

REBECCA NEWNHAM FRSS

Rebecca Newnham’s sculptures often have a glass skin. Glass has played a significant role in her work. The glass skin is painted with glass enamel and then fired to make permanent. The colours cannot fade, as they become intrinsic. The surface is then cut up and collaged, literally wrapping the painting around curved forms, playing with pixels of the image and facets of refracted light.

“I knew I was an artist at 17, shortly after winning an art prize and visiting the Tate for the first time on a school trip. Later, I went to the Royal College of Art, which challenged my outlook, made me focus and have even greater expectations and an appreciation of what is possible. I consider myself fortunate to have three amazing children and a large, wider family. They are my superpower. My other dynamic support is my network of friends, colleagues and philanthropic collectors. No woman is an island indeed, and by working together we can achieve great things.”

rebeccanewnham.com



Vermeer 48 Happon 2020 | Glass, glass enamel and timber | 45 x 45 x 7cm

SARAH PURVEY

“I was born and raised in Middlesex until the age of 17, when I moved to Plymouth to study a two-year BTEC in Glass and 3D Design at Plymouth College of Art. I then moved on to a degree course (BA Hons) in Ceramics at Bath College of Higher Education in 1988. After graduation in 1991, a twenty-year gap followed in my creative CV. In 2008 I returned to art school at Bath Spa University to study a Master’s in Ceramics based at Corsham Court in Wiltshire, the former home of Bath Academy of Art. Since then, I have exhibited works in ceramic and on paper both nationally and internationally.

“In 2020 I was invited to return to Bath Spa University’s Corsham Court campus to take on the role of Artist in Residence, a position which is ongoing. My practice has always explored the emotional landscape of my life, exposing and revealing personal glimpses of self during the making process. Working intuitively as I do with clay and on paper, a language has developed which allows the processing of emotional events, a response to the highs and the lows which are carried with us through life, shaping who we are.”

sarahpurvey.com



Locked In 2022 | Acrylic, gouache, chalk, pencil | 84 x 60cm

PATRICIA VOLK RWA FRSS

“I was born in Belfast, Northern Ireland and left to come to London just before the Troubles. When I was growing up, there was no possibility of studying art; my schooldays were horrendous as, being severely dyslexic, I was labelled as stupid. With no formal qualifications, I went to art college at 36 as a mature student.

“My love has always been for making, and my practice has changed over the last 30 years from symbolic semi-representational to the abstract and highly coloured pieces I make today. My joy is in discovering new artists and new inspiration (Ken Price, Ron Nagle, Eduardo Chillida) and pushing what I can achieve with the material.

“It is a great pleasure to have become an active Fellow of the Royal Society of Sculptors and a Royal West of England Academician.”

patriciavolk.org



Tangle 2020 | Painted fired clay mounted on MDF | 30 x 50 x 30cm

NO WOMAN IS AN ISLAND

No Woman is an Island is a curated collection of works by seven award-winning women artists: Cath Bloomfield, Phoebe Cummings, Nicky Knowles, Debbie Lee, Rebecca Newnham, Sarah Purvey and Patricia Volk.

The diverse works on show explore what it means to be a creative woman in the 21st century and the many challenges and opportunities these multifaceted and committed women face. The exhibition sets out to discover their worlds and life experiences.

No Woman is an Island is curated by visual arts advisor and curator Jacqueline Creswell. Discover more of Jacqueline’s work at visualartsadvisor.org



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CATH BLOOMFIELD

“As a mature student I studied ceramics. Print was an interest along the way. Collagraph printing is a fascinating process, involving a surface built up and sealed in and then printed on thick damp paper. The business of constructing a printing plate involves exploring texture, mark-making and surface. My work responds to the surrounding themes in my life – people, landscape and other artists’ work, which is always a joy to experience and a visual feast. Experimentation is core to my practice – always take the journey that making offers you. I have allowed these figures free rein in the workshop and just hung on for the ride!”

cathbloomfield.com



Locked Down | Original collaged print | 40 x 63cm

PHOEBE CUMMINGS

Phoebe Cummings explores ceramics as a time-based medium, spanning disciplines of sculpture, craft and performance. Each intricately modelled work is durational, and the same clay may be recycled and re-used at different locations through an ongoing process of making and re-forming. The compositions combine botanical and decorative references as lush forms of fiction. The traces of the physical interactions between body and raw material are always present, and the clay takes an active role in the work, enacting its own slow performance as it drips, dries, shrinks and cracks. Her larger works are informed by preparatory studies, as included in the exhibition, encompassing paintings of clay on paper and three-dimensional sketches saturated in wax, extending their duration.

phoebecummings.com



Langour | Clay, wax | 8 x 8 x 8cm

NICKY KNOWLES RWA

Nicky was born in London in 1970 and raised in Cambridgeshire. She familiarised herself from an early age with mid-century British painting and the St Ives School artists through frequent visits to Jim Ede’s collection at Kettle’s Yard in Cambridge. Her work has a particular flavour of the mid-century British art scene that she loves, with a distinguishable lyrical character of its own. “I always knew that I wanted to be an artist and since leaving art college in 1995 I have maintained a studio practice despite working in conservation for 14 years, running studios, an arts centre, a home and a family. My daily studio practice over the past 30 years has been an essential part of who I am, a place to be authentic and totally at peace with the world. Even on the busiest of days, just 10 minutes of creating can make a day feel complete.”

[instagram.com/nickyknowlesart](https://www.instagram.com/nickyknowlesart)



Wildling III | Collage on board | 28 x 26cm

DEBBIE LEE

“I work across a range of media including print, painting and animation. My art explores childhood and the role of play in developing the self, influenced by observations of my children. Characters in my pictures are often in transition, on the threshold of emerging into adulthood. Exploration of the theme of ‘hiding and revealing’ led to work looking at the role of the magician’s assistant and power relationships. A further body of work developed on ‘hysteria’ as seen from a feminist perspective. I follow a path through dark and light themes. I use imagined histories to tell my own story.”

debbieleeart.co.uk



Monotype | 49 x 41cm