

Collider

2015
mentoring
course
show

collider

- judith brener
- jo chance
- andy coldrey
- jeremy cole
- dana finch
- fenella gabriel
- roy goodman
- janet james
- jo jewers
- otter rose-johns
- charlie o'sullivan
- dan pyne
- janet sainsbury
- andrew swan
- sally wyatt

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by the **Newlyn School of Art 2015** Mentored students.
PZ Gallery, 7 Coinagehall St, Penzance. TR18 4AY



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Foreword

Collider: an accelerator in which two beams of particles are made to collide.

In this instance it is 'art' that acts as the accelerator bringing together fifteen artists under the tuition and guidance of the tutors from **Newlyn School of Art**. After a year of study on the school's **One Year Mentoring Course**, these individuals have created an insightful and powerful body of work that culminates in the show 'Collider'.

Through a progressive programme of tutoring, research and participation the artists have developed and re assessed their individual practices to create very personal and powerful new works.

There is an underlying sense of 'process' within the works shown and a common thread, to be found in the themes covered, is that of a personal history, journey and exploration. To be noted is the diversity of the mediums used: from planned and mapped out installations to the spontaneous and free mark found within the paintings and drawings, from meticulously crafted and sculpted objects to the raw and evoking emotion as portrayed in the human form. All of these elements have amassed to make a complex, full and intricate show and yet at the same time, a show where you can find the space to breathe, stand back and focus on an individual piece.

To summarise, '**Collider**', gives the sense that this is just the beginning of something for these fifteen artists, simply through the sheer conviction, life and excitement to be found in the work itself. or a love of art itself.

Jessica Cooper, 2015

judith brenner






Top: Flushing II
Mixed media on canvas
80 x 80cm

Right: Flushing I
Mixed media on canvas
100 x 80 cm

I want to convey the sense of freedom and joy I experience when I travel to West Cornwall from my studio on an industrial estate in London.

The authenticity of each brush stroke or line helps take the viewer on a journey to map the internal landscape.



Judith Brenner 
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jo chance

I see you do you see me?

Do you see the person

I want you to see?

What are you thinking when
you look at me?

Am I real, are you real?




Now you look right past me
as if I don't exist.



*Above: Scars Exist To Show That I Exist
Oil/Mixed Media on Board, 40 x 40cm*

*Right: Nothing is Ever Solid
Oil on board, 40 x 40cm*



 Jo Chance
 jochanceartist.com
 @JoChance1

andy coldrey

The focus of my current work is the state between this world and wherever lies beyond.

I am depicting the spirits of the dead as they transition from life to the afterlife.

No state is fixed.



All is bathed in mystery.



*Above: Container Vessels
Acrylic and pencil on board, 122 x 122cm*

*Right: They're Here
Mixed media on board, 50 x 50cm*



Andy Coldrey 
andycoldrey.com 
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jeremy cole

From the many places that I have left behind I carry a distillation of saudade, recollections and parables which feed my ideas and my drawings.




I work in graphite, silverpoint and print. I rediscover ancient processes and reinvent lost crafts entwining them into an allegory of delicate connection, questioning origin, survival and colligation.



Above: Poem IV
Silverpoint on cut printed pages
13 x 20cm

Right: Tortoise
Silver point on reclaimed glass
21 x 26cm



Jeremy Cole 
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dana finch

I spent most of my childhood summers roaming around Spain with my parents, in a seemingly endless road trip across vast, ochre plains punctuated by gardens of unimaginable beauty and tranquility.

My current work is a response to the memories of those places and that time.



Above: Out of the Forest
Oil on canvas, 120 x 90cm

Right: Fire in Figueras
Oil on canvas, 90 x 90cm



Dana Finch 
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fenella gabriel



*Above: Palace of the Heart
Acrylic on board, 110 x 70cm*

*Right: Oceanus
Acrylic on canvas, 90 x 60cm*

Beauty: pure, blissful, fleeting.

The poet saint's song.

Sponges, acrylics, water.

Sweeping movements,

layers of luminosity.

Together they come with me

to the doorway and do

their alchemy.

Moment by moment,

colour by colour

an energy builds.

A completion. A knowing.

A starting.



 Fenella Gabriel

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 @GabrielFenella



roy goodman

I grew up in postwar London, when colour was muted and science was riding high.

I excelled in drawing at school but instead of going to art college I became a scientist. On the surface.

Details in my landscapes are replaced by simplified symbols, and the order underlying Nature's complexity appears through stylisation.

Analysis apart, I just love paint.



*Above: Zylem and Phloem
Mixed media on canvas, 90 x 90cm*

*Right: Cellulose
Mixed media on canvas, 90 x 90cm*



Roy Goodman 
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@roygartist 



jo jewers

I use torn paper, paint, plaster,
wire and found items

to hold up a mirror

to uncover things
unremembered, hidden and
sometimes uncomfortable

tearing up newspaper I tear up
the world

text becomes surface

text becomes texture

texture of the mind.

I want to understand who we
are and why we do what
we do



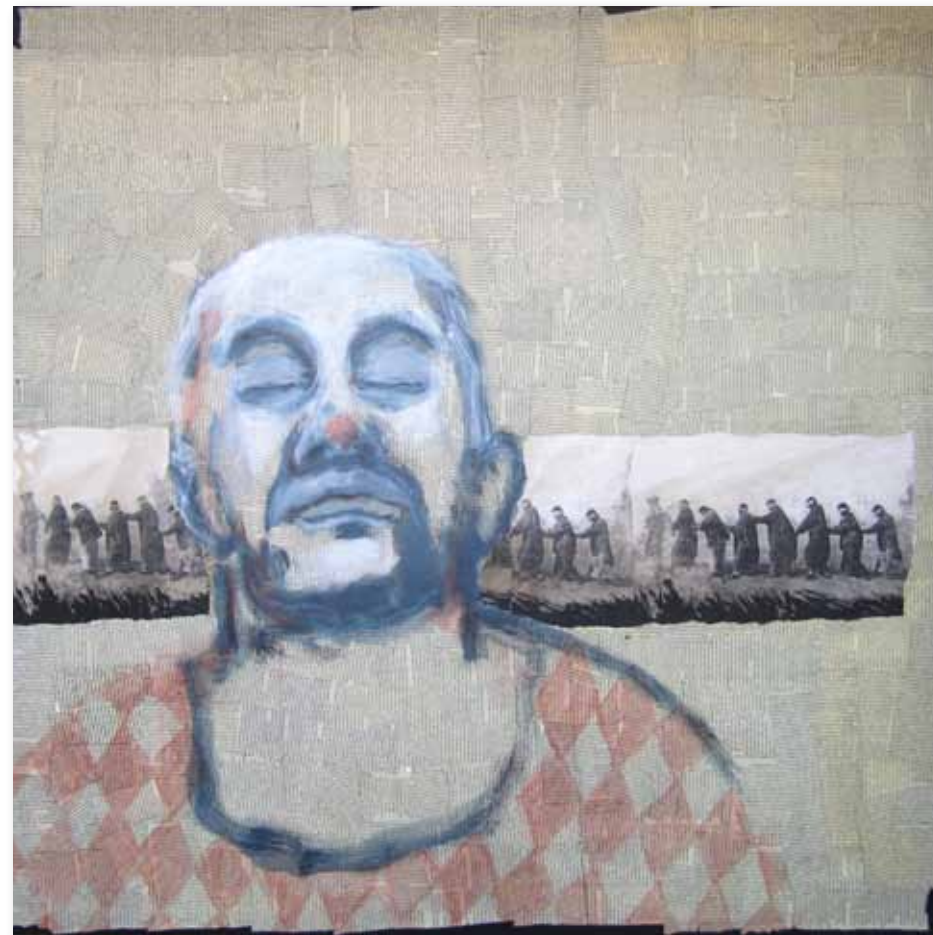
*Near right: Untitled
Mixed media on canvas, 122 x 90cm*

*Far right: Untitled
Mixed media on canvas, 90 x 90cm*

*Below: Chiron (detail)
Paper, oil, wax, wire, bar stool.
143 x 44 x 40cm*



Jo Jewers 
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otter rose johns

Artist's eye

Montana big sky

opening, sensing culture

imagining, imaging.

Images caught on camera

caught on paper

my eye intuiting, sculpting,

painting,

creation.

Blackfoot, Flathead

first nation

whatever emerges

constructing installation.

Interpretation

defy convention

seeking new dimension

it's all in the rap

scrap paper, clay


you name it, I use it.



*Top left: Peace bowl
Ceramic*

*Bottom left: Cylinder pots
Ceramic*

*Top right: Doctors and Nurses
Acrylic on canvas*

Otter Rose-Johns 
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@johns198 



janet james

Sunlight on lakes, the cold greys of icy lochs, colours and shapes reflected in rivers and canals, are my inspiration.

The paintings attempt to convey peace and tranquillity and varying moods of a transient landscape.

The interplay between natural and manmade, with fragmented and blurred imagery, results in contemporary landscapes.



 Janet James
 janetjames.co.uk
 @janetjames



*Above: Along the Canals
Acrylic, oil on board, Triptych, each 30 x 30cm*
*Left: Canal Reflection - Netherlands
Acrylic on paper, 50 x 40cm*

charlie o'sullivan SWAc




Exploring the fragility
of recollection and the
reconstruction of a memory.

Questioning the notion that a
photograph may supplant me
at a specific time and place
but this evidence lacks the
explicit knowledge of the real
circumstance and emotion of
that very memory.



Both images
Detail from 'Retreat Series'
Acrylic on Aluminium, 30 x 120cm



 Charlie O'Sullivan
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 @charlieosullivan



dan pyne

Despite turning away from it, my training as a scientific illustrator still feeds and informs the work I make.

Infinitely textured abstract reliefs employing both sculpted and treated surfaces.

Experiments in process that teeter between structured control and a self creating organic object.

Haptic as much as visual.

About Cornwall but not of Cornwall.

About observation and myself as the observer.



*Above: Boicoenosis (Quartet)
Mixed media on board
each 30 x 30cm*

*Right: Hylozoic Surface I
Mixed media on canvas
200 x 54.5cm*



Dan Pyne 
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@pyne_dan 



janet sainsbury



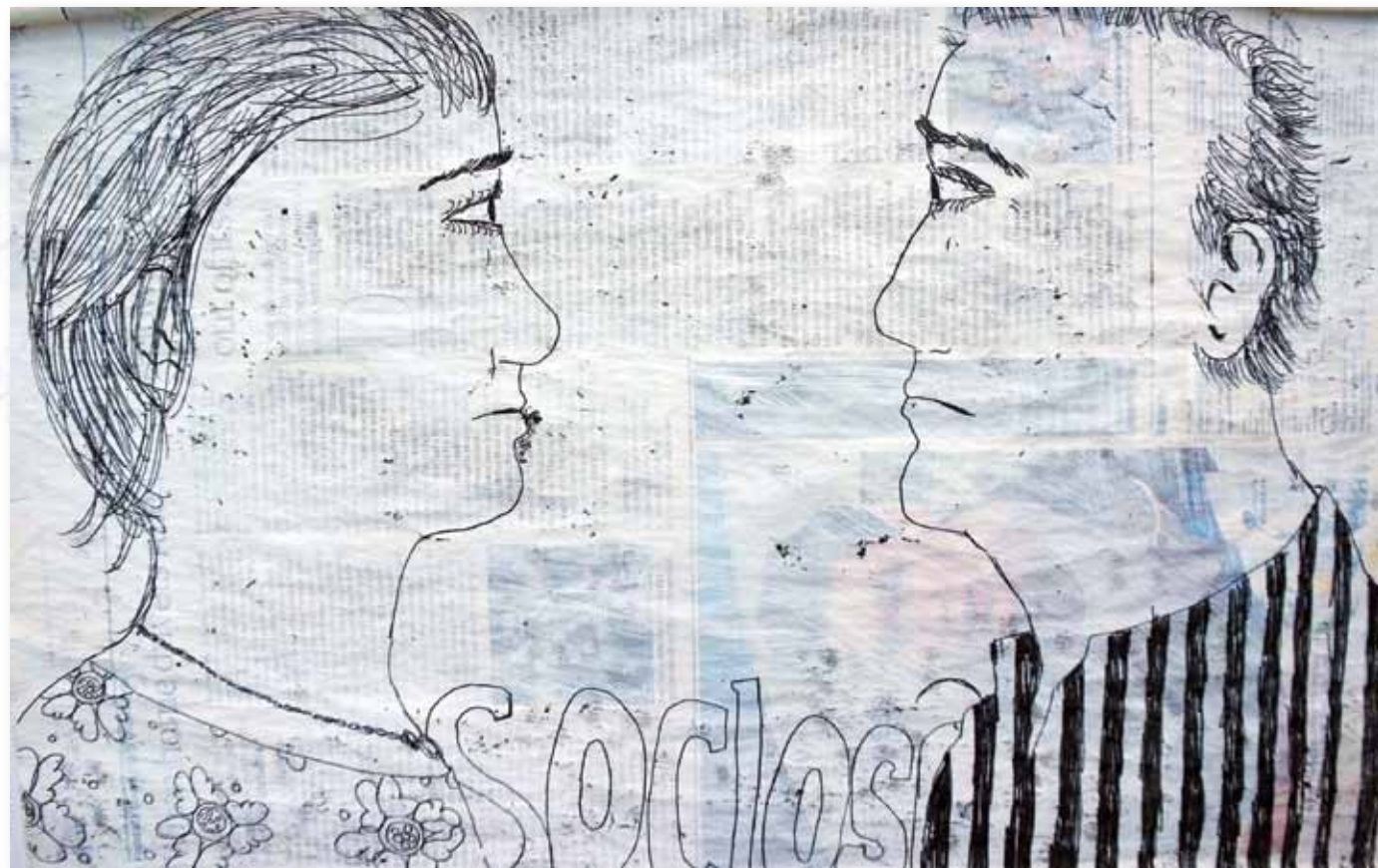
Above: Adieu
Acrylic on board, 50 x 61 cm




Right: So Close
Monoprint, 46.5 x 30.5 cm

I make drawings of people I see around me, focussing on their interactions and body language.

I develop these into paintings using quick marks, scratchy, jittering and flowing lines and thin washes of bright colour.

For this show I have painted different aspects of myself.



Janet Sainsbury 
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@bluebirdsover 



andrew swan

I paint people,
sometimes myself,
sometimes others.

I paint emotions,
sometimes happy,
sometimes sad.

I paint pain,
sometimes mine,
sometimes that of another.

I paint to understand...

...and then I go to the cinema

and watch a film
with a cup of tea
and a snickers.






*Far right: Beating The Mini
Mixed media on canvas
132 x 115cm*

*Right: Cock
Mixed media on plywood
122 x 122cm*

*Below: Strain
Mixed media sculpture
70 x 90 x 40cm*



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sally wyatt

Chaos and curiosity:

I treasure fabulous textiles,
gather obscure objects and
immerse myself in
wild landscapes.

Contemplating the natural
processes, expressive painting
comes spontaneously
and intuitively.

Layer upon layer of muted
colours and nuanced tones
create interest and texture.

I seek to portray something
of nature's exuberance and
exquisite elegance.



*Above: Wild Penwith I
Oil and acrylic on paper, 42 x 42cm*

*Right: FasianMort
Oil on board, 40 x 32cm*



Sally Wyatt 
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Notes

NEWLYN SCHOOL OF ART

The **One Year Mentoring Course** at **Newlyn School of Art** will shortly be entering its third year. This ground breaking course held over six weekends, each two months apart, brings together fifteen artists from across the country, who are close to launching themselves professionally, to participate in inspiring weekends of mentoring, one to one and group tutorials and professional development from leading artists based in Cornwall.

Work is created between sessions and brought in for the weekends to gain guidance from the artists who teach on the course and through sharing their work in the supportive and constructive environment of the group. At times on each weekend there are up to six artists teaching the fifteen participants at the same time, giving an amazingly high ratio of tutors to students.

This exhibition catalogue is testament to the strength of engagement of the participating artists, and that of the respected artist tutors who teach on the course. It also 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.

The art school is currently inviting applications for next year's course. You can see more on the art school website www.newlynartschool.co.uk To enquire about attending the Mentoring Course please contact us via email on info@newlynartschool.co.uk or telephone on 01736 365557.

Henry Garfit
Director/Founder
Newlyn School of Art.

