



THE BRITISH LANDSCAPE

A Mixed Exhibition



It's been noted that British painting didn't amount to much before the 18th Century. We left it to the Italians and the Dutch. But then the British upper classes began the tradition of the Grand Tour - the gap year of its day - and they brought back with them a new appreciation for the old masters. When art finally began to look beyond religious subjects and portraiture towards landscape, Britain found its place.

The first British 'superstars' were Turner, Constable and Reynolds. In their different ways they expressed a profound bucolic longing in the people of this country. They tapped into something deep, and started a tradition continued in the 1800s by Wilson, Wright, Gainsborough and others, and by Bomberg, Nash, Hockney and more a century later.

The British landscape can be a place of rapturous beauty, bleak majesty and occasionally supernatural mystery. It's why artists and audiences love it so much. And it's why the Catto has travelled across meadows, moors and mountains to bring together some of today's finest landscape work.

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A Mixed Exhibition

14th July - 2nd August 2016



GRAHAM ARNOLD



HAYDN COTTAM



COLIN FRASER



RAMSAY GIBB



IAN HARGREAVES



ANNIE OVENDEN

CATTO GALLERY

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ON THE PEMBROKE COAST
Oil on Board 32 x 34cm

GRAHAM ARNOLD

In 1975, a collective of artists retreated to the Somerset countryside to paint nature. Their work was described as "a kind of late twentieth-century reinvention of William Morris's arcadian craft guilds." It also recalled pre-Raphaelite painting in its evocation of a mystical England. This was the Brotherhood of Ruralists, one of the most influential movements in English 20th century art. And Graham Arnold was a founder member.

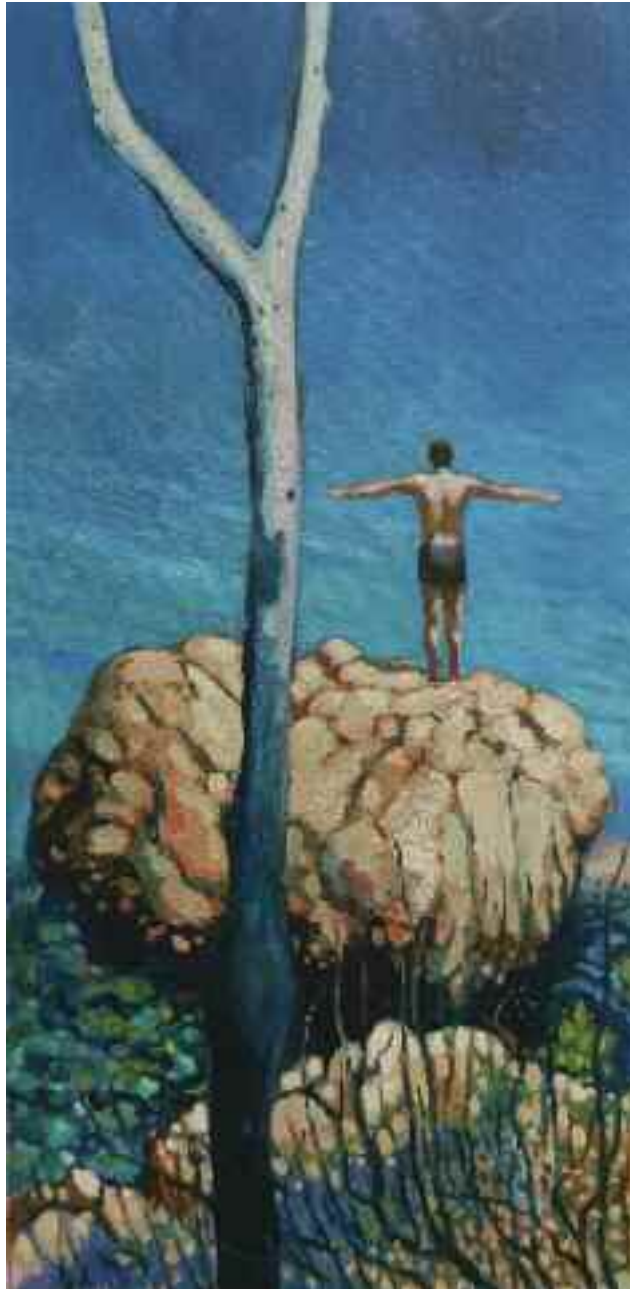
Graham was born in London in 1932. His father taught him how to paint, and he attended Beckenham School of Art and eventually the Royal College of Art. His first London show came in 1955. Graham married painter Ann Teller in 1961. She was also part of the Ruralists group. Later they moved to Shropshire, from where Graham still works.

He says: 'My paintings are motivated by particular feelings that I have for certain landscapes, or people I know well, or certain poets, writers and composers. I love things which contain the past in ghost form...many themes have intrigued me for years and continue to do so.'

Graham's work has been exhibited in many galleries including the Tate, The British Museum, The V & A and The Royal Academy.



HOMAGE TO VICTORIAN BEE KEEPERS
Painting & Collage 46 x 36 x 10cm



OFF THE BOULDER
Oil on Canvas 60 x 30cm

HAYDN COTTAM

Haydn Cottam is one of the celebrated generation of English painters to have emerged from Central St Martin's College of Art in the eighties. Like his contemporaries Gavin Lockheart and Peter Doig, Haydn is fascinated by light and colour, but likes to bring an element of mystery and ambivalence to his landscapes too. He says his work is inspired by painters as diverse as Courbet, Whistler, Stanley Spencer and Lucien Freud.

After leaving college, Haydn worked briefly as a dresser at the English National Opera but his paintings soon found an audience. And prizes. Haydn was commended at the 1991 BP Portrait Award and also won the BP Travel and Carole Foundation awards.

Today, Haydn is based in Lewes on the English south coast. His arrival in Sussex - and its glorious rolling hills - accelerated a switch away from narrative painting to landscapes. He says: "My paintings often depict landscapes, which come from the experience of walking or cycling. The more recent work has an intimate feel and sometimes a sense of foreboding or contemplation."

OFF THE SURFACE
Oil on Canvas 76 x 60cm





SHADOW DRIFTERS
Oil on Canvas 76 x 50cm

OFF THE BEATEN TRACK
Oil on Canvas 102 x 76cm





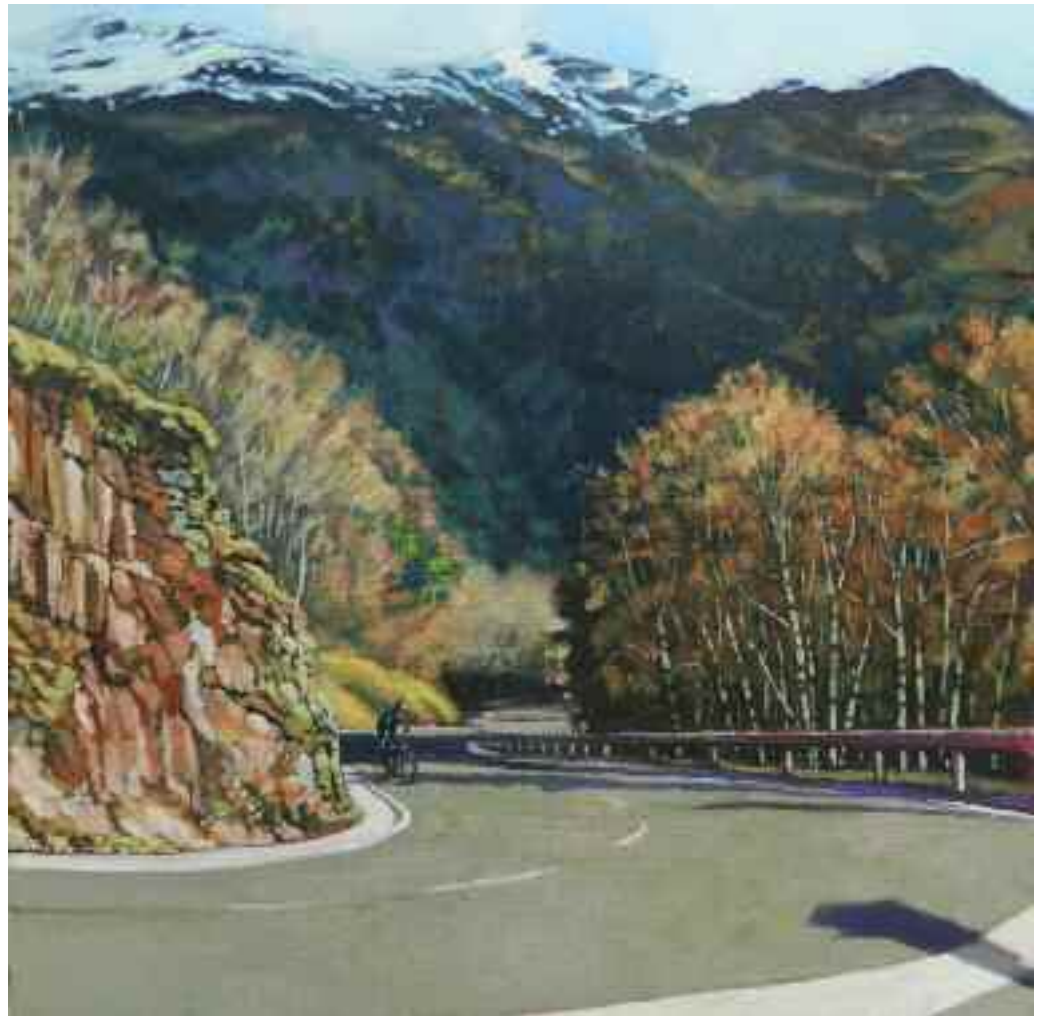
THE SIGN
Oil on Canvas 50 x 60cm



THE CAR AT THE SIDE OF THE ROAD
Oil on Canvas 51 x 46cm



MOUNTAIN TRAIL
Oil on Canvas 90 x 60cm



ROUND THE BEND
Oil on Canvas 76 x 76cm

COLIN FRASER

Colin needs little introduction to Catto regulars. He is one of the gallery's most exhibited and popular artists. The source of his international reputation has much to do with his command of one of painting's trickiest media: egg tempera. This technique mixes powdered pigment with egg yolk and water, applied little by little, layer by layer. It's incredibly difficult to master, but those who do are rewarded with a luminescent effect no other technique can match.

Colin, who was born in Glasgow and currently lives in Sweden, is regarded as one of the world's masters of egg tempera. And he reveals his expertise in breathtaking work that soaks landscapes in a magical glow. Of course, it takes hard work to achieve such magnificent results. Which is why Colin is in the studio every morning without fail. "The discipline of working every day gives you the ability to trust in what you're doing. The struggle disappears and you lose the fear factor... the intellectual part of the mind is subdued and the part of you that laughs and cries comes to the fore," he says.



SURF SHADOWS
Egg Tempera on Board 100 x 122cm



LAST LIGHT, RIVER THAMES
Oil on Gesso Board 70 x 58cm

RAMSAY GIBB

The haunting, elemental work of Ramsay Gibb sits proudly in the grand tradition of British landscape painting. Like the best of that lineage it focuses on one subject alone: the awesome majesty of nature. Vast mountain ranges, endless beaches, ominous oceans - Ramsay deals in near-spiritual ideas, and the effect is unforgettable. For this exhibition Ramsay says 'I wanted to explore Britain not as we see it in the 21st Century, but as a foreign and occupying power saw it two millennia before, the Roman Empire. This is not a journey through the "green and pleasant land" but through a land inhabiting the 'very edges of the known world', a marginal and hostile place.

Ramsay was born in Ayrshire in 1965, though his family later moved to Lancashire. He studied first at Bolton and then at the University of Brighton. His time on the Sussex coast stimulated his interest in landscape - an interest deepened by his move to East Anglia. Today, his fixation is the North - its wildness and sacred stories. Ramsay now lives in Lancashire but has travelled and painted in Shetland, the Hebrides, the Nordics, Greenland and Russia.

He has been widely exhibited and has had nine solo shows with the Francis Kyle Gallery in London. This is his first Catto exhibition.



THE SEARCH FOR GOLD, CADAIR IDRIS, WALES
Oil on Gesso Board 90 x 122cm



MOONRISE, THE WHITE CLIFFS, DOVER
Oil on Gesso Board 58 x 77cm



FIRST SIGHT OF THE EDGE OF THE WORLD, KENT
Oil on Gesso Board 58 x 90cm



BEN LOYAL, LOW TIDE
Oil on Gesso Board 60 x 103cm



RAIN SHOWER, BRITISH CAMP, MALVERN
Oil on Gesso Board 60 x 90cm



CALEDONIA SILVA
Oil on Gesso Board 58 x 70cm



MORNING STILL, CALEDONIA
Oil on Gesso Board 58 x 77cm



EQUINOX IN BRIGANTIA, BOWFELL, CUMBRIA
Oil on Gesso Board 58 x 77cm



SUN SETTING ON THE EMPIRE'S EDGE, THE ANTONINE WALL
Oil on Gesso Board 58 x 77cm



PASSING THE NEEDLES, INTO THE SOLENT
Oil on Gesso Board 58 x 77cm



DARKNESS WAS HERE YESTERDAY, RIVER THAMES
Oil on Gesso Board 58 x 70cm



BRITAIN'S END, NEAR CAPE WRATH
Oil on Gesso Board 60 x 90cm



WINTER IN BRIGANTIA, BLACK SAIL PASS, CUMBRIA
Oil on Gesso Board 49 x 77cm



MOON SETTING OVER PILLAR, CUMBRIA
Oil on Gesso Board 58 x 70cm

IAN HARGREAVES

It took a long time for Ian Hargreaves to return to the British south coast. He studied at Bournemouth College of Art in the seventies and is now based in Poole. But there was a near 30 year gap before he returned to Dorset where, today, he is recognised as the great artistic interpreter of the glorious English coastal landscape.

At 21, Ian departed for what would be an exhaustive tour of Europe. He spent much time in Sicily, before settling in Germany in 1985, where he would remain for the next 24 years. And it was here that his career flourished. He exhibited with galleries in Hamburg, Munich and Salzburg.

After his return to the UK in 2008, Ian's star continued to rise. He is admired for his command of light and shade, and also for his ability to take a familiar view and find the unconventional viewpoint using his trusty camera. He says: "I will walk around with my camera and always look forward and to the sides and - now and again - look back at where I've just come from because you can discover amazing views from where you've just been."



STILL WATERS
Oil on Canvas 91 x 122cm



SHADES OF AUTUMN
Oil on Canvas 91 x 122cm



DEEP IN THE FOREST
Oil on Canvas 92 x 137cm



PEACEFUL III
Oil on Canvas 91 x 122cm



CONTEMPLATION I
Oil on Canvas 91 x 122cm



FOREST GLOW
Oil on Canvas 100 x 120cm



FOREST REFLECTIONS V
Oil on Canvas 91 x 122cm



WORKING ON THE ALLOTMENT I (RADLETT)
Oil on Board 15" x 20"

ANNIE OVENDEN

Along with fellow exhibitor Graham Arnold, Annie Ovenden was a founding member of the acclaimed Brotherhood of Ruralists. This idealistic collective of painters took to deepest Somerset in 1975 to explore the beauty of nature - specifically English nature - using traditional techniques. Annie became one of the most celebrated of the group. Today she is probably best known for her tree studies, which figure prominently in this Catto show.

Annie studied at High Wycombe School of Art, and worked as a graphic designer and painter in London for several years before moving to Cornwall in 1973. She was invited to join the Ruralists by Sir Peter Blake. Multiple exhibitions followed including the Royal Academy in 1976, The Arnolfini, Bristol and The Camden Arts Centre among others.

Today, Annie continues to paint and teach from her Cornwall base, where she is an honorary member of the South West Academy of Fine and Applied Arts. She is also a set designer, working primarily with London's Hampstead Garden Opera.



WORKING ON THE ALLOTMENT II (RADLETT)
Oil on Canvas 19" x 19"

Back Cover: Tree on Bodmin Hill Oil on Board 24" x 18"



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Opening times: 10am - 6pm Mon - Sat • 12.30pm - 6pm Sunday • and by appointment

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