

The background is a complex abstract painting. It features a dense, swirling composition of colors including deep blues, bright oranges, purples, greens, and blacks. The brushstrokes are thick and expressive, creating a sense of movement and depth. The overall effect is one of dynamic energy and visual richness.

**Steve Caplin**

**Augustine Carr**

**Harriet F. Farmer**

**Sally Heywood**

**Polly Johnston**

**Arthur Lanyon**

**Kate Palmer**

**Sean Scully**

**James Taylor**

**O  
N  
P  
A  
I  
N  
T  
I  
N  
G**

# ON PAINTING

## ON PAINTING

STEVE CAPLIN  
AUGUSTINE CARR  
HARRIET F. FARMER  
SALLY HEYWOOD  
POLLY JOHNSTON  
ARTHUR LANYON  
KATE PALMER  
SEAN SCULLY  
JAMES TAILOR

14/06 - 28/07/2019

© All copyrights held by the artists concerned

**No 20 Arts**  
20 Cross Street  
London N1 2BG  
no20arts.com

**Steve Caplin**  
**Augustine Carr**  
**Harriet F. Farmer**

**Sally Heywood**  
**Polly Johnston**  
**Arthur Lanyon**

**Kate Palmer**  
**Sean Scully**  
**James Tailor**

### Front cover and back:

Sally Heywood, Detail of **Spire** (1993), Oil on canvas, 106h x 90w cm.

# ON PAINTING

No 20 Arts is proud to present *On Painting*, a group show featuring artworks by **Steve Caplin, Augustine Carr, Harriet Florence Farmer, Sally Heywood, Polly Johnston, Arthur Lanyon, Kate Palmer, Sean Scully** and **James Taylor**. The exhibition focuses on contemporary tendencies within painting whose concerns are not figuration or faithful representation but rather an exploration of the formal possibilities of the medium. The works of these artists break away from the traditional canon, existing and developing, in most cases, beyond the two-dimensional space.

Next page:  
Arthur Lanyon, Detail of **Ears & Curls** (2016), Oil, acrylic and marble dust on panel, 57h x 34w cm.



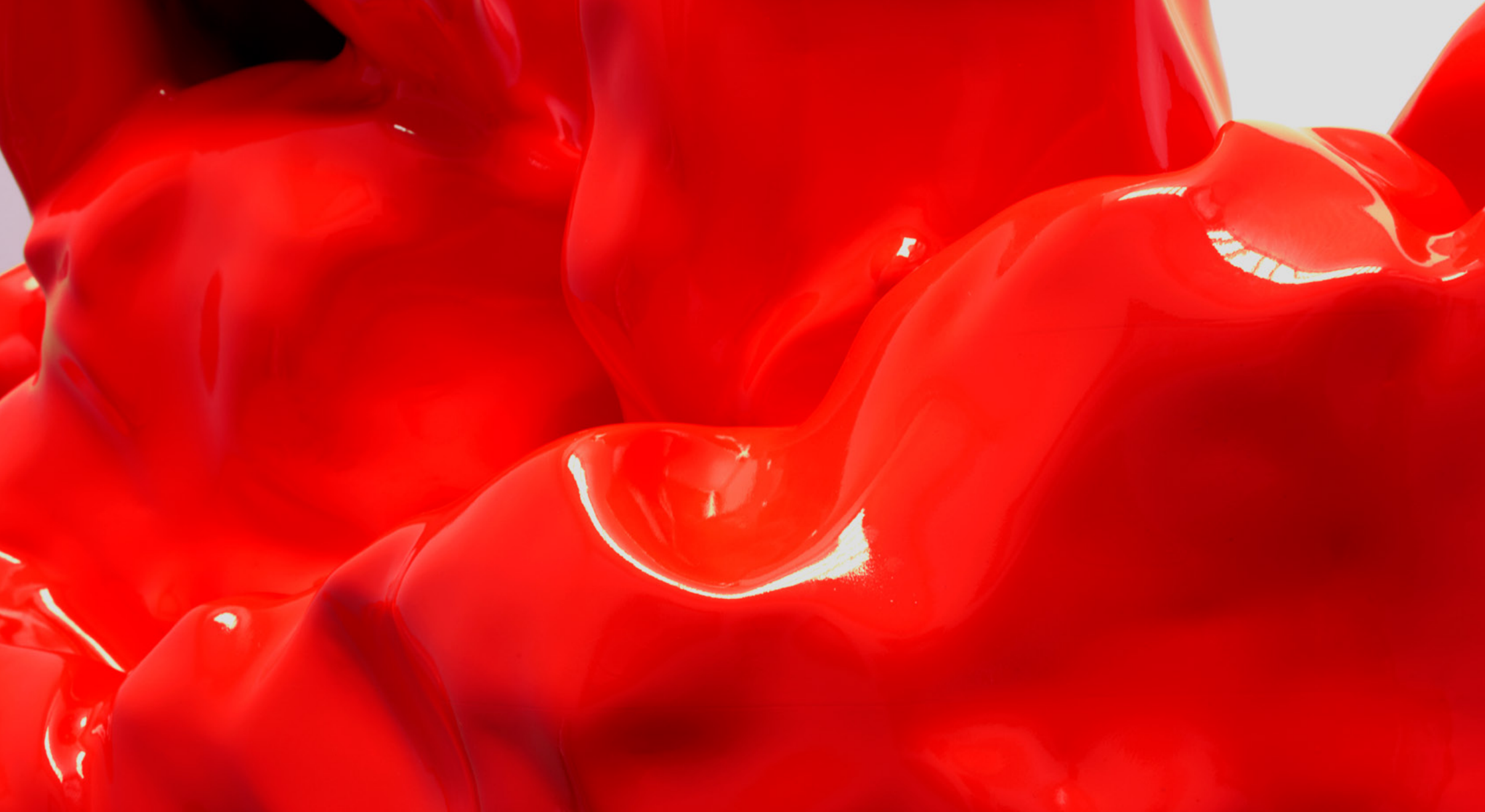
Inspired by the two Japanese design principles of Wabi-Sabi and Kintsugi that celebrate damaged, modified and imperfect objects, **Steve Caplin** contributes to this exhibition with two works. The objects that make up the *Curieux* series have been collected from a wide range of sources and joined together to form harmonious new creations. The pieces presented raise questions and invite the audience to consider what are the integral elements or components of an artwork.



Steve Caplin, **Matisse** (2017), Wood, brass and artist's materials, 78h x 73w x 43d cm.



Steve Caplin, **Pandora** (2017), Wood, brass and digital frame, 36.5h x 31w x 9d cm.



Augustine Carr, Detail of **Summa Theologica IV** (2017), CNC-milled SikaBlock, 62 x 107 x 55 cm.

**Augustine Carr** graduated from the Royal College of Art in 2016 with a sell-out show. His work focuses on rejecting representation in favour of the process that lies behind the final creation.

The series *Summa Theologica* involves small hand-modelled plasticine sculptures enlarged and reproduced by detailed CNC milling. The bright and shiny qualities of the artwork - which resembles a gigantic blob of paint - amplify the tactile allure of the piece and reveal brutalism, innocence and playfulness.



A recent Royal College of Art graduate too, **Harriet Florence Farmer**'s interest lies with different responses to the cyclical nature of time. She uses sediments from specific places or remains from her sculptures to create gravelly textured paintings that carry memories of times and spaces. The gritty sediment disrupts the harmonious viscosity and softness of oil paint, enabling the artist to build layers distinguished by different weights and transparencies.





**Sally Heywood's** work is characterised by superimposed thick layers, swathes and trails of paint in rich and vociferous colours. Deeply intriguing, the artist intends for her works to be deciphered by the audience, slowly discovering the figurative behind the abstract. Heywood achieves the intensity of her paintings by applying the paint with her hands, with shapes cut out of cardboard or by throwing the paint against the surface and then manipulating it.





Exploration with paint is also carried out by **Polly Johnston**. The works of this recent Glasgow School of Art graduate are testimony to her investigation into the boundaries between painting and sculpture. What started as a mistake one day in her studio opened the doors to Johnston's new route of discoveries. Leaving the canvas aside, pouring considerable amounts of viscous paint and letting it run freely onto different surfaces, such as plastic crates or directly onto the wall, allows the artist to create not quite paintings or sculptures, but rather what could be considered sculptural paintings or painterly sculptures.

Arthur Lanyon's experimentation begins from the artistic legacy of his late grandfather and father, both established artists. Throughout the years he has developed a unique visual language that comes "from a need to unify a lot of pictorial noise under one roof", resulting in works endowed with a dual abstract and figurative quality.

Arthur Lanyon, Detail of **Old Rock** (2016), Oil and acrylic on panel, 62h x 46w cm.



Arthur Lanyon, Detail of **Nikaboka** (2017), Oil and acrylic on panel, 71h x 45w cm.

A combination of logical reasoning and emotive intuition. Through a process of layering, Lanyon manages to create a sort of material and psychological geology that documents his artistic and creative journey.

**Kate Palmer's** training and experience as a qualified mountain snowboard instructor has deeply influenced her paintings. Palmer makes an unusual connection between her passion for the sport and her artistic interests, noting that 'snowboarding feels like slow rolling mercury, tight and contained but quick and reactive, sometimes the rhythm of my carved arcs is interrupted by rocks, trees or people, needing a sudden response, a re-calculation'. The results are clearly impulsive paintings that at the same time are rigorously controlled, combining a delicate trace with swift brushstrokes.

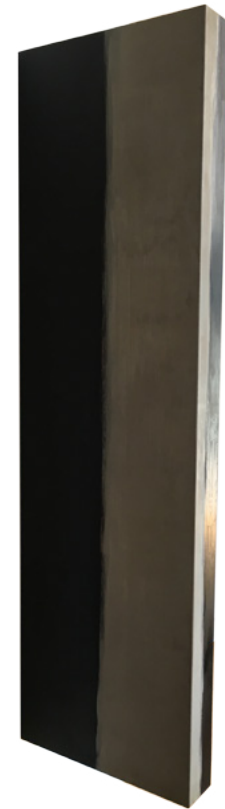


Kate Palmer, **Cabot VI** (1993), Oil on canvas, 122h x 152w cm.



Having abandoned figurative works in the mid-1960s, **Sean Scully** has since established a reputation as one of the foremost contemporary abstract painters. Influenced by the Abstract Expressionist tradition, Scully's work favours a looser, more painterly handling of composition rather than precise delineation, and his use of colour, characterised by subtle nuances and stark contrasts, testifies to his concern with light and beauty.

The work included in the exhibition belongs to Scully's rare *Floating Paintings* series which he started creating in 1995, further exploring concepts such as depth and perception by projecting the paintings physically on to the space.



Sean Scully, **Floating Painting #4** (1996), Oil on metal, 127h x 7.60w x 38.10d cm.



James Taylor, **These Hands** (2018), Acrylic paint, microfibre canvas and stretcher, 158h x 505w x 36d cm.



James Taylor, **Composition Pink 10** (2019), Acrylic paint skin pleated, microfibre canvas and stretcher, finished with gloss paint & wood trim, 30h x 20.5w x 12d cm.

Central Saint Martin's graduate **James Taylor** is interested in allowing his works to exist as they are, freeing them from pre-established categories such as painting or sculpture.



Usually working with discarded objects that convey a sense of sadness and anticipation relating to Taylor's own life experiences, the artist pairs them with acrylic paint which he then obsessively reworks over and over again by draping, sculpting, casting and pleating it. The process allows Taylor to react to the tensions inherent to the materials used which simultaneously mirror the foldings of his own personal traumas.

James Taylor, **Monochrome Composition 01** (2019),  
Acrylic paint, microfibre canvas and stretcher, 30h x 20.5w x 12d cm.





Showcasing pieces that range from a site-specific poured-paint installation to a machine-carved sculpture, from a floating painting to impasto inscribed abstract landscapes, *On Painting* presents a unique opportunity to view works that question tradition and challenge the boundaries of conventional painting.





No 20  
Arts