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January 04th, 2018

THE LAST WORD PAUL STANGROOM

Q&A

Paul Stangroom talks to us about his art gallery, housed in a converted, once derelict laundrette in Prudhoe, what compels him to draw the wild landscapes of the North Pennines, his Windows paintings, and his work on a film and book.

Paul, I know that you opened your art gallery in Prudhoe after some years of working from a studio in Hexham. What was the gallery like on that very first day you walked into it?
I first saw it on a wet, dark February day – the best time to see a property in its true light. In its true light, it was just about derelict, very run down. All of the washing machines and driers had been removed. It had been a painter and decorators', and a cake shop, prior to being a laundrette. My niece Lyndsey took one look at it and said, "Uncle Paul, you've bought a slum!"

What are the major influences on your work?
My father Lawrence Stangroom was a great influence. Also, the American artist Andrew Wyeth – and Rembrandt and Velázquez.

Much of your work features landscapes from the moors and fells of the Pennines....
Yes, I keep returning to High Shields in Allendale, and to Grove Rake Mine, near Rookhope. I've also painted Killhope Law, and Weardale and Teesdale. On the coast, I've painted Lindisfarne, Druridge Bay and Spittal, near Berwick. I produced a series of details of Whitby Abbey for English Heritage. And recently, I painted Stanley Burn in Prudhoe, a little river and bridge very close to my gallery.

What is it about the windows in derelict farm buildings, cottages and barns that draws you to paint them?
It's the sense of the past lives lived there, I think. It's the human element amidst a wild landscape. These empty homes ask you questions when you step into them. What kind of people lived here? What were they cooking on that old range? Who sat in that chair - warmed themselves by that fire? The cottages are crumbling down to dust. It's very fragile, very poignant. Sometimes, there are personal effects and furniture intact – old chairs, a pair of stuffed grouse on top of a tall boy. There was still clothing in that tall boy, as if the people had only just walked out, and yet the floor had almost completely rotted away. I've seen cottages with trees growing out of the floor. Some of the old buildings are very dangerous – holes in the floor are not unusual – yet there are family belongings surviving intact. It's very moving. And I see amazing, wild landscapes framed through the windows.

Any other creative projects on the go?
I'm working on a short film about my work with Nat Wilkins of Canny Productions. It's an insight into my practice, where I get my ideas from, and where I live and teach. I'm also collaborating on a new book with the poet Noel Connor called Shoreline, featuring river and seascapes.

Tell me about your recent travels to France and the Himalayas.
I was in the Himalayas at Easter with an old schoolfriend of mine, Chaz. It was great to see old friends there again. I was shocked by how India has changed – the development and hotels. The traffic congestion was staggering. I went to a village I know, Noli, and bought blankets and shawls from them to sell from the gallery for the village. And when I came home, I painted four village house windows. I've also been to the Carrera mountains in Italy, with my partner, Alison. I've worked in Correze, France, twice this year, teaching art to some lovely students. And I've also had a visit to Ripon Cathedral, where my work was showing as part of the Great North Art Show.

What have been the highlights of your time in the gallery to date?
The gallery itself is the achievement of one of my lifetime's ambitions – to combine a working, teaching and living space under one roof. I enjoy watching the place grow and develop, and I like breathing life into the old building. I also like the idea that I am using money earned from painting crumbling homes to rebuild this once crumbling home and gallery of my own. (Renovations are now complete.) The support of my partner, Alison, always working alongside of me, has been vital to me. Prudhoe as a community has been welcoming and kind. The support of my students has been vital. Lots of my students from Hexham came along to the Prudhoe gallery for lessons and I have new students too.

Yes, you teach art to students of all ages. How would you describe your teaching style and the work your students produce?
The classes are very much student led, and very informal and relaxed. My students choose what they work on and they use different media – oils, acrylic, pencils, pastels and watercolour. And they each have their own style. I help to facilitate – so that the students can gain the skills they need to improve as artists. I'm very hands-on, showing them what they need to do at key points in their work.

What are your plans for the gallery now?
I plan to keep on producing new work. I have new collaborations in the pipeline. I feel very lucky and pleased, with how the gallery is developing.

Browse Paul Stangroom's work at his gallery at 45 Front Street, Prudhoe, NE42 5DB, or on his website at www.paulstangroom.co.uk

"The gallery itself is the achievement of one of my lifetime's ambitions."

FACTS

Paul Stangroom was born in Washington, Tyne and Wear on 18th December 1955.

He paints wild landscapes of the North Pennines, often seen through the windows of its derelict cottages and barns

He won the Royal Watercolour Society Award in 2009.

Paul lives above his gallery in Prudhoe, Northumberland, with his partner, Alison Woodman.

He teaches art from the gallery too.

Paul Stangroom

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Again, this cabinetry is all hand made One of the two air conditioners can be seen on the ceiling over the hallway.

january zodiac sign

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january february

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