

State of Being. Brook Gallery 25th August – 25th November

State of being: Noun; as opposed to mental condition (state of mind), the overall physical condition of a person.

State of being: Adjective; regarding a person's physical condition

Without getting too deeply involved with the grammatical nuances of the title for our current hang, it would be hard not to question the greater consideration; whether it is possible to detach the state of being from the state of mind – does one not automatically inform the other?

From our celebrated collection of some of Britain's most recognised fine art painters and printmakers, this body of work captures and interprets the human form. Each of our artists brings a different perspective. For some, the subtlety of expression can only be deciphered with abundant imagination. One's own interpretation and enjoyment of a piece might indeed be more governed by our own state of being, or possibly more, our own state of mind...

Henrietta Dubrey, whom I must thank for her suggestion of title, represents her characters with a sense of distance and aloofness but the subtlety of expression with a connection to her attendant titling provides the viewer with a further dimension – and insight into the character's state of mind behind what is obvious in their being.

Sara Hayward, introduced to our portfolio for the first time, captures her subjects in this series of work 'Elle', predominantly from newspaper cuttings. Real life, distorted by media interpretation, given a vibrant captivating existence through acrylic on paper whereas, **Trevor Price**, whose work continues to portray a sense of joy, romance and abandonment, overtly expresses his character's emotional sense of partnership and wellbeing.

Míla Fůrstová's subjects, often exist through their relationship with others, mother, provider, partner - all entwined in the magic of dreams, a more representational contrast to Eileen Cooper, who transforms the every day into the surreal. Celebrated for her compelling, vivid and obvious representation of her subjects, at a moment in time.

And finally, **Chris Orr's** seemingly humorous observation of calamity and endeavour, might indicate a comical situation, a closer look might suggest something more akin to real life – and maybe parallels can be drawn especially in our title publicity piece Crisis, What Crisis, which is featured in this year's Royal Academy Summer Exhibition.

To conclude our deliberations, if there is a connection between the physical and the emotional representation of a person, how much is that connection made by us, the viewer? I'll leave you to explore the work on the wall and ponder on ...