KIND OF BLUE - 20+ BRITISH ARTISTS



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7 November - 19 December 2015

PRIVATE VIEW - Saturday 7 November 4-6pm

ARTIST TALK WITH SLIDESHOW by Tom Hammick - Saturday 21 November 11am

WISTON ESTATE wine tasting - Tuesday 1 December 7-9pm

KINDS OF BLUE - 20+ BRITISH ARTISTS

Richard Caldicott, Stephen Chambers RA, Cedric Christie, Carina Ciscato, Eileen Cooper RA, Rosie Emerson, Derya Erdem, Nicole Farhi, Tom Hammick, Adrian Heath, Roger Hilton, Jeremy Houghton, Carol Robertson, Willow Legge, Kate Montgomery, Gina Parr, Keith Purser, Ceri Richards, Karin Schosser, Andy Waite, John Wells.

An exhibition to celebrate coming to the end of the year, involving many of our artists, working in different disciplines, but with a common theme; blue. Not necessarily the blue made famous in the 1960s by Yves Kline or the Lapis Lasuli of the Renaissance, but all shades and variations. Thus inspired, we are delighted to bring you the work of 20 British artists and the common cohesive factor is a 'kind of blue' after the 1959 Jazz Album by Miles Davis. One of Britain's greatest painters, Roger Hilton had an extraordinary command of the colour blue, we are exceptionally lucky to be able to show two examples in this exhibition.

Blue is the colour of the sky and sea. It is often associated with depth and stability. It is said to be beneficial to the mind and body. It symbolises truth, loyalty and in so doing produces a calming effect on us. In fact, research indicates that it is our favourite primary colour.

The work of these artists is as varied as the price their work commands- in other words something for everyone. An investment piece or something to put in the Christmas stocking to surprise a loved one!

A relative smorgasboard of some of the UK's finest artistic talent will be on show. The great ambassador of British female artists, Eileen Cooper RA, returns with a specially done one-off new drawing and exciting new artists join the stable. Tom Hammick features some astonishing woodcuts, the highly successful ex-fashion designer, Nicole Fahri presents a sculpture of Dame Judi Dench in blue glass and the very collectable Richard Caldicott with his photograms (ask Elton John) are all featured.

Viewers can also indulge in the free-flowing and abstract painting of Roger Hilton, Adrian Heath, John Wells, Gina Parr, Derya Erdem, Jeremy Houghton, Carol Robertson and Cedric Christie. Experience the texture and delicacy of Pamela Burns and Carina Ciscato's sophisticated porcelain pieces, the soft sculpture of Willow Legge and Kristina Furniss. For the first time too, enjoy Keith Purser's light touch as he expresses the essence of time, sea and weather or be seduced by Rosie Emerson's haunting cyanotypes.

This Exhibition is a must and a great chance to come and witness what British artists of all disciplines are doing. There is something here for everyone – from an investment piece to a Christmas stocking surprise for a loved one. Decide what stimulates you most and perhaps you can also wish your favourite artist a happy Christmas by buying a piece of their work.

RICHARD CALDICOTT (b. 1962)

British artist Richard Caldicott, born in 1962 in Leicester, England, lives and works in London. Since graduating with a Masters from the Royal College of Art in 1987, his work has been exhibited internationally in both solo and group exhibitions. Richard has had six solo shows with Hamilton's Gallery, London who still hold his work.

Caldicott has a long standing interest in solid colour. The photograms have been a focus in recent years because of their simplicity. He has been showing the photographic negative (paper masks) with the positive prints. Richard Caldicott's work has a relationship with architectural and musical structures, formalism and geometry, referring to modernist painters, designers and architects like Donald Judd, Max Bill, Barnett Newman and Ellsworth Kelly. Caldicott has always had an interest in architecture; the way architects like Carlo Scarpa use material and space. He is intrigued by constructional solutions and play of repetition.

Caldicott's works reside in many significant public and private collections including Kunstmuseum, Bonn, Sir Elton John Collection, UK, Goldman Sachs, Elfering Collection, Miami, and Goss Michael Collection, Dallas/London, amongst others.



Photogram/Paper negative (Unique) #45, #12, #42 25.5 x 40.5 cm £2,170

PAMELA BURNS (b. 1938)

Pamela Burns is a British painter, born in London. Pamela studied at Leicester College of Art, 1957-60, and the RCA in 1960-63. During her time in London Pamela taught at St Martin's School of Art. In 1978 her work was included in the Hayward Annual, which consisted of 23 artists, mainly female, which at the time was significant.

Pamela moved from London to Kent where her blue work was inspired by the connection between the land and shore and it's natural colours. Pamela mixes sand with her oil paint to create it's texture. Now in Pembrokeshire the granite in the landscape inspires a new palette.





Evening Cloud, 2007 oil & sand on canvas 30 x 60 cm £3,800 Chalk Edge II, 2009 oil & sand on canvas 38 x 46 cm £3,500

STEPHEN CHAMBERS (b. 1960)

Stephen Chambers studied at Winchester School of Art from 1978 to 1979 and then at St Martin's School of Art from 1979 to 1982. He graduated with a Masters from Chelsea School of Art in 1983. Chambers was elected an RA in 2005.

In Stephen Chambers' work, arrangements of flat patterns are placed in expertly pleasing arrays of geometry. The central subjects are haloed with bold, and extraordinarily uplifting colour combinations. Areas of the pictures are increasingly overlaid with carefully applied pattern taken from traditions of ornament in western and eastern art. There is a stillness to Stephen's images that makes the gestures of anxiety or tension slower to realise. Stephen manipulates shape, instinctively placing objects and using strict geometry to create images of lasting satisfaction.

Colour is central to Stephen's work and is one of the elements that was inspired by his still important trips to Italy. "I realised that colour could do an awful lot of work, and that you could leave a lot of things out if the colour was working well." Stephen thinks of colour as the 'nutrition to the mental compost'.



CEDRIC CHRISTIE (b. 1962

Cedric Christie was born in London in 1962, and lives and works in London. His work explores a broad range of cultural and art historical references, often using humour and irony as subtle vehicles of communication.

Cedric incorporates and manipulates everyday objects such as snooker balls, scaffolding, and even cars to create sculptures that are meticulously and skillfully made. They become both a critical appraisal of modernism as well as a playful exploration of form and meaning. Christie's work betrays a fascination with the fluid line between art and object, manifesting the mercurial spirit inherent in embracing indistinction.

Cedric Christie has exhibited widely in the UK and internationally and has curated a number of large-scale group exhibitions including Something I don't do and The Things of Life at Flowers Gallery. His work is held in the private collections of Anita Zabludowicz, Unilever and Derwent Valley Holdings among others.



Blue, 2015 Edition 1 of 5 Stove enamelled stainless steel 37 x 9 x 6 cm £3,000 Orange, 2015 Edition 1 of 5 Stove enamelled stainless steel 37 x 9 x 6 cm £3,000

CARINA CISCATO (b. 1970)

Carina's spontaneous and fluid pots are the result of thoughtful deliberation. They are carefully conceived, the subtle and delicate marks gently applied, the pots distorted and altered. This gives the feel that their loose and rhythmic forms appear spontaneously on the wheel, but far from it - each pot is totally unique with its own personality which can't be reproduced, however it does belong to a family of pots that share similar characteristics.

The pots, she says, should be able to speak for themselves. The quiet and muted tones of white and celadon are chosen to emphasize the fluidity of the forms.

The material Carina uses – porcelain, is also critical to her work, as the delicate, fraying and torn edges are exploring the limits of the material when thrown. Marks made by the making process are intentionally left to emphasize the pots tactile qualities, and honesty. There are no secrets with her work, but mystery in plenty.

Carina wants to create objects that can stand alone, that don't need to be used but ask to be, and want to be touched and handled.- "They are perfectly imperfect"



Daybreak, Variation 1 (Group) Thrown Porcelain. 35cm high x 30cm deep x 50cm £2,800

ROSIE EMERSON (b. 1981)

Since graduating in Fine Art from Kingston University in 2004 Rosie has been widely exhibited in the UK and Europe, LA, Singapore, Hong Kong and Dallas. Her unique collage style has led to her work being featured in the likes of Vogue, Harpers Bazaar, Another Magazine, The Financial Times Magazine and The Sunday Times Style Magazine.

Rosie's figures draw reference from archetype's old and new, from Artemis to the modern day super model. Unrestrained in her technique she uses costume, intricate props, dramatic lighting, and playful collage to elevate her subjects to otherworldly, goddess like status. Staged without context or background, her subjects are objectified, adorned and manipulated, becoming an allegory of Emerson's own fantasy.

In 2014 she was invited to be Artist in residence at Somerset House and was commissioned by Hackney WickED Arts Festival to create a new world record by making the world's largest Cyanotype photograph. Her recent cyanotype works enable her to montage objects, with real size photographic negatives. Using the UV light from the sun to expose objects directly on the surface, she explores the interplay between painting, collage and photography.



'Lyra' Hand painted Cyanotype, Edition of 6 34 x 48 cm £850

EILEEN COOPER RA (b. 1953)

This important artist, whose work is instantly recognizable, is a key member of the British art establishment. Her work is incorporated in many public collections, notably the British Museum, Imperial College, the Arts Council Collection and the V&A. Elected a Royal Academician in 2001, in 2011 Eileen became the first woman to be appointed Keeper of the Royal Academy of Arts since it's inception. A print maker and painter, her stylised work is rooted in a figurative tradition, characterized by the use of bold linearity and formal composition. Narratives abound, her protagonists are surrounded by imagery that often suggest tension, the female form is always Eileen's starting point.

Selected Collections:

Arts Council Collection, Birmingham Museums & Art Gallery, Bristol Museum & Art Gallery, British Council, British Museum, Imperial College, London, Kunsthalle, Nuremberg, Germany, Manchester Art Galleries, MIMA, Middlesborough, New Hall Art Collection, Murray Edwards College, Cambridge, Newport Art Gallery, Open University, Milton Keynes, The Potteries Museum & Art Gallery, Stokeon-Trent, Swindon Art Gallery, Towner Art Gallery, Eastbourne, University of Warwick Art Collection, Victoria & Albert Museum, London, Walpole Library, Yale University, USA, Whitworth Art Gallery, Manchester, Wolverhampton Art Gallery.



Forever Blue, 2015 Ink & watercolour 76cm x 56cm £3,750



Harbour, 2008 Charcoal & Pastel 75cm x 101cm £5,500

DERYA ERDEM (b. 1974)

Derya Erdem was born in Istanbul in 1974. Since completing a degree from Marmara University Fine Art Academy Istanbul and studying for an MA in Visual Art at University College Falmouth, Derya has been exhibiting in galleries both nationally and internationally. Inspired by her travels and her dreams, Derya does not paint with a plan. She consciously engages with her sub conscious while drawing on the colours of the Cornish coastline. Derya Erdem's work is like Francis Bacon meets Willem de Kooning with a whole load of mystery thrown in.

Artist Statement

Inspired by repetitive dreams and underpinned by memories, my work is a direct response to my surrounding environment through immediate everyday experiences. Fascinated by how we perceive, feel, think and communicate through form, colour and movement, I investigate the interrelation between our external and inner worlds. Dream, the subconscious, and altered states are the recurring themes present in all aspect of my work.



Patches of the Sky 100cm x 120cm £2,650





TOM HAMMICK (b. 1963)

Tom Hammick has an MA in print making from Camberwell School of Art. Primarily a painter and printmaker he is also Senior Lecturer in Fine Art Painting and Printmaking at The University of Brighton.

Tom has an international reputation for his stunning colourful printmaking.

Although Tom's images have sometimes been defined as coming from a particularly European tradition of Romantic landscape painting, as a painter and in particular, as a printmaker, he is also influenced by looking at traditions of art outside Western culture: Japanese print and film, Chinese scroll painting and Indian miniatures, amongst other things.

His work is held in various public and private collections worldwide, including The British Museum, London; Yale Centre for British Art, Deutsche Bank; De Beers; ING Barings; Arthur Anderson; British Arts Council ; The Art Gallery of Nova Scotia; New York Library; National Library of Congress, Washington; Bibliotheque National Paris, Minneapolis Institute of Art.







NICOLE FARHI (b. 1946)

Nicole Farhi was tutored and mentored by Sir Eduardo Paolozzi, one of the most important and inventive British sculptors of the twentieth century. Farhi has created an idiosyncratic series comprising twelve busts of famous names from the worlds of art, fashion, stage and screen including Dame Judi Dench, Bill Nighy and Helena Bonham Carter; playwright Tom Stoppard; Anna Wintour, editor of Vogue; and artists Lucian Freud, Francis Bacon, Cedric Christie and Eduardo Paolozzi.

Farhi has been sculpting for almost 30 years, throughout her career as a fashion designer, and full-time for the past three years.

Nicole Farhi says: "The human face has always greatly interested me. I have a rather good memory for faces, even if in life I have seen them only once or twice as in the case of Freud and Bacon. Most of the time producing a portrait requires a rapport between the artist and the sitter. The true character of the person will come through these repeated sessions. Usually my sitters will come to the studio to be photographed or I will go to them. I will then start building an armature and after a few hours sculpting in clay the structure of the face will appear or not... Once I have the structure the true character will follow - sometimes days later, weeks, sometimes months."



Judi Dench, cast glass Edition 2/12 £4,560

KRISTINA HAGSTROM (b. 1965)

Kristina achieved a Distinction in her Visual Art Sculpture MA. in 2011 and has making stone and alabaster pieces since.

"Stone has always fascinated me and I have collected stones as long as I can remember. I grew up in the north of Sweden. As a child I spent a lot of time outdoors. Nature has been a great resource to get into flow with creativity. To me creativity is to give your work all you've got, to bring your whole soul into your work."

Kristina's work explores how sculpture can engage all our senses. A sculpture is tangible, you can feel it, touch it, smell it. This particularly striking piece expresses the joy and angst of the creative process.



ROGER HILTON (1911-1975)

Roger Hilton CBE was a pioneer of abstract art in post-war Britain. He studied at the Slade School of Fine Art, London. Hilton painted his first abstract work in 1950 and by 1952 he was constructing bold designs of irregular shapes in strong colours where affinities lay with art informel and his friend, the Dutch artist Constant. The influence of Piet Mondrian's work is also evident by the mid 1950s. However, his association with the St Ives artists – consolidated by his frequent visits from the late 1950s – no doubt underpinned the landscape associations in his work at that time.

Inspired by contemporary European post-war abstract trends, Hilton's figurative paintings became more concerned with the act of painting and increasingly abstract. His use of rich colour and texture led to an affinity and association with the modernists working in St Ives from the mid 1950s. By the end of the decade Hilton returned to 'reinvent figuration', demonstrating not only his frustration with the limitations of abstract painting and rejection of American Abstract Expressionism in favour of the European tradition, but also his discovery that images could be generated from the process of painting itself. Hilton's colourful dynamic images of women successfully bridged the gap between abstraction and figuration and also between images of the figure and the landscape.

Major retrospectives of Hilton's work have been held at the Serpentine Gallery (1974), Hayward Gallery (1993) and Tate St Ives (2006) and his work is represented in major museum collections throughout the world.





Untitled (Nude) 1973 Goache on paper 38 x 55cm Initialed and dated lower left £8,000

Untitled (Trees & Pond) 1973 Goache on paper 19 x 52 cm Initialed and dated lower right £5,000

ADRIAN HEATH (1920-1992)

In 1938, Heath studied under Stanhope Forbes at the Newlyn School of Art and at the Slade School in Oxford 1939. During the war he joined the RAF and was taken prisoner in Germany in 1942. During his imprisonment, he met Terry Frost who inspired him to paint.

Adrian Heath was a leading figure in the British Constructivist movement of the 1950s, alongside Victor Pasmore, Anthony Hill and Kenneth and Mary Martin. It was Heath who organized many of the groups early ground-breaking exhibitions, often at his own studio in Fitzroy Street. Unlike his fellow Constructivists, however, Heath always worked in paint, his art being 'constructed' out of sub-dividing the canvas into harmonious elements, often according to mathematical principles.

At the end of the 50s, there was a marked change in Heath's work, undoubtedly due to his teaching at Bath Academy of Art, Corsham, where he mixed with a different group of artists to those he had exhibited with previously. From about 1960 hints of the body can be seen, whilst his brushwork becomes looser, more fluid, suggesting the work of de Kooning, whose paintings Heath would have seen at the influential shows of American art at the Tate in 1956 and 1959.



Study for Painting 1968 Oil on card 19 x 23cm Titled & dated verso £8,000

WILLOW LEGGE (b. 1934)

Willow Legge studied sculpture at Chelsea School of Art from 1951 to 1956 under Willi Soukop and Bernard Meadows. Her work aspires to the Inuit sculptors and often features studies of animals, birds and the human figure in a style which echoes the early work of Moore and Hepworth and artists such as Frink and Marini.

The sculptures include carvings in stone and marble and work in direct plaster and bronze. Her focus is on simplified forms that can capture the inner essence of the subject, rather than literal representation. They are often personal explorations of events in Legge's own life and hold a quiet and contemplative beauty.

Willow's work has been exhibited in The Young Contemporaries Exhibition, The Royal Academy Summer Exhibitions, The National Portrait Gallery's touring exhibition of self-portraits by women artists 'Mirror Mirror'. Her long career has included her work as art therapist, portrait sculptor and book artist for the acclaimed Circle Press, founded by her husband Ron King.



Hang dog, bronze resin Edition of 9 61 x 17 x 71 cms £3000

JEREMY HOUGHTON (b. 1974)

Jeremy Houghton trained at The Slade School of Art, London. He was an official artist for London Fashion Week in 2008 and the Olympics in 2012; artist in residence at Highgrove in 2013, at Windsor Castle in 2014, and at Goodwood in 2015.

Houghton paints the atmosphere and essence of specific places, focusing on their spatial and temporal liminality. The objects that characterize these scenes are illuminated by the way that he shapes the spaces between things. His aesthetic is founded on the juxtaposition of similar shapes to areas that separate them, and the spaces in which bodies linger, shimmer, move and often take flight. Before our eyes, figurative forms appear to transform into abstract marks, or transmogrify into cryptic codes. Favoured themes are time, motion, transience and change.

Jeremy had a 10 year retrospective at the Ashmolean Museum in 2014 and has had solo shows in South Africa, India and London.







Blue 3, Oil on canvas 40 x 40 cm £2,500

KATE MONTGOMERY (b. 1965)

Kate Montgomery studied Fine Art at the Ruskin School, St John's College, Oxford and then the Royal College of Art in London, graduating in 1992. In the same year she was artist in residence at the Prince of Wales' Institute of Architecture.

"These paintings recall the interiors and gardens of seaside holiday houses from my childhood. Past domestic lives could be imagined through their wallpapers, furnishings and fittings from previous generations. My memories of those spaces are fugitive and embroidered : blues and purples communicate long distance in landscape painting, so blue is used symbolically here to represent memory and distance in time."

Permanent Collections: The Cromwell Hospital London, St John's College, Oxford, New Hall Women's Art Collection, Murray Edwards College, Cambridge, Vivien Duffield, Princess Margarita of Romania, Elizabeth Esteve-Coll, Jack Sheppard, HRH The Prince of Wales.







GINA PARR (b. 1957)

Gina Parr originally gained a First Class Honours Degree in Fine Art and then trained as a Production Set Designer at Chelsea College of Art.

Her work explores the line between abstraction and figurative recognition, between chance and control. Whilst fundamentally abstract, driven by autobiographical themes and figurative reference, Gina's work also explores the human condition through our connections to place, space, memory and it's underlying psychology. The result is a spacious, atmospheric and moody stage, heavily influenced by her work as a Production Designer for television.

Spatial history series 2015

Spatial history is a series of autobiographical landscapes, with emotional, personal connection to significant place identity: selective memories, like possessions, needing to be cleared and ordered. Familiar loved places, people, events and the passage of time, leaves an atmosphere of nostalgia and saudade, a yearning for time past and loved ones gone.

Parr has several works in the permanent Art collection at Keble College, Oxford and in private collections in the UK, United States, Canada, Norway, Germany, Switzerland, Eire and New Zealand.



Absentee Pennant 110cm x 110cm £3,650







A Series of Giant Steps 60cm x 60cm £1,395 Spatial History 60cm x 60cm £1,395 Low Ebb 75cm x 75cm £1,895

KEITH PURSER (b. 1944)

Keith Purser was born in Bromley, Kent in 1944. He attended Sidcup School of Art in the 1960s. Purser settled at Dungeness in 1997 after roaming Britain, Europe and the Middle East funded by jobs such as gardener/odd job man. He lived for a time in Trebarwith in North Cornwall and images of this area still appear in his paintings. His work emerges from distilled memories of coastal elements such as boats, clouds and fisherman's huts.

Keith Purser's paintings, prints and mixed media works have a surrealist air and lightness of touch through which he expresses the essence of time, sea and weather. Purser depicts seaside villages, today often shadows of their former selves. The contemporary fashion for 'objets trouvez' from the beach being a favourite component.





House on Chalk, Oil & mixed media on board 48 x 94 cm £4,500

The Albatross, Oil & mixed media on board 33 x 55 cm £3,400

CAROL ROBERTSON (b. 1955)

Carol Robertson studied at Cardiff College of Art 1974-78 followed by an MA in 1980-81 from Chelsea School of Art. She was then awarded the Boise Scholarship to Italy.

Carol Robertson's paintings remain firmly rooted within reductive abstract conventions. Although she doesn't seek to confirm or record the way the world looks, her work is never disconnected from it. She continues to make an informal relationship with landscape, architecture, nature and the environment.

"The circle is the most archetypal of all the forms I use: it has a universal resonance, so frequently found in art, architecture and ritual: an evocation of the universe and the heavens: the journey inwards, or outward, to or from the centre: a symbol of wholeness, completion and infinity: the unbroken line with no beginning or end: the eternal cycle".

We show Carol's work with thanks to Flowers Gallery, London.





KARIN SCHOSSER (b. 1966)

Karin Schösser studied at Camberwell College of Arts and the Royal College of Art. She graduated from the RCA in 1999 with a Masters in ceramics and glass.

Karin's influences include Cezanne and Manet. The portraits in the Manet Exhibition at the Royal Academy moved and motivated Karin to feature portraits as well as the figure in her ceramics, particularly using ceramic glazes. Karin makes her own glazes with the aim to create a palette uniquely hers. She uses colour and gold leaf to heighten emotional presence. Karin hopes to use the limitations of ceramics to create an original image and by testing the boundaries of ceramic materials hopes to reveal something fresh about the figure.

Selected group exhibitions: Jerwood Drawing Prize (2010), Academy of Arts, London (2012), RBA Annual Open, Mall Galleries, London (2012, 2013), Small is Beautiful, Flowers Gallery (2013), The ING Discerning Eye (2011, 2012 & 2014).





CERI RICHARDS (1903-1971)

Ceri Richards was born in 1903 in the welsh village of Dunvant. He studied at Swansea School of Art from 1921 to 1924 and at the Royal College of Art from 1924 to 1927. His work gradually moved towards surrealism after exposure to the work of Picasso and Kandinsky.

From 1940 to 1944 Richards ran the painting department at Cardiff School of Art; he was also commissioned by the Ministry of Information to make drawings of South Wales tin-plate workers. A commission to illustrate the poem The force that through the green fuse (1933) by Dylan Thomas for Poetry London (xi/3, 1947) led to paintings and lithographs related to Thomas's writings and to the work of other poets such as Vernon Watkins.

Music was a strong theme of Richards's post-war work. The Cycle of Nature paintings (from 1944), with their powerful rhythms and metamorphic sexualised forms, perhaps characterize best what Richards himself saw as a Celtic element in his work, with a 'basis in proliferation and metaphor'.

Good examples of Ceri Richard's work can be seen in the Collections of TATE Gallery and Pallant House.



Tinplate Worker Mopping his Brow, 1942 Ink, watercolour & wax resist on paper 35.5 x 22.8 cm £12,000 Also available: Tinplate Worker Booting Up, 1942 Ink, watercolour & wax resist on paper 22.8cm x 35.5 cm £8,000

ANDY WAITE (b. 1954)

Andy Waite's landscapes draw from the tradition of the Romanticists whilst expressing an energy that is distinctly contemporary. These paintings immerse you in, and are a celebration of the English landscape and all its elemental power. Their abstracted quality and emotive spontaneity mean they do not always reveal themselves immediately, asking you to return and discover something not at first seen, offering an ongoing dialogue that only slowly unfolds.

Andy Waite has shown widely since 1990 after working for 10 years as a graphic designer. Over the years Andy has shown with the Catto Gallery, London and with various dealers, Linda Blackstone and Nicholas Bowlby. This year Andy was awarded Highly Commended, Sussex Artists Award, Pallant House, Chichester.



JOHN WELLS (1907-2000)

John Wells lived in Ditchling, Sussex until c.1921 and studied medicine at University College Hospital, London, 1925-30. Though his only formal artistic training was from night classes at St Martin's School of Art during 1927-8.

John Wells initially trained as a doctor, but was encouraged to become an artist by Ben Nicholson and Naum Gabo both of whom had moved to St Ives during the War. Initially Wells made purely abstract geometric constructions, but these soon began to reflect the world around him: the rigging of boats, the flight-patterns of birds and the movement of clouds over the Cornish peninsular.

Wells was a co-founder of the Crypt Group and the Penwith Society of Arts, both of which were showcases for the 'new generation' of St Ives artists that included Wells, Heron, Lanyon and Wynter. From the 60s onwards, Wells withdrew from exhibiting in London, preferring to work alone in his studio and as a result, the last few decades of his life were full of experimentation as he sought a way of interpreting the uniqueness of his surroundings through abstraction.

Tate St Ives held a major retrospective in 1998 and his work can be found in a number of public collections, both in Britain and abroad.



Sea Fringe, 1939 Oil on gessoed canvas stretched over board Signed, titled & dated verso 40.6 x 30.5 cm £14,000

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CANDIDA STEVENS FINE ART is a contemporary fine art gallery and consultancy based in Chichester specialising in Modern and Contemporary British Art. Working with Royal Academicians and emerging artists alike, Candida Stevens Fine Art brings the best of Modern and Contemporary British Art to West Sussex.



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