

An abstract painting featuring thick, expressive brushstrokes. The color palette is dominated by white, light blue, and pale green, with accents of vibrant blue, teal, and yellow. The composition is layered and textured, with some areas appearing more saturated than others. The overall effect is one of dynamic energy and organic form.

SUMMER EXHIBITION





# HIGHGATE CONTEMPORARY ART

## Summer Exhibition

7th August - 11th September 2022

Hannah Ivory Baker, Sam Brooks,  
Ruth Bunnewell, Helen Glassford, Boo Mallinson,  
Laura Menzies, Anna Pinkster, Philip Richardson,  
Shirin Tabeshfar, Max White

The exhibition goes live on our website  
Sunday 7th August at 10am

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We are delighted to announce our Summer Exhibition which brings together the work of ten artists. The exhibition begins online on the 7th August with work available to view in the studio thereafter. It continues until 11th September.

**Helen Glassford** is an award winning Scottish Landscape painter based in North East Fife, Scotland. Working mainly in oils she exhibits her atmospheric paintings in several galleries around the UK. Helen sketches en plein air, and paints in her studio, laying down thin layers of paint on primed board. The layers come and go within the painting, she scrapes back paint to bring a particular colour to the fore or conceals it in the background by applying another thin layer on top. Some paintings have more defined features, whilst others occupy more abstract territory.

**Sam Brooks's** work explores colour, form and the light, and space between, creating compositions of structured yet spontaneous, fluid abstraction. The way that Sam works with paint is something to be admired. Her use of pigments found locally along the coastline are then turned into oil paint in her studio, coupled with bold, loose brushwork shows a real understanding of the oil paint and conveys a confidence that she has when working with it.

**Laura Menzies's** paintings are sensory and evocative, the end result of looking, thinking and feeling. They aim to reveal things that aren't immediately visible and often can't be put into words. You sense a need to slow down and contemplate them as they take time to disclose themselves fully, and reward those that spend time with them.

**Anna Pinkster's** work reflects her obsession with drawing and painting the human figure and her fascination with observing and describing people in their environment. Whether painting landscapes or the human form Anna is inspired by working from life as this is where subjects are captured in a moment of expressive movement, with shape and form captured in a fluid simplicity of line.

**Philip Richardson** was fortunate to have had an inspirational art teacher who set him on his way, teaching him to explore the intellectual elements in painting. When working on his still life paintings, Philip sets up compositions in his studio and carefully studies them. He blocks in areas of colour and begins to lay down clean, unfussy brush marks to describe what he sees.

**Max White** captures the fleeting moments of light on the water or the edges of buildings, the sun breaking through clouds as it sets and rises, the every-day hustle and bustle of city streets.

**Boo Mallinson's** *Connected Landscapes I and II* contain all of those ethereal qualities that make her work so absorbing to look at. Both pieces beautifully composed, full of movement, nuance and playful use of colour that helps guide the eye.

**Hannah Ivory Baker** presents a selection of plein air sketches which were done along the coastline of North Cornwall, from Bude all the way down to Sennen and one larger oil painting which was developed in her studio.

**Ruth Bunnell** uses the entire spectrum of colours in her attention grabbing, somewhat futuristic paintings of the Norfolk landscape, and her searing colours.

**Shirin Tabeshfar** is an Iranian-British artist whose work is focused on the relationship between order and chaos. Her canvases are often divided, she combines elements of symbolism, spirituality and a sense of time in her work often exploring images of the past and clearly, years of patient and laborious research has moved her painting towards a simplification of forms to the extreme.

# Philip Richardson

*"I have tried many times in artist's statements to explain how overriding is my attention to the compositional abstract design when I am working, though it is difficult to explain in words the painting process. Developing one's skill at representation is a bit like training for a sport, one just gets better till one hits one's own barriers. However I question that creativity is just honing a skill as in a sport.*

*Stepping back from representation an artist encounters all manner of new problems that the dominant painted image usually disguises or minimises. One becomes more aware that one is managing relationships between marks, dynamics, and colours. Painting is no longer picture-making, it is now choreography. It immediately becomes a more creative activity.*

*Every paint-mark I put down is concerned with its effect on, and effect from, the other marks already within the canvas rectangle; I make little attempt at making these marks the building-blocks of a recognisable image, yet to my constant surprise the image appears by itself over time. Observation is the source material for the marks I put down, but I choose tone, colour, and dynamic in my observation rather than detail. This I am sure is closer to how we perceive actuality.*

*The magical yin-yang tension between the abstract construction of coloured marks and the image for me is one of the most important elements in painting, yet the hardest to convincingly achieve without one eclipsing the other."*

Philip went to art schools at St Albans and Liverpool, where he obtained his degree. He has spent many years painting in both Italy, Northern Spain and France but is now based mainly in his studio in Kent.



Philip Richardson in his studio



Orange & Yellow Flowers

oil on canvas

61 x 46cm (framed 76 x 61cm)





Poppies & Forget-me-Nots

oil on canvas

61 x 71cm (framed 76 x 86cm)

# Boo Mallinson

Boo's paintings act as a visual diary and a way of recording her everyday walks and journeys through the landscape. When walking we absorb the sights, sounds and smells and they come together to form a very strong memory of place. Our minds can drift and wander yet we are very much in the present. Memories of a repeated walk along a known pathway, the distant horizon, the dramatic changes of colour and light from one moment to the next, day to day, season to season, these immersive encounters with the natural world form the starting point of Boo's paintings.

Some paintings remain very close to their origins, hinting at a place visited or remembered. These paintings are often smaller and more gestural, translating an idea quickly and embracing chance and accident. Other paintings evolve slowly and are reworked, building up the surface organically and allowing Boo to translate ambiguous images into new compositions. They are still about a visual encounter with the landscape yet there is a process of simplification, allowing her to explore colour and abstraction and to move intuitively between the real and the imaginary. This ambiguity allows the viewer the freedom to put their own interpretation into the paintings and be reminded of their own experiences of being within the landscape.



Boo Mallinson in her studio



Connected Landscape I  
acrylic & charcoal on canvas  
102 x 76cm



Connected Landscape II  
acrylic & charcoal on canvas  
102 x 76cm

# Sam Brooks

Influenced by twentieth-century European modernism, Sam's work explores colour, form and the light and space between, creating compositions of structured yet spontaneous, fluid abstraction. Paint is applied freely with large sweeping brushstrokes over delicate velaturas of modulated colour. Cools melt into warms as new colour harmonies are discovered and coalesce.

Drawing on her time as a student painting frescoes in Italy, pure pigment features in much of Sam's work, giving a radiance and soft velvety depth to the paintings. Some of the pigments are found locally along the coastline which is then prepared back at her studio - mere steps away from the Avon estuary which meanders down towards Bantham beach. Here, Sam finds subtle evocations, motifs emerge from beneath the paint layers, almost dreamlike. These motifs are sometimes enveloped by an impasto window, other times shapes are left to float away. It represents a way of seeing and feeling that Sam translates according to her own distinctive vision of abstraction.

Sam was awarded a First Class honours degree in Fine Art at Exeter College of Art. She continues to study under Robin Child, whose own professor was a pupil of Walter Sickert.



Sam Brooks in her studio



Papillion II  
oil on linen  
100 x 100cm





Cornflowers  
oil on linen

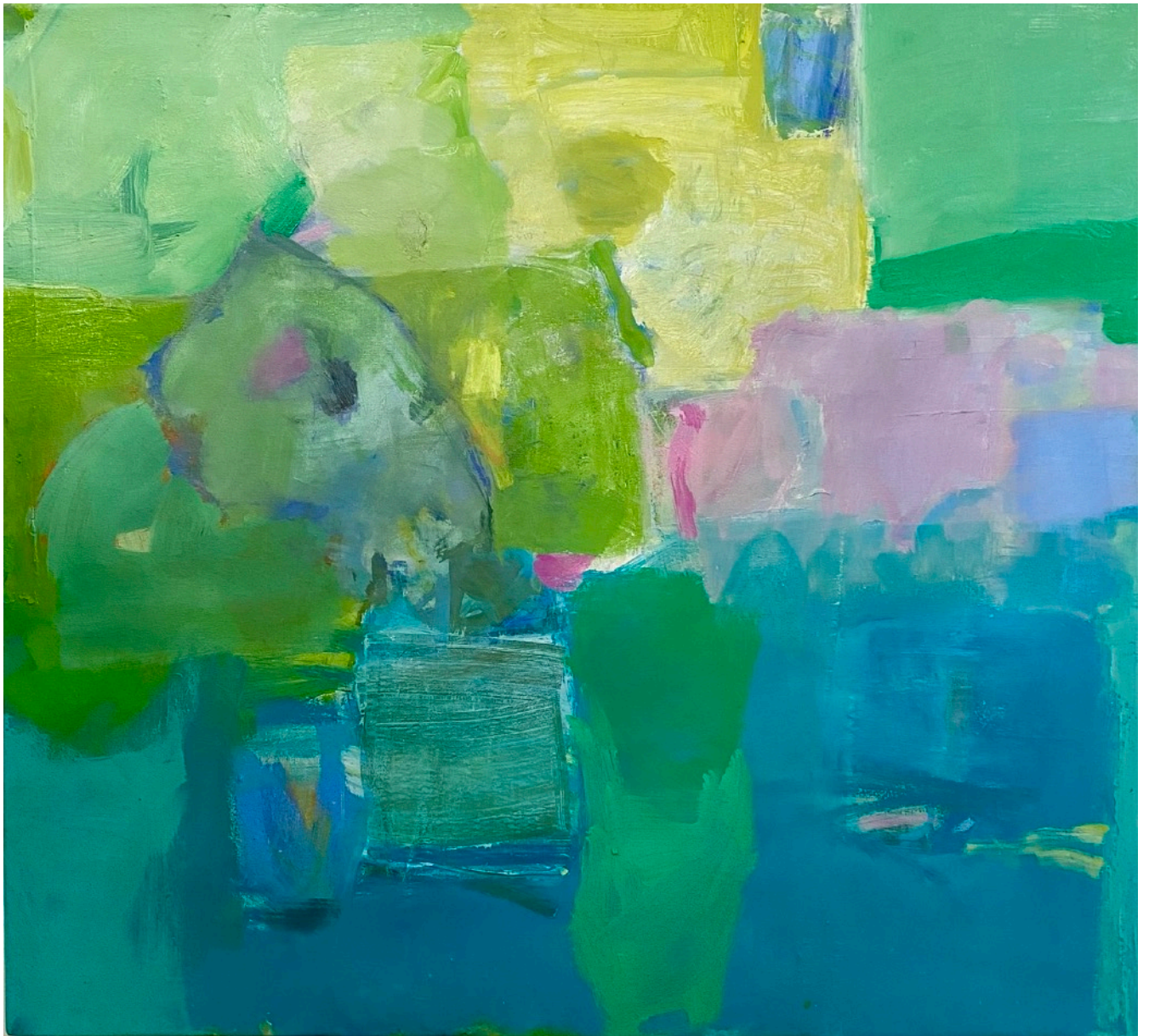
40 x 40cm (framed 54.5 x 54.5cm)



Tumbling Pinks

oil on panel

30 x 30cm (framed 44.5 x 44.5cm)



Printemps  
oil on linen  
100 x 110cm



Little Italian Still Life

oil on panel

30 x 30cm (framed 44.5 x 44.5cm)



Installation shot

# Helen Glassford

Helen's life in art begins and ends with the Scottish landscape and a deep desire to translate and communicate this in her practice.

"My interest and attention to the links between landscape and abstraction has followed me through my 19 years as an artist, weaving its way with fluctuating emphasis through my ideas and practice. There are strong influences from the effects of the elemental nature of the wilds of Scotland and then there are times that the American Expressionists exert their importance upon my psyche. There are periods of restraint where simplicity serves a purpose with a nod to Malevich concepts of saying more with less. DY Cameron also has a lot to answer for, often reminding me about the realities of form. But like Joan Eardley and Frances Walker the rhythms of the land and sea time after time pull me back to a place where I am most at ease".

There are three major areas to Helen's ever-developing practice as a painter and there is no correct way of ordering them. They could be considered an amalgam, or a cacophony or at best perhaps a balance of moments. It begins with her relationship with the remote areas of Scotland; locations so physically and geographically powerful and intense that it's hard not to be affected by the spirit of place. There's a solace to be found in the edges, the margins, the hills and the coasts, and she quite contentedly acknowledge the romantic Victorian visions of the gloom and the glory found in the grandeur of the hills.

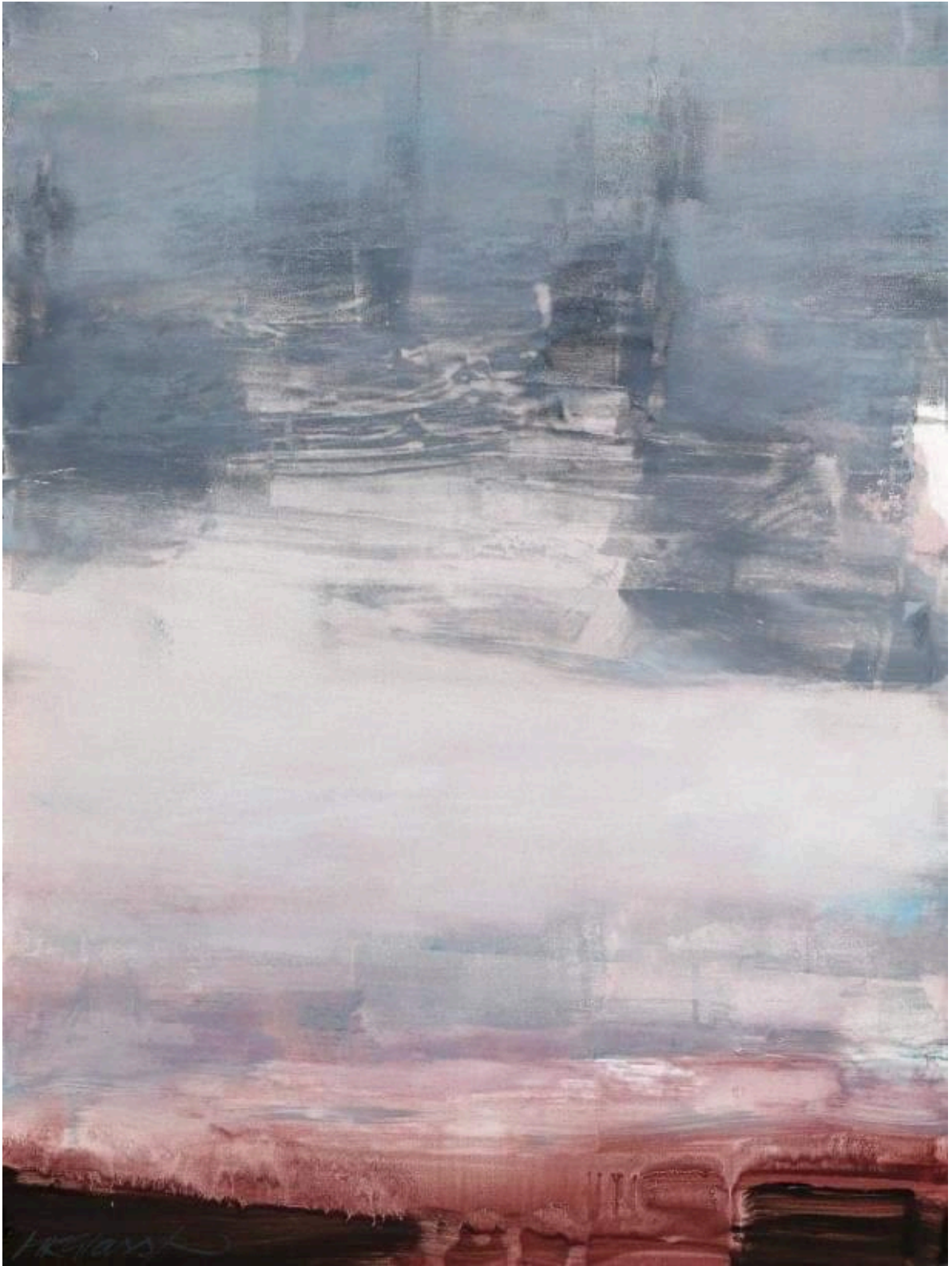
"My painting isn't however purely to be seen as landscape, rather evocations or mindscapes that reflect Northern Ideology. Serenity, melancholy, remoteness, absence, and belonging soak in through the surfaces. They are places without names, but often looking to the North or perhaps up with hope, simple washes and minimal brushwork in places suggesting movement showing the duration of time passing. Graphite lines flowing fast or perhaps stuttering with the all important interludes and pauses of calm and space acting as metaphorical suggestions to transitional spaces explored by John Cage. They denote and connect with the Psychology of personal conscious, the area in our minds where we keep things safe or indeed hidden. Transitional spaces are where reality is not demanded but also not ignored".

Helen's work is about these spaces, edges and borders in life, the thin line between visibility and obscurity, the sodden moorland fringes, the crystal clear, calm waters edge, where the sky rests upon the hazy horizon, the fudge between madness and sanity, between danger and safety.

"While working I am simply portraying how I feel the place I am in, sometimes wild, grey, misty and cold but nonetheless incredibly beautiful and reassuring to me. I watch and listen and paint the all-important breathing and intermediate spaces, the places that let us see the boundaries with better clarity. A place where I feel at home, I don't want to paint an imaginary utopia. I want to explore and make sense of my environments, both external and internal".



Helen Glassford in her studio

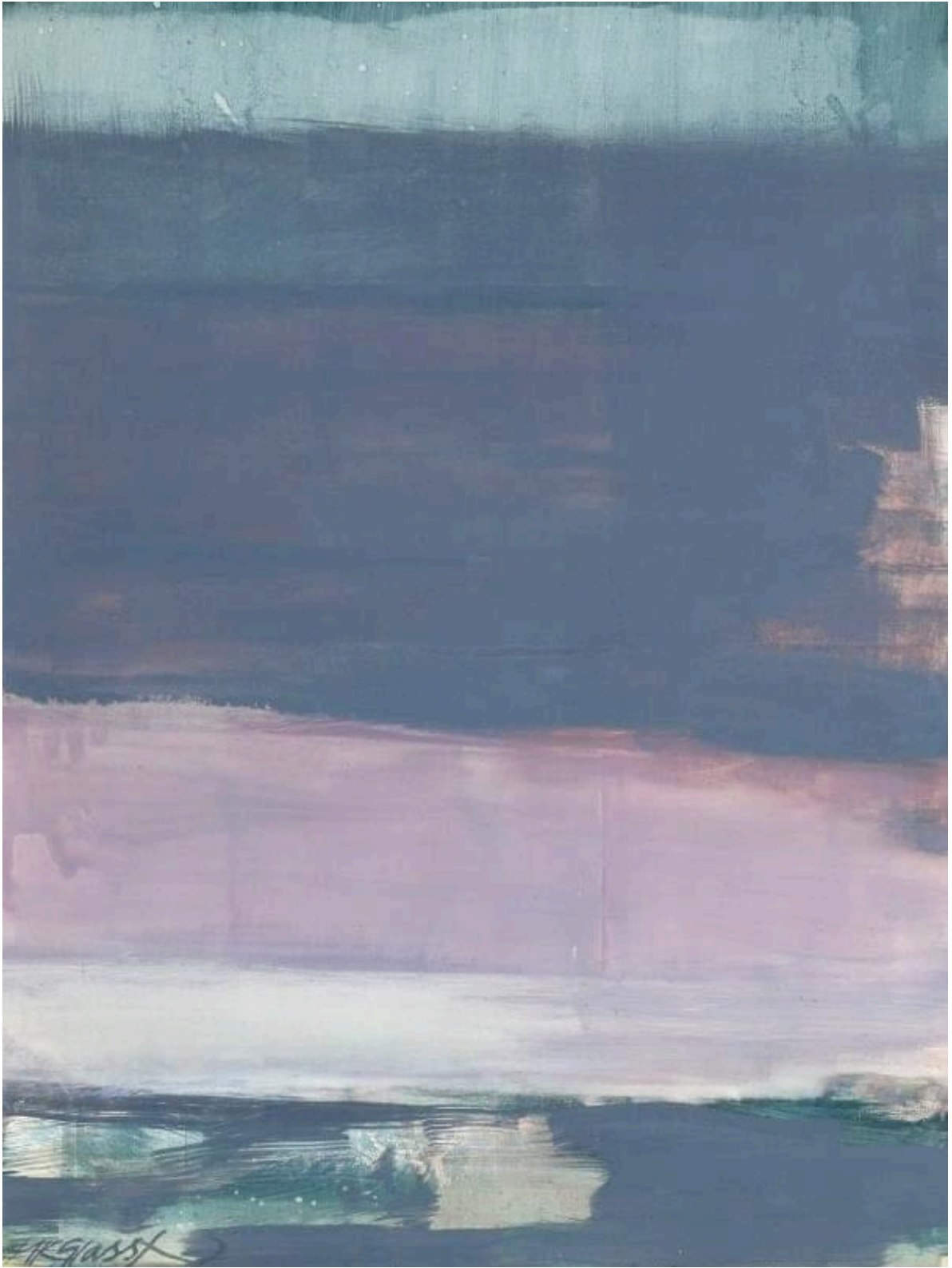


Encore

oil on board

17 x 23cm (framed 32 x 38.5cm)





Interval

oil on board

17 x 23cm (framed 32 x 38.5cm)

# Anna Pinkster

“My most recent works focus on people on the beach, figures of all shape and size, families and friendship groups in joyful and uninhibited play and whilst I draw and paint individuals, the compositional arrangement forms a pattern, narratives emerge and the individuals form a whole”.

In 1994 Anna Pinkster was awarded a first class BA degree in Fine Art by the West Surrey College of Art and Design. Since then she has exhibited largely in London, Bath and Somerset. In 2018 she was awarded the Prince of Wales portrait drawing prize at the Royal Society of Portrait Painters Annual Exhibition and was elected a member of the Bath Society of Artists.

In 2020 she was been selected for the SWA (Society of Women Artists) annual exhibition, the NEAC annual exhibition, and the Pastel Society exhibition where she received the *Anthony J Lester Art Critic Award*. In 2021 Anna was awarded the *People's Choice Award* at the Bath Society of Artists annual exhibition and has been selected for both the SWA and Bath Society of Artists annual exhibitions this year.

Anna Pinkster in her studio





Bathers, Varanasi II

oil on canvas

69 x 69cm (framed 77 x 77cm)



Twelve Bathers

oil on canvas

110 x 96cm (framed 114 x 100cm)



Nine Figure Studies  
oil and metal leaf on canvas  
110 x 95cm (framed 114 x 99cm)



Sheep, South Downs, September III  
oil on Arches 300gm oil paper  
31 x 41cm (framed 51 x 61cm)



Sheep, South Downs, September IV  
oil on Arches 300gm oil paper  
31 x 41cm (framed 51 x 61cm)





Sheep, South Downs, September II  
oil on Arches 300gm oil paper  
31 x 41cm (framed 51 x 61cm)



Sheep, South Downs, October V  
oil on Arches 300gm oil paper  
31 x 41cm (framed 51 x 61cm)



Stourhead, Autumn Equinox II  
oil on Arches 300gm oil paper  
31 x 41cm (framed 51 x 61cm)

# Ruth Bunnewell

Ruth Bunnewell uses the entire spectrum of colours in her attention grabbing, somewhat futuristic paintings of the Norfolk landscape, and her searing colours are even "brighter and bolder" in this new selection of work of winding roads and particularly trees. Indeed trees, either solitary or in groupings, and the different atmospheres they can convey are a preoccupation which suggests the significance of the forest in fairy tales and Little Red Riding Hood.

Ruth often paints on a dramatic scale, enjoying the expansiveness and story telling possibilities of triptychs or diptychs, though each painting must stand alone. Her work has a filmic quality, sometimes the Scandinavian darkness and atmosphere of a Chekhov play or, as in 'Mousehold Seen from Barrack Street' the feel of Japanese animations. In her painting 'Twilight Trees', the trees assume the aspect of striding figures, sculptural like Giacomettis. Movement is key, as is a sense of travel, a road trip, the suggestion of depth and middle distance over her territory. Ruth Bunnewell is exceptionally good at introducing pervading tones of emotional light and shade in her paintings. There is always more to Ruth's penetrating, narrative paintings than meets the eye.

Jane Hill

"I focus equally on two aspects in my work, the first being the aesthetic quality, whilst the second is an attempt to capture an atmosphere connected to a place. I am interested in the notion that certain places have memories attached to them, and in the way that these memories alter emotions connected to, and perceptions of, a place. Although this is the basis for a lot of my work, I want the aesthetics of each piece to be of equal importance, allowing the work to stand up based on this quality alone. I believe strongly in trying to create work that supports itself by merit and does not rely on the idea or concept that it is based upon".



Ruth Bunnewell in her studio



Study for 'The Trees II'

oil on panel

20 x 20cm



Study for 'The Trees I'

oil on panel

20 x 20cm



Norwich walks series: Riverside, near Bishop Bridge

oil on wood panel

25 x 25cm





Between Watton and Shipdham

oil on canvas

60 x 80cm



A Corner of Eaton Park  
oil on wood panel  
25 x 25cm



# Shirin Tabeshfar

Shirin was born in Tehran and studied at the Behzad school of Fine Art before she moved to the UK in 1977 where she studied combined art in Bristol and later studied for a BA in Graphic Design at Bath Academy of Art.

Shirin's work often explores images of the past and clearly, years of patient and laborious research has moved her painting towards a simplification of forms to the extreme. Liberated almost from the subject, Shirin tries to challenge the world of forms. She attains a kind of abstraction both rigorous and poetic.

From tableau to tableau we discover a change in the layout of her canvas, drips of paint sometimes fill the whole space. One's gaze is lost in a maze of lines, all in a continuous composition, without edges or centre. Yet the layout of the lines keeps the impression of the order and the controlled gesture by the artist.

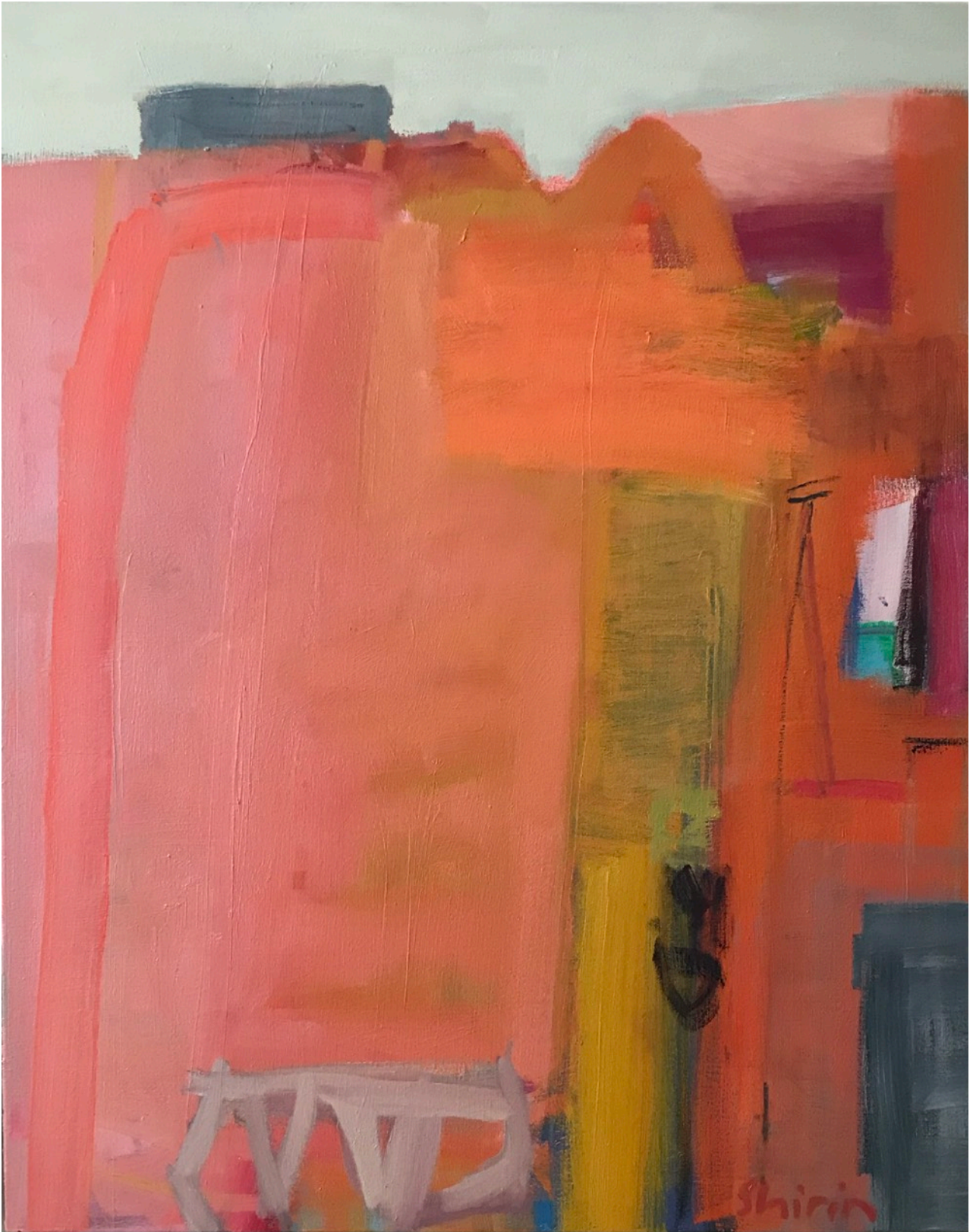
"Shirin's art manages to keep its innate freshness, in a world of silent poetry."

Afsaneh H.S Djavadi – Art historian

Shirin's paintings have been exhibited widely with shows at Josie Eastwood Art Gallery, the Cricket Fine Art Gallery, Gallerie 27 Concept, the Tabernacle Gallery, and the Fairfax Gallery, Highgate Contemporary Art gallery and The Royal college of Art.



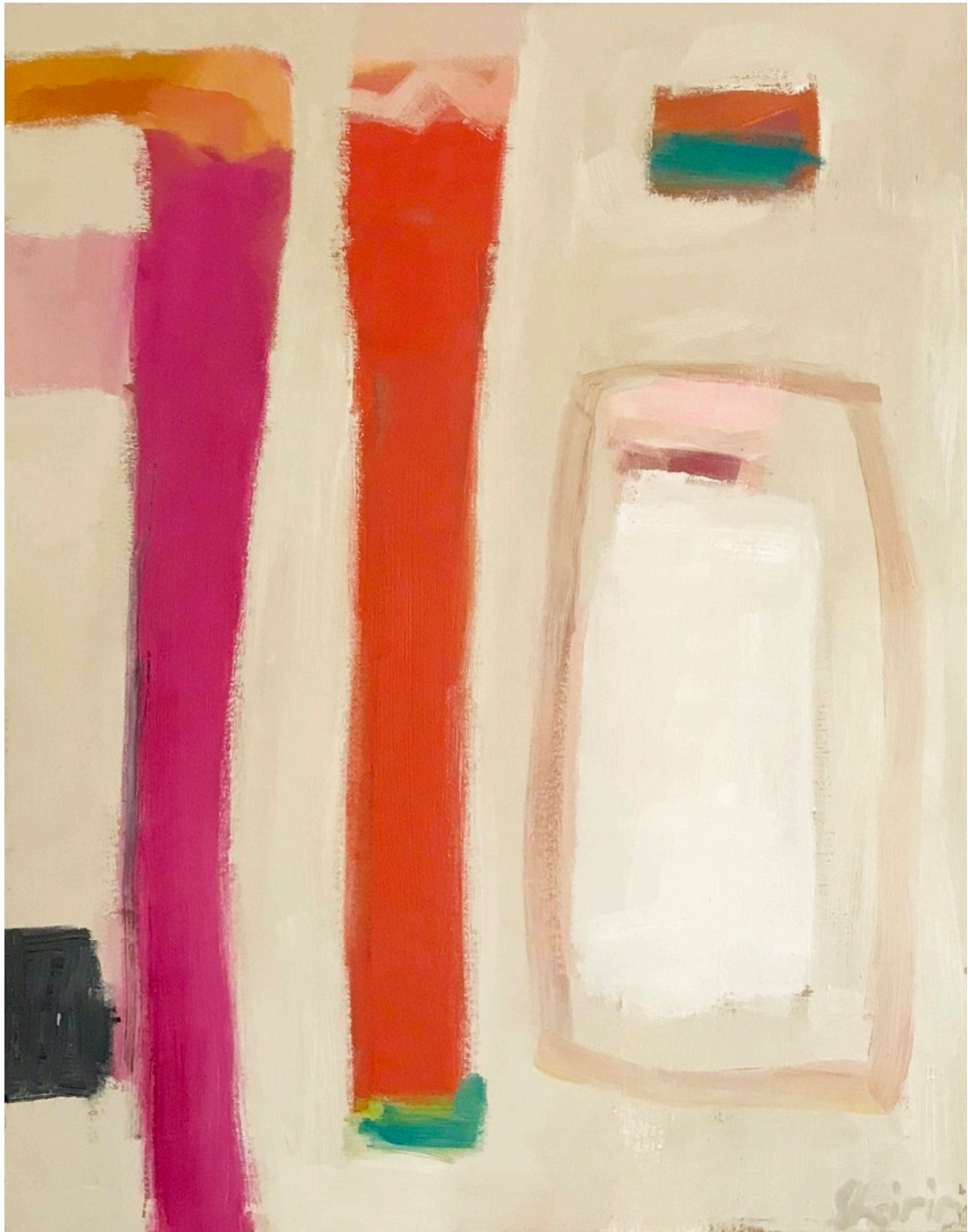
Shirin Tabeshfar the start of a painting



Almost a Landscape  
oil on canvas  
100 x 80cm (framed)



Happy Days  
oil on canvas  
80 x 100cm £3,900



Unwind

oil on canvas

60 x 50cm £2,250





Shirin Tabeshfar's studio. Paint table.



La Vie En Rose

oil on canvas

75 x 60cm £2,250



Rising Up

oil on canvas

75 x 50cm £2,250

# Laura Menzies

Laura Menzies is a contemporary British painter. Organic shapes, rich textures and gestural mark making are just a few of the elements that embody her abstract work. Menzies' fragmented compositions embrace a slightly undone and imperfect feel and often contain harmonious palettes in soft hues; inspired by living a stones throw from the coastline. She paints in an intuitive and physical way building up layers of oil, cold wax, collage and mixed media to conceal and reveal sections. Her paintings ask the viewer to slow down and provide a gentle space for reflection and contemplation.

Menzies trained at Birmingham University, graduating with a BA in Performing & Visual Arts before gaining an MA in Fine Art from Falmouth University. She has exhibited extensively in the UK and internationally showing at Tate Modern, Tate St Ives and in 2019 she celebrated her first solo show.





Drift

oil & mixed media on canvas

100 x 100cm (framed 102 x 102cm)



Tranquility

oil & mixed media on canvas

100 x 100cm (framed 102 x 102cm)



# Max White

Max White (b 1998) is a contemporary figurative painter based in the south east of England working primarily in London. Sketching from an early age and taking up oil painting at 14. Max went on to study architecture in Cardiff whilst exhibiting in Kent based galleries in the summers between terms.

Having graduated in 2019 Max made the decision to plan for a future career as an artist. Whilst working part time in his local town of Oxted he focused on developing his technique through self-study in his home studio painting urban scenes taken from 35mm photographs, and painting the local Surrey hills en Plein air. This continued through the pandemic of 2020 and Max's focus shifted almost entirely to plein air painting within the urban environment of London.

Max White's influences include the original impressionists, Monet, Boudin etc and their predecessors, Whistler, Corot, Constable, and the old masters. Max also takes inspiration from the latest pioneers of British Plein Air painting such as Ken Howard, Fred Cuming, and Peter Brown.

Max has exhibited with multiple societies within the Federation of British Artists and has exhibited in various initiatives and group shows in the past few years. He plans to continue developing his skills and techniques in order to progress his work.





Max White on the bank of the River Thames



2pm On Piccadilly

oil on board

61 x 76cm (framed 75 x 88cm)



John Soane Museum from Lincoln's Inn Fields

oil on board

24 x 30cm (framed 36 x 42cm)



Sussex Sunset

oil on board

24 x 30cm (framed 36 x 42cm)



Leigh on Sea, Midday

oil on board

20 x 30cm (framed 32 x 42cm)

# Hannah Ivory Baker

Hannah's work is inspired by the natural world; the rugged Cornish coast to the relative serenity of the Somerset levels, all of which provide a wealth of artistic opportunity, creative interpretation and expression.

Each of my pieces derives from a plein air sketch done in oil, charcoal or mixed media that aims to record basic shape, tone, light and any striking features of landscape as well as including additional notes on time of day, weather and anything else that may be relevant. These sketches are always the starting point for larger studio work.

The main area of focus in my work is on mark making and tone to create a sense of depth. Landscapes are full of shape, texture, energy and it is important that these elements are captured and conveyed in both my studio sketches and paintings. To me there is nothing uniform about the natural world; weather changes in an instant without warning, the sea moves from tranquil to turbulent, a blue sky suddenly fills with dense grey cloud and an earthy petrichor fills the air; the semi abstract nature of each piece is really a nod to the asymmetry and the unexpected.

Each work aims to evoke a sense of place, whilst allowing plenty of room for personal interpretation.



Hannah Ivory Baker in her studio



Almost Evening, North Cornwall  
oil on canvas  
100 x 100cm (framed 105 x 105cm)





Bedruthan Steps  
charcoal on Fabriano paper  
19.5 x 34cm (framed 50 x 64cm)



Storm Clouds over the Atlantic  
watercolour & gouache on Fabriano paper  
11 x 19cm (framed 31 x 49cm)



High Tide, Study of the Atlantic  
watercolour, gouache & graphite on watercolour paper  
14 x 15cm (framed 45 x 36.5cm)



Turquoise and Sienna, Ink Blue Sea  
oil pastel on Fabriano paper  
17 x 21cm (framed 37 x 51cm)



Hannah Ivory Baker's studio

## Price List - As they appear in the catalogue

### **Philip Richardson**

<i>Orange &amp; Yellow Flowers</i>	oil on canvas	61 x 46cm (framed)	£2,000
<i>Poppies &amp; Forget-me-Nots</i>	oil on canvas	61 x 71cm (Framed)	£2,500

### **Boo Mallinson**

<i>Connected Landscape I</i>	acrylic & charcoal on canvas	102 x 76cm	£2,200
<i>Connected Landscape II</i>	acrylic & charcoal on canvas	102 x 76cm	£2,200

### **Sam Brooks**

<i>Papillion II</i>	oil on linen	100 x 100cm (unframed)	£2,250
<i>Cornflowers</i>	oil on linen	40 x 40cm (framed)	£850
<i>Tumbling Pinks</i>	oil on panel	30 x 30cm (framed)	£795
<i>Printemps</i>	oil on linen	100 x 110cm (unframed)	£2,500
<i>Little Italian Still Life</i>	oil on panel	30 x 30cm (framed)	£795

### **Helen Glassford**

<i>Encore</i>	oil on board	17 x 23cm (framed)	£725
<i>Interval</i>	oil on board	17 x 23cm (framed)	£725

### **Anna Pinkster**

<i>Bathers, Varanasi II</i>	oil on canvas	69 x 69cm (framed)	£1,200
<i>Twelve Bathers</i>	oil on canvas	110 x 96cm (framed)	£2,250
<i>Nine Figure Studies</i>	oil and metal leaf on canvas	110 x 95cm (framed)	£2,400
<i>Sheep, South Downs, September III</i>	oil on Arches oil paper	31 x 41cm (framed)	£800
<i>Sheep, South Downs, September IV</i>	oil on Arches oil paper	31 x 41cm (framed)	£800
<i>Sheep, South Downs, September II</i>	oil on Arches oil paper	31 x 41cm (framed)	£800
<i>Sheep, South Downs, October V</i>	oil on Arches oil paper	31 x 41cm (framed)	£800
<i>Stourhead, Autumn Equinox II</i>	oil on Arches oil paper	31 x 41cm (framed)	£800

### **Ruth Bunnewell**

<i>Study for 'The Trees II'</i>	oil on panel	20 x 20cm (framed)	£375
<i>Study for 'The Trees I'</i>	oil on panel	20 x 20cm (framed)	£375
<i>Norwich walks series: Riverside, near Bishop Bridge</i>	oil on wood panel	25 x 25cm (framed)	£545
<i>Between Watton and Shipdham</i>	oil on canvas	60 x 80cm (framed)	£895

<i>A Corner of Eaton Park</i>	oil on wood panel	25 x 25cm (framed)	£545
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### **Shirin Tabeshfar**

<i>Almost a Landscape</i>	oil on canvas	100 x 80cm (framed)	£3,900
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<i>Happy Days</i>	oil on canvas	80 x 100cm (framed)	£3,900
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<i>Unwind</i>	oil on canvas	60 x 50cm (framed)	£2,250
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<i>La Vie En Rose</i>	oil on canvas	75 x 60cm (framed)	£2,250
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<i>Rising Up</i>	oil on canvas	75 x 50cm (framed)	£2,250
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### **Laura Menzies**

<i>Drift</i>	oil & mixed media on canvas	100 x 100cm (framed)	£1,950
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<i>Tranquility</i>	oil & mixed media on canvas	100 x 100cm (framed)	£1,950
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### **Max White**

<i>2pm On Piccadilly</i>	oil on board	76 x 61cm (framed)	£2,050
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<i>John Soane Museum from Lincoln's Inn Fields</i>	oil on board	24 x 30cm (framed)	£625
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<i>Sussex Sunset</i>	oil on board	24 x 30cm (framed)	£625
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<i>Leigh on Sea, Midday</i>	oil on board	20 x 30cm (framed)	£550
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### **Hannah Ivory Baker**

*Almost Evening, North Cornwall*

oil on canvas	100 x 100cm (framed 105 x 105cm)	£2,500
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*Bedruthan Steps*

charcoal on Fabriano paper	19.5 x 34cm (framed 50 x 64cm)	£450
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*Storm Clouds over the Atlantic*

watercolour & gouache on Fabriano paper	11 x 19cm (framed 31 x 49cm)	£300
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*High Tide, Study of the Atlantic*

watercolour, gouache & graphite on paper	14 x 15cm (framed 45 x 36.5cm)	£350
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*Turquoise and Sienna, Ink Blue Sea*

oil pastel on Fabriano paper	17 x 21cm (framed 37 x 51cm)	£400
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\*All work is for sale.



HIGHGATE CONTEMPORARY ART

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