



Fully Awake 5:6

Brendan Fletcher with Tim Allen and Sarah Hardacre

June Forster with Carolyn Wallace and Tom Voyce

Martin Fowler with Kevin Phillips and Hessian Sachs

Robert Holyhead with Sharon Hall and Michael Irwin

Celia Johnson with David Ferry and Natalie Ramus

Vincent Lavell with Mike Knowles and Jay Chesterman

Rebecca Sitar with Mali Morris and Susan Laughton

Mia Taylor with Tim Stoner and Grace Payne

Sally Taylor with Gerry Davies and Kirsty Boutle

Freya Wright with Nelson Diplexcito and Helen Sayer

Curated by Ian Hartshorne & Sean Kaye for Teaching Painting



## Introduction

This exhibition at Freelands Foundation is the fifth in a cycle of six exhibitions titled *Fully Awake*. *Fully Awake* is an attempt to document the landscape of British art education over the past seventy or more years through an examination of the changing practices of painting and of the approaches to the teaching of painting. Our intention has been to invite a painter who teaches painting at each of the UK's art academies to exhibit a work and for that painter to further invite two 'guests' to exhibit alongside them: an artist that they were taught by and an artist that they have taught.

The importance of the different stages of education are recognised within this cycle of exhibitions. The exhibitions also serve as a reflection on the changing nature of art education from the mid 1940's until today. They partially document art education's move from a national network of local art schools to its post Coldstream immersion into academia. From the DipAd to the PhD. Whilst the majority of the artists that we asked to take part in these exhibitions have invited tutors who taught them at BA or MA level some have chosen artists who supervised their PhD's. This is perhaps synonymous with the increase in PhD provision over recent years and this qualification becoming increasingly regarded as the prerequisite for securing a teaching position in higher education. However, some artists have regarded tutors who taught them at earlier stages of the process as being the person whom they identify as the most significant figure during their time in art education and have invited their former A Level art teachers or BTEC tutors. Indeed, in this exhibition at Freelands Foundation, Martin Fowler has invited Kevin Phillips, Kevin taught Martin on the Foundation Fine Art course at Cumbria College of Art and Design, whilst June Foster recounts that her first encounter with her 'guest' Carolyn Wallace was a tutorial at an Open College of the Arts painting course.

The biographies included within this catalogue illuminate the histories of British Art education and remind us of a number of former art schools which no longer operate today as they have been subsumed into larger institutions. They name check many of the well established art schools in the country as well as a number of the new universities (some of these established in the early 1990's from former independent art schools which had merged with technical colleges to form the polytechnics, some established relatively recently as some art schools became arts universities). David Ferry and Mali Morris, for instance, both taught at Canterbury College of Art which is now a part of the University for the Creative Arts, merging the former Surrey Institute of Art and Design (which had previously incorporated Canterbury College of Art, Maidstone College of Art and Medway College of Design) and the Kent Institute of Art and Design (which had previously incorporated Farnham School of Art, Guilford School of Art and Epsom School of Art and Design).

Carolyn Wallace studied for her DipAd at the West of England College of Art, which was then a part of the Royal West of England Academy, Bristol. The RWA is the UK's only regional Royal Academy of Art. In 1853 the RWA established the Bristol School of Practical Art, which, in 1936 became the West of England College of Art. In 1969 the West of England College of Art moved to Bower Ashton studios and was eventually, in 1970, absorbed into Bristol Polytechnic and later, in 1992, became the University of the West of England. However, Bristol School of Art now has studios in the same building as the RWA and is a part of South Gloucestershire and Stroud College.

There are fascinating experiences of art education articulated by the selected artists in this catalogue. They are accounts of what is remembered of the artists who taught them and of important moments in their art education. Robert Holyhead recounts the importance of Sharon Hall's teaching at Manchester and how it helped him to understand that 'theory is not outside making'. Mia Taylor discusses Tim Stoner's teaching at Chelsea and how painting 'became a framework of knowledge through which other disciplines could be explored.' She goes on to describe how 'Tim brought a force of energy to teaching the subject, that was critically, materially and historically grounded and as provocative as it was generous.' Brendan Fletcher remembers the teaching of Tim Allen from his time at art school in Hull and the importance of his conversations concerning painting preparation and studio culture. Sally Taylor recalls conversations with Gerry Davies about how to make works that were 'convincing and had conviction'. She remembers that 'he helped me make the distinction between my own experience and wider universal concerns'. Freya Wright reflects on how her conversations with Nelson Diplexcito still resonate with her now and of the things that he would suggest that she read, watch or look at 'He suggested I look at Richter's 'Betty' (1988) in my first tutorial with him, and to this day a postcard of this painting resides with me in my studio'.

Equally intriguing are the symbiotic relationships that artists build with their students. Vincent Lavell discusses painting's ability to respond to any perceived threats to its existence, (posed by developing media and critical theory), by absorbing them. He describes his former student, Jay Chesterman's, trajectory through art education from an immersion in art history to dealing with 'selfies' and digital technology as 'painting his way back to the 21st Century'. Freya Wright describes how she met Helen Sayer on her first day of teaching on the Foundation course at Loughborough and watched her develop and establish a painting practice throughout her BA programme. Rebecca Sitar observes that the best teaching situations involve a 'meeting of minds' and an exchange that is rewarding for both parties.

Brendan Fletcher reminds us that whilst, as curators, we asked artists to select a figure that was significant to them during their adventures as art students, that the art school experience is importantly made up of multiple encounters and viewpoints 'I think, perhaps, the truth is, it's the range of voices and opinions in a creative environment that have the transformative impact rather than any singular one'.

This is ultimately true, but art schools, like most educational settings, are often a kind of sifting exercise for students. What seems to be commonplace by encountering various voices; often contradictory - leading to uncertainty and doubt, can be allayed by identifying a teacher whose opinion, if not practice, one respects and admires, and this admiration frequently produces trust and mutual respect. As students we ache for that insight, endorsement and verification, which often seems curiously lacking – despite being in a creative experimental realm where all voices are valid, some seem more valid than others.

But our remit for the cycle of shows, was to recognise the frequently challenging and stimulating personal, professional and intergenerational ties. In her introductory essay to *Fully Awake 4:6* at Edinburgh College of Art, Zoe Mendelson implores us to 'pass it on'. So to students of all ages, please do, there is much work still to be done.

Not much of a student, though certainly a teacher, Picasso famously remarked on the realisation of how urgent things had become once death seemed a distinct possibility, that he was just about getting somewhere, 'I have less and less time and more and more to say'. And Goya declares, despite being around eighty, in one his most frightening prints 'Aun aprendo' – *I am still learning*. What is learning for, if not to prepare us for what is coming?

Whilst this survey spans seventy or so years, we can simultaneously look back in admiration and forward to what is becoming. Our hope is that whether a teacher or a student of painting, learning continues, despite age, and painting remains, as Sarah Kate Wilson in her essay to follow this introduction emphasises, 'alive and definitely fully awake'.

#### About the Freelands Foundation

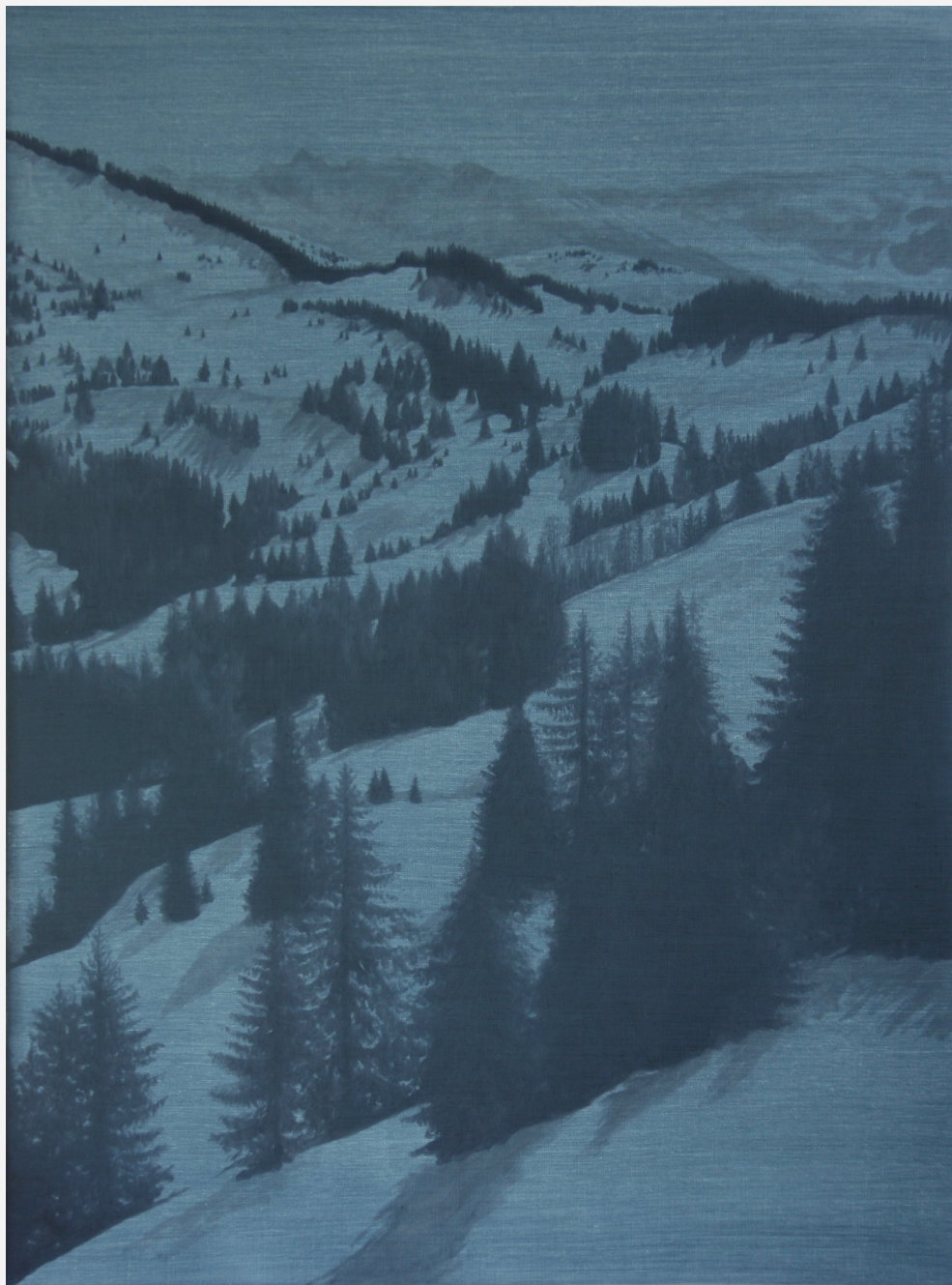
The Foundation's mission is to support artists and cultural institutions, to broaden audiences for the visual arts and to enable all young people to engage actively with the creation and enjoyment of art. We aim to provoke meaningful, positive change within the visual arts sector via strategic, high-impact programmes, partnerships and activities. Our continued support of artists and art educators is designed to empower – not just individual organisations, but the broader arts ecosystem – and aims to deliver a positive societal and economic impact to the UK. For more information please visit [freelandsfoundation.co.uk](http://freelandsfoundation.co.uk)

Ian Hartshorne is programme leader for MA Painting at Manchester School of Art, Manchester Metropolitan University.

Sean Kaye is programme leader for Foundation at the British Higher School of Art and Design in Moscow.

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Descend  
Helen Sayer, 2019  
oil on canvas  
61.2 x 46cm

## Painting: alive and live

Octopuses, namely their ability to change skin colour, was the focus of my very first conversation with Bruce McLean, who taught me painting at the Slade. Octopuses were relevant then, and they are relevant now, here. Like octopuses, painting is similarly mutable. The medium continues to undergo change and evolves. It is alive!

Like the quick-thinking cephalopod who blends into its surroundings to avoid falling prey to a predator, painting has found a way to survive and 'think' its way out of dangerous situations. For example, as Terry R Myers states, 'painting, since the late 1970s version of its 'end', has not only survived but also thrived because of its embrace of the coalitional'.<sup>1</sup>

Importantly, painting is not a capricious medium, it does not seek coalitions to retain power at all costs, as political coalitions might. Rather, painting is polyamorous. The medium has coupled up with numerous partners: performance, installation and moving image, which has led to the medium's expansion. This move, commonly known as the 'expanded field of painting', has been famously adapted from Rosalind Krauss's 1979 text 'Sculpture in the Expanded Field'. There, Krauss declared that 'rather surprising things' came to be 'called sculpture' and her essay maps out the medium of sculpture becoming 'infinitely malleable'.<sup>2</sup>

Likewise, surprising things have come to be called painting, and since the 1950s the medium of painting has demonstrated itself to be just as infinitely malleable. Like a sponge, painting has soaked up the characteristics of the mediums it has forged relationships with and as a result, in my opinion, has become a time-based and 'live' medium.

Artists now produce what I call, 'durational paintings', paintings that destabilise the traditional idea of painting as a static object, hung on a wall.<sup>3</sup> Artists Polly Apfelbaum, Daniel Buren, Felix Gonzalez-Torres, Natasha Kidd, Bruce McLean, Lisa Milroy, Yoko Ono and Richard Wright, amongst others, produce durational paintings. Durational paintings cannot be 'seen' all at once and like time-based media works, they 'unfold to the viewer over time',<sup>4</sup> 'defy stasis [...], depend on technology and have duration as a dimension'.<sup>5</sup>

<sup>1</sup> Terry R. Myers, 'Introduction: What has already been said about painting is still not enough', in *Painting: Whitechapel Documents of Contemporary Art*, ed. by Terry R. Myers (London and Cambridge: Whitechapel Gallery and MIT Press, 2011), pp. 12–27 (p. 18).

<sup>2</sup> Rosalind Krauss, 'Sculpture in the Expanded Field', *October* 8 (Spring 1979), 30–44 (p. 30).

<sup>3</sup> For a more in-depth discussion read Sarah Kate Wilson, 'Durational Painting: gifting, grafting, hosting, collaborating', 2017.

<sup>4</sup> <<https://www.guggenheim.org/conservation/time-based-media>> [accessed 10 February 2015].

<sup>5</sup> <<http://www.tate.org.uk/about/our-work/conservation/time-based-media>> [accessed 10 February 2015].

Michael Fried would refer to durational paintings as theatrical: for him these works, like theatre, have a 'sense of temporality, of time both passing and to come, *simultaneously approaching and receding*, as if apprehended in an infinite perspective'.<sup>6</sup>

Now that painting is time-based, we cannot easily say when a painting is 'wholly manifest', their liveness means they cannot be experienced instantaneously.<sup>7</sup> As a result, viewing a painting is akin to how we experience performance.

[U]nlike those visual media that store time explicitly, such as film, video, and performance [...], in painting the marking and storage or accumulation of time are simultaneous and ongoing. Painting, somewhat paradoxically, is live: a live medium. It is now "On the Air".<sup>8</sup>

David Joselit similarly believes painting to be 'a live medium'.<sup>9</sup> For Joselit, paintings mark, store and accumulate time on their surfaces, through their making. Marks are laid down by the artist over time, but when viewed these marks are 'always simultaneously available to vision'.<sup>10</sup> These time batteries (paintings) 'stockpile [...] affect and visual stimuli', which the viewer upon meeting the work cannot consume 'all at once'.<sup>11</sup> To remedy this, audiences now capture paintings as pictures on their smart phones and therefore defer this consumption for a future date.<sup>12</sup> In doing this, visitors are drawn into a process of 'accumulating accumulation',<sup>13</sup> meaning 'the marking and storage [...] of time' in making and consuming painting 'are simultaneous and ongoing'.<sup>14</sup> This is not the same as my promotion of painting as a time based and live medium. We certainly cannot consume a painting all at once, but this does not make the medium a live one.

For me, 'durational paintings' are closer aligned to how Michael Fried describes 'literalist' work (his term for Minimal Art); 'essentially a presentment of endless, or indefinite, *duration*',<sup>15</sup> unlike a film, which has a finite duration, that can be played and looped over and over again. Durational paintings exist in a state of flux, and are live, with each version of the work. Peggy Phelan's affirmation that 'performance's only life is in the present',<sup>16</sup> is equally applicable to (durational) painting: 'painting's only life is in the present'.

<sup>6</sup> Michael Fried, 'Art and Objecthood', in *Minimal Art: A Critical Anthology*, ed. by Gregory Battcock (New York: E. P. Dutton, 1968), pp. 116-147 (p. 145).

<sup>7</sup> *ibid.*, pp. 145-6.

<sup>8</sup> David Joselit, 'Marking, Scoring, Storing, and Speculating (on Time)', in *Painting Beyond Itself*, eds. Graw and Lajer-Burcharth, pp. 11-20 (p. 12).

<sup>9</sup> *ibid.*, p. 12.

<sup>10</sup> *ibid.*, p. 14.

<sup>11</sup> *ibid.*, p. 14.

<sup>12</sup> *ibid.*, pp. 11-15.

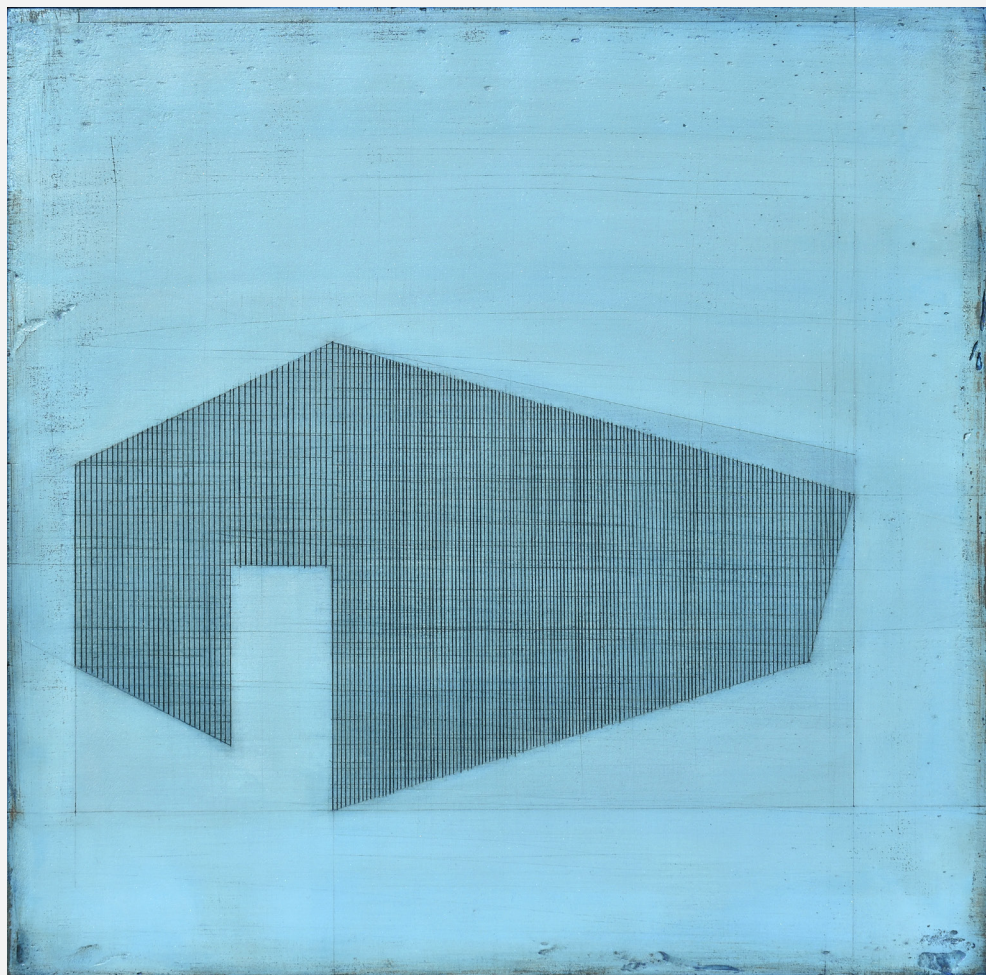
<sup>13</sup> Joselit, 'Marking, Scoring ...', p. 15.

<sup>14</sup> *ibid.*, p. 12.

<sup>15</sup> Fried, p. 144.

<sup>16</sup> Peggy Phelan, *Unmarked: The Politics of Performance* (London: Routledge, 1993), p. 146.





Enclosure V  
Susan Laughton, 2019  
acrylic and plaster on plywood  
40 x 40cm

Lisa Milroy embraces these ideas in the paintings she groups together under the heading, *Performance Paintings*. In *Off the Rails* (2011–15), instructions displayed on the wall offer spectators the option to rearrange the 'object paintings' into new 'combinations'.<sup>17</sup> With fifty painting objects that each depict a different dress on each side there are seemingly limitless configurations, so that audiences meet and leave her *Performance Paintings* anew each and every time. Milroy allows you to take on the role of artist and collaborator, composing the work as you see fit.

Paintings can also more overtly evolve in the hands of others; this is certainly true of Felix Gonzalez-Torres's portrait series. These paintings offer words and dates as portraits instead of images of his sitters. The portraits are executed as a running line of text that includes dates, which are painted directly onto the wall just underneath where it meets the ceiling. Curiously, the owner of a Gonzalez-Torres portrait is legally allowed to edit the work, by adding or subtracting events and dates that relate to the sitter. It is important to note that, in his early thirties, Gonzalez-Torres was diagnosed as HIV-positive. Cognisant of his fast-approaching death (because the drugs available now, were not available then), he began writing instructions for the future owners of his works into each works certificate of authenticity. Certificates of authenticity are legal documents, that unlike a signature, confirm the authenticity of an artwork.<sup>18</sup>

Using the certificates of authenticity as Miwon Kwon observes, Gonzalez-Torres extended his 'control over the work far beyond the point of sale'.<sup>19</sup> This transaction she continues 'results in an extraordinary transposition of roles: the artist [...] puts the buyers at his service now, granting them the right to not only claim the work as their property but also to absorb, the ethical and financial responsibilities of making and / or maintaining the work exclusively on the artist's terms.'<sup>20</sup>

Gonzalez-Torres might have 'relinquished' the making of his work to others, but he does this as a way of ensuring its ongoing duration, as a way of keeping it 'alive'. Similarly, Natasha Kidd's paintings are made in gallery spaces, 'live', through collaboration between people, machine and painting object.

Her painting *Overfill*, 2015 was made using a peristaltic pump and an arterial system of piping. A series of small canvases all connected in the system to each other were 'fed' with white household emulsion paint. Kidd stretched the canvases in such a way that a pouch was created on the surface of the painting; this pouch was then filled to the brim with paint. Once these marsupial-like paintings were full, push lock valves controlled the flow of paint to each individual painting. Each painting had to be 'nurtured' by the gallery staff in charge of the exhibition.

<sup>17</sup> Accompanying Wall text for *Off the Rails* (2011–15), as displayed in *Painting in Time: Part Two*, 2016, Sullivan Galleries, School of the Arts Institute Chicago, Chicago, curated by Sarah Kate Wilson and organised by artist Claire Ashley.

<sup>18</sup> Collectors will usually only purchase an artwork if it is accompanied by its paperwork. Interestingly, collectors will purchase an artwork even if the only material manifestation of the artwork is the certificate of authenticity. This may seem bizarre, but is in fact common practice.

<sup>19</sup> Miwon Kwon, 'The Becoming of a Work of Art: FGT and a Possibility of Renewal. A Chance to Share, a Fragile Truce', in Felix Gonzalez-Torres, ed. by Julie Ault (New York and Göttingen: Steidl, 2006), p. 298.

<sup>20</sup> Kwon, p. 298.

Kidd refers to the people who care for her paintings as 'attendants': the paintings 'call out for attention'.<sup>21</sup> Attendants must open each valve to each painting ever so slightly to allow a single drip of paint to overflow the pouch. The drip flows over the inflated belly of the painting and onto the floor below. The attendants must remain attentive, returning to the paintings often to see if said drip, which has left its residual escape route behind has dried. Once dry the valve must be opened again. This process continues for the duration of the exhibition with each secretion pooling and drying on the gallery floor below, meaning the physical body of the painting altered throughout the exhibition and crept out into space.

Painting, like the octopus is an evolutionary star, intelligent and many limbed, it exists in a perpetual state of change. Individual paintings have shown themselves, like the medium of painting, to be mutable.

Painting is 'alive', 'live' and most definitely fully awake.

<sup>21</sup> This term is used repeatedly by Kidd when discussing her work.

Dr Sarah Kate Wilson is an artist who lives and works in London. She received her MFA from the Slade School of Fine Art (2010) and PhD from the University of Leeds (2017).

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

She has staged painting performances at the Royal Academy of Arts, London (2018) and Palais de Tokyo, Paris (2017). She has had a solo exhibitions at BALTIC 39, Newcastle (2016) and the Armory Centre for the Arts, Pasadena, California (2015).

She curated 'Painting in Time', Tetley, Leeds (2015), which toured to the Sullivan Galleries, School of the Arts Institute Chicago (2016). She is a Lecturer, at Camberwell College of Arts, teaching within BA (Hons) Fine Art Painting.





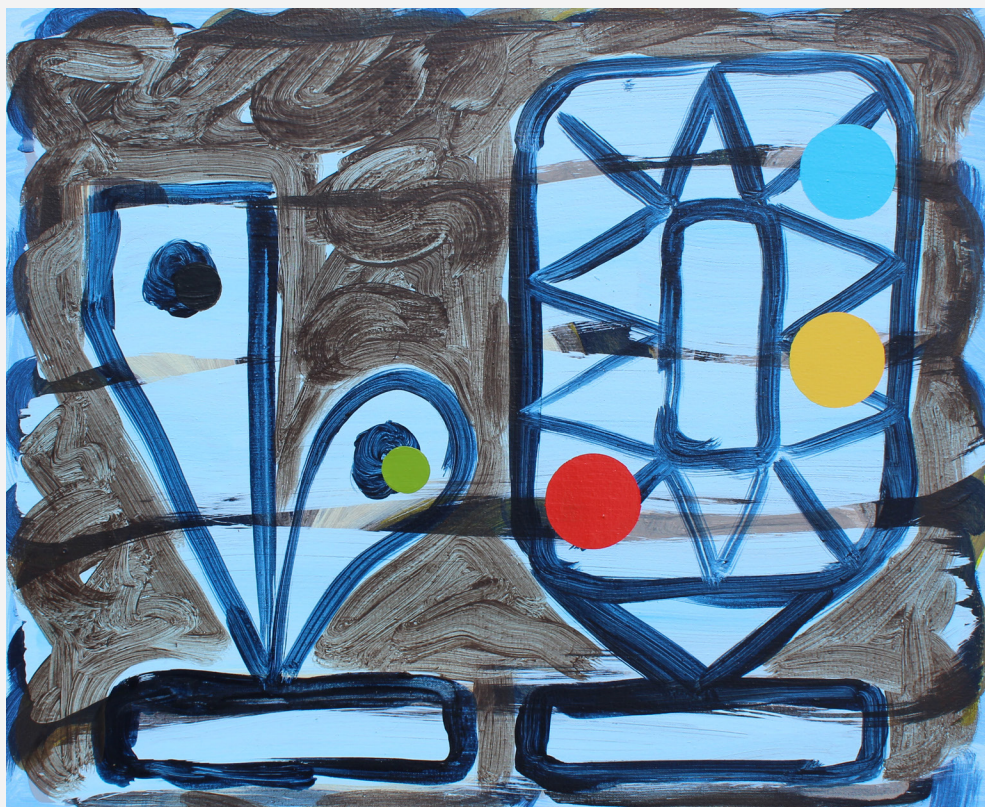
Winter Light (Essex)

Tim Stoner, 2018

oil on paper

25.2 x 29.2 cm

Courtesy Stuart Shave/Modern Art, London. Copyright the Artist.



Homer's Ghost

Brendan Fletcher, 2019  
acrylic on canvas  
45 x 55 cm

Brendan Fletcher

Born: Halifax, 1966.  
Lives and works: Sandbach  
Studied: Foundation,  
Halifax School of  
Art, Percival Whitley  
College, 1984-85; BA,  
Humberside College of  
Higher Education, Hull,  
1986-89; MA, Manchester  
Metropolitan University,  
1994-95. Taught:  
Manchester City College,  
1999-2005; University of  
Salford, 1999-present.

Tim Allen

Born: Manchester, 1950.  
Lives and works: London.  
Studied: BA, University  
of Newcastle, 1968-  
1972; MFA, Goldsmiths  
College, University of  
London, 1978-1980. Taught:  
Newcastle Polytechnic,  
1973-1982; Gateshead  
Technical College, 1973-  
1982; Barking Technical  
College, 1973-1982;  
Barnfield College Luton,  
1973-1982; St Martins  
School of Art, 1980-  
1998; Humberside College  
of Higher Education/  
Humberside Polytechnic,  
1980-1998; Chelsea School  
of Art, 1980-1998; Norwich  
School of Art, 1980-1998;  
Richmond School of Art,  
1980-1998; University of  
East London, 1980-1998;  
Reading University, 1980-  
1998; University of East  
London, 2002-2017; Kingston  
University, 1980-present.

Sarah Hardacre

Born: Manchester, 1977.  
Lives and works:  
Manchester.  
Studied: BA, University of  
Salford, 2005-08. Taught:  
University Centre at  
Blackburn College, 2017-  
present.

## Brendan Fletcher with Tim Allen and Sarah Hardacre

I studied in Hull at Humberside College of Higher Education in the mid/late 1980's. It was a fine art programme with clear demarcations: painting, sculpture, print, time-based media.

There was a strong painting team led, in my first year, by Jeff Dellow. Stuart Bradshaw took over the helm in my second year. The team included Sharon Hall, David Ryan, Marilyn Hallam, Pete Owen and Tim Allen and other visitors. I think it's fair to say there was a lot of students making work in a lyrical abstract idiom, although, I never recall any pressure to work in this way.

All the tutors were passionate about painting. I recall a talk Jeff Dellow delivered on Titian's Flaying of Marsyas in the lecture room at the Lincoln Street Annexe. The painting appeared dark and fusty on the screen. When I finally saw the painting some fifteen or so years later at the Titian show at the National Gallery in 2003, the painting, and his enthusiasm, immediately made sense.

Sharon Hall and David Ryan brought an intellectual rigour to the debates in the painting department. Sharon taught me again in Manchester during my post-graduate study and her critical and interrogative approach to studio practice has, I think/I hope, had a lasting influence on me. When we catch up its her opinion I value most.

Tim Allen visited every second week during my second and third years. He is a great painter. And, he gave me the language to discuss painting. He was professional and approachable. He seemed to know everyone in the sector. He was exhibiting in major shows. And he'd discuss his preparations and his approach to studio culture. When I did visit his studio following graduation, it was revelatory. Everything was so carefully organised; nothing like the studio culture in college. It was Tim who convinced me that I could become an artist and forge a career. He gave me a sense of belief. I owe him so much.

I taught Sarah Hardacre some twenty years after my own undergraduate study. From the moment she arrived, my colleagues and I recognised that we had an 'artist' in our midst. During her first year she worked part-time at the Cornerhouse as an invigilator and made works/constructions in the galleries in quiet moments when visitor numbers were low. More often that not, her experiments were more interesting than the work she was invigilating.

Sarah needed little more than direction, some critical contexts to chew over and a supportive environment. She was incredibly resourceful. And the strength of the staff team - Rachel Garfield, Paul Haywood, Karen Lyons, Jill Randall, Jacques Rangasamy and Helen Sargeant et al - offered her a range of support. A team effort.

I think if we examine the connections between our work we'll struggle to find any links. There's no discernible genealogy. I think, perhaps, the truth is, it's the range of voices and opinions in a creative environment that have the transformative impact rather than any singular one and there lies the reason.



## June Forster with Carolyn Wallace and Tom Voyce

I met Carolyn Wallace when I attended art classes deep in rural Wales. My first encounter was a tutorial for an OCA Painting course and that same week I enrolled on her Continuing Education Drawing course. I was introduced to a disciplined approach to observational drawing and painting and in the following years attended many workshops and courses at her studio. We became good friends and I have many fond memories of Carolyn suddenly breaking off in conversation to ask me if I had noticed how the light was falling on a landform or to make an observation on a particular colour. This was such good preparation for my subsequent training at the School of Art, Aberystwyth. Undoubtedly, some of the threads I researched in my Fine Art PhD originated in our discussions, where something was always left unresolved, to ponder further. This is like painting itself. New questions arise in the process of seeking solutions through the medium - it goes on and on.

I remember Tom Voyce's enthusiasm for en plein air painting during undergraduate classes at the School of Art, Aberystwyth. I admired his sketchbooks filled with lovely observational drawings. During the first summer of his MA, we collaborated on a project, where Tom sent back postcard studies from his backpacking trip and I made responses on small boards in exchange. I hope this was as beneficial for Tom as it was for me. I began to revisit geometric forms and compositional balance in small-format work. Last year, I received a postcard painting from New Zealand as Tom continues his 'In Transit' theme after winning Sky Arts Landscape Artist of the Year 2017. We are working with Carolyn and two other painters who have come through the Aberystwyth route on an exchange project that will form the basis of a future exhibition.

June Forster

### June Forster

Born: West Bromwich, 1958. Lives and works: Aberystwyth. Studied: Open College of the Arts, 1996-1997; Continuing Education, University of Wales, Aberystwyth, 1996-1997; Certificate in Art and Visual Awareness, Coleg Ceredigion 2001-2002; BA, University of Wales, Aberystwyth, 2002-2005; MA, Aberystwyth University 2005-2007; PhD, Aberystwyth University 2007-2014. Taught: Visiting Tutor, Huanghuai University 2014; Aberystwyth University 2007-present.

Carolyn Wallace  
Born: Plymouth, 1945.  
Lives and works: Exeter. Studied: Foundation, Plymouth College of Art, 1963-1964; DipAD, West of England College of Art supported by RWA, Bristol, 1964-1967; MA, Royal College of Art, 1967-1970. Taught: Open College of the Arts, 1992-1998; University of Wales, Aberystwyth, 1995-1997, Visiting Tutor Elisabeth Frink School of Figurative Sculpture 1998-99.

Tom Voyce  
Born: Burton on Trent, 1989. Lives and works: Burton on Trent. Studied: Foundation Art & Design, Burton and South Derbyshire College, 2007-2009; BA, University of Wales, Aberystwyth, 2009-2012; MA, Aberystwyth University 2012-14. Taught: Visiting Tutor, Huanghuai University, 2014; Cheslyn Hay Community High School 2017-2018.



Around Scourie  
June Forster, 2019  
acrylic on board  
25 x 20cm



McEwan's Export cans  
Martin Fowler, 2018  
paint, ink, spray-paint,  
coloured paper and plastic  
lettering on cardboard.  
30 x 15cm

## Martin Fowler with Kevin Phillips and Hessian Sachs

Kevin Phillips influenced my artistic development in a number of ways. The emphasis of Kevin's teaching was not simply an acquiring of technical facility nor the requisite contextual knowledge. Rather the central aspect embedded within his teaching was a focus upon conceptions of place, family and autobiography. Located at this complex interface were vital components – social class, and the condition of the working-class. This focus highlighted the need not only for an integrity within one's production, but critically, a sensitive (re)consideration of the self as found object.

The sustainment of artistic production is obviously integral to society. However, of equal necessity is the identification of opportunities for said production to be disrupted and defamiliarised. That the method and language surrounding such production may be challenged, altered and (possibly) made obsolete, is critical for the refusal of the easy selections of the formalist project. Though in its early stages, Hessian's praxis accepts such a challenge and may yet reject the apolitical and conformist tendency.

Martin Fowler

Martin Fowler  
Born: Edinburgh, 1972.  
Lives and works: Carlisle.  
Studied: Foundation Fine Art, Cumbria College of Art & Design, 1990-1991; BA, Glasgow School of Art, 1991-1994; MA, Winchester School of Art, 1994-1995; Dusseldorf Kunstakademie, 1995. Taught: Scottish Prison Service, 2000-2007; Cumbria College of Art & Design, 1996-2007; Cumbria Institute of the Arts, University of Cumbria, 2007-present.

Kevin Phillips  
Born: Durham, 1951.  
Lives and works: Newcastle. Studied: Foundation, Hartlepool College of Art, 1969-1971; Diploma in Fine Art, Byam Shaw School of Art, London, 1971-1975; ATC, University of London, Goldsmiths College, 1976-1977; MA Fine Art, Newcastle upon Tyne Polytechnic, 1983-1985. Taught: New College Durham, 1980-1984; Peterlee College, 1981-1995; Durham University, 1983-1986; Cumbria College of Art & Design, 1984-2007; Cumbria Institute of the Arts, University of Cumbria, 2007-2010.

Hessian Sachs  
Born: Cambridge, 1987.  
Lives and works: Carlisle.  
Studied: Level 2 BTEC, Cambridge Regional College, 2010-2011; Access to HE BTEC, Norwich City College, 2011-2012; BA Integrated Foundation Year, Cumbria Institute of the Arts, University of Cumbria, 2018-present.





Untitled (Rule)  
Robert Holyhead, 2017  
acrylic on canvas  
130 × 80cm

## Robert Holyhead with Sharon Hall and Michael Irwin

Sharon Hall brought to my attention the importance of critical awareness through what happens on the surface and how theory is not outside of making. How I continue to experience and understand the space of painting is a direct legacy of Sharon's tutorship during my BA Fine Art course at Manchester School of Art.

I taught Michael Irwin at Cambridge School of Art between 2012 - 2015. He continues to demonstrate an openness to making underpinned by the presence of the physical material at hand. Michael naturally processes the ability to balance risk and humility in his practice.

Robert Holyhead

Robert Holyhead  
Born: Trowbridge, 1974.  
Lives and works: London.  
Studied: Foundation,  
Stafford College, 1992-  
1993; BA, Manchester  
School of Art, Manchester  
Metropolitan University,  
1993-1996; MA, Chelsea  
College of Art, 1996-  
1997. Taught: Manchester  
School, of Art, Manchester  
Metropolitan University,  
2006 - 2009; Cambridge  
School of Art, Anglia  
Ruskin University, 2008-  
Present.

Sharon Hall  
Born: Darlington, 1954.  
Lives and works: London.  
Studied: BA, Brighton  
Polytechnic, 1976-77  
continued at Lanchester  
(Coventry) Polytechnic,  
1977-79; Higher Diploma  
in Fine Art, Slade School  
of Fine Art, 1979-81;  
Cert. Ed, Garnet College  
Roehampton, London 1985-86.  
Taught: Wimbledon School  
of Art 1986-89; Falmouth  
School of Art, 1987-89  
Humberside Polytechnic,  
1986-1990; Manchester  
School of Art, Manchester  
Metropolitan University,  
1990-2014.

Michael Irwin  
Born: Bury St Edmunds,  
1992.  
Lives and works: London  
Studied: Foundation,  
Colchester Institute,  
2011-2012; BA, Cambridge  
School of Art, 2012-2015.

## Celia Johnson with David Ferry and Natalie Ramus

Like the bizarre and wonderful juxtapositions in his work, David is vibrant and surprising, interested in everything and interesting; when I first met him I found him enthusiastic, surprising and encouraging.

My first memory of him is in his seminar about the film the Wicker Man and the ways in which it informed his own work. Such is his passion for the film that, when I think back, I almost imagine him on set - observing and wandering amongst the cast . He communicated his enthusiasm, and the process of his printmaking, so vividly that it opened up for me a world in which the surreal and the sublime make unexpected, sometimes puzzling, often funny, absurd connections, and where the artist can create new narratives from bizarre appropriations and odd combinations of imagery and interest.

He was teaching at Cardiff School of Art and Design where I was studying for an MFA; my own practice, rooted in place, was becoming more explicitly walk based and I was trying to find a way to work that embraced performance and gesture/image and made connections being present in a place and remembering it.

His work and his teaching, allowed me to consider other stories and strange associations that could inform my own narratives about place. He didn't try to pigeon hole or dictate my interests and gave me confidence to be more explorative. Whenever I talk to my own students about allowing and celebrating unexpected connections in their work, I'm aware of his legacy and that I'm still trying to do the same in my own practice.

Natalie was a Fine Art student at Hereford and, from the beginning, her work was particularly thoughtful and ambitious; she had a lot to say and what she said was really interesting. Because the Fine Art course at HCA is quite small, I taught across all years and so was able to watch her work and ideas develop. Increasingly courageous and experimental, her practice became more performative, informed by ideas of the materiality of the body and its abject qualities. Natalie is, I think, an exciting artist whose work is highly considered and engages with ideas of authenticity, the female in contemporary society and motherhood. After HCA, she studied at Cardiff School of Art and Design and though I do miss the frequency and depth of the conversations we had when she was a student in Hereford, I am fortunate that she is now my friend and sometimes collaborator, and that our conversations are continuing.

Celia Johnson

Barn Dance  
Celia Johnson, 2018  
acrylic on cardboard  
110 × 100cm



David Ferry  
Born: Blackpool, 1957.  
Lives and works:  
Canterbury and London.  
Studied: Foundation,  
Blackpool Technical  
College 1974-1976; BA,  
Camberwell School of Art  
and Crafts, London 1976-  
1979; MFA, Slade School of  
Fine Art, UCL 1979-1981.  
Taught: East Ham College  
of Technology, 1982-1985;  
Canterbury College of Art,  
1985-1987; Winchester  
School of Art, 1994-2007;  
Cardiff School of Art and  
Design 2009-2014.

Celia Johnson  
Born: Lichfield, 1964.  
Lives and works: Hereford.  
Studied: Access Course,  
Kentish Town Institute,  
1993-1994; BA, Central St  
Martins, 1994-2000; MFA,  
Cardiff School of Art and  
Design, 2014-2016.  
Taught: Hereford College  
of Arts, 2008-present.

Natalie Ramus  
Born: Caerphilly, South  
Wales, 1984. Lives and  
works: Hay on Wye.  
Studied: BA, Hereford  
College of Arts 2012-2015;  
MFA, Cardiff School of Art  
and Design, 2015-2016.





Re-animated Potcard (Two Boys)  
Vincent Lavell, 2016  
oil on canvas  
33 x 44cm

## Vincent Lavell

### with Mike Knowles and Jay Chesterman

During the 1980's a resurgence of interest in painting (New Spirit in Painting, Royal Academy 1981) prompted a wider debate about the direction of art and art education exemplified by the founding of the art magazine Modern Painters by Peter Fuller. Was this a conservative backlash against other forms of art practice or was it a return to a grand tradition of humanism and personal expression in Western Art? Such a debate may have seemed remote in a city dominated by a Militant city council and an art school in threat of closure. But it wasn't for me. I have always been convinced that painting has a unique place in our visual culture. This uniqueness is always being threatened; by technology (the camera etc) changing critical reception (The End of Painting - Douglas Crimp) and the diversity of artistic practice available to contemporary artists (installation, digital media, the expanded field of sculpture) yet painting has always responded to these 'threats' by absorbing them.

At Liverpool Polytechnic (LJMU) Mike Knowles represented this continuity. I wasn't really drawn to Mike's life room and to be honest the work ethic that went with it, but I was in love with the idea of being a painter and saw Mike as a connection to the romantic past through Auerbach, Bomberg and Sickert. It was only years later that I began to appreciate Sickert's painting as a modern type of practice, in particular his use of artificial light, colour and photo based imagery.

Jay Chesterman arrived in my studio full of Rembrandt and an absolute focus on painting. Jay did share Mike's work ethic and painted his way back to the 21st century. Portraits became 'selfies' and painting became digital filters. Painting had absorbed phone technology and moved on.

Vincent Lavell

#### Vincent Lavell

Born: Liverpool, 1960.

Lives and works:

Liverpool.

Studied: Foundation, Liverpool Polytechnic, 1981-1982; BA, Liverpool Polytechnic, 1983-1986; MA, Manchester School of Art, Manchester Metropolitan University, 1992-1993. Taught: City College Manchester (HMP Liverpool), 1994-1999; Tate Gallery Liverpool (Education Curator), 1999-2004; Wirral Metropolitan College, 1996-present.

#### Mike Knowles

Born: Warrington, 1941.

Lives and works: Anglesey.

Studied: National Diploma in Design, Liverpool Regional College of Art, 1959-63; Diploma in Fine Art, Slade School of Fine Art 1964-66.

Taught: Liverpool College of Art, 1966-1967; Manchester College of Art, 1966-1967, Liverpool College of Art, 1967-1992; Wirral Metropolitan College, 1993-2000; Bangor University, 2002-2011.

#### Jay Chesterman

Born: Birkenhead, Wirral,

1992. Lives and works:

Wallasey, Wirral.

Studied: Foundation, Wirral Metropolitan College, 2010-11. BA, Wirral Metropolitan College, 2011-2014.

## Rebecca Sitar with Mali Morris and Susan Laughton

I seem to remember first seeing a painting by Mali in a group show at Francis Graham-Dixon Gallery on a day study visit to London, it was probably during my first year on BA(Hon) Fine Art Painting at Winchester School of Art. What struck me at the time was the exuberant and playful use of colour; its luminosity partly registered through a lightness of touch and its joyful animated presence, embodied through its trace movement in the paintings inherent stillness.

In thinking back to what pleasure it brought me, the experience brings to mind something I read recently in an essay by Siri Hustvedt titled Drama of Perception: looking at Morandi. Hustvedt reflects on a particular visual engagement that may more readily arise when viewing a Morandi painting. In part that a colour is seen and felt in the body first before it is named. This proprioceptive register is something very much akin to that which I experienced on my first viewing a painting by Mali. Subsequently I met Mali whilst she was a visiting tutor at Winchester and I was a student. That generosity and openness of spirit so apparent in her paintings, was very much there in her teaching too, she was receptive and encouraging and instilled in me the importance of play within the creative process; of learning to let go, something I still hold dear today.

I first met Susan during my first year teaching at The University of Bolton in 2000. A mature student with a background working in architecture, Susan already had a developed aesthetic sensibility. As personal supervisor to Susan in her final year I was able to oversee her develop a series of paintings as part of an expanded practice. Her final show comprised of three-dimensional painted assemblages, created through a minimalist approach to form and colour, whilst still allowing for an emotional register. Though well informed of the languages she was working with, her approach was more intuitively led, rather than following any predetermined conceptualisation or doctrine.

Teaching can be a collaborative working alliance between tutor and student, a meeting of minds; there to facilitate dialogues to enable developments and insights to be made, primarily by the student. At its best, there are times when ideas unfold; new ways of thinking, seeing and making are exchanged and as such both parties make discoveries and learn in sync. This I certainly encountered with Susan whilst teaching her. Amongst so many rewards in teaching I am grateful for those moments when it is not only I who is doing the 'showing' but the student reveals to me that which was otherwise yet to be said or seen anew.

Rebecca Sitar

Pods  
Rebecca Sitar, 2018  
oil on panel  
25.5 × 31cm



Rebecca Sitar  
Born: Blackburn, 1969.  
Lives and works:  
Manchester. Studied:  
Foundation, Blackburn  
College, 1986-1988;  
BA, Winchester School  
of Art, 1988-1991; MA,  
Manchester Metropolitan  
University, 1991-1992.  
Taught: Blackburn College,  
1992-1999; University of  
Central Lancashire, 1997;  
Lancaster University,  
1999-2000; University of  
Bolton 2000-present.

Mali Morris  
Born: Caernarfon, 1945.  
Lives and works: London.  
Studied: BA, University of  
Newcastle upon Tyne, 1963-  
1968; MFA, University of  
Reading, 1968-70. Taught:  
Visiting Lecturer at  
several UK art schools and  
universities including:  
Canterbury College of Art;  
Royal College of Art;  
Slade School of Fine Art;  
Winchester School of Art;  
University of Reading,  
1972-1991; Chelsea School  
of Art & Design, 1991-2005.

Susan Laughton  
Born: Salford, 1967.  
Lives and works:  
Congleton, Cheshire.  
Studied: Foundation,  
Bolton Institute, 1998-  
1999; BA, Bolton Institute  
1999-2002.





Tim Stoner

Born: London, 1970.  
Lives and works: London  
and Andalucía. Studied:  
Foundation, Waltham Forest  
College, Walthamstow,  
1988-1989; BA, Norwich  
School of Art and Design,  
1989-1992; MA, Royal  
College of Art, 1992-  
1994; Rijksakademie,  
Amsterdam, 1997-1998.

Taught: Visiting Lecturer  
at several UK art  
schools and universities  
including: Chelsea College  
of Art; Royal College  
of Art; Goldsmiths; The  
Slade School of Fine  
Art, Norwich School of  
Art; Plymouth College  
of Art; Northampton  
University; University  
of Hertfordshire; Kuva,  
Helsinki; Rijksakademie,  
Amsterdam, 1996-present.

Mia Taylor

Born: Bristol, 1977.  
Lives and works: London.  
Studied: Foundation,  
University of the West  
of England, 1995-1996;  
BA, Nottingham Trent  
University, 1996-1999;  
MA, Chelsea College of  
Art, 2005. Taught:  
Winchester School of Art  
2008-present; Central St  
Martins 2013-present.

Grace Payne

Born: Hefei, China, 1996.  
Lives and works: Bristol.  
Studied: Foundation, City  
of Bath College, 2014-  
2015; BA, Winchester  
School of Art, 2015-  
2018; PGCE, University of  
Exeter, 2018-2019.

## Mia Taylor with Tim Stoner and Grace Payne

The BA at Nottingham Trent and the MA at Chelsea were programmes unbound by medium specificity; there were no subject pathways, just Fine Art, and my practice (then and now) reflects this. At Chelsea, the studios were open plan and noise travelled easily; I probably heard Tim Stoner's voice long before I met him. He spoke energetically and with a sense of conviction that displayed a deep commitment to painting and its histories. At a time when my practice was unravelled and inchoate, Tim became my tutor, opening the way towards a painterly dialogue. I struggled with painting ideologically, yet chose to work through the conflicts and embrace the medium. Tim brought a force of energy to teaching the subject, that was critically, materially and historically grounded and as provocative as it was generous. I remember the sessions he held in art galleries, situating teaching beyond the institution and giving focus to Old Masters such as Caravaggio and Velázquez. For me this initiated a re-evaluation of my relationship to painting, and has led to a more authentic and enduring connection.

Whilst painting partly started, for me, as an exercise in commitment, it also became a framework of knowledge through which other disciplines could be explored. At Chelsea, Tim often talked about 'position'; an idea that I was resistant to because I felt it suggested fixity. In subsequent years questions of position have continued to nag, along with the acceptance that mutability and flexibility are positions in their own right. Throughout my education I have been very fortunate to have the tutors I did - including Rose Finn-Kelcey, Joanne Lee, Kate Love and Dawn Mellor - all of whom taught from their own 'position' to help students find theirs.

I met Grace in her second year at Winchester School of Art when she joined the New Media studios, which I led at the time. Grace's practice draws upon a variety of media, from video to painting, alongside narrative and performance, assembling these multiple approaches with fluidity, precision and confidence. I am drawn to her highly visual and playful approach, and her use of humour to communicate themes that are weighty, complex and pertinent to our times.

Mia Taylor

Plot Structures (still)  
Mia Taylor 2019  
video  
05.00 minutes



Confused Head 46  
Sally Taylor, 2018  
acrylic paint, found objects  
and paper collage on book cover  
24 x 18cm

## Sally Taylor with Gerry Davies and Kirsty Boutle

I met Gerry Davies in my first year of study as he was my studio tutor on the BA course at Lancaster University. At this early stage I felt out of my depth with very little experience, confidence in making or knowledge compared to many of my peers who had passed through Foundation years. I can remember catalogues thrown in my direction from Amanda Faulkner, Susan Rothenberg, Philip Guston and Tony Bevan. We talked about making drawings and paintings that were 'convincing'; works that had 'conviction'. I found this empowering and found my confidence to make work about my own struggles to make sense of the world around me; to communicate direct, lived experience without feeling it was irrelevant to others. He helped me to make the distinctions between my own experience and wider, universal concerns.

Kirsty Boutle was a student keen to make the most of opportunities. She had an instinctive feeling about what seemed relevant for the development of her practice. Wholly committed and prolific, she stood out as someone who would sustain a practice in the long-term. She spent several days with me at my studio as part of work-based learning – this happened to coincide with a significant period in my own life - I had just found out I was pregnant with my first child. She didn't seem daunted by my unruly scrawlings all over the studio walls. I have nominated her to be part of this exhibition several years after we worked together in my studio, but just as she has given birth to her baby daughter.

Sally Taylor

Sally Taylor  
Born: Bury, Lancashire, 1977. Lives and works: Ryedale, North Yorkshire.  
Studied: BA, Lancaster University, 1995-1988; MA, Lancaster University, 1998-1989.  
Taught: Lancaster University, 1998-2000; Oxfordshire School of Art and Design, 2000-2004; Chichester College, 2004-2007; York St John University, 2010-present.

Gerry Davies  
Born: Pontypool, South Wales, 1957. Lives and works: Lancaster.  
Studied: Foundation, Wolverhampton Polytechnic, 1976-77; BA, Wolverhampton Polytechnic, 1977-80; MA, Royal College of Art, 1981-84; Fulbright Fellow, Purdue University, USA, 1990-91. Taught: Bournemouth School of Art and Design, 1984-1986; Maidstone School of Art, 1986-1988; Sunderland School of Art, 1989-1990; Lancaster University 1995-present.

Kirsty Boutle  
Born: Leeds, 1979. Lives and works: Edinburgh, Scotland. Studied: BA, York St John University, 2008-2011; MFA, Edinburgh College of Art, 2011-2013.



## Freya Wright with Nelson Diplexcito and Helen Sayer

It was on the Painting degree at Wimbledon School of Art when I first met Nelson Diplexcito. I had just started my third year and had grown elbows sharp enough to secure a good space in Studio A. I felt that I had ability, but also lacked a purpose to what I was doing in my paintings. Nelson gave me artworks to look at, texts to read and films to watch every time I saw him whether during tutorials, in a corridor or down the pub. He suggested I look at Richter's Betty (1988) in my first tutorial with him, and to this day a postcard of this painting resides with me in my studio. Many of the things he said to me back then resonate with me now when I construct and select images for paintings. Alongside Nelson, Mark Wright, also a lecturer at Wimbledon at the time, helped me to see how I could situate my work and taught me how to really look at the facture of a painting. During my third year, I gradually began to feel a purpose to my work and see a visual poetry develop in the paintings I was making as I put them up side-by-side on the wall. I look back now over 10 years later and realise what a gift this year was to me. I treasure it.

I first met Helen on what was my first day as a visiting lecturer on the Foundation programme at Loughborough University. That year I had just graduated from Painting at the Royal College of Art, and exhausted from getting the 7.24am train from Kings Cross had made it to the studios ready to talk to the Fine Art students of which Helen was one. In my tutorials with Helen I soon realised I was talking to a highly intelligent and questioning painter who continued to progress during her BA studies at Loughborough. I remember looking every week into her studio space during her final year and there would always be a series of newly deconstructed forms of landscape paintings to see; whether presented as perfectly ground piles of pigment, fractured painting surfaces, or canvas paintings detached and restructured away from their supporting frames. I watched her develop a process, a personal interrogation of landscape painting, and establish a painting practice from Foundation throughout degree at Loughborough.

Freya Wright

Freya Wright  
Born: Coventry, 1986.  
Lives and works: Leicester.  
Studied: Foundation,  
Kingston University,  
2004-2005; BA, Wimbledon  
School of Art, 2005-2008;  
MA, Royal College of  
Art, 2009-2011. Taught:  
Loughborough University,  
2011-present.

Nelson Diplexcito  
Born: Forfar, 1966.  
Lives and works: London.  
Studied: BA, Grays School  
of Art, Robert Gordon  
University, Aberdeen,  
1984-88; MA, Royal  
College of Art 1988-1990.  
Taught: Loughborough  
University, 2004-2009,  
Löftadalens Folkhögskola,  
Gothenberg, Sweden 2013;  
Wimbledon College of Art,  
2009-present.

Helen Sayer  
Born: Milton Keynes, 1993.  
Lives and works: London.  
Studied: Foundation,  
Loughborough University,  
2011-2012; BA,  
Loughborough University,  
2012-2016 with 1 year  
International Diploma,  
Finnish Academy of Fine  
Art, 2014-2015.



Passenger  
Freya Wright, 2019  
oil on linen  
36 x 24cm





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Rivoli Rose  
Mali Morris, 2017  
acrylic on canvas  
45 x 60cm

Fully Awake 5:6  
Curated by  
Ian Hartshorne and Sean Kaye  
for Teaching Painting  
06/09/2019 – 03/11/2019

Freelands Foundation  
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