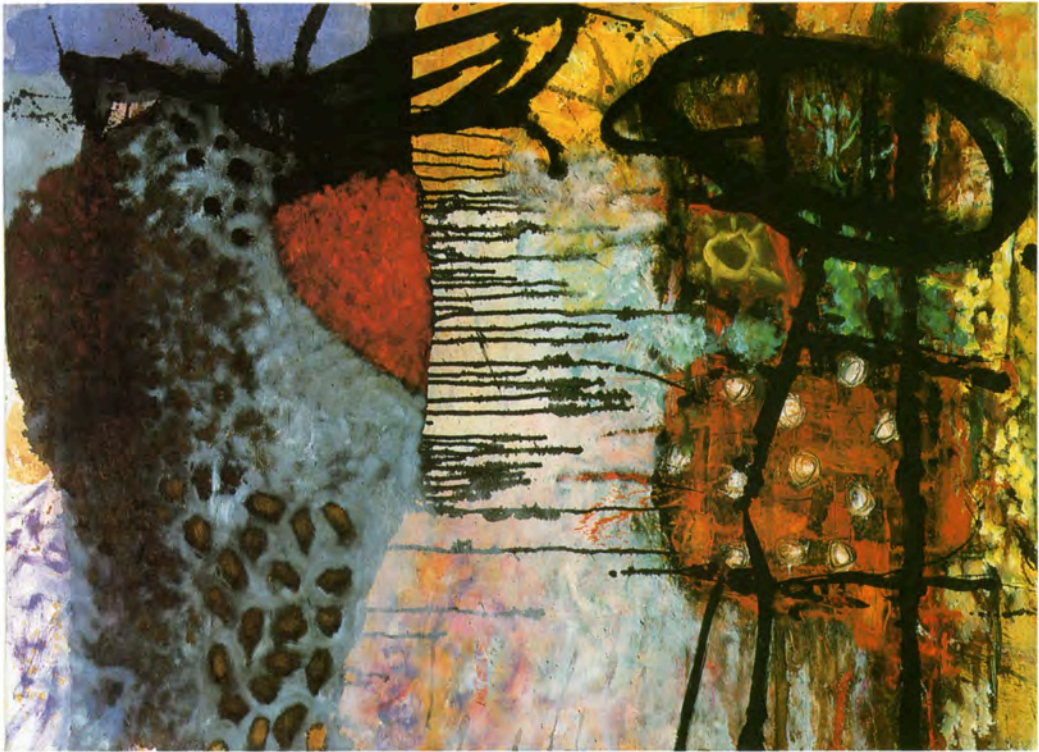


**FRANCIS
GRAHAM
DIXON
GALLERY**

F

RANCIS GRAHAM-DIXON GALLERY OPENED IN 1987 IN A CONVERTED WAREHOUSE SPACE IN CLERKENWELL, CONVENIENTLY SITUATED BETWEEN THE WEST END AND THE CITY OF LONDON. THE COMMITMENT AND INTEGRITY OF THE GALLERY ARE WIDELY RECOGNISED. WE HAVE ALREADY EARNED A REPUTATION FOR STAGING COMMERCIALY SUCCESSFUL EXHIBITIONS OF A CONSISTENTLY HIGH QUALITY. WE ATTRACT COLLECTORS, MUSEUM AND GALLERY CURATORS AND VISITORS FROM ALL OVER THE WORLD. THE GALLERY REPRESENTS A SELECTED GROUP OF CONTEMPORARY BRITISH, AMERICAN AND EUROPEAN PAINTERS AND SCULPTORS, BOTH EMERGING AND ESTABLISHED, WHO EXHIBIT AT THE GALLERY ON A REGULAR BASIS. WE HOLD APPROXIMATELY TEN SHOWS EACH YEAR SPECIALISING IN THE EXHIBITING AND PROMOTION OF GALLERY ARTISTS' WORK. THE EXHIBITION PROGRAMME INCLUDES GROUP SHOWS AND EXHIBITIONS IN COLLABORATION WITH MAJOR OVERSEAS GALLERIES. MANY OF OUR ARTISTS EXHIBIT INTERNATIONALLY AND CAN BE FOUND IN SOME OF THE WORLD'S FINEST MUSEUMS, PUBLIC AND CORPORATE COLLECTIONS. STOCK OF ALL OUR ARTISTS' WORK IS HELD AT THE GALLERY AND STUDIO VISITS CAN ALSO BE ARRANGED. BIOGRAPHIES OF OUR ARTISTS ARE AVAILABLE. WE ACT AS CONSULTANTS FOR CLIENTS STARTING A CONTEMPORARY ART COLLECTION, DEVELOPING THEIR EXISTING COLLECTION OR AS AGENTS IN THE ACQUISITION OF PAINTINGS, WORKS ON PAPER AND SCULPTURE.

GALLERY OPENING HOURS ARE TUESDAY - SUNDAY 11AM - 6PM OR BY APPOINTMENT



CLYDE HOPKINS

C

LYDE HOPKINS WAS BORN IN 1946 IN SUSSEX. HE GRADUATED FROM THE UNIVERSITY OF READING IN 1969. HE HELD A ONE-MAN EXHIBITION AT THE IKON GALLERY IN 1985, WHICH SUBSEQUENTLY TOURED TO THE SERPENTINE GALLERY IN LONDON, AND A SOLO SHOW AT GALERIA JOAN PRATS, NEW YORK IN 1990. GROUP EXHIBITIONS INCLUDE THE "HAYWARD ANNUAL" IN 1980 AND THE WHITECHAPEL OPEN IN 1983, 84, 88 AND 89. HE LIVES AND WORKS IN LONDON.



CLYDE HOPKINS CREATES POWERFUL, ATMOSPHERIC ABSTRACT PAINTINGS WHICH ARE FULL OF DRAMA AND SUGGEST MYSTERIOUS, CREPUSCULAR DEPTHS. ALTHOUGH THE SHAPES CONJURED BY THE ARTIST ARE NOT SPECIFICALLY REPRESENTATIONAL, SOMETIMES THE EYE CAN MAKE OUT HALF-SUGGESTED REFERENCES TO ANIMAL, PLANT OR MARINE FORMS. ONE OF THE MOST STRIKING FEATURES OF HOPKINS WORK IS THE TENSION THAT HE SETS UP BETWEEN DRAUGHTSMANSHIP AND PAINTING, EVIDENT IN ITS FREQUENT CONTRAST OF ANGRY BLACK WEAVING LINES AND LIMPID, EVOCATIVE PATCHES OF DRIPPED OR SPONGED PAINT. JEWEL-LIKE BLUES, YELLOWS AND REDS GLEAM FROM ENVELOPING DARKNESS; HALF-GLIMPSED IMAGES EBB AND FLOW WITHIN THE PAINTINGS. HOPKINS USES PAINTING TO ARTICULATE HIS DOUBTS, HIS ANGER AND EXCITEMENT ABOUT THE CONTEMPORARY WORLD. IT IS A MARK OF HIS SKILL AS AN ARTIST AND A DRAUGHTSMAN, AND A SIGN OF HIS MATURITY, THAT HE CAN CREATE VIVID YET CONTROLLED WORKS FROM SUCH INTENSE FEELINGS.

TWO JAYS VISITING 1989

oil on canvas

26 1/2 x 36 1/2 in 67.5 x 92.5 cm

FRANCIS GRAHAM-DIXON GALLERY

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