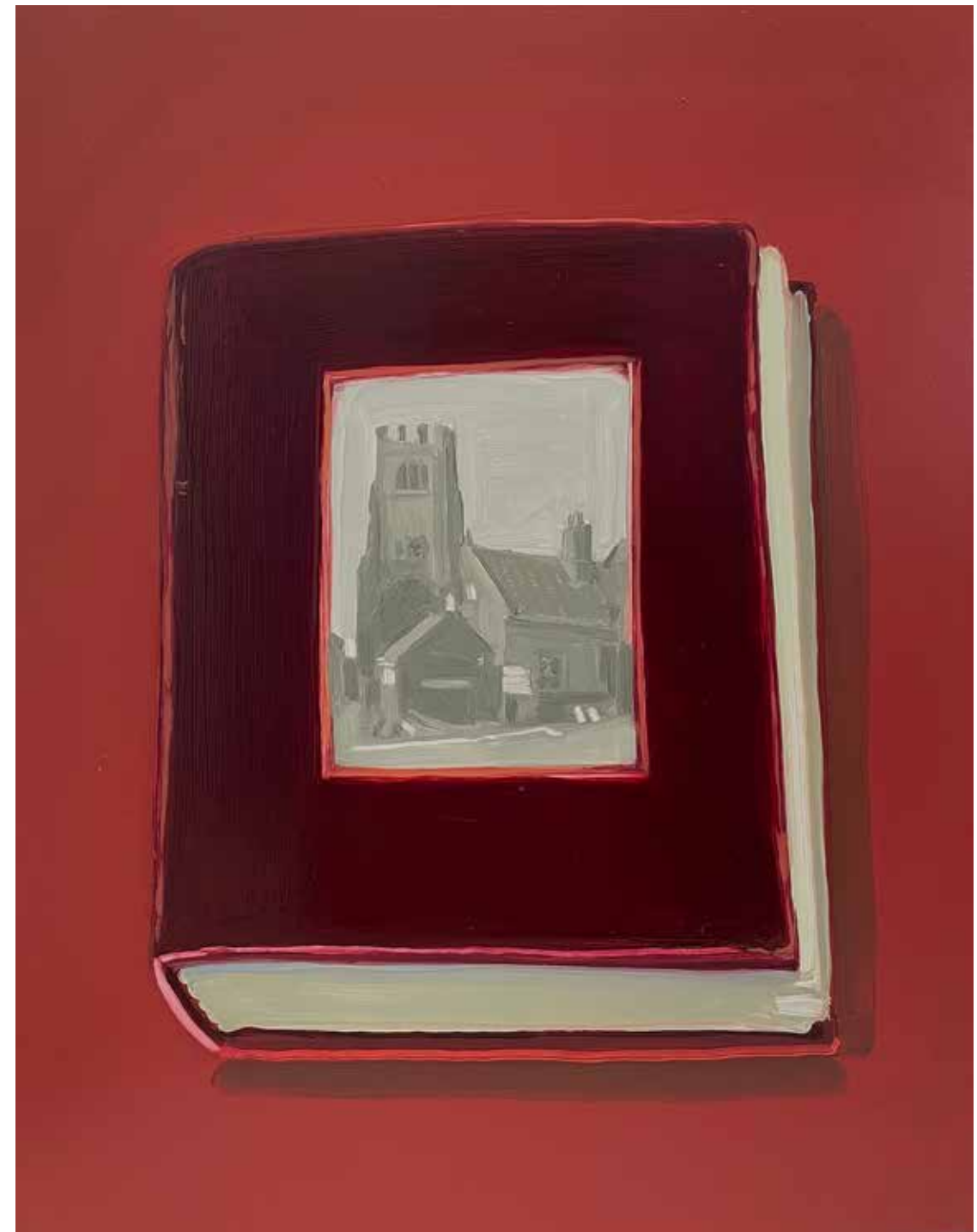
Angelina May Davis

If only it could stay like this, 2021
 Gouche, Ink & Shellac on Paper
 154cm x 120cm



Angelina May Davis

Book Church, 2022
 Oil on Board
 28cm x 35cm



Al Daw

Biography

Al Daw (b. UK) is a self-taught painter whose work explores the dualities and contradictions that shape human perception — between inner & outer worlds, observation & invention, memory & reality. Daw constructs images that hover between figuration & abstraction, where architectural forms soften into dreamlike terrains & fleeting sensations harden into structure. Each work begins with something semi-seen or half-felt — a moment that drifts through layers of paint until it finds new psychological shape. His practice navigates the tension between control & intuition, allowing accidents, recollections, and emotions to guide the image's evolution. Channelling his subconscious becomes a painterly journey, usually with only a faint idea of the final destination. Daw has developed a distinct visual language that maps the shifting territory between what is known and what is sensed — a painterly exploration of duality itself, where every surface holds the echo of something just beyond reach.

The seed of a painting often begins with an event or a sliver of memory — something half-seen, overheard, or felt - and then begins to drift. The image starts to warp; landscapes bend inward, and gaps or holes open up where clarity used to be. These voids become the hum that runs through the work — reminders of what can't be fully known or said — something half-remembered, a real moment or fragment that bends and blends into dream, emotion, and the slow distortion of recall. I think of each painting as a kind of mental map — a journey between inner and outer terrain. Familiar places fold into psychological ones: a wall becomes a thought, a head becomes a room, a window opens into another place entirely. The image sits between observation and invention — less a depiction of something seen, more an attempt to feel a narrative into painting.

SEARCH PARTY unfolds in a wooded terrain where figures scatter and dissolve into the trees. They could be rescuers, witnesses, voyeurs — or simply nosey onlookers. It's never clear who is missing or who is being sought. The scene feels mapped and unmapped at once: flashbulbs strobe through branches, tracing the uncertain memory of an event. *HELPLESSNESS IS A NATURAL STATE* began as a dream of water and fire — a molten sea that became a bed, a surface both fluid and fixed. It felt like the underside of thought: heat, paralysis, the mind searching for a way out, an uncharted journey of sorts. The colours move between comfort and threat, mirroring the tension of being both inside and outside one's body -at once in and out of a landscape. Both paintings turn observation into atmosphere. They search for that fragile seam where the visible world and the psychological one overlap — where helplessness becomes illumination, and the search itself becomes the story — the painter and protagonist merging and separating simultaneously.

Al Daw

HOPELESSNESS IS A NATURAL STATE, 2025

Acrylic on Canvas

42cm x 68cm



Q

'I once saw a yellow hotel on a hill. It was so vivid that I was uncertain whether I saw it in reality, in a dream, or in a painting...' (Christopher Neve on 'Edward Burra and Hysteria' 2020 [1990] p.150)*

Al Daw

SEARCH PARTY, 2023/25
Acrylic & Oil on Canvas
30cm x 20cm



Natalie Dowse

Biography

Natalie Dowse lives and works in Portsmouth, UK and has exhibited her work nationally and internationally. Her work is in public and private collections, including the Jonathan Vickers Collection, the Robert Priseman Collection at Falmouth Art Gallery and the Priseman-Seabrook Collection. Her work is also featured on the Art UK website of the UK National Collection. She was the recipient of the Jonathan Vickers Fine Art Award which culminated in her solo show *Skimming the Surface* at Derby Museum and Art Gallery. Natalie was awarded an international residency to Riga, Latvia, by the Arts Council England International Fellowship programme in partnership with Braziers International Artists' Workshops. Natalie is a graduate of Falmouth School of Art (BA Fine Art) and the University of Portsmouth (MA Fine Art).

Road 10 (going home) forms part of the broader series *The Roads (going home)*, which engages with themes of transience, familiarity, and emotional resonance within the everyday. The works in this series are characterised by their evocation of solitude, while simultaneously suggesting a sense of comfort embedded in the notion of return and belonging. The paintings frequently depict the transitional light of dusk, a temporal threshold that reinforces the ambiguity of place and mood. Although the locations are deliberately anonymous, they nevertheless evoke a sense of recognition—drawing on the viewer's implicit familiarity with peripheral, often overlooked landscapes encountered during routine travel. In doing so, the series engages with shared experience, inviting an encounter that is both personal and collective. Through this lens, the works tap into collective memory, subtly prompting personal associations and emotions tied to the landscapes of our everyday lives. (Dowse, 2025)

Q

'The white road winds over the moors and goes straight up the flat valley. The lakes and pools that should be picturesque events among the mountains pass almost without comment, so much split milk among contours ..like a thin tide of amnesia .. " Christopher Neve on 'L.S. Lowry and Loneliness' (selected by the artist) (Neve 2020, [1990], p.135)

Natalie Dowse

Road 10 (going home), 2012

Oil on Panel

40cm x 30cm



Thomas D Fowler

Biography

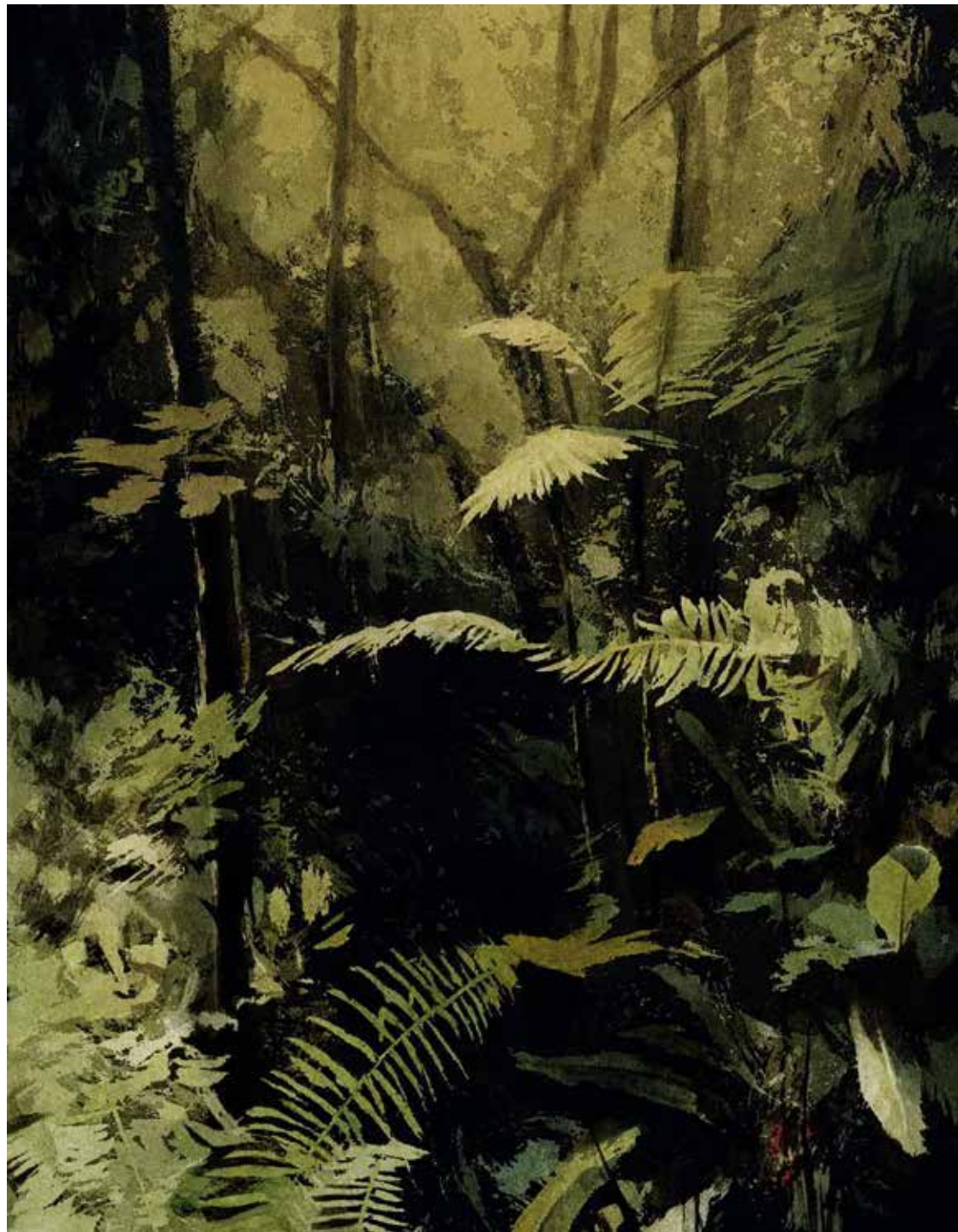
Thomas Fowler is an artist born and raised in Sheffield who is now based in Thailand. He has a graphic arts degree from Liverpool John Moore's University. He primarily paints with acrylic ink and has developed a unique style shaped by his interest in travelling, nature, East Asian culture, science fiction and the human form. He blends surrealism, realism, traditional landscape and portraiture painting to make captivating pieces that offer escape from reality. More recently, he has prioritised landscape work. Fowler has participated in a number of art fairs and exhibitions, both in the UK and in Thailand, and has had work featured in publications including *Now Then* and *Exposed*.

There's a universal healing quality to nature that humans feel and relate to. Christoper Neve wrote that 'the unquiet country is you .' (Neve 2020 [1990], p.199) My landscape painting derives from a place of appreciation for the beautiful natural surroundings we're fortunate enough to experience on this little rock in the cosmos. I try to convey the different moods and atmospheres of the places I visit – specifically the tranquillity of nature. This usually begins with photographs taken by myself where I combine acrylic ink and masking fluid in a layering process that has a print-like effect to it.

We're increasingly adopting an existence that has many benefits but also many drawbacks. I like to think my work gives people the opportunity to take a moment away from all of that and, at least for a short time, be free from disturbance and captivated by something else. (Fowler, 2025)

Thomas D Fowler

Humid Solace, 2020
Ink & Watercolour on Paper
26cm x17.5cm



Thomas D Fowler

Encounter with Bush, 2020
Ink & Watercolour on Paper
26cm x17.5cm



Sarah Grant

Biography

Sarah Grant's work explores the potential for painting to hold psychological space, by drawing on objects of memory or charged association. The gestures are often fleeting moments, cropped details from polaroid photographs or found imagery which convey a sense of temporality. She is fascinated by questions of perception and reality, informed by her meditation practice over 20 years and her work as an art therapist. She is originally from Leeds and graduated in Drawing and Painting at Glasgow School of Art in 2000, where she exhibited regularly as a member of Glasgow Independent Studios. She completed an MFA in Painting at Manchester Metropolitan University in 2024. She has co-curated several shows at the FG Gallery in Cheshire as well as exhibitions at Oceans Apart in Salford, The Birley and A_Place Gallery in Glasgow. Her work has been shown at Galleri Magnus Karlsson, Sweden, Terrace Gallery London and she has featured in several prizes such as VAS, Beep, Lido Stores and the John Moores shortlist.

These paintings were from a body of work influenced by an evening train commute from Manchester to Preston; observations of the particular warm light, long shadows and reflective quality of Summer evenings. The paintings are small in scale and form part of a bigger narrative which reflect inner states of mind and absorption:

‘Far better to think of life as a series of states of mind experienced in changing circumstances and in differing places than as something that always has to have direction’ Christopher Neve, ‘The Landscape as Emotion’(2020, [1990] p.10))

The work plays on the intrigue of size versus scale in painting, especially in the context of a vast receding landscape; kind of ‘vast in scale, small in size’. Attention to choices such as the angle of elevation in the picture or the inclusion of a horizon line are also considerations, just as they were in the constructed and almost imagined paintings of Carol Rhodes, a painter who has deeply influenced my practice. John Leighton discusses the work of Carol Rhodes, in particularly her handling sensitivity which unifies marks and content, stating:

‘She seems to be showing us something, yet at the same time holding it back. In this way her subject matter and her means of painting are locked together and work towards the same end.’ Leighton J, in Carol Rhodes Monograph, Scottish National Gallery of Modern Art (2008)

In the fluid handling of paint in these small works I hope to express something about the tension of the landscape surface alongside the weight and presence of the land, as painter Merlin James also beautifully describes in the ‘trinity of Earth/Body/Painting’ (2008). (Grant, 2025)

Sarah Grant

Commute I, 2023
Oil on Board
20cm x 23cm



Sarah Grant

Commute II, 2023
Oil on Board
20cm x 23cm



Heavy Water Collective

Biography

Heavy Water is an art collective comprising Maud Haya-Baviera, Victoria Lucas, and Joanna Whittle. Their long term collaborative project, established in 2020, responds creatively to traces of history, situating archive-based research in a contemporary context. In their practice as a collective they bring together their individual methodologies and interpretations from which new narratives emerge. Much of their work focuses on archive material relating to the land and our relationship with it throughout and embedded in history. As a collective, Heavy Water have undertaken projects with Cardiff University Special Collections; Kunslerhaus Dortmund, G39 (Cardiff); Sedgwick Museum at Cambridge University (sharing their research at the Geological Society, London); University of Central Lancashire Archives, & Lancashire Archives; Heritage Quay Archives & Huddersfield Archives, Sheffield General Cemetery and the University of Sheffield. They have exhibited at Site Gallery, Graves Gallery and Millennium Gallery in Sheffield; Hanover Project (Preston), Sovereign Design House (Huddersfield); GroundWork Galley (Kings Lynn) and Freelands Foundation (London). Most recently they have undertaken a curatorial project which includes new work, at Weston Park Museum, marking 150 years of Sheffield Museum collections in *Gathering Landscapes* (2025).

Heavy Water Collective

Haya-Baviera works with a variety of media and mediums including video, photography, sculpture and installation employing the strategies of appropriation, performance and participation. Undercurrents of anguish and hope infuse her work, bridging temporalities that shift any clear demarcations between past and present. Haya-Baviera's work is akin to myth making as it devises symbolic representations to ask questions about our troubled times. (Haya-Baviera 2025)

Lucas makes artworks that question, resist and reclaim selected geo-cultural landscapes, using a range of materials and processes to construct her artworks, including sculpture, video, photography and performance. *In Untitled (Coal)* Lucas uses an appropriated reproduction of William Smith's 1815 Geological map. This work presents us with a series of delineated absences where coalfields, which Smith originally highlighted in undulations of grey, have been physically extracted (cut out) by Lucas and replaced with a black substance laced with coal dust. Through this act the coal is centralised as Lucas' subject, and the reproduction of the map becomes a conduit for the materiality it represents. For Lucas, Smith's map symbolises a shift towards perceiving nature as an industrial product to be exploited. (Lucas 2025)

Whittle engages with archive material to gather many sources to construct a multilayered terrain of accumulated landscape and the residue of our being within it, depicting fading structures in the landscape, overgrown and falling into this layered and unceasing narrative of time. In *Redemptive Mysteries (Love)* Whittle responds to panels of the Ghent Altarpiece under restoration at the Museum of Fine Arts in Ghent. In the two paintings she takes elements from Van Eyck's' grisaille, combined with invented elements to create memorial panels isolated and abandoned in sodden fields, which at the same time come to life through these grisaille techniques, where the fabric protrudes, shroud like, into the 'real' space of the painting. The landscape is fractured into many sites, each folding into the other. (Whittle, 2025)

Q

'Landscape is a palimpsest, and an anathemata: a store of memories and associations laid up for the gods [...] So, layer upon layer, stratum upon stratum, his meanings had their way with the landscape and it was no longer free as it had been, or as half-seen [...] There is no thicket of references there, the ground shifts too much.' Christopher Neve on David Jones, *Unquiet Landscape* (2020 [1990], p123)*

Heavy Water Collective

Maud Haya-Baviera
The Danger Is Coming, 2025
 Steel, Cadmium & Silicate Glazed Ceramic,
 Bronze, Photographic Etching on Copper Plate
 95cm x 28cm x 40cm



Heavy Water Collective

Victoria Lucas
Untitled (Coal), 2024
Appropriated Map, Jesmonite, Coal Dust
94cm x 132cm (framed)



Heavy Water Collective

Joanna Whittle
Redemptive Mysteries (Love), 2025
Dptych
Oil on Two Walnut Panels
21cm x 15cm (each)



Barbara Howey

Biography

Barbara Howey's MA was in Art History at Leeds University in 1992 and she received a PhD in painting and theory at Norwich University of the Arts in 2001. She has exhibited nationally and internationally both in solo and group exhibitions and has taken part in major UK painting prizes such as the John Moores and Exeter Phoenix Contemporary. In 2018 she was artist in residence at Norsk Kunstnercentre Dale, Norway. She has work in national and international public collections and she is a member of Contemporary British Painting. She currently lives and works in Norwich.

It is not often that I get the opportunity to reflect on my practice through the lens of another artist who also happens to be an insightful writer too. I found in re-reading *Unquiet Landscape*, Neve's writing offered much that chimed with my own work. This book is not just about the art works but what drove the artists to make them.

I have been working on a series of plant paintings for the last five years. They are mainly of the landscape local to Norfolk where I live; the marshes, field edges and hedgerows. Much of the land is under threat by building projects, poor agricultural practices and climate change and so I feel an urgency about experiencing that landscape and responding to it. This, it seems, has been a preoccupation of many artists addressing the plight and beauty of the English landscape. I came across a passage in the book about the artist Robin Tanner who depicted the abundance and variety of plant and vegetable life, but with a dark etched vision which Neve argued was related to his political concerns as a Quaker and socialist. Neve implies that it was Tanner's desire to show what would be lost to capitalism's insatiable appetite:

“ the promised land has a particular poignancy when the model for it is on the very point of extinction” (Neve, 2020 [1990], p.46)

How resonant with our own times of climate breakdown and the urgent need to change the way we understand and use the land we all rely on for food and air and all that gives life.

My work looks at landscape with heightened colour unlike Tanner's dark abundance, but there seems to me a connection in the intention that drives the work; a need to respond to that which is rapidly being actively destroyed by human stupidity and greed. The painting included in the exhibition is *Marsh I -late summer* with Reed Mace (2024), and is a way of catching the intense experience of the local marsh where I walk and what we are fast in the process of losing. (Howey, 2025)

Barbara Howey

Marsh - Late Summer with Reed Mace, 2024
Oil on Board
51cm x 41cm



Linda Ingham

Biography

Linda Ingham lives and works from her coastal studios in North East- and North Lincolnshire. Since achieving her MA Fine Art from Lincoln University in 2007, Ingham split her time between her practice, teaching and running curatorial projects often working out of Abbey Walk Gallery, Grimsby and later becoming manager of the landscape and place-based gallery, Gallery Steel Rooms in Brigg, North Lincolnshire.

An early member of the curated Contemporary British Painting group, she exhibits nationally and internationally with her work represented in collections in Britain China and the USA.

Since retiring from teaching in 2024, Linda has gradually slowed her involvement in projects to concentrate on her process-led practice and is a gallery artist at Silson Contemporary Gallery in Harrogate.

My landscape and place-based work has come to observe human- and non-human relationships; nature in conservation; human ‘placings’ of trees within a built environment, and the perceived ‘value’ of this in a world of climate emergency and war.

The *Precipice* series of paintings of trees shows each singular and seeming ‘sentinel’ in its considered location, precipitate on an edge with surroundings reduced to linear trace through a slow process of blocking out and reduction.

Each sky is also a ‘placing’ – maybe, seemingly ‘natural’ in the landscape, but are fragmentary extractions from paintings by John Constable, whose interest in accurately depicting the sky coincided with an expansion of the sciences and the birth of modern meteorology, a subject he followed closely.

Precipice, Pylon 1, shows a tree in farmland whose owners are keen on conservation and actively contribute to the fight against climate change through the Wilder Doddington project in Lincolnshire.

A young tree foregrounds a pylon, playing with scale, perceptions of power, the vertical ascents against a predominantly horizontal landscape, and a ‘stolen’ sky, which for Ingham, brings to mind forboding passages by L Frank Baum in the text of *The Wizard of Oz* (circa 1900), preceding the incident where ‘the north and south winds met ... the exact centre of the cyclone’, and seeming to connect to Neve’s *Unquiet Landscape*, which inspires this show: he writes how ‘The best I can hope to do is discuss some of the ideas that English landscape may have given rise to ... testing them against what you know about life and death. The landscape commits suicide every day.’ (Ingham, 2025)

Linda Ingham

Precipice vi, Pylon 1, 2024

Oils on Linen

25cm x 20cm



Lisa Ivory

Biography

(b 1966) lives and works in London, UK. She graduated from St Martins School of Art with a B.A. (Hons) in Fine Art (Painting) in 1988. Ivory explores the concept of otherness and its inherent duality of fear and attraction. She creates fantastic worlds of mythical creatures, referencing wild men, chimeras, hybrids, anomalies, spectres and other classical narrative archetypes. She has recently shown with Yusto/Giner, Madrid, Veta, Madrid, Fabian Lang Gallery, Zurich, a solo show with Nino Mier Gallery Brussels, a solo show with CZA, Milan, a solo show with Charlie Smith London and a solo show with Pamela Salisbury, New York.

Lisa Ivory’s landscapes are commonly occupied by a Wildman, who occasionally interacts with a female human figure. There is a Rake’s Progress of sorts, with a skeletal Death figure interrupting the discourse between these characters. The Beast attempts sympathetic magic by scrawling images into the landscape. These exchanges occur in a shadowland—a liminal space of a half-forgotten place that exists simultaneously as rural, urban and wasteland populated with anomalies, chimeras and spectres. Ivory’s landscapes are archaic in tone and her archetypal subjects present a paradoxical discourse including the feral and tamed; the worshipped and abandoned; the empowered and the subjugated. (Ivory, 2025)

Q

‘[She] invented startling hues in these shadows, sometimes a rich chocolate in which with difficulty we make out animals, people, a plough, a cart [...] In the dark we descry a wheel [...] the mountains of the mind shut out the sun and the soul casts its own shadow [...]life is dark but so is death...’ (Christopher Neve on ‘Sheila Fell and Death’ , 2020, [1990], pp.157-159)*

Lisa Ivory

Night Trip, 2025
Oil on Panel
15cm x 10cm



Lisa Ivory

Journey, 2024
Oil on Panel
15cm x 10cm



Christopher Jarratt

Biography

My work looks to embed stories within objects, giving them a new meaning and a sense of place within the world. *Handle With Care* is a physical manifestation of my research into what I call “Future Meteorites.” Holding more than just environmental history, I propose that they can also act as social artefacts, carrying the memories, moments and emotions of the people who encounter them, taking on new meaning “post tree.” Each piece is GPS-mapped to the location where I first encounter the raw material. I then work on it in situ or transport it back to my studio to be hand-worked to shape and size, exposing its unique beauty, highlighted through the use of colour and finish that relate to the story held within. Object becoming artefact.

I create artworks embedded with human stories. Crafted from timber, my work draws on play, sustainability, colour theory and contemporary folklore to create unique pieces imbued with soul and narrative.

My work has been published and exhibited internationally. My clients and collectors include Lambeth Council, the NHS, Lloyds of London, War Child, the British Council, the Norwegian Government, Glastonbury Festival, Agnes Gund, Michael Bloomberg, Brad Pitt, Kevin Roberts and Sir Terence Conran. (Jarratt, 2025)

Q

‘There is a sense in which the expression of any experience contains other kinds of experience caught up in suspension within it. How the materiality of the world interposes itself between us and its essential nature...’ (Christopher Neve, on ‘David Jones and the Unseen’, 2020 [1990], p111)*

Christopher Jarratt

Handle With Care, 2024
Spruce (gps: 53.401044, -1.461132)
120cm x 120cm x 45cm



Anita Lloyd

Biography

Lloyd studied Fine Art at Sheffield City Polytechnic in the early 1980s and has held various art related roles in Sheffield including with the Ruskin Gallery, Untitled Gallery (now Site Gallery), Mappin Art Workshops, the Millenium Galleries and Yorkshire Artspace. Lloyd lives and works in Sheffield. Her current body of work began with regular train visits to her elderly mum.

Over the past 5 years I have been taking short slow motion film footage on my phone of the view from the train on my regular weekly journeys.

Filming the view through the seasons created a familiarity with the landmarks of the journey, marking the passing of time, and became the inspiration for a number of small-scale paintings. The paintings are views of the urban industrial landscape and include the bridges over the tracks, warehouses, woodland and waste land.

The liminal spaces between the warehouses and the train tracks are not designed to be used or inhabited. The sense of isolation reflects the loneliness of the journey, the act of caring and living alone. My mum enjoyed the views from the train and loved the paintings, which were evidence that I could work, care and create these in celebration of my journey back and forth. And she need not feel like a burden. (Lloyd, 2025)

Q

‘To draw dramatic scenery as though it carries some meaning of its own is one thing: to sense its connection with your own terror of loneliness is another’. Christopher Neve on ‘Melancholy and the Limestone Landscape’, (2020 [1990], p.140), selected by the artist.

Anita Lloyd

Untitled, 2025
Acrylic on Wood
7.5cm x 15cm



Paula MacArthur

Biography

Paula MacArthur b. Enfield, UK, 1967, trained at LCAD and The Royal Academy Schools in London.

In 2024, Paula won Matthew Burrows’ Judge’s Choice Award at the Jackson's Art Prize. In 1993 she was a shortlisted prizewinner at the John Moores Painting Prize and she won the JPS Portrait Award at the National Portrait Gallery in 1989. Recent group exhibition highlights include 'Arcadia for All. Rethinking Landscape Painting Now' (2023), ‘Entwined, Plants in Contemporary Painting’ Huddersfield Art Gallery and 20-21 Visual Arts Centre (2022/23). She has exhibited at the National Gallery in Gdańsk, Kühlhaus Berlin, IGCA in Anchorage, Art Helix in Brooklyn, Grassimuseum Leipzig and in Contemporary Masters from Britain touring four museums in China. MacArthur’s work is held in many private and public collections including National Portrait Gallery London, Baron & Baroness von Oppenheim, Priseman-Seabrook Collection and Jiangsu Art Museum in China.

I paint crystals but they are not my subject matter, these paintings are love songs, loaded with the pain of loss and yearning desire. They are microcosms; imagined worlds which at once evoke majestic vistas and obliterated terrains, beautiful representations of our hopes and starkly pessimistic predictions of our future.

This particular painting is based on a spherical sample of Galena, lead ore and a significant source of silver - useful, toxic and precious. Its geometry (a disrupted replication of its basic molecular structure) makes it hard to believe it’s natural. It looks man or alien-made, and represented in a void this specimen becomes an asteroid, ominously emerging from the darkness, on a trajectory toward our home. Switching our perspective, it becomes a dystopian version of the earth, and the title serves as a cautionary tale about our impact on the environment.

This description gives an insight into how my mind runs away when I am working and how my thoughts become embedded in the image. Since childhood I have been a fan of science fiction and similarly, whilst my work is solidly grounded in fact, I hope it too sparks the imagination, speculates on possible futures, attempts to draw parallels with contemporary life and explores fundamental questions about humanity, consciousness, and our place in the universe. These paintings are metaphors for the fragility of the planet we inhabit, the human condition, but also a recognition of the potential joy in the here and now. (MacArthur, 2025)

Paula MacArthur

All going down together, 2022
Oil on Canvas
100cm x 100cm



Q

‘So imagine this strange Darkness. We are dying. What matters now is to learn more. We live in riddles and mysteries, according to Laurence Sterne, because the most obvious objects which come in our way “have dark sides which the quickest sight cannot penetrate.”’ (Christopher Neve on ‘Sheila Fell and Death’ 2020 [1990], p. 157)*

Nicholas Middleton

Biography

Nicholas Middleton is an artist based in London with a background in painting and print, and interests in photography, film and video. He studied at London Guildhall University 1993-94 and Winchester School of Art 1994-97, and has recently completed a PhD at the Royal College of Art. As a painter he has exhibited widely in the UK, as well as abroad, and has been selected for the John Moores Painting Prize five times, twice winning the Visitors' Choice Prize. Recent work has investigated the relationship between photography, film and painting.

Cruciform Building with Raised Barrier and Rubble is based on a photograph taken in East Berlin, taken a number of years prior to the making of the painting. It foreshadows recent work in which plays on ideas around the invention of perspective in the Renaissance and the depiction of pictorial space, in part through the use of motifs that arrest the viewer’s imaginative movement into that space. It was part of a series of paintings in which aspects of the painting’s making were foregrounded, a departure from my usual practice, pushing the illusionistic content of the painted subject away from the viewer, as well as emphasising the act of framing. (Middleton, 2025)

Q

‘Suppose it were possible to look at landscape impersonally, to look at it as fact [...] to square it up and transfer it to canvas precisely because of its ordinariness. This is no view. This is no ideal vantage-point from which to take in the English countryside or an English street. It is composed of random facts: the light catches the corner of a building exactly so, an awning exactly so [...] and the accidents of the ground because they exist.’ Christopher Neve on Walter Sickert (2020 [1990] p74)*

Nicholas Middleton

Cruciform Building with Raised Barrier and Rubble, 2014
Oil on Paper
22.5cm x 27cm



Christopher Neve

Biography

Christopher Neve was a painter and writer. He was the author of several books and articles. From the mid-1960s Neve was the arts editor at *Country Life* magazine, a job which brought him into contact with artists and afforded him the time to visit them in their studios. *Unquiet Landscape: Places and Ideas in 20th-century British Painting* (1990, 2020), arose out of long conversations with his friend Ben Nicholson and other artists featured in the book. In 2020 (the year in which *Unquiet Landscape* was republished) he returned to his childhood home during lockdown to begin work on *Immortal Thoughts*, an anthology of his reflections on the late work of 19 artists, published in 2023, the year before his death in 2024 at the age of 81.

‘If it was hot, to get out of the office I would ask some artist I admired if I could come and see what he was doing. And if it was wet in winter I would send a postcard to some other artist and take a train to wherever he or she lived and have a conversation with them in their studio or perhaps in their kitchen [...] In this way I found it easy and pleasant to get to know a good many artists, most of them much older than me, and sometimes I wrote about them and more often I did not [...] When I had got to know many of the artists reasonably well they died, and as I had also come to know the landscapes in which they worked I was sometimes able to write about them and their work at much greater length. But this was several years later. [...]

‘...Alan Reynolds liked to talk about Debussy and bicycle racing and Paul Klee to avoid mentioning what he was doing. William Townsend spoke of hop-stringing and geometry. Henry Moore showed me mostly bones and shells and his Cézanne. Cedric Morris, as well as being very funny, talked mostly about plant collecting and showed me his iris garden in detail. Heather and Robin Tanner talked about botany and lettering and Time. Edward Burra, towards the end of his life, began to swear and use obscene language in order to avoid speaking about any kind of art, especially his own.

‘There was [...] a tacit agreement that talking about something else was the best possible way of saying anything worthwhile about the paintings without including them in the conversation directly. I strongly believe that if you have to say anything at all about pictures this is the best way to do it, though the best way of all is of course to remain silent’

Christopher Neve, from the preface to the 2020 edition, pp. 7-9

Christopher Neve

Untitled, 1974
Oil on Canvas
71cm x 91 cm



Paul Newman

Biography

Paul Newman is an artist based in Birmingham. Recent exhibitions include 2025; 'Against the Smooth' at the Hive, Birmingham and 'Surreal Solihull', 2023; 'Worlds Away; Art & Nature' at the Midlands Art Centre and 'In Ruin' a solo exhibition for a residency program at Stryx, Birmingham. Previous exhibitions include Contemporary Masters from Britain; a five-museum touring show in China 2017 and Stage, a solo show at The Midlands Art Centre (mac) in 2015. Paul is a lecturer at Loughborough University. Paul has work in permanent collections including The New Art Gallery Walsall, The Prizeman Seabrook Collection and the Jiangsu Art Museum in China.

Study for an Island for Anxious Souls is one of a number of same sized small works created in the summer of 2025. It's exactly 20 years since a 6 week trip to New Mexico with another artist and best friend. I can't definitively say whether the memory sparked the imagery in some of these works, or whether I was triggered midway through the process of making them.

This work is part of my 'Interior Studies', an umbrella title for an ongoing series of imaginary landscapes. It connects with Christopher Neve's notion of 'landscape as mindscape' (Neve 2020 [1990]) in his book, *Unquiet Landscape*, the inspiration for this show. The works in this series depict semi abstract places that are shifting and unstable. They reflect problem solving in the process of painting and of my own personal uncertainties and getting lost in thoughts and ruminations.

Created primarily from my imagination, I will sometimes dip into art books or use movie stills to create a type of stage to launch the work and go in another direction, wherever the painting leads me. *Study for an Island for Anxious Souls* was initiated without a visual reference, however I recall struggling to define clarity out of its chaos, so I browsed through some abstract painting books in search of forms to interpret and add more structure. I find the journey of these interior studies, beginning to end, can utilise a different order of methods and go in different directions. (Newman, 2025)

Paul Newman

Study for an Island for Anxious Souls, 2025

Mixed Media on Paper

30cm x 42cm



David Orme

Biography

David Orme, born 1977 in Southend - on -Sea, Essex is based at Bloc Studios, Sheffield. He studied Interactive Arts at Manchester Metropolitan University 1999 - 2002 and Fine Art Printmaking at the Royal College 2008 – 2010. He was shortlisted for the Contemporary British Painting Prize in 2023 and exhibited in Bankley Gallery Open Call 2023 and the Royal Academy Summer Exhibition 2024, 2022, 2020. With two decades experience working with museum and gallery collections, Orme's work explores the ritual of collecting. He creates large-scale collages using acrylic paint and oil bars applied to heavyweight cotton twill. His work explores the function of collections, drawing upon the narratives that can be told by arranging and displaying specific artefacts. Orme has a disposition for exploring themes both liminal and existential, often seeking objects pertaining to ritual and ceremony.

I predominantly make large-scale collages using acrylic paint and oil bars on cotton twill. I also work with ceramic and 35mm photography. Themes in my work generally examine the diverse ways in which we experience liminality. I'm particularly interested in collecting and collections as liminal both in temporal and spatial terms: researching; procuring; arranging; curating; displaying; archiving. The processes I employ when collaging is analogous to the ritual of collecting as often the impulse to create a collage has less to do with the meaning of a specific work and more to do with the seduction and order of things.

I draw upon material culture for inspiration. I'm interested in the narratives that unfold when disparate objects are brought together. When collaging I allow elements to develop intuitively and distort recognisable forms with simple cuts and gestural marks to foster a degree of ambiguity.

Finished collages are a threshold: a passage into an unstable terrain where memory persists in fragments and ruins, reminding us that permanence is always provisional.

I often title my collages after Virginia Woolf's, 'Solid Objects' (1918). In the story, the protagonist (John), discovers a mysterious object buried on a beach. The abstruse object incites an obsession to seek and collect similar ambiguous objects. Parallels can be drawn between John's pursuit for new objects and my studio practice; the liminal spaces in which John finds (himself and) the ambiguous objects, is akin to the studio space, a realm in which transformative actions occur, and new forms and structures emerge. (Orme, 2025)

David Orme

Ruin (Collage Study), 2020
Ceramic
45cm x 38cm x 4cm (edition of 5)



Q

'The form and colour of the pictures are perfectly capable of digesting the raw materials of landscape outside the studio. Bits of reality, like the grit in a bird's gizzard, are an aid to digestion. The pictures depend on our recognizing the sensation of height or the colour of sea in the way that they refer to them. For the pictures to try to describe them would be as futile as trying to describe the smell of seaweed or of engine oil to someone without a sense of smell. Poetry suggests the essence of things in terms of something else.' (Christopher Neve on Ben Nicholson, 2020 [1990], p. 172)

David Orme

Monuments to What?, 2025
Acrylic, Oil, Cotton Twill
238cm x 180cm x 30cm



Mandy Payne

Biography

Mandy Payne is a Sheffield based painter / printmaker, whose work is inspired by the built environment, particularly Brutalist architecture and gentrification. For her paintings she works with concrete and spray-paint, and for her prints, stone lithography. She originally trained as a dentist before having a career change to work as a full-time artist, graduating with BFA from Nottingham University in 2013. Selected group exhibitions include; John Moores Painting Prize, (2020,2016, 2014 (Prize Winner)); Royal Academy Summer Exhibition (2014-2019 and 2022-2024); New Light Art Prize, 2023, 2020, 2017, 2015 (First Prize Winner) and Contemporary British Painting Prize, 2016. She has had eight solo exhibitions including: Stapleford Granary Arts Centre, (2025); Huddersfield Art Gallery, (2019/20) and Lakeside Arts Centre. Nottingham, (2018). She is a member of the Contemporary British Painting Group and has work in several collections, including Devonshire Collection, Chatsworth; Yale Centre For British Art and Elizabeth Greenshields Foundation, Canada.

My work, (in both paint and print), explores the built environment and everyday scenes. I am particularly interested in issues of gentrification and Brutalist architecture as a symbol of the contradictions of utopian and dystopian worlds. In our rapidly changing cities, my aim is to document Modernist structures before they are lost and to find beauty and celebration in the overlooked and the ordinary. For my paintings, I work with materials that have a direct physical connection to the sites I depict, namely spray paint and concrete. For my prints, I focus on the drawn mark of stone lithography.

On reading *Unquiet Landscape*, several artists struck a chord with me, including Walter Sickert and Joan Eardley but particularly the chapter about 'F. L Griggs: Lost England' (Neve, 2020 [1990] p39) Between 1903 until his death in 1939 Griggs roamed the country documenting the landscape with a series of etchings for a book called *Highways and Byways*. However, the work became more of a lament for a postwar 'lost England', and his sadness at postwar architecture. He made, in the end, a series of prints of places that were half remembered, and half invented, amalgamations of lots of different sources, creating an Imaginary 'lost England' that he wanted to still exist. Griggs' interest in Post War architecture and his methodologies of visiting places directly to preserve them in some way in print really resonated with me and the kind of 'lost England' that I try to engage with myself. (Payne, 2025)

Mandy Payne

Borrowed Time, 2024
Spray Paint & Oil on Concrete
13.5cm x 20cm

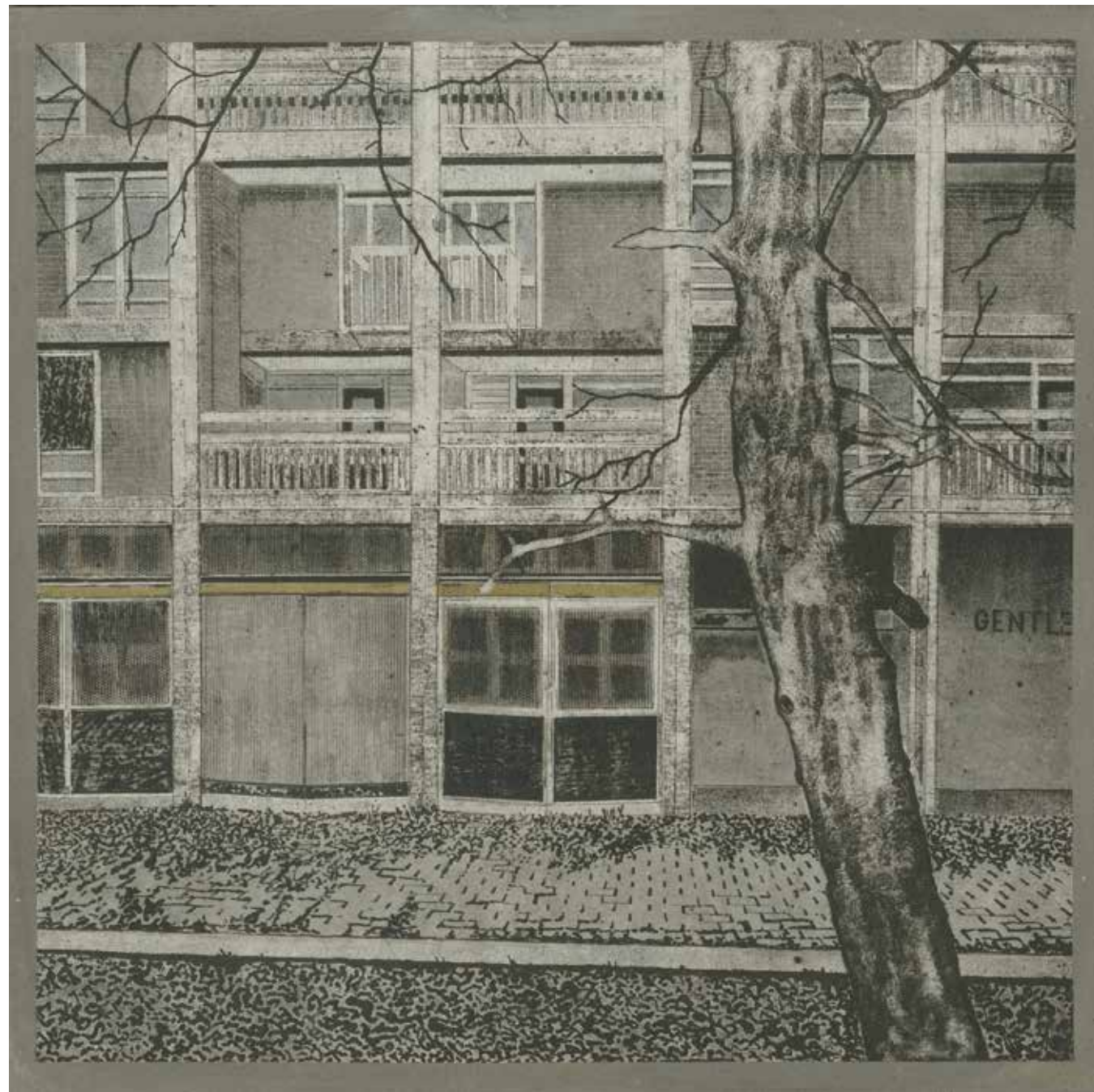


Mandy Payne

This is tomorrow Today, 2017

Stone Lithograph, Monoprint &

Collage Printed on Japanese Kozo Paper, Collaged on to Concrete



Julian Perry

Biography

After studying in Maidenhead and Bristol Julian Perry has lived and worked in East London for more than thirty years. Recent works have looked at the crisis in British forests and the devastation caused by coastal erosion. Perry enjoys an international reputation. His works are held in numerous public and private collections including HRH King Charles III personal collection. He has won major British Council and Arts Council England awards and has a varied ongoing exhibition program. In 2015 his work on coastal erosion impacting Britain's east coast featured in the Venice Biennale. In 2022 Southampton City Art Gallery staged a large one person show "There Rolls the Deep". The artist is also featured in the major thematic show "Earth" at the RWA Bristol. In 2025 Perry in collaboration with the composer Stevie Wishart held the lead visual arts exhibition of the Aldeburgh Festival at Snape Maltings Suffolk.

The British landscape tradition is impossible to imagine without images of trees. Being, emblematic, evocative, and vulnerable, trees, are a powerful and expressive subject. As a landscape painter, I depict trees as an expression of mankind's relationship with the natural world. A relationship that is often flawed and dysfunctional but rich in potential subjects. My work is devoted to the creation of poignant images reflecting the state of our landscape both good and bad.

The two works of mine included in *Unquiet Landscape* represent the two major strands of my recent work. Trees, either suffering from the many diseases that human activity has exacerbated, or the effects of rising sea levels and increased rates of coastal erosion, both a direct result of Climate Breakdown. Christopher Neves *Unquiet Landscape* gathers nearly all the artists who have helped carry the British Landscape tradition forward in the last hundred years. Growing up I was fortunate to live very near what are probably the most iconic hills in that tradition: The "Wittenham Clumps". So, reading Neve's lyrical prose on Paul Nash and his intense relationship to that special place is very poignant for me. (Perry, 2025)

'The imagination goes cartwheeling into it, a space inhabited in the paintings by flower heads, drifting seeds, clouds and equinoctial moons...' (Neve, 2020 [1990], p.25)
Selected by the artist.

Julian Perry

Tree and Sandy Cliff, 2024
Oil on Panel
25.5cm x 17cm



Julian Perry

Chestnut Blight 1, 2014
Oil on Panel
26.5cm x 22cm



Georgia Peskett

Biography

Georgia Peskett studied at Epsom School of Art before going to New York for three years where she began painting, experimenting with surrealist painting and figuration whilst working as a studio assistant. Georgia's works are included in notable private and public collections worldwide including BT Telecom Collection London, Bentley's Headquarters Cheshire, The Earl of Chichester, Verve Properties London, and SIP Partners London. Recent Group Exhibitions and Events include in 2025 *Doubles and Triples*, Group show at Three Rooms Gallery E17. 100/50 Unit 1 Gallery, London, *Linden Hall Winter Open Exhibition*, Deal Kent. In 2023 and 2024 Long listed for The Contemporary British Painting Prize. 2024 A Room of One's Own, Group Exhibition Irving Gallery Oxford. She has exhibited at the Royal Academy Summer Exhibition in 2015, 2019, 2020, 2022

My painting is rooted in self-development. The works take on amorphous identities, I often use veils as metaphors, employing stretched silk as my medium on which I then apply the paint, I want the finished pieces to reveal to the viewer a little of my internal dialogue, highlighting the quiet observations I find as I excavate past events and memory. A crossing between abstract and figurative echoes many of my own unclear feelings as I navigate my internal world and in making these works, I employ slow painting techniques which allows me time to play. I sometimes paint over older works, using these as the starting point for new routes, and returning to recurring motifs that hold memories. Often my painting is inspired by the unsettling feeling just as the light fades away, evening landscapes and skies represent my personal memento-mori. (Peskett 2025)

'Beauty consists in colours; and that's blest
Which is not fixed, but flies and flows;
The settled red is dull, and whites that rest
Something of sickness would disclose.
Vicissitude plays all the game.
Nothing that stirs,
Or hath a name,
But waits upon this wheel....'

Henry Vaughan, 1650s

Excerpt from Part II, Chapter 10, 'GOD David Jones and the Unseen, Unquiet Landscape, Christopher Neve (2020 [1990] p.114), selected by the artist.

Georgia Peskett

Forever and Ever, 2023

Acrylic on Silk Over Cradled Panel
31cm x 31cm



Chantal Powell

Biography

Chantal Powell (b. 1977) is a British artist whose practice is informed by Jungian psychology, alchemical symbolism, and the exploration of the unconscious. She holds a PhD in psychology and develops her work through a research-led practice at the intersection of art and depth psychology.

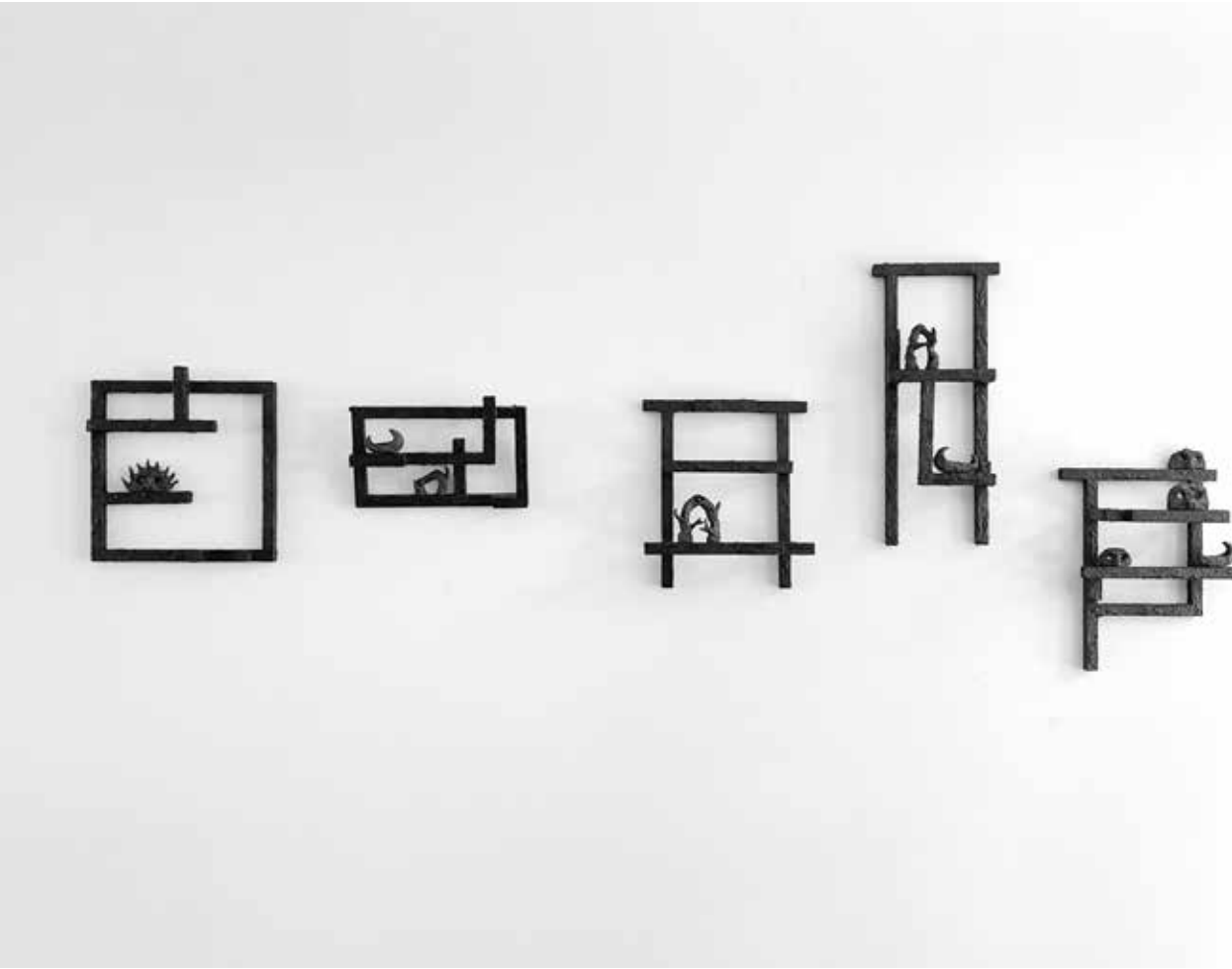
Powell has exhibited in the UK and internationally, including The Lightbox Museum (Woking), The College of Psychic Studies (London), La Boulangerie (Paris), Guildhall Art Gallery (London), and upcoming *The Mirror* (Plymouth). She is the founder of the *Hogchester Arts* residency programme, host of *The Red Book Club*, and a faculty lecturer at *JungAcademy*. Powell also delivers public talks on archetypal symbolism and psychological alchemy and has co-curated exhibitions on symbolic art, including *NightShaking* with the Ingram Collection (Woking) and *Conjure* (Bruton).

My work follows a Jungian arts-based research approach, using the artistic process to engage with archetypal material and the unconscious psyche. Alchemical manuscripts, depth psychology, and mythology provide a symbolic framework through which I explore embodiment, ecological kinship, and the sacred intelligence of matter. Working across a range of materials that include ceramics, glass, textiles, metal, and painting, I reimagine alchemy beyond mind–body dualisms, emphasising its vegetal and embodied aspects.

In *Unquiet Landscape*, Neve describes Paul Nash’s places as having ‘a sense of concealment...in ancient sites, in clumps and standing stones, where the enormity of what had passed was still in the air like electricity.’ (Neve 2020 [1990], p.16) I am drawn to this sense of the numinous in symbol, of the threshold places and the journey they suggest. In *The Twelfth Hour*, bitumen-covered structures act as gate-like hieroglyphs, sketching a night journey or underworld passage. Alongside this, the series of vegetal alchemy watercolours operate as symbolic keys, mapping hidden psychic landscapes. For me, alchemy is a living symbolic practice, a reverence for the generative powers of earth and body, and a way of attending to the psyche’s movements through matter and myth. (Powell, 2025)

Chantal Powell

The Twelfth Hour, 2022
Wood, Bitumen, Fired Black Clay
Dimensions variable



Chantal Powell

Keys To A Disturbed Habitat, 2022
Watercolour on Khadi Paper
29.7cm x 21cm (each)



Narbi Price

Biography

Narbi Price is an artist' curator and lecturer. He studied at Northumbria and Newcastle Universities. Narbi is a previous winner of the Contemporary British Painting Prize, Journal Culture Awards Visual Artist of the Year, and Prizewinner in John Moores Painting Prize. His work is featured in Phaidon's 'Vitamin P3 – New Perspectives in Painting.' He is a trustee of The Ashington Group collection, and the current Chair of Contemporary British Painting.

These works are an ongoing series of works showing anonymous floral tributes. Their identifying landscapes have been minimised or removed. Referencing memento mori, vanitas painting, floriography and the still life tradition, these paintings are quiet contemporary reflections on loss, memorial and love.

Writing of the work of Sheila Fell, Christopher Neve says, 'The paintings become receptacles of [their] grief and ours.' (Neve 2020 [1990], p. 159) In this series, each single painting refers to a single event, an unknown existence and speaks to the transience and fragility of life, and the private, quiet acts of pilgrimage that the placing of each memorial in the redacted landscape took. The act of painting the flowers which fade, makes these memorials permanent. (Price, 2025)

Narbi Price

Untitled Flowers Painting 3, 2015
Acrylic on Canvas
46cm x 61cm



Narbi Price

Untitled Flowers Study 1, 2022
Acrylic on Canvas
30cm x 25cm



Narbi Price

Untitled Flowers Study 7, 2021
Acrylic on Canvas
30cm x 25cm



James Quin

Biography

James Quin is currently lecturer in painting, and program lead for Fine Art at Lancaster University's School of Art, and founder of *Temporalities: Art and Time Research Network*. Quin was awarded a PhD and MFA from Newcastle University, and a BA (Hons) in painting and Printmaking from Sheffield City Polytechnic. Quin has also taught at De Montfort University, Manchester Metropolitan University, Newcastle University, and at University Centre, St Helens. His work has been shown in national and international galleries including *Refractive Pool*, a survey of contemporary painting in Liverpool at the Walker Gallery, *Made in Britain, 82 Painters of the 21st century*, National Museum of Gdansk, *Vitalistic Fantasies*, The Cello Gallery, London, *Performing Likeness*, Fort Worth Contemporary Arts, Texas, and *Contemporary British Watercolour Painting*, China Academy of Art, Beijing.

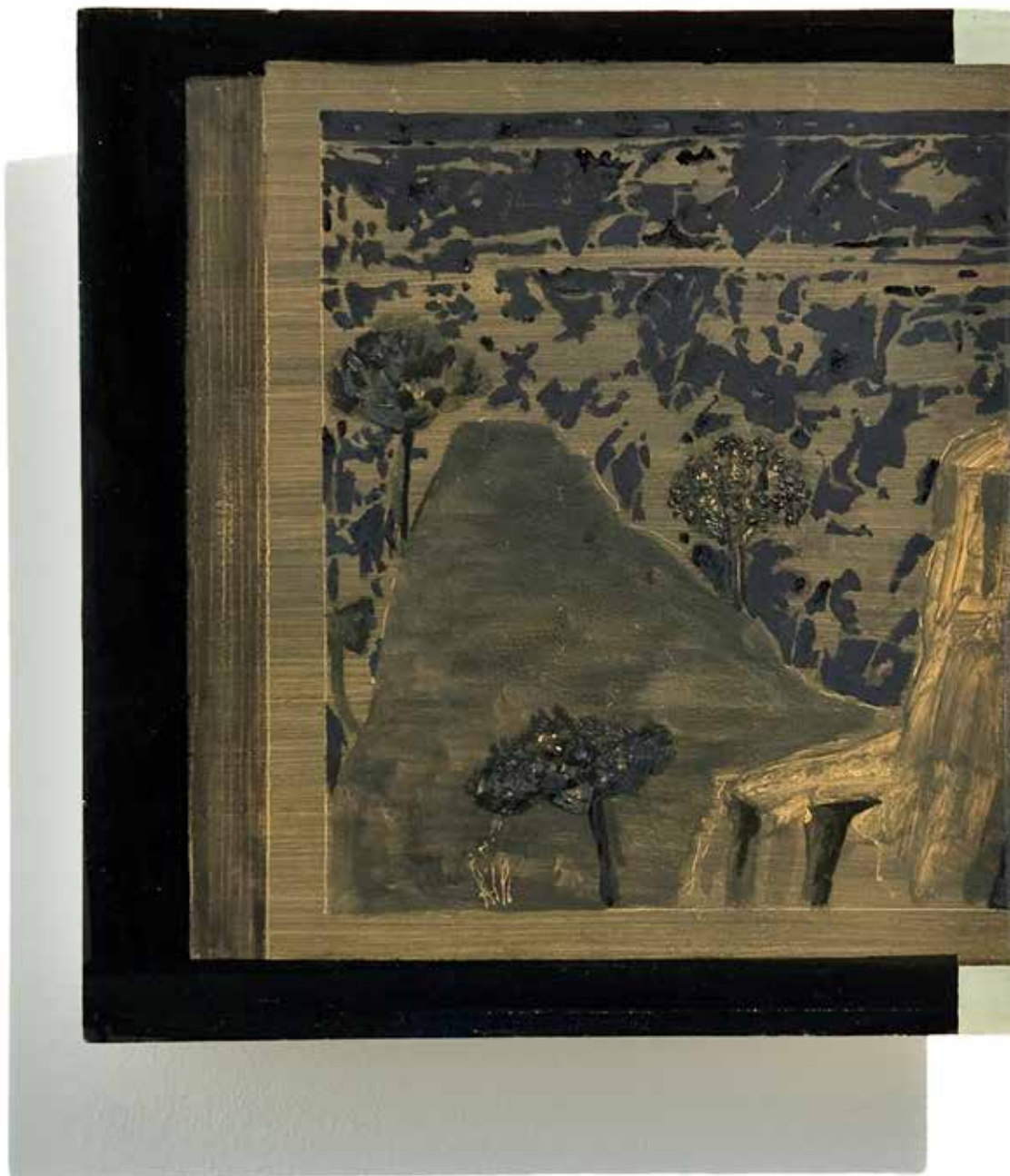
My practice has been one long engagement with repetitive strategies. Paintings have been made in series, presented overlapping moments of time on the same surface, and have appropriated images from the history of painting. My overarching interest is in the temporal conditions of painting as a static image - the ways in which painting represents time, the phenomenological encounter with painting as it unfolds in and over time, and painting's ability to temporalise the space of its encounter. This interest in the relation between painting and repetition interrogates the apparently paradoxical nature of repetition and difference, or to put it in simpler terms, how the new emerges from the old - the ways in which repetition in the service of contemporary painting might extract difference from extant images - the 'already seen'. I propose that the new, or difference, can only emerge from the old, and that repetition is the means by which it can be released. My two paintings, chosen for *Unquiet Landscape*, have been produced in response to paintings by Giotto and Bruegel, and address the question of how some images move through history 'intact' - their 'meaning' unchanged, and how some resonate differently in different times - our contemporaneity. To my eye and mind, *The Flight into Egypt* (detail) by Giotto (1304-1306) addresses the forced exodus, persecution and displacement of peoples seen unfolding nightly on our television screens while Bruegel's *Two Chained Monkeys* (1562), imprisoned beneath an archway at the port of Antwerp, speak to us about immigration and racism. (Quin, 2025)

Q

'Landscape has been, and is, endlessly and thoughtlessly trivialised by people who suppose it is enough to paint views [...] In fact it is never to be trifled with. The land is the foundation on which everything stands, the ground of all action and feeling.' (Neve, 2020 [2019] p. 12)*

James Quin

Repetition from Reproduction (after Giotto) #1, 2019
Oil on Board
28cm x 25cm



James Quin

Bruegel's Monkey #3, 2023
Oil on Board
27cm x 25cm



Conor Rogers

Biography

Conor Rogers (b. 1992) is an award-winning Sheffield-based artist and graduate of Sheffield Hallam University (2014). He was shortlisted for the John Moores Painting Prize (2014) and was selected for Bloomberg New Contemporaries (2015). Since then, he has exhibited nationally and internationally. In 2019, Rogers won first prize in the UK Young Artist of the Year award at the Saatchi Gallery, London. He was later commissioned by the National Portrait Gallery to produce a collaborative exhibition at the Millennium Gallery, Sheffield (2022). His works have been acquired by the Arts Council Collection (2023), and in 2024 the National Portrait Gallery donated an acquired work to the Graves Art Gallery Collection, Sheffield. His solo shows include 'Renegade', presented by Pipeline Contemporary (London) at Slughtown Gallery, Newcastle (2024). His first solo show, 'Manor Boy', was memorably held at Yorkshire Artspace, Sheffield (2021).

At the heart of Conor's practice is storytelling. Visual, poetic, and symbolic, each work uses painterly and sculptural language to translate depictions from everyday life as a means of navigating time and place. Familiar subject matter is repositioned with a critical approach towards painting as object that allows common landscapes to extend beyond the illusion of what is seen and become both object and image at the same time. In combining image and object Rogers endeavours to expose the poetic and nuanced reality of life in Britain. His poetic narratives are used to uncover the nuances within his subjects and are translated through spoken word and text-based poetry. He utilises this combination of disciplines to translate the narratives behind his works and positions the role of sculptural installation as a catalyst for viewer engagement and dialogue. The artworks are by-products of deep personal connections formed from lived experience, memory, and conversation. They explore social commentary, cultural identities, class dynamics, stereotypes, and our sense of self in Britain. Both hyper-ordinary (quotidian, or even abject) and extraordinary, in these works we witness something precious, even jewel-like developed through hours of time and labour. (Rogers, 2025)

Q

'Landscape painting catches at those unexpected ideas and emotions that come, and so easily go, on days of no particular importance. It shows life not as a development but as a condition. How often have you sworn to yourself that this is the most beautiful day you have ever seen, on no particular day, on a day like, and yet entirely unlike, any other? This, in the end, is worth living for.' (Christopher Neve on 'Landscape as Emotion' 2020 [1990], p.10)*

Conor Rogers

Greenlands, 2025

608 King-sized Cigarette Rolling Papers
209cm x 118cm



George Shaw

Biography

George Shaw lives and works in Nottinghamshire. He graduated from the Royal College of Art, London in 1998 and Sheffield Polytechnic in 1989. He was a prizewinner in the John Moores Painting prize in 1999 and was nominated for the Turner Prize (2011) and the South Bank Sky Arts Awards (2017) He was Associate Artist at the National Gallery, London from 2014- 2016.

Shaw co-curated the exhibition The Aerodrome at Ikon, Birmingham in 2019, and curated the exhibition *Graham Sutherland, An Unfinished World* at the Museum of Modern Art, Oxford in 2011. Selected solo exhibitions include Albion Groans at Anthony Wilkinson Gallery, London (2024); *Nothing Strange or Startling* at Limerick City Art Gallery, Ireland (2023), *Home is Unspent - George Shaw and Thomas Bewick*, Cherryburn, Northumberland (2022); *The Local*, The Box, Plymouth (2022), *A Scrap of History* at Lin & Lin Gallery Taipei, Taiwan (2021).

George Shaw

The Foot of a Tree and The Unquiet Landscape

The *Unquiet Landscape* came to me after Mike Stanley and myself curated an exhibition of Graham Sutherland’s works on paper called *An Unfinished World* at The Museum of Modern Art in Oxford. In putting that exhibition and catalogue together I had avoided a good deal of scholarship on Sutherland and the so-called British Neo-Romanticism for some obscure reason. Perhaps it was because in the past such writing had put me off those artists and their work in the first place. Neve is a very different form of writing. He talks about the work and the artists in a very recognisable and familiar way. In the same moment the emphasis on the essential qualities of intimacy, solitude and time free the paintings from the cosy confines of localism and places them in a much broader universal context.

When I found myself at the National Gallery as the Associate Artist with a studio in the bowels and a looming exhibition my own painted corner of England was dragged backwards through the bush of the history of European painting. It was an intimidating and anxious period. The Foot of a Tree was one of the paintings I made at that time. The subject is an uprooted tree in the local woods of my childhood. Unusually for me the level of my eyes is in the dirt and is up close. Re-reading Christopher Neve’s words I came across these lines which seem to sum up what I thought I was doing, ‘When Sutherland drew a root or a fallen branch he began to turn it round and draw it almost from end on, as though foreshortening somehow both increased its drama and the sense of its analogy with the human body’(Neve 2020 [1990],p.100). I remember seeing it as a Bacon-like figure screaming with all the angst of a European and not the net curtained melancholy of my Englishness. As daft and ambitious as Sutherland’s Picasso infatuation, perhaps. And at the National Gallery, Jesus, the crucifixion and a multitude of christian martyrs are never far away. And so we end up at Bacon’s Three Figures at the Base of a Crucifixion and the cross is the old pagan tree and trees don’t have feet they have roots and as Odyssey remind us roots rhyme with boots. And trees with feet tread the earth of John Wyndham's cosy catastrophe of The Day of the Triffids which is simply nature getting its own back on a blind humanity. The rose cuttings I took from our childhood home have been replanted several times. As I move from place to place my roots have become routes. Stuart Hall has written that ‘routes hold us in places, but what they don’t do is hold us in the same place’. The only passage in Christopher Neve’s book which is highlighted by me are lines on Stanley Spencer, talking about Cookham, mingling here with there and then with now; ‘He spoke longingly when he was away of its ‘unhappeningness’. What he so greatly admired in it was not that it contained incidents and altered circumstances but that its cottages and street and river banks were a continuing presence’. (Neve 2020 [1990], p49) Paintings are Routes too. And roots. Both doing and done. And so we end up with a painting and a title which clings on to so much anxiety and influences and failure. But with a little hint at the next painting, at a tomorrow, an unfinished world. And a reminder that in the corner of every painting lurks the end. But what else can you do? (Shaw, 2025)

George Shaw

The Foot of a Tree, 2015–2016
Humbrol Enamel on Canvas
46cm x 55cm



Judith Tucker

Biography

Judith Tucker explored personal memory, history, landscape and environment through painting, drawing and academic writing. She collaborated with poet Harriet Tarlo until her death, at which time she was also a Senior Lecturer at the University of Leeds and Chair of Contemporary British Painting. She received her BA in Fine Art from the Ruskin School of Art and completed her M.A. and PhD at the University of Leeds (1999 – 2002), where she went on to hold an AHRC fellowship in the Creative and Performing Arts until 2006. In 2018 and 2019 she was a finalist in the Jackson’s Open Painting Prize and in 2019 she was shortlisted for the Westmorland Landscape Prize. She exhibited widely nationally and internationally in Romania, Poland, Czech Republic, Austria; USA and China. In 2023, she curated *Arcadia for All? Rethinking Landscape Painting Now* with Geraint Evans which was exhibited at Stanley & Aubery Burton Gallery at Leeds University and the Attenborough Arts Centre at the University of Leicester. She also featured in *Landscape and Memory* at Hacklebury Fine Art, curated by Griselda Pollock.

The works selected for *Unquiet Landscapes* are *Platform* from a series of works made for *Tense*, Tucker’s 2008 solo exhibition at Myles Meehan Gallery, Darlington and a work from the *Dark Marsh* series made for *Hideaway: poetry and painting from the salt marsh* exhibition with Harriet Tarlo at 2021 Gallery, Scunthorpe, 2022.

‘Through drawing and painting I re/ present lido architecture in such a way as to form a meaningful connection to ‘landscape’. I turn what might be a comfortable image of a swimming pool in a forest, into an unfamiliar one [...] the diving boards become transformed into a combination of monuments, viewing platforms or towers in the forest. In some ways my paintings [...] hover between revelation and secrecy, on the other hand they are an attempt to both mark the place between remembering and forgetting and to *become* that place.’ (Judith Tucker, excerpt from *Tense* catalogue, Wild Pansy Press, 2008)

Tucker’s *Dark Marsh* series considers the pioneering salt marsh plants of the Humberston Fitties, Tetney Marsh area, drawing attention to plants that are both vulnerable to sea level rise, but that also help to protect the land from flooding.

‘As always, it was walking, a particular kind of walking that might be called fieldwork, that led us to discover this saltmarsh. Walking is for us an open exploratory process, involving much stopping in conversation, our senses open. Perhaps, if we hadn’t been exploring attentively we would never have noticed these small, unobtrusive plants. After all, they are not especially charismatic, except at occasional moments of the year when colour demands our attention: the summer flowering of the purple sea lavender or the reddening of samphire in winter.’ An excerpt from *Dark Marsh, painting, poetry, plants*, Harriet Tarlo and Judith Tucker, 2022

Judith Tucker

Platform, 2008
Oil on Canvas
50cm x 40cm



Judith Tucker

From the Dark Marsh Series, 2019
Oil on Linen
30cm x 40cm



Q

‘He drew constantly in the open air at all times of the year, not searching for effects in dramatic skies or grand changes of weather, but noting down the habit of particular trees and the curve of particular lanes. In undemonstrative landscape it was necessary to watch for the smallest peculiarities, as he would in drawing the innocent countenances, as he would call them, of daisies and anemones.’ (Christopher Neve on John Nash , 2020 [1990], p.61)*

Simon Tupper

Biography

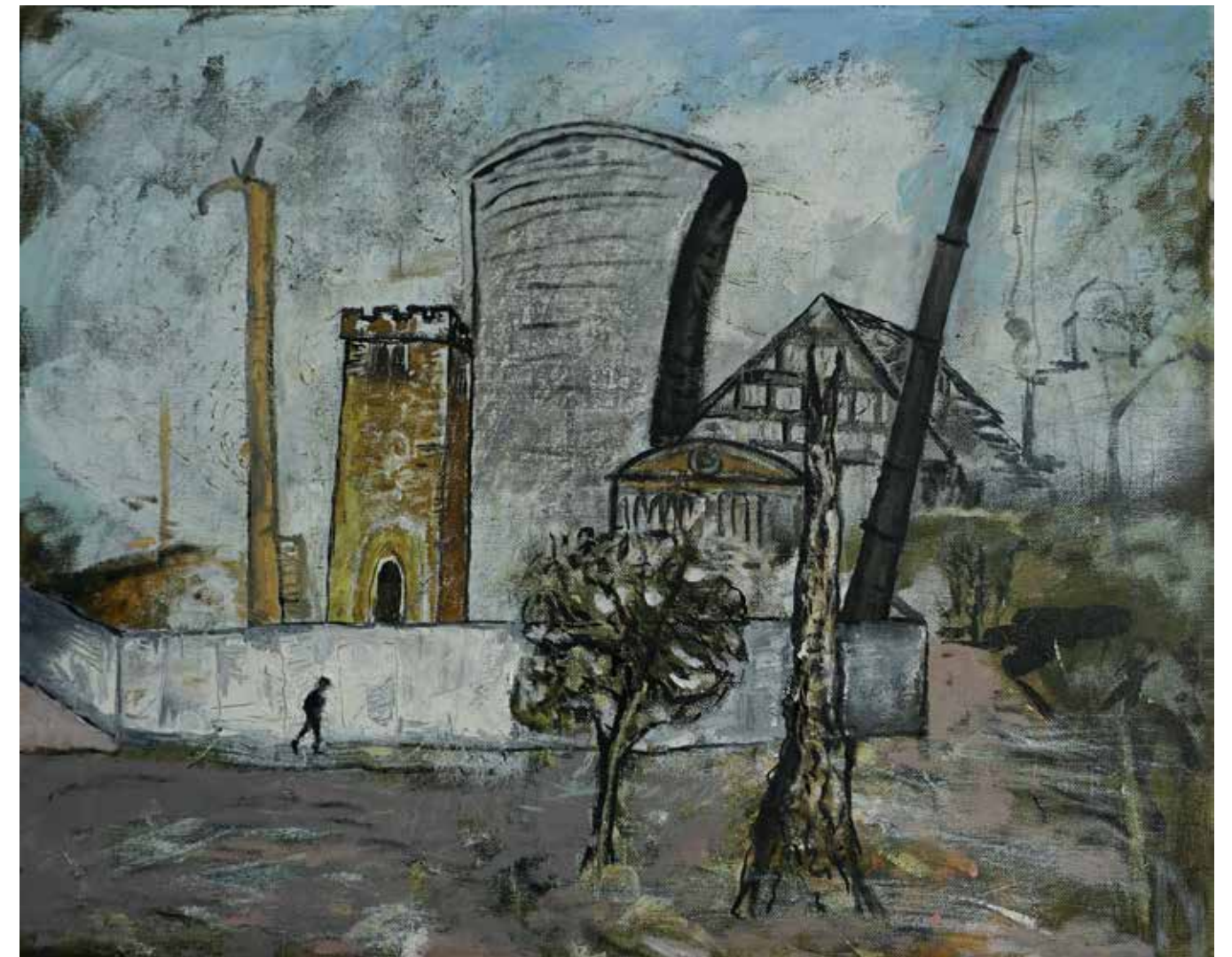
Simon Tupper was born in 1973 in Jersey, Channel Islands and studied for his BA (Hons) Fine Art Painting, Falmouth School of Art. In 1993–1996 – After graduating, he travelled extensively through South and Central America, creating small paintings inspired by the landscapes and environments he encountered. In 1998, he returned to Jersey to exhibit work from these travels. He later moved to London, where he maintained studios in Hackney and East London while continuing to paint and exhibit. More recently, he built a studio in his garden, where he now works. His current body of work explores his personal relationship with the City of London; its architecture, energy, and psychological presence.

London City began as a painting of a plant in my studio. But like a story unfolding, it gradually became inhabited by the buildings that surround my workplace. These are real structures, yet the painting itself depicts a fictional place. By combining historic architecture with elements of the modern London skyline, the work reflects a chaotic, almost desolate cityscape. The result is an eerie, immersive portrayal of London - both familiar and imagined.

After being invited to exhibit in the *Unquiet Landscapes* exhibition, I was deeply moved by Christopher Neve's intimate reflections on the work of post-war artists such as Paul Nash, Graham Sutherland, and L.S. Lowry. His words about Lowry — 'Did they really exist, these places? They exist in the mind. Every artist creates a world of his own unlike any other.' (Neve, 2020 [1990], p. 135)— resonated with me profoundly. It gave me a clearer sense of what I was seeking in my own work: the creation of a personal, psychological landscape. (Tupper, 2025)

Simon Tupper

London City, 2024
Oil on Linen
60cm x 76cm



Jan Valik

Biography

Jan Valik holds an MA in Fine Arts from the Academy of Fine Arts in Prague and an MA in Painting from the Royal College of Art in London. He was awarded a VUB Foundation Painting Prize 2016 in Slovakia, was shortlisted for the Contemporary British Painting Prize 2021 and The Morrison and Foerster Art Prize 2023 in London. Valik has participated in Artist-in-Residence Programs, notably at BankART (Yokohama, Japan, 2016), Mark Rothko Art Center, Daugavpils, Latvia, 2017; Banska Stanica Contemporary, Banska Stiavnica, Slovakia, 2018; Egon Schiele Art Centre, Cesky Krumlov, Czechia, 2018. His work has been shown in solo exhibitions in Austria, Belgium, Canada, Slovakia, Czechia and Japan, and in group exhibitions in the UK and across Europe as well as in China and Japan.

A believer in the ephemeral, Jan Valik describes his paintings as fluid and fictive territories moving between perceptual ambiguities and evocation of otherness. Essentially rooted in traditions of both abstract and landscape painting and drawing life-long inspiration from both Eastern and Western philosophies and their respective insights into the nature of perception, I explore and investigate painting’s complex potential as a multifaceted ecosystem of meanings, marks and sensations. True to the painting’s alchemical spirit and principles, the idea of transformation of the intangible into visual and conjured, my paintings traverse the interplay between external environments and internal feelings, creating fluid, evoked spaces and sensed atmospheres emerging from the nature of the medium. (Vlaik, 2025)

Q

‘If the spirit is not to be found in the husk or skin of landscape, but beyond, above, under, it may be possible in paintings to subtract form.’ (Christopher Neve on Winifred Nicholson, 2020, [1990], p. 124)*

Jan Valik

Small Infinity (XXIX), 2023
Oil on Canvas
41cm x 31cm



Joanna Whittle

Biography

Joanna Whittle is Vice Chair of Contemporary British Painting and was the prize-winner in 2019 and winner of the New Light Valeria Sykes Award in 2020. She has exhibited in John Moores in 2018 & 2023 and was shortlisted for first prize in 2025. Her most recent solo projects include *Lost Territories*, Charlie Smith London (2024); *Ghosted Ground* at the National Fairground and Circus Archive (2023); *On Shifting Ground*, Whitaker Museum (2022) and *Between Islands*, at the Harley Gallery, Welbeck Estate(2020). She has exhibited widely in group exhibitions including in 2025 *Miniature Worlds*, Laing Art Gallery, Newcastle; Leeds Art Gallery (2025); Darkness Visible *Beyond the Gaze*, Saatchi Gallery (2023); *Tyranny of Ambition*, Highlanes, Ireland (2023); *Arcadia for All? Rethinking Landscape Painting* at Stanley & Audrey Burton Gallery (Leeds) & Attenborough Arts Centre, Leicester (2023-2024); *Aggregate*, Freelands Foundation, London (2022) and *Heavy Water*, Site Gallery 2021. Her work has been written about by Griselda Pollock, Albert Godetzky (Courtauld Institute) and Lauren Velvick (Corridor-8). She is a Lead Artist for the Contemporary Art Academy, and a member of the Guild of St George and the Landscape Research Group and a founding member of Heavy Water Collective.

The landscape, too, is lonely [...] [because there is no way of measuring its days [...] spent stopped without its going, except that a train sometimes goes over the viaduct with no one on it who knows you [...] and cares less [...] It is a curious thing, the force and simplicity of an imagination that by its persistence can make a landscape appear where it did not exist before, as though Lowry dreamt a white place with nobody in it because he was lonely, and the rest of us woke up to find it the truth.
Christoper Neve on L.S. Lowry and Loneliness (2020 [1990] p133)

I have taken scissors to Christopher’s sentences, taking bits out and stitching them back together because that’s what I do with my paintings. I elicit them from many sources and then I pull them out of the mud; my tents, dishevelled and barely standing, and prop them back up with paint, blowing life back into them so that they flutter white on the grey surface of the painting and beneath the grey of lowering of skies, and the numbness of both. The paint *becomes* mud, is handled like mud and pulling structures out of it is almost like extruding clay, which also puts me in mind of Ruskin in his condemnation of fragility, of the temporary, ‘I look upon those pitiful concretions of lime and clay which spring up, in mildewed forwardness, out of the kneaded fields’ (Ruskin, *The Seven Lamps of Architecture*, 1849). I ignore Ruskin’s lamps and light my own; pulling these tents out of the loneliness and transience that engenders them; and then illuminate them. I do this through material, through paint and not the binary idea of light and dark, the simplicity of lighting dark places; where each defines the other, but drawing light though grey paint from layers beneath, spilling it out into dusk. So when it glows, it does so more profoundly against silence. (Whittle, 2025)

Joanna Whittle

Measuring Days (a grey place with nobody in it), 2025
Oil on Linen
18cm x 244cm



Sean Williams

Biography

I was born in North Wales in 1966 and am based at Bloc Studios in Sheffield. I am a painter, writer and one of the founder members of Prosaic, a curatorial group established to support contemporary painters. My painting *Our Bloody Hell* forms part of the British Collection at Yale Center in Connecticut, and *The Battle of Hawk Moor* is currently on display in *Place and Identity* at the Graves Gallery in Sheffield. Recent group exhibitions include BEEP Painting Prize at the Elysium Gallery, Swansea; New Light Prize at Sunny Bank Mills in Leeds; *Paint Fiction* at the International Gallery of Contemporary Art in Alaska. Most recently, four of my paintings were acquired by The Priseman-Seabrook Collection.

In Cloudy Cuckoo Land a structure unidentified, flying buttresses and all, rendered in an adapted Pointillist style of thousands of coloured dots - local, complementary and random – accurate tonal values serving to retain the realism that gives the viewer an almost immediate point of entry into the work, and to briefly think they are looking at a photograph. And yet the unexpectedly vivid colouring gently unsettles.

We are on the threshold of urban and rural land, bountiful terrain for arcane buildings in uncertain landscape. They are not quite ordinary nor extraordinary, but carry an inexplicable psychological weight.

It is a curious feeling that sparks imagination and compels the act of painting – the object becomes a memento to time spent contemplating the subject, a hard copy of an extended, meandering response to an initial sensation, and an attempt to convey at least something of that feeling.

Whilst similar installations modify landscapes, we often do not acknowledge how it affects our lives. I aim to capture these modifications, as the man-made permeates across the rural, tearing up the sentimentality of earlier landscape tropes.

In presenting the work the marginalia on colour and possible titles are retained to reinforce that this is a painting rather than a picture. The title *Cloudy Cuckoo Land* recalls the absurdly over-optimistic fantasy often used in the childish mud-slinging that is contemporary political debate. My money, for what it’s worth, is on this being a Duck House, like the one the MP claimed on his parliamentary expenses. (Williams, 2025)

Sean Williams

Cloudy Cuckoo Land, 2025
Acrlic on Paper with Board and Marginalia
45cm x 31cm



Q

‘... the realisation that the world bears down equally on everything and everyone, that the most everyday landscape and the most predictable tree or hill or patch of sky are in some mysterious way grand and tragic and amusing and entirely worthy of celebration. ‘ (Christopher Neve on Walter Sickert, 2020, [1990], p.77)*

