

EMILY
PATRICK



EXHIBITION

September 10th - 21st 2007, 10am - 6pm

closed on Sundays

The Air Gallery, 32 Dover Street

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There is something very private about the act of painting. I develop an intimate relationship with each work and every painting has a specific history. Sometimes the layers of time can be seen in the different moods of the brushwork.

Seeing a picture in black and white often reveals the brushmarks, which can be hidden in a colour reproduction.

Black and white actual-sized detail of Dark Tulips in Grass





Dog Rose in Meadow is the oldest painting in the collection, the picture began in 1991. It was a study of a bushy London garden. Over the next couple of years I kept going back to it, removing shrubs to give more space. It became *Figure in a Flat Landscape* (above) exhibited in 1997 at Long & Ryle. Two years ago, the figure in this painting replaces a lonely tree. In summer 2005, I added the foreground to the base of the painting. I had been spending time, lying in the grass at the top of Greenwich Park. By painting the grass and dog rose above the horizon, the viewer is brought into the picture. For a moment the sunlight catches the dog rose. The lonely tree remains just visible in the distance.

Figure in a Flat Landscape (top)
Dog Rose in Meadow (right)





Small Horizontal Heifer (above) was painted as a study for a large painting of a meadow (detail opposite). Sitting on the ground I was vulnerable to the young heifers that were grazing there. To paint their faces I wanted them close up but to see the view I wanted them well away. There is a hoof print in my sketch book.

The final picture (right) is calm without the heifers disturbing the viewer in the grass.

Small Horizontal Heifer (top)
Detail of *Daylesford Meadow* (right)





Burnt Fen in Norfolk where I watched Josh Nicholson row out to collect the coots' eggs, each one from a different nest among the reeds. This is possible only for a few days each year. Painting the eggs (right) seemed to show due respect for the subject. The eggs were so beautiful that we kept them long after they had been painted until we discovered that they were the source of the dead mouse smell.

Burnt Fen (top)
Coots Eggs (right)

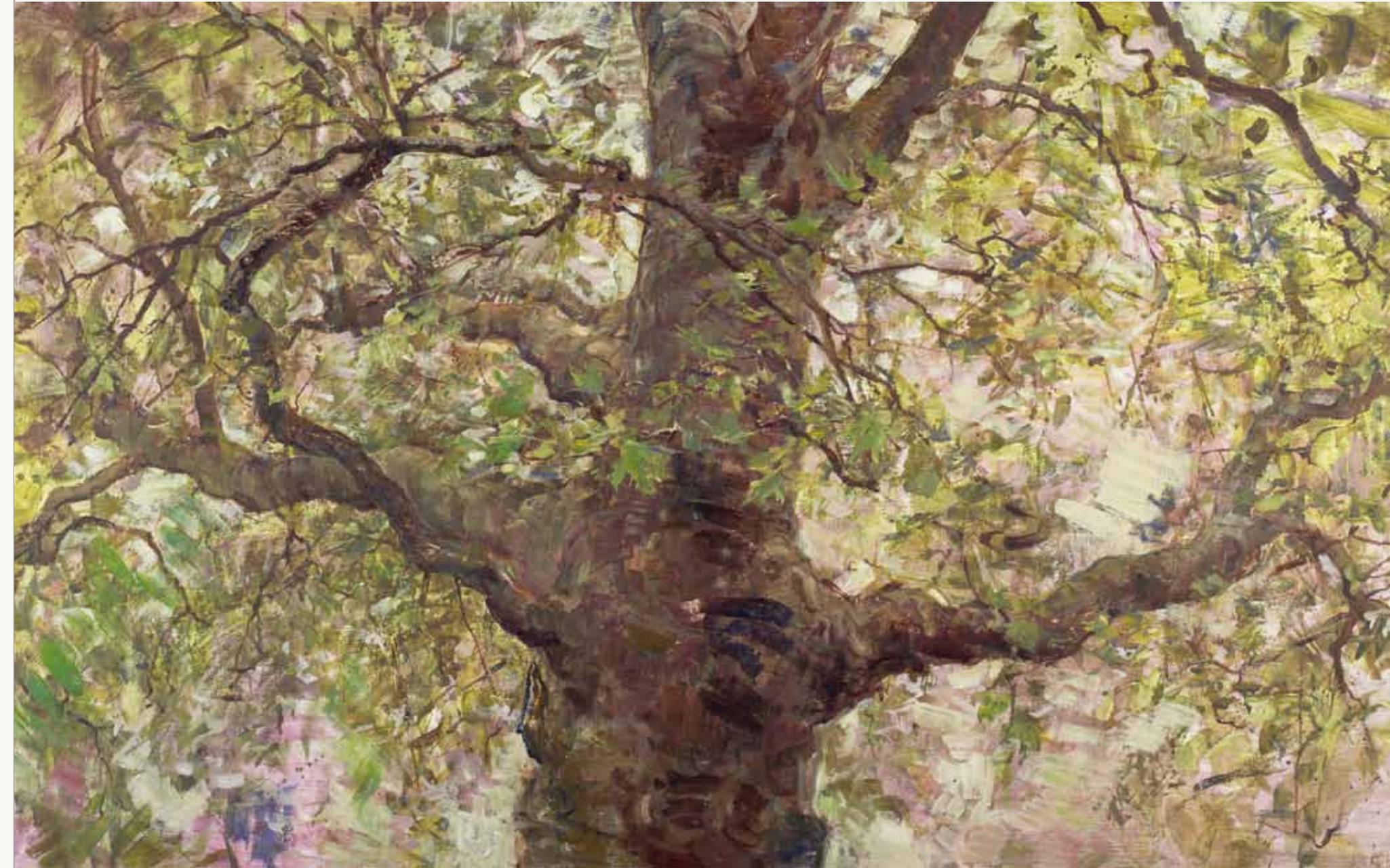




Young Allium was painted in the Spring of 2007 when I was feeling a huge yearning to be in the countryside. You can find the world in a blade of grass.

In the large picture on the right, my viewpoint into the plane tree is unusual. There is a steep bank rising from its roots and I was able to sit almost level with the lowest branches, and only a few metres away.

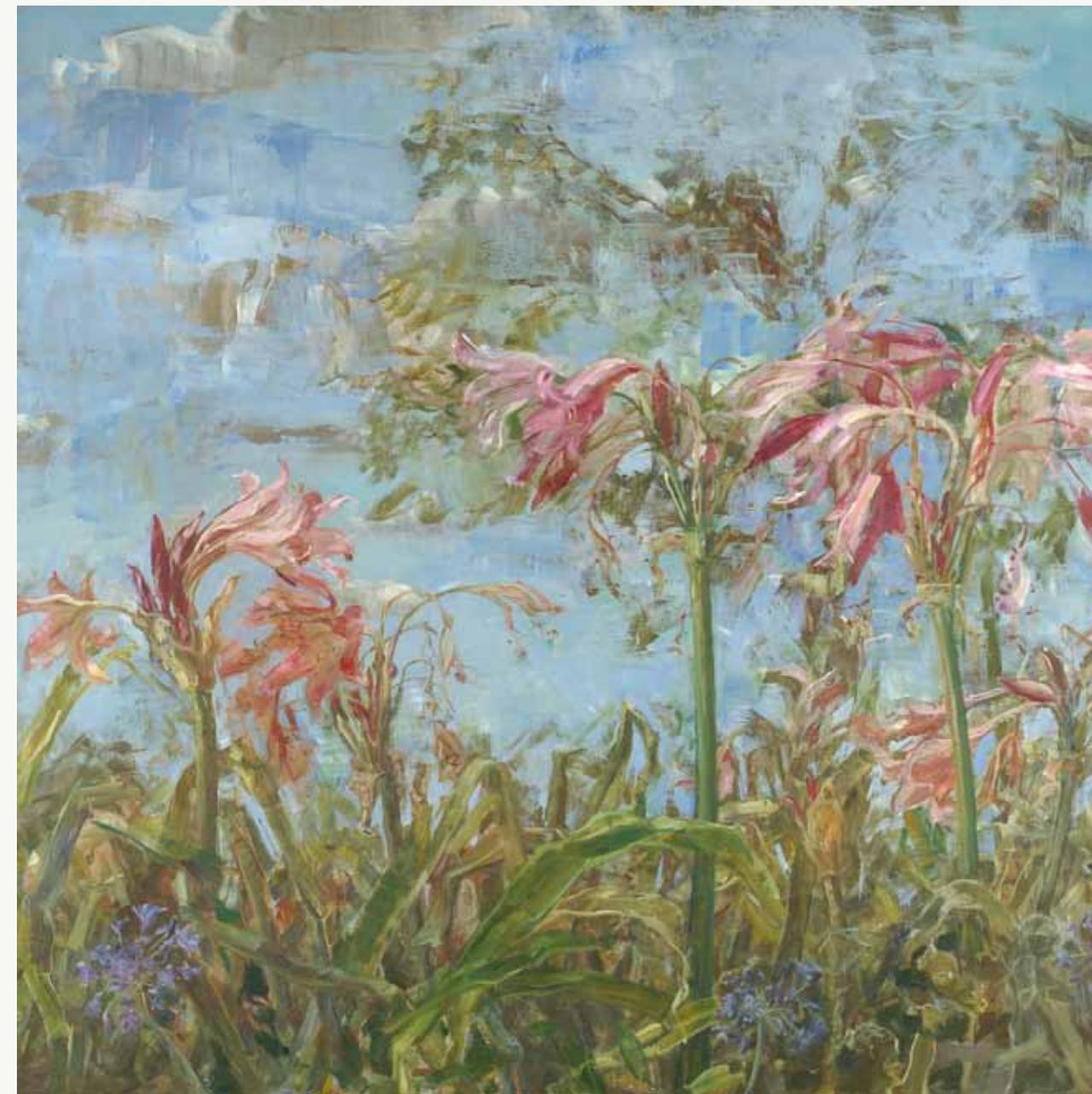
Young Allium (top)
Up into a Plane Tree (right)





Sky behind Crinum (right) was originally exhibited in 2000 as *Washing Line and Figure* (above). However I felt that the figure in the picture would never be at peace. So with paint stripper I removed her. The painting has now returned to its original subject which was abundant foliage reaching up to the sky. Parts of the washing line are still visible in the pink stripes and grey patches of the sky. The trees in the distance are just discernible above the flowers.

Washing Line and Figure (top)
Sky behind Crinum (right)



The dark tulips began indoors, I dug up a few tulips, potted them and began but looking at them as specimens they seemed lost. So I replanted them outside. About a fortnight later, the dark petals had become deep black holes floating above soft misty clouds of leaves. The leaves were so fresh that they had a bloom on them. I had to work very fast because one week later the petals were spotted and falling and the leaves yellowed. I painted almost lying on my stomach to get my eye level as low as it had been in the interior study. The tulips border onto mown grass, their stalks were more exposed than would be natural. To hide them a little I painted a few lilies of the valley which were flowering a long way behind. The broad, pale and straight leaves are very young crinum leaves.



This picture began on the Daylesford estate in Gloucestershire. It was a view of beehives and a statue of a goddess. In the background the woodland is dark, the sun has just set behind it. The statue loomed above my viewpoint in a sinister way and so, back in London, I painted lilac over it. The lilac's paintwork is very thick to overcome the statue and they look slightly luminous against the dark landscape. This is true to the way that lilac glows in a landscape.





Adam Blezard I (left)
Detail from Girl with Red Flutter on Head (centre)
Detail from Max Lethbridge (right)





Don Justo has single-handedly been building a cathedral on the outskirts of Madrid for about fifty years. For most of this time it has been a solitary task but recently his achievement has received media attention. Now he gets thousands of visitors a week.

In order that he work undisturbed, there is a sign in the entrance to the cathedral saying Justo has a problem with his larynx and has difficulty speaking.

I spent three days painting Justo - for the first two days he sat in the courtyard of the cathedral, warmed by a brazier. But we were constantly swamped by coach loads of visitors. On the third day we moved up high into the triforium.

Justo talked non-stop to a Spanish speaking friend. It was a mixed blessing that I could not understand a word. It enabled me to concentrate on painting, but I consider the conversations with sitters the greatest privilege of a portrait painter.

Photo of Justo's cathedral(top)
Don Justo Gallego (right)



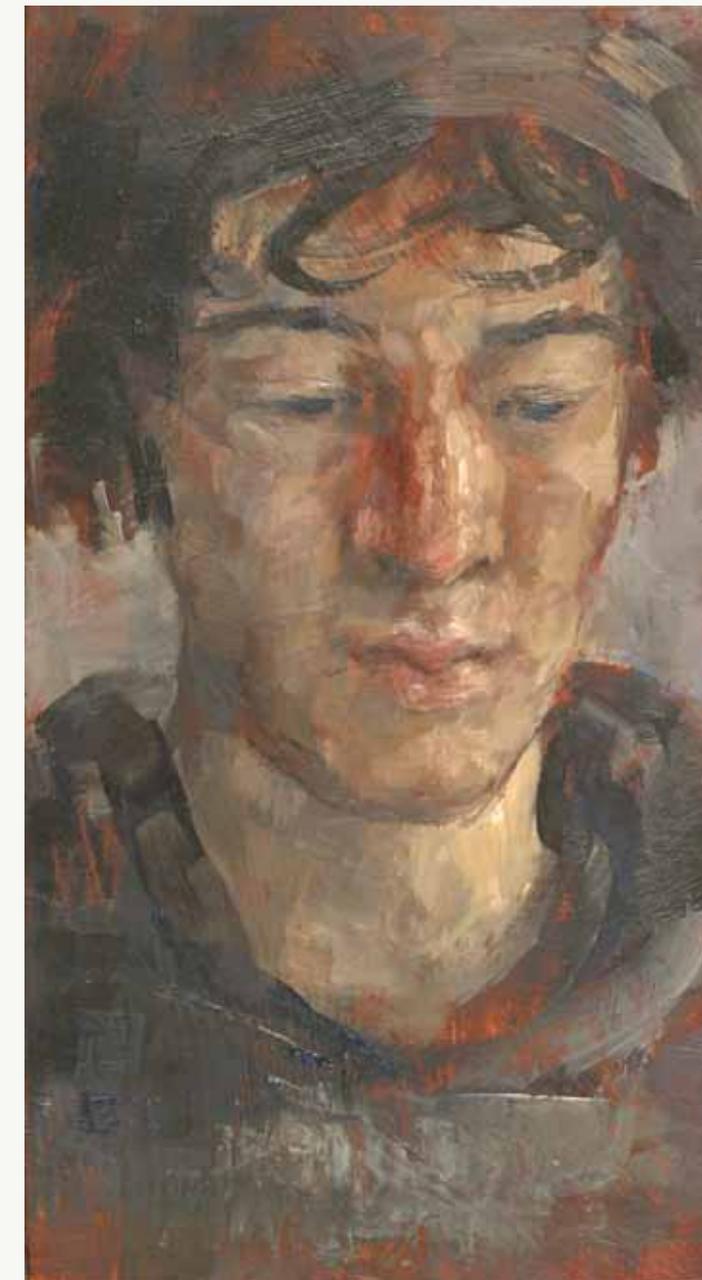


Otto Lowe was painted revising for his GCSE exams. I set his books up on a sort of lectern so that, when I sat down, I could see his face while he studied.

Otto III (right) is painted on an unfinished study of shelves. The burnt sienna tempera pigment is often visible. A dark vertical line on the left hand side of the under-picture adds a great deal of body because the oil is actually quite thin.



Otto I (left)
Otto IV (above)
Otto II (right above)
Otto III (right)





The still life of peony flowers and long grass looked particularly beautiful in the mirror and so it seemed a good idea to paint it, the reflection, and the original. The angle of the mirror, which is sitting on an easel, puts an unusual tilt to the table and to the room behind. The faded old mirror softens the image. I like the way that the exotic peony is obscured by the common grass.

I've simplified the room by taking out bookcases. The painting has become abstract; the top left hand corner has a completely false rectangle which is necessary for the composition and prevents your eye shooting off at top left. The edge of the mirror was originally visible on the right but the painting was improved when I took the wallpaper over the edge of the mirror, and made its light colour outline the edges of the grass. The bold, broad, white brushstroke to the bottom right freshens the whole painting and balances the weight of the black block in the fireplace.





There are only a few days a year when maple is as red as this. The leaves represent a final moment, when they are brought inside they shrivel and die even faster. I had been looking for an opportunity to allow the stuffed godwit to wander across a still life. I think it lifts the spirit of the picture yet its quiet tones of brown leave all the colour and heat to the maple.





The picture on the right was difficult, partly because when you are so close to a table and chairs, you are confused by the excess of detail. Originally, the tablecloth did not fall down over the edge and more of the pedestal was visible but the picture made much more sense when I let the tablecloth fall. You can still see through it into the shadow around the top of the pedestal and its lightness contrasts well with the solid floor underneath.

The cloths draped over the two chairs in the foreground have near-naked gesso showing through, just

the background wash of colour, a different luminosity than the thickly-painted white tablecloth.

At one stage a friend brought some lemons, still on their branches, for me to paint and I scattered them over the floor and the chair – you can still see their remains. I eventually replaced them with the magnolia with its twig. There are shots of pink all over the picture which give it a warmth.

Two Chairs Rose and Window (top)
Tablecloth and Two Chairs (right)





Ode to a Mouse

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Oil, 36 x 23 cm
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2. BANANA SKIN BASE OF BLUE VASE
Tempera, 23 x 67 cm

3. BAR-TAILED GODWIT ON LACQUER
Oil, 26 x 37 cm



This was painted on an old lacquer table-top that, for over thirty years, had been collapsing or repaired. There is a small bit of gold on the surface, now incorporated into the feather paintwork. The painting captures the light strangely, at some angles it disappears and becomes a negative.

4. BURNING BUSH
Tempera and Oil, 41 x 50 cm



5. BURNT FEN
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6. CADMIUM CARNATIONS AND BLUE CUP
Tempera and Oil, 26 x 36 cm



7. CHRISTINES RED TULIPS JUG AND BOWL
Oil on pigmented ink, 37 x 47 cm



The picture is painted on the top of a printed panel. That hidden self-portrait gives a rich and complex undercolour. The oil paint is thin except for the thick red which was squeezed direct from its tube.

8. CLAY HORSE AND LOWE POT
Tempera and Oil, 38 x 47 cm



Originally an exercise in fine paintwork, when a table edge just to the left of the pot was painted over the mood changed and the brushwork became free and bold.

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Oil, 20 x 45 cm



The painting originally included an image of a Rubens drawing entitled "Crouching man from the back." A wreath of oak leaves was added and the postcard removed.

16. ERYTHRONEUMS AND MAGNOLIA FAIRIES
Oil, 55 x 92 cm



Underneath there is a picture of a huge beech tree in the corner of a sheep field.

17. FALLING ACANTHUS SEEDS
18 x 30 cm



18. FOREST FLOOR
Tempera and Oil, 36 x 51 cm



19. FOUR FLYING PIGEONS
Oil on Tempera, 76 x 102 cm



This is painted from a series of drawings made at the Horniman Museum, South London. They display a series of stuffed pigeons with their wings in different positions, according to where they are in the process of flight.

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Oil on pigmented ink, 11 x 26 cm



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Tempera and Oil, 76 x 122 cm
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Tempera and Oil, 26 x 28 cm



57. WOODLAND BECOMES ABSTRACT
Oil, 76 x 92 cm



This is painted over the top of Elephants Ears in the Garden (exhibited 2002). In the foreground, much of the original foliage is still visible.

58. YOUNG ALLIUM
Tempera and Oil, 36 x 60 cm
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I am hugely indebted to my husband, Michael Perry, for photographing, curating, framing and caring.

The catalogue was designed and printed in Madrid.

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I also want to thank Adam Lowe and Miguel Guillén Peña for all the ways they helped while I was painting the portrait of Justo. The photograph of the interior of Justo's cathedral was taken by Jane Cameron in 2003.

Two Bottles of Ink and Postcards

