

WALES' INTERNATIONAL
CONTEMPORARY PAINTING PRIZE 2012

beep.

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presents...

**THROUGH
TOMORROW'S
EYES**
Friday 20th July - Saturday 11th August 2012

beep2012

Wales International Painting Prize:

THROUGH TOMORROW'S EYES

Location: Volcano Theatre | 229 High Street | Swansea | SA1 1NY

Dates: Friday 20th July 7pm (opening night) – Saturday 11th August

Opening times: Tuesday – Saturday, 11 – 5pm

Main prize sponsored by

elysiumgallery

People's prize sponsored by

Mission Gallery

FOREWORD

The arts scene in Wales is flourishing, it is exploding and it is exciting! But painting has been pushed into the sidelines, into dark narrow corridors, pub walls, village halls... and even worse... Arts centres!!

This has been noticed...

Painting proudly carries the weight of art history on its shoulders; so respect your elders. Painting depicts our past, captures our present and imagines our future. Painting will never go out of fashion and is not dependent on technology. Painting can capture the minuteness of details and the grandest and most grandiose of visions. A single brushstroke can offer a split-second emotion; a thousand brushstrokes can achieve greatness. Painting does all this with ease and painting will only die when WE die.

It has been an absolute pleasure to put together this exhibition, I won't say I have curated this show as work like this speaks for itself.... I just helped it stand on its own two feet.

Welcome to the first ever Beep Painting Prize.

JONATHAN POWELL
ELYSIUM GALLERY

JUDGES

NEALE HOWELLS
DR. CATRIN WEBSTER
DR. ROBERT A. NEWELL

NEALE HOWELLS



Neale Howells trained at Bath College of Art; he now works in an abandoned industrial unit in Port Talbot. Having the dubious honour of having two exhibitions closed by the council before the opening night, Howells has established his name as one of Wales foremost painters and as an out-spoken critic of the Welsh cultural establishment.

'I would like to think that as an artist you are allowed a certain amount of freedom in what you do.. perhaps over the last few years this has become more evident with cancelled shows and works being censored.. it's a shame that painting which in my opinion is the cornerstone to western art is sometimes seen as a threat to society or maybe that is just wishful thinking... anyway before I lose what I am on about which 'aint that hard these days, (getting on you see) I will give a small synopsis of myself...

Born in Neath (South Wales, U.K), probably die in bloody Neath as well! ...Oh yeah, born Neath but have a studio in Port Talbot... been exhibiting for about fifteen years here in Wales and thank god, further afield... I like to think we have build up some recognition for the work in that time good or bad... I am probably more known in Wales as the artist whose work was used for the Manic Street Preachers - Know Your Enemy, good album that! and maybe various other projects like with Welsh film director Marc Evans on dal/yma nawr... the days when i was popular eh?... I have shown at the eisteddfod more times than I can remember but have never be awarded the gold medal which in my opinion is a shame because I will not rest until I get it... at the moment I am preparing for two shows one in London at the John Martin Gallery and the other in Milan at the Edward Cutler Gallery 2012... Both exciting opportunities so let's hope its goes well... the new work for me has its inspiration with American graphics of the 1950 film and comics... am enjoying...'

DR. CATRIN WEBSTER



Catrin Webster is a post digital painter. She researches the interface between digital processes, performance and painting. Webster uses an experimental mixture of drawing, video, sound and performance as part of her painting practice. Her work explores, presence, distance and intimacy, and includes:

En Plein Air: A 2000 Mile Bicycle Tour of Wales, Transports: A Tour of Italy and Greece, Walking in Rome, performance paintings and In Transit, paintings from a mobile studio. In recent work, Webster uses drawing to experiment with found images such as post cards and transmitted images from mobile phone video. Currently she is painting eight 6'6" diptychs from video footage of dawn and dusk on the winter solstice, sent from participants across the UK by phone. Webster states:

'Through the materiality of the paint, its liquidity, viscosity, luminosity and body, I mark the combination of my presence in the moment of the painting and the presence of others (who recorded light with digital video). Through the paint, time and space compress and eventually become colour and light afresh in the eye of the viewer. Colour is the connection to place and digital methods of capture. These paintings map out a fragmented description of place'.

Examples of her work are held in public collections such as the Arts Council of Great Britain, (Hayward, London) and have been exhibited world -wide in galleries in Qatar, Muscat, USA, Germany, Italy and Spain, she has had solo exhibitions at the Museum of Modern Art, Reykjavik, Iceland, and the Museum of Contemporary Art, Rome.

Catrin Webster is also a lecturer at Swansea Metropolitan University, Wales.

DR. ROBERT A. NEWELL



Robert Newell studied Fine Art at Wimbledon School of Art and Goldsmiths College, more recently being awarded a University of Wales doctorate. Newell has taught at Hounslow Borough College, North Devon College and, since 1993, has been a senior lecturer at Swansea Institute of Higher Education, now Swansea Metropolitan University.

Newell's work in painting and drawing has passed through certain distinct phases in relation to places, themes and formal concerns: the North Sea coast, destroyed urban environments, and now locations in Wales and Cumbria. Its ultimate concerns centre on the rhythmic organisation of detail and mass produced in landscapes by the interplay of physical forces over time. In relation to varying conditions of light and atmosphere, these visual elements express a certain character contributing to the totality of the landscape's aesthetic power. Currently Newell is developing a series of works dealing with rocks and clouds: the adventures of matter in formative and destructive processes, mutations of structure and pattern, tensions between order and chaos.

Philosophically, Newell is exploring relationships between subjectivity and natural phenomena in ways that involve aesthetics, history of science, and metaphysics. His objective is to consolidate a constellation of ideas and sources into a viable critical doctrine underpinning landscape representation and aesthetics.

Newell has exhibited work in a range of venues including Royal Academy Summer Exhibitions, Royal Cambrian Academy (of which a member), Glynn Vivian Art Gallery, Brecknock Museum and Art Gallery, other galleries in Wales, London and Dusseldorf.

ARTISTS

ALISON GOODYEAR | ANDRE STITT | ANDREW HLADKY | ARINA | CHERRY PICKLES
DALIT LEON | DAMON CURETON | EDWIN AITKEN | EILISH McCANN | EMILY COOPER
FLORA BRADWELL | FRAN WILLIAMS | FREYA DOOLEY | GERAINT EVANS
HANNAH DOWNING | HANNAH HEWETSON | HEENA KIM | IAN GONCZAROW
JACK SPENCER ASHWORTH | JAYNE ANITA SMITH | JO BERRY | JOSHUA UVIEGHARA
KAORI HOMMA | LAURA ANA MARIA IOSIFESCU | LAURA WHITE | LORRAINE McDONNELL
LUNA JUNGEUN LEE | MAX GIMSON | NANNA LAHN | NINA PANCHEVA-KIRKOVA
ORLANDA BROOM | PAUL CROOK | PENNY HALLAS | PHILIP WATKINS
RHIANNON GROSTATE | RICHARD MONAHAN | RUTH SOLOMONS | SCOTT McCracken
SEAN PULESTON | SIG WALLER | SOPHIE VICTORIA ELLIOTT | STEPH GOODGER
SUE KENNINGTON | ZARA KUCHI

ALISON GOODYEAR



Goodyear's practice is focused on exploring common frontiers, describing our relationship with self and the other by analysing the process of merging and emerging. Her previous experiences and skills developed as a Graphic Designer and Illustrator feed back into this practice. Currently working with painting, photography, drawing and non-traditional media such as wax; the artist is examining methods of articulating the relationships of internal to external, searching out visual uncertainties on the slippage of boundaries, when barriers become blurred or dropped. The resulting works are intelligent abstractions that retain their connection with the world.

The painting 'Pine 1' was produced using drawings and photography based on pine trees and a demolished building. One is an image of growth, the other of destruction. They have merged together. The once constructed vertical and horizontal lines of the building take on an organic quality as metal becomes twisted and bricks tumble.

Toxic colours clash with leafy greens producing a kind of sprouting malignancy that becomes evidence of a loss. That loss could be a loss of the verdant, of land through development or of a time and place that has ended abruptly.

Alison Goodyear is currently studying for a practice based PhD at Chelsea College of Art, University of the Arts London. Her research interests lie in an aesthetic practice of 'absorption' drawing from Kant and Freud specifically in relation to a practice of painting.

Recent exhibitions include a Solo show 'Cell', UCMK Galleries, Buckinghamshire in 2011 and a group exhibition earlier this year at Chelsea Triangle Space, London.





ANDRE STITT

Stitt's recent paintings reflect a concern with the visual codification of post-colonial landscapes, and inhabited futures. Paint is utilised as a synthetic transmitter of experience that reflects the historical uncertainty of place and proposes contemporary genre painting as a transformative medium with redemptive potential. The paintings aspire to a condition of association and evocation rather than representation. As such, they occupy a liminal space that might be defined as ambiguous abstraction.

This often reveals itself as a searching out of small elusive moments and unconscious dilemmas that may implicate us in a larger communal, collective or cosmological narrative.

André Stitt was born in Belfast in 1958. He studied at Belfast College of Art & Design 1976-1980. He is currently Professor of Fine Art at Cardiff School of Art & Design. His work has been included in group exhibitions at PS1, New York 2000, Venice Biennale 2005, Baltic Contemporary Art Centre, England 2005, Bangkok Art & Culture Centre, 2008 and Galerie Lehtinen, Berlin 2011.

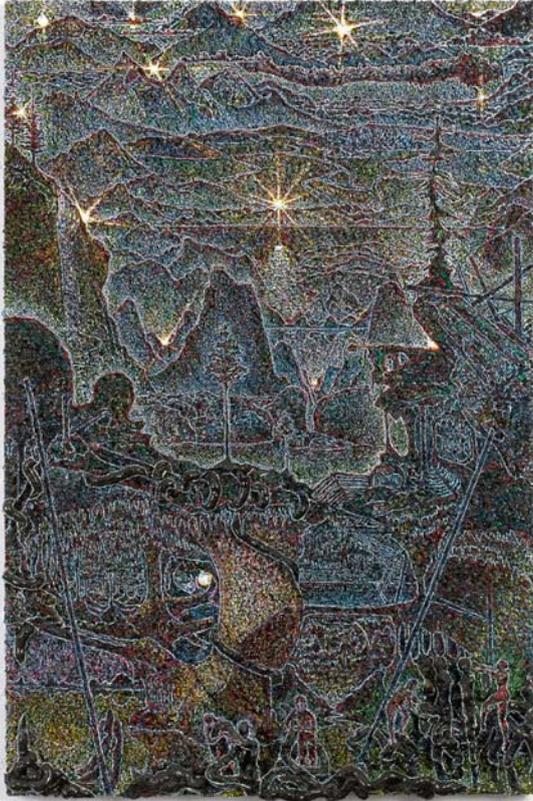
His solo exhibitions include Le Lieu Centre en Art Actuel, Quebec 2001, Chapter, Cardiff 2005, The Drawing Centre, New York, 2006, Artspace, Sydney, Australia 2007, Spacex Gallery, England 2008, The Lab, New York, 2009, MCAC, Northern Ireland 2009, GTgallery, Belfast, N. Ireland, St Paul St. Gallery, Auckland, New Zealand 2011, St David's Hall, Cardiff 2012, and Warning Contemporary Art, Belfast, 2012.

In 2008 he was awarded a major Creative Wales Award to develop his painting practice.





ANDREW HLADKY

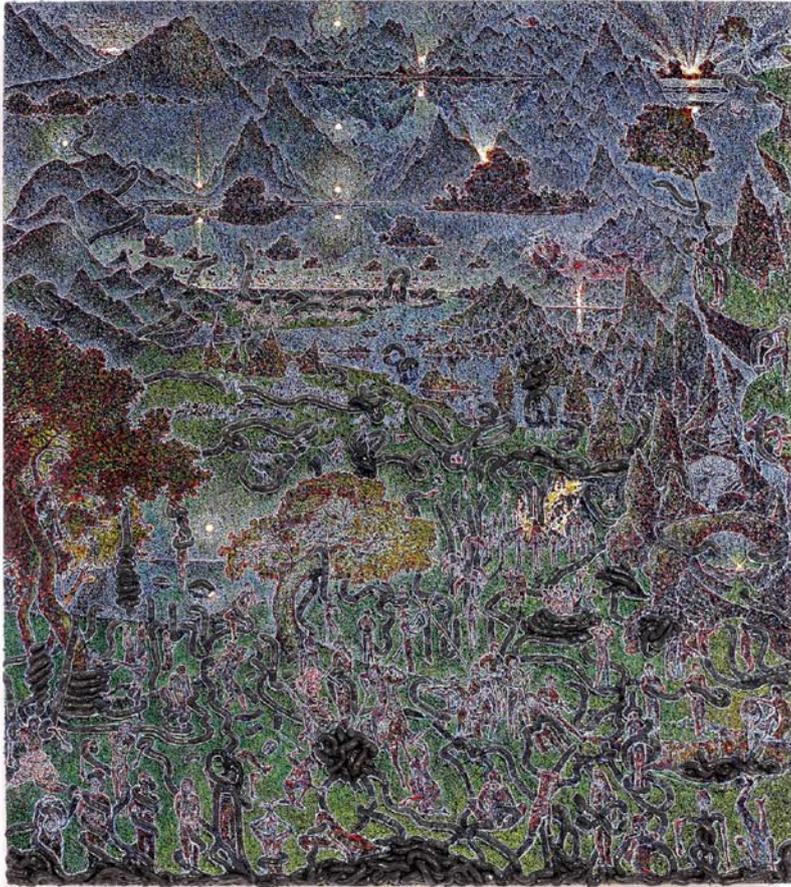


Andrew Hladky is a painter who lives and works in London. He received an MA in Painting from Wimbledon School of Art in 2003 and has since exhibited widely in London and both nationally and internationally, including shows at Studio Voltaire and Standpoint Gallery in London, Redwire Gallery in Liverpool and the National Academy of Arts in Sofia.

His paintings are interested in the seductive power of imagery and the uses and misuses this seductiveness can be put to. The image-making process is always visible lurking behind the images, an unsettling, disruptive force. They show an over-idealised representation of the world slowly eaten away by physical reality. Irradiated landscapes with multiple sunsets and horizons are torn apart by an invasion of giant black paint-worms. These worms are the most direct mark that can be made with a paint tube, squeezed straight out into the picture, but they immediately become characters in the drama. They are forces of nature - the material world erupting through the image, threatening to return this image and everyone in it to their pulpy, painty origins.

The paint surface too seems organic, growing out from the support as if it were trying to shake off the illusion that clings to its surface. They are made using sharpened cocktail sticks to dab small raised dots of oil paint in layer after layer, creating a delicate 3D Pointillist structure often several centimetres deep. The image starts to break down as you move round it and the work's physicality slowly asserts itself, until all that's visible from the side is a chaotic outgrowth of paint.





ARINA



Russian-born British artist ARINA, based in London, exhibits her paintings all over the world and is recognized with a number of awards in the UK, USA and Europe. Her paintings have been featured at venues such as the Saatchi Gallery and Mall Galleries in London, Museum of Fantastic Art in Vienna, Venice Arsenale in Italy, and many others in New York, Miami, Venice, Rome, Hamburg, Vienna, Marseille and Buenos-Aires etc. Her works are in private collections worldwide, including Gustav Metzger private collection. ARINA studied at the Central Saint Martins College of Art having graduated with Master's degree (MA) in Fine Art at Chelsea College of Art, University of the Arts London. ARINA is a full-member of the Society of Women Artists (SWA) in the UK and the Portrait Society of America (PSA). Her works, exhibitions and achievements are all documented on her website www.arina-art.com.

"ARINA's paintings stand out from the crowd with a graphic signature style that is memorable. The compositions have a bold directness with the monochromes and reds creating a visual language that communicates across cultures. Her use of light, composition and pose has a sense of a 17th Century Dutch artists like Vermeer but the use of scale, tone and reference to the realism bring it firmly into the 21st Century. ARINA uses herself as a vessel for her ideas; and her expressions are beguiling - she occupies her face with the confidence of an actor trying to communicate to a broad audience. ARINA's portraits are ambiguous, she does not reveal too much about herself, but presents an icon of a woman that can be contemplated and interpreted in many ways; this is where her paintings' strength lies".

(Peter Monkman MA, Director of Art Charterhouse and First Prize Winner of the BP Portrait Awards 2009 at the National Portrait Gallery, London)





CHERRY PICKLES

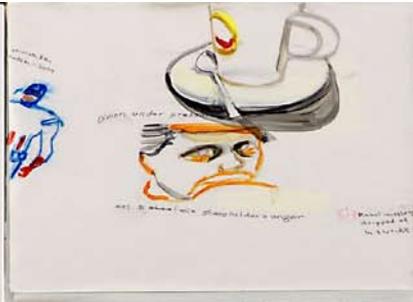
The Work

These images begin with coffee and newspapers on a café table. Pickles draws some of what she sees, alighting on images and phrases that attract her attention. Although specific visual details and words appear in the drawing, there is no attempt to tell a story or show how a complete page looked. There is a question of what status the drawing gives the imagery: is the casually rendered coffee cup more insistent than the sometimes horrific events it sits on? As in much of Pickles' work, the emphatic use of the immediate foreground (here the coffee cup) places the viewer close to the image. As always with the media, how closely the underlying fragments of image and language touch us is a more difficult question.

The Artist

Cherry Pickles was born in Bridgend, studied Mathematics in Northern Ireland, gained a first class degree in painting at Chelsea and won a scholarship to the Slade School. She lives in Pembrokeshire and has taught in many British Art Schools, particularly in Cardiff. She has worked abroad in Berlin, Italy, India, Jordan, the US and very extensively in Greece. Most recently she has developed a strong connection with Haiti and the Dominican Republic – particularly with the remarkable art school at Altos de Chavon. She exhibits most frequently in Athens, New York, London, Cardiff and Pembrokeshire. Her work can be found in various collections including the National Museum of Wales, the Royal Jordanian Gallery, Epirotiki Shipping (Athens) Time Equities (NY) Paul Smith (London) Genesis Shipping (London) and many private collections.





DALIT LEON



The natural world and a spiritual essence thereof, as well as states of consciousness are at the core of Leon's work.

Leon's practice centres on painting, drawing and etching, and is engaged with creating spaces and finding depths within and beyond the two dimensionality of the surface. For her this unveiling of space/depth is a place of meditation and revelation. Process is a fundamental aspect of the work; form is not premeditated, but rather unfolds and reveals its structure throughout the creative process.

In her work Leon seeks to reflect states of mind and soul, and to create these alternative spaces to allow a type of psychological journey and meditation. She considers her work both in process and in the final form, to be types of pathways between the visible and invisible, between internal and external, personal and collective.

Forms is but an external manifestation of essential, non-physical forces, revealing a timeless core within an ever-changing physical present; notions of infinity, unity and pure energy, processes of transformation and the seeking of equilibrium within this state of polarity and flux are essential to the work. Born in Israel and based in Wales, Dalit Leon is currently studying painting at the Royal College of Art, London. Recent shows include 'Paradise' RCA in Milan, 2012 and 'Dialogue' Two persons show, Pontardawe Art Centre, 2012.





DAMON CURETON

Born Lichfield 1969. Damon grew up on Isle of Wight before moving to Portsmouth where he graduated from University of Portsmouth in 1996 with a First Class BA (Hons) Fine Art. After moving to London he continued to develop his practice, gaining insight from a period working as studio assistant to abstract painter Clem Crosby. Since then Damon has transferred to Italy where he now lives and works.

Selected shows include: Group Show, Cubitt Gallery, London, 1996. Chichester Open Art, 2003. Affinita and Contrasti, International Contemporary Art, Scoletta of St. John the Baptist, Venice, Italy. 2011. International Painting Prize, Gallery Arte Citta Amica, Turin, Italy. 2012. Selected Finalist of Donkey Art Prize 2012.

Damon's work reveals an interest in the tensions between order and chaos, expressiveness and restraint. His work has developed through layering expression with calculation.

His paintings are made from layered, poured pools and washes of acrylic pigment and water. They use a seemingly organic process to harness colour and light. The application of paint and its movement on the canvas is controlled with decisive additions and adjustments: pouring, tipping, tilting. Layers of paint are applied then rinsed out, sometimes washed off, leaving only the ghostly impression of colour and the trace of its movement.

The art of Damon Cureton leans toward areas and ideas of Informal Art. In fact what transpires more from his work is a sense of interior tranquility, a feeling of floating and fluctuation.





EDWIN AITKEN

Working directly from life and photography, paintings like Head 112 are adjusted over an extended period of time using a combination of mixed media. In this way, Aitken's working process, which utilises and embraces notions of flux and change, enable paintings like Head 112 to display traces of their history and to retain evidence of the original stimuli that influenced their creation.

In Head 112, a number of recognisable images are generated as a part of a more outwardly expressive and intuitive approach to drawing and painting.

The presence of ambiguous and specific areas of paint and detail contribute to the overall meaning of the final image and make a metaphorical connection to how personal identity is defined.

A key part of this painting is the juxtaposition of a suburban environment (a seemingly anonymous semi-detached house) created through a photographic transfer method, with a man's facial features (the actor Tommy Lee Jones, from the film 'In the Electric Mist') that have been carefully painted by hand.

These two elements in particular, question ideas relating to reality and escapism, masculinity and domesticity and highlight the differences between public and private, the familiar and the anonymous and the security and limitations of the physical and mental spaces we inhabit.





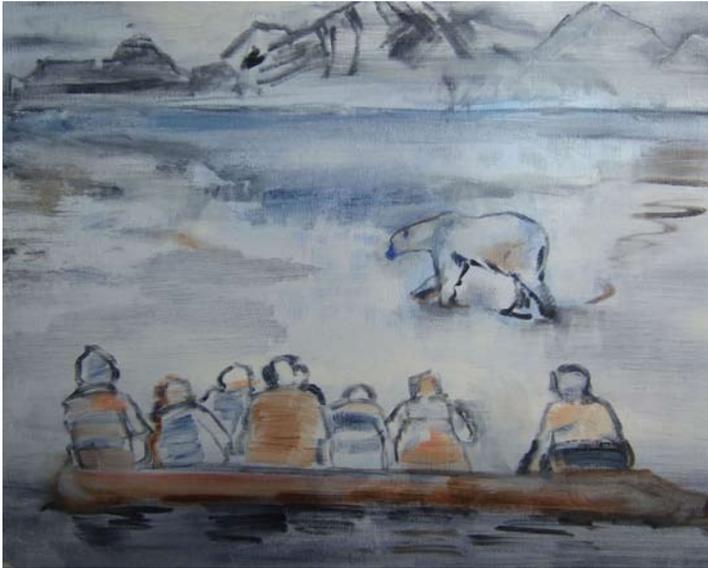
EILISH McCANN

Eilish McCann makes drawings, prints and paintings. Images often begin with reading material, television, Internet research and documentaries on politics or science.

These paintings consider ideas about the scale of the universe and also how we observe nature and yet are part of it. She imagines a future with the challenges of sustainable energy (maybe from the Sun) and climate change.

Eilish McCann (b. 1972) grew up in Co. Cavan, Ireland and lives in Dublin. She studied English and German at Trinity College Dublin graduating in 1995. Following a certificate course in Animation at Senior College Ballyfermot, Dublin she completed a National Diploma in Art and Design at the Galway–Mayo Institute of Technology in 2001. She has exhibited in group shows throughout Ireland, recently in *Civilizing the Wilderness*, Eigse Open, Carlow 2012 and Limerick Print Open 2011, 2009.

Among international shows are New Prints Summer, IPCNY, New York 2011, *A Reverence for Water* at the Printmaking Center of New Jersey 2010, 2nd Penang Print International Malaysia 2010 and Wrexham Print International, Wales and touring 2011, 2007. In 2011 she participated in a Masterclass with residency at the Frans Masereel Centrum, Belgium.





EMILY COOPER



Emily paints the moods of mountains and the elements that continually exhaust them. Her impactful landscape are influenced by the emotions of the sky, the weather and the land. The scenes explore how untamed nature can mimic the extreme emotional states of man and how our lives are synonymous with the exposed landscape, bare, brutal and bruised.

Rooted within the terms of Romanticism, with its validation of strong emotion as an aesthetic source; they attempt to capture the Sublime experiences of untamed nature and its overpowering qualities on man.

The works simplicity opens it up to an environment for the viewer to impose their own experience. The focus of the painting is the horizon and how the paint is blended into a controlled unified surface. This blurred horizon suggests infinity, creating a space where one part is part of the other, uniting.



FLORA BRADWELL



The desire to rub a fictional reality up against the everyday best describes what drives Flora Bradwell's practice.

Flora Bradwell studied Fine Art Painting at City & Guilds of London Art School. Winner of the David Ballarrie Travel Award in 2008, she travelled to Edinburgh Festival and found source material for her work in the varied entertainers on Edinburgh's Royal Mile. Her vibrant canvases of distorted performers were initially inspired by the circus and ideas of facade, however recently narrative has become an important feature in Flora's work. Flora is currently populating an imagined circus dynasty, The Cluen Family. *Bus Stop* and *Chicken Cottage* give an insight into the daily life of the once Infamous Pyramid Gang, the last surviving members of The Cluen Family.

Selected shows include *Nostalgia* at Camden Collective Gallery; *One Year On* at 27 Theobald's Road (2011); *New Etchings by Flora Bradwell* at the Pleasance and *Celebrating the Pomp Us* at Topolski Gallery, Southbank (2010). Flora also works on collaborative installations and projects; most recently *Land of Tina* at Tina, We Salute You as part of Land of Kings Festival in Dalston (2012).

In 2011 Flora wrote and directed her first short film, RIGHTING, which won the Reel Islington Film Festival Short Film Award in 2012 and has been screened all over the UK and in New York. In 2011 Flora co-founded Greenhorn Short Film Festival, an annual festival celebrating emerging film talent, which returns to The New Diorama Theatre in September of this year.

Flora lives and works in London.



FRAN WILLIAMS



All of Fran Williams' paintings develop through methods of mark making. Applying paint, distressing and hacking away at it until she feels it has a depth and an emotive content that is powerful and charged in its own right, without recognizable features or detail... These are always added later.

The majority of the painting is given to overall mood and atmosphere, detail is almost an afterthought and often merges its form with the abstracted background.

Fran qualified with a distinction in her Art & Design GNVQ before going on to achieve a first class degree in illustration at Swansea Metropolitan University in 2008.

Born 1980

Fran Williams lives and works in Swansea.

Selected Shows

The Raconteurs Arena-View Gallery - May 2012

Affordable Art Fair Battersea - March 2012

Sevenminusseven - Virgin Islands St. Thomas - Jan 2012

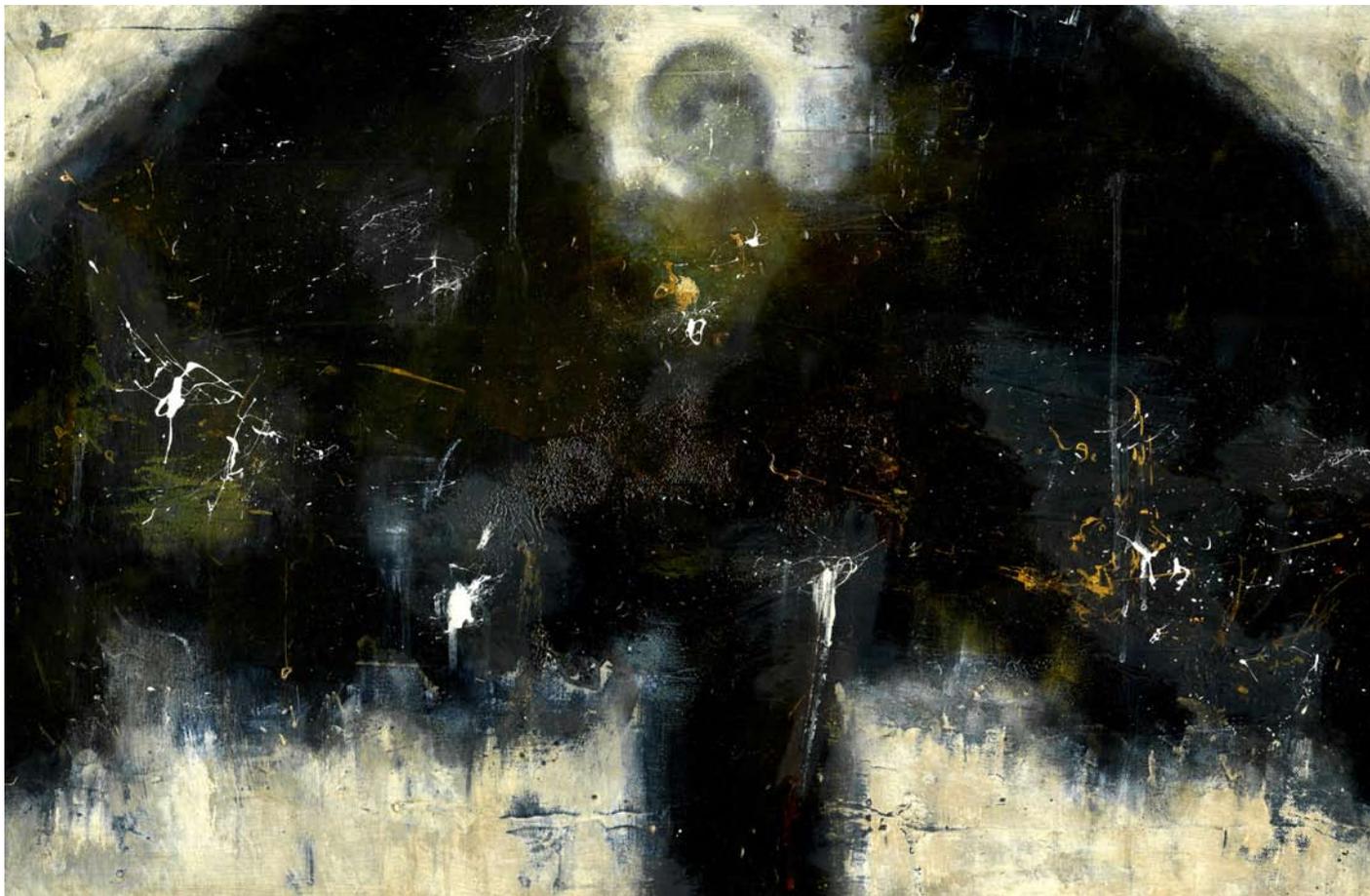
Signal Gallery June 2011

Elysium Gallery June 2011

Red Propeller - Guest Artists - Dec 2010

Dreweatts Contemporary Art Auction - Oct 2010





FREYA DOOLEY



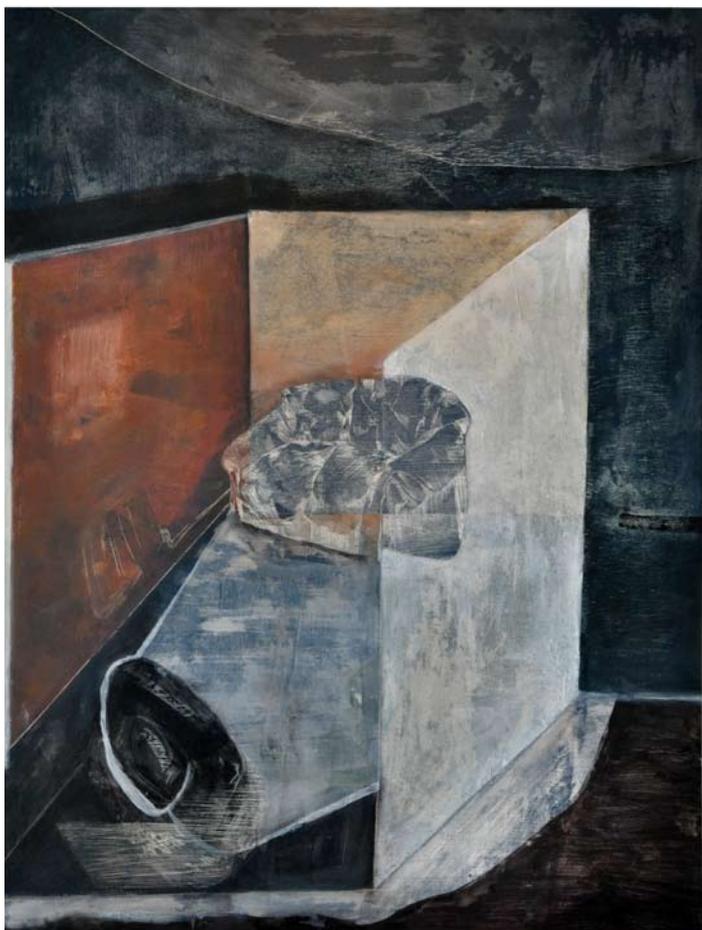
Freya's practice is ultimately concerned with human values and tools of communication. With domesticity and interpersonal relationships at its core, Freya explores the values and challenges painting presents, alongside collage, object and intervention.

'An empty bedsit above Wood Green Shopping Centre' is a response to stories, urban myths and reports of individuals who slip through the net of society and are overlooked; even erased. In an age where even the most mundane daily activity is relentlessly under invasive surveillance, it is entirely possible to disappear from the consciousness of even ones neighbours or friends. Joyce Vincent was a popular, young and attractive woman who sat dead in her bedsit above Wood Green Shopping Centre for three years before she was discovered by bailiffs with the television and heating still on.

Recent work considers the nature of self seclusion, hoarding and attachment to objects and living spaces. These lives and endings that we deem peculiar are labelled as such through an uncomfortable realisation that communication and community may be becoming more distant than we might assume.

Freya Dooley is based in Cardiff and graduated with 1st Class Honours from Cardiff School of Art and Design in 2011. She has recently curated a project for Site Festival, Stroud, and exhibited in London, Freies Museum, Berlin, Newport Museum, S.V.A, and Wales Millenium Centre.





GERAINT EVANS

Mother Nature thrives in the dereliction that has overcome the once notorious Billy Banks Estate. Organic forms flourish reclaiming the clinical structures. The jungle-like ruins give us a glimpse of a post-human world where the birds can be heard singing and the animals walk fearlessly through cobbled streets, a playground of new possibility where our destruction is nature's creation.

This portrait of Billy Banks depicts the estate before its on-going deconstruction that unfortunately attempts to wipe clean this black smudge from history. This is a depiction of the post human landscape that exists already on so many of our city's outskirts. Is this the fate of all our homes?

The cycle of life is infinitely more powerful than our individual existences and I believe these scenes are often stark reminders of our nothingness, where the world goes on turning without us.

Nature finds its order in our *disorder*.

Geraint Evans graduated as a bachelor of fine art from Swansea Metropolitan University in 2009 and has since exhibited many times in the UK and abroad. Using a wide range of visual art mediums including painting, drawing, print and installation; Evans' work seeks out the sublime within catastrophe, from the everyday disasters to colossal car crashes and the apocalyptic landscape.





HANNAH DOWNING



Hannah Downing is a visual artist from Crai, near Brecon in South Wales. She graduated from Swansea Metropolitan University in 2008 with a BA in Fine Art: Painting and Drawing and has since continued to develop her practice, exhibiting in Wales, England and further afield. In 2010 she spent time as Artist in Residence at Aberystwyth Arts Centre. Selected group shows include: Curatorial Contrasts II, Bay Arts, Cardiff (2011); No No, I Hardly Ever Miss a Show, Zacheta National Gallery of Art, Warsaw (2011); DIY, Industrial Warehouse on Water Lane, Exeter (2009); Ground: Oriel Wrecsam, Wrexham, (2009); A Thing About Machines, The Herbert, Coventry (2009); Y Lle Celf, Cardiff (2008); The Mission Open '08, Mission Gallery, Swansea (2008).

Hannah's art practice is based around an interest in the relationship between pictures and reality. Through processes which include painting, drawing and collage she makes work that uses image as rhetoric. The language of things like the out of focus bits in a photograph; the elevated viewpoint of a cctv image; perspective and panoramas are used in works that often possess a political undercurrent. For example, ideas around surveillance within public spaces have been a recurring theme for paintings which depict a downward gaze indicative of an ever-seeing Orwellian presence. The use of toy figures as passive 'actors' in their constructed landscape is motivated by a view that observation of this type is ultimately oppressive over the sense of freedom in the human spirit.





HANNAH HEWETSON



Working within imposed structures or limitations is a key departure point in the work of Hannah Hewetson. Recently, she has been re-working existing paintings from which new images emerge, providing a new structure or parameter for a new painting. A ghostly image appears and a simplified geometric system is laid down. Swift and even handling of paint lends an authority to these new marks, suggesting the beginnings of a systematic reality within the work.

Once new shapes are uncovered, areas of new mark making are then more speculative and provisional in nature. For the artist this questions the validity of the previous structures and creates a tension between the handling and the outcome. The resulting image is something which exists between a space and a thing.

Hannah Hewetson gained her BA from the Ruskin School of Drawing and Fine Art, Oxford and an MFA from Glasgow School of Art. Recent solo exhibitions include, Schwartz Gallery, London, (2012); Contemporary Art Projects, London, (2008) and Glasgow Project Room (2006). Group exhibitions include Affluenza, London, (2009); 'How to do White', Tramway, Glasgow (2007); Members Show, Studio Voltaire, London, (2005); 'Weeds', Hiscox, London, (2005) and Bourget Gallery, Montreal, (2004).

She was born in the U.K. in 1977 and lives and works in London.





HEENA KIM

Heena Kim was born in South Korea, 1979, and currently lives and works in London. She graduated from Central Saint Martins School of Arts with an MA in Fine Art.

Heena has held solo exhibitions in Seoul, Geneva and Glasgow, and has also been selected to participate in many group exhibitions in London and abroad. She won The Curators Prize at a group show 'Drawing Crowds' last year.

The visible and invisible refers to a special meaning involving Heena Kim's gaze, not merely describing visibility. It connotes her intention to express differences within society, culture, ideology, and self-consciousness. She pays more attention to concealed 'difference' rather than revealed 'difference', referring to it as the invisible world.

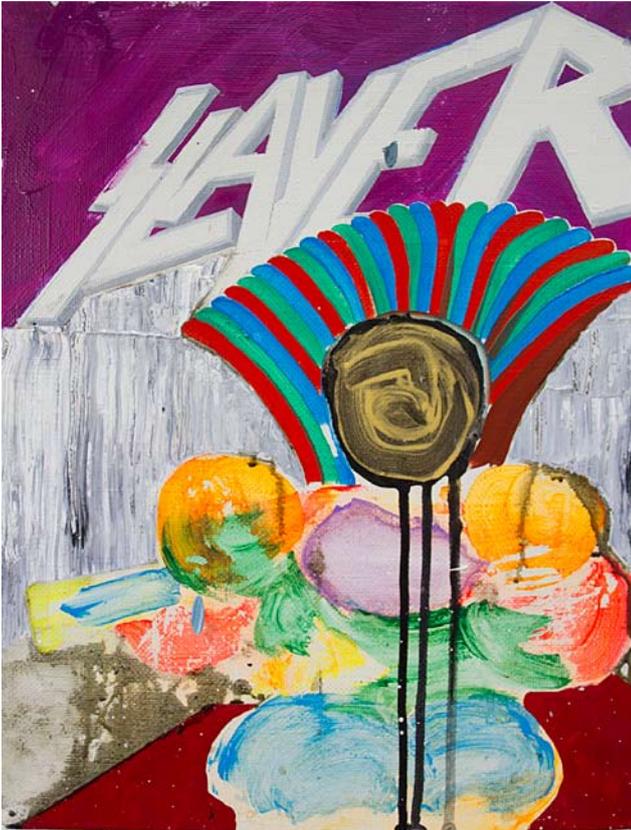
All individuals may not recognise the existence of this world, but the invisible world is a significant piece of equipment which moves the individual's consciousness and makes a huge impact on how to express life. As an example; this equipment includes trauma as a type of damage to the psyche, caused by physical injury or psychological shock. The invisible world has a broader meaning in that it has no specific cause, and this, being unspecified, is significant.

Heena Kim believes that a visible world is just an illusion of unknown, indefinable devices. She testifies through imagery that outward, superficial behaviour and relationships constitute a membrane covering 'an actual, essential element'. The property of her work is penetrating the concealed behind the revealed to dig up the hidden within. She says "To do work means exploring my concealed self; to witness my self disclosed through work."





IAN GONCZAROW



Gonczarow is currently living and working in Moscow in the Russian Federation. He is programme leader of a new BA in Fine Art at BHSAD (British Higher School of Art and Design) where he is solely responsible for the introduction of the western model of art education in the Russian context.

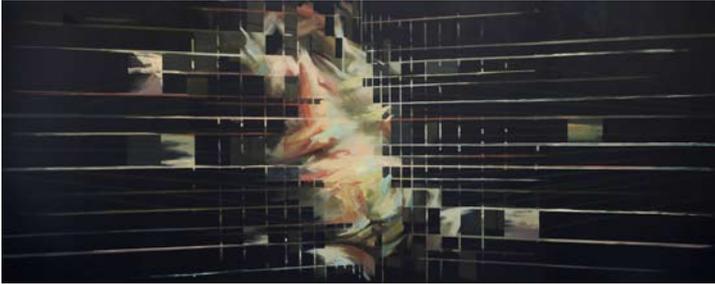
Gonczarow's continued research into drawing and painting explores methods to reduce selected elements of visual language beyond their intended primary function. The focus at this time is to engage with open-ended narrative structures, through the juxtaposition of disparate imagery and painterly techniques.

Potential narrative is opened up, whilst simultaneously closed down or corrupted by inclusion of graphic language and text. The accumulated languages belonging to both texts and particular types of imagery (Gestural mark or sampled graphic) are used to negate each other, in an attempt to offer transcendence from their particular associated or accumulated histories. The artist aims for a new space to explore his personal dialogue on current social, economic, art world and political situations.





JACK SPENCER ASHWORTH



Jack was born in Norfolk in 1987 and currently lives and works in London. Before completing a Masters in Fine Art at City and Guilds of London Art School (2010-2011) he graduated with a degree in Architecture from The Bartlett, UCL (2006-2009) and went on to work in architecture. His current work reconciles his love of painting and the human form with his interest in architecture and takes the form of large oil paintings of figures distorted and abstracted within architectural space. His work has been exhibited in London and across the UK. Jack's latest paintings address a contemporary urban condition. They speak of a sense of claustrophobia in the urban environment: the way the body and the body's movement is constantly governed by the city at different scales. The use of the grid, synonymous with standardisation, efficiency and geometrisation, describe this imposition of a geometrical scheme on reality. The ambiguity of the grid means that it does not just reference the physical spaces of architecture but the virtual spaces of an increasingly digitilised world. It also allows the spatial restriction of the human form to be read as a metaphor for emotional and cultural confinement. Kenneth Boulding asserted that it would be a "challenge indeed to try to think of a metaphor that is not in some sense spatial." In this way the work simultaneously speaks of the physical and non-physical spatial constraints imposed on the body by contemporary life. Jack aims to portray a sense of a body that speaks to a viewer of their own condition: an ambiguous human form that is universal but simultaneously imperfect, in doing so allowing the viewer's empathy with the body. In *Distension*, the grid, used by modernist painters to flatten pictorial space, is 'distended' into 3-dimensions by the body which is dissipated and abstracted within the architectural space and it is a resulting tension between the body and the shallow pictorial space that provokes this reflection.





JAYNE ANITA SMITH



Situated between consciousness and dream, the scenes of petrified marginal spaces are colonized by the architectural fabrications of a futuristic world. An apocalyptic scene that bears silent witness to our failures and repressed memories, they reference our search and subsequent failure for a new way of living, a utopian ideal, in response to the pressures on contemporary living from the effects of climate change, exploding population and shortage of planet resources. Jayne's work focuses on the paused moment, the instinctive space where we search for something 'more', as a reaction to the restraints placed upon us as individuals by a culturally commercialised and plastic contemporary world. They set out explore the loss of utopia and failure of modernism, asking the questions:

What was it we might have hoped? What was the world we thought we could have?

Originally from London Jayne now works from her studio situated just outside Penzance, Cornwall. She graduated from University College Falmouth gaining a BA Hons Degree in Fine Art in 2009.

Jayne is a member of both Newlyn Society of Artists and St. Ives Society of Artists.





JO BERRY



Playing around with the idea of authenticity of the photographic image in the digital age, Jo builds new layers into the process of representation.

Working with, and re-photographing, found photographic images already containing an element of staged reality - such as fancy dress costume packaging, 3-D bookmarks, archived reality-TV set design and packaged scale models, her resulting paintings are engagingly hard to decipher and take on a new unsettling identity.

She displays a fascination with short term glimpses into the future, contemporary anxieties, technology predictions and time itself.





JOSHUA UVIEGHARA



Joshua Uvieghara, originally from London, is now based in Brighton after completing a BA and MA in Fine Art at the University of Brighton. He has Exhibited at Deptford X–Core Gallery, Fringe MK Painting Prize, Surface Gallery, Phoenix Arts, Grey Area Gallery and the Ludlow Summer open 2010.

A key question in his work is whether a subject is necessary; can a structure bring a subject forth? This does not mean that he is not drawn to, or that he does not choose a subject. Rather preferring to, lose the subject for a new one to be found in the process; losing the subject in the structure that turns it into something else.

'I attempt to explore haptic and optic visualities embodied in art objects that form a hypostatic union, invoking a sort of dream or subconscious presence based on these experiences.'

Source material of urban landscape, portraiture and collage serve to provide structures or motifs that these processes and notions hang on. Using household paint and oil paint as counterpoint approaches he is concerned with what emerges through the act of painting. To this end the psychology and meaning of nocturnal space and the plausibility of opposites (Night & Day) appearing simultaneously play out in the work through conventional and unconventional motifs.





KAORI HOMMA

Winner of AGUA ZERO Award 2012, Spain Winner of International Drawing Competition – With / Drawn, Hungary, 2010 2nd place, British Women Artists 2010 Born in Japan. BA in Fine Art Tokyo University of Art and Design. MA in Fine Art Sculpture Chelsea School of Art

Based in London, exhibiting internationally.

Homma's work contains a wide range of traditions, practices and ideas inherent in the context of both East and West, spanning from "aburidashi" drawing method, traditional Japanese paper making, installation and film.

The images seen in Homma's work are not by a pigment sitting on a surface, as of a conventional drawing, but by a technique normally associated with secret correspondence used in the past, called "aburidashi" in Japanese.

Invisible Ink made with lemon juice is used to draw images, slightly altering the delicate balance of paper, once exposed to heat, images are burnt into paper as an integral part of its structure, which are then washed through in water to rid of the trace of acidity. The resulting image contains a level of fragility and notion of death within it by nature.

In Homma's work the connotation of transience associated with the methodology is important as it highlights a position at the opposite end of spectrum from the monumentalism, even through the actual physicality of the drawing endures.





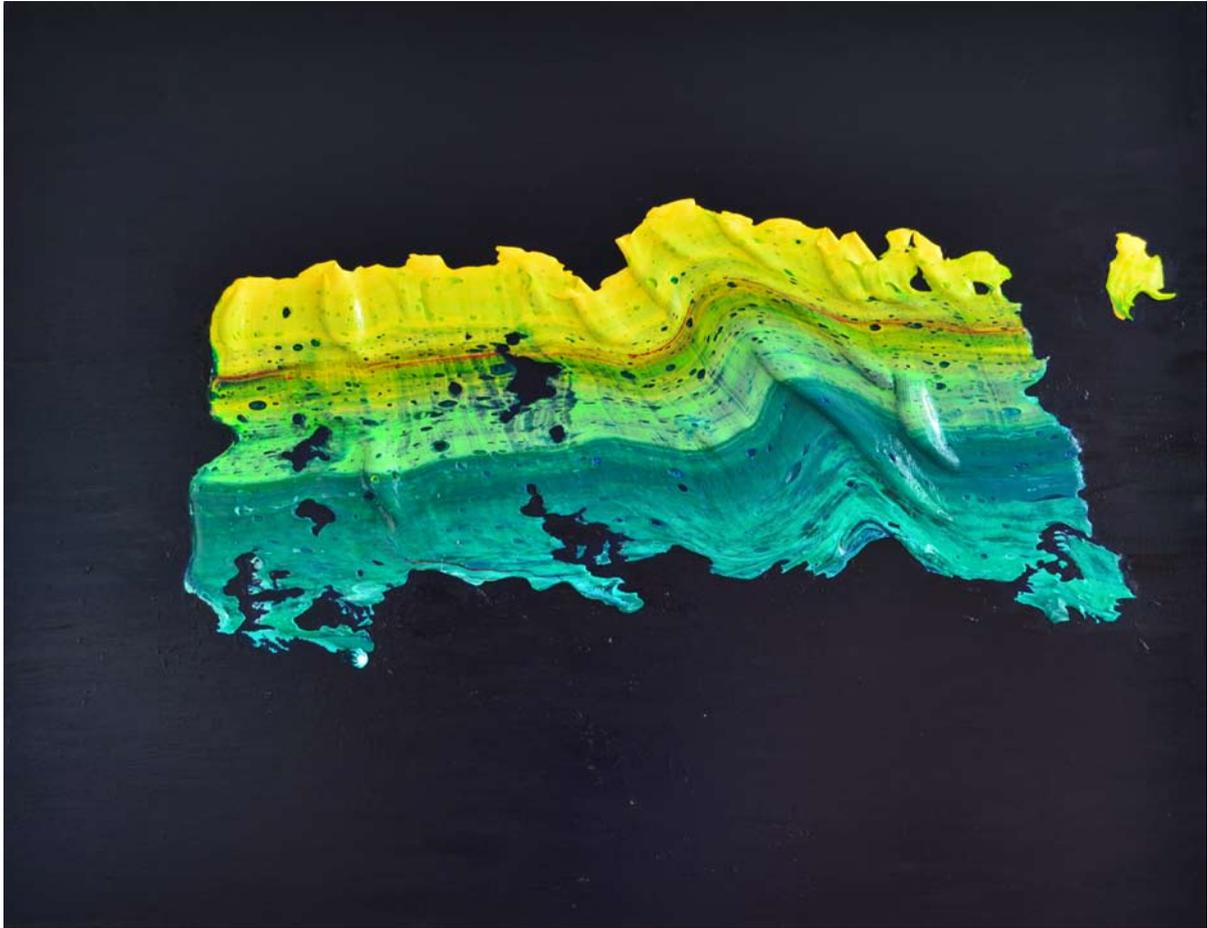
LAURA ANA MARIA IOSIFESCU



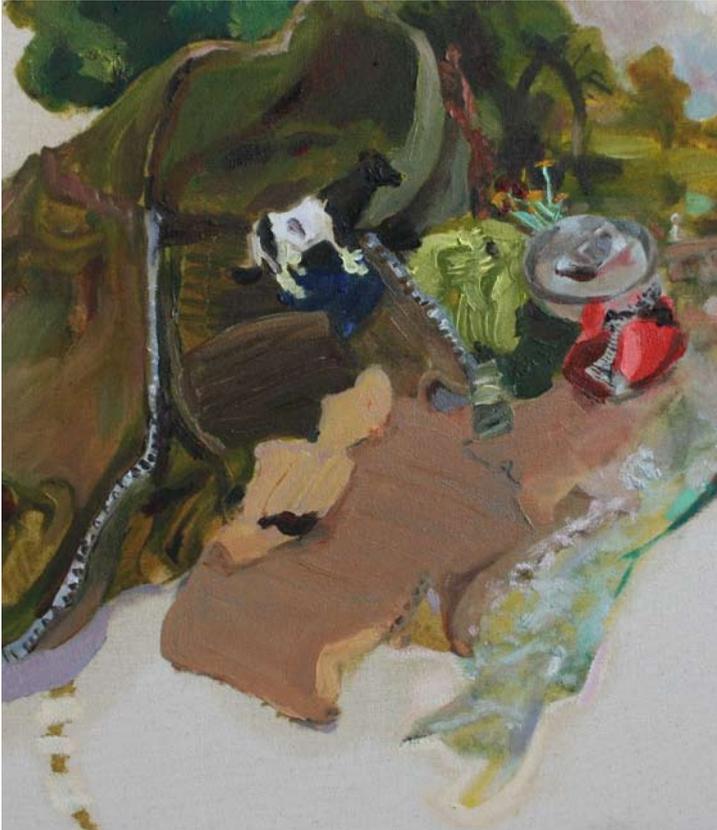
Laura is a Romanian artist but has been living and practicing her art in UK for many years now. The contexts of her paintings are rooted to her cultural, social and personal experiences but Nature is what inspires her work the most. The artist loves to paint imaginary landscapes and literally to create her own environments through the use of thick paint and layers which is often extreme. The vibrant colours, the use of different unconventional tools and unique techniques contribute to a distinctive painterly style.

She has participated in many exhibitions throughout UK and has been shortlisted for numerous awards such as LightSpace & Time Online Art Gallery with a Special Recognition Certificate for an Outstanding Art, April 2012.





LAURA WHITE



Bringing disparate things together in unexpected ways - found objects, printed images and other manufactured or hand-made things - asks you to reconsider their identity or purpose and question habitual ways of seeing and understanding them. The paintings are a way to look at these different things in the context of each other and on a common level, where new relationships can grow and take on their own significance.

I'm fascinated by the possibilities in objects around us; in how they could have lots of different meanings and identities beyond what we first assume. The work is about creating spaces where familiar things can be freed to behave outside of the structures and limitations we place them in.





LORRAINE McDONNELL



Born 1982 Co.Galway, Ireland. Lorraine McDonnell graduated from the Crawford College of Art & Design, Cork city in 2005 with a B.A (hons) in Fine Art. In 2009 she co-founded 'Basement Project Space', an artist led initiative also based in Cork city. Basement Project space consists of a gallery space and artists studios and has hosted many exhibitions to date, as well as talks, screenings, workshops and one night events. McDonnell is currently Chairperson on the board of members and is actively involved in co-running the artistic program for BPS. McDonnell's artistic practice is primarily grounded in drawing and painting and more recently digital sketching has taken a forefront. McDonnell's most recent paintings are inspired by the use of pareidolia as a creative mechanism for image interpretation. Pareidolia can be defined as "the act by which the brain incorrectly interprets patterns of light, shadows or textures as being familiar patterns such as faces or human forms..."

Using internet search engines, a selection of visually complex images such as motor engines and mechanical devices are chosen as stimuli for this creative mechanism. With the aid of a graphics tablet and image editing software; colours, shapes and lines are built up in layers, allowing life forms to emerge. Some of these are human or animal like. Eventually the original web based images become erased and unrecognisable leaving only a trace of their compositional influence. Once completed, the images are printed and used as preparatory sketches for the paintings. The overall process from its original inception to its conclusion, and deconstruction to reconstruction becomes an integral part of the extended meanings within the work itself.

Selected exhibitions include *Billboard Art Project* (Nov 2011, Baton Rouge, Los Angeles) *Have You Seen A Monkey* (Aug 2011, Co.Offaly, Ireland) *In_Flux* (May 2011, Limerick city, Ireland). Upcoming exhibition *Gilding the Collapse* (July 2012, Troy, New York).





LUNA JUNGEUN LEE



In Korea, the place of the artist's birth and where she has lived for 25 years is the perfect example of an extremely modernised country. It has developed really quickly over the last 40-50 years, and the government has highlighted and pushed specific industries such as IT (Information Technology) and consumer electronics. In an attempt to improve the success of the country, people were encouraged to follow society's standard and norms without criticizing it. Citizens were seduced by the promise and illusion of the future.

They believed that it would make a perfect life and everyone would be happy. This is only a dream of life and society. There are so many problems that the Country still can't solve. That is why Lee tries to express the truth of society and reconsider what is reality behind the surface. The child's portrait reflects how they are affected by social structures and how they are losing their values and existence in society by sinking to the bottom. Every object she deals with is vulnerable and easy to break, even though the surface looks hard and tough. It also suggests looking at the dualistic aspect of people's perception in terms of making the social construction.

Through the process of absence and the phenomenon of distorting the modern age, it makes people consider the marginal space, which cannot become a centre point and continues to be ignored by society. It is going to change the values of society, even though these are small tiny facts of community and perceptions of people.

Lee studied at Goldsmiths College and at present she lives in London, UK and Seoul, Korea.





MAX GIMSON



Max Gimson is an artist from Bath. He studied at Brighton University and earned his BA(Hons) Degree in Fine Art Painting in 2012. He is currently represented by Mingles Calypsus / Neue Froth Kunststhal, Brighton.

He has had solo exhibitions at Grey Area Gallery, Brighton (2012) and Mungles Corpus (NFK), Brighton (2012) along with numerous group shows including 'Heptalogy' at the Brighton Media Centre (2011) and Blank Gallery, Brighton (2012).

Gimson's practice, whilst spanning the mediums of painting, installation and music performance, is perhaps most clearly understood via the slippery black amorphous masses repeated across his canvasses. A disquieting and almost full negation of colour, familiarity or definable form takes place within a small section of what appears an otherwise comfortable domestic scene. Not only symbolic perhaps of Gimson's own absenteeism or reluctance to conform to certain expectations placed on himself as an artist, but inviting us to consider our own subjective position within our negotiation of the work.

Gimson, with a sensibility, that seems to betray the gravity of thinking, asks us to participate and become a part of this spectacle - to view the canvas from within. Willing or not, we are literally compelled to fill the void he has created.



NANNA LAHN



Nanna Lahn is a Danish born artist who moved to Holland to study the Dutch masters. After getting her degree at the Royal Academy of Fine Arts in The Hague she ended up settling in Amsterdam, where she now lives and work. Her paintings have been shown in several juried exhibitions in Denmark like the "Spring Exhibition" at Charlottenborg in Copenhagen. In Holland she participates in group exhibitions among others at the W139/Basement in Amsterdam and also shows in galleries, AYACS in Amsterdam and currently at the LokaalWV15 also in Amsterdam.

Nanna's motivation for painting is the pleasure and interest she takes in visual information. She also explains that she is fascinated by the way humans can communicate through images, 'images have the power to manipulate how we experience our surroundings, but the spectator also handles different expectations of an image depending on the media through which he is confronted with this image'.

In her paintings Nanna expresses her interest and awareness of this process by borrowing visual language form different media and placing them in an otherwise traditionally bound painting i.e. a graphic element normally used in commercials appears in the sky of an agrarian landscapes hereby bringing the world of commerce to the scene.

The painting in the exhibition "Land of Cockcaigne" is portraying the medieval utopia as a modern day reality, by doing so raising the question whether we are now capable of foreseeing what needs future generations may have.



NINA PANCHEVA-KIRKOVA

Nina Pancheva-Kirkova is an artist specializing in painting, born in 1984 in Bulgaria. After graduating BA of Fine Art at the Academy of Dance, Music and Fine Arts in Bulgaria (Plovdiv), in 2011 she got her MA of Fine Art from Winchester School of Art (University of Southampton). She is currently studying for her MPhil/PhD Fine Arts at the same university.

Pancheva has exhibited her work in four solo shows in Bulgaria as well as group exhibitions internationally - her works were shortlisted in Vienna (2008), Brighton (2012), London (2012), Winchester (2012), etc. In her MPhil/PhD project the Pancheva is exploring the arts in the Eastern European post-communist countries and particularly in her home country. Working on large-scale paintings, she is developing visual representation and interpretation of theoretical problems using surreal elements and spaces.

Drawing and painting are an essential part of her practice based research as they help her to discover new aspects of the relations between art and its social context, art and ideology, etc.

The artist understands art as a unique way of expressing, which creates meanings different from verbal and linguistic ones. She usually prepares a series of artworks, instead of a single painting. Pictures create a narrative about a certain subject and are related to each other. A lot of Pancheva's paintings are inspired by dystopian novels as *The Brave New World* and *1984*. They fascinated her with their extraordinary detailed images from a future, that seems so far and so inevitably close at the same time. Her paintings attempt to draw viewer's attention on spaces as signs of interpretations on art and its relations to politics and ideology, past and future, myths and historical facts.





ORLANDA BROOM



Orlanda Broom studied in Barcelona completing an MA in European Fine Art with Winchester School of Art in 1997 and had previously studied at Cheltenham School of Art for her BA. Broom now works full-time in her studio in London.

Regular trips to Trinidad and Tobago to visit family and, most recently, a journey through California and Nevada inspires her work.

Broom's work has been selected for the RA Summer Exhibition 2012, The Threadneedle Prize, 2009 and in 2011 when her painting was selected for discussion at the 'Critics View'. Her work has also been selected for the National Open Art competition 2009, 2010 and 2011.

Orlanda Broom is represented by Stephanie Hoppen Gallery, London where she recently had a solo show, 'Inland Islands'. The artists' paintings are based on landscapes and the impact of light and colour on what we see. Her work uses the familiar motifs landscape painting and recognizable settings in which to explore the language of painting. She works from memory - exaggerating and romanticizing, as with memories, the moment into a dreamlike and filmic reinterpretation of the ordinary.

Broom works in an intuitive, gestural way influenced by abstract expressionism. Resin is used because of its reflective quality – it adds another layer to what is already an illusion and hopefully reinforces the unreal quality of what is a traditional and readable subject – the landscape.





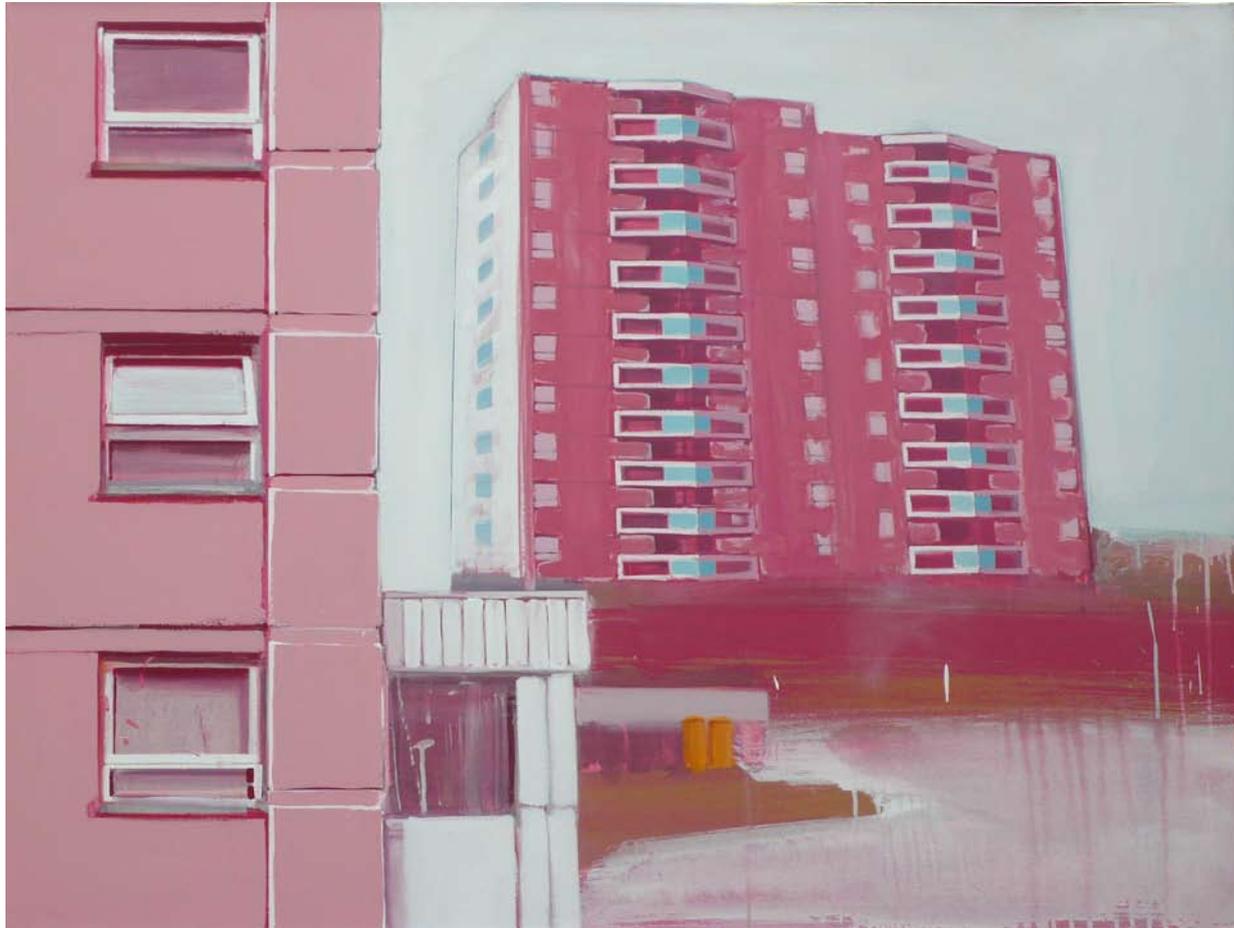
PAUL CROOK

The painting 'Pink Flats' depicts a fairly generic northern European landscape that we immediately recognise and have an empathy with. The domestic buildings in the form of tower blocks and houses are often a dominant feature in Crook's work. These structures seem to offer the possibility of comfort, shelter and escape from an unsettling and vacant urban space; yet the works remain very much about the painting language and process of production. In some areas the paint is meticulously applied and in other sections the pigment is acknowledged as a more physical, wet liquid substance.

This combination of approaches invites the viewer to observe the familiar, urban environment as visually thrilling place to inhabit. The optimism of the 1960/70s architectural styles referenced in the work asks us to consider the idea of living in or being connected to a place in historical, social and cultural terms. The paintings give an insight into Crook's personal geography and make us aware of the reassuring underlying beauty found in these places.

Paul studied B.A. Hons Fine Art at Falmouth School of Art and M.A. Postgraduate Fine Art at Birmingham City University and now works as a lecturer in Fine Art at Warwickshire School of Art. Since graduating he has shown his work in solo and mixed exhibitions within the U.K. and internationally. Last year his paintings were selected for the 'Through a Glass Lightly' exhibition at the Go/Cart Gallery, Visby, Sweden. He won '1st Prize' in the Leamington Spa Art Gallery Open 2011 and was the winner of the Ian Robinson Art Prize in the Nottingham Castle Art Gallery Open 2011. In early 2012 a large selection of his new paintings were shown in a solo exhibition 'Houses Bungalows and Flats' at the Dean Clough Galleries, Halifax.





PENNY HALLAS

'Machines for the Regulation of Sensibility' plays with the notion of the artwork as both residual product of the action of overlapping and interlocking systems and a machine for producing an aesthetic exchange. Penny Hallas is interested in the ways in which human consciousness and that specific aspect of consciousness called sensibility, might develop, partly adventitiously and partly through deliberate intervention, from the meshing and grating of a myriad self-regulating and yet communicative processes, both natural and cultural.

These themes arise from long standing concerns with the exploration of psychological states of being. One of her main preoccupations is the head, which could be seen as the ultimate human sign, both object and subject, at once a barrier between the outside and the inside, and a continually metamorphosing site of interaction between the two. In much of her previous work, such as the "Communion", 'Orpheus' and 'Poet' series, the imagery of each of the individual elements is restricted to one or perhaps two components. These sections might be read as self-defining, locked into their own specific form and destiny, but can also be read as part of a chaotic interactive system, through which, from the point of view of a spectator, definitions and narratives flow without ever quite congealing.

Conversely, each part of 'Machines for the Regulation of Sensibility' utilises many and variously derived individual components, taken from nature, art, industry, technology, literature, mythology, psychology, domesticity and the body. Each attempts to imagine a kind of homeostatic mechanism for engaging and perhaps adjusting the sensibility of the viewer, although inevitably the interplay of the devices viewed in series sets up leakages in the systems, conversations which it is impossible for the artist to predict.





PHILIP WATKINS



Philip Watkins was born in Caerphilly and studied Fine Art at Newport Art College. He has exhibited his work nationally and internationally.

Selected solo exhibitions:

Another Time, Another Place – Llanover Hall, Cardiff, 2009.
A Difference of Hours – Coron Gallery, San Francisco, 2009.
Missing Person – The Washington Gallery, Penarth, 2008.

Selected group exhibitions:

Painting Wales – New Leaf Gallery, Monmouth, 2012
Keepers of the Flame: the South Wales Painting Tradition –
The Washington Gallery, Penarth, 2006
National Eisteddfod of Wales – Meifod, 2003

Philip Watkins takes inspiration from modern townscapes and the urban environment – anywhere where human activity comes up against nature. He is interested in the influence of the utilitarian uniformity of post war town planning, both as a reflection of the perceived needs of society and its effect on the human spirit. After 30 years in Cardiff, Philip has recently moved to South Powys and his work is responding to the shift from an urban to a rural environment.





RHIANNON GROSTATE



Rhiannon Grostate's paintings challenge historical depictions of maternity and tell truths about the standards and expectations our culture has come to demand of motherhood and raising children. She questions what future generations will learn about historic maternity through the myths created about this subject matter. Rhiannon draws with paint and creates narratives that are almost like memories. Some parts of her images are vague next to parts which are very clear forming tensions on the canvas to mimic feelings between a modern mother and child.

Rhiannon uses special glazing techniques to create beautiful painted surfaces. Household varnishes and oil paint create layers and glazes with integrated drawings between to create depth while every use of colour is deliberate and painted in view to create illusions.

Rhiannon is from Wales. Her work has been in several exhibitions around Carmarthenshire including the Oriel Henry Thomas and Oriel Queens Hall. Rhiannon has been shortlisted for Welsh Artist of the Year 2012. She has been awarded a First Class honors degree in Fine Art Painting from Coleg Sir Gar.





RICHARD MONAHAN



Through my practice I gently propose a philosophy of distrust towards the concept of the human being as a civilised and separate entity from the generality of nature, questioning our self-imposed hegemonic status within the natural world.

Paradoxically I am in full acknowledgment that as an artist, a dealer in philosophy of a sort, I cannot take a moral high-ground, I can simply open up questions and respond in the full knowledge that any conclusions reached may render the continuance of my art practice in one sense as non-legitimate and even absurd.





RUTH SOLOMONS



Ruth Solomons was born in London in 1979 and lives and works in London making large-scale paintings, drawings as well as various small studio works. Graduating from the BA Fine Art (Painting) course at Wimbledon School of Art in 2001, Ruth has spent the past 10 years developing her painting practice while exhibiting widely around the UK – in Brighton, Kent, Yorkshire, Wiltshire and London. Training and opportunities have included studying for a Postgraduate Diploma in Fine Art at Reading University between 2003-2004, and a live-work residency at Balfron Tower, London between 2008-2012. Recent success with writing articles and curating the touring exhibition “Needle’s Eye” has led Ruth to begin an MRes Arts Practice course at Chelsea College of Art. Shortlisted exhibitions include the London Art Award and the Crash Open Salon in 2010, and the London Group Open in 2011. In 2012 Ruth’s painting “Fugitive Spaces” has been shortlisted for the Threadneedle Prize and the Neo Art Prize, as well as BEEP Wales.

The apparently abstract surface of “Fugitive Spaces” is the result of densely layered motifs, projected and traced from a number of small studio objects devised in the process of making the painting. The varying arrangements, repetitions and clouded layerings of these motifs combine to create a sense of landscape, of interiors and surfaces, suspended forms and populated spaces. These echoing elements behave like fugitives spreading their influence, migrating and settling across the painting’s surface, creating an epic and believable world of forms from small hand-held constructions and fragments of pattern.



SCOTT McCracken

Scott McCracken's work is concerned with the act of painting, in the dichotomy between the figurative and the abstract. His paintings create spaces, not lived but virtual ones; a space that may exist somewhere sometime. It is the relationships within the picture plane that are of significance to McCracken, creating tensions between colour, surface, and space he makes images that are both flat and illusionistic. While the paintings can be seen as abstractions they suggest constructed realities and virtual worlds.

These digital landscapes not only comment on technological advances but also address issues related to contemporary painting. Differences between the handmade and the digital image are central to his practice and in examining the connections between painting and other media such as photography, film and the digital image McCracken's paintings present the viewer with a continually shifting pictorial language. Paintings are often worked over again and again until the image slowly emerges from the medium. McCracken believes the 'slowness' of painting is an effective remedy to the immediacy with which images are produced and engaged with by contemporary society.

McCracken lives and works in Edinburgh, Scotland. He graduated from Edinburgh College of Art in 2009 with a First Class BA Honours in Painting and in 2011 with a Masters of Fine Art in Painting with Distinction. In 2009 he was awarded George Jackson Hutchison Memorial Prize for outstanding painting. His recent exhibitions include: VortexWall at Whitespace Gallery, Edinburgh; Beyond the Frame at The Park Gallery, Falkirk; No. 1:Paint at Blankspace, Manchester, Candid Berlin at the Universitat der Kunste Berlin in Berlin and The Making of It at The Old Ambulance Depot in Edinburgh as part of the Embassy's Gallery Annuale art festival.





SEAN PULESTON



Sean Puleston grew up in the Neath Valley studying Fine Art - Painting and Drawing at Swansea Metropolitan University, graduating with first class honors. He has since been involved with numerous exhibitions across Wales including Origins 2010, Rhod 2010, Locws International's Art Across The City 2012 and Adain Avion - Cultural Olympiad 2012, as well as completing several residencies, most recently as part of Wales in Venice for the 54th Venice Biennale. Since graduating he has also been shortlisted for several awards such as the Welsh Eisteddfod Young Artist Scholarship 2010 and The Jane Phillips Awards 2011.

Puleston's practice as an artist evolves from the landscape around him, using the emotional attachments he has to it as a source of inspiration, communicating an abstracted sense of place. His work captures the essential elements of the space, re-constructed into his own abstracted visual environment. This occurs mostly through the use of light, colour and movement but also through the use of more sculptural forms and sound. The work often takes the form of large installations although more recently Puleston has been developing a body of smaller equivalents as an insight into his working process. His practice develops from sketching, writing about, photographing and filming a space from which the work is inspired, combining new technologies along with more traditional materials to create a contemporary response to his environment.

He designs and utilises different processes to help form the final outcome of each piece and often describes the work as an extension of his own personal experience and exploration of place. The aim is that the individual aspects of the work develop a conversation between one and another; confronting, hiding and highlighting its basic elements in a chaotic harmony. The work often draws upon concepts of time, memory and infinity.

Puleston's first commissioned public art work was installed earlier this year at 226 High Street, Swansea.





SIG WALLER



Sig Waller is a German-American-Welsh artist born in Swansea, Wales. She studied art at Goldsmiths College and Brighton University and is currently based in Brighton, UK.

Waller's recent work revolves around issues of political protest and unrest, the crisis of capitalism, environmentalism and future of the planet.

The artist aims to capture the essence of our fast moving, multi-layered and disorientated society through an interdisciplinary approach using painting, drawing, collage, found materials and installation.

Waller has exhibited widely in Europe and the USA. This is however the first time her work will be shown in her hometown of Swansea.





SOPHIE VICTORIA ELLIOTT



Geology inspires the analysis of the landscape; this has brought about a body of work primarily concerned with form. A plethora of media engages with the idea of landscapes as harmoniously destructive and reconstructive. The simultaneous opposing aspects of nature inspire the newest avenue of work where macrocosm and microcosm cannot be ignored. Can the work communicate both the intricacy of the atom and the sublime of a cosmos?

The landscape viewed in the context of geology is inescapable in Wales. Eroded Mountains once the size of the Himalayas in the North, wrapped in 870 miles of coastline exposing the subterranean, rivers carve, glaciated valleys aplenty and the old Welsh industries often driven by coal, slate or ore extraction, saturate the Welsh landscape.





STEPH GOODGER



Steph Goodger is originally from Kent, UK, living and working now in Bordeaux, France. She finished her Master of Arts Degree in 1999 at the University of Brighton. She has exhibited in the John Moores Painting Prize, Liverpool; the Celeste Painting Prize, London; the Marmite Painting Prize, London; the Mostyn Open, Wales; *Citizen Exhibition* at Tactile Bosch Gallery, Wales and *After The End* at Elysium Gallery, Wales. Other exhibitions in recent years have included *Shamanimal: Ritual and the Non-Human* at Standpoint Gallery, London and *Call Me Ishmael* at the Parfitt Gallery, London. Steph Goodger is next exhibiting in the Threadneedle Prize for Painting and Sculpture 2012 at the Mall Galleries, London.

Herman Melville's *Moby Dick* reveals the whaling ship of the Nineteenth century to have been a society apart, entirely self contained. Peeling the blubber off a whale, cutting it up and boiling it down to get the oil involved a series of long, arduous processes. The flesh-like substance in the painting *Pandemonium, the Chopping and Boiling*, is suggestive of meat, the waste product of whaling. The painting clearly references the whale ship and the processes of whaling and yet it is more, it is a vision of hell, a Dantean structure. At the end of the long, meticulous process of chopping, this flesh is simply boiled and ends up as smoke and flames, as the whole process starts over again, infinitely repeating itself.





Hulk is as the sort of "wicked Noah's Ark". A Nineteenth Century hulk's transformation from proud merchant or naval ship to prison-ship makes it a confused and degraded object. This work aims to convey a hulk's unique identity; its solid, static state, impotent with its masts cut, a mere body without its original power of movement and its role as prison, to discipline and punish, and ultimately contain criminals.. I have attempted to reveal the interior schemata through this cross-section view. The aim is to show the whole, to contain it all on the canvas, and yet to show too its unwieldy vastness.



SUE KENNINGTON

Sue Kennington is a London born artist whose work addresses the use of colour and human touch as an expressive medium. She is interested in anything that will suggest a possibility of breaking a seemingly unbreakable system. Her work juggles opposing principles of rational and intuitive thinking, and the means she uses are often analogous with her narrative idea.

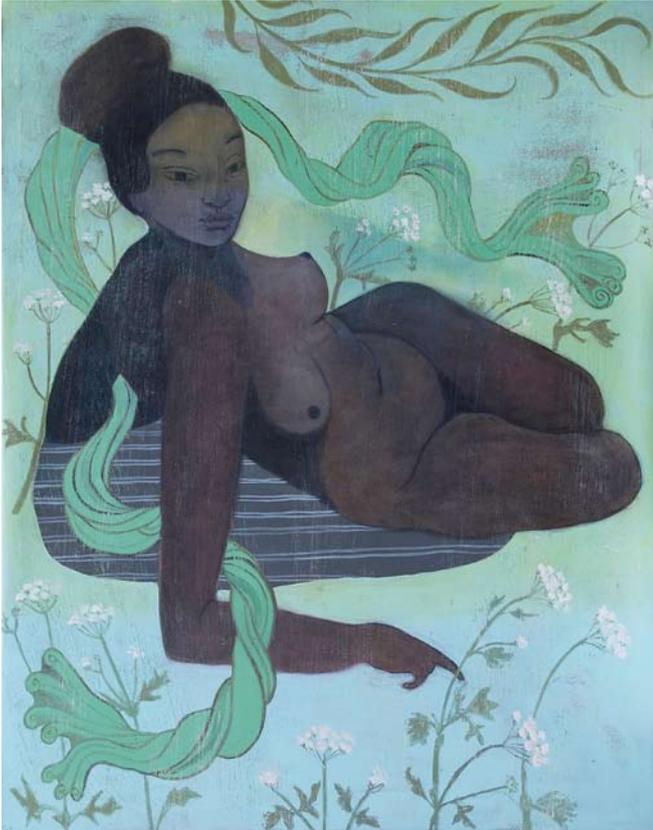
Her current work is concerned with urban isolation, present apathy in the face of cataclysmic change and a nostalgic desire for “wish it was the sixties” etc and how best painting can be used to express this condition. These paintings are inspired by silver trailers, romantic escape vehicles, that she sees as kind of contemporary icons, tangled with the past, nostalgic for 20th century dreams of egalitarianism, travel and flight, but now stuck in some modernist mire. The three small paintings in the ‘Shelter’ series were inspired by buildings thrown up from the surrounding stones by shepherds in Sicily – built by them, for them – with no pre-planning, they are an elegy to the handmade.

Sue Kennington received her MA in Fine Art from Goldsmiths College, London in 2002, and her BA from Chelsea in 1994. In 1996 her work featured in ‘Newcontemporaries’ at Tate Liverpool and the Camden Arts Centre, London, and she had her first solo show in the UK at the Lanchester Gallery, Coventry in 1997. Recent exhibitions include: ‘Frame Structure’ at Galleria la Veronica, Modica, Sicily, 2007, ‘Three Painters’ at Belgrave Gallery, St Ives, 2010 and ‘Oh!Nirica at Galleria Otto in Firenze, 2011. She is currently Professor of Painting at the Siena Art Institute in Italy. She lives, works and exhibits in both London and Italy.





ZARA KUCHI



Zara Kuchi was born in Cornwall 1977 and currently resides in West Wales. She studied art at Carmarthenshire College of Arts and Technology and went on to graduate from Falmouth College of Arts with First Class Honours in 2000. Having travelled in South America and Europe and now raising two children in Wales she draws together her experiences of life and visual culture in an on-going body of work. She has a deep interest and appreciation of the art of all cultures, new and old.

Kuchi is primarily an oil painter but works with other mediums to develop her personal aesthetic. She has exhibited her work in Cornwall and Wales and held her first solo-show at the Corn Exchange Gallery in May 2011. She also participates in group shows organised by the 'Square Pegs' art group.

Kuchi believes that mankind is borne forward by story-telling and this has inspired her figurative work. She extracts her 'stories' loosely from issues of womanhood, multiculturalism, the interconnectivity of man and earth and references from world/folk mythologies. Characters are evolved and added to a growing cast and through them she can speak of what concerns and interests her. Anthropomorphism, the universal and timeless 'Mother and Child', the east-European 'love-bird' and the masculine Rooster re-occur throughout her work to tell stories or present a tableaux through which the viewer can read their own. Since 2011 Kuchi has started to represent wind and rain in her paintings, seeking to reflect concerns about climate change and environmental uncertainties without becoming political in her message. Decorative motifs and repetitive mark-making also play an important role in Kuchi's work. They provide textured surfaces within compositions and are a helpful meditative tool in studio practice.





ARTIST DETAILS

ALISON GOODYEAR

- Pine 1 (detail)
 - Pine 1
- www.alisongoodyear.co.uk
alisongoodyear@mac.com

ANDRE STITT

- Into The Light
 - Weeds & Aliens
- stittandre@gmail.com

ANDREW HLADKY

- Building For A Better Future
 - It Was Not There
- andrewhladky@yahoo.co.uk

ARINA

- Trinity 1
 - Trinity Triptych
- www.arina-art.com
arina@arina-art.com

CHERRY PICKLES

- It Doesn't Get Much Better Than This
 - As We Move Towards The Best Of All Possible Worlds
- cherrypickles@hotmail.com

DALIT LEON

- Homolithic (detail)
 - Homolithic
- dalit.leon@gmail.com

DAMON CURETON

- Fleeting3 (detail)
 - Fleeting3
- www.damoncureton.com
damoncure@hotmail.com

EDWIN AITKEN

- Head 112 (detail)
 - Head 112
- www.edwinaitken.com
mail@edwinaitken.com

EILISH MCCANN

- The Last Polar Bear
 - Sun And Earth
- eilishmccann@gmail.com

EMILY COOPER

- Summit
 - Above
- www.emsart.com
emilycooper1@aol.com

FLORA BRADWELL

- Bus Stop
 - Chicken Cottage
- www.florabradwell.com
f_bradwell@hotmail.com

FRAN WILLIAMS

- CONVERGENCE (Part 4) For the last time
 - THE BREATHING ROOM
- www.franwilliams1310.com
franwilliams1310@hotmail.co.uk

FREYA DOOLEY

- After A Domestic Scene
 - an empty bedsit above wood green shopping centre
- www.freyadooley.com
freyadooley@hotmail.co.uk

GERAINT EVANS

- Billy Banks Estate, Penarth
 - Billy Banks
- geraintevans_artist@hotmail.com

HANNAH DOWNING

- A View From Above 03
 - A View From Above 13
- www.hannahdowning.co.uk
hannah.downing@gmail.com

ARTIST DETAILS

HANNAH HEWETSON

- Constructor
 - Dancer
- www.hannahhewetson.com
hannahfhewetson@hotmail.com

HEENA KIM

- Different angle, different utopia (detail)
 - Different angle, different utopia
- www.heena-kim.com
heenakim.art@gmail.com

IAN GONCZAROW

- Legend
 - Is It Any Wonder
- www.gonczarow.co.uk
ian@gonczarow.co.uk

JACK SPENCER ASHWORTH

- Rupture I
 - Distension
- www.jackspencerashworth.com
info@jackspencerashworth.com

JAYNE ANITA SMITH

- Invented Lives of Wholly Imaginary Glamour
 - The Summer The Rot Set In II
- www.jaynesmith.co.uk
jazpaint@tiscali.co.uk

JO BERRY

- Untitled
 - Untitled
- www.joberry.me.uk
joberry2008@yahoo.com

JOSHUA UVIEGHARA

- Corona And Gap
 - Plasma Pedestrian
- www.joshuauvieghara.co.uk
mail@joshuauvieghara.co.uk

KAORI HOMMA

- Echo III
 - Study of Elements after Chinese Old Master
- www.kaorihomma.co.uk
kaorihomma@btinternet.com

LAURA ANA MARIA IOSIFESCU

- Nature Appliques (detail)
 - Nature Appliques
- www.laura-iosifescu-art.com
laura_iosifescu@yahoo.com

LAURA WHITE

- Haywainstoke (detail)
 - Haywainstoke
- www.wix.com/lauraj_white/art
lauraj_white@yahoo.co.uk

LORRAINE MCDONNELL

- Urban Sheep
 - Boondocks
- www.lorrainemcdonnell.wordpress.com
lorrymc@hotmail.com

LUNA JUNGEUN LEE

- Laura
 - Anonymous Cheol-Su, North
- www.lunalee.kr
studio@lunalee.kr

MAX GIMSON

- Umbilical
 - Wall
- www.maxgimson.com
maxgimson641@hotmail.com

NANNA LAHN

- No Title
 - Land of Cockcaine
- www.nannalahn.com
info@nannalahn.com

NINA PANCHEVA-KIRKOVA

- Utopia 1
 - Utopia 2
- www.nina.smyart.com
ninapancheva@ymail.com

ARTIST DETAILS

ORLANDA BROOM

- Scarlet Ibis Lagoon
 - Mount Irvine
- www.orlandabroom.com
orlandabroom@mac.com

PAUL CROOK

- Bungalow With Pink Roof
 - Pink Flats
- www.paulcrook.kk5.org
pfcrook@ntlworld.com

PENNY HALLAS

- Machine for the Regulation of Sensibility diptych 1
 - Machine for the Regulation of Sensibility diptych 2
- www.pennyhallas.co.uk
pen_hallas@yahoo.co.uk

PHILIP WATKINS

- Edge Of Town
 - 'A' Road
- www.axisweb.org/artist/philipwatkins
philgwat@googlemail.com

RHIANNON GROSTATE

- Blue Hair
 - Elephants
- www.rhiannongrostate.co.uk
talktome@rhiannongrostate.co.uk

RICHARD MONAHAN

- I saw a vision, I did not see a vision (detail)
 - I saw a vision, I did not see a vision
- richm1art@aol.com

RUTH SOLOMANS

- Fugitive Spaces (detail)
 - Fugitive Spaces
- www.ruthsolomons.com
ruthld@yahoo.com

SCOTT MCCRACKEN

- Idios Kosmos
 - Across The Border
- www.scottmccracken.co.uk
sdmccracken@hotmail.com

SEAN PULESTON

- We Are Here
 - Untitled
- www.seanpuleston.com
sean_puleston@hotmail.co.uk

SIG WALLER

- All That Is Solid Melts Into Air
 - Pink Mist
- www.sigwaller.com
info@sigwaller.com

SOPHIE VICTORIA ELLIOTT

- Untitled
 - Separation
- www.sophievictoriaelliott.weebly.com
sophie_victoria_elliott@hotmail.co.uk

STEPH GOODGER

- Pandemonium, the Chopping and Boiling
 - Hulk
- www.stephgoodger.com
stephgoodger@gmail.com

SUE KENNINGTON

- 16 Lines
 - Shelter
- www.suekennington.com
kennington.sue@gmail.com

ZARA KUCHI

- Woman Reclining
 - Zephyrus Uneasy Blows (Surviving Eternity)
- www.zarakuchi.co.uk
zarakuchi@hotmail.co.uk

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