

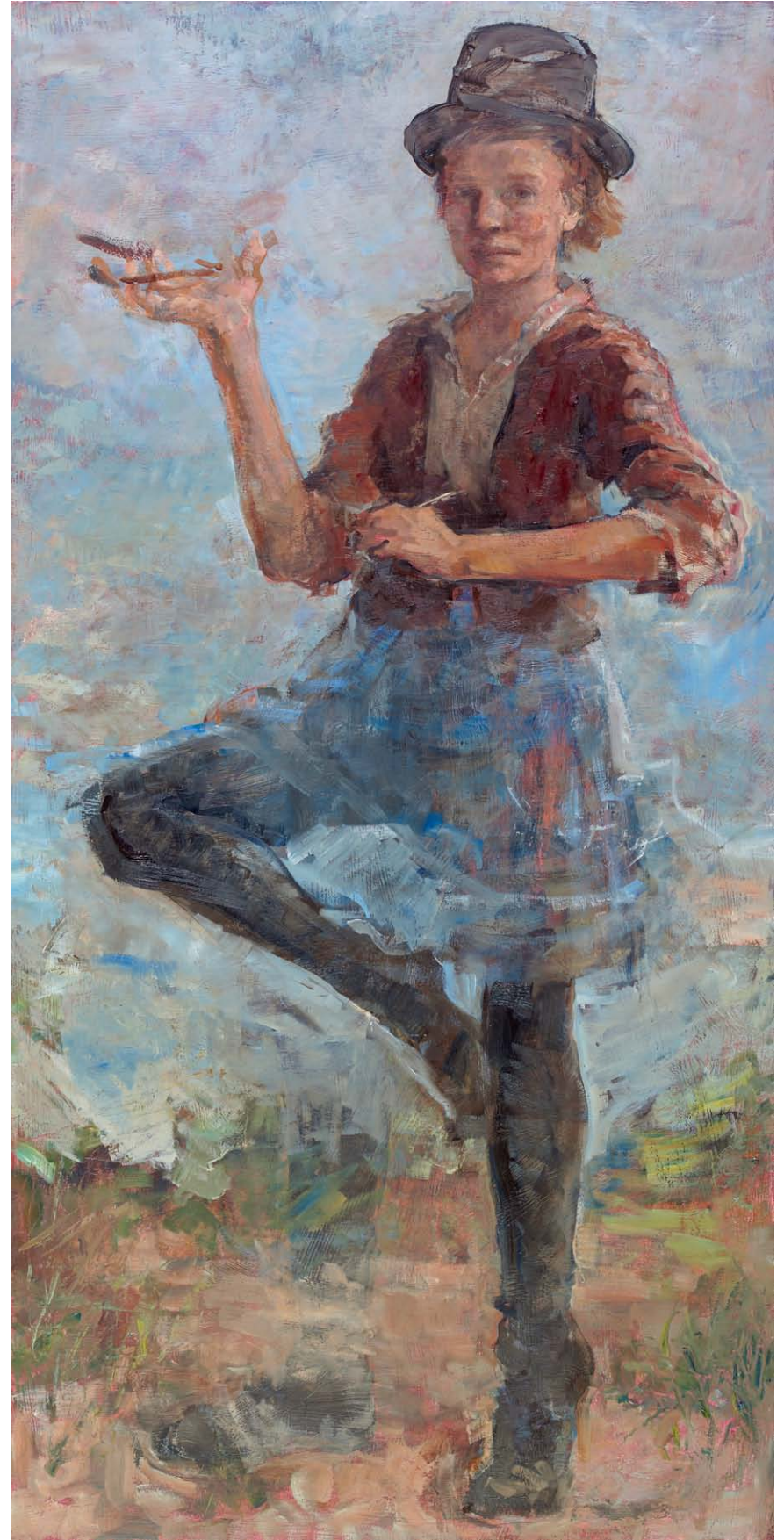


EMILY PATRICK



EMILY PATRICK

cleaning the forge.



One Legged

EMILY PATRICK

Three Years' Painting

September 20 – October 2, 2010
32 Dover Street, London W1S 4NE

CONTENTS

- 9 Queille
- 13 Chasing Spirits
- 19 Home & Studio
- 37 Garden
- 43 Greenwich Park & Heathland
- 47 Yorkshire & Derbyshire
- 51 Foreign Shores

- 57 Appendix

- 60 Catalogue

QUEILLE

Rehearsal in the Big Top

The Picnic Carriers

Flying over Wasteland

Four Fence Posts

Stratocumulus

Eventually

Riverbank

The picnic carriers and rehearsal were painted during a music festival held in Queille in 2009. Queille is an ancient house built by the Cathars in the foothills of the French Pyrenees. It stands on its own sandstone outcrop encircled by a meadow and the river Touyre. Much of the farmland is no longer cultivated, but remains of former generations' labour, is still visible, this makes the landscape very beautiful.



Rehearsal in the Big Top



Flying over Wasteland



The Picnic Carriers



Four Fence Posts



Stratocumulus



Eventually



Riverbank

CHASING SPIRITS

Summer Winds

Fragile

Shadows on a Slate

Unnecessary Umbrella

Passing over Wild Hyacinth

Wastelanders



Detail of Summer Winds



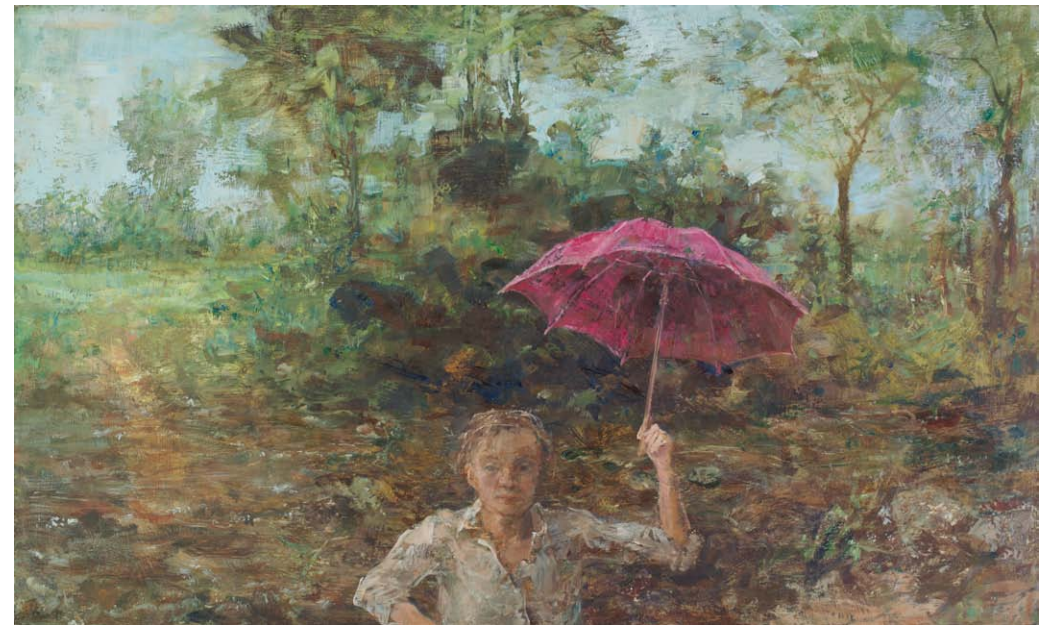
Summer Winds



Fragile



Shadows on a Slate



Unnecessary Umbrella

This picture began in Queille in the summer of 2009. I was recovering from an illness after an operation. In that fragile state I chose to paint underneath the dark, crumbling concrete piers of a bridge, a corner of decay.

As the sun began to cure my health, I painted out the dark shadow of the girders over the river Touyre. The figure carrying an unnecessary umbrella appeared in London. I was teasing myself for choosing melancholia.



Passing over Wild Hyacinth

Slow recovery from illness brought time for calm. On gentle walks, I was able to enter reveries, experiencing more moments of pure beauty and joy than before. I returned wanting to paint pictures that would give my audience moments such as I was having. Then, I thought, I would be a great painter. My ambition felt fresh, I walked tall with excitement.

That summer I was eaten up by pictures. The glory of outside driving me to paint on and on. I was trying to catch the ecstatic feeling of lying in grass, lost in the vastness above and around. However, trying to remember that moment of ecstasy can blind you to the subject; an artist's understanding and sympathy are lost when he thinks about himself. He loses his power to love, celebrate and represent nature.

As the weather changed, the pressure to catch those moments of wonder eased off. Looking back over my work, I think that the richest, best paintings are often those that I do in a far more humble state of mind. Sometimes, when all around seems hectic, too much, I withdraw to find comfort and serenity in the intimate scrutiny of a fragment from the natural world, say a beetroot. Focusing completely on the subject allows me to break free and the more I lose myself, the more eloquent the paintwork becomes. The 'voice' of the painting can become stronger than the 'voice' that I had originally seen and while it may talk of the subject, sometimes it also takes to a flight of the spirit.

See Appendix, page 58



Wastelanders

This began as a study of dark shadows under a rosebush, but over two years my imagination took it to light places, with wild grass and maybe sea breezes.

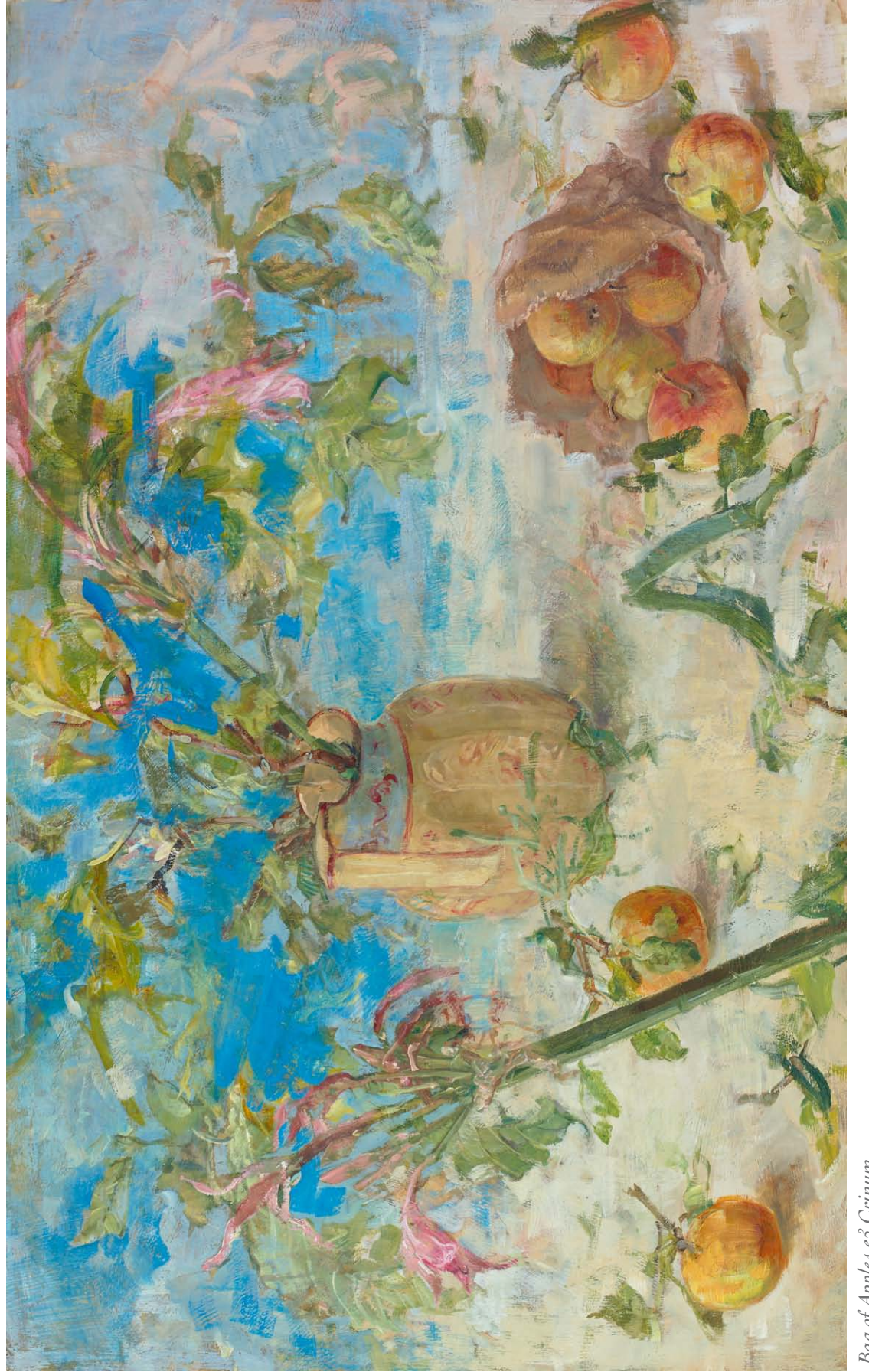
HOME & STUDIO

One Legged, page 3
Memling, Corot, Picasso, Van Gogh
Bag of Apples & Crinum
Lilac, Catkins & Apple Blossom
Parliament of Animals
Emma & Oliver
Paper Bag & Strawberries
Hydrangea & Crinum
Blue Elastic & Beetroot
Sky over Laundry
Iris Berries & Blue Hyacinth
Lilac Lying on a Table
Tulips Lost in Shadow
Michael with Hat & Scarf
Ribes in Striped Pot
Sam Sallon
Elbows on Table

Scillas in a Pot
Blue Walls & Bowl
Candide & Butter
Broad Bean Flower
Two Mackerel on Bare Wood
Carrots on Venetian Plaster
Bananas on Bare Wood
Clementines, Shrub & Garlic
Strawberries & Postcards
Self in Dark Shirt
Bare Legged Student
Twigs of Stellata
Peonies against Sky
York & Lancaster
Skull with Forget-me-nots
Colombian Jug & Feathers in Window
Talking to the Penguin



Memling, Corot, Picasso, Van Gogh



Bag of Apples & Crinum



Lilac, Catkins & Apple Blossom



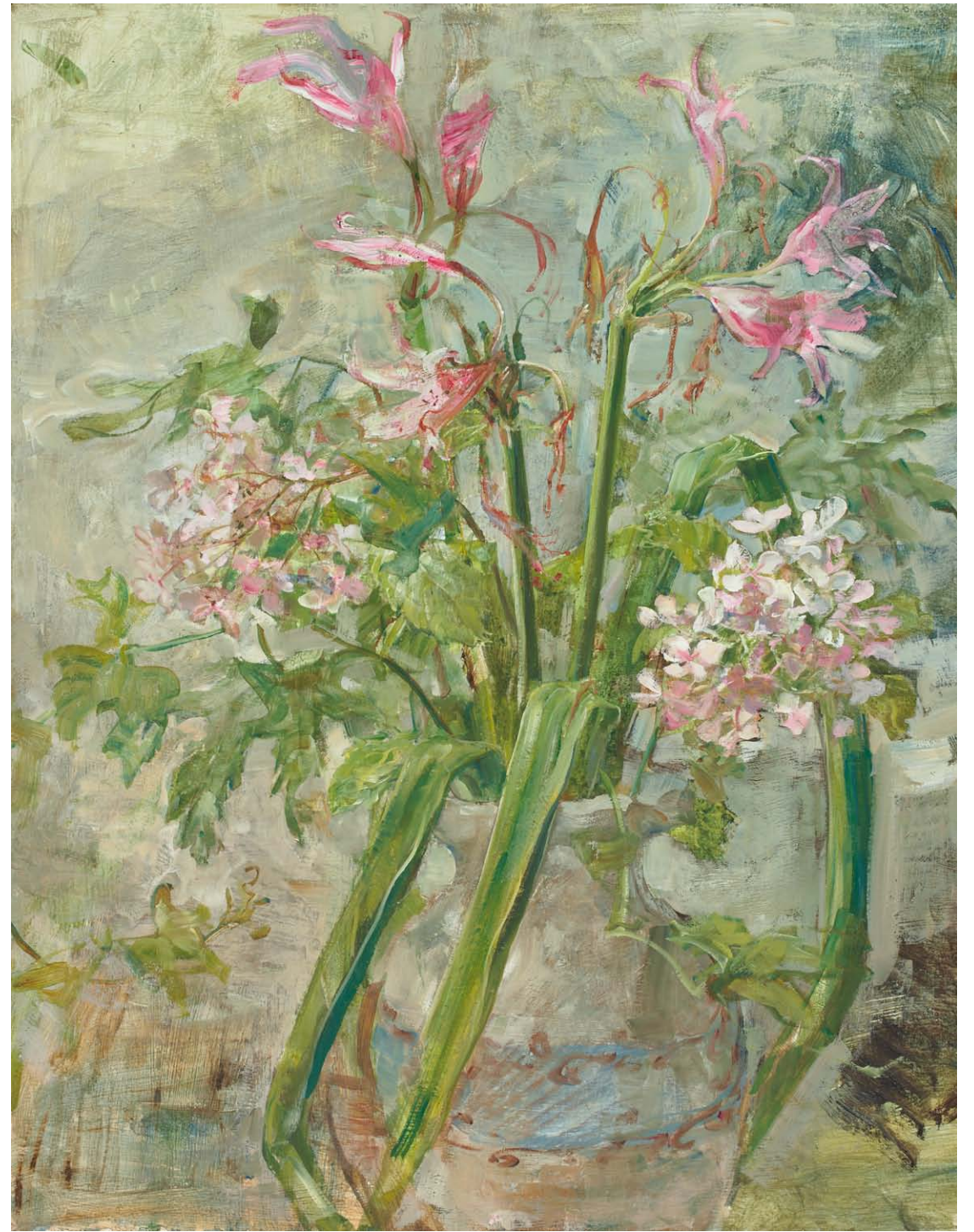
Parliament of Animals



Emma & Oliver



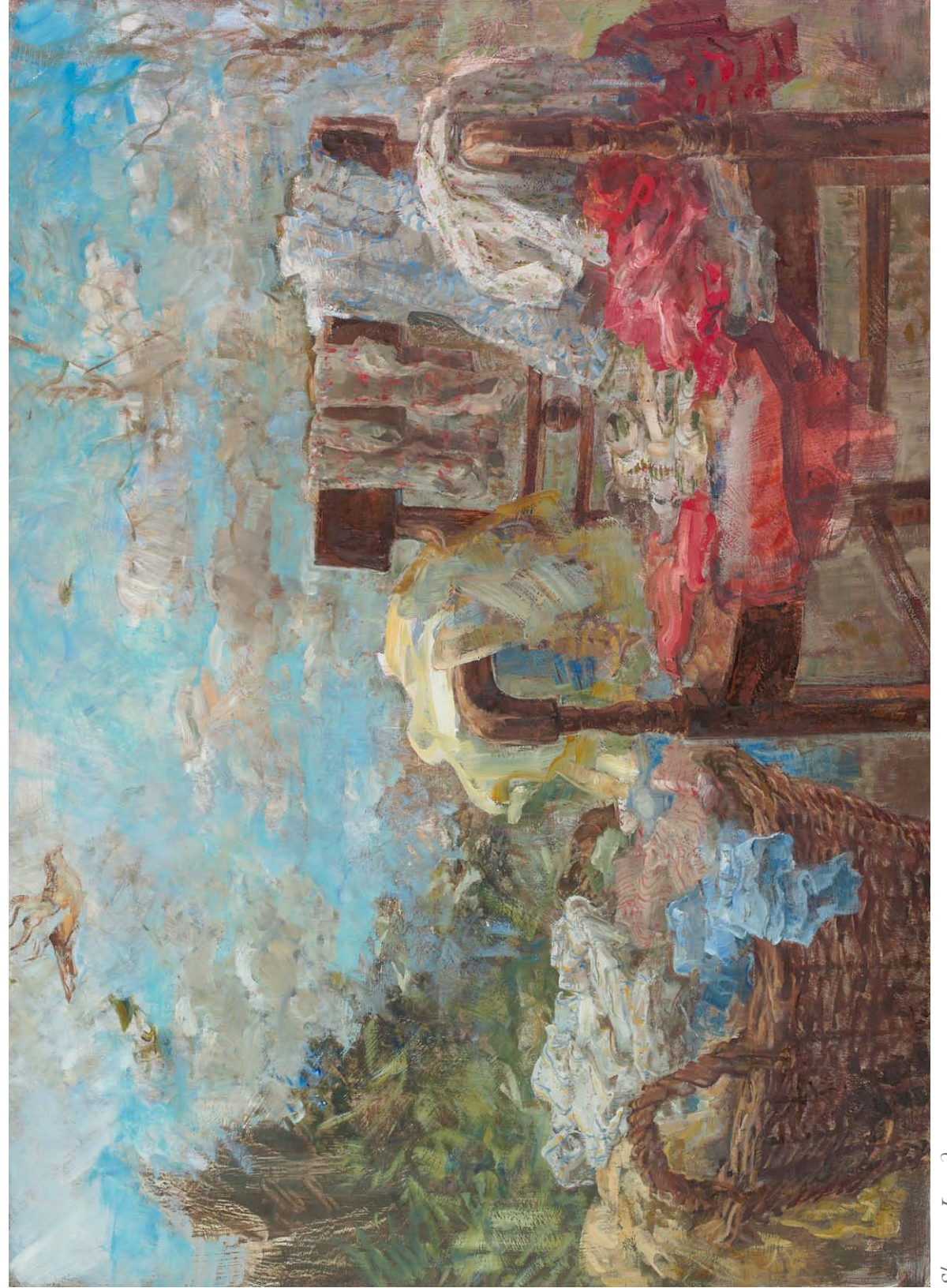
Paper Bag & Strawberries



Hydrangea & Crinum



Blue Elastic & Beetroot



Sky over Laundry



Lilac Lying on a Table



Iris Berries & Blue Hyacinth
(actual size detail left)



Tulips Lost in Shadow



Sam Sallon



Elbows on Table



Scillas in a Pot



Michael with Hat & Scarf



Ribes in Striped Pot



Blue Walls & Bowl



Candide & Butter



Clementines, Shrub & Garlic



Broad Bean Flower



Two Mackerel on Bare Wood



Strawberries & Postcards



Carrots on Venetian Plaster



Bananas on Bare Wood



Self in Dark Shirt



Bare Legged Student



Twigs of Stellata



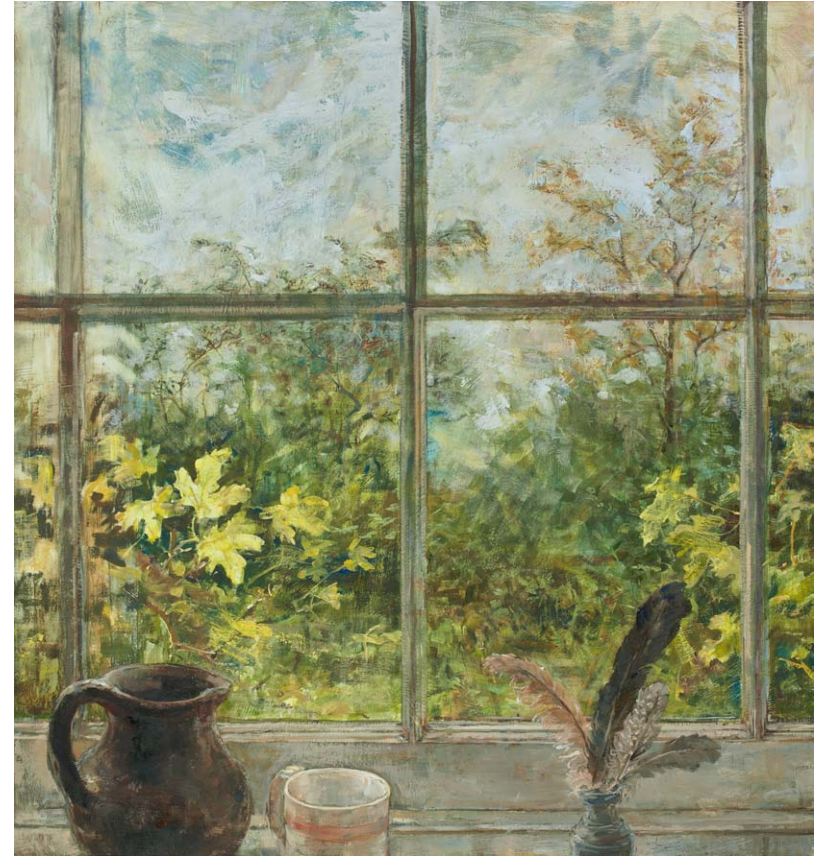
Peonies against Sky



York & Lancaster



Skull with Forget-me-nots



Colombian Jug & Feathers in Window



Talking to the Penguin

GARDEN

Up into an Apple Tree
Magnolia in Spring Light
Wisteria Leaves & Allium
Iris in front of Delphinium
Snowfall on Garden
Garden in Winter
Tree Trunk on Bare Wood



Up into an Apple Tree



Magnolia in Spring Light



Iris in front of Delphinium



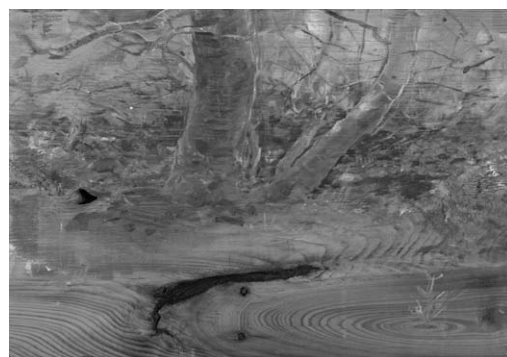
Wisteria Leaves & Allium



Snowfall on Garden



Garden in Winter



Tree Trunk on Bare Wood

GREENWICH PARK & HEATHLAND

Snow 2010

A Miracle

Into the World I Leapt

Summer Sky above Wild Grass

Sun Rays above a Line of Trees

Spring Morning, Greenwich Park

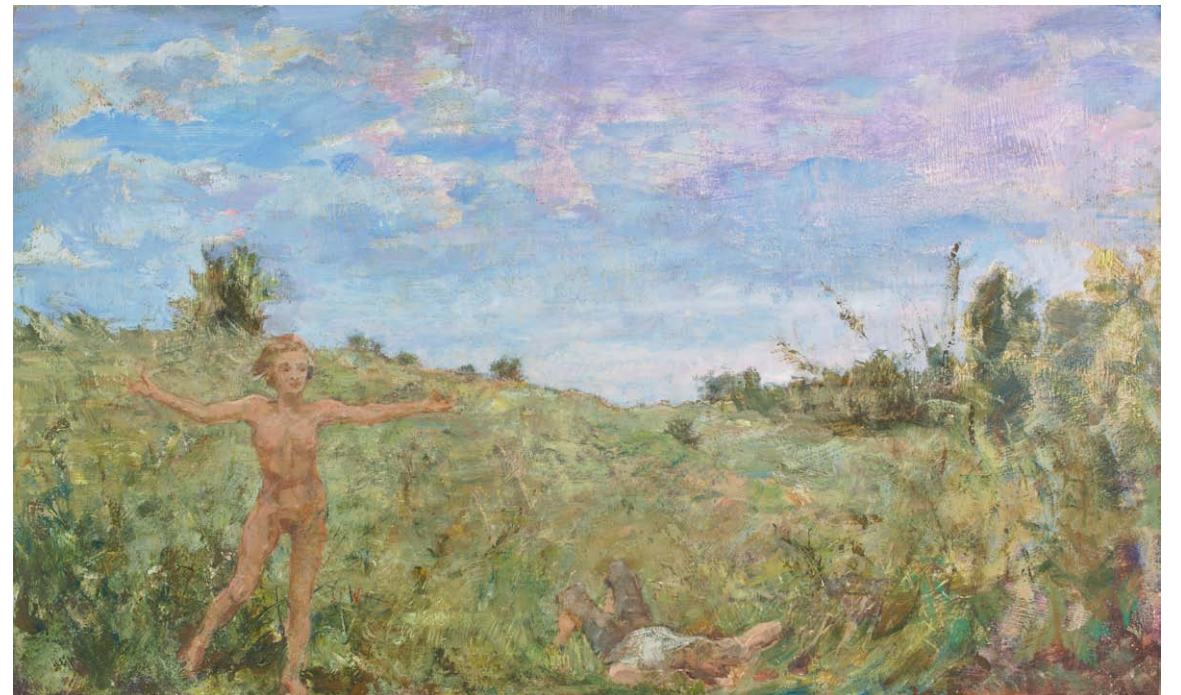


Snow 2010

'*A Miracle*' (opposite page) was painted at the top of Crooms Hill, beside the South West corner of the Royal Park. It is rough common land and has a wonderful natural skyline. '*Into the World I Leapt*', '*Summer Winds*' and '*Summer Sky above Wild Grass*' were also begun on this hilltop, which overlooks London.



A Miracle



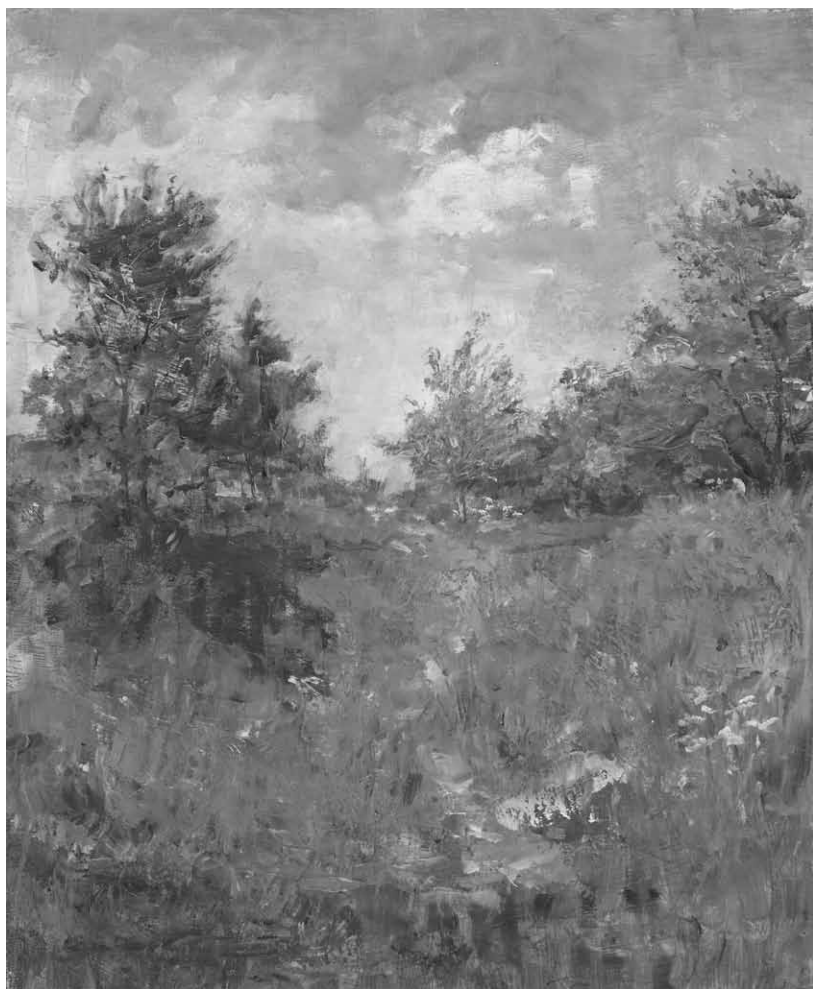
Into the World I Leapt



Summer Sky above Wild Grass



Sun Rays above a Line of Trees



Spring Morning, Greenwich Park

YORKSHIRE & DERBYSHIRE

Hemmel & Sheep

Dam Slack

Chatsworth Fountain & Baby

Yorkshire Grasses

Grasses & Tree Trunk

Skyline beyond Gate

Yorkshire Dale (small)



Himmel & Sheep

Settrington lies a short distance from Malton and on a spur of the Wolds. There I experienced again the intense happiness of spending days in fields of sheep.



Dam Slack



Chatsworth Fountain & Baby

This surreal sketch was done when Marc Quinn's giant sculpture was on temporary display beside the Emperor Fountain at Chatsworth.



Yorkshire Grasses
(actual size detail on cover)



Grasses & Tree Trunk



Skyline beyond Gate



Yorkshire Dale (small)

FOREIGN SHORES

Paros Meadow & Sea

Dove Côte, Paros

Where Alfred went Riding

Kargi Bay, Turkey

Kargi Hillside

Three Olive Trees

Olive Grove & Goats, Kargi

Looking towards Maharashtra



Dove Côte, Paros



Where Alfred went Riding

Paros Meadow & Sea (left)

At first it seemed impossible to paint outside, with the furious Meltemi winds battering me. But I found sufficient shelter behind a rock that doubled up as an easel. There were so many flowers in the meadow that the colours became confusing and I ignored the wild mallow.



Kargi Bay, Turkey

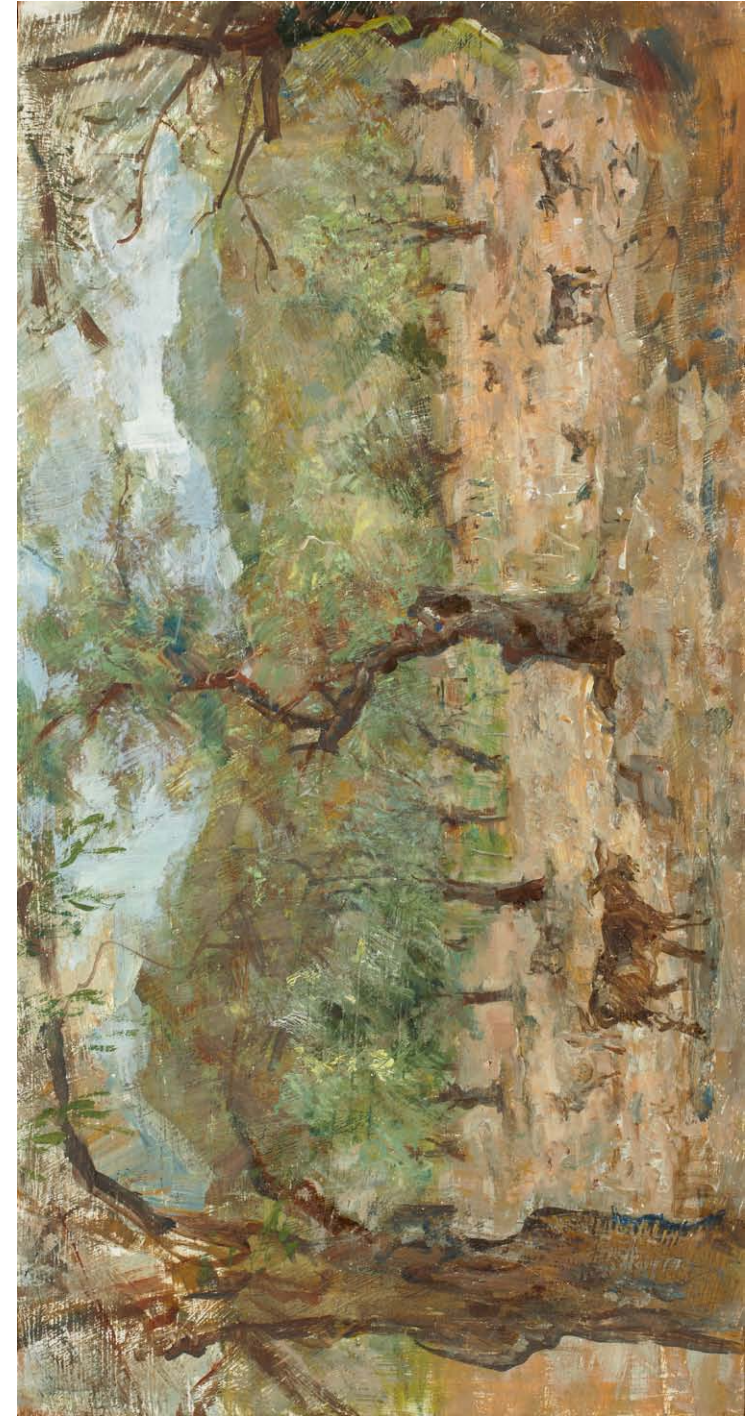
Kargi Bay is famous in ancient Greek culture for the health-giving cleanliness of its air. Maybe that explains the emerald and sapphire blues. The ground for this picture was originally painted for 'Queille XI Unnecessary Umbrella'. The complexity of the ground gives depth to the very fresh Turkish paintwork.



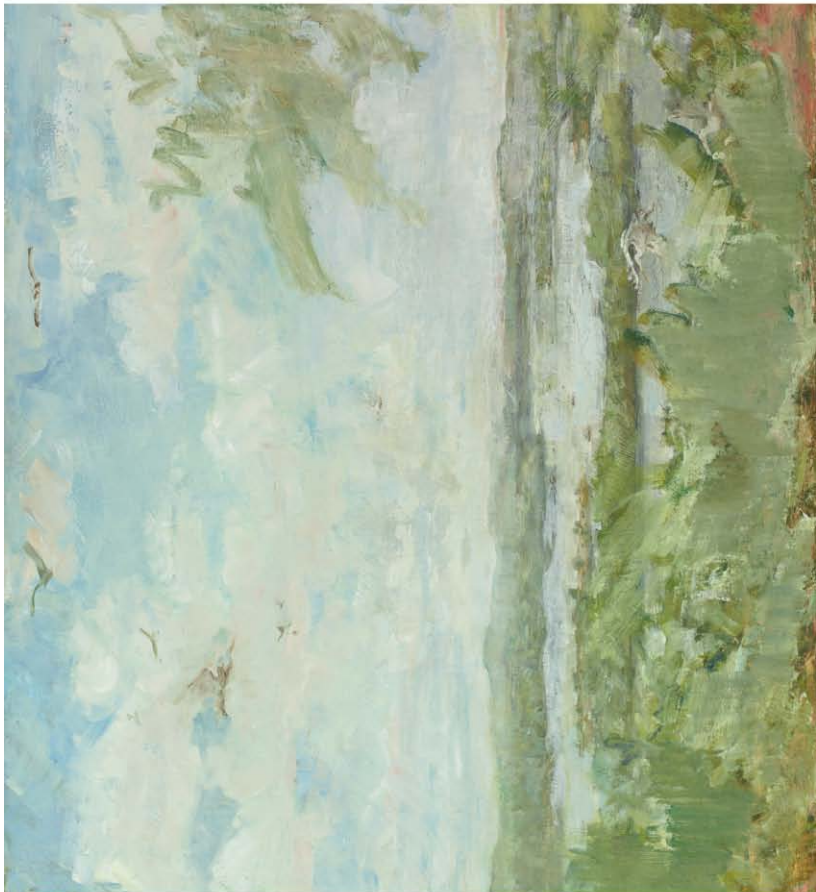
Kargi Hillside



Three Olive Trees



Olive Grove & Goats, Kargi



Looking towards Maharaashtra

APPENDIX

“I sometimes have an intense exaltation about being a self in relation to other selves and the world at large ... it gives meaning to life ... is the supreme consolation, the supreme inspiration, and yet also, strangely, a most urgent spur to action.”

Olaf Stapledon, *Saints and Revolutionaries*

“I have never had any revelations through anaesthetics, but a kind of waking trance - this for lack of a better word - I have subsequently had, quite up from boyhood, when I have been all alone...all at once, as it were out of the intensity of the consciousness of individuality, individuality itself seemed to dissolve and fade away into boundless being, and this not a confused state but the clearest, the surest of the surest, utterly beyond words - where death was almost a laughable impossibility - the loss of personality (if so it were) seeming no extinction, but the only true life. I am ashamed of my feeble description. Have I not said the state is utterly beyond words?”

Alfred Tennyson, *Letter to Mr B P Blood*

“He felt that the spirit of beauty had folded him round like a mantle and that in reverie at least he had been acquainted with nobility. But when this brief pride of silence upheld him no longer he was glad to find himself still in the midst of common lives... and with a light heart.”

James Joyce, *Portrait of the Artist as a Young Man*

“The radiance of which [Aquinas] speaks is the scholastic quidditas, the whatness of a thing. This supreme quality is felt by the artist when the aesthetic image is first conceived in his imagination. The mind in that mysterious instant Shelley likened beautifully to a fading coal. The instant wherein that supreme quality of beauty, the clear radiance of the aesthetic image, is apprehended luminously by the mind which has been arrested by its wholeness and fascinated by its harmony is the luminous silent stasis of aesthetic pleasure, a spiritual state very like to that cardiac condition which the Italian physiologist Luigi Galvani, using a phrase almost as beautiful as Shelley’s, called the enchantment of the heart.”

James Joyce, *Portrait of the Artist as a Young Man*

“...the more constraints one imposes, the more one frees oneself of the chains that shackle the spirit.”

Igor Stravinsky

“Fancy and Imagination, Grace and Beauty, all those qualities which are to the work of Art what scent and colour are to the flower, can only grow towards heaven by taking root in earth. Is not the noblest poetry...the poetry of everyday truth?”

Wilkie Collins, *Basil*

“You will see for yourself that it is best for me to free myself gradually from all these prejudices – that I should deny, so to say, all that I have thought instead of becoming ridiculously engulfed – an example of pigheadedness. To tell the truth, I am sure of nothing, since it is only now that I am beginning truly to feel life.”

Henri Gaudier-Brzeska, *Letter to Miss Brzeska*

CATALOGUE



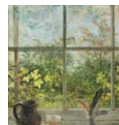
Bag of Apples & Crinum
56 x 91 cm
page 21



Chatsworth Fountain & Baby
31 x 45 cm
page 49



Bananas on Bare Wood
20 x 38 cm
page 32



Colombian Jug & Feathers in Window
76 x 71 cm
page 35



Bare Legged Student
22 x 40 cm
page 33



Dam Slack
61 x 91 cm
page 49



Blue Elastic & Beetroot
20 x 35 cm
page 26



Dove Côte, Paros
15 x 30 cm
page 53



Blue Walls & Bowl
31 x 61 cm
page 31



Elbows on Table
38 x 51 cm
page 31



Broad Bean Flower
23 x 30 cm
page 32



Emma & Oliver
46 x 45 cm
page 23



Candide & Butter
38 x 56 cm
page 32



Eventually
Queille XVI
20 x 30 cm
page 12



Carrots on Venetian Plaster
35 x 61 cm
page 32



Fragile
24 x 16 cm
page 14



Clementines, Shrub & Garlic
15 x 38 cm
page 33



Flying over Wasteland
Queille XII
47 x 61 cm
page 11



Garden in Winter
25 x 35 cm
page 42



Kargi Hillside
14 x 26 cm
page 54



Four Fence Posts
Queille XIV
25 x 31 cm
page 12



Lilac Catkins & Apple Blossom
51 x 76 cm
page 22



Grasses & Tree Trunk
24 x 37 cm
page 50



Lilac Lying on a Table
61 x 69 cm
page 29



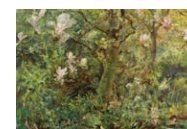
Hemmel & Sheep
55 x 45 cm
page 48



Looking towards Maharashtra
56 x 122 cm,
page 56



Hydrangea & Crinum
76 x 61 cm
page 25



Magnolia in Spring Light
51 x 76 cm
page 40



Into the World I Leapt
46 x 76 cm
page 45



Memling, Corot, Picasso, Van Gogh
30 x 46 cm
page 20



Iris Berries & Blue Hyacinth
45 x 67 cm
page 29



Michael with Hat & Scarf
40 x 28 cm
page 30



Iris in front of Delphinium
46 x 41 cm
page 41



A Miracle
26 x 41 cm
page 45



Iris with Low Rose
46 x 35 cm
possible pair to above



Olive Grove & Goats, Kargi
61 x 41 cm
page 55



Kargi Bay, Turkey
40 x 26 cm
page 54



One Legged
122 x 60 cm
page 3



Paper Bag & Strawberries
30 x 38 cm
page 24



Scillas in a Pot
15 x 20 cm
page 31



Strawberries & Postcards
20 x 24 cm
page 33



Two Mackerel on Bare Wood
22 x 36 cm
page 32



Parliament of Animals
22 x 30 cm
page 23



Self in Dark Shirt
40 x 27 cm
page 33



Summer Sky above Wild Grass
31 x 25 cm
page 46



Unnecessary Umbrella
Queille XI
46 x 76 cm
page 15



Paros Meadow & Sea
61 x 91 cm
page 53



Shadows on a Slate
31 x 61 cm
page 15



Summer Winds
61 x 81 cm
page 14



Up into an Apple Tree
56 x 91 cm
page 38



Passing over Wild Hyacinth
56 x 45 cm
page 16



Skull with Forget-me-nots
24 x 25 cm
page 34



Sun Rays above a Line of Trees
23 x 38 cm
page 46



Wastelanders
92 x 71 cm
page 18



Peonies against Sky
55 x 92 cm
page 34



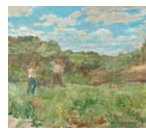
Skyline beyond Gate
19 x 32 cm
page 50



Talking to the Penguin
25 x 30 cm
page 35



Where Alfred went Riding
20 x 30 cm
page 53



The Picnic Carriers
Queille XIII
25 x 37 cm
page 10



Sky over Laundry
76 x 106 cm
page 27



Three Olive Trees
25 x 35 cm
page 54



Wisteria Leaves & Allium
45 x 35 cm
page 40



Rehearsal in the Big Top
Queille XVII
61 x 41 cm
page 10



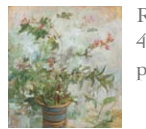
Snow 2010
56 x 68 cm
page 44



Tree Trunk on Bare Wood
20 x 23 cm
page 42



York & Lancaster
25 x 46 cm
page 34



Ribes in Striped Pot
42 x 40 cm
page 30



Snowfall on Garden
41 x 91 cm
page 42



Tulips Lost in Shadow
36 x 39 cm
page 30



Yorkshire Dale (small)
15 x 25 cm
page 50



Riverbank
Queille XV
25 x 24 cm
page 12



Spring Morning, Greenwich Park
55 x 45 cm
page 46



Twigs of Stellata
25 x 52 cm
page 34



Yorkshire Grasses
19 x 15 cm
page 50



Sam Sallon
51 x 30 cm
page 31



Stratocumulus
40 x 26 cm
page 12

The paintings are in oil, chiefly on a tempera base on gessoed panel. All measurements are height by width.

Catalogue and all images © Emily Patrick, 2010

Thank you to Jo Hilton for layout and typesetting
and to Hurtwood Press for this catalogue.

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Infinite thanks are due to my husband, Michael,
for photography, curating, framing, printing
reproductions and much more.

During the exhibition the gallery will be open from 10am and will close at 6pm
except on Tuesdays, Thursdays and Fridays when it will be open until 8pm.

During these hours, please contact 020 7409 1544.
The gallery will be closed on Sunday 26th September.

