

Rice Planting, Hida no Sato, Takayama, Gifu



Small Bear

EMILY PATRICK



21st April - 7th May 2020

EMILY PATRICK

A COLLECTION OF PAINTINGS
2017 - 2019

OPENING HOURS

Weekdays 10am – 7pm
Weekends 12noon – 4pm

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A gentle aesthetic struggles to be heard in the face of fast, flashing harsh images.

This calming aesthetic has a beauty which, I believe, is healing. A beauty that is becoming increasingly rare, it speaks across different cultures, it is the beauty that can bring comfort in the face of distress. It lifts the human soul.

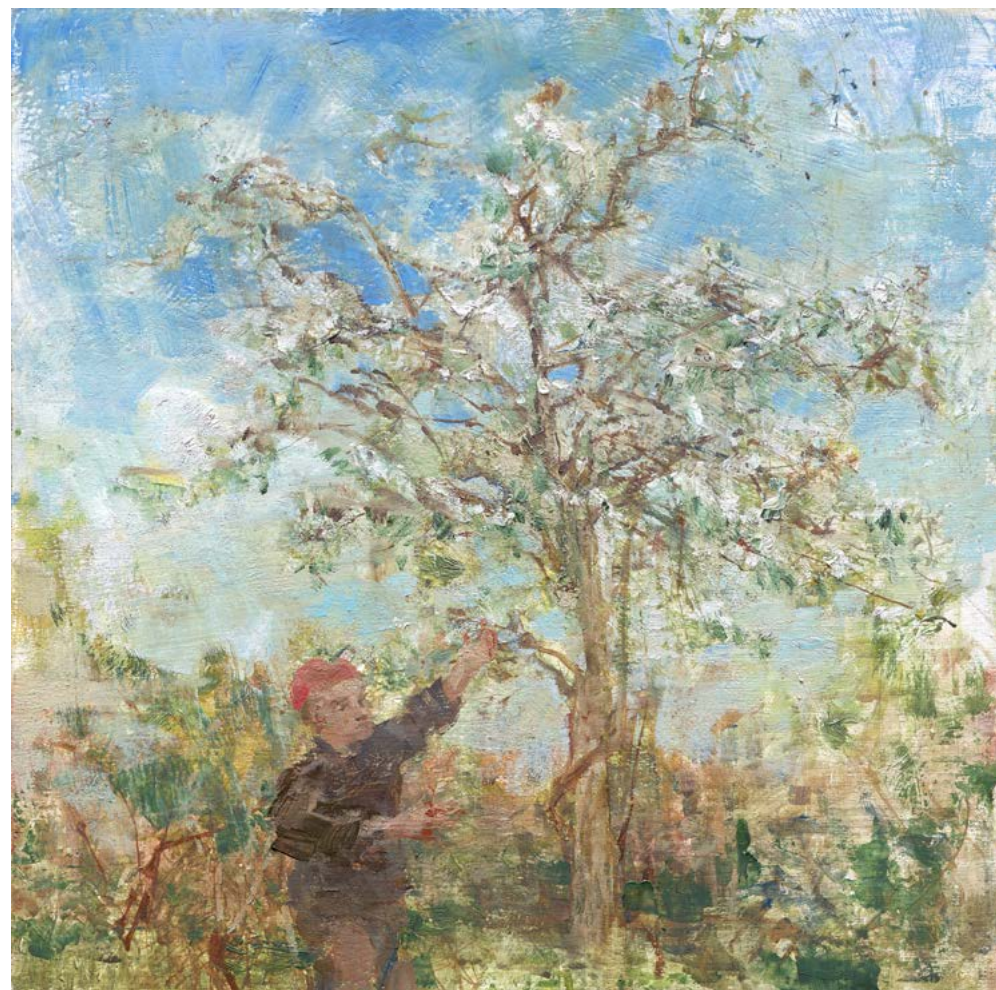
A beauty that heals can be found in most areas of our existence. It can be found in human behaviour, the mind, a physical presence and sight. In most abundance this beauty is found in the natural world. It is a magic that I seek to represent; that others can be reminded, feel and see it too.



Fields near Hay-on-Wye



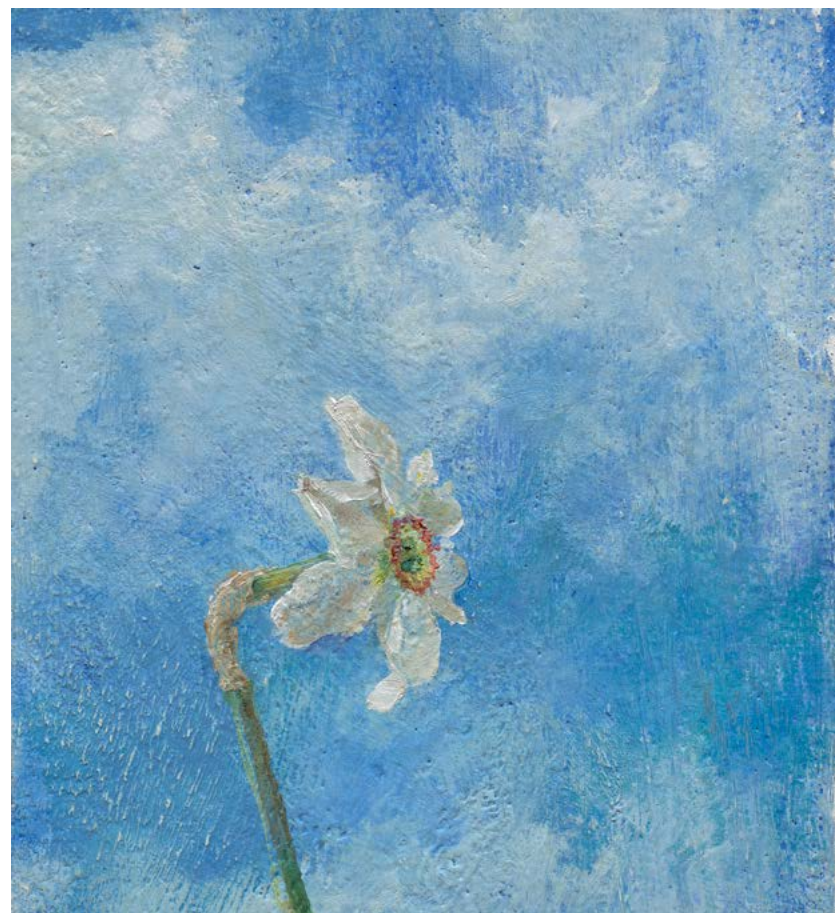
Littlebredy Encampment



Celebration of Pruning



Sheep Shearing St. Davids



N. poeticus var. *recurvus*



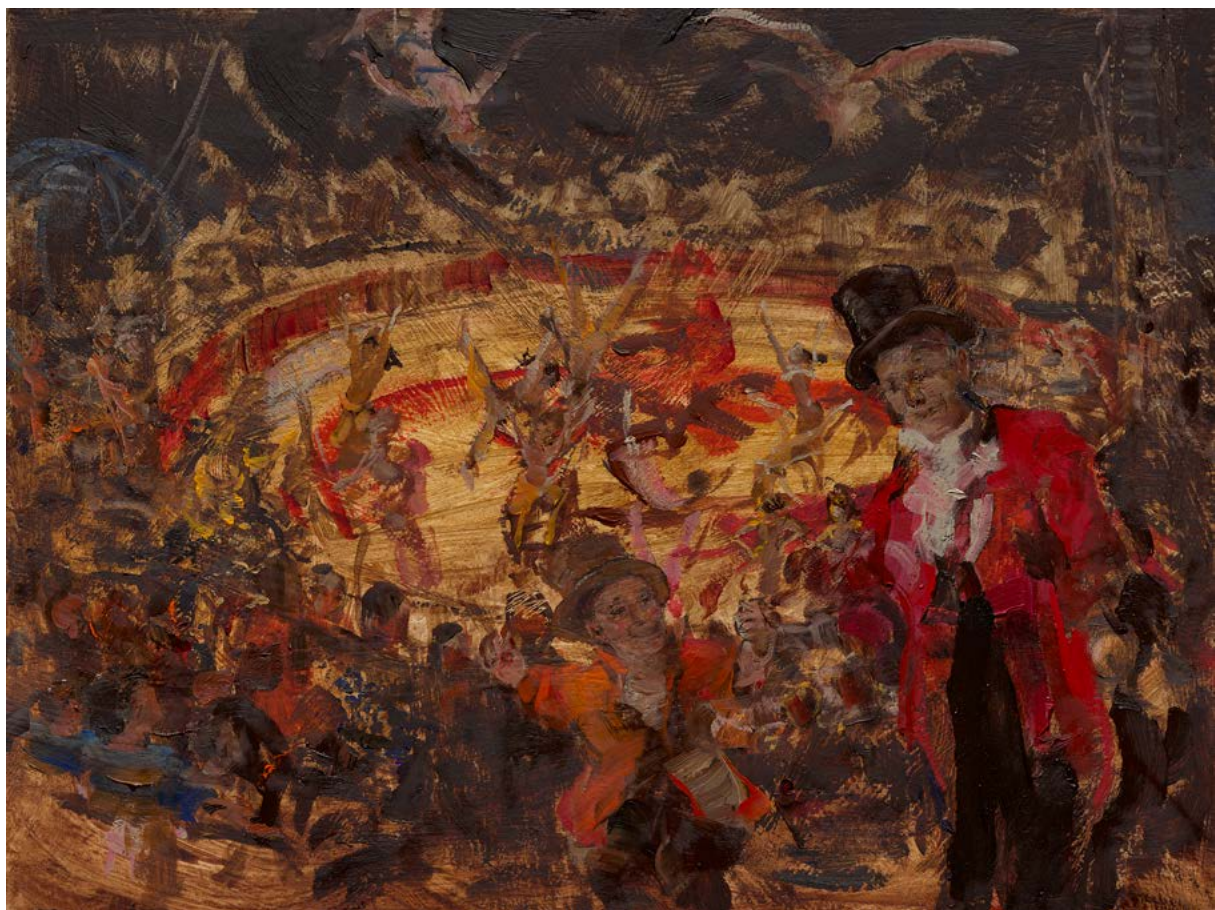
From Brighton to Selsey
Carousel on Brighton Beach



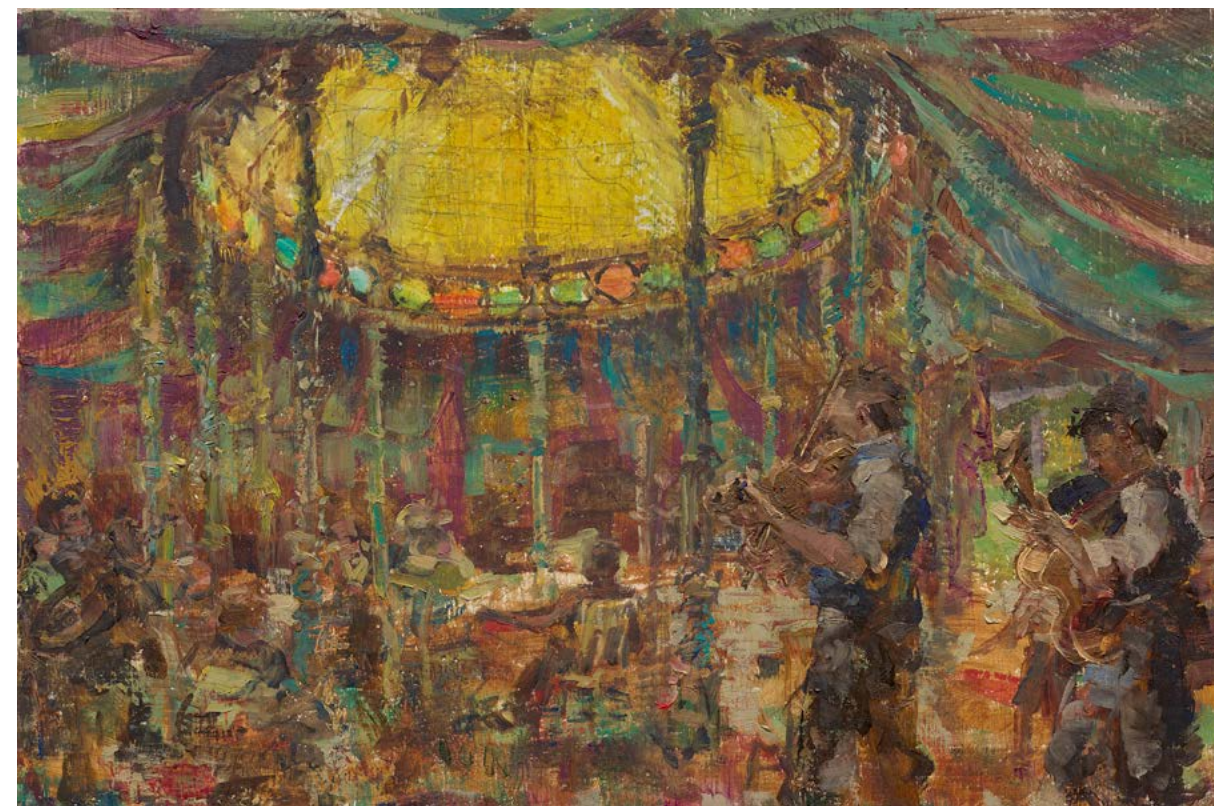
Up and Dance



Ceilidh on Blackheath



Zippos 2019



Talking in the foreground of Zippos:
Paulo dos Santos and Norman Barret MBE.

A Spiegelent on Blackheath in 2016: the
musicians were added to the painting last year



Sweet Box in Kitchen
Christmas



Four Figures with an Indoor Sky

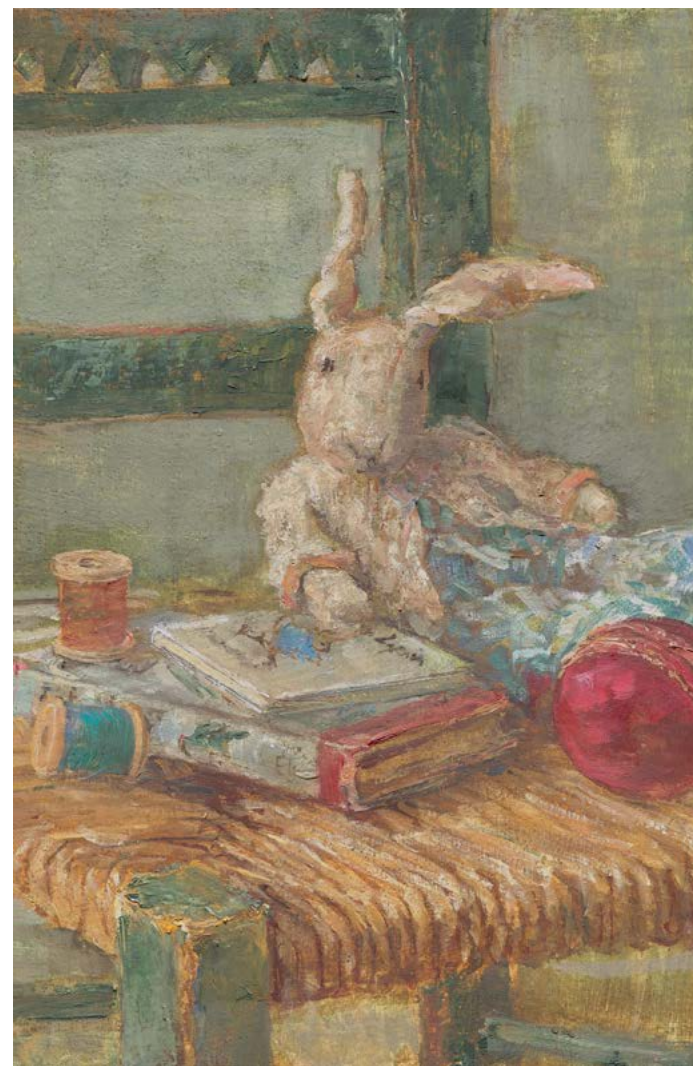


Viola on Satinwood
Ben and Viola II

Self with Yellow Ochre



Squirrel with Chair



Portuguese Chair and Rabbit



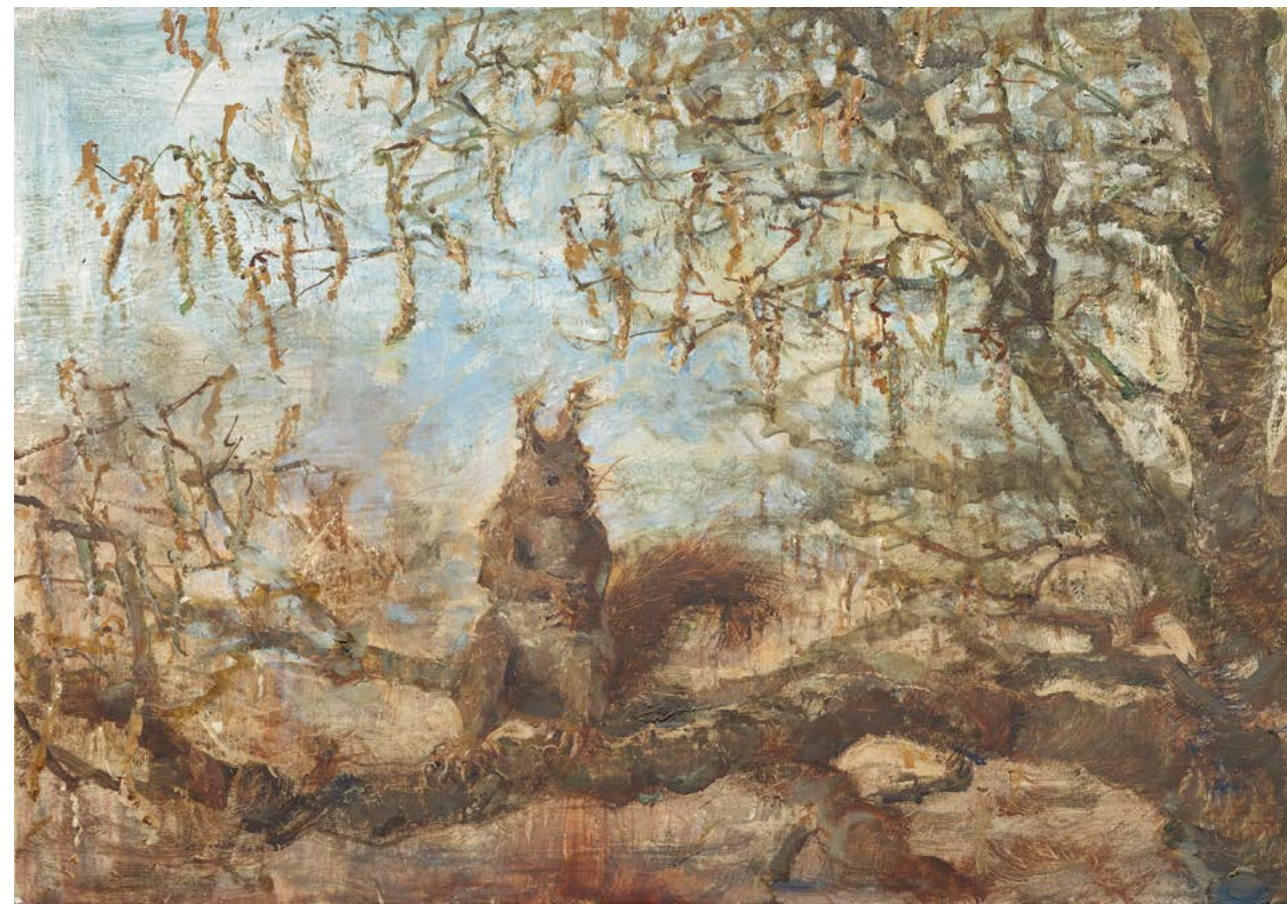
Umbrella Cricket Ball and Rabbit



Squirrel among Tulips



Sicilian Hunting Dogs



Squirrel with Catkins



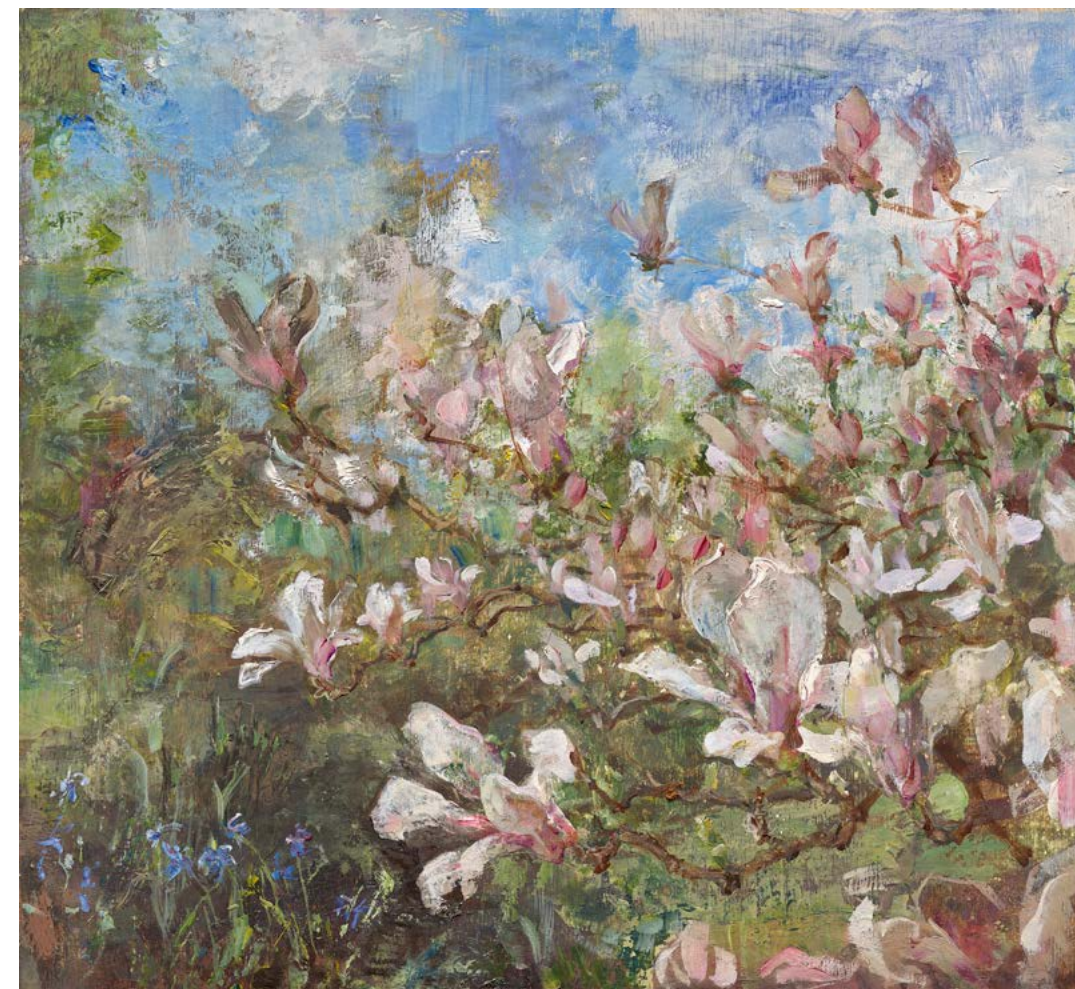
Larkspur in a Meadow



Under an Exmoor Tree



Erythronium Magnolia and Narcissi



Scilla below Magnolia



The Abundance of June

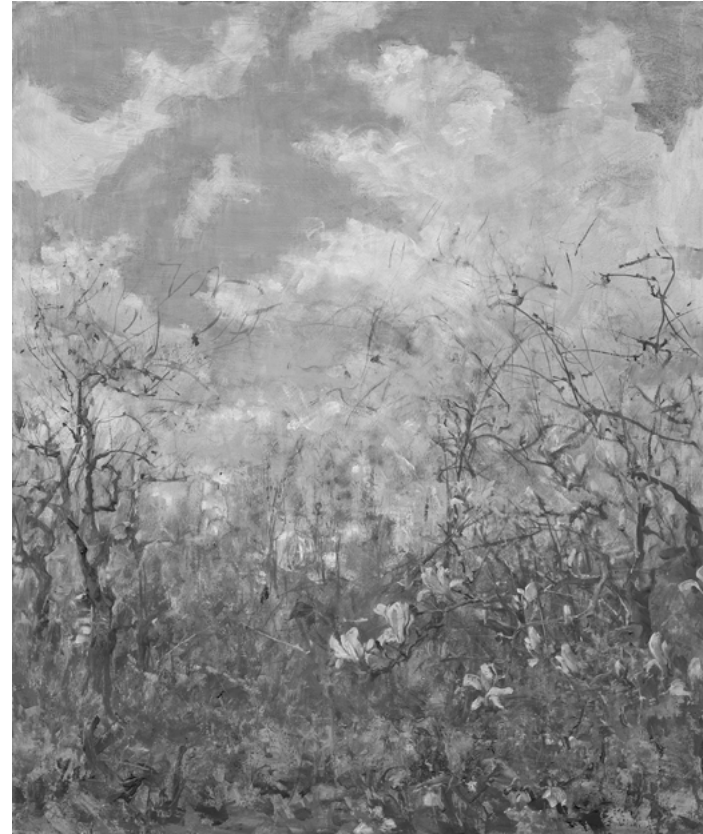


Anemones on a Cobalt Sea





Geisha and Hare



Early Petals in Winter Light

This is a big volume of work. I feel a sense of urgency to “record” an aesthetic which might not exist in the future. A sense of gentle method, patience, delicacy. Look, it is beautiful, it is a beauty that I do not want the world to lose. So I paint.

There are too many pictures here, I could edit, separate but they stand together

answering each other. My painting ability will wither, like many of my subjects. So, for now, I look and search and represent with paint. All the while I feel a huge sense of gratitude

Thank you for joining me in the celebration of these subjects and a way of looking.



Fresh Radishes



Bee on Birds-Eye Maple



Coffee Egg and Emmental



Yellow Jug Abutilon and Chair



Teapot Feathers and Cotton Reels



Sauternes and Wedgwood Mug



Red Tulips with Stamens



Still Life with Henstenburgh



Honey Butter and Marmite



Tablecloth and Two Chairs II



Open Magnolias above Hyacinth



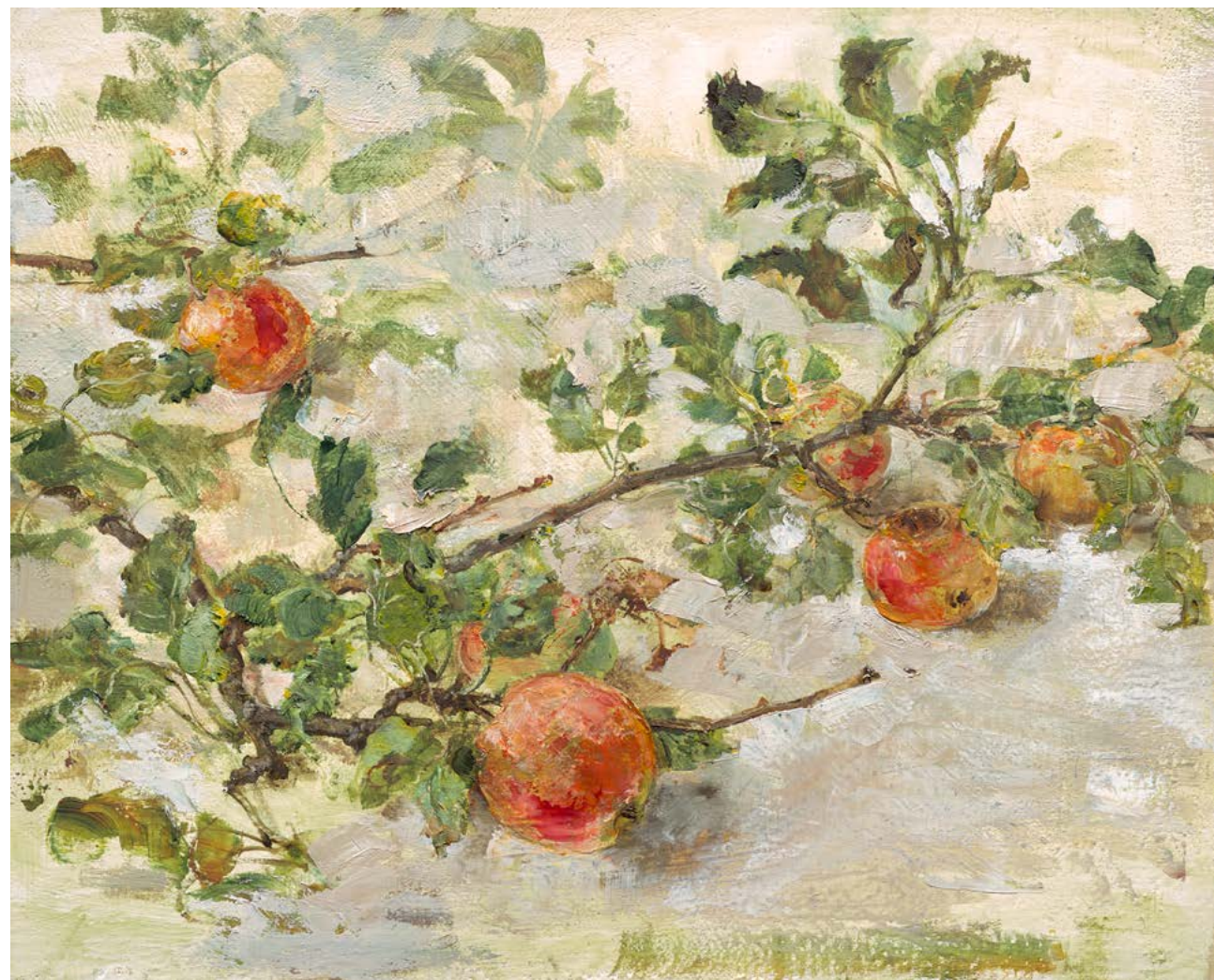
Hydrangea and Evening-Scented Stock



Flurry



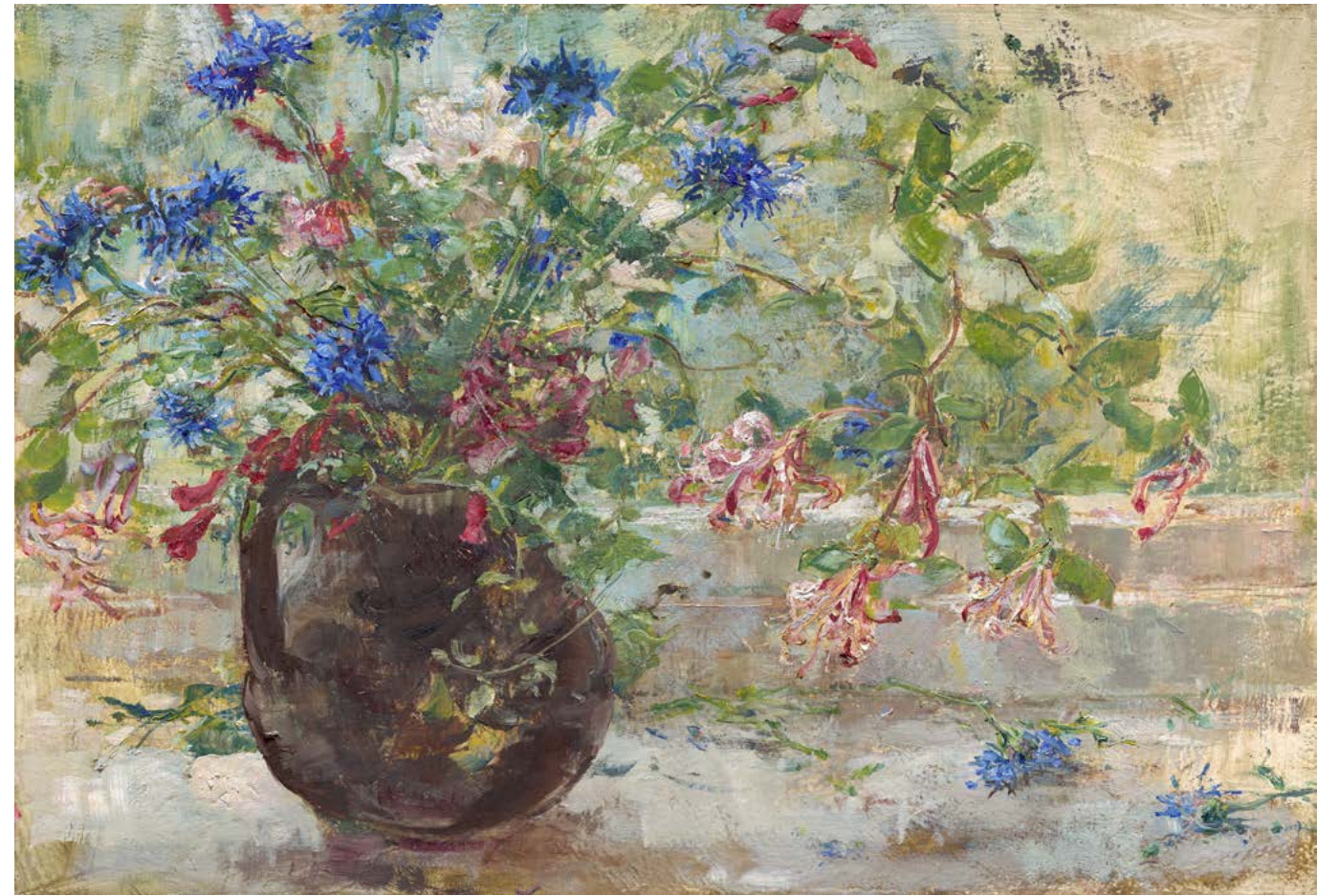
Crab Apples and Two Pears



Blushing Apples on Twigs



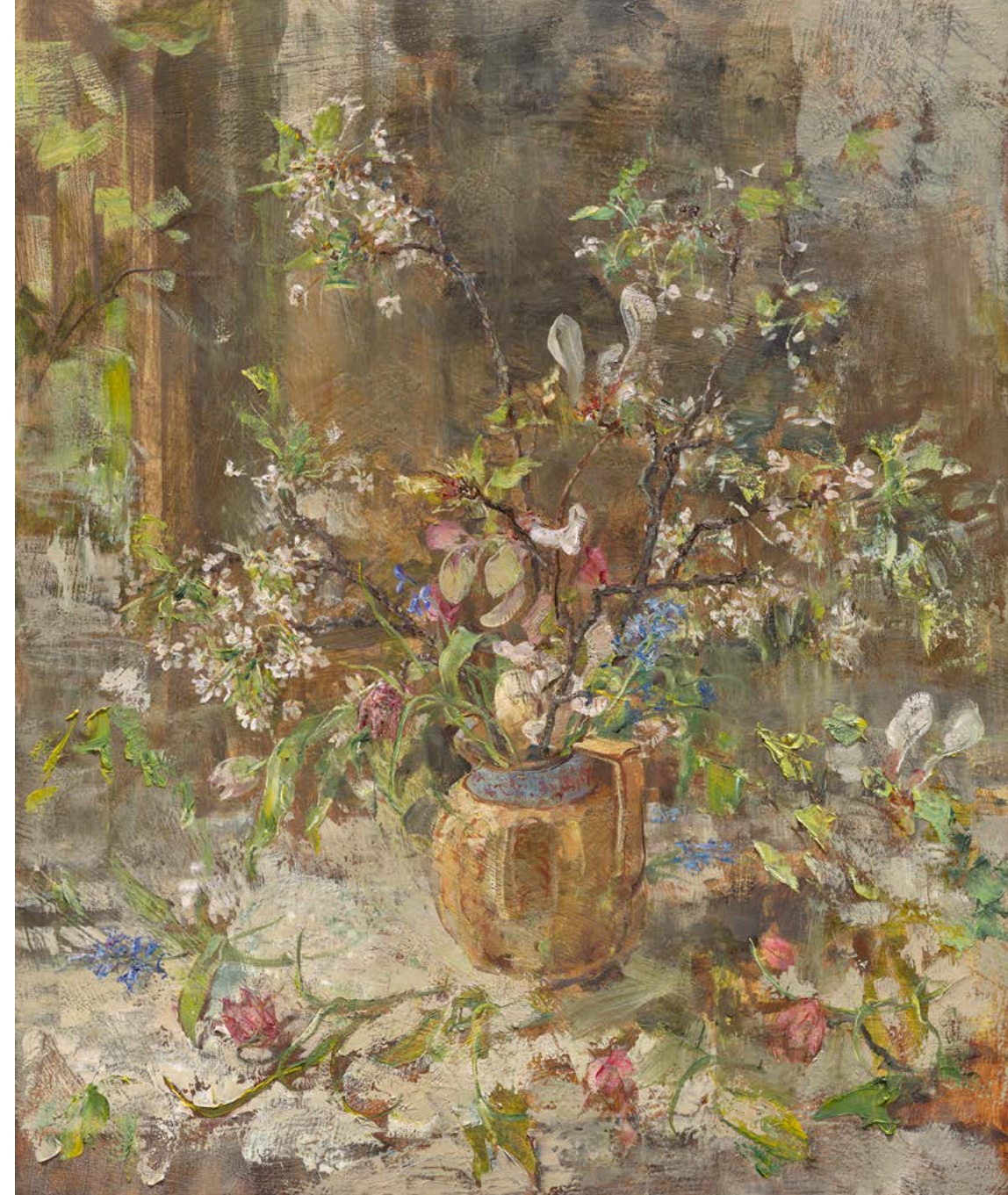
Hyacinths and Hellebore in Yellow Jug



Cornflower and Honeysuckle



Tea Bowls and Armandii



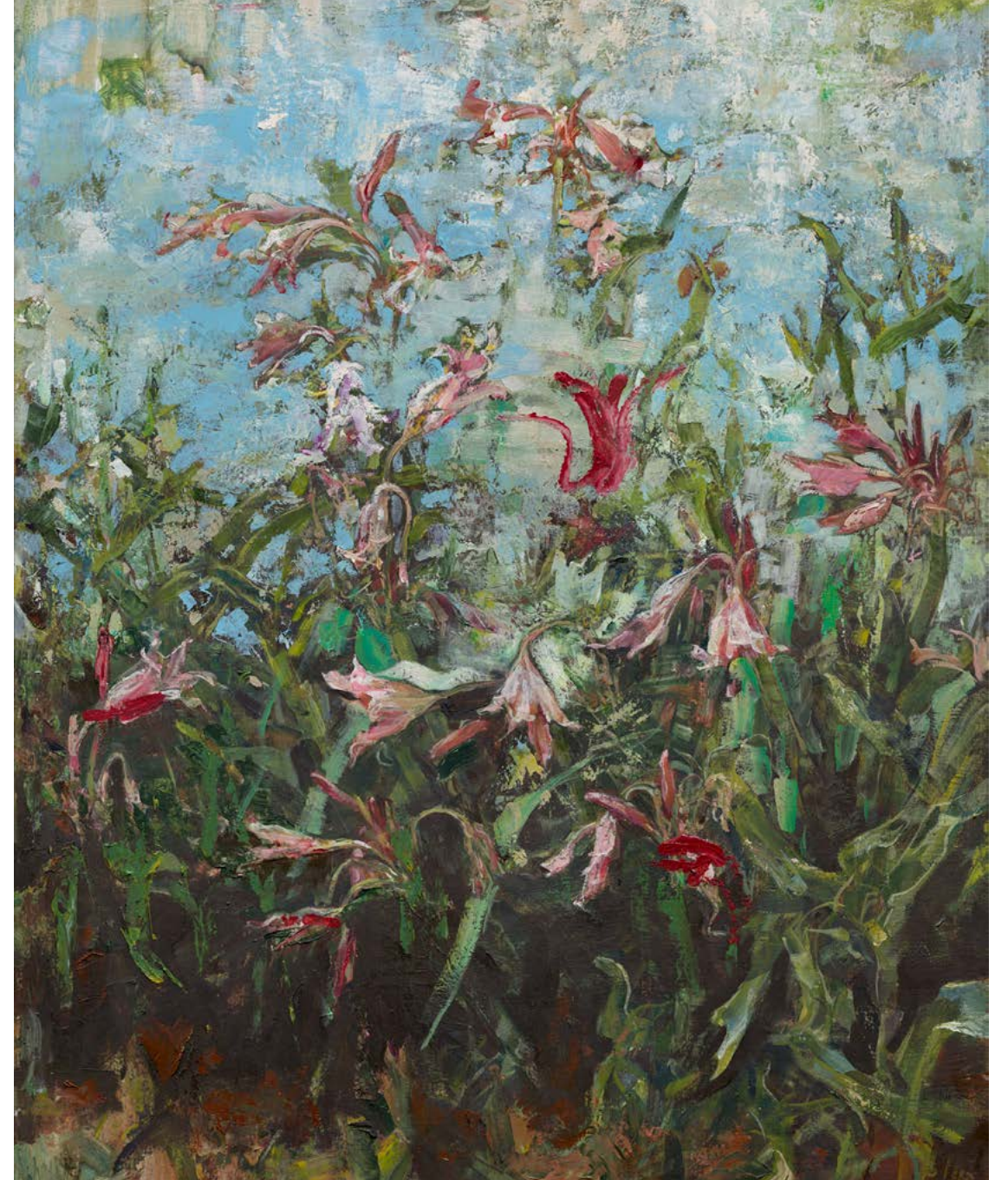
Fritillaries and Cherry Blossom



Ribes



Tulips in Flemish Medium



Forest of Crinum

Japan

A painter can be viewed as a plant with his roots in the culture of the past and present. One of my root branches definitely reaches to Japan. My grandmother, Nancy Pulvertaft, had lived for many years in Japan. Visiting her, in my childhood, I saw Japanese fabric, lacquerwork, painted

Imari. I loved to play with a string of ojime beads. These artefacts revealed the possibilities of delicate, detailed craftsmanship. At the same time they had an exuberance; nature flowed in the designs and colours sang. 2018 was an overdue visit to Japan.



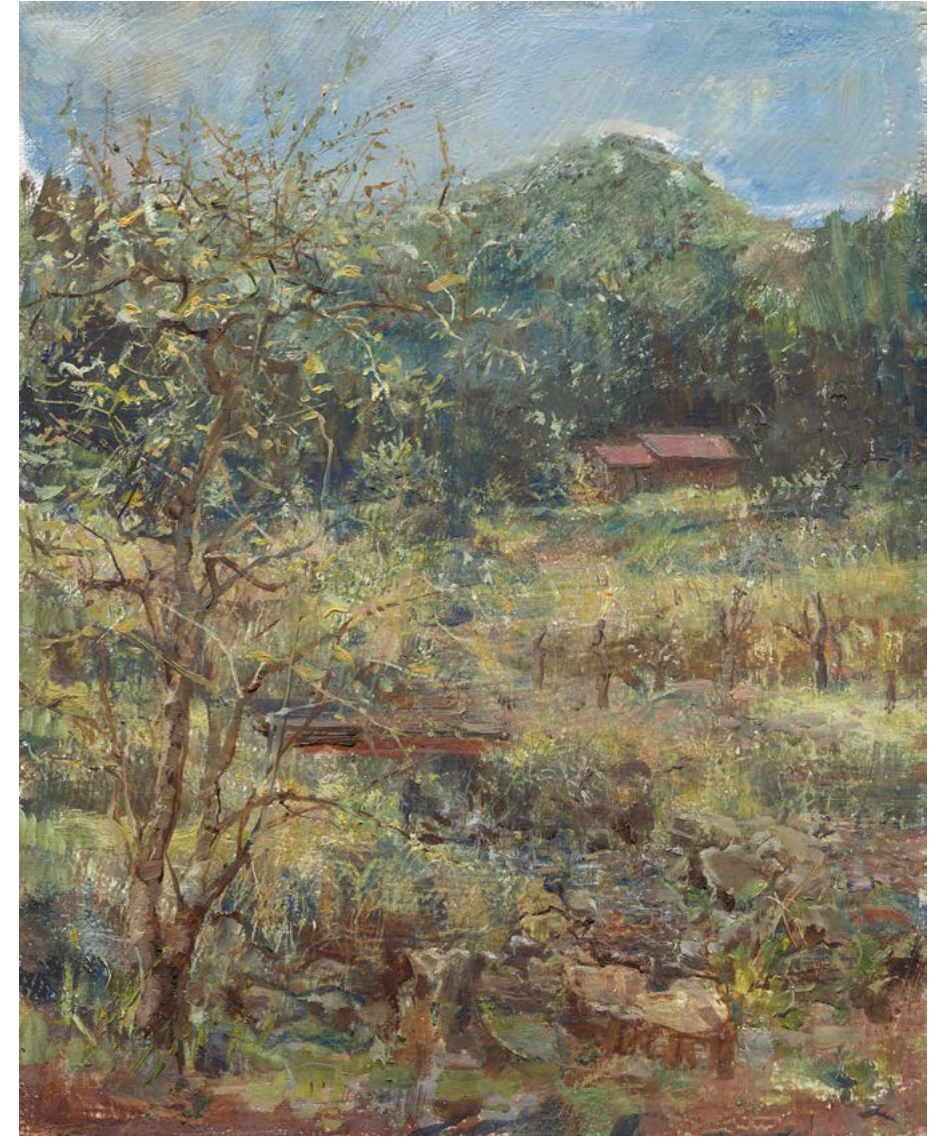


Kitano Tenmangū Shrine Kyoto
Dharma Hall Myōshin-ji Kyoto

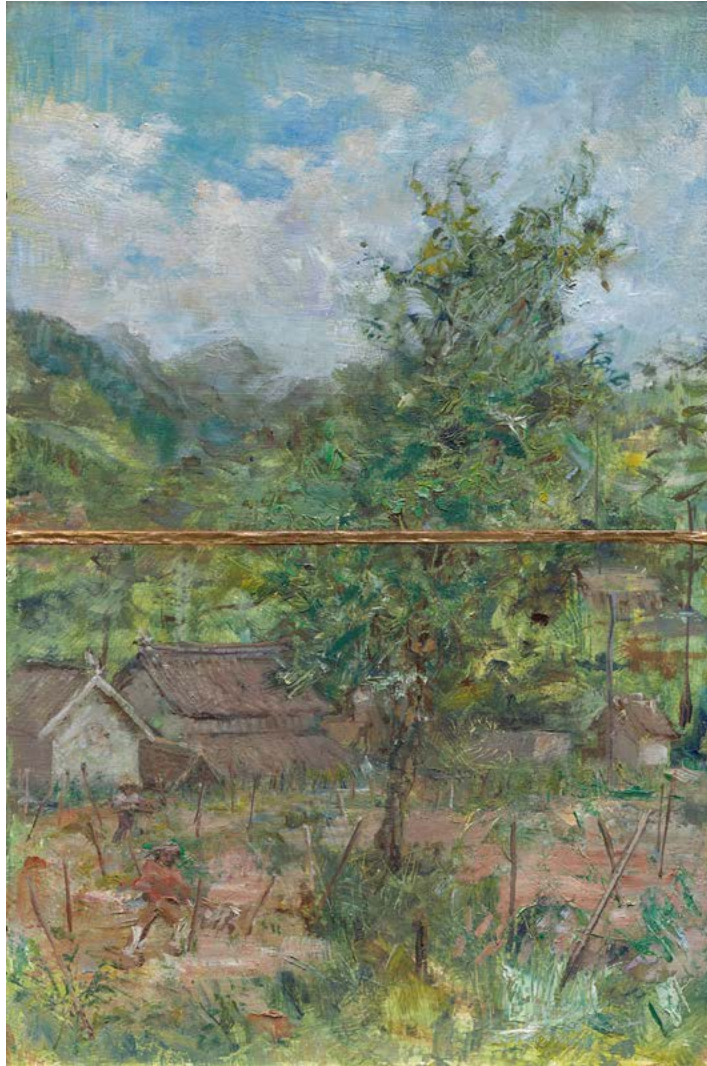
View from Lodge Miwa, Kita-ku, Kyoto

Kitano Tenmangū is a renowned shrine where students pray for exam success, a sacred cow is worshipped for showing its respect to the enshrined scholar Sugawara no Michizane, and ancient plum trees flourish.

Lodge Miwa in Kyoto prefecture had views over ancient rice terraces irrigated by constantly-flowing water.



Bridge, Omori Higashi-cho, Kyoto



Satoyama Reunited



Farming, Kawanaka, Ehime

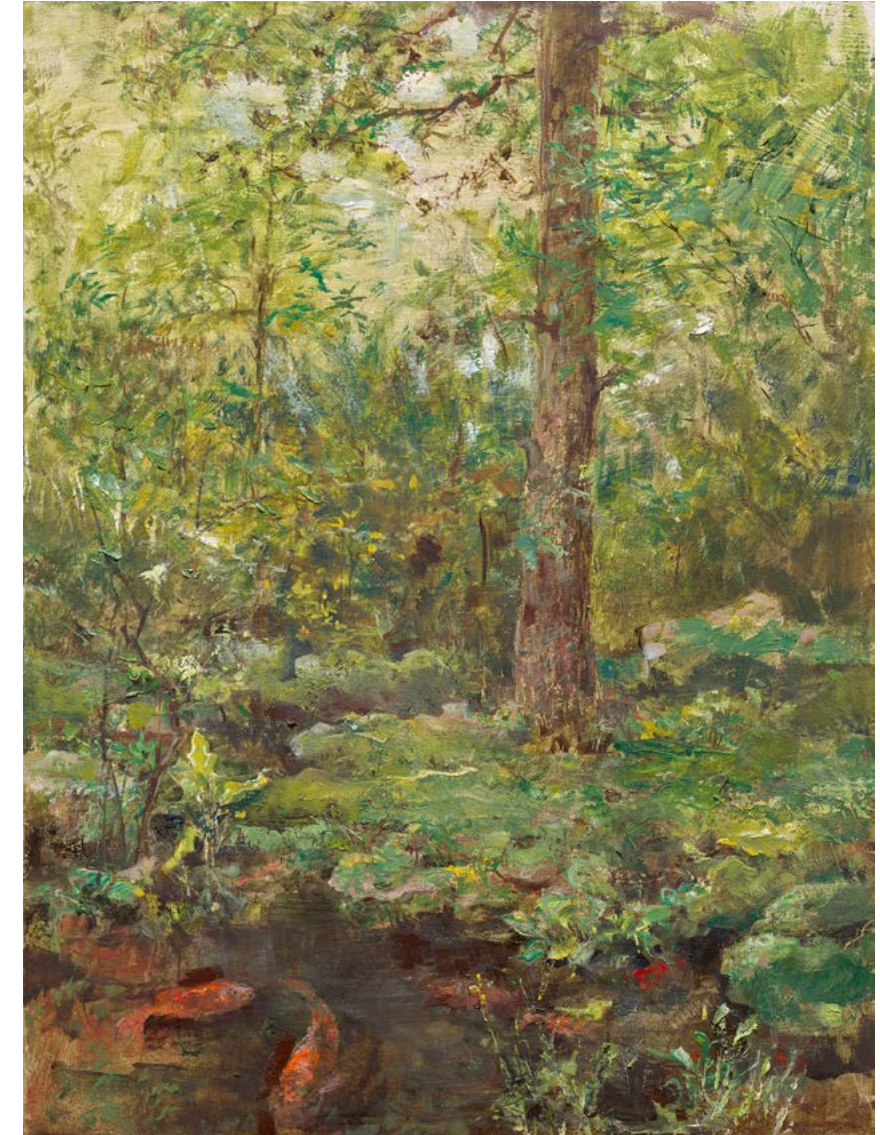
Our hosts in Kawanaka, Ehime were superb horticulturalists growing shiitake mushrooms, orchids and all manner of vegetables. Young blueberry shrubs are being tended in the reunited field. The handsome white buildings are *kura* where, formerly, rice was stored.

Satoyama, from *sato* (village) and *yama* (mountain), are found in the area between agricultural land and mountains. They were developed for small-scale agriculture and forestry. The UNESCO Satoyama Initiative seeks to realise “societies in harmony with nature” through promoting similar landscapes globally.



Shunkō-in Garden, Myōshin-ji, Kyoto

These paintings were begun in the temple gardens of Shunkō-in, Kyoto and Zenkō-ji, Takayama; quiet gardens, enclosed within temple walls. They were finished in England. The carp belonged to the farmers in Kawanaka.



Carp in a Temple Garden Takayama Gifu



Bequia and Saint Vincent

My soul abides in England's soft green mist, so that the islands of Saint Vincent and Bequia felt like a kaleidoscope of light and colour, everything within me woken and shaken.

I used no oil paints while I was there. Water colour and egg tempera suited

travelling as well as the water-based life in Bequia.

Staying on the West coast of St Vincent, our view of La Soufrière, beyond the Wallilabou River, was daily home to rainbows in the mist.





Port Elizabeth Boatyard Bequia



Skipper Tobago Cays
Friendship Rose at Anchor



Clear Water and Coconut Palm



Terre Verte Sea



In the Grenadines



A month later, snow in England is equally delicious.

COMPLETE LIST OF WORKS

75 Agapanthus Crinum and White Wall
18 x 30 inches (46 x 76 cm)

29 Anemones on a Cobalt Sea
7 x 9 1/4 inches (18 x 24 cm)



68 Bathing below the i360 Brighton
12 x 15 inches (31 x 38 cm)

34 Bee on Birds Eye Maple
11 3/4 x 7 1/2 inches (30 x 19 cm)

16 Ben and Viola II
7 x 9 3/4 inches (18 x 25 cm)

47 Blushing Apples on Twigs
12 x 15 inches (31 x 38 cm)

70 Botanical Pattern (cover)
33 1/2 x 54 inches (85 x 137 cm)

57 Bridge, Omori Higashi-cho, Kyoto
15 x 12 inches (38 x 31 cm)



68 Carolina Hentz
10 1/4 x 11 inches (26 x 28 cm)

9 Carousel on Brighton Beach
8 3/4 x 11 3/4 inches (23 x 30 cm)

59 Carp in a Temple Garden, Takayama, Gifu
24 x 18 inches (61 x 46 cm)

11 Ceilidh on Blackheath
6 x 12 inches (15 x 30 cm)

6 Celebration of Pruning
12 x 12 inches (30 x 30 cm)



68 Celtic Poppies and Tulips
7 3/4 x 9 1/2 inches (20 x 24 cm)



68 Chænomeles in Famille Rose
8 3/4 x 13 inches (22 x 33 cm)

51 Cherry Blossom and Fritillaries
30 x 24 inches (76 x 61 cm)

14 Christmas
14 1/2 x 20 inches (37 x 51 cm)

63 Clear Water and Coconut Palm, Bequia
12 1/2 x 17 inches (32 x 43 cm)



69 Cobalt Blue
8 1/4 x 6 inches (21 x 16 cm)

35 Coffee Egg and Emmental
11 3/4 x 12 inches (30 x 30 cm)

49 Cornflower and Honeysuckle
13 1/4 x 19 1/4 inches (34 x 49 cm)

46 Crab Apples and Two Pears
8 3/4 x 12 inches (23 x 30 cm)



69 Dahlia and Anemone
12 x 12 inches (30 x 31 cm)



69 Date Palm
7 x 5 1/4 inches (18 x 13 cm)

56 Dharma Hall, Myōshin-ji, Kyoto
7 x 14 inches (18 x 36 cm)

31 Early Petals in Winter Light
35 3/4 x 30 inches (91 x 76 cm)
(also page 32)



70 Enamel Jug and Red Penstemon
9 1/2 x 7 inches (24 x 18 cm)

58 Farming, Kawanaka, Ehime
11 3/4 x 18 inches (30 x 46 cm)



70 Farm Track near Céret
4 3/4 x 6 inches (12 x 15 cm)



Botanical Pattern

4 Fields near Hay-on-Wye
6 x 8 1/4 inches (15 x 21 cm)

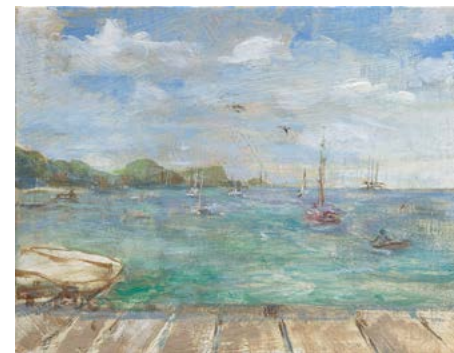
70 Flying Narcissi
15 x 24 inches (38 x 61 cm)

45 Flurry of Petals above Yellow Jug
13 3/4 x 16 inches (35 x 41 cm)

53 Fountain of Crinum
30 x 24 inches (76 x 61 cm)

15 Four Figures with an Indoor Sky
21 x 30 inches (53 x 76 cm)

60 Frangipani Bequia Roofs
5 1/2 x 12 inches (14 x 31 cm)



71 Frangipani Jetty, Bequia
6 1/2 x 8 1/2 inches (17 x 22 cm)

34 Fresh Radishes
6 1/2 x 4 1/4 inches (16 x 11 cm)

62 Friendship Rose at Anchor
6 1/2 x 8 1/2 inches (17 x 22 cm)

9 From Brighton to Selsey
6 x 11 3/4 inches (15 x 30 cm)

30 Geisha and Hare
48 x 30 inches (122 x 76 cm)
(also page 32)



71 Girl with Wreath
6 x 7 1/4 inches (16 x 18 cm)



71 Gloire de Dijon
5 1/2 x 9 3/4 inches (14 x 25 cm)

55 Gōda Bay, Yawatahama, Ehime
12 x 15 inches (31 x 38 cm)



71 Grapes and Lemon on Panel
22 1/2 x 21 1/2 inches (57 x 55 cm)

41 Honey Butter and Marmite
19 3/4 x 30 inches (50 x 76 cm)

48 Hyacinth and Hellebore in Yellow Jug
18 x 13 inches (46 x 33 cm)

44 Hydrangea and Evening Scented Stock
12 x 15 1/2 inches (31 x 39 cm)

65 In the Grenadines
12 1/2 x 20 inches (32 x 51 cm)



13 Musicians in Spiegeltent
10 x 15 inches (25 x 38 cm)

8 *N. poeticus* var. *recurvus*
6 3/4 x 6 1/4 inches (17 x 16 cm)

72 Itchen Meadow
7 x 12 inches (18 x 31 cm)

56 Kitano Tenmangū Shinto Shrine,
Kyoto
8 x 9 3/4 inches (20 x 25 cm)

24 Larkspur in a Meadow
30 x 27 1/4 inches (76 x 69 cm)

5 Littlebredy Encampment
2 3/4 x 6 1/4 inches (7 x 16 cm)

72 Magnolia and Blazing Sun
16 x 19 1/2 inches (41 x 50 cm)

26 Magnolia Narcissi and Erythronium
18 x 20 inches (46 x 51 cm)



Magnolia and Blazing Sun

43 Open Magnolias above Hyacinth
23 1/2 x 18 inches (60 x 46 cm)

66 Peony Hoops in Snow
6 1/2 x 8 3/4 inches (17 x 22 cm)



73 Pic du Canigou
5 1/4 x 5 1/4 inches (13 x 13 cm)

62 Port Elizabeth Boatyard, Bequia
11 1/2 x 8 1/2 inches (29 x 21 cm)

18 Portuguese Chair and Rabbit
12 x 7 3/4 inches (31 x 20 cm)

61 Rainbow over Wallilabou
16 1/2 x 17 1/4 inches (42 x 44 cm)

39 Red Tulips with Stamens
16 x 20 inches (41 x 51 cm)

52 Ribes
11 3/4 x 10 inches (30 x 25 cm)



73 Rose on Dorset Landscape
9 x 10 1/2 inches (23 x 27 cm)

73 Rowan Tree
16 x 12 inches (41 x 30 cm)

58 Satoyama Reunited
18 x 11 3/4 inches (46 x 30 cm)

38 Sauternes and Wedgwood Mug
22 x 16 inches (56 x 41 cm)

77 School, Winchester
9 1/2 x 7 3/4 inches (24 x 20 cm)

27 Scilla below Magnolia
15 1/2 x 17 inches (40 x 43 cm)

17 Self with Ochre Yellow
16 x 18 inches (41 x 46 cm)

7 Sheep Shearing Pembrokeshire
12 x 14 inches (31 x 36 cm)

59 Shunkō-in Garden, Myōshin-ji, Kyoto
8 x 9 3/4 inches (20 x 25 cm)

22 Sicilian Hunting Dogs
24 x 34 inches (61 x 87 cm)

62 Skipper Tobago Cays
8 1/2 x 8 inches (22 x 20 cm)

Small Bear (*frontispiece*)
6 1/2 x 4 inches (16 x 10 cm)



Rowan Tree

20 Squirrel among Tulips
12 x 18 1/4 inches (30 x 46 cm)

18 Squirrel on Chair
12 x 6 inches (31 x 15 cm)

23 Squirrel with Catkins
14 x 20 inches (36 x 51 cm)

40 Still Life with Henstenburgh
13 3/4 x 13 1/2 inches (35 x 34 cm)

14 Sweet Box in Kitchen
5 1/2 x 19 1/4 inches (14 x 49 cm)



74 Sweet Peas and Anemones
5 x 6 inches (13 x 15 cm)

42 Tablecloth and Two Chairs II
23 3/4 x 32 inches (61 x 81 cm)

50 Tea Bowls and Armandii
14 x 22 3/4 inches (36 x 58 cm)

37 Teapot Feathers and Cotton Reels
12 x 18 inches (31 x 46 cm)

64 Terre Verte Sea
16 3/4 x 22 inches (43 x 56 cm)

28 The Abundance of June
20 x 36 inches (51 x 92 cm)

76 Through Reeds to St Cross
29 1/2 x 20 inches (75 x 51 cm)

77 Tree Planting, Winchester Meads
13 1/2 x 19 3/4 inches (34 x 50 cm)

52 Tulips in Flemish Medium
10 1/4 x 8 1/4 inches (26 x 21 cm)

19 Umbrella Cricket Ball and Rabbit
18 x 24 inches (46 x 61 cm)

25 Under an Exmoor Tree
8 3/4 x 13 inches (22 x 33 cm)

10 Up and Dance
6 x 6 1/4 inches (15 x 16 cm)

56 View from Lodge Miwa, Kita-ku,
Kyoto
7 x 9 3/4 inches (18 x 25 cm)

16 Viola on Satinwood
5 x 8 3/4 inches (13 x 22 cm)



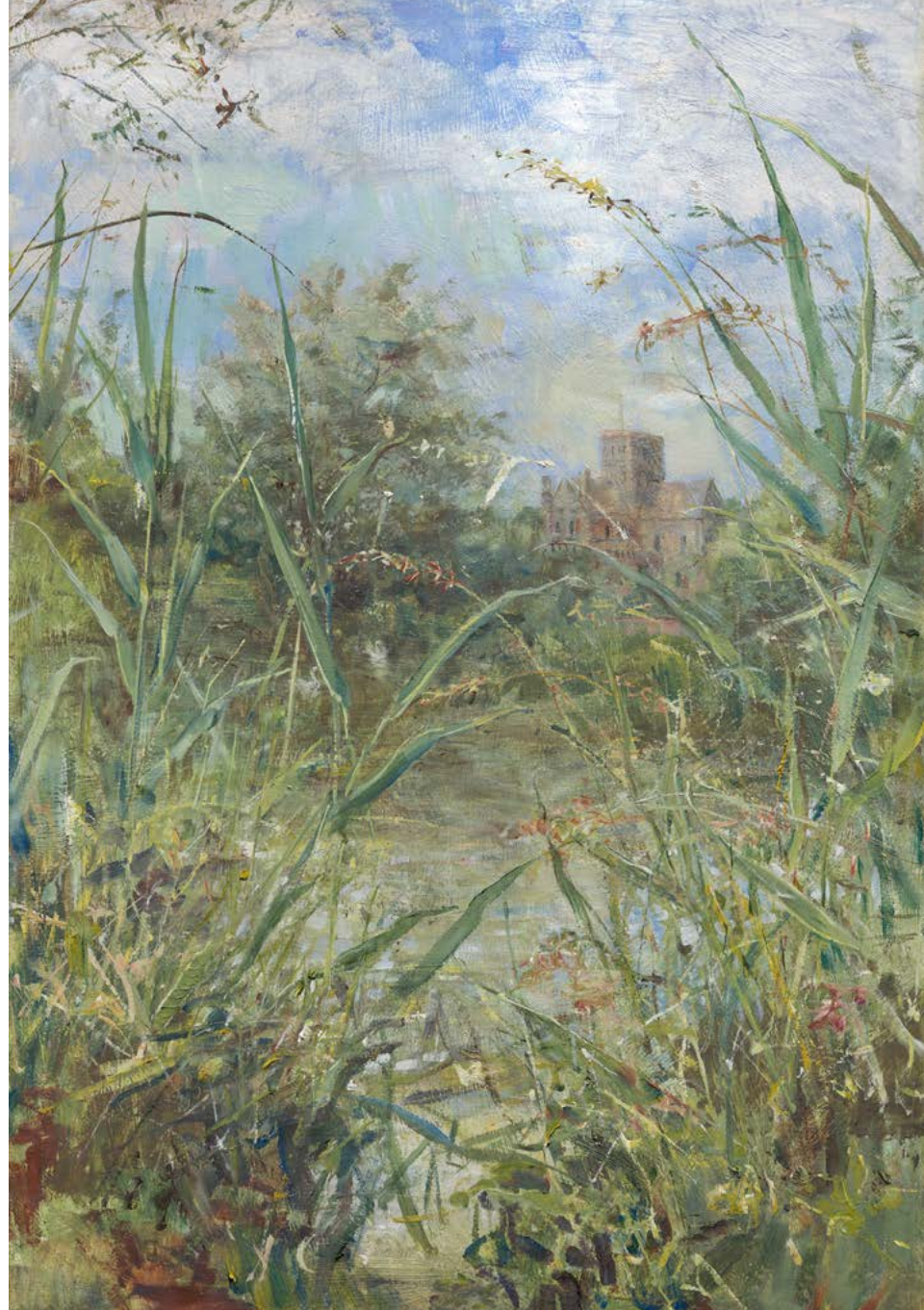
74 White Campion Long Grass
6 x 10 1/2 inches (15 x 27 cm)

77 Winchester War Cloister
15 1/2 x 17 3/4 inches (39 x 45 cm)

36 Yellow Jug Abutilon and Chair
20 x 30 inches (51 x 76 cm)

12 Zippos 2019
12 x 16 inches (30 x 41 cm)





Winchester

A particularly wonderful experience was the commission to paint the Meads and War Cloister of Winchester College. The landscape and buildings breathe an ancient magic. It extends to the restored water meadows which have something of paradise about them.



This work would not be possible without the huge contribution that Michael makes in photography, framing, cataloguing and helping to curate my exhibitions. This enables me to concentrate on the paintings.

We are greatly helped by our children Beatrice, Isabel and Alfred who give ideas and suggest edits and delight us.

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