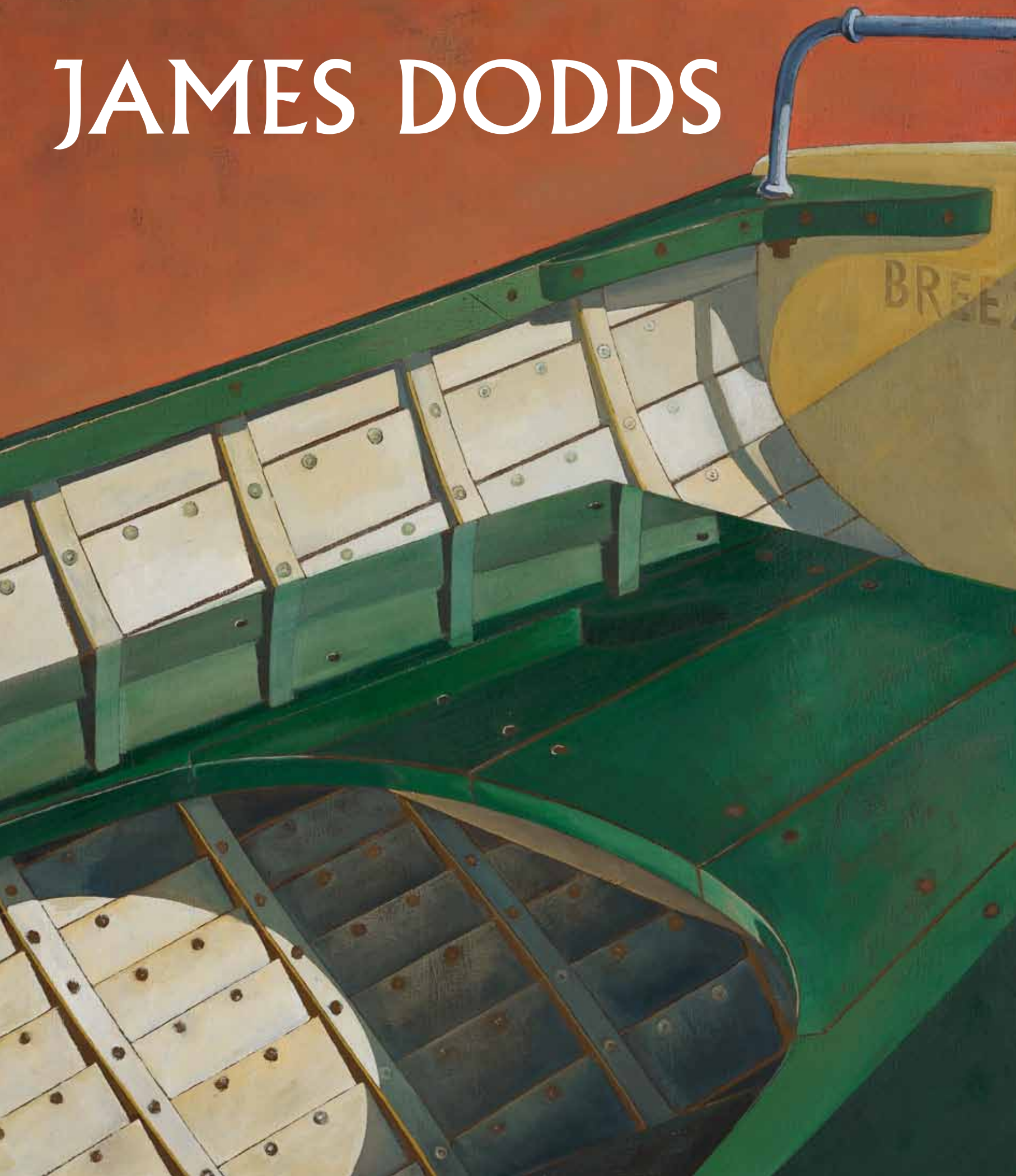
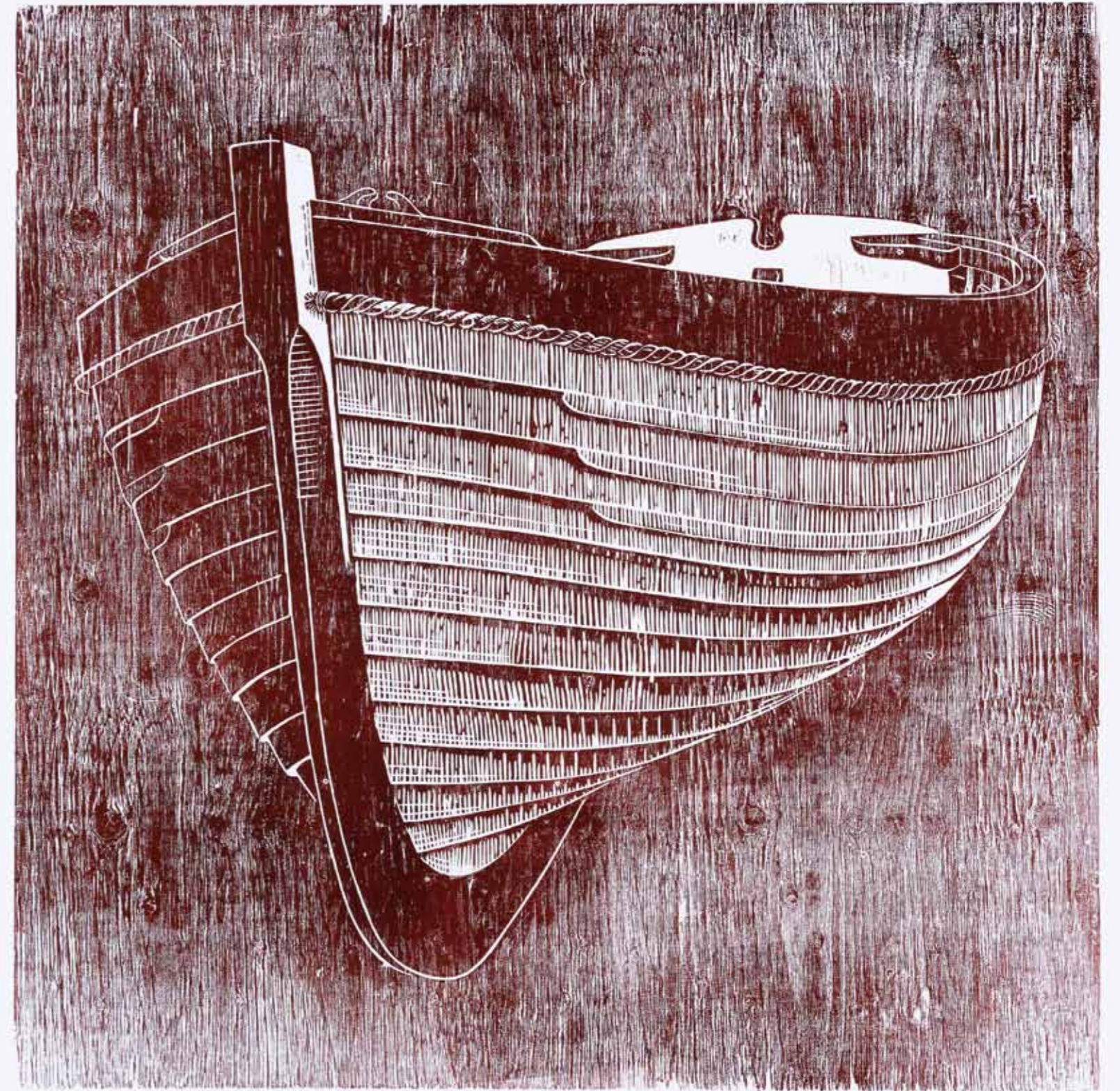


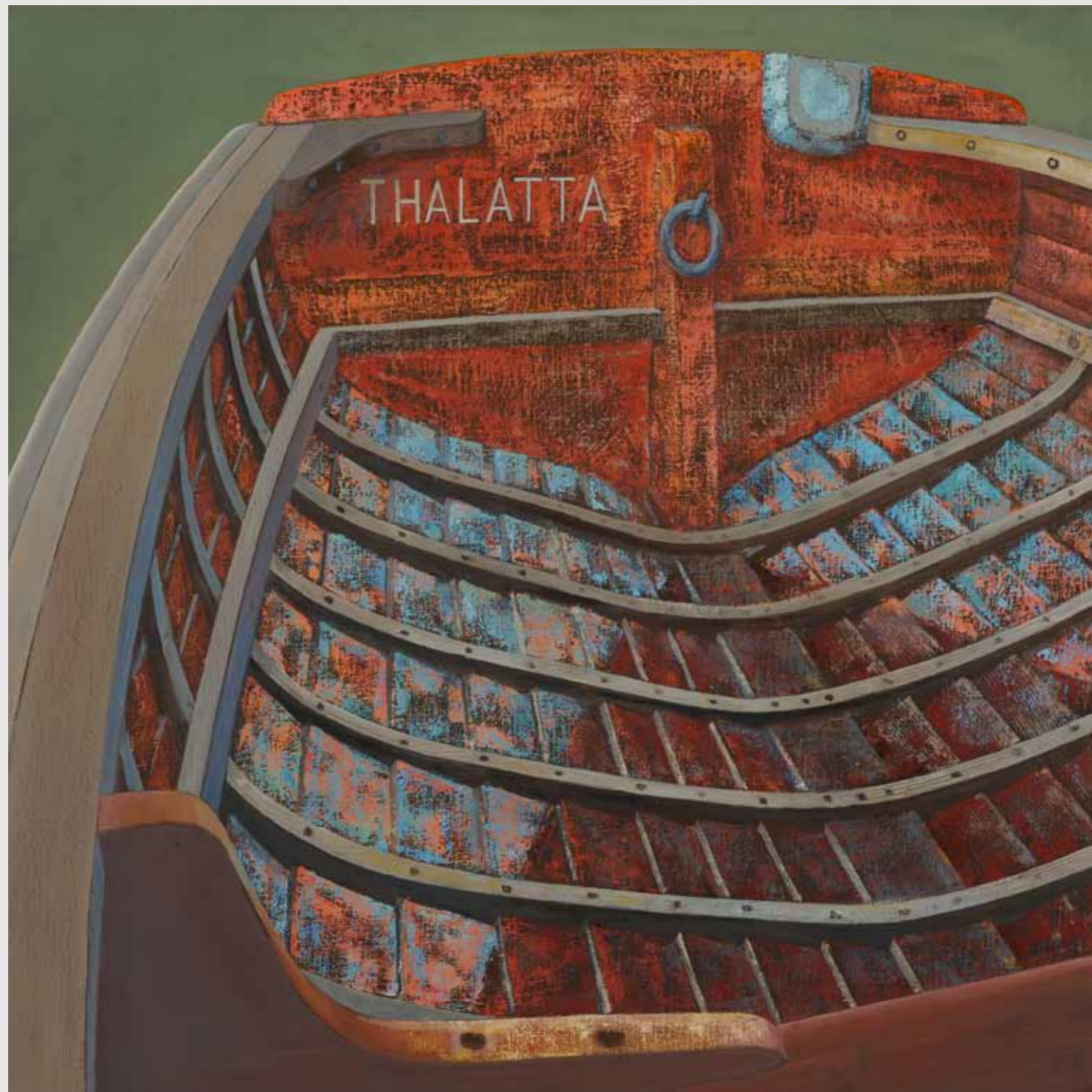
JAMES DODDS







1. Red Boat
woodcut - edition of 50
107 x 107 cms 42 $\frac{1}{8}$ x 42 $\frac{1}{8}$ in



2. "Thalatta" Barge Boat
oil on linen
90 x 90 cms 35 3/8 x 35 3/8 ins

JAMES DODDS

2015




MESSUM'S

www.messums.com

28 Cork Street, London W1S 3NG
Telephone: +44 (0)20 7437 5545

Foreword

James Dodds is happily at work in his new studio, with walls of glass giving a sweeping view over mud and water and sky. Essex in its barest glory – an artist in his element.

The prospect up and down and across the River Colne, from the site of a once-great boatyard, takes in remnants of manual and mechanical labour: a gravel works whose barges shipped load after load for the London Olympics; glimpses of Wivenhoe's last four working fishing boats; tractors trailing seagulls.

A descendant of doughty Scottish farmers, and of enterprising Essex men who built sea walls around the Walton Backwaters – as well as in his native port of Brightlingsea, at the Colne's mouth – James adds to the surrounding scene. He has lately dug a deep channel into the river to aid the launch of his prized and much-painted winklebrig and a more recently acquired double canoe. Retrieved mud has been blended into the backgrounds of a new line in shallow-relief images on salvaged boards. Famously a shipwright who then turned his hand to the depiction of boats, he continues to build his pictures and his story in singular style.

James works slowly and with quiet deliberation and painstaking experimentation amid a constantly shifting drama of sky and water.

Here a reflected sunset can flood over everything. And although a barrier is now in place to keep tidal surges at bay, the river can still reach almost level with the studio floor. He has even looked up to see a seal's head rising above a high tide, with jaws clamped on a flatfish. His home, a couple of hundred metres distant, is next to the base of Wivenhoe's last boat-builder. This artist's life and work are forever immersed in the spirit and spectacle of the sea.

With a reputation now enhanced by exhibitions on both sides of the Atlantic, James has won fresh acclaim since his last Messum's show in London. He was one of the few living artists to feature in the blockbuster exhibition Masterpieces: Art and East Anglia, which charted the saga of the eastern region in nearly 300 pictures and objects drawn from the dawn of time to date. His triptych painting of a Cromer crabber floated comfortably between a Turner storm scene at Great Yarmouth and modernist marvels of constructivism and abstraction. The celebratory Norwich display won rave reviews and more than 46,000 visitors and resulted in the Sainsbury Centre for Visual Arts being short-listed for 2014 Museum of the Year.

And now James is the subject of a new film by Emily Harris of Classic Yacht TV. The profile documentary Shaped by the Sea –



3. Stern of a Crabber

oil on linen
80 x 90 cms 31½ x 35¾ ins



4. Heart-shaped Shackle

oil on linen

61 x 46 cms 24 x 18 ins

viewable on YouTube – draws many parallels between the art of the boat-builder and the evolving painter of boats. Both vessel and image are plotted by rule of thumb and manual dexterity. And what emerges in both cases is a voyage of discovery – a crafted journey between history and destiny.

James is firmly anchored in his origins and adrift in a creative process which keeps his imagination and our keen interest alive. Here are new perspectives on familiar Wivenhoe One and Brightlinsea One boat designs. And images of the Thames sailing barge Thalatta recall his roots as an apprentice boat-builder at Maldon, where this restored vessel is now the pride of the East Coast Sail Trust fleet. The Edwardian survivor, built in Harwich in 1906 and rebuilt in nearby St Osyth in 2012, saw a century of toil along the east coast and across the North Sea, and now hosts educational and recreational adventures for youngsters – helping to free the seafarer still lurking deep inside most of us within our island nation.

While the young James Dodds was struggling at school with undiagnosed dyslexia he swiftly mastered the art of sailing on a smack called Shamrock and a small winklebrig much like the one he owns today and which shares his studio space (also

being represented in the sole print, and paradoxically the most monumental exhibit, in this show). There were many explorations of the creek-rife Essex marshes before, at 14, he gained his dream weekend job as a trainee mate on a Baltic trader. School holidays allowed longer voyages to France and Holland. For this 2015 exhibition he has taken a fresh look at historic North Sea crossings. Now he contends, after recent trips to Norfolk and Denmark, that all clinker-built boats around our shores derive from Viking vessels.

James Dodds has long championed boat-building traditions around the British coastline, via many productive partnerships – with makers, poets and campaigners. His latest alliance is with Rescue Wooden Boats on the North Norfolk coast at Stiffkey – a classic Dodds triptych image of a Cromer crabber now graces the trust's website. The rescue team revealed to James the difference between a crabber and a whelker. Although constructed along similar lines, the latter is heavier and berths in harbours, while the lighter crabber can be hauled on to the beach. Both vernacular vessels prompted pictures in this exhibition, but the most exhilarating tale concerns Auk – the first wooden crab boat to be built in Norfolk for a quarter of a century.



5. Old Aldeburgh Beach Boat

oil on linen

81 x 92 cms 32 x 36 ins



6. Brightlingsea One Design

carved oak panel
34 x 64 cms 13¼ x 25 ins

7. Crabber Bow Detail

oil on linen canvas
90 x 60 cms 35½ x 23½ ins

David Hewitt and 17-year-old apprentice Tom Gathercole spent nearly 1,500 hours constructing Auk without plans or diagrams. Components comprised one oak tree, two larches (one straight grown and one “swept” for the curved parts), 2,000 copper nails and 10 metres of copper rod for hand-made bolts, 1,200 larch wedges, 400 silicon bronze woodscrews and gripfast nails, 22 litres of paint, two litres of glue and 12 tubes of sealer. Commissioner Henry Faire says: “She’s absolutely beautiful, the most wonderful piece of craftsmanship I’ve ever seen – a Stradivarius of boats. I will use her for mackerel and bass fishing and maybe the odd bit of crab potting. Just messing about in boats which is what I like doing.”

Leaving the yard and following the present trickle that is the River Stiffkey a few miles inland leads to the Danish Camp at Warham. Norfolk’s best-preserved Iron Age fort was built by Celts when this little river was navigable from the sea, but named by our Angle ancestors after the last invaders to occupy it. The same marauders who killed King Edmund of East Anglia in 869 and beat combined Anglo-Saxon forces at the Battle of Maldon in 991. They left settlements ending in –by and more mysteriously inspired the eastern region’s peculiar congregation of round-

towered churches. But perhaps the Norse inheritance remains strongest in locally adopted and adapted boat designs.

Last summer James made a pilgrimage to Denmark and in a futurist museum to the sea, created from a disused dry dock beside Hamlet’s castle at Elsinore, he felt instantly at home. His Danish journey produced images of eel drifters and pleasure dingies – all with Viking origins. He was less moved by the awesome remains of dragon-prowed longboats carrying raiders and invaders than by later trading boats – smaller craft but with far stronger an influence in the evolution of Britain’s fishing and haulage vessels. The link is clearest in the most northerly Orkneys, but evident all down the east coast.

A human presence haunts all these pictures, even when figures are unseen. Boats are made by and for people. Back in the 1980s James created a triptych tribute to the striking Solidarnosc shipyard workers of Gdansk who helped to bring down the Iron Curtain – a work hanging in the University of Essex ever since. Now he has produced a partner picture in a three-part salute to Upper Clyde shipbuilders – the central panel marking the 1971 sit-in led by Jimmy Reid when the yard was facing closure. Even the director called the peaceful occupation “an understandable





8. Norfolk Whelker Study

oil on board
40 x 50 cms 15¾ x 19½ ins

9. Stern of a Crabber

oil on linen
90 x 60 cms 35¾ x 23¾ ins

expression of legitimate grievances". Flanked by images of the liner Empress of Britain under construction around 1930, and the aircraft carrier Queen Elizabeth taking final shape in 2014, the message is that action to save our heritage and secure our dreams can really work. The roses at the heart of the design recall a floral gift to the Clydesiders (along with a cheque for £5,000) from John Lennon.

When James Dodds moved from boat builder to boat painter his images were chiefly concerned with structure. Gradually he has changed towards a preoccupation with colour, tone and texture – moving away from the literal and towards the symbolic and mythic. His most beautiful pictures now have a luminous quality and an inner light suggesting a sturdy optimism. When those sunsets wash over his studio he can certainly echo Turner's last words that "The sun is God."

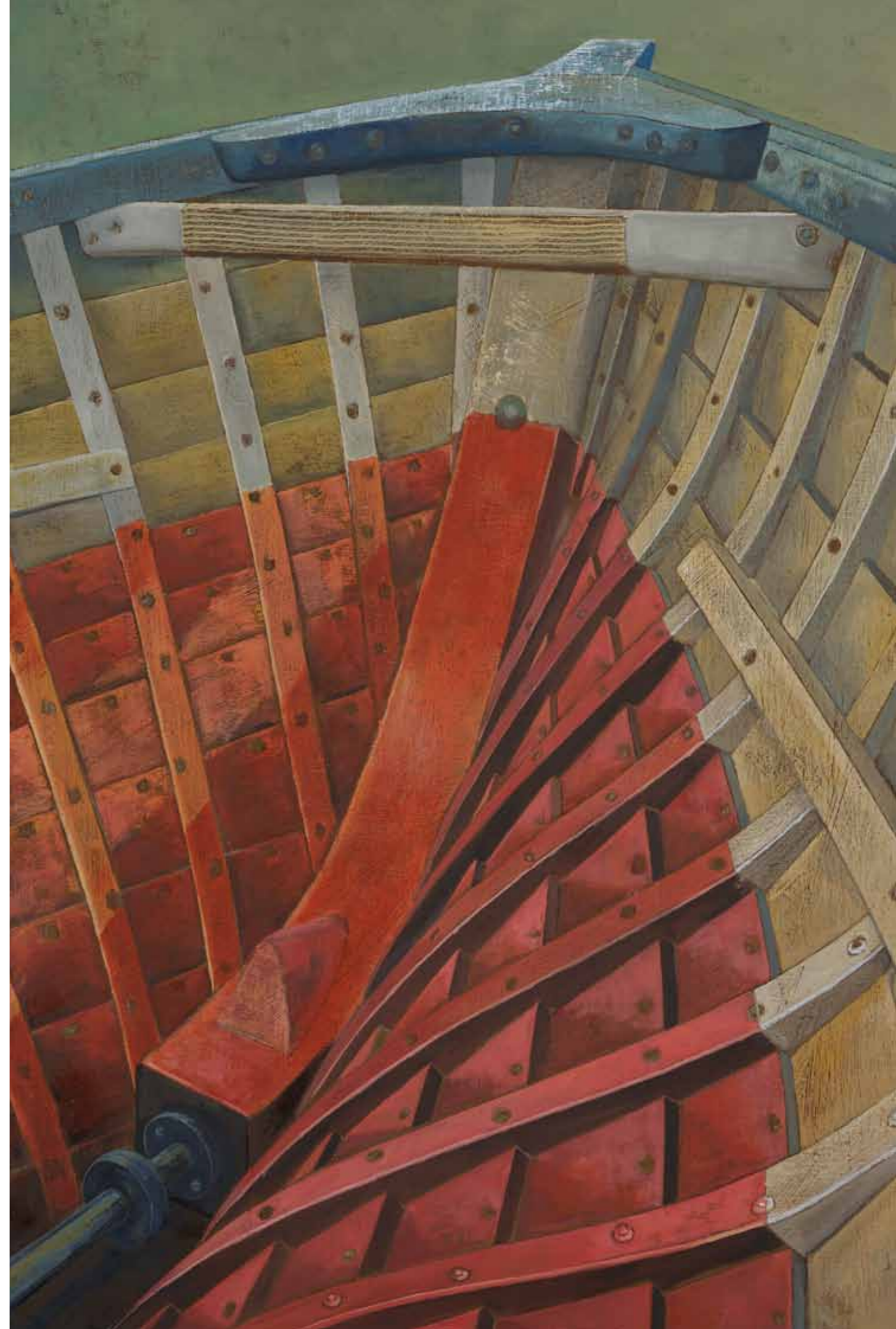
But human continuity is the key here, even though this artist seems to be working at the very end of an age-old line – saying: "My sources for now are museums and charities and the occasional enthusiast who builds a boat in the traditional way. I think there is one working wooden fishing boat on Aldeburgh beach and the rest are plastic. In my childhood nearly all were wooden."

And yet, unbalanced Britain sorely needs to look beyond a superficial service economy to recover its manufacturing base and all the myriad skills of making things – indeed this is surely our key economic challenge in the 21st century. For the moment our coast and waterways retain small but vital skill pools – East Anglia, for instance, has an International Boatbuilding Training College at Oulton Broad as well as the localist stalwarts of Stiffkey.

Worked boats are the perfect symbol of our history and destiny. Lose them and we're all at sea.

IAN COLLINS
Southwold,
February 2015.

(Art critic and writer. Author of Tide Lines: The Life and Art of James Dodds)



10. Crabber Stern
oil on linen
90 x 60 cms 35 3/8 x 23 3/8 ins



Upper Clyde Shipbuilders

James Dodds' triptych oil of the Clyde's shipbuilding heritage is a welcome addition to this artistic canon. Intended to be read chronologically from left to right, the left panel depicts the RMS Empress of Britain near to completion. Built between 1928 and 1931 by John Brown & Company, the Empress of Britain left Southampton on her maiden voyage to Quebec on 27 May 1931. She would remain in commercial service until 1939, during which



she made 100 transatlantic voyages and several world cruises. The 42,348 tonne liner was commissioned and owned by the Canadian Pacific Steamship Company, which hoped that North American and European passengers would travel to and from Canada, rather than the traditional Southampton–New York crossing. Unfortunately, in spite of being the most luxurious cruiser to ever operate between England and Canada, there were not so many people that could afford the Empress of Britain's exorbitant prices, thus making her one of the least commercially successful liners of the interwar years. On 26 October 1940, not long after she was requisitioned as a troop transport, the Empress of Britain was bombed by a German long-range Focke-Wulf Condor aircraft off the northwest coast of Ireland. She was taken in tow by the Polish destroyer Burza and two British tugs, however, two days later a German submarine torpedoed and sank her, making the Empress of Britain the largest liner ship to be sunk during World War II.

The centre panel illustrates the first day of the UCS campaign on which Jimmy Reid (with Bob Dickie stood at his side) delivered his famous 'no bevvying' speech to several thousand workers, the press and television crews. Reid's announcement was to set the tone for the fifteen month work-in, which was peaceful, disciplined, and sanguine. Even the managing director of UCS praised the conduct of the workers 'as an acceptable and understandable expression of their legitimate grievances'. Based on an iconic photograph taken at the time, Dodds' painting captures the miscellaneous drama of this historic occasion: the workers gathered at John Brown's, the same shipyard that had built the Empress of Britain forty years previously, and which was the largest employer of labour in Clydeside at the time; the then ubiquitous and towering presence of shipyard cranes along the Clyde; the union's vehement insistence on 'Not a man down the road – the right to work – not a yard will close'; the self-loading Clyde Class cargo ship, Sam John Pioneer, being fitted out in the yard's basin (one of only seven such

vessels to be built); actually existing working-class collectivism and a spirit of social hope, even though many of the workforce and shop stewards didn't fully comprehend the novelty of what was being proposed; above all, Reid's powerful oratory, and his unerring faith in the goodness of humanity, commitment to labourism and socialist ideals, and celebrated status as a working-class hero.

Of the many messages of encouragement and donations that had been forthcoming during the work-in, one of the most meaningful was a £5,000 contribution and a bunch of red roses given from another influential household name, John Lennon. (On hearing of the donations, one comrade allegedly remarked, "I thought Vladimir Lenin was dead!") Dodds' foregrounding of Lennon's gift of red roses is significant, not only because it serves as a subtle reminder of the widespread support for the UCS work-in, but because it also represents an (albeit implicit) articulation with other kinds of fraternity. Although commonly associated with romance and desire, the blood-red rose has long been a symbol of solidarity and of an enduring belief in redemption: as seen, for example, in early Christian mythology, such as the Immaculate Conception, Catholicism's devotion to the rosary, the Passion of Christ, the Cleansing Blood of Christ, and Christian martyrdom; or through the rituals of certain mythical, heretical and esoteric circles, which established sub rosa iconography (the Rosy Cross in particular) as a sign of secret fellowship, mystical enlightenment, a chastened generative organ, and, most importantly, the Christic rose line; yet more recently, the red rose has been adopted by socialists, trade unionists and Social Democratic parties, as a gender-neutral icon that signifies cooperation and universality, and political opposition to free market economics, conservatism, and social inequality.

Insofar as the UCS campaign roughly coincided with him beginning a four year apprenticeship at Walter Cook & Son boatyard in Maldon, North Essex, when barely 15, Dodds' triptych is essentially a semi-autobiographical work of retrospective comradeship. And though he left for London aged 19 to study at the Chelsea School of Art, and then the Royal College of Art, Dodds continued to work in local yards on a part-time basis up until becoming a fully professional artist in 1993. Indeed, Dodds' years as a shipwright were to profoundly influence his love for documenting maritime heritage and sea mythologies through his many paintings, original



11. Upper Clyde Shipbuilders

oil on three linen canvas panels
153 x 260 cm 60¼ x 102¾ ins



prints and publications (including a 314 page history of shipbuilding on the River Colne, 1786-1988). But what comes across most strongly in Dodds' work is his deep-rooted emotional attachment to the ebb and flow of shipping communities. For instance, following the closure of Cook's Yard at Wivenhoe in 1986 and James & Stone at Brightlingsea in 1988, he was one of a handful of activists who organised a campaign for the sites to be regenerated by and for local people. And though the sites were eventually sold for residential development, the collective action was to be an epiphany moment in Dodds' career, an experience he was to reflect upon to his close friend and biographer, Ian Collins.

To sum it up, I feel as an artist the importance of expressing the community I come from. The boat building community is as singular as the artistic community and I love doing linocuts of the people I used to work with. Sadly, it's all vanishing. Shipyards are worth more as building plots for houses than as places of work where skills and communal spirits are kept alive ... The feeling of belonging to a place is the same as being part of the rhythm of the tide and the sea. This, and the spiritual contemplation of making things, is what really matters. It's something you can't own but which is part of you. This is the sense of enduring value I try to put in my work.

But Dodds is not only interested in localities along his native East Anglian coast or just in the United Kingdom. As early as 1982, he painted a triptych oil entitled 'Solidarnosc', a pseudo-religious homage to Andrzej Wajda's films 'Man of Marble' (1976) and 'Man of Iron' (1981), and the striking Solidarity trade unionists in the Lenin Shipyard at Gdansk, who had elected the unemployed electrician and dissident activist, Lech Walesa, as their leader. (Interestingly, Walesa had been greatly impressed by the UCS work-in and he persuaded his co-workers to adopt similar tactics. And Reid wrote several articles criticising the Kremlin's suppression of 'fundamental human freedoms' and Communist Party apologists.) In the painting we see a lifeless, Christ-like figure being stretchered on a door panel by a shipyard worker, a reference to Wajda's controversial portrayal of the 1970 Polish food riots, their brutal suppression by the Polish authorities, and the death of a heroic 18-year-old male protestor, whose deceased body was similarly carried by fellow demonstrators through police and army cordons. Dodds' triptych also depicts the contemporaneous power struggle between the Soviet Union, the Polish workers and the Catholic Church, by

means of a metaphorical game of chess in which red's isolated King has been checked by a white Pawn-Bishop combination. Certainly, the Solidarity movement was saturated with religious allegory, which was not only a mark of defiance towards the atheist Communist authorities, but also a messianic symbol of sacrifice and of Poland as the Christ of nations. Indeed, when invited to pose for his first sanctioned portrait after the strike had ended, Walesa chose to stand under a crucifix holding a bouquet of red roses.

The right section of Dodds' triptych shows the 8,000 tonne Lower Block 03 of HMS Queen Elizabeth being moved by one man on a Self-Propelled Module Transport system in Govan shipyard (formerly Kvaerner-Govan and Fairfields before that), whence it was loaded onto a large barge and shipped 600 miles around the northern coast of Scotland to Rosyth dockyard, near Edinburgh, on 16 August 2011. The fabricated section was then assembled with the ship's other blocks, which had been built by a partnership comprising BAE Systems, Babcock, Thales and the Ministry of Defence, across seven shipyards. One of two aircraft carriers presently under construction for the Royal Navy (at an estimated cost of £6.2 billion), the Queen Elizabeth was christened on 4 July 2014 by Elizabeth II with a bottle of Scottish malt whiskey, five years after her first metal was cut. Internal fitting-out will be completed in December 2015, with sea trials due to commence in 2016, and



operational capability is planned for 2020. At 280 metres long, with a displacement weight of approximately 65,000 tonnes and four acres of sovereign territory, Queen Elizabeth will be the largest British warship ever constructed, roughly three times the size of the Invincible class aircraft carriers. And with a range of 10,000 miles, a top speed of 25 knots, and a carrying capacity of up to forty aircraft, a streamlined crew of 679 and embarked forces of up to 921, she will be one of the most powerful aircrafts in the world. Her first seagoing Commanding Officer is to be Commodore Jerry Kyd, the former captain of HMS Ark Royal and HMS Illustrious.

An extract from "Changing Tides of Industrial Democracy: Tales from the Shipyard"

By Dr Michael G W Bailey,
Department of Sociology, University of Essex.



Upper Clyde
Shipbuilders
(detail)

12. Stern Sheets
oil on linen
90 x 60 cms 35 3/8 x 23 3/8 ins

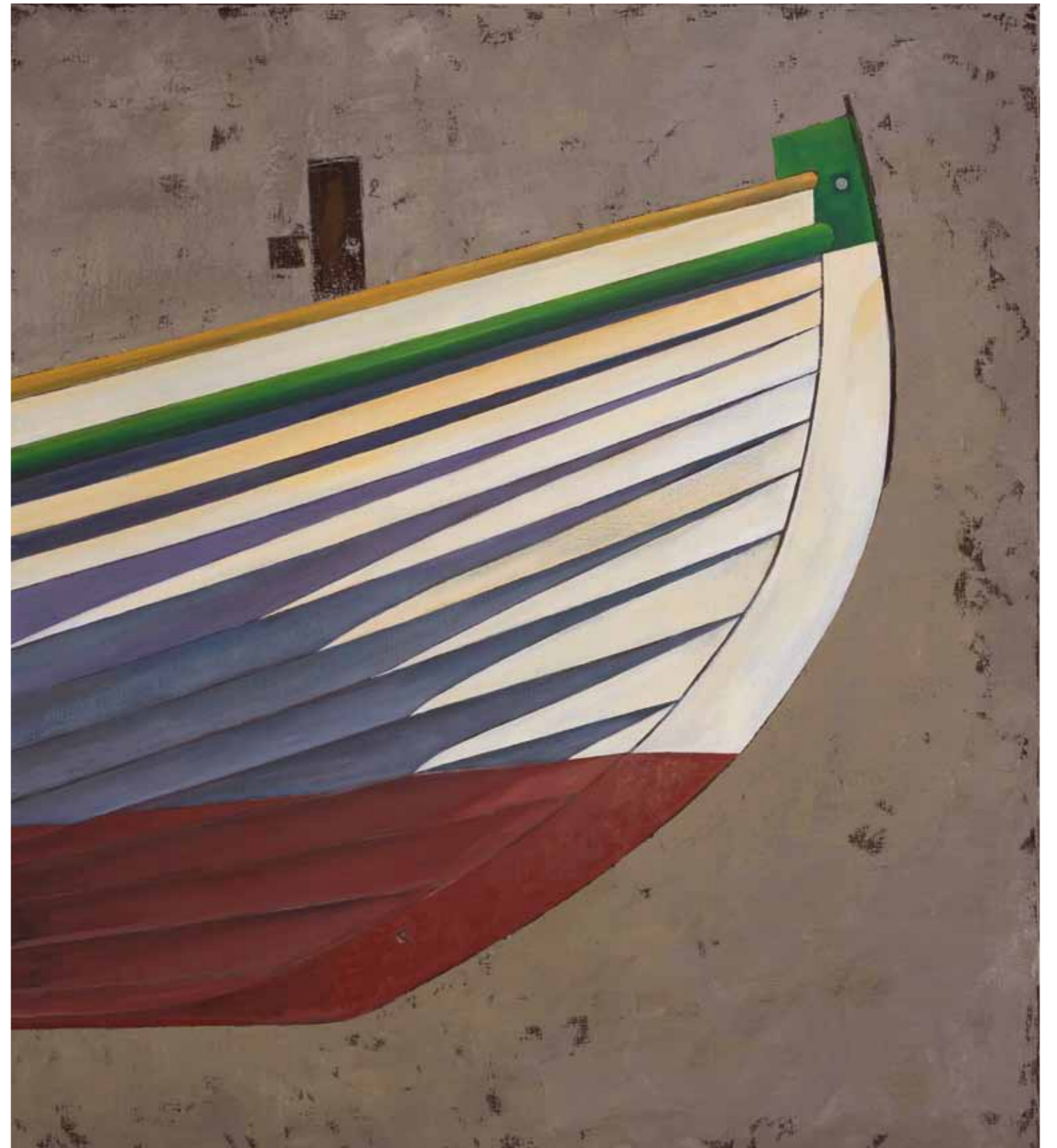


13. Wivenhoe One Design, New Decks
oil on linen
80 x 110 cms 31½ x 43¼ ins





14. Danish Eel Drifter
carved shallow relief on oak wood panel
61 x 61 cms 24 x 24 ins



15. Bow of a Danish Eel Drifter
oil on linen canvas
100 x 90 cms 39³/₈ x 35³/₈ ins



16. Winklebrig, Transom
carved on old hatch board
29 x 52 cms 11 $\frac{3}{8}$ x 20 $\frac{1}{2}$ ins

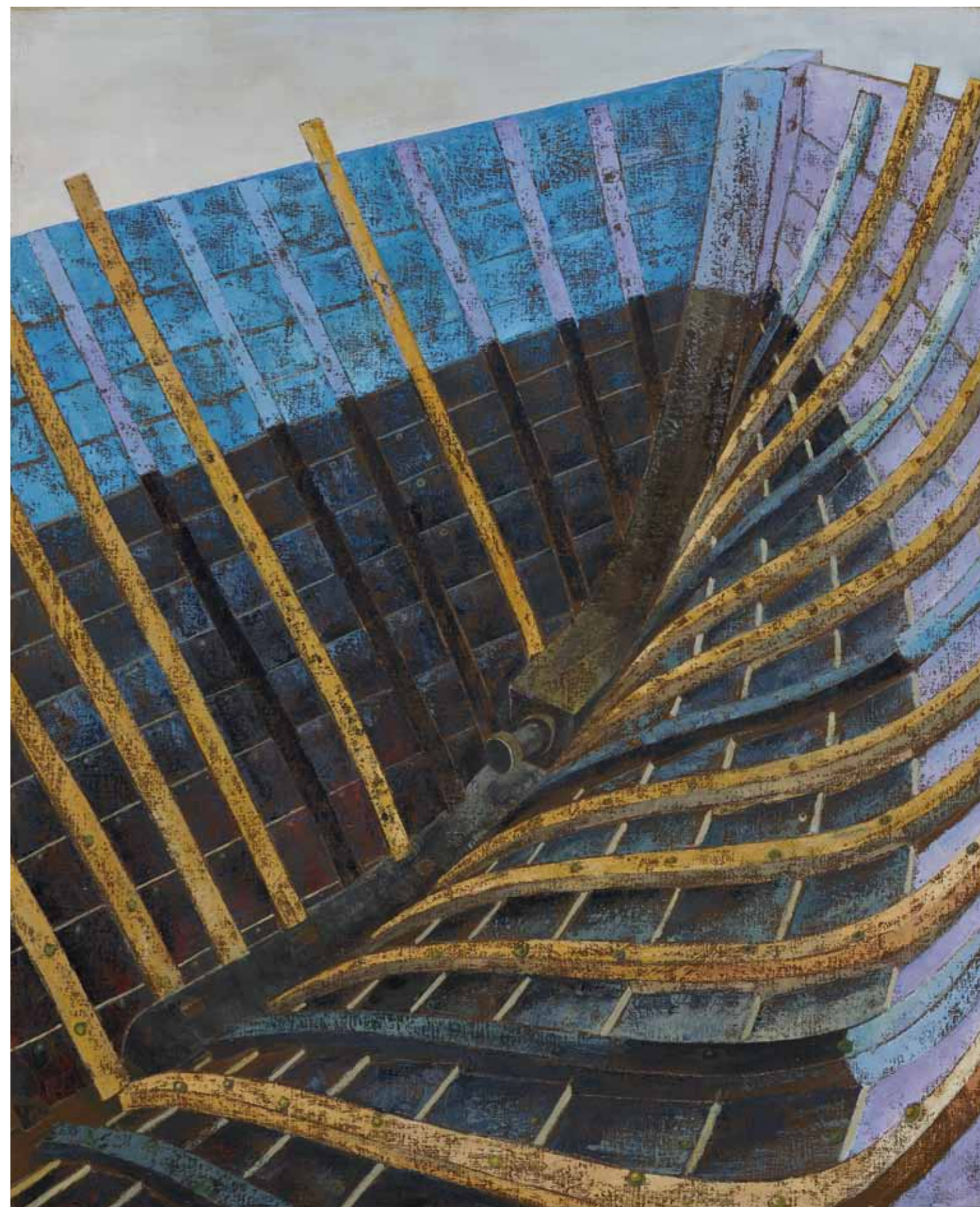


17. Winklebrig 5
oil on linen
90 x 150 cms 35 $\frac{3}{8}$ x 59 ins



18. Danish Eel Drifter
oil on linen canvas
90 x 150 cms 35 3/8 x 59 ins

19. New Timbers on a Norfolk Crabber
oil on linen
111 x 90 cms 43½ x 35½ ins





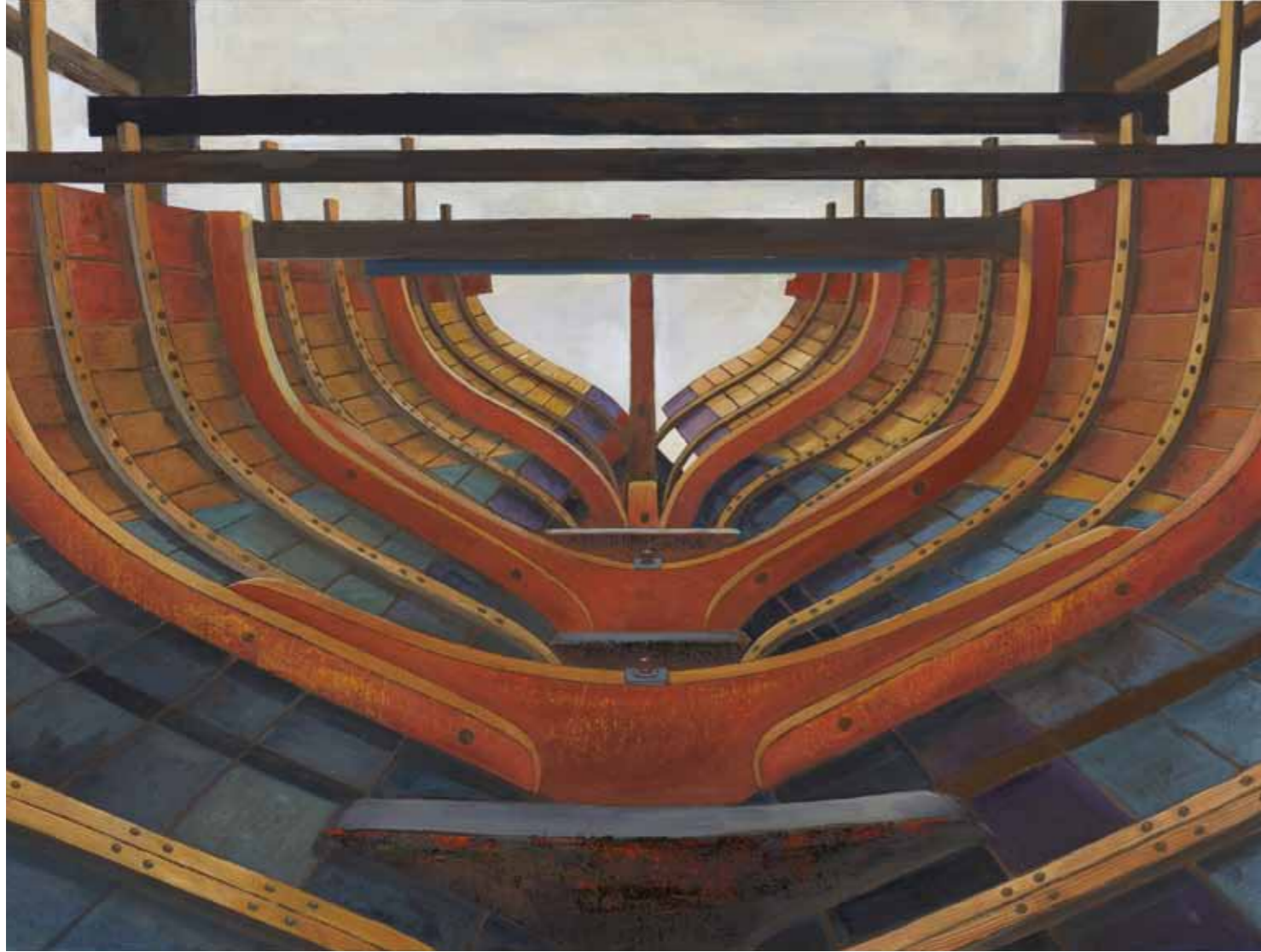
20. Salcombe Yawl
oil on linen
122 x 168 cms 48 x 66½ ins



21. Bow of Poole Harbour One Design
oil on linen
92 x 61 cms 36 x 24 ins



22. Yorkshire Coble (Triptych)
oil on linen on panel
91 x 274 cms 36 x 108 ins



23. Falmouth Workboat, Looking Back
oil on linen
90 x 120 cms 35½ x 47¼ ins



24. St Ives Mackerel Driver
oil on linen
137 x 107 cms 54 x 42 ins

25. **Whelker, Stern**
oil on linen
100 x 100 cms 39³/₈ x 39³/₈ ins





26. Roskilde Boat 1
oil on panel
40 x 49 cms 15¾ x 19¼ ins



27. Roskilde Boat 2
oil on panel
40 x 44 cms 15¾ x 17¾ ins

28. Grey Crabber
oil on linen
90 x 120 cms 35 $\frac{3}{8}$ x 47 $\frac{1}{4}$ ins



29. Yellow Transom
oil on linen
110 x 100 cms - 43¼ x 39¾ ins





30. Bow of Norfolk Wherry
oil on linen
97 x 97 cms 38 x 38 ins



32. Bow of a New Crabber
oil on linen
100 x 100 cms 39³/₈ x 39³/₈ ins

31. Bow of Brightlingsea One Design
oil on linen
97 x 97 cms 38 x 38 ins





33. Winklebrig, Relief carving
carved shallow relief on mahogany wood panel
58 x 85 cms 22 $\frac{5}{8}$ x 33 $\frac{1}{4}$ ins



34. Roskilde 19 ft. Eel Boat
oil on linen canvas
60 x 90 cms 23 $\frac{5}{8}$ x 35 $\frac{3}{8}$ ins

35. Golden "Auk"
oil on linen
100 x 130 cms - 39 $\frac{3}{8}$ x 51 $\frac{1}{8}$ ins





36. Stern of the Royal Barge "Gloriana"
oil on linen
107 x 92 cms 41 $\frac{7}{8}$ x 36 $\frac{1}{4}$ ins



37. New Wooden Crabber
oil on linen
100 x 90 cms 39 $\frac{3}{8}$ x 35 $\frac{3}{8}$ ins



38. B.O.D. Bow
oil on linen canvas
60 x 106 cms 23³/₈ x 41³/₄ ins



39. Falmouth Workboat, Looking Forward
oil on linen
90 x 120 cms 35³/₈ x 47¹/₄ ins



40. Orange Lifeboat Study
oil on board
40 x 40 cms 15¾ x 15¾ ins



41. Stern of a Ship's Lifeboat
oil on linen
97 x 97 cms 38 x 38¼ ins



42. Frederikssund Dinghy
oil on linen
40 x 60 cms 15¾ x 23⅝ ins



43. A New Plank on a Norfolk Crabber
oil on linen
91 x 109 cms 36 x 42⅞ ins



44. "Shadow" Re-build
oil on linen
91 x 137 cms 36 x 53 7/8 ins

45. "Peapod" Under Construction
oil on linen
97 x 76 cms 38 x 29 7/8 ins





46. **Shetland Fourern (Triptych)**
oil on linen
91 x 274 cms 36 x 107 $\frac{1}{2}$ ins

Biography

1957 Born in Brightlingsea
 1972 Mate on Baltic Trader, Solvig
 Apprentice Shipwright, Walter Cook & Son, Maldon (until 1976)
 1973 Shipbuilding Industry Training Board, Southampton (until 1974)
 1976 Colchester School of Art (Foundation)
 1977 Chelsea School of Art (until 1980)
 1981 Royal College of Art (until 1984) (won Anstruther Award 1983)
 1984 Started Jardine Press, Stoke-by-Nayland
 2007 Received Doctorate from the University of Essex

Selected Group Exhibitions

1991 Summer Show, Royal Academy of Arts
 1993 "Six Artists", Wetzlar, Germany
 1994 John Callahan Gallery, Boston, USA
 1995 "4 from Wivenhoe", Courcoux & Courcoux, Stockbridge
 "Ultra Marine", Liverpool Maritime Museum
 "Forth, Tyne, Dogger", Brewery Arts, Cirencester
 1996 Peter Scott Gallery, Lancaster University
 "The Sea", Black Swan Arts, Frome
 1997 City Art Gallery, Leeds
 "An English Perspective", Union of Artists, St Petersburg, Russia
 "Marine Artists", Mall Galleries, London
 1998 Summer Show, Royal Academy of Arts
 1999 Eastern Open, (Best in Show) King's Lynn Arts Centre, Norfolk
 Mystic Seaport; New York Ship Terminal, USA
 Summer Show, Royal Academy of Arts
 2000 Hunting Art Prizes, Royal College of Art
 Summer Show, Royal Academy of Arts
 "Alphabet Soup", Printworks, Sudbury
 2001 Messum's, Cork Street, London
 2003 Messum's, Cork Street, London
 2006 Messum's, Cork Street, London
 2007 Messum's, Cork Street, London
 2008 "East Coast Influences", Messum's, Cork Street, London
 Geedon Gallery, Fingringhoe, Colchester
 "Salthouse 08: SEAhouse, LIGHThouse, SPIRIThouse",
 Salthouse, Essex
 The Nottage Maritime Institute, Wivenhoe, Essex
 2009 Messum's, Cork Street, London
 2010 "Atelier, Artists & Artists' Estates", Messum's, Cork Street, London
 "East Coast Influences", Messum's, Cork Street, London
 2011 "New English Art Club and Others", Geedon Gallery,
 Fingringhoe, Colchester
 2013 "Masterpieces, Art and East Anglia" Sainsbury Centre, UEA, Norwich.
 2014 "Easterlies", Abbey Walk Gallery, Grimsby.
 2014 Messum's, Cork Street, London

Shipshape Tour

2001 Firstsite at The Minorities Art Gallery, Colchester
 2002 Whitstable & Herne Bay Museums & Art Galleries, Kent
 Black Swan Arts, Frome, Somerset
 Quay Arts, Newport, Isle of Wight
 Bowes Museum, Barnard Castle, Co. Durham
 2003 National Maritime Museum Cornwall, Falmouth
 2003-4 National Maritime Museum, Greenwich
 2004 Messum's Fine Art, Cork Street, London

Shipshape & The Year of the Sea

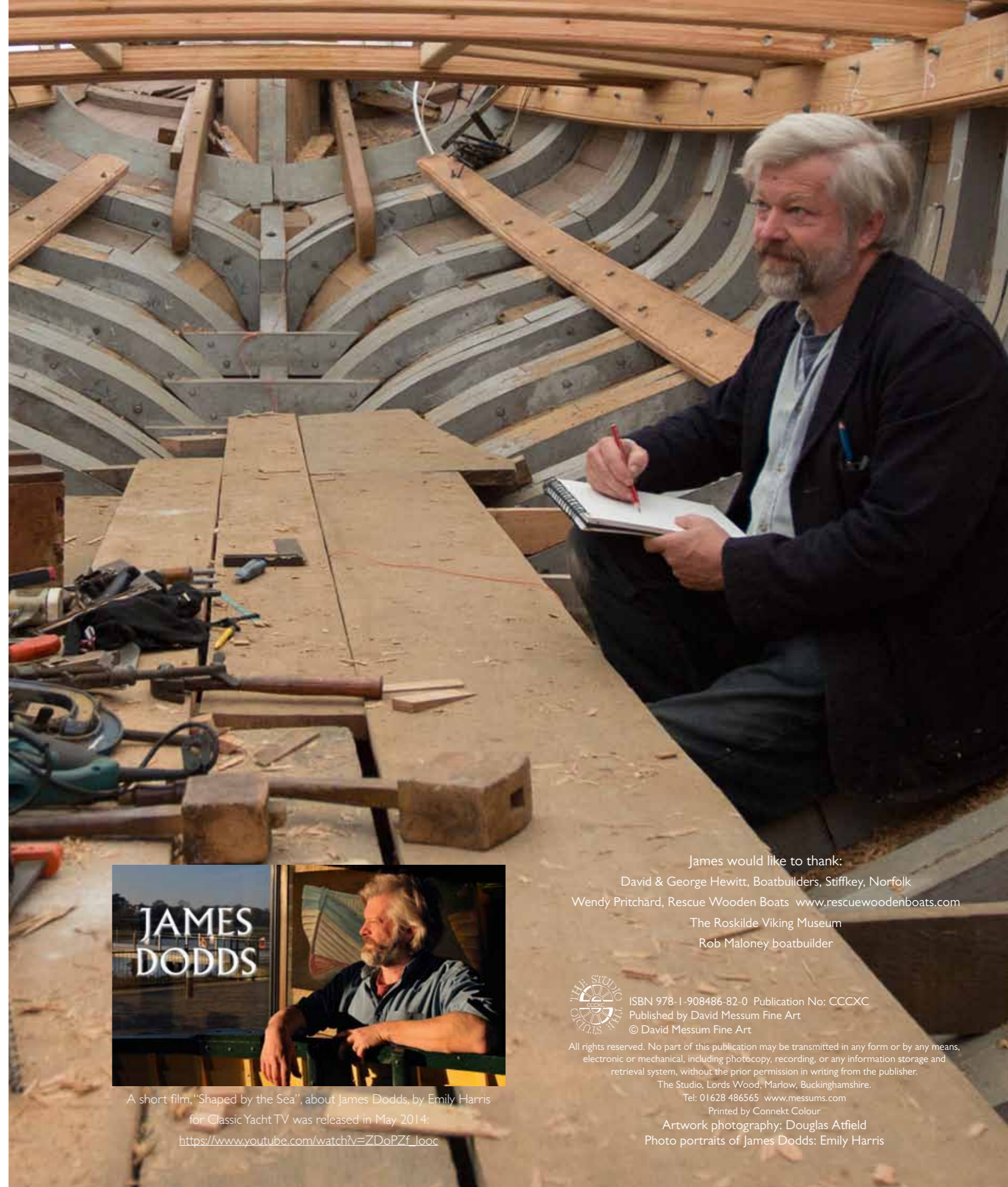
2005 Time & Tide, Great Yarmouth
 Buckenham Gallery, Southwold
 Hartlepool Art Gallery, Hartlepool
 Thurso & Wick, Scotland
 Fermoy Gallery, King's Lynn Arts Centre (with Guy Taplin)
 Hayletts Gallery, Maldon
 Chappel Galleries, Chappel

Selected Solo Exhibitions

1983 "Icarus", The Minorities, Colchester
 1984 "Peter Grimes", at the 37th Aldeburgh Festival
 1985 Ship of Fools", Hatton Gallery, Newcastle Upon Tyne
 The Quay Theatre Gallery, Sudbury
 1986 "Fish, Flesh or Fowl", Christchurch Mansion, Ipswich
 (with Bridget Heriz-Smith and Jane Truzzi-Franconi)
 1989 Printworks, Colchester (and in 1990, 1995 and 1997)
 Bircham Contemporary Arts, Norfolk (and in 1992, 1995 and 1999)
 1990 "The Shipwright's Trade", at the 43rd Aldeburgh Festival
 Chappel Galleries, Chappel, Essex (and in 1994)
 St John Street Gallery, Bury St Edmunds, Suffolk
 1991 "From the Glasshouse", Heffers Gallery, Cambridge
 1992 Sue Rankin Gallery, London (two man show with John Bratby RA)
 "Peter Grimes", Christchurch Mansion, Ipswich
 1995 "Wild Man", at the 48th Aldeburgh Festival
 Simbouras Gallery, Athens, Greece
 1998 "On The Beach", at the 51st Aldeburgh Festival
 "Waterworks", Printworks, Sudbury
 "Boatshow", North House Gallery, Manningtree
 2000 "Full Circle", at the 53rd Aldeburgh Festival
 2001 North House Gallery, Manningtree (two man show with John Reay)
 "Blue Boat", University of Essex Gallery
 "Shipshape" Tour
 Firstsite at The Minorities Art Gallery, Colchester
 2002 Whitstable & Herne Bay Museums & Art Galleries, Kent
 Black Swan Arts, Frome, Somerset
 Quay Arts, Newport, Isle of Wight
 Bowes Museum, Barnard Castle, Co. Durham
 2003 National Maritime Museum Cornwall, Falmouth
 2003-4 National Maritime Museum, Greenwich
 2004 Messum's Fine Art, Cork Street, London
 "Shipshape" & "The Time of the Sea" Tours
 2005 Time & Tide, Great Yarmouth
 Buckenham Gallery, Southwold
 Hartlepool Art Gallery, Hartlepool
 Thurso and Wick, Scotland
 Fermoy Gallery, King's Lynn Arts Centre (with Guy Taplin)
 Hayletts Gallery, Maldon
 "Lifeboat", Chappel Galleries, Chappel, Essex
 2006 Messum's, Cork Street, London
 2007 "Fore and Aft", University of Essex Gallery
 Messum's, Cork Street, London
 2008 "Vessels of the East Coast", St Barbe Museum & Art Gallery,
 Lymington, Hampshire
 "Mainly Linocuts", Hayletts Gallery, Maldon, Essex
 "American Boats", Messum's Fine Art, Cork Street, London
 "25 Years of Jardine Press", Messum's Fine Art, Cork Street, London
 Bircham Gallery, Holt, Norfolk (two man show with Stephen
 Hendersen)
 2010 "James Dodds and the Jardine Press", Lewis Elton Gallery,
 University of Surrey.
 Dowling Walsh, Rockland, Maine, USA
 2011 Church Street Gallery, Saffron Walden, Essex
 Messum's, Cork Street, London.
 2012 Dowling Walsh, Rockland, Maine, USA
 Drang Gallery, Padstow.
 Hayletts Gallery, Maldon, Essex.
 2013 Messum's, Cork Street, London
 2013 Bircham Contemporary Arts, Holt, Norfolk

Collections

Britten-Pears Library, Aldeburgh; Victoria and Albert Museum; Clacton &
 Rochford Hospitals; Chelmsford and Essex Museums; Ipswich Borough Council,
 Museums and Galleries; Colchester Borough Council; Horniman Museum,
 London; National Maritime Museum, Greenwich; UCS East Contemporary Art
 Collection, Ipswich; MMoFA, Madison, Georgia, USA; The Sainsbury Centre, UEA
 Norwich; and many private collectors



A short film, "Shaped by the Sea", about James Dodds, by Emily Harris
 for Classic Yacht TV was released in May 2014:
https://www.youtube.com/watch?v=ZDoPZf_looc

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