



**Dez Rez Projects X Mura Ma Art Space presents**

# **precious little**

an exhibition of paintings

## **Mura Ma Art Space and Gallery Catalogue of available works featuring**

Sue Asbury | Nan Collantine | Ghislaine Howard | Josie Jenkins  
Joe Kiney-Whitmore | Joe O'Rourke | Georgia Peskett  
Jayne Simpson | Helen Thomas | Mike Thorpe



## **Sue Asbury biography**

Sue Asbury is originally from Liverpool and now works from her home studio in Bollington on the edge of the Peak District. Her practice is deliberately varied, including figurative and abstract paintings in acrylic, and an album cover drawing project inspired by a love of music and nostalgia for the album as a physical artefact.

Before making the transition into fine art as a self-taught painter, Sue had a 15-year career in print and exhibition design. Her background in graphic design has informed her sense of composition, while a lifelong interest in knitting and textiles is evident in her abstract work.

Solo shows have taken place at Spring Cheltenham (2022) and The Old School Gallery, Almouth (2021). Works have been shortlisted for the RWA Open 2023 and 2021, ING Discerning Eye 2022, and New Light Prize Exhibition 2020-2021.

## **Sue Asbury artists statement**

“Overlooked spaces and beauty within decay are central to my work. Abstract pieces are process-driven, with paint and collaged elements repeatedly applied and pared back to create depth and a sense of history. Some works have a fragile, heirloom-like quality, reminiscent of a patchwork quilt or well-worn vintage garment, reflecting a lifelong interest in textiles, knitting and sewing. Others play around the edges of aesthetic beauty, with difficult, grimy textures.

“Either way, the intention is to create something honest and open about its own imperfections. The paintings are real, organic, almost living things. My figurative paintings take these themes in a more narrative direction. There are everyday scenes with a foreboding mood or elemental quality. Tension is created by placing human-made structures in a natural environment, or a barrier between the viewer and the subject of the painting.”



Sue Asbury  
Tits up  
30x25cm  
framed

350



Sue Asbury  
Shame  
25x30cm  
framed

350

# **Nan Collantine biography**

Nan Collantine is a self-taught artist who is interested in painting and installation. In 2018 she attended a year-long alternative art school at Islington Mill Art Academy and in 2019-2022 completed a two year correspondence course with the Turps School of Painting.

In 2002 Collantine won the Castlefield Gallery Artist Professional Development Award at the Manchester Open and was a finalist in the Beep Painting Prize.

In 2023 she was invited to exhibit as a guest artist in Rogue Women 2, and has exhibited in various group exhibitions in Manchester and London. She has been running the Dez Rez DIY platform since 2018 and in January 23 she opened Mura Ma independent gallery in Marple.

She works from her studio at Goyt Mill in Marple, Greater Manchester.

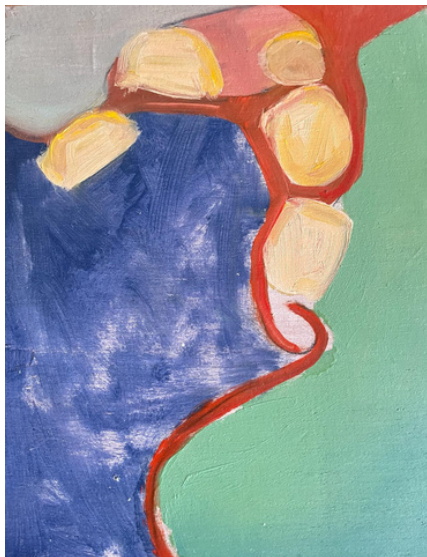
## **Nan Collantine artists statement**

These little paintings on found ply are studies drawn directly from large paintings about the sea. They were a challenge in that I was moving to a different surface, from canvas to wood, from paint that soaks into the surface, to paint that sits on top and to a different scale radically affects the process and the thinking.

The process of painting opens up thoughts and reminiscence, the change in materials gave way to memories of the seaside, faded paint, pastel colours, nostalgia and the care-worn.



Nan Collantine  
Beach bums 1  
25x30cm  
Oil on Ply  
195



Nan Collantine  
Tidal 1  
25x30cm  
Oil on Ply  
195



Nan Collantine  
Tidal 2  
25x30cm  
Oil on Ply  
195

## **Rob Hall biography**

Born in '79 in Barnsley, Rob Hall is a self-taught painter who grew up in Brampton, a small mining village, the local colliery was Cortonwood.

"The miners strike in '84 was rough and bleak for most families, but as a child it was a fantastic playground for adventure and mischief with a huge sense of community at the heart of it. This is where my paintings start, with a deep expressionism of vivid memories, local sayings and stories."

## **Rob Hall artists statement**

"I am a non-representational abstract painter working mainly on small paintings in oil, on Canvas and Paper.

"I work from an old brick coal House at the back of my home in Holmfirth in Yorkshire.

"The paintings are intuitive, visceral and contain a sense of the intimate, with a starting point rooted in memory."



Rob Hall  
Flop  
cm  
Oil on Wood  
450



# **Ghislaine Howard**

## **biography**

Ghislaine Howard who lives and works in Glossop is internationally recognised as a painter of powerful and expressive means, whose art charts and interprets shared human experience.

Named as a 'Woman of the Year' in 2008 for her contribution to art and society, she has exhibited widely including such prestigious venues as the Manchester Art Gallery, British Museum, Imperial War Museum North and Canterbury. She has work in many public and private collections, including The Whitworth Art Gallery and the Royal Collection.

One of her works will occupy a central place in a forthcoming Hayward touring exhibition "Acts of Creation: Art and Motherhood."

She is currently working with Greater Manchester Chamber of Commerce on a permanent but changing exhibition of her work at their headquarters on Deansgate in Manchester.

A book of her work, "Ghislaine Howard, the Human Touch", written by her husband, the art historian Michael Howard, will be on view at the gallery.

## **Ghislaine Howard**

### **artists statement**

"Painting is a way of turning the everyday act of looking into a way of seeing, enjoying the interplay of subject matter, light, tone, texture and colour that is basis of what it is to paint any painting, The American artist James McNeill Whistler called such paintings, 'little games', but the French intimiste painter, Édouard Vuillard put it more poetically, 'There is a species of emotion particular to painting. There is an effect that results from a certain arrangement of colours, of lights, of shadows. It is this that one calls the music of painting. . .'

"These are intimate works that celebrate a moment caught and preserved from the rush of time, in this case myself, my daughter-in-law, and a stranger caught in a moment of complete absorption. Personal moments that I hope resonate with everyone's experience."





Ghislaine Howard  
Self Portrait  
30x23cm  
Acrylic on Board  
650



Ghislaine Howard  
Rebecca in a Striped  
Dress  
30x23cm  
Acrylic on Board  
650



Ghislaine Howard  
Woman in Yellow Art  
Gallery of NSW  
30x23cm  
Acrylic on Board  
650



Ghislaine Howard  
Rebecca in Blue  
30x23cm  
Acrylic on Board  
650

# **Josie Jenkins**

## **biography**

Josie Jenkins is an artist based in Liverpool, UK. She studied for her BA Hons in Fine Art (Painting) at Norwich School of Art and Design, UK, graduating in 2002 and has since exhibited in the UK and internationally. Josie was born in The East Riding of Yorkshire and worked as an artist in Hull and Nottinghamshire, before settling in Liverpool.

Josie's work is concerned with both the making of visual art and the organising and execution of artistic projects, including teaching, writing and facilitating platforms for artists to engage with one another and with the public.

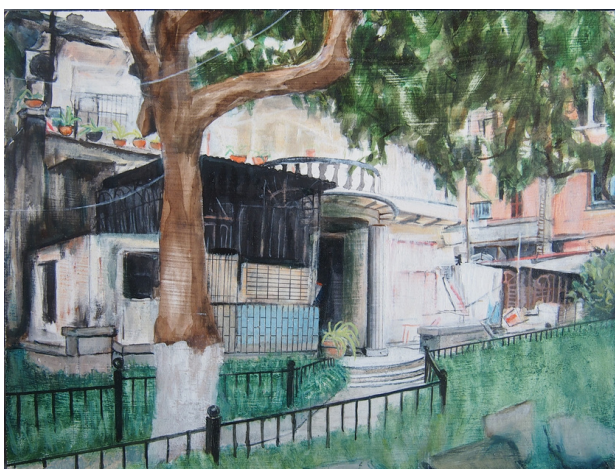
## **Josie Jenkins**

### **artists statement**

"I am interested in the innate human sense of order and the human need to impose order on the world. I make work that depicts the order and chaos which is present in the environments we construct. I employ the same interplay between order and chaos when considering and creating an artistic composition, in a quest to find harmony within this relationship.

"I choose specific images and motifs for a variety of reasons. In some cases they have symbolic or metaphorical meaning and I also like to paint things that are ubiquitous. I often incorporate images that conjure up a sense of wonder. I find humour in taking images from one setting and placing them into another, in a way that is unexpected or doesn't quite make sense. In the same way, I am curiously amused when I see something seemingly out of place in the real world. This kind of incongruity is a theme that runs through my work.

I categorise my paintings as either 'Self Assembled Arrangements' or 'Found Arrangements'. The found arrangements are taken directly from one photographic image of the real world that I am compelled to paint. The self assembled arrangements bring together a number of images from a variety of sources, like a collage. This is done with a sense of amusement, playing on the viewer's expectations."



Josie Jenkins  
The Islet Exchange  
30x23cm  
Oil on Board  
350



## **Joe Kiney-Whitmore** **biography**

Joe Kiney Whitmore (b. 1992) is an oil painter, predominantly working from life. He graduated from the University of Leeds in 2015 and has lived and worked in Poland, Hong Kong and New Zealand before settling back in Wigan in 2022.

He is currently a studio holder at Cross Street Arts in Standish. When not working from life, he takes inspiration from great artists past and present, borrowing images, motifs, compositional ideas and designs from paintings and drawings he admires.

## **Joe Kiney-Whitmore** **artists statement**

These two black and white paintings (both 2023) are part of a continuing series that the artist started in 2021. Originally, the works were photographic in nature, aiming to replicate some of the effects found in the artist's film photography collection. These later editions have become much more painterly. They take reference from an etching by Anders Zorn, also in black and white, and an oil painting by Edouard Manet. Stripped of colour, there is an emphasis on value, texture and subtle hints of warm and cool temperatures.



Joe Kiney-Whitmore  
Olandine (after Zorn)  
20.3x25.4cm  
Oil on Wood  
392



Joe Kiney-Whitmore  
Roses and Tulips in a Vase (after Manet)  
20.3x25.4cm  
Oil on Wood  
392

## **Joe O'Rourke** **biography**

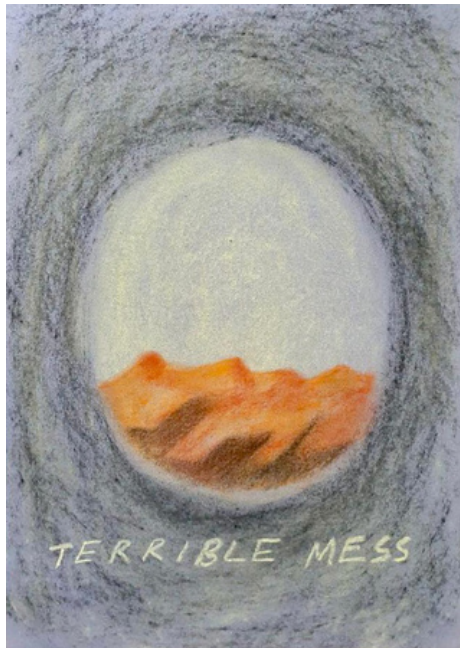
Joe O'Rourke (b.1995) is a Manchester-based artist, teacher and curator. O'Rourke is interested in the emotional responsiveness of the act of painting and its infinite possibilities. Working across multiple scales and media, his paintings are often inspired by happenstance, such as an overheard conversation, an observation from a bus window, an object found. In repurposing found objects, his practice responds to a world full of surplus materials. These materials often become the catalyst for his paintings, offering challenging working positions and unexpected contexts.

O'Rourke graduated in 2017 from Edinburgh College of Art, and in 2018 he was a prize-winner in the John Moores Painting Prize. In 2019 he began the national collaborative painting projects 'Painters Posting Paintings'. He also co-runs Bankley Gallery in Manchester, currently teaches at Edinburgh College of Art and has previously taught at Manchester School of Art and Bolton University.

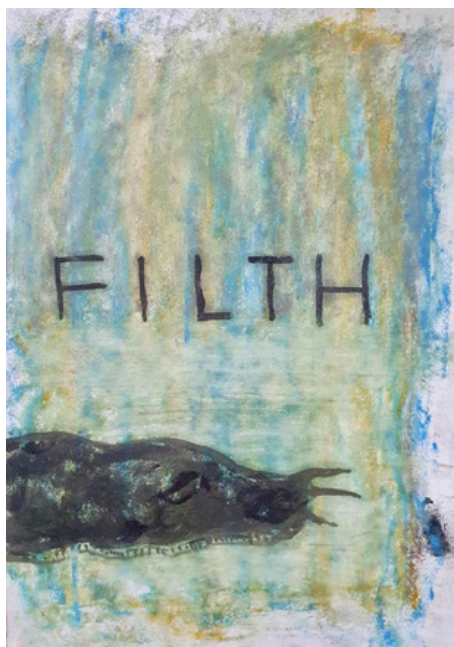
## **Joe O'Rourke** **artists statement**

"I feel compelled by the emotional responsiveness of the act of painting. It can be both instinctive and contemplative, loud and quiet, fast and slow, confident and doubtful, generous and stubborn, cathartic and stressful. It's a daily companion that allows me to move between a wide variety of ideas, thoughts, and feelings. I place no hierarchy on my influences so everything and anything can filter into my work, from a film to a conversation overheard on a bus.

"Over recent years, global events have led me to think more about free will, choice, chance, reality, and illusion. 'There are no choices without chances.' - George the Poet. Choice and chance intrigue me as a painter because as concepts they are invisible and intangible and can perhaps be said to exist only through their visible and physical consequences. To me, the visible world is just the perimeter of what painting can explore, and painting is an opportunity to delve beyond this into questions of the human condition. Motifs including dice, cards, and ladders began to sprout into my paintings as I considered the different lived experiences of individual choice vs. the influence of higher powers, whether that be economic, political, religious, social, cultural, natural, or something else. I was also interested in how these ideas spread across and are portrayed differently across genres of art and culture, including social realism, magical realism, science fiction, and surrealism."

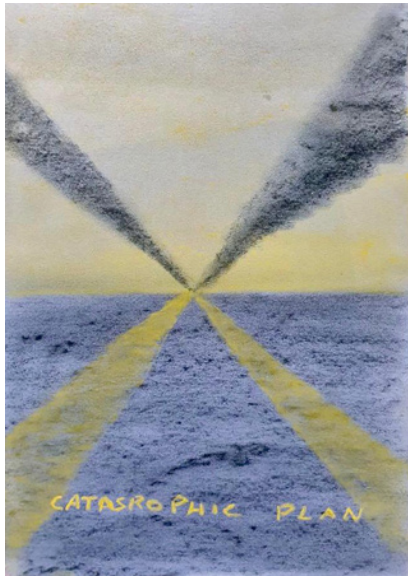


Joe O'Rourke  
2023  
pastel on paper  
21 x 29.7cm  
200



Joe O'Rourke  
2021  
oil pastel on paper  
21 x 29.7cm  
200





Joe O'Rourke  
Catastrophic Plan  
2023  
pastel on paper  
21 x 29.7cm



Joe O'Rourke  
Beefy breath (2021),  
23.2x32.2cm  
Oil on Paper  
200

# **Jen Orpin Biography**

Jen Orpin graduated from Manchester Metropolitan University in 1996 with a degree in Fine Art. She lives in Manchester and joined Rogue Artists' Studios, Manchester in 2000.

Her work is held in public and private collections both nationally and internationally and has been accepted into several Open Art exhibitions. Amongst these are the long list for the Jackson's Open Painting Prize, The New Light Art Prize, The ING Discerning Eye Exhibition, The Wells Art Contemporary, Warrington Contemporary Arts Festival, Bankley Open, Contemporary Six Gallery, The Wales Open and the first and second HOME Exhibitions where she was shortlisted on both occasions. She's also exhibited in galleries in Bolton, Norfolk, Doncaster, Sheffield, Walsall, Liverpool and London. Jen has also been selected for the 2023 Royal Academy Summer Show.

In 2018 she appeared in Sky Arts Landscape Artist of the Year where the judges chose her in their top three for the heat. In November 2019 she co founded "Rogue Women" and co-ordinated a group show of 45 female artists from Rogue including invited guest artists from all over the UK. The exhibition then returned in 2023 with "Rogue Women II". She's had two solo shows, a 10 week solo show at the Manchester Modernist Society in 2021, her paintings appeared in two publications in conjunction with them and a project called "Landscapes of Post War Infrastructure" and in 2023 a three week show with four weekend residencies at Saul Hay Gallery.

In May 2021 her motorway paintings featured in the Guardian online, The Observer's New Review arts and culture magazine, and again in January 2023, when one of her paintings appeared in the "On My Radar" feature.

Jen's first international solo exhibition takes place with Jarilager Gallery in South Korea in April 2024.



Jen Orpin  
Pretty in Pink 1  
2023  
20x20cm  
oil on panel  
600



Jen Orpin  
Pretty in Pink 2  
2023  
20x20cm  
oil on panel  
600

# **Georgia Peskett**

## **biography**

Born in 1965 - Ladbroke Grove, London, Georgia's artist parents relocated to Richmond upon Thames near Twickenham, she was educated at Grey Court School in Ham. At Epsom School of Art she studied at foundation level before leaving the UK to live in New York with her father, Pop Artist Stanley Peskett, where she was a studio apprentice.

These various locations have shaped her work, especially experiencing New York's vivid 1980s Art scene aged 15 to 22. She persevered with her painting through the conceptual 1990s whilst painting was considered unfashionable.

Relocating to Derbyshire in 2003 to create a larger studio and following four decades of fine-tuning her practice, it is in the past 20 years she has received recognition from collectors and curators; much of her work is now held in notable collections worldwide.

Developing her Glass and Voile Series whilst undertaking the Turps Correspondence Course in 2020, 2021 and 2022, Peskett's recent work focuses on the fragility of life with underlying themes in her subjects drawn from her immediate environment. Peskett gathers inspiration from photographs, applying paint to layers of primed silk, a unique process that she developed in 2015.

She has regularly exhibited in the Royal Academy's Summer Exhibition, ING Discerning Eye exhibition and "Figurative Art Now". Her works are held in public, private and corporate collections in the UK, Hong Kong, US, Japan, Australia, Norway, France, Switzerland, Sweden, Singapore, Italy, France and Germany.

## **Georgia Peskett**

### **artists statement**

"Glass Series: In this new series of vintage glass paperweights, I'm using a traditional collectible to explore fragility. Observations of flowers in artificial state, partially obscured. This group of new works are a natural progression from my previous works on objects that decay and metamorphose behind veils or glass, a barrier or shield that protects the subject beyond.

"The effects of the environment play a part in the making of these works allowing distortions and additional layers to naturally evolve in the paintings, light reflections from other sources bring an element of abstraction into the work. Starting points for these begin with my photographic source and making small studies on paper in watercolour and ink. I imagine these pieces being versions of myself, both self-portrait and memento mori."





Georgia Peskett  
Forever and Ever (Pink Study)  
on A4 paper,  
21.0x29.7cm  
Acrylic on Emulsion  
250



Georgia Peskett  
Forever and Ever  
30x30cm  
Acrylic on Silk over Cradled Board  
425

## **Jayne Simpson biography**

Jayne Simpson is a visual artist and educator, she has an MA Fine Art in Studio Practice (Distinction) and a P.G.C.E, she has worked in Further and Higher education over the past 25 years including Lancaster University and more recently the University of Central Lancashire.

She is currently focused on her own studio practice completing a mentoring year with Emma Biggs through Turps Banana Correspondence course and works privately as an art tutor.

## **Jayne Simpson artists statement**

The visual language in Jaynes work is constructed in a therapeutic way through layering and reworking of paint, mainly oil and often with an underpainting of acrylic. She draws back into the paintings, with pastel or charcoal and leaves when that visual conversation can say no more. Sometimes the work is concise and leans towards abstraction, other times she might return having thought of something more to say.

Jaynes work reflects on the human experience, paintings, often bodily, entwine figurativeness with gestural, abstract layering of brushwork. The colours, and levels of opacity and transparency are metaphors in the passing of time, the brushwork reflects experiences we seek to hide or forget and those we need to unarchive and return to.

Often the work is about ageing and the significance of time. This is in reference to loss, bereavement, motherhood, womanhood and what that can feel like physically and emotionally. Recently there are distinctive conclusions of forgiveness, enlightenment, and resolution.



Jayne Simpson  
 Untitled, Abstract red and  
 green painting  
 30x30cm  
 Oil and Acrylic on Linen  
 490



Jayne Simpson  
 Untitled, Abstract red and  
 pink painting  
 30x30cm  
 Oil and Acrylic on Linen  
 490

## **Helen Thomas biography**

Helen Thomas is a painter based in Wakefield, West Yorkshire. Helen studied Fine Art at Falmouth School of Art; she completed a year of postgraduate study with Turps Art School in 2019.

Group shows include the Jerwood Drawing Prize; “Conversations with Nature”, The Art House, Wakefield; and “Entwined: Plants in Contemporary Painting”, Huddersfield Art Gallery & 20-21 Visual Arts Lincolnshire.

In 2021 Helen had a solo exhibition “Dandelions and Double Yellow” at Wakefield Cathedral.

Helen paints mainly in acrylics, watercolour and gouache; working from direct observation, photographic reference, and memory. Helen’s practice comprises both field and studio work.

Helen’s work is concerned with landscape, with a particular interest in human relationships to plants and place.

## **Helen Thomas artists statement**

“I made these paintings from direct observation, perched low on pavement edges, in late summer.

“These little paintings reflect my continued fascination with uncultivated, and often overlooked, plants in urban locations.”





Helen Thomas  
Canadian Fleabane, Cliff Lane  
20x20cm  
Acrylic on Cradled Board  
350



Helen Thomas  
Canadian Fleabane,  
Thornes Park carpark  
20x20cm  
Acrylic on Cradled Board  
350

## **Mike Thorpe biography**

Originally from Manchester, Mike Thorpe is an artist, designer and curator based in Macclesfield, where he runs twentysevenb studio, an artists' collective working in an old silk mill. He studied at the Liverpool School of Art and collaborates in areas of poetry, printmaking, ceramics and sculpture, to curate group exhibitions.

Mike has strong family and creative links with the south-west and is a member of the Newlyn Society of Artists in Cornwall. He has exhibited at the Royal Academy's Summer Exhibition, the RWA Summer Exhibition, the Manchester Open, and various other galleries.

## **Mike Thorpe artists statement**

"At the heart of my work is an overall sense of visual restlessness; a response to the plethora of incoming visual cues and how they intertwine with memory and its visceral nature.

"I project images onto exterior surfaces, photograph, collage and paint to represent observations of place; real and imagined. The work becomes less about specific locations and more about projected memory, impression and sensation.

"It's not the shock of the new, it's the shock of the familiar, arranged so that we can actually see it. 'Art can unlock dead lives and quicken the dead places.' - Jeanette Winterson, Why be Happy When You Could be Normal?"



Mike Thorpe  
Standing. Watching.  
22x30cm  
Acrylic on Wood  
459



Mike Thorpe  
Stantion  
22x30cm  
Acrylic on Wood  
459

To enquire or reserve an artwork, please email [nancy@murama.co.uk](mailto:nancy@murama.co.uk)

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