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Artist Statement

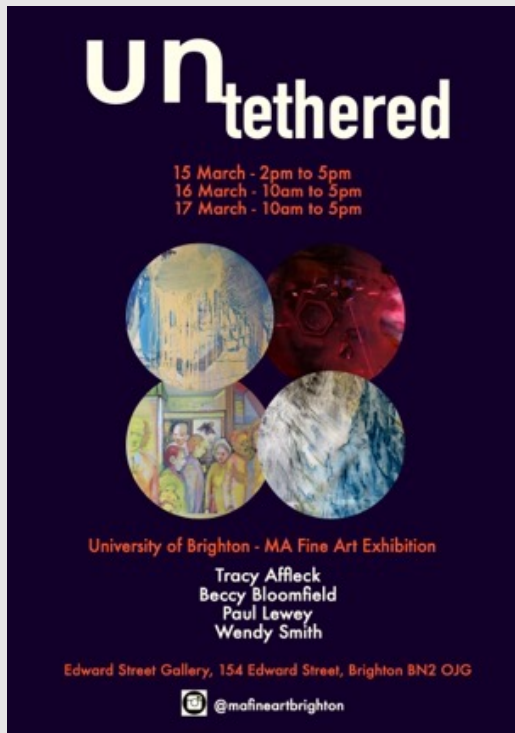
I once heard a story of a lad who had been brought up in the care home system. He would rifle through photographs in second hand stores. Finding a photograph of a baby, which he then declared was of himself, he searched next for photographs of a couple who could stand in for his parents. Eventually, making up a family of his own from these photographs, he finally felt wanted. This story has always fascinated me, making me question the reality of social behaviours, and whether one's place is secure within the complex relationship of a community.

I wonder, is there safety in the pack or is one better off being a lone wolf?

Using the family photograph, I copy out the scene, using a sequence of different mediums: graphite, pen and ink, watercolour and oil sketches, relying only on the previous sketch as the next reference. This process allows me freedom to experiment, to accept accidents and to distance the scene from the original photograph. I am creating a final image that may look familiar, but that hints to things not being quite right, and where imperfections are allowed to shine through.

The MA course has taught me to accept and love the way I paint, mistakes and all. This grants me a journey of continuous creating, from nostalgic and mundane family photographs to the finishing touches of the loaded paintbrush. Each ending exposes a need for a fresh destination.

And a new journey begins...



This was the first group exhibition I was involved in on the MA Fine Art course with my peers: Tracy Affleck, Beccy Bloomfield and Wendy Smith. Tracy created the beautiful poster.

Exhibition Proposal
Paul Lewey


Edward Street Exhibition Space Ground Floor
15th - 17th March 2022.

Untethered
A Group show by four MA Fine Art students
Wendy Smith, Tracy Affleck, Beccy Bloomfield and Paul Lewey


The exhibition presents a diverse collection of art pieces, including printings, paintings, photography, projection, sculptures, and sketchbooks.

The work by Paul Lewey will comprise of three oil paintings, all three paintings are figurative, taken from photographs and then reinvented through the process of sketch studies and in the process of painting.

1, 'Atelier'
2022
Oil on Canvas
100 x 100 cm



2, 'V & A'
2021
Oil on Canvas
150 x 100 cm



✳️
University of Brighton

Risk Assessment Form

Name of the risk assessor	Paul Lewey	What School or Department are you in?	MA Fine Art Part-time course.	Authoriser's signature	
Assessment title	Interim Exhibition/Summer Exhibition.	Date of assessment	Between 20 th - 28 th June 2022.	Location of the activity	Room 211, Grand Parade Building
Description of the work area or activity being assessed	Preparing the room for the exhibition and installing my paintings. This will involve using the ladder and securing hanging equipment onto the walls in Room 211, Grand Parade Building.				

What is the hazard?	People affected and how they might be harmed	Measures in place to control the risk	Risk Rating			Additional controls required and by whom	New Risk Rating		
			S	L	R		S	L	R
Could get hit by falling paintings.	Students, Staff and visitors could be hit by a badly attached painting.	The paintings should be firmly attached to the wall, with the right tools.	2	3	6	To make sure the paintings are secured to the wall, each day.	2	2	4
Electrical Drill and Sharp Objects.	Students, Staff and I could be injured due to electrical shock or impalement.	To make sure I am using Certified equipment. Be calm and sensible when in control of the equipment.	3	4	12	Take my time and be totally confident when using the equipment.	3	1	3
Falling from a ladder.	Students, Staff could be injured due to falling from height whilst installing work.	Ladder training to be undertaken before the activity	3	3	9	Take my time and make sure the ladder is secure.	3	3	9

S= Hazard severity, L= Likelihood of occurrence, R= Combined risk rating
Risk Assessment Form V3 BFJ Feb 2020



Paul will also display five sketchbooks of preparatory work in the middle display cabinet. He Hopes to have a quick Questionnaire to find out the reaction of the viewer towards his paintings.

Installing and dismantling of the exhibition will be taken on by the participants with support from a technician. A darkroom has been required for the photographic pieces including a projector. Six sides of walling will support both framed and unframed artwork. Freestanding sculptures. Two of the artists will hang work between two separate walls, they will require technical support and will seek this advice. Three of the artists will require the display cabinets.

Floor Plan.



Health and Safety Risk

There is only a minimal risk with my paintings falling off the wall, but if securely mounted on the walls, this risk should be avoided. There is a risk with falling off ladder when preparing the fittings for mounting the paintings, this should be avoided if done sensibly and with another footing the ladder. Also, a risk with using tools, but if handled with care, the risk should be avoided. A Risk Assessment form will be attached with my proposal.

There will be no sensitive material, nor any copyright material to seek permission.



Paul Lewey
Story Teller. 2022
Oil on Canvas,
100 x 150cm.



Paul Lewey
Atelier. 2022
Oil on Canvas,
100 x 100cm.



Paul Lewey
Hush. 2022
Oil on canvas.
100 x 150 cm.

Summary of the work in Untethered

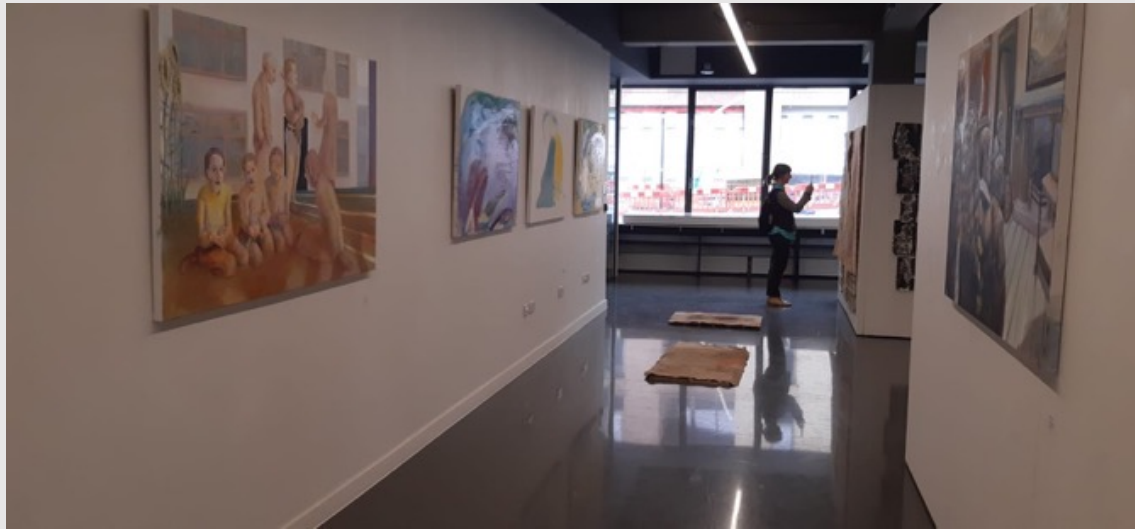
I thought I wanted to have a “something is not quite right” feeling with my paintings, but really, I am creating a “what the hell is going on?” feeling instead.

In ‘Story Teller’ I had a problem with filling the empty space on the righthand side, until by serendipity, I noticed one evening how a shadow that had been cast on the canvas seemed to balance the scene, and so I painted it in.

The painting ‘Atelier’ has all the elements I want in my work: how the figures are each uniquely painted, the shadows or the lack of shadows, undefined forms, conflicting colours, quirky marks, and a mundane but weird situation are important within the scope of my process.

In ‘Hush’ I had moments where it was not working, until I referred to the original photograph halfway through the painting. This is a rare thing for me to do but I found this a great process because it created tension between the figures, by the different ways they were individually painted. I was not entirely satisfied with in the resulting painting because it goes too far down a path of realism, which is not where I want to go. My aim is to fantasise the situation - taking a moment in time and then questioning its reality.

“Did they really happen, or are they just illusions from lost memories?”



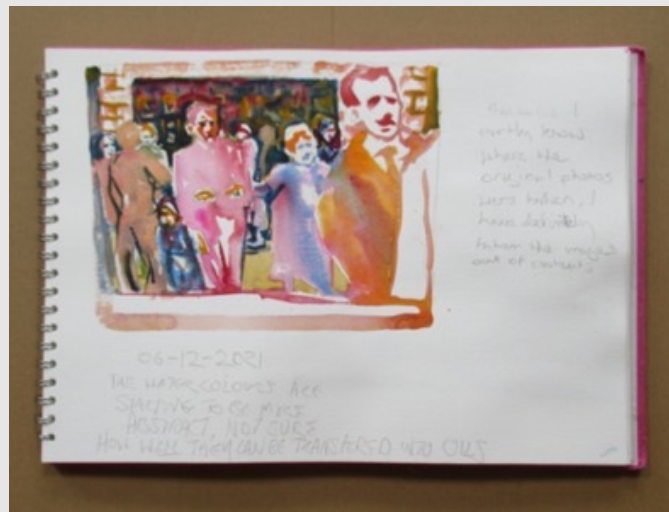
The top picture has caught, Amy our Head tutor. The picture below, left includes my Mum, Rita and her husband, Arthur who were visiting me from Yorkshire.



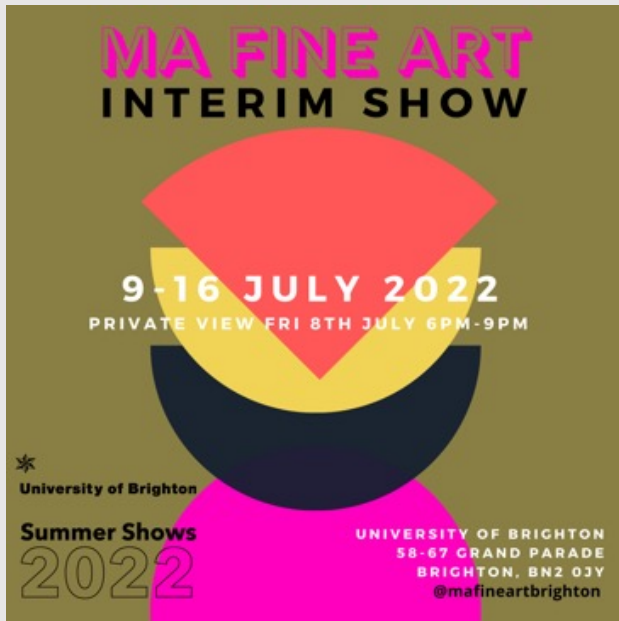


I displayed my sketchbooks during the Untethered exhibition.

These are important because I know I can return to them many times to create different paintings.



By using Photoshop, I can cut up these sketches, collaging sections together into different situations. It is important for me is to return to the figures and consider the way that I had approached them. The sketches allow me to reuse these figures in other paintings, fresh scenes and new worlds, and perhaps take the figures through different scenarios, different times, and giving them a history.



I could not find a risk assessment nor a proposal for this show;
I'm not sure if I wrote one out.

Anyhow, I decided to show my artist statement from the show. It is important because it explains more myself than the artwork and lines such as "The battle scars of all the good times" are from a Soft Cell song, 'Bedsitter' and sums me up and how I feel about the artwork.

Paul Lewey

"Kid myself I'm having fun."¹

Social behaviour post Covid, is there still safety in numbers or a found security in solitude.

Identified or alienated by society, does one rejoice the community or keep their distance?

"Watch the mirror, count the lines
The battle scars of all the good times
Look around, and I can see
A thousand people just like me."²

All maybe Make Believe.

1 & 2, Marc Almond and David Ball 'Bedsitter.' Soft Cell.



Paul Lewey
End of a Line. 2022
Oil on canvas.
121.92 x 91.44 cm.



Paul Lewey
Confirm. 2022
Oil on Linen.
100 x 100 cm.



Paul Lewey
Camp. 2022
Watercolour and Acrylic on 560lbs
Extra Rough Cotton Paper,
56 x 76 cm.



These paintings represent work done over the length of the first year on the course. I was pleased by how the technician Wayne helped me with the display of the watercolours. We used lengths of broom handles to lift the watercolour away from the wall. I think this is a great way of attaching them to the wall.

Summary of three paintings within the MA Fine Art Interim Show.

The painting 'End of a Line' originated from an old sketch instead of a photograph. I had drawn people sitting at the bus stop and a figure walking away. From the preliminary ink pen studies, I reworked the composition. In the final painting the whole scene, including the figures themselves, until I arrived at the final painting. Because the sketch was loose, I had total freedom to play around with the scene. In the painting, I found it interesting how the pathway looked blocked-off (top right) and how the running figure was falling into this dead-end space, as though not being allowed to escape the picture plane.



The painting 'Confirm' has had a long journey of re-working where at many times, I was never satisfied. I nearly abandoned this painting, but my persistence prevailed, until I felt I had exhausted the attempts. I am not sure if I am happy or not with this painting and I had become disinterested with it, which I felt was at least a positive result. Even though the figure with the red tie should have been a self-portrait, I decided to totally alienate the scene from myself. This disinterest may have evolved because the scene refers to my confirmation within the Tridentine Catholic Church, which represents to me a dogma and belief that I turned away from in my late teens. I wonder if the scene's association with religion is the reason why my feelings for the painting were ambiguous? I still have some respect for the religion, but only for the sake of my mother's belief.

I have been told that the painting 'Camp' has caused a lot of interest, with the suggestion that I should be taking my artwork as a whole down a similar path. However, this is not the way I want to go as it is too close to being realist for my approach. I am much happier with an approach that is rough and full of quirkiness and idiosyncrasies.

Affleck
Archibald
Bloomfield
Connors
Lewey
Pattman
Schwarz
Scott-Child
Smith
Taylor
Yates-Butcher



MA Fine Art | 2nd Year
Work in progress

9th - 25th November | Edward Street Gallery
University of Brighton Ground Floor | 154-155 Edward Street BN2 0JG
@mafneartbrighton

MA Fine Art 2nd Year
Work in progress

Held at the Edward Street Gallery,
this is the third MA Fine Art
Exhibition from 9th-25th
November 2022.

Paul Lewey's Proposal for MAFA Second Year Edward Street Exhibition (residency 7th- 25th November 2022).

I aim to exhibit paintings for the duration.

For the first week I aim to exhibit several large paintings, I do not know the number of paintings, until I have measured and compared the given space with the size and number of paintings.

My requirements will be several adjustable picture hooks for the hanging rails and a step ladder for placing the hooks on the rails, thank you.

Here are the paintings I put towards the first week.



Waiting. 2022.
Oil on canvas.
76.2 x 101.7cm.



The Quay. 2022.
Oil on canvas.
75.9 x 101.2cm.



Empty Vessels. 2022.
Oil on canvas.
76.2 x 101.7cm.



Village Modellers. 2022.
Oil on canvas.
75.9 x 101.2cm.

I feel I will just present two or three from this set of paintings, depending on the size of wall space.

During the second week, I want to swap the large paintings for a group of smaller paintings.



Departing Arrivals. 2022.
Oil on canvas.
22.8 x 30.5cm.



Hey! Get In Line. 2022.
Oil on canvas.
30.5 x 22.8cm.



Nothing Happening Here (Diptych). 2022.
Oil on canvas.
22.8 x 61cm.



Western Mirage. 2022.
Oil on canvas.
40 x 40cm.



Giveaway. 2022.
Oil on canvas.
25 x 25cm.

The third week I want to just exhibit two larger paintings.



Light Of My Life. 2022.
Oil on canvas.
101.3 x 81cm.



Lucky Escape. 2022.
Oil on canvas.
92 x 92cm.

As long as I am not working, I aim to change the artwork for the second and third week on the Monday. Also, I hope to be present on some days, using the time to sketch. I want to return to sketching figures within a public area, this is something I have tried to keep up, since my degree days.

My process is to draw figures who are at a distance away from me. In this situation they should be ignorant of me sketching them and therefore not acting or posing for the sketch. Plus, I have no idea how long I will get to sketch them before they drastically move or leave the space. This way I am forced to sketch loose, quick and to be acceptable with the results.

Plenty of times I have been disappointed with the results during the moment of sketching, but when looking at the sketches later, I find the drawings become interesting and have potential.



University of Brighton

Risk Assessment Form

Name of the risk assessor	Paul Lewey	What School or Department are you in?	MA Fine Art Part-time course.	Authoriser's signature	
Assessment title	MAFA 2 nd Year Edward Street Exhibition.	Date of assessment	Between 7 th November - 25 th November 2022.	Location of the activity	Ground floor Exhibition space, Edward Street building.
Description of the work area or activity being assessed	Preparing the room for the exhibition and installing my paintings. This will involve using the ladder and several hooks, to be used with the picture hanging rails.				

What is the hazard?	People affected and how they might be harmed	Measures in place to control the risk	Risk Rating			Additional controls required and by whom	New Risk Rating		
			S	L	R		S	L	R
Could get hit by falling paintings.	Students, Staff, and visitors could be hit by a badly attached painting.	The paintings should be firmly attached to the wall, with the right tools.	2	3	6	To make sure the paintings are secured to the wall, each day.	2	2	4
							3	1	3
Falling from a ladder.	Students, Staff could be injured due to falling from height whilst installing work	Ladder training to be undertaken before the activity	3	2	6	Take my time, make sure the ladder is secure and ask assistance with passing equipment to me while standing on the ladder.	2	2	4
Wet floor.	Students and Staff could slip over and be injured if the floor needs painting.	Wet floor signs placed at entrance to corridor	3	3	9	Floors will be cleaned early in the morning, to allow time to dry before students, staff and visitors arrive on site	3	1	3

S= Hazard severity, L= Likelihood of occurrence, R= Combined risk rating

Risk Assessment Form V1 BFI Feb 2020

It was good to know how a proposal may change, depending on the wall space, and how the work could be hung within that space.

Markus suggested that I should add paintings each instead of replacing them.



All maybe Maka believe.
Lewey

Lewey
The Anna Quay, 2022
Oil on canvas
75.9 x 101.2 cm

Paul Lewey
The Anna Quay. 2022
Oil on canvas.
75.9 x 101.2cm.



Paul Lewey
Village Modellers. 2022
Oil on canvas.
75.9 x 101.2cm.



Paul Lewey
Waiting. 2022
Oil on canvas.
75.9 x 101.2cm.



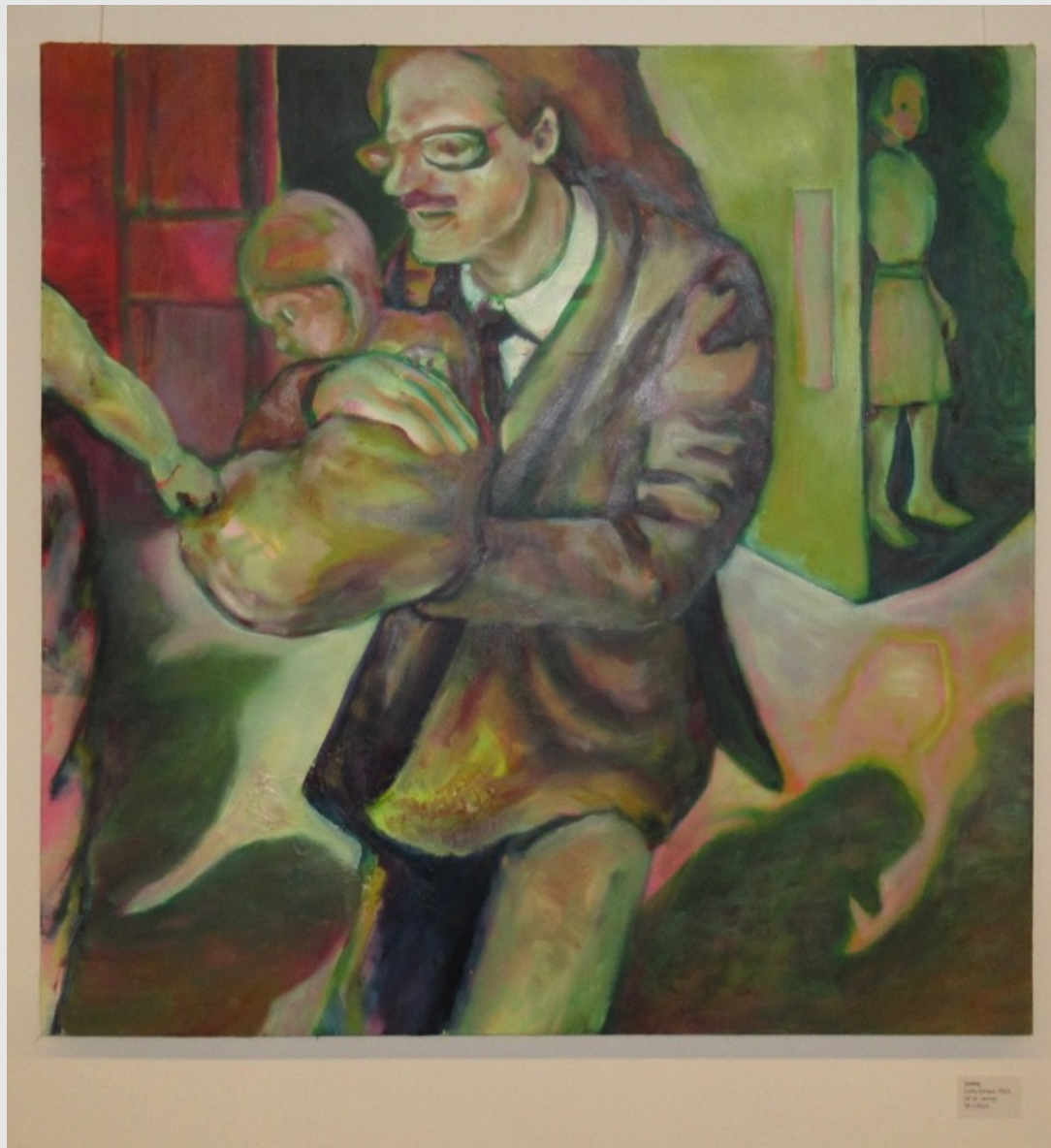
Paul Lewey
Empty Vessels. 2022
Oil on canvas.
75.9 x 101.2cm.



Paul Lewey
Western Mirage. 2022
Oil on painted canvas.
40 x 40cm.



Paul Lewey
Light Of My Life. 2022
Oil on painted canvas.
101.2 x 75.9 cm.



Paul Lewey
Lucky Escape. 2022
Oil on canvas.
92 x 92cm.

Summary of these paintings displayed during the MA Fine Art 2nd Year Work in progress.

The paintings 'Quay' and 'Empty Vessels' were problematic when I first hung them because both contained mistakes and I felt they were poorly painted. However, instead of taking them off the wall, I decided to keep them on display. This fascinated me and reminded me of the Japanese aesthetic of wabi-sabi, or the beauty in the imperfections. These paintings helped me find contentment and rejoice in the way that I paint. Additionally, in 'Empty Vessels' there is a ninth figure and I believe it has not been noticed by viewers. I like this semi-hidden figure and wonder if or when it will be found.

The painting 'Waiting' was my least favourite painting until a couple of students pointed out how the middle figure looked as though it was hanging by a noose. After that information, the painting had risen in my appreciation. This is not the first time another person's thoughts have made me revalue a painting and this fascinates me.

'Western Mirage' is one of my flatmates' favourite paintings of mine. The figure in burgundy reminds me of an Action Man, it is in the hands. The blue shape hovering in front of this figure was a happy accident - I dropped a brush onto the canvas, leaving this mark. I love the cool colours and the unusual situation, another painting where the situation is ambiguous.

Both 'Light of my Life' and 'Lucky Escape' have taken my painting process a step closer towards an approach I like. Even though there is detail in these two works, I never felt bogged down with getting things right and it was the use of colour that I concentrated my thoughts towards. It was these two paintings that made me realise how relaxed I felt during the process.

In the original proposal I wanted to change the display per week. Starting off with four large paintings. Second week I decided to expand the display with smaller paintings, instead of replacing these four. SA suggestion from Markus, a fellow student and friend. But because I wanted to show two more larger paintings during the third week, there was only enough space to exhibit the one small piece.



The reason why I had to show these last two paintings, 'Light Of My Life' and 'Lucky Escape', was because I felt they represented a painting development that had taken me in the right direction.



Nothing Happening Here.

(Diptych) 2022

Oil on canvas.

22.8 x 61cm.

These were the smaller paintings I wanted to include in the display during the second week, but I did not have enough wall space for them all. I wanted to include a couple of watercolours in the show.



Tasty. 2022

Watercolour on 560lbs
Extra Rough Cotton Paper.

78.74 x 58.42cm.



Frog. 2022

Watercolour on 560lbs Extra
Rough Cotton Paper.

78.74 x 58.42cm.



Paul Lewey
Departing Arrival. 2022
Oil on canvas.
22.8 x 30.5cm.

These are smaller paintings I wanted to include in the display, but for which I did not have enough wall space.

I do find the smaller oil sketches fascinating; there seems to be more tension and life in them than in the larger versions. I find that the smaller works look fresh.



Paul Lewey
Giveaway. 2022
Oil on canvas.
25 x 25cm.



Paul Lewey
Hey, Get in Line. 2022
Oil on canvas.
30.5 x 22.8cm.

Work in progress.



Paul Lewey
Saturated Cross to Bear.
2022-23
Oil on painted canvas.
101.2 x 75.9 cm.

The title was inspired by the cross bars embossed onto the canvas.



Paul Lewey
Bounded by Spells. 2022
Oil on painted canvas.
22.6 x 30.6 cm.

This painting was requested by a friend to capture an evening when four of us had gone to the beach after the Spellbound Halloween night, at the Komedia, Brighton. Spellbound is an alternative 80s nightclub.



Paul Lewey
Frenzy. 2022
Watercolour on Extra Rough Cotton paper.
56 x 76 cm.

This painting was an experiment to cram as many faces as possible into a scene.



Paul Lewey
Wall of Death. 2023
Oil on canvas.
65 x 76cm.



Paul Lewey
If you won't make an effort to see the Beauty, then why are you here?
Unfinished
Oil on painted canvas.
50.3 x 39.7cm.



Paul Lewey
Take Flight. 2022-23
Oil on canvas.
100 x 150 cm.



Paul Lewey
**She brings us joy
when from the right,
grief when from the
left.** 2023
Oil on canvas.
46 x 61cm.



Paul Lewey
We have the Cure you Seek. 2023
Oil on canvas.
61 x 46cm.



Paul Lewey
Edge of Starkness. 2023
Oil on canvas.
46 x 61cm.



Paul Lewey
A World of One's Own. 2023
Oil on painted mdf.
30 x 40cm.



Paul Lewey
**Hunting
Idol Cliches.**
Unfinished.
Oil on hardboard.
56.9 x 32.8cm.



Paul Lewey
Be Aware. 2023
Oil on mdf.
23 x 23.1cm.



Paul Lewey
Jungle. Unfinished.
Oil on floor board.
9.4 x 44.4cm.



Paul Lewey

Although you can't see it, you know they are smiling. 2023

Oil on painted mdf. 39.6 x 29.5cm.

Title from the song 'Feed The Birds', from 'Mary Poppins'.



Paul Lewey

Boys together. 2023

Oil on mdf.

29.9 x 30.8cm.

Summary of Work in Progress

After the 2nd years' exhibition in November 2022, I had reserved one last large canvas to work on during the Christmas holidays. For the last four years I have chosen to paint during Christmas Day and throughout the celebrations of New Year's Eve. If I can see out the old year and bring in the new year while painting it is my guaranteed resolution that I will be painting throughout the rest of the year.

My funding became limited and so I decided to work on smaller pieces. This included donations of used canvases and wooden boards from Liz Schwarz, a fellow MA student and friend. Some of my previous canvases had been painted on before, courtesy of my friend, Shelley Mould and I found the painted canvases an interesting ground to work against. To have to repaint over another subject adds distortion and confusion to my process and this process become adventurous and exciting. Some works still showed patches of the original painting. Perhaps a collaboration, and perhaps I should acknowledge the previous artist?

A few recent paintings have started from rough thumbnail drawings from the mind, reworked and refined enough into preliminary sketches for the final painting. Because these were from the mind, I had total freedom with where they would go, allowing me plenty of play within the painting process.

A couple of pieces, 'Bounded by Spells' and 'A World of One's Own' were stimulated by non-photographic sources. The former painting was created for a friend requesting an artwork and recalls a situation we found ourselves on the beach after the Spellbound Halloween club night, the Alternative 80s Nightclub, Brighton. The later painting originated from listening to a BBC Radio 4 adaptation of Virginia Woolf's book on female creativity, 'A Room of One's Own'.

The reason why I wanted to create images purely from my mind, or from imagination, was because I assumed that this is what real artists do. Though realising that visual art was my destination, I found it hard to create scenes from my own thoughts and always had to rely on references to start me off, for example images from printed media or photographs. My maturity and painting experience has helped me realise that I can develop my own scenes, whether from pure imagination or from pictorial reference. 'Bounded by Spells', 'A World of One's Own', 'Wall of Death', 'If you won't make an effort to see the Beauty, then why are you here', 'We have the Cure you seek', 'The Edge of Starkness' and 'Hunting Idol Cliches' are part of this group where I did not use visual references. I do however notice a difference between these works from the mind and those where I have used pictorial references.

In recent artworks such as 'She brings us joy when from the right, grief when from the left', 'Jungle', 'Although you can't see it, you know they are smiling' and 'Boys together', I have returned to my practice of using visual references. I compared these different bodies of work and found that where I had used the photographs, the paintings seemed to have more life in them and that I could relate to the situations better compared to the others. I found that the paintings that relied on my own thoughts were too illustrative and strange. Even though I had conjured up these scenes, the figures in the paintings felt alien.

I find it fascinating that the paintings with more life in them seemed to have warmth and inclusivity, where the figures in the paintings from my mind felt much colder and more exclusive, as though the viewer is not involved. Using family photographs, where the faces are likely staring back out at the lens (with that immemorial sound of, "Cheese!"), the moment is snapped, and poses are caught. These people who have been photographed are acknowledging the photographer, and therefore in the paintings, the figures are acknowledging the painter and thus the viewer. But in the paintings originating from my mind, the figures are not requested to perform or pose, and so their role seems not to engage but to direct and guide the viewer through the scene.



Paul Lewey
Dance, Dance You Darken One. 2022
Digital Collage.
10.16 x 18.9cm

Photoshop Work



Paul Lewey
Dance, Dance You Weird One. 2022
Digital Collage.
12.01 x 18.9cm

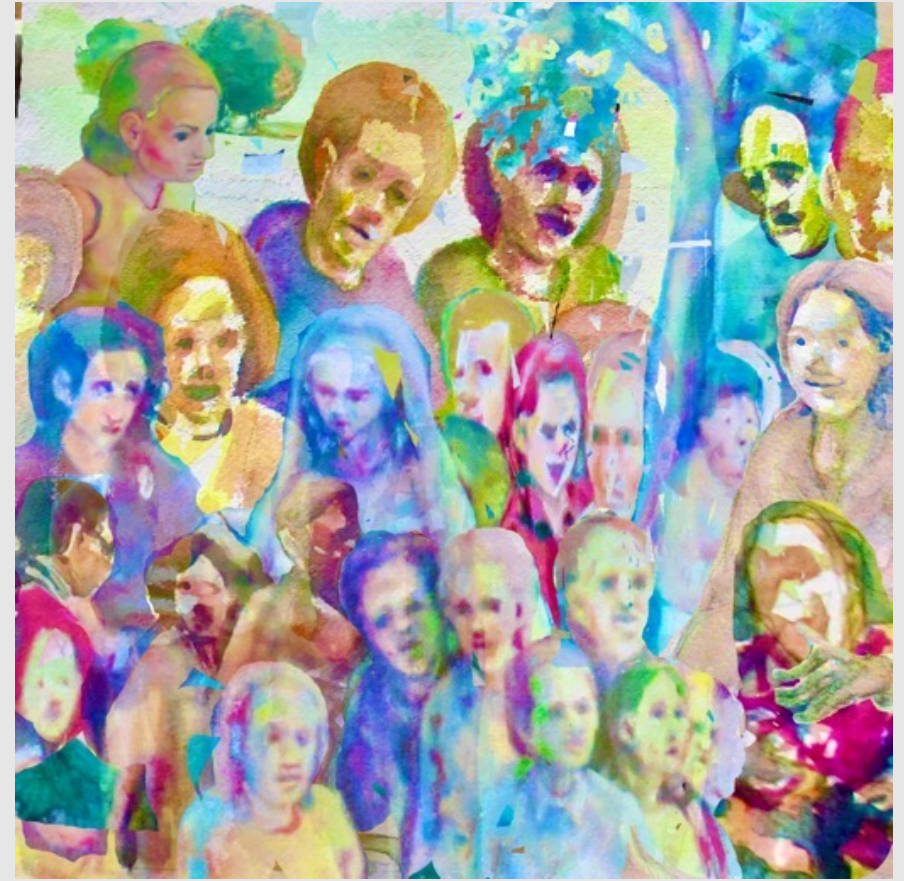
These two digital art works originated from a collection of screen shots taken from a 1980s film about a Gothic nightclub that I viewed on YouTube. This film was set in Batley, Yorkshire and was a way of representing my experiences of the nights out that I had with my friends during the 1980s. The film represented the type of music I was into then and of the subculture that I am now returning to.

There have been times where I did not wear black or make-up, but when I moved to Brighton I started to return to that era, buying music that I once had, wearing black clothing again, but because I was working in kitchens, I still did not wear make-up. Since leaving the food industry, I have started to wear nail varnish. I still have not taken up the eyeliner yet, but it is my next step, something I hope to do in the near future.

Anyhow, I found this project interesting, and it led me to creating the painting 'Take Flight', (page 32). See also pages 30 and 42 for other influences on why I decided to cram many figures within the dimensions of the support.

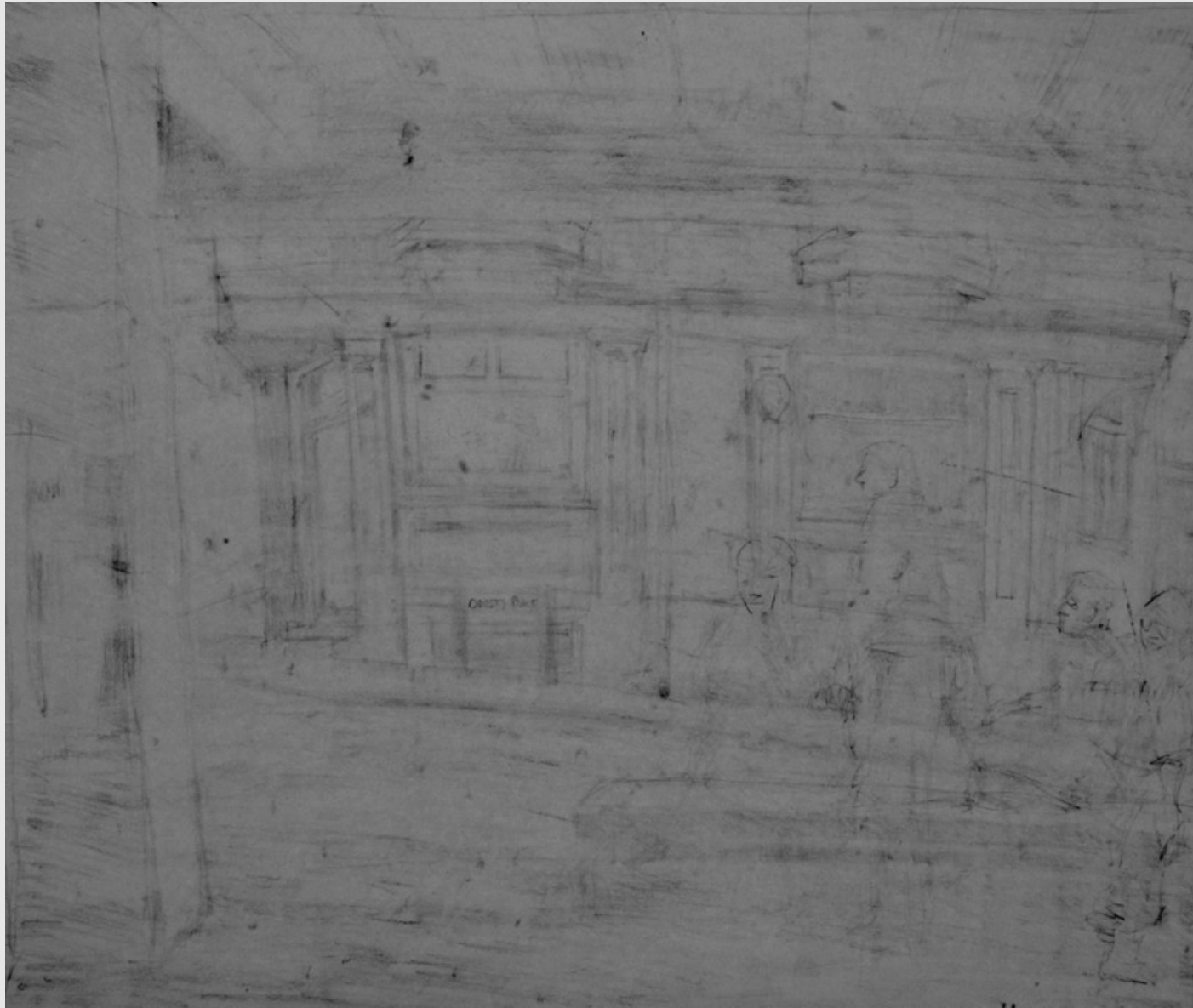


Paul Lewey
Select The Few. 2022
Digital Collage.
9.93 x 9.98cm



Paul Lewey
Tree. 2022
Digital Collage.
10.59 x 10.59cm

These two works were made from assembling cut-up images of my sketches and watercolours and playing around in Photoshop and Apple Photos. They are taken from an idea of cramming as many figures into one space and helped influenced the painting, 'Take Flight' (page 32). These images are more likely to be references for paintings, but it has been suggested that these could be final artworks in themselves.



**MA Exhibition Residency at
Edward Street Gallery, 24th
April– 2nd May.**

Paul Lewey
Dorset Place. 2023.
Graphite on paper.
41.9 x 59.4cm.



Paul Lewey
**Looking out on White
Street.** 2023.
Graphite on paper.
41.9 x 59.4cm. 44

Summary of the residency drawings

I decided to use the space to sketch from my surroundings, between tutorials I enjoyed spending time sitting in the gallery space looking out at Dorset Place and the solicitors on the other side. Outside there would occasionally be groups of students, smoking, eating, or just taking a break. My plan would be to include the figures, but mainly to concentrate on the surroundings.

I wanted to work in a similar process by Frank Auerbach, where he would draw, erase and then redraw the subject, repeating this process until he felt satisfied with the results.

I worked on many sessions with the drawing of 'Dorset Place', but the second drawing, 'Looking out on White Street,' only took a couple of sessions, where each session the scene was drawn and then erased. I think the minimum applications on the second drawing came because Lindsay Connors, a fellow student and friend, mentioned how she found the erased images more interesting than the drawing. I had to agree with her, and this is where I decided to differ from Frank Auerbach by finishing off the sketches with the erased image rather than the drawn image.

When I presented these to the full time and 2nd year students, there was a suggestion of creating these on glass and plenty of encouragement to do more of these drawings. This is a project that I will take up in the near future.



10 x 10 x 10cm MA Fine Art Show 31st October – 4th November.

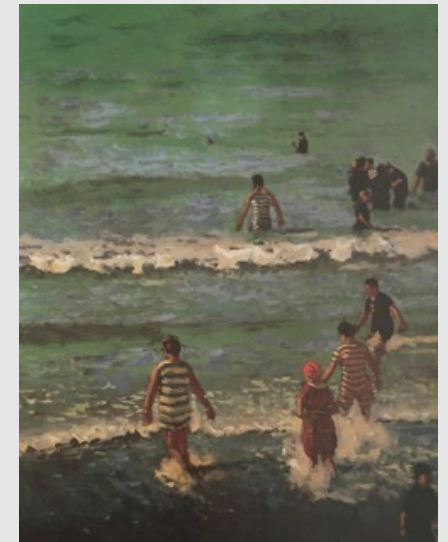
This was fun. All of MA Fine Art students were involved in this show and I decided I wanted to do something different to my paintings.

As a child I remembered cardboard boxes representing three-dimensional scenes, using flat cut-out layers that are seen from one viewpoint. I wanted to remake this idea.

I decided to refer from the Walter Sickert painting 'Bathers Dieppe' (1902, Walker Art Gallery) that I saw and fell in love with while visiting his exhibition at Tate Britain in 2022.



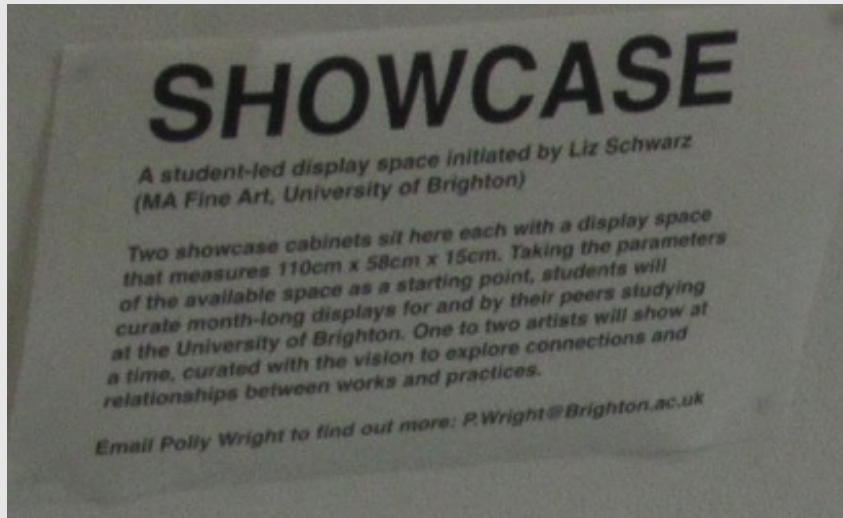
Paul Lewey
After Sickert. 2022
 Watercolour and glue on Watercolour paper
 10 x 10 x 10cm



Showcase 20th February - 21st March 2023

Display Cabinets

University of Brighton Grand Parade Entrance Hall



Faith in the Sketchbook

For my journey through the MA Fine Art course my faithful companion must be the sketchbook. I cannot beat having this friend by my side.



I use these sketchbooks not just to prepare for the final paintings, but also as a means of keeping my artistic ability flowing. They are my cricket nets before a test match, or the rehearsals before a performance. I often carry a book around with me and whenever I get the chance, I will sketch my surroundings.

I have recently returned to drawing tight realistic drawings in graphite, which has been fun to do, especially when I have not worked that way for quite some time. Since my degree I have stuck to the pen and ink for sketching, so going back to graphite has been good. Now that I have started drawing in a realistic way, I am surprised by how beautiful and relaxing this has felt. I have not worried that this approach would cause my painting to follow suit and become more photorealistic in style, because I am still relying on my other sketching mediums to play around with the scene.



**All Maybe
Make Believe.**

**And the Journey
carries on into
colour, with the
medium of
watercolour.**



Once I have worked through the mediums of graphite and pen and ink, I use my watercolour sketches to add substance and colour to the narratives. This process helps the stories to evolve into a world of their own. I am still allowing for accidents to alter the scene.



Process of Practice.

Using the painting 'Lucky Escape.'



Firstly, with no reason other than finding an interest in the scene, I would refer from a chosen photographic image or a sketch (I have also started to draw thumb nail sketches from my thoughts and memories). Either with graphite or pen and ink washes, I would loosely sketch the scene from the photograph. Then I would use that sketch as the next reference and repeat this method through different drawing mediums, and towards creating a watercolour sketch or a small oil painting.

By the time I have reached the stage of creating a watercolour sketch or a small oil painting, I feel that I have learnt scene by muscle memory, and have it within my body, so that I can take it into the final painting.

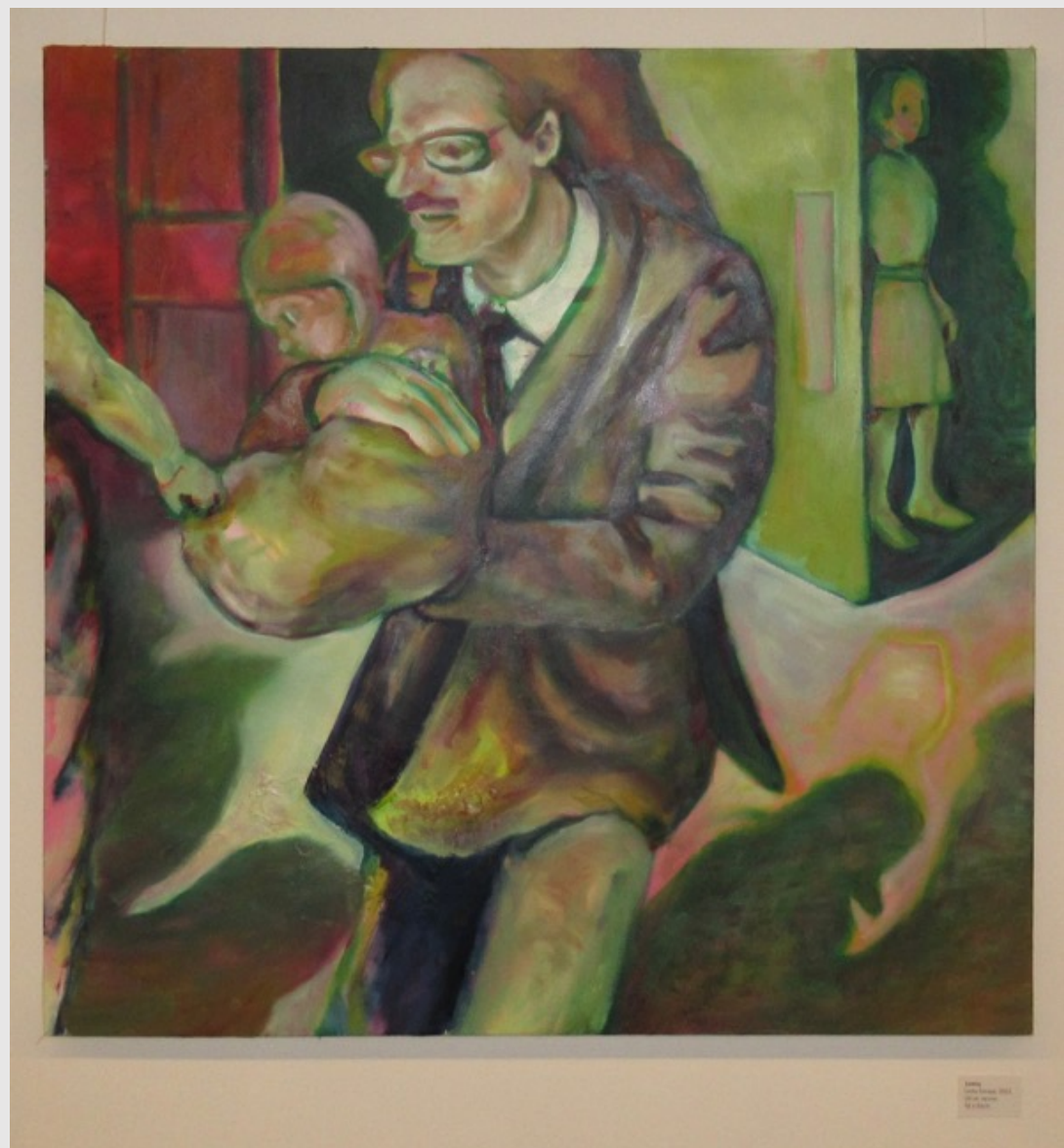
Using the watercolour sketch or the small oil painting as a reference, I draw the scene in freehand on the support. From there, I have occasionally referred to the previous studies, but mainly I have allowed the painting to take its own form. I mostly create the final painting in oil paint, but occasionally I create a final piece in watercolour.

Unfortunately, in these larger paintings I lose some of the freshness of the sketches, but the final paintings gain an idiosyncrasy that gives them their uniqueness.





Because of the repetition involved in making the preliminary sketches, the final painting does not take that long to complete. This painting, 'Lucky Escape' (2022) took three to four days of work. Sometimes I feel I have not spent enough time when a painting is completed within that time, but I know that if I worked any longer, I would spoil the painting by overworking it. Occasionally I leave that painting alone by starting a new work and with those gaps I will return to the previous painting just to see if I am still happy with it, and if I am not, I will play a bit more, until I am satisfied.





CV

University of Brighton 2021 – 2023

MA Fine Art.

University of Bradford 1996 - 1999

BA Hons Art and Design. Achieved 2:1.

North Manchester College 1989 - 1991

Art Foundation.

As a member of Two Piers Housing Co-Op, I have volunteered as the Maintenance Treasurer for four years and have been the Treasurer Convenor for three years.

**I'm going for the jackpot, boy
oh boy, oh boy. 2021.**

A4 Watercolour Sketch.

Title taken from the song, 'Silly
Kids' Games', by The Damned.

Exhibitions

2023 Showcase. Display Cabinets, Entrance Hall
University of Brighton Grand Parade, Brighton.

2023 MA Fine Art 2nd Year Work in Progress
Edward Street Exhibition Space Ground Floor, Brighton.

2023 10 x 10 x 10cm MA Fine Art Show.
Edward Street Exhibition Space Ground Floor, Brighton.

2022 MA Fine Art Interim Show
University of Brighton Grand Parade, Brighton.

2022. Untethered
Edward Street Exhibition Space Ground Floor, Brighton.

2018 YMCA Hove Open House, Hove.

2018 One Can Not Be Too Careful
Club Der Polnischen Versager, Berlin.

2017 One Can Not Be Too Careful
The Lock In Gallery, Brighton.

Tasty. 2022
Watercolour on 560lbs
Extra Rough Cotton Paper.
78.74 x 58.42cm.



2014 Erotica Exhibition
The Walnuts Centre, Orpington Bromley.

2013 Showcase Cities, a pop-up exhibition
Richmix, Bethnal Green London.

2013 Hydrobloom, a pop-up event curated by
Saints of the Lot Company
The Basement, Brighton.

2011 Open Eye Exhibition, a charity.
Show arranged by The Open Eye Foundation.
A charity supporting orphans from Pakistan.
London.

2011 Duke of York Picturehouse, Brighton.

2010 "Unveiling Philip G.W. Henderson"
Cadogan Hall, London.

2004 Chelsea and Westminster Hospital, London.

Paul Lewey
Gifted. 2022.
Oil on canvas.
101.2 x 75.9cm.



2004 "The Figure and Face"
Orleans House Gallery, Twickenham.

2004 Solo Exhibition
Prestonville Arms, Brighton.

2001 Brighton Art Festival
Hangover, Brighton.

2001 "Paper View"
Start Contemporary Gallery. Brighton.



Nothing Happening Here.
(Diptych) 2022
Oil on canvas.
22.8 x 61cm.

