

THE STOUR GALLERY



The Stour Gallery is a white-painted early Georgian building on three floors, originally lived and worked in by the Shipston plush weavers. Situated in the market town of Shipston-on-Stour, Warwickshire, on the borders of Oxfordshire and Gloucestershire, it provides space for showing some of the best contemporary fine and applied art.

The gallery opened in 1997, since then successfully showing the work of painters, printmakers, potters, sculptors and more recently jewellers with established reputations alongside emerging artists to whom we feel committed. There is a particular emphasis on Cornish and West Country work, especially from the Penwith and Newlyn Societies, and increasingly from Ireland, particularly members of the Irish Crafts Council, based in Kilkenny.

In choosing work the considerations of skill, spirit and an intellectual underpinning are applied. The gallery's success is due to the uncompromising high standard of originality and craftsmanship in the work exhibited.

You are welcome to visit the gallery simply to enjoy the work.

Work may be purchased on receipt of an invitation, contact the gallery for details.
Please ask about our interest free credit scheme •

The Gallery is open Monday – Saturday, 10.00am – 5.30pm or by appointment.

THE STOUR GALLERY

10 High Street, Shipston-on-Stour, Warwickshire CV36 4AJ

Tel/Fax: 01608 664411 | Email: info@thestourgallery.co.uk

Further images of work can be viewed on our website.

www.thestourgallery.co.uk

THE STOUR GALLERY EXHIBITION

MICHÈLE GRIFFITHS

SIMON QUADRAT RWA



Bold Moon

oil on board 20.5 x 20.5cm



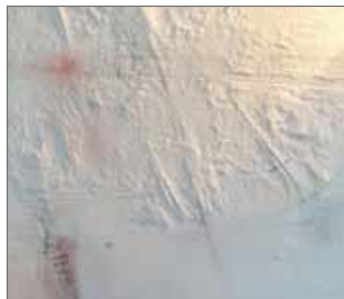
Fairground Tents

oil on canvas 20x25in

8 May – 5 June 2010



Rustic Moon oil on canvas 20x20cm



Discover mixed media on canvas 41x41cm



Prana oil on canvas 77x77cm

MICHÈLE GRIFFITHS

“Many of my paintings are inspired by watching the light on the sea when sailing in Greece and England. The immediacy and intensity of experiencing changing light from a boat, at different times of the day and night provide endless scope for the exploration through colour, of the transformative power of light. The big challenge is to approach this popular subject of seascapes in an innovative way. The places I paint are rarely specific; the viewer is invited to make their own individual associations and interpretations. There are visual clues, but nothing is explicit.

Each canvas is carefully prepared with three or more layers of primer, followed by painting many fine layers of different coloured oil paint. These I repeatedly over-paint and scratch through making lines, gradually paring the composition down to essentials. I have developed my own style and techniques over the years and they all continue to evolve.

Following experiments with desert sand to build up an image, I have recently been making a body of work using plaster. These “Wall Fragments” derive from the time-worn, white walls of ancient Greek village houses. Working on them is like painting and drawing in 3D - with all the challenges that that brings. Still working in layers, the process mimics the annual whitewashing of walls, and the way that scars, cracks, scuffs and graffiti are partially erased. Thus the finished work is testimony to the passage of time, in both the historical and personal sense.

As with all my work, what is happening in each piece is not immediately obvious. Ideally I would like to think the works are looked at slowly and quietly, in the same meditative mood in which they were painted.”

Michèle Griffiths 2010



A New Dawn oil on canvas 102x102cm



Sky Fragment oil on canvas 25.5x25.5cm



Heat Haze oil on canvas 20.5x20.5cm

MICHÈLE GRIFFITHS

As you might expect of a painter taught by the incomparable Prunella Clough at Wimbledon and then later deeply moved by the sight of Whistler's *Nocturnes* at Tate Britain in 2005, the seascape subjects that make up the core of this new show, deriving from sailing holidays in the Greek Islands that Michèle Griffiths has been taking for some years now, are never going to be straightforward topographical records or provide reminders of “happy holiday memories.” The final outcome is rather, as I wrote in a review of her work in 2007, “a series of meditations on surface and depth, illusion and reality, always intensely painterly in their touch and mark.”

As if to confirm that earlier assessment, Michèle has now, with a new series of paintings entitled *Wall Fragments*, a small group of which is being shown here for the first time, taken a bold step into some intriguing new artistic territory. Based on studies made of the whitewashed walls of Greek houses, the heavily scratched and scored white Plaster of Paris surfaces of these atmospheric new works, sparingly tinted with coloured chalks mixed into acrylic paint or the plaster itself, while increasingly abstract in character, is nonetheless shot through with moving resonances of these modest places and their human histories. As one of her literary heroes Baudelaire might have observed she is intent in “finding gold in the mud.”

Nicholas Usherwood, Features Editor, Galleries Magazine

Exhibitions include: Royal Academy of Arts Summer Exhibition, Mall Galleries, Art Brussels, Turin Art Fair, Morley Gallery, Woodlands Art Gallery, 20/21 International Art Fair, Art London, Christie's (Art for Life), Vertigo, Chambers Gallery, City of London, Hicks Gallery, SW1 Gallery. The Stour Gallery, Warwickshire, group or solo shows annually since 2002.

Two paintings selected independently by Jackie Wullschlager, Chief Art Critic of the Financial Times, and Gus Cummins, RA for The Discerning Eye Exhibition at the Mall Galleries, London.

Many works in private collections in the UK, France, Japan, Canada and USA



The Headland oil on board 14x18in



Tall Building ink on paper 9.5x13inc



Still Life with Flowers and Bread oil on board 24x32in

SIMON QUADRAT RWA

“I was born in London in 1946, the son of Jewish émigrés who separately fled Germany in the 1930s. At school I painted factories and desolate urban scenes. I read books on art and visited galleries, but I had no thought of becoming an artist. Instead, I read law at university and went on to a career as a criminal barrister in the Temple in London and then from 1985, in Bristol. In 2000 I succumbed to a strong urge to paint professionally and so gave up the Bar to become a full time artist. As for my work, the paintings must speak for themselves. The viewer will see themes, preoccupations and influences. Artists from the 14th century to the present are an acknowledged influence, in particular some of the Modern British and European painters from the immediate pre and post war period. Documentary films, as in the GPO Film Unit and Recording Britain, and archive photographs recording images and events of the 1950s, the period of my childhood in London, also all supplement my memory, feed my imagination and metamorphose into my painting.”

Simon Quadrat RWA

Since 2000 Simon has established himself as a gifted and eclectic painter of still life, urban landscapes, and imaginary narrative compositions, building on, and in many ways becoming a belated representative of British post-war art; exhibiting in one-man shows in major London art fairs and the Royal West of England Academy, Bristol, Bath, and Cambridge; also in numerous group exhibitions.



Buildings on a Hill oil on board 14x18in



Young man with striped scarf oil on board 21x25in



Abstract Town oil on board 12x22in

SIMON QUADRAT RWA

At first sight Simon Quadrat might seem to have pursued an entirely different artistic route to Michèle Griffiths'; born in 1946, the self-taught son of Jewish émigrés and only finally taking up painting full-time some 10 years ago after a career as a criminal barrister, the still-life, street-scenes and conversation pieces that predominate throughout his work speaking of largely figurative, almost narrative concerns. And yet, the more you look into them the more you become aware of their painterly preoccupations, the dense, rich materiality of their surfaces, so it was with no real surprise to learn that for him, too, Prunella Clough has come to represent a hugely important exemplar, a thread by which the huge diversity of his artistic concerns and subject matter are held together in an entirely consistent voice.

And what a range of interests they are, a lifetime of looking at paintings that started as a teenager in the National Gallery – Early Italian in particular, one suspects - and going on to encompass the Neo-Romanticism of Minton and Colquhoun and McBride, the industrial scenes and images of ordinary everyday life embodied in the paintings and photographs of the Mass Observation movement of the 1930s, the vivid, gritty imagery of the Free Cinema Movement of the 1950s among them. The outcomes are paintings imbued with real emotional weight and substance and the quiet truthfulness of the marks and surfaces through which they are formed.

Nicholas Usherwood, Features Editor, Galleries Magazine

In 2004 Simon was elected to the RWA (Royal West of England Academy) and became Academicians' Chairman in 2007 in which capacity he chaired the Exhibitions Committee, responsible for the major exhibitions in the main galleries at the RWA. He was elected President of the Royal West of England Academy earlier this year.



Bowl with Inset 13cm h Vessel 23cm h The Headland 18cm h

CLARE CONRAD

"My work is an exploration of colour and texture inspired, mainly, by the effects of light and ageing on architecture, artefacts and landscape. My technique of layering vitreous slip onto wheel-thrown vessels, vases and bowls provides a rugged texture, which contrasts with the satin-matt glaze inside. The pots are fired to stoneware temperature in an electric kiln, which gives me total control over the subtlety of the finished colours.

Form and contrast were my initial concerns, with particular interest in the contradiction of fragile yet protective strength, for example that of shells and ancient helmets. Travel in southern France and Italy, with the region's light, sun-baked colours, sense of mellow antiquity and faded splendour were the catalyst for experiments with colour and texture."

Fellow of the Craft Potters Association

Exhibitions in the UK including: Leach Pottery Cornwall; Ceramic Art, London Royal College of Art; Eton Applied Arts, Berkshire; Billcliffe Fine, Art Glasgow; Medici Gallery, London.

Exhibitions in Europe: Belgium, Dusseldorf, Hamburg, Paris.

Clare Conrad has also shown her work in Japan.

JOHN WARD

John Ward is regarded as one of Britain's great potters. His working method is to hand build by pinching and coiling to create hollow forms, sometimes altered at the leather-hard stage by cutting and rejoining to form ridges and grooves between curving surfaces.

Influenced by bold simple pre-glaze pottery from China and Egypt; early Cypriot pottery with simple abstract linear decoration and early Persian bowls; and in more recent times Hans Coper for formal strength, and Lucie Rie for light and colour.

"There is something compelling about the making of pots, regardless of function, which keeps me within this particular sphere; they are the focus of so many interests and associations. My aim is to make pots which have simple forms with integral decoration and aspects which can interact with the environment in interesting ways; to try to express a balance between these dynamic qualities and a sense of stillness or containment. Form above all, but expressed through light and colour."

Solo exhibitions include: Beaux Arts, Bath; Craftsman Potters, London; Galerie Gilbert, Remetschwil, Germany; Graham Gallery, New York; Amalgam Gallery, London; Bluecoat Gallery, Liverpool.

Public collections include: Cardiff Museum & Gallery; Fitzwilliam Museum, Cambridge; Victoria and Albert Museum, London; Museum of Modern Art, New York; Hamburg Museum; Museum Bellinins, Zurich; Muse des Arts Decorative, Paris.



Green and White Stoneware Handbuilt Form 28cm h



Square Necked Spherical Verdigris Vessel 34cm h



Black & White Stoneware Handbuilt Form 11.5cm h

THE STOUR GALLERY

Painters

MICHÈLE GRIFFITHS SIMON QUADRAT RWA

Potters

CLARE CONRAD JOHN WARD

8 May – 5 June 2010

YOU ARE INVITED TO THE EXHIBITION OPENING

Friday 7 May 6.30 – 8.30pm

OPEN WEEKEND

Saturday 8 May 10am – 5.30pm

Sunday 9 May 11am – 4.00pm

Wine

The gallery shows work by Modern Masters including:

Sir Peter Blake, Sandra Blow RA, Terry Frost RA, Bruce McLean, Ceri Richards, Tony O'Malley HRHA, Breon O'Casey and John Hoyland RA.

We hold extensive stock by gallery artists including:

Painters & Printmakers: Angela A'Court, Jo Ashby, Neil Canning, Jessica Cooper RWA, John Emanuel, Jane Gibbs, Janette Kerr RWA, Richard Kidd, Margaret McLellan, John Pickering, John Maxwell-Steele, Jane O'Malley, Elaine Pamphilon, Simon Pooley, Geoffrey Robinson, and Terry Whybrow.

Potters: Richard Batterham, Peter Beard, Betty Blandino, Chris Carter, Emmanuel Cooper; Louise Darby, Jack Doherty, Sara Flynn, James Hake, Anne James, Jude Jelfs, John Leach, Jim Malone, Jane Penryman, Mary Rich, Robin Welch, Jane Wheeler.

Sculptors: Chris Buck, Peter Hayes, Rachel Higgins, Christy Keeney, John Maltby, Christopher Marvell and Carol Sinclair.

Jewellers: Jane Adam, Karen Christie, Jo Crozier, Jan Fryer, Tessa Tyldesley.

Exhibition on line from 3rd May, visit: www.thestourgallery.co.uk