

NEWLYN
SCHOOL
OF ART

Canopy

2016 Mentoring Course Show
PZ Gallery, Penzance

“Where dwellest thou?”
“Under the canopy.”

Corialanus

Michelle Ohlson
Daun Marshall
Trudy Montgomery
Anita Reynolds
Rita Brown
Mike Thorpe
Hils Tranter
Sally Triptree
Warwick Samuel
Kathryn Campbell
Tanya Krzywinska
Winnie Lyn
Jill Bevan
Lesley Reeves
Clive Matthews
Laura Robertson

Web: www.canopyshow.wixsite.com/welcome
Website: Winnie Lyn.
PR: Winnie Lyn and Trudy Montgomery.
Projection: Johnny Pope and Tanya Krzywinska.
Curation: Jesse Leroy Smith.

© Newlyn School of Art and artists.
Print: Redborne Printers.
Layout: Hils Tranter, Tranter design.
Portraits, cover design and artwork: Mike Thorpe, Design Chapel.

Canopy

We artists are often seduced by processes and materials that have their own history. We love exploring the abandoned traces of other people's lives but if you can draw upon your own experiences you will always have a story to tell.

All good artists are forever students; open to change and always keen to understand other artists' work. I am struck by the thirst of these artists on the Mentoring Course for outside criticism and their tenacity in making work over the year. It takes empathy, insight, sensitivity, discernment and a lot of humour to make that transformation and these artists have bucket loads of those characteristics in every colour.

Jesse Leroy Smith



Michelle Ohlson	4
Daun Marshall	6
Trudy Montgomery	8
Anita Reynolds	10
Rita Brown	12
Mike Thorpe	14
Hils Tranter	16
Sally Triptree	18
Warwick Samuel	20
Kathryn Campbell	22
Tanya Krzywinska	24
Winnie Lyn	26
Jill Bevan	28
Lesley Reeves	30
Clive Matthews	32
Laura Robertson	34

Michelle Ohlson

Taking commonplace, often found, objects as my subject, I make closely observed drawn or photographic studies of things that are usually overlooked.

Bringing these usually unremarked upon objects together with precious, evocative materials I seek to unsettle our relationship with the everyday world, and highlight its underlying poetry.

A Line in the Snow



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Zeig-Zag



Brothers-in-Arms



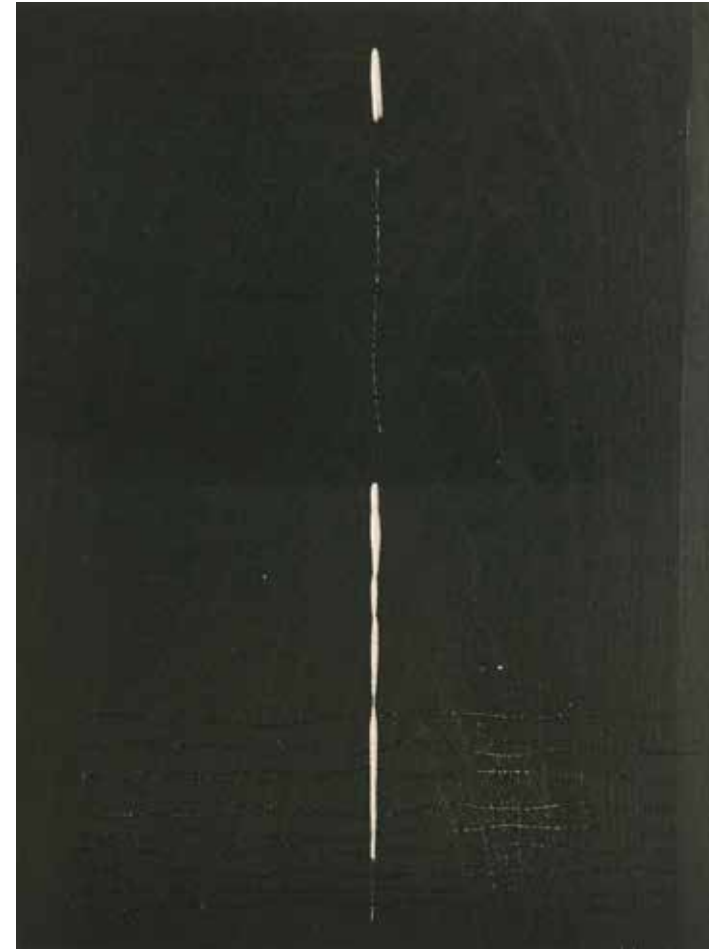
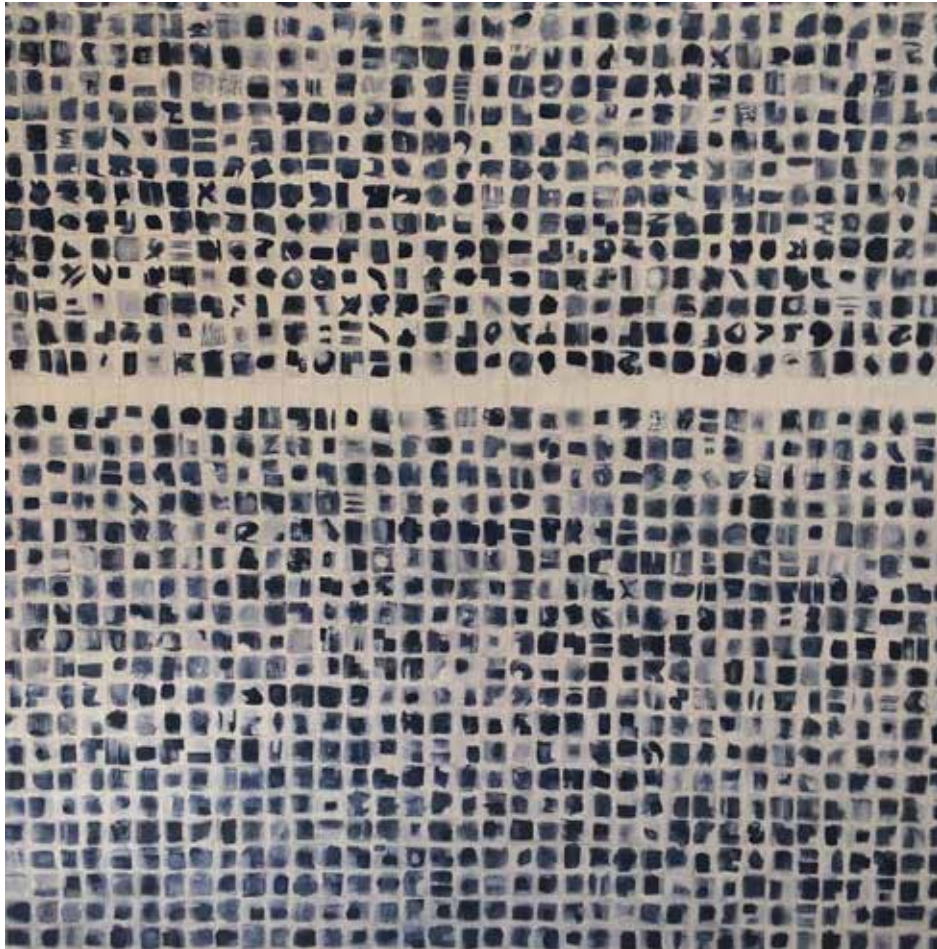
Band o' Pals



Daun Marshall

The work here is a marker of time and place.
Material objects for contemplation bearing witness to my personal
journey to lose myself, suspend my ego in the most egocentric practice
of being an artist.
It's tricky.

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Trudy Montgomery

“The abstract is often the purest form for me to express the inexpressible.” Georgia O’Keeffe

I paint the unseen: an inner experience of the world. I spent fourteen years on the West Coast of America and my work has been nourished by all that California offers contemporary art and culture. I’m now working towards an immersive exhibition of large scale abstract paintings.

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Love Knows No Limit



Splash Crash



Anita Reynolds

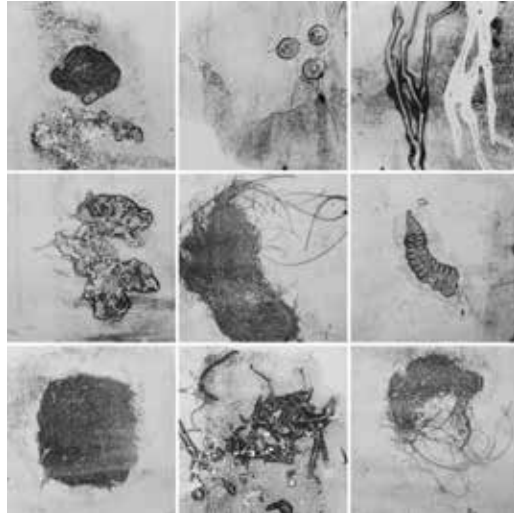
I walk.
I paint.
I print.

Day after day,
making marks,
mapping the land.
Connecting.

Gridding and drawing,
cold and dirty.
Finding materials,
earth pigments,
blacksticks and shit.

I am in place.

Mapping Lundy (detail)



Controlled Burning



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Cold East Cross



Rita Brown

You will find me on the edge. The meeting of land and sea is my playground of inspiration. Ever changing light cast on tactile rock that's known earth's movement and submitted to the weathering blast of wind and water. The continual processes of destruction and recreation drive me to express the layered, gritty archaeology of these ancient surfaces.

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On the Edge 1



On the Edge 2



Mike Thorpe

I grew up standing on a ridge where bustling towns meet the still, silence of the peaks. These layered edgelands, alloys of diverging landscapes, create lyrical spaces in which to observe, document and collaborate.

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We build stuff



Absence series



Alloy III



Hils Tranter

Rooted in observation – fleeting moments, essence, duality.
Dancing through chaos – connecting threads – creating coherence.
Simultaneously losing and finding oneself.

“Our minds aren’t bound by a chronological corset. When thinking and dreaming, past, present and future are mixed up.” Gunter Grass

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Sally Tripptree

Voice to the voiceless – monochromes and pinks documenting human fragility.

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Warwick Samuel

I enjoy describing light and shadow in obsessively observed industrial and rural landscape in oil paint. I am determined to describe the essence of place in complex and simple landscapes.

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Fawley Power Station, evening rain clearing



Beech trees, Autumn



Fawley evening



Kathryn Campbell

Obsessive, enthusiastic and sometimes hinting at the absurd, my work carries cultural, painterly and literary influences. I create my own myths, using serpentine strokes and layers of hidden and revealed colour. I began expressively with the creation of dancing, emotive figures with complex backgrounds. Now I look joyfully forward with objects and faces juxtaposed with ethnic symbols and personal scenery.

Jack in the Pulpit

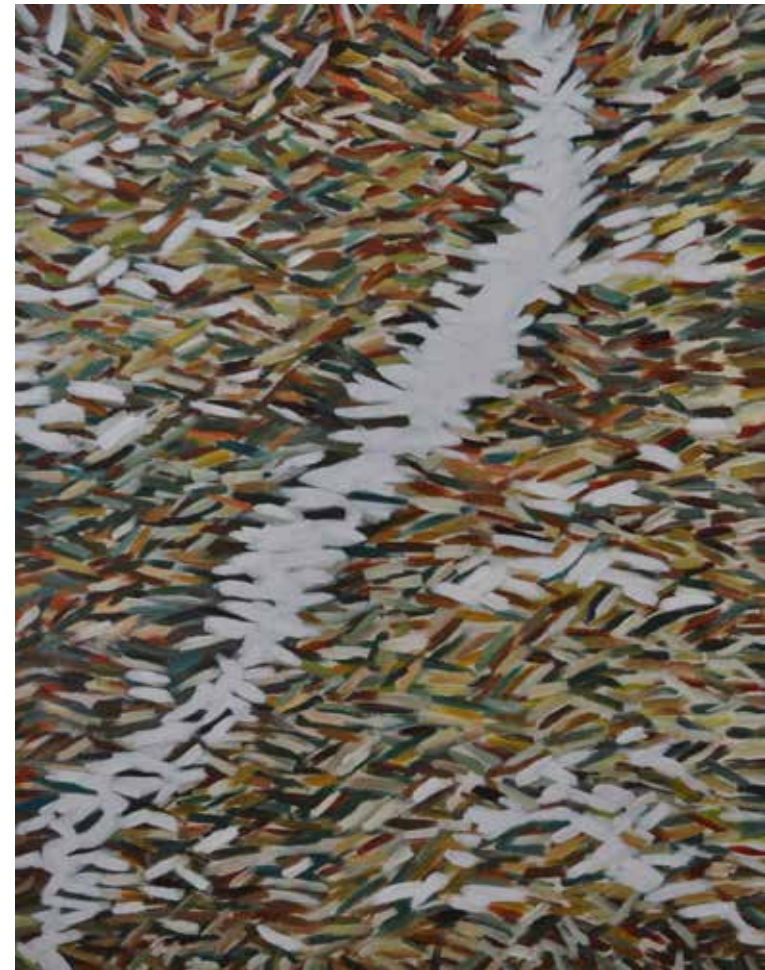


Lamia



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Snake in the grass



Tanya Krzywinska

As a child I spent much of my time dreaming in the witch house.
The gothic continues to return in my work, where I use paint and print
as a medium to channel figurative imagery, drawing up the obscured
and buried.

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Dewtime



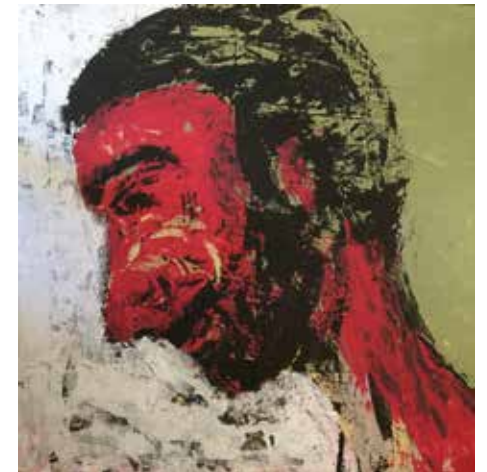
Midsummer



Winnie Lyn

Draw a line, I release my trapped voice
Make a dot, I download my twisted feeling
Put a layer, I translate my untold story

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Jill Bevan

"I am interested in a political art, that is to say an art of ambiguity, contradiction, uncompleted gestures and uncertain endings"
William Kentridge.

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Drawn to mirrored images and repetition; dual figures and hybrid creatures that have fugitive, multiple readings. Imagination haunted by the past – an elderly man in an asylum obsessively painting rows of men holding hands, like paper doll chains, perhaps from his wartime as a soldier.



Lesley Reeves

Currently my inspiration is drawn from my work in the secure estate. Through my paintings I tell the stories of the disaffected and aberrant. Using layers of paint, fractured and torn shapes, pigmented veils, and symbols to express emotion, I seek to create intimate and caring images of brutal and traumatic lives.

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Lunaria



Boat Boy



Cusp



Clive Matthews

A narrative painter of the absurd, whose background in observation influences his work. The paintings seek to reveal the idiosyncratic behaviour of the public.

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Laura Robertson

Performance and assemblage. Materials document my existence as well as inform the dialogues within the work. I work with whatever excites me. Culminating in transgressive objects and anarchic icons. I am interested in identity as a fractured, transient state and in gender as non binary.

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ONE YEAR MENTORING COURSE



The One Year Mentoring Course at Newlyn School of Art will soon be entering its fourth year. This unique course offers artists from around the country the experience of a year of guidance from many of Cornwall's leading artists. The course held over six weekends, each two months apart, brings together artists who are

close to launching themselves professionally, to participate in inspiring weekends of mentoring, one to one and group tutorials and professional development. Work is created between sessions and brought in for the weekends to gain guidance from the artists who teach on the course and to share their work in the supportive and constructive environment of the group. At times on each weekend there are up to six artists teaching the sixteen participants at the same time, giving an amazingly high ratio of contemporary artist tutors to students.

This exhibition reveals something of the unity this group has experienced over the length of the course through their openness, generosity towards each other and shared desire to understand how their work fits into the world around them and how they can most clearly and succinctly communicate their artistic vision to others. The One Year Mentoring Course is a singularly powerful, fascinating and positive experience made real by those who take part in it.

Mentoring Course 2017

The art school will shortly be holding interviews for the 2017 Mentoring Course with a final deadline for applications of 5pm on December 2nd, 2016. To find out more or enquire about attending the Mentoring Course please see contact information below.

Henry Garfit
Director/Founder, Newlyn School of Art

Further information

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www.newlynartschool.co.uk/courses/one-year-mentoring-course/

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