

Atelier 2009

Artists' estates and artists we represent



a studio selection
catalogue I

private collecting online: www.messums.com

Atelier

Artists' estates and artists we represent

2009



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AT MESSUM'S we strongly believe that purchasing a work of art is a deeply personal decision and should be a pleasurable experience from start to finish. I am therefore delighted to introduce the first in a new series of catalogues presenting works

carefully selected from our inventory, which we are making available on our website, www.messums.com and also to view (by appointment) at The Studio. The Studio is set in the grounds of Lords Wood, a former retreat for members of the Bloomsbury Group, and today our country home, just outside Marlow.

In over forty years of dealing experience in the field of British Art, here at Messum's we have witnessed many changes in market trends and have always remained at the cutting edge of the ways in which art is presented to the public. 'Private collecting online' is one such development, allowing our clients to browse our constantly updating inventory in the comfort of their own homes—viewing paintings close-up, comparing works on-screen, perusing relevant information and buying with confidence. Throughout the whole experience, our experts are just a phone-call away and are more than happy to arrange for paintings to be delivered to your home, free-of-charge within a fifty mile radius of Marlow, so that you may consider them in situ. With much of our inventory arising from private sources or being drawn from the studio estates that we represent, Messum's bring art to you directly, as affordably as possible – from our home to yours.

DAVID MESSUM, Chairman

online

Sign up on our website, www.messums.com, for Private Collecting Online. This new service allows you to search with ease through our inventory and keep tabs on your favourite artists. New works are regularly added to the inventory and you can be assured of early notification. Exhibitions, catalogues, prices and research are also available through Private Collecting Online.



at home

Transporting works within a 50 mile radius of Marlow is free! So why not arrange to have one of our staff bring a selection of paintings to you, to be considered in the comfort of your own home? Please speak to one of our salesmen for further information.



8 Cork Street, London W1

viewing

Whether in our gallery at 8 Cork Street or in the country at The Studio, Marlow, Buckinghamshire, book an appointment to view works at your convenience, with one of our experts on hand to offer information and advice.



The Studio, Marlow



IN THESE turbulent times – when banking seems another word for gambling and we are painfully reminded that houses are primarily for living in – it's helpful to ponder the value of painting.

Art makes us feel better – which is why it should be prominent in every school, workplace and hospital. It soothes and heals and strikes beyond the passing preoccupations of the material world to the spiritual, eternal and sublime.

Art makes a house into a home, being an expression of personal taste, desires and dreams. Buy What You Love is the best maxim – ensuring that you will get a big return from an artwork over years and decades whatever the momentary market price.

I personally have repeatedly spent rather more than I felt I could afford, and have only ever regretted the pictures I missed. Only once did I buy for pure investment, with the idea of a speedy sale at profit, and 15 years later that picture is still on my wall and among my most prized possessions.

But the recent collapse of the antiques market has further bolstered the financial value of pictorial art. The vogue for more minimal interiors has brought a clearing of domestic spaces and a fresh focus on walls with pictures either jostling

together or floating freely. More and more people want to live with original and high-quality art.

And the huge and ever-spiralling prices realised for the BritArt of Damien and Tracey underline the relative cheapness of so much recent and contemporary British painting.

For people who really love the art of looking, the value of an artwork goes far beyond the initial concept. It lies in excellence of execution and in the intimacy and integrity flowing from an individual hand rather than a workshop.

If the British character lies in a rugged individualism, this trait is most certainly true of our artists. Whether grouped in friendships, schools or families, the singularity of each substantial talent inevitably breaks out – just look at the dazzling distinctiveness, over and above the pleasing links of kinship, from Piper clan members in this catalogue.

Messum's artists are all singular talents and yet many of their pictures sit happily side by side – being a demonstration and celebration of fine draughtsmanship and a revelling in colour and form.

IAN COLLINS

Ian Collins is an art writer and curator with a particular interest in the creativity of East Anglia. His latest book is *Bird on a Wire: the Life and Art of Guy Taplin* (Studio Publications, £29.95).



AS I AM SURE you will have swiftly surmised, this catalogue is designed to give a broad impression of

the variety of art that we value by picking a representative selection of individual works.

It is also designed to bring into focus the longstanding relationship we have with the art we sell, something that distinguishes our interests from an auction house model. All of the art you see here and in the broader space of our new website are works in which we have a vested commitment of longevity; whether it is financial in the works we own or in the commitment of time to the artists we support. Estates of artists, of which Michael Upton is the most recent addition, are in the same way long-term statements of belief in the value of reputations built over time.

Our website has been redesigned to make our expertise and inventory easier to access and also the prospect of choice a more enjoyable one, do try it and I would be interested in your thoughts, it is a new departure for us.

Forced as I occasionally am in these circumstances to offer my favourite out of a given selection, I always start with the question, "What would look good on my wall?"



William Bowyer
The Conservatory, 1980
oil on canvas 127 x 101 cms 50 x 40 ins

before venturing down more esoteric routes of selection. I would love to hang the De Glehn of Venice, but I know the house would tip over with such a sudden infusion of grandeur. As the recent owner of a piece by Rose Hilton I would like to add to that with further examples of classic figurative names, Lionel Bulmer, Margaret Green perhaps, or a racy painting by Simon Carter, but I have always hankered after William Bowyer's work; he is such a consummate handler of paint and has one of the most deceptively unassuming of eyes. *Conservatory* (1980) I know to be a seminal piece by him, so I will go for that—and I know exactly where it would go too.

JOHNATHAN MESSUM, Director

David Andrew b.1934

Studio with Sculpture, St Ives (detail)
oil on canvas 76 x 61 cms 30 x 24 ins
signed



Falmouth, Autumn
oil and acrylic on canvas 92 x 60 cms 36 x 24 ins

David Andrew was born in Redruth, trained at the Falmouth School of Art and then at the Slade School in London from 1958-9. At that time he was greatly influenced by Ben Nicholson and Piet Mondrian and it was also then that he first became interested in the psychology of perception. Following his student days, Andrew taught at Bournemouth and Portsmouth Colleges of Art, spending his summers travelling and painting in the stronger light of the Mediterranean and around the coasts of the USA and Canada in a recreational vehicle he transformed into a mobile studio. A further teaching post at Queens University, Canada, followed in 1971 and he remained as Associate Professor until 1995. In 2004 Andrew returned to Cornwall and now lives and works in Mousehole.



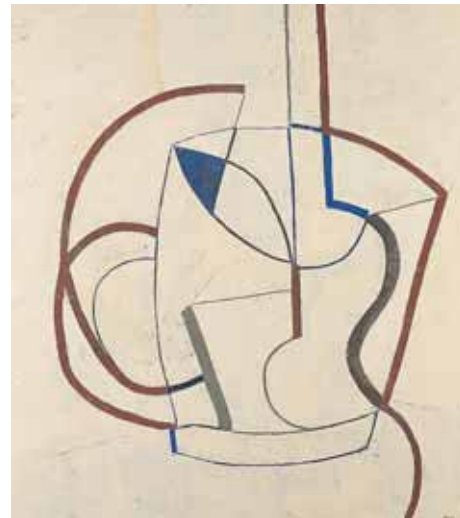
Camel River, Cornwall
mixed media 91 x 122 cms 36 x 48 ins
signed

Jeremy Annear RWA b.1949

Light Forms (Soft White), 2001
oil on canvas 71 x 71 cms 28 x 28 ins



Siesta Song
oil on board 23 x 28 cms 9 x 11 ins
signed and dated lower right



White Line Lyric
oil on canvas 122 x 107 cms 48 x 42 ins
signed and dated lower right

Jeremy Annear was born in Devon and has since moved westwards into Cornwall where he lives in a converted chapel on the Lizard Peninsular with his wife, the painter Judy Buxton. He trained at the Exeter College of Art, has taught at a number of art colleges in the South West and is a member of the Newlyn and Penwith Societies of Artists. The influence of the St Ives painters is clearly very strong in Annear's work, but there are other interests in evidence as well, including the art of Klee, Picasso, Braque and Mirò.

Jeremy Annear will have a one-man show at Messum's from 18th March to 4th April 2009.

Umber Light and Line Form
oil on canvas 96.5 x 91.5 cms 38 x 36 ins
signed and inscribed on reverse



Peter Brown NEAC b.1967

Rockpools at Lee Bay: End of the Summer (detail)
oil on canvas 25.4 x 38 cms 10 x 15 ins
signed and dated lower left



Brighton Pier, Early Evening
oil on canvas 50.8 x 127 cms 20 x 50 ins
signed and dated lower right



Stair Hole and the Path to Durdle Door
oil on canvas 50.5 x 101.5 cms 20 x 40 ins
signed and dated lower right

Peter Brown made his name as a painter of the urban scene, first of all in Bath and then, in a series of sell-out shows at Messum's, in London. 'Pete-the-Street' still works out-of-doors and on-the-spot, but in some of his most recent work he has relocated to that most quintessentially English of locations, the seaside holiday resort. When painting in town, Brown's engagement with the city's population has been of increasing importance, so the move to the beach—always a prime location for people watching—is in many ways a logical one. For Brown, recording architecture and capturing the effects of light and weather are limited motivations for painting. In a recent interview he said, "It is the sense of place, the people and the life of a town I am really interested in".

Peter Brown's forthcoming one-man show at Messum's will take place from 13th to 30th May 2009. An exhibition of his Edinburgh and Glasgow views will be held with Alexander Meddowes during the course of the Edinburgh Festival 2009. For Brown's latest publication *Brown's Bath* (55 plates on views of Bath, price £25), please contact The Studio.



Melting Snow, Belvedere, Bath II
oil on canvas 101.6 x 127 cms 40 x 50 ins
signed and dated lower right

William Bowyer RA NEAC b.1926

Winter Cyclamen
oil on canvas 71 x 81 cms 28 x 32 ins



The Conservatory, 1980
oil on canvas 127 x 101 cms 50 x 40 ins

A gregarious man and an artist laden with honours—being both a Royal Academician and pilot of the NEAC for three decades—William Bowyer is still dubbed the most famous unknown artist in Britain.

Born in Staffordshire in 1926, Bowyer trained as an artist at night while toiling in a coal mine during the day as a 'Bevin Boy'. At the Royal College of Art he was taught by Ruskin Spear and Carel Weight—mentors who would become life-long friends. His work has for decades been divided between Thames-side scenes around his London home in Chiswick and the Suffolk coast between Dunwich and Southwold. He has put down deep roots in both places and is noted for being out and about with his paints and easel in all weathers.

A selection of Bowyer's fine earlier works are held by the gallery.

Joe Cole 1920-1984

Boy and Bottle, 1949 (detail)
oil on plaster block 22 x 28 cms 9 x 11 ins
signed and dated lower right



Woman with Fish
oil on canvas 71 x 55 cms 28 x 21½ ins



Joe Cole was born in Redcar in 1920, studied painting at Scarborough School of Art, and at the outbreak of war volunteered for the RAF. Although trained as a rear gunner in heavy bombers, his exceptional artistic ability was noticed by the Air Ministry and he was commandeered as a camouflage designer and constructor.

After the war Cole finished his interrupted studies at Scarborough, becoming lecturer then Head of Painting at Middlesbrough College of Art. He was a great 'enabler', helping to launch many artistic careers including those of Len Tabner and William Tillyer. His particular interest was in depicting people engaged in some special activity – pigeon fanciers, women selling fish, schoolgirls playing cat's cradle. His subjects are simplified into angular shapes, and share the sense of symbolism and nostalgia for a vanishing way of life that imbues the work of the English Neo-Romantic painters.

Artist estate represented by Messum's.

Simon Carter b.1961

Quay House II, 2008
acrylic on canvas 127 x 152.4 cms 50 x 60 ins



Willy Lott's House, Summer 2007
acrylic on canvas 116.8 x 127 cms 46 x 50 ins

Postman turned painter Simon Carter lives in Essex, where he was also born and raised. Based on the coast, his explorative art seems balanced between representation and abstraction, earth and water. His vibrant and dynamic images—rooted in copious notes made on the spot of fields, mudflats and waves—have been likened to landscapes of the mind. Having trained in Colchester and London, he demonstrates how the far horizons of observation and contemplation can be studied on home turf. Chosen by Gary Hume for the 'Painting is Dead: London Live Painting 2004' exhibition of contemporary British art, he has also helped create a garden at the RHS Hampton Court show.

Simon Carter's first one-man show at Messum's will take place from 24th June to 11th July 2009.

Quay House, Summer 2008
acrylic on canvas 116.8 x 127 cms 46 x 50 ins



Alan Cotton b.1938

Provence – Spring Landscape in the Luberon
oil on canvas 36 x 36 cms 14 x 14 ins

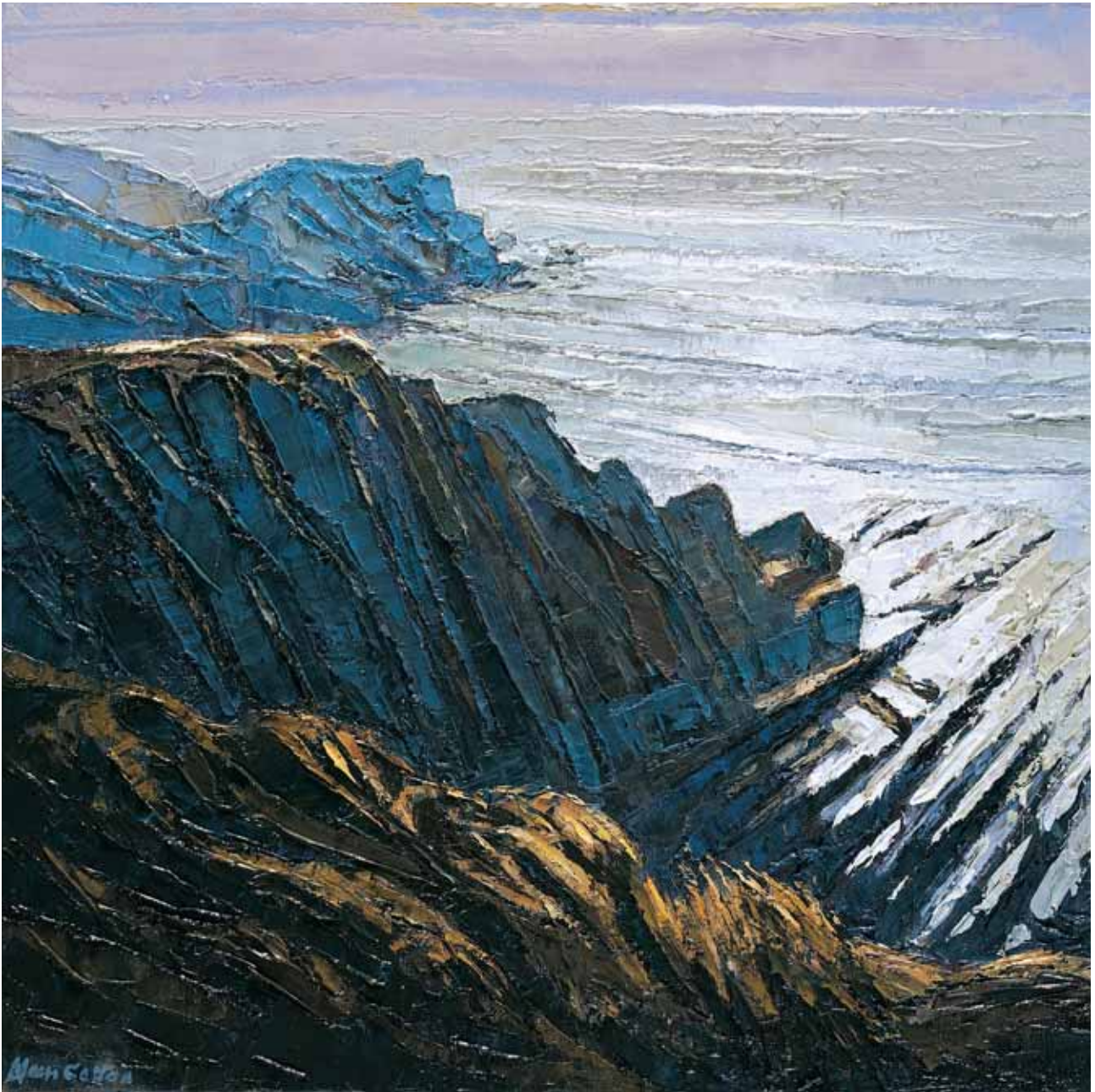


Provence – Remote Farm in the Vaucluse
oil on canvas 36 x 36 cms 14 x 14 ins



Provence – Gordes from across the Valley
oil on canvas 36 x 36 cms 14 x 14 ins

Alan was brought up in Redditch, Worcestershire, where he attended the local grammar and art schools, before moving on to study at Ruskin Hall, Bournville School of Art. He progressed to Birmingham College of Art and after three years in the painting school there, completed his training at Birmingham University and at the University of Exeter, where he took his Master's Degree. Alan is a founder member of the South West Academy of Fine and Applied Arts, he was President for the first six years and is now President Emeritus. He is a member of the Chelsea Arts Club and The Arts Club in Dover Street, London. In 2005 Alan was honoured to accompany His Royal Highness, The Prince of Wales, to Sri Lanka, Australia, New Zealand and Fiji as his Tour Artist. In July 2006 he was awarded an Honorary Doctorate by the University of Exeter for his 'outstanding contribution to the Arts'.



Devon – Sheer Cliffs at Hartland
oil on canvas 51 x 51 cms 20 x 20 ins

Jane Corsellis NEAC RWS RWA b.1940

Figure Study and Reflection (detail)
watercolour and bodycolour 36 x 28 cms 14 x 11 ins



Interior Reflections, Granada Balcony
oil on canvas 51 x 36 cms 20 x 14 ins



Morning Time II
mixed media 78 x 104 cms 31 x 41 ins

From prize-winning student at the Byam Shaw School of Art to mainstay of the New English Art Club, Corsellis is well respected among her peers and has enjoyed a glittering and far-flung career. She has lived in Spain, Hong Kong, Canada and Malaysia, but more recent subjects emanate from travels closer to home; in London, Cornwall, her home in West Wales, in Venice and Florence and with family and friends in the South of France.

Corsellis's constant fascination with the differing qualities of light found in different parts of the world, or just through the course of a single day, brings her into a direct line of descent from the impressionist-influenced artists who founded the New English Art Club, of which she is now a key-player.

Reflections II
oil on canvas 76 x 81 cms 30 x 32 ins



Lilian Colbourn 1897-1967

Figure on a Seat, Paris (detail)
oil on canvas 56 x 70 cms 22 x 27 ½ ins signed
signed lower left



La Creperie Bretonne, Paris, c. 1960
oil on board 76 x 61 cms 30 x 24 ins signed



Paris Street Scene I
oil on canvas 51 x 41 cms 20 x 16 ins
signed on reverse

Lilian Colbourn spent some of her happiest and most productive years in the storm-battered North Yorkshire fishing village of Staithes. As early as 1932 she exhibited a painting at the Walker Art Gallery in Liverpool, another work was exhibited at the Paris Salon in 1947 and Paul and John Nash were admirers of Lilian's early paintings when she exhibited them at the Berkeley Galleries in London. While her paintings are known for their powerful expressionistic vigour, her drawings are no less energetic. They are noted for their delicacy of touch and animated changes of pace that signal the artist's first excited engagement with her subject.

Artist estate represented by Messum's.

Wilfrid de Glehn RA NEAC 1870-1951

Model Seated on a Ledge: Study for
'The Enchanted Isle', c. 1924
sanguine 51.5 x 38.5 cms 20¼ x 15¼ ins
Atelier no. 674



Gondola Poles c.1910
oil on canvas 58.4 x 55.9 cms 23¼ x 22 ins
Literature: Laura Wortley Wilfrid de Glehn: A Painter's Journey, 1989, no.15 (illus.)



Wilfrid Gabriel de Glehn was still studying in Paris with Gustave Moreau when he first met John Singer Sargent, whose friend and fellow-American, Edwin Austin Abbey, had just accepted an ambitious commission to provide murals for the Boston Public Library. They hired de Glehn to provide assistance with the project during his vacations. Sargent and de Glehn remained firm friends and travelled together in Europe on many occasions long after the Boston murals were complete. When Wilfrid married the American painter Jane Erin Emmet de Glehn she also joined these summer excursions to the Alps, Italy, Spain and Corfu. There all three would often set up easel within sight of one another and paint outside in the open air during the golden days of summer.

The latest publication on the de Glehns, *In Search of a Golden Age* by Dr Jane Hamilton, published by Studio Publications, price £19.95, is available from The Studio. Artist Estate represented by Messum's.

Jane Emmet de Glehn 1873-1961

Umbrella Pines, Roque Brune, Provence (detail)
oil on board 46 x 61 cms 18 x 24 ins signed lower left
Atelier no. 153



Mrs D. Burrows, née Monod
pencil and chalk 38.5 x 26.1 cms 15¼ x 10¼ ins
inscribed lower right
Atelier no. 1274



Tartaines on the Quayside in St Tropez
oil on canvas 46 x 53 cms 18 x 21 ins
Atelier no. 141

Jane Erin Emmet was born at New Rochelle, New York, on October 8th 1873, the youngest of ten children. She studied art along with her sister Lydia and cousin Ellen Emmet Rand, known as "Bay", at the Art Students League in New York, where both William Merritt Chase and John Henry Twatchman were teaching. Together in Paris with her sister Bay she continued her studies principally under Fred MacMonnies. With her four other sisters, Jane Emmet continued a lineage of artistic talent that had arrived in America at the beginning of the nineteenth century. It was most likely through her cousin Bay that Jane first met her future husband Wilfrid de Glehn. Once married in 1904, the couple returned to London and set up house in Chelsea and Jane exhibited on occasion at the New English Arts Club, the Royal Academy, and in 1913 contributed some of her much admired drawings of friends and acquaintances to accompany Wilfrid's show at the Fine Art Society in London.

Artist Estate represented by Messum's.

Nancy Delouis b.1941

Journée de Printemps (A Spring Day) (detail)



Journée de Printemps (A Spring Day)
oil on canvas 65 x 50 cms 25 1/2 x 19 3/4 ins
signed lower right



Nancy Delouis cites Matisse (alongside Gauguin, Bonnard and Vuillard) as a major hero and ongoing influence. She hails from an artistic family—her maternal great-grandfather was Auguste Rodin's first cousin—but perhaps the greatest impact on her work has come from an ancestral line of enamellers in Limoges, the city where she lives to this day.

Delouis's images of women in domestic interiors, floral and garden studies, landscapes, park and market scenes are shot through with a sunburst pigment and a sense of heat beyond the canvas. There is thus a recurring echo of Matisse's Morocco, Gauguin's South Seas and the sultry Provence which may rival Paris as the soul of France. As if in leisure and in luxury—but in reality thanks to intense creative labour—the harmonious pictures of Nancy Delouis present a celebration of the sensuality of paint and of life itself in which we are warmly invited to share.

Nancy Delouis's long-awaited one-man show will take place at Messum's from 16th September to 3rd October 2009.

James Dodds b.1957

Transom of an Aldeburgh Beach Boat – edition of 150
linocut 40 x 39 cms 16 x 15 ins signed lower right



Harris Brothers' Smack
oil on linen 122 x 86 cms 48 x 34 ins



Looking Forward with Red Samson Posts
oil on linen 61 x 152 cms 24 x 60 ins

James Dodds is an artist able to paint shipping from the inside out. Like a nautical-anatomist, he picks apart the structure of each vessel, revealing their great timber skeletons. Producing abstracted images of breadth and power, his paintings convey the raw strength of vessels built to withstand the elements and, having trained as a shipwright, rebuilding Thames barges on Britain's east coast before studying at the Royal College of Art and pursuing a career in painting, he is intimately acquainted with his subject. Dodds has recently returned from a period spent painting in the great shipyards of Maine and the north-eastern United States, so the selection of his new work to be shown at his forthcoming exhibition at Messum's and at the Palm Beach Fair in 2009 is expected to be distinctly American in flavour.

James Dodds will hold a one-man show at Messum's from 25th February to 14th March 2009.

Bow of a Blue-Bottomed Smack
oil on linen 96 x 96 cms 38 x 38 ins



Laurence Edwards b.1967

Hover
bronze, no. 1 of an edition of 6
90 x 107 cms 35 x 42 ins



Kite
bronze, no. 1 of an edition of 6 125 x 120 cms 49 x 47 ins



Born, raised and still residing in Suffolk, Laurence Edwards began his training at Canterbury College of Art and in 1988 moved to London to study bronze casting and sculpture at the Royal College of Art. There he won a clutch of prizes, one of which enabled him to travel to India where he was able to study traditional casting techniques. Combining the resulting knowledge with state of the art casting techniques, he has produced an army of monumental figures that that feel simultaneously mythological and modern.

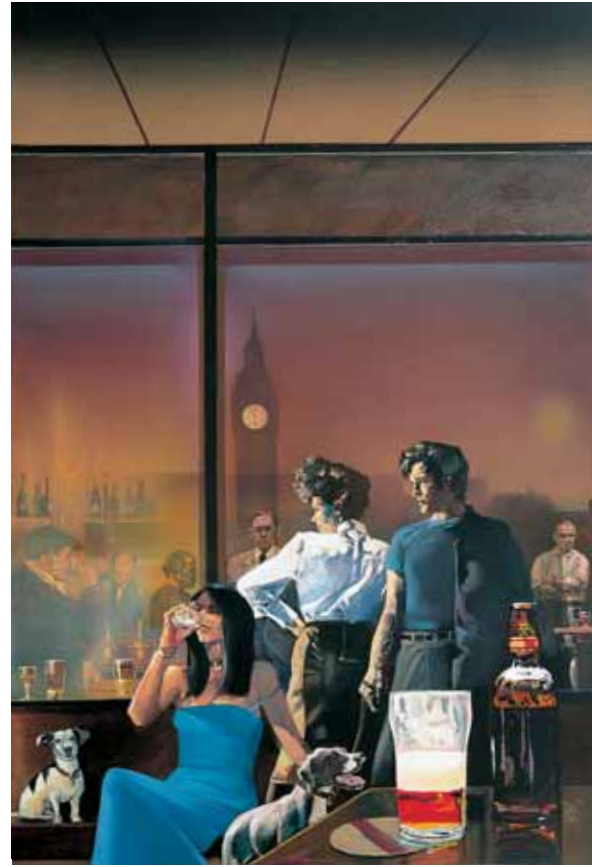
Edwards has completed a number of public commissions across the country, sits on a number of gallery committees, runs his own gallery space and is a guest curator at Wingfield Arts. His familiarity with the process of bronze has led him away from conventional casting – he has chosen another path, one that relishes experimentation and technical innovation. In 2006 Edwards won the Freakley Prize for the most outstanding portrait sculpture awarded by the Society of Portrait Sculptors.

Mike Francis b.1938

Avec moi ce soir? (detail)
acrylic on canvas 61 x 76 cms 24 x 30 ins



Time Ladies and Gents Please
oil on board 76 x 51 cms 30 x 20 ins



Veteran photo-realist painter Mike Francis is known for his glossy, highly-finished pictures of women in ambiguous, often erotically-charged situations. His choice of titles, with their references to song lyrics, double entendre, popular idiom and East-End slang, add to the sense that while everything appears clear on the surface, all may not be exactly how it seems. His is a profoundly contemporary imagination, but his technique is deeply rooted in the Old Masters. While sketches along with photographs may help in the composition of some of his works, he is not a great fan of the airbrush and his studio is littered with the traditional array of brushes, sticks, rags and sponges. Nonetheless, few traces of this process are left visible on the canvases themselves, freeing the viewer to engage with the images without concern for what the artist may have intended us to think. The slick surfaces bring together past and present, memory and allusion with observable reality in a number of fascinating, amusing, and thought-provoking ways.

Michael Forster 1907-2002

Tree in Bloom 1976
acrylic on paper 46 x 62 cms 18 x 24 ins
monogram and date lower left; signed,
dated and inscribed verso
Atelier no. 222

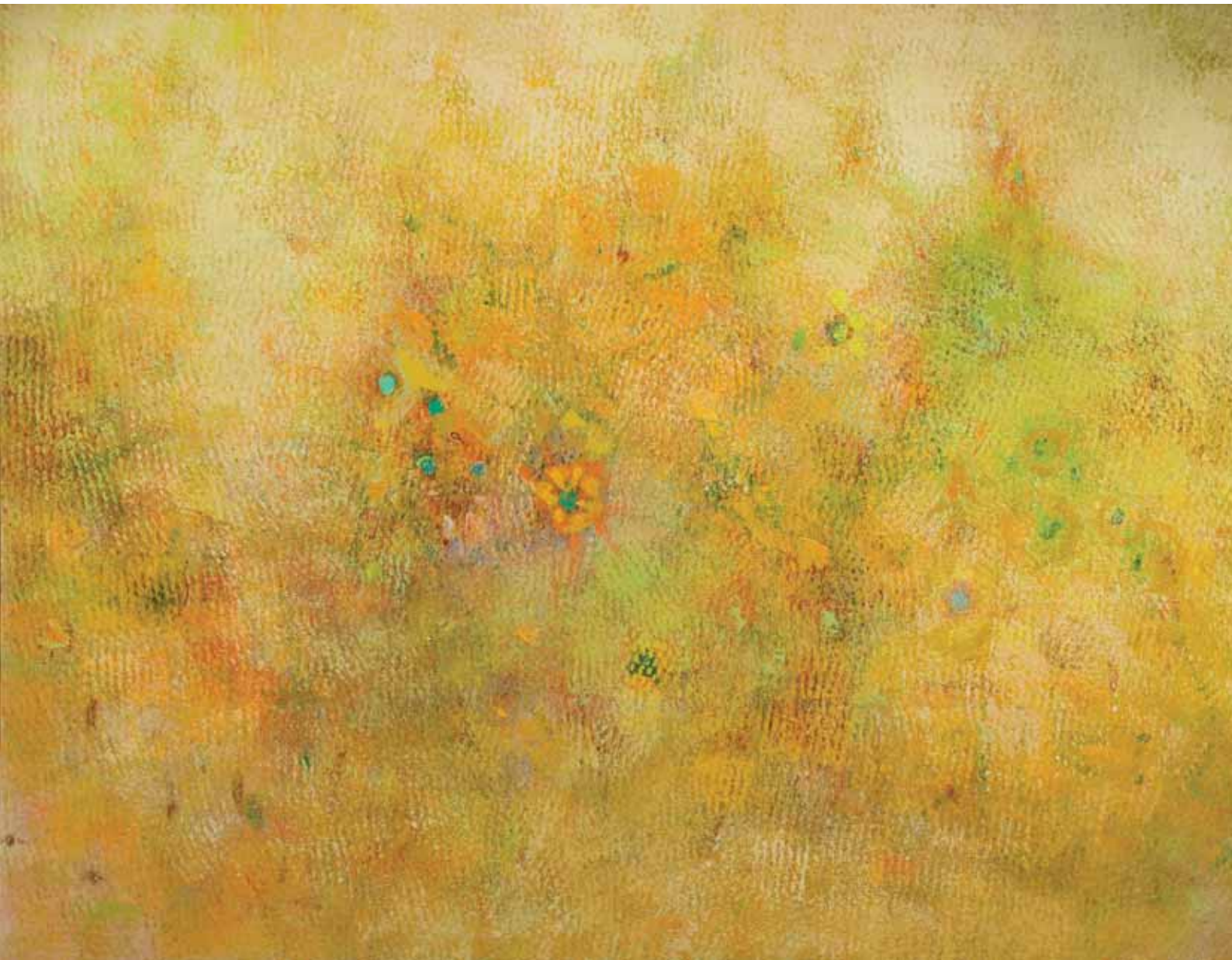


Chasing Butterflies, 1976
acrylic on paper 45 x 58 cms 17 x 23 ins
monogram and date lower left; signed, dated and inscribed verso
Atelier no. 217

Michael Forster's primary concern as a painter was the transference of the experience of light and the patterns of nature into instinctive abstract forms. He spent much of his long career away from the centres of aesthetic fashion—born in India before travelling to Canada and Mexico—and created a body of work that establishes him as a highly original interpreter of the night sky in his cosmic abstractions, as well as a luscious and evocative painter of the English landscape.

Settling finally in Treen, Cornwall, for the final thirty years of his life, Forster's continued energy, zest for colour and for the material of paint itself is all the more astonishing given the dark secret he carried within himself for the majority of his life: the murder of his father by his mother and her lover while he was still a young boy in India. The powerful images and turbulent emotions of those early years undoubtedly fed his art, but out of them came works that are remarkable in the force of their positivity and beauty.

Artist Estate represented by Messum's.



Summer's Spell, 1988
acrylic on canvas 91.4 x 121.9 cms 36 x 48 ins
inscribed with monogram and date on reverse
Atelier no. 649

Derek Gardner VRD RSMA 1914-2007

Vanguard (detail)
watercolour 25 x 36 cms 9¾ x 14¼ ins



Nelson's 'Agamemnon', 65 guns, with 'Ça Ira', 80 guns, in tow of 'Vestale', 36 guns, 13th March 1795
oil on canvas 41 x 61 cms 16 x 24 ins signed lower left

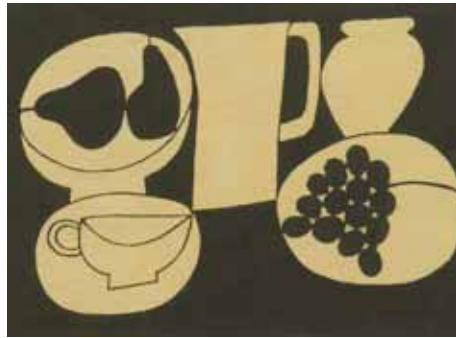
Born on the eve of World War One – into an era when Britannia still ruled the waves – Derek Gardner was the grand old man of British marine painting, in a line of great talents spanning more than three centuries, from the Van de Veldes via Samuel Scott and Nicholas Pocock, William Lionel Wyllie and Montague Dawson.

Derek Gardner would have hated the word hero to be used in his own case, but his distinguished service at sea during World War Two covered the Atlantic, Arctic and Indian oceans and ended with the rank of commander. In the Mediterranean he was both honoured and injured at the 1942 storming of Algiers aboard the gallant Broke, which sank after the action. His resulting loss of hearing, near complete following an attack of tic typhus in Kenya, spurred him to chart new waters as an entirely self-taught painter.

Artist Estate represented by Messum's.

Anthony Gilbert 1916-1995

Lady in a Brown Coat
mixed media on paper
8.4 x 7.2 cms 3¼ x 2¾ ins



Still Life with Fruit
mixed media on paper 11.5 x 16.3 cms 4½ x 6½ ins



Woman in Profile in front of Trees
Wash Off (mixed media on paper)
14 x 19.5 cms 5½ x 7¾ ins



Patterned Lady - Blue and Red
watercolour 30 x 20 cms 12 x 8 ins

Anthony Gilbert trained at Goldsmith's College in London and spent the majority of his career in advertising. In 1943 he joined the leading advertising agency J. Walter Thompson and remained with the company for 25 years. A member of the Society of Industrial Artists, he completed murals for the Festival of Britain in 1951 and proved an inspired artist in stained glass. He was a shy, reserved man, always immaculately dressed—the epitome of an English gentleman. From the 1940s, his work graced the pages of fashion and lifestyle magazines, including Vogue, House and Garden, Radio Times, The Strand, and Lilliput. Perhaps Gilbert's best-known design is the familiar image of 'After Eight' chocolates. His work is in the tradition of the great British illustrators, Aubrey Beardsley, Edward Bawden and Eric Gill. It displays great versatility of technique, breadth of imagination, and exudes sheer, timeless, style.

Artist Estate represented by Messum's.

Margaret Green NEAC 1925-2003

Old Roses (detail)
oil on canvassed board 41.5 x 51 cms 16¼ x 20 ins
signed lower left; Atelier no 302



Verdant Garden
oil on board 30 x 78 cms 12 x 30¾ ins
Atelier no. 357



Lionel in the Garden
oil on canvas 76.5 x 101 cms 30 x 40 ins signed lower right
Atelier no. 347

Hailing from County Durham, Margaret Green determined on life as an artist after a youthful encounter with Patrick Heron on a family holiday in Yorkshire. Graduating from her local art school with a scholarship to study at the Royal College of Art, then displaced by war to the Lake District, she continued to gather up hearts and prizes, but her biggest coup was discovering her life-long companion, Lionel Bulmer.

Based in Chelsea after the war, and teaching in art schools to buy time for painting, the couple produced pictures of London parks, streets and embankments before looking further afield to the Sussex countryside and shore. They made a more lasting move to the Suffolk countryside on the discovery of their ancient Suffolk hall house in its own wilderness near Stowmarket. There they made their own private paradise. Margaret's paintings became smaller, subtler and more intimate as time progressed, but when painting by the sea or along the Blyth estuary she emerged as an artist of assured techniques and ambitions. During an eleven-year widowhood she never painted another picture.

Artist Estate represented by Messum's.

Lionel Bulmer NEAC 1919-1992

Winter Light (detail)
oil on canvassed board 41.5 x 51 cms 16¼ x 20 ins
signed lower left: Atelier no 302



Footpath in the Snow, 1954
oil on canvassed board 122 x 155 cms 48 x 61½ ins
signed and dated lower left - Atelier no. 1039
Exhibited London: New English Art Club, 1954, no. 318

Son of a London architect, Lionel Bulmer displayed an early talent for fine draughtsmanship. On being demobbed, he enrolled at the Royal College of Art and found the institution relocated to the Lake District. There, in a dramatic and romantic landscape he met his soul-mate Margaret Green. As artists and lovers they were inseparable for the next 48 years, being referred to by their friends as 'Margaret and Lionel'. Until the late 1960s Bulmer's widely exhibited oils and watercolours were wrought in the restrained palette of the Camden Town School. Then, as the partners' work became almost indistinguishable, he decided on a radical change of direction, exploring the pointillism of Seurat and the legacy of the Nabis group of post-impressionists. By this time the partners were relocating from London to Suffolk and Bulmer's most striking images were produced beside the North Sea at Aldeburgh, Southwold and Walberswick, casting the haunts of the NEAC pioneers in a brilliant new light.

Artist Estate represented by Messum's.

Andrew Hemingway b.1955

Still Life Tulip and Silver Vessel Reflected, 2006 (detail)
pastel on paper 26.5 x 32 cms 10½ x 12¾ ins
signed and dated lower left



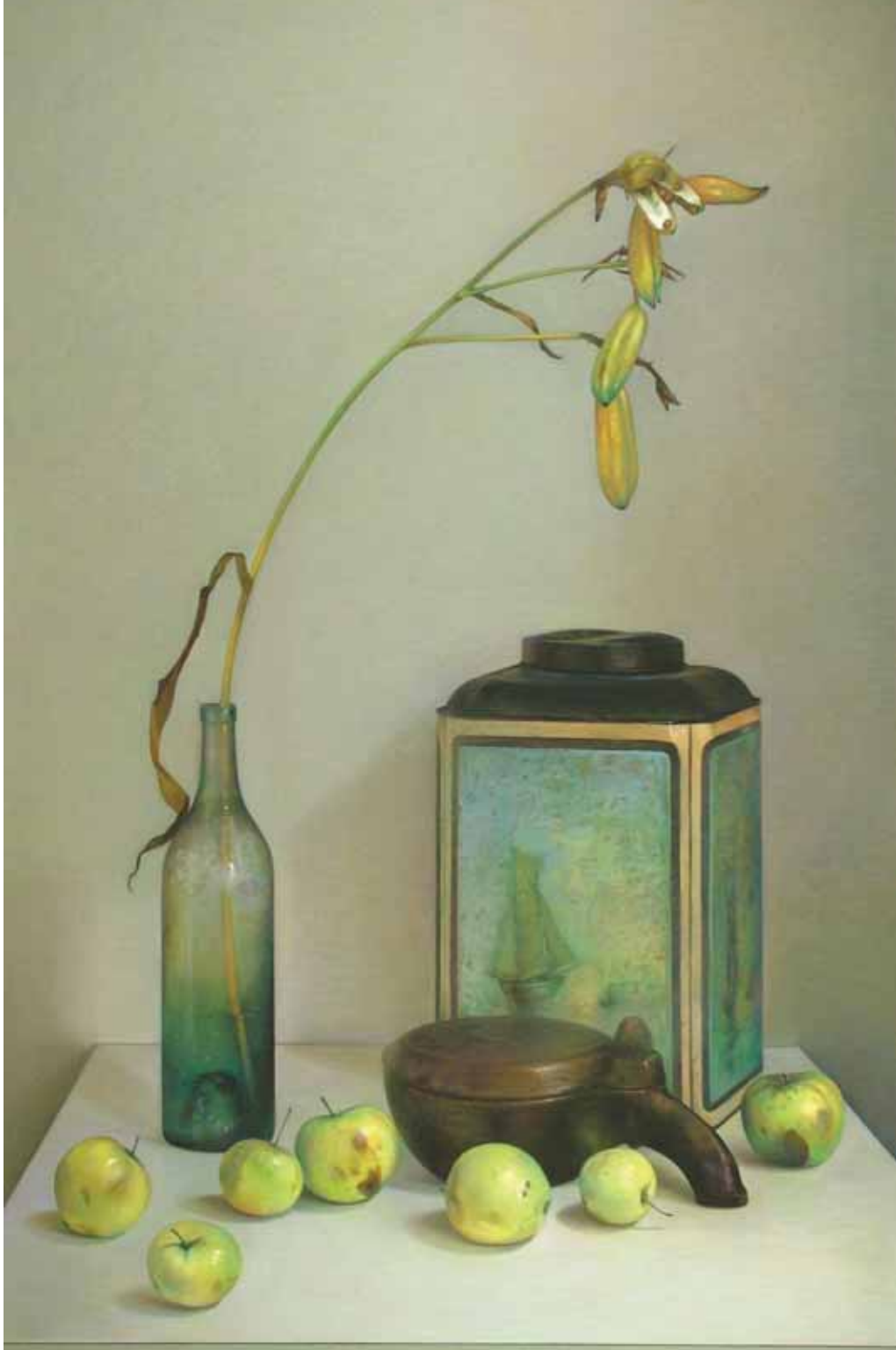
Still Life White Cushion, Black Eggshell
pastel on paper 19.1 x 25.4 cms 7½ x 10 ins



Candle Light I
pastel on paper 77.5 x 28.6 cms 30½ x 11¼ ins

Working slowly in pastels or egg tempera, Andrew Hemingway produces a very limited number of pictures each year – each one exact and exquisite. Born in Yorkshire, and studying at the Barnsley School of Art and then at Camberwell, he went on to travel and paint in Italy, Norway and Japan. In 1980 he had his first painting accepted by the Royal Academy, the year in which he also began what were to be regular showings with the Piccadilly Gallery. As well as London, his work has been exhibited from Burford to Basle. There have also been displays in Cologne and Dusseldorf and in Edmonton, Alberta. The eggshells, tulips, fruit and precious objects found in his powerful still lives borrow from the vocabulary of the Dutch Old Masters and reflect the beauty and fragility of life.

An exhibition of new work by Andrew Hemingway will take place at Messum's 7th to 24th October 2009, coinciding with the launch of a new book by Jenny Pery, to be published by Studio Publications.



Still Life Arrangement with Apples, 2004
pastel on paper 157.5 x 96.5 cms 62 x 38 ins
signed and dated lower left

Philip Hicks b.1928

Youngster
oil on board 25 x 30 cms 10 x 12 ins
signed lower left



Fine Day by the River
oil on canvas 71 x 122 cms 28 x 48 ins



Rooster in the Snow
oil on board 40.6 x 50.8 cms 16 x 20 ins

Hicks attended Winchester College of Art before honing his skills at Chelsea School of Art and the Royal Academy Schools. He is married to the sculptor Jill Tweed and both artists have passed on to their daughter, the wildlife portraitist Nicola Hicks, the priority of careful observation.

Since 1990 when Philip Hicks moved from London to Oxfordshire, joining Messum's a few years later, he has worked in a mainly figurative manner. But in the 1970's and 80's his style was much more abstract. Over the last year he has concentrated on bringing together this two sides of his works, forging a synthesis which has resulted in a new personal and very recognizable style. It allows him to deploy his subject matter with great freedom across the canvas, and his gift as a colourist, together with his love of paint, reveal themselves more strongly than ever.

Philip Hicks will hold a one-man show at Messum's from 22nd April to 9th May 2009

Brian Horton b.1933

Estuary with Setting Sun
gouache 34 x 45 cms 13 x 18 ins
signed lower left



Snowdonia Landscape, Mist Clearing
mixed media 53 x 71 cms 21 x 28 ins

Born 21 August 1933, Brian Antony Horton was educated at Shrewsbury School and Exeter College, Oxford. Following his National Service, he enrolled at Cheltenham College of Art, where he met Sheila, his future wife. They married in 1957 and have three creative daughters: a sculptor, ceramicist and painter. Following a spell working for Lloyds in the City of London, and then taking over an interior design company with a friend on Lower Sloane Street, Horton returned to painting in 1967. He worked as a painting restorer, finding time for his own paintings only occasionally. These gradually took over, however, and he eventually became a professional painter. He has exhibited at the Royal Academy, the Royal Watercolour Society in 2004 and 2005, and has had a regular series of solo shows with Messum's for more than two decades. He and his wife live in a rambling Jacobean house in Buckinghamshire with views over countryside that rolls into Berkshire beyond.

Rose Hilton b.1931

Grey Still Life, 1999
oil on canvas 76 x 76 cms 30 x 30 ins



Valerie in the Yellow Dress
oil on canvas 76 x 51 cms 30 x 20 ins
signed lower left



Studio Hilton
oil on canvas 102 x 127 cms 40 x 50 ins

Rose Hilton, née Phipps, was born in Kent. She was the middle of seven children and her parents were devout Plymouth Brethren. Eager to escape the restrictions of home, Rose first persuaded her parents to allow her to study at the Beckenham School of Art from where, in 1953, she won a scholarship to the Royal College of Art in London. There she won the Life Drawing and Painting Prize as well as the Abbey Minor scholarship to Rome in 1958. On her return she met and fell in love with the artist Roger Hilton. The couple married in 1965 and set up home together in a house on Botallack Moor, St Just, where they lived until Roger's early death in 1975. At her recent retrospective held at Tate St Ives in January-May 2008, the paintings were chosen to reflect the increasingly abstract nature of Rose's work, though she rarely abandons figuration entirely.

An exhibition of new work by Rose Hilton will be held at Messum's from 3rd to 20th June 2009, an event which will coincide with the publication of a new book about the artist by Andrew Lambirth, to be published by Lund Humphries.

Studio Interior
oil on canvas 91 x 91 cms 36 x 36 ins
signed lower right



Peter Iden b.1945

Orange Downland, 2006
oil on board 48.3 x 50.8 cms 19 x 20 ins
signed and dated



Downland near Storrington, 2007
oil on board 55.9 x 55.9 cms 22 x 22 ins
signed and dated



Nocturnal Landscape, 2007
oil on board 61 x 61 cms 24 x 24 ins
signed and dated

Peter Iden's observations of the West Sussex chalk downlands that surround his home in Chichester are, in some ways, enormously literal representations, but at the same time they seem to carry an arcane underscore. A native of the county, having trained at the West Sussex College of Art and Design in Worthing, a serious illness in 1993 led Iden to turn his back on a fruitful career as a freelance topographical watercolourist and explore a new-found passion for oil paint. Hasty gestures or marks summate a tree or gate whilst broader reaches of colour and form allude to the feelings that the ancient hills inspire during his extensive walks criss-crossing them on foot. The paintings are perhaps inspired by Iden's own sense of human frailty and its contrast with the overwhelming presence of the hills, whose lifespan verges on the eternal. In May 2003 Peter Iden showed for the first time at Messum's and his work has met with enthusiastic acclaim ever since.

Frozen Landscape, Sussex
oil on board 70 x 70 cms 27½ x 27½ ins



1/16, 04

Kurt Jackson b.1961

Artichoke, 2006 (detail)
etching and drypoint, edition of 30
14.5 x 9.5 cms 5¾ x 3¾ ins



Gorse, 2001
mixed media 121.9 x 121.9 cms 48 x 48 ins
signed and inscribed
Exhibited:
London: David Messum, Kurt Jackson, 2002, no. 1



Newspaper Headlines, 2008
mixed media and collage on canvas
91.5 x 91.5 cms 36 x 36 ins

Having spent his entire adult life in Cornwall, Kurt Jackson feels a deep empathy for the place, its people, their cultural heritage and the lie of the land. He now lives with his family on a smallholding at the edge of St Just where they grow their own vegetables and generate their own energy. Jackson's engagement with the landscape is thus as practical and ideological as it is artistic. His work is almost always executed outdoors. He enjoys the physical challenge of working on large canvases in the open-air, often in extreme weather conditions. Much of the appeal of his work arises from the energy of this direct, instinctive application of paint on canvas within nature. He also tends to incorporate elements of the environment into his canvases in a manner somewhat reminiscent of Kiefer. Thus sand and bits of fishing net and oilskins join the more conventional oils and acrylic, ink, shellac and plaster in his engaging, sensually satisfying surfaces.

Kurt Jackson's exhibition 'Forest Gardens' will be held at our Cork Street gallery from 15th to 31st January 2009.

Atlantic, Botallack Cliffs, Penwith, July 2001
mixed media on canvas 152.4 x 152.4 cms 60 x 60 ins
signed and inscribed
Exhibited: London: David Messum, Kurt Jackson, 2002, no. 27



Lucy Elizabeth Kemp-Welch

RI ROI RBA 1869-1958

Study for 'To Arms!', c. 1898 (detail)
pencil 10.2 x 16.5 cms 4 x 6½ ins
several studies on reverse
Illustrated: Laura Wortley, Lucy Kemp-Welch:
The Spirit of the Horse, Woodbridge: The
Antique Collectors' Club, 1988, p. 52



Study of the Racehorse, Cryptical
pastel 34 x 48 cms 13¼ x 19 ins
signed and inscribed



Timber Hauling in the New Forest, 1903
oil on canvas 30 x 61 cms 12 x 24 ins
signed and dated lower right

Illustrated: Laura Wortley, Lucy Kemp-Welch: *The Spirit of the Horse*, Woodbridge: The Antique Collectors' Club, 1988, p. 64

The outstanding horse painter of her generation, Lucy Kemp-Welch began her formal artistic training in 1891, at Sir Hubert von Herkomer's famous painting school at Bushey, Hertfordshire. From 1895 she was exhibiting regularly at the Royal Academy and, although she was never elected a member on the grounds that she was a woman, *Colt Hunting in the New Forest* (1897) was acquired for permanent display at the Tate Gallery by the Chantry Bequest. It was one of the first paintings by a female artist they had ever purchased. In 1902 she was elected a member of the RBA and in 1914 she was elected as the first president of the newly formed Society of Animal Painters by her peers, among whom were Sir Alfred Munnings and Lionel Edwards. In 1915 she started work on the commission for which she is perhaps most famous—a new edition of Anna Sewell's classic tale, 'Black Beauty'.

The Artist's Estate was purchased by Messum's in 1972, leading to a series of successful exhibitions, publications and her artistic reappraisal.

Study for Autumn Gold, 1933
oil on canvas 50.8 x 61 cms 20 x 24 ins
signed and inscribed lower left, 'To my friend, Marguerite Frobisher'.
Illustrated: Laura Wortley, Lucy Kemp-Welch: *The Spirit of the Horse*,
Woodbridge: The Antique Collectors' Club, 1988, p. 160



Eardley Knollys 1902-1991

Still Life: Lemons, Peaches and Cucumber (detail)
oil on canvas 61 x 63 cms 24 x 25 ins



Red Trunks
oil on canvas 66 x 46 cms 26 x 18 ins



The Chalk Heap
oil on canvas 61 x 46 cms 24 x 18 ins
signed lower right

Having shown a remarkable gift for judging the work of others as a dealer in Post-Impressionist and Bloomsbury School painting until 1939, and with a long career with the National Trust behind him, it was not until relatively late in life that Eardley Knollys started to paint. The impetus came in 1949 through his friends Edward Le Bas and Duncan Grant, the former of whom took him on a painting trip to Brittany.

His influences came from the social circles in which he had taken an active part since leaving Oxford, as well as the painters whose work he had dealt in so successfully prior to the war. He dined with the Woolfs, with Ottoline Morrell at Garsington Hall, and knew Lytton Strachey and Vita Sackville-West. His lasting admiration for Gauguin's Breton paintings and his love of strong colour made him a truly English Fauv

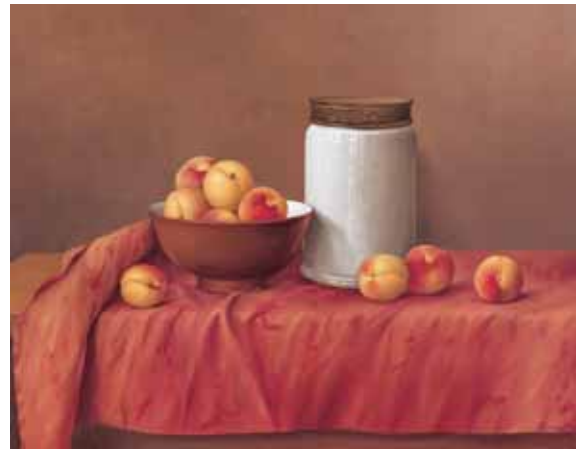
Artist Estate represented by Messum's.

Nadine Lundahl b.1958

Six New Potatoes on a Ledge (detail)
oil on panel 9.5 x 40 cms 4 x 16 ins



White Plate with Radishes on a Blue-Clothed Ledge
oil on panel 25 x 40 cms 10 x 16 ins



Apricots and an Earthenware Jar on a Red-Clothed Ledge
oil on panel 40 x 50 cms 16 x 20 ins

Nadine Lundahl trained at the Royal Academy of Arts in her native Antwerp, and her home was always filled with beautiful objects, courtesy of her Finnish antique-dealer father. Her great-aunt was Finland's revered painter, Amelie Lundahl. Though the two women never met, this heritage clearly instilled in her a love and appreciation for beautiful things. On these objects is cast a clear Nordic light, which illuminates and displays a sensual feast of contrasting surfaces. The bloom of ripe fruit is set against glimmering china, which is in turn set against the gentle creases and folds of sumptuous fabrics. The stillness of Lundahl's still life is not the inertia of death, it is rather the achievement of an attentive, satisfying, meditative calm. The vivacious life of Lundahl's paintings is borne of this stillness. Increasingly difficult to realise in today's fast-moving world, Lundahl nonetheless manages to do so, and to great artistic effect.

Martyn R. Mackrill b.1962

Running from the Mark
pen and ink 41.9 x 41.9 cms 16½ x 16½ ins



The Golden Age
watercolour 45.7 x 55.9 cms 18 x 22 ins



Ghosting over the Tide
oil on canvas 40.6 x 50.8 cms 16 x 20 ins

Martyn Mackrill was born on the Isle of Wight where he is still resident, the son of a marine engineer in the Merchant Navy and a grandson of the owner of a fleet of trawlers. His earliest days were spent around boats and harbours, and drawing and painting his surroundings came as a natural extension to this way of life. For Mackrill, as for many yachtsmen, the late-Victorian, early-Edwardian periods are looked on fondly as a golden age of yachting and he and his wife have lovingly restored a 1910 gaff-rigged cutter called Nightfall. Such vessels were originally owned by an elite that included members of the Royal houses of Europe, and were raced by skippers and crews often made up of fishermen motivated by the promise of a share in the prize money. They offer not only elegant lines and superb craftsmanship that are pleasing to the eye, but represent the thrill of competition and the spectacle of man struggling against the elements.

An exhibition of new work by Martyn Mackrill will be held at Messum's from 15th July to 1st August 2009.

Closer to the Wind
oil on canvas 101.6 x 127 cms 40 x 50 ins



Bridget McCrum b.1934

Five Bronze Doves in a Bowl, 2006
spun steel and cast bronze
diameter: 154 cms, 60 ins



Sheep, 1989 (cast 1994)
bronze 72 x 57 x 115 cms 28 x 22 x 45 ins
no. 3 of an edition of 4

Bridget McCrum's work is a potent fusion of the ancient with the modern. She works primarily in stone, from which some pieces are also cast in bronze. Initially influenced by archaeological finds as well as by the work of Brancusi, Hepworth and Moore, her sculpture also contains oblique references to the landscape and fauna around her homes in Devon and Gozo. McCrum continues to draw every day. Set high above the Dart Estuary, her drawing studio is the perfect vantage point from which to view the birds circling and gliding above their prey and this vertiginous view is the starting point for many pieces of sculpture. The basis of her work is a lyrical abstraction of living forms, a process after which only the primary elements of her animals and birds remain identifiable. McCrum has exhibited and is collected both nationally and internationally. Her largest creation to date, *Merlin*, was commissioned by Rolls Royce for their new factory in Bristol.

St Bartholomew's Hospital, Smithfield, London, 1959 (detail)
pencil, pen, brown ink and watercolour
33 x 49.5 cms
13 x 19.5 ins
signed and dated lower right; inscribed lower left



Hugh McKenzie 1909-2005



All Hallows by the Tower, 1959
watercolour 31 x 47.3 cms 12¼ x 18½ ins
signed and dated lower right



Deptford Creek
watercolour 31.2 x 46.5 cms 12¼ x 18¼ ins
signed and inscribed lower right



Interior of a Museum, 1984
oil on board 15 x 19.5 cms 6 x 8 ins
signed and dated lower right

Hugh McKenzie's watercolour drawings record the changing face of London during a period of immense architectural upheaval. His knowledge of architecture—by all accounts formidable—was born not of dry historical study but came from his years of experience working with the fire service, which he did throughout the war years and for some time beyond. Prior to the war McKenzie had trained at the Slade School of Fine Art under Henry Tonks, but hopes of supporting himself as a full-time artist during the slender years of the Depression were slight and he took on a number of administrative jobs in the City. He spent many of his lunchtimes in the pubs, cafes and churchyards of The City, feeding his fascination for its history and observing and noting his impressions down in his sketchbooks and in the weekends noting the urban topography of Greenwich and Blackheath where he lived. His admiration for the work of Sir William Walcot, Henry Rushbury and Sydney R. Jones remained evident through to the end of his life.

Artist Estate represented by Messum's.

Agustí Puig b.1957

Untitled, 2005
mixed media on canvas
130 x 97 cms 51 x 38 ins



You're in my Heart, 2005
mixed media on paper 125 x 85 cms 49 x 33 ins



Agustí Puig is a Catalan painter who follows in the footsteps of modern greats and fellow countrymen Picasso, Mirò, Gris and Tapis, while clearly remaining determined to make his own mark.

Based in an old factory in a blasted industrial town close to but a world away from cosmopolitan Barcelona, Puig works with minimal materials and maximum energy and commitment. Working in a basic palette drawn from the pigments of earth and fire (red, ochre, brown, grey, black), the artist seems to salvage familiar motifs from the flames or the darkness. Here we may perceive a bottle, there a shoe or a candle. Most often – dazzled by the vibrancy of image and the vitality of line – we find ourselves following the contours of a female body.

Messum's have had a long association with Sala Pares, Barcelona, who represent the artist. An exhibition of new work by Agustí Puig will be held at Messum's from 5th to 22nd August 2009.

Edward Piper 1938-1990

Interior at Arles, France, 1990 (detail)
watercolour and ink 61 x 46 cms 24 x 18 ins



Girl at the Window, 1989
pencil and wash 46 x 71 cms 18 x 24 ins

Beginning his artistic career in the British post-war gloom, with a famous father known for his paintings of soulful landscapes and damaged buildings, Edward's approach to life was by contrast irrepressibly optimistic: "I know life is a veil of tears but most days I wake up thinking 'hello sun, hello flowers'". He started out as a pop-artist, with a series of hard-edged paintings of pin-up girls and Edward Piper's subject matter has seldom changed. Erotic, frankly sexual, his paintings of the female form are beguiling, his languid use of inks and washes concealing rigorous observation and graphic dexterity.

Artist Estate represented by Messum's.

Luke Piper b.1966

Wingfield Manor at Dawn, Derbyshire, March 2008 (detail)
mixed media on Saunders Waterford paper
56.5 x 77 cms 22 x 30¼ ins



Sutton Scarsdale, Derbyshire, March 2008
mixed media on Saunders Waterford paper
66 x 101.6 cms 26 x 40 ins



Hardwick Hall, Derbyshire, March 2008
mixed media on Saunders Waterford paper
66 x 101.6 cms 26 x 40 ins

Working at speed in a mix of media—the ingredients usually including pencil, ink, wax crayon, watercolour, pastel and gouache—Luke Piper's paintings have the idiosyncratic Piper look. Luke picked up many of his father's working practices while working alongside him as a child, and his choice of subject matter—views that reach that little way beyond a horizon dotted with romantic ruins—readily recalls the work of his grandfather, John Piper. Luke's father Edward advised him not to become an artist, but a degree in geography from Cambridge only encouraged his passion for landscape, its inner workings and interrelations. While this knowledge undoubtedly informs his paintings, the work itself is about vision and the specific conditions that can make a particular landscape or cityscape, for a moment, magical. The struggle, then, is a Romantic one—to capture that moment. "If you spend too much time you lose the moment. You've got to try and paint without thinking about it—you've got to take the leap."

Henry Piper b.1969

Fish Face (detail)
driftwood, part of a printer, sewing machine,
fuel pump and brass tap
26 x 11 x 7 cms 10 x 4 x 3 ins



Wading Balloon Bird
shears, balloon whisks, reinforcing bar, parts of
a catalytic converter and a recording machine
37 x 26 x 10 cms 15 x 10 x 4 ins



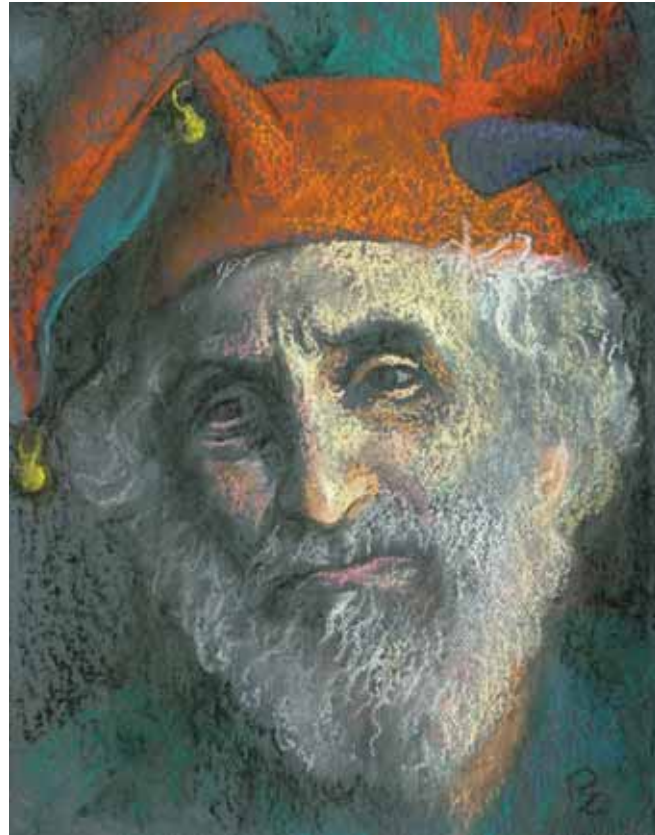
In the 1960s Edward and Prue Piper had moved to a Somerset smallholding on a country estate near Frome. Edward made his painting studio in the vast double height space of their new home, a high ceilinged limestone laundry built to serve the nearby great house, and the land around became productive with kitchen gardens and grazing sheep. Now the studio is home to his son, Henry, and his young family. Henry shares the discerning eye for the felicitous or accidental, the power to adopt and transform the ordinary. His ingenious or votive-like sculptures created from reclaimed materials nod to Surrealism's *objets trouvés*, or the sci-fi machine-age fantasies of the 1960s and 70s. The landscape around the house is peopled with more of his large installations, Calder-like wind-driven sculptures, swirling and dancing above tidy rows of salad, onions and beanpoles.

Zsuzsi Roboz

Emma
mixed media on paper 29.7 x 33 cms 11¼ x 13 ins



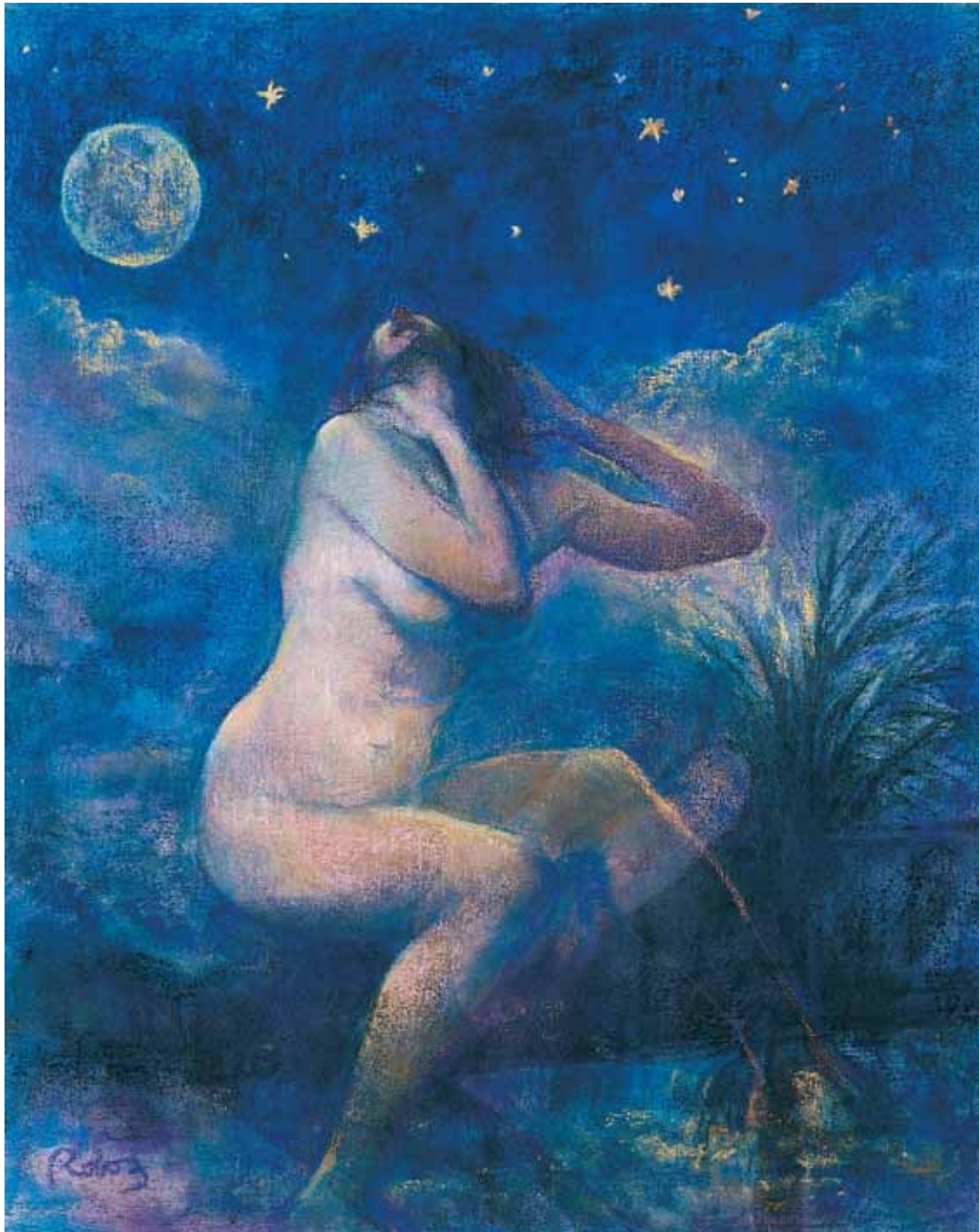
The Joker
mixed media on paper 61 x 45.7 cms 24 x 18 ins



Zsuzsi Roboz works closely with particular models, producing in-depth studies in a variety of media, but her models and the sitters for her sensitive pastel portraits come to embody struggles and ideals that are more universal than individual. It is the tension between the universal and the particular that lies at the heart of Roboz's art. She observes the world around her keenly and with more than a touch of mischief. She picks her models because she feels drawn to them as individuals, but she also sees their expressive potential, to sit outside of the world in which she found them and to exist as conduits of pure expression. As John Russell Taylor, Roboz's biographer points out, Zsuzsi's preoccupation with the symbolic is not at the expense of her grip on reality: "Zsuzsi Roboz may often have her head in the Symbolic clouds", he writes, "but her feet are firmly on the ground".

Her latest book, *Roboz, a Painter's Paradox*, by John Russell Taylor, is available from Studio Publications, price £30.

Song to the Moon
mixed media on canvas 76.2 x 61 cms 30 x 24 ins



Andrea Schulewitz b.1955

Sculpture 2468 (No Title)
Bath Stone 30 x 30 x 30 cms 12 x 12 x 12 ins



Red Square I, 2008
marine ply, marine resins and epoxy laquered in
marine paint. Number 1 of an edition of 3
245 x 245 x 90 cms 96½ x 96½ x 35½ ins



Andrea Schulewitz first studied art at the West Sussex College of Art and Design and subsequently studied stone carving with fellow sculptor John Joeke, with whom she worked and exhibited between 1977 and 1984. An extended visit to New York sparked her interest in conceptual and minimal art and while working in London, she began an extensive series of drawings of ancient artefacts on display in the great London collections and museums.

Moving to Suffolk in 1989, where she worked in architectural practice until 1997, Andrea's work continued to explore ancient and symbolic forms alongside more natural phenomena.

In 1998 she returned to Sussex. There her work became more concerned with light and translucency. Although stone remains the chief vehicle for Schulewitz's artistic expression, in recent work she has been exploring the effect of light and colour, using metal meshes, fluorescing plastics and building large coloured constructions.

Peggy Somerville 1918-1975

The Greens, A Gypsy Family c.1930
oil on canvas 25 x 31 cms 10 x 12 ins



The Garden Landscape
oil on board 29 x 48 cms 11 x 19 ins



Trees by the Deben
oil on canvas 18 x 33 cms 7 x 13 ins



Flowers in a Blue Vase
pastel on black paper
28 x 13 cms 11 x 5 ins

Eighty years ago New Irish Salon judges applauded a bright and breezy oil called *Happy Days By The Sea*, unaware that its creator was not yet nine. Having exhibited her watercolours to acclaim from the age of three, Peggy went on to enjoy a retrospective show in London when turning ten. Society portraitist Sir John Lavery, who opened the exhibition, numbered among the buyers. This infant prodigy was to stage three successful solo displays in the capital before her 15th birthday. At the third, Walter Sickert bought a work entitled *The White Horse*, pronouncing it "one of the finest landscapes yet painted by a living English artist".

In later life Peggy retreated deep into Suffolk, painting pictures only she was likely to see—milestones on a career which, ultimately, was to prove infinitely more impressive. When she died in 1975, her studio was opened to reveal hundreds of dazzling works by a hidden English impressionist much travelled in France and the Low Countries but rooted in East Anglia.

Artist Estate represented by Messum's. *Peggy Somerville, An English Impressionist* by Stephen Reiss OBE, published by The Antique Collectors' Club, is available from The Studio, price £25.

Len Tabner b.1946

Down in Bank Brow, April 2005
mixed media on paper
33 x 35 cms 13½ x 13¾ ins
signed and inscribed lower left



Sun Rising from the Sea, Boulby, May 7th 2004
mixed media on paper
33 x 58 cms 13 x 20 ins
signed and inscribed lower right



Down in the Valley, Evening, December 16th 2000
mixed media on paper
46 x 67 cms 18 x 26½ ins

Len Tabner was born in South Bank on the River Tees near Middlesbrough. His father had been a merchant seaman and Tabner remains fascinated by the grim grandeur of the industrial northeast. He lives a few hundred yards from the highest cliffs in England, at 650 feet above the sea, and near the potash mine in Boulby—the deepest mine in Europe. It is a landscape of extremes and frequently of violent weather, but Tabner is not an artist to stay huddled indoors in his studio. He is to be found on the beach with his easel weighed down against the wind or, like Turner, on board ship in the middle of a gale. His is an elemental art, visionary in its scope. Due to these conditions, his paintings are produced with a sense of great urgency, with a rich variety of materials combining and competing on the surface of the paper. It is a question of evocation rather than description, although the paintings are definitely rooted in specific locales.

An exhibition of new work by Len Tabner will be held at Messum's from 28th October to 14th November 2009.



Early Morning, Friday 27th August 2004. High Boulby (In the Beginning)
mixed media on paper
132 x 249 cms 52 x 98½ ins
signed and inscribed lower left

Guy Taplin b.1939

Mallard III
carved and painted driftwood
h: 23 cms h: 9 ins



Roof Top
Western red cedar and fishing boat wood
73 x 55 x 48 cms 28 3/4 x 22 x 19 ins



Born in the East End of London on the eve of World War Two, and evacuated to Herefordshire before returning to roam the woods and hedges of Epping, Guy Taplin had an obsession with birds from the outset. But, after a near-lethal spell in the army, he careered through endless menial jobs, finding brief fame making hippy buckles in 'Swinging London' before hitting on his vocation by happy accident. It is now almost legend that, while caring for the ornamental waterfowl in Regent's Park and training to become a Buddhist monk, the Bird Man began on a whim to whittle crude, decoy images of his charges in wood and never stopped.

Likened by Michael Palin to a 'magician', there is certainly something of the alchemist about Taplin as, with the minimum of tools and techniques, he turns driftwood and other pieces of discarded timber into stands or flights of birds. Now collected around the world, they are vessels for our dreams.

A one-man show to mark Guy Taplin's 70th birthday will take place at our Cork Street gallery from 4th to 21st February 2009. His latest book, *Bird on a Wire – The Life and Art of Guy Taplin*, by Ian Collins, published by Studio Publications, is available from The Studio, price £29.95.



Four Iron-Billed Curlews
carved driftwood with metal beaks 65 x 104 cms 26 x 41 ins

Daphne Todd OBE PPRP NEAC b.1947

Sad Candles (detail)
oil on birch ply 27.2 x 21.3 cms 10¾ x 8¼ ins



Is He Coming?
oil on birch ply 71.1 x 88.9 cms 28 x 35 ins



Bluebells
oil on panel 76 x 58 cms 30 x 23 ins

Although Daphne Todd is best known for her portraits, having become the first woman President of the Royal Society of Portrait Painters, her work also covers a wide range of genres, including still life and landscapes inspired by the beautiful Kent and Sussex borders where she lives. Always working directly in front of her subject she misses nothing, and the eminent gathering of her past sitters—including HRH the Grand Duke of Luxembourg, Dame Janet Baker, Christopher Ondaatje and Spike Milligan—have found it difficult to hide from her analytical gaze. Her sitters tell of her careful placement of brushstrokes. Fine and deliberate her brush glides deftly across the fine birch panels on which she customarily paints, but the beautiful control of the surface often belies other tensions in the work. Through her teaching at Heatherley's Art School and her Presidency of the Royal Society of Portrait Painters, Daphne Todd has been an important force in promoting representational art in Britain.

Todd has recently been the subject of an impressive new monograph by Jenny Pery, *Daphne Todd: Paint and Principle*, published by Studio Publications, available from The Studio, price £35.



Without Hands
oil on birch ply 48.3 x 66 cms 19 x 26 ins

Michael Upton 1938-2002

Penzance Harbour I
oil on board 29.2 x 28.7 cms 11½ x 11¼ ins
signed lower right
Atelier no. 627



Woodland Pool, Lamorna
oil on board 20.5 x 30 cms 8 x 11¾ ins
Atelier no. 7



Yellow Plymouth Sound, c. 1999
oil on paper 28 x 66.7 cms 11 x 26¼ ins
Atelier no. 926

For many of Michael Upton's friends and acquaintances he epitomised Sixties 'cool' and the small scale and muted tones of Upton's work produced prior to his move to Cornwall in the 1990s appears at odds with the charisma of his personality. But these quiet images, reminiscent of Vuillard's interiors, were rooted in the performance and conceptual work with which Michael had been involved during the 1970s. His achievement in successfully making the transition back from performance to painting, culminating in an artistic practice he called 'conceptual painting', was celebrated in a major retrospective of his work held at the Yale Center for British Art at New Haven, Connecticut in 1987. Paintings in the show were often produced in small series, each representing the same view, object or group of objects in a subtly changing light, drawing the viewer into an absorbing consideration of the nature of time, change and the artistic process itself.

Artist Estate represented by Messum's. In October-November 2008 Messum's presented the first major exhibition of paintings from the Studio Estate of Michael Upton since his death in 2002. This selected retrospective will travel to the Bridport Arts Centre in February 2009.



Newlyn Harbour, 1999
oil on Ordnance Survey map 73.5 x 91.5 cms 29 x 36 ins
Atelier no. 674

Dominic Welch b.1970

Carrara Angel
marble 120 x 100 x 20 cms 47 x 40 x 8 ins



Geotropic I
bronze; no. 1 of an edition of 7
diameter: 45 cms; 18 ins



Geotropic II
bronze; no. 1 of an edition of 7
diameter: 45 cms; 18 ins

Born at Taplow, Buckinghamshire, Dominic Welch has moved from a county of wood to a region of stone, settling at Drewsteignton in Devon after securing a highly-productive apprenticeship with the sculptor Peter Randall-Page for the decade from 1989. Like Randall-Page, Welch became fascinated by fruit, seed and fossil shapes, helping to create what his tutor referred to as “vessels for life” in homage to both men’s heroes, Brancusi and Naguchi. When positioned outdoors on completion, these organic forms swiftly become part of the landscape. Developing his own distinctive style, Dominic Welch is now producing work in stone which is both fluent and fluid, as if the stone were swelling with inner life, flexing and stretching into new organic forms and structures. Exhibited widely at home and abroad, his sculpture features in many public and private collections. It is now part of many landscapes—even standing high above the breakers of Australia’s Bondi Beach.

An exhibition of new works by Dominic Welch will be held at our Cork Street gallery from 17th June to 11th July 2009.

studio publications

In Search of a Golden Age: Wilfrid & Jane de Glehn by Dr Jane Hamilton, with a preface by Richard Ormond

Wilfrid de Glehn RA NEAC (1870-1951) would have been the very first to acknowledge his debt to his friend, John Singer Sargent. De Glehn was still a student in Paris under Gustave Moreau when he first met the artist. This beautifully illustrated book brings together many hitherto unseen and unpublished paintings, watercolours, drawings and etchings which, together with archival photographs, throw new light on unexplored aspects of Wilfrid de Glehn's development and continuing taste for mythological and literary subject matter, subjects which are quite unexpected from an artist long considered one of England's leading Impressionists.

96 page hardback, 285 x 240 mm, published by Studio Publications, with 111 colour and 17 black and white illustrations.
ISBN 978-1-905883-31-8. Price £19.95 inc p&p

Daphne Todd: paint and principle by Jenny Pery

Daphne Todd is one of Britain's foremost figurative painters. Best known for her portraits, her work also covers a wide range of genre, still-life and landscape painting. Always working directly in front of her subject, she misses nothing and is able to incorporate many different moods within one image, exploring the landscape of a face in the same way that she examines the face of a landscape. In over two hundred portraits of some of Britain's most eminent men and women, she brings a fresh, contemporary view to an ancient tradition. Through her teaching at Heatherley's Art School and her Presidency of the Royal Society of Portrait Painters, Daphne Todd has also been an important force in promoting representational art in Britain. This amply illustrated book explores the art and life of a painter now at the height of her career.

176 page hard back, 285 x 240mm, published by Studio Publications, with 143 colour and 31 black and white illustrations.
ISBN 978-1-905883-27-1. Price £35 inc p&p

Bird on a Wire – The Life and Art of Guy Taplin by Ian Collins

Guy Taplin is a phenomenon. His art is unique and his life reads like an adventure story, by turns astonishing, poignant and hilarious. It is now almost a legend that, while caring for the ornamental waterfowl in Regent's Park, and training to become a Buddhist monk, the Bird Man began on a whim to whittle crude, decoy-like images of his charges in wood, and then never stopped. Likened by Michael Palin to a "magician", Taplin's elemental birds touch us as pure sculpture and as symbols of the human need to reconnect with wilderness. Now collected around the world, they are vessels for our dreams. In this beautifully illustrated volume, Ian Collins and many witnesses tell the artist's startling story.

224 page hard back, 285 x 240 mm, published by Studio Publications, with 250 colour and black and white illustrations.
ISBN 978-1-905883-10-3. Price £29.95 inc p&p

The 2008 season of catalogues included an exciting mix of work from our contemporary artists, our studio estates and from our extensive inventory of Traditional and British Impressionist paintings. All titles may still be purchased for £15 +p&p. To ensure you receive next year's collection ahead of time, why not take out a subscription to Studio Publications?

Kurt Jackson: The Lights of West Cornwall

David Andrew: New Paintings

Peter Brown NEAC: New Paintings

Following on from his views of the streets of London and Bath, Brown painted views of the well-loved beaches of the south and southwest coast in this popular exhibition.

Lionel Bulmer NEAC: Drawings from the Studio Estate

A fascinating exploration of Bulmer's painstaking and poignant drawings.

East Coast Influences

Artists included are Simon Carter, James Dodds, Helen Napper, Mary Newcomb, Derek Nice and Guy Taplin.

Daphne Todd PRSPP: New Paintings

President of the Royal Society of Portrait Painters, Daphne Todd, takes some time away from formal commission with this intimate collection of subjects from closer to home.

Mike Francis: New Paintings

The veteran photorealist takes a sentimental look back at London in the 1950s

The Call of the Running Tide – Marine Paintings Over Three Centuries Martyn Mackrill: Home Waters

Marine artist Martyn Mackrill's first one man show with the gallery coincided with traditional and impressionist works in Messum's annual marine show, 'The Call of the Running Tide'.

Modern Painters of West Cornwall

Artists included are David Andrew, Jeremy Annear, Michael Finn, Michael Forster, Roger Hilton, Rose Hilton, Kurt Jackson, Alan Lowndes, John Miller, Mary Stork and Michael Upton.

Alan Cotton: Hartland, Provence and Co. Kerry

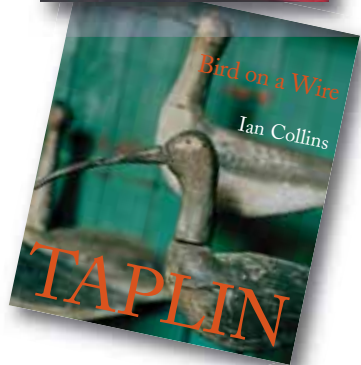
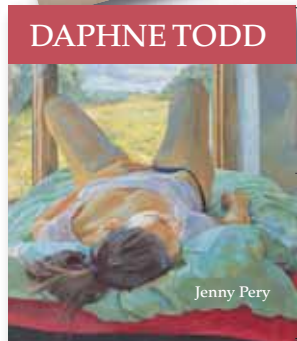
This show marked the twentieth anniversary of Cotton's first one-man show at Messum's.

Zsuzsi Roboz: New Paintings

Michael Upton: A Selected Retrospective

A fascinating collection of paintings from the studio estate marks Upton's first retrospective since his death in 2002.

Jane Corsellis NEAC: New Paintings





services

The gallery specializes in 18th, 19th and 20th Century British Art, and leads the market in the field of British Impressionism. With over forty years experience in the Fine Art trade, and over 120 years experience between the Directors, advice may be sought with confidence over a full range of professional services.

We are always interested in acquiring fine examples of British painting. Please contact one of our directors or email us at: paintings@messums.com



valuations and research

The Directors of Messum's are happy to value a work of art verbally that is brought to one of its galleries. Written valuations for probate or insurance are undertaken subject to our fixed fee of £100 for works of art up to £10,000 and 0.5% of the total value thereafter. Research is undertaken by prior agreement.

Contact: Michael Child on +44 (0)1628 486565

conservation and framing

Expertise in the conservation and framing of works of art may be sought from Messum's. Advice and estimates provided free of charge on works brought to the gallery, or through prior appointment with Michael Child on +44 (0)1628 486565.



forthcoming events 2009



Catalogue £15 (inc. p&p)

Kurt Jackson

Forest Gardens

15th January-31st January

In Kurt Jackson's forthcoming exhibition he has chosen as his theme the Orchard—a man-made habitat that still has room for nature and caters for mankind's half-forgotten, hunter-gatherer instinct. Through the orchard we are connected to older, more simple and very much more challenging ways of life throughout the world. The work of Survival International is supported in this exhibition.

Guy Taplin

Recent Sculptures

4th February-21st February

Taplin's sculpted figures of birds, whales and, increasingly, human beings, touch us as both as pure sculpture and as symbols of the human need to reconnect with the primitive. His art is unique and his life reads like an adventure story—by turns astonishing, poignant and hilarious. His work is now collected around the world. They are vessels for our dreams.



Catalogue £15 (inc. p&p)



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James Dodds

New Paintings

25th February-14th March

Fresh from a period spent painting in the great shipyards of the North-Eastern United States, the paintings in James Dodds' forthcoming show are expected to have a distinctly American feel. Born and brought up on the east coast of England, Dodds trained as a shipwright prior to his career in painting, so his knowledge of the vessels he paints is from the inside-out and the spaces he creates on canvas are dramatic and vertiginous.

Jeremy Annear

New Paintings

18th March-4th April

Jeremy Annear is an abstract painter living on the Lizard peninsula in Cornwall. The influence of the St Ives group of painters is clearly very strong in his work, but other interests are in evidence as well, including the work of Klee, Picasso, Braque and Miro. In Annear we find an artist who is still in love with his raw materials – with the paints and the canvases and the brushes – and who thus makes paintings that are as satisfying as objects as they are as images.



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events outside the gallery

The 2009 season includes:

The London Art Fair 2009

The Business Design Centre, Islington

12th - 18th January

The American International Fine Art Fair

Palm Beach County Convention Centre, Palm Beach, Florida

4th - 8th February

Michael Upton: Paintings from the Studio Estate

Bridport Arts Centre, Dorset

28th February - 21st March

The British Antique Dealers' Association Fair

Duke of York Square, Kings Road, Chelsea

25th - 31st March

The Grosvenor House Art Fair

The Grosvenor House Hotel, Park Lane, London W1

11th - 18th June

The 20/21 Art Fair

Royal College of Art, London

9th - 13th September

Toronto Art Fair

Toronto, Canada

1st - 5th October

Register online to obtain tickets and further information




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