



# LONDON VISIONS

An exhibition in aid of the Stonewall Trust

Alex Rennie  
Clare May Martin  
Daniel Shaw  
Georg Meyer-Wiel

Hannah Cork  
Henrietta Stuart  
Judith Brenner

Martin Ireland  
Stewart Ganley  
Susan Bazin  
Tom Cox

Leyden Gallery

16th - 20th January 2018

This exhibition sponsors the Stonewall Trust, a charity that supports individuals to make a difference for LGBT people at work, home and in their communities. Stonewall Trust equips individuals within LGBT communities with the confidence to connect, influence and enable others in their communities, by challenging homophobic, and transphobic bullying, celebrating difference and improving inclusion and visibility of role models and support them to achieve their full potential.

16th-20th January 2018

Opening hours: 11am-6pm

Leyden Gallery: 9 Leyden St, E1 7LE.

Tel: 020 8655 4825

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[leydengallery.co.uk](http://leydengallery.co.uk)

# LONDON VISIONS - A NEW PERSPECTIVE

Observe or listen to anyone on the streets of London and you'll inevitably discover a myriad of languages, cultures and beliefs. Despite fears of Brexit, and endless speculation over its consequences upon London and its inhabitants, there is still an engine of change going on all round us. It is a city full of surprises, not just the fixed fabric of the city; the buildings, streets, squares, but the people who come to the capital. Londoners are what makes the city what it is - a blend of cultures weaved together in a tapestry of almost nine million individuals. Despite the wealth in this capital, London also has an underlying darker side; of inequality, exploitation and outrage. London has had a long violent history from Roman times, Norman invasions, the blitz, bombings, rioting and tower-ing infernos.

London is a magnet attracting creative talents in film, theatre, music, literature and visual arts. Many artists have made London their canvas as a source of inspiration; Turner, Monet, Sisley, Whistler, Bomberg and Bartlett to name but a few who have found London as a rich seam to draw from over the centuries.

Eleven diverse artists are represented in the Leyden Gallery's newest exhibition. Focussed on London and its people, these artists reflect an ever evolving city that is pushing its boundaries outwards every day.

Martin Ireland - Curator 'London Visions' 2018

# Alex Rennie

A born and bred Londoner, I have long been fascinated with the city and the juxtaposition of old and new around every corner. I strive to capture the way the light from the sun and moon punches through the clouds, rakes across the architecture and falls upon the river, panoramas punctuated by the rhythm of the changing skyline and the shimmering sea of lights within.

I work from my studio in Wimbledon and explore several themes in my painting through traditional and contemporary techniques. I have exhibited widely internationally and domestically including the BP portrait award at the National Gallery, London; the John Moores painting prize at the Walker gallery, Liverpool; the Lynn Painter-Stainers and Discerning eye exhibitions at the Mall galleries, London.

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



One tree hill (Honor Oak Park)

Oil on linen

100 x 75 cm

£2,800

# Clare May Martin

London; Underneath a canopy of steel, glass and carved stone, a modern city balloons out from its historical heart. London is a city comfortable with these architectural juxtapositions. Running through the soul of London is the river Thames. The tidal ebb and flow, a reminder of the sea carrying in the countryside and people that it passes along the way. A vein of transport links scurry across, in and out of London, ferrying people in, out and around. Tourists, workers, people seeking refuge, a new life, a new identity and a new start. All under the lure of the 'big city' phenomenon and what that means to each of us.

All these experiences and visual information is locked into my mind that spills out when I paint. My work is a personal experience. Emotion and reference are restrained allowing freedom for the viewer to create their own images, rarely they are the same. Made with quick action emotive mark-making and pursuing a strong composition, the journey with the emerging painting becomes the end painting. Abstract image becomes a vehicle for the mind, playing with recognisable imagery that is not there, memory that they resonate with;- the painting pulling from their sub conscious an emotional connection which belongs only to the viewer themselves.

[www.clare-may-martin.co.uk](http://www.clare-may-martin.co.uk)



**Blue and Orange No.1**  
Acrylic on canvas  
165 x 125 cm  
£3,000

# Daniel Shaw

Recently in Australia, a nurse who worked in palliative care, compiled a list of the top five regrets people have on their deathbeds. 'I wish I had followed my passion,' was one of the top regrets. I read this as a call to action, and at 43, decided to return to university to study Art.

My practice encompasses the study of twentieth century masculinity and how it integrates with modern life. Works start with a collage usually made in A4, then enlarged to canvas size. The text is printed and the painting is done over the top with acrylic and then oil paint.

I have studied Art at the University of New South Wales College of Art and Design (formerly COFA) and at the Polytechnic University of Valencia at the campus of Bellas Artes.

I have had a number of solo and group exhibitions in Sydney, Australia and Valencia, Spain.

He has been shortlisted and finalised in various competitions and recently won a three-week residency in Egalyeres, in Provence, the South of France.

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

She would have been, in the first place, dark like Lady Bexborough, with a skin of crumpled leather and beautiful eyes. She would have been, like Lady Bexborough, slow and stately; rather large; interested in politics like a man; with a country house; very dignified, very sincere. Instead of which she had a narrow pea-stick figure; a ridiculous little face, beaked like a bird's. That she held herself well was true; and had nice hands and feet; and dressed well, considering that she spent little. But often now this body she wore (she stopped to look at a Dutch picture), this body with all its capacities, seemed nothing — nothing at all. She had the oddest way of making herself invisible, in shops and houses, there being no more marrying of her than of the air. She was a woman of a certain quality and rather solemn, and in the end she was married to a man, this being Mrs. Dalloway; not even as a man, but as a woman, she was married to Dalloway. Bond Street fascinated her; Bond Street was the heart of the season; its flags flying; its shops; no splash of colour in the air; the shop where her father had bought his suits; the shop where she had bought her hat on an iceblock.

"That is all," she said, and she went to a glove shop where, before the War, you could buy a pair of gloves for a shilling and her old Uncle William used to say a lady is never by her side in the middle of the morning without a pair of shoes; she was a woman of a certain quality and not a stranger to her. They kept the most of the things in Miss Kilman's room. But it might be said, as Richard said, such as all girls go through, it might be falling in love with Miss Kilman? who had been beautiful, of course; one must allow for that, and Richard said she was very able, had a really high mind. Anyhow they were inseparable, and Elizabeth, her own daughter, had been in the Communion; and how she dressed, how she treated people who came to her, how she did not care a bit, it being her experience that the religious exercises made people callous (so did causes); dulled their feelings, for Miss Kilman would do anything for the Russians, starved herself for the Austrians, and she had inflicted positive torture, so insensitive was she, dressed in a green mackintosh coat. Year in year out she wore that coat; she perspired; she was never in the room five minutes without making you feel her superiority, your inferiority; how poor she was; how rich you were; how she lived in a slum without a cushion or a bed or a rug or whatever it might be, all her soul rusted

You Can't Take This Off  
Printed text on canvas with acrylic and oil  
50 x 60 cm  
£400

# Georg Meyer-Wiel

Almost two decades ago I came to London as a student. It was my plan to stay for just a few months - but I never left. I was curious and full of hopes and dreams and London became my great adventure. I made it my habit to document my life through drawings. Looking at my sketchbooks today is like reading my diary. Every drawing is a vital moment, a memory on a place or a person I was close to.

For the exhibition 'London Visions' I chose to show pages from my sketchbooks and drawings I made in London over these years. Whether in a park or a club, at a house party or my bedroom - each drawing is an intimate record of a moment when I truly felt alive. I love the medium of drawing as it is immediate and allows me to capture the fleeting quality of these moments which make life so special - and yet are so easily forgotten.

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



**Brockwell Park**  
Graphite and ink on paper  
42 x 29 cm

# Hannah Cork

Hannah Cork is drawn to strong compositions in everyday surroundings. Colour, line and light are paramount. Her linear and sometimes stark subject matter is found in unlikely places, ranging from airports to attics, mountain huts to museums and hospitals to hostels.

Hannah captures how she sees things using her iPhone. It's immediacy and simplicity allows her to take photographs whenever and wherever, in London or abroad. Hannah's career as an interior stylist relies on her creating the contents of the optimum image. In contrast, this collection of prints, all shot in London, purely captures the existing compositions that she sees.

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



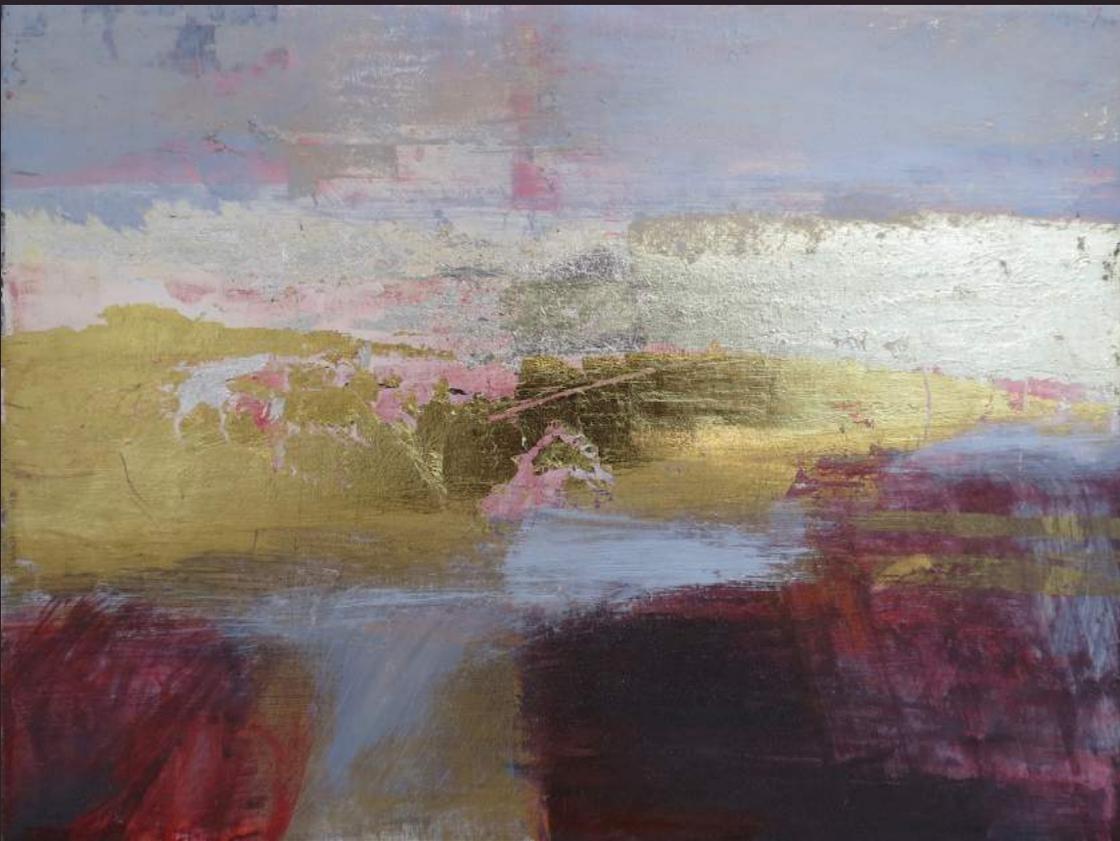
Club  
Photograph  
30 x 40 cm  
£320 (framed)

# Henrietta Stuart

Henrietta has had a great 2017 having two paintings in the National Open Exhibition at the Bargehouse Oxo Tower Wharf on the Southbank, a Solo show in Essex and won a residency in Ireland for 2018.

I was asked to participate in London Visions by Martin Ireland and thought it would be a perfect opportunity to explore what I feel about the place that I live. I spend most of my time painting about Scotland and West Sussex; inspired by the sea and coastal areas. My latest pieces explore the flow of light and colour between land, sea and sky so why not explore this whilst looking at the river the flows through the city or the skies over Richmond park.

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



**Golden Horizons**  
Oil on gesso & gold leaf  
15 x 20 cm  
£500

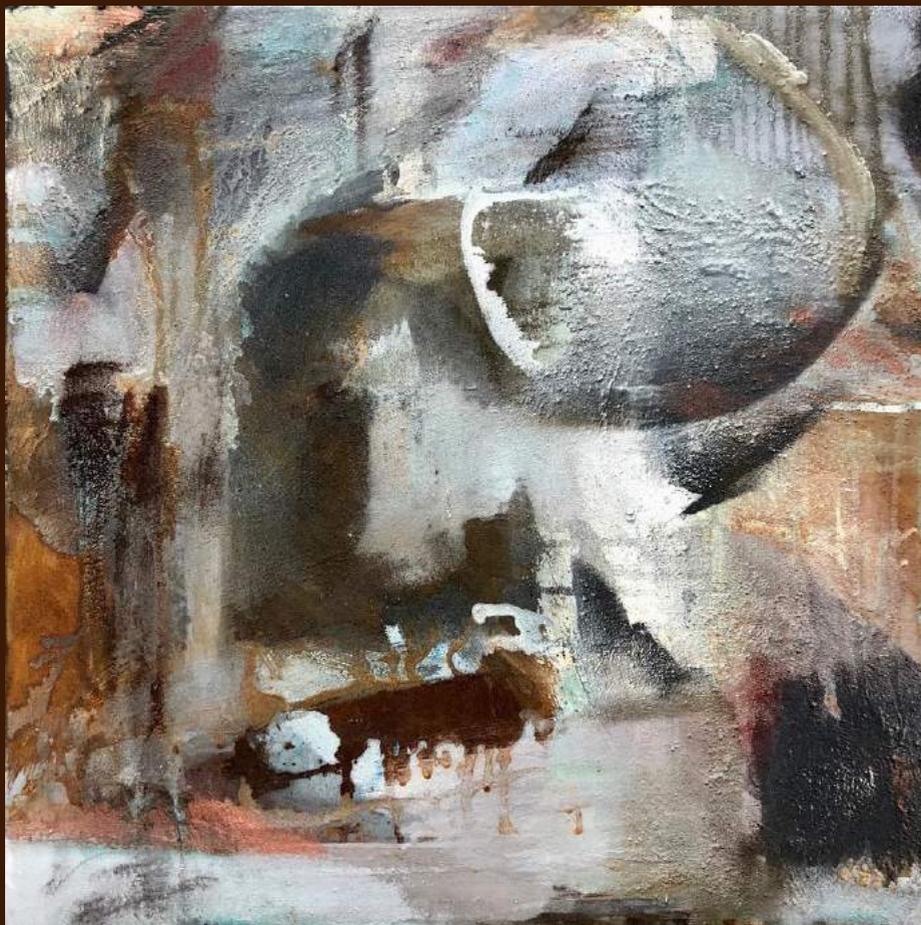
# Judith Brenner

Judith's work uses the notion of alchemy, a seemingly magical process of transformation, creation, or combination, in order to respond visually to her environment and life experiences. Her paintings are concerned with translating the power of her surroundings through a transmutation of material through process. Empowered by the temporal nature of the raw material terrain, the paintings evolve continuously - her use of rusting metal powders allows her paintings to mirror the ebb and flow of the dynamic landscape.

'My paintings evolve and shift as I have limited control over the chemical reaction that occurs. The changes are subtle, not monumental but my reaction to them in paint is what determines the outcome.'

She has learnt from collaborating with a number of her contemporaries in both London and Cornwall, new processes combining pigments and metals in her continuing search for new experimental ways to create challenging surfaces.

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



Intersection  
Acrylic & mixed media on canvas  
60 x 60 cm  
£1,200

# Martin Ireland

As a native Londoner, I am continually inspired by what London throws at me. From Knightsbridge to Walthamstow, demolition and construction opens up the city. Gaps appear where buildings have been for hundreds of years and for a few months only, viewpoints open up, revealing details about surrounding buildings which remained unnoticed and hidden from view. There doesn't seem to be any trace of austerity or fears of Brexit.

My current focus tries to reflect individual survival in this evolving, developing city that is forever recycling itself. London is also a city of nine million people and it draws millions more into its heart every day. All sorts of people mingle and entangle themselves within London's bustling busy attitude. But there is a darker side. There is exploitation and outrageous inequality. Some individuals don't fit into the scheme at all. Homelessness is more visible now than it ever was, even during the Blitz.



Mind the gap  
Oil on canvas  
76 x 76 cm  
£1,000

# Stewart Ganley

Having lived and worked in London for most of my working life it is not surprising that a subject that I should focus on in my painting is urban landscapes in and around the capital.

London has change dramatically over the last thirty years. Massive new developments around the city have changed the London landscape.

One of those projects is the Battersea Power Station development. I live near there and frequently go back and see how things are developing.

One of my paintings , on this subject is called "Work in Progress"

I have painted different buildings including the Gherkin and the Walkie Talkie and then recently I produced a painting on the devastation of Grenfell Tower. I think artists should reflect on events that take place during their working life.

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



Gherkin  
Oli on Canvas  
61 x 61 cm  
£1,000

# Susan Bazin

London, this amazing city in which we live and work is dynamic and diverse, rich in history and creativity, a magnet for people from all over the world. Within great diversity each follows his or her individual path.

Whilst I personally appreciate the surface differences, my work looks beneath them to the unseen biological processes that connect us all as human beings in this city, whatever our circumstances may be.

These paintings are from a series called “Pathways”. We all carry in our cells information from a distant past and the potential for this to progress further, beyond ourselves. It makes a long journey through time and space, from mysterious, mostly unknown ancestors, through our own brief stewardship, then onwards to an unknown future through our descendants .

The biological forms represent human presence, the bands of DNA “ fingerprints” represent the science which reveals the information to us, and the footprints our transitory nature, just passing through...

[www.susanbazin.wordpress.com](http://www.susanbazin.wordpress.com)



**Big Dipper (triptych)**  
Acrylic & Oil bar  
100 x 70 cm (x3)  
£1,250

# Tom Cox

Tom's artwork captures his ever changing urban environment. His unique ink and oil on canvas paintings indulge the viewer with all the progressions and nuances of modern city life. He carefully considers the balance of human narratives with the bold physical angularity of London's evolving architectural scenery.

As he puts it, "I want to capture those special moments which stop you in your tracks and make you appreciate the city in which you live. The daily humanity which makes London so dynamic."

Tom's paintings are available as limited edition prints. In 2018 he is travelling to South America to discover more unique narratives of the metropolis and undertaking corporate commissions for various private clients.

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



The Growth of the City  
Indian ink & oil on canvas  
70 x 55 cm  
£995

