Enzo Marra and Tom Palin

The Cornerstone Gallery, Liverpool Hope University

24th October – 24th November 2016
This exhibition, held at the Cornerstone Gallery, Liverpool Hope University, between 24th October – 24th November 2016, pairs the work of painters Enzo Marra and Tom Palin. Both artists engage with the materiality of paint, which is at times rooted within figuration, yet neither painter’s work is overtly representational. Marra’s work looks toward the art world and the art historical for key references, and he appropriates motifs, whilst Palin’s work evidences a gradual layering of paint and tends to eschew the figure and narrative readings in favour of a concern for the fundamental constituents of the painted object: surface, vehicle, support and time. Additionally, both tend, at least in more recent times, to work on a small scale, which assists in generating interesting dialogues around with the relationship of the subject to the surface, the particularity of the temporal conditions of making, the grouping and re-grouping works, and methods of reception. 2016, Marra’s work was included in the John Moores Painting Prize at the Walker Art Gallery in Liverpool, and Palin exhibited two works at the Royal Academy, as part of the Summer Exhibition; both of which are included here. The exhibition was curated by Tony Smith, and arranged by Smith, Palin and Paul Kelly.
Enzo Marra and Tom Palin

24th October-24th November 2016

The Cornerstone Gallery presents two artists who have been paired for the first time. Both artists clearly enjoy the materiality of paint which is at times, rooted within figuration, yet not overtly representational.

Enzo Marra’s work often looks toward the art-world and the art historical for subject matter. The works references include viewers in the gallery, invigilators, auction house activities and artist studio practice.

His work is concerned with the exploration and a pictorial representation of the gallery and viewer. Marra’s practice involves the study of both the viewing and making of artwork with artists such as Bruce Nauman, Paul Cezanne and Howard Hodgkin depicted in the act of contemplation and making. The moments of scrutiny when the artist is poised to make a mark or a further step in the ongoing process of representation are portrayed in monochrome alla prima compositions.

Marra studied BA Fine Art at University of Reading and MA Fine Art at University of Brighton and is currently exhibiting as part of John Moores Painting Prize, Walker Art Gallery, Liverpool.

Tom Palin’s work contains a gradual layering of paint which often eschews the figure and narrative in favour of a concern for the fundamental constituents of the painted object: surface, vehicle, support, and time.

Tom Palin was born in Birkenhead. He studied in Liverpool and Manchester, and is currently in the process of completing a PhD in Painting at The Royal College of Art. He has exhibited widely and been the recipient of The Hunting Young Artist of the Year Award (2000), The Glicenstein Fisher Award (2001) and The British Institution Award, at The Royal Academy Summer Exhibition, 2016. Tom also teaches Fine Art at Leeds College of Art.

‘A painting is immobilised time, with the stillness of the object of painting serving to disguise the temporal nature of the processes by which a work is constructed. Yet a painting’s surface is built incrementally, and in its stillness offers clues to what it has been—perhaps the only clue to what, in essence, it is. Painting is too often talked around, burdened by the requirement of providing answers—of painting elsewhere. Such a demand misses the point, namely that each instance of painting stands not as an instance of questioning, but as an act of affirmation. It is in its limitations that a painting acquires its identity as a performer of possibilities. To become attentive to the painted object is to become receptive to its material and temporal extensions. It is to understand that content is in fact formed and shaped. My paintings evidence a concern for the fundamental constituents of the painted object: surface, vehicle, support, and time. In this respect they can be considered reminders of that which is all too easily hidden behind linguistic and narrative conventions’. Tom Palin, 2016
Enzo Marra
Tom Palin

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24th October - 24th November 2016
The Cornerstone Gallery
Liverpool Hope University Creative Campus
17 Shaw Street, Liverpool, L6 1HP
Enzo Marra and Tom Palin exhibit together for first time
24th October-24th November, Cornerstone Gallery, Liverpool Hope University Creative Campus, Shaw Street, Shaw Street, L6 1HP

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The exhibition runs from 24th October-24th November. The Private View is on 27th October 6-9pm.
Works Included (Tom Palin)

Tom Palin: Titles

Upstairs
1. Remembrance (oil on oak, 2015)
2. Flower Painting/The Wall (oil on oak, 2015)
3. Landscape Painting (oil on oak, 2015)
4. Still Life Painting (oak on oak, 2015)
5. The Fence (oil on oak, 2015)
6. The Goose (oil on poplar, 2011)
7. The Monk (oil on oak, 2011)
8. Beached (oil on oak, 2016)
9. Babel (oil on oak, 2016)
10. The Branch (oil on oak, 2016)
12. The Shrub (oil on poplar, 2011)
12. Over There (oil on oak, 2007)

Downstairs
14. The Thing From Another World (oil on oak, 2013)
15. It Came From Outer Space (oil on oak, 2013)

Small Paintings (from top left across, then back to row below)
1. The Milky Way (oil on oak, 2013)
2. Skin on Skin (oil on oak, 2013)
3. Toucan (oil on oak, 2013)
4. St Helena (oil on oak, 2012)
5. You Calling Me (oil on oak, 2013)
6. Meeting at Night (oil on oak, 2013)
7. The Goat of Mendes (oil on oak, 2013)
8. Inside Out (oil on oak, 2013)
9. Sea Horses (oil on oak, 2013)
10. Slippery Slope (oil on oak, 2013)
11. Guy Fawkes Night (oil on oak, 2013)
12. Each to Each (oil on oak, 2013)
Installation
Selected Paintings (Tom Palin)