

the colour show

THE COLOUR SHOW

This show brings together 14 artists united by the importance colour plays in their work. For sake of clarity in this foreword I have divided the artists into five categories.

ADDING TO THE LEGACY OF ABSTRACT EXPRESSIONISM

Gillian Ayres RA

Ayres painting 'Dark Park' from the early eighties has great visual impact and there is a wonderful retinal pleasure as the eye moves across the surface. It is a masterful example of work from the artist's late style using the symbolic language Ayres developed in the late seventies alluding to figurative forms.

Maurice Cockrill RA

Cockrill's latest works are in the tradition of lyrical abstraction. The work concentrates on aspects of urbanism. In this new work colour becomes of major importance as an expressive force. No longer the naturalistic colour of the English landscape but the, 'strident colour of the city, constant flux, indifference and abrasiveness threatening to render us ineffective in the face of such racing life'.

Albert Irvin RA

Irvin is one of the country's leading abstract painters. He has had a group of large paintings permanently on display in Tate Britain for the last year. Now in his eighties Irvin's work still has incredible freshness and vitality. He uses high-key colour to produce paintings of great expression and force.

Anthony Frost

Frost's work has parallels with Irvin in his use of high-key colour. His painting is very influenced by music especially the Fall and Captain Beefheart. As well as being concerned with formal and plastic values the paintings are very much a visual expression of what the artist has felt whilst listening to music.

APT PAINTERS

These four painters have studios in a converted workshop overlooking the tidal creek at Deptford, South East London. APT (Art in Perpetuity Trust) was set up by artists in the 90's and now houses 37 studios, a gallery and education rooms.

Clyde Hopkins

Hopkins was Head of Painting at Chelsea College of Art from 1990-2006. Hopkins uses organic and "mechanical" forms as a vehicle for his colour harmonies which again can be read as metaphors for the urban environment. The titles are wonderfully evocative and seem to suggest a particular time and place. They are complex paintings that reference both the modernist and pop traditions in painting. The sheer visual pleasure of looking at these paintings is immense.

John McLean

McLean's paintings are to do with a balance of form and colour; areas of painting are worked or left as the first instinctual mark. There is a great sense of rightness about his paintings.

Mali Morris

In Morris' work luminosity is of utmost importance. She has said that it is always extraordinary to her that an inert object, a painting, can be a source of light – and that this light opens up space. Her paintings explore new directions for contemporary abstraction.

Geoff Rigden

Matthew Collings wrote about Rigden's paintings in his book *Art Crazy Nation*, that the paintings seem to be more than just balancing order and that the decision making seemed unpredictable. It is this sense of the painting being wrong and suddenly so right that gives the work its power.

HARD EDGE PAINTING

Matthew Collings

Knypersley is a painting done in collaboration by Emma Biggs and Matthew Collings. Emma Biggs conceives the plan, mixes the colours and tells Matthew where to put them. Matthew Collings does the painting. The resulting work has a strong optical feel with false perspectives causing spacial ambiguity. This type of abstraction is in marked contrast to the painterly, gestural, abstract expressionism.

Luke Frost

Frost's paintings are monochrome canvas' shot through with lines, 'volts', which cause a strong optical effect on the viewer. The work is at once calming and unsettling and there's a very strong, spatial effect on its surrounding environment. Again the work can be viewed in purely formal terms or as a metaphor for the uncertainty of our age.

THE CORNISH PAINTERS

Andrew Webster

Webster has produced a video piece for this show. The work is called '*Small a005y to Water Melon*' and it's a film of two thousand five hundred decorator's colour swatches filmed in sequence. The work falls into the same category as Biggs and Collings' painting in that there is a systematic logic to the work. The rule in this case being the sequence follows first to last and each swatch lasts for one second of the final film.

Henrietta Dubrey

Dubrey's work is influenced by the St. Ives school of painting but is very much her own. She has said that the work is about autobiographical construction and deconstruction of her life. To this end colour is used both symbolically and metaphorically.

FIGURATION AS A VEHICLE FOR COLOUR

Rose Hilton

Hilton's work is all about colour but she derives the forms from figuration, usually her immediate surroundings. In *Blue Café* the predominant blues create the strong overall mood to the work. As in Matisse's work she explores spatial ambiguity between the interior and exterior.

Day Bowman

Bowman's work derives its subject matter from our industrial coast line - '*The Water Zones.*' Docks, nuclear reactors and gasometers have all been used as starting points for formal investigation into colour and shape.



hiltonyoung fine art

Invites you to a private view of

the colour show

Friday 10th October

7.00 – 9.00

(view online 4th October)

Featuring work by:

Gillian Ayres RA, Day Bowman, Maurice Cockrill RA, Matthew Collings, Henrietta Dubrey, Anthony Frost, Luke Frost, Rose Hilton, Clyde Hopkins, Albert Irwin RA, John Mclean, Mali Morris, Geoff Rigden, Andrew Webster

hiltonyoung fine art
10 Chapel Street
Penzance
Cornwall
TR18 4AJ
01736 332 115
info@hiltonyoung.com
www.hiltonyoung.com

the colour show

(11th October - 17th November)

Price List

Gillian Ayres RA, Dark Park, 91 x 91 cm, oil on canvas, £21,150

Maurice Cockrill RA, Untitled (August 2008) 100 x 80 cm, acrylic on canvas, £4,500

Maurice Cockrill RA, Another Lane (2008), 100 x 80 cm, acrylic on canvas, £4,500

Albert Irvin RA, Cramner (2004), 56 x 76 cm, gouache on paper, £4,100

Albert Irvin RA, Coverton (2004), 56 x 76 cm, gouache on paper, £4,100

Anthony Frost, Dakota, 102 x 76 cm, mixed media on canvas, £4,700

Anthony Frost, Desolation Angel, 76 x 76 cm, mixed media on canvas, £4,500

Anthony Frost, Saboteur, 76 x 51 cm, mixed media on canvas, £3,200

Clyde Hopkins, Bucolic Hippy Painting # Arbour (2007/08), 56 x 71 cm, oil on canvas, £2,800

Clyde Hopkins, The Privilege of Asymmetry – Small Version (2007/08), 45 x 30 cm oil on canvas, £1,700

Clyde Hopkins, Ron's Hippy Probe (2008), 71 x 56 cm, oil on canvas, £2,800

John McLean, Marmaglia, 102 x 51 cm, acrylic on canvas, £2,500

John McLean, Card Game, 30.5 x 30.5 cm, acrylic on canvas plus collage, £1,500

John McLean, Mantle, 102 x 41 cm, acrylic on canvas, £2,300



Clyde Hopkins

Bucolic Hippy Painting #1 Arbour (2007/08), 56 x 71 cm, oil on canvas

The Privilege of Asymmetry – Small Version (2007-08), 45 x 30 cm, oil on canvas



Clyde Hopkins

Ron's Hippy Probe (2008), 71 x 56 cm, oil on canvas