

# UNDER THEIR SKIN

## **A PAINTERS COLLECTIVE**

2nd September – 15th October 2023

One Paved Court, Richmond, TW9 1LZ

An exhibition by a group of 26 painters brought together through the Turps Correspondence Course, showing recent work in three, two-week shows.

[www.instagram.com/undertheirskin.exhibition](https://www.instagram.com/undertheirskin.exhibition)

<https://onepavedcourt.co.uk>

*The painting is not on a surface, but on a plane which is imagined. It moves in a mind. It is not there physically at all. It is an illusion, a piece of magic, so that what you see is not what you see.*

PHILIP GUSTON

What lies beneath the skin of an artwork?

What makes an artwork get under OUR skin?

As its definition as a protective barrier, the skin holds in and holds away; a permeable container that supports layers of life. Equally, the surface of an artwork can reveal or bely the journey of its making, the artist can choose how much or how little to share. This show invites you to consider what goes on beneath. The life of the work in this exhibition lies as much in the viewers' perception of them as it does in the minds of the artists who created them. As a collective we ask our audience to observe, reflect and allow the works under THEIR skin.

<b>Sarah Prail</b>	<b>sarahprail@icloud.com</b>
<b>Carrie Stanley</b>	<b>carrie_stanley@hotmail.co.uk</b>
<b>Samantha Fellows</b>	<b>Samantha.fellows@icloud.com</b>
<b>Kirsty Fionagh Robson</b>	<b>kirstyfionaghrobson@gmail.com</b>
<b>Emma O'Rourke</b>	<b>info@emmaorourke.com</b>
<b>Simon Klein</b>	<b>simon.klein9@gmail.com</b>
<b>Joy C Martindale</b>	<b>joycmartindale@hotmail.com</b>
<b>Daniella Norton</b>	<b>daniellacnorton@gmail.com</b>

# ***UNDER THEIR SKIN***

*s h o w 1*

**September 2nd-15th**

***Sarah Prail  
Carrie Stanley  
Samantha Fellows  
Kirsty Fionagh Robson  
Emma O'Rourke  
Simon Klein  
Joy C Martindale  
Daniella Norton***



*Exoticerotic*  
Oil pastel on paper  
59 x 42 cm

## **SIMON KLEIN**

### **BIO**

Simon Klein is a figurative/imaginative painter living and working in West London. He was trained at the Slade by artists such as Euan Uglow, John Hoyland and Jeffrey Camp, and has works in various collections including the Ruth Borchard Self-Portrait Collection. He recently completed a 1-year Turps correspondence course with Dan Howard-Birt. His work has recently been selected for the 2023 Trinity Buoy Drawing Prize, the Royal Academy Summer Show and the Lido Open 2023.

### **STATEMENT**

In recent years my work has primarily been conveyed figures; mostly a man and a woman together. There's always movement between them as though they're in a dialectic one with one another, a communion and desire that are represented both visually and in a relational way between two characters that share a space. These shapes and forms are in some kind of formal entanglement, coercing and struggling together.

Lovers or figures, they are portrayed as though going someplace or coming from somewhere. They want us to see the world through their gaze. In the making of the picture and its ostensible story, I sometimes feel like a circus ringmaster introducing the performance, but not wanting to steal the show, a painter enabling the story yet only influencing the narrative.

[www.simonklein.co.uk](http://www.simonklein.co.uk)

[www.instagram.com/simonklein3](https://www.instagram.com/simonklein3)

**UNDER THEIR SKIN SHOW 1: September 2nd–15th**



*The Rites of Autumn, 2023*  
Oil on canvas,  
60 x 60 cm

## **DANIELLA NORTON**

### **BIO**

Born and raised in London, Daniella is a painter, occasional curator and art teacher who ran a gallery in her flat between 2012-15. Daniella studied Fine Art (BA Hons) at Bath Spa University College, before relocating to Brighton where she completed an MA in Fine Art Painting at the University of Brighton in 2007.

### **STATEMENT**

Daniella's work is an exploration of the space between the different realities that we operate in and our perception of these situations. She uses abstraction and figuration to keep us off balance and our comfort zones challenged, the amorphous worlds and dream-like figures in the work are infused with a magical and somewhat fantastical, multi-dimensional quality. In the current Tree Root Goddess series Daniella sets out to reclaim depiction of female form, to give it a deeper more fully laden context of women's lives and meaning and connotation informed and at times in opposition to historical depictions of the female form.

<https://daniellanorton.work>

<https://www.instagram.com/daniellacnorton>

**UNDER THEIR SKIN SHOW 1: September 2nd–15th**



*Tell it slant, 2023*  
Water based inks, coloured pencils on 400 gsm Velin Arches  
40 x 60 cm

## **SARAH PRAILL**

### **BIO**

Sarah Prail studied design and illustration at the Bezalel Academy of Art and Design in Jerusalem and completed her Masters in Fine Art at The University of the Arts, London in 2011. Her career as a book designer with the fine art publisher Thames and Hudson informs her thinking. She is a member of Slaughterhaus Print Studio, Stockwell and Hyphae drawing collective. This year she received a-n Artists Bursary to study Roman and Pompeian fresco techniques in Sardinia. She lives in South London and recently became a grandmother. She has three daughters.

### **STATEMENT**

Sarah is exploring ways of embedding 'presence' within a surface through drawing, painting, printmaking and making small objects. She is always speaking to an absence. It is an archaeology of feeling and locating herself and other lost things through the process of making. She thinks of the surface as a kind of membrane. She likes to make juxtapositions and dialogues between things; like letters of an alphabet that together might form a sentence or even a paragraph. She drew for many years in the British Museum and loves inscriptions and chalky grounds.

[www.sarahprail.com](http://www.sarahprail.com)

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



*Aisling*, 2023  
Oil and pastel on linen  
162 x 100cm

## **CARRIE STANLEY**

### **BIO**

Carrie studied at the Lorenzo di Medici art institute, Florence (1991-1993) and was a student on the Turps Banana correspondence course (2000-2022). She was the recipient of a White Pube working class Creatives grant (2022) and an Arts Council England grant to focus on her grief project last year. This project included a residency with Small Bells Ring and supported practise through “Dialogues’ (an MDP project). Also collaborations with poet Alec Finlay and suicide bereavement ambassador Angela Samata whom Carrie also worked with on *The Aerodrome*, a retrospective exhibition at Ikon gallery in 2019. She has contributed to Art on a postcard for International women’s day (2023) and was immersed in ‘Watermarks’ with Drawing Projects UK, May 2023.

### **STATEMENT**

Carrie Stanley’s work focuses on family, memory, traumatic loss and re finding one’s place in the world as a result. The work uses a personal archive of analogy photography, letters and the artist’s own writing as the raw material for her practise. This material then transmuted through a rich variety of media including oil paint, charcoal and pigment into visceral and sensual works where physicality is key. Her expressive and dynamic practise is pivotal to reclaiming and reimagining an identity in the present tense and into the future. The works although raw in nature are transposed by the joy of making and of saturated colour.

<https://www.carriestanley.co.uk>

<https://www.instagram.com/carriestanleyartist>

**UNDER THEIR SKIN SHOW 1: September 2nd–15th**



*The Spider On Her Own String Crosses The Lake*, 2023  
Acrylic, gouache, linen and canvas on paper  
50 x 65cm

## **JOY C MARTINDALE**

### **BIO**

Joy C Martindale is a visual artist based in the UK. She studied an MFA at the Slade School of Art and has exhibited nationally and in Germany. Working with the materiality and tactility of paint, canvas, linen and paper, and employing scissors and glue, Joy C Martindale creates playful, abstract visual compositions. Through painting, cutting, layering and collage, her work combines geometric arrangements and structures with an expressive gestural painterliness.

### **STATEMENT**

*Joy's paintings are] giving me something that is not cemented in the knowingness of the world, but in my enquiring about it. They are not telling me what I know but are journeying with my thoughts, making the invisible possible.*

ANDREA MEDJESI-JONES, ARTIST AND TCC MENTOR, 2021

Paint generates gesture, line, mark, shape; colour generates vitality. Cut fragments of canvas and linen act to make new forms and new surfaces. The paintings are sites of learning and exploration made through a process of generating problems and then trying to solve them. Each piece attempts to get as close as it can to puzzling something out; the next piece gets closer. Situations, ideas and forms are taken forward into new works. Whilst there are no preliminary drawings, the next steps, for example what colour to be used the next day and where it will be placed, is planned ahead. Every decision is made in response to the preceding decision.

Memories, sensations and experiences are uncertain and their connections to the works they inform and inspire are tentative; nevertheless, they are also integral to the story of the work. The paintings are manifestations of the imagination and an attempt to connect human beings with one another through expression. The making of the work is informed by personal encounters with the world, in particular the influence of a rural childhood in Cornwall and contemporary experiences of taking time out of daily life to slow down and be in the present moment, such as cycling across a nature reserve; watching an owl in flight, lying in long grass, or listening to a single piece of classical music repeatedly for the duration of making a painting. The complex, layered, physical nature of the work encourages the viewer in turn to pause and actively embrace the present moment to experience the work. The work is a visual trace of a chain of sensations which metaphorically connect us to each other and help us make sense of our lived realities.

<https://www.instagram.com/joycmartindale>

**UNDER THEIR SKIN SHOW 1: September 2nd–15th**



*The residues of the day, 2023*  
Oil and acrylic on linen  
105 x 70cm (x2)

## **KIRSTY FIONAGH ROBSON**

### **BIO**

Kirsty Fionagh Robson is an Art Psychotherapist, painter and writer, currently working as the clinical lead for a large secondary school in North East London. Kirsty has only recently returned to her personal creative practice, having spent much of her time since graduating facilitating participatory arts projects and art therapy projects with communities. She has a BA in Fine Art & Art History and an MA in Art Psychotherapy - both from Goldsmiths College, University of London.

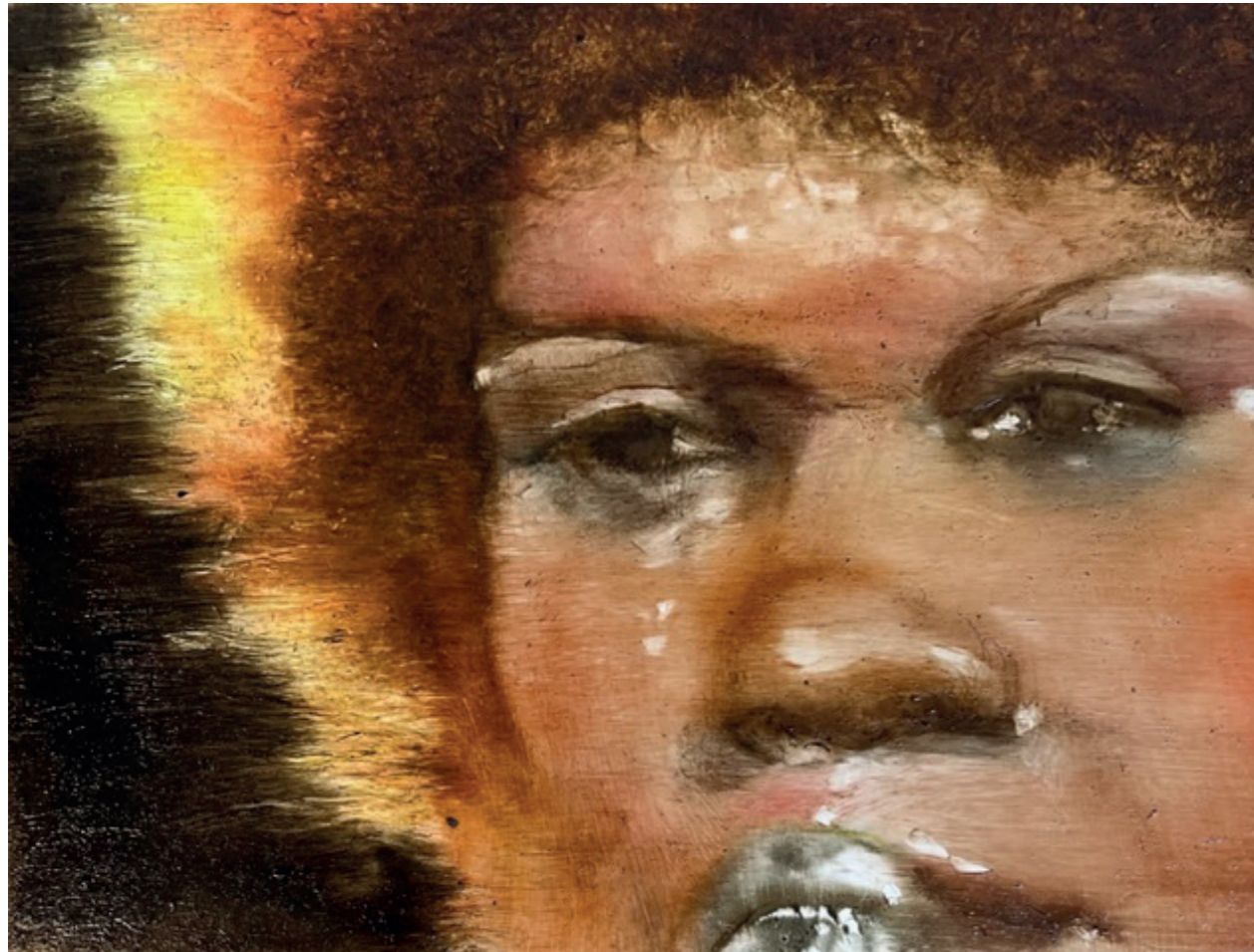
### **STATEMENT**

Kirsty's paintings are quietly informed by her childhood experiences of Suburbia, and she draws from psychoanalytic literature to shape her imagery - in particular, Melanie Klein's notion of 'splitting.' She is concerned with the domestic, and she flits between infancy & adolescence in her meditations. Her paintings slide haphazardly between ecstasy and despair - in the way a baby or a teenager might. They are airless and suffocating; hyper-feminine, sugary and sentimental; born out of hidden, quiet, suburban dramas. She takes visual cues from pop cultural representations of suburbia, constructing emotional landscapes out of mass-produced furniture and objects - the debris of late capitalism.

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

**UNDER THEIR SKIN SHOW 1: September 2nd-15th**





*I don't wanna watch you, 2023*  
Oil on panel  
15 x 20 cm

## **SAMANTHA FELLOWS**

### **BIO**

Samantha is a figurative/portrait artist based in London, UK. She returned to the UK after a BFA in Fine Art from Oregon State University in 1997 and is just finishing the Correspondence Course with Turps Banana this year, 2023. She has exhibited regularly in London and around the UK. Her work has twice been selected for the BP Portrait Award at the National Portrait Gallery, the Royal Academy's Summer Exhibition, the Ruth Borchard Self-Portrait Prize, Lynn Painter-Stainer Award and Discerning Eye exhibitions. In 2017, she was commissioned to paint Dame Valerie Beral for Oxford University's Diversity in Portraiture project and in 2018 she appeared in Sky Arts Portrait Artist of the Year. More recently, her work has been acquired by the Paul Henderson Collection in San Francisco, USA. She is a member of the Contemporary British Portrait Painters.

### **STATEMENT**

Samantha's work is concerned with portrayals of people, both the anonymous and the recognisable, such as celebrities, stars and royals. She likes to capture the sense of the person, their physical likeness or specific presence in that moment, by the slippery manipulation of oil paint over a shiny white ground of enamel paint. Samantha tries to carefully manoeuvre and slide her translucent layers of oils around on the glossy surface: brushing, disturbing, softening, wiping back until she suddenly catches the scene or image she is hoping to create. Her goal is always to conjure a sensation, to tap into a nostalgic mood or reminiscent feeling that the viewer can instantly recognise and experience.

[www.samanthafellows.com](http://www.samanthafellows.com)

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

**UNDER THEIR SKIN SHOW 1: September 2nd–15th**



*Face Paint*, 2023  
105 x 130cm  
Watercolour and gouache on canvas

### **EMMA O'ROURKE**

Emma O'Rourke is a London Irish artist working with the human condition, archival material and narrative. Her practice focuses on drawing and painting, delicately assembling often indistinguishable forms - otherworldly beings eager to find their place.

Her work and research sheds light on the theme of dependency, what it means to belong and being displaced as a physiological state. She speaks of a sense of displacement - not British but without an Irish accent - identifying with the Irish diaspora.

Emma is a graduate of Wimbledon College of Art and has an MA from the University of Manchester in Museum Studies. She has just completed the Turps Art School Correspondence Course and previously completed two years at the Essential School of Painting, Wood Green.

Her practice turned a pivotal point after the birth of her son in 2018 fuelling a sense of urgency and newfound relevance. Her drawings and paintings express a yearning to make sense of the past through our messy day-to-day existence.

She is represented by Cicek Gallery and based at Second Floor Studios and Arts, Wembley Park, London.

<https://www.emmaorourke.com>

[www.instagram.com/emmaorourkeart](http://www.instagram.com/emmaorourkeart)

**UNDER THEIR SKIN SHOW 1: September 2nd-15th**

<b>Bone-Waller</b>	<b>adamsagarsmith@yahoo.co.uk</b>
<b>Penny Green</b>	<b>pennyannegreen@gmail.com</b>
<b>Rae Birch Carter</b>	<b>raebirch@yahoo.co.uk</b>
<b>Jennifer Blake</b>	<b>jennyblake66@hotmail.com</b>
<b>Kim Scouller</b>	<b>kim.scouller@btinternet.com</b>
<b>Chloe S Moncrieff</b>	<b>chloe.scottmoncrieff@gmail.com</b>
<b>Gabrielle Eber</b>	<b>g@brielle.co</b>
<b>Emma Withers</b>	<b>emma@rowrowrow.co.uk</b>

# ***UNDER THEIR SKIN***

*s h o w 2*

**September 20th-30th**

***Bone-Waller  
Penny Green  
Rae Birch Carter  
Jennifer Blake  
Kim Scouller  
Chloe S Moncrieff  
Gabrielle Eber  
Emma Withers***



*A hymn to the mountain, 2023*  
Oil and acrylic on canvas  
120 x 90 cm

## **CHLOE MONCRIEFF**

### **BIO**

Born in London and having worked there two decades, Chloe now lives in Hants with two young children. She has contributed to the Discerning Eye, Auction Collective, Hastings Open, Sheffield's Millennium gallery, The Shard among others and is currently preparing for the Cel del Nord residency in Catalonia.

### **STATEMENT**

Chloe S Moncrieff's paintings are rhythmical visualisations, often exploring the relationship between femaleness and the land. Creativity abounds in the stories she constructs, and within the compositions themselves. She's interested in our cognitive dissonance with nature, how we Disnify it, herald it, yet at the same time destroy it. Frequently informing her work is her concern about the planet's demise.

Chloe's work offers an exploration into the earth's connectivity with many images having allegorical nuances. Forces are omnipresent in the paintings; the wind, mountain, moons, movement, are all symbolic tropes. There is uncertainty in the compositions but also visceral life force.

[www.instagram.com/csm\\_bankstudio54](https://www.instagram.com/csm_bankstudio54)

[www.chloescottmoncrieff.myportfolio.com](http://www.chloescottmoncrieff.myportfolio.com)



Roadside, 2023,  
Oil on canvas  
40 x 30cm

## **GABRIELLE EBER**

### **BIO**

Gabrielle retrained in Fine Art after a career in law. She gained her BAFA from Central Saint Martins (2016) after completing a foundation diploma in Art & Design at City Lit (2009) and has taken post-graduate classes in philosophy and psychology at the Freud Museum (2016-2017), attended The ESOP Painting Year with Dan Coombs (2018-2022) and has been part of Turps mentoring programmes (2020-2023). Whilst she has worked across different media (textile, ceramic, print, photography et al) her current medium of choice is paint.

### **STATEMENT**

For this exhibition Gabrielle Eber will be bringing together a series of works which use the urban landscape or vernacular to explore ideas around boundaries as well as surface and texture. Referencing her walks around London and working from her own photographic source material as well as memory, this ongoing series represents an exploration of 'the wall' as, among other things, a possible metaphor for the skin of the city. The wall, it seems, being both ubiquitous and in most senses an unnoticed accepted feature of modern city dwelling, operates a bit like the physical skin we take for granted as corporeal bodies. Painted over the last months there is a variation of approaches within her own style of natural realism, with her most recent work adopting a looser more ambiguous interpretation. All paintings are in oil and are offered for sale.

<http://www.gabrielleeber.com>

[www.instagram.com/ana\\_cryptic](http://www.instagram.com/ana_cryptic)

**UNDER THEIR SKIN SHOW 2: September 20th -30th**



*Albions travels*  
Inks and acrylic paint  
42 x 59,5 cm

## **PENNY GREEN**

### **BIO**

After avoiding making 'paintings' Penny has finally turned her hand to this medium. She studied Stage Design at the Slade School of Art and then worked as a theatre and fashion designer for some time. Later after children, she started to work in ceramics which gave her a vehicle in which to make figurative characters in story like settings. These little tableau's have been the source material on which the paintings she has started to paint are based. She has work in the V&A costume collection and Brighton and Hove ceramics collection of Contemporary Ceramics.

### **STATEMENT**

In my paintings to be I hope to create new territories and scenarios in which my caste of ceramic figures can inhabit. These characters roam distant imaginary lands witnessing the ever changing 'shifting baseline' of our lost Arcadia's. I like to use references from the past to feed into my work which enables a conversation between the source material and contemporary issues I want to explore. These may be concerns over loneliness, otherness and loss of habitations.

[www.pennygreenceramics.co.uk](http://www.pennygreenceramics.co.uk)

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

**UNDER THEIR SKIN SHOW 2: September 20th -30th**



*Protea in Vase, 2023*  
Acrylic on paper  
27 x 19,5 cm

## **KIM SCOULLER**

### **BIO**

Kim Scouller is a Scottish artist based in London. Exhibitions include The BP Portrait Award, Lynn Painter Stainers Prize, The Ruth Borchard Self-Portrait Competition, Scottish Portrait Awards and The Discerning Eye. Kim has a BA in Fine Art from Duncan of Jordanstone College of Art, Dundee and is a graduate of The Royal Drawing School, London.

### **STATEMENT**

Kim Scouller paints from her immediate everyday surroundings. Quiet reflection is channelled into bold brushstrokes, stated simply giving pause to examine and process her environs and recording them in paint. The modest scale allows the subject matter to become the focus for painterly exercises in colour, form and style moulding them into her vision of heightened reality.

[www.kimscouller.com](http://www.kimscouller.com)

[www.instagram.com/kim\\_scouller](https://www.instagram.com/kim_scouller)



*Weir Swimmers*, 2023  
Oil on linen  
70 x 90 cm

## **JENNY BLAKE**

### **BIO**

After gaining an MA level diploma from The Royal Drawing School, Jenny Blake won The Richard Ford Award residency at the Prado Museum and was artist-in-residence at Kensington Palace. She lives and works in London.

### **STATEMENT**

Jenny Blake's paintings explore the boundaries between fear and freedom. Bodies are submerged and suspended in liquid landscapes; this element symbolizes the meeting point of different worlds. Faces are simultaneously obscured and adorned by objects, masks or boxes. Her paintings are in this way an inquiry into what can and cannot be seen, reflections on the topic of invisibility, models of the female brought into continuous question.

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

**UNDER THEIR SKIN SHOW 2: September 20th -30th**





*The Girl With the Hoop Earrings, 2023*  
Monoprint collage  
51 x 39 cm (framed)

## **RAE BIRCH CARTER**

### **BIO**

Rae is a self taught artist living and working in London. Shortlisted for the Trinity Buoy Wharf Drawing prize and the ING drawing prize in 2022. Upcoming exhibitions include Exeter Contemporary Open 2023 and Woolwich Contemporary print fair 2023.

Rae is the current holder of the New English Art Club Scholarship.

### **STATEMENT**

Mainly working on paper, I like to explore and reflect our screen based culture in a playful and instinctive way. Often contrasting the slickness of those online worlds , with the roughness of hand done monotype printing and torn up collage.

I am interested in the pressures, pleasures and the isolation that often come along with this screen world that so many of us are now participating in.

My work often features portraits and scenes loosely inspired by a variety of things I have observed and experienced. Particularly as a parent of teenagers; and as a person who really likes reality television.

But it is also very much about experimenting with materials and images, and letting what naturally emerges from chaos of my studio lead the way. I allow myself to respond to accidental juxtapositions and marks, and endlessly push them around, until they begin to take on a life of their own and somehow feel visually 'right' to me.

<https://www.raebirchcarter.co.uk>  
[www.instagram.com/drawing.rae](https://www.instagram.com/drawing.rae)

**UNDER THEIR SKIN SHOW 2: September 20th -30th**



*Dead tree, Rendlesham, 2022*  
Charcoal , marble dust and chalk and acrylic on gesso coated paper  
95 x 120 cms

## **EMMA WITHERS**

### **BIO**

Emma Withers is an artist living and working in Suffolk. She is a founding member of Asylum Studios, located in the intelligence block of the defunct USAF base at Bentwaters, near Woodbridge.

For the last 2 years she has been an alumni of Turps correspondence course. Emma Withers has an MA in Fine Art from Goldsmiths, London, has lived in South Africa as a baby, the USA as a child, and London and Suffolk as an adult. A parent of an autistic adult with Profound Multiple Learning Disabilities, she works with adults and young people with high support needs and with Suffolk Artlink, alongside her studio practice.

### **STATEMENT**

In the last couple of years, I have been using images of trees or lions as metaphors in my work. Spirit and energy is there, even if it is destructive. These paintings, with their references to our entanglement with nature, are enriched by being mangled up with images from heraldic and medieval illustrations, referencing the countless collapses of previous human civilisations . Our current “civilisation” is eating itself.

Sometimes reusing old work, old surfaces, I seek to emphasise this feeling of disintegration. I build up and scrape down layers of gesso, marble dust, acrylic, pastel, oil and homemade ink. I’m happy if the result is like rediscovered frescos, satellite photos or ultrasound scans. In other works, I go underground, into the world of fungi and roots, just to see what emerges, so investigating our entanglement with nature further.

I also aim to celebrate the influence in my life of my autistic son whose creativity lies in taking everything to bits, and I try to reflect some of this power of destruction, deconstruction and patience in my work. My emphasis is on how we hold these explosive energies which keep everything together... at least within the stillness of a painting !

<http://emmawithers.co.uk>

[www.instagram.com/emmajwithers](http://www.instagram.com/emmajwithers)

**UNDER THEIR SKIN SHOW 2: September 20th –30th**



*Ted's Grooming Room*  
Oil on canvas  
61 x 61 cm

## **BONE WALLER**

### **BIO**

Bone-Waller was born in Somerset, brought up in Cambridge, went to Manchester University (studying drama) and has lived all over London for the last 28 years. He originally came to London to attend LAMDA drama school and for 10 years he worked as a jobbing actor with many in-between jobs. Then came a steady job and he worked as a clown for twelve years. During this time he dabbled with music and writing. He came to art in 2019. His preferred medium is oil on canvas. Bone-Waller enrolled at Turps Banana from 2020 - 2022 and has participated in several group exhibitions since then, including at The Nunnery, Thames Side Studios, The Original gallery, Fitzrovia gallery and Safehouse 1.

### **STATEMENT**

Perhaps because of his background in drama he has always been drawn by characters, stories, tales and myths. People are Bone-Waller's subject. What interests him most is a snapshot in a narrative: the idea that we are witnessing a moment in some contemporary folk-tale. Scenes take place in an array of locations - pubs and boudoirs, on beaches and mountains, at fairgrounds and in jazz-clubs and more besides. 'My characters are not heroes or extraordinary in any obvious way. They are every day people just trying to get through it and enjoy the ride the best they can.' 'People is people'.

[https://www.instagram.com/bone\\_waller\\_paintings](https://www.instagram.com/bone_waller_paintings)

**UNDER THEIR SKIN SHOW 2: September 20th -30th**

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Arabella Ross	Arabella@arabellaross.com
Celine Llewellyn-Jones	celinelj@gmail.com
Laura Bell	laurabell@live.co.uk
Helen Baines	helen_baines@icloud.com
Matthew Swift	matthewswift3@icloud.com

# ***UNDER THEIR SKIN***

*s h o w 3*

**October 4th-15th**

***Hermione Carline  
Lucy Cade  
Kathleen Dawson  
Jane Merriman  
Arabella Ross  
Celine Llewellyn-Jones  
Laura L Bell  
Helen Baines  
Matthew Swift***



*Looking Back, 2023*  
Acrylic paint, oil paint, grommets, string, mixed media on stitched together canvas  
30 x 30 cm

## **MATTHEW SWIFT**

### **BIO**

He gained an MFA in studio art from NYU in 1999 where he interned for Amy Sillman, and recently completed four years of Turps Correspondence Course. He has exhibited in New York, Philadelphia, Melbourne, London and Kent and shown extensively in group and two-person shows, including 'Constructure' at Standpoint Gallery and 'Dialogue with DeKooning' at RCA. He co-curated '24 Hours of Everything' with Paula Stuttmann for 'Whitstable Biennale Satellite' 2018. In 2014, he set up Ground Collective for which he has curated a series of exhibitions, most recently a week's residency 'Incubator of Ideas' at APT Gallery (October 2020, during the pandemic) and consequently 'Ground Work', also at APT Gallery (October 2021). In 2008, he had a residency at the Florence Trust. He was shortlisted for the Chiara Williams SOLO Award (2018). His work is in private collections in Europe, United Kingdom, Australia, and the United States. His studio is currently in Whitstable, Kent.

### **STATEMENT**

Matthew Swift makes paintings and artworks that move between traditional parameters demarcated by fabric over stretcher bars to the more open potential of the expanded field. Walking through a world in continual flux, in particular the landscape of the North Kent Coast and the creeks of Melbourne, brings an overlapping of experiences and geographies to his work, encompassing the rural, industrial, agricultural, and urban. These contrasts of space and place are a critical starting point. He implements a non-observational approach, instead working obliquely and abstractly, discovering alternative resonances through his exploration of materials, surfaces, and colour. He stitches together disparate sections of painted material mapping and navigating a path through a patchwork of codes, clouds and signs.

<https://matthewswift.co.uk>

[www.instagram.com/mswiftyart](http://www.instagram.com/mswiftyart)

**UNDER THEIR SKIN SHOW 3: October 4th - 15th**



*A blossoming of the scented roses, 2023*  
Oil on canvas  
100 x 130cm

## **ARABELLA ROSS**

### **BIO**

Arabella Ross is a British painter & Ceramicist. Ross has exhibited in London, the UK and India. Her work is found in private collections in London, Europe, North America & Australia. Born, 1959 she was brought up with the teachings of the Indian Philosopher Jiddu Krishnamurti (1896-1986.)

In the early part of her career, she was an Artist in Residence - India for three months. Ross went on to complete a BA Hons painting and a master's degree in fine art at Chelsea college of Art, where she was taught by Eileen Cooper, Ken Kiff and Trevor Sutton. Arabella Ross is now represented by The Zuleika gallery in London & Woodstock.

### **STATEMENT**

Tropical landscape, the environment, industrial, abandoned architecture, decay, social change, women, loss and grief are some of the symbols and images used in Ross's work. Unique encounters with individuals through time have inspired a dynamic investigation into personal history. The context of the work is about memories, observation and the ability to draw automatically and freely on images from the psyche that resonate poetically. Ross's is a vibrant and visceral language that brings to life the qualities of colour, light and darkness that are metaphors for human nature.

[www.arabellaross.co.uk](http://www.arabellaross.co.uk)

[www.instagram.com/arabella\\_ross\\_art](https://www.instagram.com/arabella_ross_art)

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*Something Yellow*  
Oil on canvas  
41 x 31 cm

## **HELEN BAINES**

### **BIO**

Helen Baines has recently completed a second year on the Turps Art School Correspondence Course. She graduated from Epsom School of Art with a BA (Hons) in Graphic Design and went on to study printmaking at The Art Academy London. Recent selected exhibitions include the Royal Academy Summer Exhibition, Royal Scottish Academy Open and ING Discerning Eye at the Mall Galleries. Her work has been acquired by Art Acumen for Freshfields' Annual Exhibition of works on paper and is held in private and public collections including the V&A Print Archive and the Scarborough Gallery and Museums Trust.

### **STATEMENT**

In her practice Helen contemplates the complex relationship between the human and more than human worlds. She is interested in the importance and power of place over the more abstract 'space', and the concept of landscape beyond its geographical facts. Through drawing, painting and print, Helen explores the blurry edges of language, bodily presence and the senses. Her imaginary vistas emerge through a combination of awe and concern for the natural world, often depicting isolated huts and figures in dreamlike 'elsewheres', weaving together people and place, history and folklore and a personal sense of what it means to be present in a landscape.

[www.helenbaines.com](http://www.helenbaines.com)

[www.instagram.com/green.greenie](https://www.instagram.com/green.greenie)

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*Transient Light, 2023*  
Oil on Wood  
100 x 100x2,5 cm

## **HERMIONE CARLINE**

### **BIO**

Hermione trained at Camberwell and the RCA. She has worked as an artist throughout her life, firstly as a textile designer and now as painter and has also been involved in art education throughout her career. Collaborations include projects with Claridge's and Visto Images and her work is held in private collections in the UK and overseas. She has just completed her second year of the Turps Correspondence Course.

### **STATEMENT**

Hermione's paintings are drawn from memories of fleeting moments when sunlight and shadow flood across the architecture of a room; barely tangible forms or structural elements hint at a space recently vacated as through a veiled lens. Through the pushing and pulling of the painting process, she searches for a way of translating the metaphysical, and capturing the sensation of a moment. She explores themes of transience, impermanence, and ambiguity through the fragmentation of images using semi-opaque and transparent layers of oil.

[www.hermionecarline.co.uk](http://www.hermionecarline.co.uk)

[www.instagram.com/hermione.carline](https://www.instagram.com/hermione.carline)

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*Scrappy bag, 2023*  
Mixed media collage on paper  
42 x 30 cm

## **LAURA BELL**

### **BIO**

Born in 1987 on the North-East coast of England in Scarborough, Laura L Bell now lives and works in London, UK. She studied Art Practice at Goldsmiths, University of London (UK), graduating in 2010. Having completed one year of the Turps Correspondence Course (2022-23) Laura will continue studying with Turps Art School, on their Off-Site Programme in September 2023.

### **STATEMENT**

Laura L Bell makes paintings that reflect on her personal relationship to water, place, memory and time; seeing both the surface of water and the canvas as spaces for psychological contemplation. Using semi-transparent fabrics, Laura plays with depth, layering and space, allowing both sides of the surface to converse and intertwine. Using a mostly monochrome palette the works explore the full emotional range of black and white, with a focus on texture and movement, chaos and control.

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

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*Mimosa*, 2023  
Watercolour, gouache and acrylic gouache on paper  
56 x 37 cm

## **JANE MERRIMAN**

### **BIO**

Jane Merriman is an English Literature graduate from University of Manchester who works part-time as a journalist/editor for Reuters in London. BA (Hons) English Language and Literature, University of Manchester. She has studied on the Turps Art School Correspondence Course since 2019

### **STATEMENT**

Jane Merriman's work is an exploration of light, colours, space and structures found in everyday things: plants or flowers in urban gardens; objects found round the house on shelves, chairs, a staircase. She works primarily in watercolour and gouache because they have a translucent quality yet can be layered and built up to produce vibrant tones.

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

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*Hawthorn in a jar, 2023*  
Indian ink on yupo  
21 x 29.7 cm

### **CELINE LLEWELLYN-JONES**

Celine has an MA (hons) in Fine Art and Art History from the University of Edinburgh, an MA Interactive Media and completed the Turps Banana Correspondence Course in 2022.

She draws and paints directly in the landscape, and from everyday life, using media and techniques that allow immediacy, mobility and potential for accident. Her work celebrates the overlooked beauty of the unassuming.

Celine has exhibited at the Royal Scottish Academy, Edinburgh College of Art and more recently at the New Walsall Open, Rugby Open, Fitzrovia Gallery, London, NHS Trust Art Trail, Leamington society of Arts and Warwickshire Open Studios.

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

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*Augury*, 2023  
Oil on paper mounted on board  
78 x 57 cm

## **KATHLEEN DAWSON**

### **BIO**

Kathleen has drawn and painted all her life but got trapped by various unwise decisions into spending most of her life as a wage slave. Having finally got the message that art could be about more than capturing a likeness, she finally got round to some serious painting.

### **STATEMENT**

Kathleen lives and works in East Sussex. Her themes concern the interaction of geography and history. Sometimes she draws upon the local landscape, but more often uses images of landscapes she has never seen and events she hasn't witnessed. Images bring themselves to her attention through reportage, and she uses paint to explore why they engaged her interest. How much is the story, how much the image, how much is about her, and what is the message? Disaster, destruction, erosion and decay. Rebuild. Repeat. The paintings have their own history and geography, the ghosts of previous images often being present.

[www.kathleendawson.co.uk](http://www.kathleendawson.co.uk)

[www.instagram.com/kathleendawson.paint](https://www.instagram.com/kathleendawson.paint)

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*The Seventh Veil, 2023*  
Oil on canvas  
30 x 40cm

## **LUCY CADE**

### **BIO**

Lucy Cade is a painter who makes work about the feminine and motherhood. Pictorially, her work has strong currents of painterly cinematic imagery, but physically, can manifest as installation or sculpture. She has shown extensively in the UK in the last few years. She was shortlisted for Wells Art Contemporary 2023, Jackson's Painting Prize 2022 and the Alpine Fellowship 2021. Following the Turps Correspondence Course, she is due to graduate with an MFA from City & Guilds of London Art School in September 2023.

### **STATEMENT**

'My focus is painting the Feminine, currently through the lens of mental illness. Employing film imagery, I reference the cult of cinema and its histories to interrogate the depiction of women.

My light-touch use of paint and cool, almost monotonal palette suggest the seductive qualities of film while also distancing and suggesting a critique. I paint women undergoing mental distress; however, presented in new combinations and contexts, as they are curated against each other, they suggest secret narratives that are perhaps reflective of an embodied experience of mental illness (referencing my own psychosis and depressive episodes), thus allowing a privileged subjectivity.

The 'trace of trauma' is present in the work: my processes involve creating trace images through voile, and/or painting wet into a thick underlay of saccharin pale pink or blue. More figural than figurative, these marks can be seen as performing the uncanny. The painterly touch is tender but slippery; the images are fragile and slip from the gaze, oozing into pure paint.

Physical structures traditionally used in religious contexts - tabernacles, folding screens and immersive interiors like those found in churches - continue to appear in my work, as well as associations and imagery with female religious figures such as the Virgin Mary. I have employed an oval cameo shaped support to allude to the historical tradition of female portraits as sentimental keepsakes - but in contradiction to this, the women I portray don't seem in the mood for being 'kept'.

[www.lucycade.com](http://www.lucycade.com)

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

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