

# DEPICTION

*- the human form*

Heseltine Gallery

#depictionheseltinegallery

**With special thanks to**  
The Heseltine Guild Members  
Yolande Armstrong  
Una d'Aragona  
Mike Newton

**Artists from the Truro School Collection**

Mary Mabbutt  
Naomi Frears  
Peter Lanyon  
Andrew Lanyon  
Sheila Oliner  
Julian Opie  
Rose Hilton  
Eileen Cooper  
Ray Exworth  
Partou Zia  
Karl Weschke

# Heseltine Gallery

DEPICTION - the human form

February - March 2020

Claire Armitage

Amy Oliver

Yolande Armstrong

Kathy Spedding

Kathleen Cottell

Volker Stox

Una d'Aragona

Rebecca Turk-Richards

Julia Giles

Anne Wallace

Paul Hoare

Pat Wilson

Sarah Keyworth

Mike Brett

Jason Lilley

Lizzie Stevens

Andrew Litten

Georgina Phipps

Clive Matthews

Winnie Lyn

Colin Mier

Rosina Goss

Mike Newton

Nicola Marsden

# Claire Armitage



Title: Isla

Medium: Drypoint Monoprint

Size: 42 x 60cm



Title: Faye

Medium: Drypoint Monoprint

Size: 42 x 60cm

I work from my studio in Cornwall, where the landscape and coastline inspires much of my textiles, drawings and printmaking. The work is rich in lyrical narrative, blending floral, avian and nautical imagery with literary references to poetry and folklore. I previously worked as a costume designer and as a lecturer at Falmouth University for over a decade and I hold a BA in Textiles from Goldsmiths and an MA in Textile Design.

My recent figurative prints explore the spaces between dreaming, memory and motherhood, and the importance of our interconnectivity with nature and the wild.

# Yolande Armstrong



Title: Dad with Dog

Medium: Acrylic on Canvas

Size: 80 x 106cm

I grew early as a child, so I developed a sense of too-bigness which has never left me. We are frequently labelled and confined. My work often features people finding their spaces.

I love the sensuality of paint and the magic of creation, using acrylic paint on board or paper for a sense of immediacy. My paintings burst from the canvas and spill over the edges; they spit, are spiky; they are about our secret parts, desires, longings. They have been described as 'voluptuous' and 'visceral'. They are dark, rich and often humorous...above all, human.

For the past few years I've been exploring the politics of identity, gender and labelling through the concept of BEASTLINESS. If something is rough or ugly, is it a beast? By labelling something 'beast', do we make it beastly? Human beings are vulnerable creatures of flesh and blood, but we can also be rough, wild and capable of more creativity and cruelty than any other animal. We dance around a triangle of tenderness, brutality and passion and this is what my work is about.

[yolandebigfish.wordpress.com](http://yolandebigfish.wordpress.com)

# Kathleen Cottell



Title: Sisters 1

Size: 33.5 x 31.5cm

Medium: Monoprint

The artistic medium that works best for me is printmaking. I love the changes that come about when an image is passed through the printing press, the work appears fresher and seems to take on a life of its own without help from me!

This work is a monoprint, the image is painted onto a Perspex plate using oil colours and by repeated additions to the image and runs through the press the print is built up. Although the images can be similar there are no exact reproductions, this process produces a single image.

These prints are based on an old family photograph of me and my sister when we were young and living in Africa. I have always had a fascination with the mysterious life of animals and felt that the wildebeest skull that I held enabled me to better imagine the life it may have lead on the plains of the Serengeti.

The co-existence of human and animal and our relations with them are a continuing theme in my artistic practice.

@kathleencottell

# Una d'Aragona



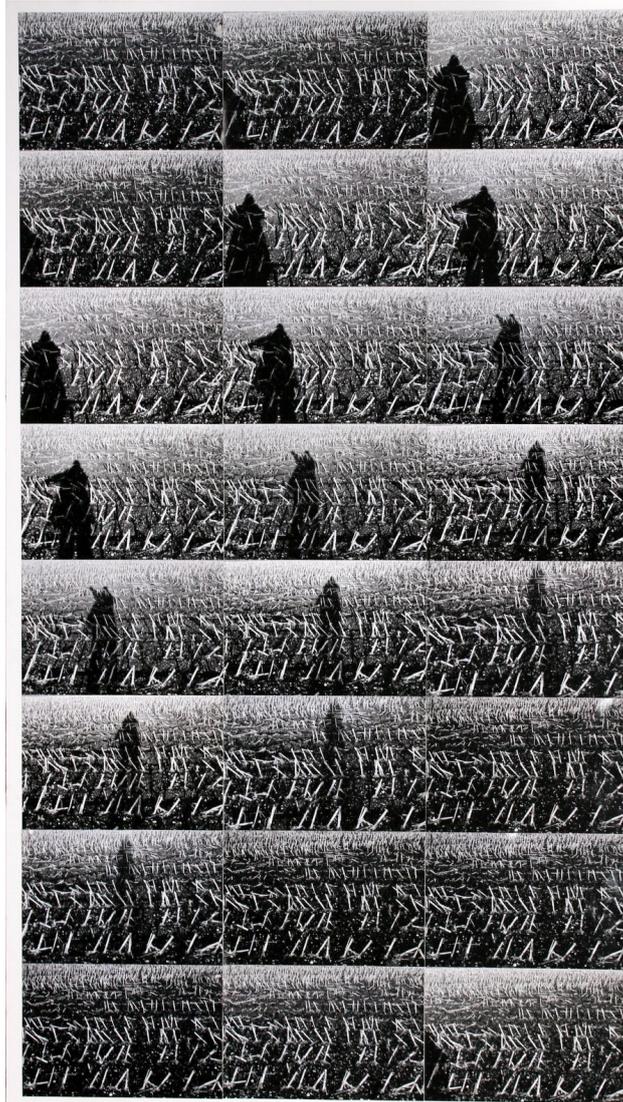
Title: EU & the Bull  
Size: 30 x 30cm  
Medium: Oil on Paper

My work investigates the human condition through reinterpreting the idealised image of the body that is found in classical paintings.

I use modern methods to extend the original painting through Photoshop applications which become a springboard for improvisation; the paint becomes the agency of psychodrama and a new story is evoked.

Focusing on the mythological paintings allows the myth which lives in a middle area somewhere between truth and fiction, to speak to our contemporary narrative of climate crisis and the psychological impact on our humanity.

# Julia Giles



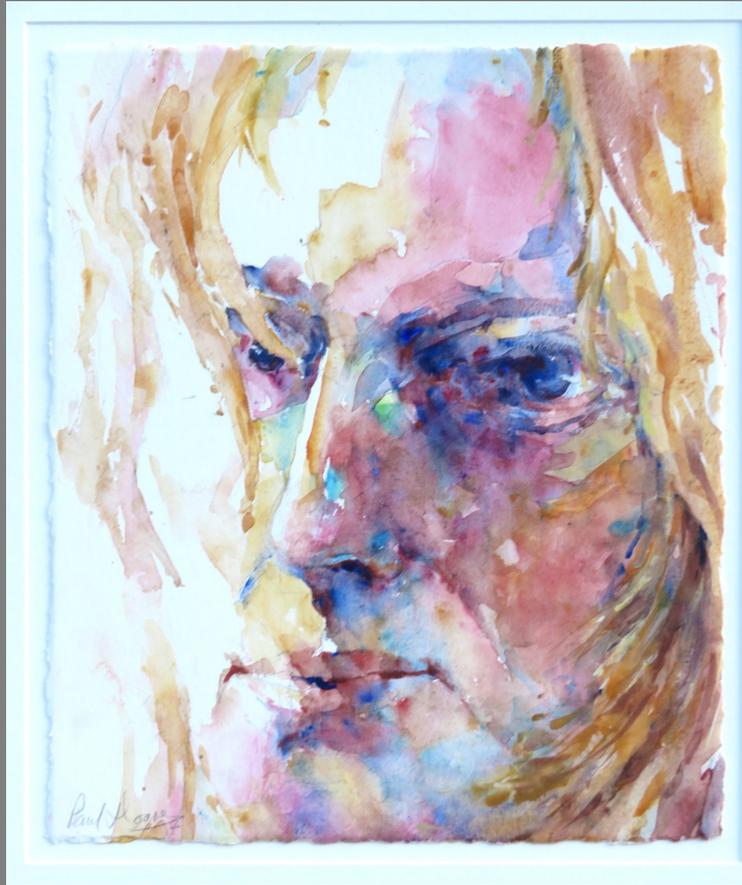
Title: Echo

Size: 84 x 48cm

Medium: Photograph

I grew up on a farm in west Cornwall. Though I no longer work on the land, my connection with it and sense of awe at the power of the elements has never left me and is at the heart of my art work. I try to capture the actions, marks or traces made by the sun, wind or rain and incorporate them into my work. Sometimes a human figure appears, depicted as a shadow or a reflection. In this form, it is indivisible from the surface of the land; dependent on and vulnerable to elemental forces.

# Paul Hoare



Title: Sunlight on Saree

Size: 49 x 56cm

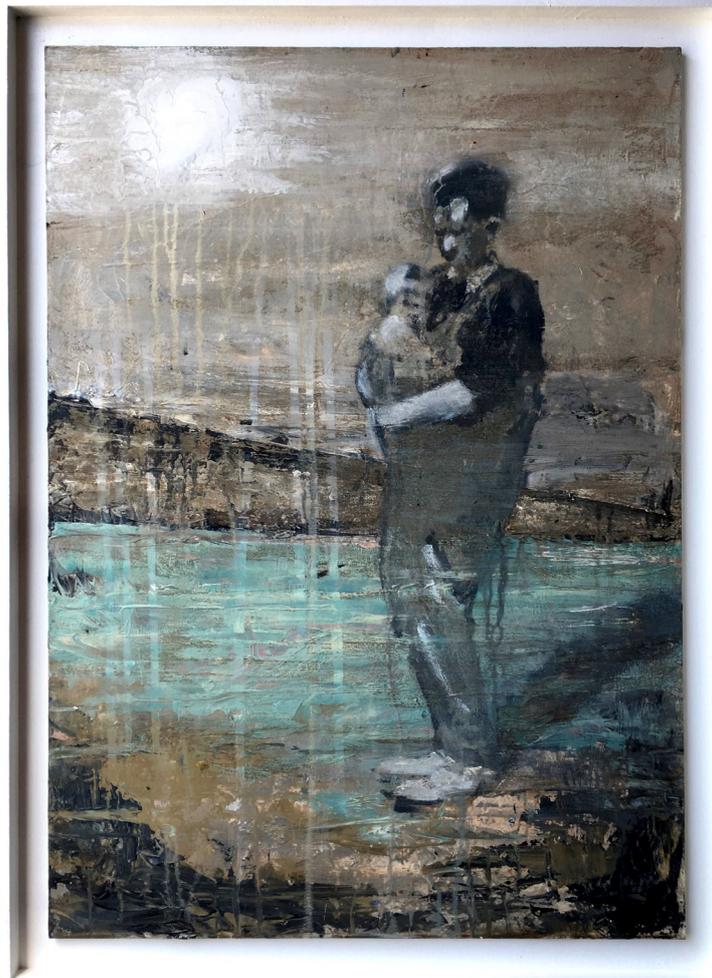
Medium: Watercolour

My style is primarily watercolour based combined with mixed media techniques in an impressionistic style. My paintings are from life, my aim being to try and express something of the personality of the sitter. Normally I work 'en-plein-air', with the same aim, to experience that intimate 'connection' and express that unique moment of time. I have a studio overlooking Trevaunance Cove, St Agnes.

Exhibitions include: The Royal Institute of Painters in Water Colour (RI) exhibiting at the Mall Galleries, Pall Mall, London & The Royal Society of British Artists (RBA). I am a member of the Cornwall Watercolour Society.

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

# Sarah Keyworth



Title: Fatherhood

Size: 48.5 x 66cm

Medium: Acrylic on Board

Landscape, human form and their interdependence inform my practice of painting and printmaking.

Landscape beautifully reflects creation, and man, being the pinnacle of the same, is inseparable from it.

It feels incomplete without a figure or impression of its presence. Past or current. Fleeting or permanent. Inhabiting liminal space between then and now. Humankind brings universality to the viewer; unfolding narrative, hidden history, mystery within. My work invites the viewer to contemplate the emotions it evokes from their own histories.

[sarahkeyworth15@icloud.com](mailto:sarahkeyworth15@icloud.com)

# Jason Lilley



Title: Mother & Child

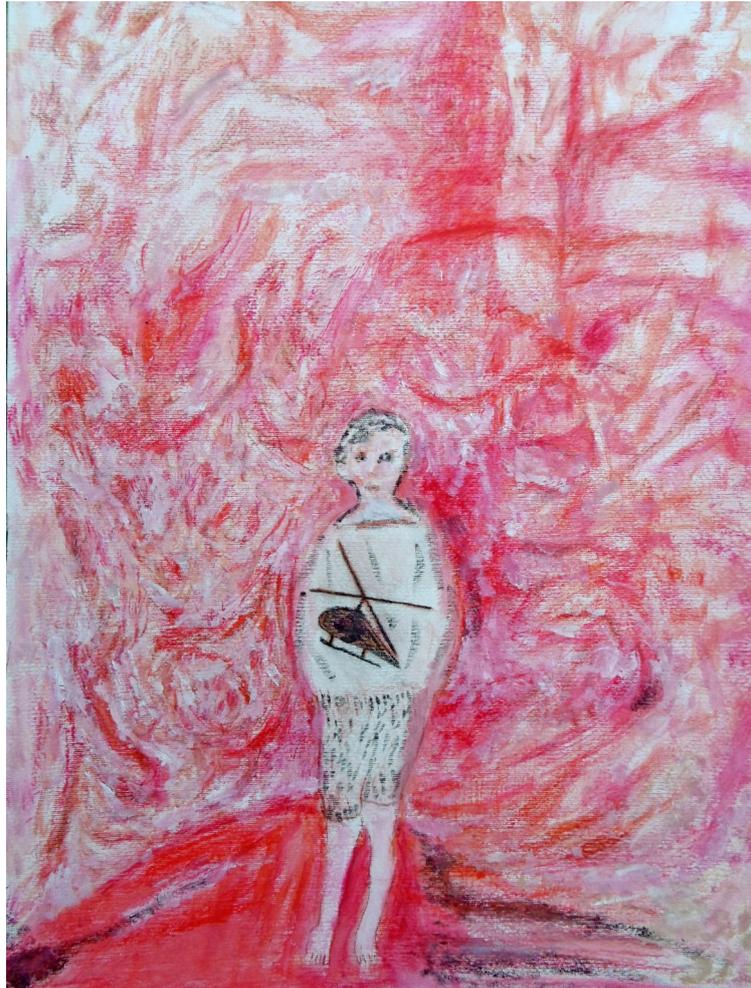
Size: 100 x 160cm

Medium: Oil, Charcoal

I am a professional artist living in Cornwall, working from studio in St.Ives, showing at The Belgrave Gallery and a Full Member of The Penwith Society, St.Ives.

My latest approach incorporates the human figure into the landscape: depicted as one with the world and with history. In "Mother and Child" this is less the case, but still part of the integral message. A narrative of human continuation is alluded to by a mother and her child visiting the child's grandmother (portrayed by the funerary urn), while the painting's visibly layered landscape, or palimpsest, serves to further echo the effects of time.

# Andrew Litten



Title: Thinking of Flight

Size: 40 x 80cm

Medium: Mixed Media on Paper

The human body is the most powerful timeless model of expression and I enjoy trying to find my own way within a genre that has historical weight behind it. My approach to representing the body is almost entirely guided by the emotive sense of the subject that I am wanting to connect with. The figure can radically change position or shape as the work evolves. I have to go with it, and support the changes compositionally and anatomically, but it is all exploratory and there are no pre-determined processes.

# Clive Matthews



Title: Where's Ben

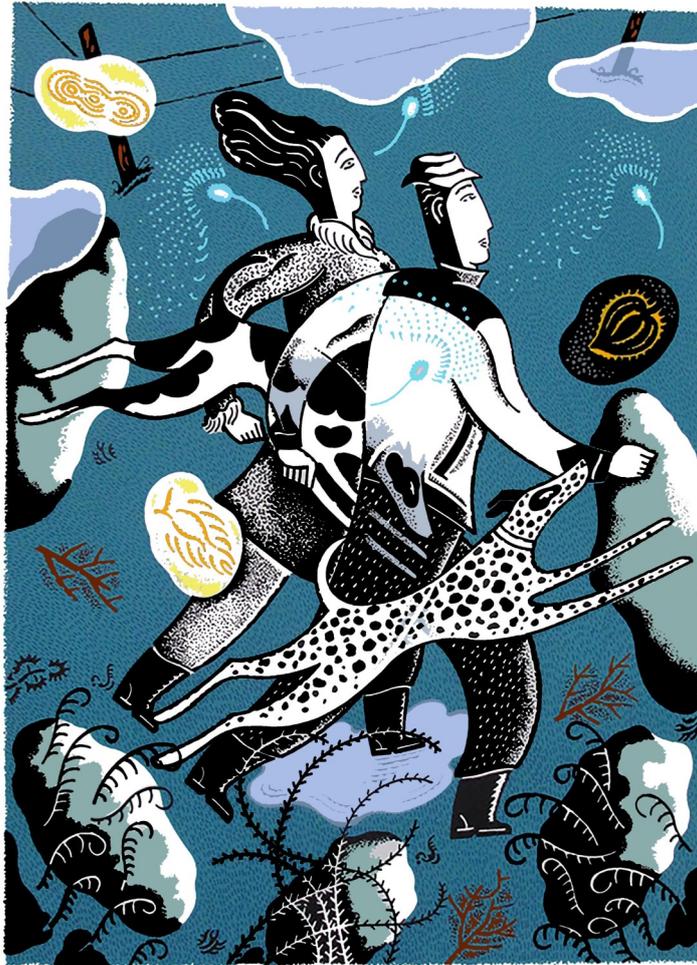
Size: 103 x 103cm

Medium: Oil Charcoal on Canvas

"Where's Ben" was inspired by a comment made and the look of tiredness of motherhood, a fleeting moment while her toddler was off investigating the world.

Clive Matthews is a narrative Painter of the absurd whose background in observation influences his work. The paintings seek to reveal the idiosyncratic behavior of the public.

# Colin Mier



Title: Connections

Size: 45 x 55.5cm

Medium: Screen Print

Humans with their dogs often appear to respond in unison to the prevailing tone or mood of their immediate surroundings.

This print sets out to capture one of those specific moments.

# Mike Newton



Title: Emily de Chatelet

Size: 140 x 100cm

Medium: Oil on Canvas

Between 2017 and 2018 I have completed over 120 distressed portraits of European philosophers as a response to the UK's proposed exit from the EU. Maintaining a balance between the figurative and the abstract for each subject is a constant challenge as the eye tries to piece together a wholeness you are comfortable with — there's an attempt by the eye to repair, it's an instinctive action born out of fear of breakdown or formlessness. This is most evident in the large works where only by stepping back do the seemingly incoherent marks and colours resolve into a meaningful figure. This conflict between the paint as a material and the representation is never in perfect synchronicity, and although they can sometimes reinforce each other, there is always a tension between them.

# Mary

**Mary Mabbutt's 'Self Portrait Studies' were purchased by David Heseltine for the Truro School Collection, and we are delighted to show these, alongside more recent paintings by the artist and her contemporaries, within 'Depiction- the human form'.**



Paintings were created in response to delight in the world, rooted in experience: we recall David Heseltine referring fondly to, 'Our beautiful Mary Mabbutts,' and it is easy to see why.

She is an artist interested and involved in the physical presence and creation of paintings. She has looked widely at the work of other artists having spent over thirty years in the teaching of Fine Art and believes that looking at paintings, 'in the flesh' has been an integral part of her development as a painter.

As a teenager, she cut out an image from a magazine which she simply *liked*, and over fifty years later was thrilled to encounter the original painting high up on the wall of a villa near Pompeii.

"I love to see beautiful images and how the making of paintings, the physical reality and human touch of the hand-made, remains somehow alive through the centuries."

Mary Mabbutt's paintings emerge from her lived experience, moments of awareness of being alive, in that time, in that space. Her focus and challenge concerns how to make a painting that represents and integrates the visual and psychological relationships of the experience.

"Three areas of concentration are needed; my lived experience, the observation of how things look, and painting itself: the colour, composition, paint, brush marks, supports and surfaces etcetera."

As an artist she has a broad interest in visual art, and is particularly interested in other painters who, in their work, show how they have represented and integrated the experiences of feeling and form with the materials and methods of painting.

# Mabbutt

"I have been very aware of my work within the context of contemporary painting, however I have always been drawn to earlier 20th century British artists, such as Winifred Knights, John Craxton, Keith Vaughan and Robert Colquhoun, to name but a few! There are, of course, the paintings from the more distant past, of Italian wall painting and major figures - Chardin, Vermeer, Matisse and Morandi. And lastly a favourite - Milton Avery."

It is with great pleasure that we are able to show Mary Mabbutt's work at Heseltine Gallery; these beautiful paintings, as has been said before, 'consciously deal with the unconscious, taking us from the personal and specific to the generally understood'.



# Amy Oliver



Title: Loss of her I

Size: 60 x 60xm

Medium: Photograph



Title: Loss of her II

Size: 60 x 60xm

Medium: Photograph

I am a UK based self-taught conceptual artist and use mannequins and my own sculptures to construct photo art drawn upon narratives from the female perspective based on my own experiences of women's rights and identity, domestic violence, mental health and invisible illness. These pieces are images of mannequins which are in themselves a depiction of the human form, and my intention is to create subtle, relatable images depicting invisible illness and coercion - both conditions inwardly and outwardly affecting the human form.

# Kathy Spedding



Title: Lorianda

Size: 50 x 60cm

Medium: Oil on Linen Canvas



Title: Falling Asleep

Medium: Digital

**Lorianda** This piece hopes to capture the serene calm of a mother who for the two hours while sitting for this piece has a moment of peace she can call hers, which when she leaves goes back to the controlled chaos of studying and holding down two jobs. A swan gliding. Painted in the sight-size method using a limited palette of the renaissance painters while in Florence.

**Falling Asleep** is a digital image drawn in Procreate on an iPad Pro 12" with a life model in 2018. My drawing style is predominantly continuous line, a form of mapping of the human form, which as it turns out lends itself to digital drawing directly onto a screen. As demonstrated with 'Falling asleep'. The process allows for two final pieces: a still final capture of the drawing or an animated movie of all the marks made in sequence as they happen. This animation can be replayed as a moving image and holds the viewer transfixed as the drawing develops in front of them. In this case on a lazy balmy day in St Ives the model, awake at first, falls asleep. You see his eyes close and his body relax.

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

# Volker Stox



Title: Kreuz (cross)

Size: 200 x 200cm

Medium: Mixed Media on Canvas

This painting is from my Berlin Series, based on Leonardo da Vinci's painting of the Vitruvian Man, it shows a female figure somewhat uncomfortably poised within the famous Circle and Square image. Mixed media on canvas. I am a member of the Newlyn Society of Artists.

# Rebecca Turk-Richards



Title: Dappled People  
Size: 61 x 76cm  
Medium: Oil on Canvas

I am concerned with exploring a moment in time, as I collect memories, feelings and observations that act as a kind of catalyst for the kind of image I am going to make. I look to the unseen in my work, as I am always trying to create an atmosphere or psychological tension through layers of narrative, colour or texture.

The work submitted for 'Depiction – The Human Form' is the start of a new series that focuses on the fluctuating nature of human relationships from connection to dis-connection, or somewhere in between.

# Anne Wallace



Title: Kanha Sari III

Size: 26 x 32cm

Medium: Water Colour

I am an artist living and working in West Cornwall and I am a member of the Newlyn Society of Artists.

On a recent trip to Kanha in India, I was inspired by the vivid colours of the saris. They seemed almost ablaze in the Indian heat and sunshine. In these paintings, I have tried to capture these flashes of colour and movement as the women went about their day.

# Pat Wilson



Title: Iteration

Size: 65 x 126cm

Medium: Acrylic &  
Graphite on board

As a visual artist/independent curator, I've worked with many art forms from digitally-altered images to installations. Moving to Cornwall in 2016 I began to concentrate more on my painting, focusing on the landscape, and specific elements within it.

Very recently I realised that I now need to take an entirely new direction.

Responding to 'Depiction' has provoked a new series of paintings and drawings that will enable me to re-engage with questions about what makes us human.

@patwilson

# Mike Brett



Title: Porth Nanven & Gale

Size: 60 x 80cm

Medium: Print

Porth Nanven, not far from Cape Cornwall is a place where gales dance like bullies. I created sketches over many visits to this exposed cove and as I drew figures appeared in the marks made to describe the wind. In this print a figure strikes a pose against the distinctive and dominating landscape; the circle at the top representing the head comes forward in contrast to the black cliff behind.

# Winnie Lyn

Title: Gravity

Size: H26 x W36 x D20cm

Medium: Porcelain

I am a Taiwanese artist who lives in Cornwall. My language of art speaks in different visual translations and alternative layers of human touch.

"Art is a form of memory from generations" I play amongst different mediums and hope to capture the ups and downs, the bright and the dark, the truth and the pretense.

My porcelain sculpture work "GRAVITY" presents a dancing form of human behavior bonded by the invisible gravity force between people. The gravity that holds, pulls, leads, tightens, and even traps people to dance for a belief together.

[www.penzancestudios.org/winnielyn](http://www.penzancestudios.org/winnielyn)

# Rosina Goss

Title: Hildegard

Size: 200 x 80cm

Medium: Sheet Metal, Rod, Plywood, Acrylic Paint

My artwork surrounds the main theme of Biomorphic Abstraction, in that, I am inspired by nature and organic forms as well as a naturally flowing, non-directed way of working, this reflects my internal, subconscious state of being.

Hildegard stands tall and proud as an androgynous figure. This sculpture stands up for inclusion, for acceptance and body positivity. The gender does not matter, nor does the rust, nor do the odd proportions; the imperfections create the character. The shapes hanging from Hildegard resemble the body and its surroundings merging with one another. Questioning, where do we end and our environments begin? What is it that makes our environment such a massive extension of who we are?

[fifleagoss.wixsite.com/gossrosina](http://fifleagoss.wixsite.com/gossrosina)

# Lizzie Stevens



Title: Eliza with Citrus

Medium: Plasticine

My work is essentially about celebrating life through the study of nature.

This work depicts my current concern for nature, reflecting the painful silence of a single voice in the light of our climate emergency. Our strength is in connecting with others.

The human form depicted here is Eliza, a small plasticine character, one of more than 2000 made over the past ten years. Eliza is my alter ego and my creative expression when other forms are lacking. Her platforms include Instagram (previously FB), and she can and has emerged anywhere on the planet - but Truro is home.

@artist\_lizzie\_stevens

# Georgina Phipps



Title: Loss of her I

Medium: Ceramic

I am a conceptual artist working in ceramics. I am fascinated with what lies unnoticed beneath our feet: this had led me to make ceramic pieces about drains, pipes and well shafts. I regard my reflection at the bottom of the well as a way of considering myself as an individual, using photography and stencilling to depict my own human form. I broke this down into parts to represent the different roles I play as a woman in society: mother, spouse, artist and technician. I have played with ideas of trapping my figure inside the well shaft beneath a grill or cover.

# Nicola Marsden



Title: Conductor

Medium: Bronze

I work in 3D mainly, and have made pieces in steel, bronze, paper and wax. I have exhibited in galleries in the South West and London, and have also worked on commission. I have delivered many art workshops over the years to both primary and secondary school children, mainly through Newlyn Art Gallery, Eden, and KEAP. I am a member of the Royal British Society of Sculptors.

# DEPICTION – the human form

Sometimes the impression of a figure is veiled, with a suggestion of an unfolding entity in landscape, and might be based perhaps on an old family photograph, an observation, an intriguing story or response to the technical achievement of Leonardo da Vinci's Vitruvian Man.

Artists' repertoires outline the joys and disquiets, the distorted and dignified, and are presented mythically or otherwise, oftentimes recording our interconnectivity with the natural world. The human figure may be depicted anatomically, within composition or in other exploratory ways - using the iPad, drawn from life models and in sculpture.

Both women and men are viewed going about their ordinary day, within and responding to an environment, noticed and observed and conveyed, with artists using mediums of watercolour, oil, the printing press and more.

Sometimes figures pose more formally, dressed in the costume of another era and stories are curiously unearthed.

Artists have worked at times with no pre-determined artistic process to suggest something of our idiosyncratic behaviour and at others with a more defined practice, using mannequins, constructing photo art - and have been successful in enabling the human condition to arise - through truth, pretence, from the bright or dark.

Each artist uniquely reflects humanity figuratively, often within a backdrop of some of the most pressing issues of our time - their depictions shared through a disparate collection, united in honesty to represent the human form.

Words by Ali Day.

HESELTINE GALLERY

#depictionheseltinegallery #arttruro @hesetlineguild

# From the Truro



Artist Sheila Oliner

Title: Reclining Figure 1992

Size: 37 x 50cm

Medium: Linoprint 37/50



Artist Naomi Frears

Title: Interior with Figure

Size: 37 x 50cm

Medium: Linoprint 37/50



Artist Peter Lanyon (1918-1964)

Title: Fisherman's Return

Size: 64 x 69cm

Medium: Linoprint 78/90

# School Collection

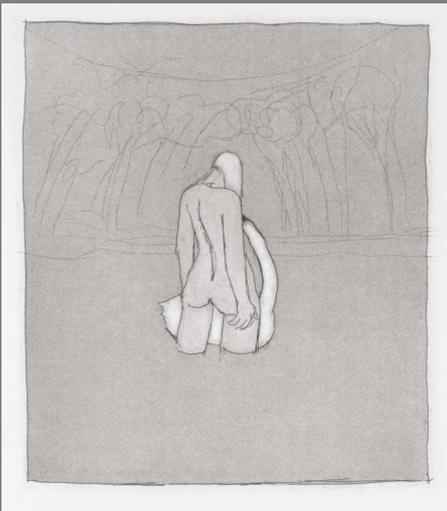


Artist: Partou Zia (1958-2008)

Title: Self Portrait

Size: 68 x 53cm

Medium: Acrylic on Paper



Artist Karl Weschke (1925-2005)

Title: Leda and the Swan

Size: 20 x 18cm

Medium: Etching 31/50



Artist Ray Exworth (1930-2015)

Title: Through the Blue Window

Size: 87 x 44cm

Medium: Mixed Media Assemblage

# The Heseltine Guild Members

Vicky Cucknell  
Vicki Hatcher  
Lindsey Morgan-Lundie  
Alison Garner  
Paula Bolton  
Mike Brett  
Russell O'Connor  
Louise Munn

## Gallery Opening Times

Saturdays & Sundays 10am-3pm

Wednesdays 5pm-8pm

# Heseltine Gallery

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

[heseltinegallery@truroschool.com](mailto:heseltinegallery@truroschool.com)

Trennick Lane, Truro, TR1 1TH