

# Regeneration



Image by Day Bowman Flood and Ebb 2 oil, charcoal and conte on canvas 45 x 50 cm

# **Regeneration**

**Suzanne Baker Philippa Beale**

**Cy Bernheim**

**Day Bowman Lesley Bunch**

**Claire Cansick**

**Perienne Christian Peter Clossick**

**Sarah Chalkie Cloonan Hervé Constant**

**Frank Creber Ferha Farooqui**

**Chloe Freemantle**

**Alexander Faulkner Mark Gibbs**

**Carolyn Gowdy**

**Miranda Harvey**

**Peter Harrap Ursula Leach**

**Joanna Hyslop**

**Marguerite Horner Jane Humphrey**

**Galnaz Jebelli Meidal Anna Maconochie**

**Sarah Medway Seán Myers**

**Katherine Peeke**

**Sumi Perera Helen Petit**

**Austen Pinkerton**

**Michael Pope Adrian Ramos**

**Hilary Rosen**

**Angela Rumble**

**Nour Saleh**

**Tony Stallard Karl Ullger Gini Wade**

**Kirsty Wain Sandra Wroe**

## **Regeneration-** the state of painting in 2023

Many scholars believe that the month of May takes its name from the Roman deity Maia and is associated, at least in the Western Hemisphere and Europe with springtime, growth, regeneration, and abundance. It is however also a time of emergence and artists in this exhibition are colonizing a recently opened gallery space in itself like the process of renewal and restoration. Like an invasive species, artists focus on biology, which features strongly in this exhibition including tissue growth that makes genomes, cells, organisms, and ecosystems that are resilient to natural fluctuations or events that causes disturbance or damage. Every species is capable of regeneration, from bacteria to humans. For the Regeneration exhibition artists submitted work and were selected by the artist Day Bowman, Critic Jean Wainwright, and myself as curator. There were submissions that far exceeded both the available space and our expectations. The exhibition began to emerge during the selection favouring the abstract over the figurative, the painted over the drawing or the made. Some figurative drawings, paintings, and prints were so pertinent to the theme that they had to be included.

There is great concern about the decline of painting and traditional art forms in art school but in reality, these are alive and well in the professional art world. Artists who have been practicing together for years have inaugurated groups and movements across the UK that privilege painting and other traditional art forms. This is not a type of conservatism but rather fosters inclusivity celebrating traditional practice and making it visible.

At a time of international anxiety about the existential threats of the effects of global warming, the role of nature and regeneration in the nation's towns and cities has never been more relevant. It has been estimated that we need to plant two billion trees in an attempt to avert disaster.

This exhibition thus aims, with a political slant, to raise awareness of the importance of regeneration across the country. The themes and issues explored in this exhibition are architecture, urban decoration, ecological dimensions, wildlife habitats, the mythical, the allegorical, the symbolic, our psychological equilibrium and well-being, trees in opposition to or in harmony with buildings, depositories of history, and bearing witness.

In 2013, when performance, installation, and video appeared to dominate the art scene, there was little chance it seemed for contemporary artists to show the figurative painting in major museums or galleries until Tim Craven and Steve Marshall, both senior curators for Southampton City Council, got together and curated *Under the Green Wood: Picturing the British Tree* (2013) at the St Barbe Museum in the New Forest. The art critic Andrew Lambirth wrote an illuminating review of their exhibition, which appeared at the time to be at odds with the prevailing trends. *Under the Green, Wood* included works by John Constable, Paul Nash, Samuel Palmer, and Graham Sutherland, alongside contemporary artists such as Graham Arnold, Philippa Beale, David Nash, and Michael Porter, whose works focused on the language of painting.

In 2017 Rachel Cooke of *The Guardian* described a painting exhibition curated by Philippa Beale as a collection of artists that came together believing they took their inspiration from the Brotherhood of Ruralists. She described their work as broadly Romantic but not precluding the possibility of abstraction, as inspiringly lush, produced by people who really can paint.

The main concept of this exhibition is to bring together a fluid group of artists using traditional media, who explore different approaches and concepts of contemporary

communities and the regeneration of different environments. The artists in this exhibition have created ambitious responses to their particular experiences; all aim to reflect the many varied 'voices' of contemporary society to create themed work that reflects upon the human condition. Their stories are manifold and also relate to real and imaginary places. There are many genres of image-making in this exhibition, the abstract, the romantic, and the descriptive. Some of the artists veering towards or being actually abstract include Day Bowman, Angela Rumble, Ursula Leach, Joanna Hyslop, and Hervé Constant. Seán Myers and Cy Bernheim's abstract printmaking use shape in juxtaposition with colour creating regenerative forms. In total opposition, Sandra Wroe sees herself in her etching as a collector of the quotidian and the overlooked. She admires the persistent and quiet tenacity of weeds. Also working with the strictly figurative Michael Pope and Peter Clossick stoic painting provides a constant and inevitable motif that uses the metaphor of the human form.

The landscape is represented by Peter Harrap and Kirtsty Wain's, colourful paintings which embody the Mediterranean in their direct style and the use of pigment making the regenerative process itself their methodology. Lesley Bunch's shadow sculpture is actually a dialogue between the lender of the object and the artist who composes the shadow for the lender as luminous physical objects.

Then there are the 'romantics' which this exhibition could not do without, these artists include Suzanne Baker, Helen Petit, Sarah Chalkie Cloonan, and Sarah Medway. Their work sometimes hovers between the abstract and the figurative; is viewed as mystic landscapes. While Helen Petit's direct painting of French landscapes is juxtaposed with Claire Cansick's exquisite paintings of nature recreating itself from death and destruction. Separated by over

forty years and distanced by geography it is interesting that both myself and Helen Petit use similar warm palettes, both taught and perhaps influenced in the 1960s by the artist David Troostwyk, whose field paintings of that period used reds and oranges.

Karl Ullger and Alex Faulkner reuse scrap or preloved materials to make their work. Faulkner's mystical work is made from recycled material and he describes them as rough and ready to be 'passed on', while Ullger's artworks are on scrap metal, one on a red traffic sign and the second on a metal shovel head and show views of Spain and Gibraltar.

Gini Wade provides a place to return to or escape from in a combination of print and drawing. Influenced by alchemy and Shamanism, Mark Gibbs also makes intricate animal sculptures from recycled materials, a form of regeneration, that have an unsettling appearance of a cyborg from a dystopian future. Tony Stallard's 'Pile Up' is a work that came from experimental painting as research for a gallery installation, while 'Moon Walker', emerged from another installation involving casting elements.

Chloe Freeman's paintings are of as yet an unfinished house and feels that in these troubled times, beset by war, the economy, and the climate, everyone needs a safe home. Sumi Perera's desire to regenerate and extend her images beyond the frame involves applying thermochromic ink that changes colour with the temperature, extending lines from the work onto the surrounding wall.

Of course today many artists are part of the 'gig economy and Anna Maconochie searches for 'dreamworlds' of liminal spaces composed of colour, jungle, sky, and water. She wishes to leave room for interpretation with these semi-figurative, semi-defined spaces. She says we need extra vitality these days, green is the colour of flora but blue is the colour of

oxygen. Ferha Farooqui's 'Gig economy', reflects the invisible economy of urban Britain, relying on those 'on-demand' workers (van drivers, ready meal deliverers) in the new labour market. 'Bubble drinkers' observes the phenomenon of new tea shops on the high street, where these workers gather for respite. Frank Creber's painting is of the 'Blue Lifting Bridge' that links the Isle of Dogs with East London. Its huge scale reminds him of Van Gogh's lifting bridges, brilliant in their structure and narrative. The figures portray an argument, perhaps an emerging narrative of ever-present drug dealers and families trying to contain chaotic behavior on the streets.

There are lots of storytellers in this exhibition and Katherine Peeke's highly renditioned work documents the movement of a head being a story of change and regeneration. Austen Pinkerton trees are not so concerned with the highly technical but evoke the dead and fallen which inspired his curiosity that though dead these trees are still an important part of the landscape. Miranda Harvey says 'In the contemplation of Nature we are perpetually renewed' and quotes Barbara Hepworth saying 'We are perpetually renewed' and saw nature and trees in particular as the essence of regeneration. Wintry skeletal forms are transformed every year with the promise of abundance. Nour Saleh's mixed media painting integrates the space in between melancholy and serenity and is a landscape expressing a path to and holding onto the present while moving towards a future regeneration. Golnaz Jebelli Under Water series remind us of certain truths in that water, lakes, and the sea represent the subconscious mind in Jungian psychology. Her 'automatic' marks and brushstrokes hint at something unseen, inspired by continually regenerating water.

Hilary Rosen's ideas about the rites of spring and rebirth conjure up ambiguous images of the figure in lovemaking or

death, or even, in another painting, natural or manmade disaster and then rebirth using a verdant /vibrant palette. She is continually reminding the viewer that the countryside they cherish is a twenty-four-hour factory that never stops continually regenerating after natural destruction. Similarly Perienne Christian weaves together landscape and story as a patchwork quilt of memories, dreams, and observations. Whilst painting she ponders on the vast underground mycelium network working underneath the trees.

Carolyn Gowdy is a consummate storyteller and preparations are being made to set sail on her 'Dream Boat', while 'Life is a Gift' is inspired by a new season of fresh possibility. All of Marguerite Horner's work is about stories 'All By-and-B' and 'Walking the Black Dog' are inspired by experiences of a journey along the California coast. Darkness signifies absence, light a fundamental symbol of goodness and hopefully the ultimate reality. Jane Humphrey's stories cover thousands of years documenting millennia as well as seasonal changes to the landscape. These continue to show historic evidence revealing ancient settlements, droves, and tracks, or successive lines in a harvested or ploughed field.

The idea for the Regeneration exhibition started in January 2023 and developed throughout the spring and early summer as we selected and communicated with artists. Now at the end of 2023, this exhibition has come to indicate a specific passage of time because early in June both Day Bowman and I became too ill to continue. We decided to change the dates to accomplish an outcome of excellence, an event of magnitude. Putting together emerging and well-established artists meant putting their ideas at the center of every action and decision. Regeneration is inclusive, engaging, and enabling and together we have done it.



# Suzanne Baker

I made many drawings right here in lively Brixton Village, attracted to it's energy, colours, cafes and independent small businesses where you can buy anything from a plastic bucket to a vintage outfit. Young and old, locals and tourists and no cars to dodge - a fun place to remember.



The Agile Rabbit Brixton  
Oil pastel  
44 x 56 cm



Alma in Brixton  
Oil Pastel  
44 x 56 cm

# Philippa Beale

Whilst the city continues with its destruction /reclamation and reconstruction, the industrial work of the countryside also continues with planting, coping, logging and managing forests and woods.



View from the window Autumn 2023  
Oil on canvas  
35 x 45 cm



View from the window Autumn 2  
Oil on canvas  
45 x 35 cm



# Cy Bernheim

Bernheim's practice is inspired by nature and the urban landscape. The intention is to create works celebrating the complexity and mystery of their environment, whether naturally occurring or man-made. The etched plates are derived from an image of iron that has been exposed on to a zinc plate coated with photosensitive emulsion by hand. The plate has been deeply etched and split into smaller fragments in the etching solution and further re-worked. The main objective is to extend the life of the plate, to reduce wastage and to show appreciation for the Earth.



The Edge of Green 2022  
Etching  
33 cm x 33 cm framed



A Fragment of Morning Light 2022  
Etching  
33 cm x 33 cm framed



# 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. In the Flood and Ebb series, there is a remembrance of wet sand glistening, the incoming and receding tides erasing calligraphic marks etched momentarily into surface.



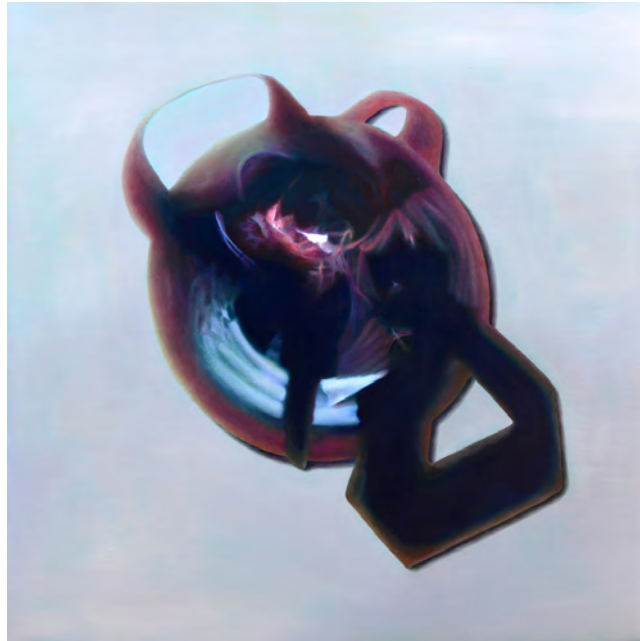
Flood and Ebb 2  
oil, charcoal and conte on canvas  
45 x 50 cm

# Lesley Bunch

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



For my "Shadow Sculpture" series I borrow invested objects and interview each lender. I use the borrowed object to compose a shadow with the lender's story in mind. My shadows are presented as luminous physical objects, autonomous entities no longer anchored to, or a stand-in for, their casting objects.



Shadow Sculpture 4 2020  
Oil on wooden panel  
40 x 40 cm



Shadow Sculpture 8 2021  
Oil on wooden panel  
40 x 40 cm

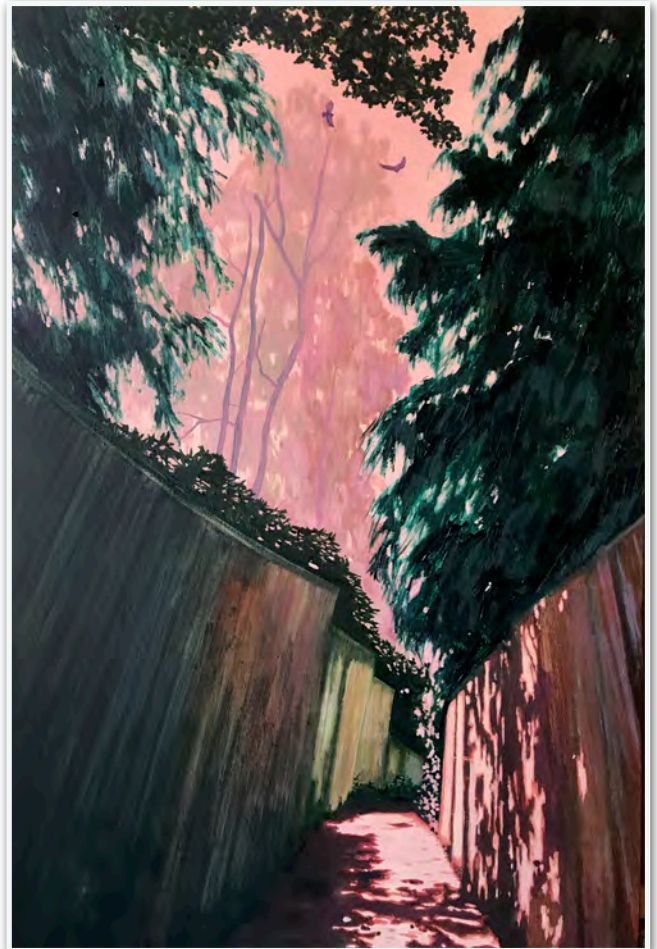


# Claire Cansick



The Thinker 2021  
oil on wood  
83 x 59 cm

Beneath stands a skeleton of an oak long gone, still it breathes where the ivy has taken hold, forming a cloud of green strands into a pensive head.



Buzzards 2020  
oil on canvas  
50 x 70 cm

A dawn sky blushes pink holding freshened air in its hands. Midsummer when even the darkest of damp alleys can't resist growing life.

# Perienne Christian



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

My work weaves together landscape, wild plant and story medicine. Like a patchwork quilt of memories, dreams and observations, I stitch together stories that exist in multiple layers on the one picture plane. This painting was made during my Royal Drawing School residency at Dumfries House Scotland. The painting was begun in situ, sitting under the trees in the falling light and was then completed in the studio. Whilst painting, I was pondering on the vast underground mycelium network working underneath the trees.



Seeing Through 2019  
Watercolour, pencil and collage.  
60 x 80cm framed



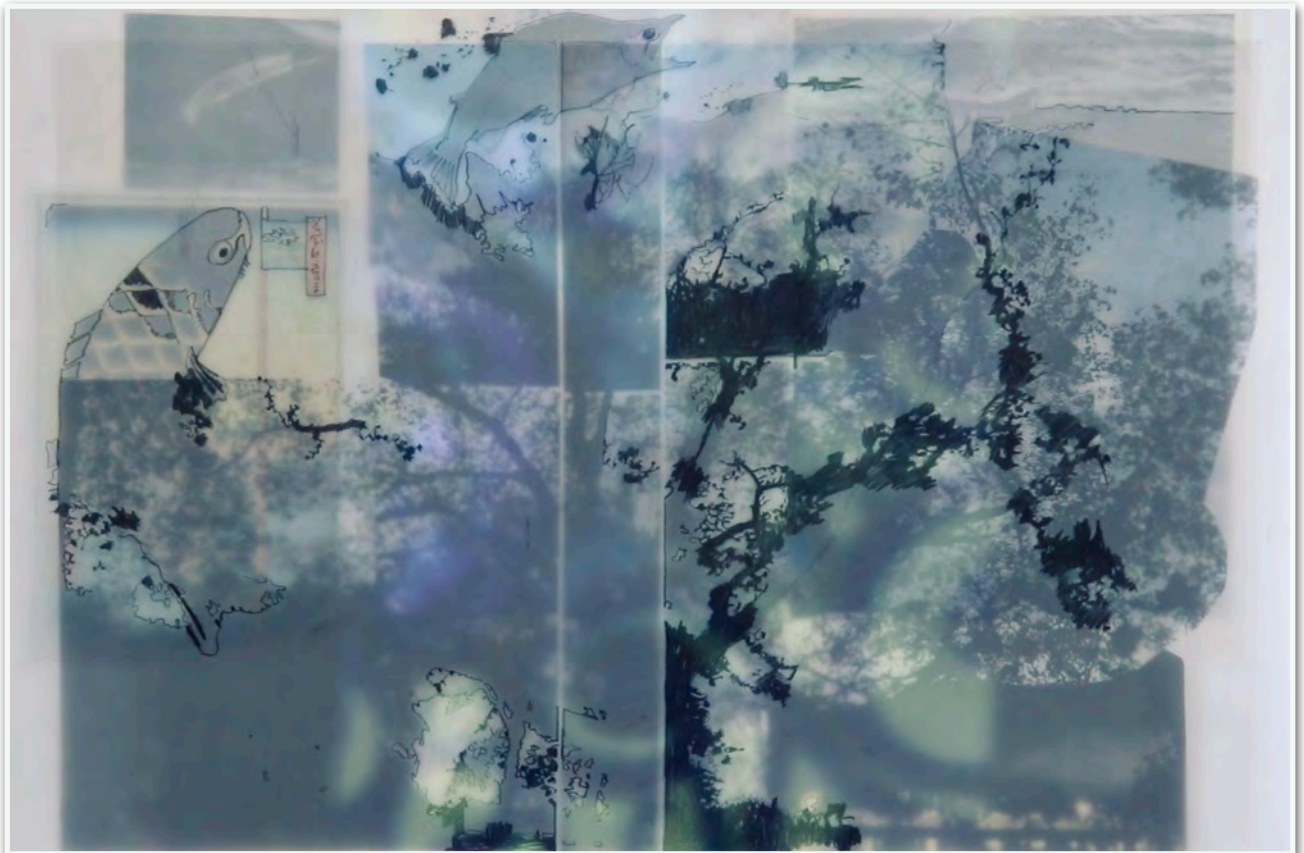
# Sarah Chalkie Cloonan

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

[@sarahchalkiecloonan](https://www.instagram.com/sarahchalkiecloonan)

The "Magic Fish Tree" explores that moment just before we dream, where we enter a world of our imagination: trees reach up into the sky, fish fly, and the stars seem closer. We believe in the impossible and remember to hope and dream while regenerating our plans for the future.



Magic Fish Tree 2023  
Limited edition signed inkjet (giclee) print  
A2

# Peter Clossick

"The subject is a 1st-century statue copy, in the studio.

Through the physicality and the application and movement across the surface which is inseparable from the content, Clossick presents an enquiry into the unknown void of physical perception, with direct representation regenerating the past into the present."



Into the Void 2020  
Oil on wood panel  
86 x 72 cm - Box Frame 102 x 88 cm

The subject is a plaster copy of a 1st Century AD Hellenistic Greek sculpture the Venus D'Medici, in the studio - painting the distance from then to now.



# Hervé Constant

LONELY TREE Hervé Constant's major preoccupation is communication. This is, of course, another way of saying 'the modern world', since it is communication itself, the flow of information, which underpins our contemporary way of life. Constant sees the images which occur in his paintings – a wheel, a tree, a telephone, a chair – as symbols or, at least, as being symbolic in some indefinable way. Michael Archer



Lonely Tree 2021  
Acrylic on paper  
40 x 50 cm



Suitcase 2020  
Print Edition of 12  
50 x 40 cm



# Frank Creber

The painting was made from a number of drawings of the 'Blue Lifting Bridge' that links the east side of the Isle of Dogs with the rest of East London. The Bridge fascinated me because of its huge scale, and because it reminds me of Van Gogh's lifting bridges, which are brilliant in terms of their structure and narrative content. The figures were developed from studies of people in an argument. I had been recently aware of drug dealers on the streets of London and felt that the narrative that emerged in the painting was about a family trying to contain chaotic behaviour.



'Bascule Bridge, Say no to Drugs' 2023  
Acrylic on Canvas  
81 x 92 cm  
£660 (before any commission added)



# Ferha Farooqui

<https://ferhafarooqui.weebly.com>

'Gig economy' is a reflection on the invisible economy of urban Britain, which relies on those 'on-demand' workers (van drivers, ready meal deliverers) in the new labour market. 'Bubble drinkers' observes the phenomenon of new tea shops on the urban high street, where groups gather for respite and conversation.



'Gig economy' 2022  
Acrylic glaze on wood panel  
40 cm x 30 cm  
£1,200



'Bubble drinkers' 2022  
Acrylic glaze on wood panel  
40 cm x 30 cm  
£1,200

# Alex Faulkner



A View of the City, 2022  
Oil on board.  
26 x 31 cm



Alchemy of the Word 2023  
Oil on board  
23 x 32 cm

# Chloe Fremantle

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



Chloe Fremantle's works in acrylics & collage from her "Home Sweet Home" series clearly reflect the idea of "Regeneration". Each painting shows an image of an as yet unfinished house. In these deeply troubled times, beset by war, the economy & the climate, everyone needs a place to safely call home.



Home Sweet Home (flowers & plums) 84.22 mm  
on canvas  
20 x 25.5 cm & 24 x 29 framed  
£385



Home Sweet Home (butterfly)  
80.22, mm on canvas  
20 x 25.5cm & 24 x 29cm framed  
£385



# Carolyn Gowdy

Preparations are being made to set sail on the 'Dream Boat'. The girl with the eye holds a vision of fresh possibility and dreams of a better world. She will be accompanied by the heart and the bluebird of happiness. 'Life is a Gift' is a tree inspired by a new season of fresh possibility. 'Shall I unfurl my leaves? Shall I be? Shall I be me? Yes!' exclaims the tree.



Life is a Gift 2021  
Hand-coloured etching  
28.5 x 38 cm



Dream Boat 2015  
Hand-coloured etching  
19 x 28 cm



# Mark Gibbs

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

[Instagram MarkGibbsArtist](#)

[Facebook mark.gibbs.545](#)

[Linkedin MarkGibbsArtist](#)

Mark Gibbs makes intricate animal sculptures from recycled materials; a form of regeneration. Influenced by alchemy and Shamanism, his creatures are built from the skeleton outwards in a process resembling reanimation. They have the appearance of a cyborg from a dystopian future or a Nature version 2.0.



Oryx 2022 Mixed Media

# Miranda Harvey

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'In the contemplation of Nature we are perpetually renewed' Barbara Hepworth  
I see nature and trees in particular as the essence of regeneration. Their wintry skeletal forms are transformed every spring and by late summer they are full of the promise of abundance. I treasure the contemplation of them and their message of regeneration and hope.



Apple tree, late September  
Watercolour, gouache and pencil  
31 x 23 cm



# Peter Harrap

Peter Harrap is an British Romanian artist and curator, his exhibitions include Constable and Brighton: Something Out of Nothing, 2017, Brighton Museum and Beyond Other Horizons, 2020, Iasi Palace of Culture and as British Council/ ICR liaison Constable Seeking Truth, 2022 V&A Art Safari Bucharest.



Honeymoon Pebble beach, California.  
Oil on canvas  
70 x 60 cm

# Marguerite Horner

<https://www.margueritehorner.com/>

INSTAGRAM: [marguerite\\_horner\\_artist](#)

TWITTER: [@marge8](#)

'All By-and-By' and 'Walking the Black dog' are inspired by an ineffable experience I had on a journey along the California coast.

Light is the presence of energy, darkness of absence, light illuminates and is a fundamental symbol of the source of goodness and the ultimate reality.



'All By-and-By' 2023  
watercolour on paper  
30 x 40 cm



'Walking the Black dog' 2022  
watercolour on paper  
30 x 40 cm



# Joanna Hyslop

[joanna-hyslop.co.uk](http://joanna-hyslop.co.uk)

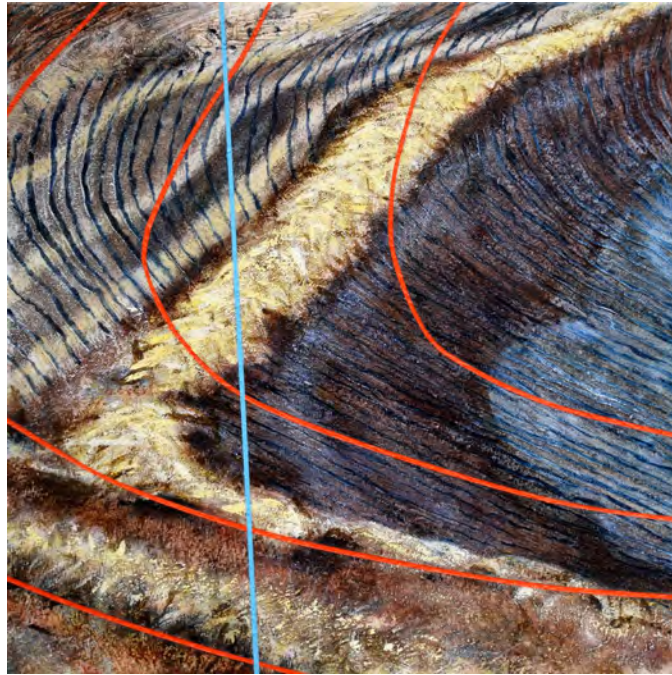
A pattern from a print of my palm is translated twice on stained canvas. The enlarged shapes appear as meniscus drops, floating untethered before the surface, and again as darker shadows in the fabric. These elements create both a sense of unquantifiable distance and intimacy.



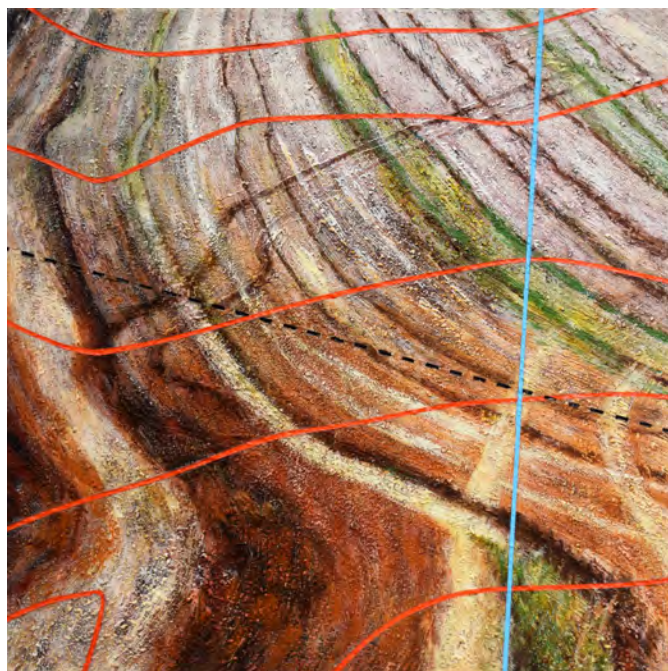
Into a World of Light 2023  
Acrylic and oil on canvas  
80 x 80 cm

# Jane Humphrey

The landscape holds evidence of change. Observing it with changing angles of light during the day and throughout the year reveals evidence of settlements, droves and tracks, or successive lines in a harvested or ploughed field. Drawing and photography combined with aerial imagery and information from maps forms the basis of my work.



Hindon Harvest 2022  
Acrylic on canvas  
32.8 x 32.8 cm framed size



Pertwood Roman Road 2022  
Acrylic on canvas  
32.8 x 32.8cm framed size  
canvas size 30.5 x 30.5 cm



# Golnaz Jebelli

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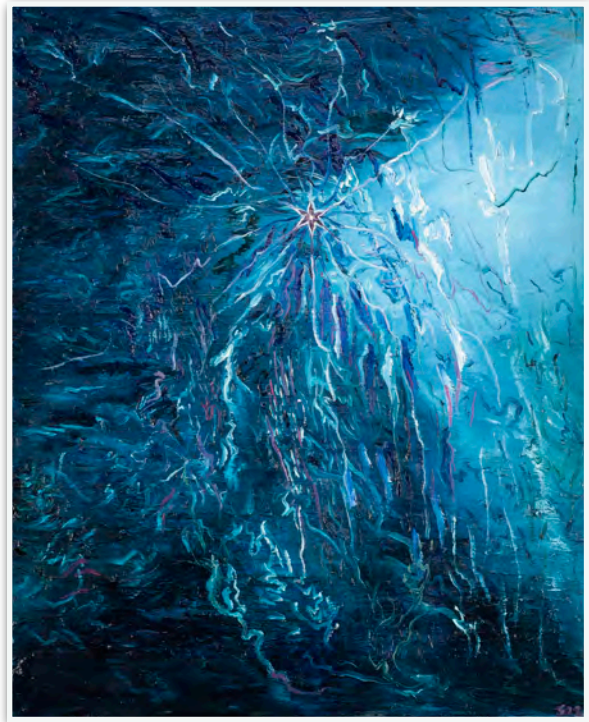
" Golnaz Jebelli has recently had a Solo Exhibition, Water & Shadow, at the Gallery at Green & Stone in May 2023, where she exhibited a selection of water paintings. Under Water II and Under Water III are part of this larger water series.

These paintings are very personal, exploring water often through my own shadow. My art may feel 'true', in how it can move and remind us of certain truths already existing in our subconsciousness. Water, lakes and the sea all represent the subconscious mind in Jungian psychology. The process of painting this series of works, therefore, demanded me to look at and paint elements from the subconsciousness, represented on canvas as marks and brushstrokes.

These 'automatic' marks and brushstrokes hint at something unseen, but equally as things recognisable such as a face, limbs, animals, and sea creatures, and at times may also reminisce of Persian writing and calligraphy; all of which were created through an instinctive process. These paintings are inspired by water, movement, the depth that darkness provides and (ultimately about) how light can shine through it."



Under Water I 2022  
Oil on Canvas,  
45 x 53 cm.



Under the Water III 2023  
Oil on Canvas,  
45 x 53 cm

# Ursula Leach

These paintings are to do with the regeneration of nature in the spring. Both works are of parts of trees much simplified and are mainly about colour. The natural world/countryside in which I live and am immersed in every day is my source of inspiration.





# Anna Maconochie

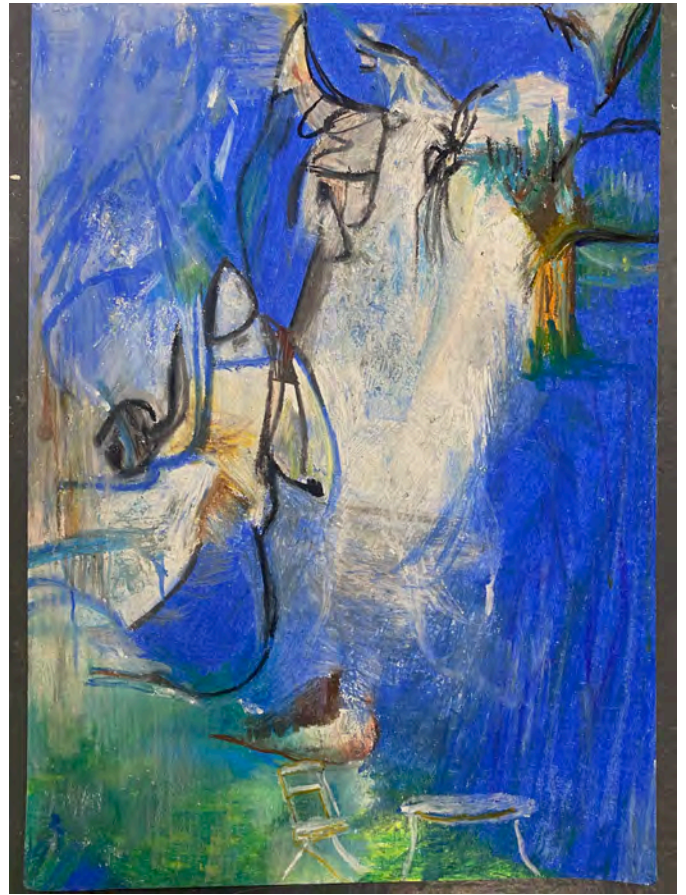
[www.annamaconochie.com](http://www.annamaconochie.com)

i:annamaconochie & amaconochiecartoons

I search for a feeling of 'dreamworlds' and limitless spaces in my work - a 3D in the limits of 2D. Liminal spaces composed of colour and nature - jungle, sky and water. I wish to leave room for the viewer to participate with these semi-figurative, semi-defined spaces. Colour is vitality. We need extra vitality these days. Green might be the colour of flora but blue is the colour of oxygen.



Dreamworlds 1  
Mixed media  
'29 x 42 cm



Dreamworlds 2  
Mixed media  
29 x 42 cm

# Sarah Medway



Synergy - Fire and Water 2023  
Oil on Aluminium in white tray frame  
32.5 x 32.5 cm

## Synergy - Fire and Water

This painting is about the combined power of the two elements Fire and Water. Buckminster Fuller, 'Bucky', invented the term 'Synergy' during his pursuit of the patterns he found in nature.



Regrowth 2023  
Oil on Aluminium in white tray frame  
32.5 x 32.5cm

## Regrowth

This painting is about the process of death and rebirth, of regeneration of a biological system, such as plants and flowers which grow and bloom season after season, from a period of stasis.



# Seán Myers

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[info@seanmyersprint.com](mailto:info@seanmyersprint.com)



Untitled 2023  
Screen-print  
114 x 84 cm



# Katherine Peeke

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I work with light-fast museum quality acrylics and an airbrush, building tone from a masked detailed drawings. The concept of airbrushing is misunderstood thought only to be used in conjunction with photography, but when utilised within fine art it has all the creativity of traditional techniques. Requiring highly accurate drawing skills as well as painting abilities.

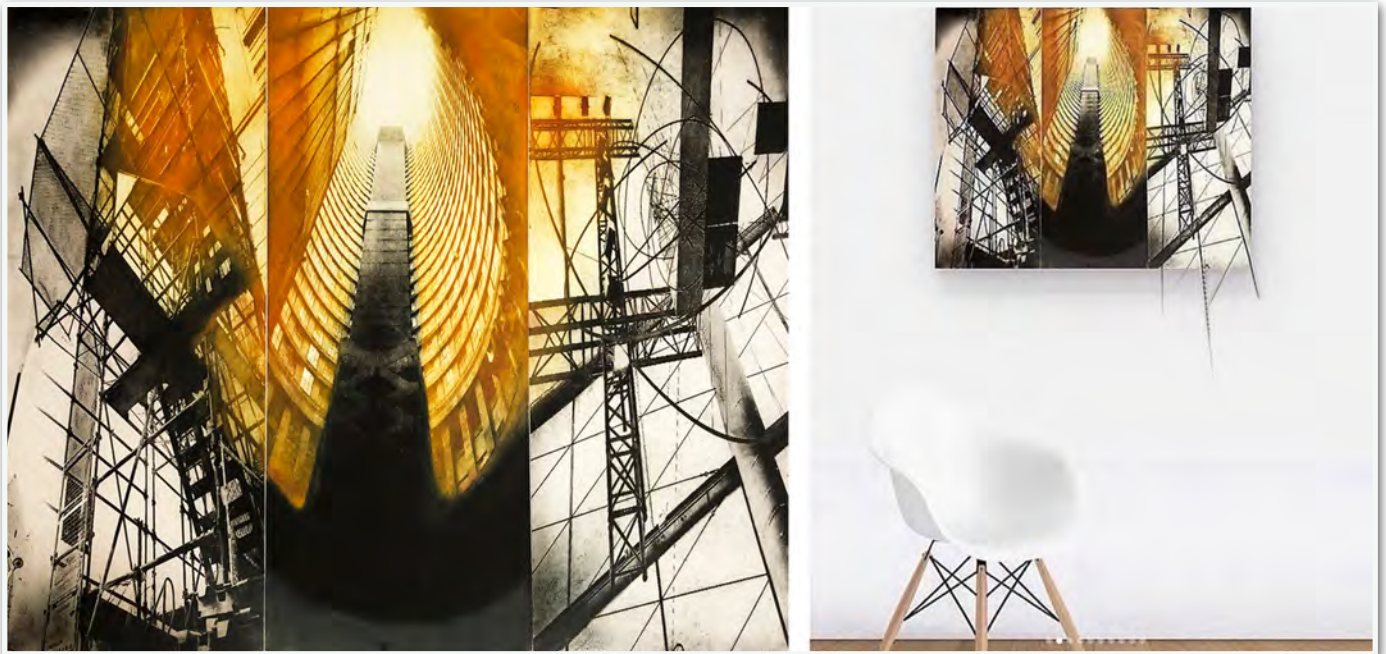


Metamorphosis 2021  
Lightfast museum quality acrylics  
61 x 65 cm



# Sumi Perera

Architectural elements from New Zealand(left-panel), South Africa(middle-panel) and UK(right-panel), places of work of the artist and her children form the triptych. Ponte-City, Africa's tallest residential tower has had many regenerations (mid-panel), flanked by a fire-escape (left-panel) and Tomas Saraceno's spider-web installation at Frieze London Artfair(right-panel). Thermochromic-ink+graphite lines are drawn in situ.



By incorporating my desire to regenerate and extend the lines, in front of the glazed work, (by applying thermochromic ink that regenerates in colour, reversible changes in heat) on the glass of the framed work, and by regenerating and drawing lines extending outwards (either directly drawn on the wall with a soft graphite pencil to be erased fully later, or on to a paper hung behind the framed work that will sit flat against the wall 90 cm wide.)

# Helen Petit

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[www.helenpetit-artist.co.U.K.](http://www.helenpetit-artist.co.U.K.)

Discovering these disused quarries near Marseille in 2018, I was struck by how nature had taken over and regenerated itself. Trees were growing in crevices in the limestone rock. Cezanne painted nearby at L'Estaque. I made studies en plein air, developing them this year into pastels inspired by the vibrant light of Provence.



Carrière en Provence 2023  
Pastel



Carrière abandonnée, Provence 2023  
Pastel  
38 x 38 cm



# Austen Pinkerton

<https://austempinkerton.com/>  
austen1@btinternet.com,

## 'Fallen Tree Trunk'

This was inspired by a rotted tree I found in Knole Park, Kent, which had probably fallen during the great storm, when the whole park was devastated.

## 'Dead Tree'

This was inspired by a curious, completely dead but still standing tree trunk in The National Botanic Gardens of Wales.



Dead Tree 2018  
Crayon Ink & Gouache  
28 x 38 cm



Fallen Tree Trunk 2013  
Ink Pencil Gouache  
24 x 32 cm

# Mike Pope 1930 - 2013

Submitted by Josephine Cannings

Mike Pope was a teacher of drawing at the University of the Arts, Central Saint Martins, Chelsea College of Art, the Royal College of Art and The Ruskin School. He was head of Fine Art and Drawing at the LCC. He was President of the Chelsea Arts Club, a member of the London Group, a great friend of Stan Smith, Tom Eckersley and Neville Boden. His painting the "Red Socks" was completed in 1983.



The Red Socks  
oil on canvas  
86 x 86 cm



# Hilary Rosen MA RCA

[Hilaryrosen.co.uk](http://Hilaryrosen.co.uk)

"Regeneration"

Rites of Spring or rebirth.

Immediately conjured up the ballet "Rites of Spring."

The ambiguous image of the figure could be lovemaking or death, with dead trees then plants and flowers as a collage to depict regeneration.

"After the destruction"

A natural or manmade disaster in a blue/brown palette then rebirth of nature with a verdant /vibrant palette.



Rites of Spring or rebirth 2023  
monoprint, pastel, charcoal, watercolour acrylic,  
gold powder, and collage  
38 x 79 cms.



After the destruction 2023  
acrylic on canvas  
50 x 44 cms



# Angela Rumble

Spring is the ultimate regeneration. Trees, by their very cyclical nature, embody the idea of growth and renewal. The visually complex structure of trees lends itself to exploring the ambiguities of pictorial space while allowing for abstract contemplation of mood and time.



"Quickening"  
2023  
oil on canvas  
80 X 80 cm



# Nour Saleh

The space in between melancholy and serenity is the landscape this painting is expressing. A path, holding on, yet moving towards and into regeneration.



Floral Cries 2022  
Pen, ink, felt tip, watercolour; art on paper  
58 x 46 cm / 20 x 16 inches

# Tony Stallard

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'Pile Up' is a work that came about in the studio as an experimental painting with lead casts as research for a gallery installation at 'Latitude 53' Edmonton Canada.

'Moon Walker' An installation section for a previous work at the Old Grocery Gallery in Wivenhoe Involving casting elements.



Pile Up 2023  
Bronze & Lead Casts  
20 x 20 cms (sculpture on plinth)



Moon Walker 2023  
Oil on Canvas and Lead Casts  
17 x 12 cms



# Karl Ullger

Instagram: @ullger\_art  
Fb: Karl J Ullger Artworks

My two artworks being on old pieces of scrap metal. One painted on a Red found traffic sign of a view from one of the key bridges in Gibraltar. The 2<sup>nd</sup> painting done on a metal shovel head. A view from Spain of the towering Rock of Gibraltar in the not so distant horizon.



'View from Alcaidesa: Gibraltar'  
Oils on scrap metal shovel head  
15cm x 20cm



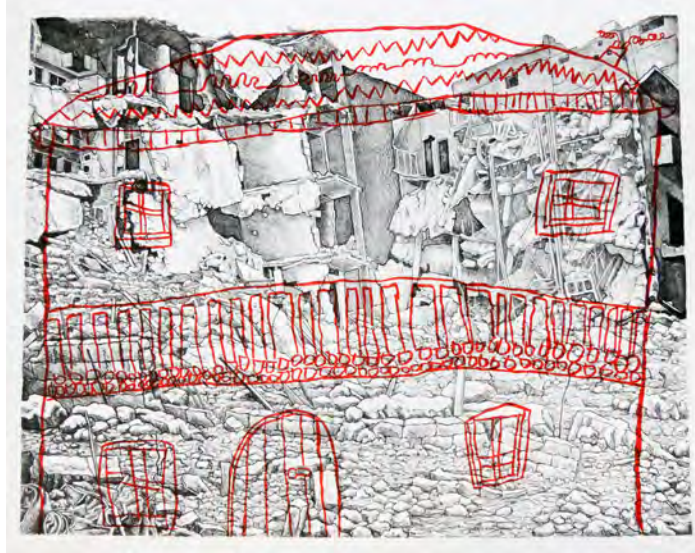
'Line Wall'  
Oils on scrap metal red traffic sign  
70 ccm x 70 cm

# Gini Wade

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Home 1

Lithograph on stone plate

30 x 39 cm

Home I reflects on the plight of those who have been forced to abandon their homes because of war, and their dreams of a future safe home.



Home 2

Lithograph on stone plate

30 x 39 cm

Home 2 – Regeneration reflects on the remarkable capacity of people to survive the horrors of war. The family lives, and in time, thrives.



# Kirsty Wain

Winter landscapes can have connotations of death, whereas the blossoming of a tree suggests life & hope. The flower indicates the promise of the fruits that will come. In Andalucia, the beautiful Almond trees are the first to bloom every year. The Coral tree painting was created for the Regeneration exhibition.



Almond Blossom in Sierra Gordo 2022  
Watercolour  
42 x 30 cm



Budding Coral tree with palms 2023  
oil on canvas  
80 x 80 cm

# Sandra Wroe

Long live the weeds and the wildness yet [GERALD MANLEY HOPKINS]

As a collector of the quotidian and overlooked I have always admired the quiet tenacity of weeds. Their persistent presence is generally regarded as a nuisance but weeds actively help stabilise and regenerate the soil and are used widely in crop rotation. They flower in poor weather and are unsung pollinators. They thrive where others fail. These prints bring with them a moment to see them and to honour them.



*Ficaria verna* 2023  
Drypoint and monoprints Editions 1/5  
20.5cm x 14.5cm 37 x 31 cm Framed



*Taraxacum dens-leonis* 2023  
Drypoint and monoprints Editions 1/5  
20.5cm x 14.5cm 37 x 31 cm Framed



# Regeneration

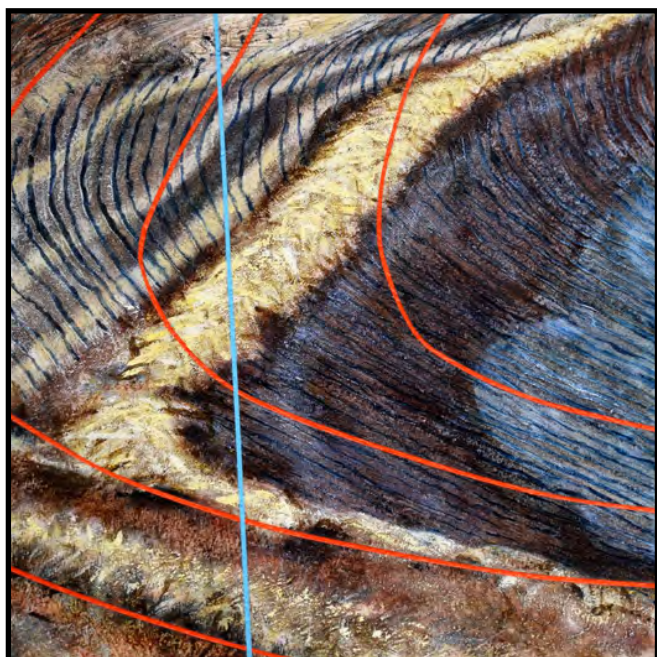
Curated by Philippa Beale  
2023



Cy Bernheim



Joanna Hyslop



Jane Humphrey

