

PETER WALDRON

Candida Stevens Gallery

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CANDIDA
STEVENS
GALLERY

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Peter Waldron (b. 1941)

Peter Waldron is in his fifth decade as an artist, still learning, unerringly positive and genuinely excited about the revelations to be found in the making and seeing of art. He has created a significant and broad corpus of works.

Born in Swindon, he comes from a family with a strong tradition of rail works engineering, going back several generations. It was a path that he too was expected to take, and he dutifully 'stuck it out' until he was 21 years old. Art though was a strong calling for him. As a boy he was always drawing, painting and making things, so when the offer came to sign up to evening art classes, he immediately put his hand up. It was during these sessions that he was encouraged by the tutor to consider enrolling as a full time student. Something that he had 'no idea' was possible. It was to change the direction of his life.

In 1962, he joined Swindon School of Art's foundation course. He went on to gain a place at Chelsea School of Art, where he indulged in the 'terrific atmosphere', the brand new building at Manresa Road and having access to tutors and artists such as John Hoyland, Richard Hamilton - who later encouraged him into his first solo show. He took advantage of all the opportunities and made a natural progression towards painting. It was, and remains, the medium that offered him the broadest means of expression. In 1968 he was awarded Fellowship in Painting at Gloucestershire College of Art.

Waldron is an artist deeply influenced by the abstract inquiry of that time. He comments that he wanted to 'get

away' from figure-field painting and rely instead on colour and the canvas to be the object and concept behind his work.

The subjects that interest him are intertwined with his own personal development. He explains that the two are 'inseparable'. For him, painting is an expression of both personality and the product of experiences, good and sometimes very bad. The work has to be truthful and 'let nothing get in your way'. This is not easy, and in attempting to reveal something it conversely extends the feeling of mystery about it too. Painting is an emotional process, to which he must stay attuned, open ended and purposeful. Even in the simplest subject, pictures can be loaded with emotion. He believes it is these qualities that make an artist and without them, it cannot be art.

In visual terms, his work is very structured, frontal, with no diminishing perspective. Strong, graphic marks fill the canvas, lattice-like and dramatic. He is 'not afraid of colour', which vibrates under his energetic mark-making, worked and layered into intense tones. His touch is exuberant, big-hearted, yet executed with clarity and precision. Intrusions of black feature in much of his later work, which he uses to give both depth and perspective. All interconnect and reveal a yin-yang balance of the rhythms and forms he sees in the natural world.

Waldron is highly knowledgeable about his subject, not only his studies but from the years he spent sourcing and handling art, teaching at art schools and first hand experience of working with and being amongst some of the most influential British artists of the 20th century. He worked as an assistant for Patrick Caulfield and later

had a studio in SPACE, in London, alongside Bridget Riley and Peter Sedgley. He had solo exhibitions at the Serpentine Gallery and The Museum of Modern Art, Oxford. His work was also shown at The Royal Academy's Big Paintings exhibition and at the Whitworth in Manchester. He comments that all these events have 'shaped him' and been invaluable and important to the development of his work.

In the last decade, his work has been mainly influenced by the time he has spent in his studio in Crete. A place first introduced to him by Caulfield, he later re-visited it and decided to spend the summers there. His work focused on abstract expressions of the natural Cretan environment and stories of Greek mythology. His Louloudia flower series has been a departure of style for him, neither abstract or figurative, he explored the freedom to spontaneously draw with a brush. Walking through his studio, where he would place paper around the walls, he moved quickly from one to the other mark-making but putting colour and form at the forefront. It was a release, after the more controlled and darker subject of his Zeus series, pre-predominately painted with black, evoking the experience where the Greek god was hidden in a cave as a baby. These Cretan years and explorations have allowed him the time to move himself forward as an artist and 'get to know what I was about'.

Today he is based back in his studio in Hastings and he is feeling invigorated by his work, "I have a fabulous studio and I've always got something up my sleeve. There's no excuses". It's as elemental to him as the rhythms of nature itself, as he takes care to point out, "there's Earth, Fire, Water ... and Art".



Skylon, 2010
Acrylic on board
73 x 87 cm



Chorio, 2012
Acrylic on board
75 x 87 cm



Totem painting 1, 2012
Acrylic on canvas
135 x 100 cm



Totem Painting 2, 2012-13
Acrylic on canvas
125 x 125 cm



Totem Painting 3, 2012-13
Acrylic on canvas
125 x 125 cm



Ouranos, 2013
Acrylic on canvas
132 x 132 cm



Louloudia Series 1, 2016
Acrylic on paper
115 x 85 cm



Louloudia Series 2, 2016
Acrylic on paper
115 x 85 cm



Louloudia Series 3, 2016
Acrylic on paper
115 x 85 cm



Louloudia Series 4, 2016
Acrylic on paper
115 x 85 cm



Minos, 2016
Acrylic on paper
116 x 85 cm



Cretan Dance, 2016
Acrylic on paper
116 x 85 cm



Zeus Series 1, 2016
Acrylic on paper
116 x 85 cm



Zeus Series 2, 2016
Acrylic on paper
116 x 85 cm



Zeus Series 3, 2016
Acrylic on paper
116 x 85 cm



Dikte, 2017
Acrylic on board
79 x 86 cm



Fang Series 6, 2017-2018

Acrylic on canvas

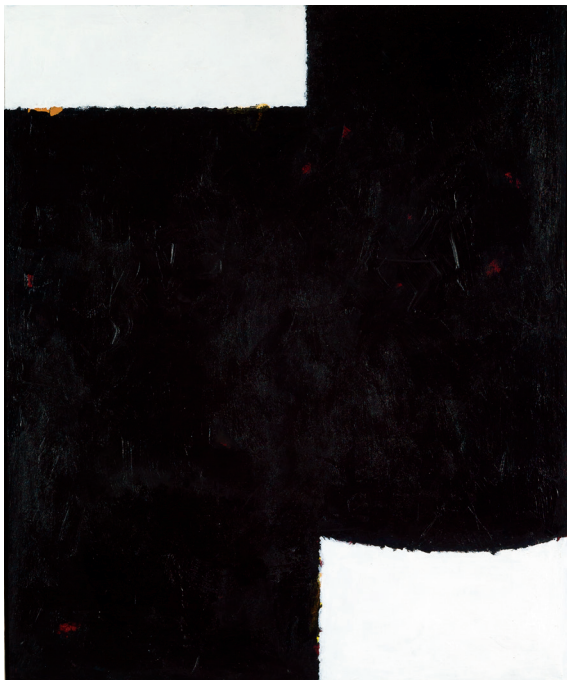
135 x 100 cm



Fang Series 3, 2017-18
Acrylic on canvas
135 x 100 cm



Fang Series 4, 2017-18
Acrylic on board
100 x 95 cm



Fang Series 5, 2017
Acrylic on board
76 x 65 cm



Trojan Series 1, 2018
Acrylic on board
115 x 83 cm



Trojan Series 2, 2018
Acrylic on board
115 x 83 cm



Trojan Series 3, 2018

Acrylic on board

115 x 83 cm

PETER WALDRON

1941	Born, United Kingdom
1956-1962	Trained as a Mechanical Engineer
1964-1968	Studied at Chelsea School of Art. London.
1968-1969	Fellow in Painting, Gloucestershire College of Art
1967-1969	Studio assistant to Patrick Caulfield
1975	First visited Crete
1989	Established studio in Milatos Crete

Solo Exhibitions:

1969	University of Nottingham
1969	Serpentine Gallery – London
1972	Museum of Modern Art – Oxford
1993	Julian Hartnoll Gallery – London
2001	Stables Art Gallery - Old Town Hastings
2001	Trinity Arts Centre - Tunbridge Wells Kent
2003	Stratton Gallery - Old Town Hastings
2008	Municipal Gallery - Agios Nikolaos Crete
2010	F-ISH Gallery – Hastings
2013	Anthony Hepworth Fine Art – Bath
2017	Swindon Museum and Art Gallery
2018	Hastings Museum and Art Gallery

Selected Group Exhibitions:

Young Contemporaries – London
Exhibition 29 - Museum of Modern Art Oxford
Big Paintings for Public Places - Royal Academy London
Younger Contemporary Painters - London and USA
SPACE at Joshua Taylor Gallery – Cambridge
Art Spectrum - London
Big Paintings Exhibition - Whitworth Gallery Manchester
SPACE in Aberdeen

'Drawing' Museum of Modern Art Oxford
'Draw' Exhibition - Gardner Centre University of Sussex
Two Dimensions - Swedish Touring Exhibition
Coastlines - Towner Art Gallery Eastbourne
London Group - RCA Galleries London
Contemporary Arts Fair - RCA Galleries London
ART 94 - London Contemporary Art Fair
Painting Exhibition - Hastings Museum and Art Gallery
Museum of Visual Arts Heraklion. Crete.
Baker Mamonova Gallery St Leonards on Sea
Festival 15 - Art Forum Hastings
Brownsword Hepworth Gallery London

Work included in the following Public Collections:

The Arts Council of Great Britain
Chelsea College of Art
Ivor Braka - London
Douw Collection - Breda Holland
Julian Hartnoll Gallery - London
Municipal Gallery - Agios Nikolaos Crete
Zoe Designs - Agios Nikolaos Crete
Mr & Mrs Pieter Pappot - Amsterdam
Museum of Visual Arts, Heraklion, Crete
Hastings Museum and Art Gallery
Nottingham University

Private Collections in Britain, USA, Turkey, Greece,
Holland, Sweden and Japan

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