



GLADWELL & PATTERSON

— experts in fine art since 1746 —

GEORGINA POTTER
MOMENTS





Towards Snowdonia

Oil on Panel
25 x 20 cms / 9 $\frac{3}{4}$ x 7 $\frac{3}{4}$ inches
£695

INTRODUCTION

Georgina Potter is fast becoming one of Gladwell & Patterson's most sought-after contemporary *en plein air* artists. Bold, expressive brushwork and a fresh use of colour reveal a painter who thrives on the energy of the outdoors. Whether capturing the glimmer of sunlight after a storm or the brooding drama of a sky at dusk, fleeting moments are transformed into enduring images that resonate with both honesty and character.

Years of dedicated studio practice have honed Georgina's technique, but it is her direct engagement with the landscape that has truly shaped her distinctive style. Working *en plein air*, Georgina embraces the unpredictability of weather and shifting light, allowing these elements to bring movement and spontaneity to canvas. This instinctive response to her surroundings lends each painting a sense of vitality that reflects both the place and the moment in which it was made.

It is with great pleasure that Gladwell & Patterson presents its first solo exhibition with Georgina. This carefully curated collection demonstrates the scope of her recent work, ranging from rural pastures where cattle and flocks gather beneath a weathered tree, to dramatic coastlines, alpine peaks and ancient ruins. Increasingly, her attention turns to the sculptural forms of the woodland, where branches stretch skyward and sunlight filters through the canopy in shifting tones. Together, these paintings celebrate the diversity of landscapes that continue to inspire, from Britain to continental Europe.

This exhibition marks an exciting point in Georgina's artistic journey, and we are proud to showcase her work as part of our ongoing commitment to contemporary landscape painting. As Georgina reflects, "This exhibition as a whole feels like a snapshot of a year of my life. It tells a story of everywhere I have been in the year and the little snippets in between".





Cattle in the Meadow

Oil on Panel
51 x 76 cms / 20 x 30 inches
£3,650

“My work often starts with some scribbles. Nothing special,” Georgina reflects. “The minute you take the pressure away and stop trying to do something perfect, something beautiful can appear”. From these modest beginnings, her paintings unfold with an immediacy that feels both instinctive and deeply considered. Immersed in the landscapes she paints, Georgina doesn’t so much observe nature as work within it, finding a balance between the fleeting and the timeless.

Her new series embraces that quiet magic: moments of stillness in Exmoor and Devon, the enduring light of Rome and the atmospheric charge of rugged shores and pastures. Each painting captures not only a view but the sensation of being present within it, from the warmth of sun breaking through cloud, the sharp chill of mist or the shifting rhythm of sea and sky.

When visiting Georgina on location, it is remarkable to watch her at work. She is intently focused, often stepping back from the canvas to take in the whole picture before moving forward again with swift, assured marks. Brushes are just one tool among many. Georgina isn’t afraid to use her fingertips, palette knives or even scraps of kitchen roll when the moment calls for it. This practical, flexible approach builds up layers of texture and depth, giving each painting its own distinctive character. All the while, her black Labrador, Wilbur, sits patiently at her side, occasionally catching a flick of paint on his coat as he keeps watch. Georgina’s distinctive palette, curated over years of practice with Cranfield Oils, has become central to her artistic voice. These rich pigments, full of vibrancy and depth, allow her to interpret the ever-changing colours of the landscape with balance and subtlety. The tonal shifts that result bring a rare sense of cohesion to her work, a defining quality that runs through this catalogue.



Over to the Village

Oil on Panel
15 x 40.5 cms / 6 x 16 inches
£825

Where the Falcons Rest, Stamford

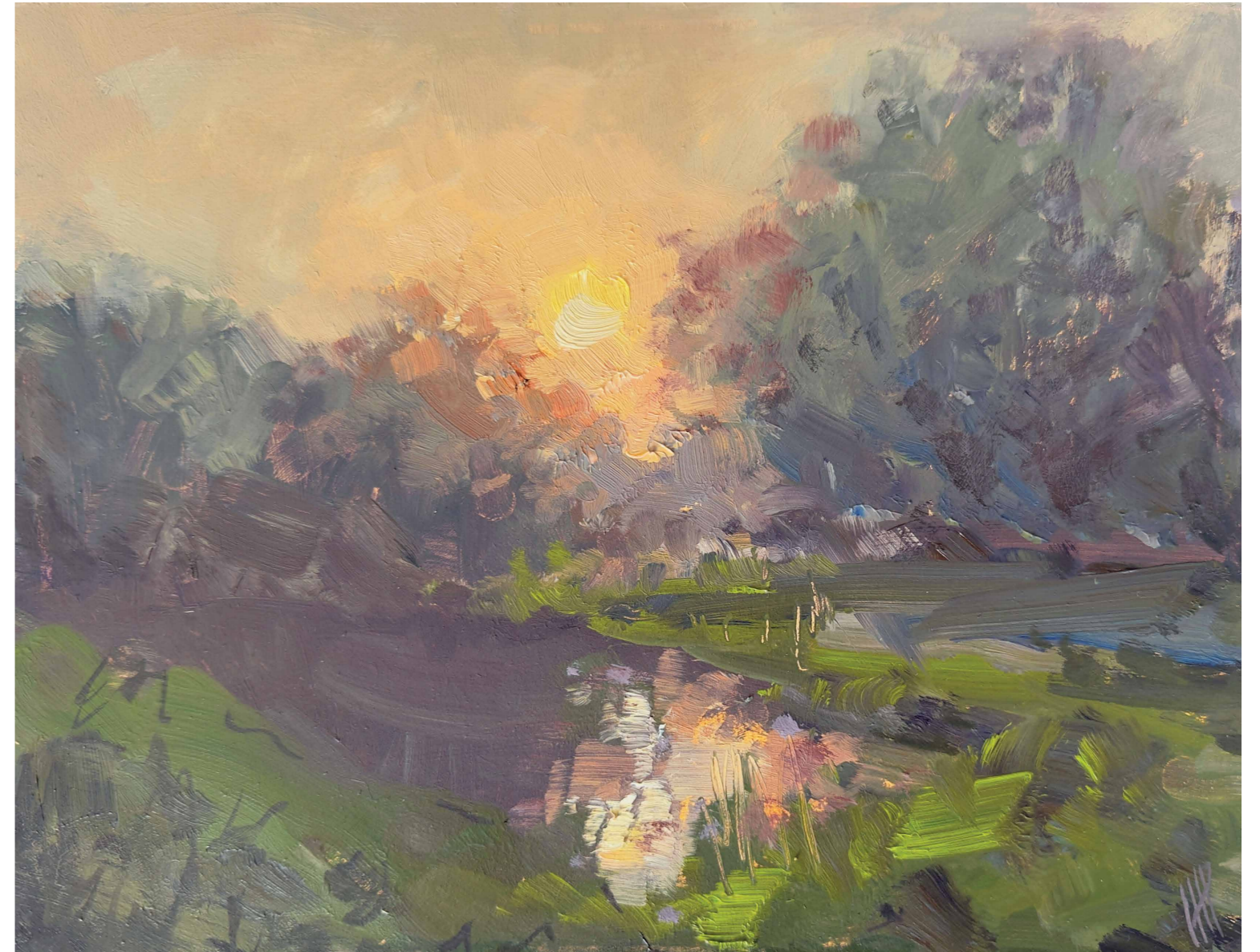
Oil on Panel
40.5 x 51 cms / 16 x 20 inches
£1,950

Where the Falcons Rest is Georgina's homage to Stamford, painted from oil sketches made in the town's water meadows during the heat of summer. The composition opens out across the green expanse towards the spire of St. Mary's Church, a landmark rising above the rooftops that lends the town its unmistakable silhouette. Beneath it, the meadow is alive with people and dogs, while to the right, dense trees cast reflections into the water, anchoring the scene with depth and shade. Georgina's brushwork moves with energy across the surface. Quick strokes animate the grass and water, while more considered marks describe the solidity of buildings and the gentle haze of the sky. The result captures not only the physical beauty of Stamford but also its atmosphere, where town and countryside meet seamlessly at the water's edge.

"It was a super hot day and I was joined by a few other artists," Georgina recalls, reflecting on the sense of shared experience as well as the practical challenge of painting outdoors in such conditions. Central to her composition is St. Mary's Church in the heart of Stamford, a building she felt compelled to include not only for its prominence in the skyline, but also for what it represents. "I love the church in the centre of Stamford where the peregrine falcons live - I absolutely love birds of prey, so hearing about these incredible birds up there and hearing them every day of my trip made me want to include the idea of them somewhere in my show".

That connection between place, memory and meaning runs through this painting, transforming a pastoral view into something more personal. The title not only gestures to Stamford's wildlife but also folds in Georgina's own delight in birds of prey, making the work both a celebration of the town and a record of her time spent working within it.





Left: Sheep in Wintry Mist

Oil on Panel
30 x 30 cms / 11 ³/₄ x 11 ³/₄ inches
£895

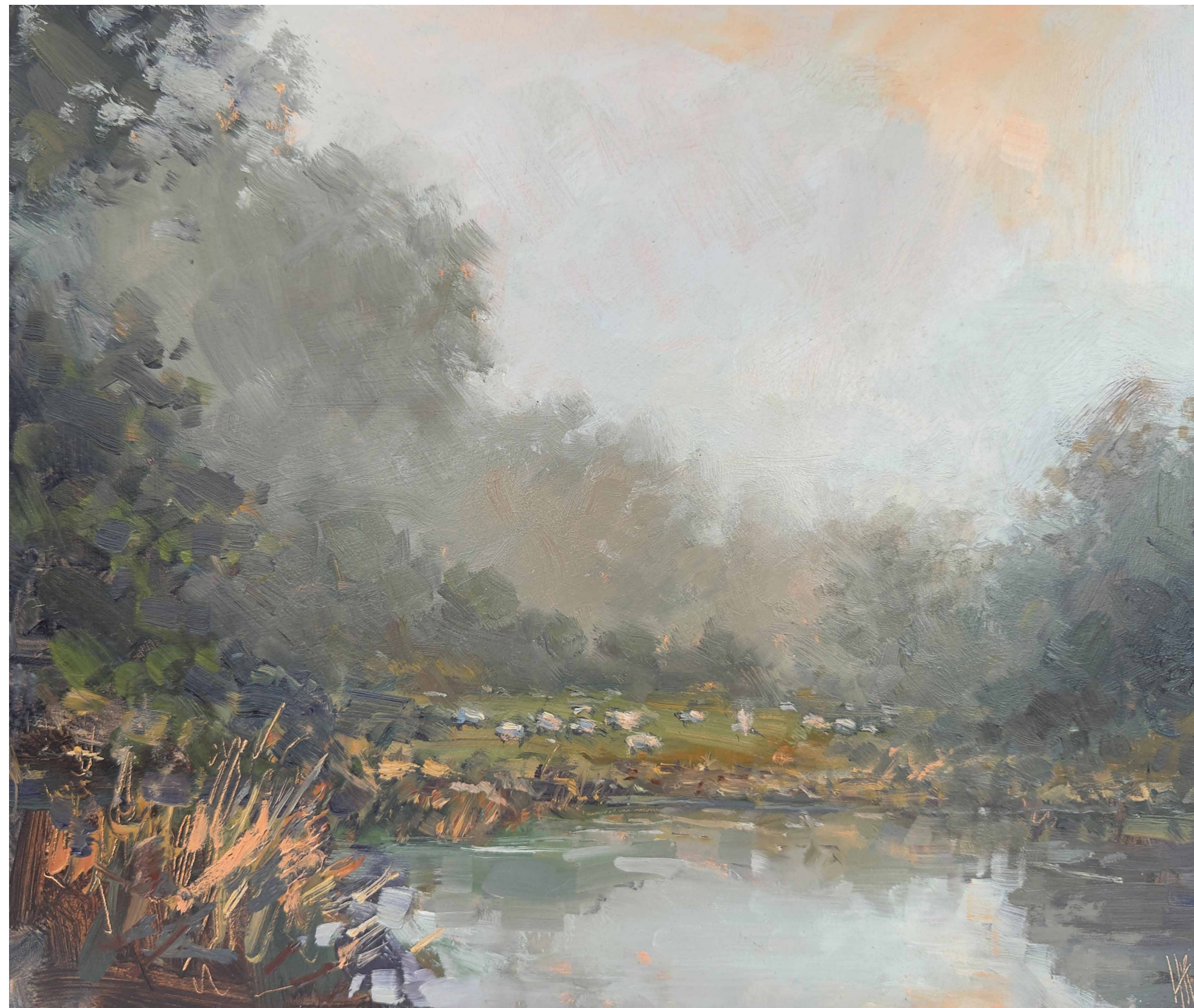
Sunset on the River

Oil on Panel
20 x 25 cms / 7 ³/₄ x 9 ³/₄ inches
£695



Resting Under the Sycamores

Oil on Canvas
70 x 150 cms / 27½ x 59 inches
£9,950



Beyond the Lake

Oil on Panel
25 x 30 cms / 9 $\frac{3}{4}$ x 11 $\frac{3}{4}$ inches
£825

While Georgina often paints alone, she admits that the presence of others nearby brings a certain ease to her practice. "I don't mind painting on my own, but I do prefer knowing someone else is next to me or around the corner doing the same as me," she reflects, noting how it helps diffuse the attention that inevitably gathers when she sets up her easel in public. Holidays with family can provide moments to paint outdoors, though balancing motherhood with the demands of her work is not without its challenges.

Her most rewarding moments, and often her finest works, emerge when she is free from expectation, simply enjoying a place, its view and the company she shares it with. Within the art world, friendships have become vital, offering the rare understanding of the creative drive that compels her. As she explains, "Impromptu painting always brings out my best work, especially when I have zero expectation of what I will produce". Whether in a field at home or perched on a cliff edge by the sea, Georgina throws herself headlong into her subject, sometimes painting with a single brush from start to finish. This instinctive energy is evident in intimate works, where immediacy and honesty shine through every stroke.



The Flock

Oil on Panel
28 x 80 cms / 11 x 31½ inches
£2,150



Before the Lambing

Oil on Panel
10 x 30.5 cms / 4 x 12 inches
£595



Left: The Evening After the Rain

Oil on Panel
25 x 30 cms / 9 $\frac{3}{4}$ x 11 $\frac{3}{4}$ inches
£825



The Herd in Early Morning Light

Oil on Panel
40 x 50 cms / 15 $\frac{3}{4}$ x 19 $\frac{3}{4}$ inches
£1,950

Three by the Oak Tree

Oil on Panel
25 x 30 cms / 9 3/4 x 11 3/4 inches
£825



The Whole Herd

Oil on Panel
25 x 30 cms / 9 3/4 x 11 3/4 inches
£825

Right: Resting

Oil on Panel
25 x 30 cms / 9 3/4 x 11 3/4 inches
£825





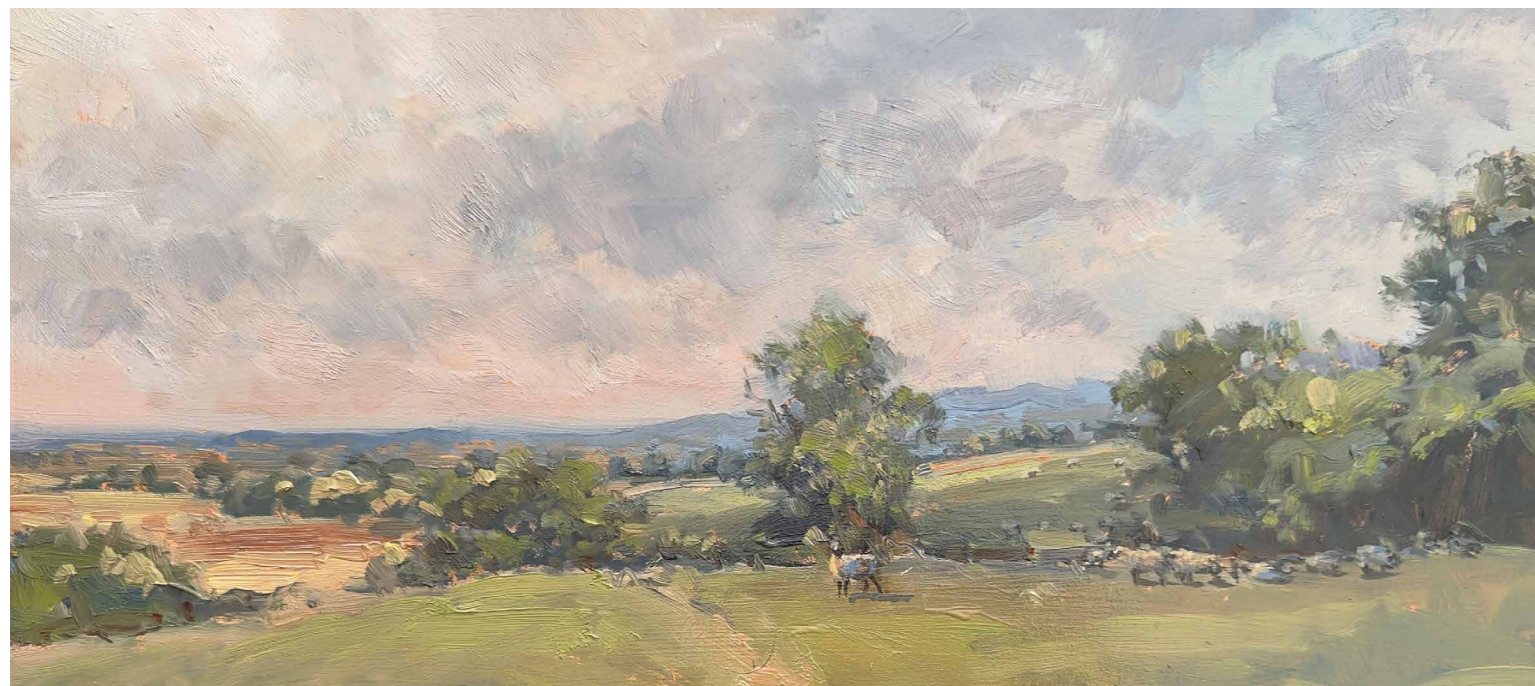
In the Dappled Shade

Oil on Panel
25 x 30 cms / 9 $\frac{3}{4}$ x 11 $\frac{3}{4}$ inches
£825

In the Dappled Shade captures a moment of tranquil ease beneath the summer trees, where two white cows rest in the mottled light that filters through the foliage. Painted during a heatwave on her visit to Stamford, the work reflects not only the intensity of the weather but also Georgina's exploration of the surrounding scenes and landscapes for which Lincolnshire is so admired. The heat radiates from the canvas through brighter passages of orange and the sharp, darting strokes of grass, echoing the bounce of sunlight across the field floor. Georgina recalls being immediately drawn to the pair of cattle, noting the farmer's remark that one was already eighteen or nineteen years old - an observation that lingered with her, tinged with both surprise and curiosity.

That sense of encounter is embedded in this work. The animals are rendered with softness and warmth, their calm forms grounding the lively surface of impressionistic brushwork. Gentle touches of pink in the sky lift the palette and allude to the time of day, while fine scratches traced with the end of her brush animate the grass with undulating lines that suggest a passing breeze. These playful marks, a feature found across this exhibition series, speak to Georgina's readiness to experiment, drawing on whichever tools the moment demands to bring atmosphere and energy to the canvas.

Ultimately, *In the Dappled Shade* distils Georgina's instinctive way of painting what she feels as much as what she sees, transforming a fleeting encounter in a village pasture into a broader reflection on light, heat and companionship. And, as Georgina wryly admits, it also revealed something unexpected - she had never really thought about how long cattle live for.



Pasture with a View

Oil on Panel
20 x 40 cms / 7 $\frac{3}{4}$ x 15 $\frac{3}{4}$ inches
£895



In the Shade

Oil on Panel
13.5 x 29.5 cms / 5 $\frac{1}{4}$ x 11 $\frac{1}{2}$ inches
£695



Sunlight Breaking Through

Oil on Panel
14 x 30.5 cms / 5½ x 12 inches
£695



One and Two

Oil on Panel
20 x 40 cms / 7¾ x 15¾ inches
£895



Quiet Evening

Oil on Panel
20 x 15 cms / 7 ³/₄ x 6 inches
£495

Right: By The Cool of The River

Oil on Panel
25 x 30 cms / 9 ³/₄ x 11 ³/₄ inches
£825





Horses and Barns in Afternoon Sun

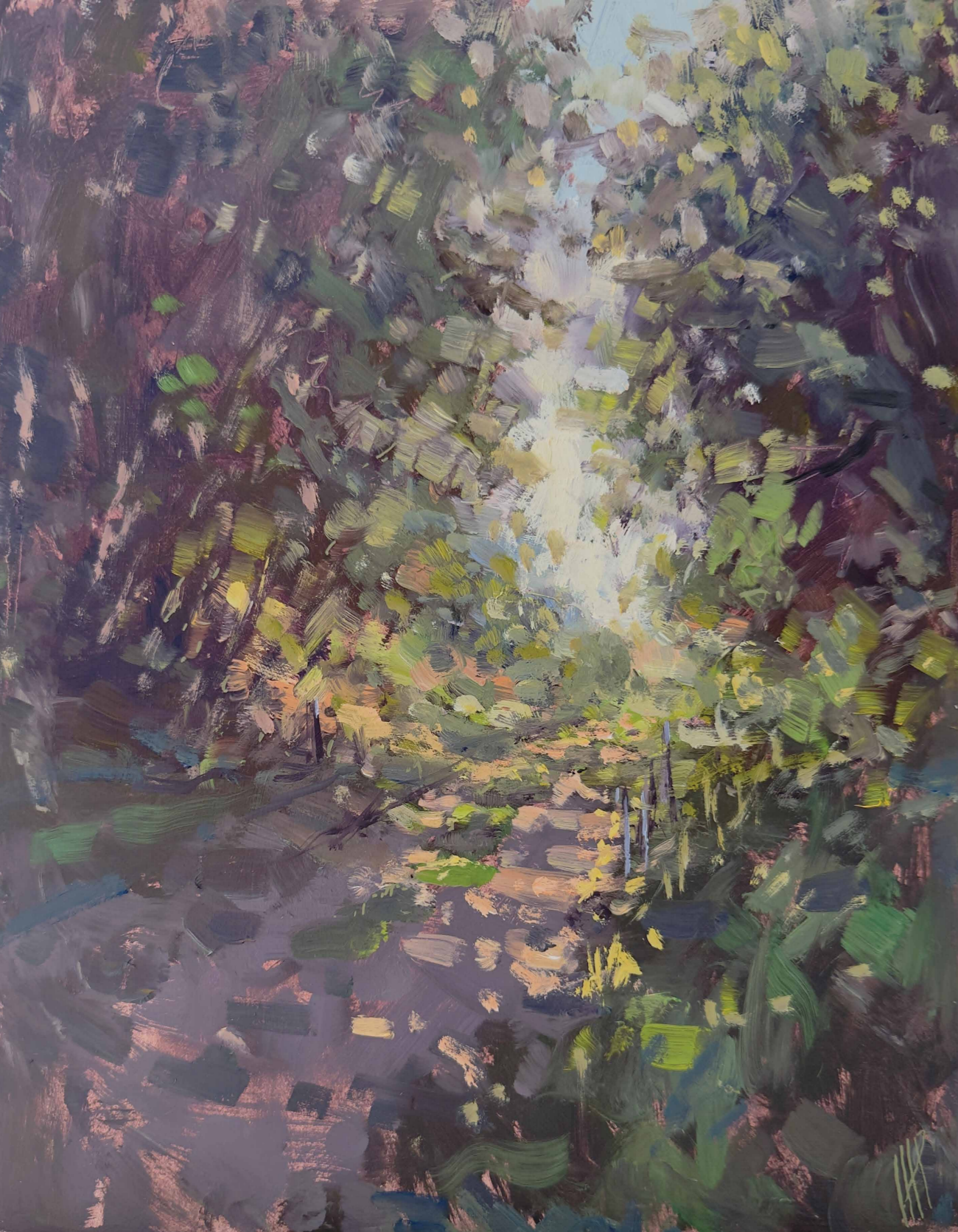
Oil on Panel
25 x 30 cms / 9 $\frac{3}{4}$ x 11 $\frac{3}{4}$ inches
£825

Horses and Barns in Afternoon Sun depicts a farmstead on the edge of Stamford, where the buildings and surrounding landscape sit naturally together in the late afternoon light. The composition balances the solid geometry of barns and outbuildings with the softer, organic forms of trees, meadow and sky, creating a sense of stability offset by natural irregularity. The ochre tones of the buildings catch the glow of the sun, anchoring the painting against the cooler greens of surrounding foliage.

Georgina shares, "I was driving past this scene and had to pull over and paint it. It was such a classic view with the horses in the foreground". In reality, the moment was far from silent as she remembers the unseen guinea fowl hidden in the grasses, chattering noisily with every movement or cough. This immediacy of stopping suddenly to seize a fleeting view, and of the sensory details surrounding it, infuses the painting with life.

Her brushwork is broad and gestural yet attentive to detail. Sturdy, energetic strokes capture the texture of brick and timber, while finer marks evoke the shimmer of leaves and the restless movement of grass. Shadows fall across the ground with a nuanced interplay of light, and the glow of reflected sunlight brings the scene to life, conveying both depth and atmosphere. Colour is layered with care, warm ochres and earthy browns of the farm buildings set against verdant greens and muted purples, enriched by a pale blue sky softened with cloud.

Horses and Barns in Afternoon Sun demonstrates Georgina's gift for merging structure with atmosphere, precision with impression. The result is a painting that feels both immediate and enduring, capturing not only the spirit of the countryside but the full experience of encountering it - horses, barns, birds and all.

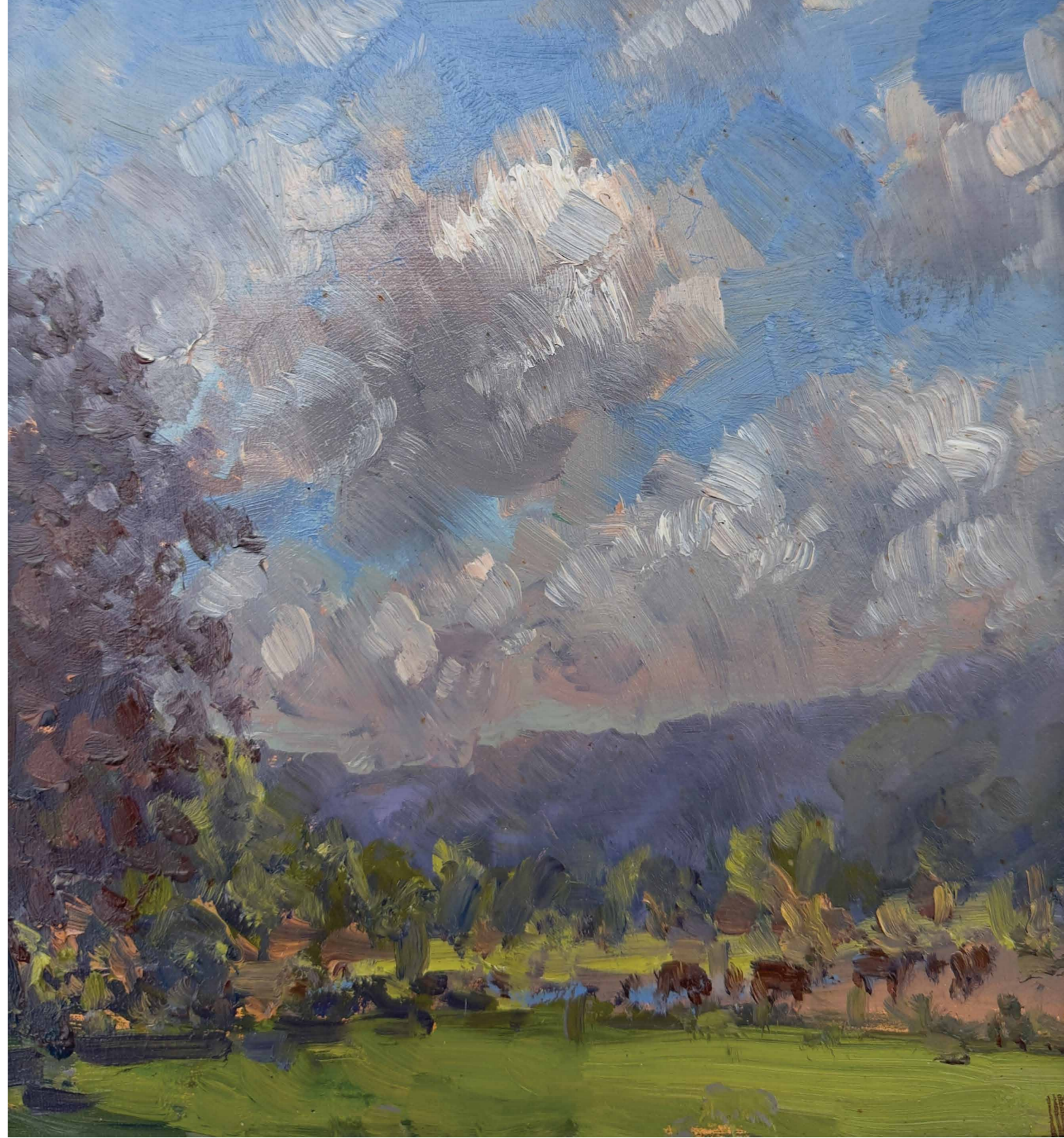


Byway

Oil on Panel
30 x 25 cms / 11 ³/₄ x 9 ³/₄ inches
£825

Right: Pastures Anew

Oil on Panel
20 x 20 cms / 7 ⁷/₈ x 7 ³/₄ inches
£495





Cottage on the Top of the Hill

Oil on Panel
40 x 50 cms / 15 $\frac{3}{4}$ x 19 $\frac{3}{4}$ inches
£1,950

Turning Out

Oil on Panel
41 x 51 cms / 16½ x 20 inches
£1,650





Over to the Mountains

Oil on Panel
25 x 40 cms / 9 $\frac{3}{4}$ x 15 $\frac{3}{4}$ inches
£895

In *Over to the Mountains*, Georgina sets aside the close-up views of animals, meadows and village corners, instead embracing the sweeping nature of a panoramic landscape. *Over to the Mountains* draws the viewer's gaze across a patchwork of fields and clustered cottages towards a broad band of blue-grey peaks, their rugged silhouettes softened by drifting cloud.

Georgina's brushwork retains its characteristic vitality, strokes of lilac and rose enliven the sky, while greens and ochres in the valley below convey the freshness of *en plein air* observation. There is a looseness and immediacy to her handling, suggesting shifting light and fleeting weather, qualities that lend the scene a living presence.

The skyline of Snowdonia unfolds, its distinctive mountains rising from the Welsh valleys, a landscape that has long inspired generations of British painters. Yet Georgina's interpretation is entirely her own, less concerned with topographical precision than with capturing the sensation of looking outwards into the distance.

Distinct from the more intimate and detailed canvases elsewhere in this collection, *Over to the Mountains* feels special in its openness. It offers not just a record of place but also a reminder of the grandeur that lies beyond the hedgerows and village lanes.



Old Gnarly

Oil on Panel
25 x 30 cms / 9 ³/₄ x 11 ³/₄ inches
£825

"Oh if they could talk," remarks Georgina. In *Old Gnarly*, our gaze is turned skyward into the embrace of an ancient oak, its twisting, muscular branches sprawling across the canvas. The tree, located in the fields just behind Georgina's Wiltshire home, has long been in her mind, a familiar presence she has been meaning to paint for some time. Its limbs coil and unfurl in restless movement, while the rough textures of bark are softened by the dappled haze of light filtering gently through the canopy. Georgina's brushwork is loose yet deliberate, layering paint with confidence to create a surface that is both tactile and atmospheric, alive with energy yet imbued with quiet reverence.

The oak's grandeur is felt in every gnarled knot of its trunk and the reach of its branches; a living monument to age and endurance. Yet this strength is tempered by an unexpected delicacy in the pale whites, muted greens and silvery highlights that spread across the composition, lending the scene a gentle, contemplative mood. The eye is guided along the intricate lattice of limbs, following interwoven pathways and discovering shifting patterns in every turn. Light and shadow play across the canvas, evoking not only the tree's physical presence but also its enduring spirit, shaped by centuries of weather and the slow turning of the seasons.

Though the light here is more restrained than in other works of the collection, where dawns, sunsets and radiant skies suffuse the canvas with pinks and oranges, Georgina's palette never feels muted. Her use of these silvery greys, mossy greens and softened whites grounds the painting in a clear sense of place. *Old Gnarly* is not merely a study of form, but a testament to Georgina's ability to balance structure and observation with atmosphere and expression. The oak embodies strength, inviting us to pause, look upward and appreciate all that is represented through bark and branch.



Evening Light Under Oak

Oil on Panel
51 x 76 cms / 20 x 30 inches
£3,650

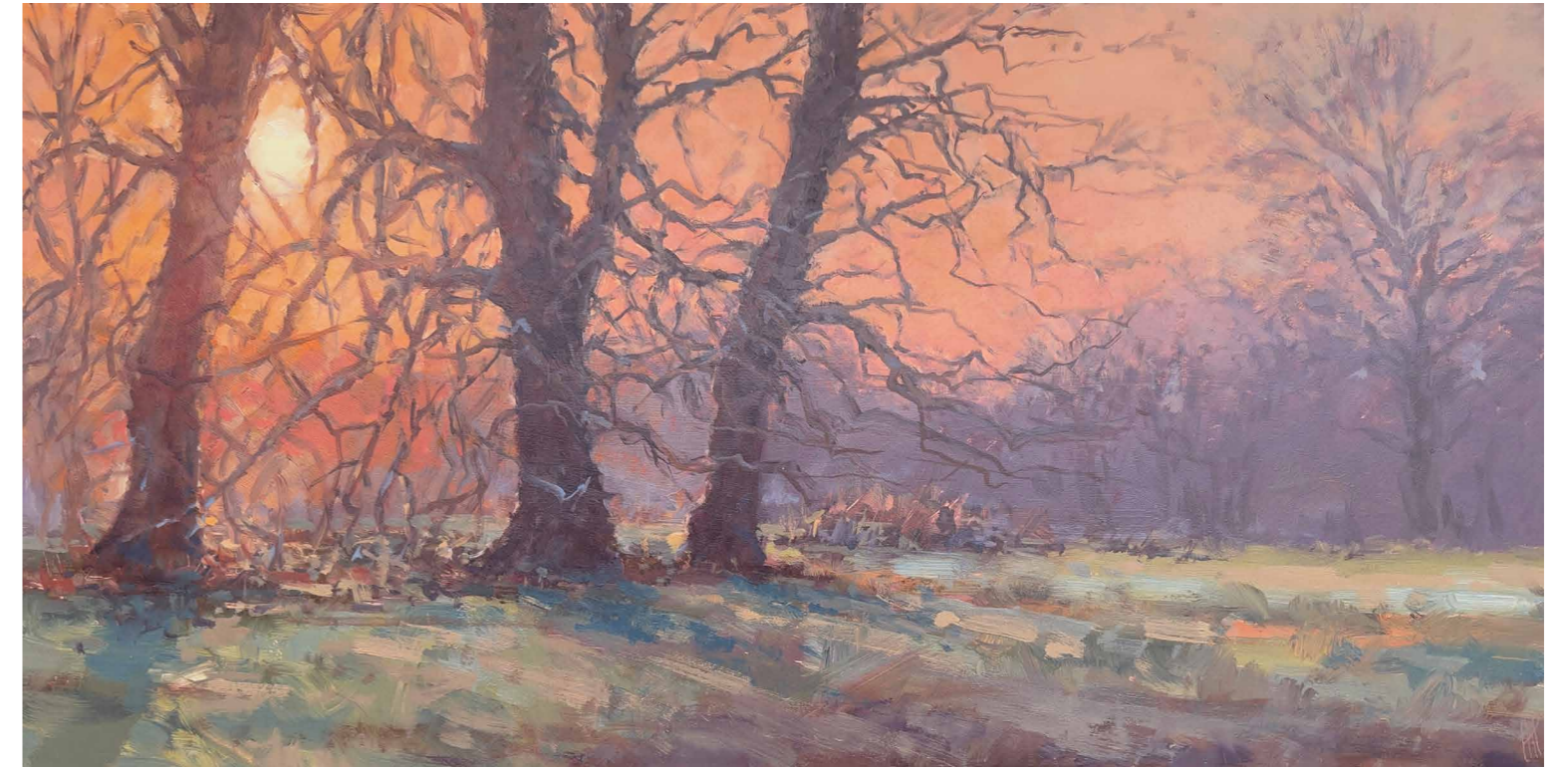
Right: From Behind the Oak

Oil on Canvas
70 x 70 cms / 27½ x 27½ inches
£3,950



What Warmth There Is

Oil on Panel
25 x 30 cms / 9 $\frac{3}{4}$ x 11 $\frac{3}{4}$ inches
£825



Right: Low Spring Sun

Oil on Panel
40 x 81 cms / 15 $\frac{3}{4}$ x 32 inches
£3,450

Across the seasons, Georgina returns time and again to the woodland as a constant source of inspiration. Her work shows a careful attentiveness to how trees shift with light and weather, as well as the emotional resonance these changes can hold. Autumn brings a richness of russet and copper, with leaves glowing in the slant of low sun, while Winter pares the landscape back to stark silhouettes, branches etched sharply against pale skies. By contrast, Spring introduces a fresher brightness, with cool light filtering through early foliage and the promise of renewal beginning to take hold.

This responsiveness is central to Georgina's practice, and her woodland paintings move fluidly between these seasonal moods, capturing the essence of each moment. In *Evening Light Under Oak*, a warming sunset

suffuses the scene in amber tones, while in *Low Spring Sun* she captures a different kind of clarity. "I looked sideways and there was this incredible morning light coming through with a bit of a haze and I knew it needed painting," she remembers, describing how the work first began while photographing for a commission. The finished painting conveys this sense of immediacy with cooler light filtering through the trees, stretching long shadows across the ground and signalling renewal in the air.

Together, these works reveal Georgina's instinctive ability to translate fleeting light into atmosphere, balancing swift brushwork with a strong sense of observation to express the enduring character of the woodland.

Through the Woods

Oil on Panel
40.5 x 50.5 cms / 16 x 20 inches
£1,950

In *Through the Woods*, Georgina turns her attention to how light alters the very structure of woodland space, offering a striking counterpoint to her earlier *Old Gnarly*. Where *Old Gnarly* conveys the density and muted tones of Winter, this painting is animated by the late afternoon sun. Shafts of gold filter between the trees, breaking the shadows and revealing passages of colour across the ground, so that the woodland feels both enclosed and illuminated. Seen together, the two works trace not only seasonal contrast but also Georgina's sensitivity to how atmosphere reshapes a familiar setting.

Her brushwork carries much of this effect. Elongated vertical strokes give weight to the trunks, while looser, flickering touches capture shifting glimmers on bark, moss and leaf litter. Colour, too, is finely balanced. Earthy, grounded tones are set against flashes of warm orange and yellow-green, transforming the undergrowth into a surface alive with subtle variation. Rather than presenting a static view, Georgina's handling of paint creates a sense of encounter - of moving into and through the scene as the light itself changes. Along the edges, cooler shades creep in, hinting at the approach of evening and the transience of the moment.

This painting was created while travelling on a commission, one of many occasions that have fed into the series. Georgina describes this exhibition as a collection of "moments of my life," spanning everything from quiet scenes at home to work made on trips away and views discovered during holidays. *Through the Woods* speaks to this variety, capturing not only a place and a time of day, but the circumstances in which the painting itself was made.





Rugged Coastline

Oil on Canvas
80 x 80 cms / 31½ x 31½ inches
£4,250

Right: Evening Light on the Rocks

Oil on Canvas
80 x 80 cms / 31½ x 31½ inches
£4,250





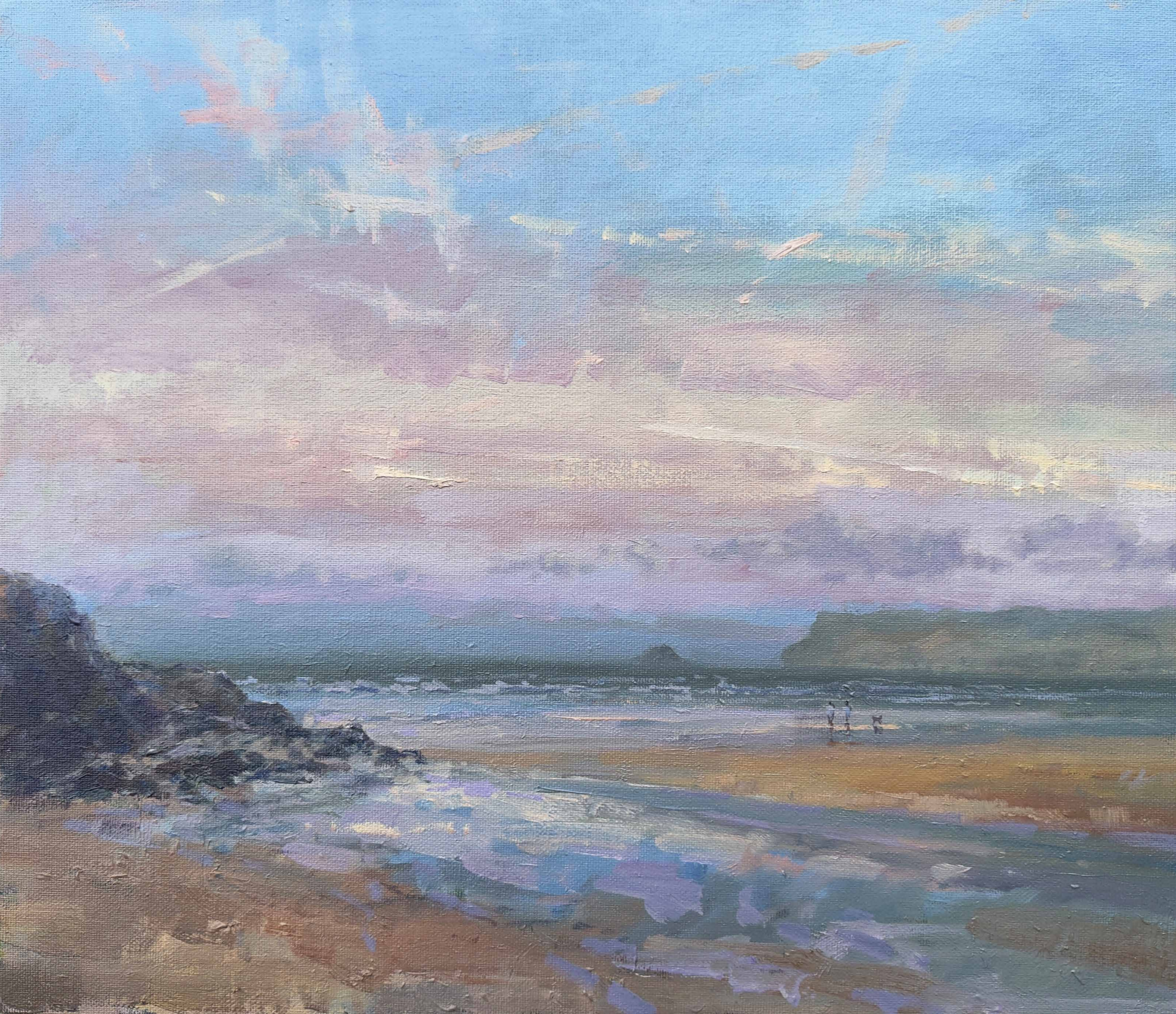
Sunny Day at Daymer

Oil on Canvas
70 x 100 cms / 27½ x 39¼ inches
£4,650

From the windswept white sands of Constantine Bay to the changing light across Devon's west cliffs, Georgina explores the varied character of Britain's coastal scenes. Whether perched on a windswept headland or tucked beside the shoreline in contemplative solitude, Georgina records not only the view before her but also her response to the coast, capturing its atmosphere as much as its physical form.

In *Sunny Day at Daymer*, Georgina conveys the expanse of sky with a brilliance that feels both impressionistic and distinctly her own. Rolling clouds stretch across the canvas in sweeping formations, their shifting tones of violet, grey and soft white alive with energy. They are painted with quick, expressive brushstrokes that retain spontaneity while revealing her confident control of atmosphere and tone. The clouds command the composition, anchoring the scene with a dynamism that is at once dramatic and serene.

Beneath them, the estuary glimmers with reflected light, its silvery shallows broken by soft ribbons of sand and flickers of turquoise water. Distant figures and dogs are suggested with the lightest of touches, subtly grounding the scene in lived experience without distracting from the grandeur of sky and shore. The landscape's greens and ochres are painted with a looseness that contrasts with the intricate, textured passages of cloud above, creating a dialogue between solidity and movement.



Moody Blues

Oil on Panel
25 x 30 cms / 9 $\frac{3}{4}$ x 11 $\frac{3}{4}$ inches
£825

Across to the Peninsula

Oil on Panel
25 x 30 cms / 9 $\frac{3}{4}$ x 11 $\frac{3}{4}$ inches
£825

Left: Soft Light, Polzeath Evening

Oil on Canvas
40.5 x 51 cms / 16 x 20 inches
£1,950





Haze Clearing, Morning Walk

Oil on Panel
20 x 25 cms / 7 $\frac{3}{4}$ x 9 $\frac{3}{4}$ inches
£695



Right: After the Storm

Oil on Canvas
80 x 80 cms / 31 $\frac{1}{2}$ x 31 $\frac{1}{2}$ inches
£4,250



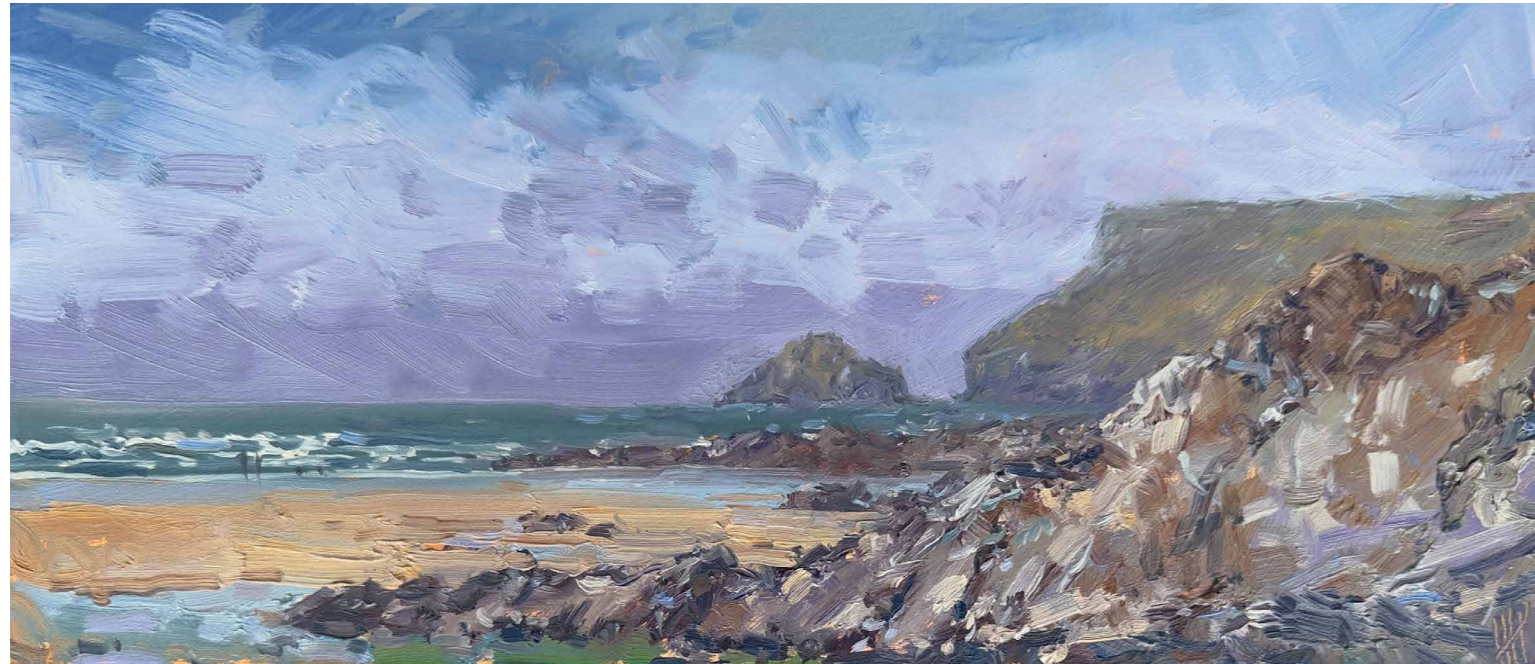
Red Bucket, Polzeath

Oil on Canvas
70 x 100 cms / 27½ x 39¼ inches
£4,650

In *Red Bucket, Polzeath*, Georgina presents a coastal view defined by the interaction of sky, sand and water through colour and light. The horizon stretches wide, framed by dark headlands and a churning surf, yet it is the broad expanse of reflective beach that dominates the scene. Golden sands dissolve into cool blues and greys, each tide-mark and ripple carrying the memory of shifting water. Georgina's handling of the sky is particularly striking: a canopy of mottled cloud, dense with texture, yet softened by shifting greens and blues that break through the light. The rhythm of the clouds echoes the waves below, binding sky and sea in a single movement.

At the heart of this vastness, a small figure with a bright red bucket punctuates the composition. This splash of colour anchors the eye, offering scale and a human presence within the sweeping vista. Georgina's figures are never dominant, but instead woven naturally into the environment, becoming part of the place rather than set apart from it.

Red Bucket, Polzeath offers a definitive representation of Polzeath, conveying the scale, the drama and the ever-changing character of the coast. Georgina balances atmosphere and observation, evoking both the scale of the Cornish coast and the fleeting, personal moments that define our connection to it.



A Fine Day

Oil on Panel
13.5 x 30.5 cms / 5¼ x 12 inches
£695



Boats at Rest

Oil on Panel
18.5 x 42 cms / 7¼ x 16½ inches
£895



Reflections, Kynance Cove

Oil on Canvas
40 x 65 cms / 15 $\frac{3}{4}$ x 25 $\frac{1}{2}$ inches
£2,350

In *Reflections, Kynance Cove*, Georgina transports us to one of Cornwall's most celebrated stretches of coastline. This painting captures the contrast between the reflective tide-washed sand in the foreground and the imposing serpentine stacks that rise beyond, their dark forms set against softer skies. Georgina's brushwork is central to the painting's effect. Across the wet sand and shallows, her strokes are broad and fluid, dissolving reflections into the surface while allowing light to glimmer across the water. The cliffs and islands, shaped from the rare serpentinite rock that gives the cove its distinctive green and red hues, are rendered in deep tones of slate and navy.

Kynance Cove itself, on Cornwall's Lizard Peninsula, has long been admired for its dramatic rock formations – Asparagus Island, Gull Rock and Steeple Rock among them – and its striking beauty has drawn visitors from Queen Victoria and Prince Albert to the poet Alfred Tennyson. Today it remains one of the most iconic and frequently depicted coastlines in Britain, inspiring artists and travellers alike. Georgina's interpretation places her firmly within this tradition, yet her technique is unmistakably her own. Her handling of water and sky reflects her ability to suggest atmosphere through layers of broken brushstrokes, shifting direction and tone to capture both texture and movement. In doing so, Georgina evokes not the cove's literal detail but its essence, revealing the fleeting interplay of light, tide and rock that defines its enduring appeal.

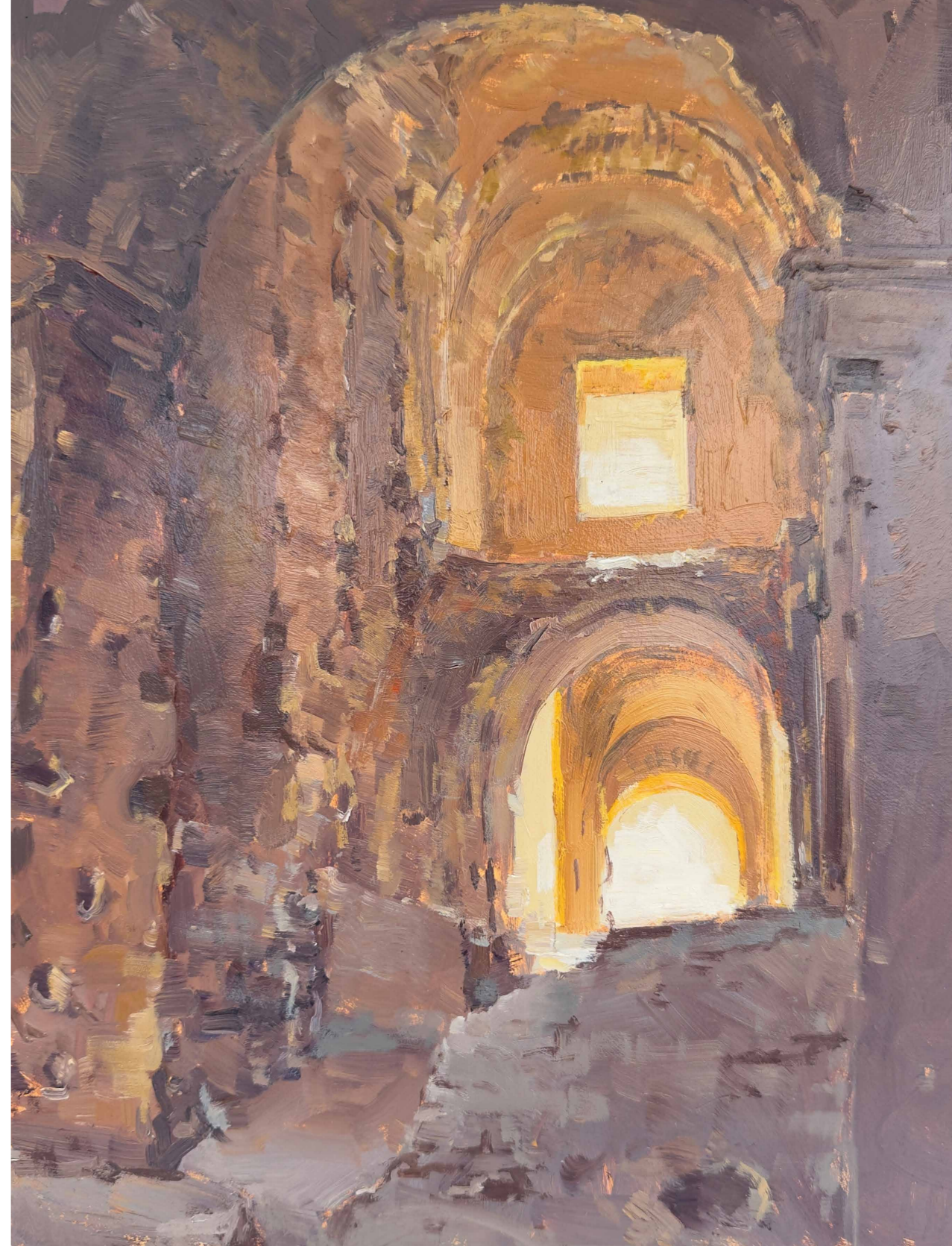


On the Terrace

Oil on Panel
25 x 20 cms / 9 $\frac{3}{4}$ x 7 $\frac{3}{4}$ inches
£695

Through the Light to the Colosseum, Rome

Oil on Panel
30 x 25 cms / 11 $\frac{3}{4}$ x 9 $\frac{3}{4}$ inches
£825





Steps to the Villa was painted in Corfu one spring, when Georgina deliberately sought a change of subject from her usual sea and sky. Drawn instead to the play of shadows on the stone steps outside her villa, she found herself breaking through a spell of hesitation. "I was also in a bit of a painting funk before I did this painting," she admits, "so it was helpful taking myself away from the other artists where I was having a bit of imposter syndrome. This painting turned the trip around for me and my work flowed much better after finishing it". The result is a work full of light and structure, where shade and sun meet in soft tonal shifts, offering a moment of clarity both within the work itself and her wider practice.

The following work, *Sunrise Over the Sea*, was painted immediately after, carrying with it the renewed energy Georgina had found. Here, the freshness of early morning light breaks across the horizon, reflecting in vivid bands of gold and soft pink upon the water. Painted with looseness and freedom, it feels like the natural continuation of *Steps to the Villa*, a pair of works that together chart both a journey of place and of creative momentum.

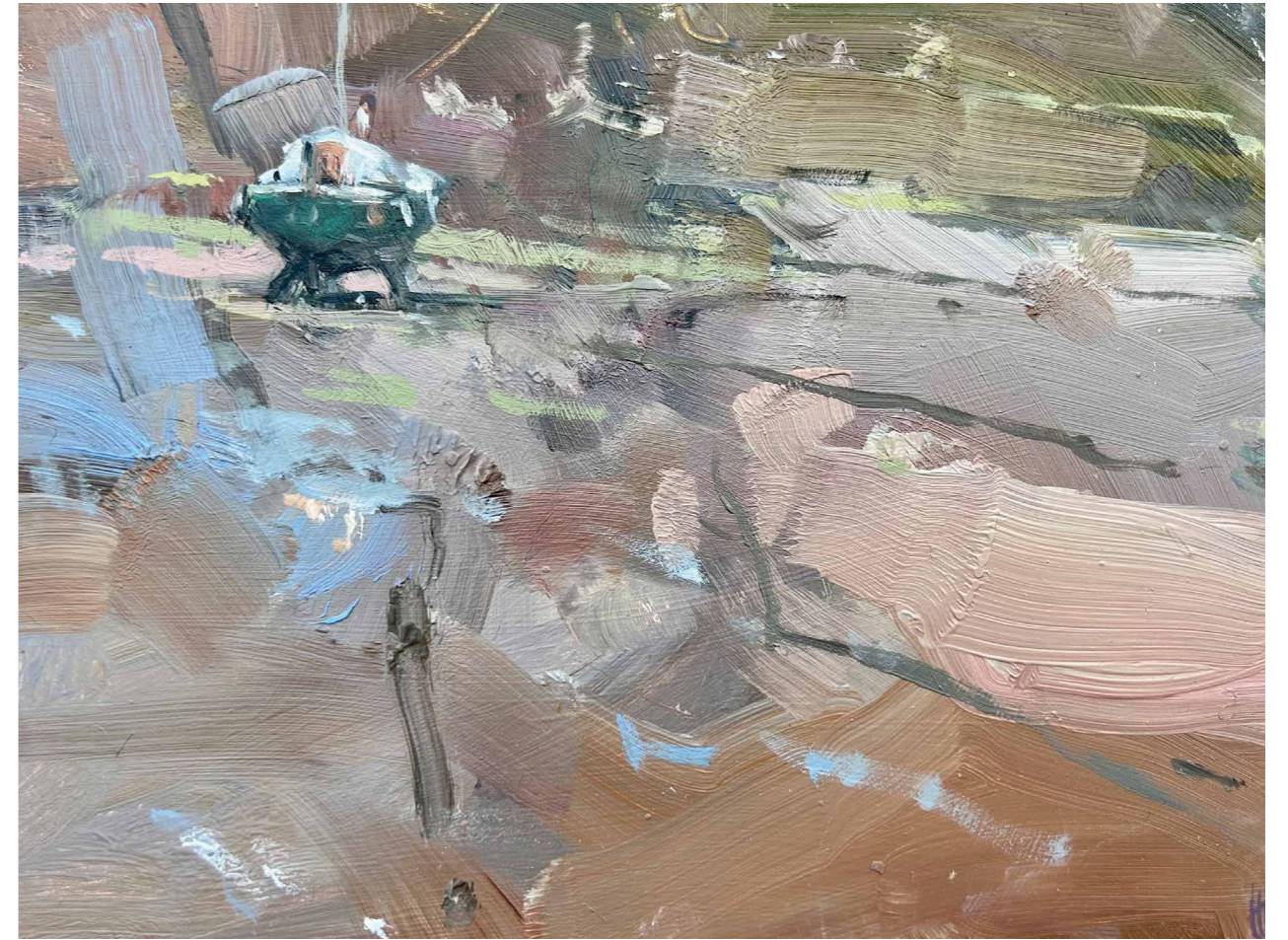
Steps to the Villa

Oil on Panel
30 x 25 cms / 11 ³/₄ x 9 ³/₄ inches
£825

Sunrise Over the Sea

Oil on Panel
25 x 20 cms / 9 ³/₄ x 7 ³/₄ inches
£695





Single Boat

Oil on Panel
17 x 23 cms / 6 $\frac{3}{4}$ x 9 inches
£495

Left: Funboats

Oil on Panel
40 x 50 cms / 15 $\frac{3}{4}$ x 19 $\frac{3}{4}$ inches
£1,950



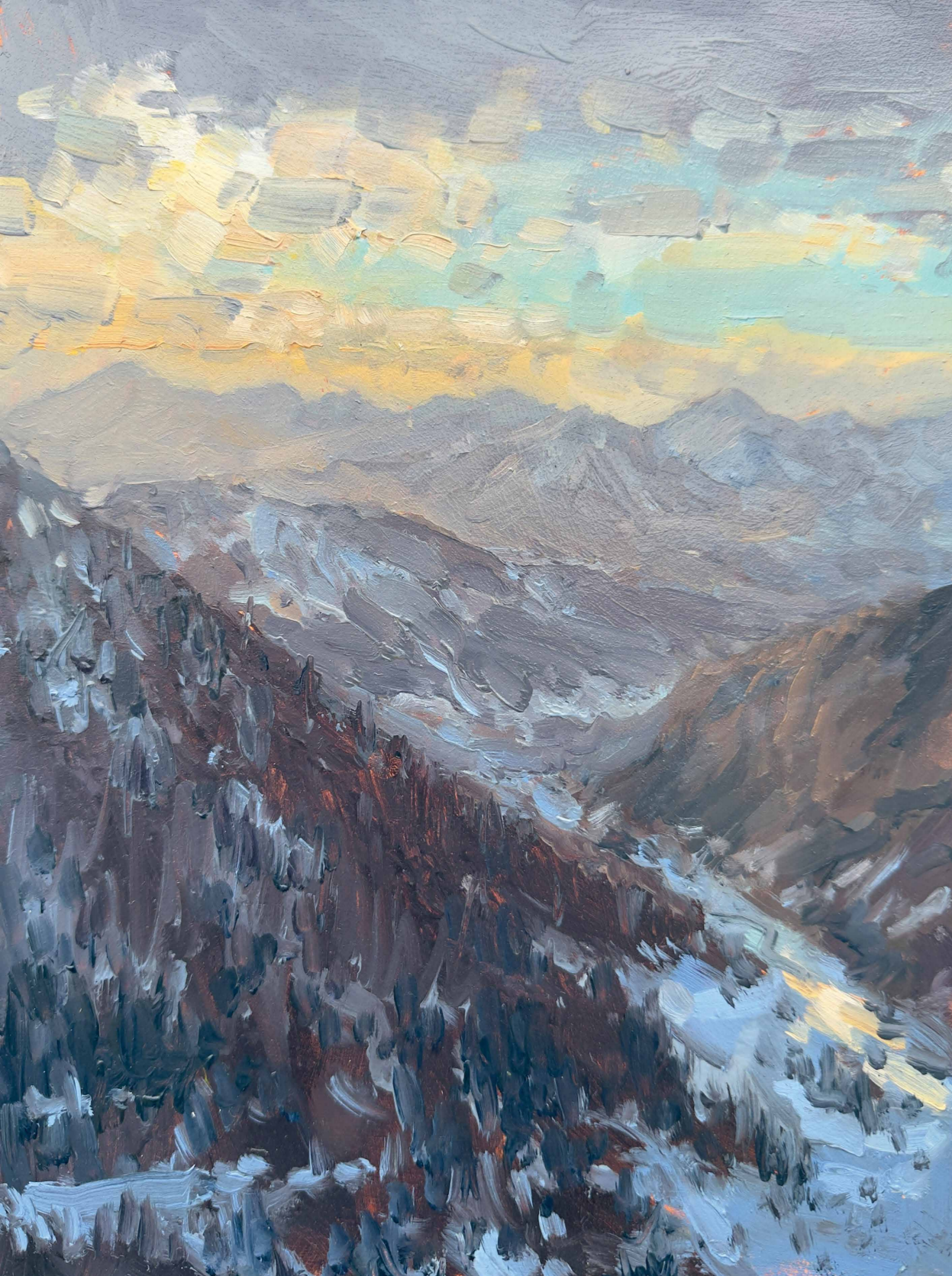
Chalets and Cowsheds

Oil on Panel
20 x 25 cms / 7 $\frac{3}{4}$ x 9 $\frac{3}{4}$ inches
£695

Chalets and Cowsheds is one of Georgina's favourite views from Morzine, glimpsed from the ski lifts as they wound their way back down the valley after a day on the slopes. "The light streams down the valley and hits the roofs of those huts and barns," Georgina notes, remembering how the descending sun seemed to gather everything into one glowing panorama.

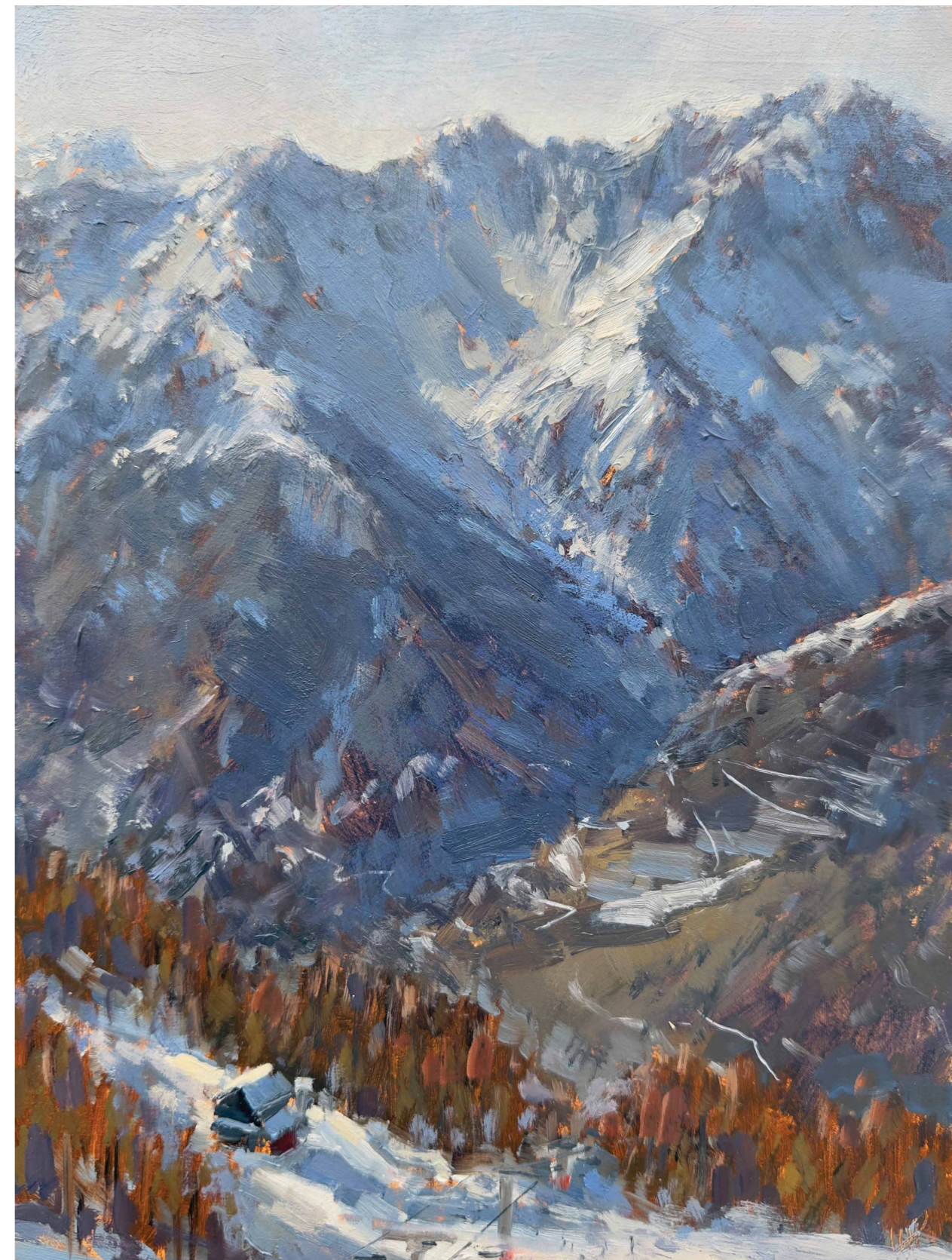
Nestled in the French Alps, Morzine is known for its dramatic peaks, dense forests and alpine architecture, where chalets and farm buildings punctuate the landscape with human presence. Georgina captures this balance beautifully, the snow reflecting both warmth and coolness as shadows stretch across the valley floor. The barns and cowsheds, with their weight and solidity, ground the composition against the shifting, ephemeral light that cascades through the mountains.

"The light was extraordinary," Georgina reflects, noting how quickly it could change as the lift curved along the hillside. In her painting, the roofs are picked out in luminous whites and soft pinks, while darker tones sweep down the slopes, guiding the eye into the vast distance of the mountain range beyond. The brushwork remains brisk and fluid, alive with the immediacy of a moment caught in passing, yet the effect is one of depth and permanence, preserving the fleeting glow of alpine light.



Sunlight Hitting the Valley

Oil on Panel
25 x 20 cms / 9 $\frac{3}{4}$ x 7 $\frac{3}{4}$ inches
£695



Down the Side of the Mountain

Oil on Panel
25 x 20 cms / 9 $\frac{3}{4}$ x 7 $\frac{3}{4}$ inches
£695



View on Top

Oil on Panel
15 x 40 cms / 6 x 15 $\frac{3}{4}$ inches
£850



Through the Wintry Trees

Oil on Panel
30 x 25 cms / 11 ³/₄ x 9 ³/₄ inches
£825



Ravine

Oil on Panel
30 x 25 cms / 11 ³/₄ x 9 ³/₄ inches
£825



Majestic Matterhorn

Oil on Panel
20 x 25 cms / 9 $\frac{3}{4}$ x 7 $\frac{3}{4}$ inches
£695

In *Majestic Matterhorn*, Georgina turns her attention to the alpine landscape, capturing the grandeur of snow-laden slopes and the sharp rise of the mountain with bold brushwork. The composition guides the viewer through the scene, from the textured tracks in the foreground snow, past the dark rhythm of pine trees and up towards the luminous peak dissolving into cloud. Cool tones of blue and violet define the shaded expanses of snow, while touches of ochre and green bring warmth and weight to the wooded ridges. Georgina's painterly technique is particularly evident here, with sweeping impasto strokes that give structure to the evergreens, contrasted by swift, broken marks that evoke the crystalline surface of freshly fallen snow.

These snow paintings reflect Georgina's travels to the Alps, where she has skied and painted in some of Europe's most striking winter landscapes. Away from the soft light of rural pastures, these alpine settings challenge her to respond to extremes of tone and the sheer brightness of the terrain. The works that emerge from these trips reveal her versatility, a capacity to adapt her approach to very different environments while maintaining the same direct, instinctive handling of paint.

Seen alongside her broader body of work, pieces like *Majestic Matterhorn* and *Ravine* highlight the range of Georgina's vision. Whether she is recording cattle beneath an ancient tree, a Cornish tide receding across sand or the silence of a snow-laden slope, each work demonstrates her ability to distil atmosphere into paint. These alpine scenes in particular expand this vision, showing not only her technical command of colour and composition but also her determination to seek out new perspectives within the landscape tradition.

A woman with her hair in a bun, wearing a light-colored trench coat and dark boots, stands in a grassy field. She is positioned on the left side of the frame, facing right, and is painting on a canvas mounted on a black tripod easel. The background is a vast, open field with a line of trees in the distance under a soft, overcast sky. The entire image has a muted, monochromatic color palette.

GEORGINA POTTER MOMENTS

10 - 31 OCTOBER 2025

Thank you for taking the time to explore this catalogue.
We look forward to welcoming you to the gallery and sharing
Georgina's work with you in person.

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