

PAINT/EDGY

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contemporary
british
painting

SEPTEMBER 10 - NOVEMBER 27 2022



THE ROPEWALK

The Ropewalk, Maltkiln Road, Barton upon Humber, North Lincolnshire
DN18 5JT. 01652 660380. www.the-ropewalk.co.uk

PAINT/EDGY

"I have a respect for invention, and I think that's what attracts me to the margins in all things." writes the painter Graham Crowley. The exhibition Paint Edgy: Contemporary British Painting & Guests demonstrates painting at its most inventive and innovative, and reflects a range of concerns with margins, edges and edginess. This wordplay encompasses the formal concerns of possibilities of painterly edges, and edges of canvas: painting as both object and image. Beyond this, however, it is also metaphorical: edgy as a play on the radical possibilities of contemporary painting, here, in the location of the Ropewalk Gallery, Barton on Humber, right on the very edge of England.

Contemporary British Painting is an artist led organisation which explores and promotes current trends in British painting through the activity of our members, exhibitions, talks and publications, and placing work in art museums and collections. Paint Edgy: Contemporary British Painting & Guests is an exhibition drawn from painters from throughout the U.K.

PAINT/EDGY

■ Contemporary British Painting

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Molly Thomson
Judith Tucker
Joanna Whittle
Sean Williams

■ Guest artists

Graham Crowley
Deborah Grice
Richard Hatfield
Zoe Steele
April Virgoe

Susan Absolon

I don't normally depict objects. However, when I do, I try to avoid naming the object in the painting's title so as to trigger a more complex engagement with the work. Kit Bag connects with the exhibition's 'edgy' thematic by breaking these personal painting taboos. In formal terms, the motif courts the edge of the painting, preventing any purchase on perspective. Framed in black, its entombed form echoes a portrait silhouette, a memento mori. Its faintly scratched vectors suggest a flawed armature or rigid route-map. Kit Bag is a statement of doubt at the edge of reason for those who still would have us pack up our troubles and smile.

Kit Bag

Oil on calico, 25.5 x 20.5cm



David Ainley

Edges of quarries and mineshafts. Where one form or space abuts another. Proceeding, as in mining, with intent but a degree of uncertainty about what will be won. Drilled, sawn and inscribed drawing embodied in painting. The edges of paintings revealing the history of their making. A decades-long focus in art undeflected by fashion so, if not at the centre, risking disregard by being on the edge. Cutting edge practice. "I have sought to make of Minimalism an art that is as multi-layered in content as are its sources of reference." Belland is a term used to describe lead poisoning. Affected land, particularly where smelting has taken place, is known as 'bellanded' and is harmful to many plants and animals. People suffering from 'belland' had a particular pallor. Animals that graze in such places need special nutrition. The land retains a strange beauty. It may be experienced as 'edgy'.

Belland (shafts)

Acrylic on drilled panel, 33.5 x 27.5cm



Iain Andrews

My paintings begin as a dialogue, both with a particular folk tale and also with an image from art history –that may then be used as a starting point from which to playfully but reverently deviate. I hope to frustrate the process of recognition through treading a path that plays between the borders of figuration and abstraction, and thus slows down an easy reading of the work by creating a space for sensation to emerge. The pause button is pressed, to hopefully allow something to sit forever on the cusp of becoming – neither an abstract blob of raw sienna nor the fold of flesh in a stomach, but both, and neither. This ability to be on the edge of two worlds at once, the past and the present, the abstract and the figurative, the imagined and the real, is what interests me and sustains me as an artist.

Endor

Oil on wood, 30 x 40cm

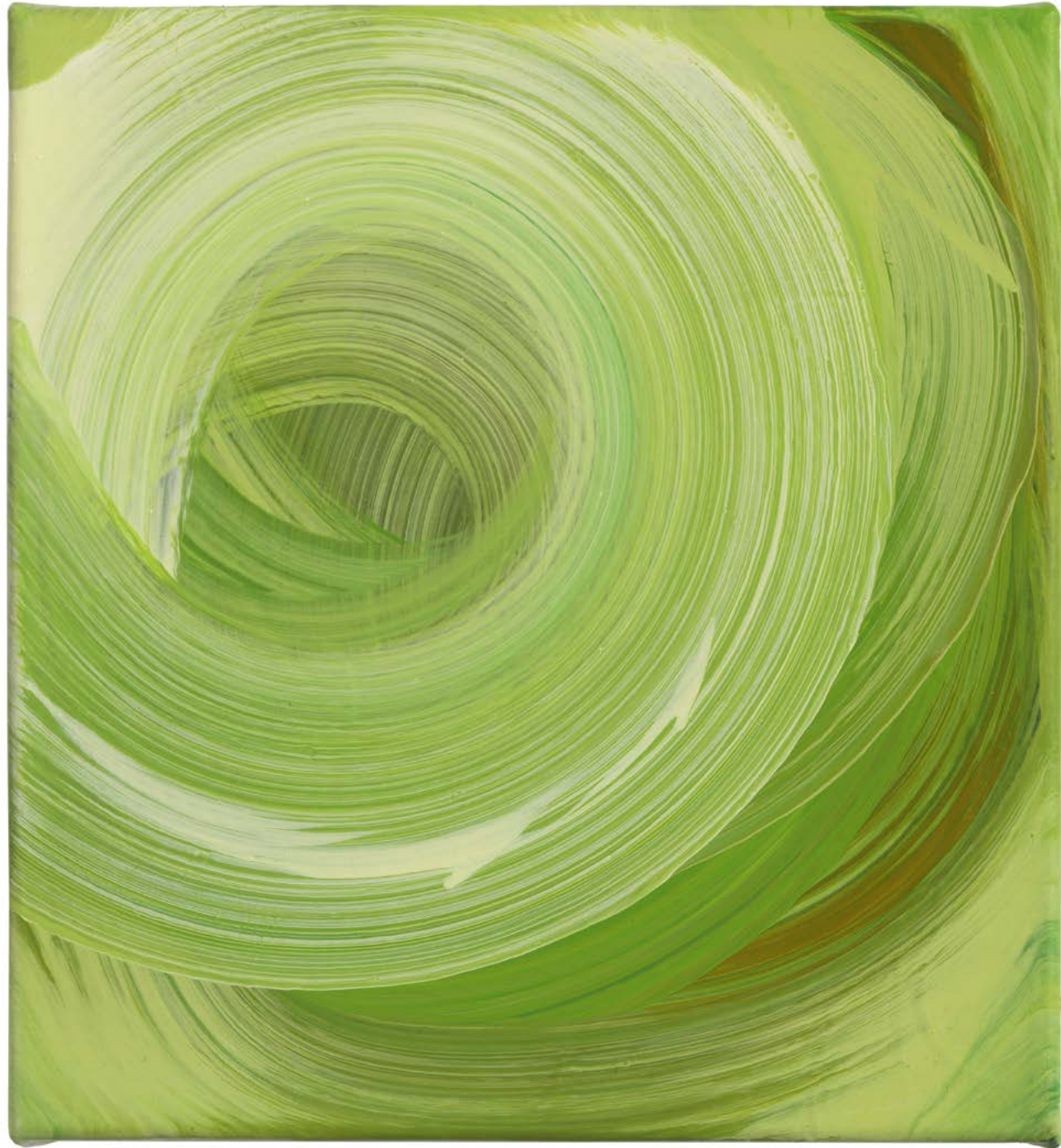


Amanda Ansell

Accumulated layers of paint, applied many times over, are shaped into an abstract circular form. The experimental method of moving liquid paint repeatedly towards the edges of the canvas, and taking paint to the limit before it spills over, is revealing. The performance prompts another move, another layer, another line, so former films of paint are interrupted and move into a new order. The circling lines eventually settle down and are on the point of converging in a shallow picture space. There is the odd happy accident, an occasional tense moment between myself and the painting as I struggle with the materiality of the paint. What continues to guide me is what my process brings into play; recurring line, free-form arrangement, the act of discovery, abstract expression, and changeable contour. Hopefully, the viewer can respond to the natural energy and rhythm left by the gentle traces of the brushwork.

Ripple Out

Oil on canvas, 30 x 28cm



Karl Bielik

My processes live on an edge - I make a lot - I fail a lot - which feels like the right thing - starting with no set direction when making a painting or sometimes the painting being directed by previous external actions - which this one was - I was using an old vintage shirt as a studio rag - it had some interesting marks on it - so it stretched it over a failed painting - the sloppy grid was painted in one move - the paint sat too neatly on the surface so turpentine was sprayed over it to loosen the marks and left to cook overnight - the next morning I liked it - the paint and surface talked - I kept the title from the original painting - it was done - the sides of paintings are an important part of any painting for me - they give the painting weight and a clue of time spent - edgy - who knows.

Stale

Oil on shirt on canvas, 31 x 23cm



Day Bowman

Growing up in a holiday destination, small, seaside town it is not surprising that much of my work has referenced the sea, the beach and the littoral.

Acting as our playground the beach provided space for mark-making, inscribing names and strange messages to the gods, hop-scotch, drawing out goal posts or marking out our own particular spaces. And the ever-present lugworm castles left by the receding tide.

W B Yeats' The Man who Dreamed of Faeryland, speaks of a young man careworn with the fears and concerns of adulthood, observes the humble lugworm rising to the surface, singing of higher places and golden skies ... These are my 'plashy places', fondly remembered, of the littoral shoreline, a play between sea and land - that tangential, kinetic point at which figuration and abstraction play out.

Study 2 Plashy Place

Oil and charcoal on canvas, 45 x 50cm



Julian Brown

My painting Gora IV is from an ongoing series of works that emerged from watercolour studies.

By playing with transparency and light between objects on paper the work developed into more permanent paintings on canvas. During the making, the paintings continually evolve into different layers and surfaces.

Objects are transformed from stripes to spots, bands of colour submerged under veils of paint while triangular shapes hover on the surface like floats.

Rather than being geometrically solid, I think of the surface of the painting being like water. This surface is not only "filled with, spread over by, or suffused with perceivable qualities such as colour and warmth" (Butchvarov, 1970, p. 249) but also both perishable, iridescent, moveable and transparent.

Within this I try locate subtle points of tranquillity amidst a carnival of colour and form.

Butchvarov, P. (1970). *The Concept of Knowledge*. Evanston: Northwestern University Press.

Gora IV

Acrylic on canvas, 50 x 40cm



Marco Cali

An image cannot just be an image. That is to say, it has to be something more, otherwise why is it meaningful to spend time with it. The technique is to leave something unresolved.

I love the visual games played by artists throughout time with the images they create. The angles and colours applied are simplifications or shortcuts that give just enough information to interpret as a space, landscape or figure. Perhaps the ever-present question is one of metaphysics versus the hard reality of the everyday. Whether it's a religious, mythological, allegorical or more straightforward portraiture or abstract image, there is always a need for it to be more than just a visual simile.

I like the simplicity of contemporary computer graphics, the jokey tricks in cartoons and graphic novels, medieval and baroque paintings, surreal imagery as well as film noir and richly photographed movies more generally.



In & Out

Oil on paper, 40 x 50cm

Ruth Calland

I am combining stills from horror films with my own landscape studies, to create images that explore anxiety around our relationship with what is called 'the natural world', often posited as the other to what is human, as if the human is unnatural.

In a wild part of Devon I used intuition and guesswork to track a doe. I crept along the periphery of a wooded gulley, then we saw each other. She bounded downwards, pushing left and right off the walls of the ravine. I tracked her again and saw her through trees with two fawns, before they bolted. I painted this place, adding the running servant figure from the 1922 film *Nosferatu* to represent aspects of both myself and the deer. In the film scene, the vampire has just bitten his prey, and panic propels this figure forward to fetch help.



**Actress running where deer were
seen**

Oil on paper, 30 x 42cm

Simon Carter

The edge of the land as painting.

Landscape is source material for my work and the place I test it against. The landscape is Essex coastal marshes and saltings, a low lying, dynamic system vulnerable to the sea and hemmed in by seawalls. It is the very edge of farmed land, a watery undefined place. The house in this piece is protected from the tides by the upper reaches of the saltings and by the seawall. The tide's twice a day erasing and restating, making and unmaking of the marshes and mudflats seems a painterly process, flat space being worked over like a painting. My regular walking routes along the seawalls are at the unravelling edge of all this, the edge, often overlooked and unregarded, where the layers unravel, where history is present and the unexpected washes up.

Turning Back

Acrylic on canvas, 70 x 70cm



Pen Dalton

The painting *Wired* refers to the term used by therapists to describe the mental/bodily feeling of being full of nervous energy, buzzing with contradictory, unresolvable, new and exciting thoughts: Edgy.

Having been in this state of mind for the last couple of years I have been producing paintings that aim to combine many unrelated formal elements in a single canvas: the rough with the smooth; opaque and translucent, the hard and the soft, reflective and dull surfaces into some coherent aesthetic solution. Perhaps I have been trying to find some way to represent these overstimulating thoughts, to control and reconcile uncomfortable and edgy emotions.

Wired

Acrylic paint and mediums and hand printed Tengujo paper on mdf, 40 x 40 x 5cm



Jeff Dellow

An awareness of the multiple events lying ahead; the hazards and views constantly changing, the things that could threaten stability in manoeuvring, or give a sense of freedom, is part of the nature of riding a motorcycle.

It's one that brings challenge, in keeping attention and using experience to give a sense of flow movement and fun.

The painting *Limit Point* takes its title from the visual awareness of the long view of a road ahead, where there's a curve the extent of vision ceases - that is the Limit Point.

The metaphor could apply to painting where the convergence and simultaneity of elements of flow enter into the pictorial field giving composition a celebratory dynamic action, stabilised by the viewer's participatory gaze.



Limit Point

Acrylic on canvas 39 x 49cm

Lisa Denyer

For me, the edges of a painting are integral to the work. Here the paint flows and spills over, hinting at layers of colour beneath the surface and emphasising the physicality of the painting process. Who doesn't inspect the sides of a painting hung in an exhibition to know more about its materiality and to better understand it as an object? This is where the story of that painting is documented, how it came to be, through visible layers.

The geometric elements I use to frame spontaneous, gestural marks nestle closely, precariously at the edges. The materials I choose to paint on are selected for their textural qualities and the way they assist and disrupt the application of paint. There are ideas about containment, vessels about to overflow, a moment in time, a journey. The borders of the virtual and physical, the landscape and city, are contemplated through an abstract language.

Garden

Acrylic, emulsion, filler and collage on found wood, 24 x 27cm



Sam Douglas

The Wannery Craggs occupy a high moorland in Northumberland not far from the Scottish border. Similar to the nearby Hadrian's wall, this outcrop commands wide views of a landscape now given over more to the monoculture of Forestry and wind farms. In the middle ages the area was at the mercy of the Border Reivers who frequently raided the local populaces of this contested edgeland.

The Wannery Craggs

Oil and resin on board, 19 x 16cm



Natalie Dowse

Mountain (domestic landscape) is a painting from a larger series. They are a collection of paintings which span both the genres of landscape and still life. Daydreaming mountainous landscapes produced from the folds in white cotton, we might picture ourselves on the edge of a precipice, looking down on a beautiful but treacherous landscape. I found a parallel to this in our recent collective experiences spent 'locked down' in our homes against a real but invisible threat. These paintings explore in detail the edges, crevasses, and imaginary chasms in the twisting folds of fabric. Painted in monochrome to suggest an icy coldness, they present a contradiction: a hostile terrain against the comfort and warmth of a place we perhaps feel safest.

Mountain (domestic landscape)

Oil on canvas, 65 x 50cm



Geraint Evans

In *Polar Bear* (2018), a walker, clad in winter clothing and clutching a wooden staff, stands stock still in a snowy landscape. Behind him, a bear lunges forward, its teeth bared, and its large paw poised to strike its prey. Despite the apparent drama of this scene, the painted backdrop and the platform upon which the snow lies indicates that this is a contrived landscape, a diorama. The writer and curator Lisa Corrin proposed that the museum natural history diorama promotes an “anthropomorphosis of nature” (Corrin, 2000, p45), creating a less-threatening representation of the natural world. Here, the polar bear as a representation of wild nature is configured in relation to the hiker and to its human audience within the museum. The scene as a whole, teeters on the edge between stasis and animation, safety and jeopardy, nature and culture.

Corrin, L. and Rugoff, R (2000) *The Greenhouse Effect*, Serpentine Gallery.



Polar Bear

Oil on board, 15 x 20cm

Susan Gunn

My painting embodies a personal dialogue between a process and the finished work. Historically a ground to paint on, I subvert the accepted tradition, the ground becomes the painting, in essence the object and the surface.

Layers are built up over time, each bonding with the last to create a beautifully smooth gesso surface. I provoke the breaks and fissures in the surface, undoing and redoing, unmaking and remaking.

The work has a contrast white gesso edge detail and a unique broken surface that's wraps around the painting support. The edges enhance the division between the page and the margin and invite the viewer to look over and around the surface. In the Jaques Derrida sense, what is said quietly, or in the margin is equally if not just as interesting.

Once restored, the objet petit is embalmed and polished with a handmade natural beeswax.

Ground Undone : Edge IV Earth

Mineral pigment, wax and organic gesso with contrast edges on fine linen and board, 20 x 17.5cm



Susie Hamilton

Little Respirator comes from my C19 series started during the pandemic. I thought it suitable for 'Edgy' because of my depiction of frontline workers dangerously on the edge of illness. It is also 'edgy' because of the contrast between sharp and blurred borders. The right-hand edges are melting away as if the doctor figure is becoming a blur. My doctors and nurses in this series are seen from a patient's semi-conscious point of view as if they are moving in and out of focus. And they seem so uncanny, with masks and hoods and goggles, it is as if the patient, undergoing covid-induced hallucinations, is on the edge of another world peopled by strange, Bosch-like creatures.

Little Respirator

Oil on board, 18 x 20cm



Alex Hanna

Multi-surface, is a painting in which all the surfaces form the work itself and are all given a role within the composition. The fleshy colours and wrinkles attempt to encourage a sense of ambiguity and uncertainty, 'could this be something other than fabric?' Ambiguity and the liminal become manifest only against boundaries and similarly the fear of ambiguity is what creates the boundary.



Multi surface

Oil on panel, 15 x 20cm

Marguerite Horner

Lost in Paradise was inspired by a visit to Los Angeles to see my eldest daughter Holly over Christmas 2021. We had been walking every day in Beachwood Canyon near the iconic Hollywood sign, where my daughter pointed out the houses owned by people like Madonna, the Rothchilds and various pop stars. Then we went to see The Hollywood Walk of Fame , a historic landmark which consists of brass stars embedded in the sidewalks. What struck me was the contrast between the wealthy houses perched on the edge of the canyon and the tents of the homeless people perched on the edge of society along Hollywood Boulevard.

Lost in Paradise

Water colour on paper, 30 x 40cm



Barbara Howey

The edges of the painting are always on the periphery of my visual awareness as I am in the process of making. The work starts with an idea of what the subject might be. In this series they are based on the more than human world of plants, fungi and small reptiles. The work is constantly in flux, painting directly wet into wet, making and remaking, moving around the surface, thinning and erasing with white spirit and working over until some kind of resolution is reached. The edges of the surface structure, which is a rectangle made of board, work as a constraint for the painting. The application of paint, however, is fluid and drips, plus the placing of the subjects which often disappear off the edge of the picture plane, attempt to defy the boundedness of the painting edge. This is to suggest that the painting represents a fragment of a world in constant process but also it is of itself, a painting.

Meadow Saxifrage

Oil on board, 28 x 35cm



Phil Illingworth

Almost my entire painting practice is based around the premises of Paint Edgy, and Mister Soft is a prime example. To begin with, the flat rectangle only rarely figures. Instead my focus is almost every other aspect of the traditions, processes, and above all the history of painting. Mister Soft subverts conventions of painting, but not remotely disrespectfully. It uses paint, canvas, and wood, and the hand-stitching - a blister-inducing activity on painted canvas - is a contemplative act. The space alluded to either side of the diagonal hints at the rectangle. Contrasting with the highly finished nature, the works are often based on a spontaneous thought - the vital spark - and I take great pains to pursue that in the realisation of the work. The end result is often described as simultaneously joyful and disconcerting. I embrace that - we should have more mischief.

Mister Soft

Acrylic on hand-sewn canvas, beech, fun fur, wadding, approx 100 x 20 x 7cm



Linda Ingham

The natural and social history of our Lincolnshire coastline is a point of observation for much of my work. Through walking and talking with partners in conservation as well as alone and in groups, the inherent power of place speaks in varying ways and for me are often linked to process and material in the making.

Towards the confluence is my first exploration of Julian's Bower, an historic place steeped in history; on the edge yet 'insideland'; a point in place to view the meeting of the Humber, Trent and Ouse.



Towards the confluence - August 2022

Watercolour, eco-dye and stitch on linen,
32 x 30cm

Rachel Lancaster

Lancaster's paintings are created through applying multiple thin layers of paint resulting in a variety of optical effects. Mark making is used to play upon the push and pull between paint as paint and paint as illusion. The immediacy of the painted surface plays off against the hazy, half remembered, just out of reach quality in the image. Lancaster uses cropping in such a way as to invite the viewer to wonder what lies beyond the partial view shown, beyond the edges of the canvas and to enjoy this mystery of not knowing. The process of painting acts as a means to manipulate her source imagery in order to play upon the latent 'otherness' and dreamlike qualities often found in cinema and how this can be reflected in painting.

Untitled 2022

Oil on canvas 60 x 50cm



Bryan Lavelle

Through his choice of materials and the use of gravity to ultimately make the mark, Bryan makes abstract paintings that become self-referential, questioning only themselves as artworks. Through subverting the viewer's attention in this way, from seeking narrative that may not necessarily be there; the only conceivable narrative within his work becomes the materials and the process itself. This work is formed through slowly pouring two alternate colours of paint onto a support, until such time as the volume of paint becomes so great, that surface tension can no longer hold it in place. At this moment a tipping point is reached and paint begins to ebb and flow off of the support, skewing and distorting the work into chaotic abstraction.

Tipping Point (Cadmium Red Genuine / Cadmium Yellow Genuine) #3

Acrylic on MDF, 45 x 45cm



Andrew Litten

All good art is exploratory. For me, the intense physical manipulation of my materials is intrinsic to my creativity. I have to move past the preconceived so that a surprising life force can exist within the art. Manipulation, subversion, distortion, on all levels are therefore essential.

Changing Places

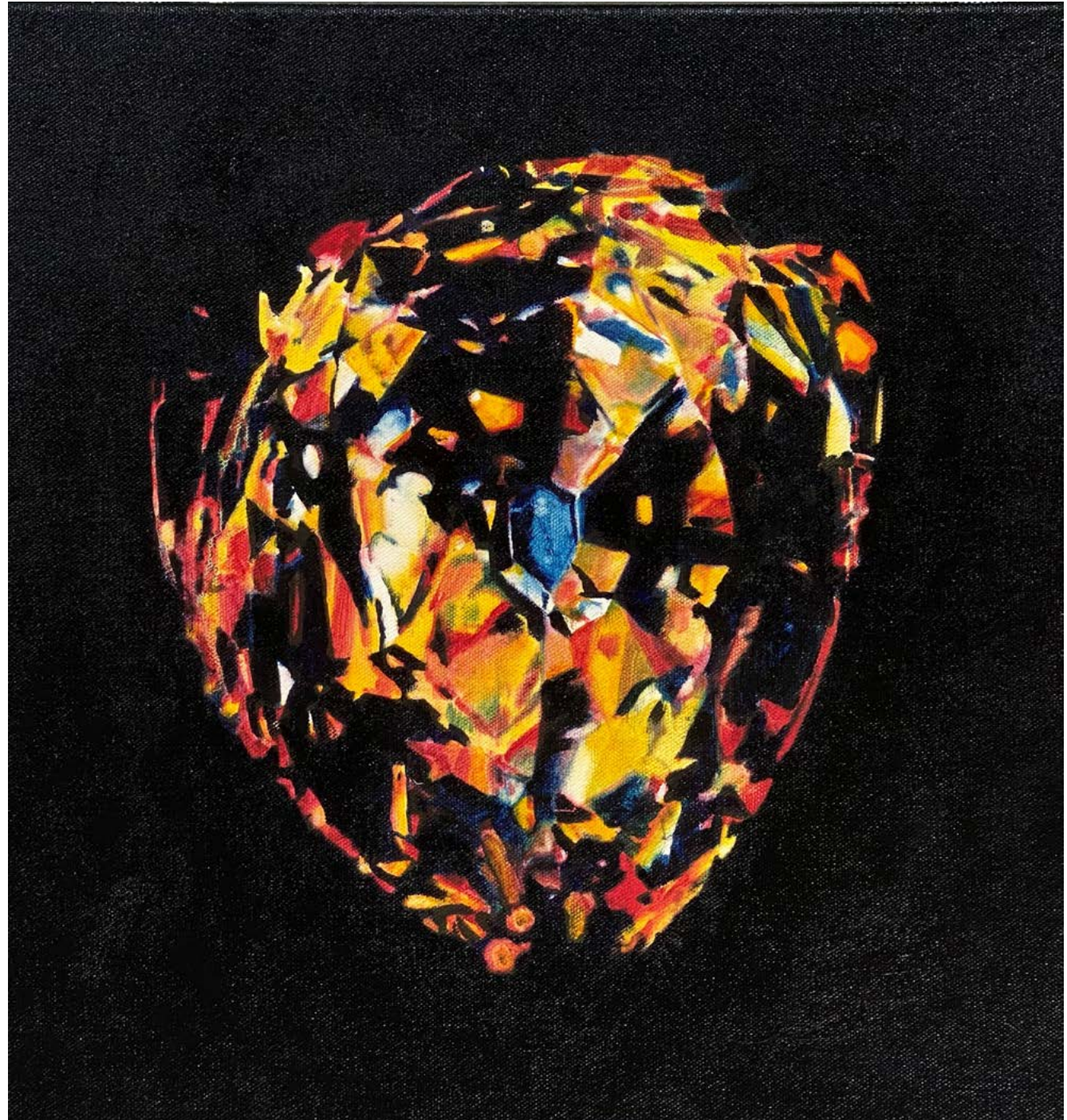
Oil on canvas, 70 x 65cm



Paula MacArthur

The reflection of light through and off of a jewel's facets is endlessly captivating. Cut gemstones are never static; the slightest change transforms what we see from moment to moment, the edges appear and disappear and the boundary between object and ground becomes fractured. To try to capture this in paint presents a fascinating challenge. Transparent oils are the closest relative to the jewels themselves and the movement of the fluid colour across the canvas leaves a trace of the painting process over time whilst recording a singular, transitory moment. From a distance the paintings are an illusion of the hard, solid structure, yet, on approaching these paintings, the illusion dissolves into a series coloured marks which reveal the painter's process; the object of desire is always out of reach.

Last time I fell in love
Oil on canvas, 40 x 40cm



David Manley

Putting text at the margin began 3 or 4 years back. This being an extract from a poem by David Wright (1920-1994) of the same title. Generally the text indicates in some way a marginal connection to the imagery, and yet, the painting itself dictates things too. With this picture I wanted a lighter, more optimistic and colourful contrast to the text clip with its affirmatory yet rather downbeat assessment of the power of art (and nature). It turned out to be something of a party atmosphere... something I imagine we could all do with in these troubled times.



On the margin

Acrylic on canvas, 65.5 x 85.5cm

Enzo Marra

Dip is a small scale image, executed in hammerite and enamel paints on canvas. The edge between the dip and the perceived space above, revealing the qualities of each pigment. The brush strokes visible in the enamel, contrasting with the dip cut hammerite segment. The directness of application accentuating the paint qualities that each element exudes. The edges that are inherent in the activity of painting, creating the necessary difference that separates and brings each part to greater life. The fall and rise of the dip pulling the viewer across the image, the stark blackness seeming more solid than the yellows around. The sensation, concept and actuality of a dip, suggested via direct forms with direct edges.



Dip

Hammerite and enamel on canvas,
15 x 21cm

Paul Newman

The Sound sat on the desk in our lean-to, arranged but not glued down. It was a difficult and distracted time for painting, an attempt to ignite a spark by just arranging things rather than starting with a blank canvas. My work oscillates between narrative pictures, abstract collage works and sometimes both in the same painting. The Sound incorporates a painting reject of Frankenstein's monster, a mini Constable book and sea shells. I have previously worked with all three elements and they are part of a repertoire for a body of work called English Gothic. The Sound sat on the desk unglued for quite a few weeks. The intention was to find out what else it needed. I couldn't figure anything out. One evening I impulsively glued it down, put it on the wall at home and lived with it. Now it's made its first venture outside.



The Sound

Acrylic and collage on canvas, 30 x 40cm

Joe Packer

Edges: Paintings of mine often seem to occupy a space that is on the edge between figuration and abstraction, brushstrokes describing things/ brushstrokes as things in their own right. Edges feature both literally and metaphorically. Often alluding to the edge of landscape- a hinterland? The physical edge of the painting is a concern, what should happen there? How should the surface terminate, come to an edge?

An awareness of the picture plane as an edge too, with its duality between its potential for illusionary space and plasticity as a physical surface, one that cannot be specifically located or pinned down.

The edge it seems is inescapable.

Nashgumbrooke Blues

Oil on canvas in artists frame, 82 x 92cm



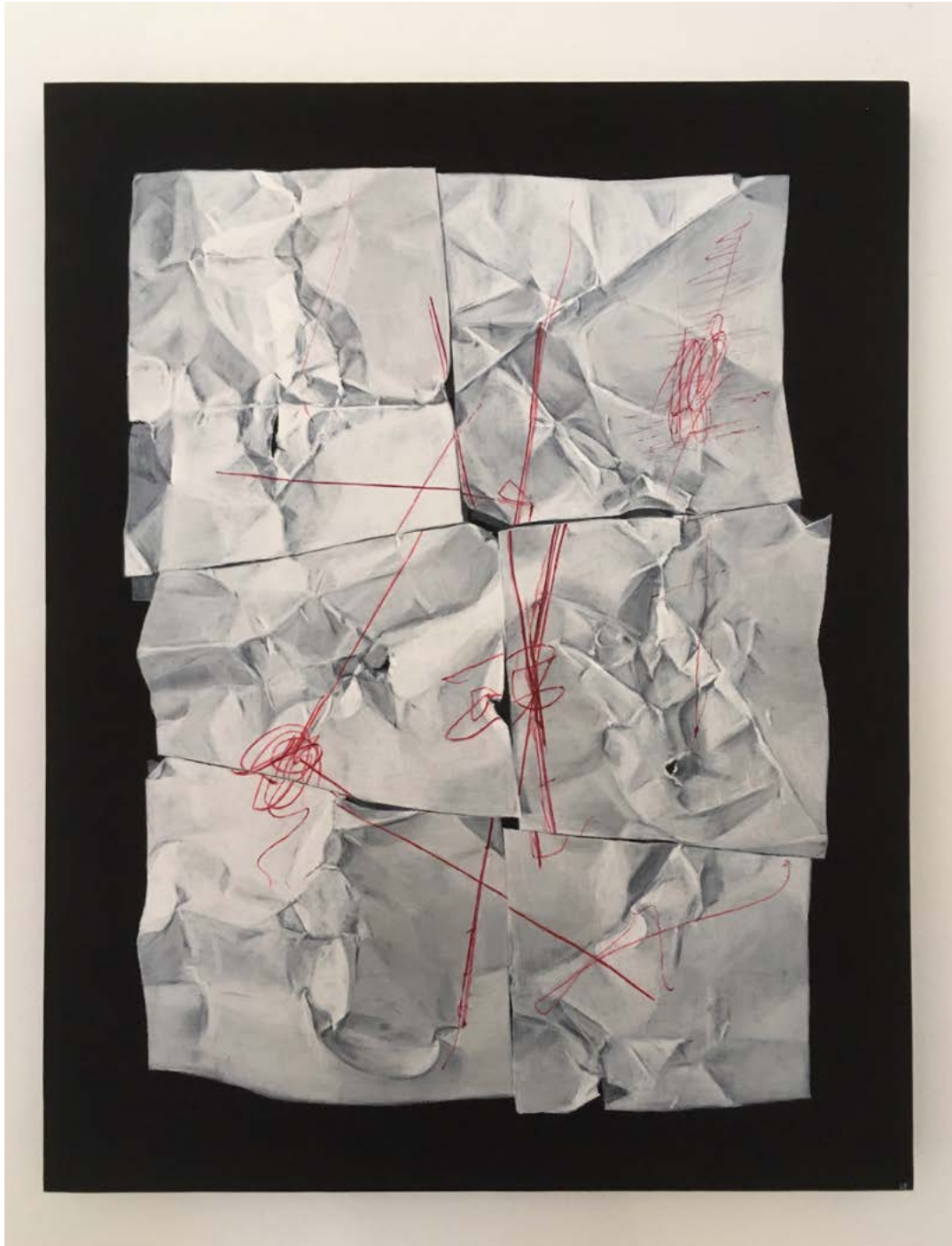
Stephen Palmer

The starting point for my recent paintings is a paper model, usually made from a sheet of A4 that has been defaced through a series of actions - cut-up, folded, ripped, screwed-up, scribbled on with red or blue biro - and then flattened out or reconstructed as if an attempt has been made to once again make the paper good. I make paintings of these models which I think of as still life paintings. Hopefully during their making, the paintings become objects in their own right.

While reference to the 'edge' may be most apparent through both an undoing and a celebration of formal concerns such as geometry, grid systems, and mark making, it's the 'edginess' of making a painting - that a work is frequently on the edge of failing during its creation - that keeps me excited by the idea of applying coloured pigment onto a flat ground.

Nothing means anything now

Gouache on paper on panel, 35.5 x 28cm



Mandy Payne

'Paint Edgy' means many things to me from hunting out locations on the margins that inspire through to the artistic process itself - employing unconventional substrates to paint on, using modified 'hard edge abstraction' techniques - incorporating masking tapes of multiple thicknesses to create crisp lines and linear compositions. It also brings to mind the traces of paint escaping over the 'canvas' edges giving a visual history of how the work was constructed, and makes me think of the words of one of my favourite artists, Prunella Clough, which has always resonated with me, 'I like paintings that say a small thing edgily'.

Aylesbury boiler house i

Spray paint and oil on marble, 24 x 24cm



Barbara Peirson

Most of my work is concerned with edges, often literally in terms of the subject matter or form and nearly always in terms of psychological or emotional content.

I live on the edge of an estuary where the ever fluctuating margin between land and sea constantly draws my attention, representing the liminal space between the conscious and subconscious, past and present, imagination and memory.

This painting depicts the estuary itself where the tide is on the turn, the point between coming and going, with a figure poised at the edge of land and sea.

Brackish Water

Acrylic on wood panel, 40 x 45cm

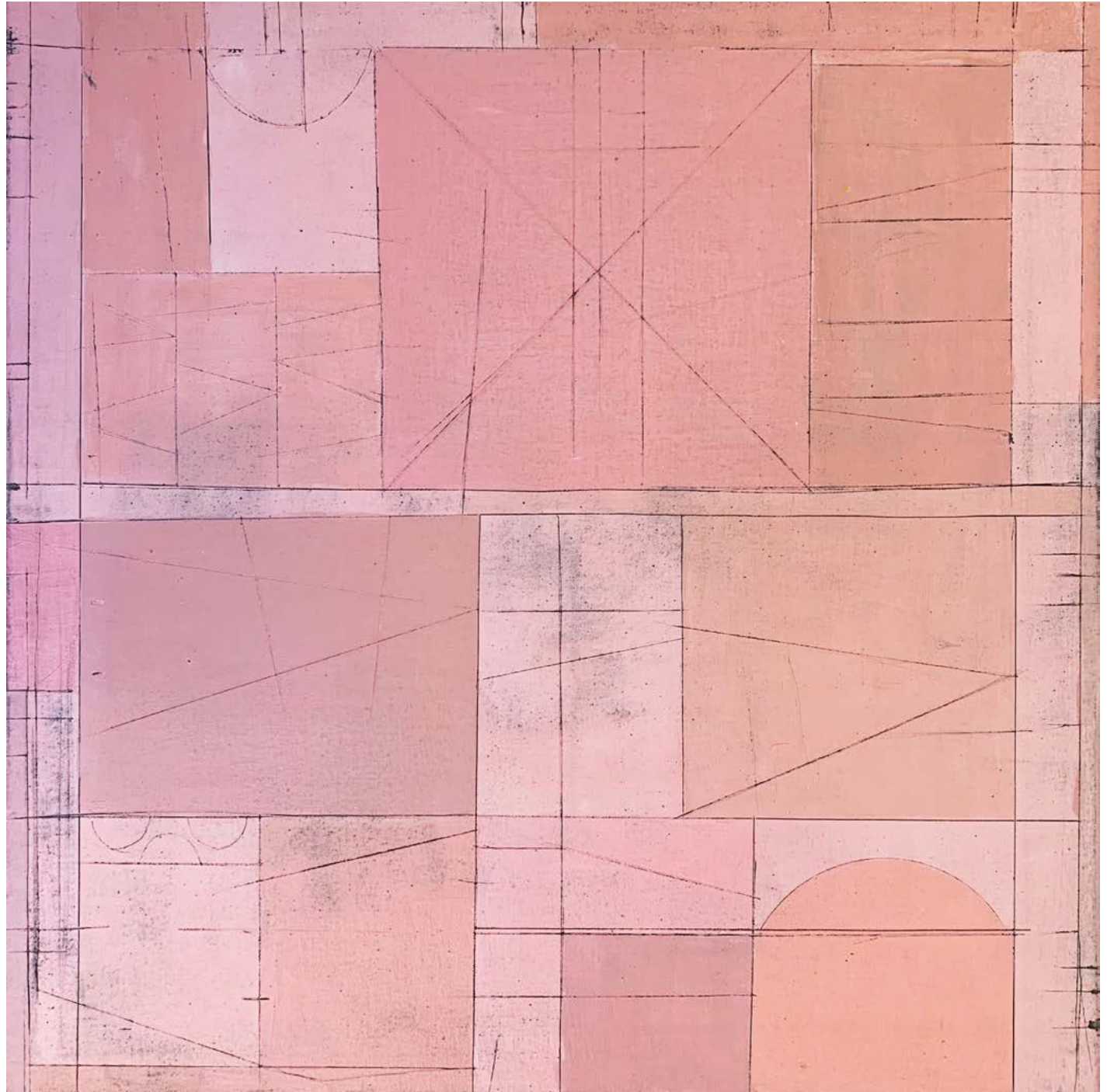


Ruth Philo

This painting concerns our emotional relationship with place and how spaces affect us both through experience and memory. Here painting and mapping combine, Ruth works intuitively, in layers over a graphite ground, sanding down and building up to reveal the history of the painting. Her use of colour and composition are spare, focusing on spaces and edges with minimal means. Ruth's paintings combine experiences of physical and emotional worlds, essentially paintscares of thought, feeling and intuition. Uncompromisingly material the surface and the qualities of the paint play a major role and she often works with pigments connected to place to make her own paint. The paintings fix a fleeting moment combined with a record of the time spent with them; a sense of the painting's archaeology comes to the surface in order for it to feel finished.

These are just places to me now

Acrylic & graphite on canvas, 25 x 30cm



Alison Pilkington

The fluidity of the medium of paint allows me to revise and rework ideas and narratives. Recurring imagery and fictional worlds are imagined and reimagined through the medium. The painting process allows me to extend past the boundaries of what I already know.

I try to explore how familiar yet comic images have the potential to disturb or disorientate or perhaps be uncanny. The quality of paint handling, although seemingly casual, is a result of repeated attempts at getting something 'right'.

Standing On The Shore With A Fire In My Head

Oil on canvas, 50 x 40cm



Narbi Price

Untitled Car Park Painting (Führerbunker) puts the viewer in an uncertain place. Unmarked for decades to prevent the site becoming a place of pilgrimage for neo-nazis, the painting shows the edge of an anonymous car park which occupies the location of Adolf Hitler's bunker in Berlin. The viewer is situated looking onto where the emergency exit door was, with their back to the crater where the bodies of Hitler and Eva Braun were burned on April 30th 1945.

The car park is only a few hundred metres from The Memorial to the Murdered Jews of Europe.



**Untitled Car Park Painting
(Führerbunker)**

Acrylic on Panel, 70 x 100cm

Freya Purdue

In this painting I am exploring the magical, energetic, inner sound that is encountered when walking through dry foothills and sandy dunes when they are found together in nature. As the sound waves resonate they have their own distinct qualities of pattern, colour and vibration, permeating the world about them and affecting the creatures of nature and human beings alike. The perception and recording of these sensitivities finds its expression in the traditions of women's songs and creative crafts throughout the ages.

The winds of time blow the shifting sands, the ancient connections are revealed and concealed on the edges of consciousness, as the sounds of the songs of life are sometimes heard and sometimes lost.

Song wave

Oil on canvas, 40 x 40cm



Katherine Russell

The piece Early Afternoon is part of a new body of work, which oscillates between the figurative and the abstract in dissolving the constraints of the concrete with an exploration of colour and form and movement. It feels liberating to focus on the material itself, its mark making possibilities and unexpected surprises along the way and to be led by a sense of exploration and becoming lost in the moment. Trying to strike the balance between definition and allowing open-endedness.



Early Afternoon

Oil on canvas, 30 x 40cm

David Sullivan

This painting obviously speaks to the current war in Ukraine, the gaping social wounds, its smashed cities, despairing and displacing lives.

The image the painting is based on was however from the Guardian newspaper, very early 2000's and depicts a scene from Vladimir Putin's bombardment of Grozny. A few years later PM Tony Blair invited Vladimir Putin on a state visit, meeting the Queen and all pals together, Putin being perceived as 'our new friend in the Kremlin' despite the horrors committed in Chechnya.

The UK's government's hypocrisy in continuing support for this war in Ukraine is nothing to do with democracy, or concern for the plight of the Ukrainian people - leaving aside the Ukrainian fascists and the anti Russian-language, and antidemocratic policies of Zelensky's government.

If humanitarian concerns drove UK foreign policy the British government would be supporting the Palestinian people against the relentless aggressions of the apartheid state Israel, and not the other way round.

Soviet Architecture Under Stress

Oil on canvas over board, 41 x 61cm



Harvey Taylor

The painting of sea kale was inspired by many photographs I took whilst wandering along the edge of the coast near the port of Felixstowe. There, the plant grows wild on the shoreline between the sea and the walls of Landguard Fort, one of England's best preserved coastal defences.

I have created a series of paintings, depicting closely observed plants that sit on the edge of figurative and abstract. This painting is very realistic in its depiction of the plant, but I am also fascinated by the abstract elements of the painting. Through the process of cropping, which takes the plant out of its context, you are further drawn into the fascinating shapes made by the leaves.



Sea Kale – Felixstowe

Oil on canvas, 76 x 101cm

Molly Thomson

My work concerns the performance of the painting as an object. I am interested in conditions that confine, resist and limit, and in what happens when those given conditions are subject to question and boundaries are breached. The object evolves through the challenging and reordering of edges and surfaces.

My paintings present their facades and sometimes a glimpse of their interiors. Occasionally they abandon their dependency on the wall and descend to the floor or other surface, suggesting objects of use or play. In some pieces structural displacements trigger complication and uncertainty in the object. Navigating between acts of damage and reparation, I look for a kind of concentration that can be reached through the excisions, shifts and fine accumulations of the process. With their imperfect geometries the painting/objects are newly-ordered, but it is an order that may yet change.

Untitled (green, three stack)

Acrylic on cut panel, 31 x 31 x 7cm



Judith Tucker

The edges of the land: coasts and resorts are the sorts of places I return over and over. The kinds of places where tourists play, birdwatchers observe, where battles are fought, where refugees leave and arrive, where salt and fresh water mingle, where land floods, where cliffs crumble. The kinds of places with a blend of natural and cultural features which, in microcosm, reflect larger issues. The kinds of ordinary but edgy places where pleasure and fear coexist. This is one of my Dark Marsh series that consider the pioneering salt marsh plants of the Humberston Fitties, Tetney Marsh area. These are plants that are both vulnerable to sea level rise, but also help to protect the land from flooding, the decision to crop as I have invites questions as to what lies just beyond the edge of the canvas.



Dark marsh: winter samphire

Oil on linen, 30 x 40cm

Joanna Whittle

Memorial Postcard explores themes of ritual and mourning in the landscape, depicting a makeshift roadside shrine before a shrouded building, falling into dereliction. The site or subject of this mourning activity is oblique, initiating an unravelling of certainty whereby the landscape becomes both subject and object. The small scale of the work entices the viewer into a miniature expanse whilst the surface bristles with weeds, like barbs which snag at perception. At each turn the painting contradicts; it both lures and conceals, leaping between temporalities and inhabited by departed presence. Lights gleam incongruously beneath verdant dereliction, whilst memorial rosettes, freshly bloomed, flutter in a wind that barely rises, each being in themselves barely a smear of paint which nevertheless puddles with shadows and the flicker of sun beneath rain. The painting straddles worlds, both liminal and precise, each unravelling at its edge, in this tiny arena, small enough to hold in the hand.



Memorial Postcard

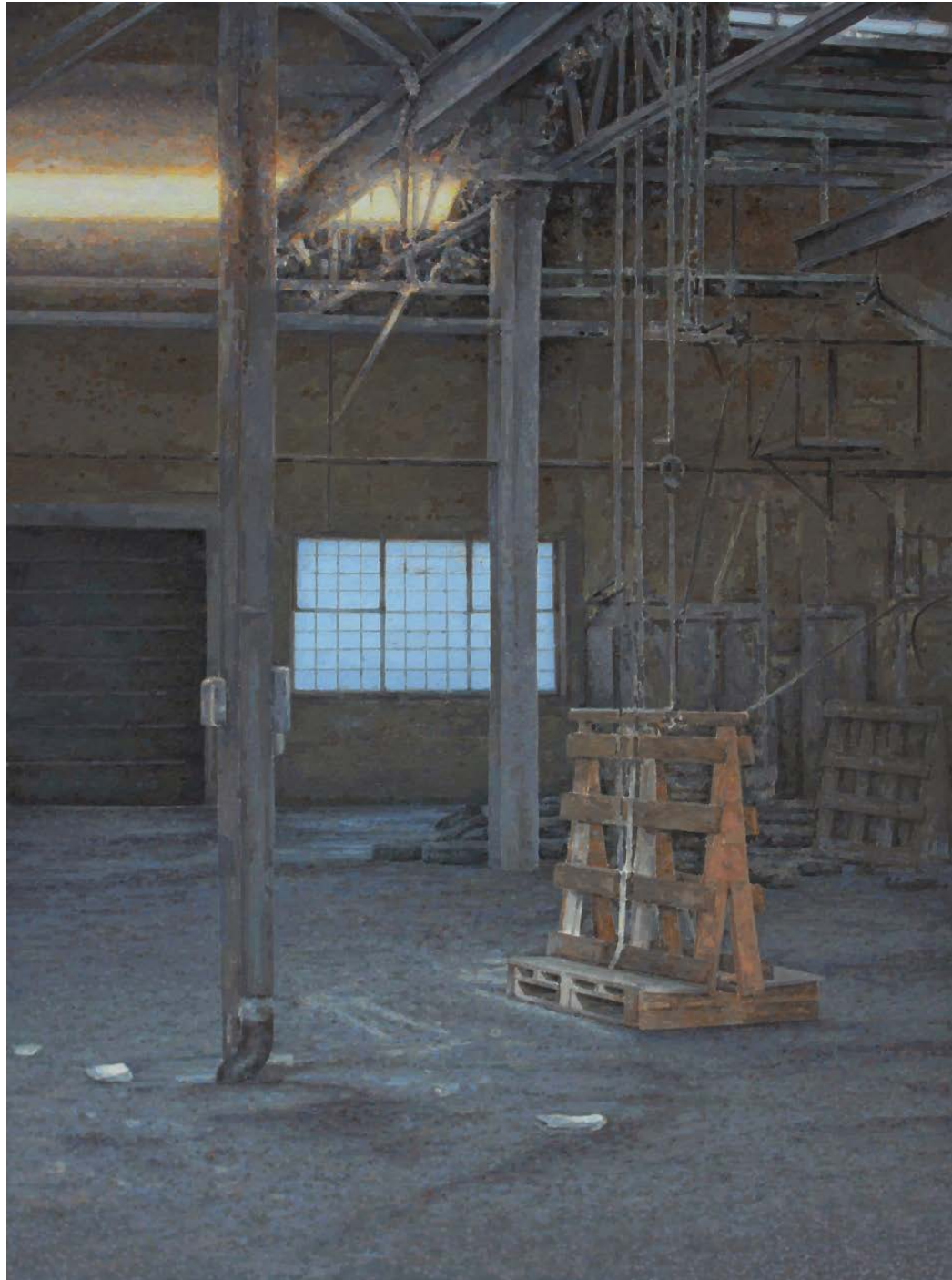
Oil on Perspex, 10 x 15cm

Sean Williams

I want my paintings to operate in (un)certain ways. I want them to be in-between, to feel like they could potentially be Contemporary Paintings, theorizable and complex, or be hobbyist landscapes/cityscapes – ordinary views made picturesque by a particular light. If it was overtly funky or fantastical, it could not operate in these margins. The most sinister things are often within the mundane and familiar. There is a gentle reliance on photography, but it is not photorealism. The colours are intentionally not quite right in order to steer the viewer away from a straightforward reading, and an adapted form of Pointillism allows me to include pure colour alongside more subtle hues. An uncertainty is reflected in the motif of a palette standing in a dark, abandoned factory on the edge of the city, looking like it could be a formative sculpture, or possibly a bonfire.

Firebrand

Acrylic on paper, 42 x 37cm



GUEST ARTISTS

PAINT/EDGY

Graham Crowley

Yellow Shed like all my recent paintings depicts an incidental or marginal space. A wilderness or wasteland. In all cases the content is light. Light that creates form. This is painting as a state of mind rather than a state of affairs.

The most conspicuous thing about this painting however is the shape; it's oval and as such has one continuous edge. No corners, just one edge. So there are no conventional coordinates; no vertical or horizontal edges. Our field of vision is gently focused. Corralled.

It's executed in a manner that refers to notions of the vernacular. The duotone. A pale Cadmium Yellow and Paynes Gray duotone. Although the ground is dry, the Paynes Gray is applied directly onto a wet surface in a manner that is fluid, provisional and fleeting but is now dry, fixed and eternal. Characteristics that uniquely distinguish painting.



Yellow Shed

Oil on board, 32.5 x 40cm

Deborah Grice

My work utilises the subject of landscape as an expression of the heights and depths of human emotion and experience. I examine the concept of 'otherness' alongside aspects of 'vision'. Perception, meditation, smart technology, navigation and the physicality of looking are starting points for me in making the invisible, visible.

Sharp geometric lines not only create sharp incongruous edges alongside an otherwise more expressive use of paint. They also create a 'past-future' aesthetic; challenging the viewer to re-interpret their relationship with 'traditional' landscape painting.

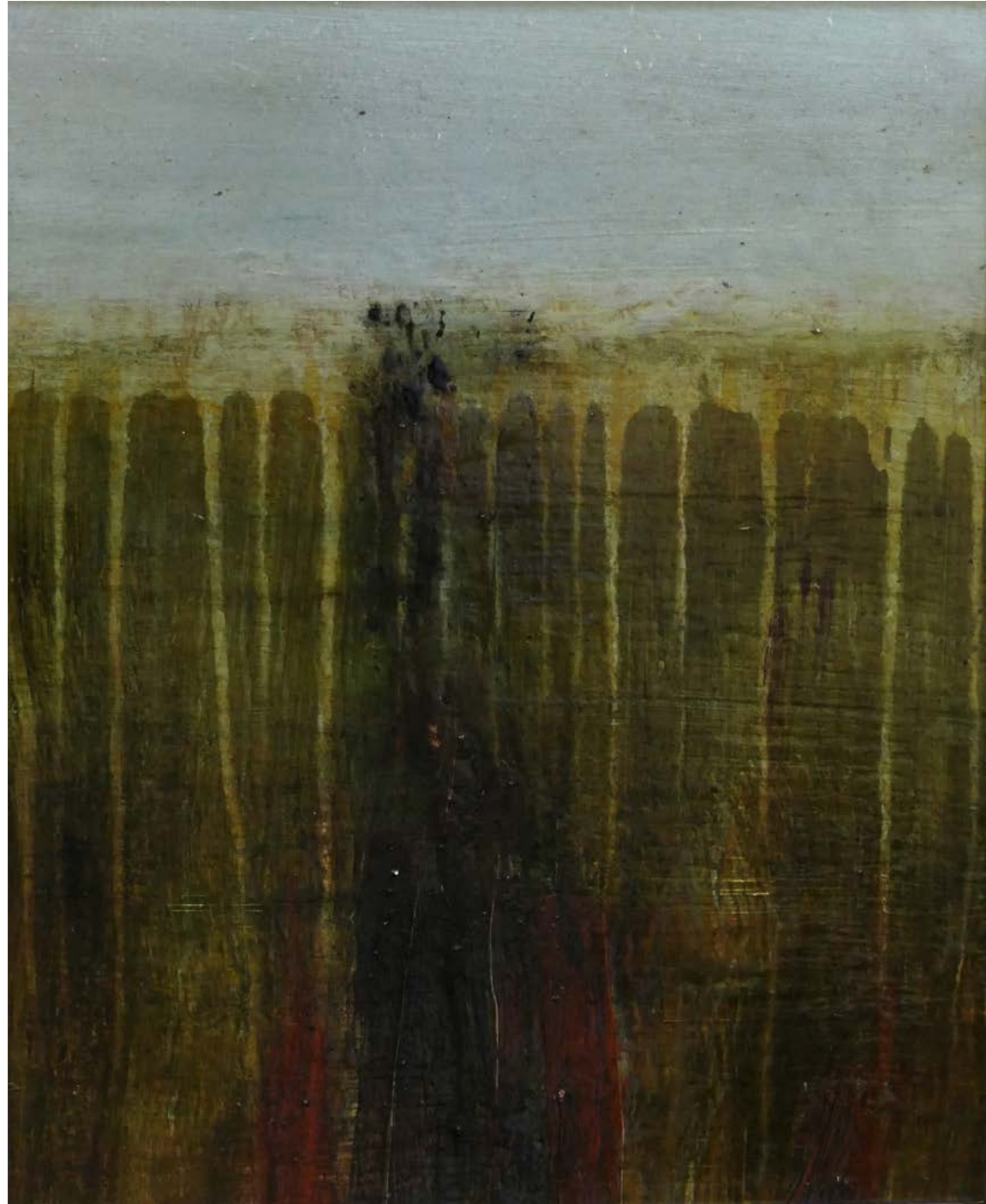


Towards Home I

Oil and gold on canvas, 20 x 32cm

Richard Hatfield

I am a landscape painter whose subjects are the amalgamation of the remembered, fleetingly observed and repeated emblematic motifs. I look for a sense of the unfamiliar in the ordinary – a gentle disquiet. Path is from a series of paintings based on memory - a journey with an uncertain destination and its associated feelings.



Path

Oil and acrylic on panel, 22 x 27cm

Tim Needham

I am an abstract painter and work on a given surface using colour and form. Canvas, card, wood, paper can be painted over, constructed, and embodied with meaning and resonance.

Shaping the painting as an edged object. Things arrive and leave in the painting process for formal reasons, with the edge and centre being pushed and pulled in the creating of the painting. Fen Angel was painted outdoors with a series of paintings responding to place.



Fen Angel

Acrylic on card, 26 x 15cm

Zoe Steele

The visions of our subconscious are the elements that drive my practice, the moments between dream and reality that slot into the mundanities of life. That un-canny feeling that comes when you see something that feels familiar and comforting, yet unrecognisable and eerie. Taking subjects from appropriated imagery I often relinquish a level of artistic control, which I aim to regain through a process of re-contextualising the imagery by cropping and re-composing. Navigating the representation of what I deem as a 'physical memory', through artwork that is suggestive yet not overly invasive, to overcome the boundary of what is dream and what is reality. My artwork has become an emotive language, intended to make you feel, to reflect and to observe. The elements of life we dismiss, will often be the aspects we wish to remember.

looking out, looking in #2

Oil on panel



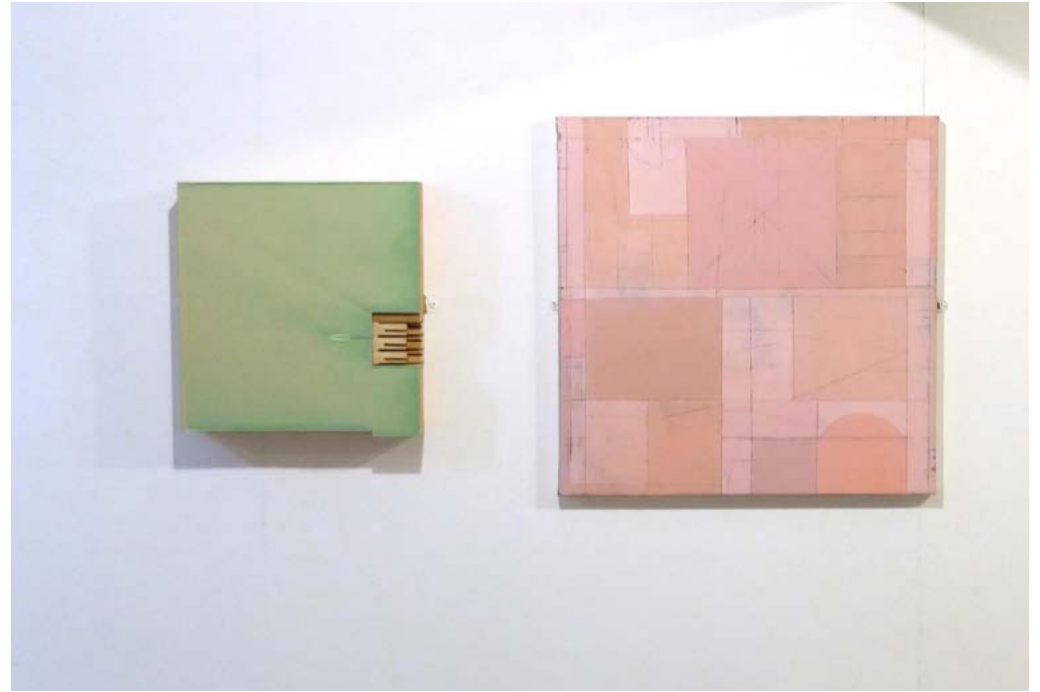
April Virgoe

In *Signal*, small, ambiguous architectural spaces are partly concealed by flat areas of paint, leaving only fragmentary glimpses. These structures are intentionally ambiguous, never resolving into a recognisable image. The process of painting is an improvised one, built from layers of thin paint and many revisions until a suitably elusive meeting of forms is arrived at, a point between knowing and not knowing. Paint is misty and interferes with where things appear to be, edges meet but are vague, sometimes remaining only as residue or in the process of being lost. Here the greatest uncertainty lies – are these gaps, or edges, or are they, steps, ledges or openings? Whether they belong to inside or outside, here, there or in between, remains in a state of unresolving.



Signal

Oil on aluminium panel, 10 x 15cm





PAINT/EDGY

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Contemporary British Painting would like to thank Judith Tucker and Linda Ingham for the concept and guest curation of this exhibition. Thanks to Richard Hatfield and everyone at the Ropewalk, Barton on Humber, for facilitating everything so smoothly to make this happen. Thanks to Phil Illingworth at IDprojects.org for producing the online catalogue as a lasting legacy of the show.



THE ROPEWALK

The Ropewalk, Maltkiln Road, Barton upon Humber, North Lincolnshire
DN18 5JT. 01652 660380. www.the-ropewalk.co.uk



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