

## FEATURED ARTIST: CHERYLL KINSLEY POTTER

I have memories of drawing from nursery school onwards but didn't have any formal lessons until age 10 at a convent school in Belgium. For one whole day a week I learned all about light and shade, line and tone and how to see and mix colours. I used charcoal, watercolour and oil paint, so I can safely say I have painted all my life.

In 1971 I graduated from St Martin's School of Art with a BA in Art & Design. In those early 1970's years in London I met many artists, Carolee Schneeman, Bruce McLean and Barry Flanagan whose muse I became for his film/sculpture "SandGirl". I met and married Jonathan Park, a rock and roll concert designer and my work inevitably turned to stage and theatre design. Bringing up my two children allowed me to paint during school time on portrait commissions using oils and often soft pastel, which later became my medium of choice when painting landscapes.



With the break up of my marriage I moved to Connemara, County Galway in Ireland. I had my first Solo Exhibition



at the Kenny Gallery, Galway, entitled "Myth and Landscape" which featured a series of figurative 'Magic Realism' paintings and landscapes of the astonishingly beautiful Connemara. To support my life as an artist I began to teach from my studio.

I became interested in Iconography after visiting the monasteries of Meteora in Central Greece. I soon found myself on an icon painting retreat and learned the techniques of egg tempera painting and gilding learning all about the history and meaning of the icon. Having mastered the process it became part of my teaching repertoire.

In 2010 I moved to the South of France to be with the new man in my life. We lived in the Bay of Toulon, our terraced garden



surrounded with lemon and orange trees, huge leaning pines, looking out at the beautiful Mediterranean sea below. He sadly died in 2016 and I felt it was time to come back to England. I chose Tavistock because I have a friend from my art school days who lives here, another member of DTTV, Pat Bates, who has helped me to get established here.

### ASK THE ARTIST

**What is the best work related thing you have done recently?**

Delivering my icon to Rowan Williams at Cambridge and watching our mutually favourite film about an Iconographer!

**What irritates you?**

People who don't like change! With change comes innovation and creativity, without it we stay in the dark.

Top: **Glinsk**, Pastel on Indian rag

Bottom left: **Leda**, oil on canvas

Bottom right: **Leaning Pine**, oil on canvas



Above: **Mary Magdalene**, egg tempera and gold leaf on gessoed lime wood

Right: **Thomas Orchard Crown of Thorns**, egg tempera and silver leaf on gessoed lime wood

*“I seem to always have had two different approaches to my work and am always at pains to show that they are spiritually linked.”*

**What motivates and inspires you?**

Music.

**What’s your favourite film?**

'Andrei Rublev' Tarkovsky.

**Where’s your favourite place?**

My home.....I love Dartmoor with all it's rugged beauty, especially Wistman's Wood..... but I love to come home.

**Who would you most like to meet?**

The Dalai Lama.

**Who do you most admire?**

David Hockney, Brilliant draughtsman, atmospheric painter, colourful character, always changing and pushing boundaries.

After my open studio exhibition at Calstock Arts in 2017 with Masako Whitehouse, I was invited by Peter Ursem to exhibit my work at St Endellion which followed on to Truro Cathedral. It was at St Endellion that I met Dr Rowan Williams, the former Archbishop of Canterbury and now the Master of Magdalene College Cambridge and an expert collector of Icons. He commissioned an icon of Mary Magdalene for Magdalene College Chapel, a great honour for me.

Iconography is very specialised and requires great concentration and patience and a certain amount of humility, all very different to oil painting, both technically and in it's subject matter. I enjoy the research into the history of Byzantine Icons and love to work on the more obscure pieces as a form of restoration in the recreation of them. But it is my desire to create an icon of my own. Mother Theresa of Calcutta, St Brigid and in particular Thomas Orchard Crown of Thorns were my first own creations.

I seem to always have had two different approaches to my work and am always at pains to show that they are spiritually linked. With my landscapes, I rarely work en pleine aire, as the weather and lack of privacy can dominate. I prefer to work in my studio where I have comfort, lovely music and everything to hand for my imagination to take flight.

Sketchbooks for me are useful 'note' books for ideas, feelings, reminders and thumbnail sketches for paintings. I record my surrounding much more with a camera these days and use my photographs to help with composition but colours are always from my memory as the camera never does it justice.

**Exhibitions**

Five Women Artists at the Camden Arts Centre, London  
 Mediterranean Landscapes with CCA Galleries, Dover Street  
 Coincidences at the Europaisches Kulturzentrum, Cologne  
 Myth and Landscape at the Kenny Gallery, Galway  
 New Icons at St Endellion and Truro Cathedral in Cornwall

**Icon Commissions**

The Blessed Mother Teresa of Calcutta for St Paul's, Arran Quay, Dublin  
 St Brigid of Ireland for Shiela O' Sullivan, Galway  
 Madonna of Humility for Bruno Gibert, Toulon, France  
 Mary Magdalene for Dr Rowan Williams, Magdalene College, Cambridge

**For website and commissions.....[www.cheryllkinsleypotter.com](http://www.cheryllkinsleypotter.com)**

