

# EMILY PATRICK

## RECENT PAINTINGS

21st September - 3rd October 2020

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### TENDER AND OPTIMISTIC PAINTINGS THAT CELEBRATE NATURE

On 21st September, Emily Patrick returns to 8 Duke Street St James's with her first solo exhibition in three years. This is a rare opportunity to see the intimate still-lives and landscapes of this reclusive British painter. She has been hailed as "one of the UK's most tender, poetic and instinctive painters" (*Artists and Illustrators*) with "an almost Proustian ability to evoke the pleasures of the moment" (*Evening Standard*).

The natural world is celebrated throughout Patrick's work. It entices us to explore it stretching into the distance or, at other times up close and intimate, to become a part of it. In her exuberant still-lives the natural elements spring free from their classical compositions. Bringing branches and flowers into her home to paint, we are presented with honeysuckle, magnolia and a spray of cherry blossom. Below a laden branch of grapevine, are butter, honey and Marmite. In the ancient meadows of Winchester, we find ourselves enjoying the eye-level of a rabbit looking through reeds. Elsewhere there are sheepshearers, a red squirrel in a hazel tree, bathers below the i360 in Brighton.

Through the immediacy of Patrick's lively palette and brave, yet tender brushwork we can smell the air that was around her as she painted, feel the breeze, see colours which are both familiar and strange. We sense her search for the slow, traditional life of a place, and most crucially, we can feel her curiosity and her enjoyment in her surroundings, wherever they are. The freshness of the impression remains; it invites uplifting contemplation.

Two collections of travel paintings make a rewarding extension to the exhibition. The first being watercolours painted on Bequia and St Vincent, where Patrick's English eye found softness in the clear seas, and in the rainbow mists below the Soufrière volcano. The second, painted in Japan, brings us wild irises growing alongside rice paddies, farmers tilling high fields beneath mountaintops and the calm pace of temple life.

### BIOGRAPHY

Patrick grew up on a sheep farm in East Kent, where the fields and woods were her first art teachers. She spent time working in her father's antique shop in Folkestone, and during school holidays visited the Old Master collections of European galleries. She did not attend art school, but studied architecture at the University of Cambridge.

Portrait painting came first for Patrick, working to commission. She branched into still-lives and had her first solo show with Sarah Long in 1984. Five shows with Thomas Agnew followed. This will be her fifteenth exhibition. Since 1997, she has shown independently, co-curating her exhibitions with her husband, Michael Perry. They have a carpentry workshop in their home where each painting is framed with devoted craftsmanship and then coloured by Patrick.

### IMAGE GALLERY

<https://bit.ly/2UYTvSn>



### ON PREVIOUS SHOWS

“...among the most individually expressive painters working today.”

*Financial Times, October 7th 2017, Jackie Wullschlager*

“Rather than the sublime, what Emily captures is the joyfulness of the quotidian and the bursting energy of the natural world.”

*Country Life, 4th October 2017, Emma Crichton-Miller*

“the Wordsworth of the art world, painting the countryside in a delicate way.” *Jilly Cooper*

“Her mother and baby pictures are as good as Mary Cassatt... her flower pieces are good enough to stand comparison with Fantin-Latour class.” *The Independent*

“Patrick’s paintings: ... continually invite our gaze and reward it. We never tire of looking at them, and each revisiting yields fresh pleasures and insights.” *Dr Paula Nuttall*

### FURTHER INFORMATION

A short film, further commentary and archive, can be found on Emily Patrick’s website.

website: [www.emilypatrick.com](http://www.emilypatrick.com)

instagram: [@emilypatrickartist](https://www.instagram.com/emilypatrickartist)

### CONTACT

For images, a catalogue or to visit the studio, please contact Michael Perry.

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# EMILY PATRICK

## PAINTING IN JAPAN 2018

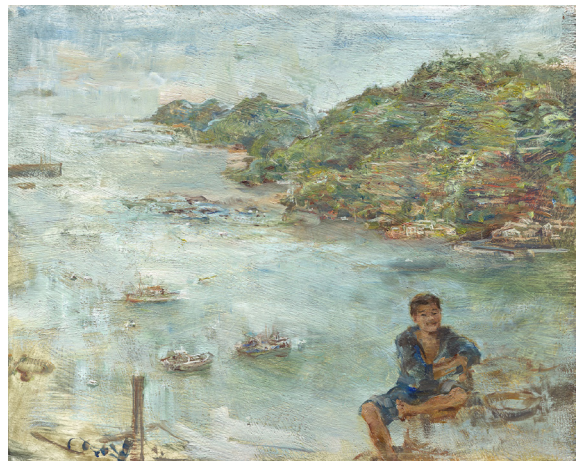
“A painter can be viewed as a plant with roots in the cultures of the past and the present. One of my roots definitely reaches to Japan. My grandmother, Nancy Pulvertaft, had lived in Yokohama and Kobe in the 1920s and 1930s. She often showed her Japanese fabric, lacquerwork and painted Imari to me. I particularly loved to play with a string of ojimi beads while she told me her tales. 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.

I visited Japan in 2018 with my husband Michael, who was helping with the preparation of Japan’s first marmalade festival. We visited Nara (Asuka), Kyoto, Ehime, Kagawa, Gifu, Ishikawa and Tokyo. Staying in some places for days or weeks, I was able to paint.” — Emily Patrick, 2020



*Carp in a Temple Garden, Takayama, Gifu*

“The painting was begun sitting on a wooden platform overlooking the garden of Zenkō-ji, Takayama. I was wanting to paint carp while I was in Japan. They were in my memory and this painting gave me a location to release them.”



*Gōda Bay, Yawatahama, Ehime*

“Gōda Bay is just south of Yawatahama City, where the Japanese Marmalade Festival is held. We could look down into this quiet harbour. Our host gave us fresh zori ebi for supper.”



*Dharma Hall, Myōshin-ji, Kyoto*

“Staying at the Shunkō-in, we passed these great buildings each day. I loved seeing the quiet life of the temple complex; monks walking calmly between the buildings, and children being brought to school by bicycle.”





*View from Lodge MIWA, Omorihigashicho, Kyoto*

“The Lodge MIWA has been restored by Takeshi Sato, an authority on Japanese craftsmanship and tradition. It was perfect. I was undisturbed painting this mountain, beside a stream looking onto ancient rice terraces.”



*Shunkō-in Garden, Myōshin-ji, Kyoto*



*Farming, Kawanaka, Ehime*



*Kitano Tenmangū Shrine Kyoto*

“The Kitano Tenmangū shrine was my favourite place in Kyoto, with the story of its origins, Sugawara no Michizane’s exile and the respect given to the cow that was bringing him home. It was alive with faith and respect. We saw beautiful dancing in the kagura-den.”



*Satoyama Reunited*