

The Yew Tree Gallery – Full Fathom Five

By gcarter

WHILE the 11 artists featured in the aptly-named exhibition *Full Fathom Five*, being held at the [Yew Tree Gallery](#), Morvah, all find inspiration in "the mysterious depths of the sea", Cornish sculptor Jo Hemming is particularly successful in bringing a touch of the briny to the show, *writes [Frank Ruhrmund](#)*.

Having worked at carrying out commissions for many years in his studio perched high above Lamorna Cove, everything from individual memorials to the plaques in Penzance town trail, but now free of such constraints his creations, wall hung reliefs to free standing pieces carved from limewood, [Portland](#) and [Horton](#) stone, and inspired by the sea and nature, are splendid.

Pride of place among the paintings is claimed by [Fiona Millais](#) who happens to be great granddaughter of the Pre-Raphaelite painter Sir John Everett Millais.

A fine art graduate of [Newcastle University](#), she also has Cornish connections, her mother's side of the family came from Penzance, and the works she is presenting here are based on two extreme locations – the coasts of Cornwall and those of Western [Scotland](#).

An artist who is intrigued by the ways in which landscapes and shorelines are shaped, the parts played by "nature, by ourselves and our ancestors, leaving traces, marks and echoes", she collects objects, "stones, shells and feathers, which when painted create layers of texture, tone, colour and interwoven history", that add enormously to the appeal of her completed compositions.

Caroline McAdam Clark also finds her subject matter "in the wildness of the Cornish and Scottish edges".

Born in [London](#), of French-Scottish extraction, and a fine art graduate of [Edinburgh University](#), and a member of the [Royal Society of British Artists](#), in this exhibition she focuses upon the cliffs, derelict mine buildings and lighthouses of Cornwall and captures and conveys a sense of the magic and mystery of this part of the world.

An on-going series of her work is based on the shipping forecast and , as a bonus, she presents two from this series *Dogger* and *South East Iceland*.

A considerable collection of these were shown recently at the Thackeray Gallery, London, and it is easy to see why that exhibition was so successful.

Perhaps the most eye-catching and certainly the most playful of all the works in this show are Ardyn Griffin's paper sculptures.

An artist who studied at the [Ruskin School of Drawing](#) in [Oxford](#) prior to training as a teacher of art the Froebel Institute, she also studied at [Goldsmith's College](#), London, where she gained a degree in fine art.

Something of a maritime marvel, her flotilla of papier mache, painted boats that floats down the centre of the gallery is as intriguing as it is intricate, as amusing as it is appealing.

With glassware by [Penryn](#)-based [Malcolm Sutcliffe](#) and [North Cornwall](#)-based [Margaret Johnson](#), one of whose ancestors, poet and sculptor Thomas Woolner, was a frequent model for paintings by the already mentioned pre-Raphaelite painter Sir John Everett Millais: ceramics by [Falmouth](#)-based [Charlotte Jones](#) and London-based Sue Binns: vessels and sculptures in beaten silver by Jack Trowbridge: fabric collage by Tatjana Tekkel : and jewellery by [Daisy Dunlop](#) who,

appropriately enough, for this exhibition has come up with resin forms in which she has embedded quotations from Shakespeare's *The Tempest*, this is an exhibition by a first eleven of artists which is well worth seeing..

The gallery is open from 10.30am to 5.30pm, Tuesday to Saturday, until October 25.

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