



125 YEARS 1896-2021

NSA
NEWLYN SOCIETY
OF ARTISTS

Past, present, future

© TIM RODET, 'ELEMENTS IN MY HEAD', FOUND OBJECT ASSEMBLAGE

Tremenheere Gallery, Gulval, Penzance, Cornwall TR20 8YL
Sat 16 Oct – Sun 7 Nov 2021, 11am – 4.30pm (closed Mondays)
OPENING EVENT: Sat 16 Oct, 1-4pm
PANEL DISCUSSION: Sun 24 Oct, 2pm

www.nsanewlyn.com | www.tremenheere.co.uk

Tremenheere Gallery

125 YEARS

Artist's Connections

Each Exhibitor was asked to write a short paragraph explaining their inspiration for the artwork shown, specifically how it connected with the history of the NSA.



NSA125

Autumn Exhibition of work by members of Newlyn Society of Artists 2021 curated by Lisa Wright

This autumn, the Newlyn Society of Artists, one of the longest-surviving and most prestigious groups of professional artists in the UK, celebrates one hundred and twenty-five years since its founding in 1896. The NSA currently has close to ninety members, including artists working across all disciplines from painting, printmaking, photography, sculpture and film. At least twelve have been Royal Academicians. All members are either living in or strongly connected to Cornwall's extraordinarily active and vibrant contemporary art scene.

For this autumn show at Tremenheere Gallery, the NSA asked members to find inspiration from the Society's varied and wonderful history.

"The NSA began as a group of radical artists breaking away from tradition and seeking to create work which was fresh and unconfined by tradition, and that line of radical thought continues in the NSA today." (Yolande Armstrong, current chair)

The Society was established by Stanhope Forbes and other innovative artists including Walter Langley, Dod Proctor and Dame Laura Knight, who challenged turn-of-the-century convention by painting the social and economic realities of real people in real-life settings. This included many of the people of Newlyn: the fishermen and women who worked in the fish industry, their children and extended families, and the local harbours and village settings of the time. Later came other waves of ideas, from Ithell Colquhoun, Peter Lanyon, Bernard Leach, Terry Frost, Sandra Blow and Kurt Jackson bringing new ways of seeing and making art, including Surrealism, Modernism, 70s Pop Art and Modern Expressionism, to the Newlyn Society.

Accordingly, the works in the NSA125 exhibition might be inspired by a 20th century NSA artist, or ideas which NSA members have introduced and popularised over the last 125 years, such as working from real life, plein air painting, or using freer brushstrokes or bright colour.

We are extremely pleased to have Lisa Wright as curator. Living and working locally, Lisa is an award-winning and acclaimed painter.

If you would like more information about the NSA or any of our artists please ask at the desk or go to our website www.nsanewlyn.com. Here you will find biographies and further works by the individual artists.

Artist: Viv Allbright

Title: On the Riverbank

Year: 2021

Media: Oil on Canvas

Price: £1200

NSA Ref: Patrick Heron

Statement: Patrick Heron has always been a discrete Influence on my practice. An early encounter at a talk by Heron at school in Penzance made a life changing decision to apply to Art College.

Heron's aesthetic argument states 'the visual field consists of one thing and that thing is colour', 'painting on the one hand is illusion, the sensation of depth, and on the other is the physical reality of the flat picture surface'.

These principles have remained a central concern in my own mind & have been absorbed & internalised over time in various ways. The understanding gained now enables me to engage in the concerns of my current practice which are issues caused by man's conflicts.

Artist: Yolande Armstrong

Title: Holding On

Year: 2020

Media: Acrylic on board

Price: £1950

NSA Ref: Elizabeth Forbes 'School is Out' 1889.

Statement: I love her rose-tinted view of children bathed in sunlight...the children here offer hope for a better future.

My work, in contrast, is quite dark. It has been fermenting for several years and is part of a series of works which show children struggling to survive...

It is hard in our time to be as positive as Forbes. We cannot fail to acknowledge how we as humans are failing our children in many, many ways. We fail to protect them from abuse, from poverty, from the effects of climate crisis.

Artist: Simon Avril

Title: Entanglement series no.8 (intra-action)
Entanglement series no.30 (interaction)

Year: 2021

Media: Acrylic on Wood Panel

Price: £2200
£2200

NSA Ref:

Statement:

Artist: Noel Betowski

Title: In the Fold

Year: 2012 - 2021

Media: Acrylic on Canvas

Price: £8000

NSA Ref: Lantern Procession by George Sherwood Hunter

Statement: The painting that inspired my canvas "In the Fold" 2012 - 2021 was the work of George Sherwood Hunter 1846 -1919 entitled "Lantern Procession" which was being exhibited at the Royal Cornwall Museum, Truro when I had a solo exhibition there in 2012.

This image then led me to the work of one time Chairman of the NSA 1924 – 1931, Thomas Cooper Gotch, 1854 - 1931. Gotch's repertoire of paintings also included glowing lanterns in the late evening and night in Newlyn.

My painting has focused in on these unfolded paper lanterns and the light emanating from them, hence the title "In the Fold".

Artist: Susan Bleakley

Title: Moving Away From the Pools of Reflection

Year: 2021

Media: Oil on Canvas 140x140 cm

Price: £3500

NSA Ref:

Statement: “By Tre, Pol and Pen/ Ye Shall Know All Cornishmen” runs a famous rhyming couplet. Tre (homestead), Pol (lake, pond or well) and Pen (headland) describe “community”. This painting focuses on “Pol” – pool or well (my home near Sennen is called “Poldown” or “deep well”). The abstraction conjures the depths of water and light playing on its surface and running through its depths. Newlyn and Penzance are served by five streams running into the sea like fingers extending from the palm of Penwith’s higher ground. The painting captures at once the stillness (well) and movement (stream) of water.

Artist: Susan Bleakley

Title: Plumb-Line

Year: 2002

Media: Sculpture: concrete and knitted copper wire

Price: £1800

NSA Ref:

Statement: The Newlyn Society of Artists has always had a close relationship with the history and mythology of the fishing port of Newlyn, representing its activities.

The sculpture echoes this theme and expands it to include the women who are integral to the fishing community and culture of Newlyn. The sculpture brings together the traditional plumb-line that measures the depth of water, and knitting that represents the community of women of Newlyn and their traditions. The material knitted is copper, once extensively mined in West Cornwall ("Fish, Tin and Copper" – a traditional Cornish folk song).

Artist: Philip Booth

Title: Portal Series #6 – Contact

Year: 2015

Media: Polychromed wall mounted construction 96h x 60 x 16cm
Wood, Bronze, Aluminium, Steel, Acrylics and Spray Paint

Price: £1100

NSA Ref: John Wells

Statement: I knew John Wells personally and recall his emphasis on always being true to your own invention. He had a strong interest in abstract geometric forms together with an intense reverence for the natural world, despite the apparent conflict. In my own work, it is exactly that conflict in its many forms between our world and nature which has informed my practice for many years.

Like Wells, I also use structures developed from geometry and engineering but in a more metaphorical way to generate counterpoints with elements of an organic origin and genesis. The dynamic of this piece echoes that of some of Wells' work with an unintentional quote in the central curving shape.

Artist: Sara Bor
Title: Pond I
Year: 2021
Media: Recycled canvas and burlap hanging
Price: £1500
NSA Ref: Sandra Blow 1925 – 2006

Statement: I was drawn to the early work of Sandra Blow because of the materiality of the work. Described as a 'matter painter' she never disguised the way the painting had been created or the material's she used in their construction. She never identified with any particular art movement and rejected the label 'woman artist'.

During the 1950s, Sandra Blow was one of the pioneering abstract painters who introduced into British art a new expressive informality, using cheap, discarded materials such as sawdust, sackcloth and plaster alongside the more familiar material of paint. A tactile as well as visual emphasis on surface resulted in powerful and complex images, exuding a rooted earthiness; yet full of mysterious flux and ambiguity.
Sandra Blow Estate, Davies Peter <https://sandrabl原因.com/About>

Artist: Sandra Boreham

Title: Respect II

Year: 2021

Media: Recycled car disc brakes, wood and steel

Price: £3500

NSA Ref: Tim Shaw

Statement: I find Tim and his work inspirational for his dedication to making, and his connection to the 'drum beat of the earth'. He explores and exposes all aspects of our culture, political, social, mystical and sacred. He makes the work that has to be made, in materials that the work needs, from bronze to black plastic bin liners and straw to stuffed clothing and wood.

His installations are often disturbing, shocking and yet poetic. He is a superb figurative sculptor and hence perhaps a weird choice for one who is not, however I hope my work also touches people's hearts.

Artist: Sophie Capron

Title: Untitled 1
Untitled 2
Untitled 3

Year: 2021

Media: Ceramics

Price: £125
£225
£175

NSA Ref: Bernard Leach

Statement: Bernard Leach's work is famed for its simplicity, functionality and influence from different cultures and traditions. I have been inspired by his use of earthy tones and neutral colour, his traditional Japanese brushwork decoration and initial passion for etching have also influenced the work I have produced.

Bernard Leach considered his work to be art as well as standard wear pottery and so in homage to Leach I have worked into some handmade pots in a style that I think celebrates the legacy of Leach's work while also remaining faithful to my own style.

Artist: Una d'Aragona
Title: Ithell Reverie
Losing me losing you
Year: 2021
Media: Oil on Canvas
Oil on Cradled Panel
Price: £1950
£450
NSA Ref: Ithell Colquhoun

Statement: I have always been drawn to working with unconscious and chance processes in my painting so Ithell Colquhoun, an early British surrealist is a great influence as a previous Newlyn Society of Artist Member, both for her art and her writings.

She lived in Lamorna for some years and contrary to other Newlyn contemporaries who were depicting the local landscape and its working people, she was more interested in the internal world as it connected to, interpreted and responded to our external environment, primarily the natural world. She had a deep interest in the living sentience of all nature and explored the mythology and ancient roots of Cornwall in her book, *The Living Stones*. The Tate acquired her archive in 2019. Her seminal painting 'Scylla' which has a double image, both of rocks emerging from the sea and her own thighs inspired my own work made for this celebratory exhibition.

Whilst I share a 'biophilia' disposition, a sensitivity and connection to the natural world as living entities, my current body of work focuses on transition, the morphing of one state to another which reflects our reconnection to the natural world in a deep and reverent way. My bodies have a non-binary nature reflecting contemporary thinking about both our feminine and masculine traits and how they express themselves in the way we inhabit our bodies.

Artist: Gordon Ellis-Brown

Title: Human Nature No. 29

Year: 2021

Media: Archival Pigment Print

Price: £225

NSA Ref:

Statement: Nature is the central inspiration to NSA artists and this is the focus of my submissions. We are born as other creatures and many of us are taught to respect nature and the environment. Yet there is a concerning disconnect between human life and our wider natural environment. We have increasingly assumed the world's resources are there for us to use up, and now, with the digital explosion, our lives are becoming ever more virtual. Combining original photographs with other material, Human Nature takes time to explore the hidden visual connections that reflect our evolving relationship with nature.

Artist: Dana Finch
Title: Dream of Lanzarote
Year: 2021
Media: Oil and cold wax on panel
Price: NFS
NSA Ref: Wilhelmina Barns-Graham

Statement: I decided to investigate my response to Wilhelmina Barns-Graham's work, as I have been intrigued by her for some time, and feel an affinity, especially where the sensitivity to place is concerned. I was particularly entranced by her paintings and drawings of Lanzarote, which I saw exhibited at Belgrave St Ives in 2019. I had planned to visit the island shortly after, but have had to postpone that visit. In the meantime, I am exploring it in dreams and musings.

Artist: Penny Florence

Title: PixCellLight (For Dod Procter)

Year: 2021

Media: Digital film poem

Price: NFS

NSA Ref: Dod Procter

Statement: "PixCellLight" responds in form and content to Dod Procter, who links Post/Impressionism, early Modernism and Digital Art.

They all concern light and time; they are all radical shifts in visual art. The first two feature women prominently because at a deep level it is with the female that the potential for innovation in meaning lies, since the female is still poorly understood and little validated.

Arguably, this underlies why both Procter and Impressionism are widely underestimated; and they are accessible (on one level, at least) and democratic, depicting ordinary people in our diversity, not gods, white aristocrats or ideals.

Artist: Julia Giles

Title: Rainstorm with bird song

Year: 2020

Media: Charcoal, pencil, chalk and oil pastel

Price: £150

NSA Ref: Peter Lanyon

Statement: Peter Lanyon's sensory response to being *in* the landscape, surrounded by it 360 degrees, has influenced my work since I was a student. He said 'My concern is...to charge and fill up every mark I make with information that comes directly from the world in which I live' (from an unpublished script for a lecture to the British Council in 1963, with thanks to Mrs Sheila Lanyon.) These drawings were from memory after returning from walks through fields and lanes.

Artist: Martin Grimshaw
Title: Through the looking glass
Year:
Media: Collage 47 x 45 cm
Price: £240
NSA Ref: Stanhope Forbes
Statement: Sad, but not bent by sadness, *

Looking at Stanhope Forbes' Through the Mirror, 1912, of his wife and artist, Elizabeth Armstrong, and the more I read, the more questions it raised - two must suffice here:

Why did Elizabeth, surely in severe pain, dying of cancer shortly, adopt a standing pose, a mirror image of Whistler's Symphony in White 2 (Elizabeth was left-handed)? Stanhope disliked Whistler intensely and Elizabeth's previous friendship with him?

Why did Stanhope burn all Elizabeth's letters to him, Stanhope, quickly after she died?

* on seeing the painting by Whistler (a close friend), Swinburne wrote the poem Before the Mirror (1865)

Artist: Marie-Claire Hamon

Title: The Insect Collector
The Botanist

Year: 2021

Media: Oil on canvas 90 x 90 cm
Oil on canvas 90 x 90 cm

Price: £2000
£2000

NSA Ref: Laura Knight

Statement: The insect monitor, the bird rescuer and the botanist, the titles relate to contemporary and traditional preoccupations. These activities have become more pertinent to our era as we sought to bond with nature during the pandemic, finding there a place to alleviate our anxieties and isolation. These occupations have become essential to conservation and reflect an era of new or future occupations that includes the preservation of life in all its forms. The figures mingle with their environment in a symbiotic drive for survival. Laura Knight painted ordinary people in their workplace imparting us with a social documentary of life in her time around her.

I portrayed new visionary aspirations, the nature conservationists and scientists reminding people to take care of the planet. Ordinary people that are now aware of finite resources and protecting what is left. I also was drawn to Knight's use of hand gestures in her work as they expressed touch, intimacy, or thoughtfulness, hands at work or holding each other or thoughtfully poised on a shoulder or chest. Our humanity still translates in these forms of touch that were lost for a time during the pandemic, I painted figures surrounded by vegetation, the patterns hinting at fauna or insect wings, the hand holding a bird or an insect, a gesture of contact and conduit between living beings.

Artist: Ashley Hanson

Title: Porthleven 51
Porthleven 52

Year:

Media: Oil on Canvas

Price: £1600
£1500

NSA Ref: Peter Lanyon – An Epiphany

Statement: In 1978, I saw a Peter Lanyon retrospective at the Whitworth Art Gallery in Manchester and experienced the power of painting for the first time. I had little understanding of contemporary art but was both excited and moved by Lanyon's unique, personal, emotional interpretations of landscape. It was my epiphany: shortly afterwards, I decided to drop my Architecture studies and become a painter.

Moving to Cornwall in 2005, it was inevitable that Porthleven would become a major focus of my work: I consider 'Porthleven' 1951 to be Lanyon's masterpiece. Fifty-two paintings later, Porthleven continues to inspire.

Artist: Catherine Harvey Jefferson

Title: Rosewall Hill

Year:

Media: Oil on Canvas 110 x 79 cm

Price: £1800

NSA Ref: Patrick Heron

Statement: I became aware of Patrick Heron's work and remember him giving a Delia Heron memorial lecture while I was at Falmouth School of Art. I was 17 years old and only just opening my eyes to art outside my familial sphere of looking at Turner and Stanhope Forbes.

Later at Winchester School of Art we had the most life changing chance to stay at the Climbing Hut or 'Count House Bosigran' within walking distance of Patrick Heron's Eagles Nest home in West Penwith. Patrick invited us to tea and we sat in his light washed, bleached rooms with vibrant coloured paintings sitting where they belonged. Looking back that experience has influenced to a great extent my whole, colour, interior, work ethic and seriousness about painting. Patrick talked to us quietly about the influence of the landscape and his indirect colour, his feel for something not a close observation of the nature itself. The Logan stone in his garden.

Another year we visited his studio in Back Road West, St Ives, one of the Porthmeor studios, sea damp with intense light from above and a boarded up window with the sea roaring onto the beach just below.. Patrick was working on some of the late works, massive open canvases washed of colour, simple pale violet lines, squeezed tube, minimal, light infused. The gift that Patrick gave me was a sense of the emotional connection of colour, a freedom from the constraints of naturalistic colour, a liberation.

I have developed my own system, colour for my own mind, heating and cooling, calming and energising, I think of it as an Ayurvedic use of colour.

The last time I saw him was on a second visit to his retrospective at the Tate London 1998, I walked into a miraculously empty gallery except for Patrick and I was able to thank him for all the wonderful thoughtful inspiration and how he amongst others had given me a framework on which to build my own life as an artist.

Artist: Bo Hilton

Title: Gala Day

Year: 2021

Media: Oil on linen 91.5cm x 91.5cm

Price: £1350

NSA Ref: Stanhope Forbes "Fish Sale, Newlyn"

Statement: I have used Forbes compositional structure as a foundation for my abstract paintings which explore colour relationships. The way I work, there is a lot of changing of the composition as I make decisions as I go along, looking for some surprise element to trick myself into doing something new. That having being said, I have come back at the end to the fundamental compositional ideas of the Forbes paintings as well as thinking about his use of tone to express the Cornish light.

Artist: Delpha Hudson

Title: Model children and other people

Year: 2021

Media: Acrylic, bitumen & oil on canvas, 50x60x4cm

Price: £900

NSA Ref: Elizabeth Forbes

Statement: Elizabeth Forbes was an exceptional woman artist and one of the founders of the Newlyn Society of Artists. Unusual for the time, she juggled being a wife with a professional life, setting up the Passmore Edwards building (now Newlyn Art Gallery), with children and painting.

It is interesting how we might now interpret her nostalgic and intimate paintings of care and childhood. I love the way she exalts humdrum activities. On the knife-edge of tropes of idolised motherhood I aim for a darker edge, filling my canvases with her figures, riffing on them with dripped bitumen paint, and letting new figures crowd onto the canvas through the process.

There is something idyllic and fairy-tale in capturing moments of idealised childhood and home life - and this is reflected in my use of colour. Yet such moments are fleeting, and often in-between the hellish activities of balancing work, mothering and caring.

My paintings pay homage to Elizabeth Forbes whilst working against ideality through a gin alley chaos that satisfies my enquiry into darker representations of domesticity, asking questions about our common experience of childcare, mental health and societal value.

Artist: Barbara Karn

Title: Newlyn Colours

Year: 2021

Media: Mixed media on canvas

Price: £4000

NSA Ref: General subject matter

Statement: 'Fishermen's working life at sea, everyday life in the harbour' – these words from the NSA original manifesto are my inspiration for this painting.

Having often taken a sketchbook to the harbour to draw the boats and fishermen at work, I have felt the essence of this place is that of diesel/fish oil, engine chug, gull cry, wave motion – all visceral and physical in their nature. In 'Newlyn Colours' I have used materials evoking this physicality – sand, sailcloth, rust fragments, indigo blue and oilcloth yellow.

Artist: Susan Kinley

Title: Fragile Home

Year: 2017

Media: A 3D glass construction, glass, photography.

Price: £875

NSA Ref: Peter Lanyon

Statement: A few years ago I bought a postcard of a Peter Lanyon work, Box Construction (1939-40) whilst visiting the Pier Arts Centre, which I have kept ever since. I was on Orkney to research the fragile, Bronze Age site of Skara Brae – here was a tangible link between the art and history of the far north and the familiar far south west.

Working with glass, I have long been interested in Lanyon's constructions, and his interest in the experience of landscape, layering past and present. For me, a work can evolve from many images, walks and viewpoints, including from above. Lanyon famously used aerial views in his work, merging realism, abstraction and an intense sense of internal and external place.

In 'On Lanyon, Long and Landscape, Chris Stephens talks of how Lanyon 'catches the landscape unawares', and 'found different ways of seeing it and feeling it'. The constructions feel transient, made to map and explore a journey.

He 'hated pigeonholes' – as do I. Lanyon joined the Newlyn Society of Artists in 1953, where he was not called upon to categorize his style of working. In 1961 he was elected chairman.

Artist: Andrew Litten

Title: Returned

Year: 2021

Media: Oil on canvas 120x150cm

Price: POA

NSA Ref: Peter Lanyon 'The Returned Seaman'

Statement: 'The Returned Seaman' by Peter Lanyon exists only as set of prints so seems at an odd loose end for such a powerful image. The curious figurative narrative adds to its intrigue - Lanyon's relaxed observations of the Cornish landscape - his purposeful lyricism. It has been on my mind for years to develop my versions of this subject.

Artist: Karen Lorenz

Title: Let it Rip

Year: 2021

Media: Audio reactive video and sound installation - projector, computer, MaxMsp, microphone, loudspeakers.

Price: NFS

NSA Ref: Wilhelmina Barns-Graham

Statement: Let it rip', Wilhelmina Barns-Graham used to say towards the end of her life - let it rip, let it go. The urgency to work in her later years was remarkable.

Her friend and biographer Lynne Green spoke of the way in which forms, colours and their relationship, the order and disorder in the work often relied on an invisible underlying mathematical framework. The random manner was a metaphor for what happens in any given event in human life. These were translated into forms moving and by different colours and relationships of colours that 'make the colour sing in space' (WBG).

Let it rip is a game of accidental events. Set to emulate the above, it applies the same principle of randomness to influence the outcome. An 'accidental' event such as a handclap or any loud, sudden sound by the viewer will alter the projected image instantaneously without ever repeating itself. The possibilities are infinite, seemingly effortless, and play a melody.

Wilhelmina Barns-Graham was always very pleased when people responded to her work, especially when young people liked and enjoyed it.

Artist: Winnie Lyn
Title: Colour of my moons (a set of 4 pieces)

Year: 2021

Media: Porcelain, glass, glaze
2 each 35cm x 30cm x 30cm
2 each 30cm x 25cm x 20cm

Price: £1000 each of black and green
£800 each of red and orange

NSA Ref: Terry Frost

Statement: Terry Frost has always been an innocent and innovative inspiration to me. His bold colours in abstract shapes ignite a vast amount of stimulation for my work.

Inspired by Terry Frost's famous muse, the moon, "Colours of my moons" is trying to interpret Terry Frost's moon in a formation of sculptural displays.

Reference: "Moon Quay" 1950, "Blue Moon" 1952, "Moonship" 1972
"Moon Lace" 1990, "Blue Moon" 1995, "Black moon and Ochre" 1997,
"Tolcarne Moon Blue" 1997, "Moon Blue" 1998, "Five Black Moons"
1999.

Artist: Heather McAlpine

Title: Heron's view, St Andrews Street 2

Year: 2021

Media: Acrylic on Canvas

Price: £750

NSA Ref: Patrick Heron

Statement: I choose Patrick Heron as a past NSA member who has had the biggest influence on my painting, remembering the London exhibition when I was a student and also seeing the Tate St Ives retrospective in St Ives in 2018. Re-reading the Mel Gooding book I realised he had spent time living in St Andrews Street looking over Lambeth walk, before his move to Eagles Nest. I really like that connection as I walk past every time I go for a swim and think how that view must have influenced his paintings. I admire his use of colour, scale and can now see where those shapes come from and have tried to incorporate some of those ideas in my paintings.

Artist: Janet McEwen

Title: Five to Five

Year: 2021

Media: Digital film. 3mins 20 sec

Price:

NSA Ref: Dame Laura Knight

Statement: Studying Laura Knight's portrait paintings, and in particular her treatment of hands, prompted me to revisit footage I had taken of my late neighbour, John Clemence, just before he died in 2018, aged 91. John worked his entire life on the land.

Inspired by Knight, I decided to make a portrait of John, using only the previously unedited footage of his hands, originally captured simply for continuity purposes.

Artist: Laura Menzies

Title: Through & Beyond

Year: 2021

Media: Oil, Ink & Collage on Canvas

Price: £1200

NSA Ref: Sandra Blow

Statement: I have always admired the work of Sandra Blow because of her attitude & approach to abstract painting and the experimental techniques she used. When making my own work I think of the energy and passion she had and how I can also convey a sense of mystery, flux and ambiguity.

I created this mixed media painting by adding in discarded papers, which I tore and cut, into layers of paint. Blow would have constructed her playful paintings in a similar way, arranging and rotating as she went.

Artist: Jasmine Mills
Title: Enchantment
Year: 2021
Media: Oil on canvas
Price: £600
NSA Ref: The Living Stones - Ithell Colquhoun
Statement: Sanctuary Enchantment

Paths are made, rocks smoothed by every step and shadow that wanders through.

Drawn to the grasses that brush your side and rush in the wind - it calls.

Calls you into the light of the moon. The light of the night.

She watches over, protects and guides.

Enchanting the waters.

The trees they listen, they take in your problems.

Swallowed down in one – gulp.

The roots envelop and find their way into your veins.

You find yourself amongst it all.

Artist: Trudy Montgomery

Title: Shape Shifter

Year: 2020

Media: Acrylic on birch wood panel

Price: £1600

NSA Ref: Ithell Colquhoun

Statement: Not long after arriving in Cornwall, I was given a copy of Ithell Colquhoun's Decad of Intelligence, a book of ten abstract paintings from 1978-79, each depicting an aspect of infinity. I found resonance with Colquhoun's metaphysical ideas that colours hold the power to communicate both concrete and more ineffable spiritual principles. Similarly, to Kandinsky's 1911 text "Concerning the Spiritual in Art", Colquhoun believed that "colours were themselves intelligences and gateways to other planes of existence" *

My own experience of painting is characterised by a sense of collaborating with colours - as if participating in a sort of alchemical experiment in present time - such that some paintings become portals to other realms.

*From Dr Amy Hale's introduction, Decad of Intelligence

Artist: Ingrid Newton

Title: Picturing the Future 1
Picturing the Future 2

Year: 2021

Media: Pigment Prints Hahnemühle Bamboo 290gsm archival matte paper
25x30cm framed

Price: £150

NSA Ref: Dame Laura Knight

Statement: Picturing the Future is a series of photographs inspired by the work of Dame Laura Knight. In 1917 she made a series of ten paintings of women gazing out to sea from clifftops near her home in Lamorna. The viewer can only guess at their thoughts, but it was wartime, the men were away fighting, and the future must have felt uncertain.

As an homage to Laura Knight, I have collaborated with female friends to produce this work in book form. Each photograph is a collage of a rear-view portrait and a local coastal location, accompanied by a hand-written sentence encapsulating their hopes or fears for the future in our unpredictable times.

Artist: Mike Newton

Title: Three Clowns for DLK (Marba)
Three Clowns for DLK (Joe Bert)

Year: 2021

Media: Oil on Prepared Paper Framed Each 44 x 44 cm

Price: £350
£350

NSA Ref: Dame Laura Knight Paintings and Drawings of Circus Clowns

Statement: Laura Knight liked to portray moments in which the circus performers showed that they were just people like any other. By the time Laura Knight painted 'Three Clowns' in 1930 she was well-established and one of the most popular and successful painters in the country. In the painting she portrays artists Mills, Marba and Joe Bert, recurring characters from Laura's circus, perhaps they are discussing the forthcoming performance.

I have painted the three characters as individual portraits away from the bustle of the Big Top to enhance their sense of pathos; being funny is a serious business. Like Laura I have used primary oil colours applied with a broad brush but have added the use of a palette knife to keep the marks loose and bring energy to the portraits.

Artist: Camilla Nock RWA PhD

Title: Blue with Green Strip

Year: 2021

Media: Oil on Linen

Price: £3000

NSA Ref: Patrick Heron

Statement: Though I consider my practice as minimalist, the depth and quality of Patrick Heron's paint and the fusion of colours inspires and challenges me. The power of juxtaposing indigo's, ultramarines and oranges, blues, siennas and reds and in-particular the work of the 1970's such as "Two magenta discs" enthral and re-connects me to the generosity and beauty of our world.

Patrick Heron's paintings re-fuels us with 'life energy'. Here, the artist within, finds beauty - the experience of open skies and ravishing colours.

Artist: Michelle Ohlsen

Title: A New Sink for Susie 2021

Year: 2021

Media: Soap 27.5cm x 39.5cm x 13cm

Price: NFS

NSA Ref: Dame Laura Knight 'Susie and the Washbasin'

Statement: Dame Laura Knight's 1929 painting 'Susie and the Washbasin' shows a strong, healthy-looking young woman washing from a rustic handmade pottery washbasin.

While it isn't an overtly sentimental work, this painting of the daughter of a Newlyn fisherman does depict an idyllic image of the simple life of rural people of the time.

'A New Sink for Susie 2021', a sink carved from a block of soap, invites reflection on the same everyday act and objects in the complex and often confusing world of 2021.

Artist: Georgie Phipps

Title: Cylindrical coil pot with upwards spiralling contour lines
Cylindrical coil pot with spiralling circles
Cylindrical coil pot with spiralling cubes and squares

Year: 20221

Media: Crank clay with black porcelain slip and clear glaze

Price: £250
£180
£280

NSA Ref: Terry Frost (1915-2003) and Wilhelmina Barns-Graham (1912-2004)

Statement: I had been making spinning ceramic pieces which incorporated spirals and spiralling geometric shapes. These more sculptural pieces are the natural progression of these ideas. Cylindrical coil pots are made by spiralling coils or sausages of clay to build up the form.

I looked at Terry Frost's spiral paintings and prints and Wilhelmina Barns-Graham's contour pen and ink drawings which prompted me to develop the spiralling sgraffito designs on the surface. The three-dimensional shapes are spiralling out of the design.

Artist: Dan Pyne

Title: Once we were nature
(Taking back the commons)

Year: 2021

Media: Stoneware, metal oxides, found objects, ash, digital audio
Reading by Jessica Morgan

Price: POA

NSA Ref: Bernard Leach

Statement: Bernard Leach a member of the NSA in the 1920s is widely regarded as the father of British studio pottery. An artist who perhaps unintentionally lifted the pot from the table to the plinth. In the years since Leach's death in 1979 ceramics has transcended its often problematic status as a fine art medium and the special symbolic provenance of the ceramic vessel has enabled it to become a powerful vehicle for meaning. It interacts with so many contexts and points of reference. From the domestic to the gallery, from industrial factory to rural workshop. The exotic and the local, the ancient and the modern, the serene and the dynamic, the haptic, the allusive and the purely formal. The distinct idioms of British ceramic art emerged in dialogue with the main streams of modernism and the contemporary avant garde. It has been in active and creative dialogue with sculpture, painting, literature, music, architecture and even installation and performance.

A ceramic pot is also literally crafted from the landscape. This material link can never be broken despite complexity of form or colour. As a vessel it can hold both the physical and metaphysical within itself. It was for this reason that I chose the form for a series of funerary urns. Urns that contain the ashes of ideas, both good and bad. They highlight political fulcra, our human capacities and susceptibilities.

Once we were nature questions the source of our catastrophic disconnect with the land that supports us. Taking the Enclosure acts as a the tipping point of rural depopulation in the UK, the rise of industrialisation, profit before stewardship and the cult of individualism over fair governance in our common assets.

Artist: Tim Ridley

Title: Horsepower
Elephants in my head

Year: 2021
2021

Media: Mixed media assemblage 19cm x 10cm x 8cm
Mixed media assemblage 49cm x 17cm x 20cm

Price: £600
£1500

NSA Ref: Jesse Leroy Smith

Statement: Horsepower was made over 3 years and completed in 2021 through a process of waste oil paint application to a found plastic horse figure. During the process of making paintings, excess paint was added to the horse randomly. This process references the work of Jesse Leroy Smith, specifically his studio practice of using found objects and allowing time and studio patina to accumulate on its surfaces over time. The postmodern practice of using whatever comes to hand in a DIY fashion to make work related to an idea is key.

Elephants in my head continues the assemblage practice for which I can thank Jesse Leroy Smith for his influence. Jesse gives studio space to found objects, which over many years acquire a patina. The permission his work gave me to curate a collection of objects was invaluable. The postmodern practice of using whatever comes to hand in a DIY fashion to make work related to an idea is key. The history of the NSA and art is filled with changes of style, content, practice and modes, this is just one strand, but it has been critical to my practice.

Artist: Volker Stox

Title: Tuke En Plein Air

Year: 2021

Media: Digital Print on Paper 70 x 100 cm

Price: £950

NSA Ref: Henry Scott Tuke

Statement: I have chosen to pay homage to Henry Scott Tuke and his work with this picture.

During his time in Newlyn Tuke was a connected to both Newlyn School and Newlyn Society of Artists. He is very well known for his paintings of nude young men, portraits, landscapes and sail ships. Looking back to my own artistic backstory: I have in my earlier years painted many male nudes, portraits and later landscapes too. Somehow that connects!

This picture references the affinity I have. TUKE often painted outdoors hence the title of my picture is "Tuke En Plein Air"

Artist: Andrew Swan

Title: Playground

Year: 2021

Media: Etched recycled printing plates, car spray and printing ink.

Price: £600

NSA Ref: Stanhope Alexander Forbes

Statement: I chose 'The fishermen's expedition' by Stanhope Alexander Forbes because of the family interaction in progress within the confines of a small boat. I can relate to this situation because my father owned various water craft during my formative years.

As with many family activities, boating was a veneer covering layers of love, conflict and loss spanning generations of family relations. Sailing boats have been replaced by high powered recreational day boats and the learned, respectful knowledge of the sea has been usurped by an ignorant entitlement that the sea is a playground for high speed, alcohol fuelled day trips and picnics.

Artist: David Symonds

Title: Drawing Breath: Moment
Drawing Breath: Piano

Year: 2012

Media: Silverpoint

Price: POA

NSA Ref: NSA Centenary Publication: 'Drawing Towards the End of a Century'

Statement: I remembered that the NSA published 'Drawing Towards the End of a Century' in 1996 to mark the Society's centenary.

The book has 99 drawings by 99 members, including 'Crucible', which I drew in 1995.

I decided this drawing would be the starting point for a new series of drawings.....

Artist: Hils Tranter
Title: Connections 3
Year: 2021
Media: Mixed Media
Price: £375
NSA Ref: John Tunnard

Statement: Investigating Tunnard has been an illuminating journey of discovery. Initially drawn by echoes of Penwith landscape that I inhabit. Strong compositions resonate, intriguing textures and layers, weathering. Clever structure and rhythmic lines, ambiguous shapes become iconographic, echo and merge. Hints of shadow and light tease.

I love his intermingling of outer and inner vision, maverick use of mixed media – defying being pinned down. Observation, memories and experience merge.

Tunnard is a master of space and scale. His work is simple yet complex, possessing a wholeness, a harmony, an openness. An imaginative, curious, colourful man with strong convictions and diverse interests.

Artist: Charlotte Turner

Title: Linear Meditation

Year: 2021

Media: Mixed Media on Board Panel

Price: £1750

NSA Ref: Wilhelmina Barnes Graham 1912-2004

Statement: Inspired by Wilhelmina Barnes Grahams Linear Meditation series which focuses on her representations of water in the drawings that she created between 1975 & 2002, her body of work explores the hidden energies of the sea and wind. I relate to her meditative approach to drawing and painting and share her celebration of the power of water to both calm and captivate.

Artist: Daniel Turner
Title: Outcasts and Exiles All
Year: 2021
Media: Oil on found panel in artist's frame
Price: £475
NSA Ref:

Statement: This painting is from a series called The Paint Club. The small building shape I think of as a universal sign for the Studio which is in turn equal parts building, painter and painting in a state of constant flux. The Studio is a unifying idea connecting artists and painters particularly. In this painting The Studio is to some extent an embodiment of our society. Our stronghold. Our ship upon the sea. It's a small votive to the miracle that our society still is.

I'm an outsider, not local. I didn't move here for cheap models or cheap studios but I am a painter working in Cornwall. For that feel part of something historical. Arts societies are quirky old things; collections of potential misfits spending time alone carrying out strange rituals behind closed doors. Our own society cast into exile, spiritual home denied and forced for a time to become a nomadic group, we were outcasts. I wonder how our forebears considered their position within the community, how the community viewed them, how broader society feels about artists generally. Outcasts and exiles all?

Artist: Ken Turner

Title: The Objects of Light in Perception

Year: 2021

Media: A video of 14:58 minutes

Price: NFS

NSA Ref: Stanhope Forbes

Statement: Jane Whitaker, a colleague, and I made a 'performance art' piece about "The Objects of Light in Perception" 2012.

Performed at the Plymouth City Museum and Art Gallery. Recorded on video by Huw Wahl, an award winning film-maker

The video and performance deals with most of the modern isms - Naturalism, impressionism, cubism, DADA, and conceptual art. It was a great success, as the documentation shows. The beginning of the original performance started with Forbes and Monet.

As an abstract, the video shows the difference of perception between Forbes and Monet. Quotes are provided at the end of the work from both artists to show what a very marked difference there was between them!

The paintings of both artists are shown to illustrate Forbes as a story telling artist in a natural style and Claude Monet as an Impressionist. They lived at the same time as each other but never came into contact, even though Forbes studied in Paris, and had a French Canadian wife. I have brought them together as a fiction in both paintings and conversation, The atmosphere of the video is presented in a modern style with suggestions of later developments of cubism and abstract art hovering in and around the style of both artists.

Artist: Anne Wallace

Title: Rose

Year: 2021

Media: Oil on Paper 54cm x 43cm framed.

Price: £450

NSA Ref: Peter Lanyon

Statement: Peter Lanyon, is a former Newlyn Society artist that has inspired and influenced me.

To illustrate this, I have chosen his painting "Rosewall" to look at, for its palette and softness and it's a local place that I love too.

I've put my "Rose" painting alongside.

Painting roses, as a subject, has preoccupied me for years. In some way it resonates with the way I feel, and I try to express this through colour and gesture.

I identify with Lanyon's suggestion of place, the airy ambiguity, anchored with rock, earth, sea and edge.

Artist: Kate Walters

Title: Medusa and Eros

Year: 2021

Media: Oil on linen approx. 42 x 36 cm

Price: £1100

NSA Ref: Ithell Colquhoun

Statement: Medusa and (forbidden) Eros, (the madness of) Psyche and (danger of) Medusa. Inflamed desire and altered states. The cracking open of the heart. The fecundity of this ground, here in Cornwall. Ithell Colquhoun was a magician born of nature. As a dreamer and visionary, I feel affinity with her influences and her ideas: for example, that the cosmos is gendered, and that trance states are fruitful, they take you to the truth.

Artist: Peter Ward

Title: Myghternes a sten / Queen of tin
Godhevyans a gwir statys / Suffering in real estate

Year: 2019

Media: Cornish earth pigments on salvaged wood; 64x35cm
Cornish earth pigments on salvaged wood; 92x53cm

Price: £620
£870

NSA Ref: Peter Lanyon

Statement: Peter Lanyon's expressive interpretations of Cornish landscape from alternative perspectives most readily resonate with my own approach. Through flying gliders Lanyon began to observe and represent landscape in a different way seen from above and often at great speeds. In relation to the West Penwith landscape, we share an immersion in the area, altered perspective and process, my own enjoying a more 'earthbound' aspect. I personally explore a transformative and evolving conversation with hand gathered earth pigments from West Cornwall, expressing my own relationship and understanding of landscape through the provenance and materiality of the earth itself.

Artist: Peter Webster

Title: Marker 6 (Tree of Smoke)

Year: 2021

Media: Oil on Canvas

Price: £1200

NSA Ref: Terry Frost

Statement: I was a student on the Masters in Fine Art course at Reading University from 1974 – 76.

Terry Frost was the Reader at that time and in charge of the Postgraduate programme.

He didn't have an academic approach but rather was an enthusiastic believer in Art and supported us individually as we tried trying to work out how to develop our work.

Sometime after the course was finished he sent me a post card saying "Keep Painting For Ever".

So far, so good.

Artist: David Westby

Title: Reviso Incunabilis

Year:

Media: Constructed Wood

Price: £850

NSA Ref: The four copper reliefs on the Newlyn Art Gallery facade, created by Newlyn Artists and Craftsmen

Statement: The four copper reliefs on the Newlyn Art Gallery facade, created by Newlyn Artists and Craftsmen, depicts creatures representing the four elements.

These works inspired and informed an ongoing series of drawings and sculptures. In particular my first major wooden construction created in 1986 used figurative abstraction and was based on the 4 elements. Named INCUNABILIS ('beginning' or 'from infancy') was a new direction for my work.

Ironically storm damage destroyed this work but I managed to rescue fragments including two of the heads (water and earth) and these are now recycled and form this new sculpture REVISO INCUNABILIS (re-viewing the beginning).

Artist: David Whitbread-Roberts

Title: Tuscan Plain

Year: 2021

Media: Oil on Board 50 x 30 cm

Price: £895

NSA Ref: Fred Cuming

Statement: Fred Cuming painted Italian scenes and English landscapes. He was a subtle colourist employing gestural brush marks creating an impressionistic Turner-esque quality, very much in the tradition of early Newlyn artists. The painting I have produced is inspired by the painting 'San Gimignano' a town near Sienna in Tuscany. It has an atmospheric mood depicting Cyprus trees in the near foreground and a distant view of the city from above in the middle ground with an expansive sky in the distance.

My own work strives to capture these formal elements. I am intrigued by both land and water, lighting, reflections and times of day which are ever present. I have accumulated sketches, photographic reference material from my visits to this region and combined a selection of these with sketches from the Cornish landscape, which is the focus of much of my painting practice. The entry for 125 is a composite painting combining elements of Cornish lakes and Tuscan hills to fully embody the connection to Cuming.

Artist: Paula Whitbread-Roberts

Title: Celestial Sea

Year: 2021

Media: Oil on Canvas 50 x 50 cm

Price: £895

NSA Ref: Peter Lanyon

Statement: Peter Lanyon acted briefly as Chairperson in 1960. His aerial abstract landscapes resonate with my love of viewing the land/sea from above. My connections are made through the amalgamation of sketches, photographs and imagination, seeing the Cornish landscape from a different perspective and the emotive experience of being in a particular place at a particular time. To Lanyon this embodied his personal thought processes whilst hang gliding.

My images are formulated from many flights in aeroplanes and wonderful views of the Cornish coastline in a micro light. Lanyon's abstract interpretations were an emotional mix of weather conditions, historical understanding, line, colour, rhythm, an abstract melee of visual references. My paintings evolve from an obsession and fascination with the sea and swimming, the tangible elements of its ever changing nature-wild, calm, seductive swirls and undercurrents. I am lured by the beautiful patterns and colours.

Artist: Patricia Wilson Smith

Title: Untitled

Year: 2021

Media: Installation of paintings and clay objects

Price: Various TBA

NSA Ref: Peter Lanyon

Statement: An imaginary conversation with Peter Lanyon:

PWS: 70 years ago you painted St Just. Even today it is described as a 'difficult' painting. It resists interpretation.

PL: It was a struggle. I planned it as part of a polyptych, with Bojewan Farm, and two others - I had a lot I wanted to say.

PWS: In many ways your concerns remain relevant today, and are unresolved: mining, tourism, farming... painting.
John Berger said you painted the 'properties' of a landscape.

It's the global 'landscape' that's under threat now, of course...

PL: How can one paint impending disaster? Or even grasp it?

Artist: Emma Saffy Wilson

Title: The Shrimper's Daughter 2

Year: 2012-2021

Media: Mixed Media Diorama

Price: £475

NSA Ref: Charles Napier Hemy "The Shrimpers Daughter"

Statement: As an artist in West Penwith there can be an expectancy that we will continue to follow the footsteps of the great artists that came before, working en plein air and drawing inspiration from the villages and seascapes that surround us. Whilst appreciating the movement and the legacy it has left, I had always felt quite detached from the work itself.

Being able to examine the Newlyn paintings, brought down from the grandeur of the gallery and in to the dark belly of the vaults of Plymouth Museum and Penlee House, has given me a connection with the paintings.

Drawn to the "The Shrimpers Daughter" Charles Napier Hemy, my thoughts turned to a feisty shrimp woman desperate to create, living several lives and wanting attention from her father. I soon began to explore this narrative within the parameters of a museum display case.

Artist: Martha Winter

Title: Ocean Flow iii

Year: 2021

Media: Sand and pigment

Price: £1950

NSA Ref: Wilhelmina Barns-Graham

Statement: Wilhelmina Barns-Graham joined the NSA in 1942. My Ocean Flow series shares similar concerns as Barns-Graham's series "Small Energies" and "Things of a Kind in Order and Disorder". They seek to represent the elemental forces at the heart of the natural world, so apparent on the Cornish coastline. Her observation of natural/universal patterns chime with my own practice. In her words, these works celebrate

".. the miraculous and seemingly limitless inventiveness of nature, with its underlying structure or order and the fundamental need of any attempted disorder to return ultimately to ordered wholeness."

Artist: Melissa Wraxall

Title: Moissanite
Breach

Year: 2021
2021

Media: Oil on board 50 x 50 cm
Oil on board 30 x 30 cm

Price: £540
£400

NSA Ref: Sandra Blow's "Double Diamond" and Sir Terry Frost's "Swing on Blue"

Statement: Developing work for this project has been for me, about standing on the shoulders of the artists who have come before me, so I chose to focus on previous NSA artists who were of roughly my parents' generation. Having isolated certain elements from Sandra Blow's "Double Diamond" and Sir Terry Frost's "Swing on Blue", I have freely quoted these in a new composition a on "recycled" painting of mine. I hope to convey the movement of forms through an illusory three-dimensional space, as well as backwards and forwards in time.

The title "Moissanite", is a play on Sandra Blow's title.

The foundation layer of "Breach" is one of my previous paintings which has been sanded and gessoed over, leaving a palimpsest of shapes, colours and textures. A jigsaw-like element appropriated from Patrick Heron's "Eight including Ultramarine:1971" has become an eroded monument or threshold, layered over a flattened and rotated negative shape from Rose Hilton's "Blue Still Life". Between these layers an ominous fog curls itself around and through the pillars of the crumbling structure.

Artist: Pippa Young

Title: The Artist

Year: 2021

Media: Oil on Canvas 120 x 210 cm

Price:

NSA Ref: As the title might suggest, the source of inspiration for this piece is the act of creating and is not specific to any particular NSA artist, but might refer to all past, present, and future members of the NSA.

Statement: This piece is part of a series of works made for an upcoming exhibition called 'Dancing on the brim of chaos'. This body of work aims to say something about visual language and how we interpret images. It explores the disruption of meaning in an increasingly polarised, fragmented world and examines how traditional ways of constructing imagery can provide a contemplative pause - a way of slowing down mass media's pace of image consumption. At canvas level I'm exploring notions of reality, of fragility and of doubt, all of which stem from the process and act of painting.

Considering the huge variety of artistic voices represented by the 125 years of the NSA, it would be impossible to define any particular style, medium, or line of enquiry, which might be representative of the Society. However, I would suggest that something which might be applied to all artists, is the act of creation. That process, where an idea emerges and assumes form, in the space between the brain and the hand, is something which is common to all members, both past and present, as well as those in the future.