

An abstract oil painting with a complex, layered composition. The palette is dominated by earthy tones: dark browns, muted greens, and ochres, contrasted with large areas of off-white and light grey. The brushwork is highly visible and expressive, with thick, impasto applications of paint. The overall effect is one of organic, almost geological or biological forms, with a sense of depth and movement. The texture is rich and tactile, suggesting a landscape of roots, soil, or perhaps a dense thicket of foliage. The lighting is dramatic, with deep shadows and bright highlights, creating a sense of volume and form within the abstract shapes.

**EMILY PATRICK**  
*Recent Paintings*



EMILY PATRICK  
*Recent Paintings*

*This exhibition is dedicated to the memory of my parents*

ROSEMARY MARTHA PATRICK

WILLIAM PITT PATRICK

# EMILY PATRICK

*Recent Paintings* 1997-1999

*Exhibition organised by*

MAGDALEN EVANS

38 Hopefield Avenue London NW6 6LH

Tel: 020 8969 1523 Fax: 020 7935 5175

E-mail: m.evans@cwcom.net

GALLERY 27

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27 Cork Street London W1X 1HB

Telephone during exhibition: 020 7734 7595



MICHAEL PERRY

## ABSTRACT NATURALISM

When painting I am walking a tightrope. I might slip off at any moment. Sometimes, when I am brave, I can hop along the rope or even somersault. These are the moments when I paint not from the visual world but from somewhere inside me.

"Pastiche, old-fashioned, dull, commercial, predictable." These are some of the traps that lie in wait for the figurative artist. It is often tempting to try to join the avant garde and abandon myself to wild inspiration and then many of these traps would disappear. However, the rope, which is the figurative tradition, the taught discipline necessary to paint an object as it appears in reality, is the only way that I know of attempting to produce a beauty that is comprehensible. Artists who do not follow the guidelines of nature have to invent a vocabulary of their own and this is frequently only understood by the initiated.

The study of reality gives structure, depth and detail to the picture. The abstract work from inside gives magic but for me a picture needs depth as well as magic.

When a stranger walks up to me and says "ten years ago we bought a painting of yours. We love it more and more. I don't know which child to leave it to," then I know that the rope walking is worthwhile.

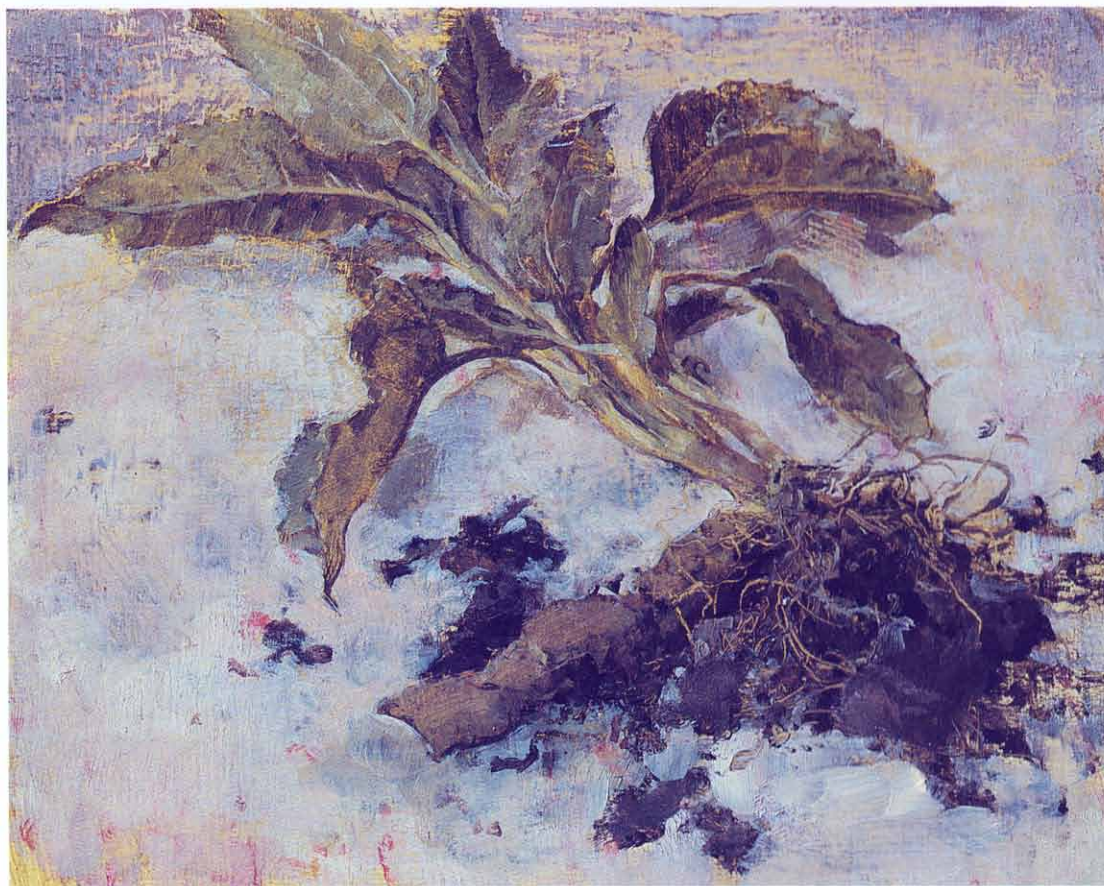


PLATE I (DETAIL APPEARS ON COVER)

## INTRODUCTION

By Susan Moore

There is a certain irony about the fact that any equivalent of the 'Salon de refusé' taking place at the end of the 20th century would comprise not the outrageous and the avant-garde but traditional figurative art. Over the last decade or two, the work of living painters in general and painters of the visible world in particular, has become increasingly rare sights in the major public and private galleries of London. With exceptions made for certain luminaries of the so-called 'School of London' – Lucian Freud, David Hockney, R. B. Kitaj or Frank Auerbach – major shows, particularly of the work of younger painters, are all but impossible. Even the painter Jenny Savile, one of the celebrated Young Turks of the 'Sensation' generation, has long decreed that the art of painting is dead.

It almost seems that unless an artist is making art out of the unorthodox – excrement, may be, frozen blood or molten chocolate, or not making it at all if it happens to be a bed – the current orthodoxy has it that it cannot possibly merit our attention. Ours is an age which celebrates novelty for its own sake, no matter how meretricious or banal the art – or the art-school philosophising.

Man's age-old impulse to grapple with the physical reality of the natural world has been discounted, as has the notion of looking to art for inspiration, an affirmation of life, or for pure pleasure. Just as so much that has recently been produced in the name of art sets out to challenge or shock, it also tends by its very conceptual nature to be obscurantist and excluding. At one end of the spectrum there is the dour and joylessly worthy, at the other the tongue-in-cheek and cynically exploitative. And oh how easily mocked it is, and how easy it is to mock any dissenting critical voice.

It is tempting to wonder how much time those who so disdainfully dismiss this tradition have ever spent contemplating it. Can they really believe that art is solely what it represents? Consider, for instance, that now most despised genre of painting, still-life. Is Morandi just painting a row of bottles on a shelf, Fantin-Latour, vases of pretty flowers? I defy anyone not to stand before Zurbaran's still-life with lemons, a basket of oranges and a cup with a rose, now in the Norton Simon Museum in Pasadena, and not be astounded, and profoundly moved, by its strange and austere spirituality. It is not about fruit at all.

All of this is by way of an introduction to Emily Patrick, a painter whose work could conveniently be disregarded by devotees of Big Ideas, always assuming they resisted the temptation to give it a second look. For how can Emily possibly be even a painter of substance? Her pictures, for one, are pleasing – which is to damn with faint praise. Moreover, she confines herself – unashamedly – to the domestic, to the inner sanctum and safe haven of home and family (and in this sense she brings to mind Mary Cassatt). Her points of reference depend on what she knows, what surrounds her, what is part of her daily life – children, dogs, flowers in a jug on her kitchen window-sill, the vegetable patch, hanging out the washing. Yet she is not always painting what she sees. The ostensible subject-matter belies the pictorial intelligence of her pictures – and the fact that she is a painter who dares to take risks, to make the bold gesture.

There is a contemplative quiet about many of these pictures, and an integrity about them all, but there is also the thrill of the slash of cerulean blue against a rippling brown sleeve, the bluster of a windy day, a rude vigour about the Jerusalem artichoke or coiled spring of a cabbage just plucked from the earth, clumps of soil still clinging to its roots. A moment of marvel is recorded in a jug of hornbeam and apple blossom. How can these images speak less than a plaster cast made of the space beneath her kitchen sink?

*Susan Moore is an art critic for the Financial Times*





PLATE III



PLATE IV



PLATE V



PLATE VI



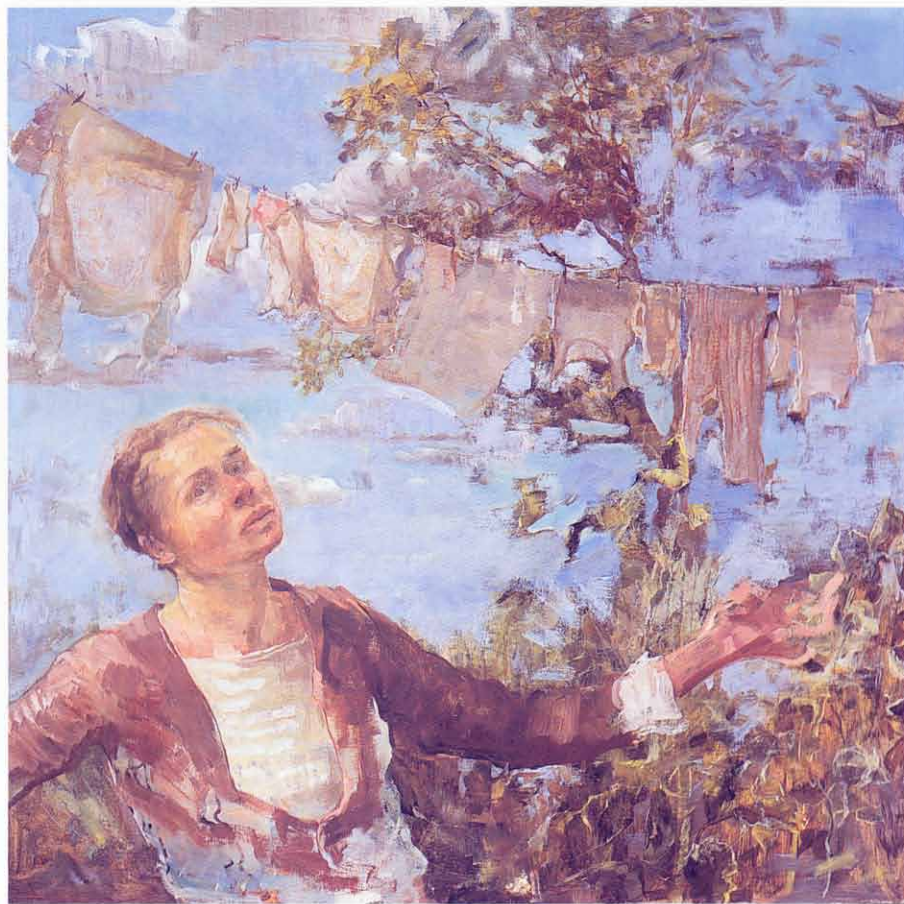


PLATE VII



PLATE VIII



PLATE IX



PLATE X



PLATE XI



PLATE XII



PLATE XIII



PLATE XIV



PLATE XV



PLATE XVI

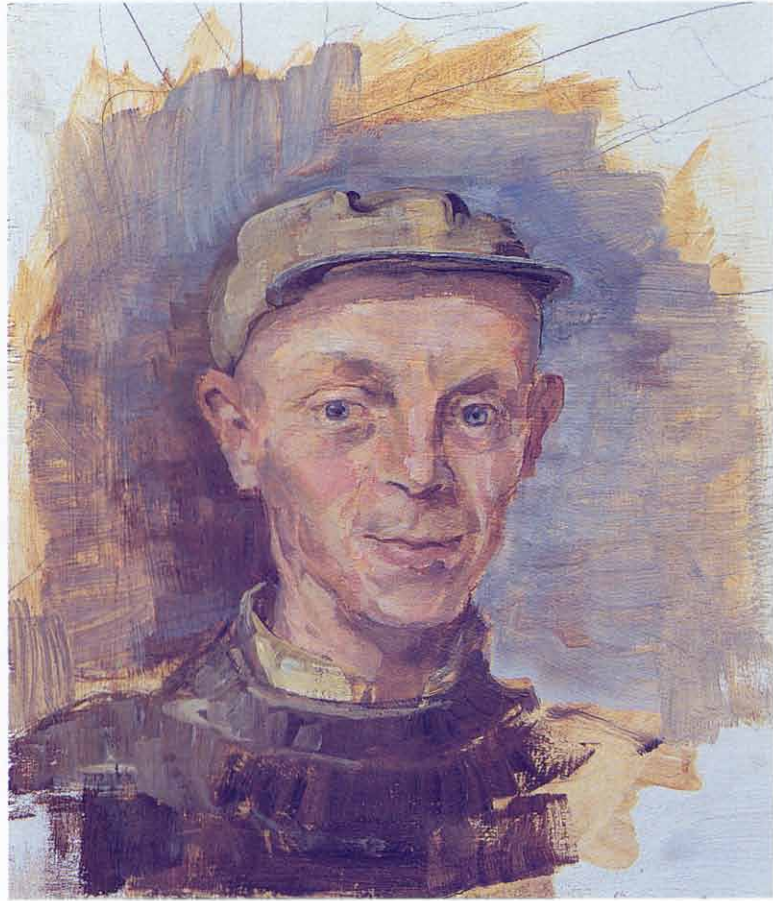


PLATE XVII

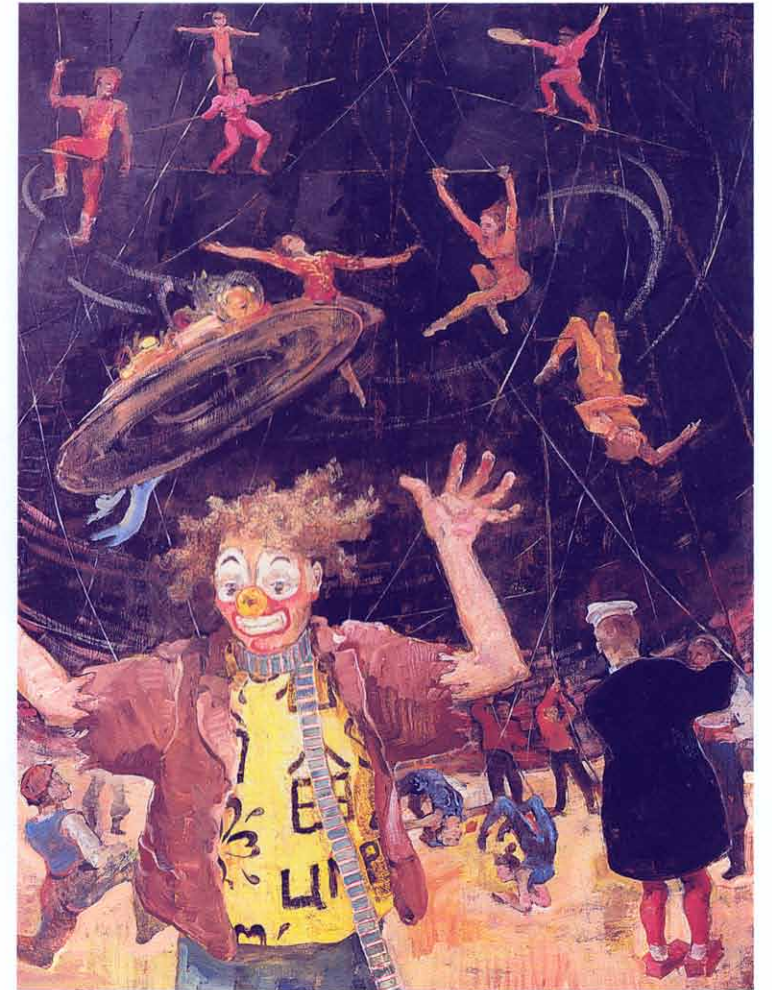


PLATE XVIII



PLATE XIX



PLATE XX

## CATALOGUE

- |                                                        |                                                             |                                                                      |                                                                       |                                               |                                        |
|--------------------------------------------------------|-------------------------------------------------------------|----------------------------------------------------------------------|-----------------------------------------------------------------------|-----------------------------------------------|----------------------------------------|
| 1 Root of Jerusalem artichoke<br>20 x 25 cm<br>PLATE I | 7 Washing line and figure<br>91 x 91 cm<br>PLATE VII        | 13 Sky over house tops<br>61 x 74 cm<br>PLATE XIII                   | 19 Cow<br>91 x 122 cm<br>PLATE XIX                                    | 26 Bunch of artichokes<br>51 x 61 cm          | 34 Cabbage and root<br>53 x 76 cm      |
| 2 Queille IV<br>30 x 51 cm<br>PLATE II                 | 8 Two hyacinths in a yellow jug<br>51 x 56 cm<br>PLATE VIII | 14 Red shelves<br>51 x 41 cm<br>PLATE XIV                            | 20 Strawberries, self<br>and scallop shells<br>30 x 20 cm<br>PLATE XX | 27 Jar of blossom<br>25 x 46 cm               | 35 Magnolia and teacup<br>33 x 28 cm   |
| 3 Large brown jumper<br>60 x 81 cm<br>PLATE III        | 9 Two jugs and hornbeam<br>71 x 71 cm<br>PLATE IX           | 15 Malaysian tapirs on blue shelves<br>28 x 54 cm<br>PLATE XV        | 21 Queille I<br>30 x 41 cm<br>PLATE XXI                               | 28 Herb Robert and harebells<br>14 x 28 cm    | 36 Fig leaves on a table<br>68 x 91 cm |
| 4 Sow and piglets<br>91 x 122 cm<br>PLATE IV           | 10 Bent leg on staircase<br>30 x 30 cm<br>PLATE X           | 16 Wallpaper, chair, books and boots<br>101 x 76 cm<br>PLATE XVI     | 22 Queille II<br>15 x 30 cm                                           | 29 Woman in a vest<br>35 x 30 cm              | 37 Tulip field<br>40 x 60 cm           |
| 5 Tulips against dark ground<br>26 x 20 cm<br>PLATE V  | 11 Asparagus on a plate<br>30 x 41 cm<br>PLATE XI           | 17 Nikolai,<br>Moscow State circus clown<br>30 x 26 cm<br>PLATE XVII | 23 Queille III<br>20 x 20 cm                                          | 30 Two books and figure<br>48 x 46 cm         | 38 The crab<br>18 x 24 cm              |
| 6 Shropshire timber tug<br>51 x 91 cm<br>PLATE VI      | 12 Tree trunk on Euboea<br>30 x 45 cm<br>PLATE XII          | 18 Circus<br>122 x 91 cm<br>PLATE XVIII                              | 24 Michael, Beatrice, Isabel & Alfred<br>70 x 89 cm                   | 31 Three dogs<br>71 x 80 cm                   | 39 Birds of Britain #2<br>40 x 49 cm   |
|                                                        |                                                             |                                                                      | 25 Peonies with two curtains<br>53 x 51 cm                            | 32 Red tulips with blue curtain<br>41 x 46 cm | 40 A few scabius<br>35 x 30 cm         |
|                                                        |                                                             |                                                                      |                                                                       | 33 Fig leaves<br>34 x 41 cm                   |                                        |

*All paintings are oil on panel*





PLATE XXI

## BIOGRAPHY

- |           |                                                                           |          |                                                                                                                            |
|-----------|---------------------------------------------------------------------------|----------|----------------------------------------------------------------------------------------------------------------------------|
| 1959      | born 4 October in Kent                                                    | 1988     | <i>Carroll Foundation Award</i> , Royal Society of Portrait Painters for the most promising portrait by an artist under 30 |
| 1974      | drew with John Doyle, the watercolour artist                              | May 1988 | <i>Mother &amp; Child</i> , Birthright exhibition, Lefevre Gallery, London W1                                              |
| 1976      | studied with Celia Ward in the studio of John Ward RA                     | Apr 1989 | second solo show at Agnew's                                                                                                |
| 1978-79   | studied at the Architectural Association, London                          | 1990     | <i>BP Portrait Award</i> , National Portrait Gallery                                                                       |
| 1979-1982 | studied Architecture at Cambridge University                              | Nov 1992 | third solo show at Agnew's                                                                                                 |
| 1982      | <i>Contemporary Portraits</i> , King Street Galleries, London SW1         | Oct 1995 | fourth solo show at Agnew's                                                                                                |
| 1983      | New English Art Club, Mall Galleries, London SW1                          | Oct 1997 | solo show at Gallery 27, Cork Street, London W1 curated by Magdalen Evans                                                  |
| 1984      | Wraxall Gallery, London SW3<br>Sarah Long                                 | Nov 1997 | solo show at Hanover Square Gallery, New York                                                                              |
| 1985      | Bath Festival                                                             | Mar 2000 | solo show at Gallery 27, Cork Street, London W1 curated by Magdalen Evans                                                  |
| Oct 1986  | first solo show at Agnew's, London W1                                     |          |                                                                                                                            |
| 1987      | married Michael Perry in Burma                                            |          |                                                                                                                            |
| 1987      | <i>John Player Portrait Award</i> , National Portrait Gallery, London WC2 |          |                                                                                                                            |

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