

# Paint effect ...

'Painting is like a walk; it is an exploration, but if I'm 'inspired' by a landscape, I don't paint the places or landscapes I encounter, I paint *about* them. They are the catalysts for my invention because invention gives me the true power of being an artist.'

Since winning the prestigious *John Moores 24 Liverpool Exhibition of Contemporary Painting* first prize in September 2006 with his landscape *Before Vermeer's Clouds*, professional artist Martin Greenland hasn't stopped.

"It stimulated interest in me and my work to such a degree that I haven't stopped for 20 months," said Martin, who lives in Bowness-on-Windermere, the only winner therefore, to be neither London-based, or indeed, London-trained.

"In this world which is seemingly full of artists, (the prize) has enabled me to stand out from quite a crowd. I have exhibited and will be exhibiting at places which would be otherwise difficult to gain a foothold in.

"Principally though, it has made me much more mature and, where I might have become complacent, it has made me look at every part of my working life, and I have sharpened up my professionalism and quality considerably. It has made me even more critical of my painting than ever before."

The biennial John Moore 24 exhibition has been in existence since the 1950s and is widely regarded as the most important prize/exhibition for contemporary painting in the country and, at £25,000, is still the richest prize for painting in Europe.

Now, 46-years-old Martin, a father of two, has responded to countless requests to publish a limited edition print of his prize-winning work for the John Moores.

The print will be available from Martin and his wife Carole in Bowness as a signed, limited edition of 250, either framed for £450 or unframed for £350. It will also be available to purchase through Martin's website [www.martingreenland.co.uk](http://www.martingreenland.co.uk)

Martin Greenland was born in Marsden, Yorkshire, in 1962. He studied at Nelson and Colne College in Lancashire, and Exeter College of Art. His work has been

included in exhibitions at the Piccadilly Gallery (Cork Street), London, 1997; Ainscough Gallery, Liverpool, 1998; Huddersfield Art Gallery, 1999; and Piccadilly Gallery (Dover street), London, 2000. He was awarded the GCI Financial Purchase Prize in *The Discerning Eye*, Mall Galleries, London 2000, and he exhibited in

four consecutive John Moores' exhibitions in 1989, 1991, 1993 and 1995.

"My painting has always stemmed from memory and imagination," says Martin.

"I largely work in the landscape tradition, though I still don't consider myself to be a landscape painter.

"I try to make my work a very delicate balance between the believable, based very



much upon the seen, and the unbelievable, which is about the unseen, the imagined. I also make it a delicate balance between appreciating the physical beauty, the technical craft of paint and the concept; subjugating the paint to make it do the job of creating the illusion to carry the meaning behind the imagery.

"Painting is like a walk; it is an exploration, but if I'm 'inspired' by a landscape, I don't paint the places or landscapes I encounter, I paint about them. They are the catalysts for my invention because invention gives me the true power of being an artist, like a composer. I need to be able to make changes and yet keep the paintings convincingly rooted enough in our 'real' world.

"On a walk I'm in the real world but I'm also wonderfully lost in my own world which is my own interpretation of it. Here I'm taking it all in; in the studio I'm letting it all out, then embellishing it, adding to it, discarding parts, dissecting it, scattering its parts and allowing them to mingle with

OPPOSITE, FROM THE TOP:  
Martin Greenland's prize-winning 'Before Vermeer's Clouds';  
'National Park, oil on canvas';  
'A Place called Paradise'.

imagery from my memory or imagination. Painting thus becomes a realisation, in both the understanding and the making real sense of the word.

“A lot of what I set out to do starts as insistent images which enter my head. I live my life often as though I’m experiencing a waking dream, with recurring images, often very clear but fiendishly difficult to put down, flying at me, quite often unexpectedly. Many of these images evolve slowly, giving me different possibilities, and they are all somehow based upon something within my experience.

“I get cross-pollination of ideas. I will see something and it will hint at me of something else, something seemingly unconnected. Thus a potential painting is born where I try to amalgamate both, or even several, visual and conceptual ideas in a work which ultimately must work as a whole and must not diminish the power of any element within it. However, no matter how much I plan my paintings, what you see is the result of evolution on the canvas and, increasingly, I just start with an empty canvas and see where the paint, the broad and indefinite beginnings, take me.”

Martin will be exhibiting with the Lake Artists Society in Grasmere from the end of July to the beginning of September ... “and there is the likelihood of something happening in August, organised by Charles Mitchell of the University of Cumbria, to be held in Ambleside,” added Martin, who will exhibit with the Witherslack group in September.

However, the principal show will be at the Blue Gallery at Brantwood, Coniston, from November this year through to March 2009, an exhibition which will comprise paintings produced specifically for the show.

“I am envisaging that the work will be produced in the way I have been working for a long time now, basically working from imagination and/or memory, with the paintings developed or changed and built up without too many preconceptions or preliminaries, but ultimately to produce a tantalising reality which will exhibit what it is that I find stimulating and exciting in the landscape surrounding Coniston.”

