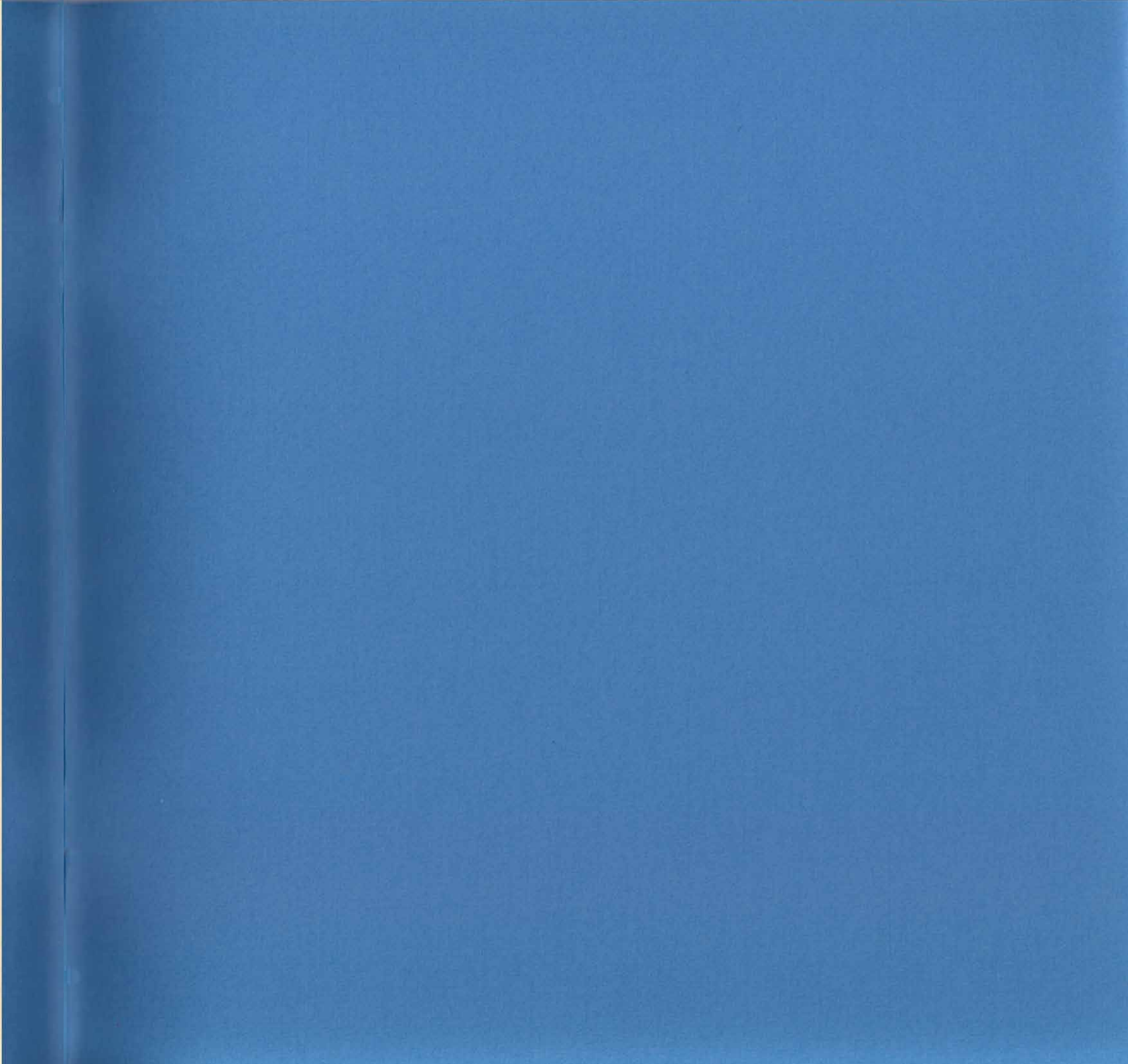
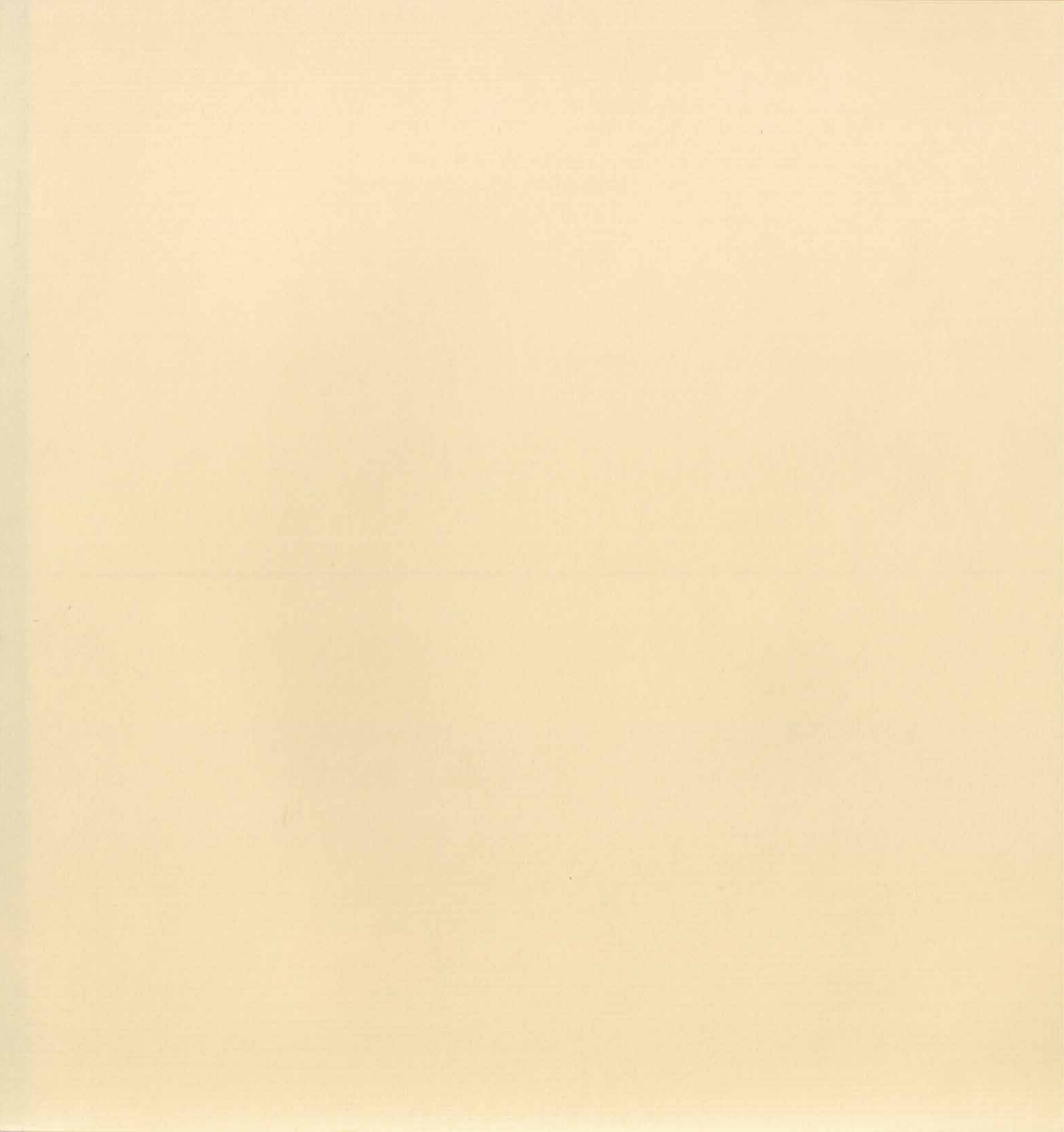


EMILY PATRICK



EMILY PATRICK



MICHAEL PERRY

EMILY PATRICK

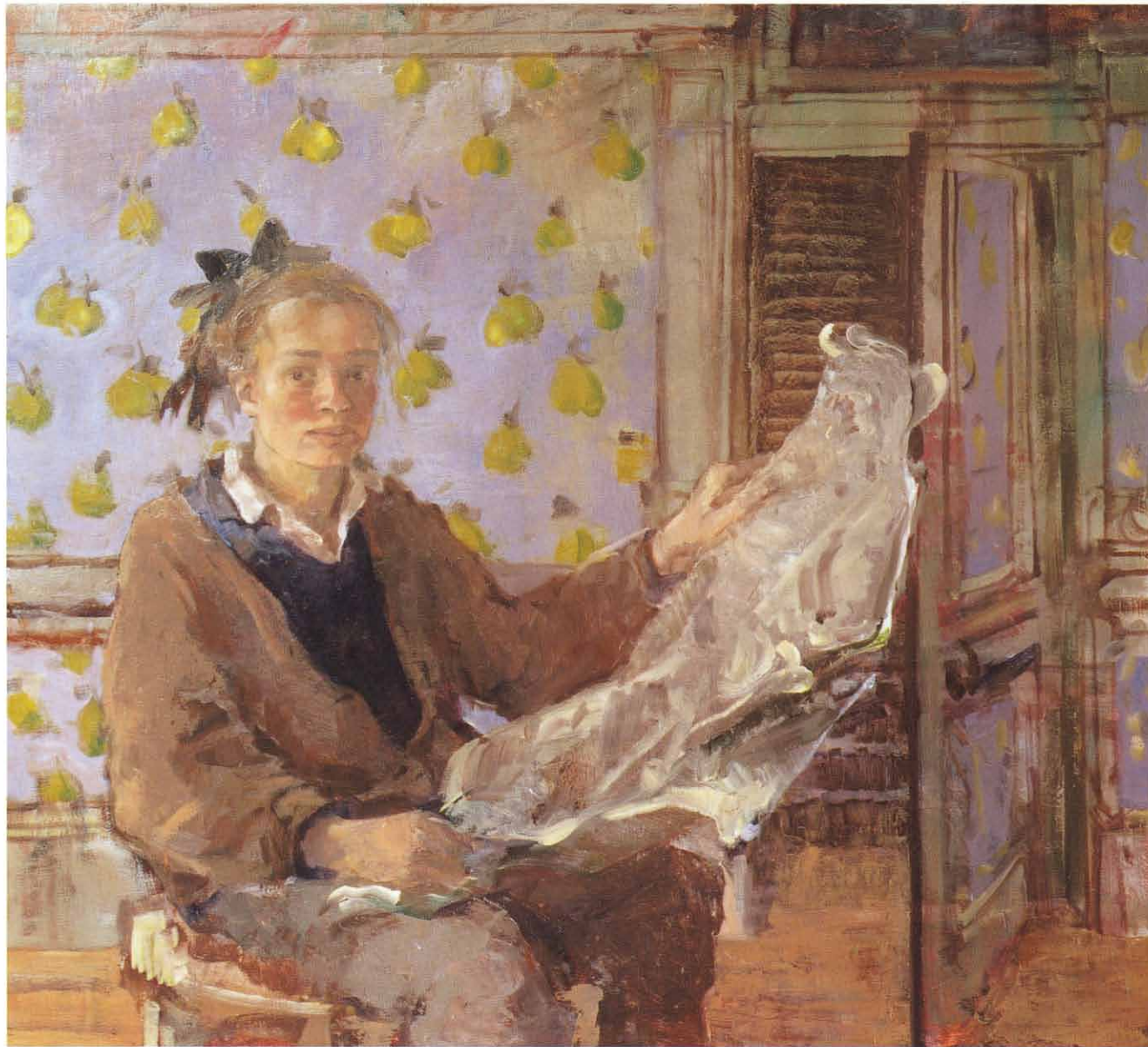
RECENT PAINTINGS

11TH NOVEMBER - 11TH DECEMBER 1992



AGNEW'S

43 OLD BOND STREET LONDON W1X 4BA
TEL 071-629 6176 · FAX 071-629 4359



23. Self Reading Newspaper (30 x 32 inches)

INTRODUCTION

Emily Patrick uses her immediate environment as the subject for her paintings. She paints flowers, fruits, jugs, books and babies. These are subjects that have been on the best-seller list for centuries and you might think that there was nothing new to be done with them. However, Emily's work expresses a fresh perception, very much of our own time and one which delights the eye. She belongs to no school and has had no formal training; she discovered her subject matter and style for herself. Ignoring the fashionable avant garde, she does her own 'thing' and does it brilliantly.

She looks at her subjects so long and so hard that she catches their abstract essence and conveys it in paint; she looks for the harmonies that exist in nature and repeats them with pleasure but without overstatement. "Nature consistently triumphs over art", she says, "it will be an inspiration for ever." She searches for qualities of beauty and peace rather than pain and injustice, "I wish to raise the spirits rather than depress them. There's too much pain already."

She works on wooden panels with a thin coating of gesso and uses traditional oil paint, thinned with turpentine and linseed oil. You might call her work 'impressionist' but while the nineteenth-century Frenchmen sought an objective rendering of the play of light, she conveys her own subjective pleasure in it. She avoids high finishes and uses a wide range of brushstrokes and some palette-knife work. She finds that drawing lacks the colour which is so much a part of her vision, therefore there are few preparatory sketches to be seen.

The flowers in her pictures are clearly not bought from shops. She and her husband Michael have begun to grow the necessary plants in their garden in

Blackheath. It had become too embarrassing raiding their neighbours' gardens for branches or relying on the generosity of friends. Her children are painted only when they will keep still, most often when they are asleep or ill. And when she is short of a subject, she paints herself. As with her still lives, she arranges herself in an interior with a careful eye to contrasts of form and colour. Her intimate portraits of friends catch each character; you feel that you instantly know and like the subject.

I first encountered Emily's work at an Agnew's show in 1989. Not only did I like the paintings enormously but I felt immediately that I knew and liked Emily herself. Now that I have met her for real, I am amused and gratified to find that my perceptions about her character and upbringing were very close to the mark. I could not, however, have got anywhere near guessing the sheer eccentricity of her artistic training.

Emily was born on 4th October 1959 and grew up on a farm in Kent, tucked far away from civilisation at the bottom of a beautiful valley. Her parents kept sheep and hens; it was very hard work for the children as well as the parents. Emily and her sisters helped from an early age. When Emily was eight, her father gave up the hens and opened an antique shop in Folkestone; her mother continued to keep sheep and Emily was obsessed with the farm. Her painting of flowers and foliage still convey how close to nature she has lived.

She began to draw and paint at the age of eight and was given her first oil paints at twelve. She would spend her school lunch hours in the art room and weekends were devoted to painting. Her parents were very strict in banning teenage night life which left her plenty of time for art.

The nearest that she came to formal training was working outdoors with John Doyle, the watercolourist. She spent two weeks sitting next to him drawing Canterbury Cathedral at the age of 15. Later, she drew in the studio of John Ward, the Royal Academician. Emily drew for a week with his daughter Celia who urged her to look, look, look and look harder, "which is the best lesson you could be given."



30. Flowers, Jug and Palette (20 x 24 inches)

She never studied art history but at 15 was sent by her parents to visit Bruges, Amsterdam and the Hague with a school friend, where they spent all their time in museums. On a later holiday she explored the museums of Germany and Italy. "I started to recognise the names of the artists I had already seen and liked in other museums. Most people have heard of Masaccio before they go into a museum; I was lucky to do it the other way round."

"On these trips, I became aware of certain qualities that I have since sought for in all painting: the balance between forms, elegance, subtlety, sensitivity expressed with delicate paintwork and strength displayed in brave brushstrokes or the sudden use of pure colour. The subjects of the paintings were of less interest."

Being 'arty' was just not acceptable to her parents. As an antique dealer, her father permitted talk about market and price "but never about artistic feeling." He handled restoration and made up pieces for decorators; Emily sometimes worked with him in the shop. And then they would return to the farm in the evenings. She values highly the experience of the contrast between farm life and the art world. "They complement each other."

It was her father's idea that she should paint Dutch-style flower pictures, put them into antique frames and try sending them to auction. This resolved all her pocket money problems in late school and university years. She sold them successfully in London.

Going to art school would have outraged her parents and she never considered it. Instead, she studied architecture for three years, from 1979-1982, at Cambridge and came away with a degree. She considers that architecture taught her, among other things, a useful sense of space and structure. It was on a Canadian holiday in 1981 that she got the idea of painting portraits for a living. She drew her host Frank Cabot one evening; the likeness was acceptable and she enjoyed his pleasure in it. Her parents thought it was a good idea. Portrait painting was not 'arty', more a matter of craftsmanship.



“I was very lucky that my friends were kind enough to become patrons, saying ‘do my father’, ‘do me’, ‘do my mother’. Francesca Denman invited me to stay with her in Chelsea - there was even a studio.” Living in the right area proved very helpful. One day, walking quickly away from some boys who had been bothering her, she saw a man with an interesting face in Battersea Park and asked to draw him; he turned out to be Lord Cottesloe, a former chairman of the Arts Council. Then she bumped into the back of a Mercedes. She offered to paint the children instead of paying for repairs. The Mark Fenwicks saw these pictures and commissioned portraits and paintings.

In the meantime she continued to paint pictures for her own pleasure - still lives, flower pieces, and the odd landscape. She never looked on them as saleable until she met Sarah Long (now running Long & Ryle). Long gave Emily an exhibition in London in 1984 where her ‘own’ paintings sold and took some more to show at the Bath Festival. That was where Christopher Kingzett from Agnew’s spotted her work.

Since then, Emily has had two shows at Agnew’s and they have both been sellouts. After the 1986 show, Emily, with a big sigh of relief, gave up taking commissions for portraits. She still occasionally paints people whose faces particularly interest her and some of these are in this exhibition.

1986 was a watershed in her personal life. Immediately after the exhibition, she married Michael Perry in Burma. Where to get married was a problem, she explains. She didn’t want a wedding reception at home as her father was shy and would have hated it. “If we’d chosen Paris, it would just have complicated things. So we chose Burma.

“It was very difficult. We only had visas for seven days and after six days we still hadn’t managed to get married. The vice consul said our only hope was the archbishop, Gregory Hla Gyaw. That afternoon, we were married in his private chapel in Rangoon; the consul and his wife brought flowers. We were all barefooted.”



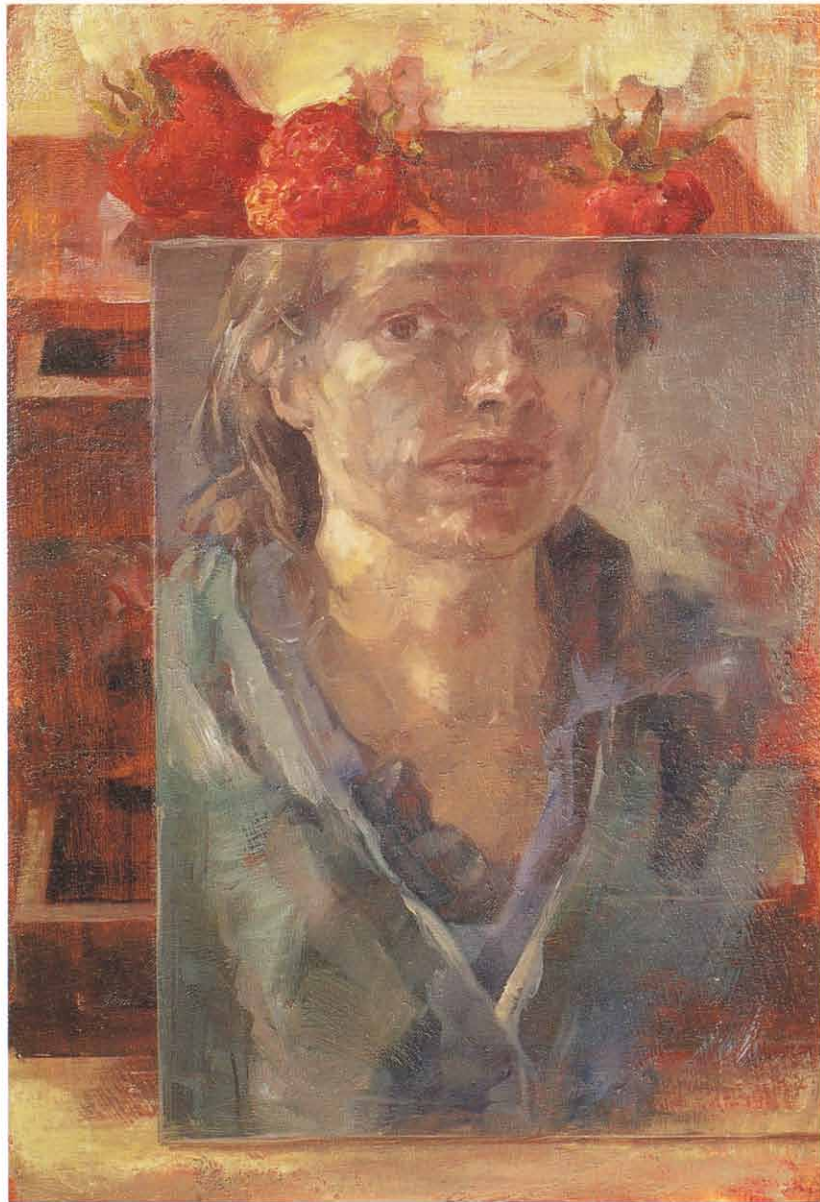
33. Michael, Isabel and Beatrice (34 x 24 inches)

Her husband, Emily explains, did the opposite of dropping out. On leaving University he made furniture and picture frames for a living but saw through the charm of the 'simple' craftsman's life; he is now a merchant banker. Most of Emily's frames are still made up and gilded by her husband or her father-in-law. She colours them herself. She takes a lot of care with her framing and looks on it as extremely important to her pictures.

There are so many paintings in this show that I particularly like, that it would be invidious to start singling them out. But there is one picture, a large study of cabbages growing in her Blackheath garden, that seems to me to underline the scale of Emily's talent. There are very few artists in history who have been able to make such subjects work successfully on a large scale. Emily joins their ranks with her portrait of tousled cabbage, earth, weeds and a couple of poppies.

Geraldine Norman, February 1992





17. Self-portrait and Strawberries (12 x 8 inches)



18. Pot of Pansies (7 1/2 x 9 1/2 inches)



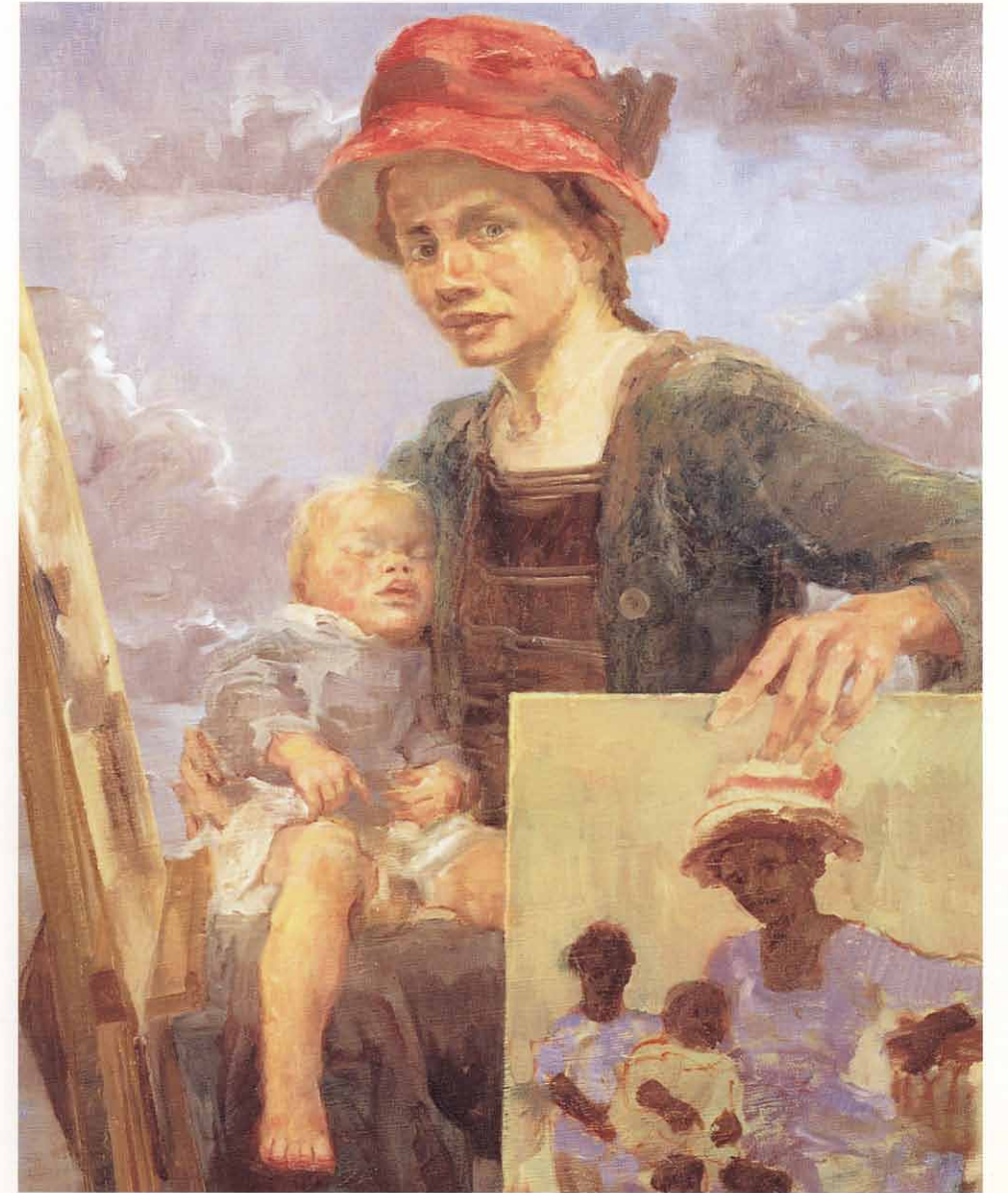
5. Chinaman (10 x 16 inches)



10. Tree Skyline (18 1/4 x 30 inches)



4. Florian (24 x 30 inches)



21. Mother with a Red Hat (30 x 24 1/2 inches)



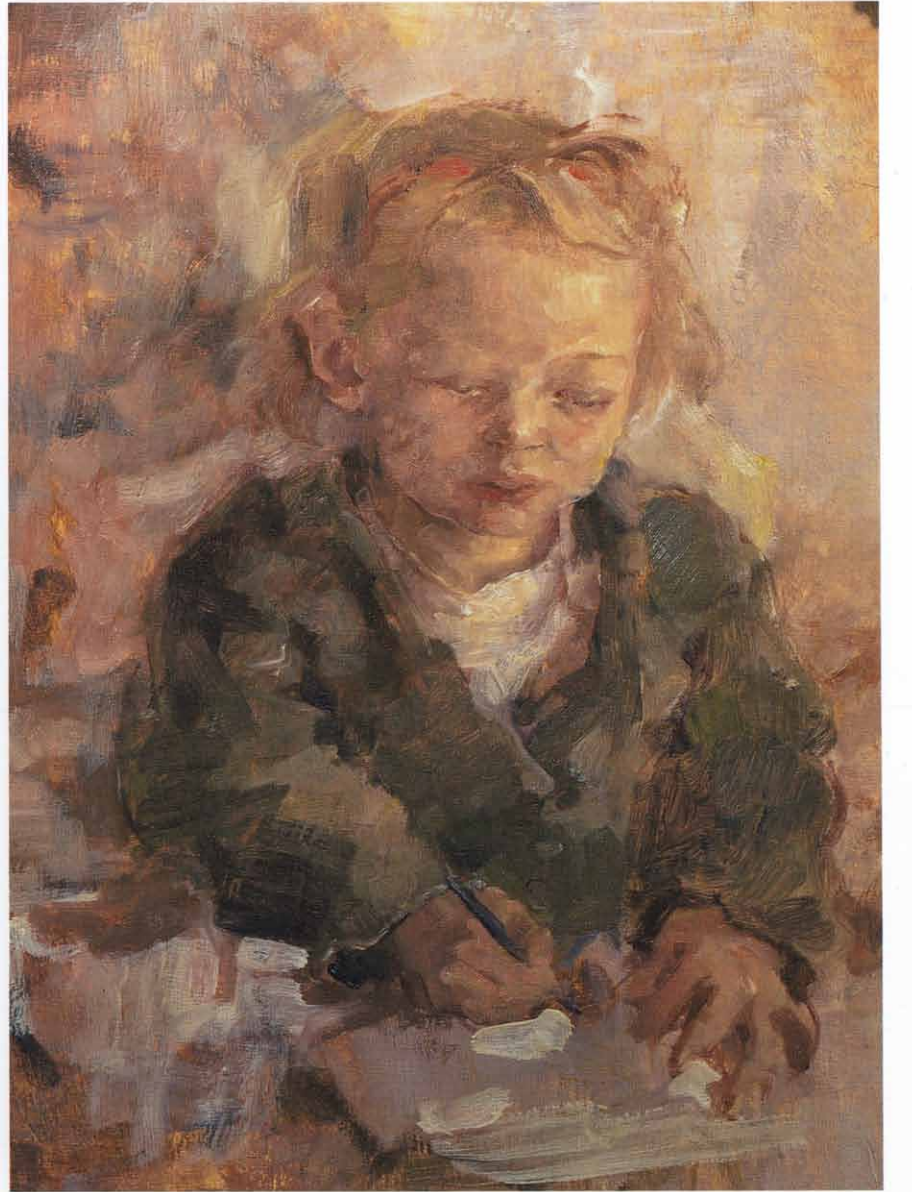
35. Still Life on a Small Table (15 3/4 x 23 3/4 inches)



1. Still Life with Birds of Britain (16 x 16 inches)



28. Hungarian Mother (32 x 24 inches)



37. Beatrice Writing (16 x 12 inches)



24. Dancers (28 x 48 inches)



9. Nerene Lilies and Artichokes (30 x 30 inches)

CATALOGUE

- | | | | | | |
|--|--|--|---|--|---|
| 1. Still Life with Birds of Britain
16 x 16 inches
(illustrated) | 9. Nerene Lilies and Artichokes
30 x 30 inches
(illustrated) | 17. Self-portrait and Strawberries
12 x 8 inches
(illustrated) | 25. Pale Pink Rose
6 3/4 x 7 3/4 inches | 33. Michael, Isabel and Beatrice
34 x 24 inches
(illustrated) | 41. Poppies with Two Pictures
18 x 18 1/2 inches |
| 2. Self-portrait with Hat
30 x 15 inches | 10. Tree Skyline
18 1/4 x 30 inches
(illustrated) | 18. Pot of Pansies
7 1/2 x 9 1/2 inches
(illustrated) | 26. Small Self-portrait
5 1/2 x 7 3/4 inches | 34. Anemones and Black Ribbon
16 x 24 inches | 42. Pigs
28 x 36 inches
(illustrated) |
| 3. Fig Leaves
29 1/2 x 33 inches | 11. Chrystabel and Mabel
28 x 24 inches | 19. Figure in a Windy Meadow
29 1/2 x 24 inches | 27. Beatrice
12 x 11 3/4 inches | 35. Still Life on a Small Table
15 3/4 x 23 3/4 inches
(illustrated) | 43. Penstemon and Blackcurrants
11 x 20 inches |
| 4. Florian
24 x 30 inches
(illustrated) | 12. Greenwich Park
9 x 12 inches | 20. Cherries, Gooseberries and Strawberries
10 x 14 inches | 28. Hungarian Mother
32 x 24 inches
(illustrated) | 36. Postcards
19 1/2 x 19 1/2 inches | 44. Girl in White
13 x 7 3/4 inches |
| 5. Chinaman
10 x 16 inches
(illustrated) | 13. Path beside the Thames
11 1/2 x 7 1/2 inches | 21. Mother with a Red Hat
30 x 24 1/2 inches
(illustrated) | 29. Cabbages
32 x 48 inches
(illustrated) | 37. Beatrice Writing
16 x 12 inches
(illustrated) | 45. Calamata Olives and Leaves
30 x 36 inches |
| 6. Wedgewood Clock
10 x 12 inches | 14. In the Studio
7 x 8 1/2 inches | 22. Through a Window
32 x 42 1/4 inches | 30. Flowers, Jug and Palette
20 x 24 inches
(illustrated) | 38. Spring Leaves
16 x 20 inches | 46. Eggs for Sale
28 x 30 inches |
| 7. Beatrice in Corridor
15 3/4 x 14 inches | 15. Figs
6 x 12 inches | 23. Self Reading Newspaper
30 x 32 inches
(illustrated) | 31. Red Blind
30 x 11 inches | 39. Shoes under a Table
24 x 29 1/2 inches | 47. Isabel in the Shade
24 x 8 inches |
| 8. Lime Leaves and Delphiniums
24 1/4 x 30 inches | 16. The Thames Estuary
12 x 10 inches | 24. Dancers
28 x 48 inches
(illustrated) | 32. Shoes with Black Cotton Reels
13 3/4 x 16 3/4 inches | 40. Still Life with Paperbacks
16 1/2 x 24 1/4 inches
(illustrated) | 48. At the Table
24 x 30 1/2 inches |

All paintings are Oil on Panel (except No. 12. Greenwich Park which is Oil on Canvas)



40. Still Life with Paperbacks (16 1/2 x 24 1/4)

Designed and typeset by Michael Perry
Picture frames by Emily Patrick, Michael and David Perry, Nick Hawker,
Christabel Durham, David Lindgren and Lisa Strassberger
Colour photography by Roy Fox
Printed by Burrups Ltd.

