

The Politics of Beauty

29 August - 29 September 2018



Chrissy Collinson



Paul Collinson



John Elcock



Josie Jenkins

CORKE GALLERY

The Politics of Beauty

This exhibition brings together four artists from both ends of the M62 whose works can be said to deal in some way with the idea of beauty and its political connotations.

Western beauty is still epitomized in the Ancient Greek ideal of the smooth and perfect human figure, usually naked to emphasize the unblemished skin and smooth curves of youth.

Edmund Burke famously surmised in 1756 that beauty is usually inherent in smallness, smoothness and delicacy in a social context, thereby connoting feminine sexuality and love. E F Schumacker posited in 1973 that economically 'small is beautiful', especially 'as people mattered'.

The ideal of beauty and its aesthetic has been appropriated by contemporary consumer society using images of 'beauty' to sell everything and anything, from cars to holiday destinations, from lipstick to mobile phones, and from lifestyles to relationships. In doing so beauty becomes politicized.

But what happens to beauty when nature and time happen? Pleasing decay, the picturesque beauty that is captured in Chrissy Collinson's paintings and drawings is what happens. As art objects they are certainly beautiful and jewel like, being small and perfectly detailed. But the subject matter depicted is the effect of entropy – time and nature – and the roughness and irregularity it creates on the unseen urban architecture and landscape within the city: the city in this case being Chrissy's home city of Hull. Chrissy's work is supported using public funding by Arts Council England, and Hull City Council.

Liverpool based artist Josie Jenkins' paintings reflect her time spent during residencies in the Chinese city of Xiamen, a city undergoing rapid industrialisation. It is a city surrounded by a landscape of natural beauty and this can be glimpsed in Josie's rendering of the city's architecture set against a backdrop of distant hills and mountains: the manmade presence is in stark contrast to the beauty of the loosely painted blue and green hills. The compositions and paint become a metaphor for the changes the city as a whole is undergoing from the impact of western consumer society.

Paul Collinson uses the smoothness of the painted surface in his paintings to represent the hyper-real beauty of modern consumer society. Within the modern shopping centre is all that is beautiful and sexual, both virtually and real. Even the holiday destination of historic Middle Eastern ruins is not immune from the advertising industry's sexualisation of celebrity and the Western standards of beauty.

John Elcock's paintings provide the viewer with respite from the contemporary excesses of beauty aesthetics by finding a beauty in a ploughed field, and a lump of stone. By rendering a more contemplative landscape of the mundane, that ever present beauty that we ourselves can find is celebrated in a quiet manner. John's paintings suggest a beauty that is based on more than appearances, and how beauty is something that invokes feelings of love.

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Chrissy Collinson



All Turns to Rust



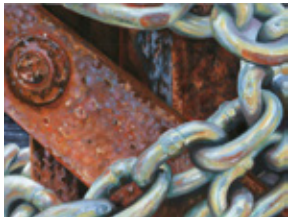
All Turns to Rust #2



Barricade #1



Barricade #2



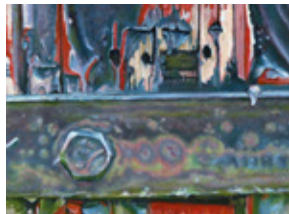
Barricade #3



Blue Steel to Rust #1



Blue Steel to Rust #2



Blue Steel to Rust #3



Blueflake #1

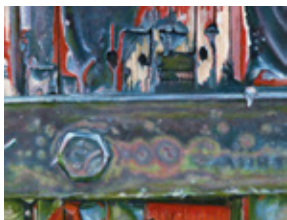


Blueflake #3

The Tenfoot Series of paintings is a distillation of Hull's hidden and unseen urban routes. These hidden routes have provided inspiration for me as an artist who lives in Hull and is intent on discovering the picturesque of the everyday, the roughness and irregularity of the mundane. My paintings are not though to be viewed as exploitative of the 'down at heel', but observation of this urban picturesque and are paintings first and foremost.

As a keen walker of the Tenfoots I am never without my camera. I observe and record the fragility of rotting wood, holed by worm and beetle alike. I find the ad hoc nature of Hull's Tenfoots fascinating: the make do and mend fences; the mock Tudor and Swiss chalet style garages; patched up boundaries and beguiling attempts at security. It would seem that Hull's Tenfoots appear to be held together by flaking paint and rusting hinges. My paintings are as varied in subject matter and colour as the Tenfoots are in diversity.

The compositions are intended to concentrate the viewer's gaze to a certain mark, form and/or structure of, or upon, a surface that initially caught my eye. There is no visual clue of a horizon or vanishing point. Yet this is not a Modernist reduction to the flat surface. Nor are they meant as decorative shape and colour. The Tenfoot Series is an expression and first hand exploration of a familiar (to me) landscape through the concentrated and detailed process of painting in oil paint on an intimate scale.



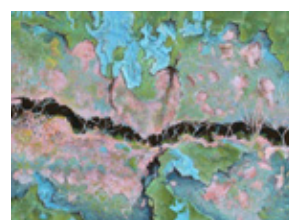
Bolthead #1



Bolthead - Pink & Rust



Destiny



Faultline #1



Gated #1



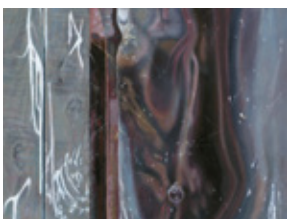
Gated #2



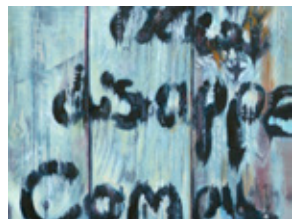
Gated #3



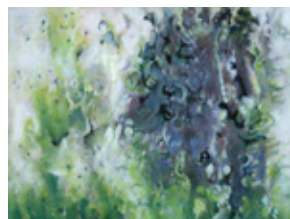
Graffito #1



Gray, Purple Reflection



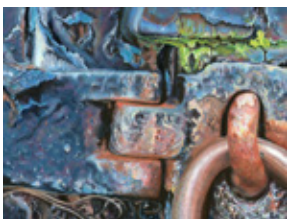
How to Disappear Completely



In Concrete #1



In Destiny We Find Rust



Insecurity 2



Insecurity 3



Insecurity



Padlocked



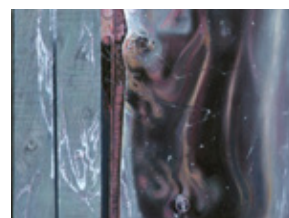
Pride & Joy



Radiance



Reflection (Revisited)

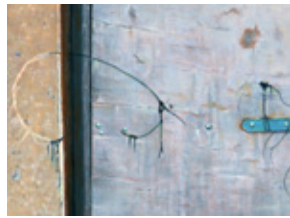


Reflection #3

Oil on Board. 2018. 15 x 20cm
£450 each



Reflection Gray & Purple



Scribed #1



Scribed #2



Tension in Pink



Tension in Pink & Blue

Oil on Board. 2018. 15 x 20cm
£450 each



The Gathering

Paul Collinson



Adam and Eve

91 x 120cm. Oil on canvas, 2017. £2,000



Primavera

120 x 150cm. Oil on canvas, 2017. £2,250

In my new paintings presented here at The Corke Gallery there is less emphasis on the suburban hinterlands that characterized previous works. England's green and unpleasant land has now been replaced by arid plains – 'deserts of the real' - where crisp blue skies imply spiritual serenity of a Heavenly firmament.

Fairy tales and heroic archetypes abound reflecting our culture industry's current obsession with medieval fantasy in film and games – Game of Thrones, Star Wars, Lord of the Rings, Harry Potter et al - to keep us dreaming.

The idea of 'Dreaming of the Middle Ages' stems from Italian writer Umberto Eco's recognition of Modern Europe as 'inheritors' of the problems and inventions that emerged from the Middle Ages – modern languages, merchant cities, and capitalist economics.

The current rise of nationalism, fundamentalism and corporate feudalism is promoted by our political and capitalist overlords and allows them to exploit and promote these 'problems' so that faith and belief replace reason, science and logic.

<https://dreamingofthemiddleages.com/words/>



Dreaming-of-the-Middle-Ages

120 x 150cm. Oil on canvas, 2017. £2,250



Heidegger's-Hut

120 x 150cm. Oil on canvas, 2015. £2,250



Et in Arcadia lego

120 x 180cm. Oil on canvas, 2012. £3,500



Temple of Ancient Virtue

120 x 180cm. Oil on canvas, 2010. £3,500



Garden of Earthly Delight

120 x 150cm. Oil on canvas, 2016. £2,250



Return to Order.

66 x 82cm. Oil on canvas, 2017. £1,200

John Elcock

John Elcock is a Liverpool-based visual artist with an interest in landscape and symbolism. He is currently showing in the Independents Biennial 2018 and earlier this year was selected for the Lynn Painter-Stainers Exhibition. His three collections of poetry are published by The Artel Press.

The paintings I have exhibited in this show are both real and invented landscapes, in that not only are all paintings artifice but I emphasise certain features that might not otherwise seem the most obvious focal point in a composition. The boulder rather than the summit, the mineshift as opposed to the mountain, or the shadow of the sea stac, as examples.

The titles of my works are important and will generally allude to the intended metaphor. Politics is the business of people, but my paintings are concerned with the business of nature and her relationship with the divine, and in this respect my works I hope make concession solely to Beauty.



Quartz, Erratic (Craig Cau, Cadair Idris)

92 x 122cm. Acrylic on canvas. 2017.

£995



Winter Solstice, Stac an Armin (Mid-winter St. Kilda)

122 x 92cm. Acrylic on canvas, 2014.

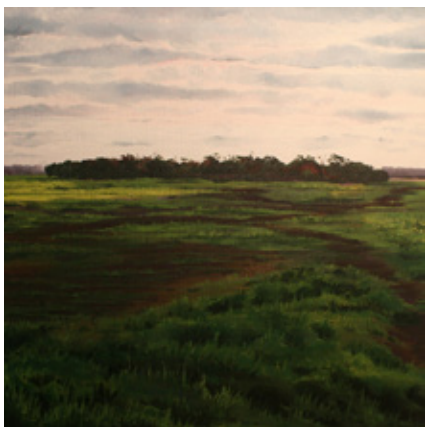
£950



Floreat Mossleiam (A winter sky over Mossley Hill)
2016 45 x 30cm. Acrylic on canvas, 2016. £385



Phos Hilaron (Hale Shore meets Jerusalem.)
76 x 51cm. Oil on canvas, 2018. £800



The Duck Decoy at Hale.
40 x 40cm. Oil on canvas, 2016. £495



Chingle Hall (A peculiar Lancashire hall.)
30 x 30cm. Acrylic on canvas, 2018. £495



The Hollow Mountain (Mynydd Braich-goch)
30 x 30cm. Acrylic on canvas, 2017. £1,500

Josie Jenkins



Building Site (2018)

36 x 46cm Oil and acrylic on canvas, £700



Bus Stop (2018)

56 x 75cm. Oil and acrylic on canvas, £800



After Thomas Cole (2018)

200 x 160cm. Acrylic Ink and acrylic on canvas. £2,000

My visual practice is concerned with order and disorder, specifically with our human interest in and relationship with order. My work often depicts the physical evidence of human behaviour and the way we impose order on the world.

I categorise my paintings as either 'self-assembled arrangements' or 'found arrangements'. The found arrangements take inspiration from one photographic source, selected to meet specific requirements. The self-assembled arrangements combine a number of images from a variety of sources; for these, I might use computer programs to assemble a virtual collage, or make a physical collage from paper, which I then refer to when making a painting.

All of the paintings in this exhibition are found arrangements from China, except for 'After Thomas Cole' which is a self assembled arrangement.

The paintings take inspiration from the strange incongruity found in our modern world. I paint with varying degrees of representation and include ambiguous imagery and patterns, signs and structure that I am drawn to. I like to play with the viewer's expectations and with the sense of illusion that figurative painting offers.



Tree Socks #1 (2015)
57 x 67cm. Oil on linen.

£800



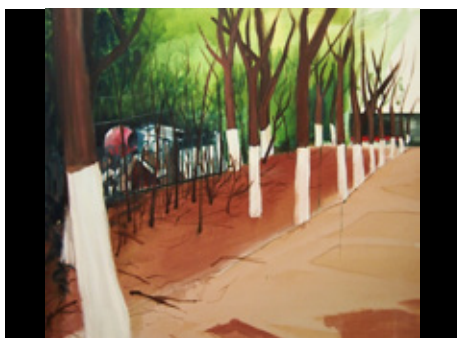
Tree Socks #2 (2015)
56 x 71cm Oil on linen.

£800



Tree Socks #3 (2015)
57 x 67cm. Oil on linen.

£800



Tree socks 5
76 x 86cm Oil & acrylic on canvas.
£850



Tree Socks #6 (2018)
76 x 107cm Oil & acrylic on canvas.
£850



Tree Socks #7 (2018)
77 x 107cm. Oil & acrylic on canvas.
£850



Container Yard (2018)
30 x 40cm. Oil and acrylic on canvas.
£700



Signs in the Street (2018)
40c x 50cm Oil and acrylic on canvas.
£700



Under the Bridge (2018)
36 x 46cm. Oil and acrylic on canvas.
£700

Chrissy Collinson



Tension in Pink #1
Chrissy Collinson
15 x 20cm
Oil on Board. 2018.
£450.



Insecurity #3
Chrissy Collinson
15 x 20cm
Oil on Board. 2018.
£450.



Blueflake #2
Chrissy Collinson
 20 x 15cm
 Oil on Board. 2018.
 £450



Reflection #2
Chrissy Collinson
 20 x 15cm
 Oil on Board. 2018.
 £450

Paul Collinson



Return To Order
Paul Collinson
66 x 82cm
Oil on Canvas. 2017.
£1,200



Primavera
Chrissy Collinson
120 x 150cm
Oil on Board. 2018.
£2,250



Garden Of Earthly Delight

Paul Collinson

120 x 150cm

Oil on Canvas. 2017.

£1,200

John Elcock



Chingle Hall
(A peculiar Lancashire hall.)
John Elcock
30 x 30cm
Acrylic on canvas, 2018.
£495



Winter Solstice, Stac an Armin
(at St Mid-winter Kilda)
John Elcock
92 x 122cm.
Acrylic on canvas, 2014.
£950



**The Hollow Mountain
(Mynydd Braich-goch)**

John Elcock

30 x 30cm. Acrylic on canvas, 2017.

Exhibited at the Lynn Painter-Stainers Prize 2018.

£1,500

Josie Jenkins



Under The Bridge

Josie Jenkins

40 x 50cm.

Oil and acrylic on canvas. 2018.

£700



Container Yard

Josie Jenkins

40 x 50cm.

Oil and acrylic on canvas. 2018.

£700



After Thomas Cole
Josie Jenkins
200 x 160cm.
Acrylic Ink and acrylic on canvas. 2018.
£2,000



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